

F 46.103

M 5843

1806

FROM THE LIBRARY OF
REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO
THE LIBRARY OF
PRINCETON THEOLOGICAL SEMINARY

Division

SCA

Section

1706

THE
Middlesex Collection of Church Music



OR,

ANCIENT PSALMODY REVIVED.

CONTAINING

A Variety of plain PSALM TUNES, the most suitable to be used in Divine Service ;

TO WHICH IS ANNEXED,

A NUMBER OF OTHER PIECES, OF A MORE DELICATE AND ARTIFICIAL CONSTRUCTION,

Proper to be performed by a Choir of good Musicians occasionally, in Schools and Public Religious Assemblies.



SECOND EDITION, REVISED, CORRECTED, AND ENLARGED.

BOSTON:—Printed and sold by MANNING & LORING, No. 2, Cornhill.....Oct. 1808.

DISTRICT OF MASSACHUSETTS, to wit :

BE IT REMEMBERED, That on the fifth day of January, in the thirty-first year of the independence of the United States of America, DAVID PALMER, of the said district, has deposited in this office the title of a Book, the right whereof he claims as Proprietor, in the words following, to wit :—

“The Middlesex Collection of Church Music : or, Ancient Psalmody Revived. Containing a Variety of plain Psalm Tunes, the most suitable to be used in Divine Service ; to which is annexed, a Number of other Pieces, of a more delicate and artificial Construction, proper to be performed by a Choir of good Musicians occasionally, in Schools and Public Religious Assemblies.”

In conformity to the Act of the Congress of the United States, entitled, “An Act for the encouragement of learning, by securing the copies of maps, charts, and books, to the Authors and Proprietors of such copies, during the times therein mentioned ;” 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.”

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

Advertisement to the First Edition.

THIS collection of church music was prepared by the Middlesex Musical Society, and the publication of it committed to the Rev. DAVID PALMER, as their agent.

It must be obvious, that a singing book, containing but a moderate number of well chosen tunes, is much more eligible for use in schools, and in public worship, than several volumes, or than one of large size. The tunes here introduced, in general, are recommended by their antiquity, and more by their intrinsic excellence. They are, in most instances, reduced to their primitive style, so far as time and opportunity would permit; for the spirit and flavor of old wine are always depressed by the commixture of new.—The concise system of rules and directions which follow, is judged to be sufficient for pupils, in the study of psalmody.

The candid public reception of this work, the principal design of which is, to form and improve a taste for music, well adapted to promote religion and piety, is freely acknowledged to be very desirable. Patronage and co-operation are earnestly solicited, from all those in the community, who are well disposed to the public institutions of religion, and desirous that the singing in our solemn assemblies may be performed “with the spirit and with the understanding.” And it is hoped the time is not far distant, when none will have the temerity to advocate or countenance profaning the house of the LORD, by offering a Babel confusion of tongues, as an act of homage in divine worship.

To the blessing of Providence this work is devoutly referred.

MIDDLESEX, }
JANUARY, 1807. }

Advertisement to the Second Edition.

THIS collection of church music has been generally approved and adopted by those of the most correct taste, who have had opportunity to examine it. Where it has been used in schools and churches, a corrupt taste has been corrected, and a reformation in the singing in public worship effected, within a short period. Some respectable correspondents at a distance advised and solicited a more extensive circulation of the books, and recommended another impression. The revising committee embrace this opportunity to express their obligation to correspondents, for the aid they have afforded in preparing this edition, and to suggest that new tunes could not be admitted, under existing circumstances; nor could an additional introduction be annexed, on the principles of music, on account of previous arrangement, at the time the desire was expressed.

In this edition the committee have corrected the errors they noticed, but perhaps they did not perceive all; and made a considerable addition of plain tunes and select pieces. They indulge an expectation, that the work will be more acceptable to the best judges, and more extensively useful, than the former edition.

MIDDLESEX, }
SEPT. 1808. }

INTRODUCTION TO THE GROUNDS OF MUSIC.

MUSIC combines *melody, air, harmony, and measure.* *Melody* is a series of simple sounds. *Air* is the spirit and style of melody. *Harmony* is the consonance of two or more sounds, either *natural* or *artificial.* *Natural harmony* is produced by the common chord. *Artificial harmony* is a mixture of concords and discords, bearing relation to the common chord.*

The DIATONIC or Natural Scale of Music.

The notes of the diatonic or natural scale of music are seven, whose distances or degrees are measured by tones and semi or half tones. The seven first letters of the alphabet are applied to the notes, in the following order—A, B, C, D, E, F, G: when there is occasion for an eighth letter, the first is repeated.† These letters comprehend a system of degrees, called an *octave*, from which proceeds the variety of harmony.

* See Holyoke's introduction to Columb. Repof.

† Vid. same.

The GAMUT or Scale of Music.

F Cliff.	BASS.	G Cliff. TENOR OF TREBLE.	C Cliff. COUNTER.

The Gamut contains seven primitive or original sounds, every eighth in nature “being considered the same as the first.” The seven sounds comprise five whole tones, and two semi or half tones. The semi or half tones are to be found in the scale between B and C, and E and F. “The order of the notes, above and below *mi*, is as follows, viz. Above *mi* are *fa, sol, la, fa, sol, la*; and below *mi* are *la, sol, fa, la, sol, fa*; after which *mi* returns, either ascending or descending.”

The governing note, called *mi*, makes it necessary that learners should well understand the following table:—

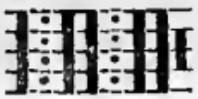
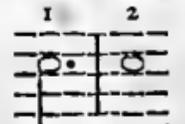
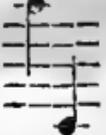
If B be natural,	mi is on B.	If B, E, and A be flat,	mi is on D.	If F be sharp,	mi is on F.	If F, C, G, and D be sharp,	mi is on D.
If B be flat,	mi is on E.	If B, E, A, and D be flat,	mi is on G.	If F and C be sharp,	mi is on C.	If F, C, G, D, and A be sharp,	mi is on A.
If B and E be flat,	mi is on A.	If B, E, A, D, and G be flat,	mi is on C.	If F, C, and G be sharp,	mi is on G.		

A Scale of Musical NOTES, RESTS, and PROPORTIONS.

Names.	Notes.	Rests.		Proportions.	
Semibreve			<p>N. B. The semibreve rest is considered as a bar rest in all modes of time; all other rests bear the same proportion in time that their respective notes do.</p>		Semibreve
Minim					Minims
Crotchet					Crotchets
Quaver					Quavers
Semiquaver					Semiquavers.
Demifemiquaver					Demifemiquavers

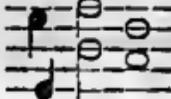
Explanation of Musical CHARACTERS.

- Stave  Five lines with their spaces, on which music is written.
- Brace  Shews how many parts move together.
- Flat \flat At the beginning of a tune, governs the mi; and set before a note, sinks it half a tone.
- Sharp \sharp At the beginning of a tune, governs the mi; and set before a note, raises it half a tone.
- Natural \natural Restores a note made flat or sharp to its original sound.
- Point of Addition  Set after a note or rest, adds one half to its original length.
- Point of Diminution  Reduces three notes to the time of two.
- Single Bar  Serves to divide the time in music according to its measure.
- Double Bar  Serves to distinguish the end of a strain in anthems, and the lines of psalm tunes: a thick single bar is frequently used for the same purpose.

- Clofe  Shews the end of a tune.
- Repeat  Is placed at the beginning of that part which is to be sung twice; and at the end of the tune, directs the performer back to the repeat.
- Figures  Notes under figure 1 are sung before repeating; notes under figure 2 at repeating: if tied with a slur, all are sung at repeating.
- Hold  Directs that the sound of the note over which it is placed be continued beyond its usual length.*
- Ledger-lines  Are added when the notes go out of the compass of the lines, and spaces.
- Trill  Shows that the note over which it is placed should be shaken.

* In all cases the continuation is left to the direction of the leader.

Marks of Distinction  Direct the notes over which they are placed to be sung distinctly.

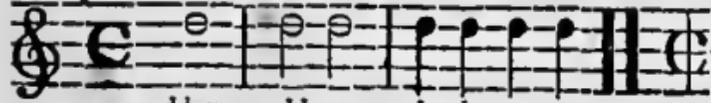
Choosing Notes  Give the performer liberty to sing which he pleases; and both may be sung at the same time.

Slur or Tie  Points out what number of notes are sung to one syllable.

The trill, notes of transition, and the appoggiatura, are left to the explanation and direction of the well informed teacher.

Of TIME.

Time is marked by three divisions or modes, viz. Common, Triple, or Compound. Common time has four marks or modes, and is measured by even numbers, 2, 4, 8, &c. ; each bar including such quantity of notes as will amount to one semibreve, which is the measure note.

First Mode.  Second Mode. 

dduu dd un d d u u dduu dd un d d u u
 1234 12 34 1 2 3 4 1234 12 34 1 2 3 4

Third Mode.  Fourth Mode. 

du du du du du du du du
 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

The first mode of Common time has one semibreve, or other notes and rests equivalent, in a bar; the bar is performed in four seconds, two with the hand down and two with it up. The accented part of the bar is the first and third notes.

The second mode contains the same notes in a bar; the time measured in the same manner, but to be performed one-fourth faster. Accented as in the first mode.

The third mode also contains the same notes in a bar, but is performed two seconds in a bar, one with the hand down, and one with it up. Accented as before.

The fourth mode has a minim for its measure note; this, or other notes equivalent, fill a bar; performed one-fourth faster than the third mode, and beat in the same manner. Accented as in the preceding modes.

Triple time has three marks or modes, viz.

First Mode. 

d d u d d u d d u d d u
 1 2 3 1 2 3 1 2 3 1 2 3

Second Mode. Third Mode.

d d u d d u d d u d d u d d u
 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

The first mode of Triple time has three minims in each bar, each minim founded in a second of time; the two first to be sung with the hand down, and the last with it up.

The second mode three crotchets in a bar; the time measured as in the first mode, but one-fourth faster.

The third mode has three quavers in a bar; the time measured with the hand as before, but performed one-fourth faster than the second mode.

Compound time has two marks or modes, as follows:—

First Mode.

d u d u d u
 1 2 1 2 1 2

Midd. Coll.

B

Second Mode.

d u d u d u
 1 2 1 2 1 2

The first mode contains six crotchets in a bar; three sung with the hand down, three with it up, in the time of two seconds.

The second mode has six quavers in a bar; divided and sung in the same manner as crotchets in the above mode, but performed one-fourth faster.

The foregoing modes are all in present use. They are given as general principles, by which the learner is guided. The mathematical difference between each mode is omitted. The performing of music slower or faster, in the different modes, is left to directive terms, in general use, and to the judgment of the performer.

KEYS in Music.

The two natural keys in music are A minor and C major; the first having the lesser third, sixth, and seventh, above its key note; the second having the greater third, sixth, and seventh, above its key note, being half a tone sharper in its first, third, &c.

EXAMPLES.

A Minor Key. C Major Key.

The image shows two musical examples, A and C, each consisting of a treble and bass staff. Example A is labeled 'Minor Key' and shows a scale starting on a middle C in the treble staff. The bass staff starts on a note below the middle line. Example C is labeled 'Major Key' and shows a scale starting on a middle C in the treble staff. The bass staff starts on a note below the middle line.

Whenever the last note in the Bass is next above the mi, it is the major or cheerful key ; if next below it, it is the minor or flat key. The last note in the Bass is considered the key note.

Lessons for tuning the Voice.

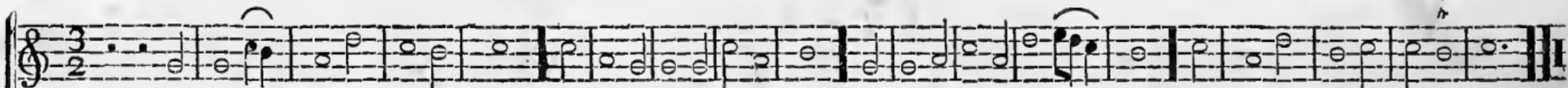
I. The Major Key.

The image shows a single treble staff with a C-clef. A scale of notes is written, starting on middle C. An asterisk is placed above the first note. The scale ends with a double bar line.

II. The Minor Key.

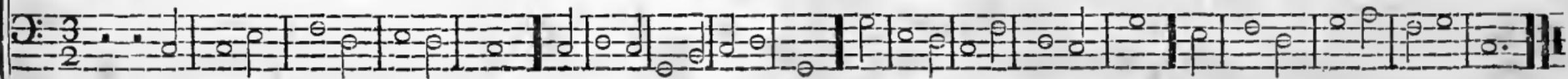
The image shows a single treble staff with a C-clef and a flat sign. A scale of notes is written, starting on middle C. The scale ends with a double bar line.

N. B. The part over which *Air* is written, is the first or leading part.



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

AIR.



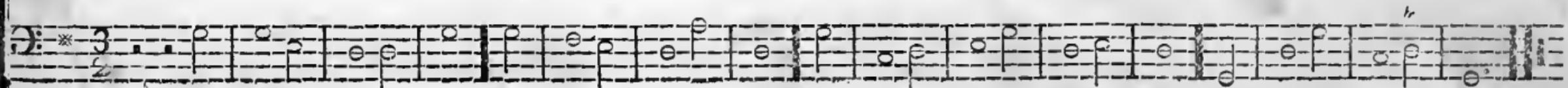
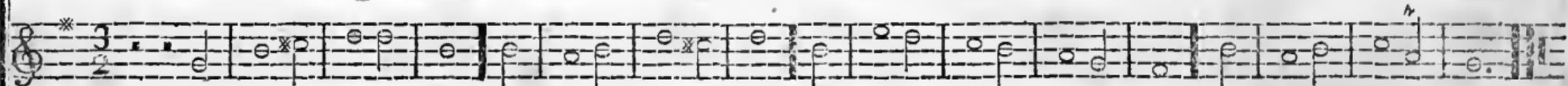
Before Jehovah's awful throne, Ye nations, bow with sacred joy: Know that the Lord is God alone; He can create, and he destroy.

AIR.



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

AIR.



The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music is written in a single melodic line with various note values, rests, and phrasing slurs. There are some markings like 'h' and 'r' above notes in the treble staff.

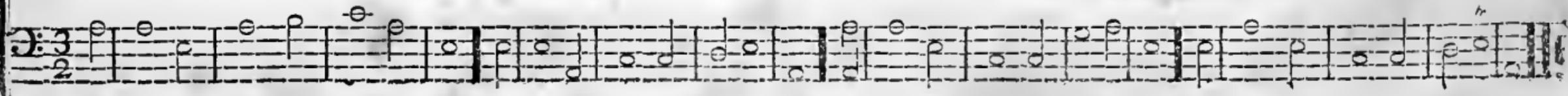
AIR. All glory be to God on high, And to the earth be peace; Good will henceforth, from heav'n to men, Begin, and never cease.

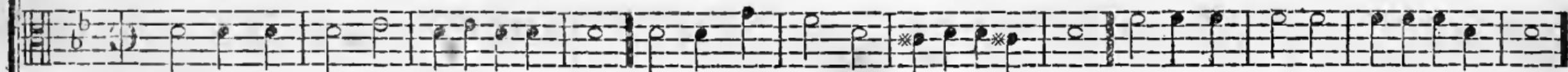
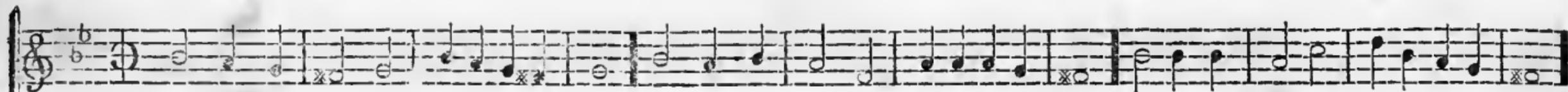
The second system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music continues from the first system, featuring similar melodic lines and phrasing. There are markings like 'h' and 'r' above notes in the treble staff.



Man has a soul of vast desires; He burns within with restless fires; Toss'd to and fro, his passions fly From van-i-ty to vanity.

AIR.





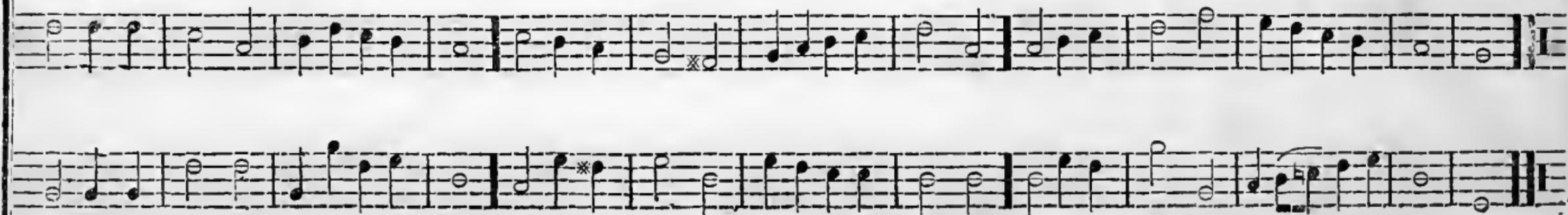
The God of Glory sends his summons forth, Calls the fourth nations, and awakes the north; From east to west his sovereign orders spread,

AIR.





