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Philadelphia







ECCLÉSIAE HARMONIA.

Selection of
SACRED MUSIC;

(by)
Charles Woodward
OF THE

*The second Edition improved & enlarged by the addition of upwards of 10 tunes including Anthems & pieces.
Philad^a Sold by W. Woodward corner of Chestnut & Second streets and by the Editor N^o 162 North 5th Street.*

DISTRICT OF PENNSYLVANIA, TO WIT:



BE IT REMEMBERED, That on the twenty-eighth Day of September, in the thirty-fourth Year of the Independence of the United States of America, A. D. 1809. CHARLES WOODWARD, of the said District, hath deposited in this Office, the Title of a Book, the Right whereof he claims as Proprietor, in the Words following, *to wit:*

“Ecclesiæ Harmonia. A Selection of sacred Music; by Charles Woodward. The second Edition improved and enlarged by the Addition of upwards of 40 Tunes, including Anthems and “Pieces.”

In Conformity to the Act of the Congress of the United States, intituled, “An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies during the Times therein mentioned.” And also to the Act, entitled “An Act supplementary to an Act, entitled, “An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies during the Time therein mentioned,” and extending the Benefits thereof to the Arts of designing, engraving, and etching historical and other Prints.”

D. CALDWELL, Clerk of the
District of Pennsylvania

(B)

Scholar
1809
NOT RECORDED

PREFACE TO THE FIRST EDITION.

TO celebrate the praises of God, is a duty which it becomes every reasonable creature frequently, and with fervency of heart to discharge.

In every age of the church, praise has employed a great portion of the devotions of holy persons. Moses and Miriam, David and Asaph, Christ and his apostles, have successively engaged in the delightful employment. While the œconomy of Jewish ceremonies was in existence, psalms and spiritual songs were more pleasing to God than the offering of an ox or a bullock; and when those rituals were abolished, the praises of Jehovah, became a part of moral worship and were still sung by the thousands who believed in the Redeemer's name. A charge against the Christians, stated by Pliny in a letter to the emperor Trajan, was, that "they used to meet together before it was light, and sing a hymn among themselves to Christ as God." Happy for the church, if occasion for such a charge existed to a greater degree.

So obvious, indeed, is the duty we speak of, that Heathens, guided only by the light of nature, have been influenced to perform it. "If," says Arianus, a stoic philosopher, "we are intelligent creatures, what else should we do, in public and private, than sing a hymn to the deity? Were I a nightingale, I would act as a nightingale; or if a swan, as a swan; but since I am a rational creature, I ought to praise God, and I exhort you to the self-same song." Plutarch asserts, and his assertions ought to awaken blushes on the cheeks of many who are termed Christians, that among the ancient Greeks, the whole science of music was employed in the worship of their gods. Alas! with thousands in

Christendom the whole science is devoted to carnal and destructive amusement.

Praise will be the everlasting employment of the redeemed in glory. Its utility to the good man as he travels thither need not be demonstrated. Many a Christian has found his experience correspond with that of the excellent Austin, who says, "How much have I wept at thy hymns and songs, being exceedingly moved at the voices of thy church sweetly sounding. These voices entered my ears, thy truth melted into my heart; from thence pious affections were raised...the tears ran, and it was well with me."

From such considerations it is evident, that an acquaintance with music is worthy the exertions of all. To facilitate the efforts of the lovers of psalmody, they are here presented with what is believed to be a selection of sacred music, of real merit, suited to the solemn worship of God. Some tunes are inserted, because they have gained admission into worshipping assemblies, and that such as are averse to new ones, may improve upon the old.

This selection will be found to contain most of the best tunes in use in different churches, as well as some that are original.

Solfaing has been long in high repute as a mode well calculated to progress the pupil, and principles are introduced into the work which divest the system of its obscurities. The advantages will, on a fair trial, immediately appear.

The compiler has only to add, that should he enjoy the patronage he has behoved to deserve, he will spare no future exertions to enlarge and enrich the selection, as genius or piety may introduce new tunes to his observation.

A former edition of this work having met with a favourable reception, a second is now offered to the lovers of sacred music, considerably enlarged, without any addition of price; some few of the tunes in the former edition have the counter-parts omitted in the present one, (and it is believed without injury to the music,) to give room for a greater number of tunes, a part of which by desire of a number of friends, have been carefully selected to suit the various metres in Dr. Rippon's, and the Methodist hymn books. This arrangement it is hoped will render the work generally useful and meet the approbation of teachers also, as it considerably adds to the variety of the music; an improved index is also added for the convenience of those who are desirous of finding tunes to particular metres, and of these an assortment will be found exceeding 40 in number. Some few alterations of the parts were also desired, but as these are but few, it is hoped they will not be taken amiss; in some instances choosing notes only have been added, so that those who prefer the former parts can use them; it is requested that where the new passages are used in one part, they may also be used in the others of the same

tunes, as the harmony will not in all instances, be good without them.

The tune called Milbourn Port, in one bar, was said to be incorrect in the former edition, this is also altered.

Such tunes as have choruses at the close of them, when sung in public worship, the chorus may be omitted or sung at the close of the last verse only, if the subject matter of the hymn or psalm will admit of them, of such are Ashley, Falcon Street, Kedron &c.

The peculiar metre of four lines, 10, 12, may be well supplied by Harwich tune, by dividing the minim into two crotchets in each place where the word "Come" occurs. Also by Hanover tune, by using two crotchets instead of the minim in the 5th, 7th and 13th bars, and by slurring the first and second minims in the 10th bar.

Maxfield tune may also be sung to the same metre, by using two quavers, instead of the crotchet in the 5th, 13th and 15th bars, and by slurring the first and second notes in the 7th and 11th bars. The metre of 6 lines 7's, may be supplied by any of the four line tunes of 7's, if the music is repeated, to the 3rd and 4th lines of the words in each stanza.

INDEX.

C. M. denotes Common Metre, L. M. Long Metre, S. M. Short Metre, P. M. Peculiar Metre. The figures show the number of syllables contained in each line, and the number of figures show the number of lines in each verse. Those Tunes with the brace inclosing more than one Metre, denote they are adapted to each of such Metres inclosed.

The Air of the tunes will be found next to the Bass, except where the word "Air" shows to the contrary.

Arlington - - - 28	C. M.	Brewer - - - - 77	L. M.	Hayner - - - - 48	S. M.
Adeste fideles, - 37	{ L. M	Cambridge New - 15	C. M.	Hanover - - - 34	{ L. M.
Angels Hymn - 47	{ 11,11,11,10,	Christmas - - - 47	7,7,7,7.	Helmsley - - - 79	{ 10,10,11,11
Aylesbury - - - 16	L. M.	Crowle - - - - 43	C. M.	Hope - - - - 41	8,7,8,7,4,7,
Abridge - - - - 23	S. M.	Coleshill - - - 22	C. M.	Hepzibah - - - 40	5,5,5,5,6,5,6,5,
Amherst - - - - 32	C. M.	Canticles - - - 60	11,11,11,11	Hotham - - - - 55	C. M.
Ashley - - - - 48	{ As the 148th.	Careys - - - - 83	{ L. M.	Harwich - - - - 87	{ 7,7,7,7,7,7,7,7
Amsterdam - - 87	{ 6666,88	Chatham - - - - 89	{ 8888,88	Horsley - - - - 93	{ 10,11,10,11
Agnes - - - - 87	C. M.	Calvary - - - - 90	886,886	Hosanna - - - - 99	{ 55655565
Brooks - - - - 28	7,6,7,6,7,7,6	Clarkes - - - - 92	8,7,8,7,4,7	Havant - - - - 100	L. M.
Bedford - - - - 27	66668686	Dauphin - - - - 46	7,6,7,6,7,8,7,6	Irish - - - - 24	C. M. Double.
Bangor - - - - 42	C. M.	Dunstan - - - - 32	S. M.	Islington - - - 35	7,7,7,7,
Brookfield - - 43	C. M.	Derby - - - - 36	L. M.	Irene - - - - 92	8,3,3,6,
Bramcoate - - 78	L. M.	Elenborough - - 34	L. M.	Italy - - - - 94	C. M.
Bath Chaple - 38	L. M.	Everton - - - - 82	C. M.	Jewin Street - - 39	L. M.
Bristol - - - - 36	C. M.	Elim - - - - 99	6,6,4,6,6,6,4,	Johns - - - - 38	6,6,7,7,7,
Bridgewater - 33	{ 86558	Falcon Street - 49	C. M.	Jordan - - - - 79	8,8,8,8,7,7
Broomsgrove - 76	{ C. M.	Feversham - - - 59	S. M.	Kingsbridge - - 44	8,7,8,7,8,7,8,7
Bermondsey - 81	{ 86558	Fyatt - - - - 46	{ 7,7,7,7,	Knareboro - - 98	{ As Psalm 122.
Bampton - - - 94	L. M.	Firths - - - - 91	{ 777,777	Little Marlbro - 25	{ 6,6,8,6,6,8,
Bunker Hill - 97	{ L. M.	Greenfield - - - 45	7,7,7,7,	Lennox - - - - 45	8,7,8,7,4,7
Blockley - - - 101	{ 8888,88	Germany - - - - 17	7777,77		L. M.
	6,6,4,6,6,6,4	Georgia - - - - 17	{ As the 113th.		C. M.
	L. M.		{ 888,888		S. M.
	Sapphic Ode.		C. M.		{ As the 148th.
	5,6,5,5,				{ 6666,88

Lilly	- - -	41	L. M.
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Love Divine	- - -	70	8,7,8,7,8,7,8,7,
Lock	- - -	81	8,8,8,8,8,8,8,
Lambeth	- - -	83	8,8,8,8,8,8,8,
Leoni	- - -	86	{ 6,6,8,6,6,8 6,6,8,4,6,6,8,4
Mear	- - -	21	C. M.
Mulberry Street	- - -	19	C. M.
Missionary	- - -	39	C. M.
Mansfield	- - -	52	S. M.
Milbourn Port	- - -	30	C. M.
Martin's Lane	- - -	40	{ L. M. 888,888,
Maxfield	- - -	78	5,5,5,5,6,5,6,5,
Mile's Lane	- - -	15	C. M.
Mariners	- - -	79	8,7,8,7,
Madrid	- - -	107	11,8,11,8
Maidstone	- - -	91	7,7,7,7,7,7,7,
Newton	- - -	29	C. M.
New York	- - -	23	C. M.
New Sabbath	- - -	29	L. M.
New Court	- - -	20	{ L. M. 888,888,
Nottingham	- - -	57	8,8,6,8,8,6,
Old 100th	- - -	27	L. M.
Oxford	- - -	35	C. M.
Portugal	- - -	18	L. M.
Portugal	- - -	77	S. M.
Pennsylvania	- - -	39	C. M.

