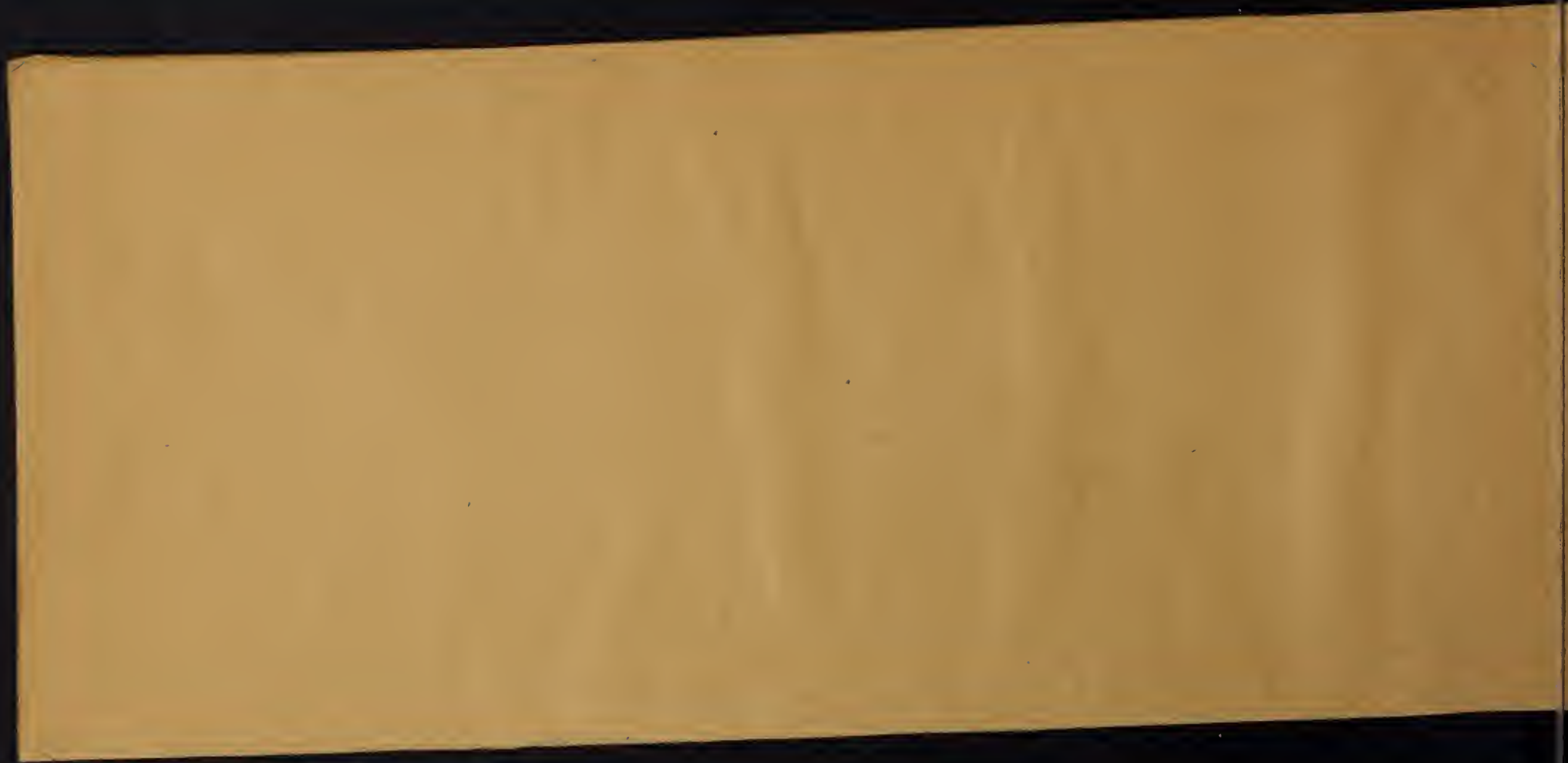


No. 8049.148



PURCHASED FROM
SCHOLFIELD FUND









THE
NEW HAVEN COLLECTION OF SACRED MUSIC.

CONTAINING

A SET OF TUNES ADAPTED TO THE METRES AND SUBJECTS OF THE PSALMS AND HYMNS IN GENERAL USE.

SELECTED, PRINCIPALLY, FROM THE

WORKS OF THE MOST EMINENT AUTHORS.

By an Association of Gentlemen for the promotion of Classical Sacred Music in the United Society in New Haven.

TO WHICH IS PREFIXED

A CONCISE INTRODUCTION TO PSALMODY, FOR THE USE OF SINGING SCHOOLS.

DEDHAM: ✓

PRINTED TYPOGRAPHICALLY BY DANIEL MANN.
1818.



8047.148

520-1236

Schoc

Feb 16. 1978

M.

PREFACE.

THE following work is published for the promotion of sacred music in the United Society in New Haven. One principal cause of the declension of music in our churches and congregations, undoubtedly, is the constant introduction of new tunes. One set is no sooner learnt, than they are laid aside and others introduced. The consequence is, that many persons are excluded from a participation in this pleasing and important part of public worship. To prevent this evil is one object of this publication. It is therefore hoped that this book will be adopted for permanent use, and will be in the possession of every family in the

society. The selection has been made by an association of gentlemen belonging to the society, who have in general selected from the best authors, and endeavoured to procure the most *correct* copies; this has been a particular object with respect to some of the old tunes which have been so repeatedly altered. In all cases where the music was known to have been composed by eminent masters, the original copies, or such as have been corrected by the authors themselves, have been preferred.

So various are the tastes of persons, as to the air and stile of sacred music, that it is extremely difficult, if not impossible, to make such a selection as will meet with universal approbation. This work, however, contains so much of a variety, that it is hoped it will meet with general approbation in the society.

Although it has been thought expedient to study variety to a certain extent, yet it has been a leading object to exclude that stile of music which is too light and frivolous, or too much at variance with the principles of harmony, to merit a place in a collection of sacred music, much less to be used in the worship of God. It is gratifying to learn that many of the lovers of sacred harmony are engaged in correcting

the taste of the community, in this important particular, and in effecting a reformation which shall exclude from the house of God all music of the above description, and introduce that of a sober, chaste, classical and devotional character.

The publication and use of classical tunes, however, is not of itself, sufficient to effect an entire reform in the music of our worshipping assemblies. It is not intended, at this time, to enter into a discussion of this subject: but it is thought proper to suggest, that, were the ORGAN, that grand instrument, so peculiarly appropriate to SACRED MUSIC, to be introduced into our churches, that stile of music so much and so justly the subject of complaint among serious people, as well as the best

PREFACE.

judges of harmony, would soon be neglected, and that of a better character introduced. We are aware that *some* serious persons are of opinion that the use of instrumental music in the worship of God is improper. It is, however, believed, that were they to examine the subject with candor, and an attentive perusal of the scriptures, they would find abundant reason to change their opinions. It is recorded that, "It came even to pass, as the trumpeters and singers were as one, to make one sound in praising and thanking the Lord, and when they lifted up their voice with the trumpets and cymbals and instruments of music, and praised the Lord,—that then the house was filled with a cloud, even the house of the Lord."*

* 2 Chron. 5. 13.

B

of the divine approbation of instrumental and vocal music united can be imagined? In the 150th Psalm we are expressly commanded to praise God with organs. What, therefore, God has in so signal a manner approved, and so expressly commanded, shall man presume to disapprove? We invite the attention of the reader to the following quotations on this subject.

The late pious Dr. Home in his commentary on the 150th Psalm, observes:—"Well regulated music, if ever it had the power of calming the passions, if ever it enlivened and exalted the affections of men in the worship of God, (purposes for which it was formerly employed,) doubtless hath still the same power, and can still afford the same aids

“ to devotion. When the beloved disciple was, in spirit, admitted into
 “ the celestial choir, he not only heard them singing hymns of praise,
 “ but heard likewise, ‘ the voice of harpers harping upon their harps.’
 “ Rev. 14. 2. And why that which saints are represented as doing in
 “ heaven, should not be done according to their ability by saints on
 “ earth ; or why instrumental music should be abolished as a legal cere-
 “ mony, and vocal music which is as much so, should be retained, no
 “ good reason can be assigned. Sacred music, under proper regulations,
 “ removes the hindrances of our devotion, cures the distraction of our
 “ thoughts, and banishes weariness from our minds. It adds solemnity
 “ to the public service, raises all the devout passions in the soul, and
 “ causes our duty to become our delight.”

Mr. Latrobe, in a preface to a collection of hymn tunes, says, “ The
 “ natural imbecility of the human voice is such, that few can keep to
 “ the pitch in which a tune is begun, especially in long hymns or a suc-
 “ cession of many verses ; consequently, the congregation, as experi-
 “ ence shews, is gradually sinking its voice : indeed, the voice of each
 “ individual sinks in a different degree, so that the longer the singing
 “ lasts, the more greivous the dissonance is rendered. To remedy
 “ this imperfection, a support is wanting, calculated to give the singing
 “ that firmness so indispensably necessary towards producing the above-
 “ mentioned pleasing effect. This support is justly expected from the
 “ assistance of instrumental music ; for the firmest and most powerful
 “ voice of the precentor, is borne down by the weight of the sinking

PREFACE:

VII

“multitude. Instrumental music, therefore, if thus applied, being not “improper in the house of God, (having been once appointed, and “never forbidden,) organs were introduced into the church, and are, “undoubtedly, of all other instruments, best adapted to answer the “above purpose.”

While we express our approbation of the use of instruments, especially of the organ, in our worshipping assemblies, we consider vocal music of still higher importance. To worship God with the voice, is a duty which no believer in the scriptures will deny. In order, however, to an acceptable performance of this pleasing duty, it is not only necessary that the voice be properly cultivated, but that the heart should also

be engaged in this noble and exalted work; for, saith the apostle, “I will sing with the spirit, and I will sing with the understanding also.”* To sing praises unto God, is a work in which *all* should join. It is a duty which is taught, both by precept and example. Hear the language of scripture on this subject. “Sing unto the Lord all the earth: “shew forth from day to day his salvation.”† “Sing unto the Lord, O “ye saints of his: and give thanks at the remembrance of his holiness.”‡ “Sing aloud unto God our strength: make a joyful noise unto the “God of Jacob,”—“For this was a statute for Israel: and a law of the “God of Jacob.”§ “And suddenly there was with the angel a multitude

* 1 Cor. 14. 15.

† 1 Chron. 16. 23.

‡ Psalm 30. 4.

§ Ps. 81. 1.

“ of the heavenly host, praising God, and saying, glory to God in the
 “ highest, and on earth peace, good will towards men.”† “ And when
 “ they had sung an hymn, they went out into the mount of Olives.”‡
 “ “ And they sing the song of Moses, the servant of God, and the song
 “ of the Lamb.”§ “ And after these things, I heard a great voice of
 “ much people, in heaven, saying, Alleluia, salvation, and glory, and
 “ honor, and power, unto the Lord our God:”—“ Alleluia.”||

If then it was a statute for Isreal, to sing praises to God; if the joyful
 news of the birth of a Saviour, was first announced to the humble shep-

† Luke 2. 13. 14.

‡ Mat. 26. 30.

§ Rev. 15. 3.

|| Rev. 19. 1.

herds, by the music of Angels; if our blessed Lord, as one of his last
 acts, while in mortal flesh, sang an hymn with his disciples; if, the heav-
 enly hosts are employed in singing the praise of the Lamb; how can
 men on earth neglect the performance of this pleasing and important
 duty? But do they devote that attention to the subject, which its im-
 portance demands? Do many professing christians, who possess the
 talent of singing, discharge their duty in the cultivation of it? Are
 they not in danger of being ranked with the slothful servant, who hid
 his lord's talent in the earth?

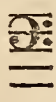
A CONCISE INTRODUCTION TO PSALMODY.

THE GAMUT OR SCALE OF MUSIC.

Bass Octave. Tenor Octave. Treble Octave.

22 G in alt.
21 F
20 E
19 D
18 C
17 B
16 A
15 G
14 F
13 E
12 D
11 C
10 B
9 A
8 G
7 F
6 E
5 D
4 C
3 B
2 A
1 G
FF

MUSIC is written on five parallel lines with their spaces, called a *Stave*, the space above and below being included; and, when necessary, short lines are added above or below, which are called *Ledger Lines*. The first seven letters of the alphabet give names to those lines and spaces, representing so many different sounds one above another, and are repeated as often as the compass of the voice or instrument requires, every eighth being the same. The common Scale consists of three eighths or *Octaves*, the lowest is the Bass, the middle the Tenor, and the uppermost the Treble, octave. All below G in the bass are called double, as double F, double E, &c. and all above F in the treble, in alt, as G, A, &c. in alt. The position of the letters on a stave is determined by certain characters

called *Cliffs*, of which there are three, the G cliff,  the C cliff,  and the F cliff. 

The G cliff stands on the second line in the stave, and when used for treble occupies the 15th place in the scale. The F cliff is used for bass only, and always on the fourth line, or 7th place. The C cliff may be placed on either of the five lines, but it always represents the middle C or 11th place in the scale. See the scale annexed.

The names by which notes are called when sung, are mi, faw, sol, law. Their order ascending, is mi, faw, sol, law, faw, sol, law, mi; descending, mi, law, sol, faw, law, sol, faw, mi.

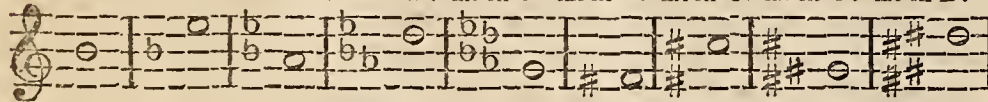
INTRODUCTION.

The natural place for *mi* is in *B*.

If <i>B</i> be flat, (<i>b</i>) <i>mi</i> is in	<i>E</i>	If <i>F</i> be sharp, (<i>#</i>) <i>mi</i> is in	<i>F</i>
If <i>B</i> and <i>E</i> be flat, (<i>b</i>) <i>mi</i> is in	<i>A</i>	If <i>F</i> and <i>C</i> be sharp, (<i>#</i>) <i>mi</i> is in	<i>C</i>
If <i>B</i> , <i>E</i> and <i>A</i> be flat, (<i>b</i>) <i>mi</i> is in	<i>D</i>	If <i>F</i> , <i>C</i> and <i>G</i> be sharp, (<i>#</i>) <i>mi</i> is in	<i>G</i>
If <i>B</i> , <i>E</i> , <i>A</i> and <i>D</i> be flat, (<i>b</i>) <i>mi</i> is in	<i>G</i>	If <i>F</i> , <i>C</i> , <i>G</i> and <i>D</i> be sharp, (<i>#</i>) <i>mi</i> is in	<i>D</i>

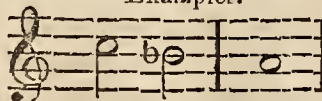
Examples.

mi in *B*. *mi* in *E*. *mi* in *A*. *mi* in *D*. *mi* in *G*. *mi* in *F*. *mi* in *C*. *mi* in *G*. *mi* in *D*.

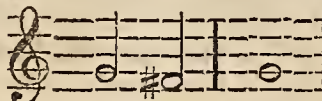


Examples.

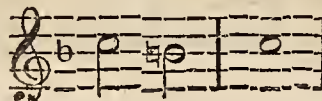
A Flat *b* before a note sinks it half a tone.



A Sharp *#* before a note raises it half a tone. Either of these at the beginning of a tune, have influence through it, except contradicted by a natural.



A Natural *n* before a note, influenced by a flat or sharp, restores it to its primitive sound.



In every Octave are five *Tones* and two *Semitones*. One of the semitones is between *mi* and *faw*, and the other between *law* and *faw*.

There are two *Keys* in music, the major or sharp key, and the minor or flat key. Their difference consists in the different situation of the semitones in the octave, of which the key note is the foundation. The key may be determined by the last note of the bass, which is always on the letter next above, or next below the place of the *mi*; if above, it is a major, if below, a minor key. In the major key one semitone is between the 3d and 4th, and the other between the 7th and 8th; in the minor one is between the 2d and 3d, and the other between the 5th and 6th: But as it is customary to sharp the 6th and 7th notes in the ascending octave of the minor key, the last semitone is brought between the 7th and 8th, as in the major key. See examples of ascending and descending octaves in both keys, page xv.

