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REVISED AND ENLARGED EDITION



THE EASY INSTRUCTOR;

OR,

A NEW METHOD OF TEACHING SACRED HARMONY.

CONTAINING,

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

Published for the Use of SINGING SOCIETIES in general, but more particularly for those who have not the advantage of an INSTRUCTOR.

BY WILLIAM LITTLE AND WILLIAM SMITH.

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ALBANY:

PRINTED BY WEBSTERS & SKINNERS AND OLIVER STEELE,

And sold at their respective Book-Stores, at the corner of State and Pearl-streets, and at No. 437 South Market-street.

1831.

ADVERTISEMENT.

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

Philadelphia, August 15th, 1798.

WILLIAM LITTLE.
WILLIAM SMITH.

The Committee appointed by the URANIAN SOCIETY of Philadelphia, to examine a SINGING BOOK, entitled
“THE EASY INSTRUCTOR,” by *William Little*,

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

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

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

EDWARD STAMMERS,
RICHARD T. LEECH.

PREFACE.

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

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

In the second place, music not only decently expresses but powerfully EXCITES and IMPROVES the devout affection; it is the prerogative of this noble art to cheer and invigorate the mind—to still the tumultuous passions—to calm the troubled thoughts, and to fix the wandering attention:

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

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

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



Time.

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

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

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

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

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

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

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



Of Managing the Voice.

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

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

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

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

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

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

General Observations.

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

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

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

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

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

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

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

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

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



The Modes of Time expressed by Figures.

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

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

Treble & Tenor

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

 This character, called the G cliff, is used in Treble and Tenor, and usually stands on the second line.

Counter.

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

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

Bass.

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

 This character, called the Bass cliff, is used in Bass, and stands on the 4th line.

Sol	Law	Mi	Faw
			
			
			
			
			
			
			
			
			

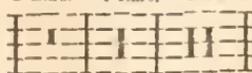
Round Square Diamond Trianglo

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

Notes. Rests.

Semibreve	
Minim	
Crotchet	
Quaver	
Semiquaver	
Demisemiquaver	

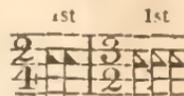
2 Bars. 4 Bars. 8 Bars.



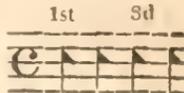

The natural place for mi is in B.

But if B be flat Mi is in . . . E ♯ If F be sharp Mi is in . . . F
 if B and E A ♯ If F and C C
 if B E and A D ♯ If F C and G G
 if B E A and D G ♯ If F C G and D D

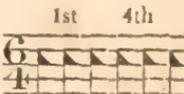
Accent is a certain force of sound which, when a bar consists of two or three equal parts, is on the first.



When of four, it is on the first and third.



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



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

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

A SCALE OF NOTES, AND THEIR PROPORTION.

1 Semibreve is equal to 2 Minims, 4 Crotchets, 8 quavers,

16 Semiquavers,

32 Demisemiquavers.



Brace  Shews how many parts are sung together.

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

Ledger line  Is added when notes ascend or descend beyond the staff.

Flat **b** Set before a note sinks it half a tone.

Sharp **#** Set before a note raises it half a tone.

Natural **♮** Placed on each letter before made flat or sharp, reduces the music to the natural scale.

Slur  Drawn over or under any number of notes, shows they are all sung to one syllable.

Dot or point **•** At the right hand of a note adds to it half its length.

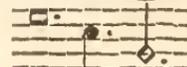
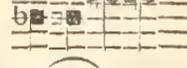
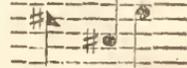
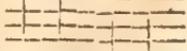


Figure 3  Over or under any three notes, shows that they are sung in the time of two.

Single Bar  Divides the time according to the measure note.

Double Bar  Shews when to repeat.

Staccato  Shews that a note thus marked must be sung in a very distinct manner.

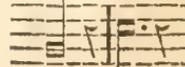
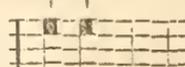
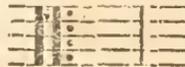
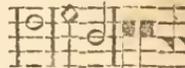
Direct  At the end of a staff, shows the place of the first note on the following staff.

Hold  Notes thus marked are held beyond their usual time.

Repeat  Shews that the tune is repeated from it to the next double bar or close.

::: Denotes a repetition of preceding words.

Peace,



:::

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



Close  Shows the end of a tune.

Common Time Moods,

- First  Has a semibreve or its quantity in a measure, sung in the time of four seconds: four beats in a bar, two down and two up.
- Second  Has the same measure note, and beat in the same manner, only half as quick again.
- Third  Has the same measure note, and sung as quick again as the first: two beats in a bar, one down and one up.
- Fourth  Has a minims in a measure, and beat as the third mood, only a third quicker.

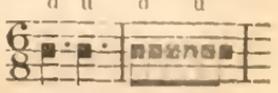
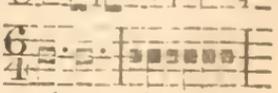
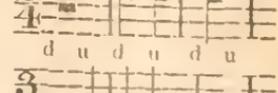
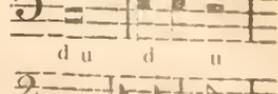
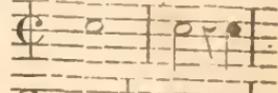
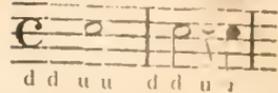
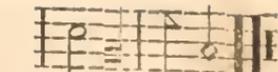
Triple Time Moods,

- First  Contains three minims, or their quantity, in a measure, sung in the time of three seconds: two beats down and one up.
- Second  Contains three crotchets in a measure, and beat in the same manner, only half as quick again.
- Third  Contains three quavers in a measure, and beat as the second mood, only a third quicker.

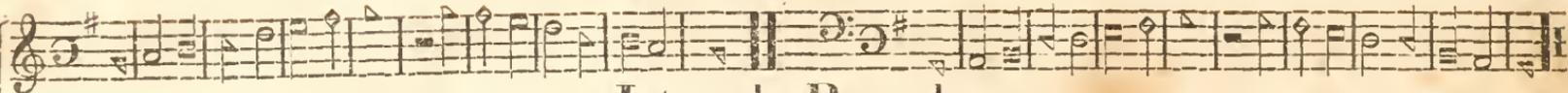
Compound Moods,

- First  Contains six crotchets in a measure, sung in the time of two seconds: two beats, one down and one up.
- Second  Contains six quavers in a measure, and beat as the first, only half as quick again.

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



The Eight Notes.



Intervals Proved.



Syncopation.

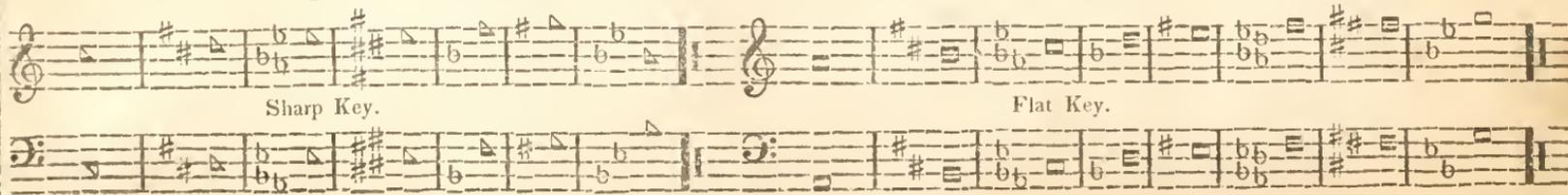
Syncopation is when notes are so placed that the hand must rise and fall not always at the beginning of each note, but often in the middle.



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

Scale of Flats and Sharps.

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

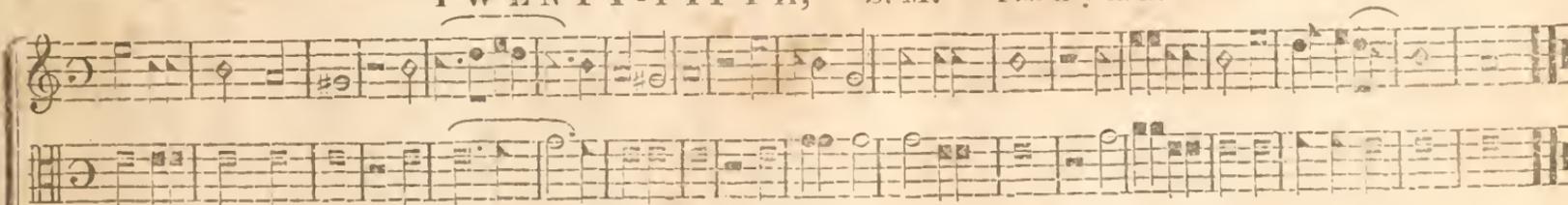




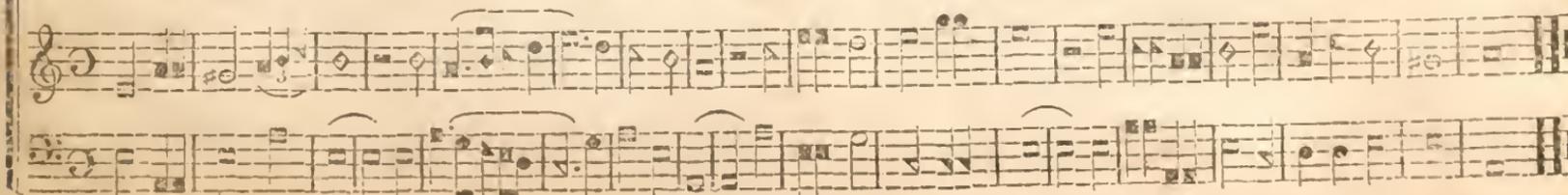
Nature with open volume stands, To spread her Maker's praise abroad; And every labour of his hands, Shews something worthy of a God.



TWENTY-FIFTH, S. M. Flat Key on A.



I lift my soul to God. My trust is in his name; Let not my foes that seek my blood, Still triumph in my shame.



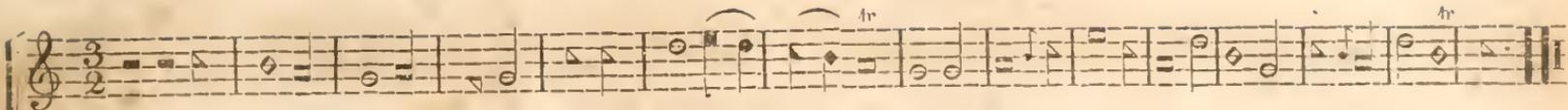
FLORIDA. S. M. Flat Key on D.

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

WINDHAM. L. M. Flat Key on F.

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

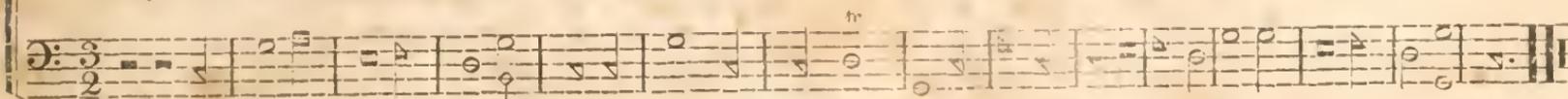
ARVINGTON. C. M. Sharp Key on C.



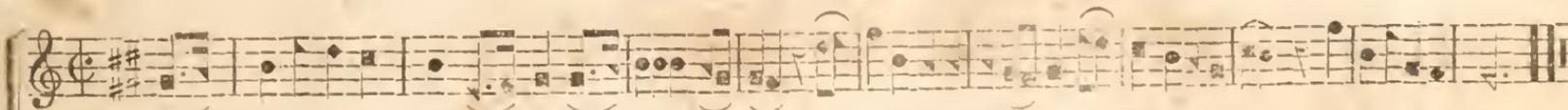
Why should we mourn departing friends, Or shake at death's alarms? 'Tis but the voice which Jesus sends, To call them to his arms.



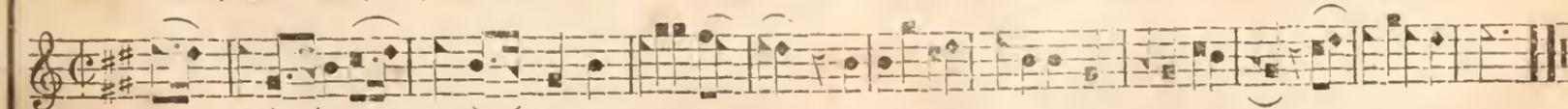
Why should we mourn departing friends, Or shake at death's alarms? 'Tis but the voice which Jesus sends To call them to his arms.



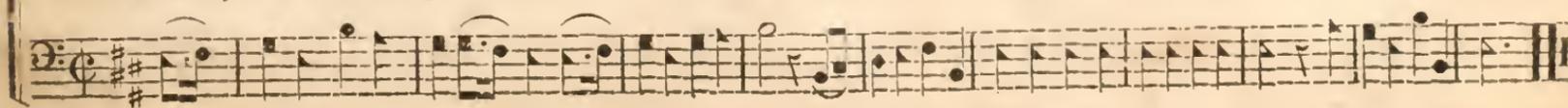
BURWAY. C. M. Sharp Key on E.



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



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



DALSTON. P. M. Sharp Key on E.

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

This musical score is for the hymn 'DALSTON. P. M. Sharp Key on E.' It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the bass line. The lyrics are: 'How pleas'd and blest was I, To hear the people cry, Yes, with a cheerful zeal, We haste to Zion's hill, "Come let us seek our God to-day;" And there our vows and honors pay.'

MARTYRS. C. M. Flat Key on F.

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

This musical score is for the hymn 'MARTYRS. C. M. Flat Key on F.' It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the bass line. The lyrics are: 'The year rolls round, and steals away The breath that first it gave: Whate'er we do, where'er we be, We're trav'ling to the grave.'

STAFFORD. S. M. Sharp Key on A.

See what a living stone, The builders did refuse; Yet God hath built his church thereon, Yet God, &c. In

The musical score for 'STAFFORD' consists of two systems. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'See what a living stone, The builders did refuse; Yet God hath built his church thereon, Yet God, &c. In'.

Continued.

ROCHESTER. C. M. Sharp Key on A.

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

The musical score for 'ROCHESTER' is divided into two parts. The first part, labeled 'Continued.', shows the vocal line and piano accompaniment for the lyrics 'spite of envious Jews.' with first and second endings. The second part, under the heading 'ROCHESTER. C. M. Sharp Key on A.', shows the vocal line and piano accompaniment for the lyrics 'Come let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one.' The key signature is one sharp (F#) and the time signature is common time (C).

OLD HUNDRED. L. M. Sharp Key on A.

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

The musical score for 'Old Hundred' consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is the piano accompaniment in treble clef. The third staff is the vocal line in treble clef, and the fourth staff is the piano accompaniment in bass clef. The lyrics are printed below the second and third staves.

COLCHESTER. C. M. Sharp Key on D.

My never ceasing song shall show, The Mercy of the Lord ; And make succeeding ages know, How faithful is his word.

The musical score for 'Colchester' consists of four staves. The top staff is the vocal line in treble clef with a key signature of two sharps (D major) and a common time signature. The second staff is the piano accompaniment in treble clef. The third staff is the vocal line in treble clef, and the fourth staff is the piano accompaniment in bass clef. The lyrics are printed below the second and third staves.

