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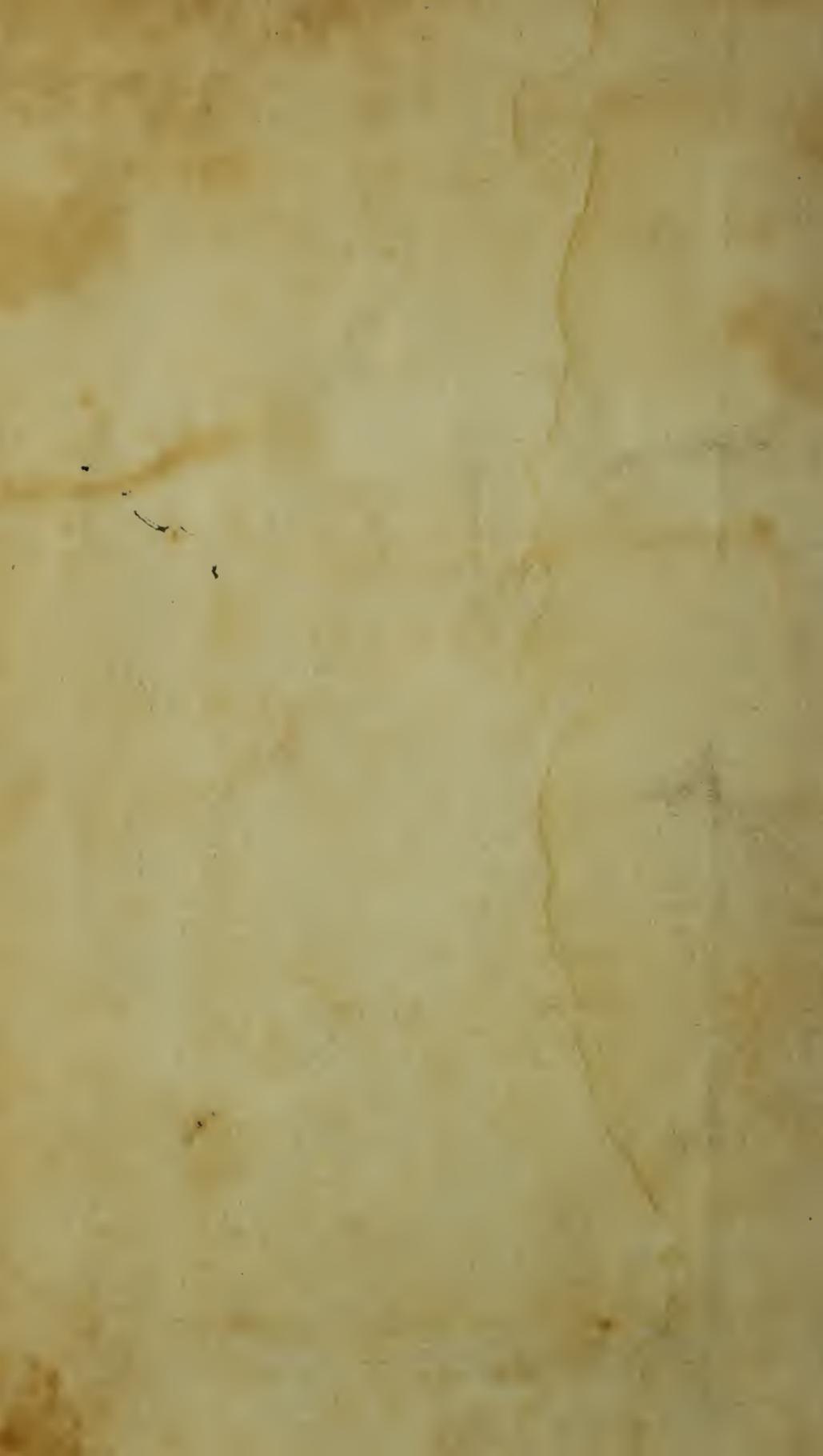


*Bought with the income of
the Scholfield bequests.*

Alex. W. Thayer
Cambridge.

from Miss Jeffers.

June 16 1845.



Oliver Shaw

THE
PROVIDENCE SELECTION

OF
Psalm and Hymn Tunes.

==
IN TWO PARTS.
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PART FIRST,

CONTAINING THE RUDIMENTS OF MUSICK, AND A SELECTION OF
TUNES SUITABLE FOR ALL THE VARIOUS MEASURES IN USE
IN WORSHIPPING ASSEMBLIES.

PART SECOND,

CONSISTING OF SELECT PIECES, OF VARIOUS MEASURES, FOR OCCA-
SIONAL USE.

Chiefly Selected

FROM THE MOST EMINENT EUROPEAN AUTHORS,

And designed for the use of

SCHOOLS AND CHURCHES.

BY OLIVER SHAW.

7387

DEDHAM:

PRINTED BY H. MANN AND CO. FOR THE AUTHOR.

1815.



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RHODE ISLAND DISTRICT, *sc.*

SEAL.

BE IT REMEMBERED, That on the second day of November, in the year one thousand eight hundred and fifteen, and in the fortieth year of the Independence of the United States of America, Oliver Shaw, of Providence, in said district, deposited in this office the title of a Book, the right whereof he claims as Author, in the words and figures following, viz.

“THE PROVIDENCE SELECTION of Psalm and Hymn Tunes. In Two Parts. Part First, Containing the Rudiments of Musick, and a Selection of Tunes suitable for all the various measures in use in worshipping assemblies. Part Second, Consisting of Select Pieces, of various measures, for occasional use. Chiefly selected from the most eminent European authors, and designed for the use of Schools and Churches. By OLIVER SHAW.”

In conformity to the Act of Congress of the United States, entitled, “An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the time therein mentioned”—and also to an Act entitled, “An act supplementary to an act, entitled, an act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the time therein mentioned, and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints.”

N. R. KNIGHT, *Clerk,*
Rhode Island District.

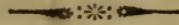
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Feb. 16 1898.

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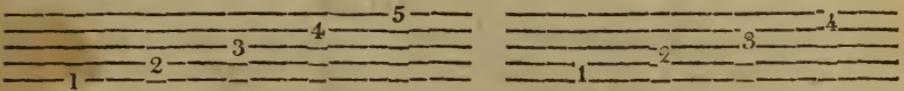


Fundiments of Musick.



THE first thing to be attempted in musick, is a knowledge of the characters by which it is expressed. They are principally the following:—

A Staff is formed of five parallel lines, with their intermediate spaces, on which musick is written.



When the notes in musick go higher or lower than the compass of the staff, short lines are added, which are called ledger lines. The intervals of the staff are named from the first seven letters of the alphabet, every eighth being a repetition of the first, and so on through the series.

In order to determine the pitch of musical notes, certain signs, called Clefs, have been invented, which are set at the beginning of the stafs. There are five in general use, viz.—The F or Bass Clef on the fourth line.  The Tenor Clef on

the fourth line.  The Counter Tenor Clef on the third line. 

The Soprano Clef on the first line.  The three last denominate C, which is always found on the first ledger line  below the Treble staff, or the first above

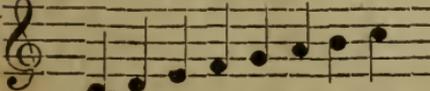
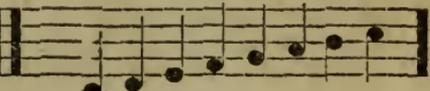
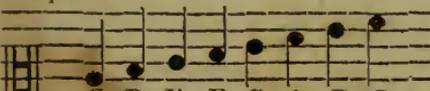
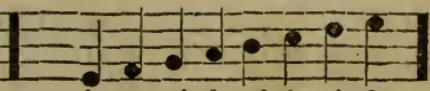
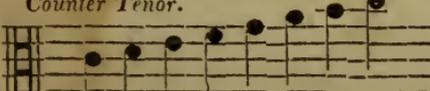
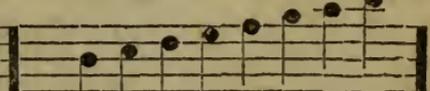
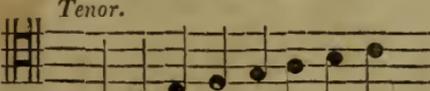
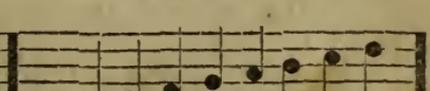
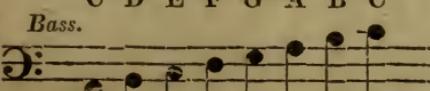
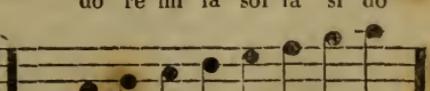
the Bass. The Treble Clef is placed on the second line, which makes it G. 