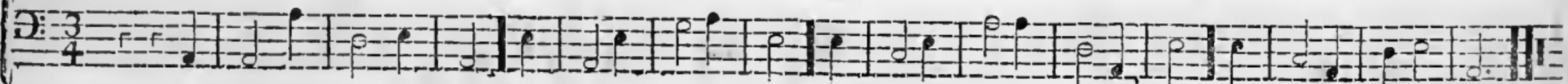
Thro' distant worlds, and regions of the dead. The trumpet sounds; hell trembles; heav'n rejoices; Lift up your heads, ye faints, with cheerful voices.

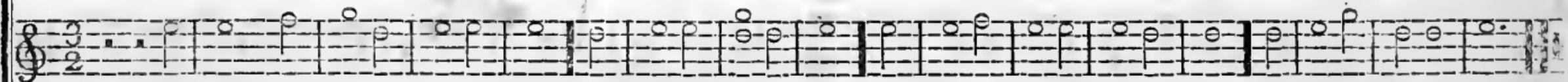
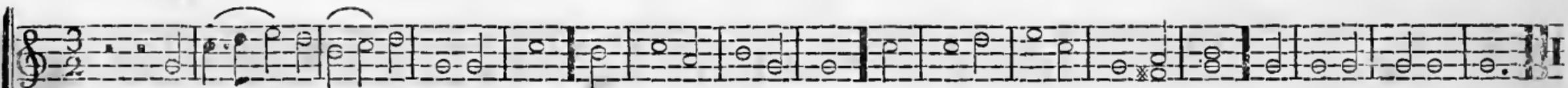




Welcome, sweet day of rest, That saw the Lord arise; Welcome to this re - living breast, And these re - joicing eyes!

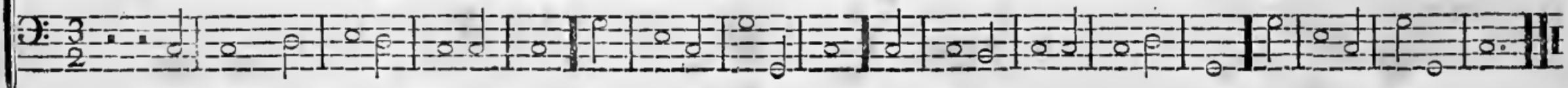
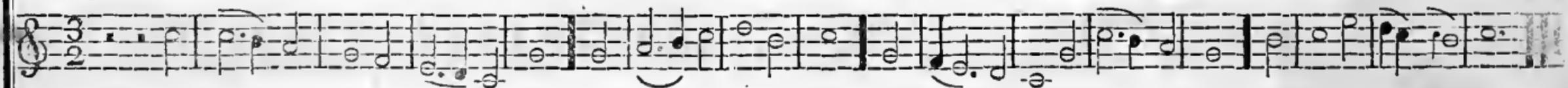
AIR.





Long as I live I'll blefs thy name, My King, my God of love; My work and joy shall be the fame In the bright world above.

AIR.



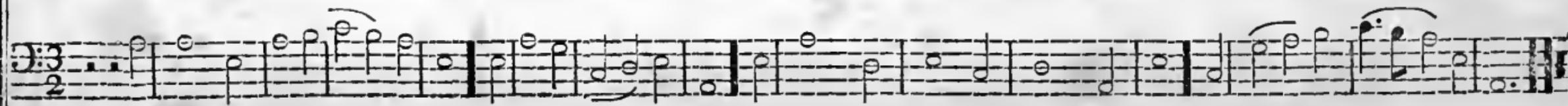
AIR. Now shall my inward joys arise, And burst in - to a song; Al - mighty love inspires my heart, And pleasure tunes my tongue.



AIR.



Lord, thou wilt hear me when I pray ; I am for - e - ver thine, I fear be - fore thee all the day, Nor would I dare to sin.



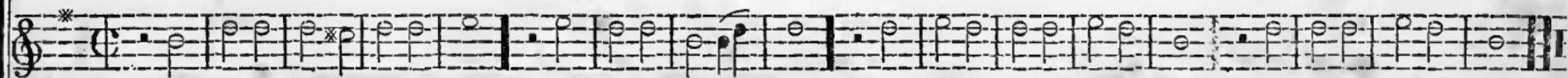


AIR.



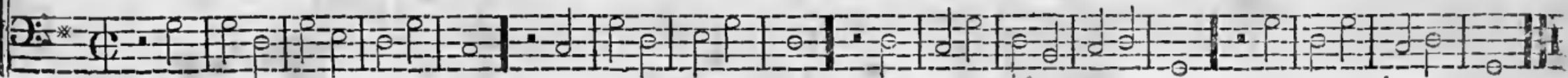
With rev'ence let the fairs appear, And bow before the Lord; His high commands with rev'ence hear, And tremble at his word.

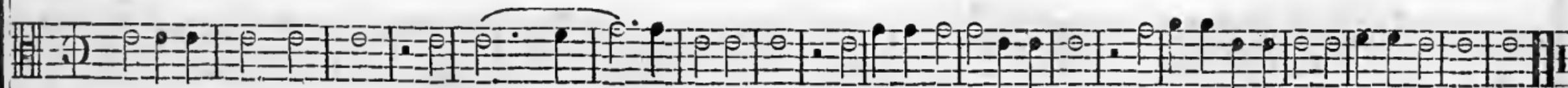
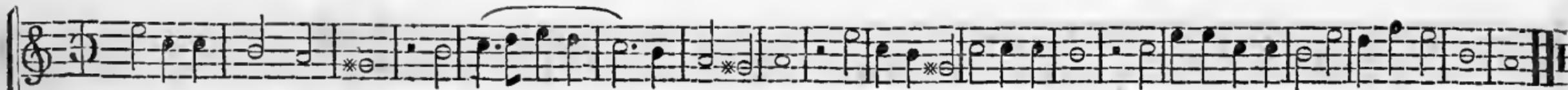




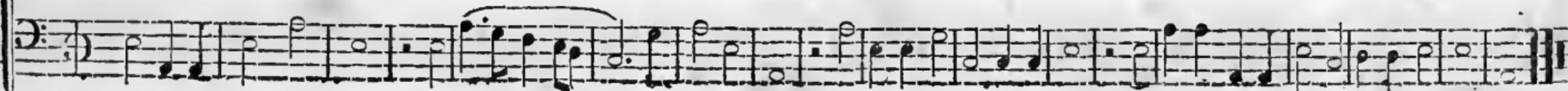
Why do we mourn departing friends? Or shake at death's alarms? 'Tis but the voice that Jesus sends To call them to his arms.

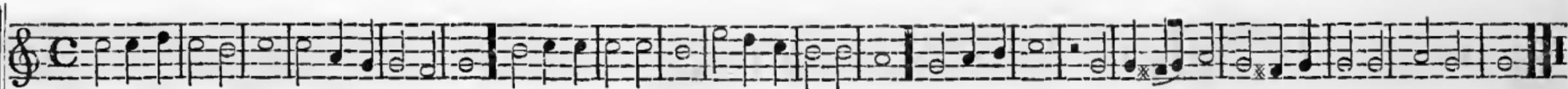
AIR.





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





Mod.



Give thanks to God most high, The universal Lord, The sovereign King of kings; And be his name ador'd. His pow'r and grace Are still the same; And let his name Have endless praise.

AIR.



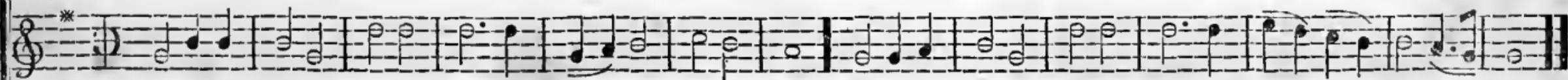
Midd. Coll.

D

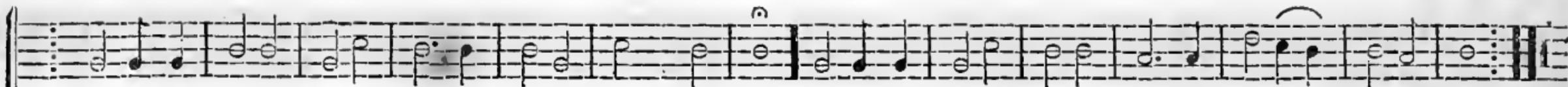


The Lord appears my helper now, Nor is my faith afraid Of what the fons of earth can do, Since heav'n affords me aid.

AIR.



RINETON continued.



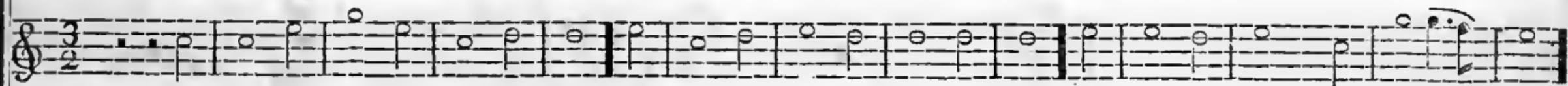
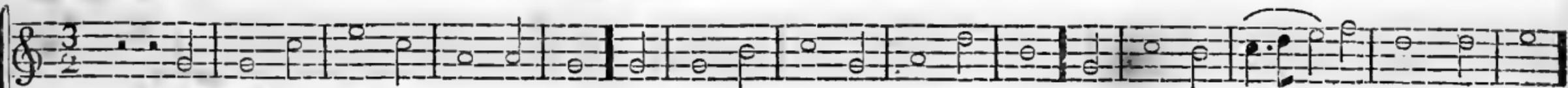
Piano.

Fortè.



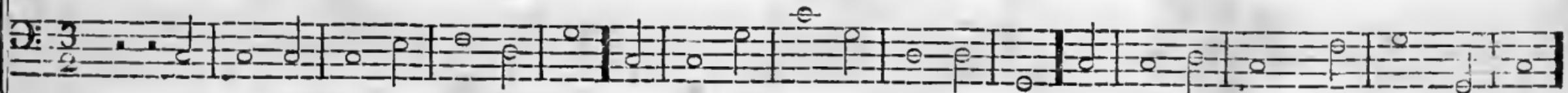
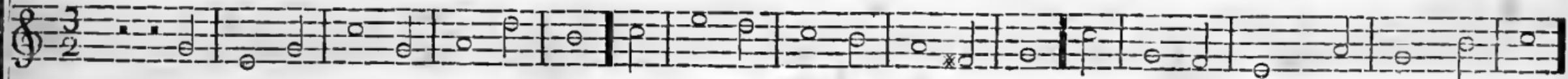
'Tis safer, Lord, to hope in thee, And have my God my friend, Than trust in men of high degree, And on their truth depend.

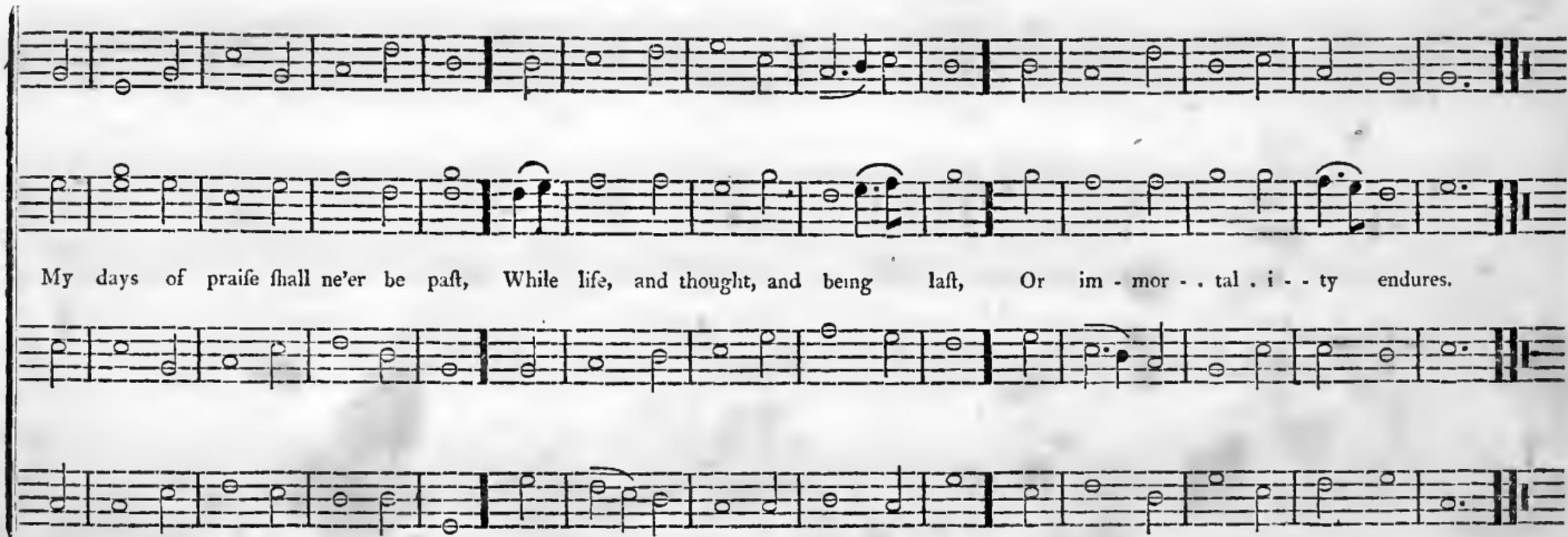




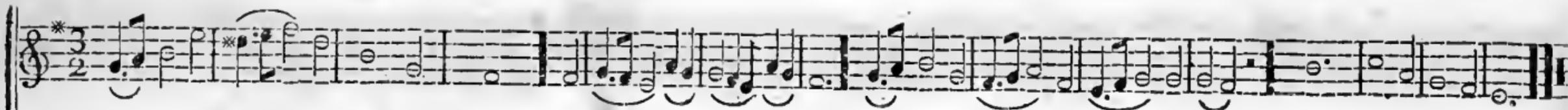
I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my nobler pow'rs;

AIR.



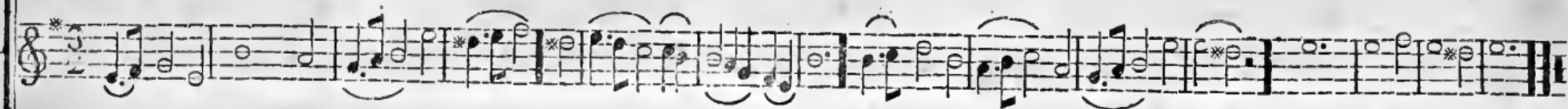


My days of praise shall ne'er be past, While life, and thought, and being last, Or im - mor - . tal . i - - ty endures.

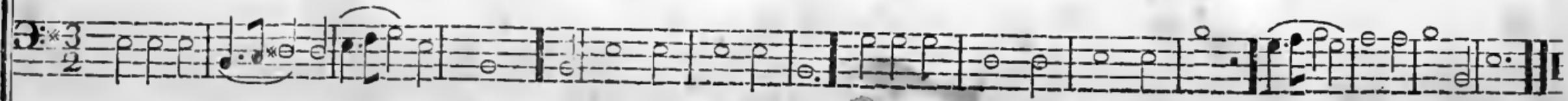


Plaintive.

AIR.



Now let our drooping hearts re - vive, And all our tears be dry; Why should these eyes be drown'd in grief, Which view a Saviour nigh?

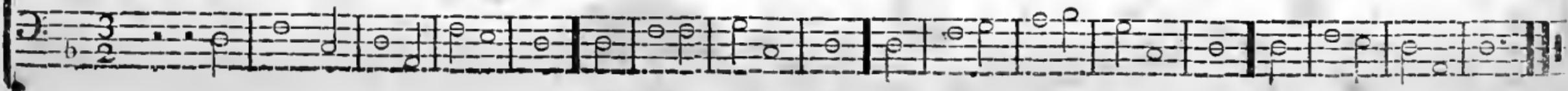


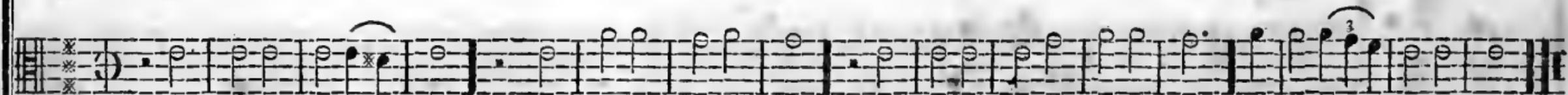


AIR.



My spirit faints to see thy grace, Thy promise bears me up; And while salvation long de-lays, Thy word supports my hope.





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

AIR.



Midd. Coll.

E

Lord, in thy great, thy glorious name, I place my hope, my only trust; Save me from sorrow,

AIR.

CASTLE STREET continued.



guilt, and shame, Thou ever gracious, ever just, Thou ever gracious, ever just.

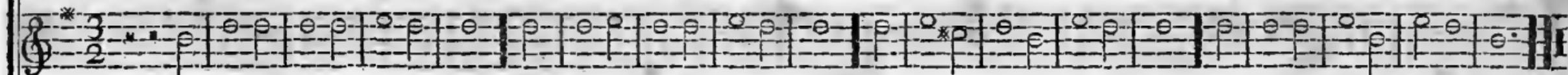
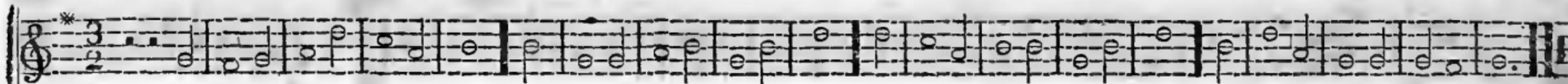


The first two staves of the musical score are written in G major (one flat) and 3/4 time. The first staff uses a treble clef and the second staff uses an alto clef. Both staves contain a melody of quarter and eighth notes, with a final double bar line and repeat sign at the end of each line.

