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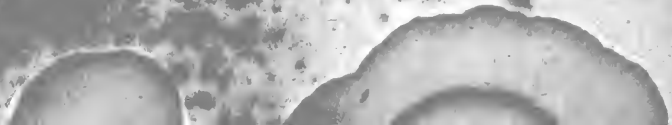
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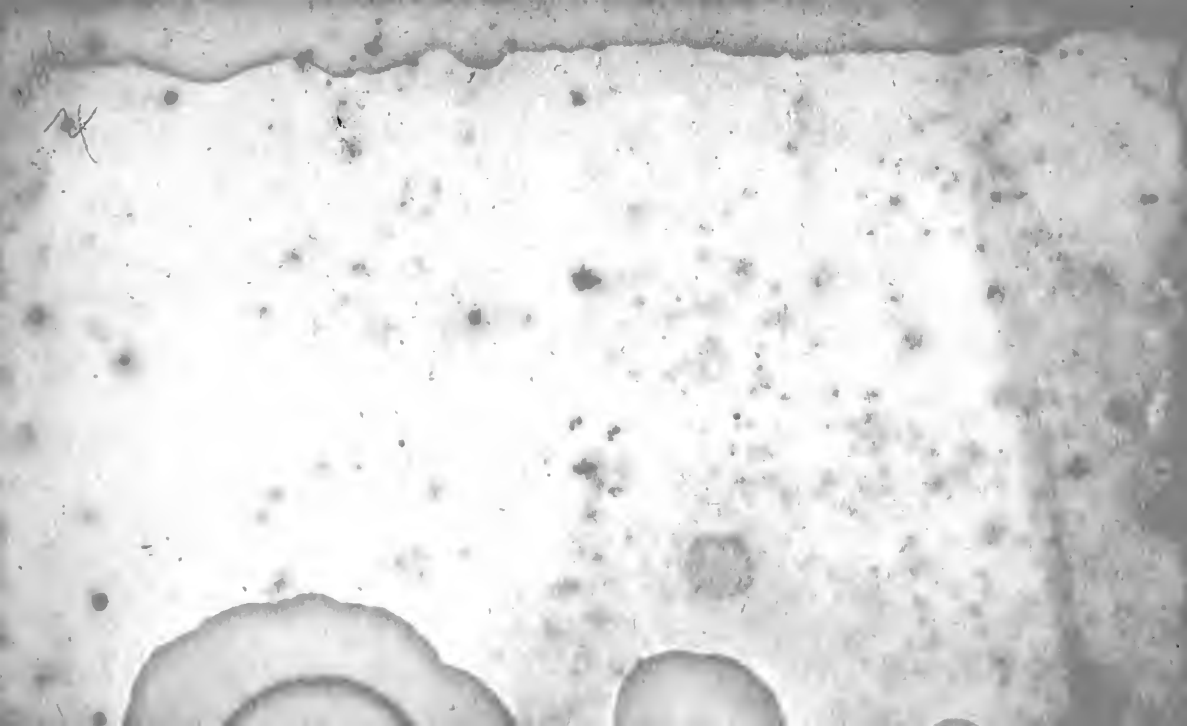
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[FOURTH STEREOTYPE EDITION.]



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THE
NEW-YORK SELECTION

OF

SACRED MUSIC;

CONTAINING

A GREAT VARIETY OF PLAIN, REPEATING, AND FUGUE TUNES.

IN TWO PARTS.

Part First

CONTAINS ONE HUNDRED AND TWENTY TUNES,
OF THAT PLAIN, SOLID, AND DEVOTIONAL STYLE, WHICH IS BEST ADAPTED TO CONGREGATIONAL USE.

Part Second

IS COMPOSED OF PLAIN, REPEATING, AND FUGUE TUNES.

THE WHOLE ARRANGED AND INTENDED FOR THE VARIOUS METRES IN WATTS, DWIGHT, DOBELL, DUTCH REFORMED,
RIPPON, TATE AND BRADY, STERNHOLD, HOPKINS, AND OTHERS.

CAREFULLY COMPILED FROM THE BEST EUROPEAN AND AMERICAN AUTHORS.

BY F. D. ALLEN.

NEW-YORK:

FOR SALE BY F. D. ALLEN, 66 CHATHAM-ST. AND 189 DUANE-ST.; ALSO, BY THE PRINCIPAL BOOK AND MUSIC SELLERS IN THE CITY.

1826.

Southern District of New-York, ss.

BE IT REMEMBERED, That on the tenth day of April, in the forty-sixth year of the Independence of the United States of America, FRANCIS D. ALLEN, of the said District, hath deposited in this office the title of a book, the right whereof he claims as proprietor, in the words following, to wit:

"The New-York Selection of Secred Music; containing a great variety of Plain, Repeating, and Fugue Tunes. In Two Parts. Part First contains one hundred and twenty tunes, of that plain, solid, and devotional style, which is best adapted to congregational use. Part Second is composed of Psalms, Repeating, and Fugue Tunes. The whole arranged and intended for the various metres in Watts, Dwight, Dobell, Rippon, Dutch Reformed, Tate and Brady, Sternhold, Hopkins, and others. Carefully compiled from the best European and American Authors. By F. D. Allen."

In conformity to the Act of 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 time therein mentioned." And also to an Act entitled "An Act, supplementary to an Act, entitled an Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the times therein mentioned, and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

JAMES DILL,
Clerk of the Southern District of New-York.

A FEW GENERAL OBSERVATIONS.

To constitute a good singer, the first requisite is a *correct ear*; secondly, a quick susceptibility of the effect the poet and composer wish to produce; and, thirdly, a fine voice and capability of expressing the subject.

A certain degree of applause is always bestowed on power and sweetness of tone; but to produce effect on others, the performer must feel the passion with which he wishes to inspire his hearers.

Those who get at the force and meaning of the words, and pronounce them with the same sensibility of expression as they would in speaking, possess an accomplishment in singing beyond what all the art in the world can convey.

A solo singer would always find it to his advantage to read over the words until he understands the meaning of the author before he sounds a note; by so doing he would seldom fail to give effect to the whole piece.

Singers, especially in the performance of psalmody, are too apt to neglect the important duty of pronouncing accurately and intelligibly. Hence we so often hear such *mouthng* and *chewing* of words, together with a certain *nasal* intonation, by which the subject is frequently rendered as uninteresting to the hearer as so many empty sounds. Such singing may very properly be compared to those pictures, under which it is necessary to write, "This is a Dog," and "This is a Horse."

Articulation and expression form the chief excellence of music; without these it may amuse the ear—it may give a little exercise to the mind of the hearer,—it may, for a moment, withdraw his attention from the anxieties of life—it may show the performer's dexterity, the skill of the composer, and the excellence of the instruments; and in all or any of these ways it may afford a slight pleasure: but without engaging the affections it can never yield that permanent, useful, and heartfelt satisfaction of which it is capable, and which is expected from it. In fact, it is in articulation that vocal music has the preference to instrumental—for, while the ear is delighted, the mind is informed.

In church music, great care should be observed in *adaptation*; if the words be cheerful, let them be sung to a lively or cheerful tune—if the subject be confession or sorrow, a plaintive or minor air should be chosen. This selection, however, cannot always be made with certainty, inasmuch as the Hymns or Psalms are frequently written without sufficient regard to unity of subject. It is not uncommon to find two or three subjects introduced in as many verses of the same Psalm; to meet this, it would be necessary to introduce as many different tunes, which would be improper in congregational worship. But still the errors in adaptation which so often occur in Churches, and which are absolutely ridiculous, too frequently arise, either from the carelessness or ignorance of the Chorister, in the choice of his tunes. I have heard the 51st Psalm, "Show pity, Lord, O Lord forgive," and "Lord, I am vile," &c. sung to Old Hundred; and the 117th Psalm, "From that all that dwell below the sky," sung to Windham. Such selections, to say the least of them, are injudicious.

MUSICAL TERMS EXPLAINED.

- Accord.* To agree in pitch and tone.
- Adagio.* The slowest, with grace and embellishment.
- Ad Libitum.* At pleasure of the performer.
- Allegro.* Gay, quick.
- Affetuoso.* Tender and affecting, requiring a soft and delicate style of performance.
- Andante.* Somewhat slow, and a performance distinct and soothing.
- Articulation.* There is no word in the whole vocabulary of music of more importance than *articulation*. It applies equally to vocal and instrumental performance; to words and to notes; and includes that distinctness and accuracy of expression, which gives every syllable and sound with truth and perspicuity, and forms the very foundation of pathos and grace.
- Allegretto.* Not so quick as allegro.
- Appogiature.* A small note of embellishment.
- Alto.* Counter-tenor part.
- Air.* Generally means what the ear realizes from the melody, or harmony. In a special sense, it is the subject or leading part, and should be sung by female or treble voices.
- Crescendo.* A term signifying that the notes of the passage over which it is placed, are to be gradually swelled.
- Chromatic.* This scale consists in a succession, or continuation of melody that proceeds by semitones, as well in descending as ascending, which produces a surprising effect in harmony.

The greatest part of these semitones not being in a diatonic form and process, causes, at every instant, some discords, which suspend or interrupt a conclusion, without altering the diatonic order in the other part or parts.

Da Capo, or D. C. Close with the first strain.

Duett. A piece of music consisting of two parts.

Diatonic. That species of music in which both tones and semitones are used.

Deminuendo. Decreasing or softening the sound.

Fort. Strong and loud.

Fortissimo. Very loud.

Moderato. A movement between andante and allegro.

Oratorio. A collection of sacred vocal pieces composed in a dramatic style.

Orchestre. The place, or band of musical performers.

Overture. Is an instrumental strain, which introduces the succeeding strain.

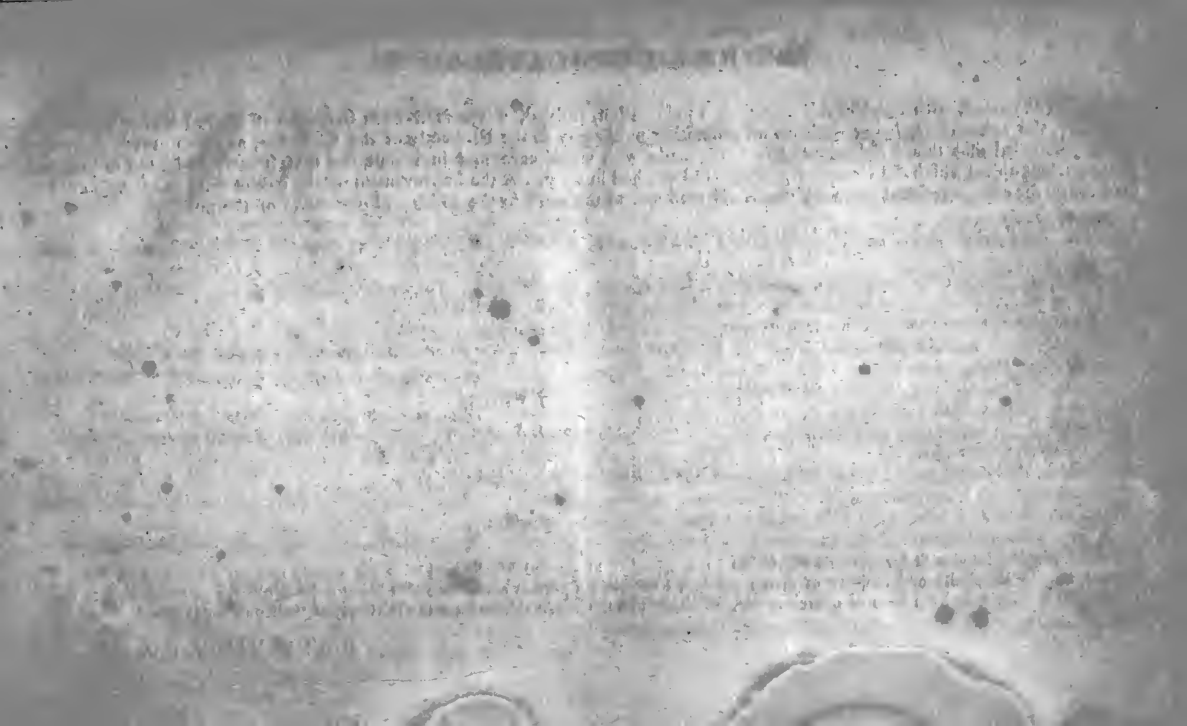
Piano. Soft.

Quintett. Music composed in five parts, in which each part is concertant.

Quartett. Music composed in four parts, in which each part is concertant.

Solo. A part composed for a single voice.

Trio. A composition for three voices.



RECOMMENDATIONS.

HAVING examined, with considerable attention, a publication, entitled, "The New-York Selection of Sacred Music," by F. D. Allen, we, the subscribers, being desirous of promoting uniformity in the Psalmody of the Churches, as far as practicable; and being persuaded that this "Selection" has been made with much care and judgment, and that it is well adapted to promote the important object which the Compiler professes to have had in view, viz. the improvement of the public taste as to style of Sacred Music for congregational use, very cheerfully recommend the work to the notice and patronage of the public.

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Being well acquainted with Mr. Allen's reputation as a Teacher of Sacred Music, and with his anxiety to have the system of Psalmody adapted to the simplicity and majesty of divine worship, I entertain a perfect confidence that his "Selection" will be acceptable to those whose piety and taste desire a form of church music, which shall be the handmaid, and not the mistress, of their public devotions.

JOHN M. MASON, D.D. S.T.P.

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ANTHEM.

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THERE are seven primitive degrees of sound, which are placed or represented on five lines, with their spaces, called a Stave,




These lines and spaces are designated by the first seven letters of the alphabet; A, B, C, D, E, F, G.

Nature has divided voices into at least four kinds, varying in acuteness or gravity. The Treble is the highest, and of consequence will always lead, or be heard above the rest; the Counter is the next lower; the Tenor next, and the Bass the lowest. These are designated by different

characters, called Cliffs. The Treble Cliff  is placed on the second

line, which is G; the Counter Cliff  on the third line, which is C;

the Bass Cliff  on the fourth line, which is F. The Cliffs are called

by the names of the letters they represent, and the letters on the other lines and spaces are reckoned from them.

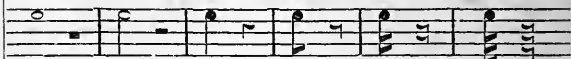
	BASS.	TENOR OR	TREBLE.	COUNTER.
Space above.	B	G	A	
Fifth line.	A	F	G	
Fourth space.	G	E	F	
Fourth line.	F	D	E	
Third space.	E	C	D	
Third line.	D	B	C	
Second space.	C	A	B	
Second line.	B	G	A	
First space.	A	F	G	
First line.	G	E	F	
Space below.	F	D	E	

The natural place for Mi is in B.
 If B be flat, (b) 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

From mi to fa, and from la to fa, are half tones. Above mi, ascending, is fa, sol, la, fa, sol, la, then comes mi; descending, la, sol, fa, la, sol, fa, then comes mi again.

Names and proportions of the Notes and Rests.

Semibreve. Minim. Crotchet, Quaver. Semiquaver. Demisemiquaver.



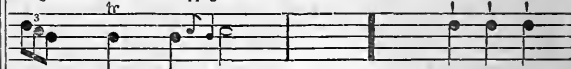
One semibreve is equal to two minims, four crotchets, eight quavers, sixteen semiquavers, or thirty-two demisemiquavers.

Other musical characters are,

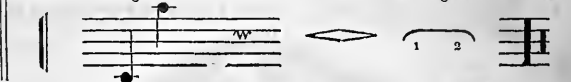
1. Flat. 2. Sharp. 3. Natural. 4. Dot. 5. Slur. 6. Hold. 7. Repeat. 8. Choce notes.



9. Figure. 10. Trill. 11. Appoggiatura. 12. Bar. 13. Double Bar. 14. Staccato marks.



15. Brace. 16. Leger lines. 17. Direct. 18. Swell. 19. Figures. 20. Close.



Explanation of the characters numbered in the preceding page.

1. A *Flat*, set before a note, sinks it half a tone.
2. A *Sharp*, set before a note, raises it half a tone.
3. A *Natural*, restores a note made flat or sharp, to its original sound.
4. A *Dot*, after a note, adds to it one half its original length.
5. A *Slur*, is drawn over or under those notes which are sung to one syllable.
6. The *Hold*, shows that the sound of the note over which it is placed, may be continued longer than its usual length.
7. The *Repeat*, shows what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.
8. *Choice notes*, give the performer liberty to sing which he pleases.
9. The *Figure 3*, over or under three notes, directs that they be performed in the time of two of the same kind.
10. The *Trill*, shows that the note over which it is placed, should be shaken.
11. The *Appoggiaturas*, 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.
12. The *Bar*, divides the time into equal parts, according to its measure note.
13. A *Double Bar*, shows the end of a strain.
14. Notes having *Staccato Marks* should be performed distinctly; and when dots are used instead of marks, the performance should be soft and distinct.
15. The *Brace*, connects those parts of a tune which move together.
16. *Leger Lines*, are lines drawn through such notes as exceed the compass of the stave.
17. A *Direct*, set at the end of a stave, points to the first note in the next stave.



18. *Figures 1 2*, show that the note under 1 is to be sung the first time, and that under 2 the second; but if slurred together, both are sung at the repeat.
19. A *Swell*, begins piano, gradually increases to forte, and then diminishes in the same manner.
20. A *Close*, shows the end of a tune.


