



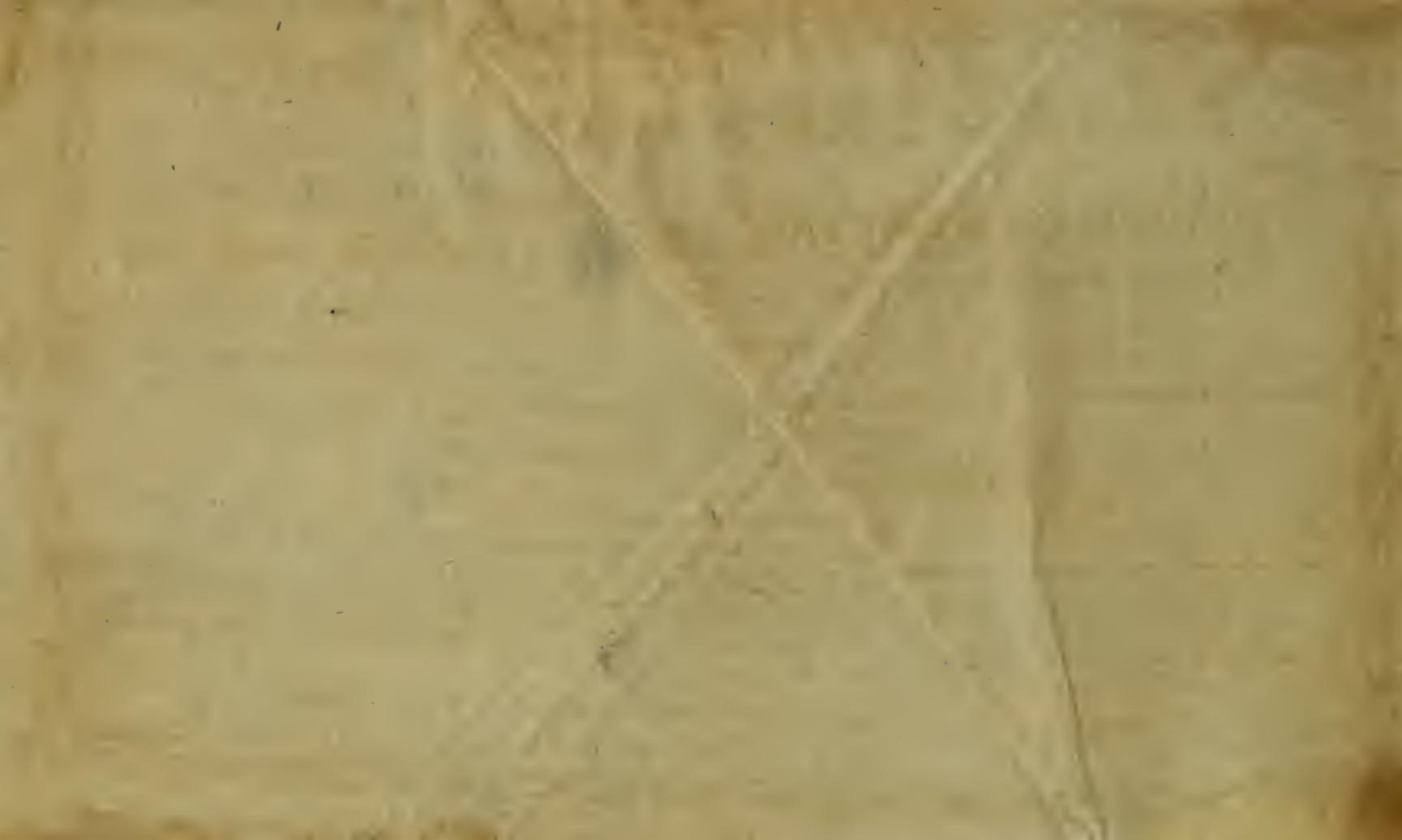
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THE  
**CHORISTER'S COMPANION,**

CONTAINING

**A CONCISE INTRODUCTION TO THE GROUNDS OF MUSIC.**

*A variety of plain Psalm Tunes and Occasional Pieces, Original and Selected,*

IN TWO PARTS.

I. AN INTRODUCTION TO THE GROUNDS OF MUSIC, AND A VARIETY OF TUNES SUITED TO ALL THE METRES  
NOW USED IN THE AMERICAN CHURCHES.

II. A VARIETY OF ANTHEMS, ODES AND OCCASIONAL PIECES.

BY EDWARD HARTWELL.

Music, the cordial of a troubled breast,  
The softest remedy that grief can find,  
That gentle spell that charms our cares to rest,  
And swell, with heavenly hope the pensive mind. HARRIS.

✓ EXETER :

PRINTED BY C. NORRIS & Co. FOR THE AUTHOR.—Sold by the Booksellers in the New-England States.

1815.

PUBLIC

*DISTRICT OF MAINE, to wit :*

BE IT REMEMBERED, that on this twenty-second day of August, A. D. 1815, in the fortieth year of the Independence of the United States of America, EDWARD HARTWELL, of Bloomfield in 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 :*

"The Chorister's Companion, containing a concise Introduction to the Grounds of Music; a variety of plain Psalm Tunes, and Occasional Pieces, original and selected, in two parts. Part I. An Introduction to the Grounds of Music, and a variety of Tunes suited to all the Metres now used in the American Churches. Part II. A variety of Anthems, Odes and Occasional Pieces, by Edward Hartwell."

In conformity to the Act of the 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 times 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 times therein mentioned ; and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

HENRY SEWALL, *Clerk of the District of Maine.*

A true copy of Record.

Attest, HENRY SEWALL, *Clerk.*

Schol.

Feb 16 1198

9th.



## ADVERTISEMENT.



SOLICITOUS to contribute something for the promotion of sacred music, the Author and compiler, now offers the public a valuable collection of tunes, in a way, which he fondly hopes, will meet a general approbation, and secure such patronage as it may deserve. To accommodate individuals, schools and singing societies, with a greater variety of approved tunes, at a more moderate expence, than they have heretofore found, and to add some facilities to improvement in the art of singing, has been his first object, in the ensuing work.

With this object particularly in view, he has selected from the best authors, such tunes as are most adapted to general use, together with a variety of anthems, and occasional pieces. Among these he has interspersed a few original pieces, which he has arranged on a plan entirely new; placing those of the same metre and key together in their proper order. This arrangement will, he thinks, add not a little to the conveniency of this work; as it will save turning over many pages to find a sufficient variety of tunes of the same key to be sung at once, and prevent the bad effects of singing indiscriminately (as is too often the case) tunes of different keys. Averse to the volatile and fugeing style which has characterised so much of our modern compositions, the author has made choice of many ancient, European pieces, whose antiquity and intrinsic excellence are too well known to need eulogy here; and his whole collection he flatters himself will be found suited to promote such noble solemnity in feeling, as divine worship demands.

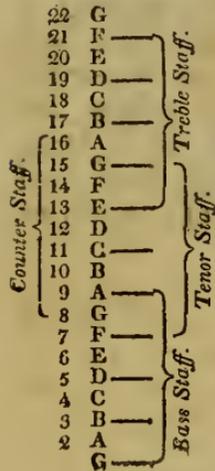
*Bloomfield, November 1815.*

“Music consists in a succession of pleasing sounds, and is naturally divided into melody and harmony. Melody is a series of single sounds. Harmony is the pleasing union of two or more single sounds. Modulation is the art of changing the key or mode, in which a piece of music is composed. So long as we preserve the fundamental harmony, without departing from the degrees of the octave, the key is still the same; but when we make a cadence in any new key, some one of the degrees must be changed from natural to sharp or flat. The principal distinctions of musical sounds are time and tune; to the combination of these two qualities is chiefly to be ascribed the pleasing and endless variety of the musical art.”

OF THE GENERAL SCALE OF MUSIC.

“The notes of the scale are seven, distinguished in a certain order by the first seven letters of the alphabet, A, B, C, D, E, F, G; and when we have ascended to the eighth note, the same order is repeated. Three octaves being seldom within the compass of the human voice, the Bass staff is therefore assigned to the gravest voices of men, the tenor staff to the highest of mens’ voices, the counter staff to boys’ voices, or the lowest voices of women, and the treble staff to the highest voices of women.”

GENERAL SCALE.



A Cliff is a character placed at the beginning of a staff, showing what sound of the general scale it represents.

This character,  called the F Cliff, is used only in the Bass, it has the seventh degree of sound in the general scale.

This character,  called the C Cliff, is commonly used in the Counter, it has the eleventh degree of sound in the general scale.

This character,  called the G Cliff, is used in Tenor and Treble, and sometimes in Counter, it has the fifteenth degree of sound in the general scale, in a woman’s voice, but in a man’s voice it has the eighth degree of sound.

# INTRODUCTION.

## THE GENERAL SCALE DIVIDED.

Bass.	Tenor.	Counter.	Treble.
Space above	Space above	Space above	Space above
Fifth line	Fifth line	Fifth line	Fifth line
Fourth space	Fourth space	Fourth space	Fourth space
Fourth line	Fourth line	Fourth line	Fourth line
Third space	Third space	Third space	Third space
Third line	Third line	Third line	Third line
Second space	Second space	Second space	Second space
Second line	Second line	Second line	Second line
First space	First space	First space	First space
First line	First line	First line	First line
Space below	Space below	Space below	Space below
B	G O Sol	A	G O Sol
A	F-O-Faw	G-O-Sol	F-O-Faw
G O Sol	E O Law	F O Faw	E O Law
F-O-Faw	D-O-Sol	E-O-Law	D-O-Sol
E O Law	C O Faw	D O Sol	C O Faw
D-O-Sol	B-O-Mi	C-O-Faw	B-O-Mi
C O Faw	A O Law	B O Mi	A O Law
B-O-Mi	G-O-Sol	A-O-Law	G-O-Sol
A O Law	F	G O Sol	F
G-O-Sol	E	F	E
F	D	E	D

In the above division, the figures, on the right hand of each, discover the corresponding sounds of the general scale, and likewise the pitch of the several parts together.



## Musical Characters Explained.

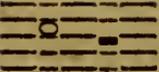
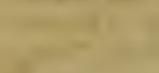
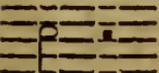
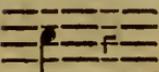
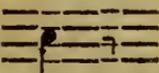
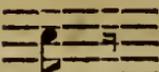
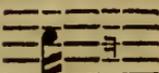
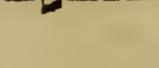
### TABLE OF TRANSPOSITION.

The natural place for mi is in	B.
But if B be flat mi is in	E.
If B and E be flat mi is in	A.
If B, E and A be flat mi is in	D.
If B, E, A and D be flat mi is in	G.
If B, E, A, D and G be flat mi is in	C.
If F be sharp mi is in	F.
If F and C be sharp mi is in	C.
If F, C and G be sharp mi is in	G.

If F, C, G and D be sharp mi is in - - - - - D  
 If F, C, G, D and A be sharp mi is in - - - - - A.

Above mi, are faw, sol, law, faw, sol, law : and below mi law, sol, faw, law, sol, faw, and then comes mi.

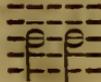
Observe that from B to C, and from E to F, ascending or descending, are semitones. The rest are whole tones. But, if the mi be transposed to any other letter, between mi and faw and law and faw, the distance is but a semitone, ascending or descending. The rest are whole tones, as before.

<i>Names.</i>	<i>Notes.</i>	<i>Rests.</i>
Semibreve . . . . .		
Minim . . . . .		
Crotchet . . . . .		
Quaver . . . . .		
Semiquaver . . . . .		
Demisemiquaver . . . . .		

N. B. Rests, being marks, or notes of silence, are of the same length, in time, as the notes for which they stand.

The semibreve rest fills a bar in all modes of time.

### SCALE SHOWING THE PROPORTION OF NOTES.

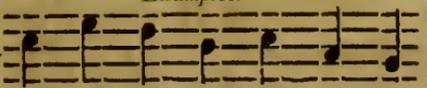
1 Semibreve . . . . .		. . . . . contains
2 . . . . .		. . . . . Minims,
or 4 . . . . .		. . . . . Crotchets,
or 8 . . . . .		. . . . . Quavers,
or 16 . . . . .		. . . . . Semiquavers,
or 32 . . . . .		. . . . . Demi semi- quaver.

The above scale ought to be well understood, otherwise the learner will continually be at loss.

MUSICAL CHARACTERS, with their Explanations.

Examples.

A staff = five lines, with their spaces, whereon Music is written.



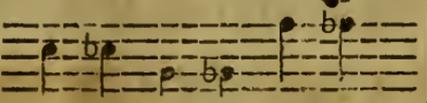
A brace shows how many parts are sung together.



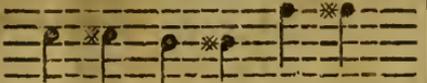
Ledger line is added, when notes ascend, or descend, a line beyond the staff.



Flat set before a note, sinks it half a tone.

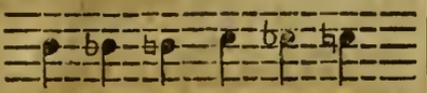


Sharp raises a note half a tone.

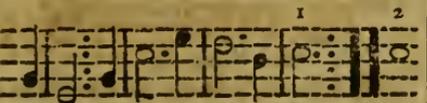


Each of these set at the beginning of a tune, has influence through the tune, unless contradicted by a natural.

Natural reduces a note, made flat or sharp, to its primitive sound.

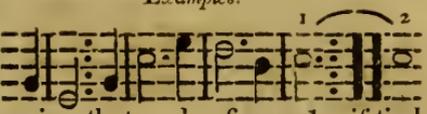


Repeat shows what part of the tune is to be sung over again, from any note, against which it is placed.

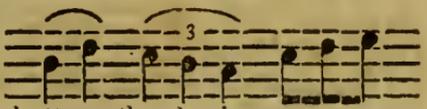


Examples.

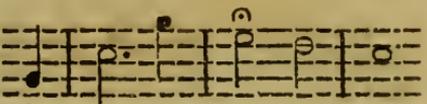
Figures 1 2 show that the note under figure 1 is to be sung before the repeat; and the note under figure 2 after passing that under figure 1; if tied together by a slur, both are sung after the repeat.



Slur is drawn over, or under so many notes as are sung to one syllable: but when the notes are tied to the bottom, the slur is unnecessary.



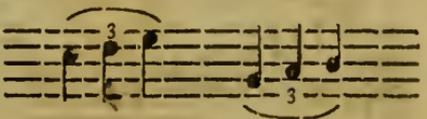
Hold directs that the sound of the note, over which it is placed, should be continued beyond its customary length.



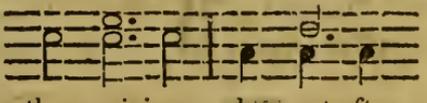
Marks of distinction signify that the notes, over which they are placed, should be sung as distinctly and emphatically as possible.



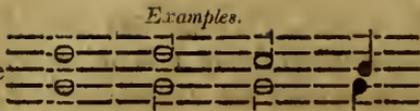
Figure 3, placed over or under any three notes, reduces them to the time of two of the same kind.



Point of addition: adds to a note one half its original length. When set after a semibreve, it makes it equal to three minims; when set after a Minim, it makes it equal to three Chrotchets, &c.



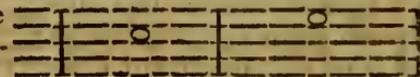
Choosing notes are placed in a direct line, one above another, either of which, or both may be sung.



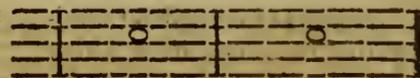
A ligature or tie comprehends two or more notes upon the same line, or space, tied with a slur, which must be sung with one name, and as one sound.



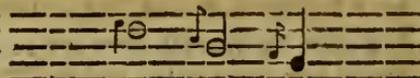
Single bar divides the time according to the measure note.



A measure note is that which fills a bar.



Appoggiatures or leaning notes are sung according to the value of the note, which follows.



Double bar shows the end of a strain.



Close shows the end of a tune.



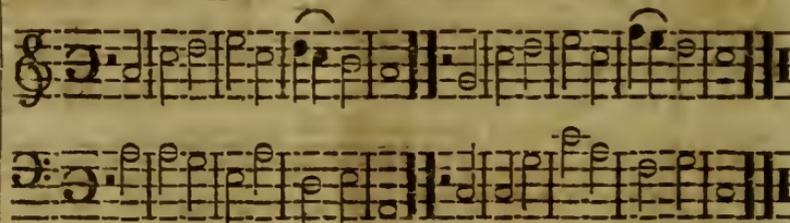
## OF THE KEYS AND TRANSPOSITION.

There are but two natural Keys in Music, *viz.* C, the Major, or Sharp Key, and A, the Minor, or Flat Key. No tune can be formed on any other Key, without placing either Flats, or Sharps, at the beginning of the staff, which brings them to the same effect, as the two natural Keys. A Key note is the last note in the Bass, and contains the air of the tune, being the foundation of all the other parts.

### THE TWO NATURAL KEYS.

A.

C.



The first is called A, the natural Minor Key, having the less 3d, 6th and 7th, above its Key note.

The second is called C, the natural Major Key, having the greater 3d, 6th and 7th, above its Key note, being half a tone sharper in its first third.

### OF TRANSPOSITION OF KEYS.

The first thing to be considered in transposition is the mi, which is the master, or leading note, guiding all the rest, both above and below.

TABLES OF TRANSPOSITIONS.

The mi transposed by flats in the three cliffs.

A flat removes the mi a fourth above, or a fifth below the place where it was before, by adding a flat every remove.

B proper. E A D G C B proper.

The mi transposed by sharps.

A sharp removes the mi a fifth above, or a fourth below its former place. The mi stands on the same letter with the sharp last added.

B proper. F C G D A B proper.

OF SYNCOPATION, OR DRIVING NOTES.

This is one of the most difficult lessons for beginners, because the hand is moyed up, or down, while a note is sounding.

Examples.

N. B. The letter *d* stands for down, and the letter *u* for up.

To familiarize the preceding examples, observe either the figures placed above, or the letters, which are set under the staves.

## OF TIME.

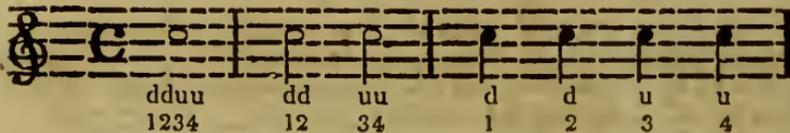
THERE are three divisions of Time, viz: Common, Triple, and Compound.

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

The *First Mark*  has a Semibreve for its measure note, and is performed in four  seconds; accented on the first and third part of the bar, and thus beaten;

- 1st. Let the ends of the fingers fall,
- 2d. Let the heel of the hand fall,
- 3d. Raise the heel of the hand,
- 4th. Raise the ends of the fingers, which completes the bar.

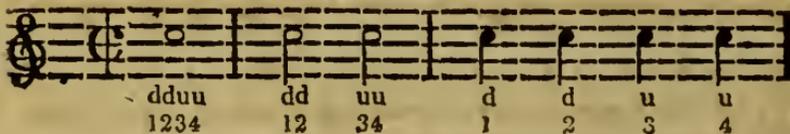
*Example.*



dduu    dd    uu    d    d    u    u  
1234    12    34    1    2    3    4

The *Second Mark*  has a Semibreve for its measure note, and is performed one 4th  faster; accented and beaten as in the first.

*Example.*



dduu    dd    uu    d    d    u    u  
1234    12    34    1    2    3    4

The *Third Mark*  or  has a Semibreve for its measure note, and is performed in  two seconds; accented on the first part of the bar, and is beaten thus;

- 1st. Let the ends of the fingers fall,
- 2d. Raise the ends of the fingers, which completes the bar.

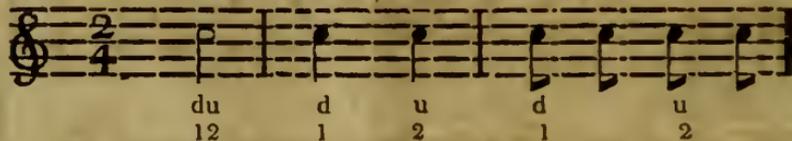
*Example.*



du    d    u    d    u  
12    1    2    1    2

The *Fourth Mark*  has a Minim for its measure note, and is performed one 4th  faster than the third; also accented and beaten as in the preceding Mark.

*Example.*



du    d    u    d    u  
12    1    2    1    2

- NOTE. The First Mark has 4 beats in a bar.  
The Second Mark has 4 beats in a bar.  
The Third Mark has 2 beats in a bar.  
The Fourth Mark has 2 beats in a bar.

TRIPLE TIME is measured by odd numbers, as 3, &c. and has three Marks, which are all beaten in the same manner, thus,

- 1st. Let the ends of the fingers fall,
- 2d. Let the heel of the hand fall,
- 3d. Raise the ends of the fingers, which completes the bar.

The *First Mark*  $\frac{3}{2}$  called *three to two* has a pointed Semibreve for its measure note. Three Minims fill a bar, or six Crotchets, &c. accented on the first, and faintly on the third parts of the bar; each Minim to be sounded in a second of time.

*Example.*

ddu d d u d d u  
123 1 2 3 1 2 3

The *Second Mark*  $\frac{3}{4}$  called *three from four* has a pointed Minim for its measure note. Three Crotchets, or six Quavers fill a bar, accented as in the first Mark, and performed one 4th faster.

*Example.*

ddu d d u d d u  
123 1 2 3 1 2 3

The *Third Mark*  $\frac{3}{8}$  called *three from eight*, has a pointed Crotchet for its measure note. Three Quavers, or six Semiquavers fill a bar; accented as in the first Mark, and performed about one quarter faster than the second.

*Example.*

ddu d d u d d u  
123 1 2 3 1 2 3

COMPOUND TIME has *two* Marks.

The *First Mark*  $\frac{6}{4}$  called *six to four*, has either two pointed Minims, two Minims and two Crotchets, or six Crotchets in a bar; three sung with the hand down, and three with it up in the time of two seconds, accented on the first and third part.

*Example.*

d u d u d u  
1 2 1 2 1 2

The *Second Mark*  $\frac{6}{8}$  called *six from eight*, has either two pointed Crotchets, two Crotchets and two Quavers, or six Quavers in a bar; two beats, one down and one up, and performed one 4th faster. Accented as before.

*Example.*

1 2 1 2 1 2  
d u d u d u

The figures refer to the number of beats in a bar; the letters *d* and *u*, for down and up beats.

## GENERAL DIRECTIONS.

Care should be taken that every person sing that part to which his voice is best adapted, for if one sings tenor whose organs are formed for bass, he will hang as a weight upon others, which will sink the tune from its original pitch. Every one should endeavour to sing naturally easy, avoiding all awkward gestures, drawling tones, or sounding through the nose. Some persons suppose they sing well only when they exert the whole strength of their voice, but this is rather bawling than singing, and precludes all delicacy of taste and expression. If persons do not sing within the natural compass of their voices, it is impossible for them to grace their singing by such accents and swelling of sounds as strains often require.

In singing, great care should be taken that all the parts begin at the same time; the bass should not wait for the tenor, nor the treble for the bass; likewise at the close of a tune, or strain, every voice should cease at the same instant, though every voice should sound the last note full and majestic, extending it to the extent of the time. Strict attention should be paid to the pronunciation of the words (as no singing can be graceful when the words are badly pronounced) and a particular attention paid to emphatical words. In some places, the time ought to wait for expression. In others, the movement should be quickened. There should likewise be a cessation of sound

between, and frequently in the middle of many sentences; especially those, which are important, sublime and expressive; that the mind may have the power, in some degree, of realising the idea. The *Piano* and *Forte*, should also be strictly regarded. In every choir of singers, at least one half the strength of the voices should be on the bass: this part should be full and majestic, though by no means harsh. The tenor may be manly and bold; the counter soft, yet firm; The treble smooth and delicate. But after all, much depends on the manner of instruction. If teachers are employed (as is too often the case) who themselves need instruction in the first principles of music, it rather helps to degrade than promote this noble science. For every day while pupils are practising under the tuition of an inaccurate leader, they are rendering more distant the prospect of attaining to accuracy themselves.

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 PARTICULAR REMARKS.

The tunes of three parts in the following work, the order is this; 1st, the bass; 2d, the tenor or air; 3d, the treble. In tunes of four parts; 1st, the bass; 2d, the tenor; 3d, the counter and 4th, the treble.



4th rising, 5th falling.

Rising 4th. Major 3d. Minor 3d. Falling 5th. Minor 3d. Major 3d.

TENOR. SECOND LESSON.

F SHARP.

BASS. Faw sol law faw sol law mi faw.

d u d u d u d u d u d u

5th rising, 4th falling.

du du du du

3ths rising & falling.

du du du du

Rising 5th, and falling 4th. Rising 4th, and falling 5th. Rising 3d, and falling 6th. Rising 6th, and falling 3d.

## Instructions on Particular Metres.

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The following Psalms and Hymns of Particular Metres, by Watts, are arranged in this order, *viz.* The 146th, 89th, 33d, 97th, 112th and 113th Psalms are sung in St. Helens, Harlington, Farmington and 146th Psalm Tune.

The 84th, 148th, and 136th, and other Psalms or Hymns by Watts of the same Metre, are sung in Bethesda, Amherst, Columbia, Norwich and Southbury.

The 122d, 133d and 93d Psalm, 2d metre, by Watts, are sung in Dalston, Union, St. Giles and New-Canaan.

The first 50th and 115th Psalm, are sung in Judgment, Symphony and Shiloh.

The second 50th and 93d Psalm, 1st metre, are sung in Landaff and Tribunal.



THE

# CHORISTER'S COMPANION.

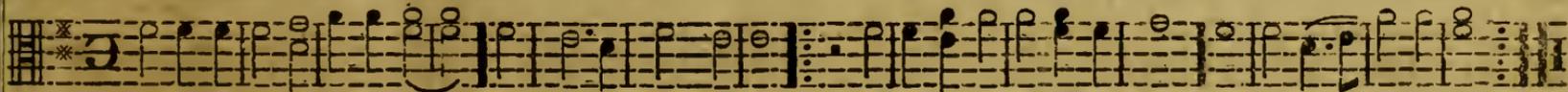
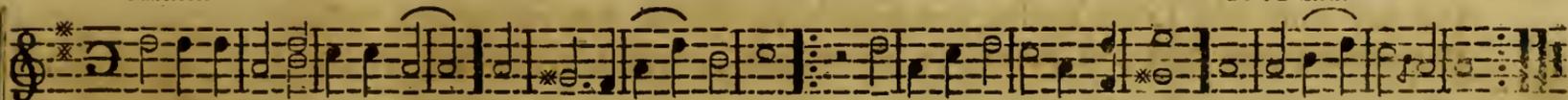
ADORATION. C. M.

Hymn 76. B. 2.—Watts.

*E. Hartwell.*

*Mesoso.*

*For. & Slow.*



Bright angels, strike your loudest strains, Your sweetest voices raise; Let heaven and all created things, Sound our Immanuel's praise.



The first system of music consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music features a melody with various note values and rests, including some notes marked with an asterisk (\*).

Why do the wealthy wicked boast, And grow profanely bold, The meanest portion of the just, Exceeds the sinners gold.

The second system of music continues the composition with two staves in treble and bass clefs, maintaining the 3/2 time signature. The melody and accompaniment are clearly defined.

VICTORY. C. M.

Psalm 27.—Watts.

*Reed.*

The third system of music begins with a key signature change to two flats (B-flat and E-flat) and continues with two staves in treble and bass clefs. The melody is more prominent in this section.

Now shall my head be lift - - - ed high A - - bove my foes a - - round,

The fourth system of music concludes the piece with two staves in treble and bass clefs, maintaining the two-flat key signature and 3/2 time signature.

sound, Within thy temple sound, Within thy temple sound.

And songs of joy and victory Within thy temple sound, sound, sound, Within thy temple sound.

Within thy temple sound, sound, Within thy temple sound.

Within thy temple sound, sound, Within thy temple sound.

CORONATION. C. M.

Words by the Rev. Mr. Medley.

*Holden.*

All hail the pow'r of Jesus name, Let angels prostrate fall, Bring forth the royal di - adem And

*Loud.**Soft.**Loud.*

1

2

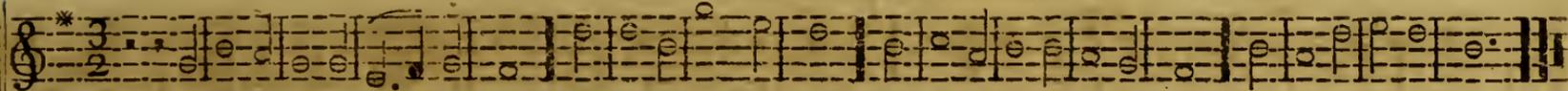
crown him Lord of all, Bring forth the roy - al di - a - dem, And crown him Lord of all.

## WINTER, C. M.

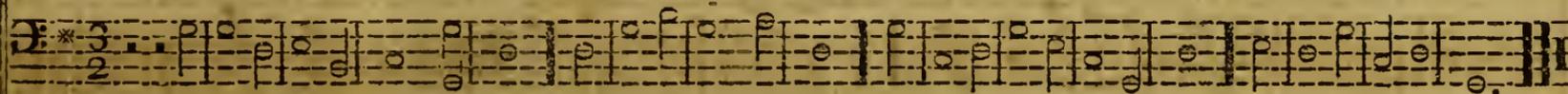
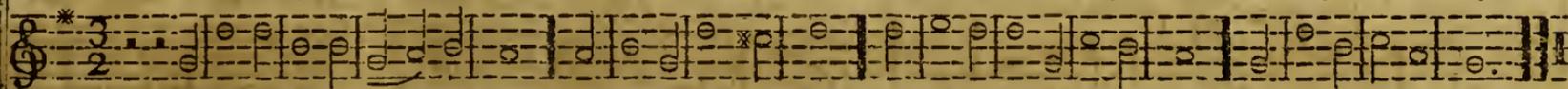
Psalm 147.—Watts.