C A S T L E - S T R E E T . L . M . Sharp Key on G.

Musical score for 'Castle-Street' in 3/4 time, G major. The score consists of four staves. The first three staves are vocal parts, and the fourth is a bass line. The lyrics are: 'Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To shew thy love by morning light, And talk of'.

Continued.

A L E S B U R Y . S . M . Flat Key on A.

Musical score for 'Alesbury' in 3/4 time, A minor. The score is split into two columns. The left column contains four staves of music with lyrics: 'all thy truths at night, And talk, &c.'. The right column contains four staves of music with lyrics: 'The God we worship now, Will guide us till we die; Will be our God while here below, And ours above the sky.'.

And must this body die, This mortal frame decay; And must these ac-

And must this body die This mortal frame decay; And must these ac-

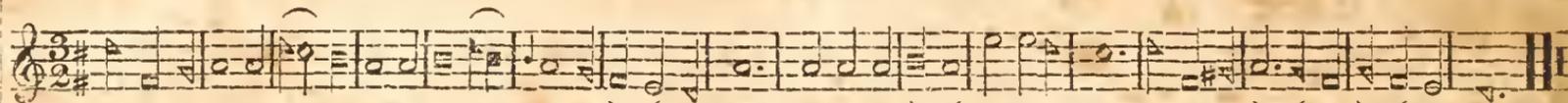
tive limbs of mine, Lie mould'ring in the clay? Lie mould'ring, &c.

tive limbs of mine, Lie mould'ring in the clay? Lie mould'ring, &c.

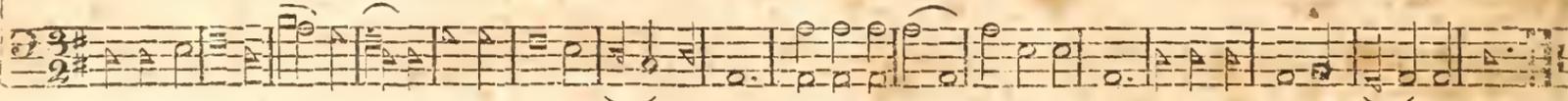
BLENDON. L. M. Sharp Key on D.



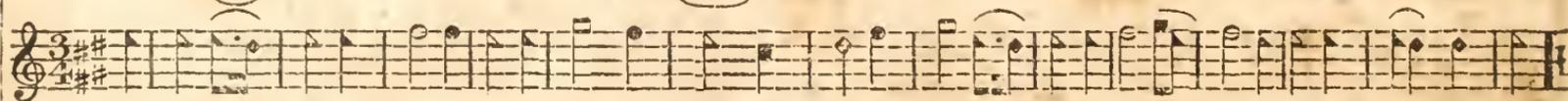
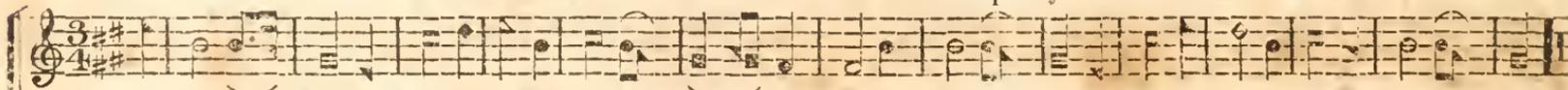
Jesus, my all, to heav'n is gone, He whom I fix my hopes upon: His track I see, and I'll pursue The narrow way, till him I view



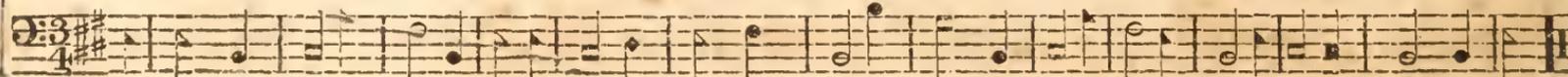
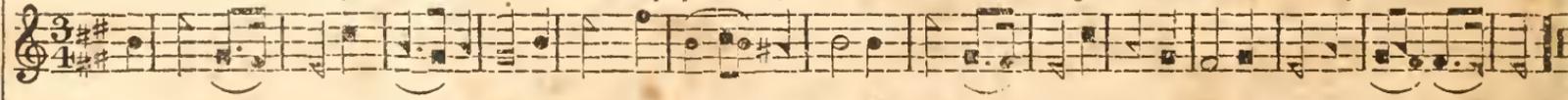
Jesus, my all, to heav'n is gone, He whom I fix my hopes upon: His track I see, and I'll pursue The narrow way, till him I view.



MESSIAH. C. M. Sharp Key on E.



I know that my Redeemer lives, And ever prays for me; Salvation to his saints he gives, And life and liberty.



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

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

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and eighth notes.

Will God forever cast us off, His wrath forever smoke, Against the people of his love, His little chosen flock?

The second system of music consists of two staves, continuing the melody and bass line from the first system. It maintains the same key signature and time signature.

EVENING HYMN. L. M. Sharp Key on B.

The first system of the Evening Hymn consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a more complex melody with many beamed eighth notes.

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

The second system of the Evening Hymn consists of two staves, continuing the melody and bass line. It maintains the same key signature and time signature.

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

The third system of the Evening Hymn consists of two staves, continuing the melody and bass line. It maintains the same key signature and time signature.

JORDAN. C. M. Sharp Key on A.

25

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

D

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

The first system of music consists of two staves. The upper staff is a vocal line in a flat key signature (B-flat major or D-flat minor) with a common time signature. It begins with a treble clef and a key signature of one flat. The lower staff is a piano accompaniment line, also in a flat key signature with a common time signature, beginning with a bass clef. Both staves contain musical notation with various note values, rests, and phrasing slurs.

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

The second system of music continues the composition from the first system. It features a vocal line on the upper staff and a piano accompaniment line on the lower staff, both in a flat key signature and common time. The notation includes various musical symbols such as notes, rests, and slurs.

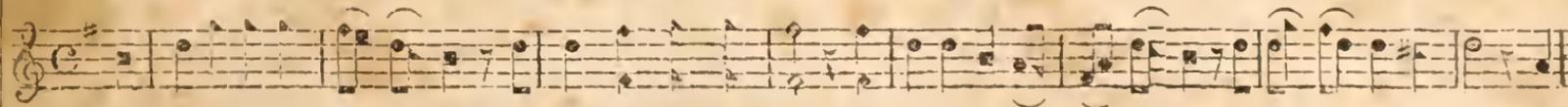
The third system of music continues the composition. It features a vocal line on the upper staff and a piano accompaniment line on the lower staff, both in a flat key signature and common time. The notation includes various musical symbols such as notes, rests, and slurs.

But, Oh, their end, their dreadful end! Thy sanctuary taught me so; On slipp'ry rocks I see them stand, And fiery billows roll below

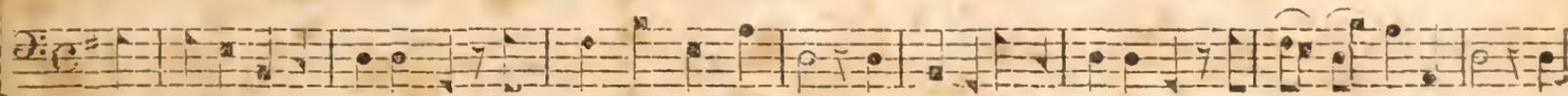
The fourth system of music concludes the piece. It features a vocal line on the upper staff and a piano accompaniment line on the lower staff, both in a flat key signature and common time. The notation includes various musical symbols such as notes, rests, and slurs.



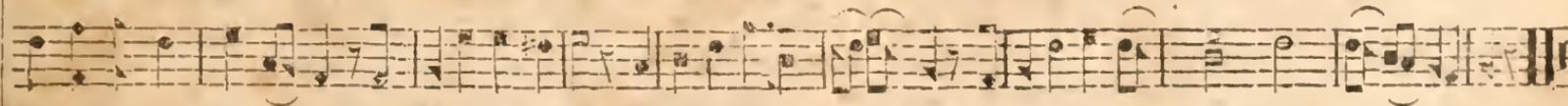
Sing to the Lord Jehovah's name, And in his strength rejoice ; When his salvation is our theme, Exalted be our voice. With



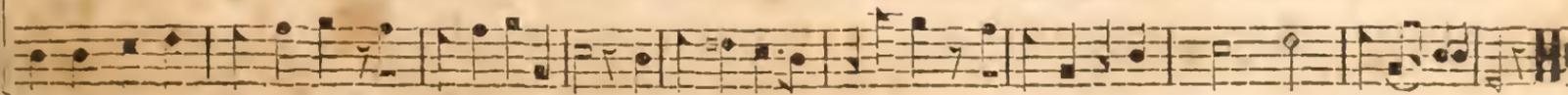
Sing to the Lord Jehovah's name, And in his strength rejoice ; When his salvation is our theme, Exalted be our voice. With



thanks approach his awful sight, And psalms of honor sing : The Lord's a God of boundless might, The whole creation's king, The, &c.



thanks approach his awful sight, And psalms of honor sing : The Lord's a God of boundless might, The whole creation's king, The, &c.



God is our refuge in distress, A present help when dangers press ; In him undaunted we'll confide, Tho' earth were from her centre tost,
And mountains in the ocean lost, Torn piecemeal by the roaring tide.

Continued.

BRIDGEPORT. S. M. Flat Key on A.

Torn piecemeal, &c.
From lowest depths of woe, To God I send my cry ; Lord, hear my supplications now, And graciously reply.

The first system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of quarter and eighth notes. The lower staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

Eternal source of every joy!

Well may thy praise our lips employ,

The second system continues the melody and accompaniment from the first system, maintaining the same musical structure and notation.

The third system continues the melody and accompaniment, with the lower staff featuring some beamed eighth notes.

While in thy temple we appear,

To hail thee sov'reign of the year.

The fourth system concludes the piece, ending with a double bar line and repeat dots on both staves.

NEWBICH. S. M. Flat Key on A.

The first system of music for 'NEWBICH' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, along with rests and dynamic markings. The system concludes with a double bar line and first and second endings.

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

The second system of music for 'NEWBICH' continues the melody and accompaniment from the first system. It maintains the same musical notation and concludes with first and second endings.

VIRGINIA. C. M. Flat Key on E.

The first system of music for 'VIRGINIA' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, along with rests and dynamic markings. The system concludes with a double bar line and first and second endings.

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

The second system of music for 'VIRGINIA' continues the melody and accompaniment from the first system. It maintains the same musical notation and concludes with first and second endings.

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

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

The second system of music continues from the first, with two staves in treble and bass clefs. It maintains the same key signature and time signature, featuring similar rhythmic patterns and melodic lines.

Continued.

LITTLE MARLBOROUGH. S. M. Flat Key on A.

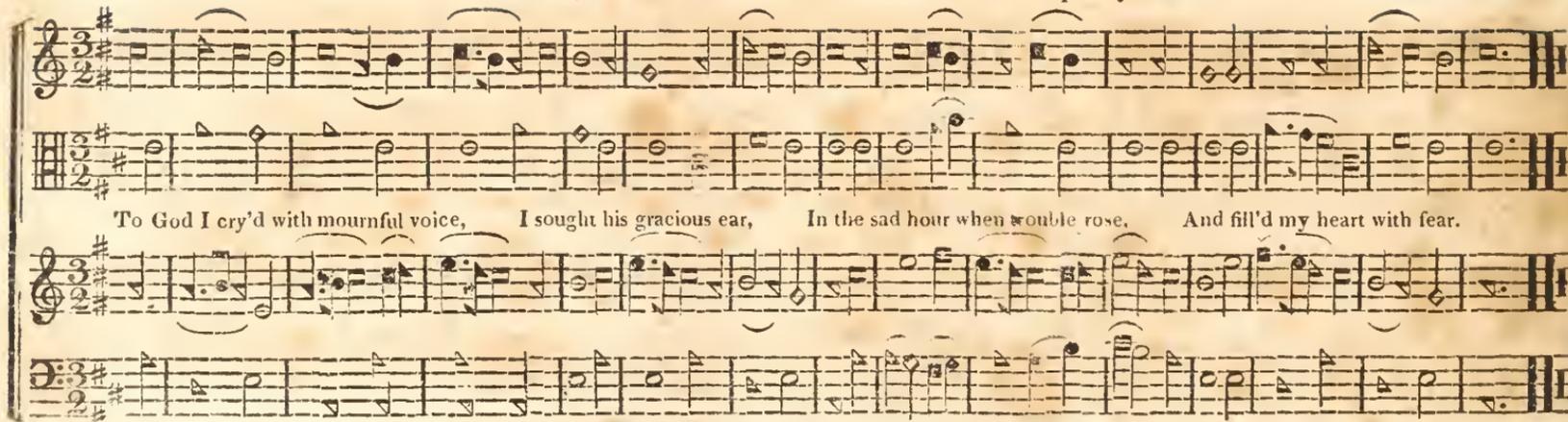
The music for 'LITTLE MARLBOROUGH' is presented in two systems. The first system on the left is a continuation of the previous piece, with two staves in treble and bass clefs. The second system on the right is the main piece, starting with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It consists of two staves, with the lower staff in bass clef. The lyrics are written below the staves.

My heart and tongue employ,

Welcome sweet day of rest, That saw the Lord arise; Welcome to this reviving breast,

And these rejoicing eyes.

ST. MARTIN'S. C. M. Sharp Key on A.



To God I cry'd with mournful voice, I sought his gracious ear, In the sad hour when trouble rose, And fill'd my heart with fear.

LENOX. P. M. Sharp Key on C.



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 the song.

How large the promise, how divine,

To Abr'ham and his seed,

I'll be a God to thee and thine,

How large the promise, how divine,

To Abr'ham and his seed;

I'll be a God to thee and thine,

Supplying all their need,

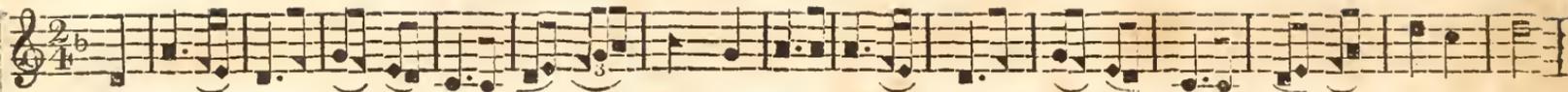
I'll be a God to thee and thine,

Supplying all their need,

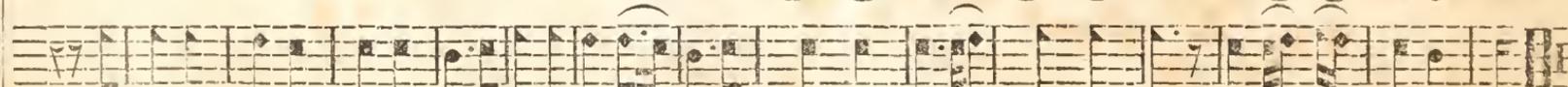
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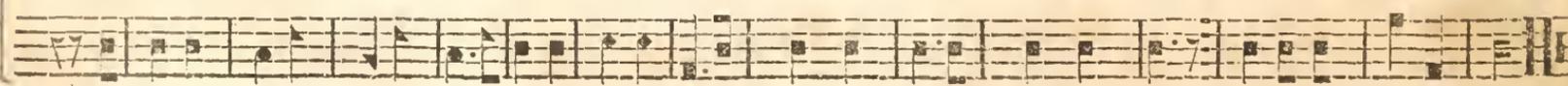
Supplying all their need.



