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# DAVID'S COMPANION.

BEING A CHOICE SELECTION OF

## HYMN AND PSALM TUNES

ADAPTED TO THE WORDS AND MEASURES IN THE

## METHODIST POCKET HYMN-BOOK,

*Containing a variety of TUNES to all the Metres that are now in use in the different Churches: with many new Tunes, Principally from DR. MILLER, LEACH, and other composers.*

.....  
SELECTED BY J. EVANS.  
.....

Respectfully dedicated to the Rev. Messrs. COOPER, WILSON, BISHOP, and other Ministers of the Methodist Episcopal Churches in the city of New-York.

"O SING UNTO THE LORD A NEW SONG."—PSALMS.

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# PLAIN and EASY INTRODUCTION.

To the SCIENCE of

# MUSIC.

For the Use of J. EVANS'S Singing School.

## Lesson 1.

The GAMUT.  
or Scale of  
MUSIC

The diagram illustrates the gamut or scale of music on three staves. The top staff, using a treble clef, shows the ascending scale: G (first line), A (first space), B (second line), C (second space), D (third line), E (third space), F (fourth line), and G (fourth space). The middle staff, using a bass clef, shows the notes C (first space), D (first line), E (second space), and F (second line). The bottom staff, also using a bass clef, shows the descending scale: F (second line), E (second space), D (third line), C (third space), B (fourth line), A (fourth space), G (fifth line), and F (below the staff).

The Gamut or Scale of Music  
Consists of Lines & Spaces on which are  
placed these Seven Letters viz. A B C D E F G.  
which are repeated as often as the  
compass of the Voice will admit.

# A new, concise, & comprehensive Scale of Music.

Notes. Rests. Letters. Cliffs. Common Time. Triple mood. Repeats. Flats. Sharps.

Naturals. Double Bar. Single Bar. Slur. Dot. Pause. Trill. Tye. Direct. Octave. Fifth. Third. Close.

## Lesson 2.

### CLIFFS

The Three Characters in the Scale Viz:

The diagram shows three cliff characters on a five-line staff. The first is a treble clef with a vertical line on the second line, labeled 'G'. The second is a bass clef with a vertical line on the fourth line, labeled 'F'. The third is a C-clef with a vertical line on the second line, labeled 'C'.

are called Cliffs, The First of which is the Treble or G Cliff. And always placed on the Second Line,

The Second is the F or Bass Cliff, and is always placed on the Fourth Line.

The Third or C Cliff, Is a moevable one, for the purpose of bringing the Music within the Compass of the Five Lines, but is out of use by Modern Composers, And the Counter and Tenor fing from the G Cliff.



### Lesson 3.

#### STAFF.



The Five Lines and intermediate Spaces compose the Stave or Staff of Music, on which are placed the Cliffs and Letters, which is the first thing to be learned, The short lines placed through the Notes above or below the stave are called Ledger Lines.

### Lesson 4.

#### Names of the Notes and their Proportion.

1 Semibreve	-----	Contains
2 Minims	-----	Contains
4 Crotchets	-----	Contains
8 Quavers	-----	Contains
16 Semi Quas:	-----	Contains
32 Demi Semi Quavers	-----	

#### Notes & their Rests.

	1	2	4	8	16	32	64
Notes							
Rests							

A Rest denotes silence to be held as long its respective Note is Sounded.

## Lesson 5.


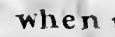
## Flats Sharps &amp; Naturals.

A Sharp # placed before any Note makes it half a Tone higher than it naturally is.





A Flat b makes a Note half a tone lower.

A Natural ♮ brings them to their Original Sound.

## Repeats.

Repeats are marked thus :S: or :8: or  they tell you the Strain from where they are placed must be Repeated. this mark  is when the words are to be Repeated.

## Bars.

Bars  the Single Bars are put to divide the Time. The Double Bars are placed at the End of any Strain or Verse. A Slur   tie two or more Notes together that they may be Sung to one syllable. A Pause  lengthens a Note over which it is placed beyond its ordinary time.

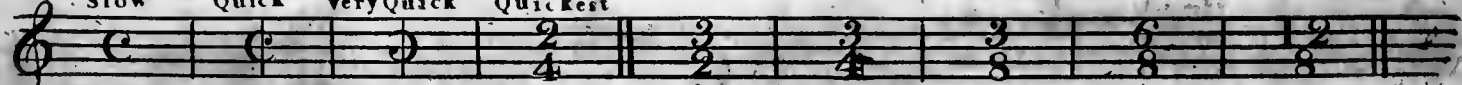
## Lesson 6. Of Time.

Time is divided into Common and Triple, but there are different degrees of Swiftmess to each, which is denoted by marks set at the beginning of Tunes called Moods.

Marks of Common Time.

Marks of Triple Time.

Slow Quick very Quick Quickest



Common Time contains an Even number, Triple Time an Odd number in a Bar, All



these marks have reference to a Semibreve, Thus Common Time contains one femibreve or Notes or Rests equal to the length of one femibreve, The top figure in triple time tells you the number; the under figure the nature of the notes in a bar. thus  $\frac{3}{2}$  the 2 tells you 'tis Minims because 2 minims make one femibreve, the 3 tells you there are 3 of them in a bar, Thus  $\frac{3}{4}$  the 4 tells you 'tis Crotchets, because four crotchets make one femibreve, and the 3 three of them to a bar and so  $\frac{3}{8}$  three Quavers in a bar &c:  $\frac{6}{8}$  &  $\frac{12}{8}$  is called Jigg time, Note. A Semibreve is founded as long as you moderately count four, a Dot  $\dot{\quad}$  added to a Note makes it half as long again.

### Examples

1<sup>st</sup> mood. 2<sup>d</sup> mood. 3<sup>d</sup> mood. 4<sup>th</sup> mood.

Common Time

Triple Time

Triple Time

A Figure 3 placed over any three Notes

Denotes they are to be Sung in the time of Two.

### Common Time. Lesson 7 of Beating Time.

In Common Time the hand or foot must go down at the beginning of a bar & up at the

middle, In Triple Time the hand must go down at the beginning and up at the end or third note,

## Octaves,

These Seven letters contains the Sum of Music, and is called an Octave, if the Voice ascend a second Octave, the letters and founds are Repeated the same as the first.

## Lesson 8. Tones & Semitones.

Altho' the octave consists of eight notes yet they are not all whole Tones, Two of them are only Semitones Viz: The Fourth and Eight ascending, as in the Example, where the half tones are seen by the half black and white notes, An nice Ear will discover where they are by hearing eight Bells ring, And the Voice in Ascending and Decending, 1 2 3 4 5 6 7 8 will naturally strike them, in their proper places. Descending they fall on the seventh and third, all the rest are whole tones, this is called the Major Key.

Example Ascending.

Treble

Bass

Example Decending.

Treble

Bass

In the Minor Key the Semitones are on the third & sixth ascending and on the fifth and second descending. Note: in ascending in this Key the sixth and seventh must be raised by placing an artificial sharp before them.

## Example.

Minor

Treble

Bass

### Scale of Semitones

Ascending by Sharps and Descending by Flats, where you will find the Octave divided into, and contains, Thirteen Semitones, the fourth, and eight you perceive are not divided because they are semitones already, Note: C# is Db. D# is Eb. &c. &c.

Ascending Descending

### Lesson 9. Keys.

There are but two distinct Keys in all Harmony viz: the Major & Minor or the Sharp & Flat key, altho' each of these may have as many key notes as there are letters in the Octave, yet they pertain to one of these, C is the natural Major Key note, & A the natural Minor Key note,

### Lesson 10, Rules for finding the Major & Minor Keys,

The last note in the Bass is always the Key note, and the third note from the Key upwards determines whether the tune be in a Major or Minor Key, In a Sharp Key you will find five semitones, In a Flat Key only four, Look in the Table of Transposition where you will see a little Crotchet a third above the Minim, In the Major you will find the third contains two whole tones and one semitone, which is the greater third, In the Minor one whole tone & two semitones, For Instance in the Major of C & in the Minor of A.