This is called the G Clef, and is occasionally used for the Alto and second Treble.

The following example will show the order of the letters in the different Clefs.

Treble. English Method.

Italian Method.

 <p style="text-align: center;">C D E F G A B C</p>	 <p style="text-align: center;">do re mi fa sol la si do</p>
<p><i>Soprano.</i></p>  <p style="text-align: center;">C D E F G A B C</p>	 <p style="text-align: center;">do re mi fa sol la si do</p>
<p><i>Counter Tenor.</i></p>  <p style="text-align: center;">C D E F G A B C</p>	 <p style="text-align: center;">do re mi fa sol la si do</p>
<p><i>Tenor.</i></p>  <p style="text-align: center;">C D E F G A B C</p>	 <p style="text-align: center;">do re mi fa sol la si do</p>
<p><i>Bass.</i></p>  <p style="text-align: center;">C D E F G A B C</p>	 <p style="text-align: center;">do re mi fa sol la si do.</p>

In singing, the common English method is to apply to the notes the syllables mi, fa, sol, la, in the following order, viz. above the mi are fa, sol, la, fa, sol, la, and below it, la, sol, fa, la, sol, fa, after which the mi returns again, either ascending or descending.

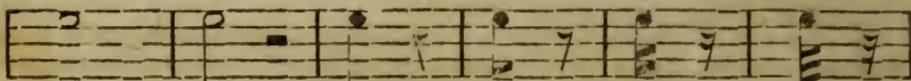
In all tunes having no flat nor sharp at the beginning, mi is in B.

If B be flat, mi is in	E	If F be sharp; mi is in	F
If B and E be flat, mi is in	A	If F and C be sharp, mi is in	C
If B, E, and A be flat, mi is in	D	If F, C, and G be sharp, mi is in	G
If B, E, A, and D be flat, mi is in	G	If F, C, G, and D be sharp, mi is in	D

Instead of this constant changing, the French and Italians apply the syllables, do, re, mi, fa, sol, la, si, every eighth, like the letters, answering to the first.

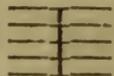
Figure, length, and relative value of notes, with their respective rests.

1 Semibreve = 2 Minims = 4 Crotchets = 8 Quavers = 16 Semiquavers = 32 Demisemiqu.

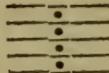


When a Rest occurs, the performer is to be silent during the length of the note to which it answers, whether semibreve, minim, crotchet, quaver, &c.

A Dot added to a note, makes it half as long again. Thus, a dotted minim is equal to 3 crotchets; a dotted crotchet, to 3 quavers, &c. The second dot has half the effect of the first.

A Bar is a perpendicular line drawn across the staff, thus,  serving to divide the notes into equal measures, according to the time marked at the beginning of every composition.

A Double Bar  shews where the first part of a tune ends and the second begins, and when it is accompanied with dots on both sides, they signify that each part must be sung twice over. If the dots are only on one side, that part of the air only is to be repeated.

A Repeat  signifies that part of the air or tune must be sung again, from the place where the repeat is set.

A Slur  drawn over or under two or more notes, signifies that they should be sung to one syllable.

A Pause  when placed over any note, intends that the time of the air shall be suspended, by holding the note longer than its common length, or by making a pause in the nature of a rest before the air proceeds.

A Sharp  placed at the beginning of a line or space, shews that all the notes thereon are to be sung half a tone higher than the natural sound.

A Flat  is the reverse of the sharp; for when it is put at the beginning of a line or space, all the notes on that line or space are to be sung half a tone or semitone lower than the natural notes; both these characters affect the octaves above and below, though not marked; but either of them used accidentally, or after a tune is begun, affects only so many notes as follow on that line or space, in the same bar.

When a line or space has been made sharp or flat, the Natural  put before any note thereon, brings it to the natural sound which it would have had, if no flat or sharp had been used.

The figure 3 put over or under three crotchets, quavers, semiquavers, &c. signifies that the three crotchets are to be sung in the time of a minim, the quavers in that of a crotchet, the semiquavers in that of a quaver, &c.



A 6 in like manner, reduces six notes to the time of four of the same kind.



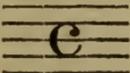
Stacato notes, are notes of distinction, marked thus, that notes so marked, should be sung very distinctly.

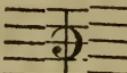


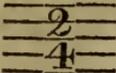
OF TIME.

There are two original kinds of Time, viz. common and triple, either of which may be simple or compound.

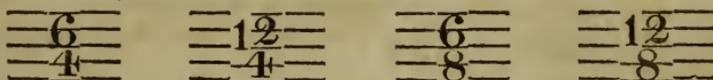
Simple Common Time is designated by either of the following characters,

first,  containing one semibreve or its value in a bar.

The second is thus,  or thus,  each containing one semibreve or its value in a bar.

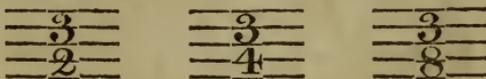
The third is  containing one minim or its value in a bar.

Compound Common Time is marked as follows:



The first has 6 crotchets to a bar; the second 12 crotchets to a bar; the third 6 quavers, and the fourth 12 quavers to a bar.

Triple Time is known by either of the following characters.



The first has 3 minims to a bar, the second 3 crotchets, and the third 3 quavers.

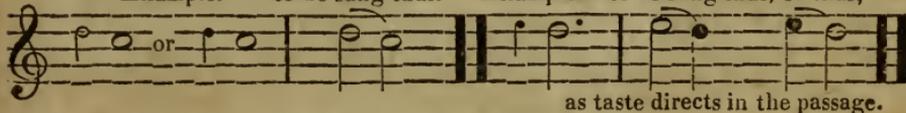
Compound Triple Time is marked as follows:



The first has 9 crotchets to a bar, the second 9 quavers.

The Appoggiatura is a grace prefixed to a note, which is always sung legato, and with more or less emphasis, being derived from the Italian verb Appoggiare, to lean upon; and is written in a small note. Its length is borrowed from the following large note, and in general it is half of its duration; more or less, however, according to the expression of the passage.

Example. to be sung thus. Example. to be sung thus, or thus,



Sometimes the small notes are added to give emphasis.

Example. to be sung thus.



OF KEYS.

There are but two original Keys in musick, viz. major and minor. The Major is used for cheerful musick. Its third above the tonic, or key note, always contains four semitones.

The Minor is used for pensive musick, its third never containing more than three semitones. Those two keys are **C** the major, and **A** the minor; but may be transposed to any other letter by the use of flats and sharps.



Explanation of foreign words commonly used in musick.

