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1901
PREFACE.

The musical faculty was given for the pleasure and improvement of man, and for exercise in stirring the soul to rapture in the praise of the Creator of all. That music which does not answer these ends, is unfit for use in the assemblies of saints.

The music of a past age was of that kind, which produces an impression so deep, that its strains will still linger on the ear, through an age of time. The same tunes, sung correctly, are now found to excite those who hear them, as they did in the past century.

To the Creator who has given us being, and to the Redeemer who has shed his blood for us, our hearts and our tongues should unite in lofty Praise. Over the desolations which sin has made in our fair world, we may well sing our solemn songs ; and take from their soul-subduing sounds the spirit of humility. The social airs which our fathers loved to sing have yet their original power to stir up the soul to an active interest in things divine.

The compiler has desired to present in this edition of the Ancient Harmony Revived, as complete a variety of old music as possible. Many choice old tunes are inserted, which have not been introduced into any book published in half a century past.

From the reception which the past editions have met with, we send this forth with the most perfect confidence, that the lovers of genuine Music will give it a hearty welcome.

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ELEMENTARY PRINCIPLES OF VOCAL MUSIC.


The notes of the Diatonic or Natural Scale are *seven*, whose distances between each other are measured by whole tones, and semi, or half tones. There are five whole tones and two semitones. The semitones are between B and C, and E and F.

The first seven letters of the alphabet are applied to the notes in the following order: A, B, C, D, E, F, G, and when there is occasion for an eighth letter, the first is repeated. The letters comprehend a system of degrees called an Octave.

THE SCALE OR GAMUT.

TENOR, TREBLE OR COUNTER.

Space above Sol G
Fifth line Fa F
Fourth space Mi E
Fourth line Re D
Third space Do C
Third line Si B
Second space La A
Second line Sol G
First space Fa F
First line Mi E
Space below Re D

The G Clef, thus,  is used for Tenor, Treble and Counter, and is placed on the second line.


COUNTER.

Space above La A
Fifth line Sol G
Fourth space Fa F
Fourth line Mi E
Third space Re D
Third line Do C
Second space Si B
Second line La A
First space Sol G
First line Fa F
Space below Mi E

The C Clef, thus,  was formerly used for Counter. But modern Musicians use the G Clef only for this part.

BASS.

Space above Si B
Fifth line La A
Fourth space Sol G
Fourth line Fa F
Third space Mi E
Third line Re D
Second space Do C
Second line Si B
First space La A
First line Sol G
Space below Fa F

The F Clef, thus,  is used for Bass, and is placed on the fourth line.

When the seven syllables, Do, Re, Mi, Fa, Sol, La, Si, are used as is now universally practised, Do is taken for the first in the scale of the Major Mode, and Re, for the second, Mi, third, Fa, Fourth, Sol, fifth, La, sixth, Si, seventh, then Do, eighth, or one; and repeat on as you rise in a new scale.

Example. — The Scale, G Clef, ascending and descending.

1, 2, 3, 4, 5, 6, 7, 8, | 8, 7, 6, 5, 4, 3, 2, 1.
C, D, E, F, G, A, B, C, | C, B, A, G, F, E, D, C.
Do, Re, Mi, Fa, Sol, La, Si, Do, | Do, Si, La, Sol, Fa, Mi, Re, Do

Those who are disposed to use but four syllables, will find the following rules useful to find the key note :—

The syllables made use of are four, fa, sol, la mi. Mi which occurs only once in the octave, is called the *Master Note*, as it determines the situation of the rest in the following order :—

Above *Mi*, twice fa, sol, la ;

Below *Mi*, twice la, sol, fa.

The semitones are between mi and fa, and la and fa. To find *Mi*, observe the following directions :

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

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

Flats and sharps are placed at the beginning of tunes, next after the clef, to remove the scale to a higher or lower degree, and preserve the relative position of the semitones, or half steps.

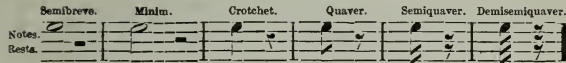
Flats and sharps thus placed at the beginning of tunes, are called the signature, because they show to what letter in the staff the key note is removed in the transposition. Now as C is the key of all natural tunes, in the Major mode, and A, its relative in the Minor, there is between B and C natural, half a step, or semitone, and by making B \flat , we make a whole step, or tone. Now as there always must be but a half step between the third and fourth, and between the seventh and eighth in the scale, C can be neither; we must, therefore, remove the key note, so that the half steps will be found

in their proper places. Now, as E and F, in the scale of the key of C, are the third and fourth, there is but a half step between them. Then remove the key to F, and E is seven, and F is one, or eight in the scale, and between the seventh and eighth there is a semitone, or half step. If then, F is one, G is two, A is three and B is four; A and B then are the third and fourth, and between the third and fourth there ought to be but a half step. Well, we have made B \flat , and therefore, between A and B \flat , or the third and fourth, there is but half a step. Therefore F must be the key of B \flat in the Major mode, and D its relative in the minor. Now, we see, as F is a fourth above C, or a fifth below, we have removed the scale and key note a fourth above, or a fifth below where it was before. Now, if we add another flat, that is, make E \flat also, we shall transpose the key of the new scale a fourth above, or a fifth below F, which will be B. So that each addition of a flat to the signature, removes the key note of the scale a fourth above, or a fifth below where it was before. Observe, then, this rule : Each flat added to the signature removes the key note a fourth above, or a fifth below its former place.

The scale is also transposed by the use of sharps in the signature : Thus, one sharp, or F \sharp , removes the key note in the scale from C to G, for the same reasons that were before given, in the use of flats. But G is a fifth above and a fourth below C. Observe therefore, this rule with regard to the transposition of the key note by sharps : Each sharp added to the signature removes the key note a fifth above, or a fourth below its former place.

Further explanation on this part of the subject we deem unnecessary here, as the learner will acquire more knowledge from the blackboard, under the direction of a competent teacher, in a few hours, than he can in months spent over a volume of written instructions.

CHARACTERS USED IN MUSIC.



1 Semibreve is equal to 2 Minims, 4 Crotchets, 8 Quavers, 16 Semi-quavers, or 32 Demisemiquavers.

The rests are considered the same in time as the notes which they represent.

A *Staff* is the five lines with their spaces whereon Music is written.

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

A *Leger Line* is added when notes ascend or descend beyond the staff.

A flat set before a note, sinks it half a tone.

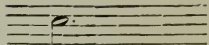
A *Sharp* set before a note raises it half a tone.

A *Natural* set before a note made flat or sharp at the beginning of a tune restores it to its natural sound.

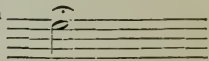
A *Slur* shows what number of notes are sung to one syllable.



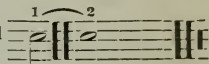
A *Point* makes a note half as long again.



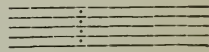
A *Hold*, signifies that the note over which it is set, may be continued at the pleasure of the performer.



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



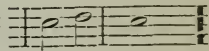
A *Repeat* shows what part of a tune is to be sung over again.



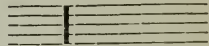
A *Figure 3*, placed over or under any three notes, reduces them to the time of two of the same kind.



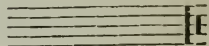
A *Single Bar* divides the time according to the measure note.



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



A *Close* shows the end of a tune.



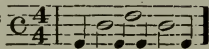
OF TIME AND ITS VARIOUS MODES.

COMMON TIME MODES.

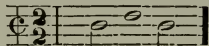
COMMON TIME MODES.

OR

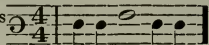
First, *Adagio*, has a semibreve for its measure note, four beats in a bar.



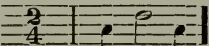
Second, *Largo*, has a semibreve for its measure note, two beats in a bar.



Third, *Allegro*, has a semibreve for its measure note, four beats in a bar.

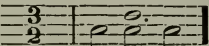


Fourth, $\frac{2}{4}$ has a minim for its measure note, two beats in a bar.

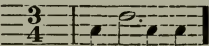


TRIPLE TIME MODES.

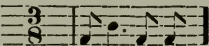
First, $\frac{3}{2}$ has a pointed semibreve for its measure note, three beats in a bar.



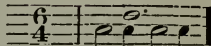
Second, $\frac{3}{4}$ has a pointed minim for its measure note, three beats in a bar.



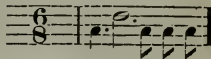
Third, $\frac{3}{8}$ has a pointed crotchet for its measure note, three beats in a bar.



First, $\frac{6}{4}$ has a pointed semibreve for its measure note, two beats in a bar.



Second, $\frac{6}{8}$ has a pointed minim for its measure note, two beats in a bar.



Other modes of time are now frequently used, designated by fractional figures, as $\frac{1}{4}$, $\frac{1}{8}$, &c. The upper representing the number of notes taken in a measure, and the lower figure, the particular note taken, as half, quarter, eighth, &c.

Difference between the Major Scale and Minor Scale, as taught by the old teachers.

“The difference between a sharp and a flat key, is, every *third*, *sixth* and *seventh*, is a half tone higher in a sharp key than in a flat key.—INGALLS.

“There are but two keys in music, the sharp, or major key, and the *flat* or *minor key*. If the last note in the bass be next above *mi*, it is a sharp; if next below, it is a flat key.”—READ.

“*Key* in music, is either extreme of a regular octave, and is denominated *Major* or *Minor*, according as the *third*, *sixth*, and *seventh* degrees of the octave are sharp or flat; and may be distinguished by this simple rule.—If the last note in the Bass be next above the *mi*, then the key is major, or sharp; if next below the *mi*, then the key is minor or flat.”—MAXIM.

In the old style of reading music, *mi* occupied the place of the seventh note in the major octave.

Examples of the Transposition of the Scale by Flats and Sharps.

I.

From C to G by one sharp.

Do, Re, Mi, Fa, Sol, La, Si, Do.

I.

From C to F by one flat.

Do, Re, Mi, Fa, Sol, La, Si, Do.

II.

From G to D by two sharps.

Do, Re, Mi, Fa, Sol, La, Si, Do.

II.

From F to B by two flats.

Do, Re, Mi, Fa, Sol, La, Si, Do.

III.

From D to A by three sharps.

Do, Re, Mi, Fa, Sol, La, Si, Do.

III.

From B to E by three flats.

Do, Re, Mi, Fa, Sol, La, Si, Do.

IV.

From A to E by four sharps.

Do, Re, Mi, Fa, Sol, La, Si, Do.

V.

From E to A by four flats.

Do, Re, Mi, Fa, Sol, La, Si, Do.

From the foregoing examples, the learner will perceive that Flats or Sharps placed at the beginning of a tune constitutes the signature of the Key of the tune. Or in other words, they show on what letter in the staff the tune is pitched; and from which pitch the steps and half steps are regulated and fixed throughout the tune.

N. B. The Key note, or dominant, carries the whole scale with it in the same relative proportion whether it be raised or lowered in pitch of sound. The names of the notes and the relative degrees of tone are the same to the Key in all transpositions.

The following should be committed to memory.

TO FIND THE MAJOR KEY NOTE.

If there be neither flat or sharp,

It is the Key of

If one sharp, Key of

two sharps, "

three sharps, "

four sharps, "

If one flat, Key of

two flats, "

three flats, "

four flats, "

C,

G,

D,

A,

E,

F,

B flat,

E flat,

A flat,

NOTE. The Key note is the last note in the Bass staff, and is Do, if the tune be in the major mode; But if the last note in the Bass be La, (a half step and whole step below Do,) then the tune is in the minor mode.

ANCIENT HARMONY REVIVED.

OLD HUNDRED. L. M.

MARTIN LUTHER

Be thou, O God, ex - alt - ed high, And as thy glo - ry fills the sky, So let it be on earth displayed, Till thou art here as there obeyed.

NAPLES. L. M.

REED.

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

Shall the vile race of flesh and blood Contend with their Creator, God ?

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

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

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

LUTON. L. M.

G. BURDER.

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

DEVOTION. L. M.

READ. 1793.

7 11

O may my heart in tune be found, Like David's harp, Like David's harp of solemn sound.

Sweet is the day of sacred rest, No mortal care shall seize my breast; O may my heart in tune be found, Like David's harp of solemn sound.

O may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound

O may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound

CHESTER. L. M.

BILLINGS. 1770.

Let the high heav'n your songs invite, Those spacious fields of brilliant light, Where sun and moon and plan-ets roll, And stars that glow from pole to pole.

ANGEL'S SONG. L. M.

TANSUR.

High in the heav'ns, E - ter - nal God, Thy goodness in full glo - ry shines; Thy truth shall break thro' eve - ry cloud That veils and darkens thy de - signs.

ARNHEIM. L. M.

HOLYOKE.

All ye bright armies of the skies, Go worship where your Saviour lies; Angels and kings be - fore him bow, Those gods on high and gods be - low.

He in full majes - ty appears, And like a robe his glo - ry wears.

My soul, thy great Creator praise, When cloth'd in his celestial rays, He in full majesty appears, And like a robe his glory wears

He in full ma-jes-ty appears, He in full majes - ty appears, And like a robe his glory wears.

He in full majesty appears, He in full majes - ty appears, And like a robe his glo - ry wears.

GERMAN HYMN. L. M.

PLEYEL.

Very slow.

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

The lo - ty pil - lars of the sky, And spacious concave raised on high, Spangled with stars a shl - ning frame, Their great o - rig - i -

Th' unweari'd sun from day to day, Pours knowledge on his golden ray, And publishes to ev'ry land, The work of an almighty hand.

- nal proclaim; Th' unweari'd sun from day to day, Pours knowledge on his golden ray, And publishes to ev'ry land, The work of an almighty hand.

Th' unweari'd sun from day to day, Pours knowledge on his golden ray, And publish - es to eve - ry land, The work of an almighty hand.

Th' unweari'd sun from day to day, Pours knowledge on his golden ray, And pub - lishes to every land, And publishes to every land, The work of an almighty hand.

E - ter - nal power whose high..... a - bode Be - comes the grandeur of a God; In - fi - nite lengths be - yond the bounds Where

In - fi - nite lengths beyond the bounds Where stars re - volve..... their lit - tle rounds. 1 2

fi - nite lengths beyond the bounds Where stars revolve their little rounds, Where stars re - volve..... their lit - tle rounds. 1 2

yond the bounds Where stars revolve their lit - tle rounds, Where stars re - volve..... their lit - tle rounds. 1 2

stars re - volve their lit - tle rounds..... Where stars re - volve..... their lit - tle rounds. 1 3

Life is the time to serve the Lord, The time t' insure the great re-ward, And while the lamp holds out to burn, The vi - lest sin - ner may return.

The musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music is written in a simple, hymn-like style with a steady rhythm.

NINETY-SEVENTH PSALM. L. M.

TUCKEY.

Darkness and clouds of aw-ful shade His daz-zling glo - ry shroud in state; Justice and truth his guards are made, And fix'd by his pa - vil - ion wait.

The musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is two flats (Bb, Eb) and the time signature is 3/2. The music features a more dramatic and expressive style than the first piece, with some melisma and dynamic markings.

SURRY. L. M.

COSTELLOW.

17

No more fa - tigue, no more dis - tress, Nor sin nor death shall reach the place, No groans shall min - gle with the songs,

This system consists of four staves of music. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is a bass line in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are written below the second and third staves.

Which war - - ble from im - mor - tal tongues, Which war - ble from im - mor - tal tongues.

This system consists of four staves of music. The top staff is a vocal line in treble clef, starting with a *p* (piano) dynamic marking. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is a bass line in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are written below the second and third staves. A *f* (forte) dynamic marking appears in the second measure of the top staff. A page number [3] is located at the bottom left of the system.

God's pow'r and wisdom is displayed In every thing his hands have made; But more his mercy and his grace, In sav-ing fall - en Adam's race;

The matchless grace and love of God, Appears in shedding of his blood, For poor a - pos - tate Ad - am's seed, Was con-de-scend - ing love in - deed.

Shall the vile race of flesh and blood, Con - tend with their Cre - a - - - tor, God? Shall

mor - tal worms pre - sume..... to be More ho - ly, wise, or just..... than he.

O if my Lord would come and meet, My soul should stretch her wings in haste, Fly fear-less through death's

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "O if my Lord would come and meet, My soul should stretch her wings in haste, Fly fear-less through death's". The word "Fly" is marked with a fermata and a triplet of eighth notes.

Je - sus can make a dy - ing bed Feel
i - - ron gate, Nor feel the ter - rors as she past; Je - sus can make a
Je - sus can make a dy - ing bed Feel soft as
Je - sus can make a dying bed Feel soft as downy pil - lows

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are: "Je - sus can make a dy - ing bed Feel", "i - - ron gate, Nor feel the ter - rors as she past; Je - sus can make a", "Je - sus can make a dy - ing bed Feel soft as", and "Je - sus can make a dying bed Feel soft as downy pil - lows". The piano accompaniment features a triplet of eighth notes in the final measure of the system.

soft as downy pil - lows are, While on his breast I lean, While on his breast I lean, I lean my
 dying bed, Feel soft as downy pillows are, While on his breast I lean my head, I lean my
 downy pillows are, While on his breast I lean my head, And breathe my life out sweet - ly there, While on his breast I
 are, While on his breast I lean . my head, And breathe.... my life out sweetly there, While on his breast I

head, And breathe my life, And breathe my life out sweet - - - ly there, And breathe, &c.
 head, And breathe, ... And breathe, And breathe, And breathe my life, And breathe my life out sweet - ly there.
 lean, .. I lean ... my head, And breathe my life out sweetly there, And breathe, &c.
 lean, ... I lean my head, And breathe And breathe, And breathe, &c.

p

Hold me, O Jesus, in thine

Now can my soul in God rejoice, I feel my Saviour's cheering voice, My heart awakes to sing his praise, And longs to join immortal lays ;

f

arms, And cheer me with immortal charins,

Till I awake in realms above, Forever to enjoy thy love, Till I awake in realms above. For-ev-er to en-joy thy love.

PANTON. L. M.

Come hith - er, ye that feign would know Th' exceed - ing sin - ful - ness of sin; Come, see a
 Come see a scene of

Come see a scene of match - less woe,
 scene of match-less woe,..... Come see a scene of matchless woe, And tell me what it all can mean.
 Come see a scene of matchless woe,.....
 match - - less woe,.....

Be - hold, I fall be - fore thy face, My on - ly ref uge is thy grace, No outward form can make me

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp and a 3/2 time signature. The music features various note values, rests, and phrasing slurs.

clean, The lep - ro - sy lies deep . . . with - in, No bleed - ing bird nor bleed - ing beast, No hys - sop branch nor

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp and a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp and a 3/2 time signature. The music continues with similar notation and includes a double bar line with repeat dots in the second measure of the vocal line.

BALLOON. Concluded.

15 25

sprinkling priest, Nor run - - ning brook, nor flood, nor sea, Can wash the dis - mal stain a - way.

Detailed description: This block contains the musical score for the piece 'BALLOON. Concluded.'. It consists of four staves of music. The first two staves are vocal lines with lyrics underneath. The lyrics are: 'sprinkling priest, Nor run - - ning brook, nor flood, nor sea, Can wash the dis - mal stain a - way.' The third and fourth staves are instrumental accompaniment. The music is written in a common time signature (C) and features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are first and second endings marked with '1' and '2' at the end of the piece.

WINDHAM. L. M.

D. READ. 1793.

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

Detailed description: This block contains the musical score for the piece 'WINDHAM. L. M.'. It consists of four staves of music. The first two staves are vocal lines with lyrics underneath. The lyrics are: 'Broad is the road that leads to death, And thousands walk together there, But wisdom shows a narrow path, With here and there a trav - el - ler.' The third and fourth staves are instrumental accompaniment. The music is written in a common time signature (C) and features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are first and second endings marked with '1' and '2' at the end of the piece.

RUSSIA. L. M.

READ.

Laid in a bal - ance both appear Light as a puff of emp - ty air.

False are the men of high de - gree, The ba - ser sort are van - 1 - ty; Laid in a balance both ap - pear Light as a puff of emp - ty air.

Laid in a balance both appear Light as a puff of empty air, Light as a puff of emp - ty air.

Laid in a balance both appear Light as a puff of empty air, Light as a puff of empty air.

ROTHWELL. L. M.

Blest be the Fa - ther and his love, To whose ec - les - tial source we owe Riv - ers of end - less joy above, And rills of comfort, And rills of comfort here be - low.

PARADISE. L. M.

O. HOLDEN. 1793.

27

Now to the shining realms above, I stretch my hands and glance my eyes: O for the pinions of the dove, To bear me to the up-per skies;

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble, alto, and bass clefs). The music is in the key of D major and 2/2 time. The lyrics are printed below the vocal staff.

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

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are printed below the vocal staff.

JUSTICE. L. M.

He reigns! the Lord, the Sa - viour reigns; Praise him in e - van - gel - - ic strains; Let the whole earth in songs re-joyce, And dis-tant is-lands

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

join their voice. Deep are his coun - sels and un-known; But grace and truth sup - port his throne: Though

Though gloomy clouds his

The second system of the musical score consists of four staves. The top staff is a treble clef with a 2/2 time signature. The second staff is a piano accompaniment with a grand staff (treble and bass clefs). The third staff is a vocal line with a treble clef and 2/2 time signature. The fourth staff is a bass line with a bass clef and 2/2 time signature. The lyrics are written below the vocal line.

JUSTICE. L. M.

Though gloom - y clouds his way sur - round, Jus - tice is their e - ter - nal ground.

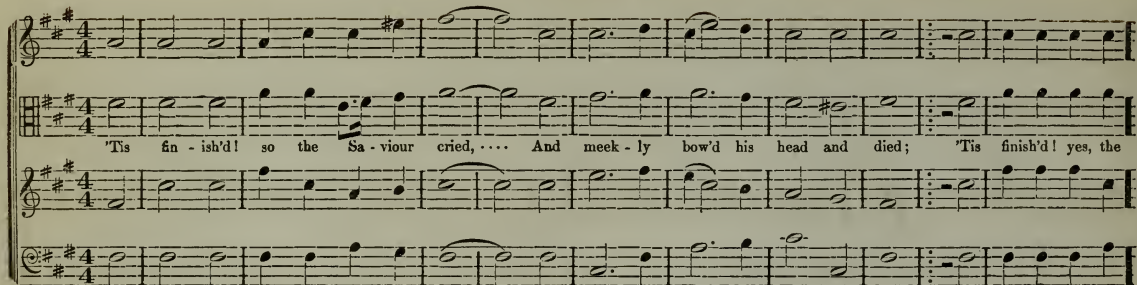
Though gloom - y clouds his way sur round, Jus - tice is their e ter - nal ground.

gloom-y clouds— Jus-tice— Jus-tice.....

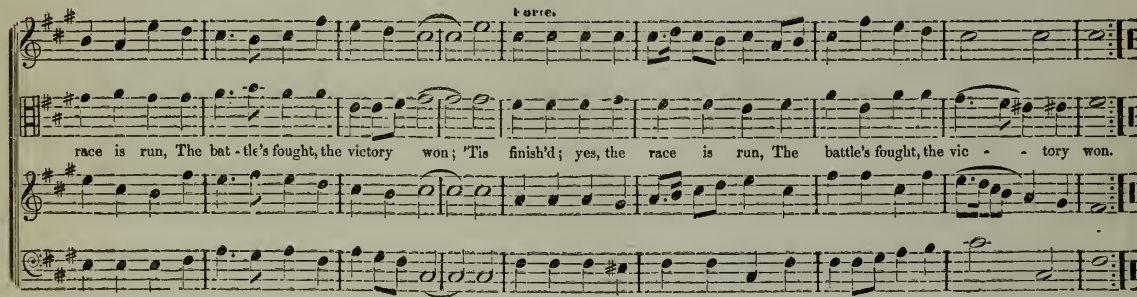
way sur-round, Jus - tice— Jus - tice—

HAPPINESS. L. M.

Let eve-ry saint, with cheerful voice, In this large covenent re-joice; Young children, in their ear - ly days, Shall give the God of A-br'am praise.



'Tis fin - ish'd! so the Sa - viour cried, . . . And meek - ly bow'd his head and died; 'Tis finish'd! yes, the



force.

race is run, The bat - tle's fought, the victory won; 'Tis finish'd; yes, the race is run, The battle's fought, the vic - - tory won.

Now to the Lord a noble song, Awake, my soul, awake, my tongue, Ho - san - na to th' E - ter - nal Name, And all his boundless love proclaim.

The musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece concludes with a double bar line and repeat dots.

NEW SABBATH. L. M.

ISAAC SMITH.

Soon as the evening shades prevail, The moon takes up the won - drous tale, And nightly to the list'ning earth, Repeats the sto - ry of her birth

The musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The bottom two staves are in bass clef with the same key signature and time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece concludes with a double bar line and repeat dots.

SUPPLICATION. L. M.

Go, search the se - crets of thy heart, And lay thy in - ward bosom bare; And bid far hence each vice de - part, Which has crept in, unconscious, there.

The musical score consists of four staves. The top two staves are in treble clef with a 4/4 time signature. The bottom two staves are in bass clef with a 4/4 time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are placed between the second and third staves.

HIDING-PLACE. L. M.

SMITH.

