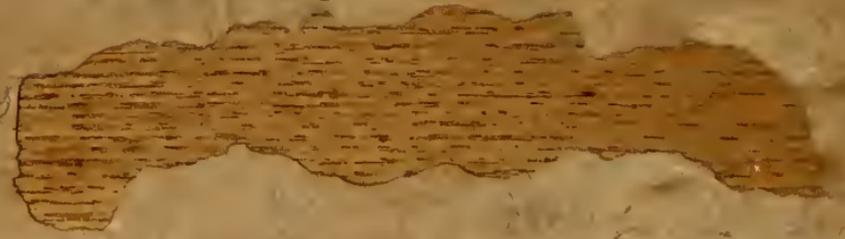




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Daniel Kearney

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THE
VILLAGE HARMONY:
OR,
YOUTH'S ASSISTANT TO SACRED MUSICK.

CONSISTING OF
Psalm Tunes and Occasional Pieces,

SELECTED FROM THE WORKS OF THE
MOST EMINENT COMPOSERS.

TO WHICH IS PREFIXED
A CONCISE INTRODUCTION TO PSALMODY.

ELEVENTH EDITION, CORRECTED AND ENLARGED.

NEWBURYPORT:

PUBLISHED BY E. LITTLE & Co. and sold at their Bookstore; sold also by C. NORRIS & Co. *Exeter*; EPHRAIM KINGSBURY, *Haverhill, N. H.*
CHARLES WILLIAMS, *Boston*; and by all the principal Booksellers in the *United States*.

C. NORRIS & CO. PRINTERS.

New-Hampshire District.

BE IT REMEMBERED, that on this twenty-fifth day of December, in the thirty-seventh year of the Independence of the United States of America, CHARLES NORRIS and Company of Exeter, in said District, have deposited in this office the title of a Book, whereof they claim the right as Proprietors, in the following words, *to wit* :

“The Village Harmony, or Youth’s Assistant to Sacred Musick. Consisting of Psalm Tunes and Occasional Pieces, selected from the works of the most eminent composers. To which is prefixed a Concise Introduction to Psalmody. The eleventh Edition, corrected and enlarged.”

In conformity to the Act of the Congress of the United States, entitled, “An Act for the encouragement of Learning, by securing copies of Maps, Charts, and other Books, to the Authors and Proprietors therein mentioned; and an Act for the encouragement of Learning, by securing copies of Maps, Charts, and other Books, to the Authors and Proprietors therein mentioned, and extending the benefit thereof to the arts of designing, engraving, and etching historical and other prints.

R. CUTTS SHANNON, *Clerk.*

A true copy of Record.

Attest, R. CUTTS SHANNON, *Clerk.*

ADVERTISEMENT.



THE present edition of the VILLAGE HARMONY is offered to the publick, in full confidence, that refined and judicious lovers of psalmody will find it essentially improved. Many of the light and frivolous pieces of former editions have been expunged, to make way for such as are more solemn and interesting, and better adapted to the sanctuary of the *Most High*. It is scarcely necessary to mention, that almost the entire contents of this work have been selected from the best writers, ancient and modern—writers whose simplicity, correctness, delicacy and elegance, claim the approbation of all, who are respectably informed as to the nature and uses of sacred musick.

While the proprietors have spared no personal exertions, they have solicited and obtained the advice and assistance of many gentlemen of skill and accuracy in the art and science of musick. To those gentlemen the proprietors are happy to embrace this opportunity of acknowledging their obligations; and of presenting to them their sincere thanks for the lively interest they have taken in the reputation and success of this work.

If competent judges should think there is need of still further amendment, we doubt not they will admit the present to be nearly as great an improvement upon former editions, as could be effected with due regard to the progressive improvement of the publick taste. With respect to the typography, it may be truly said, no pains have been spared to render it neat and correct; if however, within the compass of so large a work, several inaccuracies should be discovered, we trust they will find an apology in candid and judicious minds.

With sentiments of gratitude for the ample patronage hitherto afforded, the proprietors dismiss this advertisement with their sincere hopes, not only that such patronage may be continued to their well-intended efforts; but that this work may prove happily instrumental in exciting and gratifying a refined relish of classical psalmody, and in warming and purifying the devotions of such as engage in the worship and praise of the *Divine Being*.

Exeter, January 1813.

A Dictionary of Musical Terms.

ADAGIO, (or *Ado.*) slow.

Affettuoso, or *Con Affetto*, tenderly.

Allegretto, a little brisk.

Allegro, (or *Allo.*) brisk.

Allegro ma non troppo, brisk, but not too fast.

Alto, or *Altus*, the Contra Tenor.

Andante, distinct, exact.

Andantino, very exact and slow.

Amoroso, see *Affettuoso*.

Anthem, a portion of Scripture set to Musick.

Bis, signifies a repeat.

Canon, a regular and exact fugue, in either the unison, fifth, or eighth. In these pieces one singer begins alone, and when he comes either to the end of his part, or to a repeat, if written on one stave, a second begins, then a third in like manner, and so of the rest.

Cadences are closes in musick, similar, in effect to stops in reading.

Canto, or *Cantus*, the Treble.

Capella, a chapel or church, as, *Alla Capella*, in church style.

Chorus, full, all the voices.

Cantabile, in a graceful and melodious style; an extreme cadence made by the principal performer while the rest stop.

Con, as *Con Spirito*, with spirit.

Crescendo, (or *Cres.*) to swell the sound.

Can Lamento, in a melancholy style.

E, and, as *Moderato e Mastoso*, moderate and majestic.

Da Capo, (or *D. C.*) to repeat and conclude with the first part.

Decani and Cantoris, the two sides of a choir.

Diminuendo, to diminish the sound.

Dolce, sweet and soft.

Duo, *Duetto*, for two voices or instruments.

Del Signo, (or *D. S.*) from the sign.

Fagotto, the Bassoon part.

Fine, the end of a piece or book.

Forte, (or *For.*) loud.

Fortissimo, (or *F. F.*) very loud.

Fuga, or *Fugue*, a piece in which one or more parts lead, and the others follow in regular intervals.

Grazioso, gracefully, with taste.

Grave, the slowest time.

Larghetto, pretty slow.

Largo, *Lentamente* or *Lento*, very slow.

Ligature, a slur.

Mastoso, slow, firm, and bold.

Moderato, moderately.

Mottetto, a kind of Latin Anthem.

Mezzo, moderately, rather, as *Mezzo Forte*, moderately loud, *Mezzo Piano*, rather soft.

Organo, the Organ part.

Piano, (or *Pia.*) soft.

Pianissimo, (or *P. P.*) very soft.

Piu, prefixed to another word, increases its force.

Poco, the contrary of *Piu*.

Presto, quick.

Prestissimo, very quick.

Primo, the first part.

Pianissimo, (*Pianis*, or *P. P.*) very soft.

Pomposo, in a grand or pompous style.

Recitative, kind of musical recitation between speaking and singing.

Ritornello, see *Symphony*.

Secondo, the second part.

Semi Chorus, half the voices.

Siciliano, a slow, graceful movement in Compound Time.

Solo, for a single voice or instrument.

Soprano, the Treble.

Spiritoso, or *Con Spirito*, with spirit.

Staccato, very distinct and pointed.

Sotto Voce, middling strength of voice.

Symphony, a passage for instruments.

Tempo, time; as, *A Tempo*, or *Tempo Giusto*, in true time, &c.

Trio, a piece in three parts.

Tempo di Marcia.

Tatto, when all join after a solo.

Thorough Bass, the instrumental Bass, with figures for the Organ.

Versa, one voice to a part.

Vivace, with life and spirit.

Volti Subito, turn over quick.

INTRODUCTION TO THE GROUNDS OF MUSICK.

MUSICK combines *melody, air, harmony, and measure.* *Melody* is a series of simple sounds. *Air* is the spirit and style of melody. *Harmony* is the consonance of two or more sounds either *natural* or *artificial.* *Natural harmony* is produced by the common chord. *Artificial harmony* is a mixture of concords and discords, bearing relation to the common chord.

THE DIATONIC OR NATURAL SCALE OF MUSICK.

The notes of the diatonic or natural scale of musick are seven, whose distances or degrees are measured by tones and semi or half tones. The seven first letters of the alphabet are applied to the notes, in the following order—A, B, C, D, E, F, G; when there is occasion for an eighth letter, the first is repeated. These letters comprehend a system of degrees, called an octave, from which proceeds the variety of harmony.

THE GAMUT OR SCALE OF MUSICK.

For Bass.		For Tenor, Counter & Treble.		For Counter.	
Space above	B	Space above	G O Sol	Space above	A
Fifth Line	A	Fifth Line	F O Faw	Fifth Line	G O Sol
Fourth Space	G O Sol	Fourth Space	E O Law	Fourth Space	F O Faw
Fourth Line	F O Faw	Fourth Line	D O Sol	Fourth Line	E O Law
Third Space	E O Law	Third Space	C O Faw	Third Space	D O Sol
Third Line	D O Sol	Third Line	B O Mi	Third Line	C O Faw
Second Space	C O Faw	Second Space	A O Law	Second Space	B O Mi
Second Line	B O Mi	Second Line	G O Sol	Second Line	A O Law
First Space	A O Law	First Space	F	First Space	G O Sol
First Line	G O Sol	First Line	E	First Line	F
Space below	F	Space bel.	D	Space bel.	E

Musical Characters Explained.

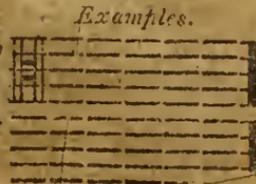
The *Bass Clif* is placed on the fourth line, and called the F Clif, and is used only in Bass.

The *Tenor & Treble Clif* is placed on the second line, and called the G Clif, and is used in Tenor and Treble, and in Counter.



The *Counter Clif* is placed on the Third line, and called the C Clif, and is used in Counter.

A *Staff* is five lines with their spaces, whereon notes and other characters are written.

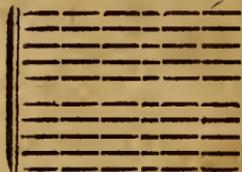


INTRODUCTION.

Ledger Lines are used when notes ascend or descend beyond the compass of the staff.



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



A *Sharp* set before a note raises it one semitone.

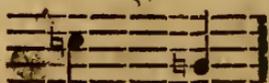


A *Flat* set before a note sinks it one semitone.



Either a *Sharp* or *Flat* set at the beginning of a tune have influence through it, unless contradicted by a natural.

A *Natural* restores a note, made flat or sharp, to its primitive sound.



Observe, that Sharps, Flats, and Naturals affect the sound of no letters but those on which they are set.

A *Repeat* shows what part of a tune is to be sung over again.



Figures 1, 2, signify that the note under figure 1 is to be sung before repeating, and the note under figure 2 at repeating; if tied, they are to be sung.



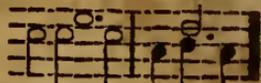
A *Slur* shows what notes are sung to one syllable: but when the notes are tied at the bottom, the slur is unnecessary.



Staccato Marks should be performed distinctly; when dots are introduced, they must be sung soft and distinct.



A *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 Crotchets, &c.



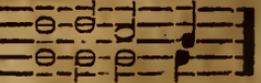
A *Told* signifies that the notes, over which they are set, may be continued at the pleasure of the performer.



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



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



A *Ligature* or *Tye*, 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.



A *Single Bar* divides the time according to the measure note.

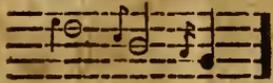


INTRODUCTION.

A *Measure Note* is that which fills a bar.



Appoggiatures, or *Leaning Notes*, are sung according to the value of the note, which follows.



A *Double Bar* shows the end of a strain.



A *Close* shows the end of a tune.



OF NOTES.

SIX Notes are used in vocal musick, which are of different forms and lengths, viz.

1st. The Semibreve which contains 2 Minims,



2d. The Minim which contains 2 Crotchets;



3d. The Crotchet which contains 2 Quavers.



4th. The Quaver which contains 2 Semiquavers.



5th. The Semiquaver which contains 2 Demisemiquavers.



6th. The Demisemiquaver which is the shortest note used.



OF RESTS.

RESTS require the same time as the notes they represent.

A Semibreve Rest is equal in time to a Semibreve.



A Minim Rest is equal in time to a Minim.



A Crotchet Rest is equal in time to a Crotchet.



A Quaver Rest is equal in time to a Quaver.



A Semiquaver Rest is equal in time to a Semiquaver.



A Demisemiquaver Rest is equal in time to a Demisemiquaver.



SCALE SHOWING THE PROPORTION OF NOTES.

1 Semibreve : contains



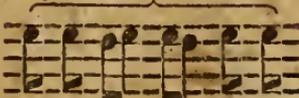
2 Minims,



or 4 Crotchets,



or 8 Quavers,



or 16 Semi-quavers,



or 32 Demi-semi-quavers



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

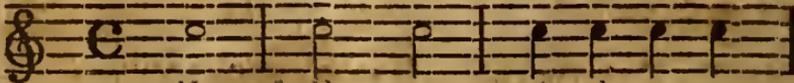
OF TIME.

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.

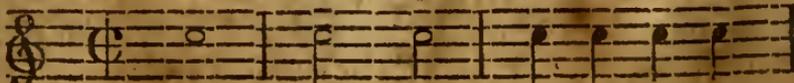
The *First Mark*  has a Semibreve for its measure note, and is performed in four  seconds ; accented on the first and third part of the bar, and thus beaten ;

- 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* $\overline{\text{C}}$ or $\overline{\text{D}}$ has a Semibreve for its measure note, and is performed in $\overline{\text{C}}$ 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* $\frac{2}{4}$ has a Minim for its measure note, and is performed one 4th $\frac{2}{4}$ 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.

B

The *First Mark* $\frac{3}{2}$ called *three to two*, has a pointed Semibreve for its measure note. $\frac{3}{2}$ 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. $\frac{3}{4}$ 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. $\frac{3}{8}$ Three Quavers, or six Semiquavers fill a bar; accented as in the first Mark, and performed about one quarter faster than the second.

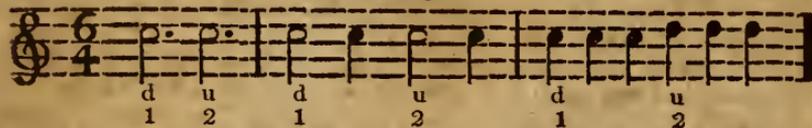
Example.

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

COMPOUND TIME has two Marks.

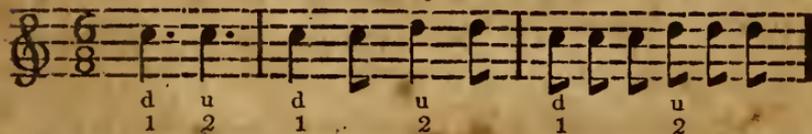
The *First Mark* $\frac{6}{4}$ called *six to four*, has either two pointed Minims, two Minims $\frac{4}{4}$ and two Crotchets, or six Crotchets in a bar; three sung with the hand down, and three with it up in the time of two seconds, accented on the first and third part.

Example.



The *Second Mark* $\frac{6}{8}$ called *six from eight*, has either two pointed Crotchets, two $\frac{8}{8}$ 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.



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

NOTE. *Sacred Musick*, under the two preceding *Marks* should never be sung in a rapid manner, for that destroys all solemnity, and is absolutely inconsistent with that kind of movement required when set to sacred subjects. The mathematical difference between the foregoing Marks of Time, is here omitted. The performing of Musick slower or faster, in the different Marks, is left to directive terms, in general use, and to the judgment of the performer.

OF THE MODES, OR KEYS.

THERE are but two Modes or Keys, the Major, or Sharp Key, and the Minor, or Flat Key.

The learner may distinguish the Modes by the last note in the Bass, which note, if it be Faw, is the Major mode, and if it be Law, it is the Minor.

The principles of the two Modes must be explained by an Instructor.

OF NAMING THE NOTES.

WHEN a tune has neither sharps nor flats at the beginning, mi is in B.

If there be 1 Sharp, Mi is in F sharp. If there be 1 Flat, Mi is in E.
 2 Sharps, Mi is in C sharp. 2 Flats, Mi is in A.
 3 Sharps, Mi is in G sharp. 3 Flats, Mi is in D.
 4 Sharps, Mi is in D sharp. 4 Flats, Mi is in G.

Above Mi are faw, sol, law, faw, sol, law, and then comes Mi.

Below Mi are law, sol, faw, law, sol, faw, and then comes Mi.

Between Mi and Faw—and Law and Faw, there is but a semitone; between the rest are whole tones.

THE learner ought to commit the most of the preceding rules to memory, before he attempts to call the notes; a neglect of this is one of the principal causes of the inaccurate performance, which at present exists in many choirs of singers. Many persons, having a good musical ear, are very apt to trust to that, rather than confine themselves to rules, and afterwards blame their Instructors for their own negligence. Instructors ought to insist that their pupils pay a particular attention to the principles, and in no case to suffer them to neglect them.

When the learner has acquired a ready acquaintance with the rules, he ought to attend to the *Lessons for Tuning the Voice*, on which depends his future progress, and he ought not to attempt a tune, till he can sound the several intervals in the octave readily.

Many schools have begun upon tunes, when they could scarcely have given a letter upon the scale, which is another cause that there are so many half singers. The learner may be sure that the more thoroughly he understands the principles, when he ought to attend to them, the more swift will be his progress afterward.

Schools then ought to be solicitous that their instructors be well qualified, for how can they instruct others, when they are ignorant themselves? Learners, in that case, are led to suppose that they have improved, when they really have not, and consequently their time and money are both spent to no manner of purpose.

GENERAL OBSERVATIONS.

WHEN a tune is well learnt by note, it may be sung in words. Pronounce every word as distinctly as possible. Singers generally fail in this point, by which means half the beauty of the musick is lost, the words not being understood.

In assigning voices to the several parts, the Teacher must be the judge. For if a voice, which is suitable only for Bass, be put upon the Tenor, it will hang as a weight upon that part, and have a tendency continually to lower the pitch.

Never sing through the *Nose*, for that will spoil the voice, make the musick disagreeable, and have a disgusting effect upon the hearer.

High notes should generally be sung softer than the low. The *subject* ought however to regulate the strength of voice. The tone of the Bass should be full and majestic; of the Tenor, bold and manly; of the Counter, soft yet firm; of the Treble, smooth and delicate. Suitable attention should always be paid to the *Directive*

terms. A good tune, performed without any variation, will be dull and insipid. In a company of singers it would have a good effect for some of the performers, on each part, to be silent, when passages marked *Soft* occur; the additional strength of their voices in the *Loud*, which generally succeeds the *Soft*, would mark the contrast more strongly, and give peculiar force and energy to the performance.—A becoming manner of conduct in a collection of singers, will greatly increase the agreeable sensations, which naturally arise from good performances.

The graces and ornaments of musick, such as *Holds, Trills, Appoggiatures, Transitions, &c.* must be acquired by great practice and attention; the learner had better omit them till his knowledge and judgment dictate when and where to apply them.

FIGURED PASSAGES, where Syncopation takes place, are better explained by the Instructor, than by words; for this reason, an explanation is here omitted.

LESSONS FOR TUNING THE VOICE.

WHEN learning the following lessons for tuning the voice, be careful to give every note its proper sound, and pay particular attention to the situation of the semitones. Let the motion of the hand, in keeping the time, be even and exact; always remembering that the hand must *fall* at the *beginning* of a bar, and *rise* at the *close*.

The more time you allow for the practice of the lessons, the easier you will learn a tune afterward. Should you neglect them wholly, you cannot read musick hereafter with any firmness and certainty of tone.

LESSONS FOR TUNING THE VOICE.

FIRST LESSON, in the Major Octave.

SECOND LESSON, in the Minor Octave.

Tenor, &c. d u d u d u d u d u d u d u d u d u d u

Bass. Faw sol law faw sol law mi faw, Law mi faw sol law faw sol law,

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

THIRD LESSON.

5ths, rising & falling.

du du du du

FOURTH LESSON.

8ths, rising & falling.

FIFTH LESSON.

at du du du

SIXTH LESSON.

SEVENTH LESSON.

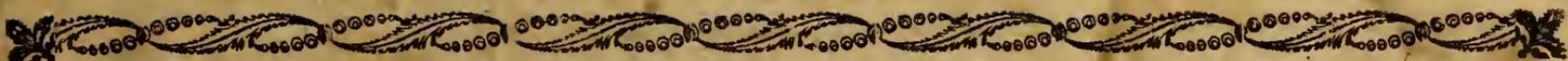
EIGHTH LESSON.

risin 5 th, and falling 4th.

rising 4th, and falling 5th.

rising 3d, and falling 6th.

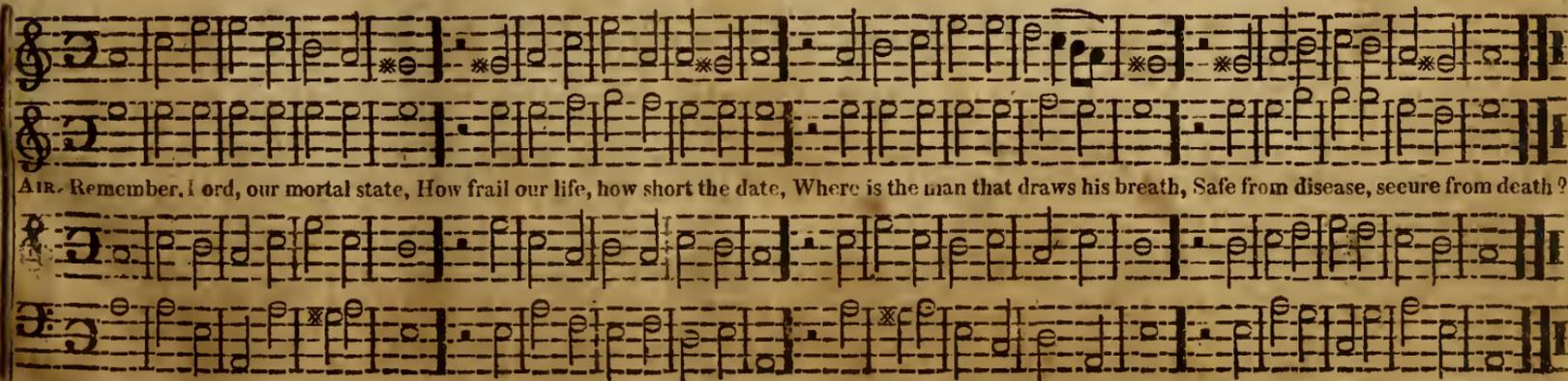
rising 6th, and falling 3d.



THE
VILLAGE HARMONY,

OR,
YOUTH'S ASSISTANT TO SACRED MUSICK.

Groton. L. M.



AIR. Remember, Lord, our mortal state, How frail our life, how short the date, Where is the man that draws his breath, Safe from disease, secure from death?

The first system of music consists of two staves. The top staff is a treble clef with a 3/2 time signature and a key signature of one sharp (F#). The bottom staff is a treble clef with a 3/2 time signature and a key signature of one sharp (F#). Both staves contain a melody of quarter and eighth notes, with some rests. There are asterisks in the first measure of each staff.

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

The second system of music consists of two staves. The top staff is a treble clef with a 3/2 time signature and a key signature of one sharp (F#). The bottom staff is a bass clef with a 3/2 time signature and a key signature of one sharp (F#). Both staves contain a melody of quarter and eighth notes, with some rests. There are asterisks in the first measure of each staff.

Little Marlborough. S. M.

A. Williams' Coll.

The first system of music consists of two staves. The top staff is a treble clef with a 3/4 time signature and a key signature of one sharp (F#). The bottom staff is a treble clef with a 3/4 time signature and a key signature of one sharp (F#). Both staves contain a melody of quarter and eighth notes, with some rests. There are asterisks in the first measure of each staff.

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

The second system of music consists of two staves. The top staff is a treble clef with a 3/4 time signature and a key signature of one sharp (F#). The bottom staff is a bass clef with a 3/4 time signature and a key signature of one sharp (F#). Both staves contain a melody of quarter and eighth notes, with some rests. There are asterisks in the first measure of each staff.

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

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

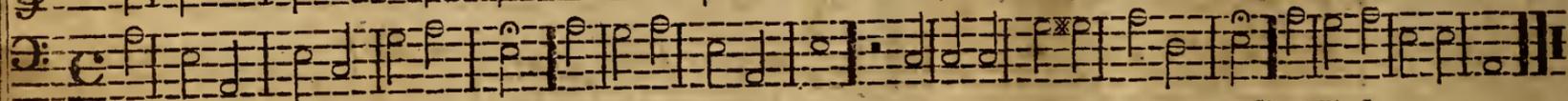
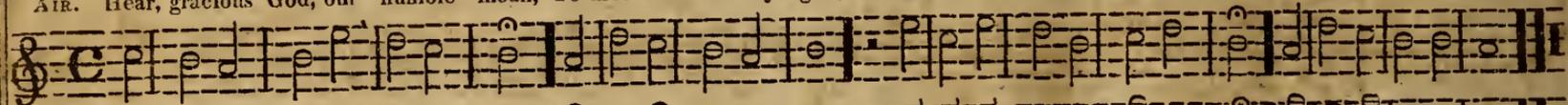
Air Through all the changing scenes of life, In trouble and in joy, The praises of my God shall still, The praises of my God shall still, The praises of my God shall still, My heart, My heart, and tongue employ, My heart and tongue employ.

C

Elgin. C. M.

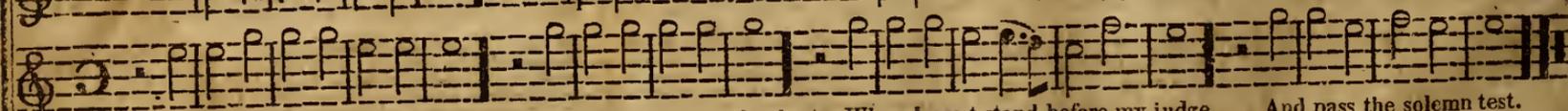
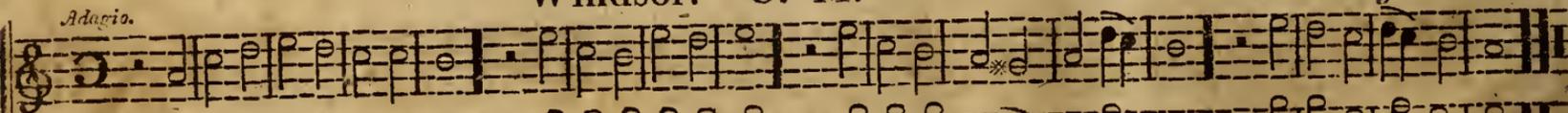


AIR. Hear, gracious God, our humble moan, To thee I breathe my sighs; When will the tedious night be gone, And when the dawn arise?

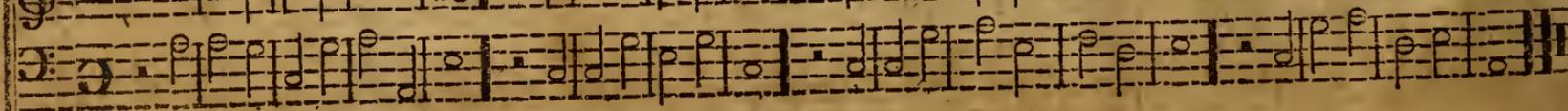
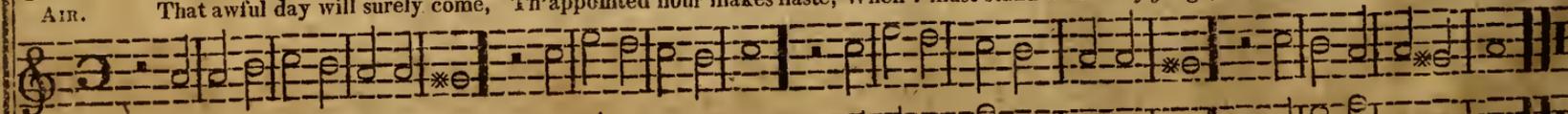


Windsor. C. M.

G. Kirby.

Adagio.

AIR. That awful day will surely come, Th'appointed hour makes haste, When I must stand before my judge, And pass the solemn test.



AIR. To thee, my God and Saviour I, By day and night address my cry, Vouchsafe my

The first system of music consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are written below the vocal staff.

mourn-ful voice to hear; To my distress in-cline thine ear. 1 2

The second system of music continues the piece. It also consists of four staves. The lyrics are written below the vocal staff, with first and second endings indicated by the numbers 1 and 2 above the notes.

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. The bottom staff is in bass clef and provides a harmonic accompaniment with similar note values. Both staves feature dynamic markings such as 'f' and 'p', and articulation marks like 'acc' and 'stacc'.

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

The second system of music continues the melody and accompaniment from the first system. It also consists of two staves in treble and bass clefs, maintaining the same key signature and time signature. The notation includes various musical symbols and dynamics.

Limerick. L. M.

The first system of music for 'Limerick' consists of two staves. The top staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef. The melody is simple and features a mix of note values. Dynamics like 'f' and 'p' are used throughout.

AIR.

Deep in our hearts let us record The deeper sorrows of our Lord: Behold the rising

billows roll, To over- - whelm his righteous soul! To o- - ver- - whelm his righteous soul!

Lisbon. S. M.

D. Read.

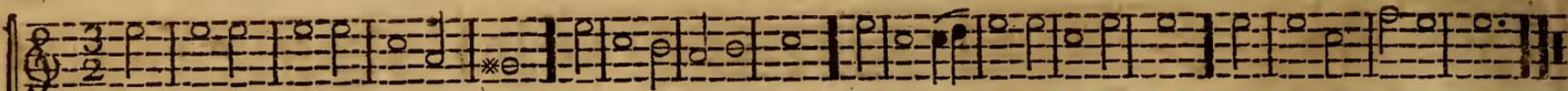
Welcome, to this reviving breast, And these rejoicing eyes.

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

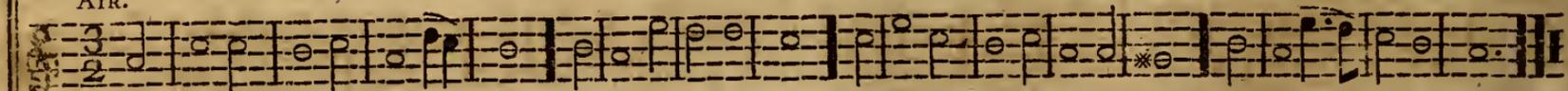
Welcome, to this reviving breast, And these rejoic- - - ing eyes.

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

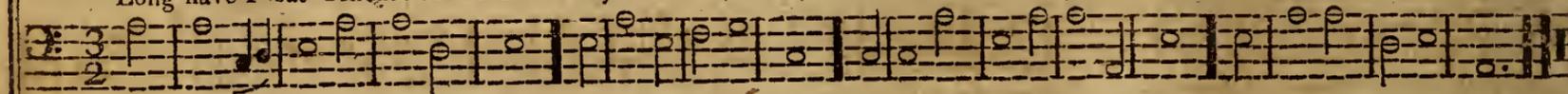
Chelmsford. C. M.



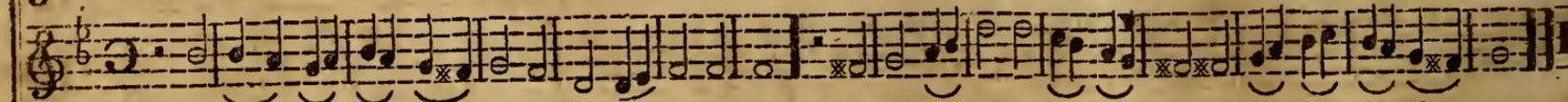
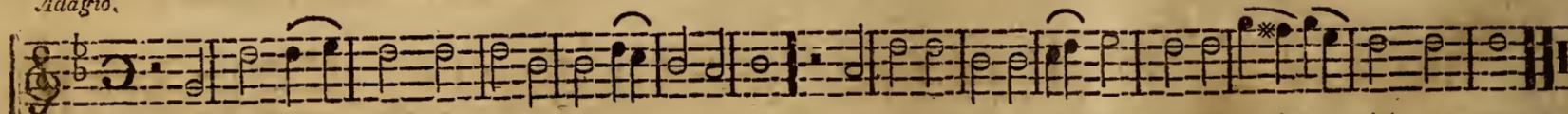
AIR.



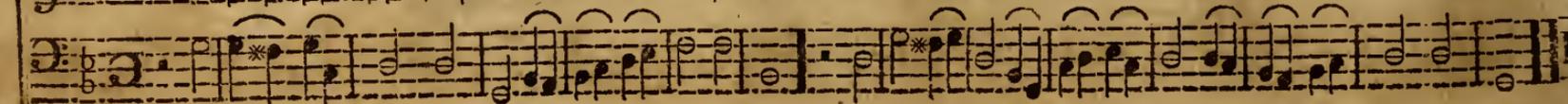
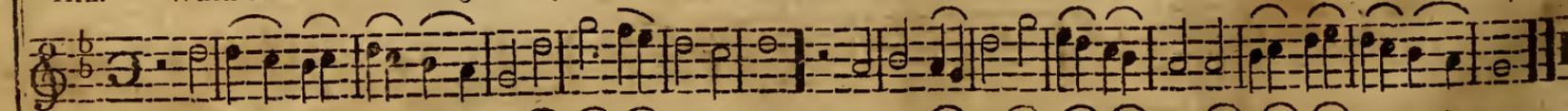
Long have I sat beneath the sound Of thy salvation, Lord ; But still how weak my faith is found, And knowledge of thy word.



Haddam. S. M.

Adagio,

AIR. When overwhelm'd with grief, My heart within me dies : Helpless, and far from all relief, To heav'n I lift mine eyes.



AIR. Ye that delight to serve the Lord, The honour of his name record, His sacred name for - - ever bless,

Where'er the cir'cling sun displays His rising beams, or setting rays, Let lands and seas his pow'r confess.

Air. When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream;

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a 3/2 time signature. The second staff is the vocal line in treble clef with a 3/2 time signature. The third staff is the vocal line in treble clef with a 3/2 time signature. The bottom staff is the piano accompaniment in bass clef with a 3/2 time signature. The lyrics are written below the second and third staves.

Pia.

The grace appear'd so great. The world beheld the glorious change, And did thy hand confess, My tongue broke out in

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a common time signature. The second staff is the vocal line in treble clef with a common time signature. The third staff is the vocal line in treble clef with a common time signature. The bottom staff is the piano accompaniment in bass clef with a common time signature. The lyrics are written below the second and third staves.

For.



unknown strains, And sung sur - pris - ing grace, My tongue broke out in unknown strains, And sung sur - pris - ing grace.



Funeral Thought. C. M.

I. Smith.



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



Windham. L. M.

D. Read.

Musical score for 'Windham' in G major, 4/4 time, Moderato. The 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: 'AIR. 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.'

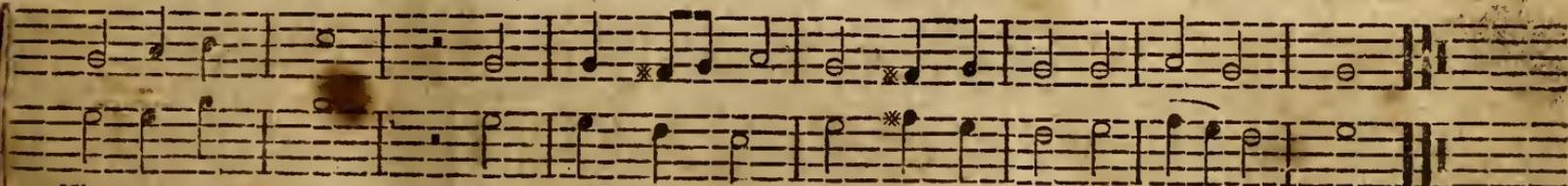
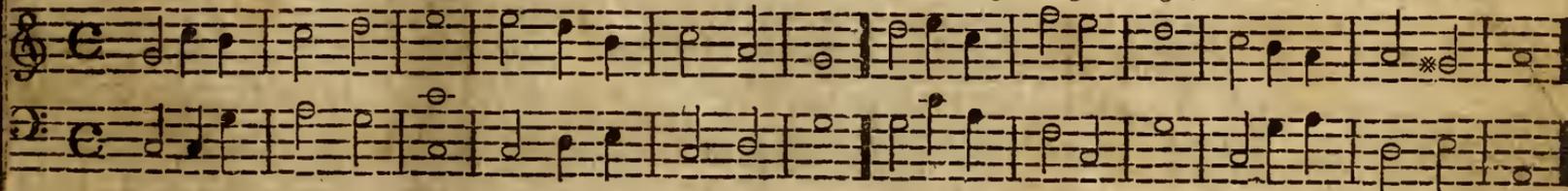
Winter. C. M.

D. Read.

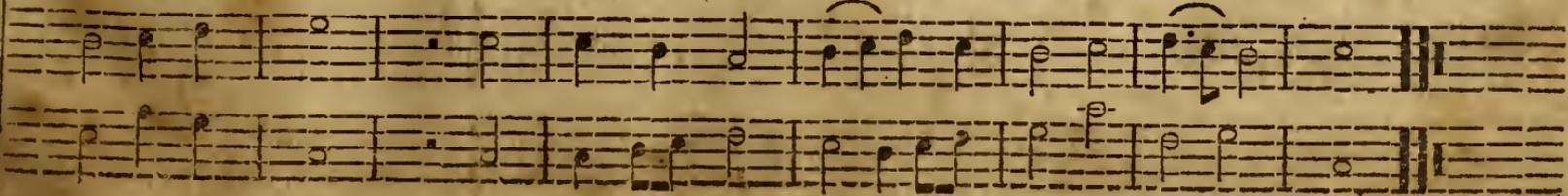
Musical score for 'Winter' in G major, 4/4 time, C. M. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: 'AIR. His hoary frost, his fleecy snow, Descend and clothe the ground; The liquid streams forbear to flow, In i - cy fetters bound.'

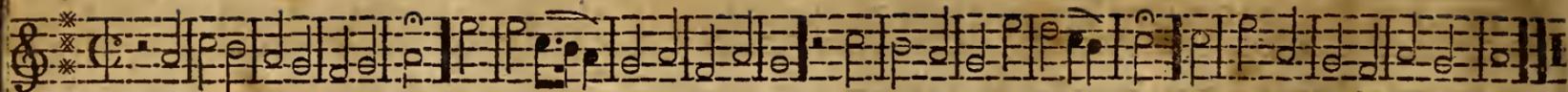


AIR. Give thanks to God most high, The uni - - ver - sal Lord, The sovereign King of kings; And be his name ador'd.

