

**THE EASY INSTRUCTOR ;**  
OR  
A NEW METHOD OF TEACHING  
**SACRED HARMONY.**

*CONTAINING,*

- I. The **RUDIMENTS** of **MUSIC** on an improved plan, wherein the Naming and Timing of the Notes are familiarized to the weakest Capacity.
- II. A choice Collection of **PSALM TUNES** and **ANTHEMS**, from the most celebrated Authors, with a number composed in Europe and America, entirely new ; suited to all the Metres sung in the different Churches in the United States.

Published for the use of **SINGING SOCIETIES** in general, but more particularly for those who have not the advantage of an Instructor.

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By **WILLIAM LITTLE** AND **WILLIAM SMITH.**

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ADVERTISING

THE NEW YORK

Faint, mostly illegible text, likely an advertisement or notice, possibly containing names and dates.



## ADVERTISEMENT.

AS the Authors are well aware, that whatever has the appearance of novelty is, from this very circumstance, in danger of meeting with an unfavorable reception: they request nothing more than a critical observation of the certificate annexed, and an impartial examination of the method proposed, being willing to submit the merit of the performance to the determination of the candid and judicious. As the introduction of the four singing syllables, by characters, shewing at sight the name of the notes, may perhaps be considered as subjecting those who are taught in this manner to difficulty in understanding other books, without this assistance—the authors would just observe, that if pupils are made acquainted with the principle here laid down, the objection will be found, by experience, more specious than solid. To this it might be added, that in the old way, there are not less than seven different ways of applying the four singing syllables to the lines and spaces, which is attended with great difficulty: But this difficulty is entirely removed upon the present plan; and we know of no objection to this plan, unless that it is not in use; which objection is no objection at all, or at least, cannot be decisive, as this would give currency to the entire rejection and exclusion of all improvements whatever. And as the novelty of a singing book rendered so easy, from its improvements, that any person of a tolerable voice might accurately learn the art of psalmody without an instructor, if they could but obtain the sounds of the eight notes, which has led its advocates to request a publication of the same. We have, therefore, the pleasure to inform the public, that since subscriptions have been in circulation for this book, we have been honored with upwards of three thousand subscribers. In consequence of which, we flatter ourselves that this book will meet with a kind reception.

Philadelphia, August 15th, 1798.

WILLIAM LITTLE.  
WILLIAM SMITH.

The Committee appointed by the URANIAN SOCIETY of Philadelphia, to examine a SINGING BOOK, entitled "THE EASY INSTRUCTOR," by WILLIAM LITTLE,

REPORT—That having carefully examined the same, they find it contains a well digested system of principles and rules, and a judicious collection of tunes: And from the improvement of having only four significant characters, indicating, at sight, the names of notes, and a sliding rule for timing the same, this book is considered easier to be learned than any we have seen.

Were it possible to acquire the sound of the eight notes but by imitation, they verily believe they might be obtained by the help of this book even without an instructor.

The committee are of opinion, the Author merits the patronage and encouragement of all friends to Church Music.

EDMOND STAMMERS,  
RICHARD T. LEACH.

## PREFACE.

**T**HE song of praise is an act of devotion, so becoming, delightful and excellent, that we find it coeval with the sense of Deity; authorized by the example of all nations, and universally received into the solemnities of public worship. Under the *Jewish Dispensation*, the Holy Spirit of God directed this expression of homage, as peculiarly becoming the *place where his honor dwelleth*. The book of *Psalms*, as the name itself imports, was adapted to the voice of song; and the author of those invaluable odes well knew the sweetness, dignity and animation that were hereby added to the sacred service of the temple. With what rapture do they describe its effects—with what fervor do they call upon their fellow worshippers to join in this delightful duty—*It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O thou Most High. Praise ye the Lord, for it is good to sing praises unto our God; for it is pleasant, and praise is comely. O sing unto the Lord a new song—sing unto the Lord all the earth—sing unto the Lord—bless his name—shew forth his salvation from day to day.* Nor hath Christianity dispensed with religious song as an unmeaning ceremony, or an unprofitable sacrifice. It commands us to address the Father *in spirit and in truth*; but it nevertheless enjoins those outward acknowledgments that fitly express and cherish the pious temper. Our blessed Lord was pleased to consecrate this act of worship by his own example, under circumstances the most affecting. He concluded the celebration of that supper, which was the memorial of his dying love, by a hymn of praise. And his apostles frequently exhorted to the observation of this duty:—*Let the word of God dwell in you richly in all wisdom; teaching and admonishing one another in psalms, and hymns, and spiritual songs; & singing with grace in your hearts unto the Lord.*

DIVINE song is undoubtedly the language of nature: It originates from our frame and constitution: Do lofty contemplations, elevated joy and fervor of affection, give beauty and dignity to language, and associate with the charms of poetry, by a kindred law which the Creator hath established? They pleasingly unite with strains of sweet and solemn harmony. And there are two principal views, in which music will appear to render eminent service to the sacrifice of praise:—In the first place, it suitably expresses the sentiments of devotion, and the sublime delight which religion is fitted to inspire. Joy is the natural effect of praise, and song the proper accompaniment of joy. *Is any merry or glad, let him sing psalms*; and singing is not only a general indication of delight, but expressive, also, of the prevailing sentiments and passions of the mind—it can accommodate itself to the various modifications of love and joy, the essence of a devotional temper—it hath lofty strains for the sublimity of admiration—plaintive accents, which become the tear of penitence and sorrow—it can adopt the humble plea of supplication, or swell the bolder notes of thanksgiving and triumph: Yet it hath been properly remarked, that the influence of song reaches only to the amiable and pleasing affections, and that it hath no expression for malignant and tormenting passions; the sorrow, therefore, to which it is attuned, should be mingled with hope—the penitence which it expresses, cheered with the sense of pardon, and the mournful scenes on which it some times dwells, irradiated with the glorious views and consolations of the gospel.

In the second place, music not only decently expresses, but powerfully EXCITES and IMPROVES the devout affections; it is the prerogative of this noble art to cheer and invigorate the mind—to still the tumultuous passions—to calm the troubled thoughts, and to fix the wandering attention: And hereby it happily composes and prepares the heart for the exercise of public worship. But it further boasts a wonderful efficacy in leading to that peculiar temper which becomes the subject of praise, and is favorable to religious impression. It can strike the mind with solemnity and awe, or melt with tenderness and love—can animate with hope and gladness, or call forth the sensations of devout and affectionate sorrows; even separate and unconnected, it can influence the various passions and movements of the soul; but it naturally seeks an alliance, and must be joined with becoming sentiments and language, in order to produce its full and proper effect; and never is its energy so conspicuous and delightful, as when consecrated to the service of religion, and employed in the courts of the living God—Here it displays its noblest use, and brightest glory; here alone it meets with themes that fill the capacity of an immortal mind, and claims its noblest powers and affections.—What voice of song so honorable, so elevating and delightful? To whom shall the breath ascend in melodious accents, if not to him who first inspired it? Where shall admiration take its loftiest flight, but to the throne of the everlasting Jehovah? Or what shall *awake our glory*, and kindle our warmest gratitude, if not the remembrance of his daily mercies, and the praise of redeeming love? When the union of the heart and voice are thus happily arranged—when sublime subjects of praise are accompanied with expressive harmony, and the pleasures of genuine devotion heightened by the charms of singing, we participate of the most pure, rational, noble and exquisite enjoyments that human nature is capable of receiving: The soul forgets the confinement with the body, is elevated beyond the cares and tumults of this mortal state, and seems for a while transported to the blissful regions of perfect love and joy: And it is worthy of remark, that the sacred writings delight to represent the heavenly felicity under this image: And though such language be allowed to be figurative—though *eye hath not seen, nor ear heard, neither hath it entered into the heart of man to conceive the things which God hath prepared for them that love him*, yet our most natural—our most just conceptions of the happiness of the heavenly world, is that which we have been describing, viz: sublime devotion, accompanied with rapturous delight.

The human mind is not only capable of extensive knowledge, but is incapable of being entirely in a state of supineness: This thirst for happiness implanted in the human breast, must have some object for its pursuit; therefore the Almighty has made us capable of enjoying pure and intellectual pleasures: and we find if improvements are neglected among young people, their manners at once verge towards heathenism. And since it is impracticable for any entirely to separate their children from meeting among young people, those who wish to promote civilization, will see the importance of bending the young mind to something that will ornament and refine society, even if they have a separate design in it. The funds of knowledge in the minds of most young people, are not sufficient to carry on a discourse to any considerable length; therefore, we find that their evenings are often spent in a very simple manner: nothing more will be heard than insignificant jokes, and vulgarity seems to be the highest entertainment; but when they have tasted the more pure pleasures, such as flow from music, the young circle seems to look with contempt on the former manner in which they spent their time, which then seemed to hover them over the summit of bliss. But besides the more immediate propriety and use of divine song in the ordinance of religion, its indirect advantages have a claim to our regard. It is not only in itself delightful and profitable, but it gives animation to other parts of public worship—it revives the attention—recruits the exhausted spirits, and begets a happy composure and tranquillity. It is peculiarly agreeable as a social act, and that in which every person may be employed. Nor is it the least of its benefits, that it associates pleasing ideas with divine worship, and makes us *glad when we go into the house of the Lord*. It is

also a bond of union in religious societies, promotes the regular attendance of their members, and seldom fails of adding to their numbers: But there seems to be something more in music to unite with our own experience and the wisdom of past ages. The early Christians found their account in a remarkable attachment to psalmody, and almost every rising sect have availed themselves of its important delights and advantages. It must be confessed, that where pleasure is the sole intention, the motive is of an inferior nature. But is it not a commendable policy to promote regular attendance upon the places of worship, by any means that are not reprehensible? Will not the most beneficial consequences probably ensue? Is there not every reason to expect that persons who frequent the house of God with this view alone, will not be uninterested in the other services of religion? That they who come to sing may learn to pray—that they whose only wish it was to be entertained, may find themselves instructed and improved? Such is the happy tendency of well regulated song in the house of God; but alas! how seldom is this part of the service accompanied with its proper effect. It was the remark of an eminent writer, too applicable to the present time, that ‘The worship in which we should most resemble the inhabitants of heaven, is the worst performed upon earth.’ His pious labors have greatly enriched the matter of song, and hereby contributed to remove one cause of this complaint; but in the manner their still remains a miserable defect. Too often does a disgraceful silence prevail to the utter neglect of this duty—too often are dissonance and discord substituted for the charms of melody and harmony, and the singing performed in a way so carelessly and indecently, that as the same writer observes, “instead of elevating our devotions to the most divine and delightful sensations, it awakens our regret, and touches all the strings of uneasiness within us.” But is this owing to causes which cannot be removed, or doth it not imply reproach and blame? Will not truth oblige us to confess, that the fault rests not in a want of natural taste and abilities, nor of sufficient leisure, but in a great carelessness and neglect? Moderate attention and application would surmount every difficulty, and lead to a suitable proficiency in this happy art. An exercise so pleasing and attractive, seems only to want regulation and method.

Time.

**T**HE two first moods of Common Time have four beats in a bar, and may be performed in the following manner, viz: The first beat, strike the end of the fingers on what you beat upon; the second beat, bring down the heel of the hand, the third beat, raise the hand half way up; the fourth beat, raise the hand clear up. The third and fourth moods of Common, and the first and second of Compound Time, have but two beats in a bar, and the best method we know of measuring time in these four moods, is by beating with the hand, saying one with it up and two with it down.

To arrive at an exactness in this mode of calculating, the learner may beat by the motion of a pendulum vibrating in a second, without paying any regard to the notes. For by this method he will become habituated to regularity and exact proportion.

Beating of time should be attended to before any attempt to sounding the notes is made. Counting and beating frequently while learning the rules, will be of great service. A large motion of the hand is best at first, but as soon as the learner can beat with accuracy, a small motion is sufficient.

To attain to exactness, it will be necessary that the learner should name and beat the time of notes in each bar, both of the eight notes and a number of plain tunes, in the different moods of time set to the eight notes in this performance, without sounding, until a perfect knowledge of their variety is obtained; after which, they may proceed to those that are more complex and difficult.

Having complied with these directions, the learner will acquire the time of the notes with much greater ease and exactness, than if his attention was directed to three things at once—the name, the time, and the sound of the notes.

As much depends on a proper knowledge of time, I would recommend to teachers to make use of a sliding rule; or something that will cover the notes, so as to admit to the view of the pupil only such note or notes, as shall determine the first half of a bar at a time: by which means they will acquire exactness in beating, and give to each its due proportion.

This may be considered by some as useless novelty, but we can assure them, from long experience, that the effect will convince them of its being worthy of attention, and much the quickest and easiest method to ascertain the exact time of the notes.

### Of Managing the Voice.

If directions, given by ancient and modern critics, (for the modulating the voice) to those who are desirous of excelling in public speaking are necessary, directions are particularly requisite to enable the student in music to sing with grace and energy; therefore,

1st. Above all things affectation should be guarded against—for whilst it is contrary to that humility which ever ought to characterise the devout worshipper, it must be an enemy to the natural ease which always distinguishes the judicious performance.

2d. Care should be taken to begin with a proper pitch of the voice, otherwise it is impossible to preserve the melodious connexion of the notes, or the harmony of the parts; for if at the commencement of a tune the voice is too low, langor must prevail; if too high, an unnatural endeavour to maintain a proportioned elevation throughout the whole performance.

3d. The articulation must be as distinct as the sound will possibly admit; for in this, vocal music has the preference of instrumental—that while the ear is delighted, the mind is informed.

4th. Though it is the opinion of most writers, that the learners should take the parts best adapted to their respective voices: let them occasionally try the different parts; not only because it makes them better acquainted with the nature and degrees of sounds, but because it has a tendency to improve the voice, to file off what is too rough, and what is too effeminate to render more energetic; whereas monotony is otherwise apt to take place. By attending to this direction the evil will be greatly guarded against.

5th. Those who have but indifferent voices, will find great benefit, if after faithfully trying an easy tune themselves, they can get a good singer to sing with them: and by attending to his performance they will instantly perceive a difference—the ear will soon experience a pleasing superiority, and the learner, at every succeeding effort, will find that his mechanical sensibility, if we may be allowed the expression, is greatly improved.

## General Observations.

THE learner must endeavor to know the characters, with their time in the eight notes. Learning twenty or thirty of the plain tunes well by note, before he attempts to sing by word, after which he may sing them over by word.

In keeping time or the rests, on silent beats, I would recommend not to count the whole, and thus commit them to memory; but to beat one bar at a time, and thus continue throughout the tune. This we find is the most easy and accurate method of keeping time on the rests, particularly fuged tunes.

Teachers commit an imperceptible error in singing too much with their pupils, and allowing them to unite in concert, before they can readily name and time the notes themselves, without assistance. If voices are ever so good, there can be no music, where ignorance in these particulars occasion frequent interruption. This mortifying circumstance has induced us to try this experiment of gaining fluency in naming the notes, and an accuracy in keeping of time, before we suffer our pupils to attempt to unite in the parts; and the effect convinced us that it is the most effectual method to correct the error; which we flatter ourselves all who make a trial of will find it to exceed their most sanguine expectations.

The high notes in all parts should be sung soft and clear, but not faint: The low notes full and bold, but not harsh. The best general rule of singing in concert is, for each individual to sing so soft as to hear distinctly the other parts. The practice of singing soft will be greatly to the advantage of the learner, not only from the opportunity it will give him of hearing and imitating his teacher, but it is the best, and most ready way of cultivating his own and making it melodious.

When music is repeated, the sound should increase together with the emphasis: In tunes that repeat, the strength of voice should increase in the parts engaged, while the others are falling in with spirit; in which case, the pronunciation should be as distinct and emphatical as possible.

When singing in concert, no one, except the teacher or leader, should attempt a solo which does not belong to the part which he is singing; it destroys the very intent of the composition, and intimates to the audience, that the person or persons to whom the solo particularly belongs, was inadequate to the performance.

All solos should be sung softer than the parts when moving together.

Notes tied with each other, should be sung softer than when one note answers to a syllable, and should be swelled in the throat, with the teeth and lips asunder, and sung if possible to one breath, which should be taken previously, at the beginning of each slur which is continued to any considerable length.

To obtain the true sounds of the intervals, the learner will find great advantage by repeating the sound over and over from the last notes he is attempting to sound, until he can obtain the sounds he would wish to retain: Proceeding in this manner, an indifferent voice may be greatly cultivated, when a hasty performance would not only be to no advantage, but discouraging indeed.

## The Mode of Time expressed by Figures.

THE under figure shews into how many parts the semibreve is divided, and the upper figure shews how many of the same parts fill a bar. In the first mode of treble time,  $\frac{3}{2}$  the upper figure shews that there are three notes contained in a bar; the lower figure determines that they are minims, because two of them make a semibreve. Also, in the second mode,  $\frac{3}{4}$  the upper figure shews you there are three notes contained in a bar; the lower one that they are crotchets, because four of them will make one semibreve. And so all other modes, which are expressed by figures according to their marks.