Peckham	- - -	18	S. M.
Pelham	- - -	80	S. M. Double.
Pine Grove	- - -	82	{ L. M. 10,10,10,10, 10,10,10,10,10 10,10,10,10,11,11
Prosperity	- - -	88	8,8,8,8,8,4,
Portsmouth	- - -	101	{ As 148th. 6,6,6,6,4,4,4,4
Rochester	- - -	24	C. M.
Russia	- - -	19	L. M.
Romain	- - -	26	7,6,7,6,7,6,7,6,
Roachdale	- - -	80	8,8,6,8,8,6,
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St. Thomas	- - -	25	S. M.
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Sutton	- - -	47	C. M.
Salem	- - -	31	C. M.
Savannah	- - -	46	8,8,8,8,
Southwark	- - -	90	6,6,8,6,6,8,
Stepney	- - -	85	S. M. Double.
Supplication	- - -	66	7,6,7,6,7,8,7,6
Snowfields	- - -	89	8,8,6,8,8,6,
Spaldwick	- - -	93	S. M.
Surry or Derby	- - -	100	5,5,5,11
Springfield	- - -	95	7,6,7,6,7,7,7,6
Transport	- - -	30	{ L. M. 888,888
Virginia	- - -	42	C. M.
Vienna	- - -	97	S. M.

Wells	- - -	21	L. M.
Wareham	- - -	38	L. M.
Williamstown	- - -	42	L. M.
Weston Favel	- - -	44	C. M.
Walsal	- - -	22	C. M.
Willow Grove	- - -	86	{ As 148th. 6,6,6,6,4,4,4,4,
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Walworth	- - -	100	{ Psalm 50th. 10,10,10,10,10,10
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OF MUSICAL SOUNDS.

There are in music seven different sounds or tones; five of which are whole tones, and two are semi or half tones, the eighth completing what is termed an octave, in the space of which octave or eight notes, the whole compass of music is explained, for whatever number of notes it may be possible to make use of, the whole is but a repetition of the first eight. These sounds are communicated unto us by the medium of five lines and their spaces, on which music is written, and are called by the seven first letters in the alphabet, viz. ABCDEFG, a more particular division of which are thus used Cc,* sharp, Dd sharp, E, † F, f sharp, G, g sharp, A, a sharp B, ‡ these additional sharps are affixed to the whole tones, the two first mentioned half tones, continuing the same, § nor can eight sounds be correctly made without the use of those two semitones. The natural place of the semitones from G the first note of the scale or gamut are between B, C, and E, F as demonstrated by an octave of the keys of a Piano Forte

In order to obtain good music it is necessary to attend to TUNING THE VOICE this consists in good tones in proper tune, to produce which, the teeth must be moderately extended or kept apart, the throat open, and the sounds should proceed from the same, with freedom, ease, and softness; care should be observed (particularly by those who have strong voices) not to sing too loud, it is frequently the case in worshipping assemblies that the clerk or leader (if he would keep the voices of the congregation together) is necessitated to exert his voice to overpower some dissonant singer, or one who will sing too slow, too fast, or too loud; we should perhaps be safe in laying this down as a rule for such, that they be careful never to sing so loud, but that they can distinctly hear their leader. The tones ought also with a few exceptions to commence soft, swell towards the middle, and then gradually de-

crease. Sounds singly, without the addition of chords being united therewith, is what is called melody, and next to this we remark; that HARMONY consists in a variety of sounds, being properly combined by perfect and imperfect chords, for which purpose, those several parts contained in the brace at the commencement of music, show they are to be sung together, care ought here also to be taken that such parts as rise above the air of the music (which is always the principal part) are not sung so loud as to destroy the air, for example, when the air is running on the low sounds, the bass frequently rises a third, a fifth, or an octave above the air, in such passages the bass ought to be performed very soft, hence the propriety naturally arises of giving the air of music to treble voices, because they are acute and distinguishable, and render the music intelligible, even to those unacquainted with the nature of harmony, this arrangement has been partially noticed in this second edition, with those tunes which were not contained in the first, yet every teacher has certainly a right to make choice of his own method, it is nevertheless unknown to the editor, if there is one tune where the air is placed upon the top staff, for the treble voices, but was intended to be so by its author. It is however wished to be understood, that treble voices may also be put upon those parts, which are immediately under the air in many instances, ¶ yet ought they to be so proportioned, as not to overpower the air. THE ACCENT in music we would next notice, and this consists in a greater stress of the voice upon a certain part or parts of a bar. In performing the first and second modes of common time, the first and third parts of the bar ought to be accented, as such contain four crotchets, or their quantity, in a bar or measure, the first and third ought to be accented, the second and fourth unaccented, but it must be remembered the second accent is less in its degree than the first. The third and fourth modes of common time are accented only at the beginning of each

* C sharp is the same with D flat and D sharp the same with E flat, and so also with the other letters. † From E to F is only half a tone, therefore to sharp this letter will make it F ‡ B and C stand in the same relation as E and F. § The natural key of C is here spoken of ¶ Such parts that accompany the air, and rise high are generally intended to be sung by tenor voices.

bar. The first and second modes of compound time are accented on the first and fourth parts of the bar. The modes of triple time are accented with the first beat in each bar; the accent ought to be performed in its degree with reference to the importance or unimportance of the word so occurring, this will increase the beauty of the music, and tends also to keep the various parts better together. **SOFT AND LOUD** when properly noticed, add considerably also to the beauty and variety of music: of this little more can be said as a rule for its performance, than that where such words are affixed over certain passages, care should be taken to moderate, or increase the power of the voice agreeably thereunto. **THE KEYS** are also of the greatest importance to be well understood, of these there are but two in music, the sharp or major, and the flat or minor, and are always determined by the last note in the bass, which, if a sharp key, will be known by the plain oval note, if a flat key, by the half moon, the latter of which is suited to subjects of petition, confession, and sorrow; the former to subjects of praise and thanksgiving. These keys are called natural when there is neither flat nor sharp at the beginning of a tune, and will then be either in A or C, if in A, the tune will be in the flat key; if in C it will be in the sharp key.

TRANSPOSITION simply consists in the removal or alteration of any key, to one taken upon another letter, either higher or lower; for example, suppose a tune to be in the sharp key of C, and some of the sounds should ascend above the reach of common voices, and it should be thought proper to lower the key note to the letter A, it will then be necessary to add 3 sharps* which will remove the tones and semitones to the same order as they are found in the natural key of C, † to be more particular from A (the supposed transposed key note) to C, (the former) there are only three semitones‡ contained, it is consequently a flat third, instead of a sharp third which belongs to the sharp key; we must

therefore raise the natural note C half a tone by placing a sharp on that letter and then we have a sharp third. The next governing tone is the 6th degree, which from A will be F, this also being a minor 4th to the sharp key of C, will be a minor 6th to the key of A, we must therefore place a sharp upon F, and so make the 6th degree of the key sharp; we have next to make the 7th degree of the key sharp, by placing a sharp upon G, and then we have the proper order of the tones, and semitones, transposed into the sharp key of A which before was in the sharp key C, namely a sharp 3d, 6th and 7th degrees to the key, the 4th, 5th and 8th degrees, of the key, being in both flat and sharp keys the same, this plainly shews the use of **FLATS § AND SHARPS.**

The following table will shew all the flat or sharp keys now in use, with the place of the Mi, or master note.

FLAT KEYS.		SHARP KEYS.	
A, the natural flat key,	Mi in B.	C, the natural sharp key,	Mi in B.
B, 2 sharps on F & C	Mi in C.	D, 2 sharps on F and C	Mi in C.
C, 3 flats on B, E & A	Mi in D.	E, 4 sharps on F, C, G & D	} Mi in D.
D, 1 flat on B,	Mi in E.	or 3 flats on B, E & A	
E, 1 sharp on F,	Mi in F.	F, 1 flat on B,	Mi in E.
F, 2 sharps on F, C & G	} Mi in G.	G, 1 sharp on F,	Mi in F.
or 4 flats on B, E, A, & D		G, 2 flats on B & E,	Mi in A.
		A, 3 sharps on F, C & G,	Mi in G.
		B, 2 flats on B & E,	Mi in A.

OF NAMING THE NOTES.







The old mode of sol-fa-ing, we consider superior to any other yet discovered, this consists in the simple syllables of Mi, Fa, Sol, La, the last three being repeated to complete the octave. Others have seven names, but

* The same may also be done by 4 flats. † See pages 13 and 14. ‡ By this it will be seen the sharp key, contains one semitone more in the 3d, 6th and 7th degrees, than the flat key. § Flats are added by 4ths, sharps by 5ths, when flats or sharps are found at the beginning of a tune, they influence every note upon the same letter through the tune, or to a double bar. Accidental sharps and flats are such as are found after the beginning, and only affect the notes in the bar where they stand.

we are obliged to object to them, if we can produce no other reason for it, than the unpleasant sounds of some of their names, and the more so, when used in several parts at the same time. But we contend, that the old mode is not only the best in itself, but is also the easiest; If we were to ask any candid person, whether seven or four names were the easiest to bear in the memory, the latter is obvious, but others contend that by the application of a name to every letter or sound, it is best calculated to produce the desired sound; but we answer, the name is by no means sufficient for this end, for nothing is plainer than that any person who reads these remarks may repeat the syllables mi, fa, so, la, and a thousand others, and continue through the whole with one and the same tone of voice, but we assert, that the degree


or distance of sound from the key, is that to which the tone must be directed, and then the strength of the argument for the other mode is removed. But furthermore, the advantages of the old mode, as it respects passages from the sharp key into the flat, and from the flat key into the sharp, is more than all the supposed advantage of the other mode, called by some a new one, but this could soon be proved to the contrary, if it were disputed. After what we have said, we do not expect to persuade such who have made but little progress in vocal music, and have received their instruction through this disputed mode, to renounce it and adopt the old; yet whilst others would lead the uninformed astray, we wish it to be seen, that we have arguments in our favour, more in number, and far more important than they.

EXPLANATION OF VARIOUS CHARACTERS USED IN MUSIC.

- A Flat  sinks a note half a tone.
- A Sharp  raises a note half a tone.
- A Natural  restores a note to its primitive sound.
- A Repeat
S. or  Shows the tune is to be sung again, from that part to a double bar or close.
- A repeat of words $::$ shows the last words sung are to be repeated.
- A stave is five lines with their spaces, on which music is written.
- A slur  shows how many notes are to be sung to one syllable.
- A hold  shows the note over which it is placed to be held beyond its usual time.
- A ledger line — is added, when a note ascends or descends a line beyond the stave.
- A dot . at the right hand of a note makes it one half longer.
- Figure 3 over or under any three notes shows they are to be sung

in the time of two of the same kind.

Figures 1, 2 show that the note under 1 is to be sung the first time, that under 2, the second; if slurred, both are to be sung the second time.

A brace  shows how many parts are sung together.

Preparative, or grace notes are small notes intermixed with others, and when they are found at the beginning of a bar, or in an accented part of a bar, are generally intended to borrow one half of the time from the note which follows them, if they precede a dotted note, are intended to borrow two thirds of its time, in other places they are used to ease the passage from one note to another.

Staccato [!] shows a note is to be sung distinct and emphatical.

A single bar | divides the time according to the measure note.

Double Bar



shows the end of a strain and the end of a tune.

Clef G



is used in the treble, counter, and tenor.

Clef F



is used only in the bass.

Driving Notes



are those driven through the bar, upon the same line or space, and are only once named in singing by note.

Choosing Notes

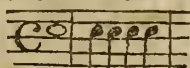


either may be sung.

MODES OF COMMON TIME.