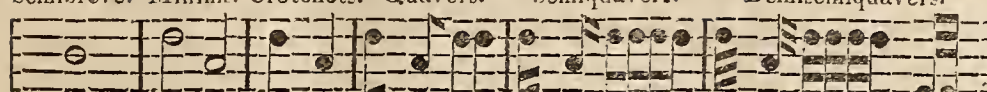
N. B. Flats and sharps at the beginning of a tune, are called governing flats and sharps, and affect such notes only as stand on the same letter; but when designed to affect particular notes, are called accidentals; and as some authors say, have influence through the bar.

INTRODUCTION.

x1

NOTES AND RESTS.

Notes.
Semibreve. Minims. Crotchets. Quavers. Semiquavers. Demisemiquavers.



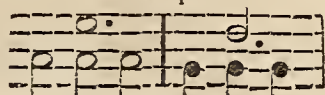
Rests.



A Semibreve is the longest note in common use, and is equal in time to two minims, four crotchets, eight quavers, sixteen semiquavers, or thirty-two demisemiquavers. A minim, therefore, has half the time of a semibreve; a crotchet half that of a minim, &c. Rests are marks of silence of the same time as the notes they respectively represent. The semibreve rest fills a bar in all moods, and is therefore called a bar rest.

A *Point of Addition* ($\cdot$) makes a note half as long again; a pointed semibreve is equal to three minims, &c.

Example.



Other Characters Explained.

Examples.

A *Figure of Diminution* (3) placed over or under three notes of any kind, reduces them to the time of two of the same kind.

A *Brace* shows how many parts are sung together.

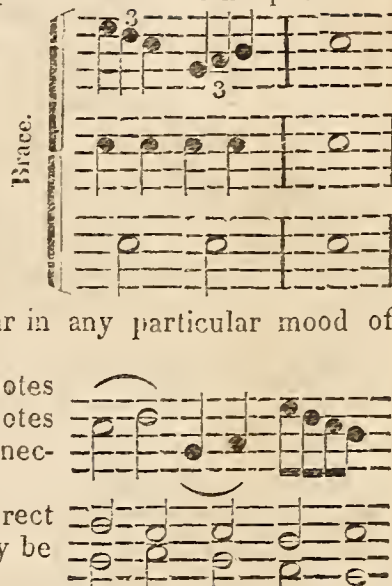
A *Bar* $\frac{I}{I}$ divides the time into equal parts, according to the measure note.

A *Measure Note* is a note which fills a bar in any particular mood of time.*

A *Slur* $\frown$ is drawn over or under such notes as are to be sung to one syllable: but when notes are joined, as in the example, the slur is unnecessary.

Choosing Notes, are notes standing in a direct line, one above another; either of which may be sung, or both, if there be voices enough.

* See Time, page xiii.



INTRODUCTION.

A Repeat  or :S: shows that the following part of the tune, as far as the next double bar or close, should be sung twice.

Dotted Strokes :: require a repetition of words.

Figures 1, 2, when placed over certain notes at the end of a strain or tune, show, that the note under figure 1 should be sung before repeating, and that under figure 2 after, omitting that under figure 1, the second time, except they are joined with a slur.

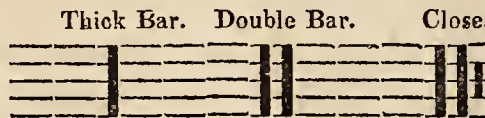
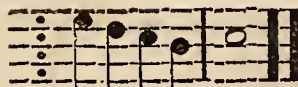
A Thick Bar shows the end of a line.

A Double Bar the end of a strain.

A Close the end of a tune.

A Direct  at the end of a staff, shows the place of the succeeding note in the same part on the next staff.

A Hold  implies that the sound of a note is to be continued beyond its proper time.



OF GRACES.

The Trill or Shake, (tr) says a late author, "is reckoned the capital Grace." His directions to the learner, are, to "begin slow, and shake distinctly, increasing in quickness till he has accomplished it.

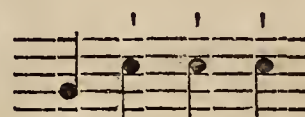
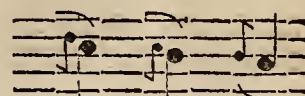
Apoggiaturas  are small notes added to improve the melody, and show how to arrive gracefully to the note next following. Their time is taken from the note following or preceding.

Marks of Distinction ! ! ! require that the notes under them should be performed distinct and emphatic.

Transition is a graceful sliding from one sound to another, leaning on the intermediate sounds.

Accent is a certain force of sound on particular parts of a bar, viz. when a bar consists of two or three equal parts, on the first; when of four, on the first and third.

Examples.



INTRODUCTION.

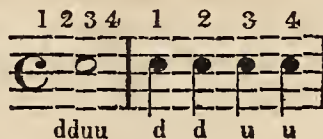
XIII

OF TIME.

There are three divisions of Time ; Common, Tripple, and Compound.

COMMON TIME is measured by even numbers, as, 2, 4, &c. and has four Moods or Marks.

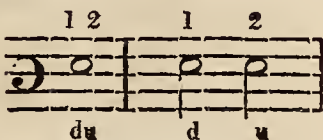
The First, C called *Adagio*, has a semibreve for its measure note—four beats in each bar, two down and two up—performed in about four seconds of time.



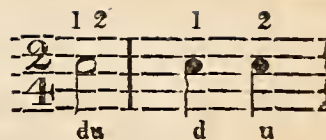
The Second, C called *Largo*, has the same measure note, and beat in the same manner, only quicker, and sometimes with but two beats in a bar, one down and one up.



The Third, D or D called *Allegro*, has the same measure note—two slow beats in a bar, one down and one up. Minims in this mood are almost as quick as crotchets in the first.

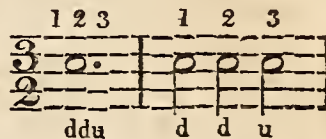


The Fourth, $\frac{2}{4}$ called 2 from 4, has a minim for its measure note, two quick beats, one down and one up.



TRIPPLE TIME is measured by threes, as the name imports, and has three Moods, each having three beats in a bar, two down and one up.

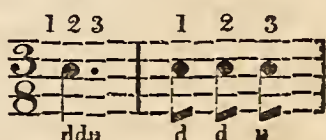
The First, $\frac{3}{2}$ called 3 to 2, has a pointed semibreve (equal to three minims) for its measure note, and beat in the time of seconds, 3 seconds in each bar.



The Second, $\frac{3}{4}$ called 3 from 4, has a pointed minim (equal to three crotchets) for its measure note ; beat a little quicker than the first.

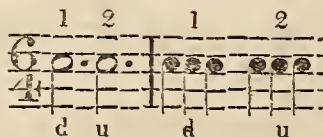


The Third, $\frac{3}{8}$ called 3 from 8, has a pointed crotchet (equal to three quavers) for its measure note ; beat quicker than the second.



COMPOUND TIME HAS TWO MOODS.

The *First*, $\frac{6}{4}$ called 6 to 4, has two pointed minims or other notes of equal time in each bar; two slow beats, one down and one up.



The *Second*, $\frac{6}{8}$ called 6 from 8, has two pointed crotchets, or other notes of the same time in each bar; two beats, one down and one up, a little quicker than the first.



 REMARKS.

In beating time, the hand should fall at the beginning and rise at the end of every bar in all the moods. The letters d, u, in the examples on the preceding page, show which parts of the bar should be beat down and which up. Each beat in a bar ought to have an appropriate motion; it will then be seen which part of it the singers are engaged in.

These motions should be made quick, and the hand then remain at rest until the next beat. With a waving kind of motion it is impossible to keep good time. Be careful that your beating and singing move together; at

the same instant the hand starts in any part of the bar, strike the corresponding note. By observing these directions large choirs, and even whole congregations will be able to perform in regular time.

For the accommodation of those who play on the organ, and because it seems proper to have the two principal parts near together, we have, in this book placed the *Air* or principal melody next above the bass. The second treble or counter, which we have generally written on the lower part of the staff with a G clef, should be sung by females or boys in the treble octave.

Some authors are of opinion that the *air* should be sung with *female voices*. One observes, that "The acuteness of the treble renders the air predominant, and the musick, of course, intelligible, even to those unacquainted with the nature of harmony." Another says, "according to the rules of composition, the treble does, or ought always to contain the principal air of the piece." Without attempting to decide this question, we shall only remark, that on the organ, piano forte, &c; the air is always played in the treble octave.

When the three octaves of the common scale are called the bass, tenor and treble octaves, it is not to be understood that those parts are confined to particular octaves; they often extend beyond, and are limited only by the compass of the voice or instrument, or, the composers fancy: but they are so called to designate the position those parts respectively occupy in the general scale.

INTRODUCTION.

xv

An ascending and descending Octave in the major key, in two parts, with the semitones marked.

law, faw, mi, faw, faw, mi, faw, law.

law, faw, mi, faw, faw, mi, faw, law.

The same in the minor key, with a sharp 6th and 7th in the ascending Octave.

law, faw, mi, faw, faw, mi, faw, law.

law, faw, mi, faw, faw, mi, faw, law.

The Intervals of an Octave in the major key of G.

Ascending.

3d. 4th. 5th.

6th. 7th. 8th.

Descending.

3d. 4th. 5th.

6th. 7th. 8th.

INTRODUCTION.

Other Lessons for Practice.

Common Cord. Uncommon Cord. Common Cord. Uncommon Cord.

3d. 5th. 8th. 3d. 6th. 8th. 3d. 5th. 8th. 3d. 6th. 8th.

Major Key on G. Thirds Ascending. Thirds Descending. Leaps.

Examples of Syncopation, or Driving Notes, from A. Williams.

The following is offered as a help to the imagination.

The New Haven Collection of Sacred Musick.

LEEDS.

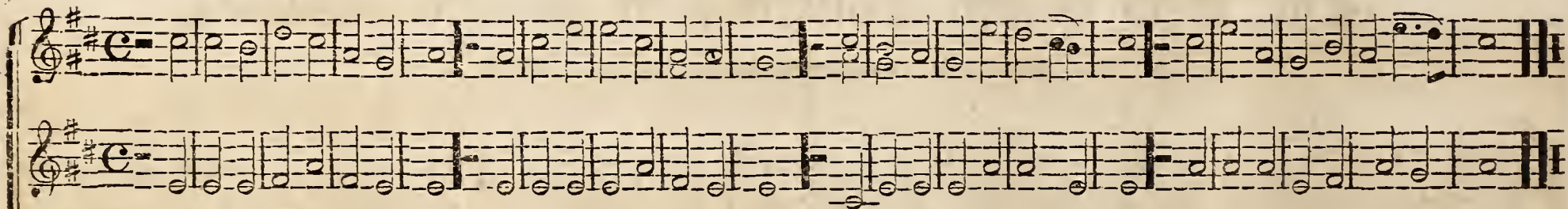
L. M.

Major key on E.

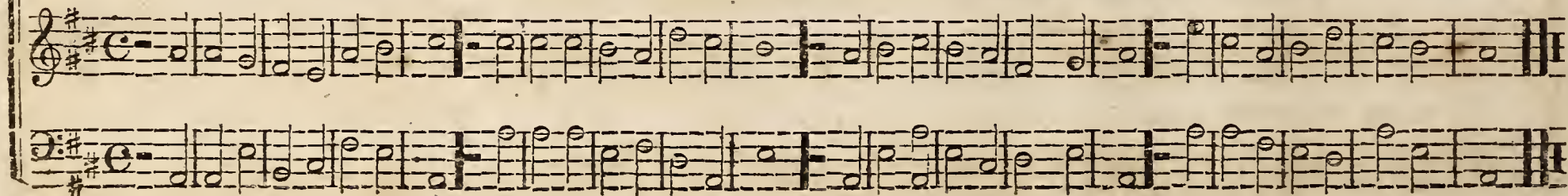
Lock Hospital Coll.

Dr. Madan.

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



Ye nations round the earth rejoice Before the Lord your sovereign King : Serve him with cheerful heart and voice ; With all your tongues his glory sing.



ST. PETER.

L. M.

Major key on A.

Ps. 8.

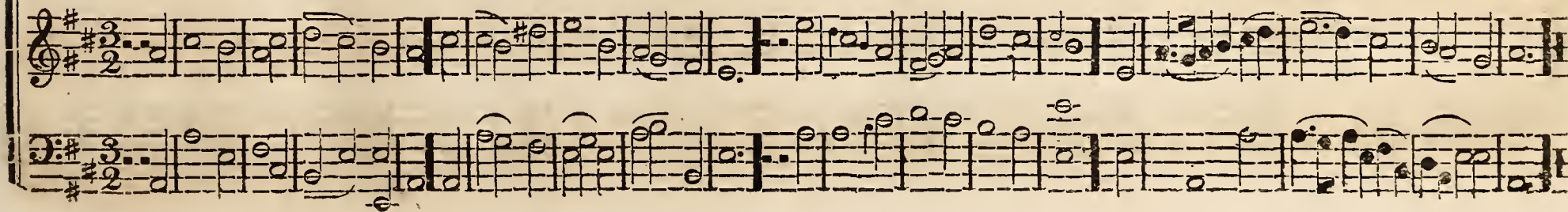
Hartford Coll.

Harwood.

19



Lord, what was man when made at first, Adam, the offspring of the dust; That thou should'st set him and his race, But just below an angel's place?



Let him embrace my soul, and prove Mine int'rest in his heav'nly love; }
The voice that tells me thou art mine, Exceeds the blessings of the vine. }

On thee th' anointing Spirit came, And spread the

ITALY Continued.

21

Pia.

For.

savour of thy name; That oil of gladness and of grace, Draws virgin souls to meet thy face, Draws virgin souls to meet thy face.

C 2

Now to the Lord a noble song! Awake, my soul, awake, my tongue, Hosanna to th' eternal name, And all his boundless love proclaim.

PLEYEL'S HYMN.

L. M.

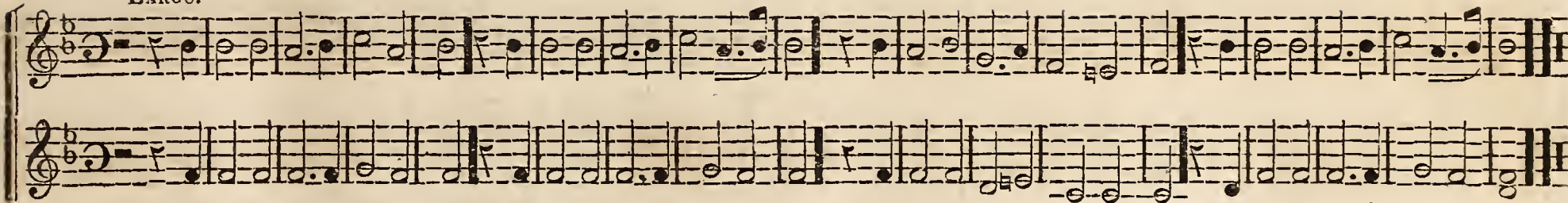
Major key on B_b.

Norfolk Col^l.

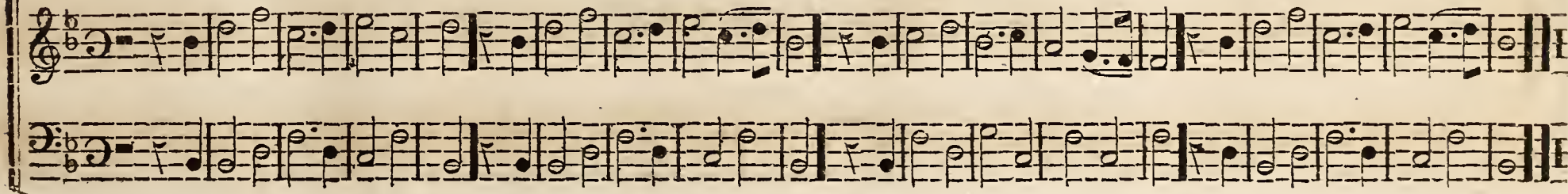
Pleyel.

23

LARGO.



So fades the lovely blooming flow'r, Frail, smiling solace of an hour! So soon our transient comforts fly, And pleasure' only blooms to die.



BRIDGEWATER.

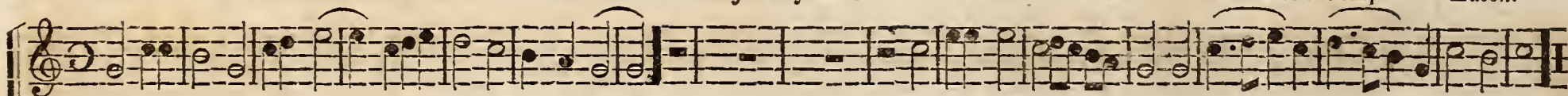
L. M.

