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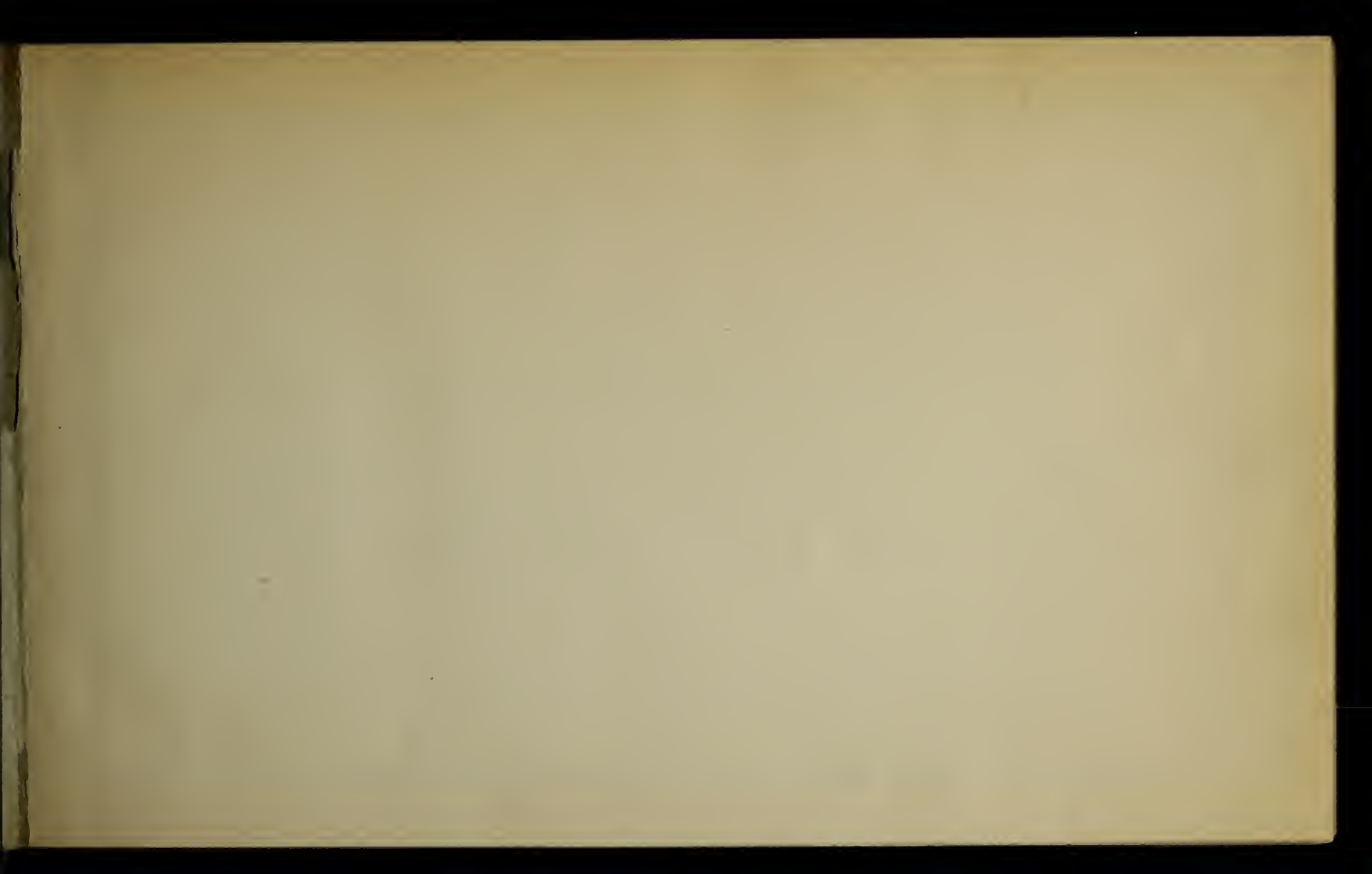


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STOUGHTON COLLECTION OF CHURCH MUSIC:

SELECTED AND ARRANGED BY THE

STOUGHTON MUSICAL SOCIETY.

BEING A COMPILATION OF THE MOST APPROVED SACRED MUSIC, BY ANCIENT AND MODERN AUTHORS.

The Stoughton Musical Society, composed of members from the towns of Stoughton, Sharon, Canton and Randolph,
was instituted A. D. 1786, First President, ELIZAH DUNBAR, Esq.

"It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O Most High." Psalm xcii. 1.

Sixth Edition, with Additions and Improvements.

BOSTON:

MARSH, CAPEN AND LYON, No. 133, WASHINGTON STREET.

AND CONCORD, NEW HAMPSHIRE.

1835.

DISTRICT OF MASSACHUSETTS, to wit:

District Clerk's Office.

BE IT REMEMBERED, that on the twenty-third day of December, A. D. 1830, in the fifty-fifth year of the Independence of the UNITED STATES OF AMERICA, *Marsh, Capen and Lyon* of the said district, have deposited in this office the title of a book, the right whereof they claim as Proprietors, in the words following, *to wit:*


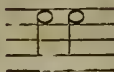
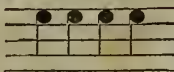
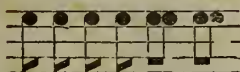
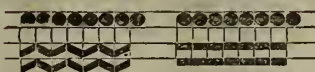

'STOUGHTON COLLECTION OF CHURCH MUSIC: selected and arranged by the Stoughton Musical Society. Being a compilation of the most approved Sacred Music, by ancient and modern authors. The Stoughton Musical Society, composed of members from the towns of Stoughton, Sharon, Canton and Randolph, was instituted A. D. 1786. First President, Elijah Dunbar, Esq. "It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O Most High."—Psalm xcii. 1. Second Editon, with additions and improvements.'

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

JNO. W. DAVIS, { Clerk of the District
of Massachusetts.

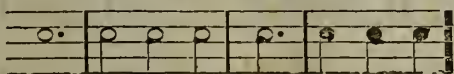
D. G. Preadon
Dec. 6, 1830.

The proportion which the different notes bear to each other is exhibited in the following table:

One semibreve		is equal in duration to
2 Minims		- - - - or
4 Crotchets		- - - - or
8 Quavers		- - - - or
16 Semiquavers		- - - - or
32 Demi-semiquavers.		

A dot after a note or rest, adds one half to its original length: thus, a dotted semibreve, is equal in duration to three minims; a dotted minim, to three crotchets, &c.

EXAMPLE.



A figure 3, placed over and under three notes, signifies that they are to be performed in the time of two notes of the same kind, without the


figure: thus, three crotchets, with the figure 3 over or under them, are to be performed in the time of two crotchets, without the figure, &c.


EXAMPLE.




A figure 6, placed over or under six notes, signifies that they are to be performed in the time of four notes of the same kind without the figure.

OF VARIOUS MUSICAL CHARACTERS.


A Flat  lowers a note half a tone.

A Sharp  raises a note half a tone.


A Natural  restores a note made flat or sharp to its original sound.


Flats or Sharps placed at the beginning of a tune or strain are called a *Signature*.



Flats, Sharps or Naturals, when placed before a note, are called *Accidentals*


A Bar  is used to divide the notes into equal measures.


A Double Bar  or  Denotes the end of a strain or movement, or line of poetry.


A Brace  shows how many parts belong to a score, or are to be performed together.

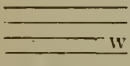
A Slur or Tie  is drawn over or under so many notes as are to be sung to one syllable.


A Repeat  or  shows what part of the tune is to be sung twice.



A Crescendo  signifies a gradual increase of sound.

A Diminuendo  signifies a gradual decrease of sound.

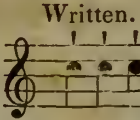
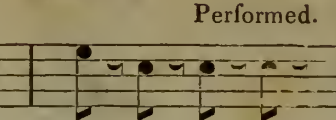
A Swell  signifies a gradual increase and decrease of sound.

A Direct  placed at the end of a Staff, shows the place of the first note upon the following Staff.

A pause,  leaves the time of a note or rest, to be protracted at the pleasure of the performer.

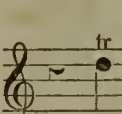
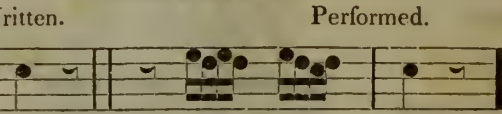
Staccato Marks  or , are placed over such notes as are to be performed in a short and distinct manner.

EXAMPLE.

Written.  Performed. 

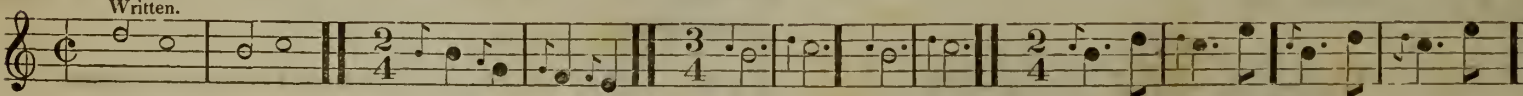

A Shake, *tr* is an ornament or grace. It consists of a quick alternate reiteration of the note above, with that over which the character is placed and generally ends with a turn from the note below.

EXAMPLE.

Written.  Performed. 

An Appoggiature or Leaning Note, is a note of embellishment. Its chief office is to suspend the completion of the subsequent harmony, and thus to soften and smooth the effect of certain intervals. It borrows its time from the succeeding note, and is most frequently half its duration.

EXAMPLE.

Written.  Performed. 

or

or

OF SOLMIZATION.

Solmization or Solfång is the application of certain syllables to musical notes. It enables the young practitioner to utter the sound of a note with fulness and freedom, and assists him to secure a correct intonation. By associating the idea of the several syllables used, with their corresponding sounds, he becomes familiar with the exact relation which one note bears to another, and acquires the power of expressing those notes with ease and certainty.

The syllables usually adopted in Solmization, are

FA, SOL, LA, FA, SOL, LA, MI.*

When a tune has neither sharps or flats at the beginning, Mi is in B.

If there be one Sharp, Mi is in F,
 2 Sharps, Mi is in C,
 3 Sharps, Mi is in G,
 4 Sharps, Mi is in D,
 If there be one Flat, Mi is in E,
 2 Flats, Mi is in A,
 3 Flats, Mi is in D,
 4 Flats, Mi is in G.

Above Mi are Fa, Sol, La, Fa, Sol, La, and then comes Mi.

Below Mi are La, Sol, Fa, La, Sol, Fa, and then comes Mi.

Between Mi and Fa, and La and Fa, there is but a semitone; between the rest are whole tones.

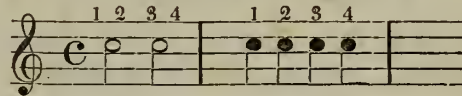
* Pronounced Faw, Sol, Law, Faw, Sol, Law, Mee.

OF TIME.

By time, in the science of Music, we are to understand the *duration* and *regularity* of sound. There are two chief species of Time, Common or equal, and Triple or unequal Time. Common Time contains two equal notes in each measure, as two minims, two crotchets, &c. Triple time has three equal notes in each measure, as three minims, three crotchets, &c. Simple Common Time, has three signs.

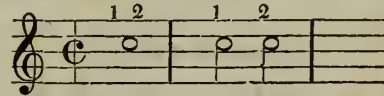
The first contains one semibreve, or other notes or rests, equal to it, in a measure. It has four beats in a measure and is accented on the first and third parts.

EXAMPLE.



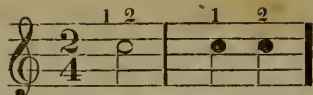
The second sign contains one semibreve, or other notes or rests equal to it, in a measure. It has two beats in a measure and is accented on the first part.

EXAMPLE.



The third sign (called half time) contains one minim, or other notes or rests equal to it, in a measure. It has two beats in a measure, and is accented on the first part.

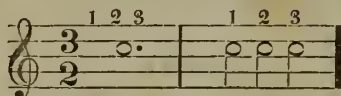
EXAMPLE.



Simple Triple Time has three signs:

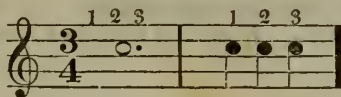
The first sign contains three minims, or other notes or rests equal to them, in a measure. It has three beats in a measure and is accented on the first and third part.

EXAMPLE.



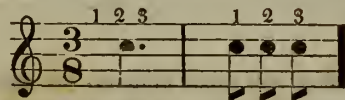
The second contains three crotchets, or other notes or rests equal to them in a measure. Accent, &c. as in the former.

EXAMPLE.



The third sign contains three quavers, or other notes, &c. Accents, &c. as in the former.

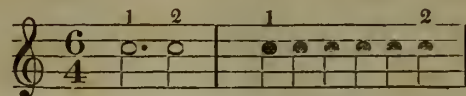
EXAMPLE.



Compound Time has two signs in common use.

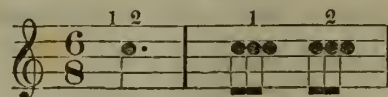
The first sign contains two dotted minims, or other notes, &c. It has two beats in a measure and is accented on the first and fourth parts.

EXAMPLE.



The second sign contains two dotted crotchets, or other notes, &c. Accents, &c. as in the former.

AN EXAMPLE.



Of these figures (3-2 3-4 3-8 6-4 and 6-8) the upper one shows how many parts are contained in a measure, and the lower one shows how many of these notes constitute a semibreve. 2 signifies minims; 4, crotchets; 8, quavers, &c. Thus:

3-2	Three.	3-4	Three.	3-8	Three.
2	Minims.	4	Crotchets.	8	Quavers, &c.

KEYS OR SCALES, AND OF THEIR TWO MODES, MAJOR AND MINOR.

A Diatonic Scale, of which the notes bear certain relations to *one* principal note, from which they are all, in some measure derived, and upon which they all depend, is termed a *Key*; and the principal note is called the *Key Note*, or *Tonic*.

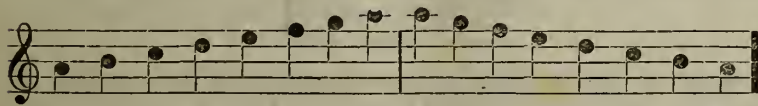
Every Scale in which the two Diatonic Semitones are found between the *third* and *fourth* Degrees, and between the *seventh* and *eighth* Degrees, ascending from the Tonic, is termed the Major Mode of

that Key; because the interval between the Tonic and its third, (or mediant,) consists of two Tones; i. e. of the greater Third. The only series of this Mode among the natural Notes, is that which commences with C; and hence, this Key must be taken as an example of all the Major Scales.



Every Scale in which the two Diatonic Semitones are found between the *second* and *third* Degrees, and between *fifth* and *sixth* Degrees, as ascending from the tonic, is termed the *Minor Mode* of that Key; because the interval between the Tonic and its third, (or mediant,) consists only of one Tone, and one Semitone, i. e. of the lesser Third.

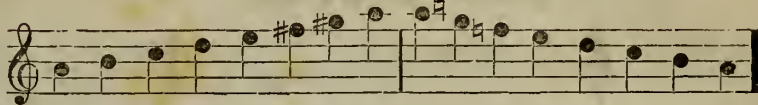
The only series of this Mode among the natural Notes, is that which commences with A; and hence this Key may be taken as an example of all the Minor scales.



In the ascending Scale of the Minor Mode, the seventh is raised a Semitone, as a proper leading note to the Octave. The interval, therefore, between the sixth and seventh is a tone and a half; but as the Diatonic Scale consists of tones and semitones only, the sixth is also sharpened, by which means the extreme sharp second is avoided. Thus, the ascending Scale of the Minor Mode is artificial and is formed with two notes altered from the Signature. But in the descending

Scale, the seventh is depressed a semitone to accommodate the sixth, and the natural Scale of the Signature remains unaltered.

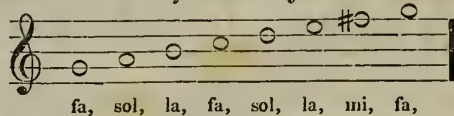
EXAMPLE.



But the note which determines the Mode to be either Major or Minor, and which constitutes the principal difference between the two, is the *Third*.

As these two series of tones and semitones form the constituent characteristics of the two modes, it follows that upon whatever note or pitch either of these series begins, the same proportion and order of intervals must be strictly observed. Hence, the utility of flats and sharps. If, for example, we begin with G, instead of C, and from it form the Diatonic Scale in the Major Mode, the seventh, or F, will require to be raised by a Sharp, one Semitone:

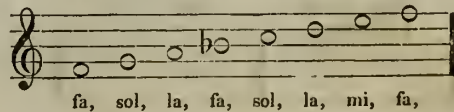
Key of G Major.



fa, sol, la, fa, sol, la, mi, fa,

If we begin with F, in the Major Mode, the fourth, or B, will require to be depressed by a flat, one semitone.

Example. Key of F Major.



fa, sol, la, fa, sol, la, mi, fa,

Or if we begin with E, instead of A, and from it form the Diatonic Scale, in the Minor Mode, the second, or F, will require to be raised, by a Sharp one semitone.

Example. Key of E Minor.

la, sol, fa, la, sol, fa, mi, la,

Or if we begin with D, in the Minor Mode, the sixth, or B, will require to be depressed, by a flat, one semitone.

Example. Key of D Minor.

la, sol, fa, la, sol, fa, mi, la,

When the Major and Minor Modes agree with respect to their Signature, they are denominated Relatives: thus, C Major is the Relative of A Minor; A Minor is the Relative to C Major; C Major is the Relative to E Minor, &c. The Relative to any Major Key is its sixth above, or its third below; and the Relative Major to any Minor Key, is its third above, or its sixth below.

OF DIATONIC INTERVALS AND THEIR INVERSION.

The division of the Diatonic Scale being unequal, (consisting of tones and semitones,) fourteen intervals are formed, which are in the following

EXAMPLES.

Unison.	Minor second. 1 Semitone.	Major second. one tone.	Minor third. one tone and semitone.

Major third.
2 tones.

Perfect fourth.
2 tones and a semitone.

Sharp fourth.
3 tones.

Flat fifth.
2 tones and semitones.

Perfect fifth.
3 tones and a semitone.

Minor sixth.
3 tones and 2 semitones.

Major sixth.
4 tones and semitone.

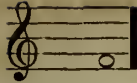
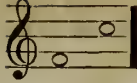
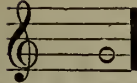
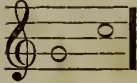
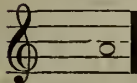
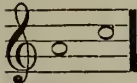
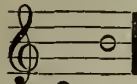
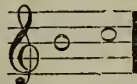
Minor seventh.
4 tones and two semitones.

Major seventh.
5 tones and a semitone.

Octave.
5 tones and 2 semitones.

When the lowest note of an Interval is placed an Octave higher, or vice versa. such change is called Inversion. Thus, as in the example by inversion a

Second		becomes a Seventh,	
Third		becomes a sixth,	

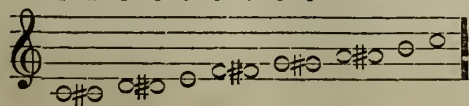
Fourth		becomes a Fifth,		a
Fifth		becomes a Fourth,		a
Sixth		becomes a Third		and a
Seventh		becomes a Second		

The Diatonic Intervals are either Consonant or Dissonant. The Octave, fifth, fourth, thirds, and sixths, being agreeable to the ear, are called Consonant; and the seconds, sevenths and sharp fourth, being less pleasing, are called Dissonant.

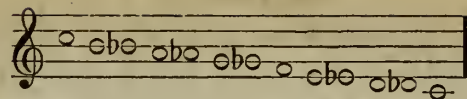
OF THE CHROMATIC SCALE.

The Chromatic Scale generally ascends by Sharps, and descends by Flats, as in the following examples:

1 2 3 4 5 6 7 8 9 10 11 12 13



1 2 3 4 5 6 7 8 9 10 11 12 13

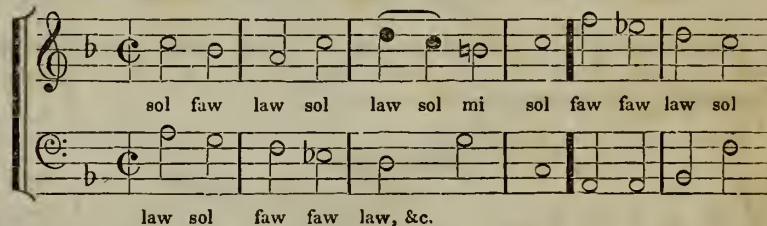


Here there are twelve distinct sounds, from each of which, as a tonic, by the use of flats or sharps, we may form the Diatonic Scale in either mode.

OF MODULATION.

In naming such notes as are affected by accidental ♮s, ♯s, or ♭s, it is usual to recognise a change of key, at least for the notes affected.

EXAMPLE I.



Here the signature is one ♮ major, key of F. In the third measure of the Air, a ♯ occurs on B, which neutralizes the signature for that measure; consequently the passage is modulated to the key of C major, mi on B. In the second measure of the Bass, and the fifth measure of the Air, a ♮ occurs on E, which modulates the passages to the key of B ♮ major. The notes on E are therefore properly called faw.

EXAMPLE II.

sol faw law sol law sol mi sol law law sol mi sol

Here the signature is one sharp on F, major key of G, the mi on F. In the third measure a # occurs on C, consequently the passage is modulated to the key of D major, mi on C. In the sixth measure a # occurs on G, which modulates the passage to the key of A minor, the leading note of which must always be sharpened in ascending to the tonic.

EXAMPLE III.

faw mi faw sol faw faw law sol faw mi faw law mi faw

Here the key is on C major, mi on B. In the third measure a ♭ occurs on B, which modulates to the major key of F, mi on E; the note on B is therefore properly called faw.

EXAMPLE IV.

law mi faw mi law law mi law sol law mi law faw mi law

Here the key is A minor, and the sharpened notes are merely the *sixth* and *seventh* of the ascending scale.

EXAMPLE V.

sol sol sol faw law sol faw mi sol, &c.

Here the signature is one flat, major key of F. A sharp occurs in the third measure on F, which modulates to the major key of G, mi on F.

EXAMPLE VI.

sol faw faw law sol faw mi sol faw

Here the key is C major. In the third measure a ♭ occurs on B, which modulates to the major key of F. In the fifth measure a # occurs on F, which modulates to the major key of G.

These and similar changes are of common occurrence in Books of church music.

EXPLANATION OF MUSICAL TERMS.

A, signifies in, for, at, with, &c.

Adagio (or *Ado.*) signifies the slowest time.

Ad libitum, at pleasure.

Affettuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.

Allegro, a brisk and sprightly movement.

Allegretto, less quick than Allegro.

Alto, Counter, or high Tenor.

Amoroso, in a soft and delicate style.

Audante, with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.

Andantino, quicker than Andante.

Anthem, a musical composition set to sacred prose.

A tempo, in time.

Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.

Base, the lowest part in harmony.

Bis, this term denotes a repetition of a passage in music.

Brillante, signifies that the movement is to be performed in a gay, showy and sparkling style.

Cantabile, elegant, graceful, melodious.

Canto, song; or, in choral compositions, the leading melody.

Canto fermo, plain song.

Chorus, a composition or passage designed for a full choir.

Chromatic, a term given to accidental semitones.

Con, with.

Con furia, with boldness.

Crescendo, *Cres.* or \curvearrowright , with an increasing sound.

Con spirito, with spirit.

Da Capo, or *D. C.*, close with the first strain.

Del segno, from the sign.

Diminuendo, *Dim.* or \curvearrowleft , with a decreasing sound.

Dirge, a piece composed for funeral occasions.

Divoto, in a solemn and devout manner.

Duetto, or *Duett*, music consisting of two parts.

Dolce, sweetness, softness, gentleness, &c.

E, and; as *Moderato e Pianissimo*.

Expression, that quality of composition, from which we receive a kind of sentimental appeal to our feelings.

Expressivo, with expression.

Forte, strong and full.

Fortissimo, very loud.

Fugue or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.

Forzando, (or *fz.*) the notes over which it is placed are to be boldly struck with strong emphasis.

Giusto, in an equal, steady, and just time.

Grave, *Gravemente*, deep emotion.

Grazioso, graceful; a smooth and gentle style of execution approaching to piano.

Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.

Interlude, an instrumental passage introduced between two vocal passages.

Interval, the distance between any two sounds.

Largo, somewhat quicker than *Grave*.

Larghetto, not so slow as *Largo*.

Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.

Lento, *Lentementè*, slow.

Ma, not.

Ma non troppo, not too much, not in excess.

Melody, an agreeable succession of sounds.

Men, less.

Mezza voce, with a medium fullness of tone.

Mezza, half, middle, mean.

Moderato, between Andante and Allegro.

Molto, much.

Non, not.—*Non troppo presto*, not too quick.

Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.

Overture, in dramatic music is an instrumental strain, which serves as an introduction.

Orchestra, the place or band of musical performances.

Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender and delicate.

Piano, or *Pia.* soft.

Pianissimo, *Pianiss.* or *PP.* very soft.

Poco, little, somewhat.

Pomposo, grand, dignified.

Presto, quick.

Prestissimo, very quick.

Quartetto, a composition consisting of four parts, each of which occasionally takes the leading melody.

Quintetto, music composed in five parts, each of which occasionally takes the leading melody.

Recitative, a sort of style resembling speaking.

Ripienno, full.

Sempre, throughout; as *sempre piano*, soft throughout.

Soprano, the Treble or higher voice part.

Sostenuto, sustaining the sounds to the utmost of their nominal length.

Staccato, the opposite to Legato; requiring a short, articulate, and distinct style of performance.

Senza, without; *Senza Organo*, without the Organ.

Siciliano, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.

Soave, agreeable, pleasing.

Soto Voce Dolce, with a sweetness of tone.

Spirituoso, with spirit.

Solo, a composition designed for a single voice or instrument. Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.

Subito, quick.

Symphony, a passage to be executed by instruments, while the vocal performers are silent.

Tacit, be silent.

Tardo, slowly.

Tempo, time.

Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.

Trio, a composition for three voices.

Tutti, all, all together.

Veloce, quick.

Vigoroso, with energy.

Verse, one voice to a part.

Vivace, in a brisk and lively manner.

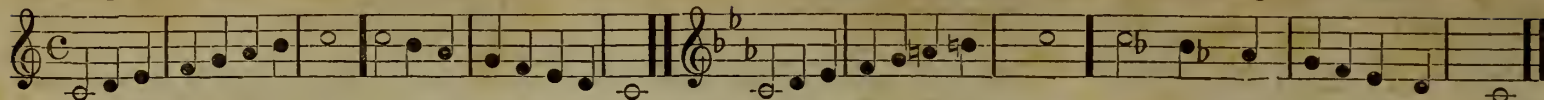
Volli, turn over.

LESSONS FOR THE EXERCISE OF THE VOICE.

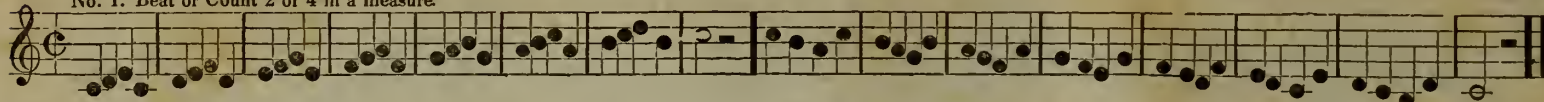
Beat or Count 4 in a measure.

Ascending Scale—Major Mode—Descending Scale—Minor Mode.

Ascending Scale—Minor Mode—Descending Scale—Minor Mo

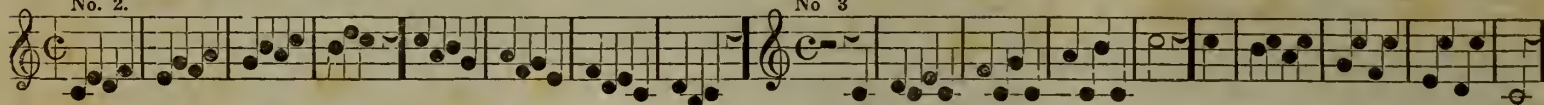


No. 1. Beat or Count 2 or 4 in a measure.



No. 2.

No. 3



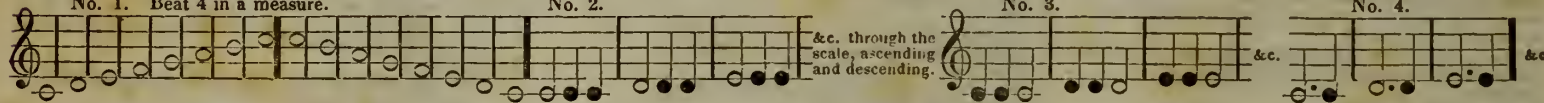
EXERCISES FOR BEATING TIME.

No. 1. Beat 4 in a measure.

No. 2.

No. 3.

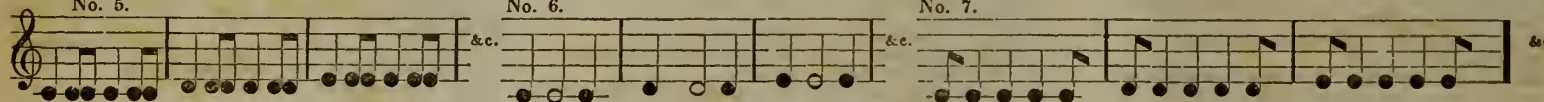
No. 4.



No. 5.

No. 6.

No. 7.

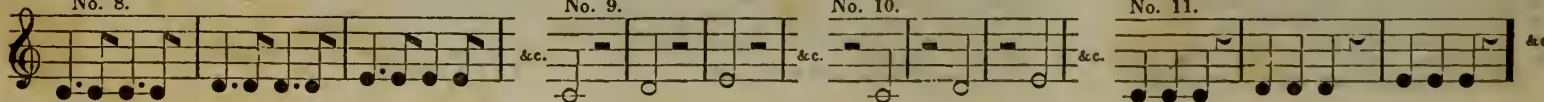


No. 8.

No. 9.

No. 10.

No. 11.

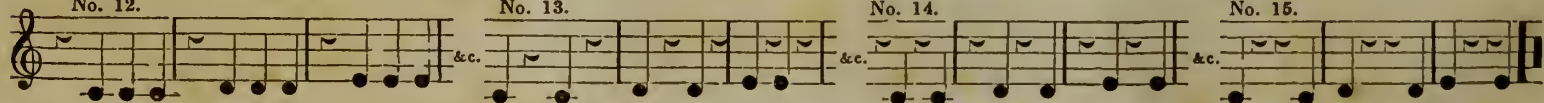


No. 12.

No. 13.

No. 14.

No. 15.



STOUGHTON COLLECTION OF CHURCH MUSIC.

BLENDON. L. M.

Giardini.

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

6 6 5 4 6 6 6 6 #6 9 9 6 7 #6 6 7
 3 3 3 3 3 4 3 4 3 3 4 # 4

Come, let us sing un - to the Lord, And praise his name with one accord. In this de - sign one cho - - rus raise :

From east to west his praise pro - claim; From pole to pole ex - - - tol his fame; The skies shall ech - - - o back his praise.

Very slow.

