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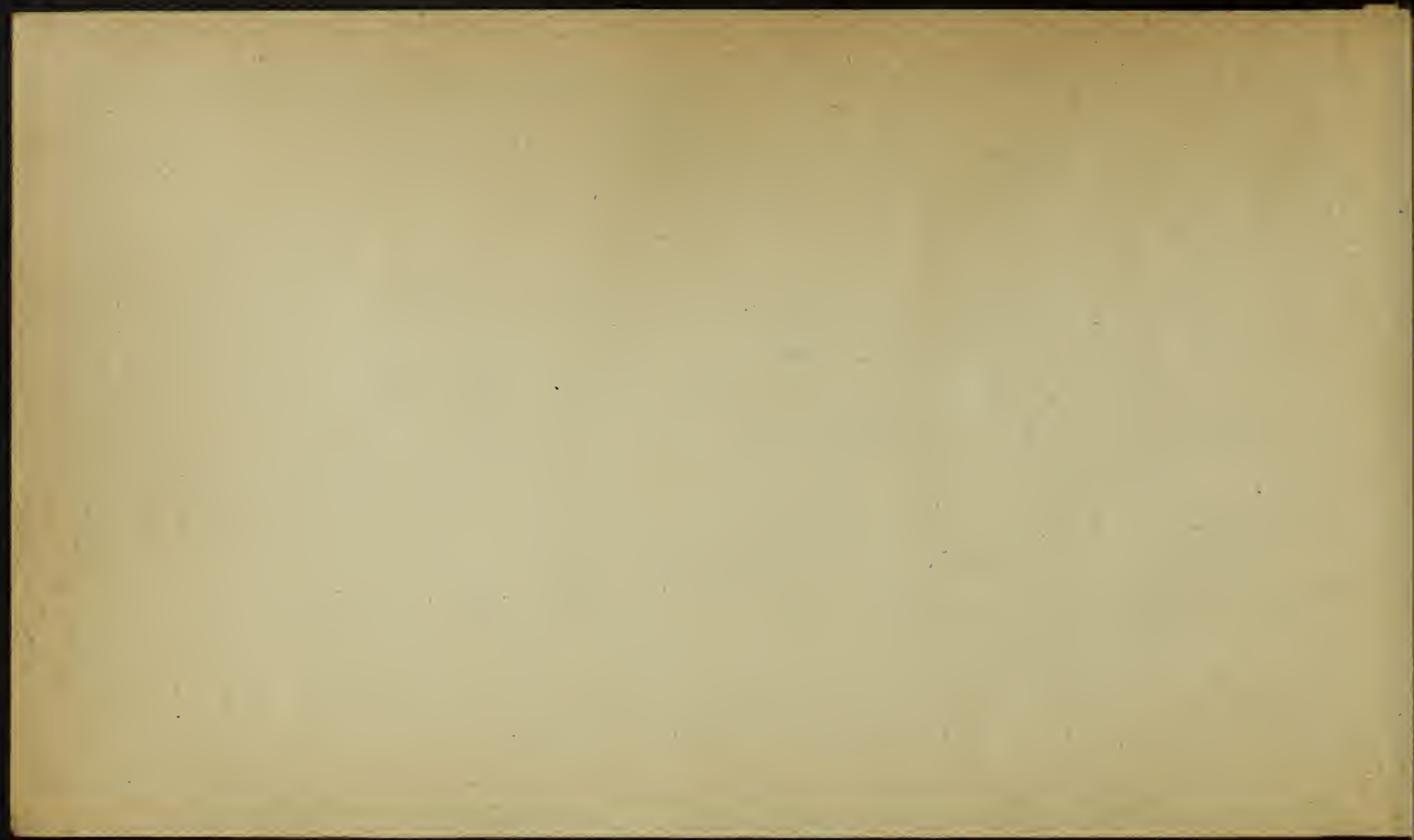
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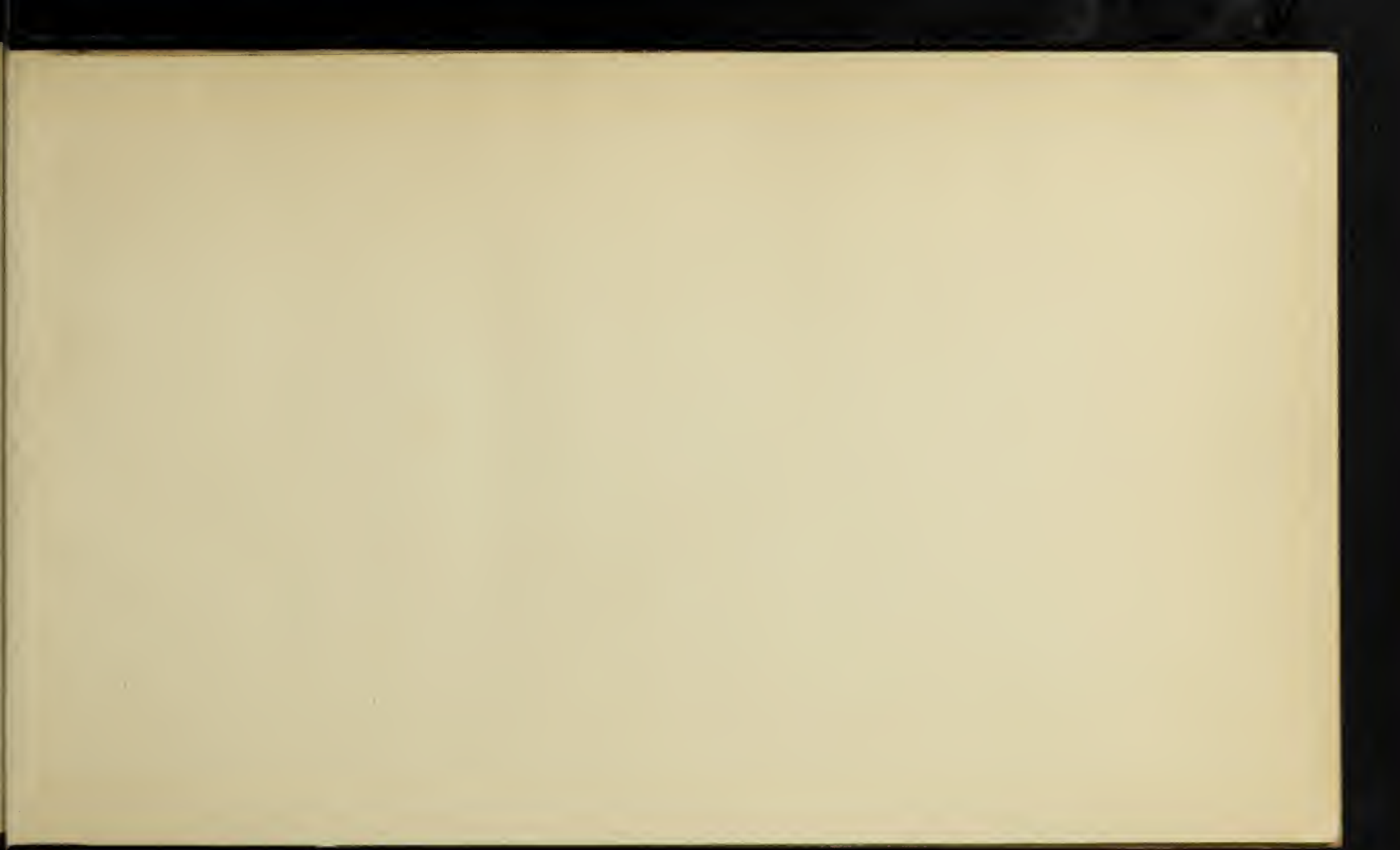
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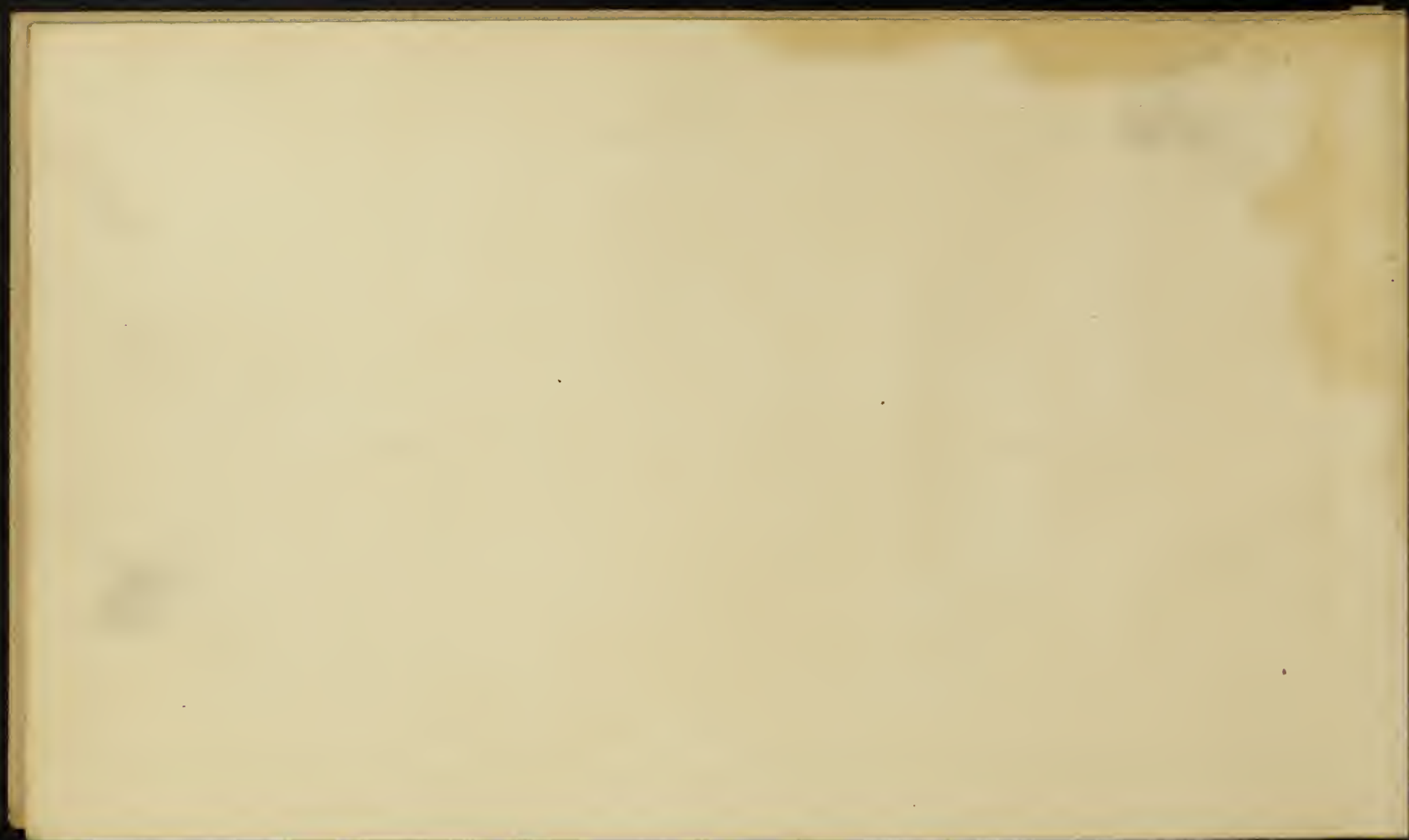


*Bought with the income of
the Scholfield Bequests.*









The New-England Selection ;

OR,

PLAIN PSALMODIST.

CONTAINING

A short Introduction to Psalmody, for the Use of Schools ;

AND A

VARIETY OF TUNES SUITED TO PUBLIC WORSHIP.

ORIGINAL AND SELECTED.....THE SECOND EDITION.

BY JOEL READ.

BOSTON:

PRINTED FOR THE AUTHOR, BY MANNING AND LORING.

SOLD BY MANNING AND LORING, No. 2, CORNHILL ; AND BY JOHN BREWER, PROVIDENCE, (R. I.).....1812.

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DISTRICT OF MASSACHUSETTS, TO WIT:

BE IT REMEMBERED, That on the seventeenth day of September, in the thirty third year of the Independence of the United States of America, JOEL READ, of the said District, has deposited in this Office the Title of a Book, the Right whereof he claims as Author, in the words following, to wit:

"The New England Selection, or Plain Psalmody. Containing a Short Introduction to Psalmody, for the use of Schools; and a variety of tunes suited to public worship, original and selected, by JOEL READ."

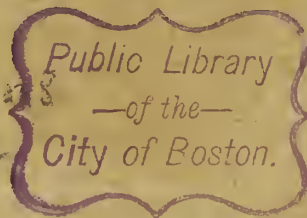
In conformity to the Act of the Congress of the United States, entitled, "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned;" and also to an Act, entitled, "An Act supplementary to an Act, 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 extending the Benefits thereof to the Arts of Designing, Engraving and Etching Historical and other Prints."

WILLIAM S. SHAW,
Clerk of the District of Massachusetts.

Schoe.

Feb. 16. 1878

me



P R E F A C E.

THE publisher of this book having been frequently employed in the sale of Singing-Books for several years past, is led to conclude that he has some knowledge of that kind of Psalm tunes which are used in the various parts of New-England, where he has been conversant with those who teach vocal Music, and lead in public worshipping assemblies; and although he has not inserted all the Psalm tunes made use of, yet he flatters himself he has a sufficient number for any society to perform, and more than is generally learned by any one choir of Singers. He has endeavoured to publish such as are now in use in many parishes, together with such others as he thinks will meet the approbation of a majority (not to say all) the teachers and choristers into whose hands it may come. He has aimed to supply a sufficient number for the several metres of the Psalms and Hymns in Dr. Watts, Tate and Brady, and Dr. Belknap's Versions, in both the cheerful and plaintive keys. Many of the following pieces he has heard performed with satisfaction and applause. Some others have been highly approved of, and recommended by judges of music on whom he can rely. Those which are new, he trusts will meet the approbation of those who examine and perform them with care and candor; and he earnestly recommends it to the consideration of those who superintend Singing-Schools, in New-England, to practise such tunes in the Schools as will be suitable for public worship; having regard to the different metres, keys, &c.

With regard to the Rules, he has endeavoured to be short; not thinking it necessary to publish any considerable explanation, as he apprehends very few instances occur where any person undertakes to learn without an instructor; and those who undertake to teach Singing-Schools, are or ought to be learned beforehand; and the Massachusetts Compiler, or some other treatise calculated for the purpose, will of course be studied by them. The following Rules he considers sufficient for practising plain Psalmody.

The first Edition met with a rapid sale, and encourages him to publish this second, which he trusts is not inferior in point of merit; and hopes it will meet the general approbation of the Public.

Attleborough, June 20, 1812.



A plain and concise INTRODUCTION to the GROUNDS of MUSIC.

GAMUT.

G Cliff. TENOR or TREBLE.

| C Cliff. COUNTER.

| F Cliff. BASS.

Space above
Fifth line
Fourth space
Fourth line
Third space
Third line
Second space
Second line
First space
First line
Space below

A CLIFF generally distinguishes some particular part; it also governs the order of the letters, as it always, where it is placed, carries the letter prefixed to it along with it, from which also it takes its name as above.

THE natural place for mi is in B |
 If B be flat, mi is in E | If F be sharp, mi is in F |
 If B and E be flat, mi is in A | If F and C be sharp, mi is in C |
 If B, E, and A be flat, mi is in D | If F, C, and G be sharp, mi is in G |
 If B, E, A and D be flat, mi is in G | If F, C, G, and D be sharp, mi is in D |

Above mi are fa, sol, la, fa, sol, la; and below are la, sol, fa, la, sol, fa, and then comes mi again.


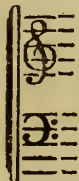






From mi to fa, and from la to fa, are but half tones.







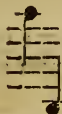

NAMES and PROPORTIONS of the NOTES and RESTS.


	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Notes						
Rests						


Two minims, or 4 crotchets, or 8 quavers, or 16 semiquavers, or 32 demisemiquavers, are equal to one semibreve; the semibreve rest is also a bar rest, in all moods of time.

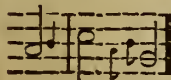
Musical Characters.

Stave		FIVE lines on which music is written.
Brace		Shows how many parts are sung together.
Flat		At the beginning of a tune, governs the mi; and set before a note, sinks it half a tone.
Sharp		At the beginning of a tune, governs the mi; and set before a note, raises it half a tone.
Natural		Restores any note, made flat or sharp, to its primitive sound.
Point of Addition		Adds to a note half its original length.
Point of Diminution		Reduces 3 notes to the time of two of the same kind.
Single bar		Divides the time according to the measure note.


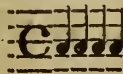
Double bar		Shows the end of a strain.
Clofe		Shows the end of a tune.
Repeat		Shows that part of the tune is to be sung twice.
Figures		Show that the notes under figure 1 are sung before repeating, and the notes under figure 2 at repeating. If tied together with a slur, all are sung at repeating.
Hold		Shows that the sound of the note over which it is placed should be continued beyond its customary length, so long as the master pleases. In this book, when placed over the treble, it has influence over the corresponding notes in the other parts.
Ledger lines		Are added when the notes go out of the compass of the five lines and spaces.
Trill		Shows that the note over which it is placed should be shaken.
Marks of distinction		Require the notes over which they are placed to be sung emphatically.