Adagio, the slowest movement.	Larghetto, not so slow as Largo.
A. Tempo, in strict time.	Legato, slurred, a style of singing in opposition to Staccato.
Ad Libitum, at pleasure.	Lentamente, rather slow.
Affettuoso, tenderly.	Lento, very slow.
Agitate, agitated.	Maestoso, majestick.
Allegro, quick time.	Mesto, in a melancholy style.
Allegretto, not so quick as Allegro.	Mezza Piano, or M. P. softer than piano.
Al Segno, begin again at the repeat and end at the double bar, or the pause.	Mezza Forte, or M. F. softer than forte
Amoroso, or Tendrement, nearly the same as Affettuoso.	Moderato, moderate.
Andante, rather slow and distinct.	Piano, or P. soft.
Andantino, rather slower than Andante.	P. Assai, or Pianissimo, very soft.
Arioso, in the style of an air.	Piu, more.
Assai, to augment the quickness or slowness, as Allegro Assai, very brisk, Largo Assai, very slow.	Pomposo, in a grand style.
Brillante, in a brilliant style.	Presto, very quick.
Brio, Spirit, as con Brio, with spirit.	Prestissimo, quicker than Presto.
Coda, conclusion or appendix.	Primo, first.
Crescendo, a gradual increase of the sound.	Primo tempo, according to the original time.
Da Capo, begin again and end with the first part.	Rallantando, gradually slackening the time.
Diminuendo, a gradual diminution of the sound.	Rondo, Rondeau, a piece of musick in which the first part is repeated once or more in the course of the movement; and with which it finally ends.
Dimolto, very, as Allegro dimolto very fast, Largo dimolto very slow.	Simplece, with simplicity.
Dolce, sweetly, tenderly.	Sforzando, particular stress on the note so marked.
Duet, Duetto or Duo, a piece with two parts either vocal or instrumental.	Siciliana, a pastoral movement in compound common time.
Finale, the last movement of a musical piece.	Smorzato, or Smorzando, smoothening away the sound.
Fine, denotes the end of any movement.	Spirito, with spirit.
F. or Forte, loud.	Tacit, be silent.
Grave, very slow time.	Volti subito, turn over quickly.
Grazioso, in a graceful, pleasing style.	Vivace, lively.
Largo, very slow.	Vigoroso, lively and firm.

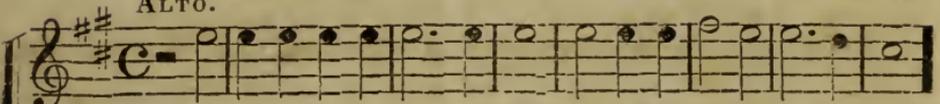
THE
PROVIDENCE SELECTION.

Long Metres.

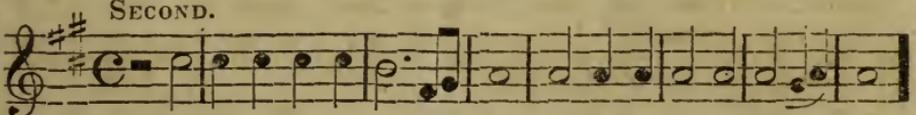
STERLING. I. M.

Rippon's Col.

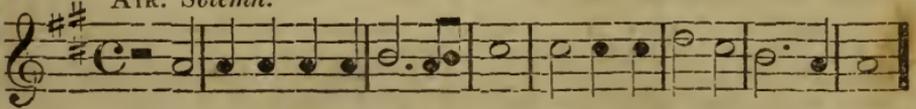
ALTO.



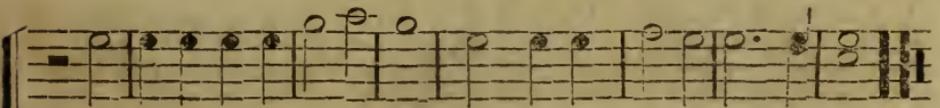
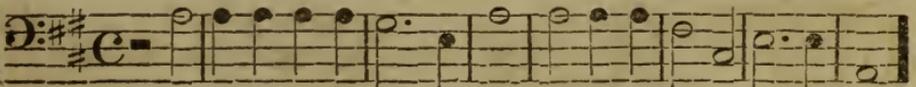
SECOND.



AIR. Solemn.



Jehovah reigns, his throne is high, His robes are light and majesty!



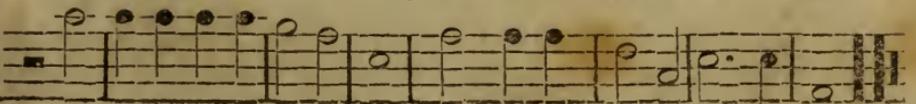
Pia.

Cres.

For.



His glory shines with beams so bright, No mortal can sustain the slight.



LARGHETTO.

There is a God, all nature speaks, Thro'

earth, and air, and seas, and skies; See from the

Pia.

clouds his glo - - ry breaks, When the first beams of

For.

morn - ing rise! When the first beams of morning rise.

How pleasant, how divinely fair, O Lord of hosts, thy

dwellings are! With long desire my spir - - it faints, To

Cres. *Tutti. For.*
meet th' assem - blies of thy saints. With long de - - sire my

spirit faints, To meet th' assem - blies of thy saints.

Stand up, my soul, shake off thy fears, And gird the gospel

ar - mour on; March to the gates of end - less joy, Where thy great

Captain - Sa - viour's gone, Where thy great Captain-Saviour's gone.

BENEVOLENT STREET. L. M. *O. Shaw.*

Up to the Lord who reigns on high, And views the

na - tions from afar, Let ev - - er - - last - ing prais - - es

fly, And tell how large his boun - - ties are.

ALL SAINTS. L. M.

God of the sabbath hear our vows, On this thy day in this thy house;

And own as grateful sac - ri - fice, The songs which in thy temple rise.

Thus the e - ter - nal Father spake To Christ, the

Son, ascend and sit At my right hand, 'till I shall

make Thy foes sub - - - mis - - - sive at thy feet.

DANUBE. L. M.

M. Noyes.

The Lord is come; the heav'ns pro - claim His birth; the nations

learn his name; An unknown star di - - rects the road Of

eastern sa - ges to their God, Of eas - tern sa - ges

to their God. All ye bright armies of the skies,

Go, worship where the Sav - iour lies: Angels and

kin - - - - gs before him bow, Those gods on

high and gods below, Those gods on high and gods below.

BLENDON. L. M.

MAESTOSO.

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

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

ULVERSTON. L. M.

B. Milgrove. 15

Slow.

Show pity, Lord, O Lord, forgive, Let a repenting rebel

Detailed description: This system contains the first three staves of the hymn. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The middle staff is the vocal line in treble clef with the same key signature and time signature, marked 'Slow.'. The bottom staff is the bass line in bass clef with the same key signature and time signature. The lyrics are: 'Show pity, Lord, O Lord, forgive, Let a repenting rebel'.

live; Are not thy mercies large and free? May not a sinner trust in thee?

Detailed description: This system contains the next three staves of the hymn. The top staff is the vocal line in treble clef. The middle staff is the vocal line in treble clef. The bottom staff is the bass line in bass clef. The lyrics are: 'live; Are not thy mercies large and free? May not a sinner trust in thee?'.

UNION STREET. L. M.

Mag. Chapel.

Jesus, our souls delightful choice, In thee believing we rejoice;

Detailed description: This system contains the first three staves of the hymn. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The middle staff is the vocal line in treble clef with the same key signature and time signature, featuring trills (tr) above the final notes. The bottom staff is the bass line in bass clef with the same key signature and time signature. The lyrics are: 'Jesus, our souls delightful choice, In thee believing we rejoice;'.

Yet still our joy is mix'd with grief, While faith contends with unbelief.

Detailed description: This system contains the next three staves of the hymn. The top staff is the vocal line in treble clef. The middle staff is the vocal line in treble clef. The bottom staff is the bass line in bass clef. The lyrics are: 'Yet still our joy is mix'd with grief, While faith contends with unbelief.'.

My God, now I from sleep a - wake, The sole pos-

ses - sion of me take; From midnight terrors me se-

cure, And guard my heart from thoughts im - - pure.

BREDBY. L. M.

Rippon's Col.

Je - - ho - vah speaks, let Israel hear, Let all the earth, Let

Pia.

all the earth rejoice and fear, While God's eternal Son proclaims His

For.

sov'reign honours and his names, His sov'reign honours and his names.

CHARD. L. M.

Rippon's Col.

Great God, attend while Zion sings The joy that from thy presence springs ;

Pia. *For.*

To spend one day with thee on earth, Exceeds a thousand days of mirth.

