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Miss Margaretta Rafford

COLLECTION OF



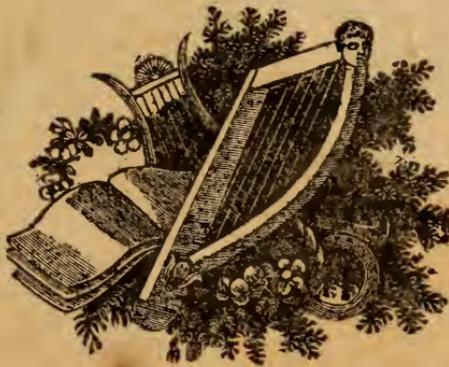
SACRED MUSIC,

DESIGNED PRINCIPALLY

FOR THE USE OF CHURCHES WHICH SING WITHOUT A CHOIR:

FROM THE MOST APPROVED AUTHORS.

"I will sing with the SPIRIT, I will sing with the UNDERSTANDING also."



Albany:

PUBLISHED BY E. F. BACKUS, No. 65, STATE STREET.

Utica:

PRINTED TYPOGRAPHICALLY BY WILLIAM WILLIAMS,

No. 60, Genesee Street.

1817.

Northern District of New-York, ss.

BE IT REMEMBERED, That on the tenth day of February, in the forty-first year of the Independence of the United States of America, A. D. 1817, E. F. BACKUS, of Albany, has deposited in this office, the title of a book, the right whereof he claims as Proprietor, in the words following, to wit :

“A Collection of Sacred Music, designed principally for the use of Churches which sing without a Choir: from the most approved authors. ‘I will sing with the Spirit; I will sing with the understanding also.’”

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 times therein mentioned.” And also to the act, entitled, “An act supplementary to an act, entitled, “An act for the encouragement of learning, by securing the copies of maps, charts and books to the authors and proprietors of such copies, during the times therein mentioned, and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints.”

RICHARD R. LANSING,
Clerk of the Northern District of New-York.

PREFACE.

THE design of this selection of SACRED MUSIC, is to furnish congregations who sing without a choir, with appropriate tunes. That this mode of singing is best calculated to promote devotion, is believed by most of the churches in this vicinity. Music performed by a choir will be more perfect, than when attempted by the congregation at large; but what is wanting in the excellence of execution, will be more than compensated by the manifest propriety of making the praise of God, the duty of every individual who enters his courts. It is also well arranged for choirs.

The tunes in this book are generally simple melodies. Such music is better adapted to *words*, and certainly more appropriate to the solemn purposes of devotion, than the more exquisite, but complex pieces of composition, which are performed with difficulty, and want the execution of a Master, to sing them with accuracy and effect. The compiler has not attempted to gratify his taste, by collecting pieces of admirable music, which may please the ear of a mere amateur. He has endeavored to form a book which shall be permanently useful to the churches, and which may assist and improve a good taste for the delightful science of music.

That christians have been criminally negligent, in their exertions to improve this part of worship, is unhappily too manifest to be questioned. In most of our churches, the airs that are performed, are learned without effort, and sung without accuracy.—They are caught by the ear, and many who attempt them, have no knowledge of the science of music, and no pretensions to an acquaintance with the art of singing. If the angels veil their faces when the heavens echo the music that flows from their golden harps before the throne of God; what excuse can be offered for the inhabitants of his footstool, who do not make a serious attempt to praise him with reverence?

Spiritual Songs are most important assistants to Devotion. When our singing is performed with propriety and skill, it warms and elevates our affections. The larger the number of those who join in this duty, the greater is the necessity that they should be acquainted with the principles of music, and be skilful in their application. No person can be justified in interrupting the devotion of others, by his discordant, unskilful attempts, to join in a service which he cannot improve, but which he is sure to injure.—And if he will not learn, or cannot be taught to sing properly, he had better be silent; “*For if the trumpet give an uncertain sound, who shall prepare himself for the battle?*”

PREFACE.

To promote this useful art, and to produce uniformity among "FELLOW WORSHIPPERS," is an interesting object which has been humbly attempted in this book. Surely its importance entitles the subject to more attention, than it usually receives.

A few of these tunes were composed by American authors; but most of them are from the pens of European Masters. They are printed in the octavo form, because it is thought the most convenient.—A Gamut is added for the use of learners.

The Hymns and Set Pieces, are intended to be sung occasionally, and the words accompany them, as they are not to be found in the Psalm Books in common use.

It was intended to arrange the tunes alphabetically: but it was found that the book would contain more than was anticipated, and the arrangement was interrupted. Should another edition be called for, this will be remedied. Few books will be found to contain more music, in a *smaller space*, or at a *less price*.

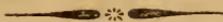
To make an useful selection, has been the only object of the compiler. If the worship of God in his own Congregation, and in any of the Churches shall be assisted by it, he will be fully rewarded. He commends it to the favor of God, and to the service of his people.

ALBANY, (N. Y.) January, 1817.

CONCISE INTRODUCTION

TO

PRACTICAL MUSIC.



MUSIC is written on and between five parallel lines, called a Staff; above or below which, when necessary, other parallel lines are used, which are denominated Ledger lines.

The first seven letters of the alphabet are employed to designate both the intervals of the Staff and their appropriate sounds.

The position of the Letters is determined by the respective Clefs. The G Clef, in modern music, is always situated on the second line; the F Clef on the fourth line; the C Clef varies its position, being found on the first, second, third or fourth line.

EXAMPLE.

		Treble, Tenor, &c.	G Clef.	Bass.	F Clef.	
	—	Ledger line, called A		—	C	
		sixth space, called G			B	
	—	fifth line, called F		—	A	
		fifth space, called E			G	
STAFF.	—	fourth line, called D		—	F	
		fourth space, called C				E
	—	third line, called B			—	D
		third space, called A				C
	—	second line, called G			—	B
		second space, called F				A
	—	first line, called E			—	G
	first space, called D			F		
	—	Ledger line called C,		—	E	
	C Clef.	Counter, Tenor, &c.	C Clef.	C Clef	C Clef	
	—	G				
		F				
	—	E				
STAFF.		D	&c.			
		C	E			
		B	D	&c.		
		A	C	E		
		G	B	D	&c.	
		F	A	C	E	
		E	G	B	D	
		D	&c.	&c.	C	
	C			D		
	—	B			C	
					B	

Whatever line in the Staff, the two horizontal lines of this Clef inclose, that line is called C, and the other letters invariably occur in the order above represented.

In singing by note, the syllables, mi, fa, sol, law, are generally used. The natural place of mi, is in B. But mi may be removed to other letters in the Staff by means of Flats or Sharps, set at the beginning of a tune, which, in this situation, are called the Signature. Thus if a flat be placed on

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, me 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
If B, E, A, D and G be flat, mi is in	C	If F, C, G, D and A be sharp, mi is in	A

When the place of mi is determined, that of the other syllables before mentioned, may be easily ascertained. For, if proceeding from the place of mi, the lines and spaces, both ascending and descending, be taken successively, fa, sol, law will occur twice above mi, and law, sol, fa, twice below it, when mi returns in either case.

EXAMPLE, in the natural key of C.

OTHER MUSICAL CHARACTERS.

DEFINITIONS.

A Brace shows how many parts are performed at the same time.
 The Single Bar divides the movement into equal portions.
 The interval between two single bars, is called a measure.

The Semibreve equals, in the time of its performance, two Minims, four Crotchets, eight Quavers, sixteen Semiquavers, or thirty-two Demisemiquavers. The Minim, therefore, has half the time of the Semibreve; the Crotchet, half that of the Minim, &c.

Rests are marks of silence. The Semibreve Rest fills a bar, in all modes of time: the other Rests have the time of the notes whose names they bear.

A Double Bar, shows the end of a strain.

A Direct, designates the place of the note immediately following it in the next succeeding staff.

Marks of Distinction indicate that the notes over which they are set, must be sung with unusual brevity.

A Breve has twice the time of a Semibreve.

A Point placed at the right hand of a note or rest, adds to its time one half of its own value.

Figure 3, placed over or under any three notes, reduces them to the time of two notes of the same denomination.

A Sharp, placed before a note, raises it half a tone.

A Flat depresses the note before which it is set, half a tone.

A Natural restores notes, whose sounds have been altered by a Flat or Sharp, to their primitive tone.

Flats and Sharps, set at the beginning of a tune, have influence to the end of it, unless their effect is destroyed by a Natural.

Flats and Sharps occurring in the course of the movement, are denominated *accidental*. They affect, in general, those notes which they immediately precede, and those of the same letter, which occur in the same measure.

The Pause, or Hold, indicates that the note or rest beneath it, may have its time prolonged at the discretion of the performer.

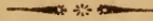
The Close shows the end of a tune.

Of Choosing Notes, any one may be sung.

The Slur, \frown indicates that the notes over or under which it is placed are to be sung to the same syllable.

A Repeat, :S: or thus.  shows what part of a tune is to be sung over again.

Figures 1, 2, set at the close of a repeated passage, signify that the note under figure 1, is to be sung before repeating, and the note under figure 2, at the end of the repetition.



Of Time.

There are three species of Time, viz: Common, Triple and Compound.— Of Common Time there are four varieties, which are distinguished by appropriate signs.