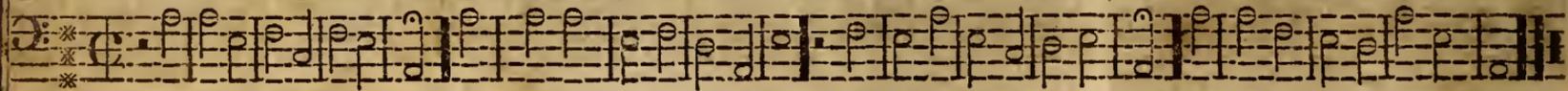
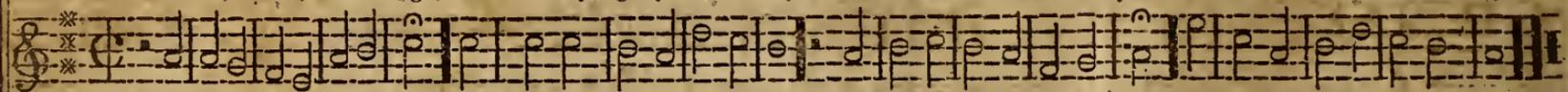


His pow'r and grace Are still the same; And let his name Have endless praise.



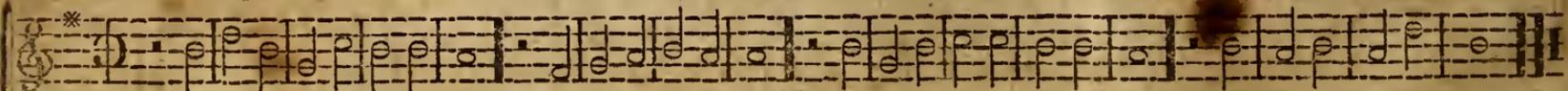


AIR. Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, 'Till thou art here as there obey'd.



York. C. M.

J. Milton.



AIR.



Happy the heart where graces reign, Where love inspires the breast; Love is the brightest of the train, And strengthens all the rest.



Rochester. C. M.

A. Williams.

27



God, my supporter and my hope, My help forever near, Thine arm of mercy held me up, When sinking in despair.

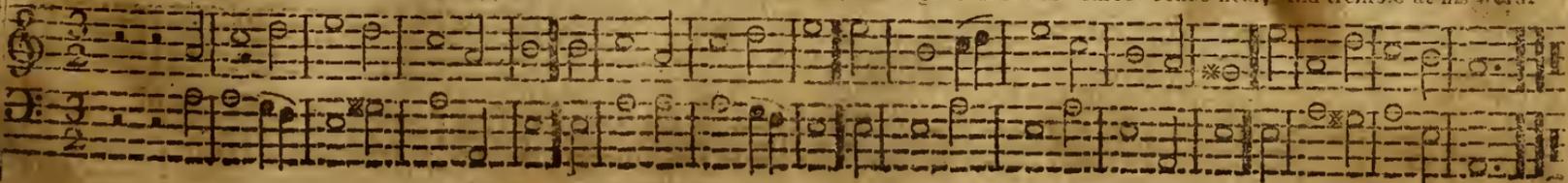


Plymouth. C. M.

W. Tansur.



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



AIR. Darkness and clouds of awful shade, His dazzling glory shroud in state;

Justice and truth his guards are made, And fix'd by his pavilion wait.

to praise ye the Lord, Prepare your glad voice, His praise in the great assembly to sing; In their great Creator Let all men rejoice, And heirs of salvation Be glad in their king.

Barby. C. M.

W. Tansur.

AIR. 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.

AIR. 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 cherubim, Full royally he rode, And



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



Irish. C. M.

A. Williams.



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



AIR. Join all the glorious names Of wisdom, love, and pow'r, That ever mortals knew, That angels

ever bore: All are too mean To speak his worth, Too mean to set My Saviour forth.

AIR. 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 im - mortal - i - ty endures.

AIR.

Hear, gracious God, my humble moan; To thee I breathe my sighs! When will the tedious night be gone? And when the dawn arise?

My God! O could I make the claim, My Father and my friend! And call thee mine, by ev'ry name On which thy saints depend.

*Pia.**For.*

AIR.



Jesus, our great high priest, Offer'd his blood and dy'd ; My guilty conscience seeks No sacri- fice beside.



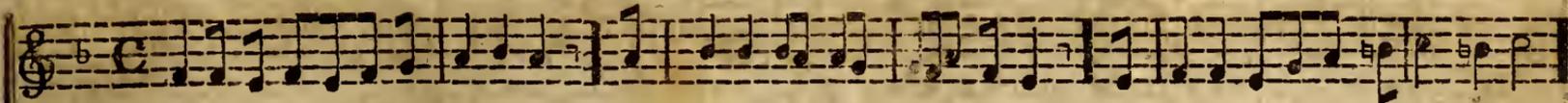
His pow'ful blood Did once atone, And now it pleads Before the throne, His pow'ful blood Did once atone, And now it pleads Before, &c.



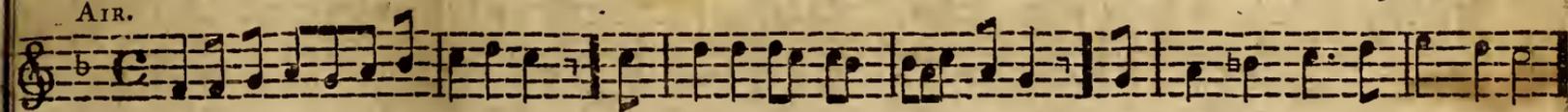
AIR.

Thou, whom my soul admires a - - - bove All earthly joy, and earthly love,

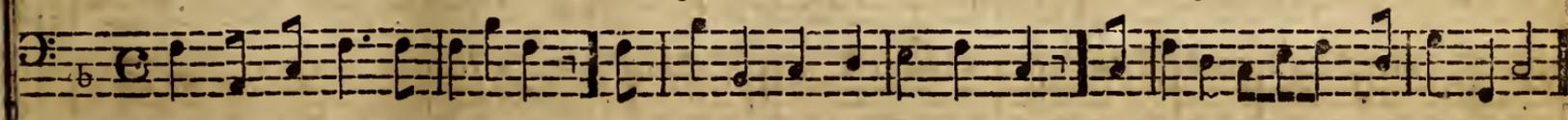
Tell me, dear Shepherd, let me know Where do thy sweetest pastures grow.

*Pia.**For.*

AIR.



Blood has a voice to pierce the skies ; Revenge ! the blood of Abel cries , Revenge ! the blood of Abel cries ;

*Pia.**For.*

But the dear stream, when Christ was slain, Spoke peace as loud from every vein, Spoke peace as loud from every vein.



Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs employ, Above the starry frame: Your voices raise, Ye cherubim & seraphim, To sing his praise.

Marlborough. C. M.

W. Skrubsole.

Allegro Moderato.

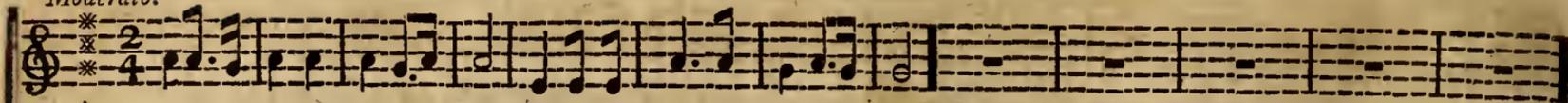
Pia. *For.*

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

AIR.

While Shepherds watch'd their flocks by night, All seated on the ground, All seated on the ground, The

angel of the Lord came down, And glory shone around, And glory shone a - - round:

Moderato.*Air.**Pia.*

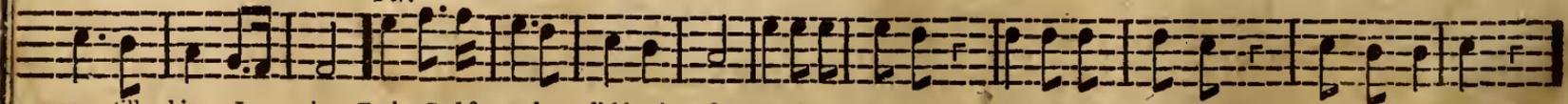
Jesus, my all, to heav'n is gone, He whom I fix my hopes upon, His track I see, and I'll pursue The narrow

Pia.

His track I see, and I'll pursue The

DOXOLOGY.

Praise, praise him, Praise him, Praise, praise him, praise him all, all,

Fer.

way till him I view. Praise God from whom all blessings flow, Praise, praise him, praise him, Praise, praise him, praise him, Praise him all, all,



Praise, praise him, praise him, Praise, praise him, praise him all, all,

all creatures here below. Praise him above, ye heav'nly host, Praise Father, Son, and Holy Ghost.

Bath. L. M.

A. Williams' Coll.

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

A musical score for the hymn 'Green's 100th'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The music is marked 'AIR.' and includes lyrics: '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.' The score includes various musical notations such as notes, rests, and dynamic markings like 'h' and 'f'.

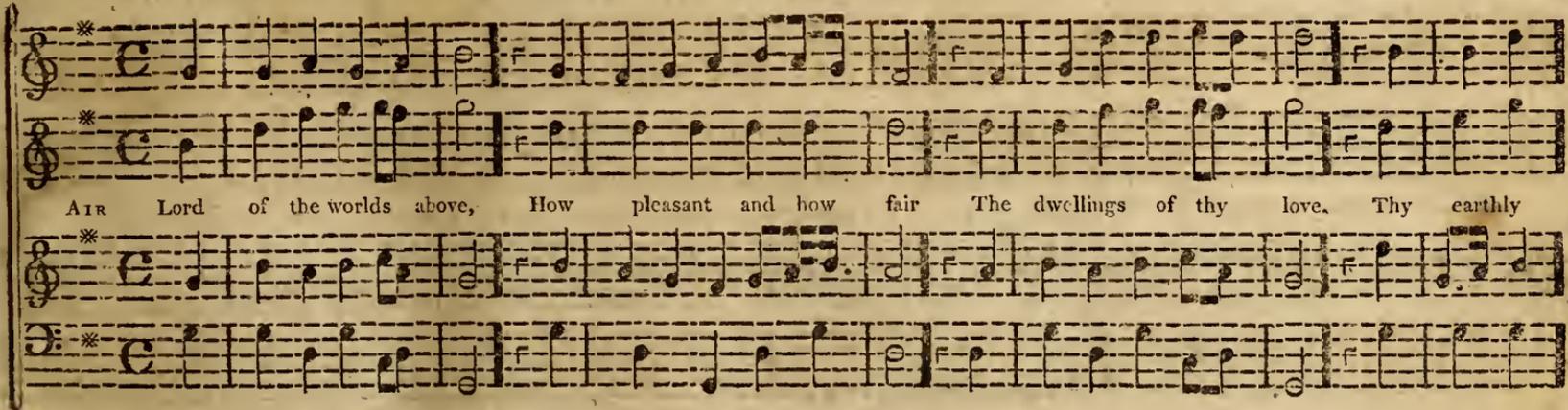
AIR. Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To shew thy love by morning light, And talk of all thy truth at night.

Wantage. C. M.

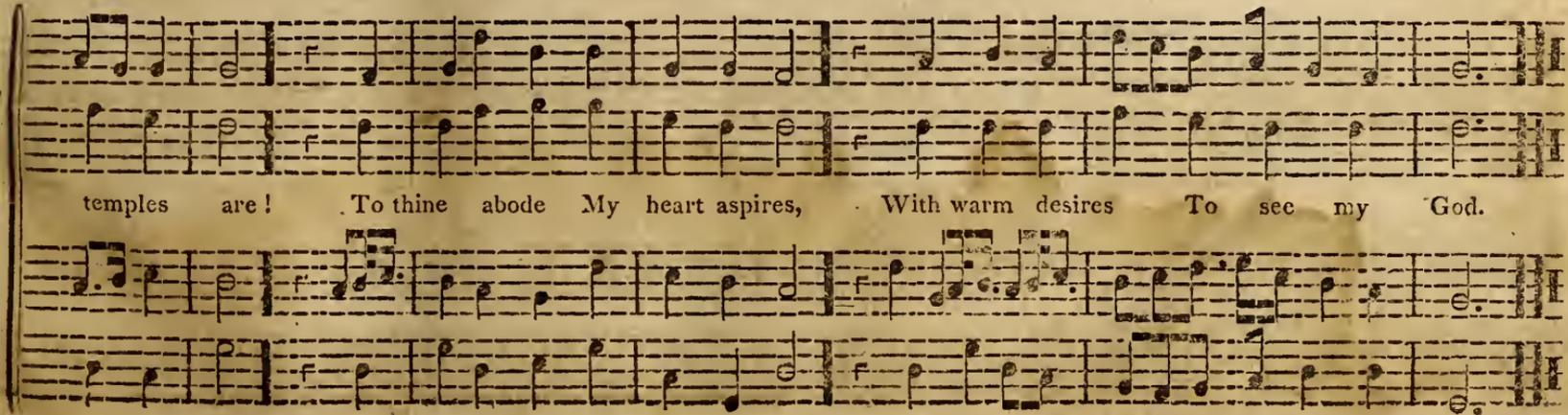
A. Williams' Coll.

A musical score for the hymn 'Wantage'. It consists of three staves. The top staff is for the vocal part, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The music is marked 'AIR.' and includes lyrics: '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 score includes various musical notations such as notes, rests, and dynamic markings like 'p'.

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



AIR Lord of the worlds 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.

AIR. 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

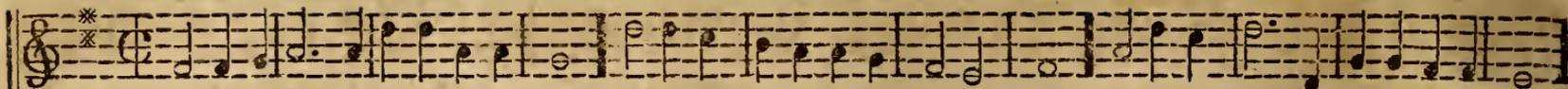
Immortal honours to thy sov'reign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, "And where's your God?"

AIR. 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.

Quercy. L. M.

AIR.

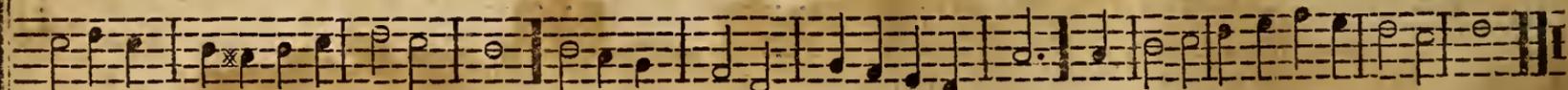
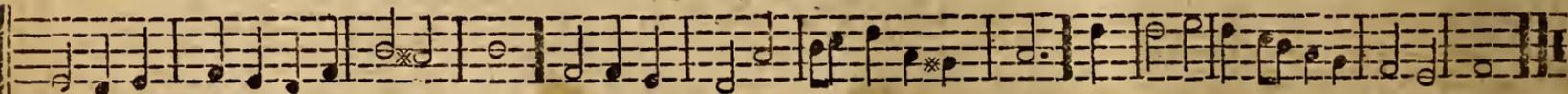
With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.



AIR.



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



Thro' distant worlds, and regions of the dead; No more shall atheists mock his long delay; His vengeance sleeps no more; behold the day!



AIR. 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 immortal- - i - - ty en - - dures.

Air. Come let us join our cheerful songs With an - - gels round the throne;

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a common time signature and a key signature of one sharp (F#). It begins with an asterisk and contains the lyrics "Air. Come let us join our cheerful songs With an - - gels round the throne;". The second staff is a piano accompaniment in treble clef, also with a common time signature and one sharp. The third and fourth staves are piano accompaniment in bass clef, with a common time signature and one sharp. The music is written in a simple, homophonic style with many whole and half notes.

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

The second system of the musical score continues the piece. It consists of four staves. The top staff is a vocal line in treble clef with a common time signature and one sharp. It contains the lyrics "Ten thousand thousand are their tongues, But all their joys are one." The second staff is a piano accompaniment in treble clef, with a common time signature and one sharp. The third and fourth staves are piano accompaniment in bass clef, with a common time signature and one sharp. The music continues with a similar homophonic style, featuring a triplet of eighth notes in the vocal line and piano accompaniment.

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

AIR. There is a land of pure delight, Where saints immortal reign; Infinite day excludes the night, And pleasures banish pain.

*Pia.**For.*

So to the Jews old Canaan stood, While Jordan roll'd between.
Sweet fields beyond the swelling flood, stand dress'd in living green;

*
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4/4
 2/4
 2/4
 2/4

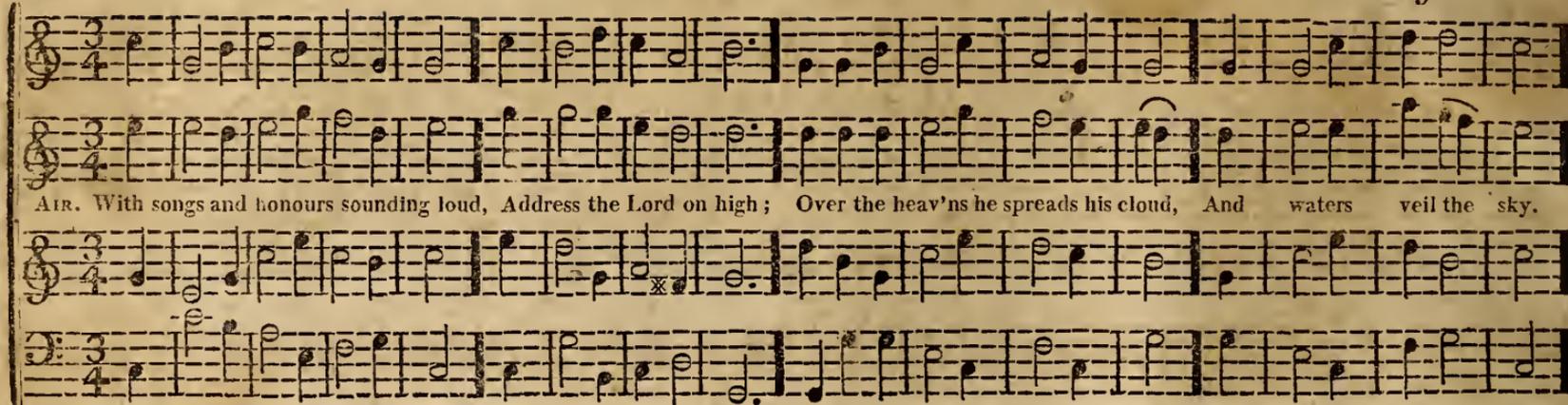
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And. . Most triumphant, greatly glorious, He from death and hell arose, In him all his church victorious, Triumph'd o'er the

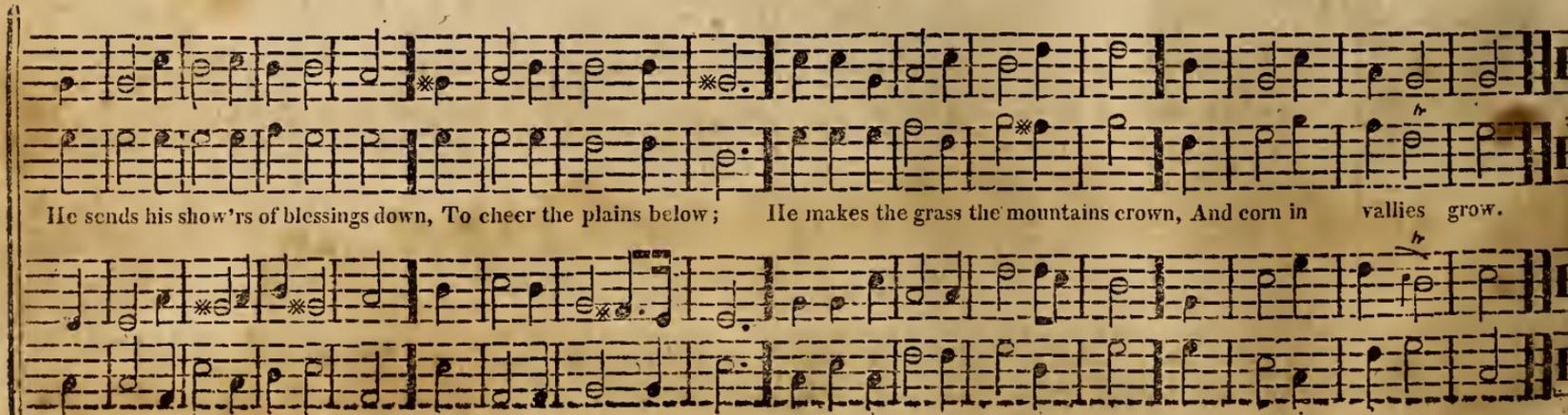
Hallelu - - tu - - jah,

dreadful foes. Hallelujah, Hallelujah, Glory, glory, Lord be thine.

Hallelujah, Hallelujah,



AIR. With songs and honours sounding loud, Address the Lord on high; Over the heav'ns he spreads his cloud, And waters veil the sky.

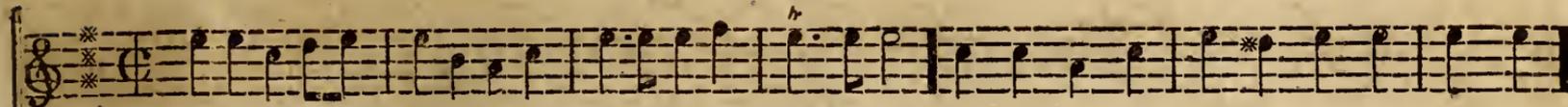


He sends his show'rs of blessings down, To cheer the plains below; He makes the grass the mountains crown, And corn in vallies grow.

AIR.

Some seraph, lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our e - - ternal King.

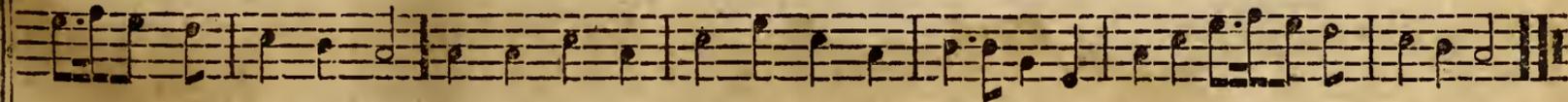
Thy names, how infinite they be, Great Ever - - lasting One ! Boundless thy might and majesty, And unconfi'd thy throne.



AIR.



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



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



H

AIR.

Exalted Prince of Life, we own The royal honours of thy throne; 'Tis fix'd by

God's almighty hand, And seraphs bow at thy command, And seraphs bow at thy command.

Morning Hymn. L. M.

AIR. Awake, my soul; a - - - wake, mine eyes; Awake, my drowsy fac - - ul - - ties;

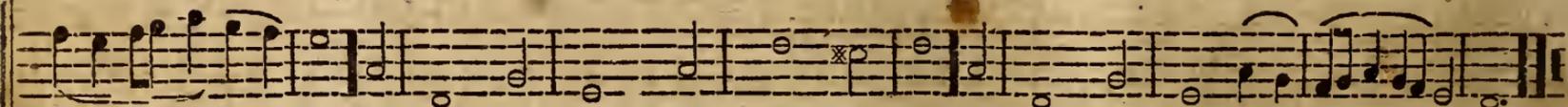
A - - wake, and see the new-born light Spring from the darksome womb of night.



AIR.

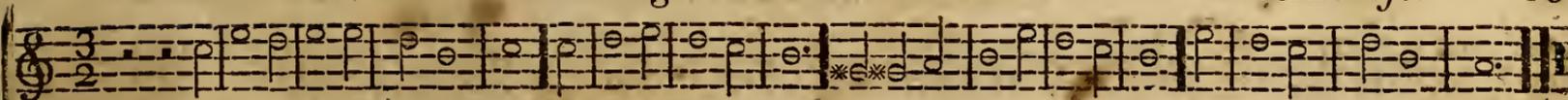


Go worship at Im- - -manuel's feet, See in his face what wonders meet! Earth is too narrow



to express His worth, his glory, or his grace, His worth, his glory, or his grace.

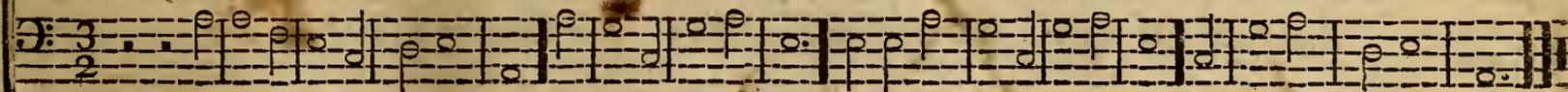




AIR.

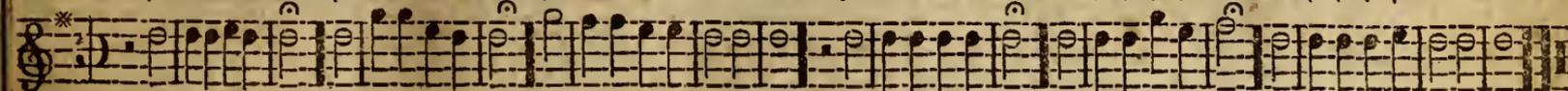
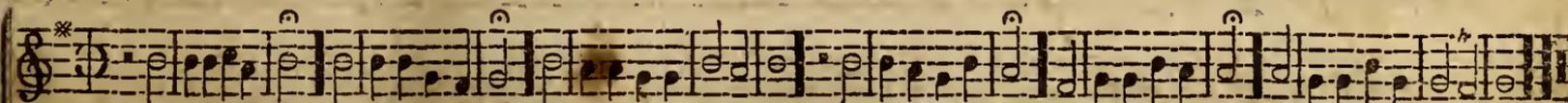


With earnest longings of the mind, My God, to thee I look; So pants the hunted hart to find And taste the cooling brook.



Dalston. S. P. M.

A. Williams.



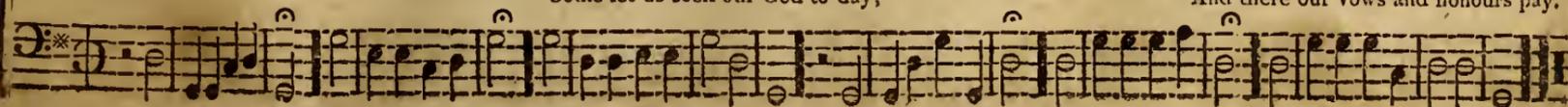
AIR. How pleas'd and blest was I, To hear the people cry,

Yes, with a cheerful zeal, We haste to Zion's hill,



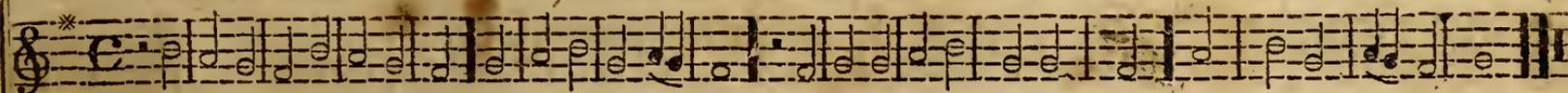
"Come let us seek our God to day;"

And there our vows and honours pay.



AIR. This spacious earth is all the Lord's, And men, and worms, and beasts, and birds, He rais'd the building on the seas, And gave it for their dwelling place.

But there's a bright er world on high, Thy palace, Lord, above the sky; Who shall ascend that blest abode, And dwell before his maker God?



AIR.



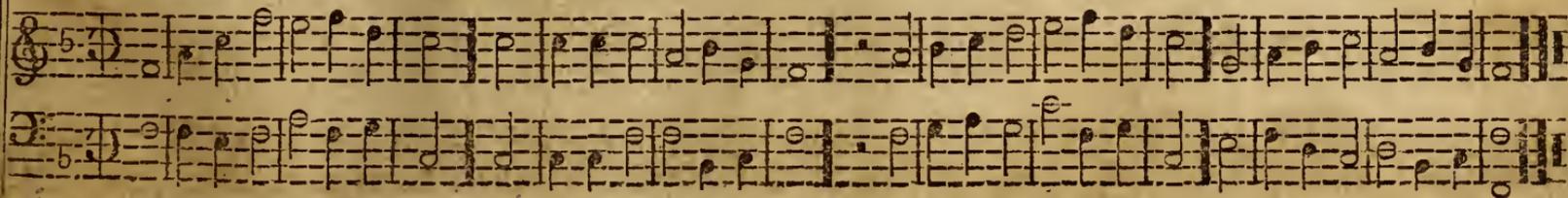
Arise, O King of grace, arise, And enter to thy rest ! Lo ! thy church waits with longing eyes, Thus to be own'd and blest.



Wells. L. M.

Holdrayd.

AIR. 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 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 melody in the treble staff begins with a quarter rest, followed by a dotted quarter note, and continues with various rhythmic patterns including eighth and sixteenth notes. There are asterisks marking specific notes in the treble staff.

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

The second system of music continues the piece with two staves in treble and bass clefs, 3/2 time. The melody in the treble staff continues with similar rhythmic patterns as the first system.

The third system of music continues the piece with two staves in treble and bass clefs, 3/2 time. The melody in the treble staff continues with similar rhythmic patterns as the first system.

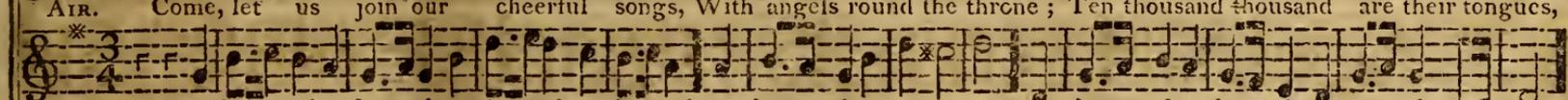
Through all alike I rove alone, Forgotten here and there unknown ; The change renews my piercing wo.

The fourth system of music concludes the piece with two staves in treble and bass clefs, 3/2 time. The melody in the treble staff ends with a final cadence. There are asterisks marking specific notes in the treble staff.

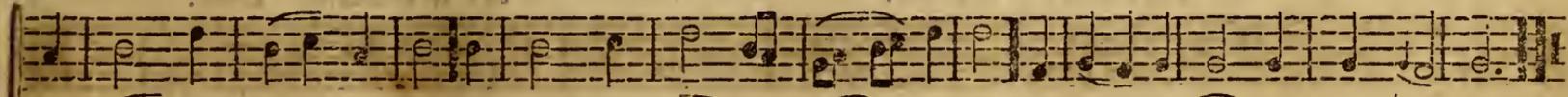
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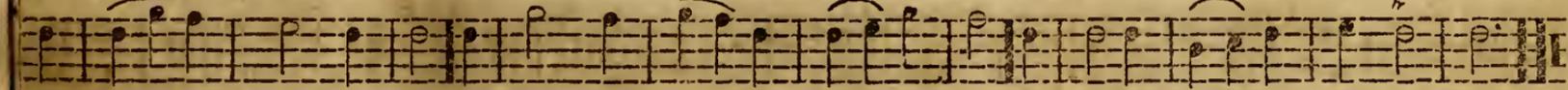
* 

AIR. Come, let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues,

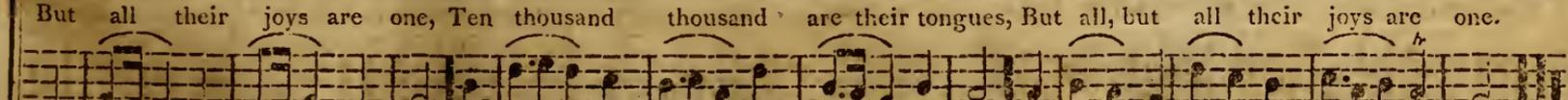
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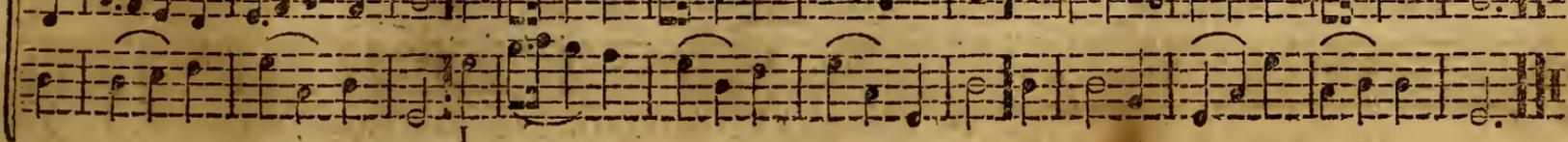
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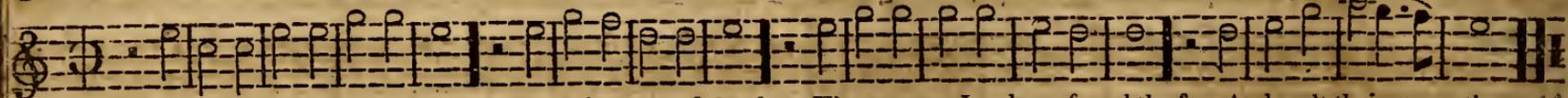




But all their joys are one, Ten thousand thousand are their tongues, But all, but all their joys are one.





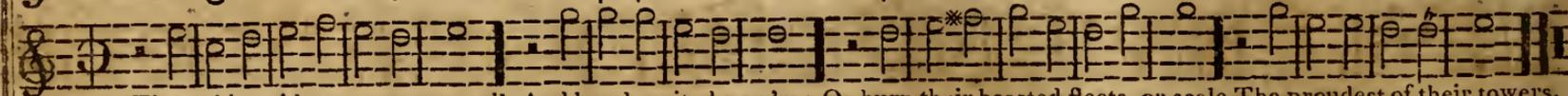


AIR. To thine Almighty arm we owe The triumphs of the day ; Thy terrors, Lord, confound the foe, And melt their strength away.



Egham. C. M.

A. Williams' Coll.



AIR. 'Tis by thine aid our troops prevail, And break united pow'rs ; Or burn their boasted fleets, or scale The proudest of their towers.



[N. B....Stanes & Egham may be sung together as one tune, or separately, as set.]

Air.

Lord where shall guilty souls retire, Forgotten and unknown? In hell they meet thy dreadful ire, In heav'n thy glorious throne.

This musical score is for the hymn 'Bishopsgate'. It consists of two systems of music. The first system has two staves: a treble clef staff and a bass clef staff. Both are in common time (C) and have a key signature of one sharp (F#). The second system also has two staves: a treble clef staff and a bass clef staff, both in common time (C) and with a key signature of one sharp (F#). The lyrics are written below the first system.

Bedford. C. M.

IV. Wheall.

Air.

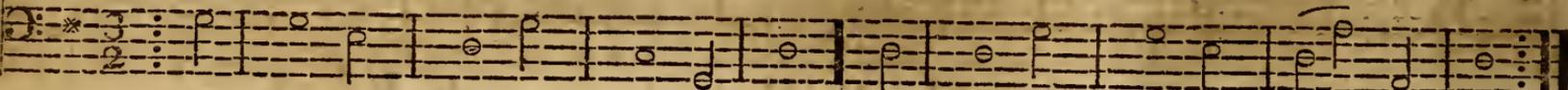
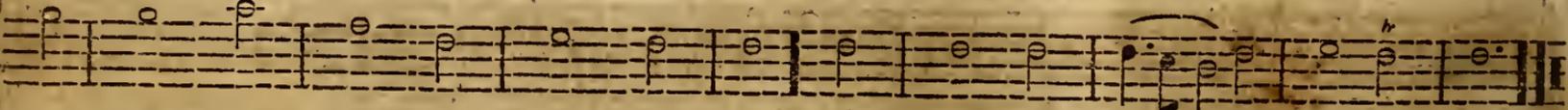
Sing to the Lord Jehovah's name, And in his strength rejoice; When his salvation is our theme, Exalted be our voice.

This musical score is for the hymn 'Bedford'. It consists of two systems of music. The first system has two staves: a treble clef staff and a bass clef staff. Both are in 3/2 time and have a key signature of one flat (Bb). The second system also has two staves: a treble clef staff and a bass clef staff, both in 3/2 time and with a key signature of one flat (Bb). The lyrics are written below the first system.

AIR.



The Lord my pasture shall prepare, And feed me with a shepherd's care;
His presence shall my wants supply, And guard me with a watchful eye;

My noonday walks he shall attend, And all my midnight hours defend.






AIR.



The Lord of Sab - - bath let us praise, In concert with the blest,



Who joy - ful, in har - monious lays, Employ an endless rest.



AIR. Shall the vile race of flesh and blood Contend, with their Cre - a - tor, God?

The first system of the musical score consists of four staves. The top staff is the vocal line, written in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. It contains the lyrics "AIR. Shall the vile race of flesh and blood Contend, with their Cre - a - tor, God?". The second staff is the piano accompaniment, also in treble clef. The third and fourth staves are the piano accompaniment in bass clef. The music features various note values, rests, and dynamic markings such as 'x' and 'p'.

Shall mortal worms presume to be More holy, wise, or just than he?

The second system of the musical score consists of four staves. The top staff is the vocal line, continuing the lyrics "Shall mortal worms presume to be More holy, wise, or just than he?". The second staff is the piano accompaniment in treble clef. The third and fourth staves are the piano accompaniment in bass clef. The music continues with similar notation and dynamics as the first system.



AIR.

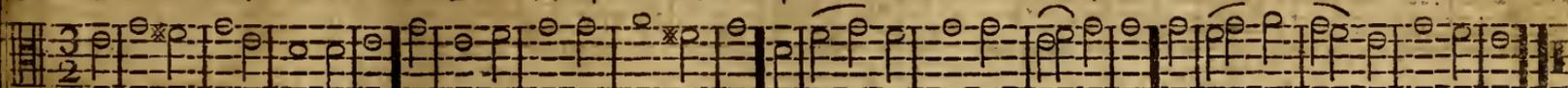
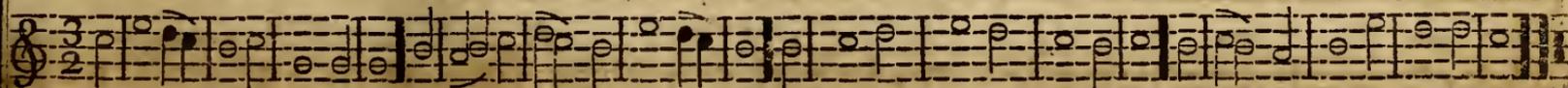


With joy we meditate the grace Of our High Priest above : His heart is made of tenderness ; His bowels melt with love.



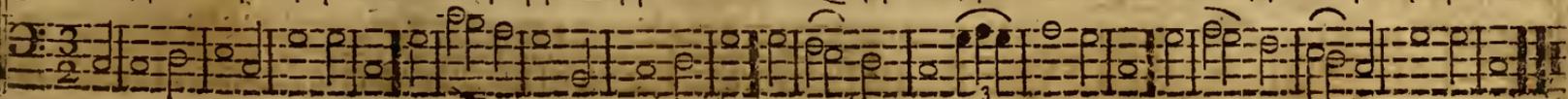
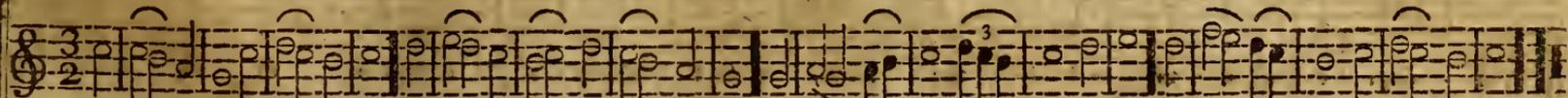
All Saints. L. M.