*Reed.*

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

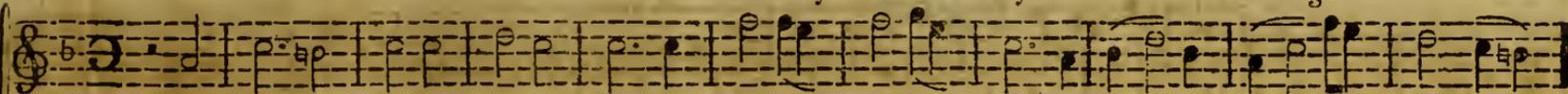


O 'Twas a joyful sound to hear, Our tribes devoutly say, Up Israel to the temple haste, And keep the festal day.



## MAJESTY. C. M.

Words by Tate &amp; Brady.

*Billings.*

The Lord descended from above, And bow'd the heav'ns most high, And un - der - - neath his feet he



cast The dark . . . . . ness of the sky. On cherub and on cherubin, Full royally lie rode, And

This system consists of four staves of music. The first staff is the vocal line, with lyrics underneath. The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests and repeat signs.

on the wings of mighty winds, Came flying all a - - - broad, And on the wings of mighty winds, Came flying all a - - - broad.

This system also consists of four staves of music. The first staff is the vocal line, with lyrics underneath. The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The music continues with similar notation to the first system, ending with a double bar line and repeat dots.

The first system of the musical score consists of four staves. The top staff is a treble clef with a 2/4 time signature. The second staff is a bass clef. The third staff is a treble clef with a 2/4 time signature. The fourth staff is a bass clef. The lyrics are written below the staves.

To our al - migh - ty mak - er, God, New hon - ours be ad - dress'd ;

The second system of the musical score consists of four staves. The top staff is a treble clef with a 2/4 time signature. The second staff is a bass clef. The third staff is a treble clef with a 2/4 time signature. The fourth staff is a bass clef. The lyrics are written below the staves.

His great sal - - va - - tion shines a - - broad, And makes the na - tions blest.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a key signature of one sharp (F#) and a common time signature (C). The music is written in a style typical of 18th-century hymnals, with notes, rests, and bar lines clearly visible.

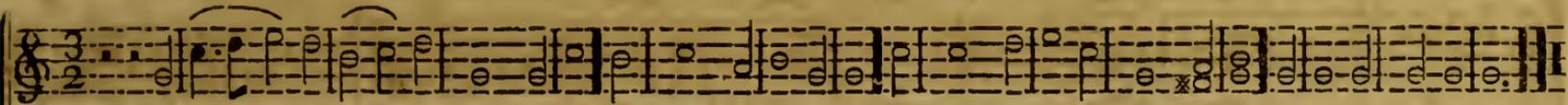
When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace appear'd so great.

The second system of music continues the melody from the first system. It also consists of two staves (treble and bass clef) and contains the same musical notation as the first system, including notes, rests, and bar lines.

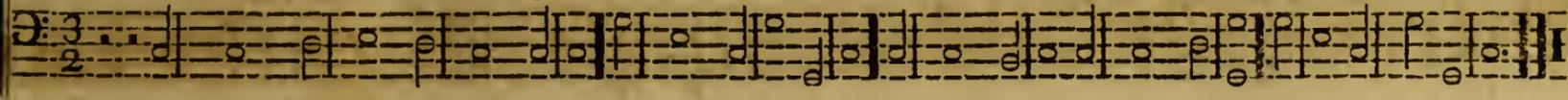
The third system of music continues the melody. It consists of two staves (treble and bass clef) and contains the same musical notation as the previous systems.

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

The fourth system of music concludes the piece. It consists of two staves (treble and bass clef) and contains the same musical notation as the previous systems, ending with a double bar line.



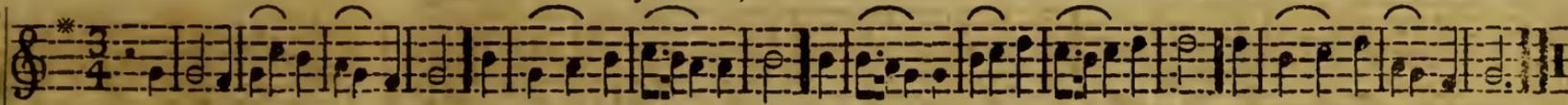
Long as I live I'll bless thy name, My King, my God of love ; My work and joy shall be the same, In the bright world above.



## IRISH. C. M.

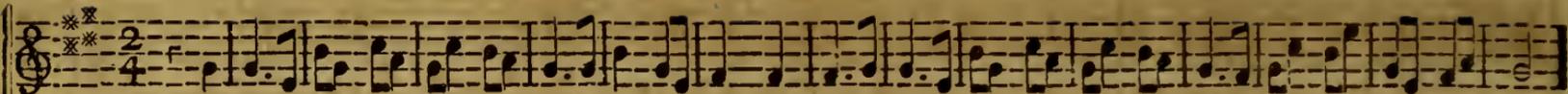
## Hymn 39, B. 1.—Watts.

## A. Williams.



Now shall my inward joys arise, And burst into a song; Almighty love inspires my heart, And pleasure tunes my tongue.

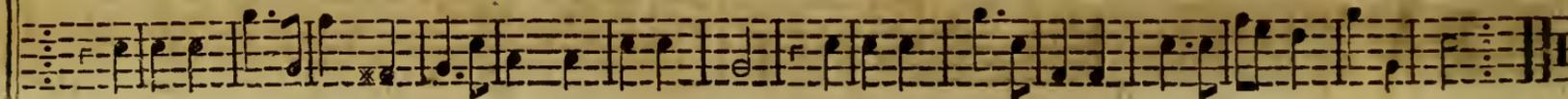




O for a shout of sacred joy To God the sov'reign king; Let ev'ry land its tongues employ, And hymns of triumph sing,



Jesus our God ascends on high, His heavenly guards around, Attend him rising through the sky, With trumpet's joyful sound.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a common time signature 'C' and a key signature of one sharp (F#). The music is written in a style typical of 18th-century hymnals, with various note values including minims, crotchets, and quavers. There are several rests and dynamic markings throughout the system.

Shout to the Lord, and let your joys Thro' all the nations run; Ye western skies resound the noise, Beyond the ri - - - sing sun.

The second system of music continues the melody from the first system. It features a treble staff and a bass staff. A triplet of eighth notes is marked with a '3' above it. The system concludes with a double bar line and repeat dots.

The third system of music continues the melody. It features a treble staff and a bass staff. The music is written in a style typical of 18th-century hymnals, with various note values including minims, crotchets, and quavers. There are several rests and dynamic markings throughout the system.

Thee, mighty God, our souls admire, Thice our glad voices sing, And join with the celestial choir, To praise th' eternal King, To praise th' eternal King.

The fourth system of music continues the melody. It features a treble staff and a bass staff. The music is written in a style typical of 18th-century hymnals, with various note values including minims, crotchets, and quavers. There are several rests and dynamic markings throughout the system.

Let chil - - - dren hear the mighty deeds, Which God per - form'd of old;

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clefs). The lyrics are written below the vocal line. The music is in common time (C.M.) and features various note values including quarter, eighth, and sixteenth notes, as well as rests and slurs.

Which in our younger years we saw, And which our fathers told.

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are written below the vocal line. The music continues with similar notation, including slurs and phrasing marks.

The first two staves of the hymn 'ORRINGTON' are written in treble clef with a common time signature. The first staff begins with a key signature of one sharp (F#) and contains a melodic line with various note values and rests. The second staff continues the melody, featuring a prominent dotted quarter note followed by an eighth note, and includes a double bar line with repeat dots.

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

The third staff of the hymn 'ORRINGTON' is written in bass clef with a common time signature. It continues the bass line from the previous staves, featuring a steady rhythmic pattern of quarter and eighth notes, and concludes with a double bar line.

CANTERBURY. C. M.

Hymn 3, B. 2.—Watts.

*E. Blanks.*

The first two staves of the hymn 'CANTERBURY' are written in treble clef with a common time signature. The first staff begins with a key signature of one sharp (F#) and contains a melodic line with various note values and rests. The second staff continues the melody, featuring a prominent dotted quarter note followed by an eighth note, and includes a double bar line with repeat dots.

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

The last two staves of the hymn 'CANTERBURY' are written in bass clef with a common time signature. The third staff continues the bass line from the previous staves, featuring a steady rhythmic pattern of quarter and eighth notes, and concludes with a double bar line. The fourth staff continues the bass line, also concluding with a double bar line.

With songs and honours sounding loud, Ad - dress the Lord on high; Over the heav'ns he spreads his clouds,

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 3/4 time and features various melodic lines with lyrics underneath.

He sends his showers of blessings down To cheer, to cheer the plains be-  
 And waters vail the sky. He sends his showers of blessings down To cheer the plains be-  
 He sends his showers of blessings down To cheer the plains, to cheer the plains be-  
 He sends his showers of blessings down, To cheer the plains below, To cheer the plains be-

The second system of the musical score continues the piece with four staves. It includes repeat signs and a double bar line with repeat dots. The lyrics are distributed across the staves, with some lines appearing above and some below the musical notation.

low; He makes the grass the mountains crown, And corn in val - - leys grow.

LEBANON. C. M.

Psalm 144.—Watts.

*Billings.*

Lord what is man, poor feeble man, Born of the earth at first? His life a shadow light and vain, Still hast'ning to the dust.

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.

## WANTAGE. C. M.

## Psalm 39.—Watts.

*W. Tansur.*

'Twas in the watches of the night, I thought upon thy pow'r, I keep thy lovely face in sight, Amid the darkest hour.

The first system of music for 'BUCKINGHAM' consists of two staves. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The music is written in common time with a 3/2 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The music is in a major key and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

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

The second system of music for 'BUCKINGHAM' consists of two staves. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The music is written in common time with a 3/2 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The music is in a major key and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

## VIRGINIA. C. M.

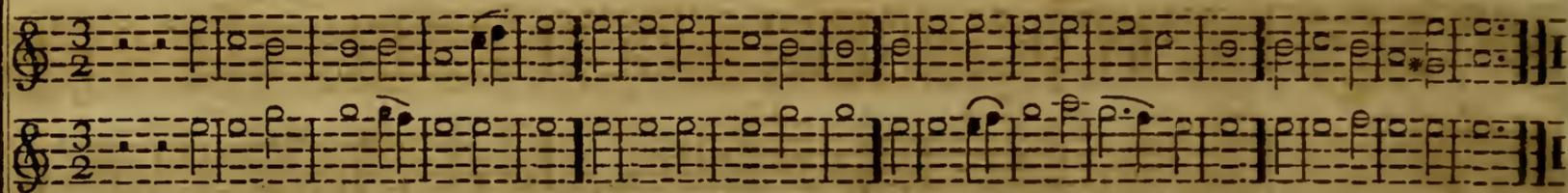
## Psalm 29.—Watts.

## Brownson.

The first system of music for 'VIRGINIA' consists of two staves. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The music is written in common time with a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The music is in a major key and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

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

The second system of music for 'VIRGINIA' consists of two staves. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The music is written in common time with a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The music is in a major key and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.



With rev'rence let the saints appear, And bow before 'the Lord; His high commands with rev'rence hear, And tremble at his word.

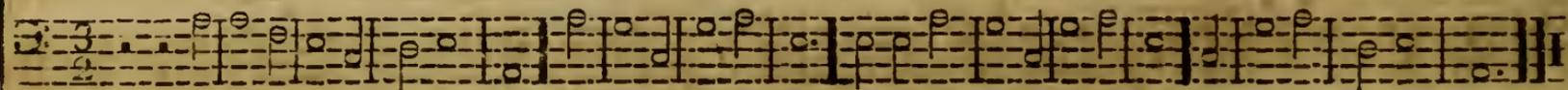


## CAMBRIDGE. C. M.

## Psalm 42.—Watts.

*T. Ravenscroft.*

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



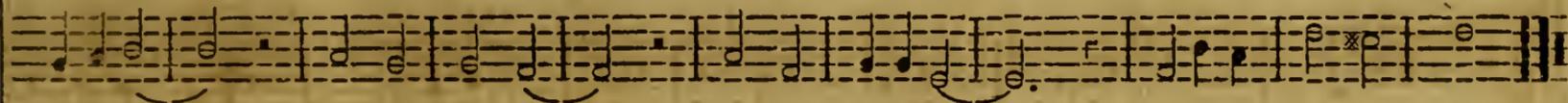
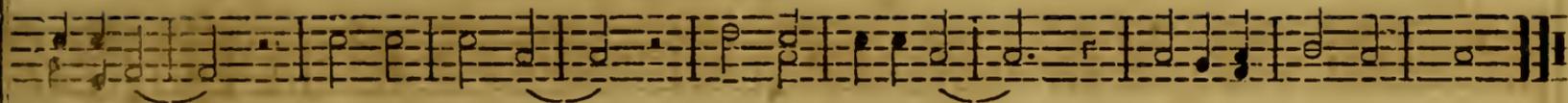
God of my life, look gent - - ly down, Be - hold the pains I feel;

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in common time (C.M.). The lyrics are written below the second staff.

But I am dumb be - - - fore thy throne, Nor dare dis - - - pute thy will.

The second system of the musical score also consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music continues from the first system. The lyrics are written below the second staff.



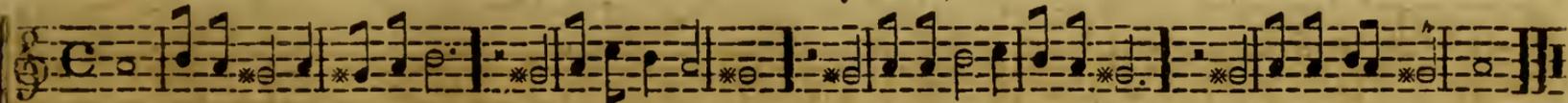


doleful groan, a doleful groan, with a doleful groan, He bids the world a - - - dieu.



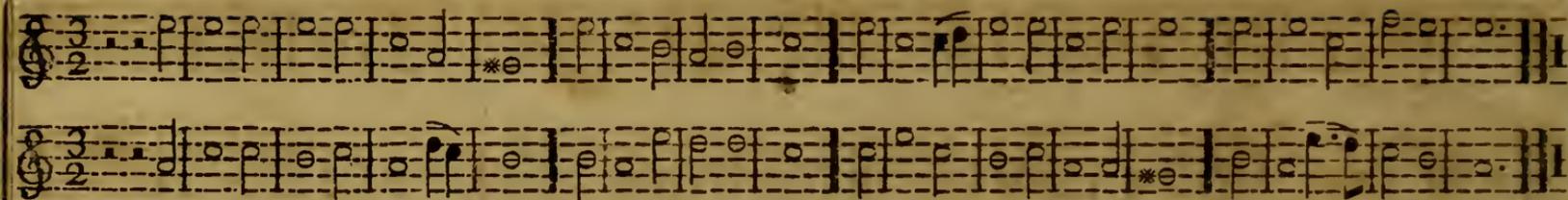
## FUNERAL THOUGHT. C. M.

Hymn 63, B. 2.—Watts.

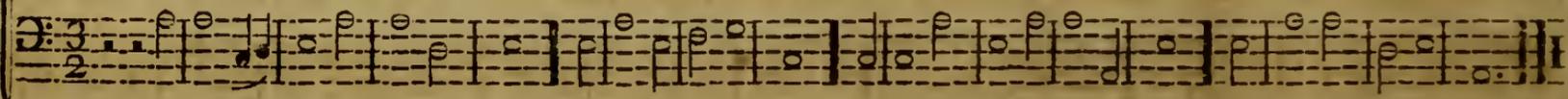
*I. Smith.*

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



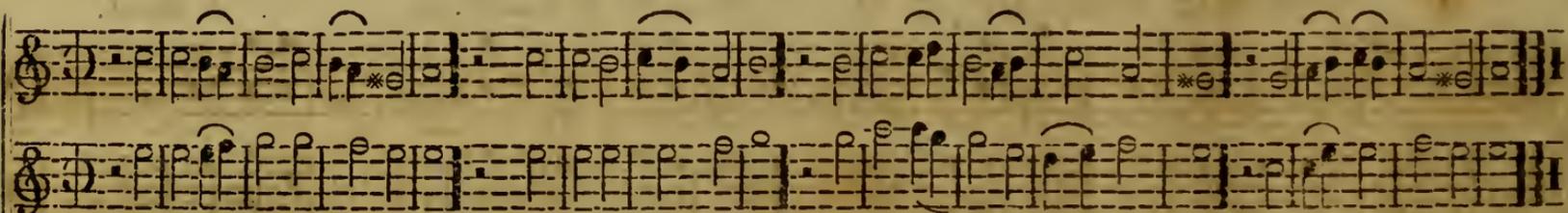


Long have I sat beneath the sound Of thy salvation, Lord; But still how weak my faith is found, And knowledge of thy word.



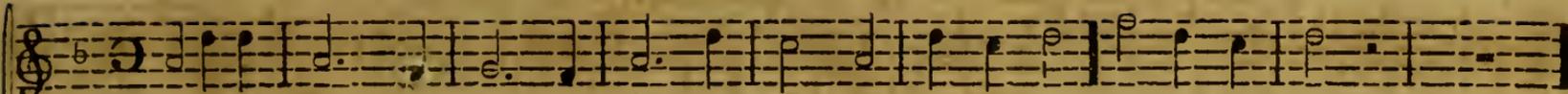
## WALSAL. C. M.

## Psalm 5.—Watts.

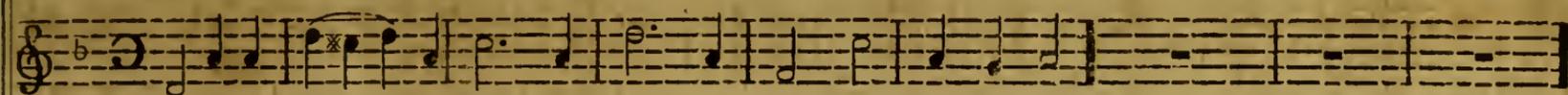
*A. Williams' Coll.*

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

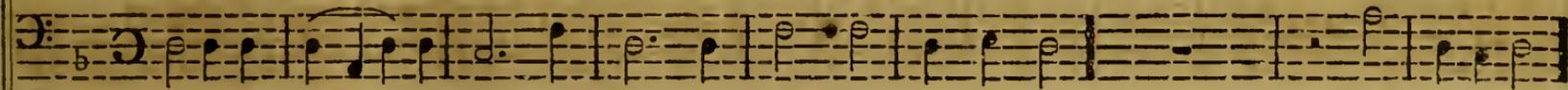




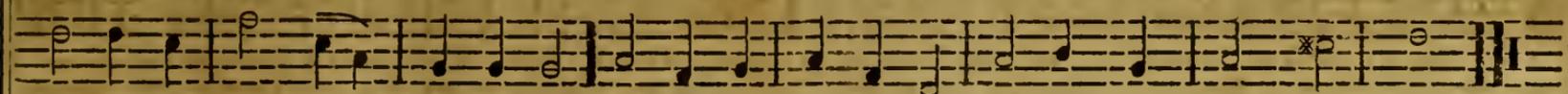
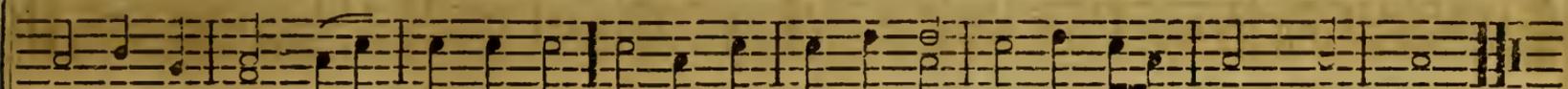
None but a bath,



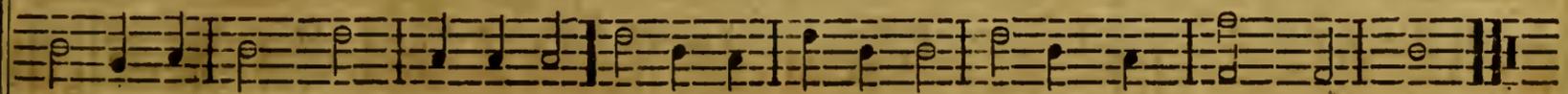
Dear Saviour, steep this rock of mine In thine own crimson sea;



of blood divine,



None but a bath of blood divine Can melt the flint away, Can melt the flint a - - way.



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.

This musical score is for the hymn 'OLD HUNDRED'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and G major. The lyrics are: '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.'

## WELLS. L. M.

*Holdrayd.*

Sing to the Lord, who loud proclaims His various and his saving names; O may they not be heard alone, But by our sure experience known.

This musical score is for the hymn 'WELLS'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and G major. The lyrics are: 'Sing to the Lord, who loud proclaims His various and his saving names; O may they not be heard alone, But by our sure experience known.'

The first system of musical notation for 'ARNHEIM' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a bass clef with a common time signature (C). Both staves contain a melody of eighth and sixteenth notes, with some rests and dynamic markings like asterisks.

All ye bright armies of the skies, Go worship where your Saviour lies ; Angels and kings before him bow, Those Gods on high an I God : below.

The second system of musical notation for 'ARNHEIM' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a bass clef with a common time signature (C). Both staves contain a melody of eighth and sixteenth notes, with some rests and dynamic markings like asterisks.

## WINCHESTER. L. M.

Psalm 141.—Watts.

*M. Luther.*

The first system of musical notation for 'WINCHESTER' consists of two staves. The upper staff is a treble clef with a 3/2 time signature. The lower staff is a bass clef with a 3/2 time signature. Both staves contain a melody of eighth and sixteenth notes, with some rests and dynamic markings like asterisks.

My God accept my early vows, Like morning incense in thine house ; And let my nightly worship rise, Sweet as the evening sacrifice.

The second system of musical notation for 'WINCHESTER' consists of two staves. The upper staff is a treble clef with a 3/2 time signature. The lower staff is a bass clef with a 3/2 time signature. Both staves contain a melody of eighth and sixteenth notes, with some rests and dynamic markings like asterisks. A fermata is placed over the final note of the upper staff.

O may thy church, thy tur - - tle dove, Mournful, yet chaste, thy pi - ty move:

To birds of prey ex - - pose her not; Though poor, too dear, though poor, too dear to be forgot.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves contain musical notation for the first line of the hymn, including notes, rests, and phrasing slurs.

We are a garden wall'd around, Chosen and made pe - cular ground; A little spot inclos'd by grace, Out of this world's wide

The second system of music continues the melody from the first system. It features the same two-staff arrangement (treble and bass clefs, one sharp key signature, 3/2 time signature) and contains the musical notation for the second line of the hymn.

The third system of music continues the melody. It maintains the two-staff format and includes the musical notation for the third line of the hymn, ending with a double bar line and repeat signs.

wilderness. Like trees of myrrh and spice we stand, Planted by God the Father's hand; And all his springs in Zion flow, To make the young plantation grow.

The fourth system of music concludes the hymn. It features the same two-staff arrangement and contains the musical notation for the final line of the hymn, ending with a double bar line and repeat signs.

The first system of music consists of two staves. The upper staff is in treble clef with a 2/2 time signature. The lower staff is in bass clef with a 2/2 time signature. The music features a simple melody with a bass accompaniment. There are some markings on the lower staff, including an 'x' and a circled 'x'.

From all that dwell below the skies, Let the Creator's praise arise, Let the Redeemer's name be sung Thro' ev'ry land by ev'ry tongue.

The second system of music consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music continues the melody from the first system. There is a triplet of eighth notes in the upper staff.

## PARIS. L. M.

## Psalm 97.—Watts.

## Billings.

The first system of music consists of two staves. The upper staff is in treble clef with a 2/2 time signature. The lower staff is in bass clef with a 2/2 time signature. The music features a more complex melody with many beamed notes. There are asterisks on the upper staff.

He reigns, the Lord the Saviour reigns, Praise him in evangelic strains; Let the whole earth in songs rejoice, And distant islands join their voice.

The second system of music consists of two staves. The upper staff is in treble clef with a 2/2 time signature. The lower staff is in bass clef with a 2/2 time signature. The music continues the complex melody from the first system. There are asterisks on the upper staff.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

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

The second system of music consists of two staves, continuing the melody and bass line from the first system. It maintains the 3/4 time signature and one flat key signature.

## TRURO. L. M.

## Psalm 72.—Watts.

## T. Williams' Coll.

The first system of music for 'TRURO. L. M.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is more rhythmic and active than in the first piece.

Now to the Lord a noble song, Awake, my soul, awake, my tongue ; Hosannah to th' Eternal name, And all his boundless love proclaim.

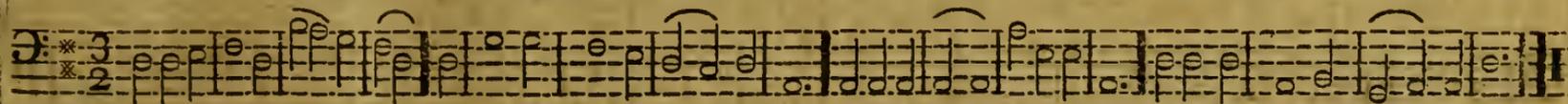
The second system of music for 'TRURO. L. M.' consists of two staves, continuing the melody and bass line. It maintains the 2/4 time signature and one flat key signature.

Awake, my soul, A - wake, mine eyes, Awake, my drowsy fac - ul - - ties;

A - - wake, and see the new-born light, Spring from the darksome womb of night.



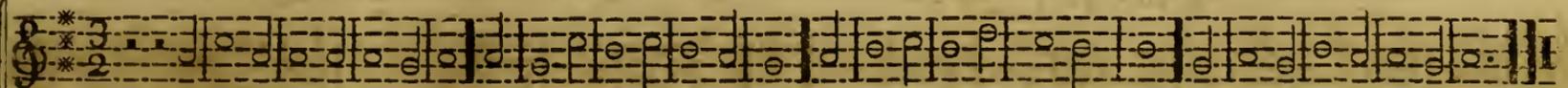
Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky : Those heav'nly guards around thee wait, Like chariots that attend thy state.



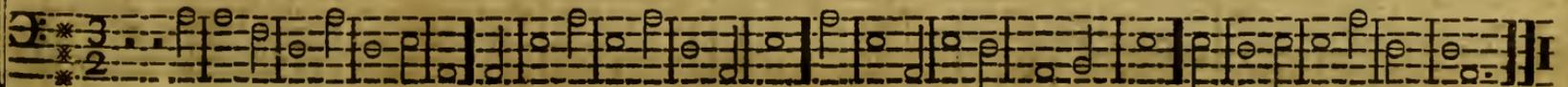
## GREEN'S 100th. L. M.

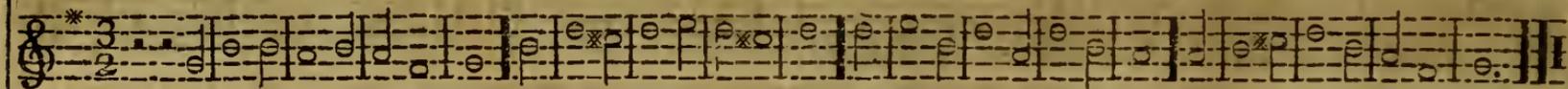
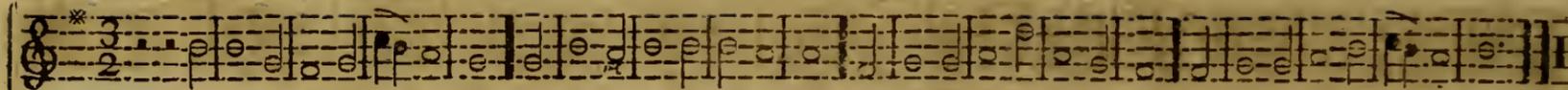
## Psalm 92.—Watts.

## Dr. Green.

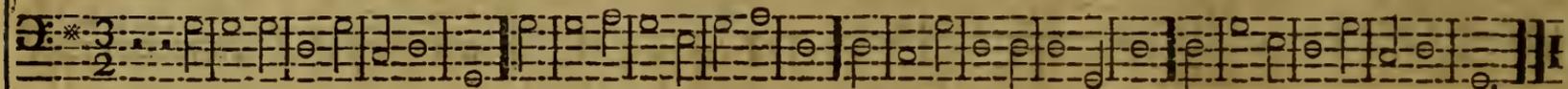


Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To shew thy love by morning light, And talk of all thy truth at night.



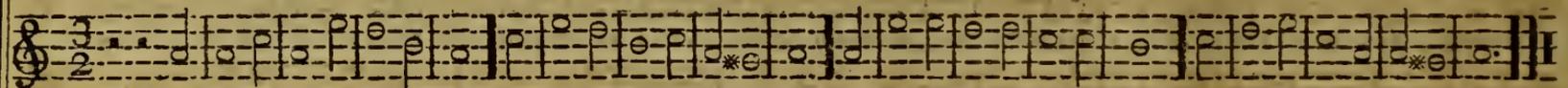
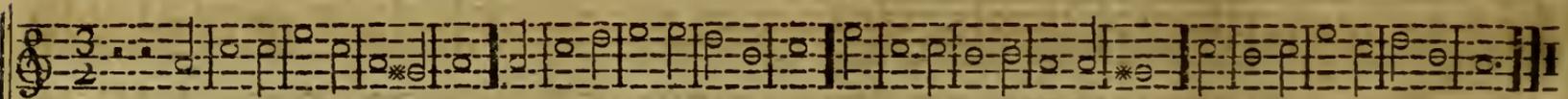


With all my pow'rs of heart and tongue, I'll praise my Maker in my song ; Angels shall hear the notes I raise, Approve the song, and join the praise.