The sign of the first nearly resembles the letter C, thus,  It indicates the lowest movement in this species of Time: its measure note, is the Semibreve; and in general, it has four beats in each measure.

The second is marked thus,  The Semibreve is also its measure note, and it is generally sung with two beats to each measure.

The third is indicated by the sign of the first inverted, thus, $\overline{\overline{\text{D}}}$ It differs from the second only by its greater rapidity.

The fourth has the following sign, viz: $\overline{\overline{\frac{2}{4}}}$ Its measure note is a **Minim**; which requires two beats.

TRIPLE TIME, has three varieties, which are thus distinguished, viz.

The first is marked by the figures $\overline{\overline{\frac{3}{2}}}$ The second by the figures $\overline{\overline{\frac{3}{4}}}$ The third by the figures $\overline{\overline{\frac{3}{8}}}$ All these varieties have three beats to each measure; in the first, three minims fill a bar; in the second, three crotchets; in the third, three quavers.

COMPOUND TIME has three varieties, which are thus distinguished :

The first by the figures $\overline{\overline{\frac{6}{4}}}$ The second by the figures $\overline{\overline{\frac{6}{8}}}$ The third by the figures $\overline{\overline{\frac{12}{8}}}$ The two first have two beats to each measure : the last has four beats.

The first variety has six crotchets, or other equivalent notes, to each measure : the second has six quavers; and the third twelve.

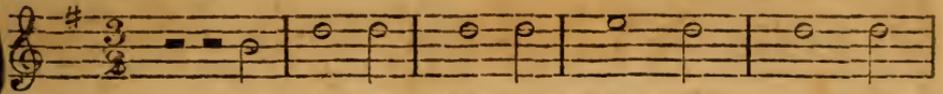
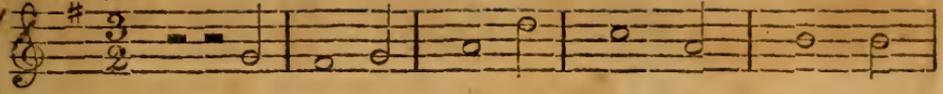
APPOGGIATURES are small notes, inserted to improve the melody They borrow their time from the notes which immediately follow them.

AFTER NOTES, on the contrary, borrow their time from the notes which precede them.

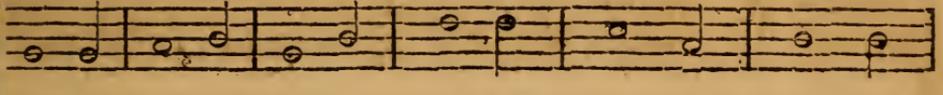
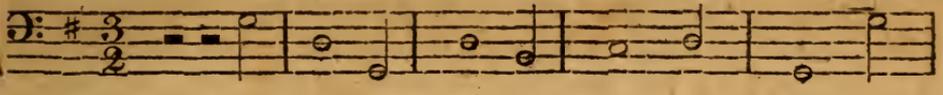
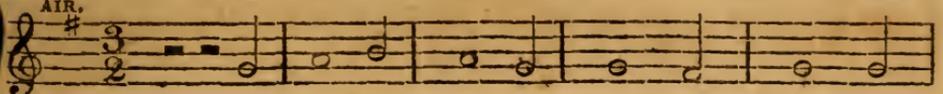
Appoggiatures and After Notes, diminish the time of the notes to which they are attached, exactly in proportion to their own length; except that the Appoggiature, when it precedes a pointed note, assumes twice its natural value.

THE ACCENT, in common time, takes place on the first and third parts of the measure. In very slow time, though the Accents are more frequent, they take place in the same proportion on the first, third, fifth and seventh quavers. In triple time, there is a full accent on the first, and a partial one on the third part of the measure. The accented are termed *strong*, and the unaccented, *weak* parts of the measure.

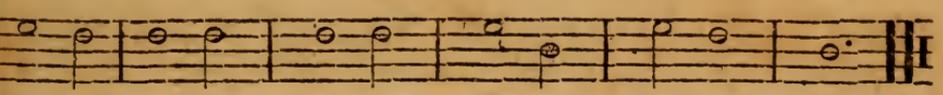
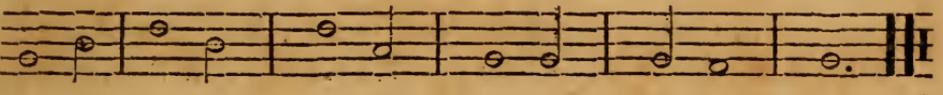
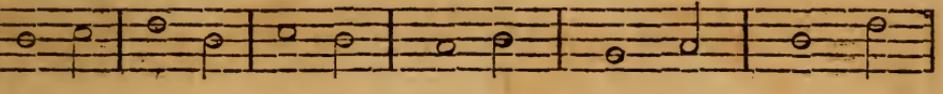
G Major.



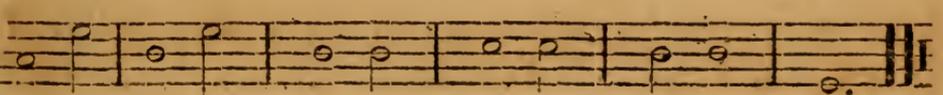
Life is the time to serve the Lord, The



time t' in - sure the great re - - ward; And while the lamp holds



out to burn, The vi - lest sin - ner may re - - turn.



Brentford. L. M.

Har. Sac. Minor.

G Major.

Bury'd in shadows of the night, We lie till Christ restores the light; Wis-

AIR.

dom des - ends to heal the blind, And chase the darkness of the mind;

Bray. C. M.

A. Williams' Coll.

G Major.

Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue, His new discover'd

AIR

grace demands, A new and nobler song, A new and nobler song.

Brookfield. L. M.

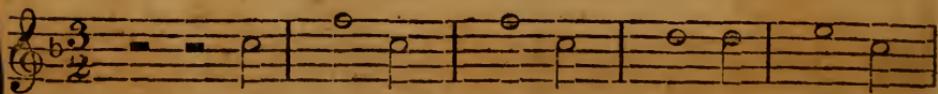
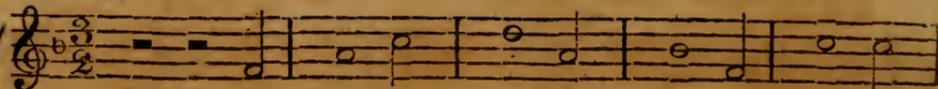
D Major.

Show pi - - ty, Lord, O Lord, for - give, Let a re -

pent - ing reb - - el live; Are not thy mer - - cies large and

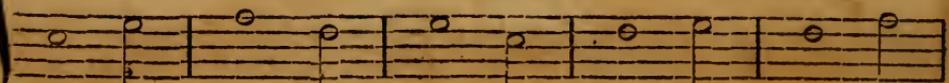
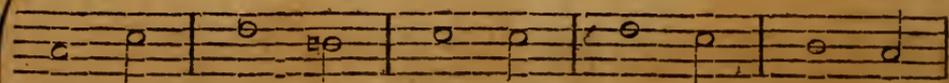
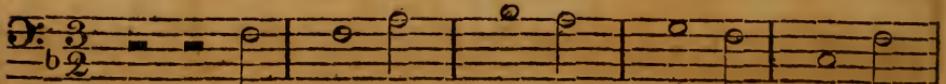
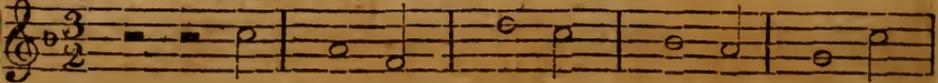
free? May not a sin - - ner trust in thee?

F Minor.

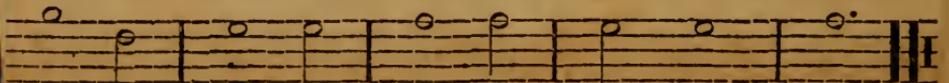
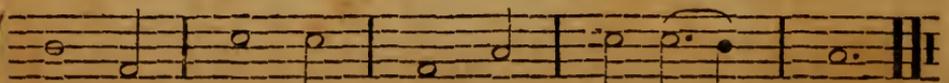
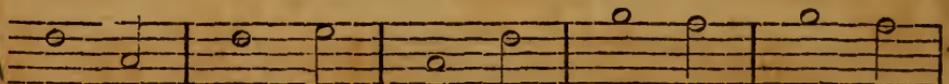
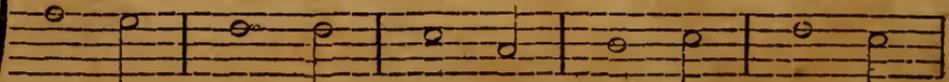


Sing to the Lord Je - - - hovah's name, And

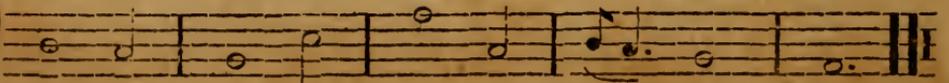
AIR.



