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Section

HARMONIC COMPANION,
AND
GUIDE TO SOCIAL WORSHIP:

BEING

A CHOICE SELECTION OF TUNES,

adapted to the various Psalms and Hymns, used by the different Societies in the United States,

TOGETHER WITH THE PRINCIPLES OF MUSIC, AND EASY LESSONS FOR LEARNERS.

~~~~~  
BY ANDREW LAW.

~~~~~  
PRINTED UPON THE AUTHOR'S NEW PLAN.
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PHILADELPHIA.....PUBLISHED BY THE AUTHOR, AND DAVID HOGAN, No. 51, S. THIRD STREET.

~~~~~  
FROM THE PRESS OF THOMAS T. STILES.



DISTRICT OF PENNSYLVANIA, TO WIT:

BE IT REMEMBERED, That on the eighth day of October, in the thirty second year of the Independence of the United States of America, A. D. 1807, ANDREW LAW, of the said district, has deposited in this Office, the title of a Book, the right whereof he claims as Author, in the words following, to wit:

“ Harmonic Companion, and Guide to Social Worship: being a choice Selection of Tunes, adapted to the various Psalms and Hymns, used by the different Societies in the United States; together with the Principles of Music, and easy Lessons for Learners. BY ANDREW LAW.” Printed upon the Author's New Plan.

In conformity to the act of the Congress of the United States, intituled, “ An act for the encouragement of learning, by securing copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the times therein mentioned:” And to the Act, entitled “ An Act supplementary to an Act, entitled, “ An Act for the encouragement of Learning, by securing 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.

D. CALDWELL, CLERK

OF THE DISTRICT OF PENNSYLVANIA.

DEDICATION.

THE MINISTERS OF THE GOSPEL, AND THE SINGING MASTERS, CLERKS AND CHORISTERS
THROUGHOUT THE UNITED STATES.

GENTLEMEN.

THE following work is addressed to you. It claims your candid and thorough perusal. It exhibits an introductory Treatise and an Elementary Scale, possessing, it is believed, improvements of real and permanent worth; and it also presents specimens of that chaste and sober, that sublime and solemn Psalmody, which the friends of religion and virtue, as well as the friends of sacred song, would rejoice to see more generally improved in worshipping assemblies.

It will not, perhaps, have escaped the observation of any one of you, that very much of the music in vogue is worthless indeed. Hence the man of piety and principle, of taste and discernment in music, and hence, indeed, all who entertain a sense of decency and decorum in devotion, are oftentimes offended with that lifeless and insipid, or frivolous and frolicsome succession and combination of sounds, so frequently introduced into churches, where all should be serious, animated and devout; and hence the dignity and the ever varying vigor of Handel, of Madan, and of others, alike meritorious, are, in a great measure, supplanted by the pitiful productions of numerous composers, whom it would be doing too much honor to name. Let any one acquainted with the sublime and beautiful compositions of the great Masters of Music, but look round within the circle of his own acquaintance, and he will find abundant reason for these remarks.

4
The evil is obvious. Much of the predominating Psalmody of this country is more like song singing, than li solemn praise. It rests with you, Gentlemen, to apply the remedy. The work of reformation is arduous, but r impracticable, and the more difficult the task, the more praise worthy the accomplishment.

I will further add, that there are no description of citizens in the community, who have it in their power do half as much, as you, towards correcting and perfecting the taste in music, and towards giving to devotio praise its due effect upon our lives and conversation.

The cause of religion and virtue has therefore a claim upon your exertions. What remains then, but t every one who is convinced of the want, begin the work? Individual exertions, rendered unexceptionable, beco universal, and the business is ended.

That you may criticise with the keenness and candor of real masters of music, and correct with the courage conduct of irresistible reformers, is all that the fondest friends of sacred music would ask or wish; and if the lowing Book be found but an individual's mite towards promoting so noble an undertaking, as that of improv the religious praise of a rising Empire, it will never become a subject of regret to one, who has devoted greater part of his life to the cultivation of Psalmody, and who is,

With all proper Respects,

THE AUTHOR.

PREFACE.

IN compiling the following work, or the Harmonic Companion, I have endeavoured to compose an elementary system which might open, or, at least, an improved pathway to the practice of music. I could not be at a loss in supposing, that such an acquisition would be very acceptable to all classes of singers, and especially to those on whom the business of teaching devolves, as well as to all learners, during the first stages of their progress. To encompass my object, I have withheld no improvements, which patient industry, aided by more than twenty years experience in studying and teaching vocal music, could bestow; and I flatter myself, that the friends of Psalmody will find my Harmonic Companion, an easier, and more eligible Book for beginners, than any one that has heretofore appeared. The Introductory Treatise immediately following, a number of the most important things relating to vocal music, are concisely explained, and clearly enforced.

It is the Scale of Rules with which the labor, the actual task of the learner, more immediately commences. To render this task as easy as possible, neither time nor attention have been spared. As the readiest way to effect the purpose proposed, appeal has been uniformly made to the reason and nature of my subject, as presented in theory and practice. For the scale which follows, is not the offspring of a short and hasty attention to theory alone. On the contrary, it forms the result of those gradual improvements produced by repeated reflection and repeated trials in the school of experience. European Gamuts in the mean while have not been overlooked. On the other hand, I have ever regarded them with care and deference; but at the same time, without thinking myself obliged to be implicitly guided by them, merely, because they were already in use. For a thousand things are in use, which ought not to be copied. Hence, wherever I have discovered, that a different plan might be made for the better, I have not scrupled to introduce them.

Music is not, at present, printed upon this Plan, and according to the Rules of this Scale; but all music might be thus printed, and by every means, be improved in point of simplicity. In regard to the music which is contained in the Harmonic Companion, the rules which are thrown out of this system, are not wanted; and as to any other music, it may, in all cases, be rendered more simple, by transcribing it into the Plan of this Scale. If any one should, however, choose to consult other music, as it stands, he will find the necessary directions with it. It will then be soon enough for him to attend to the rules for that purpose, when he actually finds, that he shall want them. His attending to them at such after period, will rather be an alleviation to him, than otherwise; for he will then, probably, have fewer things to distract and divide his mind, than at his first setting out. At any rate, his attending to them, later, or by themselves, can be no additional burthen to him; for whatever is thrown out of this system, is knit into the body of common systems; and by directing to them, he only advert to some old rules, which, if music were printed as it might be, would be utterly useless.

This Book exhibits a plan and method which are different from any that have yet appeared.

The principal objects of this plan and of this method, are to lessen the burden of the learner; to facilitate the performance, or practice of Music; and to promote a general improvement in the praises of our God and Redeemer.

Three of the musical characters are made more simple by rejecting the long stroke of the crotchet, which is one half of the character; this means the parts of the quaver are diminished one third; and those of the semi-quaver one fourth. The cliffs, F and G, and the rest, R, being characters used as letters, are familiar to every one; these are used instead of those which are unknown, till learned as musical characters. The four kinds of characters denote the four singing syllables; and the learner will immediately name the notes with great facility, and will read them with equal ease in every part, and in all the different changes of the keys. But these are not the greatest advantages derived from the plan, and the method of teaching by these characters.

Music, printed without the lines, is more simple than it can be on lines and spaces; because the lines and spaces increase the number of the parts which compose the characters, and render them more indistinct, and more difficult to be retained in the memory. This plan assists, both the learner and the performer, in ascertaining the true sounds of the notes in instances where the old method cannot afford aid for that purpose.

The music is taught in this method by the degrees of the keys, and the common chord taken upon the key note, or first degree of the key. Lessons of these are given in the Scale of Rules.

There are only two keys in music, the sharp, or major key; and the flat, or minor key. There are also only two common chords taken upon the key note, or first degree of the key; one for the sharp key, and one for the flat key, and these chords differ only in the third degree, which is half a tone higher in the sharp, than in the flat key.

These keys and common chords have their particular characters for each degree, which are fixed invariably; and when ever the letters are shifted, from one letter to another, the characters and the common chord are shifted with the key; and retain, from the key note, the same order of characters, of names, and of arrangement of tones, and semitones. Hence, this method marks, with certainty, the intervals, or distances of sounds. The places of the tones and semitones, the major and minor seconds, thirds and fourths, are always in view. The semitone is between the diamond and the square, and the quarter of a diamond and the square. Hence, when any two notes are placed at the distance of a second, a third, or a fourth, it will instantly appear from the sight of the characters, whether the interval be the major, or the minor second, third, or fourth. This is an advantage which the old method can never possess; for it cannot be known from the common notes upon the lines and spaces whether these intervals be major, or minor; only by referring back to the cliffs; but in this method it is visible in every but

e diamond note is never double in the same octave. It is fixed between the two keys, and is the seventh degree of sharp key, and the d degree of the flat key. The quarter of a diamond and the square which immediately succeed each other in ascending, or in descending, the third and fourth degrees of the sharp key, and the fifth and six degrees of the flat key. And, from this view of the method, it is not difficult to ascertain the degrees of the keys ; for if any one degree be found, all the others will follow of course. The last note of the bass is always the square in the sharp key, and the quarter of a diamond in the flat key. Therefore by looking at the last note of the line and then at a few bars of a tune, either the diamond, or the quarter of a diamond and the square, together, will appear, by which the first degree, or the third and fourth of the sharp key will be known ; and the second degree, or the fifth and sixth of the flat key. The similarity of the characters, of the names of the notes, and of the order of the tones and semitones, in every part of the music, and in the different changes of the keys, render the business of the learner very simple and easy ; and will greatly diminish the expenses of tuition and the consumption of time necessarily employed in learning the Art. By this method children will soon learn to read music as easily as they read other books. And those who practise upon this method will find the burden of the performance greatly alleviated, and be able to sing any part that is within the compass of their voices.

In this view of the subject, is it not rational to suppose, that great advantages may be derived from the introduction of this plan ? Upon this plan and method the knowledge of the Art will be easily obtained ; and music will be read in a short time with great facility. The consequence of this will be, that the cultivation of the Art will become more general ; and the practice of it will be rendered more pleasant and entertaining.

NOTES.

THE tunes, Gath, Lebanon, Miletus, Transport, and Gloucester, may be sung as long metres, or as the metre of six lines, all the same. The tune Leoni may be sung as a short metre, by dividing each of the two middle notes of every fourth line, into two notes ; or into two minims, or into a dotted minim and crotchet. Cadiz may be sung to the metre of Amsterdam, by adding a slur to the two notes of the sixth line.

The first part of the Funeral Piece is to be sung in the three verses which are set to it, before the other part is sung. Verses which require the repetition of some words, will, in some instances, require a different repetition ; as in Hotham, the second verse, " With the shadow ;" this may be done by throwing out the slur.

Verses with a Chorus ; the chorus may be sung after every verse, after the last verse only, or omitted entirely.

In those parts of tunes, over which the word Unisons is placed, all sing the same part.

The first part of Amsterdam is repeated in the third and fourth lines of each verse.

TONING AND TUNING THE VOICE.

GOOD tones, in proper tune, are indispensibly requisite in order to good music. One of the first and most important objects of Instructor, should therefore be, to modulate the tones, or sounds of each voice, so as to render them agreeable; and where different voices join together, with a design of producing harmony, they should all take the same pitch and move in perfect tune. The tones of the human voice, in order to be agreeable, must be open, smooth and flexible; and, to be in tune, each voice must accord with the others.

ARTICULATION AND PRONUNCIATION.

Words and Syllables, as far as music will admit, ought to be articulated and pronounced according to the true standard of conversation. But in aiming at this point, care must be taken, not to injure the sounds of the music. Syllables must be articulated at their beginning or ending, or at both, according as they are begun or ended with vowels or consonants; and in dwelling upon a syllable between its beginning and end, the voice must open, swell and expand. And in this way, agreeable sounds may be preserved; whereas, without such opening of the voice, flat and disagreeable sounds will frequently ensue.

In practising vocal music by note, the syllables, *mi*, *faw*, *sol*, *law*, are used, as the vehicles of sound. These, properly pronounced, are admirably calculated for the purpose to which they are appropriated. They assist in forming the organs of speech, into positions proper for making the tones open, soft and smooth. Their true pronunciation is easy, the *i*, in *mi*, has its short sound, as in divinity; the *sol*, has its long sound, as in sold; and the *faw* and *law* are pronounced as written.

THE PARTS.

The Bass is properly considered as the ground work, or foundation. Correct Composers of modern date, for the most part, make the Treble, as the leading part, or air; and this appears most agreeable to the principles of harmony, which incline to ascribe the Melody, or song to the treble; while the tenor and counter, or second treble, come in to fill up and perfect the harmony. Where a song consists of four parts, that which is written lowest is Bass; the next above it is the Tenor; then the Counter, or second Treble; and at the top, the Treble. REMARK. Whenever tunes are performed only in two parts, they should be sung in the Bass and the air, or principal melody; and in such cases, they may be sung either by Tenor or Treble voices, or by both of them united.

THE CLIFFS.

I have used only two cliffs; the F, or Bass cliff, and the C, or treble cliff, which answers alike for Treble, Counter and Tenor. The Counter is transposed to the octave, or eighth below. The notes being thus transposed, they are sung in the Treble voice.

SHARPS AND FLATS.

In every octave, or regular succession of eight notes, ascending or descending, there are five whole tones, and two half or semitones. In their natural order, the semitones are fixed between B and C, and E and F. Between *mi* and *faw*, and *law* and *faw*. For the sake of variety, it becomes necessary to shift the order of the semitones. This is done by flats and sharps. The first sharp is placed on the second on C, the third on G, and the fourth on D. The first flat is on B, the second on E, the third on A, and the fourth on D.

A greater stress of voice upon any particular part of the bar is what is called Accent. Singers in performing single common and triple time, should be careful to accent only that part of the bar, which is marked by the first beat; and in performing double common time, they should place a full accent upon that part of the bar, which is marked by the first beat, and only a half accent upon that part, which is marked by the third beat.

THE SWELL.

The swell is in one sense applicable to all music. There is something of it upon every note, or syllable that is sung. In quantity it is in degree proportioned to the length of the note, and is formed by increasing the sound to the middle of the note, and decreasing it to the close.

OF SOFT AND LOUD.

Softness and loudness are to music what light and shade are to painting. While the voice is very soft and small, the sentiments expressed, are wrapt in deep shade, and seen at a distance; but when the music increases in loudness to the extent of the human voice, the sentiments are seen hastening from the shade, and advancing into a glare of light; and when soft singing again succeeds, they again retire, and discover themselves beneath the dim and distant shades. To sing, sometimes loud, at others soft, as the sentiments require, is indeed the principal beauty of singing. By this means objects appear in the blaze of day, in the shade, or in the twilight, at the performers bidding; while to the music is added, variety and richness of expression, and oftentimes a more than double effect.

TIME.

Time in music is originally of two kinds, Common and Triple. These are distinguished from each other by the different divisions of the bar into its primary or principal parts. Whenever the bar is in the very first instance, divided into an even number of parts, the music is in Common time; but if divided into an uneven number of parts, the music is in Triple time. In Triple time, the bar is always divided into three parts, and marked by three beats. In Common time, it is sometimes, divided into four parts, and marked by four beats; but is generally into two parts only, and marked by two beats.

MODES.

The Modes depend upon the movement of the music. As long as that moves uniformly fast or slow, the mode continues the same; but if the music either quicken or slaken its movement, the mode changes. In the scale I have distinguished the Modes to the number of seven. These belong alike to each kind of time, and are known, as occasion requires, by placing the name of the mode over the music, where the movement begins.

CHARACTERS.

EXPLANATIONS.

Four kinds of characters, to wit, . The diamond is mi; the square is fa; the round is sol; and the quarter of a diamond is law.

Notes or marks of sounds.

Rests or marks of silence.

	mi	fa	sol	law
Breves				
Semibreves				
Minims				
Crotchets				
Quavers				
Semiquavers				

Breve Rest

Semibreve

Minim

Crotchet

Quaver

Proportion of the Notes.

One Breve is

Two Semibreves,

Four Minims,

Eight Crotchets,

Sixteen Quavers,

Thirty two Semiquavers.

The rests have the same proportion except the semibreve, which fills a bar in Triple time.

Brace Shows how many parts are sung together.

Cliff G Is used in Treble, Counter and Tenor.

Cliff F Is used in Bass only.

Close Shows the end of the Tune.

Slur Shows what notes are sung to one syllable.

Dot . At the right hand of a note, adds to it half its length.

Figure 3 Shows that each of the three notes is one third of a beat.

Single bar Divides the time according to the measure note.

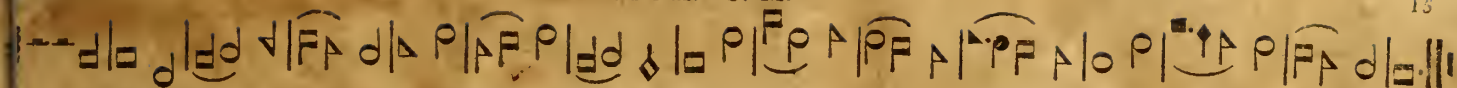
Double notes Either may be sung.

Double bar Shows when to repeat.

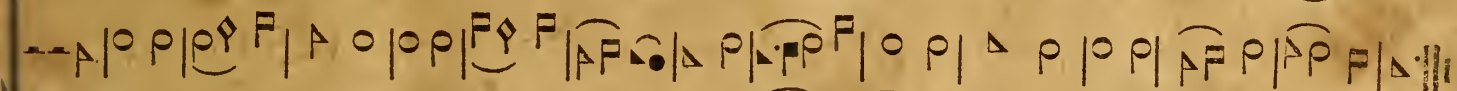
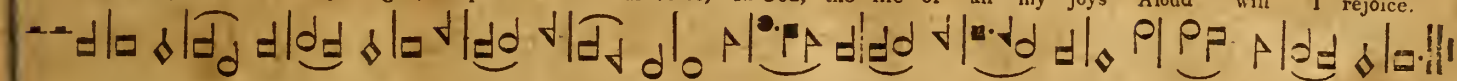
Repeat R Shows that the tune is sung again from that note to a double bar or close.

Figures 1, 2, Show that the note under 1, is sung the first time, and that under 2, the second time.

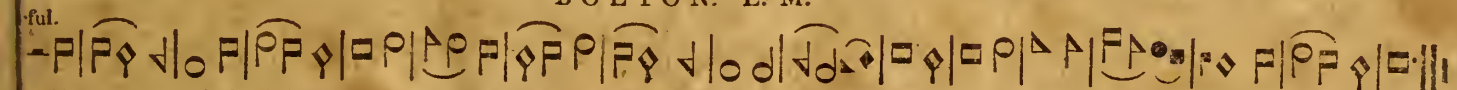
Preparative or leaning notes . These notes add nothing to the time of the bar in which they are used, for whatever time be occupied by them, so much must be taken from the notes with which they are connected.



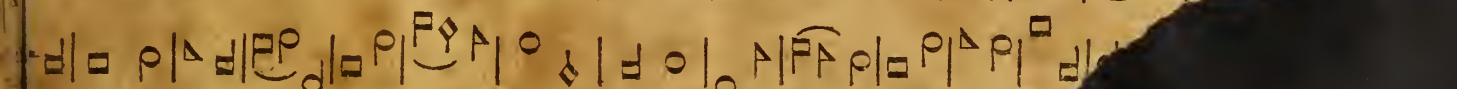
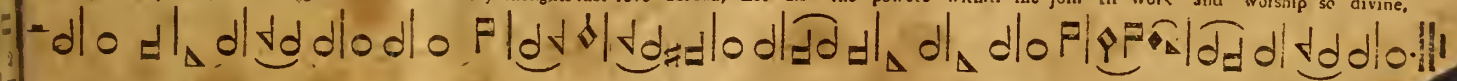
Awake my heart, arise my tongue, Prepare a tuneful voice, In God, the life of all my joys Aloud will I rejoice.



BOLTON. L. M.



Bless, O my soul, the living God; Call home thy thoughts that rove abroad, Let all the powers within me join In work and worship so divine.



Awake ye saints, to praise your king, Your sweetest passions raise ; Your pious pleasure, while you sing, Increasing with the pra

Moderate.

SUTTON. S. M.

Oh bless the Lord, my soul, Let all with - in me join, And aid my tongue to bless his name, Whose favours are divi

In every flat key, the first and fifth degrees, are the quarter of a diamond figure; the second degree, is the diamond; the third and sixth degrees, are the square; and the fourth and seventh degrees, are the round.

The diamond note is never double in the same octave. It is the second degree of the flat key. The quarter of a diamond and the square which immediately succeed each other, the square a little higher than the quarter of a diamond, are the fifth and sixth degrees of the flat key.

Flat key of A.

First degree A
 Fifth degree G
 Fourth degree F
 Third degree E
 Second degree D
 First degree C
 Second degree B
 First degree A

Common Chord, A, C, E,

Flat key of D, D, F, A.

LESSON IX.

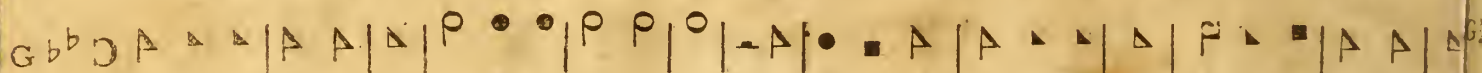
Moderate.

DUBLIN. C. M.

With earnest longings of the mind, My God, to thee I look; So pans the hunted hart to find, And taste the cool - ing brook.

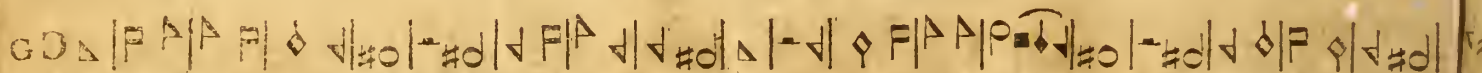


I lift my soul to God, My trust is in his name; Let not my foes that seek my blood Still triumph in my sha



Slow.

GROTON. L. M.



Deep in our hearts let us record The deeper sorrows of our Lord; Behold the rising billows roll To overwhelm his holy se



Moderate.

PUTNEY. L. M.

19

Man has a soul of vast desires, He burns within with restless fires; Tost to and fro his passions fly From van - i - ty to

Cheerful.

COVENTRY. S. M.

van - i - ty.

Lord, what a fee - - ble piece is this our mortal frame! Our life how poor a tri - fle 'tis, That scarce deserves the name!

BLOOMFIELD. S. M.

20

Cheerful.

My God per-mit my tongue This joy, to call thee mine : And let my early cries prevail, To taste thy love di-vine.

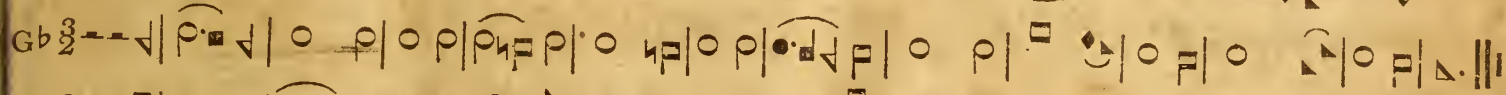
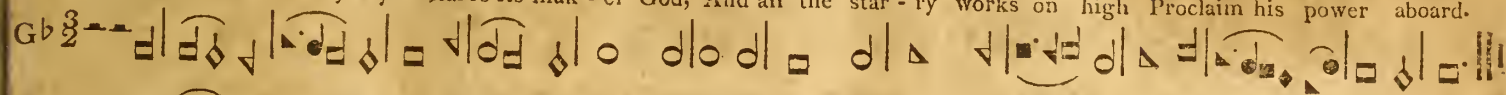
GEORGIA. C. M.

Moderatè.

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

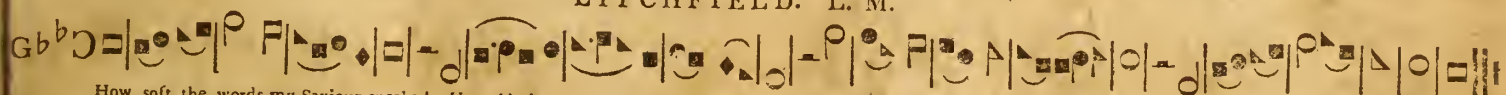


Behold the lof - ty sky declares its mak - er God, And all the star - ry works on high Proclaim his power aboard.

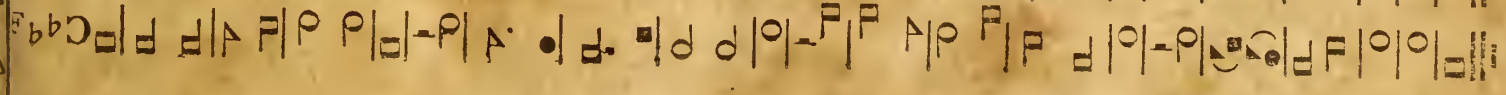
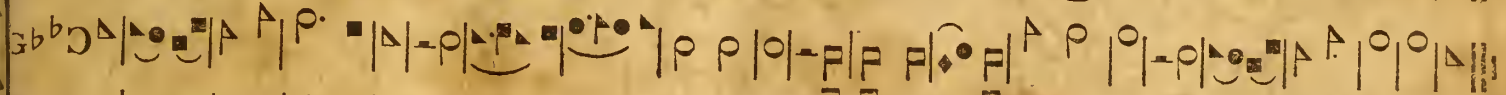


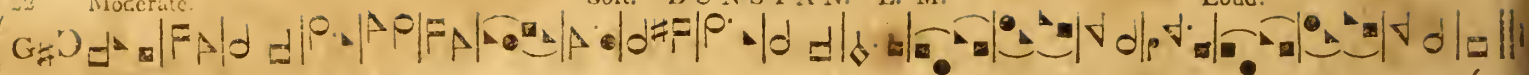
Cheerful.

LITCHFIELD. L. M.