Our sins, alas how strong they be! And like a violent sea, They break on duty, Lord, to thee, And hurry us away.



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



WANTAGE C. M. Flat Key on D.

The first system of musical notation for 'Wantage' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with various note values and rests.

Our days run thoughtlessly along, Without a moment's stay ; Just like a story or a song, We pass our lives away.

The second system of musical notation for 'Wantage' consists of two staves, continuing the melody and bass line from the first system. It maintains the 3/2 time signature and one-flat key signature.

PLEYELL'S HYMN. C. M. Sharp Key on B.

The first system of musical notation for 'Pleyell's Hymn' consists of two staves. The top staff is in treble clef with a key signature of two sharps (B and F-sharp) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style.

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

The second system of musical notation for 'Pleyell's Hymn' consists of two staves, continuing the melody and bass line from the first system. It maintains the common time signature and two-sharp key signature.

The first system of music for 'BRIDGEWATER' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

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

The second system of music for 'BRIDGEWATER' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music continues the melody and bass line from the first system, ending with a double bar line.

BURFORD. C. M. Flat Key on A.

The first system of music for 'BURFORD' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

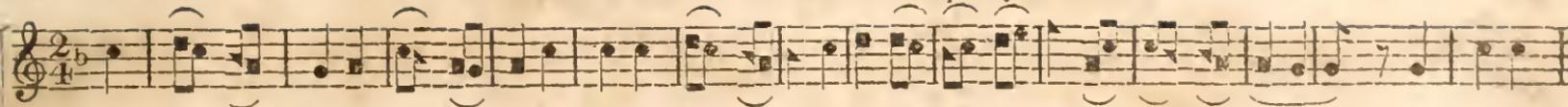
O sun of righteousness arise, With healing in thy wing; To my diseas'd, my fainting soul, Life and salvation bring.

The second system of music for 'BURFORD' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music continues the melody and bass line from the first system, ending with a double bar line.

O sun of righteousness arise, With healing in thy wing; To my diseas'd, my fainting soul, Life and salvation bring.

The third system of music for 'BURFORD' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music continues the melody and bass line from the second system, ending with a double bar line.

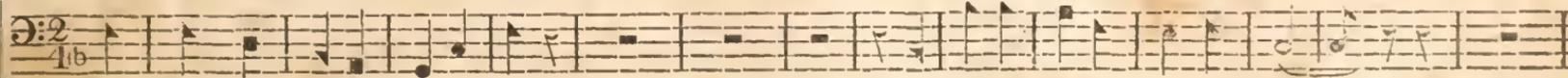
BEVERLY. P. M. Sharp Key on F.



Ye holy souls in God rejoice : Your Maker's praise becomes your voice ; Great is your theme, your songs be new ; Sing of his



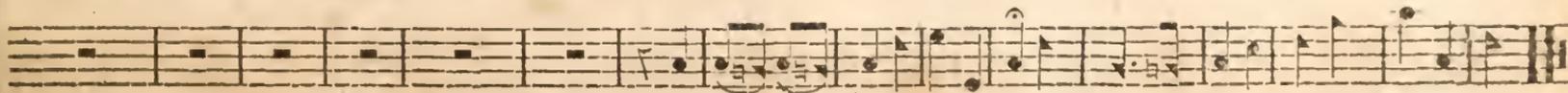
Ye holy souls in God rejoice : Your Maker's praise becomes your voice ; Great is your theme, your songs be new : Sing of his



name, his word, his ways, His works of nature and of grace, How wise, how holy, just and true. How wise, How wise, how holy, just and true.



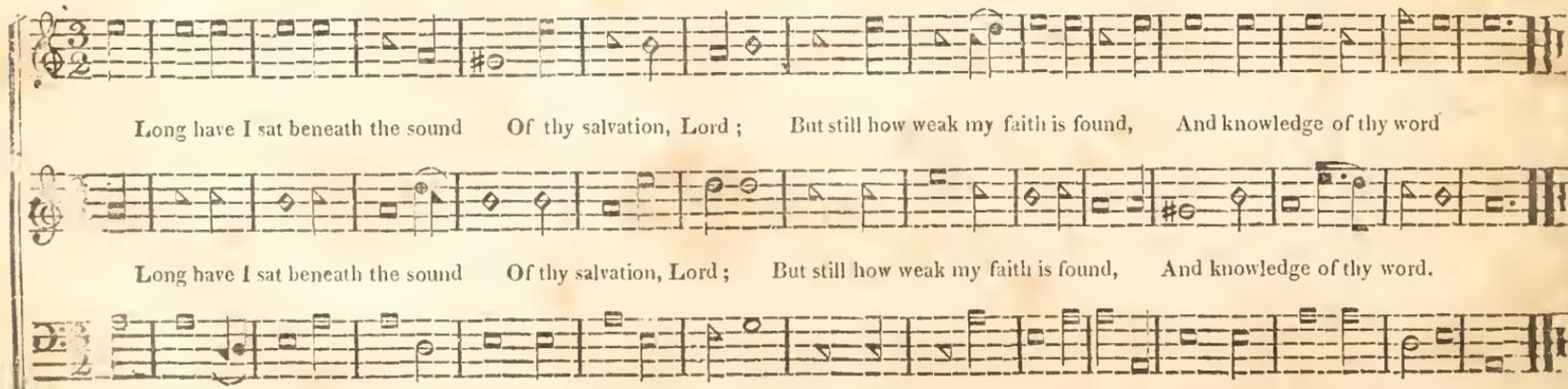
name, his word, his ways, His works of nature and of grace, How wise, how holy, just and true. How wise, How wise, how holy, just and true.



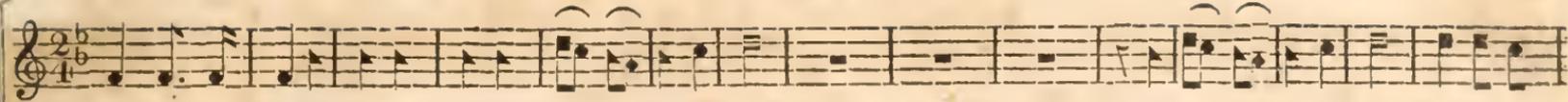


Let not despair nor fell revenge, Be to my bosom known; O give me tears for other's woes, And patience for my own.

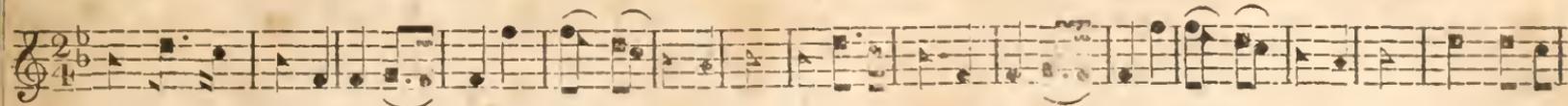
CHELMSFORD. C. M. Flat Key on A.



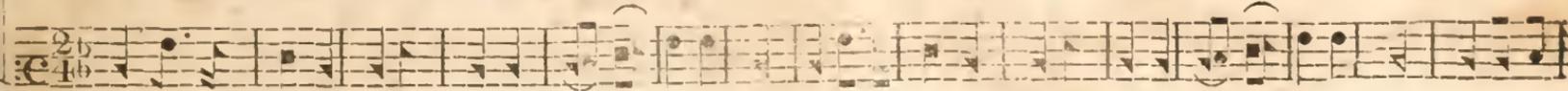
Long have I sat beneath the sound Of thy salvation, Lord; But still how weak my faith is found, And knowledge of thy word.



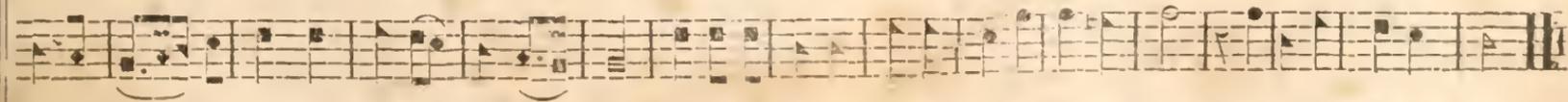
Jesus our Lord ascend thy throne, And near thy Father sit ; In Zion shall thy power be known, And make thy foes submit. What wonders



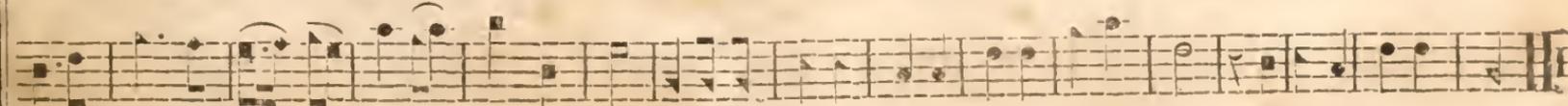
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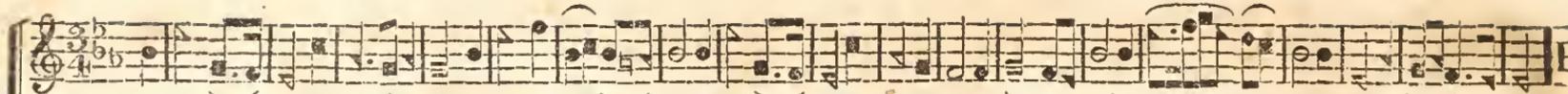


shall thy gospel do ; Thy converts shall surpass, The num'rous drops, the num'rous drops of morning dew, And own thy love was great.



shall thy gospel do ; Thy converts shall surpass, The num'rous drops, the num'rous drops of morning dew And own thy love was great

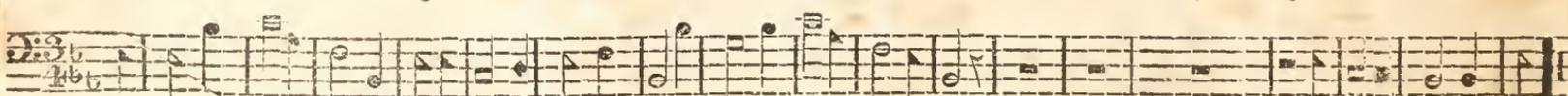




1. How sweet and awful is the place, With Christ within the doors ; While everlasting love displays The choicest of her stores, The, &c.

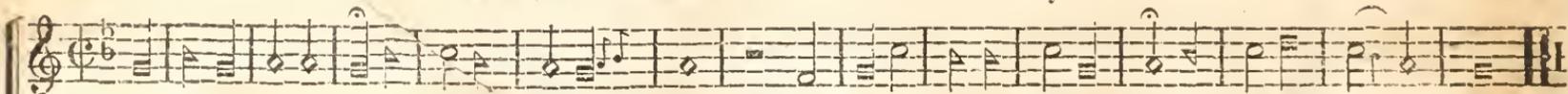


2. While all our hearts and all our songs, Join to admire the feast, Each of us cry with thankful tongues, Lord, why was I a guest ? Lord, &c.

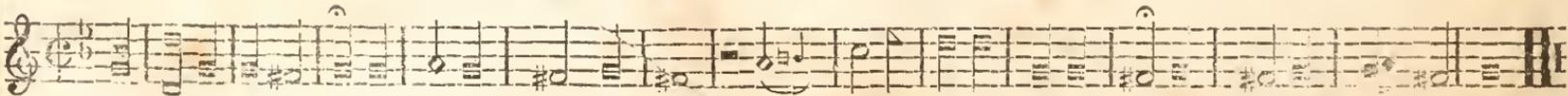


3. 'Twas the same love that spread the feast, That sweetly forc'd us in ; Else we had still refus'd to taste, And perish'd in our sin. And, &c.

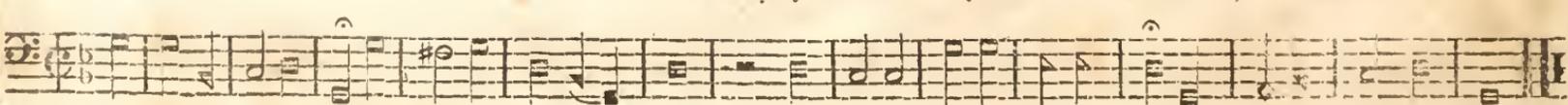
SOUTHWELL. S. M. Flat Key on G.



I lift my soul to God, My trust is in his name ; Let not my foes that seek my blood, Still triumph in my shame.



I lift my soul to God, My trust is in his name ; Let not my foes that seek my blood, Still triumph in my shame.



ARMLEY. L. M. Flat Key on A.

To Jesus our exalted Lord, That name in heav'n and earth adore; Fain would our hearts and voices raise, A cheerful song

Continued.

HULL. C. M. Flat Key on A.

of sacred praise. "Hark! from the tombs a mournful sound, &c.

BETHESDA. P. M. Sharp Key on G.

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

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with the same key signature. The music is in 4/4 time and features a melody with various note values including quarter, eighth, and sixteenth notes, as well as rests and ties. The lyrics are placed below the second and third staves.

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

The second system of the musical score continues from the first system. It also consists of four staves in the same key signature and time signature. The melody continues across the staves, ending with a double bar line. The lyrics are placed below the second and third staves.

CORONATION. C. M. Sharp Key on A.

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

SUTTON. S. M. Sharp Key on F.

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

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat). The music is written in a common time signature. The vocal line begins with a series of eighth and sixteenth notes, followed by a half note. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal and piano parts. The vocal line includes some phrasing slurs and a final cadence. The piano accompaniment maintains its rhythmic pattern throughout the system.

The third system continues the musical piece. The vocal line features first and second endings, indicated by the numbers '1' and '2' above the notes. The piano accompaniment continues to provide harmonic support.

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

The fourth system concludes the piece. Like the previous system, it includes first and second endings for the vocal line, marked with '1' and '2'. The piano accompaniment ends with a final chord.

Look down, O Lord, with pitying eye; Tho' loud our crimes for vengeance cry, Let mercy's louder voice prevail, Nor thy long suffering patience fail.

WINDSOR. C. M. Flat Key on A.

My God, how many are my fears! How fast my foes increase! Their number, how it multiplies! How fatal to my peace!

BROOKFIELD. L. M. Flat Key on D.

Look down in pity, Lord, and see The mighty woes that burden me; Down to the dust my life is brought, Like one long

Continued.

WARREN. S. M. Sharp Key on A.

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

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th or 19th-century hymnals, featuring various note values and rests.

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

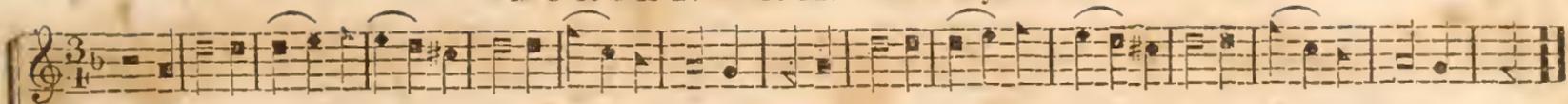
The second system of musical notation consists of two staves, continuing the melody and bass line from the first system. It maintains the same key signature and time signature.

ANGEL'S HYMN. L. M. Sharp Key on G.

The first system of musical notation for 'ANGEL'S HYMN' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The melody is characterized by a series of half notes.