Examples

## Lesson 11. Transposition.

If a tune is Removed or Transposed to any other Letter it is done for the purpose of suiting it to the Voice and of bringing it within the compass of the five lines, and then it is they require Flats and Sharps in order that the semitones may still keep their place viz: the fourth & eighth in the major, & third & sixth in the minor,

For Instance we will move the Key from C to G, in the example of C you perceive F is the half tone, But in G. F is the seventh and therefore requires a Sharp to make it a whole tone, that G the 8<sup>th</sup> be but a semitone, again in the Key of A. D is the fourth from A. but in the key of C. C is the eight or half tone it now requires a sharp to raise it to a whole tone, consequently D the fourth is but half a tone in the same way F must be a whole tone, by adding a sharp, G must also be raised that A the eighth be but a semitone, and so on thro' the seven letters, Therefore a tune with 5 or 6 Flats or Sharps set at its begining is sung Just the same as tho' it was key'd in C or A without any; and has in reality but two semitones in it,

If the Learner will recollect that the fourth and eighth are but semitones in all Major keys, and the third and sixth in all Minor keys, and know thus how to transpose the Key from one letter to another, it will Supercede the necessity of Practising the System of Sol-fa-ing, which is so burthensome to the Memory and puzzling to Learners, that I nothing wonder of all the Hundreds who go to Singing Schools so few of them are able to Sing at Sight, Besides it will not hold good through

### Ex: Major Keys.

Musical notation for Major Keys, showing five staves with treble clefs and notes. The keys are labeled C, G, A, Eb, and E. Each staff shows a sequence of notes: C (C4-D4-E4-F4-G4-A4-B4-C5), G (G4-A4-B4-C5-D5-E5-F#5-G6), A (A4-B4-C5-D5-E5-F#5-G6-A6), Eb (Eb4-F4-G4-A4-Bb4-C5-D5-Eb5-F#5-G6), and E (E4-F4-G4-A4-B4-C5-D5-E5-F#5-G6).

### Ex: Minor Keys.

Musical notation for Minor Keys, showing two staves with treble clefs and notes. The keys are labeled C and G#. Each staff shows a sequence of notes: C (C4-D4-E4-F4-G4-A4-Bb4-C5) and G# (G4-A4-B4-C5-D5-E5-F#5-G6).

one Tune in ten, because almost every tune changes its Key by the Introduction of additional Flats and Sharps, And none but those who understands the Thorough Bass or Grounds of Composition, can ascertain where the key changes, If a tune modulates, say from C to G and from G to D and from D back to C again, which is three times, to Sol Fa it correctly, you must change your Mi as often as the Modulation occurs,

### Table of Transposition.

#### Sharp Keys.

The image shows two musical staves. The top staff is labeled 'Sharp Keys' and contains nine notes with sharp signs: C#, G#, D#, A#, E#, B#, F#, B#, and E#. The bottom staff is labeled 'Flat Keys' and contains nine notes with flat signs: A, D, G, C, F, B, E, B, and F. Each note is placed on a musical staff with a treble clef and a single bar line.

#### Flat Keys.

### Lesson 12. Intervals Proved.

The Learner has nothing now to do but begin practicing the Octaves & Intervals by figures, that is to strike the 3<sup>ds</sup> 4<sup>ths</sup> 5<sup>ths</sup> 6<sup>ths</sup> &c. which if he can do will Enable him to fing a tune almost Imediately.

The image shows a musical staff with a treble clef and a C-clef, and a bass clef. The notes are numbered 1 through 8 for both hands, representing intervals. The text 'Major' is written on the left. The notes are: C, D, E, F, G, A, B, C for the treble clef and C, B, A, G, F, E, D, C for the bass clef.

EXERCISE 1<sup>st</sup>

Ascending 1 2 3 4 5 6 7 8 descending 8 7 6 5 4 3 2 1

fa sol la fa sol la mi fa fa mi la sol fa la sol fa

fa la fa fa fa sol

fa la ni fa mi fa fa

EXERCISE 2<sup>d</sup>

fa la fa sol fa fa fa



EXERCISE 3<sup>d</sup>.

sol la mi fa sol la fa sol fa la sol fa mi la sol

KEY of C with a Minor 3<sup>d</sup> EXERCISE 4<sup>th</sup>

## Windsor.

C.M.

Musical score for "Windsor." in common time (C.M.). The piece is written for two staves, treble and bass clef. The key signature has one sharp (F#). The melody is primarily eighth and sixteenth notes, with some quarter notes. The bass line provides a steady accompaniment with quarter and eighth notes.

## St Martins.

C.M.

Musical score for "St Martins." in common time (C.M.). The piece is written for three staves, two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The melody is primarily quarter and eighth notes, with some half notes. The bass line provides a steady accompaniment with quarter and eighth notes.

MELODY

C. M.

Leach

O for a thousand tongues to sing My dear re-deem-ers praise

The first system of the musical score consists of four staves. The top staff is the vocal melody in treble clef, 3/4 time, with a key signature of one sharp (F#). The second staff is the piano accompaniment in treble clef, 3/4 time, with a key signature of one sharp. The third staff is the piano accompaniment in treble clef, 3/4 time, with a key signature of one sharp. The fourth staff is the piano accompaniment in bass clef, 3/4 time, with a key signature of one sharp. The lyrics are written below the second and third staves.

The glo-ries of my God and King The tri-umphs of his grace

The second system of the musical score consists of four staves. The top staff is the vocal melody in treble clef, 3/4 time, with a key signature of one sharp. The second staff is the piano accompaniment in treble clef, 3/4 time, with a key signature of one sharp. The third staff is the piano accompaniment in treble clef, 3/4 time, with a key signature of one sharp. The fourth staff is the piano accompaniment in bass clef, 3/4 time, with a key signature of one sharp. The lyrics are written below the second and third staves.

Oh the delights the heavenly joys The glo-ries of the place Where Je - sus

The first system of the musical score for 'Mount Pleasant' 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 key signature of one flat (B-flat). The lyrics are written below the vocal staves. The piano part includes several fingerings: 6, 6, 4, 6, 6, 6, 5, 7, 8, 6, 6, 5.

sheds the brightest beams Of his oer flowing grace Of his oer flowing grace

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are written below the vocal staves. The piano part includes several fingerings: 6, 5, 6, 6, 5, 4, 6, 6, 6, 6, 6, 5.

MOUNT TABOR

C M

Leach

Blest be the dear u - - ni - ting love That will not let us part. Our

This system contains the first four staves of music. The top staff is the vocal line, the second and third are the right-hand piano accompaniment, and the fourth is the left-hand piano accompaniment. The lyrics are written below the vocal line.

bo - - dies may far off remove We still are one in heart We still are one in heart

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

My God my e-ver-last ing hope I live upon - I live upon thy truth Thy hands have held

Thy hands have held Thy hands have held my childhood up and strength - - - end all my youth  
and strength end



SYRIA

C M

Leach

Let ev'-ry tongue thy goodness speak Thou sov'reign Lord of all Thy strengthening

Detailed description: 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 key signature has one sharp (F#) and the time signature is 3/2. The music features a variety of note values including quarter, eighth, and sixteenth notes, with some slurs and ties. The piano part includes fingering numbers like '6' and '5'.

hands uphold the weak And raise the poor that fall And raise the poor that fall

Detailed description: 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 key signature remains one sharp (F#) and the time signature is 3/2. The music continues with similar note values and dynamics, including markings for *p* (piano) and *f* (forte). The piano part includes complex fingering and some triplet-like figures.

Musical score for the first system of the hymn "CYPRUS". It consists of four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a vocal line (treble clef), and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Come let us who in Christ believe Our com<sup>d</sup> Saviour praise Our // // // To him with joy". The piano accompaniment includes fingering numbers: 6, 6, 6, 5, 4, 4, #, 6, 6.

Musical score for the second system of the hymn "CYPRUS". It consists of four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a vocal line (treble clef), and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "To him with joy To him with joy - full voi - ces give The glory of his grace The glo - ry of his grace". The piano accompaniment includes fingering numbers: 6, 6, 6, 5, 5, 7, 6, 6, 6, 6, 6, 6, 5, 4, 5.