W. Tansur.



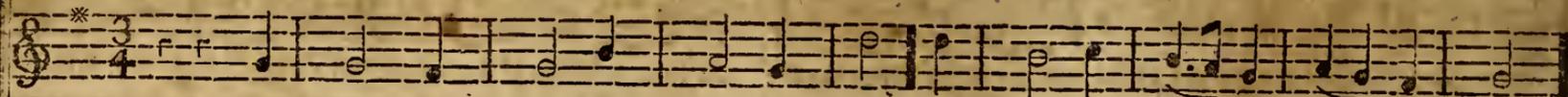
From all that dwell below the skies, Let the Creator's praise arise ; Let the Redeemer's name be sung Thro' ev'ry land, by every tongue.

AIR.

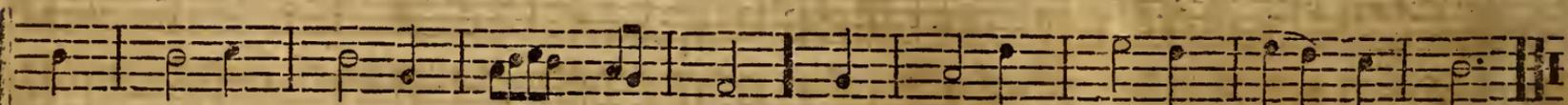
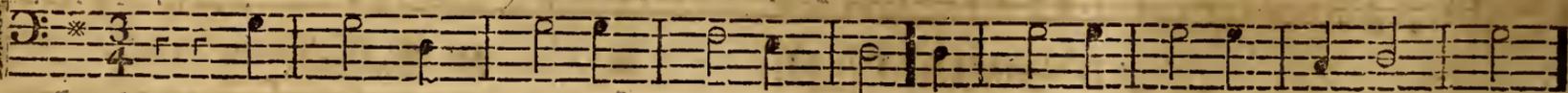




AIR.



Bury'd in shadows of the night, We lie till Christ restores the light;



Wis - dom descends to heal the blind, And chase the darkness of the mind.



Buckingham. C. M.

A. Williams.

71



AIR.

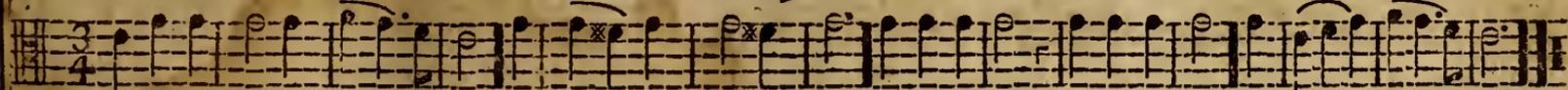


Lord, thou wilt hear me when I pray; I am forever thine, I fear before thee all the day, Nor would I dare to sin.

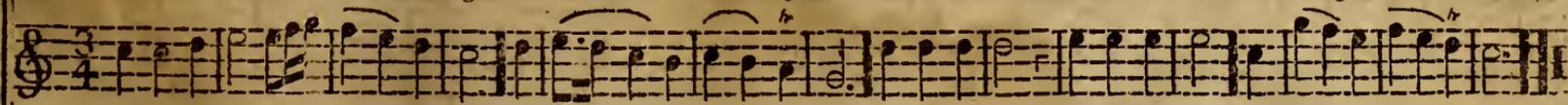


Arundel. C. M.

A. Williams' Coll.



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



K

Andante.

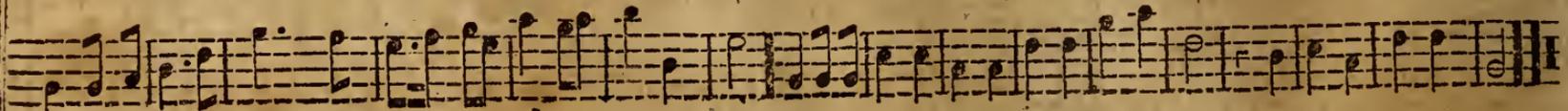
AIR.



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



What wonders shall thy gospel do ! Thy converts shall surpass The num'rous drops, the num'rous drops of morning dew, And own thy sov'reign grace.



Air. Before the rosy dawn of day, To thee, my God, I'll sing; Awake my soft and tuneful lyre, Awake each charming string.

Awake and let thy flowing strains Glide thro' the midnight air, While high amidst her silent orb, The silver moon rolls clear.

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 first staff begins with an asterisk (*). The lyrics are written below the staves.

AIR. The Lord appears my helper now, Nor is my faith afraid Of what the sons of earth can do, Since Heav'n affords me aid.

*Pia.**For.*

The second 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 first staff begins with a double bar line and a repeat sign. The lyrics are written below the staves.

'Tis safer, Lord, to hope in thee, And have my God my friend, Than trust in men of high degree, And on their truth depend.

Bangor. C. M.

W. Tansur.

75

The first system of music for 'Bangor. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with various note values and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Both staves end with a double bar line and repeat dots.

AIR. Stoop down, my thoughts, that us'd to rise, Converse awhile with death : Think how a gasping mortal lies, And pants away his breath.

The second system of music for 'Bangor. C. M.' also consists of two staves. The upper staff continues the melody from the first system, featuring some notes with asterisks. The lower staff continues the accompaniment. The system concludes with a double bar line and repeat dots.

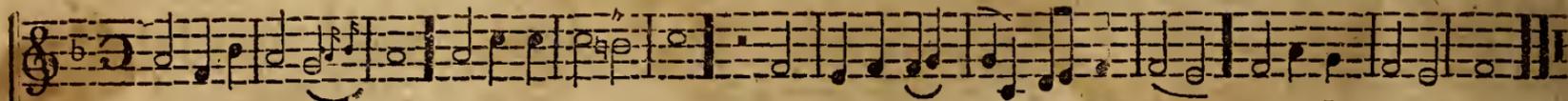
St. Martin's. C. M.

W. Tansur.

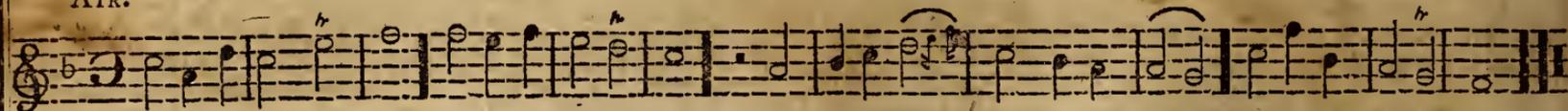
The first system of music for 'St. Martin's. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. It contains a melodic line with various note values and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Both staves end with a double bar line and repeat dots.

AIR. To our al - mighty Maker, God, New honours be address'd ; His great sal - va - tion shines abroad, And makes the nations blest.

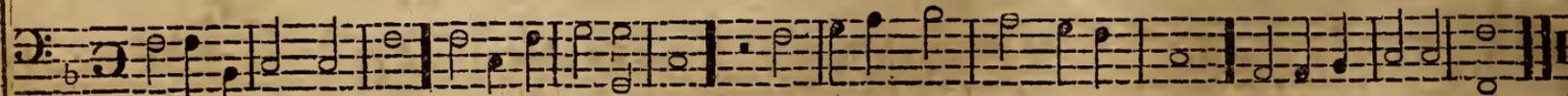
The second system of music for 'St. Martin's. C. M.' also consists of two staves. The upper staff continues the melody from the first system, featuring some notes with asterisks. The lower staff continues the accompaniment. The system concludes with a double bar line and repeat dots.



AIR.

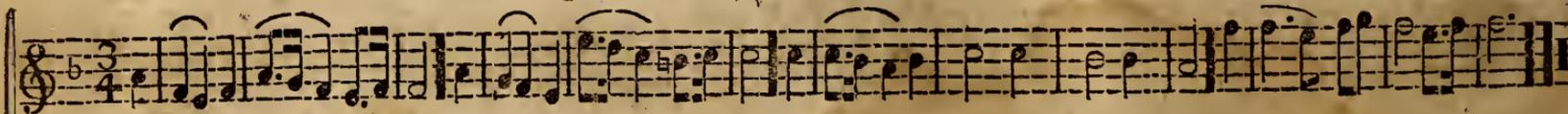


Great is the Lord our God; And let his praise be great; He makes the church his blest abode, His most delightful seat.



Mount-Ephraim. S. M.

B. Milgrove.



AIR.



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



Con Spirito.

Lord, I will bless thee all my days, Thy praise shall dwell upon my tongue ; My soul shall glory in thy grace, While saints rejoice to hear the song.

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

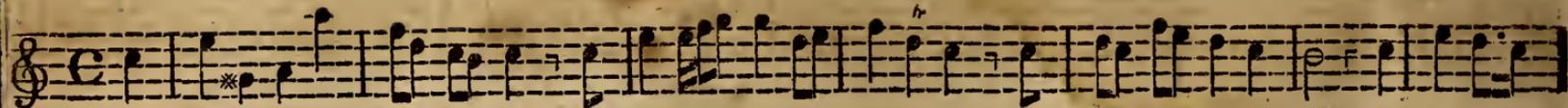
Hal - - lelujah,

hal - - lelujah,

hal - - - lelujah,

hal - - - lelujah,

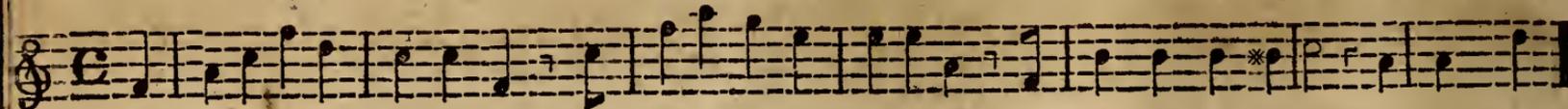
hal - - - - - le - lu - jah.



AIR.



Almighty King of heav'n above, Eternal source of truth and love, And Lord of all below, With rev'rence

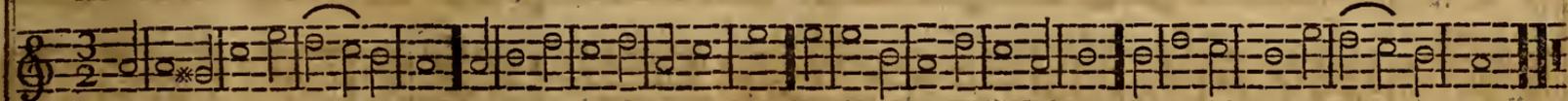


and re - - ligious fear, Permit thy suppliants to draw near, And at thy feet to bow, And at thy feet to bow.





AIR.



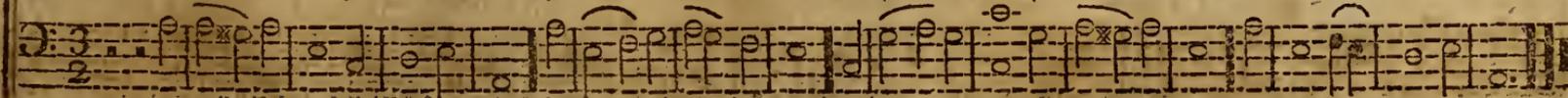
When I survey the wondrous cross On which the Prince of glory died, My richest gain I count but loss, And pour contempt on all my pride.



Bromsgrove. C. M.

W. Knapp.

AIR. Save me, O God! the swelling floods Break in upon my soul: I sink, and sorrows o'er my head Like mighty waters roll.



L

Musical notation for the first system of 'Isle of Wight'. It consists of two staves of music in G major (one flat) and common time (C). The first staff begins with a treble clef and a common time signature. The second staff begins with a treble clef and a common time signature. The music is marked 'AIR.' and features a melody with various note values and rests, including some beamed eighth notes.

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.

Musical notation for the second system of 'Isle of Wight'. It consists of two staves of music in G major (one flat) and common time (C). The first staff begins with a bass clef and a common time signature. The second staff begins with a bass clef and a common time signature. The music continues the melody from the first system, ending with a double bar line.

Farnham. S. M.

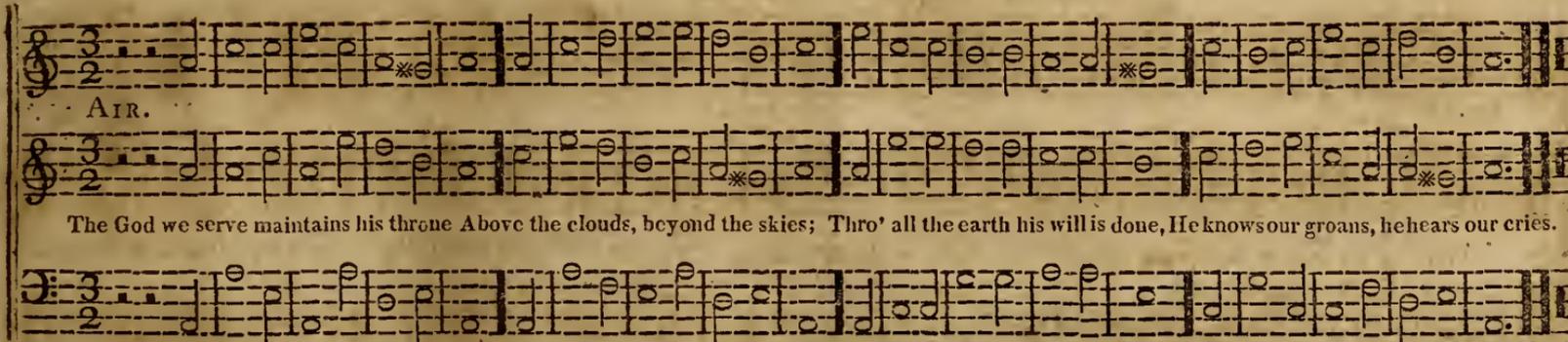
J. Playford.

Musical notation for the first system of 'Farnham'. It consists of two staves of music in G major (one flat) and 3/2 time. The first staff begins with a treble clef and a 3/2 time signature. The second staff begins with a treble clef and a 3/2 time signature. The music is marked 'AIR.' and features a melody with various note values and rests, including some beamed eighth notes.

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

Musical notation for the second system of 'Farnham'. It consists of two staves of music in G major (one flat) and 3/2 time. The first staff begins with a treble clef and a 3/2 time signature. The second staff begins with a bass clef and a 3/2 time signature. The music continues the melody from the first system, ending with a double bar line.

AIR.

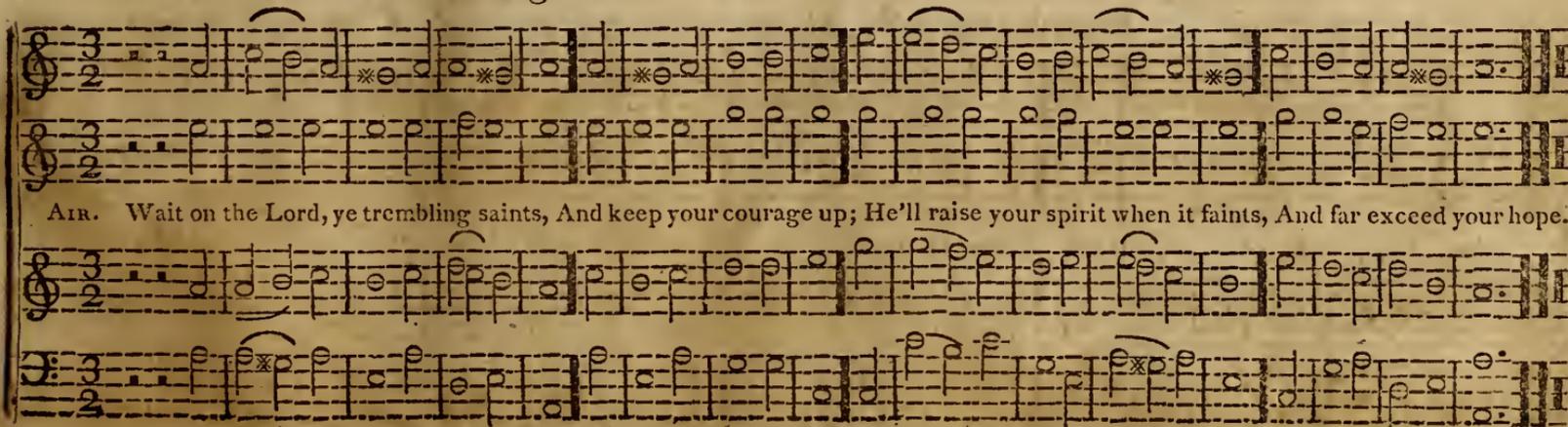


The God we serve maintains his throne Above the clouds, beyond the skies; Thro' all the earth his will is done, He knows our groans, he hears our cries.

Wallingford. C. M.

A. Williams' Coll.

AIR. 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.



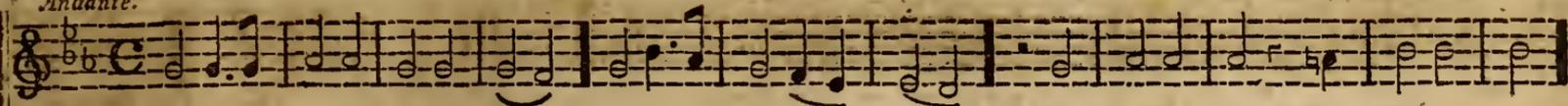
AIR. And make a joyful noise; Let Israel hear His voice.

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

Walney. C. M.

A. Williams' Coll.

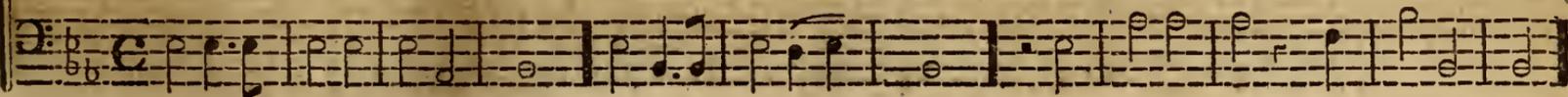
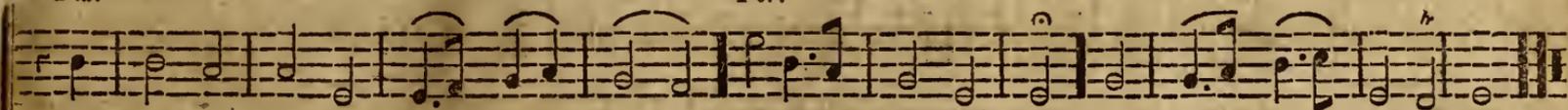
AIR. When troubles rise and storms appear, There may his children hide; God has a strong pavilion, where He makes my soul abide.

Andante.

AIR.



There is a fountain fill'd with blood, Drawn from Immanuel's veins; And sinners plung'd beneath that flood,

*Pia.**For.*

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



* 3/4
 * 3/4
 AIR. Behold the glories of the Lamb, Amidst his Father's throne; Prepare new honours for his name;

* 3/4
 * 3/4

Detailed description: This system contains the first four staves of the musical score. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 3/4. The first staff has a star symbol and a 3/4 time signature. The second staff also has a star symbol and a 3/4 time signature. The lyrics 'AIR. Behold the glories of the Lamb, Amidst his Father's throne; Prepare new honours for his name;' are written below the second staff. The third and fourth staves have star symbols and 3/4 time signatures. The music consists of eighth and sixteenth notes, with some rests and phrasing slurs.

And songs - - - before unknown, Prepare new honours for his name, And songs - - - before unknown.

Detailed description: This system contains the next four staves of the musical score. The first staff is a treble clef, and the second is a bass clef. The lyrics 'And songs - - - before unknown, Prepare new honours for his name, And songs - - - before unknown.' are written below the second staff. The third and fourth staves are treble clefs. The music continues with eighth and sixteenth notes, including some triplet markings and phrasing slurs.

Pia.

AIR.

Of Him who did sal - va - - - tion bring, Lord, may we ev - er think and sing :

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

Arise, ye guilty, he'll for - give : A - rise, ye needy, he'll relieve.

AIR.

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'ns are rais'd Above the earth we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed,



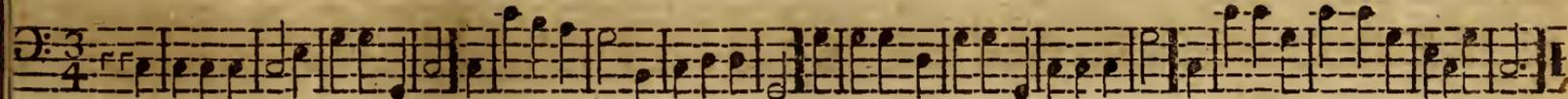
Tr. Come, sinners, attend, And make no delay;

Good news of salvation Come now and receive,



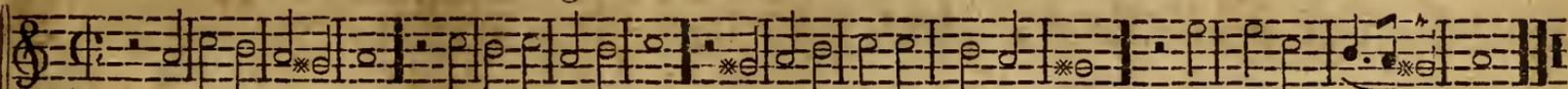
Good news from a friend I bring you to day;

There's no con-lemnation To them who believe.

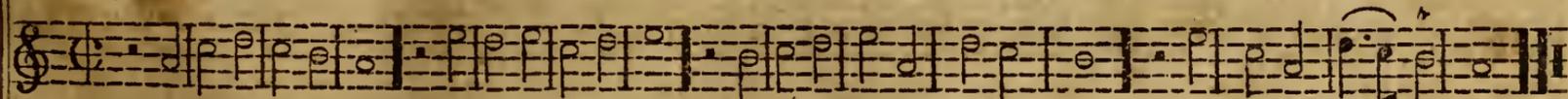


Orange. S. M.

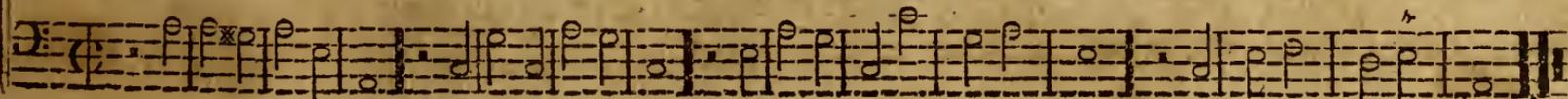
A. Williams' Coll.



AIR.



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



Vivace.

AIR To spend one sacred day, Where God and saints abide, Affords divin-er joy, - Than thousand days beside;

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef, a key signature signature (F#), and a common time signature (C). The lower staff is a piano accompaniment in bass clef, also in F# and C. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several triplet markings (indicated by a '3' over a group of notes) and a first ending bracket (indicated by a '1' over a group of notes). The system concludes with a double bar line.

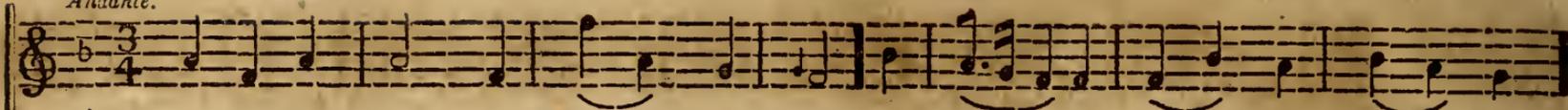
Where God resorts I love it more, To keep the door, Than shine in courts.

The second system of the musical score continues the vocal line and piano accompaniment. It features similar notation to the first system, including triplet markings and a first ending bracket. The system concludes with a double bar line.

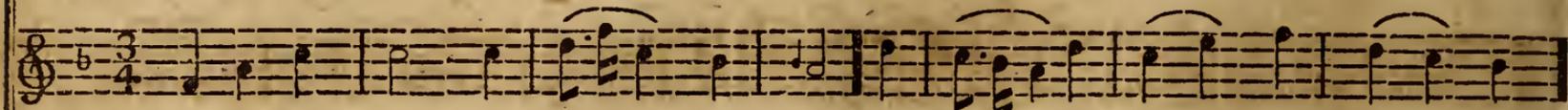
AIR.

To bless thy chosen race, In mercy, Lord, incline ; And cause the brightness of thy face On all thy saints to shine.

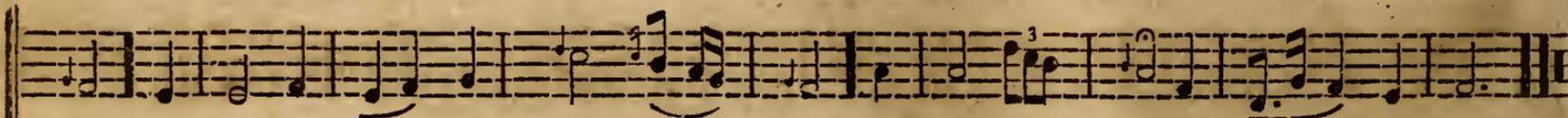
AIR. Great God, attend, while Zion sings The joy that from thy presence springs ; To spend one day with thee on earth Exceeds a thousand days of mirth.

Andante.

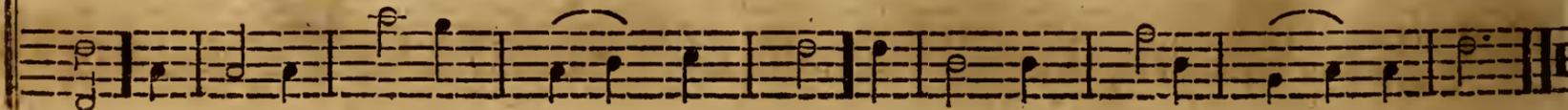
AIR.

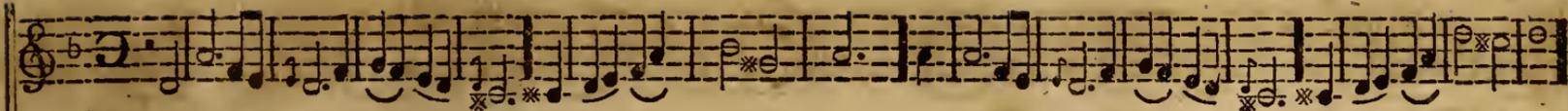


Jesus, thy blood and righ - - teous - - ness My beau - - ty are, my glorious



dress! 'Midst flaming worlds, in these ar - - ray'd, With joy shall I lift up my head.

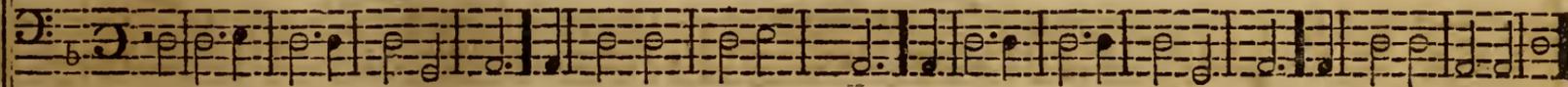




AIR.



Our sins, alas ! how strong they be ! And like a raging flood, They break our duty, Lord, to thee, And force us far from God.



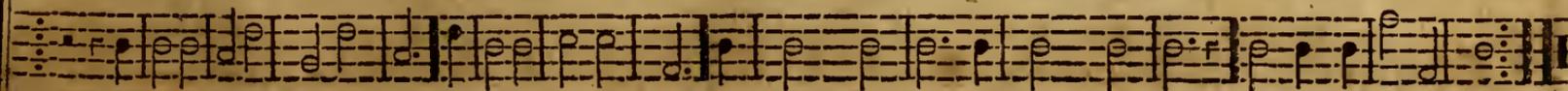
For.

Pia.

For.



The waves of trouble how they roll ! How loud the tempest roars, But death shall land our weary souls, Safe on the heav'nly shores.

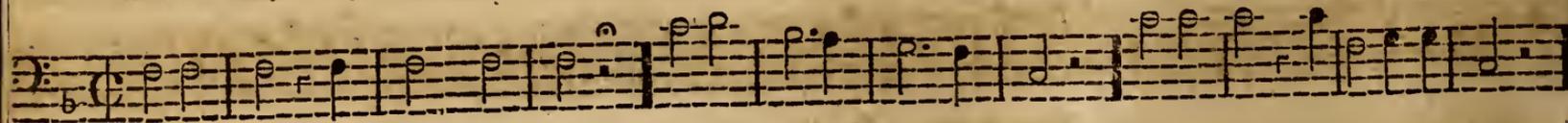


Pia.

AIR.

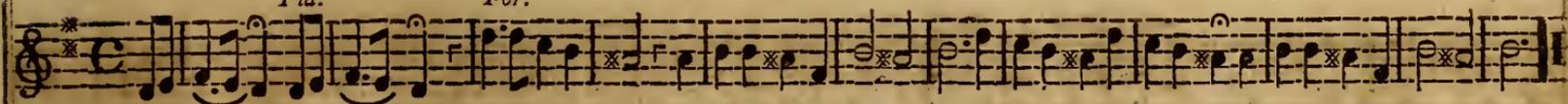


Son of God, Thy blessing grant, Still supply my ev'ry want; Tree of Life, thine influence shed,

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

With thy sap my spirit feed, With thy sap my spirit feed, With thy sap my spirit feed.

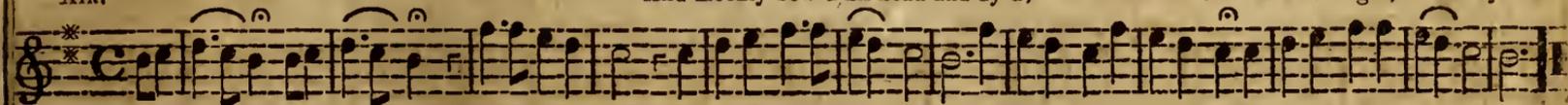


*Pia.**For.*

AIR.

And meekly bow'd his head and dy'd;

The battle's fought, the vict'ry won.

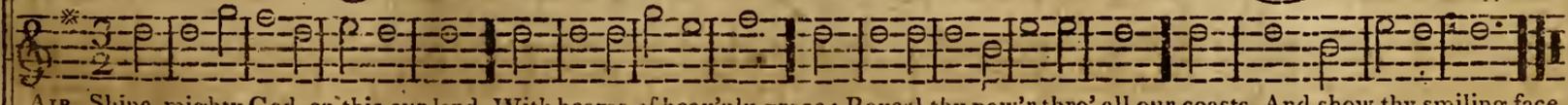
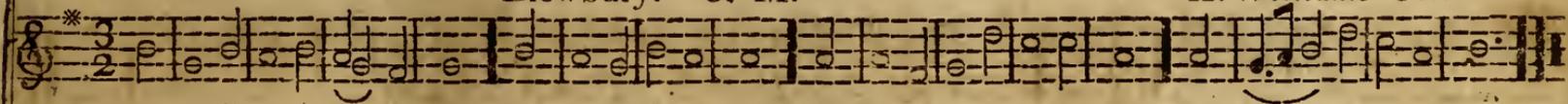


'Tis finish'd! 'tis finish'd! so the Saviour cry'd,

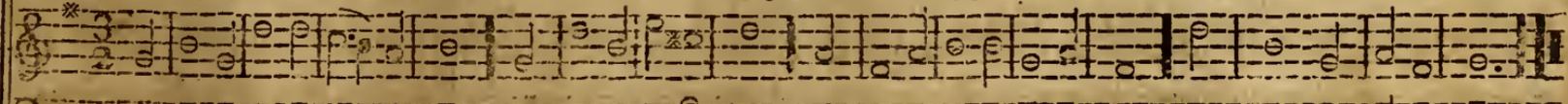
'Tis finish'd! yes, the race is run,



Blewbury. C. M.

A. Williams' Coll.

AIR. Shine, mighty God, on this our land, With beams of heav'nly grace; Reveal thy pow'r thro' all our coasts, And show thy smiling face.



Pia.

Two staves of musical notation in treble clef, 2/4 time. The first staff ends with a repeat sign. The second staff continues the melody.

Air. Jesus shall reign where'er the sun, Does his successive journies run; His kingdom

Two staves of musical notation, the first in treble clef and the second in bass clef, 2/4 time. The music continues from the first system.

For.

Two staves of musical notation, the first in treble clef and the second in bass clef, 2/4 time. The music includes first and second endings, indicated by '1' and '2' above the notes.

stretch from shore to shore, His kingdom stretch from shore to shore, 'Till moons shall wax and wane no more. 1 2

AIR. 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 staff is a vocal line in treble clef with a 3/2 time signature and a key signature of one sharp (F#). It begins with a melodic phrase marked with an asterisk (*). The second staff is a piano accompaniment in treble clef, also in 3/2 time and one sharp key signature, with a similar asterisk marking. The third and fourth staves are piano accompaniment in bass clef, continuing the harmonic support. The lyrics are written below the second staff.

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

The second system of the musical score also consists of four staves. The vocal line (top staff) continues the melody with a melisma on the word 'friendly'. The piano accompaniment (bottom three staves) provides harmonic support, including a section marked with an asterisk (*). The lyrics are written below the second staff.

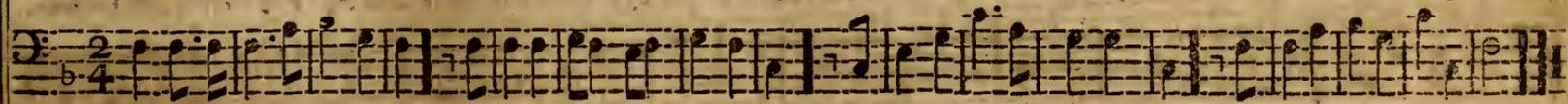
Andante.



AIR.

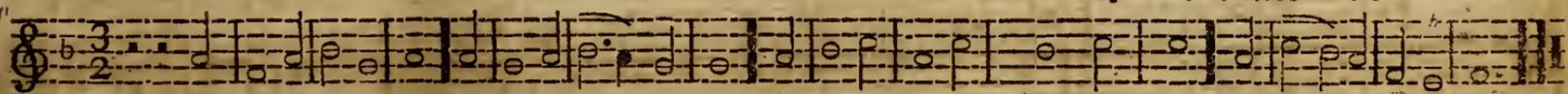


Now to the Lord a noble song, Awake, my soul, awake, my tongue, Hosanna to th' Eternal Name, And all his boundless love proclaim.

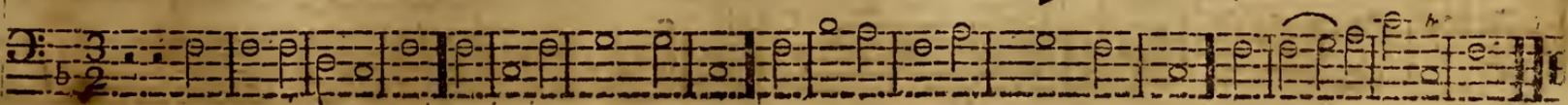
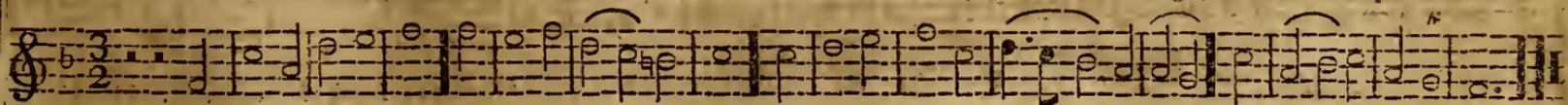


Sutton. S. M.

A. Williams' Coll.



AIR. Behold, the lofty sky Declares its maker, God, And all the starry works on high, Proclaim his pow'r abroad.



AIR.

Father, Son, and Holy Ghost, One in Three, and Three in One, As by the celestial host, Let thy will on earth be done,

Pia.

Let thy will on earth be done. Praise by all to thee be giv'n, Glorious Lord of earth and heav'n,

For.

Glorious Lord of earth and heav'n, Praise by all to thee be giv'n, Glorious Lord of earth and heav'n.

This block contains three staves of musical notation. The first staff is a vocal line with lyrics. The second and third staves are accompaniment lines. The music is in a common time signature and features various note values and rests.

Worship, or Evening Hymn. L. M.

J. Clark.

AIR.

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.

This block contains three staves of musical notation. The first staff is a vocal line with lyrics. The second and third staves are accompaniment lines. The music is in a 3/2 time signature and features various note values and rests.

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.

Vivace.

AIR. Let ev' - ry creature rise and bring Pe - cu - - liar honours to our King;

Angels de - scend with songs a - - gain, And earth re - peat the loud a - men.

AIR.

Raise your triumphant songs: To an immortal tune; Let the wide earth resound the deeds Celestial grace hath done.

London New. C. M.

Dr. Croft.

AIR. Let ev'ry tongue thy goodness speak, Thou sovereign Lord of all; Thy strength'ning hands uphold the weak, And raise the poor that fall.

Shirley. S. M.

Moderato.

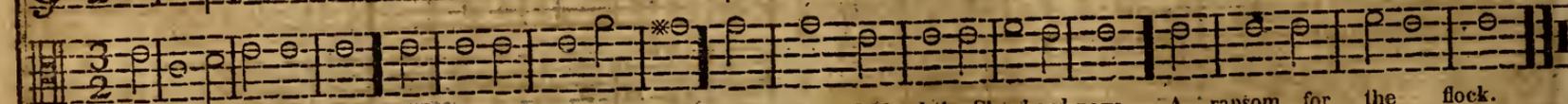
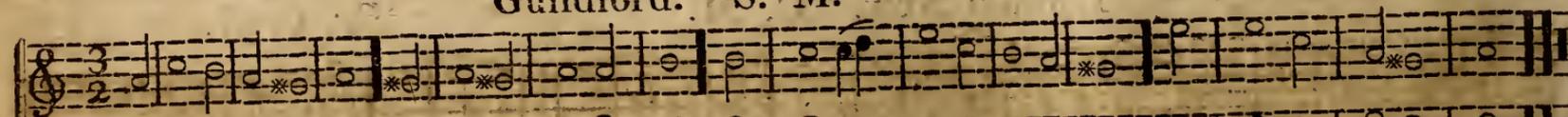
AIR.



From lowest depths of wo, To God I send my cry; Lord, hear my supplicating voice, And gracious - - ly reply.



Guildford. S. M.

J. Arnold.

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





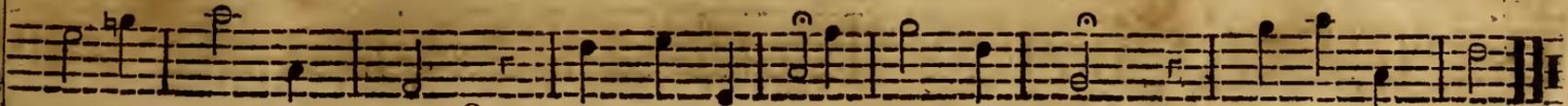
AIR.



Thou dear Redeemer, dying Lamb, We love to hear of thee; No musick like thy charming



name, Nor half, nor half so sweet can be, Nor half, nor half so sweet can be.



AIR.

Rejoice, the Lord is King ! Your Lord and King adore ; Mortals, give thanks and sing, And triumph ever more. Lift up your

heart, Lift up your voice, Rejoice, again I say, rejoice, re - joice, Re - joice, again I say, rejoice.