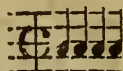
Choosing Notes  Give the performer liberty to fing which he pleases ; and both may be fung at the same time, though not with the same voice.

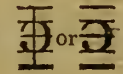

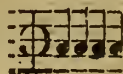
Slur or Tie  Shows what number of notes are fung to one syllablè.


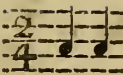
Apoggiaturas  Are small notes which divide the time of the principal note, unless it be followed by a point or rest, and then they take the whole time of the principal note, and that takes the time of the point or rest only.

COMMON TIME.


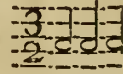
First Mood  ADAGIO has 4 beats in a bar, 2 down and 2 up. 4 crotchets, or their amount, fill a bar.  dd uu


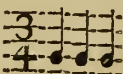
Second  Largo, has 4 beats, 2 down and 2 up, $\frac{1}{4}$ quicker than the first. 4 crotchets in a bar.  dd uu


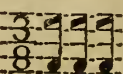
Third  or  Allegro, has 2 beats, 1 down and 1 up. 4 crotchets in a bar.  d u

Fourth  Has 2 beats, 1 down and 1 up. Two crotchets in a bar. In all moods of common time, accented on the first and third parts of each bar.  d u


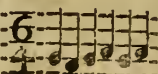
TRIPLE TIME.




First Mood  Has 3 beats, 2 down and 1 up ; 3 mins, or their amount, fill a bar.  d d u



Second  Has three beats, 2 down and one up ; three crotchets or their amount fill a bar. One quarter quicker than $\frac{3}{4}$.  d d u

Third  Has three beats, two down, and one up ; three quavers fill a bar. One quarter quicker than $\frac{3}{8}$.  d d u

COMPOUND TIME.

First Mood  CONTAINS the amount of 6 crotchets in a bar, and has 2 beats, 1 down and one up. Accented on the first part of each beat.  d u

Second  Has the amount of six quavers in a bar, and has 2 beats, 1 down and 1 up.  Accented on the first part of each beat. 

 There are other moods in compound time, such as 

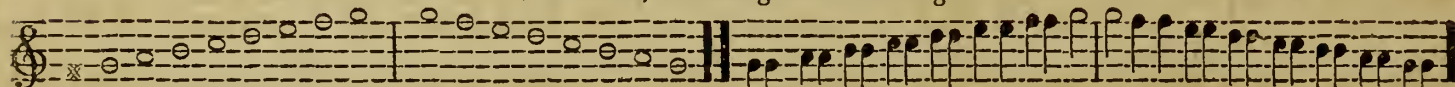
&c. but not commonly used in Psalmody.

OF THE KEYS.

THERE are but two Keys in music, the *sharp* or *major key*, and the *flat* or *minor key*. If the last note in the bass be next above mi, it is a sharp; if next below, it is a flat key.

LESSON FOR TUNING THE VOICE.

OCTAVES, Ascending and Descending.



ASCENDING.

DESCENDING.

Thirds.

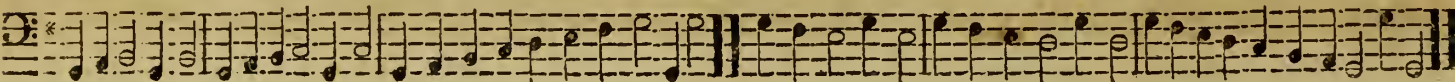
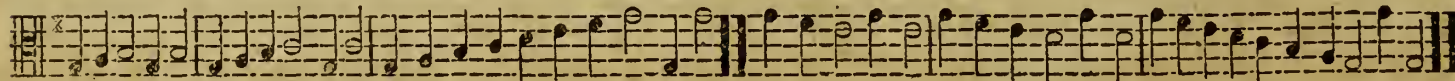
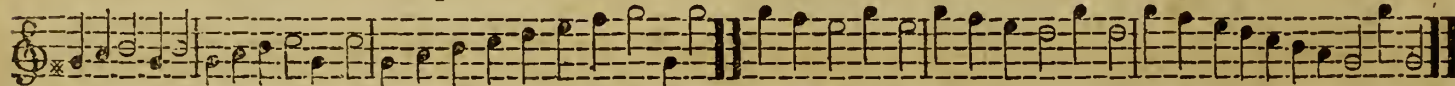
Fourths.

Eighths.

Thirds.

Fourths.

Eighths.



New-England Selection.

CHRISTMAS HYMN. L. M.

Hark, hark, what news the angels bring, Glad tidings of, Glad tidings of a new born King, Born

Cres.

Born, &c.

of a Maid, a Virgin pure, Born without sin, Born without sin, from guilt, from guilt secure.

Piano.

AIR.

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

Forte.

Jefus, in thine arms, And cheer me with immortal charms, Till I awake in realms above, Forever to enjoy thy love, Till I awake, &c.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a piano (p) dynamic marking. The music is written in a common time signature and features a melody with various note values and rests.

I fend the joys of earth away, Away, ye tempters of the mind, False as the smooth deceitful sea, And empty as the whistling wind.

The second system of music continues the piece with two staves in treble and bass clefs. It maintains the piano dynamic and follows the same musical style as the first system.

The third system of music continues the piece with two staves in treble and bass clefs. It maintains the piano dynamic and follows the same musical style as the first system.

Your streams were floating me along Down to the gulf of black despair, And while I listen'd to your song, Your streams had e'en convey'd me there.

The fourth system of music concludes the piece with two staves in treble and bass clefs. It maintains the piano dynamic and follows the same musical style as the first system.

The first system of music consists of two staves. The upper staff is a vocal line in G major (one sharp) and 3/4 time, featuring a melody with various note values and rests. The lower staff is a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes.

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

The second system of music continues the vocal line and piano accompaniment from the first system, maintaining the same key signature and time signature.

The third system of music continues the vocal line and piano accompaniment, showing the beginning of the final phrase of the verse.

But O their end, their dreadful end, Thy sanctuary taught me so; On slippery rocks I see them stand, While fiery billows roll below.

The fourth system of music concludes the piece with a final cadence in the vocal line and piano accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a common time signature 'C'. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are several measures with repeat signs (double dots) and some measures containing asterisks, likely indicating specific performance instructions or ornaments.

'Tis finish'd! fo the Saviour cried, And meekly bow'd his head and died; 'Tis finish'd; yes, the

The second system of music continues the composition with two staves in treble and bass clefs. It maintains the common time signature and includes similar rhythmic patterns and note values as the first system. The notation includes various rests and note values, with some measures marked with asterisks.

Forte.

The third system of music features two staves in treble and bass clefs. This system is characterized by a more active and rhythmic melody in the upper staff, with frequent eighth and sixteenth notes. The lower staff provides a steady accompaniment. The system concludes with a double bar line.

race is run, The battle's fought, the victory won. 'Tis finish'd; yes, the race is run, The battle's fought, the victory won.

The fourth system of music consists of two staves in treble and bass clefs. It continues the rhythmic and melodic themes established in the previous systems. The notation includes various note values and rests, with some measures marked with asterisks. The system ends with a double bar line.

WOBURN. L. M.

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

said within my heart, Pleasure and peace shall ne'er depart.

MESSIAH, L. M.

'Tis finish'd; so the Saviour cried, When on the cross he bow'd and died; 'Tis finish'd; so all Heaven resounds; E-

ternal mercy knows no bounds, Eternal mercy knows no bounds.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

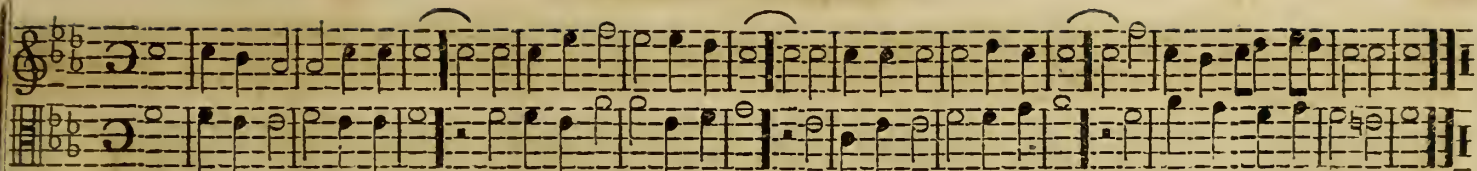
Father of mercies, in thine house Smile on our homage and our vows, While with a

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

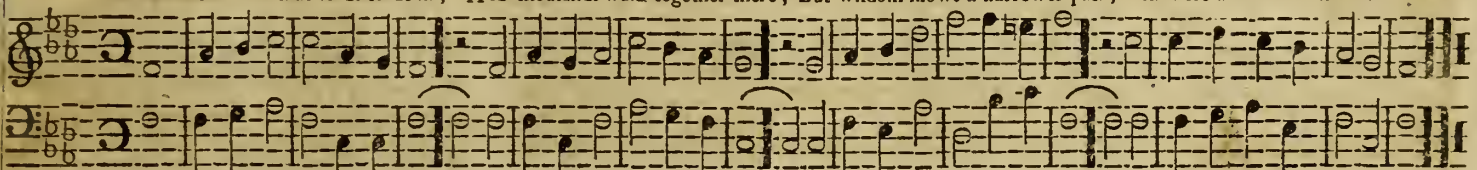
grateful heart we share Those pledges of our Saviour's care, Those pledges of our Saviour's care.

WINDHAM. L. M.

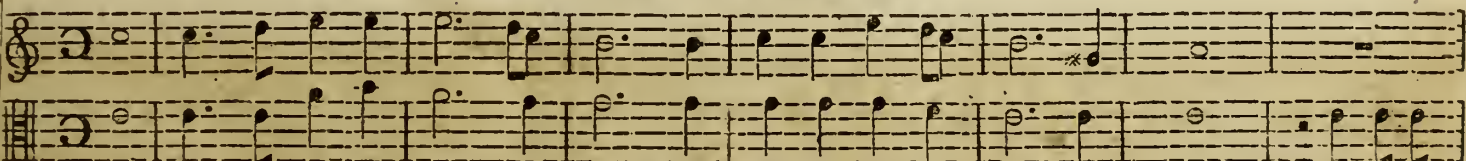
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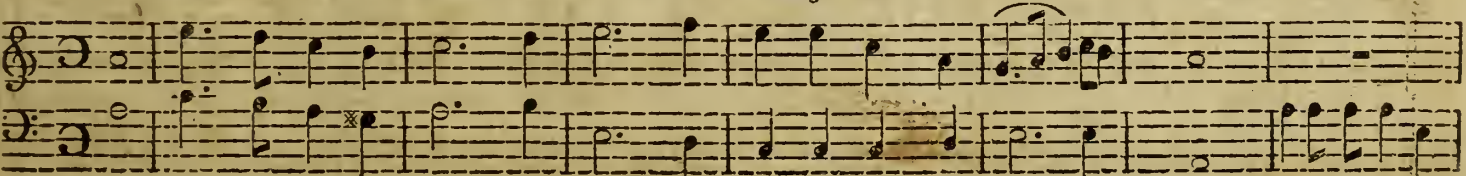
Broad is the road that leads to death, And thousands walk together there; But wisdom shows a narrower path, With here and there a traveller.



PANTON. L. M.



Come hither, ye that fain would know Th' exceeding sinfulness of sin; Come, see a scene of



C

PANTON. *Continued.*

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

The musical score consists of two systems of two staves each. The first system has lyrics 'matchless woe.' and the second system has lyrics 'Come, see a scene of matchless woe, And tell me what it all can mean.' The music is written in a single melodic line with a basso continuo line below it. There are asterisks on the second staff of each system, likely indicating a repeat sign.

TRIUMPH. L. M.

Largo. *Piano.* *For.te.*

Who shall the Lord's elect condemn? 'Tis God that justifies their souls; And mercy, like a mighty stream, O'er all their sins di-

The musical score is for a four-part setting in G major, 2/4 time. It features a vocal line (treble clef) and three instrumental parts (treble and bass clefs). The tempo is marked 'Largo' and the dynamics are 'Piano' and 'For.te'. The lyrics are: 'Who shall the Lord's elect condemn? 'Tis God that justifies their souls; And mercy, like a mighty stream, O'er all their sins di-'. The score ends with a double bar line.

TRIUMPH. *Continued.*

v'nely rolls. O'er all, &c. Who shall adjudge the faints to hell, 'Tis Christ that suffer'd

in their stead; And, the salvation to fulfil, Behold him rising from the dead, Behold, &c.

OLD HUNDRED. L. M.

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

The musical score for 'OLD HUNDRED' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are printed below the vocal line.

DEVOTION. L. M.

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

The musical score for 'DEVOTION' 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 has one sharp (F#), and the time signature is common time (C). The lyrics are printed below the vocal line. There are three instances of the phrase 'O may—' and one instance of 'Like—' in the lyrics, which correspond to specific musical phrases in the score.

SEAMAN'S SONG. L. M.

Would you be - hold the works of God, his wonders in the world a - broad, Go with the mari-

Soft. ners and trace The unknown re - - gions of the seas, *Loud.* The unknown re - gions of the seas. *tr.*

WELLS. L. M.

When Israel, freed from Pharaoh's hand, Left the proud tyrant and his land, The tribes, with cheerful homage own Their King, and Judah was his throne.

The musical score consists of two systems of two staves each. The first system has a treble clef and a key signature of one flat (B-flat). The second system has a bass clef and the same key signature. The music is written in a common time signature (C). The lyrics are printed below the first system.

PARIS. L. M.

This spacious earth is all the Lord's, And men, and worms, and beasts, and birds: He rais'd the building on the seas, And gave it for their dwelling place.

The musical score consists of two systems of two staves each. The first system has a treble clef and a key signature of one sharp (F-sharp). The second system has a bass clef and the same key signature. The music is written in a common time signature (C). The lyrics are printed below the first system.

PARADISE. L. M.

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

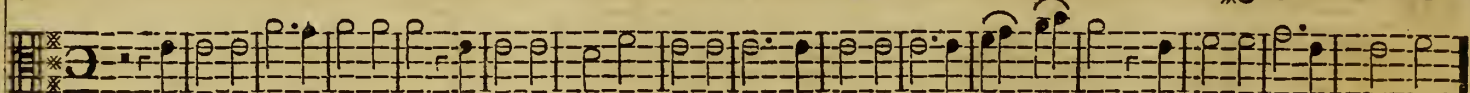
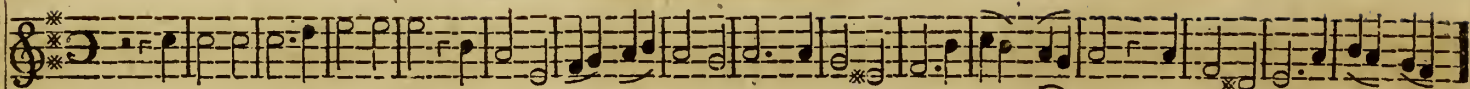
Now to the shining realms above, I stretch my hands and glance my eyes; O for the pinions of a dove, To bear me to the upper skies.

The second system of music continues the melody from the first system. It also consists of two staves in treble and bass clefs, maintaining the common time and one-sharp key signature. The notation includes various note values and rests, with some notes marked with an asterisk.

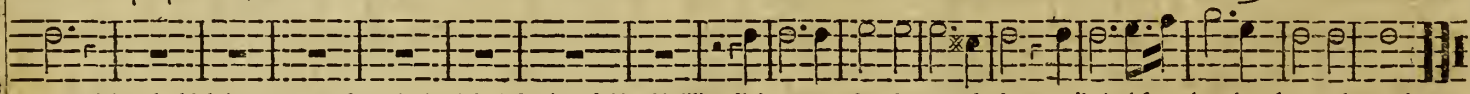
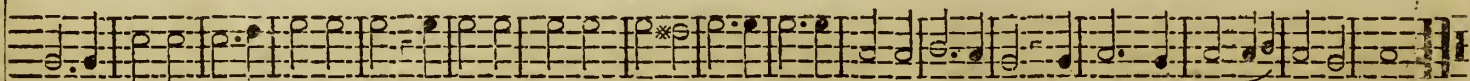
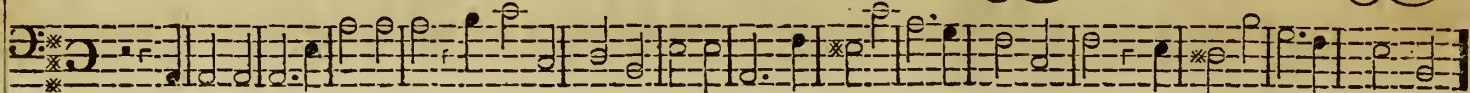
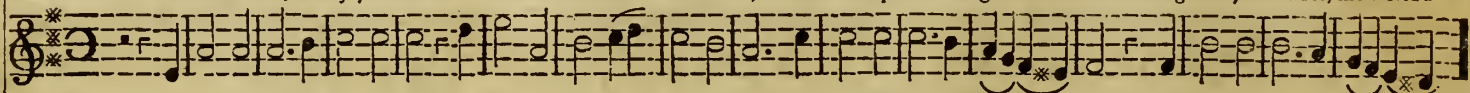
The third system of music continues the melody. It consists of two staves in treble and bass clefs, maintaining the common time and one-sharp key signature. The notation includes various note values and rests, with some notes marked with an asterisk.