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

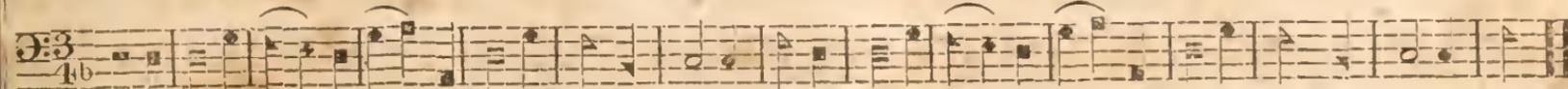
The second system of musical notation for 'ANGEL'S HYMN' consists of two staves, continuing the melody and bass line from the first system. It maintains the same key signature and time signature.



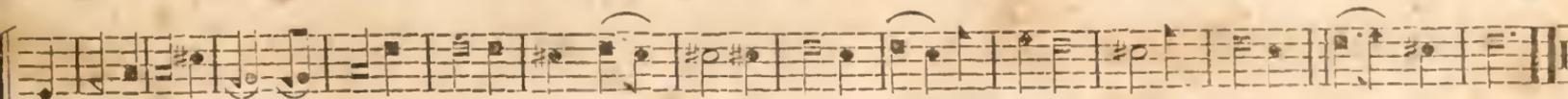
Hear, gracious God, my humble moan ; To thee I breathe my sighs ! When will the tedious night be gone ? And when the dawn arise ?



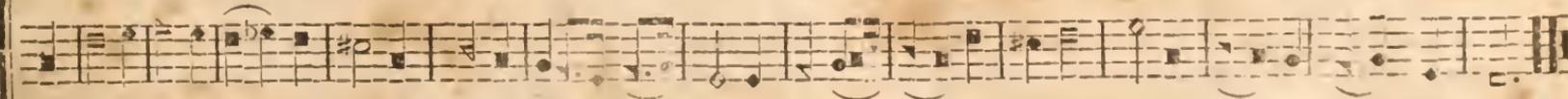
Hear, gracious God, my humble moan ; To thee I breathe my sighs ! When will the tedious night be gone ? And when the dawn arise ?



C



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

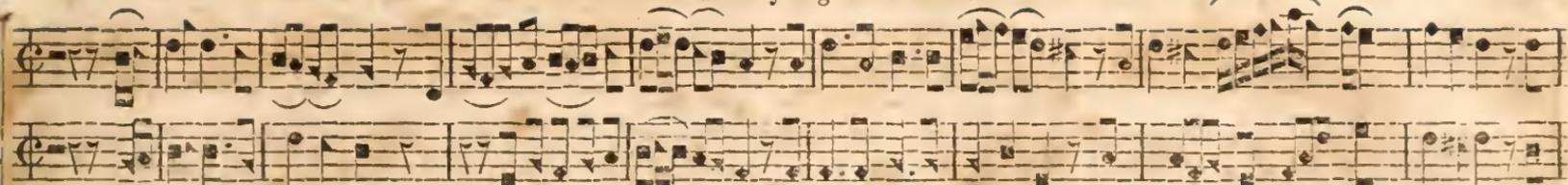


My God ! O could I make the claim, My father and my friend ! And call thee mine, by ev'ry name On which thy saints depend.

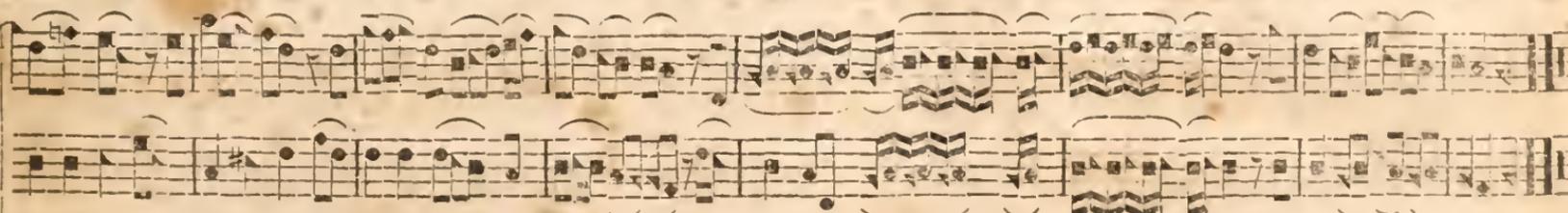


Loud hallelujah to the Lord, From distant worlds where creatures dwell! Let heav'n begin the

solemn word, And sound it dreadful down to hell. Let heav'n, &c.



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



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



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

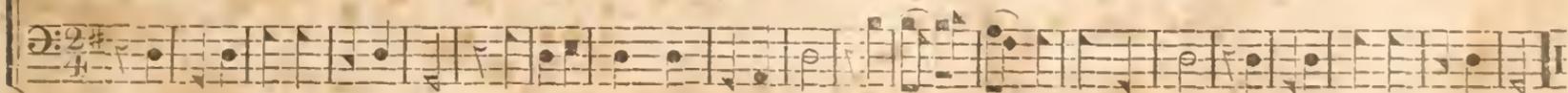
The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a 2/4 time signature and a key signature of one sharp (F#). The piano accompaniment is written in a bass clef with a 4/4 time signature and the same key signature. The lyrics are: "Hail the day that saw him rise, Ravish'd from our wishful eyes; Christ awhile to mortals giv'n, Re-ascends his native heav'n."

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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "There the pompous triumph waits; Lift your heads, eternal gates; Wide unfold the radiant scene, Take the king of glory in."



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



HYMN TO THE TRINITY. P. M. Sharp Key on G.



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



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

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

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

5. To the great one in three,
Eternal praises be,
Hence evermore!
His sov'reign majesty
May we in glory see,
And to eternity,
Love and adore!

DISMISSION HYMN. P. M. Sharp Key on F.

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

Thanks we give, and adoration, For the gospel's joyful sound; May the fruits of thy salvation, In our hearts and lives be found.

The musical score consists of three staves. The first two staves are in treble clef with a key signature of one flat (F major). The third staff is in bass clef with a key signature of one flat. The lyrics are printed below the first two staves.

FOUNTAIN. L. M. Sharp Key on C.

Shall I forsake that heav'nly Friend, Forbid it, that my wand'ring heart

On whom my noblest hopes depend? From thee, my Saviour, should depart.

The musical score consists of three staves. The first two staves are in treble clef with a key signature of no sharps or flats (C major). The third staff is in bass clef with a key signature of no sharps or flats. The lyrics are printed below the first two staves. There are some performance markings like 'tr' and '3' in the second staff.

Behold the judge descends, his guards are nigh ;

Heav'n, earth and hell draw near, let all things come, To hear his justice

Tempests and fire attend him down the sky !

and the sinner's doom :

But gather first my saints, the judge commands ;

Bring them, ye angels, from their distant lands.

Celestial worlds, your Maker's name, Resound thro' ev'ry shining coast; Our God a greater praise will claim, Where he un-

Celestial worlds. your Maker's name, Resound thro' ev'ry shining coast; Our God a greater praise will claim, Where he un-

Continued.

GUILFORD. S. M. Flat Key on A.

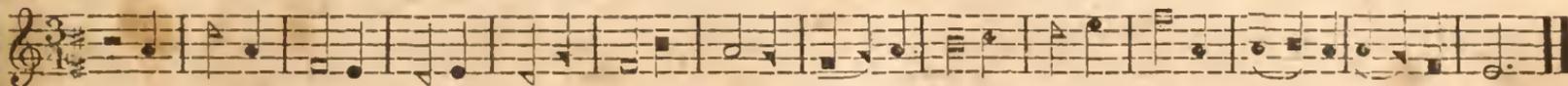
folds his glories most.

folds his glories most.

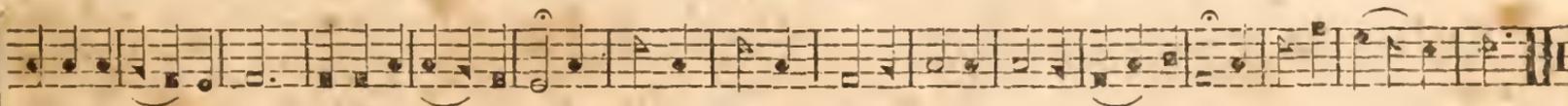
I hear the voice of woe, I hear a brother's sigh; Then let my heart with pity flow, With tears of love mine eye



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



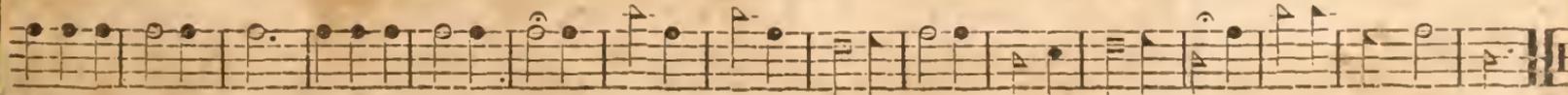
My soul repeat his praise, Whose mercies are so great ; Whose anger is so slow to rise, So ready to abate.



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



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



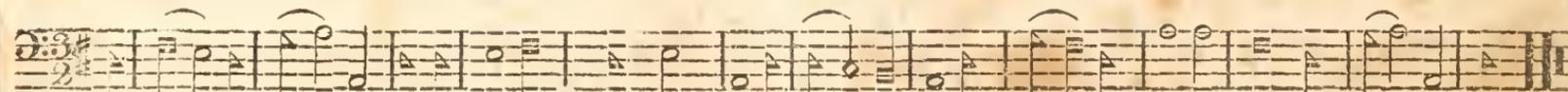
PECKHAM. S. M. Sharp Key on D.



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



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



DENMARK. L. M. Sharp Key on D.

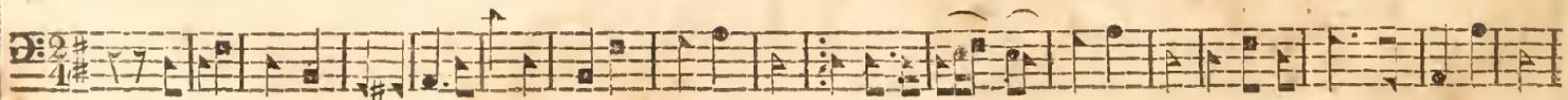
Air. Moderato.

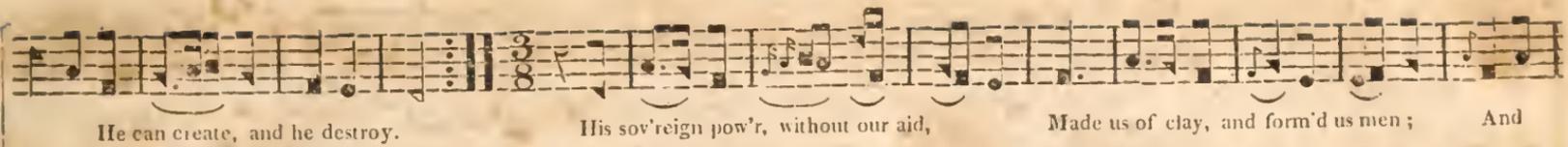


Before Jehovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God alone; He can create, and he destroy.

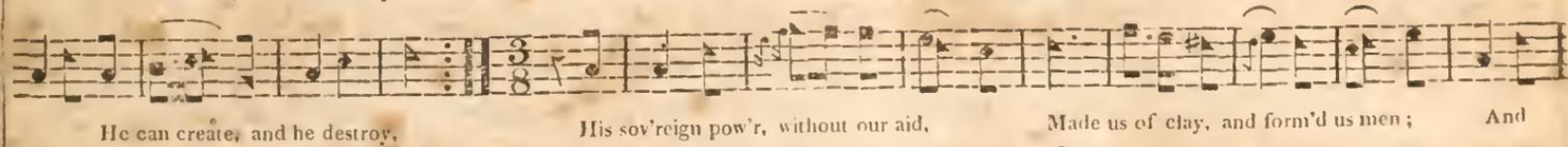


Before Jehovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God alone; He can create, and he destroy.





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



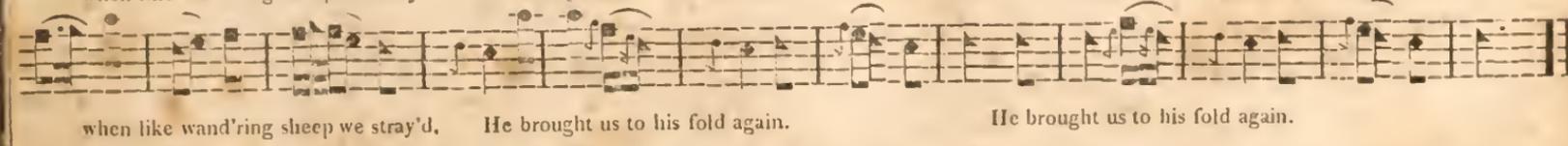
He can create, and he destroy. His sov'reign pow'r, without our aid, Made us of clay, and form'd us men; And



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



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



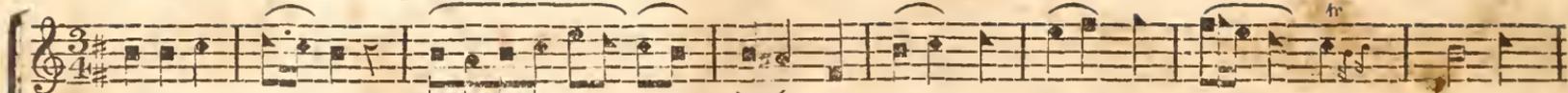
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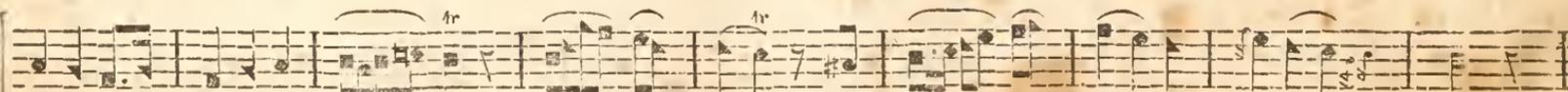
when like wand'ring sheep we stray'd, He brought us to his fold again. He brought us to his fold again.

Treble

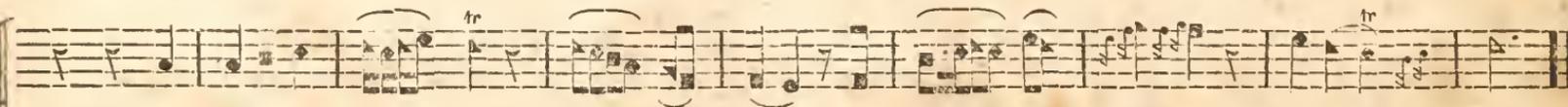
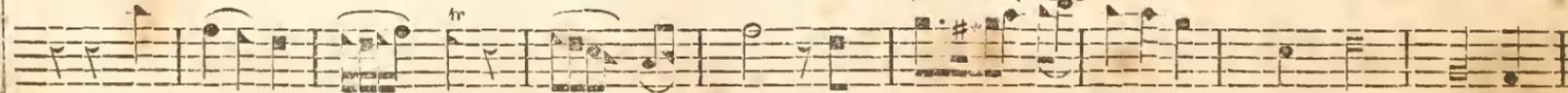
Andante Affettuoso.