Hail sov'reign love, that first began The scheme to rescue fall-en man, Hail, matchless, free, e - ter-nal grace, That gave my soul a hid - ing place.

The musical score consists of four staves. The top two staves are in treble clef with a 2/2 time signature and a key signature of one flat (B-flat). The bottom two staves are in bass clef with a 2/2 time signature and a key signature of one flat (B-flat). The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are placed between the second and third staves.

It means thy praise, howev - er

For - give the song that falls so low Beneath the grat - i - tude I owe; It means thy praise, how -

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

It means thy praise, howev - er poor; It means thy praise how

poor; An an - gel's song can do no more, It means, &c.

- ev - er poor; An an - gel's song can do no more, It means thy praise, how - ev - er poor; An an - gel's song can do no more.

Now in the heat of youth - ful blood, Re - mem - ber your Cre - a - - - tor, God ;

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The bottom staff is a bass clef with a key signature of one flat (Bb) and a 3/2 time signature. The music is written in a simple, hymn-like style with a mix of quarter and eighth notes.

Be - hold the months come hast' - ning on, When you shall say, my joys are gone!

The second system of the musical score also consists of four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The bottom staff is a bass clef with a key signature of one flat (Bb) and a 3/2 time signature. The music continues with a similar style to the first system, ending with a double bar line and repeat dots.

COMPLAINT. L. M.

PARMENTER. 1791. 23 35

Spare us, O Lord, a - loud we cry, Nor let our sun go down at noon, Thy
 Thy years are one e -

Thy years are one e - ter - nal day, And

years are one e - ter - nal day, And must thy chil - dren die so soon?

Thy years are one e - ter - nal day, Thy years are one e - ter - nal day, And must thy chil - dren die so soon?
 - ter - nal day, And must thy chil - dren die so soon?

must thy chil - dren die so soon?

This life's a dream, an emp - ty show; But the bright world to which I go Hath joys sub - stan - tial and sin -

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The music is in 2/4 time with a key signature of one sharp (F#). The lyrics are printed below the vocal staff.

- cere; When shall I wake and find me there? When shall I wake and find me there? My flesh shall slumber in the

The second system of the musical score also consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The lyrics are printed below the vocal staff.

TILDEN. Concluded

25 37

ground, Till the last trumpet's joyful sound; Then burst the bands with sweet surprise, And in my Sa - viour's im - age rise.

The musical score for 'TILDEN. Concluded' consists of four staves. The top staff is the vocal line, starting with a dynamic marking of *f*. The second staff contains the lyrics. The third and fourth staves are accompaniment for piano and bass, respectively. The piece concludes with a double bar line and repeat signs.

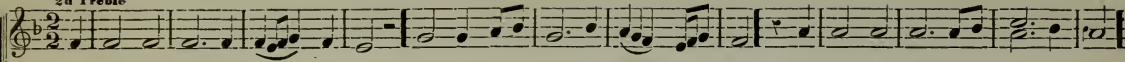
PARIS. L. M.

BILLINGS. 1778.


He reigns, the Lord, the Saviour reigns, Praise him in e - van - gel - ic strains; Let the whole earth in songs rejoice, And distant nations join their voice.

The musical score for 'PARIS. L. M.' consists of four staves. The top staff is the vocal line. The second staff contains the lyrics. The third and fourth staves are accompaniment for piano and bass, respectively. The piece concludes with a double bar line and repeat signs.

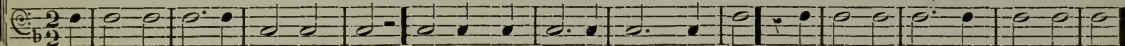
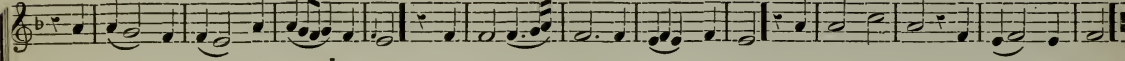
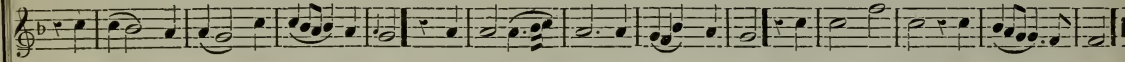
2d Treble



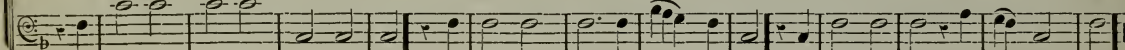
1st Treble.



Un - veil thy bo - som faith - ful tomb, Take this new treasure to thy trust, And give these sa - cred rel - ics room,

To slum - ber in the si - lent dust, And give these sa - cred rel - ics room, To slum - ber in the si - lent dust.



Je - sus shall reign wher - e'er the sun Does his suc - cess - ive jour - nies run; His king - dom

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

Firm was my health, My day was bright, And I presum'd 'twould ne'er be . . . night ;

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The lyrics are written below the piano accompaniment staff.

Plea - sure and peace shall ne'er de - part.

Fond - ly I said with - in my heart, Plea - sure and peace . . . shall ne'er de - part.

Plea - sure and peace . . . shall ne'er de - part.

Plea - sure and Peace . . . shall ne'er de - part.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The lyrics are written below the piano accompaniment staff, with some lines of text appearing above the staves to indicate phrasing or emphasis.

Where he is gone they fain would know,
 When strangers stand and hear me tell, What beauties in my Sa-viour dwell, Where he is gone they
 Where he is gone they fain would know, That
 Where he is gone they fain would know, That they may seek and

That they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too.
 fain would know, That they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too.
 they may seek and love him too, That they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too.
 love him too, That they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too

STRATFIELD. L. M.

High was thy throne ere heav'n was made, High
 Through ev' - ry age, E - ter - - nal God, Thou art our rest, our safe a - bode; High was thy throne ere
 High was thy throne ere heav'n was made, High
 High was thy throne ere heav'n was made, High was thy throne ere

was thy throne ere heav'n was made, Or earth thy humble foot - stool laid, Or earth thy hum - ble foot - stool laid.
 heav'n was made, ere heav'n was made, Or earth thy hum - ble foot - stool laid, Or earth thy humble footstool laid, Or earth thy hum - ble foot - stool laid.
 was thy throne ere heav'n was made, Or earth thy humble footstool laid, Or earth thy hum - ble foot - stool laid.
 heav'n..... was made, Or earth thy humble foot - stool laid, Or earth thy hum - ble foot - stool laid

Now in the heat of youth - ful blood, Re-mem - ber your Cre - a - - tor, God,

Be -

Be-hold the months come

Behold the months come hast'ning on, When you shall say my joys are gone. When you shall say my joys are gone.

Be-hold the months come hast'ning on, When you shall say my joys are gone, When you shall say my joys are gone.

Be-hold the months come hast'ning on, When you shall say my joys are gone. Be-hold the months come hast'ning on, When you shall say my joys are gone.

hast'ning on, When you shall say my joys are gone, Be-hold the months come hast - 'ning on, When you shall say my joys are gone.

O may my heart in tune be found, Like David's harp of...

Sweet is the day of sacred rest, No mortal cares shall seize my breast; O may my heart in tune be found, Like David's harp of solemn sound...

O may my heart in tune be found, Like David's harp of solemn sound, Like

O may my heart in tune be found,..... Like David's harp of solemn sound,

solemn sound, Like David's harp of solemn sound, O may my heart in tune be found, Like David's harp of solemn sound.

Like David's harp of solemn sound, O may my heart in tune be found, Like David's harp of solemn sound.

David's harp of solemn sound, O may my heart in tune be found,

O may my heart in tune be found, Like, &c.

Come my be-lov-ed, haste a-way, Cut short the hours of thy de-lay, Fly like a youthful hart or roe, Over the hills where spices grow. Fly like a

Fly like a youthful hart or roe, O - - - - ver the hills where spices grow, Over the hills, &c.

Fly like a youthful hart or roe, O - - - - ver the hills where spices grow, Over the hills where spl - ces grow.

youthful hart or roe, Over the hills where spices grow, Fly, &c.

roe, Over the hills where spl - - - ces grow, Fly, &c.

CONTEMPLATION. L. M.

O! 'tis, &c.

Lord, we are blind, we mortals, blind, We can't be - hold thy bright a - bode, O!

O! 'tis beyond a creature's mind, O!

O! 'tis beyond a creature's mind, O! 'tis, &c.

To glance a thought half way..... to God.

'tis beyond a creature's mind, To glance.... a thought half way to God, To glance a thought half way..... to God.

O! 'tis, &c.

O! 'tis, &c.

1 2

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The lyrics for this system are: "Lord, in thy great, thy glo - rious name, I place my hope, my on - ly trust; Save me from sorrow, guilt and

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The lyrics for this system are: "shame, Thou ev - er gra - cious, ev - er just, Thou ev - er gracious, ev - - er just."

1. He dies, the heavenly lov - er dies; The tid - ings strike a dole - ful sound }
 On my poor heart-strings, deep he lies In the cold cav - eras of the ground; } Come, saints, and drop a tear or two,
 2. Here's love and grief be - yond de - gree, The Lord of glo - ry dies for men! }
 But lo! what sud - den joys we see, Je - sus, the dead, re - vives a - gain! } The ris - ing God for - sakes the tomb;

3. Break off your tears, ye saints, and tell How high your great De - liv - 'rer reigns; }
 Sing how he spoil'd the hosts of hell, And led the mon - ster, death, in chains; } Say, "Live for - ev - er, wond - 'rous King!

On the dear bo - som of your God, He shed a thousand drops for you, A thousand drops of rich - er blood.
 (In vain the tomb for - bids his rise;) Cher - u - bic le - gions guard him home, And shout him "Welcome to the skies!"

Born to re-deem, and strong to - save!" Then ask the monster, "Where's thy sting? And "Where's thy vict'ry, boast - ing grave!"

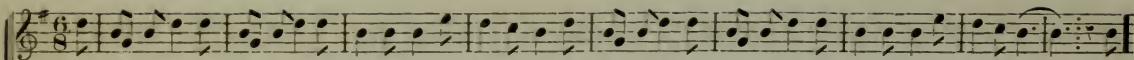
The first system of music consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The second staff is a piano accompaniment with a treble clef, one sharp, and a 6/4 time signature. The third staff is a vocal line with a treble clef, one sharp, and a 6/4 time signature. The fourth staff is a piano accompaniment with a bass clef, one sharp, and a 6/4 time signature.

Hark! the Re - deemer from on high, Sweetly in-vites his fav'rites nigh; From caves of darkness and of doubt He gently speaks and calls us out;

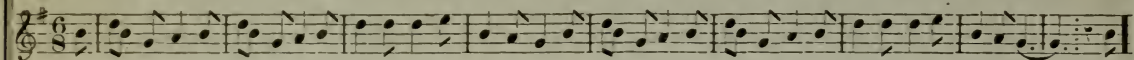
The second system of music consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The second staff is a piano accompaniment with a treble clef, one sharp, and a 6/4 time signature. The third staff is a vocal line with a treble clef, one sharp, and a 6/4 time signature. The fourth staff is a piano accompaniment with a bass clef, one sharp, and a 6/4 time signature.

Gen - tly he draws my heart along, Both with his beauties and his tongue, "Rise, saith my Lord, make haste away, No mortal joys are worth thy stay."

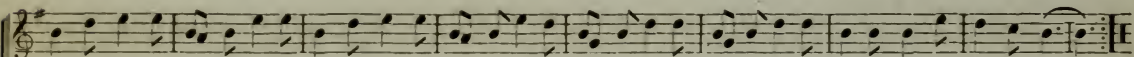
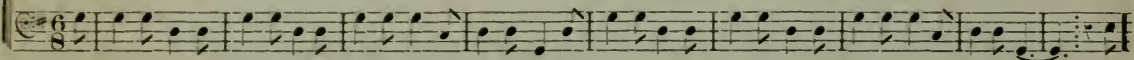
The third system of music consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The second staff is a piano accompaniment with a treble clef, one sharp, and a 6/4 time signature. The third staff is a vocal line with a treble clef, one sharp, and a 6/4 time signature. The fourth staff is a piano accompaniment with a bass clef, one sharp, and a 6/4 time signature.



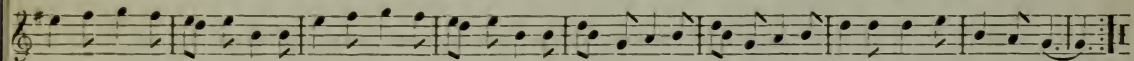
1. A - way, my doubts, begone, my fears, The wonders of the Lord appear, The wonders that my Saviour wro't; O how delightful is the thought! The



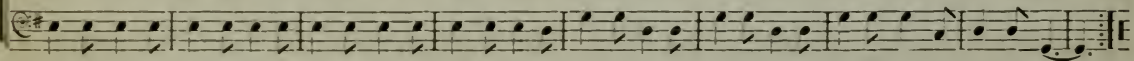
2. Pur - sue my tho'ts, this pleasing theme, 'Twas not a fancy nor a dream; 'Twas grace descending from the skies, And shall be mar'v'ous in my eyes; Long



wonders of re - deeming love, When first my heart was drawn above; When first I saw my Saviour's face, And triumph'd in his pard'ning grace.



had I mourn'd like one forgot, Long had my soul for com - fort sought, Jesus was witness to my tears, And Je - sus sweetly calmed my fears.



I send the joys of earth a - way, Away, ye tempt - ers of the mind, False as the smooth deceit - ful sea, And empty as the whistling wind ; Your

streams were floating me along, Down to the gulf of dark de - spair, And while I listen'd to your song, Your streams had e'en con - veyed me there.

Loud Hal - le - lu - jahs to the Lord, From distant worlds where creatures dwell ; Let Heaven be - gin the solemn

word, And sound..... it dreadful down to hell; The Lord, how abso - lute he reigns! Let every an - gel bend the knee; Sing of his

EXTOLLATION. Concluded.

53

love in heaven - ly strains, And speak how fierce his terrors be, And speak how fierce his ter - rors be.

The musical score consists of four staves. The first two staves are treble clefs with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp, and the fourth staff is a bass clef with a key signature of one sharp. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings such as *f* and *2*.

WELLS. L. M.

HOLDRAVD.

Life is the time to serve the Lord, The time t' insure the great reward, And while the lamp holds out to burn, The vi - lest sin - ner may re - turn.

The musical score consists of four staves. The first two staves are treble clefs with a key signature of one flat (Bb) and a time signature of 2/2. The third staff is a treble clef with a key signature of one flat, and the fourth staff is a bass clef with a key signature of one flat. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings such as *f* and *2*.

Moderato.

My God, permit me not to be, A stranger to myself and thee! Amidst ten thousand tho'ts I rove,.... For-get-ful of my highest love;

Why should my passions mix with earth, And thus debase my heavenly birth? Why should I cleave to things below, And let my God, my Saviour go?

Slow.

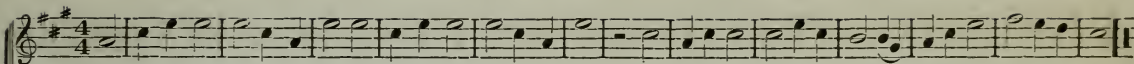
Call me a - way from flesh and sense, One sov'reign word can call me thence; I would o-bey the voice divine And all in - fe - rior joys re - sign.

p *f*

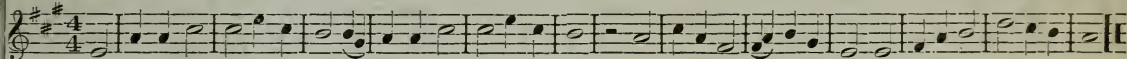
Be earth with all her scenes withdrawn, Let noise and vani-ty be gone, In se-cret silence of the mind, My heav'n, My heav'n, My heav'n and there, my God, I find.

Come, gen - tle pa - tience, smile on pain, Then dy - ing Lope re - vives a - gain, And wipes the tear from sor - row's eye,

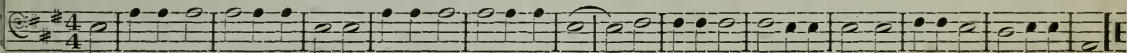
While faith points upward to the sky, And wipes the tear from sor-row's eye, While faith points up-ward to the sky.



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

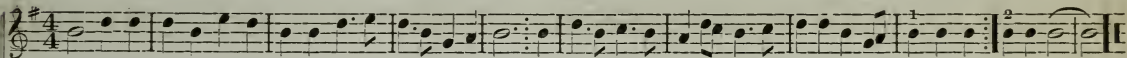


2. Come, saints, and drop a tear or two, For him who groan'd beneath your load: He shed a thousand drops for you, A thousand drops of richer blood.

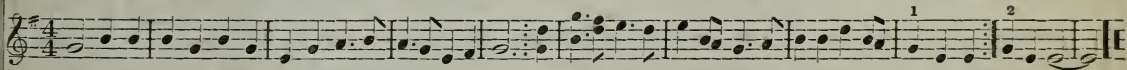


WISDOM. L. M.

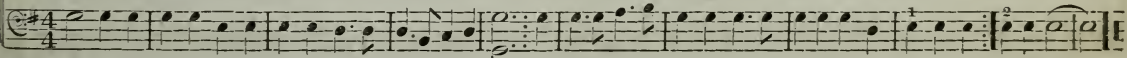
INGALLS.



1. Now in a song of grateful praise, To my dear Lord my voice I'll raise; With all the saints I'll join to tell, My Jesus has done all things well.



2. All worlds his glorious pow'r confess, His wisdom, all his works express; But Oh! his love, what tongue can tell, My Jesus has done all things well.



In mem - 'ry of your dy - - ing Friend, Do this, he said, till time shall end ;

This system contains the first four staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble, alto, and bass clefs). The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staff.

Meet at my ta - - ble and re - - cord, The love of your de - part - - ed Lord.

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

Till suns shall rise and set no more.

E - ter - nal are thy mer - cies, Lord! E - ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

Till suns shall rise and set no more.

HIGH STREET. L. M.

HOLDEN.

High in the heav'ns, eter-nal God, Thy godness in full glo-ry shines; Thy truth shall break through eve-ry cloud, Which veils and dark-ens thy designs.

Lord, what a thoughtless wretch was I, To mourn and marmor and re - pine, To see the wicked placed on high, In pride and robes of hon - or shine.

But, O their end, their dreadful end, Thy sanctu - a - ry taught me so, On slipp'ry rocks &c.

But, O their end, their dreadful end, Thy sanctua - ry taught me so, On slipp'ry rocks I see them stand, And fi - ry billows roll be - low.

But, O their end, Their dreadful end, Thy sanctu - a - ry taught me so, On slipp'ry rocks I see them stand, And fi - ry bil - lows roll be - low.

But O their end, their dreadful end, Thy sauc - - tu - a - - ry taught me so, On slipp'ry rocks, &c.

MORETON. L. M.

KNAPP.

61

In robes of judg - ment lo, he comes, Shakes the wide earth, and cleaves the toms! Before him burns devouring fire, The mountains melt, the seas retire.

The mountains melt, the seas retire.

WINCHESTER. L. M.

DR. CROFT.

My God, ac - cept my ear - ly vows, Like morning incense in thine house; And let my nightly wor - ship rise, Sweet as the evening sac - ri - fice.

Death, like an o - ver - flow - ing stream, Sweeps us a - way ; our life's a dream ; An

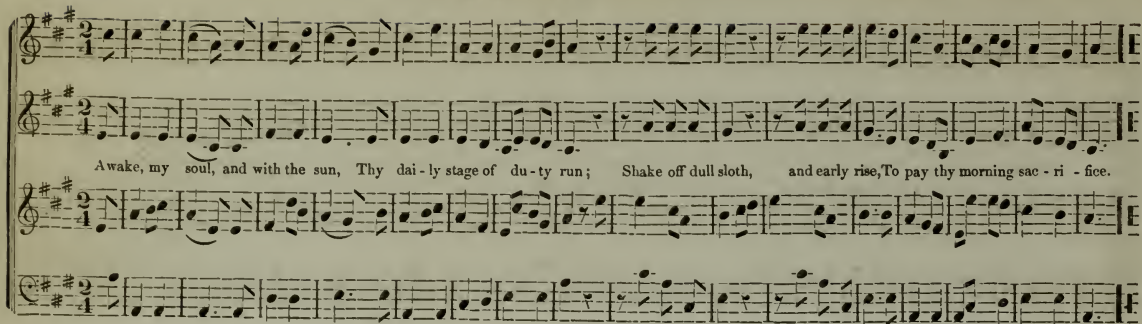
The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "Death, like an o - ver - flow - ing stream, Sweeps us a - way ; our life's a dream ; An".

emp - ty tale ; . . a morn - ing flow'r, Cut down and with - er'd in an hour.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "emp - ty tale ; . . a morn - ing flow'r, Cut down and with - er'd in an hour." The system ends with a double bar line and repeat dots.

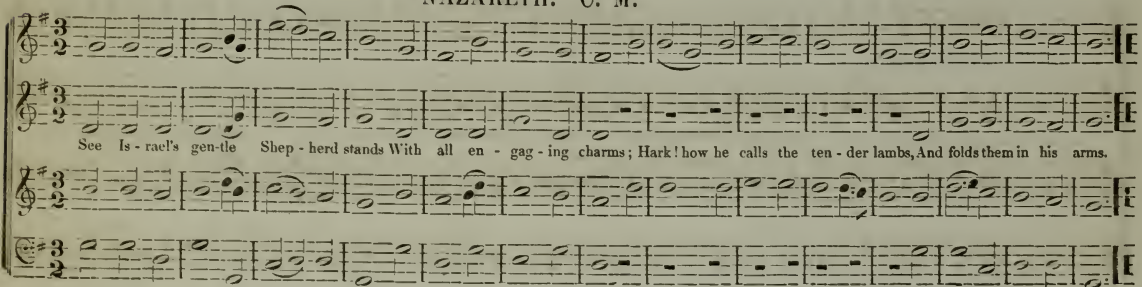
Ye sons of men with joy record, The various wonders of the Lord, And let his pow'r and goodness sound, Through all your tribes the world around. Let the high heavens, &c

Let the high heav'ns, &c.
the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun, and moon,.... and planets roll, And stars that glow from pole to pole.



Awake, my soul, and with the sun, Thy dai-ly stage of du-ty run; Shake off dull sloth, and early rise, To pay thy morning sac-ri-fice.

NAZARETH. C. M.



See Is-ra-el's gen-tle Shep-herd stands With all en-gag-ing charms; Hark! how he calls the ten-der lambs, And folds them in his arms.

Be - fore the ro - sy dawn of day, To thee, my God, I'll sing; A - wake, my soft and tune - ful lyre, A - wake each charming string,

A - wake, and let thy flow - ing strains, Glide through the midnight air, While high a - midst her si - lent orb, The sil - ver moon rolls clear.

Musical score for 'AXMINSTER. C. M.' featuring four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'Praise ye the Lord, for it is good, Sing prai - ses to his name; It is a good and come - ly thing, Al - ways to do the same.'

ARUNDEL. C. M.

Musical score for 'ARUNDEL. C. M.' featuring four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'All glo-ry be to God on high, And to the earth be peace, God will henceforth from heav'n to men, Be - gin and nev - er cease.'

CORONATION. C. M.

HOLDEN. 1793.

67

*p**f**p**f*

Musical score for 'CORONATION. C. M.' in G major (one flat), 4/4 time. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music features a simple melody with a key signature of one flat and a 4/4 time signature. Dynamics are marked as *p* and *f*.

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

BANGOR. C. M.

TANSUR.

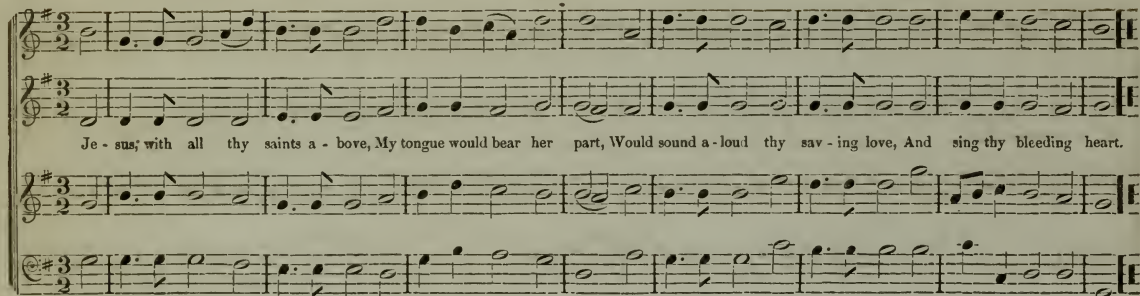
Slow.

Musical score for 'BANGOR. C. M.' in G major (one flat), 2/2 time. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is marked 'Slow' and features a simple melody with a key signature of one flat and a 2/2 time signature. Phrasing slurs are present over the vocal line.

Teach me the measure of my days, Thou Maker of my frame, I would sur-vey life's narrow space, And learn how frail I am.

ARLINGTON. C. M.