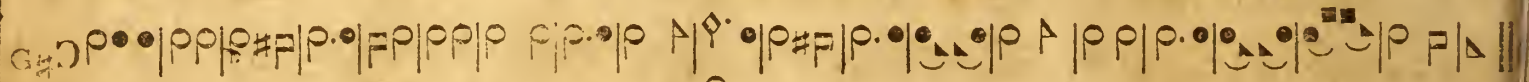


How soft the words my Saviour speaks! How kind the promises he makes! A bruised reed he never breaks Nor will he quench the smoking flax,





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. Till moons, shall wax

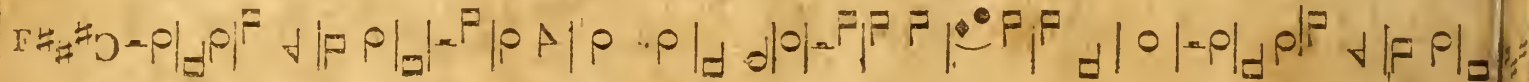
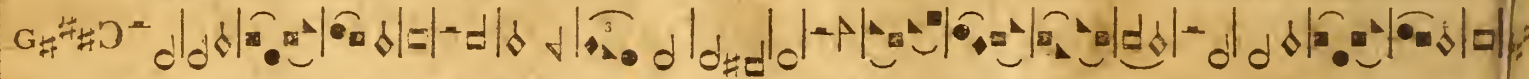


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PORTUGAL. L. M.



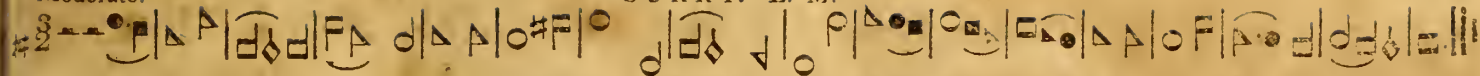
Behold the rose of Sharon here, The lily which the vallies bear; Behold the tree of life, that gives Refreshing fruit and healing leaves.



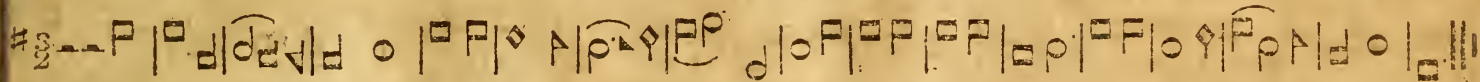
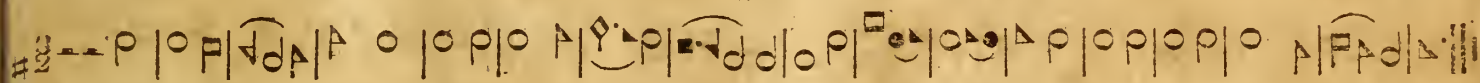
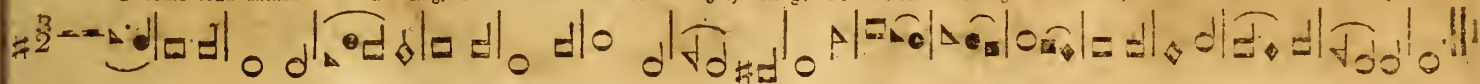
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SURRY. L. M.

23

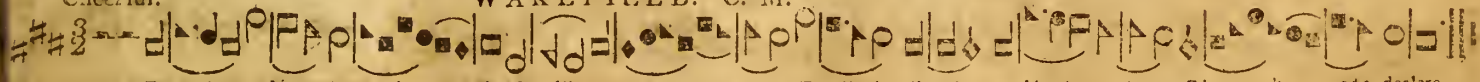


O come loud anthems let us sing, Loud thanks to our Almighty King; For we our voices high should raise, When our salvation's rock we praise.

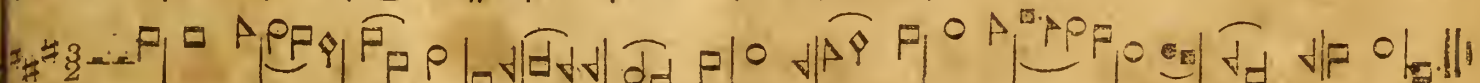
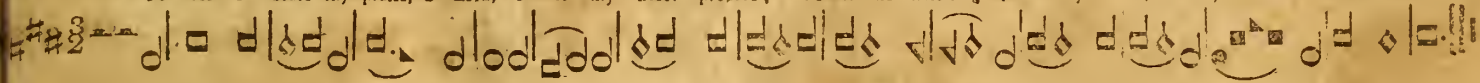


Cheerful.

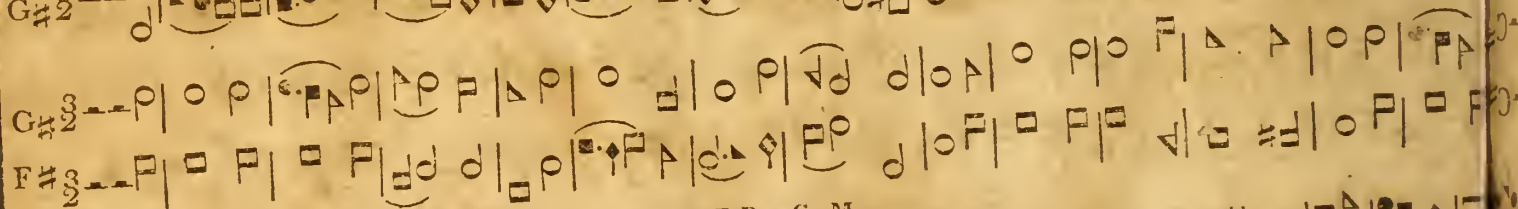
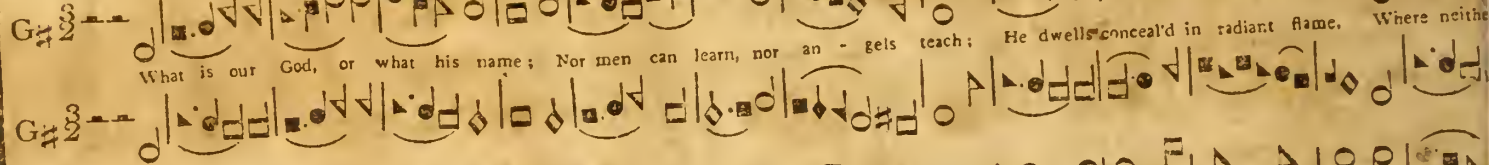
WAKEFIELD. C. M.



To cel - e - brate thy praise, O Lord, I will my heart prepare; To all the listening world thy works, Thy wondrous works declare.

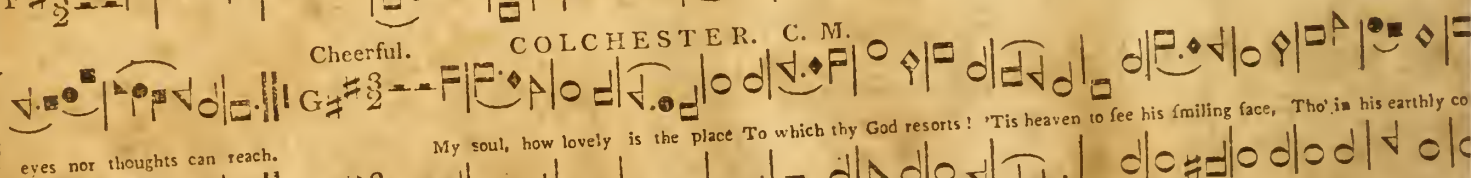


NEW LONDON. L. M.

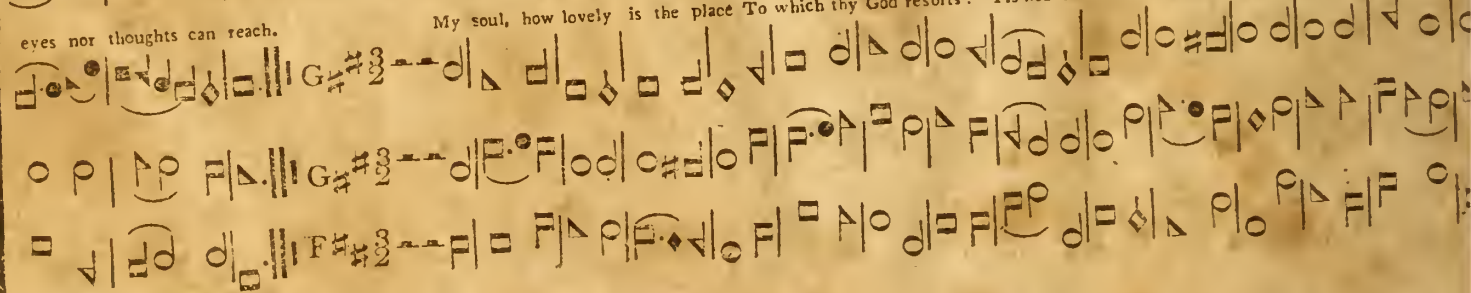


Cheerful.

COLCHESTER. C. M.



eyes nor thoughts can reach.



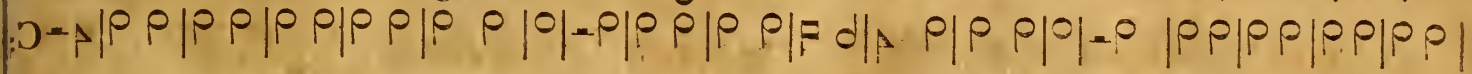
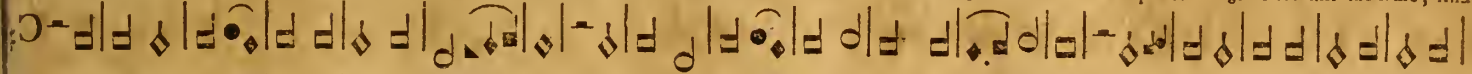
Moderate.

BETHESEDA. P. M.

25

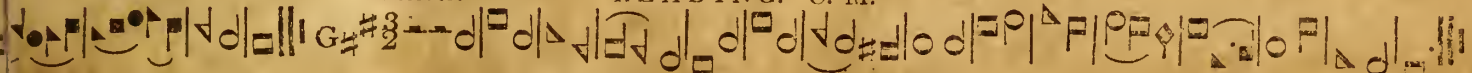


Give thanks to God most high, The un-i-ver-sal Lord! The sovereign King of kings; And be his grace ador'd. His power and grace are still the same; And



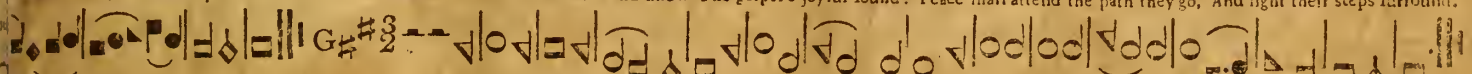
Moderate.

READING. C. M.



His name have endless praise.

Blest are the souls that hear and know The gospel's joyful sound! Peace shall attend the path they go, And light their steps surround.



D



Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thine earthly temples are! To thine abode My heart



Moderate.

GATH. L. M.

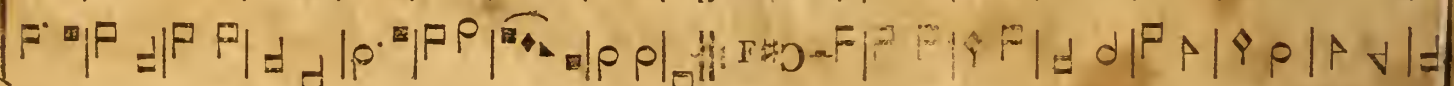
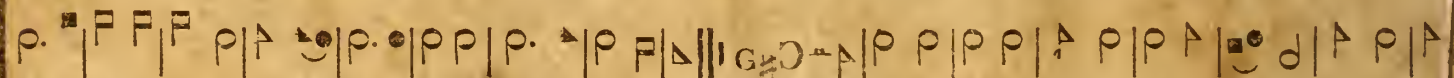
Soft.

Loud.



pires, With warm desires, To see my God, With warm desires, To see my God.

He reigns; the Lord, the Sav - iour reigns! Praise him in e - - - van - g

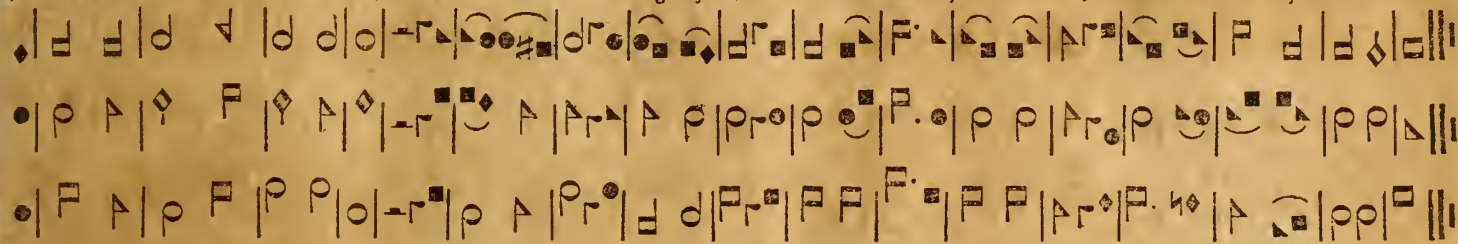


Soft.

Loud.

27

ns, Praise him in e - - van - gel - ic strains; Let the whole earth in songs rejoice, And distant islands join their voice, And dis - tant islands join their voice.

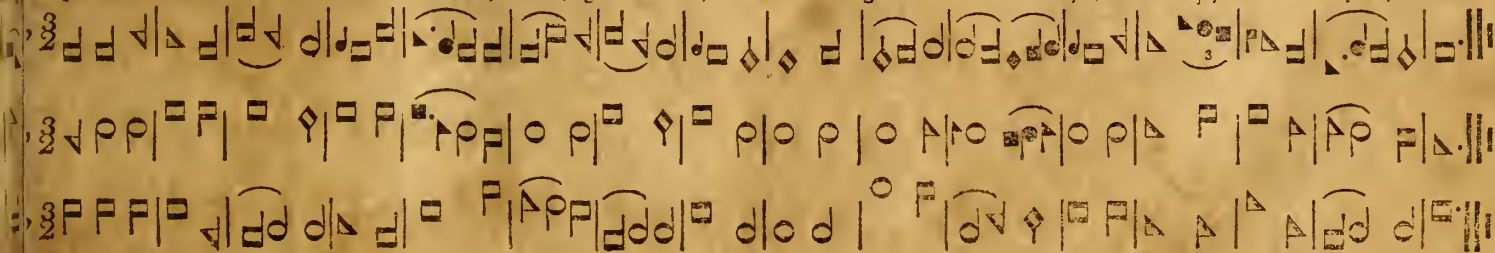


Moderate.

LEEDS.

L. M.

Jesus, thy blood and righteousness My beauty are my glorious dress, 'Midst flaming worlds in these array'd, With joy shall I lift up my head.



Sing to the Lord aloud, sing to the Lord aloud, And make a joyful noise, and make a joyful noise; God is our strength, our Saviour God:

Moderate.

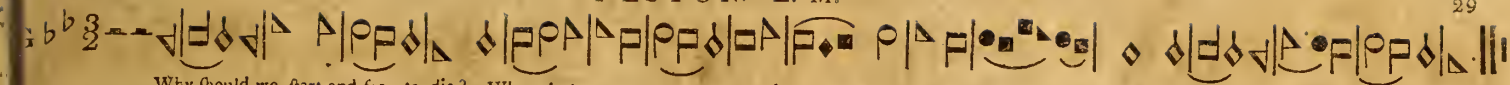
EASTON. C. M.

Israel hear his voice. That awful day will surely come, The appointed hour makes haste, When I must stand before my judge, And pass the solemn

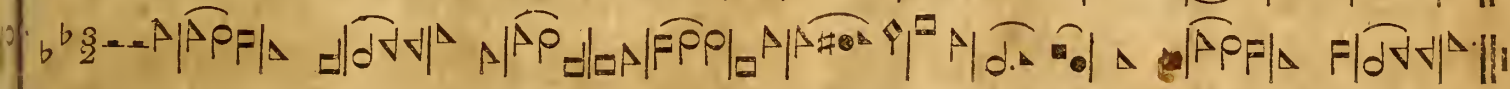
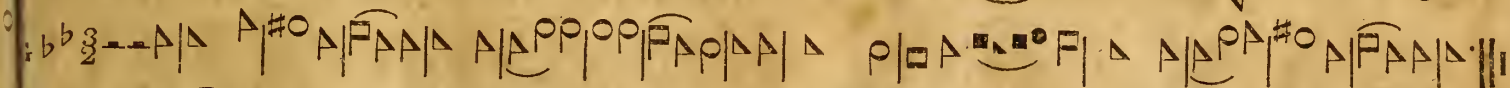
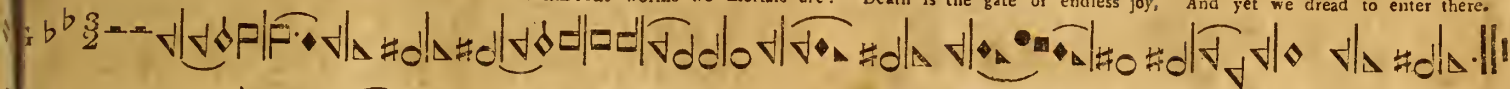
Moderate.

NESTON. L. M.

29



Why should we start and fear to die? What tim'rous worms we mortals are! Death is the gate of endless joy, And yet we dread to enter there.

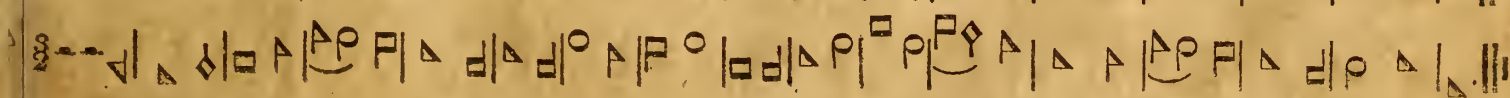
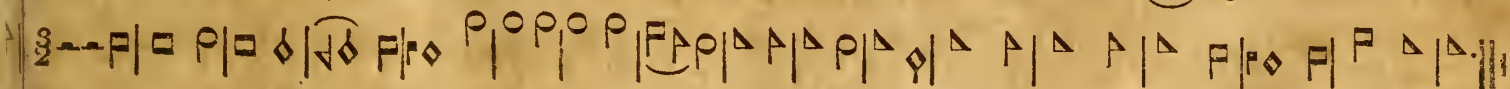
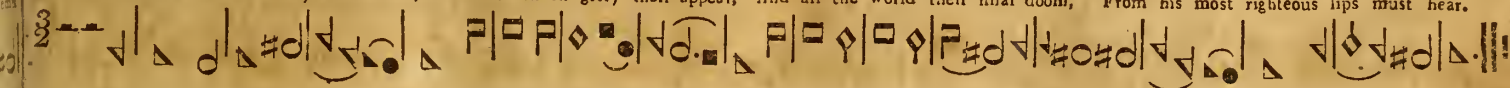


Moderate.

SCOTLAND. L. M.

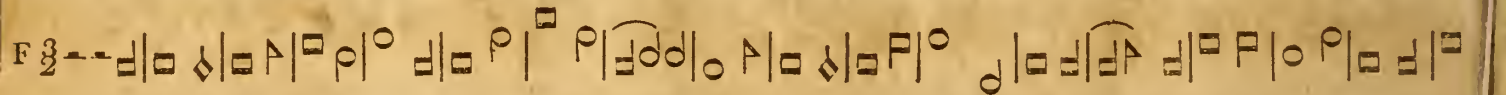
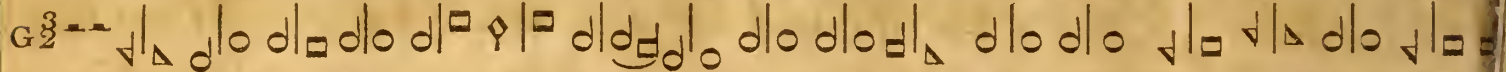


Ere long the awful day shall come, When Christ in glory shall appear, And all the world their final doom, From his most righteous lips must hear.



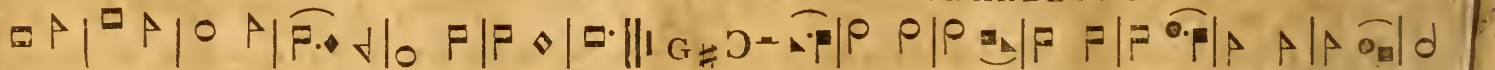


Let all the earth their voices raise, To sing the choicest psalm of praise, To sing and bless Jehovah's name; His glory let the heathen know, His wonders



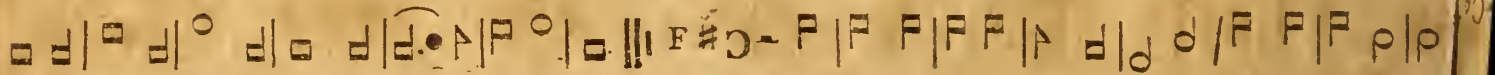
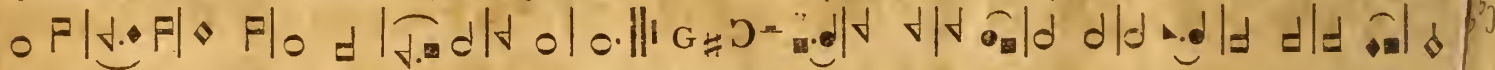
Cheerful.

CHARLESTON. P. M.



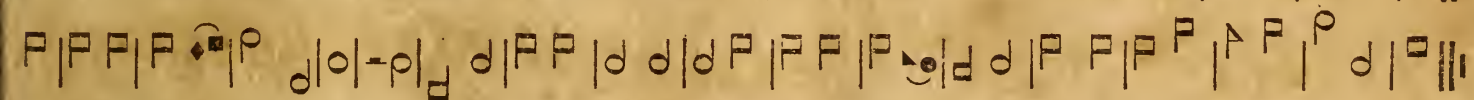
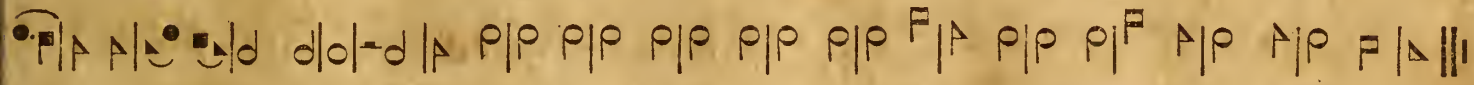
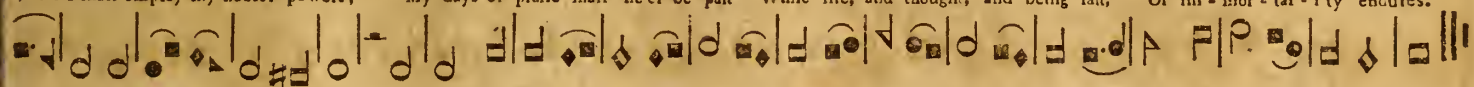
to the nations show, And all his saving works proclaim,

I'll praise my Maker with my breath; And when my voice is lost



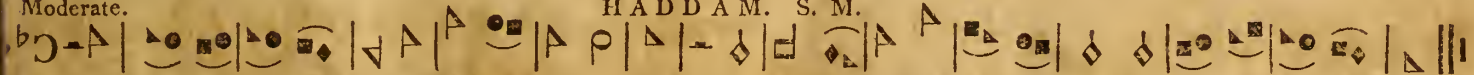


h, Praise shall employ my nobler powers; My days of praise shall ne'er be past While life, and thought, and being last, Or im-mor-tal-ity endures.

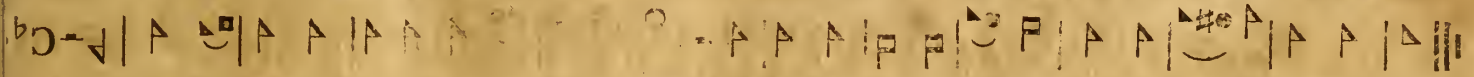
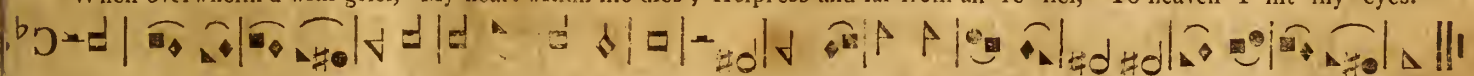


Moderate.

H A D D A M. S. M.



When overwhelm'd with grief, My heart within me dies ; Helpless and far from all re-lief, To heaven I lift my eyes.

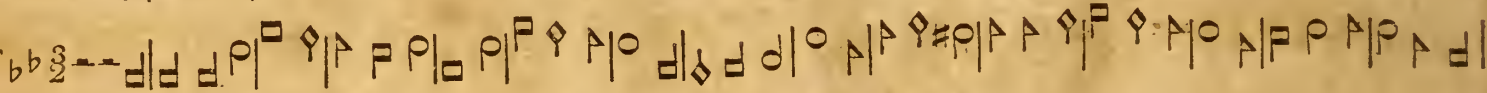
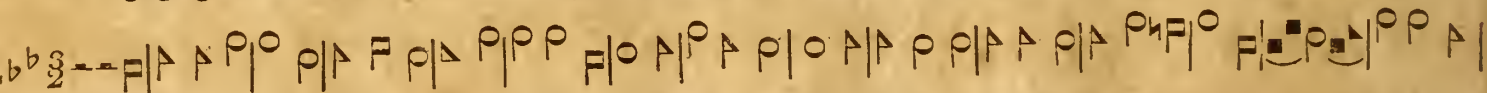
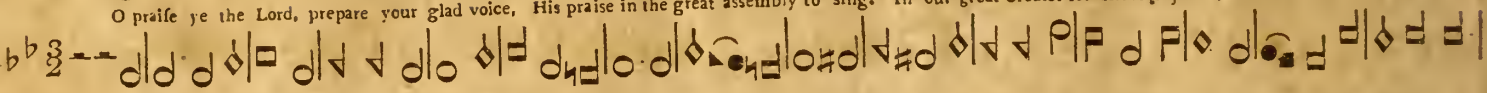


Cheerful.

HANOVER. Pec. M.