Musical score for 'GERMAN HYMN' in G major, common time. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The lyrics are: "So fades the lovely blooming flow'r, Frail, smiling solace of an hour: So soon our transient comforts fly, And pleasure only bloom to die." Below the piano part are the following figures: 6 6 6 6 6 3 ♯ 6 6 6.

OLD HUNDRED. L. M.

M. Luther.

Musical score for 'OLD HUNDRED' in D major, common time. It consists of three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The lyrics are: "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." Below the piano part are the following figures: 6 5 5 6 8.

SHILOH. L. M.

Heptinstall.

PIA. FOR.

Now may the God of pow'r and grace Attend his people's humble cry! Je - ho - vah hears when Is - rael prays, And brings deliverance from on high.

6 65/43 6 98 6 5/4 # 6 6/5 6 7/4 5

ARNHEIM. L. M.

Holyoke.

All ye bright armies of the skies, Go worship where your Saviour lies; Angels and kings before him bow, Those gods on high and gods below.

65/43 67/45 6 6 7/4 # 6 4 7

ATTLEBOROUGH. L. M.

The Lord how wond'rous are his ways, How firm his truth, how large his grace! He takes his mercy

6 6 #

:S: Soft.

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts in treble clef with a key signature of one flat and a common time signature. The bottom two staves are piano accompaniment in bass clef. The lyrics are written below the vocal staves. The piano part includes fingerings '6' and '6' under the first two measures, and a sharp sign '#' under the final measure. Performance markings ':S:' and 'Soft.' are placed above the final measure of the piano part.

from his throne, And thence he makes his glo - - ries known. And thence he makes his glories known.

1 2

1 2

1 2

1 2

6 6 4 5

For.

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics continue from the first system. The piano part includes fingerings '1 2', '1 2', '1 2', and '1 2' for the final measures of each staff. A 'For.' marking is placed above the vocal staff in the second measure. At the bottom of the system, the numbers '6 6 4 5' are written, likely indicating fingerings or chord positions for the piano part.

Moderato.

Away, my un - - believ - ing fear; Fear shall in me no more take place; My Saviour doth not yet ap - pear, He hides the brightness

6 6 5 6 #6 6 7 5 # 6 6 6 5 6 #6

of his face: But shall I there - fore let him go, And basely to the tempter yield? No, in the strength of Jesus, no! I never will give up my

6 7 7 8 7 6 5 5 - b7 6 8 7 8 7 5 6 5 8 5 8 5 8 7 6 6 4 5

shield. Altho' the vine its fruit deny, Altho' the ol - - ive yield no Oil, The with'ring fig tree droop and die, The field il - - lude the til - lers

b_7^5 9 $8b_7^5$ 6_5 4_3 # 5 7 8_7 6_5 4_3 5 7 8_7 6_5 4_3 $8b_7^5$ 8_4 6 8_7 6_5

toil, The empty stall no herd afford, And perish all the bleating race, Yet will I triumph in the Lord, The God of my sal - - vation praise.

4 6 6 7 6 5 b_7 b_5 D_4_3 6_5 #6 4_7 6 6 4 5

Moderato.

God is the refuge of his saints, When storms of sharp distress invade; Ere we can offer our complaints, Behold him present with his aid. Behold him present with his aid.

6 6 7 / 4 5 6 7 5 8 7 6 6 5 7 / # 7 6 7

CHELTINGHAM. L. M.

Doct. Hayes.

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

6 - 7 / 9 6 6 / 4 # 6 5 6 5 / 4 # 6 5 7 / # 6 6 6 7

Soft

Thou, whom my soul ad - - mires a - - - - bove All earth - - ly joys, all earth - ly love. Tell me, my

6 67 8 75 5 87 #
4 45 5 6 3

Loud.

Shepherd, let me know, Where do thy sweet - - - est pas - - tures grow? Where do thy sweetest pastures grow?

4 Organ. 6 5 6 5 6 5 7
484 43 4

BRIDGEWATER. L. M.

Edson.

He in full majesty appears, And like a robe his glory wears.

My soul thy great Creator praise, When, clothed in his celestial rays

He in full majesty appears, And like a robe his glory wears.

He in, &c. And like a robe, &c. And like a robe, &c.

6 6 7 He in, &c. He in, &c. 6 And like a robe his glory wears. 6

WINCHESTER. L. M.

My God, accept my early vows, Like morning incense in thy house ; And let my nightly worship rise, Sweet as the ev'ning sac - ri - fice.

6 5 5 6 # 5 6 7 6 6 - # 6 6 # 5 7 8

PORTLAND. L. M.

Say live for --- ev --- er wond'rous King, Born to re --- deem and strong to save, Then

6 6 6 6 6 — 6 6

Detailed description: This system contains the first two lines of music. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves. Below the bass staff, there are six numbers: 6, 6, 6, 6, 6, and 6, with a horizontal line under the fifth '6'.

ask the mon -- ster where's his sting, And where's thy vict' -- ry, boast --- ed grave?

6 6 6 6 6 6 87

Detailed description: This system contains the second two lines of music. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves. Below the bass staff, there are seven numbers: 6, 6, 6, 6, 6, 6, and 87. The first six numbers have a '3' above them, indicating a triplet. The number 87 is positioned at the end of the system.

CHINA. L. M.

O what a - - mazing joys they feel, While to their golden harps they sing, And sit on ev' - - - ry

6 — 6 6 5 4 3 6 6 — 6 4 7 5 3 6 — 6 5 4

heav'nly hill, And sit on ev' - - - ry heav'nly hill, And sing the triumphs of their King.

3 — 5 6 — 6 6 5 4 3 6 — 5 6 6 5 4 3

Sun, moon, and stars convey thy praise Round the whole earth, and nev - - er stand; So, when thy truth be-

6 7 5 6 3 6

gan its race, - - - - - It touch'd, it glanc'd on ev'ry land. It touch'd, it glanc'd on ev' - - - ry land.

8 7 6 6 6 6 4 7 3 5 1 2 1 2

Awake, our souls, a - - way, our fears, Let ev'ry trembling tho't be gone, Let ev'ry trembling tho't be gone, Awake, and run the heav'nly

6 6 6 6 5 # 6 #6 6 6 #

Pia. Awake and run the heav'n - ly race, And put, &c. *For.*

race, And put a cheer - - - ful courage on. And put a cheerful courage on.

And put a cheerful courage on.

6 7 6 5 6 7 6 7 4

DUKE STREET. L. M.

J. Hatton. 31

The first system of music for 'DUKE STREET' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

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

The second system of music for 'DUKE STREET' continues the melody and bass line from the first system. It maintains the same key signature and time signature, with similar rhythmic patterns and phrasing.

$\frac{4}{3}$ 6 $\frac{4}{3}$ $\frac{65}{43}$ 6 6 $\frac{56}{4}$ 6 6 36 $\frac{4}{3}$ 6 $\frac{4}{3}$ $\frac{8}{3}$ $\frac{3}{3}$ 6 $\frac{6}{4}$ 87

STERLING L. M.

The first system of music for 'STERLING' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff.

O come loud anthems let us sing, Loud thanks to our al - - mighty King, For we our voices high should raise When our salvation's Rock we praise.

The second system of music for 'STERLING' continues the melody and bass line from the first system. It maintains the same key signature and time signature, with similar rhythmic patterns and phrasing.

6 $\frac{45}{23}$ 6 — $\frac{6}{5}$ $\frac{7}{4}$ 6 $\frac{6}{3}$ 6 — $\frac{4}{5}$ $\frac{7}{4}$

E - ter - nal Source of ev'ry joy, Well may thy praise our lips employ; While in thy temple we appear, Thy goodness crowns the circling year.

6 4
 3
 7 #6
 6 #6
 6
 6 7
 4 #
 5 6 5
 3 4 3
 5 6 5
 3
 4 6 6 5
 5 4 6 6 6 7
 5 4
 5 4

EFFINGHAM. L. M.

At anchor laid remote from home, Toiling, I cry, sweet spirit, come: Celestial breeze no longer stay, But swell my sails and speed my way.

6 4
 3
 6 5 - 6
 4 3 -
 4
 6 5 6 4
 4 3 4 2
 6
 6 4
 3
 6 6 7
 4
 6
 6
 5 6 6 7
 4

Musical score for 'WELLS' featuring four staves: Treble, Soprano, Treble, and Bass. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "Sing to the Lord who loud proclaims His various and his saving names; O may they not be heard alone, But by our sure experience known." The score includes various musical notations such as notes, rests, and fermatas.

ROTHWELL. L. M.

Musical score for 'ROTHWELL' featuring four staves: Treble, Soprano, Treble, and Bass. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: "Blest be the Father and his love, To whose celestial source we owe Rivers of endless joy above, And rills of comfort, And rills of comfort here below." The score includes various musical notations such as notes, rests, and fermatas.

When Is - rael, freed from Pharaoh's hand, Left the proud ty - - rant and his land, A - - cross the deep their

6 56 7 6 5 89 8 7 65 6 5 56
5 3 7 45 6 4 37 6 5 43 5 3 7

journey lay; The deep di - - vides to make them way: The mountains shook like trembling sheep, Like lambs lambs

7 65 6 87 # 76 65
5 43 6 54 4#

Bassoon.

lit - - - - - the hills did leap ; Not Sinai on her base could stand, So con - scious of God's pow'r at hand.

6 5 6 5 7 8 6 5
4 3 9 6 4 3

Voice.

TRURO. L. M.

Now to the Lord a noble song, Awake, my soul, awake, my tongue, Ho - sanna to th' Eternal name, And all his boundless love proclaim.

6 6 6 6 7 6 8 7 6 5 6 — 6 7
4 5 4 5 4 5 4 5 4 5 4 5 5 — 5 7
3 3 3 3 1 3 1 4 4 7 4

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

6 6-4 # 7 8-6 5 6 6-6 6 6 6

Let virgin troops soft tim - brels bring, And some with graceful mo - - tion dance ; Let in - struments of various strings, With organs

join'd his praise ad - - vance, - - - With organs join'd his praise ad - - vance, - - With organs join'd his praise ad - vance.
 With organs join'd, With, &c.

6 6 6 5 $\frac{4}{4}$ 6 6 5 6 6 7

GREEN'S HUNDRETH. L. M. Dr. Green.

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

5 6 5 6 # 6- 6 5 7

WASHINGTON. L. M.

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

Those

6 6 6 6 6-7 Those heav'nly guards a -

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

Those heav'nly guards a - round thee wait, Like cha - - - - - riots Those heav'nly

heav'nly guards a - - round thee wait, Like chariots that at - tend thy state, Like cha - - - - - riots, Like

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

6 6 6

Like cha - - - riots, Like cha - - - riots, &c.

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

cha - - - riots, Like chariots that at - - - tend thy state Like, &c.

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

6 5 6 6 7
4 3 3 5

NINETY-SEVENTH PSALM. L. M.

Tuckey.

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

8 87 6 4 6 6 6 6 6 6 6 6 6 7
4 3 3 5 3 4 3 4 3 4 3 4 3 5

The King of saints, how fair his face. A - - - - - dom'd with maj - - - - - ty and grace!

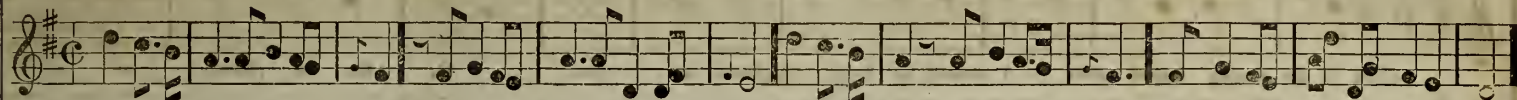
6 6 7 9

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in common time (C). The lyrics are written below the vocal staves. Fingering numbers (6, 6, 7, 9) are placed below the piano accompaniment staff.

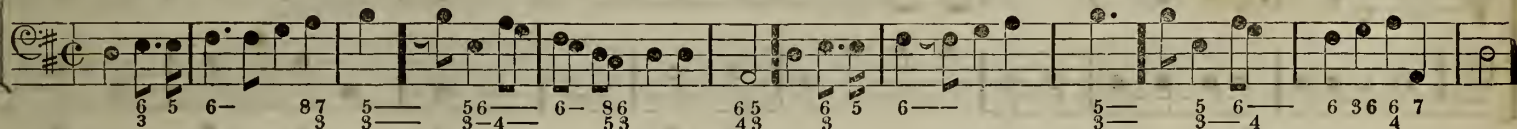
He comes with bless - ings from a - - - - - bove, And wins the na - - - - - tions to his love.

6 7 # 5 6 8 9 5 8 6 5 6 6 7

Detailed description: This system contains the second four staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves. Fingering numbers (6, 7, #, 5, 6, 8, 9, 5, 8, 6, 5, 6, 6, 7) are placed below the piano accompaniment staff. The system concludes with double bar lines.

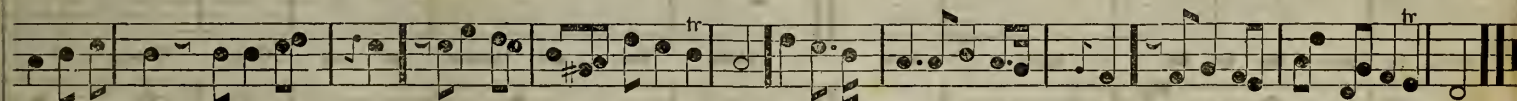
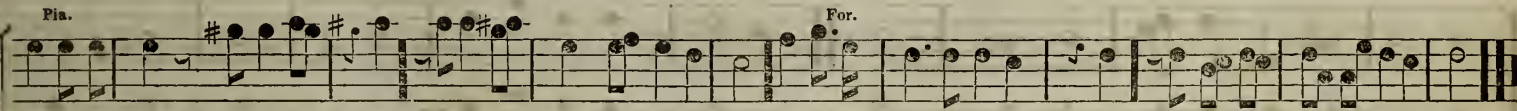


The spacious firmament on high, With all the blue e - thereal sky, And spangled heav'ns, a shining frame, Their great Orig - inal proclaim.



Pia.

For.



Th' unwearied sun, from day to day, Does his Cre - - a - tor's pow'r display, And publish - es to ev'ry land The work of an Almighty hand.



Now to the shining realms above, I stretch my hands and glance my eyes. O, for the pinions of a

6 6/4 # 5 6/4 # #

Detailed description: This system contains four staves of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves. Below the piano staves, there are numerical figures: 6, 6/4 #, 5, 6/4 #, #.

dove, To bear me to the upper skies— There from the bosom of my God, Oceans of

6— 6/4 # 67

Detailed description: This system continues the musical score with four staves. It features a double bar line in the middle of the system. The notation and lyrics continue from the first system. Below the piano staves, there are numerical figures: #, 6—, 6/4 #, and the page number 67.

endless pleasures roll, There would I fix my last abode, And drown the sorrows of my soul.

6— 6 6 6 7
4

MORNING STAR. L. M.

O. Holden.

We sing the bright and morning star, Jesus, the spring of light and love; See how its beams diffus'd from far, Conduct us to the realms above.

6 6 7
4 5 4 5 6 3— 6 6 5
4 3

Moderato.

In robes of judg - ment, lo! he comes, Shakes the wide earth, and cleaves the tombs; Be - fore him

87 5 6 6 6 97 6 87 1 6

burns de - vour - ing fire, The mountains melt, the seas re - tire. The mountains melt, the seas re - tire.

87 5# 6 3 6 6 4 6 5 6 6 5 6 6 87 6 87

PILESGROVE. L. M.

Awake, my soul, to hymns of praise, To God the song of triumph raise; Adorn'd with majes - ty di - vine, What pomp, what glory, Lord, are thine.

6 5 4 3 7 6 # 6 5 6 6 5 6 7

PARIS. L. M.

Billings.

Praise ye the Lord; 'tis good to raise Our hearts and voices in his praise; His nature and his works invite To make this duty our delight.

5 8 7 8 7 6 5 3 # 6 5 # 6 5 8 7 5

Thou dost the raging sea control, And change the sur - - face of the deep ; Thou mak'st the sleeping billows roll,

Pia.

7 8 6 3 6 6 6 6 7 5 7 7 #
5 6 5 5 5 5 4 5 5 # 5

Thou mak'st the rolling billows sleep. Thou mak'st the sleeping billows roll, Thou mak'st the rolling billows sleep.

For.

7 8 7 7 6 6 6 7 # 6 6 6 7 #
5 # 5 5 5 5 5 5 5 5 5 5 4 5

A -- wake my soul, to hymns of praise, To God the song of tri -- umph raise: A - dorn'd with ma - jes-

6 6 6 # 6 6 6 5 6 5 4 6 #

ty di -- vine, What pomp, what glo -- ry, Lord, are thine! What pomp, what glo -- ry, Lord, are thine!

6 # 6 5 6 4 5 5 6 6 4 7

From all that dwell below the skies Let the Creator's name arise ; Let the Redeemer's name be sung Thro' ev'ry land by ev'ry tongue. Let the Redeemer's name be

6 5 6

sung Thro,' &c. O come, loud anthems let us sing, Loud thanks to our Almighty King ; For we our voices high should raise, When our salvation's rock we praise.

6 6 7 4 3 6 6 4 6 6 7 4

NORFOLK. L. M.

Let the old heathen tune their song Of great Di - an - - a and of Jove; But the sweet theme that moves my tongue Is the Re -

6 6 4 9/7 65 6— 5/38 6— 3 6 8/5 6 3—

deemer and his love. But the sweet theme that moves my tongue Is the Re - - deem - er and his love.

6 3 7 8/5 3 6 6 6 6 7

PETERSBURGH. L. M.

Thus saith the high and lofty One, "I sit upon my holy throne; My name is God, I dwell on high, dwell in my own e-

6 6 6 6 6 6 6

ter - ni - - - ty; But I de - - - scend to worlds be - - low; On earth I have a mansion too; The

6 7 6 5
4 5 4 3

6 5 6 3 8 6 3 5 6

6 4

6 7 6 5
4 5 4 #

PETERSBURGH Continued.

humble spir - it, and con - - trite, Is an a - - bode of my delight, Is an a - - bode of my de - - light.

8 5 5 6-6 5 6 6 6 6 5 6 6 6 7

6 3 5 4 3

LUTON. L. M. Burder.

With all my powers of heart and tongue, I'll praise my maker in my song: Angels shall hear the notes I raise, Ap - prove the song, and join the praise.

6 5 6 5 6 6- 6 6 6 6 6 6 6 7

4 3 4 3 4 3 4 3 4 3 4 3 4 3

Musical notation for the first system, consisting of two staves. The first staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is a bass clef with the same key signature and time signature. The music features a melody with eighth and quarter notes, and rests.

Fair - est of all the lights a --- bove, Thou sun, whose beams a -- dorn the spheres,

Musical notation for the second system, consisting of two staves. The first staff is a treble clef with a key signature of two flats and a common time signature. The second staff is a bass clef with the same key signature and time signature. The music continues the melody from the first system.

And with un - wearied swiftness

Fingering numbers for the second system: 6/5, 7, 6/4, 5/3, 6, 6/5, 6, 6/4, 43, 43.

Musical notation for the third system, consisting of two staves. The first staff is a treble clef with a key signature of two flats and a common time signature. The second staff is a bass clef with the same key signature and time signature. The music continues the melody.

And with un - wearied swiftness move, To form the cir - - - cle of our years.

Musical notation for the fourth system, consisting of two staves. The first staff is a treble clef with a key signature of two flats and a common time signature. The second staff is a bass clef with the same key signature and time signature. The music continues the melody.

move, To form the circle of our years, To form the cir - - - - cle of our years.

Fingering numbers for the fourth system: 8/6, 7/6, 8/4, 6/4, 4, 8/5, 6/4, 8/2, 7, 6, 8/5, 6/5, 5/4, 6/4, 5/4, 5/6, 5/5, 6/4, 7.

Let the high heav'ns your songs in - - - vite, Those spacious fields of brill - - - iant light,

6 5 6 5 6 5 6 5 6 5 6

Where sun, and moon, and plan - - - ets roll, And stars that glow from pole to pole.

6 5 6 5 6 5 6 5 6 5 6

Now let us raise our cheer - - ful strains, And join the bliss - - - ful choir a - bove; There our ex-

6
5

8 — 6 5
6 — 4 3

8 — 7
5 5

6 4

alt - - - ed Saviour reigns, And there they sing his wond'rous love, And there they sing his wond'rous love.

Pia. *For.*

6 —
4 4

6 5

7 6

6 7
4 7

The wond'ring world en - quires to know, Why I should love my Je - sus so; What are his charms, say they, a - bove The

6 87
4 4 4

6 65
5 43

ob - jects of a mortal love? What are his charms, say they, a - - bove The objects of a mor - tal love?

6 4

6 87
4 5

ATR. As, when the mis - ty mornings rise, The prospect round inspires a gloom, So, when the sun has gilt the skies, All

6 5 6 5 4 6 6 5 6 5 4 6 6 5 6 5 4 6 6

nature's works ap - pear in bloom. So, when the sun has gilt the skies, All nature's works ap - pear in bloom.

6 4 5 6 5 3 7 5 5 6 5 4 6 4 6 7 5 3 3 6 6 4 7

CHICHESTER. L. M.

The first system of music consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a treble clef with a common time signature. The third staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The lyrics are: "What e - qual honours shall we bring To thee, O Lord, our God, the Lamb, When all the notes that".

6 8 6 5 5 4 6 8 6 5
 3 3 3 3 4 4 3 4 4 #

The second system of music consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a treble clef with a common time signature. The third staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The lyrics are: "an - - - gels sing Are far in - - ferior to thy name. Are far in - - ferior to thy name."

an - - - gels sing Are far in - - ferior to thy name. Are far in - - ferior to thy name.

The third system of music consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a treble clef with a common time signature. The third staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The lyrics are: "an - - - gels sing Are far in - - ferior to thy name. Are far in - - ferior to thy name."

8 7 6 6 8 8 6 5 6 8 9 6 3 3 3 6 6 5 8 7 8 7 6 6 7
 4 4 3 4 3 3 3 3 4 5 6 5 4 4

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 3/4. The lyrics are: "The flocks which graze the mountain's brow, The corn which clothes the plains be - - - low,". Below the bass staff, there are figured bass notations: 7, 7, 6, 6, 6, 54, #.

The flocks which graze the mountain's brow, The corn which clothes the plains be - - - low,

7 7 6 6 6 54 #

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 3/4. The lyrics are: "To ev'ry heart new transport bring, And hills and vales, And hills and vales re - - joice and sing." Below the bass staff, there are figured bass notations: 7, 6, 6, 6, 6, 65, 6, 6, 65.

To ev'ry heart new transport bring, And hills and vales, And hills and vales re - - joice and sing.

7 6 6 6 6 65 6 6 65

Ye nations of the earth, rejoice Be - - fore the Lord, your sov'reign King; Be - fore the Lord, your sov'reign King;

6 $\frac{98}{76} - \frac{7}{5}$ $\frac{54}{52} \frac{5}{3}$ ♯6 $\frac{8}{5} 6 3$ ♯6 6 4 ♯

Serve him with cheer - ful heart and voice, With all your tongues his glo - ry sing. With all your tongues his glory sing.

6 7 6 4 6 — 6 6 4 7

For thee, O God, our con-stant praise, In Zi-on waits, thy cho-sen seat;

6 4/3 6 6 6 7 6 4 5 6 4 5 6 4 3 6 5 4 3

Our prom-is'd al-tars we will raise, And there our zeal-ous vows com-plete.

6 4 6 5 6 7 6 5 4 3 6 4 6 6 6 7 5 6 6 5 7 3

HAMBURG. L. M.

Gregorian Chant. 61

Sing to the Lord with joyful voice ; Let ev'ry land his name adore ; Let earth, with one u - - nited voice, Resound his praise from shore to shore.

56 6#6 65 6 64 6 56 6 65 86 6 65
 34 4 43 4 2 3 34 4 43

OSNABURGH. L. M.

Handel.

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

4 6 4 4 6 5 6 5 6 5 6 5 6 7
 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Je - - ho - vah reigns ; his throne is high, His robes are light and ma - - jes - - ty ; His glo - - ry

895 9/5 76/54 87 ♯6 65/4♯ 4♯

shines with beams so bright, No mortal can sus - - tain the sight. No mortal can sus - - tain the sight.

Mezzo F. For.

5 33/5 87/5- 65/4♯ 6 6/4 7

E - - - ter - nal Spirit, we con - - - fess, And sing the wonders of thy grace:

5 6 5 9 6 5 6 7 6 6 6 5 6 5 4 3

Thy pow'r con - - - veys our blessings down From God the Fa - - - ther, and the Son.

6 5 6 6 7 7 6 4 6 7

Lord, when my thoughts with won - - der roll O'er the sharp sorrows of my soul, And read my Maker's broken laws, Re -

6
4
3

6 5
4 3

5 6

6
4
3

6 8 5
6 7

6 5
4 3

5

6 #
4

6 5
4

5 6

6 5
4 #

Loud.

pair'd and honour'd by the cross, And read my Maker's bro - ken laws, Repair'd and honour'd by the cross.

6

6 5
4 #

6 7

5 #

6

6

6

7

BEVERLY. L. M.

O come, loud anthems let us sing, Loud thanks to our Al - - - migh - - - ty King; For

6 5 6 6 5 4 3 #

we our voices high should raise, When our sal - - - va - tion's rock we praise.

6 9 6 9 6 8 7 6 5 4 3 6 5 6 5 5 3 5 5 5 5

At thy command, our blessed Lord, Here we attend thy dying feast ; Thy blood, like wine, adorns thy board, And thy own

89 87 65 54 54 53 7

flesh feeds ev' - - ry guest. Our faith adores thy bleeding love, And trusts for life in one that died, We hope for

Pia.

6 67 6 84

For.

heav'nly crowns above, From a Re - deem - er crucified. Let the vain world pronounce its shame, And fling its scandals on the

6 5 6 6

4 3

cause ; We come to boast our Saviour's name, And make our triumph in his cross. And make our triumph in his cross.

6 6 6 6

4 3

Andante

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

6 7 6 #6 6 # 3 7 6 7 6-5
4 3 # 4 4-3

For.

shall I wake and find me there? When shall I wake and find me there? O glorious hour! O blest abode! I shall be near and like my God; And

6 — 6 4 3 6 5 6 6 6 5 6 6 # 6 — 5 6 #
4 3 4 3 4 3 4 3 4 3 4 3 4 3

MOUNT VERNON Continued.

Grave.

flesh and sin no more control The sacred pleasures of the soul, The sacred pleasures of the soul. My flesh shall slumber in the ground,

6 5 7 6 6 5 4 6 6 6 4 5 6 7#6

Till the last trumpet sound,

Till the last trumpet's joyful sound, Then burst the bars with sweet surprise, And in my Saviour's image rise.

Till the last trumpet's joyful sound,

Till the last trumpet's joyful sound

5 5 6 6 6 6 5 4 5

MOUNT VERNON. Continued.

For *Pia* For

Then burst the bars with sweet surprise, And in my Saviour's image rise. And in my Saviour's im-age rise.

6 6 5 4 3

INVITATION. L. M.

Kimball.

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

6 6 6 6 7 5

Fly like a youthful hart or
 hills where spices grow. Fly like a youthful hart or
 Fly like a youthful hart or roe, Over the hills where spices

6 5 6 5
 3 4 3

Fly like a youthful hart or roe, Over the hills where spi - - - ces .
 6 4 6 4 5 6 6 #

roe, O - - - - - ver the hills where spices grow, Over the hills - - - - - where spi - - - ces grow.
 grow, Fly like a youthful hart - - - - - or roe, O - - - - - ver the
 6 # O - - - ver the hills 6 6 6 7

Musical score for the first system, including vocal line, piano accompaniment, and figured bass. The key signature is two sharps (F# and C#) and the time signature is 2/4. The lyrics are: "Come, gentle patience, smilie on pain, Then dying hope revives again, And wipes the tear from sorrow's eye,"

Figured bass notation below the piano part: $\frac{7}{4} \frac{2}{2}$, $\frac{6}{4} \frac{7}{4}$, #6—, $\frac{6}{4} \#$

Musical score for the second system, including vocal line, piano accompaniment, and figured bass. The key signature is two sharps (F# and C#) and the time signature is 2/4. The lyrics are: "While faith points upward to the sky, And wipes the tear from sorrow's eye, While faith points upward to the sky."

Figured bass notation below the piano part: $\frac{7}{6}$, $\frac{6}{5} \frac{7}{5}$, $\frac{6}{4} \frac{5}{4} \frac{3}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, 6—, $\frac{6}{4} \frac{7}{4}$

Andante.

How sweetly, a - long the gay mead, The daisies and cowslips are seen! The flocks, as they carelessly

6 6 7 4 6 6 6 4 5 6 6 4 b 6

feed, Rejoice in the beau - ti - ful green. The flocks, as they ai - lent - ly feed, Rejoice in the beau - ti - ful green.

6 6 6 10 6 4 # 5 4 7 5 5 4 3 2 6 6 7

His hand will smooth my rug - ged way, And lead me to the realms of day,

87
5

5 6 — 6 7

6 #6

6 4 #

To milder skies and brighter plains, Where ev - - er - - last - ing pleasure reigns.

34 6

56

65
43

34
2

87 5

66 87
4 65

Incumbent on the bending sky, The Lord descended from on high, And bade the darkness of the pole Beneath his feet tremendous roll.

6 $\frac{6}{4}$ $\frac{6}{3}$ 6#6 6 # 6— $\frac{56}{5}$ 6— $\frac{8}{6}$ $\frac{6}{4}$ $\frac{5}{3}$

WINDHAM. L. M.

Read.

Slow

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

6 $\frac{6}{4}$ # $\frac{6}{4}$ # 6 $\frac{6}{4}$ — 5 $\frac{6}{5}$ # $\frac{6}{4}$ 6 6 $\frac{6}{4}$ #

Father of all, Omniscient Mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or

6/4 6/4 6 6/4 6— 56 6/4 48

to its lowest depths descend? Its highest point what eye can find, Or to its lowest depths descend?

6 48 45 6/4 5/3 7 65 6/4 6/4 6—6 76 6/4

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

6/5 6/5 #6/4 6 — 6 — 5/3 #6/4 6 #6 — 6/4 #

MORTALITY. L. M.

Slow.

Death, like an o - ver - flowing stream, Sweeps us away; our life's a dream, An empty tale, a morning flow'r, Cut down and withered in an hour.

#6 6 #6 # # # — 5 #6 #

It means thy praise, how -- ev -- er

Forgive the song that falls so low Beneath the grat - i - tude I owe; It means thy praise, how-

It means thy praise however poor;

6 # 7 4 # It means thy praise, however poor; It means thy praise, how-
4 4 6 4 5 4

poor;

ever poor; An angel's song can do no more, It means thy praise, how -- ev -- er poor; An angel's song can do no more.

6 5 6 6 6 #

Thou, Lord, by strict - est search hast known My rising up and ly - - ing

6 6 # 6 56 76 4 5 6

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line in treble clef with a key signature of one flat and a 3/2 time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are: "Thou, Lord, by strict - est search hast known My rising up and ly - - ing". Below the bass staff are the figured bass notations: #, 6, 6, #, 6, 56, 76, 4, 5, 6.

down; My se - - - cret thoughts are known to thee, Known long be - - - fore con - - - ceiv'd by me.