Musical notation for the first system of 'LAKE ERIE'. It consists of three staves: a treble clef staff with a 3/2 time signature, a second treble clef staff, and a bass clef staff. The key signature has one flat (B-flat). The melody is written in the first treble staff, with the second treble staff providing a harmonic accompaniment. The bass staff provides a simple bass line.

Loud hal - le - lu - jahs to the Lord, From distant worlds where creatures

Musical notation for the second system of 'LAKE ERIE'. It consists of three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The key signature has one flat. The melody continues in the first treble staff. The second treble staff has a 'Pia.' (Piano) marking above the first measure and a 'For.' (Forte) marking above the eighth measure. The bass staff continues the bass line.

dwell; Let heav'n begin the solemn word, And sound it dreadful down to hell.

NEW SABBATH. L. M.

Rippon's Col.

Musical notation for the first system of 'NEW SABBATH'. It consists of three staves: a treble clef staff with a 3/4 time signature, a second treble clef staff, and a bass clef staff. The key signature has two sharps (F# and C#). The melody is written in the first treble staff, with the second treble staff providing a harmonic accompaniment. The bass staff provides a simple bass line.

Great God, a - - midst the darksome night, Thy glo - ries

Musical notation for the second system of 'NEW SABBATH'. It consists of three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The key signature has two sharps. The melody continues in the first treble staff, featuring a triplet of eighth notes. The second treble staff provides a harmonic accompaniment. The bass staff provides a simple bass line.

dart up - - on my sight; While wrapt in wonder I be-

hold The sil - - - ver moon and stars of gold.

FAYETTVILLE. L. M.

Mag. Chapel.

The righteous Lord, su - preme - ly great, Maintains his

u - ni - - ver - sal state; O'er all the earth his pow'r ex-

tends, All heav'n be - - - fore his foot - stool bends.

Awake, my soul, and with the sun, Thy daily stage of du - ty run ;

Shake off dull sloth, and early rise To pay thy morning sac - ri - fice.

DEPARTURE. L. M.

Mag. Chapel.

Hark! my gay friend, that solemn toll Speaks the de-

par - ture of a soul! 'Tis gone, that's all, we know not

where, Or how his bod - ied soul does fare!

MEETING STREET. L. M.

O. Shaw.

What various hin - dran - ces we meet When coming

to a mer - cy seat; Yet who that knows the worth of

pray'r, But wish - es of - - - ten to be there?

First system of musical notation for 'BATH CHAPEL'. It consists of three staves: a treble clef staff with a 2/4 time signature, a second treble clef staff labeled 'Second Treble', and a bass clef staff. The key signature has one sharp (F#).

Come, holy Spirit, heav'nly Dove, With all thy quick'ning pow'rs, Kindle a

Second system of musical notation for 'BATH CHAPEL', continuing from the first system with three staves.

flame of sacred love, Kindle a flame of sacred love In these cold hearts of ours.

PLEASANT STREET. C. M.

O. Shaw.

First system of musical notation for 'PLEASANT STREET'. It consists of three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is common time (C). Triplet markings (3) are present above the second and third staves.

God moves in a mysterious way, His wonders to per-

Second system of musical notation for 'PLEASANT STREET', continuing from the first system with three staves. Triplet markings (3) are present above the second and third staves.

form; He plants his footsteps in the sea, And rides upon the storm.

When I can read my title clear To mansions in the

And
skies, I bid fare - well to ev'ry fear, And

And wipe my weeping ey -
wipe my weeping eyes, And wipe my weeping eyes.
And wipe my weeping eyes.
wipe my weeping eyes, And wipe my weeping eyes.

... et, And wipe my weeping eyes

AIR.

Not un - to us, but thee alone, Blest Lamb, be glory giv'n;

Here shall thy prais - es be be - - gun, And car - - ried

on in heav'n. And hosts of spir - its now with thee, E -

ter - - - - - nal an - thems sing; To im - - - i -

tate them here, lo! we our hal - le - - lu - - jahs bring.

CHORUS.

VIVACE.

Hal - le - lu - jah, hal - le - lu - jah, hallelujah, hallelujah,

hal - le - lu - jah, hal - le - lu - jah, hallelujah, hallelujah.

How strong thine arm is mighty God! Who would not fear thy

Pia.

name; Jesus how sweet thy gra - - ces are! - - - - - Who

For.

would not love the Lamb, Who would not love the Lamb?

OXFORD. C. M.

Coombs.

Sing to the Lord Je - - ho - - vah's name, And in his

strength rejoice; When his sal - - va - - tion is our

theme, Ex - alt - - ed be our voice.

PLANET STREET. C. M. O. Shaw,

When, O dear Jesus, When shall I Behold thee all se-

rene? Blest in perpetual sabbath day,, ³ Without a veil between.

Lord, how divine thy comforts are! How heav'nly is the place

Where Jesus spreads the sa - cred feast Of his redeem - ing grace!

LIVERPOOL. C. M.

Dr. Wainwright.

Jesus, our Lord, how wond'rous great Is thine ex - - al - - ted name;

The glories of thy heav'n - ly state, Let the whole earth proclaim.

CHARMOUTH. C. M.

Dr. Wainwright.

ALTO.

Prostrate, dear Jesus, at thy feet, A guil - ty reb - - el

lies; And upwards to the mercy seat, Presumes to lift his eyes.

Earth has engross'd my love too long; 'Tis time I lift mine eyes

Upward, dear Father, to thy throne, And to my native skies.

PRESIDENT STREET. C. M.

O. Shaw.

SPIRITOSO.

Jesus, I love thy charming name, 'Tis musick to my

Cres.

ff

Din.

ear; Fain would I sound it out so loud, That earth and

Cres.

heav'n might hear, That earth and heav'n might hear.

MELODY. C. M.

Leach.

ALLEGRETTO.

Come, let us join our cheerful songs, With angels round the throne; Ten

thousand thousands are their tongues, But all their joys are one.

SALEM. C. M.

Father of mercies! in thy word What endless

glo - - ry shines; For - - ev - er be thy name ador'd, For

For these celestial, For these ce - - les - tial lines.

these celestial, For these celestial, For these ce - les - tial lines.

DEVOTION. C. M.

Pleyel. 85

ANDANTE.

While thee I seek, protecting pow'r! Be my vain wishes still'd;

And may this con - se - cra - ted hour With better hopes be fill'd.

Pia.

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar;

Thy mercy o'er my life has flow'd; That mercy I adore.

ANDANTE.

There is a fountain fill'd with blood, Drawn from Im-

manuel's veins; And sinners plung'd beneath that flood,

Pia. And sinners plung'd be - neath that flood, *For.* Lose all their

guil - ty stains, Lose all their guilty stains.

BARBY. C. M.

Tansur. 37

The Lord himself, the mighty Lord, Vouchsafes to be my guide ;

Detailed description: This system contains three staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

The shepherd by whose constant care, My wants are all supply'd.

Detailed description: This system contains three staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff. A triplet of eighth notes is marked with a '3' above it in the middle staff.

BRAINTREE. C. M.

Williams' Col.

While shepherds watch their flocks by night, All seated on the ground ;

Detailed description: This system contains three staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff. Triplet markings and trills (tr) are present in the top and middle staves.

The au - - gel of the Lord came down, And glory shone around.

Detailed description: This system contains three staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff. A trill (tr) is present in the middle staff.

Help, Lord! for men of virtue fail, Religion

los - - - - es ground; The sons of wick - - - - ed -

ness pre - - - vail, And teach - - e - - - - ries a - bound.

O, for a closer walk with God, A calm and heav'nly frame;

A light to shine up- on the road, That leads me to the Lamb!

CHRISTIAN'S HOPE. C. M. *Mag. Chapel.*

When rising from the bed of death, O'erwhelm'd with guilt and fear, I

see my Saviour face to face, Oh, how shall I appear?

When all thy mercies, O my God, My rising soul sur -

veys; Transported with the view, I'm lost In wonder and amaze.

Short Metres.

ENFIELD. S. M.

I. Smith.

O, bless the Lord, my soul, Let all within me join,

And aid my tongue to bless his name, Whose favours are divine.

And aid my tongue to bless his name, Whose favours are divine.