Sharps or Flats placed at the beginning of a tune, affect the letters on which they stand, throughout the piece, unless contradicted by a natural, which replaces them in their original state, for that bar only in which it may occur. But if the natural is continued through a strain, or any number of bars, it takes off the power of the flat or sharp, and the strain ought to be performed in its original key. Accidental flats and sharps, or naturals, when set before notes in the course of the piece, affect every note on that line or space in the bar.


OF TIME.

There are three kinds of time, viz. Common, Triple, and Compound.


COMMON TIME.


- This mood denotes the slowest movement; each bar including one semibreve for its measure, or other notes and rests in proportion, with four beats, two down and two up, in about four seconds.
- First Mood.*  Contains one semibreve in each bar, and four beats, two down and two up, unless the movement be very brisk, then one down and one up is sufficient.
- Second Mood.* 


Third Mood.  Contains one semibreve in each bar, and two beats, one down and one up.

Fourth Mood.  Contains one minim in each bar, and two beats, one down and one up.


TRIPLE TIME.


First Mood.  Contains three minims in each bar, two beats down and one up.

Second Mood.  Contains three crotchets in a bar, two beats down and one up.

Third Mood.  Contains three quavers in a bar, two beats down and one up.

COMPOUND TIME.

First Mood.  Contains two pointed minims in each bar, with two beats, one down and one up.

Second Mood.  Contains two pointed crotchets in each bar, with two beats, one down and one up.

N. B. The hand falls at the beginning of every measure, in all kinds of time,

EIGHT NOTES.

With the half tones marked.



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

In raising or falling the Eight Notes, from mi to fa, and from la to fa, are semi or half tones.

KEYS IN MUSIC.

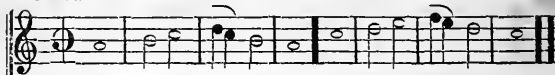
There are but two natural or primitive keys in music, viz.—C the sharp or major, and A the flat or minor key; all the others are called artificial. The last note in the base is the key note, which is the first note above or below the mi; if above, it is in a major key—if below, it is in a minor key.

An example of the two Natural Keys.

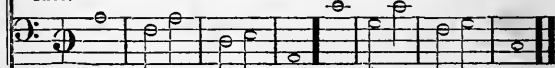
A, the Natural Minor Key.

C, the Natural Major Key.

TENOR.



BASS.



The first is called A the natural minor key, by reason of having the lesser third, sixth, and seventh above its key. The second is called C, the natural major key; it having the greater third, sixth, and seventh above its key.

INTRODUCTION.

LESSONS FOR EXERCISING AND TUNING THE VOICE.

No. 1.

Eight Notes in unison.

No. 2.

Major Key of G.

No. 1. Eight Notes in unison. No. 2. Major Key of G.

C D E F G A B C C B A G F E D C G A B C D E F G G F E D C B A G

No. 3

No. 4.

INTRODUCTION.

LESSONS FOR EXERCISING AND TUNING THE VOICE.

EXERCISES IN THE MINOR MOOD.

1st. Key of G.

2d.

3d.

4th.

Key of C.

3d. SEQUENCE, MAJOR MOOD.


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

INTRODUCTION.

LESSONS FOR EXERCISING AND TUNING THE VOICE.



s f l s f l f f l s m l f m s f f s m f l m s l f s l f s l f s



f l s f l s f l s m l f m s f l l f s m f l m s l f s l f s l f



l f f s e l l f m s f l s m l f f l m s l f s m f l l s s f f l



s f s l s l f l f s f s l s l m l m f m f s f s s f s f m f m l m l s l s f s f l f l s l s f s



f s f s l s l f l f s f s l m l m f m f s f f s f m f m l m l s l s f s f l f l s l s f s f



f s l s l f l f s f s l s l m l m f m f s f l l f f s f m f m l m l s l s f s f l f l s l s f

INTRODUCTION.

OF THE MODULATION OF KEYS.

The modulation or changing of the key note from one letter or given tone to another, being so frequent in every regular composition, the performer will be continually embarrassed, unless he endeavours to acquire a habit of discerning those changes.

The transitions of the key from one letter to another, are sometimes effected by gradual preparation, and at other times in an abrupt manner.

When the change is gradual, the new key is announced either by a Sharp, Flat, or Natural. When the change is sudden and abrupt, the usual signs at the beginning of the stave, are either altered or removed. A few examples of the more usual transitions are here subjoined.

Examples of Transitions in the Major Mode from one Key to another.

Key of C into G by a sharp on F.

Key of G into D by an additional Sharp on C.

Key of C into F by a flat on B.

Key of F into C by a natural on B.

Musical notation for four key transitions in the major mode, shown in two staves (treble and bass clef). The first transition (C to G) shows a sharp on F. The second (G to D) shows an additional sharp on C. The third (C to F) shows a flat on B. The fourth (F to C) shows a natural on B. Each transition is marked with a vertical bar line.

Examples of Transitions in the Minor Mode from one Key to another.

Key of A natural to E by one Sharp

Key of E into B by an additional Sharp on C.

Key of D into A by a Natural on B.

Major Key of C into the Minor of A.

Musical notation for four key transitions in the minor mode, shown in two staves (treble and bass clef). The first transition (A natural to E) shows one sharp. The second (E to B) shows an additional sharp on C. The third (D to A) shows a natural on B. The fourth (Major C to Minor A) shows the removal of the sharp on F. Each transition is marked with a vertical bar line.

Minor Key of A into the Major of C.

Key of D Major into B Minor.

Key of B Minor into D Major.

Musical notation for three key transitions between minor and major modes, shown in two staves (treble and bass clef). The first (Minor A to Major C) shows the removal of the sharp on F. The second (D Major to B Minor) shows the addition of a sharp on C. The third (B Minor to D Major) shows the removal of the sharp on F. Each transition is marked with a vertical bar line.

INTRODUCTION.

Lesson by Flats and Sharps exhibiting the most approved method of modulation by the sol-faing system,

s f m f s f l s f s f l s f s f l s f m f f s f m f l s f m f f f m l s f m f s f m f s f m f
 f l s f l f m f l f s f l f f s f f s f f m s f f s s f s f l f s s f

LESSONS IN DIFFERENT MOODS OF TIME.

Lesson in time, two beats in a bar.

Lesson in time, three beats in a bar.

Lesson in time, four beats in a bar.

Lesson in compound time, two beats in a bar.

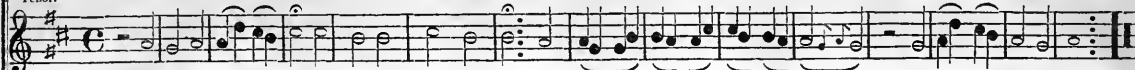
SHIRLAND. S. M.

No. 1.

Alto.

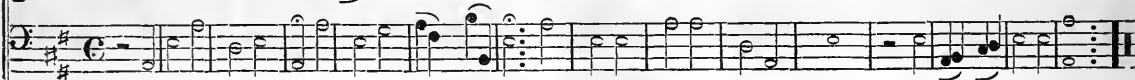


Tenor.



I shall behold the face Of my for - giv - ing God, And stand complete in righteous - ness, Wash'd in my Saviour's blood.

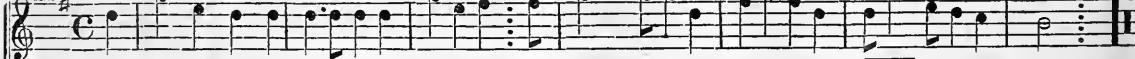
Air.



MARGATE. S. M.

No. 2.

Alto.



Tenor.



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

Air. Cheerful.



No. 3.

Alto.

CAMBERWELL. S. M.

Behold the morn - ing sun Begins his glorious way; His beams thro' all the nations run, And life and light con - vey.

No. 4.

Alto.

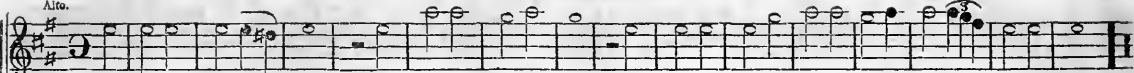
OLDFORD. S. M.

While with my heart and tongue, I spread thy praise abroad, Accept the worship and the song, My Saviour and my God.

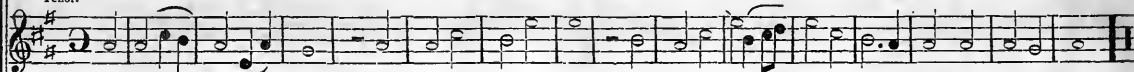
ST. THOMAS. S. M.

No. 5.

Alto.

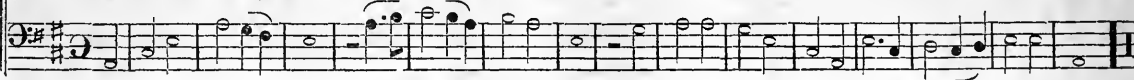
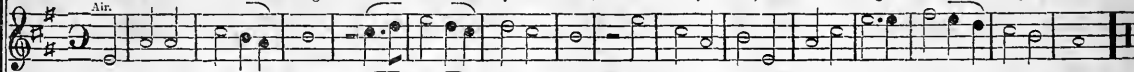


Tenor.



Ho - san - na to the king Of David's roy - al blood; Bless him ye saints, he comes to bring Sal - va - tion from your God.

Air.



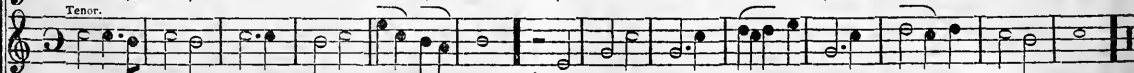
NEWTON. S. M.

No. 6.

Alto.

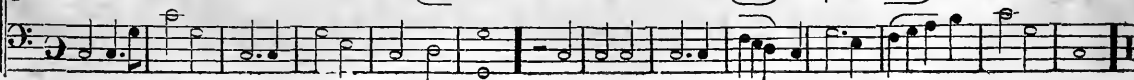
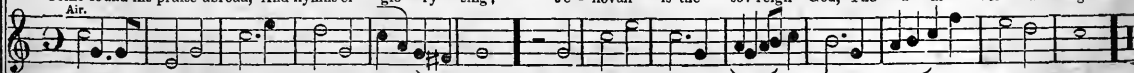


Tenor.



Come sound his praise abroad, And hymns of glo - ry sing; Je - hovah is the sov'reign God, The u - ni - ver - sal king.

Air.



No. 7.

PECKHAM. S. M.

Air.

To God the on-ly wise, Our Saviour and our King; Let all the saints be-low the skies, Their humble tri-bute bring.

No. 8.

WATCHMAN. S. M.

Alto.

Tenor.

Air.

Oh when shall I awake From sin's soft soothing power; The slum-ber from my spir-it break, And rise to fall no more.

SHEFFIELD. S. M.

No. 9.

Alto.

Tenor.

Air.

Let those re - fuse to sing, Who never knew our God; But fav'rites of the heav'nly King, May speak their joys a - broad.

Detailed description: This musical score is for the hymn 'SHEFFIELD. S. M. #'. It consists of four staves. The top two staves are for Alto and Tenor voices, both in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are written below the Tenor staff. The bottom two staves are for an 'Air' accompaniment, with the top staff in treble clef and the bottom staff in bass clef, both in the same key signature and time signature. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

WHITFIELD. S. M.

No. 10.

Alto.

Tenor.

Air.

Come all ye trembling saints, Your Harps do ye up take: Loud to the praise of Love di - vine, Bid ev' - ry string a - wake.

Detailed description: This musical score is for the hymn 'WHITFIELD. S. M. #'. It consists of four staves. The top two staves are for Alto and Tenor voices, both in treble clef with a key signature of one sharp (F-sharp) and a 2/4 time signature. The lyrics are written below the Tenor staff. The bottom two staves are for an 'Air' accompaniment, with the top staff in treble clef and the bottom staff in bass clef, both in the same key signature and time signature. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

No. 11.

THATCHER. S. M.

Alto.

Tenor.

Sing to the Lord aloud, And make a joyful noise, God is our strength, our Saviour God, Let Is rael hear his voice.

Air.

No. 12.

CAMBRIDGE. S. M.

Tenor.

Air.

Come sound his praise a - broad, And hymns of glory sing: Je - ho - vah is the sovereign God, The u ni - versal King.

PRESCOT. S. M. ♯

No. 13.

Alto.

Tenor.

Air.

Sing on your heav'n - ly way, Ye ransom'd sin - ners, sing; Sing on, re - joic - ing ev' ry day, In Christ, your heav'nly King.

Detailed description: This musical score is for the hymn 'PRESCOT. S. M. ♯'. It consists of four staves. The first two staves are for Alto and Tenor voices, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the Tenor staff. The third staff is for the 'Air' part, also in treble clef with the same key signature and time signature. The fourth staff is the bass line, in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many notes beamed together.

MORNINGTON. S. M.

No. 14.

Alto.

Tenor.

Air.

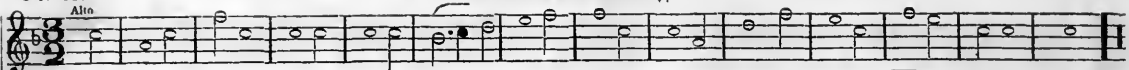
Behold the morning sun, Be - gins his glorious way; His beams through all the nations run, And light and life con - vey.

Detailed description: This musical score is for the hymn 'MORNINGTON. S. M.'. It consists of four staves. The first two staves are for Alto and Tenor voices, both in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are written below the Tenor staff. The third staff is for the 'Air' part, also in treble clef with the same key signature and time signature. The fourth staff is the bass line, in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many notes beamed together.

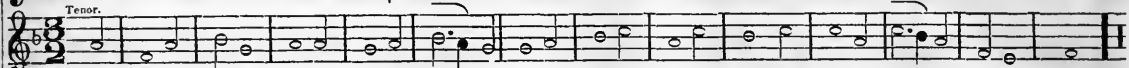
No. 15.

SUTTON. S. M.

Alto

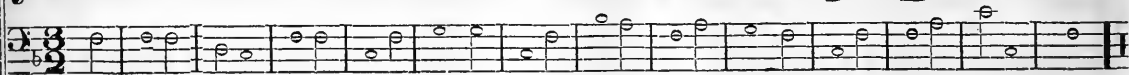
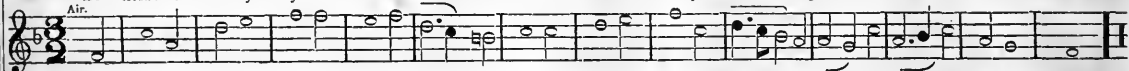


Tenor.



Be - hold! the lofty sky De - clares its maker God. And all his starry works on high Proclaim his pow'r abroad.

Air.



No. 16.

FORDUN. S. M.

Alto.

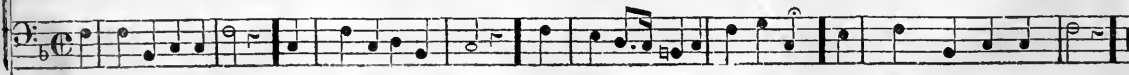


Tenor.



Je - sus our glorious King, Shall wipe our tears a - way, And call us up his praise to sing, In ev - er - last - ing day.

Air.



PENTONVILLE. S. M.

No. 17.

Alto.

Tenor.

Air.

The Lord the sovereign King, Hath fix'd his throne on high, O'er all the heav'nly world he rules, And all be - neath the sky.

Detailed description: This musical score is for the hymn 'Pentonville'. It consists of three staves. The top staff is for the Alto voice, the middle for the Tenor voice, and the bottom for the Air. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'The Lord the sovereign King, Hath fix'd his throne on high, O'er all the heav'nly world he rules, And all be - neath the sky.'

YORK. S. M.

No. 18.

Tenor.

Air.

Before the fly - ing clouds, Before the so - lid land, Before the fields, be - fore the floods, I dwelt at his right hand.

Detailed description: This musical score is for the hymn 'York'. It consists of two staves. The top staff is for the Tenor voice and the bottom for the Air. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'Before the fly - ing clouds, Before the so - lid land, Before the fields, be - fore the floods, I dwelt at his right hand.'

B

Alto

Tenor

I hear the voice of woe. I hear a brother's sigh, Then let my heart with pi-ty flow, With tears of love mine eye.

Air.

Alto

Tenor

Let Sinners take their course, And choose the road to death, But in the worship of my God I'll spend my latest breath.

Air.

AYLESBURY. S. M. 6

No. 21.

Alto.

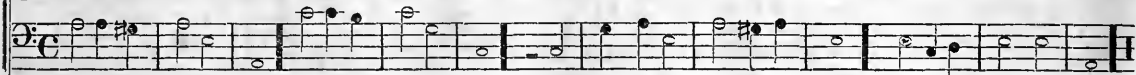


Tenor.



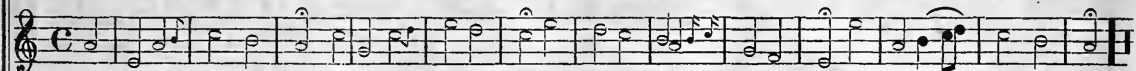
Shall we go on to sin, Because thy grace a - bounds? Or cru - ci - fy the Lord a - - gain, Or open all his wounds?

Air.