6 # 4 # 6 4 #6 #

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line in treble clef. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are: "down; My se - - - cret thoughts are known to thee, Known long be - - - fore con - - - ceiv'd by me.". Below the bass staff are the figured bass notations: 6, #, 4, #, 6, 4, #6, #.

The first system of the musical score consists of four staves. The top staff is the vocal line for the husband, written in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is the vocal line for the wife, also in treble clef with the same key signature and time signature. The third staff is the piano accompaniment, and the fourth staff is the bass line. The lyrics are: "In mem'ry of your dy - - - ing Friend, Do this, he said, till time shall end ;". Below the bass line, the following figures are written: 6 5 6 6 4 # 6 5 6 6 4 #.

In mem'ry of your dy - - - ing Friend, Do this, he said, till time shall end ;

6 5 6 6 4 # 6 5 6 6 4 #

The second system of the musical score continues the piece with four staves. The vocal lines and piano accompaniment continue. The lyrics are: "Meet at my ta - - - ble and re - - - cord The love of your de - - - part - - - ed Lord.". Below the bass line, the following figures are written: # 6 3 3 6 # 6 # 6 4 #.

Meet at my ta - - - ble and re - - - cord The love of your de - - - part - - - ed Lord.

6 3 3 6 # 6 # 6 4

Shall the vile race of flesh and blood Con-----tend with their Cre-----a-tor, God?

6 # # 5 6 5 #6 6

Detailed description: This system contains the first two lines of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves. The music consists of quarter and half notes, with some triplets and slurs. The first line of music ends with a double bar line.

Shall mor--tal worms pre---sume to be More ho---ly, wise, or just than he?

11 5 # 6 6 #

Detailed description: This system contains the second two lines of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves. The music consists of quarter and half notes, with some triplets and slurs. The second line of music ends with a double bar line.

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

6 — # 4 — 6 6 — 4 5 6 7 # — 6 # 4 6 6 # —

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

6 — 4 # # 6 — 5 6 # —

Man has a soul of vast de - - sires ; He burns with - - in with rest - - - less fires ;

6# 6 6

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef. The lyrics are written between the two staves. The bottom staff includes figured bass notation: #, #, 6#, 6, 6, #.

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

6 # # 6 87

Detailed description: This system contains the second two staves of music. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef. The lyrics are written between the two staves. The bottom staff includes figured bass notation: #, 6, #, #, 6, 87, #.

Bright King of glo - - - ry, dread - - - ful God, Our spir - - its bow be - - - fore thy seat ;

6 5 6 6 # — 6 — 5 6 6 #

To thee we lift a hum - - - ble thought, And wor - - ship at thine aw - - - ful feet.

6 5 # — 6 # 6 6 — 4 #

Shall man, O God of light and life, For - - ev - er moulder in the grave? Canst thou forget thy glorious work, Thy

promise and thy pow'r to save? Canst thou forget thy glorious work, thy prom - - ise and thy pow'r to save?

Firm was my health, my day was bright, And I pre-sum'd 'twould ne'er be night;

67
45

87
65

5
4

#

#

#

Fondly I said with ---- in my heart, Pleasure and peace ---- shall ne'er de- part.

6

Pleasure and peace ----

8
5 # 7 8 5

76
54 #

Wait, O my soul, thy Maker's will; Tumultuous passions, all be still, Nor let a murm'ring thought arise; His ways are just, his counsels wise.

6— # # 6 #— # 6— 5 6— 5 6 6 #

Detailed description: This is a four-staff musical score for the hymn 'REDHOOK'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and G major. The lyrics are: 'Wait, O my soul, thy Maker's will; Tumultuous passions, all be still, Nor let a murm'ring thought arise; His ways are just, his counsels wise.' Below the piano part, there are figured bass notations: 6—, #, #, 6, #—, #, 6—, 5, 6—, 5, 6, 6, #.

BABYLON. L. M.

W. Tansur's Coll.

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

6 # 6 #— 7 6 6 5 54 54 6 #— 54 6— #

Detailed description: This is a four-staff musical score for the hymn 'BABYLON'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 3/2 time and G major. The lyrics are: 'Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine, To see the wicked, plac'd on high, In pride and robes of honour shine.' Below the piano part, there are figured bass notations: 6, #, 6, #—, 7, 6, 6, 5, 54, 54, 6, #—, 54, 6—, #.

He dies, He dies, the Friend of sin - - - ners dies! Lo, Salem's daughters

6 6

weep a - round; A sol - - - emn darkness veils the skies, A sud - den trem - - bling shakes the ground.

6 #6 6 # 6 6 #

2/4
4

Here's love and grief beyond degree; The Lord of glory dies for me: But, lo, what sudden joys we

#

see, Je - sus, the dead, re - - vives a - - gain. Je - sus, the dead, re - vives a - - - gain. Je - - sus, the dead, re - vives a - - - gain.

#6 65 #— 6 #— 6—5 # 6#6 65 #—

Shall the vile race of flesh and blood Con - - tend with their Cre - - - a - - - tor, God? Shall

— # # — # 6

mor - - - tal worms pre - - - sume to be More ho - - ly, wise, or just than he?

6 — # — # # 6 - 5 #

SEPULCHRE. L. M.

Leach. 91

Un - - - - veil thy bosom, faithful tomb, Take this new treas - - ure to thy trust.

6 # 6 5 # 4 3 6 4 6 4 5

And give these sacred rel - - ics room To slumber in the si - - lent dust,

6 6 4 # 5 6 5 6 3 5 6 # 6 - #

Great King of kings, e - - - - - ter - - - - - nal God, Shall mor - - - - - tal crea - - - - - tures dare to

— 54 7

raise Their songs to thy su - - - - - preme a - - - - - bode, And join with angels in thy praise?

— # 6 5 6 #6 6 6 5 6 4

Wherefore should man, frail child of clay, Who, from the cradle to the shroud,

6 # # 87 #
65

Lives but the insect of a day,— O why should mortal man be proud?

87 # # 87 #
6 7 65

First system of musical notation for 'MYRTLE'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a second vocal line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "I want that grace that springs from thee, That quickens all things where it flows,". The music includes triplets and various rests. Below the bass line, there are figured bass notations: 76/54, #, 6/5, #, 8/6, 4, 65/4#, and 6/4 #.

I want that grace that springs from thee, That quickens all things where it flows,

76
54

#

6
5

#

8
6
4

65
4#

6
4

#

Second system of musical notation for 'MYRTLE'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a second vocal line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "And makes a wretched thorn like me Bloom as the myrtle or the rose." The music includes triplets and various rests. Below the bass line, there are figured bass notations: 8/76/54, 6, 6/4, and #.

And makes a wretched thorn like me Bloom as the myrtle or the rose.

8
76
54

6

6
4

#

When Je - - sus wept, fall - ing tear In mer - - cy flowed be - - yond all bound ;

6 6 # # # 6-4

When Je - - sus groan'd, a trem - - bling fear Seiz'd all the guil - - ty world a - - - round,

86 87 # 6 6 4 #

He sends the lab'ring con - science

The Lord hath eyes to give the blind ; The Lord supports the sinking mind ; He sends the lab'ring con - science

He sends the lab'ring conscience peace,

6 5 7 6 6 # 6 6 6

peace ; He helps the stranger in distress, The widow and the fatherless, And grants the pris - ner sweet re - - lease.

6 6 5 6 1 2 1 2 1 2

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

7 3 6 — # 6 6 4 # #

Though earth were from her

Though earth were from her centre tost, And mountains in

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

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

centre tost, And mountains in the o - - - cean lost, 7 9 6 6 — 6 5 2 # 6 7 # 9 6 5 6 #

Musical score for the first system of "VENI CREATOR". It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: "Come, Ho - ly Ghost, Cre - - a - - tor, come, Inspire the souls of thine, Inspire the souls of thine,". Below the piano accompaniment staves, there are figured bass notations: 6/5, 9 5 6, 8 7, 8 5, 7/4, 6, 6, 5 3, 6-4.

Musical score for the second system of "VENI CREATOR". It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: "Till ev' - - ry heart which thou hast mado Is fill'd with grace di - - vine. Is fill'd with grace di - - vine." Below the piano accompaniment staves, there are figured bass notations: 6-7, 8 4, 7, 8 6, 6-, 5 9 3 6 7.

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

5
3

87
65

65
43

6

8
6
4

spires my heart, - - - - And pleasure tunes my tongue. And pleasure tunes my tongue.

87
65

65
43

87
65

65
43

Come, let us join our cheer - ful songs, With - an - - gels round the throne, Ten thou - sand,

5 6 7 5 7 9 6 #6 7 6 5 4

thou - sand are their tongues, But all their joys are one. But all their joys are one.

7 # 4# 6 7 6 4

soft music hails the lovely

Hark, how the feather'd warblers sing, 'Tis nature's cheerful voice : 'Tis nature's cheerful voice : Soft

6 4 6 7 7 6 5 — 6 5 7 6 6 6 4 # 6 4 2

5 4 3 — 4 3 3

spring,

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

spring, - - - - -

6 3 3 6 3 — 3 — 5 3 — #6 6 — 6 4 7

My God, my portion and my love, My everlasting all, I've none but thee in heaven above, Nor on this earthly ball.

6 5 6 5 / 4 3 6 5 # 6 5 7 5 7 # 6 # 6—7

MEAR. C. M.

Williams's Coll.

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

5—6 # 5 6 5

SPRIGHTLY. While shepherds watch'd their flocks by night, All seated on the ground, All seated on the ground, The

6 6 4 7 6 6 6 5 4 3

Soft. Loud.

angel of the Lord came down, And glory shone a - - - round. And glory shone a - - - round.

6 # 7 6 6 5 7 6 5 4 3 2 1

Now shall my in - - - ward joys a - - rise, And burst in - - - to a

6
5

6

song; Al - - - migh - - - ty love in - - - spires my heart, And pleas - - - ure tunes my tongue.

3

6

3

6
4

65

43

To our Al - - mighty Maker, God, New honours be address'd ; His great sal - - vation shines abroad, And makes the nations blest.

6 — 6 6 5 7 6 — 6 6 6 — 6 3 6 7 4 #

Joy to the world, the Lord is come, Let earth re - ceive her King ; Let ev'ry heart pre - pare him room, And heav'n and nature sing.

6 4 14 6 5 6 # 6 — # 6 # # 7 # 5 6 6 9 6 7 10 4

While thee I seek, protecting Power, Be my vain wishes still'd, And may this consecrated hour With bet - - ter hopes be fill'd.

6 7
4

Pia. Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; *For.* Thy mercy o'er my life has flow'd, That mer - - cy I adore.

6 7 5
4

6 7 57 65
4 43

6 7
4

6 7
4

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "I sing my Sa---viour's wondrous death; He tri-----umph'd when he fell; 'Tis". Below the bass staff, there are figured bass notations: 6, 6, 6, 6, 5, 7 #.

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "fin-----ish'd, said his dy-----ing breath, And shook the gates of hell." Below the bass staff, there are figured bass notations: 6, #, 7, 6, 6 7, 5 3.

SECOND TREBLE.

FIRST TREBLE.

Ho - san - - - na to the Prince of light, Who cloth'd him - - self in clay, Who burst the i - - ron gates of

6 — 6 6 6 5 4 3 6 — 6 7 5 6 5 4 3 6 5 6

tr Pia. FOR.

death, and tore the bars a - - way. Death is no more the king of dread, Since our Im - man - - uel

5 3 4 6 6 6 4 5 6 5 4 3

PENSANCE. Continued.

Plu. tr tr Repeat For.

rose ; He took the tyrant's sting a - - - way, And spoil'd our hell - - - - ish foes.

6 5 4 3 2 1 6 7 6 5 4 3 6 6 4 5

IRISH. C. M.

Blest morning, whose young dawning rays Beheld the Son of God A - - rise triumphant from the grave, And leave his dark abode.

6 6 5 6 6 5 6 5 6 5 6 5 6 3 6 6 7 6 6 4 7

There is a land of pure de - - - light, Where saints im - - mor - - - tal reign; In - - finite day ex-

6 6#6 6— 6— 6 6 5 4 3 6 6#6

PIANO.

cludes the night, and pleasures ban - - - ish pain, Sweet fields be - yond the swelling flood Stand dress'd in

56 6— 86 6 5 # 6 5

JORDAN. Continued.

Forte.

liv - ing green : So to the Jews old Canaan stood, While Jor - - - dan roll'd be - - - tween.

6 6 5 5 6 5 6 7 6 6 8 6 — 6 5 4 3

DAWN. C. M.

Holyoke.

Once more, my soul, the rising day Salutes thy waking eyes ; Once more my voice, thy tribute pay To him that rules the skies.

6 # 6 7 4 6 6 5 4 6 6 5 7 6 5 3

O Thou, to whom all crea - - - tures bow With - - - in this earth - ly frame,

6 43 6 6-4 5-3

Thro' all the world how great art thou, How glo - - - rious is thy name!

6 5 7 4 2 6-4 3 6 6-4 5

Blest morning, whose young dawning rays Be -- held our rising God, That saw him triumph

6 6 7 5 6 5 6 8 6 5 4 8 7 6 5 4

o'er the dust, That saw him tri - - - - umph o'er the dust, And leave his last a - - bode.

5 7 6 5 4 3 2 15 6 6 6 7 6 5 6 4 7

ARCHDALE. C. M.

Law.

When God re - - veal'd his gracions name, And chang'd my mourn - - - ful state, My rapture seem'd a pleasing

6 6 6 6 7 5 89 89 87 65 65 6 4 6 4

Soft. Cres.

dream, The grace ap - - - pear'd so great. The world be - held the glo - rious change, And did thy hand con - fess; My

6 4 6 4 7 87 65 65 6 6 4

Loud.

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

6/4 6/4 6/5 3 6/7/4 6/4 6/4/2 8/7/6/5 7/4

ADDISON. C. M. Holden.

Pia. For. Pia. For.

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

6/4 6/4-6/5/4/3 6/5/4/3 6 6/4 7/4

My soul with long ex - - - pect - - - ance faints To see thy saving grace ; Yet still on

6 6 4 6 5 8

thy un - - - er - - - ring word, My con - fi - dence I place. My confi - - dence I place.

My con - fi - - - - dence I place.

My con - fi - - - - dence I place. 6 4 7

Would you be - - hold the works of God, His wonders in the world abroad, Go with the

6 6 4 7 6 5 4# 6 b7 5

Pia. mari - ner, and trace *For.* The unknown re - - gions of the seas. The unknown re - - - gions of the seas.

6 4 # 6 6 6 5 6 7 4

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

6 6 6 5 6 6 — # 6 6 — 6 5

Fear not, said he, for mighty dread Had seiz'd their troubled minds, Glad tidings of great

Fear not, said he, for mighty dread Had seiz'd their troubled minds, Glad tidings of great

Fear not, said he, for mighty dread Had seiz'd their troubled minds, Glad tidings of great

6 6 5 6 6 6 # 6 6 6

Fear not, said he for migh - - - ty dread Had seiz'd their trou - - - - - bled

joy I bring To you and all man - - - kind. Glad tidings of great joy I bring To you and all man - - kind.

tidings of great joy I bring To you and all man - - kind. To you and all - - - - - man - - kind.

joy I bring To you and all man - - - kind. Glad tidings of great joy I bring To you and all man - - kind.

5 6 56

98 6 7

NEWTON. C. M.

T. Jackson.

In ev'ry joy that crowns my days, In ev' - ry pain I bear, My heart shall find de - - light in praise, Or seek relief in prayer.

6 — 5

65
43

5 4 6 4

6 —

6

65
43

6

Thou wilt reveal the paths of life, And raise me to thy throne ;
 Thy courts im - mortal pleasure pleasure

8 6 5
 6 4 3

courts immor - - tal pleas - - - ure give, Thy pres - - - - - ence
 Thy courts immor - - - tal pleasure give, Thy pres - - - - - ence joys un - - - known.
 pleas - - - - - ure, pleas - - - - - ure give, Thy pres - - - - - ence
 give, Thy presence joys un - - - - - known.

6 8 7 # 6 5
 4 3

What shall I render to my God For all his kind - ness shown? My feet shall visit

6 5 6 5 6 6

My feet shall visit thine abode, My song address thy throne. My song

thine a - - - bode, - - - - - My feet shall visit thine abode, My song ad - - dress thy throne.

My feet shall visit thine abode,

16 6 6 6 6 7

Great is the Lord our souls à - dore ; We wonder while we praise : Thy pow'r what creature can explore, Or equal honours raise ?

6 5 6 6 85 5 5 6

63

Detailed description: This system contains four staves of music. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are written between the vocal staves. Below the piano staff, there are numbers 6, 5, 6, 6, 85, 5, 5, 6, and a vertical stack of 6 and 3.

Thy name shall dwell upon my tongue, While suns shall set and rise, And tune my everlasting song, In realms beyond the skies.

6 6 5 # 76 6 7 6 5

4 4 4 13 4 7 6 9

Detailed description: This system contains four staves of music. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are written between the vocal staves. Below the piano staff, there are numbers 6, 6, 5, #, 76, 6, 7, 6, 5, and a vertical stack of 4, 4, 4, 13, 4, 7, 6, 9.

Soon shall the glo - rious morn - ing come, When all thy saints shall rise, And, cloth'd in

6 — 4 7 6 6 6 6 4 4 Organ. 8 7 6
 4 5 5 4 6 5 4

their im - - - mor - tal bloom, At - - - tend thee to the skies. At - - - tend thee to the skies.

6 5 6 8 7 6 — 5 Voice. 6 — 9 9 6 6 — 6 — 4 7
 4 3 4 6 5 4 — 3 4 5 4 4 4 4

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It begins with an 'Ari.' marking. The middle staff contains the lyrics: "He shed soft slumbers on mine eyes, In spite of all my foes: I woke and wonder'd at the". The bottom staff is a bass clef with the same key signature and time signature, featuring numerical figures: 8 7, 8 7 6 7, 6, 8 7.

He shed soft slumbers on mine eyes, In spite of all my foes: I woke and wonder'd at the

8 7 8 7 6 7 6 8 7

The second system of the musical score consists of three staves. The top staff continues the melody from the first system. The middle staff contains the lyrics: "grace That guarded my repose. I woke and wonder'd at the grace That guard - - - ed my repose." The bottom staff continues the bass line with numerical figures: 6 5, 6 7, 6, 6 5 4, 6 5.

grace That guarded my repose. I woke and wonder'd at the grace That guard - - - ed my repose.

6 5 6 7 6 6 5 4 6 5

SMYRNA. C. M.

O. Holden.

Why should the children of a King Go mourning all their days? Great Comforter, descend and bring Some

6 8 7 4 6 6 5 4 3 6 6 5 4 3

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the vocal line. The second staff is a piano accompaniment line, also in treble clef. The third staff is another piano accompaniment line, in treble clef. The fourth staff is the bass line, in bass clef. Below the bass line are the figured bass notations: 6 8 7 4, 6 6 5 4 3, and 6 6 5 4 3. A 'Pia.' marking is present above the vocal line in the fourth measure.

For. tokens of thy grace. Great Comforter, descend and bring Some to - - - - - kens of thy grace.

6 4 6 6 5 5 3

Detailed description: This system contains the fifth and sixth staves of the musical score. The top staff continues the vocal line, starting with a 'For.' marking above the first measure. The lyrics continue below. The second staff continues the piano accompaniment. The third staff continues the piano accompaniment. The fourth staff continues the bass line. Below the bass line are the figured bass notations: 6 4 and 6 6 5 5 3. The system concludes with a double bar line.

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

6 6 6 7 # 6 6 # 6 — 6 7

WINTER. C. M.

Reed.

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

6 6 — 6 6 6 — 6 9 6 — 7

Let all the heathen wri - - - ters join To form one perfect book : Great

6 — 5 4 3 4 5 6 5 4 3 6 5 4 3

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The lyrics are: "Let all the heathen wri - - - ters join To form one perfect book : Great". Below the staves are the numbers 6, 5, 4, 3, 4, 5, 6, 5, 4, 3, 6, 5, 4, 3, which likely correspond to the notes in the bass line.

God, if once compar'd with thine, How mean their writings look ! How mean their writings look !

6 4 6 # 6 6 7 4

Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The lyrics are: "God, if once compar'd with thine, How mean their writings look ! How mean their writings look !". Below the staves are the numbers 6, 4, 6, #, 6, 6, 7, 4, which likely correspond to the notes in the bass line.

O holy, holy, holy Lord, Whom heav'nly hosts obey, The world is with thy glory fill'd, Of thy ma-jestic sway.

6 6 7 ♯ 6-35 ♯ 6 5 6 4 5

SYDENHAM. C. M.

I. Smith.

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

6 5 6 ♯6 36 6 4 7

A cordial for our fears.

Salvation, O the joyful sound ! 'Tis pleasure to our ears ; A sov'reign balm for ev'ry wound, A cordial for our fears, A cordial for our fears.

Musical score for 'CAMBRIDGE. C. M.' in G major, 3/4 time. It consists of four staves: Treble, Soprano, Treble, and Bass. The lyrics are: 'A cordial for our fears.' and 'Salvation, O the joyful sound ! 'Tis pleasure to our ears ; A sov'reign balm for ev'ry wound, A cordial for our fears, A cordial for our fears.'

6 7
4

5 7 6

5 6 6 5
4 3

CALCUTTA. C. M.

Swan.

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

Musical score for 'CALCUTTA. C. M.' in D major, 3/2 time. It consists of four staves: Treble, Soprano, Treble, and Bass. The lyrics are: 'Why do we mourn departing friends, Or shake at death's alarms ? 'Tis but the voice that Jesus sends, To call them to his arms.'

17

6
5

6 5 #

5

5 4 5 6
3 4

6

5
3

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

6—5— 6— 6 6 5
4 3

We well may imitate their mirth, We well may imitate their mirth, We well may imitate their mirth, We well may imitate their mirth.

6 4# 6 6— 6 5#

Now he again is born, Now he again is born, 1 2

Now he again is born, ----- Now he again, Now he a --- gain is born. 1 2

Now he again is born. 1 2

6 — 6 — 5 —

ROCHESTER. C. M.

A. Williams.

God, my Supporter, and my Hope, My Help for - ev - er near, Thine arm of mercy held me up, When sinking in despair.

5 6 5 5 # 6 — 6 7 6 8 7 —

Now shall my head be lift - - ed high, Above my foes around, And songs of joy and victory With-

6 5 8 $\frac{7}{5}$ # 6 7 $\frac{5}{5}$

in thy temple sound. Within thy temple sound. Within, &c.

Within thy temple sound.

6 6 6 4

When God re - veal'd his gra - cious name, And chang'd my mourn - ful state,

6 6 6 # My rapture seem'd a

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/2. The first staff has a treble clef, and the second staff has a soprano clef. The piano part starts with a bass clef and includes a triplet of eighth notes in the first measure. The lyrics are written below the vocal staves.

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

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

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

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

Detailed description: This system contains the second, third, and fourth staves of the musical score. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature remains D major and the time signature is 3/2. The lyrics are written below the vocal staves. The piano part includes first and second endings for the final phrase of the system.

COLCHESTER. C. M.

Musical score for 'COLCHESTER' in C major, 3/2 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "Jesus, our God, ascends on high; His heav'nly guards around At-tend him rising through the sky, With trumpet's joyful sound." The piano accompaniment includes figured bass notation below the bottom staff.

Jesus, our God, ascends on high; His heav'nly guards around At-tend him rising through the sky, With trumpet's joyful sound.

Figured Bass: $6\ 3 \quad \frac{4}{3}$ $\#6$ 6 6 6 6 $\frac{6}{4}$ $\frac{6}{4}$ $\#$ 6 6 $\frac{6}{4}$ $\frac{5}{4}$

ARLINGTON. C. M.

Dr. Arne.

Musical score for 'ARLINGTON' in D major, 3/2 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "Jesus, with all thy saints above, My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart." The piano accompaniment includes figured bass notation below the bottom staff.

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

Figured Bass: 6 5 6 $\frac{6}{3}$ 5 $\frac{6\ 5}{4\ 3}$ $\frac{6}{4}$ 6 6 7

Musical score for 'BRAINTREE' in G major, 3/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "While shepherds watch'd their flocks by night, All seated on the ground, The an - gel of the Lord came down, And glory shone around." The score includes various musical notations such as triplets, trills, and dynamic markings.

6 6 6 6 5 # 6# 6- 6 5 6 6 6 4 7

BARBY. C. M.

W. Tansur.

Musical score for 'BARBY' in G major, 3/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "Hope looks beyond the bounds of time, When what we now deplore, Shall rise in full immor - - tal prime, And bloom to fade no more." The score includes various musical notations such as triplets and dynamic markings.

6 5 6- 5 6 6 7 5

PETERBOROUGH. C. M.

Once more, my soul, the rising day Salutes thy waking eyes ; Once more, my voice, thy tribute pay To him that rules the skies.

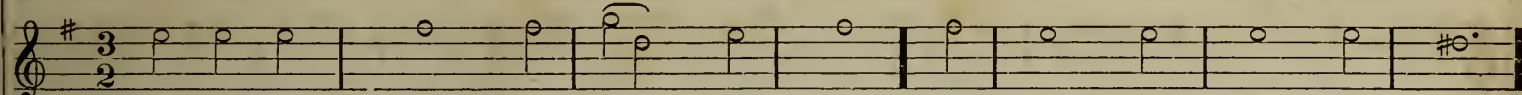
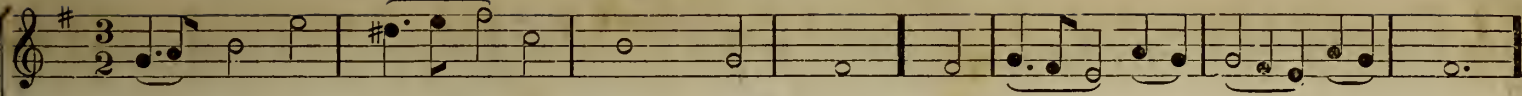
56 6 6— 7

WINDSOR. C. M.

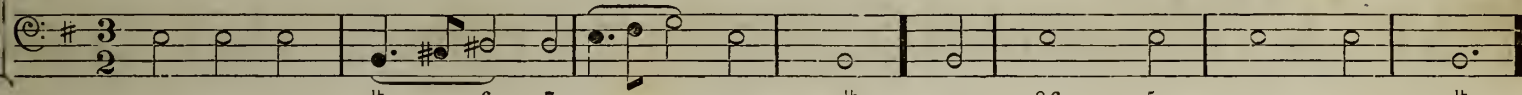
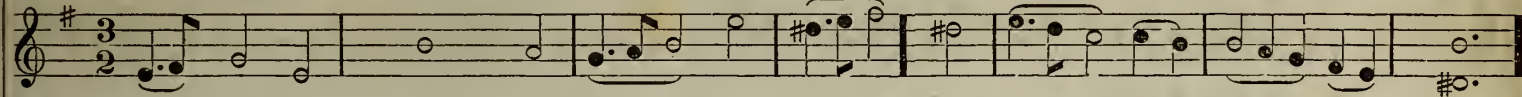
G. Kirby.

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

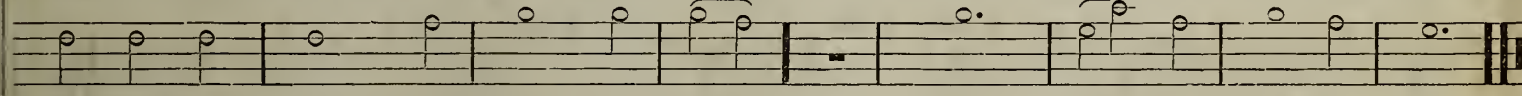
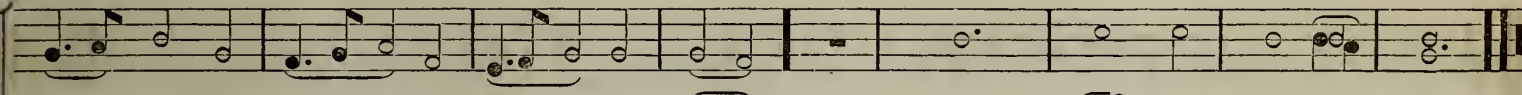
6 5 5 # #



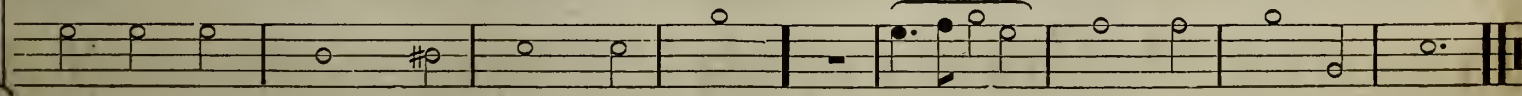
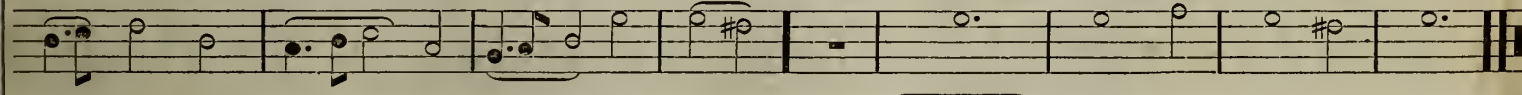
Now let our droop - - - ing hearts re - - - vive, And ev' - - - ry tear be dry.



6 7 # 86 5



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



18 57 6 5 4 # 6 6 6 4 #

Change me, O God, my flesh shall be An in - stru - - ment of song to thee, And thou the notes inspire ; My tongue shall

6

keep the heav'nly chime, My cheerful pulse shall beat the time, And sweet va - - ri - e - - ty of sound Shall in thy praise conspire.

#

Thy words the raging winds con - - - trol, And rule the boist'rous deep ; Thou

6 — 6 # — 6 5 6 #

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with the same key signature and time signature, containing the vocal line with lyrics. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. Below the bottom staff are figured bass notations: 6 — 6 # — 6 5 6 #.

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

6 6 6 # 5 #

Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with the same key signature and time signature, containing the vocal line with lyrics. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. Below the bottom staff are figured bass notations: 6 6 6 # 5 #. The system concludes with first and second endings, indicated by '1' and '2' above the notes.

God is a Spir - - - it, just and wise ; He sees our in - - - most mind :

♩ 87 6 ♩

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both sharing the two-flat key signature and 3/2 time signature. The lyrics are printed below the vocal staves. The system concludes with a double bar line and the number 87 centered below the piano part, and the number 6 centered below the right-hand piano part.

In vain to Heav'n we raise our cries, And leave our souls be - - - hind.

♩ 6 5 ♩ 6 6 5 4 ♩

Detailed description: This system contains the next four staves of the musical score. The vocal parts continue on the top two staves, and the piano accompaniment continues on the bottom two staves. The lyrics are printed below the vocal staves. The system concludes with a double bar line and the number 6 centered below the piano part, and the number 6 5 4 centered below the right-hand piano part.

Death may dis - - solve my bo - dy now, And bear my spir - - it home ; Why do my

6 # 6-4 # 6 5 / 4

min - - utes move so slow, Nor my sal - - va - - tion come ? Nor my sal - - va - - tion come ?