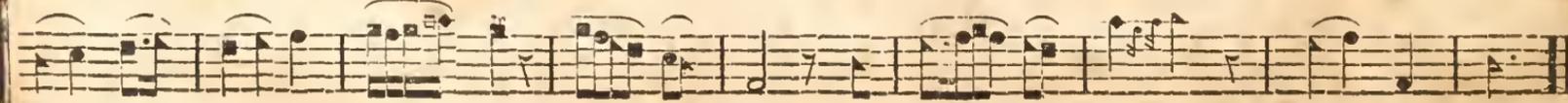
We are his people, we his care, Our souls and all our mortal frame; What



lasting, lasting honours shall we rear, Almighty Maker, to thy name.



What lasting honours shall we rear, Almighty Maker, to thy name.



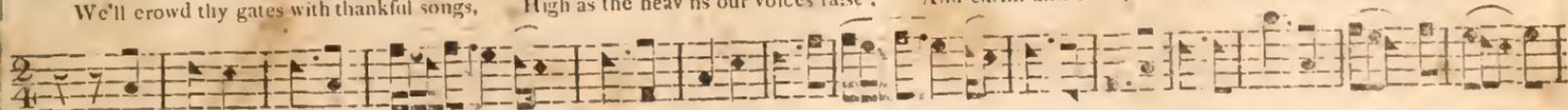
Loud.

Soft.

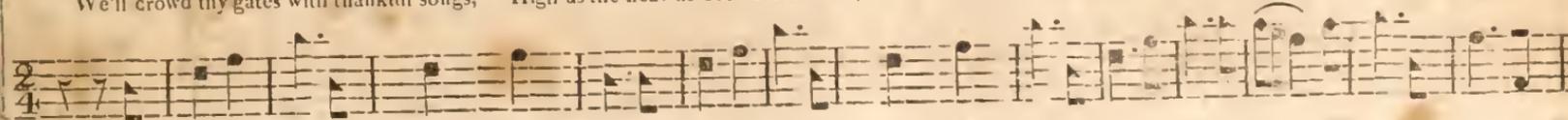
Loud.



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



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



tongues, Shall fill thy courts with sounding praise. Shall fill thy courts with sounding praise. Shall fill, shall fill thy courts with sounding praise.



tongues, Shall fill thy courts with sounding praise. Shall fill thy courts with sounding praise. Shall fill, shall fill thy courts with sounding praise.





Wide, wide as the world is thy command, Vast as eternity, eternity, thy love ; Firm as a rock thy truth must stand, When



Wide, wide as the world is thy command, Vast as eternity, eternity, thy love ; Firm as a rock thy truth must stand, When



Soft.

Loud.

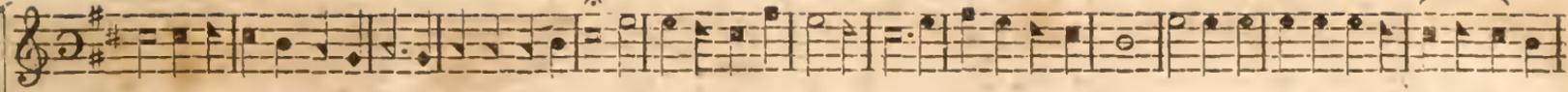


rolling years shall cease to move, shall cease to move When rolling years shall cease to move. When rolling, &c.

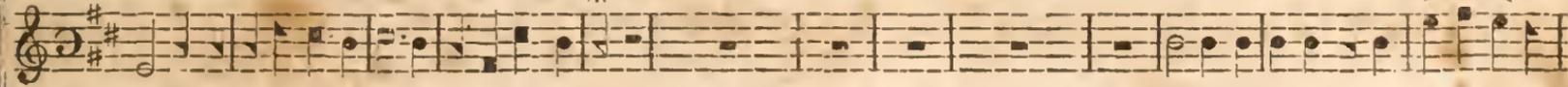


rolling years shall cease to move, shall cease to move. When rolling years shall cease to move. When rolling, &c.





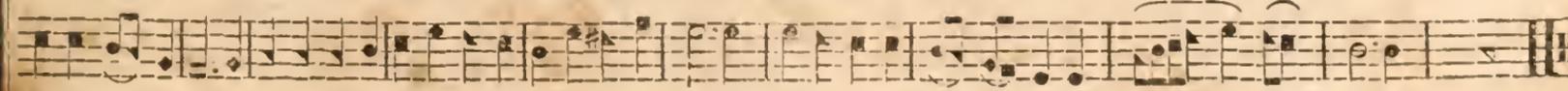
Why should the children of a king Go mourning all their days? Great comforter, descend and bring Some tokens of thy grace Thou art



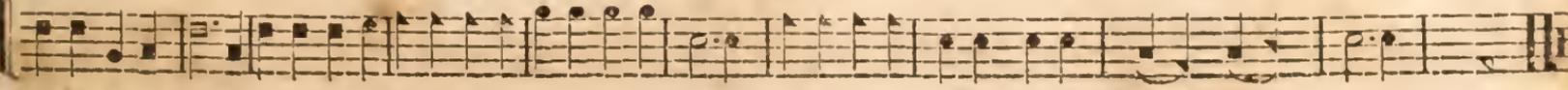
Why should the children of a king Go mourning all their days? Great comforter, descend and bring Some tokens of thy grace Thou art



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



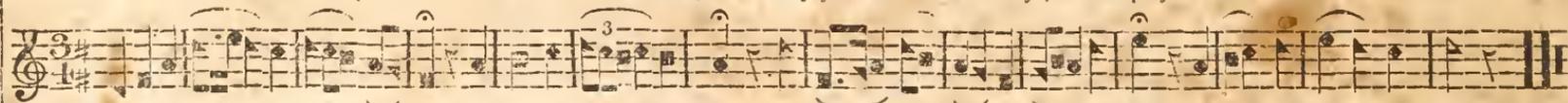
the earnest of his love, The pledge of joys to come; And thy soft wings, celestial dove, Will safe convey me home. And thy, &c.



SUNDAY. C. M. Sharp Key on D.



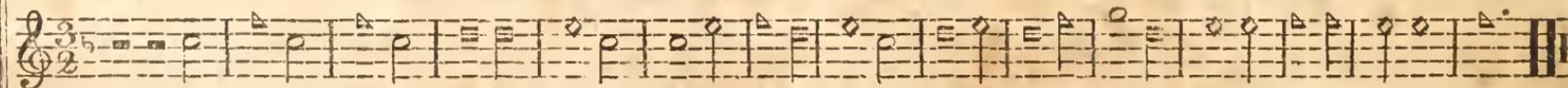
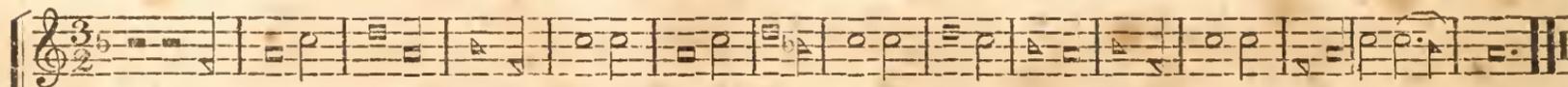
The Lord of Sabbath let us praise, In concert with the blest, Who joyful in harmonious lays, Employ an endless rest.



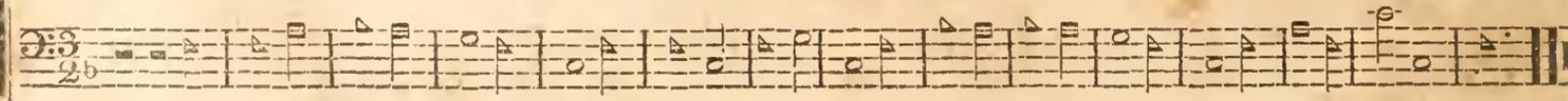
The Lord of Sabbath let us praise, In concert with the blest, Who joyful in harmonious lays, Employ an endless rest.



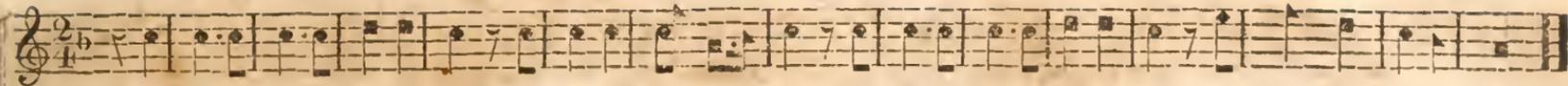
BEDFORD. C. M. Sharp Key on F.



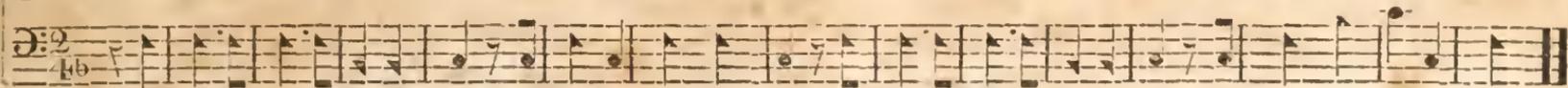
Sing to the Lord Jehovah's name, And in his strength rejoice; When his salvation is our theme, Exalted be our voice.



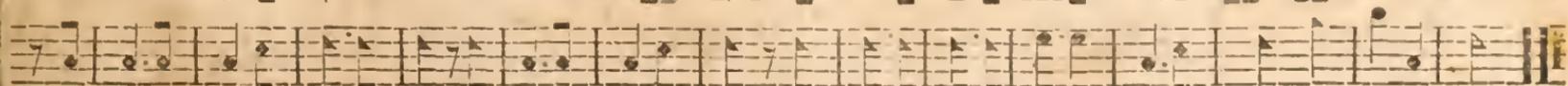
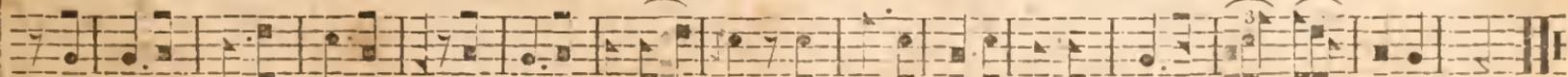
PLEYEL'S HYMN SECOND. L. M. Sharp Key on F.



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



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



H A B A K K U K. P. M. Sharp Key on C

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

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

The first system of the hymn consists of three staves of music. The top staff is in treble clef with a common time signature. The middle and bottom staves are in treble clef with a 4/4 time signature. The lyrics are printed below each staff, with musical notes and rests positioned above the text to indicate the melody.

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

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

The second system of the hymn also consists of three staves of music. The top staff is in treble clef with a common time signature. The middle and bottom staves are in treble clef with a 4/4 time signature. The lyrics are printed below each staff, with musical notes and rests positioned above the text to indicate the melody.

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

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

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

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

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music is written in a simple, hymn-like style with various note values and rests.

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

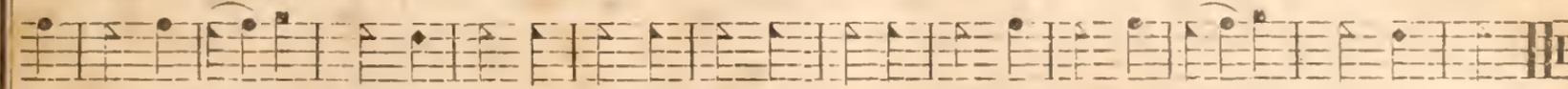
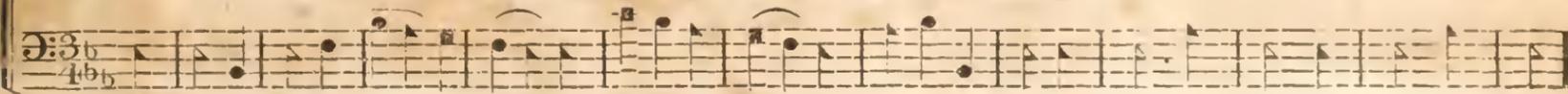
The second system of the musical score continues the piece with four staves. It maintains the same key signature and time signature as the first system. The lyrics are printed below the staves, with some words like 'tr' (trill) appearing above the notes.

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

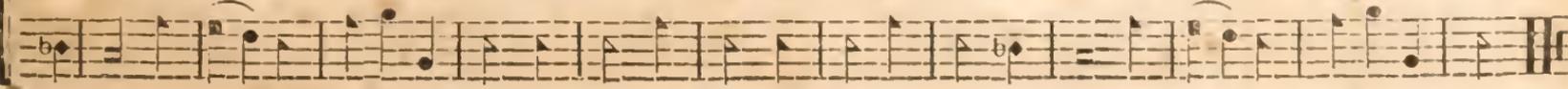
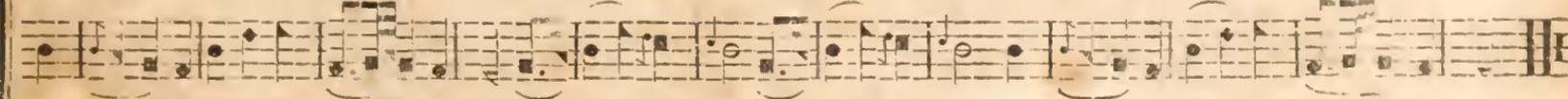
MORNING HYMN. Six Line L. M. Sharp Key on E.



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



And praise him for that glorious sight; His mercy infinite implore, His goodness infinite adore.



BUCKINGHAM. C. M. Flat Key on A.

The first system of music for 'BUCKINGHAM' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music is written in a flat key signature (A-flat) and common time (C.M.). The melody in the upper staff features a series of eighth and sixteenth notes, often beamed together, with some notes marked with a 'p' for piano. The bass line provides a steady accompaniment with quarter and eighth notes.

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

The second system of music for 'BUCKINGHAM' continues the melody and accompaniment from the first system. It maintains the same 3/2 time signature and flat key signature. The vocal line continues with similar rhythmic patterns, and the bass line remains consistent.

PLYMOUTH. C. M. Flat Key on A.

The first system of music for 'PLYMOUTH' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music is written in a flat key signature (A-flat) and common time (C.M.). The melody in the upper staff is characterized by a mix of quarter and eighth notes, with some notes marked with a 'p' for piano. The bass line provides a steady accompaniment with quarter and eighth notes.

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

The second system of music for 'PLYMOUTH' continues the melody and accompaniment from the first system. It maintains the same 3/2 time signature and flat key signature. The vocal line continues with similar rhythmic patterns, and the bass line remains consistent.

BANGOR. C. M. Flat Key on E.

The first system of musical notation for 'BANGOR' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with various note values and rests.

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

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

SALEM. S. M. Sharp Key on G.

The first system of musical notation for 'SALEM' consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is more rhythmic and complex than the first hymn.

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

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

The musical score consists of three systems of staves. The first system has two treble clef staves and one bass clef staff. The second system has two treble clef staves and one bass clef staff. The third system has two treble clef staves and one bass clef staff. The lyrics are written below the staves, with some words grouped by parentheses. A trill (tr) is marked above a note in the second system.