NEW EAGLE STREET. S. M. *I. Smith.*

Where shall the man be found, Who fears t'offend his God?

Who loves the gos - pel's joyful sound, And trembles at his rod?

The AIR from Rippon's Selection.

ALTO.

TENOR.

AIR. MODERATO.

The hill of Zion yields A thousand sacred sweets; Be-

mez. p. *f* Then

mez. p. *f* fore we reach the heav'nly fields, Or walk the golden streets. Then

let our songs abound, And ev'ry tear be dry; *ff*

P 2d time. Then let our songs abound, And ev'ry tear be dry; *ff*

let our songs abound, And ev'ry tear be dry; We're

Then let our songs abound, And ev'ry tear be dry;

marching thro' Immanuel's ground To fair - er worlds on high.

ADAGIO in the last verse only.

PENTONVILLE. S. M.

Linley.

To bless thy chosen race, In mercy Lord incline ;

And cause the brightness of thy face On all thy saints to shine.

My soul, with joy attend, While Je - - sus

si - - lence breaks; No angel's harp such mu-

sick yields, As what my Shep - herd speaks.

While my Re - deem - er's near, My shepherd and my guide, I

The first system of musical notation for 'EMMAUS. S. M.' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics 'While my Re - deem - er's near, My shepherd and my guide, I' are positioned between the middle and bottom staves.

bid fare - well to anxious fears, My wants are all supplied.

The second system of musical notation for 'EMMAUS. S. M.' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics 'bid fare - well to anxious fears, My wants are all supplied.' are positioned between the middle and bottom staves.

NEWCASTLE. S. M.

Rippon's Sel.

A - rise, my gracious God, And make the wick - - ed flee;

The first system of musical notation for 'NEWCASTLE. S. M.' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics 'A - rise, my gracious God, And make the wick - - ed flee;' are positioned between the middle and bottom staves.

They are but thy chas - tis - ing rod, To drive thy saints to thee.

The second system of musical notation for 'NEWCASTLE. S. M.' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics 'They are but thy chas - tis - ing rod, To drive thy saints to thee.' are positioned between the middle and bottom staves.

See what a living stone The builders did refuse!

Yet God hath built his church thereon, In spite of envious Jews.

PACIFICK. S. M.

M. Noyes.

Shall we go on to sin, Because thy grace abounds? Or

cru - ci - fy the Lord again, And o - - pen all his wounds?

The Lord my pasture shall prepare, And feed me

with a shepherd's care; His presence shall my wants supply, And

guard me with a watchful eye. My noon-day walks he

shall at - - tend, And all my mid - - night hours defend.

MODERATO.

Let all the earth their voices raise, To sing a song of

lof - - ty praise, And bless the great Je - - ho - vah's name; His

For. Pia.
glo - - ry, let the hea - - then know, His won - ders to the

For. tr
na - - tions show, And all his works of grace proclaim.

LARGO.

Think, mighty God, on fee - - - ble man, How few his

Pia.

hours, how short, his span! Short from the cradle to the

For.

Pia.

grave: Who can secure his vi - - - tal breath, Against the

bold demands of death, With skill to fly, or pow'r to save?

Join all the glo - rious names Of wisdom, love, and

power, That ev - - er mortals knew, That angels ev - - er bore:

All are too mean To speak his worth, Too

mean to set my Saviour forth.

Ye tribes of Adam join, With heav'n and earth and seas, And

offer notes di - vine, To your Cre - - a - tor's praise: Ye

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

holy throng Of angels bright, In worlds of light Begin the song.

Come, ev'ry pious heart That loves the Saviour's name;
Your noblest pow'rs exert To cel - e - brate his fame:

Tell all above, and all below, The debt of love to him you owe,

The debt, The debt, The debt of love to him you owe.

ST. PHILLIP'S. H. M.

Leresque.

To God the might - - y Lord, Your joyful thanks re-

peat; To him due praise afford, As good as he is great: For

God does prove Our constant friend, His boundless love Shall never end.

DALSTON. S. P. M.

A. Williams' Col.

MAESTOSO.

How pleas'd and blest was I, To hear the people cry,

'Come let us seek our God to day! Yes, with a cheerful zeal,

We'll haste to Zion's hill, And there our vows and honours pay.

WORSHIP. S. P. M.

ANDANTE.

The Lord, Jehovah, reigns, And royal state main-

Andantino.

tains, His head with awful glories crown'd; Array'd in robes of light, Be-

gift with sov'reign might, And rays of ma jes ty around.

ANDANTE.

The Lord, the sov'reign, sends his summons forth, Calls the south nations, and a-

tr *Pia.*

wakes the north; From east to west the sounding orders spread, Thro' distant

For.

worlds, and regions of the dead; No more shall atheists mock his long de-

lay! His vengeance sleeps no more: behold the day.

BETHESDA. H. M.

Lord of the worlds a - bove How pleasant and how fair

The first system of musical notation for the hymn 'Bethesda'. It consists of four staves: a vocal line in treble clef, a piano accompaniment in treble clef, a vocal line in treble clef, and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics 'Lord of the worlds a - bove How pleasant and how fair' are written below the vocal lines.

The dwellings of thy love, Thine earthly temple are!

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics 'The dwellings of thy love, Thine earthly temple are!' are written below the vocal lines.

To thine abode, My heart aspires, With warm desires To see my God.

The third and final system of musical notation for this page. It concludes the hymn with a double bar line. The lyrics 'To thine abode, My heart aspires, With warm desires To see my God.' are written below the vocal lines.

CHERRITON. 10's & 11's.

T. Walker. 57

TENOR.

AIR.

On wings of faith mount up my soul and rise, View thine inheritance be-

Pia.

yond the skies: Nor heart can think, nor mortal tongue can tell, What endless

pleasures in those mansions dwell. Here our Redeemer lives, all bright and glorious,

Pia.

Forte.

Pia.

ff

O'er sin, and death, and hell, O'er sin, and death, and hell, he reigns victorious.

No gnawing grief, no sad heart-rending pain,
 In that blest country can admission gain;
 No sorrow there, no soul-tormenting fear,
 For God's own hand shall wipe the falling tear.
 Here our Redeemer lives, &c.

Before the throne a chrysal river glides,
 Immortal verdure decks its cheerful sides:
 Here the fair Tree of Life, majestick, rears
 Its blooming head, and sovereign virtue bears.
 Here our Redeemer lives, &c.

GUESTWICK. 10's.

Rippon's Sel.

Not to our names, thou only just and true, Not to our worth - less
 Thy pow'r and grace, thy truth and justice claim Immortal hon - ours

names is glory due: Since thro' the earth, from heav'n, thy
 to thy sov'reign name:

blest abode, Nor let the heathens say, "Where is your God!"

And force thy pas - sage to the flaues? Stay, stay,

Stay, sinner, stay, Stay, sinner, on the gospel plains, Be-

hold, behold the God of love unfold, The glories of his

dying pains, Forever telling, yet untold, forever,

for - - ev - er, for - ev - er telling, ev - er telling,

yet untold, Forever telling, ever telling, yet untold.

PSALM 117. L. M.

M. Noyes.

MODERATO.

[From all who dwell below the skies, Let the Creator's praise a-

*Pia.**For.*

rise; Let the Redeemer's name be sung, Thro' ev'ry land, by

Pia.

ev'ry tongue. E - - ter - nal are thy mer - - cies Lord; E-

For.

ternal truth at - tends thy word; Thy praise shall sound from shore to

*Pia.**ff*

shore, Till suns shall rise and set no more. Thy praise shall

sound from shore to shore, Till suns shall rise and set no more.

ANDANTE.

Ere God had built the mountains, Or rais'd the fruitful hills;

Be - fore he fill'd the fountains, That feed the murm'ring rills;

In me from ev - er - - - last - - ing, The wonderful I am;

Found pleasures never wasting, And Wisdom is my name, Found

pleasures never wast - - ing, And Wisdom is - - - - my name.