Major key on C.

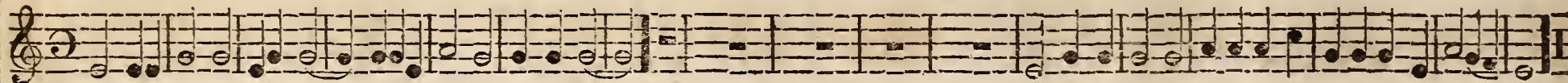
Ps. 95. B. & T.

- Chorister's Comp.

Edson.

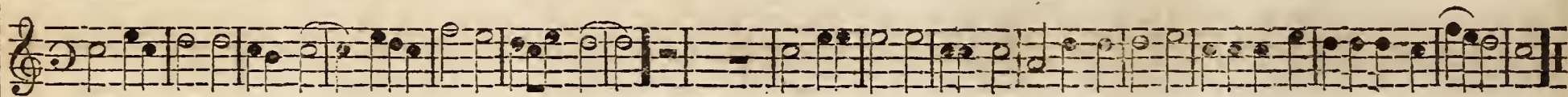


For we—



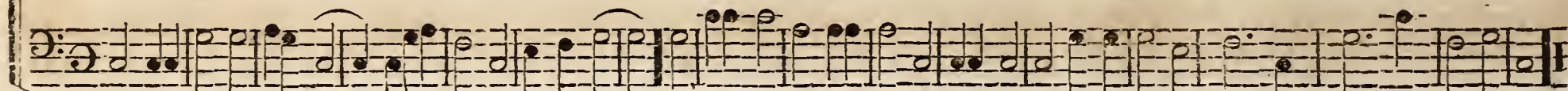
O come, loud anthems let us sing, Loud thanks to our Almighty king;

For we our voices high should raise, When our salvation's Rock we praise.



For we—

When—



For we—

When—

WELLS.

L. M.

Major key on F.

Ps. 114.

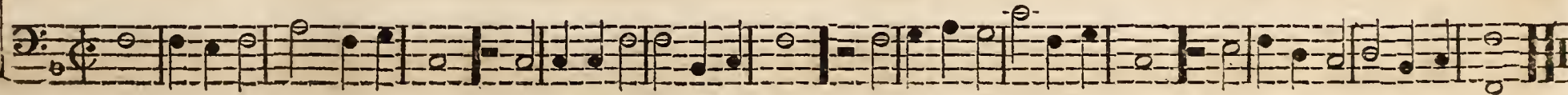
A. Williams' Coll. and Select Har.

Holdrayd.

25



When Israel, freed from Pharoah's hand, Left the proud tyrant and his land, The tribes with cheerful homage own Their King, and Judah was his throne.



Sal - va - tion is for - ev - er nigh To souls that trust and fear the Lord; And grace de - scend - ing

CASTLE STREET *Continued.*

27

from on high Fresh hopes of glory shall afford, Fresh hopes of glory shall afford.

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

GREEN'S HUNDRED.

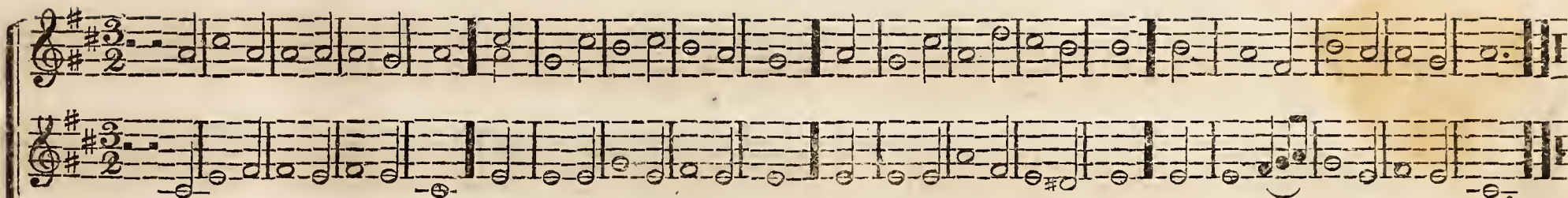
L. M.

Major key on A.

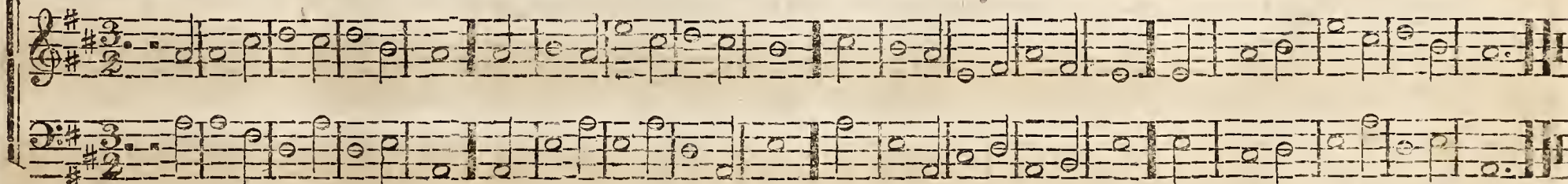
Ps. 92.

A. Williams' Coll.

29



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



Sweet is the day of sacred rest, No mortal cares shall seize my breast, O may my heart in tune be found, Like David's harp of solemn sound.

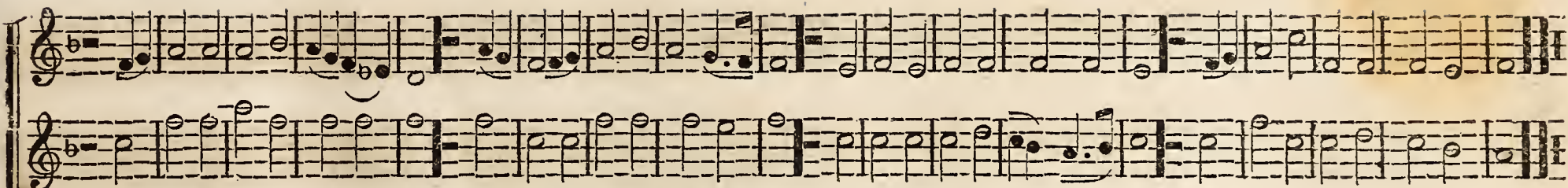
D

Counter.

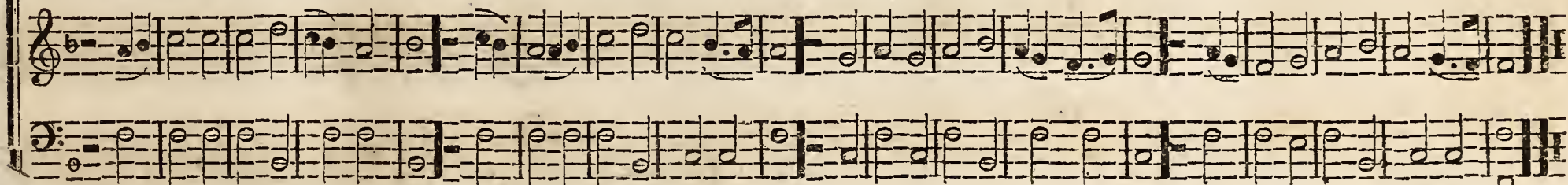
He dies! the friend of sinners dies! Lo, Salem's daughters weep around! A solemn darkness veils the skies! A sudden trembling shakes the ground!
Here's love and grief beyond degree, The Lord of glory dies for men! But lo! what sudden joys we see! Je - sus the dead revives again!

DRESDEN, *Continued.*

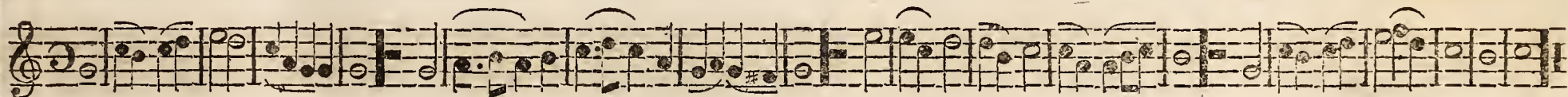
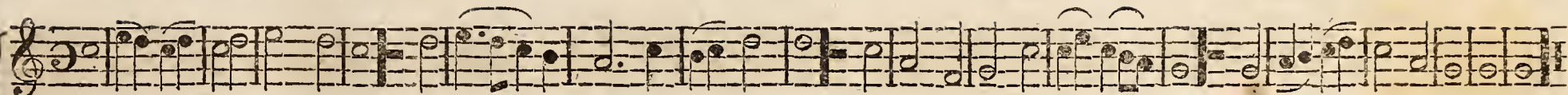
31



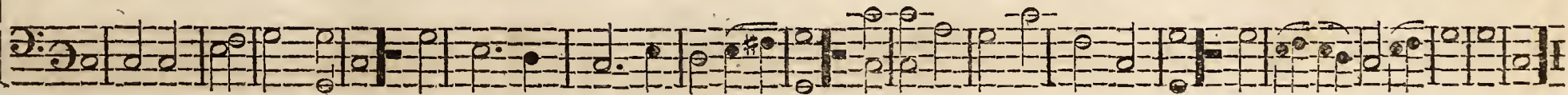
Come, saints, and drop a tear or two, For him who groan'd beneath your load ; He shed a thousand drops for you, A thousand drops of richer blood !
The rising God forsakes the tomb ! Up to his Father's court he flies ; Cherubic legions guard him home, And shout him welcome to the skies !

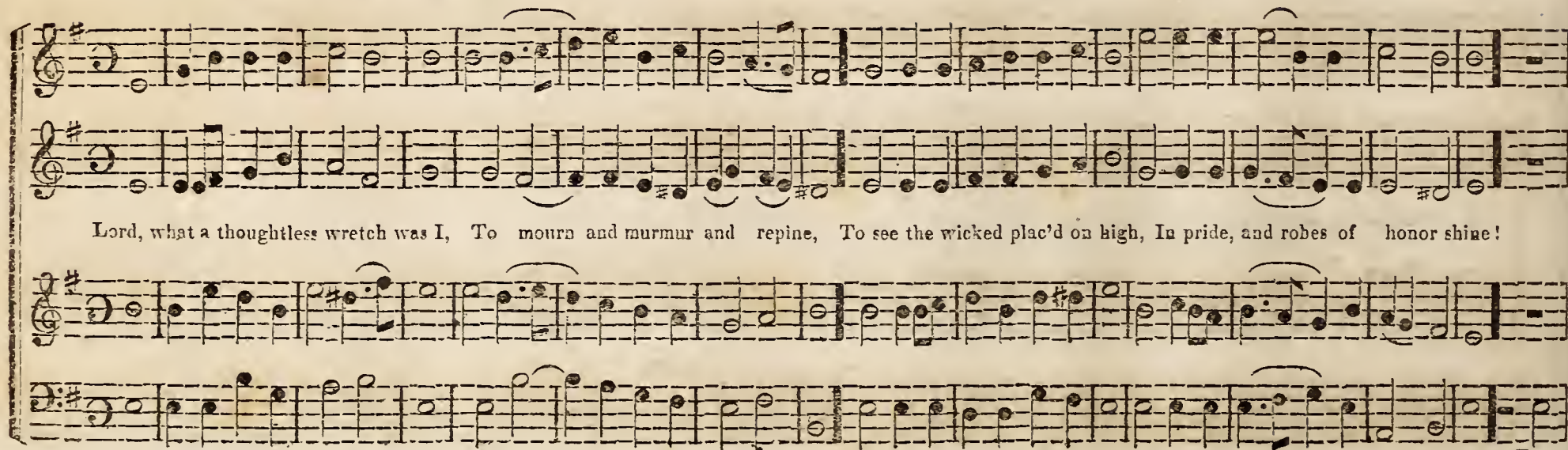


Darkness and clouds of awful shade, His dazzling glory shroud in state; Justice and truth his guards are made, And fix'd by his pavilion wait.



How soft the words my Saviour speaks! How kind the prom - i - ses he makes! A bruised reed he nev - er breaks, Nor will he quench the smoking flax.





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

GREENWICH *Continued.*

35

But O—

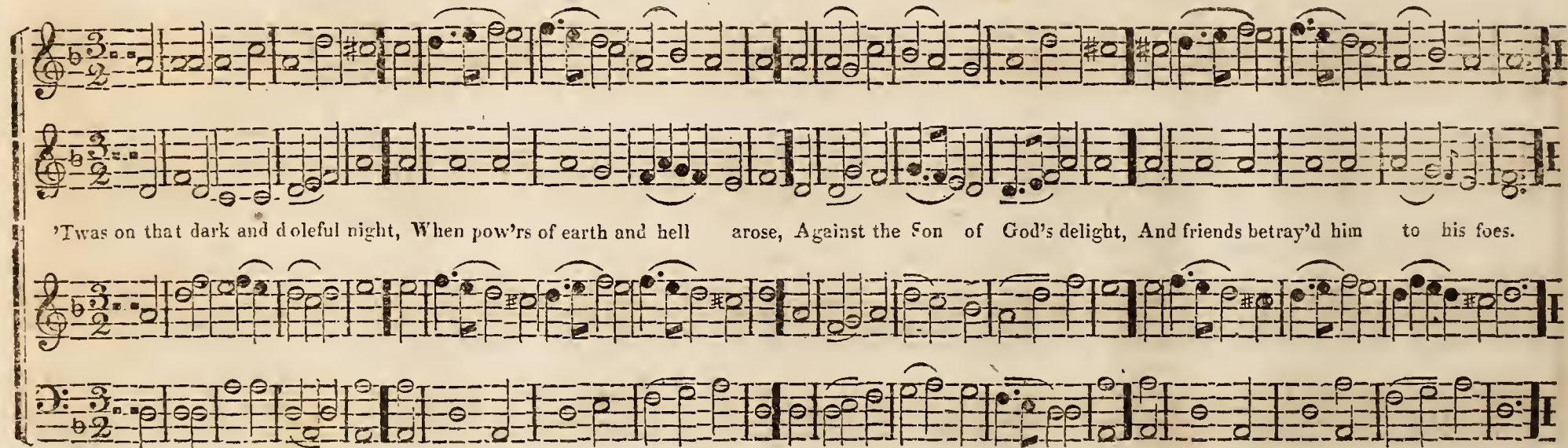
But O—

But, O, their end, their dreadful end! Thy sanctuary taught me so: On slip'ry rocks I see them stand, And fiery billows roll below.

But O—

O—

Detailed description: The image shows a page of a musical score. It has four staves of music. The first three staves are in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The lyrics are written below the staves. The first staff has the lyrics 'But O—'. The second staff has the lyrics 'But O—'. The third staff has the lyrics 'But, O, their end, their dreadful end! Thy sanctuary taught me so: On slip'ry rocks I see them stand, And fiery billows roll below.' The fourth staff has the lyrics 'But O—' and 'O—'.



'Twas on that dark and doleful night, When pow'rs of earth and hell arose, Against the Son of God's delight, And friends betray'd him to his foes.

PUTNEY.

L. M.

Minor key on A.

Ny. 103.

A Williams' Coll.

37

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 vanity.

The musical score is written on four staves. The first two staves are treble clefs, and the last two are a bass clef. The key signature is one flat (B-flat) and the time signature is 2/4. The music is in a minor key on C. The lyrics are written below the second staff.

Father of all, om - nient mind, Thy wisdom who can comprehend! Its highest point what eye can find, Or

CARTHAGE. *Continued.*

39

The musical score is written on four staves. The first two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The third staff is in treble clef with the same key signature. The fourth staff is in bass clef with the same key signature. The music consists of a series of notes, rests, and bar lines, with some notes beamed together. The lyrics are written below the third staff.

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

The musical score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is F major (one flat), and the time signature is common time (C). The melody is written on the first staff, with the accompaniment on the second staff. The lyrics are written below the second staff.

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

NORWAY.

L. M.

Minor key on G.

Ps. 90.

S. Jocelin.

41

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

E

The musical score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat), and the time signature is 3/2. The music is in a minor key on G. The lyrics are written below the second staff. The letter 'E' is written below the third staff.

The praises of my God shall

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

Air.