FAILSWORTH.

C. M.

Leach.

Oh for a heart to praise my God A heart from sin set free A

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef). The lyrics are written below the vocal staff. The music is in 3/2 time and B-flat major. The first staff contains two measures of music, followed by a double bar line and another two measures. The second staff also contains two measures, followed by a double bar line and another two measures. The third staff contains two measures, followed by a double bar line and another two measures. The fourth staff contains two measures, followed by a double bar line and another two measures. The lyrics are: "Oh for a heart to praise my God A heart from sin set free A".

heart that al-ways feels thy blood So free-ly spilt for me

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef). The lyrics are written below the vocal staff. The music is in 3/2 time and B-flat major. The first staff contains two measures of music, followed by a double bar line and another two measures. The second staff also contains two measures, followed by a double bar line and another two measures. The third staff contains two measures, followed by a double bar line and another two measures. The fourth staff contains two measures, followed by a double bar line and another two measures. The lyrics are: "heart that al-ways feels thy blood So free-ly spilt for me".

HALLELUJAH.

C.M.

Leach

The Lord of Sabbath let us praise In concert with the blest Who joy ful

in har monious lays Em-ploy an end less rest Employ an endless rest

Halle lu - - - jah Halleluiah Halle - lu - - - jah Hallelujah

Hallelujah Hallelujah Halle - lu jah Hal - - lelu - jah Halleluiah

Halle lu - - - jah Halle - lu jah Halleluiah Hallelujah Hallelujah

WESTON FAVEL.

CM.

from Miller

When all the mercies of my God My ri - sing soul surveys Why

my cold heart art thou not lost In wonder love and praise. Why my cold heart art

thou not lost In wonder won - der love and praise.





with the ham mer of thy word, and break this heart of stone

5 5 6 6 CHIMES: C M. 6 6 4 Whitton

O that I was as here - to - fore, when warm in my first love;

I on - - ly liv'd my God ta dore, and seek the things a - bove.

OLD WINDSOR.

C.M.

Kirby

Grave

God is in this and ev'ry place; but O, how dark and void.

To me 'tis one great wil-der-ness, this earth with-out my God.

WISBEACH. or 34th Ps

C.M.

from Miller.

My God my God to thee I cry thee on-ly would I know thy  
thy puri-fying

thy pu  
thy pu  
pu-ri-fy-ing blood ap - - ply thy pu-ri-fy-ing blood ap - - ply and make

me white as snow and make me white as snow

5 6 6 4

LEEDS or St Georges. C M.

from Miller.

Come ho - ly Ghost our hearts in - spire, let us thine influence <sup>be</sup> source of y

old pro - phetic fire, fountain of life and love - fountain of life and love.

## FROOME.

C M.

Come let us join our chearful songs with angels round y throne, Tenthousand thous, Ten thous.

Ten

Ten

thousand are their tongues but all th<sup>e</sup> joy are one but all but all their joy are one

*p*

*f*

## MISSIONARY.

C M.

Lively

There is a land of pure delight Where saints immortal reign,

In finite day ex cludes the

In - finite day ex - cludes the night    In finite day excludes syn, & pleasures banish pain.

night  
ABRIDGE.

C M.

from Rippon

I know that my Re - deem - er lives, and e - ver prays for me,

A to - ken of his love he gives, A pledge of li - ber - ty.

## DEVIZES

CM

Happy the soul to Je - sus joind And sav'd by grace a -- lone, Walking in all his

ways they find, their heav'n on earth be - gun, their heav'n on earth be - gun.

## IRISH

CM

118 Hly Wesley's Col

With all thy quickning powrs, Kindls a flame of sacred love, In these cold hearts of ours.  
Come holy spirit heav'nly dove &c



NEW SABBATH. L.M.

What e - - qual hon - - ors shall we bring, To thee O Lord our God, the

The first system of musical notation for 'NEW SABBATH' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The bass staff begins with a bass clef, the same key signature, and time signature. The lyrics are written below the notes.

Lamb, since all the notes that An - gels sing, Are far In - fe - rior to thy Name

The second system of musical notation continues the piece. It features the same treble and bass staves with lyrics written below. The music concludes with a double bar line.

WELLS. L.M.

O thou whom all thy faints a - dore, We now with all thy faints a - gree,

The first system of musical notation for 'WELLS' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a time signature of 3/4. The bass staff begins with a bass clef, the same key signature, and time signature. The lyrics are written below the notes.

And bow our in - most souls be - fore, Thy Glorious aw - ful Ma - ges - ty.

The second system of musical notation continues the piece. It features the same treble and bass staves with lyrics written below. The music concludes with a double bar line.

## BRAMCOAT,

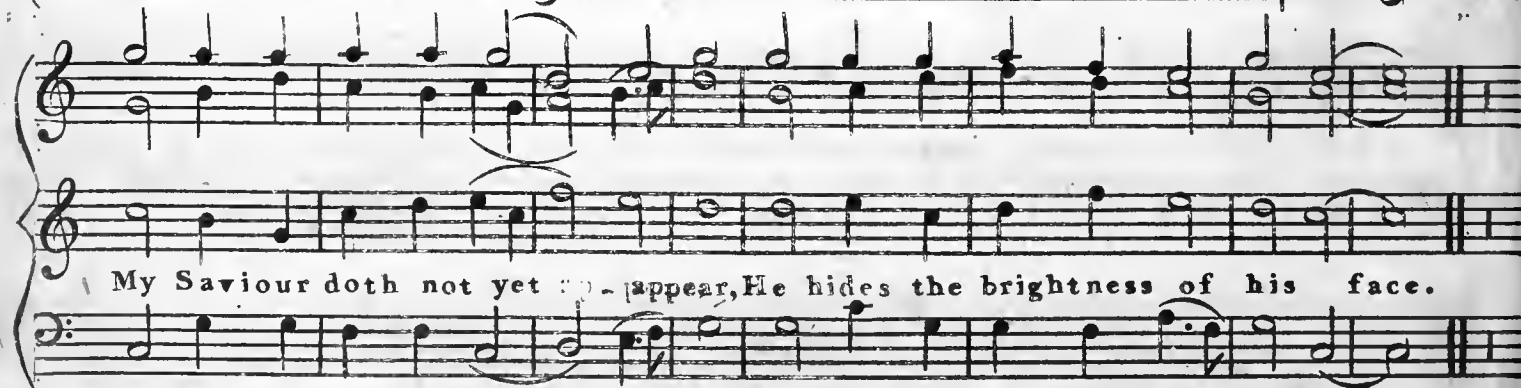
L.M.



A-way my un-be-lying fear, Fear shall in me no more have place

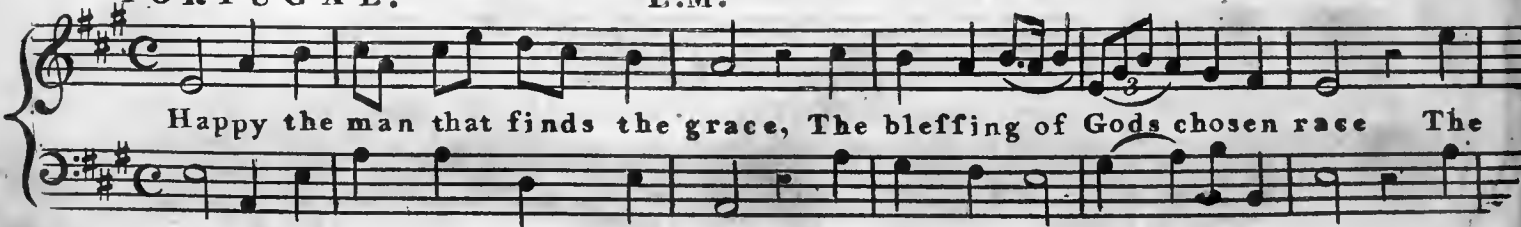


My Saviour doth not yet ap-pear, He hides the brightness of his face.



