

2

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.—THIRD EDITION.

PHILADELPHIA :

PRINTED FOR THE AUTHOR, AND WILLIAM W. WOODWARD, BY R. & W. CARR, No. 2, HARTUNG'S ALLEY.

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, hath 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 the copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the times therein mentioned :” And also to the Act entitled “ An Act supplementary to an Act entitled, “ An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the Authors and Proprietors of such copies, during the times therein mentioned,” and extending the benefits thereof to the Arts of Designing, Engraving, and Etching historical and other prints.

D. CALDWELL, CLERK
OF THE DISTRICT OF PENNSYLVANIA.

DEDICATION.

TO 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 miserable 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 that 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 composuists, 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.

The evil is obvious. Much of the predominating Psalmody of this country is more like song singing, than like solemn praise. It rests with you, Gentlemen, to apply the remedy. The work of reformation is arduous, but not 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 to do half as much as you, towards correcting and perfecting the taste in music, and towards giving to devotional 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 that every one who is convinced of the want, begin the work? Individual exertions, rendered unexceptionable, become 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 and conduct of irresistible reformers, is all that the fondest friends of sacred music would ask or wish; and if the following Book be found but an individual's mite towards promoting so noble an undertaking, as that of improving the religious praise of a rising Empire, it will never become a subject of regret to one who has devoted the greater part of his life to the cultivation of Psalmody, and who is,

With all proper Respects,

THE AUTHOR.

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; by this means the parts of the quaver are diminished one third; and those of the semiquaver one fourth. The cliffs, F and G, and the repeat, 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 will assist, both the learner and the performer, in ascertaining the true sounds of the notes in instances where the old method cannot afford any 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 whenever the key is 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 also in view. The semitones lie 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 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 bar.

This 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 all 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.

From 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 natural consequence of this will be, that the cultivation of the Art will become more general; and the practice of it will be rendered more pleasing and entertaining.

PREFACE.

IN compiling the following work, or the Harmonic Companion, I have endeavoured to compose an elementary system which might open, at once, 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.

In the Introductory Treatise immediately following, a number of the most important things relating to vocal music, are concisely explained and clearly enforced.

But it is the Scale of Rules with which the labour, 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 solitary attention to theory alone. On the contrary, it forms the result of those gradual improvements produced by repeated reflection and reiterated trials in the school of experience. European Gamuts in the mean while have not been overlooked. On the other hand, I have ever examined 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 alterations might be made for the better, I have not scrupled to introduce them.

All 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 that very 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. And 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 what ever is thrown out of this system, is knit into the body of common systems; and by adverting to them, he will only advert to some old rules, which, if music were printed as it might be, would be utterly useless.

The new plan has only one scale for all the parts and all the keys in music ; which scale is composed of seven simple characters. The old plan has at least two scales for the parts, and seven for the keys, and these scales are each of them compounded of fourteen complicated characters, such as notes, lines and spaces ; here are three parts to every character, the note, the line and the space, and all of them gain no advantage over the one simple note, in the new plan. The staff must include a ledger line above and below, making seven lines and seven spaces for each part ; the two parts bass and treble together, making at least twenty eight characters. To this must be added seven different keys of the same extent as the first, making on the whole seven times twenty eight or one hundred and ninety six. The comparative view is then as seven to a hundred and ninety six, or as one to twenty eight. The advantages which are gained by the new plan, are then very great and of vast importance.

One objection which has been made against the plan is, that it is not known and in general use.

The same objection might have been made against the art of Printing when it was first invented ; for it was not then known and in general use in any part of the world. What would have been the state of society at this time, compared with what it now is, if this objection had been made and adhered to, and have prevented the introduction of the art ? Upon this ground every improvement in the arts must be rejected, and the world must stand where it is forever ; or we must suppose that improvements are in universal use before they are invented or introduced.

NOTES.

The tunes, Gath, Lebanon, Miletus, Transport, and Gloucester, may be sung as long metres, or as the metre of six lines, all eights. Cadiz may be sung to the metre of Amsterdam, by adding a slur to the two first 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.

Tunes 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.

Tunes 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.

ERRORS.—Page 28, read Th' appointed hour makes haste.—P. 35, third bar of the treble, slur the two first notes in the bar.—P. 40, read

For such a worm as I.—P. 55, in the treble, at the top of the page, fourth bar from the end, put the second note in the bar before the first

—P. 83, in the tenor, fifth bar from the end, make the note a semibreve.—P. 87, in the treble, top of the page, make the last note a minim.

—P. 88, in the treble, bottom of the page, second bar, read 

GOOD tones, in proper tune, are indispensibly requisite in order to good music. One of the first and most important objects of the 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, fa, sol, la, 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 o, in sol, has its long sound, as in sold; and the fa and la 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 use of treble, as the leading part, or air; and this appears most agreeable to the principles of harmony, which incline to ascribe the chief Melody, or Air, to the treble; while the tenor and counter, or second treble, come in to fill up and perfect the harmony. Where music 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, the air 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 G, 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 fa, and la and fa. 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 F, 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 a principal beauty of singing. By this means objects appear in the blaze of day, in the shade, or in the twilight, at the performer's 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 more 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 slacken 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.

SCALE OF RULES.

Characters. Explanations.

The diamond , is mi; the square , is fa; the round , is sol; and the quarter of a diamond , is law.

Notes, or marks of sound.			Rests, or marks of silence.					
	mi	fa	sol	law	law			
Breves							Breve Rest	
Semibreves							Semibreve	
Minims							Minim	
Crotchets							Crotchet	
Quavers							Quaver	
Semiquavers								

Proportion of the Notes.

One  Breve is

Two   Semibreves,

Four     Minims,

Eight         Crotchets,

Sixteen                   Quavers,

Thirty two                               

TIMES.

COMMON TIME.

Marked C Is measured by one semibreve; has two beats, one down and one up. C $\begin{matrix} 1 & 2 & 1 & 2 \\ \square & | & \blacktriangledown & \blacktriangledown \end{matrix}$

TRIPLE TIME.

Marked 3 Is measured by a dotted semibreve; has three beats, two down and one up. 3 $\begin{matrix} 1 & 2 & 3 & 1 & 2 & 3 \\ \square & | & \blacktriangledown & \blacktriangledown & \blacktriangledown & \blacktriangledown \end{matrix}$

DOUBLE COMMON TIME.

Marked C Is measured by one breve; has four beats, two down and two up. C $\begin{matrix} 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\ \square & | & \blacktriangledown & \blacktriangledown & \blacktriangledown & \blacktriangledown & \blacktriangledown & \blacktriangledown \end{matrix}$

COMPOUND COMMON TIME.

Marked 6 Is measured by a dotted semibreve; has two beats, one down and one up. 6 $\begin{matrix} 1 & 2 & 1 & 2 \\ \square & | & \blacktriangledown & \blacktriangledown \end{matrix}$

N. B. The hand falls at the beginning of every bar in all kinds of time.

FIRST LESSON.

Sing without the beat.

SECOND LESSON.

One beat to each note.

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

THIRD LESSON.

Two notes to each beat.

FOURTH LESSON.

Three notes to each beat.

MODES.

Rules to find the mi.

Names.	Length of a beat.
Very slow	A second and a half.
Slow	A second and a quarter.
Moderate	A second.
Cheerful	Seven eighths.
Lively	Two thirds.
Quick	Five eighths.
Very quick	Half a second.

Sharp, #.	Flat, b.
When there is neither sharp nor flat at the beginning of a tune,	
One $\#\#\#\#\#\#$	mi is in B $\#\#\#\#\#\#$
Two $\#\#\#\#\#\#\#\#$	mi is in F $\#\#\#\#\#\#\#\#$
Three $\#\#\#\#\#\#\#\#\#\#$	mi is in C $\#\#\#\#\#\#\#\#\#\#$
Four $\#\#\#\#\#\#\#\#\#\#\#\#$	mi is in G $\#\#\#\#\#\#\#\#\#\#\#\#$
One b	mi is in E
Two $b\ b$	mi is in A
Three $b\ b\ b$	mi is in D
Four $b\ b\ b\ b$	mi is in G

MARKS OF DISTINCTION.

These notes are sung in a pointed and distinct manner.

Sharp $\#\$	Raises a note half a tone.
Flat b	Sinks a note half a tone.
Natural \natural	Restores a note to its primitive sound.



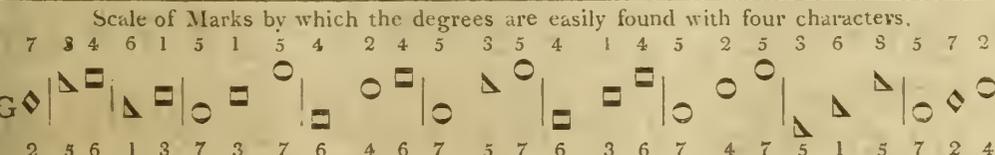
C 1	4	6	7	2	3	5	5	7	2	4	6	1
B 7	3	5	6	1	2	4	b 4	6	1	3	5	7
A 6	2	4	5	7	1	3	3	5	7	2	b 4	6
G 5	1	3	4	6	b 7	2	2	4	6	1	3	5
F 4	b 7	2	3	5	6	1	1	3	5	7	2	4
E 3	6	1	2	4	5	7	7	2	b 4	6	1	3
D 2	5	7	1	3	4	6	6	1	3	5	7	2
C 1	4	6	b 7	2	3	5	5	7	2	4	6	1
B 7	3	5	6	1	2	4	b 4	6	1	3	5	7
A 6	2	4	5	7	1	3	3	5	7	2		

The figures at the left hand of each column of notes show the degrees of the sharp key; those at the right hand show the degrees of the flat key. This scale shows that the is between the two keys, and that the first degree of the sharp key is the first note above the , and that the first degree of the flat key is the first note below the .

It shows also the relative keys. Whenever the key is changed from a sharp key to a flat key, or from a flat key to a sharp key without an additional flat or sharp in the regular way in which they are set at the beginning of tunes, they are called relative keys. Every sharp key has its relative flat key a third below; and every flat key has its relative sharp key a third above. These admit of an easy and natural transition from one to the other.

Every sharp at the beginning of a tune takes the place of the with the dot, and raises that note half a tone, and removes the and the key to the fifth above, or to the fourth below.