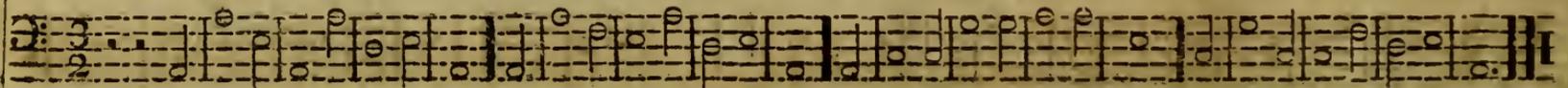


WARWICK. L. M.

*T. Walter's Coll.*



The God we serve maintains his throne Above the clouds, beyond the skies ; Thro' all the earth his will is done, He knows our groans, he hears our cries.



The first system of musical notation for 'Windham' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody with several measures containing triplets and rests.

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

The second system of musical notation for 'Windham' consists of two staves, continuing the melody and bass line from the first system. It maintains the same key signature and time signature.

## PUTNEY. L. M.

## Hymn 146, B. 2.—Watts.

## A. Williams' Coll.

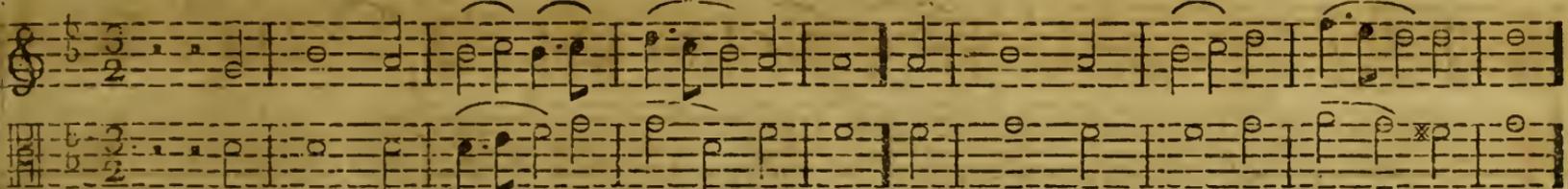
The first system of musical notation for 'Putney' consists of two staves. The upper staff is in treble clef with a 3/2 time signature and a key signature of one flat (F). The lower staff is in bass clef with the same time signature and key signature. The music features a melody with several measures containing triplets and rests.

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

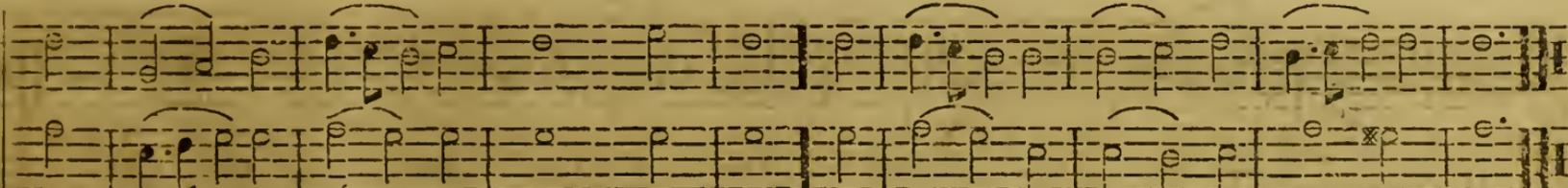
The second system of musical notation for 'Putney' consists of two staves, continuing the melody and bass line from the first system. It maintains the same time signature and key signature. A 'G' is written below the bass staff at the end of the system.

Shall the vile race of flesh and blood Contend with their cre - - a - - ter, God?

Shall mortal worms presume to be More ho - - ly, wise, or just than he?



Bright King of glo - ry, dread - ful God, Our spir - its bow be - fore thy seat:



To thee we lift an hum - ble thought, And wor - ship at thine awful feet.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Phrasing slurs are used to group notes across measures.

Great Spirit, understanding King; Reason and truth must join to bring, Worship, which may presume to meet, Acceptance at thy holy feet.

The second system of music continues the melody and accompaniment from the first system. It maintains the same musical notation and phrasing style, with notes and rests clearly marked on the staves.

The third system of music continues the piece. It includes a triplet of eighth notes in the lower staff towards the end of the system. The notation remains consistent with the previous systems.

The lifted hand, the bended knee, Is but vain homage, Lord, to thee; In vain our lips the hymn prolong, Tho' heart a stranger to the song.

The fourth and final system of music concludes the piece. It features a triplet of eighth notes in the lower staff. The notation is consistent with the rest of the page, ending with a double bar line.

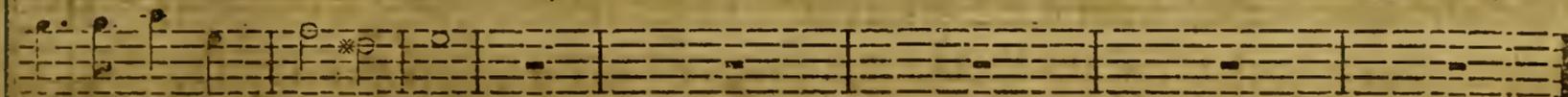


My God permit me not to be, A stranger to myself and thee, Amid a thousand thoughts I rove, Forgetful of my highest love.



Why should my passions mix with earth, And thus debase my heav'nly birth? Why should I cleave to things below, And

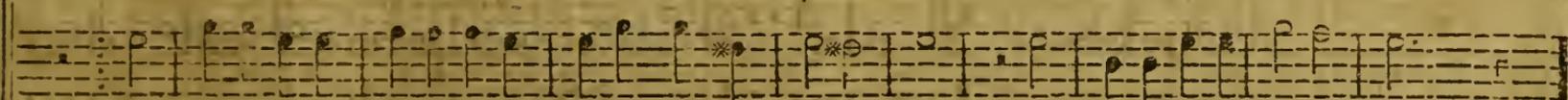
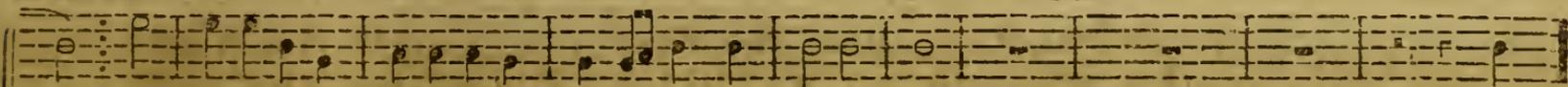




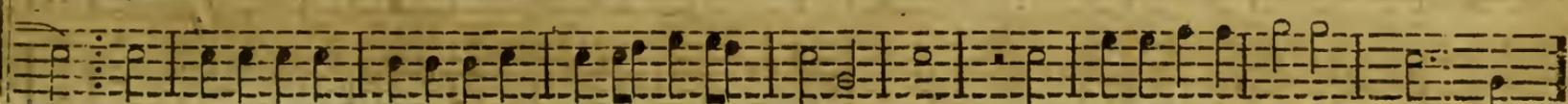
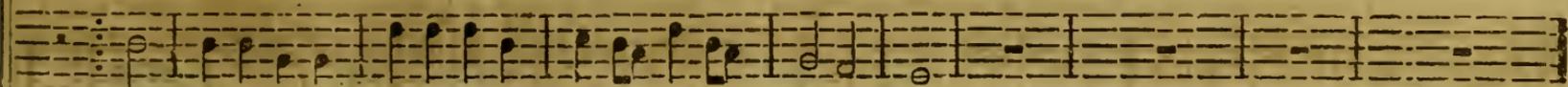
let my God my Saviour go? Call me away from flesh and sense, One sov'reign word can call me hence,



*Pia.*



I would obey the voice divine, And all inferior joys resign. Be earth with all her scenes withdrawn, Let



*Pia.**For.*

Musical score for 'Lynnfield' consisting of four staves. The first staff is the vocal line, starting with a treble clef and a common time signature. It features a melody with various note values and rests, ending with a double bar line and repeat signs. The second staff is a piano accompaniment line, starting with a bass clef and a common time signature, featuring a bass line with various note values and rests. The third and fourth staves are additional piano accompaniment lines, also starting with a bass clef and a common time signature, featuring a bass line with various note values and rests. The score includes dynamic markings such as *Pia.* and *For.*, and repeat signs with first and second endings.

noise and vanity be gone, In secret silence of the mind, My heav'n! My heav'n! My heav'n! My heav'n! and thee, my God, I find.

BABYLON. L. M.

Psalm 73.—Watts.

*W. Tansur's Coll.*

Musical score for 'Babylon' consisting of four staves. The first staff is the vocal line, starting with a treble clef and a common time signature. It features a melody with various note values and rests, ending with a double bar line and repeat signs. The second staff is a piano accompaniment line, starting with a bass clef and a common time signature, featuring a bass line with various note values and rests. The third and fourth staves are additional piano accompaniment lines, also starting with a bass clef and a common time signature, featuring a bass line with various note values and rests. The score includes dynamic markings such as *Pia.* and *For.*, and repeat signs with first and second endings.

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

Far from my thoughts, vain world, be gone, Let my religious hours a lone;

From flesh and sense,  
From flesh and sense I would be free, And hold communion, Lord, with thee.  
From flesh and sense,

Be - hold I fall be - fore thy face, My only refuge is thy grace,

No outward form can make me clean, The lepro - sy lies deep within. No bleeding

bird, nor bleeding beast, Nor hyssop branch, nor sprinkling priest, Nor run - ning brook,

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal staff. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the system.

nor flood, nor sea, Can wash the dismal stain a - way.

This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal staff. The music continues with similar notation to the first system, including slurs and first/second endings marked with '1' and '2'. There are also asterisks (\*) in the vocal staff, likely indicating specific performance instructions or ornaments.

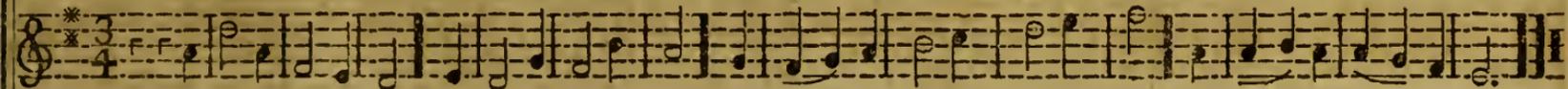
Ah, when shall I awake From sin's soft soothing pow'r, The slumber from my spirit shake, And rise to fall no more.

## DOVER. S. M.

## Psalm 48.—Watts.

## T. Williams' Coll.

Great is the Lord our God, And let his praise be great; He makes the church his blest abode, His most delightful seat.



My soul repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate.

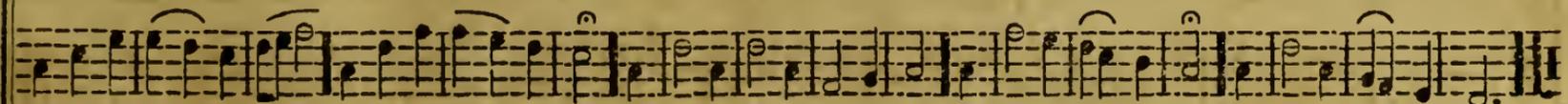
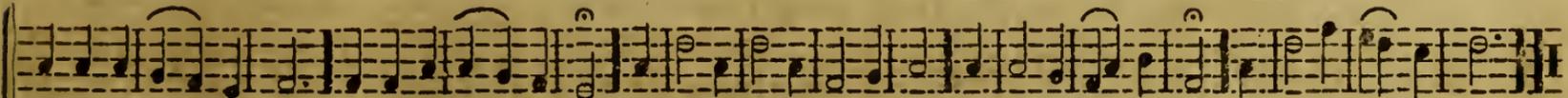


*Pia.*

*For.*

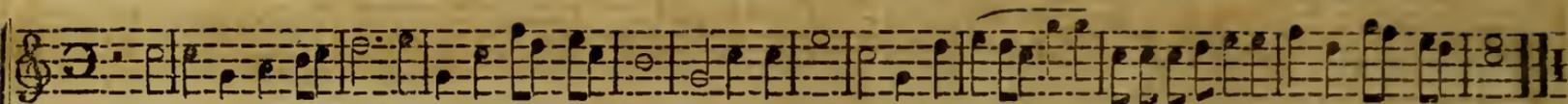
*Pia.*

*For.*

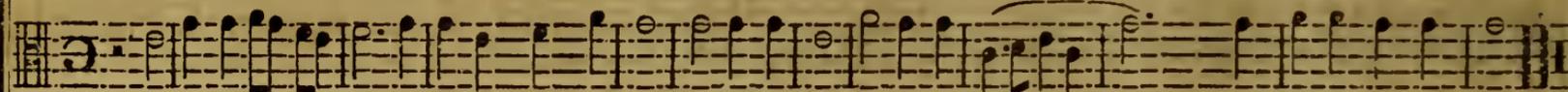


High as the heav'n's are rais'd Above the earth we tread, So far the riches of his grace Our highest tho'ts exceed, Our highest thoughts exceed.



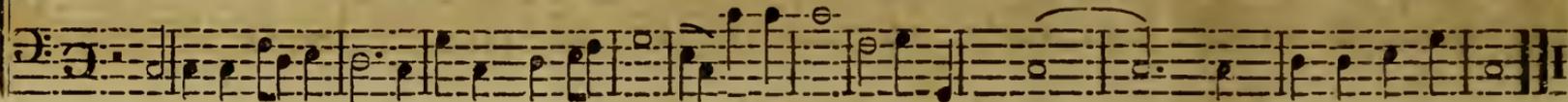


In palaces of joy, In pal - a - ces of joy.



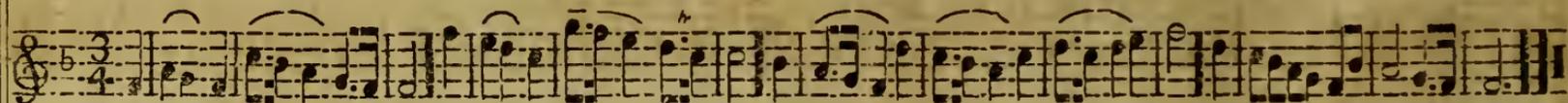
O let thy God and King, Thy sweetest tho'ts employ ! Thy children shall his honour sing,

In palaces of joy.

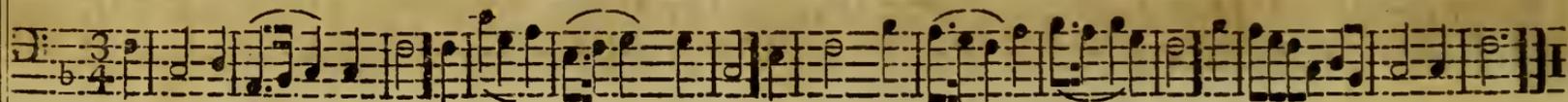


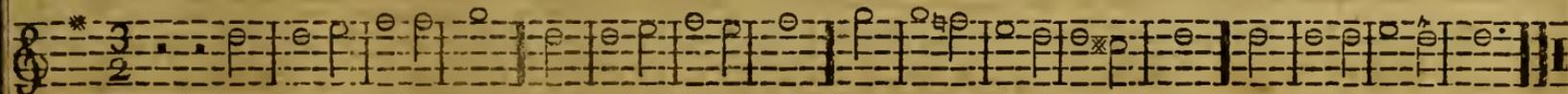
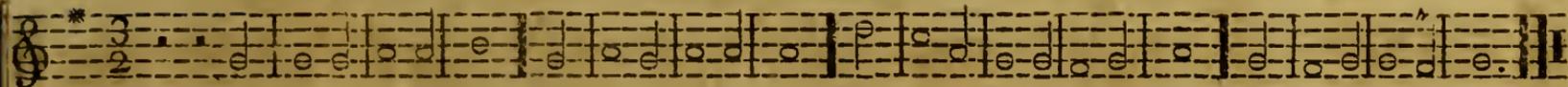
MOUNT EPHRAIM. S. M.

*B. Milgrove.*

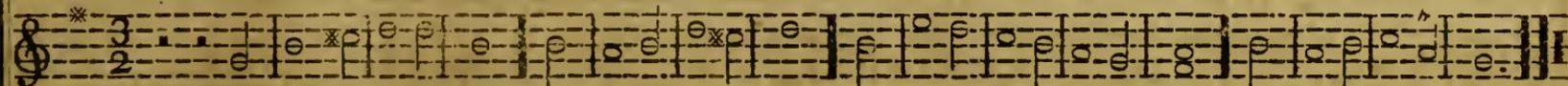


Your harps, ye trembling saints, Down from the willows take ; Loud to the praise of Christ, our Lord, Bid ev'ry string awake.





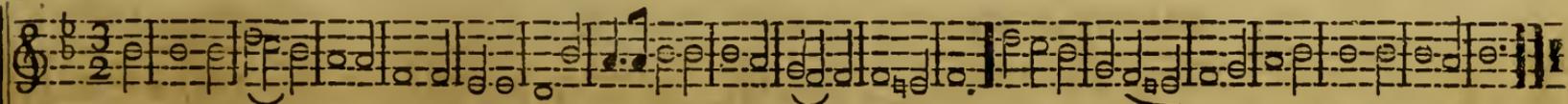
Behold, the morning sun Begins his glorious way! His beams thro' all the nations run, And life and light convey.



## GERMANY. S. M.

## Psalm 81.—Watts.

## G. F. Handel.



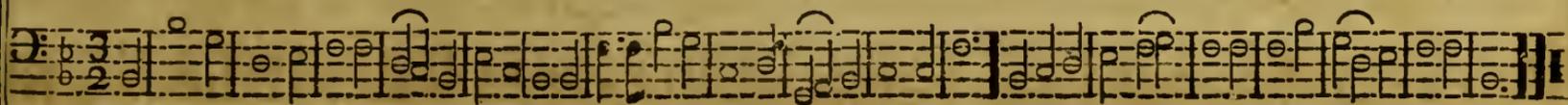
And make a joyful noise;

Let Israel hear his voice.



Sing to the Lord aloud, Sing to the Lord aloud, And make a joyful noise,

God is our strength, our Saviour God,



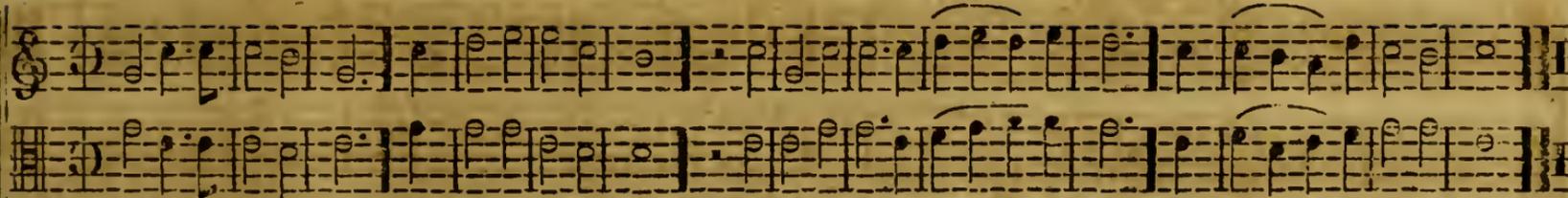
Musical score for 'Sutton' in G major, 3/2 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Behold, the lofty sky Declares its maker, God, And all the starry works on high, Proclaim his pow'r abroad.'

## ST. ALBANS. S. M.

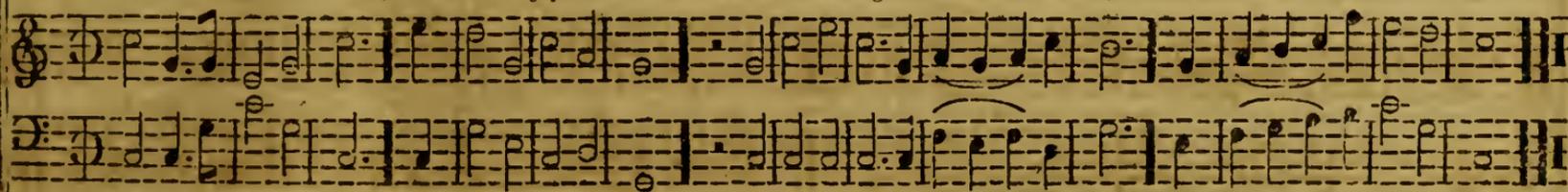
## Hymn 104, B. 2.—Watts.

## A. Williams' Coll.

Musical score for 'St. Albans' in G major, 3/4 time. It consists of three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff (Right Hand). The lyrics are: 'Raise your triumphant songs To an immortal tune; Let the wide earth resound the deeds Celestial grace hath done.'



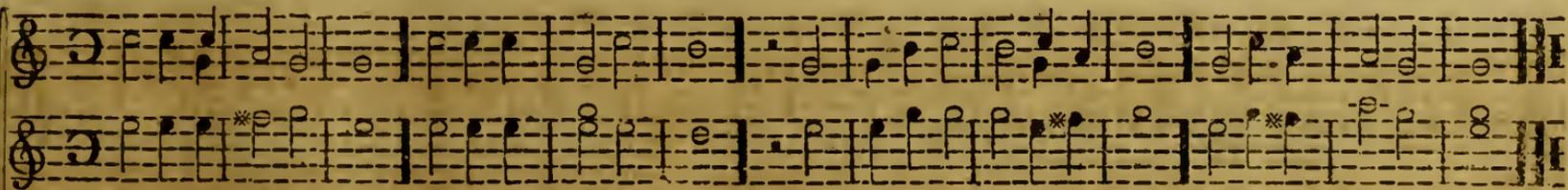
Come, we that love the Lord, And let our joys be known; Join in a song of sweet accord, And thus surround the throne.



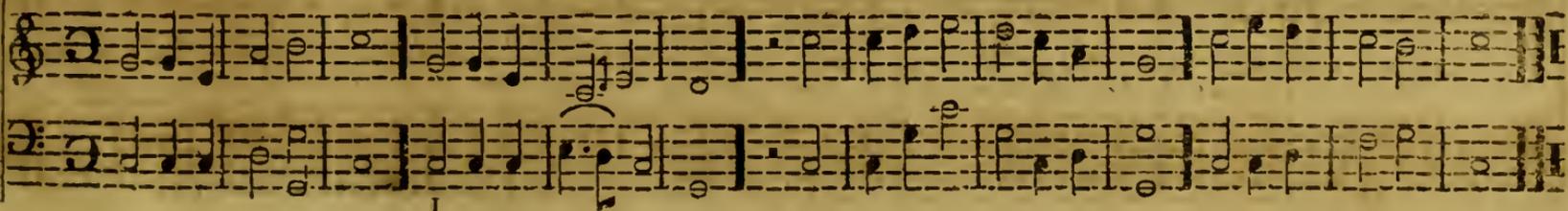
JUDAH. S. M.

Psalm 55.—Watts.

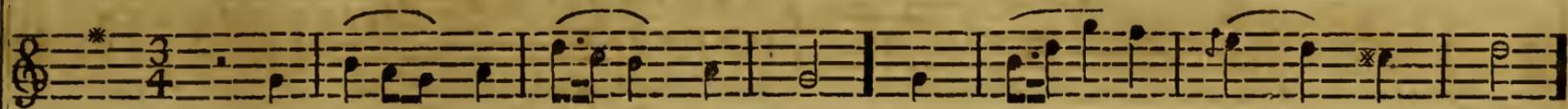
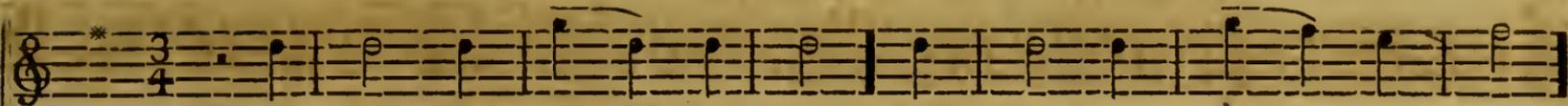
E. Hartwell.



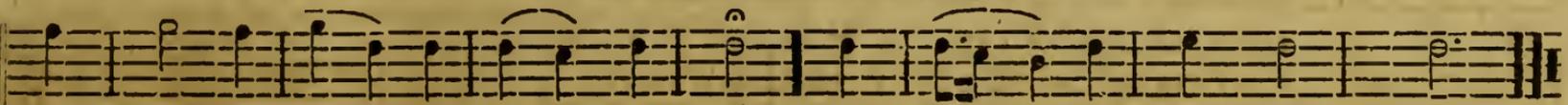
Let sinners take their course, And choose the road to death; But in the worship of my God I'll spend my daily breath.







Let sin - ners take their course, And choose the road to death ;



But in the worship of my God I'll spend my daily breath.



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

Welcome, sweet day of rest, That saw the Lord arise:      Welcome, to this reviving breast, And these re - - joic - - ing eyes.

Welcome, to this reviving breast, And these rejoice - - - - - ing eyes.

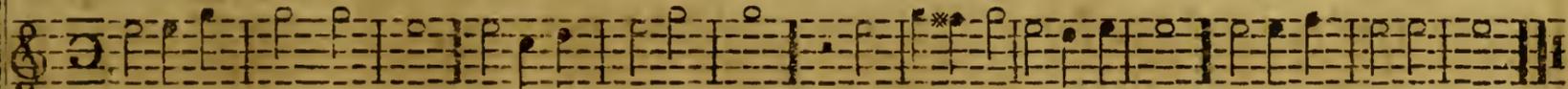
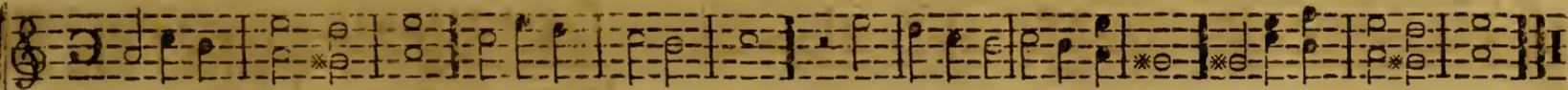
Welcome, to this reviving breast, And these rejoicing eyes, And these re - joic - - ing eyes.

## GUILDFORD. S. M.

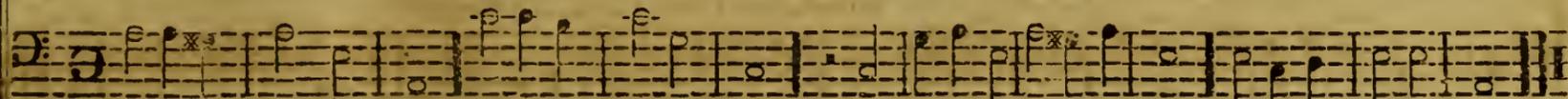
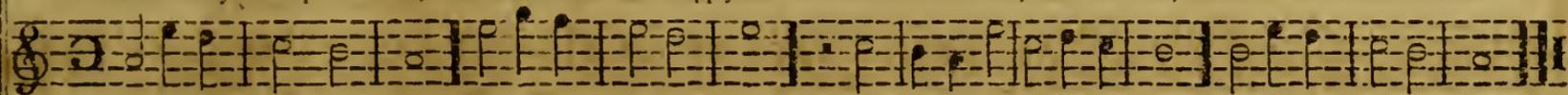
## Hymn 142, B. 1.—Watts.

## J. Arnold.

How glorious was the grace, When Christ sustain'd the stroke! His life and blood the Shepherd pays, A ransom for the flock.



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



## LITTLE MARLBOROUGH. S. M.

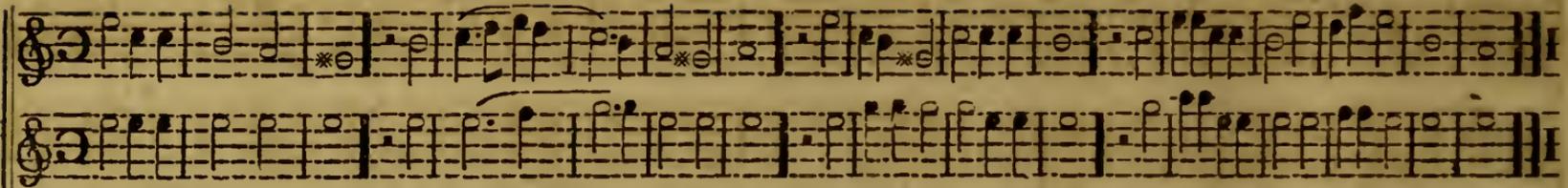
## Hymn 14.—Watts.

## A. Williams' Coll.

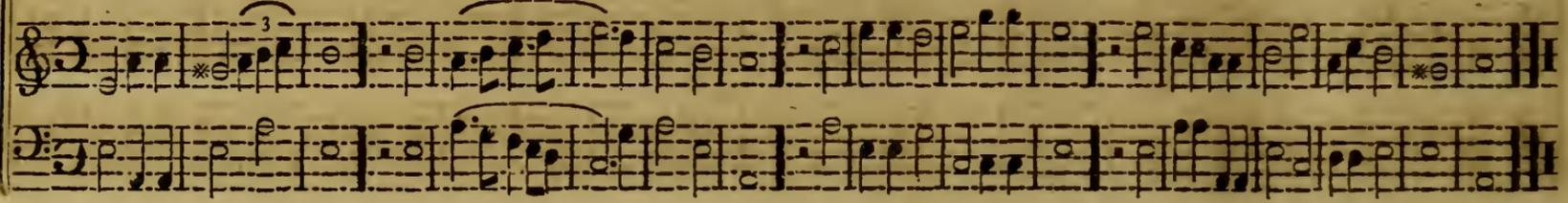


Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, And these rejoicing eyes.





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, Still, &c.



DUNBAR. S. M.

Law's Coll.