Propriety in accenting is rather to be acquired by example than by precept; therefore, teachers ought to be exceedingly attentive to this particular: For much of the beauty and energy of music depends upon proper emphasis. To accent such notes as fall on accented syllables, or emphatical words, let them fall on which part of the bar they may, is the best and most natural rule, and the highest perfection of accent. There are several other graces, which have a pleasing effect when executed in an accurate manner; but as they are entirely impracticable for learners, I pass their explanation.



**Treble & Tenor.**

G sol  
 F faw  
 E law  
 D sol  
 C faw  
 B Mi  
 A law  
 G sol  
 F faw  
 E law


This character, called the G cliff, is usually stands on the second line.



**Counter.**

G sol  
 F faw  
 E law  
 D sol  
 C faw  
 B Mi  
 A law  
 G sol  
 F faw


This character, called the Counter cliff, is used in Counter, & stands on the middle line.



**Bass.**

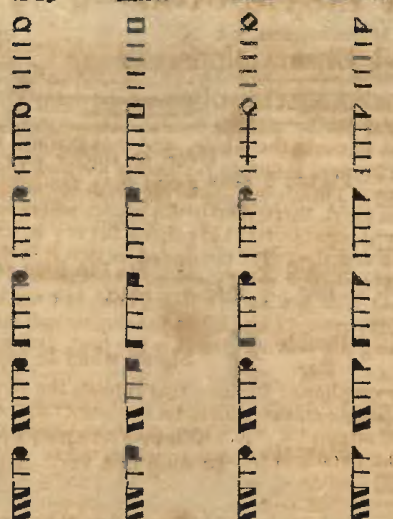
A law  
 G sol  
 F faw  
 E law  
 D sol  
 C faw  
 B Mi  
 A law  
 G sol

This character, called the Bass cliff, is used in Bass, & Mi stands on the fourth line.



The first column shews the names of the lines and spaces—the second the names and order of the notes.

**Sol Law Mi Faw**



Round Square Diamond Triangle

A half note represents the semitones between mi and faw and law and faw.

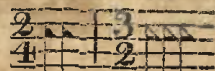
**Notes Rests**

Semibreve  
 Minim  
 Crotchet  
 Quaver  
 Semiquaver  
 Demisemiquaver



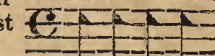
Accent is a certain force of sound which, when a bar consists of two or three equal parts, is on the first.

1st 1st




When of four it is on the first and third.

1st 3d



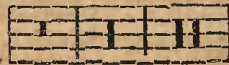
When of six, it is on the first and fourth.

1st 4th



A semibreve rest fills a bar in all moods of time: the other rests are marks of silence, equal in time to the notes after which they are called.

2 Bars 4 Bars 8 Bars




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

## SCALE OF NOTES AND THEIR PROPORTION.

One Semibreve is equal to 2 Minims, 4 Crotchets,

8 Quavers,

16 Semiquavers, and

32 Demisemiquavers.



Brace

Shows how many parts are sung together.

Stave

Five lines, with their spaces, whereon music is written.

Ledger line

Is added when notes ascend or descend beyond the stave.

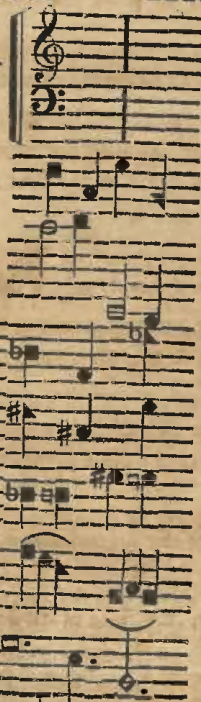
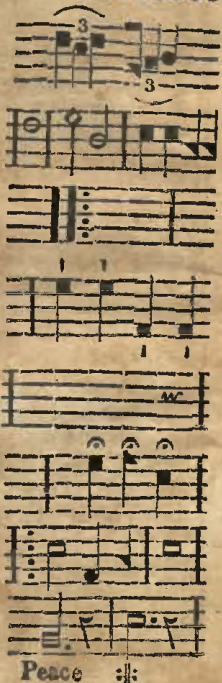
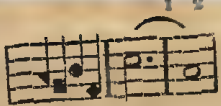

Flat  $\flat$  Set before a note sinks it half a tone.Sharp  $\sharp$  Set before a note raises it half a tone.Natural  $\natural$  Placed on each letter before made flat or sharp, reduces the music to the natural scale.Slur  $\frown$  Drawn over or under any number of notes, shews that they are all sung to one syllable.Dot or point  $\cdot$  At the right hand of a note, adds to it half its length.

Figure 3 shows that they are sung in the time of two.

Single Bar  $|$  Divides the time according to the measure note.Double Bar  $||$  Shows when to repeat.Staccato  $!$  Shews that a note thus marked must be sung in a very distinct manner.Direct  $\llcorner$  At the end of a stave shows the place of the first note on the following stave.Hold  $\circ$  Notes thus marked are held beyond their usual time.Repeat  $\text{||} \text{||}$  Shows that the tune is repeated from it to the next double bar or close. $\text{::}$  Denotes a repetition of preceding words.

At the end of a strain that is repeated, the note or notes under 1 is sung before the repeat, and those under 2 after: but if tied with a slur, both are sung after the repeat.



Close  Shows the end of a tune,



Common Time Moods.

First



Has a semibreve or its quantity in a measure, sung in the time of four seconds; four beats in a bar, two down and two up.

Second



Has the same measure note and beat in the same manner, only half as quick again.

Third



Has the same measure note, and sung as quick again as the first: two beats in a bar, one down and one up.

Fourth



Has a minim in a measure, and beat as the third mood, only a third quicker.

Triple Time Moods.

First



Contains three minims, or their quantity, in a measure, sung in the time of three seconds: two beats down and one up.

Second



Contains three crotchets in a measure, and beat in the same manner, only half as quick again.

Third



Contains three quavers in a measure, and beat as the second mood, only a third quicker.

Compound Moods.

First



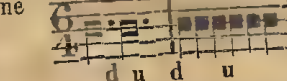
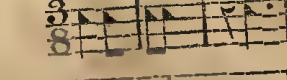
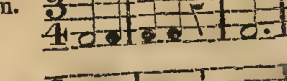
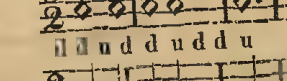
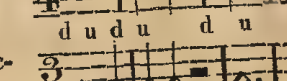
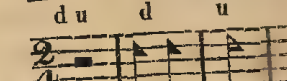
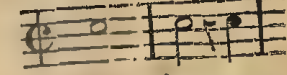
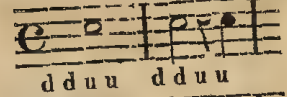
Contains six crotchets in a measure, sung in the time of two seconds: two beats, one down and one up.

Second

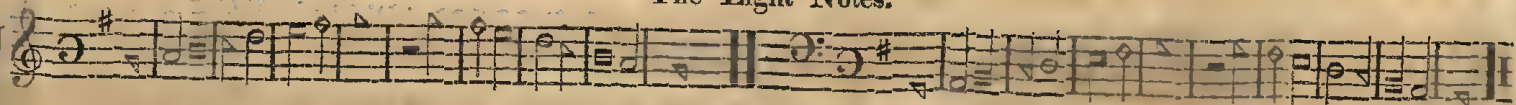


Contains six quavers in a measure, and beat as the first, only half as quick again.

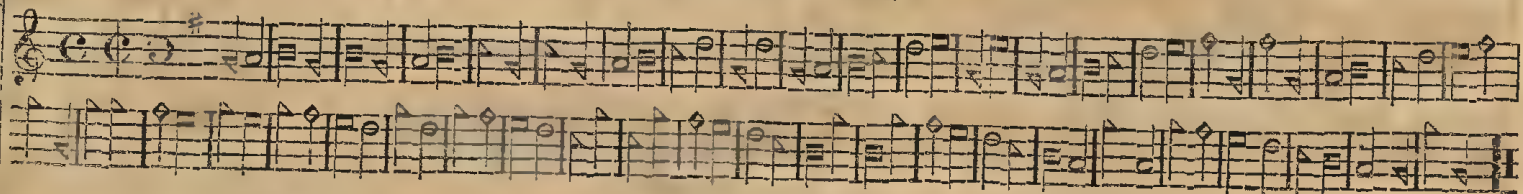
*N. B.* The hand falls at the beginning of every bar in all moods of time.



## The Eight Notes.



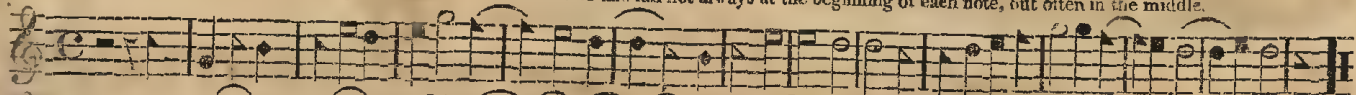
## Intervals Proved.



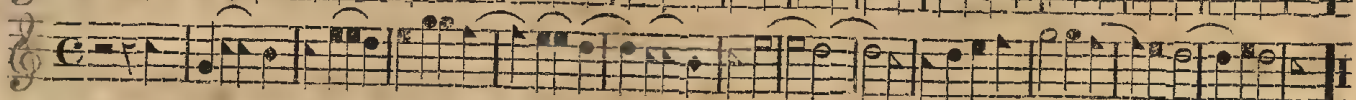
## Syncopation.

Syncopation is when notes are so placed that the hand must rise and fall not always at the beginning of each note, but often in the middle.

Printed.



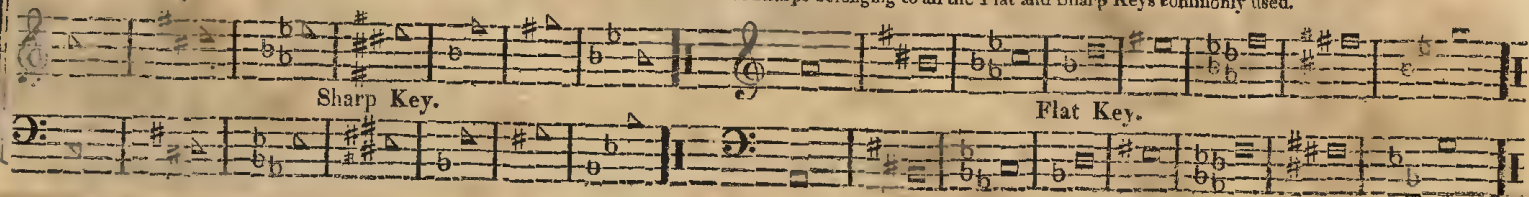
Sung.



These are called driving notes, and are something difficult, but the above example shews both how sung and printed.

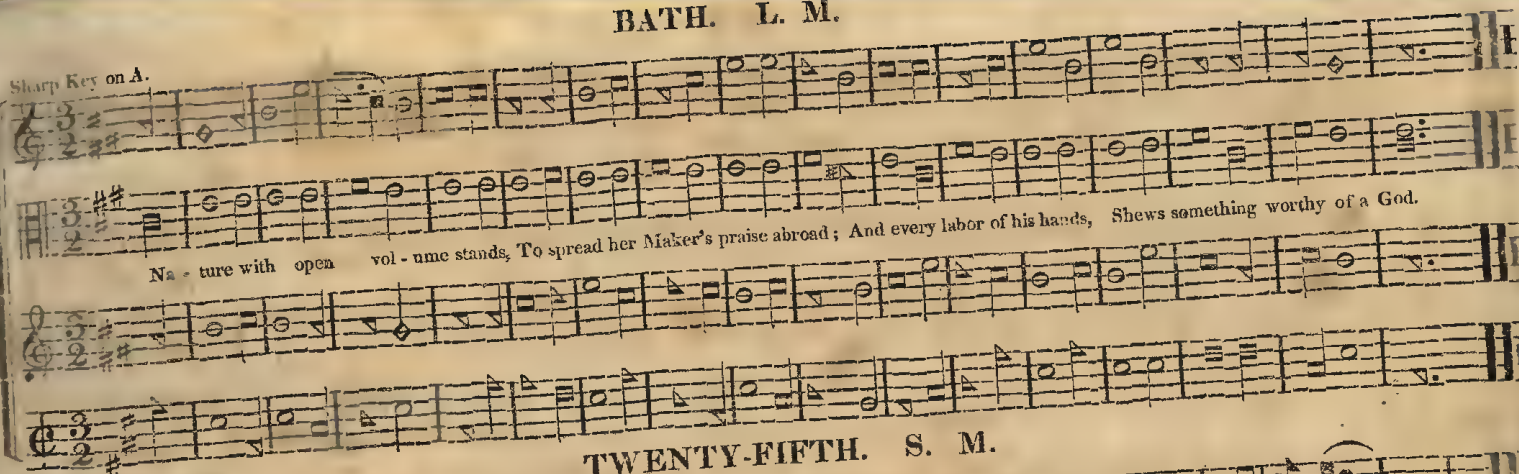
## Scale of Flats and Sharps.

The following Scale shews the number of Flats and Sharps belonging to all the Flat and Sharp Keys commonly used.



# BATH. L. M.

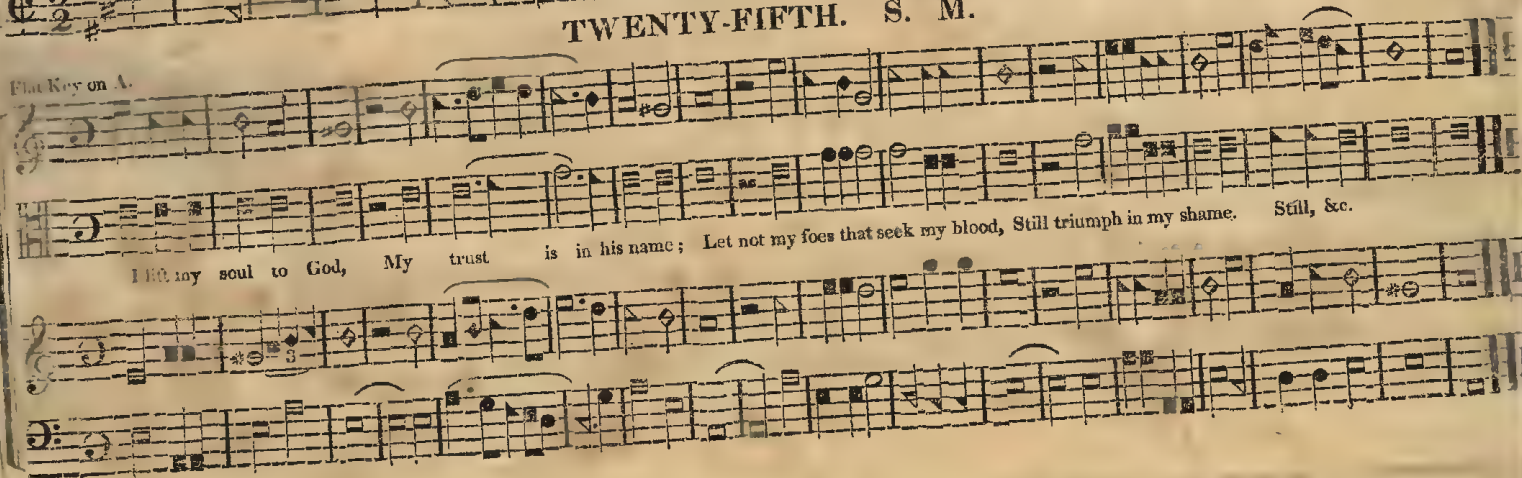
Sharp Key on A.



Na - ture with open vol - ume stands, To spread her Maker's praise abroad; And every labor of his hands, Shews something worthy of a God.

TWENTY-FIFTH. S. M.

Flat Key on A.



I'll 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.

FLORIDA. S. M.

Flat Key on D.

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

This musical score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the second staff.

WINDHAM. L. M.

Flat Key on A.

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

This musical score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the second staff.

# HUDSON. C. M.

Flat Key on F.

Time, what an empty va - - por 'tis, And days how short they are, Swift as an archer's arrow

flies swift as, &c. Or like a shooting star, Or like, &c.

## DALSTON. P. M.

How pleas'd and blest was I, To hear the people cry, "Come let us seek our God to-day," Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

## MARTYRS. C. M.

Flat Key on F.

The year rolls round and steals a - way, The breath that first it gave: Whate'er we do, whate'er we be, We're trav'ling to the grave.



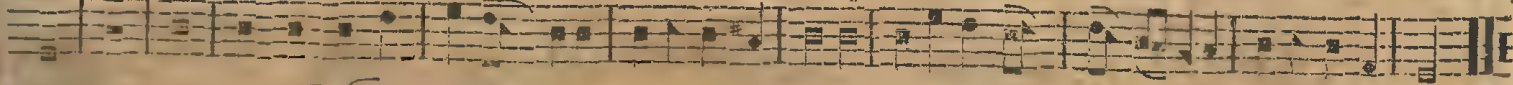
Flat Key on F.