EVENING HYMN. L. M. *Mag. Chapel.*

Glory to thee my God this night, For all the blessings of this light ;

Keep me, O keep me, king of kings, Under thy own Almighty wings.

Forgive me Lord for thy dear Son,
The ills that I this day have done ;
That with the world, myself and thee,
Ere I sleep at peace may be.

Teach me to live as I may dread
The grave as little as my bed ;
Teach me to die, that so I may
With joy behold the judgment day.

Let my blest guardian while I sleep,
His watchful station near me keep ;
My heart with love celestial fill,
And guard me from th' approach of ill,
Praise God from whom all blessings flow,
Praise him all creatures here below :
Praise him above angelic host :
Praise Father, Son and Holy Ghost.

Glory be to God our King, Thine e - - ternal name we sing :

Thou hast barr'd thine arm di - vine, Wrought salvation, made us thine.

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

Wand'ring sheep, how far from home
Sore bewilder'd, did we roam?
Till the gracious shepherd came;
Sought and sav'd : O praise his name.

Fir'd with gratitude we raise
All our souls to sound thy praise;
Touch each heart, each tongue inspire,
Sing we higher still and higher.

Elevate our souls to thee ;
Thou our guide and guardian be ;
Worthy, worthy may we prove,
Lord of such distinguish'd love.

Blessing thankful all our days,
May we pray, rejoice and praise ;
Till the glorious trump shall sound,
And our raptur'd hearts rebound.

Now begin the heav'nly theme, Sing aloud in Jesus's name;

Ye who his sal - - va - tion prove, Triumph in redeeming love.

Pia. Air alone first time.

Ye who see the Father's grace Beaming in the Saviour's face,

Repeat For.

As to Canaan on ye move, Praise and bless redeeming love.

Ad Lib.

Ad Lib.

The Saviour cried,

'Tis finish'd, 'Tis fin - ish'd, so the Sav - iour cried,

Slow.

bow'd his head and died,

And meek - - ly bow'd his head and died! 'Tis finish'd, 'Tis

F VIVACE.

fin - ish'd, yes, the race is run, the race is run, The battle

fought, the vict'ry won; yes, the race is run, the battle fought, the

the vict'ry won, the vic - t'ry won.
the vict'ry won.
vict'ry won, the vict'ry won, the vic - t'ry won. 'Tis fin-

Cres. LARGHETTO.
ish'd, 'Tis fin - ish'd— all that heav'n decreed, And all the ancient
'Tis fin - - ish'd,

prophets said is now fulfill'd, as was de - sign'd, In

tr *P*

In me

Cres.

me the Saviour of mankind, In me the Saviour

In me

Dim. *Ad Lib.*

of mankind. 'Tis finish'd, 'Tis fin - ish'd,

Be hea -

F

let the joyful sound Be heard thro' all the nations round, Be heard thro'

rd thro' all the nations round. *Ad Lib.*

all the nations round. 'Tis finsih'd, 'tis fin - - ish'd, let the

echo fly, the echo fly Thro' heav'n and hell, thro' earth and sky, let the

Thro' heav'n and hell, thro' earth and sky, let the echo fly, the

echo fly thro' earth and sky, let the echo fly

Thro' heav'n and hell, thro' the

echo, the echo, let the echo fly, the echo fly

let the echo fly - - Thro' heav'n and hell,

echo, the echo, let the echo fly - -

the

thro' earth and sky, thro' earth and sky, let the echo fly -

the echo fly,
echo fly,
Thro' heav'n and hell, thro' earth and sky, thro'

earth and sky, Thro' heav'n and hell, thro' earth and sky.

Adagio.

CHRISTMAS. C. M.

G. F. Handel.

Awake, my soul, stretch ev'ry nerve, And press with vigour on;

A heav'nly race demands thy zeal, And an immortal crown, And an immortal crown.

ANDANTE.

AIR. *Mezza Pia.*

Lord, when my thoughts with wonder roll, O'er the sharp sorrows of thy

Cres.

soul, And read my Maker's broken laws, Repair'd and honour'd by thy cross;

Larghetto.

For.

When I behold death, hell and sin, Vanquish'd by that dear blood of thine,

Dim. **LARGO.** *a tempo.*

Dim. *Cres.* *Dim.*

And see the man that groan'd and died, Sit glorious by his Father's side,

ADAGIO.

VIVACE.

Sit glorious by his Father's side; My passions rise and

soar above, I'm wing'd with faith and fir'd with love; Fain would I

Dim. *Pia.*

reach e - - ter - nal things, And learn the notes that Gabriel

For.

And learn the notes that Gabriel sings.
sings, And learn the notes that Gabriel sings.

ANDANTE.

Mez. Pia.

But my heart fails, my tongue complains, For want of their im-

mor - tal strains; And in such humble notes as these, Must fall below thy

ADAGIO.

VIVACE.

victories, Fall below thy vic - to - - rics. Well, the kind

LARGO.

minute must ap - pear, When we shall leave these bodies here;

A Tempo.

For.

Pia.

For.

These clogs of clay, and mount on high, To join the songs above the

Adagio, second time.

sky, To join the songs a - - bove the sky.

HYMN FOR NEW YEAR. L. M. Selby.

God of my life thy constant care, With blessings crown the op'ning

year; This guilty life thou dost prolong, And wake anew mine annual song.

Arranged by O. Shaw.

MODERATO. *Sym.*

My God, in whom are all the springs Of boundless

love and grace unknown, Hide me beneath thy spreading

wings Till the dark cloud is overblown. *Sym.*

Up to the heav'ns I send my

cry, The Lord will my desires perform; He sends his angels

from the sky, And saves me from the threat'ning storm, And saves me

from the threat'ning storm. *Sym.*

From the cross uplifted high, Where the Saviour deigns to die;

From the cross uplifted high, Where the Saviour deigns to

What melodious sounds I hear Bursting on my ravish'd ear,

die; What me - lo - dious sounds I hear, Bursting on my ravish'd ear,

Love's redeeming, Love's

Love's redeeming, Love's

Bursting on my ravish'd ear. Love's redeeming work is done, Love's re-

Love's redeeming, Love's

deeming work is done, Come, come, come, come, Come and
and welcome, and welcome, and welcome, Come

welcome, sinners, come, Love's redeeming work is done, Come and welcome,
and welcome

Come and welcome, come and welcome, come, come and welcome, sinners, come.
and welcome, and welcome,

ANDANTE.

The tempest,

Not to the ter - rours of the Lord, The tempest, fire and

fire - - - - - and smoke ;

The tempest, fire and smoke ;

smoke, The tempest, fire and smoke ; Not to the thunder of that

The tempest, Not to the

Not to the Which

Not to the the thunder Which

word, Not to the thunder of that word, Which

thunder Not to the Which

Which
God on Sinai spoke, Which God on Sinai spoke.

NORWAY. L. M.

O. Shaw.

LENTO EXPRESSIVO.

Our sorrows and our tears we pour In - - - to the
bosom of our God; He hears us in the mournful

hours, And helps us bear the heavy load, And helps us

ANDANTE.

4r
bear the heavy load. In vain might lofty princes

DUETTO. *Pia.*

try, Such condescension to perform; For worms were nev - - er

Cres. F. Dim. Dolce. *F. Dim.*

7
rais'd so high, A - bove their mean - - - est fellow worms.

ALTO: CHORO SPIRITOSO.

ALTO: CHORO SPIRITOSO.

TENOUR.

AIR.

BASS. O, could our thankful hearts de - - - vise A

tribute e - - qual to thy grace; grace.

Pia. *For.* *Pia.*

To the third heav'ns our songs should rise, And teach the

For.

golden harps thy praise, To the third heav'ns our

tr

tr

songs should rise, And teach the golden harps thy

Adagio, when repeated.

tr

tr

praise, And teach the golden harps thy praise.

ANDANTE.

Jesus, lover of my soul, Let me to thy bosom fly,

While the nearer waters roll, While the tempest still is nigh: Hide me O my Savior hide

Till the storm of life is past; Safe into thy haven guide;

O re - - ceive, O receive, O receive my soul at last.