First mode is expressed by a plain C, has a semibreve, or its quantity in a measure, sung in the time of four seconds, or while you may leisurely count 1, 2, 3, 4; four beats in a bar, two down and two up.

1234 1234

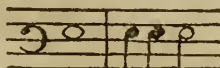


d d u u d d u u

Second mode is expressed by a $\frac{3}{2}$ with a perpendicular line through it, has the same measure sung in the time of three seconds, four beats in a bar, two down and two up.*

Third mode is expressed by a $\frac{3}{4}$ inverted, has the same measure sung in the time of two seconds, two beats in a bar, one down and one up.

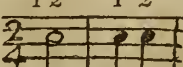
1 2 1 2



d u d u

Fourth mode is expressed by the figures $\frac{2}{4}$, has a minim for its measure, sung in the time of one second, two beats in a bar, one down and one up.

1 2 1 2

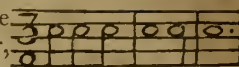


d u d u

MODES OF TRIPLE TIME.

First mode is expressed by the figures $\frac{3}{2}$, has three minims for its measure, sung in the time of three seconds, three beats in a bar, two down and one up.

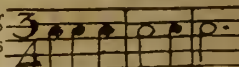
1 2 3 123 123



d d u d d u d d u

Second mode is expressed by the figures $\frac{3}{4}$, has three crotchets for its measure, sung in half the time of the first mode, three beats in a bar, two down and one up.

1 2 3 123 123



d d u d d u d d u

N. B. The figures over the notes, as above, show the place of the beats; the letters d u, under them, show the beats down or up.

MODES OF COMPOUND TIME.

First mode is expressed by the figures $\frac{6}{4}$, has six crotchets for its measure, sung in the time of two seconds, two beats in a bar, one down and one up.

Second mode is expressed by the figures $\frac{6}{8}$, has six quavers for its measure, sung in the time of one second, two beats in a bar, one down and one up.

N. B. Notwithstanding the preceding statements of time, the words slow, cheerful, lively, &c. must always be noticed, as also that some subjects to the same tunes will require the music sung something faster or slower than others

MODE OF BEATING TIME.

The methods of beating time are various, but may be performed by those who choose in the following manner.

First and second modes of common time.—1st beat. Let the ends of the fingers fall upon the thing beat upon.—2d. Let the heel of the hand fall, and the hand become flat.—3d. Shut the hand and raise it a little towards the breast.—4th. Bring the hand back to its first position, ready to commence another bar.

Third and fourth modes of common time.—1st. Let the hand fall with the fingers flat on the thing beat upon.—2d. Let the hand be raised to its first position.

First and second modes of triple time.—Let the two first beats be performed as the first and second in the first mode of common time.—3d. Bring the hand back to its first position.

The hand falls at the beginning of every bar in all kinds of time

N. B. All noise ought to be avoided in beating while singing.

* This mode by some is sung to two beats in a bar, one down and one up.





Treble Counter & Tenor,

- Fifth space G.
- Fifth line E.
- Fourth space E.
- Fourth line D.
- Third space C.
- Third line B.
- Second space A.
- Second line G.
- First space F.
- First line E.

A musical staff with a treble clef and a common time signature. It contains ten notes: G (half note), E (quarter note), E (quarter note), D (quarter note), C (quarter note), B (quarter note), A (quarter note), G (quarter note), F (quarter note), and E (quarter note). The notes are placed on various lines and spaces of the staff.

- Sol.
- Faw.
- Law.
- Sol.
- Faw.
- Mi.
- Law.
- Sol.

A musical staff with a common time signature. It contains eight notes: Sol (half note), Faw (quarter note), Law (quarter note), Sol (quarter note), Faw (quarter note), Mi (quarter note), Law (quarter note), and Sol (quarter note). The notes are placed on various lines and spaces of the staff.

Four characters are here used to wit     the star is Mi. — The Oval note Faw. The Oval note with the perpendicular line through it Sol. — and the half moon Law. —

Bass,

- Fifth space B.
- Fifth line A.
- Fourth space G.
- Fourth line F.
- Third space E.
- Third line D.
- Second space C.
- Second line B.
- First space A.
- First line G.

A musical staff with a bass clef and a common time signature. It contains ten notes: B (half note), A (quarter note), G (quarter note), F (quarter note), E (quarter note), D (quarter note), C (quarter note), B (quarter note), A (quarter note), and G (quarter note). The notes are placed on various lines and spaces of the staff.

- Sol.
- Faw.
- Law.
- Sol.
- Faw.
- Mi.
- Law.
- Sol.

A musical staff with a common time signature. It contains eight notes: Sol (half note), Faw (quarter note), Law (quarter note), Sol (quarter note), Faw (quarter note), Mi (quarter note), Law (quarter note), and Sol (quarter note). The notes are placed on various lines and spaces of the staff.

The Stars shew the place of the Semitones, which are always between Law & Faw. & Mi. and Faw.

CAMBRIDGE. C.M.

D^r Randall. 15

Sing to the Lord ye distant lands, Ye tribes of every tongue. His new discovered grace commands, his nobler Ann &c. A new and nobler song.

Song.

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in common time (C.M.). The lyrics are written below the second staff.

MILES. LANE. C.M.

Shrubssole.

All hail the power of Jesus' name, let angels prostrate fall. Bring forth the royal diadem, And crown him, crown him, crown him, crown him, Lord of All.

Song.

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in common time (C.M.). The lyrics are written below the second staff.

And must this body die. This mortal frame decay. And must these active limbs of mine. Lie mouldering in the clay

ST. MARTINS. C M

Tansur.

Joy to the world the Lord is come. Let earth receive her king. Let ev'ry heart prepare him room. And heaven and nature sing.

GERMANY. S.M.

All hail redeeming Lord. Sweet day spring from on high. All hail thou sun of righteousness With all thy vital joy.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line.

G E O R G I A . C . M .

Return O! God of love return. Earth is a tiresome place. How long shall we thy children mourn Our absence from thy face.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line.

Behold the lofty sky Declares its maker god. And all the starry works on high. Proclaims his power abroad.

This musical score is for the hymn 'PECKHAM, S.M.' by Smith. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'Behold the lofty sky Declares its maker god. And all the starry works on high. Proclaims his power abroad.'

PORTUGAL, L.M.

Thorley.

To God the great the ever bless'd. Let songs of honor be address'd. His mercy firm forever stands. Give him the thanks his love demands.

This musical score is for the hymn 'PORTUGAL, L.M.' by Thorley. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: 'To God the great the ever bless'd. Let songs of honor be address'd. His mercy firm forever stands. Give him the thanks his love demands.'

With songs and honors sounding loud. Address the Lord on high. Over the heavens he spreads his cloud And waters veil the sky. And &c.

R U S S I A . L . M .

False are the men of high degree The baser sort are vanity. Light &c.

Laid in the balance both appear light as a puff of empty air.

Laid &c.

Reed. 1 2

Ye that delight to serve the Lord. The honors of his name record. His sacred name for ever bless.

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

* This tune may be sung to L.M. by repeating the second and fourth lines of the words.

WELLS. LM.

Williams 21

Now in the heat of youthful blood. Remember your creator God. Behold the months come hastning^{on} When you shall say my joys are gone.

This musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is written in a common time signature (C). The lyrics are written below the second and third staves.

MEAR. CM.

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

This musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is written in a common time signature (C). The lyrics are written below the second and third staves.

WALSAL. CM.

Alas and did my saviour bleed. And did my sov'reign die. Would he devote that sacred head. For such a worm as I.

The musical score for 'WALSAL. CM.' consists of four staves. The first staff is the vocal line in G major, 4/4 time, with lyrics: 'Alas and did my saviour bleed. And did my sov'reign die. Would he devote that sacred head. For such a worm as I.' The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The music features various rhythmic patterns including eighth and sixteenth notes, and rests.

COLESHILL. CM.

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

The musical score for 'COLESHILL. CM.' consists of four staves. The first staff is the vocal line in C major, 4/4 time, with lyrics: 'Lord what is man poor feeble man, Born of the earth at first, His life a shadow light and vain, Still hastening to the dust.' The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The music features various rhythmic patterns including eighth and sixteenth notes, and rests.

How sad our state by nature is. Our sin how deep it stains. And satan binds our captive minds. Fast in his slavish chains.

This musical score is for the hymn 'ABRIDGE. C.M.'. It consists of four staves. The first two staves are the vocal melody, with the lyrics written below them. The last two staves are the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The music is written in a clear, legible hand.

NEW-YORK. C.M.

When I can read my title clear to mansions in the skies. I bid farewell to ev'ry fear. And wipe my weeping eyes.

This musical score is for the hymn 'NEW-YORK. C.M.'. It consists of four staves. The first two staves are the vocal melody, with the lyrics written below them. The last two staves are the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The music is written in a clear, legible hand.

IRISH. CM.

Conder.

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

ROCHESTER. CM.

Williams,

Blest are the souls that hear and know. The gospels joyful sound. Peace shall attend the path they go. And light their steps surround.

LITTLE MARLBORO. SM.

Williams

25

Lord what a feeble piece. Is this our mortal frame. Our life how poor a trifle 'tis. That scarce deserves the name.

The musical score consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics written below it. The second staff is the alto line in G major, 4/4 time. The third staff is the tenor line in G major, 4/4 time. The bottom staff is the bass line in G major, 4/4 time. The lyrics are: "Lord what a feeble piece. Is this our mortal frame. Our life how poor a trifle 'tis. That scarce deserves the name."

S^t. THOMAS. SM.

Williams

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

The musical score consists of four staves. The top staff is the vocal line in D major, 4/4 time, with lyrics written below it. The second staff is the alto line in D major, 4/4 time. The third staff is the tenor line in D major, 4/4 time. The bottom staff is the bass line in D major, 4/4 time. The lyrics are: "Raise your triumphant songs To an immortal tune. Let the whole earth resound the deeds Celestial grace hath done."

O Lord how great's the favour That we such sinners poor: Can through thy blood saviour Approach thy mercys Door. And find an open passage un

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 treble clef with a common time signature. The third staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The lyrics are written between the second and third staves.

-to the throne of grace. There wait the welcome message That bids us go in peace. There wait. &c.

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 treble clef with a common time signature. The third staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The lyrics are written between the second and third staves.

OLD. 100. L.M.

Martin Luther.

27

So let our lips & lives express, The holy gospel we profess; So let our works and virtues shine, To prove the doctrine all divine;

BEDFORD. C.M.

Weal.

Praise ye the lord with hymns of joy and celebrate his fame. For pleasant good & comely 'tis To praise his holy name

BROOKS .CM.

In all my vast concerns with thee. In vain my soul would try. To shun thy presence Lord or flee. The notice of thine eye.

This musical score is for the hymn 'BROOKS .CM.'. It consists of four staves. The first two staves are for the vocal line, with the lyrics written below them. The third and fourth staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

ARLINGTON .CM.

D'Arne.

O that the Lord would guide ^{my ways} To keep his statutes still, O that my God would give me grace, To know and do his will,

This musical score is for the hymn 'ARLINGTON .CM.' by Dr. Arne. It consists of four staves. The first two staves are for the vocal line, with the lyrics written below them. The third and fourth staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

NEW SABBATH. L.M.