## PORTUGAL.

L.M.



Happy the man that finds the grace, The bleffing of Gods chosen race The

wisdom coming from a - bove, The faith that sweetly works by Love.

BRIDGEWATER.

L. M.

Say which of you would see the Lord You all may now obtain that grace,

Be hold him in

be hold him in the written word where &c.

Saviours

Behold him in the written word, behold him in the written word, Where John unveils the Saviours face.

~~the written~~ word be hold &c.

where &c.

## FOUNTAIN.

L.M.

Leach.

Great God, in-dulge my humble claim, Be thou my hope, my Joy, my rest,

The glories that com- pose thy name, Stand all en- gag'd to make me blest.

OLD 100. L.M.

alla Capella

Martin Luther.

Be-fore Je-ho-vahs aw-ful throne, Ye nations bow with sacred Joy,  
 Be-fore Je-ho-vahs aw-ful throne, Ye nations bow with sacred Joy,

know that the Lord is God a-lone, He can cre-ate and he de-destroy,  
 know that the Lord is God a-lone, He can cre-ate and he de-destroy,

NORTWICH. L.M.

D<sup>r</sup> Miller.

The morn-ing flowers dis-play their sweets, and gay their

Moderato.

6 6

7

fil - ken leaves un - fold, as care - less of the noon - tide

hears, as fear - less of the eve - ning cold

QUAY STREET. L.M.

The great Archangels trumpf hall found, while twice ten thousand thunders roar,

Maestoso. tear up the graves and cleave the ground, and make the greedy fea re - store,



# CALVARY. L.M.

Solemn Dirge Piano.

Dr. Miller,

Ye that pass by, be - hold the man, the man of  
 Ye that pass by, be - hold the man, the man of

*f* *p* *f* *p*  
 griefs condemn'd for you, The Lamb of God, for sin - ners  
 griefs condemn'd for you; The Lamb of God, for sin - ners

*f* *f*  
 slain, weeping to Cal - va - ry pur - sue,  
 slain, weeping to Cal - va - ry pur - sue;



## ANGELS SONG.

L.M.

Je-sus from whom all blessings flow, great builder of thy church be-low,

The first system of musical notation for 'ANGELS SONG.' consists of a treble and bass staff in G major and 4/4 time. The treble staff contains the melody with a fermata over the final note. The bass staff provides a simple accompaniment with sixteenth-note patterns. The lyrics are printed below the notes.

If now thy spi-rit moves my breast, hear, and ful-fill thy own re-quest.

The second system continues the melody and accompaniment. The treble staff has a fermata over the final note. The bass staff includes some fingering numbers like '6' and '5'. The lyrics are printed below the notes.

## COMPLAINT.

L.M.

Where with, O Lord I shall I draw near, and bow my self be-fore thy face, how

The first system of 'COMPLAINT.' is in G major and 3/4 time. The treble staff features a more complex, flowing melody with many slurs and ornaments. The bass staff has a steady accompaniment. The tempo is marked 'moderato'. The lyrics are printed below the notes.

in thy pu-er eyes ap-pear, what shall I bring, what shall I bring to gain thy grace.

The second system continues the complex melody of 'COMPLAINT.'. It includes dynamic markings such as 'Wom.' and 'full', and performance instructions like 'tr' (trills). The bass staff includes fingering numbers like '6', '6 6 5', and '4 3'. The lyrics are printed below the notes.

## JUDGEMENT.

L.M.

He comes the Judge se - - vere, the seventh trumpet

He comes He comes the Judge se - - vere, the seventh trumpet

*maestoso,* He comes the &c. <sup>6</sup> <sup>6</sup>

speaks him near, his lightnings flash, his thunders roll, how welcome, to the

speaks him near, his lightnings flash, his thunders roll, how welcome, to the

faithful soul, Wom. <sup>full</sup> welcome welcome, welcome to the faithful soul.

faithful soul, welcome welcome, welcome welcome, welcome, to the faithful soul.

<sup>6</sup> <sup>7</sup> <sup>4</sup> <sup>3</sup>

BROMLEY.

L.M.

J. Broderip.

to praise &c

Sweet is the work O God our King, To praise thy name give thanks and sing, to praise thy

to praise &c

And talk of all thy

name give thanks and sing, To shew thy love by Morning Light, And talk of all thy

And talk of all thy

truth by night

And talk of all thy truth by night.

truth by night, To shew thy love by morning light, And talk of all thy truth by night.

And talk of all thy

## TRURO.

L.M.

Praise ye the Lord tis good to raise, Our hearts and voices in his praise, his

Detailed description: This system contains the first two staves of music for the hymn 'TRURO'. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves. The music consists of a series of eighth and sixteenth notes, with some rests. There are some markings like '6' and '6' below the bass staff.

nature and his works invite, To make this duty our de light,

Detailed description: This system contains the second two staves of music for the hymn 'TRURO'. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves. The music continues with eighth and sixteenth notes. There are some markings like 'r 3 3' and 'r' above the top staff, and '6 6 7 4 4' and '6 6 3 4 3' below the bottom staff.

## MAGDELEN.

L.M.

God the offended God most high, Ambassadors to rebels sends,

Detailed description: This system contains the first two staves of music for the hymn 'MAGDELEN'. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves. The music consists of a series of eighth and sixteenth notes, with some rests. There are some markings like 'r' above the top staff, and '6 7' and '6 6 3' below the bottom staff.

his mes- sen- gers his place sup- ply, and Jesus begs us to be friends.

Detailed description: This system contains the second two staves of music for the hymn 'MAGDELEN'. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves. The music continues with eighth and sixteenth notes. There are some markings like '6 7' and '6 6 3' below the bottom staff.



AYLESBURY.

S M.

from Miller

A musical score for the hymn 'AYLESBURY'. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are: "A Charge to keep I have A God to glorify A never dying soul to save & fit it for the sky." Below the bass staff, there are several numbers and sharps: 6, 6, #, 6, #, 6, #, 6, 6, #.

FALCON STREET

from Miller

A musical score for the hymn 'FALCON STREET'. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are: "Come ye that love y Lord, and let your joys be known, Join in a song with sweet accord, wh". Below the bass staff, there are numbers and sharps: 5, 6, 4, #.

A musical score for the hymn 'ye surround y throne'. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are: "ye surround y throne. Praise ye y Lord Halleluja pra, &c hal eluja // // // praise &c". There are dynamic markings 'p' (piano) above the vocal staff. Below the bass staff, there are numbers and sharps: 6.

## LISBON.

S M.

Read

And can I yet de-lay, my little all to give, to tear my soul from  
to tear my soul from earth away for  
to  
earth away my soul from earth away, for Je-sus to re-ceive.

Je - - sus to receive for Je - - sus

## ST. BERNARD

S M.

Beaumont

*Animato*  
Je - sus, my strength and hope, on thee I cast my care, With

hum - ble con - fi - dence look up, and know thou hear'st my pray'r.

RIPPON. SM. Wo from Miller

Thou judge of quick & dead before whose bar se - vere with holy joy or guilty

full APPLETON. SM. from Miller.

dread we all shall soon appear The praying spi - rit breatheth watching

pow'r impart from all en - tanglements beneath call off my peaceful heart.

WATCHMAN.

SM

Leach

From sins soft soothing pow'r  
 Ah when shall I awake  
 The slumber from my spirit shake and rise to fall no more

ORPHEUS

SM

Leach

Far as thy name is known the world declares thy praise, Thy saints O Lord before thy

thronethy songs of honour raise Thy saints O Lord before thy thronethy songs of honour raise.

My God my life my love to thee to thee I call I cannot live if thou remove for thou art all in

*p* *Wo*  
all I cannot live if thou remove for thou art all in all.