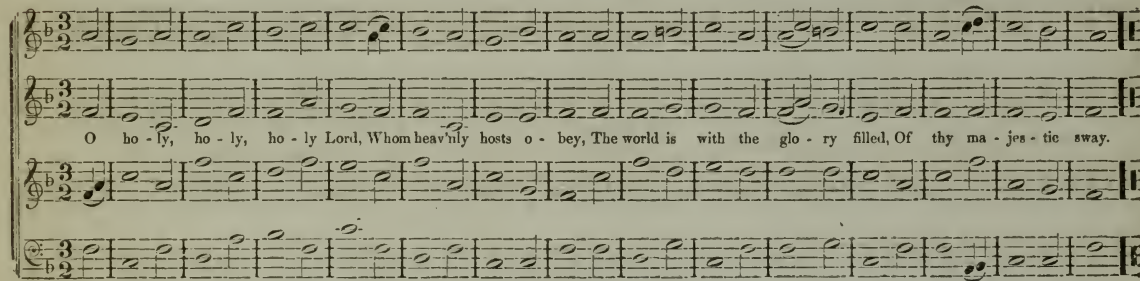
D. ARNE.



Je - sus; with all thy saints a - bove, My tongue would bear her part, Would sound a - loud thy sav - ing love, And sing thy bleeding heart.

LONDON. C. M.

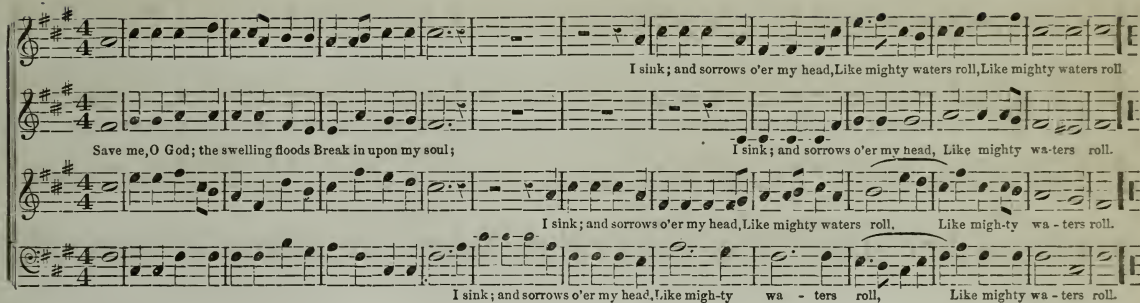
DR. CROFT.



O ho - ly, ho - ly, ho - ly Lord, Whom heav'nly hosts o - bey, The world is with the glo - ry filled, Of thy ma - jes - tic sway.

SUTTON-NEW. C. M.

GOFF. 4 I 69



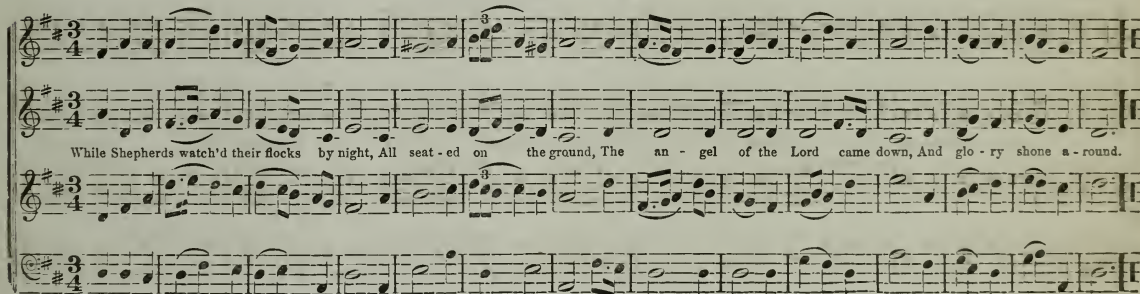
I sink; and sorrows o'er my head, Like mighty waters roll, Like mighty waters roll.

Save me, O God; the swelling floods Break in upon my soul; I sink; and sorrows o'er my head, Like mighty wa-ters roll.

I sink; and sorrows o'er my head, Like mighty waters roll, Like migh-ty wa-ters roll.

I sink; and sorrows o'er my head, Like migh-ty wa-ters roll, Like mighty wa-ters roll.

BRAINTREE. C. M.



While Shepherds watch'd their flocks by night, All seat-ed on the ground, The an-gel of the Lord came down, And glo-ry shone a-round.

Hark, from the tombs a dole-ful sound, Mine ears at - tend the cry; Ye liv - ing men, come view the ground, Where you must shortly lie,

Princes, this clay must be your bed, In spite of all your towers; The tall, the wise, the rev' - rend head, Must lie as low as ours.

And if I should be lift - ed up, And suf - fer on the tree, I
I shall, &c.
I shall, &c.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by the piano accompaniment (right and left hands). The lyrics are: "And if I should be lift - ed up, And suf - fer on the tree, I shall, &c." The music is in a key with two sharps (F# and C#) and a common time signature. The piece concludes with a double bar line and repeat dots.

I shall, &c.
shall become the ground of hope, And draw all men to me; And draw..... all men to me.

The second system of the musical score also consists of four staves. The lyrics are: "I shall, &c. shall become the ground of hope, And draw all men to me; And draw..... all men to me." The music continues with the piano accompaniment. The system ends with a double bar line and repeat dots. There are first and second endings marked with '1' and '2' above the final notes of the vocal line.

IRISH. C. M.

WILLIAMS.

Now shall my inward joys a - rise And burst in - to a song, Al - migh - ty love in - spires my heart, And pleasure tunes my tongue.

ARCHDALE. C. M.

BELCHER.

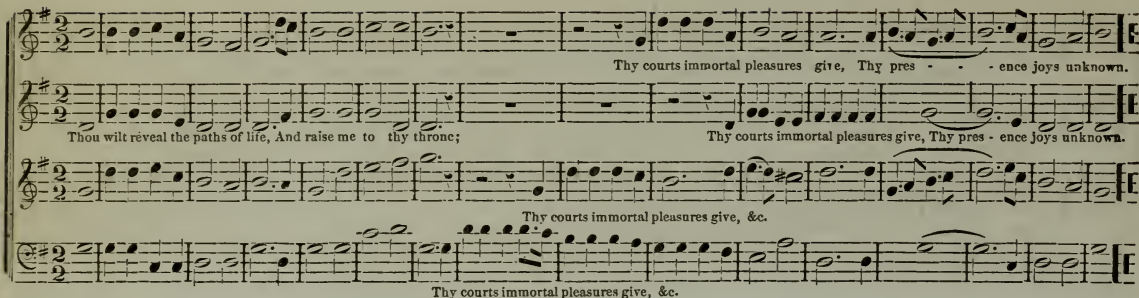
When God re - vealed his gra - cious name, And chang'd my mourn - - ful state, My rap - ture seem'd a pleas - ing dream ;

p

Thy grace ap - peared so great; The world be - held the glo - rious change, And did thy hand con - fess; My tongue broke out in

f

un - known strains, And sung sur - pris - ing grace; My tongue broke out in un - known strains, And sung sur - pris - ing grace.



Thy courts immortal pleasures give, Thy pres - - - ence joys unknown.

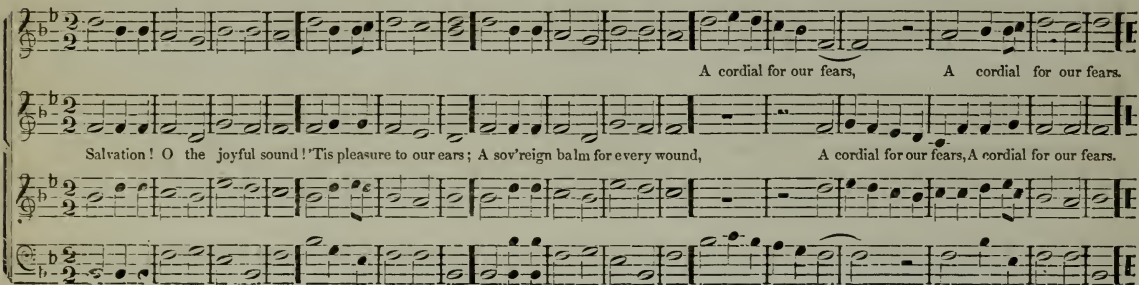
Thou wilt reveal the paths of life, And raise me to thy throne; Thy courts immortal pleasures give, Thy pres - ence joys unknown.

Thy courts immortal pleasures give, &c.

Thy courts immortal pleasures give, &c.

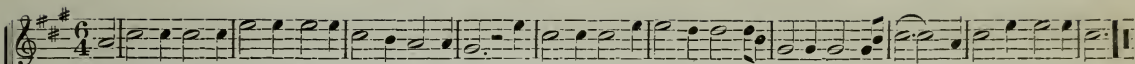
CAMBRIDGE. C. M.

DR. RANDALL.

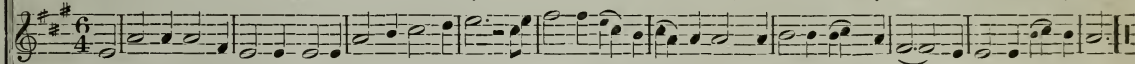


A cordial for our fears, A cordial for our fears.

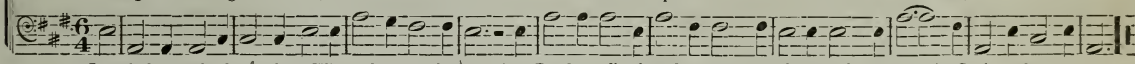
Salvation! O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for every wound, A cordial for our fears, A cordial for our fears.



1. O tell me where the Dove has flown To build her downy nest, And I will rove this world all o'er, To win her to my breast, To win her to my breast.



2. I sought her in the grove of love, I knew her ten-der heart! But she had flown; the pensive Dove Had felt the trai-tor's dart. Had, &c.



3. I sought her on the flowery lawn Where pleasure holds its strains; But fancy flies from flower to flower, So there I sought in vain, So there, &c.

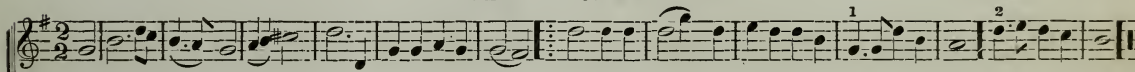
4. Upon ambition's crazy hill, The pensive bird might stray, I sought her there, but vainly still, She never flew that way, She never, &c.

5. Faith smiled and shed a silent tear To see me search around, Then whispered, "I will tell you where, The dove may yet be found," The dove, &c.

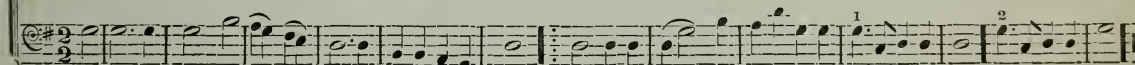
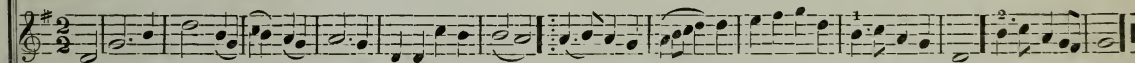
6. "By meek religion's humble cot, She builds her downy nest, O! seek that sweet secluded spot, And win her to thy breast, And win, &c.

ALPHA. C. M.

HOLDEN.



When faith pre-sents the Saviour's death, And whispers this is thine; Sweetly my ris - ing hours advance, And peacefully decline,



Such as be fear - ers of the Lord, He sure will bless them all; And he will cher - ish ev - 'ry one, E'vn both the great and small.

BUCKINGHAM. C. M.

WILLIAMS.

Lord, thou wilt hear me when I pray, I am for - ev - er thine, I fear be - fore thee all the day, Nor would I dare to sin.

Thy works of glory, mighty Lord, That rule the boisterous sea. The sons of courage shall record, Who tempt that dangerous way. At thy command the winds arise, And

At thy command the

At thy command the winds arise, And

At thy command the winds arise. And swell the towering waves.

swell the towering waves, And swell the towering waves, The men astonish'd mount the skies, And sink in gaping graves.

winds arise, And swell the towering waves,

swell the towering waves

Our life is ev - er on the wing, And death is ev - er nigh!

The

The mo - ment when our

The mo - ment when our lives be - gin,

The mo - ment when our lives be - - gin, We all be - gin to die.

mo - ment when our lives be - gin, We all be - gin to die,

lives be - gin, We all be - gin to die.

Why should the children of a King, Go mourning all their days? Great comfort-er de-
 Great comfort-er descend and bring Some
 Great comfort-er de-scend and bring Some to - - kens
 Great comfort - er de-scend and bring Some to - - - kens

scend and bring Some to - kens of thy grace, Some to - kens of thy grace, Great comforter descend and bring Some tokens of thy grace.
 to - kens of thy grace, Some to - kens of thy grace, Some to - kens of thy grace, Great comforter descend and bring Some tokens of thy grace.
 of thy grace, Some to - kens of thy grace, Great comforter descend and bring Some to-kens of thy grace, Some tokens of thy grace.
 of thy grace, Some to - - - kens of thy grace. Great comforter descend and bring, Some to - kens of thy grace

The Lord de-scend-ed from a-bove, And bowed the heav'ns most high, And un-der-neath his feet he

cast, The dark-ness of the sky, On cherub and on cherubim, Full roy-al-ly he rode, and

on the wings of migh - ty winds, Came fly - ing all a - broad, And on the wings of migh - ty winds, Came fly - ing all a - broad.

The musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are written below the vocal staves.

NEWMARK. C. M.

BULL.

Come, ho - ly Spir - it, heavenly dove, With all thy quickening powers; Kindle a flame of sa - cred love, In these cold hearts of ours.

The musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom two staves are piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves.

WESTMINSTER. C. M.

A-round whose throne dread thunders roll, And vivid lightnings play, And
 Thou great and sovereign Lord of all, Whom heavenly hosts obey; Around whose throne dread thunders roll, And vivid lightnings
 Around whose throne dread thunders roll, And vivid lightnings play, Around whose throne dread
 Around whose throne dread thunders roll, And vivid lightnings play, Around whose throne dread thunders roll, And

viv - id lightnings play, play,..... play,..... And viv - id lightnings play,
 play, And viv - id lightnings play,..... And viv - id lightnings play, Around whose throne dread thunders roll, And vivid lightnings play
 thunders roll, And viv - id lightnings play, play,..... play,.....
 viv id lightnings play, And viv - id lightnings play, viv - id lightnings play,.....

Strange! &c.

Our life contains a thousand springs, And dies if one be gone: Strange! that a harp of thous - and strings, Should keep in tune so

Detailed description: This system contains four staves of music. The top staff is the vocal line in G major, 2/2 time, with lyrics. The second staff is the piano accompaniment in G major, 2/2 time. The third staff is the vocal line in G major, 2/2 time, with lyrics. The fourth staff is the piano accompaniment in G major, 2/2 time. The lyrics are: "Our life contains a thousand springs, And dies if one be gone: Strange! that a harp of thous - and strings, Should keep in tune so".

long, Strange! that a harp of thousand strings, Strange! that a harp of thous - and strings, Should keep in tune so long.

long,..... Strange! &c.

Detailed description: This system continues the musical score. It contains four staves. The top staff is the vocal line in G major, 2/2 time, with lyrics. The second staff is the piano accompaniment in G major, 2/2 time. The third staff is the vocal line in G major, 2/2 time, with lyrics. The fourth staff is the piano accompaniment in G major, 2/2 time. The lyrics are: "long, Strange! that a harp of thousand strings, Strange! that a harp of thous - and strings, Should keep in tune so long." and "long,..... Strange! &c.".

Oh, if my soul was form'd for woe, How would I vent my sighs; Re - pent-ance

should like riv - ers flow, From both my stream - ing eyes; 'Twas for my sins, my dear - est Lord Hung on the cursed tree,

WALPOLE. Concluded.

For thee, For thee, my soul, for thee.

And groan'd..... a - way a dy - ing life, For thee, my soul, for thee, For thee, my soul, for thee.

For thee, my soul, For thee, my soul, for thee.

DUNDEE. C. M.

RAVENSCROFT.

Let not des-pair nor fell re - venge, Be to my bo-som known; O give me tears for oth-ers' woe, And pa-tience for my own.

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 sharp (F#) and the time signature is 4/4. The music is in common time. The lyrics are written below the second staff.

Let him to whom we now be-long His sovereign right as - sert, And take up eve - ry thankful song, And ev' - ry lov - ing heart. He

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 sharp (F#) and the time signature is 4/4. The music is in common time. The lyrics are written below the second staff. A dynamic marking 'f' is present above the first staff of this system.

justly claims us for his own, The Christian lives to Christ a-lone, To Christ a-lone he dies, To Christ a-lone he dies.

Who bought us with a price!

There is a land of pure delight, Where saints immortal reign ; In - fi - nite day ex - cludes the night, And pleasures ban-ish pain.

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps (F# and C#), and a 2/2 time signature. The second staff is a piano accompaniment line. The third and fourth staves are additional accompaniment lines. The lyrics are written below the second staff.

p *f*

So to the Jews old Ca-naan stood, While Jor - dan roll'd be-tween.

Sweet fields be-yond the swelling flood, Stand dress'd in living green,

The second system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps, and a 2/2 time signature. The second staff is a piano accompaniment line. The third and fourth staves are additional accompaniment lines. The lyrics are written below the second and third staves. Dynamic markings *p* and *f* are placed above the first and second staves respectively.

Soon shall the glo - rious morn - ing come, When all thy saints shall rise, And cloth'd in

their im - mor - tal bloom, At - tend thee to the skies, At - tend thee to the skies.

Al -

Now shall my in - ward joys a - rise, And burst in - to a song,

Al-migh - ty love in -

Al-migh - ty love inspires my heart, and

migh - ty love in - spires my heart, And plea - sure tunes my tongue, And, &c.

Al - migh - ty love in - spires my heart, And pleasure tunes my tongue, And plea - sure tunes my tongue.

spires my heart. And plea - sure tunes my tongue, &c.

[12] plea - - - - - surc tunes my tongue, And, &c.

Praise ye the Lord, im - mor - tal choir, That fills the realms above, Praise him who form'd you of his fire, Praise him, &c. And feeds you with his love.

MEAR. C. M.

WILLIAMS' COLL.

O 'twas a joy - ful sound to hear, Our tribes de - vout - ly say, Up, Is - rael, to thy tem - ple baste, And keep the fes - tal day.

BARBY. C. M.

.ANSUR.

9.

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

The musical score for 'Barby. C. M.' consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The key signature is one sharp (F#) and the time signature is 3/2. The melody is written across the first two staves, and the accompaniment is written across the last two staves. The lyrics are placed between the first and second staves.

CHINA. C. M.

T. SWAN

Why do we mourn de - part - ing friends, Or shake at death's a-larms? 'Tis but the voice that Je - sus sends, To call them to his arms.

The musical score for 'China. C. M.' consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The key signature is one sharp (F#) and the time signature is 3/2. The tempo marking 'Slew.' is placed above the first staff. The melody is written across the first two staves, and the accompaniment is written across the last two staves. The lyrics are placed between the first and second staves.

Soft mu - sic hails the love - ly

Hark ! how the feather'd war-blers sing, 'Tis na - ture's cheer - ful voice, 'Tis na - ture's cheerful voice, Soft

spring,

mu - sic hails the love - ly spring, Soft mu - sic hails the love - ly spring, And woods and fields re - joice.

spring,..... And woods and fields re - joice,

music hails the love - ly spring,

Teach me the measure of my days, Thou ma - ker of my frame; I would sur - vey life's narrow space, And learn how frail I am;

The first system of the musical score consists of four staves. The top staff is the vocal line in G major (one sharp) and 4/4 time. The second staff is the piano accompaniment in G major and 4/4 time. The lyrics are written below the piano staff. The third and fourth staves continue the piano accompaniment.

A span is all that we can boast, An inch or two of time; Man is but van - i - ty and dust, In all his flow'r and prime.

The second system of the musical score also consists of four staves. The top staff is the vocal line in G major and 4/4 time. The second staff is the piano accompaniment in G major and 4/4 time. The lyrics are written below the piano staff. The third and fourth staves continue the piano accompaniment.

My Saviour, my almighty friend, When I begin thy praise, Where will the glowing numbers end, The numbers of thy grace!

Awake, awake, my

Awake, awake, my tune - ful

- wake, a - wake, my tune-ful pow'rs, With this de - lightful song; I'll en - ter - tain the darkest hours, Nor think the sea - son long.

tune-ful pow'rs, With this de - lightful song,

pow'rs, With this de - lightful song;

Far from the tents of joy and hope, I
 As on some lone-ly building's top, The spar-row tells her moan, Far from the tents of
 Far from the tents of joy and hope. Far from the tents of
 Far from the tents of joy and hope, I sit and grieve a -

sit..... and grieve..... a - lone, &c.
 joy and hope, I sit and grieve a - lone, Far from the tents of joy and hope, I sit and grieve a - lone.
 lone I sit. &c

Behold the glo-ries of the Lamb Amidst his Father's throne; Prepare new honors for his name, And songs before unknown, And songs before unknown.

The musical score for 'Devizes' consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the second staff. The music is in 2/2 time, with a key signature of one sharp (F#). The piece concludes with a double bar line.

GARLAND. C. M.

He sends his show'rs of blessings down, To cheer the plains be - low; He makes the wood the mountains crown, And corn in val - lies grow.

The musical score for 'Garland' consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the second staff. The music is in 3/4 time, with a key signature of one sharp (F#). The piece concludes with a double bar line.

CALVARY. C. M

READ. 1791. 9.

My thoughts that often mount the skies, Go search the world be - neath; Where

My thoughts that of - ten mount the skies, Go search, Go search the world be - neath; Where nature all, Where

My thoughts that of - - ten mount the skies, Go search..... the world be - neath, Where nature all in ruin lies, Where

My thoughts that of - ten mount the skies, Go search the world, Go search, &c. Where nature all in ruin lies, Where nature all, Where

Detailed description: This block contains the first system of musical notation. It features four staves: a vocal line in G-clef and 2/4 time, and three piano accompaniment staves (treble and bass clefs). The lyrics are written below the vocal line, with dashes indicating syllable placement. The music includes various note values, rests, and phrasing slurs. The system concludes with repeat signs on the piano staves.

nature all in ru - in lies, And owns..... And owns..... And owns..... her sov' - reign death.

Detailed description: This block contains the second system of musical notation, continuing from the first system. It consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are aligned with the vocal line. The piano accompaniment continues with similar rhythmic patterns and phrasing as the first system, ending with repeat signs.

COLEFORD. C. M.

Teach me to feel an - other's woe, To hide the fault I see; That mercy I to oth - ers show, That mercy show to me, That mer - cy show to me.

The musical score for 'COLEFORD. C. M.' consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The key signature is one sharp (F#) and the time signature is 2/2. The melody is primarily in the treble clef, with the bass clef providing accompaniment. The lyrics are written below the second staff.

PLYMOUTH. C. M.

TANSUR.

Stoop down, my thoughts which used to rise, Converse a - while with death; See how a gasp - ing mor - tal lies, And pants a - way his breath.

The musical score for 'PLYMOUTH. C. M.' consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The key signature is one sharp (F#) and the time signature is 3/2. The melody is primarily in the treble clef, with the bass clef providing accompaniment. The lyrics are written below the second staff.

Lord, in the morning thou shalt hear, My voice as - cend - ing high; To thee will I di - rect my pray'r, To thee lift up mine eye.

Our songs..... and our complaints.

Up to the hills where Christ is gone, To plead for all his saints; Presenting at his Father's throne, Present - ing at his Father's throne. Our songs.... and our complaints.

Present - ing at his Father's throne, Our songs and our complaints.

With songs and hon - ors sound - ing loud, Ad - dress.... the Lord on high; O - ver the heav'ns he

O-ver the heav'ns he spreads his cloud, And waters veil the

O ver the heav'ns he

He makes the grass, the mountains crown, And corn in vailles

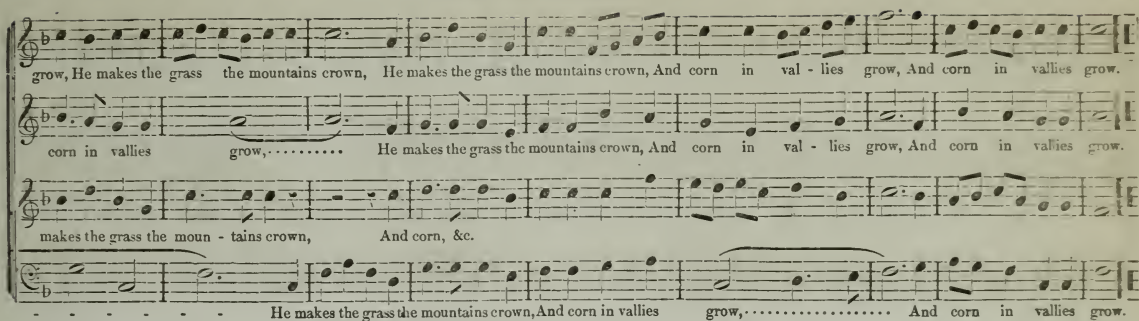
spreads his cloud, And waters veil the sky, He sends his show'rs of blessings down, To cheer the plains be - low, He makes the grass, the mountains crown, And

sky, And wa - - ters veil the sky, He sends his show'rs of blessings down To cheer the plains be - - - low, He

spreads his cloud. And. &c

EDOM. Concluded.