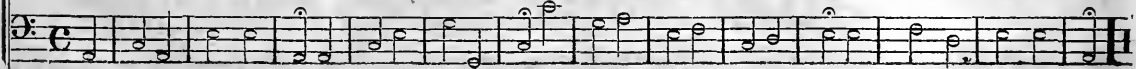


ST. BRIDGES. S. M. 6

No. 22.



From lowest depths of wo, To God I send my cry; Lord hear my sup - pli - - ca - ting voice, And gra - cious - ly re - ply.



No. 23.

EGYPT. S. M. b

Alto.

Tenor.

When overwhelm'd with grief, My heart with - in me dies, Help - less and far from all re - lief, To heav'n I lift mine eyes.

Air.

No. 24.

USTICK S. M. b

Tenor

Air.

But I with flowing tears Indulged my doubts to rise ; " Is there a God that sees or hears The things below the skies."

OSSETT. S. M. b

No. 25.

Tenor.

Musical score for 'OSSETT. S. M. b' (No. 25). The score is in 3/2 time and G major. It consists of three staves: Tenor (top), Air (middle), and Bass (bottom). The lyrics are: "My God, per - mit my tongue This joy to call thee mine; And let my early cries pre - vail, To taste thy love di - vine." The Tenor part has a trill (tr) at the end. The Air part also has a trill (tr) at the end.


My God, per - mit my tongue This joy to call thee mine; And let my early cries pre - vail, To taste thy love di - vine.

YARMOUTH. S. M. b

No. 26.

Musical score for 'YARMOUTH. S. M. b' (No. 26). The score is in 3/2 time and G minor. It consists of three staves: Tenor (top), Air (middle), and Bass (bottom). The lyrics are: "Thou centre of my rest, Look down with pitying eye, While with pro - - tracted pain oppress'd, I breathe the plaintive sigh." The Air part has a trill (tr) at the end.

Thou centre of my rest, Look down with pitying eye, While with pro - - tracted pain oppress'd, I breathe the plaintive sigh.



Alto.

Tenor.

Then shall I love thy gospel more, And ne'er forget thy word; When I have felt its quick'ning pow'r, To draw me near the Lord.

Air.



Alto.

Tenor.

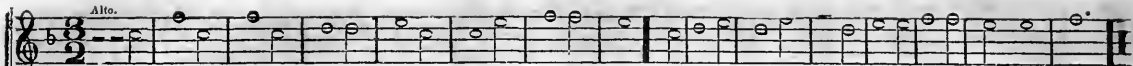
My never ceasing songs shall show The mercies of the Lord, And make succeeding ages know How faithful is his word.

Air.

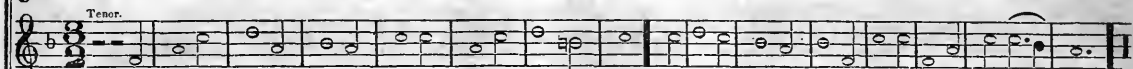
BEDFORD. C. M.

No. 29.

Alto.




Tenor.



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

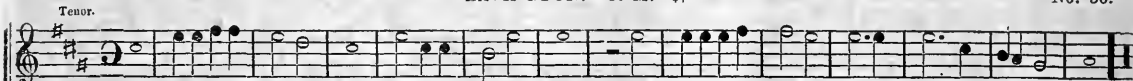
Air.



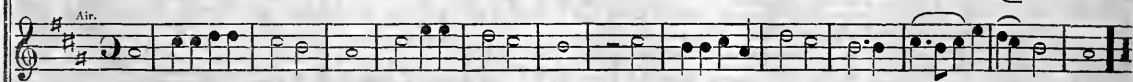
LAVINGTON. C. M.

No. 30.

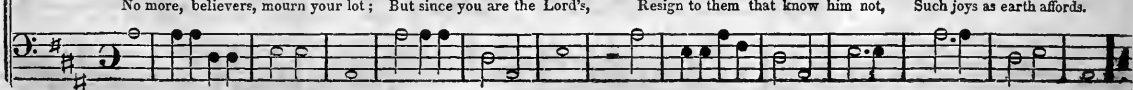
Tenor.



Air.



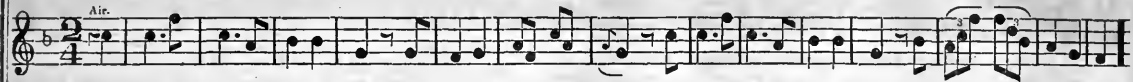
No more, believers, mourn your lot; But since you are the Lord's, Resign to them that know him not, Such joys as earth affords.



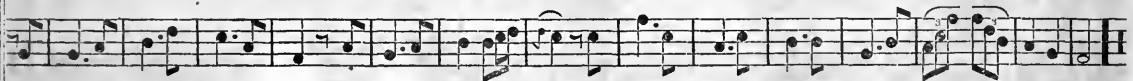
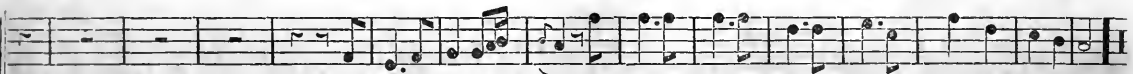
Tenor.



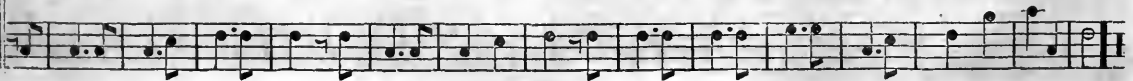
Air.



This is the day the Lord hath made, He calls the hours his own; Let heav'n rejoice, let earth be glad, And praise surround the throne.



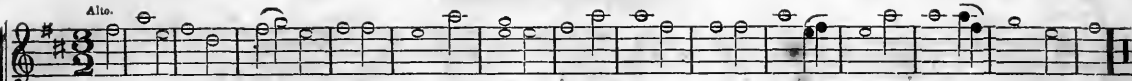
To - day he rose and left the dead, And Satan's empire fell; To - day the saints his triumph spread, And all his wonders tell.



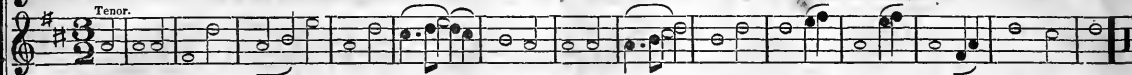
CHINA. C. M.

No. 32.

Alto.

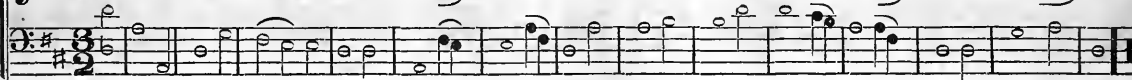
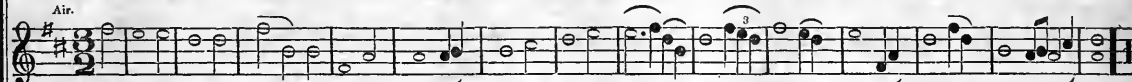


Tenor.



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

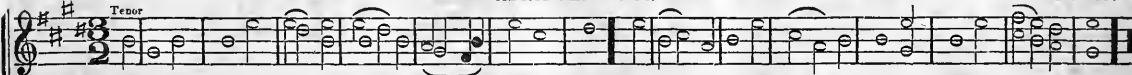
Air.



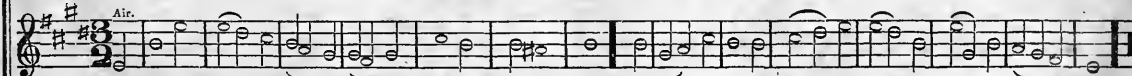
ABRIDGE. C. M.

No. 33.

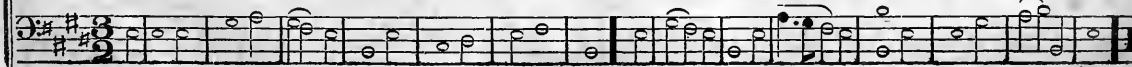
Tenor.



Air.



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



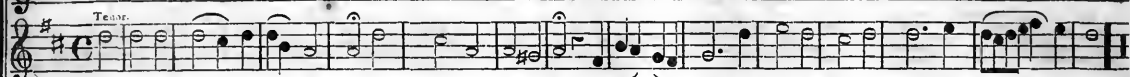
No. 34.

BETHEL. C. M.

Alto.

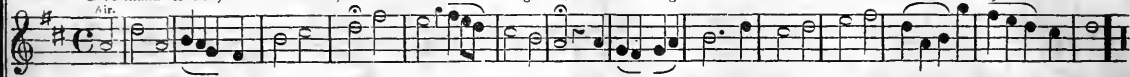


Tenor.



Give thanks to God, invoke his name, And tell the world his grace; Sound through the earth his deeds of fame. That all may seek his face.

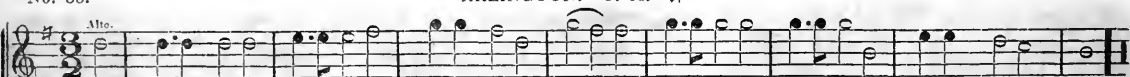
Air.



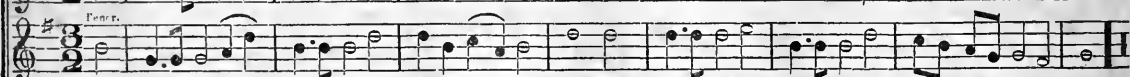
No. 35.

ARLINGTON. C. M.

Alto.

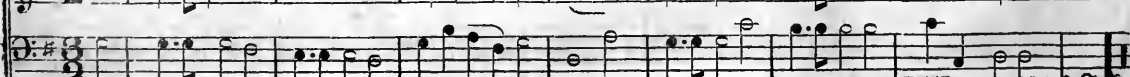
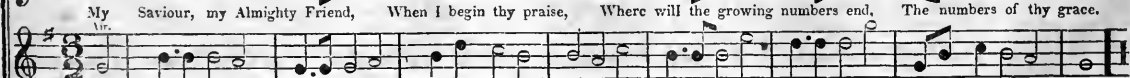


Tenor.



My Saviour, my Almighty Friend, When I begin thy praise, Where will the growing numbers end, The numbers of thy grace.

Air.



BORKE, or BARBY. C. M.

No. 36.

Alto.

Tenor.

Air.

Hope looks beyond the bound of time, When what we now de - plore, Shall rise in full im - mor - tal prime, And bloom to fade no more.

BRAINTREE. C. M.

No. 37.

Alto.

Tenor.

Air.

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

No. 38.

STEPHENS. C. M. #

Alto.

Tenor.

Air.

My shep - herd will sup - ply my need, Je - ho - vah is his name; In pastures fresh he makes me feed, Be - side the liv - ing stream.

No. 39.

SHEFFIELD 2d. C. M. #

Alto.

Tenor.

Air.

Thy mercies fill the earth, O Lord, How good thy works appear; O - pen mine eyes to read thy word, And see thy wonders there.

BRIDGEPORT. C. M.

No. 40.

Alto.

Tenor.

Come let us lift our voi - ces high, High as our joys a - rise; And join the songs above the sky, Where pleasure ne - ver dies.

Air.

Detailed description: This is a four-part musical score for the hymn 'BRIDGEPORT. C. M. #'. It features four staves: Alto (top), Tenor, Air (third), and Bass (bottom). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Come let us lift our voices high, High as our joys arise; And join the songs above the sky, Where pleasure never dies.' The music is written in a simple, homophonic style with many whole and half notes.

CLARENDON. C. M.

No. 41.

Alto.

Tenor.

Blest are the souls that hear and know The gospel's joy - ful sound; Peace shall attend the path they go, And light, their steps surround.

Air.

Detailed description: This is a four-part musical score for the hymn 'CLARENDON. C. M. #'. It features four staves: Alto (top), Tenor, Air (third), and Bass (bottom). The key signature is one flat (Bb) and the time signature is 2/4. The lyrics are: 'Blest are the souls that hear and know The gospel's joyful sound; Peace shall attend the path they go, And light, their steps surround.' The music is written in a simple, homophonic style with many quarter and eighth notes.

Alto.

Tenor.

Musical notation for the Alto and Tenor parts of No. 42. The Alto part is on a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The Tenor part is on a bass clef staff with the same key signature and time signature. Both parts feature a melody with various note values and rests, including some slurs.

How shall I praise th' eter-nal God, That in - fi - nite unknown; Who can as - cend his high abode, Or venture near his throne.

Air.

Musical notation for the Air and Bass parts of No. 42. The Air part is on a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The Bass part is on a bass clef staff with the same key signature and time signature. Both parts feature a melody with various note values and rests, including some slurs.

Tenor.

Air.

Musical notation for the Tenor and Air parts of No. 43. The Tenor part is on a bass clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The Air part is on a treble clef staff with the same key signature and time signature. Both parts feature a melody with various note values and rests, including some slurs.

Thy mercies fill the earth, O Lord, How good thy works appear! Open my eyes to read thy word, And see thy wonders there.

CANTERBURY. C. M.

No. 44.

Alto.

Tenor.

My trust is in my heav'nly friend, My hope in thee, my God, Rise, and my helpless life defend, From those who seek my blood.

Air.

ST. ANNE'S. C. M.

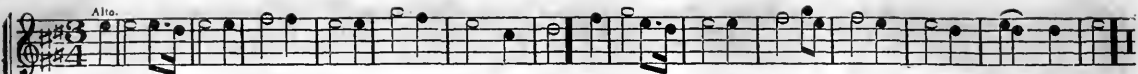
No. 45.

Tenor.

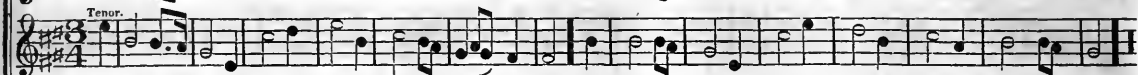
Air.

Sing to the Lord, ye dis-tant lands, Ye tribes of ev'ry tongue; His new dis - cover'd grace demands, A new and no - bler song.

Alto.

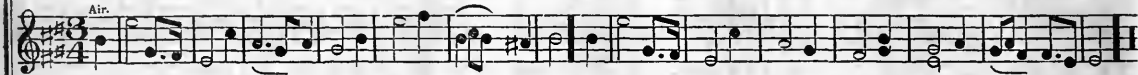



Tenor.

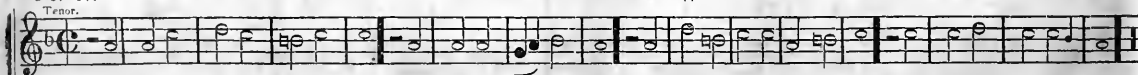


I know that my Redeemer lives, And ev - er prays for me; Sal - va - tion to his saints he gives, And life and lib - er - ty.

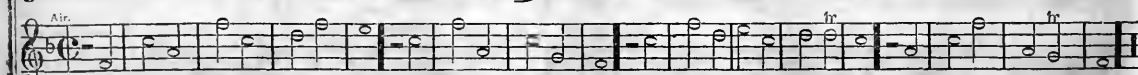
Air.

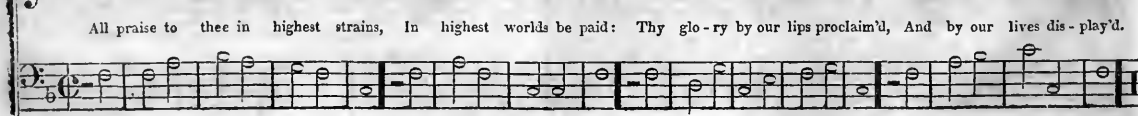
Tenor.



Air.



All praise to thee in highest strains, In highest worlds be paid: Thy glo - ry by our lips proclaim'd, And by our lives dis - play'd.



Alto.

Tenor.

Air.

With rev'rence let the Saints ap - pear, And bow before their King: His high commands with rev'rence hear, And to him prai - ses sing.

ST. DAVID'S. C. M.

No. 49.

Alto.

Tenor.

Air.

To Him, in whom they move and live, Let ev'ry creature sing; All glo-ry to their Maker give, And homage to their King.

* This tune has erroneously been published under the name of DUNDEE: it is here set, it is believed, under its original name, as published in Scotland in the early part of the 17th century.

Alto



Tenor




With my whole heart I'll raise my song, Thy wonders I'll proclaim; Thou sov'reign judge of right and wrong, I'll praise thy glorious name.

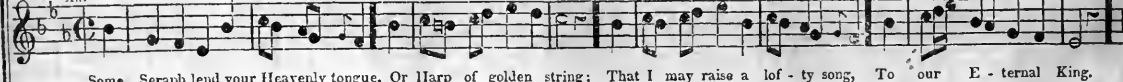
Air.





Tenor.



Air.

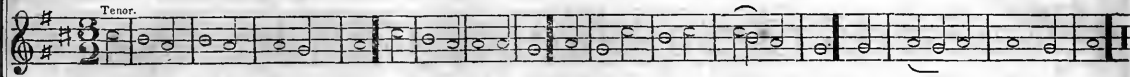


Some Seraph lend your Heavenly tongue, Or Harp of golden string; That I may raise a lof - ty song, To our E - ternal King.



STROUDWATER. C. M.

No. 52.

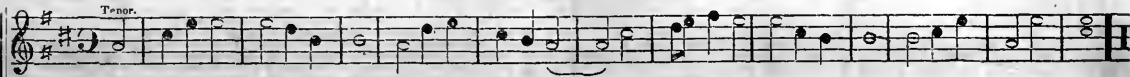


Great King on high, ac - cept the praise, Of these our humble songs; Till tunes of nobler sound we raise, With our im - mor - tal tongues.