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

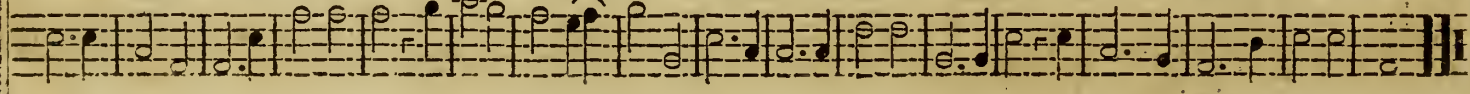
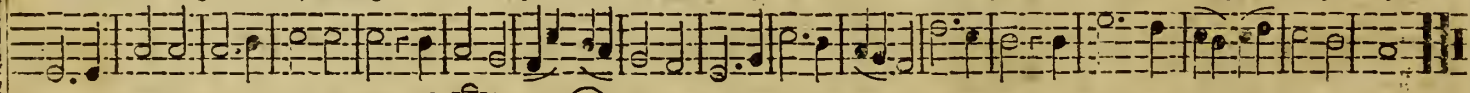
The fourth system of music concludes the piece. It consists of two staves in treble and bass clefs, maintaining the common time and one-sharp key signature. The notation includes various note values and rests, with some notes marked with an asterisk.



Ye sons of men, with joy record The various wonders of the Lord, And let his power and goodness sound Through all your tribes, the world a-



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



HOPE. S. M.

25

Moderate.

And must this body die? This mortal frame decay? And must these active limbs of mine Lie mould'ring in the clay? Corruption, earth and

The first system of the musical score consists of three staves. The top two staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music is marked 'Moderate.' and features various rhythmic values including eighth and sixteenth notes, as well as rests. There are asterisks on the first two staves, likely indicating specific performance instructions or ornaments.

worms, Shall but refine this flesh, Till my triumphant spir - it comes, Till— To put it on a - fresh.

The second system of the musical score consists of three staves. The top two staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music is marked 'Forte.' and continues the melody and accompaniment from the first system. The system concludes with a double bar line. A 'D' is written below the bottom staff, likely indicating the starting point for a second ending or a specific chord.

His truth transcends the sky; In heaven his mercies dwell: Deep as the sea his judgments lie; Deep

Deep— His anger burns to

Deep—

as the sea his judgments lie, Deep as the sea his judgments lie, His an - ger burns to hell.

Deep—

hell Deep—

DANBURY. S. M.

And all the stary works on high Pro-
Behold, the lofty sky Declares its maker, God! And all the star - ry

claim his power abroad. And all the stary works on high,
works on high Proclaim his power abroad, Proclaim his power a - - broad.

And all—

Let every creature join To praise th' eternal God; Ye heavenly host, the song begin, And sound his name abroad.

Ye heavenly—

Ye heavenly—

Ye starry light, ye twinkling flames, shine to your Maker's praise.

And moon with paler rays, Ye starry lights—

Thou sun with golden beams,

Whofe anger is fo

My foul, repeat his praife, Whofe mercies are fo great; Whofe anger is fo flow to

Whofe anger— So ready—

flow to rife, Whofe anger—

rife, So read - - y to a - - bate.

bate. Whofe anger is fo flow to rife,

LISBON. S. M.

Welcome—
 Welcome, sweet day of rest, That saw the Lord arise! Welcome to this reviving breast, and these re-joicing eyes.
 Welcome— And these—
 Welcome— And these—

CONCORD. S. M.

Before— Before—
 The hill of Zion yields A thousand sacred sweets, Before we reach the heavenly fields, Before we reach the heavenly fields, Or walk the golden streets.
 1 2

DOOMSDAY. S. M.

31

Th' Archangel—

Behold! with aw - ful pomp, The Judge prepares to come ; Th' Archangel sounds the dreadful trump, And wakes the general doom.

Th' Archangel—

Th' Archangel—

STAFFORD. S. M.

Yet God—

See what a living stone The buil - ders did refuse ; Yet God— Yet God hath built his church, Yet

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

The musical score consists of four staves. The first two staves are vocal parts with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. There are repeat signs at the end of the piece.

CHRISTIAN SOLDIER. S. M.

Soldiers of Christ, arise, And put your armour on; Strong in the strength which God supplies, Thro' his eternal Son. Strong in the Lord of hosts, And

The musical score consists of four staves. The first two staves are vocal parts with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. There are repeat signs at the end of the piece.

CHRISTIAN SOLDIER. *Continued.*

Piano.

Forte.

The first system of musical notation consists of two staves. The upper staff features a melodic line with various note values and rests, including a triplet of eighth notes. The lower staff provides a harmonic accompaniment with chords and single notes.

in his mighty power; Who in the strength of Jesus trusts, Is more than conqueror. Who in the strength of Jesus trusts, Is more than conqueror.

The second system of musical notation continues the piece. It features a vocal line with lyrics and a piano accompaniment. The vocal line includes a triplet of eighth notes and a final cadence. The piano accompaniment supports the vocal melody with chords and rhythmic patterns.

VISION. C. M.

The first system of musical notation for 'VISION. C. M.' consists of four staves. The top staff is the vocal line with lyrics. The second and third staves are for the piano accompaniment, and the bottom staff is the bass line. The music is in common time and features a melodic vocal line and a rhythmic piano accompaniment.

Awake, awake my tuneful powers; With this delightful song, I'll entertain the darkest hours, Nor think the

VISION. *Continued.*

darkest hours, Nor think the season long.

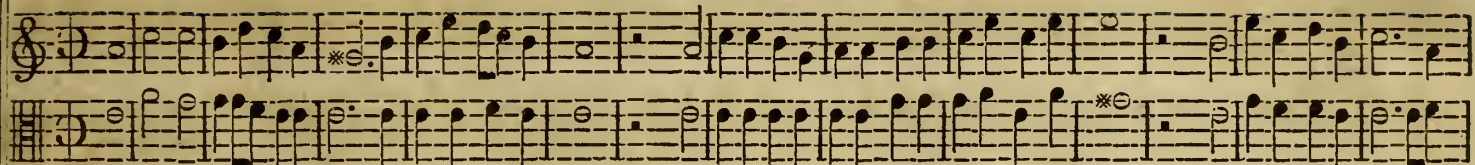
season long I'll entertain the darkest hours, Nor think the season long, Nor think the season long.

The musical score consists of four staves. The first two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment. The piece concludes with a double bar line and repeat signs.

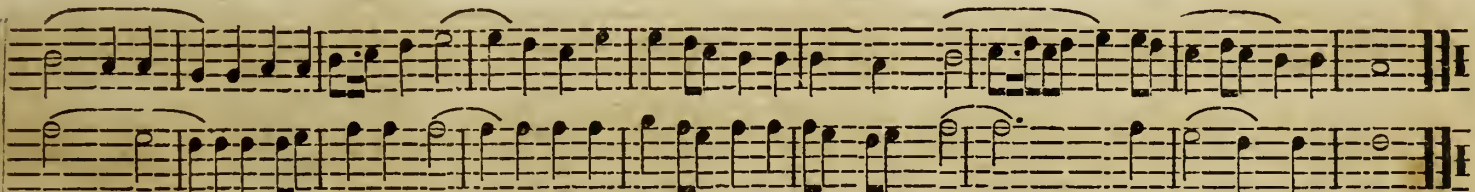
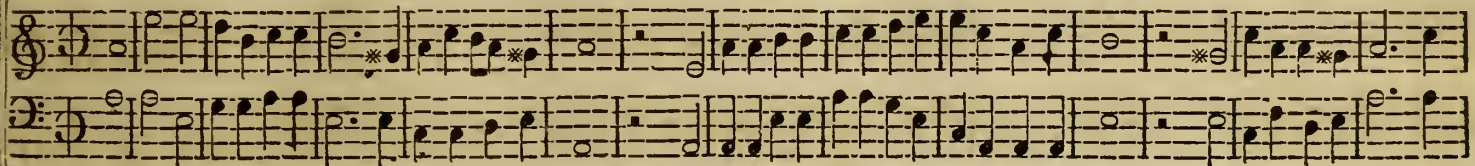
VICTORY. C. M.

Now shall my head be lifted high; Above my foes around, And songs of joy & victory Within thy temple sound, sound Within—

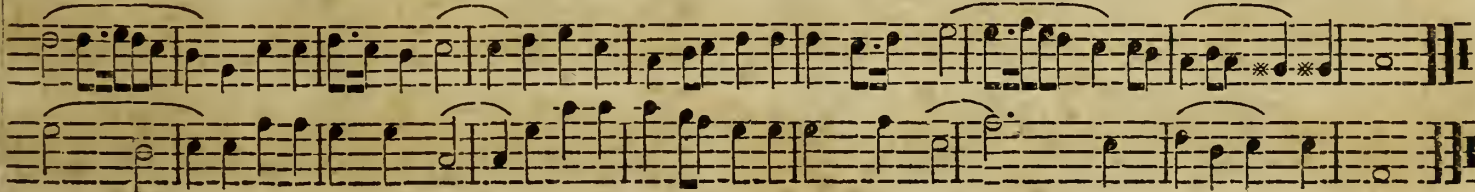
The musical score consists of four staves. The first two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment. The piece concludes with a double bar line and repeat signs.



Teach me the measure of my days, Thou maker of my frame; I would survey life's narrow space, And learn how frail I am, A span is all that we can



boast, An inch or two of time; Man is but van-i-ty and dust, In all his flower and prime.



SHERBURNE. C. M.

The—
 While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around, And
 The—
 The— And—

1 2
 glory shone around, And glo - ry shone around. The angel of the Lord came down, And glory shone a - - - round.
 glory shone around, The— And
 The— And—

WINTER. C. M.

The first system of music for 'WINTER' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a simple, rhythmic melody with a steady accompaniment.

His hoary frost, his fleecy snow, Descend and clothe the ground; The liquid streams forbear to flow, In icy fetters bound.

The second system of music for 'WINTER' continues the melody from the first system. It also consists of two staves in treble and bass clefs with a one-flat key signature and common time. The piece concludes with a final cadence.

CORONATION. C. M.

Pia. For. Pia. For. 1 2

The first system of music for 'CORONATION' features a more complex and rhythmic melody than 'WINTER'. It consists of two staves in treble and bass clefs with a one-flat key signature and common time. The music includes various rhythmic patterns and rests.

Bring forth the royal diadem.

The second system of music for 'CORONATION' continues the complex melody. It consists of two staves in treble and bass clefs with a one-flat key signature and common time. The music includes various rhythmic patterns and rests.

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

The third system of music for 'CORONATION' continues the complex melody. It consists of two staves in treble and bass clefs with a one-flat key signature and common time. The music includes various rhythmic patterns and rests.

The fourth system of music for 'CORONATION' concludes the piece. It consists of two staves in treble and bass clefs with a one-flat key signature and common time. The music includes various rhythmic patterns and rests.

COLCHESTER. C. M.

The first system of music for 'COLCHESTER. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff, both using quarter and eighth notes with various rests and accidentals.

My soul, how lovely is the place, To which my God resorts! 'Tis Heav'n to see his smiling face, Tho' in his earthly courts,

The second system of music for 'COLCHESTER. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues the melody and bass line from the first system, ending with a double bar line and repeat dots.

VIRGINIA. C. M.

The first system of music for 'VIRGINIA. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff, both using eighth and sixteenth notes with various rests and accidentals. There are first and second endings marked with '1' and '2' above the final measures.

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

The second system of music for 'VIRGINIA. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues the melody and bass line from the first system, ending with a double bar line and repeat dots.

EXHORTATION.

Ye nations round the northern sea, Rejoice, the Saviour reigns; His word His—

His word—

His word like fire prepares his way, And mountains melt to plains, And mountains melt to plains.

His word—

NEW JERUSALEM. C. M.

From the third heaven, where God resides, That holy happy place,

The New— A - - dorn'd—

The New—

The New Jerufalem comes down, A - - dorn'd—

The New— A - - dorn'd—

The New—

dorn'd with shin - , ing grace. Adorn'd with shining grace. A - dorn'd with shining grace.

The New—

The New—

MAJESTY. C. M.

The Lord descended from above, And bow'd the heav'ns most high; And underneath his feet he cast The dark - nefs of the sky.

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

MORNING. C. M.

Up to—

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

Up to— To plead—

Up to—

Presenting—

gone, To plead for all his saints, To plead for all his saints, Presenting at his Father's throne Our songs and our complaints.

Presenting— Our songs—

Presenting— Our songs—

MORTALITY. C. M.

When—

Ye sons of pride, that hate the just, And trample on the poor, When death has bro't you down to dust, Your pomp shall

When—

When—

Your—

When—

rise no more. When death has brought you down to dust, Your pomp shall rise no more.

When—

Your—

When—

SHELBURNE. C. M.

How did my heart rejoice, to hear My friends devoutly say, In Zion let us all appear, And—

In Zion— And keep—

keep the solemn day. In Zion let us all appear, And keep the fol - e - enn day.

1 2

Detailed description: This is a page from a music book containing a hymn titled 'SHELburne. C. M.'. The page is numbered '44' in the top left corner. The music is arranged in four systems. The first system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The second system continues the vocal and piano parts. The third system also continues the vocal and piano parts. The fourth system shows the vocal line with two endings, marked '1' and '2', and the piano accompaniment. The lyrics are written below the vocal line. The music is in common time (C) and features various musical notations such as notes, rests, and dynamic markings like 'F' (forte). The piano part includes chords and arpeggiated figures.

SUTTON. C. M.

Musical score for 'SUTTON. C. M.' in 3/2 time. The score consists of four staves: two for the vocal line and two for the piano accompaniment. The lyrics are: 'Save me, O God! The swelling floods Break in upon my soul! I sink, and forrows o'er my head, Like mighty waters roll.' The lyrics are placed below the vocal staff, with 'I sink—' and 'Like—' appearing under the piano accompaniment staves.

Save me, O God! The swelling floods Break in upon my soul! I sink, and forrows o'er my head, Like mighty waters roll.

PLYMOUTH. C. M.

Musical score for 'PLYMOUTH. C. M.' in 3/2 time. The score consists of four staves: two for the vocal line and two for the piano accompaniment. The lyrics are: 'Lord, thou wilt hear me when I pray, I am forever thine; I fear before thee all the day, Nor would I dare to sin.' The lyrics are placed below the vocal staff.

Lord, thou wilt hear me when I pray, I am forever thine; I fear before thee all the day, Nor would I dare to sin.

NEW DURHAM. C. M.

Each pleasure—

How vain are all things here below ! How false, and yet how fair ! Each pleasure hath its

Each pleasure—

Each pleasure—

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a common time signature. The second staff is a vocal line with lyrics. The third and fourth staves are accompaniment. The lyrics are: "How vain are all things here below ! How false, and yet how fair ! Each pleasure hath its".

poison too And every sweet a snare. Each pleasure hath its poison too, And every sweet a snare.

Detailed description: This system contains the next four staves of the musical score. The lyrics are: "poison too And every sweet a snare. Each pleasure hath its poison too, And every sweet a snare." The music concludes with a double bar line and repeat signs. There are first and second endings marked with '1' and '2' above the final notes.

Our life is ever on the wing, And death is ever nigh: The moment when our lives begin, We all begin to die. The present moments just appear, Then slide away in.

For. Pia.

That we—

haste, That we can never say they're here But only say they're past. That we can never say they're here, That we— But only say they're past.

That we—

CHINA. C. M.

The first system of music for 'CHINA. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves contain a series of notes, some with slurs and accents, and end with a double bar line.

Why do we mourn departing friends, Or shake at Death's alarms? 'Tis but the voice that Je - sus sends, To call them to his arms.

The second system of music for 'CHINA. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves contain a series of notes, some with slurs and accents, and end with a double bar line. A triplet of notes is marked with a '3' above it.

HAPPINESS. L. M.

The first system of music for 'HAPPINESS. L. M.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves contain a series of notes, some with slurs and accents, and end with a double bar line.

Let every saint, with cheerful voice, In this large covenant rejoice; Young children, in their early days, Shall give the God of Abra'm praise.

The second system of music for 'HAPPINESS. L. M.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves contain a series of notes, some with slurs and accents, and end with a double bar line.

CONTEMPLATION. L. M.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C). The melody in the treble staff begins with a half rest, followed by a series of eighth and quarter notes. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. There are repeat signs and fermatas throughout the system.

Lord, what a thoughtless wretch was I, To mourn and murmur and repine, To see the wicked,—

The second system of music continues the piece with two staves. It features similar notation to the first system, with a treble staff and a bass staff. The melody continues with various note values and rests. The bass staff continues with a steady accompaniment. The system concludes with a double bar line and repeat signs.

The third system of music is the longest on the page, consisting of four staves. The upper two staves (treble and bass) contain the vocal melody and its accompaniment. The lower two staves appear to be a piano accompaniment, with the right hand in the third staff and the left hand in the fourth staff. The music includes a variety of note values, rests, and dynamic markings. The system ends with a double bar line and repeat signs.

in pride—
plac'd on high,
In pride and robes of honour shine, In pride—

EXTOLLATION. L. M.

Loud hallelujahs to the Lord, From distant worlds where creatures dwell; Let Heaven be - gin the solemn word, And

Pia.

For.

found it dreadful down to hell. The Lord, how absolute he reigns! Let every angel bend the knee: Sing of his love in

EXTOLLATION. *Continued.*

Pia

For.

1

2

The first system of musical notation consists of two staves. The upper staff contains a vocal line with notes and rests, and the lower staff contains a piano accompaniment. The music is in a common time signature and features a melodic line with some grace notes.

heavenly strains, And speak how fierce his terrors be. And speak—

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

MORTALITY. L. M.

