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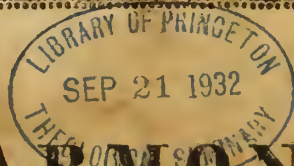
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THE



WESLEYAN HARMONY.



COMMON METRES, MAJOR KEY.

ARUNDEL. C. M. [#]

A musical score for the hymn 'Arundel'. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The time signature is 3/4 and the key signature is one sharp (F#). The lyrics are: "An. How happy ev'ry child of grace, Who know". The score is partially obscured by a large black shadow on the right side of the page.

An. How happy ev'ry child of grace, Who know

SYDENHAM. C. M. [♯]

I. Smith.



Triak.

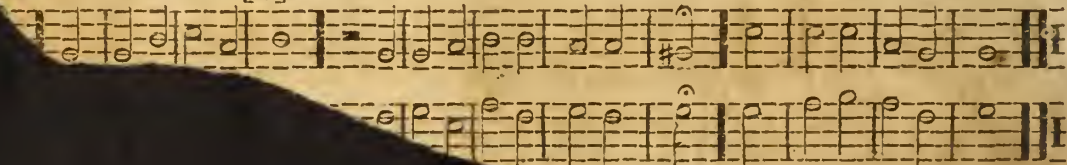
My God, the spring of all my joys, The life of my delights, The glory of my brightest days, And comfort of my nights.

For.

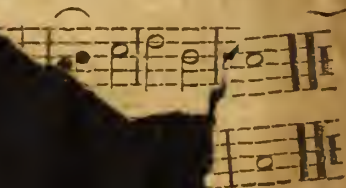


ANN'S. C. M. [♯]

Dr. Croft.



heav'n above, Or on this earthly ball.



CHINA, C. M. [♯]

Swan.

11

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

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The melody features several triplet markings in the lower vocal line.

MEAR. C. M. [♯]

A. Williams' Coll.

Air. Lord, I believe thy ev'ry word, Thy ev'ry promise true: And lo! I wait on thee, my Lord, Till I, my strength re - - new.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The melody is primarily composed of quarter and half notes.

IRISH. C. M. [A]

Williams.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody with eighth and sixteenth notes, often beamed together, and rests. Phrasing slurs are used to group notes across measures.

Air. Lo! what an entertaining sight Those friendly brethren prove, Whose cheerful hearts in bands unite, Of harmony and love!

The second system of musical notation consists of two staves, continuing the melody from the first system. It maintains the same key signature and time signature, with similar rhythmic patterns and phrasing.

FERRY. C. M. [A]

Webbe.

The first system of musical notation for 'FERRY. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is characterized by a slower, more spacious feel with a mix of quarter and half notes.

Air. Saviour, with us assembled here: Come, and thyself reveal! Son of the living God, appear! Let us thy presence feel.

The second system of musical notation for 'FERRY. C. M.' consists of two staves, continuing the melody. It maintains the same key signature and time signature, with a focus on sustained notes and simple harmonic accompaniment.

Air. Come, let us join our cheerful songs
Ten thousand thousand are their tongues,
With angels round the throne;
But all their joys are one, ' But all their joys are one.

The musical score consists of three staves. The top staff is the vocal line, the middle is the treble clef accompaniment, and the bottom is the bass clef accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staff.

ARLINGTON. C. M. [♯]

Dr. Arne.

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

The musical score consists of three staves. The top staff is the vocal line, the middle is the treble clef accompaniment, and the bottom is the bass clef accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staff.

KNARESBOROUGH. C. M. [G#]

Rippon's Coll.

Soft music hails the lovely

Att. Hark! how the feather'd warblers sing, 'Tis nature's cheerful voice, 'Tis nature's cheerful voice, Soft

Soft music hails the lovely

Soft

Spring,

music hails the lovely spring, Soft music hails the lovely Spring, And woods and fields rejoice,

Spring, And woods and fields rejoice, Soft mu - sic

music hails the lovely Spring,

Pia, *For.*

AIR.

The King of heav'n his table spreads, And blessings crown the board, And blessings crown the board,

Fia. *For:*

Fia. For:

tr tr

Not Para - dise with all its joys, Can such de - - light afford, Can such de - - light af - ford.

An. Great Sov'reign, let my ev'ning song, Like holy incense rise; Assist the off'rings of my tongue,

To reach the lofty skies, As - - sist the off'rings of my tongue, To reach the lofty skies.

AIR.

Salvation! O the joyful sound! What pleasure to our ears! A sov'reign balm for ev - ery wound, A cordial for our fears.

CHORUS.—*Vivace.*

Glory, honor, praise and power, Be unto the Lamb forever, Jesus Christ is our Redeemer, Halle - lujah, praise the Lord.

ROCHESTER. C. M. [♯]

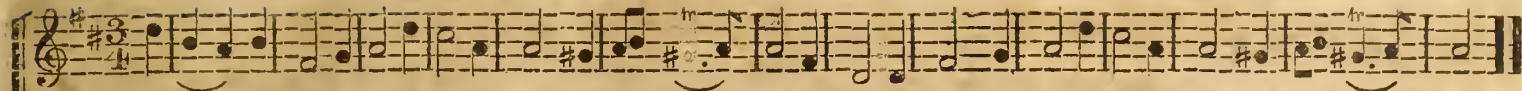
A. Williams.

An. Let him to whom we now belong, His sov'reign right assert; And take up ev'ry thankful song, And ev'ry loving heart.

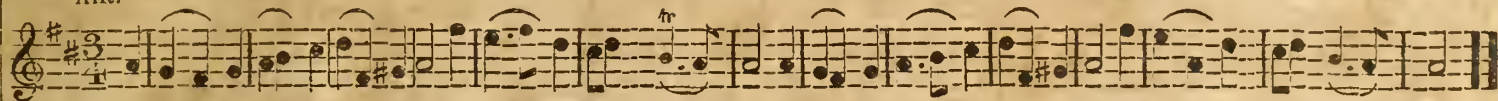
NORWICH. C. M. [♯]

From an antient Psalm Book.

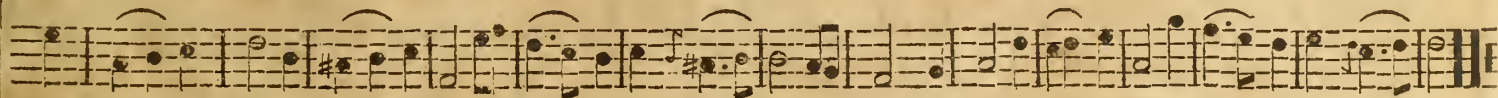
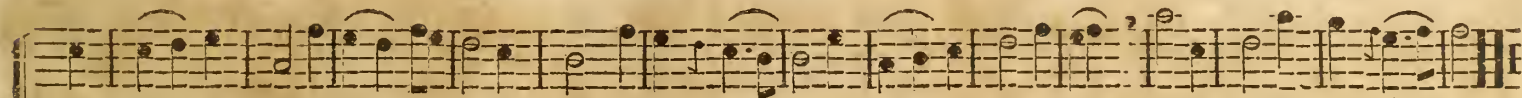
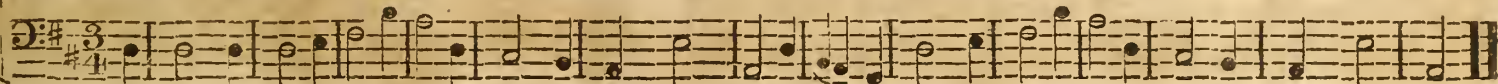
An. My God, my portion, and my love, My everlasting All, I've none but thee in heav'n above, Or on this ear'hly ball.



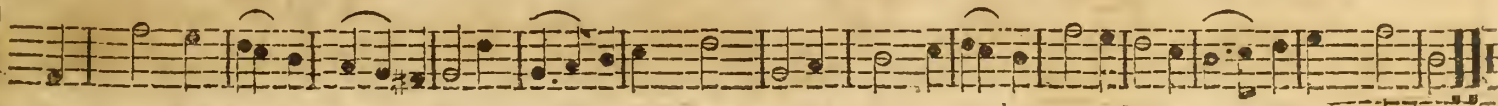
AIR.



When all the mercies of my God My rising soul surveys; Why, my cold heart, art thou not lost in wonder, love and praise.



Thy providence my life sustain'd, And all my wants redress'd; When in the silent womb I lay, And hung upon the breast.



AIR.

The Lord of Sabbath let us praise, In concert with the blest, Who joyful in harmonious lays, Employ an endless rest.

TRENTON. C. M. [F#]

Harrison.

AIR.

Let ev'ry tongue thy goodness speak, Thy strengthening hands uphold the weak, Thy strengthening hands uphold the weak,
 Thou sov'reign Lord of all, And raise the poor that fall, And raise the poor that fall.

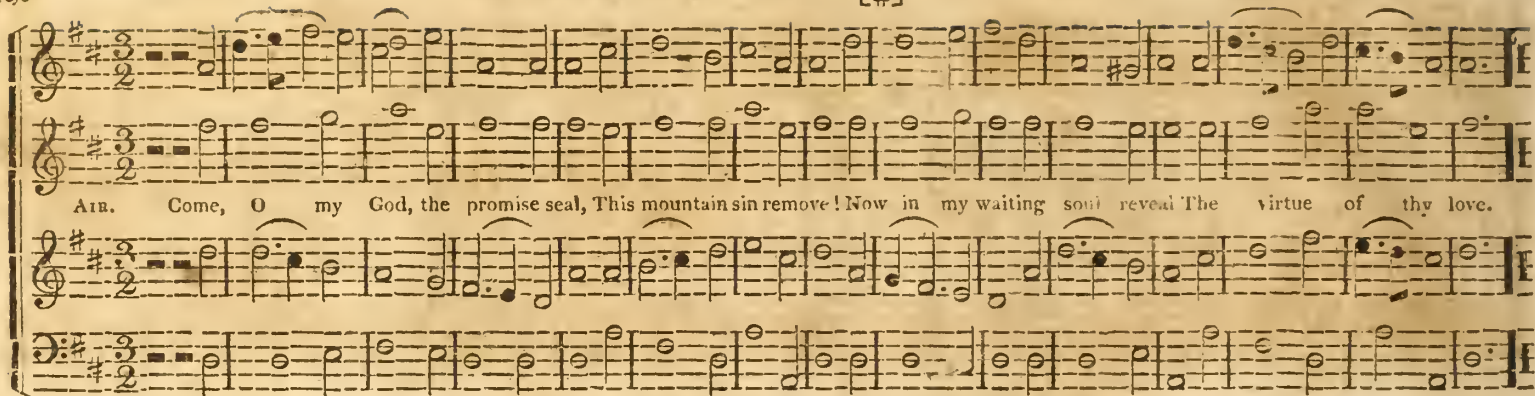
AIR.

God of all grace and majesty, Supreme - ly great and good, } The guard of all thy mer - - cies
 If I have mercy found with thee, Thro' the at - - toning blood; }

give, And to my pardon join A fear, lest I should ever grieve The gracious Spirit divine.

COLCHESTER. C. M. [#]

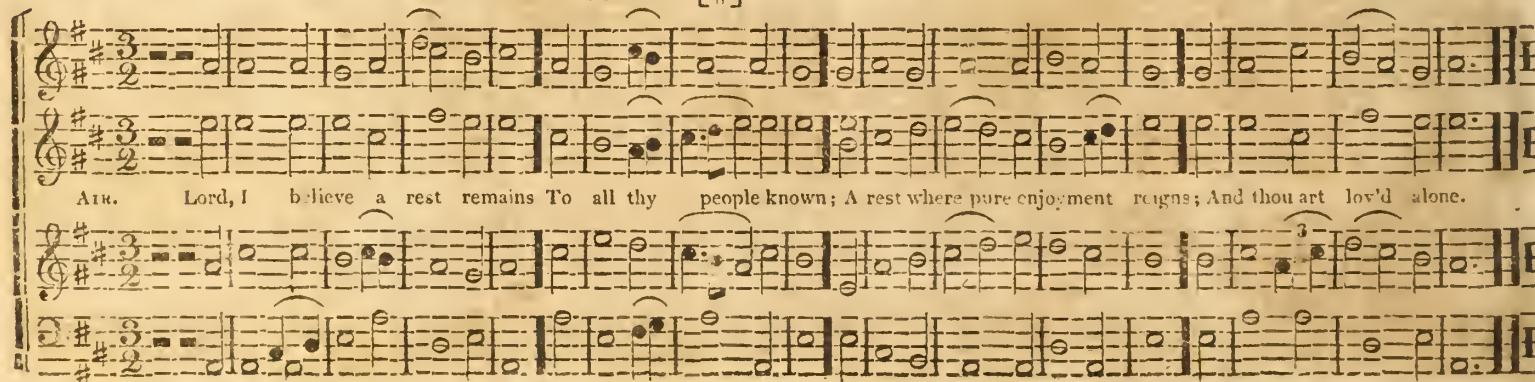
A. Williams.



AIR. Come, O my God, the promise seal, This mountain sin remove! Now in my waiting soul reveal The virtue of thy love.

BARBY. C. M. [#]

W. Tansur.

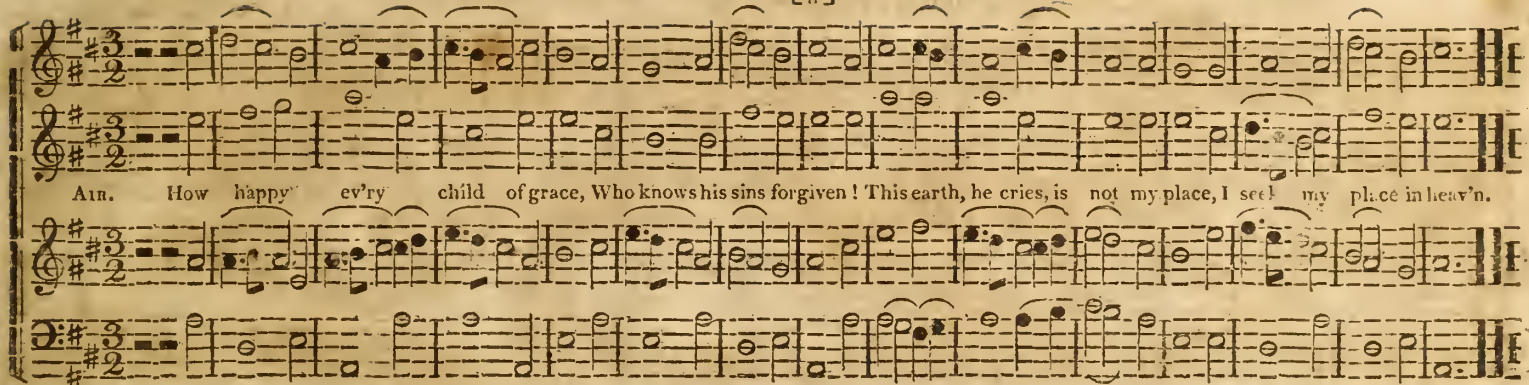


AIR. Lord, I believe a rest remains To all thy people known; A rest where pure enjoyment reigns; And thou art lov'd alone.

ST. MARTIN'S. C. M. [♯]

Tansur.