MELODY. C. M.

No. 53.



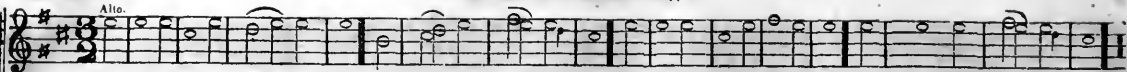
Hark, how the feather'd warblers sing, 'Tis nature's cheerful voice; Soft mu - sic hails the lovely spring, And woods and fields rejoice.



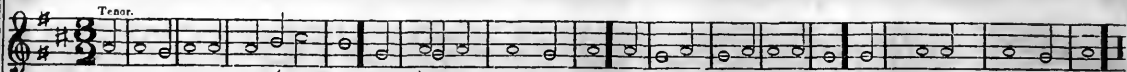
No. 54.

ST. THOMAS. C. M.

Alto.

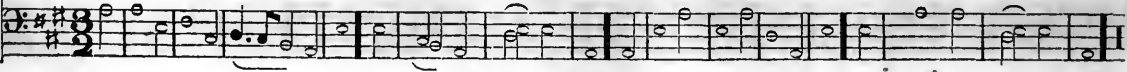
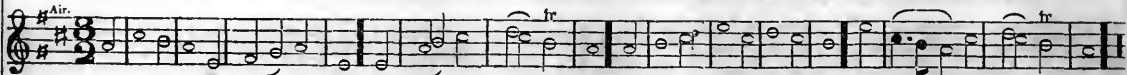


Tenor.



Come let us join in songs of praise, To our ex - alt - ed King; Till we on high, in nobler lays, Sweet Hal - le - lu - jabs sing.

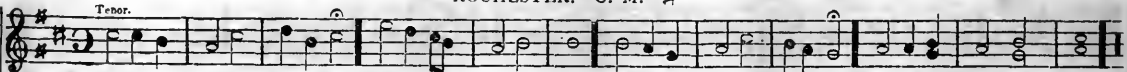
Air.



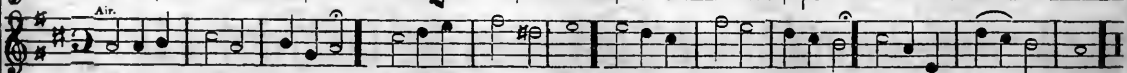
No. 55.

ROCHESTER. C. M.

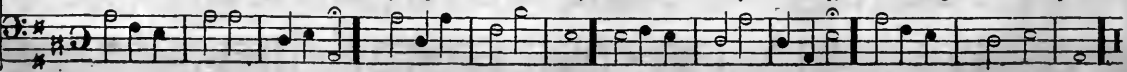
Tenor.



Air.



God, my sup - port - er and my hope, My help for - ev - er near, Thine arm of mercy held me up, When sinking in de - spair.



ST. PAUL'S C. M.

No. 56.

Alto.

Tenor.

Come let us all unite to praise The friend of all mankind; Our thankful hearts, in solemn lays, Be with our voices join'd.

Air.

ST. MARTIN'S. C. M.

No. 57.

Tenor.

Air.

Let all the heathen writers join, To form one perfect book, Great God! if once compared with thine, How mean their writings look!

Alto.

Tenor.

Thy morning light and eve - ning shade Suc - ces - sive comforts bring; Thy plenteous fruits make harvest glad, Thy flow'rs adorn the spring.

Air.

Tenor.

Air.

All gracious King, with songs of praise, I'll in thy strength rejoice; And blest with thy sal - vation, raise To thee a cheerful voice.

ROMNEY. C. M.

No. 60.

Alto.

Tenor.

Air.

For - ever blessed be the Lord, My Sa-viour and my shield, He sends his spirit with his word, To arm me for the field.

Detailed description: This musical score is for 'ROMNEY. C. M. #', No. 60. It consists of four staves. The first two staves are for Alto and Tenor voices, both in G major (one sharp) and common time. The lyrics are: 'For - ever blessed be the Lord, My Sa-viour and my shield, He sends his spirit with his word, To arm me for the field.' The third staff is an 'Air' for the Alto voice, marked with a treble clef, one sharp, and common time. The fourth staff is the bass line, marked with a bass clef, one sharp, and common time.

ST. STEPHEN'S. C. M.

No. 61.

Alto.

Tenor.

Air.

Rehearse his praise with awe profound, Let knowledge lead the song; Nor mock him with a so - lemn sound, Up - on a thoughtless tongue.

Detailed description: This musical score is for 'ST. STEPHEN'S. C. M. #', No. 61. It consists of four staves. The first two staves are for Alto and Tenor voices, both in B-flat major (two flats) and 3/2 time. The lyrics are: 'Rehearse his praise with awe profound, Let knowledge lead the song; Nor mock him with a so - lemn sound, Up - on a thoughtless tongue.' The third staff is an 'Air' for the Alto voice, marked with a treble clef, two flats, and 3/2 time. The fourth staff is the bass line, marked with a bass clef, two flats, and 3/2 time. Trills (tr) are indicated above certain notes in the Air and bass line.

Alto.

Tenor.

O for a shout of sacred joy, To thee the sov - reign King: Let ev' - ry land their tongues em - ploy, And Hymns of triumph sing.

Air.

Tenor

Air.

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

ARUNDEL C. M.

No. 64.

Alto

Tenor.

Air.

All glory be to God on high, And to the earth be peace, Good-will henceforth from heaven to men, Be - gin and ne-ver cease.

MONTROSE. C. M.

No. 65.

Tenor.

Air.

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

Alto.

Tenor.

O, 'twas the dawn of heav'nly day, When Christ, the Lord, appear'd; He chas'd the for - mer night a - way, And all the shadows clear'd.

Air.

Alto.

Tenor.

With cheerful notes, let all the earth, To heav'n their voices raise, Let all in - spir'd with God - ly mirth, Sing solemn hymns of praise.

Air.

Alto.

Tenor.

Air.

The lamb shall lead his heav'nly flock, Where living foun - tains rise ; And love divine shall wipe a - way, The sor - rows of their eyes.

Tenor.

Air.

With rev'rence let the saints ap - pear, And bow before the Lord, His high commands with rev'rence hear, And tremble at his word.

No. 70.

COLESHILL. C. M. b

(Bass, Tenor, and Alto, the same as Windsor.)

Air.



No. 71.

WINDSOR, OR DUNDEE. C. M. b

Alto.



Tenor.



Dark, dismal thoughts, and boding fears, Dwell in my troubled breast; While sharp reproaches wound my ears, Nor give my spi - rit rest.

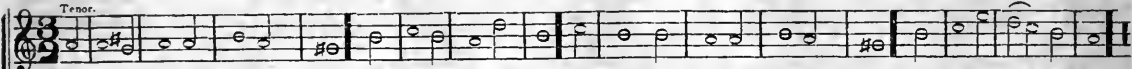
Air.



No. 72.

NORWICH. C. M. b

Tenor.



Air.



Life, like a vain a - musement, flies, A shadow, or a dream; The rich and poor, the weak and wise, Glide softly down the stream.



WALSAL C. M. b

No. 73.

Alto.

Tenor.

Air.

Let saints below, with sweet accord, U - nite with those a - bove, In so - lem - n lays to praise their King, And sing his dying love.

Detailed description: This is a musical score for two voices, Alto and Tenor, in common time (C). The Alto part is written on a treble clef staff, and the Tenor part is on a bass clef staff. The music is in the key of B-flat major. The lyrics are: "Let saints below, with sweet accord, U - nite with those a - bove, In so - lem - n lays to praise their King, And sing his dying love." The word "Air." is written above the first measure of the Alto part. There are fermatas over the notes for "a - bove" and "love".

ST. NEOT'S. C. M. b

No. 74.

Alto.

Tenor.

Air.

I'll hope in him, whose mighty hand, Can all my woes remove; For I shall yet before him stand, And sing re - stor - ing love.

Detailed description: This is a musical score for two voices, Alto and Tenor, in common time (C). The Alto part is written on a treble clef staff, and the Tenor part is on a bass clef staff. The music is in the key of B-flat major. The lyrics are: "I'll hope in him, whose mighty hand, Can all my woes remove; For I shall yet before him stand, And sing re - stor - ing love." The word "Air." is written above the first measure of the Alto part. There are fermatas over the notes for "remove;" and "love".

No. 75.

BANGOR. C. M. b

Alto.

Tenor.

The last great day shall change the scene; When shall that hour appear? When shall the just re - vive and reiga O'er all that scorn'd them here.

Air.

No. 76.

CROWLE. C. M. b

Tenor.

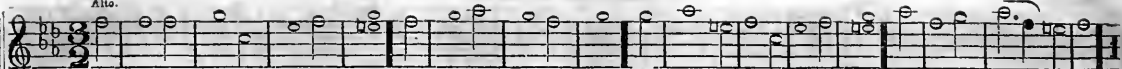
Air.

The Lord for ever guards the just, His ears at - tend their cry: When broken spirits dwell in dust, The God of grace is nigh.

MARTYRS. C. M. b

No. 77.

Alto.

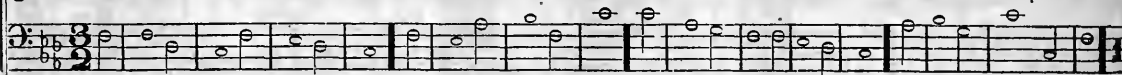


Tenor.



The year rolls round and steals a - way. The breath that first it gave; Whate'er we do, where'er we be, We're hast'ning to the grave.

Air.



ST. MARY'S C. M. b

No. 78.

Alto.



Tenor.



Thee we a - dore, E - ternal name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we.

Air.



No 79.

RICHMOND. C. M. 6

Alto.

Tenor.

O that at last my wea - ry soul, May join thy saints above, That I may learn a song of praise, As last - ing as thy love.

Air.

No. 80.

FUNERAL THOUGHT. C. M. 6

Alto.

Tenor.

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

Air.

MALDEN. C. M. 6

No. 81.

Alto.

Tenor.

With rev'rence let the saints ap - pear, And bow before the Lord; His high commands with rev'rence hear, And tremble at his word.

Air.

The musical score for 'Malden' consists of four staves. The top two staves are for Alto and Tenor voices, both in C major and common time. The bottom two staves are for piano accompaniment, also in C major and common time. The lyrics are written below the vocal staves. The piece is marked 'Air'.

NEWPORT. C. M. 6

No. 82.

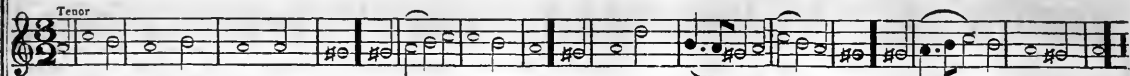
Alto.

Tenor.

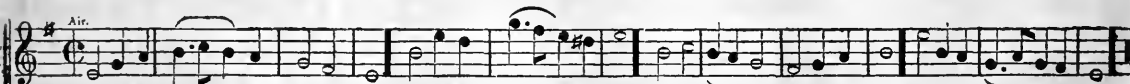
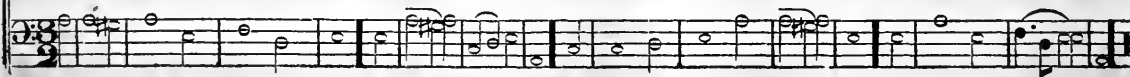
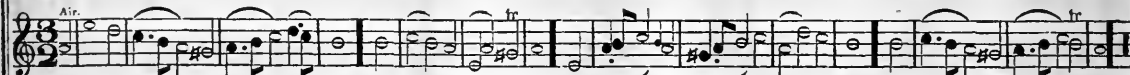
Re - turn, O God of love, return; Earth is a tiresome place: How long shall we, thy children, mourn Our absence from thy face?

Air.

The musical score for 'Newport' consists of four staves. The top two staves are for Alto and Tenor voices, both in B-flat major and common time. The bottom two staves are for piano accompaniment, also in B-flat major and common time. The lyrics are written below the vocal staves. The piece is marked 'Air'.



Lift up to God the voice of praise, Whose tender care sustains Our feeble frame, encompass'd round, With death's unnumber'd pains.



Return, O God of love, re - turn; Earth is a tire - some place; How long shall we, thy children, mourn Our absence from thy face?



OLD HUNDRED. L. M. #

No. 85.

Alto.

Tenor.

Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, 'Till thou art here, as there, obey'd.

Air.

OMEGA. L. M. #

No. 86.

Alto.

Tenor.

In robes of judgment, lo, he comes! Shakes the wide earth and cleaves the tombs: Before him burns devouring fire; The mountains melt, the seas retire.

Air.

Alto.

Tenor.

The great Archangel's trump shall sound, While twice ten thousand thunders roar; Tear up the graves, and cleaves the ground, And make the greedy sea restore.

Air.

Detailed description: This musical score is for No. 87, 'BERLIN. L. M. #'. It consists of four staves. The first two staves are for Alto and Tenor voices, respectively, in a common time signature (C). The lyrics are: 'The great Archangel's trump shall sound, While twice ten thousand thunders roar; Tear up the graves, and cleaves the ground, And make the greedy sea restore.' The third and fourth staves are for an 'Air' section, also in common time. The Alto part has a treble clef and the Tenor part has a bass clef.

Alto.

Tenor.

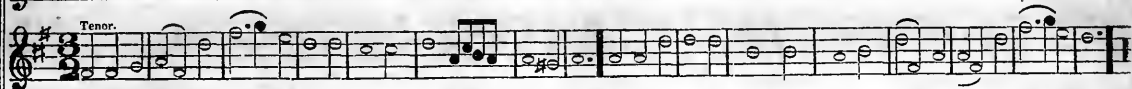
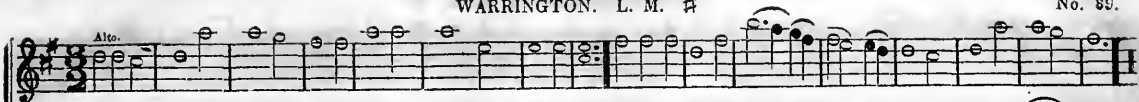
Far from my thoughts, vain world, begone; Let my reli - gious hours alone: Fain would my eyes my Saviour see; I wait a vi - sit, Lord, from thee.

Air.

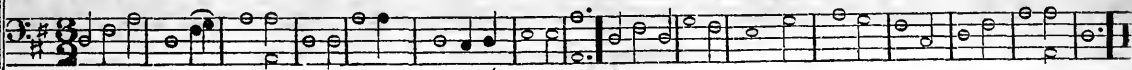
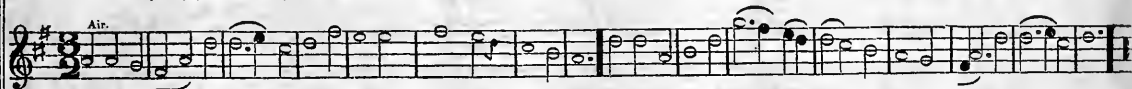
Detailed description: This musical score is for No. 88, 'GERMAN AIR. L. M. #'. It consists of four staves. The first two staves are for Alto and Tenor voices, respectively, in a 3/4 time signature. The lyrics are: 'Far from my thoughts, vain world, begone; Let my reli - gious hours alone: Fain would my eyes my Saviour see; I wait a vi - sit, Lord, from thee.' The third and fourth staves are for an 'Air' section, also in 3/4 time. The Alto part has a treble clef and the Tenor part has a bass clef.

WARRINGTON. L. M.

No. 89.

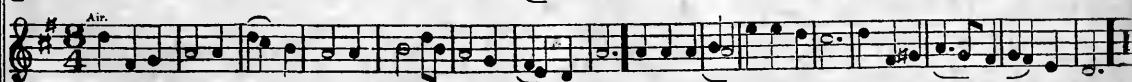
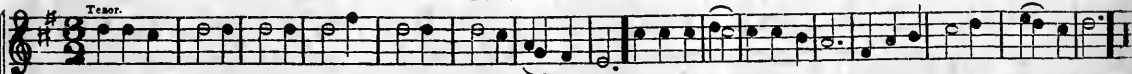


Just are thy ways, and true thy word, Great rock of my se - cure abode; Who is a God be - side the Lord; Or, where's a re - fuge like our God.

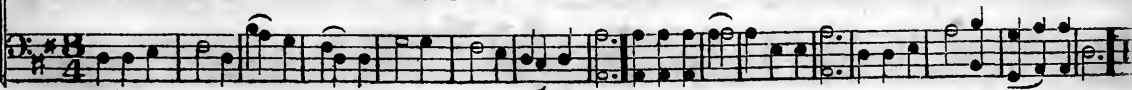


BLENDON. L. M.

No. 90.



Let endless honours crown his head, Let ev'ry age his praises spread, While we with cheerful songs approve The condescension of his love.



Alto.

Tenor.

Give to our God immortal praise; Mercy and truth are all his ways; Give to the Lord of lords renown, The King of kings with glory crown.

Air.

Tenor.

Air.

Oh come, loud anthems let us sing, Loud thanks to our Almighty King: For we our voices high should raise, When our Salvation's Rock we praise.

FILES GROVE. L. M.

No. 93.

Alto.

Tenor.

Awake, my soul, to hymns of praise, To God the song of triumph raise: Adorn'd with majes - ty divine, What pomp, what glory, Lord, are thine.