Bo - hold the man three score and ten, Up - on a dy - ing bed, Has run his race and got no grace, An aw - ful sight in



deed. Poor man he lies in sore sur - prise, And thus he doth com - plain, No grace I've got, and I can - not, Re - call my time a - gain



## ROCHESTER. C. M.

Sharp Key on A.

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

## FUNERAL. C. M.

Flat Key on E.

Why do we mourn de---part-ed friends, Or shake at death's a--larms, Tis but the voice that

Jesus sends, 'Tis but, &c. 'Tis but, &c. To call them to his arms.†

### OLD HUNDRED. C. M.

Sharp Key on A.

Ye nations round the earth rejoice, before the Lord your sov'reign King, Serve him with cheerful heart-and voice, With all your tongues his glory sing.

## CASTLE STREET. L. M.

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 truths at night. And talk, &c.

# ALESBURY. S. M.

Flat Key on A.

The God we worship now, Will guide us till we die; Will be our God while here below And ours a - bove the sky.

This musical score is for the hymn 'ALESBURY. S. M.' in a flat key on A. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (bass clef), and two additional staves for the piano accompaniment. The lyrics are: 'The God we worship now, Will guide us till we die; Will be our God while here below And ours a - bove the sky.'

# NEW-DURHAM. C. M.

Flat Key on B.

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

This musical score is for the hymn 'NEW-DURHAM. C. M.' in a flat key on B. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (bass clef), and two additional staves for the piano accompaniment. The lyrics are: 'Hark, from the tombs a doleful sound, Mine ears attend the cry! Ye living men come view the ground, Where you must shortly'.

lie. Ye living, &c.

Flat Key on A.

## INVITATION. P. M.

Come ye sinners poor and needy, Weak and wounded, sick and sore; Jesus ready to receive you, Full of pity love and power, He is able, He is willing, doubt no more.

# MORTALITY. C. M.

Flat Key on E.

Stoop down my thoughts that us'd to rise, con - verse a while with death; Think how a gasping mortal lies, And pants away his

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line.

breath Think how a gasping &c.

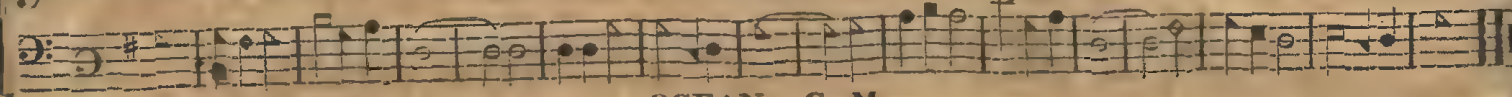
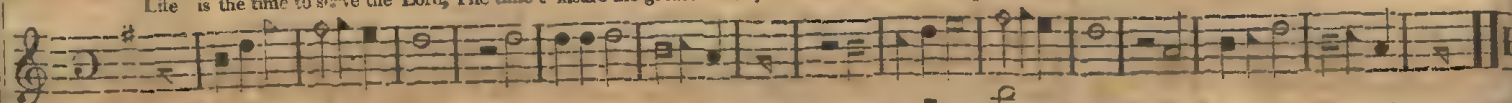
The second system of music continues the vocal line and piano accompaniment. It features several slurs and phrasing marks over the notes. The lyrics "breath" and "Think how a gasping &c." are placed below the vocal line.

## WELLS. L. M.

Sharp Key on G.



Life is the time to serve the Lord, The time to insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.



## OCEAN. C. M.

Sharp Key on F.



Thy works of glory mighty Lord, That rule the boist'rous seas, The sons of courage shall resort, Who tempt the dangerous way.





Continued.

25

The first system of musical notation consists of two staves. The upper staff is a vocal line with lyrics underneath. The lower staff is a piano accompaniment line. Both staves feature a variety of note values, including eighth and sixteenth notes, and rests. The music is written in a common time signature.

At thy command the winds arise, And swell the towering waves, The men astonished mount the skies, And sink in gaping graves.

The second system of musical notation consists of two staves, continuing the vocal and piano parts from the first system. It includes the same notation elements as the first system, with lyrics aligned under the vocal staff.

ENFIELD. C. M.

Sharp Key on F.

The third system of musical notation consists of two staves. The upper staff is a vocal line with lyrics underneath. The lower staff is a piano accompaniment line. The key signature changes to one sharp (F#), and the time signature remains common time.

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

The fourth system of musical notation consists of two staves, continuing the vocal and piano parts from the third system. It includes the same notation elements as the previous systems, with lyrics aligned under the vocal staff.

Continued.

wake and le thy flowing strains, Glide thro' the midnight air, While high amidst the silent orb, The sil - ver moon rolls clear.

Flat Key on A.

## LEBANON. C. M.

O glorious type of heavenly grace; Thus Christ the Lord appears; While sinners curse, the Saviour prays, And pities them with tears.

# MEAR. C. M.

Sharp Key on G.

Will God for - e - ver cast us off, His wrath for - ev - er smoke, A - gainst the people of his love, His little chosen flock.

# EVENING HYMN. L. M.

Sharp Key on B b

Glory to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of kings, Under the shadow of thy wings.

Sharp Key on A.

# JORDAN. C. M.

There is a land of pure de - light ; Where saints immortal reign ; Infinite day ex - cludes the night. And pleasures banish

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

## GREENWICH. L. M.

29

Flat Key on A.

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

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The second staff is an alto clef with a key signature of one flat and a common time signature. The third and fourth staves are bass clefs with a key signature of one flat and a common time signature. The lyrics are written below the second staff.

shine. But, Oh their end, their dreadful end; Thy sanctuary taught me so, On slip'ry rocks I see them stand, And fiery billows roll be - low.

The second system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is an alto clef with a key signature of one flat and a common time signature. The third and fourth staves are bass clefs with a key signature of one flat and a common time signature. The lyrics are written below the second staff.

## MONTGOMERY. C. M.

Sharp Key on C.

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 common time (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and beams. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment.

Early my God without delay, I haste to seek thy face, My thirsty spirit fants away, Without thy cheering grace. So pilgrims on the scorching sand,

The second system of music continues the piece with two staves in treble and bass clefs. It maintains the same musical style as the first system, with a focus on rhythmic patterns and melodic lines.

The third system of music continues the piece with two staves in treble and bass clefs. It includes first and second endings, indicated by the numbers '1' and '2' above the final notes of the system.

Beneath the burning sky; Long for a cooling stream at hand, And they must drink or die. Long for, &c.

The fourth system of music concludes the piece with two staves in treble and bass clefs. Like the previous system, it features first and second endings, marked with '1' and '2'.

# GREENFIELD. P. M.

Flat Key on A.

God is our re - fuge in distress, A present help when dangers press, In him undaunt - ed we'll con - fide, Though

earth were from her centre tost, And mountains in the ocean lost, Torn peacemeal by the roaring tide. Torn peacemeal &c.

Flat Key on A.

# AMERICA. C. M.

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

Sharp Key on G.

# PLYMOUTH. L. M.

E - ter - nal source of ev - - ry joy! Well may thy praise our tongues em - - ploy.



While in thy temple we appear, To hail thee Sovereign of the year.

## NORWICH. C. M.

Flat Key on A.

My sorrows like a flood, Impatient of restraint, Into thy bosom, O—Into thy bosom, O my God, Pour out a long complaint.

Flat Key on E

# VIRGINIA. C. M

The first system of music for 'VIRGINIA. C. M' 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. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody with various note values and rests, including some triplet markings. The system concludes with two first and second endings, labeled '1' and '2'.

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

The second system of music continues the piece. It consists of two staves in treble and bass clefs with a one-flat key signature and common time. The melody continues with similar rhythmic patterns. Like the first system, it ends with two first and second endings, labeled '1' and '2'.

Sharp Key on C.

# THIRTY-FOURTH. C. M.

The first system of music for 'THIRTY-FOURTH. C. M.' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F-sharp) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is simple and features a mix of quarter and eighth notes.

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

The second system of music continues the piece. It consists of two staves in treble and bass clefs with a one-sharp key signature and common time. The melody continues with simple rhythmic patterns. The system concludes with a final cadence.

The praises, &c. My heart and tongue employ. My heart, &c.

LITTLE-MARLBOROUGH. S. M.

Flat Key on A.

Wel - come sweet day of rest, That saw the Lord a - rise; Wel - come to this re - viving breast, And these re - joicing eyes.

## ST. MARTINS. C. M.

Sharp Key on A.

Musical score for 'ST. MARTINS. C. M.' in G major (Sharp Key on A) and common time. The score consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and two bass lines (bass clef). The lyrics are: 'To God I er'd with mournful voice, I sought his gracious ear, In the sad hour when trouble, rose And fill'd my heart with fear.'

## LENOX. P. M.

Sharp Key on C.

Musical score for 'LENOX. P. M.' in C major (Sharp Key on C) and common time. The score consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and two bass lines (bass clef). The lyrics are: 'Ye tribes of Adam join, With heaven and earth and seas, And offer notes divine To your Creator's praise; Ye holy throng Of angels bright, In worlds of light Begin the song.'

## BALLOON. C. M.

Flat Key on E.

Behold I fall before thy face, My only refuge is thy grace. No outward form can make me clean, The leprosy lies deep within. No

bleeding bird nor bleeding beast, Nor hysop branch, nor sprinkling priest; Nor running brook, nor flood nor sea, Can wash the dismal stain away.

## TUNBRIDGE. C. M.

Our sins, alas! how strong they be! And like a ra - ging sea, They break our du - ty, Lead to thee, And hurry us a - - way,

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

# WILLIAMSTOWN. L. M.

Flat Key on G.

Show pity Lord, O Lord forgive, Let a repenting rebel live;      Are not thy mercies large and free? May not a sinner trust in thee!

# PLEYEL'S HYMN. C. M.

Sharp Key on B.

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

## BRIDGEWATER. L. M.

Sharp Key on C.

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

## RUSSIA. L. M.

Flat Key A

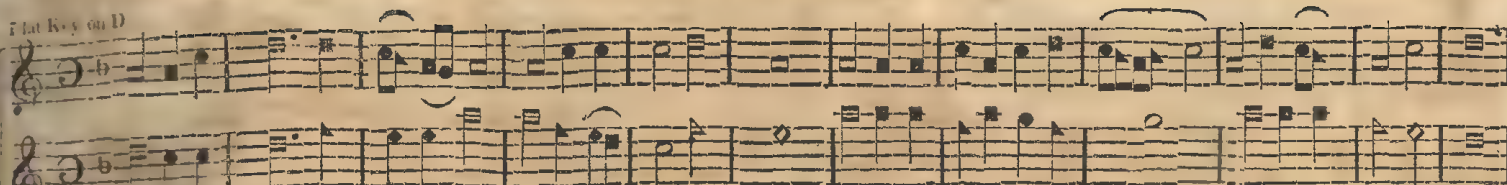
False are the men of high degree, The bases soul are vanity: Laid in a balance both appear, Light as a puff of empty air.



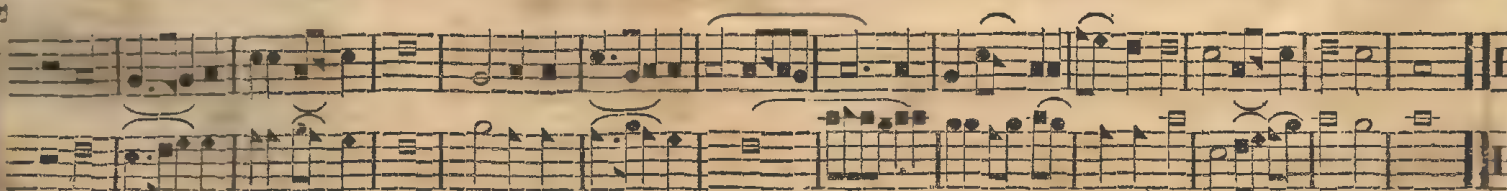
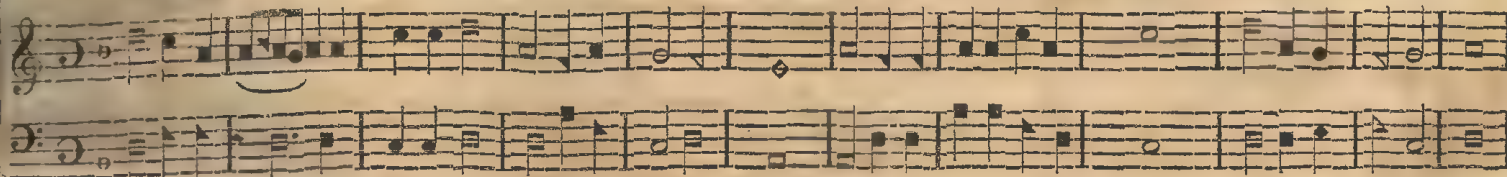
## SARDINIA. C. M.

41

Flat Key on D



How did his flowing tears condole, As for a brother dead, And fasting mortifi'd his soul While for their lives he pray'd.



They groan'd and curs'd him on their beds, Yet still he pleads and mourns; And double blessings on his head, The righteous Lord returns.



# SHERBURNE. C. M.

Sharp Key on D.

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

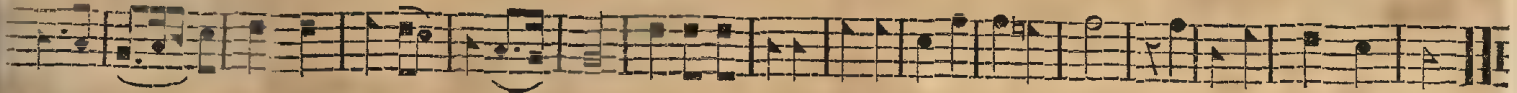
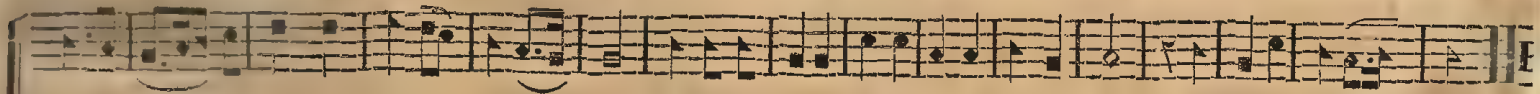
And glory shone around. The angel, &c,

ST. ASAPH'S. C. M.

Sharp Key on B



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 gos - pel do, Thy converts shall surpass, The num'rous drops, the num'rous drops of morning dew, And own thy love was great.



## REPENTENCE. C. M.

Flat Key on F. #

O if my soul were form'd for woe How would I vent my sighs; Repentence should like rivers flow, From both my streaming eyes. 'Twas

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 key signature is one flat (F major or D minor). The music is in common time (C.M.). The lyrics are written below the staves, with some words underlined. The first line of lyrics is: "O if my soul were form'd for woe How would I vent my sighs; Repentence should like rivers flow, From both my streaming eyes. 'Twas".

for my sins my dearest Lord, Hung on the cursed tree, And groan'd away his dying life, For thee my soul, for thee. For thee, &c.

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 key signature is one flat (F major or D minor). The music is in common time (C.M.). The lyrics are written below the staves, with some words underlined. The second line of lyrics is: "for my sins my dearest Lord, Hung on the cursed tree, And groan'd away his dying life, For thee my soul, for thee. For thee, &c.". There are first and second endings marked with "1" and "2" at the end of the system.

# ARMLEY. L. M.

Flat Key on A.

To Je - sus, our ex - - alt - ed Lord, That name in heav'n and earth a - - - dore'd, Fain

would our hearts and voi - ces raise A cheerful song of sacred praise.

Flat Key on A.

“ Hark ! from the tombs , a mournful sound , &c.

## BETHESDA. P. M.

Sharp Key on G.

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

earthly temples are. To thine a - bode my heart aspires, With warm de - - sires to see my God.

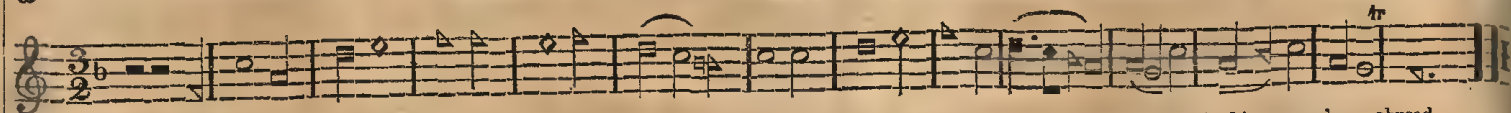
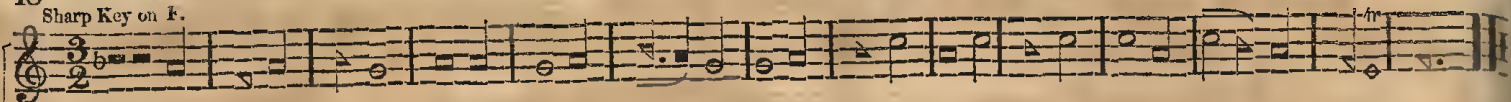
## CORONATION. C. M.