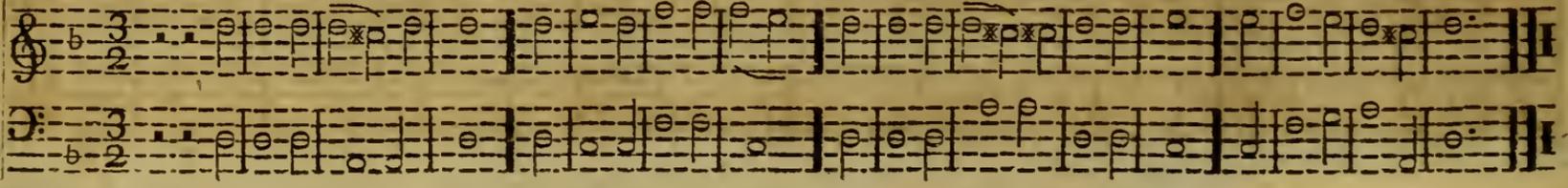
*Slow and solemn.*

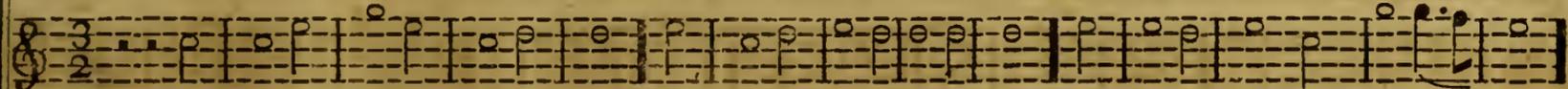
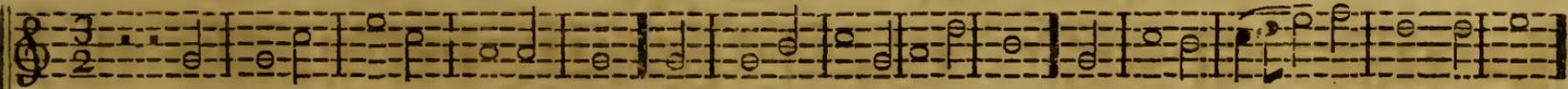
*Pia.*

*For.*

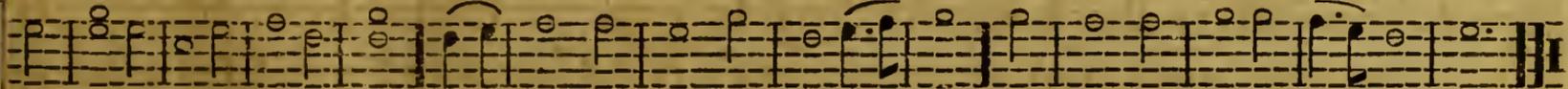
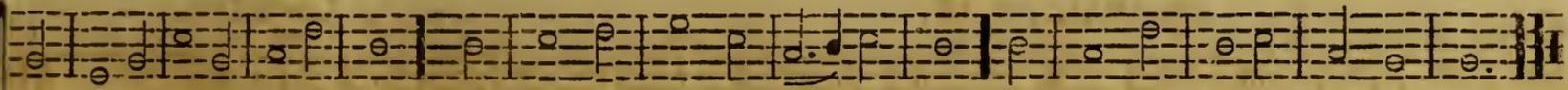
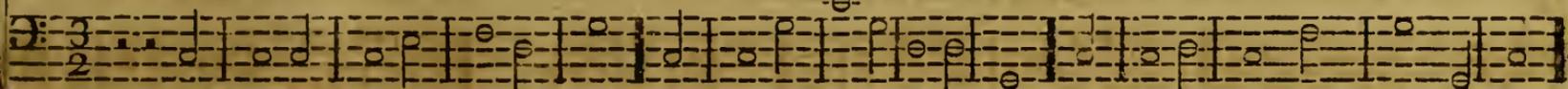
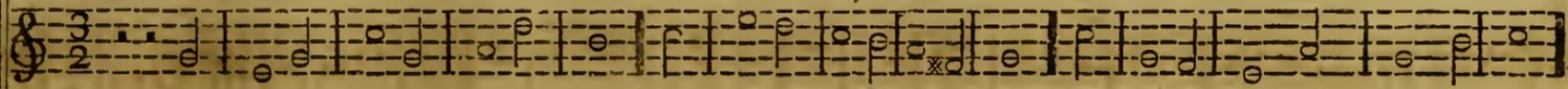


And will the Judge descend, And must the dead arise, And not a single soul escape, His all discerning eyes.

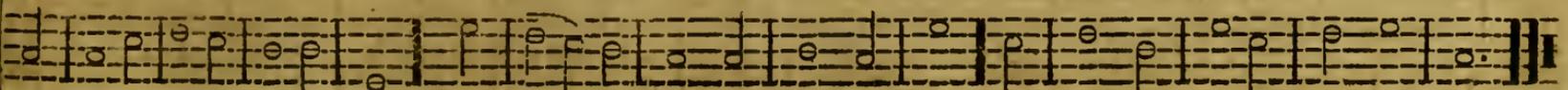
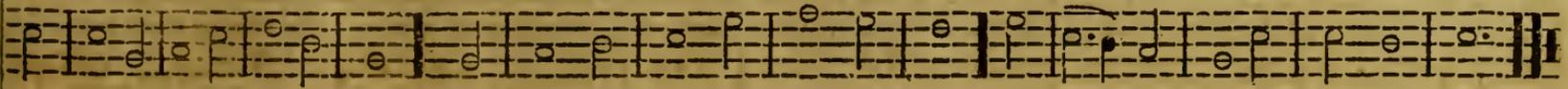


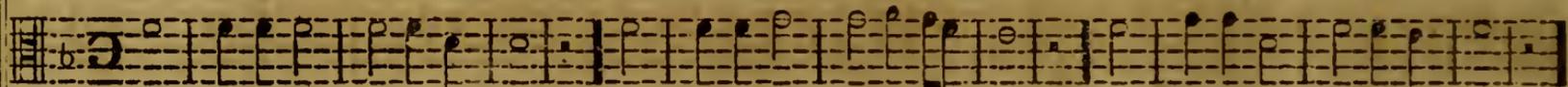
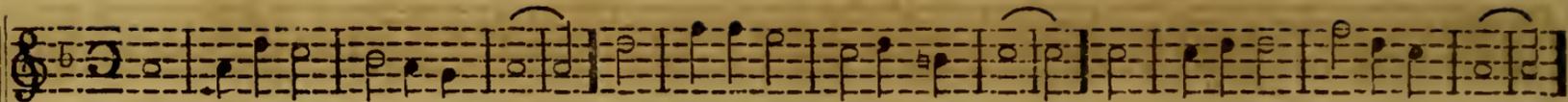


I'll praise my maker with my breath; And when my voice is lost in death, Praise shall employ my nobler pow'rs;

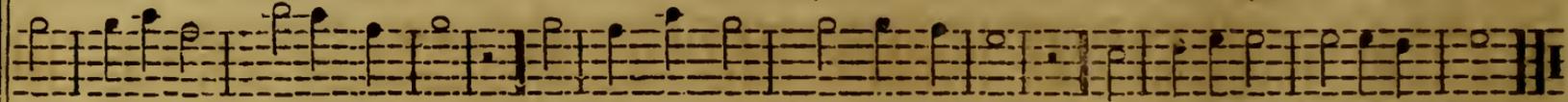
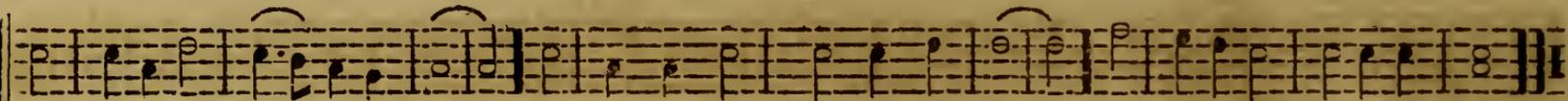
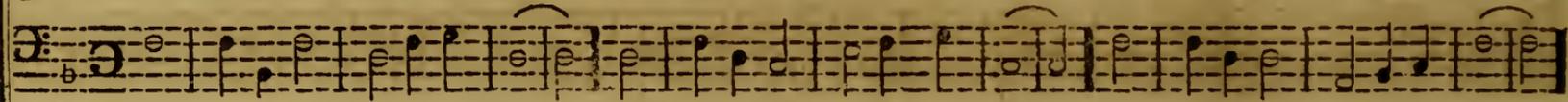
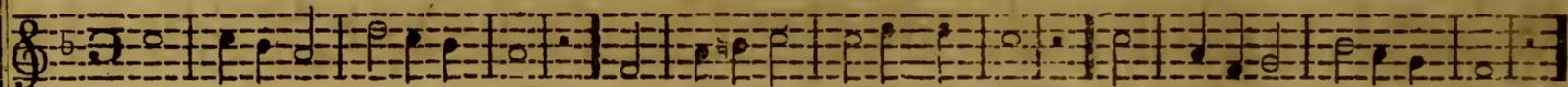


My days of praise shall ne'er be past, While life, and thought, and being last; Or inmor - - tali - - ty endures.

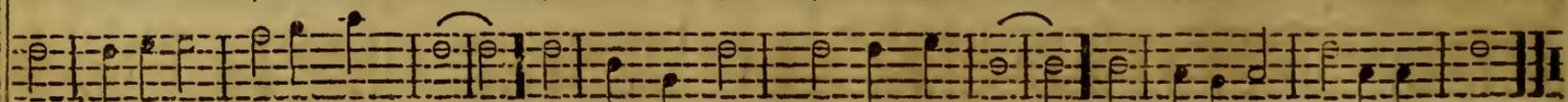
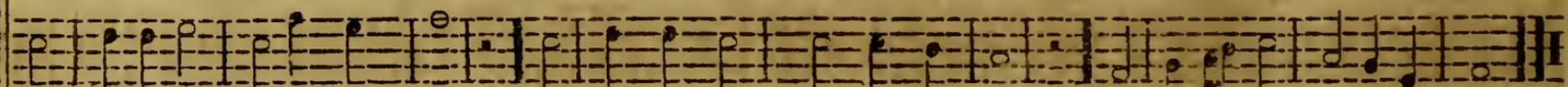




I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs:

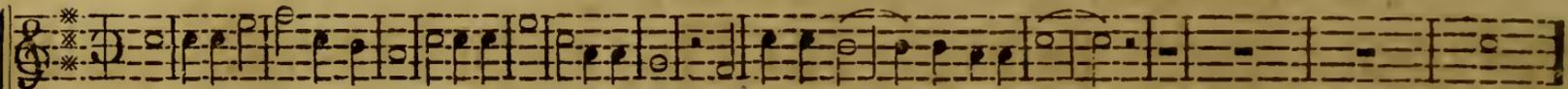


My days of praise shall ne'r be past, While life, and tho't, and being last, Or immortal - - i - ty endures.

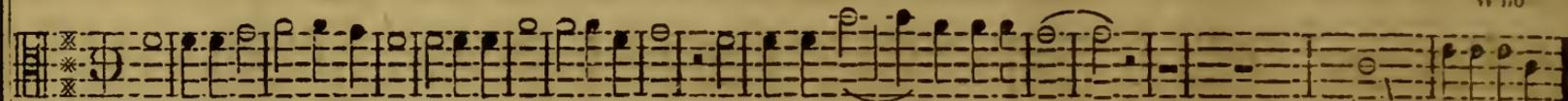


As lost in lonely grief I tread The silent mansions of the dead, Or to some throng'd assembly go;

Through all alike I rove a - lone, Forgotten here and there unknown; The change renews my piercing wo.



Who

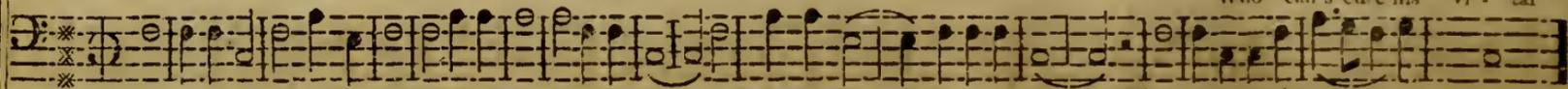


Think, mighty God, on feeble man : How few his hours ! how short his span ! Short from the cradle to the grave,

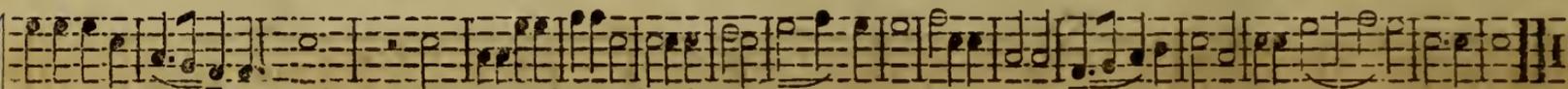
Who can secure his



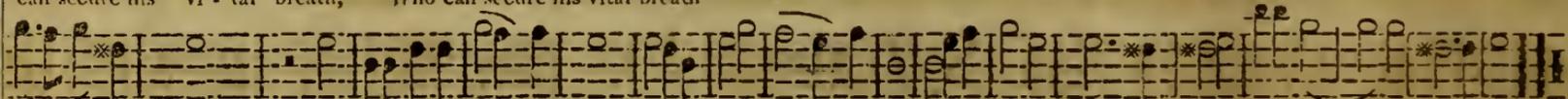
Who can secure his vi - tal



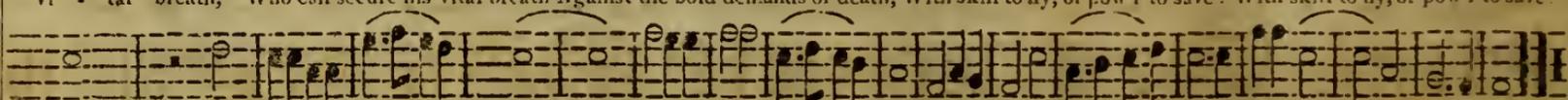
Who can secure his vi - tal breath



can secure his vi - tal breath, Who can secure his vital breath

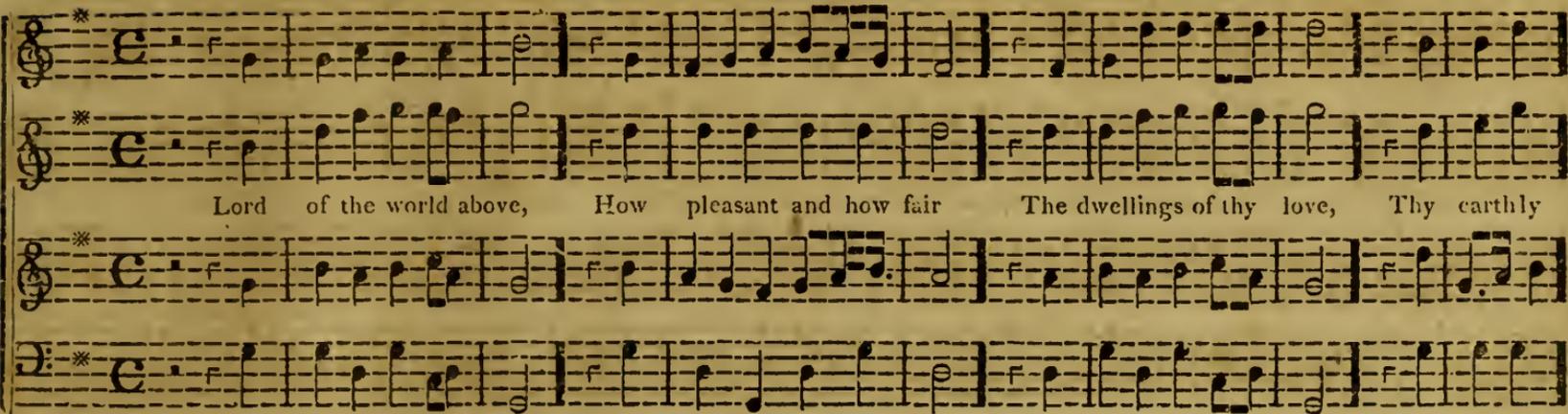


vi - tal breath, Who can secure his vital breath Against the bold demands of death, With skill to fly, or pow'r to save ? With skill to fly, or pow'r to save ?



breath, Who can secure his vi - tal breath





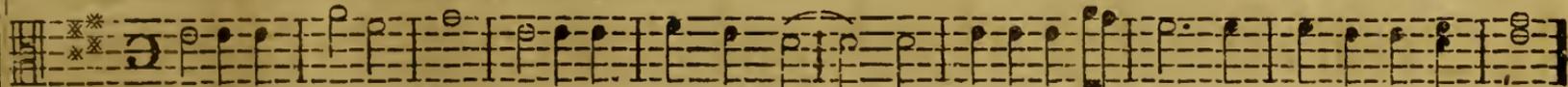
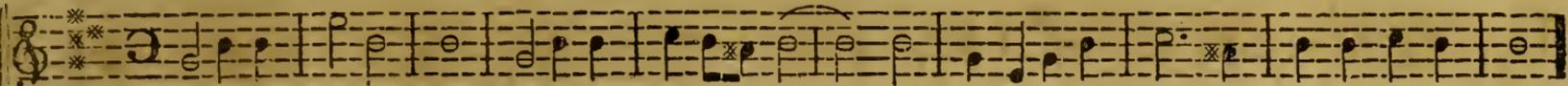
Lord of the world above, How pleasant and how fair The dwellings of thy love, Thy earthly



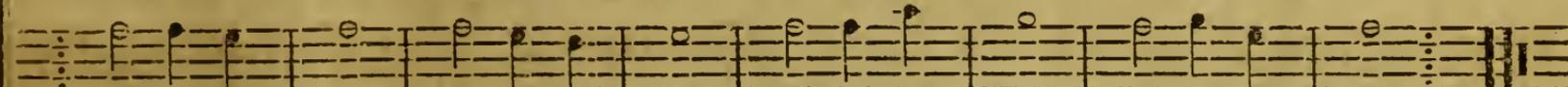
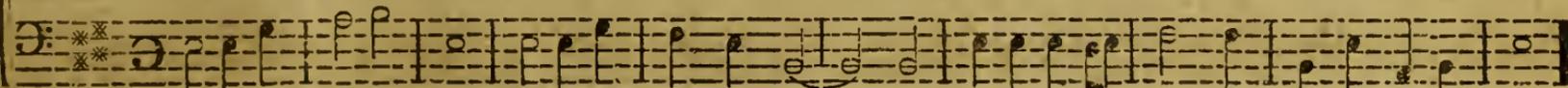
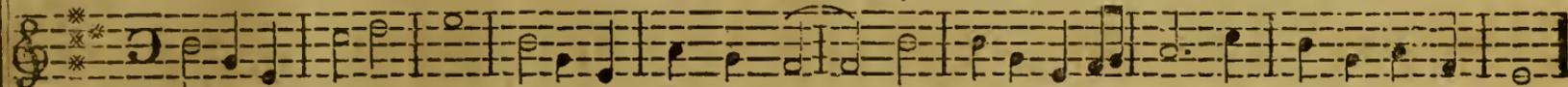
temples are ! To thine abode My heart aspires, With warm desires To see my God.

Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs em - ploy,

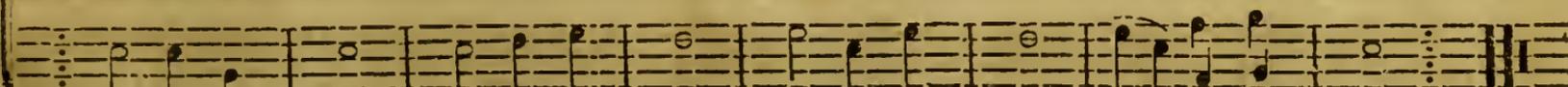
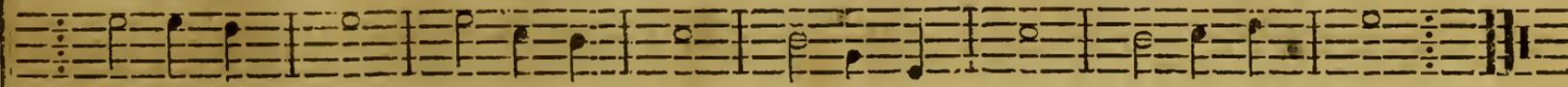
Above the starry frame: Your voices raise, Ye cheru - bim and sera - - phim, to sing his praise.



Not all the pow'rs on earth, Join'd in a league with hell, Can disconcert our plan, Which nothing can excell,



Since such a friend In God we find, Adieu to cares of ev'ry kind.



*Moderato.*

Give thanks to God most high, The uni - - ver - sal Lord, The sov'reign King of kings; And be his name ador'd.

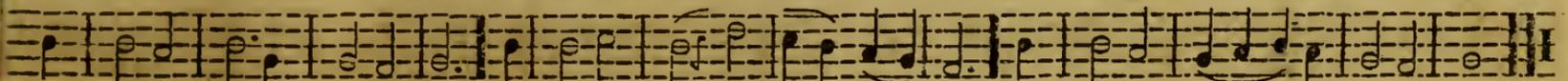
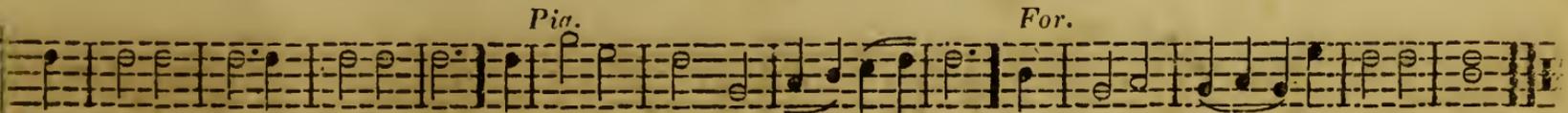
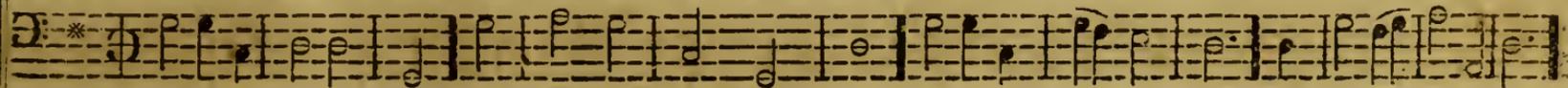
The first system of the musical score consists of four staves. The top staff is a treble clef with a common time signature. The second staff is an alto clef. The third and fourth staves are bass clefs. The music is written in a simple, homophonic style with a mix of quarter and eighth notes. There are asterisks on some notes in the first and third staves, likely indicating specific performance instructions.

His pow'r and grace Are still the same; And let his name Have endless praise.

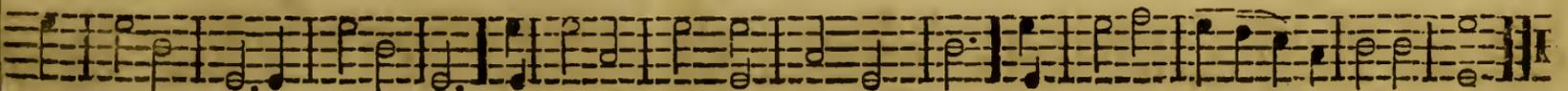
The second system of the musical score also consists of four staves, following the same clef arrangement as the first system. The music continues with similar notation, including asterisks on certain notes. The system concludes with a double bar line and repeat dots.



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

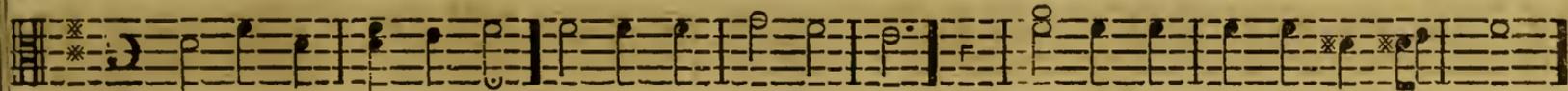
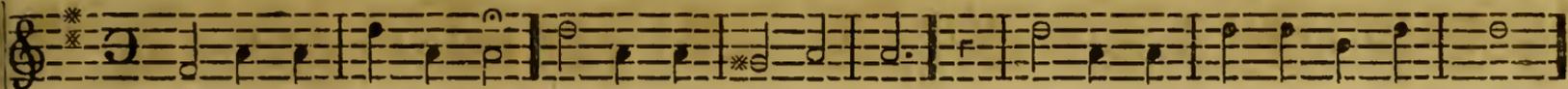


Lift up your heart, Lift up your voice, Rejoice, again I say, rejoice, Rejoice, a - - gain I say, rejoice.

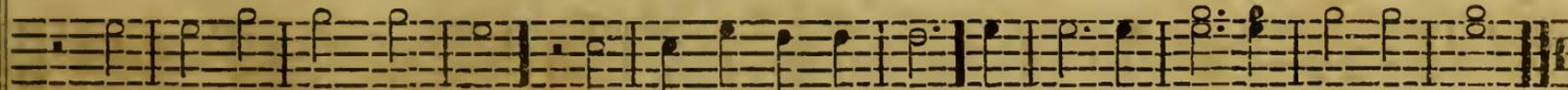
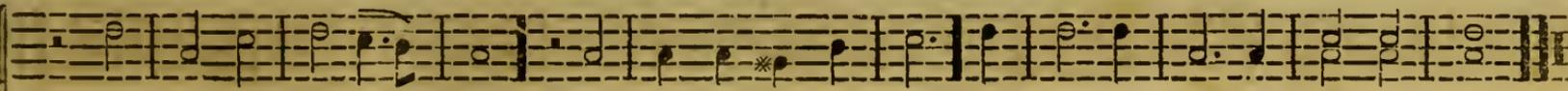
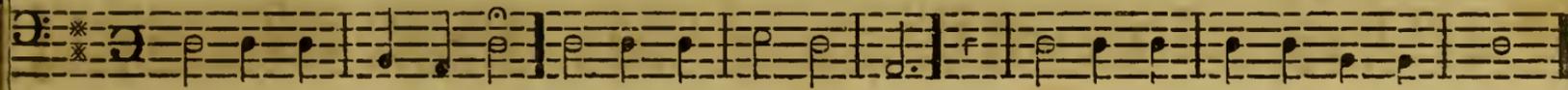
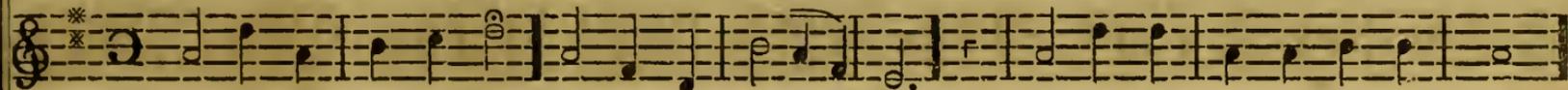


How pleas'd and blest was I, To hear the people cry, "Come let us seek our God to day;"

Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honours pay.



How pleasant 'tis to see Kindred and friends agree; Each in their proper station move;



And each fulfil their part With sympathying heart, In all the cares of life and love.



Like fruitful show'rs of rain, That water all the plain, Descending from the neighb'ring hills;

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in 3/4 time and features a melody with various note values and rests, accompanied by a harmonic line. The lyrics are written below the staves.

Such streams of pleasure roll Through ev' - ry friendly soul, Where love like heav'nly dew distills.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the staves.

The first system of music consists of two staves. The upper staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains the vocal melody. The lower staff is a bass clef staff with a key signature of one sharp and a common time signature, containing the figured bass notation. The lyrics are written below the staves.

The Lord Jehovah reigns, And royal state maintains; His head with awful glo - ries crown'd;

The second system of music continues the melody and figured bass from the first system. It features the same two-staff format with treble and bass clefs, key signature, and time signature.

Array'd in robes of light, Begirt, &c.

And rays, &c.

1 2

The third system of music continues the melody and figured bass. It features the same two-staff format with treble and bass clefs, key signature, and time signature.

Array'd in robes of light, Begirt with sov'reign might, And rays of majesty around.

Array'd in robes of light, Begirt, &c.

And rays, &c.

1 2

The fourth system of music continues the melody and figured bass. It features the same two-staff format with treble and bass clefs, key signature, and time signature.

Array'd in robes of light, Begirt, &c.

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

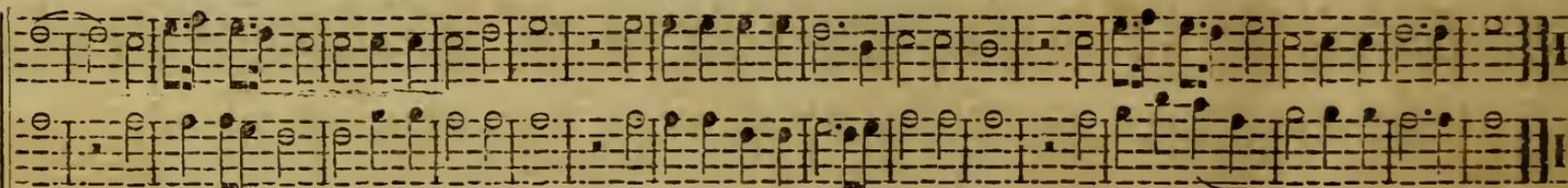
Through distant worlds and regions of the dead, The trumpet sounds; hell trembles, heav'n rejoices; Lift up your heads, ye saints, with cheerful voices.

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,

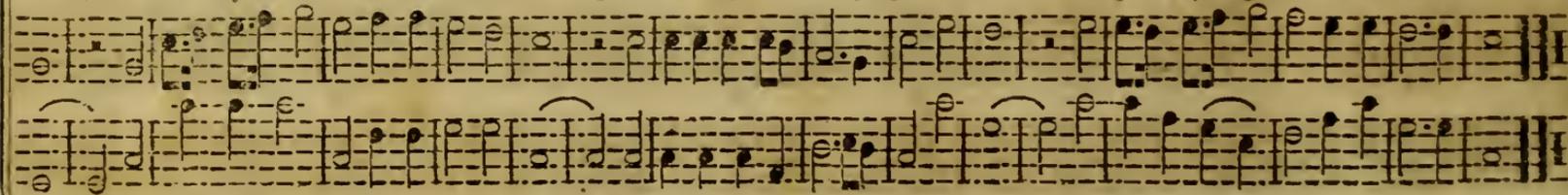
Thro' distant worlds and regions of the dead, The trumpet sounds ; hell trembles, heav'n rejoices ; Lift up your heads, ye saints, with cheerful voices.