Air.

NEWRY. L. M.

No. 94.

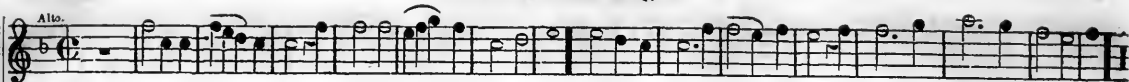
Alto.

Tenor.

Come let our souls address the Lord, Who fram'd our natures with his word; He is our shepherd, we the sheep His mercy chose, his pastures keep.

Air.

Alto.

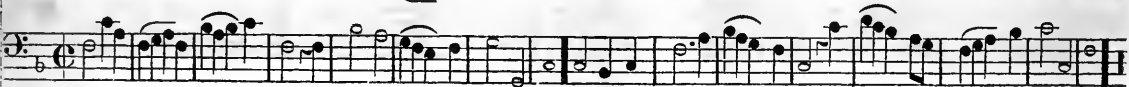
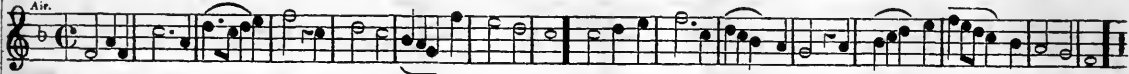


Tenor.

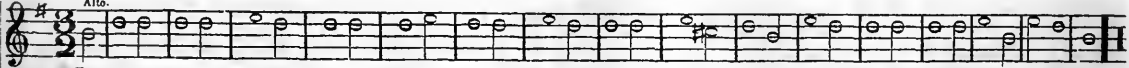


The Lord proclaims his power aloud, Upon the ocean and the land, His voice divides the wat'ry cloud, And lightnings blaze at his command.

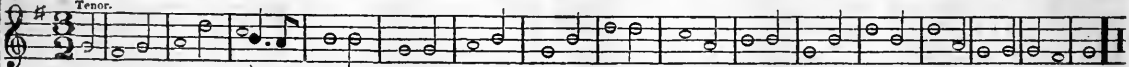
Air.



Alto.

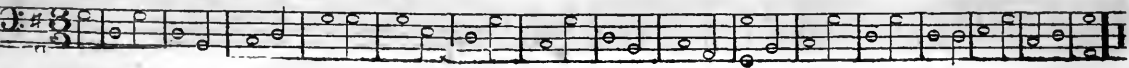
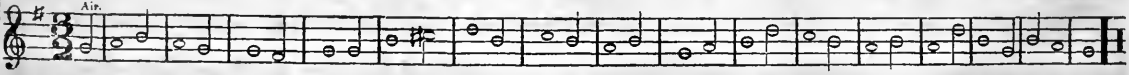


Tenor.



He breaks the bow, he cuts the spear, Chariots he burns with heavenly flame; Keep silence all the earth, and hear The sound and glory of his name.

Air.



NINETY-SEVENTH PSALM. L. M. #

No. 97.

Alto.

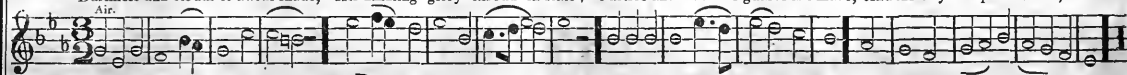


Tenor.



Darkness and clouds of awful shade, His dazzling glory shroud in state; Justice and truth his guards are made, And fix'd by his pa - vilion, wait.

Air.



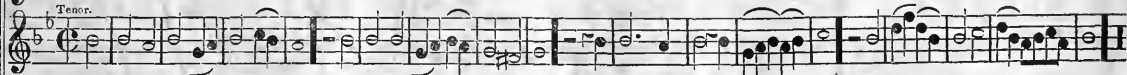
SAINTS-REST. (Fountain.) L. M. #

No. 98.

Alto.

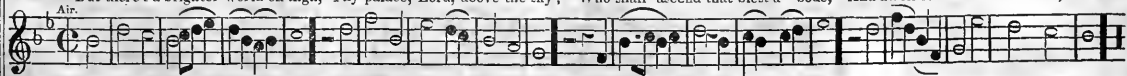


Tenor.



But there's a brighter world on high, Thy palace, Lord, above the sky; Who shall ascend that blest a - bode, And dwell so near his Ma - ker, God?

Air.



No. 99.

COSTELLOW. L. M.

Be earth, with all her scenes, withdrawn ; Let noise and vanity be gone ; In secret silence of the mind, My heav'n and there my God I find.

No. 100.

SHOEL. L. M.

Now shall the trembling mourner come, And bind his sheaves, and bear them home : The voice long broke with sighs, shall sing, Till heav'n with hallelujahs ring.

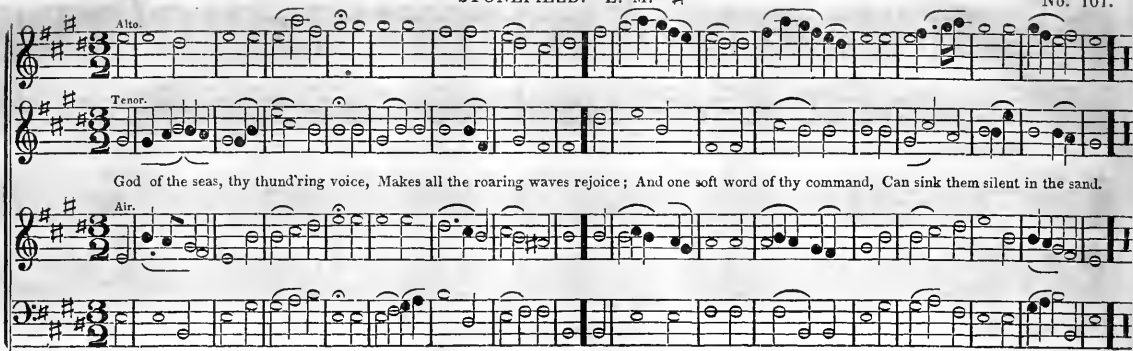
STONEFIELD. L. M.

No. 101.

Alto.

Tenor.

Air.



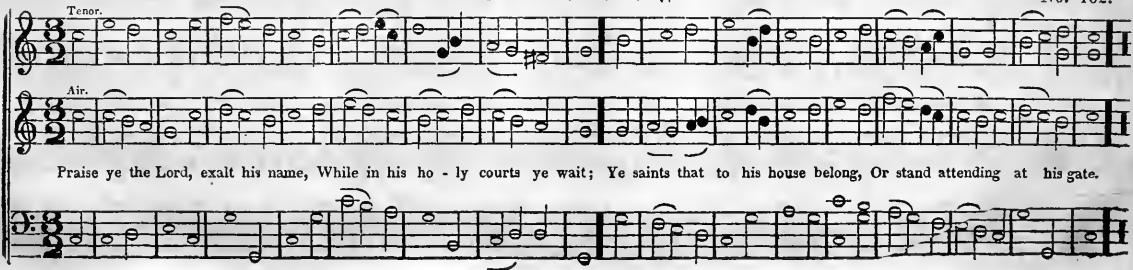
God of the seas, thy thund'ring voice, Makes all the roaring waves rejoice; And one soft word of thy command, Can sink them silent in the sand.

WAREHAM. L. M.

No. 102.

Tenor.

Air.

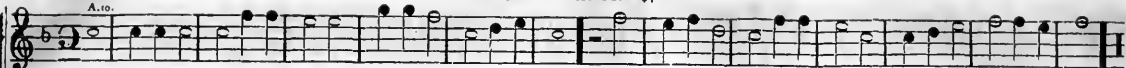


Praise ye the Lord, exalt his name, While in his ho - ly courts ye wait; Ye saints that to his house belong, Or stand attending at his gate.

No. 103

WELLS. L. M.

A.to.

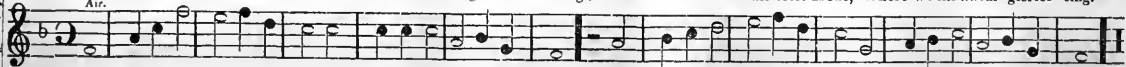


Tenor.



The Lord sits sovereign on the flood; The thund'rer reigns for ever king; But makes his church his blest abode, Where we his awful glories sing.

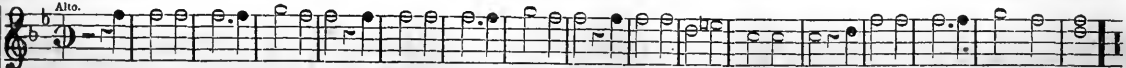
Air.



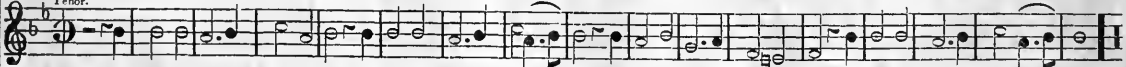
No. 104.

PLEYEL'S HYMN. L. M.

Alto.

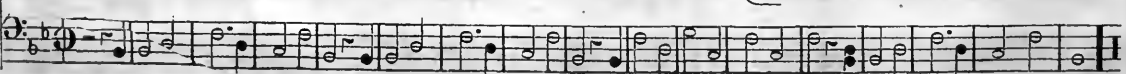


Tenor.



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

Air.



SEPULCHRE. L. M. b

No. 105.

Alto.

Musical staff for Alto part of 'SEPULCHRE'. The staff contains a melodic line with various note values and rests, including a long rest in the second measure.

Tenor.

Musical staff for Tenor part of 'SEPULCHRE'. The staff contains a melodic line with various note values and rests, including a long rest in the second measure.

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

Air.

Musical staff for Air part of 'SEPULCHRE'. The staff contains a melodic line with various note values and rests, including a long rest in the second measure.

Musical staff for Bass part of 'SEPULCHRE'. The staff contains a bass line with various note values and rests, including a long rest in the second measure.

WINDHAM. L. M. b

No. 106.

Alto.

Musical staff for Alto part of 'WINDHAM'. The staff contains a melodic line with various note values and rests, including a long rest in the second measure.

Tenor.

Musical staff for Tenor part of 'WINDHAM'. The staff contains a melodic line with various note values and rests, including a long rest in the second measure.

Be - hold, I fall before thy face, My only refuge is thy grace; No outward forms can make me clean, The le - pro - sy lies deep within.

Air.

Musical staff for Air part of 'WINDHAM'. The staff contains a melodic line with various note values and rests, including a long rest in the second measure.

Musical staff for Bass part of 'WINDHAM'. The staff contains a bass line with various note values and rests, including a long rest in the second measure.

No. 107.
Alto.

GILEAD. L. M. 6

Tenor.

What shall the dying sin - ner do, That seeks relief from all his wo? Where shall the guilty conscience find Ease for the torment of his mind?

Air.

No. 108.

LIMEHOUSE. L. M. 6

Alto.

Tenor.

Do this, said he, till time shall end, In mem'ry of your dying friend; Meet at my ta - ble, and re - cord The love of your de - part - ed Lord.

Air.

Alto.

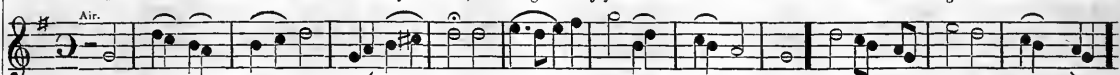


Tenor.

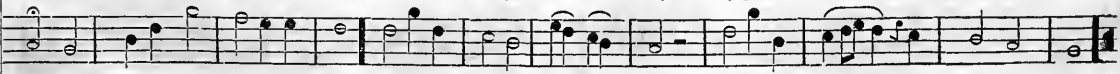


I love the vo - lume of thy word; What light and joy its - leaves af - ford To souls be - nighted and dis-

Air.



rest! Thy precepts guide my doubtful way; Thy fear forbids my feet to stray; Thy promise leads my heart to rest.



Alto.

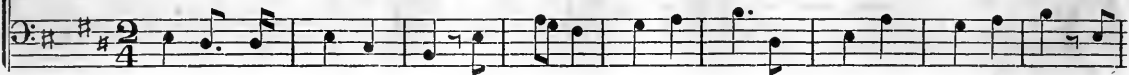


Tenor.



Join all the glo-rious names Of wis-dom, love, and pow'r, That ev-er mortals knew, That

Air.



an-gels ev-er bore: All are too mean to speak his worth; Too mean to set my Saviour forth.



CALVARY. ♯ 8. 7. 8. 7. 4. 7.

No. 111.

Alto.

Tenor.

Air.

Hark! the voice of love and mer - cy sounds a - loud from Calva - ry: See, it rends the rocks a - sunder,

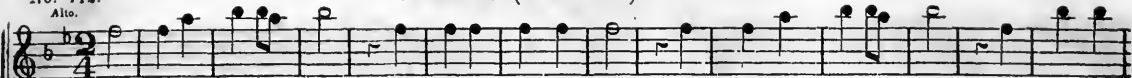
P. Slow.

F. Tempo.

Shakes the earth and veils the sky; It is finish'd! It is finish'd! Hear the dy - ing Saviour cry.

H

Alto.

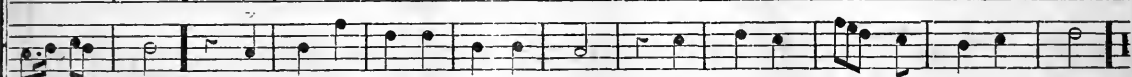
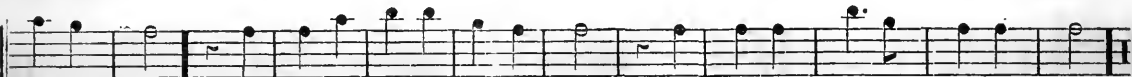
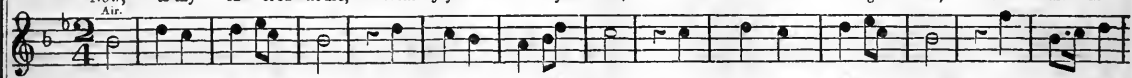


Tenor.

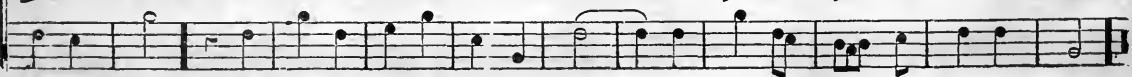
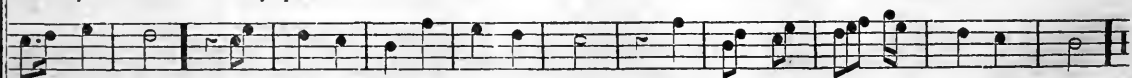


Now, to thy sa - cred house, With joy di - rect my feet; Where saints with morning vows, In full as -

Air.



sem - bly meet: Thy pow'r di - vine shall there be known, And from thy throne Thy mer - cy shine.



Alto.

Tenor.

Love di - vine, all love ex - cell - ing, Joy of heav'n, to earth come down! Je - sus, thou art all compassion!

Air.

Fix in us thy humble dwelling, All thy faith - ful mercies crown.



Pure, un - bound - ed love thou art; Visit us with thy sal - va - tion, En - ter ev' - ry trembling heart.



Alto.

Tenor.

Rise, my soul, stretch out thy wings, Thy better portion trace; Rise from tran - si - to - ry things, Tow'rd heav'n thy native place.

Air.

The first system of the musical score consists of four staves. The top two staves are for the Alto and Tenor voices, both in G major (one sharp) and 2/4 time. The lyrics are written below the Tenor staff. The bottom two staves are for an 'Air' section, with a treble and bass clef. The music is written in a single melodic line across these two staves.

Sun and moon, and stars de - cay, Time shall soon this earth re - move; Rise, my soul, and haste a - way, To seats pre - par'd above.

The second system of the musical score continues the lyrics and the Air section. It consists of four staves, with the top two staves for the Alto and Tenor voices and the bottom two for the Air section. The lyrics are written below the Tenor staff. The music continues in the same key and time signature as the first system.

AMHERST # 6. 6. 6. 6. 8. 8.

No. 115.

Tenor.

Ye vapours, hail, and snow, And stormy winds that blow, When lightnings shine, or thunders roar,

Air.

Praise ye th' Almighty Lord; To execute his word: Let earth adore his hand divine.

DALSTON. # 6. 6. 8. 6. 6. 8.

No. 116.

Tenor.

Those that against me rise, They hate thy church and kingdom, Lord, They glory in their shame,

Air.

Are aliens from the skies: They mock thy fearful name, Nor heed the wonders of thy word.

No. 117.

REFUGE. P. M. ♯ 7. 7. 7. 7.

Musical score for 'REFUGE' in G major, 7/8 time. The score consists of four staves: Alto, Tenor, Air, and Bass. The lyrics are: 'Tell me, Saviour, from a - bove, Dearest object of my love, Where thy little flocks a - bide, Seated near thy bleeding side.'

No. 118.

ALCESTER. ♯ 7. 7. 7. 7.

Musical score for 'ALCESTER' in G major, 2/4 time. The score consists of four staves: Alto, Tenor, Air, and Bass. The lyrics are: 'When the morning paints the skies, When the stars of ev'ning rise, We thy praises will re - cord, Sovereign Ru - ler, mighty Lord.'

ST. MICHAEL'S. # 5. 5. 5. 5. 6. 5. 6. 5.

No. 119.

Tenor.

Air.