Slow.

The first system of musical notation for 'MORTALITY. L. M.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a common time signature and features a slow, melodic vocal line with piano accompaniment.

Death, like an overflowing stream, Sweeps us away; our life's a dream, An empty tale, a morning flower, Cut down and wither'd in an hour.

The second system of musical notation for 'MORTALITY. L. M.' consists of two staves, continuing the vocal and piano parts. It includes the same lyrics as the first system.

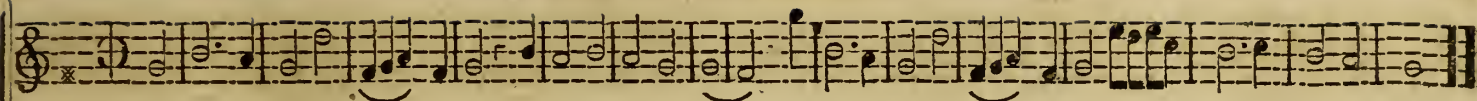
PLYMPTON. C. M.

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

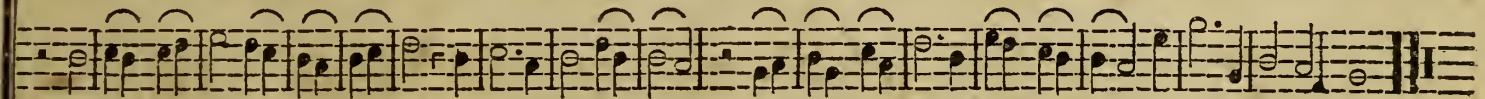
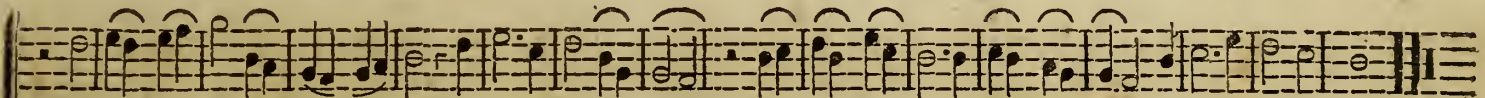
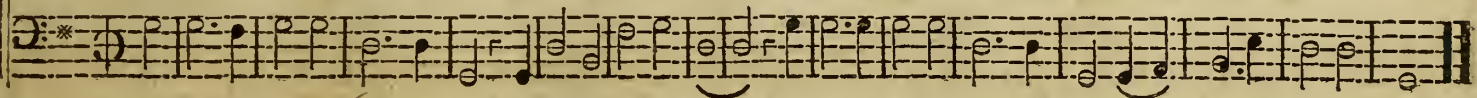
The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features various note values including quarter, eighth, and half notes, with some notes beamed together. There are also rests and dynamic markings like 'f' and 'p'.

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

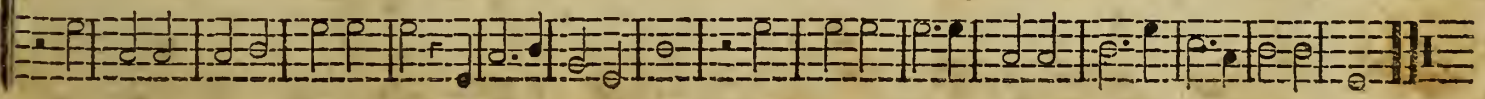
The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music continues with similar note values and dynamics as the first system, ending with a double bar line.



Jefus, I love thy glorious name, 'Tis musick to mine ear; Fain would I found it out so loud, That heav'n and earth might hear.



Yes, thou art precious to my soul, My treasure and my trust: Jewels to thee are fordid toys, And go'd is glittering dust.



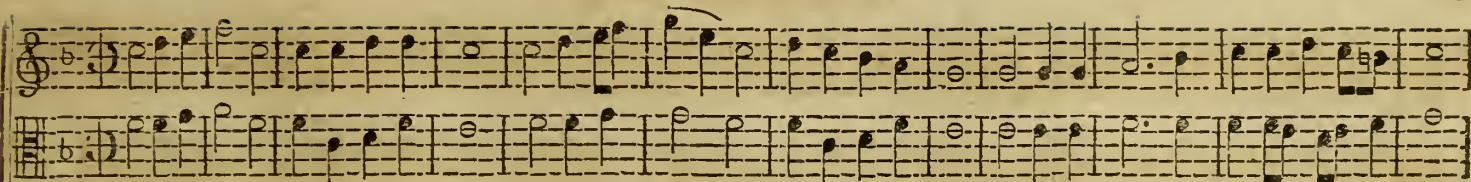
SUBMISSION. C. M.

No, I shall envy them no more, Who grow profanely great, Though they increase their golden store, And shine in robes of state, And— Go

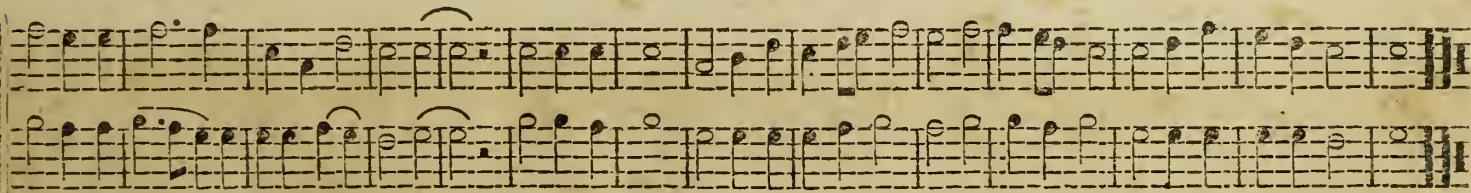
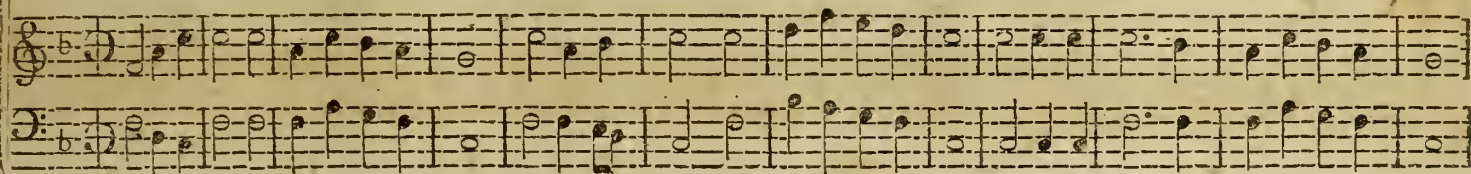
The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century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

now and boast of all your stores, And tell how bright they shine ; And tell— Those heaps of glitt'ring dust are yours, But my Redeemer's mine.

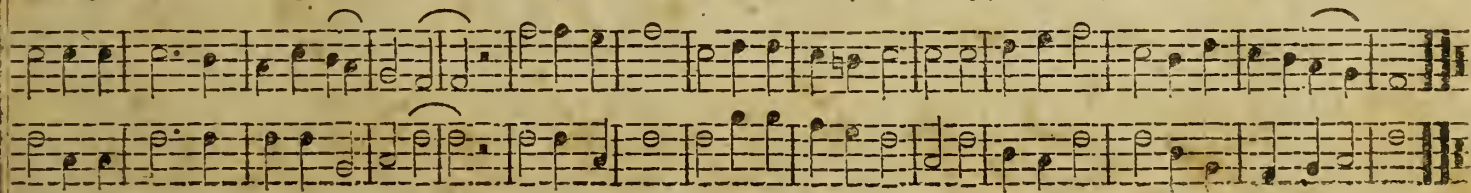
The second system of the musical score also consists of three staves, continuing the melody and accompaniment from the first system. It concludes with a double bar line and repeat dots. The notation includes various musical ornaments and phrasing slurs.



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



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



DEDICATION. H. M.

Re - joice, the Lord is King ; Your Lord and King adore, Mortals, give thanks and sing, And triumph ever - more. Lift—

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat major). The bottom staff is in bass clef with the same key signature. The music is in common time (C). The lyrics are written below the middle staff, with hyphens indicating syllables that span across multiple notes.

Lift up—

Lift up your heart, lift up your voice, Re - joice, a - gain I say, rejoice, Rejoice, again I say, rejoice.

The second system of the musical score also consists of three staves, continuing the melody and accompaniment from the first system. The lyrics are written below the middle staff, with hyphens indicating syllables that span across multiple notes.

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lower staff is a bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals, with notes and rests clearly marked.

Indulgent God, with pitying eyes The sons of men survey, And see how thoughtless sinners sport, In a destructive way. Ten thousand dangers

The second system of music continues the melody and accompaniment from the first system. It features the same two-staff layout with treble and bass clefs, maintaining the two-flat key signature and common time.

The third system of music continues the piece. It includes a first ending bracket labeled '1' and a second ending bracket labeled '2' at the end of the system, indicating a repeat or a change in the final cadence.

wait around, To bear them to the tomb; Each in an hour may plunge them down, Where hope can never come.

The fourth system of music concludes the piece. It follows the same two-staff format as the previous systems, ending with a final cadence.

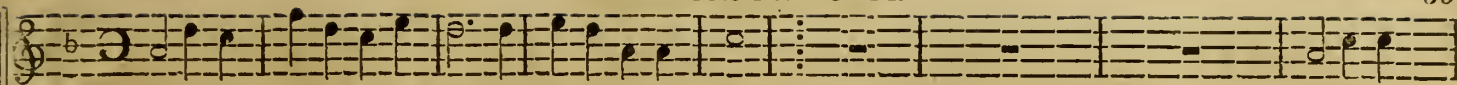
This life's a dream, an empty show; But the bright world to which I go, Hath joys substantial and sincere;

When shall I wake, When shall I wake, When shall, &c. When shall I wake, and find me there.

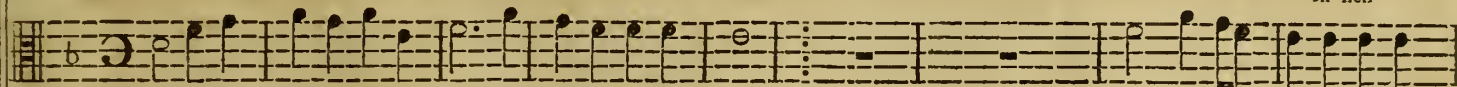
When shall I wake—

When shall I wake—

CHOCKSET. C. M.

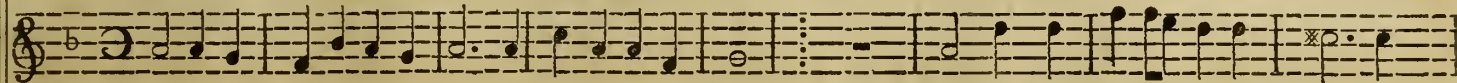


In hell—



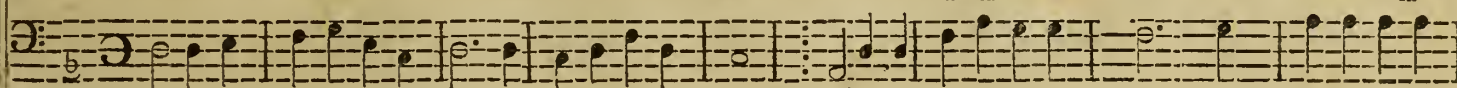
Lord, where shall guilty souls retire, Forgotten and unknown?

In hell they meet thy dreadful



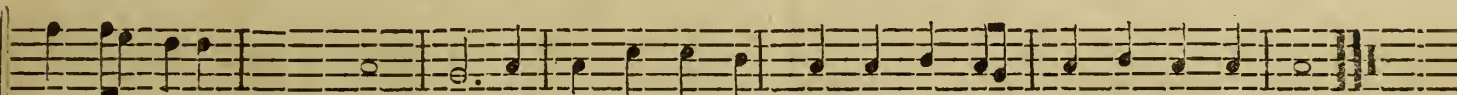
In hell—

In

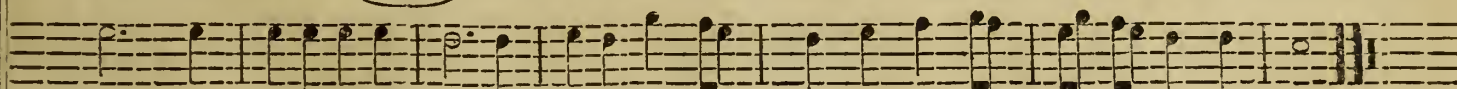


In hell—

In heaven—

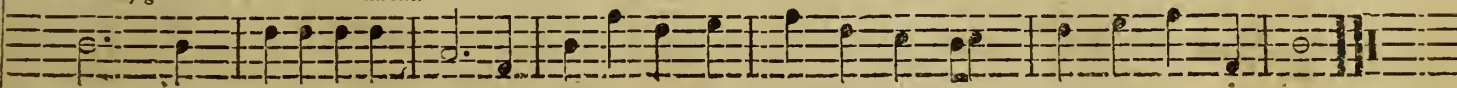


ire, In heav'n thy glorious throne. In hell they meet—



heav'n thy g'orious

throne.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are marked with a 2/4 time signature and a key signature of one sharp (F#). The music begins with a treble clef and a key signature of one sharp. The melody is written in the upper staff, and the bass line is in the lower staff. The piece concludes with a double bar line and repeat dots.

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

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are marked with a 2/4 time signature and a key signature of one sharp (F#). The music continues from the first system. The melody is written in the upper staff, and the bass line is in the lower staff. The piece concludes with a double bar line and repeat dots.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are marked with a 2/4 time signature and a key signature of one sharp (F#). The music continues from the second system. The melody is written in the upper staff, and the bass line is in the lower staff. The piece concludes with a double bar line and repeat dots.

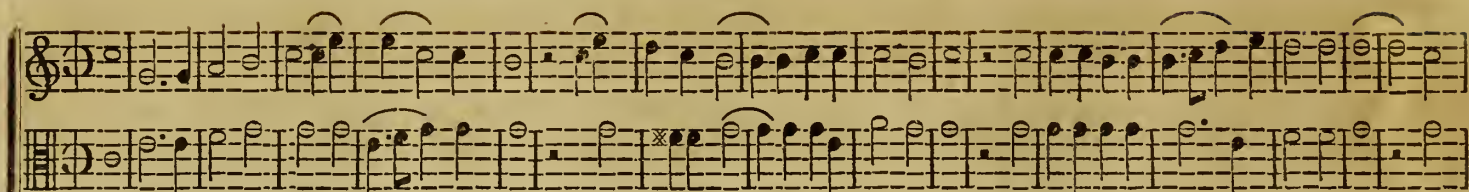
wake, and let thy flowing strains Glide through the midnight air, While high amidst her silent orb, The silver moon rolls clear.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are marked with a 2/4 time signature and a key signature of one sharp (F#). The music continues from the third system. The melody is written in the upper staff, and the bass line is in the lower staff. The piece concludes with a double bar line and repeat dots.

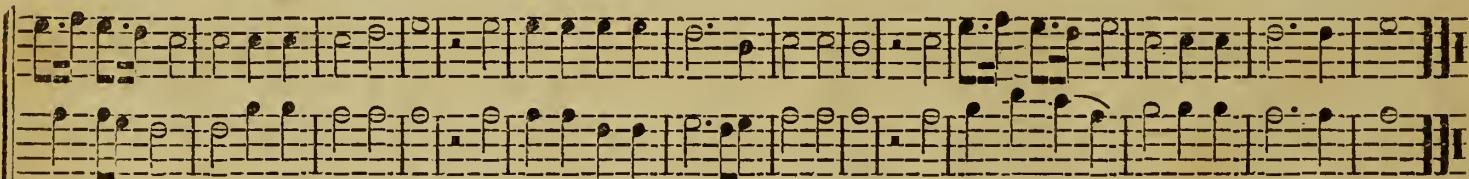
FORTY-SIXTH PSALM. P. M.

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers. My

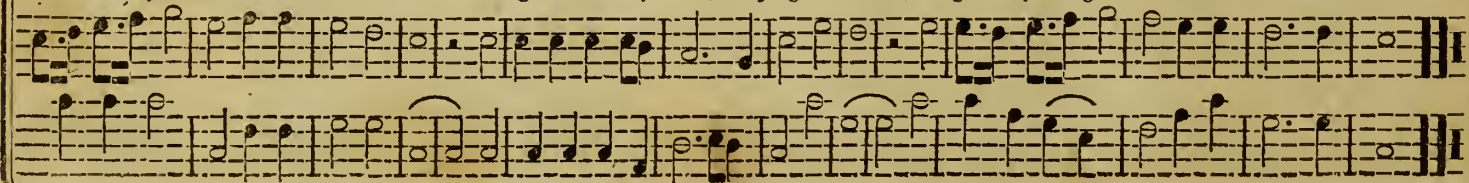
days of praise shall ne'er be past, While life, and thought, and be - ing last, Or im - mor - tal - ity endures.