Sing to the Lord, who loud proclaims His various and his saving names; O may they not be heard alone, But by our sure experience known.

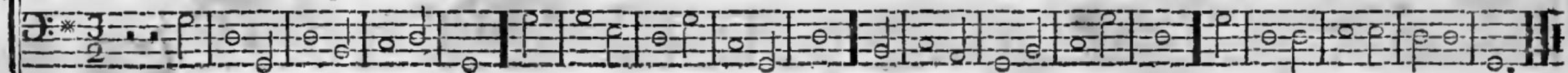
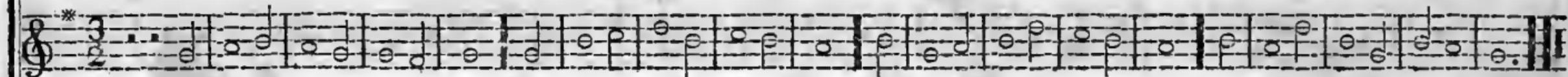
AIR.

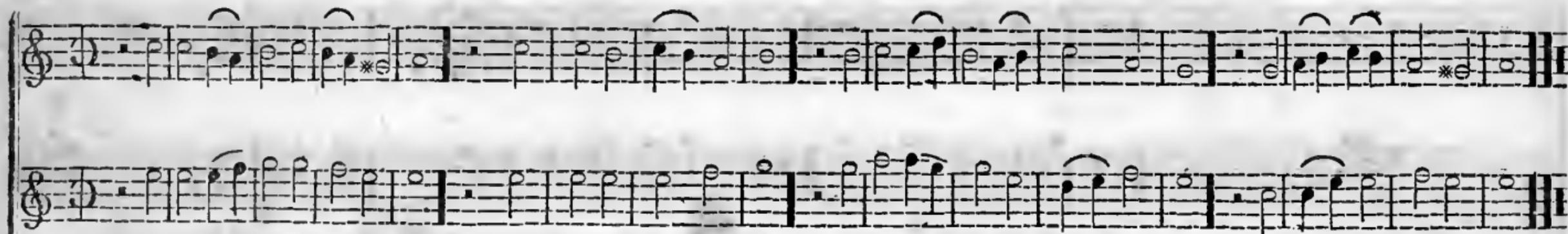
The last two staves of the musical score are written in G major (one flat) and 3/4 time. The third staff uses a treble clef and the fourth staff uses a bass clef. Both staves contain a melody of quarter and eighth notes, with a final double bar line and repeat sign at the end of each line.



Life is the time to serve the Lord, The time t'insure the great reward ; And while the lamp holds out to burn, The vilest finner may return.

AIR.





Lord, in the morning thou shalt hear My voice af - cend - ing high: To thee will I di - - rect my prayer, To thee lift up mine eye.

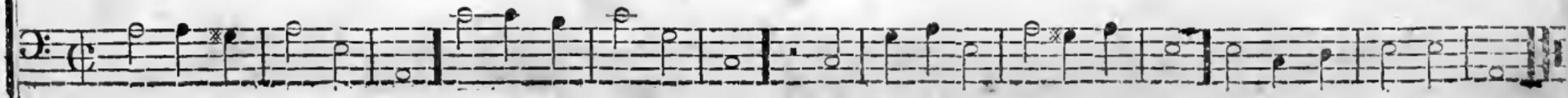
AIR.





The Lord my shepherd is, I shall be well supply'd: Since he is mine, and I am his, What can I want beside?

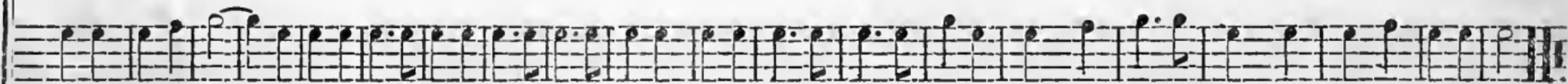
AIR.



*Slow.*

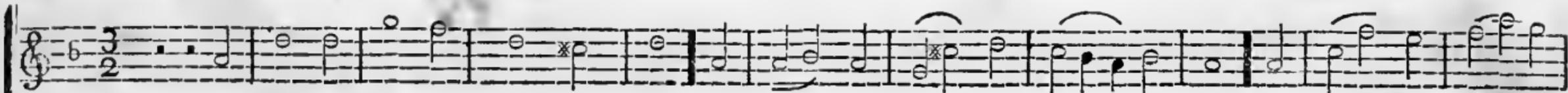
Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs employ, His praise your songs employ, Above the starry frame, A-
AIR.





bove the starry frame. Your voices raise, Ye cherubim And seraphim, To sing his praise. Your voices raise, Ye cherubim And seraphim, To sing his praise.





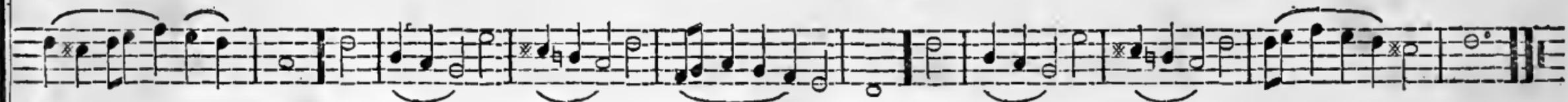
AIR.



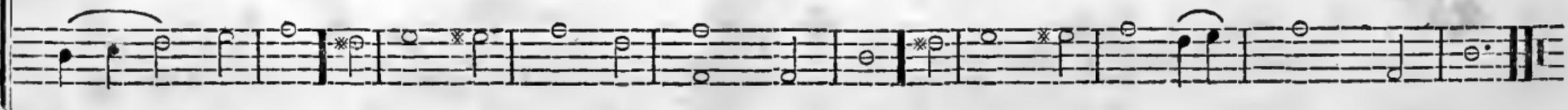
Go, worship at Im - man - - uel's feet, See in his face what wonders meet! Earth is too narrow

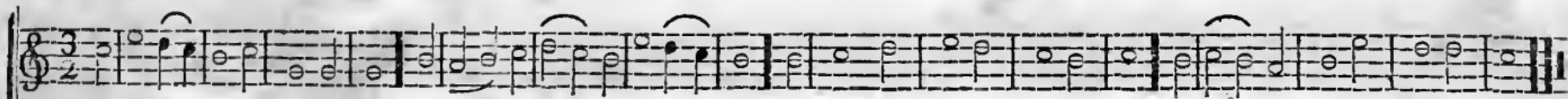


VIRGINIA continued.



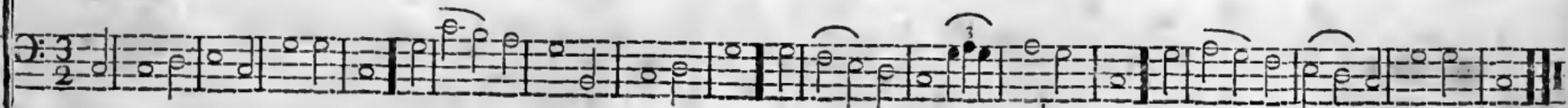
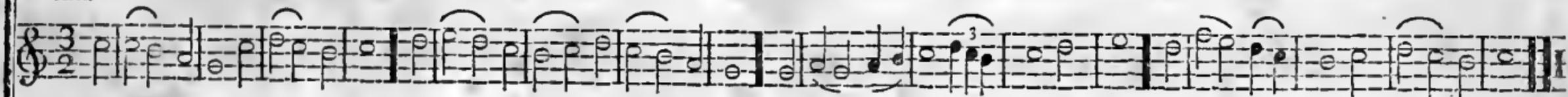
to exprefs His worth, his glo - - ry, or his grace, His worth, his glo - - ry, or his grace.

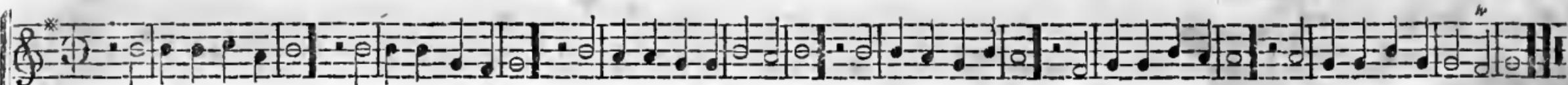




From all that dwell below the skies, Let the Creator's praise arise; Let the Redeemer's name be sung Through every land, by every tongue.

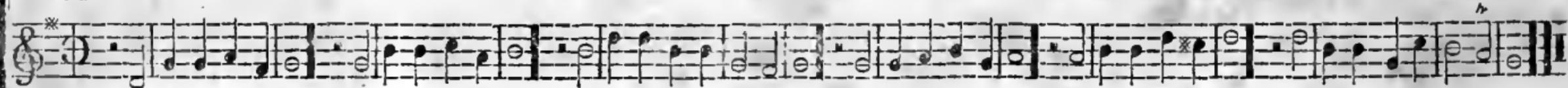
AIR.





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

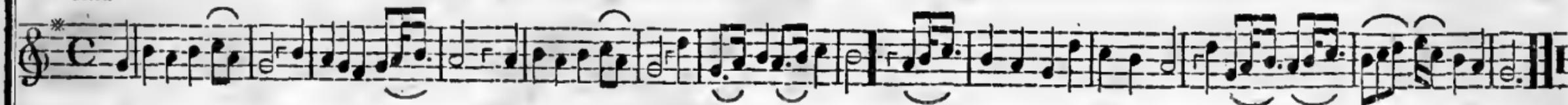
AIR.





Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thy earthly temples are! To thine abode My heart aspires, With warm desires, To see my God.

AIR.



* $\frac{3}{4}$ F F

* $\frac{3}{4}$ F F

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

* $\frac{3}{4}$ F F

* $\frac{3}{4}$ F F

But all their joys are one. Ten thousand thousand are their tongues, But all, but all their joys are one.

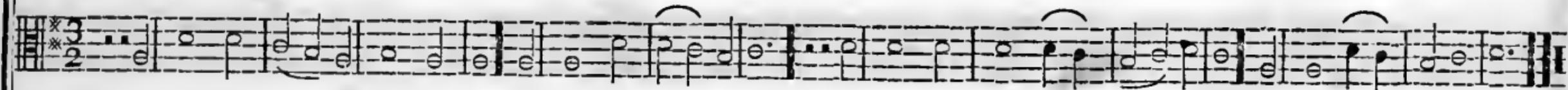
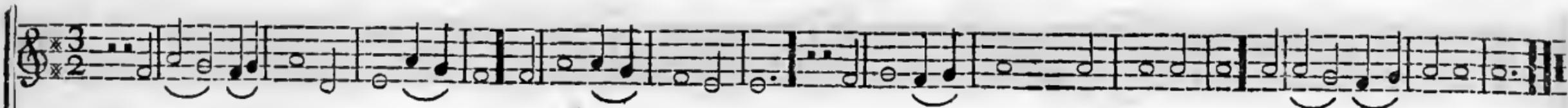
Midd. Coll. G

AIR. Join all the glorious names Of wisdom, love, and pow'r, That ever mortals knew, That angels

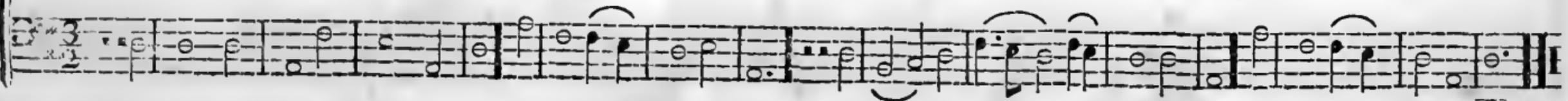
The image shows a musical score for a hymn. It consists of four staves of music. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in 3/2 time and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several measures with a double bar line, indicating the end of a phrase. The lyrics are written below the vocal staves, and the word 'AIR.' is written at the beginning of the first staff. The score is written in a clear, legible style with standard musical notation.

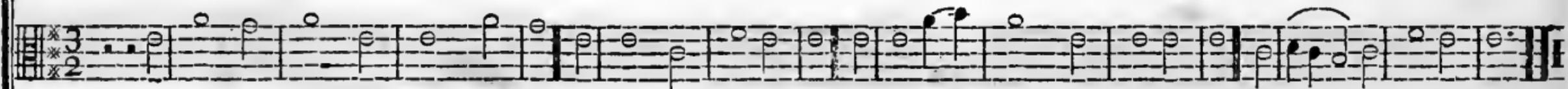
EAGLE STREET continued.

ever bore: All are too mean To speak his worth, Too mean to set My Saviour forth.



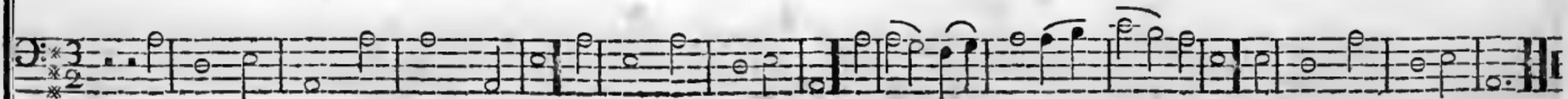
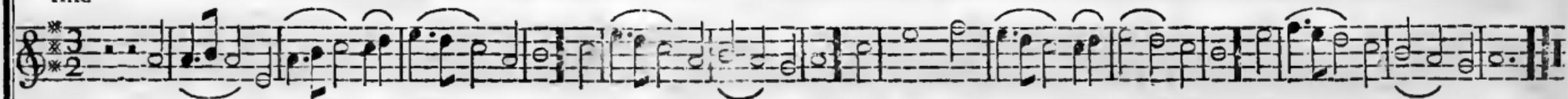
AIR. Let children hear the mighty deeds Which God perform'd of old; Which in our younger years we saw, And which our fathers told.





To our al - migh - ty Maker, God, New honours be address'd; His great fal - va - tion shines abroad, And makes the nations blest.

AIR.



AIR.

How pleasant 'tis to see Kindred and friends agree; Each in their proper station move,

The musical score consists of four staves. The first three staves are for instrumental accompaniment, and the fourth is for the vocal line. The music is in 3/2 time and G major. The lyrics are: "How pleasant 'tis to see Kindred and friends agree; Each in their proper station move,". The score includes various musical notations such as notes, rests, and bar lines.

And each fulfil their part, With sympathizing heart, In all the cares of life and love.

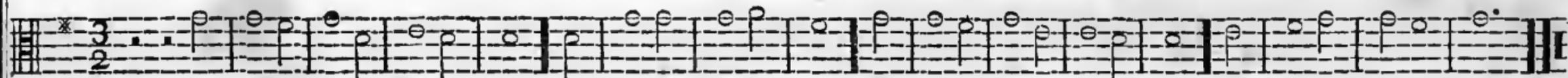
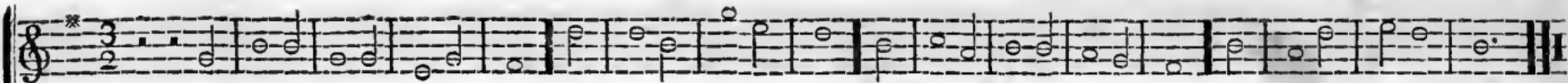


AIR.



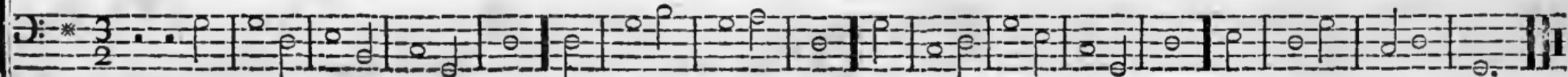
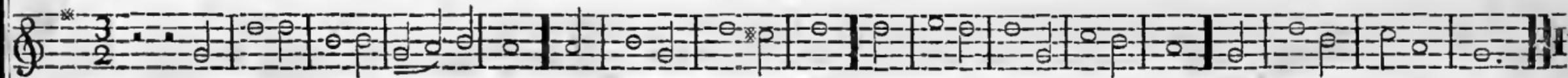
The Lord my pasture shall prepare, And feed me with a shepherd's care; } My noonday walks he shall attend, And all my midnight hours defend.
 His presence shall my wants supply, And guard me with a watchful eye: }

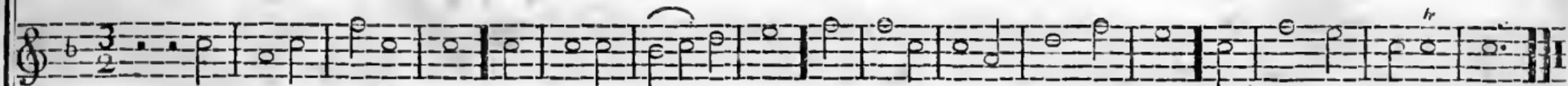
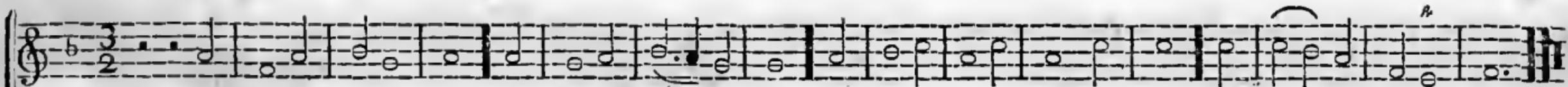




O 'twas a joyful sound to hear Our tribes devoutly say, Up, Israel, to the temple haste, And keep your festal day.