The praises of my God shall still, The

The praises of my God shall still, The

PSALM 34 *Continued.*

43

still, The praises of my God shall still My heart, My heart—

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

praises of my God shall still

The musical score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music is written in a common time signature (C). The lyrics are written below the staves, with some words grouped by brackets above the notes. The first staff ends with a double bar line. The second staff ends with a double bar line. The third staff ends with a double bar line. The fourth staff ends with a double bar line.

LOUGHTON. C. M.

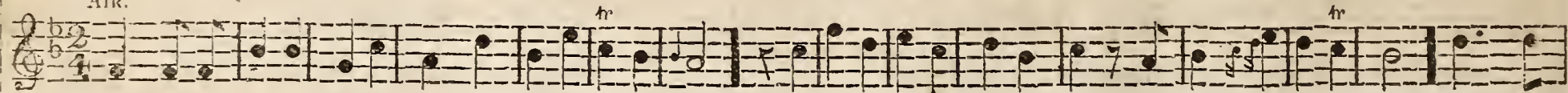
Major key on B b

Hy. 49.

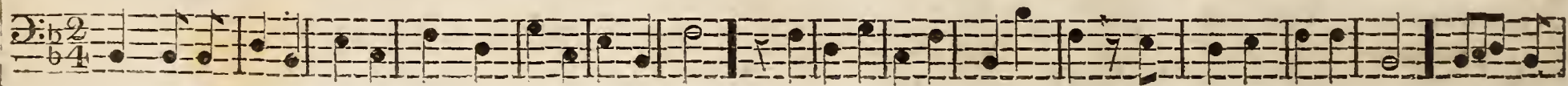
T. Williams' Coll.

Milgrove.

AIR.



Come, let us join our cheerful songs With angels round the throne, Ten thousand thousand are their tongues, But all their joys are one. Hal - le -



LOUGHTON *Continued.*

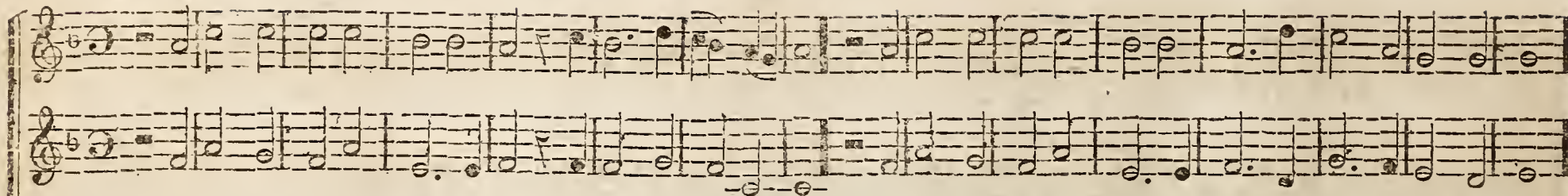
45

Pia.

For.

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

ALLEGRO.



O, for a shout of sacred joy To God, the sovereign King! Let ev'ry land their tongues employ, And hymns of triumph sing.

And.



NEWARK *Continuèd.*

47

Jesus, our God, ascends on high! His heav'nly guards around, Attend him rising thro' the sky, With trumpets joyful sound.

CHRISTMAS.

C. M.

Major key on G.

Hy. 17.

Lock Hospital Coll.

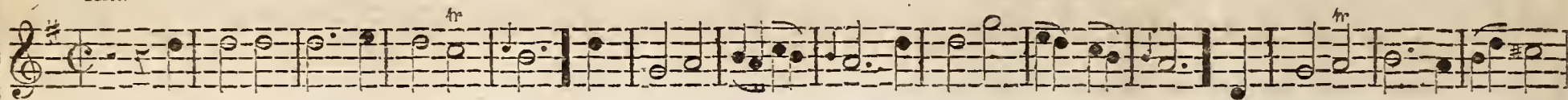
Dr. Madan.

Pia.

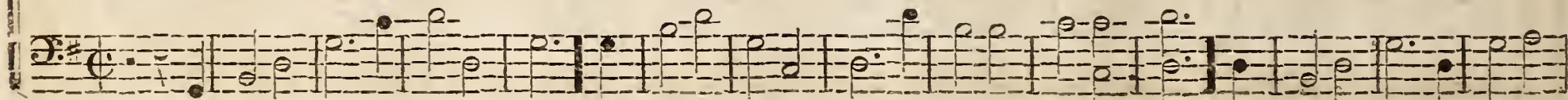
For.



AIR.



While shepherds watch their flocks by night, All seated on the ground, All seated on the ground, The angel of the Lord came



CHRISTMAS Continued.

49

Pia.

For.

Sym.

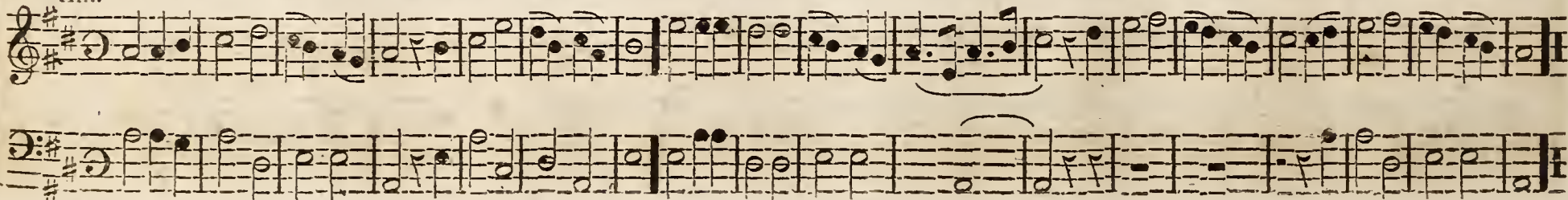
down, And glory shone around, And glory shone around.

CON SPIRITO.



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

AIR.



PETERBOROUGH.

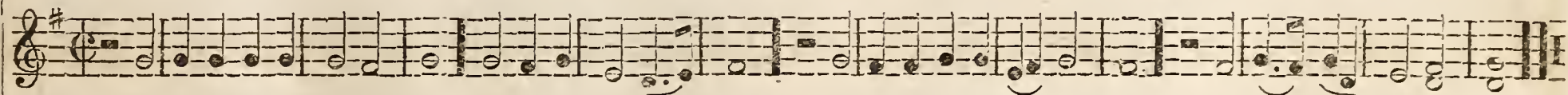
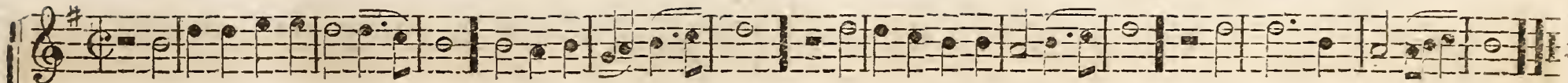
C. M.

Major key on G.

Hym. 200.

Warfield Coll.

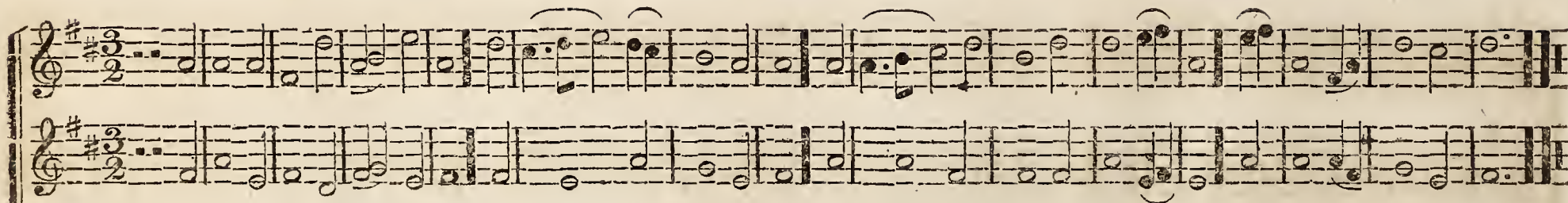
51



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

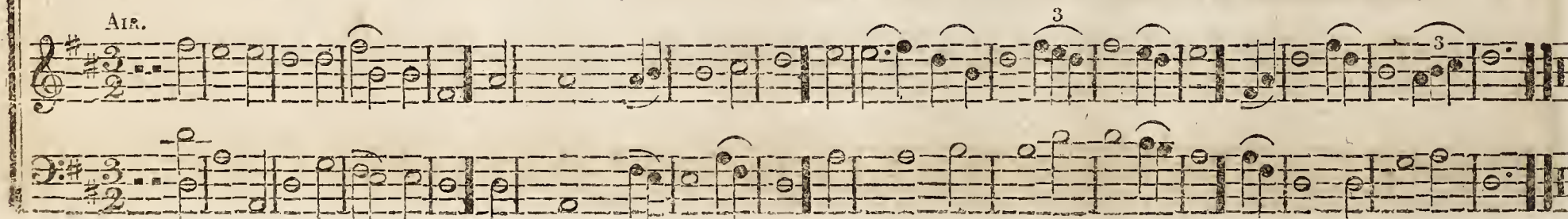
AIR.





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

Air.



ALZEY.

C. M.

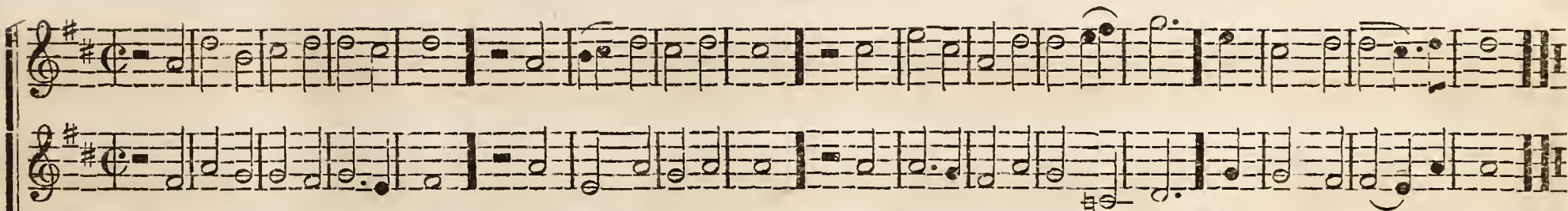
Major key on D.

Ps. 128.

Hartford Coll.

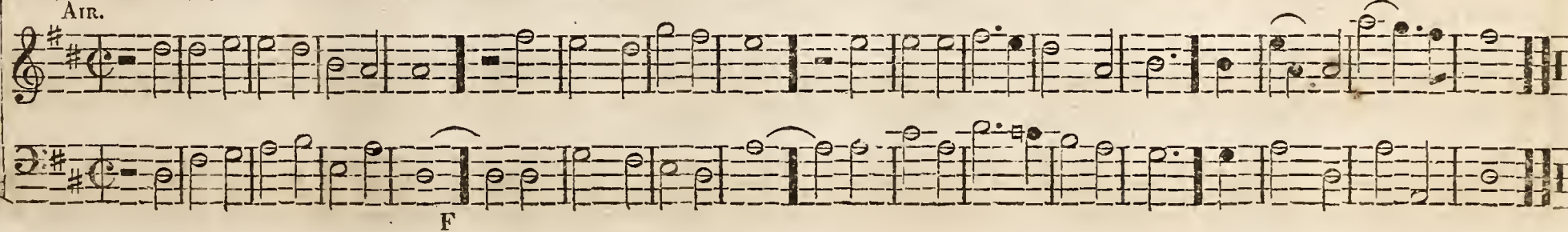
G. F. Handel.

53



O happy man whose soul is fill'd With zeal and rev'rend awe! His lips to God their honors yield, His life adorns the law.

AIR.



Lord, in the morning thou shalt hear My voice ascending high; To thee will I direct my pray'r, To thee lift up mine eye.

A.R.

WINTER.

C. M.

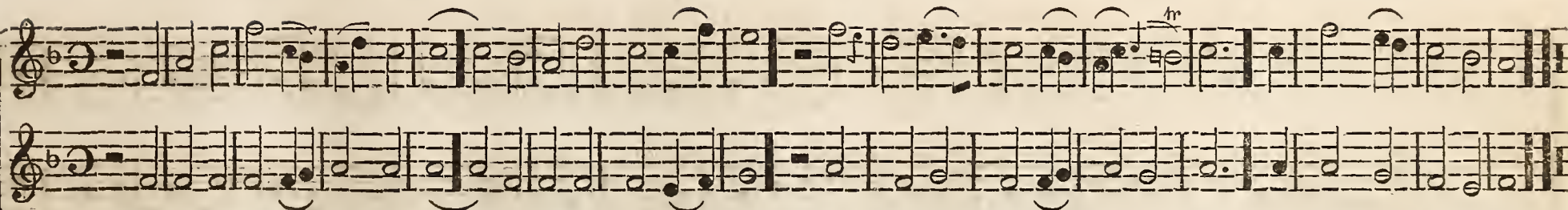
Major key on F.

Ps. 147.

Corrected by the Author.

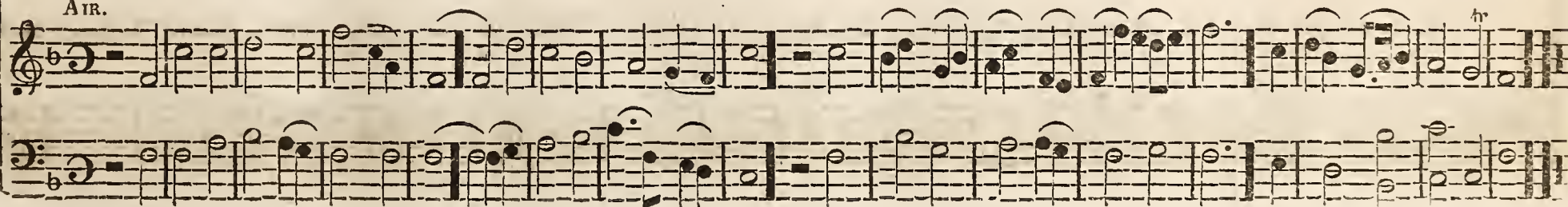
D. Read.

55



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

AIR.



AIR.

With all our hearts, and all our songs, Join to ad - mire the feast, Each of us cries, with thankful tongues, Lord,

BANQUET *Continued.*

57

why was I a guest? Each of us cries, with thankful tongues, Lord, why was I a guest?

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#), and the bottom staff is in bass clef with the same key signature. The music is written in a common time signature. The lyrics are placed between the first and second staves, and between the second and third staves. The score includes various musical notations such as notes, rests, and bar lines.

How large the promise, how divine, To Abrah'm and his seed! I'll be a God to thee and thine,

AIR.

The musical score consists of four staves. The first two staves are for the vocal melody, and the last two are for the accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The melody is written in a soprano and alto clef, and the accompaniment is written in a treble and bass clef. The lyrics are written below the vocal staves.

WAREHAM *Continued.*

59

Sup - ply - - ing all their need. I'll be a God to thee and thine, Sup - - ply - ing all their need.

SLOW.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, and Bass) in the key of F major (one flat) and 2/4 time. The tempo is marked 'SLOW.' The melody is simple and hymn-like, with a final cadence in the last measure of each line. The lyrics are printed below the staves, with some words hyphenated across measures. The first two lines of the hymn are shown, with the third line partially visible. The notation includes treble and bass clefs, a key signature of one flat, and a time signature of 2/4. The lyrics are: 1. While thee I seek, protecting pow'r, Be my vain wishes still'd; And may this con - se - crated hour With better 2. On thee, each morning, O my God, My waking tho'ts attend; In whom are founded all my hopes, In whom my

1. While thee I seek, protecting pow'r, Be my vain wishes still'd; And may this con - se - crated hour With better

2. On thee, each morning, O my God, My waking tho'ts attend; In whom are founded all my hopes, In whom my

SPRINGFIELD *Continued.*

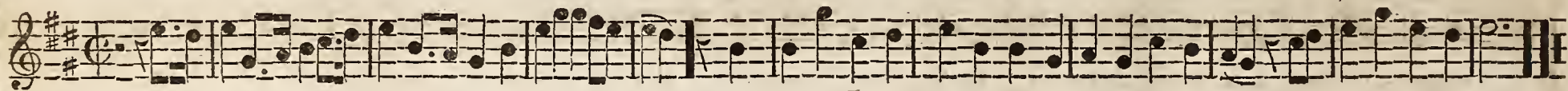
61

Pia.