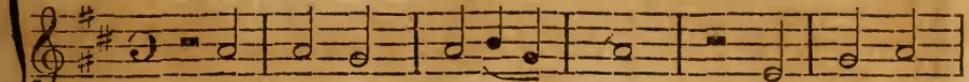
in his strength re - - - joice; When his sal - - - va - - - tion



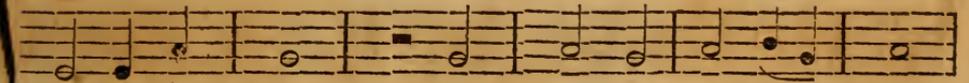
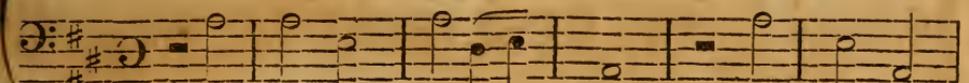
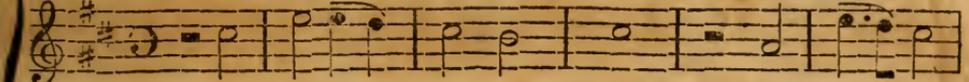
is our theme, Ex - - al - - ted be our voice.



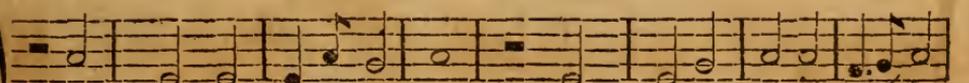
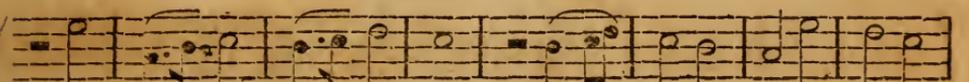
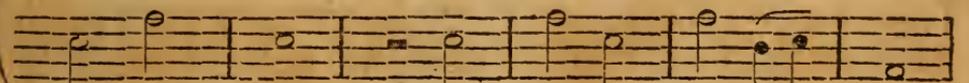
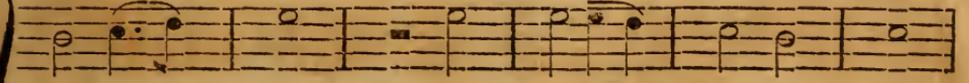
A Major.



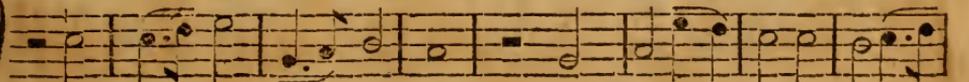
Lord of the worlds a - - bove, How pleasant



and how fair, The dwel - lings of thy love,



Thine earth - ly Tem - ples are: To thine a - bode my heart as -



pires, With warm de - - sires to see my God.

China. C. M.

By Swan.

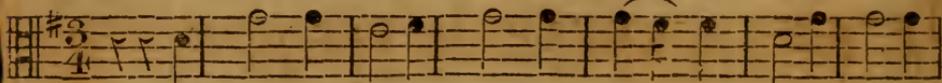
D Major.

Why should we mourn de - part - ing friends, Or shake at death's alarms? 'Tis

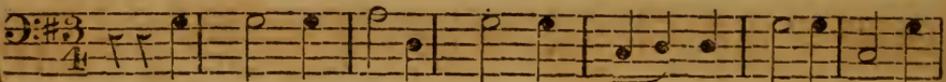
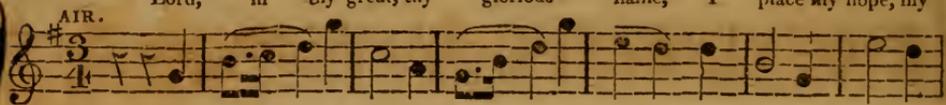
but the voice that Je - sus sends, To call them to his arms.

Castlestreet. L. M.

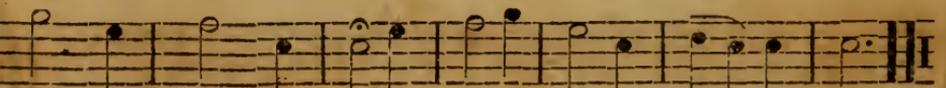
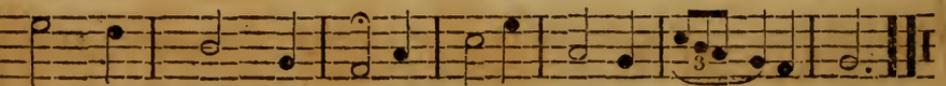
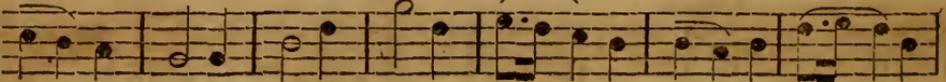
G Major.



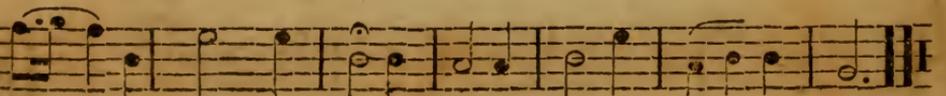
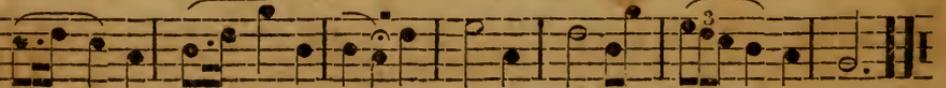
Lord, in thy great, thy glorious name, I place my hope, my



on - ly trust; Save me from sorrow guilt and shame, Thou ev - er



gracious, ev - er just, Thou ever gracious ev - er just.



G Major.

Why do we mourn de - parting friends? Or shake at death's a - larms?

'Tis but the voice that Je - sus sends, To call them to his arms.

Dalston. S. P. M.

A. Williams.

G Major.

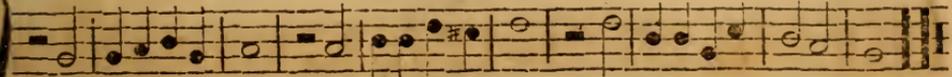
How pleas'd and blest was I, To hear the people cry, "Come let us seek our God to-day;"

AIR.

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



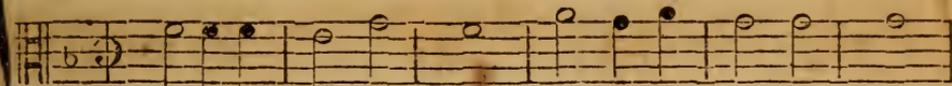
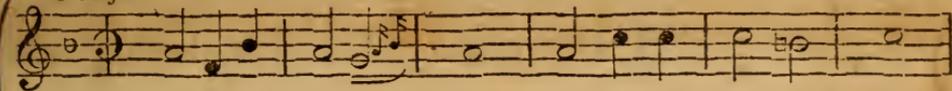
Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.



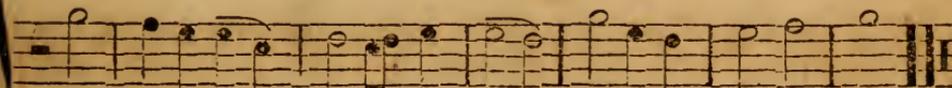
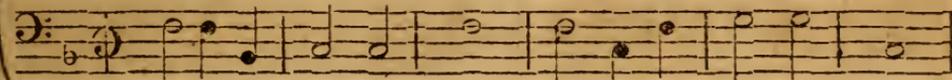
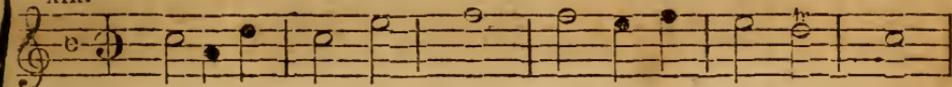
Dover. S. M.

A. Williams' Coll.

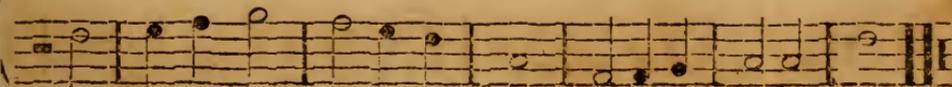
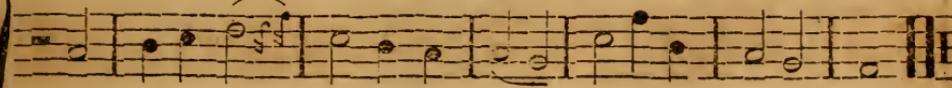
F Major.



AIR. Great is the Lord our God, And let his praise be great;



He makes the church - as his a - bole, His most de - lightful seat.



D Minor.

Hear, gracious God, my hum - ble moan; To thee I breathe my

AIR.

sighs! When will the te - dious night be gone? And when the dawn a - rise?

My God! O could I make the claim, My Father and my friend? And

call thee mine by ev'ry name On which thy saints de - pend.

22 **Dismissal Hymn.** Proper to be sung while the congregation are standing.
 F Major.

Lord dis - miss us with thy blessing; Hope and com - fort from a - bove ;
 2d Treble.

Thanks we give, and ad - o - - ra - tion, For the gospel's joyful sound;

Let us each thy peace pos - sessed Tri - umph in re - deeming grace.

May the fruits of thy sal - vation, In our hearts and lives be found.

Evening Hymn : for Dismission.

Handel.

G Major.

To be sung with the congregation standing.