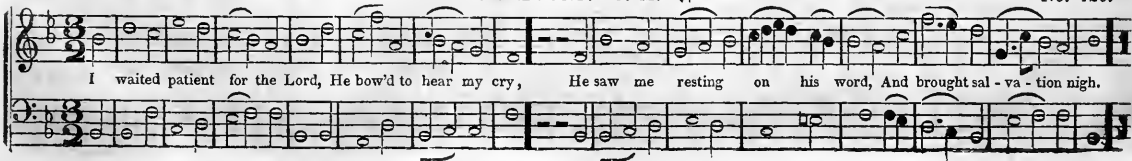


Though troubles as - sail, And dangers af - fright; Though friends should all fail, And foes all u - nite, Yet

one thing se - cures us, What - ev - er be - tide; The gospel as - sures us, The Lord will pro - vide.

ST. GREGORY. C. M.

No. 120.



I waited patient for the Lord, He bow'd to hear my cry, He saw me resting on his word, And brought sal - va - tion nigh.

Alto.

T-*enor*.

Be - hold 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,

Air.

To hear his jus - tice and the sinner's doom; But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.

PART II.
HOTHAM. 7s.

No. 122.

Alto.
Tenor. *Pia.* For. *Pia.*
Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high. Hide me, O my

Atr.

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

Alto. *Pia.* *Cres.*

Tenor.

Air.

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

Detailed description: This system contains the first two staves of music. The top staff is for Alto, marked 'Alto. Pia.' and 'Cres.'. The second staff is for Tenor, marked 'Tenor.'. Below the staves are the lyrics: 'And didst thou, Lord, for sin - ners bleed? And could the sun be - hold the deed? No, he withdrew his sick' - ning'. The music is in 3/4 time with a key signature of two flats (Bb and Eb). The Alto part features a melodic line with some grace notes, while the Tenor part provides a harmonic accompaniment.

For. *Pia.* *F.* *Dim.*

ray, And darkness veil'd the mourning day, No, he with - drew his sick' - ning ray, And dark - ness veil'd the mourn - ing day.

Detailed description: This system contains the piano accompaniment for the second system. It consists of two staves: a right-hand treble staff and a left-hand bass staff. The music is in 3/4 time with a key signature of two flats. Dynamic markings include 'For.', 'Pia.', 'F.', and 'Dim.'. The lyrics continue from the first system: 'ray, And darkness veil'd the mourning day, No, he with - drew his sick' - ning ray, And dark - ness veil'd the mourn - ing day.' The piano part features a steady accompaniment with some melodic flourishes in the right hand.

Alto.

Tenor.

1st. ver. Ye ransom'd souls a - rise, With all the dead a - wake; Un - to sal - va - tion wise, Oil in your vessels take.

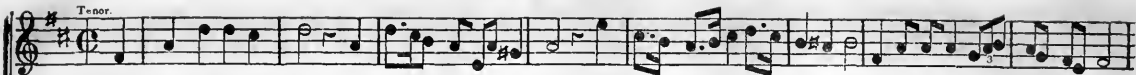
Air.

2d. ver. Go meet him in the sky, Your everlasting friend; Your head to glorify, With all his saints ascend;

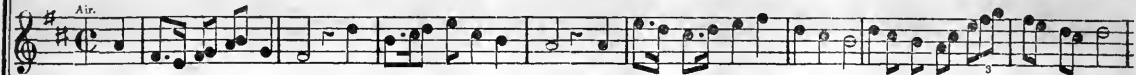
Up starting at the midnight cry, Up start - ing at the mid - night cry; Be - hold, Be - hold the heav'nly Bridegroom nigh.

3d. ver. Ye pure in heart, Obtain the grace, Ye pure in heart, Obtain the grace To see, To see, without a veil, his face.

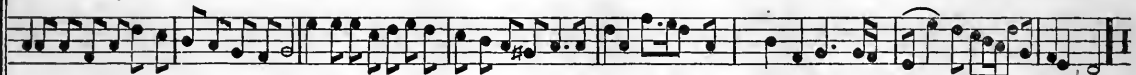
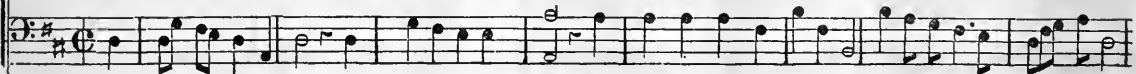
Tenor.



Air.

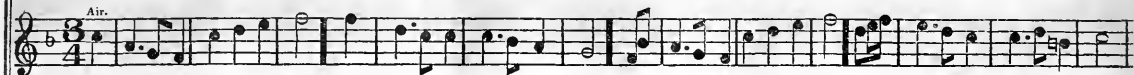
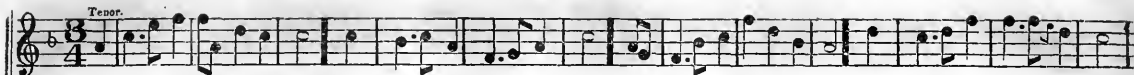


How pleas'd and blest was I, To hear the people cry, Come let us seek our God to-day, Come let us seek our God to-day.



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





How shall I my Saviour set forth? How shall I his beauties de - clare? O how shall I speak of his worth, Or what his chief dig - nities are?



His angels can never ex - press, Nor saints who sit nearest his throne, How rich are his treasures of grace: No, this is a myst'ry unknown.



Alto.

Tenor.

Air.

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

ev - ermore, Worthy the Lamb, Worthy the Lamb, Worthy the Lamb, Sing aloud ev - ermore, Wor - thy the Lamb.

Alto.

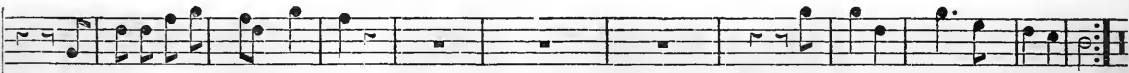


Tencr.

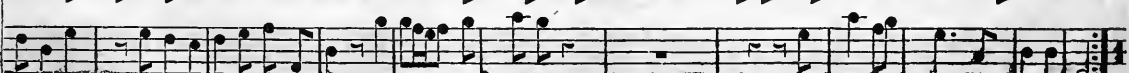
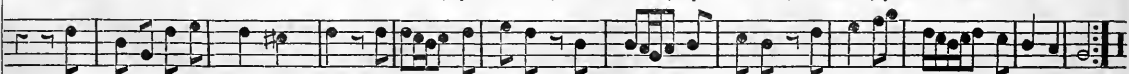


Blow ye the trum - pet, blow, The glad - ly solemn sound; Let all the nations know, To earth's remo - test bounds, The year of Jubilee is come,

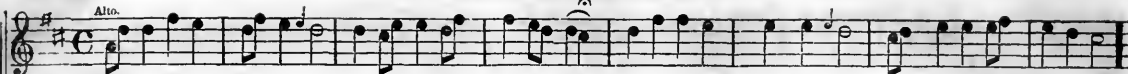
Air.



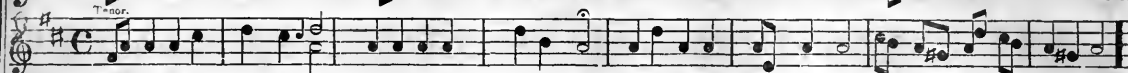
The year of Jn - bi - lee is come, Re - turn, ye ransom'd, Re - turn, ye ransom'd, Re - turn, ye ran - som'd sinners home.



Alto.

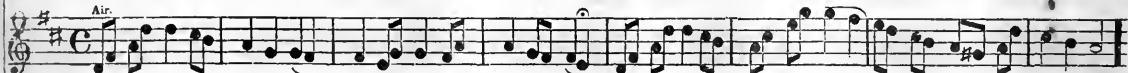


Tenor.



Now begin the heav'nly theme, Sing aloud in Jesu's name, Ye who his sal - va - tion prove, tri - umph in re - deem - ing love.

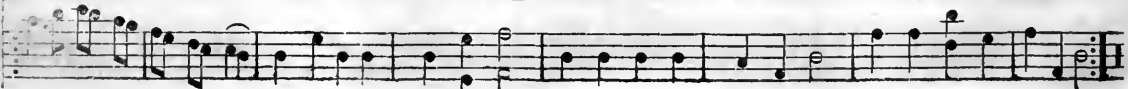
Air.



Air alone first time.

Rep. Cho. For.

Ye who see the Father's grace, Beaming in the Sa - viour's face; As to Canaan on ye move, Praise and bless re - deem - ing love.



Alto.

Tenor

Air

O Lord, how great's the favor, That we such sinners poor, Can thro' thy death's sweet savor, Approach thy mercy's door, And find an open passage Un-

2d. Treble.

1st. Treble.

to the throne of grace, There wait the welcome message, That bids us go in peace; There wait the welcome message, That bids us go in peace.

Now be - gin the heav'nly theme, Sing a - loud in Je - su's name, Sing a - loud in Je - su's name:

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in 7/8 time. The lyrics are written below the second staff.

Ye who Je - su's kindness prove, Tri - umph in re - deem - ing love, Tri - umph in re - deem - ing love.

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music continues from the first system. The lyrics are written below the second staff.

Alto.

Tenor.

Thy mercy, my God, is the theme of my song, The joy of my heart, and the boast of my tongue; Thy free grace alone from the

Air.

The first system of the musical score consists of four staves. The top two staves are for Alto and Tenor voices, both in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are for the Air, with the upper staff in treble clef and the lower staff in bass clef, both in the same key signature and time signature. The lyrics are written below the vocal staves, with the Air part starting with the word 'Air.' The music features various note values, rests, and dynamic markings.

first to the last, Hath won my af - fec - tions, Hath won my af - fections, Hath won my af - fec - tions, and bound my soul fast.

The second system of the musical score continues the composition with four staves. The vocal parts (Alto and Tenor) and the Air part continue with the lyrics provided. The musical notation includes complex rhythmic patterns and phrasing, with some notes beamed together and others marked with accents or slurs. The system concludes with a double bar line.

Alto.

Ye pris'ners of hope, o'erwhelm-ed with grief, To Jesus look up for certain re - lief, There's no con - dem - na - tion in

Air.

Je - sus the Lord, But strong conso - la - tion, But strong conso - la - tion, But strong con-so - lation his grace doth af - ford.

QUEENSBOROUGH. 8. 7. double.

No. 134.

Alto.

Tenor.

Come thou fount of ev'ry bless - ing, Tune my heart to sing thy grace; Streams of mer - cy nev - er ceasing Call for songs of loudest praise;

Air.

Treble voices.

Cho. For.

2d. Treble.

Teach me some melodious sonnet, Sung by flaming tongues above, Praise the mount, Praise, &c. Praise, &c. oh! fix me on it, Mount of God's unchanging love.

1st. Treble.

Alto.

Tenor.

Jesus, mighty King in Zi-on, Thou alone our guide shalt be; Thy com-mission we re-ly on, We would fol-low none but thee.

Air.

Tenor.

Air.

Guide me, O thou great Je-hovah, Pilgrim thro' this barren land;
I am weak but thou art migh-ty, Hold me with thy pow'ful hand; Bread of heav'n, Bread of heaven, Feed me 'till I want no more.

Alto.

Tenor.

When thou, my righteous Judge, shall come, To fetch thy ran - som'd peo - ple home, Shall I a - mong them stand? Shall such a

Air.

The image shows the first system of a musical score. It consists of four staves. The top two staves are for the Alto and Tenor voices, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key and time signature. The lyrics are written below the vocal staves. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'f' and 'p'.

worthless worm as I, Who sometimes am a - fraid to die, Be found at thy right hand, Be found at thy right hand?

This block contains the second system of the musical score, continuing from the first. It also consists of four staves: two for the Alto and Tenor voices and two for the piano accompaniment. The lyrics continue from the previous system. The musical notation includes various note values, rests, and articulation marks. The system concludes with a double bar line and repeat signs.

Alto.

Tenor.

The fountain of Christ, Lord help us to sing, Here's strength for the weakly, That hither are led,

Air.

The blood of our Priest, Our crucifi'd King. Here's health for the sickly, And life for the dead.

Alto.

Tenor.

Lord, dis - miss us with thy bless - ing, Hope and comfort from a - bove: Let us each, thy fear possessing, Triumph in redeeming love.

Air.


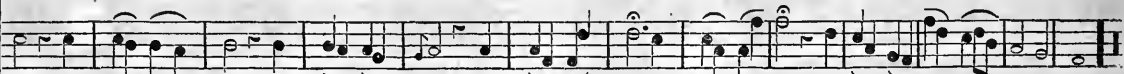
Tenor.



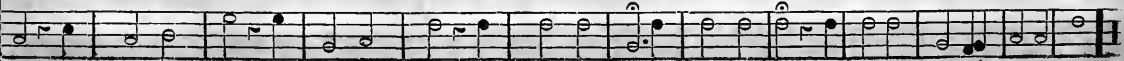
Air.



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

pow'rs; My days of praise shall ne'er be past, While life and thought, and being last, Or im-mor-ta-li-ty en-dures.

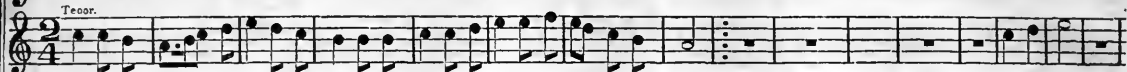


KING DAVID'S ANTHEM.

Alto.



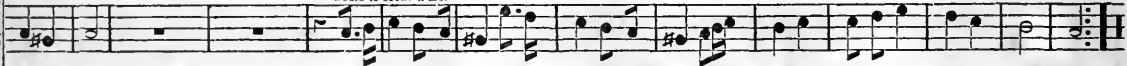
Tenor.



David, the king, was grieved and moved, He went to his chamber, his chamber, and wept, And as he went, he wept and said, O my son,



^{tr} would to Heav'n &c.



O my son; would to Heav'n I had died, would to Heav'n I had di'd for thee, O Absa-lom my son, my son.



would to heav'n &c.



Alto.

Tenor.

Air.

How pleas'd and bless'd was I, To hear the peo - ple cry, Come let us seek our God to day;

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

Alto.

Tenor.

Air.

O that thy sta - tutes ev' - ry hour, Might dwell up - on my mind, Thence I de-

rive a quick'ning pow'r, And dai - ly peace, And dai - ly peace, And dai - ly peace I find.

HEPHZIBAH (Tisbury.) C. M.

No. 144.

Alto.

Tenor.

Air.

Come let us lift our voices high, High as our joys a - rise; And join the songs a - bove the sky, And

join the songs a - bove the sky, Where pleasure never dies, Where pleasure never dies, Where plea - sure plea - sure never dies.

Alto.

Tenor.

My Hope, the spring of all my joys, The life of my de - lights, The life of my delights, The glo - ry of my brightest

The

glo - ry of my bright est days.

days And comfort of my nights, The glo - ry of my brightest days, And com - fort of my nights.

glo - ry of &c.

Alto. Duett.

Tenor. 2d. Treble.

Air.

To Zion's hill I lift mine eyes, From thence ex - pect - ing aid; From Zion's hill and Zi - ou's

The first system of the musical score consists of four staves. The top staff is for Alto, the second for Tenor, and the third for 2d. Treble. The bottom staff is for the Air. The music is in a key with one flat (B-flat) and common time. The lyrics are written below the Tenor and 2d. Treble staves. The system ends with a double bar line.

Chor.

God, From Zi - on's hill and Zi - on's God, Who heav'n and earth has made, Who heav'n and earth has made.

The second system of the musical score consists of four staves. The top staff is for the Chor. The music is in a key with one flat (B-flat) and common time. The lyrics are written below the top staff. The system ends with a double bar line.

Alto.

Tenor.

He calls

Air

He calls

To praise the ev - er bounteous King, My soul, wake all thy pow'rs; He calls, and at his voice come forth, He

He calls, &c.

1 2

1 2

1 2

1 2

He calls, &c.

calls and at his voice come forth, The smil - ing har - vest hours, The smil - ing harvest hours,

Alto.

Tenor.

Air.

How long, dear Shepherd, O how long Shall that bright hour de - lay?

Fly swifter &c. *Fly*

Fly swifter round ye wheels of time, Fly &c.

swifter &c.

wheels of time, And bring the welcome day, And bring the welcome day. And bring the welcome day.

Alto.

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

The score consists of four staves. The top two staves are vocal parts: the first is for Alto (treble clef, 2/4 time) and the second is for Tenor (treble clef, 3/4 time). The bottom two staves are piano accompaniment: the third is for the right hand (treble clef, 3/4 time) and the fourth is for the left hand (bass clef, 4/4 time). The key signature is one flat (B-flat).

Alto.

Tenor.

Sleep, downy sleep, come close my eyes, Tired with beholding van i- ties, Welcome, sweet sleep, that driv'st away The toils and follies of the day.

Air.

The score consists of four staves. The top two staves are vocal parts: the first is for Alto (treble clef, 2/2 time) and the second is for Tenor (treble clef, 2/2 time). The bottom two staves are piano accompaniment: the third is for the right hand (treble clef, 2/2 time) and the fourth is for the left hand (bass clef, 2/2 time). The key signature is one sharp (F-sharp).

DUBLIN. C. M.

No. 151.

Alto.

Tenor.

When all thy mercies, O my God! My rising soul surveys; Transported with the view, I'm lost In won - der, love, and praise.