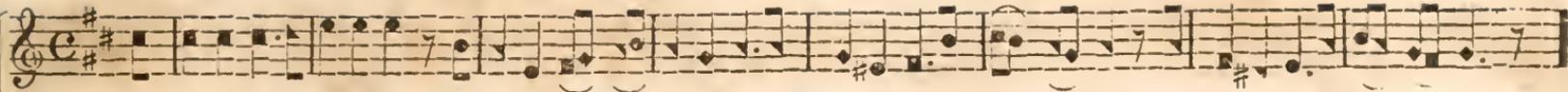
Jesus, lover of my soul, Let me to thy bosom fly; While the nearer waters roll, While the tempest still is high: Hide me, O my

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

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

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

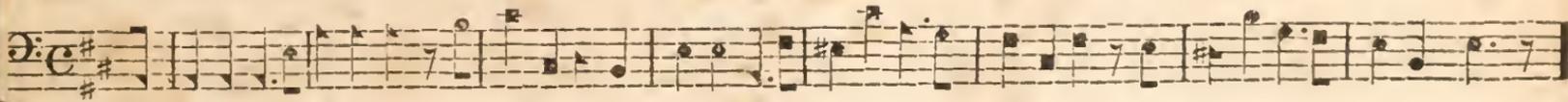
4. Plenteous grace with thee is found,
Grace to cover all my sins;
Let the healing streams abound,
Make and keep me pure within:
Thou of life the fountain art,
Freely let me take of thee;
Spring thou up within my heart,
Rise to all eternity.



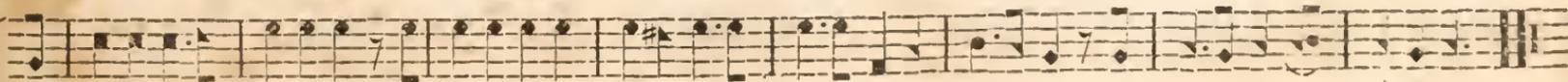
Who shall the Lord's elect condemn? 'Tis God who justifies their souls; And mercy like a mighty stream, O'er all their sins divinely rolls.



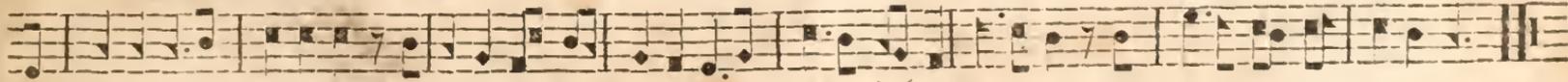
Who shall the Lord's elect condemn? 'Tis God who justifies their souls; And mercy like a mighty stream, O'er all their sins divinely rolls.



Who shall adjudge the saints to hell? 'Tis Christ who suffer'd in their stead; And the salvation to fulfil Behold him rising from the dead.



Who shall adjudge the saints to hell? 'Tis Christ who suffer'd in their stead; And the salvation to fulfil, Behold him rising from the dead.



Pia e Andante

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

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

Vivace.

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

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

Adagio. Andante.

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

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

Vivace.

haste away, haste away, haste, haste, haste away. Then this vile and sinful nature, Incor-

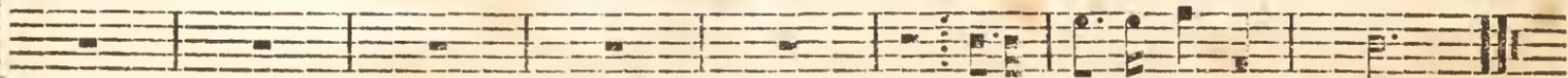
haste away, haste away, haste, haste, haste away. Then this vile and sinful nature. Incor-



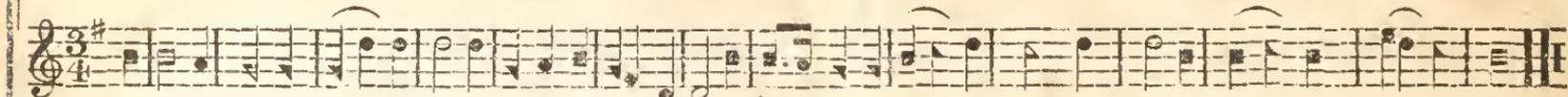
ruption shall put on; Life renewing, glorious Saviour, Let thy gracious will be done. Let thy gracious will be done.



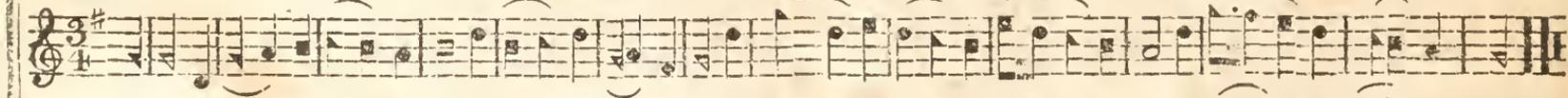
ruption shall put on; Life renewing, glorious Saviour, Let thy gracious will be done. Let thy gracious will be done.



IRISH. C. M. Sharp Key on G.



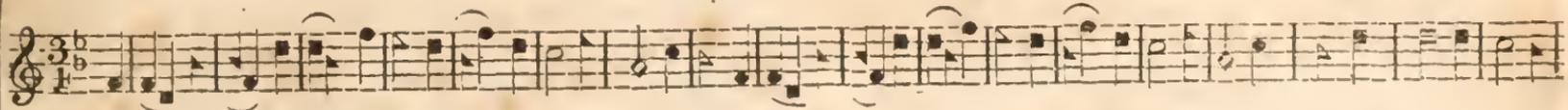
Lord, in the morning thou shalt hear My voice ascending high; To thee will I direct my pray'r To thee lift up mine eye.





Mine int'rest in his heav'nly love ;

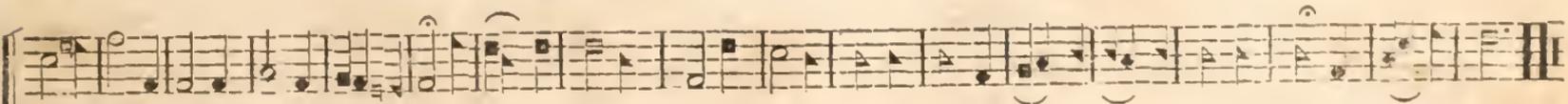
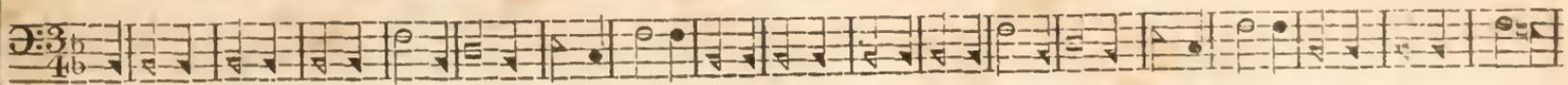
Exceeds the blessing of the vine.



Let him embrace my soul, and prove

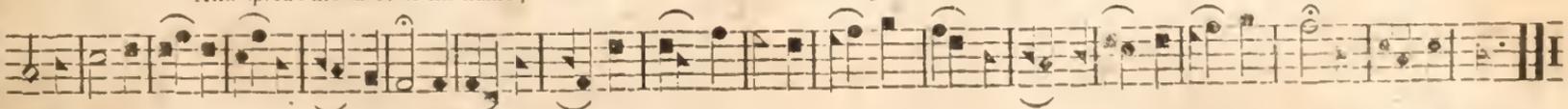
The voice that tells me thou art mine,

On thee th' anointing



And spread the savor of his name ;

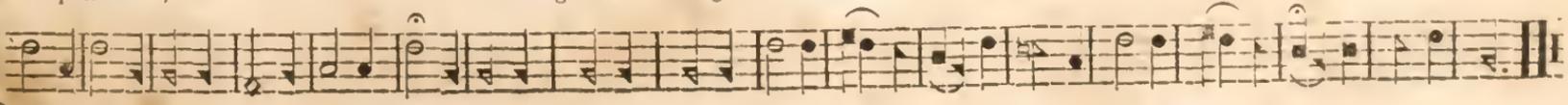
Draws virgin souls to meet thy face.



spirits came,

That oil of gladness and of grace,

Draws virgin souls to meet thy face



FUNERAL ANTHEM. Flat Key on F

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

write from henceforth, blessed are the dead that die in the Lord ;

Yea, saith the spirit, for they rest,

for they rest, for they rest, for they rest, from their labours, from their labours,

from their labours and their works, which do follow, follow, follow, which do follow them, which do follow them.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a common time signature. The lower staff is a piano accompaniment line in bass clef. Both staves contain musical notation with various note values, rests, and phrasing slurs.

The Lord descended from above, And bow'd the heav'n's most high; And underneath his feet he cast The darkness of the sky.

The second system of music consists of two staves, continuing the vocal and piano parts from the first system. It features similar musical notation with notes, rests, and phrasing.

The third system of music consists of two staves, continuing the vocal and piano parts. The piano accompaniment line shows some changes in texture and dynamics.

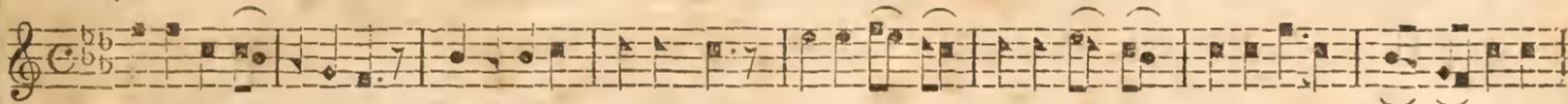
On cherub and on cherubim, Full royally he rode; And on the wings of mighty winds, Came flying all abroad. And on, &c.

The fourth system of music consists of two staves, concluding the piece. The vocal line ends with a final note and a fermata, while the piano accompaniment line ends with a double bar line.

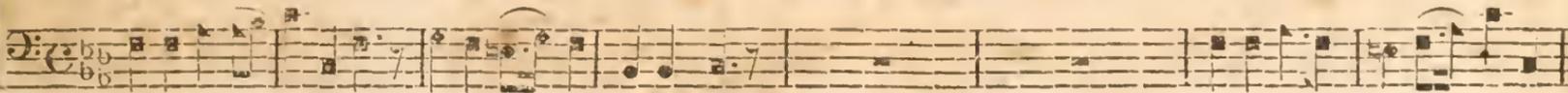
Largo. Mez. Pio.



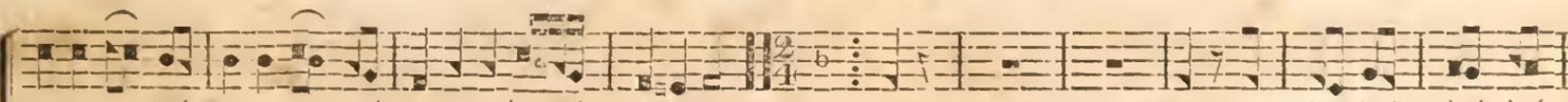
Air. Vital spark of heav'nly flame, Quit, Oh! quit this mortal frame; Trembling, hoping, ling'ring, flying, Oh! the pain, the bliss of dying.



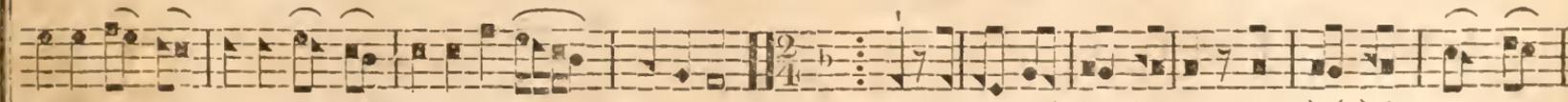
Vital spark of heav'nly flame, Quit, Oh! quit this mortal frame; Trembling, hoping, ling'ring, flying, Oh! the pain, the bliss of dying.



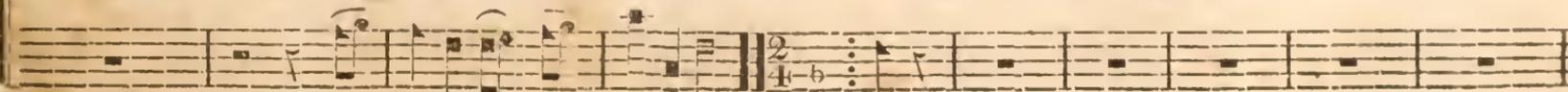
L



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



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



say, they whisper, angels say; Hark! they whisper, angels say, Sister spirit, come away; Sister spirit, come away.

say; Hark! Hark! they whisper, angels say, Sister spirit, come away · Sister spirit, come away

Hark! they whisper, angels say,

Pia. What is this absorbs me quite, Steals my senses, shuts my sight; Drowns my spirit, draws my breath; Tell me, my soul, can this be

Cres. *Pia.*

What is this absorbs me quite, Steals my senses, shuts my sight; Drowns my spirit, draws my breath; Tell me, my soul, can this be

For *Pia.* *Pia* *Allante.* *Cres.* *For.* *Dim.* *Cres.*

death? Tell me, my soul, can this be death? The world recedes, it disappears, Heav'n opens on my eyes, My ears with sounds seraphic ring,

death? Tell me, my soul, can this be death? The world recedes, it disappears; Heav'n opens on my eyes, My ears with sounds seraphic ring

Vivace For

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

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

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

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

victory! thy victory? O grave, where is thy victory? thy victory? O death, where is thy sting? O death, where is thy sting?

victory? thy victory? O grave, where is thy victory? thy victory? O death, where is thy sting? O death, where is thy sting?

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

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

MUNICH. L. M. Flat Key on B.

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

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

*Largo.**Pia.*

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

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

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

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

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

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

DOVER. S. M. Sharp Key on F

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

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

EASTER ANTHEM. Sharp Key on A.

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

M

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff, with the words 'The Lord is risen indeed!' and 'Hallelujah!' repeated. The music features various note values, rests, and phrasing slurs.

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

This system contains the next two staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics are 'Now is Christ risen from the dead, And become the first fruits of them that slept. Now is Christ, &c.' The musical notation includes rests, notes, and phrasing slurs, ending with a double bar line and repeat dots.

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

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

The musical score consists of two systems of staves. The first system has four staves, and the second system has four staves. The lyrics are placed below the staves, with some words aligned under specific notes. The music features various note values, rests, and dynamic markings. There are some stains on the page, particularly a large one in the middle of the second system.

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

1 2
1 2
youth. Man all immortal, hail, hail; Heaven all lavish of strange gifts to man, Thine all the glory, man's the boundless bliss. Thine all, &c.

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

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

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

ARNHEIM. L. M. Sharp Key on D.

Musical score for 'ARNHEIM' in D major, L. M. tempo. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'All ye bright armies of the skies, Go worship where your Saviour lies; Angels and kings before him bow, Those Gods on high and Gods below.'

ARLINGTON. C. M. Sharp Key on G.

Musical score for 'ARLINGTON' in G major, C. M. tempo. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Jesus, with all thy saints above, My tongue would bear her part; Would sound aloud thy saving love, And sing thy bleeding heart.'

H A L E. L. M. Sharp Key on C.

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

The musical score for 'H A L E. L. M. Sharp Key on C.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature (C) and a sharp key signature (one sharp, F#). The lyrics are written below the vocal staff.

C H A R M O U T H. C. M. Sharp Key on E.

Save me, O Lord, from every foe, In thee my trust I place; Tho' all the good that I can do, Can ne'er deserve thy grace.

The musical score for 'C H A R M O U T H. C. M. Sharp Key on E.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature (C) and a sharp key signature (two sharps, F# and C#). The lyrics are written below the vocal staff.