Sharp Key on A  $\flat$ 

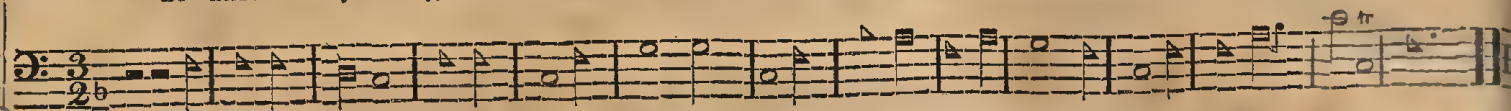
All hail the power of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all. Bring, &c.

## SUTTON. S. M.

Sharp Key on F.



Be - hold the lofty sky, De - clares its ma - ker God, And all his starry works on high, Pro - claim his pow'r abroad.

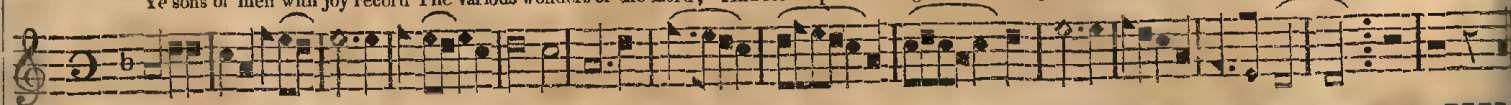


## MONTAGUE. L. M.

Flat Key on D.



Ye sons of men with joy record The various wonders of the Lord; And let his power and goodness sound, Thro' all your tribes the earth around.



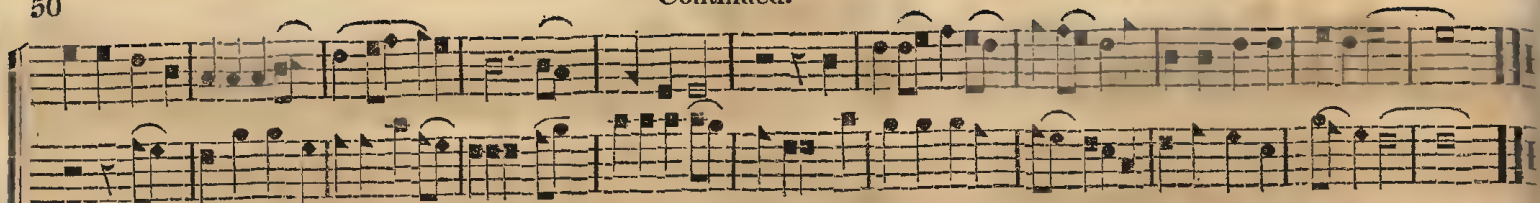


Let the high heavens your songs invite, Those spacious fields of brilliant light; Where sun and moon and planets roll, And stars that glow from pole to pole.

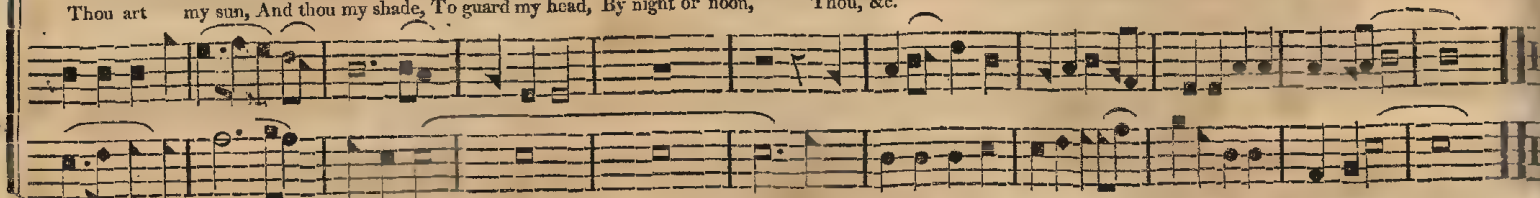
## DELIGHT. P. M.

Flat Key on F.

No burning heats by day, Nor blasts of evening air, Shall take my health away, If God be with me there;

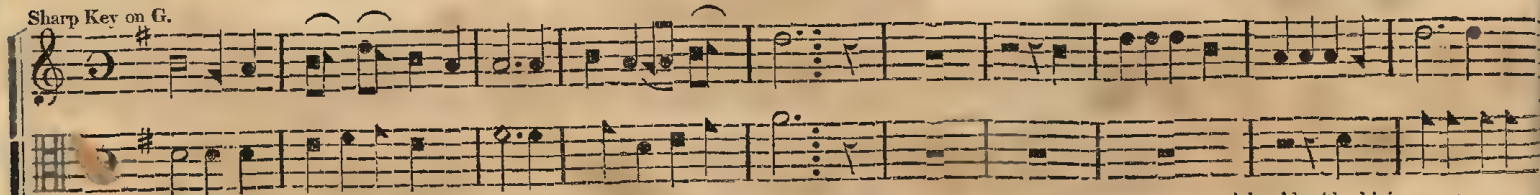


Thou art my sun, And thou my shade, To guard my head, By night or noon, Thou, &c.



### NEW JERUSALEM. C. M

Sharp Key on G.



From the third heav'n where God resides, That holy happy place,

The new Jerusalem comes down,

Adorn'd with shining grace.



Continued.

51

The first system of musical notation for 'The new Jerusalem, &c.' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is a bass clef with a key signature of one flat and a 3/4 time signature, providing a harmonic accompaniment. Both staves end with first and second endings, indicated by '1' and '2' above the final notes.

The new Jerusalem, &c.

The second system of musical notation for 'The new Jerusalem, &c.' consists of two staves, continuing the melody and accompaniment from the first system. It also concludes with first and second endings.

BROOKFIELD. L. M.

Flat Key on D.

The musical notation for 'Brookfield, L. M.' is presented in three systems. The first system shows the treble and bass staves with a key signature of one flat and a 3/4 time signature. The second system includes the vocal line with the lyrics: "Look down in pi - ty Lord and see, The mighty woes that bur - den me, Down". The third system shows the continuation of the accompaniment. The piece ends with a double bar line.

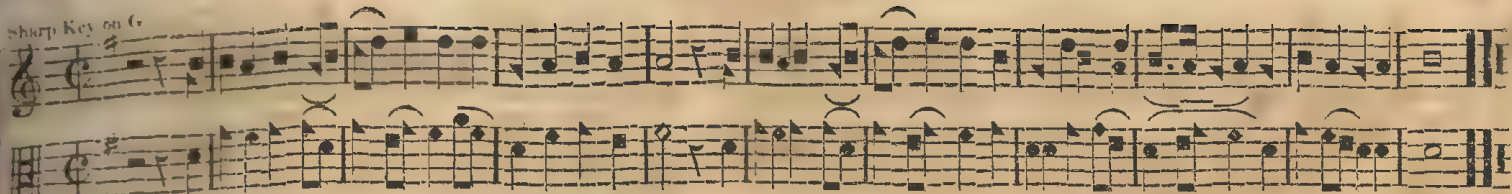
to the dust my life is brought, Like one long buried and for - - got.

## WARREN. S. M.

Sharp Key on A.

Let all our tongues be one, To praise our God on high, Who from his bosom sent his son, To fetch the strangers nigh.

Sharp Key on G.

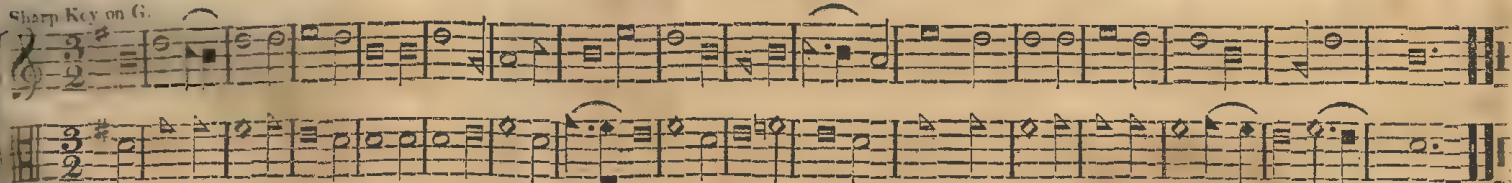


Awake my heart, arise my tongue, Prepare a tuneful voice, In God the life of all my joys, Aloud will I rejoice. Aloud, &c.

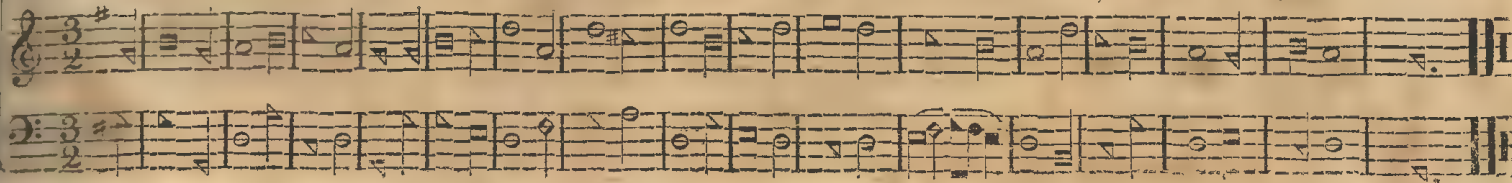


## ANGEL'S HYMN. L. M.

Sharp Key on G.



The God of our salvation hears, The groans of Sion mixt with tears, Yet when he comes with kind designs, Thro' all the way his terror shines.



## BRISTOL. L. M.

Sharp Key on F.

The lofty pillars of the sky, And spacious concave rais'd on high; Spangl'd with stars, a shining frame, Their great Original proclaim.

This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one flat (F) and a common time signature (C). The lyrics are written below the staves, with the first line of text positioned between the two staves.

The unwearied sun from day to day, Pours knowledge on his golden ray! And publishes t; ev'ry land, The work of an Almighty hand.

This system contains the second two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one flat (F) and a common time signature (C). The lyrics are written below the staves, with the second line of text positioned between the two staves.

# HUNDRED AND FORTY-EIGHTH. L. M.

Sharp Key on G.

The musical score is arranged in two systems. The first system consists of four staves: a vocal line (treble clef, 3/4 time), a piano accompaniment line (treble clef, 3/4 time), a piano accompaniment line (treble clef, 3/4 time), and a piano accompaniment line (bass clef, 3/4 time). The second system also consists of four staves: a vocal line (treble clef, 3/4 time), a piano accompaniment line (treble clef, 3/4 time), a piano accompaniment line (treble clef, 3/4 time), and a piano accompaniment line (bass clef, 3/4 time). The lyrics are written below the vocal line.

Loud hallelujahs to the Lord, From dis - tant worlds where creatures dwell; Let heaven begin the

solemn word, And sound it dreadful down to hell; Let heaven, &c.

The Lord how absolute he reigns, Let ev'ry angel bend the knee; Sing of his love in heav'nly strams, And speak how fierce his terrors be.

High on a throne his glories dwell, An awful throne of shining bliss; Fly thro' the world, O sun, and tell, How dark thy beams compar'd to his.



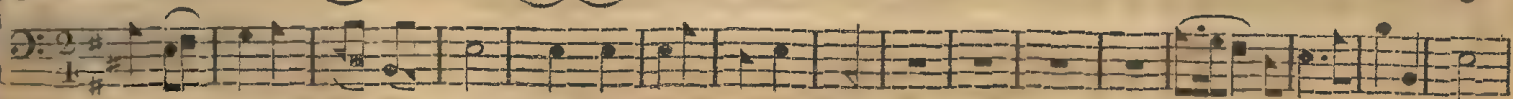
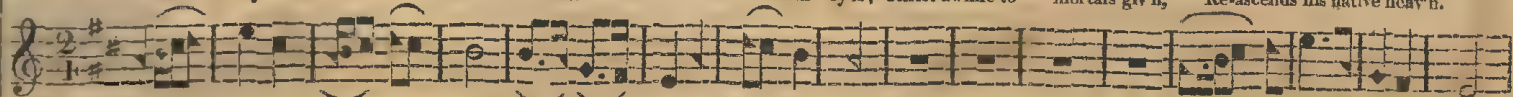
## MIDDLETOWN. P. M

57

Sharp Key on A.]



Hail the day that saw him rise, Ravish'd from our wishful eyes; Christ awhile to mortals giv'n, Re-ascends his native heav'n.



II



There the pompous triumph waits, Lift your heads eternal gates, Wide unfold the radiant scene, Take the king of glory in.



# PORTUGAL. L. M.

35

Sharp Key on G.

How lovely, how divinely sweet, O Lord, thy sa - cred courts appear! Fain would my longing passions meet, The glories of thy presence there.

# HYMN TO THE TRINITY. P. M.

Sharp Key on C.

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.

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

2 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

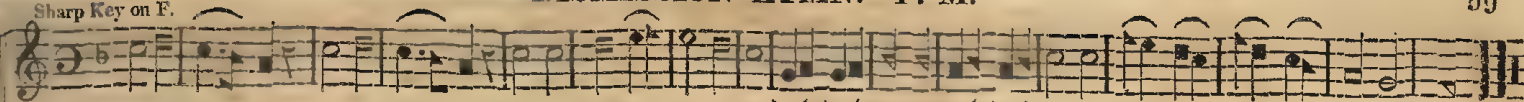
3 Come, holy Comforter,  
Thy sacred witness bear  
In this glad hour!  
Thou, who Almighty art,  
Now rule in ev'ry heart,  
And never from us depart,  
Spirit of pow'r.

4 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 adofe

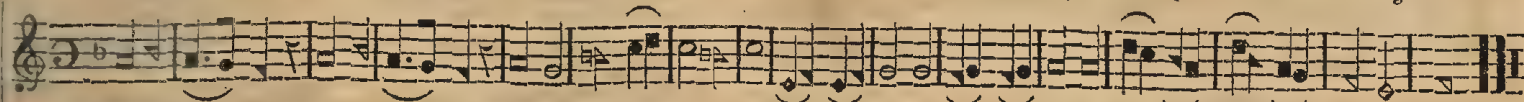
## DISMISSION HYMN. P. M.

59

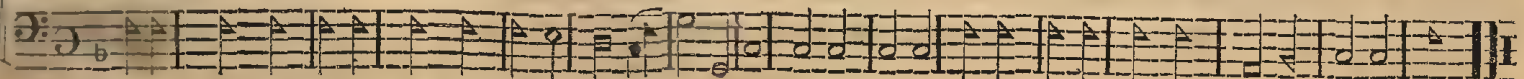
Sharp Key on F.



Lord dismiss us with thy blessing; Hope and Comfort from above; Let us each thy peace possessing, Triumph in re - deeming love.

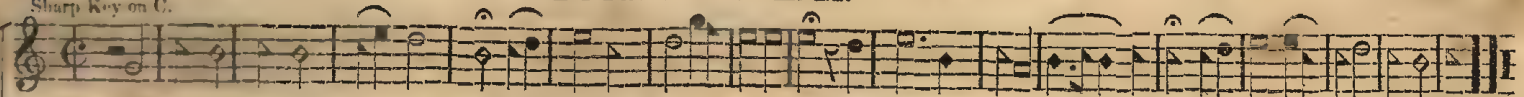


Thanks we give, and ado - ra - tion, For the gospel's joyful sound; May the fruits of thy sal - vation, In our hearts and lives be found.

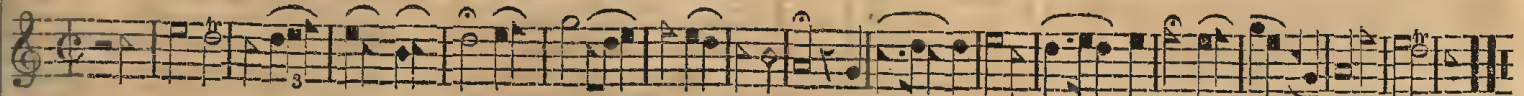


## FOUNTAIN. L. M.

Sharp Key on C.



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.



## SYMPHONY. P. M.

Sharp Key on E.

Behold the judge descends, his guards are nigh, Tempests and fire attend him down the sky; Heaven, earth and hell draw near, let all things come, To hear his justice,

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

# HUNDRED AND THIRTY-SIXTH. P. M.

Sharp Key on C.

First system of musical notation, consisting of two staves (treble and bass clef) with various notes and rests.

Hast thou not giv'n thy word, To save my soul from death: And can I trust my Lord, And can I, &c. To keep my mortal

Second system of musical notation, consisting of two staves (treble and bass clef) with various notes and rests.