The musical score for 'DUBLIN. C. M.' consists of four staves. The top two staves are for the Alto and Tenor voices, respectively. The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'When all thy mercies, O my God! My rising soul surveys; Transported with the view, I'm lost In won - der, love, and praise.' The music includes various ornaments such as trills and grace notes.

BURTON. C. M.

No. 152.

Alto.

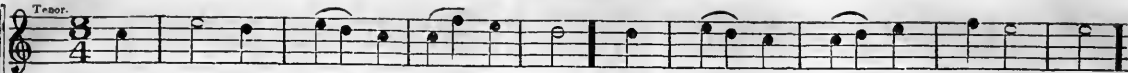
Tenor.

Air.

Lift up to God the voice of praise, For hope's trans - porting ray, That lights through darkest shades of death, To realms of endless day.

The musical score for 'BURTON. C. M.' consists of four staves. The top two staves are for the Alto and Tenor voices, respectively. The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Lift up to God the voice of praise, For hope's trans - porting ray, That lights through darkest shades of death, To realms of endless day.' The music includes various ornaments such as trills and grace notes.

Tenor.



Alc.



The flocks which graze the mountain's brow, The corn, which clothes the plains be - low,



To ev' - ry heart new trans - ports bring, And hills and vales, And hills and vales re - joice and sing.



MOUNT PLEASANT. C. M.

No. 154.

Alto.

Tenor.

Give me the wings of faith to rise, Within the veil, and see The saints above, how great their joys, How bright their glories be, How bright their glories be.

Air.

The musical score for 'Mount Pleasant' consists of four staves. The first two staves are for Alto and Tenor voices, both in G major and common time. The lyrics are written below the Tenor staff. The third and fourth staves are for the 'Air' (piano accompaniment), also in G major and common time. The music features various melodic lines and rests.

MISSIONARY. C. M.

No. 155.

Alto.

Tenor.

Lord when shall these glad tidings spread The spacious earth around Till every tribe and every soul 'Till every tribe, and every soul Shall hear the joyful sound!

Air.

Till every tribe and every soul

The musical score for 'Missionary' consists of four staves. The first two staves are for Alto and Tenor voices, both in G major and common time. The lyrics are written below the Tenor staff. The third and fourth staves are for the 'Air' (piano accompaniment), also in G major and common time. The music features various melodic lines and rests.

Alto.

Tenor.

Air.

Come hither all ye wea - ry souls, Ye hea - vy la - den sin - ners, come, I'll give you rest from all your toils,

CODA.

No. 157.

I'll give you rest from all your toils, And bring you to my heav'nly home. Come to Jesus, come and welcome, come and welcome,



come and welcome, Come, come to Jesus, come and welcome, come and welcome, come and welcome, Come, come and welcome, sin - ner, come.



Alto.
Tenor.
How did my heart rejoice to hear My friends devoutly say, "In Zion let us all ap - pear, And keep the solemn day," And keep the solemn day.
Air.

No. 159.

NEW-CAMBRIDGE. C. M.

Alto.

Tenor.

Hope smiles &c.

The Saviour calls, let ev'ry ear Attend the heav'nly sound, Ye doubting souls, dismiss your fear, Hope smiles reviving round, Hope smiles reviving round.

Air.

No. 160.

BROOMSGROVE. C. M.

Alto.

Tenor.

My Saviour, my Almight - ty Friend, When I begin thy praise, Where will the gowing numbers end, The numbers of thy grace? The numbers of thy grace?

Air.

Alto.

Tenor.

Air.

What less than thine Al - migh - ty word, Can raise my heart from earth and dust, And bid me cleave to

2d. Treble.

thee, my Lord, My life, my trea - sure, and my trust, My life, my trea - sure, and my trust.

Alto.

Tenor.

Air.

Hence from my soul, sad thoughts, be gone, And leave me to my joys; My tongue shall triumph in my God, And make a joy - ful noise.

The first system of the musical score consists of three staves. The top staff is for the Alto voice, the middle for the Tenor voice, and the bottom for the Air. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are written below the staves, with the words 'joy - ful noise.' appearing at the end of the first line.

Darkness & doubts had veil'd my mind, And drown'd my head in tears, Till sovereign grace, with shining rays, Dispell'd my gloomy fears, dispell'd my gloomy fears.

The second system of the musical score continues the composition with three staves for Alto, Tenor, and Air. The lyrics are written below the staves, with the words 'dispell'd my gloomy fears.' appearing at the end of the first line. The musical notation includes various note values, rests, and phrasing marks.

Alto.

Tenor.

Air.

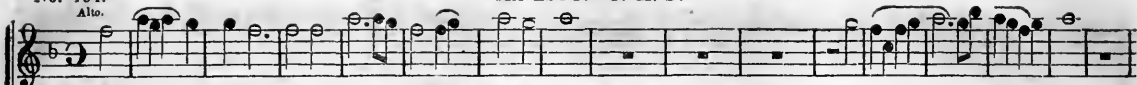
Hap - py is he that fears the Lord, And fol - lows his com - mands, And fol - lows his com - mands;

The first system of the musical score consists of four staves. The top staff is for Alto, the second for Tenor, and the third and fourth for the Air. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the Tenor and Air staves. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and phrasing slurs.

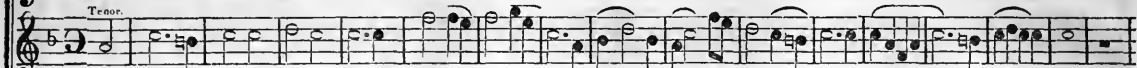
Who lends the poor with - out re - ward, Who lends the poor with - out re - ward, Or gives with lib'ral hands.

The second system of the musical score continues the lyrics and music from the first system. It also consists of four staves (Alto, Tenor, and two for the Air). The lyrics are: "Who lends the poor with - out re - ward, Who lends the poor with - out re - ward, Or gives with lib'ral hands." The musical notation continues with similar rhythmic patterns and phrasing as the first system.

Alto.

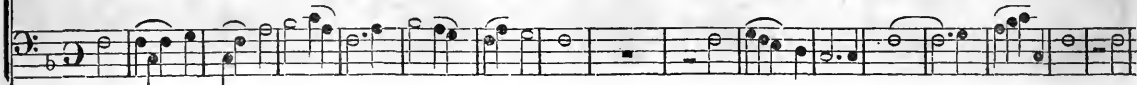
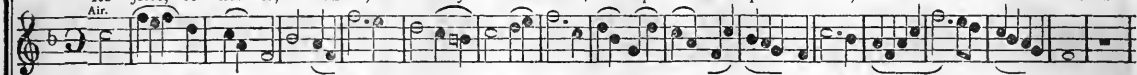


Tenor.

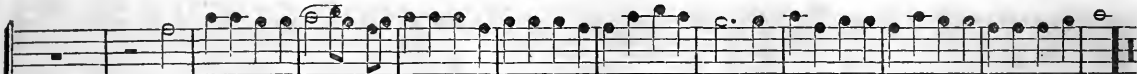


Re - joice, be - liev - er, in the Lord, Who makes your cause his own; The hope that's built up - on his word, can ne'er be o - ver-thrown.

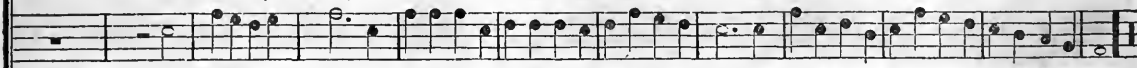
Air.



Though



And feeble is your arm, Your life is hid with Christ in God, Beyond the reach of harm. Your life is hid with Christ in God Beyond, &c.



many foes beset your road,

Alto.

Tenor.

My soul with joy attend, While Je - sus si - lence breaks: No angel's harp such mu - sic yields, As what my Shepherd speaks.

Air.

Detailed description: This musical score is for the hymn 'HOPKINS. S. M.' (No. 166). It features four staves. The top two staves are for the Alto and Tenor voices, both in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom two staves are for the piano accompaniment, in bass clef with the same key signature and time signature. The lyrics are: 'My soul with joy attend, While Je - sus si - lence breaks: No angel's harp such mu - sic yields, As what my Shepherd speaks.' The word 'Air.' is written below the piano part.

See what a liv - ing stone, The builders did re - fuse; Yet God hath built his

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

Detailed description: This musical score is for the hymn 'MILLERS. S. M.' (No. 166). It features three staves. The top staff is for the vocal line in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bottom two staves are for the piano accompaniment, in bass clef with the same key signature and time signature. The lyrics are: 'See what a liv - ing stone, The builders did re - fuse; Yet God hath built his Church there - on, Yet God hath built his church there - on, In spite of eu - vious Jews.' The word 'eu' is written as 'eu' in the original image.

Alto.

Tenor.

Air.

The Lord of glory is my light, And my salvation too, And my sal - va - tion too; God is my strength, nor will I fear,

What

What

all my foes can do

What all my foes can do, What all my foes can do, What all my foes can do.

all my foes can do

What all my foes can do What, &c.

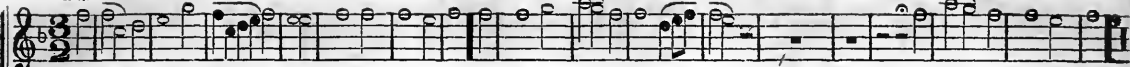
One privilege my heart desires;
O grant me an abode
Among the churches of thy saints,
The temples of my God.

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

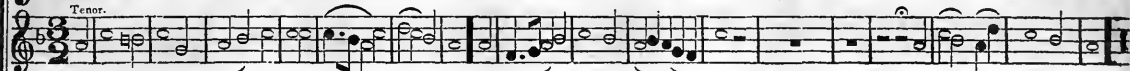
AXBRIDGE. C. M.

No. 168.

Alto.

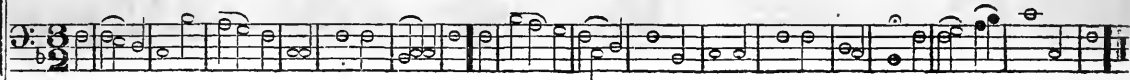


Tenor.



Why should the children of a King Go mourning all their days; Great Comforter, descend, and bring Some tokens of thy grace, Some tokens of thy grace.

Air.



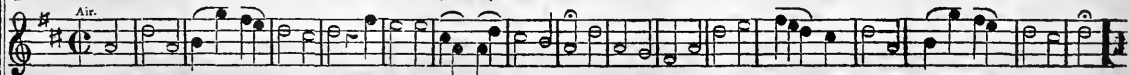
GILGAL. L. M

No. 169.

Tenor.



Air.



My dear Re - deem - er and my Lord, I read my du - ty in thy word; But in thy life the law appears, Drawn out in liv - ing characters.



No. 170.

ST. ALBANS. C. M.

Alto.

Tenor.

Come, happy souls approach your God, With new melodious songs; Come, tender to Almighty grace, The tribute of your tongues, The tribute of &c.

Air.

No. 171.

FOUNDER'S HALL. S. M.

Alto.

Tenor.

Behold, with awful pomp, The Judge prepares to come, Th' archangel sounds the dreadful trump, And wakes the gen'ral doom, And wakes, &c.

Air.

Alto.

Tenor.

Firm as the earth thy gos - pel stands, My Lord, my hope, my trust; If I am

Air.

The first system of the musical score consists of four staves. The top two staves are for the Alto and Tenor voices, both in 3/4 time with a key signature of one flat (B-flat). The lyrics are written below the Tenor staff. The bottom two staves are for piano accompaniment, also in 3/4 time with a key signature of one flat. The music begins with a treble clef and a key signature of one flat. The lyrics for the first system are: "Firm as the earth thy gos - pel stands, My Lord, my hope, my trust; If I am".

found in Je - sus' hands, My soul can ne'er be lost, My soul can ne'er be lost.

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The top two staves are for the Alto and Tenor voices, and the bottom two staves are for piano accompaniment. The lyrics are written below the Tenor staff. The music continues from the first system. The lyrics for the second system are: "found in Je - sus' hands, My soul can ne'er be lost, My soul can ne'er be lost." The system ends with a double bar line.

Alto.

Tenor.

2d. Treble.

Come, gentle patience, smile on pain, Then dying hope re - vives a - gain, And wipes the tear from sor - row's eye,

Air.

The first system of the musical score consists of three staves. The top staff is for the Alto voice, the middle for the Tenor, and the bottom for the 2d. Treble. The music is in G major (two sharps) and 4/4 time. The lyrics are: "Come, gentle patience, smile on pain, Then dying hope re - vives a - gain, And wipes the tear from sor - row's eye,". The 2d. Treble staff includes an "Air." marking above the first measure.

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

The second system of the musical score continues the piece with three staves. The lyrics are: "While faith points upward to the sky, And wipes the tear from sorrow's eye, While faith points upward to the sky." The musical notation includes various note values, rests, and bar lines, with some notes marked with a fermata.

NEW SABBATH. L. M.

No. 174.

Alto

Tenor.

Air.

A - no - ther six day's work is done, A - no - ther Sab - bath is be - gun,

Re - turn, my soul, en - joy thy rest, Im - - prove the day thy God has blest.

Alto.

Tenor.

Air.

There is a land of pure de - light, Where saints im - mor - tal reign; In - fi - nite

The first system of the musical score consists of four staves. The top staff is for the Alto voice, the second for the Tenor voice, the third for the Air (soprano), and the fourth for the bass. The music is in G major (one sharp) and 2/4 time. The lyrics are: "There is a land of pure de - light, Where saints im - mor - tal reign; In - fi - nite".

2d Treble.

day ex - cludes the night, And plea - sures ban - ish pain, And plea - sures ban - ish pain.

The second system of the musical score consists of four staves. The top staff is for the 2d Treble voice. The music continues from the first system. The lyrics are: "day ex - cludes the night, And plea - sures ban - ish pain, And plea - sures ban - ish pain." The system concludes with a double bar line.

MILLDOLLAR, (Overton.) C. M.

No. 176.

Alto.

Tenor.

Sweet to re - joice in lively hope, That when my change shall come ; Angels will hover, Angels will hover, Angels will hover

Air.

round my bed, And waft my spirit home ; Angels will hover round my bed, And wa - - - ft, And waft my spirit home.

And wa - - ft

This system contains the first four staves of the musical score. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the second and third staves.

This life's a dream, an emp - ty show, But the bright world to which I go, Hath joys substan - tial

This system contains the next four staves of the musical score, continuing from the first system. The notation and clefs are consistent with the first system. The lyrics are written below the second and third staves.

and sin - cere, When shall I wake, and find me there, When shall I wake, and find me there.

TUNBRIDGE. L. M.

No. 178.

Jesus, thy blood and righteous - ness, My beau - ty are my glo - rious dress ; Midst flaming worlds in these ar-

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble, middle, and bass clefs). The music is in 2/4 time and the key signature has one flat (B-flat). The lyrics are written below the vocal staff.

ray'd, With joy shall I lift up my head, Midst flaming worlds in these array'd, With joy shall I lift up my head.

The second system of the musical score also consists of four staves, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff.

He comes! he comes! the Judge severe; The seventh trumpet speaks him near; His light-nings flash, his thunders

roll; How welcome to the faithful soul. His lightnings flash, his thunders roll; How welcome to the faithful soul.

Be . gone unbe - lief my Saviour is near, And for my re - lief will surely ap - pear: By pray'r let me wrestle and

he will per - form, With Christ in the vessel, With Christ in the vessel, With Christ in the ves - sel, I smile at the storm.

Sinners o - bey the Gospel word! Haste to the sup - per of my Lord; Be wise to know your gracious day, All

things are ready, come a - way, All things are rea - dy, come a - way.

Ready the Father is to own,
And kiss his late returning son;
Ready your loving Saviour stands,
And spreads for you his bleeding hands.

Ready the Spirit of his love,
Just now the stony heart to move;
T' apply, and witness with the blood,
And wash, and seal the sons of God.

Ready for you the angels wait,
To triumph in your blest estate:
Tuning their harps, they long to praise
The wonders of redeeming grace.

Alto.

Tenor.

All Air.

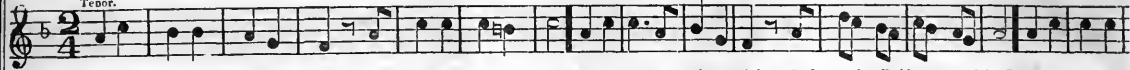
ye on earth give praise, To Him who reigns a - bove, He well deserves your sweetest lays, And pu - rest love.

He ever is the same, By earth and heav'n con - fess, Then bow and bless the sa - cred name, For ev - er blest.

Alto.

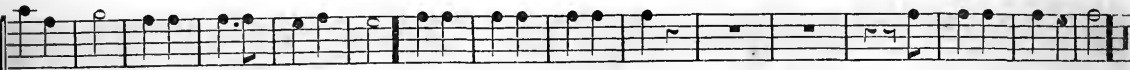
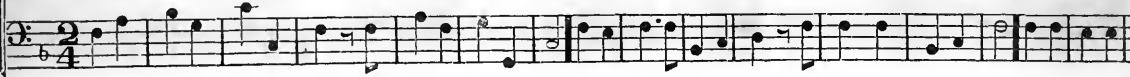


Tenor.



Hearken to the solemn voice, The awful midnight cry; Waiting souls rejoice, rejoice, And see the Bridegroom nigh. Lo! he comes to

Air.



keep his word; Light and joy his looks im - part; Go ye forth to meet your Lord, And meet him in your heart, And meet him in your heart.



Alto.



Tenor.