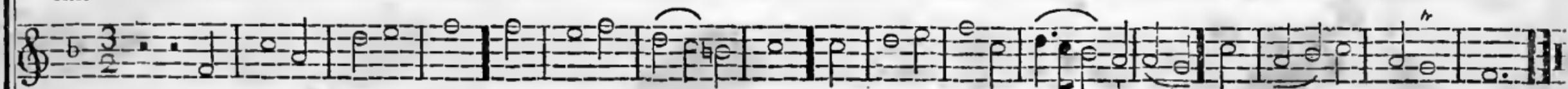
AIR.





AIR.

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

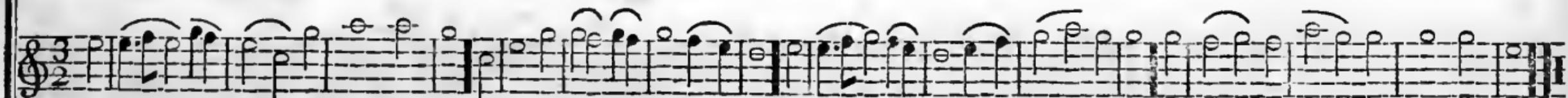


First system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/2 time and B-flat major. The music features a melody in the upper voice and a supporting bass line, with various note values and rests.

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

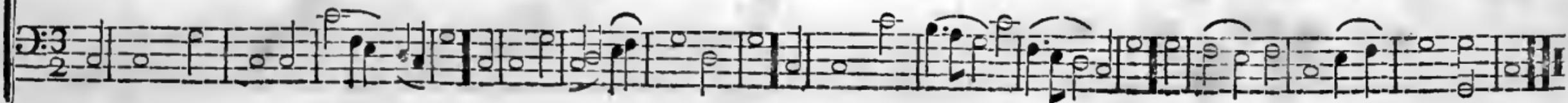
AIR.

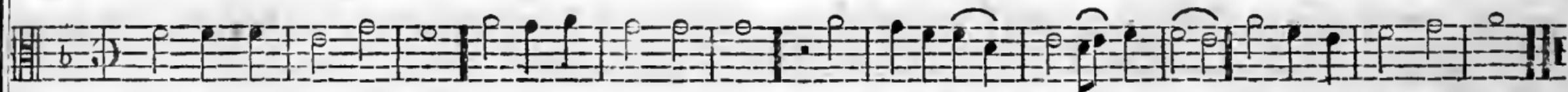
Second system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/2 time and B-flat major. The music continues the melody and bass line from the first system.



Awake, my soul; awake, mine eyes; Awake, my drowsy faculties; Awake, and see the new-born light Spring from the darksome womb of night.

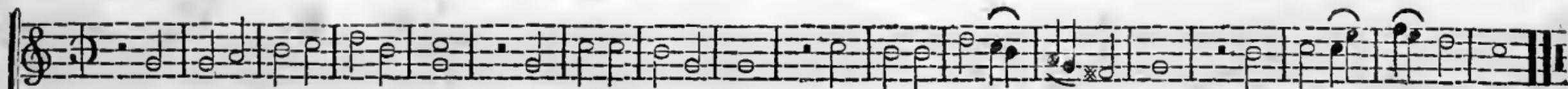
AIR.



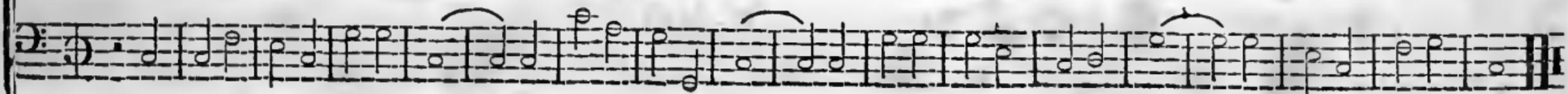


AIR. Great is the Lord our God, And let his praise be great; He makes the churches his abode, His most delightful feat.





AIR. To thine Almighty arm we owe The triumphs of the day; Thy terrors, Lord, confound the foe, And melt their strength away.

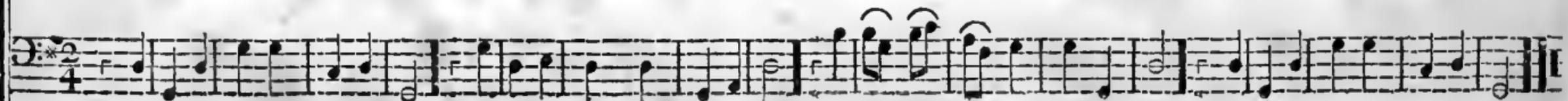




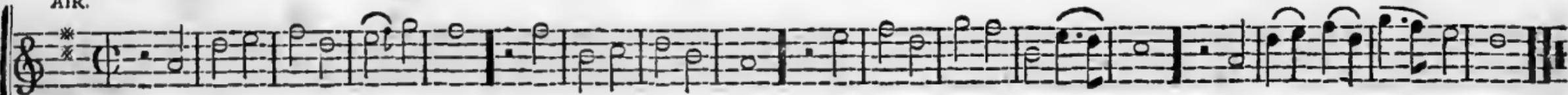
AIR.



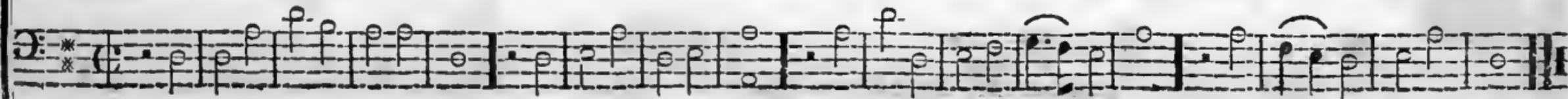
How lovely, how divinely sweet, O Lord, thy sacred courts appear! Fain would my longing passions meet The glories of thy presence there.



AIR.

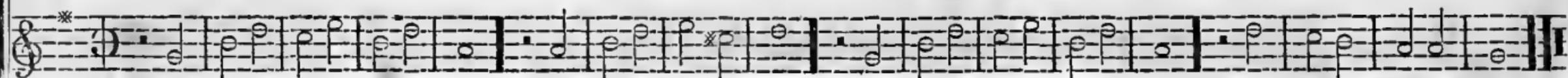


Mistaken souls! that dream of heav'n, And make their empty boast Of inward joys, and sins forgiv'n, While they are slaves to lust.





AIR.



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

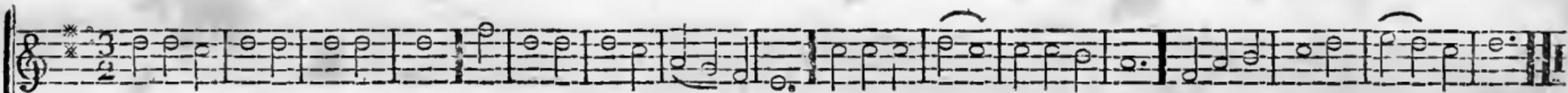




God of my life, look gen - tly down, Behold the pains I feel; But I am dumb before thy throne, Nor dare dispute thy will.

AIR.

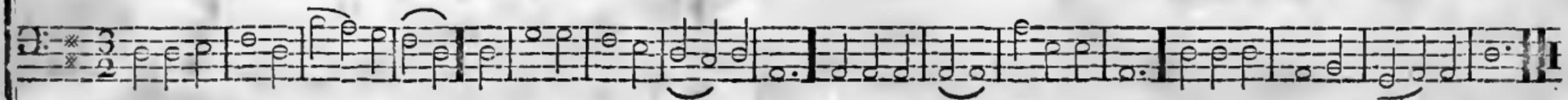




AIR.



Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky : Those heav'nly guards around thee wait, Like chariots that attend thy state.



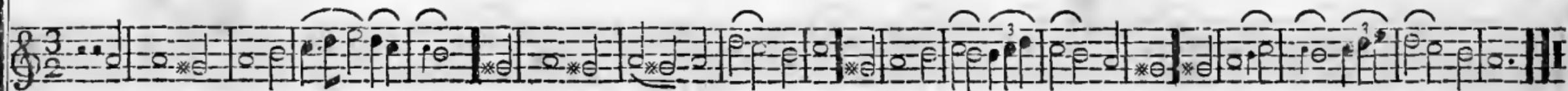


AIR.

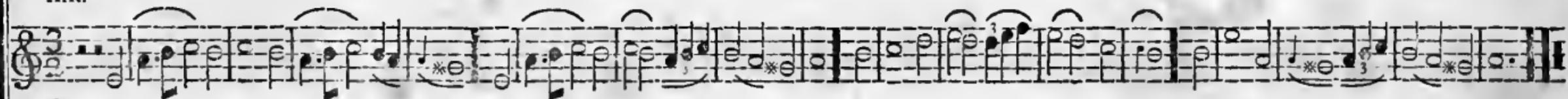


Bury'd in shadows of the night, We lie till Christ restores the light; Wisdom descends to heal the blind, And chase the darkness of the mind.

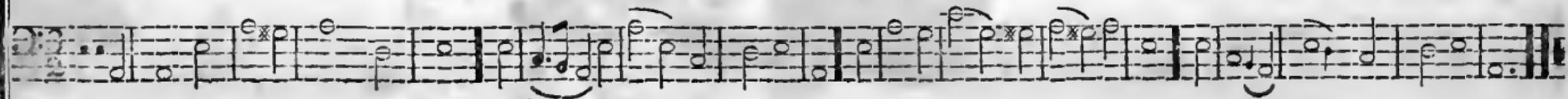




AIR.



Thou, whom my soul admires above All earthly joy, and earthly love, Tell me, dear Shepherd, let me know Where do thy sweetest pastures grow ?

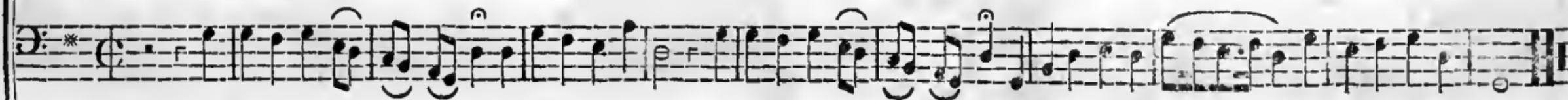


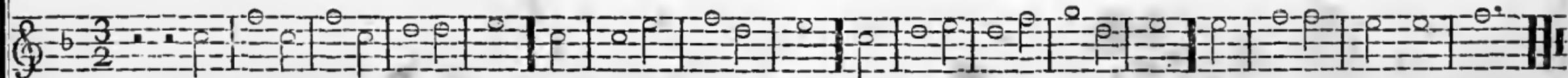
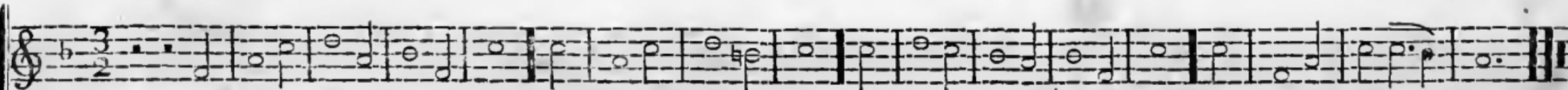


AIR.



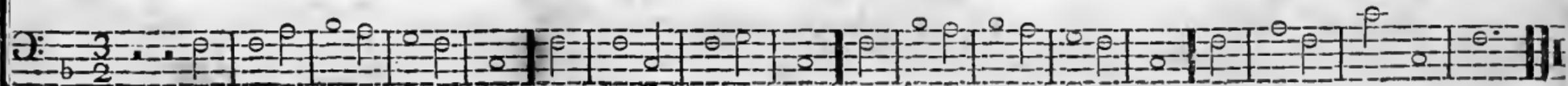
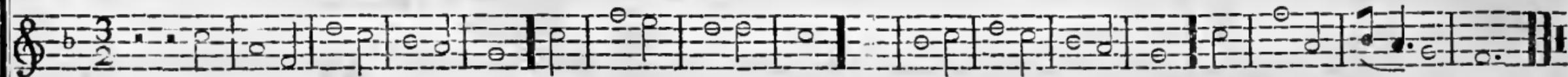
Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue : His new-discover'd grace demands A new and nobler song, A new and nobler song.





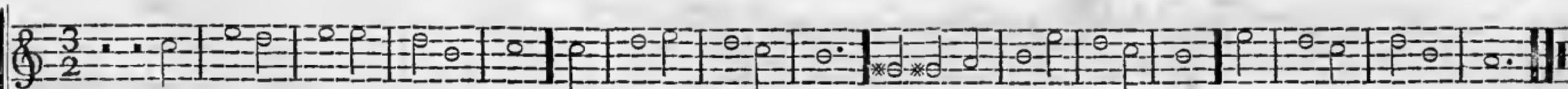
Sing to the Lord Jehovah's name, And in his strength rejoice; When his salvation is our theme, Ex - alted be our voice.

AIR.

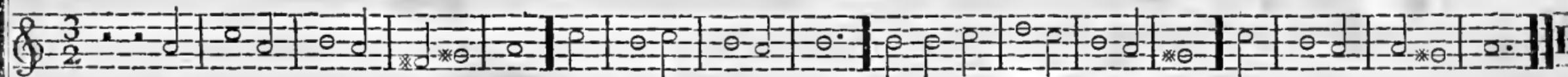


O may thy church, thy turtle-dove, Mournful, yet chaste, thy pity move: To birds of prey expose her not; Tho' poor, too dear, tho' poor, too dear to be forgot.

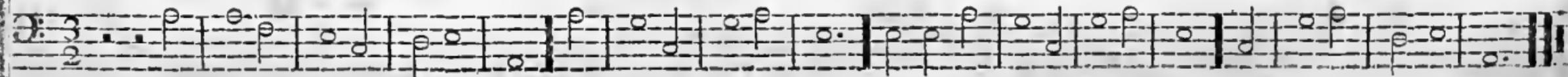
AIR.

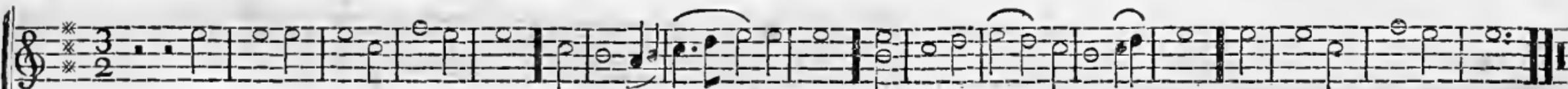


AIR.

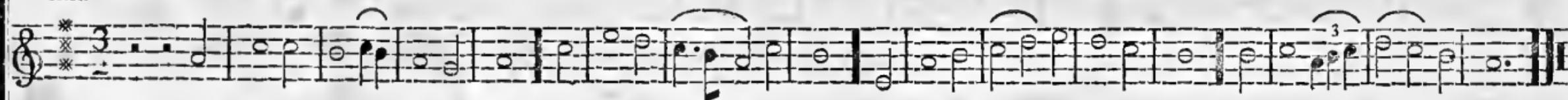


With earnest longings of the mind, My God, to thee I look; So pants the hunted hart to find And taste the cooling brook.





AIR.

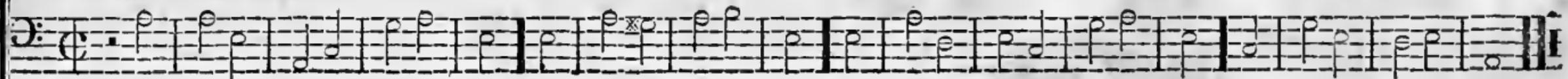


Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same In the bright world above.



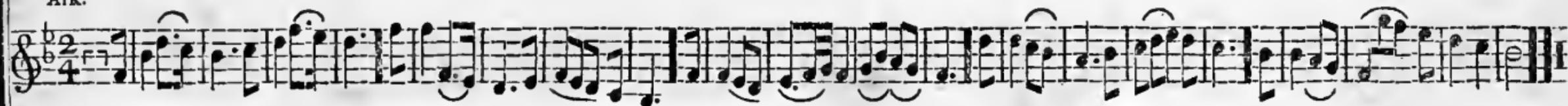


AIR. Lord, what is man, poor feeble man, Born of the earth at first! His life a shadow, light and vain, Still hastening to the dust.





AIR.

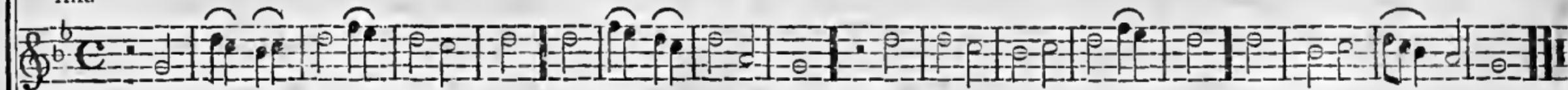


My God, how endless is thy love ! Thy gifts are ev'ry evening new ; And morning mercies, from above, Gently distil like early dew, Gently distil like early dew.

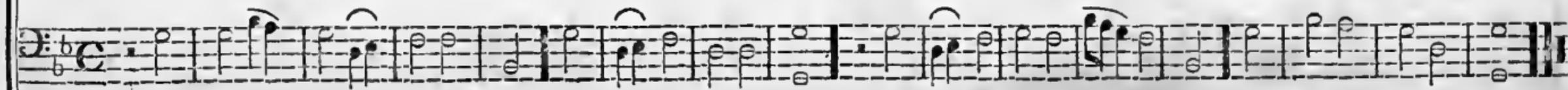


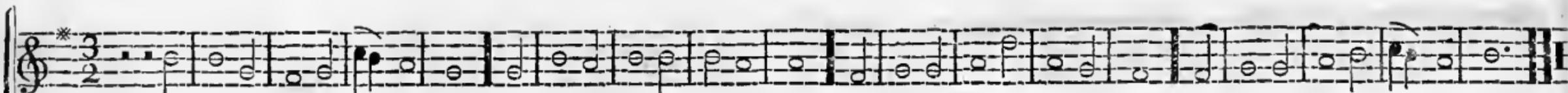


AIR.