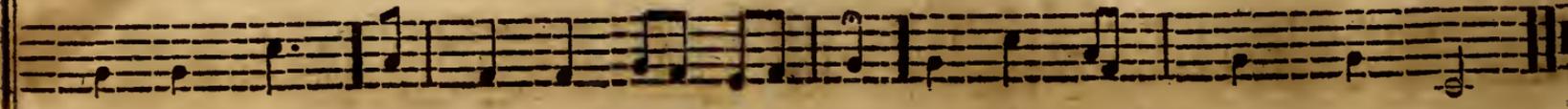
AIR.



Lord, where shall guilty souls retire, Forgotten and unknown? In hell they meet thy



vengeful ire, In heav'n thy glorious throne, In heav'n thy glo- - - rious throne.





AIR.

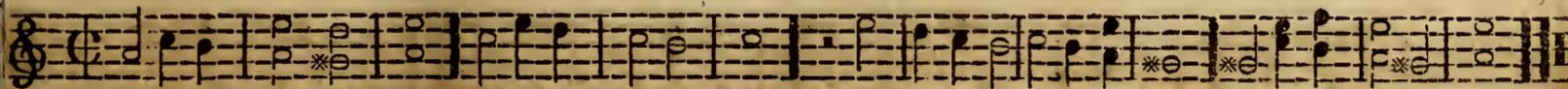


Lord, at thy temple we appear, As happy Simeon came, And hope to meet our Saviour here; O make our joys the same.

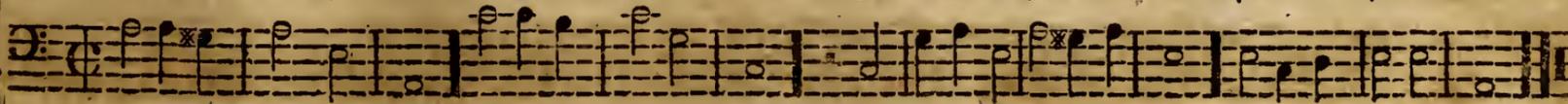


Aylesbury. S. M.

J. Chetham.



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



AIR. Come, Lord, thy saving grace make known, Take me, a sinner, for thine own;

Lord, let me thy salva-tion feel, And let it my dis-cases heal.

The musical score for 'Namure' consists of four staves. The first two staves are in treble clef with a 3/4 time signature. The third staff is in treble clef, and the fourth is in bass clef. The music is in common time (C.M.). The lyrics are: 'AIR. There the great Monarch of the skies His saving pow'r displays, And light breaks in upon our eyes, With kind and quick'ning rays.'

Wendover, or Standish. C. M.

W. Tansur's Coll.

The musical score for 'Wendover, or Standish' consists of four staves. The first two staves are in treble clef with a common time signature (C). The third staff is in treble clef, and the fourth is in bass clef. The music is in common time (C.M.). The lyrics are: 'AIR. Lord, what is man, poor feeble man, Born of the earth at first! His life a shadow, light and vain, Still hastening to the dust.'

Andante.

Musical notation for the first system, including treble clef, common time signature, and two staves of music.

AIR.

The Lord of Sabbath let us praise, In concert with the blest, Who, joyful, in harmonious lays, Employ an

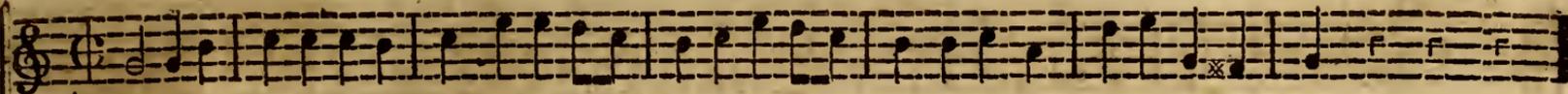
Musical notation for the second system, including bass clef, common time signature, and one staff of music.

Musical notation for the third system, including treble clef, common time signature, and one staff of music.

Musical notation for the fourth system, including treble clef, common time signature, and one staff of music.

endless rest, Employ an endless rest, Who, joyful, in harmonious lays, Employ an endless rest.

Musical notation for the fifth system, including treble clef, common time signature, and one staff of music.



AIR.



My refuge is the God of love; Why do my foes insult and cry, Why do my foes insult and cry, Fly, like a



tim'rous trembling dove, To distant woods or mountains fly? To distant woods or mountains fly?



AIR.

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.

Stroudwater. C. M.

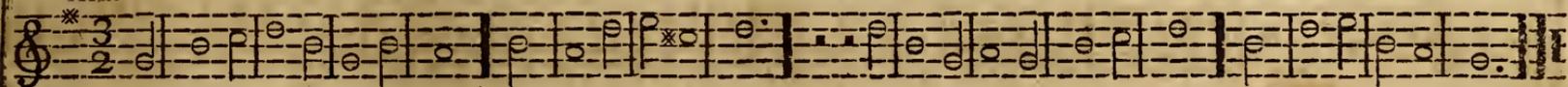
A. Williams' Coll.

AIR.

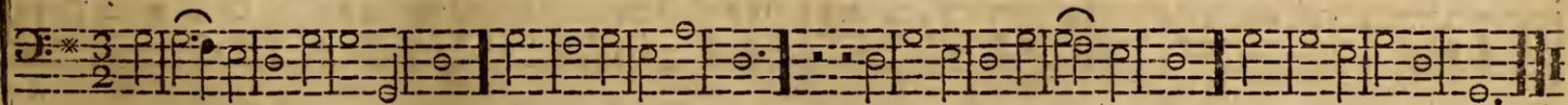
Sweet is the mem'ry of thy grace, My God, my heav'nly king; Let age to age thy righteousness In songs of glory sing.



AIR.

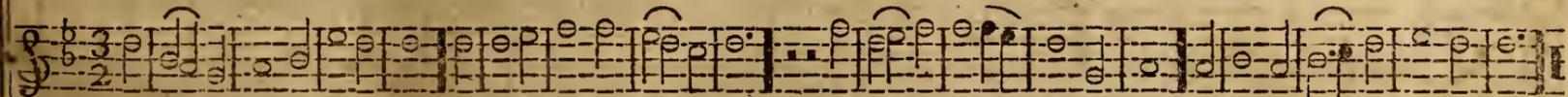
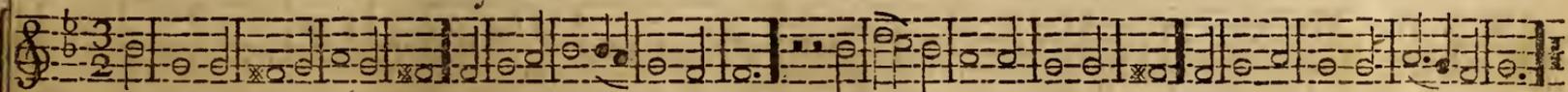


Great is the Lord; his works of might Demand our noblest songs: Let his assembled saints unite Their harmony of tongues.

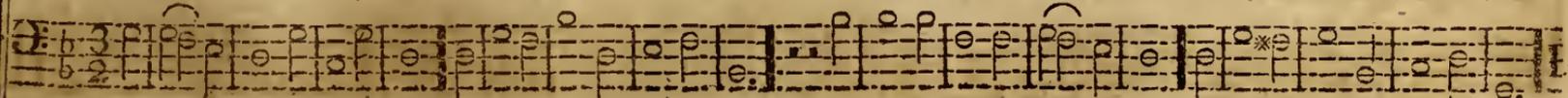
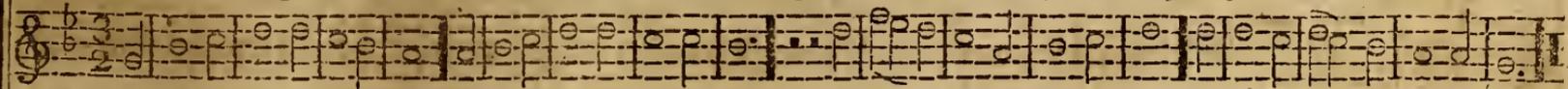


Babylon. L. M.

W. Tansur's Coll.

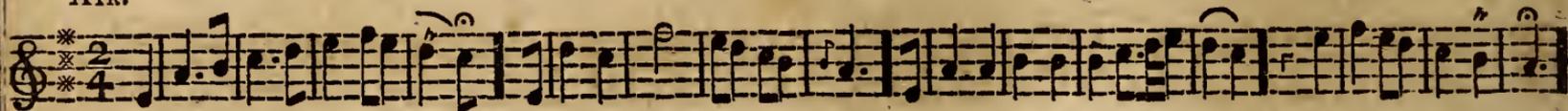


AIR. Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine; To see the wicked plac'd on high, In pride and robes of honour shine.

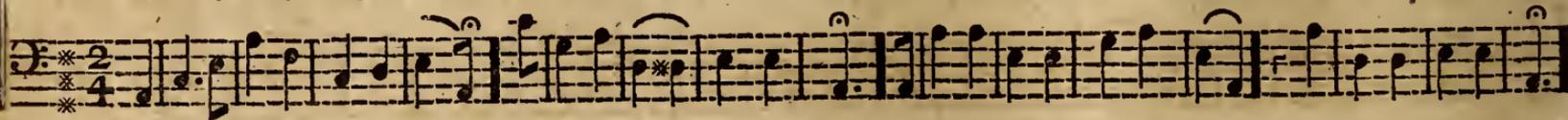
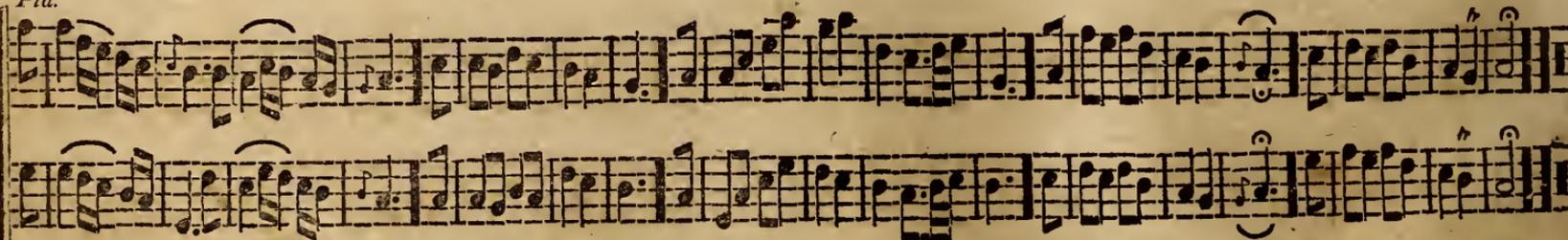




AIR.

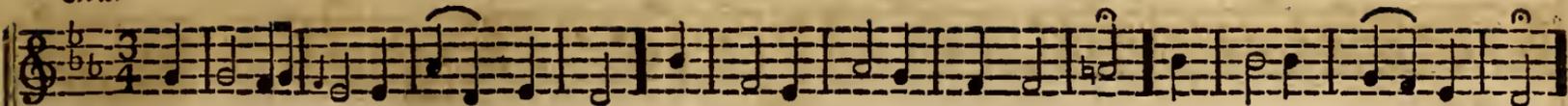


Hail, holy, holy, holy Lord! Be endless praise, praise to thee; Supreme, essential One, ador'd In coeternal Three!

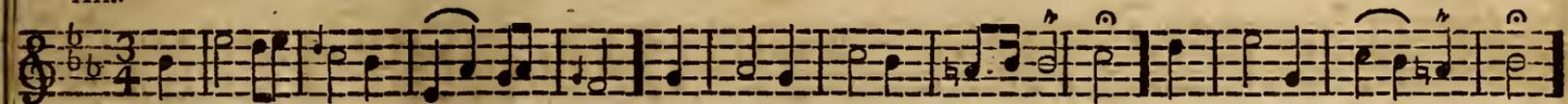
*Pia.**For.*

Enthron'd in everlasting state, Ere time its round began, Who join'd in council to create The dignity of man, The dignity of man.

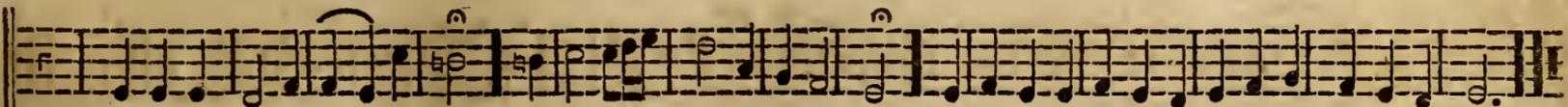


Slow.

AIR.



When, with my mind de - voutly press'd, Dear Saviour, my re - volving breast Would past of - fences trace ;

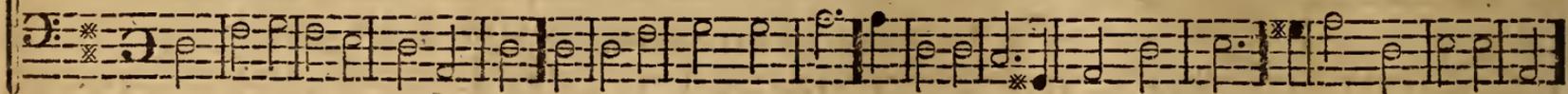


Trembling, I make the black review ; Yet pleas'd, behold, admiring too, The power, the power, the power of changing grace !

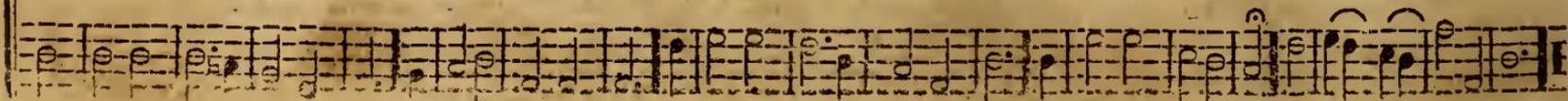




Almighty God of truth and love, In me thy pow'r exert ; The mountain from my soul remove, The hardness of my heart.



My mostobdurate heartsubdue, In honour of thy Son, And now the gracious wonder shew, And take away the stone, And take away the stone.



HYMN OF THANKSGIVING FOR DELIVERANCE IN A STORM.

AIR.

Our little bark, on boist'rous seas, By cruel tempest tost, Without one cheerful beam of hope,

N. B. The Hallelujahs to be sung only at the end of the fifth and sixth verses.

Ex-pecting to be lost, Halle-lu-jah, Halle-lujah, Halle-lujah, A-men.

2 We to the Lord in humble pray'r
Breath'd out our sad distress ;
Though feeble, yet with contrite hearts
We begg'd return of peace.

5 Oh ! may our grateful, trembling hearts
Sweet hallelujahs sing
To him who hath our lives preserv'd,
Our Saviour and our King.

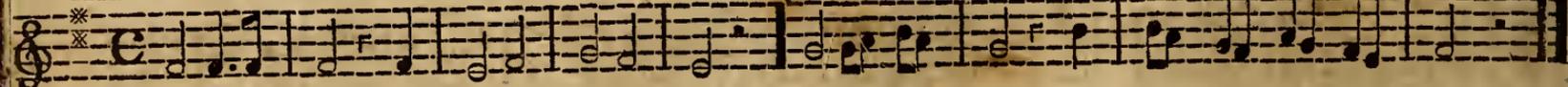
3 With pitying eyes, the Prince of Grace
Beheld our helpless grief ;
He saw, and (O amazing love !)
He came to our relief.

4 The stormy winds did cease to blow,
The waves no more did roll ;
And soon again a placid sea
Spoke comfort to each soul

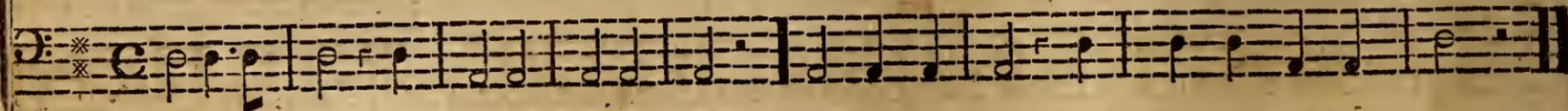
6 Let us proclaim to all the world,
With heart and voice, again,
And tell the wonders he hath done
For us, the sons of men.

*Adagio:**Pia:*

AIR.



Few are our days, those few we dream away, Sure is our fate, to moulder in the clay.

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

Rise, immortal soul, Above thine earthly fate, Time yet is thine, but soon it is too late.

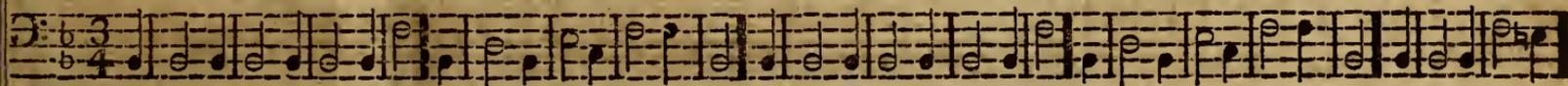


2 Lo midnight's gloom invites the pensive mind,
Pale is the scene, but shadows there you'll find;
Rise, immortal soul, shun glooms, pursue thy flight,
Lest hence thy fate be like the gloomy night,

3 Hark from the grave, oblivion's doleful tones,
There shall our names be moulder'd like our bones.
Rise, immortal soul, that hence thy fame may shine,
Time flies and ends, eternity is thine.

Amoroso.*Air.*

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

*Pia.**For.*

spirit came, And spread the savour of his name ; That oil of gladness, and of grace Draws virgin souls to meet thy face, Draws virgin souls to meet thy face.



Q

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

St. Ann's. C. M.

Dr. Croft.

AIR. My God, my portion, and my love, My everlasting All! I've none but thee in heav'n above, Or on this earthly ball.

Moderato.

Georgia. C. M.

121

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. Both staves contain a melodic line with various note values including quarter, eighth, and sixteenth notes, along with rests and bar lines.

AIR. How vain are all things here below, How false and yet how fair! Each pleasure has its poison too, And ev'ry sweet a snare.

The second system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one sharp and common time. The notation continues the melody from the first system, featuring similar note values and phrasing.

Putney. L. M.

I. Smith.

The first system of music for 'Putney. L. M.' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/2. The key signature has one sharp (F#). The notation includes a variety of note values such as quarter, eighth, and sixteenth notes, with some notes marked with an 'h' for grace notes.

AIR. 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.

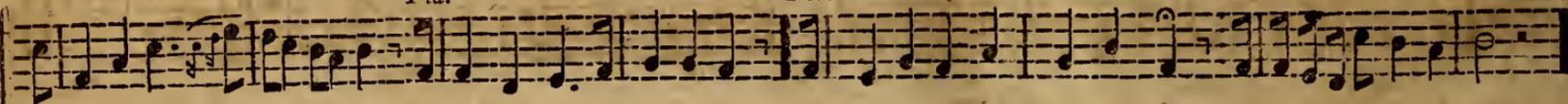
The second system of music for 'Putney. L. M.' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/2 and the key signature has one sharp. The notation continues the melody, featuring similar note values and phrasing as the first system.

AIR.

This life's a dream, an empty show; But the bright world to which I go Hath joys substantial and sincere; When shall I wake, When shall I wake and find me there?

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

Away, my unbelieving fear! Let fear in me no more take place; My Saviour doth not yet appear, He hides the brightness of his face;

*Pia.**For.*

But shall I therefore let him go, And basely to the tempter yield? No, in the strength of Jesus, no! I never will give up my shield.

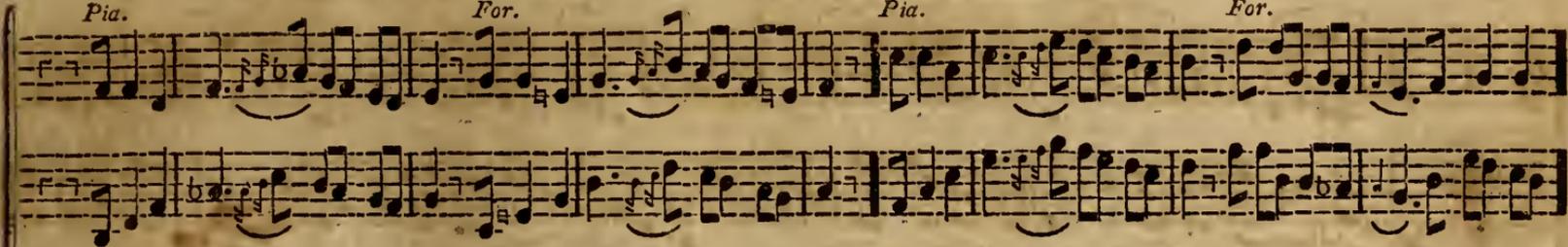


Pia.

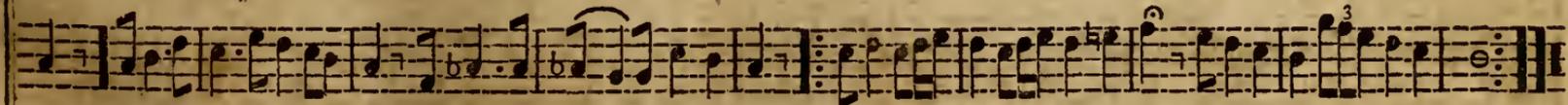
For.

Pia.

For.



Although the vine its fruit deny, Although the olive yield no oil, The with'ring fig-tree droop and die, The field illude the tiller's



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

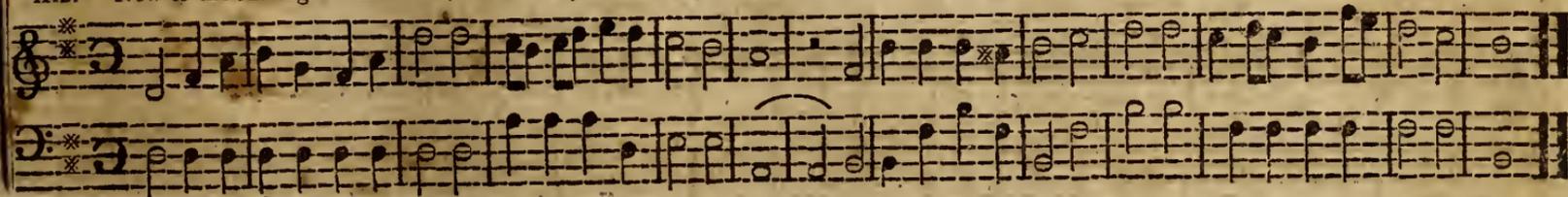


AIR. O may thy church, thy tur - tle dove, Mournful, yet chaste, thy pity move:

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



A1B. Now to the shining realms above, I stretch my hands and glance my eyes: O for the pinions of a dove, To bear me to the upper skies.



There from the bosom of my God Oceans of endless pleasures roll; There would I fix my last abode, And drown the sorrows of my soul.



First system of musical notation, including treble and bass staves with a 3/2 time signature and a key signature of one sharp (F#).

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

Second system of musical notation, including treble and bass staves with a 3/2 time signature and a key signature of one sharp (F#).

Third system of musical notation, including treble and bass staves with a 3/2 time signature and a key signature of one sharp (F#).

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

Fourth system of musical notation, including treble and bass staves with a 3/2 time signature and a key signature of one sharp (F#).

Christ, awhile to mortals giv'n,

ARR. Hail the day that sees him rise, Ravish'd from our wishful eyes:

Reascends his native heav'n;

There the pompous triumph waits, Lift your heads, eter - nal gates, Wide unfold the radiant scene, Take the King of glory in.

AIR. Come, thou Almighty King, Help us thy name to sing, Help us to praise, Father all glo - rious,

O'er all vic - to - ri - ous, Come and reign o - ver us, An - cient of days.

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 a key signature of one flat (B-flat) and a time signature of 2/4. The music features a variety of note values including eighth and sixteenth notes, often beamed together, and rests. Phrasing slurs are used to group notes across measures.

AIR. Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise your songs employ, Above the starry frame, A-

The second system of music continues the piece with two staves in the same key and time signature. It maintains the melodic and harmonic patterns established in the first system, with similar rhythmic complexity and phrasing.

The third system of music continues the piece with two staves. A triplet of eighth notes is marked with a '3' above it in the final measure of the system. The notation remains consistent with the previous systems.

bove the starry frame. Your voices raise, Ye cherubin And seraphim, To sing his praise, Your voices raise, Ye cherubin And seraphim, To sing his praise.

The fourth and final system of music on this page consists of two staves. It concludes the piece with a triplet of eighth notes in the final measure, marked with a '3' above it. The notation is consistent with the rest of the page.

Moderato. *Pia.* *For*

AIR. With all thy quick'ning pow'rs, And that shall kindle ours.

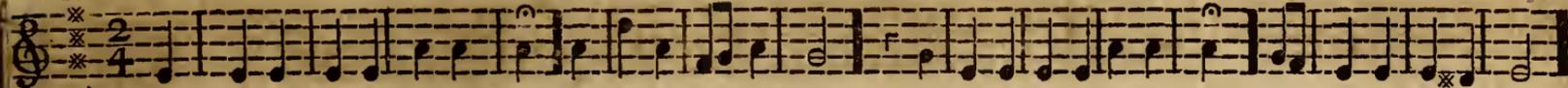
Come, holy spirit, heav'nly dove, Come, shed abroad a Saviour's love, Come, shed abroad a Saviour's love, Come, shed abroad a Saviour's love,

Froome. S. M.

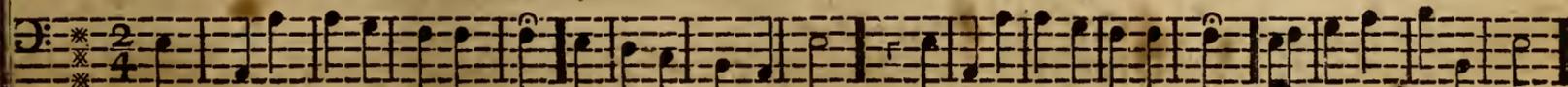
J. Husband.

Pia. *For.*

AIR. Shall wisdom cry aloud, And not her speech be heard? The voice of God's eternal word, Deserves it no regard? Deserves it no regard?

*Moderato.**Pia.**For.**AIR.*

From thee, my God, my joys shall rise, And run eternal rounds, Beyond the limits of the skies, And all created bounds.

*Pia.**For.*

The holy triumphs of my soul Shall death itself outbrave, Leave dull mortality behind, And fly beyond the grave.



*Adagio.**Pia.*

AIR.



Shall we go on to sin, Because thy grace a - - bounds? Or cruci - - fy the Lord a - - gain,

*For.*

And open all his wounds? Or cru - - ci - - fy the Lord again, And open all his wounds?



Adagio.

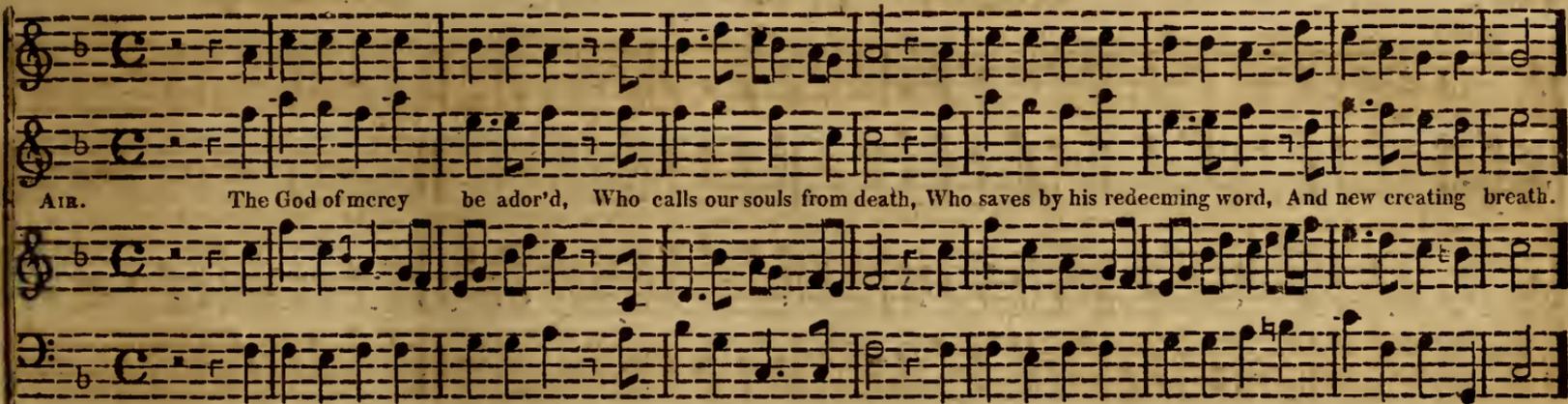
AIR. . . Awake, our souls, away our fears, Let ev'ry trembling thought be gone, Let ev'ry trembling thought . . . gone; Awake and run the heav'nly

*Pia.**For.*

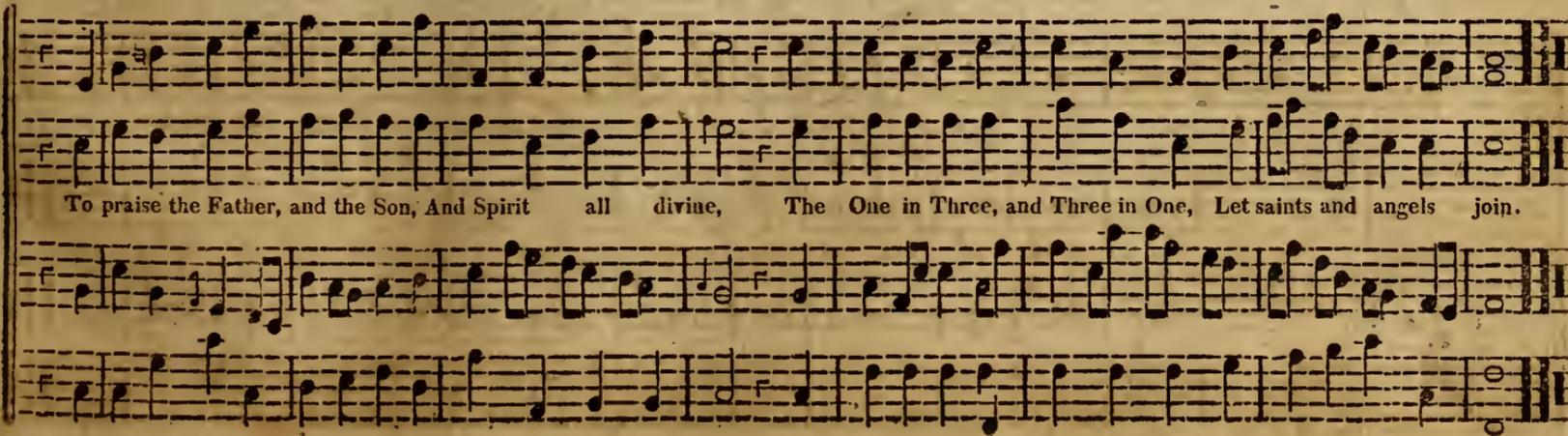
And put a cheer- - - ful courage on.

race, And put a cheer- - - ful courage on, Awake, and run the heav'nly race, And put a cheerful courage on.

And put a cheerful courage on,



AIR. The God of mercy be ador'd, Who calls our souls from death, Who saves by his redeeming word, And new creating breath.



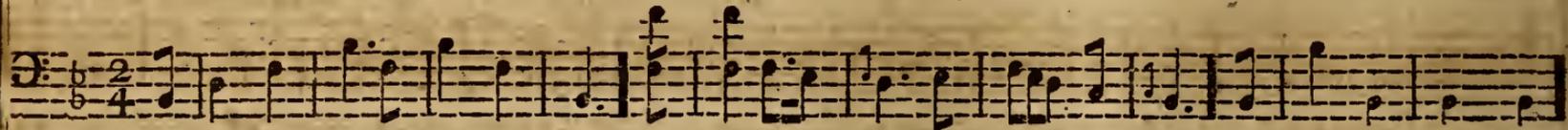
To praise the Father, and the Son, And Spirit all diviue, The One in Three, and Three in One, Let saints and angels join.

Andante.

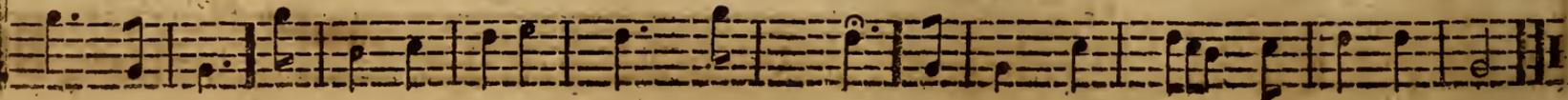
AIR.



My God how endless is thy love! Thy gifts are ev'ry evening new, And morning mercies,

*Pia.**For.*

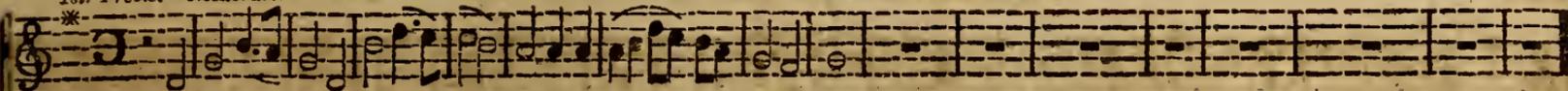
from above, Gently dis- - - til like ear- - - ly dew, Gently dis- - - til like early dew.



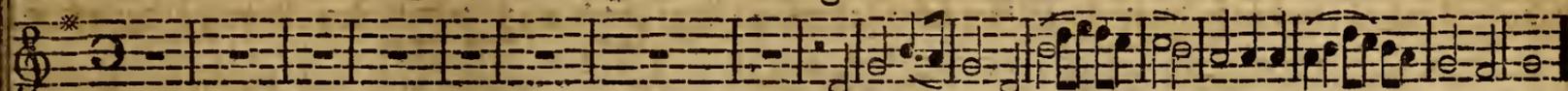
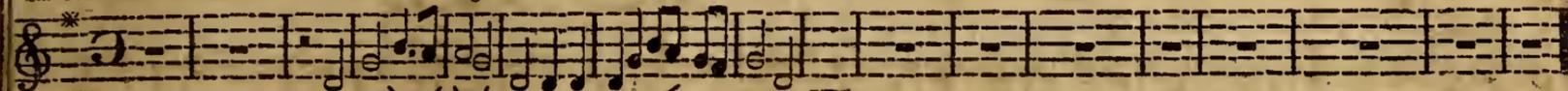
Lorrain. L. M.

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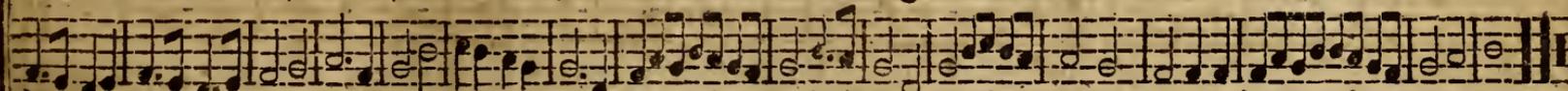
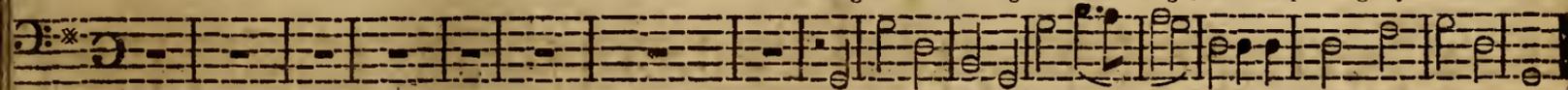
1st. Treble. Moderato.



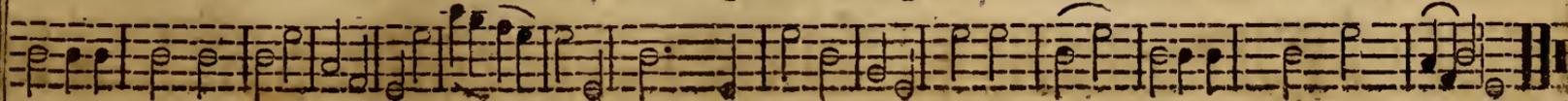
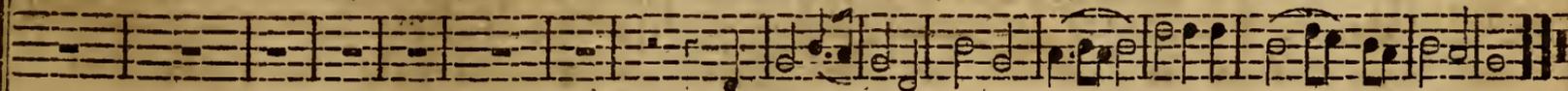
2d. Treble. Salvation is forever nigh The souls that fear and trust the Lord ;



And grace descending from on high, Fresh hopes of glory shall afford.



Mercy and truth on earth are met, Since Christ the Lord came down from heav'n ; By his obedience so complete, Justice is pleas'd ; and peace is giv'n.



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

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

*Pia.**For.*

How heavy is the night, That hangs upon our eyes, 'Till Christ with his reviving light Over our souls arise!

Blendon. L. M.

F. Giardini.

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.

Moderato.

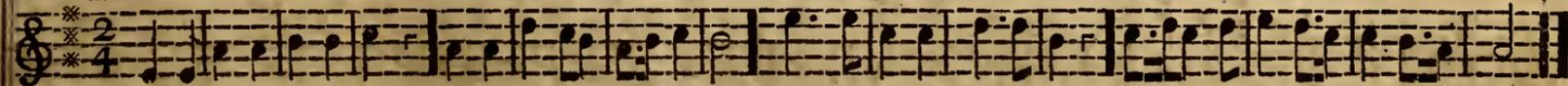
ARR. Yet a few years, or days, perhaps, Or moments, pass in silent lapse; And time to me shall be no more: No more the sun these

Largb.

eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's delusive dream be o'er.



AIR.

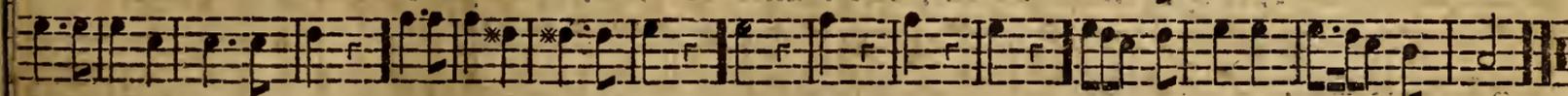


Angels, roll the rock away, Death, yield up thy mighty prey; See! he rises from the tomb, Glowing with immortal bloom.

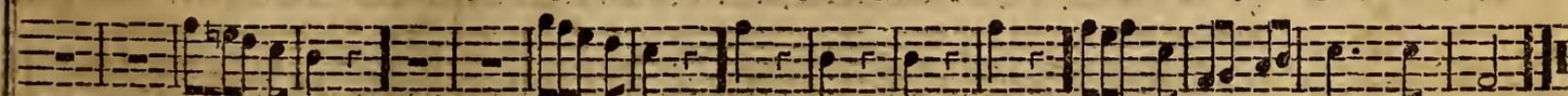


CHORUS.