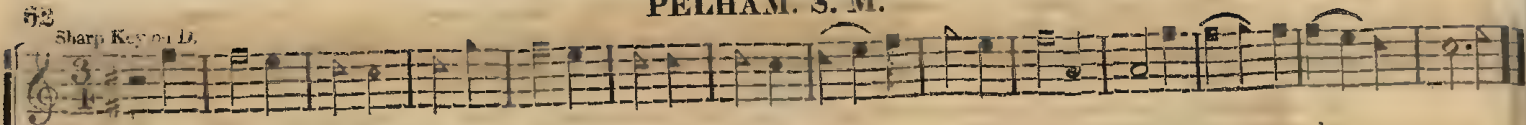
Third system of musical notation, consisting of two staves (treble and bass clef) with various notes and rests.

breath? I'll go and come nor fear to die, I'll go, &c. 'Till from on high thou call me home.

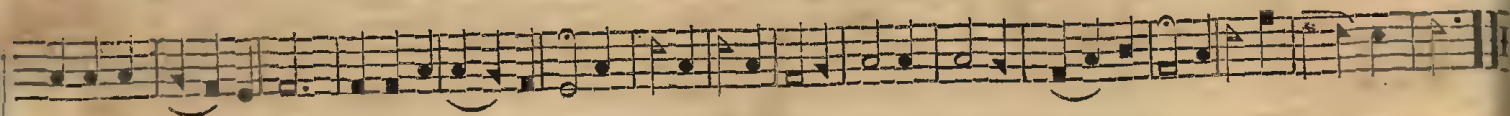
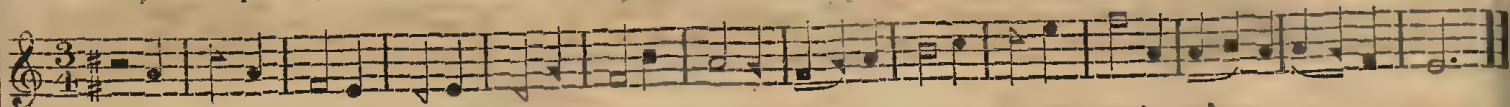
Fourth system of musical notation, consisting of two staves (treble and bass clef) with various notes and rests.

## PELHAM. S. M.

Sharp Key on D.



My soul re - peat his praise, Whose mercies are so great; Whose anger is so slow to 'rise, So ready to a - bate.



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, &c.



## DENMARK. L. M.

63

Sharp Key on D. Air. Moderato.

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

He can, &amp;c.

His sov'reign pow'r with - out our aid, Made us of clay and form'd us men. And

when like wand'ring sheep we stray'd, He brought us to his fold again. He brought, &c. We are his

people, we his care, Our souls and all our mortal frame: What lasting honors shall we rear, Almighty maker, to thy name.



DUET. Treble. Andante, Affettuoso.

We are his people, we his care, Our souls and all our mortal frame; What

last - ing last - ing hon - ors shall we rear Al - mighty ma - ker to thy name.

What lasting honors, &c.

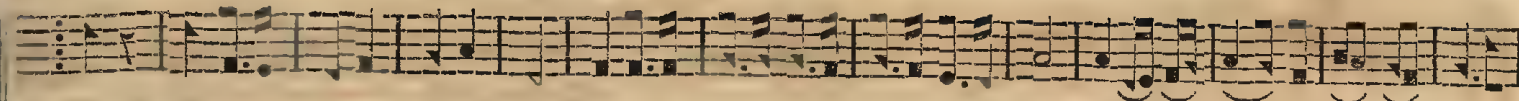
Loud.

Soft.

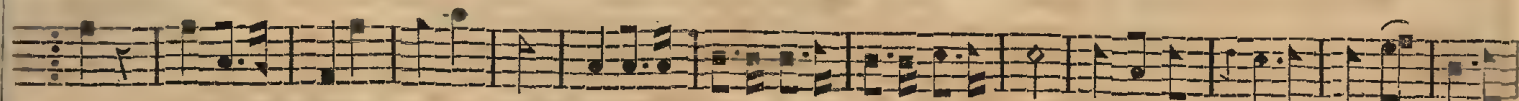
Loud.

We'll crowd thy gates with thankful songs, High as the heav'ns our voices raise, And earth, and earth, with her ten thousand, thousand

tongues, Shall fill thy courts with sounding praise. Shall fill, &c. Shall fill, Shall fill, &c.



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



*Soft.*

*Loud.*



rolling years shall cease to move, shall cease to move. When rolling years shall cease to move. When rolling, &c.

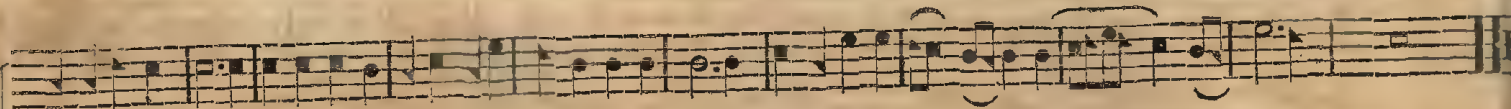


## SMYRNA. C. M.

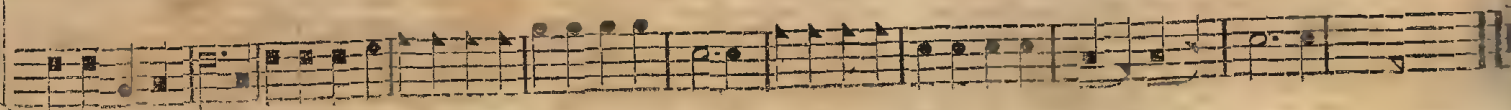
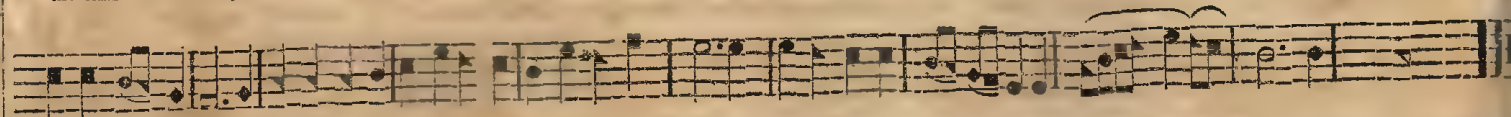
Sharp Key on A,



Why should the children of a King, Go mourning all their days? Great comforter descend and bring Some tokens of thy grace. Thou art



the earnest of his love, The pledge of joys to come, And thy soft wings, celestial dove, Will safe convey me home. And thy, &c.



# SUNDAY. C. M.

Sharp Key  $\text{D}$ .

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

# BEDFORD, C. M.

Sharp Key  $\text{F}$ .

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

## PLEYEL'S HYMN SECOND. L. M.

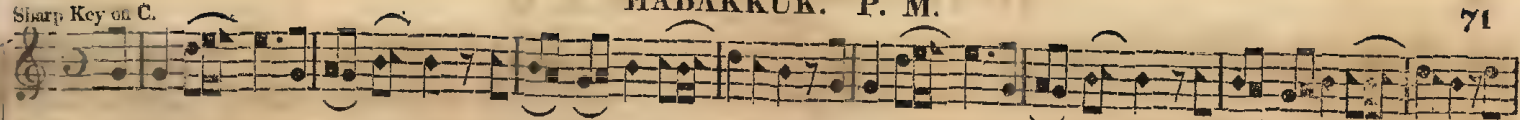
While thee I seek protecting pow'r, Be my vain wishes still'd, And may this conse - crated hour, With bet - ter hopes be ful'd.

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar, Thy mercy o'er my life has flow'd, That mer - cy I a - dore.

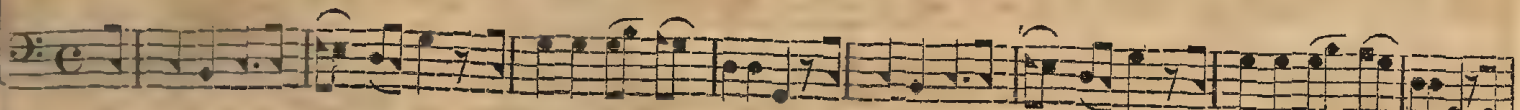
Sharp Key on C.

# HABAKKUK. P. M.

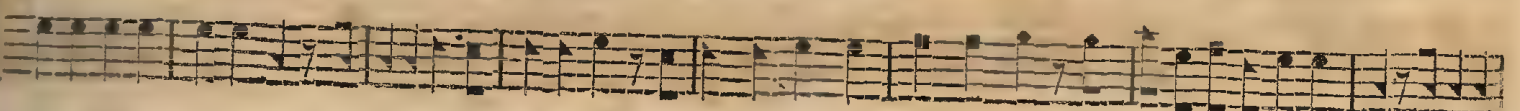
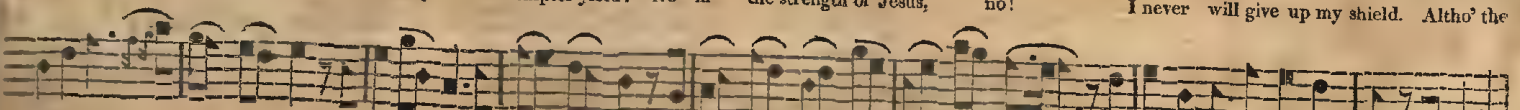
71



Away my unbe - - lieving fear! Fear shall in me no more take place; My Saviour doth not yet appear, He hides the brightness of his face. 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. Altho' the



vine its fruit deny, Altho' 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.



# LENA. P. M.

Flat Key on F#

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 common time (C). The key signature has one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests. There are several slurs and phrasing marks throughout the system.

See the Lord of glory dying! See him gasping! Hear him crying! See his burthen'd bo - som heave! Look ye

The second system of music continues the melody from the first system. It maintains the same instrumental and key settings. The notation includes various rhythmic patterns and phrasing, with some notes beamed together.

The third system of music continues the piece. It features similar rhythmic and melodic elements as the previous systems, with clear phrasing and dynamic markings.

sinners, ye that hung him; Look how deep your sins have stung him, Dying sinners look and live,

The fourth system of music concludes the piece. It features a final cadence with a double bar line at the end of the system. The notation includes various note values and rests, maintaining the overall style of the previous systems.

Flat Key on C.

On Jordan's rugged banks I stand, And cast a wishful eye, To Canaan's fair and happy land, Where my possessions lie. On the transporting

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat (F major or D minor), and the time signature is common time (C). The music is written in a simple, homophonic style with many beamed eighth notes and quarter notes. The lyrics are placed below the staves, with some words aligned under specific notes.

rapturous scene, That rises to my sight! Sweet fields array'd in living green, And rivers of delight!

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics continue across the staves, with the final line of the hymn appearing at the end of the system. The musical notation remains consistent with the first system, featuring a mix of eighth and quarter notes.

# BUCKINGHAM. C. M.

Flat Key on A.

The first system of music for 'BUCKINGHAM. C. M.' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef. The music features a melody with various note values and rests, including some notes with diamond-shaped ornaments. The key signature has one flat (B-flat).

Help, Lord! for men of virtue fail, Religion loses ground; The sons of wickedness prevail, And treacheries abound.

The second system of music for 'BUCKINGHAM. C. M.' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef. The music continues the melody from the first system, with similar note values and ornaments. The key signature remains one flat.

# PLYMOUTH. C. M.

Flat Key on A.

The first system of music for 'PLYMOUTH. C. M.' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef. The melody is simpler than in the first hymn, with fewer ornaments. The key signature has one flat.

O God of mercy, hear my call, My load of guilt remove; Break down this separating wall, That bars me from thy love.

The second system of music for 'PLYMOUTH. C. M.' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef. The music concludes the piece with a final cadence. The key signature remains one flat.

76 Flat Key on E.

## BANGOR. C. M.

Let me to some wild desert go, And find a peaceful home; Where storms of malice never blow, Temptations never come.

This musical score is for the hymn 'Bangor. C. M.' in a flat key on E. It consists of four staves: a vocal line (treble clef), a bass line (bass clef), and two piano accompaniment lines (treble and bass clefs). The music is in common time (C) and features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The lyrics are printed below the vocal line.

## SALEM. S. M.

Sharp Key on G.

Far as thy name is known, The world declares thy praise, Thy saints, O Lord, before thy throne, Their songs of honor raise.

This musical score is for the hymn 'Salem. S. M.' in a sharp key on G. It consists of four staves: a vocal line (treble clef), a bass line (bass clef), and two piano accompaniment lines (treble and bass clefs). The music is in 3/4 time and features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The lyrics are printed below the vocal line.

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

Pia. For.

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.

# COMPLAINT. L. M.

78

Flat Key on E.

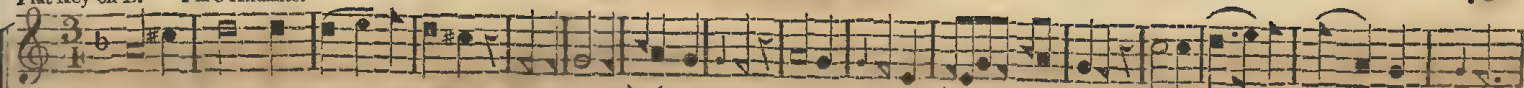
Spare us O Lord aloud we pray, Nor let our sun go down at noon; Thy years are one eternal day, And

must thy children die so soon. Thy years, &c.

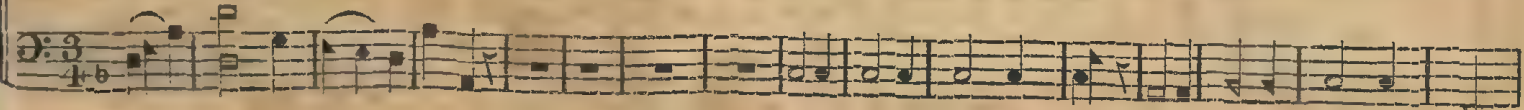
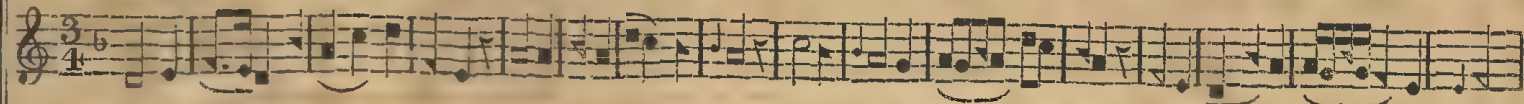
The musical score is arranged in four systems, each with a vocal line and a piano accompaniment line. The vocal lines are written in a treble clef with a common time signature. The piano accompaniment is written in a bass clef. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The lyrics are placed between the vocal and piano lines. The piece concludes with first and second endings, indicated by the numbers '1' and '2' above the final notes of the piano accompaniment.

# WORCESTER. P. M.

Flat Key on D. *Pis e Andante.*



In this world of sin and sorrow, Compass'd round with many a care, From eternity we borrow Hope, that can exclude despair.



*Vivace.*



Thee, triumphant God and Saviour, In the glass of faith I see; O assist each faint endeavour, Raise our earth-born souls to thee.



*Adagio Andante.*

Place that awful scene be - foye us      Of the last tremendous day,      When to life thou wilt restore us ;      Ling'ring ages

haste a . . way,      haste a . . way,      haste,      haste,      haste a - way !      Then this and { sinful nature      incor-

*Vivace.*



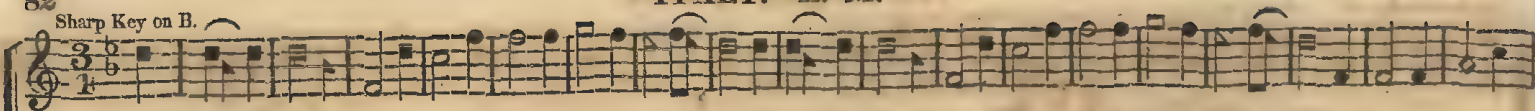
ruption shall put on; Life renewing, glorious Saviour, Let thy gracious will be done. Let, &c.]

Sharp Key on G.

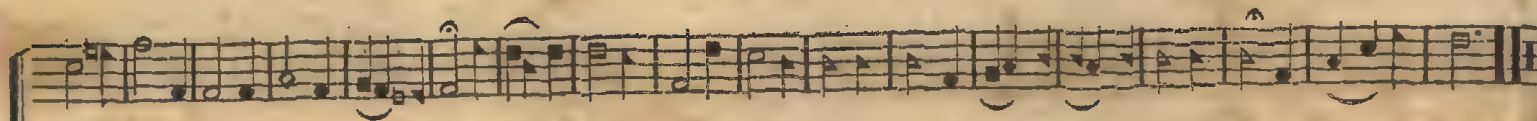
## IRISH. C. M.

Lord in the morning thou shalt hear, My voice ascending high, To thee will I direct my prayer, To thee lift mine eye.

Sharp Key on B.



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



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



# FUNERAL ANTHEM.

Flat Key on F.

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 and F major. The music begins with a treble clef and a key signature of two flats (Bb and Eb). The melody in the treble staff features a series of eighth and sixteenth notes, with some slurs and ties. The bass staff provides a harmonic accompaniment with chords and single notes.

I heard a great voice from heav'n, saying unto me, write, from henceforth, write from henceforth,

The second system of music continues the piece with two staves. It maintains the 3/2 time signature and F major key signature. The notation includes various note values and rests, with some notes beamed together. The overall texture is that of a simple hymn or anthem.