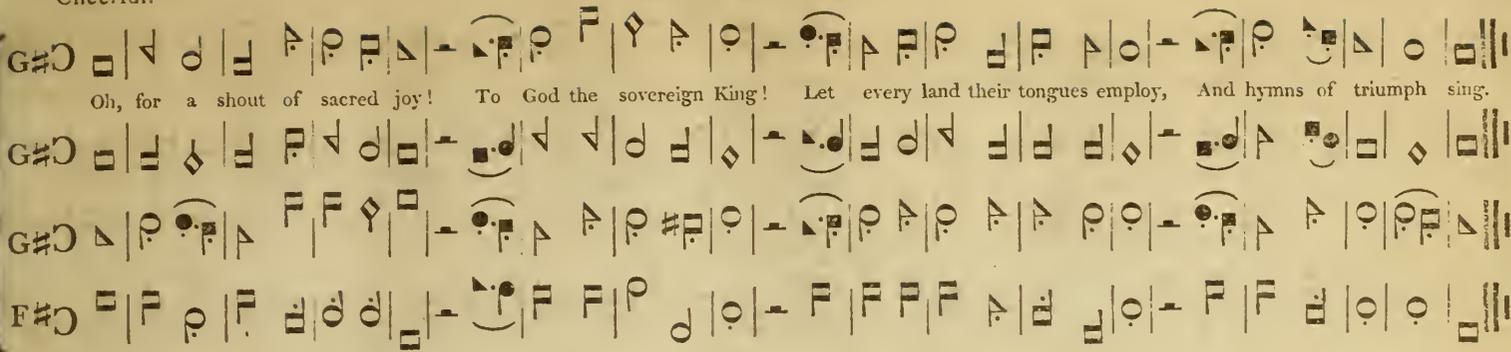
Every flat at the beginning of a tune takes the place of the , sinks that note half a tone, and removes the and the key to the fourth above, or to the fifth below.



The figures over the notes show the degrees of the sharp key; those under them show the degrees of the flat key. The is the seventh degree of the sharp key, and the second degree of the flat key; the and the , the one degree the highest are the third and fourth degrees of the sharp key, and the fifth and sixth of the flat key.

Cheerful.

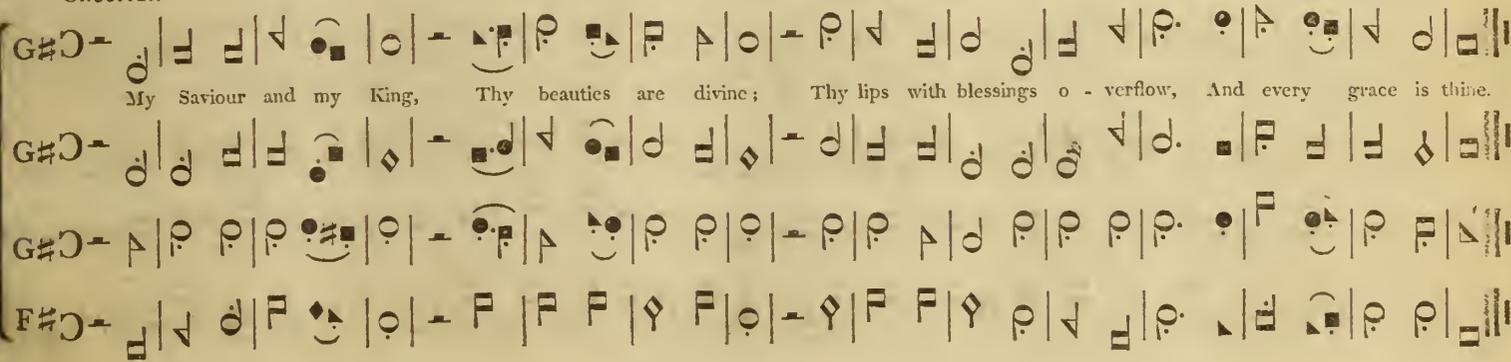
MILAN. C. M.



Oh, for a shout of sacred joy! To God the sovereign King! Let every land their tongues employ, And hymns of triumph sing.

Cheerful.

BEVERLY. S. M.



My Saviour and my King, Thy beauties are divine; Thy lips with blessings overflow, And every grace is thine.

In God's own house pronounce his praise, His grace he there reveals; To heaven your joy and wonder raise, For there his glo - ry dwells.

Cheerful.

NORFOLK. C. M.

Joy to the world, the Lord is come; Let earth receive her King; Let every heart prepare him room, And heaven and nature sing.

Cheerful.

IRISH. C. M.

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

The musical score consists of four staves. The top staff is a soprano line in G major, 3/4 time, with lyrics. The second staff is an alto line. The third staff is a tenor line. The bottom staff is a bass line. The music is written in a simple, rhythmic style characteristic of 18th-century hymnals.

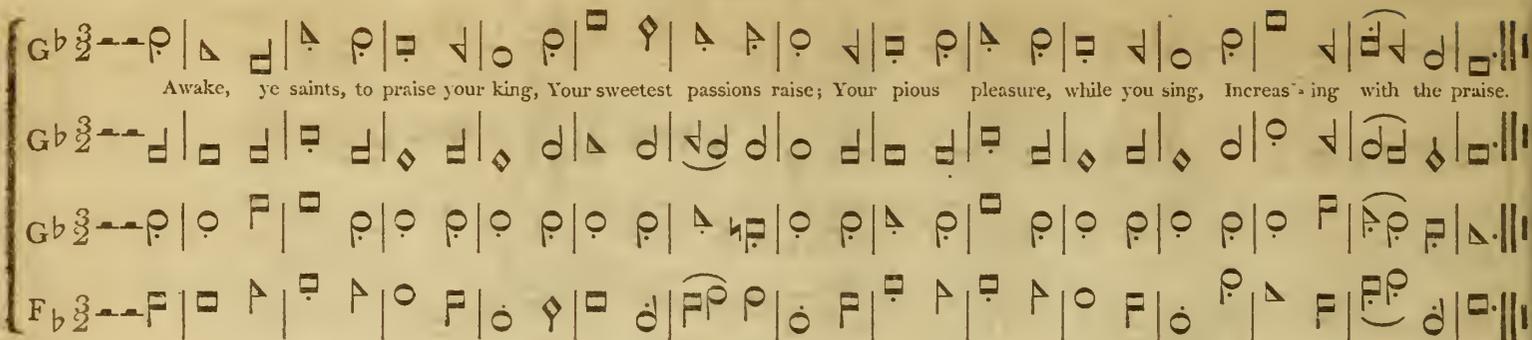
Cheerful

BOLTON. C. M.

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

The musical score consists of four staves. The top staff is a soprano line in G major, 3/4 time, with lyrics. The second staff is an alto line. The third staff is a tenor line. The bottom staff is a bass line. The music is written in a simple, rhythmic style characteristic of 18th-century hymnals.

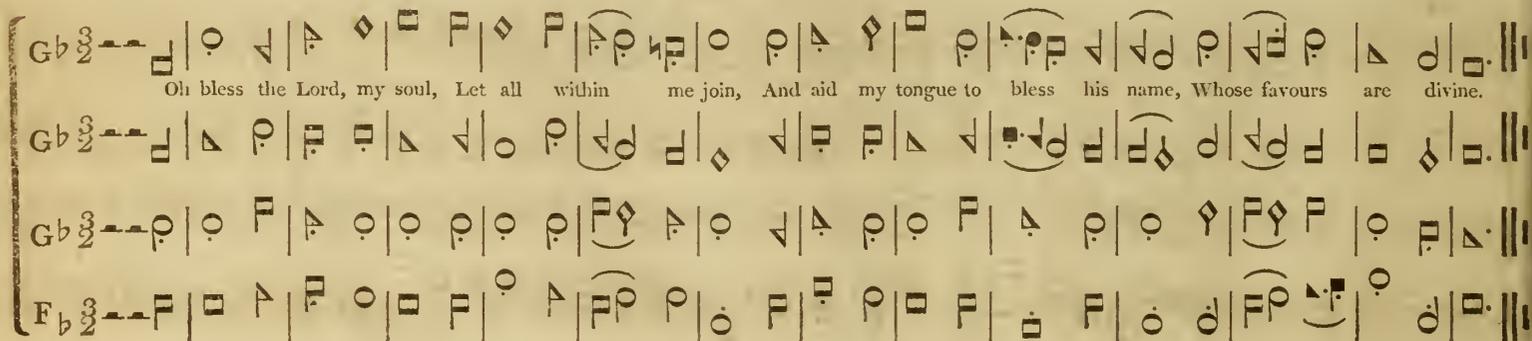
BEDFORD. C. M.



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

Moderate.

SUTTON. S. M.



Oh bless the Lord, my soul, Let all within me join, And aid my tongue to bless his name, Whose favours are divine.

SCALE OF FLAT KEYS.

In every flat key, the Δ , with the dot, is the first degree of the key; the \diamond is the second degree; the \square is the third degree; the \circ is the fourth degree; the ∇ is the fifth degree; the \square , with the dot, is the sixth degree; and the \circ , with the dot, is the seventh degree.

Scale of degrees.

Common Chord.

Common Chord.

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

NINTH LESSON.

1 3 2 1 3 4 3 2 1 7 1

TENTH LESSON.

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

1 1 5 1 1 7 1 5 5 1 6 4 5 1 1 5 1 4 5 1 6 5 5 1 4 5 5 1

Moderate.

DUBLIN. C. M.

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

Moderate.

AYLESBURY. S. M.

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

The musical notation consists of four staves. The first staff begins with a G-clef and a key signature of two flats (B-flat and E-flat). The notes are arranged in a series of measures, with some notes beamed together. The second staff continues the melody, featuring a treble clef and a key signature of two flats. The third and fourth staves provide a harmonic accompaniment, with the third staff using a G-clef and the fourth using an F-clef. Both the third and fourth staves have a key signature of two flats. The notation includes various note values, rests, and bar lines.

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 soul.

The musical notation consists of four staves. The first staff begins with a G-clef and a key signature of two flats. The notes are arranged in a series of measures, with some notes beamed together. The second staff continues the melody, featuring a treble clef and a key signature of two flats. The third and fourth staves provide a harmonic accompaniment, with the third staff using a G-clef and the fourth using an F-clef. Both the third and fourth staves have a key signature of two flats. The notation includes various note values, rests, and bar lines.

Moderate.

PUTNEY. L. M.

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

Cheerful.

COVENTRY. S. M.

va - ni - 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!

Cheerful.

BETHLEHEM. S. M.

21

Behold the lof - ty sky Declares its Ma - ker God, And all the star - ry works on high Proclaim his power abroad.

This musical score is for the hymn 'Bethlehem S. M.' and consists of four staves. The first staff is the vocal line, written in G major (one flat) and 3/8 time. The lyrics are: 'Behold the lof - ty sky Declares its Ma - ker God, And all the star - ry works on high Proclaim his power abroad.' The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The fourth staff is a tenor clef accompaniment. The music is characterized by a cheerful and lively tempo.

Cheerful.

LITCHFIELD. L. M.

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

This musical score is for the hymn 'Litchfield L. M.' and consists of four staves. The first staff is the vocal line, written in G minor (two flats) and common time. The lyrics are: 'How soft the words my Saviour speaks! How kind the pro - mises he makes! A bruised reed he never breaks, Nor will he quench the smoking flax.' The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The fourth staff is a tenor clef accompaniment. The music is characterized by a soft and gentle tempo.