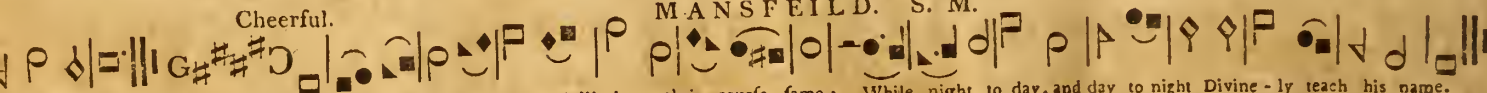


O praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing. In our great Creator let Israel rejoice; And children of Zion be

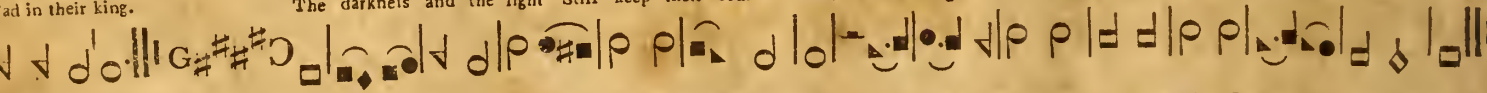


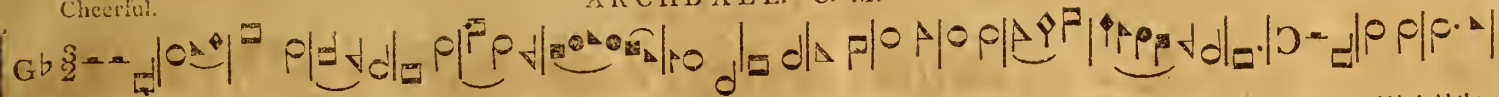
Cheerful.

MANSFIELD. S. M.

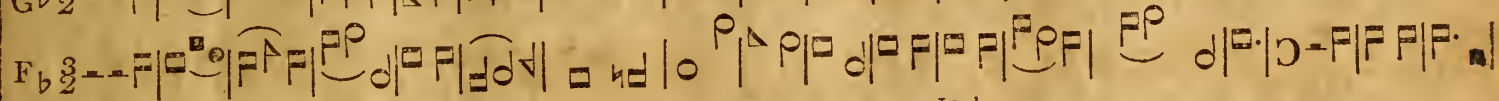
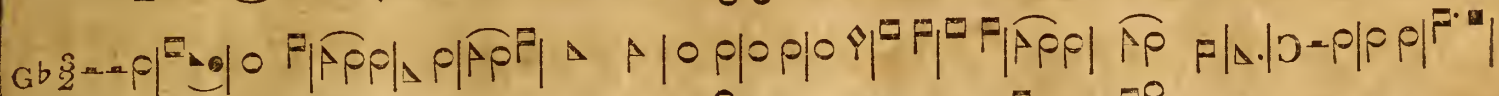
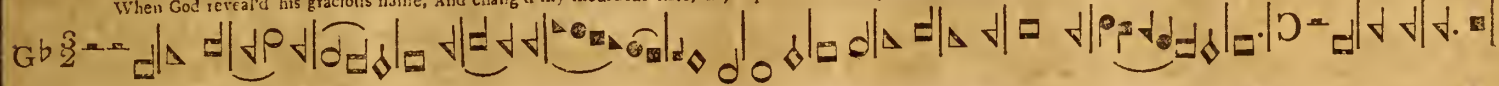


ad in their king. The darkness and the light Still keep their course same; While night to day, and day to night Divine - ly teach his name.



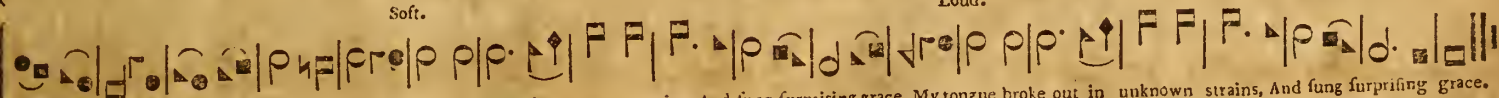


When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasant dream, The grace appear'd so great. The world beheld the

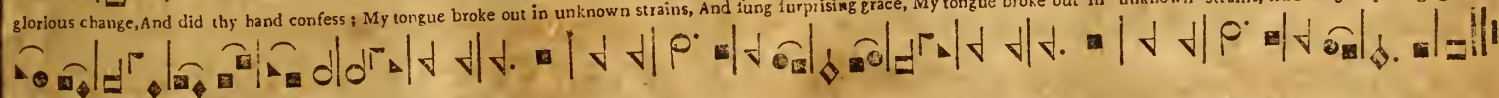


Soft.

Loud.



glorious change, And did thy hand confess; My tongue broke out in unknown strains, And sung surprising grace, My tongue broke out in unknown strains, And sung surprising grace.



E

MILTON. C. M.

Handwritten musical notation on three staves, featuring various notes, rests, and bar lines. The notation includes a key signature of one sharp (F#) and a time signature of 3/8. The first staff begins with a treble clef and a key signature change to one sharp. The second staff begins with a treble clef and a key signature change to one sharp. The third staff begins with a treble clef and a key signature change to one sharp.

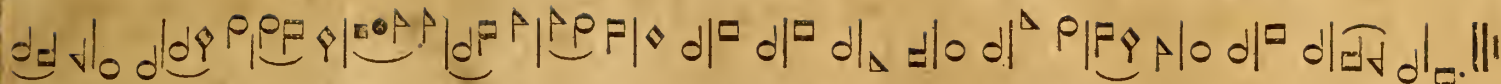
soft.

Loud.

Soft.

Loud.

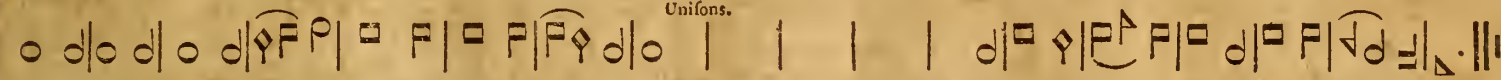
G5



to abate. High as the heavens are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.

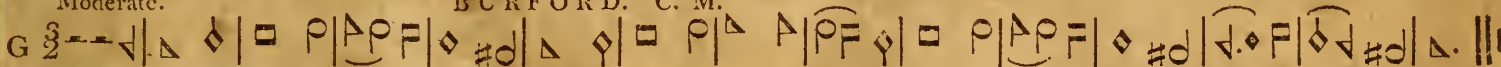


Unifons.

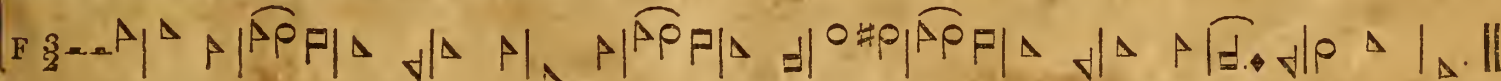
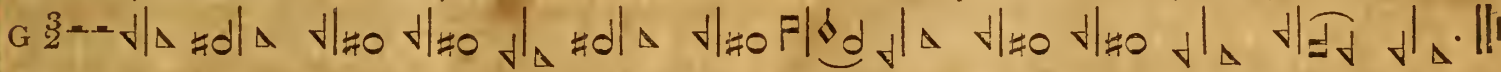


Moderate.

BURFORD. C. M.



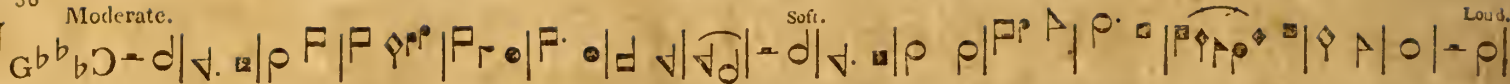
My soul come med-i-tate the day, And think how near it stands, When thou must quit this house of clay, And fly to unknown lands.



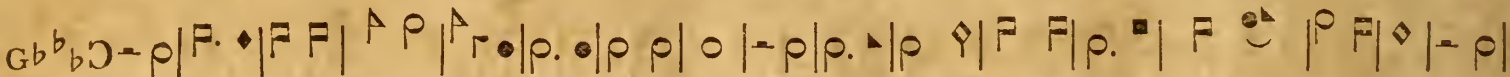
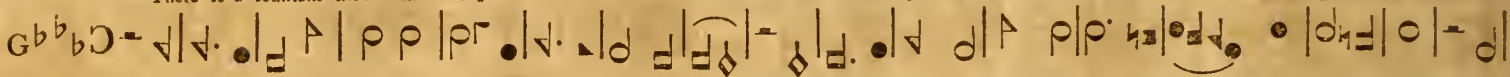
Moderate.

Soft.

Loud.

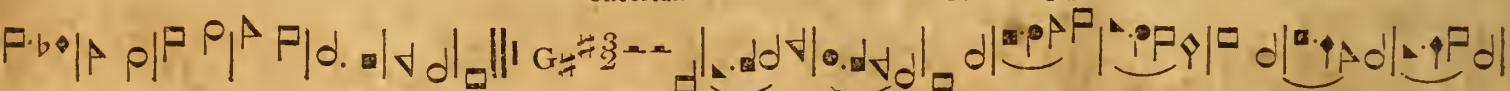


There is a fountain fill'd with blood, Drawn from Immanuel's veins, And sinners plung'd beneath that flood Lose all their guilty stains, And



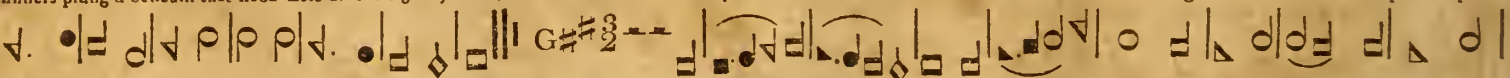
Cheerful.

CANTON. P. M.



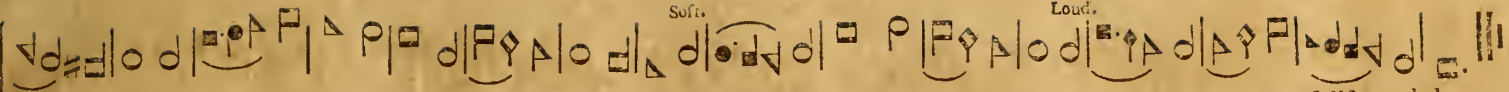
sinners plung'd beneath that flood Lose all their guilty stains,

How plea - sant 'tis to see Kindred and friends agree, Each in his pro - per,

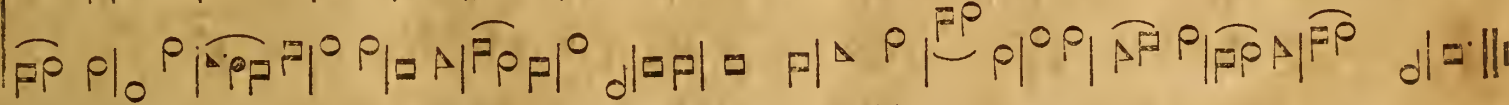
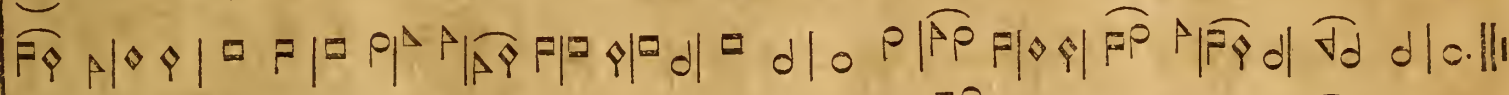
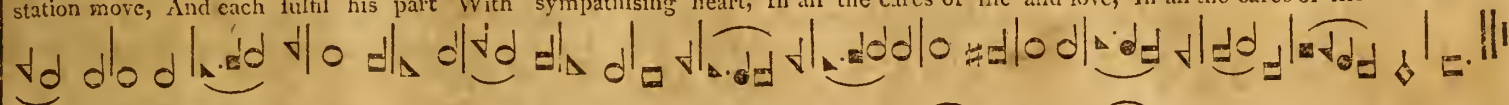


Soft.

Loud.



station move, And each fulfil his part With sympathising heart, In all the cares of life and love, In all the cares of life and love.

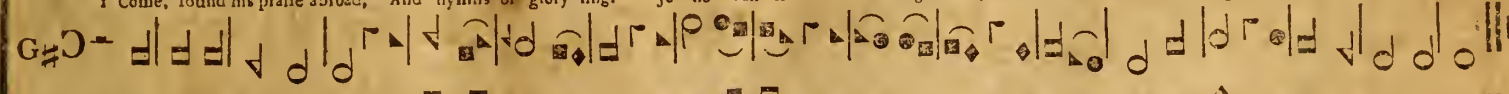


Moderate.

HAMBURGH. S. M.



1 Come, sound his praise abroad, And hymns of glory sing. Je - ho - vah is the sovereign God, The uni - ver - sal King, The uni - ver - sal King.

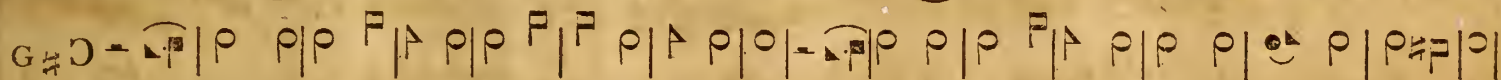
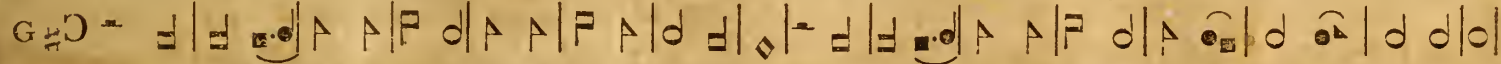
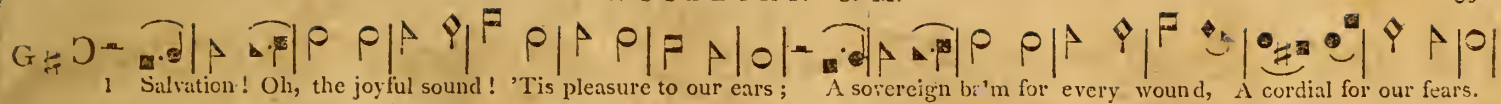


And does the kind Redeemer stoop, In such re-viv-ing strains, Dis-eas-ed sin-ners to invite And heal their heart felt pains, And

Cheerful.

WHITFIELD. S. M.

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



3. Savat'ion! Let the echo fly The spacious earth around, While all the armies of the sky Conspire to raise the sound.

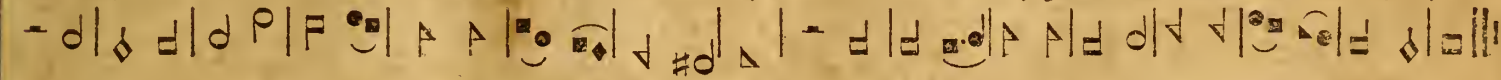


Moderate & soft.

Cheerful & loud.



2 Bury'd in sorrow, and in sin, At hell's dark door we lay; But we a - rise, by grace divine, To see a heavenly day.

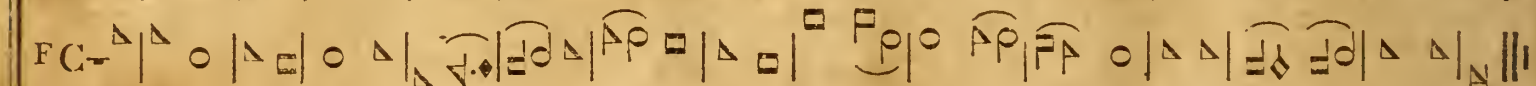
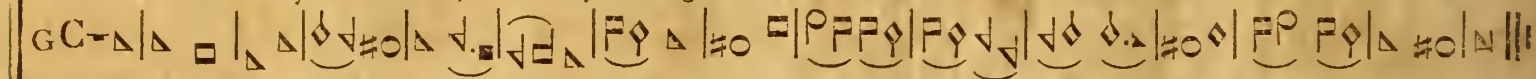


2 Bury'd in sorrow, and in sin, At hell's dark door we lay; But we a - rise, by grace divine, To see a heavenly day.





Alas ! and did my Saviour bleed, And did my Sovereign die ! Would he devote that sacred head To such a worm as I ?

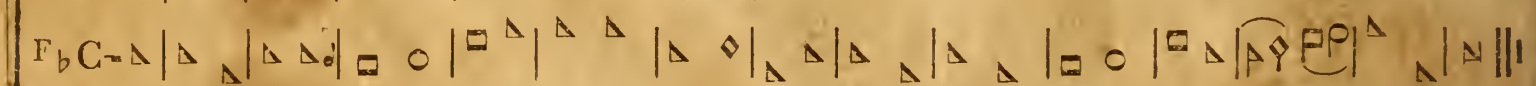
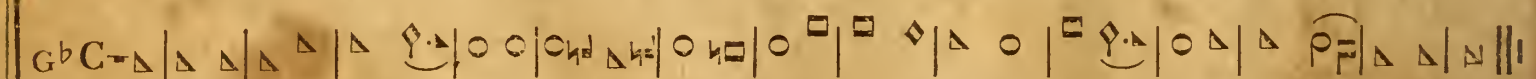
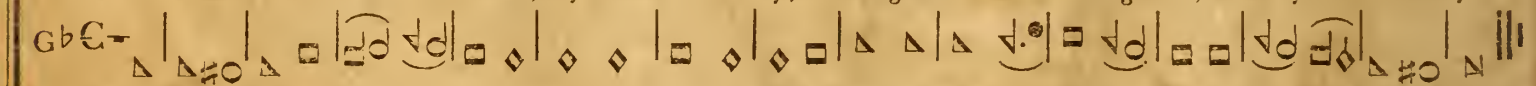


Moderate.

BANGOR. C. M.



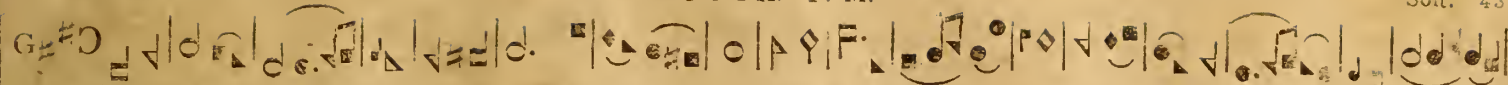
Hark ! from the the tombs a doleful sound, My ears attend the cry ; Ye living men come view the ground, Where you must shortly lie.



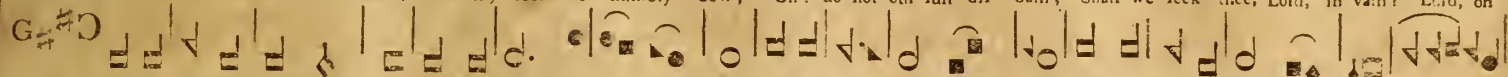
Moderate.

FALMOUTH. P. M.

Soft. 43



1. Lord, we come before thee now, At thy feet we humbly bow; Oh! do not our suit dis - dain; Shall we seek thee, Lord, in vain? Lord, on



2. In thine own appointed way, Now we seek thee, here we stay; Lord we know not how to go Till a blessing thou be - stow. Send some



3. Comfort these who weep and mourn, Let the time of joy re - turn; Those who are cast down, lift up; Make them strong in faith and hope. Grant that



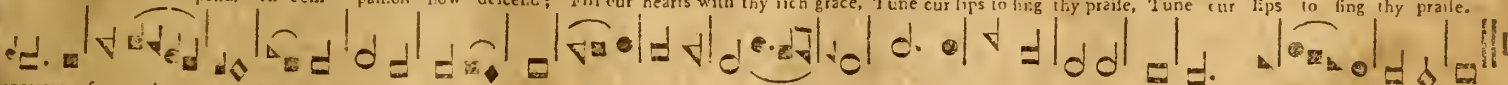
Loud.

Soft.

Loud.



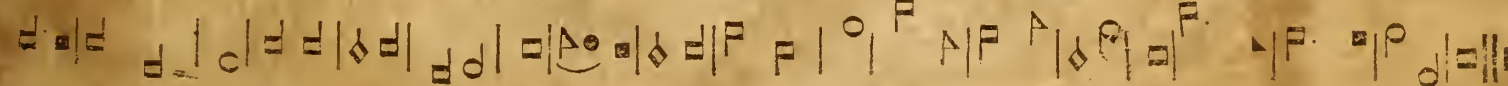
thee our souls de - pend, In com - passion now descend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise, Tune our lips to sing thy praise.



message from thy word, That may joy and peace afford; Let thy spirit now impart Full salvation to each heart, Full salvation to each heart.



those who seek, may find Thee a gracious God and kind; Heal the sick, the cap - tive free, Let us all re - joice in thee, Let us all re - joice in thee.



WASHINGTON. C. M.

Slow.

G# 4/4

1. Our souls, by love together knit, Cemented, mix in one; One hope, one heart, one mind, one voice, 'Tis heaven on earth be-

G# 4/4

2. The little cloud increases still, The heavens are big with rain: We haste to catch the teeming shower, And all its moisture

G# 4/4

3. And when thou mak'st thy jewels up, And sett'st thy starry crown; When all thy sparkling gems shall shine, Proclaim'd by thee thine

F# 4/4

Lead.

Soft.

Lead.

Soft.

Our hearts have burn'd with Jesus' spate, And glow'd with sacred fire; He stopp'd, and talk'd, and fed, and blest, And fill'd th' enlarged desire.

A rill, a stream, a torrent flows! But pour a mighty flood. Oh! sweep the nations, shake the earth; Till all proclaim Thee God.

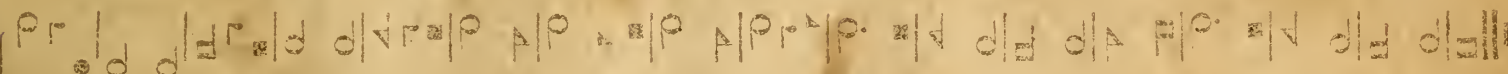
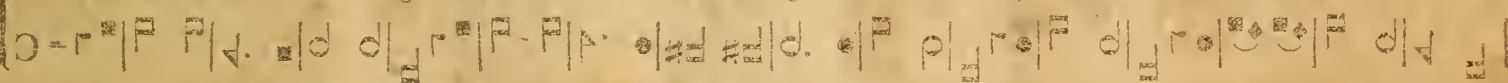
May we, — we little band of love, Be sinners sav'd by grace, From glory into glory chang'd, Behold Thee face to face!



"A Saviour!" let creation sing! "A Saviour!" let all heaven ring! He's God with us, we feel him ours, His fulness in our souls he



"A Saviour!" let creation sing! "A Saviour!" let all heaven ring! He's God with us, we feel him ours. His fulness in our souls he



pours, 'Tis almost done, 'tis almost o'er, We're joining them who're gone before, We then shall meet to part no more, We then shall meet to part no more.



pours, 'Tis almost done, 'tis almost o'er, We're joining them who're gone before, We then shall meet to part no more, We then shall meet to part no more.





1. Jesus, lover of my soul, Let me to thy bosom fly; While the near-er waters roll, While the tempest still is high. Hide me, O my



2. Other refuge have I none; Hangs my helpless soul on Thee; Leave, ah! leave me not alone, Still support and comfort me. All my trust on



3. Thee, O Christ, art all I want; More than all in thee I find; Raise the fallen, cheer the faint, Heal the sick, and lead the blind. Just and holy

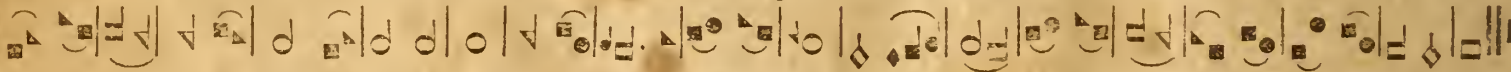


Soft.

Loud.



Sa-viour, hide, Till the storm of life is past; Safe in - to the haven guide, O re - ceive, O re - ceive, O receive my soul at last.



thee is stay'd, All my help from thee I bring; Cover my de-fence-less head With the shadow, with the shadow With the shadow of thy wings.



is thy name; I am all un-righteous-ness! Vile, and full of sin I am, Thou art full, thou art, full, Thou art full of truth and grace.





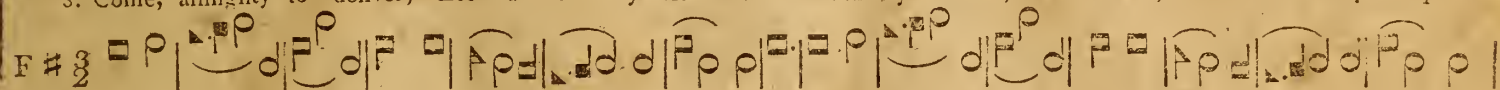
1. Love divine, all love excelling, Joy of heaven, to earth come down! Fix in us thy humble dwelling, All thy faithful mercies



2. Breathe, O breathe thy loving spirit, Into every troubled breast! Let us all in thee inherit, Let us find thy promis'd



3. Come, almighty to deliver, Let us all thy life receive! Suddenly return, and never, Never more thy temples



crown; Jesus! thou art all compassion, Pure, unbounded love thou art; Visit us with thy salvation, Enter every trembling heart!

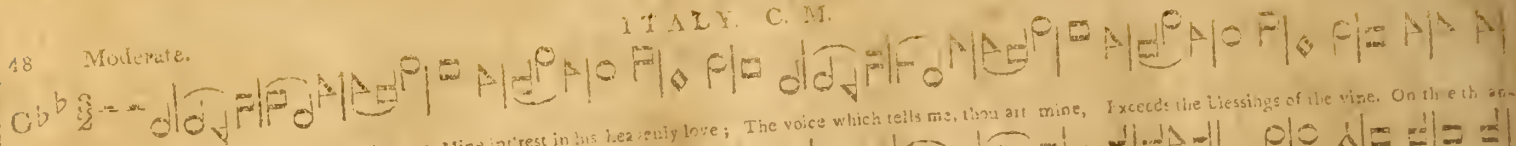


rest. Take away the love of sinning, Alpha and Om-e-ga be, End of faith as its beginning, Set our hearts at lib-er-ty.