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



Hallelujah, praise the Lord, Hallelujah, praise the Lord, Praise, praise, praise, praise, Halle - lu - jah praise the Lord.



- | | | | |
|--|---|--|---|
| <p>2 'Tis the Saviour, angels, raise
Your triumphant song of praise;
Let the heavens' remotest bound
Hear the joy inspiring sound.</p> | <p>3 Now, ye saints, lift up your eyes,
Now, to glory see him rise;
Mark his progress through the sky,
'To the radiant world on high.</p> | <p>4 Heav'n displays her crystal gate;
Enter in thy royal state;
King of glory, mount thy throne,
'Tis thy Father's and thy own.</p> | <p>5 Praise him, all ye heav'nly choirs,
Strike with awe, your golden lyres,
Shout, O earth, in rapt'rous song,
Let the strains be loud and strong.</p> |
|--|---|--|---|

Pia. *For.*

AIR.

Come, holy Spirit, come, Let thy bright beams arise; Dispel the darkness from our minds, And open all our eyes.

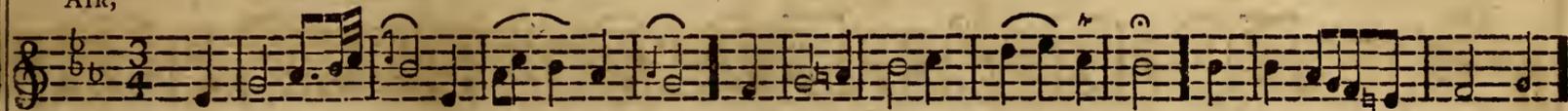
Arlington. C. M.

Dr. Arne.

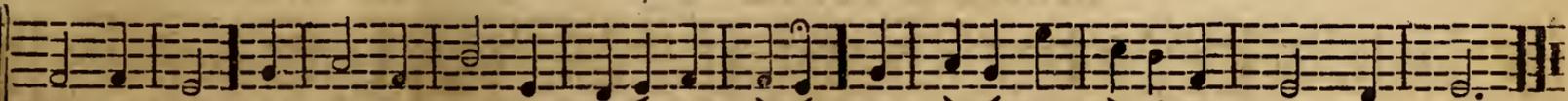
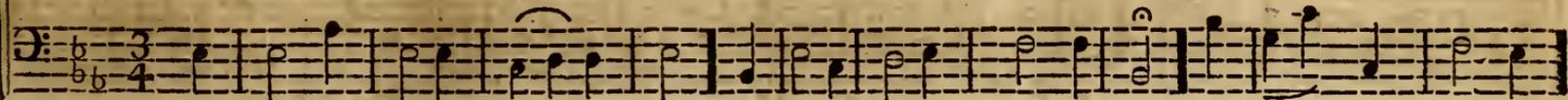
AIR. Jesus, with all thy saints above, My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.



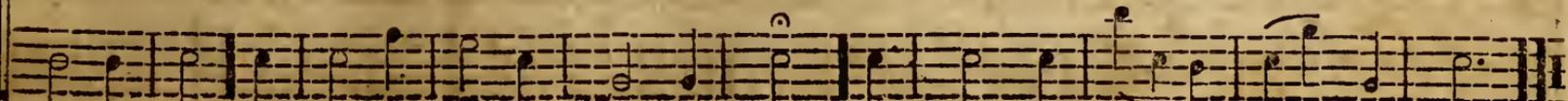
AIR,



Bury'd in shadows of the night We lie, till Christ restores the light; Wisdom de - scends to



heal the blind, And chase the darkness of the mind, And chase the darkness of the mind.



Pia.

AIR.

From all that dwell below the skies Let the Cre - a - tor's praise arise ; Let the Re - deemer's name be

Detailed description: This system contains three staves of music. The top two staves are vocal parts in treble clef, 3/4 time, marked 'AIR.' and 'Pia.'. The bottom staff is a bass line in bass clef, 3/4 time. The lyrics are written below the vocal staves.

Tutti.

ev'ry

sung Through ev' - ry land, by ev' - ry tongue. E - - ternal are thy mercies, Lord ; E - - ternal

by ev' - ry tongue.

Detailed description: This system continues the musical score with three staves. The top two staves are vocal parts in treble clef, 3/4 time, marked 'Tutti.'. The bottom staff is a bass line in bass clef, 3/4 time. The lyrics are written below the vocal staves.

*Pia.**Pianis.*

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

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

Till suns shall rise and set no more, Till suns shall rise and set no more.

Andante.

AIR.



Awake, and sing the song Of Moses and the Lamb; Wake ev'ry heart and ev' - ry tongue,

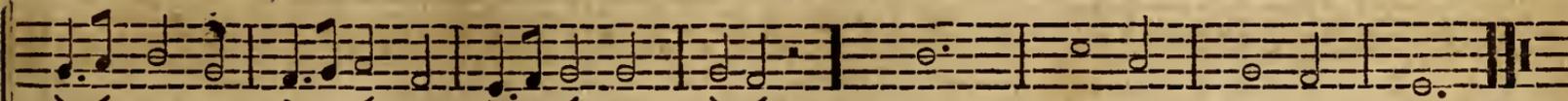
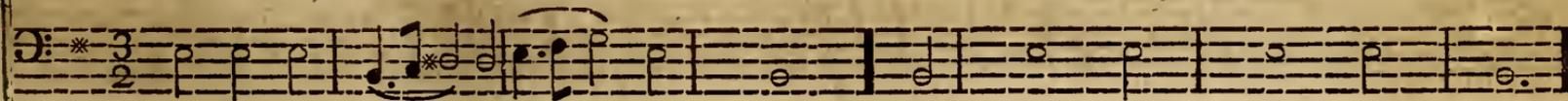


To praise the Sa - viour's name, Wake ev' - ry heart and ev' - ry tongue, To praise the Saviour's name.

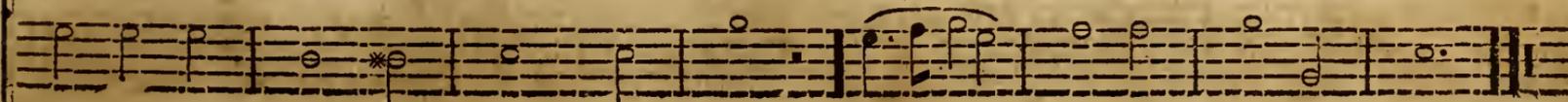


Plaiative.*AIR.*

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 nigh.



Pia.

AIR.

My drowsy pow'rs, why sleep ye so? A - wake, my sluggish soul; Nothing has

For.

half thy work to do; Yet nothing's half so dull; Yet nothing's half so dull!

AIR.

Awake, my soul, stretch every nerve, And press with vigour on: A heavenly race demands thy zeal, And an immortal crown, And an immortal crown.

Walsal. C. M.

A. Williams' Coll.

AIR.

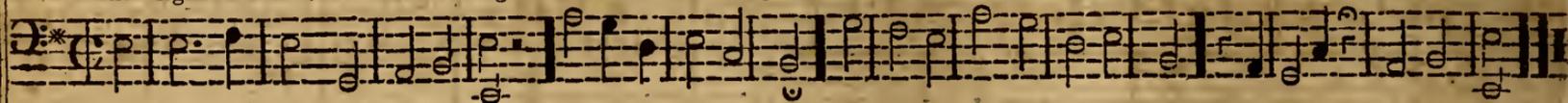
Lord, in the morning thou shalt hear My voice ascending high: To thee will I direct my pray'r, To thee lift up mine eye.

*Adagio e mezzo piano.**Mezzo forte.**Pia.*

AIR.



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



German Hymn. L. M.

J. Pleyel.

Largo.

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



Air. God of my life, look gent- - - ly down, Behold the pains I feel;

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 a melody with various note values and rests. The lyrics are written below the vocal staves.

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

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

AIR.

Praise the Lord who reigns above, And keeps his courts below : Praise the holy God of love, And all his greatness show ;

Praise him for his noble deeds, Praise him for his matchless power ; Him, from whom all good proceeds, Let heav'n and earth adore.

2 Publish, spread to all around
The great Emanuel's name ;
Let the trumpet's martial sound
Him Lord of hosts proclaim.

Praise him, ev'ry tuneful string,
All the reach of heav'nly art,
All the pow'rs of musick bring,
The musick of the heart.

3 Him, in whom we live and move,
Let ev'ry creature sing ;
Glory to their Maker give,
And homage to their King.

Hallow'd be his name beneath,
As in heav'n on earth ador'd :
Praise the Lord in ev'ry breath,
Let all things praise the Lord.

Pia.

Air.

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

For. *Pia.* *For.*

thee our souls depend; In compassion now descend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise, Tune our lips to sing thy praise.

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

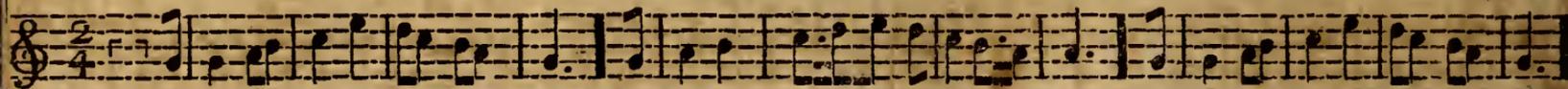
4 Send some message from thy word,
That may joy and peace afford;
Let thy Spirit now impart
Full salvation to each heart.

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

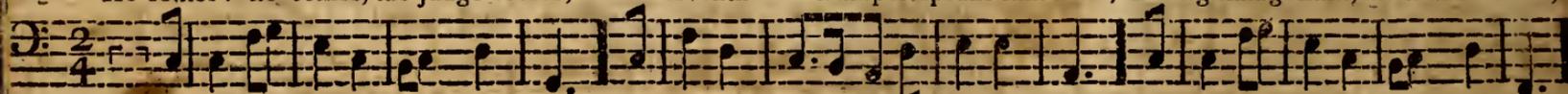
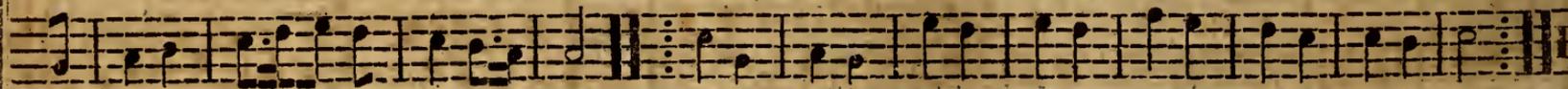
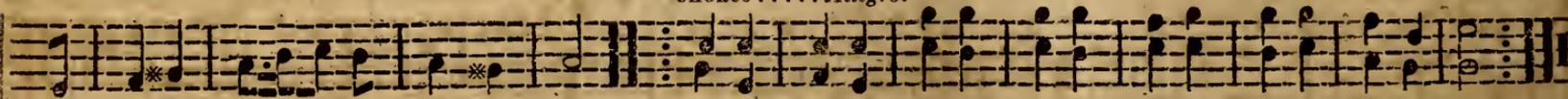
6 Grant that all may seek, and find
Thee a gracious God, and kind;
Heal the sick, the captive free;
Let us all rejoice in thee.

Adagio Maestoso.

AIR.



He comes! he comes, the judge severe, The seventh trumpet speaks him near; His lightnings flash, his thunders roll,

CHORUS *Allegro.*

He's welcome to the faithful soul. Welcome, welcome, welcome, welcome, Welcome to the faithful soul.



2 From heav'n th' angelic voices sound,
See the almighty Jesus crown'd!
Girt with omnipotence and grace,
And glory decks the Saviour's face.
Glory, glory, glory, glory,
Glory decks the Saviour's face.

3 Shout, all the people of the sky,
And all the saints of the Most High,
Our God, who now his right maintains,
Forever and forever reigns:
Ever, ever, ever, ever,
Ever and forever reigns.

4 The Father praise, the Son adore,
The Spirit bless forever more,
Salvation's glorious work is done,
We welcome thee, great Three in One.
Welcome, welcome, welcome, welcome,
Welcome thee, great Three in One.

For. *Pia.* *For.*

Air:

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

Pia. *For.*

Ye, who Jesus' kindness prove, Triumph in redeeming love, Triumph in re- - deeming love.

2 Mourning souls dry up your tears,
Banish all your guilty fears ;
See your guilt and curse remove,
Cancell'd by redeeming love,

3 Welcome, all by sin opprest,
Welcome to his sacred rest ;
Nothing brought him from above,
Nothing but redeeming love

4 Hither, then, your musick bring,
Strike aloud each joyful string,
Mortals, join the hosts above,
Join to praise redeeming love.

AIR.

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

Saviour, hide, 'Till the storm of life is past; Safe into the haven guide, O receive, O receive, O receive my soul at last.

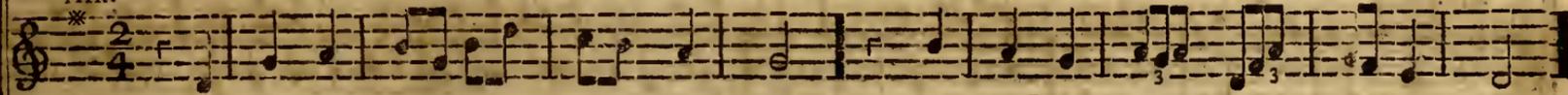
2 Other refuge have I none,
Hangs my helpless soul on thee;
Leave, ah! leave me not alone,
Still support and comfort me:
All my trust on thee is stay'd,
All my help from thee I bring,
Cover my defenceless head
With the shadow of thy wing.

3 Thou, O Christ, art all I want,
More than all in thee I find!
Raise the fallen, cheer the faint,
Heal the sick, and lead the blind;
Just and holy is thy name;
I am all unrighteousness;
False and full of sin I am;
Thou art full of truth and grace.

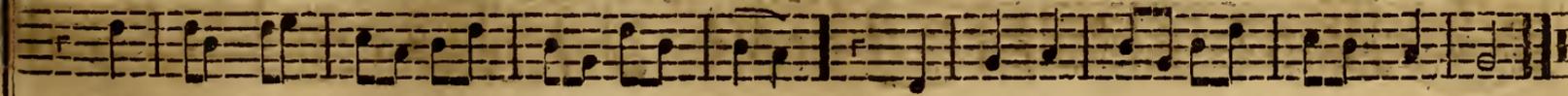
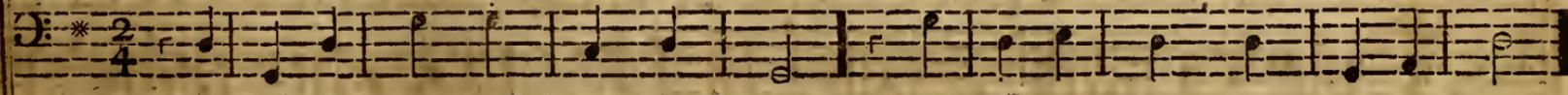
4 Plenteous grace with thee is found,
Grace to cover all my sin;
Let the healing streams abound;
Make and keep me pure within.
Thou of life the fountain art,
Freely let me take of thee,
Spring thou up within my heart,
Rise to all eternity!



AIR.



How lovely, how divinely sweet, O Lord, thy sacred courts appear!

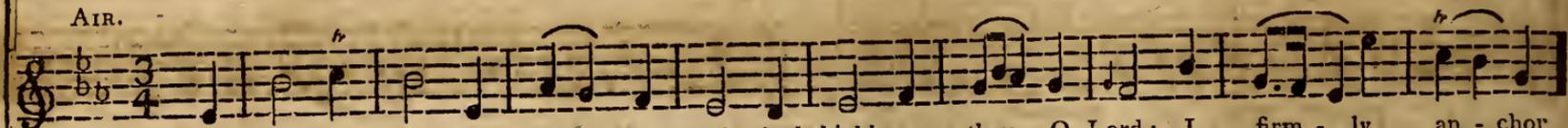


Fain would my longing passions meet The glories of thy presence there.

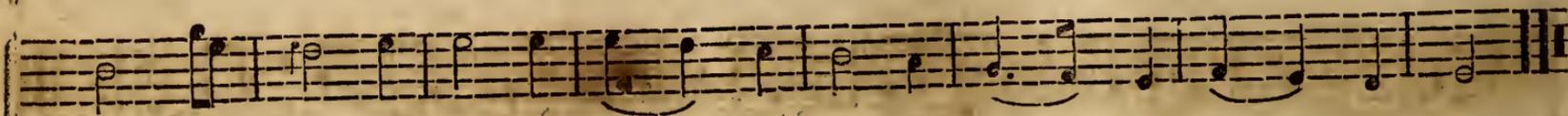


Andante.

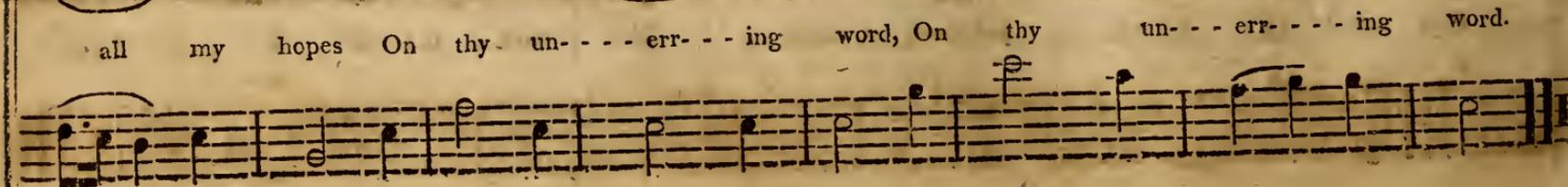
AIR.



My hiding place, my re - fuge, tow'r, And shield art thou, O Lord; I firm - ly an - chor

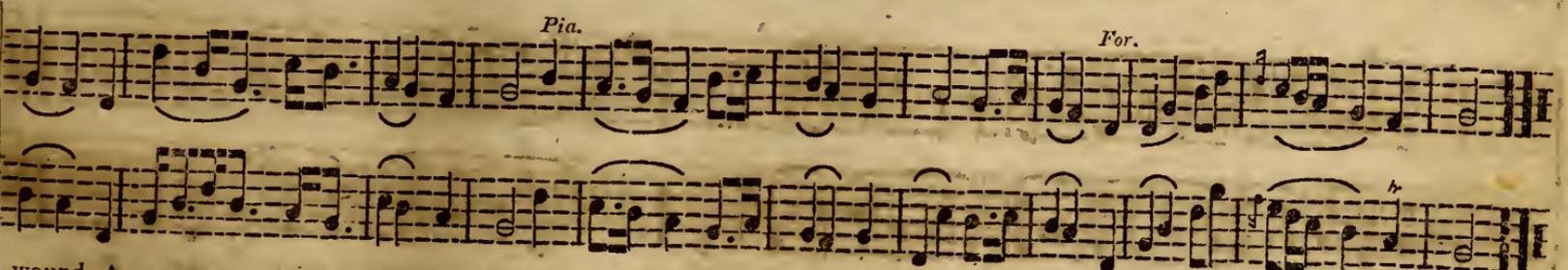


all my hopes On thy un - - - err - - - ing word, On thy un - - - err - - - ing word.

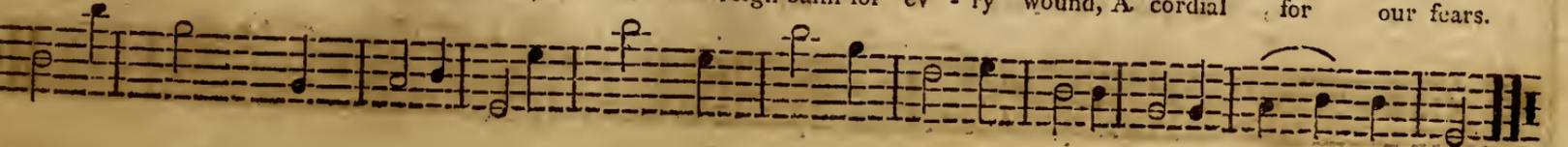




Sal - va - tion! O the joy - ful sound! What pleasure to our ears! A sov' - reign balm for ev' - ry



wound, A cor - - dial for our fears, A sov' - - reign balm for ev' - ry wound, A cordial for our fears.



*
 X
 3
 2

AIR.

*
 X
 3
 2

Hap - - - py the heart where graces reign, Where love inspires the breast!

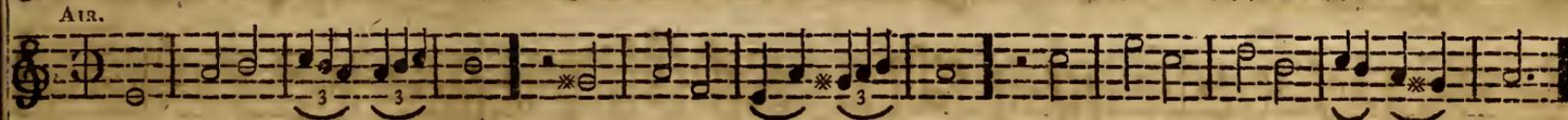
*
 X
 3
 2

Love is the bright - - - est of the train, And per - - - fects all the rest.

Largo.



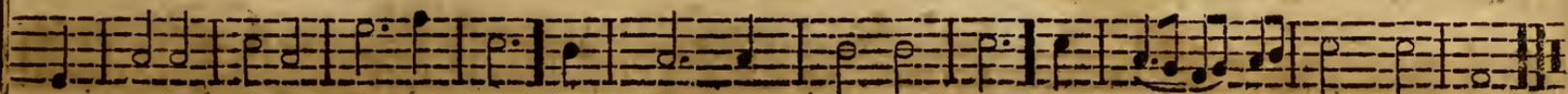
Air.

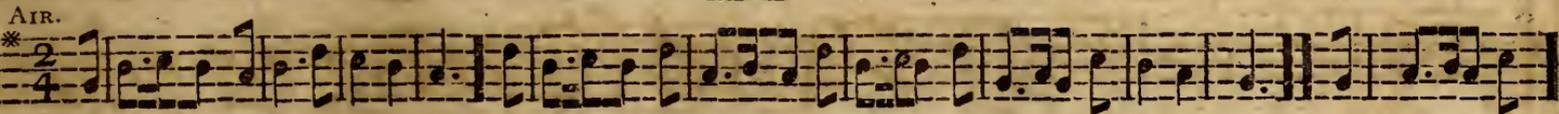


And must this body die? This mortal frame de - cay? And must these active limbs of mine,



And must these active limbs of mine Lie mould'ring in the clay? Lie mould'ring in the clay?



Vivace.

Now to the pow'r of God supreme Be ev - er - - lasting, ev - er - - lasting honour giv'n: He saves from



hell, (we bless his name;) He calls lost, wand'ring souls to heav'n, He calls lost, wand'ring souls to heav'n.



Alr.

Thou God of glorious majes-ty, To thee, against my- - self, to thee, A worm of earth, I cry;

An half a - - waken'd child of man, An heir of endless bliss or pain, A sinner born to die.

*Largo.**Pia.*

AIR.

And didst thou, Lord, for sin - - - ners bleed? And could the sun behold the deed? No, he withdrew his sick'ning

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

ray, And darkness veil'd the mourning day, No, he withdrew his sick'ning ray, And darkness veil'd the mourning day.

AIR.

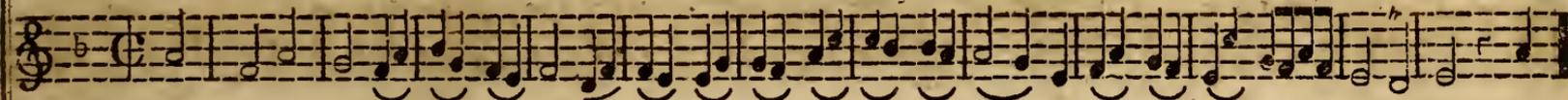
Bless God, O my soul, Rejoice in his name; And let my glad voice Thy greatness proclaim; Surpassing in honour, Do-

minion and might: Thy throne is the heaven, Thy robe is the light, Thy throne is the heaven, Thy robe is the light.

2 The sky we behold,
A curtain display'd,
The chambers of heav'n
On waters are laid.
The clouds are a chariot
Thy glory to bear,
On winds thou art wafted,
Thou ridest on air.

3 As rapid as fire,
Thy angels on high
Convey thy commands,
Thy ministers fly.
The earth on its basis
Eternal sustain'd,
Is fix'd in the station.
Thy wisdom ordain'd.

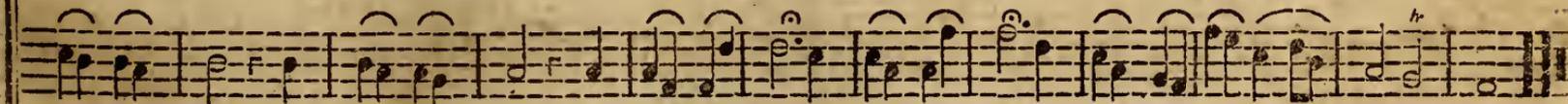
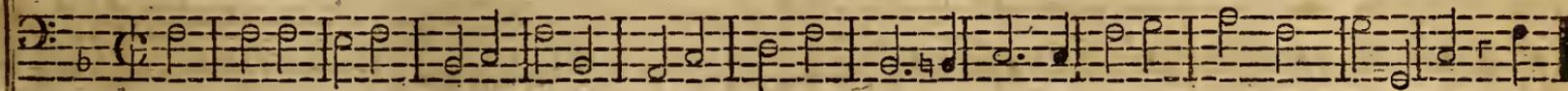
4 The world, when at first
Of chaos compos'd,
Was void, without form,
In waters enclos'd;
Thy voice, how majestick,
In thunder was heard,
The water subsided!
The mountains appear'd!

Pia.

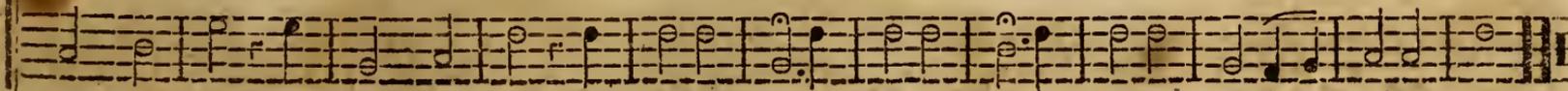
AIR.



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 immor- - tali- - - ty endures.





AIR.



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

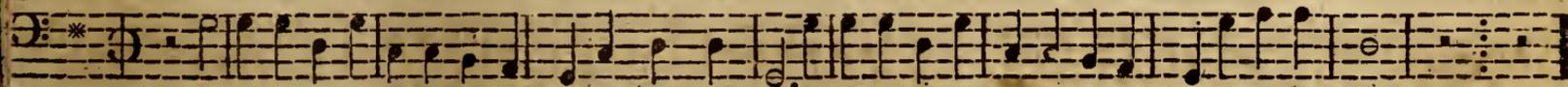
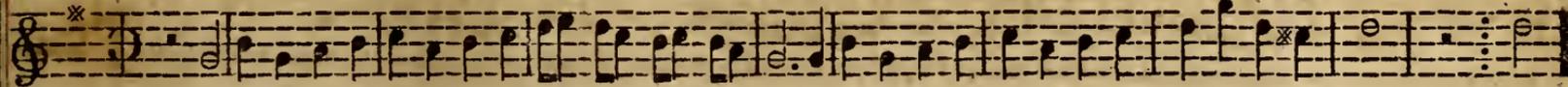


Let elders worship at his feet, The church adore around, With vials full of odours sweet, With vials full of odours sweet, And harps of sweeter sound, An

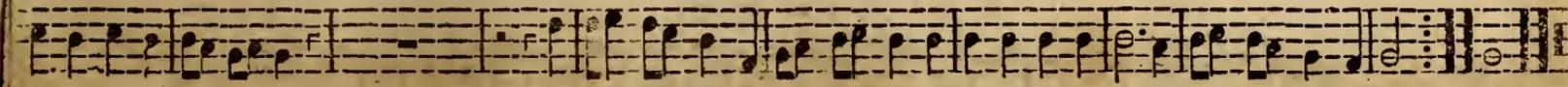


*Moderata.**Pia.*

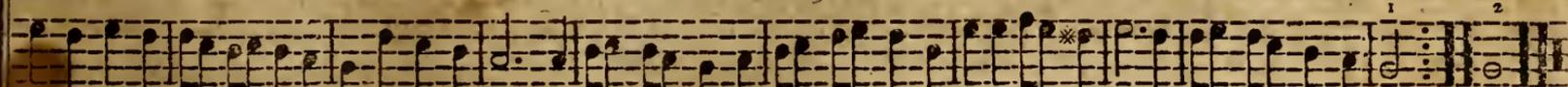
AIR. Let him to whom we all belong, His sov'reign right assert, And take up ev'ry thankful song, And ev'ry loving heart. He

*For.*

1 2

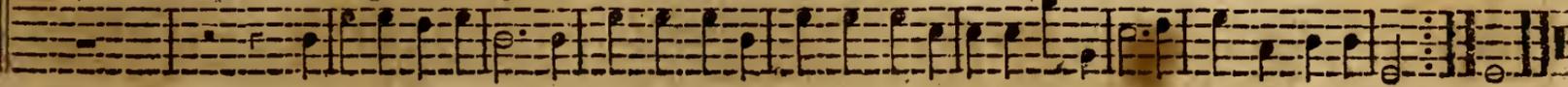


justly claims us for his own, The christian lives to Christ alone, To Christ alone he dies, To Christ alone he dies,

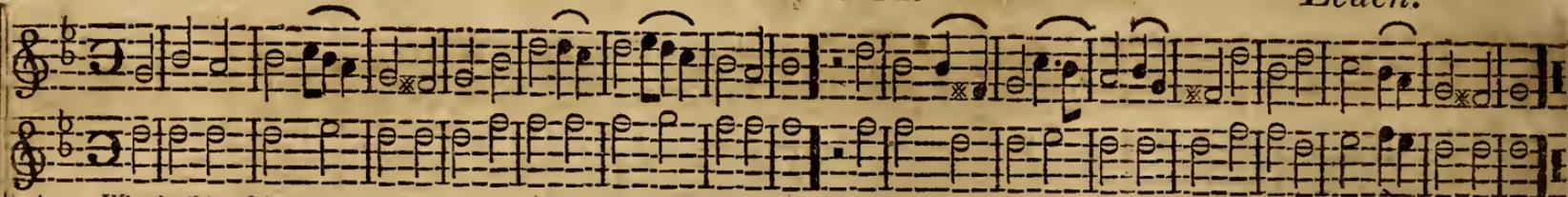


Who bought us with a price!

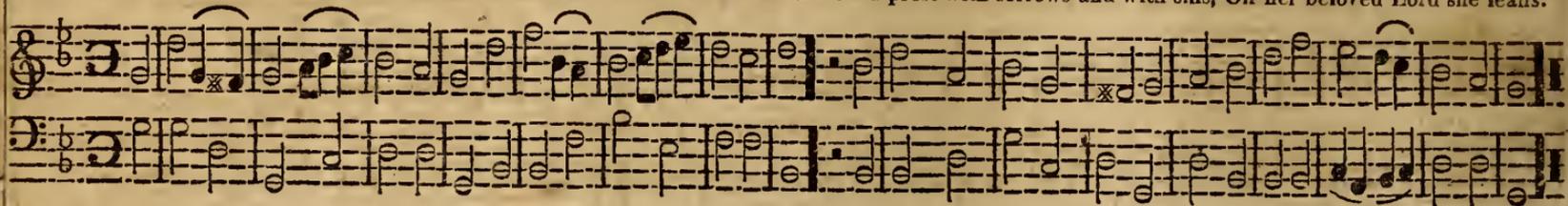
1 2



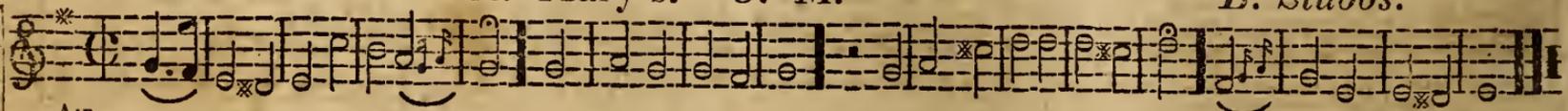
Wilderness. L. M.

Leach.

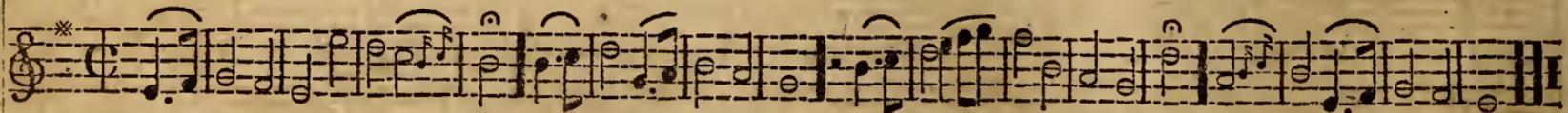
AIR. Who is this fair one in distress, That travels from the wilderness? And prest with sorrows and with sins, On her beloved Lord she leans.



St. Mary's. C. M.

B. Stubbs.

AIR.



Why does your face, ye humble souls, Those mournful colours wear? What doubts are these which waste your faith, And nourish your despair.



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. Each staff begins with an asterisk (*). The music is written in a common time signature (C.M.). The lyrics are written below the staves.

AIR. My soul, how pleasant is the place, To which thy God re- - - sorts!

The second 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 continues from the first system. The lyrics are written below the staves.

'Tis heav'n to see his smil- - - ing face, Though in his earthly courts.

AIR.

The Lord, who made both heav'n and earth, And all that they contain, Will never quit his stedfast truth, Nor make his promise vain.

Musical score for the first piece, featuring three staves (treble, alto, and bass clefs) in 3/2 time, with lyrics: "The Lord, who made both heav'n and earth, And all that they contain, Will never quit his stedfast truth, Nor make his promise vain." The word "AIR." is written below the first staff.

Hymn to the Trinity. 6 & 4.

F. Giardini.

AIR.

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

Musical score for the second piece, featuring three staves (treble, alto, and bass clefs) in 3/4 time, with lyrics: "Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of days." The word "AIR." is written below the first staff.

2 Jesus, our Lord, arise,
Scatter our enemies,
And make them fall!
Let thy Almighty aid,
Our sure defence be made,
Our souls on thee be stay'd;
Lord hear our call!

3 Come, thou incarnate Word,
Gird on thy mighty sword,
Our pray'r attend!
Come, and thy people bless,
And give thy word success;
Spirit of holiness,
On us descend!

4 Come, holy Comforter,
Thy sacred witness bear
In this glad hour!
Thou, who Almighty art,
Now rule in ev'ry heart,
And ne'er from us depart,
Spirit of pow'r!

5 To the great One in Three
Eternal praises be,
Hence, evermore!
His sov'reign Majesty
May we in glory see,
And to eternity,
Love and adore!

Andante.

AIR.

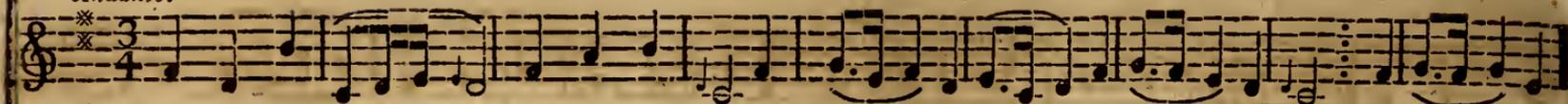


Ho! ev'ry one that thirsts, draw nigh; ('Tis God in - - vites the fal - - len race;)



Mercy and free sal - - va - tion buy; Buy wine? and milk, and gos - pel grace.

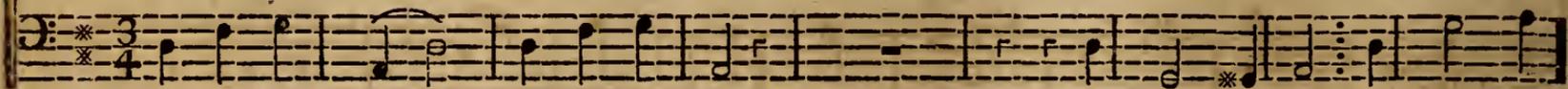


Andante.

AIR.



When I sur- - - vey the wondrous cross, On which the Prince of glo- - ry dy'd, My richest

*Pia.**For.*

gain I count but loss, And pour contempt on all my pride, all my pride.



Moderato.

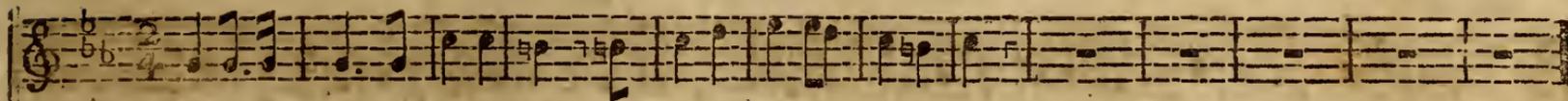
O turn, great Ruler of the skies ! Turn from my sins thy searching eyes ! My mind from ev'ry fear release, And sooth my troubled thoughts to peace.

Kent. L. M.

G. Green.

Lento.

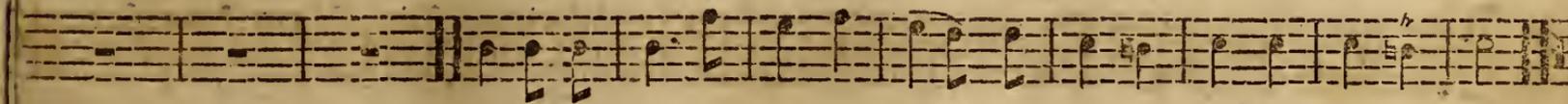
Where shall we go to seek and find A habi - ta - tion for our God, A dwelling for th'Eternal Mind, Among the sons of flesh and blood ?



AIR.



Father of all, omniscient mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or to its



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

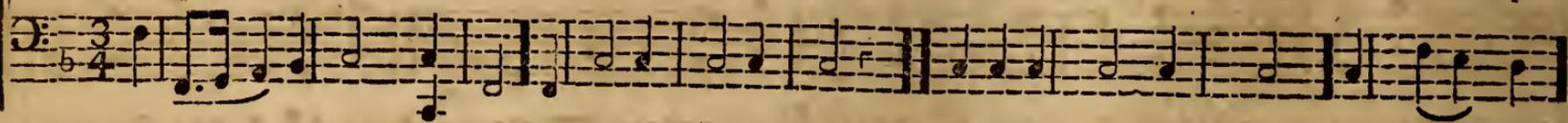


*Con Spirito.**Pia.*

AIR.



Rejoice, the Lord is King; Your Lord and King adore: Mortals, give thanks and sing, And triumph

*For.**Sym.*

ev - er more. Lift up your hearts, lift up your voice; Rejoice, a - gain I say, rejoice.



Pomposo. *Pia.* *For.*

Att.

Guide me, O thou great Je - hovah, 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 Deliverer,
 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.