The third system of music features two staves. It includes first and second endings, indicated by the numbers '1' and '2' above the staves. The notation shows a variety of rhythmic patterns and rests, typical of a musical setting of a biblical passage.

write, from henceforth, Blessed are the dead that die in the Lord; Yea, saith the Spirit, for they rest,

The fourth system of music concludes the page with two staves. Like the previous systems, it features first and second endings. The notation is clear and legible, with standard musical symbols for notes, rests, and bar lines.

for they rest, for they rest, for they rest, from their labors, from their labors,

from their labors, and their works which do follow, which do follow them, which do, &c.

# MAJESTY. C. M.

Sharp Key on F.

The Lord descended from above, And bowed the Heavens most high:

And underneath his feet he cast, The darkness of the sky.

On cherubs and on cherubim, Full royally he rode, And on the wings of mighty winds, Came flying all abroad. And on, &c.

## NEW-YORK.

Adagio e Pia.

Crescendo.

AIR. Vital spark of heav'nly flame, Quit, Oh! quit this mortal frame; Trembling, hoping, lingring, flying, Oh! the pains, 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

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,

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,

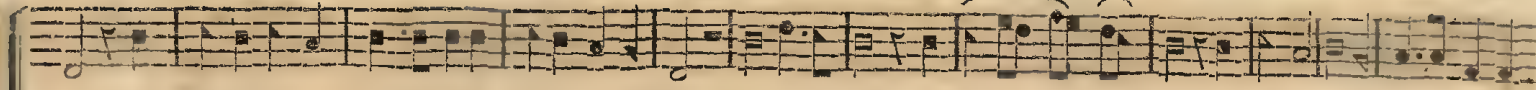
*Pia.**Crescendo.*

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

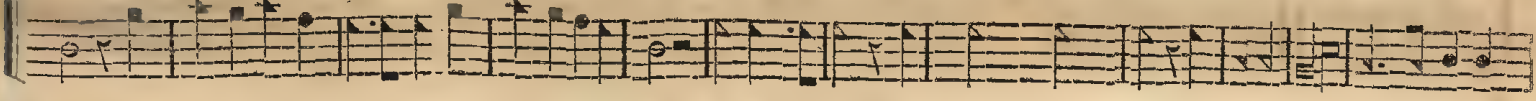
*Vivace e Maistoso.*

Lead, lead your wings! I mount, I fly! O grave, where is thy victory? O grave, where is thy victory? O death! where is thy

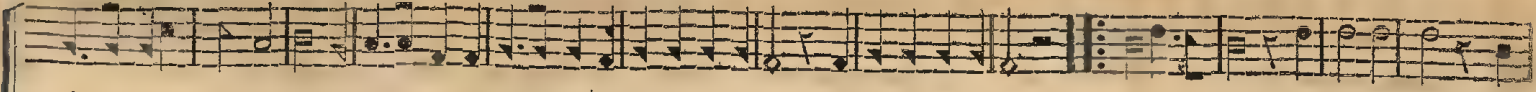




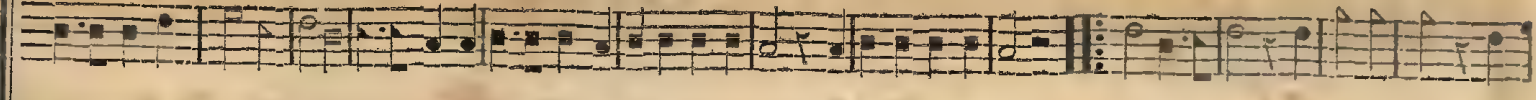
sing? O grave where is the victory? O death! where is thy sting? Lend, lend your wings! I mount! I fly! O grave where is thy victory? thy



M



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



Continued.

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

Flat Key on B.

MUNICH. L. M.

'Tis finished! 'tis finished, so the Saviour cried And meckly bowed his head and dy'd; 'Tis finished! yes, the race is run, The battle's fought the vict'ry won.

Sharp Key on E. *Largo.**Pia.*

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

*Cres.**For.**P.<sup>a</sup>.*

ray, And darkness veil'd the mourning day. No, he, &c.

Flat Key on D.

O come thou wounded Lamb of God! Come, wash us in thy cleansing blood,

Give us to know thy love, then pain is sweet, and life or death is gain.

# GREEN'S 100th. L. M.

Sharp Key on A.

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

# DOVER. S. M.

Sharp Key on F.

Great is the Lord our God, And let his praise be great: He makes the church his blest a - bode, His most del'ghtful seat.

## EASTER ANTHEM.

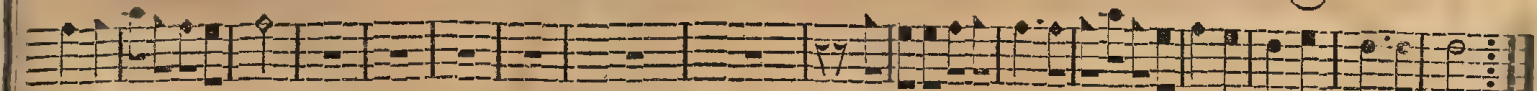
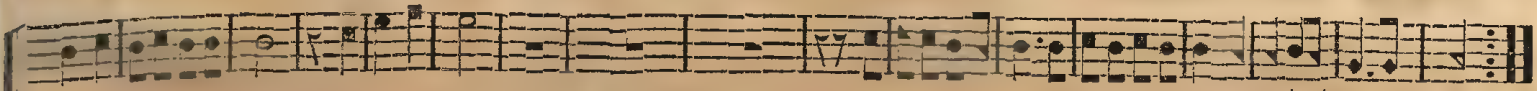
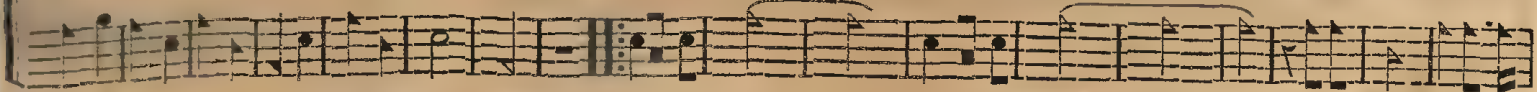
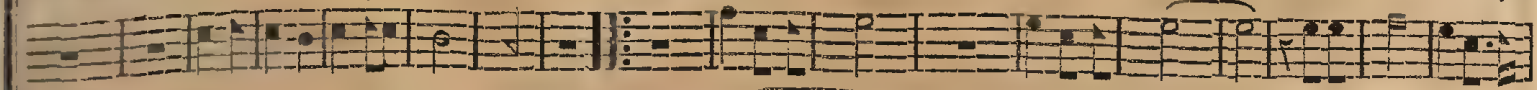
Sharp Key on A.

The Lord is risen indeed! Hallelujah! The Lord is risen indeed! Hallelujah!

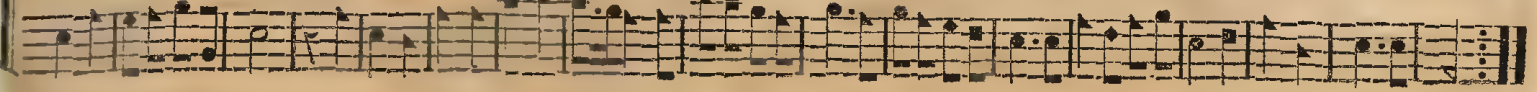
Now is Christ risen from the dead, And become the first fruits of them that slept. Now is, &c.



Hallelujah, Hallelujah, Hallelujah, And did he rise? And did he rise? did he rise? Hear it ye



nations, hear it O ye dead! He rose, he rose, he rose, he rose, He burst the bars of death! He, &c. He, &c. And triumph'd o'er the grave.



Then, then, shen I rose, then I rose, then I rose, then I rose, then first humanity triumphant pass'd the chrystal ports of light, And seiz'd eternal

youth. Man all immortal hail, hail, Heaven all lavish of strange gifts to man, Thine all the glory, man's the boundless bliss. Thine, &c.



PORTSMOUTH. P. M.

Sharp Key on B.

Ye tribes of Adam join With heaven and earth and seas; And offer notes divine, And offer, &c To your Creator's praise. To

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

## ARNHEIM. L. M.

Sharp Key on D.

The first system of musical notation for 'ARNHEIM. L. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

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

The second system of musical notation for 'ARNHEIM. L. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with similar note values and rests as the first system.

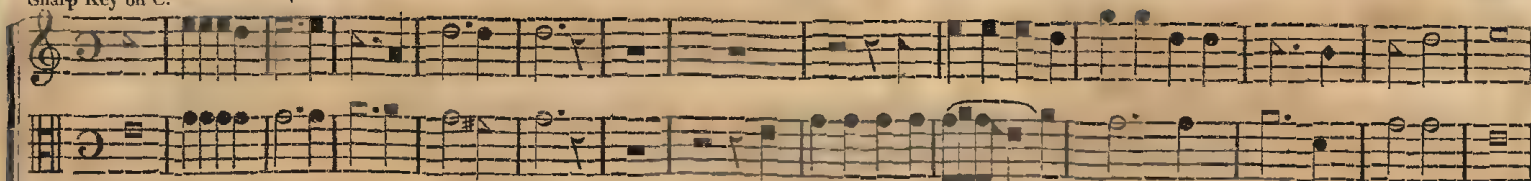
## ARLINGTON. C. M.

Sharp Key on G.

The first system of musical notation for 'ARLINGTON. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Je - sus with all thy saints above; My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.

The second system of musical notation for 'ARLINGTON. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with similar note values and rests as the first system.

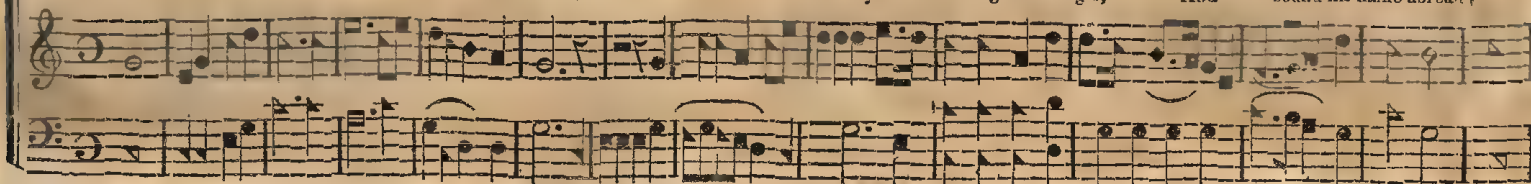


Let every creature join, To praise th' eternal God;

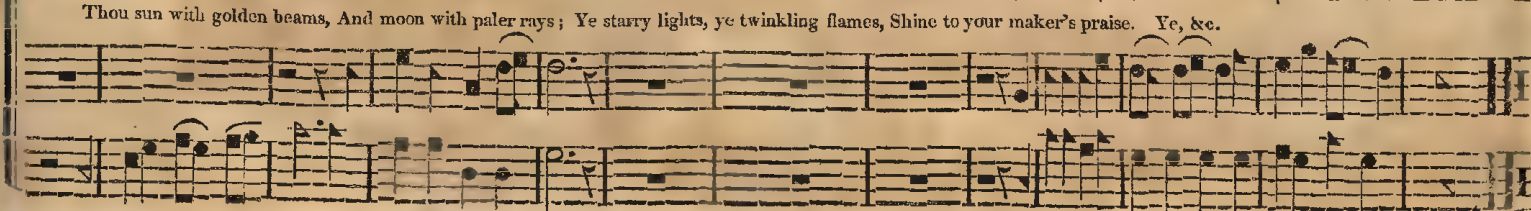
Ye heavenly hosts the song begin,

And

sound his name abroad;



Thou sun with golden beams, And moon with paler rays; Ye starry lights, ye twinkling flames, Shine to your maker's praise. Ye, &c.



Shary Key on D.

Grace, 'tis a charming sound, Harmonious to the ear, Heav'n with the echo shall resound, And

The first system of the musical score consists of three staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The middle staff contains the vocal line with lyrics. The bottom staff is in bass clef with a 4/4 time signature and a key signature of one sharp (F#). The music features various note values, rests, and dynamic markings.

all the earth shall hear. Heav'n with, &c.

The second system of the musical score continues the piece with three staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The middle staff contains the vocal line with lyrics. The bottom staff is in bass clef with a 4/4 time signature and a key signature of one sharp (F#). The music concludes with a double bar line.

PORTUGUESE HYMN. P. M.

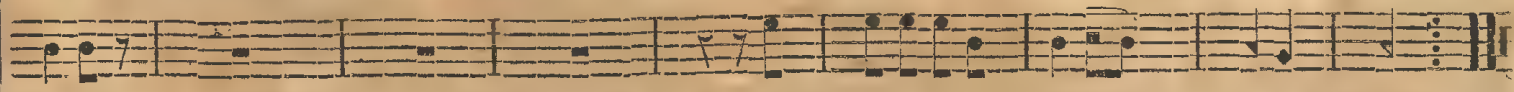
Sharp Key on A.



Hither ye faithful haste with songs of triumph, To Bethlehem haste the Lord of life to meet; To you this day is born a prince and



Saviour, O come and let us worship, O come, &c. O come, &c. at his feet.



O Jesus, for such wond'rous condescension,  
Our praises and rev'rence are an offering meet;  
Now is the word made flesh, and dwells among us;  
O come and let us worship at his feet.

Shout his Almighty name ye choirs of angels,  
And let the celestial courts his praise repeat.  
Unto our God be glory in the highest;  
O come and let us worship at his feet.

## PLYMPTON. C. M.

Flat Key on E.

Now let our drooping hearts re - - vive, And all our tears be dry:

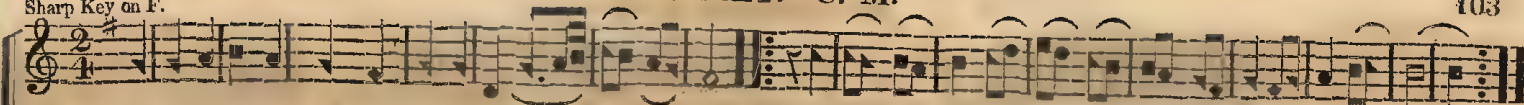
The first system of the musical score consists of three staves. The top staff is the vocal line, written in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The lyrics are written below the notes. The middle and bottom staves are accompaniment, written in treble and bass clefs respectively, with the same time signature and key signature. The music features various note values, rests, and phrasing slurs.

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

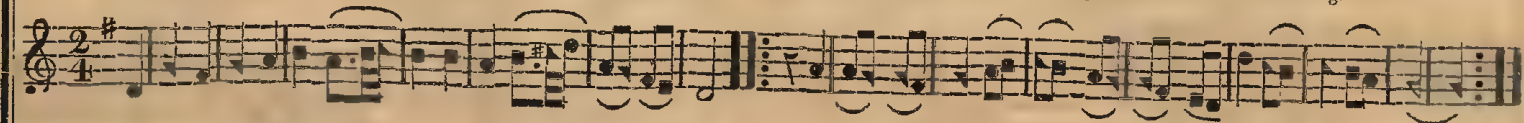
The second system of the musical score also consists of three staves. The top staff is the vocal line, continuing the melody from the first system. The lyrics are written below the notes. The middle and bottom staves are accompaniment, continuing the harmonic support. The notation includes various musical symbols such as notes, rests, and slurs.

# ASHLEY. C. M.

Sharp Key on F.



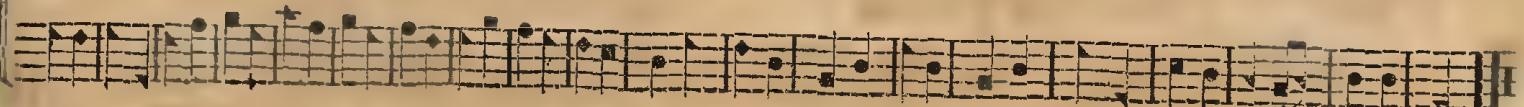
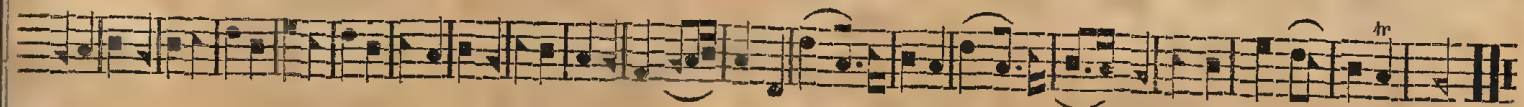
Sing to the Lord ye distant lands, Ye tribes of ev'ry tongue, His new discover'd grace demands, A new and nobler song.



## CHORUS.



Glory, honor, praise and power, Be unto the Lamb forever; Jesus Christ is our Redeemer, Hallelujah, hallelujah, hallelujah, Praise the Lord.



## CHINA. C. M.

Sharp Key on D.