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

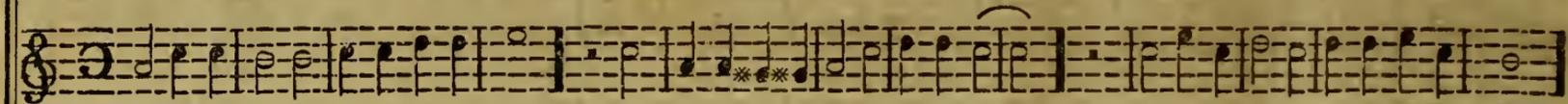
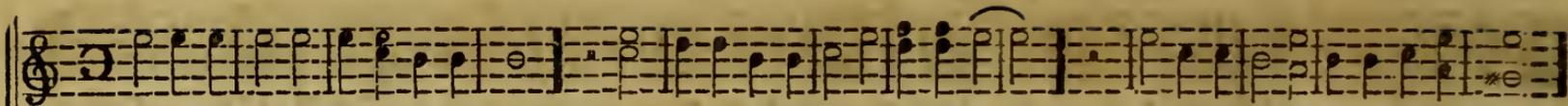


come, To hear his justice and the sinner's doom, But gather first my saints, the judge commands, Bring them ye angels from their distant lands.



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

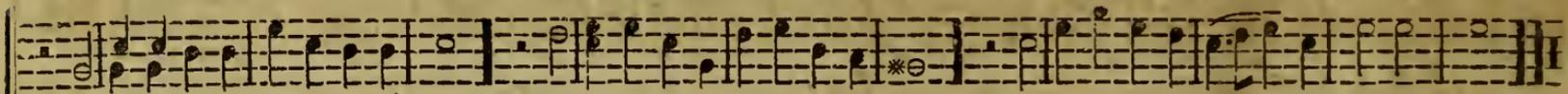
justice and the sinner's doom, But gather first my saints, the Judge commands, Bring them ye an . . . . . gels from their distant lands.



Not to our names thou only just and true,

Not to our worthless names is glory due ;

'Thy pow'r and grace, thy truth and justice claim,



Immortal honours to thy sov'reign name.

Shine thro' the earth from heav'n thy blest abode,

Nor let the heathen say, "And where's your God?"

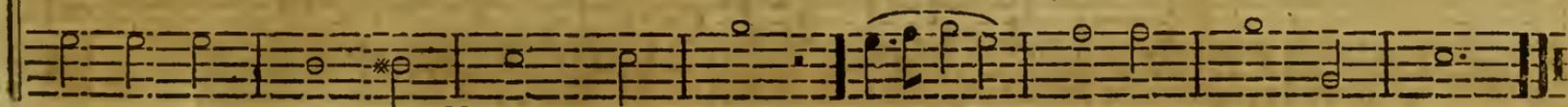




Now Let our drooping hearts re - - vive, And all our tears be dry;



Why should these eyes be drown'd in grief, Which view a Saviour night.



Wait on the Lord, ye trembling saints, And keep your courage up; He'll raise your spirit when it faints, And far exceed your hope.

WORSHIP, or EVENING HYMN. L. M.

J. Clark.

Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities: Welcome, sweet sleep, that driv'st away, The toils and follies of the day.

2 On thy soft bosom let me lie,  
Forget the world, and learn to die;  
O, Israel's watchful Shepherd, spread  
Thy guardian angels round my bed.

3 Let not the spirits of the air,  
Whilst I repose, my soul ensnare;  
But guard thy suppliant free from harms,  
Clasp'd in thy everlasting arms.

## PART II.

A VARIETY OF VALUABLE AND ENTERTAINING PSALM TUNES, ODES AND ANTHEMS ON PARTICULAR OCCASIONS; A NUMBER OF WHICH WERE NEVER BEFORE PUBLISHED.

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ANSON. C. M.

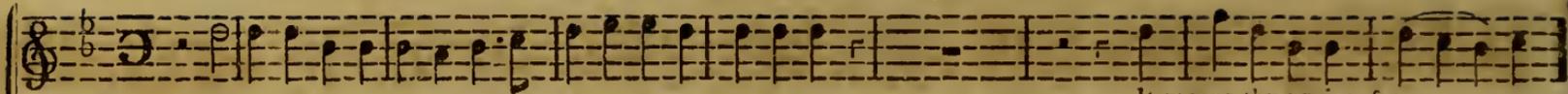
Hymn 8, B. 3.—Watts.

*E. Hartwell.*

Musical notation for the first system of the hymn 'ANSON'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The key signature has one sharp (F#). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in common meter (C.M.).

Come, let us join a joyful tune, To our exalted Lord; Ye saints on high, around his throne, And we around his board, And we around his board.

Musical notation for the second system of the hymn 'ANSON'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The key signature has one sharp (F#). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in common meter (C.M.).

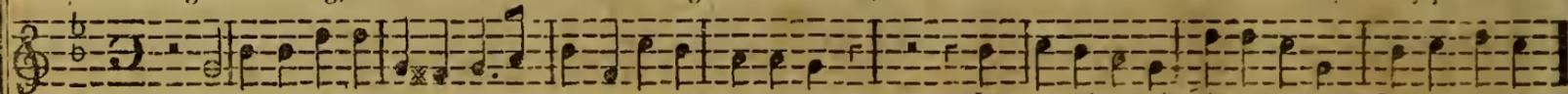


It means thy praise, &c.

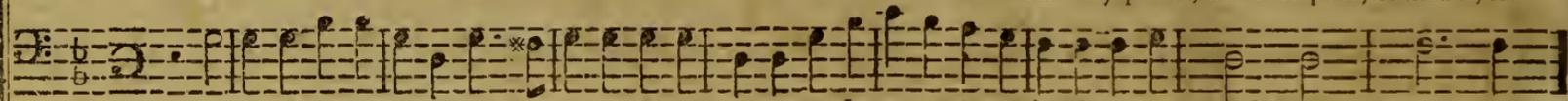


Forgive the song, that falls so low Beneath the gratitude I owe ;

It means thy praise how-



It means thy praise, however poor, It means, &c.



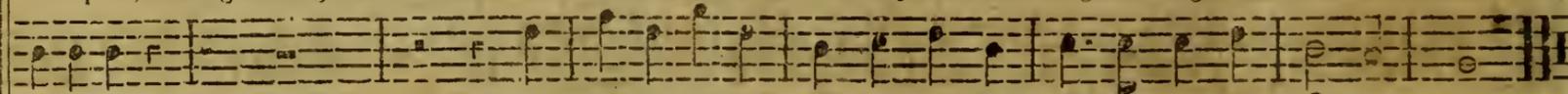
It means thy praise, however poor, It means thy praise, how-

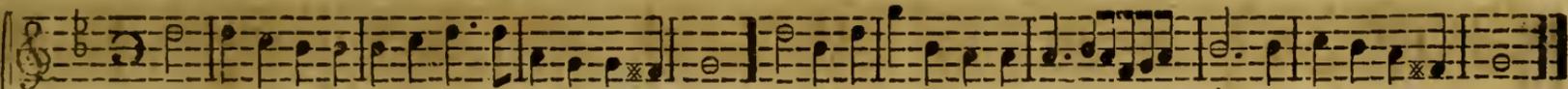


poor and, &c.

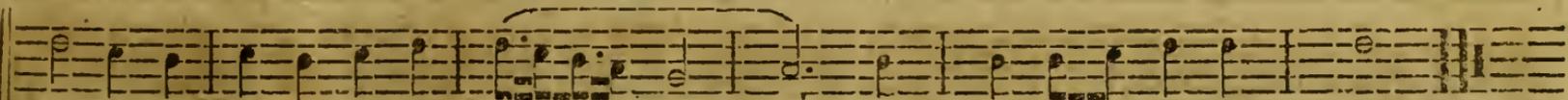
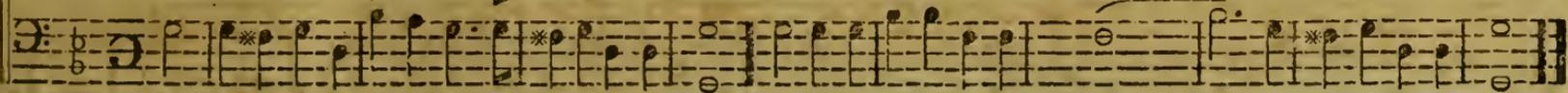
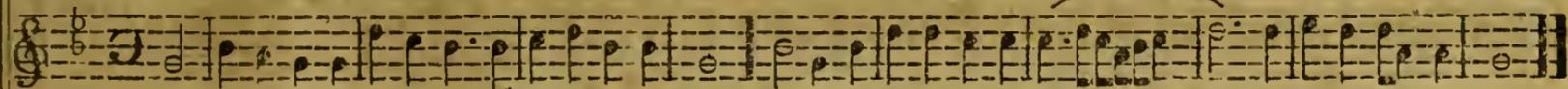


ever poor, An angels song can do no more ; It means thy praise, however poor, An angels song can do no more.

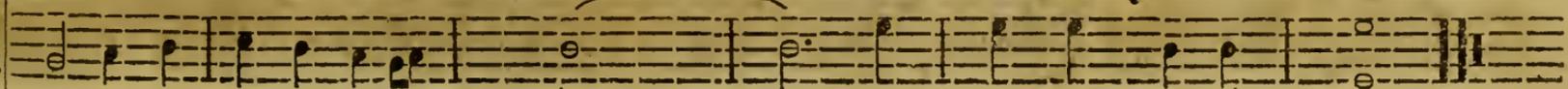
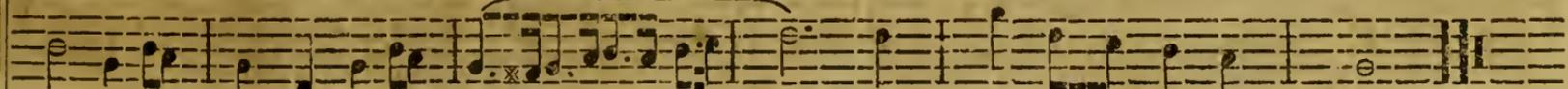




When some kind shepherd from his fold, Has lost a straying sheep, Thro' vales, o'er hills, he anxious roves, And climbs the mountain steep.



Thro' vales, o'er hills, he anxious roves, And climbs the mountain steep.



Say, mighty love, and teach my song, To whom my sweetest joys belong, And who the happy pairs, Whose yielding

*Pia.* *Cres.*

hearts, and joining hands, Find blessings twist - - - ed with their bands, To soften all their cares. To soft - - - en all their cares.

2 Not the wild herd of nymphs and swains,  
That thoughtless fly into the chains,  
As custom leads the way;  
If there be bliss without design,  
Ivies and oaks may grow and twine,  
And be as blest as they.

3 Not sordid souls of earthly mould  
Who drawn by kindred charms of gold  
To dull embraces move;  
So two rich mountains of Peru  
May rush to wealthy marriage too,  
And make a world of love.

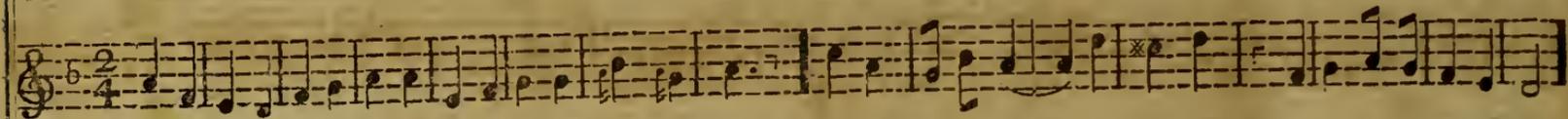
Why should our joys transform to pain? Why gentle Hymen's silken chain A plague of iron prove?

Bendish, 'tis strange the chain that binds Millions of hands should leave their minds At such a loose from love.

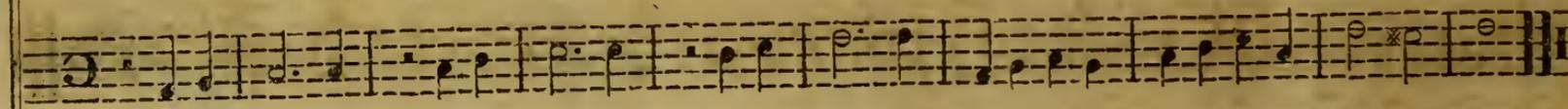
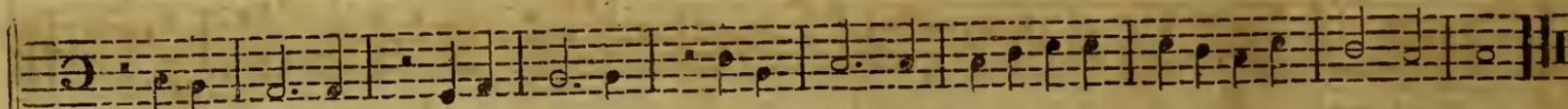
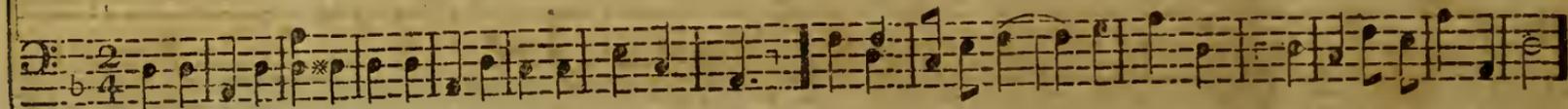
2 In vain I sought the wond'rous cause  
 Rang'd the wide field of Nature's laws,  
 And urg'd the schools in vain;  
 Then deep in thought, within my breast  
 My soul retir'd, and slumber dress'd  
 A bright instructive scene.

3 O'er the broad lands, and cross the tide,  
 On fancy's airy horse I ride,  
 (Sweet rapture of the mind!)  
 Till on the banks of Ganges flood,  
 In a tall ancient grove I stood  
 For sacred use design'd.

4 Hard by, a venerable priest,  
 Ris'n with his God, the Sun, from rest,  
 Awoke his morning song;  
 Thrice he conjur'd the murm'ring stream;  
 The birth of souls was all his theme,  
 And half divine his tongue.

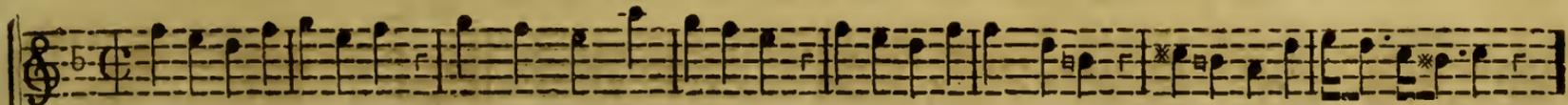


Come, ye sinners, poor and needy, Weak and wounded, sick and sore ; Jesus ready stands to save you, Full of pity, love and pow'r ;

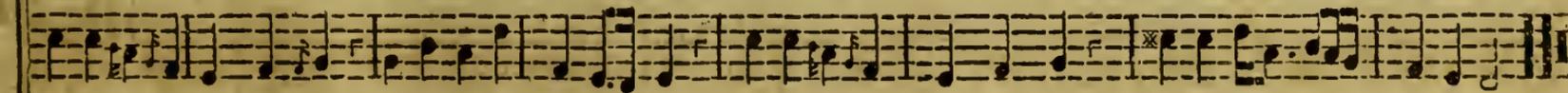
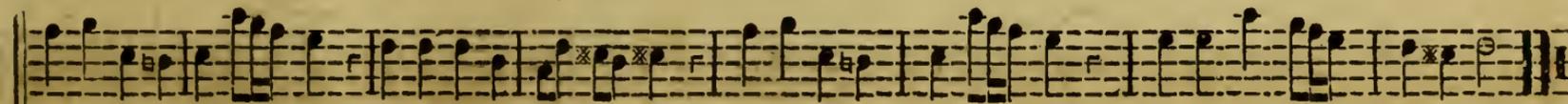
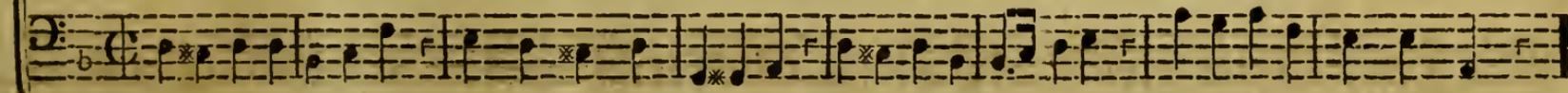


He is able, he is able, he is able, He is willing, he is willing, doubt no more.

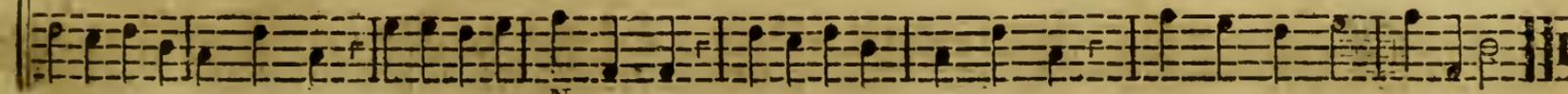




Hearts of stone relent, relent, Break by Jesus cross subdu'd, See his body mangled rent, Cover'd with a gore of blood;



Sinful soul what hast thou done! Murder'd God's eter - nal son? Sinful soul what hast thou done! Murder'd God's e - - ternal son?



The first system of music consists of two staves. The upper staff is a vocal line in G-clef, 2/4 time, with a key signature of one flat (B-flat). It begins with a dotted quarter note, followed by a quarter note, and then a series of eighth and sixteenth notes. The lower staff is a piano accompaniment in F-clef, 2/4 time, featuring a steady eighth-note bass line and chords in the right hand.

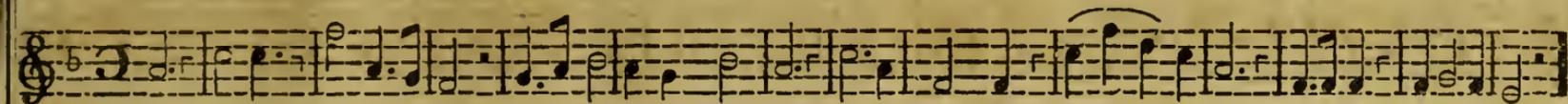
All you who make the law your choice, Attend and hear its dreadful voice; The voice of words, on Sinai heard,

The second system continues the music from the first. The vocal line and piano accompaniment follow the same pattern, with the vocal line ending on a note marked with an 'x' in the original image. The piano accompaniment provides harmonic support with consistent rhythmic patterns.

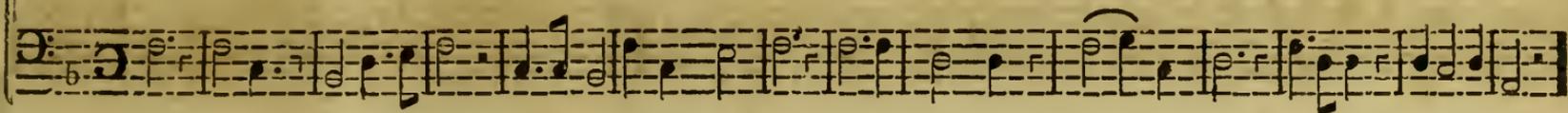
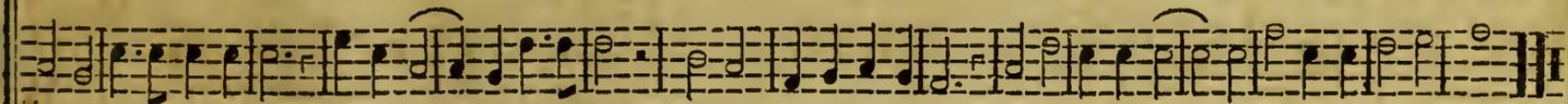
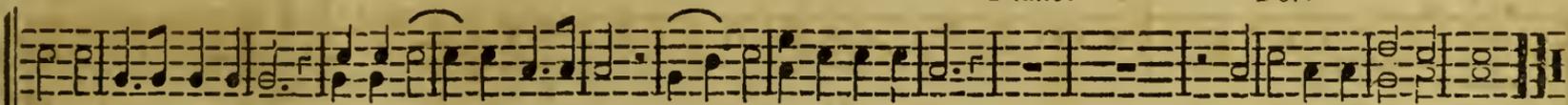
The third system of music shows the vocal line and piano accompaniment. The vocal line features a series of eighth notes and quarter notes, leading to a double bar line. The piano accompaniment continues with its characteristic rhythmic accompaniment.

That voice which Israel greatly fear'd; So fear'd as humbly to implore, That they might hear its sound no more.

The fourth system concludes the piece. The vocal line and piano accompaniment end with a final cadence. The vocal line has first and second endings marked with '1' and '2' above the notes. The piano accompaniment provides a steady accompaniment throughout.

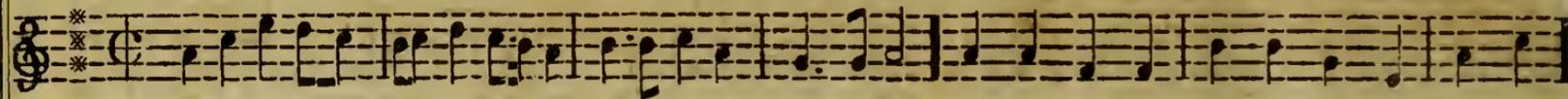
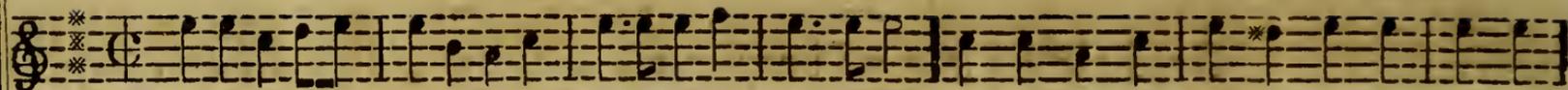
*Recitative.*

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,

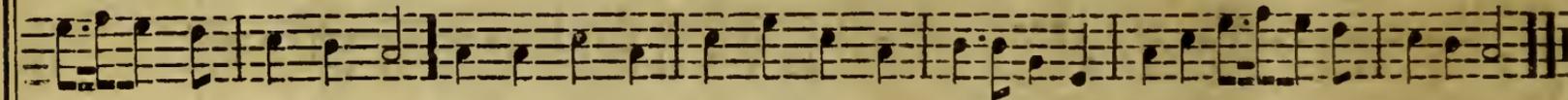
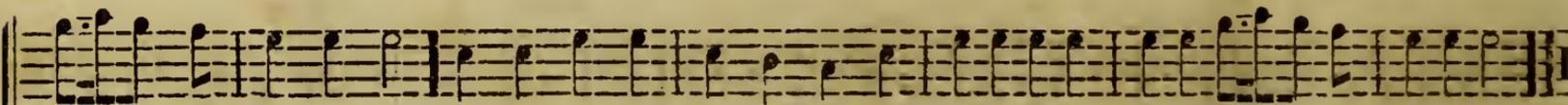
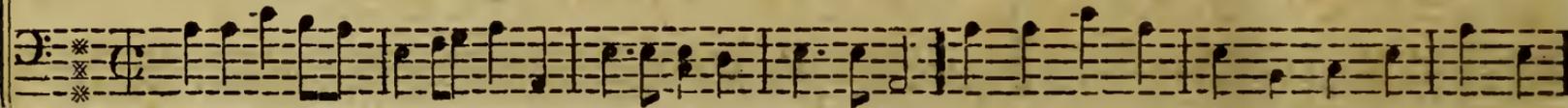
*Piano.**For.*

Just and holy is thy name; I am all unrighteousness, False and full of sin I am, Thou art full of truth, Thou art full of truth and grace.



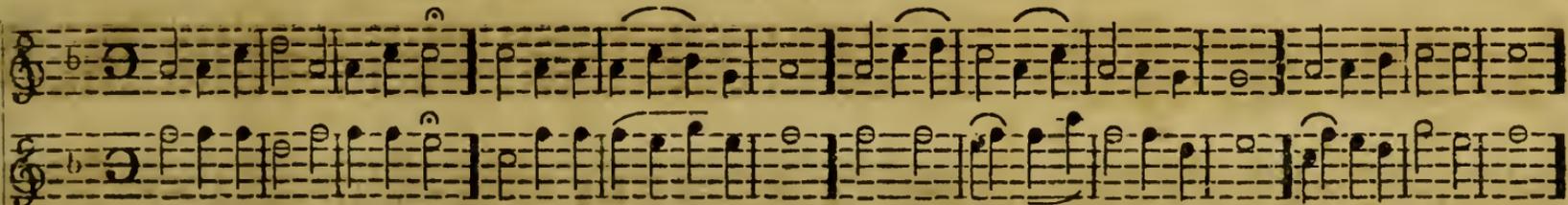


Lo, he cometh ! countless trumpets Blow before the bloody sign ; 'Midst ten thousand saints and angels See the

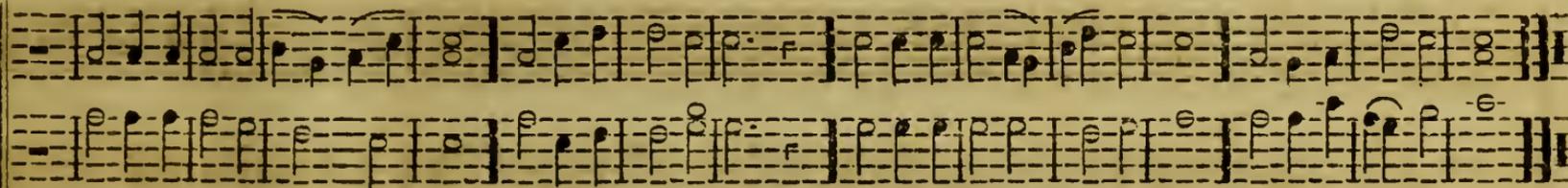
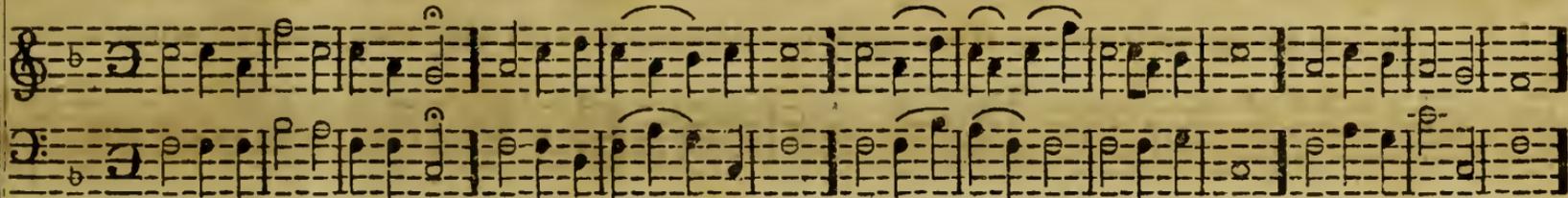


cru - - ci - - fi - ed shine ! Halle - - lujah, Halle - - lujah, Hallelujah, Welcome, welcome, bleeding Lamb !



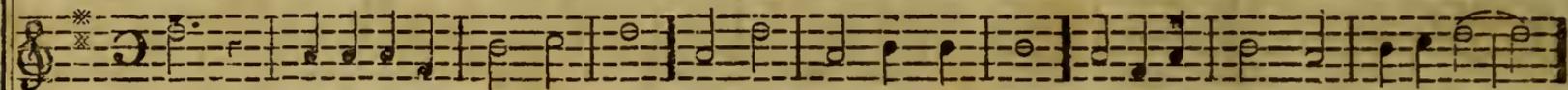
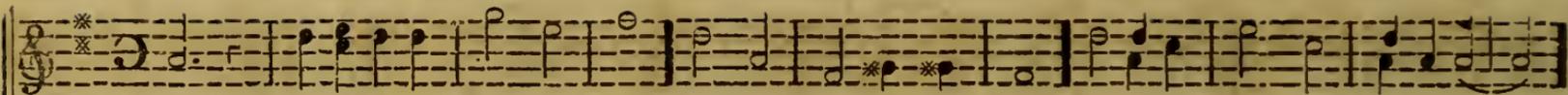


Thus Gabriel sang, and straight around, The heav'nly armies throng; They tune their harps to lofty sound, And thus conclude their song:

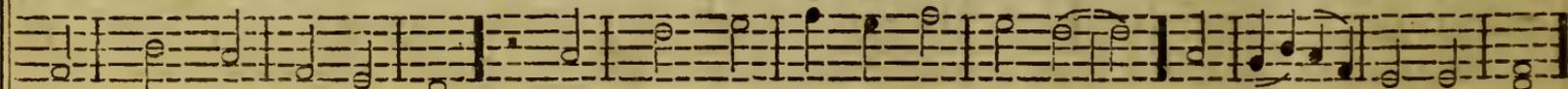
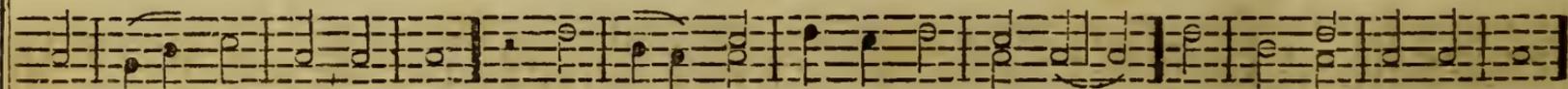
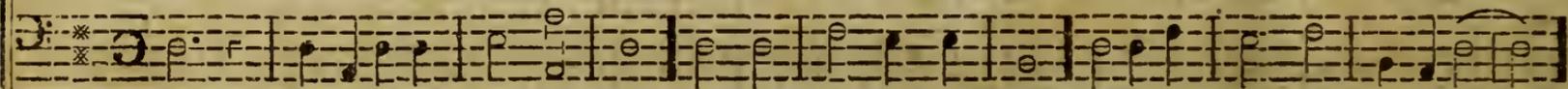


Glory to God that reigns above, Let peace surround the earth; Mortals shall know their Maker's love, At their Redeemer's birth.