101



grow, He makes the grass the mountains crown, He makes the grass the mountains crown, And corn in val - lies grow, And corn in vallyes grow.

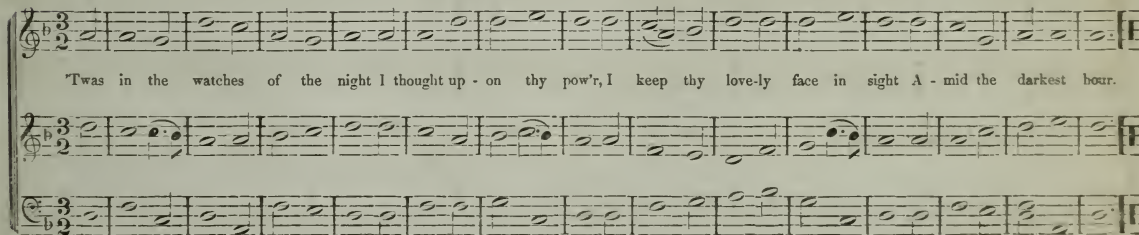
corn in vallyes grow,..... He makes the grass the mountains crown, And corn in val - lies grow, And corn in vallyes grow.

makes the grass the moun - tains crown, And corn, &c.

He makes the grass the mountains crown, And corn in vallyes grow,..... And corn in vallyes grow.

WANTAGE. C. M.

TANSUR.



Twas in the watches of the night I thought up - on thy pow'r, I keep thy love-ly face in sight A - mid the darkest hour.

Now let our droop - ing hearts re - vive, And ev' - - ry tear be dry ;

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

Could we but stand where Moses stood, And view the landscape o'er, Not Jordan's stream nor death's cold flood, Should fright us from the

shore, Not Jor - dan's stream nor death's cold flood, Should fright us from the shore, Should, &c.

Let mu - sic roll in gentle strains, While death its pris'ner binds in chains; Each harp - er drest in grief's at-tire, While sor-row tunes her mourn - ful lyre. A -

wake, awake each si - - lent string, With melting notes new sor - rows bring, Till on the dirge my spir - it flies, To the dark shade where Sylvia lies.

1. Je - sus, thy blessings are not few, Nor is thy gos-pel weak; Thy grace can melt the stubborn Jew, And heal the dy - ing Greek; Wide

2. While grace is of - fered to the prince, The poor may take their share; No mor-tal has a just pretence, To perish in de - spair; Come

3 His doctrine is Al - migh - ty love, There's vir - tue in his' name, To turn a ra - ven to a dove, The Li - on to a lamb, O

as the reach of Satan's rage, Does thy sal - va - tion flow;..... It's not confined to sex nor age, The lof - ty nor the low.

all ye wretched sinners, come, He'll form your souls a - new;.... His gos - pel and his heart have room For reb - els such as you. could we raise a song of praise, Half e - qual to his love;..... The heav'ns would ring while we should sing Thro' all the courts a - bove.

CANTERBURY. C. M.

BLANCKS.

Slow.

Why do we mourn de-part-ing friends, Or shake at death's a-larms? 'Tis but the voice that Je-sus sends, To call them to his arms.

FUNERAL THOUGHT. C. M.

SMITH.

Slow.

Hark, from the tombs a mournful sound, My ears at-tend the cry; "Ye liv-ing men, come view the ground, Where you must shortly lie.

Why do we mourn de - part - ing friends, Or shake at death's a - larms? 'Tis but the voice that Je - sus sends, To

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal line. The music is in 2/2 time and features various melodic and harmonic elements, including slurs and ties.

call them, to call them, to call them to his arms, 'Tis but the voice that Je - sus sends, To call them, to call them, to call them to his arms.

The second system of the musical score continues the piece with four staves. It includes the vocal line and piano accompaniment. The lyrics are written below the vocal line. The music concludes with a double bar line and repeat signs.

On Jor - dan's stormy banks I stand, And cast a wish - ful eye; To Ca-naan's fair and hap - py land, Where my pes-

The first system of the musical score consists of four staves. The top staff is the vocal line in G major (one sharp) and 2/4 time. The second staff is the vocal line with lyrics. The third and fourth staves are piano accompaniment. The lyrics are: "On Jor - dan's stormy banks I stand, And cast a wish - ful eye; To Ca-naan's fair and hap - py land, Where my pes-".

ses - sions lie. Oh! the trans-port-ing rapt-urous scene, That ris - es to my sight, That ris - es to my sight, That ris - es to my

The second system of the musical score consists of four staves. The top staff is the vocal line. The second staff is the vocal line with lyrics. The third and fourth staves are piano accompaniment. The lyrics are: "ses - sions lie. Oh! the trans-port-ing rapt-urous scene, That ris - es to my sight, That ris - es to my sight, That ris - es to my".

sight, Sweet fields ar - rayed in liv - ing green, And riv - ers of de - light, And riv - ers of de - light.

This musical score consists of four staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The bottom two staves are piano accompaniment. The lyrics are written below the first two staves.

BRAY. C. M.

A. WILLIAMS' COLL.

A - wake, my heart, a - rise my tongue, Prepare a tuneful voice; In God the life of all my joys, A - loud will I re - joice, Aloud will I rejoice.

This musical score consists of three staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The bottom staff is piano accompaniment. The tempo is marked 'AIR.' and there is a trill (tr) in the final measure of the vocal line. The lyrics are written below the first two staves.

When thou must quit this house of clay, And

My soul, come med - i - tate the day, And think how near it stands ;

When thou must quit this

And

When thou must quit this house of clay,.... And fly to unknown

Detailed description: This system contains four staves of music. The first staff is a vocal line with lyrics 'When thou must quit this house of clay, And'. The second staff is a vocal line with lyrics 'My soul, come med - i - tate the day, And think how near it stands ;' and 'When thou must quit this'. The third staff is a vocal line with lyrics 'And'. The fourth staff is a piano accompaniment line with lyrics 'When thou must quit this house of clay,.... And fly to unknown'. The music is in 2/2 time with a key signature of one flat (Bb).

fly to un-known lands, When, &c.

house of clay..... When thou must quit this house of clay,. . . And fly..... to un - known lands.

fly to un - known lands,

lands,.....

Detailed description: This system contains four staves of music. The first staff is a vocal line with lyrics 'fly to un-known lands, When, &c.'. The second staff is a vocal line with lyrics 'house of clay..... When thou must quit this house of clay,. . . And fly..... to un - known lands.'. The third staff is a vocal line with lyrics 'fly to un - known lands,'. The fourth staff is a piano accompaniment line with lyrics 'lands,.....'. The music continues in 2/2 time with a key signature of one flat (Bb).

Each pleasure hath its
 How vain are all things here be - low, How false and yet how fair; Each
 Each pleasure hath its poi - son too, And
 Each pleasure hath its poi - son too, And ev' - ry sweet a

poi - son too, And ev' - ry sweet a snare,.....
 pleas - ure hath its poi - son too, And ev' - ry sweet a snare, Each pleasure hath its poi - son too, And ev' - ry sweet a snare.
 ev' - ry sweet a snare,.....
 snare,.....

The New-Jer - sa-lem comes down, A - dorn'd with
 From the third heav'n where God resides, That holy, happy place, The New-Je-ru-salem comes down, A -
 The New-Je-ru - sa - lem, &c.
 The New-Je-ru - sa - lem, &c. The

shin - ing grace, The New - Je - ru - sa - lem comes down, A - dorn'd, &c.
 - - - dorn'd with shin - ing grace, A - dorn'd with shining grace, A - dorn'd . . . with shin - ing grace.
 The New - Je - ru - sa - lem comes down,
 New - Je - ru - sa - lem comes down, Adorn'd with shining grace,

The an-gel of the Lord came down, And
 While shepherds watch'd their flocks by night, All seat-ed on the ground, The an-gel of the Lord came down, And glo-ry
 The an-gel of the Lord came down, And glo-ry shone around, And
 The an-gel of the Lord came down, And glo-ry shone around, And

glo-ry shone around, And glo-ry shone a-round, The angel, &c.
 shone around, And glo-ry shone a-round, The an-gel, &c.
 glo-ry shone a-round, The angel, &c. And glo-ry, &c.
 [15] glo-ry shone around The angel, &c.

God of my life, look gent - ly down, Behold the pains I feel; But I am dumb be - fore thy throne, Nor dare ... dis - pute thy will.

The musical score for 'POLAND. C. M.' consists of four staves. The top staff is the vocal line in treble clef with a 3/2 time signature and a key signature of two sharps (F# and C#). The second staff is the piano accompaniment in treble clef. The third staff is the piano accompaniment in bass clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are written below the second staff.

LEBANON. C. M.

BILLINGS. Cir. 1790.

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

The musical score for 'LEBANON. C. M.' consists of four staves. The top staff is the vocal line in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The second staff is the piano accompaniment in treble clef. The third staff is the piano accompaniment in bass clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are written below the second staff.

VICTORY C. M.

READ. 1793.

Now shall my head be lift - ed high, A - bove my foes a - round, And songs of joy and vic - to - ry, With -

With -

- in thy tem - ple sound, sound, With - in thy tem - ple sound. With - in thy tem - ple sound.

With - in thy tem - ple sound,

in thy tem - ple sound.....

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

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

Brisk.

If angels sung a Saviour's birth, If angels sung a

If angels sung a Sa - viour's, Sa - viour's birth, On that au - spic - ious morn,

If angels sung a Sa - viour's birth, If angels sung, &c. We

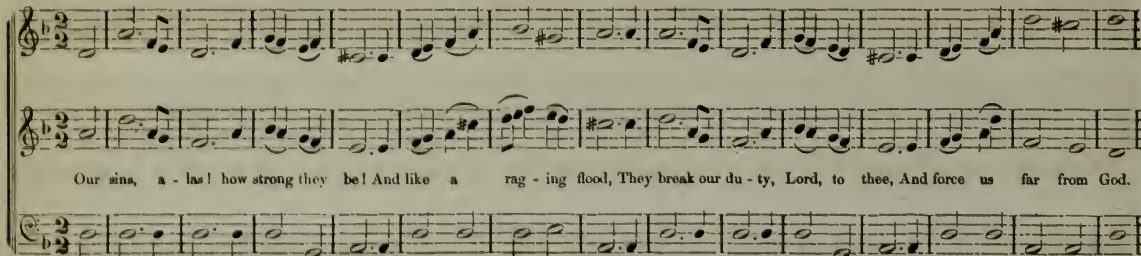
If an - gels sung a Sa - viour's birth, If angels sung, &c. We well may imi -

We well may imi - tate their mirth, Now he a-gain is born, Now he again is born.

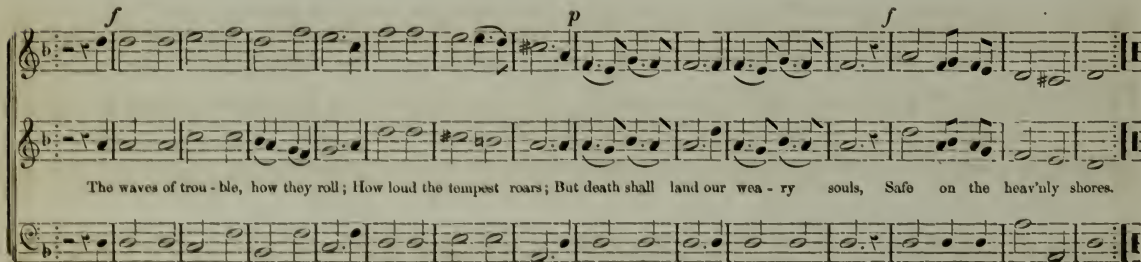
We well may imi - - tate their mirth, Now he a-gain is born, Now he a-gain, Now he a - gain is born.

well may imi-tate their mirth, We well may imitate their mirth, Now he a-gain is born.

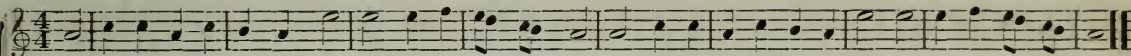
- tate their mirth. We well may imi - - tate their mirth. Now he a-gain is born, Now he a gain is born



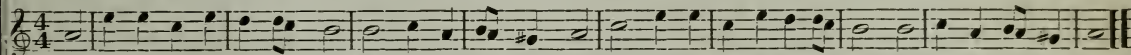
Our sins, a - las! how strong they be! And like a rag - ing flood, They break our du - ty, Lord, to thee, And force us far from God.



f The waves of trou - ble, how they roll; *p* How loud the tempest roars; *f* But death shall land our wea - ry souls, Safe on the heav'nly shores.

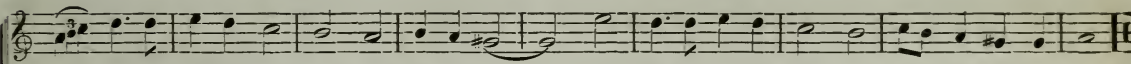
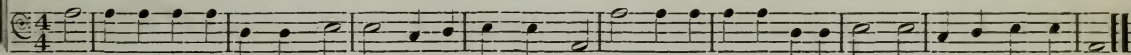


1. Am I a sol-dier of the Cross, A follow-er of the Lamb? And shall I fear to own his cause, Or blush to speak his name.

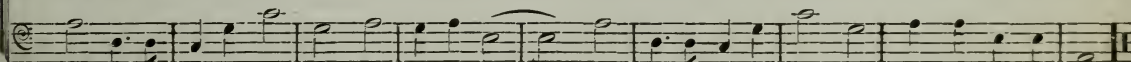
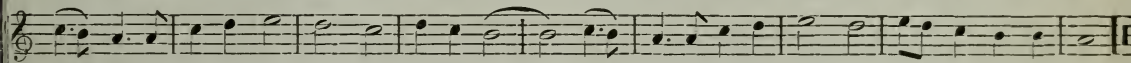


2. Are there no foes for me to face? Must I not stem the flood? Is this vain world a friend to grace, To help us on to God?

3. Should I be carry'd to the skies, On flow-ry beds of ease? While oth-ers fought to win the prize, And sailed through bloody seas?

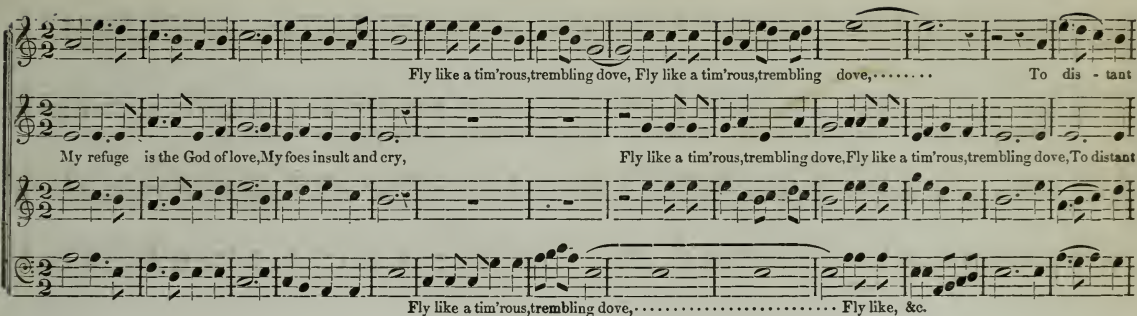


O! glo - ry, hal - le - lu - jah, Praise ye my God, O! glo - ry, hal - le - lu - jah, Love and serve the Lord.



The sea grows calm at thy command, And tempests cease to
 'Tis by thy strength the mountains stand, God of e - ter - nal pow'r; The sea grows calm at thy command, And
 The sea, &c.
 The sea, &c.

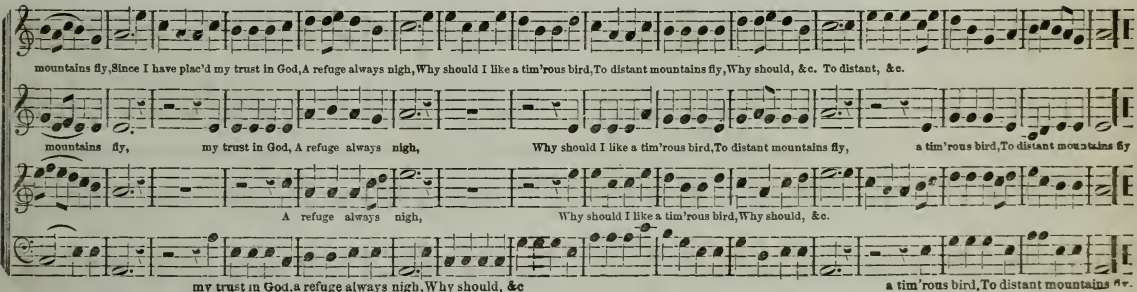
roar.....
 tempests cease to roar,..... And tempests cease to roar,..... And tempests cease to roar.
 The sea, &c.



Fly like a tim'rous, trembling dove, Fly like a tim'rous, trembling dove, To dis - tant

My refuge is the God of love, My foes insult and cry, Fly like a tim'rous, trembling dove, Fly like a tim'rous, trembling dove, To distant

Fly like a tim'rous, trembling dove, Fly like, &c.



mountains fly, Since I have plac'd my trust in God, A refuge always nigh, Why should I like a tim'rous bird, To distant mountains fly, Why should, &c. To distant, &c.

mountains fly, my trust in God, A refuge always nigh, Why should I like a tim'rous bird, To distant mountains fly, a tim'rous bird, To distant mountains fly

A refuge always nigh, Why should I like a tim'rous bird, Why should, &c.

my trust in God, a refuge always nigh, Why should, &c. a tim'rous bird, To distant mountains fly.

Methinks I see a heav'nly host Of an-gels on the wing, Methinks I hear their cheerful notes, So mer - ri - ly they sing.

Let all your fears be banished hence; Glad tidings we proclaim, for there's a Saviour born to-day, And Je - sus is his name.

Come shed abroad a Saviour's love, And
 Come, Holy Spir - it, heavenly dove, With all thy quick'ning pow'rs; Come shed abroad a
 Come shed abroad a Saviour's love, Come shed abroad a
 Come shed abroad a Sav - - - iour's love, And that shall kindle

that shall kin - - - - - dle ours,
 Saviour's love, And that shall kin - die ours, Come shed abroad a Saviour's love And that shall kin - die ours.
 Saviour's love, And that shall kin - die ours,
 ours, And that shall kin - die ours.

Fly swifter round the wheel of time, And, &c.

How long, dear Saviour, O how long, Shall this bright hour delay; Fly swifter round the wheel of time, And bring the wel - come day.

Fly swifter round the wheel of time, And bring, &c.

Fly swifter round the wheel of time, Fly swifter round the wheel of time, And, &c.

WINTER. C. M.

READ.

His ho - ry frost, his fle - cy snow, De-scend and clothe the ground; The li - quid streams forbear to flow, In i - cy fet - ters bound.

My friends, I bid you all fare - well, Farewell, my friends, Farewell, And if I never see you more While I on earth remain, O may we meet on Canaan's shore, And never part again.

The musical score consists of three staves. The top two staves are in G major (one sharp) and 2/2 time. The bottom staff is in C major (no sharps or flats) and 2/2 time. The lyrics are written below the staves.

MOURNING SWAIN. C. M.

Far from the tents of joy and hope, I sit and grieve a - lone, Far from, &c.

As on some lonely building's top, The sparrow tells her moan, Far from the tents of joy and hope, I sit and grieve alone, Far from, &c.

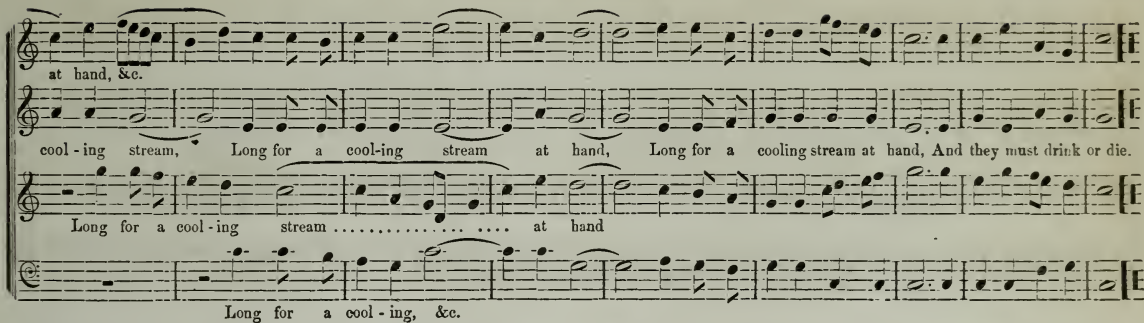
Far from the tents of joy and hope, Far from the tents of joy and hope. I sit and grieve alone, Far from, &c.

Far from the tents of joy and hope, Far from the tents of joy and hope, I sit and grieve alone. Far from, &c.

The musical score consists of four staves, all in G major (one sharp) and 4/4 time. The lyrics are written below the staves.

Ear - ly, my God, with-out de - lay, I haste to seek thy face, My thirst-y spir - it faints a - - way,..... With -

So pilgrims on the scorching sand, Beneath a burning sky, Long for a cooling stream
 out thy cheering grace; So pilgrims on the scorch - ing sand, Beneath a burn - ing sky, Long for a
 So pilgrims, &c, So pilgrims, &c.
 So pilgrims, &c. So pilgrims, &c.



at hand, &c.

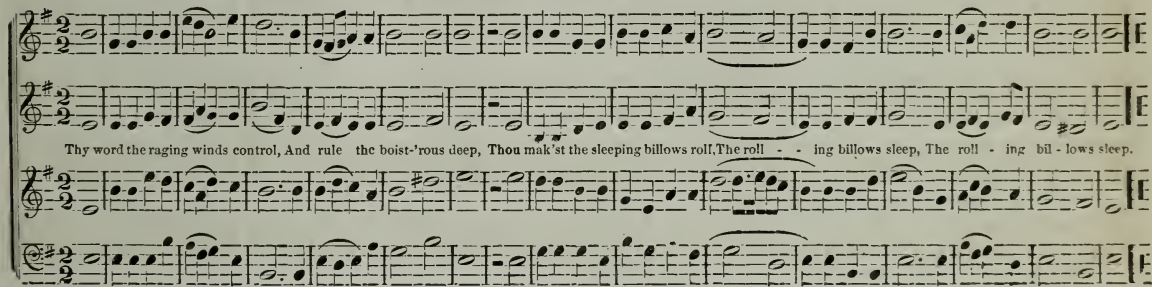
cool - ing stream, Long for a cool - ing stream at hand, Long for a cooling stream at hand, And they must drink or die.

Long for a cool - ing stream at hand

Long for a cool - ing, &c.

VIRGINIA. C. M.

BROWNSON. 1791.



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

Not from the dust af - flic - - tion grows, Nor troubles rise by chance; Yet we are born to cares and woes, A sad in - her - i - tance;

As

As sparks fly out from

As sparks fly out from burning coals, And still are upwards borne; So grief, &c.

As sparks fly out from burning coals, And still are up - wards borne; So grief is root - ed in our souls, And man grows up to mourn.

sparks fly out from burning coals, And still are up - wards borne, And still, &c.

burning coals, And still are up - wards borne, And still, &c.

My soul oppressed with sorrow's weight, Had sunk a -

Had not thy word been my delight, When earthly joys were fled, My soul oppressed with sorrow's weight, Had sunk among the dead, Had

My soul oppressed with sorrow's weight, Had sunk among the dead, Had sunk a -

My soul oppressed with sorrow's weight, Had sunk among the dead, Had sunk among the dead;

- mong the dead, Had sunk a - mong the dead, My soul oppressed with sorrow's weight, Had sunk a - mong the dead.

sunk among the dead, My soul oppressed with sorrow's weight, Had sunk a - mong the dead.....

- mong the dead, My soul oppressed with sorrow's weight, Had sunk a - mong the dead, Had sunk among the dead.

[17] My soul oppressed with sorrow's weight, Had sunk a - mong the dead, Had sunk, &c.

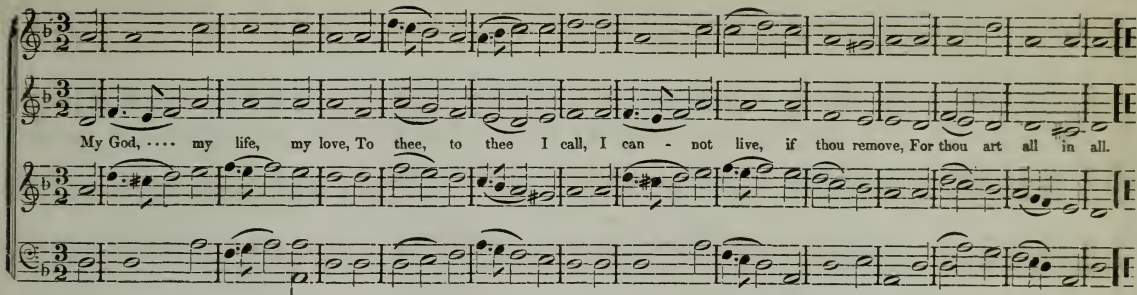
5100

That aw-ful day will sure-ly come, Th' appointed hour makes haste, When I must stand be - fore my judge, And pass the sol - eunn test.