Sing to the Lord. that built the skies. The Lord that reord this stately frame. Let all the nations sound his praise And lands unknown repeat his name.

This musical score consists of four staves. The top staff is the vocal line in G major, 4/4 time. The second staff is the alto line in G major, 4/4 time. The third staff is the tenor line in G major, 4/4 time. The bottom staff is the bass line in G major, 4/4 time. The lyrics are written below the vocal line.

NEWTON. C.M.

Air. Bannister

There is a Fountain fill'd with grace Drawn from immmanuel's veins. And sinners plunged beneath that flood lose all their guilty stains. And sinners &c.

This musical score consists of four staves. The top staff is the vocal line in D major, 3/4 time, marked 'Air'. The second staff is the alto line in D major, 3/4 time. The third staff is the tenor line in D major, 3/4 time. The bottom staff is the bass line in D major, 3/4 time. The lyrics are written below the vocal line. The name 'Bannister' is written in the top right corner.

Musical score for "TRANSPORT. L.M." in 2/4 time, featuring a treble and bass staff with a vocal line. The key signature has one flat (B-flat). The score includes a repeat sign with a double sharp (#) and a key signature change to two flats (B-flat and E-flat). The lyrics are: "Sweet is the work my God my King To praise thy name give thanks & sing // To shew thy love by morning light. And talk of

MILLBOURN PORT. C.M.

Musical score for "MILLBOURN PORT. C.M." in 2/4 time, featuring a treble and bass staff with a vocal line. The key signature has two flats (B-flat and E-flat). The score includes a repeat sign with a double sharp (#) and a key signature change to two flats (B-flat and E-flat). The lyrics are: "all thy truth at night And talk of all thy truth at night Long as I live I'll bless thy name My King my God of love. My work and joy shall

Continued.

be the same. My work & joy shall be the same. My work and joy shall be the same For the bright world above.

SALEM. C.M.

Dearest of all the names above, My Jesus and my God. Who can resist thy heavenly love, Or trifle with thy blood.

DUNSTAN. L.M.

*Dr. Madan.**Soft*

Jesus shall reign where'er the sun. Does his suc cessive jour nies run. His king dom stretch from shore to shore. Till moons shall

Continued. Loud

AMHERST. P.M.

Willings.

wax and wane no more. Till moons &c.

Ye boundless realms of joy. Exalt your makers same.

His praise your songs employ. Above the starry frame Your voices raise ye cherubim And seraphim To sing his praise.

BRIDGE WATER. L.M.

From all that dwell below the skies Let the creators praise arise Thro' every &c.

Let the redeemers name be sung Thro' every land by every tongue.

Let &c.

O praise ye the Lord prepare anew song And let all his saints in full concert join. With voices wiled the anthem prolong. And shewforth his honors in music divine.

ELENBOROUGH. C.M.

How vain are all things here below how false & yet how fair: Each pleasure hath its poison too each pleasure has its poison too. And ev'ry sweet a snare. And ev'ry Soc.

ISLINGTON, L.M.

Musical score for 'ISLINGTON, L.M.' in 3/4 time. The score consists of four staves. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the second staff.

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

OTFORD, C.M.

Musical score for 'OTFORD, C.M.' in 3/2 time. The score consists of four staves. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the second and third staves.

Let ev'ry heart prepare him room.

Joy to the world the lord is ^{come} Let earth receive her king. Let ev'ry heart Let ev'ry heart prepare him room. And heav'n & nature sing.

Let ev'ry heart Let ev'ry heart prepare him room.

Let ev'ry heart &c Let ev'ry heart prepare him room, And &c.

dir. *Soft* *Loud*

Lo Jesus the saviour is born.

Lift up your head in joyful hope salute the happy morn. Salute &c. Each heavenly power proclaims the glad hour. To Jesus &c.

DERBY. L.M.

Blessings for ever on the Lamb Who bore the curse for wretched men. Let angels sound his sacred ^{name.} And ev'ry creature say Amen. And ev'ry &c.

* With the dotted slurs. C.M. *And ev'ry creature soft... men.*

Hither ye faithful hast with songs of triumph To Bethlehem: Go the Lord of life to meet. To you this day is

Words to L.M. Not to condemn the sons of men. Did Christ the son of God appear. No weapon in his

born a prince & Saviour O come and let us worship O come & let us worship O come & let us worship at his feet

No flaming sword nor thunder there

hands are seen. (These two parts silent when the tune is sung to L.M. thus far) No flaming sword nor thunder there.

JOHNS. as the 5th Ps.

How pleasant tis to see. Kindred and friends agree. Each in his proper station move & each fulfil his part. With *In all the cares of life and love*
sympathizing heart.

The score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

Air.

WAREHAM. L.M.

God in his earthly temple lays Foundation for his heavenly praise. He lik'd the tents of Jacob well. But still in Zion loves to dwell.

The score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The music is in 3/4 time and features a mix of eighth and sixteenth notes. The word *Kuapp.* is written above the final measure of the vocal line.

Air.

BATH. CHAPEL. C.M.

How did my heart rejoice to hear. My friends devoutly say. *In Zion let us* *In Zion let us* all appear and keep the solemn day.

In Zion let us.

The score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

When I can read my title clear To mansions in the skies. I bid farewell to every fear. I bid farewell to every fear. And wipe my weeping eyes.

I bid farewell to every fear: fear:

Air: PENNSYLVANIA. C.M.

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

Air: JEWEL STREET. 8.7.

Come thousand of every blessing Tune my heart to sing Teach me some melodious song by flaming tongues *above* Praise the most of firm on it. Most of Gods unchanging love.

2nd time. Streams of mercy never ceasing Call for songs of loudest praise. Praise the most.

HEPZIBAH. C.M.

Husband.

There is a land of pure delight, Where saints immortal reign. Infinite day exclude the night. Infinite, &c. And

The musical score for 'HEPZIBAH' consists of three staves. The top staff is the vocal line in treble clef, the middle staff is the vocal line in bass clef, and the bottom staff is the piano accompaniment in bass clef. The time signature is 2/4. The key signature has one sharp (F#). The lyrics are written below the vocal staves.

MARTINS LANE. F. J. Coe.

pleas we banish pain & pleasures banish pain & pleas. & pleasures banish pain. Now be my heart inspired to sing, The glories of my saviour

The musical score for 'MARTINS LANE' consists of three staves. The top staff is the vocal line in treble clef, the middle staff is the vocal line in bass clef, and the bottom staff is the piano accompaniment in bass clef. The time signature is 2/4. The key signature has one sharp (F#). The lyrics are written below the vocal staves.

king. The glories, &c. Jesus the Lord how heavenly fair. His form how bright his beauties are. His form, &c.

The musical score for 'king. The glories, &c.' consists of three staves. The top staff is the vocal line in treble clef, the middle staff is the vocal line in bass clef, and the bottom staff is the piano accompaniment in bass clef. The time signature is 2/4. The key signature has one sharp (F#). The lyrics are written below the vocal staves.

Or HOPE. P.M.

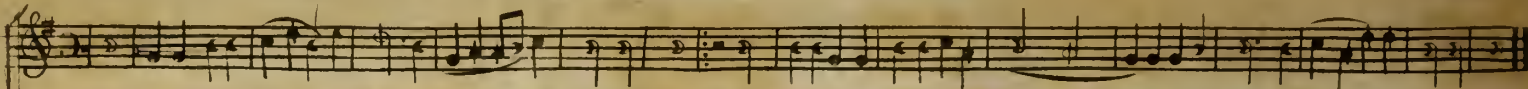
How happy the man Whose heart is set free The people that can be joyful in thee Their joy is to walk in the light of thy face & still & still they are talking of

Or LILY. L.M. Bannister

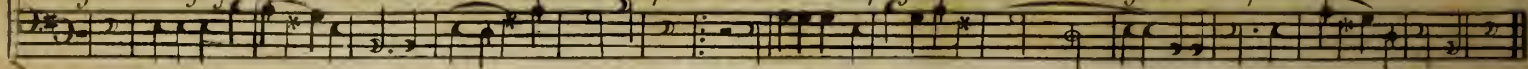
Jesus' grace & still & still & still they are talking of Jesus' grace. Behold the rose of Sharon here. The lily which the

vallies bear. Behold the tree of life that gives Refreshing fruit and healing leaves Refreshing, &c.

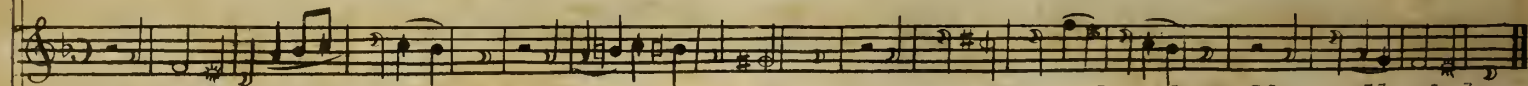
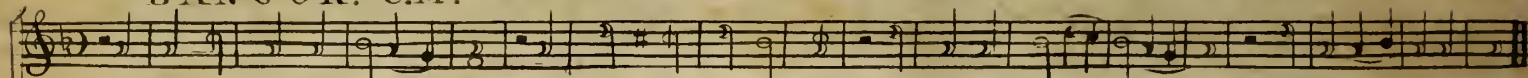
VIRGINIA. C.M.



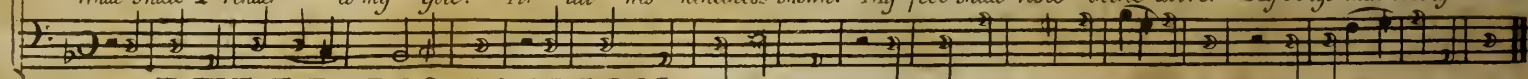
Thy word the raging winds controul, And ride the boisterous deep, Thou makest the sleeping billows roll The rolling billows sleep, The be-



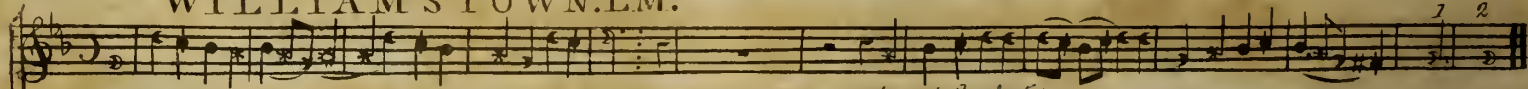
BANGOR. C.M.



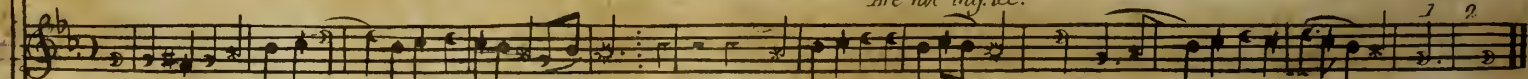
What shall I render to my God. For all his kindness shown. My feet shall visit thine above. My songs address thy throne.



WILLIAMSTOWN. L.M.

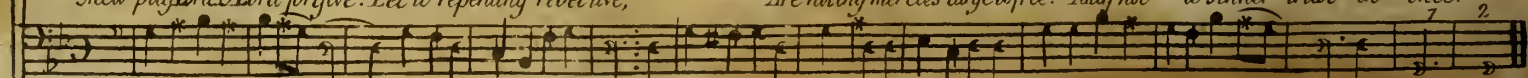


Are not thy, &c.