Glo - ry to thee my God this night, For all the blessings of the light;

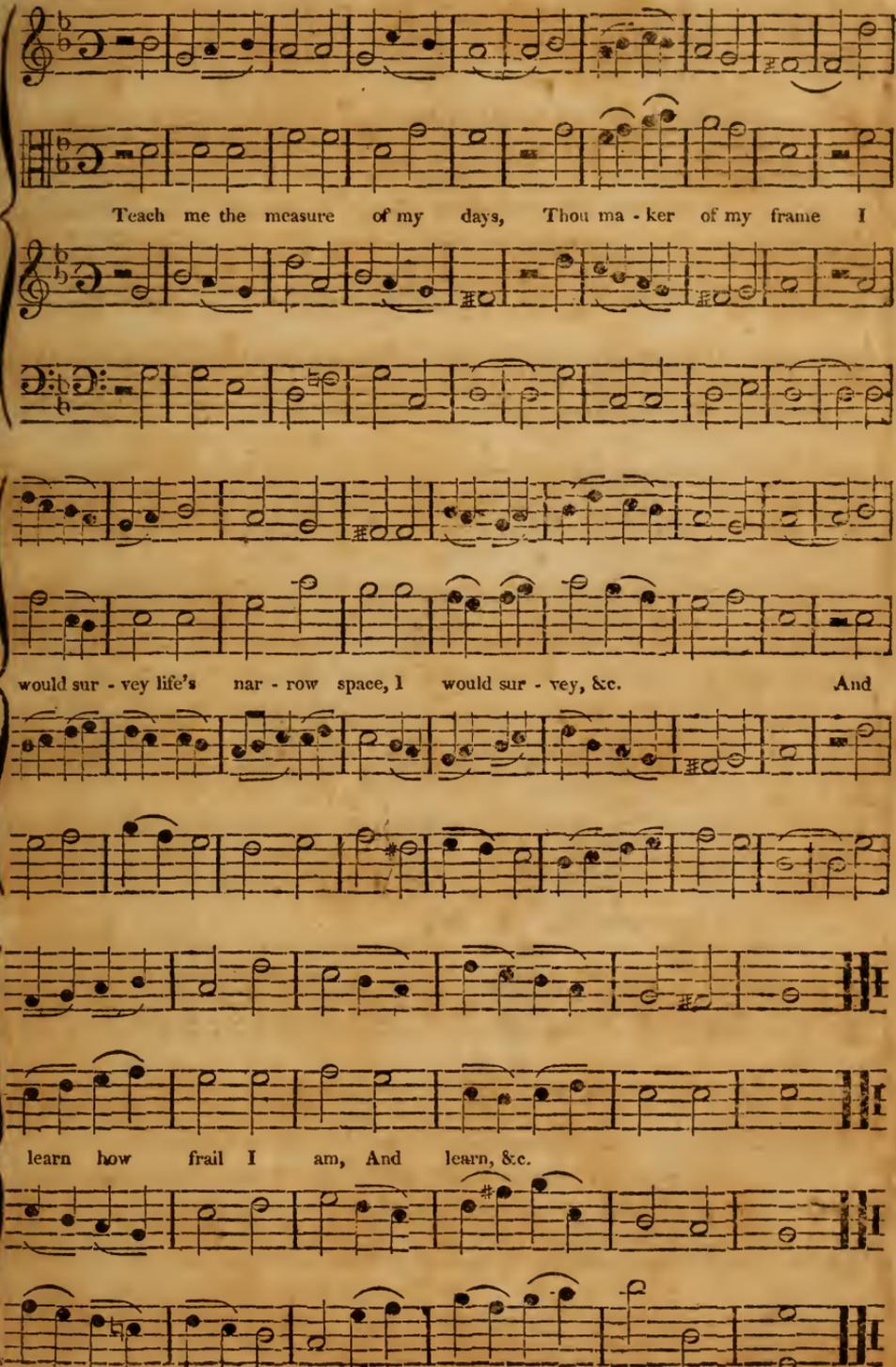
Praise God from whom all blessings flow; Praise him all creatures here below;

Keep me! Oh keep me! King of kings, Beneath thine own almighty wings.

Praise him a - bove, ye heav'nly hosts, Praise Father, Son, and Holy Ghost.

Ellenborough. C. M.

G Minor.



Teach me the measure of my days, Thou ma-ker of my frame I

would sur-vey life's nar-row space, I would sur-vey, &c.

And

learn how frail I am, And learn, &c.

A Major.

Sweet is the work, my God my King, To praise thy name, give thanks and

AIR.

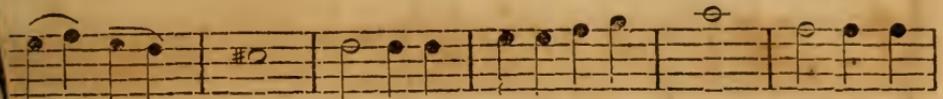
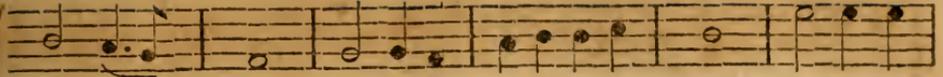
sing; To shew thy love by morning light, And talk of all thy truth at night.

Greenwich. L. M.

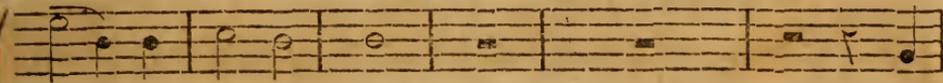
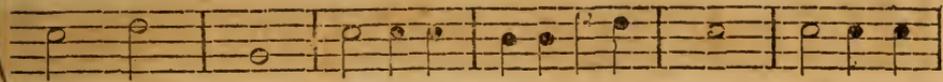
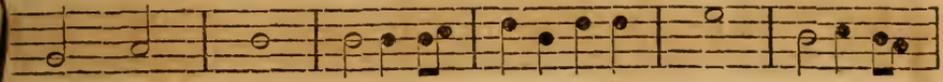
By Read.

E Minor.

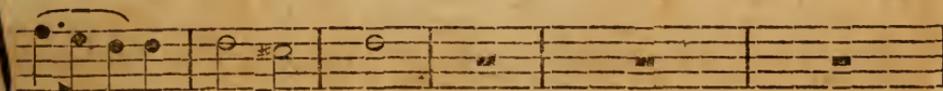
Lord, what a thoughtless wretch was I, To mourn and murmur



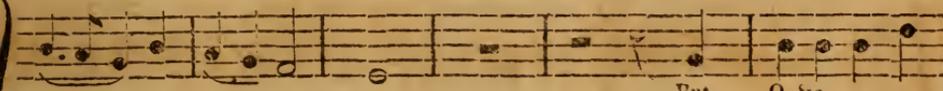
and re - - - pine, To see the wicked plac'd on high, In pride and



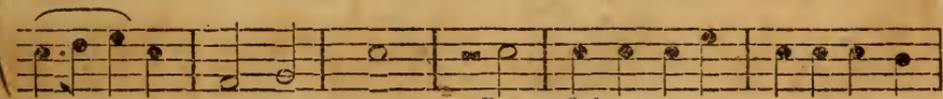
But



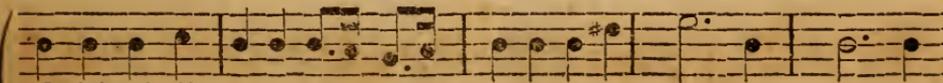
robes of hon - or shine.



But O, &c.



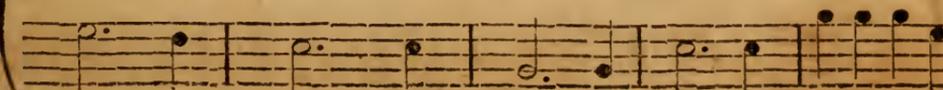
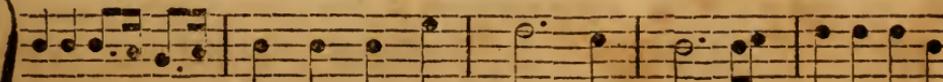
But O, &c.



O their ends, &c.