To the haven of thy breast, O, Son of Man, I fly! Be my refuge, and my rest, For O, the storm is high! Save me from the furious

Air.






blast; A covert from the tempest be; Hide me, Je - su, till o'er past, Hide me, Je - su, till o'er past, The storm of sin I see.




Alto.

Tenor.

Come on, my partners in distress, My comrades through the wilderness, Who still your burthens feel; A while for-

Air.

get your griefs and fears, And look be - yond this vale of tears, To that ce - les - tial hill.

Alto.

Tenor.

Come, let us anew our journey pursue, Roll round with the year, Roll round with the year, And never stand still Till the Master appear, And never stand still

Air.

Till the Master appear.

This musical score is for the hymn 'Tenham'. It consists of four staves. The top two staves are for Alto and Tenor voices, both in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is the 'Air' part, also in treble clef with the same key signature and time signature. The bottom staff is the bass line, in bass clef with the same key signature and time signature. The lyrics are: 'Come, let us anew our journey pursue, Roll round with the year, Roll round with the year, And never stand still Till the Master appear, And never stand still Till the Master appear.'

ST. PETER L. M.

No. 187.

Alto.

Tenor.

His hand will smooth my rugged way, And lead me to the realms of day; To milder skies and brighter plains, Where ever - lasting pleasure reigns.

Air.

This musical score is for the hymn 'St. Peter'. It consists of four staves. The top two staves are for Alto and Tenor voices, both in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The third staff is the 'Air' part, also in treble clef with the same key signature and time signature. The bottom staff is the bass line, in bass clef with the same key signature and time signature. The lyrics are: 'His hand will smooth my rugged way, And lead me to the realms of day; To milder skies and brighter plains, Where ever - lasting pleasure reigns.'

Tenor.

Air.

Who is this stranger in dis - tress, That tra - vels through the wil - der - ness,

Op - press'd with sor - rows, and with sins? On her be - lov - ed Lord she leans, On her be - loved Lord she leans.

Alto.

Tenor.

Air.



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

P

F



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

NEW-YEAR'S ODE,

By the Rev. Mr. Newton, Rector of St. Mary's, Wolworth, London.—Music by S. Webbe, Esq.

Alto

Tenor.

Air.

While with ceaseless course the sun, Hasted through the former year, Many souls their race have run, Never more to meet us here ;

Fixt in an e - ter - nal state, They have done with all below, We a lit - tle longer wait, But how lit - tle none can know.

The image shows a musical score for a three-part setting of a hymn. It consists of three systems of staves. The first system has three staves: Alto (soprano clef), Tenor (alto clef), and Air (soprano clef). The second system has three staves: Alto, Tenor, and Air. The third system has three staves: Alto, Tenor, and Air. The music is in common time (C) and G major (one flat). The lyrics are written below the staves, with some words in italics. The score includes various musical notations such as notes, rests, and bar lines.

Fixt in an e - ter - nal state, They have done with all be - low; We, a little longer wait, But how little none can know.

Symphony.

2. As the winged arrow flies
Speedily the mark to find;
As the light'ning from the skies
Darts, and leaves no trace behind;
Swiftly thus our fleeting days
Bear us down life's rapid stream;
Upwards, Lord, our spirits raise,
All below is but a dream.

3. Thanks, for mercies past, receive,
Pardon of our sins renew;
Teach us henceforth how to live,
With eternity in view;
Bless thy word to young and old,
Fill us with a Saviour's love;
And when life's short tale is told,
May we dwell with thee above.

Alto.



Tenor.

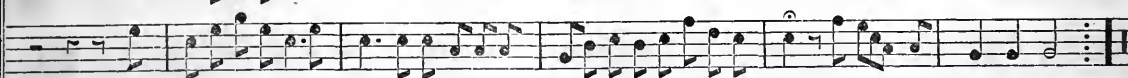


Hark! hark! how the watchmen cry, Attend the trumpet's sound; Staud to your arms, the foe is igh, The pow'rs of hell surround.

Air.



Who bow to Christ's command, Your arms and



hearts prepare, The day of battle is at hand, The day of battle is at hand, Go forth to glorious war, Go forth to glo - rious war.



TRIUMPH. L. M.

No. 193.

Alto.
Tenor.
Air.

I'll lift my hands, I'll raise my voice, While I have strength to pray or praise, This

work shall make my heart re-joice, And spend the rem-nant of my days.

Alto.

Tenor.

Air.

He that hath made his re - fuge God, Shall find a most se - cure a - bode;

2 Trebles.

Shall walk all day be - neath his shade, And there at night shall rest his head, And there at night shall rest his head.

Alto.

Tenor.

Lord, 'tis a plea - sant thing to stand in gar - dens plant - ed by thy hand;

Air.

2d Treble.

Let me with - in thy courts be seen, Like a young ce - dar fresh and green.

Alto.

Tenor.

Air.

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

Detailed description: This system contains the first three staves of the musical score. The top staff is for the Alto voice, the middle for the Tenor voice, and the bottom for the Air. The music is in treble clef with a key signature of one sharp (F#). The lyrics are printed below the Tenor staff.

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

Detailed description: This system contains the next three staves of the musical score, continuing from the first system. It includes the vocal lines for Alto, Tenor, and Air, with the lyrics printed below the Tenor staff. The musical notation includes various note values, rests, and phrasing slurs.

Alto.

Tenor.

Air.

O that I could now a - dore thee, Like the heav'nly* hosts a - bove; Who for - ev - er stand be - fore thee,

And un - ceasing sing thy love. Hap - py songsters, hap - py songsters, When shall I your cho - rus join.

Alto.

Tenor.

Let ev'ry creature rise and bring Pe - cu - liar honors to our King; Angels descend with songs again, And earth repeat the loud amen.

Air.

Tenor.

Air.

My God how endless is thy love, Thy gifts are ev'ry ev'ning new; And morning mercies from a - bove, Gently distil like early dew.

Alto.

Tenor.

When my breast labors with oppressive care, And o'er my cheek descends the fall-ing tear; While all my warring passions are at strife, O let me listen to the

Air.

words of life! Raptures deep felt his doctrine did impart, And thus he rais'd from earth the drooping heart, And thus he rais'd And thus he rais'd And thus he rais'd from earth the drooping heart,

2d Treble.

1st Treble.

The Lord my pas - ture shall pre - pare, And feed me with a shep - herd's care:

His presence shall my wants sup - ply, And guard me with a watch - ful eye;

Chorus.

PASTORAL—Concluded.

231.

Alto.

Tenor.

My noon - day walks he shall at - tend, And all my mid - night hours de - fend.

Air.

When in the sultry glebe I faint,
Or on the thirsty mountain pant;
To fertile vales, and dewy meads,
My weary wand'ring steps he leads;
Where peaceful rivers soft and slow,
Amidst the verdant landscape flow.

Though in the paths of death I tread,
With gloomy horrors overspread;
My steadfast heart shall fear no ill;
For thou O Lord! art with me still.
Thy friendly crook shall give me aid,
And guide me through the dreadful shade.

Though in a bare and rugged way,
Through devious lonely wilds I stray,
Thy bounty shall my pains beguile:
The barren wilderness shall smile,
With sudden greens and herbage crown'd,
And streams shall murmur all around.

ANGEL'S HYMN. L. M.

No. 202.

Great former of our va - rious frame, Our souls a - dore thine awful name; And bow and tremble while they praise The ancient of eternal days.

Alto.

Tenor.

Air.

How should our songs, like those a - boye, With warm de - vo - tion rise, How should our

Detailed description: This system contains the first three staves of the musical score. The top staff is for the Alto voice, the middle for the Tenor, and the bottom for the Air. The lyrics are: "How should our songs, like those a - boye, With warm de - vo - tion rise, How should our". The music is in common time (C) and G major. The lyrics are placed below the Tenor staff.

souls, on wings of love, Mount upward to the skies, Mount up - ward to the skies.

Detailed description: This system contains the next three staves of the musical score. The lyrics are: "souls, on wings of love, Mount upward to the skies, Mount up - ward to the skies.". The music continues in common time (C) and G major. The lyrics are placed below the Tenor staff. The system ends with a double bar line.

CORNHILL. S. M.

No. 204.

Tenor.

Air.

Raise your tri - um - phant songs To an im - mortal tune, To an im - mortal tune; Let the wide earth re-

sound the deeds, Let the wide earth re - sound the deeds, Ce - les - tial grace has done,

BRAY. C. M.

No. 205.

Air.

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

No. 206.

BRISTOL. C. M. ♯

T. nor.

Air.

While shepherds watch'd their flocks by night, All seat-ed on the ground, All seated on the ground,

The an-gel of the Lord came down, And glo-ry shone a-round, And glory shone a-round.

No. 207.

MOUNT EPHRAIM.. S. M. ♯

Air.

How charming is the place, Where my Redeemer God; Un-veils the beau-ties of his face And sheds his love abroad.

How good and plea - sant must it be To thank the Lord Most High; And

Air.

Tenor.

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a vocal line in treble clef, also with a key signature of one sharp and a 3/4 time signature, labeled "Tenor." The third staff is a vocal line in treble clef with a key signature of one sharp and a 3/4 time signature, labeled "Air." The bottom staff is a piano accompaniment line in bass clef with a key signature of one sharp and a 3/4 time signature. The lyrics "How good and plea - sant must it be To thank the Lord Most High; And" are written below the vocal lines. The music features various note values, rests, and phrasing slurs.

with repeated hymns of praise, And with re - peat - ed hymns of praise; His name to mag - ni - fy.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a 3/4 time signature. The second staff is a vocal line in treble clef with a key signature of one sharp and a 3/4 time signature. The third staff is a vocal line in treble clef with a key signature of one sharp and a 3/4 time signature. The bottom staff is a piano accompaniment line in bass clef with a key signature of one sharp and a 3/4 time signature. The lyrics "with repeated hymns of praise, And with re - peat - ed hymns of praise; His name to mag - ni - fy." are written below the vocal lines. The music includes phrasing slurs and trills (tr) indicated above certain notes.

Air

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

NON NOBIS DOMINE. (a favorite Canon.)

1st.
Non nobis Domine non nobis sed no - mini tuo da Glo - riam sed nomini tuo da Glo - riam Non nobis Domine.

2nd.
Non nobis Domi - ne non no - bis sed nomini tuo da Glo - ri - am sed no - mi - ni tuo da Glo - ri - am Non nobis Do

3d.
Non nobis Domi - ne non no - bis sed nomiui tuo da Glo - ri - am sed nomini tuo da Glori - am Non.

MARKET-STREET. C. M. #

No. 211.

Alto.

Tenor.

Air.

O let me join you hap - py throng, Who praise their glorious King, Who praise their glo - rious King;

Detailed description: This system contains the first line of music. It consists of four staves. The top staff is for Alto, the second for Tenor, and the third for Air. The bottom staff is the bass line. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "O let me join you hap - py throng, Who praise their glorious King, Who praise their glo - rious King;". There are slurs over "hap - py" and "glo - rious". A trill (tr) is indicated above the final "King;".

O let me mount and swell the song, Which they so sweetly sing, Which they so sweetly sing, Which they so sweetly sing.

Detailed description: This system contains the second line of music. It consists of four staves. The lyrics are: "O let me mount and swell the song, Which they so sweetly sing, Which they so sweetly sing, Which they so sweetly sing.". There are slurs over "mount and swell" and "Which they so sweetly sing" (repeated). A trill (tr) is indicated above the final "sing.". The musical notation continues with various note values and rests.

Alto.

Tenor.

Air.

O what a joy - ful day, When we shall rise to sing, With yon - der hap - py throng, The

prais - es of our King; Then come sweet day, That soar we may, To realms a - bove, To sing of love.

FRAZER. C. M.

No. 213.

Alto.

Tenor.

How pleasing is the heav'nly sound, In a believers ear; It soothes his sorrows, heals his wounds, And drives away his fear, And drives away his fear, &c.

Air.

OLDHAM. C. M.

No. 214.

Alto.

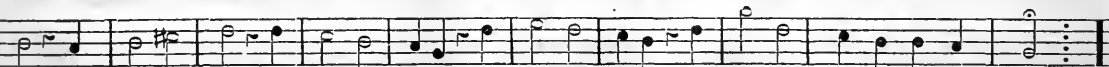
Tenor.

O for a thousand tongues to sing, The praise of love di - vine; In songs unto my heav'nly King, With saints above to join, With saints above to join.

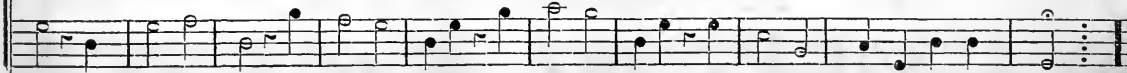
Air.

And. Moderato.

My soul, My soul through my Redeemer's name, Sav'd, sav'd from the second death, I feel; My eyes from tears of



dark, of dark des - pair, My feet from falling, My feet from falling, My feet from fall - ing in - to hell.

*Spirito.*

Where - fore to him my feet shall run, My eyes on his per - fections gaze, My soul shall live, shall live, shall live God a - lone;



And all with - in me shout his praise, And all within me, all within me, And all, And all with - in me shout his praise.

FOUNTAIN. P. M.

No. 217.

The voice of Free Grace, Cries escape-to the mountain,
For Ad - am's lost race, Christ hath open'd a fountain, For sin and transgression, And ev' - ry pol - lu - tion, His blood flows most freely

In streams of ab - lu - tion. Hlallelujah to the Lamb Who has purchas'd our pardon, We will praise him a - gain When we pass o - ver Jordan,

Moderato.

2nd time For

Air.

Although the fig-tree, although the fig-tree shall not blossom, nei - ther shall fruit be in the vine, The labor of the olive shall fail

2nd time For.

and the fields shall yield no meat; The flocks shall be cut off from the fold, And there shall be no herd in the stall;

Vivace.

Pia.

For.

Yet will I re - joice in the Lord, Yet will I re - joice in the Lord, Yet will I re - joice, will re - joice in the Lord, I will joy in the

THE BARREN FIG-TREE—Concluded.

No. 218.

2nd time for

God of my sal - vation, I will joy, I will joy, I will joy in the God of my salvation, of my sal - va - tion.

I will joy ::

Adagio.

Detailed description: This block contains the musical notation for the first system of 'THE BARREN FIG-TREE'. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Adagio'. The lyrics are: 'God of my sal - vation, I will joy, I will joy, I will joy in the God of my salvation, of my sal - va - tion.' The piano part includes a '2nd time for' section and ends with a double bar line.

SOUTHAMPTON. L. M. D. #

No. 219.

Tenor.

Air.

Give to our God im - mortal praise, Mer - cy and truth are all his ways, Wonders of grace to

Detailed description: This block contains the musical notation for the second system, 'SOUTHAMPTON'. It includes a Tenor vocal line, a piano accompaniment, and a bass line. The tempo is marked 'Air'. The lyrics are: 'Give to our God im - mortal praise, Mer - cy and truth are all his ways, Wonders of grace to'. The piano part is in 3/4 time with a key signature of one sharp (F#).

God be - long; Re - peat his mer - cies, in your song, Re - peat his mer - cies in - - your song.

Detailed description: This block contains the continuation of the musical notation for 'SOUTHAMPTON'. It features the vocal line and piano accompaniment. The lyrics are: 'God be - long; Re - peat his mer - cies, in your song, Re - peat his mer - cies in - - your song.' The piano part continues with the same accompaniment.

This system consists of three staves of music in 3/4 time. The first staff is the vocal line, starting with a treble clef and a key signature of one flat. The second staff is the piano accompaniment, starting with a bass clef. The lyrics are written below the piano staff.

Pia. For. Pia.

Give to the Lord of lords re - nown, The King of kings with glo - ry crown; His mercies ever,

This system continues the musical score with three staves. The vocal line and piano accompaniment continue from the previous system. The lyrics are written below the piano staff.

For. Pia. For.

ever shall en - dure, When lords and kings are known no more, When lords and kings are known no more.

Alto.

Tenor.

Air.

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

sound, the e - cho shall re - sound

Heav'n with the echo shall re - sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

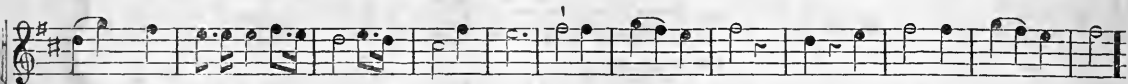
INCARNATION.

G. Davis. 217

TRIO-CHEERFUL.



Mor - tals a - wake, a - wake with angels, with an - gels join, and chant the solemn lay, Joy, love and gratitude, Joy



love and gratitude combine, com - bine, To hail, hail, th'aus - pi-cious day, hail, hail, hail th'aus - pi - cious day.



VOLTI.

CHORUS—ALLEGRO.

In heav'n the ra - - - pt'rous song began, And sweet se - raphic fire, And sweet se - raphic fire, Tho' all the

And strung, &c.

shining legions ran, Thro' all the shining legions ran, And strung and tun'd the lyre ; Swift thro' the vast expanse it flew, And loud the echo

FOR.

PIA. FOR.

roll'd echo roll'd and loud the echo ro - ll'd, The theme the song the joy was new, 'Twas more than heav'n could hold,

Down thro' the portals

Down thro' the portals of the sky,

of the sky, the portals of the sky, Th' impetuous torrent ran, and angels flew with eager joy To bear the news to man. To bear the news to man.

Down thro' &c.

of the sky,