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

The musical score consists of four staves. The first staff is in G major and 3/4 time, starting with a treble clef and a common time signature. The second staff continues the melody. The third staff is in F major and 3/4 time, starting with a bass clef. The fourth staff continues the bass line. The piece concludes with a double bar line.

Moderate.

PORTUGAL. L. M.

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

The musical score consists of four staves. The first staff is in G major and 3/4 time, starting with a treble clef and a common time signature. The second staff continues the melody. The third staff is in G major and 3/4 time, starting with a bass clef. The fourth staff continues the bass line. The piece concludes with a double bar line.

Moderate.

SURRY. L. M.

23

G# 3/4

Musical notation for Soprano part of 'Surry' in G major, 3/4 time. The staff begins with a treble clef, a sharp sign for F#, and a 3/4 time signature. The melody starts with a quarter note G, followed by a quarter note A, and a quarter note B. It continues with various rhythmic patterns including eighth and sixteenth notes, and rests.

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

G# 3/4

Musical notation for Alto part of 'Surry' in G major, 3/4 time. The staff begins with a treble clef, a sharp sign for F#, and a 3/4 time signature. The melody starts with a quarter note G, followed by a quarter note A, and a quarter note B. It continues with various rhythmic patterns including eighth and sixteenth notes, and rests.

G# 3/4

Musical notation for Tenor part of 'Surry' in G major, 3/4 time. The staff begins with a treble clef, a sharp sign for F#, and a 3/4 time signature. The melody starts with a quarter note G, followed by a quarter note A, and a quarter note B. It continues with various rhythmic patterns including eighth and sixteenth notes, and rests.

F# 3/4

Musical notation for Bass part of 'Surry' in G major, 3/4 time. The staff begins with a bass clef, a sharp sign for F#, and a 3/4 time signature. The melody starts with a quarter note G, followed by a quarter note A, and a quarter note B. It continues with various rhythmic patterns including eighth and sixteenth notes, and rests.

Cheerful.

WAKEFIELD. C. M.

G# 3/4

Musical notation for Soprano part of 'Wakefield' in G major, 3/4 time. The staff begins with a treble clef, a sharp sign for F#, and a 3/4 time signature. The melody starts with a quarter note G, followed by a quarter note A, and a quarter note B. It continues with various rhythmic patterns including eighth and sixteenth notes, and rests.

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

G# 3/4

Musical notation for Alto part of 'Wakefield' in G major, 3/4 time. The staff begins with a treble clef, a sharp sign for F#, and a 3/4 time signature. The melody starts with a quarter note G, followed by a quarter note A, and a quarter note B. It continues with various rhythmic patterns including eighth and sixteenth notes, and rests.

G# 3/4

Musical notation for Tenor part of 'Wakefield' in G major, 3/4 time. The staff begins with a treble clef, a sharp sign for F#, and a 3/4 time signature. The melody starts with a quarter note G, followed by a quarter note A, and a quarter note B. It continues with various rhythmic patterns including eighth and sixteenth notes, and rests.

F# 3/4

Musical notation for Bass part of 'Wakefield' in G major, 3/4 time. The staff begins with a bass clef, a sharp sign for F#, and a 3/4 time signature. The melody starts with a quarter note G, followed by a quarter note A, and a quarter note B. It continues with various rhythmic patterns including eighth and sixteenth notes, and rests.

What is our God, or what his name; Nor men can learn, nor an - gels teach; He dwells conceal'd in ra - diant flame, Where neither

Cheerful.

COLCHESTER. C. M.

eyes nor thoughts can reach. My soul, how lovely is the place To which thy God resorts! 'Tis heaven to see his smiling face, Tho' in his earthly courts.

MoJerate.

BETHESDA. P. M.

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.

let 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.

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

Soft.

Loud.

Moderate.

GATH. L. M.

pires, With warm desires, To see my God, With warm desires, To see my God. He reigns; the Lord, the Saviour reigns! Praise him in e - van - gel - ic

Soft.

Loud.

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

The first piece consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are also piano accompaniment parts. The music is in a common time signature and features various rhythmic patterns and dynamics.

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.

The second piece consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are also piano accompaniment parts. The music is in a 3/4 time signature and features various rhythmic patterns and dynamics.

Moderate.

GERMANY. S. M.

Musical notation for the hymn 'GERMANY. S. M.' consisting of four staves. The first staff is the vocal line, and the following three are instrumental accompaniment. The key signature is one flat (Bb) and the time signature is 3/8. The lyrics are: '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; Let

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; Let

Moderate.

EASTON. C. M

Musical notation for the hymn 'EASTON. C. M.' consisting of four staves. The first staff is the vocal line, and the following three are instrumental accompaniment. The key signature is one flat (Bb) and the time signature is 3/8. The lyrics are: 'Israel hear his voice. That awful day will surely come, The appointed hour haste When I must stand before my judge, And pass the solemn test,

Israel hear his voice.

That awful day will surely come, The appointed hour haste When I must stand before my judge, And pass the solemn test,

Moderate.

NESTON. L. M.

G^b 3/4

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.

G^b 3/4

G^b 3/4

F^b 3/4

Moderate.

SCOTLAND. L. M.

G 3/4

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.

G 3/4

G 3/4

F 3/4

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 heathens 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 in

death, 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 - ta - li - ty 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.

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.

glad in their king. The darkness and the light Still keep their course the same; While night to day, and day to night Wi - vinely teach his name.

Gb 2/3

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

Gb 2/3

Gb 2/3

Gb 2/3

Soft.

Loud.

glorious change, And did thy hand confess; My tongue broke out in unknown strains, And sung sur - prising grace, My tongue broke out in unknown strains. And sung surpris - ing grace.

E

Soon as I heard my Father say, Ye children, seek my grace, My heart re-

My heart replied without delay, I'll seek my Father's face,

Cheerful.

PELHAM. S. M.

plied without de-lay, I'll seek my Father's face. My soul repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready

Soft.

Loud.

Soft.

Loud.

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.

Unisons.

Moderate.

BURFORD. C. M.

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

Moderate.

NAPLES. C. M. Soft.

Loud.

1. 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

2. The dy - ing thief rejoic'd to see That fountain in his day; And there have I, as vile as he, Wash'd all my sins away, And

3. Dear dy - ing Lamb, thy precious blood Shall ne - ver lose its power, Till all the ransom'd church of God Be sav'd, to sin no more, Till

Cheerful.

CANTON. P. M.

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

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

there have I, as vile as he, Wash'd all my sins away.

2. 'Tis like an ointment shed, On Aaron's sa - cred head, Di - vine - ly rich, di -

all the ransom'd church of God Be sav'd, to sin no more.

3. Like fruitful showers of rain, That wa - ter all the plain, Descend - ing from the

Soft.

Loud.

sta - tion move, And each ful - fill his part With sym - pa - thising heart, In all the cares of life and love, In all the cares of life and love.
 vine - ly sweet. The oil through all the room Diffused a rich perfume, Ran through his robes, and blest his feet, Ran through his robes, and blest his feet.
 neigh'ring hills; Such streams of pleasure roll, Through every friendly soul, Where love like heavenly dew distils, Where love like heavenly dew distils.

Moderate.

HAMBURGH. S. M.

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.

Moderate.

CARR'S LANE. C. M.

Soft.

Loud

And does the kind Re - deemer stoop, In such re - viv - ing strains, Diseas - ed sinners to invite And heal their heart - felt pains, And

Cheerful.

WHITFIELD. S. M.

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

Cheerful.

WOODBURY. C. M.

1. Sal - vation! Ob, the joyful sound! 'Tis pleasure to our ears: A sovereign balm for every wound, A cor - dial for our fears.

3. Sal - vation! 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. Buried 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. Buried in sorrow, and in sin, At hell's dark door we lay; But we a - rise, by grace divine, To see a heavenly day.

WALSALL. C. M.

Alas! and did my Saviour bleed, And did my Sovereign die! Would he de - vote that sa - cred head For such a wretch as I!

Moderate.

BANGOR. C. M.

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

Moderate.

Unisons.

NANTWICH. L. M.

Soft.

O God, how endless is thy love! Thy gifts are every evening new; And morning mercies from above, Gently distil like early

Loud.

Moderate.

MALDEN. C. M.

Gently distil like early dew. How sweet and awful is the place With Christ within the doors, While everlasting love displays The choicest of her stores.

F

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.

Moderate.

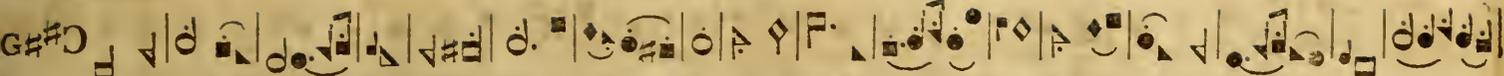
ABRIDGE. C. M.

When all thy mercies, O my God, My rising soul surveys; Transported with the view, I'm lost in wonder, love, and praise.

Moderate.

FALMOUTH. P. M.

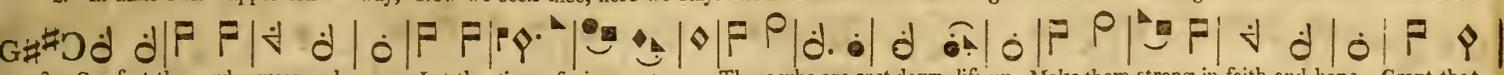
Soft. 43



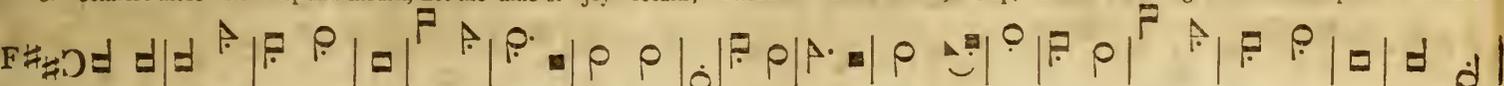
1. Lord, we come before thee now, At thy feet we humbly bow; Oh! do not our suit disdain; Shall we seek thee, Lord, in vain? Lord, on



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



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



Loud.

Soft.

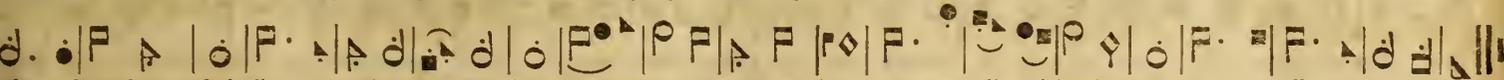
Loud.



thee our souls depend, 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.



those who seek, may find Thee a gracious God and kind; Heal the sick, the captive free, Let us all rejoice in thee, Let us all rejoice in thee.