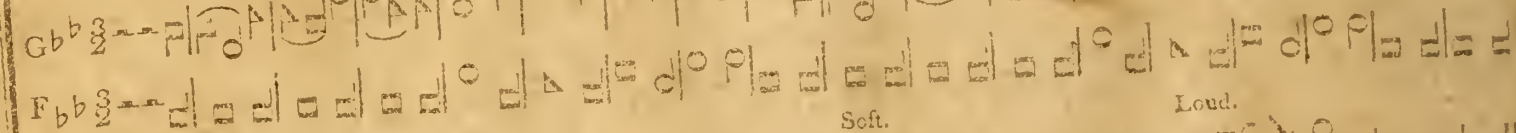
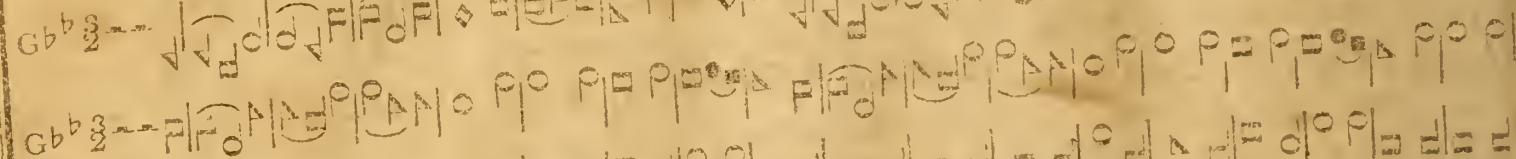
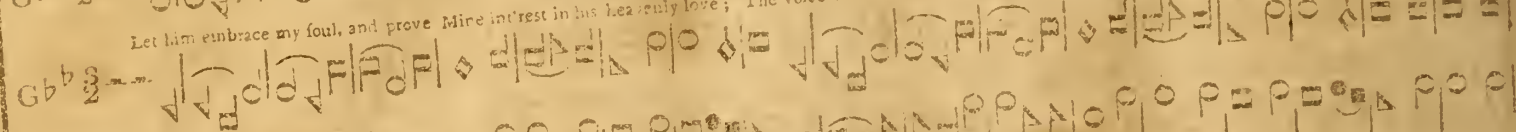


leave! Thee we would be always blessing, Serve thee as thine hosts above; Pray, and praise thee without ceasing; Glory in thy precious love.



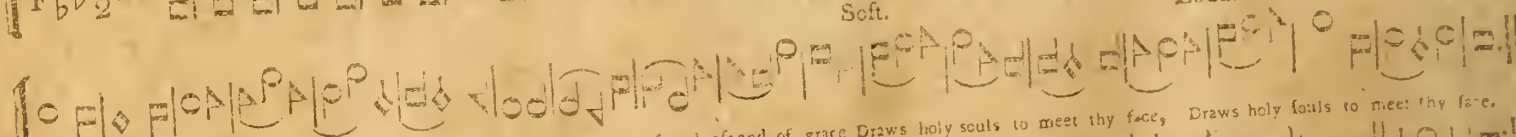


Let him embrace my soul, and prove Mine interest in his heavenly love; The voice which tells me, thou art mine, Exceeds the blessings of the vine. On the th an-

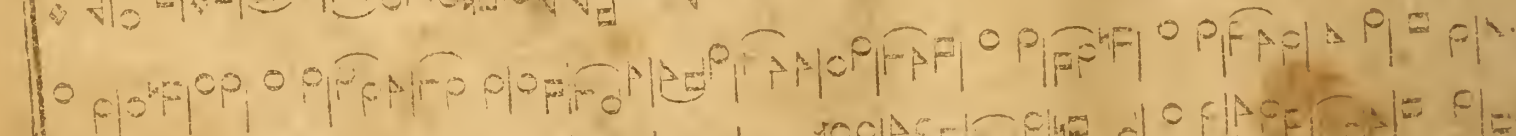
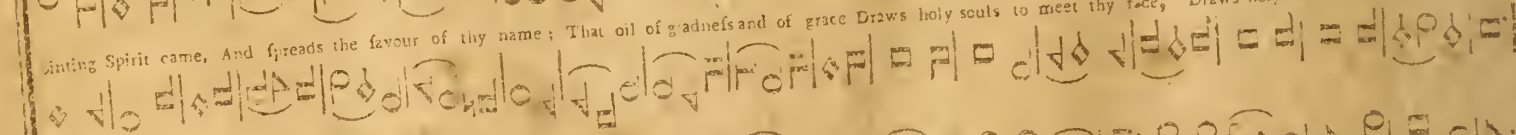


Soft.

Loud.



Anting Spirit came, And spreads the favour of thy name; That oil of gladness and of grace Draws holy souls to meet thy face, Draws holy souls to meet thy face.



Moderate. Soft.

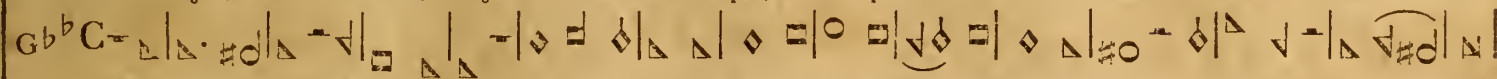
FUNERAL PIECE.

Loud. Soft.

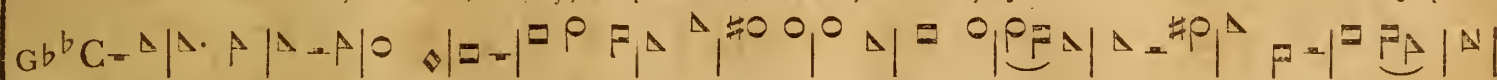
49



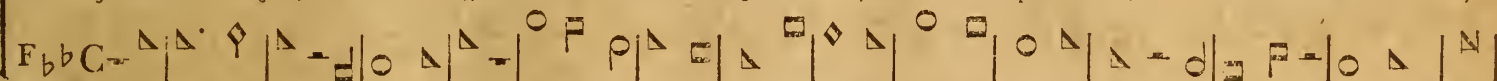
1. The righteous souls that take their flight Far from this world of pain, In God's pa - ter - nal bo - som blest For ever shall re - main.



2. To minds unwise they seem to die, All joyful hopes to cease; Yet they, secur'd by Je - sus, live In ev - er - last - ing peace.



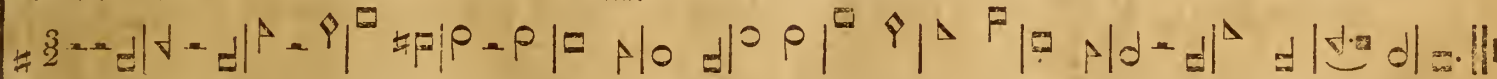
3. And at the great, the awful day, When Christ descends from high, With myriads of triumphant saints, He'll own them in the sky.



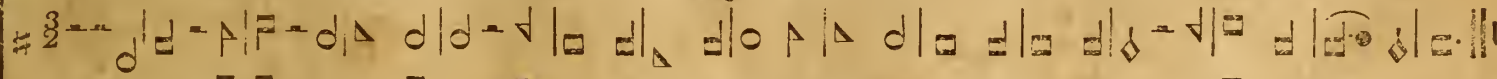
Moderate. Loud.

Diminish.

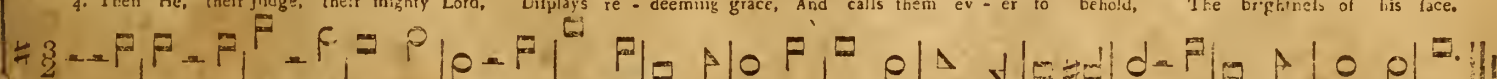
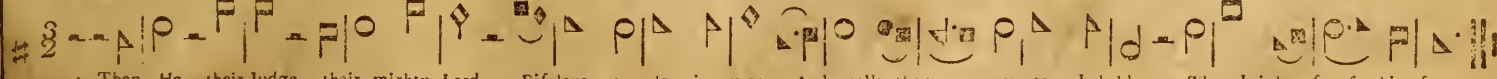
Loud.

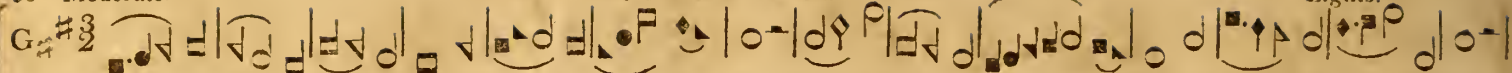


4. Then He, their Judge, their mighty Lord, Displays re - deeming grace, And calls them ev - er to behold, The brightness of his face.



4. Then He, their Judge, their mighty Lord, Displays re - deeming grace, And calls them ev - er to behold, The brightness of his face.

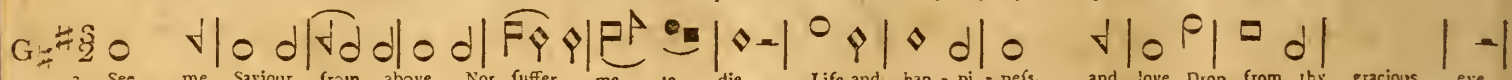




1. Je - fus, let thy pitying eye Call back a wand'ring sheep; False to thee like Pe - - ter, I would fain like Pe - ter, weep.



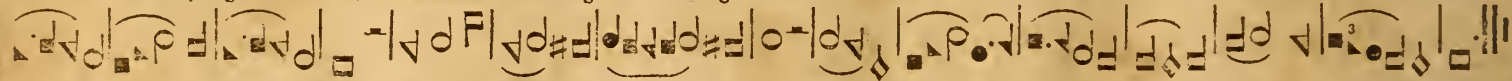
2. Sa - viour, Prince, enthron'd above, Re - pent - ance to im - part, Give me, through thy dy - ing love, The humble contrite heart.



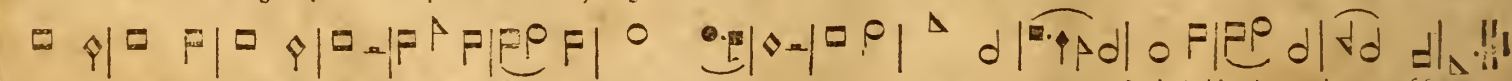
3. See me, Saviour, from above, Nor suffer me to die. Life and hap - pi - ness, and love, Drop from thy gracious eye.



Let me be by grief restor'd, On me be all long suff - 'ring shown; Turn, and look up - on me, Lord, And break my heart of stone.



Give, what I have long implor'd, A portion of thy grief unknown; Turn, and look up - on me, Lord, And break my heart of stone.



Speak the rec - on - cil - ing word, And let thy mer - cy melt me down; Turn, and look up - on me, Lord, And break my heart of stone.



Slow.

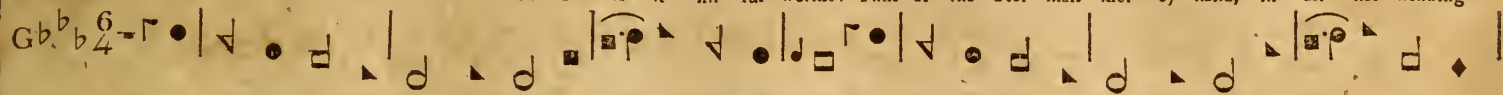
ATHENS. C. M. Soft.

Loud.

51

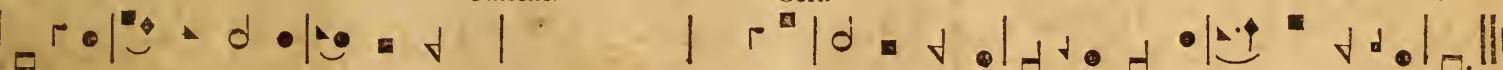


And will the Lord thus con - de - scend To vis - it sin - ful worms? Thus at the door shall mer - cy stand, in all her winning

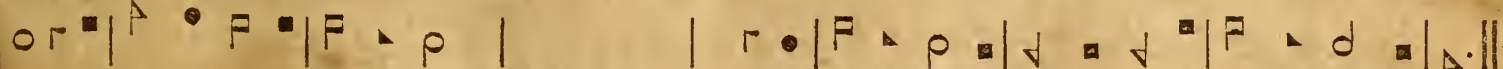
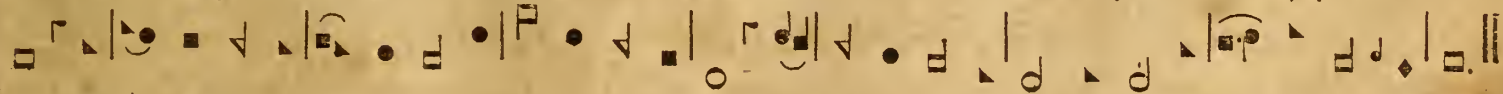


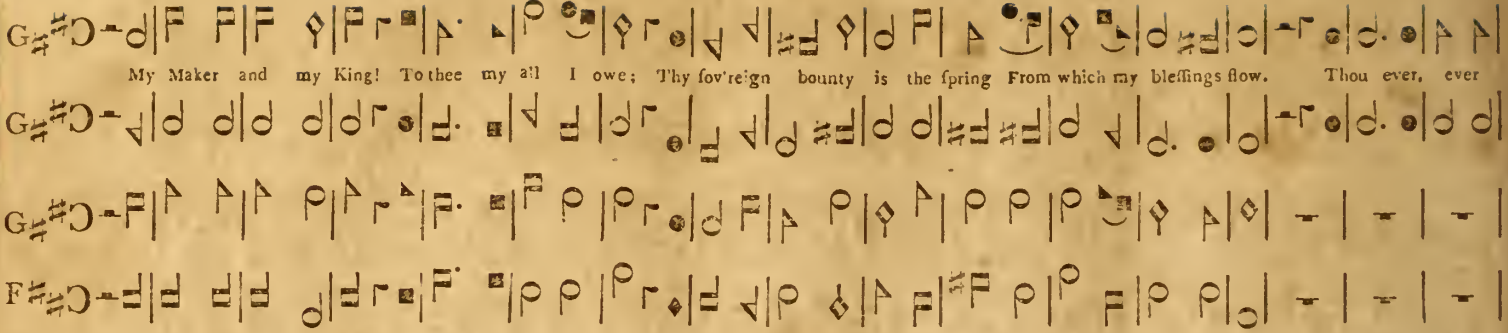
Unisons.

Soft.

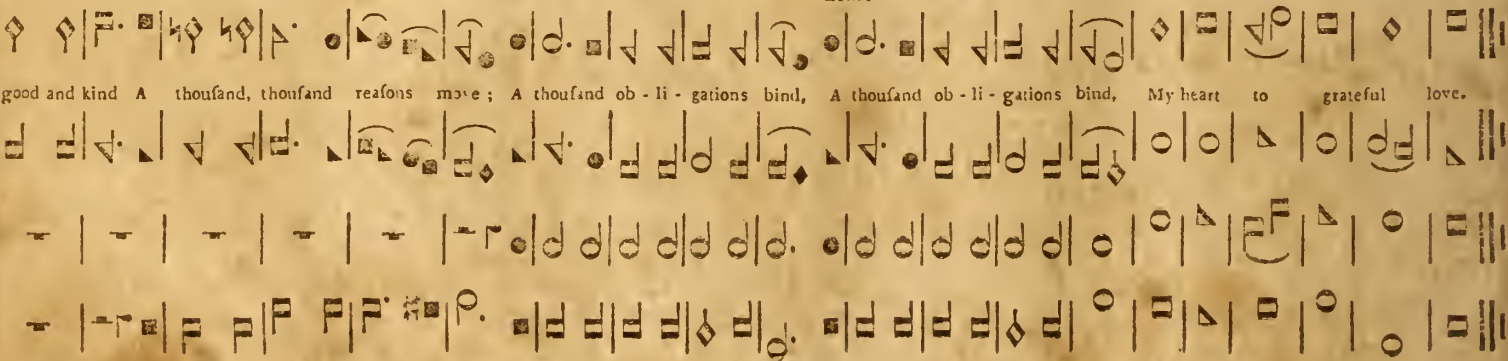


forms. Sur - priz - ing grace! and shall my heart Unmov'd and cold remain? Has this hard rock no ten - der part? Must mer - cy plead in vain?





Loud.



Moderate.

CONCORD. L. M.

53

G $\sharp$ 3/4

O God how free thy mer - cies flow, But thy re - lu - ant wrath how slow! High as the bright ex - pand - ed

G $\sharp$ 3/4

G $\sharp$ 3/4

F $\sharp$ 3/4

skies, Thy vast unbound - ed mer - cies rise, High as the bright ex - pand - ed skies, Thy vast un - bound - ed mercies rise.

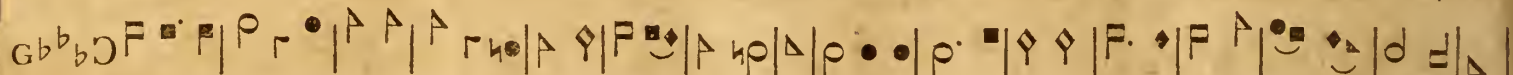
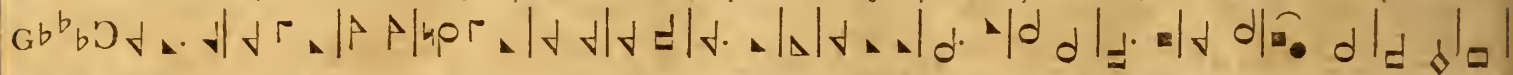
G $\sharp$ 3/4

G $\sharp$ 3/4

G $\sharp$ 3/4



1. Father of all, omniscient mind, Thy wisdom who can comprehend? Its highest point what eye can find; Or to its low - est depths descend?

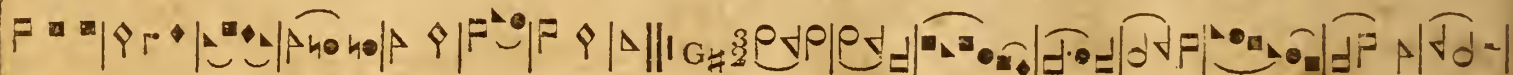


2. What cavern deep, what hill sublime, Beyond thy reach, shall I pursue? What dark recess, what distant clime, Shall hide me from thy boundless view?



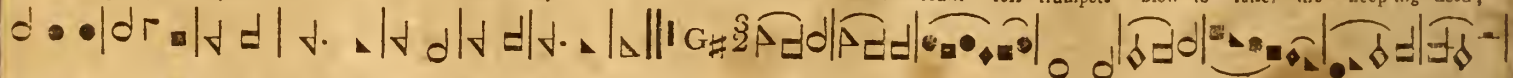
Cheerful.

WINCHESTER. Pec. M.



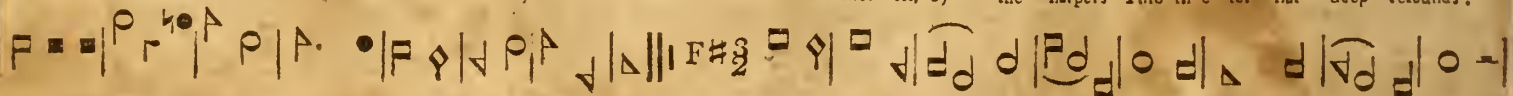
Its highest point; what eye can find; Or to its lowest depths descend?

1. Lo! He cometh! count - less trumpets blow to raise the sleep - ing dead;



What dark recess, what distant clime, Shall hide me from thy boundless view?

2. Now his mer - its, by the harpers Thro' th' e - ter - nal deep resounds;



Midst ten thousand, saints and an-gels, See, their great ex-alt-ed head! Hal-le-lu-jah, hal-le-lu-jah, Welcome, welcome Son of God.

Now re-splen-dent shine his nail prints, Every eye shall see his wound: They who pierc'd him, they who pierc'd him Shall, at his ap-pear-ance, wail.

Cheerful.

Unisons.

TRINITY.

Pec. M.

1. Come, thou Almighty King. Help us thy name to sing, Help us to praise! Father all glorious, O'er all vic-to-ri-ous, Come and reign over us, Ancient of days.

2. Jesus our Lord, arise, Scatter our en-e-mies, And make them fall! Let thine almighty aid Our sure defence be made, Our souls on thee be stay'd. Lord hear our call.

5. To the great One in Three Eternal praises be, Hence—evermore! His sov'reign Majesty May we in glory see, And to e-ter-ni-ty, Love and adore.

SICILY. C. M.

Moderate.

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

G# 3/4

1. World, adieu! thou re - al cheat, Oft have thy de - ceit - ful charms Fill'd my heart with fond conceit, Fool - ish hopes and false a - larms.

G# 3/4

G# 3/4

2. Vain thy en - ter - tain - ing fights, False thy prom - is - es renew'd, All the pomp of thy delights Does but flat - ter and de - lude.

F# 3/4

Moderate.

CHAPEL. P. M.

G 3/4

Now I see, as clear as day, How thy follies pass a - way.

G 3/4

1. O love di - vine how sweet thou art! When shall I find my willing heart All

G 3/4

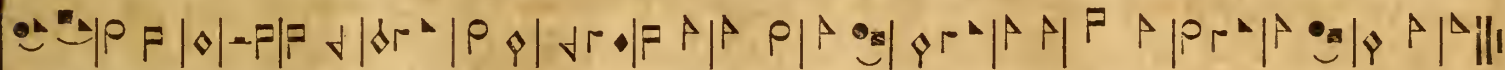
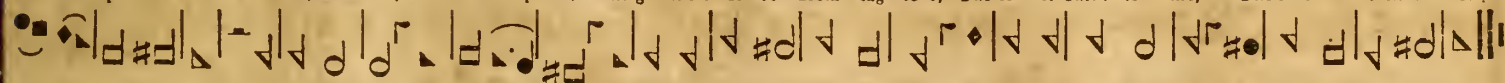
Thee I quit for heav'n above, Object of the no - blest love.

G 3/4

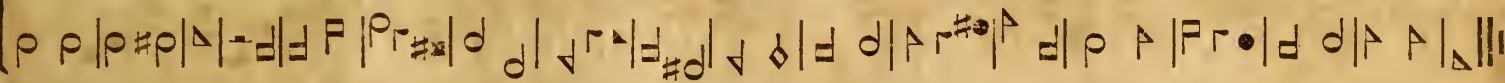
2. Stronger his love than death and hell; Its rich - es are unsearch - a - ble; The



ta-ken up with thee! I thirst, and faint, and die to prove, The greatness of re-deem-ing love, The love of Christ to me, The love of Christ to me.

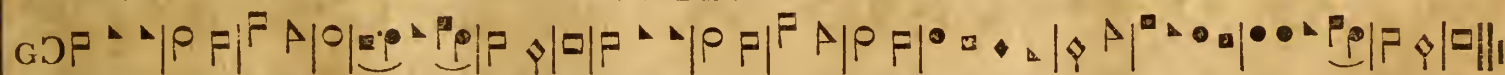


first born sons of light Desire in vain its depths to see, They cannot reach the mys-tery, The length, and breadth, and height, The length, and breadth, and height.

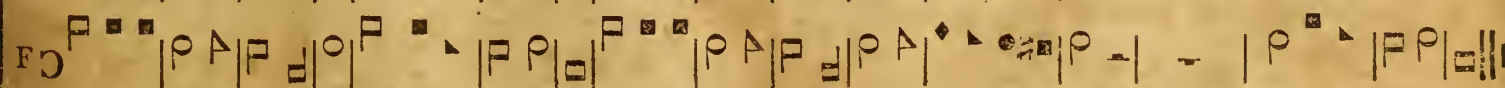
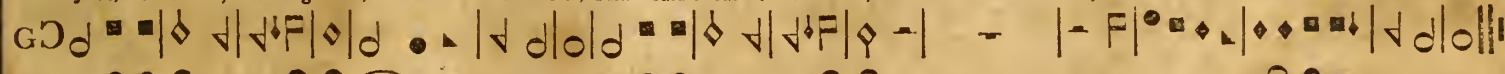


Moderate.

CAMBRIDGE. C. M.



Jesus, I love thy charming name, 'Tis music to mine ear; Fain would I sound it out so loud, That earth and heaven may hear, That earth That earth and heaven



1. Thou sweet glid - ing Kedron, by thy silver stream, Our Saviour at midnight, when Cynthia's pale beam, Shone bright on the waters, would

2. How damp were the vapours that fell on his head, How hard was his pil - low, how hum - ble his bed, The angels a - stonish'd, grew

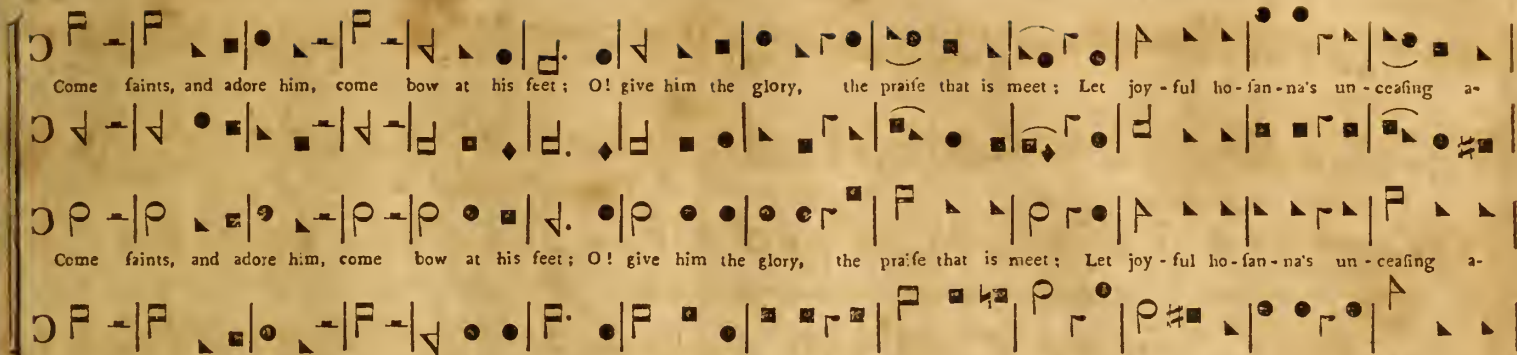
3. O garden of Ol - iv - et, dear honour'd spot, The fame of thy wonders shall ne'er be for - got, The theme most transport - ing to

Soft.