6 6 5 / 4 # 6 # 5 6 / 4

Andante.

How short and hasty is our life! How vast our souls' affairs! Yet senseless mortals vainly strive To lavish out their years.

5 5 6 6—5 6 5

Our days run thoughtlessly along, Without a moment's stay; Just like a story or a song We pass our lives away. We pass our lives away.

6— 6— 6 4 6 5 5— 6 6 6 5— 6 5 6 4 5

LEBANON. C. M.

Billings.

143

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

6 5 6 # 5 # 6 5 # 5 4

PLYMOUTH. C. M.

W. Tansur.

My God, the spring of all my joys, The life of my delights, The glory of my brightest days, And comfort of my nights.

6 # 5 6 4 # # # # #

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

6 #₄ 6 # # 6 5 # # 6 # 6 # # # 6 5

ISLE OF WIGHT. C. M.

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

6—4 5 # 87 # 5₆ #

BUCKINGHAM. C. M.

A. Williams. 145

To heav'n I lift my wait - - - ing eyes : There all my hopes are laid ;

The Lord that built the earth and skies Is my per - - - pet - - - - - nal aid.

19 6/5 # # 5 6/4

Oh, if my soul was form'd for woe, How would I vent my sighs! Repentance should like rivers flow

6 — # #6 6 6 # 7 6

From both my stream - - - ing eyes. 'Twas for my sins my dear - - - est Lord Hung on the cursed tree.

6 — # 6 # —

And groan'd a way a dy-ing life For thee, my soul, for thee.
 For thee, my soul, for thee.
 For thee, my soul, for thee.

6 # For thee, my soul, 6 6/4

POLAND. C. M.

Swan.

God of my life look gent-ly down, Behold the pains I feel: But I am dumb be-fore thy throne, Nor dare dispute thy will.

6 565 # 65 6 6 6# 76 65 65/4#

ELMINA. C. M.

Allegretto.

What glorious tidings do I hear From my Redeemer's tongue! I can no longer silence bear; I'll

6
4

6 5 6 5

6
4

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'Allegretto.' is placed above the first staff. The second staff contains the lyrics. The third and fourth staves are for the piano accompaniment, with a bass clef and a common time signature. The piano part includes fingering numbers 6 and 4 under the first measure, and 6, 5, 6, 5 under the second measure. The system concludes with a double bar line.

burst in - to a song: The blind receive their sight with joy; The lame can walk abroad; The dumb their loosened tongues employ; The

6
4

6

6

Detailed description: This system contains the next four staves of the musical score. The top staff continues the vocal line. The second staff contains the lyrics. The third and fourth staves are for the piano accompaniment. The piano part includes fingering numbers 6 and 4 under the first measure, 6 under the second measure, and 6 under the third measure. The system concludes with a double bar line.

deaf can hear the word. The dead are rais'd to life anew By ren - o - vating grace ; The glorious gospel's preach'd to you, The

4 7 4 4 6 6 6 5 6 5 4 4 6

Detailed description: This system contains the first two lines of musical notation. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal staff. The piano part includes a key signature change to one sharp (F#) and a series of chordal figures indicated by numbers 4, 7, 4, 4, 6, 6, 6, 5, 6, 5, 4, 4, 6.

poor of Adam's race. O wond'rous type of things divine, When Christ displays his love, To raise from woe the sinking mind, To reign in realms above !

6 6 4 6 4 7 5

Detailed description: This system contains the second two lines of musical notation. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal staff. The piano part includes a key signature change to one flat (Bb) and a series of chordal figures indicated by numbers 6, 6, 4, 6, 4, 7, 5.

When pain and anguish seize me, Lord, All my sup - port is from thy word ; My soul dissolves in heavi - - ness, Uphold me with thy

— 6 6/4 # 6 5

Detailed description: This system contains three staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains the vocal melody. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one flat and a common time signature, containing the bass line. Below the bass line are figured bass notations: # —, 6, 6/4, #, 6, 5, #.

strength'ning grace. My soul dissolves in heaviness, Uphold me with thy strength'ning grace. Uphold me with thy strength'ning grace.

4 6 6 6 5 6 4 6 7 #

Detailed description: This system continues the musical score. It features three staves. The top staff continues the vocal melody. The middle staff contains the lyrics: "strength'ning grace. My soul dissolves in heaviness, Uphold me with thy strength'ning grace. Uphold me with thy strength'ning grace." The bottom staff continues the bass line. Below the bass line are figured bass notations: 4, 6, 6, 6, 6, 5, 6, 4, 6, 7, #.

The praises of my God shall
 Through all the changing scenes of life, In trouble and in joy, The praises of my
 The praises of my God shall still, The

6— 6 # 6 6 5

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

4# 7 6 5—
 3—

How long, dear Saviour, O how long Shall this bright hour de - - lay? Fly

Fly swifter round the

6

6 # 6

Fly swifter round the wheel of time, Fly

Fly swifter round the wheel of time,

swifter round the wheel of time, ----- And bring the wel - - - - come day.

wheel of time, And bring the welcome day.

6

8 6

6

5 3

swifter round, the wheel of time.

My God, what silken cords are thine ! How soft, and yet how strong ! Whilst pow'r and truth, and grace combine To draw our souls a - - - long.

6 6 6 7 6 6 6 5

4 4 4 4 4 4 4 4

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are: "My God, what silken cords are thine ! How soft, and yet how strong ! Whilst pow'r and truth, and grace combine To draw our souls a - - - long." Below the bass staff, there are two sets of fingering numbers: "6 6 6 7 6 6 6 5" and "4 4 4 4 4 4 4 4".

When crush'd beneath the heavy yoke Of folly and of sin, Thy hand our iron bondage broke, Our grateful hearts to win.

20 6 6 6 7 6 6 5

4 4 4 4 4 4 4 4

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line in treble clef. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are: "When crush'd beneath the heavy yoke Of folly and of sin, Thy hand our iron bondage broke, Our grateful hearts to win." Below the bass staff, there are two sets of fingering numbers: "20 6 6 6 7 6 6 5" and "4 4 4 4 4 4 4 4".

Through all the world his
 Come, saints, adore Je - - - ho - - vah's name, Your loud hosannas raise ; Through all the world his works pro-

Through all the world his works pro - - - claim, Through

6
4

6
4

works proclaim, Through all the world,
 claim, Through all the world his works pro - - - claim,
 all the world his works pro - - - claim,

6

6 5

6

7
5 4

#

And sound his glorious 6

HILLSBOROUGH. Continued.

sound his glorious praise, --- And sound ---

And sound his glorious praise, --- his glo --- rious praise.

And sound his glorious praise, And sound --- his

praise, ---

6 67 7
45

LUZERNE. C. M.

Original. O. H.

Hark, the glad sound, the Saviour comes, The Saviour promis'd long : Let ev'ry heart prepare a throne, And ev'ry voice a song. And ev'ry voice a song.

6 7
 4 4

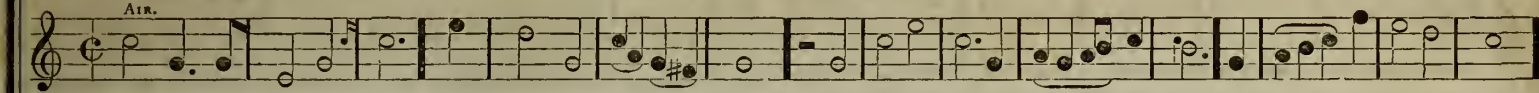
On thee, each morning, O my God, My waking thoughts attend, In whom are founded all my thoughts, In whom my wishes end.

7 5#6 6 6 5 6 5 5

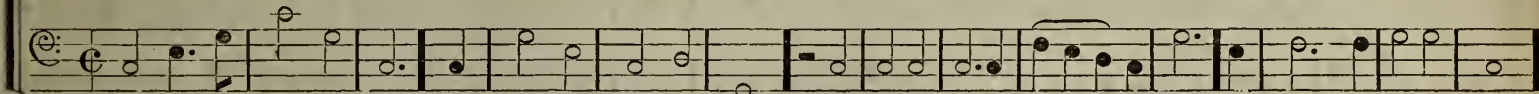
DOVER. S. M.

Blest is the Lord our God, And let his praise be great. He makes the church his blest a -- bode, His most de -- lightful seat.

6 5 6 4 6 6 6 5 6 6 7



Come, sound his praise a - broad, And hymns of glo - ry sing; Je - - hovah is the sov' - - reign God, The u - - ni - versal King.



6

6

86

65

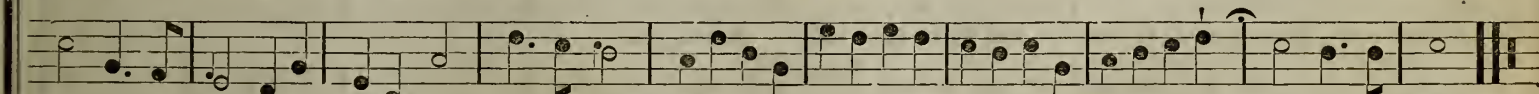
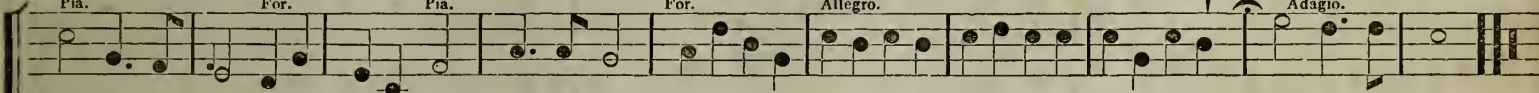
4#

6

6

6

CHORUS.
 Pia. For. Pia. For. Allegro. Adagio.



Praise ye the Lord, Halle - - lujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord.



6

6

4

5

3

How beauteous are their feet, Who stand on Zion's hill, Who bring salvation on their tongues, And words of peace reveal ! Who bring salvation on their tongues, And

6 5

words of peace reveal ! How charming, charming, is their voice ! How sweet the tidings are ! Zion, be-
Zion, behold thy Saviour

6 6 5
4 3

6

6

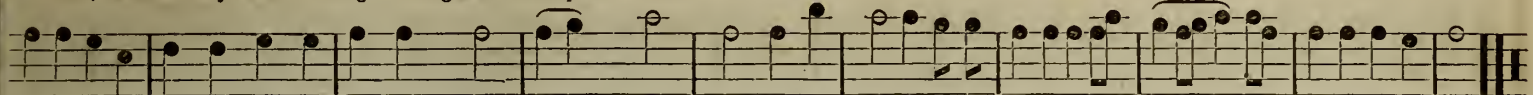
6

6 6

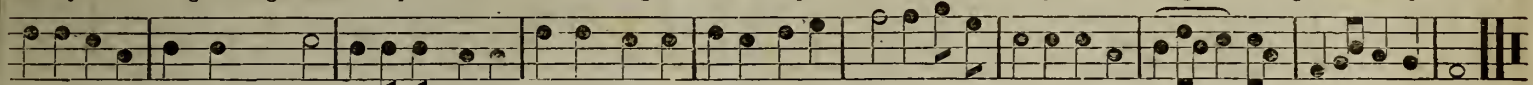
Zion, behold thy Saviour King, He reigns and
6



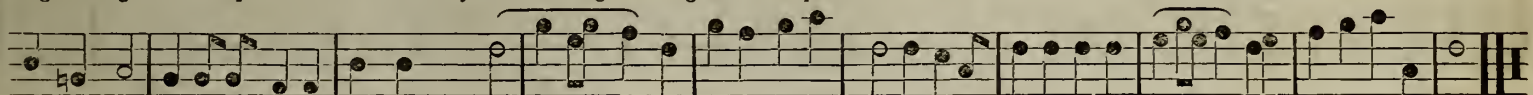
Zion, behold thy Saviour King, He reigns and triumphs here.



hold thy Saviour King, He reigns and triumphs here. He reigns and triumphs here. Zion, behold thy Saviour King, He reigns and triumphs here.



King, He reigns and triumphs here. Zion, behold thy Saviour King, He reigns and triumphs here.



triumphs here. Zion, behold thy Saviour

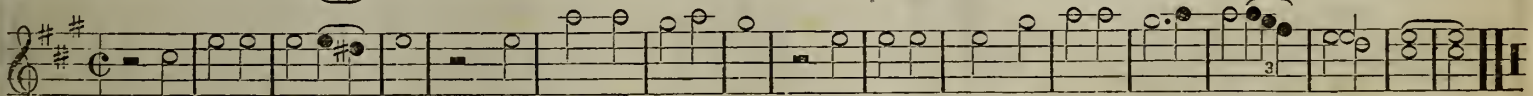
King,

6 6

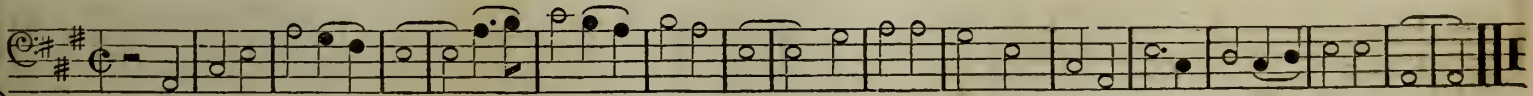
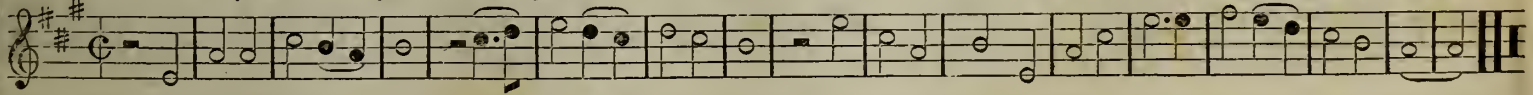
6

6—4 5 3

St. THOMAS. S. M.



Let ev'ry creature join To praise th'e - ternal God ; Ye heav'nly hosts the song begin, And sound his name a - broad.



6 4 6#6

6

6

6

6

6

6

6 5 6 7 4

Be - - - - hold the morn - - - - ing sun Be - - - - gins his glo - - - - rious way,

6
4
3

6 — 4 7

6 #

6 #

His beams through all the na - - - - tions run, And life and light con - - - - vey.

6

6 #6

6

6 5
4 3

6

6 6
4 5

Be - - - hold, with awful pomp The Judge pre - - - pares to come ; Th'archan - - - gel

6 4 5 6 6 7 6 7

sounds the dread - - - ful trump, And wakes the gen'ral doom. And wakes the gen'ral doom.

21 6 7 6 6 5 5 6 6 6 6 5

Let ev'ry creature join, To praise th'e - - ter - - - - - nal God ; Ye heav'nly hosts, the
 Ye heav'nly hosts, the song begin, Ye
 Ye heav'nly hosts, the song - - - - - be - - gin, 6

6 5 $\frac{6}{4}$ $\frac{7}{\#}$

heav'nly hosts, the song begin,
 song be - - - gin, And sound his name a - - broad. Thou sun with golden beams, And moon with pa - - ler
 heav'nly hosts, the song be - - - gin,
 # 6 #

NEWBERG. Continued.

rays, Ye starry lights, ye twinkling flames, Shine to your Maker's praise. Ye starry lights, ye twinkling flames, Shine to your Maker's praise.

7 7 5 6 5
3

SHIRLAND. S. M.

Stanley.

He leads me to the place Where heav'nly pasture grows; Where living waters gently pass, And full sal - vation flows.

85 65 6 65 43 34 6 — 6 7 4

LORD'S DAY. S. M.

Vivace.

Let us rejoice, and sing, and

This is the glorious day That our Redeemer made; Let us rejoice, and sing, and

65 65 # Let us re - - - - - joice,
43 43

Mod. Pia.

pray, Let all the church be glad. Ho - san - na to the King Of David's royal blood: Bless him, ye

6 6 65 6 6 5 65
43 43

For.

saints ; he comes to bring Sal - va - tion from your God. Bless him, ye saints ; he comes to bring Sal - - va - tion from your God.

7 6 6 4 # 6 4 5 3

St. SIMON'S. S. M.

T. Williams.

Where shall the man be found, That fears t'offend his God; That loves the gospel's joy - - ful sound, And trembles at his word.

8 9 6 6 5 6 5 6 4 # 5 6 5 5 6 7 6 8 9 6 5 8 6 7 5 4 3 2 1

Let diff'ring nations join To cel - e - brate thy fame, And all the world, O Lord, combine To praise thy glorious name.

6 6 6 4 # 6 5 # 6 4 5 3 And

And all the world, O Lord, com - - - bine, And all the world, O Lord, combine To

And all the world, O Lord, O Lord, combine To praise, To praise thy glorious name.

And all the world, O Lord, com - - - bine To praise - - - - -

all the world, O Lord, #6 To praise - - - - - 6 6 6 6 6 4 5 3

Whose
 My soul, re -- peat his praise Whose mercies are so great ; Whose anger is so
 Whose anger is so slow to rise, So

56 56

anger is so slow to rise,
 slow to rise, Whose anger is so slow to rise, So rea - - - dy to a - - bate.
 ready to a - - bate. Whose anger is so slow to rise,
 7 6 6 6 5

Musical score for the first system of the hymn "Wingfield". It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are: "Come, sound his praise a - - broad, And hymns of glo - - ry sing: Je - - ho - - vah".

3 5 4 3 7 6 4 # 6 — 6

Musical score for the second system of the hymn "Wingfield". It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are: "is the sov' - - reign God, The u - - ni - - ver - - sal King. The u - - ni - - ver - - sal King."

6 6 5 6 6 # 6 6 7
 3 4 3 4 4

The Lord my Shepherd is; I shall be well sup - plied: Since life is mine, and I am his, What

6 5 6 6 4 5 3 6

What can I want be -

What can I want be - side? What can I

What can I want be - - - side? - - - - - Since he is mine, and I am his, What can I want be - side?

can I want be - - side? What can I want be - - side?

side? - - - - - 22 6 6 5 3 6 6 6 5 3 4 3

and I am his, What can I want be - - side?

Is this the kind re - turn, And these the thanks we owe, Thus to abuse e -

Thus to abuse e - - ternal love, Whence

6 6 5 3 Thus to abuse e - - ter - - - - - nal love, - - - - - Whence 6 5 3

to abuse e - - - ternal love, Whence all our blessings flow? Whence all our blessings flow? 'Tbus to abuse e - ternal love, Whence

ternal love, Whence all our blessings flow? Whence all our blessings flow? Whence all our blessings flow? Thus

all our blessings flow? Whence all our blessings flow? - - - - - Thus to a - buse e - - ternal love, Whence all our blessings

all our blessings flow? Whence all our blessings flow? Thus to abuso e - - ternal love, Whence all - - - -

all our blessings flow? --- Thus to abuse e---ternal love, Whence all our bless---ings flow?
 to abuse e---ternal love, Whence all our blessings flow? Thus to abuse e---ternal love, Whence all our blessings flow?
 flow? --- Thus to abuse e---ternal love, Whence all, Whence all our bless---ings flow?
 -- our blessings flow? Whence all, all, all, 6 5/3

CONQUEST. S. M. Original. O. H.

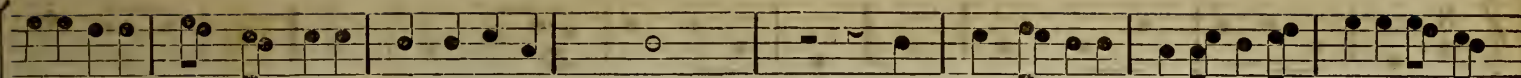
But here's our point of rest, Though hard the bat---tle seem; Our Captain stood the fie---ry test, And we shall stand through him.

6 5 5 2 4 7 6 4 6 6 6 6 6 5

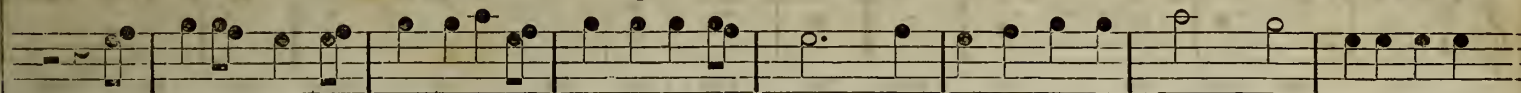
Shall Wis - - - dom cry a - - loud, And not her voice be heard? The voice of God's e-

ter - - - - - nal Son, De - - - - - serves it no re - - - - - gard? The voice of God's e-

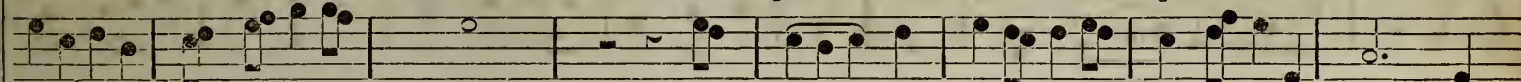
5 # 6 # The voice of God's e - - - - - ternal Son, De-



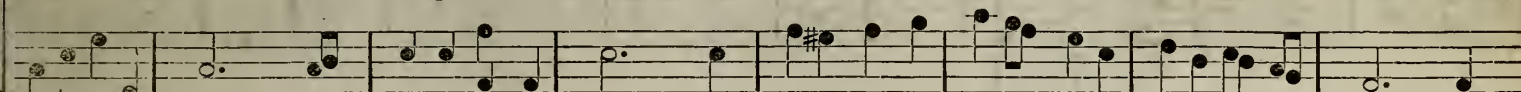
voice of God's e - ter - nal Son, De - serves it no re - - - - - gard? The voice of God's e - - - - - ternal Son, De - serves it no re -



The voice of God's e - - - - - ternal Son, De - - - - - serves it no re - - - - - gard? Deserves it no re - - - - - gard? Deserves it no re -



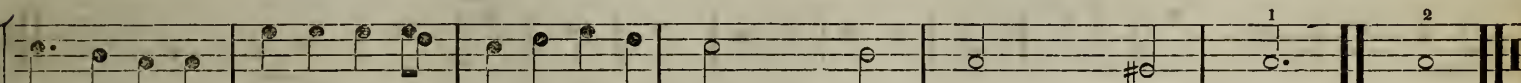
ternal Son, De - serves it no re - - - - - gard? Shall Wis - dom cry aloud, And not her speech be heard? And



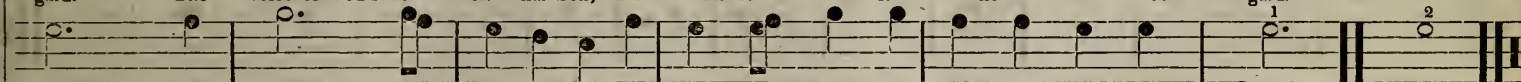
serves it no re - - - - - gard? Deserves it no re - - - - - gard? The voice of God's e - - - - - ternal Son, Deserves it no re - - - - - gard? De-

6

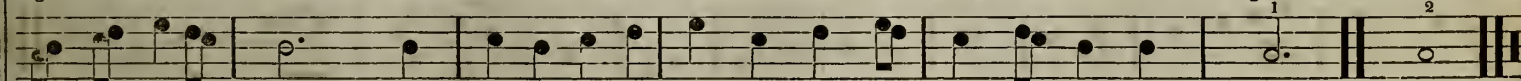
6



gard? - - - - - The voice of God's e - - - - - ter - nal Son, De - - - - - serves it no re - - - - - gard?



gard? - - - - - The voice of God's e - - - - - ter - - - - - nal Son, De - - - - - serves it no re - - - - - gard?



not her speech be heard?



serves it no re - - - - - gard?

#

My Sa - - viour, and my King, Thy beau - - ties are di - - - vine; Thy lips with

6 6 5 6

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line in treble clef, 3/4 time. The second staff is the vocal line in treble clef, 3/4 time. The third staff is the vocal line in treble clef, 3/4 time. The bottom staff is the bass line in bass clef, 3/4 time. The lyrics are written below the second and third staves. The bass line has figured bass notation: 6, 6, 5, 6.

blessings o - - - ver - - - flow, And ev' - - ry grace is thine. And ev' - - - ry grace is thine.

6 — 7 5 6 5 4 3 7 9 8 4 3 6 4 5 3

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line in treble clef, 3/4 time. The second staff is the vocal line in treble clef, 3/4 time. The third staff is the vocal line in treble clef, 3/4 time. The bottom staff is the bass line in bass clef, 3/4 time. The lyrics are written below the second and third staves. The bass line has figured bass notation: 6 —, 7, 5, 6, 5, 4, 3, 7, 9, 8, 4, 3, 6, 4, 5, 3.

A musical score for the first system of the hymn 'Aurora'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'A - - - wake, my soul, a - - - wake, A - - - - wake, look up, and view The glo - - - rious'.

A - - - wake, my soul, a - - - wake, A - - - - wake, look up, and view The glo - - - rious

6 87 6 87 #

A musical score for the second system of the hymn 'Aurora'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'sun, who has be - - - - - gun His dai - - - - - ly task a - - - - - new,'.

sun, who has be - - - - - gun His dai - - - - - ly task a - - - - - new,

6 4 6 65 5

My sor - - - - rows like a flood Im - - - pa - tient of re - - - - straint, In-

6 — 6 $\frac{4}{4}$ # 6 7 $\frac{4}{2}$ # In - - - to thy bosom

In - - to thy bosom, O my God,

In - - to thy bosom, O, In - to thy bosom, O my God, Pour out a long complaint.

to thy bosom, O, In - - - - to thy bosom, O my God,

60 my God, $\frac{4}{3}$ 6 7 # — 6 5 7 #

And must this body die, This mortal frame de - cay? And must these active limbs of mine Lie mould'ring in the clay?

6 5 # 6 # # # 6 # #6/4 # And

And must these active limbs of mine Lie mould'ring in the clay? Lie mould' - - - ring in the clay?

And must these active limbs of mine Lie mould'ring in the clay? Lie mould'ring in the clay?

And must these active limbs of mine Lie mould'ring in the clay? Lie mould' - - - ring in the clay?

must these active limbs of mine Lie mould'ring in the clay? - - - - - And must these active limbs of mine Lie mould'ring in the clay?

When, overwhelm'd with grief, My heart with - in me dies, Helpless and far from all relief To heav'n I lift my eyes.

6 5# 6 6

O lead me to the Rock, That's high a - - bove my head; And make the cov - - ert of

#4 # 6-7 65 43 5

MIDDLETON. Continued.

thy wings My shel - - ter and my shade, My shel - - - - - ter and my shade.

6 5 / 4 # 6 6 7 7 # 6 6 # 6 # / 4 #

HUMILIATION. S. M.

Mann.

From lowest depths of woe, To God I sent my cry; Lord, hear my sup - - pli - - ca - ting voice, And gracious - ly reply.

6 6 - # 6 6 6 7 6 6 5

Lord, what a feeble piece Is this our mortal frame! Our life, how poor a trife 'tis, That scarce de - serves the name!

6 # # 5 6 # # 6 6 #6 #4 65 67 6#

JIRON. S. M.

B. Holt.

When man grows bold in sin, My heart within me cries, He hath no faith of God within, Nor fear before his eyes.

6 5 # 6 6 4 # # 6 # 56

Ye that de -- light to serve the Lord, The honors of his name re -- cord; His sacred name for -- ev -- er bless;

6 # 6 5

Where'er the circling sun dis -- plays His ri -- sing beams or setting rays, Let land and seas his pow'r con -- fess.

6 6 6 5 6 — 6 6 5

The Lord my pasture shall pre - - pare And feed me with a shep - herd's care ; His presence shall my wants supply, And

6 6 6 5 4 3 6 4 6 5 6 5 4 3 6 6 6

guard me with a watchful eye : My noonday walks he shall attend, And all my midnight hours defend. And all my midnight, &c.

My noonday walks he shall attend,

6 4 6 5 6 5 3 4 3 My noonday walks he shall attend, 5 6 6 5 6 4 3 6 6 4 3

CLARIONETT.

VIOLIN.

BASS.

This musical score is arranged in three systems, each containing three staves. The top staff of each system is for Clarinet (CLARIONETT.), the middle for Violin (VIOLIN.), and the bottom for Bass (BASS.). The music is in 3/4 time and begins with a treble clef and a key signature of one sharp (F#). The first system includes three vertical bar lines above the Clarinet staff. The second system includes three vertical bar lines above the Violin staff. The piece concludes with a double bar line and repeat dots at the end of the third system.

Almighty King of Heav'n a - - bove, E - - ternal Source of truth and love, And Lord of all be - - - - low,

5 6 6 7 6 6 6 6 5

With rev'rence and re - - ligious fear, Permit thy supplants to draw near, And at thy feet to bow.

6 7 6

The Lord invites you home, O

Ye scar - let colour'd sinners come, Je - sus, the Lord, in - vites you home; Je - sus, the Lord, invites you home; O

7 5 6

7 6 6 5 5

whither can you go, What are your crimes of crimson hue. His promise is for - ever true, He'll wash you white as snow.

6

24

6 4

6

7 5

7

5

6

5

Through all our fu - ture days may we, With cir - - cum - spec - tion wor - ship thee, In spir - - - it and in truth,

6 6 6 7 5 — 6 4 3 6 6 6 7 5 —

And when de - - - cay - - ing na - - ture dies, Grant us a man - - sion in the skies, To bloom in endless youth.

47 6 7 5 6 6 5 6 6 4 6 6 7

DUET.

Musical staff for the first voice part of the duet, showing the first line of notes.

And in return the mild and gentle spring comes,

Musical staff for the second voice part of the duet, showing the first line of notes.

Old hoary winter now has ceas'd his raging,

Musical staff for the first voice part of the duet, showing the second line of notes.

And all his storms and blasts are hush'd in silence:

Musical staff for the second voice part of the duet, showing the second line of notes.

6

6 7

5 6

3 4

BASSOON.

6

Musical staff for the first voice part of the duet, showing the third line of notes.

Musical staff for the second voice part of the duet, showing the third line of notes.

And in re--turn the mild and gentle Spring comes, Bloom-----ing with ver-----dure.

Musical staff for the first voice part of the duet, showing the fourth line of notes.

And in return the mild and gentle spring comes,

Bloom-----ing.

Musical staff for the second voice part of the duet, showing the fourth line of notes.

Voice.
6

6

6

6

6

6—

6

6
4
3

Come thou Fount of ev - ry blessing, Tune my heart to sing thy grace ; Streams of mer - cy nev - er ceasing, Call for songs of loud - est praise.

7 43 6 5 6— 6 6— 43 6— 6 97 6 6 4 5

DUET. PIA.

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

DUET. PIA.

FORTE.

FORTE.

6— 65 6 5 6— 6 98 6 5 43 4 7 4 5

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

6—6 7 6 6 5 6 5 6—6 7 8 ♯ 6 8 4 ♯

43

Detailed description: This system contains the first four staves of music. The top staff is the vocal line in G-flat major (two flats) and 3/4 time. The second staff is an alto line with a triplet of eighth notes. The third staff is a tenor line with a triplet of eighth notes. The bottom staff is the bass line in C-clef, also in G-flat major and 3/4 time. The lyrics are placed between the second and third staves. Fingerings and ornaments are indicated below the bass staff.

Dishearten'd with waiting so long, I sink at thy feet with my load; All plaintive I pour out my song, And stretch forth my hands unto God.