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

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

Musical notation for the first system, including vocal lines and a bass line.

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

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

Musical notation for the second system, including vocal lines and a bass line.

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

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

O Jesus, for such wondrous condescension,
Our praises and reverence are an offering meet :
Now is the word made flesh, and dwells among us
O come and let us worship at his feet.

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

PLYMPTON. C. M. Flat Key on E.

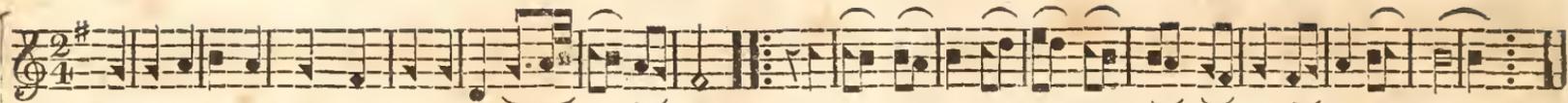
Now let our drooping hearts revive, And all our tears be dry;

Now let our drooping hearts revive, And all our tears be dry;

2

Why should these eyes be down'd in grief, Which view a Saviour nigh?

Why should these eyes be down'd in grief, Which view a Saviour nigh?



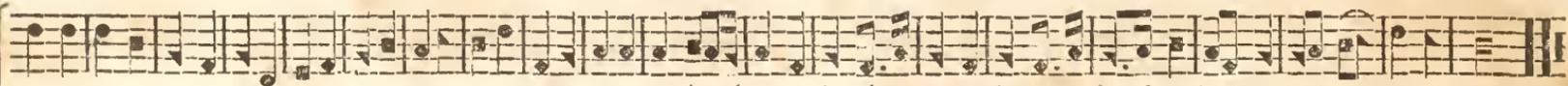
Sing to the Lord ye distant lands, Ye tribes of ev'ry tongue; His new discover'd grace demands, A new and nobler song.



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



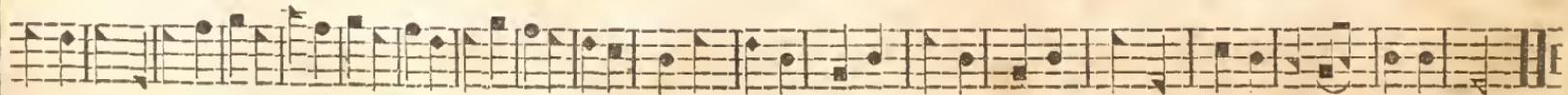
CHORUS.



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



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



CHINA. C. M. Sharp Key on D.

The first system of music for 'CHINA' consists of two staves. The upper staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 3/2 time signature and a key signature of one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

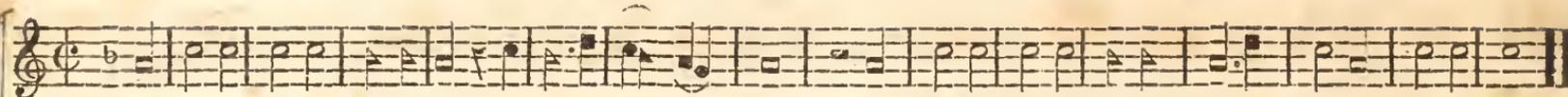
Why should we mourn departed friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call us to his arms.

The second system of music for 'CHINA' continues the melody and accompaniment from the first system. It includes a treble staff and a bass staff, both in 3/2 time with a sharp key signature. This system features more complex rhythmic patterns, including triplets and sixteenth-note runs.

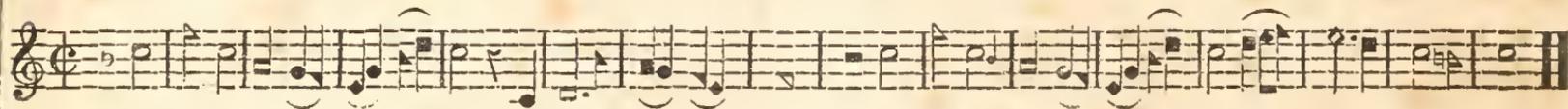
TRURO. L. M. Sharp Key on F.

The first system of music for 'TRURO' consists of three staves. The upper two staves are in treble clef with a 2/4 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 2/4 time signature and a key signature of one sharp (F#). The music is characterized by a steady eighth-note accompaniment and a more active vocal line.

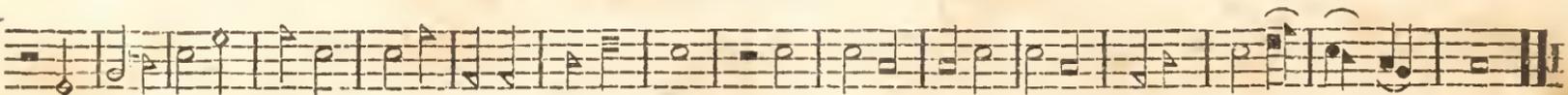
Father of mercies! bow thine ear, Attentive to our earnest prayer; We plead for those who plead for thee, Successful pleaders may they be.



When fancy spreads her boldest wings, And wanders unconfin'd Amid the various scenes of things, Which entertain the mind :



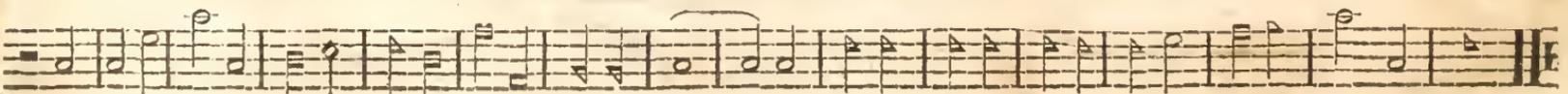
When fancy spreads her boldest wings. And wanders unconfin'd Amid the various scenes of things, Which entertain the mind ,



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



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



The first system of musical notation for 'NEWMARK' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with a common time signature (C) and contains a bass line with similar note values and rests. Both staves end with a double bar line.

Come holy spirit, heav'nly dove, With all thy quick'ning powers, Kindle a flame of sacred love, In these cold hearts of ours.

The second system of musical notation for 'NEWMARK' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with a common time signature (C) and contains a bass line with similar note values and rests. Both staves end with a double bar line.

ST. THOMAS. S. M. Sharp Key on A.

The first system of musical notation for 'ST. THOMAS' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with a common time signature (C) and contains a bass line with similar note values and rests. Both staves end with a double bar line.

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

The second system of musical notation for 'ST. THOMAS' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with a common time signature (C) and contains a bass line with similar note values and rests. Both staves end with a double bar line.

ARUNDEL C.

Sharp Key on B.

Thou, God, all glory, honor, pow'r, Art worthy to receive; Since all things by thy pow'r were made, And by thy bounty live.

ST. ANN'S. C. M. Sharp Key on D.

My God, my portion and my love, My everlasting all; I've none but thee in heaven above, Or on this earthly ball.

Awake, my soul, to hymns of praise, To God the song of triumph raise : Adorn'd with majes-

ty divine, What pomp, what glory. Lord, are thine ! What pomp, what glory, Lord, are thine !



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

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



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

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

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

The first system of the musical score consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a bass clef. The third staff is a treble clef, and the fourth staff is a bass clef. The lyrics are written below the second and third staves. The music features various note values, rests, and dynamic markings.

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

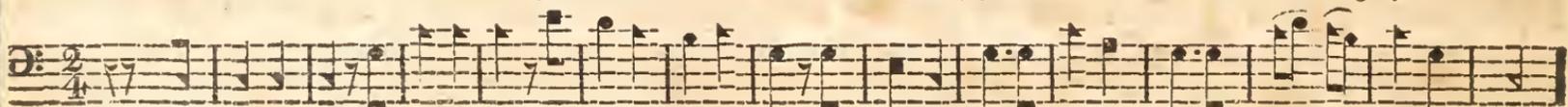
The second system of the musical score consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a bass clef. The third staff is a treble clef, and the fourth staff is a bass clef. The lyrics are written below the second and third staves. The music features various note values, rests, and dynamic markings.



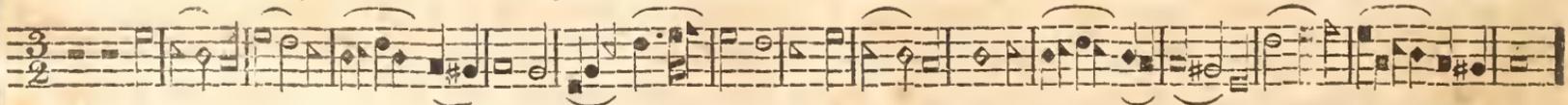
In God's own house pronounce his praise, His grace he there reveals ; To heav'n your joy and wonder raise, For there his glory dwells



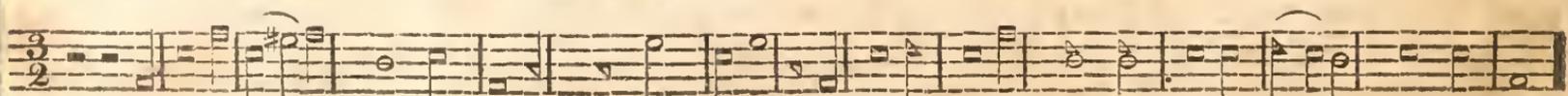
In God's own house pronounce his praise, His grace he there reveals ; To heav'n your joy and wonder raise, For there his glory dwells.



Let all your sacred passions move, While you rehearse his deeds ; But the great work of saving love, Our highest praise exceeds.



Let all your sacred passions move, While you rehearse his deeds ; But the great work of saving love, Our highest praise exceeds.



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

3. All that have motion, life and breath, Proclaim your Maker blest; Yet when my voice expires in death, My soul shall praise him best.
Sing the third verse in the first strain, and end with the Hallelujah

EVENING HYMN. L. M. Flat Key on A.

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

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

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

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 time signature is 3/4. The music is written in a sharp key (C major). The lyrics are: "Ye that delight to serve the Lord, The honours of his name record, His sacred name forever bless ;".

Ye that delight to serve the Lord, The honours of his name record, His sacred name forever bless ;

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 time signature is 3/4. The music is written in a sharp key (C major). The lyrics are: "Where'er the circling sun displays, His rising beams or setting rays, Let lands and seas his pow'r confess.".

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

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

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

The second system of musical notation for 'DEVIZES' continues the melody and bass line from the first system. It maintains the same treble and bass clefs, key signature, and common time signature. The notation includes various rhythmic patterns and phrasing slurs.

WINCHESTER. L. M. Sharp Key on C.

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

My refuge is the God of love; Why do my foes insult and cry, Fly like a tim'rous trembling dove, To distant woods and mountains fly?

The second system of musical notation for 'WINCHESTER' continues the melody and bass line from the first system. It maintains the same treble and bass clefs, key signature, and 3/2 time signature. The notation includes various rhythmic patterns and phrasing slurs.

O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing.

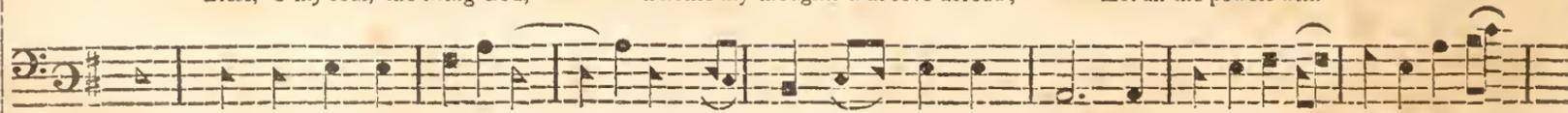
In our great Creator, Let Israel rejoice; And children of Zion, Be glad in their King.



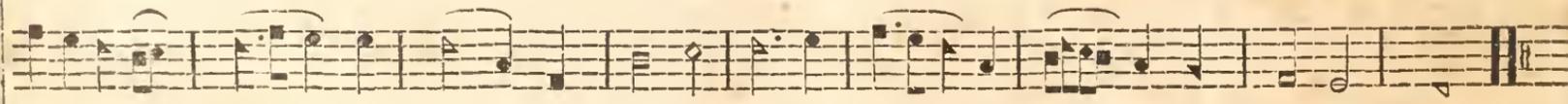
Bless, O my soul, the living God, Call home my thoughts that rove abroad; Let all the powers with-



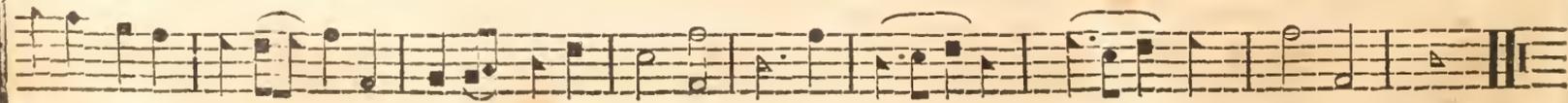
Bless, O my soul, the living God, Call home my thoughts that rove abroad; Let all the powers with-



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



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





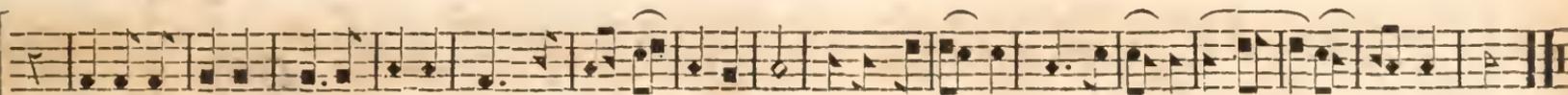
Come let us join our cheerful songs, With angels round the throne ; Ten thousand thousand are their tongues, But all their joys are one.



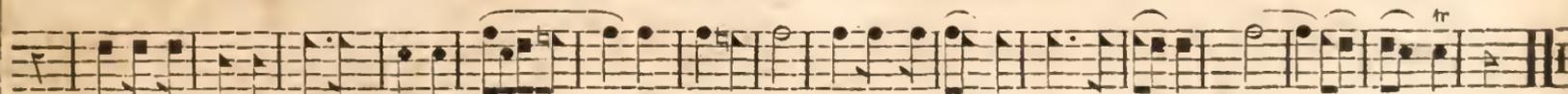
Come let us join our cheerful songs, With angels round the throne ; Ten thousand thousand are their tongues, But all their joys are one,



P



Worthy the Lamb that died, they cry, To be exalted thus ; Worthy the Lamb, our lips reply, For he was slain for us.



Worthy the Lamb that died, they cry, To be exalted thus ; Worthy the Lamb, our lips reply, For he was slain for us.



Encompass'd with clouds of distress, Just ready all hope to resign, I pant for the

light of thy face, And fear 'it will never be mine; Dishearten'd with waiting so long, I

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

This musical score consists of four staves. The top two staves contain the vocal melody with lyrics underneath. The bottom two staves provide a piano accompaniment. The music is written in a common time signature (C) and features various note values including quarter, eighth, and sixteenth notes, along with rests and phrasing slurs.

W A L S A L. C. M. Flat Key on A.

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

This musical score consists of four staves. The top two staves contain the vocal melody with lyrics underneath. The bottom two staves provide a piano accompaniment. The music is written in a common time signature (C) and features various note values including quarter, eighth, and sixteenth notes, along with rests and phrasing slurs.

My shepherd will supply my need, Jehovah is his name; In

pastures fresh he makes me feed, Beside the liv - ing stream.