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

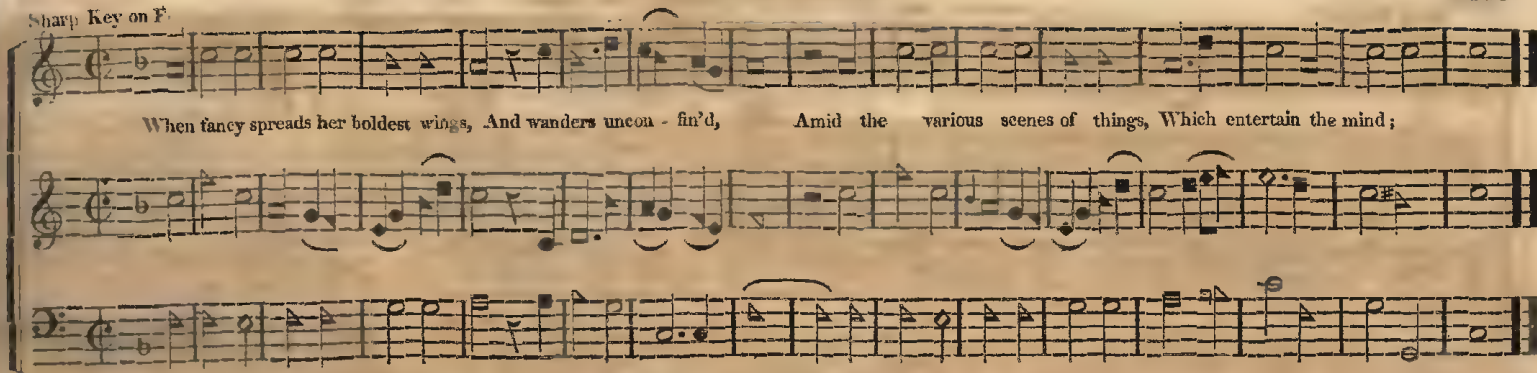
## TRURO. L. M.

Sharp Key on F.

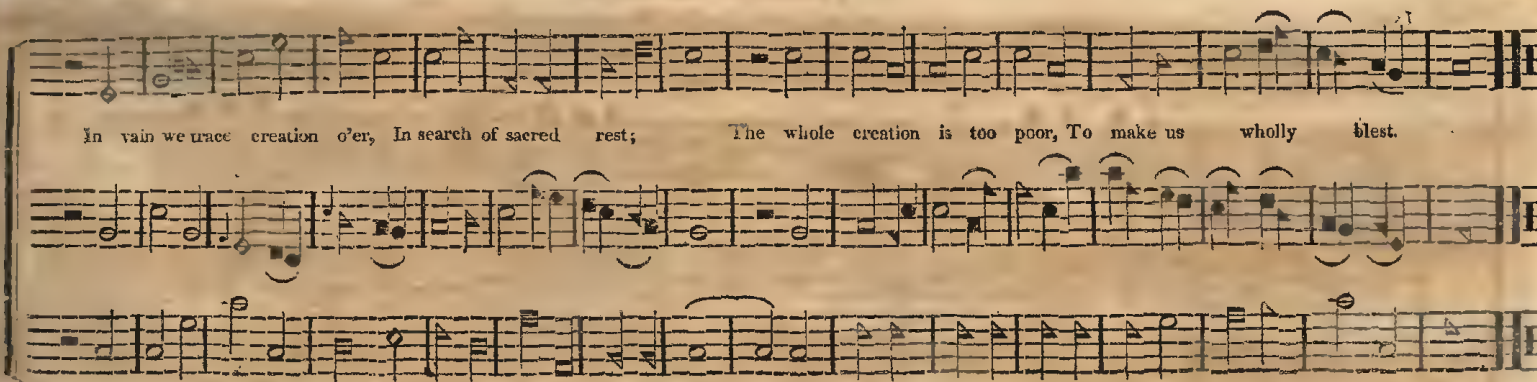
Father of mercies! bow thine ear, Attentive to our earnest prayer; We plead for those who plead for thee. Successful pleaders may they be.



Sharp Key on F



When fancy spreads her boldest wings, And wanders uncon - fin'd, Amid the various scenes of things, Which entertain the mind;



In vain we trace creation o'er, In search of sacred rest; The whole creation is too poor, To make us wholly blest.

## NEWMARK. C. M.

Sharp Key on G.

Come Holy Spirit, heavenly dove, With all thy quick'ning powers, Kindle a flame of sacred love, In these cold hearts of ours.

## ST. THOMAS. S. M.

Sharp Key on F.

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

# EXHORTATION. L. M.

Flat Key on A.

The musical score is arranged in two systems, each with a vocal line and a piano accompaniment. The vocal line is written on a treble clef staff with a common time signature. The piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are placed below the vocal line.

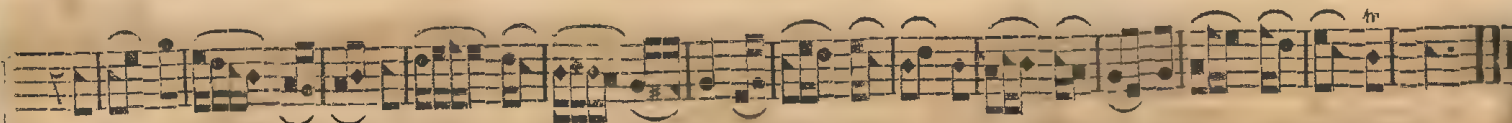
Now in the heat of youthful blood, Re - member your Cre - a - tor God; Behold the months

come hast'ning on, When you shall say my joys are gone. When, &c.

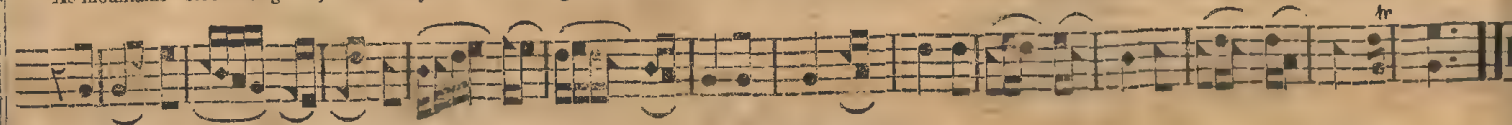
## SOLO. S. M.



Firm and unmov'd are they, That rest their souls on God; Fix'd as the mount where David stood, Or where the ark abode.



As mountains stood to guard, The city's sacred ground; So God and his Almighty love, Embrace his saints around.

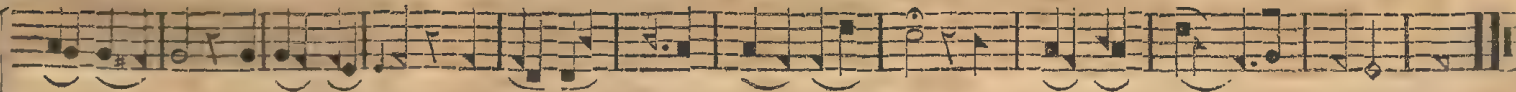
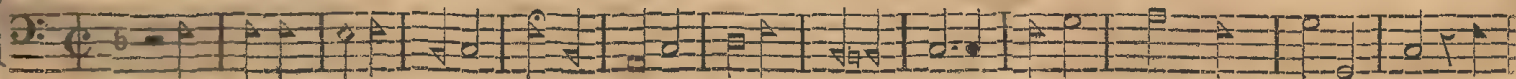


MARTIN'S LANE. I. M.

Sharp Key on F.



Jehovah reigns, his throne is high, His robes are light and majesty ; His robes, &c.



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



## SILVER-STREET. S. M.

Come sound his praise abroad, And hymns of glory sing; Jehovah is the sov'reign Lord, The universal King.

Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah. :||: :||: :||: Praise ye the Lord.

## ST. HELENS. P. M.

111

Sharp Key on C.

Ye that de - light to serve the Lord, The honors of his name re - cord, His sacred name forever bless.

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/4 time. The second staff is the alto line in treble clef. The third staff is the tenor line in treble clef. The fourth staff is the bass line in bass clef. The lyrics are written below the second and third staves.

Where'er the circling sun displays His rising beams or set - ting rays, Let land and seas his pow - - er confess.

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the alto line in treble clef. The third staff is the tenor line in treble clef. The fourth staff is the bass line in bass clef. The lyrics are written below the second and third staves.

## DEVIZES. C. M.

Sharp Key on A.

The first system of music for 'DEVIZES. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody with various note values including eighth and sixteenth notes, often beamed together, and rests. Phrasing slurs are used to group notes across measures.

With my whole heart I'll raise my song, Thy wonders I'll proclaim, Thou sov'reign judge of right and wrong, Wilt put my foes to shame. Wilt, &c.

The second system of music for 'DEVIZES. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues the melody from the first system, maintaining the same rhythmic and phrasing patterns.

## WINCHESTER. L. M.

Sharp Key on C.

The first system of music for 'WINCHESTER. L. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody with various note values including eighth and sixteenth notes, often beamed together, and rests. Phrasing slurs are used to group notes across measures.

My refuge is the God of love, Why do my foes in - sult and cry, Fly like a tim'rous trembling dove, To distant woods and mountains fly.

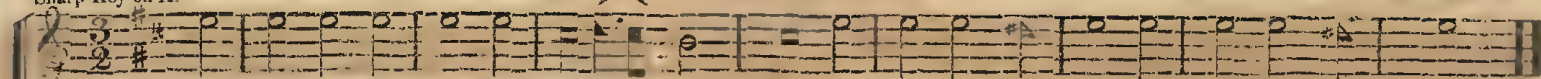
The second system of music for 'WINCHESTER. L. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues the melody from the first system, maintaining the same rhythmic and phrasing patterns.



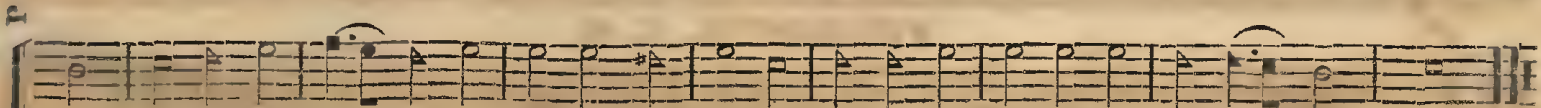
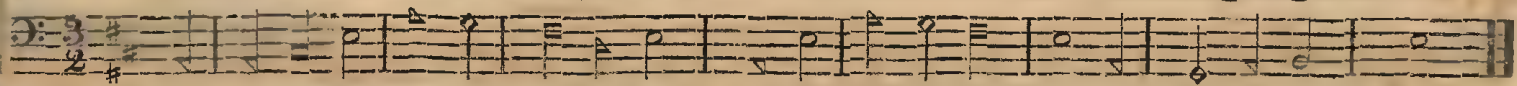
## ST. MICHAEL'S. P. M.

113

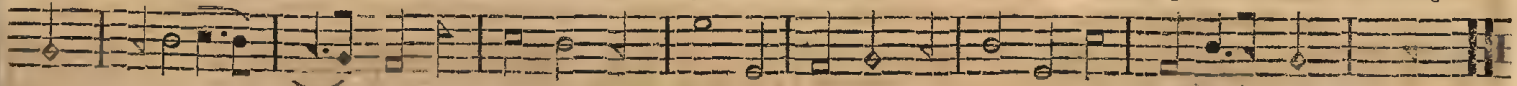
Sharp Key on A.



O praise ye the Lord; Pre - pare your glad voice, His praise in the great As - sem - bly to sing;



In our great Cre - a - tor Let Is - rael re - joice, And children of Zion Be glad in their King.



## LANDAFF. P. M.

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

This system contains the first four staves of music. The first two staves are treble clef, and the last two are bass clef. The music is in a flat key signature and common time. The lyrics are printed below the second and third staves.

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

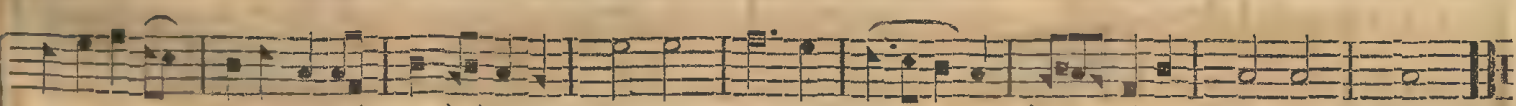
This system contains the next four staves of music. The first two staves are treble clef, and the last two are bass clef. The music continues from the first system. The lyrics are printed below the second and third staves.

# RICHFIELD. L. M.

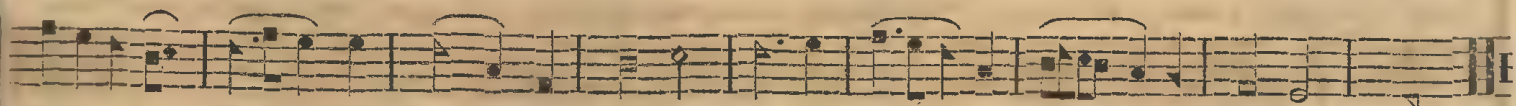
Sharp Key on D.



Bless, O my soul, the living God, Call home my thoughts that rove a - - - broad; Let all the powers with-

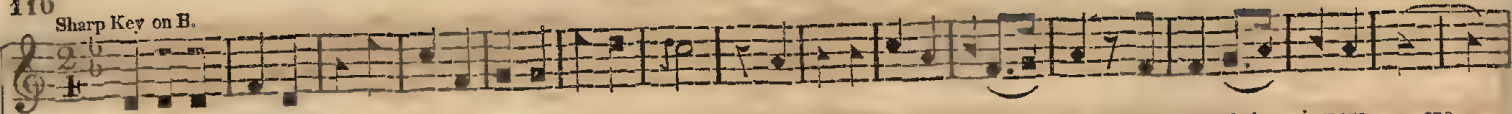


in me join, In work and worship so divine. In work, &c.

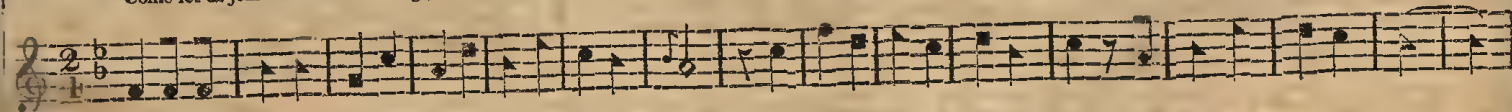


## LOUGHTON. C. M.

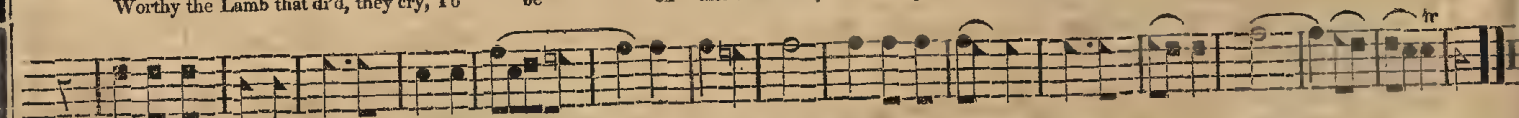
Sharp Key on B.



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



Worthy the Lamb that di'd, they cry, To be ex - alted thus; Worthy the Lamb, our lips re - ply, For he was slain for us.



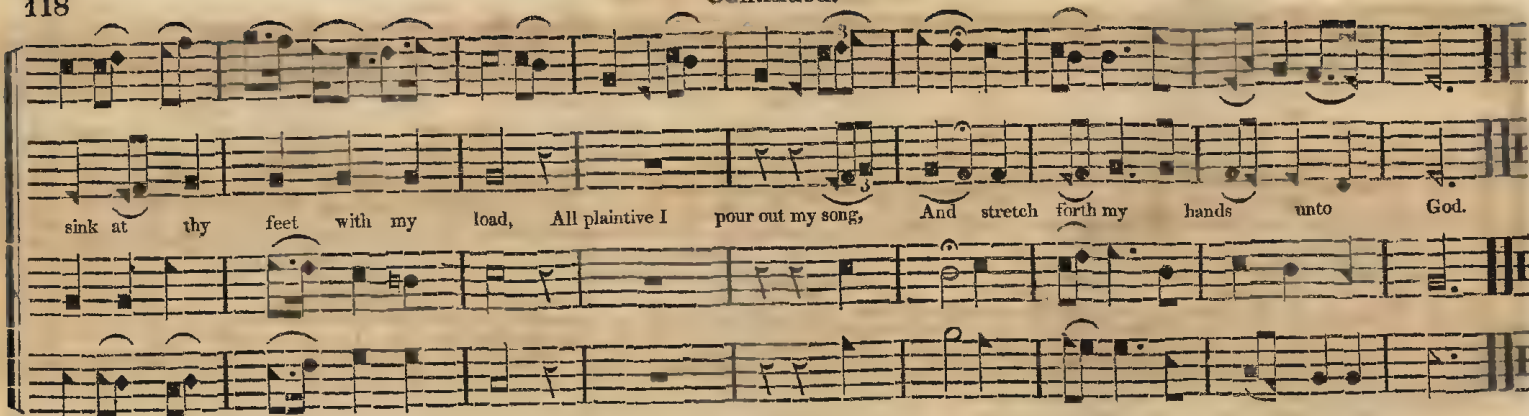
# LAMBETH. P. M.