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

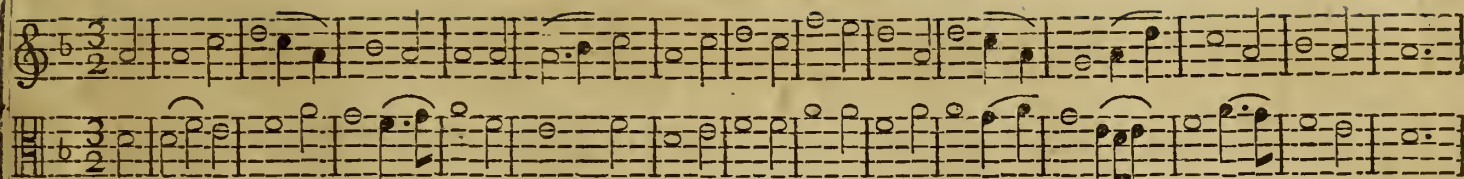


hear his justice and the sinner's doom. But gather first my fints, the Judge commands, Bring them, ye angels, from their distant lands.

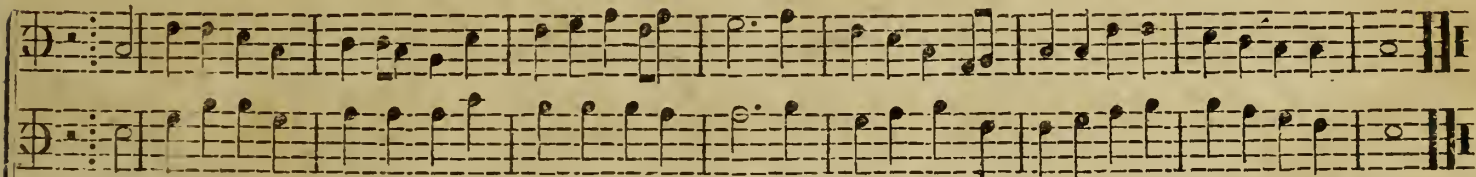
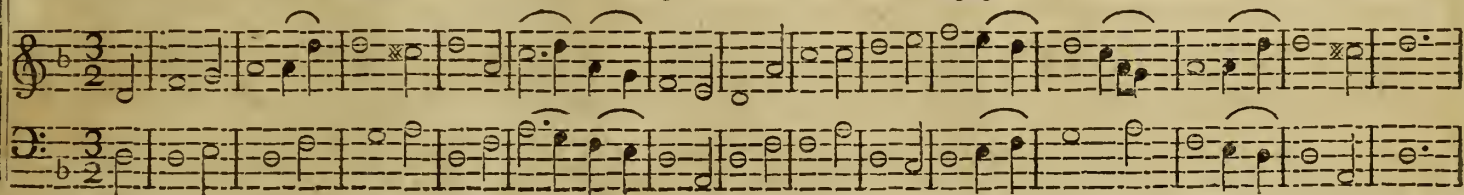


REFLECTION. C. M.

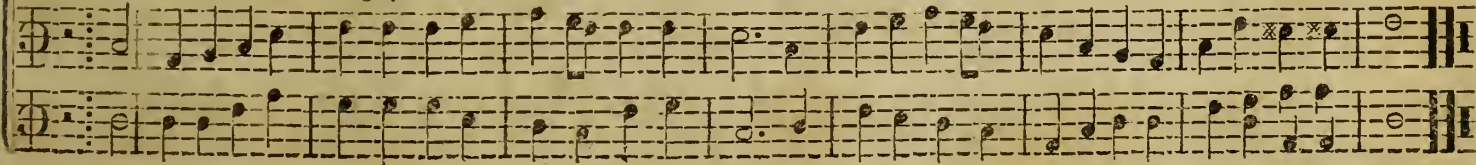
63



Whence do our mournful thoughts arise, And where's our courage fled? Has restless sin and raging hell Struck all our comforts dead?



Have we forgot th' Almighty name Which form'd the earth and sea? And can an all creating arm Grow weary or decay?



Come, ye that love the Lord, And let your joys be known, Join in a song with sweet accord, While ye surround his throne.

1st Treble.

Let those refuse to sing, Who never knew our God ;

2d Treble.

But servants of the heavenly King May speak their joys abroad.

COMPLAIN'T. L. M.

Thy years—

Spare us, O Lord, aloud we pray, Nor let our sun go down at noon; Thy years— Thy

Thy years—

Detailed description: This system contains the first three staves of the musical score. The top staff is in treble clef with a key signature of one flat (B-flat). The second staff is in alto clef. The third staff is in bass clef. The lyrics are written below the staves, with some words like 'Thy years' appearing above the notes. The music features various note values including minims, crotchets, and quavers, with some notes beamed together. There are also rests and fermatas indicated.

years are one eternal day, Thy years are one e - ternal day, and must thy children die fo soon?

Detailed description: This system contains the next three staves of the musical score. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The lyrics continue from the previous system. The music includes first and second endings, marked with '1' and '2' above the staves. The notation includes various note values and rests, with some notes marked with an asterisk (*). The system concludes with a double bar line and repeat signs.

JUSTICE. L. M.

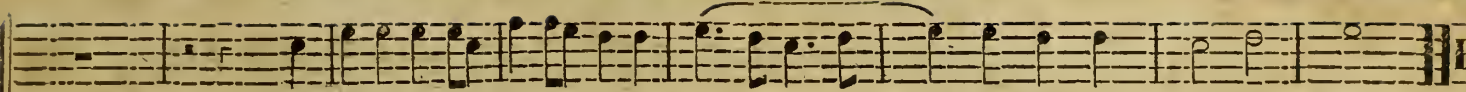
He reigns! the Lord, the Saviour reigns: Praise him in evangelic strains; Let the whole earth in songs rejoice, And distant islands

join their voice, Deep are his counsels and unknown; But grace and truth support his throne:

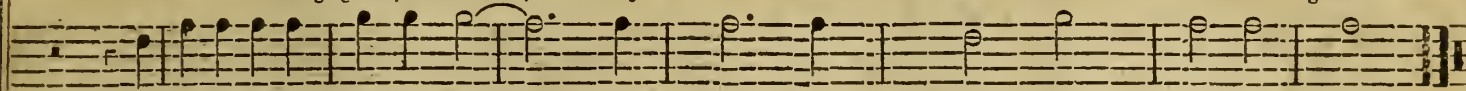
Though

Though gloomy clouds his

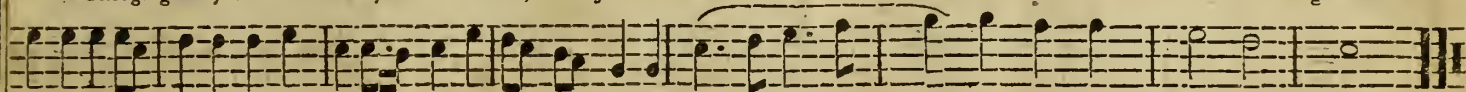
JUSTICE. *Continued.*



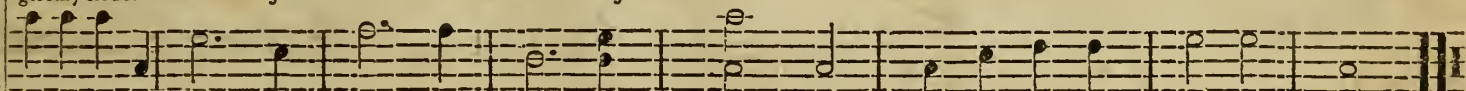
Though gloomy clouds his way furround, Jus - - - tice is their e - - ter - nal ground.



Though gloomy clouds his way fur -- round, Jus - tice is their e - - - ter - nal ground.

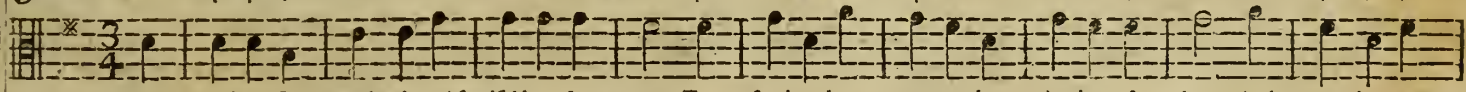
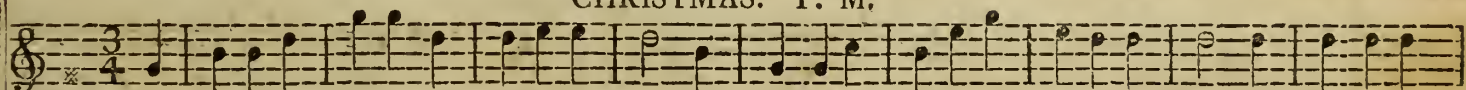


gloomy clouds— Justice— Justice—

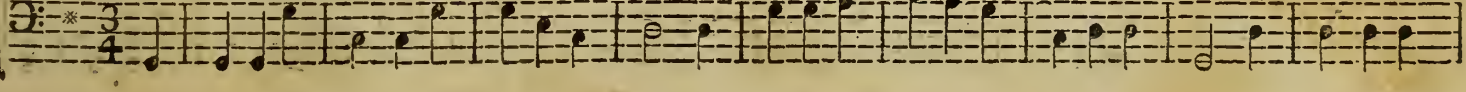
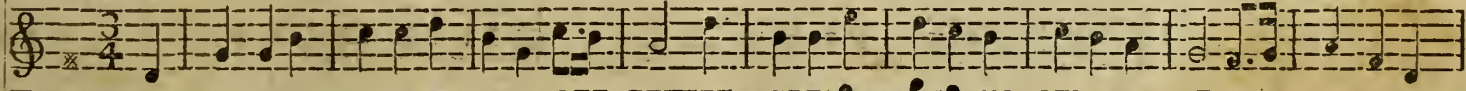


way furround, Justice— Justice—

CHRISTMAS. P. M.



O wonder of wonders! Astonish'd I gaze, To see in the manger the Ancient of days; And angels pro-



CHRISTMAS. *Continued.*

Pia *Forte.*

And telling—

claiming the stranger forlorn, And telling the shepherds, And telling the shepherds, That Jesus is born.

FAIRLEE. L. M.

Jesus shall reign where e'er the sun Does his successive journies run; His kingdom stretch from shore to shore, 'Till moons shall wax and wane no more.

The first system of music consists of two staves. The upper staff is a vocal line in G major, 4/4 time, with a key signature of one flat (B-flat). The lower staff is a piano accompaniment in the same key and time, featuring a rhythmic pattern of eighth and sixteenth notes.

Ye sons of men with joy record The various wonders of the Lord; And let his power and goodness sound Through all your tribes, the world around. Let—

The second system of music continues the vocal and piano parts from the first system. The vocal line includes a fermata over the final note of the phrase.

Let—

The third system of music continues the vocal and piano parts. The vocal line has a fermata over the final note of the phrase.

Let—

Those—

Where—

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

The fourth system of music continues the vocal and piano parts. The vocal line has a fermata over the final note of the phrase.

Those—

Where—

Those—

Where—

PERSIA. L. M.

Pia.

For.

Now to the Lord who makes us know The wonders of his dying love, Be humble honours paid below, And strains of nobler praise above. Be

Pia.

Cres.

For.

humble honours paid below, And strains of nobler praise above, And strains of nobler praise above.

AFFECTION. L. M.

Kind is the speech of Christ our Lord, Affection sounds in every word; Lo, thou art fair, my love, he cries, Not the young doves have sweeter

For. Dolce.

eyes. Not the— Sweet are thy lips, thy pleasing voice, Salutes mine ear with se - cret joys; No spice so much de-

AFFECTION. *Concluded.*

lights the smell, Nor milk nor honey tastes so well. No spice— Nor milk nor honey tastes so well.

The musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a basso continuo line. The music is in a common time signature and features various note values including eighth and sixteenth notes, as well as rests.

CALVARY. L. M.

Slow.

He dies, the Heavenly Lov - er dies! Lo! Salem's daughters weep a - round; A solemn darkness

The musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a basso continuo line. The music is in a common time signature and features various note values including eighth and sixteenth notes, as well as rests.

CALVARY. *Continued.*

veils the skies, A sudden trembling shakes the ground. Come, saints, and drop a tear or two, For him who

This system contains the first two staves of music. The first staff is the vocal line, and the second is the piano accompaniment. The lyrics are: "veils the skies, A sudden trembling shakes the ground. Come, saints, and drop a tear or two, For him who".

groan'd beneath your load; He shed a thousand drops for you, A thousand drops of rich - er blood.

This system contains the second two staves of music. The first staff is the vocal line, and the second is the piano accompaniment. The lyrics are: "groan'd beneath your load; He shed a thousand drops for you, A thousand drops of rich - er blood." There are asterisks in the piano part of the first staff.

AN ODE ON SCIENCE.

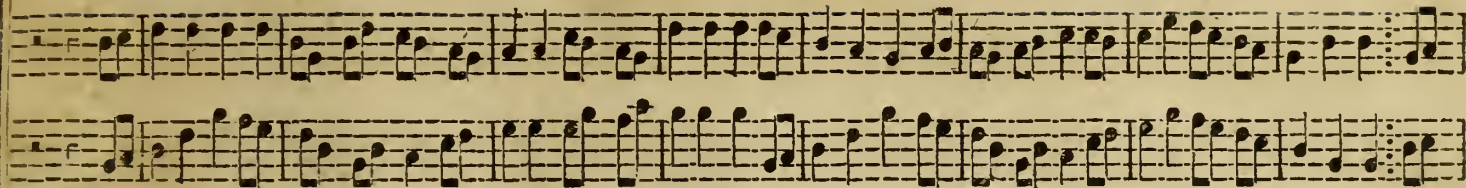
Composed for and sung at the Dedication of BRISTOL ACADEMY, in TAUNTON.

The morning sun shines from the east, And spreads his glories to the west, All nations with his beams are blest, Where'er his radiant light appears.

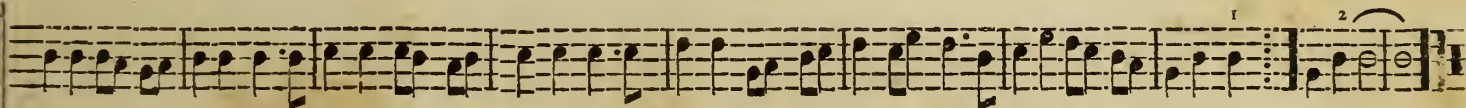
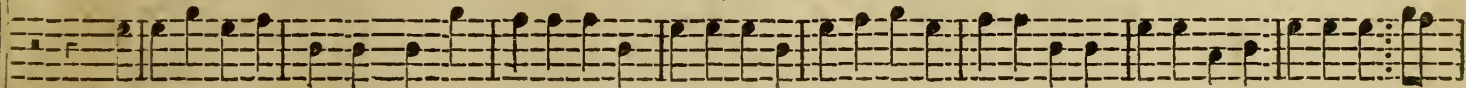
Pia.

For.

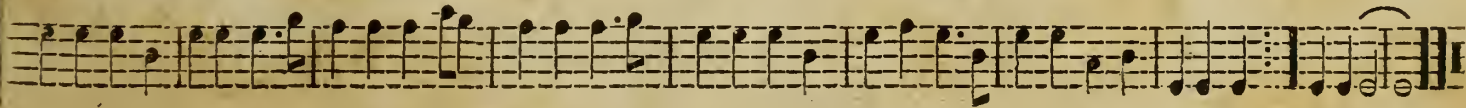
So Science spreads her lucid ray, O'er lands that long in darkness lay, She visits fair Columbia, And sets her sons among the stars.



Fair Freedom, her attendant, waits, To bless the portals of her gates, To crown the young and rising States, With laurels of immortal day. The



British yoke, the Gallic chain, Was urg'd upon our sons in vain; All haughty tyrants we disdain, And shout, Long live America.



Air. Pia. For.

Say, live forever, wondrous king, Born to redeem, and strong to save; Then ask the monster, where's thy sting? And where's thy vict'ry, boasting grave? Then

For.

ask the monster, where's thy sting! And where's thy vict'ry, boasting grave? And where's—

Ye boundless realms of joy, Exalt your Maker's fame; Let praise your songs employ,

Above the starry frame: Your voices raise, Ye cherubim, And seraphim, to sing his praise.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The melody in the treble clef begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef accompaniment follows a similar pattern of quarter notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. There are several slurs and a fermata over the final notes of both staves.

God is our refuge in distress, A present help when dangers press: In him undaunted we'll confide,

The second system of music continues the melody and accompaniment. The treble clef staff features a triplet of eighth notes (G4, A4, B4) marked with a '3' above them. The bass clef staff continues with quarter notes. The system concludes with a double bar line and repeat signs.

Though

The third system of music continues the melody and accompaniment. The treble clef staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The bass clef staff continues with quarter notes. The system concludes with a double bar line and repeat signs.

earth were from her centre tost, Though earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.

The fourth system of music continues the melody and accompaniment. The treble clef staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The bass clef staff continues with quarter notes. The system concludes with a double bar line and repeat signs.