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

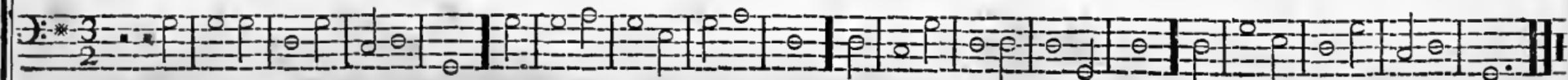


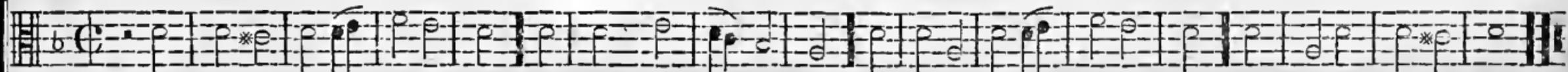


AIR.

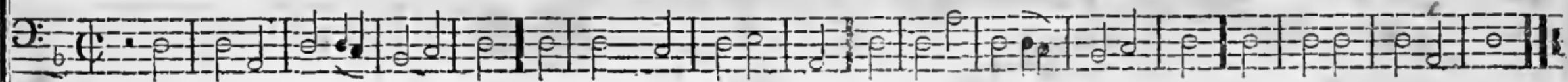
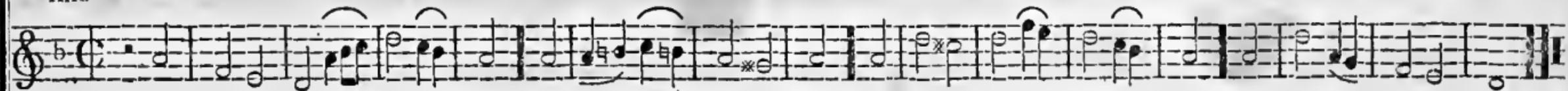


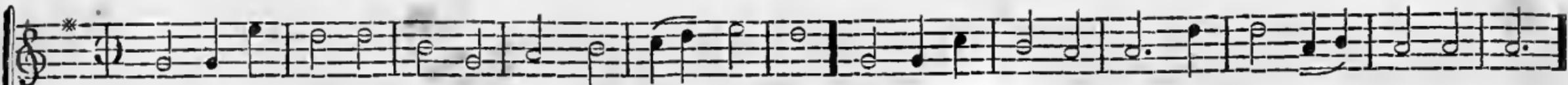
With all my pow'rs of heart and tongue, I'll praise my Maker in my song ; Angels shall hear the notes I raise, Approve the song, and join the praise.





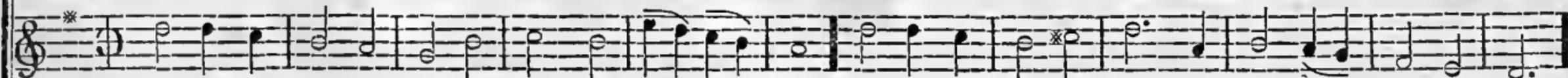
AIR. Stoop down, my thoughts, that use to rise, Converse a while with death: Think how a gasping mortal lies, And pants away his breath.

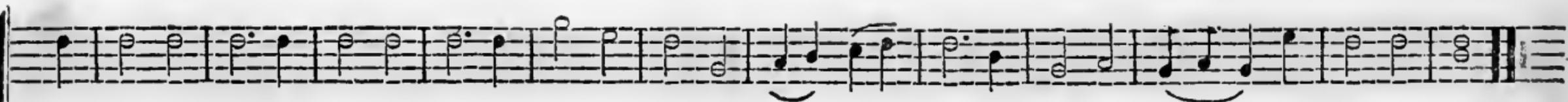




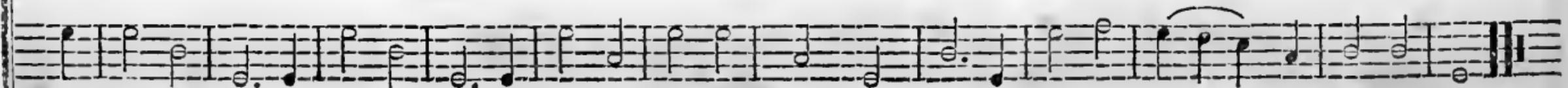
Rejoice, the Lord is King; Your God and King adore: Mortals, give thanks, and sing, And triumph ever - - more.

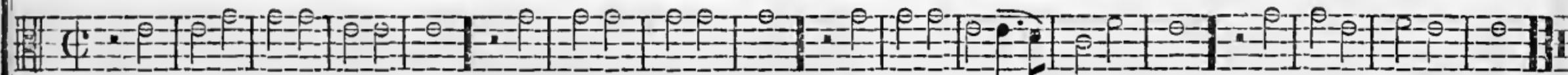
AIR.





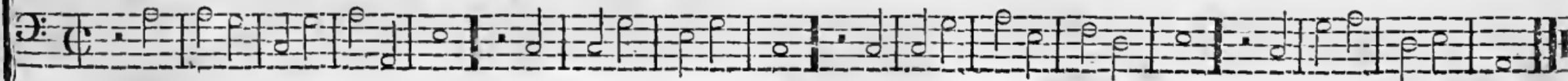
Lift up your heart, Lift up your voice, Rejoice, again I say, re - - joice, Rejoice, a - - - gain I say, rejoice.



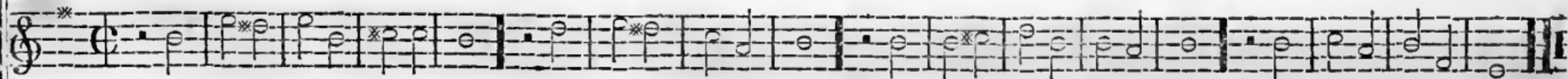


That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

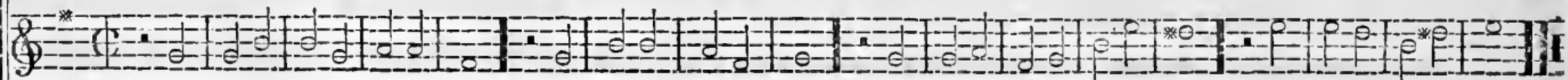
AIR.



AIR.



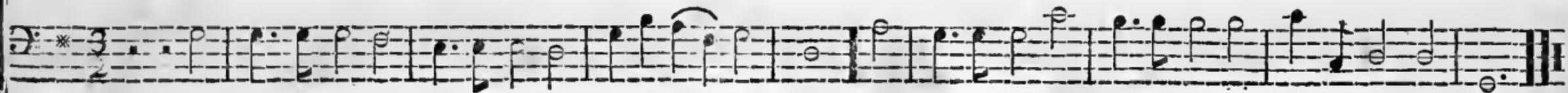
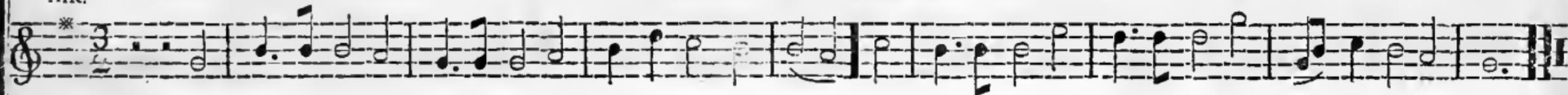
Lord, where 'shall guilty souls retire, For - gotten and unknown? In hell they meet thy dreadful ire, In heav'n thy glorious throne.





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

AIR.





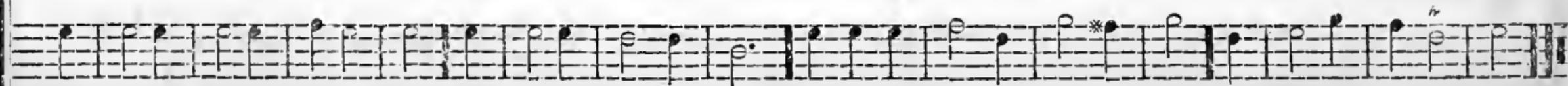
AIR.



My God, my portion, and my love, My everlasting All I've none but thee in heav'n above, Or on this earthly ball.

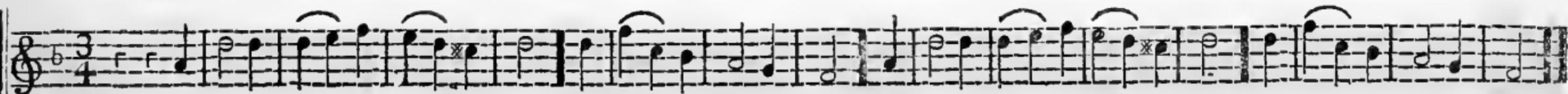




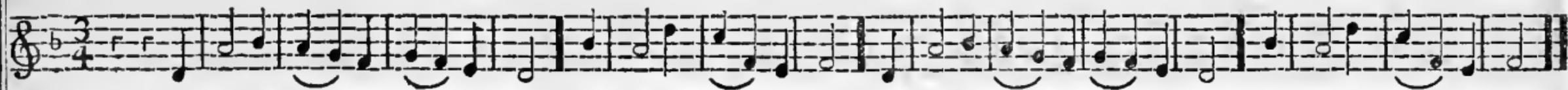


He sends his show'rs of blessings down, To cheer the plains below; He makes the grafs the mountains crown, And corn in vallies grow.

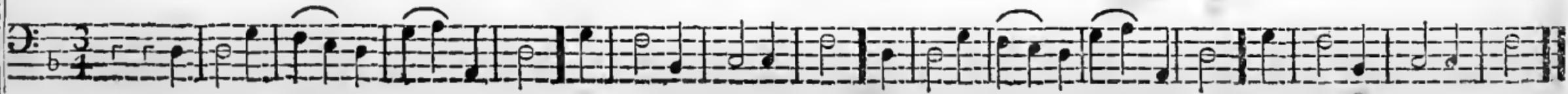




AIR.



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



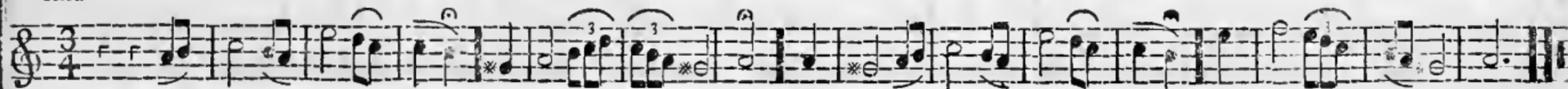


My God! O could I make the claim, My Father and my Friend! And call thee mine, by ev'ry name On which thy faints depend!



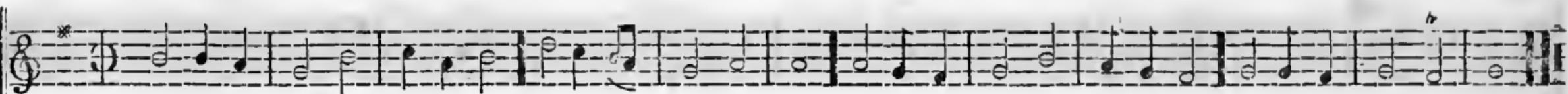
*Moderate.*

AIR.



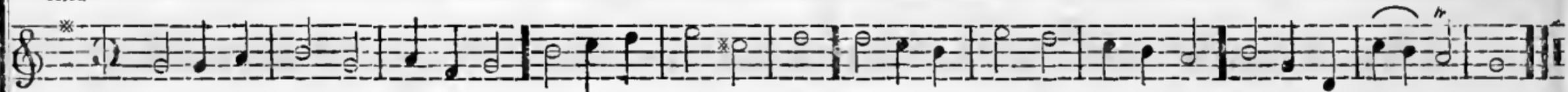
From lowest depths of wo, To God I fend my cry; Lord, hear my suppli - - cating voice, And gracious - - ly reply.





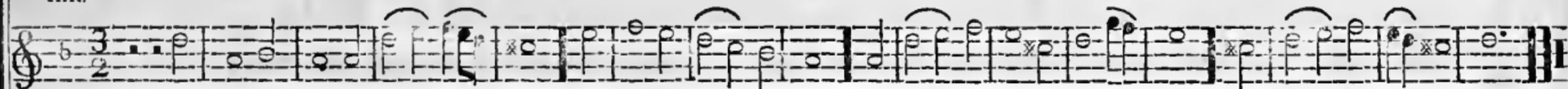
AIR.

God, my sup - por - ter and my hope, My help for - - ever near, Thine arm of mercy held me up, When sinking in despair.



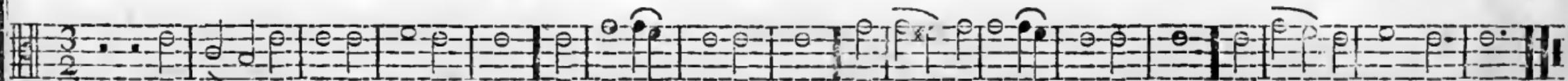


AIR.

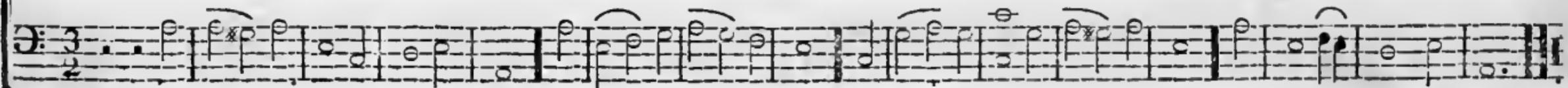


Let others boast how strong they be, Nor death nor danger fear; But we'll confess, O Lord, to thee, What feeble things we are:





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

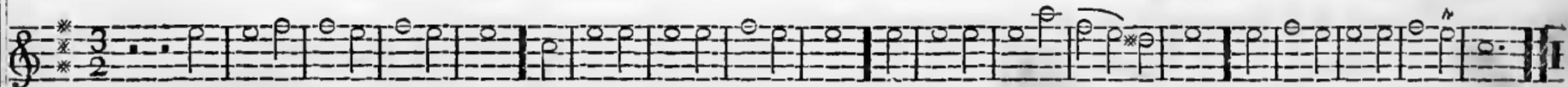
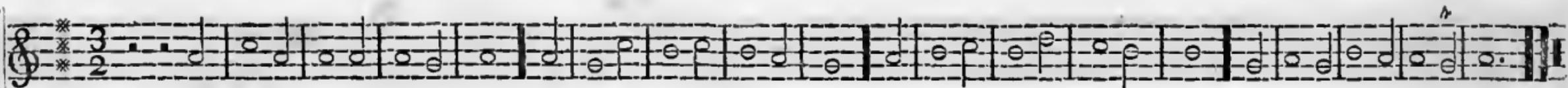


How large the promise, how divine, To Abrah'm and his seed! I'll be a God to thee and thine,

AIR.

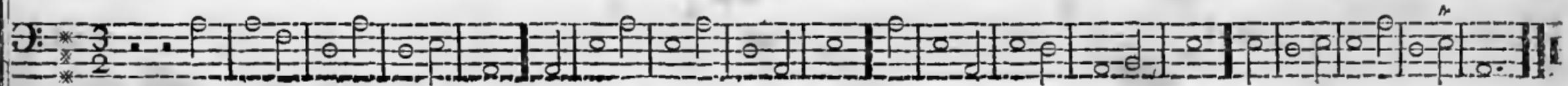
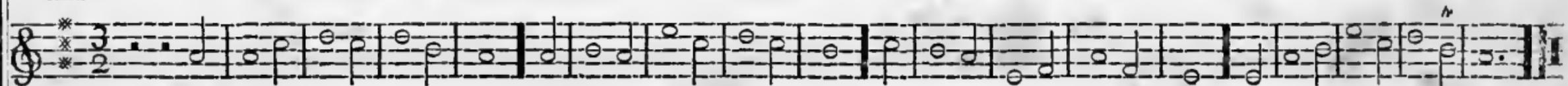
Sup - ply - - ing all their need, I'll be a God to thee and thine, Sup - - ply - - ing all their need.

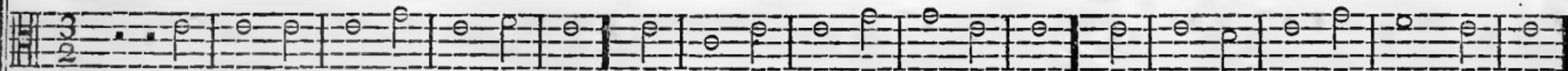
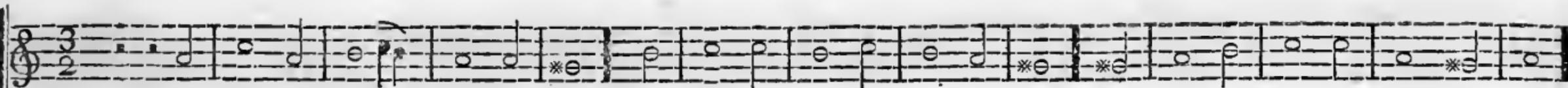
The musical score consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is an alto clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are centered between the second and third staves. The music is written in a common time signature (C) and features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots.