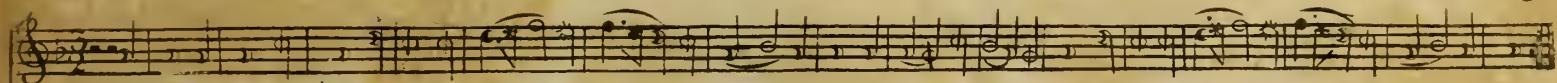


Shew pity Lord O Lord forgive. Let a repenting rebel live,

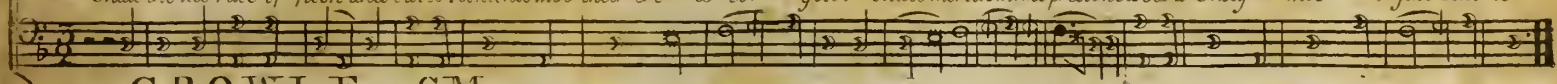
Are not thy mercies large to free. May not a sinner trust in thee.



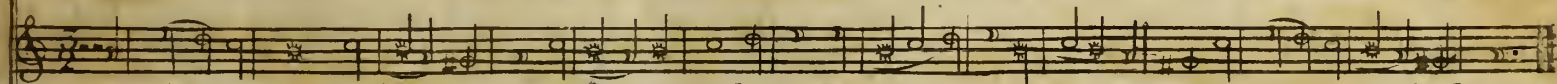
Are not thy.



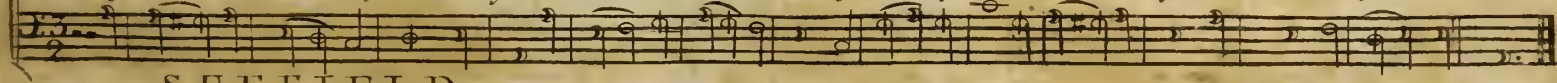
Shall the vile race of flesh and blood, contend with their ore a tor god. Shall mortal worms presume to be More holy wise or just than he.



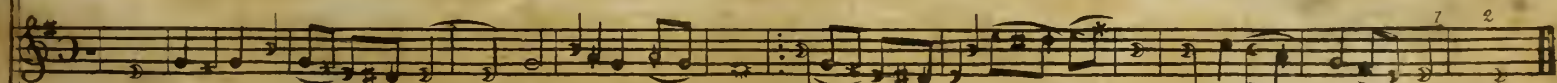
CROWLE. C.M.



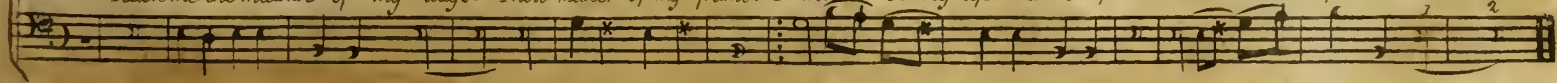
Why did the nations join to slay. The Lords anointed son. Why did they cast his love away. And tread his gospel down.



SUFFIELD.



Teach me the measure of my days. Thou maker of my frame. I would survey lifes narrow space And learn how frail I am.



Air. **KINGS BRIDGE. L.M.**

Lord thou hast search'd and seen me thro' Thine eye commands with piercing view. My rising and my

The score consists of three 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 middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The music features various rhythmic values including eighth and sixteenth notes, and rests.

resting hours. My heart and flesh with all their powers.

The score continues with three staves. The vocal line includes first and second endings, indicated by '1' and '2' above the notes. The piano accompaniment continues with similar rhythmic patterns.

WESTON. FAVEL. C.M.

Come let us join our cheerful songs With angels round the

The score consists of three 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 middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The music features various rhythmic values including eighth and sixteenth notes, and rests.

throne Ten thousand thousand are their tongues but all their joys are one Ten thousand thousand are their tongues but all Bid all their joys are one.

The score continues with three staves. The vocal line includes dynamic markings 'Soft' and 'Loud' above the notes. The piano accompaniment continues with similar rhythmic patterns.

LENNOX. as 148th

Edson 45

The year &c

Blow ye the trumpet blow. The gladly solemn sound Let all the nations know. To earths remotest bounds. The year of jubilee. is come the

Detailed description: This block contains the first system of the musical score for 'LENNOX'. It features three staves: a vocal line at the top, a piano accompaniment line in the middle, and a bass line at the bottom. The music is in a common time signature. The lyrics are written below the piano and bass staves. The system ends with the text 'The year &c'.

GREEN FIELD as 113th

Edson.

year of jubilee is come return ye ransomed sinners home. God is our refuge in distress. A present help when dangers press. In him undaunted

Detailed description: This block contains the second system of the musical score for 'GREEN FIELD'. It features three staves: a vocal line at the top, a piano accompaniment line in the middle, and a bass line at the bottom. The music is in a common time signature. The lyrics are written below the piano and bass staves. The system ends with the text 'In him undaunted'.

we'll confide. Tho' earth were from her center lost &c maintain in the ocean ^{lost} Torn piecemeal by the roaring tide &c.

Tho' earth, &c.

Detailed description: This block contains the third system of the musical score for 'GREEN FIELD'. It features three staves: a vocal line at the top, a piano accompaniment line in the middle, and a bass line at the bottom. The music is in a common time signature. The lyrics are written below the piano and bass staves. The system ends with the text 'Tho' earth, &c.'

Ah lovely appearance of death. No sight upon earth is so fair: Not all the gay Pagents that breathe, Can with a dead body compare.

F Y A T T . 7 .

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

D A U P H I N . S . M .

Welcome sweet day of rest That saw the Lord arise. Welcome to this reviving breast. Welcome to this reviving breast and those rejoicing eyes.

Welcome. &c. Welcome.

SUTTON. C.M.

Goff. 47
2

I sink

Saved O God the swelling floods break in upon my soul. *I sink and sorrows o'er my head like mighty waters roll.* *Like. &c.*

I sink. &c.

ANGELS HYMN. L.M.

Come loud anthems let us sing. Loud thanks to our Almighty King. For we our voices high should raise. When our sensations rock we praise.

CHRISTMAS. 7.

Hark the herald angels sing. Glory to the new born King. Peace on earth and mercy mild. God and sinners reconciled.

ASHLEY, C. M.

Salvation O the joyful sound 'tis pleasure to our ears A sov' reign balm for ev'ry wound. A Cordial

This musical score is for the hymn 'ASHLEY, C. M.'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: 'Salvation O the joyful sound 'tis pleasure to our ears A sov' reign balm for ev'ry wound. A Cordial'.

for our fears. Glory honor praise & power. Be unto the lamb forever. Jesus Christ is our redeemer. Halleluia. Praise the lord.

This musical score continues the hymn 'ASHLEY, C. M.'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: 'for our fears. Glory honor praise & power. Be unto the lamb forever. Jesus Christ is our redeemer. Halleluia. Praise the lord.'.

dir.

HAYNER, S. M.

Behold what wondrous grace. The father has bestowed. On sinners of a mortal race. To call them sons of God.

This musical score is for the hymn 'HAYNER, S. M.'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'Behold what wondrous grace. The father has bestowed. On sinners of a mortal race. To call them sons of God.'.

FALCON STREET. S.M.

Smith. 49

Air.

Come sound his praise abroad. And hymns of glory sing. Je...ho vah is the sov' reign God. The uni versal

This musical score consists of three staves. The top staff is a treble clef with a common time signature. The middle staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The lyrics are written below the top staff.

king Praise ye the Lord Halleluiah praise ye the Lord. Halleluiah $\#$ $\#$ $\#$ Praise ye the Lord.

This musical score consists of three staves. The top staff is a treble clef with a common time signature. The middle staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The lyrics are written below the top staff. Dynamic markings 'Soft.' and 'Loud.' are placed above the top staff.

air.

LUDLOW. C.M.

Lord if thine eyes survey our faults. And justice grows severe. Thy dreadful wrath exceeds our thoughts. And burns beyond our fears.

This musical score consists of three staves. The top staff is a treble clef with a common time signature. The middle staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The lyrics are written below the top staff.

DYING CHRISTIAN.

Vital spark of heavenly flame. Quit o quit this mortal frame Trembling hoping lingering flying. - Oh the pain the bliss of dying. Cease fond nature

This system consists of three staves of music in G major (one flat) and common time. The melody is written in the treble clef, and the bass line is in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like asterisks.

cease thy strife and let me languish into life. Hark they whisper angels say they whisper angels say

Soft

Hark Hark they whisper

This system consists of three staves of music. It begins with a change to 2/4 time and a key signature change to F major (two flats). The tempo/dynamics are marked 'Soft'. The lyrics are written below the treble staff. The music continues with similar rhythmic patterns as the first system.

Hark Hark they whisper angels say. Sister spirit come away. Sister spirit come away. What is

Loud. Soft

angels say.

This system consists of three staves of music. It features a change to 3/4 time. The tempo/dynamics are marked 'Loud.' and 'Soft'. The lyrics are written below the treble staff. The music concludes with a double bar line and repeat signs.

Loud. *Soft.*

this absorbs & quite steals my senses stuns my sight, drowns my spirit, draws my breath, tell me my soul can this be death.

Loud *Slow* *Soft* *Increase*

tell me my soul can this be death. The world recedes It disappears. Heav'n opens on my eyes my ears with seraphic ring.

Lively.

Lend lend your wings I'm about to fly. O grave where is thy victory O grave where is thy victory. O death where is thy sting. Oh grave where is thy victory O death where is thy sting.

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

death where is thy sting lend lend your wings I mount I fly. O grave where is thy Victory thy victory O death. O death. where is thy sting.

Alc. **MANSFIELD. SM.**

Thy name almighty Lord. Shall sound thro' distant lands. Great is thy grace and sure thy word Thy truth for ever stands Great is bec.

DENMARK.