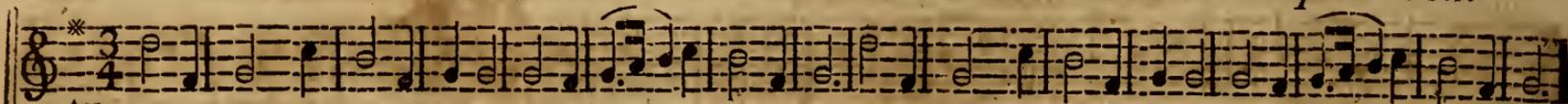
He dies! the heav'nly lover dies! The tidings strike a doleful sound } Come, saints, and drop a tear or two
 On my poor heart strings; deep he lies In the cold cavern of the ground. }

Arr.

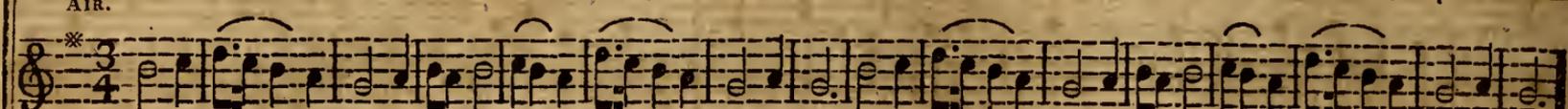
On the dear bosom of your God; He shed a thousand drops for you, A thousand drops of richer blood.

AIR. Lord, in thy great, thy glorious name, I place my hope, my only trust; Save me from sorrow, guilt, and

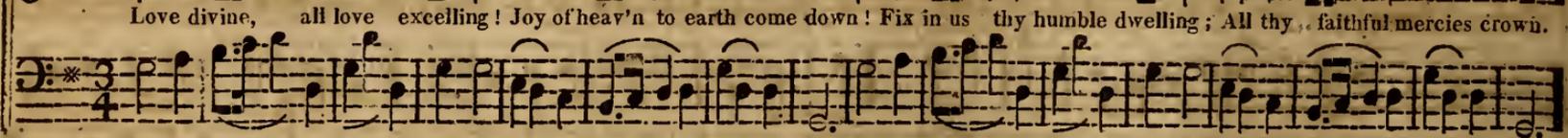
shame, Thou ever gracious, ever just, Thou ever gracious, ev - er just.

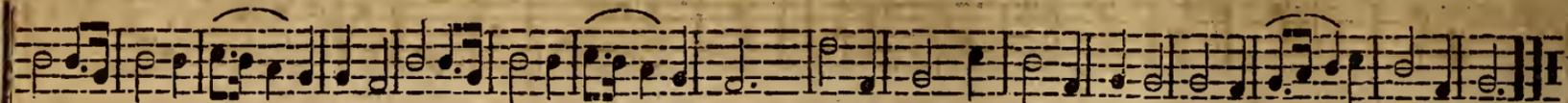
* 

AIR.

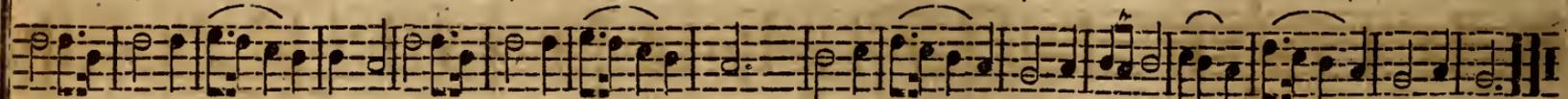
* 

Love divine, all love excelling! Joy of heav'n to earth come down! Fix in us thy humble dwelling; All thy faithful mercies crown.





Jesus, thou art all compassion! Pure, unbounded love thou art! Visit us with thy salvation, Enter ev'ry trembling heart.





2 Breathe, O breathe thy loving Spirit
 Into ev'ry troubled breast!
 Let us all in thee inherit,
 Let us find thy promis'd rest.
 'Take away the pow'r of sinning,
 Alpha and Omega be,
 End of faith, as its beginning,
 Set our hearts at liberty.

Come, Almighty to deliver,
 Let us all thy life receive!
 Suddenly return, and never,
 Never more thy temples leave!
 These we would be always blessing,
 Serve thee as thine hosts above,
 Pray, and praise thee without ceasing,
 Glory in thy precious love.

4 Finish then thy new creation;
 Pure unspotted may we be!
 Let us see thy great salvation,
 Perfectly restored by thee!
 Chang'd from glory into glory,
 'Till in heav'n we take our place;
 'Till we cast our crowns before thee,
 Lost in wonder, love, and praise!

AIR.

Sing to the Lord, ex - alt him high, Who spreads his clouds all round the sky;

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef, marked with a star and the tempo 'AIR.' It begins with a half rest followed by a series of quarter and eighth notes, including a triplet of eighth notes. The bottom staff is a piano accompaniment in bass clef, marked with a star, providing harmonic support with chords and moving lines.

There he prepares the fruitful rain, Nor let the drops descend in vain.

The second system of the musical score continues the composition. It features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line includes a double bar line with repeat dots, indicating a repeat of the previous phrase. The piano accompaniment continues with harmonic accompaniment, including some chords with a cross symbol (X) above them.

AIR.

Thee, we adore, eternal name, And humbly own to thee, How feeble is our mortal frame; What dying worms are we!

Colchester. C. M.

A. Williams.

AIR. 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.

Upland. C. M.

W. Tansur.

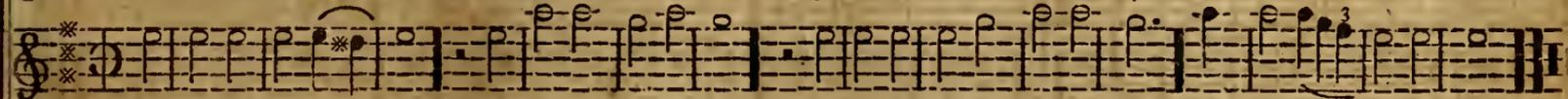
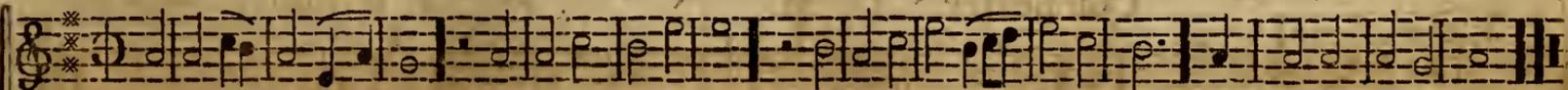
AIR.



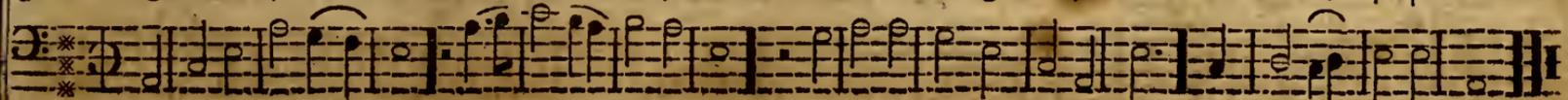
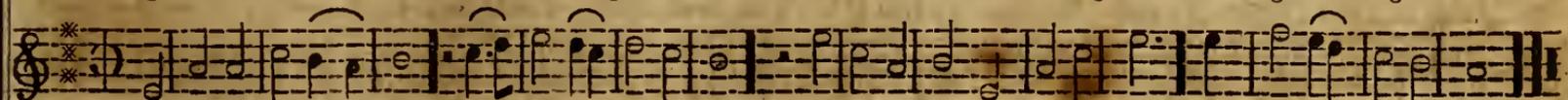
Behold thy waiting servant, Lord, Devoted to thy fear : Remember and confirm thy word, For all my hopes are there.



St. Thomas' S. M.

G. F. Handel.

AIR. High as the heav'ns are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed.



Bray. *ficc.* M.

A. Williams' Coll.

Air.

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

Burford. C. M.

H. Purcell.

Air.

Sweet is the mem'ry of thy grace, My God, my heav'nly King; Let age to age thy righteousness In songs of glory sing.

AIR. Let chil- - dren hear the mighty deeds, Which God perform'd of old;

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, 3/2 time, marked with a double asterisk. The second staff is a vocal line in treble clef, 3/2 time, marked with a double asterisk. The third staff is a vocal line in treble clef, 3/2 time, marked with a double asterisk. The fourth staff is a bass line in bass clef, 3/2 time, marked with a double asterisk. The lyrics are written below the second and third staves.

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

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef, 3/2 time. The second staff is a vocal line in treble clef, 3/2 time. The third staff is a vocal line in treble clef, 3/2 time. The fourth staff is a bass line in bass clef, 3/2 time. The lyrics are written below the second and third staves.

Pia.

AIR.

Lo, He comes with clouds descending, Once for favour'd sinners slain! Thousand thousand saints attend - - ing,

Swell the triumph of his train. Halle - - lujah, Halle - - - lujah, Halle - - - lujah, Halle - - - lujah, Amen.

Pia.

Am. Jesus! we bow before thy feet! Thy table is divinely stor'd! Thy sacred flesh our souls have eat,

For.

'Tis living bread; we thank thee, Lord! Thy sacred flesh our souls have eat, 'Tis living bread; we thank thee, Lord!

AIR.

Je - hovah reigns! let every nation hear, And at his footstool bow with ho - ly fear;

Let heav'n's high arches echo with his name, And the wide-peopled earth his praise proclaim;

Then send it down to hell's deep glooms re - sounding, Thro' all her caves in dreadful murmurs sounding.

Then send it down to hell's deep glooms resounding, Thro' all her caves in dreadful murmurs sounding.

Spirito. * *Pia.*

AIR. *

Blessed are the sons of God, They are bought by Christ's own blood; They are ransom'd from the grave;

For.

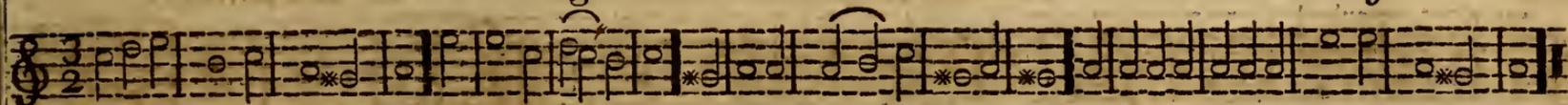
Life e - - ternal they shall have. With them number'd may we be, Here, and in e - - ter - - ni - - ty.

2 God did love them in his Son,
Long before the world begun;
They the seal of this receive,
When on Jesus they believe.
With them, &c.

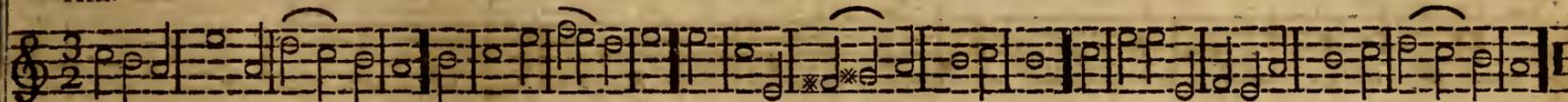
3 They are justify'd by grace,
They enjoy a solid peace;
All their sins are wash'd away;
They shall stand in God's great day.
With them, &c.

4 They produce the fruits of grace,
In the works of righteousness;
They are harmless, meek, and mild,
Holy, humble, undefil'd.
With them, &c.

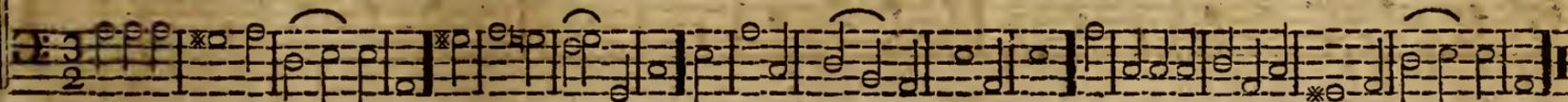
5 They are sights upon the earth,
Children of an heav'nly birth,
One with God, with Jesus one.
Glory is in them begun.
With them, &c.



AIR.



He is a God of sov'reign love, That promis'd heav'n to me, And taught my tho'ts to soar above, Where happy, where happy, where happy spirits be.



Westminster. C. M.

Dr. Nares.



AIR.



Sweet Majesty and awful love Sit smiling on his brow, And all the glorious ranks above At humble distance bow.



AIR. My life's a shade, my days Apace to death incline; My Lord is life, he'll raise My dust a-

gain, e'en mine. Sweet truth to me, I shall arise, And with these eyes My Saviour see.

Musical notation for the first system, including treble clef, 3/4 time signature, and "AIR." marking.

Thou, Jesus, art our King! Thy ceaseless praise we sing; Praise shall our glad tongue employ, Praise o'er-

Musical notation for the second system, including bass clef and 3/4 time signature.

Musical notation for the third system.

Musical notation for the fourth system.

flow our grateful soul, While we vi - - tal breath enjoy, While e - - ter - - nal ages roll.

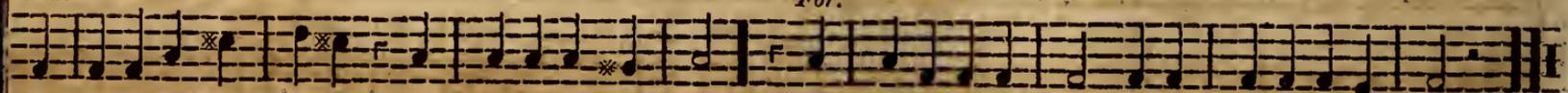
Musical notation for the fifth system.

Tempo di Marcia.

AIR.



O Lord, how great's the favour, That we, such sinners poor, Can through thy blood's sweet savour Approach thy mercy's door,

*Pia.**For.*

And find an open passage Un - to the throne of grace ; There wait the welcome message That bids us go in peace.

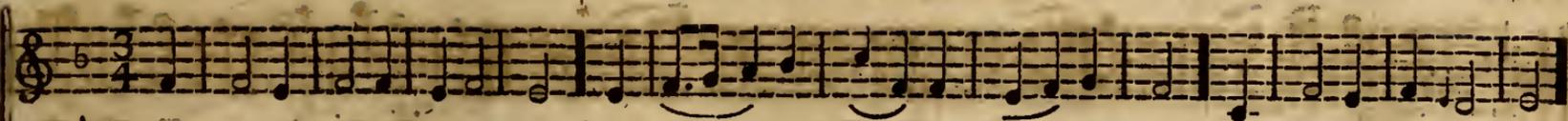


2 Lord, we are helpless creatures,
Full of the deepest need;
Throughout defil'd by nature,
Stupid and only dead ;

Our strength is perfect weakness,
And all we have is sin;
Our hearts are all uncleanness,
A den of thieves within.

3 In this forlorn condition,
Who shall afford us aid ?
Where shall we find compassion
But in the church's head ?

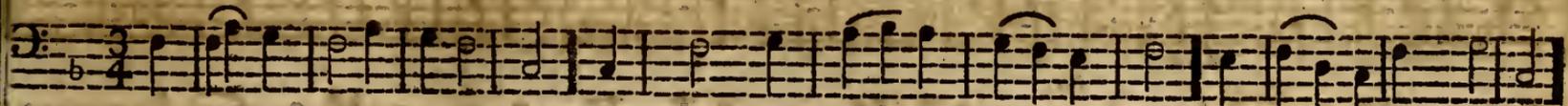
Jesus, thou art all pity !
O take us to thine arms,
And exercise thy mercy,
To save us from all harms.



AIR.



The joyful morn, my God, is come, That calls me to thy honour'd dome, Thy presence to adore:



My feet the summons shall attend, With willing steps thy courts ascend, And tread the hallow'd floor.



AIR. *Andante.* *SOLO VOCE.*

Soon as the morn salutes your eyes, And from sweet sleep refresh'd you rise, Think on the Author of the light,

For.

And praise him for that glorious sight; His mercy in - - fi - nite a - - dorè; His goodness in - - fi - nite implore.

At noon, of what you then partake,
 An offering of thanksgiving make;
 And of the creatures for your use,
 Be not luxuriously profuse:
 For temp'rance, when with prudence join'd,
 Brings health of body, peace of mind.

Make not, at night, the least repose,
 Ere you to Heav'n your soul disclose;
 Consider how you've spent the day,
 And for divine protection pray:
 For you no blessing can expect,
 If you to ask it should neglect.

AIR.

Hosanna to the Prince of light, Who cloth'd himself in clay; Enter'd the iron gates of death, And tore the bars away.

Pia. *For.* *Pia.* *Repeat Forte*

Death is no more the king of dread, Since our Immanuel rose; He took the tyrant's sting away, And spoil'd our hellish foes.

AIR.

With heav'n, and earth, and seas, To your Creator's praise. Of Angels bright,
Ye tribes of Adam, join And offer notes divine, Ye holy throng In worlds of light, Begin the song.

Flintshire. S. M.

B. Cuzens.

AIR.

My Sayiour and my King, Thy beauties are divine; Thy lips with blessings overflow, And ev' - - - ry grace is thine.



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.



Fountain. L. M.

Leach.

AIR.

The first staff of music for 'Fountain' is written in treble clef with a common time signature. It begins with a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with some notes beamed together. There are several slurs over groups of notes, and a fermata over a final note. The staff ends with a double bar line.

The second staff of music for 'Fountain' continues the melody from the first staff. It features similar rhythmic patterns and includes a fermata over a note. The staff concludes with a double bar line.

Shall I forsake that heav'nly Friend, On whom my noblest hopes depend? Forbid it, that my wand'ring heart From thee, my Saviour, should depart.

The third staff of music for 'Fountain' is written in bass clef with a common time signature. It provides a bass line for the piece, using quarter and eighth notes. It ends with a double bar line.

St. James'. C. M.

R. Courteville.

AIR.

The first staff of music for 'St. James' is written in treble clef with a common time signature. It starts with a key signature of one sharp (F#) and includes a C-clef (soprano clef) on the first line. The melody is composed of quarter and eighth notes, with some slurs and a fermata. The staff ends with a double bar line.

The second staff of music for 'St. James' continues the melody from the first staff. It includes a C-clef and features slurs and a fermata. The staff ends with a double bar line.

Mistaken souls! that dream of heav'n, And make their empty boast Of inward joys, and sins forgiv'n, While they are slaves to lust.

The third staff of music for 'St. James' is written in bass clef with a common time signature. It includes a C-clef (alto clef) on the second line. The bass line consists of quarter and eighth notes, ending with a double bar line.

Repeat *Pia.*

1 2 *For.*



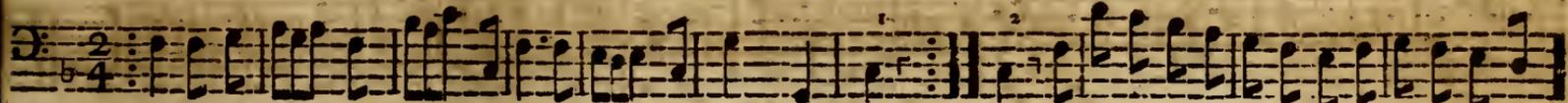
AIR.

Be glo - ry ev - - - er -



To Father, Son, and Holy Ghost, One God, whom we adore—

Be glory as it was, is now, And shall be ever—



Be glory as it was, is now, And shall be ever—

Pia.

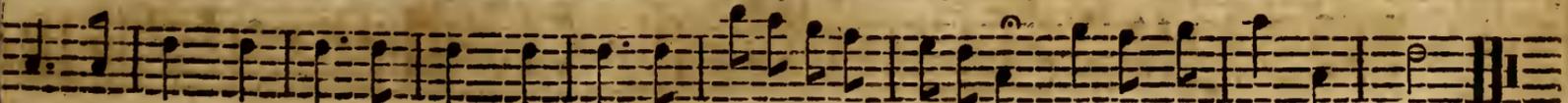
For.



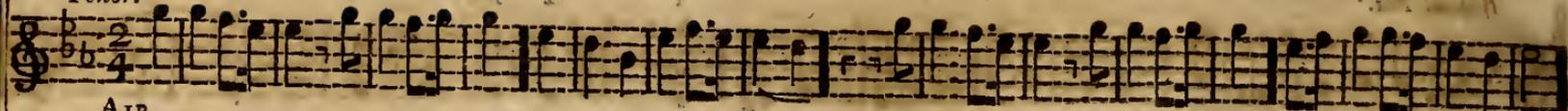
Be glo - - ry now, And ev - er - more.



more, Be glory as it was, is now, Be glory as it was, is now, And shall be ev - er - - more.



Be glory as it was, is now, And shall be ev - er - - more.

Tenor.*AIR.*

When rising from the bed of death, O'erwhelm'd with guilt and fear, I see my Maker face to face, O how shall I appear.

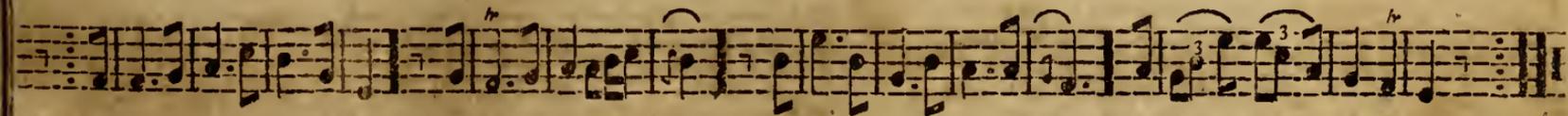
*Pia.**For.*

If yet while pardon may be found, And mercy may be sought. My heart with inward horror shrinks, And trembles at the thought,



Tenor.*AIR.*

While thee I seek, protecting Pow'r, Be my vain wishes still'd ; And may this consecrated hour, With better hopes be fill'd.

*Pia.**For.*

Thy love the pow'r of tho'ts bestow'd, To thee my tho'ts would soar, Thy mercy o'er my life has flow'd, That mercy I adore.



Pizz.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a common time signature (C). It begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The lower staff is a keyboard accompaniment in treble clef, also in common time and one sharp. It features a rhythmic pattern of eighth notes and quarter notes, with some chords. Above the first measure of the upper staff, there are two asterisks (*). Above the first measure of the lower staff, the word "AIR." is written.

The spacious firmament on high, With all the blue e - thereal sky, And spangled heav'ns, a shining frame,

The second system of music consists of a single staff in bass clef, continuing the keyboard accompaniment from the first system. It maintains the same time signature and key signature. The notation includes various rhythmic values and chordal structures.

The third system of music consists of two staves. The upper staff is a vocal line in treble clef, continuing the melody from the first system. It includes some rests and a double bar line. The lower staff is the keyboard accompaniment in treble clef, continuing the rhythmic accompaniment. There are asterisks (*) above some measures in both staves.

Their great O - - rig - - in - al proclaim. Th' unwearied sun from day to day Does his Cre-

The fourth system of music consists of a single staff in bass clef, continuing the keyboard accompaniment. It concludes the piece with a final chord and a double bar line. There are asterisks (*) above some measures.

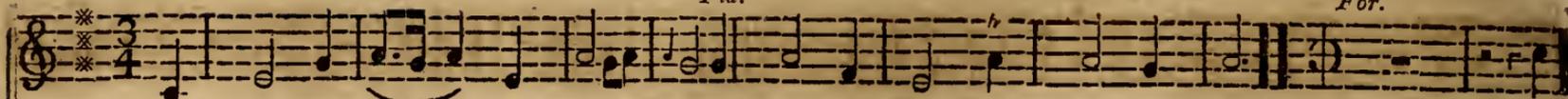
For.

a - - tor's pow'r display, And publishes to ev'ry land The work of an ai - mighty hand.

Canterbury. C. M.

E. Blancks.

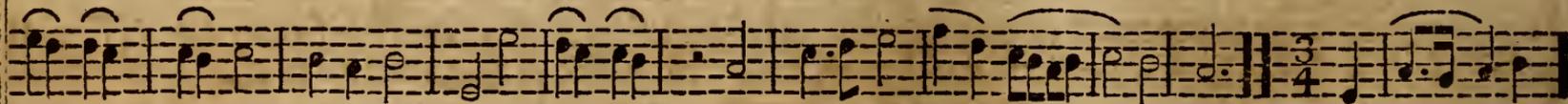
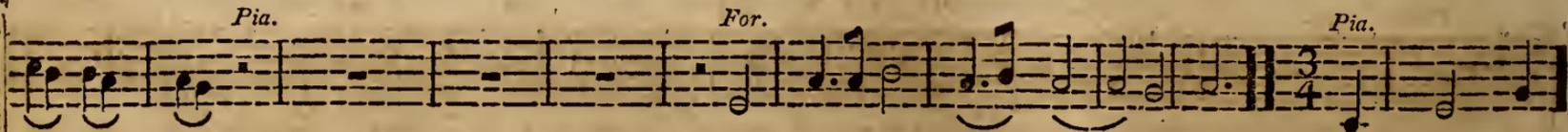
AIR. Why do we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.



AIR.



Give to our God immortal praise! Mercy and truth are all his ways! Wonders of grace to



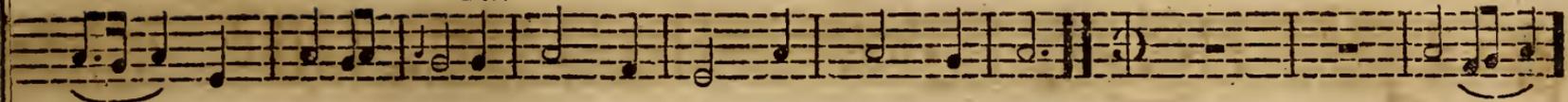
God be - long, Repeat his mercies in your song, Repeat his mercies in your song. Give to the



For.

Pia.

For.

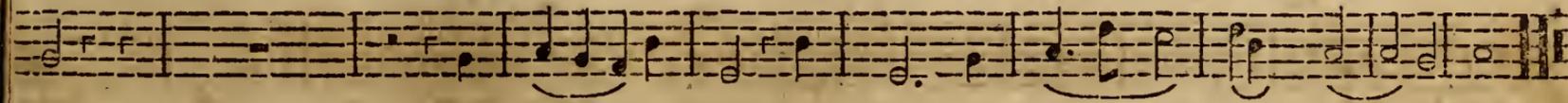


Lord of lords renown, The King of kings with glo - ry crown. His mercies ever shall en-

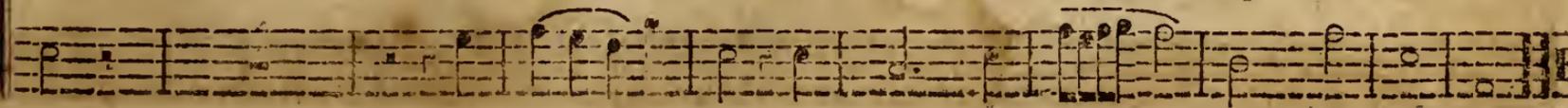


Pia.

For.



dure, When lords and kings are known no more, When lords and kings are known no more.

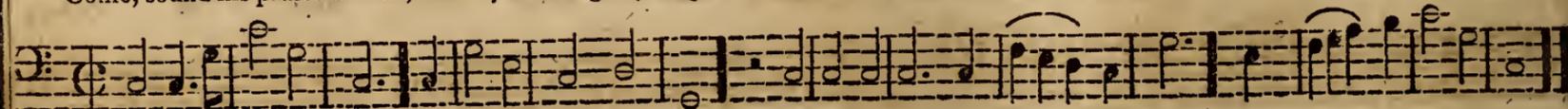




AIR.



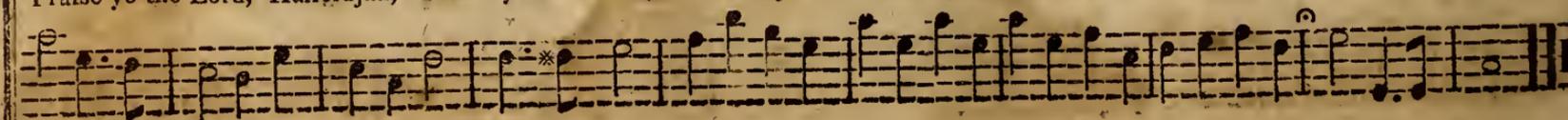
Come, sound his praise abroad, And hymns of glory sing ; Jehovah is the sov'reign God, The u - ni - versal King.

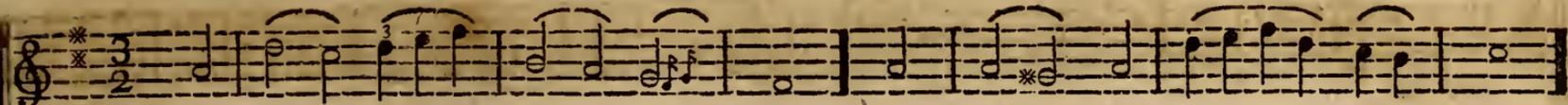


CHORUS.

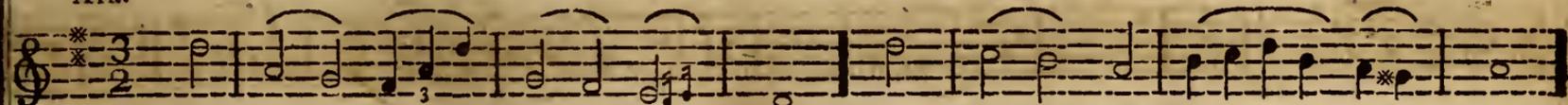
*Pia.**For.**Pia.**For.**Allegro.**Adagio.*

Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord.

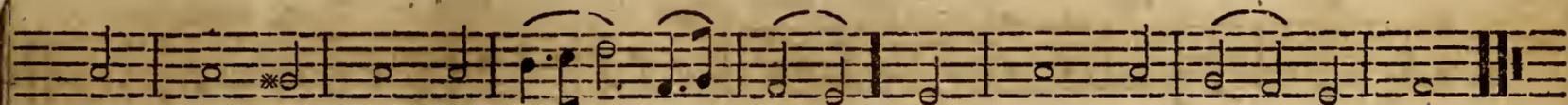
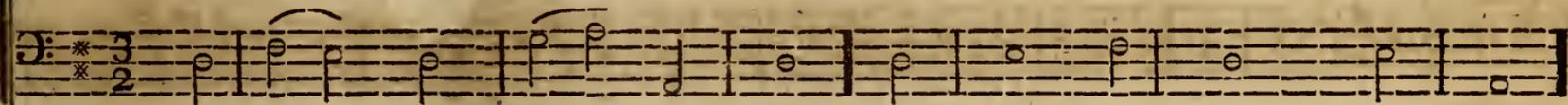




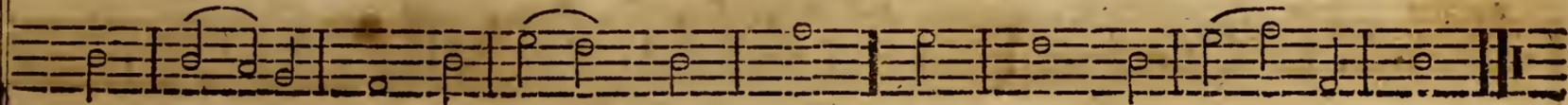
AIR.



The Lord de- - - clares his will, And keeps the world in awe ;



A - - midst the smoke on Si - - - - nai's hill, Breaks out his fe - - ry law.



Pia.

AIR.

Rejoice, the Lord is King; Your Lord and King adore : Mortals, give thanks and sing, And triumph

ev - er - - more. Lift up your hearts, Lift up your voice; Rejoice, a - - gain I say, rejoice.



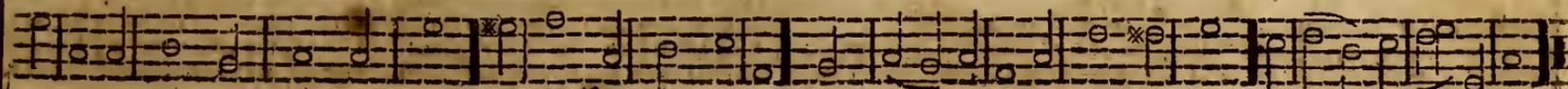
AIR.



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.



And while I rest my weary head, From cares and bus'ness free, 'Tis sweet conversing on my bed With my own heart and thee.



Sweet is, &c.

Fine.

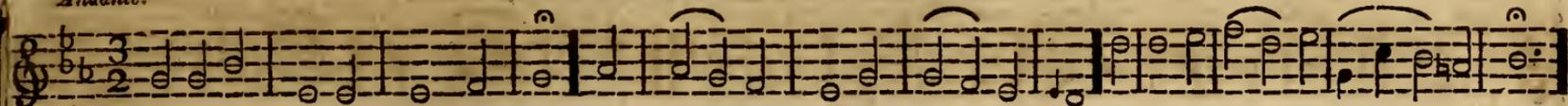
ATR.

Sweet is the mem'ry of thy grace, My God, my heaven- - ly King!

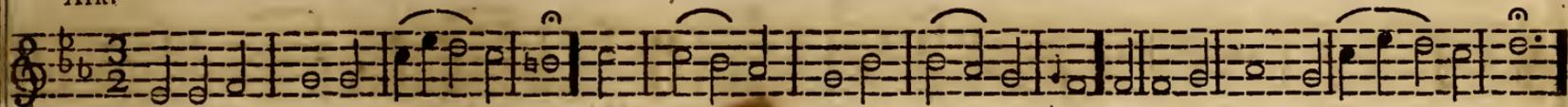
Sweet is, &c.

Let age to age thy righteous- - - ness In sounds of glo- - ry sing.

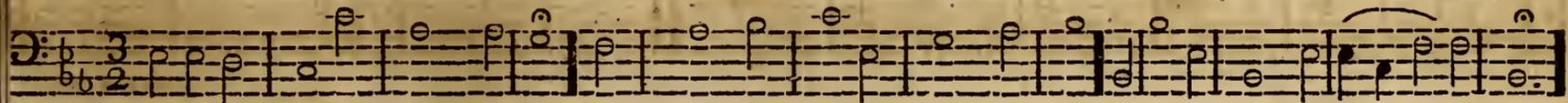
- 2 God reigns on high, but not confines His goodness to the skies:
Sweet is the mem'ry of thy grace! [shines,
Through the whole earth his goodness
And ev'ry want supplies.
Sweet is the mem'ry of thy grace!
- 3 With longing eyes thy creatures wait
On thee, for daily food;
Sweet is the mem'ry of thy grace!
Thy lib'ral hand provides them meat,
And fills their mouths with good.
Sweet is the mem'ry of thy grace!
- 4 How kind are thy compassions, Lord!
How slow thine anger moves!
Sweet is the mem'ry of thy grace!
But soon he sends his pard'ning word,
To cheer the soul he loves.
Sweet is the mem'ry of thy grace!
- 5 Creatures, with all their endless race,
Thy pow'r and praise proclaim:
Sweet is the mem'ry of thy grace!
May we, who taste thy richer grace,
Delight to bless thy name.
Sweet is the mem'ry of thy grace!

Andante.

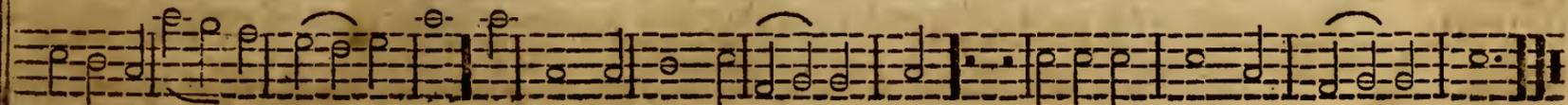
AIR.

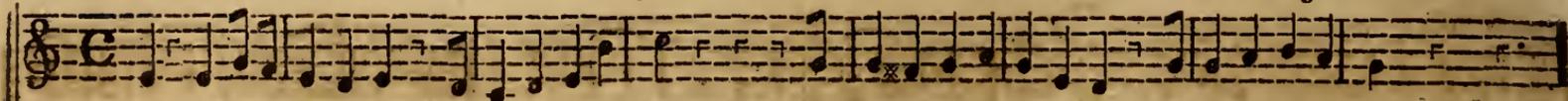


Jesus, we hang up- - on the word Our faithful souls have heard of thee; Be mindful of thy promise, Lord,



Thy promise made to all, and me, Thy foll'wers, who thy steps pursue, And dare believe, that God is true.





AIR.

Sym.



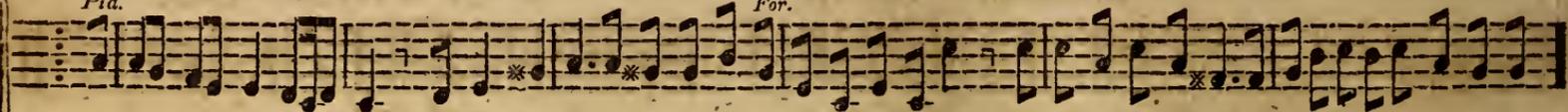
Hark! hark, how the watchmen cry! Attend the trumpet's sound; and to your arms, the foe is nigh, The powers of hell surround.

Sym.



Pia.

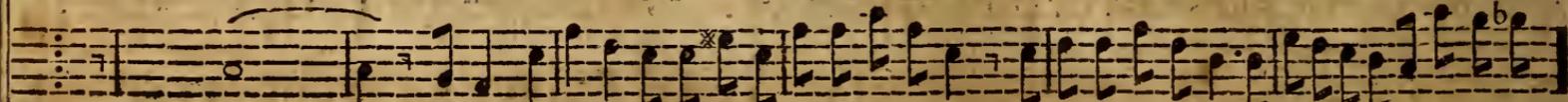
For.



The day of battie is at hand, The day of battle is at hand, Go forth, go forth to glor'ous



Who bow to Christ's command, Your arms and hearts prepare; The day of battle is at hand, The day of battle is at hand, Go forth, to glor'ous



Your arms and hearts prepare; The day of battle is at hand, The day of battle is at hand, Go forth, go forth to glor'ous

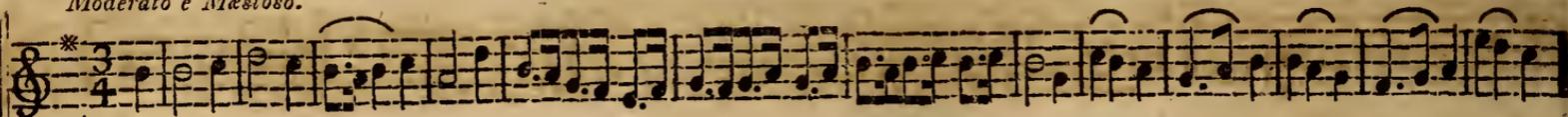
Sym.

war, Go forth to glor'ous war.

Blossom. C. M.

A. Williams' Coll.

AIR. Sing to the Lord Jchovah's name, And in his strength rejoice; When his salvation is our theme, Exalt- - ed be our voice.

Moderato e Mestoso.

AIR.



Loud hallelujahs to the Lord, From distant worlds where creatures dwell! Let heav'n begin the solemn word, And sound it

*Adagio.*

dreadful down to hell, Let heav'n begin the solemn word, And sound it dreadful down to hell. The Lord, how abso-



Vivace.

lute he reigns! Let ev'ry angel bend the knee! Sing of his lov'ly heav'nly strains, And speak how fierce his terrors be. High on a



throne his glories dwell, An awful throne of shining bliss: Fly through the world, O sun, and tell How dark thy beams, compar'd to his:





AIR.