King of Salem bless my soul, Make a wounded

sin - - - ner whole; King of righteousness and peace,

Let - - - - not thy sweet vis - - - its cease. Come re -

fresh this soul of mine, With the sacred bread and wine;

All thy love to me un - - fold, Half of which can -

not - - be told. Hail, Mel - - - chiz - - i - - - - deck di -

vine, Great high priest thou shalt be mine;

Pia.

All my pow'rs be - - - - fore thee fall,

For.

Take - - - not tithes but take - - - them all.

BODENHAM. L. M.

T. Walker.

Mezza Voce.

AIR.

At anchor laid, remote from home, Toiling I cry, sweet spirit come,

Cres.

Celestial breeze no longer stay, But swell my sails and speed my way,

Dim.

F.

Dim.

98

But swell my sails and speed my way. Fain would I mount, fain would I glow,

Cres.

F.

And loose my cable from below; But I can only spread my sail,

ff

Thou, thou must breathe th' auspicious gale, Thou, thou must breathe—

1st SHEPHERD. Solo.

F P

LENTO. At this unwonted hour, behold, What strikes my wond'-

Organo.

ring soul with fear! How all yon east is streak'd with gold, As

Cres. *Adagio.* *Tempo.* 2d SHEPHERD. Solo. DUET.

if the op'ning morn was near. I mark it! now the streams unite! One

2d & 3d SHEPHERDS. *agitate.*

pillar now of mov - - - ing light! My soul too shakes! It

sinks! it dies! See; thro' the air the vis - ion flies!

TRIO of the SHEPHERDS.

1st. *Andante Expressivo.*

1st. *Andante Expressivo.*

2d.

3d.

Heav'n shield us, lo! 'tis just at hand! Some strange event im-

Adagio.

pend! O'er head direct, it seems to stand! And now the blaze descends!

Affettuoso.

Air. GABRIEL.

Ye Shepherds all your

fears resign! I come not arm'd with wrath divine! But fraught with

heav'nly love! But fraught with heav'nly love! The

news, the welcome news I bring! Sounds high from ev'ry sacred string, Thro'

all you realms a - bove! Thro' all you realms a - bove!

I come, (and 'tis a blest employ,
 I come the messenger of joy!
 Go! publish what I sing:
 Earth is no more a scene forlorn!
 This night, a promis'd CHRIST is born:
 Your SAVIOUR and your KING!

At Beth'lem, in a manger, lies
 The swaddled babe! let raptures rise
 Round this terrestrial ball!
 The raptures catch from heart to heart!
 'Till all shall feel, let all impart!
 For CHRIST was born for ALL!

CHORUS.

ALTO. SPIRITUOSO.

TENOUR.

CANTO.

Glory to God in strains till now unknown, From ev'ry glowing

seraph round the throne, From ev'ry glowing seraph round the throne.

Peace, peace, P peace to this globe, All worlds admire the

Peace, peace, peace to this globe, All worlds admire the plan!

plan! Peace to this globe, All worlds admire the

Peace to this globe, All worlds ad - - mire the **F**

LARGO.

Tempo.

plan! Peace, peace, peace, peace, peace to this globe! All

Primo.

worlds admire the plan Of heav - en's vast benevo-

worlds admire the plan Of heav - en's vast be - nev - - - o-

Of heav - en's vast benevo-

lence to man! Of heaven's vast be - nev - o - lence to

man! Of heav - en's vast be - nev - o - lence to

man! Of heaven's vast be - nev - o - lence to man!

Organo.

Blow ye the *trun* - - - - pet, blow, The gladly solemn sound;

Let all the na - - - - tions know, To earth's remotest bound.

Pia.

The year of Ju - bi - lee is come, The year of Ju - bi -

For.

lee is come, Return, return, ye ransom'd sinners,

Pia.

For.

home, Return, ye ran - - som'd sinners, home, Re-

turn, ye ran - - som'd sin - - - - ners, home.

SICILIANO.

Behold the gaudy rad' - ant sun, The wide horizon

gilds; Comes glitt'ring o'er the sil - ver streams, And cheers the dewy

SYM.

Dolce.

fields. Behold, dispensing vernal sweets, The

For.

BASS SOLO. Behold, the birds with cheerful songs, Sa-
morning breezes play;

Cres.

Pia.

Ad Lib.

lute the new born day. Behold, the birds with cheerful songs, Sa-

Tempo.

SYM.

lute the new born day.

WYBERG. S. M.

Holyoke.

MODERATO.

My life itself is woe, My joys are mix'd with grief;

Where but to thee shall sinners go, O God, to find relief?

LARGHETTO.

Lord, what a wretched land is this, Which yields us no sup-

ply; No cheering fruits, no wholesome trees, No streams of living joy!

No streams of living joy, of living joy!

Yet the dear path to

Ad. Lib.

Sym.

thy abode, Lies thro' this weary land:

Lord, we would keep the heav'nly road, And run at thy command.

And run, and run, and run, and run at
and run, and run, and run,

thy com - - - mand. And run, and run, and

run, and run at thy com - - - - - mand, at
 thy command.

Detailed description: This system contains the first two systems of a musical score. The first system has three staves. The top staff is a vocal line with lyrics 'run, and run at thy com - - - - - mand, at'. The middle staff is a piano accompaniment with a treble clef. The bottom staff is a piano accompaniment with a bass clef. The second system also has three staves, continuing the vocal line and piano accompaniment. The lyrics 'thy command.' are placed at the beginning of the second system's vocal line.

RISING TEMPLE. H. M. O. Shaw.

Sing to the Lord above, Who deigns on earth to raise
 A temple to his love, A mon - u - - - ment of praise:

Detailed description: This system contains the second two systems of a musical score. The first system has three staves. The top staff is a vocal line with lyrics 'Sing to the Lord above, Who deigns on earth to raise'. The middle and bottom staves are piano accompaniment with treble and bass clefs respectively. The second system also has three staves, continuing the vocal line and piano accompaniment. The lyrics 'A temple to his love, A mon - u - - - ment of praise:' are placed at the beginning of the second system's vocal line.

DUETTO.

Ye saints a - - - roud, thro' all its frame, Harmon'ous

sound the Builder's name. Ye saints around, thro' all its frame,

Pia.

Har - - - mo - nious sound the Builder's name,

For.

Har - - - mo - - - nious sound the Builler's name.

ANDANTE MESTOSO.

Father of mercies! in thy house We pay our

homage and our vows; Whilst with a grateful heart we

share These pledges of our Saviour's care. *Sym.*

The Saviour, when to heav'n he

F l'omposo. *Mez. Pia.*

rose In splen - did triumph o'er his foes; Scatter'd his

gifts on men below, And wide, and wide, and wide his roy - al

tr

bounties flow.

MODERATO EXPRESSIVO.

Hence sprang th' Apostles hon - our'd name, Sacred
In low - er forms to bless our eyes, Pas - tors

beyond he - ro - ick fame; Hence dic - tates the
from hence, and Teachers rise; *P* Who, tho' with fee-

pro - - phet - ick sage, And hence the evan - - gel - - ick page, And
bler rays they shine, Still mark a long ex - - ten - - ded line, Still

hence the e - van - gel - ick page. *Sym.*
mark a long ex - ten - ded line.

CON SPIRITO.

So shall the bright suc - ces - sion run

Thro' all the courses of the sun: Whilst unborn churches by their

care, Shall rise and flourish large and fair, Shall rise and flourish

large and fair. *Pia.* Jesus, our

Lord, their hearts shall know, The spring whence all these blessings flow;

For.

Pastors and people shout his praise Thro' the long

round of endless days. Pastors and people shout his praise, Thro' the long

round of endless days, Thro' the long round of end - - -

less days, Thro' the long round of endless days.

BERMONDSEY. 6. 6. 4.

Milgrove. 113

VIVACE.

Pia.

For.

Glory to God on high, Let earth and skies reply, Praise ye his name;

Pia.

For.

Pia.

His love and grace adore, Who all our sorrows bore, Sing aloud evermore.

For.

Pia.