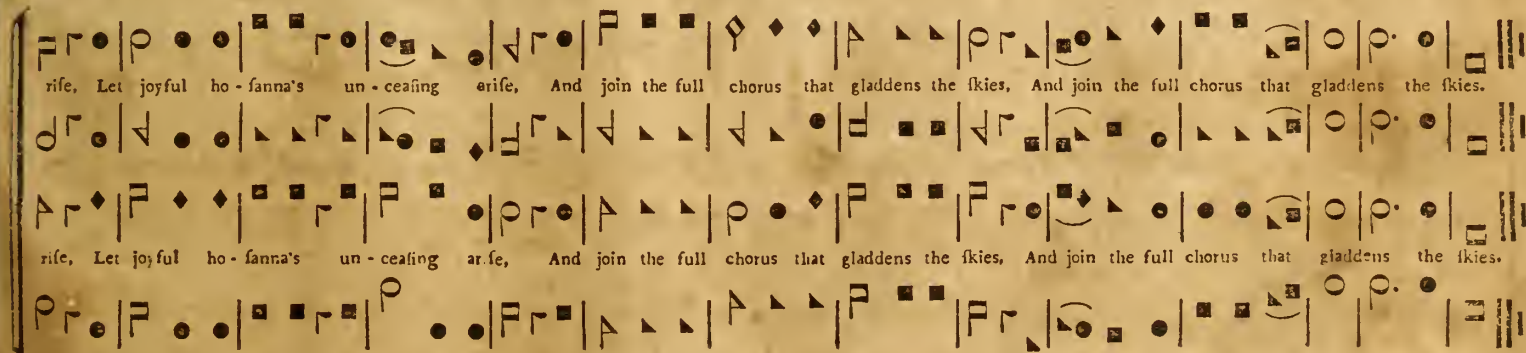
frequent - ly stray, And lose in thy murmurs, and lose in thy murmurs, the toils of the day, the toils of the day, the toils of the day.

Sad at the sight, And follow'd their Master, and follow'd their Master, with solemn delight, with solemn de - light, with solemn de - light.

seraphs a - bove, The triumph of sorrow. the triumph of sorrow, the triumph of love, the triumph of love, the triumph of love.



Come faints, and adore him, come bow at his feet; O! give him the glory, the praise that is meet; Let joy - ful ho - san - na's un - ceasing a -



rise, Let joyful ho - sanna's un - ceasing arise, And join the full chorus that gladdens the skies, And join the full chorus that gladdens the skies.

1. Son of God! thy blessing grant, Still supply my eve-ry want; Tree of life, thine influ-ence shed, With thy sap my spir-it feed, With thy sap my

2. Tend'rest branch, a-las! am I, With'er without thee and die; Weak as helpless in-fan-cy, O confirm my soul in thee, O confirm my

Loud.

Moderate.

MALTA. Pec. M.

spirit feed, With thy sap my spirit feed.

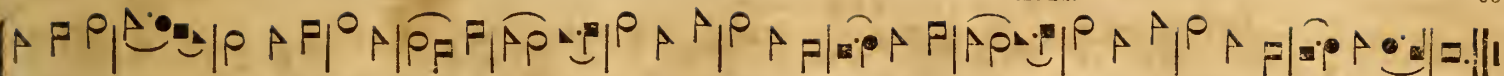
1. Come, Lord, from above, The mountains remove; O'eturn all that hinders the course of thy love; My

2. I languish and pine For comfort divine, O when shall I say, "my be-lov-ed is mine? I

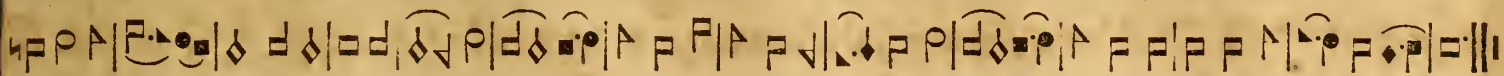
Soft. Loud. Soft.

Loud.

63



bofom in - fire, In - kin - die the fire, And wrap, and wrap, and wrap my whole foul in the flames of de - fire, And wrap my whole foul in the flames of de - fire.



chufe the good part? My portion thou art? O love, O love, O love I have found thee, O God, in my heart? O love I have found thee, O God in my heart?"



Moderate.

Soft.

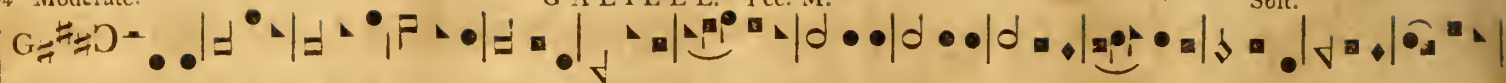
B E R E A. C. M.

Loud.



Grace! how melodious is the found! What music to our ear! Spread the sweet accent far around, Spread the That earth and heaven may hear.





1. Come and let us ascend, My companion and friend; To a taste of the banquet above; If thy heart be as mine, If for Je - sus it pine, Come up into the chariot of



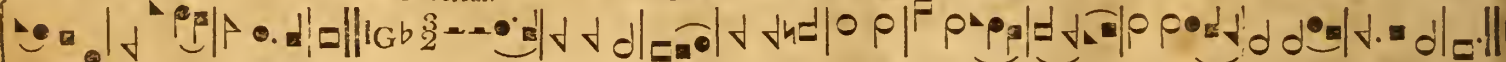
2. Who in Jesus confide, They are bold to outride All the storms of affliction beneath, With the Prophet they soar To that heavenly shore, And outfly all the arrows of



Loud.

Cheerful.

M I L L V I L L E. Pec. M.



love, Come up into the chariot of love.

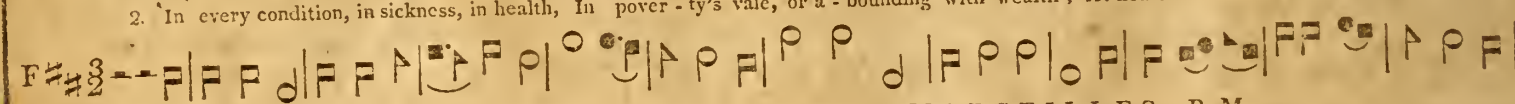
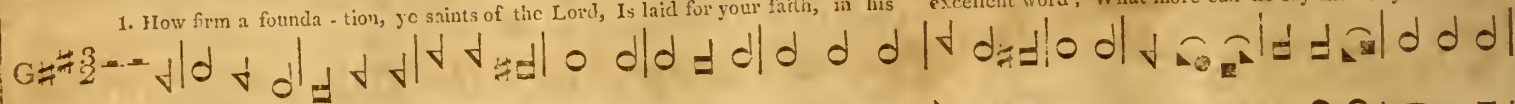
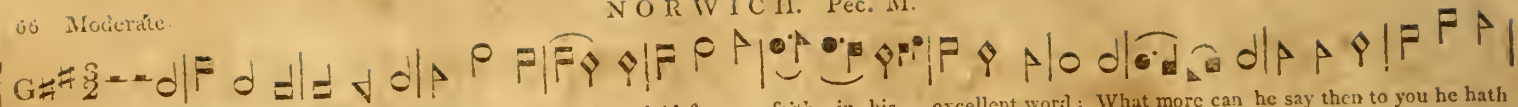
1. Come let us anew, Our journey pursue; With vigour a - - rise, And press to our permanent place in the skies.



death, And outfly all the arrows of death.

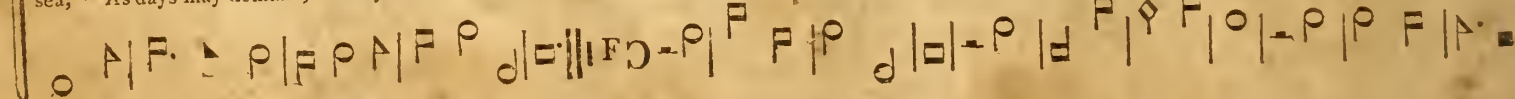
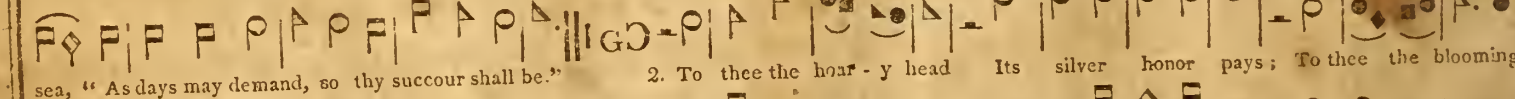
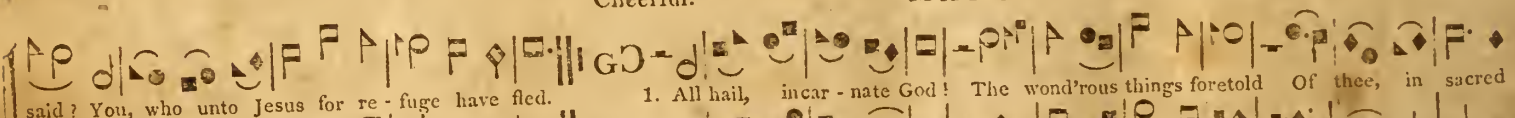
3. At Je - - sus's call, We give up our all, And still we fore - go, For Je - - sus's sake, our en-joy-ments below.





Cheerful.

MARSEILLES. P. M.

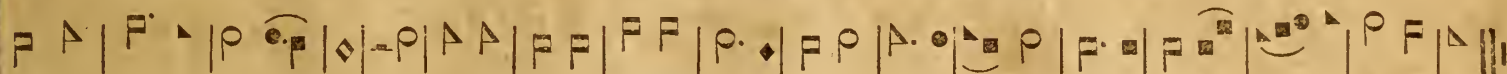
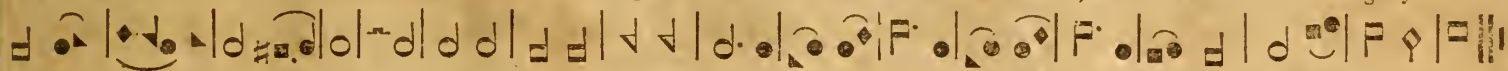


Soft.

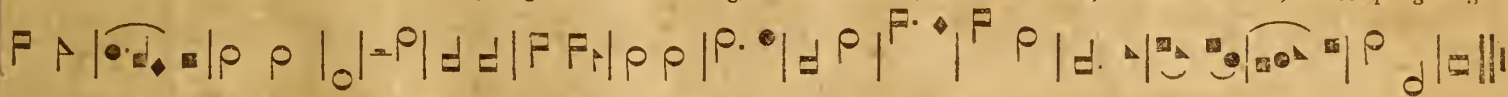
Loud.



writ, With joy our eyes be - hold. Still does thine arm new trophies wear, And monuments, and monuments, and mon - u - ments of glory rear.



youth Devotes his brightest days. And every age their tribute bring, And bow to thee, and bow to thee, and bow to thee, all con - quering King.

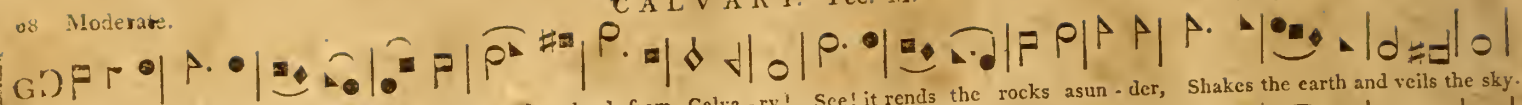


EVENING HYMN. L. M.

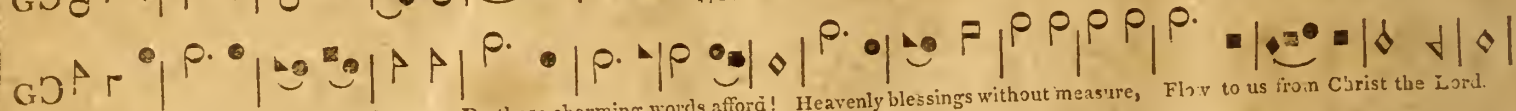
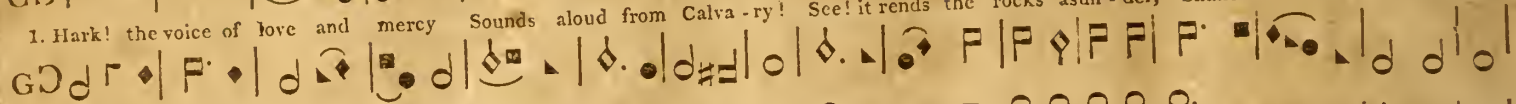


Glory to thee my God this night For all the blessings of the light. Keep me, O keep me, King of kings Under thy own Almighty wings.

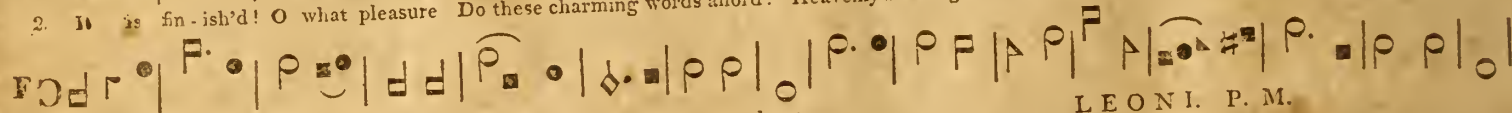




1. Hark! the voice of love and mercy Sounds aloud from Calva-ry! See! it rends the rocks asun-der, Shakes the earth and veils the sky.



2. It is fin-ish'd! O what pleasure Do these charming words afford! Heavenly blessings without measure, Flow to us from Christ the Lord.

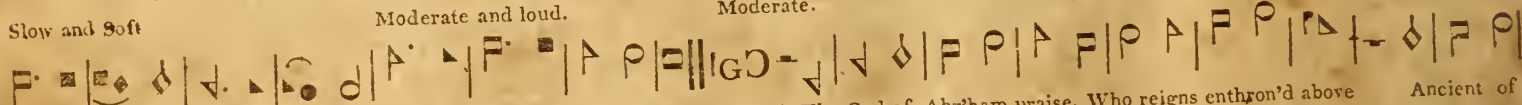


LEONI. P. M.

Slow and Soft

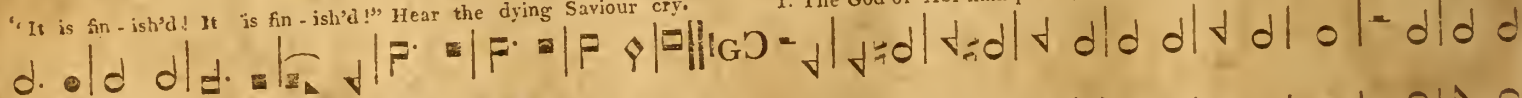
Moderate and loud.

Moderate.



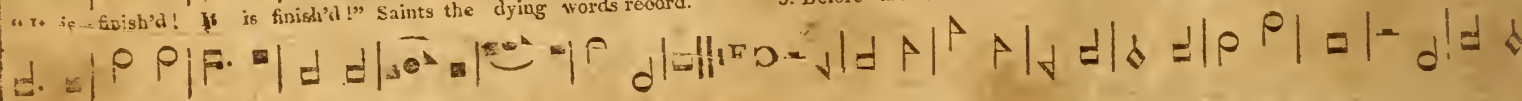
"It is fin-ish'd! It is fin-ish'd!" Hear the dying Saviour cry.

1. The God of Abr'ham praise, Who reigns enthron'd above Ancient of



"It is fin-ish'd! It is fin-ish'd!" Saints the dying words record.

5. Before the Saviour's face The ransom'd nations bow; O'erwhelm'd at



ev - er - last - ing days, And God of love, JEHOVAH great I AM! By earth and heaven confess'd; I bow and bless the sa - cred name, For ev - er blest.

his al - migh - ty grace, Forev - er new. He shows his prints of love, They kindle to a flame! And sound thro' all the worlds above The slaughter'd Lamb.

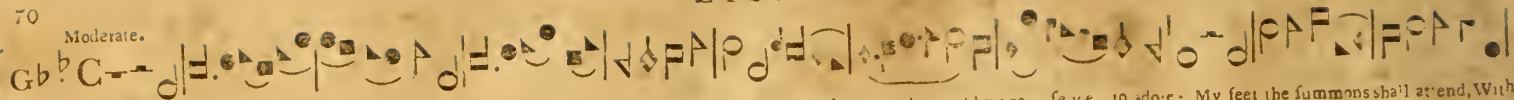
Cheerful. Unisons.

Soft. DERBY. C. M.

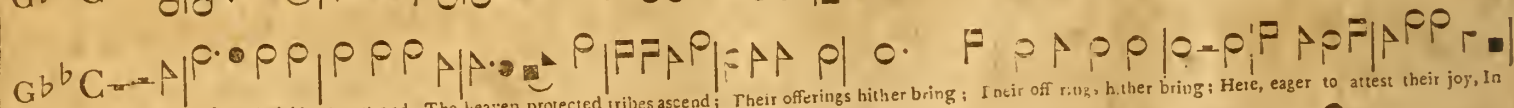
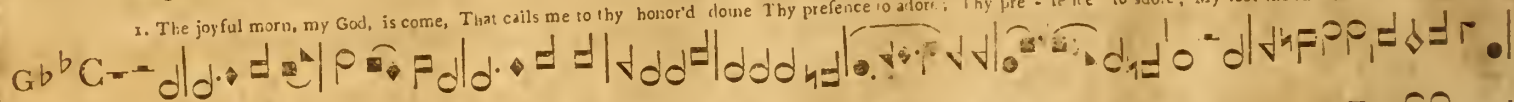
Loud.

Praise ye the Lord, immortal choir, That fills the realms above, Praise him who form'd you of his fire, Praise him who form'd you of his fire, And feeds you with his love.

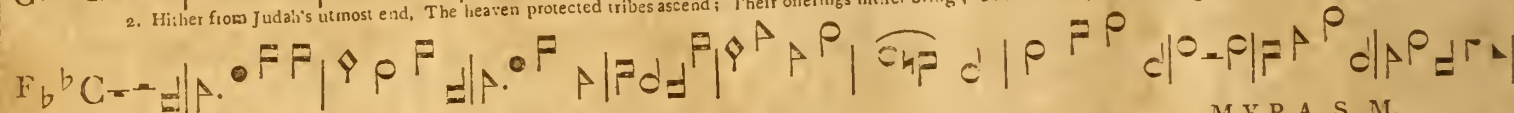
Moderate.



1. The joyful morn, my God, is come, That calls me to thy honor'd dome Thy presence to adore; Thy pre - sence to adore; My feet the summons shall attend, With



2. Hither from Judah's utmost end, The heaven protected tribes ascend; Their offerings hither bring; Their off - ring, hither bring; Here, eager to attest their joy, In

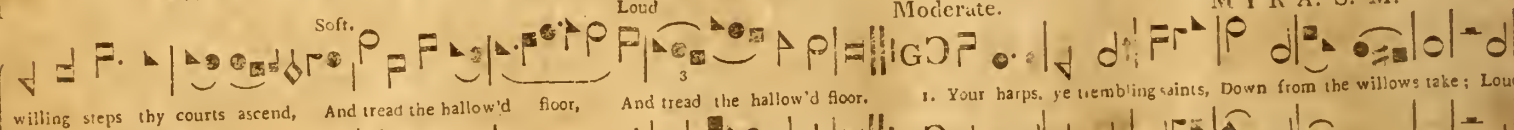


Soft.

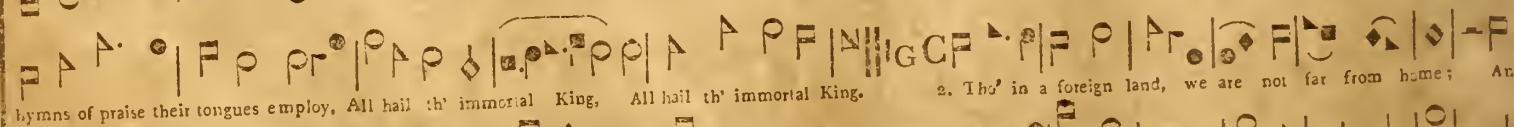
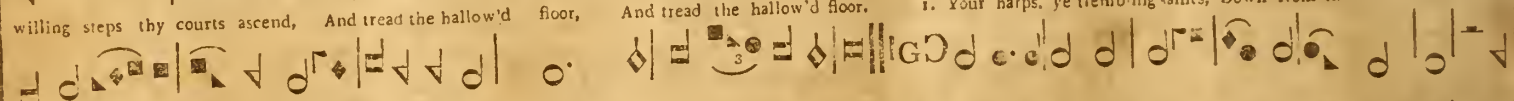
Loud

Moderate.

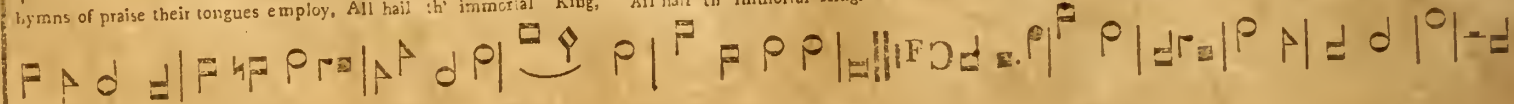
MYRA. S. M.



willing steps thy courts ascend, And tread the hallow'd floor, And tread the hallow'd floor. 1. Your harps, ye trembling saints, Down from the willows take; Loud



hymns of praise their tongues employ, All hail th' immortal King, All hail th' immortal King. 2. Tho' in a foreign land, we are not far from home; And

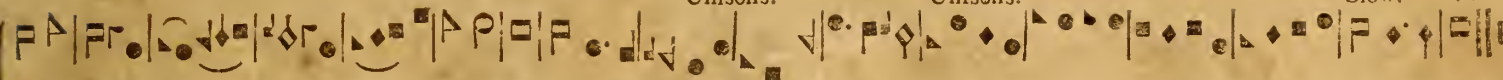


Unisons.

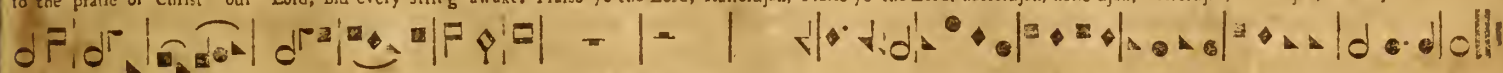
Unisons.

Slow.

71



to the praise of Christ our Lord, Bid every string awake. Praise ye the Lord, Hallelujah, Praise ye the Lord, hallelujah, hallelujah, hallelujah, hallelujah, Praise ye the Lord.



nearer to our house above, We every moment come.

Hallelujah,

hallelujah.

hallelujah, hallelujah,

hallelujah, hallelujah,

Praise ye the Lord.

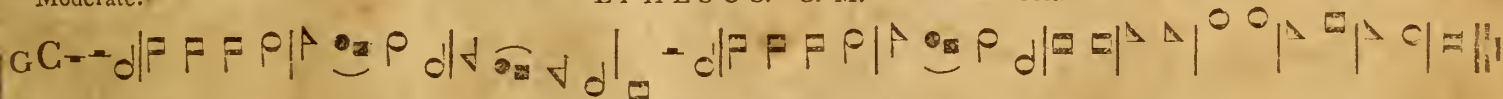


Moderate.

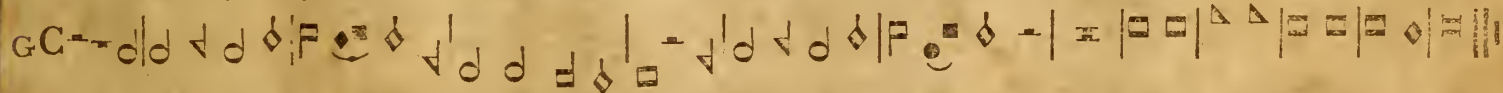
EPHESUS. C. M.

Soft.

Loud.



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



3. Ye chosen seed of Israel's race, A remnant weak and small; Hail him who saves you by his grace, And crown him, crown him, crown him, crown him Lord of all.



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

Loud.

Soft.

Loud.

to earth's remotest bound. The year of Jubilee is come ; Return ye ransom'd sinners home, The year of Jubilee is come ; Return ye ransom'd sinners home.

Moderate.

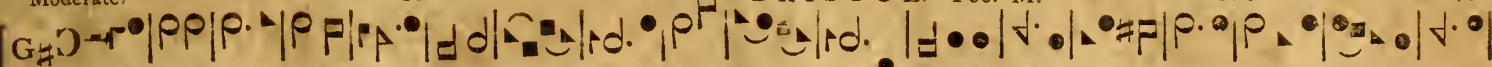
Soft.

Loud.

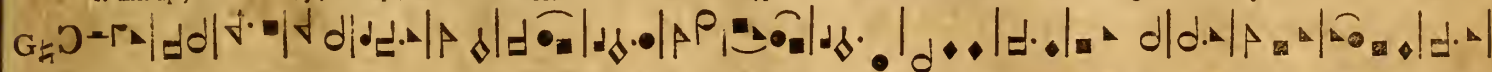
BRISTOL. Pec. M.

Soft.

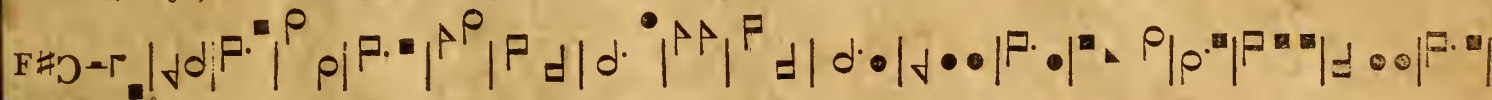
73



1. Lift up your heads in joytul hope, Salute the happy morn; Salute the happy Each heavenly power Proclaims the glad hour, Lo, Jesus the Saviour is born! Lo,



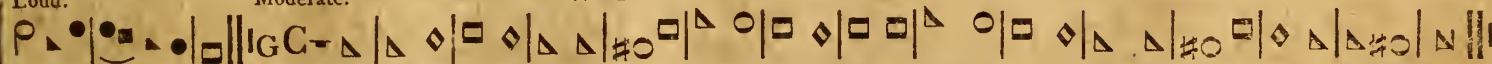
2. All glory be to God on high, To him the praise is due; To him the praise The promise is seal'd The Saviour's reveal'd, And proves that the record is true, And



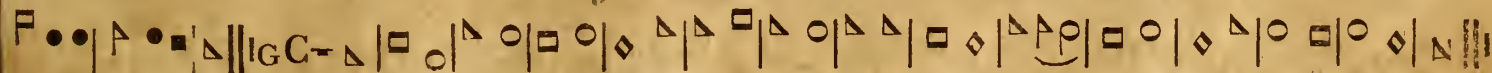
Loud.