But O their ends, their dreadful ends, Thy sanctuary taught me so; On



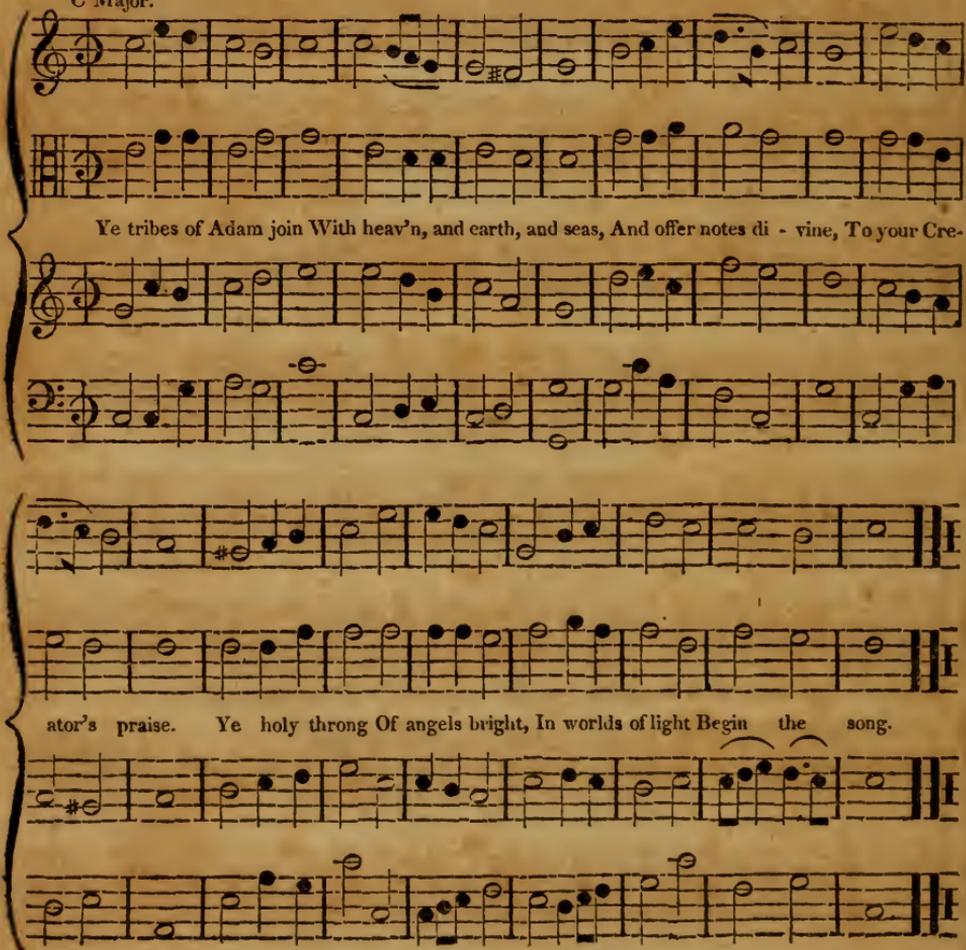


slip'ry rocks I see them stand, And fiery billows roll be - - low.

Green's 148th. P. M.

Dr. Green.

C Major.



Ye tribes of Adam join With heav'n, and earth, and seas, And offer notes di - vine, To your Cre-

ator's praise. Ye holy throng Of angels bright, In worlds of light Begin the song.

A Minor.

Shall life re - vis - it dy - ing worms, And spread the joyful

Dim.

insect's wing? And O! shall man a - wake no more, To

Cres

see thy face, thy name to sing? And O! shall man a -

wake no more, To see thy face, thy name to sing.

Fountain. L. M.

Leach. 29

C Major.

Shall I for - sake that heav'nly Friend, On whom my noblest hopes depend? For-

bid it, that my wand - ring heart, From thee my Saviour should de - part.

Leeds. L. M.

Harmonia Sacra.

F Major.

AIR

Jesus, thy blood and righteous - ness My beauty are, My glorious dress; 'Midst

fla - ming worlds in these ar - ray'd, With joy shall I lift up my head.

AIR. C Major.

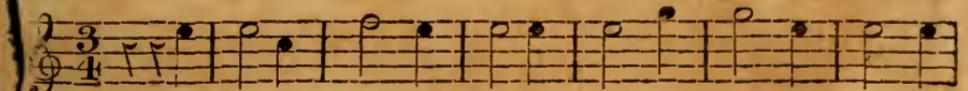
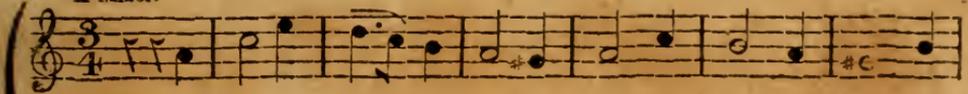
Lively.

Let ev'ry creature rise and bring Peculiar

hon - ors to our King; An - gels des - cend with

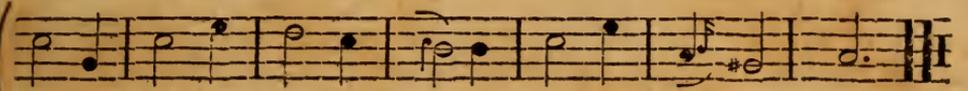
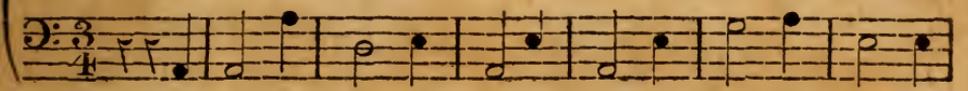
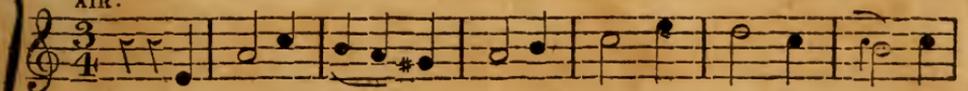
songs a - - gain, And earth re - peat the loud A - men.

A Minor.



AIR.

Welcome sweet day of rest, That saw the Lord a - rise; Wel-



come to this re - vi - ving breast, And these re - - joi - sing eyes.



Lenox. P. M. As 148th Ps.

By Edson.

C Major.



Allegro



Ye tribes of Adam join, With heav'n and earth and seas, And offer notes di-



And then not forgetting you To give my soul, and all that's in me



Can't get the time

Handwritten: Can't get the time

Ye holy throng, &c.

vine To your Creator's praise:

Ye

Handwritten: Can't get the time

Ye holy throng, &c.

Handwritten: Can't get the time

Ye holy throng, &c.

Handwritten: Can't get the time

Ye holy throng, &c.

holy throng, Of angels bright, In worlds of light, Be - gin the song.

Handwritten: Can't get the time

Martyrs. C. M.

Warriner's Coll.

F Minor.

The year rolls round and steals a - way The breath that first it gave; What-

e'er we do, where'er we be, We're trav'ling to the grave.

Newton, S. M. *or Silver Street* Middlesex Coll.

C Major.

Come, we that love the Lord, And let our joys be known, Join
in a song with sweet ac - cord, And thus surround the throne.

G Major.

Not to our names, thou on - ly just and true, Not to our worthless

AIR.

names is glory due; Thy pow'r and grace, thy truth and justice elaim

Im - mortal honors to thy sovereign name. Shine thro' the earth from

beav'n thy blest a - bode, Nor let the heathen say, "And where's your God?"

Old 100. L. M.

Ascrib'd to M. Luther.

A Major.

Ye nations round the earth rejoice, Before the Lord, your sov'reign King;

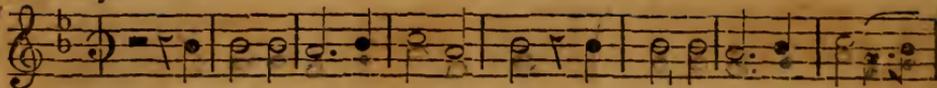
AIR.

Serve him with cheerful heart and voice, With all your tongues his glory sing.

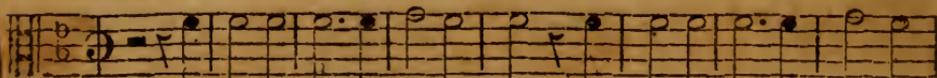
Pleyel's Hymn. L. M.

J. Pleyel.

B Major.

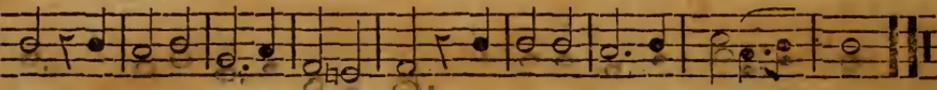
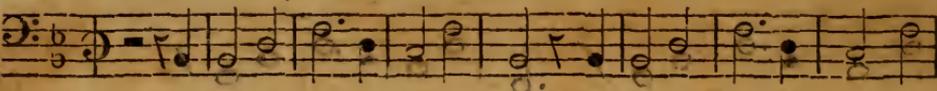
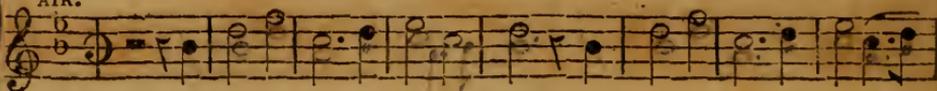


Very Slow.

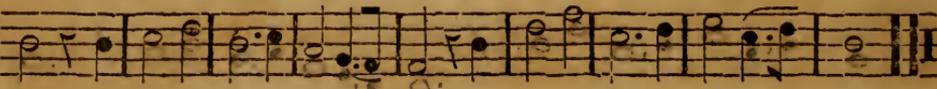


AIR.

So fades the lovely blooming flow'r, Frail, smiling solace of an



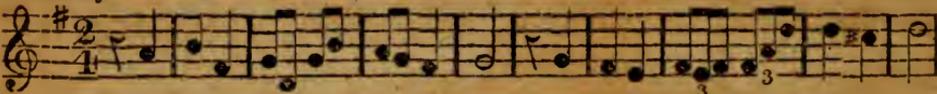
hour! So soon our transient comforts fly, And pleasure on - ly blooms to die!



Portugal. L. M.

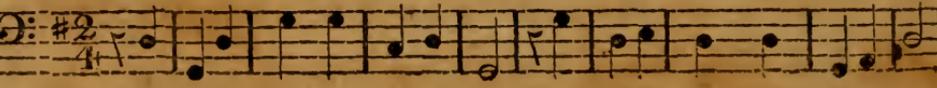
T. Thorley.