6— 5 4 6 6 ♯ 6 — 6 ♯ 4 3 6 6 5 3

Detailed description: This system contains the next four staves of music. The top staff continues the vocal line. The second staff has a triplet of eighth notes. The third staff continues the tenor line. The bottom staff continues the bass line. The lyrics are placed between the second and third staves. Fingerings and ornaments are indicated below the bass staff.



Rise, my soul, and stretch thy wings, Thy better portion trace; Rise from transi - - tory things, Tow'rds heav'n, thy native place.

6
5

6 6 6
4
3

6 6 5 6



Sun and moon, and stars de - cay; Time shall soon this earth remove; Rise, my soul, and haste away, To seats prepar'd above.

6
4

6 5 6
4 5

6 5 6 6
4
3

6 5 6 6 4 5

CEYLON. 7 and 6.

B. Holt.

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2nd. Treble. Moderato.

From Greenland's icy mountains, Where Afric's sunny fountains

1st. Treble.

From India's coral strand; Roll down their golden sand;

6 5 / 4 3 6 6-4 # INSTR.

From many an ancient river, They call us to deliver

From many a palmy plain; Their land from errors chain.

VOICE. 7 5 4 7 6

BARRY. 7 and 6.

Praise the Lord who reigns above, And keeps his courts below, Praise the holy God of love, And all his greatness show.

Praise him for his noble deeds, Praise him for his matchless pow'r, Him from whom all good proceeds, Let earth and heav'n a - - dore.

ACCOMPANIMENTS TO THE TUNE OF BARRY.

CLARIONETT.

Musical staff for Clarinet, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a single melodic line with various note values and rests.

VIOLIN.

Musical staff for Violin, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a single melodic line with various note values and rests.

BASS.

Musical staff for Bass, featuring a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a single melodic line with various note values and rests.

Musical staff for Clarinet, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a single melodic line with various note values and rests.

Musical staff for Violin, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a single melodic line with various note values and rests.

Musical staff for Bass, featuring a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a single melodic line with various note values and rests.

SECOND TREBLE.

My soul with patience waits For thee, the living God; My hopes are on thy prom - ise built, Thy nev - - er failing . word.

6 6 5- 6 5 6 4 7 6 6 4 6 6 5 6 6 4 8 7

BELFAST.

Sevens.

J. Predeaux.

God of mercy, God of love, Hear our sad re - pent - ant songs; Listen to thy sup - pliant race, Thou to whom all grace belongs

6 # 6 # 6 5 # # 6 # 6 # 6 # 4

No war or battle's sound was heard the world a - round, No hostile chiefs to furious combat ran : But peaceful was the

7 6 8 7
6 6 5

night in which the Prince of light, His reign of peace up - - on the earth began. His reign of peace up - - on the earth began.

43 45 65 67 6 63 6 6 3 65 63 53 6 56 6 5

Musical score for the first system of "HOTHAM. Sevens." by Dr. Madan. The score is written in G major (one sharp) and common time (C). It consists of four staves: a vocal line, a piano accompaniment line, a second vocal line, and a basso continuo line. The lyrics are: "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"

The basso continuo line includes the following figures: $6 \frac{5}{5}$, $6 \frac{5}{3}$, $6 \frac{4}{4}$, $5 \frac{3}{3}$, $6 \frac{6}{6}$, $6 \frac{4}{4}$, 7 , $6 \frac{5}{5}$, $7 \frac{5}{6}$ —, $6 \frac{4}{4}$, $6 \frac{4}{4}$, 7

Musical score for the second system of "HOTHAM. Sevens." by Dr. Madan. The score continues from the first system and consists of four staves: a vocal line, a piano accompaniment line, a second vocal line, and a basso continuo line. The lyrics are: "Saviour, hide, Till the storm of life is past; Safe into thy ha - ven guide; O receive, O receive, O receive my soul at last."

The basso continuo line includes the following figures: 6 , $6 \frac{5}{43}$, $6 \frac{5}{43}$, $6 \frac{5}{43}$, $6 \frac{4}{4}$, $6 \frac{4}{2}$, $6 \frac{7}{4}$, $6 \frac{5}{43}$, 6 —, $6 \frac{7}{4}$

BENEVENTO. Sevens.

Webbe.

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Andantino.

While, with ceaseless course, the sun, Hasted through the for - - mer year, Many souls their race have run, Never more to meet us here.

9/4 7 6 6 — 6 6 6 6 7

Fixt in an e - - ter - nal state, They have done with all below, We a little longer wait, But how little none can know.

7 6 5 6 6 6 6 6 7

Angels, roll the rock away, Death, yield up thy mighty prey; See, he rises from the tomb, Glowing

6 6 6 6 4# 43 6 65 6—
5— 4 43

with im - - mor - - tal bloom. See, he rises, &c.

6 # 6 7 6 5
4 4 4 4 4

Hail the day that saw him rise, Rav-ish'd from our wishful eyes; Christ, a-while to mortals giv'n,

6 6 6 8 5 6 5 6 7 5 5 6

Inst. 6

Re--as-cends his native heav'n. There the pompous triumph waits, Lift your heads, e--ter--nal gates!

3 5 #6 6 6 # 6

Voice. 6

MIDDLEFIELD. Continued.

Wide un - - fold the ra - diant scene, Take the King of glo - - - ry in.

5 6 4 6 5 6 7 5 6 5 6 5 6 7

ALCESTER. Sevens.

When the morning paints the skies, When the stars of ev'ning rise, We thy praises will record, Sov'reign Ru - ler, mighty Lord.

6 6 4 6 6 6 4 87 6 87 67 5 6 7
65 65 45 4

BENEFICENCE. Sevens.

O. Holden. 201

Father of our feeble race, Wise, be-neficent and kind, Spread o'er nature's ample face, Flows thy goodness unconfin'd.

Musing in the silent grove, Or the busy walks of men, Still we trace thy wondrous love, Claiming large re-turns again.

PIA. P. P.
 Gra - cious Lord in - - cline thine ear, My com - plaints vouch - safe to bear; Faint and sick of sin am I
 PIA. PIA.
 6 6 6 5 / 4 3 6 7 6 4 6 #

P. P. Pl. For.
 Pardon me Par - - don me Par - - - don me or else I die.
 For.
 Inst 6 6 # Voice. 6 5 / 4 3 7 / 5 5 / 3 6 6 4 7

How pleas - ant 'tis to see, Kin - - dred and friends a - - gret, Each in his proper sta - - tion move ;

4/3 6/4 6/5 6 4/3 6 6/4 57 6 5 6/4 97 6/4 7

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

4/3 6 6 6 7 — 43 6 6/4 7

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 honors pay.

6 5 # 6 6 5
4 5

BANGOR. C. M.

Ravenscroft.

Return, O God of love return, Earth is a tiresome place; How long shall we thy children mourn Our absence from thy face?

5 6 4 8 7 # 5 6 6 6 5 4 # # 5 6 6

As shepherds in Jewry were guarding their sheep, Promis - cuous - ly seated es - tranged from sleep, An angel from heaven pre-

7 6 7 6— 7 5

sent - ed to view, And thus he accost - ed the trem - - bling few : Dis - - - pel all your sorrows and banish your fears, For

6 4 6 4 6 4 6 4

6 5 6 7 5 6 6 5 6 5 4 8

Je - sus your Saviour in Jewry appears, Dis - pel all your sorrows, and banish your fears, For Jesus your Saviour in Jewry appears.

6 $\frac{4}{3}$ 6 $\frac{4}{4}$ 6 6 6 6 5

LYRA. 11, 9.

B. Holt.

Andante.

A - - - way with our fears, the glad morning ap - - - pears, When an heir of sal - - va - tion was born ;

6 6 6 $\frac{6}{4}$

SOLO.

His glo - - ry I am,

SOLO.

And to him I with sing - ing re - - - turn.

SOLO.

From Je - - - ho - - - vah I came,

INST:

From Je - - - ho - - - vah I came, his glo - - - ry I am, And to him I with sing - ing re - - - turn.

3
VOICE,

6
4

AV

6 — 5
4 — 3

See, gra - - - cious God, be - - fore thy throne, Thy mourn - ing peo - - ple bend; 'Tis on thy sov'reign

#6 6 #6 6 # 6 5 7 6

grace a - - - lone, Our hum - - - ble hopes, de - - - pend. Our hum - - - ble hopes de - - - pend.

7 5 # 6 7 6 4 #

Hast thou 'not giv'n thy word To save my soul from death! And I can trust my Lord To keep my mortal breath.

6 #6 7 #6 # 6 6 4 #6 6 5 3 4 #

I'll go and come, Nor fear to die, 'Till from on high Thou call'st me home.

27 6 6 6 5 6 4 #

Ye tribes of Ad - - am join, With heav'n, and earth, and seas, And of - - fer notes di - - vine,

6 7 6 6 6 4 5

To your Cre - a - tor's praise. Ye ho - ly throng Of an - gels bright, In worlds of light Be - gin the song.

6 — 6 # 6 — 6 6 6 6 5 6 4 5

I love my shepherd's voice, His watchful eye shall keep My wand'ring soul among The thousands of his sheep. He feeds his flock, He

6 6 7 6 6 5

calls their names, His bo - som bears The tender lambs. He feeds his flock, &c.

He feeds his flock, He calls their names, His bo - - som bears The tender lambs.

6 6 6 6 5

Tenor.

2d Treble.

1st Treble.

Ye boundless realms of joy, Exalt your Ma - - ker's fame; His praise your songs employ, Above the

6 7 5 8 7 5 6 6 4 6 5 # 5 6

star - - ry frame; Your voic - es raise Ye cher - u - bim And ser - - a - phim, To sing his praise.

6 7 5 5 5 6 6 4 7

Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are.

6 5 6 5 6- 4 46

To thine a - - - bode My heart as - pires, With warm de - - - sires To see my God.

6 7

The Lord Je - ho - vah reigns, His throne is built on high; The garments he assumes Are light and ma - jes - - ty.

6—4 6

Detailed description: This system contains four staves of music. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves. At the end of the system, there are two measures of piano accompaniment with the numbers '6—4' and '6' written below them.

His glo - - ry shines With beams so bright, No mor - tal eye Can bear the sight.

6—4 5

Detailed description: This system contains four staves of music. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves. At the end of the system, there are two measures of piano accompaniment with the numbers '6—4' and '5' written below them.

Not all the pow'rs on earth, Join'd in a league with hell, Can dis-con-cert our plan,

6 6 $\frac{5}{3}\#4$

Which nothing can ex-cel. Since such a friend In God we find, A-dieu to fears Of ev'-ry kind.

6 5

Glory to God on high, Let earth and skies reply, Praise ye his name; His love and grace adore, Who all our sorrows bore, Sing aloud

6 — 7 6 # 6 # 6

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

6 6 — 6 3 — # 6 # 3 — 6 6 6 — 7

ANTHEM. Luke, 2d Chapter.

Be - - hold I bring you glad tidings, glad ti - dings of joy, which shall be to all peo - ple.

Be - hold I bring you glad tidings, glad tidings of

43 5 6 6 #
4 5

joy, which shall be to all people. For unto you, unto you is born this day, in the ci - ty of David, in the ci - ty of David.

For unto you, unto you, is born this day, in the city, in the city of David.

7 28 6 5 6 6 5 6 5

ANTHEM. Continued.

a Sav - - iour who is Christ - - the Lord, a Sav - iour who is Christ the Lord. Glad - - - tidings
 Glad - - - tidings. Glad tidings. Glad - - - tidings. Glad tidings. Glad - - - tidings. Glad
 tidings of joy, tidings, glad tidings of joy, glad tidings which shall be to all people. Glad - - - ti - dings of joy, And this shall be a sign - - - un-
 tidings, glad tidings, glad tidings of joy, 6 7 5 6 6 5

ANTHEM. Continued.

to you: You shall find the babe wrapt in swaddling clothes, ly - - - ing in a manger, ly - - - ing in a manger.

4 2 6 5 6

LIVELY.

And suddenly there was with the angel a multitude of the heav'n - - - - - ly heav'nly heav'nly host,

And suddenly there was with the angel a mul - ti - tude of the heav'n - - - - - ly, heav'nly, heav'nly host.

Aud suddenly there was with the an - gel a multitude of the heav'n - - - - - ly host.

And suddenly there was with the angel a multitude of the heav'nly host. prais - - - - -

1 2 SLOW.

4 6 7

Glory to God in the highest, glory to God in the highest, and on earth peace, peace,

ing God and saying,

6 #6 6 5 7 # 7 5#

Good will to - wards men. Hallelujah. Hallelujah. Hallelujah, Hallelujah, Hallelujah. Hal - le - lujah. Hal - le - lujah. Halle - lu - jah.

6 # # 53 56 5

ANTHEM. From sundry Scriptures.

Arise, for thy lig - - - - ht,

Arise, arise, shine, shine, shine O Zion, for thy light is come, and the glory of the Lord is

for thy lig - - - - ht, &c.

6 for thy lig- - - - ht, &c. 6 5 #

and the glo - - - - ry, &c.

ris'n up - - on thee, the glory, of the Lord is ris'n up - on thee, and the glo - -

6 5 # # 6 - 7 3 5 # 6 2 6 - 6

ry of the Lord is ris'n up - on thee. And the Gentiles shall come to thy light, and Kings, and Kings to the bright - ness

4 6 6 6 — 8 6 5 6 3 6

of thy ris - ing, And the Gen - tiles shall come to thy light, and Kings, and Kings to the bright - ness of thy ris - ing. Sing, sing,

6 5 3 — 4 3 4 3 4 3 3 3 3 — 3

ANTHEM. Continued.

for behold I bring you glad tidings, glad tidings, glad
sing O heav'ns and be joyful O earth, behold I bring you glad tidings, glad tidings, gl - - - - ad
glad tidings, glad

6 6 6 5 6 6 # for behold, 6 gl -
4 3

glad tidings, gl - - - - ad tidings, gl - - - - ad tidings, gl - - - - ad
tidings, glad tidings, glad tidings, glad tidings, glad tidings of great joy, which shall be to
gl - - - - ad tidings, glad tidings of great joy, gl - - - - ad tidings,
- - ad tidings glad 6 6 5 4 glad tidings, gl - - - - ad 6 6# 6 6

- - ad tidings glad 6 6 5 4 glad tidings, gl - - - - ad 6 6# 6 6
3 4

ANTHEM. Continued.

glad tidings of great joy, gl ----- ad tidings, gl ----- ad tidings, glad tidings, glad

all people, glad tidings, glad tidings, gl ----- ad tidings, glad tidings of great joy, glad tidings, gl ----- ad

gl ----- ad tidings, glad tidings, glad tidings, glad tidings, glad

tidings of great joy

tidings, glad tidings, gl ----- ad tidings of great joy, which shall be to all people, to all, all, a --- ll people

tidings of great joy,

glad tidings

For unto you is bo - - rn this day, in the city of David, a Saviour, a Saviour, a Saviour who is Chr - - - - - ist the Lord.

6 — 6 5 - 6 7 4

Moderate.

and on earth peace, and on earth peace,

Glo - ry, glo - ry, glo - ry be to God on high, and on earth peace, peace, peace, - - good will towards

peace, and on earth peace, and on earth peace,

29 5 6 7 # 6 7 # peace, # peace, peace, peace, 5 4 3 5 65 48

Lively

men. For un - to us a child is born, For unto us a child is born, unto us a son is giv'n, and his name shall be called Wonderful,

5 6- 5 6 5 4 3 6

Coun - sel - lor, the mighty God, the ever - lasting Father, the Prince of Peace. Amen, halle - lujah, a - men.

5 4 3 5 #

hal - le - lujah, a - men, a - - - - - men, a - men, a - - - - - men, a - - - - - men.

5 — 6 4 # 3

ANTHEM. Psalm 104.

Praise the Lord O my so - - - - - ul, pra - - - - - ise

Praise the Lord O my so - - - - - ul, praise the Lord O my

Praise the Lord O my so - - - - - ul, pra - - - - - ise the Lord O my soul, praise the Lord,

Praise the Lord O my so - - - - - ul, praise the Lord O my soul, pra - - - - -

6

O my soul, praise the Lord O my soul, O my soul.

praise the Lord, praise the Lord O my soul. O Lord my God, thou art become exceeding glo

ise the Lord, O my soul, praise the Lord O my soul,

$\frac{4}{5}$ # $\frac{6}{4}$ $\frac{5}{3}$

thou

thou art clothed with majes - ty and hon - our, with

rious, thou art become exceeding glo rious, art become exceeding glorious, thou art

thou art clothed with #

6 5

with

ma - - - - - jes - ty, with ma - jes - ty and honour, thou art become exceeding

honour, with ma - - - - - jesty and honour, thou art become exceeding glo - - - - - rious.

ma - jes - ty and honour, with ma - - - - - jes - ty and honour, thou art become exceeding glo - - - - - rious, thou art clothed with majes -
 6 6 5 5 6 # 6

thou art become exceeding glo - - - - - rious, thou art clothed with majes - ty and honour, thou art become exceeding glo - - - - - rious.

glo - - - - - rious, thou art clothed with majes - ty and hon - our, thou art become exceeding, thou ex - ceeding glorious,

thou art clothed with majes - ty and honour, thou art become exceeding glo - - - - - rious, become exceeding, exceeding glorious, thou art become ex -

ty and honour, thou art become exceeding glo - - - - - rious, thou art clothed with majesty and honour, thou art become exceeding

thou art become exceeding,
 exceeding glorious, thou art clothed with ma - jes - ty and honour. Halle - lujah a - men,
 ceeding glo - - - - rious, exceeding Halle - lujah a men,
 glo - - - - rious, $\frac{5}{6}$ $\frac{6}{4}$ 6 5 6 # Halle - lujah, amen, halle - lujah, # 5 6

Hallelujah a - men.
 Hal - le - lu - jah A - men, A - - - men. Thou deckest thy - self with light as it were with a gar - - ment, and spreadest out the heav'ns,
 Hal - - - le - lu - jah, A - - men, A - men.
 A - - - - - $\frac{6}{4}$ $\frac{5}{3}$ - - - - - men.

ch - - - - ar

and spreadest out the heav'ns li - ke a cur - - - tain. Who layeth the beams of his chambers in the waters, and maketh the clouds his chariot, his char -

ch - - - - ar

6 6 6 #

- - iot, and walketh, and wa - - - - lk - eth, and walketh and walketh

- - iot, and wa - - - - - lk - eth, and walketh, and wa - - - - - lk - eth upon the wings of the wind.

- - iot, and walketh, and wa - - - - - lk - eth, and

6 3 3 56 6 # He maketh his angels spi - - - - rits, He mak-

ANTHEM. Continued.

foundations, the foundations

He laid the foun - da - - - - tions of the earth,

foundations, the foundations that it never be re -

eth his angels spirits, and his ministers a flam - - - - - ing fire. that it never be re - - - - -

that it never be re - mov - ed, O Lord how manifold are thy works, in wisdom thou hast made them all.

that it never be re - mov - - - ed, that it never be removed, that it never be removed.

- mov - - - - ed,

- - ved, that it never be re - - mov - ed, removed, 6 6 #

3

the earth is full, is fu - - - - - ll, is fu - - ll of thy riches.

The glorious majes - ty of the Lord shall en - - dure for ever; the Lord

re - joi - - - - ce, re - - joice, shall rejoy - - - - ce Hal - - - - le

shall re - - joi - - - - ce, shall re jo - - - - ice, re-joyice in his works.

re joyice shall re - joi - - - - ce, re - - - - joice re - - - - joice Hal - - - - le - lu - jah,

re - jo - - - - ice, re - joice, shall re - jo - - - - ice, in # Hal - - - - le - lu - jah.

lu - jah, Hal - le - lujah, Halle - lujah, A - men, A - men, Hal - le - lujah

Hal - - le - lujah, Halle - lu - jah, A - men, Halle - lujah, A - men. A - men, Halle - lujah. A - men. A - men, Halle - lujah, A -

Halle - lujah, A - men, Halle - lu - jah, Amen, Halle - lu - jah, Halle - lujah, Amen, Halle - lujah, A -

Halle - lujah, Halle - lu - jah, A - men, A - men, Hallelujah,

— 6 # # 6 #

Hal - - le - - lu - jah A - men, Hal - le - lu - jah, A - men,

men, A - - - - - men,

Hal - - - - - le - - lu jah, A - - - - - men, A - - - - - men,

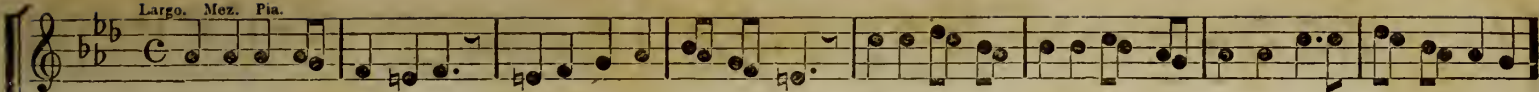
A - - - - - men.

45 5 65 43

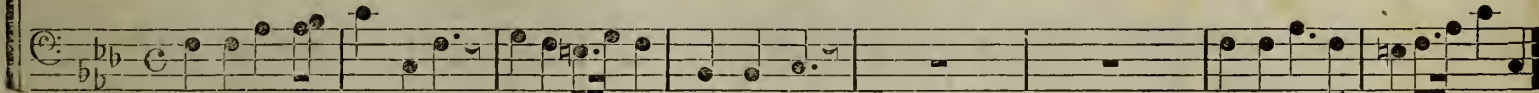
DYING CHRISTIAN.

Barton. 235

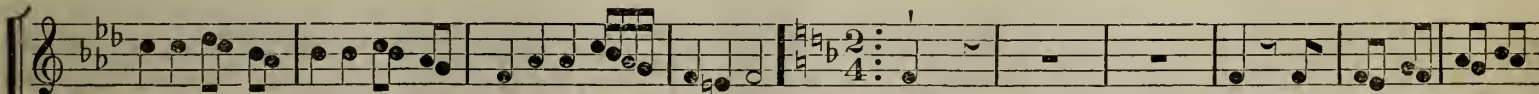
Largo. Mez. Pia.



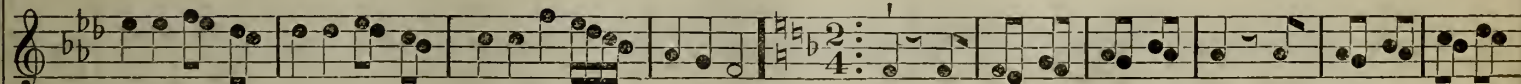
Vital spark of heav'nly flame, Quit, O quit this mortal frame Trembling, hoping, ling'ring, fly - ing, O the pain, the bliss of dying.



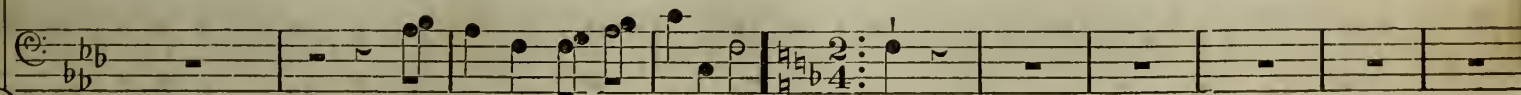
6 ♯ 6 6 ♯ 5 8 6 6 5 ♯ 6 7 6 9 8 6 5
4 4 6 4 ♯



Hark, Hark, they whisper, angels



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



6 6 6 6 4 ♯

ANTHEM. Continued.

say, they whisper, angels say, Hark.

say, Hark, Hark, they whisper, angels say, Sister spirit, come a - way. Sister spirit, come a - way.

Hark, they whisper, an - gels say, Hark,

3 6 3 9 4 3 5 4 6 5 3 9 4 3 6 6 6 4

What is this, absorbs me quite, Steals my senses, shuts my sight, Drowns my spir - it, draws my breath, Tell me, my soul, can

4 4 b 5 4 3 6 5 5 4 4 3 3 2 4 3 - 5 5 4 - 5 3 6 5 4 3 4 4 b 5 4 3 6 4 5 4 3 3 5

ANTHEM. Continued.

For. *Pia.* *Pia. Andante.* *Cres.*

this be death? Tell me, my soul, can this be death? The world re - cedes, it dis - - - ap - pears, Heav'n

5 4 3 6 5 3 6 4 3 3 6 6 4 5 6 6 6 4 5 9³

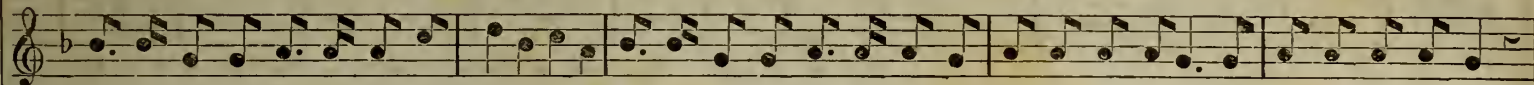
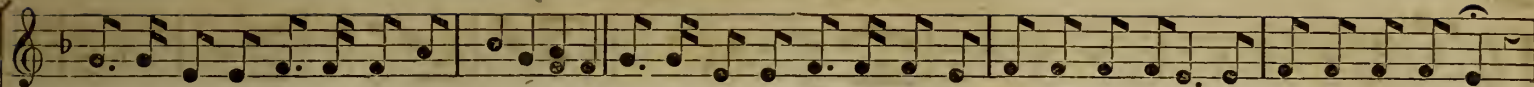
For. *Dim.* *Cres.* *Vivace. For.*

o - - pens on my eyes; my ears With sounds se - - - raph - - - ic ring. Lend, lend your wings, I mount, I fly, O

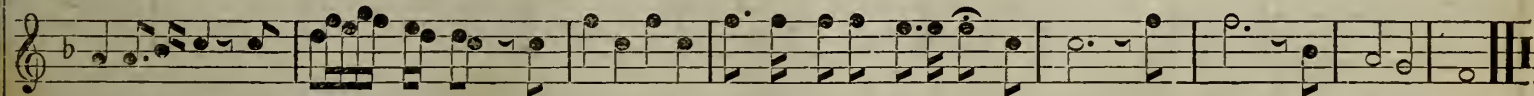
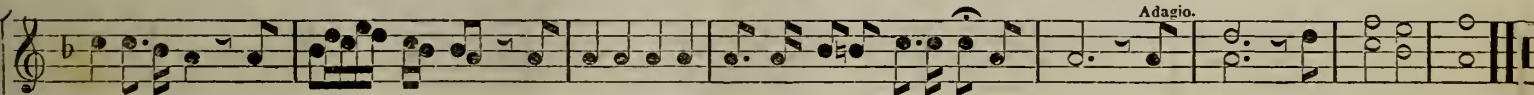
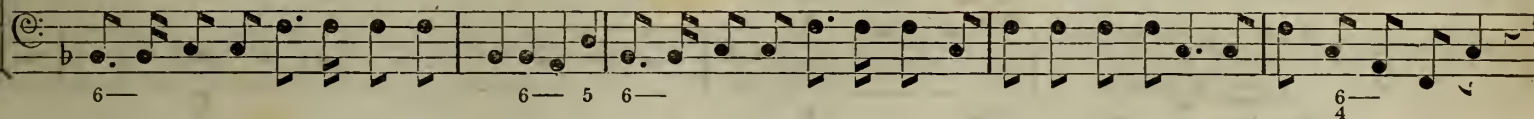
5 6 6 5 6 5 6 4 5 4 5

grave, where is thy vic - to - ry, O grave, where is thy vic - to - - ry, O death, where is thy sting? O grave, where is thy

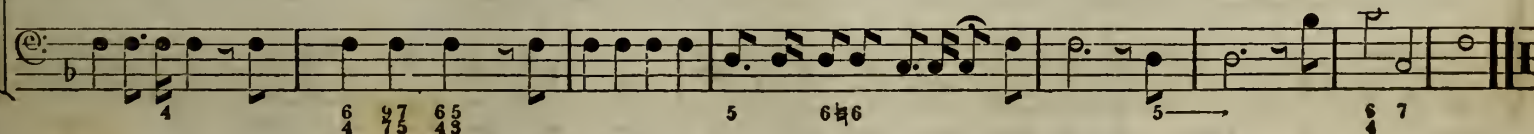
Pia.
vic - - to - - ry, O death, where is thy sting? Lend, lend your wings, I mount, I fly, O grave, where is thy



vic - to - ry, thy vic - to - ry, O grave, where is thy vic - to - ry, thy vic - to - ry, O death, where is thy sting? O death, where is thy sting?



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



Hal - le - lu - jah, The Lord is ris'n indeed, Hal - le - lu - jah.

The Lord is ris'n - - indeed, #

7
5

Now is Christ ris - en from the dead, and be - come the first fruits of them that slept.

Halle - lujah

Now is Christ risen from the dead and be - come the first fruits of them that slept. Halle - - - - lu - - - jah.

Halle - lujah.

6 — 6 7 6

Loud.

And did he rise, And did he rise, - - - - -

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

And did he rise, And did he rise, - - - - -

And did he rise - - - - - And did he rise, - - - - -

4 6 — 6 4 #

He rose, he rose, he rose, he rose, He burst the bars of death, He burst the bars of death, He burst the bars of death, And triumph'd o'er the grave.

3 3 3 3 5 5 # 6 6

Then, then, then I rose, then I rose, then I rose, then I rose, Then first hu - - - manity triumphant paet the chrystal ports of light and

6 4# 6

seiz'd e - - ternal youth. Man all immortal hail, hail, heaven all lav - ish of strange gifts to man.

6

Thine all the glo - ry, man's the boundless bliss, Thine all the glo - ry, man's the boundless bliss.

4
3

6 5

6
4

7

7

FUNERAL DIRGE. On the Death of Mr. E. G.

Affettuoso.

Farewell, farewell, a sad, a long farewell, To this pale clay, whose life hath fled, Resign it back to kindred dust, Till

6 — $\frac{87}{65}$ # # — $\frac{65}{4\#}$ 65

Pia.

the last trump a - wake the dead. A - - dieu, thou dear departing soul, Thou go'st from hence to Christ, a - bove ; There to par - take of

6 65 # # $\frac{6}{4}$ # — $\frac{65}{\#}$ # # — #

FUNERAL DIRGE. Continued.

For.

end - less bliss, And cel - e - brate re - deeming love. We mourn thy sudden, swift remove, From each, and all en - joy - ments here;

65
43

#

4
5

#

7

#

Pia.

When Christ commands, we must o - - bey Without a murmur or a tear. Sub - mitting to thy sov' - reign will, Let

#

6

87

6#

46

#

6 #

34

56

#

FUNERAL DIRGE. Continued.

Conclude with the first line.

us be si - lent, and a - dore, The God who hath cre - - at - ed all, And all shall rule for ev - - - er - - - more.

6 5 3 6 6 5 # 6 8 7 #

SPRING STREET. L. M.

J. Stone.

No change of time shall ever shock My firm af - fection, Lord, to thee, For thou hast always been a rock, A for - tress and de - fence to me.

6 5 6 5 6 6 7 6 5 4 5 6 6 5 6 6 6 7 4 5

ANTHEM. 1 Kings, 8th Chapter, and Psalm 132.