Moderate.

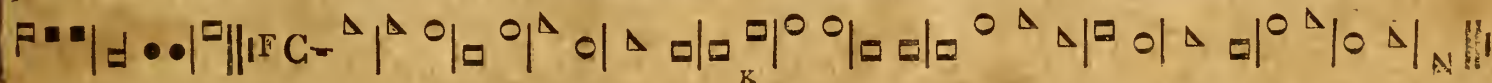
WINDSOR. C. M.



Jesus the Saviour is born. 1. Death! what a solemn word to all! What mortal things are men! We just arise and soon we fall, To mix with earth again.



proves that the record is true. 5. Oh! fit us for thy sovereign will, Thy mercy, Lord, impart; Help us thy pleasure to fulfil, And yield thee all our heart.



1. When the fierce north wind, with his airy forces, Rears up the Baltic to a foaming fury; And the red lightning, with a storm of hail, comes Rushing again down,

8. Stop here, my fancy; (all away, ye horrid Doleful ideas,) come, arise to Jesus, How he sits God-like! and the saints around him Thron'd, yet adoring,

Loud.

Moderate.

LANCASTER. 7s

Rushing again down.

1. Christ the Lord is risen to day, Sons of men and angels say; Raise your joys and triumphs high, Sing ye heavens, and earth reply.

Thron'd, yet ador-ing.

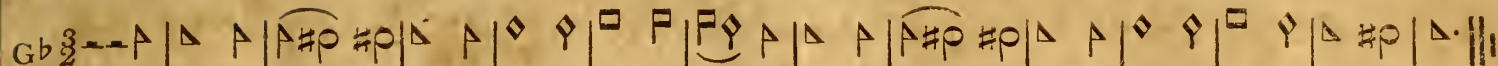
2. Loves redeeming work is done, Fought the fight, the battle won: Lo! our sun's eclipse is o'er, Lo! he sets in blood no more.

Slow & solemn.

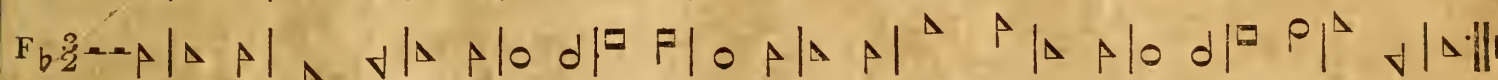
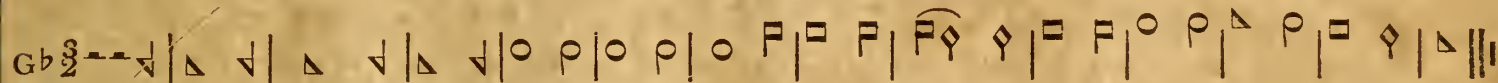
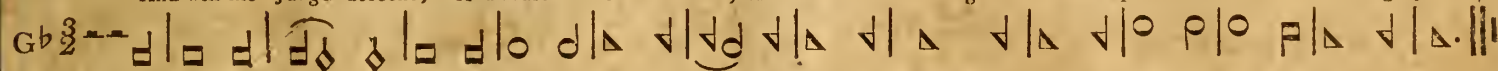
DUNBAR. S. M. Soft.

Loud.

75

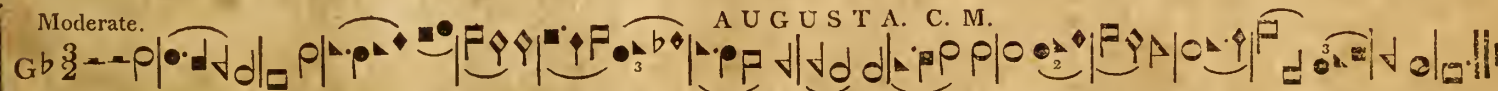


And will the Judge deseend, And must the dead a - rise, And not a sin - gle soul escape His all discern - ing eyes?

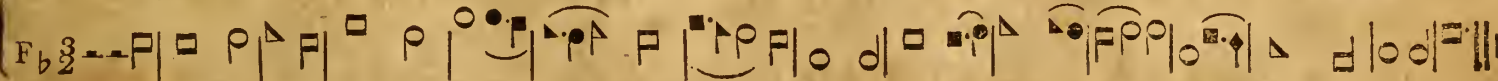
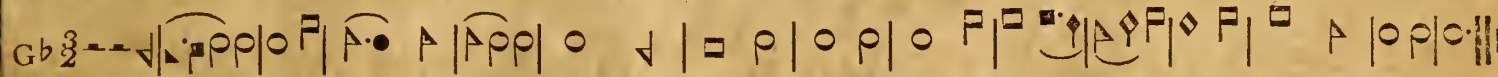
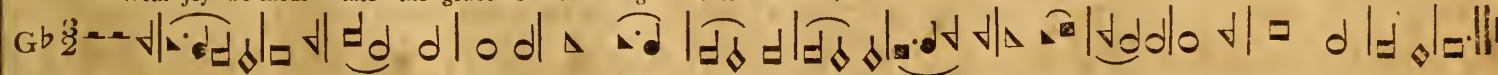


Moderate.

AUGUSTA. C. M.

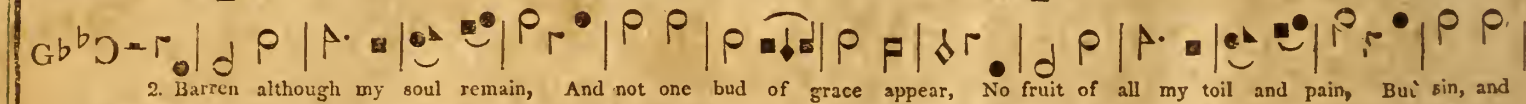


With joy we medi - tate the grace Of our High Priest above; His heart is made of tenderness, His bowels melt with love.





1. Away, my un-be-liev-ing fear! Fear shall in me no more take place! My Saviour doth not yet ap-pear, He hides the



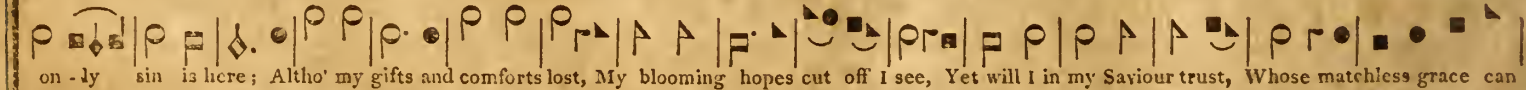
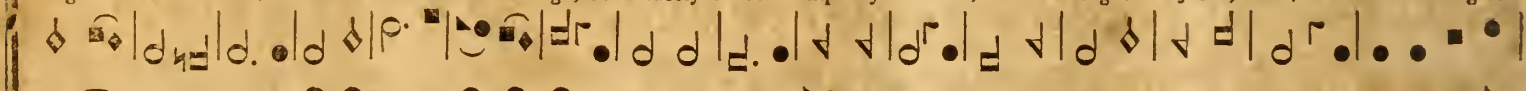
2. Barren although my soul remain, And not one bud of grace appear, No fruit of all my toil and pain, But sin, and



Loud.

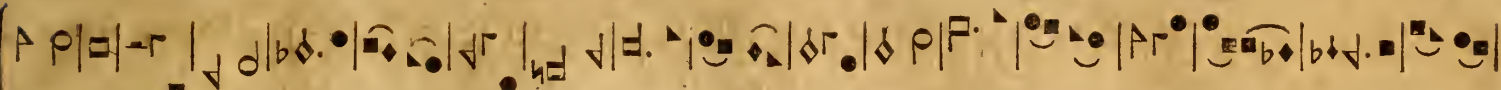


brightness of his face; But shall I therefore let him go, And basely to the tempter yield? No; in the strength of Jesus, no; I never will give

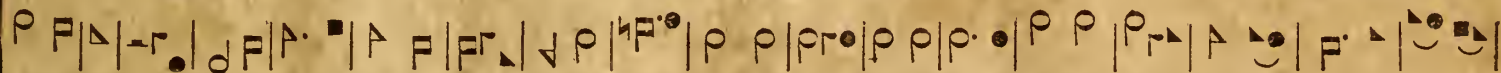
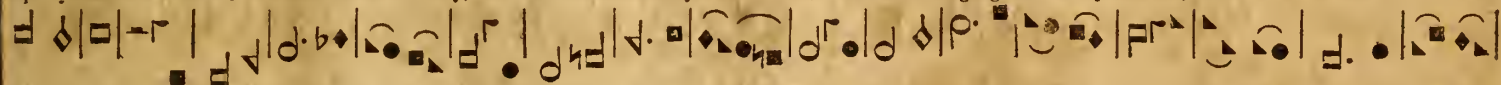


on-ly sin is here; Altho' my gifts and comforts lost, My blooming hopes cut off I see, Yet will I in my Saviour trust, Whose matchless grace can

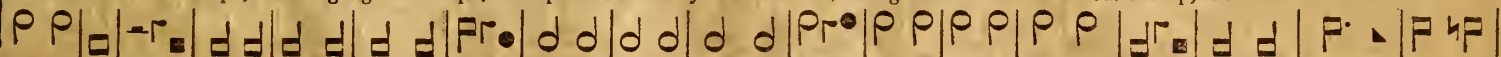




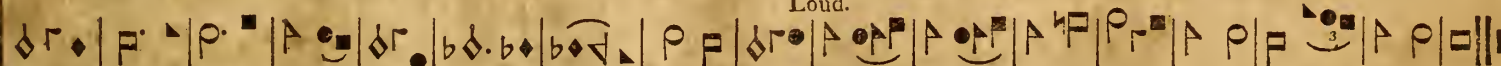
up my shield. Altho' the vine its fruit deny, Altho' the olive yield no oil, The withering fig tree droop and die, The field illude the tiller's



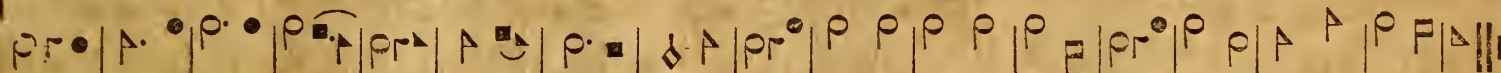
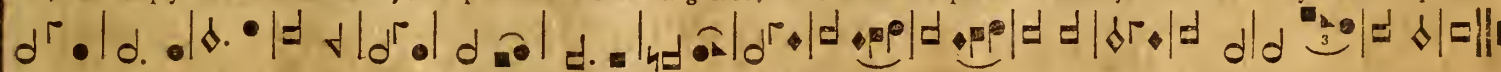
reach to me. In hope, believing against hope, His promis'd mercy will I claim; His gracious word shall bear me up, To seek salva - tion in his



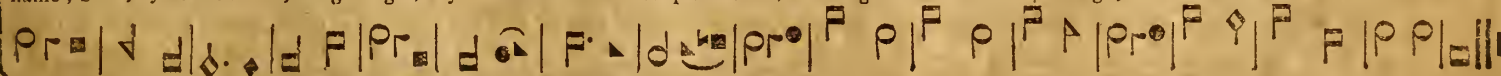
Loud.

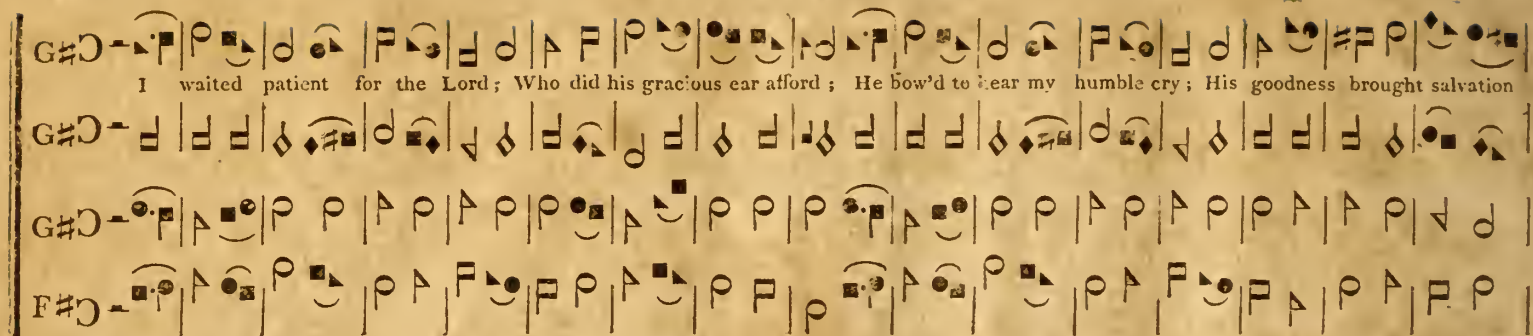


toil; The empty stall no herd afford, And perish all the bleating race; Yet will I triumph in the Lord, The God of my salvation praise.



name; Soon, my dear Saviour, bring it nigh; My soul shall then out strip the wind; On wings of love mount up on high, And leave the world and sin behind.

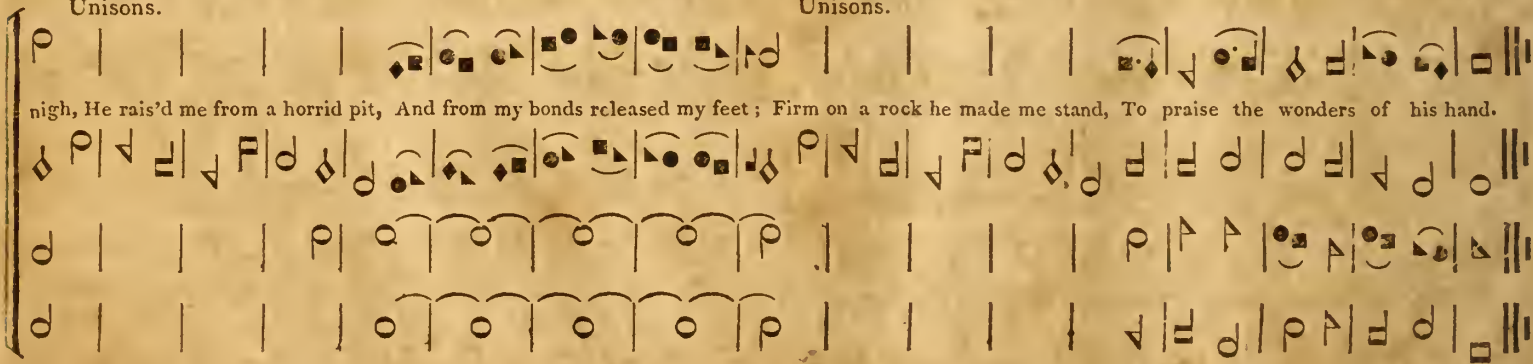




I waited patient for the Lord; Who did his gracious ear afford; He bow'd to hear my humble cry; His goodness brought salvation

Unisons.

Unisons.



nigh, He rais'd me from a horrid pit, And from my bonds released my feet; Firm on a rock he made me stand, To praise the wonders of his hand.

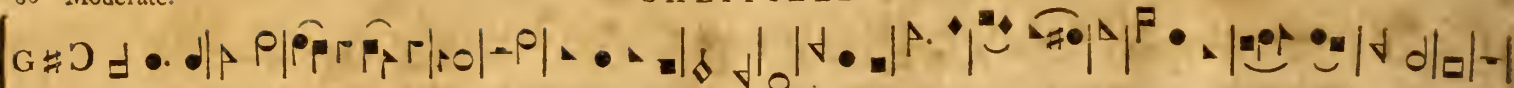
OLIVET. Pec. M.

1. Sweet the moments rich in blessing, Which be - fore the cross I spend, Life and health and peace possessing, From the sinner's dy - ing

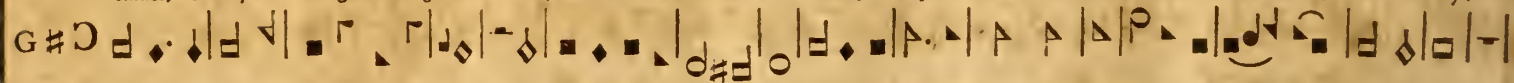
2. Far above yon glorious ceiling Of the a - zure vaulted sky, Jesus sits his grace re - vealing To the splendored troops on

friend. Here I'll sit, for ever viewing Mercy's streams in streams of blood; Precious drops my soul bedewing Plead and claim my peace with God.

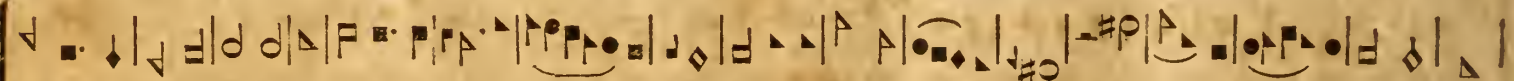
high. Hosts se - raphic humbly bowing, At his footstool prostrate fall; Saints and angels all a - vowing, God in Christ their all in all.



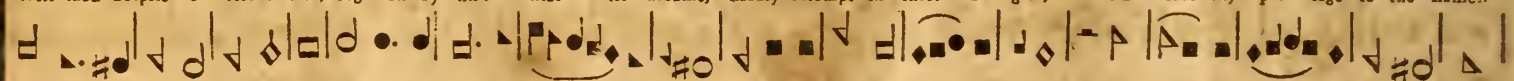
Sinner, O why so thoughtless grown? Why in such dreadful haste to die? Daring to leap to worlds unknown, Heedless against thy God to fly?



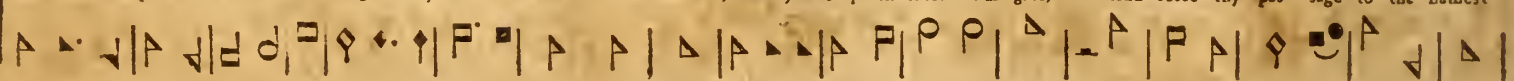
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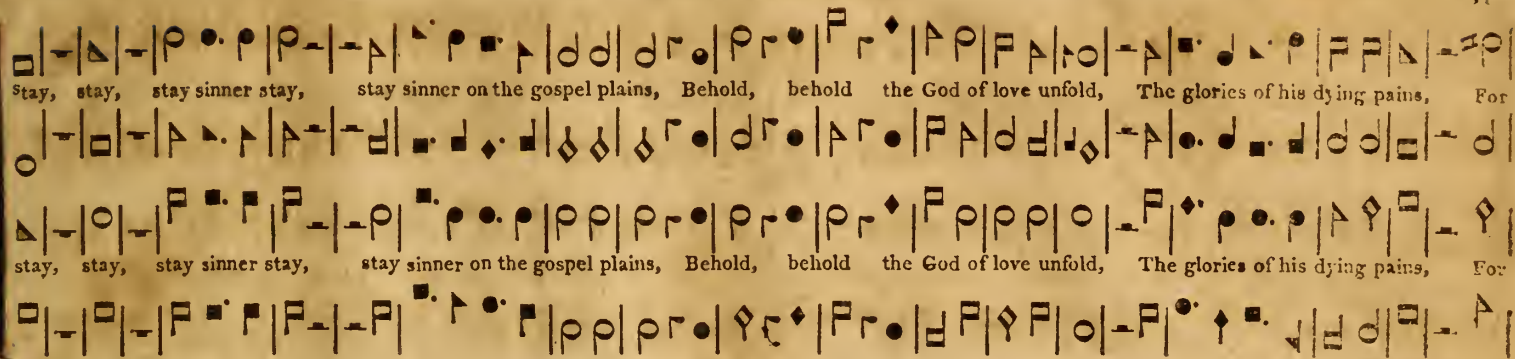


Wilt thou despise e - ternal fate, Urg'd on by sin's fantas - tic dreams, Madly attempt th' infer - nal gate, And force thy pas - sage to the flames?

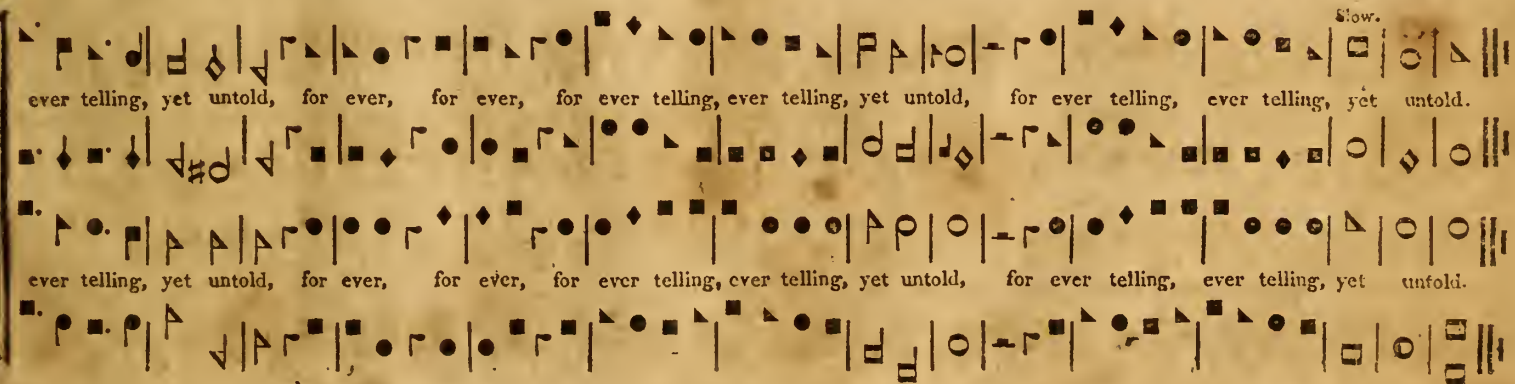


Wilt thou despise e - ternal fate, Urg'd on by sin's fantas - tic dreams, Madly attempt th' infer - nal gate, And force thy pas - sage to the flames?





stay, stay, stay sinner stay, stay sinner on the gospel plains, Behold, behold the God of love unfold, The glories of his dying pains, For



ever telling, yet untold, for ever, for ever, for ever telling, ever telling, yet untold, for ever telling, ever telling, yet untold.

82 Moderate.

Soft.

A V O N.

Loud.

At an - chor laid re - mote from home, Toiling I cry sweet Spi - rit come, Toiling I cry sweet Spi - rit come, Ce - lest - ial breeze

At an - chor laid re - mote from home, Toiling I cry sweet Spi - rit come, Toiling I cry sweet Spi - rit come, Ce - lest - ial breeze

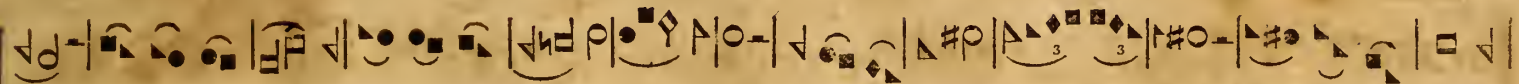
Soft.

Loud.

very Soft.

no longer stay; But swell my sails, and speed my way, But swell my sails and speed my way, Fain would I mount, fain would I glow; Fain would I mount, fain would I

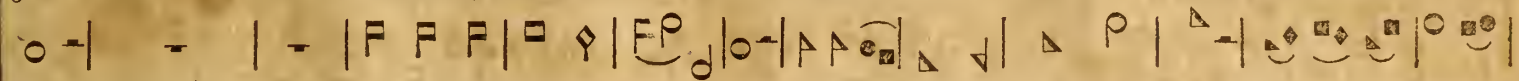
no longer stay; But swell my sails and speed my way, Fain would I mount, fain would I



glow; And loose my ca - ble and loose my ca - ble from below. But I can on - ly spread my sail; Thou, thou must breathe th'au -



glow; and loose my ca - ble from below. But I can on - ly spread my sail; Thou, thou must breathe th'au -



spi - cious gale, But I can only spread my sail; Thou, thou must breathe th'auspicious gale, Thou, thou must breathe, Thou, thou must breathe th'auspicious gale.



spi - cious gale, But I can only spread my sail; Thou, thou must breathe, Thou, thou must breathe th'auspicious gale.

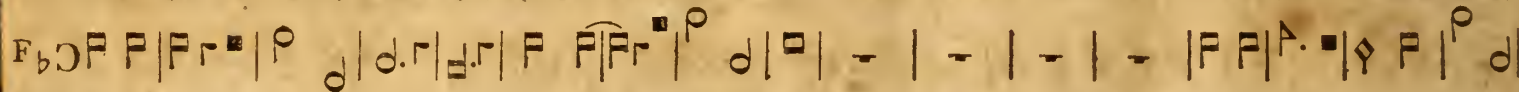




Vital spark of heavenly flame; Quit, Oh quit this mortal frame, Trembling, hoping, ling'ring, dying, Oh the pain, the bliss of dying!



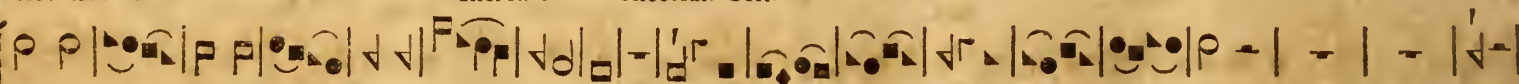
Vital spark of heavenly flame; Quit, Oh quit this mortal frame, Trembling, hoping, ling'ring, dying, Oh the pain, the bliss of dying!



Slow and Soft.

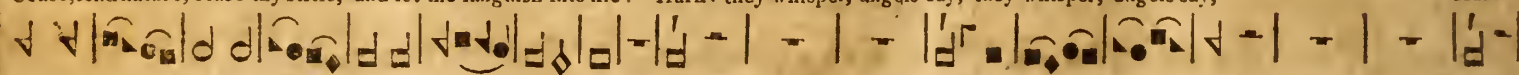
Increase.