G Major.



How lovely, how di - vinely sweet, O Lord, thy sa - cred courts appear!

AIR.



Fain would my longing passions meet The glories of thy presence there.

Plympton. C. M.

Dr. S. Arnold.

E Minor. *Plaintive.*

Now let our droop - ing hearts re - - vive, And

AIR.

all our tears be dry; Why should these eyes be

drown'd in grief, Which view a Saviour nigh.

AIR. A Major.

Behold the glories of the Lamb, Amidst his Father's throne, Prepare new honors for his

name, Prepare new honors for his name, And songs before un - known. Let elders

worship at his feet, The church adore around, With vials full of odors sweet, With

vials full of odors sweet, And harps of sweeter sound, And harps of sweeter sound.

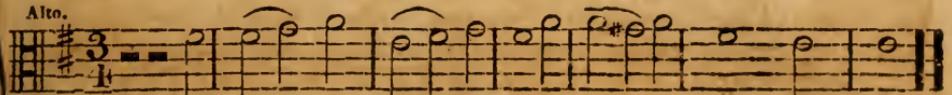
Peckham. S. M.

Is. Smith. 39

D Major.

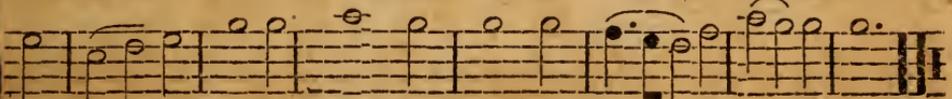
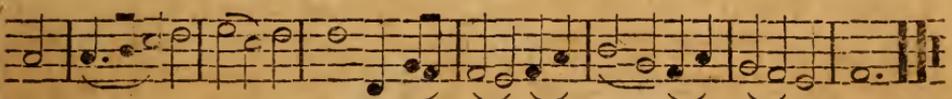
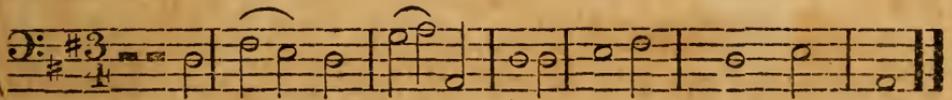
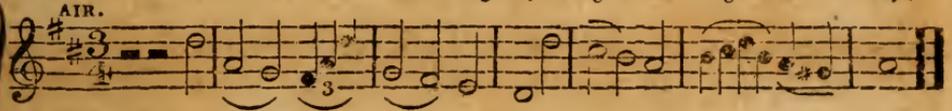


Alto.

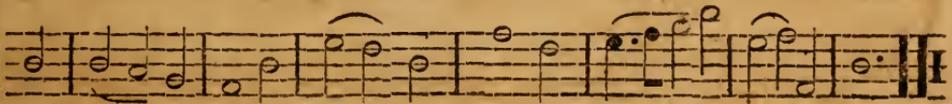
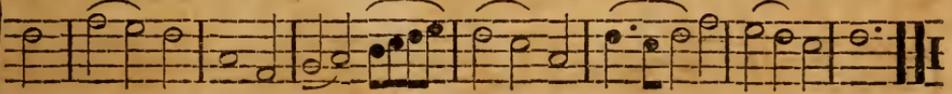


Be - hold the morn - ing sun, Be - gins his glorious way ;

AIR.



His beams through all the na - tions run, And life and light convey.



Plymouth. C. M.

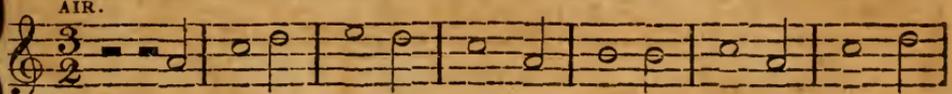
Middlesex Coll.

A Minor.



With rev'rence let the saints ap - pear, And bow be - fore the

AIR.



Lord; His high com - mands with rev'rence hear, And tremble at his word.

Sunday. C. M.

Harmonia Sacra Minor.

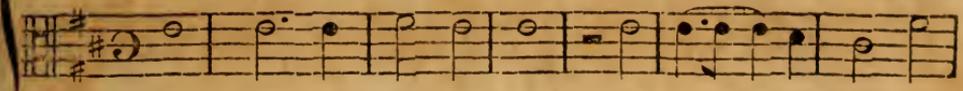
D Major.

AIR The Lord of Sab - bath Let us praise, In

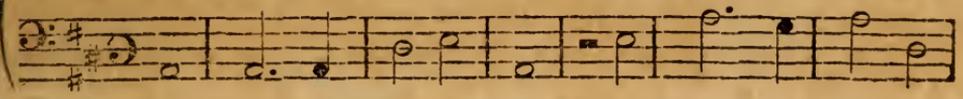
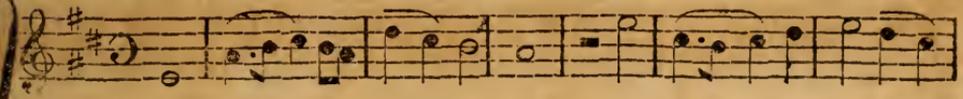
concert with the blest, Who joy - - ful in har-

monious lays, Em - - ploy an end - less rest.

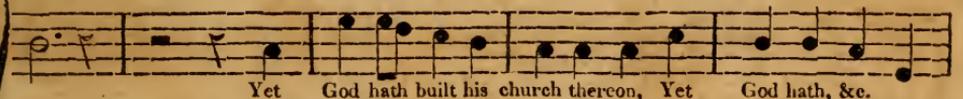
A Major. #



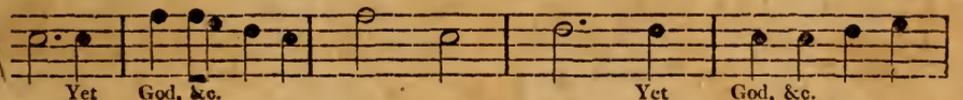
See what a liv - ing stone, The build - ers did re -



fuse ; Yet God hath built his chur - - -

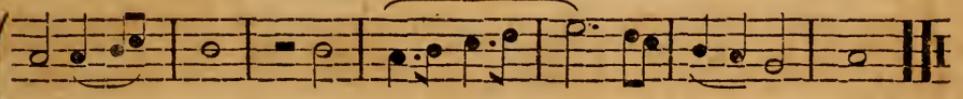


Yet God hath built his church thereon, Yet God hath, &c.



Yet God, &c.

Yet God, &c.



- - ch there - on, In spite of envious Jews.



A Major.

High as the heav'ns are rais'd a - bove the earth we tread,

AIR.

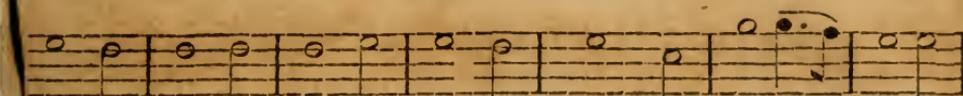
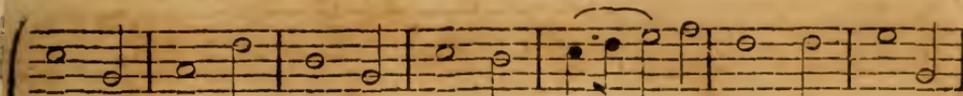
So far the rich - es of his graee Our high - est thoughts ex - ceed.

St. Helen's. L. P. M.

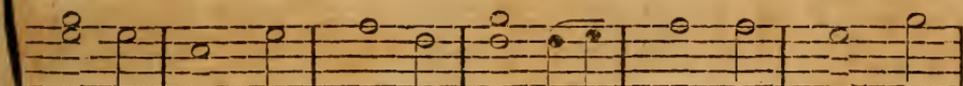
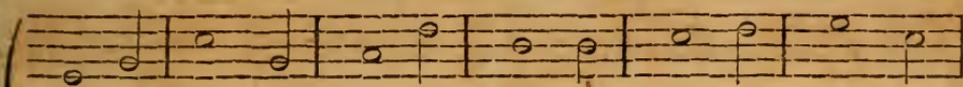
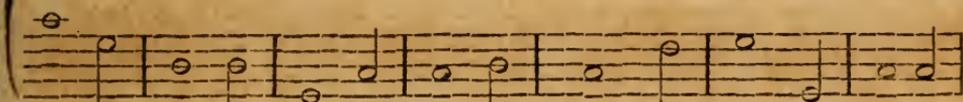
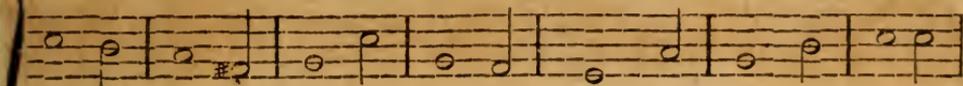
Jennings.

C Major.