ST. MARTIN'S. C. M.

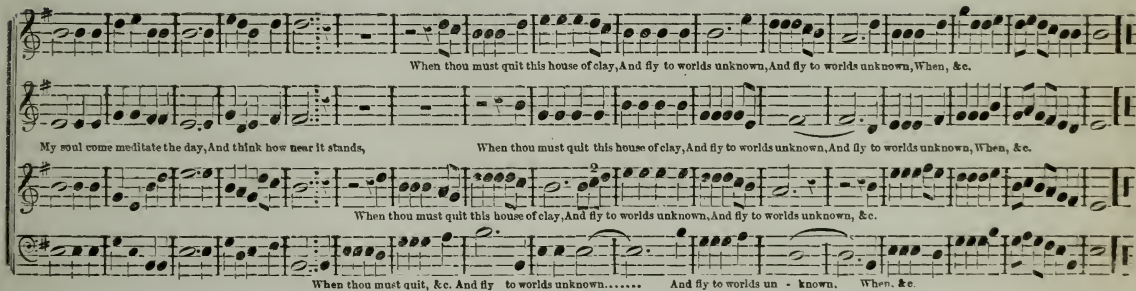
TANSUR.

O thou, to whom all crea-tures bow, With - in this earthly frame, Thro' all the world how great art thou! How glorious is thy name.



My God, . . . my life, my love, To thee, to thee I call, I can - not live, if thou remove, For thou art all in all.

NORTH SALEM. C. M.



When thou must quit this house of clay, And fly to worlds unknown, And fly to worlds unknown, When, &c.

My soul come meditate the day, And think how near it stands, When thou must quit this house of clay, And fly to worlds unknown, And fly to worlds unknown, When, &c.

When thou must quit this house of clay, And fly to worlds unknown, And fly to worlds unknown, &c.

When thou must quit, &c. And fly to worlds unknown. And fly to worlds un - known. When, &c.

Be - hold the lof - ty sky Declares its ma - ker, God, And all the star - ry works on high, Pro - claim his pow'r a - broad.

This musical score is for the hymn 'Old Sutton' in the S. M. (Short Meter) style. It features a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The melody is written on a single staff, and the lyrics are placed below it. The music consists of four measures, each containing a full bar of music.

HARTFORD. S. M.

MAXIM.

Each wand'ring in a diff'rent way, But all... the down - ward road.

Like sheep we went astray, And broke the fold of God; Each wand'ring in a diff'rent way, But all the downward road, But all the downward road.

Each wand'ring in a diff'rent way, Each, &c.

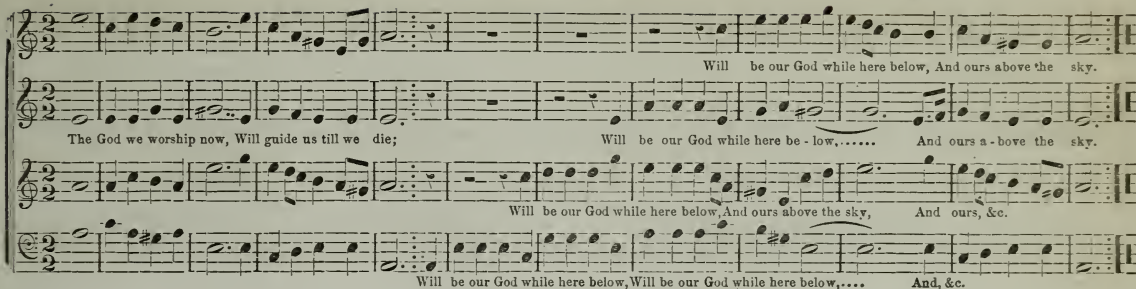
Each wand'ring in a diff'rent way, Each, &c.

This musical score is for the hymn 'Hartford' in the S. M. style. It features a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The melody is written on a single staff, and the lyrics are placed below it. The music consists of four measures, each containing a full bar of music.

AMERICA. S. M.

WETMORE.

133



Will be our God while here below, And ours above the sky.

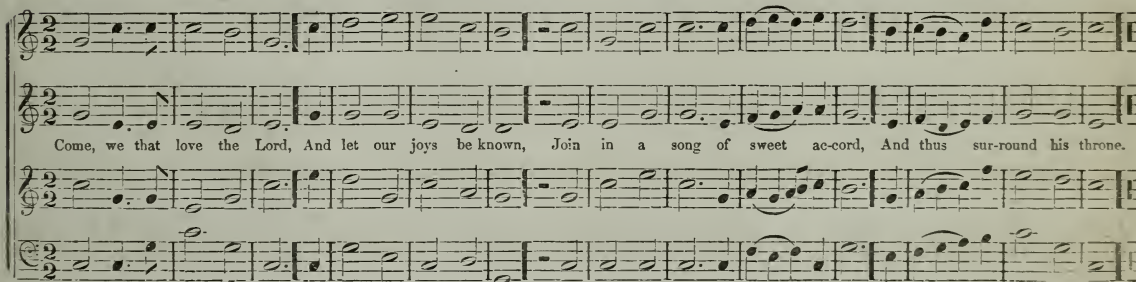
The God we worship now, Will guide us till we die; Will be our God while here below,.... And ours a - bove the sky.

Will be our God while here below, And ours above the sky, And ours, &c.

Will be our God while here below, Will be our God while here below,.... And, &c.

SILVER STREET. S. M.

SMITH.



Come, we that love the Lord, And let our joys be known, Join in a song of sweet ac-cord, And thus sur-round his throne.

Let us rejoice and sing and pray, Let all the church be glad;

This is the glorious day, Which our Redeemer made: Let us re-joice and sing and pray. Let all the church be glad; Ho-san-na to the

Let us re-joice..... and sing and pray, Let all the church be glad;

King, Of David's royal blood; Bless him, ye saints, he comes to bring Sal-va-tion from your God, Bless him, ye saints, he comes to bring Salva-tion from your God.

Our

Lord, what a fee-ble piece is this our mor-tal frame, Our life, how poor a

Our life, how poor a tri - fle 'tis, Our

Our life, how poor a tri - - fle 'tis,

life, how poor a tri - fle 'tis, That scarce de - serves the name,

tri - - - fle 'tis, That scarce de - serves the name, That scarce de - serves the name.

life, how poor a tri - fle 'tis, That scarce de - serves the name,

See what a liv - ing stone The build - ers did re - fuse, Yes

Yet God hath built his

Yet God hath built his church there - on, In spite, &c.

Yet God hath built his church there - on, In spite of en - vious Jews.

God hath built his church, Yet God hath built his church there-on, In spite, &c.

church there - on.

Far be thine hon - or spread, And long thy praise en-dure, Till morning light and
Till morning light and ev'ning shade, Till
Till morning light and ev' - - - ning shade, Till

morn - ing light and ev' - ning shade, Till, &c.
ev' - - - ning shade, Till morn - ing light and ev'ning shade, Shall be exchanged no more.
morn - ing light and ev' - ning shade, Till, &c.
morn - ing light and ev' - ning shade, Shall be ex - changed no more, . . . Shall be ex - changed no more.

Ah! whither shall I go, Burthen'd and sick, and faint? To whom shall I my troubles show, And pour out my complaint?

The musical score for 'AYLESBURY. S. M.' consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one sharp (F#) and the time signature is 2/2. The melody is written in the first treble staff, with lyrics underneath. The accompaniment is provided by the other three staves.

LITTLE MARLBOROUGH. S. M.

WILLIAMS.

Welcome, sweet day of rest, That saw the Lord a - rise, Welcome to this re - viv - ing breast, And these re - joic - ing eyes.

The musical score for 'LITTLE MARLBOROUGH. S. M.' consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one sharp (F#) and the time signature is 3/2. The melody is written in the first treble staff, with lyrics underneath. The accompaniment is provided by the other three staves.

WATCHMAN. S. M.

LEACH.

139

Ah, when shall I awake From sin's soft soothing pow'r, The slum - ber from my spir - it shake, And rise to fall no more.

NORWICH. S. M.

BROWNSON.

Into thy bosom, O my God,
 My sor - rows like a flood, Im - pa - tient of re - straint, Into thy bosom, O, into thy bosom, O my God, Pour out a long complaint.
 Into thy bosom, O, Into thy bosom, O my God,
 Into thy bosom O my God,

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 of my God, I'll spend my daily breath.

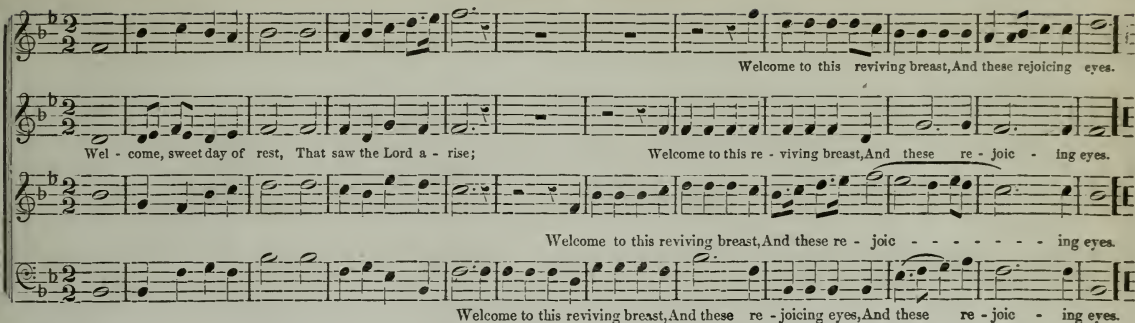
But in the worship of my God, I'll spend my daily breath.....

LOVELY VINE. S. M.

INGALLS.

1. Be - hold a love - ly vine, Here in this des - ert ground; The blossoms shoot and prom - ise fruit, And tender grapes are found.

2. Its circling branches rise, And shade the neigh'ring lands; With love-ly charms she spreads her arms, With clusters in her hands.



Welcome to this reviving breast, And these rejoicing eyes.

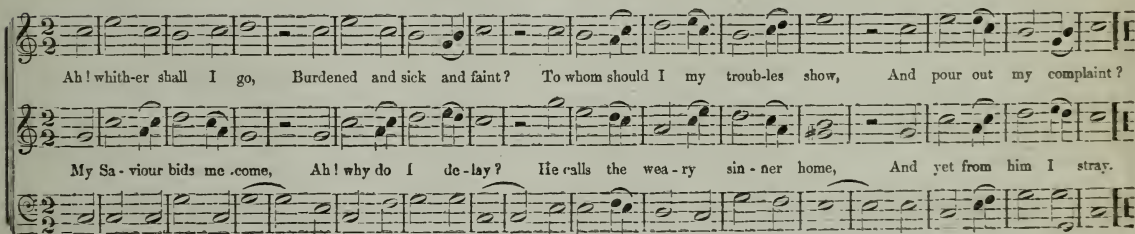
Wel - come, sweet day of rest, That saw the Lord a - rise; Welcome to this re - viving breast, And these re - joic - ing eyes.

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

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

DELAY. S. M.

INGALLS.



Ah! whith-er shall I go, Burdened and sick and faint? To whom should I my troub-les show, And pour out my complaint?

My Sa - viour bids me .come, Ah! why do I de - lay? He calls the wea - ry sin - ner home, And yet from him I stray.

A - wake, my soul, a-wake, A - wake, look up and view The Glo - rious sun, who has be - gun His dai - ly

task a - new. The glorious sun who has begun His daily task a - new, His dai - ly task a - new, His daily task anew.

task a - new. The glorious sun who has begun, His daily task a-new; The glorious sun who has begun His daily task anew.

task a - new. The glorious sun who has begun, The glorious sun who has begun His dai - - - - ly task a - new.

task anew, The glorious sun who has begun The glorious sun who has begun His dai - ly, . . . dai - ly, dai - - - - ly task a - new

My soul re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow..... to

Whose an - ger is so slow to rise, Whose an - ger is so slow to rise, So read - - y to a - bate.
 an - ger is so slow to rise, Whose an - ger is so slow to rise, So read - - y to a - bate.
 slow to rise, So read - y to a - bate, Whose anger is so slow to rise, So read - - y to a - bate.
 rise. So read - y to a - bate, Whose. &c.

The all of Si - on yields A thousand sa - cred sweets Be - fore we reach the heav'nly fields, Or walk the golden streets. Then

Then let our songs a -

Detailed description: This system contains four staves of music. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in 6/8 time. The lyrics are written below the staves, with some words split across lines. The first line of lyrics is 'The all of Si - on yields A thousand sa - cred sweets Be - fore we reach the heav'nly fields, Or walk the golden streets. Then'. The second line of lyrics is 'Then let our songs a -'.

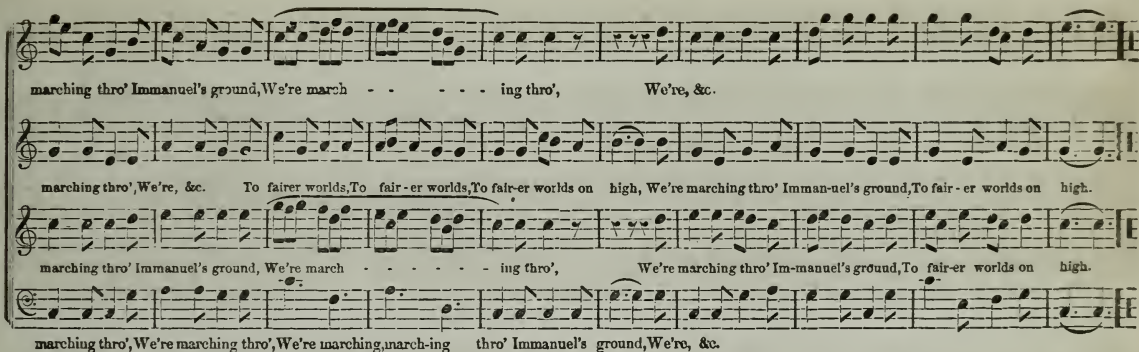
Then let our songs a - bound, And ev - ry tear be dry; We're marching thro' Im - man - uel's ground, To fair - er worlds on high, We're

We're marching thro' Immanuel's ground We're

let our songs a - bound, And ev - ry tear be dry; We're marching thro' Immanuel's ground To fairer worlds on high, We're marching thro', We're

bound. And ev - ry tear be dry, We're &c.

Detailed description: This system contains four staves of music. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in 6/8 time. The lyrics are written below the staves. The first line of lyrics is 'Then let our songs a - bound, And ev - ry tear be dry; We're marching thro' Im - man - uel's ground, To fair - er worlds on high, We're'. The second line of lyrics is 'We're marching thro' Immanuel's ground We're'. The third line of lyrics is 'let our songs a - bound, And ev - ry tear be dry; We're marching thro' Immanuel's ground To fairer worlds on high, We're marching thro', We're'. The fourth line of lyrics is 'bound. And ev - ry tear be dry, We're &c.'.



marching thro' Immanuel's ground, We're march - - - ing thro', We're, &c.

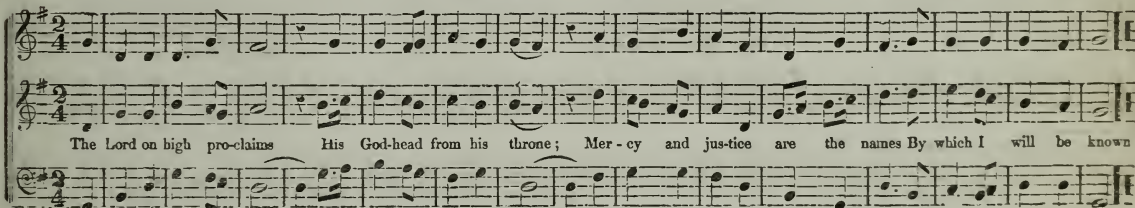
marching thro', We're, &c. To fairer worlds, To fair-er worlds, To fair-er worlds on high, We're marching thro' Imman-uel's ground, To fair-er worlds on high.

marching thro' Immanuel's ground, We're march - - - ing thro', We're marching thro' Im-manuel's grouud, To fair-er worlds on high.

marching thro', We're marching thro', We're marching, narch-ing thro' Immanuel's ground, We're, &c.

ST. THOMAS. S. M.

WILLIAMS' COLL.



The Lord on high pro-claims His God-head from his throne; Mer-cy and jus-tice are the names By which I will be known

And all the star - ry works on high, pro -
 Be - hold the lof - ty sky De - clares its ma - ker God! And all the star - ry

This system contains the first four staves of music. The top staff is the vocal line in G major (one flat) and 4/4 time. The second staff is the alto line. The third staff is the tenor line. The fourth staff is the bass line. The lyrics are: "And all the star - ry works on high, pro - Be - hold the lof - ty sky De - clares its ma - ker God! And all the star - ry".

claim his power a - broad, And all the star - ry works on high,
 works on high, Pro - claim his pow - er abroad, Pro - claim his pow - er a - broad.
 And all—

This system contains the next four staves of music. The top staff is the vocal line. The second staff is the alto line. The third staff is the tenor line. The fourth staff is the bass line. The lyrics are: "claim his power a - broad, And all the star - ry works on high, works on high, Pro - claim his pow - er abroad, Pro - claim his pow - er a - broad. And all—".

Like sheep we went a - stray, And broke the fold of God, Each wand ring in a diff'rent way, But all the downward

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The lyrics are written below the piano accompaniment staff.

road,..... Each wand'ring in a diff' - rent way, But all the downward road, But all the down - ward road.

The second system of the musical score continues the piece with four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The lyrics are written below the piano accompaniment staff.



Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk the golden streets.

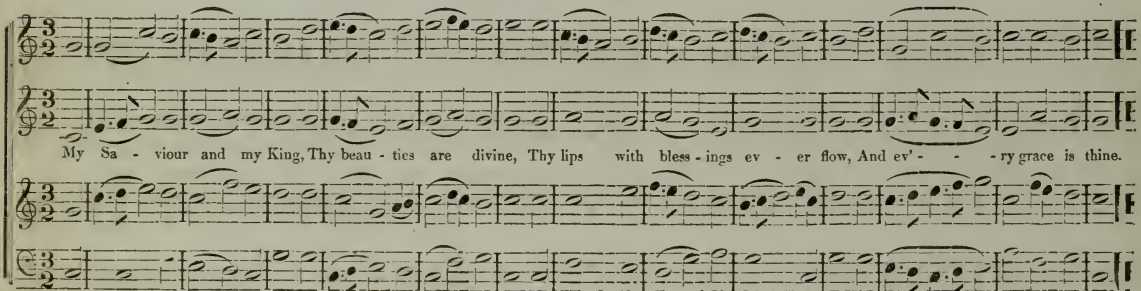
The hill of Zi - on yields A thousand sacred sweets, Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk the golden streets.

Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk the golden streets.

Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk, &c.

WALTHAM. S. M.

BILLINGS.



My Sa - viour and my King, Thy beau - ties are divine, Thy lips with bless - ings ev - er flow, And ev' - - ry grace is thine.

Ye heavenly hosts the song be-gin, And sound his name abroad.

Let every creature join, To praise th'eter-nal God ;

Ye heavenly hosts the song be - gin, And sound his name abroad.

Ye heavenly hosts the song begin, Ye, &c. And sound his name abroad.

Ye heavenly hosts the song . . . be - gin, Ye, And sound his name a-broad.

Detailed description: This system contains four staves of music. The top staff is a vocal line in treble clef with a 2/2 time signature. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is a bass line in bass clef. The lyrics are distributed across the staves, with some lines appearing below the corresponding musical staff.

Thou sun with golden beams, And moon with pal-er rays, Ye starry lights, ye twinkling flames, Shine to your Maker's praise, Ye starry light, &c.

Detailed description: This system contains four staves of music. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is a bass line in bass clef. The lyrics are distributed across the staves, with some lines appearing below the corresponding musical staff.

And must this bo - dy die; This mor - tal frame de - cay? And must these ac - tive limbs of mine, Lie mould'ring in the clay;

And must these ac - tive limbs of mine, Lie mould'ring in the clay, . . . Lie mould - 'ring in the clay, Lie, &c.

And must these ac - tive limbs of mine, Lie mould'ring in the clay, Lie mould'ring in the clay.

And must these active limbs of mine, Lie mould'ring in the clay, Lie, &c.

And must these active limbs of mine, Lie mould - 'ring in the clay, And must these ac - tive limbs of mine, Lie, &c.

What if the saint must die, And lodge a-mong the tombs? He need not mourn, he shall re-turn, Re-joic-ing as he comes. Tho'

death shall hold him down, With bands and migh-ty bars; Yet he shall rise a-bove the skies, And sing a-bove the stars.

p

f

Who bring sal - va - tion on their tongues, And words of peace reveal, Who bring salvation on their
 Who stand on Zi-on's hill,
 Hew beauteous are their feet,

tongues, And words of peace re - veal, How charm - ing, charm - ing is their voice! How sweet..... their tid - ings are;

Brisk.

Zi - on, be - hold thy Saviour King, He reigns and triumphs here,
 Zi - on, be - hold thy Sa - viour King, He reigns and triumphs here, He reigns
 Zi - on, be - hold thy Sa - viour King, He reigns and triumphs here, Zi - on, behold thy Saviour King. He
 Zi - on, be - hold thy Sa - viour King, He reigns and triumphs here, Zi - on, behold thy Saviour King,..... He

and tri - umphs here, Zi - on, be - hold thy Sa - viour King..... He reigns and tri - umphs here.
 reigns and tri - umphs here, Zi - on, be - hold, &c.

He fram'd the globe, he spread the sky, And all the shin - ing worlds on high, And reigns com - plete in glo - ry there;

His beams are maj - es - ty and light, His glo - ries, how di - vine - ly bright, His tem - ple, how di - vine - ly fair!

How pleas-ant 'tis to see Kin-dred and friends a-gree, Each in their prop-er sta-tion move, And

And each ful-fil their

And each ful-fil their part With sym-pa-

And each ful-fil their part With sym-pa-thiz-ing heart, In all the cares of life and love.

each ful-fil their part, With sym-pa-thiz-ing heart, In all, &c.

part With sym-pa-thiz-ing heart, In all the cares of life and love, In all, &c.

thiz-ing heart, In all the cares of life and love, In all, &c.

He sends the la-b'ring con - - - science

The Lord bath eyes to give the blind, The Lord supports the sinking mizd; He sends the lab'ring con - science

He sends the lab'ring conscience peace; He sends the lab'ring con - science

He sends the lab'ring conscience peace; He sends the lab'ring con - science

peace; He helps the stran - ger in dis-tress, The wid ow and the fa - ther-less, And grants the pris - 'ner sweet re - lease.

Thought
 God is our ref-uge in distress, A pres-ent help when dangers press, In him un-daunted we'll con - fide;
 Tho' earth were from her

earth were from her cen - tre toss'd, And moun - tains in the o - cean lost, Torn, &c.
 Tho' earth were from her centre toss'd, And mountains in the o - cean lost, Torn piecemeal by the roar - ing tide.
 Tho' earth were from her centre toss'd, And mountains in the o - cean lost, Torn piecemeal by the roar - ing tide, Torn, &c.
 mountains in the o - - cean lost, Torn piecemeal by the roar - ing tide, Torn, &c.

Al - migh - ty King of heav'n a - bove, E - ter - nal Source of truth and love, And Lord of all be - low,

The first system of music consists of four staves. The top staff is a vocal line in G major (one sharp) and 2/2 time. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts. The lyrics are written below the second staff.

With rev-'rence and re - lig - ious fear, Per - mit thy sup - pliants to draw near, And at thy feet to bow.

The second system of music also consists of four staves, following the same format as the first system. The lyrics are written below the second staff.

SYMPATHY. C. P. M.

POOL.

158

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 has two flats (B-flat and E-flat), and the time signature is 2/2. The music features a melody in the upper staves and a bass line in the lower staves. A repeat sign is present at the end of the system.

'Twas in a vale where o - siers grow, By murm'ring streams we told our woe, And mingled all our cares, Friendship sat pleas'd in

The second system of the musical score also consists of four staves, with the same instrumentation and key signature as the first system. The melody continues across the staves. A repeat sign is present at the end of the system.

both our eyes, In both the weeping dews a - rise, And drop al - ter - nate tears, And drop, And drop, And drop al - ter - nate tears.

1. Vain, de - lu - sive world, a - dien, With all of creature - good, On - ly Je - sus I pur - sue, Who bought me with his blood!

2. Oth - er knowledge I dis - dain, 'Tis all but van - i - ty: Christ, the Lamb of God, was slain, He tast - ed death for me!

All thy pleasure I fore-go, I trample on thy wealth and pride: On - ly Je - sus will I know, And Je - sus cru - ci - fied!

Me to save from end - less woe, The sin - a - ton - ing vic - tim died! On - ly Je - sus will I know, And Je - sus cru - ci - fied!

1. Come and taste a-long with me, Con-so-la-tion running free; From my father's worthy home, Sweeter than the honey - comb, From my father's worthy home, Sweeter than the honey - comb.

SAVANNAH. 8s.

BILLINGS.

Ah, love ly ap - pearance of death, No sight up - on earth is so fair; Not all the gay pageants that breathe, Can with a dead bod - y compare.