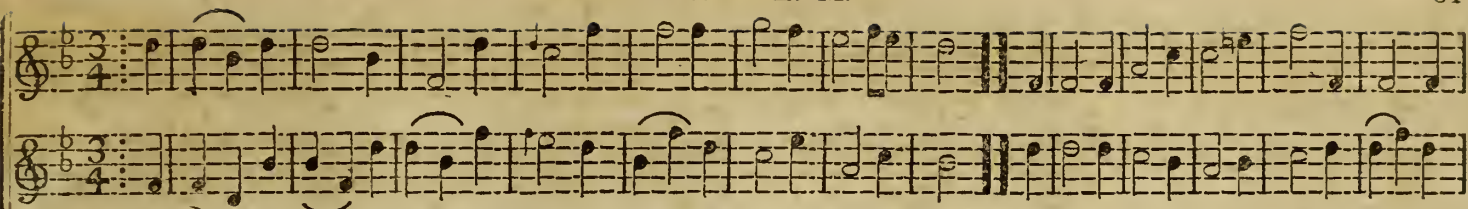
Ye tribes of Adam, join, With heav'n and earth, and seas, And offer notes divine To your Creator's praise. Ye

Ye holy throng—

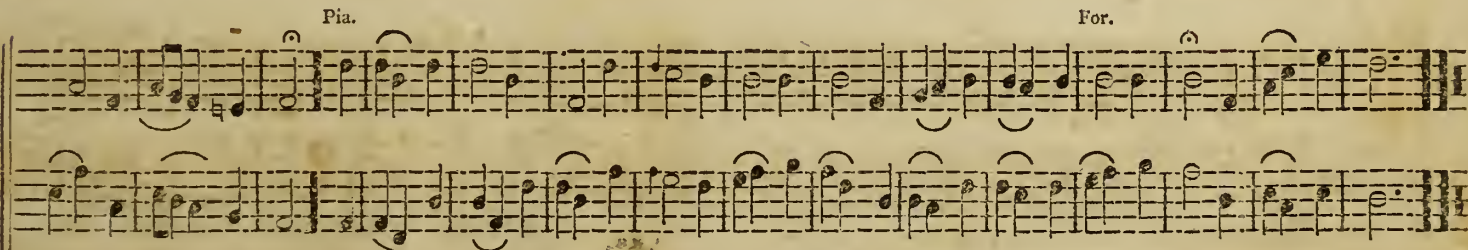
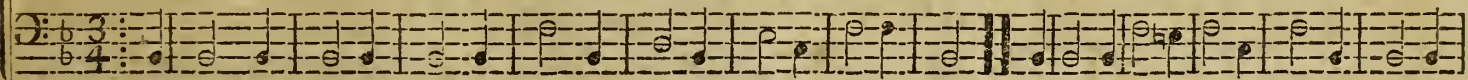
holy— Ye holy throng of angels bright, Ye holy throng of angels bright, In worlds of light Begin the song.

Content! thou dear object of all our desires, To thee the fond bosom with rapture aspires, Poor mortals, deluded, thy phantoms pursue, We

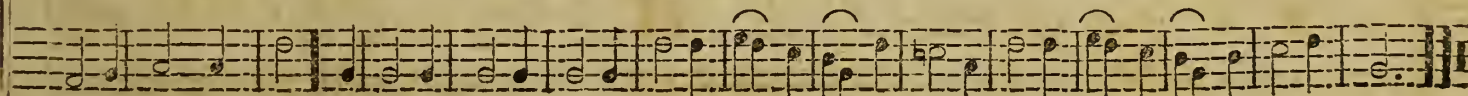
never possess, though we keep thee in view, we keep thee in view, we keep thee in view, We never possess, though we keep thee in view.



Let him embrace my soul, and prove Mine interest in his heavenly love: }
 The voice that tells me thou art mine, Exceeds the blessings of the vine. } On thee th' anointing Spirit came, And spread the



favour of thy name; That oil of gladness and of grace Draws virgin souls to meet thy face, Draws—



How pleas'd and blest was I, To hear the people cry, "Come let us seek our God to day;" Yes—

Yes—

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The music consists of a vocal line and a piano accompaniment. The lyrics are printed below the vocal line.

Yes—

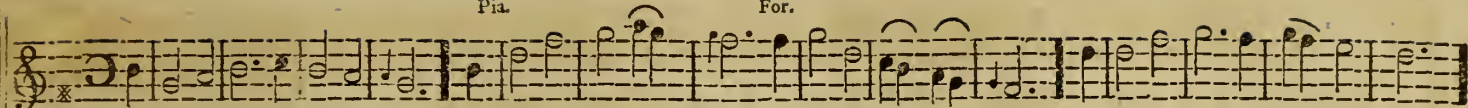
Yes with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honours pay.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line from the first system, ending with a double bar line and repeat signs. The bottom staff continues the piano accompaniment. The lyrics are printed below the vocal line. There are first and second endings marked with '1' and '2' above the final measures of the vocal line.

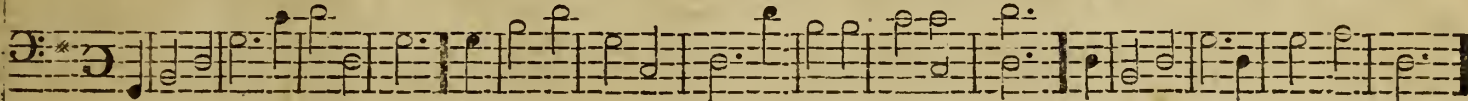
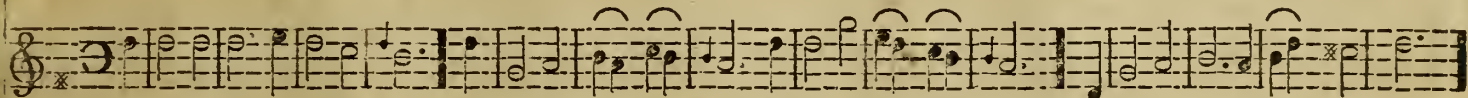
CHRISTMAS. C. M.

Pia.

For.



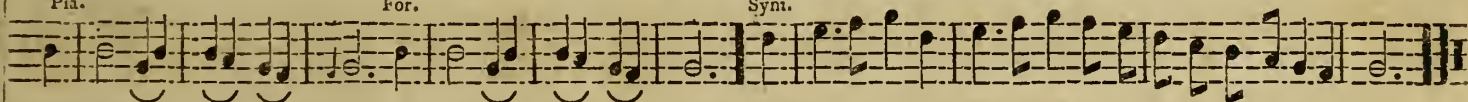
Shepherds, rejoice, lift up your eyes And send your fears away, And send your fears away: News from the regions of the skies!



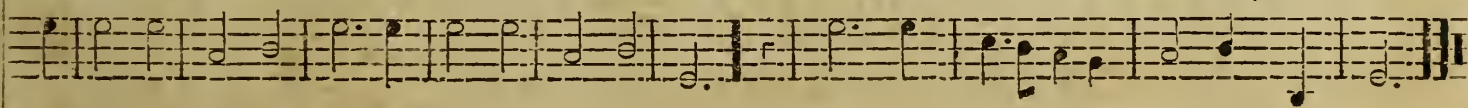
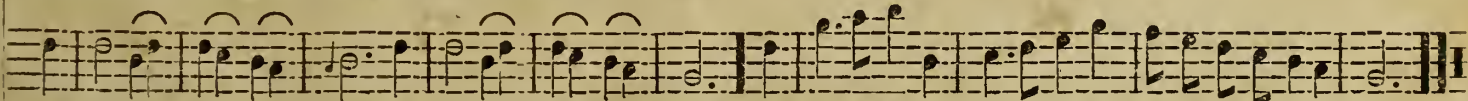
Pia.

For.

Sym.



Salvation's born to day, Salvation's born to day.



PROTECTION. P. M.

Those wakeful eyes—

My feet shall never slide, Nor fall in fatal snares, Since God, my guard and guide, Defends me from my fears. Those—

Those wakeful eyes That never sleep, Shall Israel keep, When dangers rise, When dangers rise.

EMANUEL. P. M.

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). The lower staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). The music begins with a whole rest in the treble staff, followed by a series of eighth and sixteenth notes in both staves.

As shepherds in Jewry were guarding their sheep, Promiscuously seated, estranged from sleep, An angel from heaven presented to view, And thus he accessed the

The second system of music consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). The lower staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). The music continues with eighth and sixteenth notes.

The third system of music consists of two staves. The upper staff is in treble clef with a 6/4 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 6/4 time signature and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes.

wondering few: Dispel all your sorrows, and banish your fears, For Jesus the Saviour in Jewry appears. Dispel—

The fourth system of music consists of two staves. The upper staff is in treble clef with a 6/4 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 6/4 time signature and a key signature of one sharp (F#). The music continues with eighth and sixteenth notes.

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 have a key signature of one sharp (F#) and a common time signature (C). The music is written in a style typical of 18th-century hymnals, with various note values and rests.

The Lord, the Sov'reign, sends his summons forth, Calls the fourth nations, and awakes the north; From east to west, his sounding orders spread,

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 have a key signature of one sharp (F#) and a common time signature (C). The music continues from the first system.

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 have a key signature of one sharp (F#) and a common time signature (C). The music continues from the second system.

Through distant worlds, and regions of the dead; No more shall atheists mock his long delay; His vengeance sleeps no more; behold the day!

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 have a key signature of one sharp (F#) and a common time signature (C). The music concludes with a double bar line.

This tune may be sung as the old 50th metre, by dividing the last note in each of the two last lines, so as to sing two minims instead of the semibreve.

THE PILGRIM'S FAREWELL.

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

take my staff and travel on, 'Till I a better world can view. I'll march to Canaan's land, I'll land on Canaan's

PILGRIM'S FAREWELL. *Concluded.*

Soft and flow.

Loud and Quick.

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

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The tempo markings 'Soft and flow.' and 'Loud and Quick.' are placed above the first and second staves respectively. The lyrics are written below the first two staves.

DORCHESTER. L. M.

My God, permit me not to be A stranger to myself and thee, Amidst a thousand thoughts I rove, Forgetful of my highest love.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are written below the first two staves. There are asterisks (*) above the first and third staves, likely indicating specific performance instructions.

Why should— And—

should my passions mix with earth, And thus debase my heav'nly birth; Why should I cleave to things below, Why should I cleave to things below, And

let my God, my Saviour, go? Why should I cleave to things below, And let my God, my Saviour, go!

M.

Detailed description: This is a page of a musical score for a hymn. It features four systems of music, each consisting of a vocal line and a piano accompaniment line. The vocal line is written in a treble clef, and the piano accompaniment is in a bass clef. The music is in a common time signature. The lyrics are printed below the vocal line. The score includes various musical notations such as notes, rests, and ornaments. There are two first endings marked with '1' and '2' at the end of the piece. The page is numbered '89' in the top right corner.

When some kind shepherd, from his fold, has lost a straying sheep, Through vales, o'er hills, he anxious roves, And

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat. The music is in common time (C.M.). The lyrics are written below the second staff. There are asterisks on some notes in the first and third staves, and a double bar line at the end of the fourth staff.

climbs the mountain steep, Through vales, o'er hills, he anxious roves, And climbs the mountain steep.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It features the same clefs and key signature. The lyrics are written below the second staff. There are asterisks on some notes in the first and third staves, and a double bar line at the end of the fourth staff.

PHILADELPHIA. P. M.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

Like fruitful showers of rain, That water all the plain, Descending from the neighb'ring hills; Such streams of pleasure roll Through

The second system of music continues the melody and bass line from the first system. It includes two staves in treble and bass clefs, with a key signature of one sharp and common time. The lyrics "Such—" are positioned at the end of the first staff.

Such—

The third system of music continues the melody and bass line. It includes two staves in treble and bass clefs, with a key signature of one sharp and common time. The lyrics "ev'ry friendly soul, Through ev'ry friendly soul, Where love, like heav'nly dew, distils" are positioned below the staves. The system ends with a double bar line and two first and second endings.

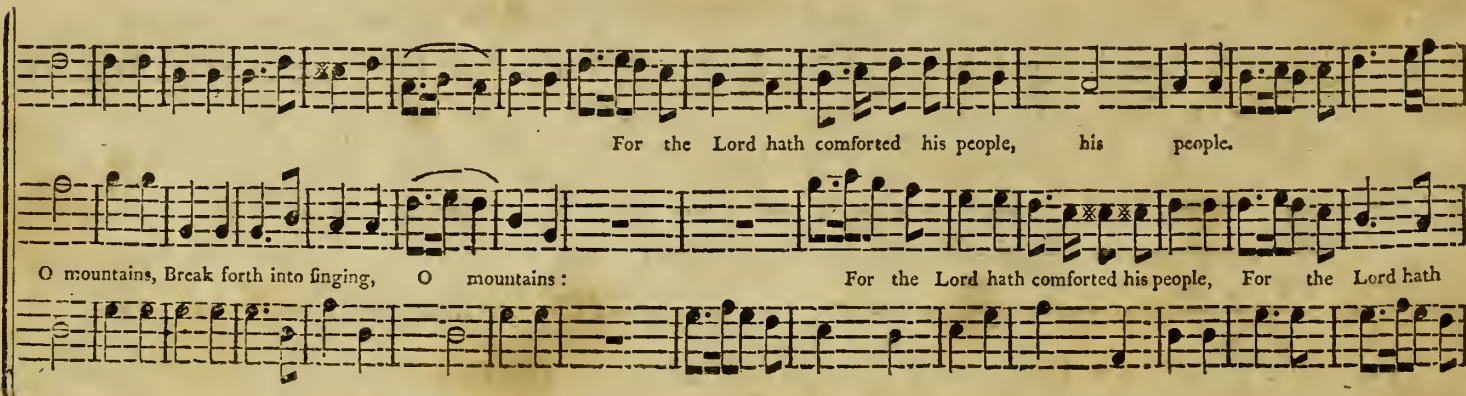
ev'ry friendly soul, Through ev'ry friendly soul, Where love, like heav'nly dew, distils

The fourth system of music continues the melody and bass line. It includes two staves in treble and bass clefs, with a key signature of one sharp and common time. The lyrics "ev'ry friendly soul, Through ev'ry friendly soul, Where love, like heav'nly dew, distils" are positioned below the staves. The system ends with a double bar line and two first and second endings.

Pia. *For.* *Fortissimo.*



Sing, O ye heav'ns, And be joyful, O earth, And be joyful, O earth; Break forth into singing,
And be joyful, O earth.



For the Lord hath comforted his people, his people.
O mountains, Break forth into singing, O mountains: For the Lord hath comforted his people, For the Lord hath

ANTHEM. *Continued.*

Moderate.

comforted his people. Awake, awake, Put on thy strength, O Zion; Shake thyself from the dust,

Shake—

shake thyself from the dust. Arise, arise, arise, and shine, for thy

from the dust.

light is come, And the glo - - - - - ry of the Lord is ris'n upon thee, And the

And the glory— And— is ris'n upon thee.
 glory of the Lord, And the glory of the Lord, And—
 And the glory of the Lord, And—

Treble solo. *Moderato.*

How beautiful upon the mountains are the feet of him that bringeth good tidings, that pub - - - - - lisheth peace.

ANTHEM. *Concluded.*

End with the first strain.

Hallelujah, Amen, A - - men, Hallelujah, Amen, Hallelujah, Hallelujah, Amen.

Hallelujah, Amen, A - - men, A - - men, Hallelujah, A - - men, Hallelujah, Amen.

A - - - - men, Hallelujah, Amen, Hallelujah, A - - - - men, Amen.

NORTHFIELD. C. M.

Fly swifter round, ye wheels of time. And—

How long, dear Saviour, O how long, Shall this bright hour delay ; Fly swifter round, ye wheels of time, And bring the welcome day.

Fly swifter round, ye wheels of time, And bring, &c. And—

Fly swifter round, ye wheels of time, Fly swifter round, ye wheels of time, And—

ADMIRATION. C. M.

Our life contains a thousand springs, And dies if one be gone; Strange! that a harp of thousand strings Should keep in tune so long.

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

LONDON. L. M.

97

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a vocal line with various note values and rests, and a piano accompaniment with chords and moving lines.

Methinks I hear the heav'ns resound, And all the earth exulting ring, To usher in the glorious day, And hail the

The second system of music continues the vocal and piano parts from the first system. It maintains the same musical notation and structure.

spotless infant King, To usher in the glorious day, And hail the spotless infant King, And hail the spotless infant King.

The third system of music concludes the piece. It features a final vocal phrase and piano accompaniment, ending with a double bar line and repeat dots.

2d Treble. Come— the—

AIR. Zion rejoice, and Judah sing, The Lord assumes his throne; Come, let us own the heav'nly King, Come let us own the

heav'nly King— Pia. For.

heav'nly King, And make his glories known. Come, let us own the heav'nly King, Come, let us own the heav'nly King, And make his

The musical score is written on two systems. The first system consists of a 2nd Treble staff and a Bass staff. The 2nd Treble staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The lyrics '2d Treble. Come— the—' are placed below the staff. The Bass staff begins with a bass clef, a common time signature (C), and a key signature of one flat (B-flat). The lyrics 'AIR. Zion rejoice, and Judah sing, The Lord assumes his throne; Come, let us own the heav'nly King, Come let us own the' are placed below the staff. The second system also consists of a 2nd Treble staff and a Bass staff. The 2nd Treble staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The lyrics 'heav'nly King— Pia. For.' are placed below the staff. The Bass staff begins with a bass clef, a common time signature (C), and a key signature of one flat (B-flat). The lyrics 'heav'nly King, And make his glories known. Come, let us own the heav'nly King, Come, let us own the heav'nly King, And make his' are placed below the staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'Pia.' and 'For.'

glories known. The great, the wicked, and the proud, From their high seats are hurl'd; Je - ho - vah rides upon a cloud,

Jc-

Jehovah rides upon a cloud, Jehovah rides upon a cloud, And thunders through the world.

hovah rides, &c. upon a cloud—

Wake, all ye soaring throng, and sing; Ye cheerful warblers of the spring, Harmonious anthems raise, To Him who shap'd your

finer mould, Who tipt your glitt'ring wings with go'd, To Him— And tun'd your voice to praise.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lower staff is a piano accompaniment in bass clef, starting with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4.