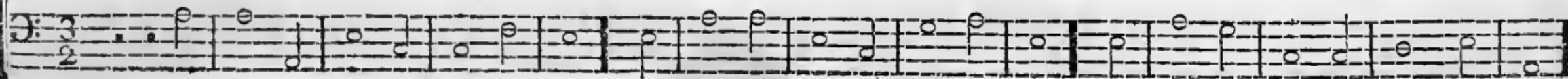
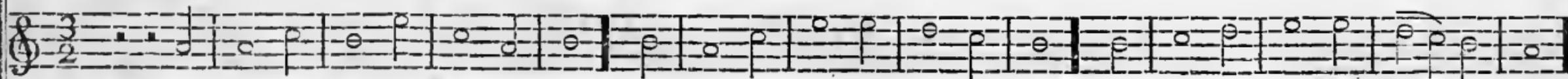
Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To shew thy love by morning light, And talk of all thy truth at night.

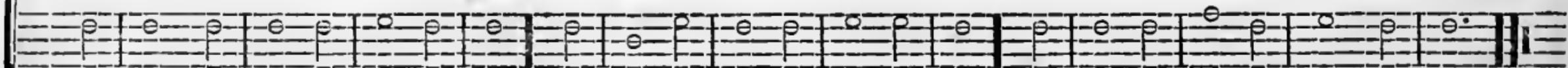
AIR.



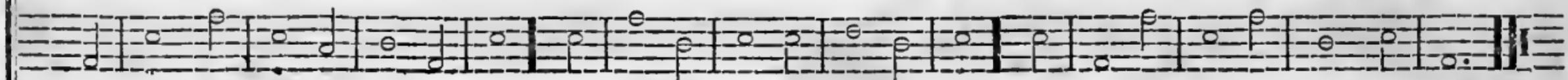
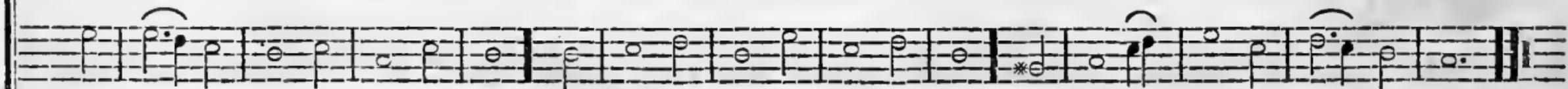


AIR. As loft in lonely grief I tread The silent mansions of the dead, Or to some throng'd af - fem - bly go ;



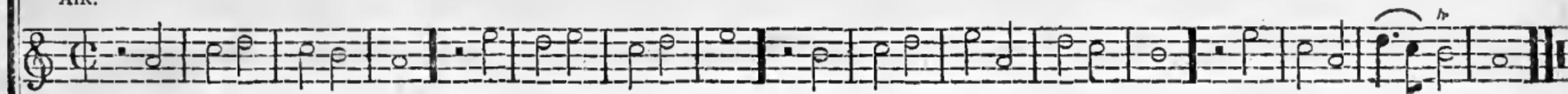


Through all alike I rove alone, For - got - ten here and there unknown; The change renews my piercing wo.





AIR.



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



The first two staves of the musical score are written in treble and alto clefs, respectively. Both are in the key of B-flat major (one flat) and 3/2 time. The music consists of a series of eighth and sixteenth notes, with some measures containing rests. The first staff begins with a treble clef, a key signature of one flat, and a 3/2 time signature. The second staff begins with an alto clef, the same key signature, and the same time signature. Both staves end with a double bar line and repeat dots.

High in the heav'ns, eter - nal God, Thy goodness in full glory shines; Thy truth shall break thro' ev'ry cloud That veils and darkens thy designs.

AIR.

The last two staves of the musical score are written in treble and bass clefs, respectively. Both are in the key of B-flat major (one flat) and 3/2 time. The music continues with eighth and sixteenth notes, including some measures with rests. The third staff begins with a treble clef, a key signature of one flat, and a 3/2 time signature. The fourth staff begins with a bass clef, the same key signature, and the same time signature. Both staves end with a double bar line and repeat dots.

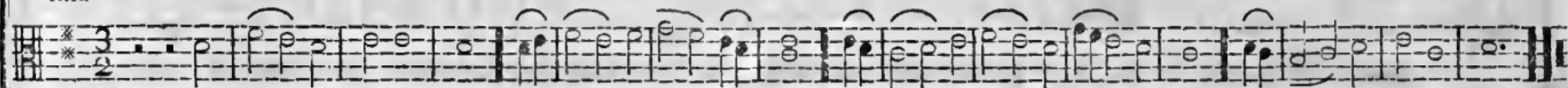


AIR. Sweet is the mem'ry of thy grace, My God, my heav'nly King; Let age to age thy righteousness In songs of glory sing.





AIR.



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



Midd. Coll.

0



AIR.



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



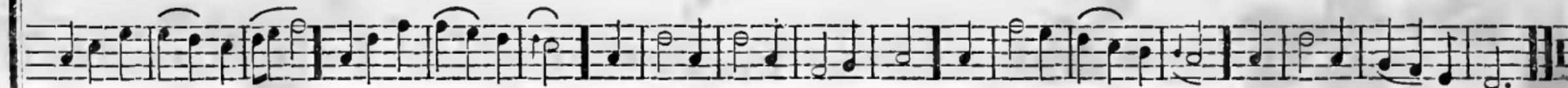


Pia.

For.

Pia.

For.



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





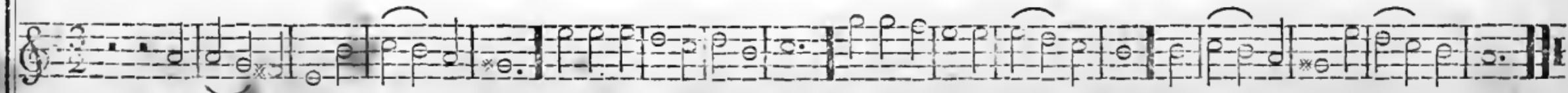
Let ev'ry tongue thy goodness speak, Thou sov'reign Lord of all; Thy strength'ning hands uphold the weak, And raise the poor that fall.

AIR.





AIR.

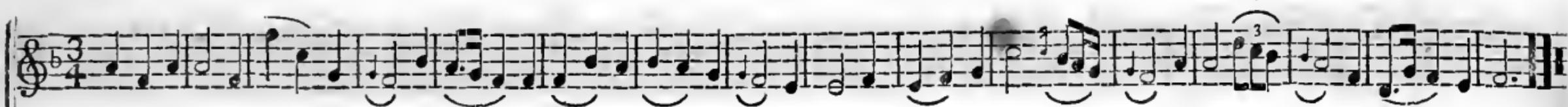


Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities : Welcome, sweet sleep, that driv'st away The toils and follies of the day.

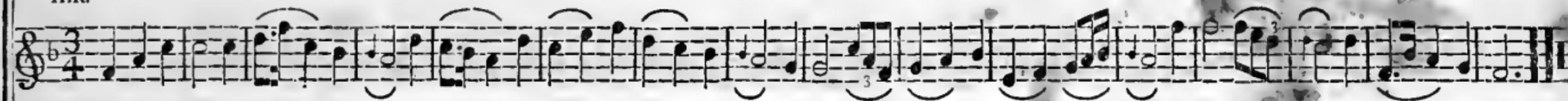


2 On thy soft bosom let me lie,
Forget the world, and learn to die :
O, Israel's watchful Shepherd, spread
Thy guardian angels round my bed.

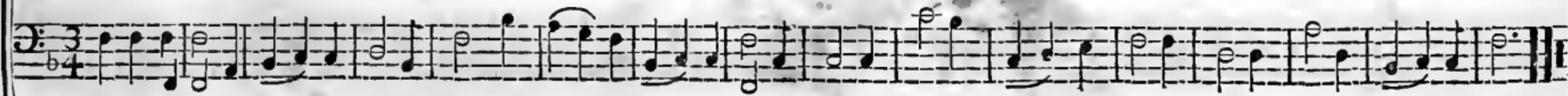
3 Let not the spirits of the air,
Whilst I repose, my soul ensnare ;
But guard thy suppliant free from harms,
Clasp'd in thy everlasting arms.



AIR.

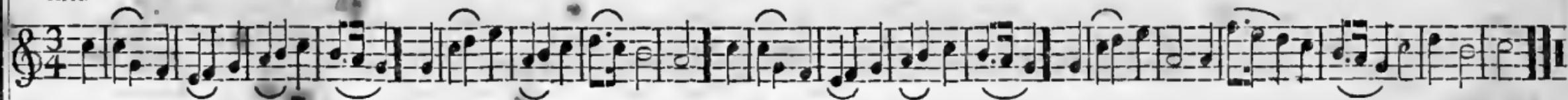


Jesus, thy blood and righteousnes My beauty are, my glorious dress; 'Midst flaming worlds, in these array'd, With joy shall I lift up my head.

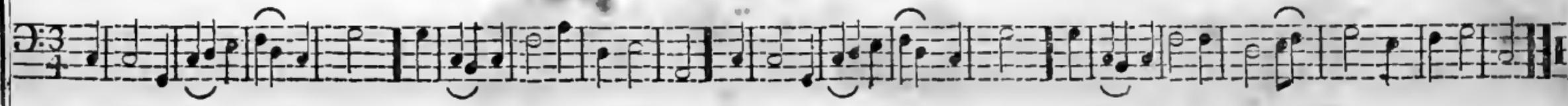




AIR.



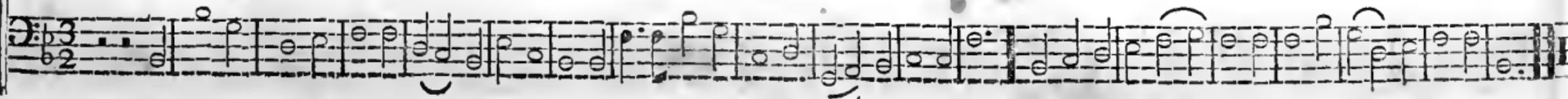
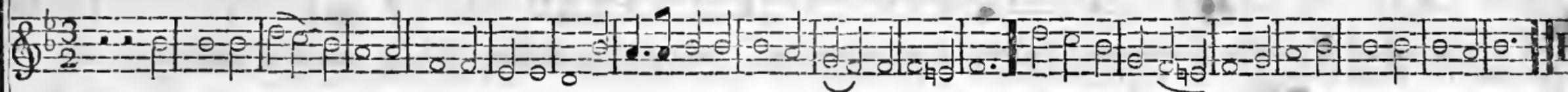
This life's a dream, an empty show ; But the bright world to which I go Hath joys substantial and sincere ; When shall I wake, When shall I wake and find me there ?

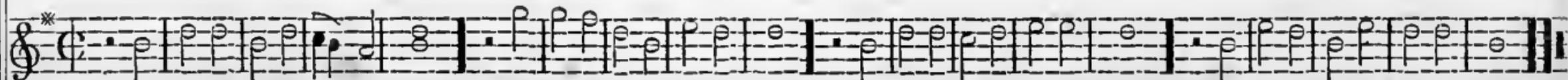


AIR.



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





Come, Lord, thy saving grace make known, Take me, a sinner, for thine own ; Lord, let me thy salvation feel, And let it my diseases heal.

AIR.



Midd. Coll.

p

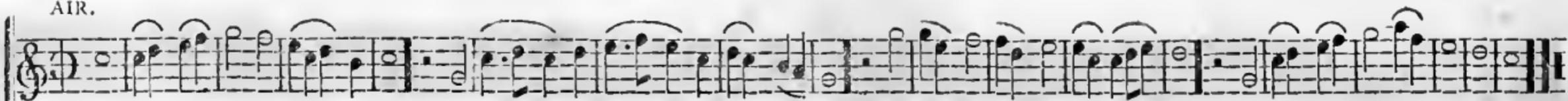
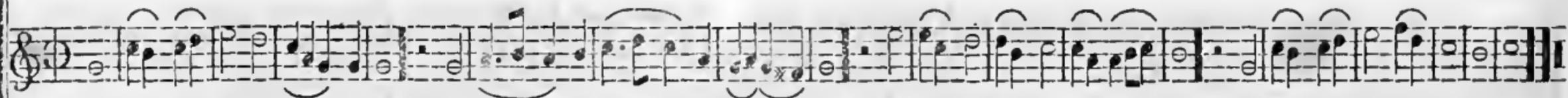
AIR.



When I survey the wondrous cross On which the Prince of Glory dy'd, My richest gain I count but loss, And pour contempt on all my pride.



AIR.

*Lively.*

Let ev'ry creature rise and bring Pe - cul - - iar hon - ours to our King; Angels descend with songs again, And earth repeat the loud amen.



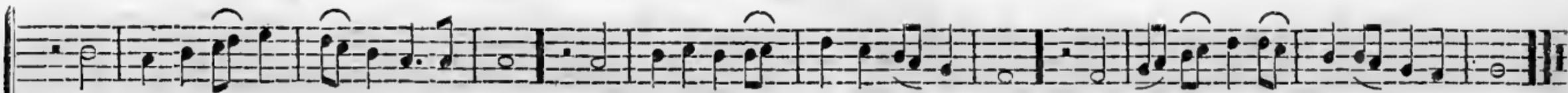
The God of mercy be ador'd, Who calls our souls from death, Who saves by his redeeming word, And new - cre - a - ting breath.

AIR.

The musical score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are centered between the second and third staves. The word 'AIR.' is written below the first staff and above the third staff.

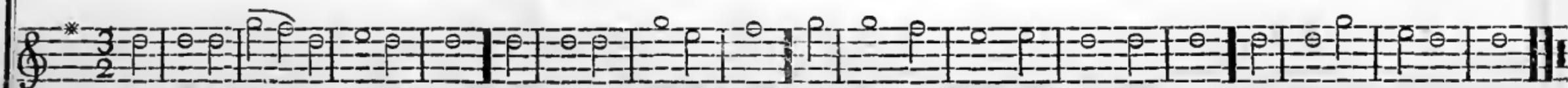
Not to our names, thou only just and true, Not to our worthless names is glory due, Thy pow'r and grace, thy truth and justice, claim

AIR.



Immortal honours to thy sov'reign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, "And where's your God?"





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





AIR.

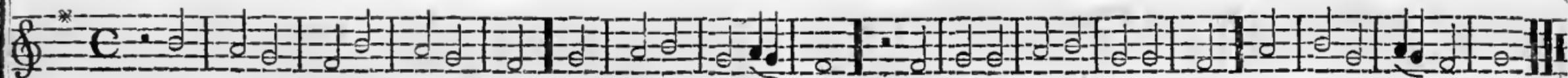


The Lord of Sabbath let us praise, In concert with the blest, Who, joy - - ful in harmonious lays, Employ an endless rest.

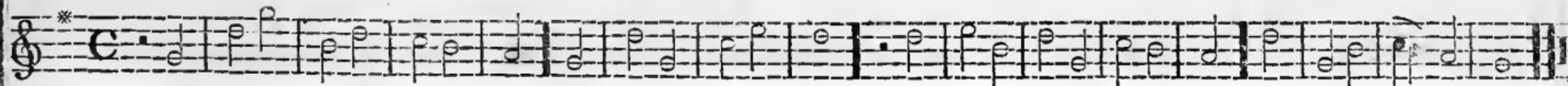


Midd. Coll.

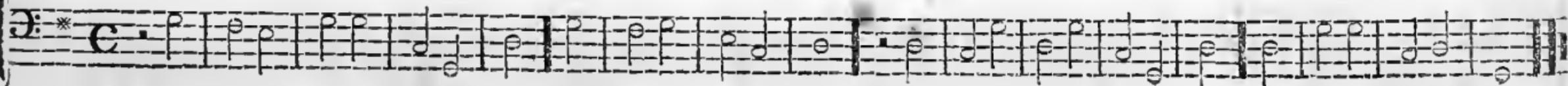
Q.



AIR.



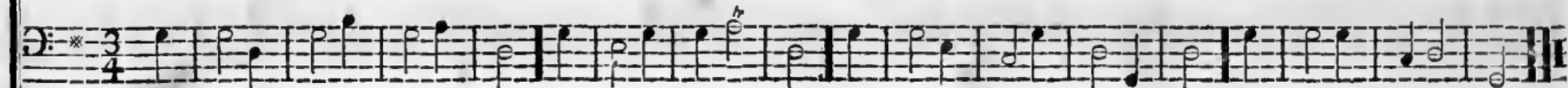
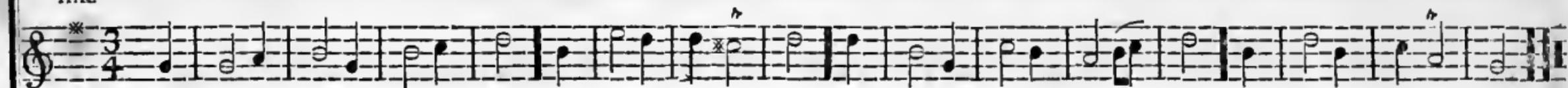
Arise, O King of Grace, arise, And enter to thy rest! Lo! thy church waits with longing eyes, Thus to be own'd and blest.





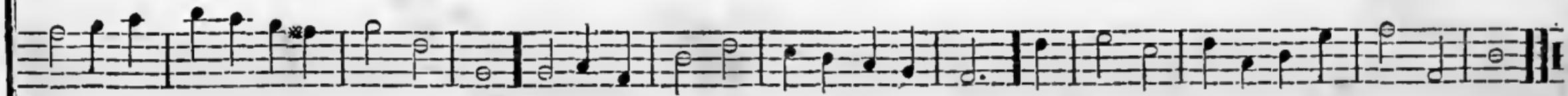
There the great Monarch of the skies His saving pow'r displays, And light breaks in upon our eyes With kind and quick'ning rays.