[21]

1. Oh! Je - sus, my Saviour, to thee I sub - mit, With love and thanksgiv - ing fall down at thy feet, My

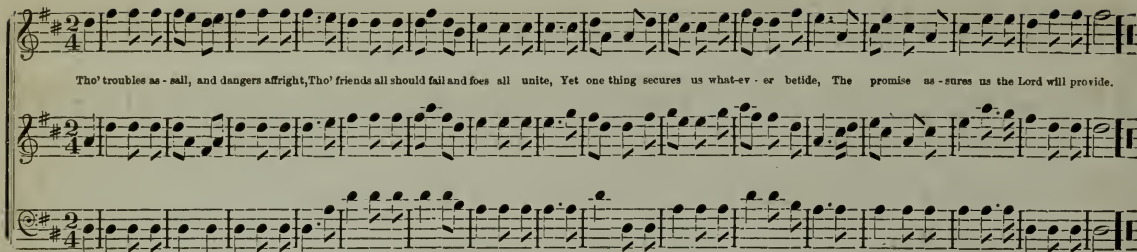
2. I love thee, I love thee, I love thee, my love; I love thee, my Saviour, my love and my dove; I
 3. O! who's like my Je - sus, he's Salem's bright King; He smiles, and he loves me, and learns me to sing: His

sac - ri - fice of - fer, of soul, flesh and blood, Thou art my Re - deem - er, my Lord, and my God.

love thee, I love thee, and that thou dost know; But how much I love thee I nev - er can show.
 name be my theme, and his grace be my song; His love shall in - spire both my heart and my tongue.

Glory to God on high, Let earth and sky reply, Praise ye his name; His love and grace adore, Who all our sorrows bore, Sing aloud

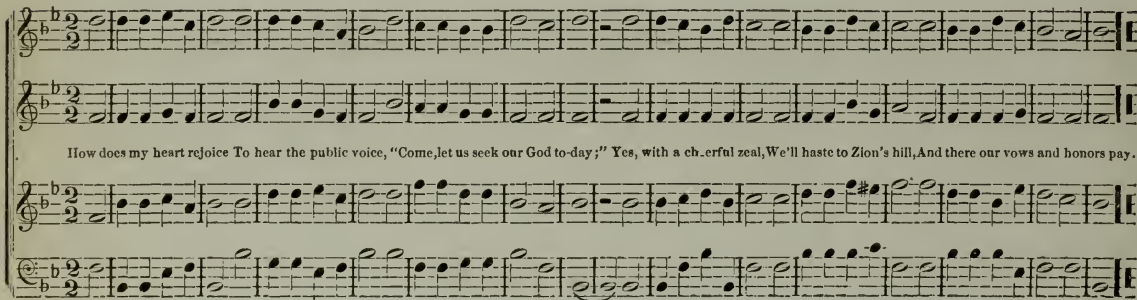
ev - er more, Worthy the Lamb, Worthy the Lamb, Worthy the Lamb, Sing a - loud ev - er more, Worthy the Lamb.



Tho' troubles as - call, and dangers affright, Tho' friends all should fail and foes all unite, Yet one thing secures us what - ev - er betide, The promise as - sures us the Lord will provide.

DALSTON. S. P. M.

WILLIAMS.



How does my heart rejoice To hear the public voice, "Come, let us seek our God to-day;" Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honors pay.

The Lord Je - ho - vah reigns, And roy - - - al state inain-tains; His head with aw-ful glo - - - ries crown'd, Ar -

Ar-ray'd Be-girt
 Ar-ray'd in robes, And rays of maj - - es - ty a-round.
 ray'd in robes of light, Be - girt with sovereign might,
 Ar - ray'd in robes of light, Be - girt with sovereign might

To sing and bless Jehovah's name; To sing and bless Jehovah's

Let all the earth their voices raise, To sing the choicest psalm of praise, To sing and bless Je-ho-vah's name; To

To sing and bless Jehovah's name; To sing and bless Jehovah's

To sing and bless Je-ho-vah's name; To

name; His glo-ry let the heathen know, His wonders to the na-tions show, And all his saving works proclaim.

sing and bless Je-ho-vah's name; His glo-ry let the heathen know, His wonders to the nations show, And, &c.

name; His glo-ry let the heathen know, His, &c.

sing and bless Jehovah's name, His glo-ry let the heathen know, His wonders to the nations show, And, &c.

Blow ye the trumpet, blow, The glad-ly sol - emn sound; Let all the na-tions know, To earth's re-

The first system of the musical score consists of four staves. The top two staves are vocal parts in G major and 2/4 time, with lyrics underneath. The bottom two staves are piano accompaniment, with the left hand in the bass clef and the right hand in the treble clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

mot - est bound, The year of ju - bi - lee has come; Re - turn, ye ran - som'd sin - ners. home.

The second system of the musical score continues the piece. It also consists of four staves. The vocal parts continue with the lyrics. The piano accompaniment provides harmonic support with various rhythmic patterns and rests. The system concludes with a double bar line and repeat signs.

No burning heats by day, Nor blasts of evening air, Shall take my health a - way, If God be with me there; Thou art my sun, And
Thou art my sun, And thou my shade, To

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

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

Ye tribes of Adam join, With heav'n and earth and seas, And offer notes divine, To your Creator's praise; Ye holy throng Of angels bright, In worlds of light Begin, &c

Ye holy throng Of angels bright, Ye, &c.

Ye holy throng Of angels bright, Ye, &c.

AMHERST. H. M.

BILLINGS.

Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs employ, Above this star-ry frame; You voices raise, Ye cherubim and seraphim, To sing his praise.

The shin - ing worlds a - bove, In glo - rious or - der stand, Or in swift courses move, By his supreme com - mand;

He

He spake the word, And all their frame From noth - ing came,...

He spake the word, And all their frame From nothing came, To praise the Lord.

He spake the word, And all their frame from noth - ing came, To praise the Lord, From nothing came,

spake the word, And all their frame from noth - ing came, To praise the Lord. From noth - ing came,

DAVID'S LAMENTATION.

BILLINGS. 99

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Da-vid the King was grieved and moved, He went to his chamber, his chamber, and wept, And as he went he wept and said,

O, my son, O, my son, Would to God I had died, Would to God I had died, Would to God I had died for thee, O Absalom, my son, my son.

Fare you well, Fare you well, Fare you well, my friends, I must be gone, I have no home nor stay with you; I'll take my staff and

The first system of the musical score consists of four staves. The top staff is the vocal line in G major (one flat) and 2/4 time. The second staff contains the lyrics. The third and fourth staves are accompaniment for the piano, with the left hand in the bass clef and the right hand in the treble clef.

trav - el on, Till I a bet - ter world can view. I'll march to Canaan's land, I'll land on Canaan's

The second system of the musical score also consists of four staves. It continues the vocal line and piano accompaniment from the first system. The lyrics are split across the two systems. The first two staves of this system contain the lyrics, while the third and fourth staves are accompaniment. There are first and second endings marked with '1' and '2' above the notes.

PILGRIM'S FAREWELL. Concluded.

Soft and slow. Loud and quick.

shore, Where pleasures never end, And troubles come no more, Farewell, Farewell, Farewell, my loving friends, farewell.

The musical score consists of four staves. The first two staves are vocal parts with lyrics. The third and fourth staves are instrumental accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piece concludes with a double bar line and a repeat sign.

SICILIAN HYMN. 8s & 7s.

Lord, dismiss us with thy blessing, Hope and comfort from above, Let us each thy peace possessing. Triumph in redeeming love.

The musical score consists of four staves. The first two staves are vocal parts with lyrics. The third and fourth staves are instrumental accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The piece concludes with a double bar line and a repeat sign.

Lord, in the morning thou shalt hear My voice ascend - ing high,

To thee will I di - rect my prayer, To thee lift up my eye. Up

Up . o the hills where

Detailed description: This system contains the first four staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a guitar-style chordal accompaniment. The third staff is a treble clef with the vocal line. The fourth staff is a bass clef with the bass line. The lyrics are placed between the staves.

Up to the hills, &c.

Up to the hills where Christ is gone, Presenting at his Father's throne, Our songs and our complaints, Presenting at his Father's throne, Our songs and our complaints.

to the hills where Christ is gone, To plead for all his saints.

Christ is gone, To plead for all his saints.

Detailed description: This system contains the next four staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a guitar-style chordal accompaniment. The third staff is a treble clef with the vocal line. The fourth staff is a bass clef with the bass line. The lyrics are placed between the staves.

Most triumphant, great-ly glorious, He from death and hell arose, In him all his church vic - to - rious, Triumph'd o'er the

The first system of the musical score consists of four staves. The top two staves are vocal parts in G major and 2/4 time, with lyrics underneath. The bottom two staves are piano accompaniment. The lyrics are: "Most triumphant, great-ly glorious, He from death and hell arose, In him all his church vic - to - rious, Triumph'd o'er the".

Hal - le - lu - jah,

dreadful foes. Halle - lu-jah, Hal-le - lu - jah, glo - ry, glo-ry, Lord, be thine

Hal - le - lu - jah, Hal - le - lu - jah,

The second system of the musical score continues the piece. It consists of four staves. The top two staves are vocal parts with lyrics: "Hal - le - lu - jah, dreadful foes. Halle - lu-jah, Hal-le - lu - jah, glo - ry, glo-ry, Lord, be thine". The bottom two staves are piano accompaniment. The lyrics continue: "Hal - le - lu - jah, Hal - le - lu - jah,".

See the Lord of glo - ry dy - ing ! See him gasp - ing ! Hear him cry - ing ! See his bur - den'd bosom heave.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The music is in 4/4 time with a key signature of two sharps (F# and C#). The lyrics are written below the second staff.

Look, ye siu - ners, Ye that hung him ; Look how deep your sins have stung him ; Dy - ing sin - ners look and live

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are written below the second staff.

Guide me, O, thou Great Je - ho - vah, Pil - grim through this bar - ren land ; I am weak, but thou art

O - pen, Lord, the crys - tal foun - tain Whence the heal - ing streams do flow ; Let the fie - ry, cloud - y

When I tread the verge of Jor - dan, Bid my anx - ious fears sub - side ; Death of death, and hell's de -

migh - ty, Hold me with thy pow'rful hand ; Bread of heav'n, Bread of heaven, Feed me till I want no more.

pil - lar, Lead me all my journey through ; Strong de - liv'rer, Strong de - liv'rer, Be thou still my strength and shield.

struction, Land me safe on Canaan's side ; Songs of praises, Songs of praises, I will ev - er give to thee.

Musical score for the first system, featuring three staves (treble, vocal, and bass) in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked *Moderato.* and the dynamics include *p*. The lyrics are: "No war or battle sound Was heard the world around, No hostile chiefs to furious com-bat ran; But peaceful was the night, In

Musical score for the second system, continuing the three-staff format. The tempo remains *Moderato.* and dynamics include *mez. p* and *Cres.*. The lyrics are: "which the Prince of light, His reign of peace upon the earth began; His reign of peace up - on the earth be-gan."

Farewell honor's emp - ty pride, Thy own nice un - cer-tain gust; If the least mischance be - tide, Lays thee

lower than the dust; Worldly hon - ors end in gall, Rise to - day, to - mor-row fall, Rise to - day, to - morrow fall.

As shepherds in Jew-ry were guarding their sheep, Pro - mis - cu - ous - ly seat - ed es - trang-ed from sleep, An au - gel from Heav'n pre-

- sent-ed to view, And thus he ac - cost - ed the won - der - ing few;— Dis - pol all your sorrows, And ban - ish your fears, For

EMANUEL. Concluded

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Je - sus the Saviour in Jew-ry ap - pears, Dis - pel all your sorrows and banish your fears, For Je - sus the Saviour in Jewry appears.

The musical score consists of four staves. The top staff is a vocal line in G major (one sharp) with a treble clef. The second staff is a piano accompaniment in G major with a treble clef. The third staff is a vocal line in G major with a treble clef. The bottom staff is a piano accompaniment in G major with a bass clef. The lyrics are written below the second and third staves.

GREEN'S 100th. L. M.

DR. GREENE.

Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morn - ing light, And talk of all thy truth by night.

The musical score consists of four staves. The top staff is a vocal line in D major (two sharps) with a 3/2 time signature and a treble clef. The second staff is a piano accompaniment in D major with a 3/2 time signature and a treble clef. The third staff is a vocal line in D major with a 3/2 time signature and a treble clef. The bottom staff is a piano accompaniment in D major with a 3/2 time signature and a bass clef. The lyrics are written below the second and third staves. Trills (tr) are indicated above the final notes of the vocal lines.

When the fierce north wind, with his ai - ry for - ees, Rears up the Bal - tie to a foaming fu - ry, And the red lightning with a storm of hail, comes,

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

And the red lightning with a storm of hail, comes, And the red light - ning, with a storm of hail, comes Rush - - ing a - main down.

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

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

hear his jus - tice and the sin - ner's doom; But gath - er first my saints, the Judge commands, Bring them, ye an - gels, from their dis - tant lands.

From
The God of glo-ry sends his summons forth, Calls the south na-tions and a - wakes the north, From east to west the
From east to west the sov'reign orders
From east to west the sov'reign or - ders spread,.....

east to west the sov' - - reign or - - - - - ders spread,
sov'reign or - ders spread, From east to west the sov'reign or - - ders spread, Thro' dis - tant worlds and re - gions of the dead.
spread, From east to west the so' - - reign or - - ders spread,

trumpet sounds, hell trem - bles, heav'n re - joic - - - es, The trumpet sounds, hell trembles, heav'n re - joic - es, The trumpet

The trumpet sounds, hell trem - bles, heav'n re - joic - - - es, The trumpet sounds, The trum - pet sounds, hell

The trumpet sounds, hell trem - bles, heav'n re - joic - - - es, The trum - pet sounds, hell

The trumpet sounds, hell trem - bles, heav'n re - joic - es, The trum - pet sounds, hell

sounds, hell trem - bles,

trem - - bles, heav'n re - joic - es, Lift up your heads, ye saints, With cheer - - - - ful voice.

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

And the sin-ner's doom; But gather first my saints (the judge commands) Bring them, ye an - - - gels, from their distant lands.

Slow.

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

Thro' distant worlds and regions of the dead. The trumpet sounds; bell trembles: heav'n rejoices: Lift up your heads, ye saints, with cheerful voi - ces.

All ye that pass by, to Jesus draw nigh, To you is it nothing that Jesus should die? Your ransom and peace, your surety he is, Come see if there ever was sorrow like his.

TRIBUNAL. C. M.

INGALLS.

1. And must I be to judgment bro't, And answer in that day, For ev'ry vain and idle thought, And ev'ry word I say?

2. Yes, ev'ry secret of my heart, Shall shortly be made known; And I receive my just desert, For all that I have done.

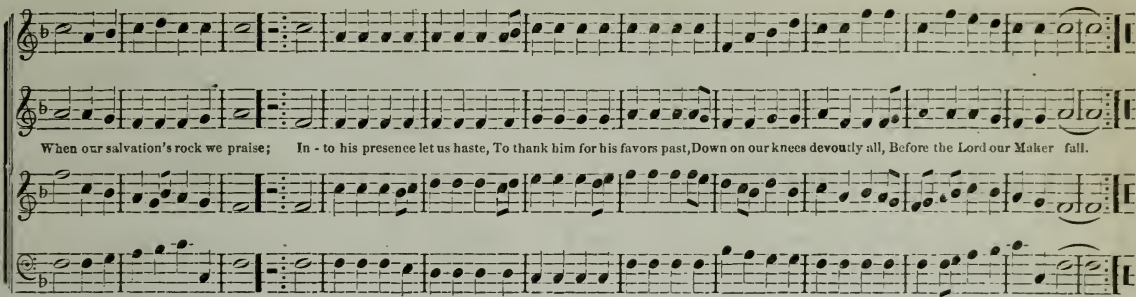
Je-sus, lov-er of my soul, Let me to thy bo-som fly; While the nearer waters roll, While the tempest still is nigh. Hide me, O my

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

From all that dwell below the skies, Let the Cre-a-tor's praise a-rise, Let the Redeemer's name be sung, Thro' ev'ry land, by ev - 'ry tongue, Let the Re-

- deemer's name be sung, Thro' ev'ry land, by ev'ry tongue; O come, loud anthems, let us sing, Loud thanks to our Al - mighty King, For we our voices high should raise,

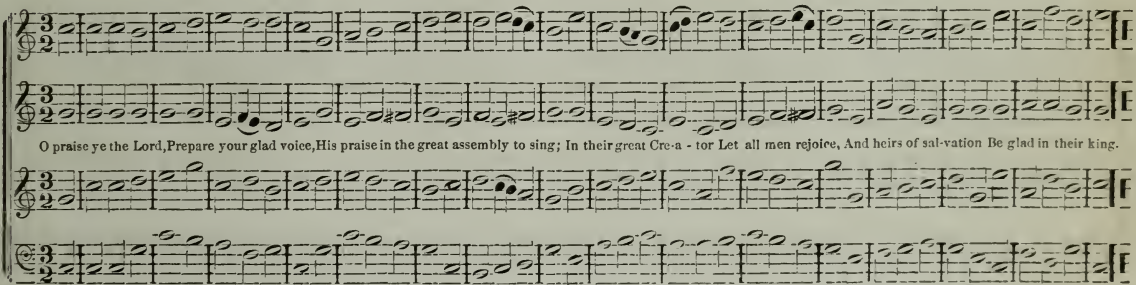
STOCKBRIDGE. Concluded



When our salvation's rock we praise; In - to his presence let us haste, To thank him for his favors past, Down on our knees devoutly all, Before the Lord our Maker fall.

ST. MICHAEL'S. 10s & 11s.

HANDEL.



O praise ye the Lord, Prepare your glad voice, His praise in the great assembly to sing; In their great Cre-a - tor Let all men rejoice, And heirs of sal-va-tion Be glad in their king.

Chorus

1. Sa - viour, vis - it thy plan - ta - - tion, Grant us, Lord, a gracious rain; }
 All will come to des - o - la - - tion, Un - less thou re - turn a - gain; } Turn to the Lord and seek re -

2. Keep no long - er at a dis - tance, Shine up - on us from on high; }
 Lest for want of thine as - sis - tance, Ev' - ry plant will droop and die; } Turn to the Lord, &c

· demp - tion, Sound the praise of his dear name, Glo - ry, hon - or and sal - va - tion, Christ the Lord is come to reign.

JARTHAGE. C. M.

WILLIAMS' COLL.

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Slow.

p

1. There is a foun-tain filled with blood, Drawn from Im-man-uel's veins; And sin-ners plunged be-neath that flood, And

2. Dear dy-ing Lamb, thy pre-cious blood, Shall nev-er lose its power, Till all the ran-som'd church of God, Till

3. E'er since, by faith I saw the stream, Thy flow-ing wounds sup-ply, Re-deem-ing love has been my theme, Re-
4. Then in a no-bler, sweet-er song, I'll sing thy power to save; When this poor lisp-ing, stamm'ring tongue, When

sin-ners plung'd be-neath that flood, Lose all their guil-ty stains, Lose all their guil-ty stains.

all the ran-som'd church of God, Be sav'd to sin no more, Be sav'd to sin no more.

deem-ing love has been my theme, And shall be till I die, And shall be till I die.
this poor lisp-ing stamm'-ring tongue, Lies si-lent in the grave, Lies si-lent in the grave

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

'Twas

'Twas for my sin, my

'Twas for my sin, my dearest Lord Hung on the 'cursed tree, And groaned away his dying life, For thee, my soul, for thee, For thee, &c.

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

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

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

Lo! what an entertaining sight Are brethren who agree, Whose hands with cheerful hearts unite, In bonds of piety, When streams of love from Christ the spring, Descend to ev'ry

And heav'nly peace with balm-y wing, with balm-y wing, &c.

soul, And heav'nly peace with balmy wing, with balm - - - y wing, Shades and bedews the whole, Shades and bedews, &c.

And heav'nly peace with balmy wing, And heav'nly peace with balm - - - - y wing,

And heav'nly peace with balmy wing with balm - y wing.

PSALM FIFTY-EIGHT, or LANCASTER. L. P. M.

Dare
Judges, who rule this world by laws, Dare ye de-spise the righteous' cause? When will oppression waste the land? Dare ye condemn the
Dare ye condemn the righteous poor,
Dare ye condemn the righteous poor, And

ye condemn the righteous poor, And let rich sinners 'scape secure, While gold and greatness bribe your hand?
righteous poor, And let rich sinners 'scape secure, While gold and greatness bribe your hand? Have you for-got or nev-er knew That God will judge the
And let, &c.
let rich, &c.

judges too, . . High in the Heav'ns his justice reigns. Yet you invade the rights of God, And send your bold decrees abroad, To bind the conscience in your chains.

ST. ANN'S. C. M.

DR. CROFT.

My God, my portion, and my love, My ev - er - last - ing all; I've none but thee in heav'n a - bove, Or on this earthly ball.

When will my sorrows
 Je - ru - sa - lem, my hap - py home, O how I long for thee! When will my sorrows have an end? When
 When will my sorrows have an end? My joys when
 When will my sorrows have an end? My joys when shall I

have an end? When will my sorrows have an end? My joys, &c. When will, &c.
 will my sor - rows have an end? My joys, when shall I see? When will my sorrows have an end? My joys, when shall I see?
 shall I see? When, &c.
 see ?
 When, &c.

How did his flow - ing tears con - dole, As for a broth - er dead; And fasting mor - tified his soul, While for their lives he pray'd! They

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature.

groan'd and cursed him on their beds, Yet still he pleads and mourns, And dou - ble bless - ings on their heads, The right - eous Lord re - turns.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature.

E - ter-nal are thy
From all that dwell below the skies, Let the Cre - a - tor's praise arise, Let the Re-deemer's name be sung, Thro' ev'ry land by ev'ry tongue. E -
E - ter-nal are thy mercies Lord, E -
E - ter-nal are thy mercies Lord, E - ter - nal

mercies Lord, E - ter - nal truth attends thy word ; Thy praise shall sound from shore to shore, Till suns shall rise to set no more,
E - ter - nal are thy mercies Lord, E - ter - nal truth attends thy word ; Thy praise shall sound from shore to shore, Till suns shall rise to set no more, Till suns shall rise to set no more.
ter - nal truth attends thy word ; Thy praise shall sound from shore to shore, Till suns shall rise to set no more.
truth at - tends thy word ; Thy praise shall sound from shore to shore, Till suns shall rise to set no more....

1. The glorious day is drawing near, When Zi - on's light shall come; ... She shall a - rise and shine on high, Bright as the morning sun;

2. The King who wears the golden crown, And holds his flaming bow, The ho - ly ci - ty shall bring down, To bless the church be - low;

The musical score consists of three staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is in bass clef with the same key signature and time signature. The lyrics are printed below the first two staves.

The North and South their suns resign, And earth's foundation bend. . . . Deck'd as a bride, Je - ru - sa - lem, All glo - rious shall de - scend.

Then Zi - on's reigning, conquering King Shall sin and death de - stroy; The morning stars a - gain will sing, And Zi - on shouts for joy.

The musical score continues with three staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is in bass clef with the same key signature and time signature. The lyrics are printed below the first two staves.

ANIMATION. L. M.

And days, Demand successive songs of praise; The opening light the evening shade, Shall see their cheerful homage paid,

And weeks, and days, Demand successive songs of praise; The opening light the evening shade, Shall see their cheerful

And months, and weeks, and days, Demand successive songs of praise; The opening, &c.

Sea - sons, and months, and weeks, and days, Demand successive songs of praise; The opening light, the

The opening light, the evening shade, Shall see their cheerful hom-age paid. But Oh! may our har-

homage paid, Shall see their cheer - ful hom - age paid. But Oh! may our harmonious tongues, In

see their cheerful, &c. Shall see, &c. But Oh! may our harmonious tongues, In worlds unknown pur-

evening shade, Shall see their cheerful homage paid, Shall, &c. But Oh! may our harmonious tongues. In worlds unknown pursue the

mo - neous tongues, In worlds unknwn pursue the song, And, &c.

In worlds unknown pursue the song, And in the bright - est courts a - dore, When days and years re - volve no more.

sue the song, And, &c.

song, And, &c.

THE SPARROW'S MOAN. C. M.

As on some lone-ly building's top, The sparrow tells her moan, Far from the tents of joy and hope, I sit and grieve alone.

Be - hold the, &c.

No more beneath the 'pressive hand Of ty - ran - ny we groan ; Be - hold the smil - ing happy land, Which

Be - hold the, &c. Be - hold the, &c.

Be - hold the smil - ing hap - py land, Which freedom calls her own, Be -

Be - hold the smil - ing hap - py land, Which freedom calls her own,

Free - dom calls her own, Be - hold the smil - ing hap - py land, Which free - dom calls her own.

Which, &c.

hold the smil - ing hap - py land,

Sing to the Lord Je - hovah's praise, All praise to him be - longs, Who kind - ly lengthens out our days, Demands our choicest songs :

The first system of the musical score consists of four staves. The top staff is a treble clef with a 6/4 time signature. The second staff is a piano accompaniment with a 6/4 time signature. The third staff is a vocal line with a 6/4 time signature. The fourth staff is a bass line with a 6/4 time signature. The lyrics are written below the vocal line.