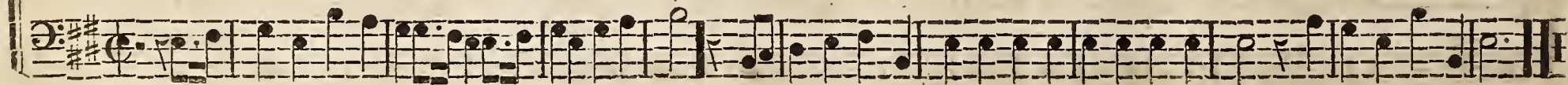
For.

hopes be fill'd. Thy love the pow'r of tho't bestow'd, To thee my the'ts would soar; Thy mercy o'er my life has flow'd; That mercy I adore.

wishes end. My soul in pleasing wonder lost, Thy boundless love surveys! And fir'd with grateful zeal prepares. Her sac - ri - fice of praise.



Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same, In the bright world above, In the bright world above.



BARBY.

C. M.

Major key on A.

W. Tansur's Coll.

63

Counter.*

Air.

My God, my portion, and my love, My ev - er - - last - ing all, I've none but thee in heav'n above, Or on this earthly ball.

* In a few instances the Counter is written on the upper part of the stave, and ought to be sung in the tenor octave. See G Cliff in the Introduction.

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

Air.

Let all the heathen writers join, To form one perfect book, Great God! if once compar'd with thine, How mean their writings look!

AIR.

G

God, my sup - port - er and my hope, My help for - ev - er near, Thine arm of mercy held me up, When sinking in despair.

Air.

The musical score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody is in a major key on A. The lyrics are written below the first two staves. The tempo is marked 'Air.'.

ST. GEORGES.

C. M.

Major key on G.

Ps. 134.

A. Williams' Coll. 4th ed.

67

Ye that obey th' immortal King, Attend his hely place; Bow to the glories of his pow'r, And bless his wond'rous grace, And bless his wond'rous grace.

Air.

CORONATION.

C. M.

Major key on A.

Union Har.

O. Holden.

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

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

AIR.

WINDSOR.

C. M.

Minor key on A.

Ps. 51.

W. Tansur's Coll.

G. Kirby.

69

The musical score is written on four staves. The first two staves are treble clef, and the last two are bass clef. The time signature is common time (C). The key signature is one sharp (F#), indicating a minor key on A. The melody is written in a simple, hymn-like style with quarter and eighth notes. The lyrics are written below the second staff.

I from the stock of Adam came, Unholy and unclean; All my o-rig-i-nal is shame, And all my nature sin.

AIR.

Air.

Our sins, alas! how strong they be! And like a rag - ing sea, They break our duty, Lord, to thee, And hurry us away.

TUNBRIDGE Continued.

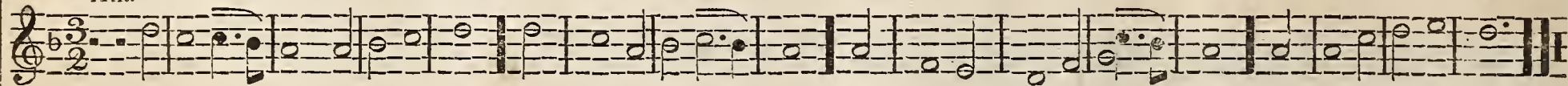
71

For. *Piu.* *For.*

The waves of trouble how they rise! How loud the tempests roar! But death shall land our weary souls safe on the heav'nly shore.



AIR.



'Tis with a mournful pleasure now I think on ancient days; Then to thy house did numbers go, And all our work was praise.



WALSAL.

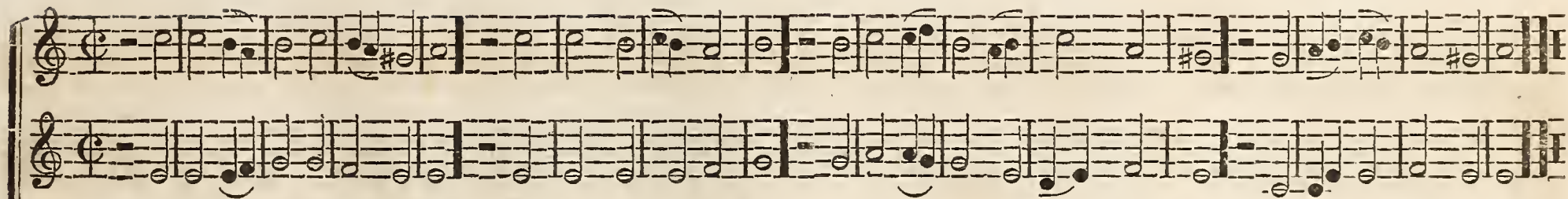
C. M.

Minor key on A.

Ps. 24.

A. Williams' Coll.

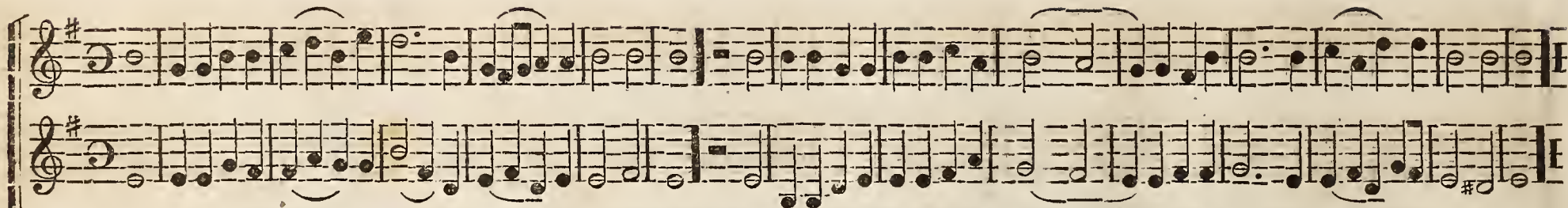
73



The earth forever is the Lord's, With Adam's num'rous race; He rais'd its arches on the floods, And built it on the seas.

AIR.





Thy words the raging winds control, And rules the boist'rous deep ; Thou mak'st the sleeping billows roll, The rolling billows sleep, The rolling billows sleep.

AIR.



FUNERAL THOUGHT.

C. M.

Minor key on A.

Hy. 232.

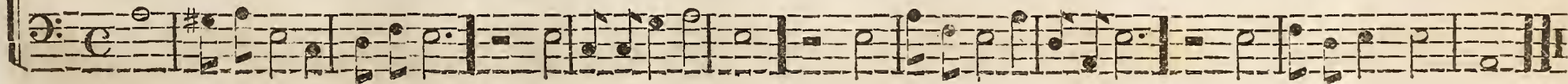
A. Williams.

75



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

AIR.



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.

AIR.

PLYMOUTH.

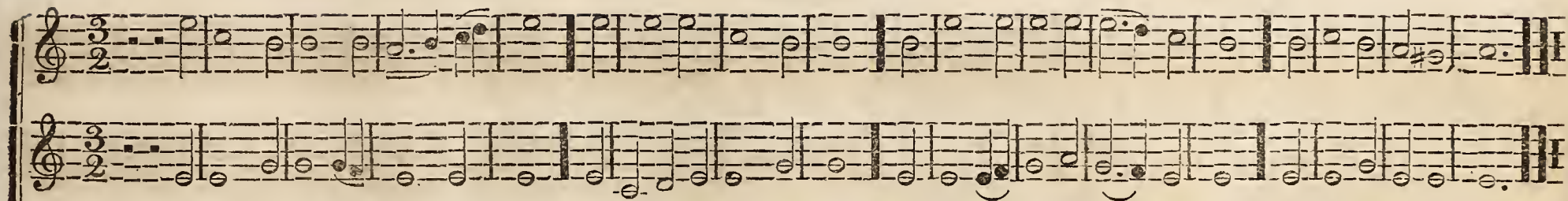
C. M.

Minor key on A.

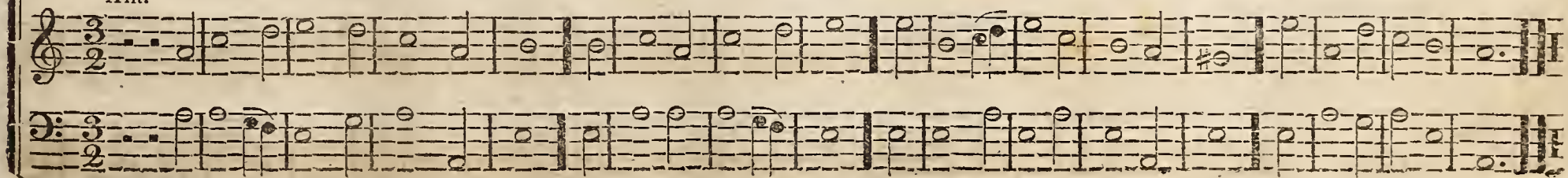
Ps. 27.

Ascribed to *W. Tansur*.

77



Soon as I heard my Father say, "Ye children, seek my grace;" My heart reply'd without delay, "I'll seek my Father's face."
AIR.



COUNTER.

AIR.

Oh, that I knew the secret place, Where I might find my God! I'd spread my wants before his face; And pour my woes abroad.

PECKHAM.

S. M.

Major key on D.

Ps. 19.

Glio.

I. Smith.

79

Behold the morning sun Begins his glorious way; His beams thro' all the nations run, And life and light convey.

Air.

Welcome—

Welcome sweet day of rest, That saw the Lord arise,
AIR.

Welcome to this reviving breast, And these rejoicing eyes.

Welcome to this reviving breast, And these rejoicing eyes, And these—

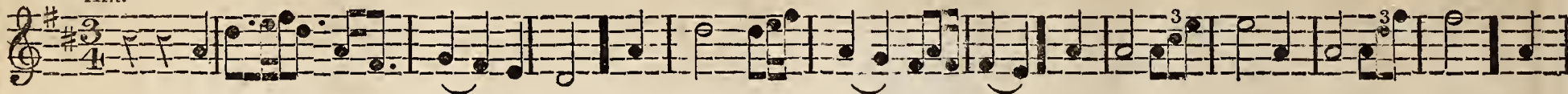
Welcome to this reviving breast, And these re - joicing eyes, And these—

Great is the Lord our God, And let his praise be great; He makes his churches his abode, His most de-lightful seat.

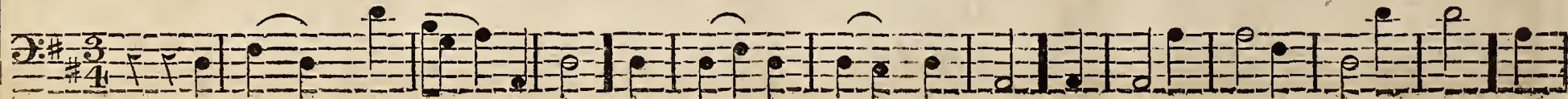
AIR.



AIR.



Grace! 'tis a charming sound! Har - mo - nious to the ear! Heav'n with the echo shall re - sound, And



RUTLAND *Continued.*

83

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is written in a style typical of 18th or 19th-century hymnals, with many notes beamed together and some notes marked with accents. The lyrics are centered below the middle staff.

all the earth shall hear. Heav'n with the echo shall resound, And all the earth shall hear.

Yet God—

See what a living stone The builders did refuse; Yet God hath built his church thereon, In spite of envious Jews.

AIR.

Yet God— Yet God—

Yet God— Yet God—

NEWTON.

S. M.

Major key on C.

Ps. 95.

R. Harrison's Coll.

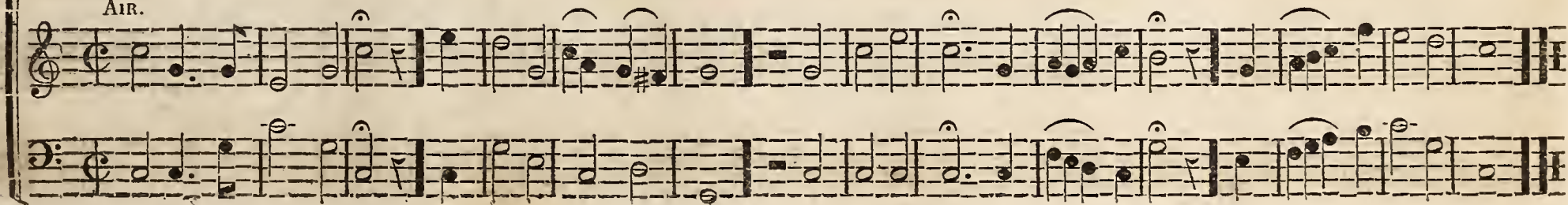
I. Smith.

85



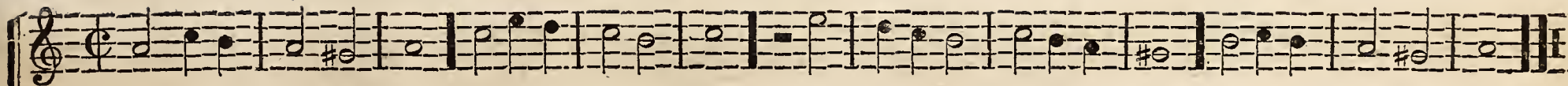
Come, sound his praise abroad, And hymns of glo - ry sing; Jehovah is the sov'reign God, The u - ni - versal king.

AIR.

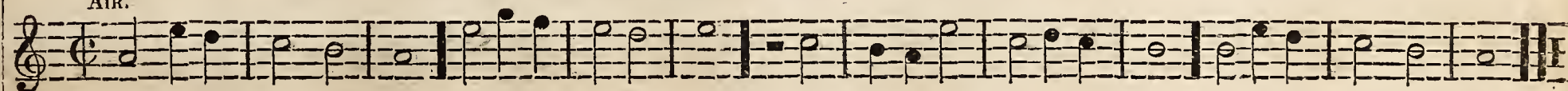


Shall wisdom cry a - loud, And not her voice be heard? The voice of God's e - - ter - nal Son, De - serves it no regard?

AIR.



The Lord my shepherd is, I shall be well supply'd; Since he is mine, and I am his, What can I want beside?
AIR.



LITTLE MARLBOROUGH. S. M.

Minor key on A.

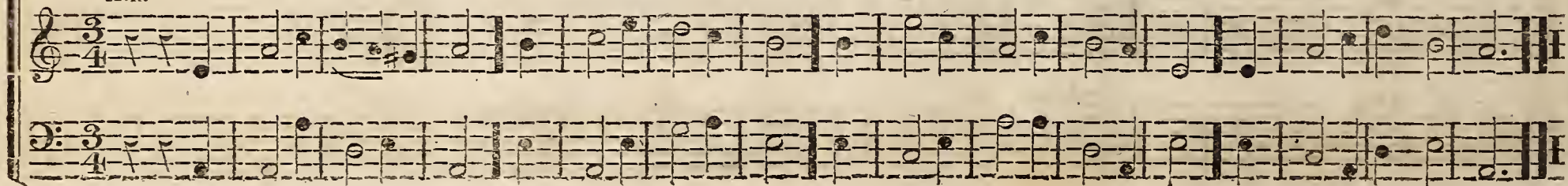
Ps. 63.

A. Williams' Coll.



With - in thy churches, Lord, I long to find a place, Thy pow'r and glory to behold, And feel thy quick'ning grace.

Air.



Against—

Behold the hosts of hell: How cruel is their hate! Against my life they rise, Against— Their fu - ry and deceit.

Against my life they rise, Against my life they rise, and join

Against my life they rise, and join, Against—

Ye tribes of Adam join With heav'n and earth and seas, And offer notes divine To your Creator's praise.

Air.

The musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the organ accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The music is in a major key on C. The lyrics are written below the vocal staves.

LENOX *Continued.*

91

Ye holy throng of angels bright, In worlds of light be - - gin the song.

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

Ye holy throng of angels bright, Ye holy throng—

holy throng of angels bright, Ye holy throng—

The musical score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music is written in a simple, hymn-like style with a key signature of one flat (B-flat). The lyrics are printed below the staves, with hyphens indicating syllables that span across bar lines. The first staff has a double bar line at the end, followed by a repeat sign. The second staff also has a double bar line at the end, followed by a repeat sign. The third staff has a double bar line at the end, followed by a repeat sign. The fourth staff has a double bar line at the end, followed by a repeat sign.

Join all the glorious names Of wisdom, love, and power, That ev - er mortals knew, That angels

AIR.

The musical score is written on four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music is in a major key on G. The lyrics are written below the second staff. The word 'AIR.' is written above the third staff. The score includes various musical notations such as notes, rests, and bar lines.

