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Lemuel Capen

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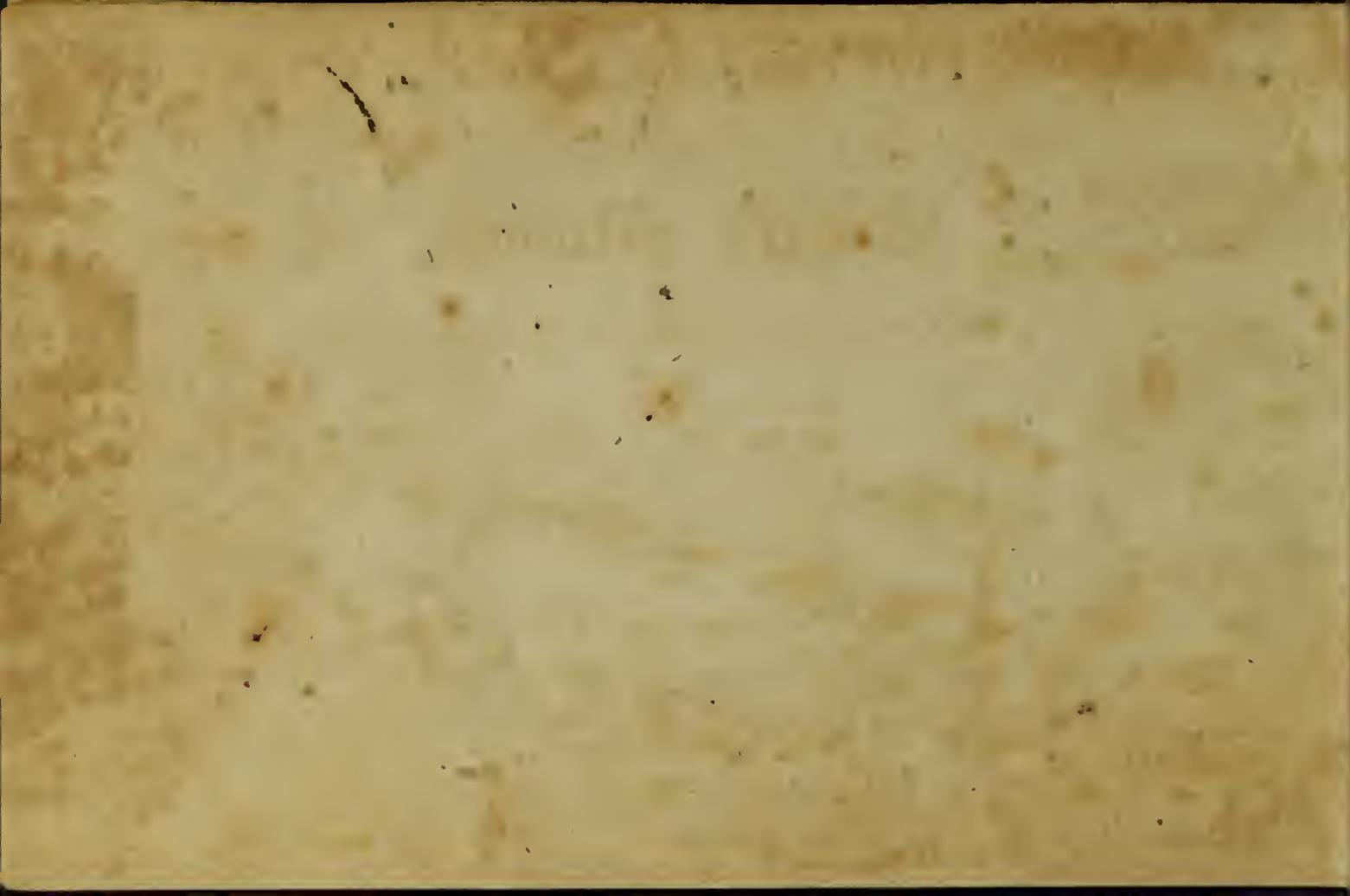
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1811



# BRIDGEWATER COLLECTION

OF

## Sacred Musick.

BY BARTHOLOMEW BROWN, A. M. AND OTHERS.