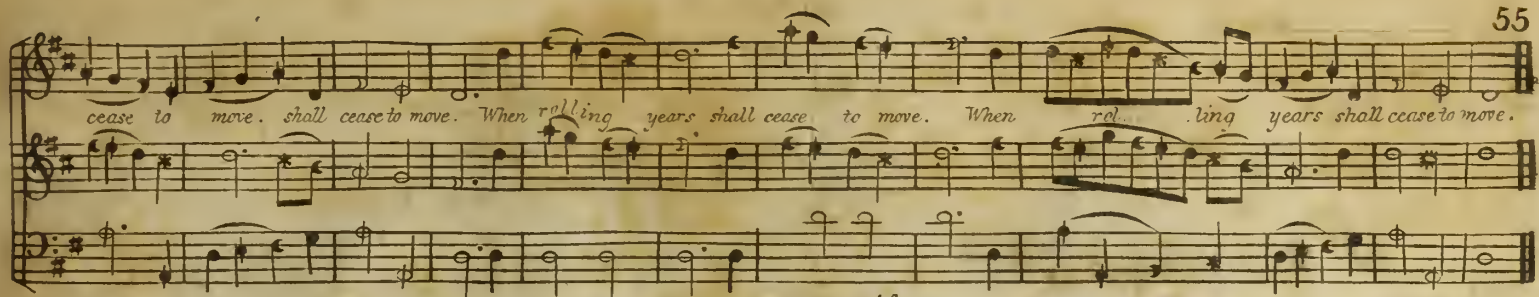
D' Madan. 53

Air

Before Jehovah's awful throne ye nations bow with sacred joy Know that the Lord is God alone He can cre-

- ate and he destroy He can create and he destroy His sovereign power without our aid made use of clay and simid us

men & when like wandering sheep we strayt he brought us to his fold again He brought us to his fold again Well crowd thy gates with

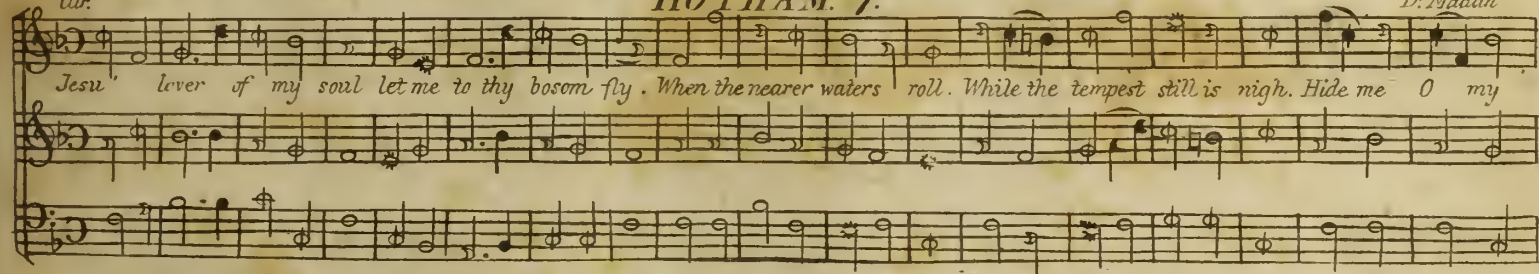


cease to move. shall cease to move. When rolling years shall cease to move. When rolling years shall cease to move.

Air:

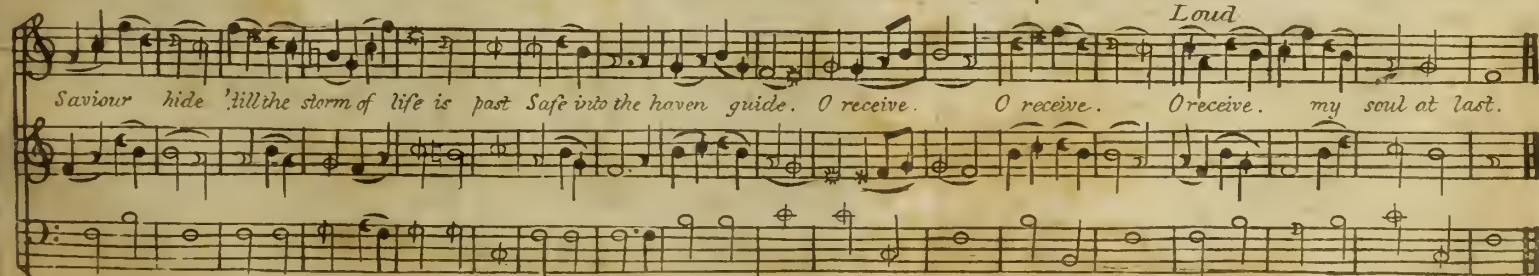
HOTHAM. 7.^s

Dr. Madan



Jesu' lover of my soul let me to thy bosom fly. When the nearer waters roll. While the tempest still is nigh. Hide me O my

Loud



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

Air.

Thou sweet gliding Kedron by thy silver stream our Saviour at midnight when Cynthia's pale beam shone

Soft.

brighton the waters would frequently stray and lose in thy murmurs and lose in thy murmurs the toils of the day the

Chorus lively.

toils of the day the toils of the day come saints & adore him come bow at his feet O give him the glory the praise that is sweet let joyful hosannas

-ceasing arise let joyful hosannas unceasing arise and join the full choros that gladdens the skies and join the full choros that gladdens the skies

Air. **NOTTINGHAM. 886.**

O Love divine how sweet thou art When shall I find my longing heart all taken up with thee I thirst I faint and die to prove The greatness of re-deeming love The love of Christ to me

At anchor laid remote from home. Toiling I cry sweet Spirit come. Toiling I cry sweet Spirit come. Celestial

Soft breeze no longer stay. *Loud* But swell my Sails, And speed my way. *Very Soft* But swell my sails and Speed my way. Fair would I

Loud mount Fair would I glow. *Soft* Fair would I mount Fair would I glow *Loud* And loose my cable And loose my cable from be =

low. But I can only spread my sail. Thou thou must breathe th' auspicious gale. But I can only

Soft spread my sail *Loud* Thou thou must breathe th' auspicious gale. Thou thou must breathe. Thou thou must breathe th' auspicious gale.

air. **FEVERSHAM. 7^s**

Now begin the heavenly theme. *Sing aloud &c.* Ye who Jesus' kindness prove Triumph in redeeming love. Triumph &c.

Sing aloud in Jesu's name.

My time O ye daughters of Zion did run most sweetly and softly when Christ was my sun most sweetly and

softly when Christ was my sun Thro' darkness I fearless could walk by his light his rays were my comfort His shield was my

might Thro' darkness I fearless could walk by his light his rays were my comfort His shield was my might

Worthy to rise and live and reign at his Almighty fathers side blessings &c. - blessings forever on the Lamb blessings for ever on the Lamb blessings for

Slow. *Lively.*

ever on the Lamb bleſs^s for ever on the Lamb bleſsings &c. bleſs^s // bleſs^s for ever on the Lamb Who bore the curse for wretched men let

angels sound his sacred name & every creature say amen let angels sound his sacred name and every creature every creature say amen amen amen amen let angels sound his sacred

air **HARTS.** 7^s

name & every creature say amen amen amen children of the heav'nly king as we journey sweetly sing sing our Saviors worthy praise Glorious in his works & ways

Air.

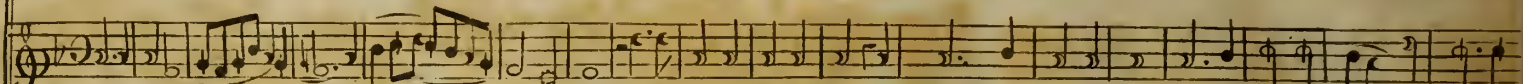
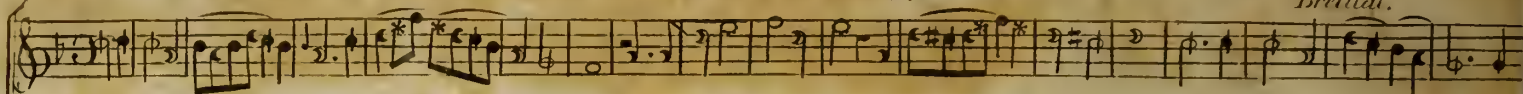
Sinner O why so thoughtless grown why in such dreadful haste to die Daring to leap to worlds unknown heedless against thy God to fly

Will thou despise eternal fate Ergo on by Sins fan.tas.tic dreams Madly attempt the infernal gate and force thy passage to the

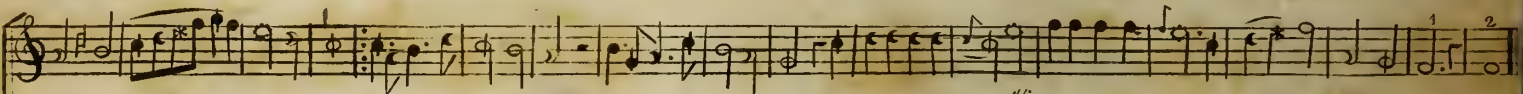
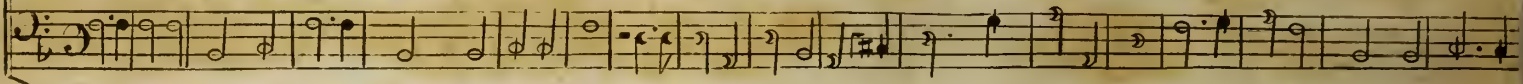
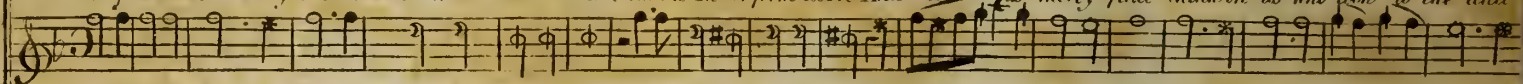
flames stay stay stay simmer stay stay simmer on the gospel plains behold behold the God of love tenfold the glories of his dying

pains for ever telling yet untold for ever, for ever for ever telling ever telling yet untold for ever telling ever telling yet un. told

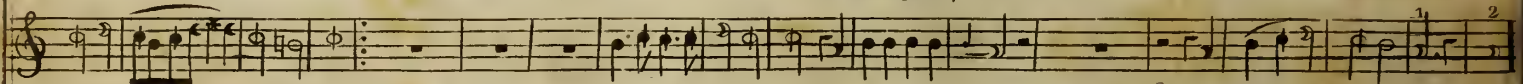
Slow.



Lamb of God whose bleeding love we thus recall to mind send the answer firm above And let us mercy find think on us who look to the and

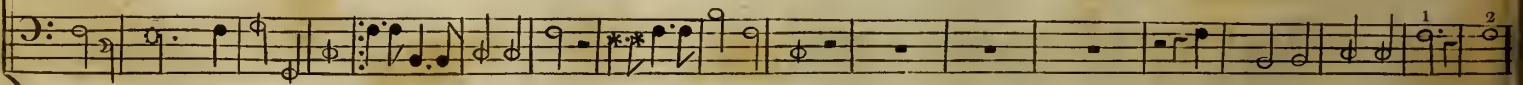
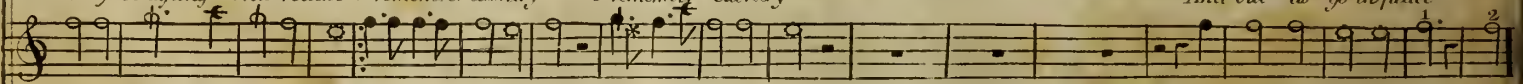


And bid us go in peace. †



every struggling soul release O remember Calvary O remember Calvary

And bid us go in peace



68 Duet Soft.

These are the saints believ'd of God Wash'd are their robes in Jesu's blood more spotless than the purest

white more spotless than the purest white they shine in un...cre...a...ted light They shine in un...cre...a...ted light

Chorus lively.

Amen amen Amen Amen they cry to him alone who dares to fill his fathers throne they give him glory they

A... men A... men A... men A men A men

give him glory and again repeat his praise repeat his praise and say amen

A... men A... men A... men

men

A... men A... men A... men

They give him glory they give him glory and again repeat his praise repeat his praise and say a... men

LOVE' DIVINE. 8.7.

Love divine all love excelling
 joy of heav'n to earth came down
 fix in us thy humble dwelling
 all thy faithful mercies crown

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the piano part. The key signature is one sharp (F#) and the time signature is 3/2.