EAGLE STREET *Continued.*

93

ev - - - er bore: All are too mean to speak his worth, Too mean to set my Saviour forth.

The musical score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the second staff.

Lord of the worlds a - bove, How pleasant and how fair The dwellings of thy 'lova, Thine

The image shows a musical score for a hymn. It consists of four staves of music. The first three staves are in treble clef, and the fourth staff is in bass clef. The key signature is one sharp (F#), indicating the key of G major. The time signature is common time (C). The lyrics are written below the second staff. The music is written in a simple, clear style typical of 18th or 19th-century hymnals.

BETHESDA *Continued.*

95

earthly temples are! To thine abode My heart aspires, With warm de - sires To see my God.

The musical score is written on four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of two sharps (F# and C#). The fourth staff is in bass clef with a key signature of one sharp (F#). The lyrics are written below the second staff. The music consists of various note values including half notes, quarter notes, and eighth notes, with some measures containing rests. There are bar lines throughout the score.

The dwellings of thy love,

Lord of the worlds above, How pleasant and how fair The dwellings of thy love Thine earthly temples

Ans.

The dwellings of thy love,

The musical score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the staves, with some words grouped by brackets. The word 'Ans.' is written below the third staff.

Thine earthly temples are ! To thine—

are ! To thine abode my heart aspires With warm desires to see my God, With warm desires to see my God.

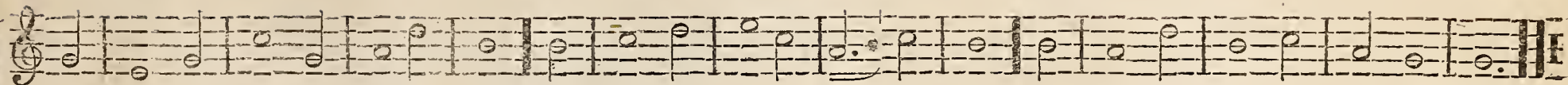
Thine earthly temples are ! To thine abode my heart aspires,

The musical score is written on four staves. The first two staves are for the vocal melody, and the last two are for the accompaniment. The time signature is 3/2. The key signature is one sharp (F#), indicating a major key on C. The lyrics are written below the second staff.

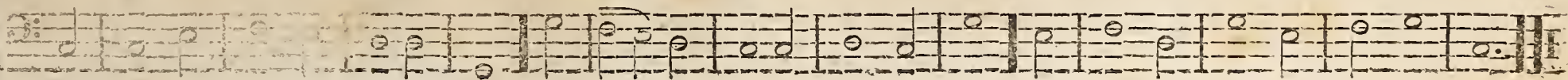
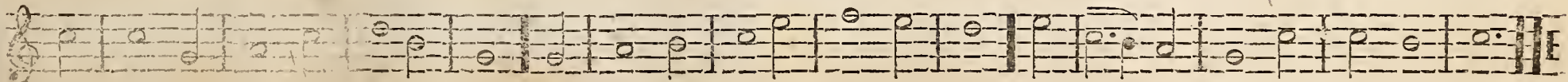
I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my nobler powers:

ST. HELEN'S *Continued.*

99



My days of praise shall ne'er be past, While life, and tho't, and be-ing last, Or im-mor--tal---i---ty endures.



Think mighty God on feeble man, How few his hours! how short his span! Short from the cradle to the grave:

Air.

PSALM 89 *Continued.*

101

Who can secure his vi - tal breath Against the bold demands of death, With skill to fly, or pow'r to save.

The musical score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music is written in a common time signature (C). The lyrics are centered between the second and third staves. The score ends with a double bar line and repeat dots on the fourth staff.

The musical score is written on three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music consists of a single melodic line with various note values including eighth, sixteenth, and thirty-second notes, as well as rests. There are several measures of music, some with repeat signs. The lyrics are printed below the staves, aligned with the notes. The word 'AIR.' is written above the second staff. The lyrics are: 'As the 113th. Great God, the heav'n's well order'd frame Declares the glo - ries of thy name: There thy rich works of wonder shine: L. M. The heav'n's declare thy glo - ry, Lord, In ev' - ry star thy wisdom shines; In ev' - ry star thy wisdom shines;'. The score ends with a double bar line and a repeat sign.

AIR.

As the 113th. Great God, the heav'n's well order'd frame Declares the glo - ries of thy name: There thy rich works of wonder shine:
L. M. The heav'n's declare thy glo - ry, Lord, In ev' - ry star thy wisdom shines; In ev' - ry star thy wisdom shines;

MARTIN'S LANE *Continued.*

103

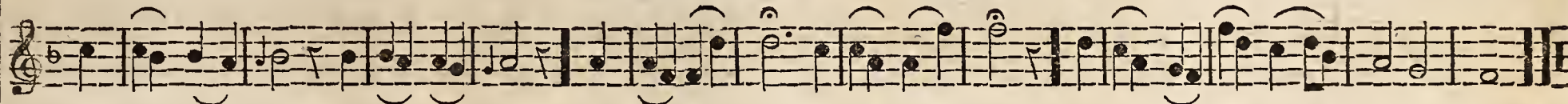
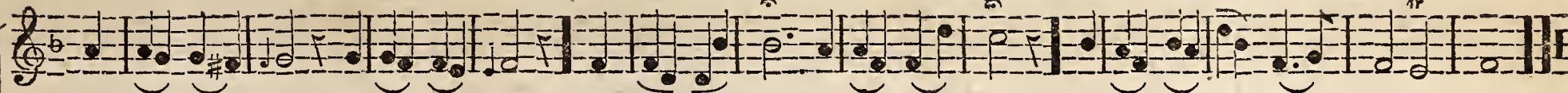
Pia.

For.

Pia.

For.

tr



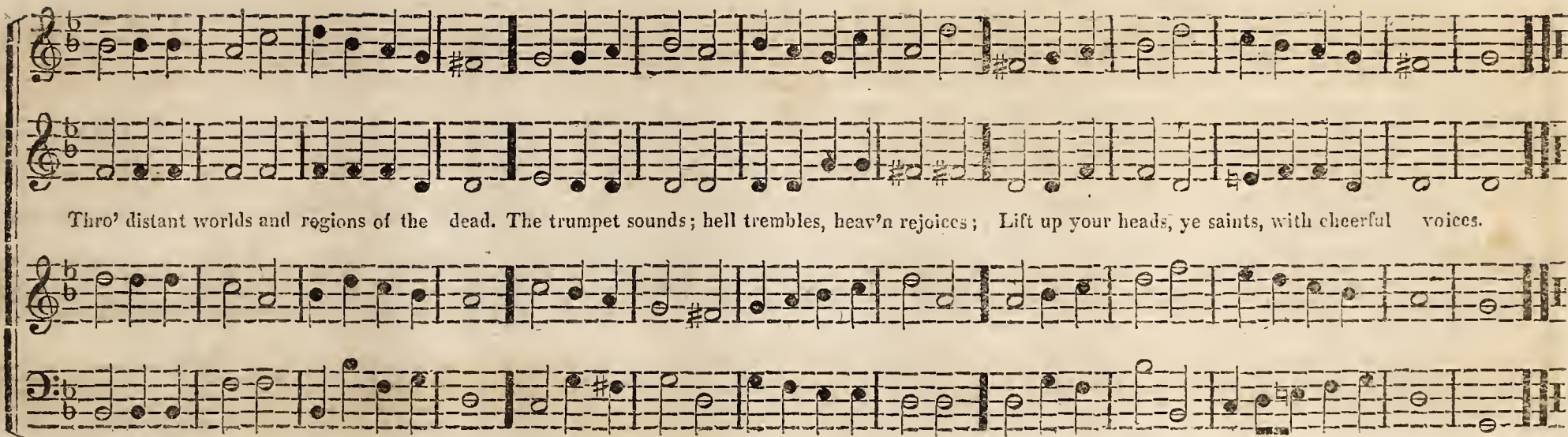
A thousand star - - ry beauties there, A thousand radiant marks ap - pear Of boundless power and skill divine.
But when our eyes behold thy word, We read thy name in fair - er lines, We read thy name in fairer lines.



The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to west the sovereign orders spread,
AIR.

LANDAFF *Continued.*

105



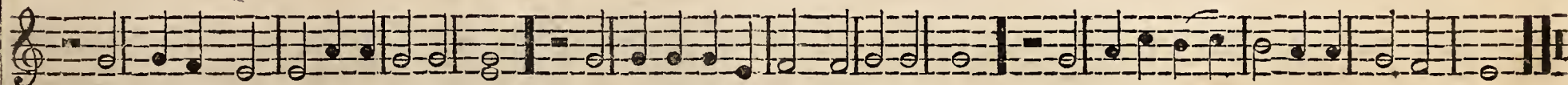
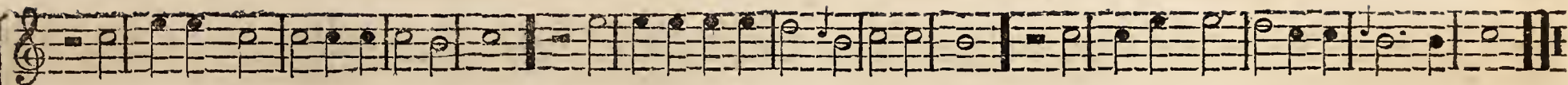
Thro' distant worlds and regions of the dead. The trumpet sounds; hell trembles, heav'n rejoices; Lift up your heads, ye saints, with cheerful voices.

Behold! the Judge descends; his guards are nigh; Tempest and fire attend him down the sky: Heav'n, earth, and hell draw near, let all things come,

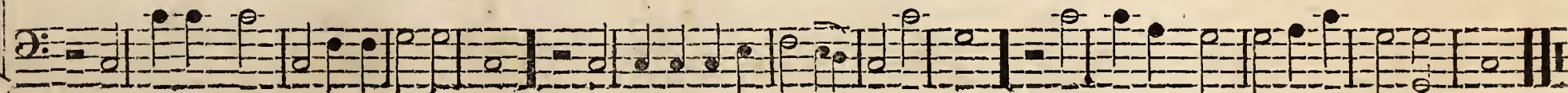
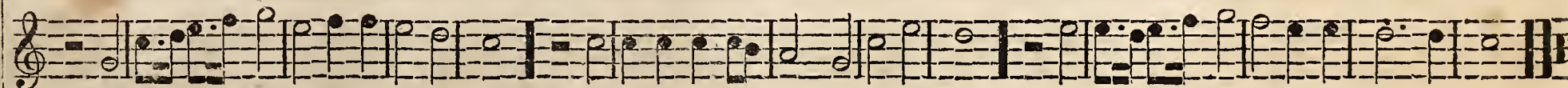
AIR.

JUDGMENT *Continued.*

107



To hear his justice and the sinner's doom: But gather first my saints, the Judge commands, Bring them ye an - gels from their distant lands.



How pleas'd and blest was I, To hear the people cry, Yes, with a cheerful zeal, We'll haste to Zion's hill,

AIR.

"Come let us seek our God to day!" And there our vows and honors pay.

HYMN TO THE TRINITY.

P. M.

Major key on G.

Lock Hospital Coll.

F. Giardini.

109

The musical score is written for two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in the key of G major (one sharp) and 3/4 time. The tempo is marked 'P. M.' (Poco Moderato). The score begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The first staff contains a melody with a repeat sign and a first ending. The second staff is marked 'AIR.' and contains a melody with a repeat sign and a first ending. The third staff is in bass clef and contains a melody with a repeat sign and a first ending. The score concludes with a double bar line.

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

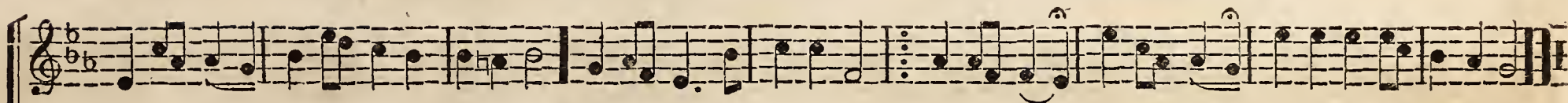
2. Jesus, our Lord, arise, Scatter our enemies, And make them fall! Let thine Almighty aid Our sure defence be made, Our souls on thee be stay'd: Lord hear our call!
3. Come, thou incarnate Word, Gird on thy mighty sword; Our pray'r attend! Come, and thy people bless, And give thy word success; Spirit of Holiness, On us descend!
4. Come, holy Comforter, Thy sacred witness bear, In this glad hour! Thou, who Almighty art, Now rule in every heart, And ne'er from us depart, Spirit of Power!
5. To the great One in Three Eternal praises be, Hence, evermore! His Sovereign Majesty May we in glory see, And to eternity Love and adore!

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

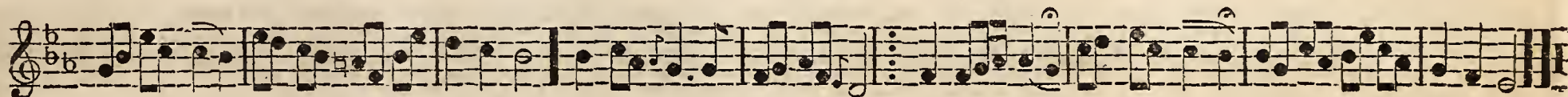
2. Other refuge have I none, Hangs my helpless soul on thee; Leave, ah! leave me not alone, Still support and comfort me: All my trust on

HOTHAM *Continued.*

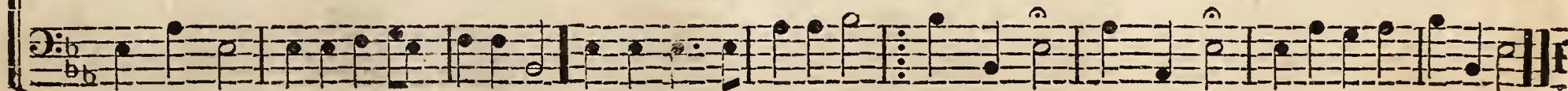
111



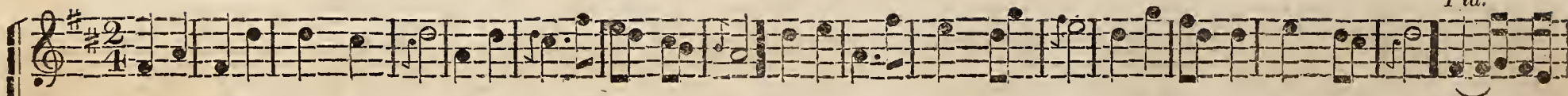
Saviour, while, Till the storm of life is past; Safe in - to the haven guide, O receive, O receive, O receive my soul at last.



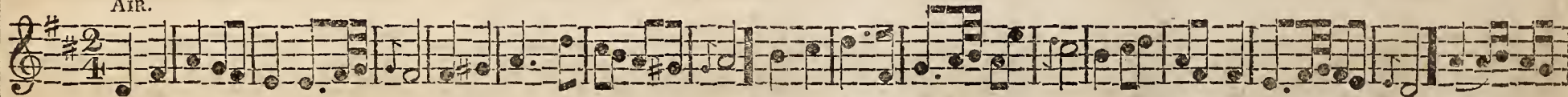
thee is stay'd, All my help from thee I bring; Cover my defenceless head With the shadow, With the shadow, With the shadow of thy wing.



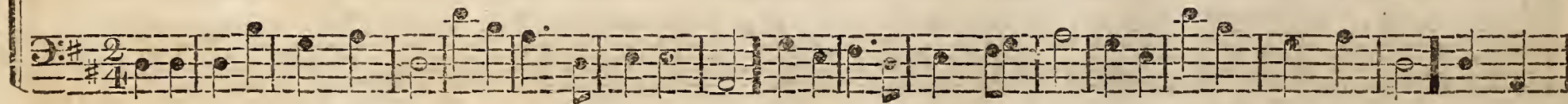
is thy name; I am all unrighteousness; Vile and full of sin I am; Thou art full, Thou art full, Thou art full of truth and grace.
fountain art, Freely let me take of thee, Spring thou up within my heart, Rise to all, Rise to all, Rise to all eternity.

Pia.

AIR.