O Lord, O Lord, O Lord God of Isr'el, there's no God like thee, in heav'n a - bove, or on the earth beneath,

#6 5 # 5 # # 6 5 # 6 5 4 3 6 4 #

that wa - - - - lk
 who keepest covenant and mercy, who keepest covenant and mercy with those that walk, that walk, that walk before thee with

#6 6 5 that 8 wa - - - lk be - fore thee
 #6 6 # 4 2 6 5 6 5

ANTHEM. Continued.

Arise, a - ri - - - - - se

all their hearts. O Lord in - to thy rest - ing place, thou and the ark of thy strength, thou and the

Arise, a - - - rise.

6 4 # 5 6 5 6 6 - 5 5

ark of thy strength, Let thy priests O - - - - - Lord be clothed with righ - - teousness, and let thy saints sing, si - - - - - ng with

ark of thy strength. Let thy priests O Lord be clothed with righteous - ness, and let thy saints si - - - - - ng

6 # 5 6 8 4 3 4 5 8 6 5 6

jo - - - - - y - - ful - ness. Behold the

But will God indeed dwell on earth? Behold the heav'n and the heav'n of heav'ns cannot contain thee? Yet have respect to the

with jo - - - - - y - fulness. Behold the

6 5 # 6 # # 6 6 # 7

may be open day and night

pray'r of thy servants, that thy eyes may be open day and ni - - - ght to the pray'r, the pray'r of thy people. O Lord my God, hear, hear.

day and night

may be o - pen day and night

6 6

hear from heav'n thy dwelling place, and when thou hear'st forgive, and when thou, &c. For thy ser - vant David's sake turn not away, turn not a-

6 6 6 6 5 5 6 5 4 3

way the face of thine an - noint - ed.

For the Lord hath chosen Zion, for the Lord hath cho - sen Zion to be an habitation for himself.

6 6 5 #

here will I dwell. I will deck her priests with

This shall be my rest for -- ev -- er, this shall be my rest for - ever, here will I dwell.

This shall be my rest for -- ever, this shall be my rest for - - ever, 6

7 6 7 8 3— b 3 9

health, I will deck her priests with health, with health, and her saints sh - - - all rejoice, rejoice, rejoy - - - - - ce, re - joi - - - ce and sing.

from this time forth for ev - er, from this time
 blessed, blessed, blessed be the Lord God of Isr'el, from this time forth for ev - er, for ever, for ev - er,
 from this time forth for ev - er, for ever, for ever, for ev - - - er,
 5 6 — from this time forth for ev - - er, for ever, from this time 6

forth for ever, for ever, from this time forth from this time forth for ev - er, for e - - -
 for ever, from this time forth for ever, for ever, for ever - more, from this time forth for ever, for ev - - - - - er
 from this time forth for ev - - er,
 forth for ev - - er, 6 4 from this time forth for ever, # from this time forth for ever, for e - - -
 6 —

ANTHEM. Continued.

ver,

for ev - er, for ever, for evermore, from this time forth for ever, for evermore, from this time forth for ever, for ever, for ever, for

ver # 6 #

ev - er, for ev - ermore, from this time forth for ev - er - more, for ev - er - more. A - - men.

6

Tell ye the daughters of Je - rusa - lem, be - - hold the King cometh meek - ly,

Tell ye the daughters of Jerusa - - - - - lem, &c. even at the de-

e - ven at the de - scent of the mount of O - lives, e - ven at the de - scent of the mount of O - lives.

- scent of the mount of O - lives, 65

7 67 6 5 67 65

then the whole mul - ti - tude be - gan to re - - jice and praise God with loud voices, for all

for all the migh - ty works,

for all the migh - - - - - ty wo - - - - - rks,

ANTHEM. Continued.

the mighty, mighty, mighty works they had seen, saying, that cometh in the name of the Lord, Hosanna, Hosanna, thou King of glory,

blessed is he that, &c.

6 3 5 6 7 5 Blessed is he -- that, &c. 3 3 3 #6

thou King of glo - ry, peace, peace in Heav'n, Glo - - ry, Glo - - - ry, Glory in the highest, Hallelu - jah, Halle - lujah, Hallelu - jah, Amen.

7 5 5 #6 7

ANTHEM. Continued.

Slow.

Hal - le - lu - jah, Hal - le - lu - jah, A - - - - - a - - - - - men. A - men.

This musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the first two staves. The bottom two staves provide harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

RESURRECTION. L. M.

Burnham.

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

6 7 #6 6 # 6 4 #6 6 4 6 5 6 7

This musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom two staves are piano accompaniment in treble clef with the same key signature and time signature. The lyrics are written between the second and third staves. The piece ends with a double bar line and repeat dots. Below the piano part, there are numerical figures: 6 7, #6 6, #, 6 4, #6, 6 4, 6 5 6 7.

ANTHEM. Psalm 24.

Lift up your heads O - - - ye gates, ye gates, and be ye lift - - up ye ever - lasting doors,

Lift up your heads O - - - ye gates, and be ye lift up - - - ye ever - lasting doors,

Lift up your heads O ye gates, - - - and be ye lift up ye ever - lasting doors, and the King of

6 6 5 7 6 6 5 4 3 4 3 6 5 6 5 #

and the King of glory shall come in, and the King of glo - - ry shall come in, shall - - come in, and the King of

and the King of glo - ry, of glory shall come in, and the King of glo - - ry shall - come in, and the King of

glo - ry, and the King of glory shall come in, and the King of glo - - ry shall - - - - - come in,

3 6 6 6 6 6 6 6 4 6 5 4 3 6

glo - ry shall - - - come in. It is the Lord str - - - - - ong, the Lord strong and mighty, mighty in

It is the Lord str - - - - - ong and mighty, mighty in

Who is the King of glo - ry? It is the Lord str - ong and

6 8
4 8

battle, and tri - - - - - al of the sword,

battle and tri - - - - - al of the sword.

and tri - - - - - al of the sword. The earth is the Lord's and all that therein is, the compass of the world and a - - -

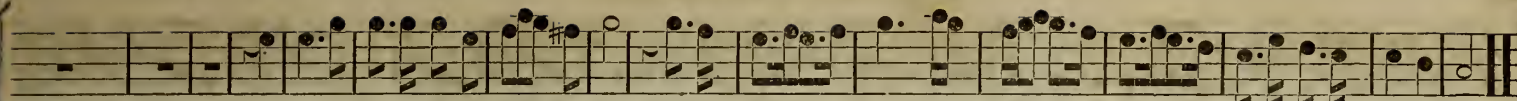
Solo Moderato.

5 6
4

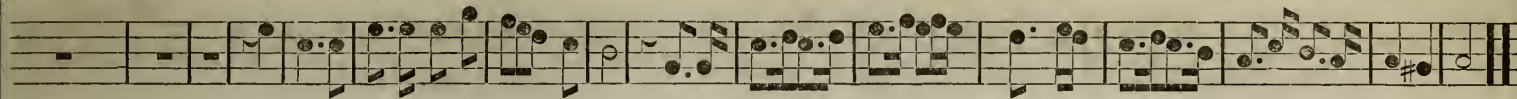
6
4 #

ANTHEM. Continued.

Repeat "Lift up your heads," &c. and end with the Hallelujah.



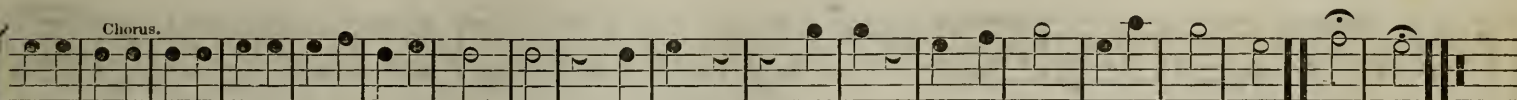
For he hath founded it up - on the seas, and prepar - - - - - ed it upon the floods.



For he hath founded it up - on the seas, and prepar - - - - - ed it upon the floods,

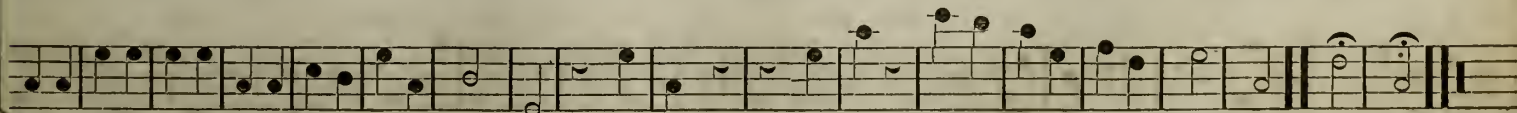
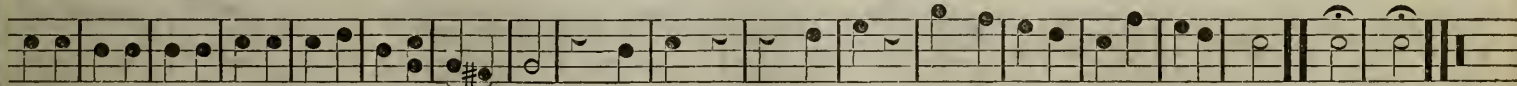


- ll that dwell therein 5 6 4 6 #6 6— 6— 6 7 5 3 7 6 7 6 # 4 #



Chorus.

Halle - lujah, Halle - lujah, Halle - lujah, A - - men, Amen, Amen, A - - - - - men, A - men.



6 8 4 # 5 6 5 4 3

Be - fore Jeho - vah's awful throne, Ye nations bow with sacred joy. Know that the Lord is God a - lone, He can cre - ate, and he destroy.

6 5 6 6 6 6 5 4 3 - 6 9 8 6 6 5 9 8 4 3

He can cre - ate and he destroy. His sov'reign pow'r with - out our aid, Made us of clay and form'd us men, And when like wand'ring sheep we

6 6 6 - 5 7 # 6 7 4 3 5 6 9 8 7

DENMARK. Continued.

Loud

Soft.

stray'd, He brought us to his fold again, He brought us to his fold a - gain. We'll crowd the gates with thankful songs, High as the Heav'ns our

voi - - ces raise, And earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts &c. Shall

ANTHEM. Continued.

fill, shall fill thy courts with sounding praise. Wide, wide as the world is thy command, Vast as eter - - nity, e - ter - nity thy love, Firm as a rock thy

6 6 4 3 6 6 5 6 6 6 6 4 3

truth must stand When rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When rolling years shall cease to move.

Soft. Soft. Loud.

6 3 3 6 6 5 6 5 4 8 3 3 3 6 3 6 5 4 3

CHORUS, THE GREAT JEHOVAH.

G. F. Handel.

263

The great Je - hovah is our aw - - - - - ful theme, sublime in ma - jes - ty, in pow'r su -

The great Je - hovah is our aw - - - - - ful theme, Sublime in ma - jes - ty, sublime in ma - jesty, in

The great Je - hovah is our aw - - - - - ful theme, Sublime in ma - jes - ty, sublime in

5 6 6 — 6 6 6 6 7

- preme, The great Je - ho - - - - vah is our aw - - - - - ful theme, Sublime in

pow'r in pow'r su - preme, sublime in majesty, in pow'r supreme, in pow'r supreme, in pow - - - 'r su -

majesty, in pow'r su - preme, sublime in majesty, The great Je - ho - - -

6 6 — 6

majes - ty, supreme in pow'r, supreme, supreme in pow'r, supreme supreme in pow'r, in pow'r supreme,
 preme, supreme in pow'r, in pow'r supreme, in pow'r supreme, Sublime in majes - ty, supreme in pow'r, supreme, Sublime in
 the great Je - ho - - - vah is our aw - - - - ful theme, Sublime in

--- vah is our aw --- - - - ful theme, Sublime in
 6 5 6 6

sublime in majes - ty, sublime in majes - ty, sublime in majes - ty, sublime in majes - ty, in
 majes - ty, sublime in majes - ty, sublime in majes - ty, sublime in majes - ty, in
 majes - ty, sublime in majes - ty, sublime in majes - ty, in

CHORUS. Continued.

pow'r, in pow'r supreme, in pow'r supreme, Sublime in ma - jes - ty, in pow'r supreme. The great Je-

6 6 6 6 6 5 5 6 6 5 6

ho - vah is our aw - - - ful theme, Hal - le - - lu - - jah, Hal - le - - lu - - jah, Hal - le - - lu - - - jah.

5 6 34 7 6 5 6 5 7

Brisk.

O praise the Lord with one consent, O praise the Lord with one consent, And mag - - ni - fy his name, Praise the Lord with one con-

6 6 4 6 7 65- 6 6
5 4 4 5

His worthy praise, His worthy, worthy praise pro - claim.

sent, and mag - ni - fy his name. Let all the servants of the Lord His worthy praise, his worthy praise pro - claim.

His worthy praise, His worthy praise pro - claim.

6 7 5-7 6- 8 4 6 5 His worthy praise, His worthy, worthy praise pro - claim.
4 3 7 3 3 3 8 7 5 3 7 5 3
5 4 3 3 4 3

ANTHEM. Continued.

Chorus. Brisk.

O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye

6 7 6 7 6 7 4 6 6 6 6 6 7 6 7

lands, O be joyful in God, all ye lands, Make his praise glorious: O be joyful in God, all ye lands, in God, all ye

6 6 6 6 5 4

lan - - - ds.

lands, - - - in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands, Make his praise glo - rious.

lands, O be joyful in God, all ye lands, in God, all ye lands,

O be joyful in God, all ye lan - - - ds.

6 7 6 6 3 4 5 6 7 6 5 4 3 2 6 7 6 7 6 7 6 4 7-
 6 7 6 6 3 4 5 6 7 6 5 4 3 2 6 7 6 7 6 7 6 4 4 3

MALABAR. L. M. Cutler.

Moderato.

Second Treble.

First Treble.

All ye bright armies of the skies, Go worship where the saviour lies; Angels and kings before him bow, Those gods on high and gods be - low.

6 6 6 5 3#4 6 5 6 5 3 7 6 7 6 5 6 5 6- 6 7

E - - ter - - - nal wis - - dom! thee we praise, Thee all thy creatures sing.

6 6 4

Lord, with thy name, rocks, hills and seas And heaven's high arch - es ring, And heaven's high arch - es ring.

6 5 6 5 6 5 4 3 6 6 5 6 7

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

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

#

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

me, Write from henceforth, write from henceforth, write blessed are the dead, blessed are the dead, who die in the Lord.

7 # 65

ANTHEM. Continued.

Pia. *Forte.*

Ev - en so, even so, saith the spir - it, for they rest from their labors, they rest from their labors, they rest from their

7

Pia. *Forte.* *Adagio.*

la - bors, and their works do fol - low them, their works do fol - low them, their works do fol - - - low them.

6 5 6 7 #

First Treble. Sym.

Second Treble.

Organ.

Hear, hear, &c.

Hear, hear my pray'r, hear, hear my

#₃ = 6 — #6 — 6 6 — 6 — 6 #6 6 7 6 6 7 6 5

Sym.

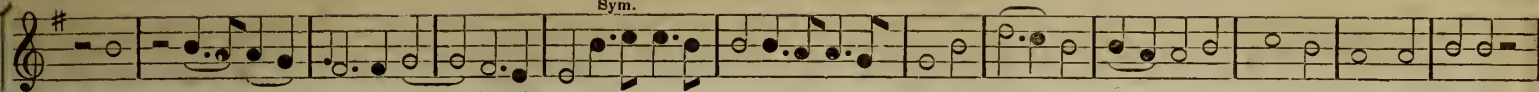
pray'r, my pray'r, O God,

pray'r, my pray'r, O God, Hear, hear my

6 7 # # #₃ 6 — #6 6 6 — 6 — 6 #6 6 7 6 6 7

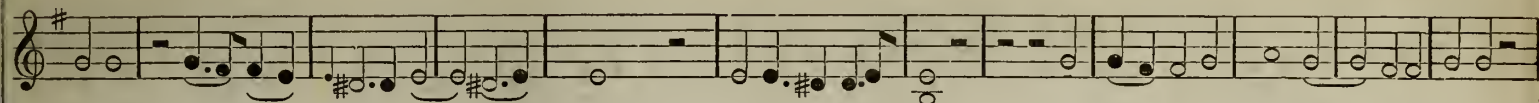
ANTHEM. Continued.

Sym.



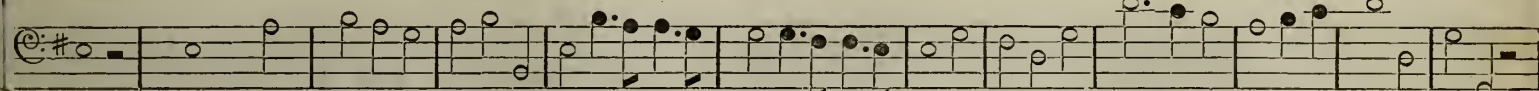
hear, hear my pray'r, my pray'r, O God,

and hide not, hide not thyself from my pe - tition.



pray'r

and, &c.



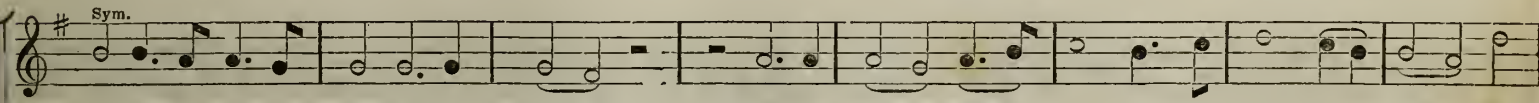
6 7 # 6 7 #

6 #6

6-7

6 5 4 3 6

6- 5 4 3

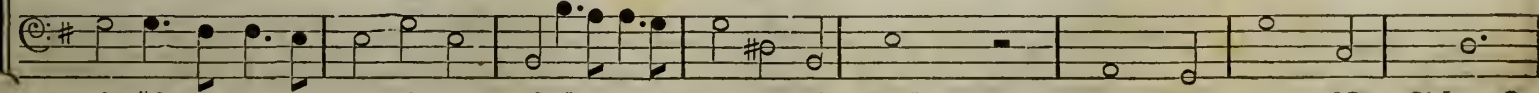
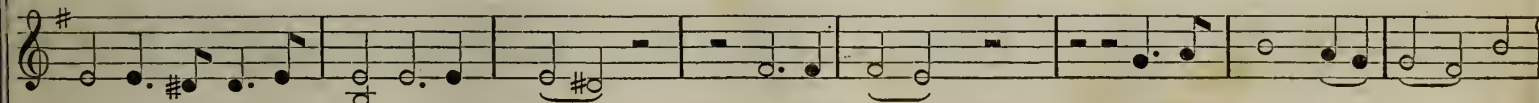


Sym.

hear my pray'r,

hear my pray'r,

O God, hear my pray'r, O God, and



6 #6

35

6

6 5 4 #

7

4 2 5 3

6 7

6 5 4 3

6

hide not thy - self, and hide not thy - self, and hide not thy - self from my pe - - tion.

8 7—6—5
6 5—4—3

6 — 7 — 4 — 5

9 8—7 6
7 6—5 #4

5 (6 5

6 5

Solo. Sym. Sym.

Andante.

Take heed unto me, and hear me,

3 3 3 6 # 3 3 3 3— 6— 5—6— 5—6— # 6 6 4 5 6 7 6—6— 3— 6—

ANTHEM. Continued.

Sym.

Take heed unto me and hear me, take heed unto me and hear me, how I mourn, how I mourn,

5-6-3-6-# 6 6 7 6 6-3- 6 4 6 7- 3- 6- # 6-

How I mourn in my pray'r, and am vexed, how I mourn, I mourn in my pray'r, I mourn in my pray'r, and am vex-

6- 3- 6-6 # 6-#6 6-6-6-#6 76 6 65 6 # 43

Sym.

ed, how I mourn, I mourn in my pray'r, I mourn in my pray'r, and am vex - - - ed.

6 - #6 6 - 6 - 6 - #6 76 6 43 6 # # 6 - 6 # 6 6 4 #

Recit.

My heart is dis - quiet - ed within me, my heart, my heart is dis - - - quieted within me, and the fear of death is fall'n is fall'n upon me,

6 - 6 - 6 - #6 76 6 43 6 # # 6 - 6 # 6 6 4 #

1st. Treble.

2d. Treble.

then I said, I said, O that I had

Then I said, then

4 6 6 6 7 6 6 6 5 5 4 - 3 5 4 - 5 6 5 3 - 6

ANTHEM. Continued.

wings, O that I had wings like a dove, O that I had wings, had wings like a dove, Then would I flee a-

6 6 7 5 6 6 6 7 6 5 5 4 5 6 5 6 7 6 5 6 - 3 4

4 3 4 3 2 3 4 3 2 3 4 3 2 3 4 3 2 3 4

way, then would I flee a - way, and be at rest, flee a - way, and be at rest.

6 - 6 5 4 3 2 3 3 5 - 6 - 6 7 5 6 7 6 5

4 3 2 3 4 3 2 3 4 3 2 3 4 3 2 3 4 3 2 3 4

ANTHEM. Continued.

Treble. CHORUS.

Alto.

Tenor.

2d. Treble.

Org.

and be at re - - - - st, would, &c.

O that I had wings, had wings like a dove, then would I flee away, then would I flee a - - way, would flee a -

6 - 6 7 # 6 # # 6 7 8

way, and be at rest, then would I flee a - - way, would flee a - way, and be at rest.

Then would I flee a - - way, would, &c.

3 7 5 3 2 6 7 6 8 3 8 2 6 5 6 5 6 5 6 7 5 3

ANTHEM. Continued.

Treble. CHORUS.

Then would I flee a --- way, and be at rest, flee a - way, and be at rest, then would I flee a-

Alto.

Tenor.

Then would I flee a - way, would flee a - way, and be at rest,

Then would I flee a - - way, a - - way, and be at rest, be at rest, then

Then would I flee a - way and be at rest, be at rest, then

6 3 5 6

way and be at rest, would I flee away, flee away, then would I flee away, would flee away, and be at rest.

then would I flee a - - way, would flee a - way, and be at rest, would flee away, and be at rest.

would I flee a - - way, then would I flee a way, flee away, and be at rest, and be at rest, be at rest.

would I flee a - - way, would I flee away, and be at rest, would. &c.

6 6 8 7
3 3 3 3 3 6 4 5 6 6 6 4 3 -

Maestoso.

Sin-ner, O why so thought-less grown? Why in such dreadful haste to die? Daring to leap to worlds un-

6 6 6 5
4 3

6 # 6 5 6 6 5

Pia.

known, Heedless against thy God to fly? Wilt thou des-pise e-ter-nal fate, Urg'd on by sin's fan-tas-tic

6 6 5 5 # 6 7 6 5

4 3

SHEFFIELD. Continued.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are: "dreams, Madly at - tempt th' infer - - nal gate, And force thy pas - - sage to the flames? Stay, Stay,". Below the bottom staff are the following figures: 6# 6 6 4 # # 6 6 4 #.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are: "Stay, sin - ner, stay, Stay, sin - ner, on the gospel plains, Be - hold, Behold, the God of love un - fold, The". Below the bottom staff are the following figures: 36 3 3 3 3 6 6 3 3 3 3 6 5 4 5.

glo - ries of his dy - ing pains, For ev - er tell - ing, yet un - told, For ev - er, for ev - er, for

6 3 6 7 # 5 6 4 # 7

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The third staff is a piano accompaniment in treble clef. The bottom staff is a bass line in bass clef. The lyrics are written below the vocal staves. Fingering numbers (6, 3, 6, 7, #, 5, 6, 4, #, 7) are placed below the bass line.

ev - er tell - ing, ev - - er tell - ing, yet un - told, For ev - er tell - ing, ev - er tell - ing, yet un - told.

6 6 3 3 3 5 6 6 5 4 3 3 3 3 3 3 5

Slow.

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines in treble clef. The third staff is a piano accompaniment in treble clef. The bottom staff is a bass line in bass clef. The lyrics are written below the vocal staves. Fingering numbers (6, 6, 3, 3, 3, 5, 6, 6, 5, 4, 3, 3, 3, 3, 3, 3, 5) are placed below the bass line. The word 'Slow.' is written above the final measure of the system.

PAVILION. Sevens.

B. Holt. 283

Cres. *For.*

Second Treble.

First Treble.

Gently glides the stream of life, Soft a-long the flowery vale, Or impetu-ous down the cliff, Rushing roars when storms as-sail.

6 7 $\frac{95}{43}$ 7 $\frac{86}{64}$ 6 $\frac{65}{43}$ 6 $\frac{7}{4}$ $\frac{86}{54}$ 7

Pia. *Cres.*

Tis an ever varied flood, al-ways rol-ling to its sea, Slow, or quick, or mild, or rude, Tending to E-----ter-----nity.

$\frac{65}{43}$ 7 $\frac{5}{3}$ $\frac{84}{64}$ 7 6 $\frac{6}{4}$ $\frac{65}{43}$ 6 7

CHORUS ANTHEM.

Ho - sanna, blessed is he that comes, Ho - - sanna, Ho - sanna, blessed is

Air.
Ho - sanna, blessed is he that comes, Ho - sanna, Ho - sanna, blessed is he that comes,

he that comes, he that comes in the name of the Lord. Ho - san - na, blessed is he that comes, Ho - sanna, Ho -

he that comes in the name of the Lord. Ho - san - na, blessed is he that comes, Ho - - sanna, Hosanna,

sanna, in the highest, Hosan - na, Hosan - na in the highest, Ho - - sanna in the high - - - est.

Hosanna in the high - est, in the highest, Ho - san - na, Ho - sanna, Ho - - sanna in the high - - - est.

ANTHEM. Continued.

Pia. *Fortissimo.*

Ho - sanna, bless - ed is he that comes, Ho - sanna, bless - ed, blessed is he that comes, Hosanna, Ho - - sanna, Ho - - -

Ho - sanna, blessed, blessed is he that comes, Hosanna, blessed, blessed is he that comes, Hosanna, Ho - sanna, Ho -

Ho - - sanna, blessed is he that comes, Ho - sanna, Ho - sanna, Ho - sanna, Ho - -

Ho - - san - na, bles - sed, blessed is he that comes, Ho - sanna, Hosan - na, Hosan - na, Ho -

6 6 6 6 7 7

Fortis.

sanna, Ho - - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord.

sanna, Ho - sanna, blessed is he that comes, - - he that comes in the name of the Lord, in the name of the Lord, Ho - san - na,

sanna, Ho - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord,

7 7 6 6 6 6 6 6 5 4 5 4 #

ANTHEM. Continued.

Pia. *Cres.* *Portis.*

Blessed is he that comes, Ho - san - na. Blessed is he that comes, Hosanna, Ho - sanna, Ho - sanna, Ho - sanna, in the highest,
 Ho - san - na, bless - ed is he that comes, Ho - - san - na - - - Ho - san - - - na in the highest,
 Blessed is he that comes, Ho - - sanna, Ho - - - sanna, Ho - sanna in the highest,
 Ho - sanna, bless - ed is he that comes. Ho - sanna, Ho - san - - na, in the highest,

6 6 6 6 #6 7 7 5 6 5 6

in the high - est, Ho - - san - na, Ho - - sanna, Ho - san - na, Ho - san - na, Hosanna in the highest, Ho -

Organ.

6

ANTHEM. Continued.

For.

san - na in the high - - est, Ho - - sanna in the high - est, Ho - san - na in the high - - est.

6 5 7
4 3 7

6 5 7
4 3 7

NELSON. S. M.

Burnham.

And must this bo - dy die? This mortal frame de - cay? And must these active limbs of mine Lie 'mouldering in the clay?

— 5 6 # — 7 # 5

AN ODE FOR CHRISTMAS.

At this un - wont - ed hour be - hold ! What strikes my wond' - ring soul with fear, How all you

6 4 # 6 6 6 4 5

east is streak'd with gold As if the op' - ning morn was near. I mark it ! now the streams u -

6 5 6 6 # 6 #

- nite One pil - lar now of moving light, My soul too shakes, it shrinks it dies, See through the air the

6 — 6 — 6 7 5 6 3 4 7 5 3 6 # 4 # # 6

vis - ion flies. Heav'n shield us, Heav'n shield us, Lo 'tis just at hand, Some strange event impends, Over our

6 # 37 # 6 # 4 6

heads di - - rect it seems to stand, And now the blaze de - scends. O shepherds now your fears resign, I come not

6 4 # 5#6 6 6 4

arm'd with wrath di - vine, But fraught with heav'nly love. The news, the wel - come news I bring, Sounds high on ev'ry sacred

6 9 7 6 # 3 3 6 3 5 4

ODE. Continued.

string thro' all the realms a - bove. I come and 'tis a blest em - ploy, I come the mes - sen - - ger of joy, Go

6 6 5 5 6 6 6 5

4 3

publish what I sing ; Earth is no more a scene for - lorn, This night the promis'd Christ is born, Your

6 6 5

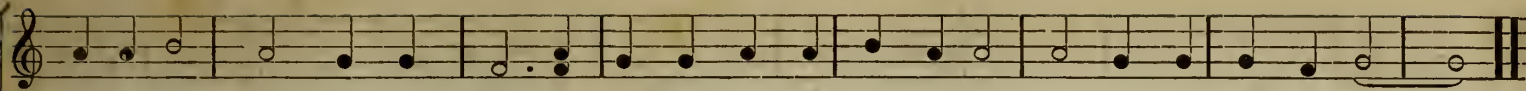
Sav - - iour and your King. At Bethlem in a manger lies, The swaddled babe; let

6 — 87 65 65 44 6 43

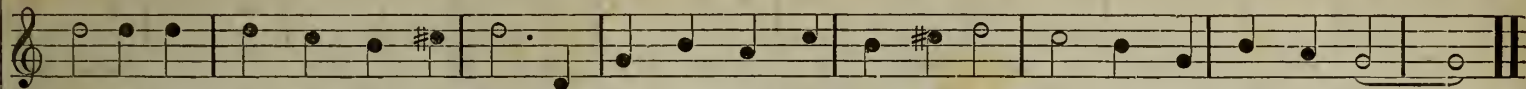
The rap - tures catch from

raptures rise round this ter - restrial ball. The raptures catch from heart to heart,

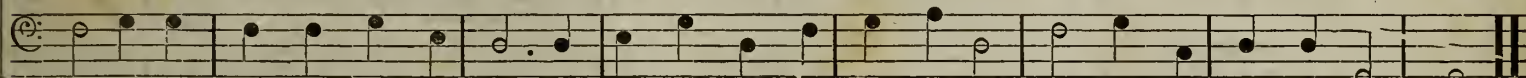
6 7 The raptures catch from heart to heart - - 75 —
4 4



heart to heart, from heart to heart,



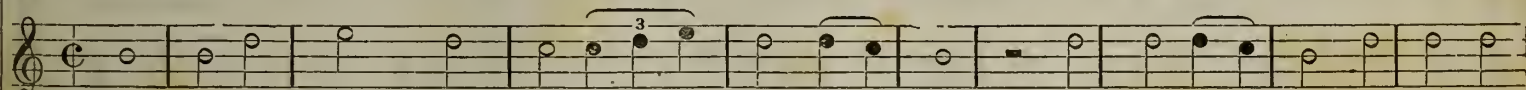
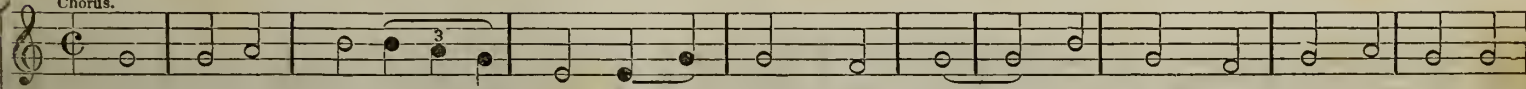
the raptures catch from heart to heart, Still all shall feel yet all im-part, for Christ was born for all - - -



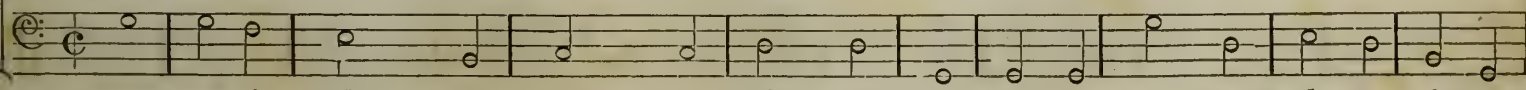
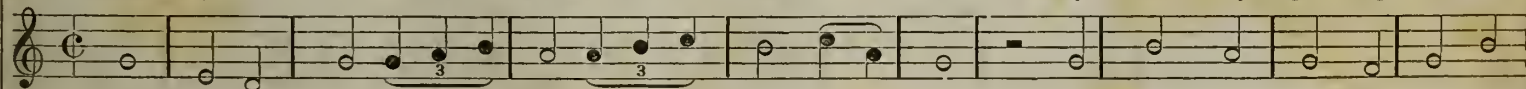
the raptures catch from heart to heart,
6 6 5 #6

5 # 5 6 5

Chorus.