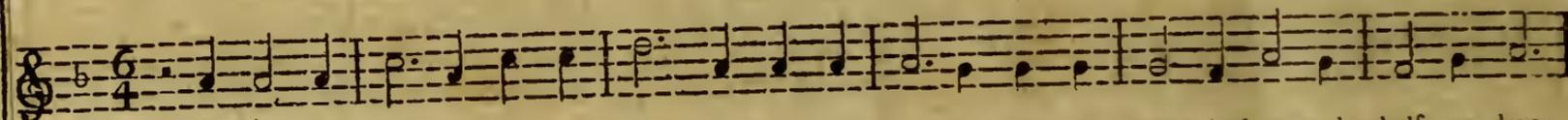
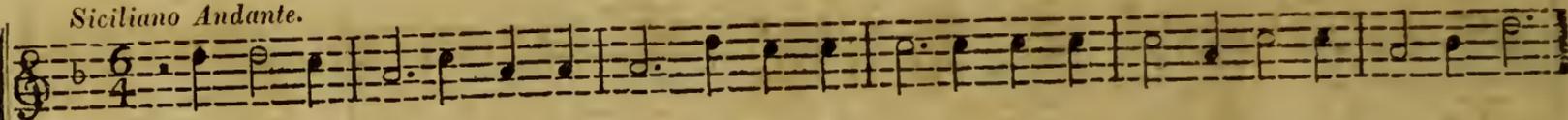
Hark, what the voice from heav'n proclaims, For all the pious dead; Sweet is the savour of their names,



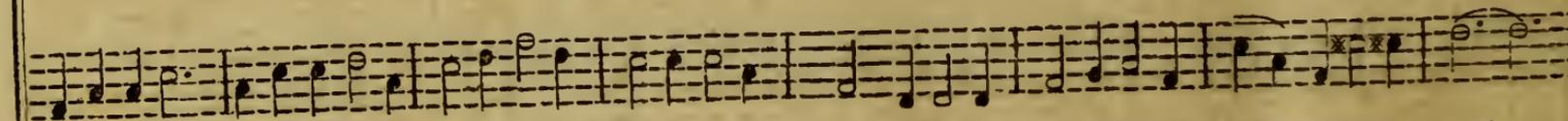
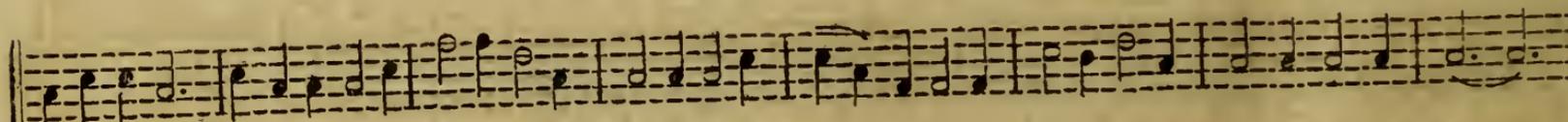
And soft their sleeping bed. They die in Jesus, and are bless'd, How kind their slumbers are;



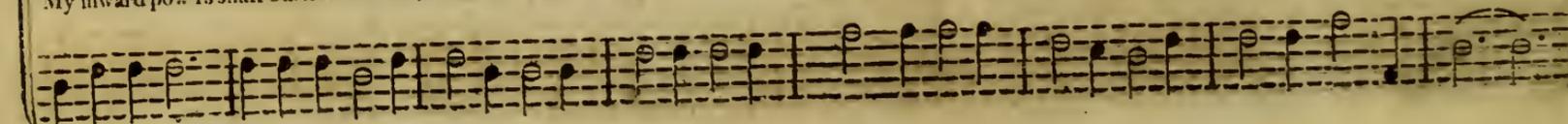


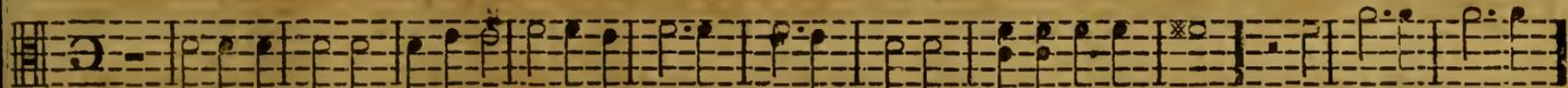
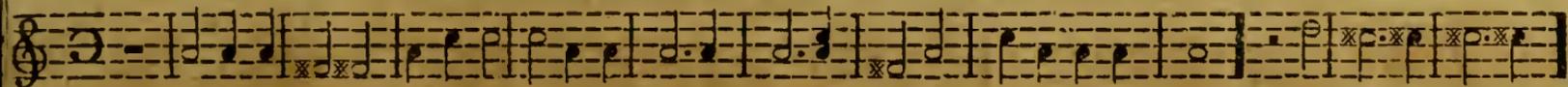
*Siciliano Andante.*

It grieves me, Lord, it grieves me sore, That I have liv'd to thee no more, And wasted half my days;

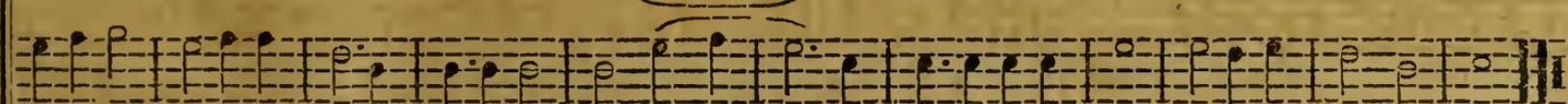
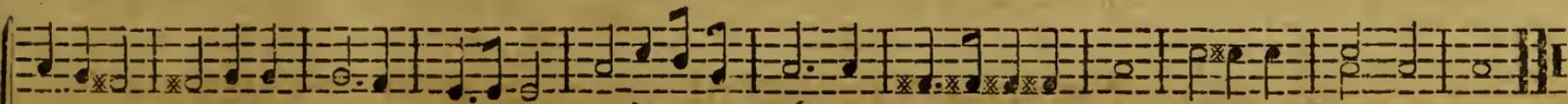
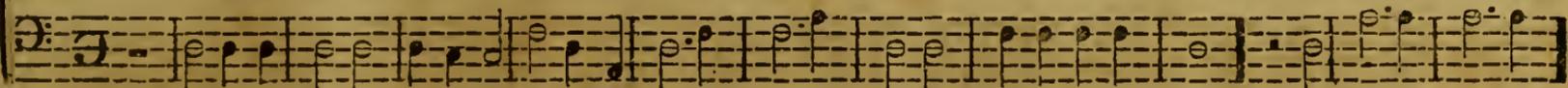
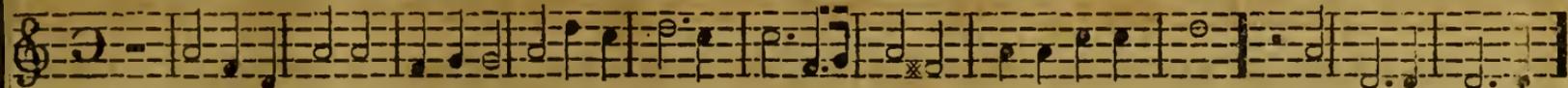


My inward pow'rs shall burn with flame, With zeal and passion for thy name; I would not speak but for my God, Nor move but to his praise.

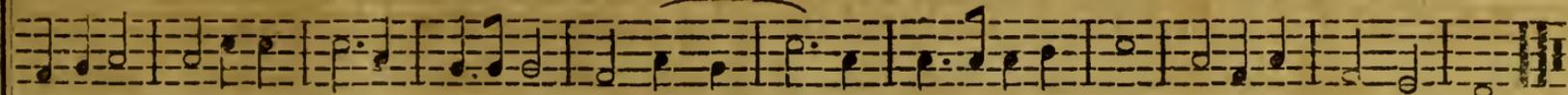


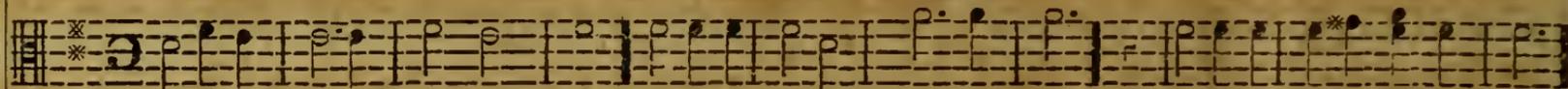
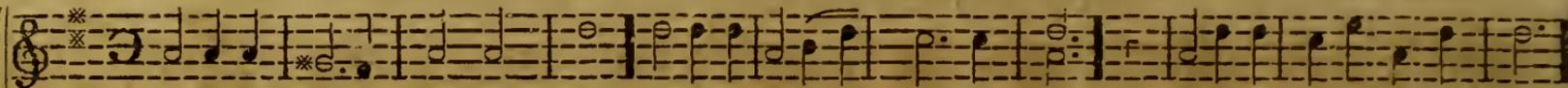


Change me, O God ; my flesh shall be, An instrument of song to thee, And thou the notes inspire ; My tongue shall keep the

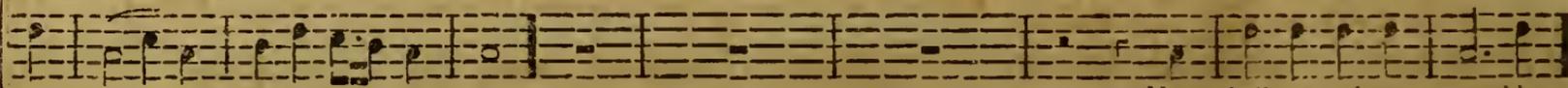
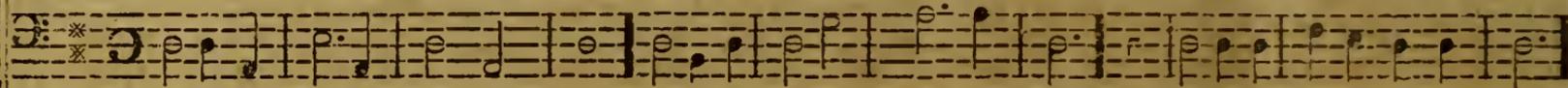
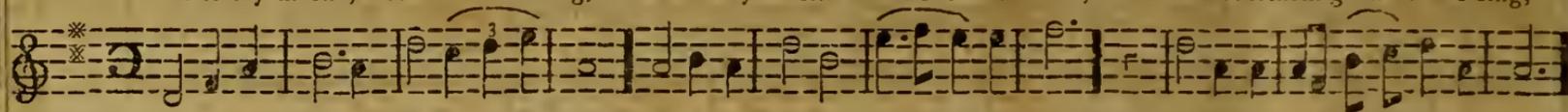


heav'nly chime, My cheerful pulse, shall beat the time, And sweet va - ri - ety of sound Shall in thy praise conspire.





Then to thy throne, victorious King, Then to thy throne our shouts shall rise; Thine everlasting arm we sing,

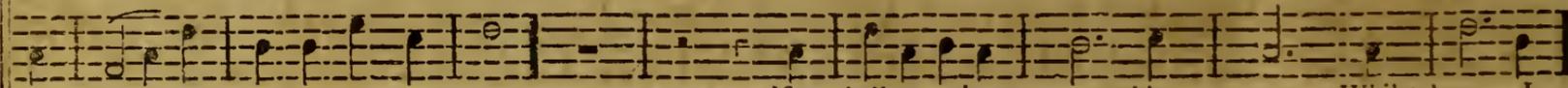


Now shall my minutes smoothly

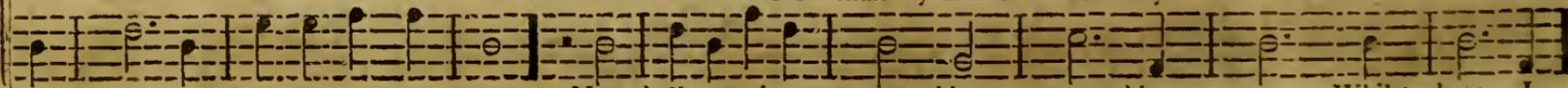


For sin, the monster, bleeds and dies.

Now shall my minutes smoothly run Whilst



Now shall my minutes smoothly run Whilst here I



Now shall my minutes smoothly, smoothly run Whilst here I

run Whilst here I wait my Father's will, &c.

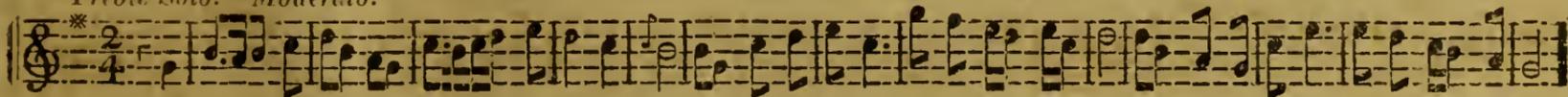
here, Whilst here I wait my Father's will; My rising and my setting sun Roll gently up and down the hill.

wait, Whilst here I wait my Father's will, &c.

wait, Whilst here I wait my Father's will, &c.

## ODE ON MUSIC.

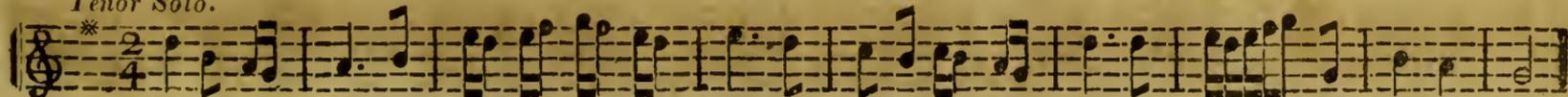
Word by Thaddeus M. Harris.

*Holden.**Treble Solo. Moderato.*

'Tis thine, sweet power to raise the thought sublime, Quell each rude passion and the heart refine, Quell each rude passion and the heart refine,

*Bass Solo.*

Soft are thy strains, as Gabriel's gent - lest string, as Gabriel's gentlest string, as Ga - briel's gentlest string.

*Tenor Solo.*

Soft are thy strains, as Gabriel's gentlest string, as Gabriel's gentlest string, as Ga - briel's gentlest string.



Soft are thy strains, Soft are thy strains, Soft are thy strains, as Gabriel's gentlest string,



calm as the breathing zephyrs, calm as the breathing, breathing zephyrs,



calm as the breath - - ing zephyrs, breathing - zephyrs, calm as the breathing



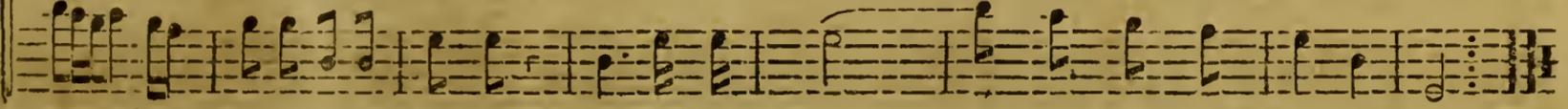
calm as the breath - ing zephyrs, calm as the



calm as the breathing zephyrs, &c.



zephyrs, breathing, breathing, breathing zephyrs, Calm as the breath ing ze - phyr s of the spring.



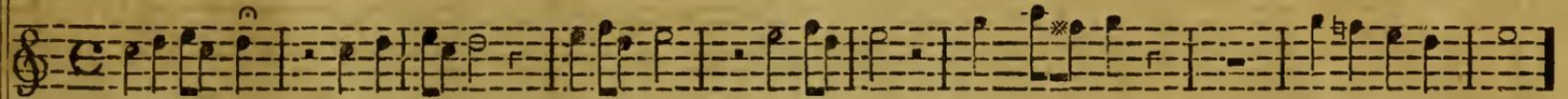
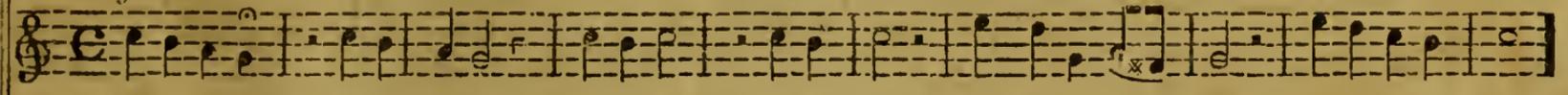
breathing zephyrs, breathing zephyrs, &c.

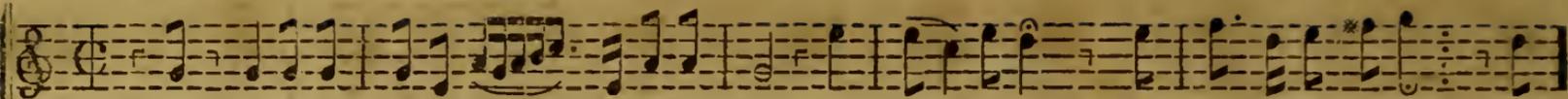
ODE,—Introductory to a Sacred Concert.

Words by Thaddeus M. Harris.

*Holden.*

*Sym.*

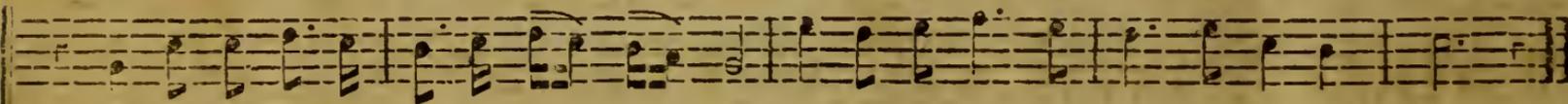


*Two Tenors.*

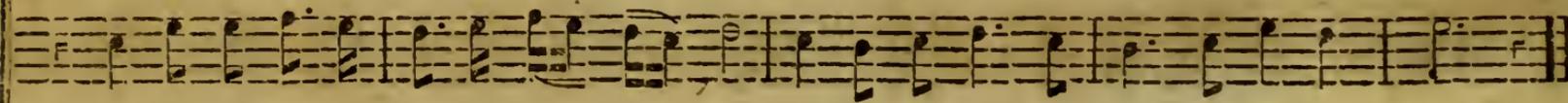
Hark! What distant musick melts upon the ear! So sweet the tones, the symphonies so clear! Some



seraph sure has touch'd his golden lyre, And praise resounds thro' all the heav'nly choir.



Ye mortals catch the soul commanding sound; Learn the bless'd theme, and chant the chorus round.



O could our strains the rapt' - - rous notes combine, Then should our grateful anthems pour a - long, The soothing,

swelling harmonies of song; And ev'ry breast would glow with love di - vine!

Treble and Bass. *Moderato.*

Most gracious God, thy humble suppliants hear; Accept the tributary lays we bring: Thy pow'r we

own; Thy majes - ty revere; Thy goodness cel - e - - - brate; Thy glories sing.

And oh! may all in one grand concert raise To thee hosannahs, To thee hosannahs, To

of un-

thee ho - - - san - - nahs of un - - ceas - - - ing praise.

to thee hosannahs of un - ceas - ing praise, And O may all in

of un - ceas - ing praise.

ceas - ing praise.

one grand concert raise, To thee ho - - san - - nahs of un - - ceas - ing praise.

*p*

*Sym.*

Come charity, Come charity, with

*Sym.*

goodness crown'd, Encircled in thy heav'nly robe, Dif - - - fuse thy blessings all a - -

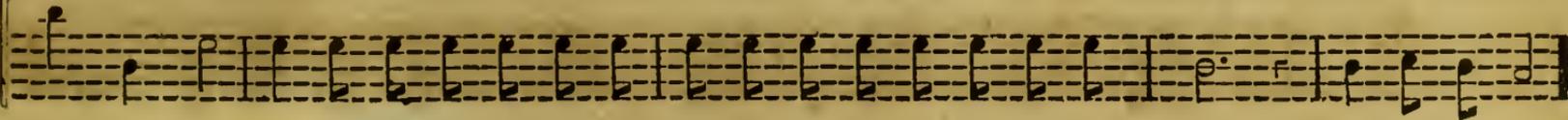
*Syn.*

round, To ev'ry corner of the globe.

See where she comes with

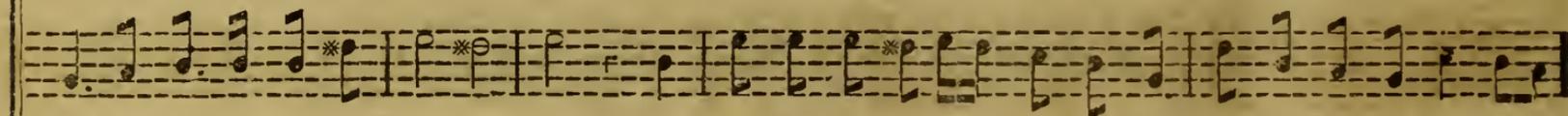


pow'r to bless, See where she comes with pow'r to bless, With open hand and tender heart, See where she comes,



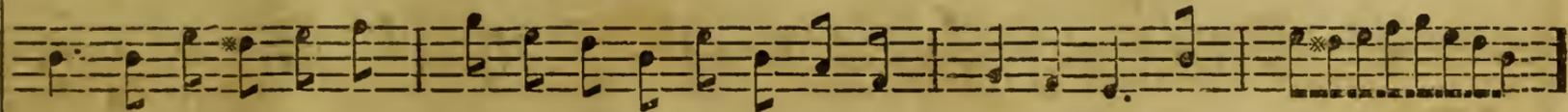
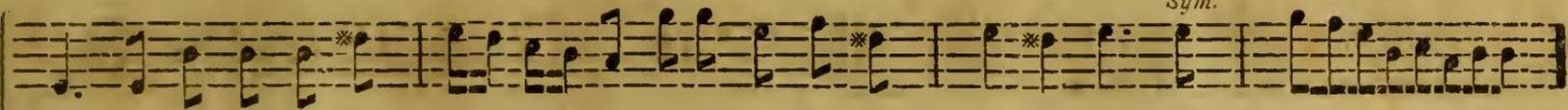
*Sym. Pia.*

See where she comes with pow'r to bless, With open hand, See where she comes with pow'r to

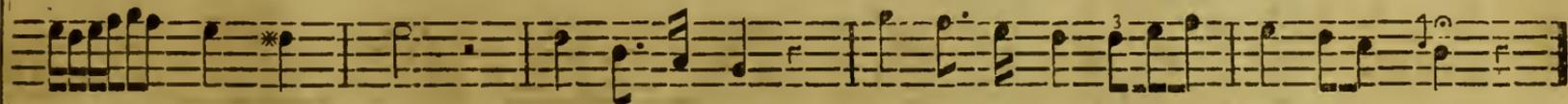


bless, With open hand and tender heart, Which wounded is at man's distress And bleeds at ev'ry human

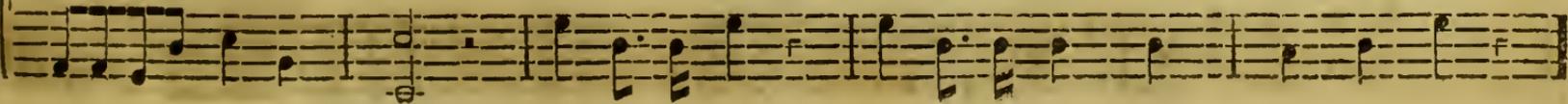


*Sym.*

smart, Which wounded is at man's distress, And bleeds at ev'ry human smart.



Come charity, come charity with goodness crown'd.



ODE continued.  
Sym. *Pia.*

Encircled in the heav'nly robe, Dif - - fuse thy blessings all a - -

*Sym. For.*

round, To ev'ry corner of the globe.

Eternal wisdom, thee we praise, Thee, the creation sings, With thy loud name, rocks, hills and seas, And heav'ns high palacc rings,

Place me on the bright wings of day To travel with the sun ; With what amaze shall I survey The wonders thou hast done.

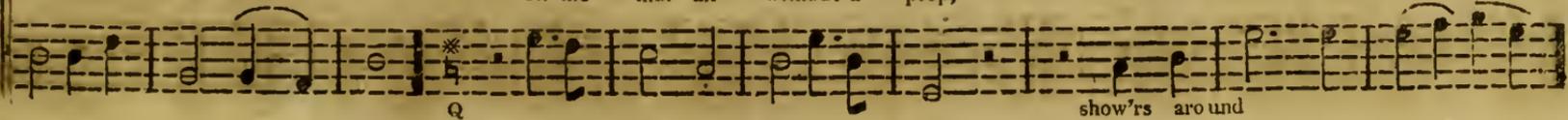
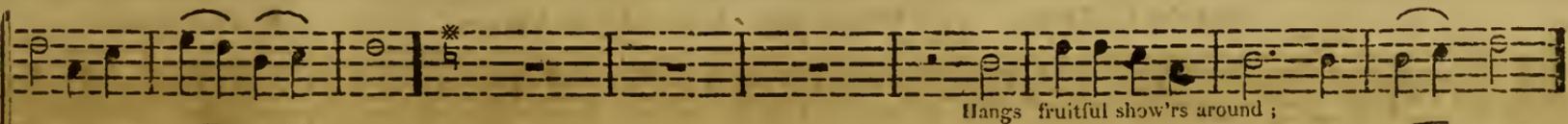
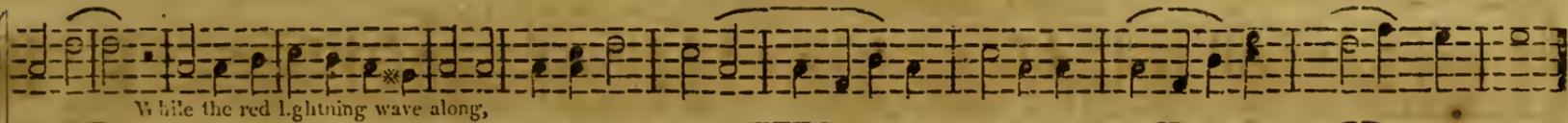
Place me on the bright wings of day To travel with the sun ; With what amaze shall I survey The wonders thou hast done.

Thy hand how wide it spread the sky; How glorious, glorious, glorious to behold, Ting'd with a blue, a blue, of heav'nly dye, And

stars with sparkling gold, Their, like trumpet, loud and strong, Thy thunder shakes our coast, Thy thunder shakes

*For.*

stars with sparkling gold, Their, like trumpet, loud and strong, Thy thunder shakes our coast, Thy thunder shakes



show'rs around ; At thy command they sink and drop; And drop, And drop their fatness on the ground.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are written below the first two staves. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like 'f' (forte). There are also first and second endings indicated by '1' and '2' above the final measures of the piece.

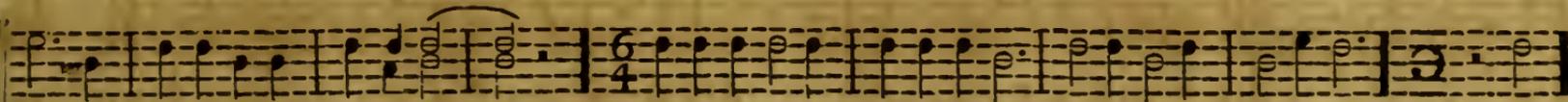
## SKOWHEGAN.

Words from Watts Lyric Poems.

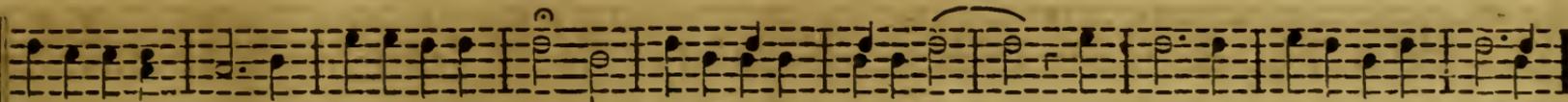
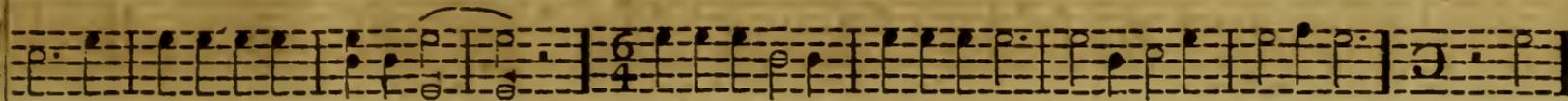
*E. Hartwell.*

Serene as light, is Myron's soul, And active as the sun, Yet steady as the pole; In manly beauty

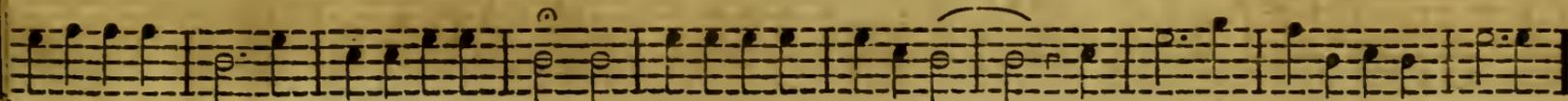
The musical score for 'SKOWHEGAN.' consists of three staves. The first two staves are for the vocal line, and the third is for the piano accompaniment. The lyrics are written below the first two staves. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a mix of note values, including quarter, eighth, and sixteenth notes, with some rests and dynamic markings like 'f' (forte). The piece concludes with a double bar line.



shines, In manly beauty shines his face: Every muse, and every grace, Makes his heart and tongue their seat, His



heart profusely good, His tongue divinely sweet. Myron, the wonder of our eyes, Behold, his manhood scarce begun, Be-



hold, his race of virtue run! Behold, the goal of glory won! Nor fame denies, the merit,

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes.

nor withholds the prize; Her silver trumpets, silver trumpets his renown proclaim: The lands where learning

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The three staves below are accompaniment. The music continues with similar rhythmic patterns and includes some dynamic markings like 'p' and 'f'.