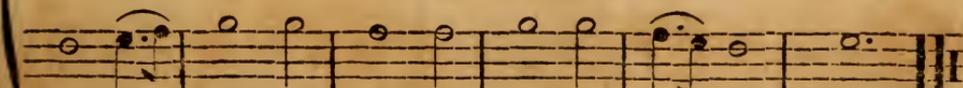
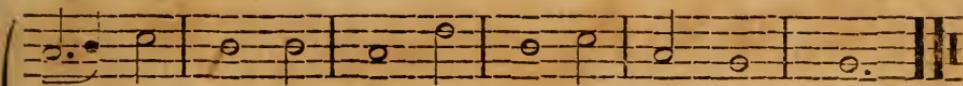
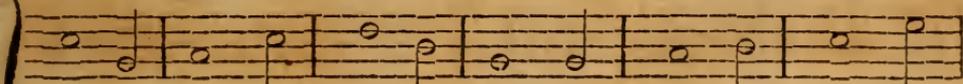
I'll praise my ma - ker with my breath, And when my



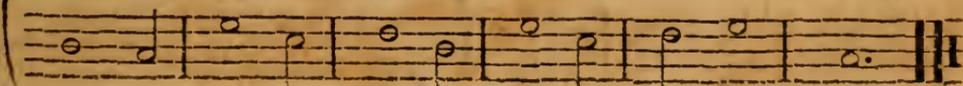
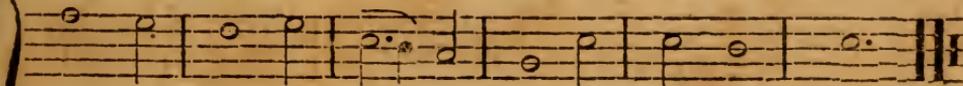
voice is lost in death, Praise shall en - ploy my no - blest pow'rs. My



days of praise shall ne'er be past, While life and thought and



be - - ing last; Or im - mor - tal - i - - ty en - - dures.



B Major.

JESUS, our Lord, as - cend thy throne, And near thy Father sit:

In Zion shall thy pow'r be known, And make thy foes sub - - mit.

What wonders shall thy gos - pel do? Thy converts shall sur - - pass

The nam'rous drops, The num'rous drops of morning dew, And own thy sov'reign grace.

St. Bridge's. S. M.

Dr. Howard.

A Minor. *Adagio piano e con lamento.*

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.

St. Julia's.

A Moravian Hymn.

G Major. *Allegretto.*

1. What good news the angels bring? Why, glad ti - dings of our King;

2. Lift your hearts and voices high, With ho - san - na fill the sky?

3. Jesus is the lovli'st name: This the an - gels do proclaim;

Christ the Lord is born to - day; Christ who takes our sins a - way.

Glo - ry be to God a - bove, Who is in - - fi - nite in love.

Sin - ners poor he came to save, They in him re - demption have.

F Major.

Be - hold, the lofty sky De - clares its Ma - ker, God, And

AIR.

all his starry works on high Pro - claim his pow'r a - broad.

Springfield. C. M.

Pleyel.

A Major.

Slow.

While thee I seek, pro - teeting pow'r, Be my vain wish - es still'd; And

On thee, each morning, O my God, My waking thoughts at - tend; In

Pia.

may this con - se - crated hour, With bet - ter hopes be fill'd; Thy

whom are founded all my hopes, In whom my wishes end; My

love, the pow'r of thought bes - tow'd, To thee my thoughts would soar; Thy

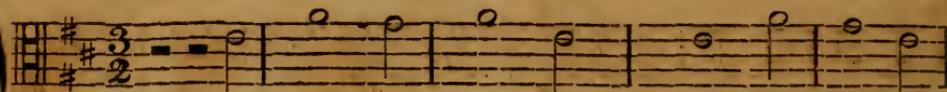
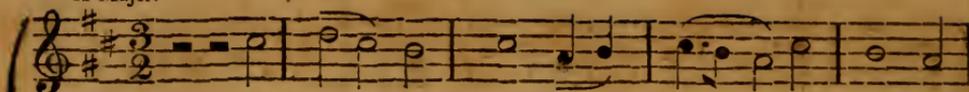
soul in pleasing wonder lost, Thy boundless love sur - - veys; And

mer - cy o'er my life has flow'd; That mer - cy I a - dore.

fir'd with grateful zeal, pre - pares Her sac - ri - - fice of praise.

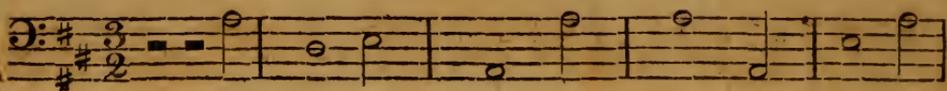
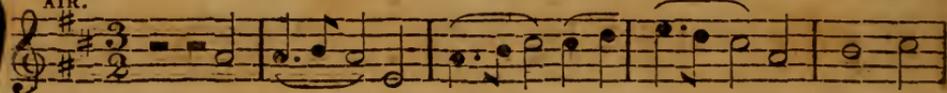
Forte.

A Major.

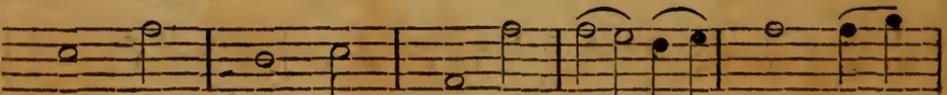
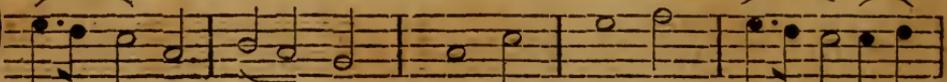


To our al - - migh - ty Ma - ker God, New

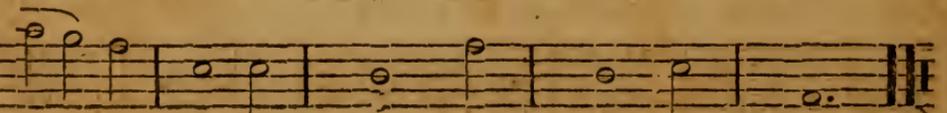
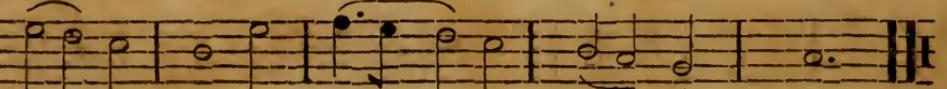
AIR.



hon - - ors be ad - dress'd; His great sal - - - va - tion



shines a - broad, And makes the na - tions blest.



Tamworth. P. M.

C. Lockhart.

F Major. *Pomposo.*

1. Guide me, O thou great Je - - Lovah, Pilgrim through this barren

2. O - pen Lord the ehystal fountain, Whence the healing streams do

3. When I tread the verge of Jor - dan, Bid my anx - ious fears sub-

land; I am weak, but thou art mighty; Hold me

flow; Let the fie - ry clou - dy pil - lar, Lead me

side; Death of death, and hell's des - true - tion, Land me

with thy pow'rful band; Bread of heav'n, Bread of

all my journey through: Strong de - - liv'rer, Strong de-

safe on Ca - naan's side; Songs of praises, Songs of

heav'n, Feed me till I want no more.

(liv'rer, Be thou still my strength and shield.

praises I will ev - - er give to thee.

F Major. *Moderato.*

Broad is the road that leads to death, And thousands walk

AIR.

Detailed description: This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music consists of a series of quarter and eighth notes, with some rests. The lyrics 'Broad is the road that leads to death, And thousands walk' are written below the staves. The word 'AIR.' is written above the second staff.

to - gether there, But wisdom shows a narrow

Detailed description: This system contains the next two staves of the musical score. The top staff is a treble clef and the bottom staff is a bass clef, both with a key signature of two flats and common time. The music continues with quarter and eighth notes. The lyrics 'to - gether there, But wisdom shows a narrow' are written below the staves.

path, With here and there a trav - - el - - - ler.

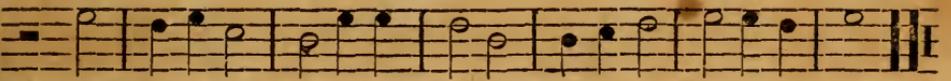
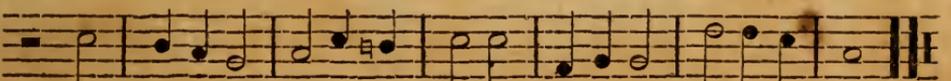
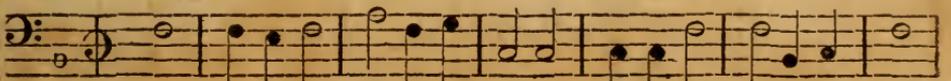
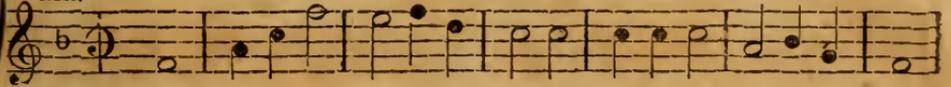
Detailed description: This system contains the final two staves of the musical score. The top staff is a treble clef and the bottom staff is a bass clef, both with a key signature of two flats and common time. The music concludes with a double bar line. The lyrics 'path, With here and there a trav - - el - - - ler.' are written below the staves.

F Major.