Glo - ry to God in strains till now un - - known. By ev - ry glow - ing ser - aph



6 5 6 6 — 6 7 5 5 6

4

round the throne, Peace to this earth, all worlds admire the plan, Of heav'ns free

6 6 5 8 7 6 5

- vast, of heav'ns free vast, of heav'ns free vast be - - ne - - - vo - lence to man.

6 6 6 6 6 4 5 3 5 6 4 7

ANTHEM, from the 4th Chapter of Isaiah.

Alto.

good tidings, good tidings of peace.

Treble.

O Zi-on that bringest good tidings, good tidings of peace, good tidings of peace, good tidings of peace;

6 3 6 — # good tidings of peace, good tidings, good tidings of peace.
 4 4 6 7 4 5 8

Get thee up in - to the high moun - - - - - tain O Je -

Get thee up in - to the high mountain, the high moun - - - - - tain, O Je - ru - salem, that

Get thee up in - to the high mountain, the high moun - - - - - tain, O Je - ru - sa - lem that bringest good
 b3 7

- rusa - lem that bringest, that bringest good tidings. O Je - rusa - lem that bringest good tidings,
 bringest good tidings, that bringest good tidings, O Je - ru - salem that bringest good tidings, that bringest good tidings.
 tidings, O Je - - rusalem that bringest good tidings, O Je - rusalem that bringest, that bringest good tidings.

6

Lift up thy voice, be not afraid, lift up thy voice, lift it
 Lift up thy voice, lift up thy voice with strength, lift it up, lift it up, be not afraid, lift up thy voice, lift it
 Lift up thy voice, lift up thy voice with strength.

7 # # 6 7 3

ANTHEM. Continued.

up with strength. Say un - to the ci - ties of Ju - dah, say unto the ci - ties Behold

up with strength. Say unto the cit - ies of Ju - dah, say unto the cities of Judah, Behold

6 87 Say unto the cit - ies of Ju - dah, say unto the cit - ies, the cities of Judah Behold b_3

your God. Halle - lujah, Halle - lujah, Halle - lujah, Hal - le - lujah, Halle - lu - jah, Halle - lujah, Halle - lu - jah.

your God. Halle - lujah, &c. &c. Haj - le - lu - jah.

38 6 7 6 4 6 6 6 4 5 8

GO FORTH TO THE MOUNT.

Dr. Stevenson.

Maestoso.

Tutti. F.

Go forth to the

Solo. F.

Go forth to the mount, bring the olive branch home, And rejoice, for the day of our freedom is come.

Sym.

mount, bring the ol - ive branch home, And re - - joyce for the day of our freedom is come.

GO FORTH TO THE MOUNT. Continued.

From that time when the moon upon Aja - lon's vale, Looking motionless down, saw the kings of the earth, In the presence of God's mighty champion grow

Tutti. For.

Oh ne - ver had Ju - dah an hour of such mirth! Oh nev - er had Ju - dah an hour of such mirth!

pale. Go

Solo.

6 6 6 6 6 6 6 6 6 6 6 5

GO FORTH TO THE MOUNT. Continued.

Tutti. For.

Go forth, go forth, bring the

forth, go forth, bring the o - live branch home, And rejoice for the day of our freedom is come.

Sym.

ol - ive branch home, And re - jice, for the day of our freedom is come.

5 6— 5 5 7 6 5 6 6 5

ANTHEM.

Dr. J. Stephens. 301

Slow.

Full.

Sing ye un - to the Lord, the Lord our God. sing ye a new re joic - - - ing

6 #6/4 6 6 6 6 5/4# 6 6/4 6 6 6/4 7/5

ANTHEM. Continued.

Verse. Full. Verse.

song, And let the praise of him, of him be heard his holy saints among, And let the praise of

song, of him be heard his holy saints among,

Verse. 6 6 6— 6 5 Verse.

4 3

Full. Verse. Full.

him of him be heard his ho - ly saints a - mong, Lex Is - ra - - - el re - joice in God, and praises,

him of him be heard his ho - ly saints a - mong, Lex Is - ra - - - el re - joice in God, and praises,

Full. 6 6 6— 6 5 Verse. Full. 6 #6

4 3

ANTHEM. Continued.

Verse. Full.

praises, and prais - es to him sing, And let the seed of Si - - on be most joy - ful,

most joy - - ful.

6 $\sharp 6_{4/3}$ 6 $\sharp 4$ Verse. Full. 6 $\sharp 6_{4/3}$

tr tr Sym. tr

most joy - ful, joy - ful in their King.

6 $\sharp 6_{4/3}$ 3 6 — 6 $\sharp 4$

Musical score for the first system, featuring four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "Fare you well, Fare you well, My friends I am going a long journey never to re - turn, Farewell,"

Musical score for the second system, featuring four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "And God grant we may meet in that land of har - mo - ny, where the wicked cease from troubling and Fare you well my friends."

6

ANTHEM. Continued.

where the weary are at rest. Where pleasures dwell for - ev - - - er - more, and joys that never, never joy - - - joy - - - joys that never, never

6 7 # — 4 # 6

s and joys that never fade, Where pleasures dwell for - - - ever - - - more, and joys that never fade, - - - and fade, where pleasures dwell forever - more, and joys that never, joys that never fade, where pleasures dwell for - - - s that never, never, never, never, never, never, never fade, that never, never fade, where pleasures dwell for - evermore, and joys that never, joys that nev - er, nev - er fade, that

— 39 6 —

joys that never fade, and joys - - - that never, never fade, where pleasures dwell forevermore, and joys that never

- - evermore, and joys that never fade, and joys that never fade, where pleasures dwell forever - - - more and joys that

fade, that never, never fade, that never, never fade, and jo - - - - - ys, that

never, never fade, where pleasures dwell for - evermore, and joys that never fade that never, never

6

fade, that never, never fade, and joys that never fade, where pleasures dwell for - - - ev - ermore, and joys that never

never, never fade, where pleasures dwell for evermore, and joys that never, never fade, and joys that never fade, where

never, never fade, that never, never fade, that never, never fade, that never, never fade, and

fade, that never, never fade, and joys that never fade, and joys that never, never, never, fade, where pleasures

6 # 6 # 6

ANTHEM. Continued.

fade, - - - - - and joys that never fade, that never fade,
 pleasures dwell for - evermore, and joys that never fade, and joys that never, never fade,
 jo - - - - - ys that never, never, nev - er fade, My friends I am summon'd
 dwell for - ever - more, and joys that never, never fade and joys that never, never fade. - - -

6 #

Fare you well my friend,
 Fare you well my friend, and God grant we may meet in that land of
 to appear at the great tribunal. Fare you well my friends, and
 Fare you well my friend, and # # #

ANTHEM. Continued.

har - mony, where the wicked cease from troubling, and where the weary are at rest. farewell, farewell, fare - well.

7 6 7 # 6 4 6 #

HEYBRIDGE. C. M.

Broderip.

My never ceasing song shall show The mercies of the Lord: And make suc - - ceed - ing a - ges know How faithful is his word.

6 6 — 6 4 6 6 7 6 4 6 6 3 3 4 6 5 6 3 6 — 5 6 7 4

GREENWICH. L. M.

Dr. Madan. 309

Andante. *Second Volta For.*

Plung'd in a gulf of dark despair, We wretched, wretched sin - ners lay, Without one cheerful beam of hope, Or spark of

6 4 6 5 6 5 5 6 6 6 4 3 6 5 7 6 6 5 4 3 6

Pia.

glimm' - ring day, With pitying eyes, the Prince of grace Be - held our helpless, help - - less grief; He saw, and (O!

6 6 6 4 5 6 4 3 6 5 6 6 6 6

a - maz - ing love!) He came, He came to our re - lief, Down from the shin - ing seats a - bove, With joy - ful joy - - ful

6 6 7 6 5 / 4 3 #6 5 4 3 5 6 6 5 6 4 5 3

haste he fled; Enter'd the grave in mortal flesh, And dwelt, and dwelt, and dwelt among the dead. Oh! Oh! for this

Chorus. *Vivace.*

6 6 7 6 6 7 7 5 6

GREENWICH. Continued.

love let rocks and hills Their lasting silence break, Their lasting silence break, Their silence break, And all harmonious hu - man

6 5
4 3

6 6 6
4

6 6 5
4 3

5 7
4 2

Andante.

tongues The Sav - iour's prais - es speak! Oh! Oh! for this love let rocks and hills Their lasting silence break, Their lasting silence

5

6 6 6 5
4 3

6 6

6 6 6
4

GREENWICH. Continued.

Pia. *For*

break, Their silence break. Angels assist our mighty joys; Strike all your harps, your harps of gold; But when you

6 6 5
4 3

6

6 5
4 3

6

5 6 6 5
4 4

6

Detailed description: This system contains three staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It begins with a 3/4 time signature and includes lyrics. The middle staff is a piano accompaniment line, also in treble clef, with trills marked 'tr'. The bottom staff is a bass line in bass clef, providing harmonic support with figured bass notation. The music concludes with a double bar line.

Pia. *For.* *Adagio Ad Lib.*

raise your highest notes, your highest notes. His love, his love, His love can ne'er be told, His love can ne'er be told.

6

7 6 7
5 5

5 7 7 7

6 5 6 6 6
4 4

6 7 5 7
3 3

Detailed description: This system continues the musical piece with three staves. The top staff is the vocal line, now in common time (C). It includes lyrics and dynamic markings. The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music ends with a double bar line and repeat dots.

Long and mournful is the night, Mental night of gloomy fear: Source of com - fort, source of light,

6 6-4 5 6 6 4 # 6-4 5

When, O when wilt thou ap - pear? Thy beams a - lone can bid the gloom de - - part, And spread ce - les - tial morn - ing o'er my heart.

6 6-4 5 40 6- 6 - 6 5 4 3 6- 6 7

Alr. *Pia.*

I praise the God, who while I kept my watch be - - side the grave, Where cold and

8 7 6 7 5 6 5 4 5 6 5 6 4 5 6 6 6 4 # 6 6 5

dead my Fa - - ther slept, Where drown'd in grief my mo - - ther wept, An Or - phan stoop'd to save.

7 10 6 5 8 6 6 8 7 6 #3 # 6 6 7

ANTHEM. The Heavenly Vision.

thousands of thousands, and ten times thou-

I beheld and lo a great multitude which no man could number, thousands of thousands, and ten times

I beheld and l - - - o thousands of thousands, and ten times thousands, thousands of

6 thousands of thousands, and ten times thousands, thousands of, &c.

sands, thousands of thousands, and ten times thousands, thousands of thousands, and ten times thousands, stood before the

thousands, thousands, &c. thousands of thousands, and ten times thousands, stood before the Lamb, and they had palms in their

thousands, and ten times thousands, thousands, thousands, &c. thousands, &c. stood before the

thousands, &c. 5#6 thousands of thousands, and ten times thousands of thousands, stood before the 6 6 6 6 5#6

hands, and they cease not day nor night, saying Ho - ly, Ho - ly, Ho - ly, Ho - ly, Ho - ly, Lord God Almighty, which was, and is, & is to come, which

6 6 #
4 4

was and is, and is to come. And I heard a mighty angel fly - - - - ing thro' the midst of heav'n, crying with a

6 6 5
4 3

6

ANTHEM. Continued.

loud voice, Wo, Wo, Wo, W - - - - o be unto the earth by reason of the trumpet which is yet to sound. And when the

6 — 6 6 6 6 6 6 4

1 2

3

last trumpet sounded the great men and nobles, rich men and poor, bond and free gathered themselves together, and cried to the rocks and mountains to fall upon them, and

34 6 # — 6 4 3 # — 6 # 6

hide them from the face of him that sitteth on the throne, for the great day of his wrath is come, and who shall be able to stand, and who shall be able to stand

6 6 6—#6 # 6/4 6—7 5b7 6 6 5—
4 3

CANDICE.

S. M.

H. E. More.

Ye birds of lofty wing, On high his praises bear, Or sit on flow'ry boughs and sing, Your Maker's praises there.

5 6 6 8 6 4 7 6 7 6 6 6 6 6 6 6 4 5
4 3 4 3

SABBATH MORN. L. M. 10 lines. B. Holt. 319

Second Treble. *Andante. Pia.* *Mezzo. Forte.* *Forte.*

First Treble.

How calm comes on this ho - ly day! Morning un-folds the east - ern sky, And up - ward takes her lof - ty

Base.

9 6 7 6 6 7 # 6 #6
4 4 4 5

Mezzo. Forte. *Forte.*

way, Tri - umphant to the throne on high. Earth glorious wakes, as o'er her breast The morning

6 6 6 7 76— 67 6

SABBATH MORN. Continued.

Pia. *Forte.*

flings her ro - sy ray, And blush - ing, from the dreamless rest, Un - veils her to the

8 9 6 5 6 4 9 3 6 4 #

Detailed description: This system contains three staves of music. The top staff is in treble clef, the middle in soprano clef, and the bottom in bass clef. The music is in 4/4 time. The first staff has a dynamic marking of *Pia.* and the second of *Forte.* The lyrics are written below the middle staff. Below the bottom staff are figured bass notations: 8 9, 6 5, 6 4, 9 3, 6 4, and a sharp sign.

Pia.

gaze of day, So still the scene, each wake - ful sound, Seems hallowed mu sic breathing round.

7 6 9 3 9 3 6 7 6 5

Detailed description: This system contains three staves of music. The top staff is in treble clef, the middle in soprano clef, and the bottom in bass clef. The music is in 4/4 time. The first staff has a dynamic marking of *Pia.* The lyrics are written below the middle staff. Below the bottom staff are figured bass notations: 7, 6, 9 3, 9 3, 6, 7, 6, and 5.

SABBATH MORN. Continued.

321

Mezzo Forte. Pia.

So still the scene, each wake - - - ful sound, Seems hal - lowed mu - - - sic breath - - ing round.

6 6 #6 6 6 7

SICILIAN HYMN. 8 and 7.

Lord, dismiss us with thy blessing, Hope and comfort from above, Let us each, thy peace possessing, Triumph in redeeming love.

6 4 6 6 6 4 5 6 7 5 6 5 4 6 5 6 6 7

Day of Judgment, day of wonders, Hark! the trumpet's aw-ful sound, Louder than a thousand thunders, Shakes the

9 4 6 7 6 5

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are written below the vocal staves. Below the piano staff, there are numerical figures: 9, 4, 6, 7, 6, 5, which likely correspond to the notes of the bass line.

vast Cre - a - tion round, How the sum - mons, how the summons, Will the sin - ner's heart cou - found.

6 5 6 6 6 4 7

Detailed description: This system contains the next four staves of music. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves. Below the piano staff, there are numerical figures: #, 6, 5, 6, 6, 6, 4, 7, which likely correspond to the notes of the bass line.



Jesus, full of all compassion, Hear a suppliant's humble cry; Let me know thy great sal - vation; See, I languish, faint and die.

7
4 2

6 — 5 6
5

7
4 2

6
4 3

6

6 5
4 3

6 4 2

6 4 3 6 4 7

6

6 4 5
4



Guilty, but with heart relenting, Overwhelm'd with helpless grief; Prostrate at thy feet repenting; Send, O send me, Send, O send me quick relief.

6
4

6 — 6 5
4 3

6

5 6
5

6
4 3

6 5
4 3

6

6 6 4
3

3 — 6

6 5
4 3

See the Lord of glory dying! See him gasping, hear him crying! See his burthen'd bosom heave! Look ye

5 6 # # 6 #

sinners, ye that hung him! Look how deep your sins have stung him! Dy - ing sin - ners, look and live.

6 6 5 # 7 6 4 #

WESTBOROUGH. 8 and 7.

Haydn. 325

Lovely is the face of nature, Deck'd with spring's unfold - ing flowers; Birds with songs the time be - - guil - - ing,
 While the sun shews every feature, Smiling through descend - ing showers.

5 6 4 7 6 6 4 7 6 4

Chant their lit - tle notes with glee; But to see a Saviour smiling, Is more soft and sweet to me.

6 5 6 6 6 6 6 7

Musical score for the first system of the hymn 'Bethlehem'. It consists of four staves. The top three staves are vocal parts in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a basso continuo line in bass clef with the same key signature and time signature. The lyrics are: 'Lift up your heads in joy - ful hope, Salute the hap - - - py morn, Sa - lute the hap - py morn;'. Below the basso continuo staff are figured bass notations: 6, 6 4, 7, 6, 8 7 / 6 5, 6 —, 8 9 / 7 6, 8 7 / 6 5, 6 5 / 4 3.

Lift up your heads in joy - ful hope, Salute the hap - - - py morn, Sa - lute the hap - py morn;

Musical score for the second system of the hymn 'Bethlehem'. It consists of four staves. The top three staves are vocal parts in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a basso continuo line in bass clef with the same key signature and time signature. The lyrics are: 'Each heav'nly pow'r Proclaims the glad hour, Lo Je - sus the Saviour is born, Lo Je - sus the Saviour is born.'. Below the basso continuo staff are figured bass notations: 6, 7, #, 9 8 / 7 6, 6 / 4, 5, 9 8 / 7 6, 6 / 4, 5.

Each heav'nly pow'r Proclaims the glad hour, Lo Je - sus the Saviour is born, Lo Je - sus the Saviour is born.

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

6 6 3 5 6 6 5 6 7 6 #6 # 6 6 !

'To hear his Justice and the sinner's doom! "But gather first my saints," (the Judge commands.) "Bring them, ye angels, from their distant lands!"

4 6#6 6 6 4 # 6 7 6 4 5 6 #6 6 4 6 6 6 4 7

O praise ye the Lord, Pre-pare your glad voice, His praise in the great As-semb-ly to sing: in

6 5 6 6 5 5 5

our great Cre--a--tor, Let Is-r'el re--joice, And children of Si-on Be glad in their King.

5 5 5 7 6 5 6 6 5

The God of glo - ry sends his summons forth, Calls the south na - tions and awakes the north; From east to west the sov'reign orders spread,

6 5 # 8 6 6 4 # 6 # 5 4 # #

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

42 # 6 # 6 6 # 6 7 #

A - long the banks where Babel's current flows, Our captive bands in deep despond - ence stray'd, While

6 6/4 7 6# 6# 6/4 6 4 #6 8/7

Zi - on's fall in sad re - membrance rose; Her friends, her chil - dren min - gled with the dead.

6 6 7 6/4# 6 6 4 6 4 #

CASTLE STREET. L. M.

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

6 6 7 6

Detailed description: This system contains the first four staves of the musical score. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staff. Fingering numbers (6, 6, 7, 6) are placed below the piano staff.

guilt and shame, Thou ev - - er gracious, ev - - er just. Thou ev - er gracious, ev - er just.

6 4 6 5 6 4 6 5 6 6 6 4 3 7

Detailed description: This system contains the second four staves of the musical score. The key signature and time signature remain the same. The lyrics continue below the vocal staff. Fingering numbers (6, 4, 6, 5, 6, 4, 6, 5, 6, 6, 6, 4, 3, 7) are placed below the piano staff.

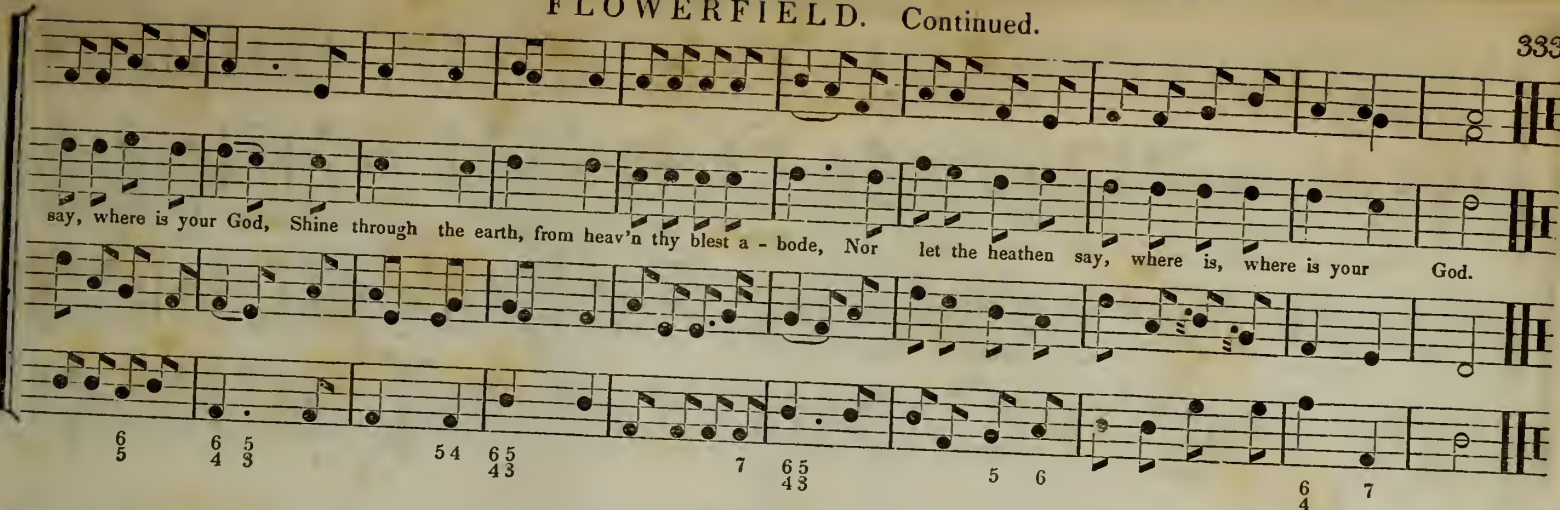
Not to our names, thou on - ly just and true, Not to our worthless names is glory due, Thy pow'r and grace, thy

5 6 5 5

truth and justice claim, Immor - tal honours to thy sov'reign, sov'reign name, Shine thro' the earth, from heav'n thy blest abode, Nor let the heathen

8 6 6 7 7 6 5 6 6 5 8 6 8 6

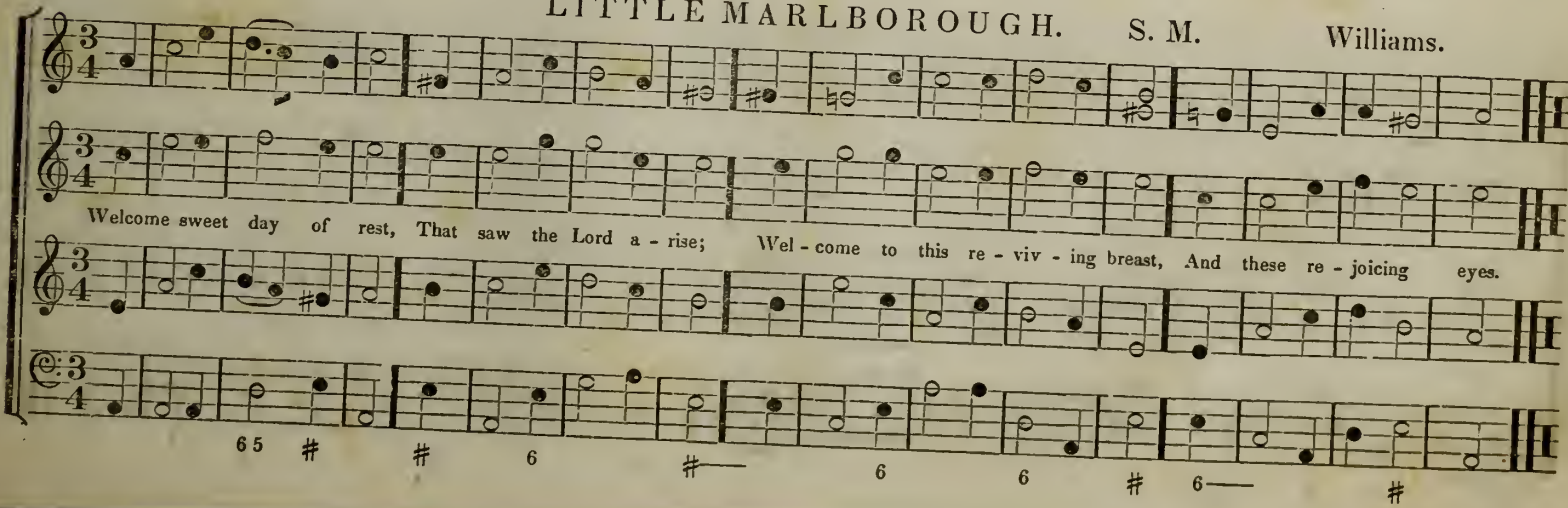
FLOWERFIELD. Continued.



say, where is your God, Shine through the earth, from heav'n thy blest a - bode, Nor let the heathen say, where is, where is your God.

6 5 6 5
4 3 5 4 6 5
 4 3 7 6 5
 4 3 5 6 6 7
 4

LITTLE MARLBOROUGH. S. M. Williams.



Welcome sweet day of rest, That saw the Lord a - rise; Wel - come to this re - viv - ing breast, And these re - joicing eyes.

6 5 # # 6 # 6 6 # 6 #

Hark! the glad sound, the Saviour comes, The Saviour promis'd long; Let ev' - ry

6 6 4 6 5 4 3 6 6 4 7 6

heart a throne prepare, And ev' - - - ry voice a song, And ev' - - - ry voice a song.

6 6 6 5 6 5 4 3 4 3 6 5 6 4 7

DENBIGH.

Dr. Madan.

335

From all that dwell be - low the skies, Let the Cre - a - - tor's praise a - rise, Let the re-

6 87 6 4 7 4 76 5 54 6 7 87
4 2 4 3 82 4 4

deemer's name be sung, 'Through ev' - - ry land by ev' - - ry tongue. E - ter - nal are thy mercies,

5 6 7 6 7 T. S. 8 7
4 4 2

Musical score for the first system, consisting of two staves. The top staff begins with a piano (P.) dynamic and a fermata over the first measure. The bottom staff begins with a forte (F.) dynamic. The lyrics are: "Lord; E - ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall".

7 6 6 4 5 5 6 6 T. S. 6 4 5 3 6

Musical score for the second system, consisting of two staves. The top staff begins with a piano (P.) dynamic and a fermata over the first measure. The bottom staff begins with a forte (F.) dynamic. The lyrics are: "rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more." The system concludes with a double bar line.

6 5 6 5 6 6 6 7 6 6 7 5 4 4

Moderato.

1. Thou sweet gli - ding Ke - dron, by thy si - lent stream, Our Sa - viour at mid - night, when Cyn - thia's pale beam,

2. How damp were the vapours that fell on his head, How hard was his pillow, how hum - ble his bed,

3. O garden of Ol - i - vet, dear honour'd spot, The fame of thy won - ders shall ne'er be for - got,

65 6 56 5 76 54 6 89 87 6 87 65
43 34 3 54 3 37 65 43

Shone bright on the waters, would fre - quent - - ly stray, And lose in thy murmurs, And lose in thy

The an - gels as - tonished, grew sad at the sight, And followed their master, and followed their

The theme most trans - porting to ser - aphs a - - bove, The triumph of sorrow, the triumph of

43 6 q q 6 6 6 5 6 6 4 3 5 6
4 3

KEDRON. Continued.

murmurs, the toils of the day, the toils of the day! - - - - - the toils of the day.
 master, with solemn de - light, with sol - - - emn de - - light, - - - with sol - - emn de - - light.
 sor - row, the triumph of love, the tri - - umph of love, - - - the tri - - umph of love.

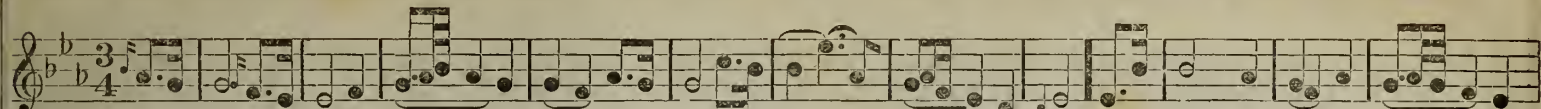
6 6 8b7 6 5 6 5 4 6 6 5 3
 4 3

HORNCASTLE. S. M. Harmonia Sacra.

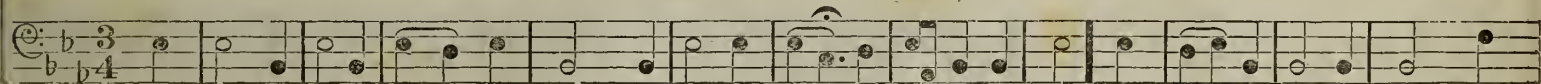
Well, the Re - deemer's gone, T'ap - pear be - fore your God, To sprin - kle o'er the flam - ing throne, With his - - - a - toning blood.

Treble.

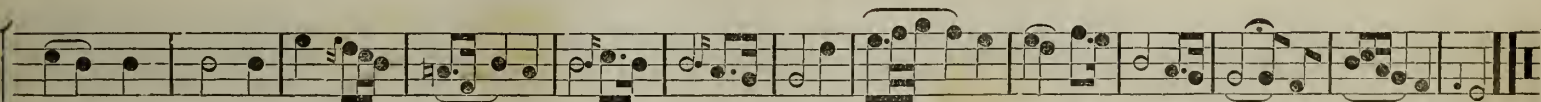
6 5 6 7 6 5 6 5 6 5 6 #6 6 5 6 5 6 7 8-5-6 7- 5 4 3



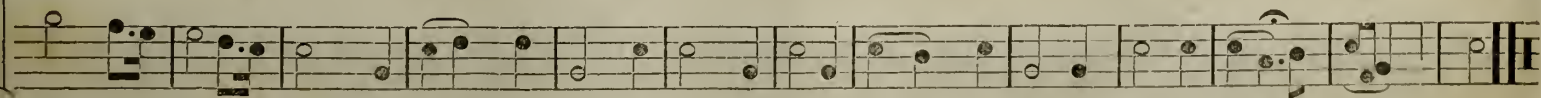
And didst thou, Lord, for sin - ners bleed? And could the sun be - hold the deed? No, he withdrew his sick' - ning



7 6 6 5 7 6 5 6 6 5 6 7 6 5 7 6 5 7



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



9 8 2 6 6 6 5 6-6 7 7 6 6 5 6 6 7
4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4

All nature hear the sacred song, At - tend, O earth, the solemn strain, Ye whirlwinds wild that sweep a - long,

6 6 7 6 5#6 6 6 # 6 6 8 6 5 3

Ye dark'ning storms of beating rain, Um - bra - - geous glooms of for - ests drear, And sol - i - ta - ry de - serts

6 6 # #6 6 5 6 4 5 6 5 # 6 6 7

hear, Be still ye winds, while to your Ma-ker's praise, The crea-tures of his pow'r, as - pire their voice to raise.