Worthy the Lamb, Worthy the Lamb, Worthy the Lamb,

For.

Sing aloud ever more, Worthy the Lamb.

Jesus, our Lord and God,
 Bore sin's tremendous load,
 Praise ye his name;
 Tell what his arm hath done;
 What spoils from death he won;
 Sing his great name alone;
 Worthy the Lamb.

Then let the hosts above,
 In realms of endless love,
 Praise his great name;
 To him ascribed be,
 Honour and majesty;
 Thro' all eternity;
 Worthy the Lamb.

HARK! THE GLAD SOUNDS.

J. Husband.

ALLEGRO.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom two staves are in bass clef with the same key signature and time signature. The music features a melody in the upper voices and a supporting bass line. The first staff begins with a treble clef, a B-flat key signature, and a 2/4 time signature. The second staff continues the melody. The third and fourth staves provide the bass line. The music is marked 'ALLEGRO'.

Hark! hark! the glad sound, The Saviour comes, The Saviour promis'd

The second system of the musical score consists of four staves, continuing the melody and bass line from the first system. The notation is consistent with the first system, featuring treble and bass clefs, a B-flat key signature, and a 2/4 time signature. The music includes a repeat sign (double bar line with dots) in the middle of the system. The lyrics 'long! The Saviour promis'd long! Let ev'ry heart prepare a' are placed below the staves.

long! The Saviour promis'd long! Let ev'ry heart prepare a

throne, And ev'ry voice a song, And ev'ry voice a song.

DUET. MODERATO.

On him the spirit large - ly pour'd, Ex - - erts his

sa - - cred fire; Wisdom and might, and zeal and love His

ho - ly breast in - spire. Wis - dom and might, and

zeal and love, His ho - - ly breast inspire.

CHORUS. ALLEGRO.

He comes! he comes! the pris'ners to release, In · satan's

bondage held, In satan's bondage held. The gates of brass be-

fore him burst, The iron fetters yield, The iron fetters yield.

Bless, O my soul, the living God, Call home thy thoughts that rove abroad.

Let all the pow'rs within me join In work and worship

Pia.

For.

Pia.

so divine. Hallelujah, hallelujah, hallelujah,

For,

hal - le - lu - jah, hal - - - - le - - lu - - jah.

ALTO.



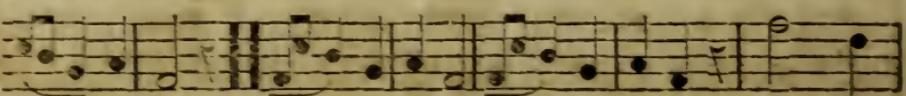
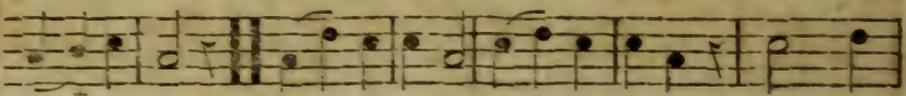
TENOUR.



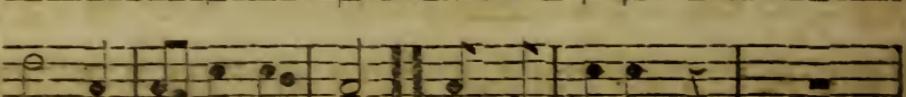
AIR. ANDANTE.



O my soul, what means this sadness? Wherefore art thou



thus cast down? Let thy grief be turn'd to gladness, Bid thy



restless fears be gone: Look to Jesus, Look to Jesus,



Look to Jesus, And rejoice in his dear name. Look to Jesus,

Look to Jesus, And rejoice in his dear name.

DRUMMOND. 7's.

Dr. Edward Miller.

VIVACE.

For. Pia. For. Pia. For.

AIR.

Praise the Lord, all ye, who fear him, Praise his name with voice and mind ; Virtuous

spirits, all revere him Speak his goodness to mankind.

Praise the Lord, all ye, who fear him, Praise his name with voice and mind ; Virtuous

spirits all revere him, Speak his goodness to mankind.

Life is the time to serve the Lord, The time t' insure the great reward;

And while the lamp holds out to burn, The vilest sinner may return.

WINCHESTER. L. M.

LARGO.

Be thou, O God, exalted high, And as thy glory fills the sky,

So let it be on earth display'd, Till thou art here as there obey'd.

IRISH. C. M.

Bless'd morning, whose young dawning rays Beheld our

ris - ing God; That saw him tri - umph

o'er the dust, And leave his last a - bode!

ST. HELEN'S. L. P. M.

Jennings.

God is our refuge in distress, A present help when dangers press;

In him undaunted we'll confide, Tho' earth were from her centre toss'd,

And mountains in the ocean lost, Torn piecemeal by the roaring tide.

WINDSOR. C. M.

Teach me the measure of my days, Thou Maker of my frame!

I would survey life's narrow space, And learn how frail I am.

MAESTOSO.

Musical score for 'Colchester' in 3/2 time, marked MAESTOSO. It consists of three staves: two treble clefs and one bass clef. The melody is written in the first treble staff, with accompaniment in the second treble and bass staves.

O Thou, to whom all creatures bow, Within this earthly frame,

Continuation of the musical score for 'Colchester', showing the second system of three staves.

Through all the world how great art thou! How glorious is thy name!

BANGOR. C. M.

Tansur.

Musical score for 'Bangor' in common time (C), marked Tansur. It consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat).

Save me, O God, the swelling floods Break in up - on my soul;

Continuation of the musical score for 'Bangor', showing the second system of three staves.

I sink, and sorrows o'er my head, Like mighty waters roll.

LITTLE MARLBOROUGH. S. M.

125

O Thou, whose mercy hears Contrition's humble sigh;

The first system of musical notation for 'LITTLE MARLBOROUGH' consists of three staves. The top staff is in treble clef, the middle in soprano clef, and the bottom in bass clef. The time signature is 3/4. The melody is written in a simple, hymn-like style with quarter and half notes.

Whose hand, indulgent, wipes the tears From ev'ry weeping eye.

The second system of musical notation continues the piece. It also consists of three staves in the same clefs and time signature as the first system. The lyrics are placed below the middle staff.

CANTERBURY. C. M.

E. Blancks.

AFFETTUOSO.

Lord, thro' the dubious path of life, Thy feeble servant guide;

The first system of musical notation for 'CANTERBURY' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in soprano clef, and the bottom is in bass clef. The time signature is common time (C). The melody is more complex than the first piece, featuring some eighth notes and rests.

Supported by thy pow'rful arm, My footsteps shall not slide.

The second system of musical notation continues the piece. It also consists of three staves in the same clefs and time signature as the first system. The lyrics are placed below the middle staff.

PUTNEY. L. M.

Man hath a soul of vast desires, He burns within with restless fires,

The first system of musical notation for 'PUTNEY. L. M.' consists of three staves. The top staff is in treble clef with a 3/2 time signature. The middle staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The lyrics are written below the middle staff.

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

The second system of musical notation for 'PUTNEY. L. M.' consists of three staves. The top staff is in treble clef with a 3/2 time signature. The middle staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The lyrics are written below the middle staff.

MEAR. C. M.

Lord, in the morning thou shalt hear My voice ascending high:

The first system of musical notation for 'MEAR. C. M.' consists of three staves. The top staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The middle staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The bottom staff is in bass clef with a 3/2 time signature and a key signature of one sharp (F#). The lyrics are written below the middle staff.

To thee will I direct my pray'r, To thee lift up mine eye.

The second system of musical notation for 'MEAR. C. M.' consists of three staves. The top staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The middle staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The bottom staff is in bass clef with a 3/2 time signature and a key signature of one sharp (F#). The lyrics are written below the middle staff.

OLD HUNDRED. L. M.

Luther. 127

From all that dwell be - low the skies Let the

Cre - a - tor's praise a - rise: Let the Re - deem-

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

Eternal are thy mercies, Lord;
 Eternal truth attends thy word;
 Thy praise shall sound from shore to shore,
 Till suns shall set and rise no more.

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