Cheerful. Soft.



Cease, fond nature, cease thy strife, and let me languish into life! Hark! they whisper, angels say, they whisper, angels say,

Hark!



Hark!



And let me languish into life! Hark!

Hark!

Hark! they whisper angels say,

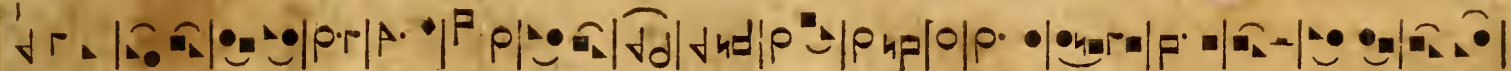


Loud. Soft.

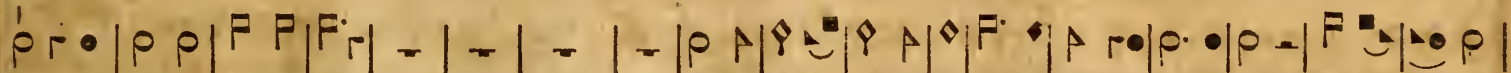
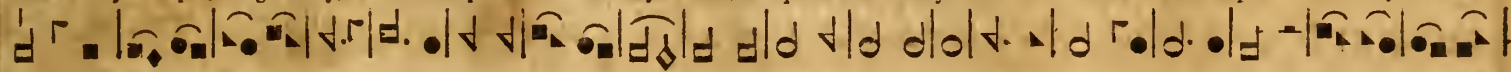
Loud.

Moderate and Soft.

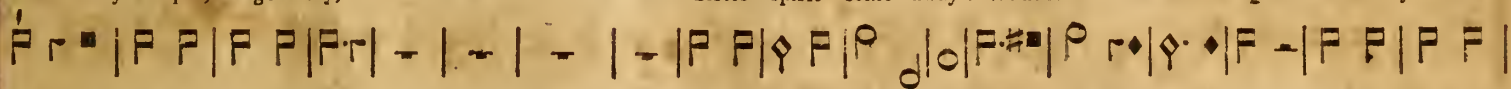
85



Hark! they whisper, angels say, Sister spirit come a-way! Sister spirit come away! What is this absorbs me quite? Steals my senses?



Hark! they whisper, angels say, Sister spirit come away! What is this absorbs me quite? Steals my senses?



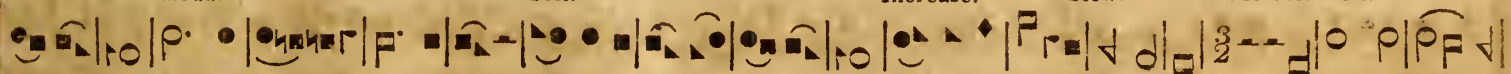
Loud.

Soft.

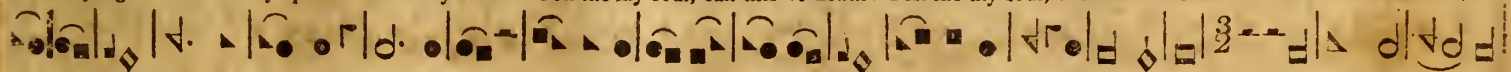
Increase.

Slow.

Moderate. Soft.

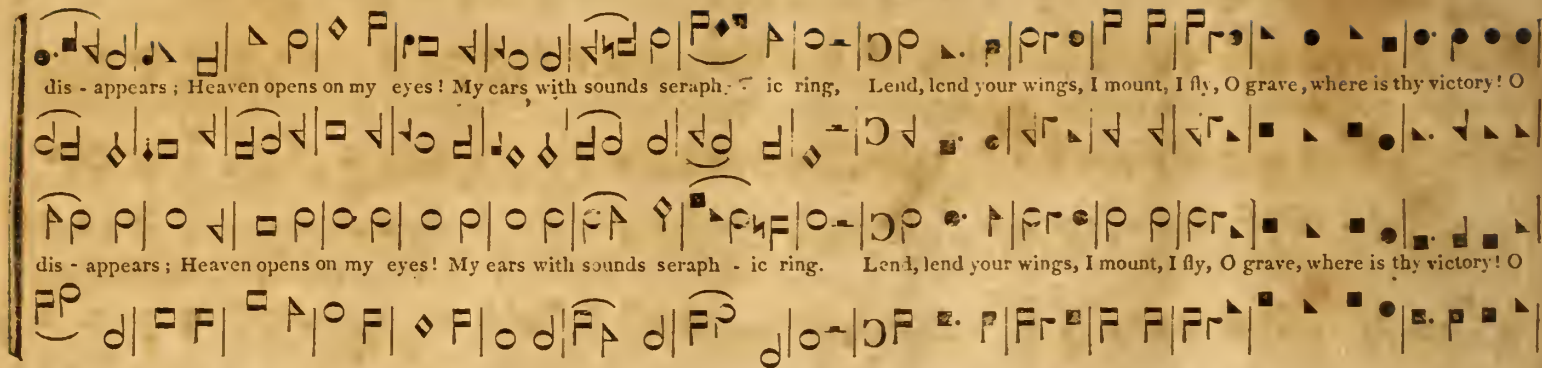


shuts my sight? Drowns my spirits? draws my breath? Tell me my soul, can this be death? Tell me my soul, can this be death? The world recedes; it



shuts my sight? Drowns my spirits? draws my breath? Tell me my soul, can this be death? Tell me my soul, can this be death? The world recedes; it

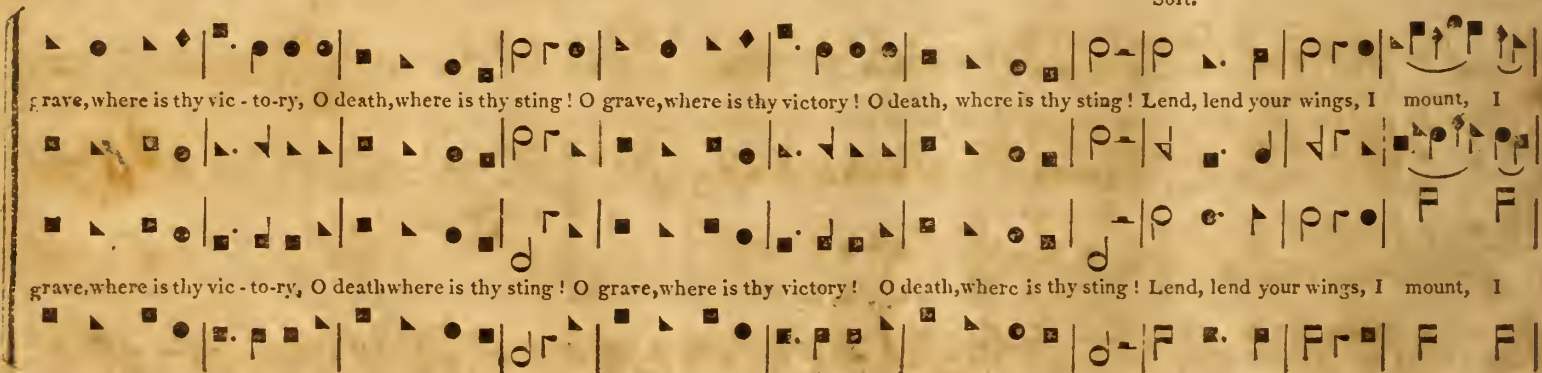




dis - appears ; Heaven opens on my eyes ! My ears with sounds seraph - ic ring, Lend, lend your wings, I mount, I fly, O grave, where is thy victory ! O

dis - appears ; Heaven opens on my eyes ! My ears with sounds seraph - ic ring. Lend, lend your wings, I mount, I fly, O grave, where is thy victory ! O

Soft.



grave, where is thy vic - to - ry, O death, where is thy sting ! O grave, where is thy victory ! O death, where is thy sting ! Lend, lend your wings, I mount, I

grave, where is thy vic - to - ry, O death where is thy sting ! O grave, where is thy victory ! O death, where is thy sting ! Lend, lend your wings, I mount, I

fly, O grave, where is thy 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!

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!

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!

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!

Loud,

Very Slow.

Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O death, O death, where is thy sting!

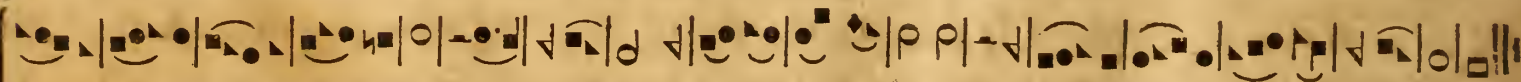
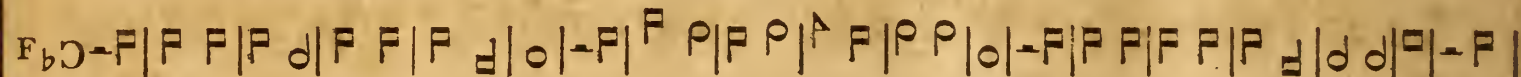
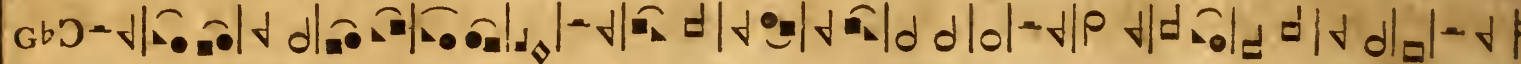
Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O death, O death, where is thy sting!

Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O death, O death, where is thy sting!

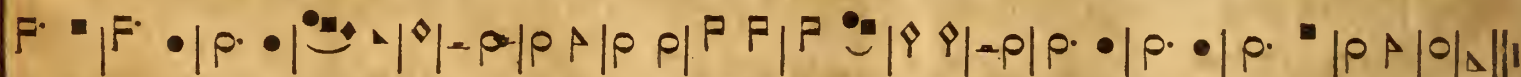
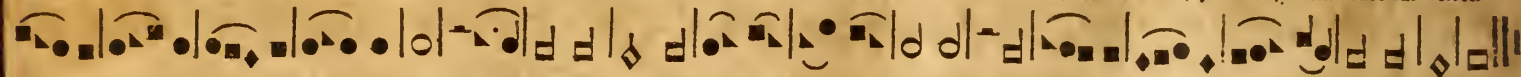
Lend, lend your wings, I mount, I fly, I mount, I fly, O grave, where is thy vic-to-ry, thy vic-to-ry! O death, O death, where is thy sting!



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



distant worlds and re-gions of the dead. The trumpet sounds; hell trembles; heaven re-joices; Lift up your heads, ye saints, with cheerful voices.

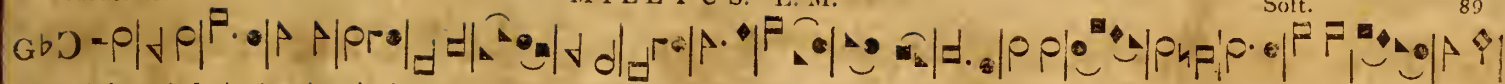


Moderate.

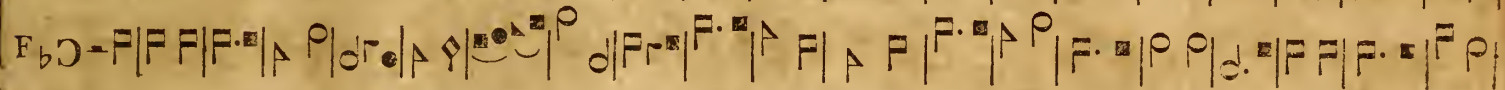
MILETUS. L. M.

Soft.

89



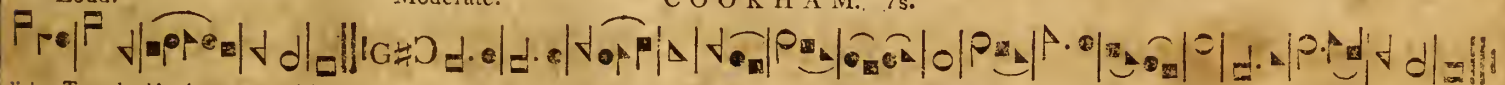
Praise ye the Lord; 'tis good to raise Our hearts and voices in his praise; Our hearts and voices in his praise. His nature and his works invite To make this duty our de-



Loud.

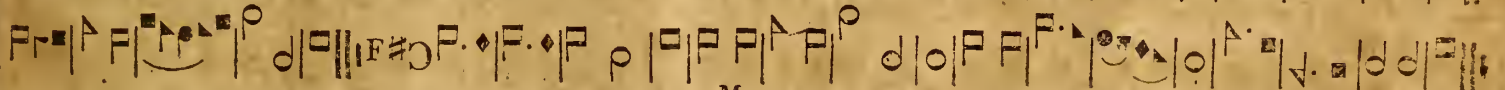
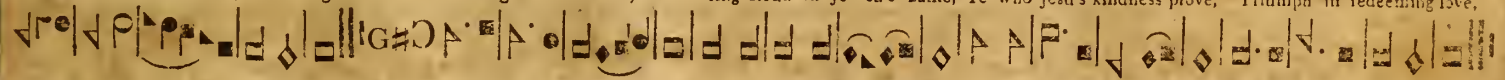
Moderate.

COOKHAM. 7s.



light. To make this du - ty our delight.

Now begin the heavenly theme Sing aloud in Je - su's name, Ye who Jesu's kindness prove, Triumph in redeeming love,



M

Moderate.

O P O R T O. L. M.

Soft.

With all my powers of heart and tongue, I'll praise my Maker in my song. Angels shall hear the notes I raise, Approve the song, and join the

Loud.

Cheerful.

C O L U M B I A. S. M.

praise. Approve the song, and join the praise. My God, my life, my love, To thee, to thee I call; I cannot live if thou remove, For thou art all in all.

Moderate.

TRANSPORT. L. M.

Soft.

91

Give thanks to God; he reigns above, Kind are his thoughts, his name is love; Kind are his thoughts His mercy ages past have known, And ages long to come shall

Loud.

Moderate.

GILBOA. S. M.

own, And ages long to come shall own.

Exalt the Lord our God, And worship at his feet; His ways are wisdom, pow'r and truth, And mercy is his seat.

Moderate.

CARMEL. L. M.

The Lord, how wondrous are his ways! How firm his truth, how large his grace! He takes his mercy for his throne, And thence he makes his

Moderate.

GILGAL. L. M.

glo - ries known. 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.

Moderate.

ARMLEY. L. M.

93

Stay, thou insult - ed Spi - rit, stay, Tho' I have done thee such despte, Nor cast the sin - ner quite away, Nor take thine ever.

The musical score for 'ARMLEY. L. M.' consists of four staves. The first staff is a soprano line (G) with a treble clef and a 3/2 time signature. The second staff is an alto line (G) with a treble clef and a 3/2 time signature. The third staff is a tenor line (G) with a treble clef and a 3/2 time signature. The fourth staff is a bass line (F) with a bass clef and a 3/2 time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The music is in a moderate tempo and features various musical notations including notes, rests, and accidentals.

Moderate.

BETHEL. C. M.

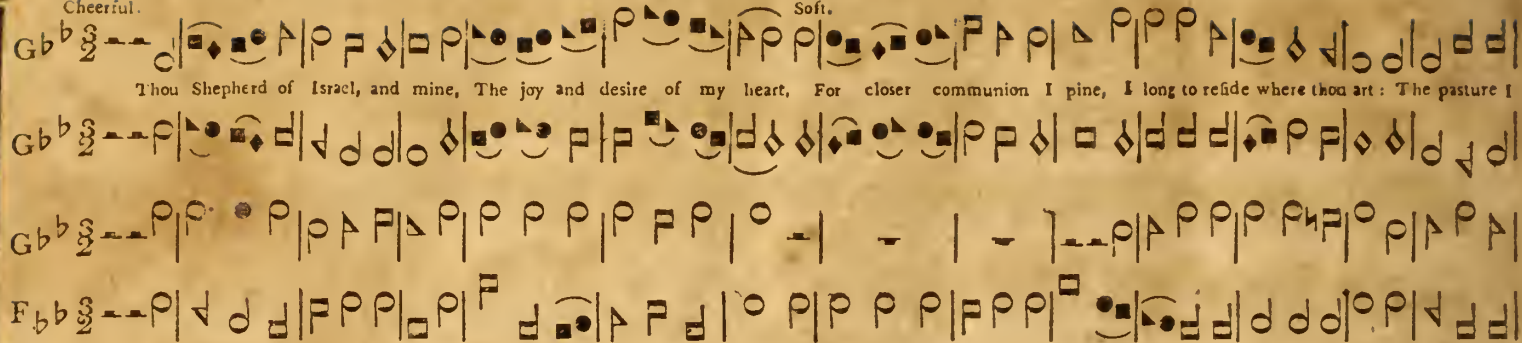
lasting flight.

This is the day the Lord hath made, He calls the hours his own, Let heaven rejoice, let earth be glad, And praise surround the throne.

The musical score for 'BETHEL. C. M.' consists of four staves. The first staff is a soprano line (G) with a treble clef and a common time signature. The second staff is an alto line (G) with a treble clef and a common time signature. The third staff is a tenor line (G) with a treble clef and a common time signature. The fourth staff is a bass line (F) with a bass clef and a common time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The music is in a moderate tempo and features various musical notations including notes, rests, and accidentals.

Cheerful.

Soft.

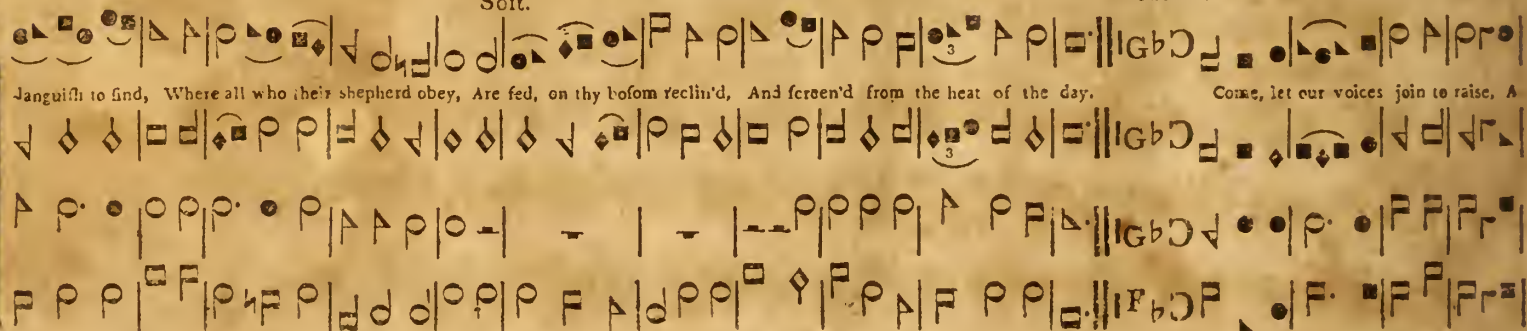


Soft.

Loud.

Moderate.

NEWCOURT. L. M.



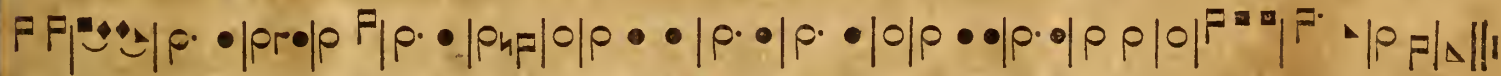
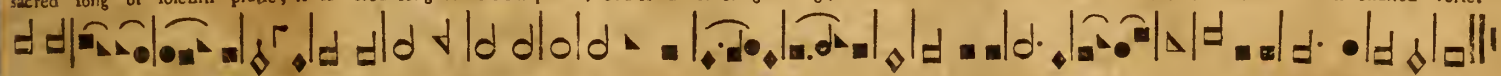
Soft.

Loud.

95

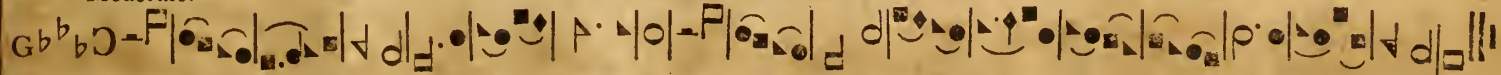


sacred song of solemn praise; A sa - cred song of solemn praise; God is a sovereign King; rehearse His honor in exalted verse. His honor in exalted verse.

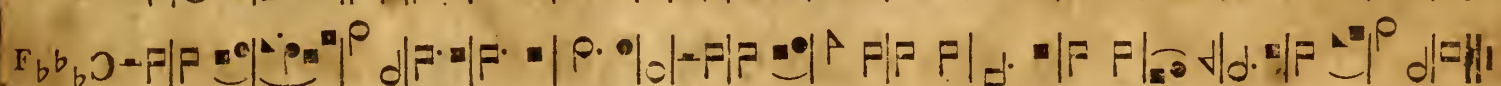
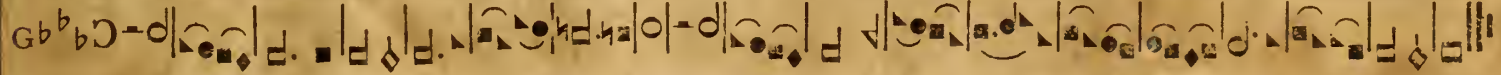


Moderate.

DAMASCUS. C. M.



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



Th' Almighty reigns, exalted high O'er all the earth, o'er all the sky; Tho' clouds and darkness veil his feet, His dwelling is the mercy seat. Tho' clouds and darkness

Slow.

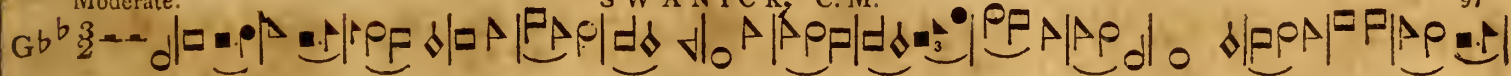
ORLEANS. 5. 11.

veil his feet, His dwelling is the mercy seat. All ye that pass by, To Jesus draw nigh; To you is it nothing that Jesus should die?

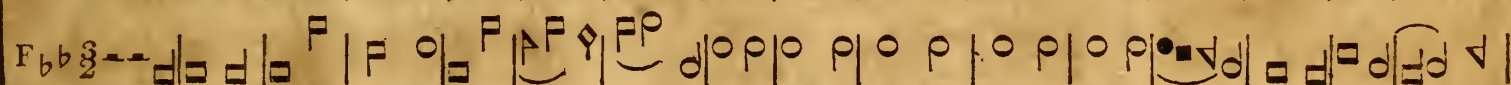
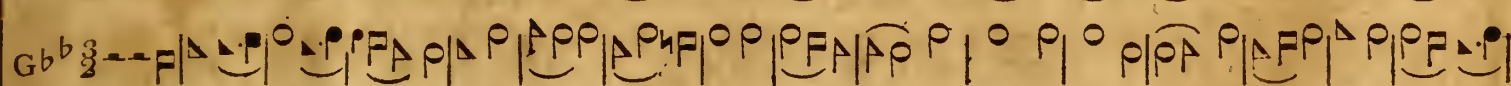
Moderate.

SWANICK, C. M.

97

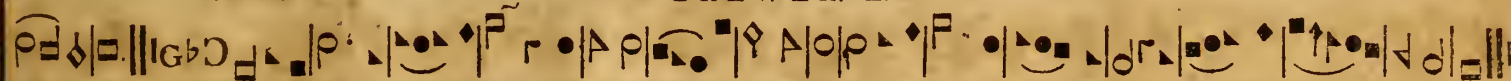


Lord, thou wilt hear me when I pray; I am for ev - er thine; I fear before thee all the day, Nor would I dare to sin. Nor would I

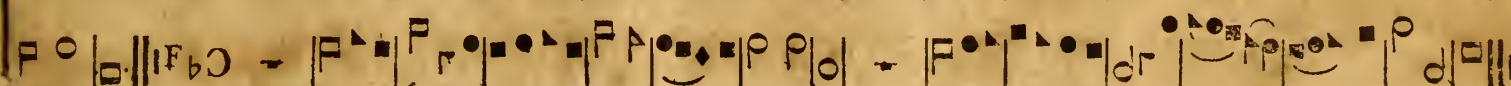
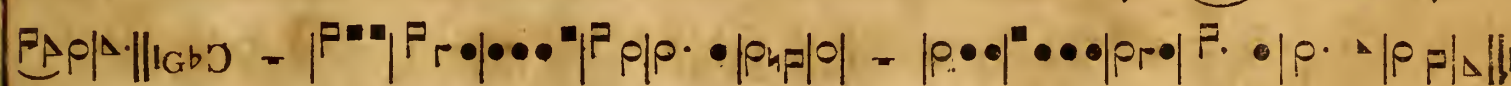
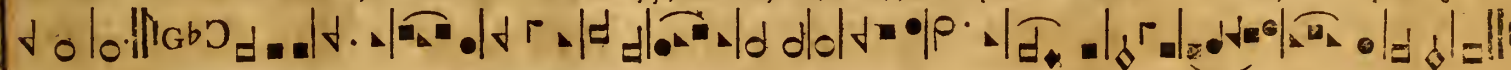


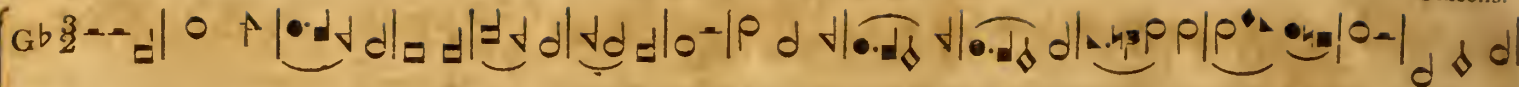
Moderate.

BREWER, L. M.

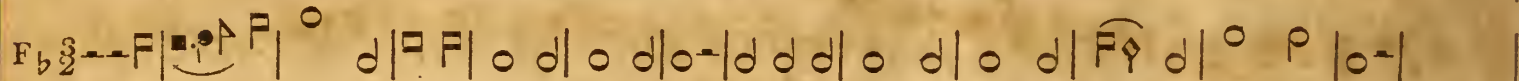


dare to sin. Thou, whom my soul admires above All earthly joy and earthly love, Tell me, dear Shepherd, let me know Where do thy sweetest pastures grow?