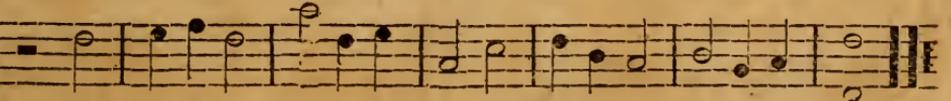
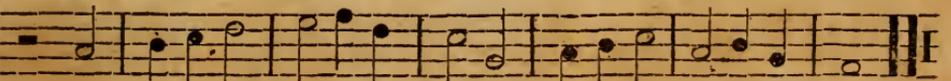


Sing to the Lord, who loud pro - claims, His various and his saving names;

AIR.



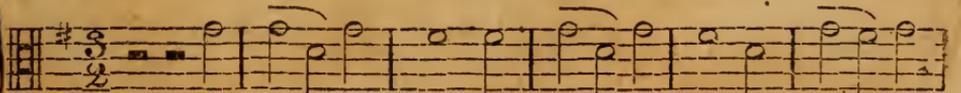
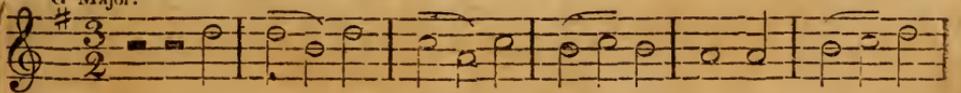
O may they not be heard a - lone, But by our sure experience known.



Wareham. C. M.

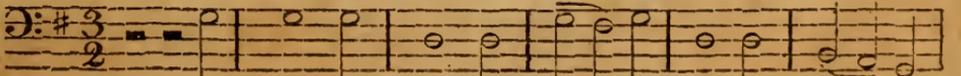
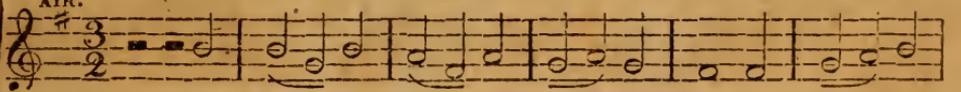
Dr. Arnold.

G Major.



How large the promise, how di - vine, To Abrah'm

AIR.



and his seed! I'll be a God to thee and thine, Sup-

ply - ing all their need. I'll be a God to

thee and thine, sup - - ply - - ing all their need.

Weymouth. P. M.

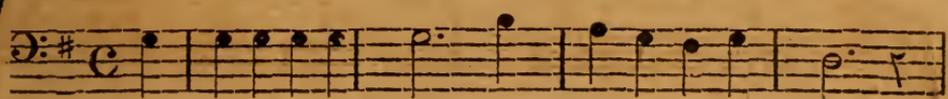
R. Harrison.

G Major. *Con Spirito.*



All hail triumphant Lord, Who sav'st us by thy blood; Wide

2d Treble.



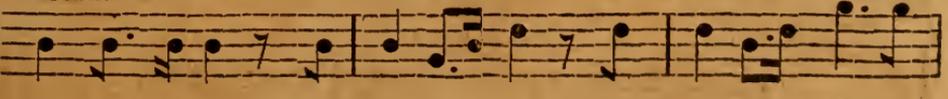
be thy name a - - - dor'd, Thou ri - sing reigning God.



CHORUS.



With thee we rise, With thee we reign, And em - pires gain be-
Tenor.





yond the skies. With thee we rise, With thee we reign, And
em - pires gain be - - yond the skies.

Walsal. C. M.

A. Williams' Coll.

A Minor.



Lord in the morning thou shalt hear My voice as - cending high;

AIR.

To thee will I di - rect my pray'r, To thee lift up mine eye.

Hymn to the Trinity.

F. Giardini.

G Major.

1. Come thou almighty king, Help us thy name to sing, Help us to praise :
 2. Jesus our Lord a - rise, Scatter our en - e - mies. And make them fall :

3. Come holy Comfort - er, Thy sa - cred wit - ness bear, In this glad hour :
 4. To the great One in three, E - ternal prai - ses be, Hence, ever - more :

Father all glorious, O'er all vic - to - rious, Come and reign over us, Ancient of days.
 Let thine almighty aid, Our sure defence be made, Our souls on thee be stay'd ; Lord hear our call.

Thou who Almighty art, Now rule in ev'ry heart, And ne'er from us depart, Spirit of pow'r.
 His sovereign majesty, May we in glory see, And to e - ter - nity, Love and a - dore.

Largo.

AIR.

And didst thou, Lord, for sin - ners bleed? And could the

Pia.

sun be - - hold the deed? No, he with - drew his sick' - ning

*Cres.**Forte.**Pia.*

ray, and dark - ness veil'd the mourn - ing day. No, he with -

drew his sick' - ning ray, And dark - ness veil'd the mourn - ing day.

Denbigh.

M. Madan.

57

E Major.

From all that dwell be - low the skies, Let the Cre-

Pia.

a - tor's praise a - rise, Let the Re - - deem - er's name be

sung, Thro' ev' - ry land by ev' - - ry tongue.
ev' - ry land, &c.
by ev' - - - ry tongue.

Forte.

E - ter - nal are thy mer - cies Lord, E - - - ter - nal

Pis.

truth at - - tends thy word: Thy praise shall sound from

Pianiss.

shore to shore, Till suns shall rise and

Forte.

set no more, Till suns shall rise and

Pia Dim Forte

set no more, Till suns shall rise and set no more.

E Major.

En - compass'd with clouds of dis - tress, Just ready all

hope to re - - sign, I pant for the light of thy face, And

fear it will ne - ver be mine, Dis - - hearten'd with

waiting so long, I sink at thy feet with my load, All

plaintive I pour out my ³ song, And stretch forth my hands un - to God.

Chapel Street. C. M.

AIR. G Major.

Pia.

Forte.

While shepherd's watch their flocks by night, All seated on the ground, All

Pia.

seated on the ground: The an - gel of the Lord came down, And

Forte.

glo - ry shone a - - round. And glo - ry shone a - round.

Farndon. C. M.

Addington's Coll.

D Major.

My shep - herd will sup - - ply my need, Je -

AIR.

ho - vah is his name; In pas - tures fresh he

makes me feed, Be - - side the liv - ing stream.

Morning Hymn. L. M.

Costellow.

E Major.

Soon as the morn salutes your eyes, And from sweet sleep refresh'd you rise; Think

on the Au - thor of the light, And praise him for that glorious sight.

Loughton. C. M. D.

B Major.

Come let us join our cheerful songs, With angels round the throne, Ten

AIR.

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

Worthy the Lamb that di'd, they cry, To be ex - al - ted thus ;

Worthy the Lamb, our lips re - ply, For he was slain for us.

AIR.
G Major.

We bless the Lord, the just, the good, Who fills our hearts with
 joy and food, Who pours his blessings from the skies And loads our days with
 rich sup - plies, And loads, &c.

Pensance. C. M.

H. Purcell. 65

F Major.

Ho - san - na to the Prince of light, Who cloth'd him-

AIR.

self in clay; En - - ter'd the i - ron gates of death, And

tore the bars a - way. Death is no more the king of

Pia.

dread, Since our Im -manuel rose; He took the tyrant's

Forte. Pia.

Repeat Forte,

sting a - - way, And spoil'd our hel - - lish foes.

Malsbury. L. M.

Rippon's Coll.

AIR. D Major.

Ce - les - - tial worlds, your Ma - ker's name, Re - sound thro'

ev' - ry shi - ning coast; Our God a greater praise will

claim, Where he un - - folds his glo - ries most.

Rushton.

C. Lockhart.

67

A Major. Vivace.

Pia.

O what shall I do, My Saviour to praise! So faithful and true, So

plenteous in grace, So plenteous in grace; So strong to de-

li-ver, So good to re-deem The weakest be-liever that hangs upon

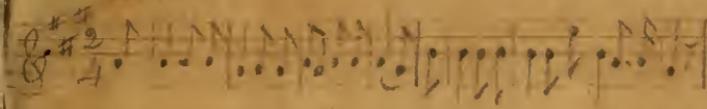
him, The weakest be-liever that hangs up-on him.

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Portuguese Hymns - C. 16
- adagio -

Solo





To be sung at the grave of a deceased brother by W. Vinson

Solemn, strikes the fun'ral chime -

Notes of our departing time,
As we journey here below
Thro' a pilgrimage of woe.

Mortal, now indulge a tear,
For Mortality is here!
See, how wide her trophies wave
O'er the slumbers of the grave!

Here, another guest we bring!
Seraphs, of celestial wing,
To our fun'ral altar come,
Waft a friend to Brother home.

For beyond the grave, there lie
Brighter mansions, in the sky;
When, enthroned, the Deity
Gives man immortality.

Then, encouraged, thy soul will see
What was veild in mystery;
Heavenly glories of the place
Shew his Maker - face to face!

God of life! Eternal Day!
Guide us lest from them we stray,
By a false delusive light,
To the shades of endless night!

Calm, the Good Man meets his fate,
Guards celestial wounds him wait!

See! he bursts these mortal chains,
And o'er death, the beat'ny gates!

Lord of all below, above,
Fill our souls with Truth & Love:
As dispel our earthly Tie,
Take us to thy Lodge on High!

these are to be sung
while the procession is
entering the grave yard

the 3rd shall sing during the ceremonies at the grave