Whose prov - i - dence has bro't us thro' A - noth - er varying year; We all with vows, and anthems new, Be - fore our God ap - pear.

The second system of the musical score consists of four staves. The top staff is a treble clef with a 6/4 time signature. The second staff is a piano accompaniment with a 6/4 time signature. The third staff is a vocal line with a 6/4 time signature. The fourth staff is a bass line with a 6/4 time signature. The lyrics are written below the vocal line.

1. Fa - ther of our fee - ble race, Wise, be - ne - fi - cent and kind, Spread o'er nature's am - ple face, Flows thy good - ness un - con - fin'd,

2. Lord, what off' - ring shall we bring, At thine al - tars when we bow? Hearts, the pure, un - sul - lied spring, Whence the kind af - fec - tions flow,

3. Wil - ling hands to lead the blind, Bind the wound, or feed the poor; Love em - bra - cing all man - kind; Char - i - ty with lib' - ral store.

p

Mu - sing in the si - lent grove, Or the bus - y walks of men, Still we trace thy won'drous love, Claiming large returns a - gain.

Soft com - pas - sion's feel - ing soul, By the melt - ing eye ex - press'd; Sympathy, at whose control, Sorrow leaves the wounded breast.

Teach us, O thou Heavenly King, Thus to show our grate - ful minds; Thus th' accepted off'ring bring, Love to thee and all mankind.

DURHAM. C. M.

TRANSUR.

207

Lord, who's the happy man that may To thy blest courts re - pair, And while he bows be - fore thy throne, Shall find ac - cep - tance there.

The musical score for 'DURHAM. C. M.' consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The music is in common time (C) and features a melody with lyrics. The lyrics are: 'Lord, who's the happy man that may To thy blest courts re - pair, And while he bows be - fore thy throne, Shall find ac - cep - tance there.'

GREENWALK. C. M.

How vain are all things here be - low! How false and yet how fair! Each pleasure has its poi - son too, And ev' - ry sweet a snare.

The musical score for 'GREENWALK. C. M.' consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The music is in common time (C) and features a melody with lyrics. The lyrics are: 'How vain are all things here be - low! How false and yet how fair! Each pleasure has its poi - son too, And ev' - ry sweet a snare.'

Hail the day that saw him rise, Rav - ish'd from our wish - ful eyes; Christ a while to mortals giv'n, Re - as - cends his na - tive heav'n,

There the pompos triumph waits; Lift your heads, e - ter - nal gates! Wide unfold the ra - diant scene; Take the King of Glory in.

PORTUGAL. L. M.

TROBLEY.

209

How lovely, how di - vine - ly fair, O Lord, thy sacred courts appear; Fain would my longing passions meet The glories of thy presence there.

RALEIGH. S. M.

BILLINGS.

My flesh shall slumber in the ground, Till the last trumpet's joyful sound, Then burst the chains with sweet surprise, And in my Saviour's image rise.

FRIENDSHIP. L. M.

From low pur-suits ex - alt my mind, From eve-ry vice of eve-ry kind; Nor let my conduct ev-er tend To wound the feelings of a friend. Though

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The music is in common time (2/2).

golden flowers my path should grace, And joys sa-lute me as I pass, Yet may my gen'rous bo-som know, And learn to feel an - oth - er's woe

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The music is in common time (2/2).

In Zi-on let us all ap-pear, And
 How did my heart re-joice to hear, My friends devoutly say, In Zi-on let us
 In Zi-on let us all..... ap-pear, And
 In Zi-on let us all appear, And keep... the sol-emn day,

keep the sol- emn day, In, &c.
 all ap-pear, And keep the solemn day, In Zi-on let us all, &c.
 keep the sol- emn day, In, &c.

But
 Lord, what a thoughtless wretch was I, To mourn and murmur and repine, To see the wicked placed on high, In pride and robes of honor shine;
 But O their end, their dreadful end, Thy

O their end, their dreadful end, Thy sanctuary taught me so,
 But O their end, their dreadful end, Thy sanctuary taught me so, On slipp'ry rocks I see them stand, And fiery billows roll... below.
 dreadful end, Thy sanctuary taught me so.
 sanctu - a - ry taught me so.

FRIENDSHIP. L. P. M.

Thy wrath lies heavy on my soul, And waves of sorrow o'er me roll, . . While dust and silence spread the gloom ; My friends beloved in hap - pier days, The

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs.

dear companions of my ways, Descend around me to the tomb, My friends beloved in happier days, The dear companions of my ways, Descend around me to the tomb.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It concludes with a double bar line and repeat dots. The lyrics are printed below the vocal line.

Where nothing dwelt but beasts of prey, Or men as fierce and wild as they, He bids th' oppress'd and poor repair, And build them towns and cit - ies there ;

The first system of the musical score consists of four staves. The top two staves are treble clefs in 4/4 time with a key signature of one sharp (F#). The bottom two staves are bass clefs in 4/4 time with a key signature of one sharp (F#). The lyrics are written between the second and third staves.

They sow the fields, and trees they plant, Whose yearly fruit supplies their want ; Their race grows up from fruitful stocks, Their wealth increases with their flocks.

The second system of the musical score consists of four staves. The top two staves are treble clefs in 4/4 time with a key signature of one sharp (F#). The bottom two staves are bass clefs in 4/4 time with a key signature of one sharp (F#). The lyrics are written between the second and third staves.

Behold the great ac - cuser cast, Down from the skies, Down from the skies to rise no more, Behold the great accuser cast, Down from the skies, Down, &c.

Now is the hour of dark - ness past, Christ has assum'd his reign - ing pow'r; Behold the great ac - cuser cast, Down from the skies, Down from the skies to rise no more, Behold the great accuser cast, Down from the skies, Down, &c.

Ye Isl - - ands of the north - ern sea, Re - joice, the Sav - - - iour reigns,

His

His word like fire pre-

Detailed description: This system contains the first four staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The second staff is a vocal line with lyrics. The third staff is another treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and phrasing slurs.

His word like fire pre - pares his way, And mountains melt to plains,..... And, &c.

His word like fire pre - pares his way, And mountains melt to plains,..... And mountains melt to plains.

word like fire pre - pares his way, And mountains melt to plains, His word like fire pre - pares his way, And, &c.

pre - pares his way, Ard mountains melt to plains,..... His, &c.

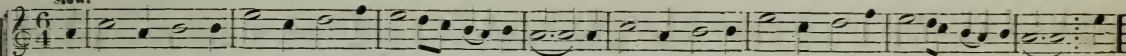
Detailed description: This system contains the next four staves of music. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The second staff is a vocal line with lyrics. The third staff is another treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The music continues with similar notation to the first system, including rests and phrasing slurs.

HUMILITY. C. M.

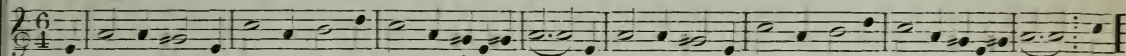
INGALLS.

217

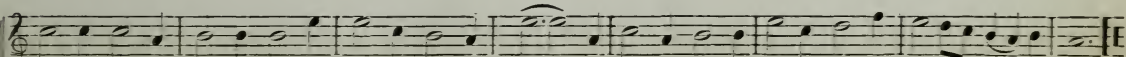
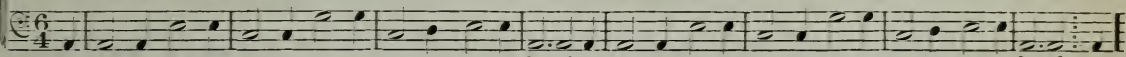
Slow.



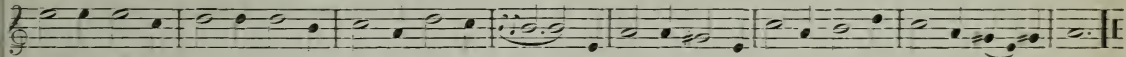
1. The man that views his guilt and sin, With clear en - lightened eyes, He sees how vile a wretch he's been, And down in dust he lies. With



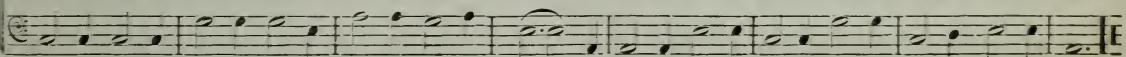
2. His views are just and ad - e - quate, He sees it would be right; If God should fix his fu - ture state In black, e - ter - nal night. He



hum - ble, low sub - mis - sion 'tis, His soul is brought to say, That God the sov' - reign pot - ter is, And he but worth - less clay.



gives it in both free and frank, His all he then re - signs; He's will - ing now to sign a blank, And God should write the lines.



While shepherds watch'd their flocks by night, All seat-ed on the ground, The an-gel of the Lord came down, And glo-ry shone a-round.

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

Fear not, said he, for migh-ty dread Had seiz'd their troubled minds, Glad tid-ings of great

Fear not, said he, for migh-ty dread Had seiz'd their troubled minds, Glad

Fear not, said he, for migh - ty dread Had seiz'd their troubled minds, Glad tid-ings of great

Fear not, said he, for migh - ty dread Had seiz'd their troub - ed,

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

joy I bring, To, &c.

tid - ings of great joy I bring, To you and all man - kind, To you and all..... man - kind.

joy I bring, To, &c.

This musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a common time signature and features a simple, melodic style.

EVENING SHADE. S. M.

SWAN.

The day is past and gone, The evening shades appear; O may we all remember well, O may, &c. The night of death is near.

This musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#). It includes first and second endings, indicated by '1' and '2' above the notes.

He helps the stranger in distress, The widow and the

The Lord bath eyes to give the blind, The Lord supports the sinking mind, He sends the lab'ring conscience peace, He helps the stranger

He helps the stranger

He helps the stranger in distress, The widow and the

fatherless, And grants the pris'ner sweet release, And grants, &c. He helps the stranger in distress, The widow and the fatherless, And grants, &c. And grants, &c.

in dis- tress, The widow and the fatherless, He helps the stranger in distress, fatherless, And grants, &c. And grants, &c.

in distress, The widow and the fatherless, And grants, &c. He helps the stranger in distress, the fatherless, And grants, &c. And grants, &c.

fatherless, And grants the pris - 'ner sweet release, He helps the stranger in distress, The widow and the fatherless, And grants, &c. And grants, &c.

O for an overcoming faith, To cheer my dying hours, To triumph o'er the monster death, And all his frightful pow'rs.

Joyful with all the strength I have, My

Joyful with all the strength I have, My

Joyful with all the strength I have, My quiv'ring lips should sing, Where is thy boasted vict'ry grave, And where the monster's sting, Where, &c.

Joyful with all the strength I have, My quiv'ring lips should sing, Where, &c. And, &c. Where is, &c. And where the monster's sting.

strength I have, My quiv'ring lips should sing, Where is thy boasted vict'ry grave, And, &c. Where is, &c.

quiv'ring lips should sing, Where is thy boasted vict'ry grave, And where the monster's sting, Where, &c. Where is, &c.

Blow ye the trumpet, blow, The glad - ly sol - emn sound, Let all the na - tions know To earth's re - mo - test bound,

The

The year of ju - bi - lee is come, The year of ju - bi - lee is come, Return ye ransom'd sinners home.

The year of ju - bi - lee is come, The year of ju - bi - lee is come, Return ye ransom'd sinners home.

The year of ja - bi - lee is come, Re - turn ye ran - som'd sinners home, Re - turn ye ransom'd sinners home.

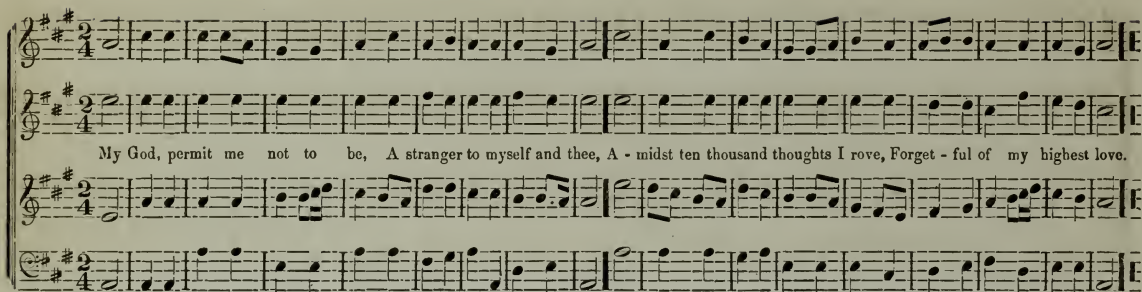
year of ju - bi - lee is come, Return ye ransom'd sinners home, Re - turn ye ransom'd sinners home.

ROSE OF SHARON. C. M.

BILLINGS. 1791.

The Rose of Sharon blos - soms here, The fair - est flow'r that blows,
 White li - lies all around ap - pear, And each his glo - ry shows, The Rose of Sharon
 The Rose of Sharon blossoms here, The
 The Rose of Sharon blossoms here, The fairest flow'r that

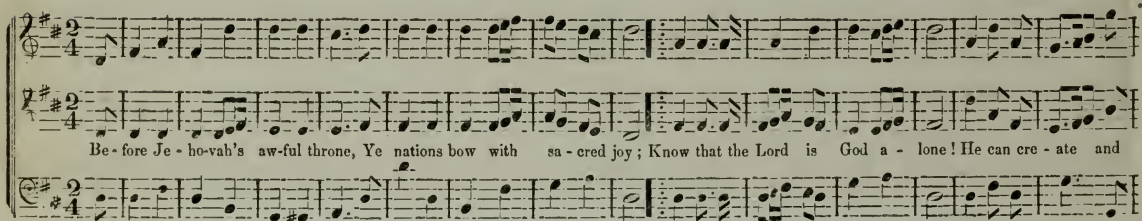
The fair - est flow'r that blows,
 blos - soms here, The fair - est flow'r that blows, The Rose of Shar - on blossoms here, The fair - est flow'r that blows.
 fair - est flow'r that blows,
 blows,



My God, permit me not to be, A stranger to myself and thee, A - midst ten thousand thoughts I rove, Forget - ful of my highest love.

DENMARK.

DR. MADAN.



Be - fore Je - ho-vah's aw-ful throne, Ye nations bow with sa - cred joy ; Know that the Lord is God a - lone ! He can cre - ate and

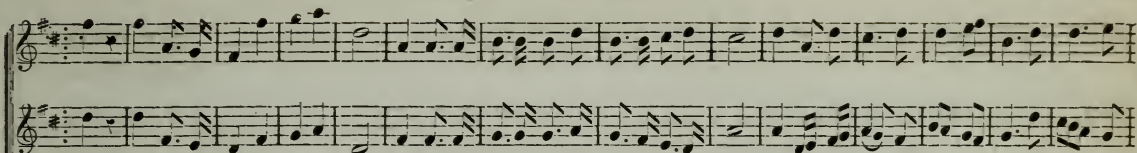
he de - stroy, He can cre - ate and he de - stroy. His sov' - reign pow'r with - out our aid, Made us of clay, and form'd us

men ; And when like wand'ring sheep we stray'd He brought us to his fold a - gain, He brought us to his fold a - gain.

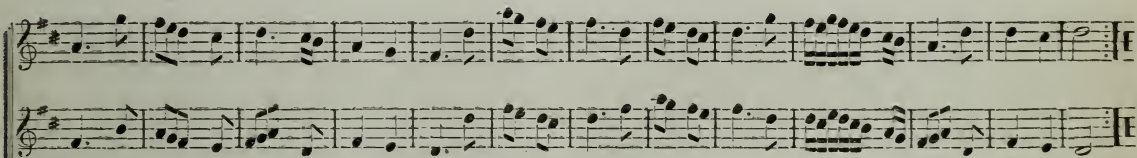
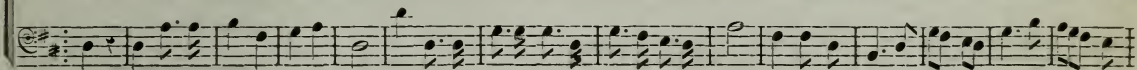
[29]

We'll crowd thy gates with thank - ful songs, High as the heav'n's our voi - ces raise, And earth, And earth, with her ten thou - sand thou - sand

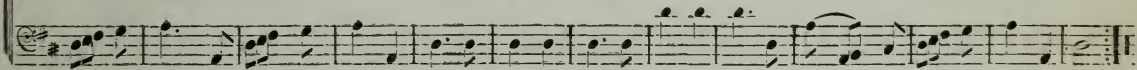
tongues, Shall fill thy courts with sound-ing praise, Shall fill thy courts with sound-ing praise, Shall fill, Shall fill thy courts with sound-ing praise.



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



years shall cease to move, shall cease to move, When roll - ing years shall cease to move, When roll - - ing years shall cease to move.



Thousands of thousands and
 I beheld, and lo, a great mul - ti - tude which no man could number, Thousands of
 I be-held, and lo,..... Thousands of thousands, and ten times
 Thousands of thousands, and ten times thousands, thousands of thousands and

ten times thou - sands, thousands of thousands and ten times thousands, thousands of thousands and ten times thousands; stood be-fore the
 thousands and ten times thousands, thousands of thousands, and ten times thousands, thousands of thousands and ten times thousands, stood be - fore the
 thousands, thousands of thousands and ten times thou - sands, thousands of thousands and ten times thousands, thousands, &c. stood before the
 ten times thousands thousands, &c., thousands of thousands and ten times thousands of thousands stood be - fore the

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The music begins with a treble clef and a key signature of one sharp. The vocal lines enter with a melody, and the piano accompaniment provides a harmonic foundation. The lyrics are: "Lamb, and they had palms in their hands, And they cease not day nor night, saying, Ho - ly, Ho - ly, Ho - ly, Ho - ly, Ho - ly Lord God Al-

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/4. The music begins with a treble clef and a key signature of one sharp. The vocal lines enter with a melody, and the piano accompaniment provides a harmonic foundation. The lyrics are: "migh - ty, which was, and is, and is to come, which was, and is, and is to come. And I heard a mighty An-gel".

fly - - - - ing thro' the midst of heaven, crying with a loud voice, *f* Wo, Wo, Wo, *ff* Wo, be un-to the earth by

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It features a melodic line with various note values and rests, including a triplet of eighth notes. The second staff is a piano accompaniment in G major, starting with a treble clef. The third staff is a vocal line in G major, starting with a treble clef. The fourth staff is a piano accompaniment in G major, starting with a bass clef. The music is marked with dynamics *f* and *ff*. The time signature changes from 3/2 to 2/2 and back to 3/2.

reason of the trumpet which is yet to sound. And when the last trumpet sounded, the great men and no-bles, rich men and poor, bond and free, gath-er-

The second system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a treble clef. It features a melodic line with various note values and rests, including a triplet of eighth notes. The second staff is a piano accompaniment in G major, starting with a treble clef. The third staff is a vocal line in G major, starting with a treble clef. The fourth staff is a piano accompaniment in G major, starting with a bass clef. The music is marked with dynamics *f* and *ff*. The time signature changes from 3/2 to 2/2 and back to 3/2.

HEAVENLY VISION. Concluded.

ed themselves to - geth - er, and cri - ed to the rocks and mountains to fall up - on them, and hide them from the face of him that sit - teth

on the throne, "For the great day of his wrath is come, and who shall be a - ble to stand? And who shall be a - ble to stand?"

Musical score for the first system of "Portland, C. M." in 4/4 time, key of B-flat major. The score consists of four staves: three treble clefs and one bass clef. The lyrics are: "Fa - ther how wide thy glories shine! How high thy wonders rise! Known thro' the world by thousand signs, By thousands thro' the skies. Those"

Musical score for the second system of "Portland, C. M." in 3/2 time, key of B-flat major. The score consists of four staves: three treble clefs and one bass clef. The lyrics are: "migh - ty orbs pro - claim thy pow'r, Their motions speak thy skill, And on the wings of ev'ry hour, We read thy patience still."

But when... I view thy great... de - sign To save re - bell - ious worms, There vengeance and com

- passion join,..... In their di - vi - nest forms, There the whole De - i - ty is known, Nor dare a creature guess, Which of his glories brightest

1 2

1 2

6/4

shone, The justice or the grace. Now the full glories of the Lamb, A-dorn the heav'nly plain, Bright seraphs learn Immanuel's name, And

1 2

6/4

1 2

6/4

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with the same key signature. The third staff is a treble clef with the same key signature. The bottom staff is a bass clef with the same key signature. The music is in 6/4 time. The first two staves have first and second endings marked with '1' and '2' above the notes. The lyrics are written below the second and third staves.

try the choicest strain, O, may I bear some humble part In that immortal song, Wonder and praise shall tune my heart, And love command my tongue.

1 2

1 1

1 2

Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef with a key signature of one flat (Bb). The second staff is a treble clef with the same key signature. The third staff is a treble clef with the same key signature. The bottom staff is a bass clef with the same key signature. The lyrics are written below the second staff. The first and second endings are marked with '1' and '2' above the notes.

Come sing us one of Zi-on's songs, And mel-o-dy perform, And by the riv-er Bab-y-lon, No longer sit and mourn, mourn, mourn, and

This system consists of four staves of music. The first three are treble clefs and the fourth is a bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The melody is written in the first treble staff, with accompaniment in the second, third, and bass staves.

Affectionate.

Or mel-o-dy per-form, My airs all fled, my
 by the riv-er Bab-y-lon No longer sit and mourn. How can I sing with my harp strings broke, Or mel-o-dy perform,

My

This system continues the musical score with four staves. It includes the same key signature and time signature as the first system. The melody continues in the first treble staff, with accompaniment in the other staves. The word "My" appears at the end of the second line of lyrics.

pleasures and my joys all mix'd with pain, My harp is on the willows hung, And the strings all out of tune, Well may I sit and sigh and mourn, The

This musical system consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music is in a common time signature (C).

Joyful.
best of friends is gone. Now shall my inward joys a - rise, and burst in - to a song, Almighty love inspires my heart, and pleasure tunes my

This musical system consists of four staves. The top staff is a treble clef with a key signature of two sharps and a time signature of 2/4. The word "Joyful." is written above the staff. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of two sharps and a time signature of 2/4. The bottom staff is a bass clef with a key signature of two sharps and a time signature of 2/4. The music is in a 2/4 time signature.

tongue, Al - mighty love in - spires my heart, and pleasure tunes my tongue, Although my sins be scar-let red, And like the crimson gore, I

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 sharp (F#) and the time signature is 2/4. The music is a hymn tune with lyrics written below the second staff.

shall be white as fleecy snow, And stain'd with sin no more, I shall be white as fleecy snow, And stain'd with sin no more, And stain'd with sin no more.

The second system of the musical score also consists of four staves, following the same format as the first system. It continues the hymn tune with lyrics written below the second staff. The system concludes with double bar lines and repeat dots.

ADMIRATION.

Who is this that cometh from Edom, Who is this that cometh from E - dom With his garments dy'd in blood? His name 'tis called,

Moderato.

His name 'tis called Wonderful, Counsellor, Wonderful, Counsellor, The mighty, mighty God, The mighty, mighty God, The Prince of Peace, The everlasting Father,

Upon, &c.

'Tis my Redeem - er who expir'd for me Upon the mount of Calvary ; There dropp'd a flowing tear, Oh, the sharp pangs of smarting pain, My dear Redeemer bore, When

Upon, &c.

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a melody line. The bottom staff is a bass clef with a bass line. The lyrics are written between the staves. The music features a key signature of one flat and a common time signature. There are repeat signs at the end of each staff.

knot - ty whips and rag - ged thorns, His sa - cred bod - y tore, When knotty whips and rag - ged thorns, His sa - cred bod - y tore.

Detailed description: This system contains the second two staves of music. The top staff is a treble clef with a melody line. The bottom staff is a bass clef with a bass line. The lyrics are written between the staves. The music continues from the first system. There are repeat signs at the end of each staff.

Moderato.

Hark! she bids all her friends a - dieu, Some an - gel calls her to the spheres, Our eyes the ra - diant saint pur - sue, Thro' liquid tel - e -

scopes of tears. And is the lovely, lovely shadow fled? And is the lovely, lovely shadow fled?

And is the lovely, lovely shadow fled The blooming wonder of her years, So soon enshrin'd a -

And is the lovely, lovely shadow fled?

DIRGE, Concluded.

among the dead, So soon enshrined among the dead, She justly claims our pious tears, Farewell, bright soul, Farewell, bright soul, a short farewell, Till we shall meet, Till

Slow. *Vivace.*

Moderato *Lively.*

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). It contains the lyrics: "among the dead, So soon enshrined among the dead, She justly claims our pious tears, Farewell, bright soul, Farewell, bright soul, a short farewell, Till we shall meet, Till". The tempo markings "Slow." and "Vivace." are placed above the vocal line. The middle and bottom staves are the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in one flat. The piano part features a steady accompaniment with some melodic lines.

we shall meet again above, In the sweet groves where pleasures dwell, And trees of life bear fruits of love, And trees of life, And trees of life bear fruits of love.