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



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



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



Soft.

Loud.

Soft.

Loud.



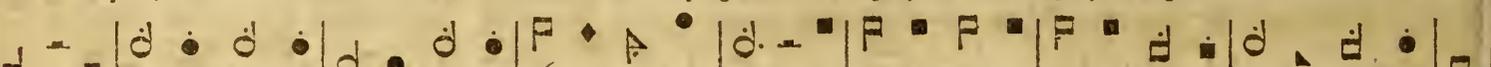
gun. Our hearts have burn'd while Jesus spake, And glow'd with sacred fire. He stopp'd, and talk'd, and fed, and bless'd, And fill'd th'enlarg'd desire.



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



own. 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 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 nearer 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. Thou, 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.

Saviour, hide, Till the storm of life is past; Safe in - to the ha - ven guide, O re - ceive, O re - ceive, O re - ceive my soul at last.

thee is stay'd, All my help from thee I bring; Co - ver my de - fence - less head With the sha - dow, With the shadow, With the sha - dow of thy wing.

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.



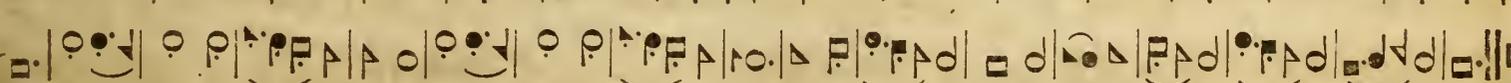
1. Love divine, all love excelling, Joy of heaven, to earth come down! Fix in us thy humble dwelling, All thy faith - ful mer - cies



2. Breathe, O breathe thy loving spirit, In - to eve - ry troubled breast! Let us all in thee in - herit, Let us find thy promis'd



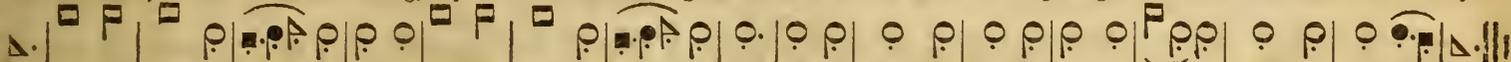
3. Come, al - mighty to deliver, Let us all thy life receive! Sudden - ly return, and never, Never more thy temples



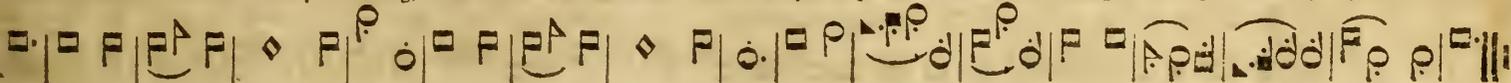
crown, Jesus! thou art all compassion, Pure, unbounded love thou art; Visit us with thy salvation, En - ter every trembling heart!



rest. Take away the love of sinning, Alpha and O - me - ga . be, Ead of faith as its beginning, Set our hearts at li - ber - ty.

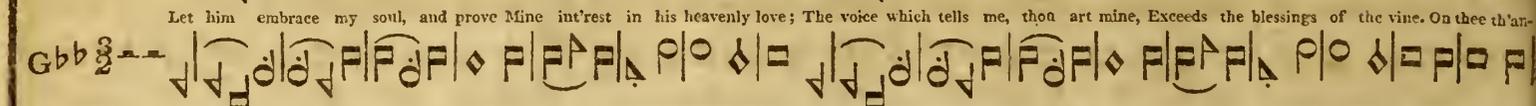


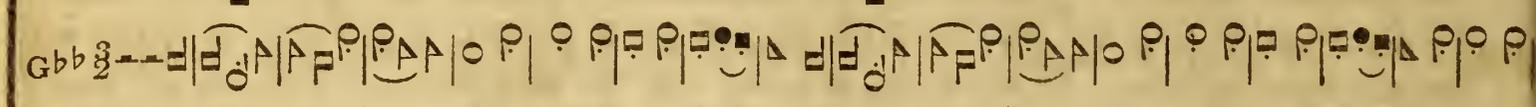
leave! Thee we would be always blessing, Serve thee as thine hosts above; Pray, and praise thee without ceasing; Glo - ry in thy precious love.





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

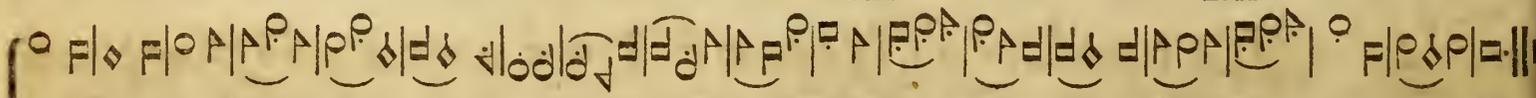




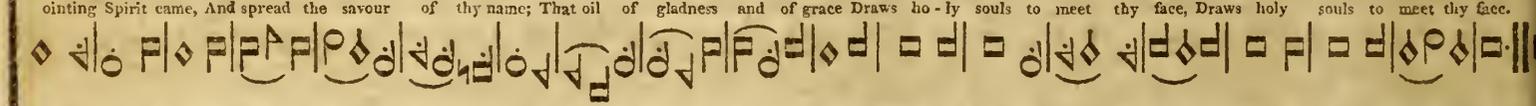


Soft.

Loud.



 ointing Spirit came, And spread the savour of thy name; That oil of gladness and of grace Draws ho-ly souls to meet thy face, Draws holy souls to meet thy face.







Moderate. Soft.

FUNERAL PIECE.

Loud. Soft

Gbb C →

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

Gbb C →

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

Gbb C →

3. And at the great, the aw - ful day, When Christ descends from high, With myriads of tri - umphant saints, He'll own them in the sky.

Fbb C →

Moderate. Loud.

Diminish.

Loud.

M N3 →

4. Then He, their Judge, their mighty Lord, Displays redeem - ing grace, And calls them ev - er to behold The brightness of His face.

M N3 →

M N3 →

4. Then He, their Judge, their mighty Lord, Displays redeem - ing grace, And calls them ev - er to behold The brightness of His face.

M N3 →

C

1. Je - sus, let thy pitying eye Call back a wan - d'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 suf - fer me to die. Life, and hap - pi - ness, and love, Drop from thy gracious eye.

Let me be by grace restor'd, On me be all long suf - - f'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 re - cou - 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.

G bbb 6/4 - Γ | O. ■ ▽ ● | ▽ ▽ ● ▽ | ● () O. ■ | ▽ ▽ ▽ | O. ■ ▽ ● | ▽ ▽ ● ▽ | ● () ▽ ● |

And will the Lord thus con-descend To vis-it sinful worms? Thus at the door shall mercy stand, In all her winning

G bbb 6/4 - Γ | ▽ ● ▽ | ▽ O. ▽ O. ■ | () ▽ ▽ ● | ▽ ● ▽ | ▽ ● ▽ | ▽ O. ▽ O. ▽ | () ▽ ● ▽ | ▽ ▽ ● |

G bbb 6/4 - Γ | ▽ ● ▽ | ▽ O. ■ ▽ ▽ | ▽ ▽ O. ● O. ▽ ● ▽ | ▽ O. ■ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ O. ● |

F bbb 6/4 - Γ | ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ O. ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ O. ▽ |

Unisons.

Soft.

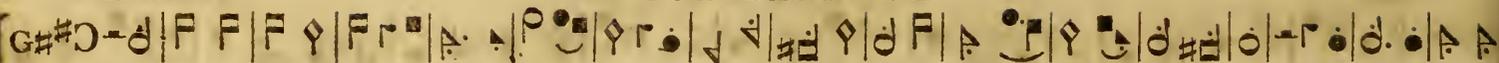
▽ ▽ ▽ | () ▽ O. ● ▽ | () ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ | () ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ |

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

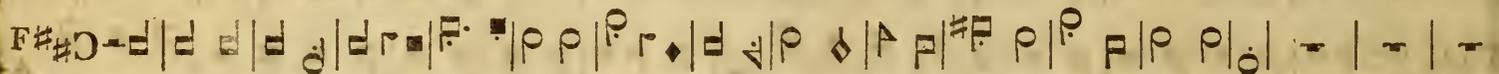
▽ ▽ ▽ | () ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ | () ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ |

O. ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ |

▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ | ▽ ▽ ▽ |

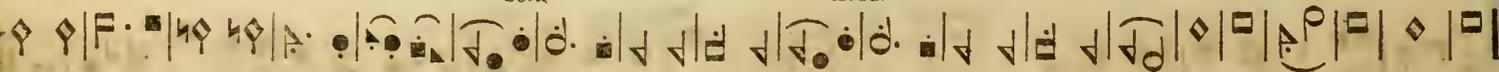


My Maker and my King! To thee my all I owe; Thy sov'reign bounty is the spring From which my blessings flow. Thou ever, ever

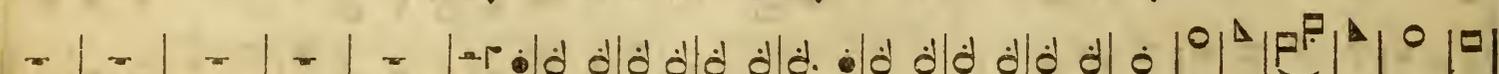
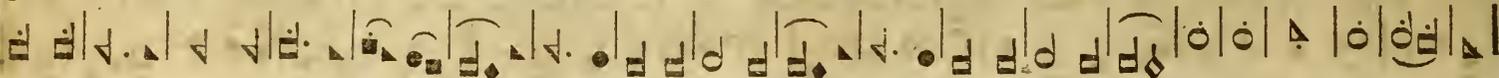


Soft.

Loud.



good and kind A thousand, thousand reasons more; A thousand ob - li - gations bind, A thousand ob - li - gations bind My heart to grateful love.



Moderate.

CONCORD. L. M.

O God how free thy mercies flow, But thy re - luctant wrath how slow! High as the bright ex - pand - ed

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

LEBANON. L. M., or as the 113th Psalm.

1. Father of all, omniscient mind, Thy wisdom who can comprehend? Its highest point what eye can find; Or to its lowest 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 me - rit, by the harpers Thro' the - ter - nal deep resounds;

Soft.

Loud.

55

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 - splendent shine his nail prints, Every eye shall see his wounds; 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 glo - rious, O'er all vic - to - rious, Come and reign o - ver us, Ancient of days.

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

3. To the great One in Three Eter - nal praises be, Hence - overmore! His sov'reign Ma - jesty May we in glo - ry see, And to e - ter - ni - ty, Love and ado:e.

Cheerful.

ASHLEY. C. M.

Soft.

Loud.

To our Redeemer's glorious name, Awake the sacred song! O may his love, (im - mortal flame!) Tune every heart and tongue

CHORUS.