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There is in souls a sympathy with sounds,  
And, as the mind is pitch'd, the ear is pleas'd  
With melting airs, or martial, brisk, or grave ;  
Some chord, in unison with what we hear,  
Is touch'd within us, and the heart replies....COWPER.

---

*Third Edition....Published according to Act of Congress.*

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## PREFACE.

MUSICK is justly classed among the liberal and polite arts. The principles of Harmony also form a very curious and not inconsiderable part of Mathematicks. But, in a work like this, it is not so much an object to teach the abstruse principles of Harmony, as to inculcate the art of Singing. Those who would become proficient in composition, or the art of combining sounds, should consult the Massachusetts Compiler, the Encyclopedia, and other works, which explain and develop the doctrine of Sound, and all the proportions of Harmony. Those who wish only to qualify themselves for performing plain Psalmody, and to furnish themselves with a convenient and suitable variety of Congregational Tunes, will, it is hoped, find this work sufficient for their purposes. The Compilers have endeavoured to adapt it to all the variety of time, key, and measure, now in use in the divine worship of the different denominations of Christians. The tunes are chiefly European; but many of them, having never been before published in this country, will have all the novelty and effect of original compositions.

As this Collection is intended altogether for congregational use, no tunes are inserted but such as are suited to some measure of sacred verse. Many tunes are, however, selected, which will require some practice and attention; and in order to facilitate the knowledge and performance of them, where the Adagio or Largo time has been used, the Allegro is generally substituted. This will not affect the tunes, but merely the mode of performing them; the same time in fact being preserved. The character of the Musick is such, it is believed, as to accommodate all religious societies. A large proportion of it is the production of the greatest Masters, both ancient and modern, in Europe; and has the sanction of general use and approbation. None should object, that the Musick is too dull and antiquated; for, after passing through all the grades of improvement, men will, at last, come to admire the old slow church Musick; and will consider the use of Old Hundred and Windsor as evidence of a correct taste.

BRIDGEWATER, Dec. 16, 1802.

## ERRATA.

- The 3d note in the Tenor of Condolence should be on the upper line,  
First note in the Tenor of Limerick should be on C.  
First note in the Base of Carthage should be on C.  
The notes in the 9th bar of the first stave in the Tenor of Tolland should be pointed and measured as the notes are in the Treble, in the same bar.  
The first note in the fourth bar of the first stave in the Tenor of Ellenborough should be on C.  
In the last bar but one in the Tenor of St. Helen's, the first note should be on C, and the last on B.  
The second note in the Base of Chapel should stand on C ledger.  
The first note in the 6th bar of the second stave in the Base of Rockbridge should be on G.

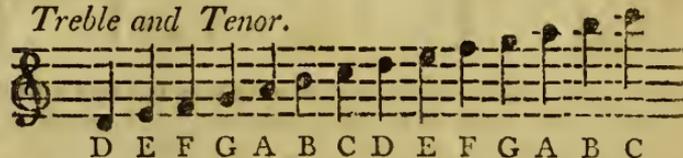
## Rudiments of Musick.