AIR.





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

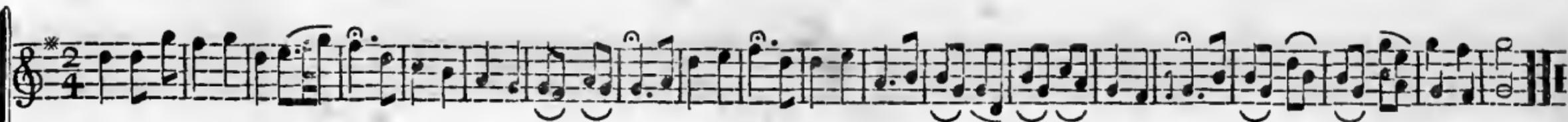


AIR.

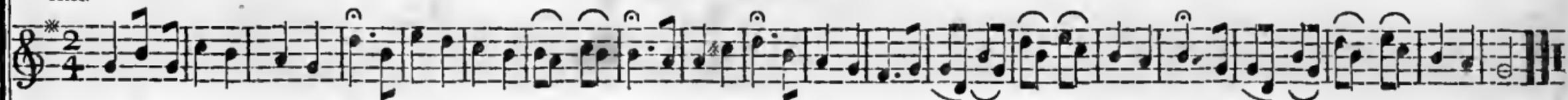


With joy we meditate the grace Of our High Priest above; His heart is made of tendernefs, His bowels melt with love.



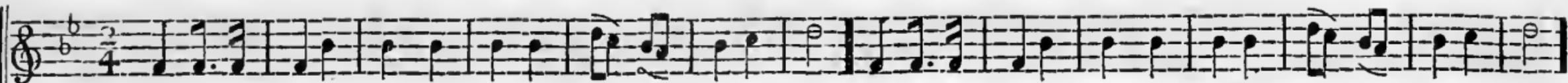
*Moderato.**Piano.**Forte.*

AIR.



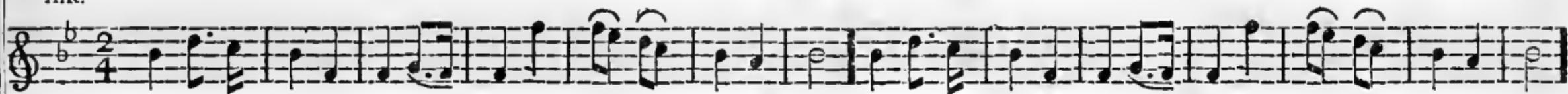
Jesus shall reign where'er the sun Does his successive journies run ; His kingdom stretch from shore to shore, Till moons shall wax and wane no more, Till moons, &c.



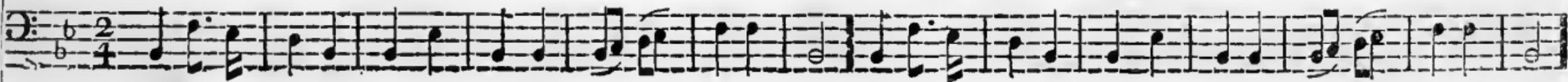


Andante.

AIR.



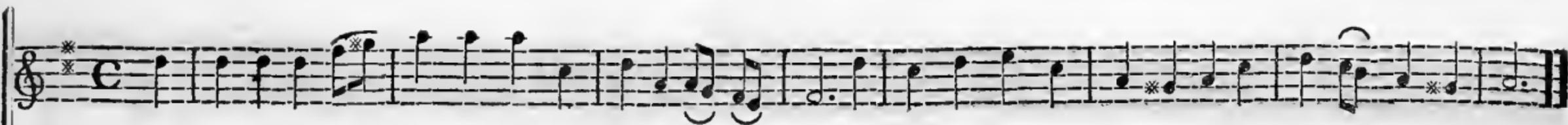
Jefus, our Lord, afcend thy throne, And near thy Father fit: In Zion fhall thy pow'r be known, And make thy foes fubmit,



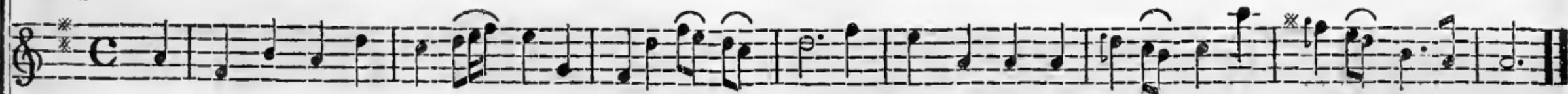


What wonders shall thy gos - - pel do! Thy converts shall surpass The num'rous drops, the num'rous drops of morning dew, And own thy sov'reign grace.





AIR.

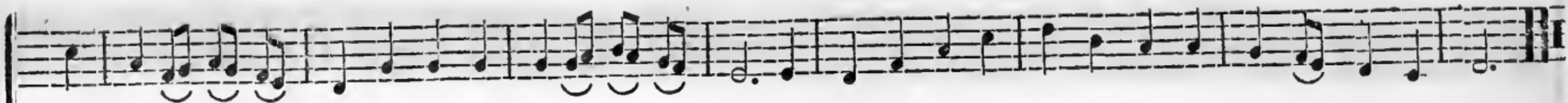


Some seraph, lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our e - ternal King.

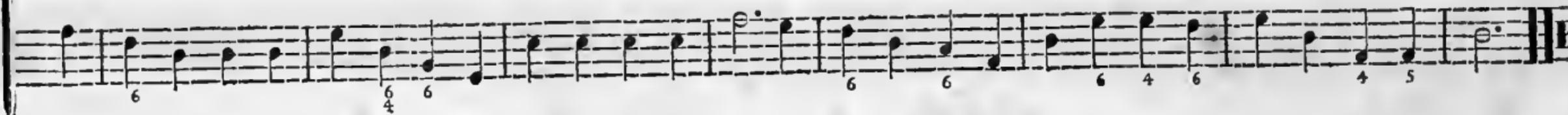


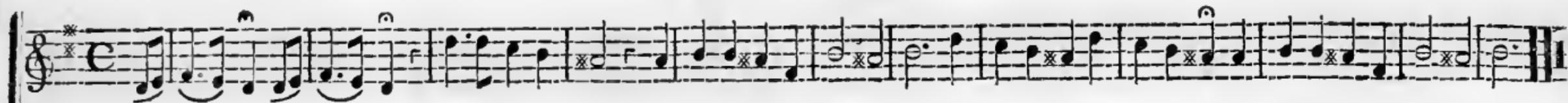
MITCHAM continued.

131.

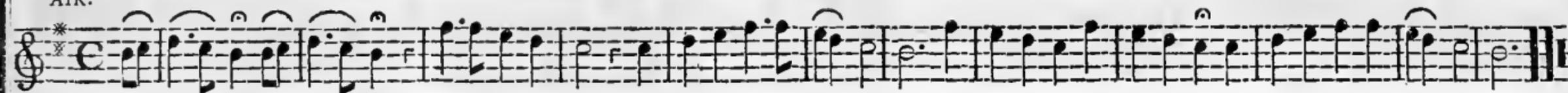


Thy names, how in - fi - - nite they be, Great Ever - lasting One! Boundless thy might and ma - jef - ty, And un - confin'd thy throne.



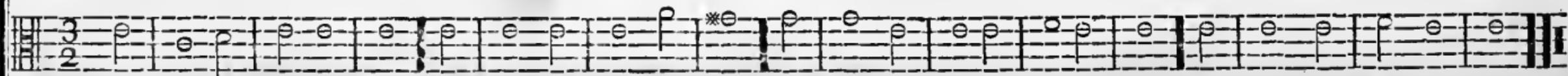
*Pia.**For,*

AIR.



'Tis finish'd! 'tis finish'd! fo the Saviour cry'd, And meekly bow'd his head and dy'd: 'Tis finish'd! yes, the race is run, The battle's fought, the vict'ry won,





AIR. How glorious was the grace When Christ sustain'd the stroke! His life and blood the Shepherd pays A ransom for the flock.



Select Pieces.

Ps. 34, Dr. W.

WELLS ROW. L. M.

ABBINGTON'S COLL.



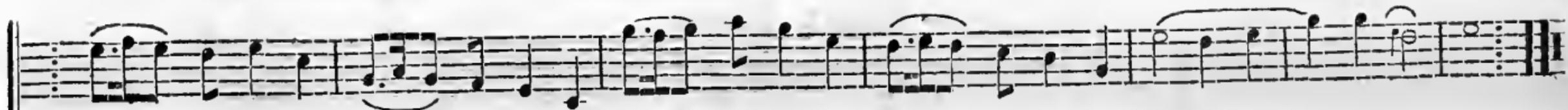
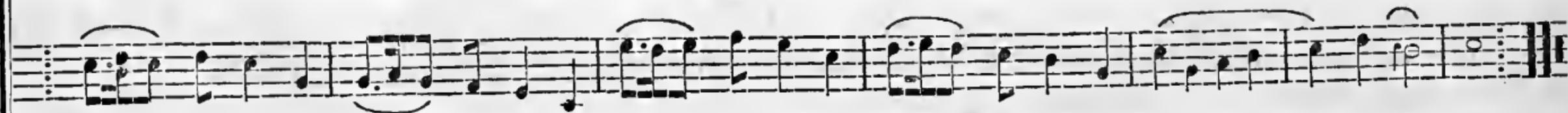
Con Spirito.

AIR.



Lord, I will bleſs thee all my days, Thy praife ſhall dwell upon my tongue; My ſoul ſhall glory in thy grace, While faints rejoice to hear the ſong.



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

Hal - - le - lu - jah, hal - - - le - lu - jah, hal - - - le - lu - jah, hal - - - le - lu - jah, hal - - - - - le - lu - - jah.



Christ the Lord is ris'n to-day, Hal - - - le - lu - jah, Our triumphant holy day, Hal - - - le - - lu - jah,

AIR.

Who so lately on the cross, Hal - - - le - - lu - - jah, Suffer'd to re - - deem our loss, Hal - - le - - lu - - jah.

2 Hymns of praises let us sing,
Unto Christ, our heav'nly King,
Who endur'd the cross and grave,
Singers to redeem and save,

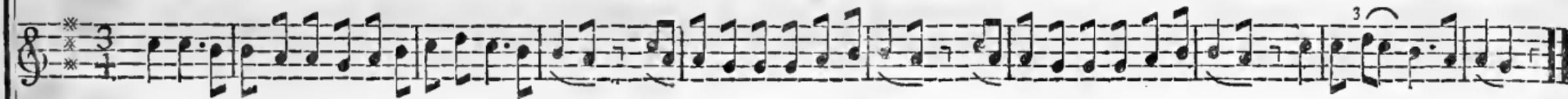
Hallelujah.
Hallelujah.
Hallelujah.
Hallelujah.

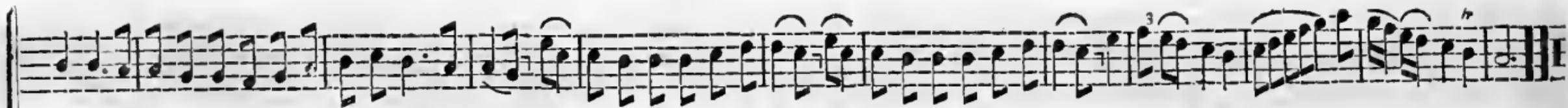
3 But the pains which he endur'd, Hallelujah.
Our salvation has procur'd, Hallelujah.
Now he reigns above the sky, Hallelujah.
Where the angels ever cry, Hallelujah.

AIR.

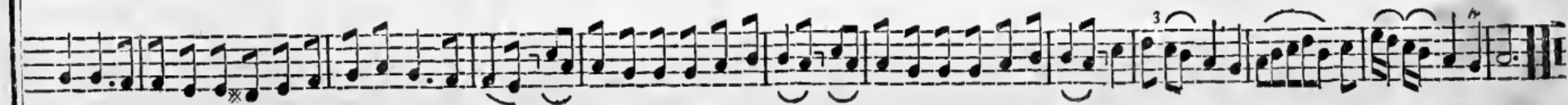


Behold the glories of the Lamb Amidst his Father's throne! Prepare new honours for his name, Prepare new honours for his name, And songs before unknown.

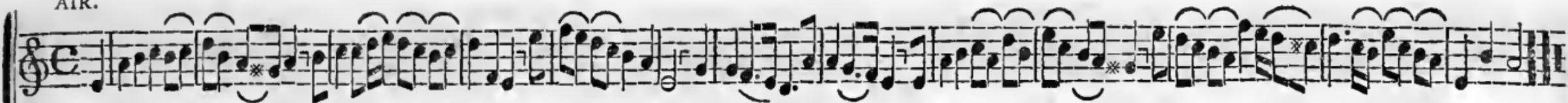




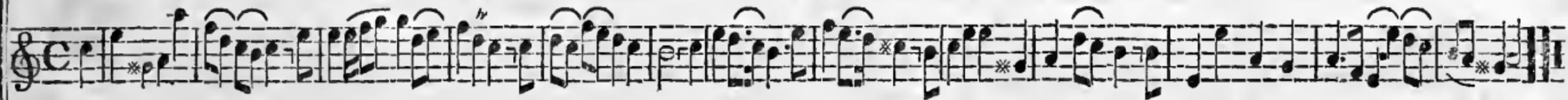
Let elders worship at his feet, The church adore around, With vials full of odours sweet, With vials full of odours sweet, And harps of sweeter sound, And harps of sweeter sound?



AIR.

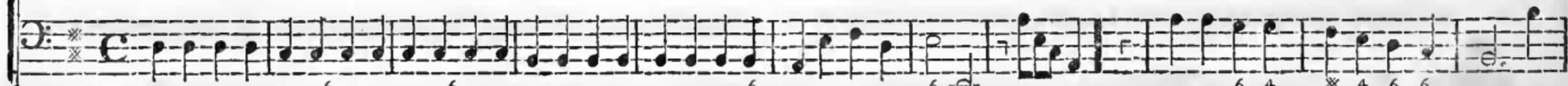


Almighty King of heav'n above, Eternal source of truth and love, And Lord of all below, With rev'ence and religious fear, Permit thy suppliant to draw near, And at thy feet to bow, And at, &c.





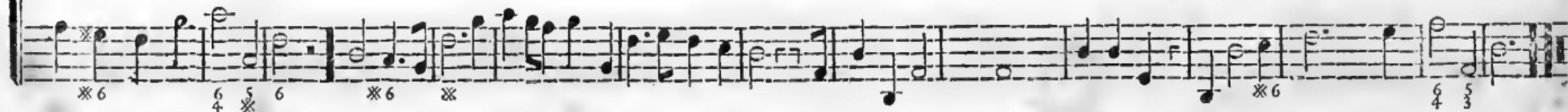
Hail, holy faith! Hail, holy faith! whose hand benign Points out the blest abode, And rais - - ing human to divine, Leads



6 6 6 6 4 5 6 4 2 * 4 2 6 6



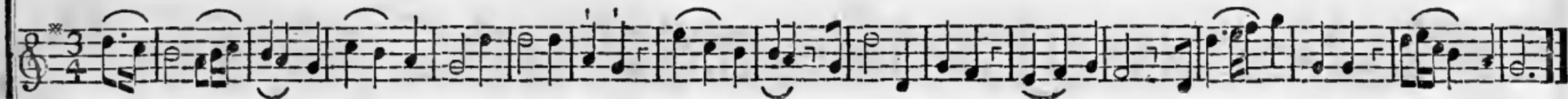
nature, nature to her God. Hail, holy faith! whose hand benign Points out the blest abode, And raising human to divine, Leads na - - ture to her God.



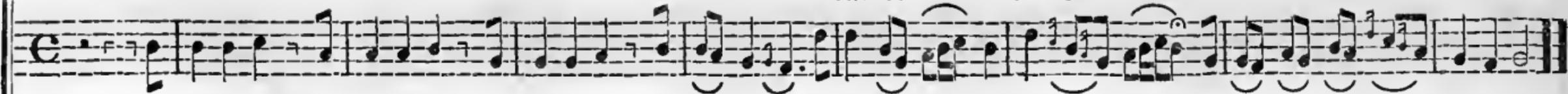
* 6 6 5 6 * 6 * * 6 6 5 3

AIR. *Andante Affettuoso.*

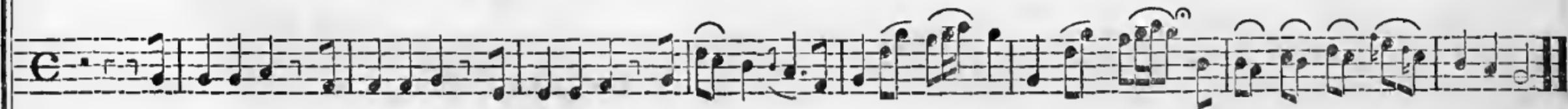
He dies! the Friend of sinners dies! Lo, Salem's daughters weep around! A solemn darkness veils the skies, A sudden trembling shakes the ground.



EASTER continued.