SKOWHEGAN *continued.*

*Slow.*

never flew, Which neither Rome nor Athens knew, Surely Japan and rich Peru, In barbarous songs, pronounce the

British here's name. May feed the tympany of pride: But healthy souls were never found, But healthy  
the hero cry'd,  
"Airy bliss.

souls were never found To live on emptiness and sound." *Sym.*

This block contains a musical score for the hymn 'SKOWHEGAN continued'. It consists of four staves of music. The first two staves are vocal parts, and the last two are piano accompaniment. The lyrics 'souls were never found To live on emptiness and sound.'" are written below the first two staves, with the word 'Sym.' centered under the second staff. The music is written in a common time signature and features various rhythmic patterns, including eighth and sixteenth notes, and rests.

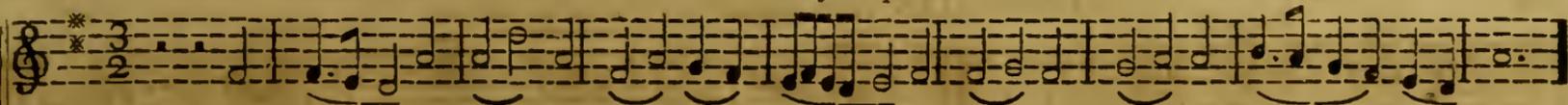
DUNBARTON. L. M.

Hymn 81, B. 1.—Watts.

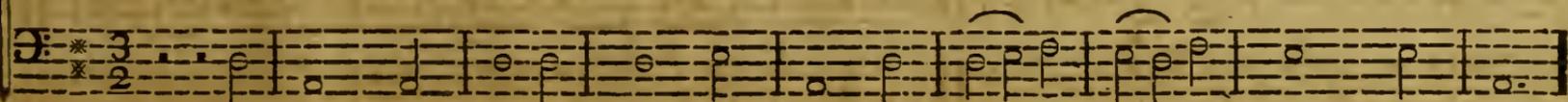
*A. W. B.*

My God, how endless is thy love! Thy gifts are ev'ry ev'ning new; And morning mercies from above, Gently distil like early dew.

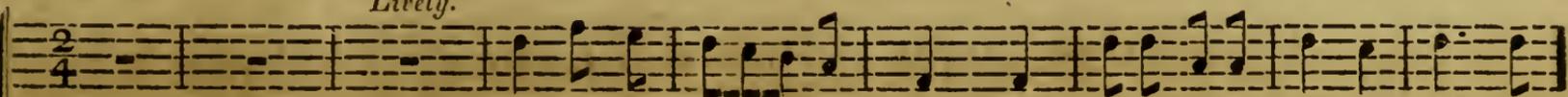
This block contains a musical score for the hymn 'DUNBARTON. L. M.'. It consists of three staves of music. The first two staves are vocal parts, and the third is piano accompaniment. The lyrics 'My God, how endless is thy love! Thy gifts are ev'ry ev'ning new; And morning mercies from above, Gently distil like early dew.' are written below the first two staves. The music is written in a 3/2 time signature and features various rhythmic patterns, including eighth and sixteenth notes, and rests.



Descend, ye Nine, descend and sing, The breathing in - struments in - - spire;



*Lively.*



Wake into voice each si - lent string, And sweep the sounding lyre, And



Wake into voice each si - - - lent string, And sweep the sounding lyre, And



Wake into voice each si - - - lent string, And sweep the sounding lyre, And

TREBLE SOLO. *Moderato.*

sweep the sounding lyre. In a sadly pleasing strain, Let the warb - ling lute com -

sweep the sounding lyre.

sweep the sounding lyre.

plain, Let the warb - - - - - ling lute complain, Let the warb - - - - - ling lute complain.

*Forle.**Fortissimo.*

Let the loud trumpet sound, Let the loud trumpet sound, till the roofs all a-



echo



echo, till the roofs all a - - round, echo, The shrill ec-

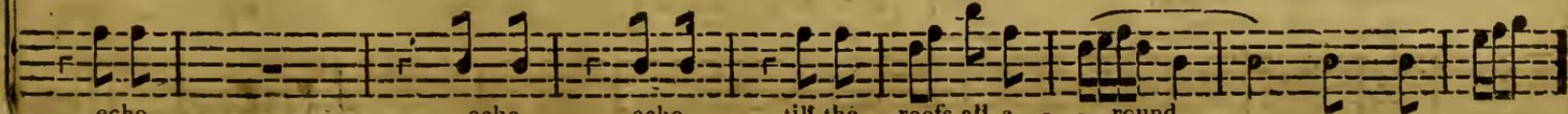


round,

echo,

echo,

echo, The shrill ec-



echo,

echo,

echo,

till the roofs all a - - round,

R

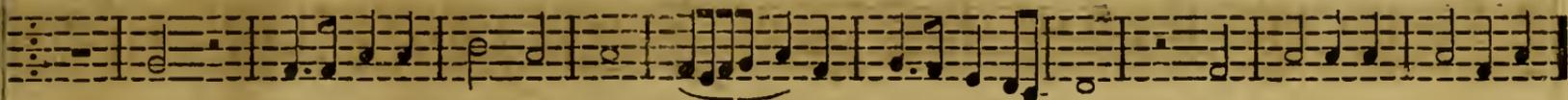
*Moderato.*

ho rebound. The deep majestic solemn

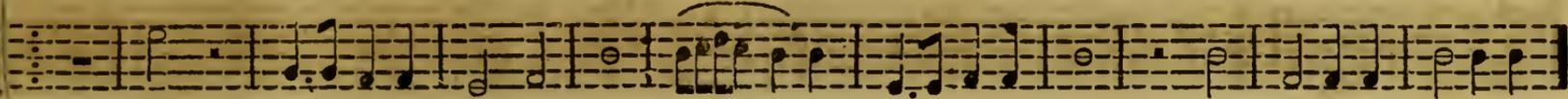
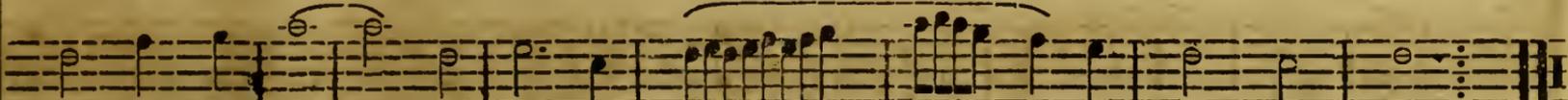
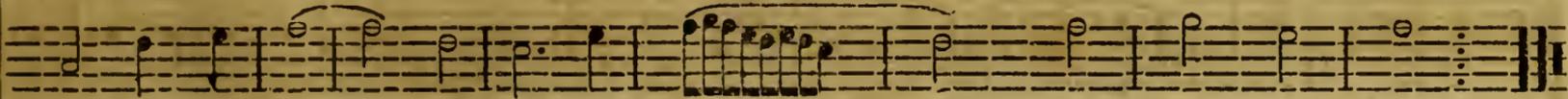
ho rebound. While in more length'ned notes and slow,

organs blow, blow, blow, The deep majestic solemn, solemn organs blow.

blow, blow, blow, The deep majestic solemn organs blow.

*Piano.**Forte.*

Hark! hark the numbers soft and clear,    Gent - ly steal upon the ear;    Now louder and louder and

*Fortissimo.*

yet louder rise,    And fill with spread - - - - - ing sounds the skies.

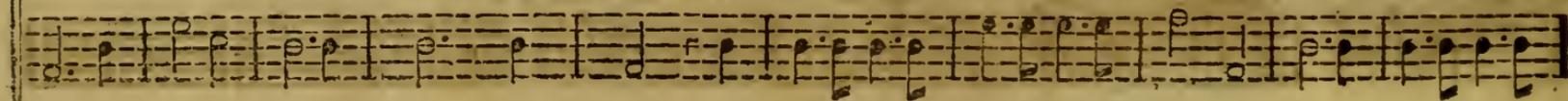


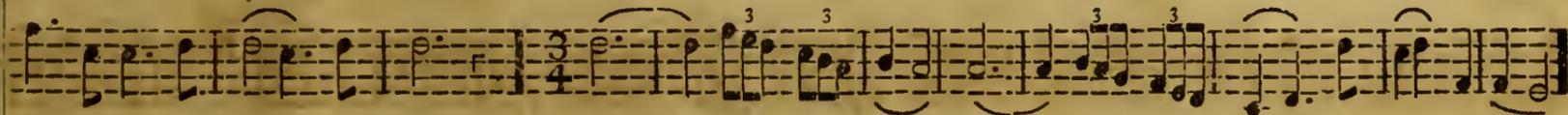


Hail! hail reviv, reviving spring; Fair tipe of heav'ns eter - nal year, Fair tipe of heav'ns e - ter - nal

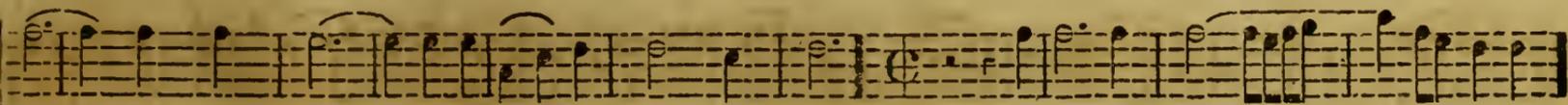


year, While natures works thy praises sing; . Lo, gratitude, Lo, gratitude salutes thee here; Lo, gratitude, Lo,

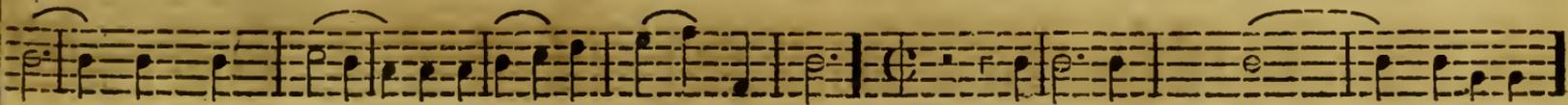


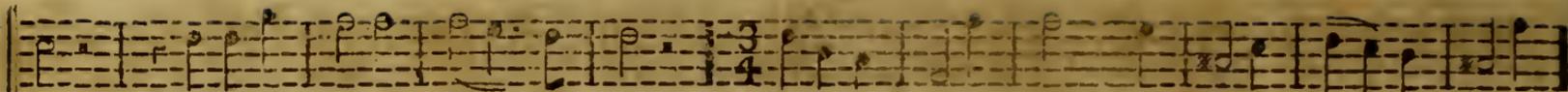


gratitude salutes thee here ; Swell, gently Swell, Swell, gently Swell, the solemn song,

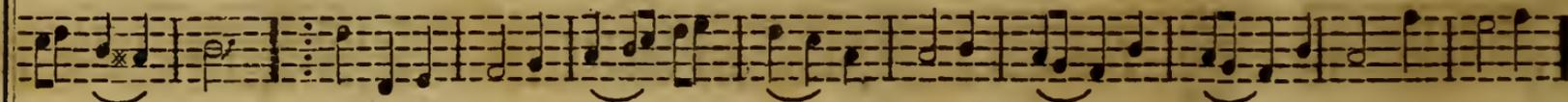
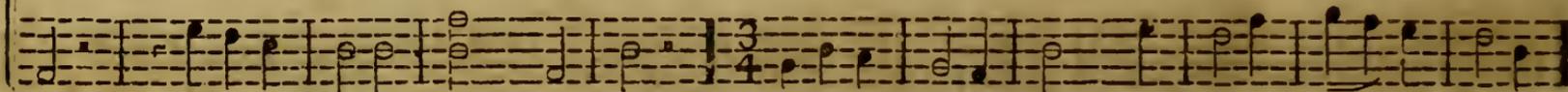


Swell, gently Swell, gently Swell, the solemn song. Now pour the bound - - - - - ing notes a-



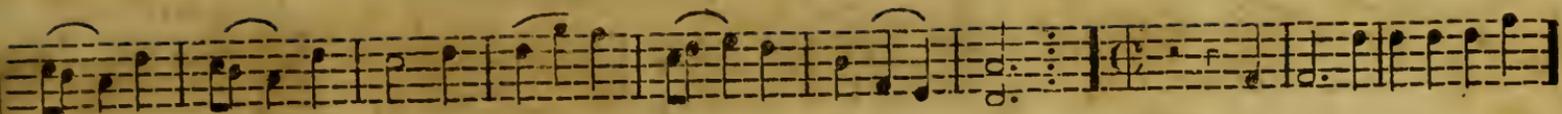


long, Now pour the bounding notes a - - long; Teach choirs below to choirs a - - bove, To echo back the

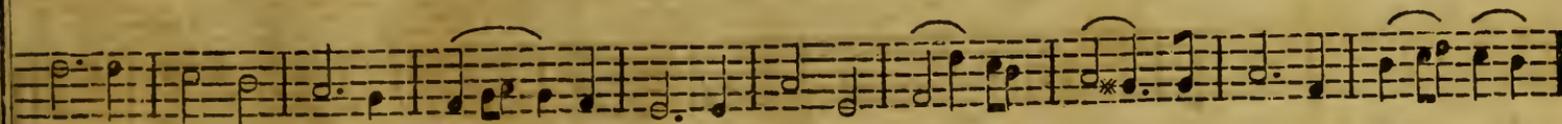
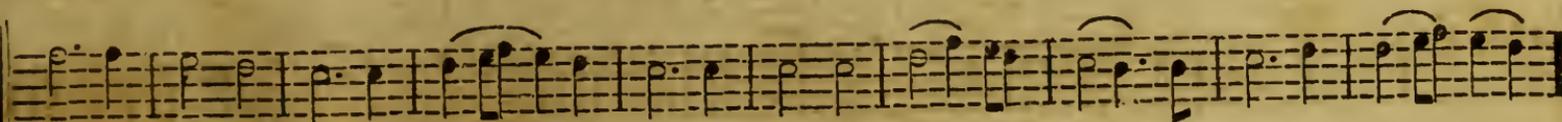


common lay; And as they praise unbound - ed love, To join in bounty, holy day, To join in

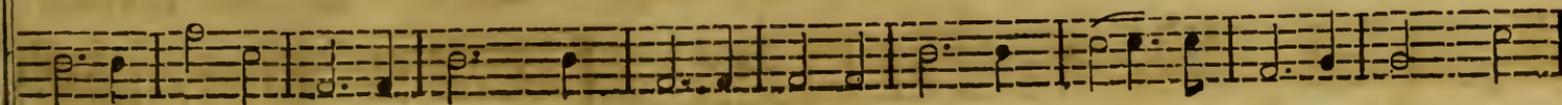


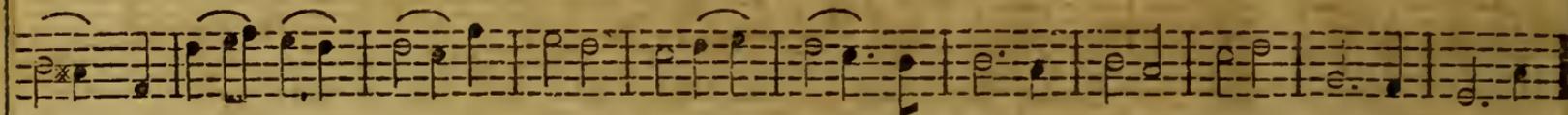


bounty, ho - - ly day, to join in bounty, ho - ly day. To God the universal

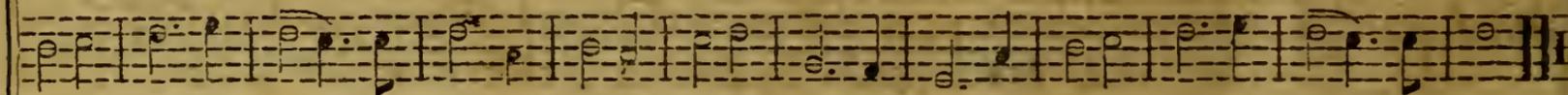
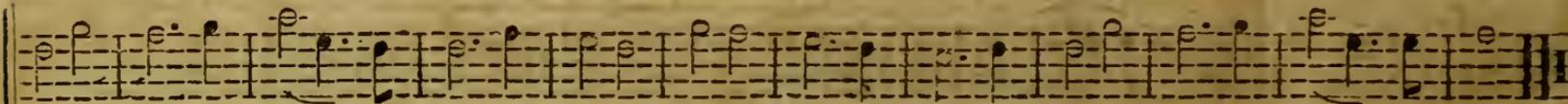
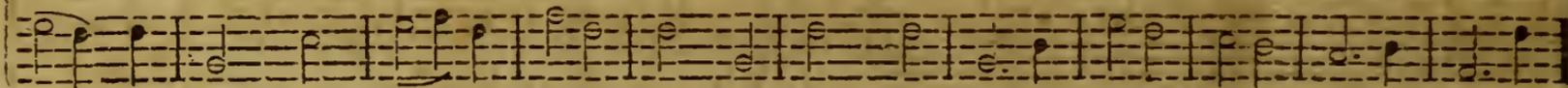


King, Be sacred cv'ry grate - ful choir, Be sacred ev'ry grate - ful choir, In end - - less

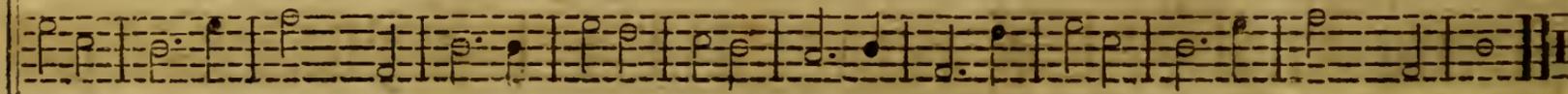




hymns all praises sing, That endless bounty can inspire, In endless hymns all praises sing, That



endless bounty can inspire, In endless hymns all praises sing, That endless bounty can inspire.



*Slow.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/2 time. The key signature has one sharp (F#). The melody is primarily composed of quarter and half notes, with some rests. The piece concludes with a final cadence marked by a double bar line and a fermata.

O thou that hearest prayer, unto thee, unto thee, unto thee shall all flesh come.

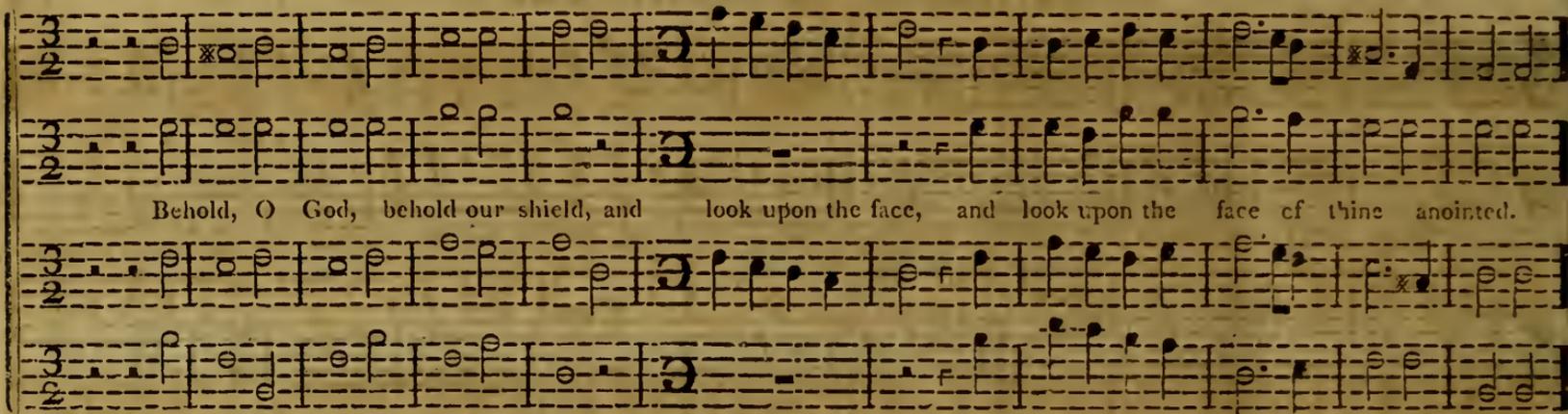
The second system of music continues the melody from the first system. It features the same two-staff arrangement in 3/2 time. The melody is more active, with some eighth notes and a prominent melodic line in the treble staff. It ends with a final cadence.

*Tenor and Bass. Moderato.*

The third system of music is a single staff in 3/2 time. It is written for Tenor and Bass voices. The melody is more rhythmic and active than the previous systems, featuring many eighth and sixteenth notes. It concludes with a final cadence.

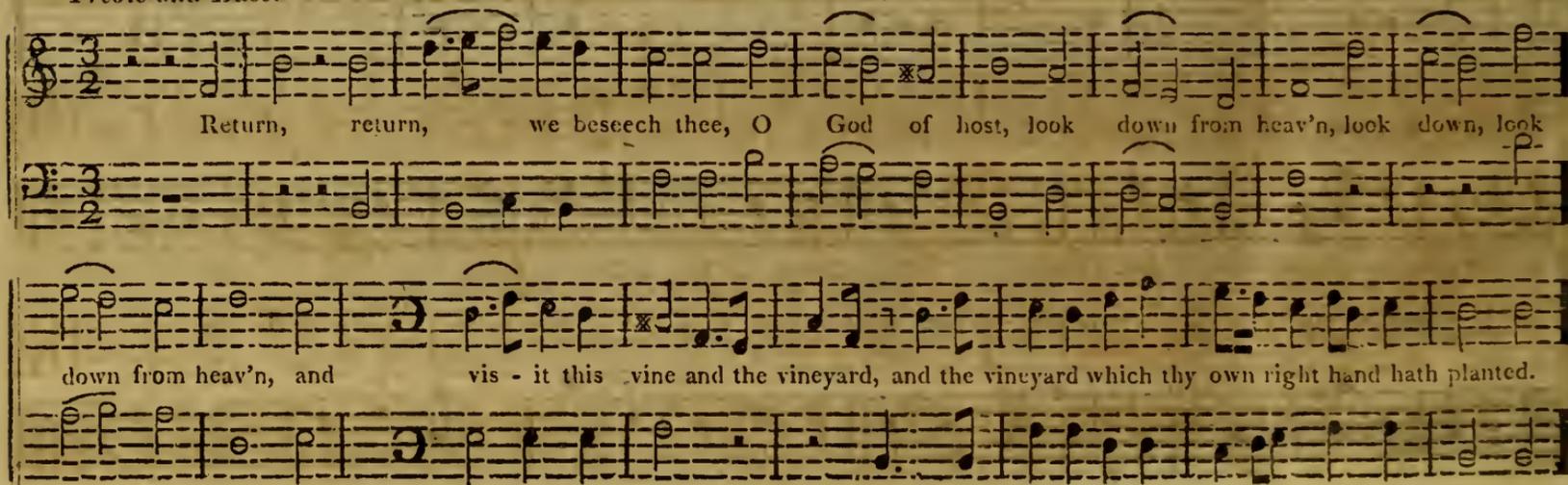
O remember not, O remember not against us, O remember not against us, our sins.

The fourth system of music is a single staff in 3/2 time, continuing the Tenor and Bass melody. It features a mix of note values and rests, ending with a final cadence.

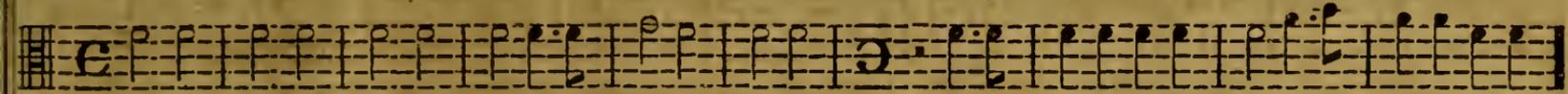


Behold, O God, behold our shield, and look upon the face, and look upon the face of thine anointed.

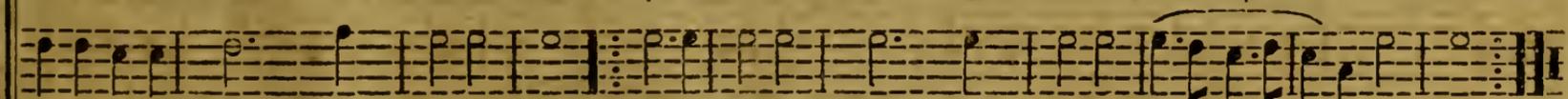
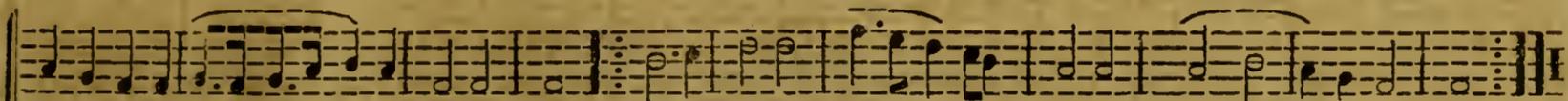
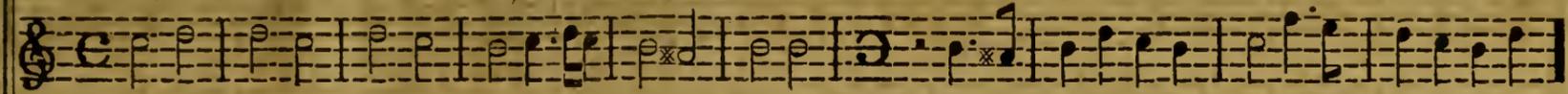
*Treble and Bass.*



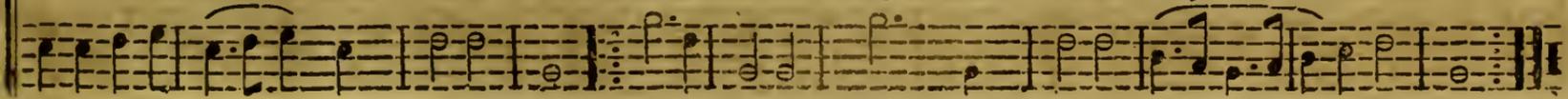
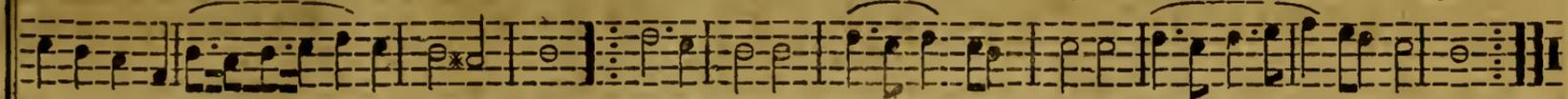
Return, return, we beseech thee, O God of host, look down from heav'n, look down, look down from heav'n, and vis - it this vine and the vineyard, and the vineyard which thy own right hand hath planted.



Help us, O God, Help us, O God of our salvation, For the glory of thy name, and de - liver us from



all our guilt, and purge our sins away. Hail - lujah, hal - le - lujah, hal - - lelu - jah.

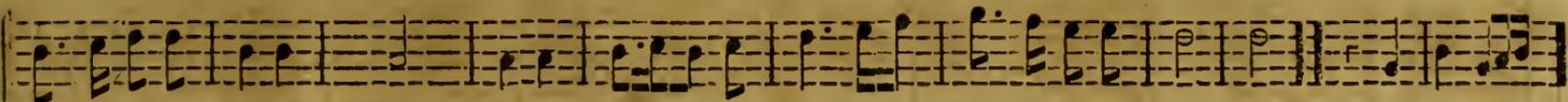


*Piano.**Forte.*

Sing - - - - - O ye heav'ns, and be joyful O earth,  
and be joyful O earth,  
and be joyful O earth,

*Fortissimo.*

for the Lord hath  
break forth into singing, O mountains, break forth into singing, O mountains,  
for the



comforted his people, his people,

Awake, a-



For the Lord hath comforted his people, For the Lord hath comforted his people.

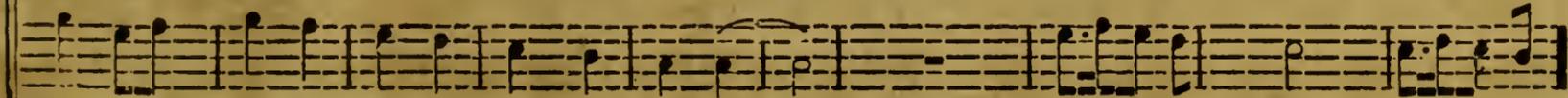


Lord hath comforted his people,

A-

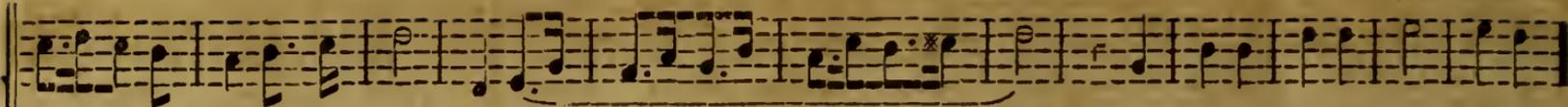


wake, put on thy strength, O Zion, Shake thy - self from the dust,



wake, put on, &c.