Lord, we come before thee now, At thy feet we humbly bow; O do not our suit disdain! Shall we seek thee, Lord, in vain? Lord on



In thine own appointed way Now we seek thee, here we stay, Lord, we know not how to go Till a blessing thou bestow. Send some
Comfort those who weep and mourn, Let the time of joy return, Those that are cast down, lift up, Make them strong in faith and hope. Grant that

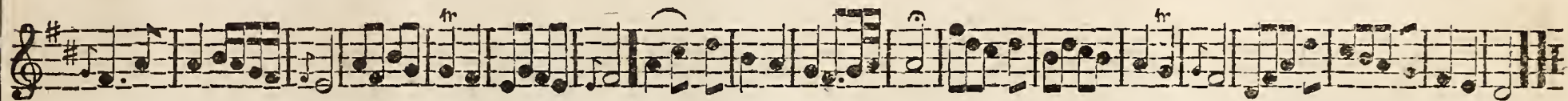
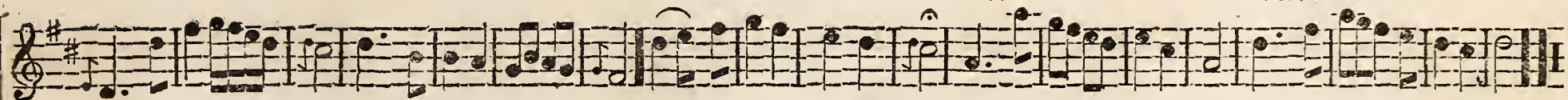
FALMOUTH Continued.

413

For.

Pia.

For.



thee our souls de - pend; In compassion 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.

all may seek, and find Thee a God sincere and kind: Heal the sick, the captive free; Let us all rejoice in thee, Let us all rejoice in thee:

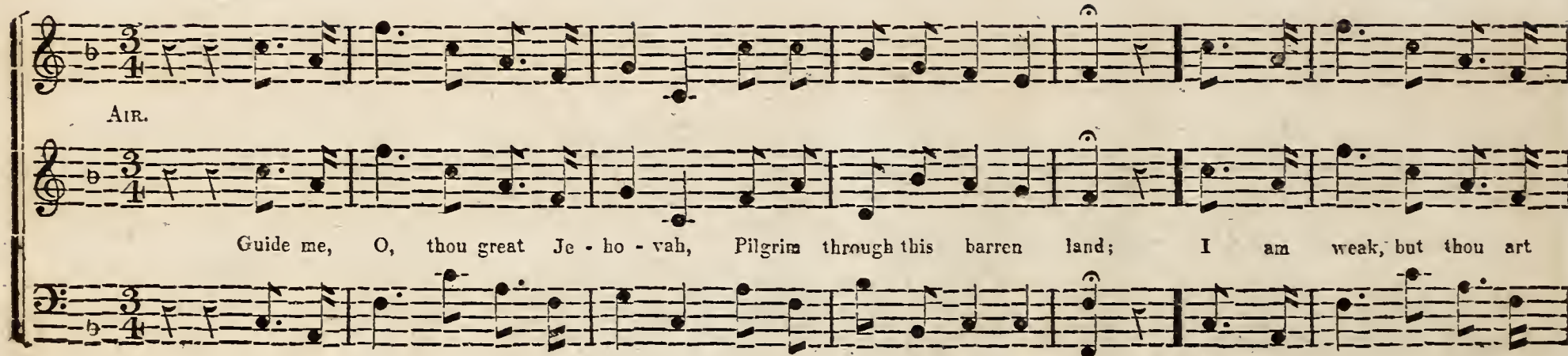
K

POMPOSO.

Pia.

For.

AIR.



Guide me, O, thou great Je - ho - vah, Pilgrim through this barren land; I am weak, but thou art

Open, Lord, the crystal fountain, Whence the healing streams do flow; Let the fie - - ry, cloudy

When I tread the verge of Jordan, Bid my anxious fears subside; Death of death, and hell's de-

TAMWORTH *Continued.*

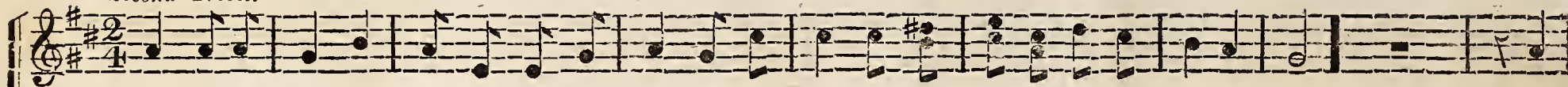
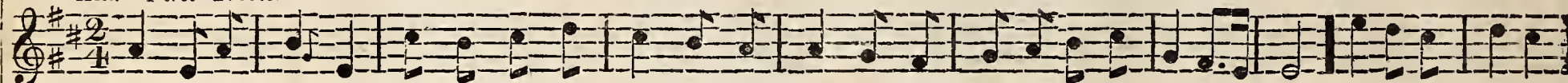
115

Pia. *For.*

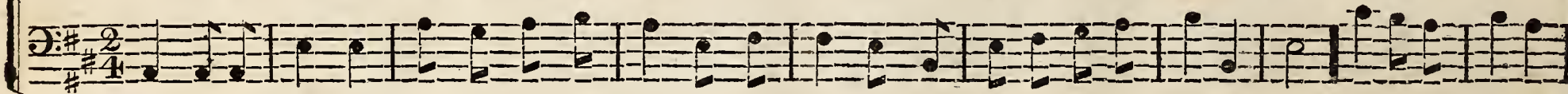
mighty; Hold me with thy pow'ful hand: Bread of heav'n, Bread of heav'n, Feed me till I want no more.

pillar, Lead me all my journey through: Strong Deliv'rer, Strong Deliv'rer, Be thou still my strength and shield.

struction, Land me safe on Canaan's side: Songs of praises, Songs of praises I will ever give to thee.

Second Treble.*AIR. First Treble.*

1. Hither ye faithful haste with songs of triumph, To Bethlehem go the Lord of life to meet; To you this day is



2. O Jesus! for such wond'rous condescension, Our thanks and praises are an off'ring meet; Now is the Word made,

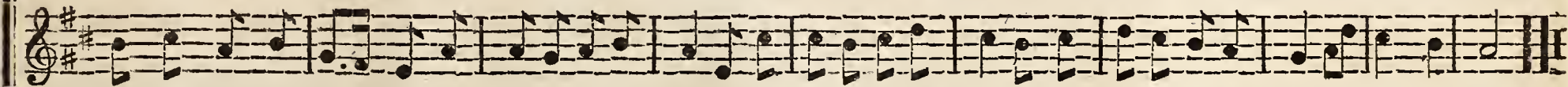
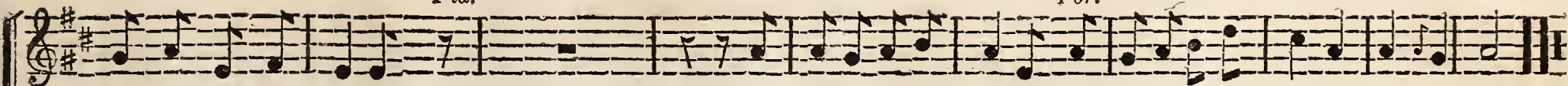
3. Shout his Almighty name, ye choirs of Angels, Let the ce - - - lestial courts his praise repeat; Unto our God be

PORTUGUESE HYMN *Continued.*

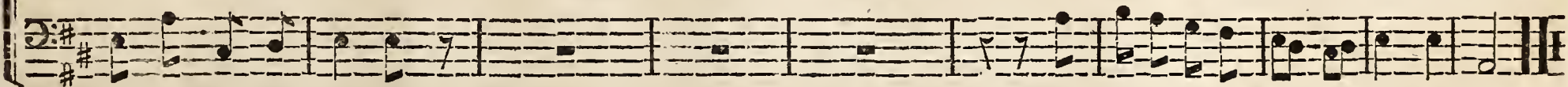
117

Pia.

For.



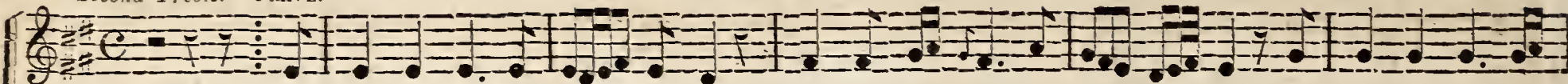
born a Prince, a Saviour, O come and let us worship, O come and let us worship, O come and let us worship at his feet.



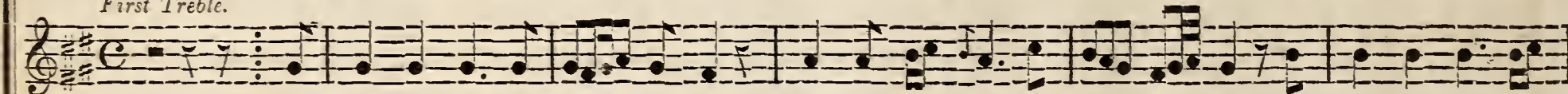
flesh and dwells among us, O come and let us worship, O come and let us worship, O come and let us worship at his feet.

glory in the highest. O come and let us worship, O come and let us worship, O come and let us worship at his feet.

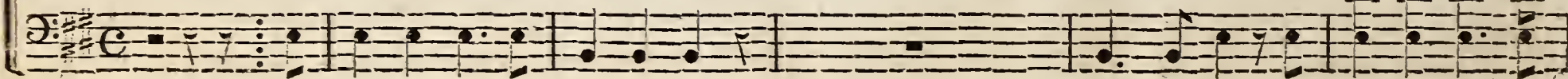
TO BE SUNG OVER A GRAVE.

Second Treble. GRAVE.

1. Unveil thy bosom, faith - ful tomb, Take this new treasure to thy trust; And give these sa - cred

First Treble.

2. So Jesus slept; God's dy - ing Son Past thro' the grave, and blest the bed: Rest here, dear saint, till



Repeat the first strain in the words of the 2d verse.

HANDEL'S *Continued.*

119

Handwritten musical score for Handel's 'Continued.' The score consists of three staves, each with a treble clef and a key signature of one sharp (F#). The first staff contains the lyrics 'relics room To seek a slum - ber in the dust.' The second staff contains the lyrics 'from his throne, The morn - ing break, and pierce the shade. 3. Break from his throne il - lus - tr'ous morn; At-' The third staff is empty. The musical notation includes various note values, rests, and bar lines.

relics room To seek a slum - ber in the dust.

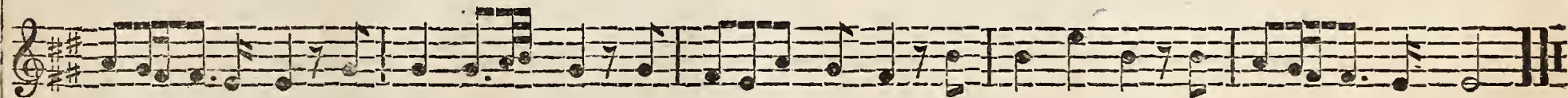
from his throne, The morn - ing break, and pierce the shade. 3. Break from his throne il - lus - tr'ous morn; At-

HANDEL'S *Continued.**Pia.*

tend, O earth, his sov' - - reign word, Restore thy trust, a glo - - rious form; She must ascend to

HANDEL'S *Continued.*

121



meet her Lord. Restore thy trust, a glo - rious form; She must ascend to meet her Lord.



The musical score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in a minor key on A, indicated by the key signature and the title. The tempo is marked 'AIR.' and the time signature is common time (C). The melody is written in a single line across the four staves, with lyrics placed below the notes. The lyrics are: 'I love the volumes of thy word ; What light and joy those leaves afford To souls benighted and distress'd ! Thy precepts guide my'. The word 'Thy' is written below the final note of the third staff.

I love the volumes of thy word ; What light and joy those leaves afford To souls benighted and distress'd !

Thy

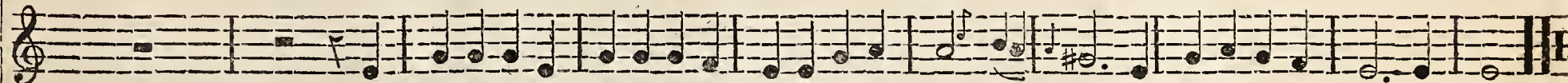
Thy precepts guide my

GREENFIELD *Continued.*

123



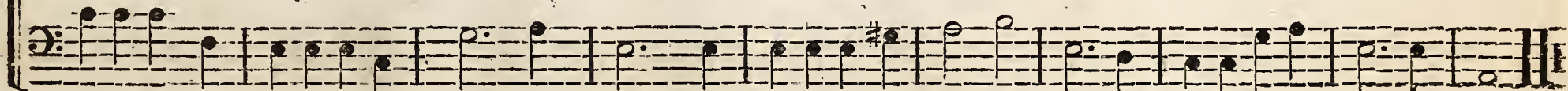
Thy precepts guide my doubtful way, Thy fear forbids my feet to stray, Thy promise—



Thy precepts guide my doubtful way, Thy fear forbids my feet to stray, Thy promise leads my heart to rest.



precepts guide my doubtful way, Thy fear forbids my feet to stray, Thy promise leads my heart to rest, Thy promise—



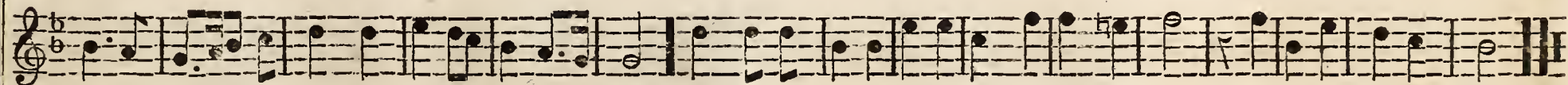
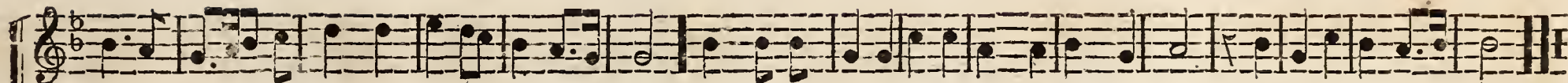
doubtful way, Thy fear forbids my feet to stray, Thy promise leads my heart to rest, Thy promise—

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

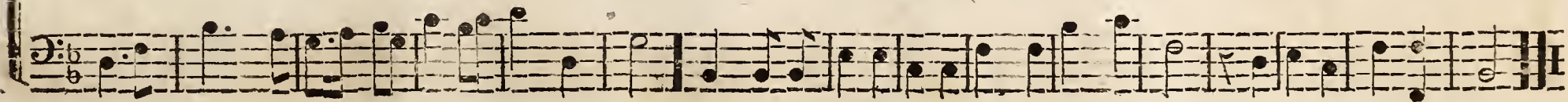
Jesus, our Lord, ascend thy throne, And near thy Father sit: In Zion shall thy pow'r be known, And make thy foes submit. What wonders

ST. ASAPH'S *Continued.*

125



shall thy gos - pel do! Thy converts shall surpass The num'rous drops, the num'rous drops of morning dew, And own thy sovereign grace.



L

Before Je - ho - vah's awful throne, Ye nations, bow with sacred joy; Know that the Lord is God a - lone: He can cre-

DENMARK Continued.

127

Pia.

ate, and he destroy, He can cre - ate, and he destroy. His sovereign power, without our aid, Made us of clay, and

The image shows a musical score for three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, followed by a double bar line and a 3/8 time signature. The second staff continues the melody with similar note values. The third staff also continues the melody. The lyrics are written below the staves, aligned with the notes. The paper is aged and slightly discolored.

DENMARK *Continued.*

form'd us men; And when like wand'ring sheep we stray'd, He brought us to his fold again, He brought us to his fold again.

DENMARK *Continued.*

129

For.

Pia.

For.