Soft.

Loud.

Glory, honor, praise and power Be unto the Lamb for - ever. Jesus Christ is our Redeemer, Hal - le - lujah, hal - le - lujah, hal - le - lujah, Praise the Lord

Halle - lujah, halle - lujah, hal - le - lujah, Praise the Lord

E - ter - nal source of eve - ry joy, Well may thy praise our lips employ, While in thy temple we appear, Whose goodness crowns, whose goodness crowns the

Moderate.

SICILY. C. M.

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.

H

VIENNA. P. M.

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

2. Vain thy en - ter - tain - ing sights, False thy pro - mi - ses rencw'd, All the pomp of thy delights Does but flat - ter and de - lude.

Moderate.

CHAPEL. P. M.

Now I see, as clear as day, How thy follies pass away. 1. O love divine, how sweet thou art When shall I find my willing heart A

Thee I quit for heaven above, Object of the noblest love. 2. Stronger his love than death and hell; Its riches are unsearch - a - ble; T

Soft.

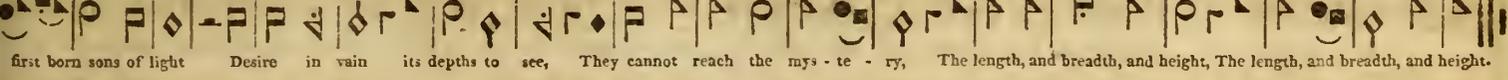
Loud.



taken 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 - te - ry, The length, and breadth, and height, The length, and breadth, and height.

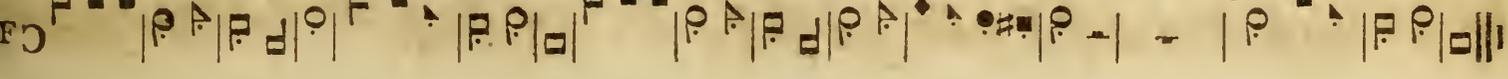


Moderate.

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 may hear.



1. Thou sweet gliding 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 an - gels as - tonish'd, greiv

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.

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

Cheerful. CHORUS.

Soft.

Loud.

Come saints, and adore him, come bow at his feet; O! give him the glory, the praise that is meet; Let joyful ho-sanna's un-ceasing a-

Come saints, and adore him, come bow at his feet; O! give him the glory, the praise that is meet; Let joyful ho-sanna's un-ceasing a-

Unisons.

rise, Let joyful hosanna's un-ceasing a-rise, And join the full chorus that gladdens the skies, And join the full chorus that gladdens the skies.

rise, Let joyful ho-sanna's un-ceasing a-rise, 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 influence shed, With thy sap my spi-rit feed, With thy sap my

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

Loud.

Moderate.

M A L T A. Pec. M.

spirit feed, With thy sap my spirit feed.

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

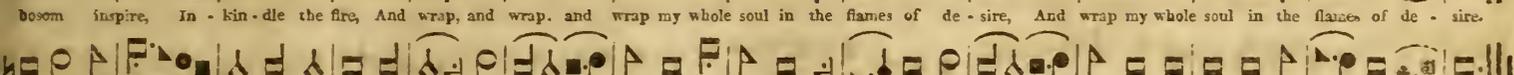
2. I languish and pine For comfort divine, O when shall I say "my be- lov - ed is mine? I

Soft. Loud. Soft.

Loud.



 bosom inspire, In - kin - die the fire, And wrap, and wrap, and wrap my whole soul in the flames of de - sire, And wrap my whole soul in the flames of de - sire.



 chuse 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.

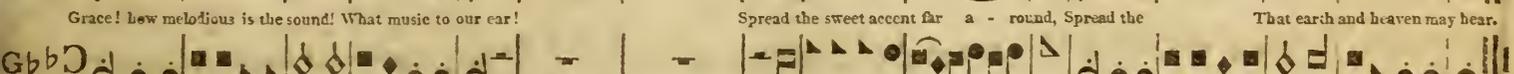
Soft.

B E R E A. C. M.

Loud.



 Grace! how melodious is the sound! What music to our ear! Spread the sweet accent far a - round, Spread the That earth and heaven may hear.

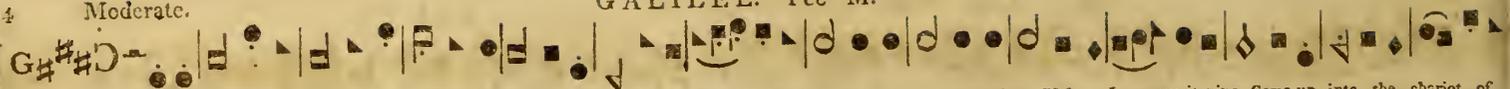


 Spread the sweet accent far a - round,

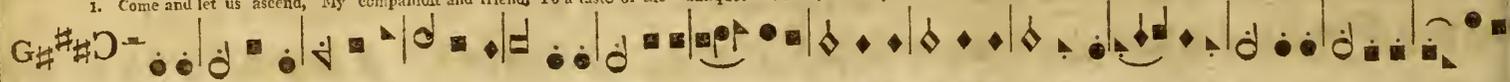
Moderate.

GALILEE. Pec M.

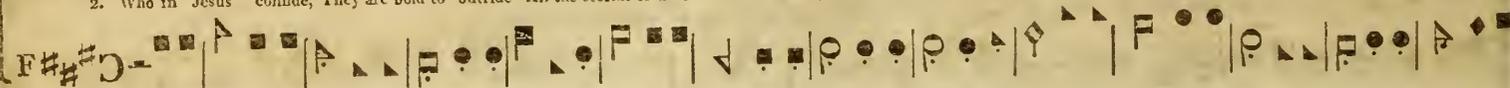
Soft.



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



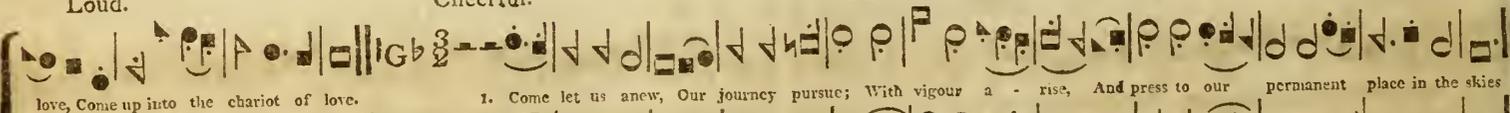
2. Who in Jesus confide, They are bold to outride All the storms of affliction beneath, With the Prophet they soar To that heavenly shore, And outfly all the arrows of



Loud.

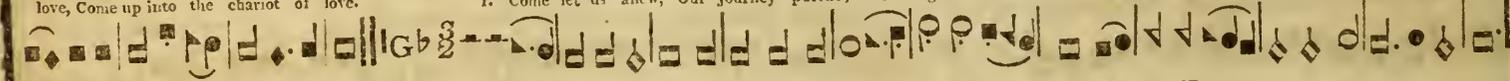
Cheerful.

MILLVILLE. Pec. M.



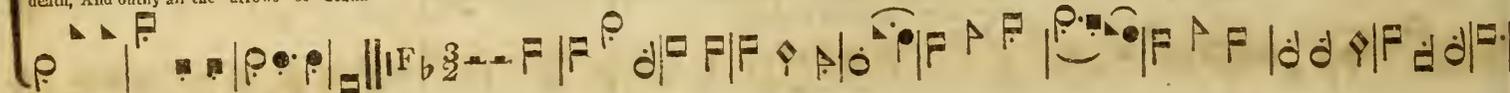
love, Come up into the chariot of love.

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 enjoyments below.



NORWICH. Pec. M.

1. How firm a foundation, ye saints of the Lord, Is laid for your faith, in his ex-cel-lent word; What more can he say than to you he hath

2. In every con-dition, in sickness, in health, In po-verty's vale, or about-ing with wealth; At home and abroad, on the land, on the

The musical notation consists of four staves. The first two staves correspond to the first line of text, and the last two staves correspond to the second line of text. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notes are written in a traditional hymn style with stems and beams.

Cheerful.

MARSEILLES. P. M.

said? You, who un-to Je-sus for refuge have fled. 1. All hail, in-car-nate God! The wond'rous things foretold Of thee, in sacred

sea, "As days may demand, so thy succour shall be." 2. To thee the 'hoary head Its sil-ver honor pays; To thee the bloom

The musical notation consists of three staves. The first staff corresponds to the first line of text, the second staff to the second line, and the third staff to the third line. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notes are written in a traditional hymn style with stems and beams.

Soft.

Loud.

writ, With joy our eyes behold. Still does thine arm new trophies wear, And mo - numents, and mo - numents, and mo - nu - 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 conq'ring King.

Moderate.

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 Cal - va - ry! See! it rends the rocks a - sunder, Shakes the earth and veils the sky.

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

Slow and Soft.

Moderate and Loud.

Moderate.

LEONI. P. M.

"It is finish'd! It is finish'd!" Hear the dy - ing Saviour cry. 1. The God of Abrah'm praise, Who reigns enthron'd a - bove Ancient of

"It is finish'd! It is finish'd!" Saints the dy - ing words record. 2. 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 almight - ty grace, For - ev - 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, im - mor - tal 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.



LYSTRA. P. M.

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

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

Soft. Loud. Moderate.

MYRA. S. M.

willing steps thy courts ascend, And tread the hallow'd floor, And tread the hallow'd floor. 2. Your harps, ye trembling saints, Down from the wil - lows take; Let

hymns of praise their tongues employ, All hail th'immortal King, All hail th'immor - tal King. 2. Tho' in a foreign land, We are not far from home; Let

Unisons.

Unisons.

Slow.



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 a - bove, We every moment come. Hallelujah, hallelujah, hallelujah, hallelujah, hallelujah, Praise ye the Lord.



Moderate.

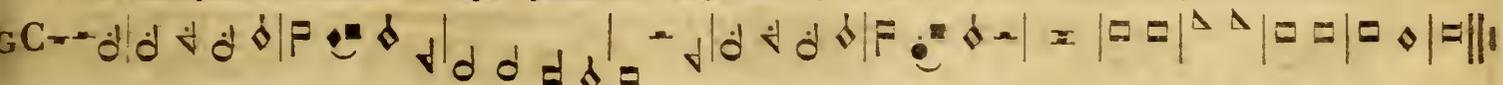
EPHESUS. C. M.

Soft.

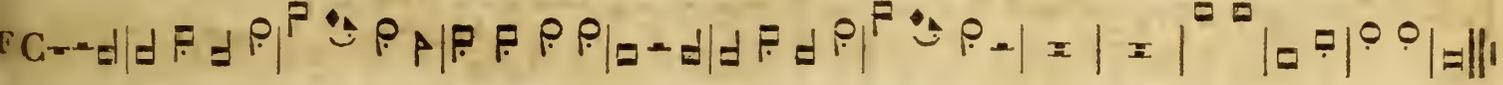
Loud.