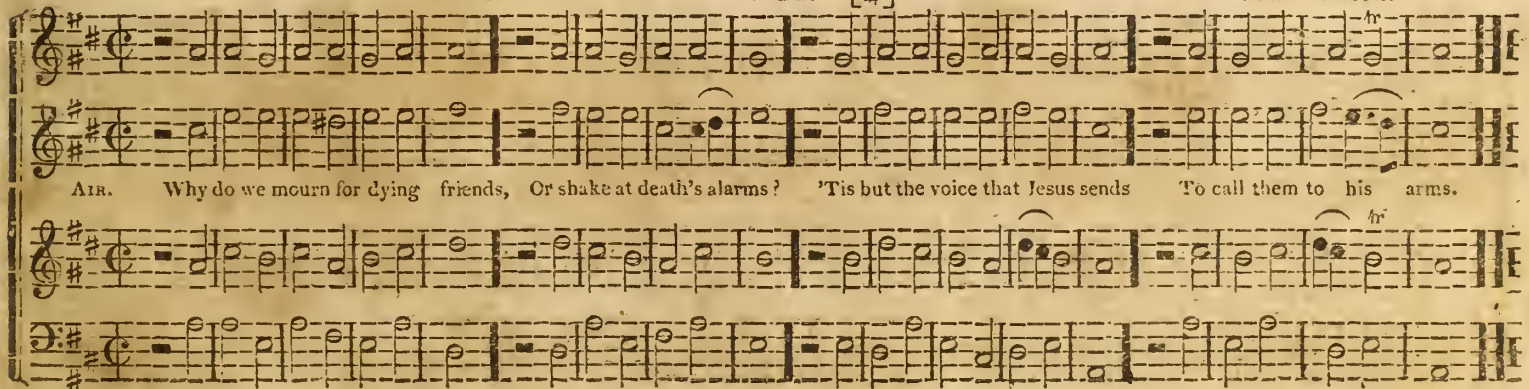
23



AIR. How happy ev'ry child of grace, Who knows his sins forgiven! This earth, he cries, is not my place, I seek my place in heav'n.

CANTERBURY. C. M. [♯]

Har. Sacra.



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

Musical score for the first system, featuring two vocal staves and a bass line. The key signature is one sharp (F#) and the time signature is 3/2. The word "AIR." is written below the first vocal staff. The music includes various note values, rests, and trills (tr) marked above notes.

With pity - ing eyes, the Prince of Grace Beheld our helpless grief; He saw, and (O a - - mazing love!)

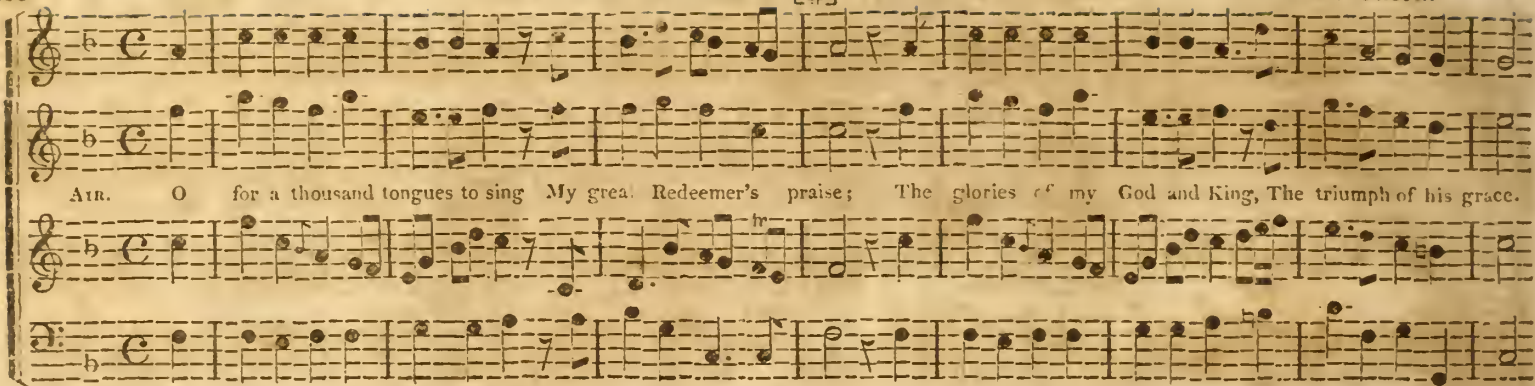
Musical score for the second system, continuing the vocal lines and bass line. The key signature and time signature remain the same. The music concludes with a double bar line.

He came to our relief. Halle - - lu - jah, Halle - - lujah, Halle - - lu - jah, A - - - men.

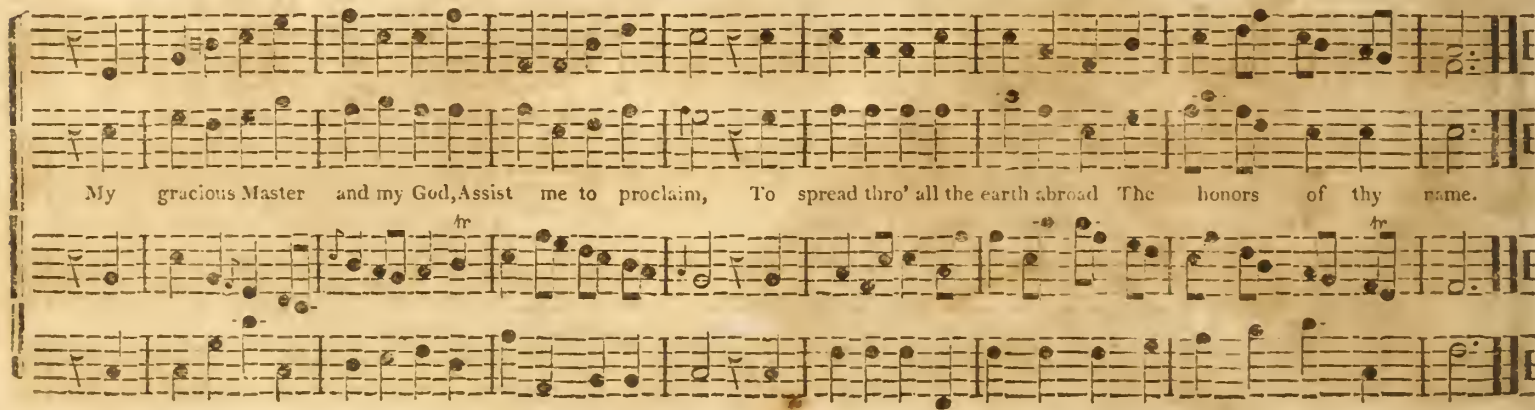
AIR. Salvation! O the joyful sound! What pleasure to our ears! A sov'reign balm for ev'ry wound, A cordial for our fears.

Hal- - lelujah,
 Glory, honor, praise and power, Be unto the Lamb forever; Jesus Christ is our Redeemer! Hallelujah, Hallelujah, Hallelujah, praise the Lord.

D



AIR. O for a thousand tongues to sing My great Redeemer's praise; The glories of my God and King, The triumph of his grace.



My gracious Master and my God, Assist me to proclaim, To spread thro' all the earth abroad The honors of thy name.

WINTER. C. M. [♯]

Read.

Air. My God, my only help and hope, My strong and sure defence; For all the mercies of the day, I bless thy providence.

The musical score for 'WINTER' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the first two staves.

RANDALL. C. M. [♯]

Dr. Randall.

A cordial for our fears, A cordial for our fears.

Air. 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.

The musical score for 'RANDALL' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the first two staves.

An. When all the mercies of my God My ris - ing soul sur - veys;

Why, my cold heart, art thou not lost In wonder, love, and praise? In won - der, love, and praise!

AIR.

Shepherds, rejoice, lift up your eyes, And send your fears away, News from the regions of the skies, Salvation's born to-day, Salvation's born to-day.

ABRIDGE. C. M. [♯]

I. Smith.

AIR Jesus, unit - ed by thy grace, And each to each endear'd; With confidence we seek thy face, And know our pray'r is heard.

Adagio.

AIR.

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

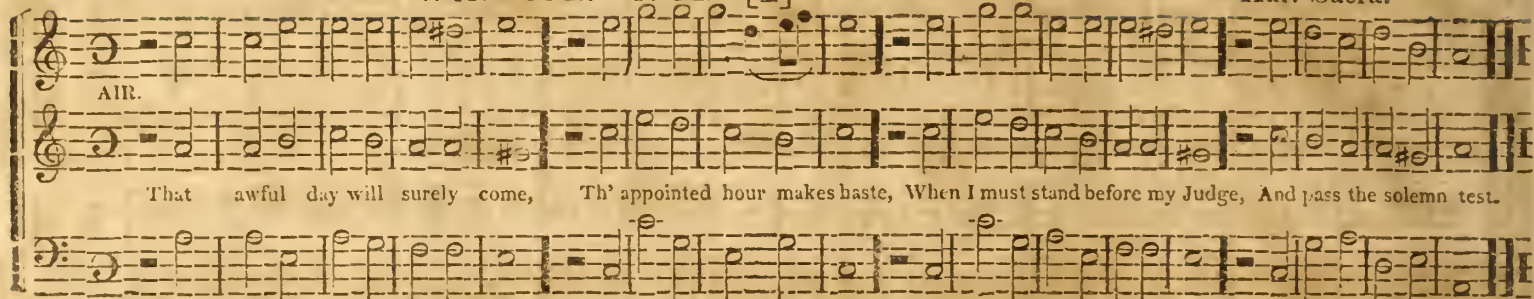
*Pia.**For.*

Look how we grovel here below, Fond of these earthly toys! Our souls how heavily they go, To reach e - ternal joys.

WINDSOR. C. M. [b]

Har. Sacra.

AIR.

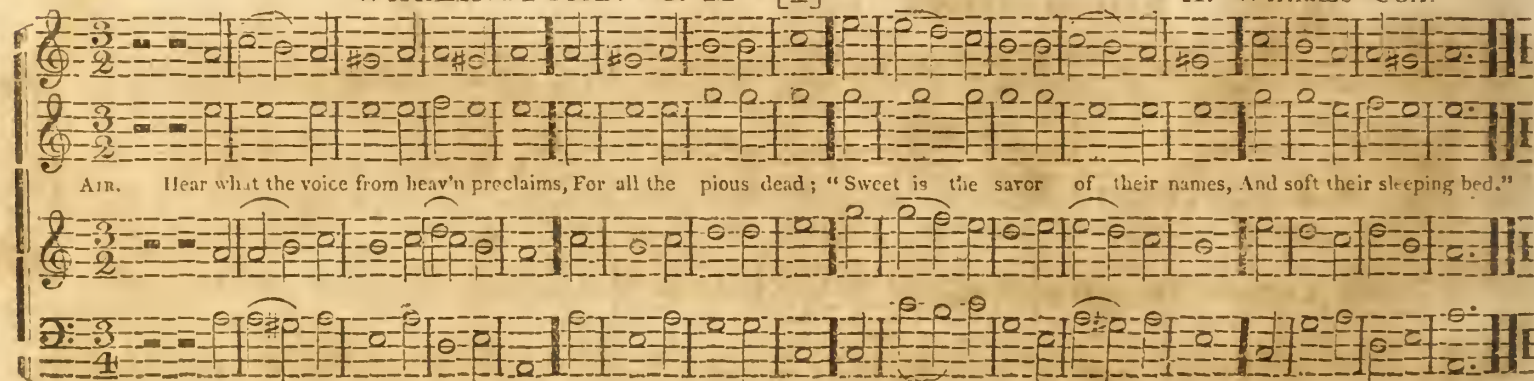


That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

WALLINGFORD. C. M. [b]

A. Williams' Coll.

AIR.



Hear what the voice from heav'n preclaims, For all the pious dead; "Sweet is the savor of their names, And soft their sleeping bed."

ISLE OF WIGHT. C. M. [b]

33

When rising from the bed of death, O'erwhelm'd with guilt and fear, I view my Maker face to face, O how shall I ap - pear!

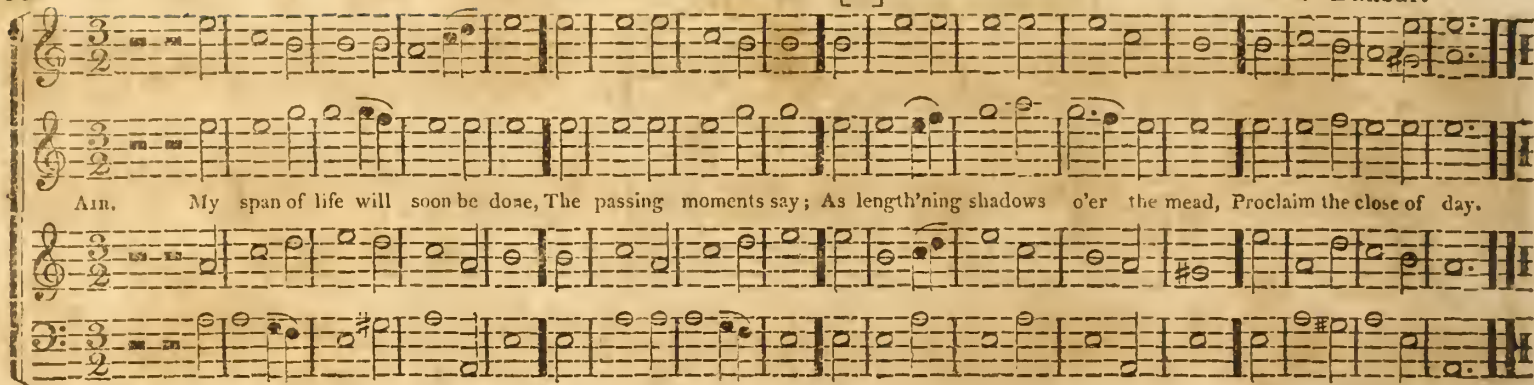
The musical score for 'ISLE OF WIGHT' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C.M.). The lyrics are written below the vocal staves.

BROOMSGROVE. C. M. [b]

W. Knapp.

Am. Shepherd divine, our wants relieve, In this our evil day; To all thy tempted foll'wers give, The pow'r to watch and pray.

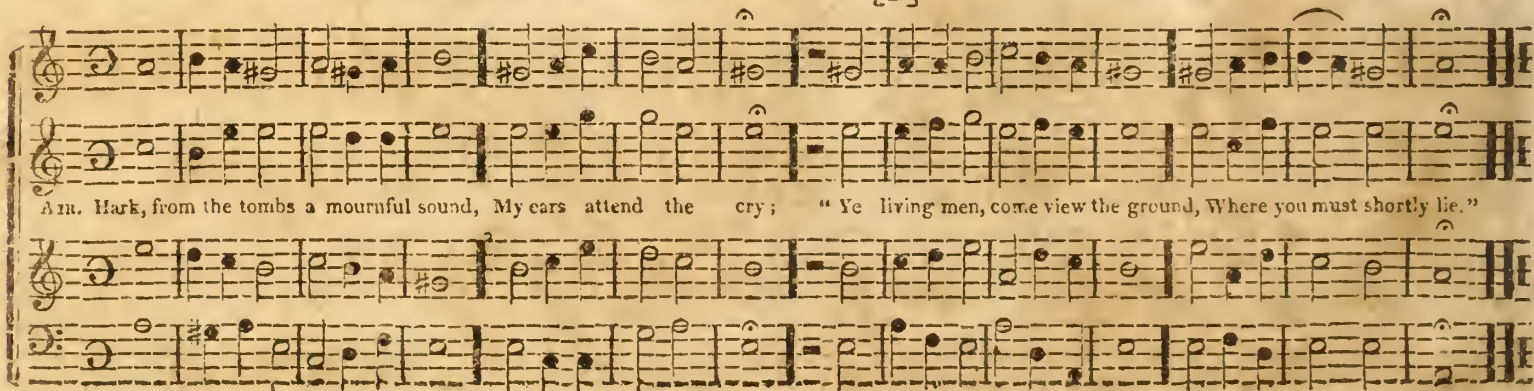
The musical score for 'BROOMSGROVE' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The lyrics are written below the vocal staves.