6 5 / 4 3 6 6 3 6 5 4 / 2 6 6 6 / 3 6 6 / 3 5 7

GREENVILLE. 8 & 7, or 8, 7 & 4.

Gently, Lord, O! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears! D. C.

Oh! refresh us—Oh! refresh us—Oh! refresh us with thy grace.

Fine. Fine. D. C.

7 —

The Lord, the sov'reign sends his summons forth, Calls the south nations and awakes the north; From east to west the sounding orders spread Thro' distant

5 # 5 6 5 6 5 # 6 5

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the piano staff. Below the piano staff, there are numerical figures for the left hand: 5, #, 5, 6 5, 6, 5, #, 6 5.

worlds and regions of the dead; No more shall Atheists mock his long de - lay; His vengeance sleeps no more, be - hold the day.

#6 6 6 6 6 6 6 6 #

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the piano staff. Below the piano staff, there are numerical figures for the left hand: #6, 6, 6, 6, 6, 6, 6, 6 #.

Jesus shall reign where'er the sun, Does his suc - cessive jour - neys run, His kingdom stretch from shore to shore.

6 6 5 6 8 7 6 5 5 6 4 8 7

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

Pia. Forte. Duett.

8 7 6 5 6 6 5 5 Instrument Voice. 6 6 5 4 5 4 5

Hark! how the cho - ral song of heav'n Swells full of peace and joy a - bove! Hark! how they

6— 6 6 7 6— 4 6 6 4 Pia.

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is another treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature, containing figured bass notation. The lyrics are: "Hark! how the cho - ral song of heav'n Swells full of peace and joy a - bove! Hark! how they". The word "Pia." is written above the final measure of the bass line.

strike their golden harps, And raise the tune - ful notes of love! And raise the tune - ful notes of love!

6— 7— 6 7 5 8 7— 5 4 6 8 6 4 7

Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is another treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature, containing figured bass notation. The lyrics are: "strike their golden harps, And raise the tune - ful notes of love! And raise the tune - ful notes of love!".

CANAAN.

B. Holt.

345

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

Canaan promised is be -- fore Come let us forward go. Not the ocean nor its roar, Nor the E - gyptian foe,

5 6 7 6 5 6 6 6 #6 6 4 # 6 5 4 3

Mez. For. *For.* *Mez. For.*

May obstruct, when God commands; His power on our be -- half he shows; Move we forward to the land, Where milk and honey flows.

6 6 6 5 7 6 6 6 5 6 6 6 7

4 4 3 2 4 # 4 3 6 6 4 7

CLIFFORD. C. M.

2d Treble or Tenor.

Pia.

Hark! the glad sound! the Saviour comes! the Saviour promis'd long, Let ev'ry heart pre - pare him

Pia.

Org. or Voice. 56 — 7 5 6 7 —
3 4 5 4 3

Detailed description: This system contains the first four staves of the musical score. The top staff is for the 2d Treble or Tenor voice, marked 'Pia.'. The second staff is the vocal line with lyrics. The third staff is the organ accompaniment, also marked 'Pia.'. The bottom staff contains figured bass notation: 6, 5 6 7 / 3 4 5, 6 5 / 4 3, 6 5 6 8 7, Org. or Voice. 56 — 7, 5 6 7 / 3 4 5.

For.

room, Let ev' - ry heart pre - pare him room; And ev'ry voice a song, And ev' - ry voice a song.

Voice. 6 6 56 6 5
4 3 4 3 4 3 6 4 3

Detailed description: This system contains the next four staves of the musical score. The top staff is for the 2d Treble or Tenor voice, marked 'For.'. The second staff is the vocal line with lyrics. The third staff is the organ accompaniment. The bottom staff contains figured bass notation: 6 5 / 4 3, 6 5 — 5 / 4 3, 6 5 / 4 3, Voice. 6, 6, 56, 6 5 / 4 3.

MERRIMACK. 7's.

H. E. More. 347

Moderato.

Scat - - - ter'd round the ver - - dant vale, Notes of low - - - ing herds pre - - - vail.

67
45

6— 7
4 5

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line in G major (one sharp) and 3/4 time, marked 'Moderato'. The second staff is the piano accompaniment. The lyrics are 'Scat - - - ter'd round the ver - - dant vale, Notes of low - - - ing herds pre - - - vail.' Below the piano part, there are two sets of figured bass notation: '67 45' and '6— 7 4 5'.

From the lof - - - - ty moun - - - - tain's brow, Bleat - - - - ing flocks are heard be - - low.

6

68 7 65
3 5 43

67 7
45

Detailed description: This system contains the next four staves of the musical score. The top staff continues the vocal line. The lyrics are 'From the lof - - - - ty moun - - - - tain's brow, Bleat - - - - ing flocks are heard be - - low.' Below the piano part, there are two sets of figured bass notation: '6 68 7 65 3 5 43' and '67 7 45'.

Far as - - - - thy name is known, The world de - - clares thy praise; Thy saints, O Lord, be-

6 6 5
4 4 3

6 7
4

fore thy throne Their songs of hon - - - - or raise, Their songs of hon - or raise.

Pia.

Forte.

6 7
4

DESPONDENCE. 10's.

B. Holt. 349

Along the banks where Ba--bel's cur----rent flows, Our cap-tive bands in deep des--pond--ence stray'd; While

87
65

6 6 6 5 3 4 7 6 4

Zi--on's fall in sad re----membrance rose, Her friends, her chil---dren min---gled with the dead.

6 6 6 5 6 4

Quartetto.

The voice of free grace cries es - cape to the mountain! For all that be - lieve, Christ has open'd a fountain; For sin and uncleanness, and

P.

6 5
4 3

6 5
4 3

5 6 8 7 6 5
4 3 4 3

every trans - gres - sion, His blood flows so freely, in streams of sal - va - tion. His blood flows so freely, in streams of sal - va - tion.

5 4 5 6 7 5
3 2 3 4 5 3

6 5 5 8
4 3 4 3

6 5
4 3

6 4
2

Hal - le - - lu - jah to the Lamb, who hath bought us our pardon, We'll praise him a-

6
4

7

4
6

gain, when we pass over Jordan. We'll praise him a - gain, when we pass over Jordan.

4
6

6

4

When faith presents the sa - - - viour's death, And whispers this is thine, Sweet - - ly my ris - - - - ing

7
5

6 # 6

6
4

6 — 6
4 3

6 5
4 3

6

hours advance, And peace - ful - ly de - - cline, Sweet - - ly my ris - - - - ing hours ad - vance, And peace - ful - ly de - - cline.

6 —
3

6
4

7
5

5
3

4

6

6
4
3

6 5

6 5
4 3

CHORUS. The Lord shall give strength.

Moderato. Duo.

The Lord shall give strength un - to his peo - ple, The Lord shall give strength unto his people, The Lord shall give his

6 6
4 5

6 6
4 3

Pia. *PP* *Tutti. For*

Hal - le - lu - jah, Halle - lu - jah, Hal - le -
 people the blessing of peace, peace, peace Halle - lujah, Halle - - lujah, Hal - - - le - lujah, Halle - lujah, Halle - lujah, Halle - lujah, Halle -

45

6 6 6
4 5 5

6

CHORUS. Continued.

Duo. *Dim.* *P.P.* *Cres.*

lu - jah,

lu - jah. The Lord shall give his people the blessing of peace, peace, peace. The Lord shall give his people the blessing of

6 6

Dim. *Adagio. P-P* *Tutti. For.*

Hal - le - - lu - jah, Hal-

peace, peace, peace, the blessing of peace. Halle - lu - jah, Halle - lu - jah, Hal - - le - lu - jah, Hal-

Hal - le - lu - jah, Hal-

6/4 5 6/5 5/4

le - lujah, Halle - lujah.

Hal - - - - le - lujah, Halle - lujah, Halle - lujah, Halle - lujah. A - - men. A - - men.

- - - le - lujeh Halle - lujah.

5 6 4 5 5 5 5 5

CORONATION. C. M.

Holden.

Soft. Loud. Soft. Loud.

All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all. Bring forth the royal diadem, And crown him, &c.

5 4 6 5 4 3 6 6 6 4 3 3 6 6 6 5 4 3

The Lord is our shepherd, our guardian, and guide, What - ev - er we want he will kindly provide; To sheep of his pasture his

6 5
4 3

6 5
4 3

6 5 6

6
5

6
4

mer - - cies a - bound, His care and pro - tection, His care and pro - - tection. His care and pro - - tection his flock will sur - round.

6

6 5
4 3
3

6 5 6

6 6

4 6

4 3

SALVATION.

A. Capen. 357

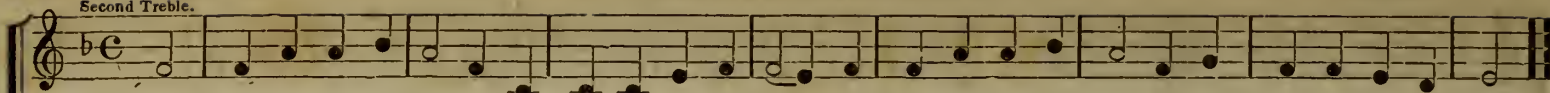
There is a stream that sprang on Cal - va - ry's hill, Fill'd by a Saviour's tears, a Saviour's blood; Which

6 4 5 6

rose and ran, And still shall rise, Un - til the world shall bathe In the re - deem - - - ing flood.

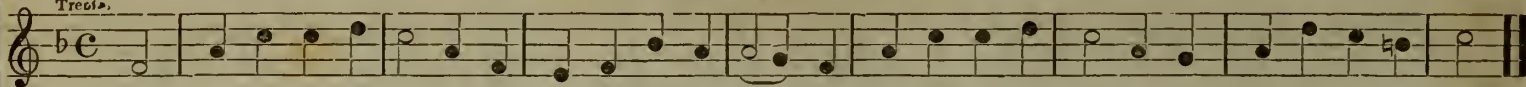
6 6 7 5

Second Treble.



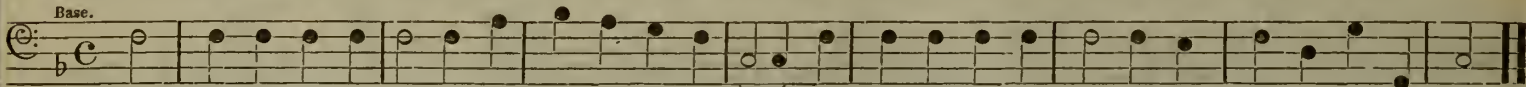
1. From Greenland's icy mountains, From India's coral strand; Where Afric's sunny fountains Roll down their golden sand;

Treas.

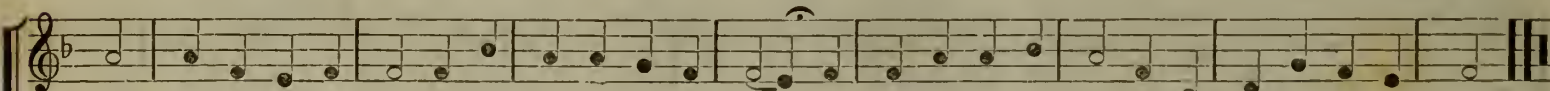


2. What though the spicy breezes, Blow soft o'er Ceylon's isle? Though ev'ry prospect pleases, And only man is vile.

Base.



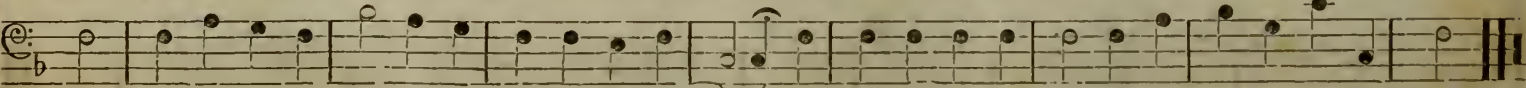
3. Shall we, whose souls are lighted By wisdom from on high, Shall we, to men benighted, The lamp of life deny?
4. WAFT, WAFT ye winds, his story; And you, ye waters, roll, Till like a sea of glory, It spreads from pole to pole;



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



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



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

SUPPLEMENT.

DRESDEN. Six-line. L. M.

The Lord my pasture shall pre - - pare, And feed me with a shepherd's care; His presence shall my wants sup - - ply,

$\frac{6}{5}$

$\frac{6}{4} \frac{5}{7}$

$\frac{56}{74}$

And guard me with a watchful eye, My noon-day walks, he shall at - - tend, And all my midnight hours de - fend.

$\frac{76}{34}$

$\frac{55}{37}$

$\frac{6}{5}$

$\frac{6}{4} \frac{56}{74}$

WANTAGE. C. M.

Our days run thoughtlessly along, Without a moment's stay, Just like a story or a song, We pass our lives away.

87 6 $\frac{6}{4}$ $\frac{1}{b}$ 87 # # 87 # 6 $\frac{\#6}{4}$ $\frac{3}{3}$ 87 #

Detailed description: This is a four-staff musical score for the hymn 'Wantage'. The top two staves are vocal parts in treble clef, 3/2 time, with a key signature of one flat (Bb). The bottom two staves are piano accompaniment in bass clef, 3/2 time, with a key signature of one flat. The lyrics are written below the vocal staves. At the bottom, there are numerical figures for the piano accompaniment, including some with accidentals and fractions.

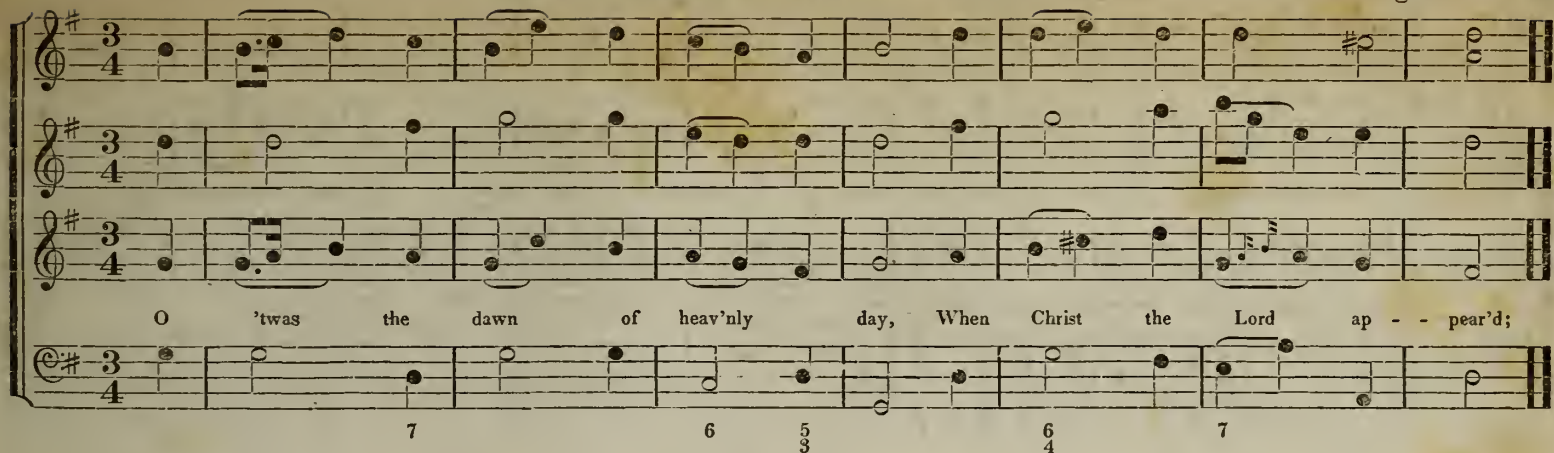
STAMFORD. C. M.

Tansur.

Lord, not to us, we claim no share, But to thy sacred name, Give glory for thy mercy's sake, And truth's e - ter - nal fame.

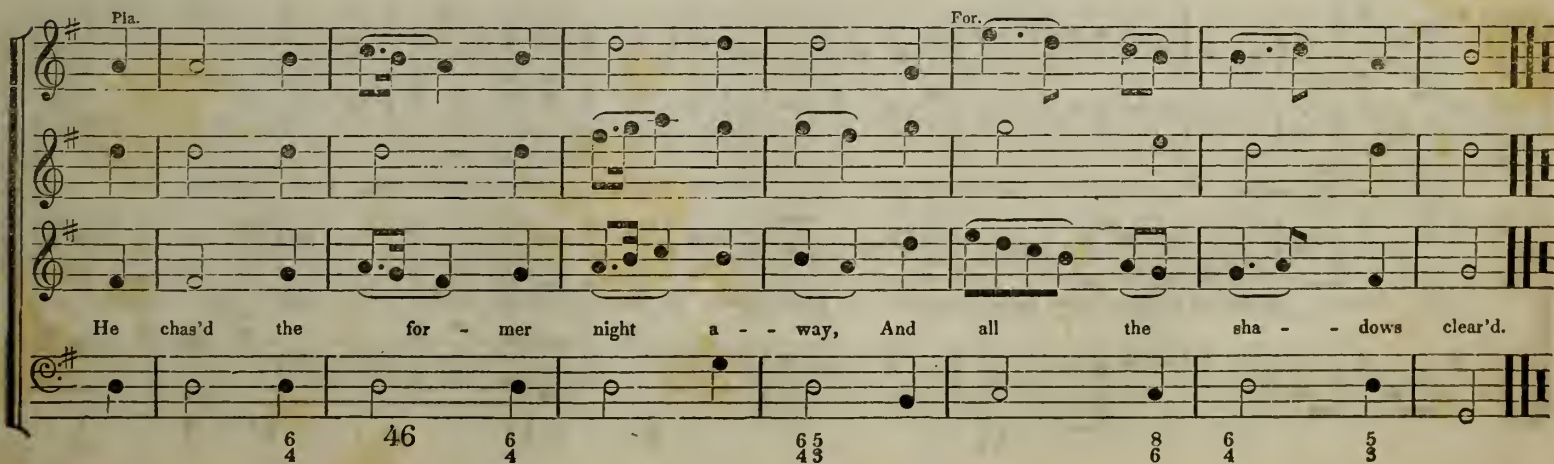
6 $\frac{b5}{5}$ 7 6 6 5 6 5 7

Detailed description: This is a four-staff musical score for the hymn 'Stamford'. The top two staves are vocal parts in treble clef, common time (C), with a key signature of two sharps (D major). The bottom two staves are piano accompaniment in bass clef, common time, with a key signature of two sharps. The lyrics are written below the vocal staves. At the bottom, there are numerical figures for the piano accompaniment.



O 'twas the dawn of heav'nly day, When Christ the Lord ap - - pear'd;

7 6 5 6 7



Pla. For.

He chas'd the for - mer night a - - way, And all the sha - - dows clear'd.

6 46 6 65 8 6 5
4 4 43 6 4 5

MARSEILLES HYMN.

4

Tenor.

Alto.

Duett. 2d Treble.

Soprano.

Let all the nations join to cel - e - brate thy praise; Let the whole world O Lord combine To praise thy glorious name To
 Thy name, Almighty Lord, shall sound through distant lands; Great is thy grace, and sure thy word, Thy truth forever stands. Thy

6 5 6 6 7 5 5 93
 7 4

Alto

Tutti.

praise thy glorious name. O! let them shout and sing In humble pious mirth, For thou the righteous judge and king Shalt govern all the
 truth forever stands. Far be thine honors spread, Long may thy praise endure; 'Till morning light and evening shade, shall be exchanged no

7 7 6 6 b5 b3 6 b3 b3 6 6

MARSEILLES HYMN. Continued.

earth. Shall govern all the earth.
 more Shall be exchanged no more. Thy name in hallowed strains be sung, We

Symph.

b^6 5 b^6 b^6 b^3 $b^6 \frac{4}{2}$ b^6 b^3 $b^6 \frac{4}{2}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ 6— $\frac{4}{3}$ $\frac{6}{4}$ 6

join the solemn praise; To thy great name with heart and tongue, Our cheerful homage raise.

6 $\frac{6}{4}$ $\frac{7}{5}$ 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ $\frac{6}{4}$ 6— $\frac{4}{3}$ 6 6 6 $\frac{9}{7}$ $\frac{6}{4}$ $\frac{7}{5}$

BRANDENBURG. S. M.

German.

His mercy and his truth, The righteous Lord displays; In bringing waud'ring sinners home, And teaching them his ways.

6 7 6 6 5 6 5 4 6-6 4 6 4 2 6-6 5 8 7

CROYDON. S. M.

German.

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

1 6 5 6 6- 5 4 6 6 4 3 6-5 4 5 6 5 6 5 8 7

CHANTS.

VENITE EXULTEMUS.

Double.

Alto and Tenore.

1 O come, let us	sing un-to the	Lord;	let us heartily rejoice in the	strength of	our sal-	vation.
3 For the Lord is a	great	God;	and a great	king a - bove	all	Gods.
5 The sea is	his and he	made it;	and his hands pre-	pared the	dry	land.
7 For he is the	Lord - our	God;	and we are the people of his	pasture and the	sheep of his	hand.

2 Let us come before his	presence with	thanksgiving,	and shew ourselves	glad in	him with	psalms.
4 In his hands are all the	corners of the	earth,	and the strength of the	hills is	his	also.
6 O come let us	worship and fall	down,	and kneel be	fore the	Lord our	Maker.
8 O worship the Lord in the	beauty of	holiness,	let the whole	earth stand in	awe of	him.

VENITE EXULTEMUS.

R. Taylor, Phil.

Minore pla.

For he com - eth, For he com - eth to judge the Earth.

Bass and Tenore.

And with righteousness to judge the world, and the peo - - - ple with his truth.

GLORIA PATRI.

No. 1. After the Psalter, at Morning and Evening Prayer.

Jones.

9

Glory be to the Fa - ther, and to the Son, and to the Ho - - ly Ghost;

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with quarter and half notes. The lyrics are printed below the second staff.

As it was in the be - gin - ing, is now, and e - ver shall be, world with - out end A - - - men.

The second system of the musical score also consists of four staves, maintaining the same key signature and time signature as the first system. The music continues with similar notation. The lyrics are printed below the second staff.

GLORIA PATRI. No. 2. Purcell.

GLORIA PATRI, No. 3. V. Novello.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost; (For words see No. 1.)

As it was in the beginning, is now, and ever shall be, world without end, A - men, A - men.

GLORIA No. 1. Jacob.

Glo - ry be to thee, O Lord.

GLORIA No. 2. Pleyel.

Glo - ry be to thee, O Lord.

GLORIA IN EXCELSIS.—When the Gloria Patri is omitted.

Treble and Alto.

Tenore and Bass.

1	Glory be to	God	on	high,	and on earth	peace, good	will t'wards	men.
2	We praise thee, we bless thee, we	wor - ship	thee,	there,	we glorify thee, we give thanks to thee for	thy great	glo - -	ry.
3	O Lord, God,	heav'n - - ly	king,	God the	Fa - ther	Al - -	mighty.	
4	SEE MINORE.							
10	For thou	only	art	holy,	thou	cn - ly	art	the
11	Thou only, O Christ, with the	Ho - ly	Ghost,	art most high in the glory of	God the	Fa - - -	ther	A - men.

MINORE. Pia. Twice. Four times.

4	O Lord, the only begotten Son,	Je - sus	Christ,	6 that takest away the sins of the world, have	mercy up -	on	us.
5	O Lord, God, Lamb of God,	Son of the	Father,	7 Thou that takest away the sins of the world, have	mercy up -	on	us.
NOS. 10 & 11	MAJORE.			8 Thou that takest away the sins of the world, re -	ceive - -	our	pray'r.
				9 Thou that sittest at the right hand of God the Father have	mercy up -	on	us.

The image shows a musical score for a single chant. It consists of four staves of music. The first three staves are in treble clef with a common time signature (C). The fourth staff is in bass clef with a common time signature (C). The music is written in a simple, melodic style with various note values and rests. There are repeat signs and a double bar line at the end of each staff.

1 O be joyful in the Lord - - -	all ye	lands;	{ serve the Lord with gladness, and } { come before his	pre - sence	with a	song.
2 Be ye sure that the Lord - -	he is	God,	{ it is he that hath made us, and not } { we ourselves, we are his	people, and the	sheep of his	pasture.
3 O go your way into his gates with } thanksgiving, and into his }	courts with	praise;	be thankful unto him, and - -	speak good	of his	name.
4 For the Lord is gracious, his mercy is	ev - - er	lasting;	and his truth endureth from gene -	ration to	ge - ne	ration.
5 Glory be to the - - - -	Fa - - -	ther,	and to the - - - -	Son, and to the	Ho - ly	Ghost.
6 As it was in the be - - - -	ginning is	now,	and ever - - - -	shall be	world without	end. A-men.

BONUM EST CONFITERI. [Double.]

1 It is a good thing to give thanks - - unto the Lord; and to sing praises unto thy - - name, - - O Most Highest.

3 Upon an instrument of ten strings, and up - on the lute; upon a loud instrument - - and up- on the harp;
5 Glory be to the Father, and to the Son; and to the Ho - - ly Ghost;

2 To tell of all thy loving kindness early in - - the morning; and of thy truth - - in the night - - season.

4 For thou, Lord, hast made me glad through thy works; and I will rejoice in giving praise for the ope- ra - - tions of thy hands.
6 As it was in the beginning, is now and ever shall be, world without end. A - men. A - men.

BENEDICTUS. [Single.]

1, Blessed be the Lord God of Israel; for he hath visited and re- deemed his people.

2 And hath raised up a mighty sal- vation for us;
3 As he spake by the mouth of his ho - - ly prophets,
4 That we should be saved from our enemies,
5 Glory be to the Father, and to the Son;
6 As it was in the beginning, is now, and ever shall be,
which have and from the and world without end.

house of his ser - vant David.
been since the world be - gan.
hand - - of the of world be - all that
to the the Ho - ly hate us.
end. A - men, A - men.

DEUS MISEREATUR. [Double.]

1 God be merciful unto us and - - - bless - - - us; and show us the light of his countenance, and be merci - - ful un - - to us,

3 Let the people praise thee, - - - O - - - God; yea, let - - - all the - people praise - - - thee.
5 Let the people praise thee, - - - O - - - God; yea, let - - - all the - people praise - - - thee.

2 That thy way may be - - - known up - on earth; thy saving - - - health a - - mong all nations. A - - men. close.

4 O let the nations re - - - joice and be glad; for thou shalt judge the folk righteous-ly, and govern the na - tions up - on earth.
6 Then shall the earth bring - forth her increase; and God, even our own God, shall give us his blessing.
7 God shall - - - bless her us; and all the ends of the world shall fear him.

SINGLE CHANT

GLORIA. No 3.

GLORIA. No. 4.



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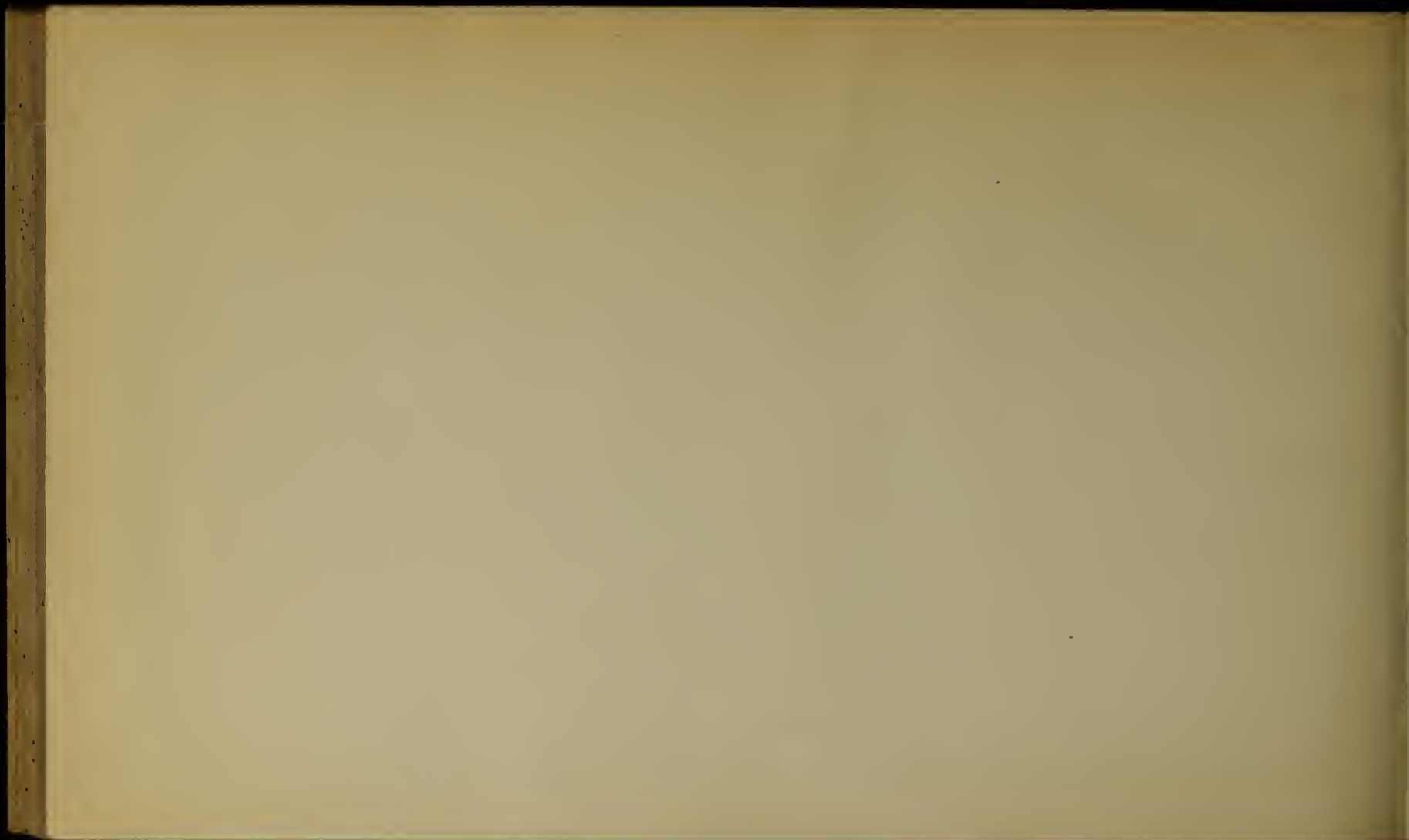
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