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

The second system of music continues the vocal line and piano accompaniment from the first system. The vocal line continues with quarter notes D5, E5, F#5, and G5, then a half note A5. The piano accompaniment continues with quarter notes D4, E4, F#4, and G4, then a half note A4.

The third system of music begins with a vocal line in treble clef. The first part of the system is a rest for the vocal line, while the piano accompaniment in bass clef continues. The vocal line then begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with quarter notes D4, E4, F#4, and G4, then a half note A4.

Till the last trumpet's joyful sound,

The fourth system of music continues the vocal line and piano accompaniment. The vocal line continues with quarter notes D5, E5, F#5, and G5, then a half note A5. The piano accompaniment continues with quarter notes D4, E4, F#4, and G4, then a half note A4.

My flesh shall slumber in the ground,

Then burst the chains with sweet surprise, And in my Saviour's image rise.

The fifth system of music continues the vocal line and piano accompaniment. The vocal line continues with quarter notes D5, E5, F#5, and G5, then a half note A5. The piano accompaniment continues with quarter notes D4, E4, F#4, and G4, then a half note A4.

The sixth system of music continues the vocal line and piano accompaniment. The vocal line continues with quarter notes D5, E5, F#5, and G5, then a half note A5. The piano accompaniment continues with quarter notes D4, E4, F#4, and G4, then a half note A4.

St. SEBASTIAN'S. C. M.

Pia. *For.*

And joy to make it known, The sov'reign of your heart proclaim, And bow before his throne.

Come, ye that love the Saviour's name, The sov'reign of your heart proclaim, The sov'reign—

The score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a piano accompaniment in treble clef. The third and fourth staves are a piano accompaniment in bass clef. The music is in common time (C.M.) and features various musical notations including notes, rests, and dynamic markings like 'Pia.' and 'For.'.

ARLINGTON. C. M.

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

The score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a piano accompaniment in treble clef. The third and fourth staves are a piano accompaniment in bass clef. The music is in common time (C.M.) and features various musical notations including notes, rests, and dynamic markings like 'Pia.' and 'For.'.

BETHESDA. P. M.

Blow ye the trumpet, blow The gladly solemn sound; Let all the nations know, To earth's re-

motest bound, The year of ju - bi - lee is come, Re - turn, ye ran - som'd sinners, home.

When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The

Soft.

grace appear'd so great. The world beheld the glorious change, And did thy hand confess, My tongue broke out in

ARCHDALE. *Continued.*

Loud.

unknown strains, And sung fur - pri - sing grace, My tongue broke out in unknown strains, And sung fur - pri - sing grace.

MEAR. C. M.

O 'Twas a joyful sound to hear our tribes devoutly say, Up Israel to thy temple haste, And keep the festal day.

It means thy praise—

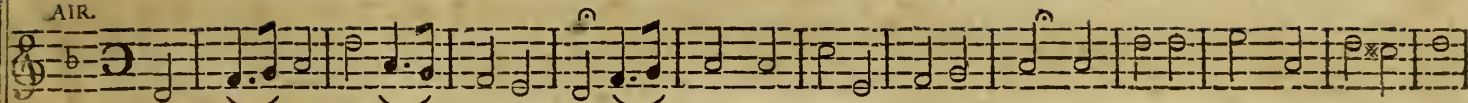
Forgive the song that falls so low Beneath the gratitude I owe; It means thy praise how-

It means thy praise, however poor, It means—

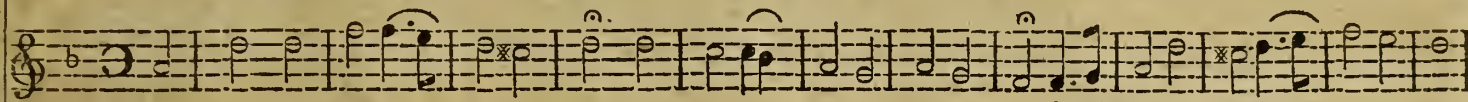
ever poor, An angel's song can do no more, It means thy praise, however poor, An angel's song can do no more.

A FUNERAL PIECE. P. M.

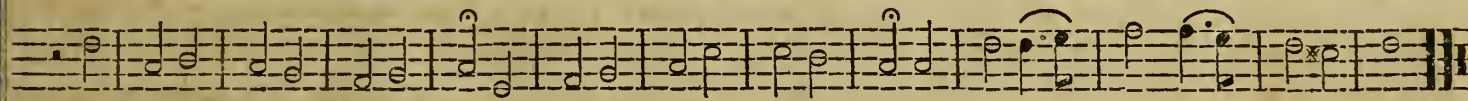
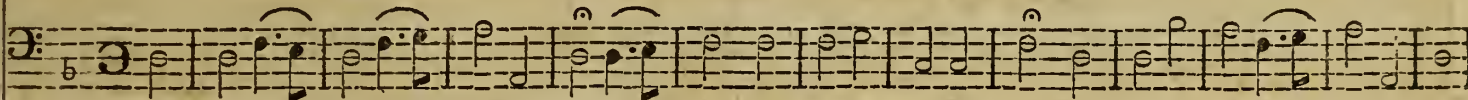
AIR.



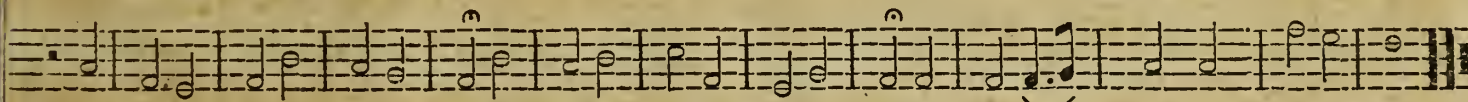
Think, mighty God, on feeble man, How few his days, how short his span;



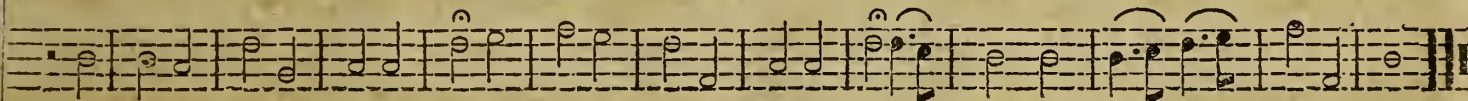
Short from the cradle to the grave.



Who can secure his vital breath With skill to fly and pow'r to save?



A - gainst the bold demands of death,



Great God, the heav'n's well order'd frame
There thy rich works of wonder shine;
Declares the glories of thy name :
A thousand, A thousand radiant beauties

The first system of the musical score consists of three staves. The top two staves are 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 music is a hymn tune with lyrics printed below the notes.

Mod. Soft. For.
A thousand radiant marks appear Of boundless pow'r and skill divine.
Of boundless pow'r—
there, Of boundless pow'r—

The second system of the musical score consists of three staves. The top two staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music continues the hymn tune with lyrics printed below the notes. Performance markings 'Mod. Soft.' and 'For.' are placed above the first and second staves respectively.

DELIGHT. P. M.

Thou—

No burning heats by day, Or blasts of evening air, Shall take my health away, If God be with me there. Thou art my sun, And

Thou art— And thou— To—

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

guard my head—

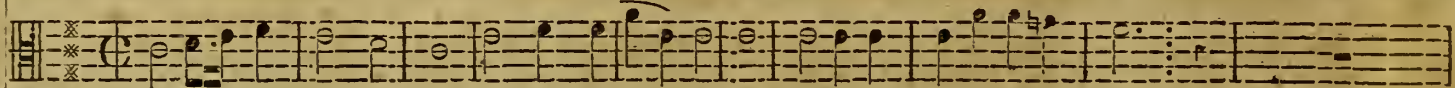
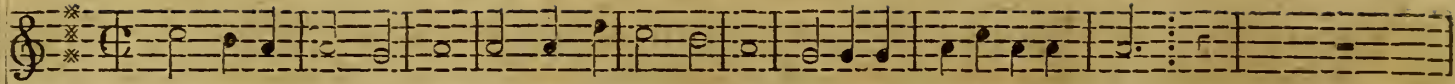
How did my heart rejoice to hear My friends devoutly say, In Zion let us all appear, And keep the solemn day.

The musical score for 'St. ANN'S. C. M.' consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The music is in common time (C.M.) and features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'x' and 'o'.

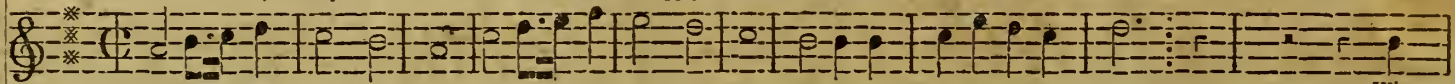
BANGOR. C. M.

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

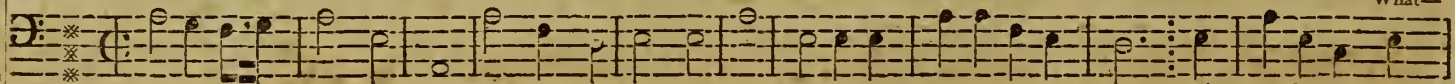
The musical score for 'BANGOR. C. M.' consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The music is in common time (C.M.) and features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'x' and 'o'.



The Lord my shepherd is, I shall be well supply'd : Since he is mine and I am his—



What—

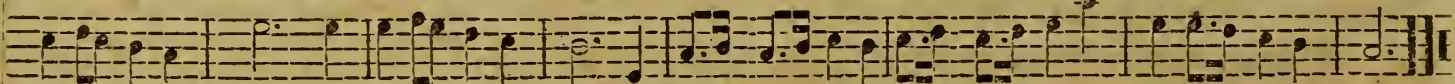


What can I want be—

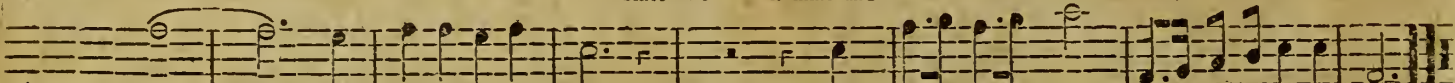


What can I want be . . . side ?

What can I want beside ?



Since he is mine and I am his—



side

and I am his—

TEMPLE. C. M.

And in thy temple let us see

Send comforts down from thy right hand, While we march through this barren land ?

And in thy temple let us see

And in thy temple let us see, And—

glimpse of love, a glimpse of thee. While such a scene of sacred joys Our raptur'd eyes and souls employs, Here we could sit and

P

gaze away A long, an ev - - - er - lasting day, Here we could fit—

This musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts. The music is in a common time signature and features various note values, rests, and dynamic markings like 'Pia.' and 'Cres'.

ADDISON. C. M.

Pia. *Cres*

Thy mercy sweetens ev'ry toil, Makes ev'ry region please; The hoary frozen hills it warms, And smooths the boist'rous seas, And smooths—

This musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts. The music is in a common time signature and features various note values, rests, and dynamic markings like 'Pia.' and 'Cres'.

HELLESPONT. C. M.

115

1st Time.

2d Time.

Musical score for 'HELLESPONT' in common time (C. M.). The score consists of four staves: a vocal line (treble clef, one flat), a piano accompaniment (treble clef, one flat), a bass line (bass clef, one flat), and a basso continuo line (bass clef, one flat). The piece is divided into two times. The lyrics are: "Life is a span, a fleeting hour; How soon the vapour flies! Man is a tender transient flower, That in the blooming dies."

GANGES. C. P. M.

Musical score for 'GANGES' in common time (C. P. M.). The score consists of four staves: a vocal line (treble clef, one sharp), a piano accompaniment (treble clef, one sharp), a bass line (bass clef, one sharp), and a basso continuo line (bass clef, one sharp). The lyrics are: "Eternal source of truth and love, With reverence and religious fear, And at thy feet to bow. Almighty King of heav'n above, And Lord of all below, Permit thy suppliant to draw near."

CANTERBURY. C. M.

The first system of music for 'CANTERBURY' consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one flat (B-flat). The lower staff is in bass clef with a common time signature (C) and a key signature of one flat (B-flat). Both staves feature a series of notes, including quarter, eighth, and sixteenth notes, with some rests and accidentals. The music concludes with a double bar line and repeat dots.

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

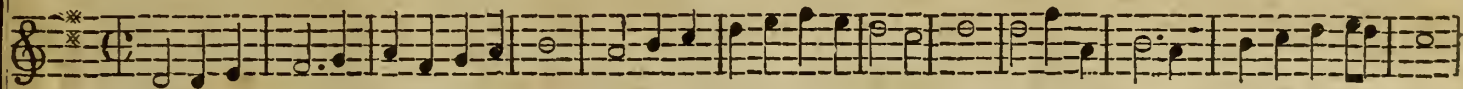
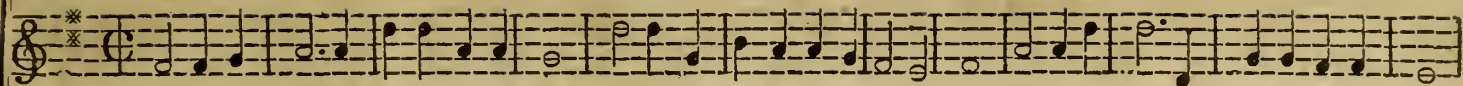
The second system of music for 'CANTERBURY' consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one flat (B-flat). The lower staff is in bass clef with a common time signature (C) and a key signature of one flat (B-flat). The notation continues from the first system, featuring similar note values and rests. It concludes with a double bar line and repeat dots.

WINDSOR. C. M.

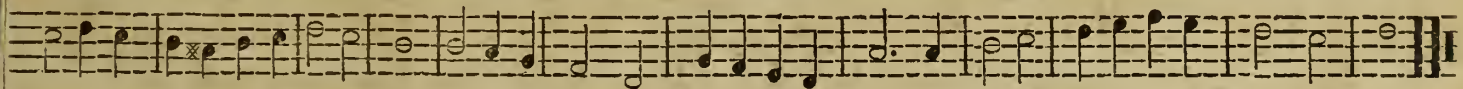
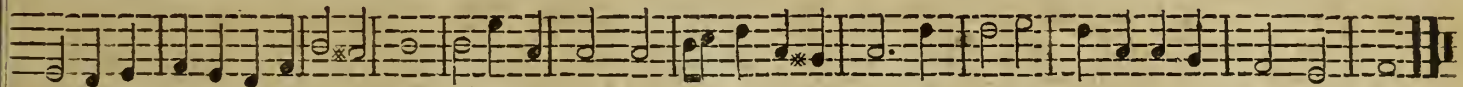
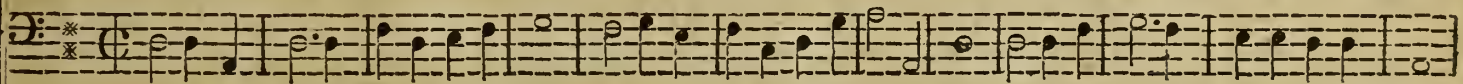
The first system of music for 'WINDSOR' consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one flat (B-flat). The lower staff is in bass clef with a common time signature (C) and a key signature of one flat (B-flat). The notation begins with a common time signature (C) and a key signature of one flat (B-flat). It features a series of notes, including quarter, eighth, and sixteenth notes, with some rests and accidentals. The music concludes with a double bar line and repeat dots.

That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

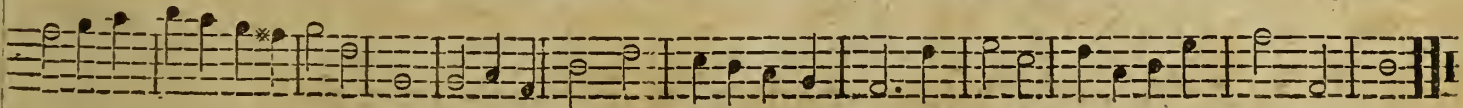
The second system of music for 'WINDSOR' consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one flat (B-flat). The lower staff is in bass clef with a common time signature (C) and a key signature of one flat (B-flat). The notation continues from the first system, featuring similar note values and rests. It concludes with a double bar line and repeat dots.



The Lord, the sovereign fend his summons forth, Calls the south nations, and awakes the north; From east to west the founding orders spread,



Through distant worlds and regions of the dard. No more shall athiefts mock his long delay, His vengeance sleeps no more; behold the day.



When I survey the wondrous cross, On which the Prince of glory dy'd, My richest gain I

The first system of the musical score consists of three staves. The top two staves are in treble clef with a 2/4 time signature and a key signature of one sharp (F#). The bottom staff is in bass clef with the same time signature and key signature. The lyrics are written below the staves.

count but loss, And pour contempt on all my pride, And pour—

The second system of the musical score consists of three staves. The top two staves are in treble clef with a 2/4 time signature and a key signature of one sharp (F#). The bottom staff is in bass clef with the same time signature and key signature. The lyrics are written below the staves. The word "Pia." is written above the first staff, and "For." is written above the second staff.

JORDAN. C. M.

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

Soft

Loud.