Shake thy - self from the



Shake thyself from the dust, Arise,

Arise, arise, and shine, For thy

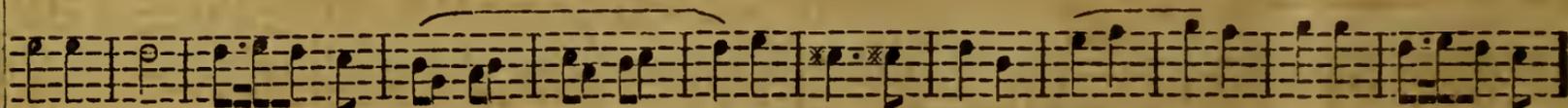
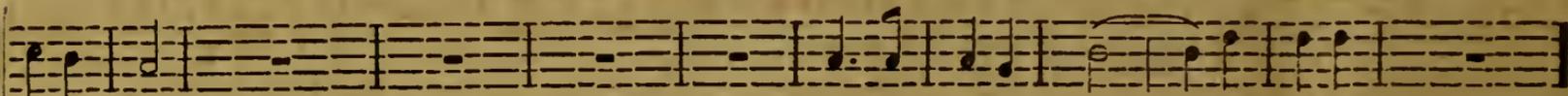


For thy

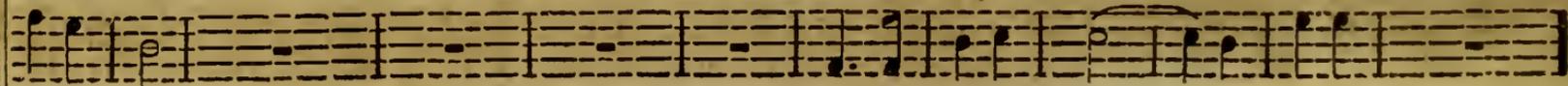


dust, from the dust, A - - - - - rise,

Arise, and shine, for thy



light is come, And the glo - - - - - ry of the Lord is ris'n upon thee, And the



And the glory of the Lord, And the glory of the Lord, is ris'n upon thee.

glory of the Lord, And the glory of the Lord, And the glory of the Lord, is, &c.

And the glory of the Lord, And the glory of the Lord, And the glory of the Lord, is ris'n upon thee.

TREBLE SOLO. *Moderato.*

How beautiful upon the mountains, are the feet of him that bringeth good tidings, that pub . . . . . lisheth peace.

*End with the first strain.*

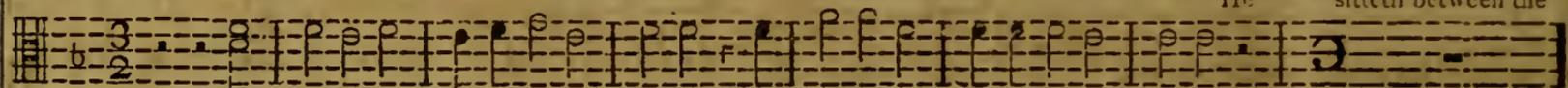
Hallelujah, Amen, Amen, Hallelujah, Amen, Hallelujah, Hallelujah, Amen.

Hallelujah, Amen, Amen, Amen, Halle - - lujah Amen, Hallelujah, Amen.

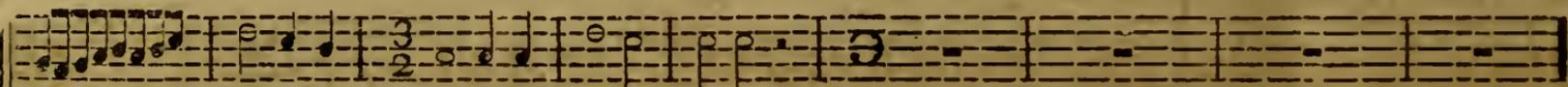
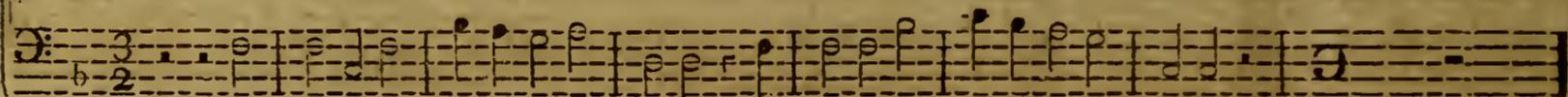
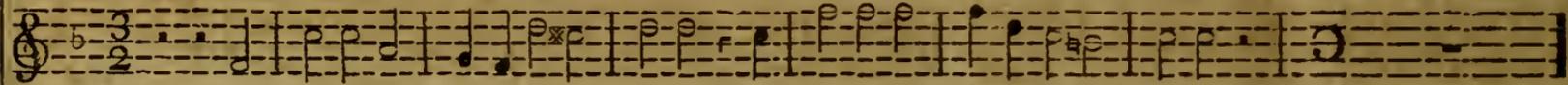
A . . . . . men, Hallelujah, Amen, Halle - lujah, Amen, Amen.



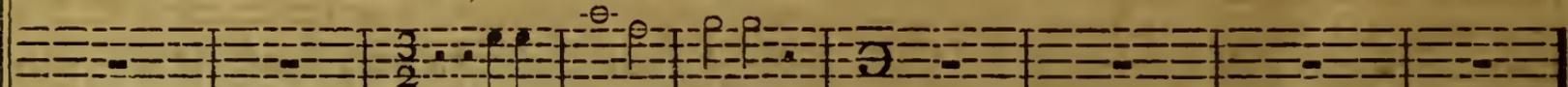
He sitteth between the



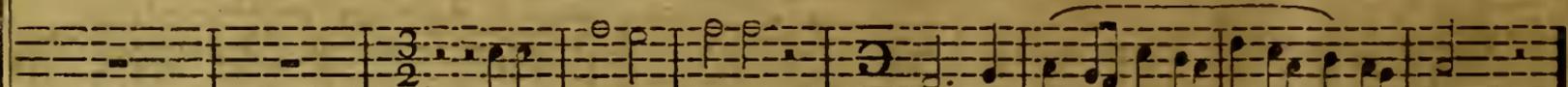
The Lord reigneth, let the people tremble, The Lord reigneth, let the people tremble,



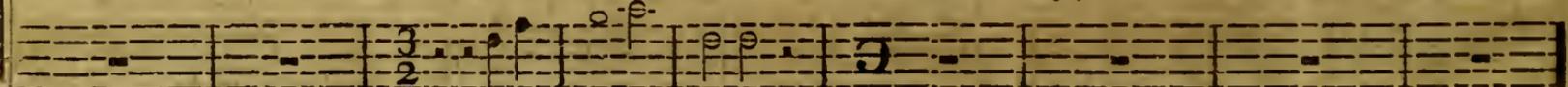
Cherubims,



Let the earth be moved.



Make a joyful noise.

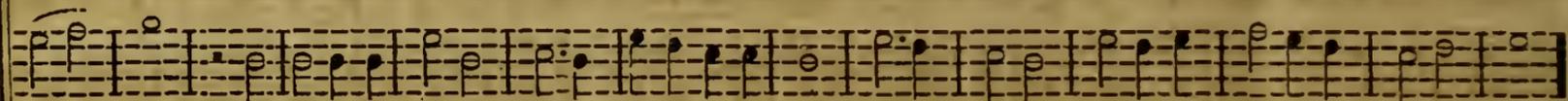
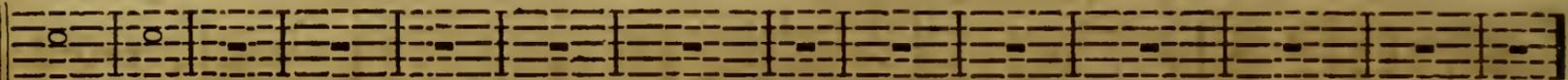


Make a joy - - - - ful noise, unto the Lord, all the earth, Make a loud noise and re - - joice - -

*Forte.*

- - - - - and sing praise, Make a loud noise, re - joice - - - - - and

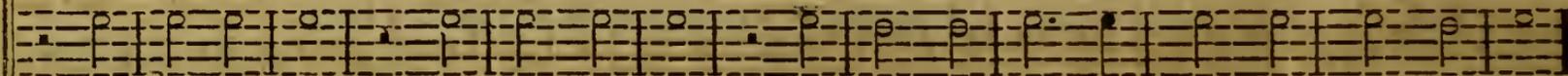
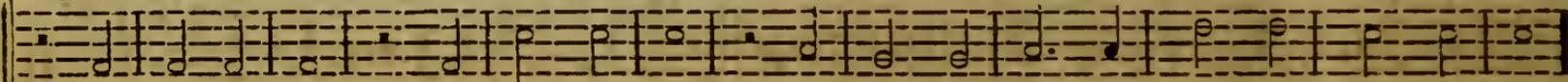
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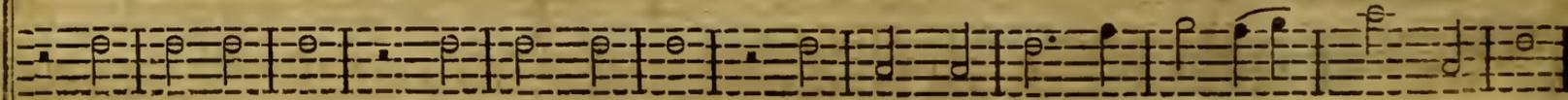
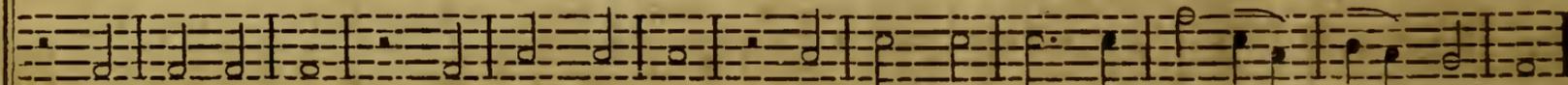
sing praise, For who in the heav'ns can be compared with the Lord, Who among the sons of the mighty is like our God.



*Brisk.*



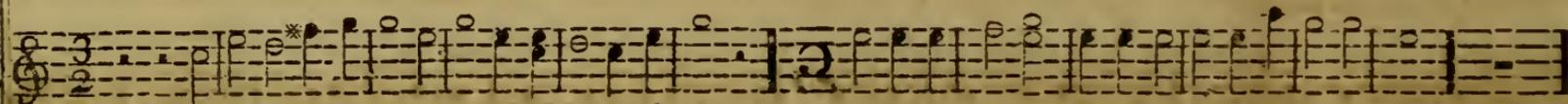
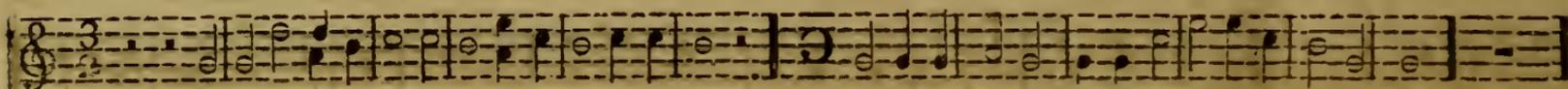
The heav'ns are thine, the heav'ns are thine, the heav'ns are thine, the earth is also thine.



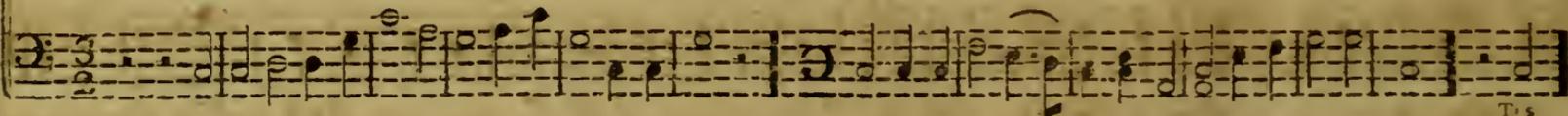
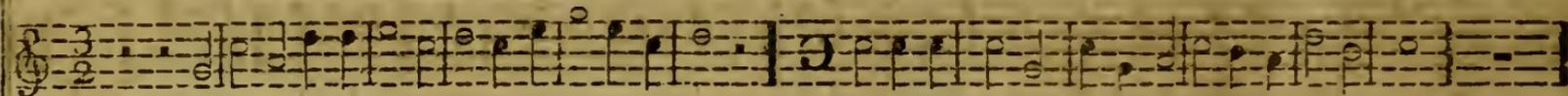
The Lord is our defence, And the holy one of Isr'el is our King, The Lord is our defence, The

Lord is our defence, the Lord is our defence, And the holy, holy one of Isr'el is our King.

The conquerors Song, to be sung on the Fourth of July, in remembrance of the American Victories gained over two British Armies, *viz.* General Burgoyne and his whole Army, Oct. 1777, and lord Cornwallis and his whole Army, Oct. 1781.



To thine almighty arm we owe The triumphs of the day; Thy terrors, Lord, confound the foe, And melt their strength away.



'Tis by thine aid our troops prevail,

'Tis by thine aid our troops prevail, 'Tis by thine aid our troops prevail, And break united

'Tis by thine aid our troops prevail,

by thine aid our troops prevail, And break united powers;

*Sym.*

powers; Or burn their boasted fleet, Or scale the proudest of their tow'rs, Or scale the proudest of their tow'rs.

And trod them to the ground,  
 them thro' the field,  
 How have we chas'd them thro' the field, How have we chas'd them  
 And trod them to the ground,

*Vivace.*

How have we chas'd them thro' the field, the field, And trod them to the ground,  
 And trod them to the ground, How have we chas'd them thro' the field, And trod them to the ground, While thy salvation was our shield,  
 thro' the field, And trod, and trod them to the ground, But

*Sym.*

but they no shelter found.

they no shelter found,

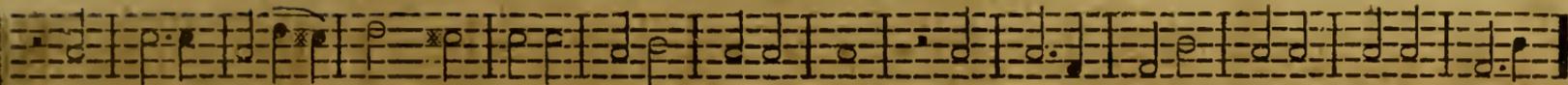
## ANTHEM TO FUNERAL THOUGHT.

*Frost.*

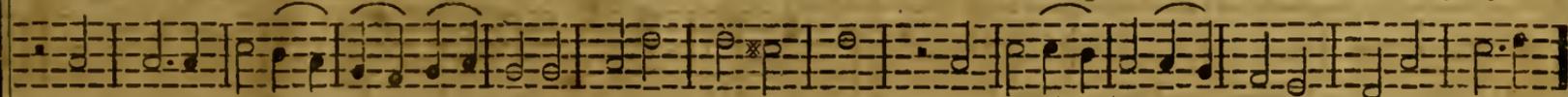
Hark ; from the tomb, Hark ! from the tomb a dole - - ful sound, Hark ! Mine ears attend the cry ;

Ye living men, come, view the ground Where you must shortly lie. Hark! Princes, this clay must be your bed, In

spite of all your tow'rs; Hark! The tall, the wise, the res'rend head, Must lie as I w as ours.



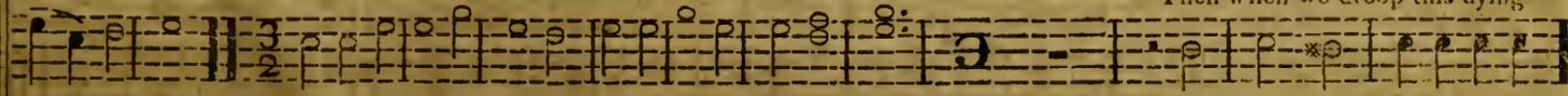
Great God, is this our certain doom? And are we still secure! Still walking downward to the tomb, And yet pre-



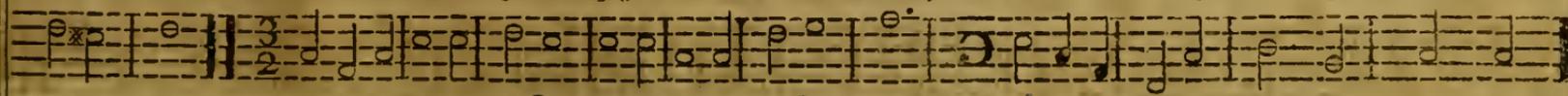
*Soft.*



Then when we drop this dying



pare no more! Grant us the pow'rs of quickning grace, To fit our souls to fly; Then when we drop this dying flesh We'll



flesh We'll rise above the sky, We'll rise above the sky,  
 \* \* \* \* \*  
 rise above the sky, We'll rise above the sky.  
 rise above the sky, We'll rise, We'll  
 rise, We'll rise, We'll rise, We'll

*Moderato.*

LANCASTER. 7's.

*Laws' Coll.*

1 Christ the Lord is ris'n to day, Sons of men and daughters say ; Raise your joys and triumphs high, Sing ye heav'ns, and earth reply.  
 \* \* \* \* \*  
 2 Loves redeeming work is done, Fought the fight, the battle won : Lo our sun's eclipse is o'er, Lo he sets in blood no more.

*Maestoso.*

THE HYMN WAS MADE IN A GREAT SUDDEN STORM OF THUNDER, AUGUST THE 20th, 1697.

Sing, sing to the Lord, ye heav'nly host, And thou, O earth adore; Let death and hell, through all their coasts, Stand trembling at his power.

His sounding chariot shakes the sky, He makes the clouds his throne; There all his stores of lightning lie, Till vengeance darts them down.

*For.*

His nostrils breathe out fiery streams, And from his awful tongue A sov'reign voice divides the flames, And thunder roars, And thunder roars along.

*Grave.**For.*

Think, O my soul, the dreadful day, When this incensed God Shall rend the sky, and burn the sea, And fling his wrath abroad!

*Grave.*

What shall the wretch; the sinner do; He once defy'd the Lord; But he shall dread the thund'rer now, And sink beneath his word.

*Crescendo.**Fortissimo.*

Tempest of argy fire shall roll, To blast the rebel worm, And beat upon his naked soul, In one eternal storm.



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

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

*Pia.**For.*

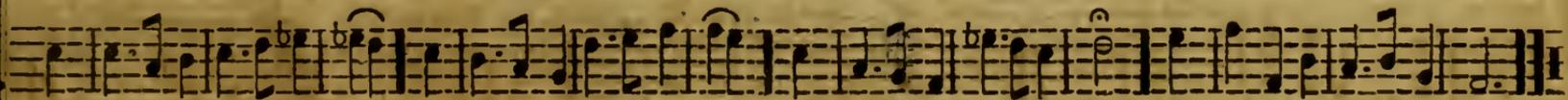
mighty, Hold me in thy pow'ful hand; Bread of heav'n, Bread of heav'n, Feed me, 'till I want no more.

2 Open, Lord, the crystal fountain  
Whence the healing streams do flow;  
Let the fiery cloudy pillar  
Lead me all my journey through;  
Strong Deliv'rer,  
Be thou still my strength and shield.

3 When I tread the verge of Jordan,  
Bid my anxious fears subside;  
Death of death, and hell's destruction;  
Land me safe on Canaan's side;  
Songs of praises  
I will ever give to thee.



How sweetly, along the gay mead, The daisies and cowslips are seen! The flocks as they carelessly feed, Rejoice in the beautiful green.

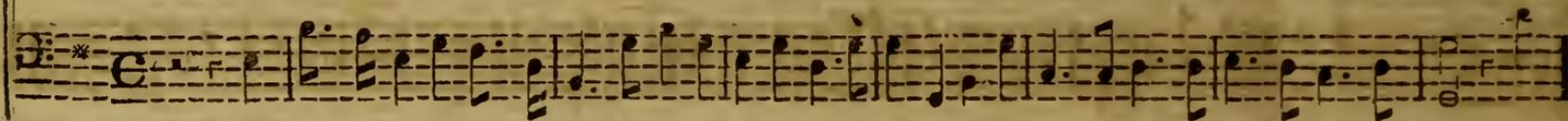


The vines that encircle the bow'rs, The herbage that springs from the sod, Trees, plants, cooling fruits, and sweet flow'rs, All rise to the praise of my God.

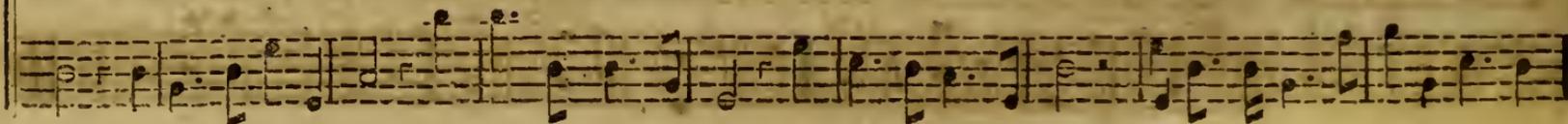


*Tenor.*

Are sinners now so wretched grown, That they the saints devour, And never worship at thy throne, Nor fear thine awful pow'r. Great

*Mezza Piano, and quicker.**Cres.**Mezza Forte.*

God appear to their surprise, Reveal thy dreadful name! Reveal thy dreadful name! Let them no more thy wrath despise, Nor



turn our hope to shame, Nor turn our hope to shame.

CHINA. C. M.

Hymn 3, B. 2.—Watts.

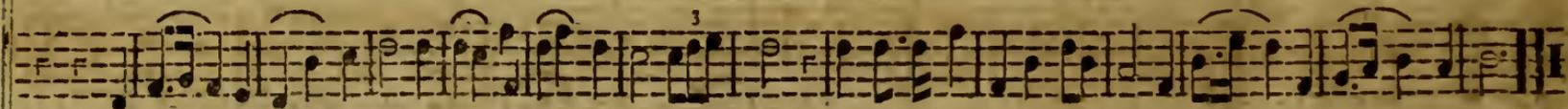
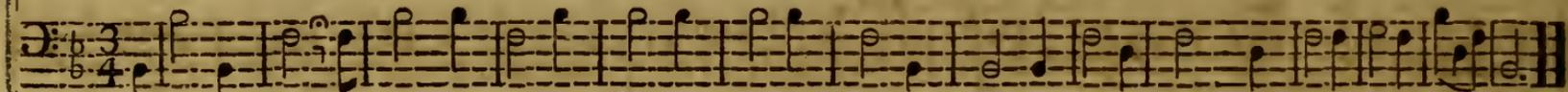
*Swan.*

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

W

*Tenor.**Air.*

Once more, my soul, the rising day Salutes my waking eyes; Once more, my voice, the tribute pay To him who rolls the sky.



Night unto night, his name repeats, The day renews the sound, Wide as the heav'n's on which he sets To turn the seasons round.



*Tenor. Mod.**Air.*

Jehovah reigns, his throne is high, His robes are light, and ma - jesty, His glory shines with beams so bright,

*For.*

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



*Piu. Mod. Repeat Forte.*

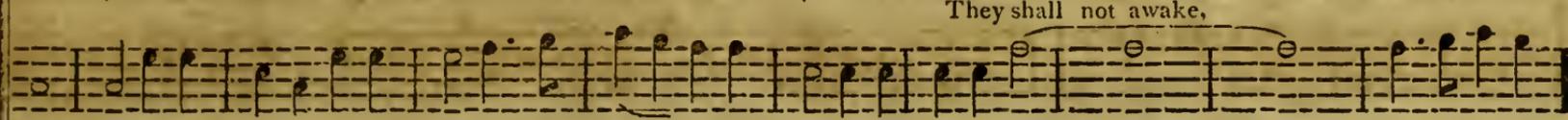
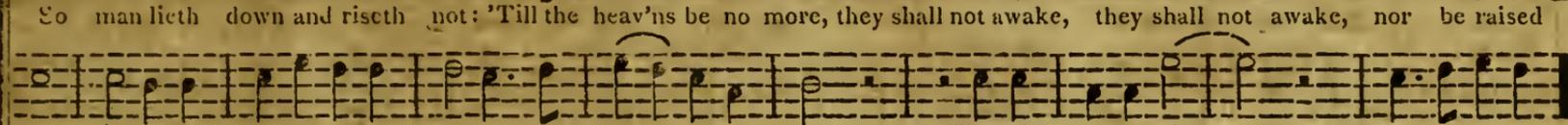
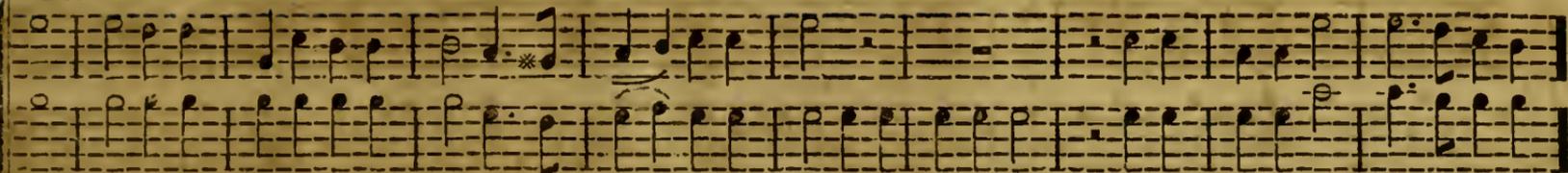
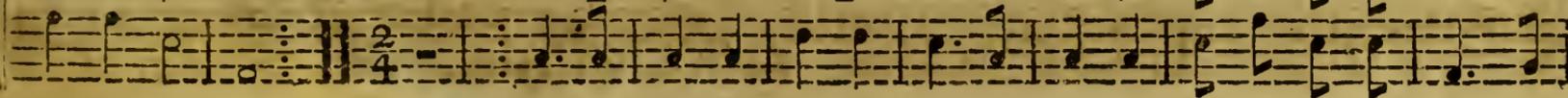
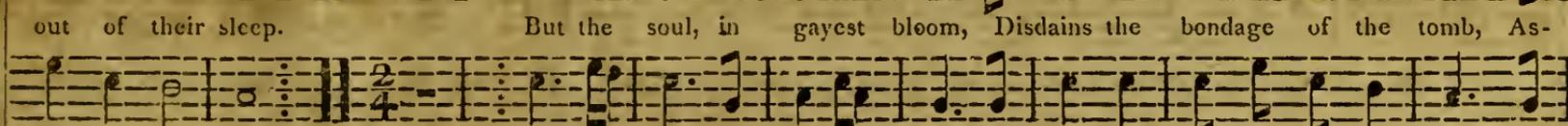
Man that is born of a woman is of few days and full of trouble.

*Bass and Treble.*

He cometh forth like a flower, and is cut down; he fleeth also as a shadow, and continueth not.

*Bass Solo.*

As the waters fall from the sea, And the flood decayeth and drieth up,

*For.**Piano Moderato.**For.*

ANTHEM *continued.**Pia.**For.**Repeat For.*

cends a - - bove the clouds of ev'n, And raptur'd hails, And raptur'd hails her native heav'n.

TYRE. S. M.

Psalm 90.—Watts.

*E. Hartwell.*

Lord, what a feeble piece, Is this our mortal frame; Our life how poor a trifle 'tis, That scarce deserves the name.

# INDEX.

## COMMON METRES. *Sharp Key.*

Adoration	17
Ashford	18
Augusta	27
Coronation	19
Colchester	25
Canterbury	29
Cornville	30
Irish	25
Knoxville	26
Mear	21
Majesty	<i>ib.</i>
Norridgwock	24
Orrington	29
St. Martins	23
Trinity	28
Victory	18
Winter	20

## COMMON METRES. *Flat Key.*

Bangor	32
Buckingham	33
Cambridge	34
Chelmsford	32
Funeral Thought	37
Lebanon	31
Meditation	36
Plymouth	34
Poland	35
Petition	39
Plympton	89
Virginia	33

Wantage	32
Walsal	38
Wallingford	90
Worship	<i>ib.</i>

## LONG METRES. *Sharp Key.*

Arnheim	41
All Saints	44
Bloomfield	43
Blendon	47
Elstow	45
Greens 100	47
Moreton	42
Morning Hymn	46
Old Hundred	40
Paris	44
Quercy	48
Truro	45
Wells	40
Winchester	41

## LONG METRES. *Flat Key.*

Armley	52
Brookfield	50
Babylon	56
Bridgewater	57
Balloon	58
Lynnfield	54
Putney	49
Suffolk	51
Warwick	48

Windham	49
Worship	53

## SHORT METRES. *Sharp Key.*

Dover	60
Danbury	66
Farnham	63
Germany	<i>ib.</i>
Judah	65
Kibworth	67
Lisbon	<i>Swan</i> 82
Lisbon	<i>Reed</i> 68
Mount Ephraim	62
Newton	65
Pelham	81
Sutton	64
St. Albans	<i>ib.</i>
Watchman	60

## SHORT METRES. *Flat Key.*

Aylesbury	69
Dunbar	70
Guilford	68
Little Marlborough	69
Orange	66
Ssalm 25	70

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## PARTICULAR METRES. *Sharp Key.*

Amherst	76
Bethesda	75

Columbia	77
Dalston	80
Judgment	86
New Canaan	83
Norwich	78
Psalm 146	72
St. Helens	71
Southbury.	79
St. Giles	82
Symphony	87
Tribunal	85
Union	81

## PARTICULAR METRES. *Flat Key.*

Farmington	74
Harlington	73
Landaff	84
Shiloh	88

## SECOND PART.

Anson	91
Cowper	92
Capernaum	96
Crucifixion	97
Compliance	106
Creation	119
Chorazin	155
China	161
Dunbarton	126
Emmaus	99

Independence	148
Jehovah Reigns	163
Littleton	100
Lancaster	154
Mountain	93
Morning Song	162
Nativity	101
Sinai	98
Salutation	102
Self-Consecration	104
Skowhegan	122
Spring	132
Southwick	160
The Indian Philosopher	95
Tamworth	158
Tyre	166
Uxbridge	159
Wedlock	94

## ODES.

Ode on Music	107
Ode Introductory	109
Ode Invocation to Charity	114
Ode on Music	127

## ANTHEMS.

O thou that hearest pray-	
er	137
Sing O ye heavens	140
The Lord reigneth	144
Hark from the tombs	151
Man that is born of a	
woman.	164