Rise my soul, and stretch thy wings. Thy better portion trace ; Rise from transitory things, Tow'rds heav'n thy native place. Sun and moon and

stars decay, Time shall soon this earth remove ; Rise my soul, and haste away To seats prepar'd above.

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

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

Proposo. *Pia.* *For.*

Guide me, O thou great Jehovah, Pilgrim through this barren land; I am weak, but thou art

Pia. *For.*

mighty, Hold me in thy powerful hand: Bread of heav'n, Bread of heav'n, Feed me till I want no more.

2. Open, Lord, thy chrystal fountain,
Whence the healing streams do flow;
Let the fiery cloudy pillar
Lead me all my journey through:
Strong deliverer,
Be thou still my strength and shield.

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

DEFENCE. C. M. Sharp Key on C.

Musical score for 'DEFENCE' in 3/2 time, sharp key on C. The score consists of four staves: two treble clefs and two bass clefs. The melody is written in the first treble staff, with accompaniment in the second treble and both bass staves. The lyrics are: 'In thee, great God, with songs of praise, Our favour'd realms rejoice; And blest with thy salvation, raise To heav'n a cheerful voice.'

CIMBELINE. L. M. Flat Key on D.

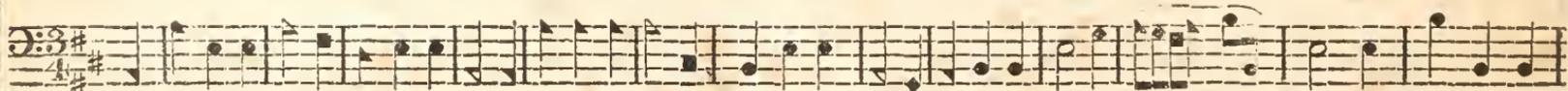
Musical score for 'CIMBELINE' in 3/2 time, flat key on D. The score consists of three staves: one treble clef and two bass clefs. The melody is written in the first treble staff, with accompaniment in the two bass staves. The lyrics are: 'Now let our mournful songs record The dying sorrows of our Lord, When he complain'd in tears and blood, As one forsaken of his God.'

*Vivace.**Pia.**Forle.**Sym.*

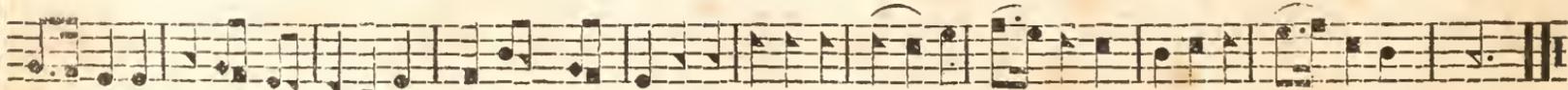
O what shall I do, My Saviour to praise? So faithful and true, So plenteous in grace, So plenteous in grace; So strong to de-



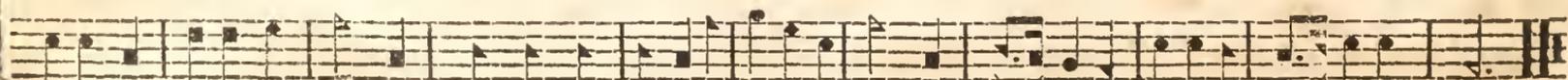
O what shall I do, My Saviour to praise? So faithful and true, So plenteous in grace, So plenteous in grace; So strong to de-



liver, So good to redeem, The weakest believer that hangs upon him. The weakest believer that hangs upon him.



liver. So good to redeem, The weakest believer that hangs upon him. The weakest believer that hangs upon him.



H A V E R H I L L . C . M . Sharp Key on G.

Air Moderato.

I wait - ed meek - ly for the Lord, Till he vouch - sar'd a kind re-

ply; Who did his gra - cious ear af - ford, And heard from heav'n my hum - ble

ery; He took me from the dis - mal pit, When foun - der'd deep in mi - ry clay:

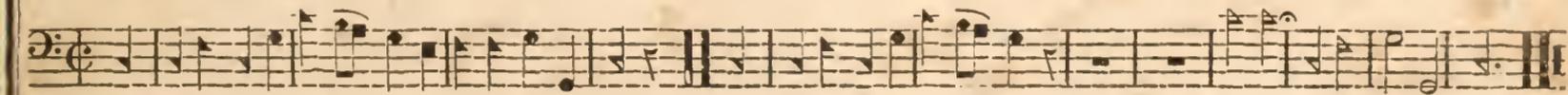
This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal staff. The music is in a common time signature and features various note values and rests.

On so - lid ground he plac'd my feet And suf - fer'd not my steps to stray.

This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal staff. The music concludes with a double bar line and repeat signs.



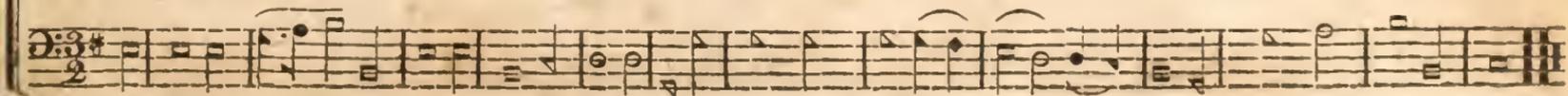
All hail the pow'r of Josus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him, :: :: crown him Lord of all.



OSSETT. S. M. Flat Key on E.



My God, permit my tongue This joy, to call thee mine; And let my early cries prevail, To taste thy love divine.



tr

Pia. *For.*

Joy to the world, the Lord is come, Let earth receive her king ; Let earth, &c.

Detailed description: This system contains the first three staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It features a trill (tr) above the first measure and dynamic markings *Pia.* and *For.* below. The middle staff is a piano accompaniment in treble clef with a key signature of one sharp. The bottom staff is a bass line in bass clef with a key signature of one sharp. The lyrics are placed between the piano and bass staves.

tr

Pia. *For.*

Let ev'ry heart prepare him room. And heav'n and nature sing And heav'n, &c.

Detailed description: This system contains the next three staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It features a trill (tr) above the first measure and dynamic markings *Pia.* and *For.* below. The middle staff is a piano accompaniment in treble clef with a key signature of one sharp. The bottom staff is a bass line in bass clef with a key signature of one sharp. The lyrics are placed between the piano and bass staves.

PETERBOROUGH. C. M. Sharp Key on G.

125

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

FROOME. S. M. Sharp Key on B.

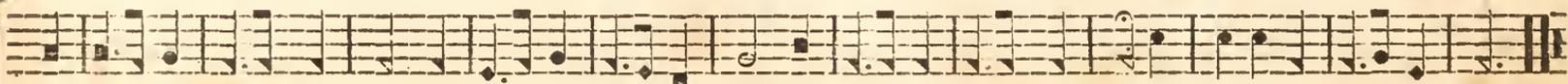
Shall wisdom cry aloud, And not her voice be heard? The voice of God's eternal word, Deserves it no regard? Deserves it no regard?



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



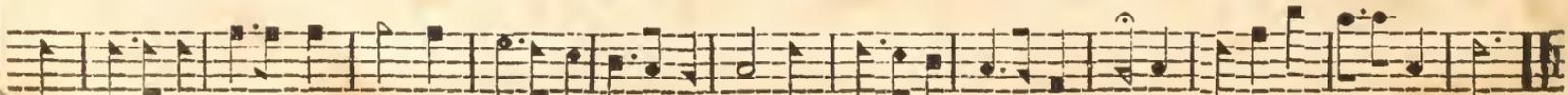
How sweetly along the gay mead, The daisies and cowslips are seen! The flocks as they carelessly feed, Rejoice in the beautiful green.



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



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

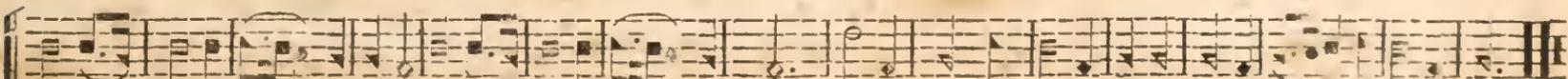
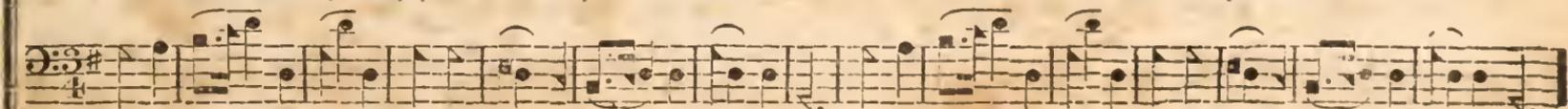




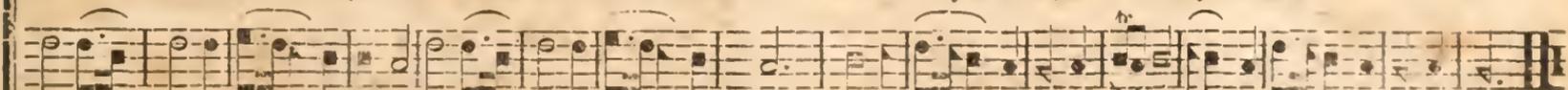
1. Love divine, all other love excelling ! Joy of heav'n to earth come down ; Fix in us thy humble dwelling, All thy faithful mercies crown.



2. Breathe, O breathe thy loving spirit Into ev'ry troubl'd breast • Let us all in thee inherit, Let us find thy promis'd rest.



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



Take away the pow'r of sinning, Alpha and Omega be ; End of faith, as its beginning, Set our hearts at liberty.



3. Come, almighty to deliver,
Let us all thy life receive ;
Suddenly return, and never,
Never more thy temples leave !

Thee we would be always blessing,
Serve thee as thine hosts above ;
Pray and praise thee without ceasing,
Glory in thy precious love !

4. Finish then thy new creation,
Pure unspotted may we be ;
Let us see thy great salvation,
Perfectly restor'd by thee !

Chang'd from glory into glory,
Till in heav'n we take our place ;
Till we cast our crowns before thee,
Lost in wonder, love, and praise !

Come, gentle patience, smile on pain; Then dying hope revives again, And wipes the tear from sorrow's eye,

While faith points upwards to the sky. And wipes the tear from sorrow's eye, While faith points upwards to the sky.

KENT. L. M. Sharp Key on E ♯.

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

The musical score for 'KENT' 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 one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

R

ORLAND. L. M. Sharp Key on C

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

The musical score for 'ORLAND' 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 C major and the time signature is common time (C). The lyrics are written below the vocal staves. There are 'Till' markings at the end of the second and fourth staves.

SOMERSWORTH. L. M. Sharp Key on E ♭.

Soft.

My sad complaints in praises end, And tears of gra - ti - tude descend; I throw my sackcloth

Loud.

on the ground, And ease and glad - ness gird me round. And ease and gladness gird me round.

BABYLON. L. M. Flat Key on G.

The first system of musical notation for 'BABYLON' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various rests and note values.

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

The second system of musical notation for 'BABYLON' continues the melody and bass line from the first system. It consists of two staves in treble and bass clefs, maintaining the one-flat key signature and common time.

BARBY. C. M. Sharp Key on A.

The first system of musical notation for 'BARBY' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various rests and note values.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full immortal prime, And bloom to fade no more.

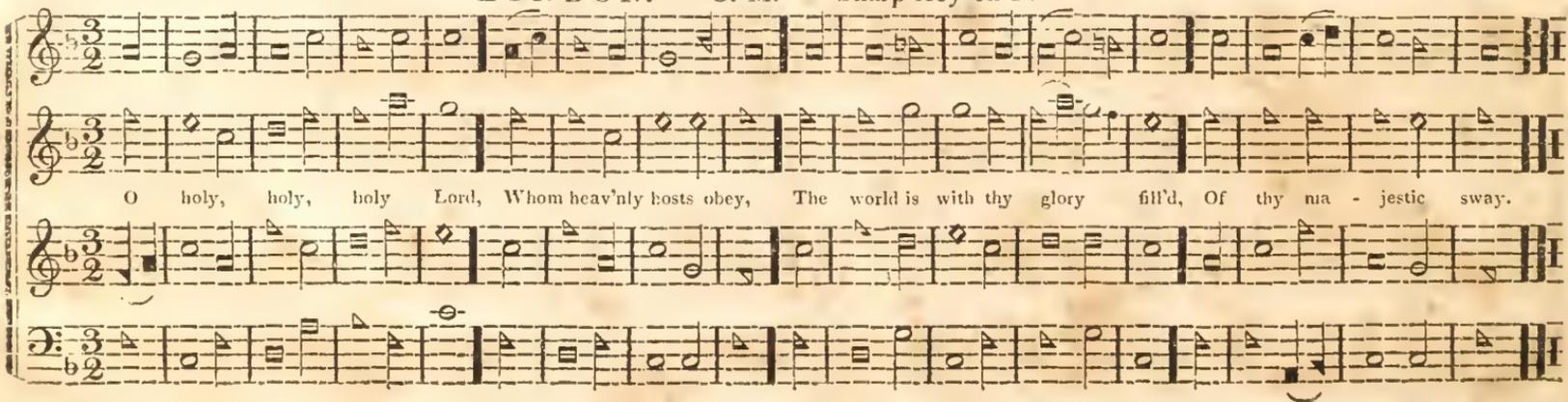
The second system of musical notation for 'BARBY' continues the melody and bass line from the first system. It consists of two staves in treble and bass clefs, maintaining the two-sharp key signature and common time. A triplet of eighth notes is marked with a '3' above it in the upper staff.

CHESTERFIELD. C. M. Sharp Key on A.



Lord, when my raptur'd thought surveys Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul rejoice.

LONDON. C. M. Sharp Key on F.



O holy, holy, holy Lord, Whom heav'nly hosts obey, The world is with thy glory fill'd, Of thy na - jestic sway.

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

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The music is in common time (C.M.) and the key signature has one sharp (F#). The lyrics are: "Soon shall the glorious 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.

The second system of the musical score also consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The lyrics are: "their im - mor - tal bloom, At - tend thee to the skies. At - tend thee to the skies." The music concludes with a double bar line.

WATCHMAN. S. M. Sharp Key on E ♭.

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

The musical score for 'WATCHMAN' 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 one flat (B-flat), and the time signature is common time (C). The melody is written in a soprano clef, and the piano part is in a bass clef. The lyrics are printed below the vocal line.

SHIRLAND. S. M. Sharp Key on A.

He leads me to the place, Where heav'nly pastures grow; Where liv - ing wa - ters gen - tly pass, And full sal - vation flows.

The musical score for 'SHIRLAND' 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 sharps (F# and C#), and the time signature is common time (C). The melody is written in a soprano clef, and the piano part is in a bass clef. The lyrics are printed below the vocal line.

CALVARY. P. M. Sharp Key on C.

Hark! the voice of love and mercy, Sounds a - loud from Cal - va - ry! See! it rends the rocks a - sunder,

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in 2/4 time and sharp key on C. The lyrics are written below the second staff.

Shakes the earth and veils the sky "It is finish'd! it is finish'd!" Hear the dying Saviour cry!

Slow. In time.

The second system of the musical score also consists of four staves. It continues the melody from the first system. The lyrics are written below the second staff. There are tempo markings "Slow." and "In time." above the staves. The score ends with a double bar line.

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