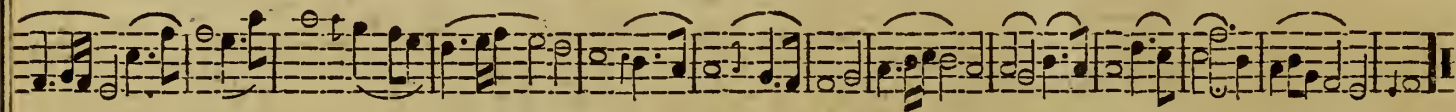
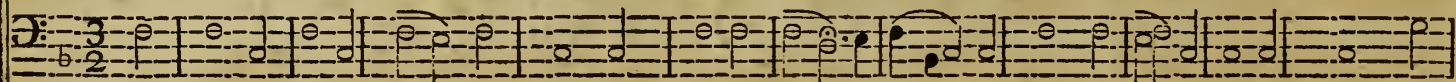
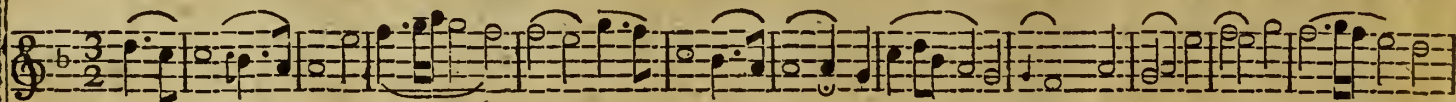
So to the Jews old Canaan stood, While Jor - dan roll'd be - tween.

Sweet fields beyond the swelling flood Stand dress'd in living green;

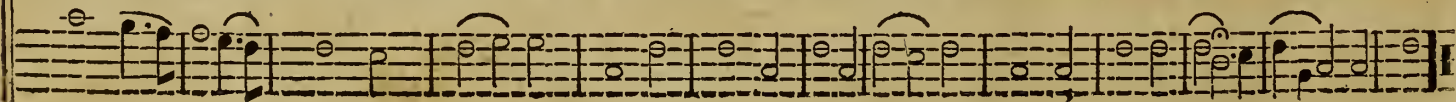
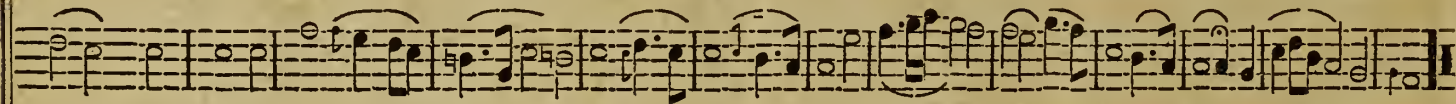
AIR.



And didst thou, Lord, for sin - - ners bleed? And could the sun be - hold the deed? No, he withdrew his sick - 'ning



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



WARNING VOICE. C. M.

Hark! from the tombs, a mourn - ful found, Mine ears at - tend the cry; Ye living

men come view the ground, Where you must shortly lie, Where you—

The first system of music consists of two staves. The upper staff is a vocal line in G-clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a half rest followed by a series of quarter and eighth notes. The lower staff is a piano accompaniment in C-clef with the same key signature and time signature, featuring a steady eighth-note accompaniment.

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

The second system of music continues the vocal and piano parts from the first system. The vocal line continues with a mix of quarter and eighth notes, while the piano accompaniment maintains its rhythmic pattern.

The third system of music continues the vocal and piano parts. The vocal line features some longer note values, including a half note, and the piano accompaniment continues with eighth notes.

Princes, this c'ay must be your bed, In spite of all your tow'rs; The tall, the wise the rev'rend head Must lie as low as ours.

The fourth system of music concludes the piece. The vocal line ends with a final cadence, and the piano accompaniment concludes with a series of eighth notes.

St. ALBAN'S. C. M.

Come, Holy Spirit, heav'nly Dove, With all thy quick'ning pow'rs, Kindle a flame of sacred love In these cold hearts of ours.

CONDOLENCE. C. M.

Very slow.

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

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

mighty, Hold me in thy pow'ful hand; Bread of heav'n, Bread of heav'n, Feed me, 'til I want no more.

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

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

BELFORD. C. M.

Pia.

Life, like a vain amusement, flies A fable or a song; By swift degrees our nature dies Nor can our joys be long, Nor—

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C.M.) and features a variety of note values including eighth and sixteenth notes, as well as rests. There are several asterisks (*) and a circled 'C' above the notes, likely indicating performance instructions or specific notes.

CONVERSION. C. M.

My rapture seem'd a pleasing dream, My rapture seem'd a pleasing dream, The grace appear'd so great, The—

When God reveal'd his gracious name, 'nd chang'd my mournful state, My—

My— My— My rapture—

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C.M.) and features a variety of note values including eighth and sixteenth notes, as well as rests. There are several asterisks (*) and a circled 'C' above the notes, likely indicating performance instructions or specific notes. The lyrics are placed below the vocal staves, with some words like 'My' and 'My rapture' appearing multiple times.

SEPULCHRE. L. M.

The first system of music for 'SEPULCHRE. L. M.' consists of two staves. The upper staff is a treble clef with a 3/4 time signature, containing a vocal melody with various note values and rests. The lower staff is a bass clef with a 3/4 time signature, providing a harmonic accompaniment. Both staves end with a double bar line and repeat dots.

Unveil thy bosom, faithful tomb, Take this new treasure to thy trust; And give these sacred re'ics room, To slumber in the silent dust.

The second system of music for 'SEPULCHRE. L. M.' consists of two staves. The upper staff is a treble clef with a 3/4 time signature, continuing the vocal melody. The lower staff is a bass clef with a 3/4 time signature, continuing the harmonic accompaniment. Both staves end with a double bar line and repeat dots.

St. MARTIN's. C. M.

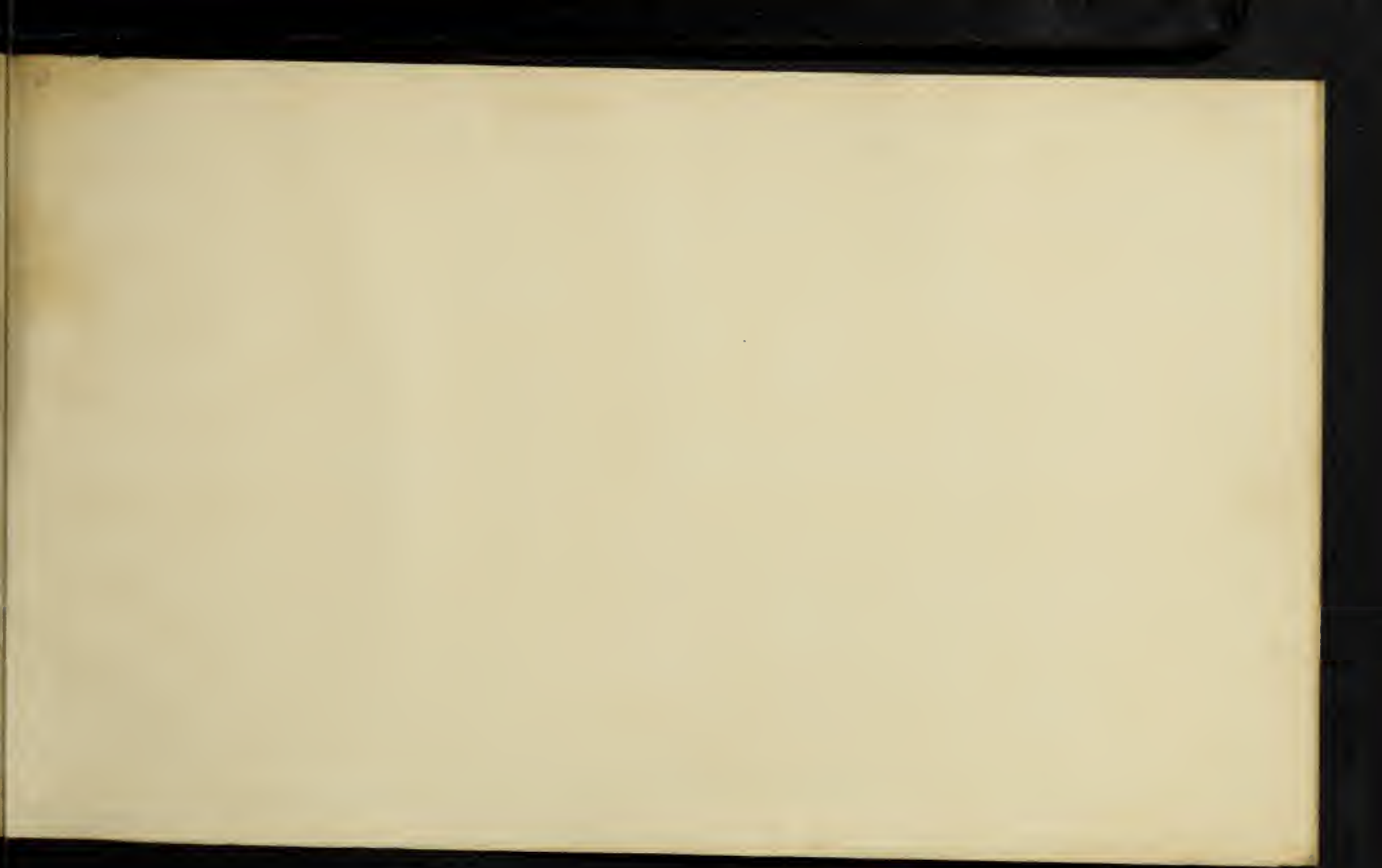
The first system of music for 'St. MARTIN's. C. M.' consists of two staves. The upper staff is a treble clef with a 3/4 time signature, containing a vocal melody. The lower staff is a bass clef with a 3/4 time signature, providing a harmonic accompaniment. Both staves begin with a key signature of one sharp (F#) and end with a double bar line and repeat dots.

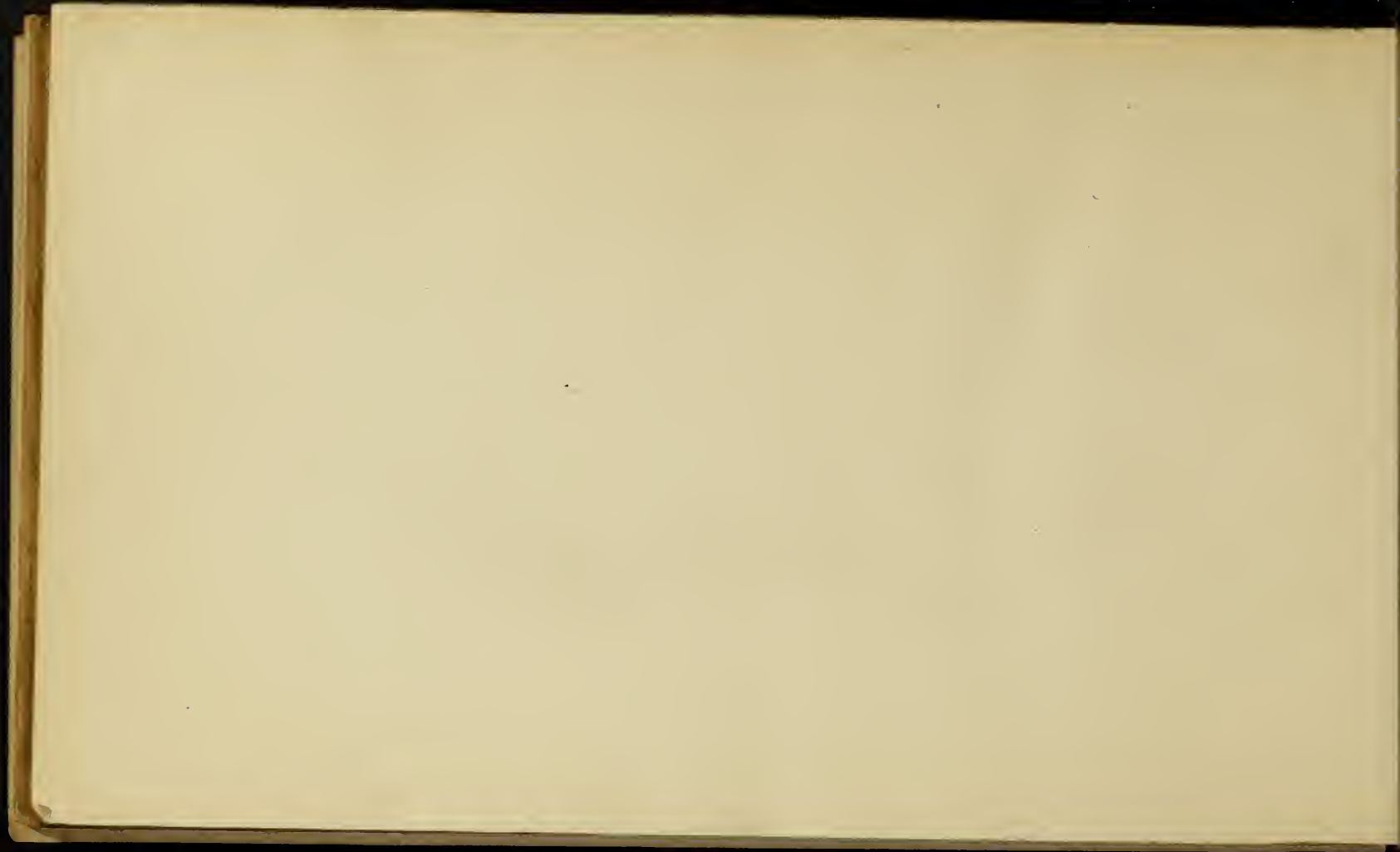
Arise, my soul, my joyful pow'rs, And triumph in my God Awake, my voice, and loud proclaim His glorious grace abroad.

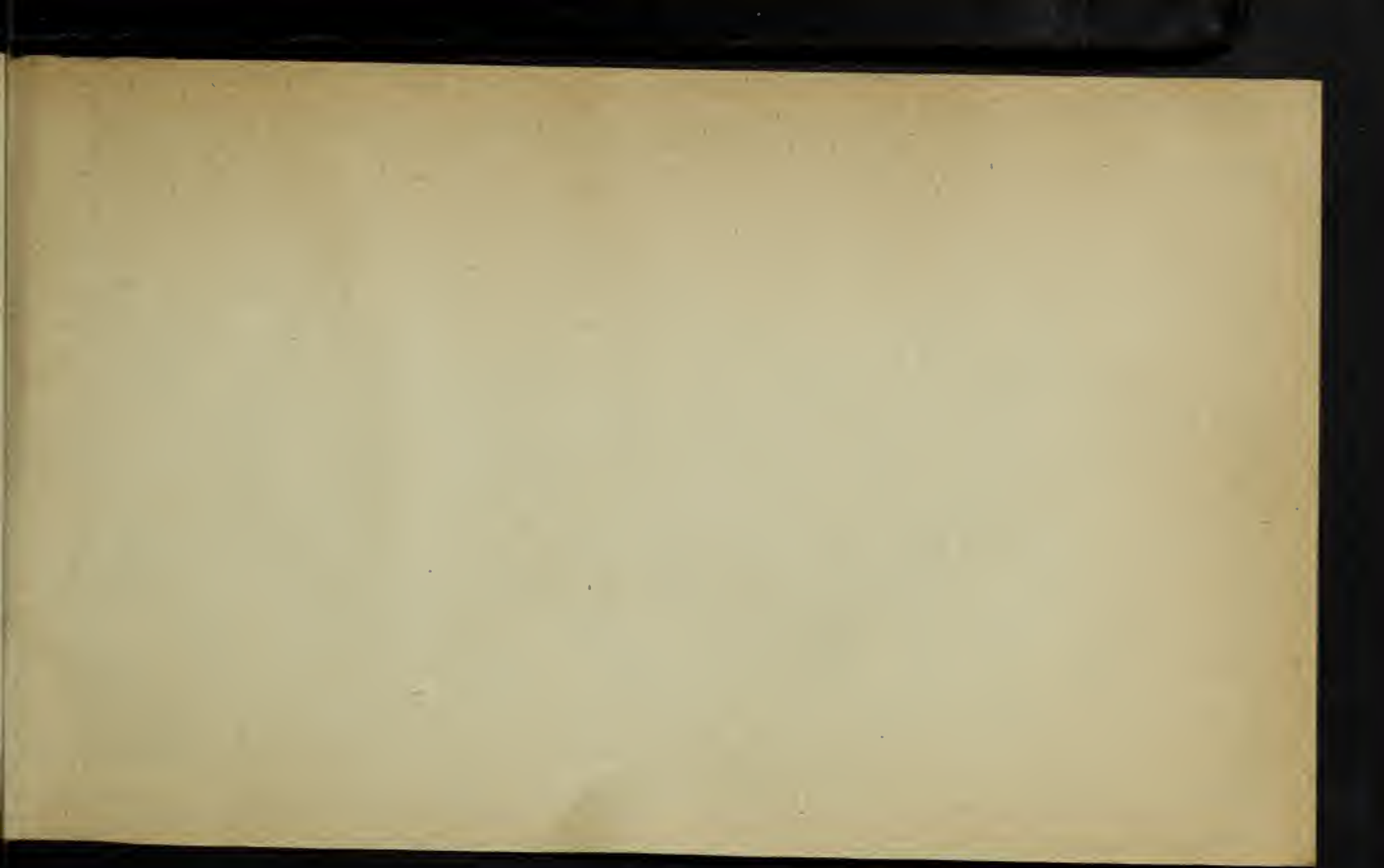
The second system of music for 'St. MARTIN's. C. M.' consists of two staves. The upper staff is a treble clef with a 3/4 time signature, continuing the vocal melody. The lower staff is a bass clef with a 3/4 time signature, continuing the harmonic accompaniment. Both staves begin with a key signature of one sharp (F#) and end with a double bar line and repeat dots.

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