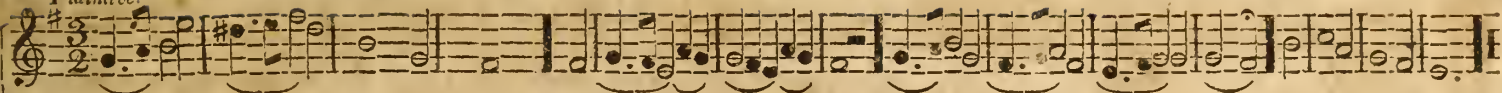
An. My span of life will soon be done, The passing moments say; As length'ning shadows o'er the mead, Proclaim the close of day.

FUNERAL THOUGHT. C. M. [b]

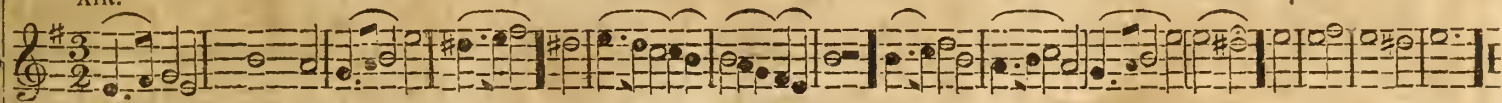
Smith.



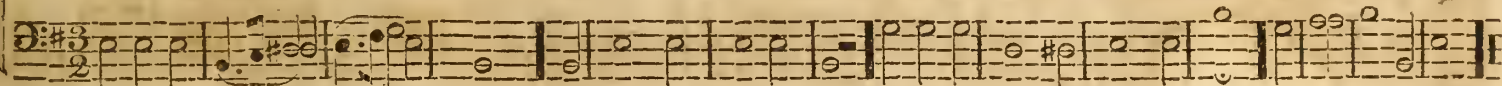
An. Hark, from the tombs a mournful sound, My ears attend the cry; "Ye living men, come view the ground, Where you must shortly lie."

Plaintive.

AIR.

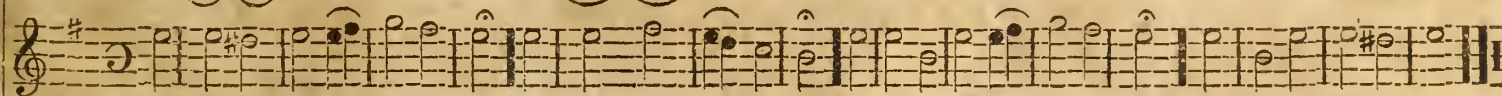
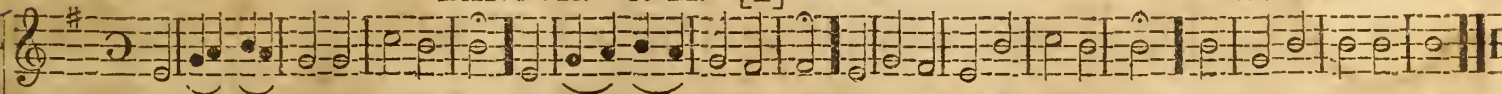


Try us, O God, and search the ground Of ev' - ry sin - ful heart; Whate'er of sin in us is found, O bid it all depart!

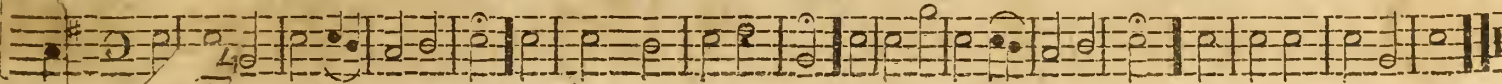
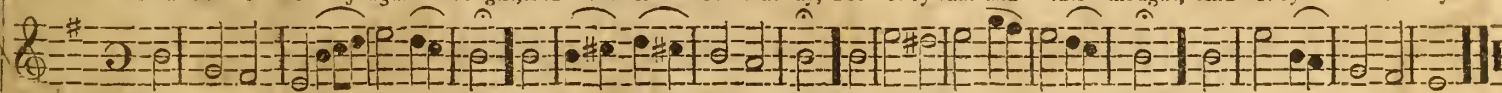


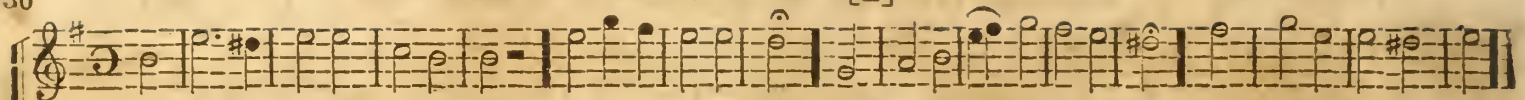
BANGOR. C. M. [b]

W. Tansur.

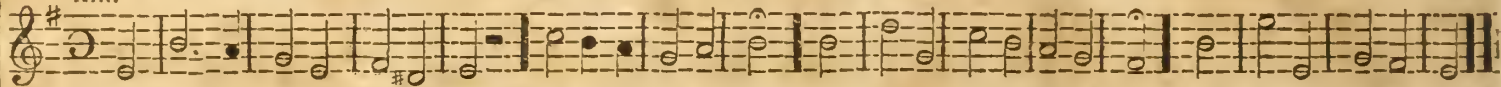


Air. And must I be to judgment brought, And answer in that day, For ev'ry vain and idle thought, And ev'ry word I say?

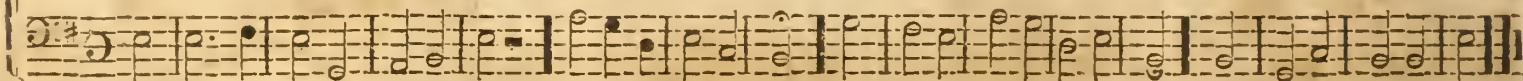




AIR.

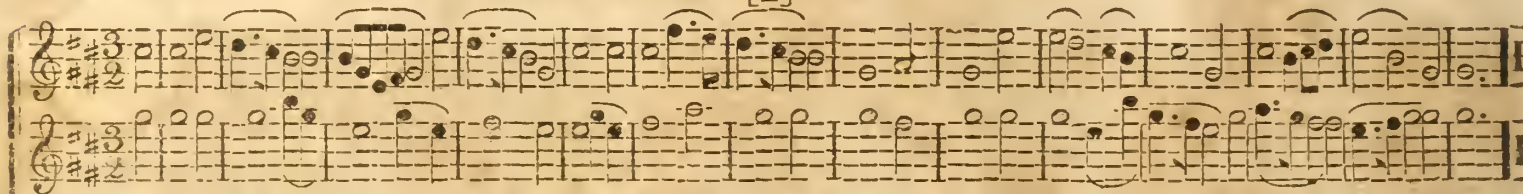


Why should this earth delight us so? Why should we fix our eyes On these low grounds, where sorrows grow, And every pleasure dies?

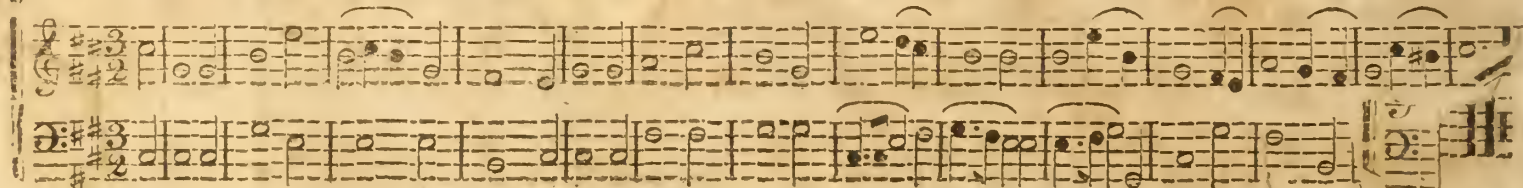


POLAND. C. M. [♩]

Swan.



Ain. O why did I my Saviour leave! So soon unfaithful prove? How could I thy good Spirit grieve, And sin against thy love.



ALLEGANY. L. M. [♯]

AIR.

O Jesus, full of truth and grace, O all-atoning Lamb of God, I wait to see thy lovely face, I seek redemption in thy blood.

Now in thy strength I strive with thee, My friend and advocate with God; Give me the glorious liberty, Grant me the purchase of thy blood.

F

Air. Ho - sannah, let us join to sing The glo - - - ries of our rising King ;

The first system of the musical score consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a common time signature. The fourth staff is a bass clef with a common time signature. The music is in G major, indicated by a sharp sign on the F line of the treble clef.

Re - count his vic - to - ries and tell How Je - - sus tri - umph'd when he fell.

The second system of the musical score consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a common time signature. The fourth staff is a bass clef with a common time signature. The music is in G major, indicated by a sharp sign on the F line of the treble clef.

CASTLE STREET. L. M. [♯]

Addington's Coll.

43

First system of musical notation, consisting 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 music features a melody in the upper staves and a bass line in the lower staves. The lyrics are written below the second staff.

Air. My Saviour, Lord, give me an heart From doubt, and fear, and sorrow free; The mind which was in Christ im-

Second system of musical notation, consisting 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 music continues from the first system. The lyrics are written below the second staff.

part And let my spirit cleave to thee, And let my spirit cleave to thee.

AIR. Su - preme o'er all Je - ho - vah reigns, All space his temple and his throne,

Yet where his people meet to pray, He calls that hum - - - ble church his own.

SABBATH. L. M. [#]

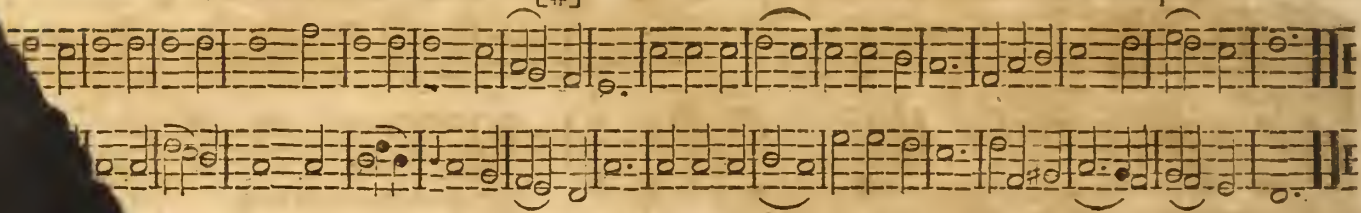
Taylor's Coll.

Air. Re - turn, my soul, en - joy thy rest, Improve the day thy

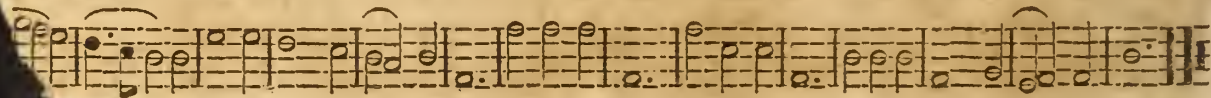
An - oth - er six day's work is done, An - oth

BLENDON. L. M. [♯]

Lock Hospital.

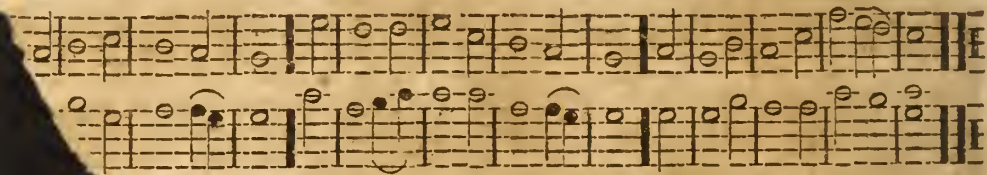


my Saviour thou, To thee, lo! now my soul I bow; I feel the bliss his wounds impart, I find thee, Saviour, in my heart.

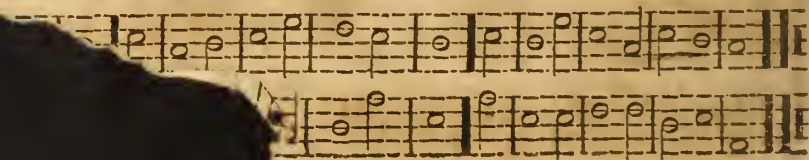


L. M. [♯]

A. Williams' Coll.



thy love abroad: Thy gifts abundant - ly increase: Enlarge and fill us all with God.



OLD HUNDRED. L. M. [♯]

M. Luther.

47

Air. O thou, whom all thy saints adore, We now with all thy saints agree, And bow our inmost souls before Thy glorious, awful Majes - ty.

The musical score for 'Old Hundred' consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The music is in 3/4 time and G major. The lyrics are written below the vocal staves.

GREEN'S 100th. L. M. [♯]

Dr. Green.

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

The musical score for 'Green's 100th' consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The music is in 3/4 time and G major. The lyrics are written below the vocal staves.

AIR.

Happy the man that finds the grace, The blessing of God's chosen race, The wisdom

Pia.

coming from a - - bove, The faith that sweetly, The faith that sweetly, The faith that sweetly works by love.

Very Slow.

Musical notation for the first system of the German Hymn, featuring a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with a "Very Slow" tempo marking.

AIR.

O that my load of sin were gone, O that I could at last submit, . At Jesus' feet to lay it down! To lay my soul at Jesus' feet!

Musical notation for the second system of the German Hymn, featuring a bass clef, key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff.

WELLS. L. M. [F#]

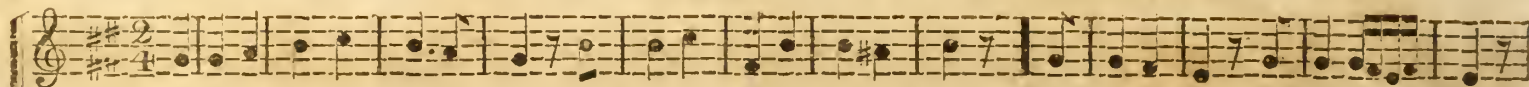
Holdrayd.

Musical notation for the first system of the Wells hymn, featuring a treble clef, key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff.

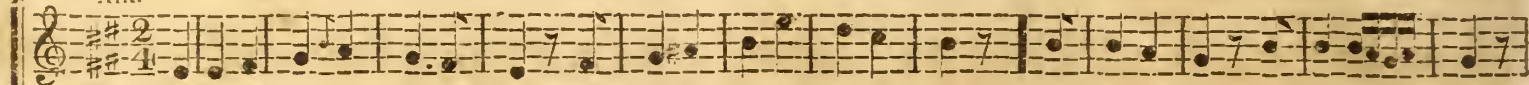
AIR. Life is the time to serve the Lord, The time t'insure the great reward, And while the lamp holds out to burn, The vilest sinner may return.

Musical notation for the second system of the Wells hymn, featuring a treble clef, key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff.