Jesus thou art all compassim
 pure unbouded love thou art
 visit us with thy Salvation
 enter ev'ry trembling soul

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the piano part. The key signature is one sharp (F#) and the time signature is 3/2.

Prepare prepare to meet thy God Nor trifle with a Saviours blood nor trifle with a Saviours blood Attend the voice immortal souls tis

me tis Death tis judgment calls tis time tis Death tis judgment calls Jesus our Spirits waiting stand to hear thy great au-

Soft.

-just command assist us, Lord to watch and pray and realize that solemn day and realize that solemn day

Brisq.

Soft.
 Give us a faith that works by love to bear our souls to thee a... love thy heavenly graces all impart to

Loud.

clea use and purify the heart A dorn us with thy spotless robe and bring us to thy blest abode where all thy

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a basso continuo line. The music is written in a historical style with various note values and rests.

Saints in glory shine cloath'd in a righte ous nels divine where all thy saints in glory shine cloath'd in a righte ous nels divine

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a basso continuo line. The music is written in a historical style with various note values and rests.

There There shall we see our Saviour God There There shall we see our Saviour God And spread redeeming love abroad and spread redeeming love abroad while listning listning

listning angels while listning listning listning Angels round the throne while listning, Angels round the throne shall join to make thy wonders known shall join to make thy

Wonders thy wonders shall join to make thy wonders known

Wonders thy wonders

wonders wonders wonders thy wonders **ZION. S. M.**

Far as thy name is known the world declares thy praise thy saints O Lord before thy throne their songs of honor - raise

BROOMSGROVE. Ps. 104 or L.M without the Chorus.

My soul thy great Creator praise when cloth'd in his ce...lestial rays, He in full majesty appears and

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second and third staves.

Chorus.

like a robe his glory wears Great is the Lord what tongue can frame Great is the Lord what tongue can frame an equal hon our to his name

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

Now to the power of God supreme be ever, lasting honors given he saves from hell we His name call our wandering feet to hear'n

PORTUGAL. S.M.

My God permit my tongue this joy to call thee mine & let my earlu cries prevail To taste thy love

Air.

Our shepherd alone The Lord let us bless who reigns on the throne the prince of our peace who evermore saves us by shedding his blood. All

hail holy Jesus † Our Lord and our God Halleluia † † †

Air.

BRAMCOTE. L.M.

Lord tis a pleasant thing to stand in gardens planted by thine hand let me within thy courts be seen like a young cedar fresh and green

Av.

HELMSLEY. 8.7.4.

Lord dismiss us with thy blessing Fill our hearts with joy and peace O refresh us :: :: Travelling through this wilderness

2nd time Let us each thy love possessing Triumph in redeeming grace.

Air

JORDAN. 8.7.4.

Soft.

Loud.

Day of judgment day of wonders Hark the trumpets awful sound How the summons :: Will the sinners heart confound

2nd Louder than a thousand thunders shakes the vast creation round

Air

MARINERS. 8.7.

Saviour canst thou love a traitor canst thou love a child of wrath can a hell deserving creature Be the purchase of thy death

How happy is the pilgrims lot how free from anxious care & thought from worldly hope and fear Confin'd to neither court nor cell

This system contains the first three staves of the musical score for 'ROACHDALE'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on the top staff, with lyrics underneath. The bass line is on the bottom staff. The music is in a simple, homophonic style.

Soft. His soul disdainst on earth to dwell he only *Loud.* sojourns here.

Air. PELHAM, S.M. Double. *Giordana.* My soul repeat his praise whose mercies are so great whose anger is so

This system contains the second three staves of the musical score for 'ROACHDALE'. It includes dynamic markings 'Soft.' and 'Loud.' above the first staff. The second staff begins with a new section titled 'Air. PELHAM, S.M. Double.' and 'Giordana.' The melody continues on the top staff, with lyrics underneath. The bass line is on the bottom staff.

Loud. slow to rise so ready to abate high as the Heavens are rais'd above the ground we tread so far the riches of his grace our highest thoughts exced our life.

This system contains the final three staves of the musical score for 'ROACHDALE'. It begins with the dynamic marking 'Loud.' above the first staff. The melody continues on the top staff, with lyrics underneath. The bass line is on the bottom staff.

Glor to God on high let earth & skies reply *Be* ye his name his love & grace a love who all our sins wash ere sing aloud ever more worthy the Lamb Worthy the Lamb

Air LOCK. 8.^s

Worthy the Lamb Sing aloud ever more Worthy the Lamb This God is the God we adore our faithful unchangeable friend whose love is as

great as his pity & neither knows measure nor end his Jesus the first and the last whose spirit shall guide us safe home well pr^{se} him for all that is past & trust him for all that is to come.

PINE GROVE. Ps. 50th or LM. with the dotted slurs to the first double bar: C. Woodward.

The God of Glory sends his summons forth calls the south nations & awakes the north. from east to west his sovereign orders spread through distant lands & regions

of the dead. The trumpet shall tremble: Heav'n rejoices: Lift up your heads ye saints with cheerful voices

EVERTON. 6. 4.

Come thou almighty king help us thy name to sing help us to praise father all glorious or all victorious come and reign over us ancient of days

Repeat this strain to new 50th or 6 lines 10^s or 1 line 10^s without repeating.

LAMBETH.

8^s Double.

Millgrove. 83

Air

Thou shepherd of Is'el. divine The joy of the contrite in heart for closer communion they pine still still to re-

Soft. *Loud.*

side where thou art the pasture oh when shall we find where all who their shepherd oh are safe on thy bosom reclined are shielded from the heat of the day

Air

CAREYS . 8^s six lines.

1st Dear friend of friendless sinners hear and magnify thy grace divine A worm by self and sin oppress that pants to reach the promis'd rest

2nd Pardon a worm that would draw near that would his heart to thee resign

He is a God of sovereign love who joins ill heav'n to me that taught my thoughts to soar above to soar above where happy spirits be That taught &c.

Soft and distinct.

Where happy spirits be Prepare me Lord for thy right hand then come the joyful day come death & some celestial hand & some celestial hand to bear my
Come death come death &c.

Come death &c.

Soul away to bear my soul away to bear my soul away Then my beloved take my soul up to thy blest abode up to thy blest thy blest a
my. thy blest a
To bear my soul away my. up to thy blest a

hodie in thy best abode That face to face I may behold my Saviour & my God That face to face &c My saviour & my God

Air. Cheerful.

STEPNEY, SM.

Hark! hark! hark! the watchmen cry attend the trumpets sound stand to your arms the foe is nigh the powers of hell surround Who

how to Christ command your arms & hearts prepare The day of battle is at hand the day of battle is at hand go forth to glorious war go forth to glorious war

The day of battle is at hand of battle is at hand go forth go forth

The day of battle is at hand the day of battle is at hand go forth go forth glorious war go

LEONI, G. 8. 1 with dotted sturs G. G. 8. as Ps. 92.

The God of Abraham praise who reigns enthron'd above ancient of everlasting days & God of Love Jehovah great Lean By earth & heav'n exist Thou & blest

This musical score consists of three staves. The top staff is the vocal line, featuring a melody with various ornaments and a key signature of one sharp (F#). The middle and bottom staves are the accompaniment, with the bottom staff being the bass line. The lyrics are written below the vocal staff.

Air. WILLOW GROVE, as A 8th Soft. Loud.

the sacred name for ever blest. Join all the glorious names of wisdom love & power That ever mortals knew That angels

This section begins with a double bar line and a key signature change to one flat (F). It features three staves of music. The top staff is the vocal line, with dynamic markings 'Soft.' and 'Loud.' above it. The middle and bottom staves are the accompaniment. The lyrics are written below the vocal staff.

ever love all are too mean to speak his worth too mean to set my Saviour forth all are too mean to speak his worth to men &c.

This section continues the musical score with three staves. The top staff is the vocal line, and the middle and bottom staves are the accompaniment. The lyrics are written below the vocal staff.

AMSTERDAM. 7. 6.

Air

Blise my soul & stretch thy wings thy better portion trace. This from transitory things tow'rds heav'n thy native place Sun & moon & stars decay Time shall soon this earth re move

Air. HARWICH. 5. 6.

Milgrove

Blise my soult haste away to seat's prepar'd above
All ye that pass by To Jesus down night To you is it nothing that Jesus should die Our ransom &

Soft.

Loud.

poore Our sancty he is come see
Come see if there ever was scriow like his Come see &c

Come see *Come see*

PROSPERITY. 8. 4.

Hark how the gospel trumpet sounds thro' all the world the echo bounds and Jesus by redeeming blood is bringing sinners back to God & guides them safely

This musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The middle staff is in alto clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature. The music is a single melodic line with lyrics written below the staves.

Air

AGNES. 6^e

by his word to endless day Ye simple souls that stray far from the path of peace that unfrequented way To life and happiness How

This musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is in alto clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is a single melodic line with lyrics written below the staves.

long will ye your folly love and through the downward road & hate the wisdom from above and mock the sons of God and mock &c.

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CHATHAM. 8.8.6.

Air.

O love divine how sweet thou art when shall I find my longing heart all taken up with thee I thirst I faint and die to prove the greatness of re-

Air SNOWFIELDS. 8.8.6.

sleeping love The love of Christ to me The love &c. *Thee Jesu thee the sinners friend I follow on to apprehend Reviv the*

glorious strife Divinely Confi...dent and bold with faith's strong arm on thee lay hold Thee my thee my e...ternal life

CALVARY. 8. 7. 4

Slow & soft.

Air.

Hark the voice of Love and mercy sounds aloud from Calvary see it rends the rocks asunder shakes the earth & veils the sky It is

Repeat loud

Air. SOUTHWARK. 6. 6. 8.

finish'd it is finish'd. Hear the dying Saviour cry How pleas'd & blest was I to hear the people cry come let us seek our God to
was I
How pleas'd & blest

1 2
1 2
1 2

Let us with a cheerful zeal we haste to Zion's hill we haste to Zion's hill we haste to Zion's hill and there our vows & honours pay
& there our vows & honours pay
we haste to Zion's hill. # and there our vows

Air.

Rock of ages shider me let me hide myself in thee Let the water and the blood From thy wounded side which flow will be of sin the double cure cleanse me

Air MAIDSTONE. 7.^s Double.

Mitgrave

from its guilt and power Now begin the heavenly theme Sing aloud in Jesus's name ye who Jesus's kindness prove Triumph in Re-

Soft.

Repeat loud

deeming love is alas too long have been willing slaves of death and sin Now from bliss no longer rove step and taste redeeming love

Jesus let thy pitying eye call back a wandering sheep. False to thee like Peter I would fain like Peter weep

Let me be by grace restored On me be all its freeness shewn Turn and look upon me Lord and break my heart of stone

Air. *IRENE. 6. 7.*

Thou Jeau art our king thy counsels praise we sing praise shall our glad tongues employ praise or flow our grateful souls: While we vial breath enjoy While eternal ages roll

HORSLEY. L.M.

Soft.

Tucker 93

Alc.

The heav'n's declare thy glory Lord in every star thy goodness shines but when our eyes beheld thy word We read thy name in fairer

thy

Loud

SPALDWICK. S.M.