Sharp Key on E.

En - compass'd with clouds of dis - - tress, Just ready all hope to re - - - sign, I pant for the

light of thy face, And fear it will never be mine. Dis - hearten'd with waiting so long I

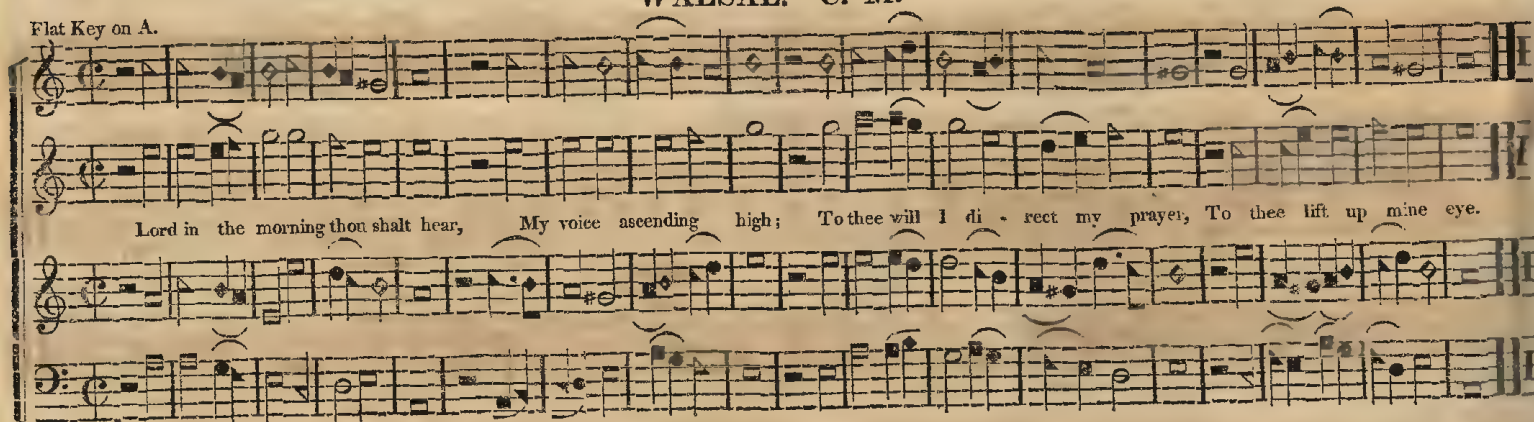
Continued.



sink at thy feet with my load, All plaintive I pour out my song, And stretch forth my hands unto God.

## WALSAL. C. M.

Flat Key on A.



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

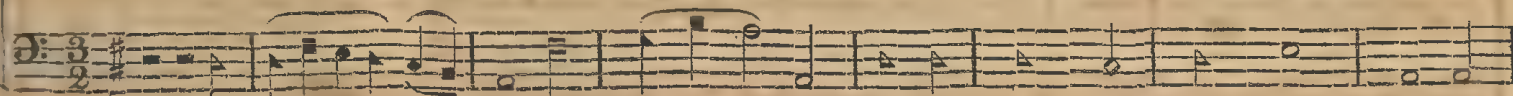
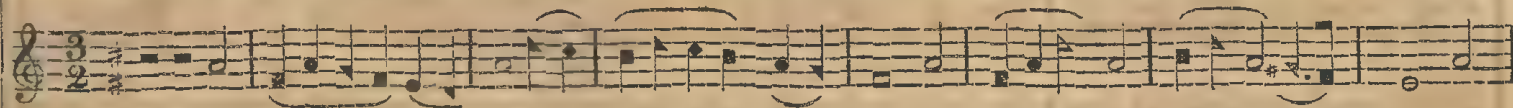
# FARNDON. C. M.

119

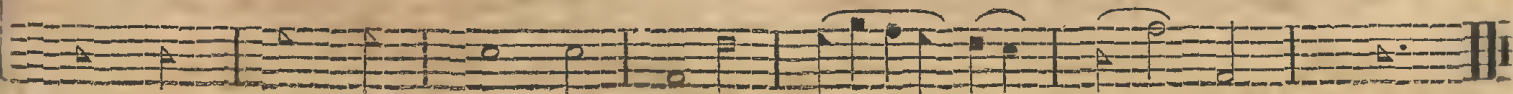
Sharp Key on D.



My shep - herd will sup - ply my need, Je - - ho - - vah is his name; In



pas - - tures fresh he makes me feed, Be - - side the liv - ing stream.



Sharp Key on A.

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

Sun and moon and stars decay, Time shall soon this earth remove; Rise my soul and haste away, To seats prepar'd a - - bove.

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

3 Cease ye pilgrims, cease to mourn;  
Press onward to the prize:  
Soon our Saviour will return,  
Triumphant in the skies.  
Yet a season and you know,  
Happy entrance will be given,  
All our sorrows left below,  
And earth exchanged for heav'n



Sharp Key on F. Pomposo.

Pia.

Fer.

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

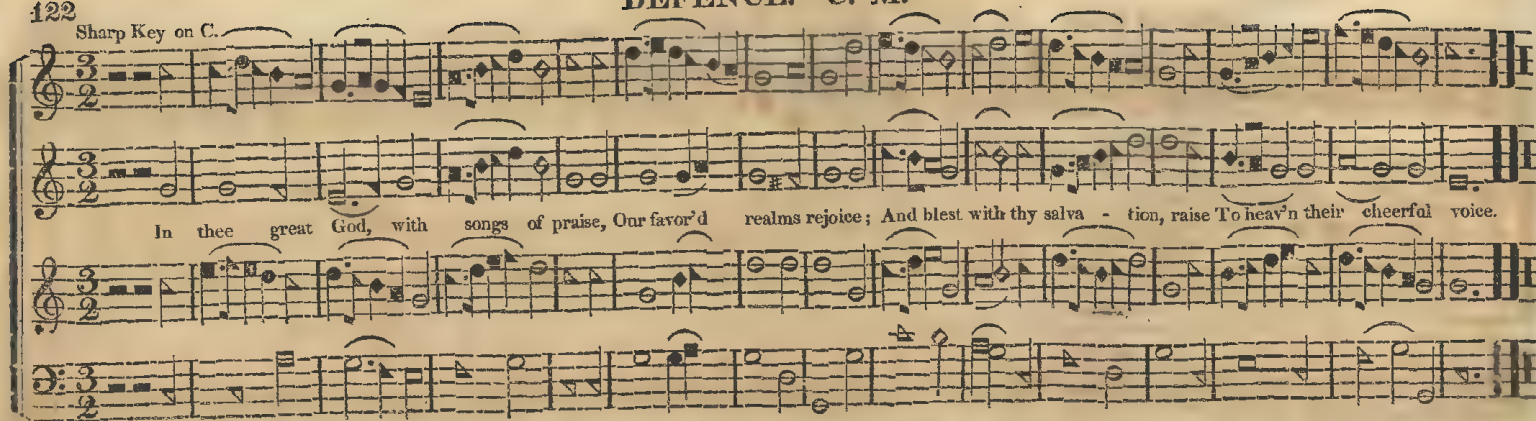
mighty, Hold me with thy pow'ful hand; Bread of heav'n, Bread of heav'n, feed me till I want no more.

2 Open, Lord, the chrystal 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.

## DEFENCE. C. M.

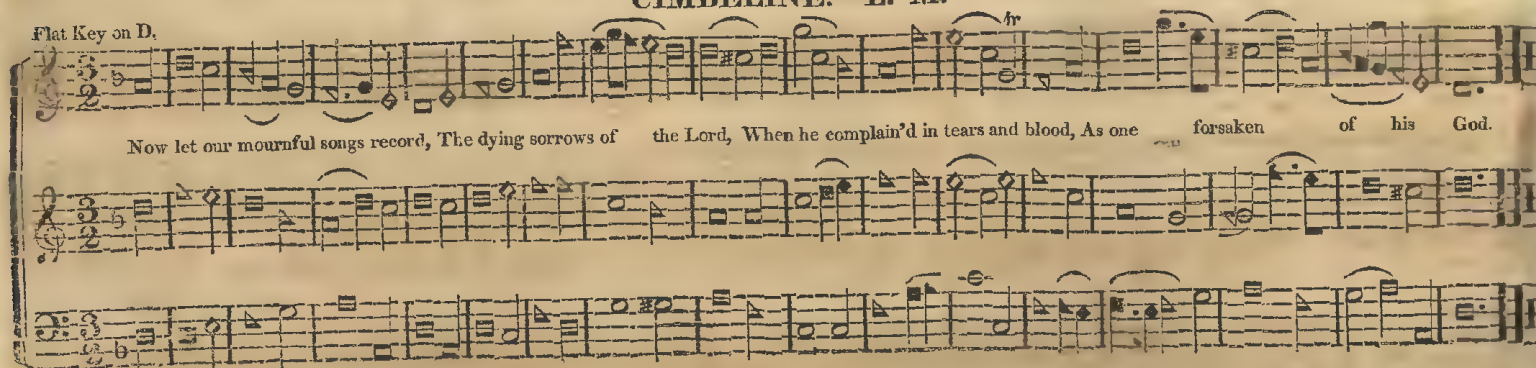
Sharp Key on C.



In thee great God, with songs of praise, Our favor'd realms rejoice; And blest with thy salva - tion, raise To heav'n their cheerful voice.

## CIMBELINE. L. M.

Flat Key on D.



Now let our mournful songs record, The dying sorrows of the Lord, When he complain'd in tears and blood, As one forsaken of his God.

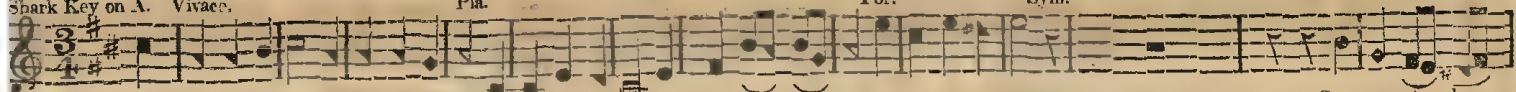
RUSHTON. P. M. (Hymn 10, Dutch Church Collection.)

Sharp Key on A. Vivace.

Pia.

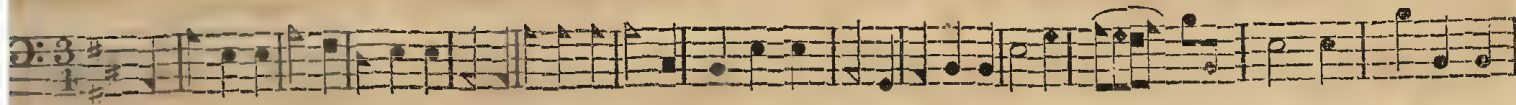
For.

Sym.

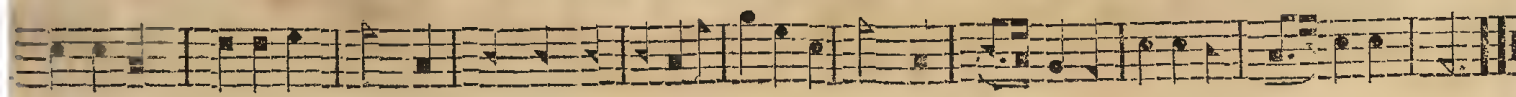
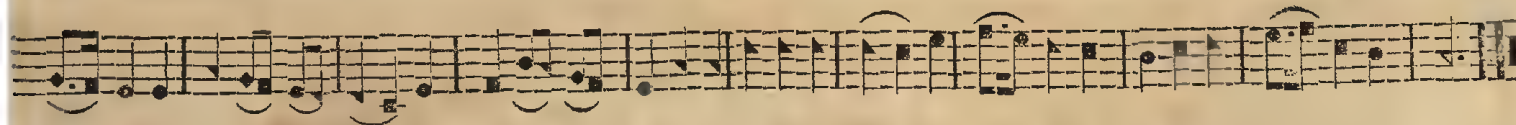


O what shall I do, My Saviour to praise? So faithful and true, So plenteous in grace, So plenteous in grace;

So strong to de-

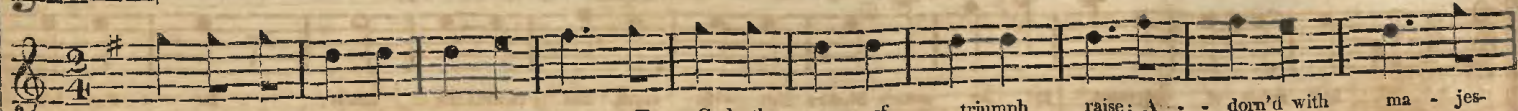
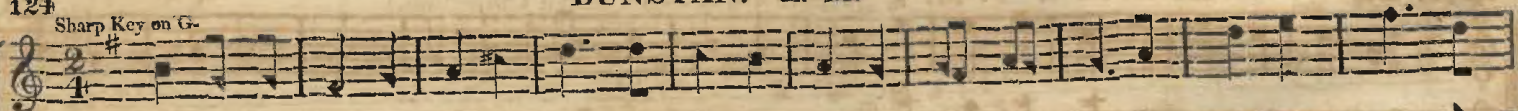


li - ver, So good to redeem The weakest believer That hangs upon him. The weakest, &c.

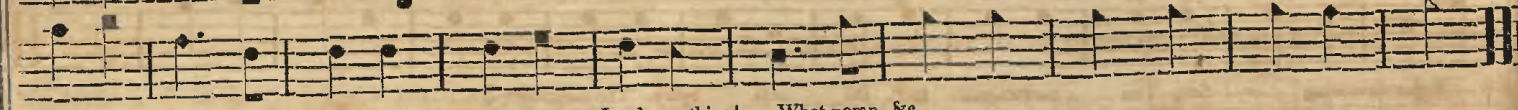
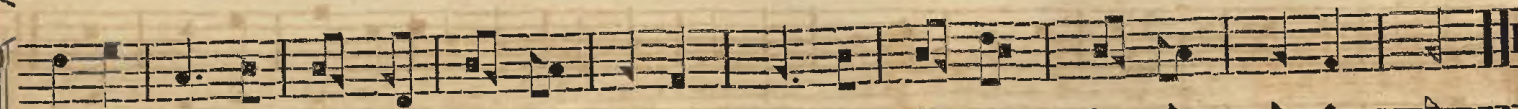
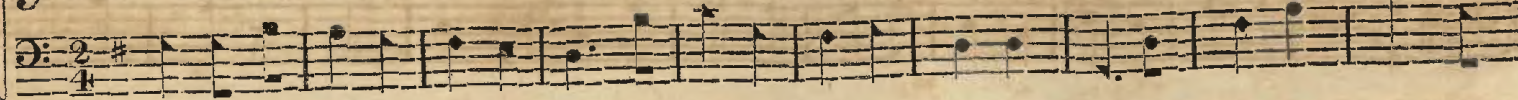
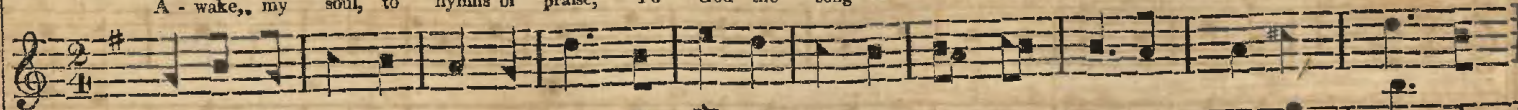


## DUNSTAN. L. M.

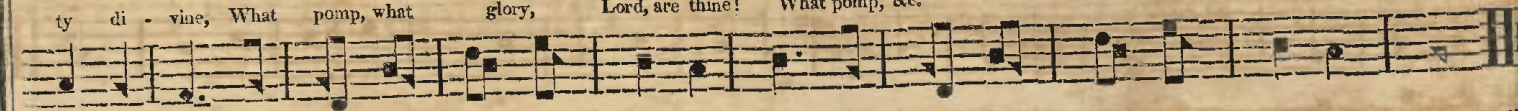
Sharp Key on G-



A - wake,, my soul, to hymns of praise, To God the song of triumph raise; A - - dom'd with ma - jes-



ty di - vine, What pomp, what glory, Lord, are thine! What pomp, &c.



MONMOUTH. L. M.

Sharp Key on A.

In robes of judgment, lo! he comes, Shakes the wide earth, and cleaves the tombs; Be - - fore him

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in 2/4 time and A major. The lyrics are written below the vocal staff.

burns devouring fire, The mountains melt, the seas retire. The mountains, &c.

This system contains the next two staves of music, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff.

## MORDEN. (Six Lines.) L. M.

Sharp Key on E $\flat$ 

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 followers, who thy steps pursue, And dare be - lieve that God is true.

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