The second system of the musical score also consists of three staves. The top staff is the vocal line, continuing the lyrics: "we shall meet again above, In the sweet groves where pleasures dwell, And trees of life bear fruits of love, And trees of life, And trees of life bear fruits of love." The middle and bottom staves are the piano accompaniment, continuing from the first system. The tempo markings "Moderato" and "Lively." are placed above the vocal line. The piano part continues with its accompaniment, ending with a double bar line and repeat dots.

The Lord is ris'n in - deed, Hal - le - lu - jah, The Lord is ris'n in - deed, Hal - le - lu - jah,

This system contains the first two systems of music. The first system has a vocal line and a piano accompaniment. The second system has a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

Now is Christ risen from the dead, And become the first fruits of them that slept. Now is Christ ris - en from the

This system contains the third and fourth systems of music. The third system has a vocal line with lyrics and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

dead, and be - come the first fruits of them that slept. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

And did he rise, And did he rise,

And did he rise, did he rise? Hear, O ye nations, Hear it, O ye dead.

And did he rise, And did he rise,

And did he rise,

And did he rise,

He rose, he rose, he rose, he rose, He burst the bars of death, He burst the bars of death, He burst the bars of death, And triumph'd o'er the grave.

Then, Then, Then I rose, Then I rose, Then I rose, Then I rose, Then first hu - man - i - ty tri - umphant past the

ANTHEM FOR EASTER. Concluded.

1 2

crystal ports of light, And seiz'd e - ter - nal youth; Man, all immortal, hail! hail! Heaven all lav - ish of strange

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with two first and second endings. The second staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is 2/4. The first ending of the vocal line ends with a double bar line and a repeat sign, followed by a second ending. The piano accompaniment continues throughout the system.

DA CAPO

gifts to man, Thine all the glo - ry, man's the boundless bliss, Thine all the glo - ry, man's the bound-less bliss.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with a 'DA CAPO' instruction at the end. The second staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The key signature and time signature remain the same as in the first system. The first ending of the vocal line ends with a double bar line and a repeat sign, followed by a second ending. The piano accompaniment continues throughout the system.

Blessed is he that consid-er-eth the poor, The Lord will deliver him, The Lord will deliver him, The Lord will de-liv-er him in the time of trouble.

Blessed is he that consid-er-eth the poor, The Lord will pre-serve him and keep him a-live, The Lord will pre-serve him and keep him alive.

And thou wilt not de - liv - er him, &c.

And thou wilt not de - liv - er him, de - liv - er him, de - liv - er him in - to the will of his en - e - mies.

And thou wilt not deliv - er him in - to the will of his en - e - mies, de - liv - er him, de - liv - er him in - to the will of his en - e - mies.

And thou wilt not de - liv - er him in - to the will of his enemies, de - - liv - er him in - to the will of his enemies.

PIA. Blessed are the merciful, for they shall find mercy, Blessed are the merciful, the merciful, for they shall find mercy. Fol - low af - ter char - i - ty.

There is faith, hope and char-i - ty, but the greatest of these is char - i - ty, is char-i - ty, is char-i - ty, but the greatest of these is chari - ty.

Blessed is he that considereth the poor, The Lord shall strengthen him, shall strengthen him, shall strengthen him, shall strengthen him, Upon a bed of languishing.

He that giveth to the poor, he that giveth to the poor, he lendeth to the Lord, he lendeth to the Lord, and

He that giveth to the poor, he lendeth to the Lord, He that giveth to the poor, he lendeth to the Lord, he

He that giveth to the poor,.....He that giveth to the poor,..... he lendeth to the Lord, he lendeth to the Lord, he

He that giveth to the poor,..... he lendeth to the Lord.

he will re-pay it, and he will re - pay it.

and he will re - pay it, and he will re - pay it, re - pay it, re - pay it, and he will re - pay it,

lendeth to the Lord,

[33 and he will re - pay it,

The poor man cried, and the Lord heard him, and de-liv-ered, and de-liv-ered, and de-liv-ered him from all his trouble.

Detailed description: 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 a key of one sharp (F#) and a 3/2 time signature. The lyrics are written below the vocal staff, with hyphens indicating syllables that span across multiple notes.

A Father to the fatherless, the widow's God and Guide, A Father to the fatherless, the widow's God and Guide, Pure re-lig-ion.

Detailed description: This system contains the next 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. The key signature and time signature remain the same as in the first system. The lyrics are written below the vocal staff, with hyphens indicating syllables that span across multiple notes.

pure re-lig-ion and un - de - fil - ed be - fore God and the Fa - ther is to vis - it the widow, to vis - it the widow, to vis - it the

wid - ow and fath - er - less, and to keep himself un - spot - ted, to keep himself unspot - ted, to keep himself un - spot - ted from the world.

Blessed be the Lord God from ev - er - last - ing, to ev - er - last - ing, praise the Lord, A - - men,

Blessed be the Lord God of Is - ra - el from ev - er - last - ing, to ev - er - last - ing, A - men, A - men, praise the

Blessed be the Lord God of Is - re - el from ev - er - last - ing to ev - er - last - ing, From ev - er - last - ing, to ev - er - last - ing, praise the

Bless - ed be the Lord God of Is - ra - el, from ev - er - last - ing, A - men, to ev - er - last - ing, praise the

praise the Lord, and let all the people say A - men, and let all the people say A - men, and let all the people say

Lord, A - men, let them say..... A - - - - men, A - - men.

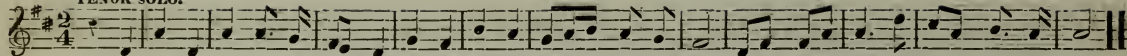
Lord, A - men, A - men, And let all the people say, And let all the people say A - men,

Lord, A - men, A - - - - men, A - men, A - - - - men, And let all the people say

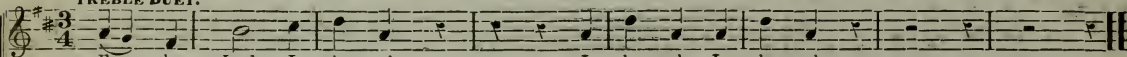
A - - men, and let all the peo-ple say A - men, and let all the peo-ple say A - - men,
 And let all the peo-ple say, And let all the peo-ple say, A - men, And let all the peo-ple say, let them say,
 And let all the peo-ple say, And let all the peo-ple say, A - - - men,
 And let all the peo-ple say, A - - - men, And let all the peo-ple say,

let them say Hal - le - lu - jah,
 let them say A - men, Hal - le - lu - jah, Hal - le - lu - jah, let them say A - - men, A - - men, A - men.
 Hal - le - lu - jah,
 A - - men, A - - men.

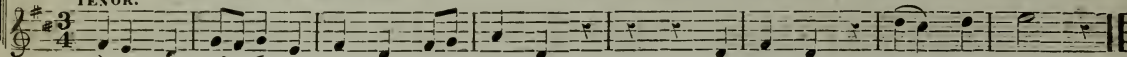
TENOR SOLO.



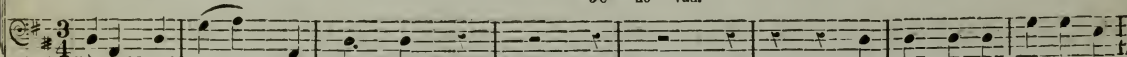
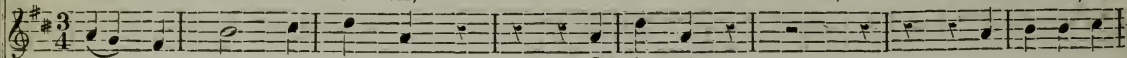
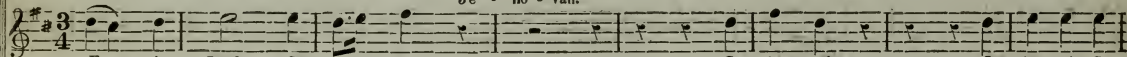
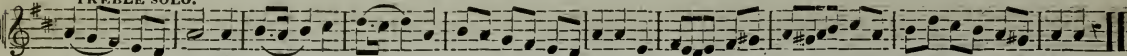
TREBLE DUET.



TENOR.



TREBLE SOLO.

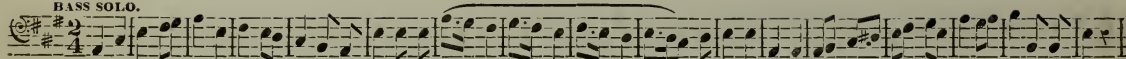


Je - ho - vah,

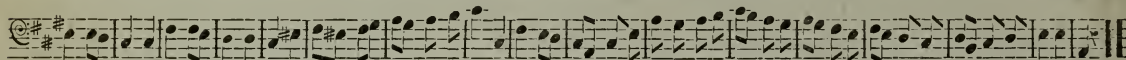
ho - vah is my strength and my song,
He is be - come, he is be - come my sal -

become my sal - vation, he is be - come my sal - va - tion.
he is be - come, he is be - come my sal - va - tion, sal - va - tion, sal - vation, he is be - come my sal - va - tion.
vation, he is, he is be - come my sal - va - tion,
be - come my salvation, he

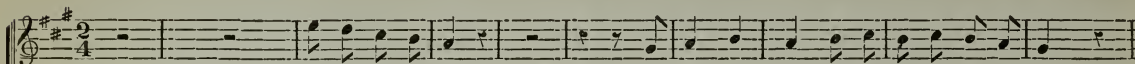
BASS SOLO.



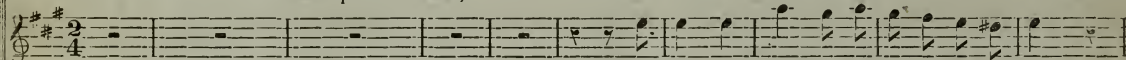
He hath raised up the tab - er - na - cle of Da - vid, of Da - - - - - vid that was fallen, he has clos - ed up the breaches thereof;



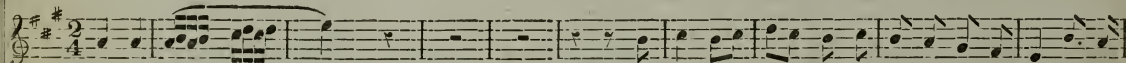
he hath raised up the ru - ins, he has built it as in the days of old, and causeth his people to rejoice, to rejoice, to rejoice, to rejoice therein.



call up - on his name,

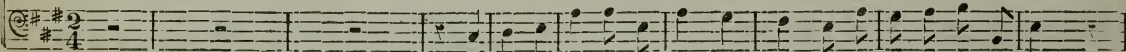


A - mong the na - tions, make mention that his name

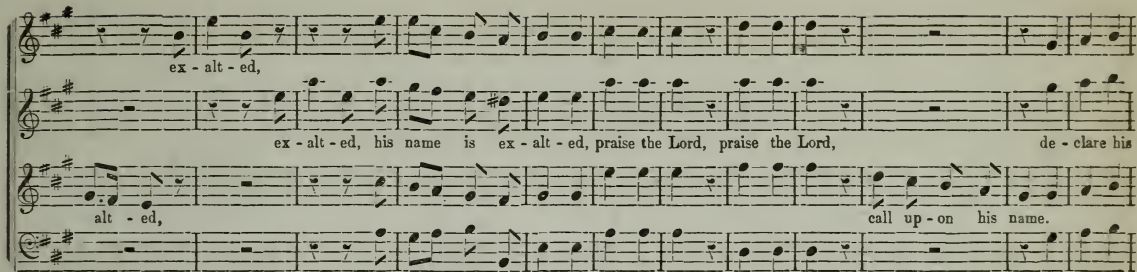


Praise the Lord,

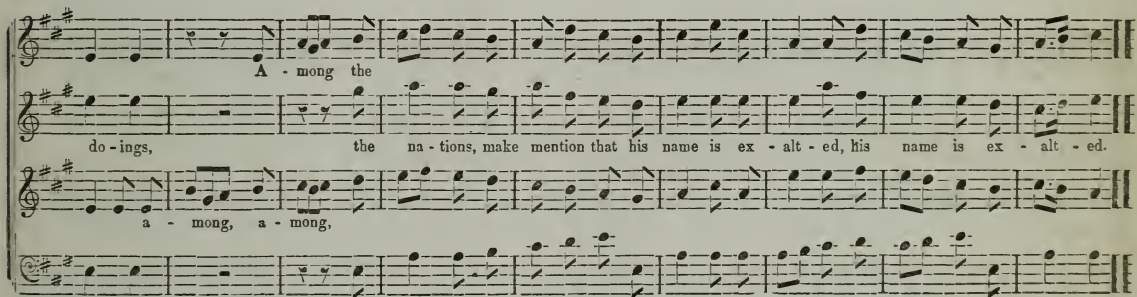
is ex -



de - clare his do - ings



ex - alt - ed,
 ex - alt - ed, his name is ex - alt - ed, praise the Lord, praise the Lord, de - clare his
 alt - ed, call up - on his name.



A - mong the
 do - ings, the na - tions, make mention that his name is ex - alt - ed, his name is ex - alt - ed.
 a - mong, a - mong.

TREBLE SOLO

BASS SOLO.

Sing un - to the Lord, for he hath done ex - cel - lent things; This is known in all the earth, this is known in all the earth, this is known, this is known, this is known in all the earth.

COUNTER SOLO.

Cry out and shout thou in - hab - it - ant of Zi - on, in - hab - it - ant of Zi - on, for great is the Ho - ly. One of Is - ra - el, the Ho - ly, Ho - ly One of Is - ra - el, In the mid'st of thee, In the mid'st of thee.

Cry out and shout thou in - hab - it - ant, in - hab - it - ant of Zi - on, of Zi - on, For great is the Ho - ly One of Is - ra - el,

in the midst of thee,

For great is the Ho - ly One of Is - ra - el, in the midst of thee, in the midst of thee,

Cry out and shout thou in

Shout, Shout, Shout,

Cry out and shout thou inhabitant of Zi-on, for great is the Holy One of Israel in the midst, in the midst, the midst of thee.

Cry out and shout thou inhabitant of Zi - on, Shout, Shout, Shout,

habitant of Zi - on, Shout.

SELBY'S ANTHEM. Concluded.

TENOR SOLO. **BASS SOLO.**

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, For the Lord God om - nip - o - - tent reign-eth,

For the Lord God om - nip - o - - tent reign - eth,

A - men, A - men, A - men, A - men,

For the Lord

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men

God om - nip - o - - tent reign-eth,

JUDGMENT ANTHEM

Hark, hark, hark, ye mortals, hear the trum-pet Sounding loud the mighty roar, Hark, the arch - angel's voice proclaiming, Thou, old time, shalt be no more.

His loud trumpet, His loud trumpet rends the tombs; Ye dead a - wake, See the pur-ple ban-ner fly - ing. Hear the judgment chariot roll..... roll.....

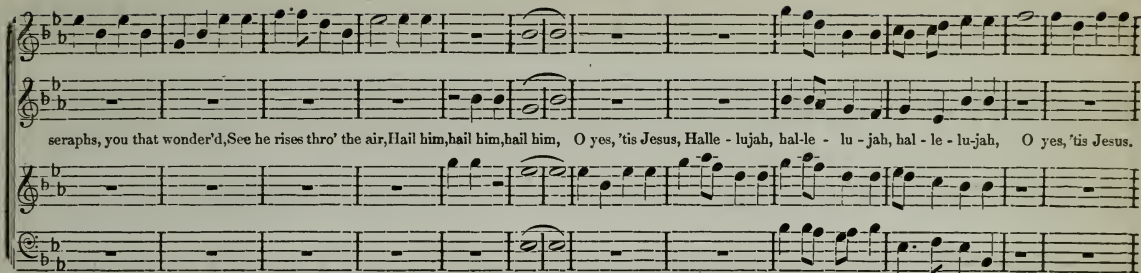
roll; Hear the sound of Christ victorious, Lo he breaks thro' yonder cloud, Midst ten thousand,

This system contains four staves of music. The first two staves are treble clefs with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A dotted line is present under the first staff.

thousand, thousand, thousand saints and an-gels, See the cru - ci - fi ed shine; Is that he who died on Calv'ry, That was pierced with the spear, Tell us,

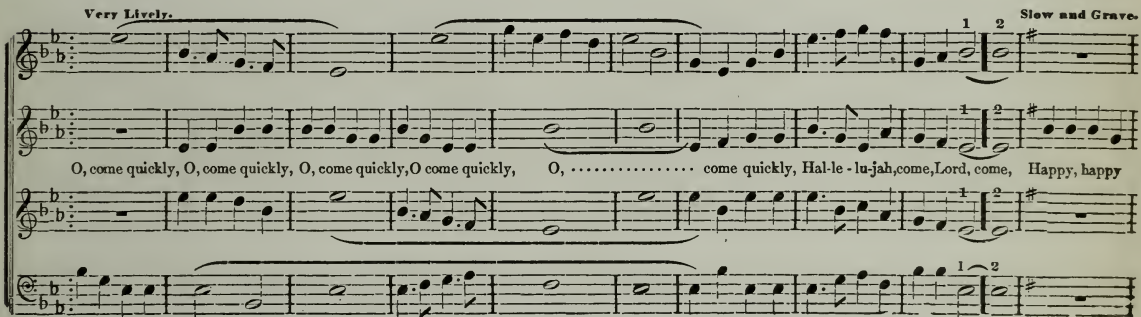
Slow. *Lively.*

This system contains four staves of music. The first two staves are treble clefs with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The music includes a key change to two flats (Bb) in the second half of the system. The tempo markings 'Slow.' and 'Lively.' are placed above the staves. The lyrics are written below the staves.



seraphs, you that wonder'd, See he rises thro' the air, Hail him, hail him, hail him, O yes, 'tis Jesus, Halle - lujah, hal - le - lu - jah, hal - le - lu - jah, O yes, 'tis Jesus.

Very Lively. *Slow and Grave.*



O, come quickly, O, come quickly, O, come quickly, O come quickly, O, come quickly, Hal - le - lu - jah, come, Lord, come, Happy, happy

Soft.

mourners, happy mourners, hap - py mourners, Lo... in clouds, he comes, he comes, View him smiling. Now determined ev'ry evil to destroy, All ye nations

Loud.

now shall sing him songs of ev - er - lasting joy. Now redemption long expected, See the solemn pomp appear, All his people, once rejected, Now shall meet him

in the air, Hal - le - lu - jah, hal - le - lu - jah, welcome, welcome, bleeding Lamb, Now his merit, by the harpers Thro' the eternal deep resounds. Now re -

splendent shine his nail prints, Ev'ry eye shall see the wound, They who pierced him shall at his appearance wail.

[26]

They who, &c

Ev'ry island, sea and mountain, Heav'n and earth shall flee away; All who hate him, must ashamed, Hear the trump proclaim the day, Come to judgment, Come to judgment,

swells, &c.

Come to judgment, Stand before the son of man, Hark, Hark, Hark, the archangel swells the solemn summons loud.

{ Tears the strong pil - -
 { Hark, the shrill ont - -

swells, &c.

lars of the vault of heaven, Breaks, up old mar - ble, the repose of prin - ces. See the graves open and the bones arising, Flames all around them.
 cries of the guilty wretches, Live-ly, bright hor -ror, and a-maz-ing an - guish, Stare through their eyelids; while the living worn lies Gnawing within them

Briak. **Very Loud.**

See the Judge's hand arising, Fill'd with vengeance on his foes. Down to hell, there's no redemption, Ev'ry Christless soul must go, Down to hell. depart, depart. depart ye cursed into everlasting flames.

JUDGMENT ANTHEM. Concluded.

Very Slow and Soft. *Brisk.* *Lively and Loud.*

Hear the Saviour's words of mercy, Come ye ransom'd sinners home; Swift and joyful on your journey, To the palace of your God. { See the souls that earth despised, In ce -
Joys celestial, hymns harmonious, In soft

les - tial glories move, Halle - lu - jah, big with wonder, Praising Christ's eternal love; Halle - lu - jah, hal - le - lujah, echo through the realms of light.
symphony resound, Angels, seraphs, harps and trumpets, Swell the sweet angelic sound; Hail, Almighty, hail Almighty, Great eter - nal Lord, A - men.

FUNERAL ANTHEM.

BILLINGS.

269

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/2. The lyrics are: "I heard a great voice from heav'n, saying un - to me, Write from henceforth, write from henceforth, write from henceforth, Blessed are the dead which

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/2. The lyrics are: "die in the Lord; Yea, saith the spirit, for they rest, for they rest, for they rest, for they rest, from their labors,"

FUNERAL ANTHEM. Concluded.

from their labors, from their labors, and their works which do follow, follow, follow, which do follow, fol - low them. which do fol - low them.

FUNERAL ANTHEM.

KIMBALL.

p *f* *p* *f* *p* *f*

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

FUNERAL ANTHEM. Concluded.

165 271

p *f* *p* *f*

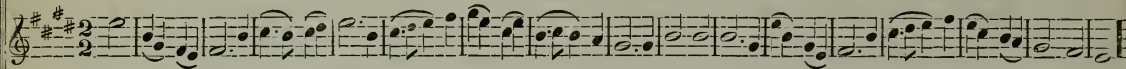
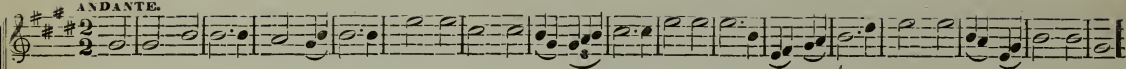
write, Blessed are the dead, Blessed are the dead who die in the Lord. Even so, even so, saith the spirit. For they rest from their labors, they rest from their

p *f* *Very slow.*

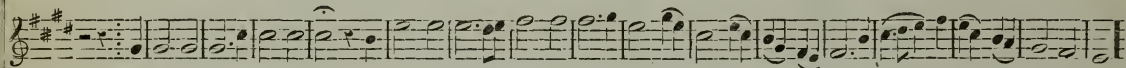
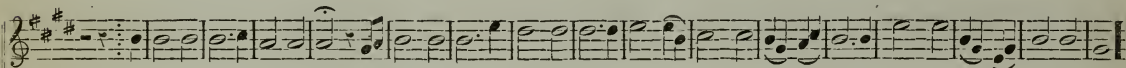
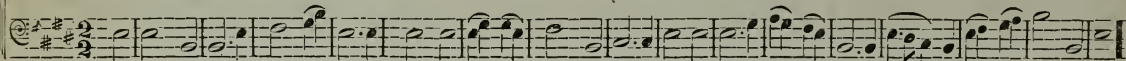
la - bors, they rest from their la - bors, and their works do fol - low them, their works do fol - low them, their works do fol - low them.

ODE ON SCIENCE.

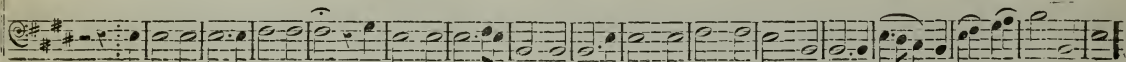
ANDANTE.



The morning sun shines from the east, And spreads his glories to the west, All nations with his beams are blest, Where'er his radiant light appears.



So science spreads her lucid ray, O'er lands that long in darkness lay, She vis-its fair Co-lum-bi-a, And sets her sons among the stars.



Lively.

Fair freedom, her at - tend-ant, waits, To bless the por - tals of her gates, To crown the young and rising States, With laurels of im - mortal day. The

British yoke, the Gallic chain, Was urg'd upon our necks in vain ; All haughty ty - rants we disdain, And shout long live A - mer - i - ca.

1 2 Repeat loud.

1 2

DYING CHRISTIAN.

Vital spark of heav'nly flame, Quit, O quit this mor-tal frame, Trembling, hoping, ling'ring, flying, O the pain, the bliss of dying!

Hark, Hark, they whisper, an - gels

Cease, fond nature, cease thy strife, And let me languish in - to life. Hark, they whisper, an - gels say, they whis - per, an - gels

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "say, they whisper, an-gels say, Hark." It begins with a dynamic marking of *f* and a *p* marking. The middle staff is a vocal line with lyrics: "Hark, Hark, they whisper, an-gels say, Sis-ter spir-it, come a-way, Sis-ter spir-it, come a-way,". The bottom staff is a piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C).

say, they whisper, an-gels say, Hark.

Hark, Hark, they whisper, an-gels say, Sis-ter spir-it, come a-way, Sis-ter spir-it, come a-way,

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "What is this absorbs me quite, Steals my sen-ses, shuts my sight, Drowns my spir-it, draws my breath; Tell me, my soul, can". It begins with a dynamic marking of *p* and includes accents. The middle staff is a vocal line. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C).

What is this absorbs me quite, Steals my sen-ses, shuts my sight, Drowns my spir-it, draws my breath; Tell me, my soul, can

DYING CHRISTIAN. Continued.

f *p* *p*
 this be death? Tell me, my soul, can this be death? The world re - cedes, it

f
 dis - - ap - pear; Heav'n o - pens on my eyes; My ears with sounds se - - raph - ic ring;

f

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

p

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

vic - to - ry, thy vic - to - ry. O grave, where is thy vic - to - ry, thy vic - to - ry, O death, where is thy sting? O death, where is thy sting?

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble, alto, and bass clefs). The music is in a minor key with a common time signature. The lyrics are written below the vocal staff.

Adagio.

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

The second system of the musical score also consists of four staves. The tempo marking "Adagio." is placed above the first staff. The lyrics are written below the vocal staff. The music continues with a similar instrumental accompaniment.

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