ALNWICK

SM

from Miller

Corelli

Soldiers of Christ arise, and put your armour on, strong in the strength wh, God supplies thro

his e - ter - nal Son, Strong in the Lord of hosts, and in his might - ty

strong in the Lord of hosts, and

pow'r, who in the strength of Je - sus trust is more than con - quer - or

in his mighty pow'r, who in the strength

## MOUNT HERMON.

4 lines 7<sup>s</sup>

Leach

Saviour of the sin sick soul Give me faith to make me whole Finish thy great

6 5 4 3 5 6 6 5-6 6 5 3

Cut it short

work of grace Cut it short Cut Cut it short In righteousness.

5 6 6 7

## FEVERSHAM.

4 lines 7<sup>s</sup>

Wo from Pilsbury.

Glory be to God on high God whose glory fills the sky God whose glory fills the sky



Peace on earth to man forgiven Man the well belovd of heavn Man the well be-lovd of heavn

HARTS

4 lines 7s

B. Milgrove.

Let the living stoncs cry out let the sons of Abraham shout Praise we all our lowly king Give him

thanks rejoice and sing. Halleluja Praise y Lord halleluja Pr. y L. Praise % % % halleluja pr. y L.

Holy Lamb who thee re - ceive Who in thee be - gin to live Day and

6 5 4 3 6 5 6 5 6

As

night they cry to thee As thou art As thou art so let us be

6 5 4 3 6 6 6 6 5 7

**COOKHAM** 4 1<sup>s</sup>. 7<sup>s</sup> from Miller

Tis a point I long to know Oft it causes anxious thought Do I

6 6 4 3 6

love the Lord or no Am I his or am I not?

6 5 3

REST

6/8 7/8

Leach

O dis - close thy lovely face. Quicken all my drooping powrs Gasp my fainting soul for Grace

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a common time signature. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff. The piano part includes fingering numbers (5, 6, 4, 3, 5) and a key signature change to one sharp (F#) in the second measure.

As a thirsty land for show's Hastemy Lord no more delay Come my Sa - viour come away.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a common time signature. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff. The piano part includes fingering numbers (6, 6, 6, 6, 7, 6, 4, 3, 4) and a key signature change to one sharp (F#) in the second measure.

PETERSFIELD. 6 lines 7<sup>s</sup>

Wear y souls that wander wide, from y central point of bliss, turn to Jesus cruci fy'd, Fly to

thos dear wounds of his, sink into the purple flood sink rise in to the rise into y life of God

BARNARD CASTLE. 61<sup>s</sup>, 7<sup>s</sup>

Dr Nares

Je - su shep - herd of the sheep, pi - ty my un - settled soul; guide and

nourish me and keep, till thy love shall make me whole, give me perfect soundness

Wo *hr* full *hr*

give, make me sted-fast-ly be-lieve, make me sted-fast-ly be-lieve.

6 5 6 5 6 6 6 5 3

4 3 4 3 4 4 4 3

HO THAM

8 line 7<sup>s</sup>

Jesus lover of my soul let me to thy bosom fly while y nearer waters) while the tempest I hide me O my

roll) still is high

Saviour hide till y storm of life is past Safe into y haven O receive, O receive, O receive my foul at

guide last.

*p* *f*

## MIDDLETOWN

6 lines 7<sup>s</sup>

Wo

Come & let us, sweetly join, Christ to praise in hymns divine, Give we all with one accord

full

Glo-ry to our common Lord, hands & hearts & voices raise, sing as in the ancient

days ante-date the joys a-bove, Ce-lebrate the feast of love.

## JEWIN STREET

8 lines 7<sup>s</sup>

:8:

Come thou, of ev'ry blessing, tune my heart to sing thy grace, Streams of mercy never ceasing, call for songs of louder praise. sung by flamin' ton, above

Teach me some melodious sonnet

praise the most, praise ym, Im fix'd up on it Mount of Gods re-deeming love.



PASTORAL.

6 lines 83

Leach.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a series of notes, some beamed together, and rests. The music is written in a style typical of 18th-century manuscript notation.

The Lord my pasture shall prepare And feed me with a Shepherds care. His presence

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a series of notes, some beamed together, and rests. The music is written in a style typical of 18th-century manuscript notation.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a series of notes, some beamed together, and rests. The music is written in a style typical of 18th-century manuscript notation.

shall my wants supply And guard me with a watchful Eye My noon day walks he shall at

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a series of notes, some beamed together, and rests. The music is written in a style typical of 18th-century manuscript notation.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a series of notes, some beamed together, and rests. The music is written in a style typical of 18th-century manuscript notation.

and all my mid

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a series of notes, some beamed together, and rests. The music is written in a style typical of 18th-century manuscript notation.

tend and all my mid And all my midnight hours defend.

The seventh system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a series of notes, some beamed together, and rests. The music is written in a style typical of 18th-century manuscript notation.

and all my mid

## PLYMOUTH DOCK.

6 lines 8!

Come O thou tra-vel-ler un-known, Whom still I own but

can-not see, My com-pa-ny be-fore is gone, And I am left

Wom:

alone with thee, With thee all night I mean to stay

full.

And wrestle till the break of day

23<sup>d</sup> PSALM TUNE.

6 lines 8<sup>va</sup>.

Je\_sus thy boundless love to me, No thought can reach, no

Fingerings: 6, 6, 6, 5, 3, 6, 6

tongue de-clare, O knit my thankful heart to thee, And

Fingerings: 6, 5, 3, 7, 6, 5, 3, 6, 5, 3, 6, #

reign with-out a ri-val there, Thine whol-ly thine a--

Fingerings: 6, 6, 6, 4, #, 7, 4, 3, 3, 6

- lone I am, Be thou a-- lone my con-stant flame.

Fingerings: 6, 6, 6, 6, 6, 6, 4, 5, 3

I'll praise my maker while I've breath, And when my voice is lost in death, Praise

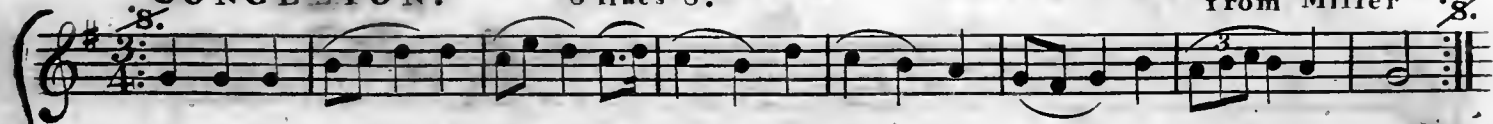
I shall em-ploy my nobler powr's, My days of praise shall ne'er be past, While life and-

thought and being last, Or Immor-ta-li-ty en-dures.

## CONGLETON.

6 lines 8:

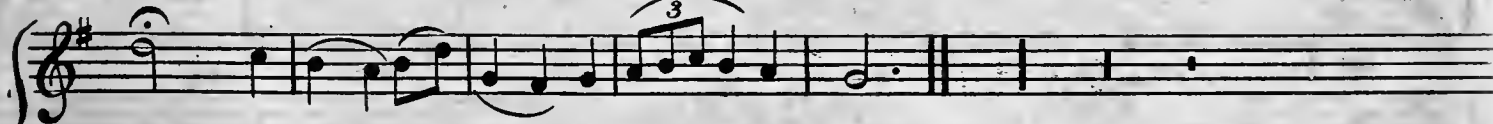
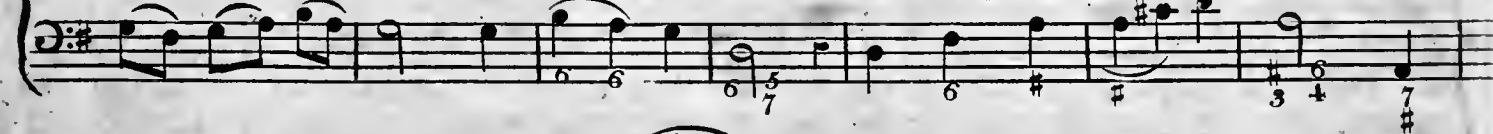
from Miller 8:



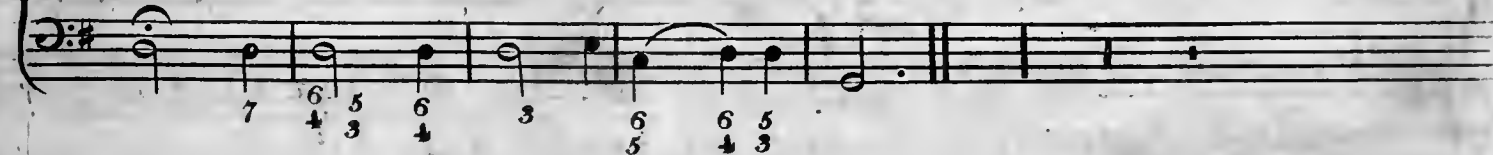
Je - su as taught by thee I pray, pre-serve me till I see thy light,  
 Still let me for thy com-ing stay, stop a poor wand'ring sin-ners flight,



Till thou my full re-deemer art, O keep in mercy, keep my



heart, O keep in mercy keep my heart.