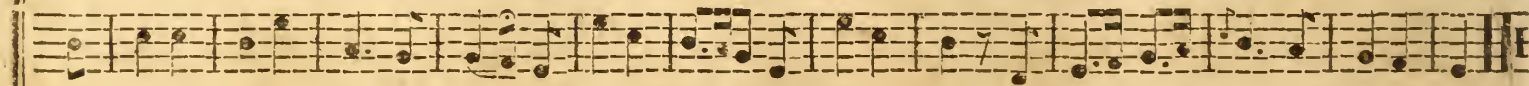
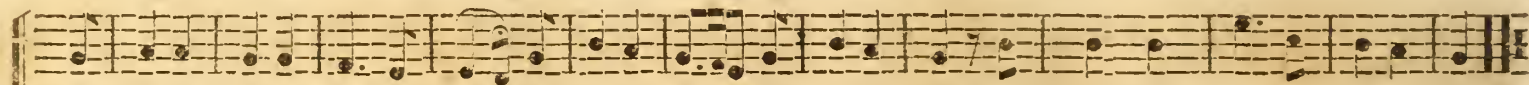
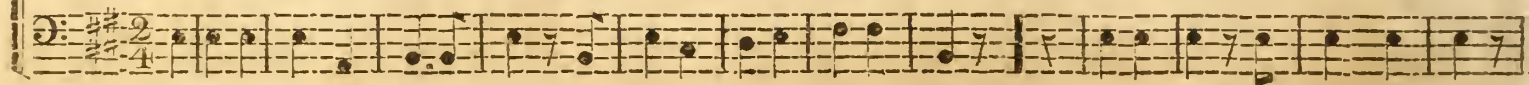
G



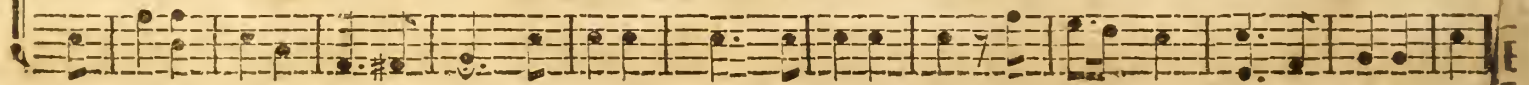
AIR.

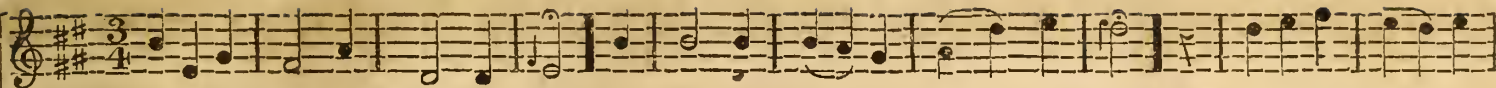


Jesus, the truth and pow'r divine, Send forth this messenger of thine, His hands confirm, his heart in - spire,

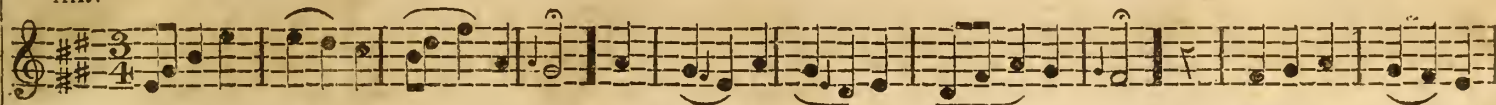


And touch his lips with hallow'd fire, His hands confirm, his heart inspire, And touch his lips with hallow'd fire.

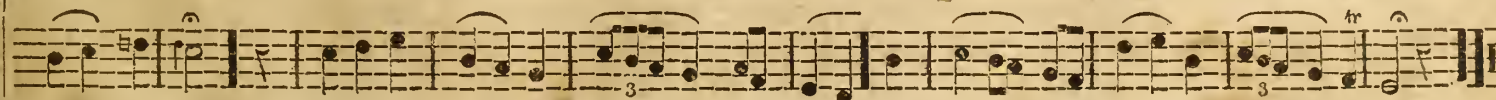
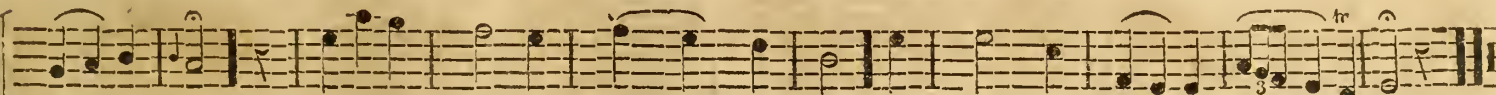




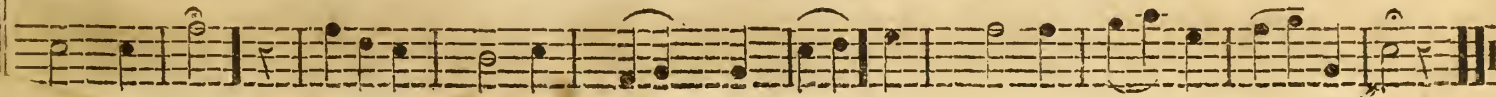
AIR.



Praise ye the Lord! 'tis good to raise Your hearts and voices in his praise: His nature and his



works invite To make this du - ty our de - light. To make this du - ty our delight.



AIR.

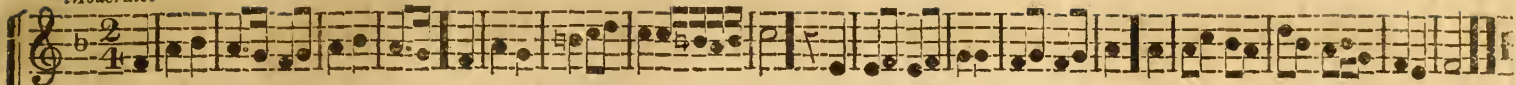
My hope, my all, my Saviour thou, To thee, lo! now my soul I bow; I feel the bliss thy wounds impart, I find thee, Saviour, in my heart.

Be thou my strength, be thou my way, Protect me through my life's short day, In all my acts may wisdom guide, And keep me, Saviour, near thy side.

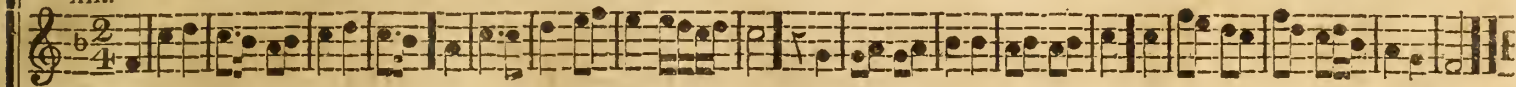
SICILIAN MARINER'S HYMN. L. M. [♯]

Italian.

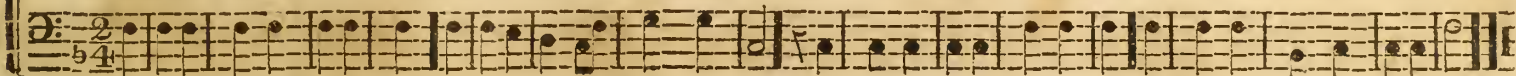
Moderato.



AIR.

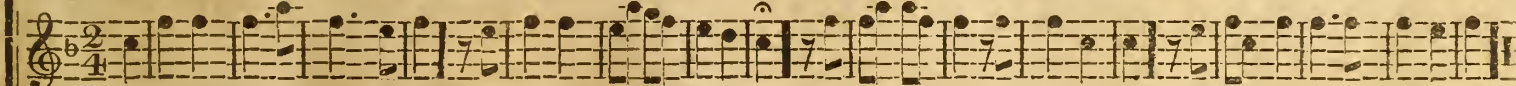
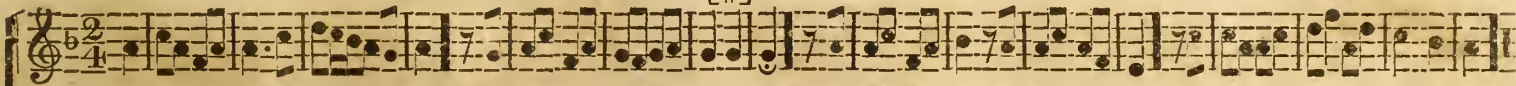


Thou Lamb of God, thou prince of Peace, For thee my thirsty soul doth pine, My longing heart implores thy grace: O make me in thy likeness shine.

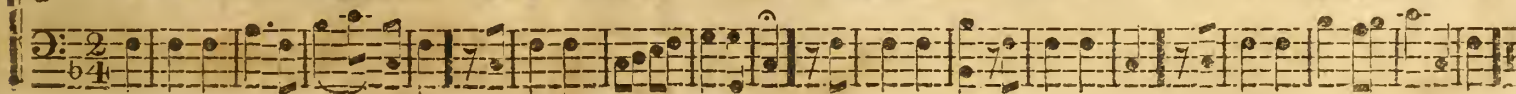
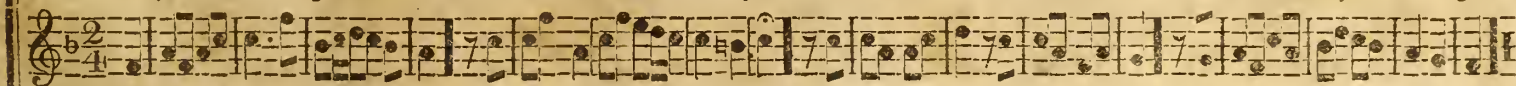


SHOEL. L. M. [♯]

T. Shoel.



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

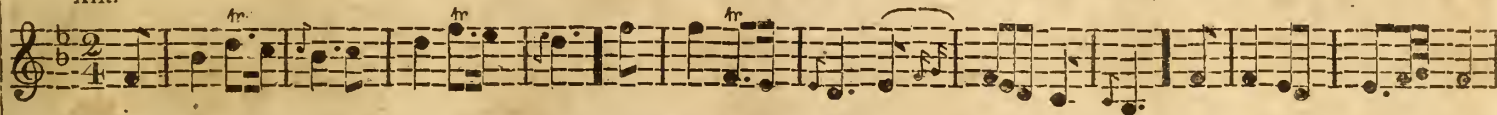


Attn. From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise, Let the Re - deem - er's

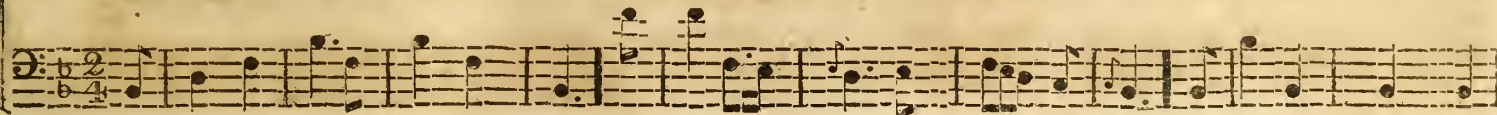
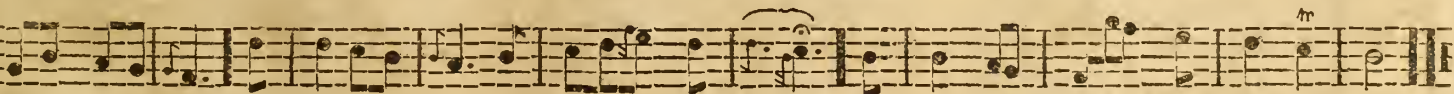
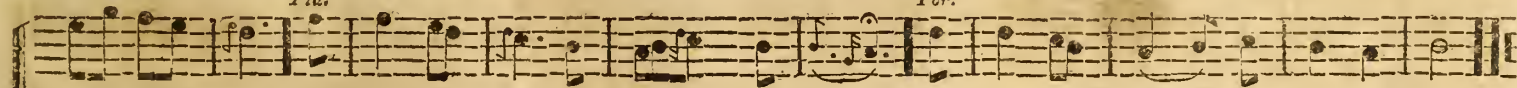
name be sung, Thro' ev' - ry land by ev' - ry tongue; Thro' ev'ry land by ev'ry tongue.

Andante.

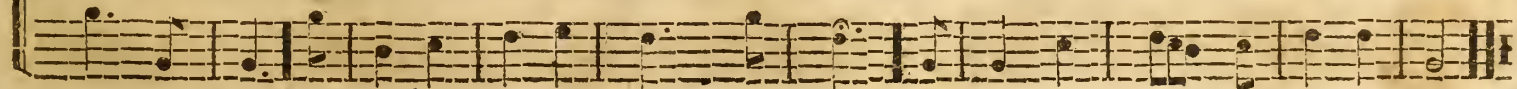
AIR.

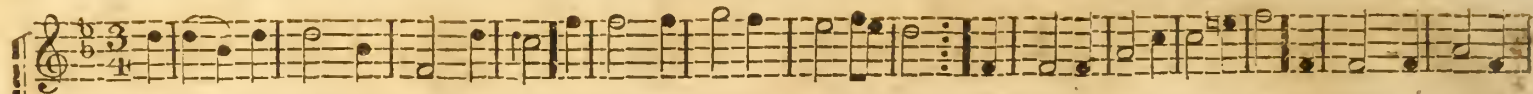


My God, how endless is thy love, Thy gifts are ev'ry ev'ning new! And morning mercies

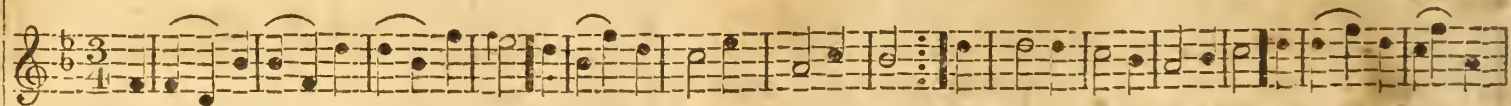
*Pia.**For.*

from above, Gently de - - scend like ear - - ly dew, Gently de - - - scend like early dew.

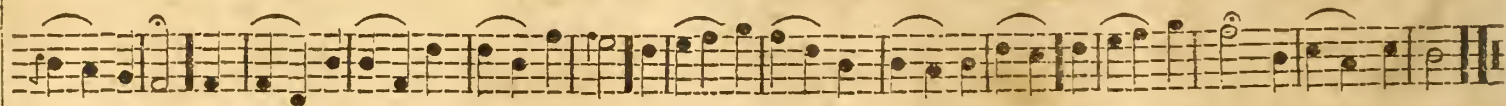
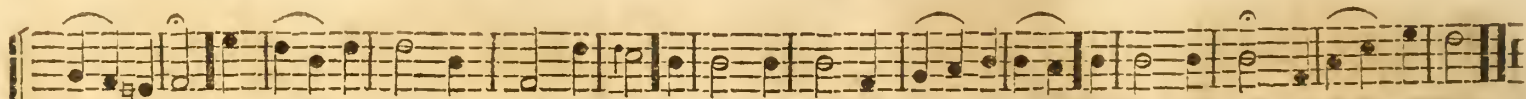




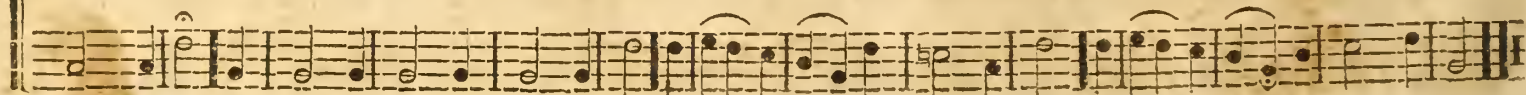
AIR. What sinners value I resign, Lord, 'tis enough that thou art mine; This life's a dream, an empty show, But the bright world to

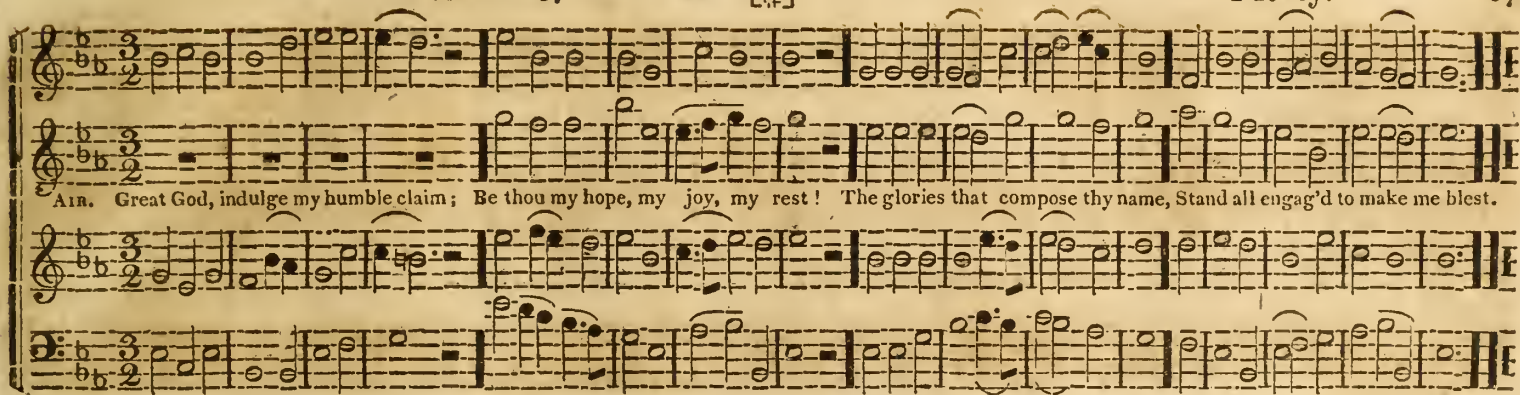


I shall behold thy blissful face, And stand complete in righteousness.



which I go Hath joys substantial and sincere: When shall I wake and find me there! When shall I wake and find me there!