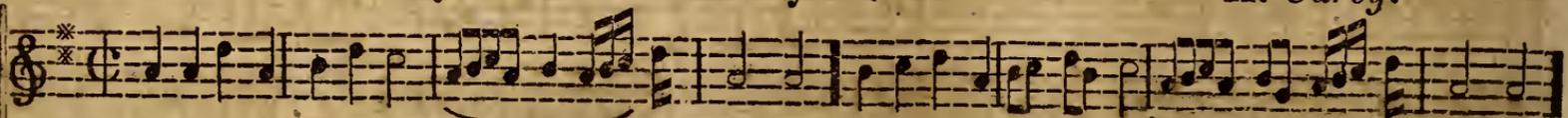


O Sun of Righteousness, arise, With healing in thy wings: To my diseas'd, my fainting soul Thy light salvation brings.

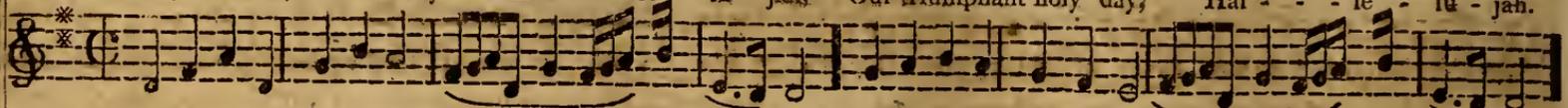


A Hymn for Easter Day. 7's.

H. Carey.



AIR. Christ, the Lord, is ris'n today Hal - - le - lu - jah, Our triumphant holy day, Hal - - - le - lu - jah.





Who so lately on the cross, Hal - - le - lu - jah, Suffer'd to re - deem our loss, Hal - le - lu - jah.



2 Hymns of praises let us sing,
Unto Christ, our heav'nly King,
Who endur'd the cross and grave,
Sinners to redeem and save,

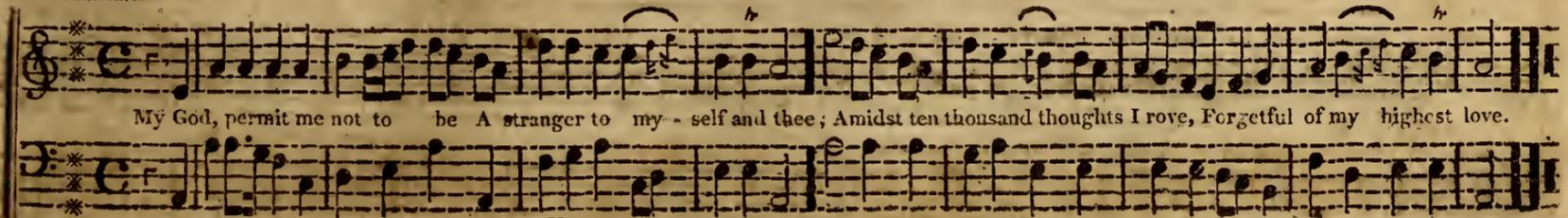
Hallelujah.
Hallelujah.
Hallelujah.
Hallelujah.

3 But the pains which he endur'd,
Our salvation has procur'd
Now he reigns above the sky,
Where the angels ever cry,

Hallelujah.
Hallelujah.
Hallelujah.
Hallelujah.

Evening Hymn. L. M.

Animato.



My God, permit me not to be A stranger to my - self and thee; Amidst ten thousand thoughts I rove, Forgetful of my highest love.

AIR.

Who shall ascend thy heavenly place, Great God, and dwell before thy face? The man that minds religion now,

And humbly walks with God below, humbly walks with God below.

And humbly walks with God below, And humbly walks with God below.

humbly walks with God below, And humbly walks with God below.

And humbly walks with God below, humbly walks with God below.

Adagio piano e con Lamento.

AIR.

From lowest depths of wo, To God I send my cry; Lord, hear my suppli- - - cating voice, And graciously reply.

Washington. C. M.

S. Paxton.

AIR.

Come let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues, Put all their joys are one.

Arr.

Lord, I will bless thee all my days, Thy praise shall dwell up - - on my tongue ;

Pia. *Cres.* *For.*

My soul shall glory in thy grace, While saints rejoice to hear the song, While saints rejoice to hear the song.

AIR. Grave.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words underlined. The lyrics for this system are: "We bless the Lord, the just and good, Who fills our hearts with joy and".

We bless the Lord, the just and good, Who fills our hearts with joy and

We bless the Lord, the just and good, Who fills our hearts with joy and

We bless the Lord, the just and good, Who fills our hearts with joy and

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words underlined. The lyrics for this system are: "food; Who pours his blessings from the skies, And loads our days with rich supplies.".

food; Who pours his blessings from the skies, And loads our days with rich supplies.

food; Who pours his blessings from the skies, And loads our days with rich supplies.

food; Who pours his blessings from the skies, And loads our days with rich supplies.

*
 *
 3/2

AIR.

*
 *
 3/2

*
 *
 3/2

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.

AIR, *Largo*.

Clinton. 10's.

R. J. S. Stevens.

b
 b
 3/2

And oh ! may his countenance be lovely That his friends may rejoice in his presence, his friends may re-

joice in his presence. Oh! let his countenance be lovely, That his friends may rejoice in his presence.

Albanus. L. M.

A. W. B.

AIR.

Let mortal tongues attempt to sing The wars of heaven, when Michael stood, Chief General of th' eternal King, And fought the battles of our God.

Air.

Blessed are the sons of God; They are bought, They are bought with Christ's own blood; They are ransom'd from the grave; Life-

le, Here, and in e-ter-ni-ty.

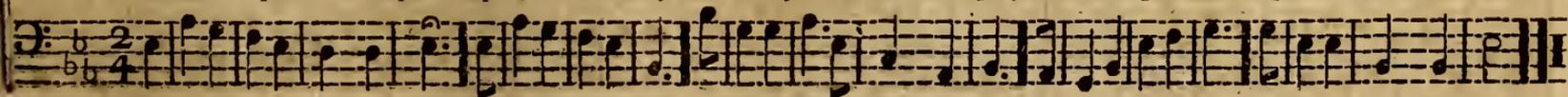
ter, Life eter-nal They shall have. With them number'd may we be, Here, and in e-ter-ni-ty.

Andante.

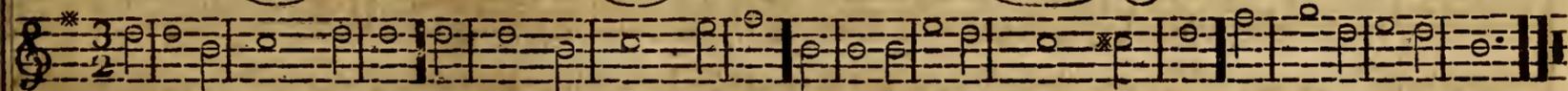
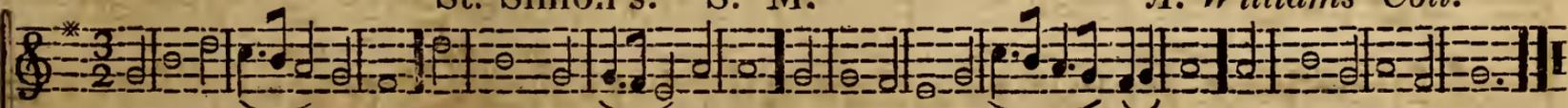
AIR.



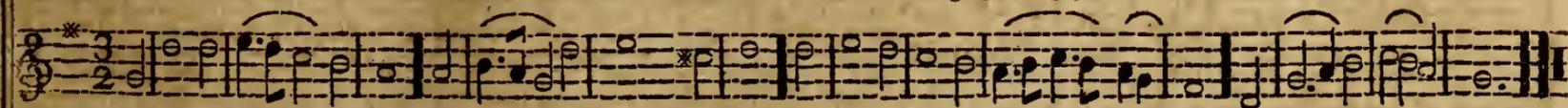
Out of the depth of self-despair Help us, O Lord, to cry; Our mis'ry mark, attend our pray'r, And bring salvation nigh, And bring salvation nigh.



St. Simon's. S. M.

A. Williams' Coll.

AIR: Where shall the man be found, That fears t' offend his God; That loves the gospel's joyful sound, And trembles at the rod.



AIR. *Maestoso.*

Now to the Lord a noble song! Awake, my soul; awake, my tongue; Awake, my soul; awake, my tongue; Hosanna to th' Eternal



Now to the Lord a noble song! Awake, my soul; awake, my tongue; Awake, my soul; awake, my tongue; th' Eternal



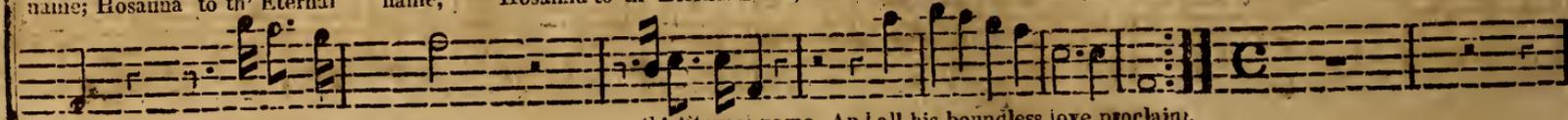
Now to the Lord a noble song! Awake, my soul; awake, my tongue; Hosanna to th' Eternal

Allegro.

name, Hosanna to th' Eternal name, Hosanna to th' Eternal name, And all his boundless, all his boundless love proclaim. See,



name; Hosanna to th' Eternal name, Hosanna to th' Eternal name, And all his boundless love proclaim. See, where it shines in Jesus'



name, th' Eternal name, th' Eternal name, And all his boundless love proclaim.

where it shines in Jesus' face, The brightest im - - age of his grace ; See, where it shines, it shines in Jesus' face, The brightest image

face, The brightest image of his grace ; The brightest image, image of his grace, of his gr c See, where it shines, it shines in

See, where it shines in Jesus' face, The brightest image of his grace ; See, where it shines in Jesus' face, The brightest image

of his grace ; *tr.* Has all his mightiest works outdone. God, in the

Jesus' face, The brightest image of his grace ; God, in the person of his Son, Has all his mightiest works outdone. God, in the person of his Son, Has

of his grace ; Has all his mightiest works outdone.

Chester continued.

Adagio. *Dolce.*

person of his Son, the person of his Son, Has all his mightiest works outdone. Grace! 'tis a sweet, a sweet, a charming theme, A sweet, - -

all his mightiest, all his mightiest works outdone, Has all his mightiest works outdone, Grace! 'tis a sweet, a sweet a charming theme, A sweet, -

God, in the person of his Son, Has all his mightiest works outdone.

Muostoso.

a sweet, a charming theme; My thoughts rejoice at

a sweet, a charming theme; My thoughts rejoice at

Jesus' name; Ye angels, dwell up - on the sound; Ye heavens, reflect it to the ground.

Jesus' name, Ye angels, angels, dwell upon the sound; Ye heavens, reflect it to the ground.

Angels' Hymn, L. M.

W. Tansur.

AIR. High in the heav'ns, eternal God, Thy goodness in full glory shines; Thy truth shall break thro ev'ry cloud, That veils and darkens thy designs.

Andante Maestoso.

AIR.

Before Jehovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God alone; He can create, and he destroy,

Pia.

He can create, and he destroy. His sov'reign pow'r, without our aid, Made us of clay, and form'd us men; And when like wand'ring sheep we,

For. *Pia.*

stray'd, He brought us to his fold again, He brought us to his fold again. We'll crowd thy gates with thankful songs, High as the heav'ns our

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

voices raise; And earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise,



Shall fill, shall fill thy courts, with sounding praise. Wide, wide as the world is thy command; Vast as eternity, eternity, thy love; Firm as a rock thy



Pia.

For.



truth must stand, When rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When rolling years shall cease to move.



* $\frac{2}{4}$

* $\frac{2}{4}$

AIR. Rise, my soul, and stretch thy wings, Thy better portion trace; Rise from transi- tory things, Tow' rds heav'n, thy native place.

* $\frac{2}{4}$

* $\frac{2}{4}$

* $\frac{2}{4}$

* $\frac{2}{4}$

AIR. Sun, and moon, and stars decay, Time shall soon this earth remove; Rise, my soul, and haste away To seats prepared above.

* $\frac{2}{4}$

* $\frac{2}{4}$

Andante e Affettuoso.

Air. He dies! the friend of sinners dies! Lo, Salem's daughters weep around! A solemn darkness veils the skies, A sudden

He dies! the friend of sinners dies! Lo, Salem's daughters weep around! A solemn darkness veils the skies, A sudden

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

trembling shakes the ground. Come, saints, and drop a tear or two For him who groan'd beneath your load; He shed a thousand drops

trembling shakes the ground. Come, saints, and drop a tear or two For him who groan'd beneath your load; He shed a thousand drops

Easter continued.

241

*Pia.**Affettuoso.*

for you, A thousand drops of richer blood. Here's love and grief beyond degree! The Lord of glory dies for men!

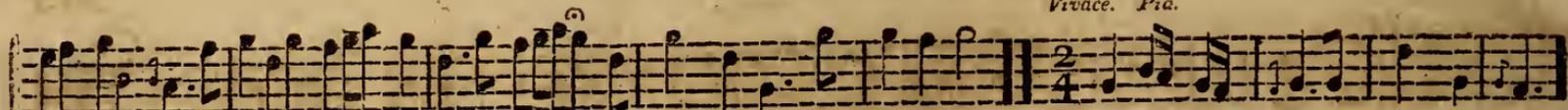
for you, A thousand drops of richer blood. Here's love and grief beyond degree! The Lord of glory dies for men!

Vivace.

But lo, what sudden joys we see, Jesus the dead revives again! The rising God forsakes the tomb; In vain the tomb for-

But lo, what sudden joys we see, Jesus the dead revives again! The rising God forsakes the tomb; In vain the tomb for-

Easter continued.

Vivace. Più.


bids his rise : Cherubic legions guard him home, And shout him welcome to the skies. Break off your tears, ye saints, and tell



bids his rise : Cherubic legions guard him home, And shout him welcome to the skies. Break off your tears, ye saints, and tell


Repeat For.


How high our great Deliv'rer reigns; Sing how he spoil'd the host of hell, And led the monster death in chains!



How high our great Deliv'rer reigns; Sing how he spoil'd the host of hell, And led the monster death in chains!



Pia.

Say, live for - ever, wondrous King! Born to redeem, and strong to save; Then ask the monster,



Say, live for - ever, wondrous King! Born to redeem, and strong to save; Then ask the monster,

*Fortissimo.*

where's thy sting? And where's thy victory, boasting grave? And where's thy victory, boasting grave?



where's thy sting? And where's thy victory, boasting grave? And where's thy victory, boasting grave?



Affettuoso.

Air. Dear Ob - ject of our strong desire, How long pro - tracted is thy day, When bursting forth in



Dear Ob - ject of our strong desire, How long pro - tracted is thy day, When bursting forth in



viv - id fire, Thy trembling glories thou'lt display. With va - rious ills en - compass'd round, Main - taining



viv - id fire, Thy trembling glories thou'lt display. With va - rious ills en - compass'd round, Main - taining



still dis - - pu - ted ground, a si - lent maid, By hope in a - zure robe ar - - ray'd.

still dis - - pu - ted ground, Lo, patience waits! a si - lent maid, By hope in a - zure robe ar - - ray'd.

The first system of musical notation consists of three staves. The top staff contains the melody with lyrics. The middle staff contains a second line of lyrics. The bottom staff contains the bass line. The music is in a common time signature and features various note values including eighth and sixteenth notes, as well as rests.

Vivace.

She waits ; for sure not distant far The day that all our mis' - ry heals ; Methinks I hear thy rattling car, The thunder of thy

She waits ; for sure not distant far The day that all our mis' - ry heals ; Methinks I hear thy rattling car, The thunder of thy

The second system of musical notation consists of three staves. The top staff contains the melody with lyrics. The middle staff contains a second line of lyrics. The bottom staff contains the bass line. The music is in a common time signature and features various note values including eighth and sixteenth notes, as well as rests.

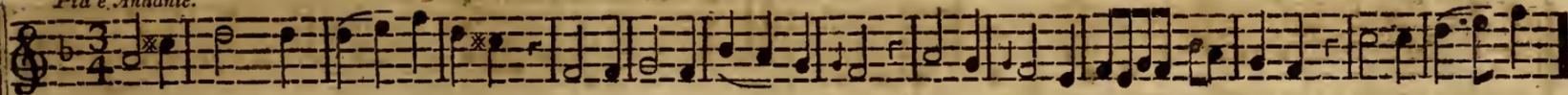
burning wheels! The trumpet sounds, the dead arise, the dead arise! Jesus, tri - umphant through the skies De-

burning wheels! The trumpet sounds, the dead arise, the dead arise! Jesus tri - umphant through the skies De-

scends, his kingdom to maintain, And pour the glories of his reign, And pour the glories of his reign.

scends, his kingdom to maintain, And pour the glories of his reign, And pour the glories of his reign.

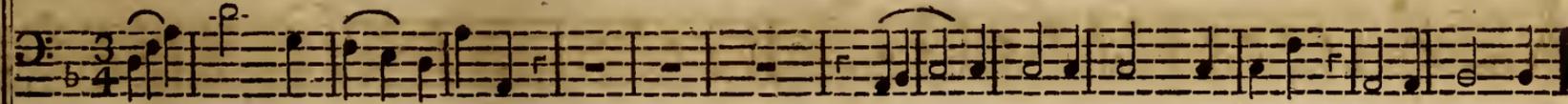
Pia e. Andante.



Ann. In this world of sin and sorrow, Compas'd round with many a care, From e - terni - - ty we borrow Hope, that can ex -

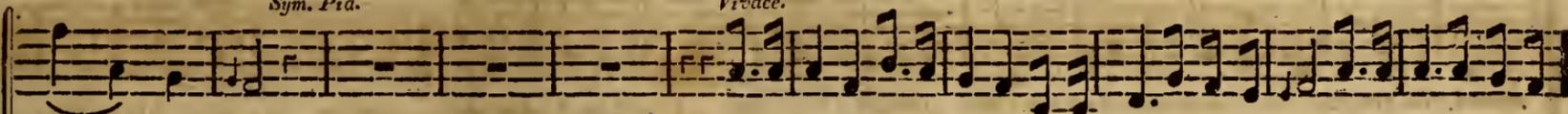


In this world of sin and sorrow, Compas'd round with many a care, From e - terni - - ty we borrow Hope, that can ex -



Sym. Pia.

Vivace.



clude despair;

Thee, triumphant God and Saviour, In the glass of faith I see; O assist each faint en-



clude despair;

Thee, triumphant God and Saviour, In the glass of faith I see; O assist each faint en-



Worcester continued.

*Sym. Pia. For.**Adagio e Andante.*

deavour, Raise our earth born souls to thee. Place that awful

deavour, Raise our earth born souls to thee. Place that awful

The first system of the musical score consists of three staves. The top staff contains the vocal line with lyrics. The middle and bottom staves contain the piano accompaniment. The music is in a common time signature and features various note values, rests, and dynamic markings such as 'f' and 'p'. There are also asterisks (*) above certain notes in the vocal line.

scene before us of the last tremendous day, When to life thou wilt restore us; Ling'ring ages haste a-

scene before us of the last tremendous day, When to life thou wilt restore us; Ling'ring ages haste a-

The second system of the musical score also consists of three staves. It continues the vocal line and piano accompaniment from the first system. The lyrics are split across the staves. The music maintains the same tempo and style, with dynamic markings and asterisks used for emphasis.

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

way, haste a - - way, haste, haste, haste away; Then this vile and sinful nature Incorruption shall put

way, haste a - - way, haste, haste, haste away; Then this vile and sinful nature Incorruption shall put

Sym

on; Life renewing, glorious Saviour, Let thy gracious will be done, Let thy gracious will be done.

on; Life renewing, glorious Saviour, Let thy gracious will be done, Let thy gracious will be done.

Adagio Maestoso.

Air.

Father, Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousand

The first system of the musical score consists of four staves. The top two staves are for the vocal line (treble clef), and the bottom two are for the piano accompaniment (bass clef). The music is in common time (C) and the key signature has one flat (B-flat). The tempo is marked 'Adagio Maestoso'. The vocal line begins with the word 'Air.' and the lyrics 'Father, Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousand'.

Piu. Repeat For.

thro' the skies. Those mighty orbs proclaim thy pow'r, Those motions speak thy skill; And on the wings of ev'ry hour We read thy patience still.

The second system of the musical score consists of four staves. The top two staves are for the vocal line (treble clef), and the bottom two are for the piano accompaniment (bass clef). The tempo is marked 'Piu.' and 'Repeat For.'. The lyrics continue: 'thro' the skies. Those mighty orbs proclaim thy pow'r, Those motions speak thy skill; And on the wings of ev'ry hour We read thy patience still.'

Andante gracioso.

Cambridge continued.

251

But when we view thy great design, To save rebellious worms, Where vengeance and compassion join, In their divin- - - est forms ;

Tasto Solo.

Pia.

For.

Here the whole Dei - ty is known ; Nor dares the creature guess Which of the glories brightest shone, The justice or the grace.

Siciliano Andante.

Now the full glories of the Lamb Adorn the heav'nly plains; Bright seraphs learn Immanuel's name, And try their choicest strains, O may I

bear some humble part, In that immortal song; Wonder and joy shall tune my heart, And love command my tongue.

Little Cheshunt. L. M. with two 7's.

Har. Sacra.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is a treble clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The music is written in a style typical of 18th-century hymnals, with various note values and rests.

AIR. The voice of my beloved sounds, While o'er the mountain tops he bounds; He flies exulting o'er the hills, And

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The second staff is a treble clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The music continues from the first system, with various note values and rests.

all my soul with transport fills. The voice of my Beloved sounds, While o'er the mountain tops he bounds; He flies exulting,

Little Cheshunt *continued.*

o'er the hills, And all my soul with transport fills. He flies exulting, o'er the hills, And all my soul with

transport fills. Gently doth he chide my stay: Rise, my soul, and come away, Co-

The musical score consists of two systems of staves. The first system has four staves: the top two are vocal staves with lyrics, and the bottom two are instrumental staves. The second system also has four staves: the top two are vocal staves with lyrics, and the bottom two are instrumental staves. The score includes various musical notations such as treble clefs, time signatures, notes, rests, and dynamic markings like 'f' and 'p'. There are also asterisks in some measures. The lyrics are written below the vocal staves.

me a - way. Gently doth he' chide my stav : Rise, my love, and come away.

This section of the musical score consists of two systems of two staves each. The first system features a treble staff with a complex melodic line containing several triplet markings (indicated by a '3' above the notes) and a bass staff with a simpler accompaniment. The second system continues the melody and accompaniment, also featuring triplet markings. The lyrics are positioned between the two systems.

Axminster. C. M.

W. Tansur.

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

This section 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.) and features a simple, hymn-like melody with sustained notes and some phrasing slurs. The lyrics are written across the staves.

AIR. Our Lord is risen from the dead, Our Jesus is gone up on high; The pow'rs of hell are captive led, Dragg'd to the portals

Our Lord is risen from the dead, Our Jesus is gone up on high; The pow'rs of hell are captive led, Dragg'd to the portals

of the sky, The pow'rs of hell are captive led, Dragg'd to the portals of the sky, Dragg'd to the portals of the sky.

of the sky, The pow'rs of hell are captive led, Dragg'd to the portals of the sky, Dragg'd to the portals of the sky.

Sym.

Tutti, forte.

There his triumphal chariot waits, And angels chant the solemn lay,

There his triumphal chariot waits, And angels chant the solemn lay,

Lift up your heads, ye heav'nly gates! Ye ev - er - lasting doors, give way! Lift up your heads, ye

Lift up your heads, ye heav'nly gates! Ye ev - er - lasting doors, give way! Lift up your heads, ye

Cheshunt continued.

Sym.

heav'nly gates! Ye ev - erlasting doors, give way!



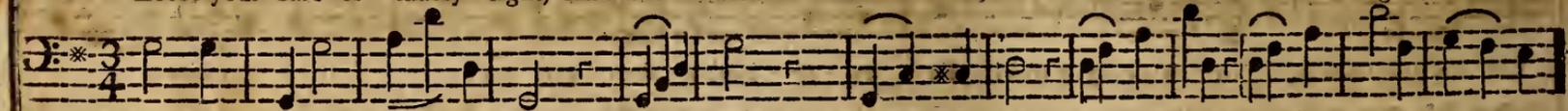
heav'nly gates! Ye ev - erlasting doors, give way!



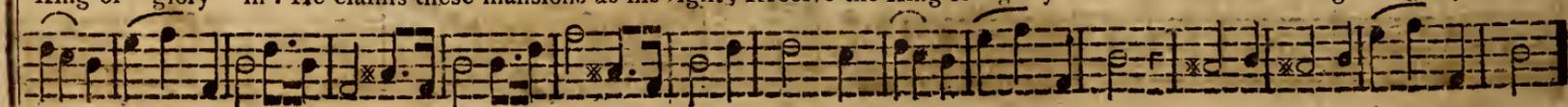
SOLO.



Loose your bars of massy light, And wide unfold th' ethereal scene; He claims these mansions as his right; Receive the



King of glory in! He claims these mansions as his right; Receive the King of glory in! Receive the King of glory in!



Sym.

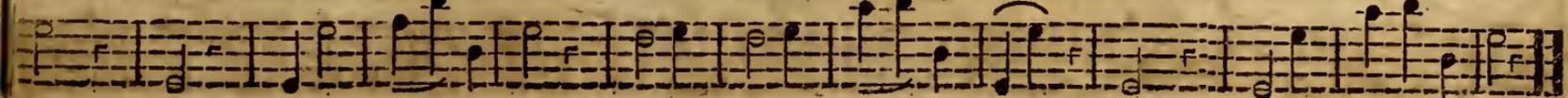
Loose your bars of mas - sy light, And wide unfold th' ethereal scene; He



claims these mansions as his right; Receive the King of glo - ry in! He claims these mansions as his

*Sym.*

right, Receive the King of glo - ry in! Receive the King of glo - ry in!



Tutti forte.

Who is the King of glory ? Who ? Who ? Who is the King of glory ? Who ? The Lord, that all his foes o'ercame, The world, sin,



Who is the King of glory ? Who ? Who ? Who is the King of glory ? Who ? The Lord, that all his foes o'ercame, The world, sin,



death, and hell o'ertrew ; And Jesus is the Conqu'ror's name, And Jesus is the Conqu'ror's name, And Jesus is the



death, and hell o'ertrew ; And Jesus is the Conqu'ror's name, And Jesus is the Conqu'ror's name, And Jesus is the



Sym.

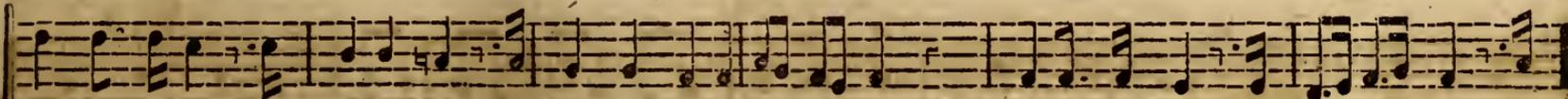
Conqu'ror's name.

Lo! his triumphal choriot waits, And angels chant the solemn lay,

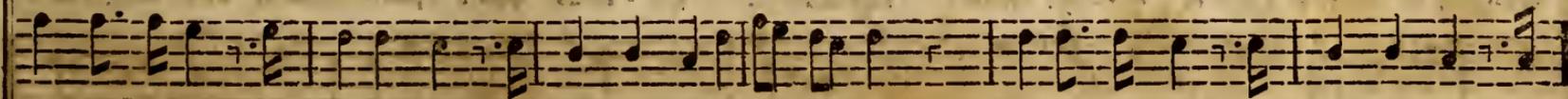


Conqu'ror's name.

Lo! his triumphal choriot waits, And angels chant the solemn lay,



Lift up your heads, ye heav'nly gates! Ye ev - er - lasting doors, give way! Lift up your heads, ye heav'nly gates! Ye



Lift up your heads, ye heav'nly gates! Ye ev - er - lasting doors, give way! Lift up your heads, ye heav'nly gates! Ye





ev - er - lasting doors, give way! Who is the King of glo - ry? Who? Who?



ev - er - lasting doors, give way! Who is the King of glo - ry? Who? Who?

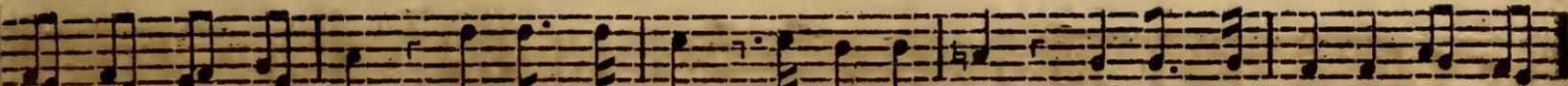


Who? Who is the King of glo - ry? Who? The Lord, of glo - rious pow'r pos - sess'd, The King of

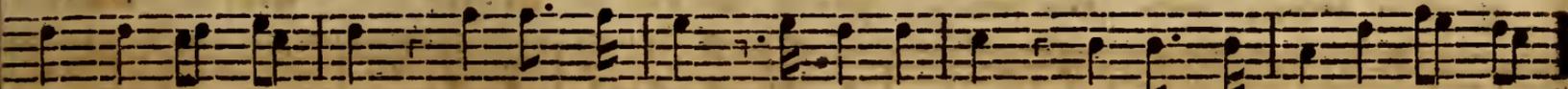


Who? Who is the King of glo - ry? Who? The Lord, of glo - rious pow'r pos - sess'd, The King of

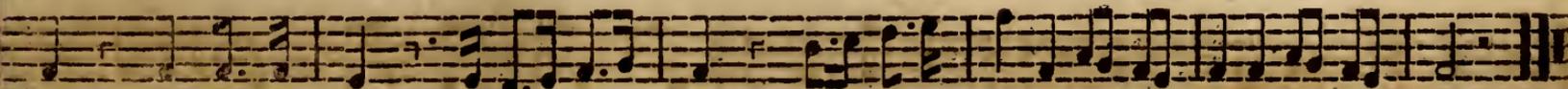




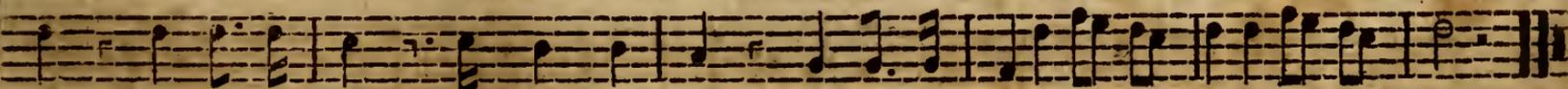
saints, and angels too, God o - - ver all, forev - - er blest, God o - - ver all, forev - - er



saints and angels too, God o - - ver all, forev - er blest, God o - - ver all, forev - - er



blest, God over all, forev - - er blest, God over all, forev - - er blest, forev - - er blest.

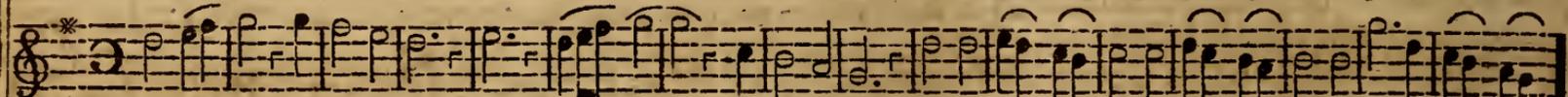


blest, God over all, for - ev - er blest, God over all, forever blest, forev - - er blest.

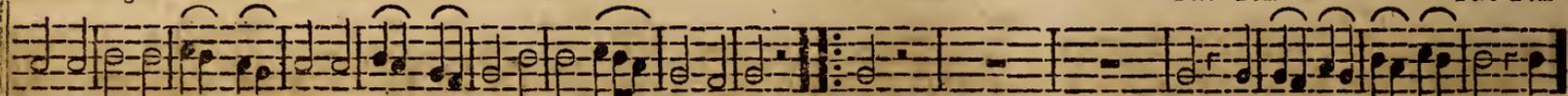


*Adagio e Pia.**Crescendo.*

Air: Vital spark of heav'nly flame, Quit, Oh! quit this mortal frame! Trembling, hoping, ling'ring, flying, Oh! the pain, the bliss of



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

*Adagio e Pia.**Crescendo.**For. Pia.**For. Pia.**For. Pia.*

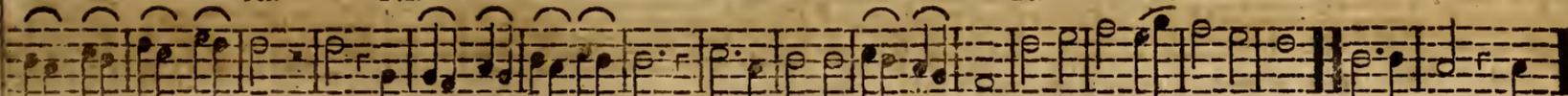
dying! Cease, fond nature, cease thy strife, And let me languish into life. Hark! Hark! they whisper; angels say, they



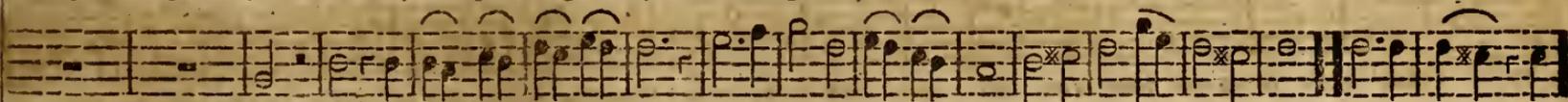
dying! Cease, fond nature, cease thy strife, And let me languish into life. Hark! they whisper; angels say, they whisper; angels say,



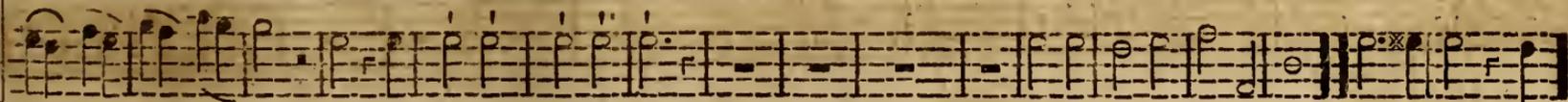
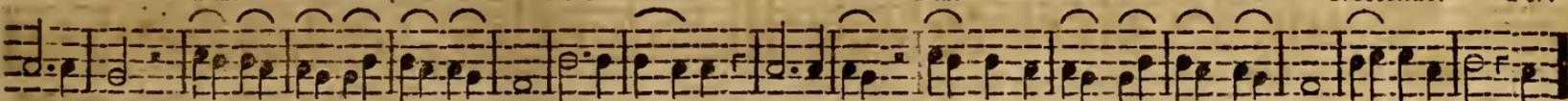
Hark! they

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

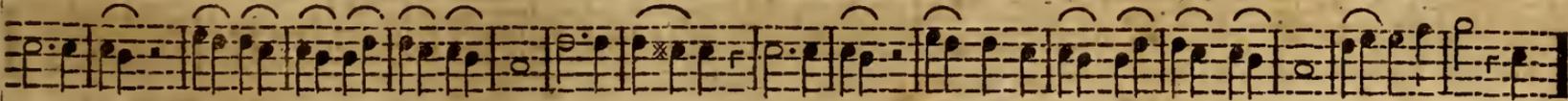
whisper; angels say. Hark! they whisper; angels say, Sister spirit, come away, Sister spirit, come away. What is this ab-



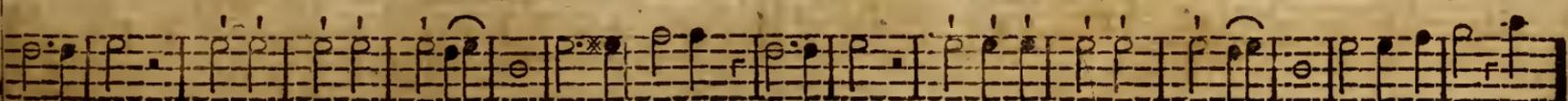
whisper; angels say. Hark! Hark! they whisper; angels say, Sister spirit, come away, Sister spirit, come away. What is this ab-

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

sorbs me quite? steals my senses, shuts my sight, Drowns my spirits, draws my breath, Tell me, my soul, can this be death? Tell me, my soul, can



sorbs me quite? steals my senses, shuts my sight, Drowns my spirits, draws my breath, Tell me, my soul, can this be death? Tell me, my soul, can



*Pia.**Crescendo.*

this be death? The world recedes; it disappears! Heav'n opens on my eyes! My ears with sounds seraph- - ic ring:

this be death? The world recedes; it disappears! Heav'n opens on my eyes! My ears with sounds seraph- - ic ring:

Vivace e Maestoso.

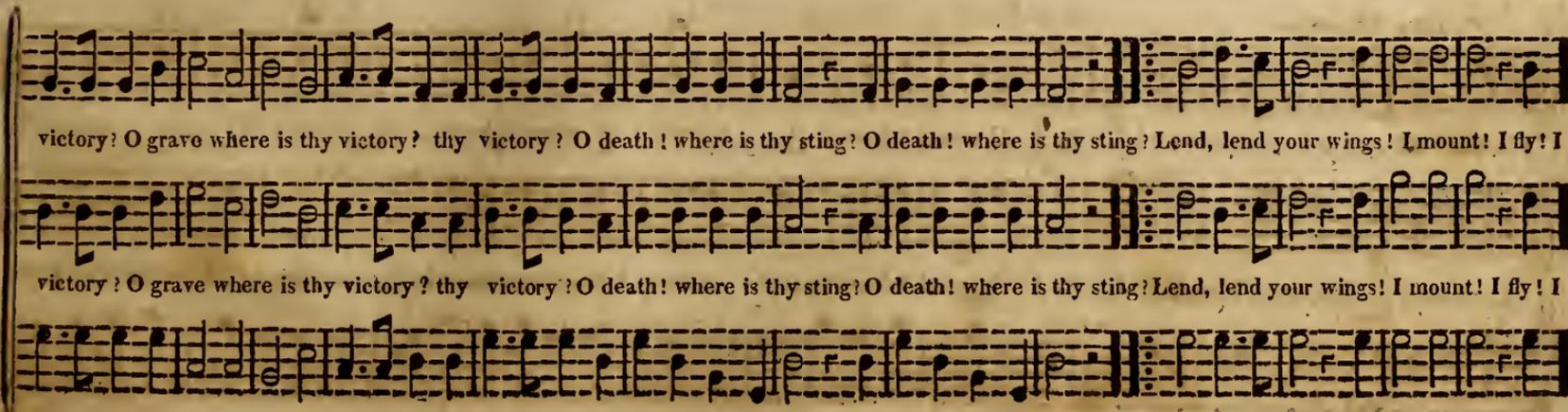
Lend, lend your wings! I mount! I fly! O grave where is thy victory? O grave where is thy victory? O death! where is thy

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



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

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



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

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

Adagio.