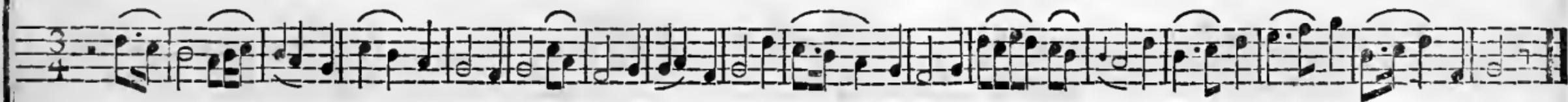
*Piano.**For. Pia.**For. Pia.*

Come, fairs, and drop a tear or two For him who groan'd beneath your load ; He shed a thousand drops for you, A thousand drops of richer blood.

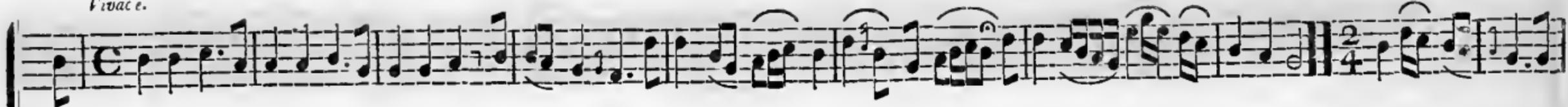


Affettuoso.

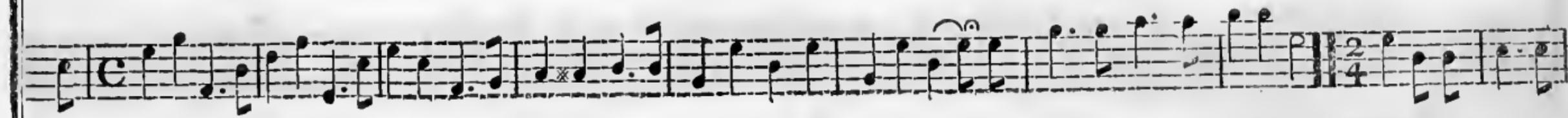
Here's love and grief beyond degree! The Lord of Glory dies for men! But lo, what sudden joys we see, Jesus the dead revives again!



EASTER continued.

*Vivace.**Vivace. Pia.*

The rising God forsook the tomb; In vain the tomb forbids his rise: Cherubic legions guard him home, And shout him welcome to the skies. Break off your tears, ye

*Midd. Coll.*

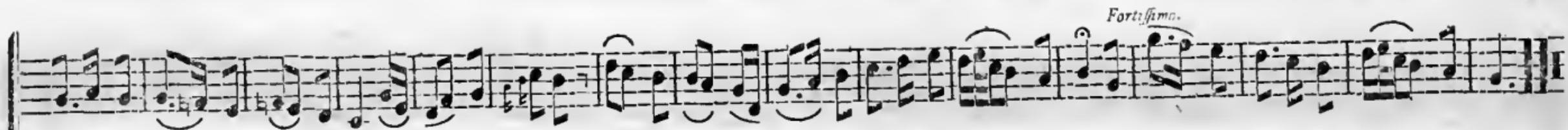
T



faints, and tell How high our great Deliv'rer reigns ; Sing how he spoil'd the hosts of hell, And led the monster death in chains! Say, live forever, wondrous King!



EASTER continued.

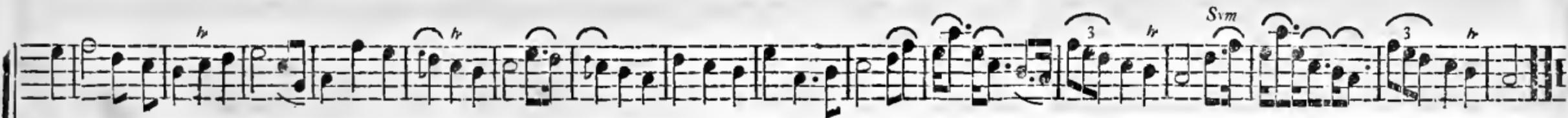
*Fortissimo.*

Born to redeem, and strong to save; Then ask the monster, where's thy sting? And where's thy victory, boasting grave? And where's thy victory, boasting grave?





And can I in forrow lie down My weary and languishing head, Nor think of the souls that are gone, Nor envy the peaceable dead?



The peaceable dead are set free; The good which I covet they have; An end of, an end of their sorrows they see, And bury their cares in the grave.



The image shows a musical score for a Christmas hymn. It consists of three staves of music. The top staff is a treble clef with a common time signature (C) and a key signature of one sharp (F#). The middle staff is also a treble clef with a common time signature and a key signature of one sharp. The bottom staff is a bass clef with a common time signature and a key signature of one sharp. The music is divided into sections by dynamics: *Pia.* and *For.*. The lyrics are written below the middle staff.

AIR. *Pia.* *For.* *Pia.* *For.*

Lift up your heads in joyful hope, Salute the happy morn, Salute the happy morn; Each heavenly pow'r Proclaims the glad hour; Lo, Jefus the Saviour is born! Lo, Jefus the Saviour is born!

2 All glory be to God on high,
To him all praise is due:
The promise is seal'd,
The Saviour reveal'd,
And proves that the record is true.

3 Let joy around like rivers flow,
Flow on, and still increase;
Messiah is come
To ransom his own,
And heaven and earth are at peace,

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



AIR.



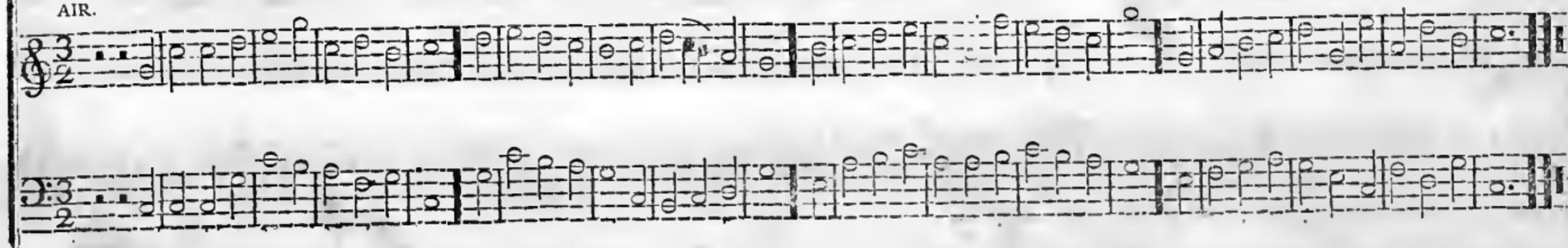
Lo, he cometh! countless trumpets Blow before the bloody sign; 'Midst ten thousand saints and angels See the crucified shine! Hallelujah, Hallelujah, Hallelujah, Welcome, welcome, bleeding Lamb!





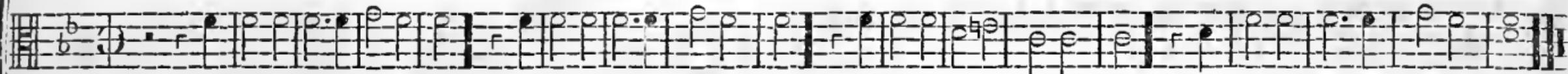
O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing: In their great Creator Let all men rejoice, And heirs of salvation Be glad in their King.

AIR.





Very slow.



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!

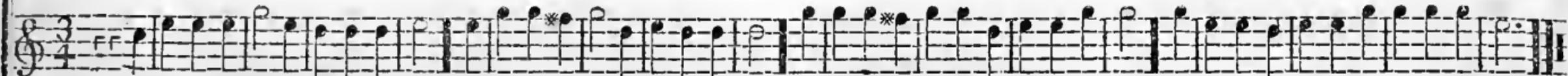
AIR.





AIR. Come, thou Almighty King, Help us thy name to sing, Help us to praise; Father all glorious, O'er all vic - - to - rious, Come and reign over us, Ancient of Days.





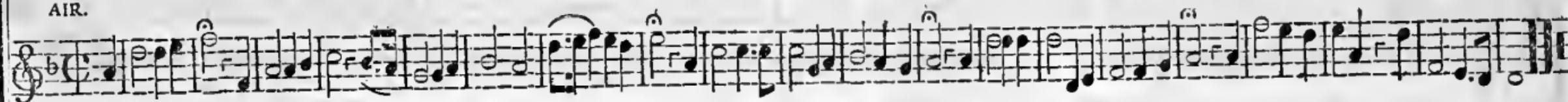
Come, sinners, attend, And make no delay; Good news from a friend I bring you to-day; Glad news of salvation Come now and receive, There's no condemnation To them who believe.

AIR.





AIR.



Ye servants of God, Your Master proclaim, And publish abroad His wonderful name; The name all victorious Of Jesus extol, His kingdom is glorious, And rules over all, His kingdom, &c.



A SONG FROM HANDEL'S ORATORIO OF SAUL.

Recitative.

Already see the daughters of the land, In joyful dance, with instruments of music, Come to congratulate the victory.

AIR.

Welcome, welcome, mighty king; Welcome, all who conquest bring; Welcome, David, warlike boy, Author of our present joy.

SONG continued.

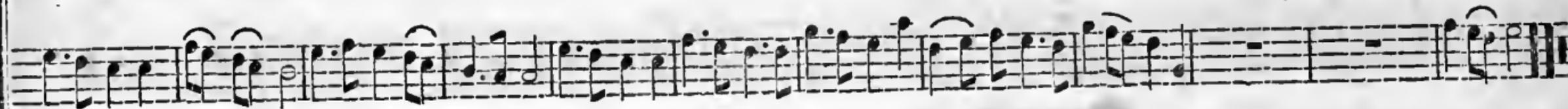
Piano.

Forte.

Slow.

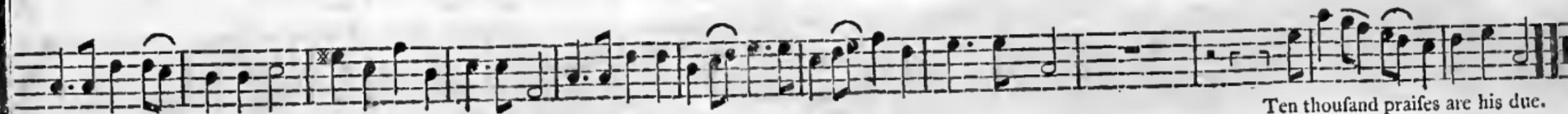


Ten thousand praises are his due.



Saul, who haft thy thousands slain, Welcome to thy friends again ; David his ten thousand slew, Ten thousand praises are his due, Ten thousand praises are his due.

Saul, who haft thy thousands slain, Welcome to thy friends again ; David his ten thousand slew, Ten thousand praises are his due, Ten thousand praises are his due.



Ten thousand praises are his due.

AIR.



Father, Son, and Holy Ghost, One in Three, and Three in One, As by the celestial host, Let thy will on earth be done,

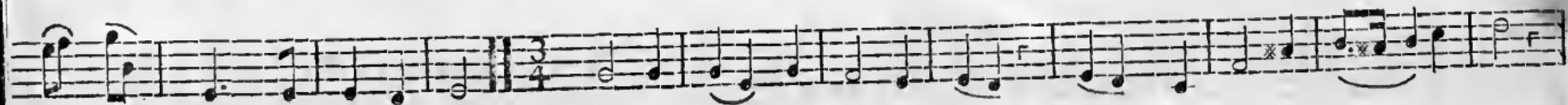


DEPTFORD continued.

Piano.



Let thy will on earth be done. Praise by all to thee be giv'n, Glorious Lord of earth and heav'n,



Forte.

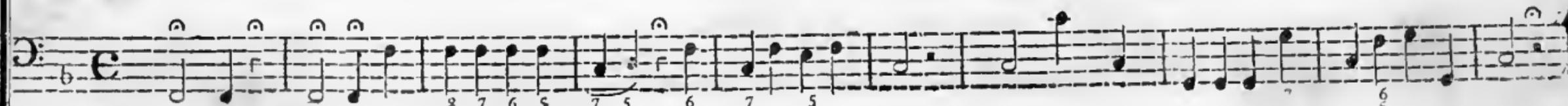
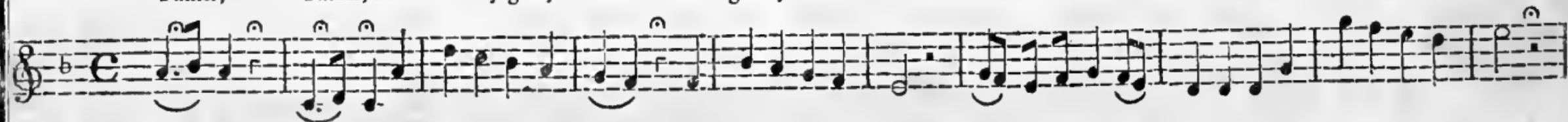
Glorious Lord of earth and heav'n. Praise by all to thee be giv'n, Glorious Lord of earth and heav'n.



AIR.

Adagio maestoso.

Father, Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the skies.



Midd. Cell.

8
67
56
45
37
56
4

7

5

6

7

5

6

7

5

6

7

5

6

7

5

6

7

5

6

7

5

6

7

5

6

7

5

6

7

5

6

7

5

6

7

5

6

7

5

6

7

5

6

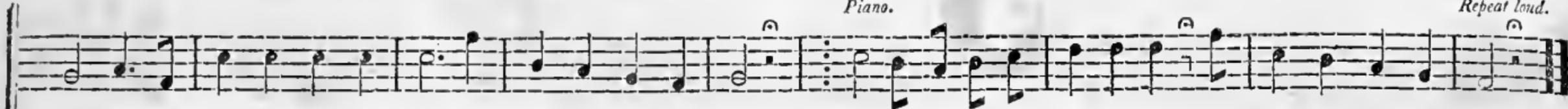
7

5

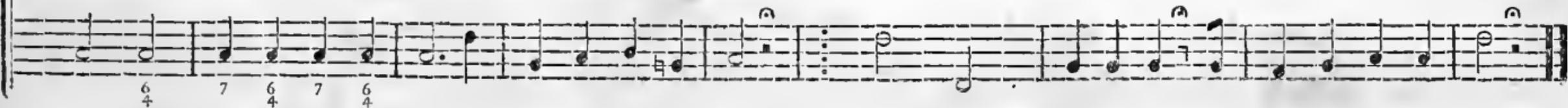
6

7

W

*Piano.**Repeat loud.*

Those mighty orbs proclaim thy pow'r, Those motions speak thy skill; And on the wings of ev'ry hour We read thy patience fill.

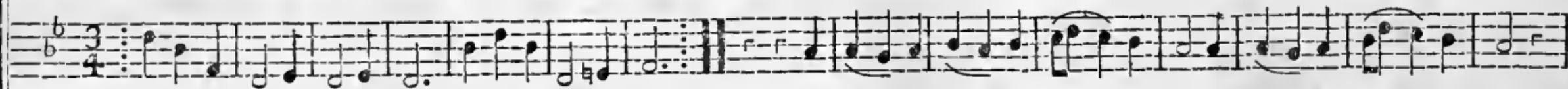


6/4 7 6/4 7 6/4

Andante gracioso.

But when we view thy great designs, To save rebellious worms,

Where vengeance and com - pas - sion join, In their di - - vin - est forms.

*Tasto Solo.*5 4 5
3 2 36 5 6
4 3 47 6
45
35 4 5
3 2 3

CAMBRIDGE continued.

Piano. *Forte.*

Here the whole Deity is known; Nor dares a creature guess Which of the glories brightest shone, The justice or the grace.

4
2

5 6
9 4

7

6 5
3

6

4

3

2 1
4

5

6

5

7

6 5
3

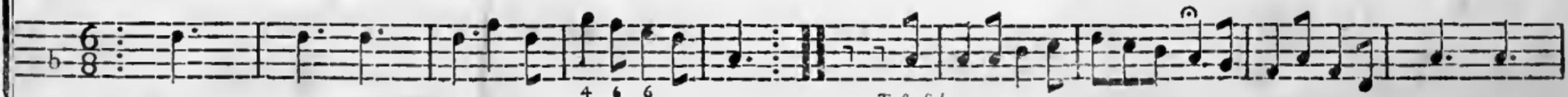
5

3

Detailed description: The image shows a page of a musical score for a piece titled 'CAMBRIDGE continued.' The page number is 164. The score consists of four staves of music. The first two staves are vocal lines, and the last two are piano accompaniment. The first staff is marked 'Piano.' and the second 'Forte.' The lyrics are: 'Here the whole Deity is known; Nor dares a creature guess Which of the glories brightest shone, The justice or the grace.' Below the piano part, there are fingering numbers for the left hand: 4/2, 5/9 and 6/4, 7, 6/3 and 5, 6, 4, 3, 2/4 and 1, 5, 6, 5, 7, 6/3 and 5, 5, 3.

Siciliano andante.

Now the full glories of the Lamb Adorn the heav'nly plains; Bright seraphs learn Immanuel's name, And try their choicest strains. O may I



$\frac{4}{2}$ 6 6

Tasto Solo.

*Piano.**Repeat loud.*

bear some humble part, In that immortal song; Wonder and joy shall tune my heart, And love command my tongue.

The musical score consists of four staves. The first staff contains the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts. The score includes dynamic markings 'Piano.' and 'Repeat loud.' and various musical notations such as notes, rests, and bar lines.

Below the fourth staff, there are figured bass notations: $\sharp 7 \flat 7$, $\frac{6}{4} \frac{5}{3}$, $\sharp 7 \flat 7$, 6 , $\frac{6}{4}$, $\frac{5}{4}$, 6 , $\frac{6}{4}$, 5 .



AIR.



Happy soul, thy days are ended, All thy mourning days below! } Hallelujah, hallelujah, hallelujah, hallelujah, Amen.
 Go, by angel guards attended, the fight of Jesus go. }