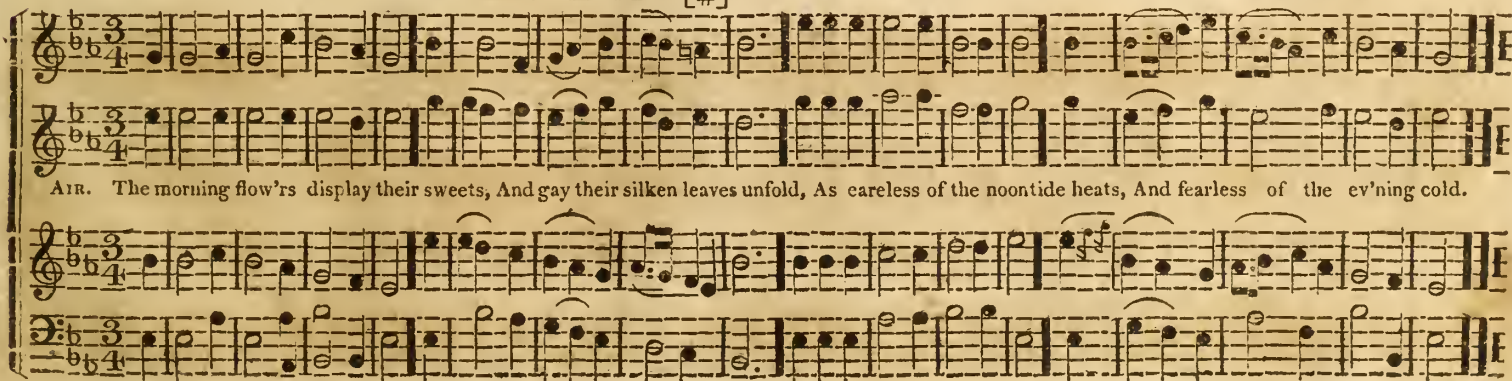




AIR. Great God, indulge my humble claim; Be thou my hope, my joy, my rest! The glories that compose thy name, Stand all engag'd to make me blest.

LUTON, L. M [♯]

Burder.



AIR. The morning flow'rs display their sweets, And gay their silken leaves unfold, As careless of the noontide heats, And fearless of the ev'ning cold.

Air. What works of wisdom, pow'r and love Do Jesus' high commission prove, Attest his heav'n derived claim, And glorify his Father's name.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

LONG METRES, MINOR KEY.

WHITSUNDAY. L. M. [b]

AIR.

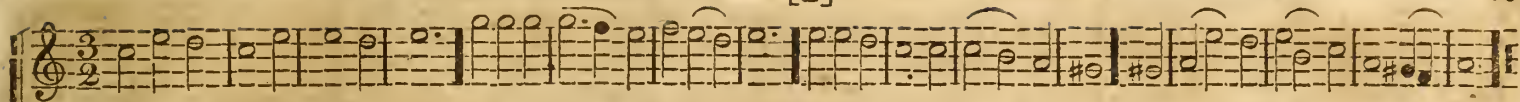
Jesus, we hang upon thy word, Our faithful souls have heard from thee; Be mindful of thy promise, Lord, Thy promise made to all and me.

The musical score consists of three staves. The top two staves are for the vocal line, and the bottom one is for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are written below the vocal staves.

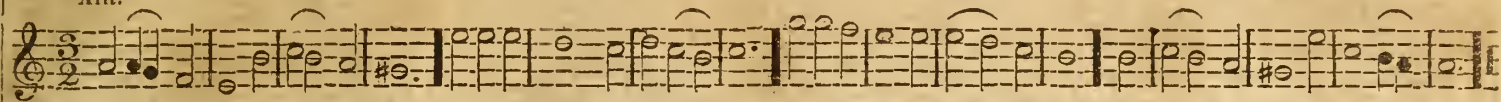
EVENING-HYMN. L. M. [b]

Dr. Clark.

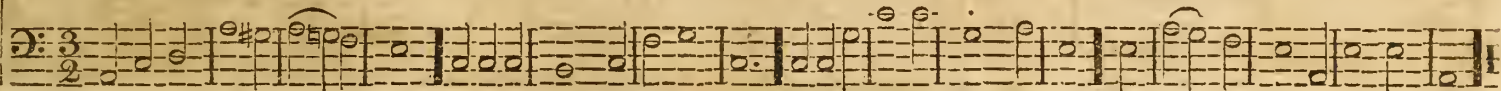
59



AIR.

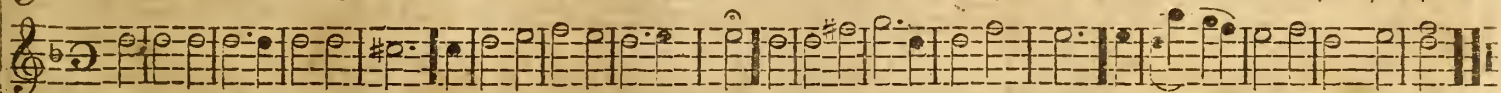
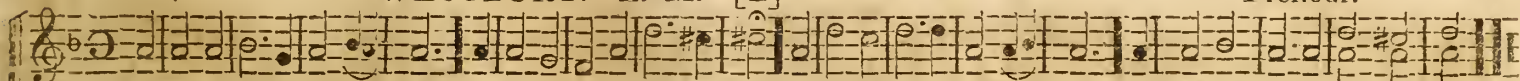


Happy the man that finds the grace The blessing of God's chosen race, The wisdom coming from above, The faith that sweetly works by love.

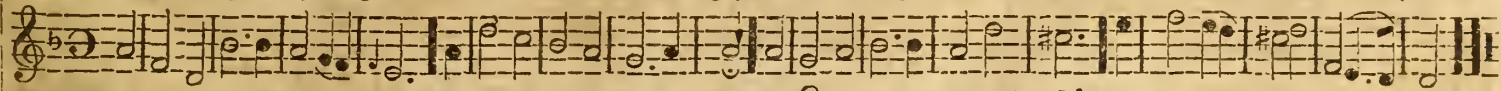


WESTBURY. L. M. [b]

Prelleur.



AIR. Bring the sweet spices of your sighs, Your contrite hearts, and streaming eyes, Your sad complaints, and humble fears; Come, and embalm him with your tears.



AIR.

God is the refuge of his saints, When storms of sharp distress invade; Ere we can of-fer

our complaints, Be- hold him present with his aid, Be- hold him present with his aid.

ZION. L. M. [b]

R. Harrison.

The first system of music for 'ZION. L. M.' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The bottom staff is in treble clef with a key signature of one flat and a time signature of 3/4. The music features a melody with various note values including eighth and sixteenth notes, and rests.

Air. Now let our mournful songs record, The dying sorrows of our Lord, When he complain'd in tears and blood, As one forsak - en of his God.

The second system of music for 'ZION. L. M.' consists of two staves. The top staff is in treble clef with a key signature of one flat and a time signature of 3/4. The bottom staff is in bass clef with a key signature of one flat and a time signature of 3/4. The music continues the melody from the first system, including a repeat sign.

LOCKE. L. M. [b]

W. Burney.

The first system of music for 'LOCKE. L. M.' consists of two staves. The top staff is in treble clef with a key signature of one flat and a time signature of 3/2. The bottom staff is in treble clef with a key signature of one flat and a time signature of 3/2. The music features a melody with various note values including eighth and sixteenth notes, and rests.

Air. Thou Lamb of God, thou Prince of Peace, For thee my thirsty soul doth pine, My longing heart implores thy grace: O make me in thy likeness shine.

The second system of music for 'LOCKE. L. M.' consists of two staves. The top staff is in treble clef with a key signature of one flat and a time signature of 3/2. The bottom staff is in bass clef with a key signature of one flat and a time signature of 3/2. The music continues the melody from the first system, including a repeat sign and a trill (tr) in the top staff.

BRIDGEWATER. L. M. [b]

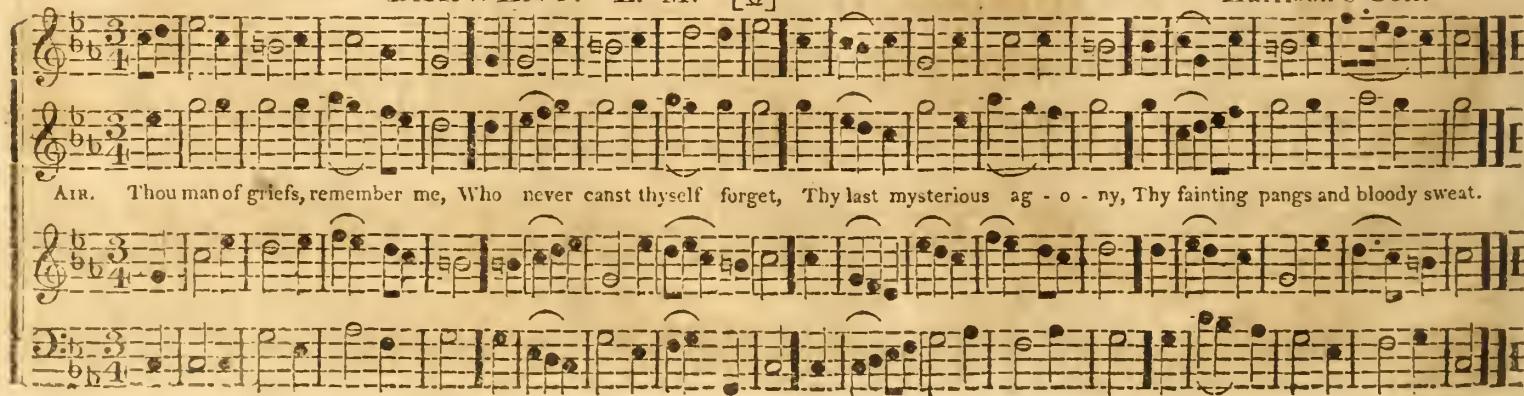
Leach.



AIR. O thou that hear'st when sinners cry, Tho' all my crimes before thee lie, Behold me not with angry look, But blot their mem'ry from thy book.

DARWENT. L. M. [b]

Harrison's Coll.



AIR. Thou man of griefs, remember me, Who never canst thyself forget, Thy last mysterious ag - o - ny, Thy fainting pangs and bloody sweat.

WINDHAM. L. M. [b]

Show.

AIR. Broad is the road that leads to death, And thousands walk together there, But wisdom shows

SHORT METRES, MAJOR KEY.

SILVER STREET. S. M. [♯]

I. S.

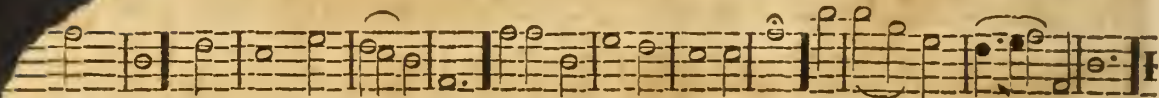
AIR.

Soldiers of Christ, a - rise, And put your ar - mour on, Strong in the strength which God supplies, Through his etern - al Son.

IAM. S. M. [#]

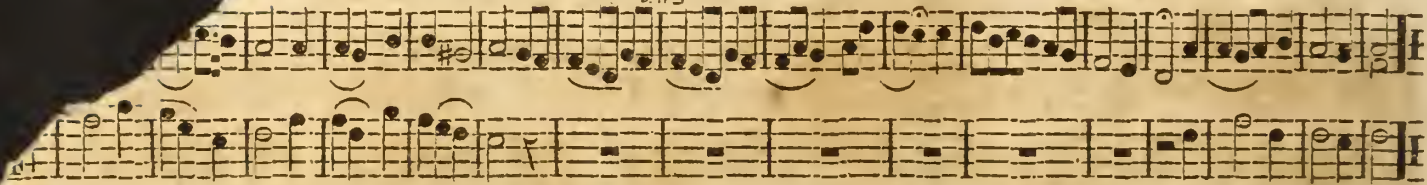


ise, Belongs to God alone, Yet rend'ring him my constant vows, He sends his blessings down.

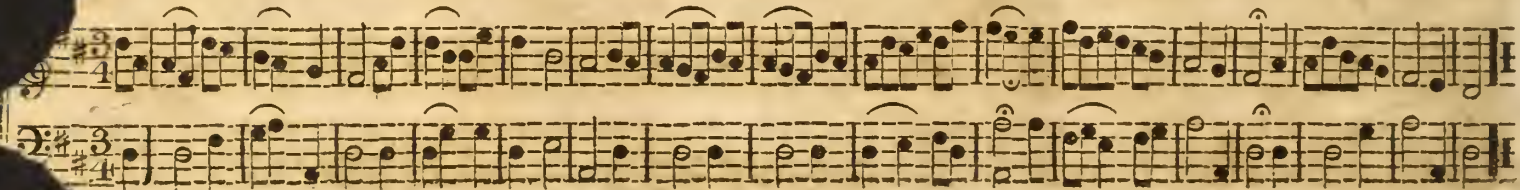


ELYSIUM. S. M. [#]

W Arnold.



When shall thy love constrain And draw me to thy breast? When shall my soul re - turn again To her eternal rest, To her eternal rest.



PECKHAM. S. M. [♯]

I. Smith.

65

AIR. O come, and dwell in me, Spirit of pow'r within: And bring the glorious lib - er - ty From sorrow, fear and sin.

The musical score for 'PECKHAM' 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 common time (C). The lyrics are written below the vocal staves.

FARNWORTH. S. M. [♯]

Harwood.

AIR. Away, my needless fears, And doubts, no longer mine, A ray of heav'nly light appears, A mes - senger divine.

The musical score for 'FARNWORTH' 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 common time (C). The lyrics are written below the vocal staves.

SHIRLAND. S. M. [4/4]

S. Stanley.

AIR. And are we yet alive? And see each other's face? Glory and praise to Jesus give, For his redeeming grace.

ST. THOMAS'. S. M. [4/4]

G. F. Handel.

AIR. The pow'r to bless my house, Belongs to God alone; Yet rend'ring him my constant vows; He sends his blessings down.

WATCHMAN. S. M. [F#]

Leach.

67

AIR. See how the morning sun, Pursues his shining way; And wide proclaims his Maker's praise, With ev'ry bright'ning ray.