We read thy name in fairer

lines We read thy name in fairer lines

Defend me Lord from shame defend me Lord from shame for still I trust in thee as just and

Defend me Lord from shame for still I trust in thee I

Defend me Lord from shame for still I

righteous is thy name

from dangers set from dangers set me free from dangers set me free from danger danger set me free

from dangers set me free from

From dangers set me free

free

BAMPTON. L.M.

Descend from heav'n in a white dove stoop down & take us on thy wings And mount & bear us far above The reach of these inferior things

The reach &c.

Air ITALY. 8.7.

things the &c.

The

The voice of my beloved sounds while o'er the mountain top he bounds he flies exulting o'er the

The

hills. And all my soul with transport fills Gently doth he chide my stay Rise my soul and come a way rise &c.

WEST STREET. 6. 6. 9.

Air

come away to the skies my beloved arise & rejoice in the day thou wast born on this festival day come exulting away with singing to Sion return & with

Air. SPRINGFIELD. 7. 6.

singing &c. Jesus drinks the bitter cup the winceless treads alone tears the graves and mountains up by.

his expiring groan Lo the powers of heavn he shakes Nature in convulsion lies Earths profoundest centre quakes the great Redeemer dies

I heard a great voice from heav'n Write from hence forth ¶ ¶ Blessed are the dead who die in the Lord You saith the spirit for they rest for they

saying unto me ¶ ¶

rest for they rest for they rest from their labours from their labours from their labours of their works which do follow follow follow which do follow follow them which do follow them

All.

And men &c

Shall there's a righteous God nor religion vain Though men of vice may boast aloud And men of grace complain, *And men And men of grace complain.*

BUNKER-HILL.

Where blood & carnage

Why should vain mortals tremble at the sight of death & destruction in the field of battle *Where blood & carnage* *sounding in death groans*

Should the grand inhuman

KNARESBORO? C.M.

All. *Soft.*

Great is the Lord his works of might Demand our noblest songs Demand our noblest songs Let his assembled saints u

Loud. *Let*

... unite Their harmony of tongues Let his assembled saints unite Their &c.

his assembled saints unite *WARSAW. 10⁵*

Darkness dispel the humble mourner cheer Cause every soul to choose the better part

In boundless mercy gracious Lord appear Vain thoughts remove melt down this piny heart.

Air.

HOSANNA CM

Bannister

Hosanna to our conqring king The prince of darknes flics his troops rush headlong down to hell Like lightning from the

Duet trebles soft.

skies there bound in chains the lions roar And fright the rescu'd sheep But heavy bars confine their power and malice to the deep

Air.

ELIM CM

Grigg.

Begin my tongue some heavenly theme and speak some boundless thing the mighty works or mightier name of our eternal king

SURRY. 10. 5. 11.

Air

of heavenly birth tho' wandering on earth This is not our place This is not our place but strangers & pilgrims but strangers & pilgrims ourselves we confesse

Air

WALZWORT II. 10.^d *Wainwright.*

Calls the south nations & awakes the north. Thro' distant worlds & regions of the dead

The Lord the sovereign sends his summons forth From east to west the sovereign orders spread. None shall

HEAVEN. 8. 6. 6.

His vengeance sleeps no more beheld the day Praise be to the Father given Christ he gave us to save. Now the heirs of heaven

Atheists mock his long delay

PORTSMOUTH as 148th

Handel. 101

Air

Ye tribes of Adam join with heav'n & earth & seas and offer notes divine and offer notes divine to your creators

praise To your creators praise Ye holy throng of angels bright In worlds of light begin the song ye holy throng of angels bright In worlds of light begin the song

Air

BLOCKLEY. 5.5M

Madam

O tell me no more of this worlds vain store The time for such trifles The time for such trifles with me now is o'er with me now is o'er

Air RECTATIVE.

EASTER ODE.

Soft.

From heav'n the loud the angelic song began
It shook the skies and reach'd astor's head man.
By man's cho'rd. it shall mount again Whilst fragrant

Loud
odors Whilst fragrant odors fill fill the blissful plain.
Worthy the Lamb of boundless sway in earth or heav'n the Lord of all, ye princes rulers powers O
Whilst fragrant odors.

Whilst Slow,
hey & low before his foot stool fill
The dead was done the lamb was slain the groaning earth the burthen born
He rose he lives he lives to reign no time shall dukels endless pow'r He

rose he lives he lives to reign no time shall shake his endless pow' high er still high er swell the strain Creation's voice then notes prolong the Lamb shall ever ever reign let Hallelujahs

rown the song Hallelujah Amen Amen Hallelujah Amen Hallelujah ||: #: #: #: #: unison.

Halle lujah amen amen Hallelujah amen Amen #: #: Hallelujah amen #: Hallelujah #: #: Amen Hallelujah amen Slow C 1 2 unison

*Cheerful.**ANTHEM. Psalm 2 1th**Williams.*

Lift up your heads O ye gates ye gates and be ye lift up ye everlasting doors and the king of glory of

Lift up your heads O ye gates & be ye lift up ye and the king of

Lift up your heads O ye gates and be ye lift up ye And the king of glory and the king of

glory shall come in & the king of glory shall come in shall come in & the king of glory shall come in

and the king of glory shall come in &

& the king of glory shall come in & Who is the king of glory

it is the Lord strong & mighty mighty in battle & tri... al

it is the Lord strong the Lord strong & mighty mighty in battle & tri... al of the sword. Solo Moderate.

it is the Lord strong & mighty & tri... al of the sword The earth is the Lords & all that therein

For he hath founded it upon the seas and prepared

The compass of the world and all that dwell therein

... ed it upon the floods. Halleluia. A. men. A. men. Amen

Halleluia. A. men. A. men. Amen

Air. **E. ASTER.** *Madan.*

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

shakes the ground Come saints & drop a tear or two For him who groined beneath your load he shed a thousand drops for you a thousand drops of richest blood

Slow and Affectionately.

Moderate.

Here's love and grief beyond degree the Lord of glory dies for men but to what sudden joys we see Jesus the dead revives a-

Lively.

gain The rising God forsakes the tomb In vain the tomb forbids his rise Cherubic legions guard him home & shout him welcome to the skies

Sopr.

Repeat loud.

Break off your tears ye saints and tell how high our great deliverer reigns Sing how he spoiled the hosts of Hell and led the monster death in chains Say

live for ever wondrous King born to redeem and strong to save them ask the monster where's thy sing & where's thy victory boasting grave & where's thy victory boasting grave

MADRID. II. 8.

tr
In songs of sublime adoration and praise ye pilgrims for Sion who press break forth & extol the great ancient of days his rich & distinguishing grace

DENBIGH. LM Double.

Soft.

Madan

Air

From all that dwell below the skies let the Creators praise arise Let the Redeemers name be sung thro'

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 music is in 3/4 time and G major. The lyrics are written below the vocal staff.

full *Soft*

ev'ry land by ev'ry tongue Eternal are thy mercies Lord Eternal truth attends thy word thy praise shall sound from

ev'ry

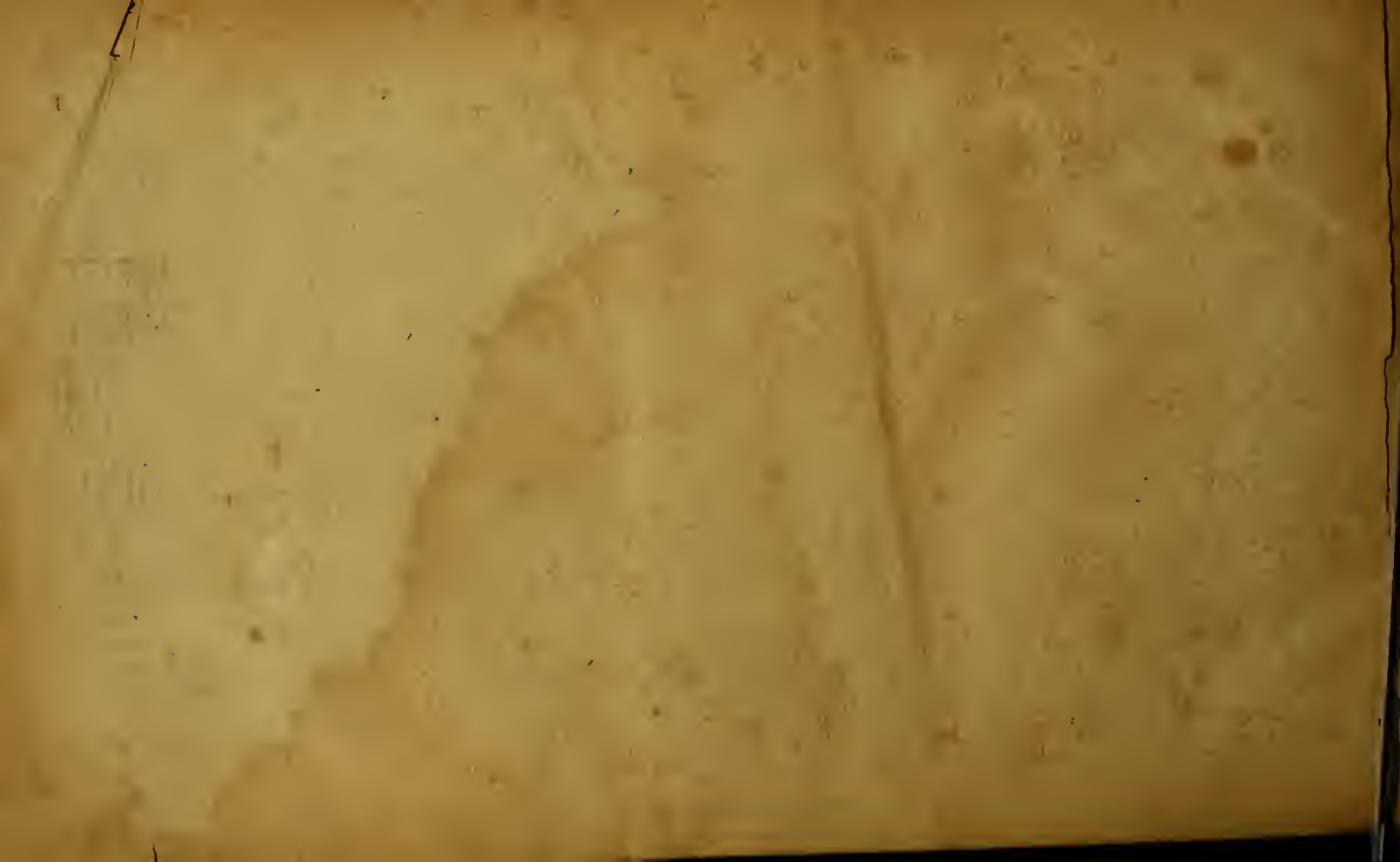
Detailed description: This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics continue below the vocal staff. Performance markings 'full' and 'Soft' are placed above the vocal staff.

by *very soft* *loud* *soft* *loud* *Cheerful*

shore to shore till suns shall rise and set no more till suns &c till suns &c

Detailed description: This system contains the final two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics conclude below the vocal staff. Performance markings 'by', 'very soft', 'loud', 'soft', 'loud', and 'Cheerful' are placed above the vocal staff.





of sheep cutting

Q 11