## CAREY'S.

6 lines 8!

H. Carey.

Thee will I Love my strength my tower, Thee will I love my Joy and crown,  
 Thee will I Love with all my power, In all thy work & thee alone.

Musical notation for the first system, including treble and bass staves with lyrics. The key signature is one sharp (F#) and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

Thee will I love till the pure fire, fills my whole heart with chaste desire

Musical notation for the second system, including treble and bass staves with lyrics. The key signature is one sharp (F#) and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

## NEW BRADFORD.

6 lines 8!

G. Knowles.

Lay to thine hand O god of grace, O god the work is worthy thee, see at the feet of all the race, the  
 chief the vilest sinner see, And let me all thy mercy prove, thine utmost mercie of love.

Musical notation for the first system of 'NEW BRADFORD.', including treble and bass staves with lyrics. The key signature is one sharp (F#) and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.



WILLOWBY.

886886.

Be it my only wisdom here, To servé the Lord with fillial fear, with loving grati- tude,

Su- perior sence may I display, By fhunning ev'ry evil way, And walking in the good.

ST. JOHNS.

886886.

Leach

O glorious hope of perfect love, It lifts me up to things above, It bears on eagles wings, it gives my ravish'd

Wom... full.  
soul to taste, And make me for some moments feaft, With Jesus Priests & kings, with Jesus priest & Kings

## ROCHDALE.

886886.

J. Leach.

Come Lord and help me to rejoice, In hope that I shall hear thy voice, Shall one day see my God, shall cease from

all my sin and strife, *Wom* handle & taste *full* handle & taste the word of life, And feel and feel the sprinkled Blood.

MOUNT ZION.

886886.

Leach.

O Love di-vine how sweet thou art When shall I find my willing heart All ta-ken

up by thee I thirst I faint I thirst I faint I die to prove The greatness of re-

=deeming love The love of Christ to me. The love of Christ to me.

## PORTUGUESE.

10<sup>s</sup> & 11<sup>s</sup>

Ye heavens rejoice in Jesus's grace, Let earth make a noise and Echo his praise, Our

all loving favour hath pacify'd God, And paid for his favour the price of his Blood, And  
O come & let us worship O come & let us worship O

paid for his favour the price of his Blood,  
come and let us worship at his feet

## GEARD

10<sup>s</sup> & 11<sup>s</sup>

Appointed by thee, we meet in thy name, And meekly agree to follow the Lamb,

To Trace thine ex - ample the world to dis - dain, And constantly trample, And

constantly trample, And constantly trample on pleasure and pain,

HANOVER.

10<sup>s</sup> & 11<sup>s</sup>

Rippon.

O all that pass by, to Jesus draw near, He utters a cry, ye finners give ear, From

hell to retrieve you, he spreads out his hands, Now now to recieve you, he graciously stands.

## HARMONY.

10<sup>s</sup> & 11<sup>s</sup>

Leach.

O what shall I do my Saviour to praise, So faithful and true so plenteous in grace,

So strong to deliver so good to redeem, The weakest believer The weakest be-

liever The weakest be- liever that hangs upon him.



## SUPPLICATION.

10<sup>s</sup> & 11<sup>s</sup>

Leach.

Come lord from above, these mountains remove, Oerturn all that hinders, Oerturn all that hinders, the course of thy Love.

## STRATTON.

10 & 11<sup>s</sup>D<sup>r</sup> Arne,

O Je - sus my hope for me offer'd up, who with clamour pursued thee to

Calvary's top, The Blood thou hast shed for me let it plead, and declare thou hast

died in thy murderers' stead, and declare thou hast died in thy murderer's stead.

## SHEPHERDS LOVER.

8 lines 8s.

Leach.

Thou Shepherd of Israel and mine, The Joy and de-sire of my heart, For closer com-

= mu-nion I pine, I long to re-side where thou art, That pasture I languish to

find where all who their Shepherd o-bey, Are fed on thy bo-som re-clind, Are

screen'd from the heat of the day, Are screen'd from the heat of the day,

SION.

8 lines 8<sup>s</sup>

fr<sup>m</sup> Miller, wom:

A way withour sorrow and fear, we soon shall recover our home, the city of saints shall appear, the

full.

wom,

full

day of eternity come, From earth we shall quickly remove, and mount to our native a bode, the

house of our father above, the palace of Angels and God.

## GILDERSHAM.

8 lines 85

from Miller.

This God is the God we adore, Our faithful unchangeable friend Whose love is as great as his power, - -

And neither knows measure nor end, 'Tis Jesus the first and the last, whose spirit shall

guide us safe home we'll praise him for all that is past, - - And trust him and

trust him and trust him for all that's to come, for all that's to come.

FUNERAL.

8 lines 83

Leach.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a series of quarter and half notes, with some notes beamed together.

Ah lovely appearance of death, What sight upon earth is so fair, Not all the gay pageants that breathe, Can

The second system of music continues the melody from the first system. It includes a treble staff and a bass staff. The bass staff contains several figures of bass (fingerings) written below the notes, such as '6 6 6', '6 5', '6 6', '6 6', '6 4 3', '6', '5 6', and '6 5 4 3'.

with a dead body compare, With solemn delight I sur-vey, The Corpse when the spirit is fled;

The third system of music continues the melody. It includes a treble staff and a bass staff. The bass staff contains several figures of bass (fingerings) written below the notes, such as '6 6', '6 5', '6 4 3', '6 5 6', '6 5', '6', and '6 6 6'.

V.S.

In love with the beautiful clay, And longing to lie in its stead.

AMSTERDAM. 8 lines 7<sup>s</sup> & 6<sup>s</sup>

O Al-mighty god of love, thy holy arm display, fend me succour from above, in this my

e-vil day, arm my weakness with thy power, Woman feed appear with-in,



full

Be my safeguard and my tower against the face of sin.

EASTWOOD. 8 lines 7<sup>s</sup> & 6<sup>s</sup>D<sup>r</sup> Miller.

Maker favour of mankind, who hast on me bestowed, An immortal soul full de-

Maker favor of mankind, an immortal soul de-  
Quicker. Wom

fignd, to be the house of god, Come and now reside in me, ne--ver ne--ver to re-

=move, make me Just and good like thee, And full of power. of power and Love.

deafus let thy pity-ing eye, Call back a wand'ring sheep,

6 6 4 3 6 7 #

Falfe to thee like Pe - - - ter I, Would fain like Pe - - ter weep,

*p* 7 6 3 6 6 6 #

Let me be by grace res - tor'd On me be all long suffring fhown,

6 6 6 6 5 #

Turn and look up-on me Lord, And break my heart of Stone.

6 6 6 6 5 3

MYSTERY.

8 lines 7<sup>s</sup> & 6<sup>s</sup>

Leach.

Je - sus drinks the bitter cup, The wine press treads a lone, Tear the Graves & mountains

up, By his expireing groans, Lo the powers of heav'n he shakes, Nature in convul - sion lies,

Earth's profoundest cen - tre quakes, The great Jeho - vah dies, The great Je - ho - vah dies.

LEEMING.