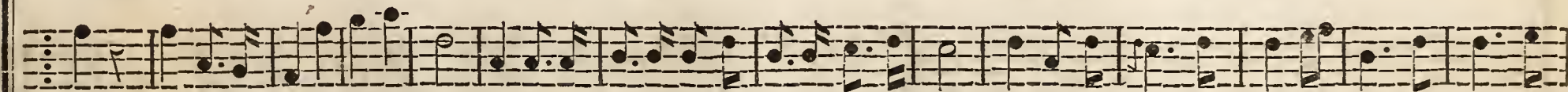
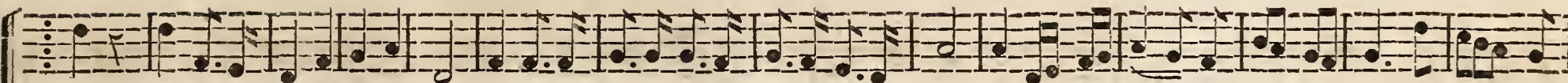
We'll crowd thy gates with thank - - ful songs, High as the heav'ns our voi - - - ces raise; And earth, and earth, with her ten thousand thousand

DENMARK *Continued.**Pia.**For.**Pia.**For.*

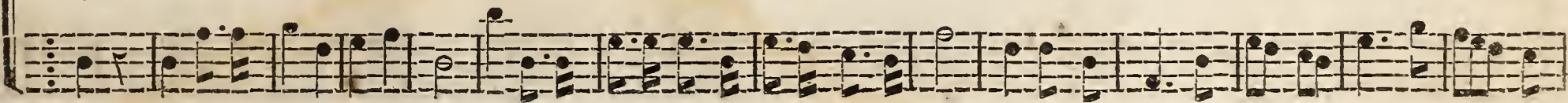
tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill, shall fill thy courts with sounding praise.

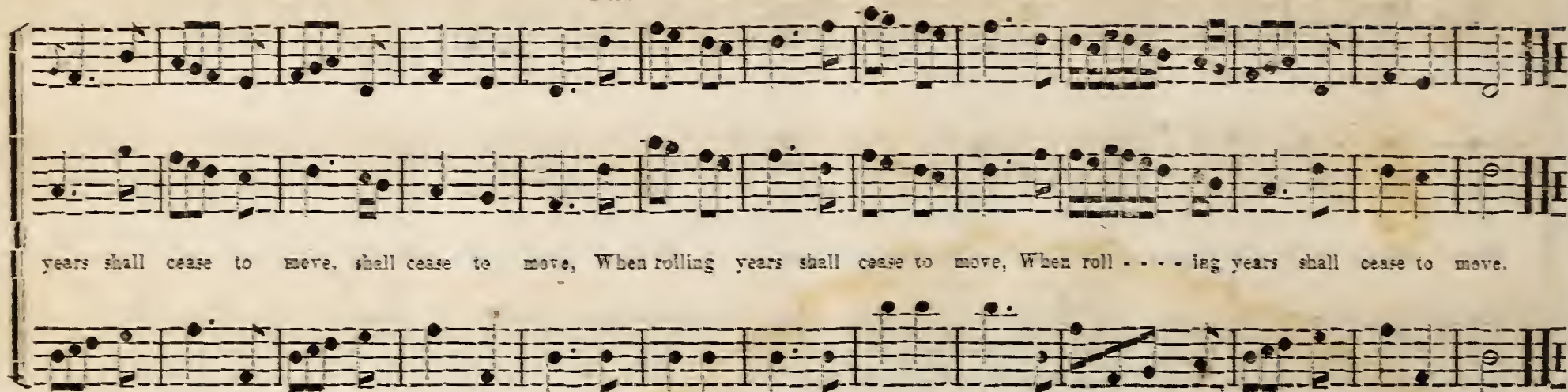
DENMARK *Continued.*

131



Wide, wide as the world is thy command; Vast as e - ter - nity, e - ter - ni - ty thy love! Firm as a rock thy truth must stand, When rolling



DENMARK *Continued.**Pia.**Fer.*

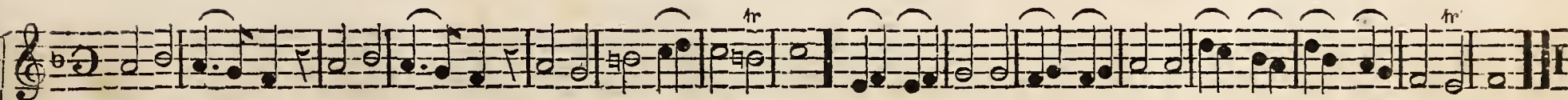
years shall cease to move. shall cease to move, When rolling years shall cease to move, When roll . . . ing years shall cease to move.

DISMISSION HYMN.

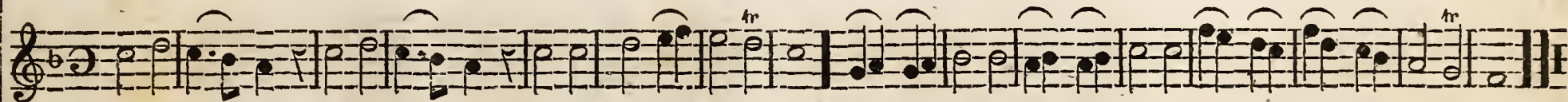
To be sung with the Congregation standing.

Albany Coll.

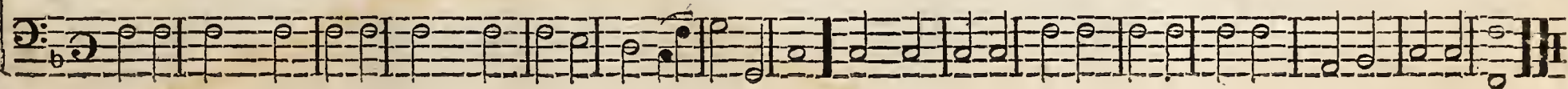
133



1. Lord dismiss us with thy blessing; Hope and comfort from above; Let us each thy peace possessing Triumph in redeeming love.



2. Thanks we give and ad-o-ra-tion, For the gospel's joyful sound; May the fruits of thy salvation, In our hearts and lives be found.



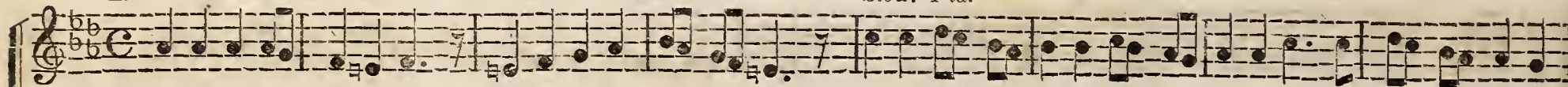
THE DYING CHRISTIAN.

A celebrated Ode, by Pope.

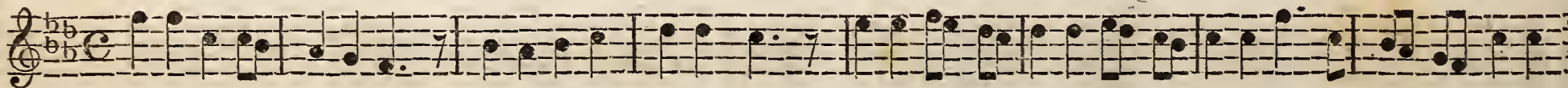
Rippon's Coll.

LARGO. 2d Treble.

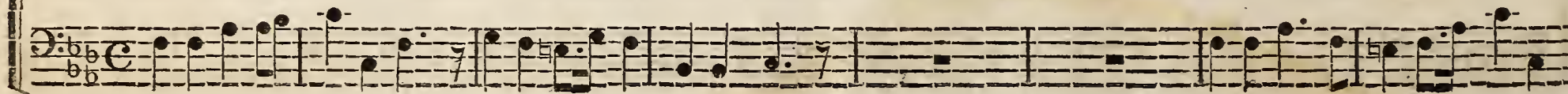
Slow. Pia.



AIR. 1st Treble. Mez. Pia.



Vital spark of haav'nly flame, Quit, O quit this mortal frame, Trembling, hoping, ling'ring, flying, O the pain, the bliss of dying!

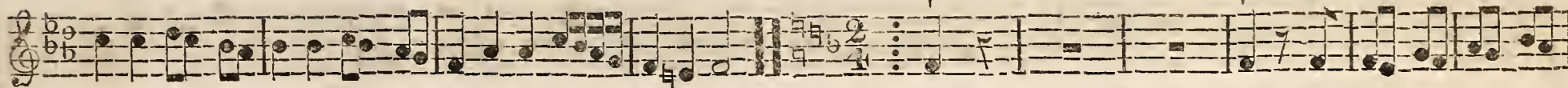


THE DYING CHRISTIAN Continued.

135

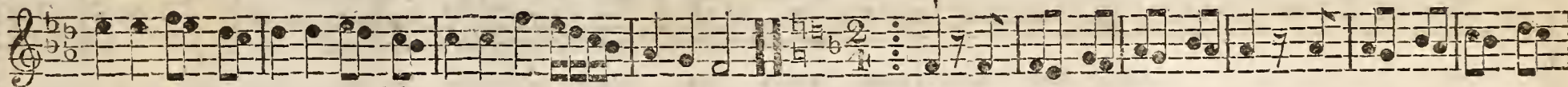
Slow. Pia.

Affettuoso.



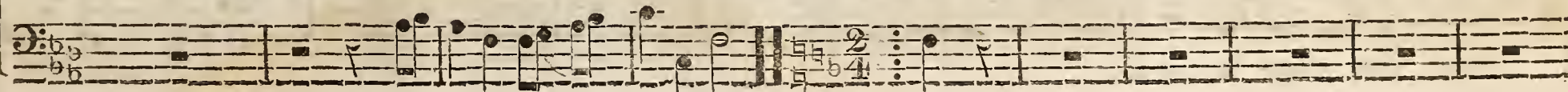
Hark !

Hark ! they—



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

Hark ! they whisper, an - gels say, they whisper, an - gels



THE DYING CHRISTIAN *Continued.**For. Pia.**For.*

they whisper an - gels, say,

say, Hark! Hark! they whisper, angels say, Sister spirit, come a - way, Sister spirit, come away.

Hark! they whisper, an - gels say,

The musical score consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains the lyrics 'they whisper an - gels, say,'. Above the staff, the performance directions 'For.' and 'Pia.' are written, with a vertical line indicating the start of the 'Pia.' section. The second staff continues the melody and includes the lyrics 'say, Hark! Hark! they whisper, angels say, Sister spirit, come a - way, Sister spirit, come away.' The third staff begins with a bass clef and contains the lyrics 'Hark! they whisper, an - gels say,'. The music is written in a simple, accessible style with many eighth and sixteenth notes.

THE DYING CHRISTIAN *Continued.*

137

Pia.

Cres.

Pia.



What is this! absorbs me quite, Steals my senses, shuts my sight, Drowns my spir - it, draws my breath, Tell me my



M

THE DYING CHRISTIAN *Continued.**Cres.**For.**Andante. Pia.**Cres.*

The musical score is written for three parts: Treble, Alto, and Bass. It begins with a treble clef and a key signature of one flat (B-flat). The tempo and dynamics markings are *Cres.*, *For.*, *Andante. Pia.*, and *Cres.*. The score is divided into two main sections by a double bar line. The first section is in 7/4 time, and the second section is in 3/4 time. The lyrics are: "soul, can this be death! Tell me, my soul, can this be death! The world recedes, it dis - appears, Heav'n".

soul, can this be death! Tell me, my soul, can this be death! The world recedes, it dis - appears, Heav'n

THE DYING CHRISTIAN *Continued.*

139

For.

Dim.

Cres.

VIVACE. For.

The musical score is written on three staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The third staff is in bass clef with a key signature of one flat (B-flat). The music is divided into three sections by double bar lines. The first section is marked 'For.' and 'Dim.', the second 'Cres.', and the third 'VIVACE. For.'. The first section ends with a trill (tr) on the final note. The second section ends with a trill (tr) on the final note. The third section begins with a C-clef and ends with a trill (tr) on the final note. The lyrics are written below the staves.

o - pens on my eyes: My ears with sounds se - - raph - - ic ring. Lend, lend your wings, I mount, I fly, O

THE DYING CHRISTIAN *Continued.*

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

The musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The lyrics are written below the middle staff, aligned with the notes. The music features a variety of note values including eighth, quarter, and half notes, with some notes beamed together. There are also rests and fermatas. The score is enclosed in a decorative border on the left side.

THE DYING CHRISTIAN *Continued.*

141

Pia.

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music is written in a common time signature (C). The melody is primarily composed of eighth and sixteenth notes, with some rests and accidentals. The lyrics are written below the middle staff, aligned with the notes. The piece concludes with a double bar line and a repeat sign.

death where is thy sting? Lend, lend your wings, I mount I fly, O grave where is thy victory, thy victory, O

THE DYING CHRISTIAN *Continued.*

The musical score is written on three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music consists of a single melodic line with lyrics underneath. The lyrics are: "grave where is thy victory, thy victory, O death where is thy sting? O death where is thy sting? Lend, lend your wings, I". The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The score is enclosed in a large bracket on the left side.

grave where is thy victory, thy victory, O death where is thy sting? O death where is thy sting? Lend, lend your wings, I

THE DYING CHRISTIAN *Continued.*

148

Slow.

mount I fly, O grave where is thy victory, thy victory, O death! O death! where is thy sting?

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music is written in a style typical of 19th-century hymnals, with various note values and rests. The lyrics are printed below the middle staff.



INDEX.

ALZEY	-	-	-	C.	#	53	Dismissal Hymn	-	-	P.	#	133	Little Marlboro'	-	-	S.	b	88	Rutland	-	-	-	S.	#	82	
Arundel	-	-	-	C.	#	64	Dresden	-	-	L.	#	30	Loughton	-	-	C.	#	44	Springfield	-	-	-	C.	#	60	
Aylesbury	-	-	-	S.	b	87	Dunbar	-	-	S.	b	36	Martin's Lane as 113th	-	-	#	102	Stafford	-	-	-	S.	#	84		
Bangor	-	-	-	C.	b	78	Dying Christian	-	-	P.	b	134	Mear	-	-	C.	#	54	St. Asaph's	-	-	-	C.	#	124	
Banquet	-	-	-	C.	#	56	Eagle Street as 148th	-	-	#	92	Newark	-	-	-	C.	#	46	St. George's	-	-	-	C.	#	67	
Barby	-	-	-	C.	#	63	Falmouth as 148th	-	-	#	96	Newton	-	-	-	S.	#	85	St. Helen's as 113th	-	-	-	#	98		
Bath	-	-	-	L.	#	28	Falmouth	-	-	P.	#	112	Norway	-	-	-	L.	b	41	St. Martin's	-	-	-	C.	#	65
Bethesda as 148th	-	-	-	#	94	Funeral Thought	-	-	C.	b	75	Norwich	-	-	-	S.	b	89	St. Peter	-	-	-	L.	#	19	
Bridgewater	-	-	-	L.	#	24	Greenfield as 113th	-	-	b	122	Old Hundred	-	-	-	L.	#	18	St. Thomas'	-	-	-	S.	#	81	
Brookfield	-	-	-	L.	b	36	Green's 100	-	-	L.	#	29	Peckham	-	-	-	S.	#	79	Tamworth	-	-	-	P.	#	114
Buckingham	-	-	-	C.	b	76	Greenwich	-	-	L.	b	34	Peterborough	-	-	-	C.	#	51	Trinity	-	-	-	P.	#	109
Burway	-	-	-	C.	#	62	Handel's	-	-	L.	#	118	Pleyel's Hymn	-	-	-	L.	#	23	Tunbridge	-	-	-	C.	b	70
Carthage	-	-	-	L.	b	38	Hotham	-	-	P.	#	119	Plymouth	-	-	-	C.	b	77	Virginia	-	-	-	C.	b	74
Castle Street	-	-	-	L.	#	26	Italy	-	-	L.	#	20	Portugal	-	-	-	L.	#	22	Walsal	-	-	-	C.	b	73
China	-	-	-	C.	#	52	Judgment as new 50th	-	-	#	106	Portuguese Hymn	-	-	-	P.	#	116	Wantage	-	-	-	C.	b	72	
Christmas	-	-	-	C.	#	48	Landaff as old 50th	-	-	b	104	Psalm 34	-	-	-	C.	#	42	Wareham	-	-	-	C.	#	58	
Coronation	-	-	-	C.	#	68	Leeds	-	-	L.	#	17	Psalm 89 as 113th	-	-	-	b	100	Wells	-	-	-	L.	#	25	
Dalston as 122d	-	-	-	#	108	Lenox as 148th	-	-	#	9	Psalm 97	-	-	-	-	L.	#	32	Windham	-	-	-	L.	b	40	
Denmark	-	-	-	L.	#	126	Lisbon	-	-	S.	#	8	Rutney	-	-	-	L.	b	37	Windsor	-	-	-	C.	b	69
Devizes	-	-	-	C.	#	50	Litchfield	-	-	L.	#	33	Rochester	-	-	-	C.	#	66	Winter	-	-	-	C.	#	55

L. Long metre.

C. Common metre.

S. Short metre.

P. Particular metre.

Major key.

b Minor key.