1. All hail the pow'r of Jesu's name! Let angels prostrate fall. Bring forth the roy - al diadem, And crown him, crown him, crown him, crown him Lord of all.



3. Ye chosen seed of Is - rael'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.

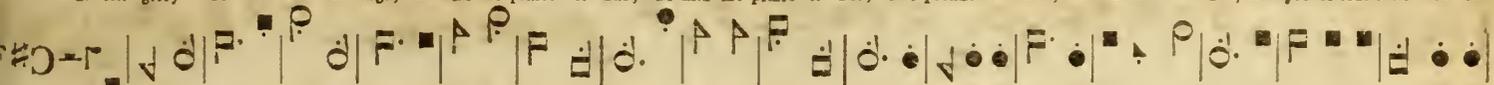
Soft.



1. Lift up your heads in joyful hope, Salute the happy morn; Salute the happy morn; Each heavenly power proclaims the glad hour, Lo, Jesus the Saviour is



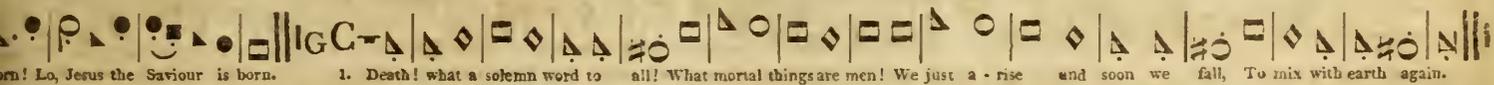
2. All glory be to God on high, To him the praise is due; To him the praise is due; The promise is seal'd, The Saviour's reveal'd, And proves that the record is



Loud.

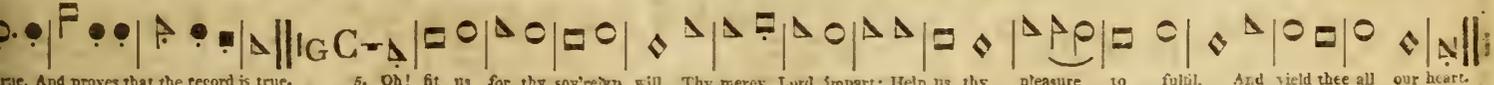
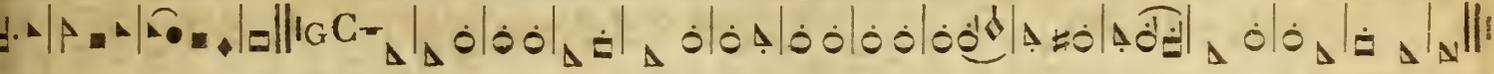
Moderate.

WINDSOR. C. M.



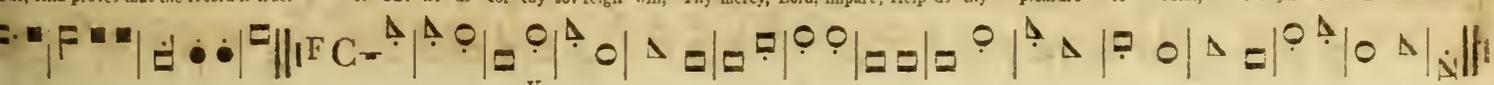
born! Lo, Jesus the Saviour is born.

1. Death! what a solemn word to all! What mortal things are men! We just a - rise and soon we fall, To mix with earth again.



true, And proves that the record is true.

5. Oh! fit us for thy sov'reign will, Thy mercy, Lord, impart; Help us thy pleasure to fulfil, And yield thee all our heart.



Moderate.

TEMPEST. Pec. M.

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

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

Moderate.

LANCASTER. 7s.

main down, 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.

doring, Thron'd, yet ador - ing.

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

Slow and solemn.

DUNBAR. S. M. Soft.

Loud.

And will the Judge descend, And must the dead a - rise, And not a sin - gle soul escape His all dis - cerning eyes?

This musical score is for the hymn 'DUNBAR. S. M.' and is marked 'Soft'. It features four staves of music. The first staff is the vocal line, with lyrics underneath. The second staff is the alto part, the third is the tenor part, and the fourth is the bass part. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Moderate.

AUGUSTA. C. M.

With joy we meditate the grace Of our High Priest above! His heart is made of tenderness, His bowels melt with love.

This musical score is for the hymn 'AUGUSTA. C. M.' and is marked 'Moderate'. It features four staves of music. The first staff is the vocal line, with lyrics underneath. The second staff is the alto part, the third is the tenor part, and the fourth is the bass part. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

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 toll 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 Je - sus, 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

up my shield. Altho' the vine its fruit deny, Altho' the olive yield no oil, The withering fig tree droop and die, The field il-lude the tiller's
 reach to me. In hope, be-liev-ing against hope, His promis'd mercy will I claim; His gracious word shall bear me up, To seek sal-va-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 sal-va-tion praise.
 name; Soon, my dear Saviour, bring it nigh; My soul shall then outstrip the wind; On wings of love mount up on high, And leave the world and sin behind.

HAVERHILL. L. M.

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

Unisons.

Unisons.

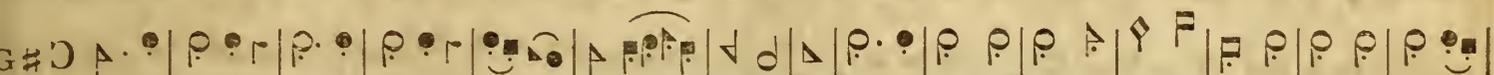
nigh, He rais'd me from a horrid pit, And from my bonds releas'd my feet; Firm on a rock he made me stand, To praise the wonders of his hand.

Moderate. Affectionately.

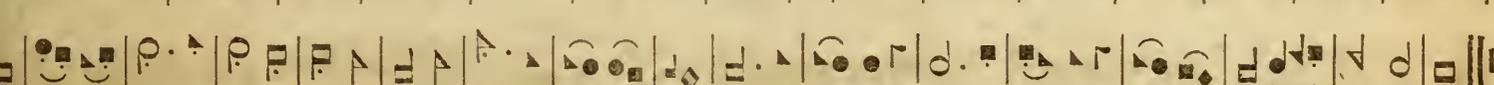
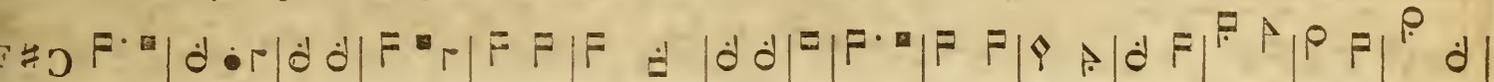
OLIVET. Pec. M.



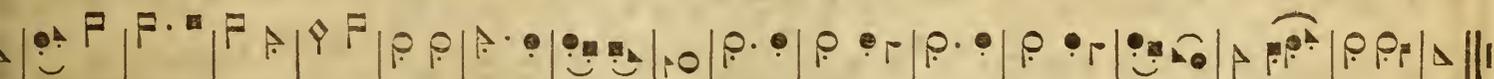
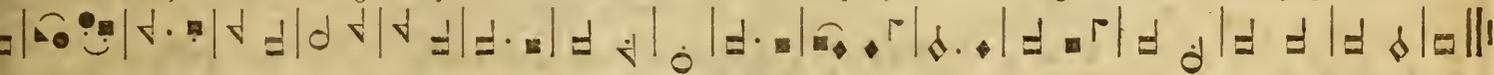
1. Sweet the moments rich in blessing, Which before the cross I spend, Life and health and peace possessing, From the sinner's dy - ing



2. Far above yon glorious ceiling Of the azure vaulted sky, Jesus sits his grace revealing To the splendid 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 avow - ing, 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?

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?

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

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

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

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

Slow.

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

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

L

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

At an - chor laid re - mote from home, Toiling I cry sweet Spi - rit come, Tolling I cry sweet Spi - rit come, Ce - les - tial breeze

Soft.

Loud.

very Soft.

Loud.

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

Soft.

w; 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-

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

Loud.

Soft.

Loud.

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

spi - cious gale, But I can on - ly spread my sail; Thou, thou must breathe, Thou, thou must breathe th'auspi - cious gale.

Moderate.

NEW YORK.

Slow and Soft.

Increase.

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

Vital spark of heavenly flame; Quit, Oh quit this mortal frame, 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!

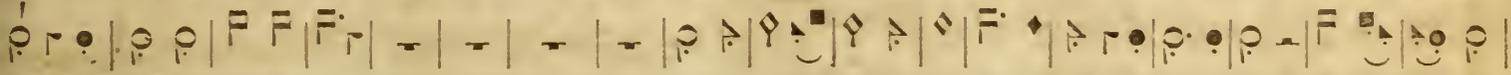
And let me languish into life! Hark! Hark! Hark! they whisper angels say

Loud.

Moderate and Soft.



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.

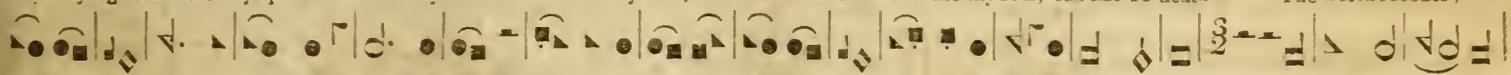
Increase.

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



Increase, Loud. Diminish. Increase.

Cheerful.

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

Soft.

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

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

fly, O grave, where is thy vic - to - ry, thy vic - to - ry! O grave, where is thy vic - to - ry, thy vic - to - ry! O death, where is thy sting! O death, where is thy sting!

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!

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, Thro'

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

Moderate.

MILETUS. L. M.

Soft.

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.

ight, 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.

Moderate.

O P O R T O. L. M.

Soft.

Musical score for 'O PORTO' in G major, 4/4 time. It consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: "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 praise." The score includes various musical notations such as notes, rests, and dynamic markings.

Loud.

Cheerful.

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

Musical score for 'COLUMBIA' in G major, 4/4 time. It consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: "My God, my life, my love, To thee, to thee I call; I cannot live if thou remove, For thou art all in all." The score includes various musical notations such as notes, rests, and dynamic markings.

Moderate.

TRANSPORT. L. M.

Soft.

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

Musical notation for the first piece, consisting of four staves. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are further piano accompaniment parts.

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, power, and truth, And mercy is his seat.

Musical notation for the second piece, consisting of four staves. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are further piano accompaniment parts.

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

Musical score for 'Carmel' in G major, 3/8 time. It consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: '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.