SUTTON. S. M. [F#]

Williams'. Coll.

AIR. Give me a sober mind, A quick discerning eye, The first approach of sin to find And all oc-casions fly.

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

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal line, with 'tr' (trill) markings under the words 'the', 'be', and 'throne'.

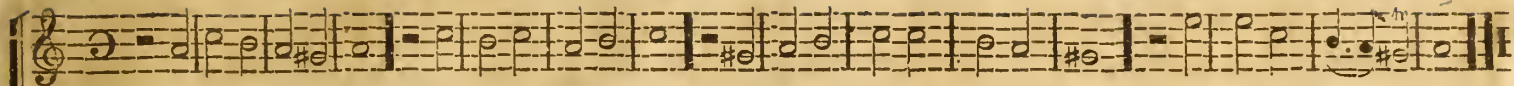
SHORT METRES, MINOR KEY.

AYLESBURY. S. M. [b]

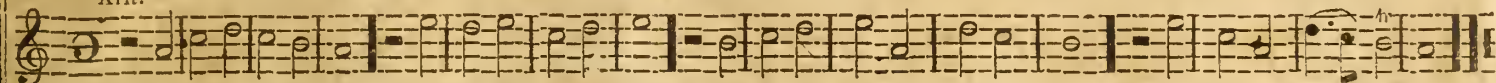
Har. Sacra.

AIR. O that I could repent! O that I could believe! Thou, by thy voice the marble rent, The rock in sunder cleave.

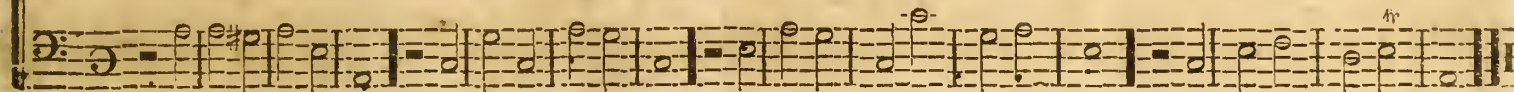
The musical score consists of three staves. The top two staves are for the vocal line, and the bottom one is for the piano accompaniment. The key signature is one flat (b) and the time signature is 2/4. The lyrics are written below the vocal line.



AIR.

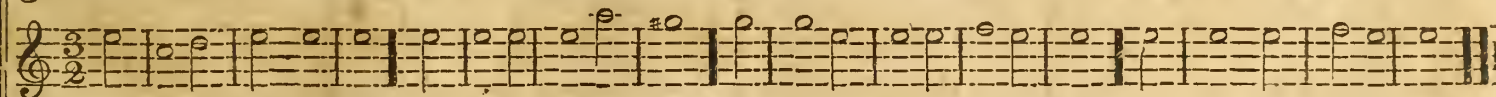
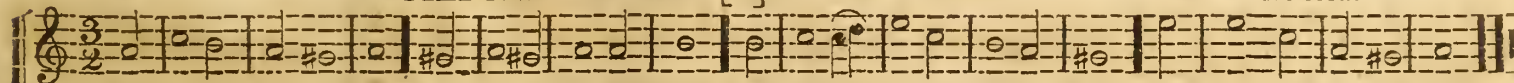


And must this body die, This well-wrought frame decay, And must these active limbs of mine Lie mould'ring in the clay.

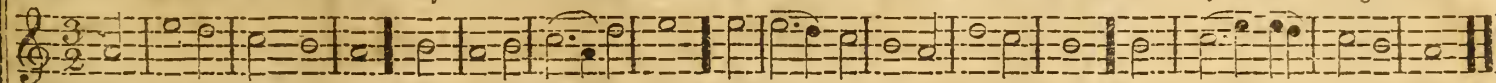


GUILFORD. S. M. [b]

J. Arnold.



AIR. O that I could revere My much offended God; O that I could but stand in fear Of thy af-flicting rod!



AIR.

See, Lord, with pi - ty see, The object of thy love, And help his soul's in - firm - i - ty, And all his griefs remove.

WITHINGTON. S. M. [b]

Barlow.

Air.

Have mercy, Lord, on me, As thou art ev - er kind; Let me, opprest with loads of guilt, Thy worred mercy find.

YARMOUTH. S. M. [b]

Wainwright.

72

ARR. Pour out your souls to God, And bow them with your knees: And spread your hearts and hands abroad, And pray for Zion's peace.

The musical score for 'Yarmouth' consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The piece is marked 'ARR.' and includes the lyrics: 'Pour out your souls to God, And bow them with your knees: And spread your hearts and hands abroad, And pray for Zion's peace.'

LITTLETON. 8, 7, 8, 7, 4, 7. [F#]

A. Williams.

ARR. Once for favor'd sinners slain! Swell the triumph of his train! God appears with man to reign.
Lo! he comes with clouds descending, Thousand, thousand saints attending Hallelujah, hallelujah, hallelujah,

The musical score for 'Littleton' consists of three staves. The top staff is the vocal line, and the bottom two are piano accompaniment. The key signature is F# major (one sharp), and the time signature is common time (C). The piece is marked 'ARR.' and includes the lyrics: 'Once for favor'd sinners slain! Swell the triumph of his train! God appears with man to reign. Lo! he comes with clouds descending, Thousand, thousand saints attending Hallelujah, hallelujah, hallelujah.'

Slow.

Air. Come, ye sinners, poor and needy, Weak and wounded, sick and sore, He is able, He is able, He is willing, doubt no more.

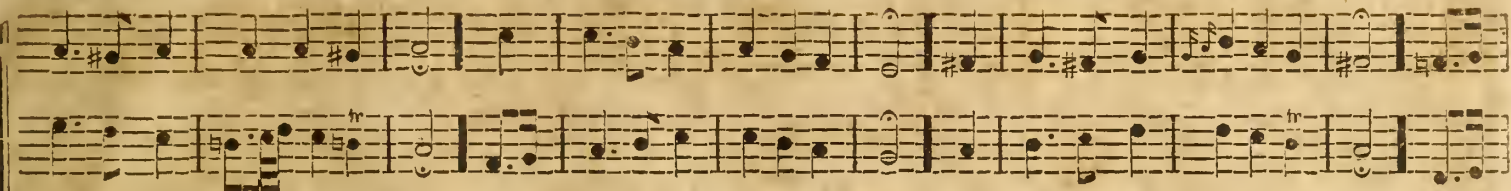
Jesus ready stands to save you, Full of pity, love, and pow'r;

FUNERAL. 8 Lines 8's. or L. P. M. [b]

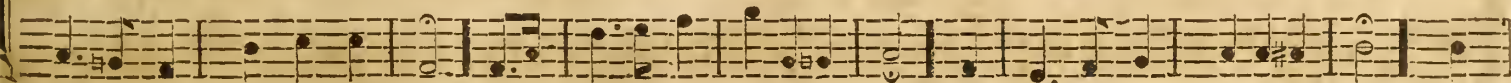
Har. Sacra.

AIR.

Ah, lovely appearance of death, No sight upon earth is so fair; Not all the gay pageants that breathe, Can



with a dead body compare. With solemn delight I survey The corpse when the spirit is fled, In



love with the beautiful clay, And longing to lie in its stead, And longing to lie in its stead.

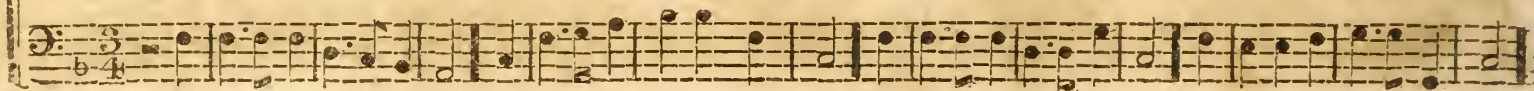




AIR.



All glory to God in the sky, And peace upon earth, be restor'd, O Jesus, exalted on high, Appear our omnipotent Lord!



Who was meanly in Beth'lem born, Didst stoop to redeem a lost race, Once more to thy creatures re - turn, And reign in thy kingdom of grace.



Air. Thou Shepherd of Isra'l and mine, The joy and de - sire of my heart, }
 For closer communion I pine, I long to re - side where thou art; } The pasture I languish to find, Where

all who their Shepherd o - bey, Are fed, on thy bosom re - clin'd, And screen'd from the heat of the day.

Pia.

AIR.

AIR.

A fountain of life and of grace, In Christ our Redeemer we see ; For us who his offers embrace, For all it is open and free, For us who his offers embrace, For

*For.**Pia.*

all it is open and free, Je - hovah himself doth invite, To drink of his pleasures unknown, The

NEWCASTLE continued.

Cres.

For.

streams of im - mortal de - light, That flow, that flow, that flow, that flow from his heav - en - ly throne.

St. CLEMENT'S. 6, 6, 4, 6, 6, 6, 4. [♯]

A. Williams.

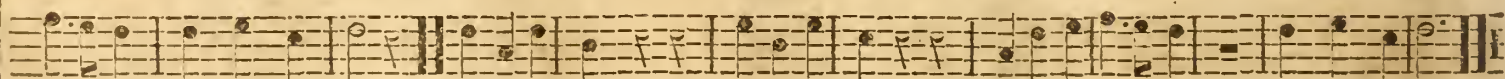
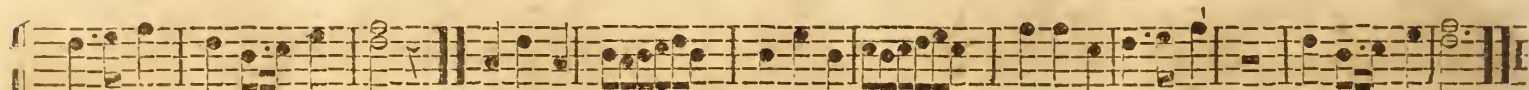
AIR. Come, thou Almighty Kir g, Help us thy name to sing, Help us to praise ! Father all glorious, O'er all victorious, Come, and reign over us, Ancient of days.



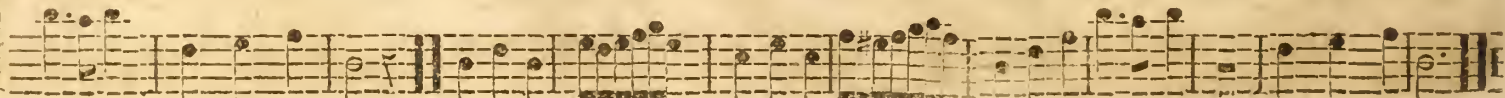
AIR.

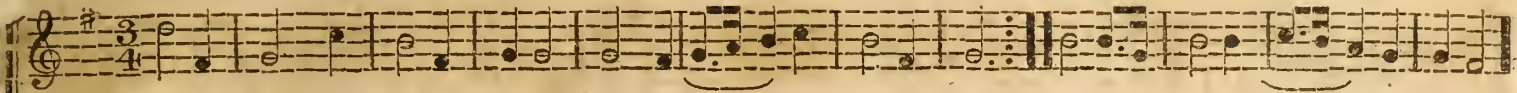


Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glo - ri - ous, O'er all victorious, Come, and reign

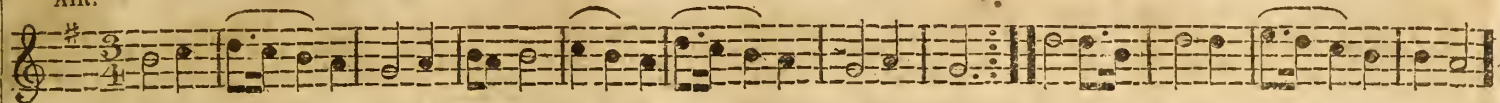


over us, Ancient of days, Ancient of days, Ancient of days, Come, and reign over us, Ancient of days.

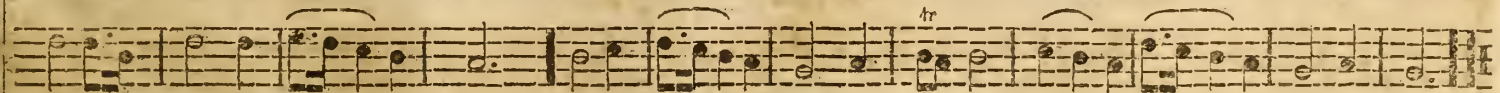
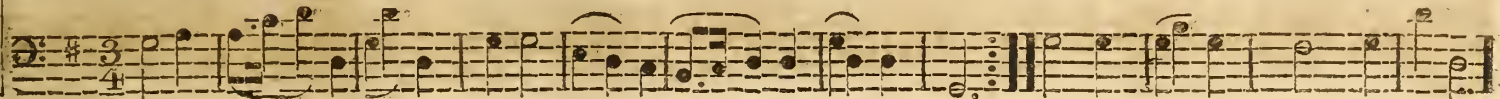




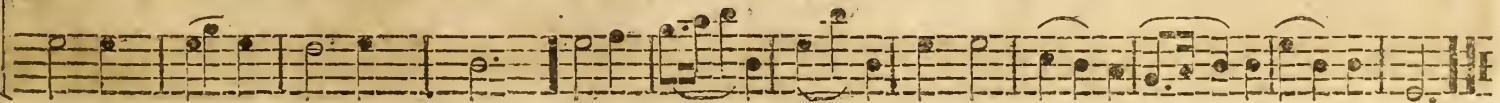
AIR.

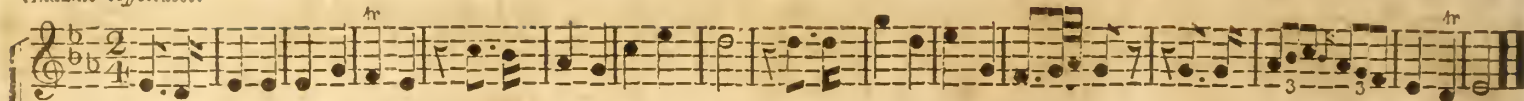


Love di - - vine, all loves ex - celling, Joy of heav'n to earth come down! } Je - sus, thou art all compassion!
 Fix in us thy humble dwelling; All thy faith - - ful mercies crown. }

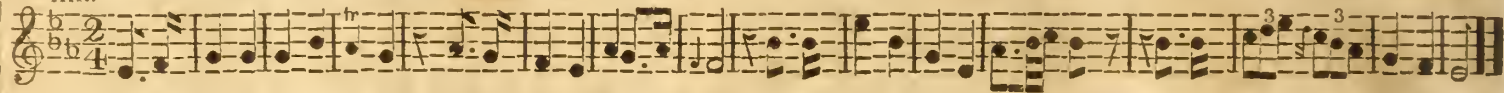


Pure, un - - bounded love thou art; Visit us with thy sal - va - tion, En - ter ev' - - ry trembling heart.

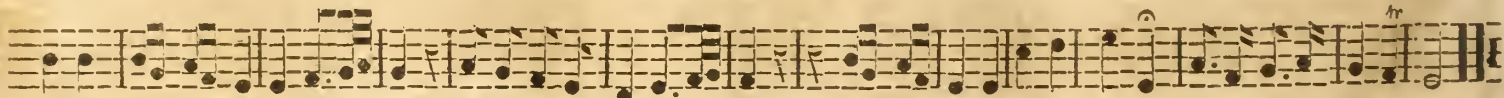
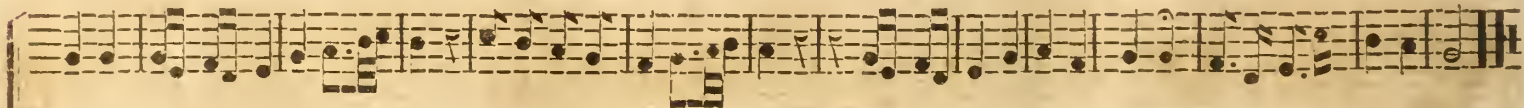
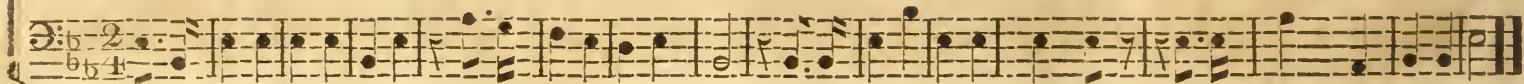


Andante Affettuoso.