8 lines 7<sup>s</sup> & 6<sup>s</sup>

from Miller

God of my sal-vation hear, and help me to be-lieve, simply do I

now draw near, thy blessing to re-ceive, Full of sin alas! I am but to thy wounds for

refuge flee friend of sinners spotless Lamb, thy blood was shed for me, thy blood was shed for me,

wom: friend of sinners spotless Lamb, thy blood was shed for me, thy blood was shed for me.

IRRENE

6 lines  $\frac{2}{6^s}$  &  $\frac{4}{7^s}$

Je- sus thou art my King To me thy succour bring Christ the mighty one art thou Help

for all on thee is laid This thy word I claim it now Send me now the promis'd aid

HELMSLEY

6 lines  $8^s$   $7^s$  &  $4^s$

Pilsbury.

Lo he comes with clouds des-cen-ding, Once for favour'd sin-ners slain,  
Thousand Thou- sand saints at-ten-ding, Swell the triumph of his train,

Ha - le lujah Ha - le lujah Ha - le - lujah God ap - pears with man to reign.

The God of Abrah'm praise, Who reigns enthron'd a - bove, Ancient of everlasting days, and

2<sup>d</sup> time *p.* *f* *f*

God of Love, Je - ho - vah great I am, By heav'n and earth con - fess, I

bow and bless the fa - cred name, for e - - ver bless.



## NEW YEARS DAY. 10.5.11.

Come let us a - new our journey pursue, roll round with the year and never stand still till y<sup>e</sup>

Master appear; His a - do - rable will let us gladly ful - fil, and our talents improve by the

patience of hope, and the labour of love. by &c

## WEST STREET. 11.9.11.9.

from Pillsbury.

day thou wast born

Come away to the skies, my beloved a rise, and rejoice in the day thou wast born On the festival

Detailed description: This block contains the first system of a musical score. It features three staves: a treble clef staff, a vocal line, and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 2/4. The music is written in a simple, rhythmic style. The lyrics are printed below the vocal line.

day, come exulting away, & with singing to Zion re- turn. and with singing to Zion return.

Detailed description: This block contains the second system of the musical score. It continues the three-staff format from the first system. The lyrics are printed below the vocal line.

## CHARIOT OF LOVE. 11.9.11.9.

from Miller

Come let us ascend, my companion & friend, to a taste of the banquet above, to a taste of the

Detailed description: This block contains the first system of a musical score. It features two staves: a treble clef staff and a bass clef staff. The key signature is C major and the time signature is common time (C). The music is written in a simple, rhythmic style. The lyrics are printed below the vocal line. At the end of the system, there are some numerical markings: '6' under the first two notes of the bass line, '6' under the next two notes, and '7 6' under the final two notes.

banquet above; If thy heart be as mine, if for Jesus it pine, come up into the

chariot the chariot of love, come up into the chariot the chariot of love.

DERBY. 6 10. 5. 11. 6 7

A way without fears, our sorrows and tears, the Spirit is come, the Spirit is

come, the witness of Jesus, the witness of Jesus return'd to his home.

My God I am thine what a comfort di-vine What a blessing to know that my

Je-sus is mine. In the heaven-ly Lamb, thrice hap-py I am, And my

heart doth re-joice at the sound of his name.

TENNOR

A rise my soul a rise, Shake off thy guilty fears The bleeding sacrifice In my behalf appears

Be

Before

Before the throne my surety stands my name is writ - ten on his hands

fore the throne Before

My surety stands Before

## PORTSMOUTH NEW 666689.

Blow ye the trumpet blow The gladly solemn sound Let all the nations know — — Let all the nations

This system consists of three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a melody in the upper staves and a supporting bass line. A double bar line is present after the first measure of the second system.

know — — To earths remotest bound To earths re-mo-test bound The year of ju-bi-lee is come Re-

This system continues the musical score with three staves. The lyrics are positioned below the middle staff. The musical notation includes various note values and rests, with a double bar line after the first measure of the second system.

turn ye ransomsinners home The year of ju-bi-lee is come Re-turn ye ransome sinners home

This system concludes the musical score with three staves. The lyrics are positioned below the middle staff. The music includes dynamic markings such as *p* (piano) and *f* (forte), and some notes are marked with *tr* (trill). A double bar line is at the end of the system.



GREENWICH NEW

666688

Let earth and heav'n a - - gree    Angels and men be joind    . . To ce - - le - brate with me - - - - The

Saviour of man kind    T'adore the all    a - to - ning Lamb    And bless the sound of Je - sus name

T'adore the all    a - toning Lamb    And bless the sound of    Je - sus name

## REDEMPTION

6 6 6 6 8 8

Leach

Ye happy sinners hear

Ye The prisners of the Lord And wait till Christ appear Ac-cord-ing to his word Rejoice in

Rejoice with me our sins be free

hope We shall from all Rejoice in hope rejoice with me We shall from all our sins be free

Rejoice with me Our

BERMONDSEY. 6646664

Comethou almighty King  
 Come Help us thy name to sing help us to praise Father all  
 Org

glorious o'er all vic-to-ri-ous Come & reign o-ver us Ancient of days Ancient of

days - - Ancient of days - - Come & reign o-ver us Ancient of days.

## MILLICENT

8 lines 8<sup>s</sup> & 7<sup>s</sup>

Saviour I do feel thy merit, Sprinkled with thy precious blood, And my weary

troubled spirit, now finds rest in thee my God; I am safe and I am happy, whilst with

in thy arms I lie; Sin and sorrow cannot harm me, whilst the Saviour is so nigh.

Now I'll sing of Jesus merit,  
 Tell the world of his dear name,  
 That if any want his spirit,  
 He is still the very same;  
 He that asketh still receiveth  
 He that seeks is sure to find;  
 Come, for whoso'er believeth,  
 He will never cast behind.

Now our Advocate is pleading  
 With his Father, and our God;  
 Now for us He's interceding,  
 As the purchase of his blood:  
 Now methinks I hear Him praying,  
 Father, save them, I have dy'd,  
 And the Father, answers, saying;  
 They are freely justify'd.

HYMN for Christmas Day 4 lines 10<sup>s</sup>

Hall

Christians awake, salute the happy morn, whereon the Saviour of mankind was born,

Rise to adore the mystery of love, which hosts of Angels chanted from above,

With them the joyful tidings first begun, of God incarnate and the virgins son.

In David's City, Shepherds ye shall find,  
 The long foretold Redeemer of mankind,  
 Wrapt up in swaddling cloaths the babe divine,  
 Lies in a manger this shall be your sign."  
 He spoke, and straightway the celestial choir,  
 In hymns of joy, unknown before, conspire.

The praises of redeeming love they sung,  
 And heaven's whole orb with hallelujahs rung;  
 God's highest glory was their anthem still,  
 Peace upon earth, and mutual good will;  
 To Bethlehem straight the enlightend shepherds ran  
 To see the wonder God had wrought for man.

## BRISTOL

8 6 4 5 8

Lift up your heads in joyful hope, salute the happy morn, salute the happy morn

Each heavenly pow'r proclaims y' glad hour *p* Lo Jesus y' Saviour is born *f* Lo Jesus y' Saviour is born.

Let joy around like rivers flow,  
 Flow on and still increase,  
 Spread o'er the glad earth,  
 At Jesus's birth,  
 For heaven and earth are at peace.

Then let us join the heav'ns above  
 Where hymning seraphs sing,  
 Join all the glad pow'rs  
 For their Lord is ours,  
 Our Prophet, our Priest, and our King.