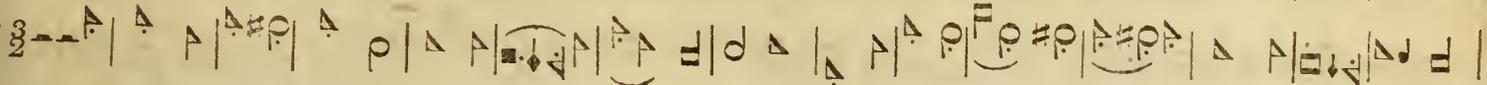
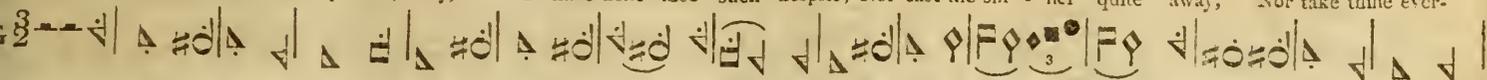
G I L G A L. L. M.

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.

Musical score for 'Gilgal' in G major, 3/8 time. It consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: '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.'

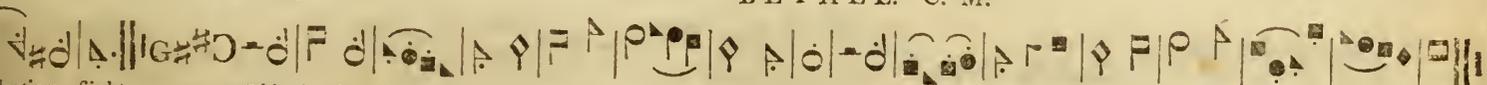


Stay, thou insulted Spi - rit, stay, Tho' I have done thee such despite; Nor cast the sin - ner quite away, Nor take thine ever-



Moderate.

BETHEL. C. M.



lasting fight. 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.



Soft.

Thou Shepherd of Israel, and mine, The joy and desire of my heart, For closer communion I pine, I long to reside where thou art: The pasture I

Soft. Loud. Moderate. NEWCOURT. L. M.

languish to find, Where all who their shepherd obey, Are fed, on thy bosom reclin'd, And screen'd from the heat of the day. Come, let our voices join to raise A

Soft.

Loud.

sacred song of solemn praise, A sacred 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, exalt - ed 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.

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 triumph evermore! Lift up the

Moderate.

ELENBOROUGH. C. M.

heart, lift up the voice, Rejoice aloud, ye saints, rejoice! How vain are all things here below! How false, and yet how fair! Each

Soft.

Loud.

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

The first piece consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The tempo is marked 'Soft' and the dynamics range from 'Soft' to 'Loud'.

Moderate.

PECKHAM. S. M.

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

The second piece consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The tempo is marked 'Moderate'.

KINGSBRIDGE. L. M.

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

Moderate.

DUMAH. 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.

Soft.

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 Je-hovah's name, Awake, and

Moderate.

CHESTER. C. M.

sing Je-ho-vah's name. Out of the depths of long distress, The borders of despair, I sent my cries to seek thy grace, My groans to move thine ear.

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.

103

Head of the church tri - umphant, We joy - ful - 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 b'est an - ti - ci - pa - tion; And cry aloud, cry aloud, cry aloud, and give to God, And cry aloud, and give to God The praise of our salvation.

And cry aloud, cry aloud, cry aloud, and give to God, And cry aloud, and give to God The praise of our salvation.

The praise of our salvation.

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

The musical score consists of four staves. The first staff is the vocal line, starting with a Gb clef and a common time signature. The lyrics are written below the notes. The second staff is a piano accompaniment, also starting with a Gb clef. The third and fourth staves continue the piano accompaniment, with the fourth staff starting with an Fb clef.

Moderate.

GILEAD. 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 way

The musical score consists of three staves. The first staff is the vocal line, starting with a Gb clef. The lyrics are written below the notes. The second and third staves are piano accompaniment, starting with a Gb clef and an Fb clef respectively.

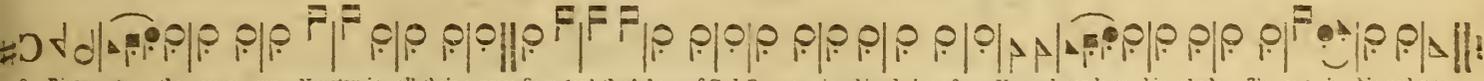
Cheerful.

AMSTERDAM. 7, 6, 7.

103



1. Rise my soul, and stretch thy wings, Thy better portion trace; Sun and moon and stars decay; Time shall soon this earth remove; Rise my soul, and haste away, To seats prepared above.
Rise from transitory things, Towards heaven thy native place.



2. Rivers to the ocean run, Nor stay in all their course; So a soul that's born of God Pours to view his glorious face; Upward tends to his abode, To rest in his embrace.
Fire ascending seeks the sun, Both speed them to their source.

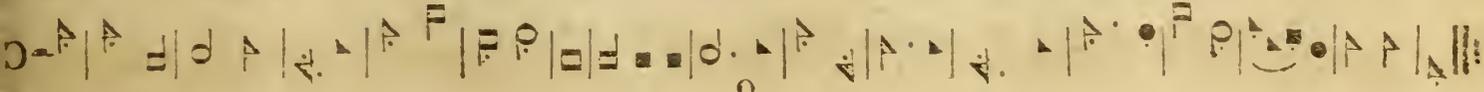
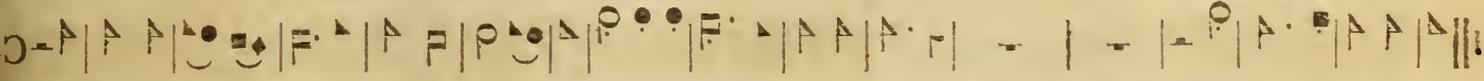


Moderate.

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 love?

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.

SWEDSBORO. S. M.

ing love? 1. Raise your triumphant songs To an im - mor - tal tune; Let the wide earth resound the deeds Ce - les - tial grace has done

2. Sing low c - ter - nal love Its chief Beloved chose, And bade him raise our wretched race From their abyss of wo'

Cheerful.

ARABIA. C. M.

Soft.

Loud.

Give me the wings of faith to rise Within the veil, and see The saints above, how great their joys, How bright their glories be, How bright their glories be.

This musical score is for the hymn 'ARABIA' in Common Time. It features a vocal line with lyrics and three piano accompaniment staves. The tempo is marked 'Cheerful'. The score is divided into sections of 'Soft' and 'Loud' dynamics. The lyrics are: 'Give me the wings of faith to rise Within the veil, and see The saints above, how great their joys, How bright their glories be, How bright their glories be.'

Moderate.

BROOMSGROVE. C. M.

Soft.

Loud.

Come, Holy Spi - - rit, heavenly Dove, With all thy quick'ning powers Kindle a flame of sacred love In these cold hearts of ours, In these cold hearts of ours.

This musical score is for the hymn 'BROOMSGROVE' in Common Time. It features a vocal line with lyrics and three piano accompaniment staves. The tempo is marked 'Moderate'. The score is divided into sections of 'Soft' and 'Loud' dynamics. The lyrics are: 'Come, Holy Spi - - rit, heavenly Dove, With all thy quick'ning powers Kindle a flame of sacred love In these cold hearts of ours, In these cold hearts of ours.'

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;

Soft.

Loud.
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,
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.

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

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

and again Repeat his praise, Repeat his praise and say amen, 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.

1. He dies! the heavenly Lover dies! The tidings strike a doleful sound On my poor heart strings. Deep he lies In the cold caverns of the ground.

3. Here's love and grief beyond degree, The Lord of glory dies for men! But lo, what sudden joys I see! Jesus the dead revives again.

5. Break off your tears, ye saints, and tell How high our great Deliverer reigns, Sing how he spoiled the hosts of hell, And led the monster death in chains.

2. Come, saints, and drop a tear or two On the dear bosom of your God, He shed a thousand drops for you, A thousand drops of richer blood.

4. 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.

6. Say, Live forever, wondrous King! Born to redeem, and strong to save! Then ask the monster, Where's thy sting? And where's thy victory, boasting grave?

Moderate.

PALMIS. L. M.

Musical score for 'PALMIS. L. M.' in 3/4 time. It consists of four staves. The first staff is the vocal line, followed by three instrumental staves. The lyrics are: 'Eternal power! whose high abode Becomes the grandeur of a God; Infinite lengths beyond the bounds Where stars - - - revolve their'.

Cheerful.

ASIA. C. M.

Musical score for 'ASIA. C. M.' in 3/4 time. It consists of four staves. The first staff is the vocal line, followed by three instrumental staves. The lyrics are: 'lit - the rounds. Once more, my soul, the rising day Salutes thy waking eyes; Once more, my voice, thy tribute pay To him that rules the skies.'

TRUMPET. L. M.

1. He comes! He comes! the Judge severe! The seventh trumpet speaks him near; His lightnings flash, his thunders roll; He's welcome to the faithful

5. The Father praise, the Son adore, The Spirit bless for ev - ermore; Salvation's glorious work is done; We welcome thee great Three in

Chorus.

Cheerful.

WESTON FAVEL. C. M.

soul! Welcome, welcome, welcome, welcome, welcome to the faithful soul.

1. Come, let us join our cheerful songs With angels round the

One. Welcome, welcome, welcome, welcome, welcome thee great Three in One.

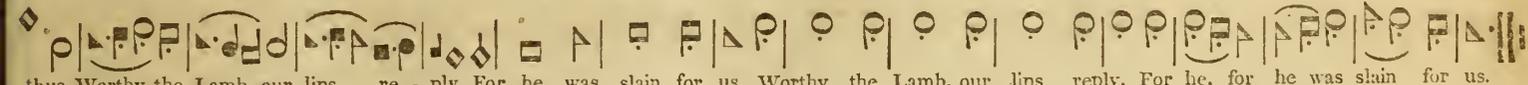
2. Worthy the Lamb that died, they cry, To be ex - alt - ed

Soft.

Loud.



throne; Ten thousand thousand are their tongues, But all their joys are one. Ten thousand thousand are their tongues, But all, but all their joys are one.



thus. Worthy the Lamb, our lips re - ply, For he was slain for us. Worthy the Lamb, our lips reply, For he, for he was slain for us.

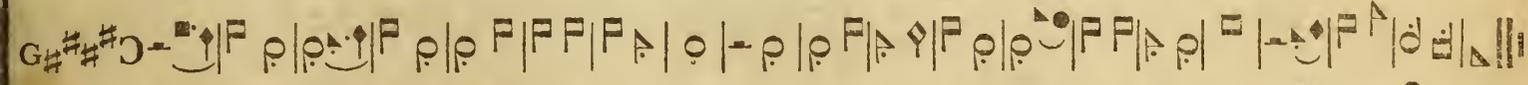
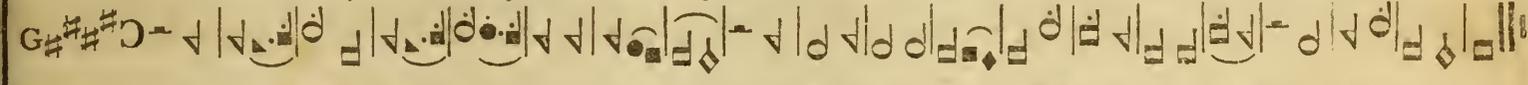


Cheerful.