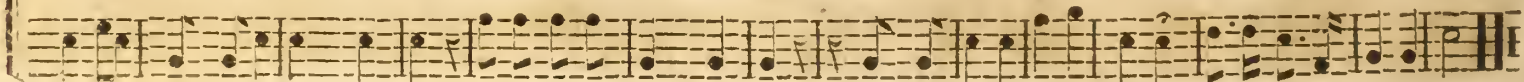
AIR.



Happy soul, thy days are ended, All thy mourning days below; Go, by angel-guards attend - ed, To the sight of Jesus, go.



Waiting to receive thy spir - it, Lo! the Saviour stands a - bove; Shows the purchase of his merit, Reaches out the crown of love.



SOUTHBURY. 6, 6, 6, 6, 8, 8. [F#]

Arn. Rejoice, the Lord is King! Your Lord and King a - dore; Mortals, give thanks and sing, And triumph evermore.

Pia. *For.*
 Lift up your hearts, Lift up your voice, Rejoice, again I say, rejoice, Rejoice, a - - gain I say, rejoice.

L

Air. Blow ye the trumpet, blow, The gladly solemn sound: Let all the nations know, To earth's remotest bound,

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is written in a simple, homophonic style with many rests. The lyrics are printed below the staves.

The year of Ju - bi - - lee is come; Re - turn, ye Ransom'd sin - ners, home.

The second system of the musical score also consists of four staves, continuing the same notation as the first system. The lyrics are printed below the staves.

CHESHUNT. 10, 10, 11, 11. [♯]

Williams' Coll.

83

Air. Let all men rejoice, by Jesus restor'd : His joy is to bless us, and free us from thrall,
 We lift up our voice, and call him our Lord : From all that oppress us, he rescues us all.

ST. MICHAEL'S. 10, 10, 11, 11. [♯]

G. F. Handel.

Air. Appointed by thee, we meet in thy name, To trace thine example, the world to disdain,
 And meekly agree to follow the Lamb, And constantly trample on pleasure and pain

AIR.

My Jesus, my hope, when will he appear, A soul to lift up that waits for him here, In much tribu - - lation, in

troubles ex - cess, In height of temptation, and depth of distress! In height of temptation, and depth of distress!

CHRISTMAS DAY. 4 Lines 7's. [♯]

Carey.

85

AIR. Jesus comes with all his grace, Hal- - le - - lu - jah, Comes to save a fallen race, Hal- - le - - lu jah,

Ob - - ject of our glorious hope, Hal - - le - - lu - - jah, Je - sus comes to lift us up, Hal - - le - - lu - jah.

Pia.

AIR.

Son of God, thy blessing grant, Still supply our ev'ry want! Tree of life, thy influence shed,

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

With thy sap my spirit feed, With thy sap my spirit feed, With thy sap my spirit feed.

AIR.

Son of God, thy blessing grant, Still supply our ev'ry want! Tree of life, thy influence shed, With thy sap my spirit feed.

FINEDON. 6 Lines 7's. [F#]

Lockhart.

Pia. *For.*

AIR.

Let me taste my liberty; Triumph in the gospel grace! Glory in thy perfect love.

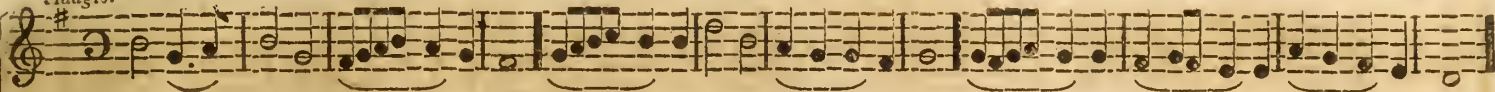
Since the Son hath made me free, Thee behold with open face, Thy great will delight to prove,

AIR.

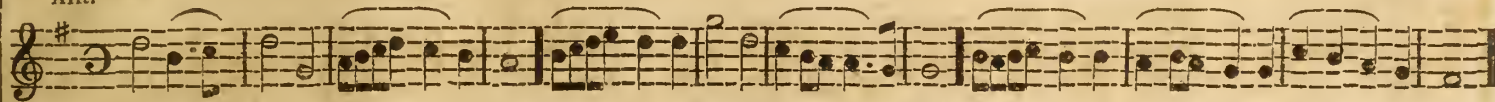
Hearts of stone, relent, relent, Break, by Jesus' cross subdu'd; See his body mangled, rent, Cover'd with a gore of blood.

Pia. *Fur.*

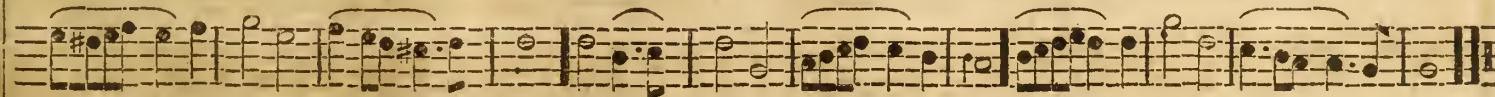
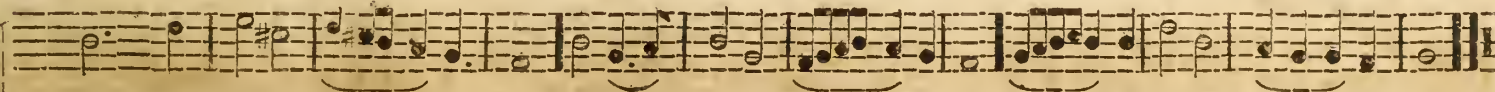
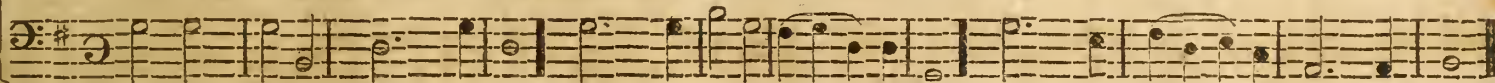
sinful soul, what hast thou done? Murder'd God's eter- - nal Son. Sinful soul, what hast thou done? Murder'd God's eter- - nal Son.

Adagio.

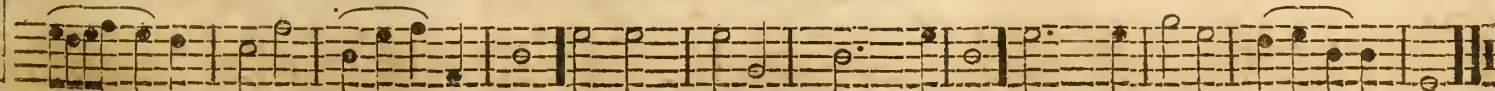
AIR.



Since the Son has made me free, Let me taste my lib- - erty; Thee be- - hold with open face,

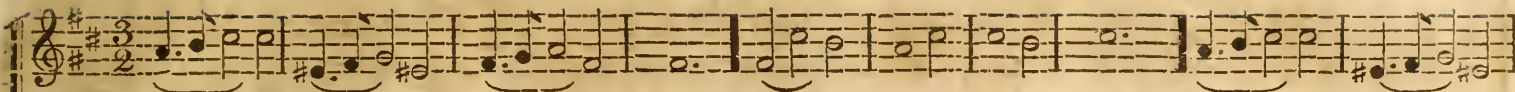


Tri - umph in the gos - - pel grace; Thy great will de - - light to prove, Glory in thy per - - fect love.

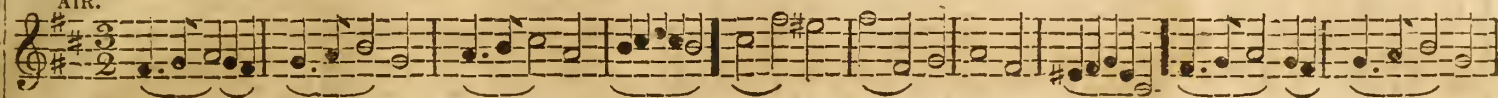


Hark! the herald angels sing "Glory to the new-born King; Peace on earth and mercy mild, God and sinners reconcil'd;"

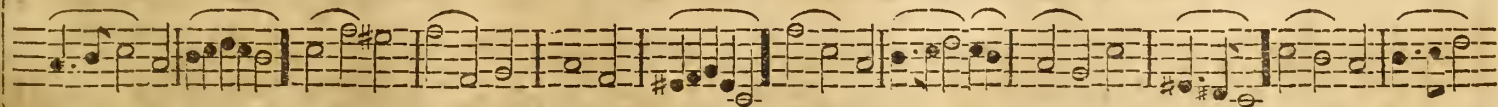
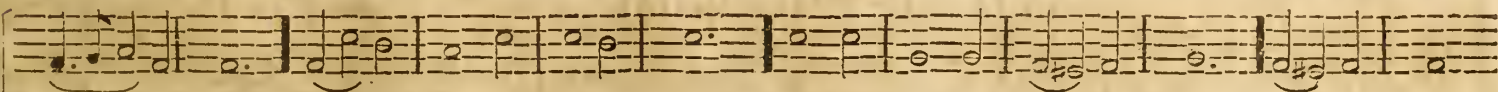
Joyful, all ye nations, rise, Join the triumphs of the skies; With th' angelic hosts proclaim, "Christ is born in Bethlehem."



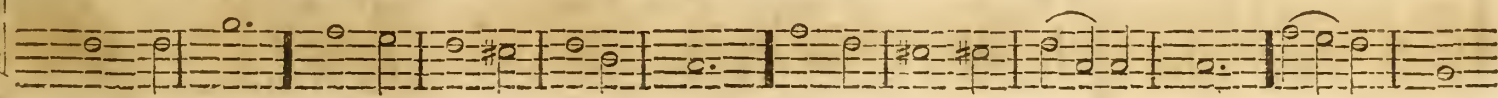
AIR.



Sin - ners, turn, why will you die! God, your Maker, asks you why; God, who did your



be - - ing give, Made you with himself to live: He the fatal cause demands, Asks the work



HYMN 6th or EPIPHANY continued.

of his own hands; Why, ye thankless creatures, why Will ye cross his love and die.

The musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle staff is a vocal line with a soprano clef and a key signature of one sharp. The bottom staff is a bass line with a bass clef and a key signature of one sharp. The lyrics are written below the middle staff.

DEPTFORD. 8 Lines 7's. [F#]

Lockhart.

AIR.

Father, Son, and Holy Ghost, One in Three, and Three in One, As by the celestial host, Let thy will on earth be done:

The musical score consists of three staves. The top staff is a vocal line with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The middle staff is a vocal line with a soprano clef, a key signature of one sharp, and a 2/4 time signature. The bottom staff is a bass line with a bass clef, a key signature of one sharp, and a 2/4 time signature. The lyrics are written below the middle staff.

DEPTFORD, continued.

Pia.

Let thy will on earth be done: Praise by all to thee be giv'n, Glorious Lord of earth and heaven, Glorious Lord of

For.

earth and heav'n, Praise by all to thee be giv'n, Glorious Lord of earth and heav'n.

AIR.

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high; Hide me, O my

Saviour, hide, Till the storm of life is past; Safe into the haven guide, O receive, O receive, O receive my soul at last.

AIR. O God of good, th' unfathom'd sea, Who would not give his heart to thee? Who would not love thee with his might?

O Jesus, lov- - er of mankind! Who would not with his soul and mind, With all his strength to thee unite?

AIR.

And can it be that I should gain An in'trest in the Saviour's blood? Died he for me who caus'd his pain:

The first system of the musical score consists of three staves. 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. Below it is the word 'AIR.' followed by a second treble clef staff with the same key and time signature, which appears to be a second vocal line or a specific instrumental part. The third staff is a bass clef with a key signature of one flat, representing the basso continuo. The lyrics are written between the second and third staves.

For me! who him to death pursu'd! Amazing love! how can it be, That thou, my God should'st die for me?

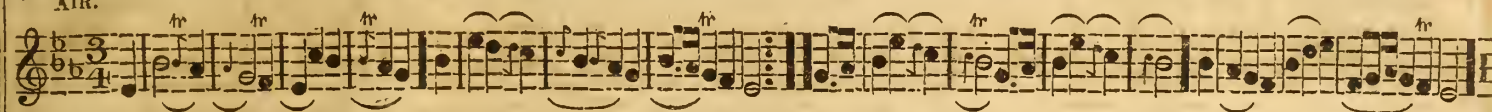
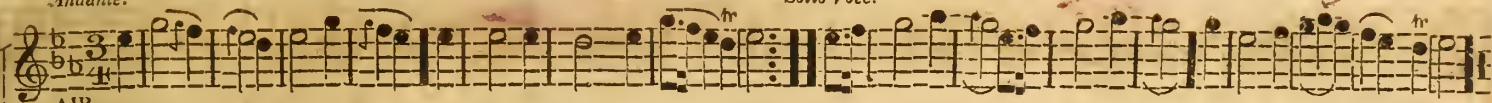
The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature, containing the vocal melody. The second staff is a treble clef with a key signature of one flat and a common time signature, containing a second vocal line or instrumental part. The third staff is a bass clef with a key signature of one flat, representing the basso continuo. The lyrics are written between the second and third staves.

MORNING HYMN. 6 Lines 8's. or I. P. M. [#]

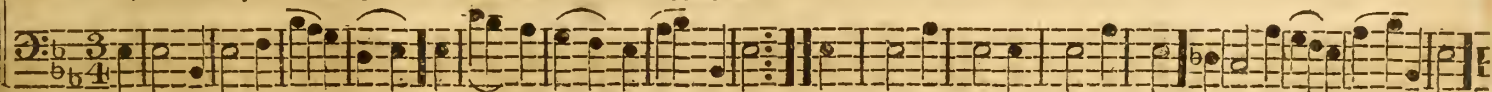
Costellow. 97

Andante.

Sotto Voce.

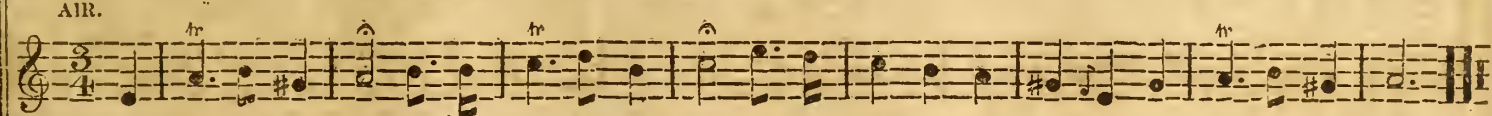
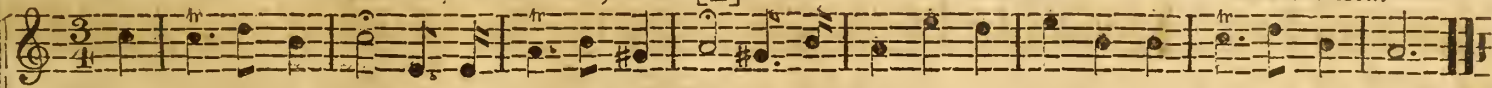


Where is my God, my joy, my hope, The dear desire of nations, where?
 Je - sus, to thee my soul looks up, To thee directs her morning pray'r; } And spreads her arms of faith abroad, T' embrace my hope, my joy, my God!