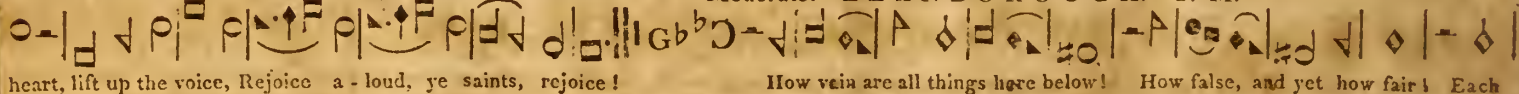




Rejoice, the Lord is King, Your Lord and King adore; Mortals, give thanks, and sing, And tri - umph ev - er - more! Lift up the

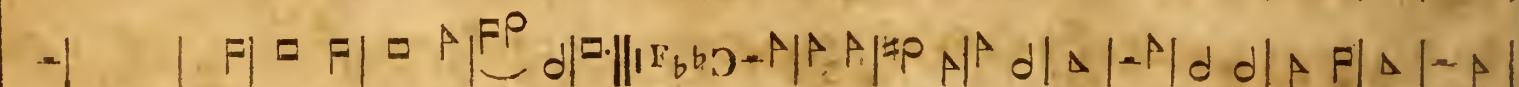
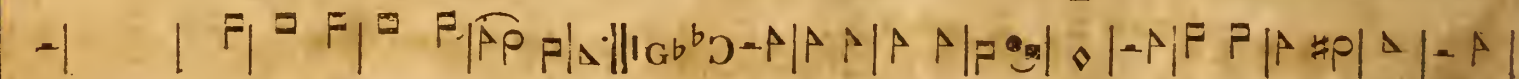
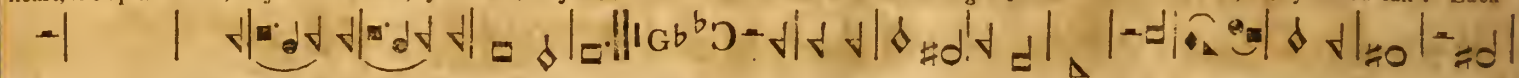


Moderate. ELENBOROUGH. C. M.



heart, lift up the voice, Rejoice a - loud, ye saints, rejoice!

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



pleasure hath its poi - son too, Each pleasure hath its poi - son too, And eve - ry sweet a snare. And eve - ry sweet a snare.

Soft. *Loud.*

Moderate.

PECKHAM. S. M.

Al - migh - ty Maker, God! How wond'rous is thy name! Thy glories how diffused a - broad Thro' the cre - ation's frame.

Great God, indulge my humble claim, Thou art my hope, my joy, my rest; The glories that compose thy name Stand all engag'd to

D U M A H. C. M.

make me blest.

My drowsy powers, why sleep ye so? Awake, my sluggish soul! Nothing has half thy work to do; Yet nothing's half so dull!

Moderate.

CASTLE STREET. L. M.

Loud. 101

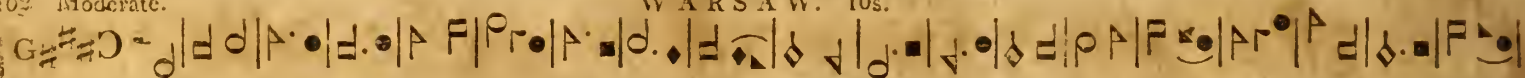
Again, my tongue, thy silence break, My heart and all my powers, awake; My tongue, the glory of my frame, Awake, and sing Jehovah's name, Awake, and sing

Soft.

Cheerful.

STAUGHTON. C. M.

Je - ho - vah's name, There is a land of pure delight, Where saints immortal reign; In - fin - ite day excludes the night, And pleasures banish pain.



In boundless mercy, gracious Lord appear, Darkneſs diſpel, the humble mourner cheer; Vain thoughts remove, melt down this flinty heart; Cauſe every ſoul to chooſe the



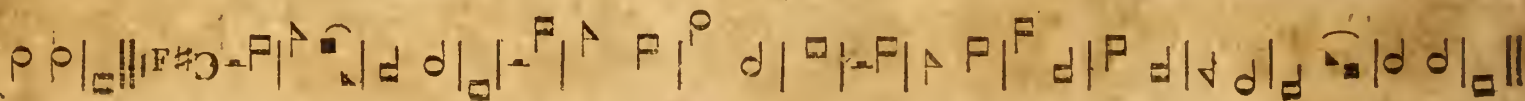
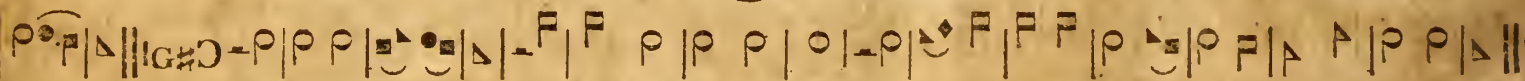
Moderate.

TYGRIS. S. M.



better part.

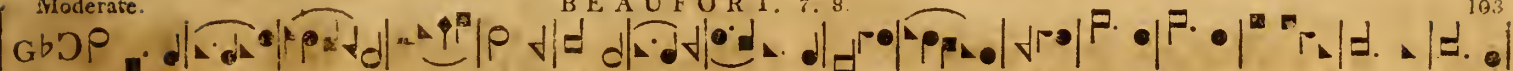
Bleſt are the ſons of peace, Whoſe hearts and hopes are one, Whoſe kind deſigns to ſerve and pleaſe Thro' all their actions run.



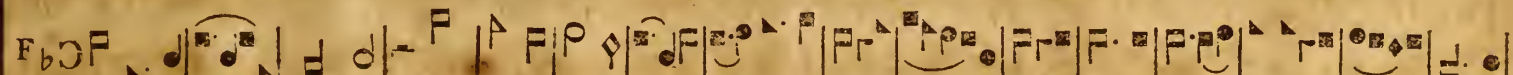
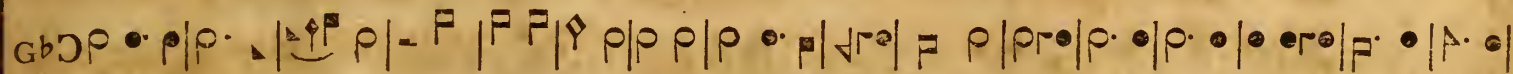
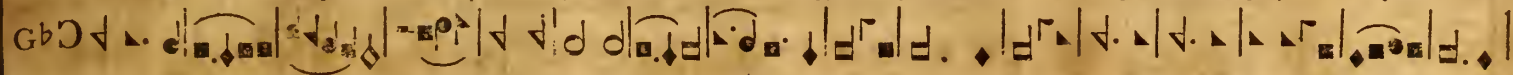
Moderate.

BEAUFORT. 7. 8.

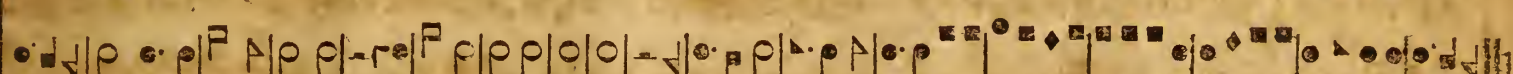
193

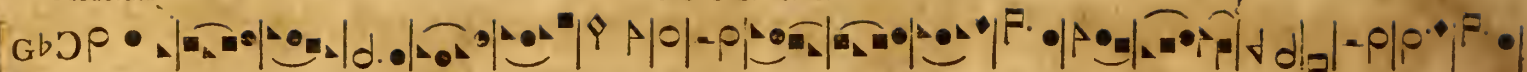


Head of the church triumphant, We joyful - ly adore thee; Till thou appear, thy members here Shall sing like those in glory, Shall sing like those in



glory. We lift our hearts and voices, With blest anticipa - tion; And cry aloud, cry aloud, cry aloud, and give to God, And cry aloud, and give to God The praise of our salvation.



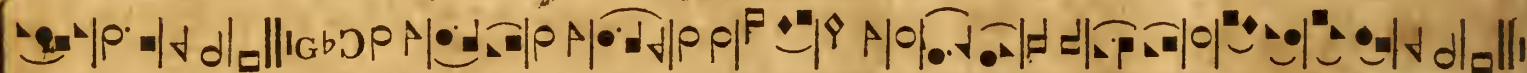


Hark ! how the gospel trumpet sounds ! Thro' all the earth the echo bounds ! And Jesus, by redeeming blood, Is bringing sinners back to God ; And guides them safely



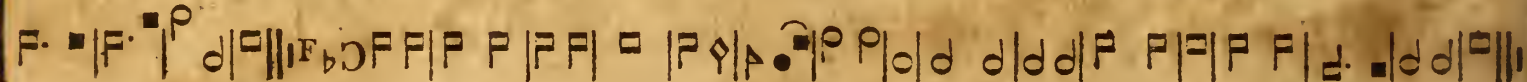
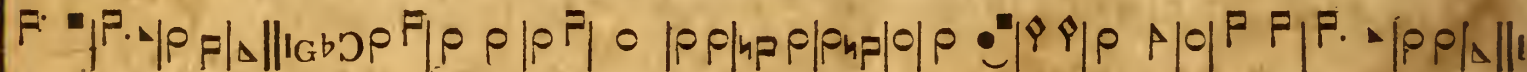
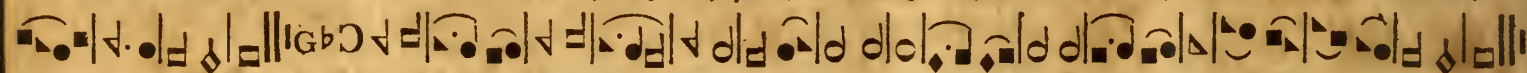
Moderate.

G I L E A D. 7s.



by his word To endless day.

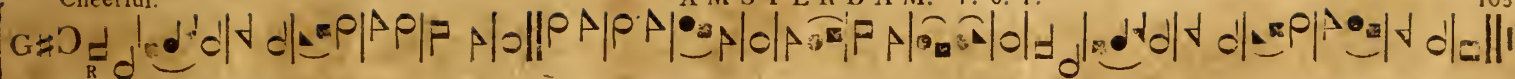
Children of the heavenly King, As ye journey, sweetly sing ; Sing your Saviour's worthy praise, Glorious in his works and ways.



Cheerful.

AMSTERDAM. 7. 6. 7.

105

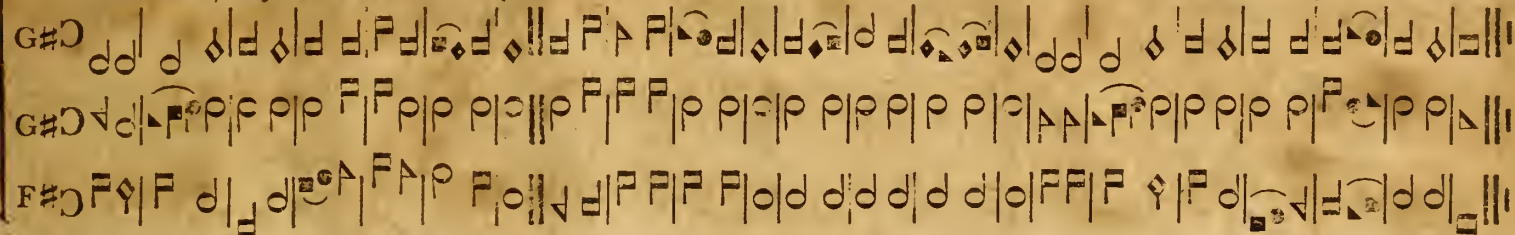


Rise my soul and stretch thy wings, Thy better portion trace ; Sun and moon and stars decay, Time shall soon this earth remove ;

To seats prepared above.

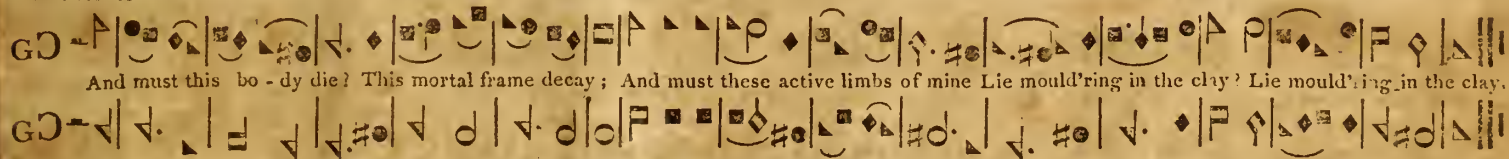
Rise from transitory things, Tow'rd's heaven thy native place.

Rise my soul, and haste away.

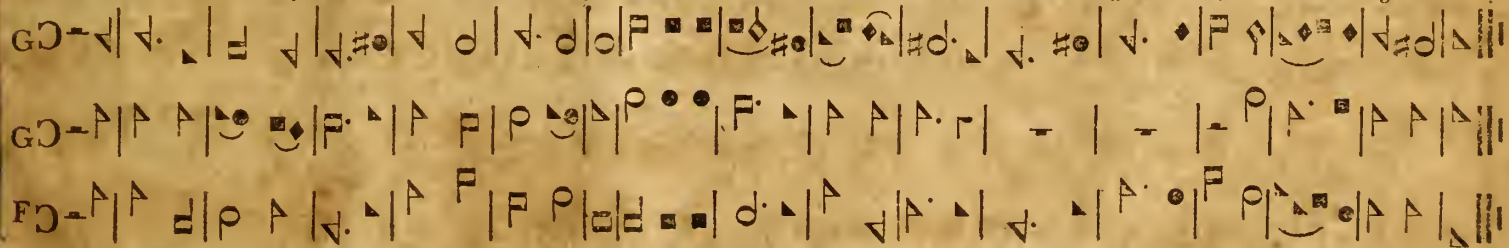


Moderate.

PETERSBURG. S. M.



And must this bo - dy die ? This mortal frame decay ; And must these active limbs of mine Lie mould'ring in the clay ? Lie mould'ring in the clay.



O when shall I see Jesus, And reign with him above; And reign with him above And from that flowing fountain Drink everlasting love? Drink everlasting

When shall I be deliver'd From this vain world of sin; From this vain world of sin; And with my blessed Jesus, Drink endless pleasures in? Drink endless pleasures in?

Moderate.

S W E D E S B O R O . S . M .

ing love? 1. Raise your triumphant songs, 'To an immortal tune; Let the wide earth resound the deeds Celestial grace has done.

sures in? 2. Sing how eternal love Its chief beloved chose, And bade him raise our wretched race From their abyss of woes.

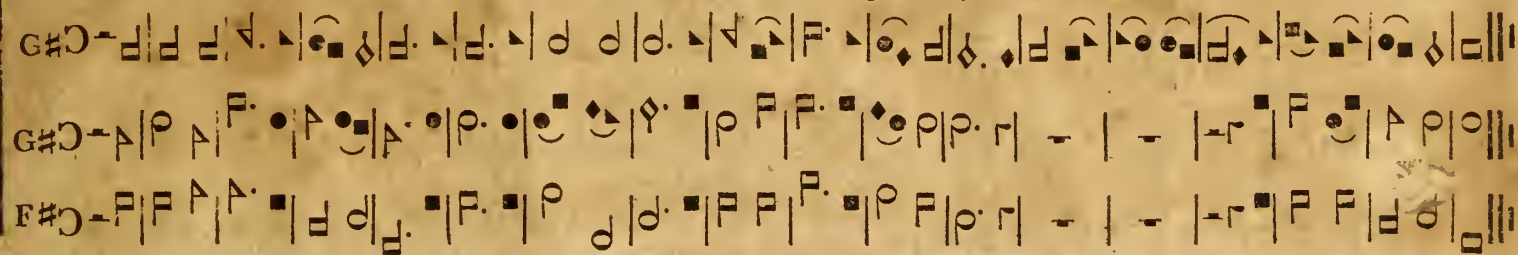
Cheerful.

ARABIA. C. M.

Soft,

Loud.

107

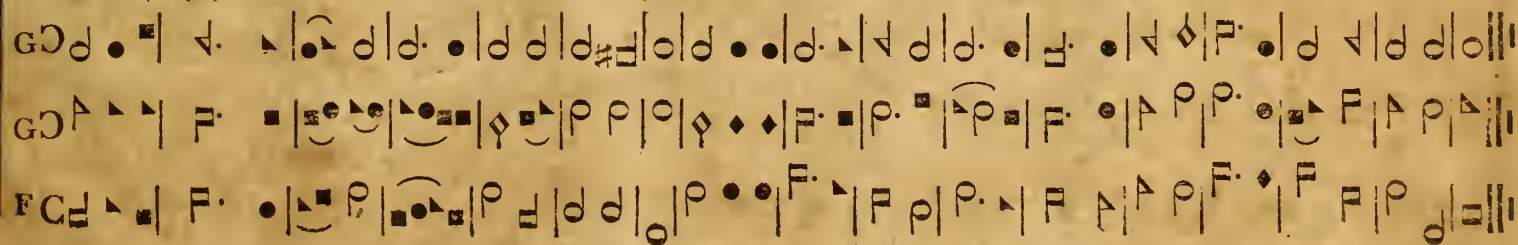


Moderate.

BROOMSGROVE. C. M.

Soft.

Loud.





To bless the Lord let every land combine ; Your hearts and minds, your harps and voices join. Each opening dawn shall hear my songs arise :



Each evening waft its incense to the skies, All praise, all love, his boundless glories claim, The praise of saints, the seraphs sacred flame.



Moderate.

WOOD STOCK.

109

Ex - alt - ed high, at God's right hand, Near - er the throne than cherubs stand, With glory crown'd in bright ar-

Ex - alt - ed high, at God's right hand, Near - er the throne than cherubs stand, With glory crown'd in bright ar-

ray, My wond' - - - ring soul says who are they? who are they? My wond' - - - ring soul says who are they?

ray, My wond' - ring wond'ring soul says who are they? who are they? My wond' - ring wond'ring soul says who are they?

These are the saints, belov'd of God, Wash'd are their robes in Jesu's blood; More spotless than the

purest white, More spotless than the purest white, They shine in un - cre - a - ted light, They shine in un - cre - a - ted light,

Loud.

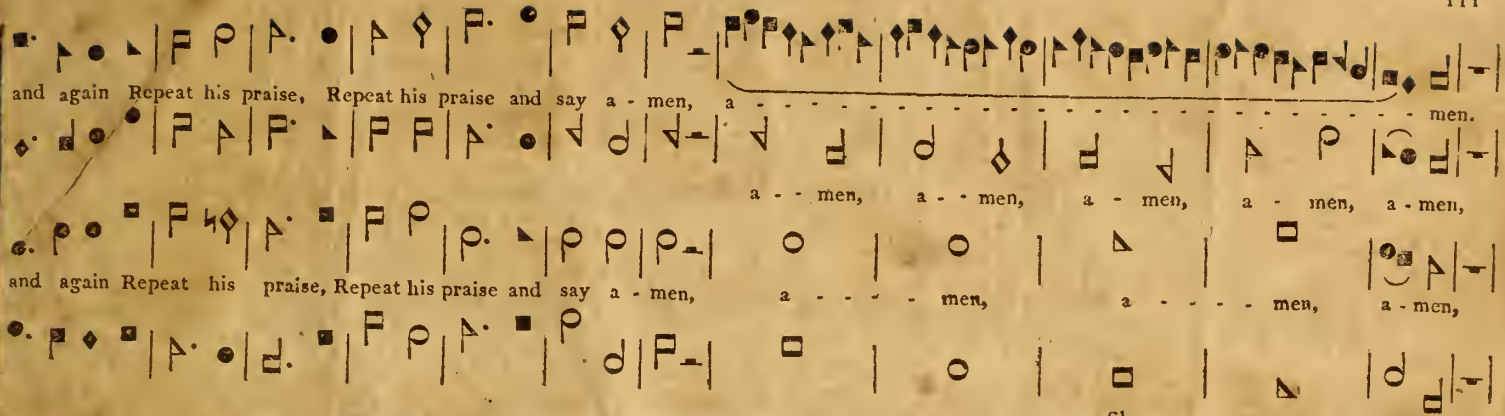
Soft,

Amen, amen, amen, amen they cry to him alone, Who dares to fill his Fathers throne. They give him glory, they give him glory,

Amen, amen, amen, amen they cry to him alone, Who dares to fill his Father's throne. They give him glory, they give him glory,

Loud.

111

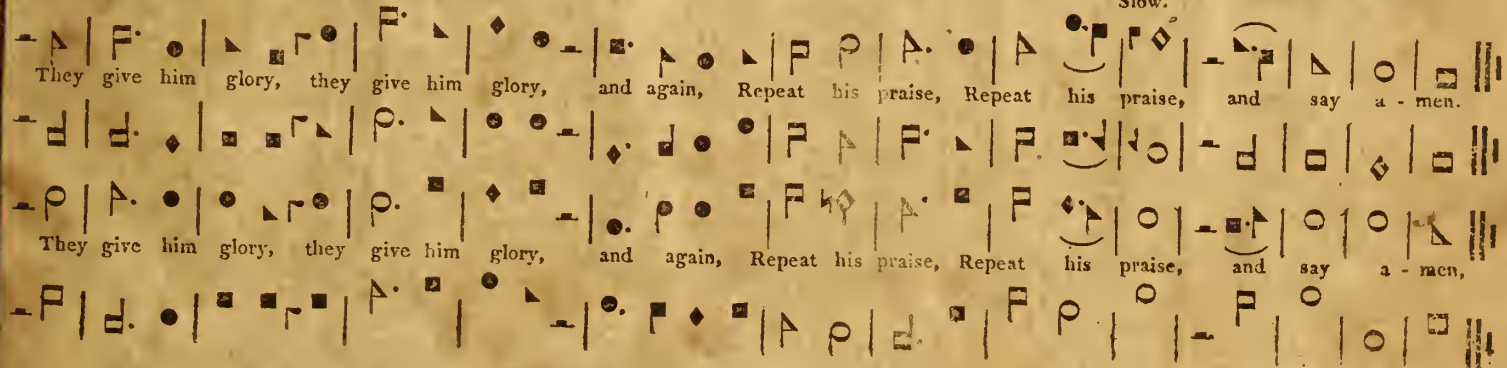


and again Repeat his praise, Repeat his praise and say a - men, a - men.

a - - men, a - - men, a - men, a - men, a - men,

and again Repeat his praise, Repeat his praise and say a - men, a - - - men, a - - - - men, a - men,

Slow.



They give him glory, they give him glory, and again, Repeat his praise, Repeat his praise, and say a - men.

They give him glory, they give him glory, and again, Repeat his praise, Repeat his praise, and say a - men,

Abridge	C	42	Carmel	L	92	Gilgal	L	92	Miletus	L	89	Surry	L	23
Amsterdam	7, 6, 7	105	Carr's Lane	C	38	Gloicester	L	96	Mill Ville	Pec.	64	Sutton	S	16
Arabia	C	107	Castle Street	L	101	Groton	L	18	Milton	C	34	Swanick	C	97
Archdale	C	33	Chapel	P	58	Haddam	S	31	Myra	S	70	Swedesboro	S	106
Armley	L	93	Charleston	P	30	Hamburg	S	37	Naples	C	36	Tempest	Pec.	74
Ashley	C	56	Colchester	C	24	Hanover	Pec.	32	Nantwich	L	41	Transport	L	91
Athens	C	51	Columbia	S	90	Haverhill	L	78	Neston	L	29	Trinity	Pec.	55
Augusta	C	75	Concord	L	53	Hotham	P	46	Newcourt	L	94	Turin	P.	62
Aylesbury	S	18	Cookham	7s.	89	Irish	C	15	New London	L	24	Tygris	S.	102
Bangor	C	40	Coos	8, 4.	104	Islington	L	57	Norfolk	C	14	Vienna	P	58
Beaufort	7, 8.	103	Coventry	S	91	Italy	L	48	Norwich	Pec.	66	Wakefield	C	22
Bedford	C	16	Damascus	C	95	Jerusalem	P	98	Old 100	L	42	Walsal	C	40
Berea	C	63	Derby	C	69	Judea	C	65	Olivet	Pec.	79	Warren	P	88
Bethel	C	93	Dublin	C	17	Kingsbridge	L	100	Oporto	L	90	Warsaw	10s.	102
Bethesda	P	25	Dumah	C	100	Lamberton	8s. Pec.	94	Orleans	5, 11.	96	Whitfield	S	38
Bethlehem	S	21	Dunbar	S	75	Lancaster	7s.	74	Peckham	S	99	Winchester	Pec.	54
Beverly	S	13	Dunstan	L	22	Lebanon	L	54	Pelham	S	34	Windsor	C	78
Bloomfield	S	20	Easton	C	28	Leeds	L	27	Petersburg	S	105	Woodbury	C	39
Bolton	L	15	Elenborough	C	98	Leoni	P.	68	Portland	S	52	PIECES.		
Brewer	L	97	Ephesus	C	71	Litchfield	L	21	Portsmouth	P	72			
Bristol	Pec.	73	Evening Hy.	L	67	Lystra	P	70	Portugal	L	22	Avon		82
Broomsgrrove	C	107	Falmouth	P	43	Malden	C	41	Putney	L	19	Funeral Piece		49
Burford	C	55	Gajilee	Pec.	64	Malta	Pec.	62	Reading	C	25	Habakkuk		76
Burton	P	108	Gath	L	26	Mansfield	S	32	Scotland	L	29	Kedron		60
Cadiz	P	50	Germany	S	28	Marscilles	P.	66	Sicily	C	57	New York		84
Calvary	Pec.	68	Georgia	C	20	Mear	C	14	Southbury	P	26	Sheffield		80
Cambridge	C	59	Gilboa	S	91	Medway	7, 6.	106	Stamford	Pec.	47	Washington		44
Canton	P	36	Gilead	7s.	104	Milan	C	13	Staughton	C	101	Woodstock		109
									Sunderland	P	50			

N. B. The Metres are designated by the letters which are placed after the names of the tunes in the index. L. shows that the tune is long metre.
C. common metre; S. short metre; and P. particular metre.



1711
May 10