DELAWARE. C. M.



Let earth with every isle and sea Rejoice, the Saviour reigns: His word like fire prepares his way, And mountains melt to plains, And mountains,



JORDAN. C. M.

Who place on Sion's God their trust, Like Sion's rock shall stand, Like her immov - - a - ble be fix'd, Like her im - mov - - a - ble be fix'd, By his al - mighty

Like her immoveable be fix'd,

Who place on Sion's God their trust, Like Sion's rock shall stand, Like her im - mov - - a - ble be fix'd, Like her immov - able be fix'd, By his almighty

Like her immov - able be fix'd,

Soft.

Loud.

hand, By his al - mighty hand, By his al - mighty hand, By his al - mighty hand, Like her im - mov - able be fix'd By his al - mighty hand.

hand, By his al - mighty hand, By his al - mighty hand, By his al - mighty hand, Like her im - mov - able be fix'd By his al - mighty hand.

Moderate.

SWEDEN. Pec. M.

This God is the God we adore, Our faithful, unchange - able Friend; Whose love is as great as his power, And neither knows measure nor

1. How cheerful the fields, and the mead, How gay does all nature appear! The flocks, as they care - lessly feed, Rejoice in the spring of the

3. Shall man, the great master of all, The on - ly in - sen - si - ble prove? For - bid it, fair gra - titude's call! Forbid it, de - vo - tion and

'Tis Je - sus, the first and the last, Whose spirit shall guide us safe home. We'll praise him for all that is past, And trust him for all that's to come.

r. The foliage that shades the gay hovers, The herbage that springs from the sod, Trees, plants, cooling fruits, and fair flowers, All rise to the praise of our God.

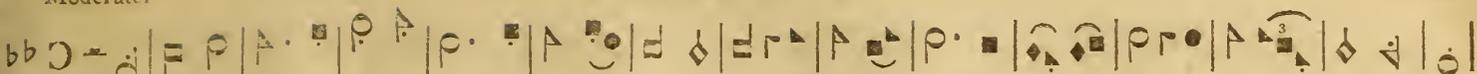
e! The Lord, who such wonders could raise, And still can destroy with a nod, My lips shall in - ces - sant - ly praise, My soul shall be wrapt in my God.

1 Now let our lips with holy fear And mournful pleasure sing The sufferings of our great High Priest, The sorrows of our King

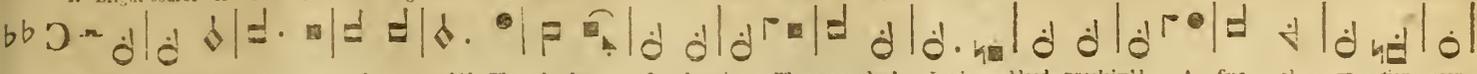
The first system of music consists of four staves. The top staff is a vocal line starting with a treble clef and a common time signature. It contains the lyrics for the first line of the hymn. The bottom three staves are piano accompaniment, starting with a bass clef and a common time signature. The music is written in a style typical of 19th-century hymnals, with various note values, rests, and dynamic markings.

2 He sinks in floods of deep distress; How high the waters rise! While to his heavenly Father's ear He sends per - petual cries

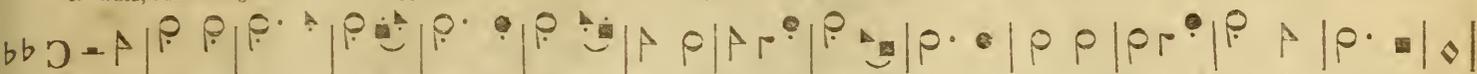
The second system of music also consists of four staves. The top staff is a vocal line with the lyrics for the second line of the hymn. The bottom three staves are piano accompaniment. The musical notation continues from the first system, maintaining the same key signature and time signature.



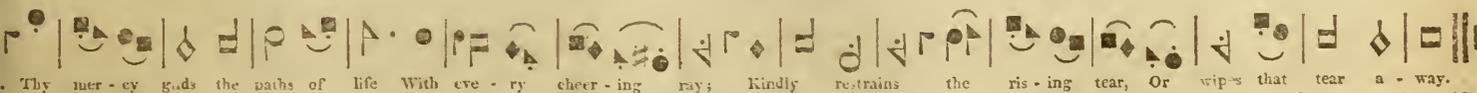
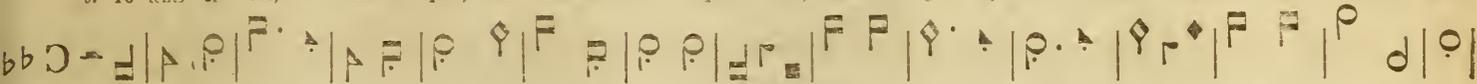
1. Bright source of ev - er - last - ing love! To thee our souls we raise; And to thy sovereign bounty rear A mo - nu - ment of praise.



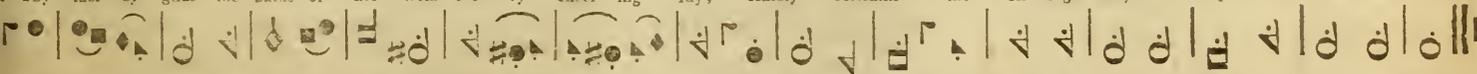
3. When, sunk in guilt, our souls approach'd The borders of despair; Thy grace thro' Jesu's blood proclaim'd A free sal - va - tion near.



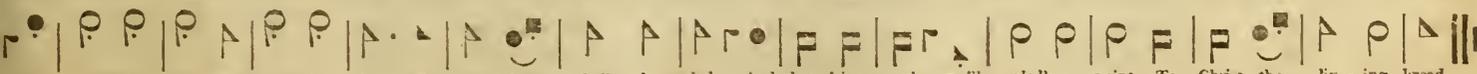
5. To tents of woe, to beds of pain, Our cheerful feet repair. And, with the gift thy hand bestows, Relieve the mourners there.



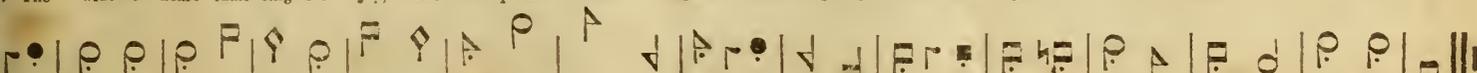
Thy mer - cy guides the paths of life With ev - ry cheer - ing ray; Kindly restrains the ris - ing tear, Or wipes that tear a - way.



What shall we render, bounteous Lord, For all the grace we see! Alas! the goodness worms can yield Ex - tenu - eth not to thee.



The widow's heart shall sing for joy, The or -phan shall be glad; And hung'ring souls we'll gladly point To Christ the liv - ing bread.



Thus passing thro' the vale of tears, Our use - ful light shall shine; And others learn to glo - ri - fy Our Father's name di - vine.

Abridge	C	42	Charleston	P	30	Haddam	S	31	Naples	G	36	Fenpest	Pec.
Amsterdam	7, 6, 7	105	Chester	C	101	Hamburg	S	37	Nantwich	L	41	Transport	L
Arabia	C	107	Colchester	C	24	Hanover	Pec.	32	Neston	L	29	Trinity	Pec.
Archdale	C	33	Columbia	S	90	Haverhill	L	78	Newcourt	L	94	Trumpet	L
Arnley	L	93	Concord	L	53	Hotham	P	46	New London	L	24	Furin	P
Ashley	C	56	Cookham	7s.	89	Irish	C	15	Norfolk	C	14	Tygris	S
Asia	C	113	Coos	8, 4	104	Islington	L	57	Norwich	Pec.	66	Vienna	P
Athens	C	51	Coventry	S	19	Italy	L	48	Old 100	L	42	Wakefield	C
Augusta	C	75	Damascus	C	95	Jcrusalem	P	98	Olivet	Pec.	79	Walsall	C
Aylesbury	S	18	Delaware	C	115	Jordan	C	116	Oporto	L	90	Warren	P
Bangor	C	40	Derby	C	69	Judea	C	65	Orleans	5, 11	96	Warsaw	10s.
Beaufort	7, 8	103	Dresden	L	112	Keene	C	119	Palmis	L	113	Weston Favel	C
Bedford	C	16	Dublin	C	17	Kingsbridge	L	100	Peckham	S	99	Whitfield	S
Berea	C	63	Dumah	C	100	Lamberton	8s. Pec.	94	Pelham	S	54	Winchester	Pec.
Bethel	C	93	Dunbar	S	75	Lancaster	7s.	74	Petersburg	S	105	Windsor	C
Bethesda	P	25	Dunstan	L	22	Lebanon	L	54	Portland	S	52	Woodbury	C
Bethlehem	S	21	Easton	C	28	Leeds	L	27	Portsmouth	P	72		
Beverly	S	13	Elenborough	C	98	Leoni	P	68	Portugal	L	22		
Bloomfield	S	20	Ephesus	C	71	Litchfield	L	21	Putney	L	19		
Bolton	L	15	Evening Hymn	L	67	Lystra	P	70	Reading	C	25		
Brewer	L	73	Falmouth	P	43	Malden	C	41	Rockbridge	C	118		
Bristol	Pec.	107	Galilce	Pec.	64	Malta	Pec.	62	Scotland	L	29	Avon	
Broomsgrave	C	35	Gath	L	26	Mansfield	S	32	Sicily	C	57	Funeral Piece	
Burford	C	108	Georgia	C	20	Marseilles	P	66	Southbury	P	26	Habakkuk	
Burton	P	50	Germany	S	28	Mear	C	14	Stamford	Pec.	47	Kedron	
Cadiz	P	68	Gilboa	S	91	Medway	7, 6	106	Sunderland	P	50	New York	
Calvary	Pec.	59	Gilead	7s.	104	Milan	C	13	Surry	L	23	Sheffield	
Cambridge	C	36	Gilgal	L	92	Miletus	L	89	Sutton	S	16	Washington	
Canton	P	92	Glocester	L	96	Mill Ville	Pec.	64	Swanick	C	97	Woodstock	
Carmel	L	38	Groton	L	18	Milton	C	34	Sweden	Pec.	117		
Carr's Lane	C	101	Myra	S	70	Myra	S	70	Swedesboro	S	106		
Castle Street	L	58											
Chapel	P												

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; P, particular metre; and Pec. peculiar metre.