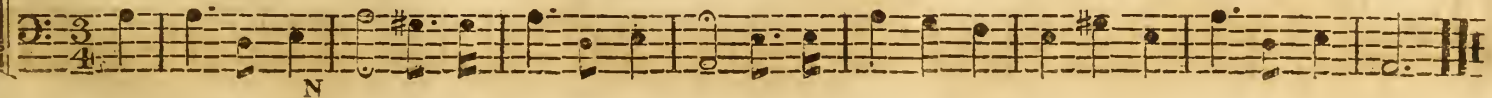


OLD GERMAN. 11, 12. [b]

Har. Sacra.



Ü Je - sus, my rest, how unspeak - - a - bly blest Is the sinner that comes to be hid in thy breast.



Ara. I will hearken what the Lord Will say concerning me; Hast thou not a gracious word For one who waits for thee?

Speak it to my soul, that I, May in thee have peace and pow'r; Never from my Saviour fly, And never grieve thee more.

Musical notation for the first system, including a treble clef, a 3/4 time signature, and the word "AIR." The notation consists of a single staff with a treble clef and a 3/4 time signature. It begins with a key signature of one sharp (F#) and contains a series of eighth and sixteenth notes, some with slurs and accents. The word "AIR." is written below the first few notes.

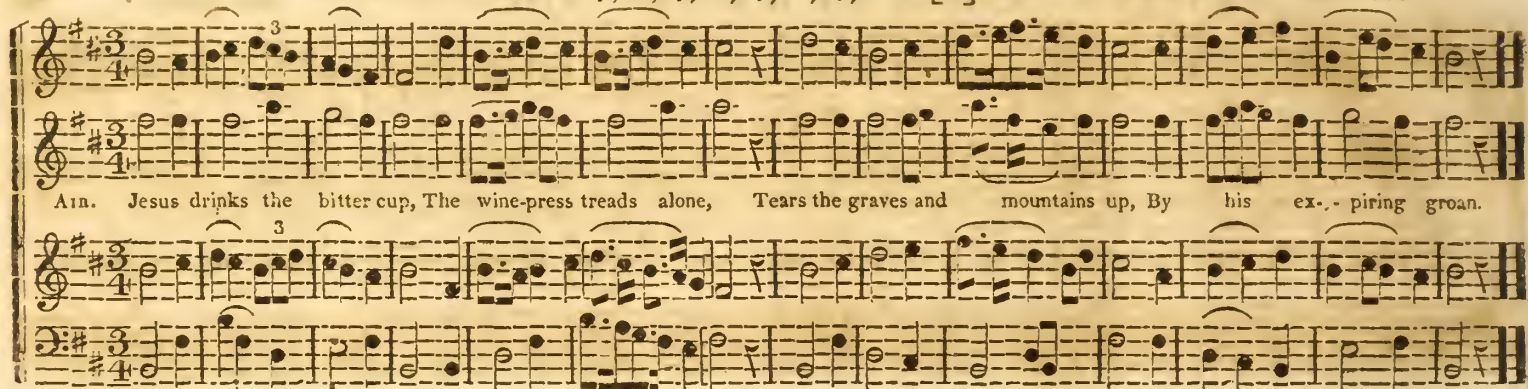
None is like Jes - hurun's God! So great, so strong, so high! Lo! he spreads his wings abroad: He rides up - on the sky!

Musical notation for the second system, including a bass clef and a 3/4 time signature. The notation consists of a single staff with a bass clef and a 3/4 time signature. It continues the melody from the first system, featuring a mix of eighth and sixteenth notes with various ornaments and slurs.

Musical notation for the third system, including a treble clef and a 3/4 time signature. The notation consists of a single staff with a treble clef and a 3/4 time signature. It continues the melody, featuring a mix of eighth and sixteenth notes with various ornaments and slurs. There are some trills (tr) and triplets (3) indicated.

Israel is his first-born son: God, the e - tern - al God is thine, See in him thy help come down, The ex - cellence divine.

Musical notation for the fourth system, including a bass clef and a 3/4 time signature. The notation consists of a single staff with a bass clef and a 3/4 time signature. It continues the melody, featuring a mix of eighth and sixteenth notes with various ornaments and slurs. There are some trills (tr) and triplets (3) indicated.



Ain. Jesus drinks the bitter cup, The wine-press treads alone, Tears the graves and mountains up, By his ex- - piring groan.



Lo, the powers of heav'n be shakes, All nature in convulsion lies, Earth's profoundest centre quakes, The great Jehovah dies.

[The word "ALL" is added to the lines that it may agree with other Hymns.]

Air. How shall I walk my God to please, And spread con - tent and hap - pi - ness O'er all beneath my care!

Pia.

For.

A pat - - tern to my house - hold give, And as a guar - dian an - gel live, As Jesus' mes - sen - ger?

AIR.

Come, wisdom, pow'r and grace divine, Come, Jesus, in thy name to join, A happy chosen band;

Who fain would prove thy utmost will And all thy righteous laws ful - - fil, In love's benign command.

AIR.

O love divine, how sweet thou art! When shall I find my willing heart, All taken up by thee? I

thirst, I faint, I die to prove. The greatness of re- - deeming love, The love of Christ to me, The love of Christ to me.

AIR.

O tell me no more of this world's vain store, The time for such tri - fles with me now is o'er; A country I've found, where

Largo *Allegro.*

true joys abound, To dwell, To dwell, I'm determin'd on that happy ground, To dwell, To dwell, To dwell I'm determin'd on that happy ground.

Air. All ye that pass by, to Jesus draw nigh; Your ransom and peace, your surety he is,
To you is it nothing that Jesus should die? Come, see if there ever was sorrow like his.

WESLEY. 11, 12, 11, 12. [F#]

Andantino.

Air. My God, I am thine, what a comfort divine; In the heavenly Lamb, thrice happy I am;
What a blessing to know that my Jesus is mine! And my heart doth rejoice, at the sound of his name.

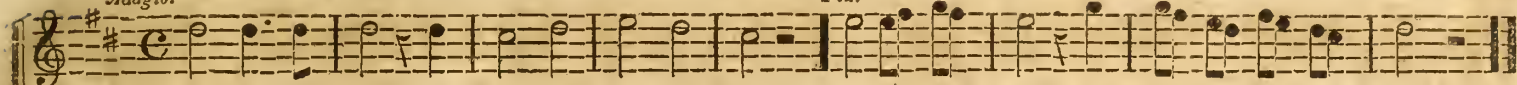
AIR.

Jesus, thou art my king, To me thy succour bring: Christ the mighty one thou art, Help, for

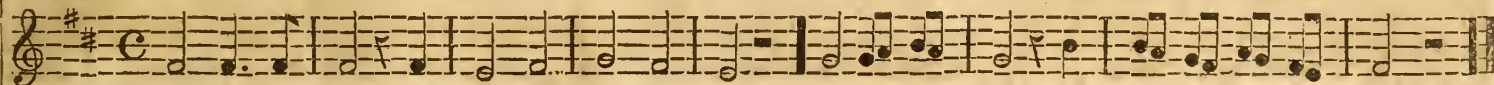
The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a 3/4 time signature. The middle staff is a piano accompaniment in treble clef with a 3/4 time signature. The bottom staff is a piano accompaniment in bass clef with a 3/4 time signature. The lyrics are written below the piano accompaniment.

all on thee is laid; This thy word, I claim it now, Send me now the promis'd aid.

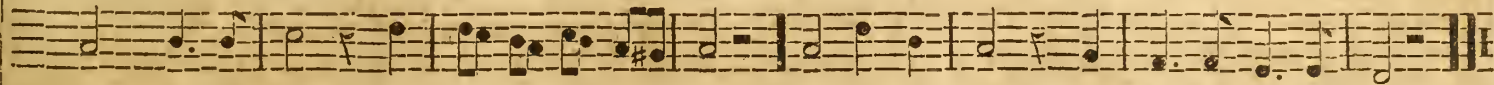
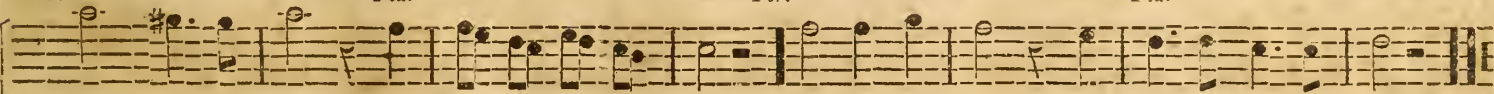
The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a 3/4 time signature. The middle staff is a piano accompaniment in treble clef with a 3/4 time signature. The bottom staff is a piano accompaniment in bass clef with a 3/4 time signature. The lyrics are written below the piano accompaniment.

*Adagio.**Pia.*

AIR.



In boundless mercy, gracious Lord, appear, Darkness dis - pel, the humble mourner cheer,

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

Vain thoughts remove, melt down this flinty heart; Cause ev'ry soul to choose the better part.



AIN. In boundless mercy, gracious Lord, appear, Darkness dispel, the humble mourner cheer, Vain thoughts remove, melt down this flinty heart; Cause ev'ry

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 music is in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The lyrics are written below the first two staves.

Loud when repeated.

soul to choose the better part. Vain thoughts remove, melt down this flinty heart; Cause ev'ry soul to choose the better part.

The second system of the musical score also consists of four staves. It continues the melody and accompaniment from the first system. The lyrics are written below the first two staves. The music concludes with a double bar line and repeat signs.

The first system of music consists of two staves. The upper staff is a treble clef with a 3/4 time signature and a key signature of one flat (B-flat). The lower staff is a bass clef with the same time signature and key signature. The music is written in a simple, homophonic style with quarter and eighth notes.

Air. Come, let us ascend, my companion and friend, To a taste of the banquet above! If thy heart be as mine, If for

The second system of music continues the melody from the first system. It features two staves: a treble clef on top and a bass clef on the bottom, both in 3/4 time with a one-flat key signature. The notation includes various note values and rests, with some notes beamed together.

The third system of music continues the piece. It consists of two staves, treble and bass clef, in 3/4 time with a one-flat key signature. The melody is supported by a simple bass line. There are some longer note values and rests in this system.

Jesus it pine, Come up into the chariot of love, Come up into the chariot of love.

The fourth and final system of music on the page. It consists of two staves, treble and bass clef, in 3/4 time with a one-flat key signature. The music concludes with a final cadence. The notation includes various note values and rests, with some notes beamed together.

AIR.

Come, away to the skies! My be - loved a - rise, And rejoice in the day thou wast born: On this festival

Pia. *For.*

day Come ex - ulting away, And with singing to Zion re - - turn! And with singing to Zi - on re - turn!

AIR.

O Jesus, my hope, for me offer'd up, Who with clamor pursued thee to Calvary's top: The blood thou hast shed for

me let it plead, And declare thou hast died in thy murderer's stead. And declare thou hast died in thy murderer's stead.

AIR. The voice of my beloved sounds, While o'er the mountain-top he bounds; He flies exulting o'er the hills, And all my soul with

transport fills: Gently doth he chide my stay, Gently doth he chide my stay, " Rise, rise, rise, rise, Rise, my love, and come away."

The first system of the musical score consists of four staves. 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 an alto clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The third staff is a treble clef with a key signature of two flats and a 3/2 time signature. The fourth staff is a bass clef with a key signature of two flats and a 3/2 time signature. The lyrics are written below the second staff.

All. The God of Abrah'm praise, Who reigns enthron'd above: Ancient of ev - er - last - ing days, And

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a 3/2 time signature. The second staff is an alto clef with a key signature of two flats and a 3/2 time signature. The third staff is a treble clef with a key signature of two flats and a 3/2 time signature. The fourth staff is a bass clef with a key signature of two flats and a 3/2 time signature. The lyrics are written below the second staff.

God of love: Je - - hovah, GREAT I AM! By earth and heav'n confess'd; I bow and bless the sacred Name! For ev - er blest.

P

AIR.

Head of the church triumphant, We joyfully adore thee; Till thou appear, thy members here, Shall sing like those in glo - ry:

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

We lift our hearts and voi - ces, With blest anticipa - tion, And cry aloud and give to God, The praise of our Salvation, The praise of our sal - vation.

Arr. Ye simple souls, that stray Far from the path of peace, That unfre- - quented way To life and happiness : How long will

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The melody begins with a treble clef and a key signature of one sharp. The lyrics are written below the vocal staves.

ye your folly love, And throng the downward road, And hate the wisdom from above, And mock the sons of God ! And mock the sons of God !

The second system of the musical score continues the piece. It also consists of four staves. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. The score concludes with a double bar line and repeat signs. There are first and second endings indicated by the numbers '1' and '2' above the final notes of the vocal line.

AIR. Roll round with the year, And never stand still till the Master appear

Come, let us anew our journey pursue, Roll round with the year, And never stand still till the Master appear,

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, 6/8 time, with a key signature of one sharp (F#). The bottom staff is a bass line in bass clef, also in 6/8 time with the same key signature. The lyrics are written below the vocal line.

His a - - dorable will let us gladly fulfil, And our talents improve, Our talents improve, By the patience of hope And the

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a bass line in bass clef, both in 6/8 time with a key signature of one sharp (F#). The lyrics are written below the vocal line.

labour of love, By the patience of hope And the labour of love, the patience of hope, And the labour of love.

This musical score consists of three staves of music. The first two staves are vocal lines, and the third is a piano accompaniment. The lyrics are written below the first two staves. The music is in a common time signature and features a mix of eighth and sixteenth notes.

DEVIZES. C. M. [F#]

Cuzens.

Con Spirito.

Pia.

For.

Arr. Behold the glories of the Lamb, Amid his Father's throne, Prepare new honors for his name, And songs before unknown, And songs before unknown.

This musical score is for a piece titled 'DEVIZES. C. M. [F#]'. It is arranged for voice and piano. The score is divided into three systems. The first system includes the tempo marking 'Con Spirito.' and dynamic markings 'Pia.' and 'For.'. The second system contains the lyrics: 'Arr. Behold the glories of the Lamb, Amid his Father's throne, Prepare new honors for his name, And songs before unknown, And songs before unknown.' The third system is the piano accompaniment. The music is in common time and features a variety of note values and rests.

Andante Affettuoso.

AIR.

God is our hope and shield, God is our hope and shield, a very present help, a very present help in trouble,

Con. Spirito.

Therefore we will not fear, therefore we will not fear, tho' the earth be moved, and tho' the hills be carried into the depths of the sea.

Tho' the waters thereof rage and' swell, and tho' the mountains shake at the tempest of the same.

Andante.

The rivers of the flood, the rivers of the flood shall make glad, shall make glad the city of our God. God is in the midst of

ANTHEM continued.

her, God is in the midst of her, therefore she shall not be re - - moved, therefore she shall not be re - - moved.

Mod.rato. *Pi.* *For.*

Hallelujah, hallelujah, hallelujah, halle - - - lu - - - jah, hallelujah, amen, hallelujah, hallelujah, a - - men.

MAGDALEN ODE. 7's. [F#]

D. Madan.

121

Air. Grateful notes of numbers bring, While Jehovah's praise we sing, Holy, holy, holy Lord, Be thy glorious name ador'd, Men on earth and saints above,

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 7/8 time and the key signature has one sharp (F#). The lyrics are written below the vocal staves.

Men on earth and saints above, Men on earth and
Sing the great Redeemer's love, Sing the great Redeemer's love, Sing the great Redeemer's love, Men on earth and saints above,

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are written below the vocal staves. The word *Forte.* is written above the second staff, and *Pia.* is written above the third staff.

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