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

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

Anthem, Psalm cxvii.

A. Williams,

AIR. O praise the Lord, all ye heathen, praise the Lord, all ye nations, praise him, praise him, praise him, all ye

O praise the Lord, all ye heathen, praise the Lord, all ye nations, praise him, praise him, praise him, all ye



people; For his merciful kindness is ever - more, and more to - ward us, And the truth of the Lord en - - dureth for-



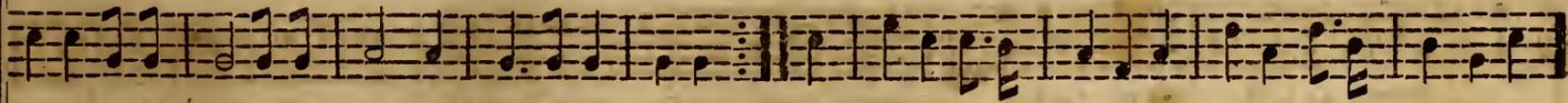
people; For his merciful kindness is ever - more, and more to - ward us, And the truth of the Lord en - - dureth for-



CHORUS.....BY DR. MILLER.



ever, And the truth of the Lord en - - dureth for - - ever. halle - - - lujah, halle - - - lujah,



ever, And the truth of the Lord en - - dureth for - - ever. Forev - - er halle - - - lujah, For - ever halle - - - lujah, For-



Anthem, *continued.*

halle- - - lujah, halle- - - lujah, for- - ever and ever, for- - - ever and ev- - er, for- - ever and
 ever halle- - - lujah, and ever halle- - lujah. for- - ever and ever, for- - - ever and ev- - er, for- - ever and

ever, for- - ever and ever, halle- - - lujah, halle- - lujah, for- - - ever and ever, for-
 ever, - for- - ever and ever, for- - ever halle- - - lujah, and ever - halle- - lujah, for- - - ever and ever, for-

*
 2
 *
 4

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 2
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 4

Halle - lujah, The Lord is ris'n indeed, Halle - lu - jah.

*
 2
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*
 2
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 4

The Lord is ris'n indeed,

*
 2
 *
 4

*
 2
 *
 4

Now is Christ risen from the dead and become the first fruits of them that slept.

Anthem continued.

Now is Christ risen from the dead and become the first fruits of them that slept. Hallelujah, Hallelujah, Halle - lujah.

This system contains two staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. A double bar line with repeat dots is present in the middle of the system. A small asterisk is located at the beginning of the second staff.

And did he rise, And did he rise, And did he rise, did he rise, Hear, O ye nations, hear it, O ye dead.

And did he rise, And did he rise.

And did he rise, And did he rise,

This system contains four staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. A double bar line with repeat dots is present in the middle of the system. A small asterisk is located at the end of the third staff. The word "For" is written above the second staff.

Anthem continued.

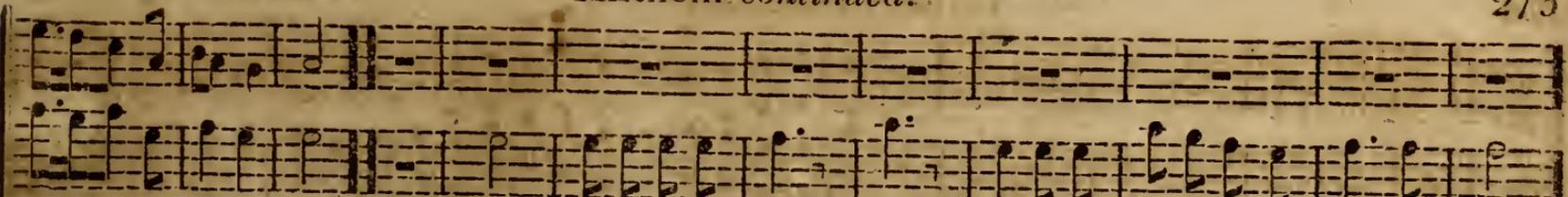
The first system of musical notation consists of two staves. The upper staff contains a melodic line with several measures of music, including quarter and eighth notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

He rose, he rose, he rose, he rose, He burst the bars of death, He burst the bars of death, He burst the bars of death, and triumph'd o'er the grave.

The second system of musical notation continues the piece. It features two staves with musical notation corresponding to the lyrics above. The melody in the upper staff is more active, with many eighth and sixteenth notes.

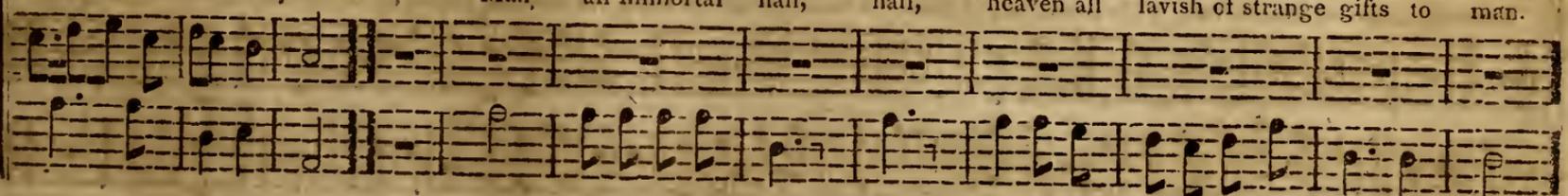
The third system of musical notation includes the lyrics: "Then, then, then I rose, then I rose, then I rose, then I rose, Then first humanity triumphant past the chrysal ports of light and". The musical notation continues with two staves, showing a continuation of the melodic and harmonic themes.

The fourth system of musical notation concludes the page. It consists of two staves of music. The upper staff has a melodic line that ends with a double bar line and repeat dots. The lower staff provides the final accompaniment for this section.



seiz'd eter - nal youth.

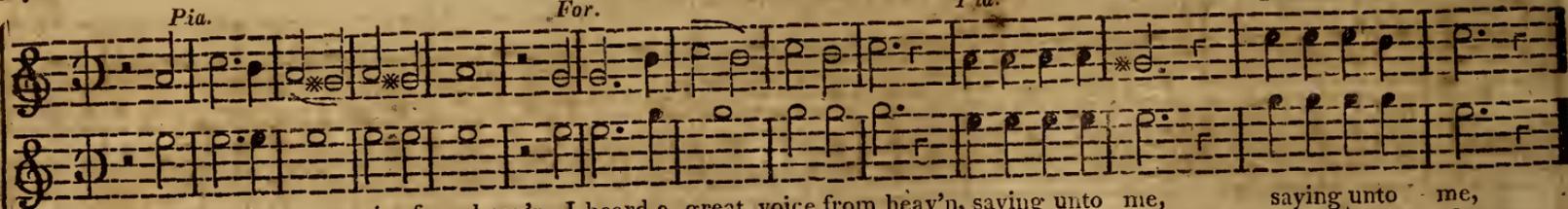
Man, all immortal hail, hail, heaven all lavish of strange gifts to man.



Thine all the glory man's the boundless bliss,

Thine all the glory man's the boundless bliss.



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

AIR.

I heard a great voice from heav'n, I heard a great voice from heav'n, saying unto me, saying unto me,

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

write from henceforth, write from henceforth, write, blessed are the dead, blessed are the dead, who die in the Lord.

Funeral Anthem *continued.*

Pia.

For.

Even so, even so, saith the spirit. For they rest from their labours, they rest from their labours, they rest from their

Pia.

For.

Largo.

labours, and their works do follow them, their works do follow them, their works do follow them.

Anthem,—For Thanksgiving.

W. Selby.

Vivace.

The musical score consists of five systems of staves. The first system is a grand staff with two treble clefs and a 2/4 time signature. The second system has two vocal lines with lyrics: "O be joyful in the Lord, all ye lands, serve the Lord with". The third system continues the vocal lines with lyrics: "O be joyful in the Lord, O be joyful in the Lord, O be joyful in the Lord, all ye lands,". The fourth system has two vocal lines with lyrics: "gladness, serve the Lord with gladness, serve the Lord with gladness, and come before his presence, and come before his". The fifth system is a grand staff with two treble clefs, continuing the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like asterisks.

presence with a song, Be ye sure that the Lord he is God, Be ye sure that the Lord he is God, it is he that has made us, and not we our-

selves, We are his people, we are his people and the sheep of his pasture, We are his people, we are his people, and the sheep of his pasture.

Anthem *continued.*

O go your way in - - - to his gates, with thanksgiving, with thanksgiving, and into his courts with

praise, be thankful un - - - to him, be thankful un - - - to him and speak, speak good, of his name.

Vivace.

For the Lord is gracious, for the Lord is gracious, And his mercy is ever - - lasting, and his mercy is ever-

Anthem *continued.*

la-ting ever - - lasting, and his mercy is ever - - - lasting, ever - - lasting, and his mercy is ever - - lasting, ever -

lasting, and his truth endureth from generation to genera - - - tion, And his truth endureth from generation, to gener - a - - tion.

Anthem continued.

*Andante e Moderato.**Vivace.*

Glory be to the Father, and to the Son, and to the Holy Ghost, Glory be to the Father, and to the Son, and to the Holy, and to the Holy, and to the

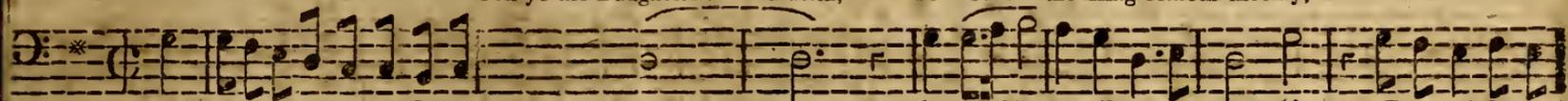
Holy, Holy Ghost, as it was in the beginning is now, as it was in the beginning is now, and ever shall be, world without end, Amen, Amen.

Anthem—Luke xix.

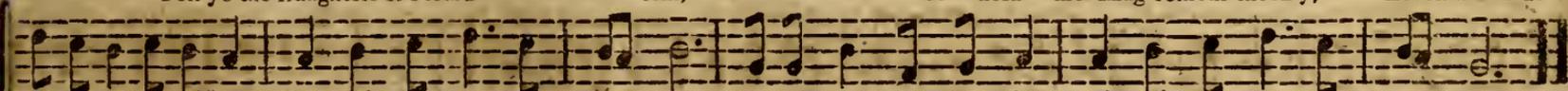
By Clark & Green.



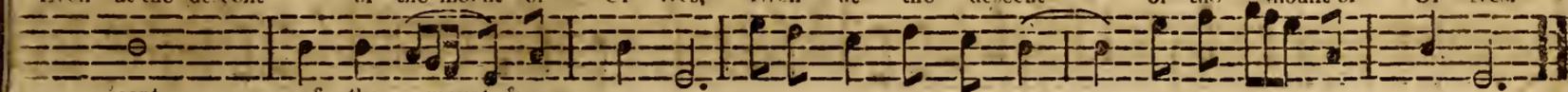
Tell ye the Daughters of Jerusalem, be - hold the King cometh meekly,



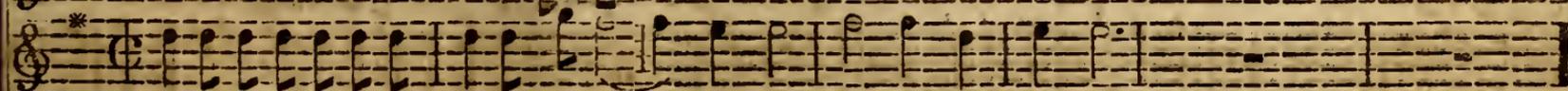
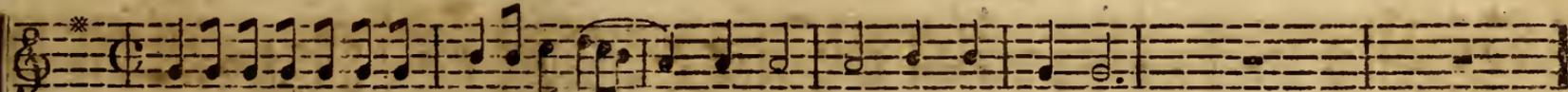
Tell ye the daughters of Jerusa - - - - - lem, be - hold the King cometh meekly, Even at the de-



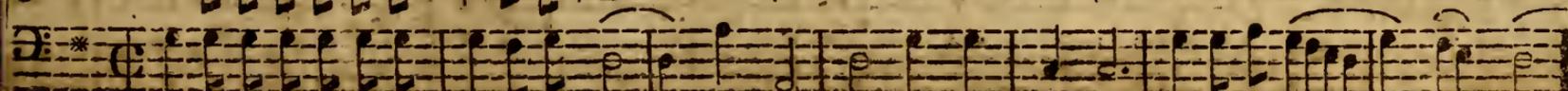
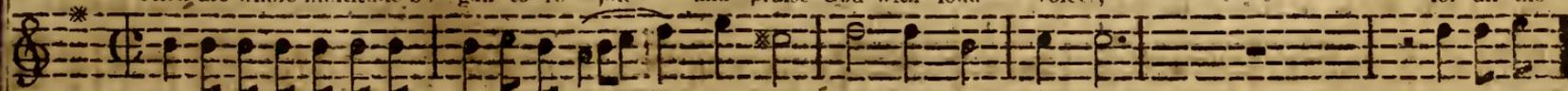
Even at the descent of the mount of Ol - ives, Even at the descent of the mount of Ol - ives.



scent of the mount, &c.



Then the whole multitude be - gan to re - joice and praise God with loud voices, for all the



For all the high - - ty works

Anthem continued.

migh- - - - ty works, for all the mighty, mighty, mighty works, they had seen, saying, Blessed is he that con-

For. Crescendo.

Pia.

eth in the name of the Lord, Hosannah, Hosannah, thou King of glory, thou King of glory, peace, peace in heav'n,

Herald Angels. Sevens.

Dr. Arnold.

Air. Hark! the herald angels sing, Glory to the new-born king, God and sinners reconcil'd,

Hark! the herald angels sing, Glory to the new born king, Peace on earth and mercy mild,

God and sinners reconcil'd. Join the triumph of the skies, Christ is born at Bethlehem, Hark! the herald

Joyful all ye nations rise, With the angelic host proclaim, Hark! the herald angels sing,

Herald Angels *continued.*

Finis.



Angels sing, Glory to the new-born King.

Glory to the new-born King.

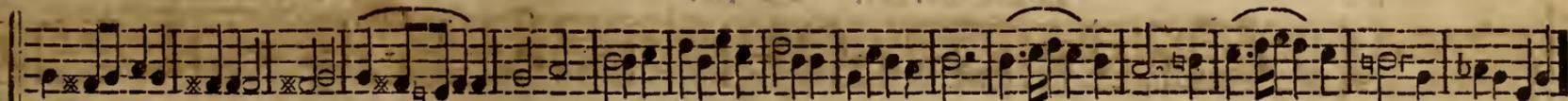
Christ by highest heav'n ador'd,



Glory to the new-born King.

Christ by highest heav'n ador'd,

Christ the everlasting Lord,



Late in time behold him come,

Offspring of a virgin's womb.

Hail, hail th' incarnate



Christ the everlasting Lord.

Offspring of a virgin's womb,

Veil'd in flesh, the Godhead he,



Herald Angels *continued.*

D. S.

From the repeat to Finis.

Deity, Hail th' incarnate Deity. Jesus our Immanuel here, Jesus our immanuel here, our Immanuel here, our Immanuel here.

Pleas'd as man with man appear, Jesus our Immanuel here, - - - - -

The image shows a musical score for a hymn. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a style typical of 18th-century hymnals, with many beamed eighth and sixteenth notes. The lyrics are written below the notes. The second staff continues the melody and includes a repeat sign. The third staff concludes the piece with a double bar line and repeat dots.

Dunchurch. C. M.

W. Tansur.

AIR. 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.

The image shows a musical score for a hymn. It consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is simple and hymn-like. The lyrics are written below the notes. The piece is marked 'AIR.' and ends with a double bar line and repeat dots.

* AIR.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a 6/8 time signature. It begins with a double bar line and a repeat sign. The lower staff is an instrumental line in treble clef, also in 6/8 time, providing accompaniment for the vocal line. The music features a mix of eighth and sixteenth notes.

Come, let us anew our journey pursue, Roll round with the year, Roll round with the year, And never stand still till our master appear, And

INSTRUMENTAL BASS.

The second system continues the music from the first. It features a vocal line in treble clef and an instrumental line in bass clef. The instrumental line is labeled "INSTRUMENTAL BASS." and contains several flats (F, C, G) and a 6/8 time signature. The vocal line continues with the lyrics from the previous system.

Sym.

The third system continues the instrumental accompaniment. It features a vocal line in treble clef and an instrumental line in bass clef. The instrumental line is marked with "Sym." and contains several asterisks. The vocal line continues with the lyrics from the previous system.

never stand still till our Master appear.

His ador - able will Let us gladly fulfil, And our talents improve, Our

The fourth system continues the music. It features a vocal line in treble clef and an instrumental line in bass clef. The instrumental line contains several flats and a 6/8 time signature. The vocal line continues with the lyrics from the previous system.

Amesbury continued.

talents improve, By the patience of hope and the labour of love, By the patience of hope and the labour of love, The patience of hope and the

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 line.

labour of love. Our life is a dream, Our time, as a stream, Glides swiftly a - way, Glides

Sym. *Moderato.* *V. r. acc.*

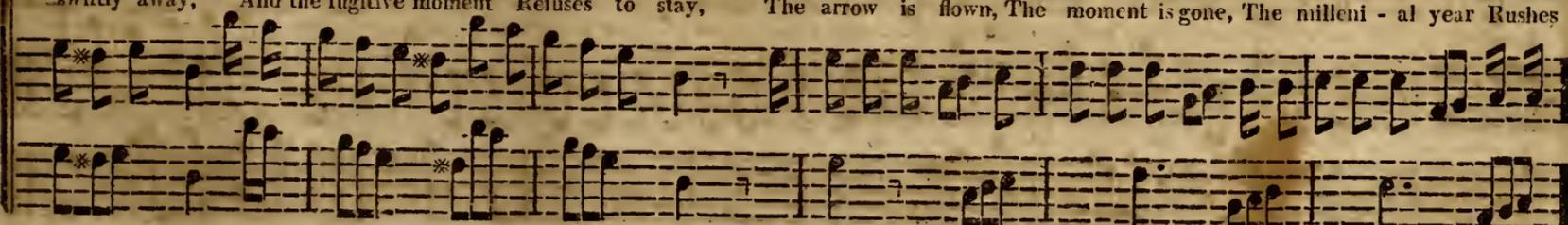
This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal line. The tempo marking *Moderato.* is placed above the second staff, and *V. r. acc.* is placed above the end of the second staff. The key signature changes to two flats (B-flat and E-flat) at the beginning of the second staff.

Amesbury continued.

291



swiftly away, And the fugitive moment Refuses to stay, The arrow is flown, The moment is gone, The milleni - al year Rushes



on to our view, And e - - ternity's here, e - - ternity's here, The mil - lenni - al year, Rushes on to' our view, And e -

Sym.

ternity's here, e - - ter - - ni - ty's here, e - - terni - - ty's here, e - - terni - - ty's her.

SOLO. - Andante.

O that each in the day of his coming may say, I have fought my way through, Have fought my way through;

I have finish'd the work thou didst give me to do, Have finish'd the work thou didst give me to do.

Amesbury continued.

293

O that each from the Lord May receive the glad word, "Well and faithfully done, faithfully done, Enter into my joy, And sit

down on my throne, Enter into my joy, And sit down on my throne, Enter into my joy, And sit down on my throne, And sit down on my throne.

Behold I bring you glad tidings, glad tidings of joy, which shall be to all people,

Behold I bring you glad tidings, glad tidings of

1 2

For unto you, unto you is born this day, In the city of David, In the

1 2

joy, which shall be to all people. In the

1 2

For unto you, unto you is born this day, In the city, In the

city of David, A Saviour, who is Christ the Lord, A Saviour, who is Christ the Lord. Glad tidings,

Glad tidings, Glad tid - ings of joy, Glad tidings, glad tidings of joy, glad tidings which shall be to all people. And Glad tidings, Glad tidings of joy, Glad tidings, glad tidings of joy,

Anthem continued.

You shall find the babe wrapt in swaddling clothes, lying in a manger, this shall be a sign unto you,

Vivace.

And suddenly there was with the angel a multitude of the heavenly, heavenly, heavenly host, lying in a manger. And suddenly there was with the angel a multitude of the heavenly, heavenly, heavenly host. And suddenly there was with the angel a multitude of the heavenly host. And suddenly there was with the angel a multitude of the heavenly host.



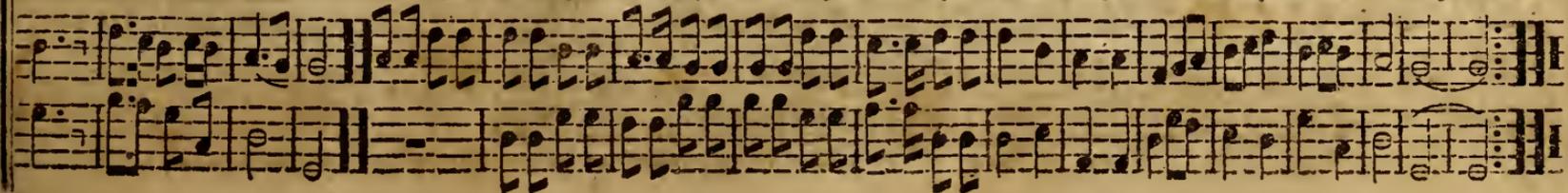
Glory to God in the highest, Glory to God in the highest, and on earth peace.



Prais- - - - - ing God, and saying,



peace, good will towards men. Hallelujah, hallelujah, hallelujah, ha-le-lu-jah, hallelujah, halle-lujah, halle-lujah, halle-lu-jah.



Lift up your heads, O ye gates, ye gates, and be ye lift up, ye

Lift up your heads, O ye gates, And be ye lift up, ye

Lift up your heads, O ye gates, and be ye lift up, ye

ev - er - lasting doors, and the King of glory shall come in,

ev - er - lasting doors, and the King of glo - ry, of glory shall come in,

ev - er - lasting doors, and the King of glo - ry, and the King of glory shall come in,

and the King of glo - - - ry shall come in, shall come in, and the King of

and the King of glo - - - ry shall come in, and the King of

glo - ry shall come in. It is the Lord, stro - - -

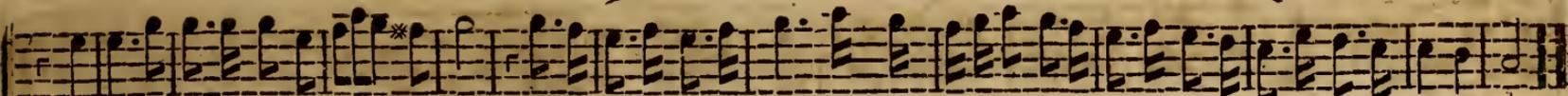
glory shall come in. *tr.* It is the Lord,

glory shall come in. Who is the King of glory? It is the

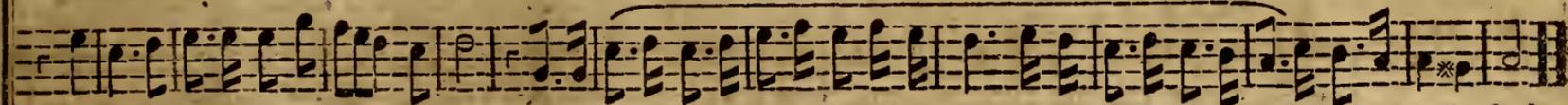
Anthem *continued.*

- - ng the Lord, strong and mighty, mighty in battle, and tri- - - - al of the sword.
 strong and mighty, mighty in battle, and tri- - - al of the sword.
 Lord, strong and mighty, mighty in battle, and tri- - - al of the sword.

The earth is the Lord's and all that is therein, the compass of the world, and all that dwell therein.



For he hath founded it upon the seas, and prepar - - - ed it upon the floods.



For he hath founded it upon the seas, and prepar - - - ed it upon the floods.



Vivace e For.

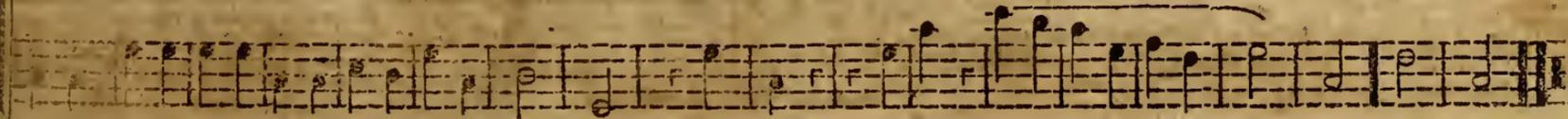
Adagio.



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



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



Air.

At - tune the song to mournful strains, Of wrongs and woes the song complains, An

Orphan's voice essays to swell The notes that tears by turns repel, The notes that tears by turns repel.

2

Left on the world's wide bleak forlorn,
 In sin conceiv'd, in sorrow born,
 No guide, the devious mane to tread,
 Above, no friendly shelter spread.

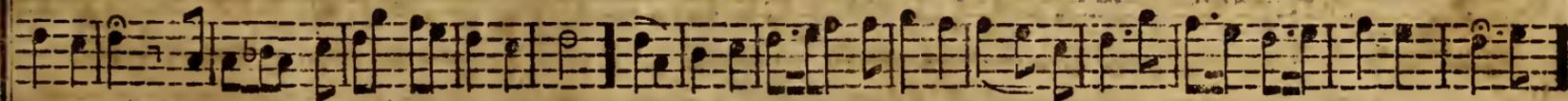
3
 Alone, amidst surrounding strife,
 And naked to the storms of life;
 Despair looks round with aching eyes,
 And sinking nature groans and dies.

Orphan's Hymn *continued.*

303



Friends of the fatherless and saint, Where shall I lodge my deep complaint. Where but with thee whose open door, Invites the helpless



and the poor, Invites the helpless and the poor. Poor, tho' I am despis'd, forgot, Yet God, my God, forgets me not, And



Orphan's Hymn *continued.*

he is safe and must succeed, For whom the Lord vouchsafes to plead, For whom the Lord vouchsafes to plead.



A Song from Handel's Oratorio of Saul.

Recitative.



Already see the daughters of the land, In joyful dance, with instruments of musick, Come to congratulate the victory.

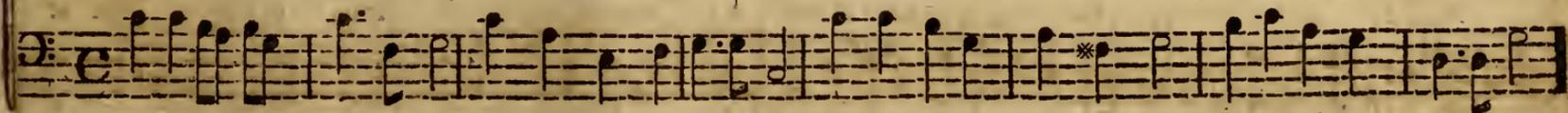




AIR.



Welcome, welcome, mighty king; Welcome, all who conquest bring; Welcome, David, warlike boy, Author of our present joy.



Pia.

For.

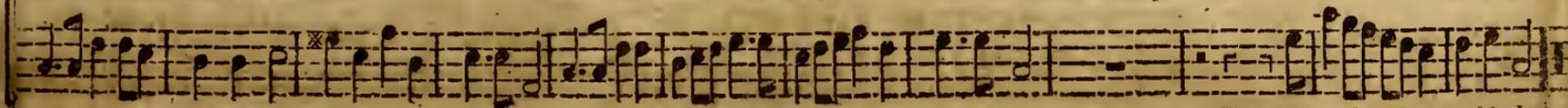
Adagio.



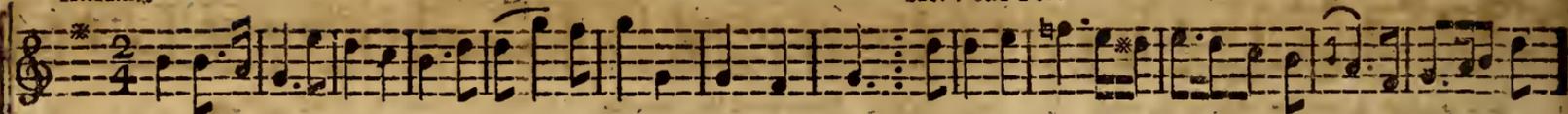
Welcome to thy friends again; Ten thousand praises are his due, Ten thousand praises, are his due.



Saul, who hast thy thousands slain, David his tenthousand slew, Ten thousand praises, are his due.



Ten thousand praises are his due.

*Andante.**2da. Volta For.*

AIR. Plung'd in a gulf of dark despair, We wretched, wretched sinners lay, Without one cheerful beam of hope, Or spark of



Plung'd in a gulf of dark despair, We wretched, wretched sinners lay, Without one cheerful beam of hope, Or spark of

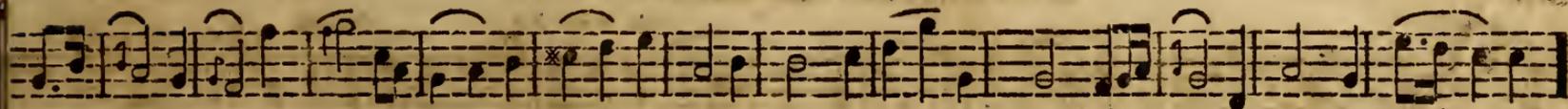
*Fia.*

glimm' - - ring day. With pitying eyes, the Prince of grace Beheld our helpless, help- - less grief; He saw, and (O!

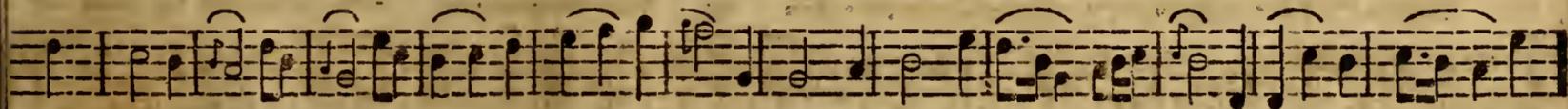


glimm' - - ring day. With pitying eyes, the Prince of grace Beheld our helpless, help- - less grief, He saw, and (O!





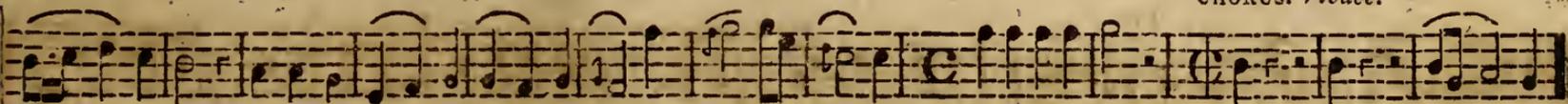
a - - mazing love! He came, He came to our relief. Down from the shining seats above, With joyful, joy- - - ful



a - - mazing love! He came, He came to our relief, Down from the shining seats above, With joyful, joy- - - ful



CHORUS. *Vivace.*



haste he fled; Enter'd the grave in mortal flesh, And dwelt, and dwelt, and dwelt among the dead. Oh! Oh! for this



haste he fled; Enter'd the grave in mortal flesh, And dwelt, and dwelt, and dwelt among the dead. Oh! Oh! for this



Greenwich *continued.**Andante.*

love let rocks and hills Their lasting silence break, Their lasting silence break, Their silence break, And all harmonious human

love let rocks and hills Their lasting silence break, Their lasting silence break, Their silence break, And all harmonious hu - man

CHORUS.

tongues The Saviour's praises speak! Oh! Oh! for this love let rocks and hills Their lasting silence break Their lasting silence

tongues The Saviour's praises speak! Oh! Oh! for this love let rocks and hills Their lasting silence break, Their lasting silence

*Pia.**For.*

break, Their silence break, Angels, assist our migh- - ty joys ; Strike all your harps, your harps of gold : But when you

break, Their silence break. Angels, assist our migh- - ty joys ; Strike all your harps, your harps of gold ; But when you

*Pia.**For. Adagio ad Lib.*

raise your high - est notes, your highest notes, His love, his love, His love can ne'er be told, His love can ne'er be told.

raise your high - est notes, your highest notes, His love, his love, His love can ne'er be told, His love can ne'er be told.

Not all the blood, Not all the blood of beasts, On Jewish altars slain, On Jewish altars slain, Could give the guilty conscience peace, Or

wash, Or wash away the stain. way the stain. But Christ, But Christ, the heav'nly Lamb, Takes all our sins, our

Takes

A sacrifice of nobler name, And richer blood than they.

sins a - way : A sac - rifice of nobler name, And richer, richer blood than they.

all our sins away ; A sacrifice of nobler name, And richer blood than they.

Detailed description: This block contains the vocal score for the hymn. It consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The lyrics are written below the notes. The music features various note values including eighth and sixteenth notes, often beamed together. There are several rests and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat dots.

Sym.

SOLO.

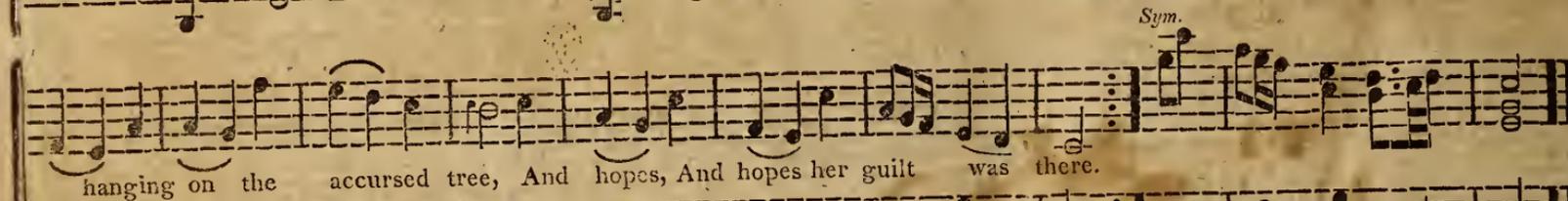
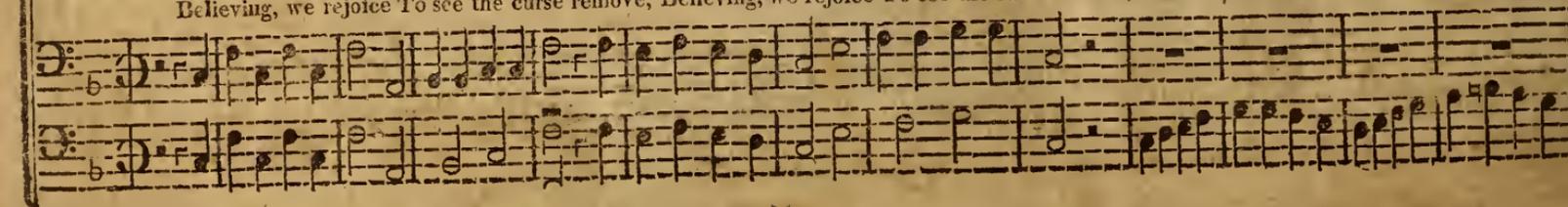
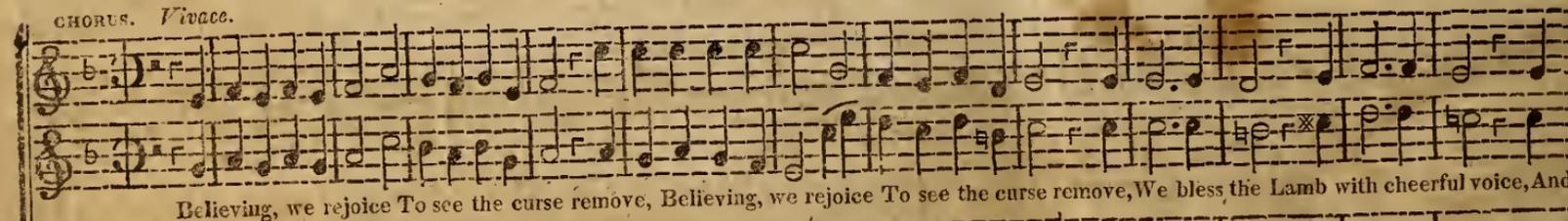
Detailed description: This block shows the organ solo part of the hymn. It is written on a single staff with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The music is a melodic line with various note values and rests. It includes dynamic markings like 'f' and 'p', and ends with a double bar line and repeat dots.

Organ.

My faith would lay its hand On that dear head of thine, While like a penitent I stand, And

Detailed description: This block shows the organ accompaniment for the final line of the hymn. It is written on a single staff with a bass clef, a 3/4 time signature, and a key signature of one flat. The music provides a harmonic accompaniment to the vocal line. It includes dynamic markings like 'f' and 'p', and ends with a double bar line and repeat dots.

Q 2

Sym.CHORUS. *Vivace.*

sing, And sing his bleeding love. We bless the Lamb with cheerful voice, And sing, And sing his bleeding love. Believing, we rejoice To

see the curse remove, Believing, we rejoice To see the curse remove, We bless the Lamb with cheerful voice, And sing, And sing his

Upton continued.

Adagio.

bleeding love, We bless the Lamb with cheerful voice, And sing, And sing his bleeding love, His bleeding love.

The musical score consists of four staves. The first two staves are vocal lines with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music is in a major key with a common time signature. The lyrics are: "bleeding love, We bless the Lamb with cheerful voice, And sing, And sing his bleeding love, His bleeding love." There are several slurs and accents in the notation.

Utoxeter. C. M

W. Tansur.

To God, in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes rejoice.

The musical score consists of three staves. The first two staves are vocal lines with lyrics underneath. The third staff is instrumental accompaniment. The music is in a major key with a common time signature. The lyrics are: "To God, in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes rejoice." There are several slurs and accents in the notation.

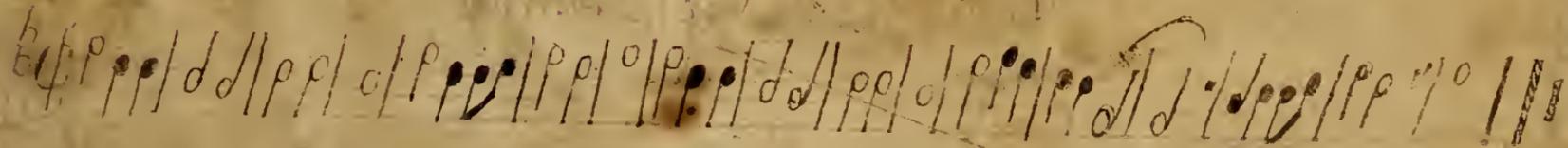
Happy soul, thy days are ended, All thy mourning days be - low ! }
 Go, by angel guards attended, To the sight of Je - - - sus go. }

Hal - - le - - - lujah, hal - - - le - - - - lu - jah, halle - - - - lujah, halle - - - - lu - jah, Amen.

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And the organ and the choir to our ears, I singing,