# NEW TRUMPET

P M

Blow ye the trum - - - - pet blow

Blow ye the trum - - - - pet

Blow ye the trum - - - - pet blow The gladly solemn sound

Blow ye the trum - pet blow Blow ye the trum - pet blow

the year of Jubilee is

Let all the nations know let all the nations know to earths re-motest round The year of Jubilee is come

come the year of Jubilee is come re-turn

the year of Jubilee is come re-turn re-turn ye ransoms sinners home return

## HOPE

DUET Tenor and Bass 6 lines 7<sup>s</sup>

Dr Hawsis

From the cross up lif-ted high where the saviour deigns to die what me--lo--dious

From the cross up lif-ted high where the saviour deigns to die what me-

sound I hear bursting on my ra-vishd ear bursting on my ra-vishd ear

-- lo--dious sound I hear bursting on my ra-vishd ear

loves re-deeming work is done loves re-deem-ing work is done come come

loves re-deeming and welcome and welcome

come come come and wel-come sin-ners come loves re-deem-ing work is done

and welcome

come and welcome come and welcome come and welcome come come and welcome sinners come  
and welcome and welcome and welcome

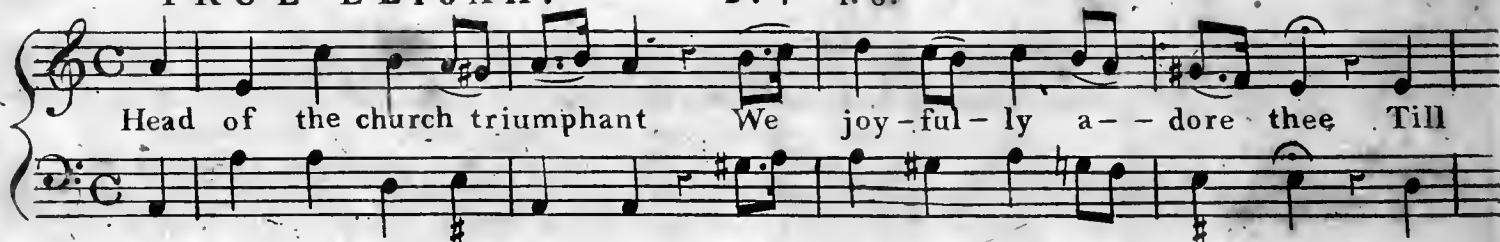
EDINSTOW Purcel

4 6<sup>s</sup> 2 8<sup>s</sup>

Duet  
Lord we thy will o - - bey And in thy pleasure rest We on - ly we can say What e - ver  
Lord And We What

is is best Joy - ful to meet Wi - ling to part wil - ling to part Convinced we still are

one in heart con - vinced we still are one in heart are one in heart



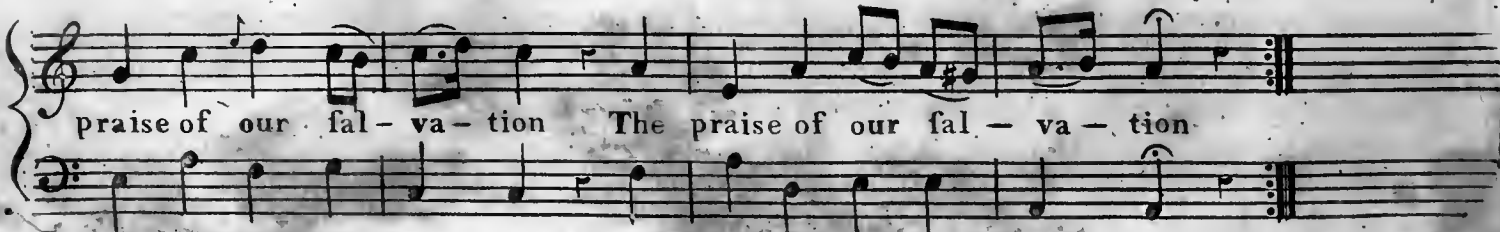
Head of the church triumphant, We joy-ful-ly a--dore thee Till



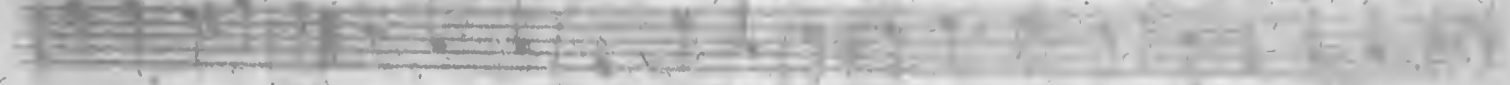
thou appear thy mem-bers here Shall sing like those in glo-ry We lift our hearts &

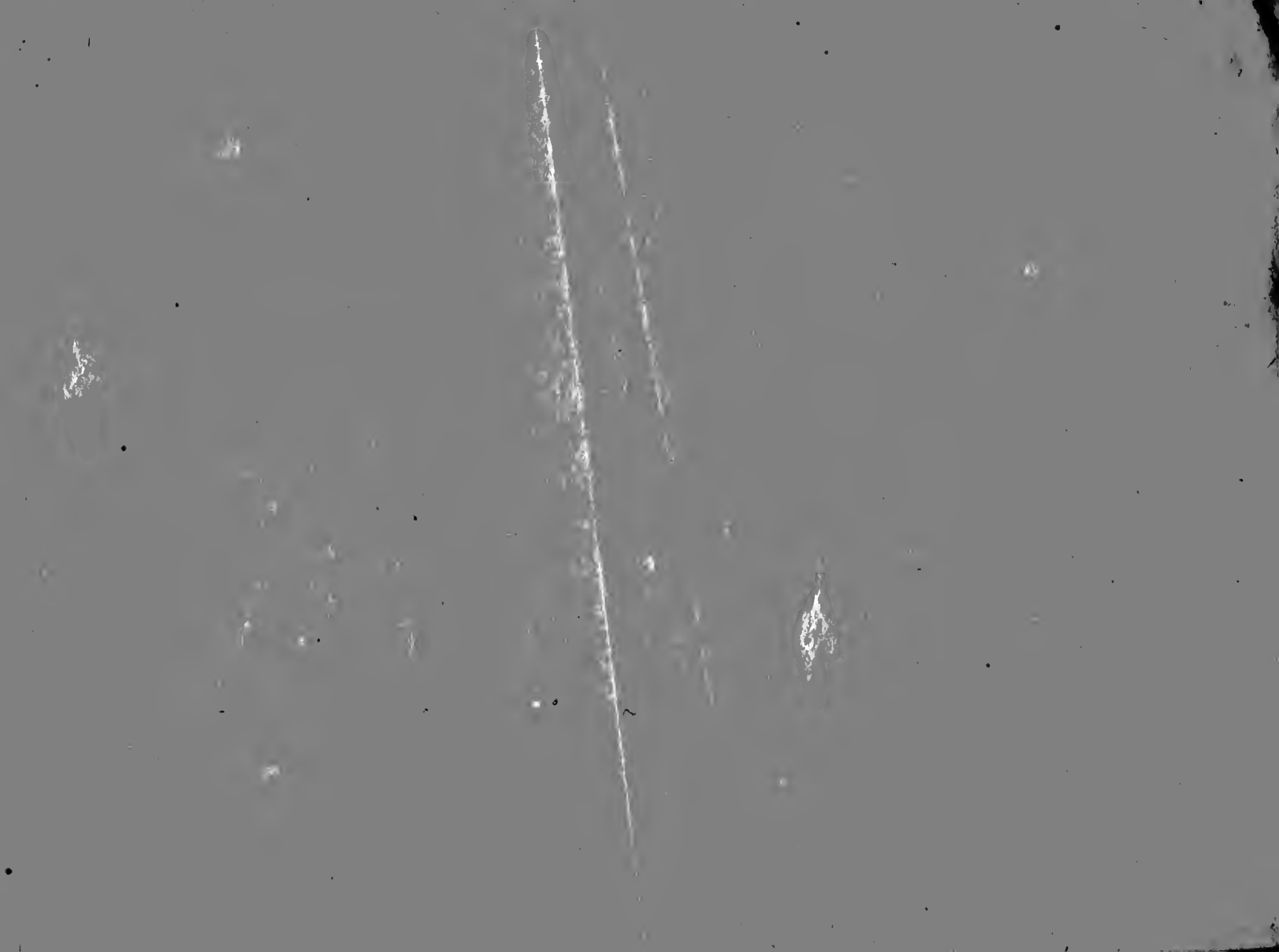


voi-ces With blest an-ti-ci-pa-tion And cry a-loud and give to God The



praise of our fal-va-tion The praise of our fal-va-tion







1890  
Rogers  
#m