MUSICK is written on five lines, drawn over each other, and in the intermediate spaces, which, together, are called a *Staff*. If the notes ascend or descend beyond the staff, short lines are added, called *Ledger Lines* : thus,

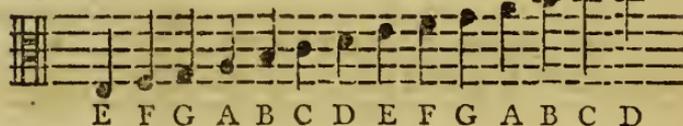


The lines and spaces of the staff are named from the first seven letters of the alphabet, every eighth being a repetition of the same series. The situation of these letters on the staff is known by a character at the beginning, called a *Clef*, which represents a letter, and is always placed on a line. The Clefs used in this book are three, viz. the F (or Base) Clef, the G (or Treble) Clef, and the C (or Counter) Clef. The F Clef is placed on the fourth line, and therefore that line is called F; the G Clef is placed on the second line, which is therefore called G; and the C Clef is placed on the third line, which is therefore called C. The situations of the other letters on the Staff are ascertained from these three. Thus,

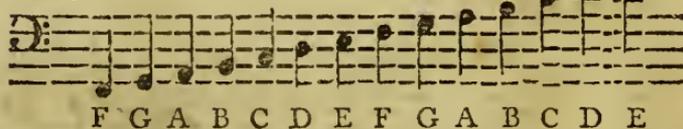
### *Treble and Tenor.*



### *Counter.*



### *Base.*



There are but seven original sounds or tones (every eighth being the same in nature as the first,) five of which are whole tones, and two are semitones. The semitones are found between B and C, and between E and F.

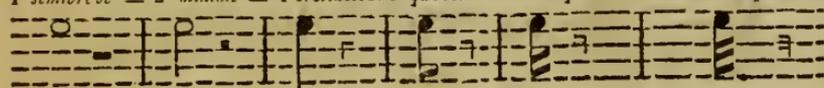
In singing, to the notes are applied the syllables, Mi, fa, sol, la, in the following order, viz. Above the Mi, are fa, sol, la, fa, sol, la; and below the Mi, are la, sol, fa, la, sol, fa; after which the Mi returns, either ascending or descending.

If no Flat or Sharp is at the beginning of a tune, Me is in B; but

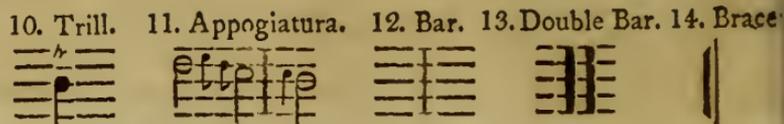
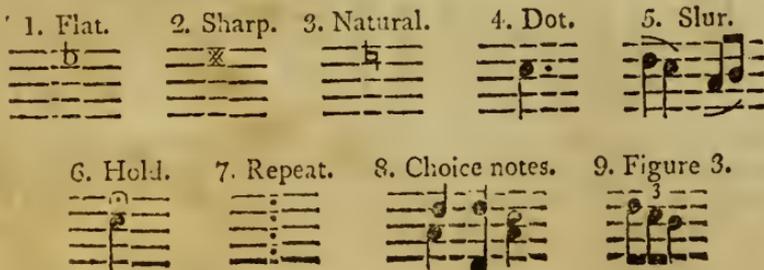
If B be Flat, If B and E If B, E and A If B, E, A & D	} Meis in	{ E A D G		If F be Sharp, If F and C If F, C, and G If F, C, G, & D	} Meis in	{ F C G D
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The Notes are six in number; and to each note belongs a Rest, or note of silence, of the same name and duration. The names of the notes, and their forms and proportions, are as follows:

1 semibreve = 2 minims = 4 crotchets = 8 quavers = 16 semiquavers = 32 demisemiquavers.



Other musical characters are,

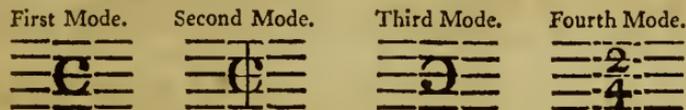


1. A *Flat*, set before a note, sinks it half a tone.
2. A *Sharp*, set before a note, raises it half a tone.
3. A *Natural* restores a note made flat or sharp, to its original sound.
4. A *Dot*, after a note, adds to it one half of its original length.
5. A *Slur* is drawn over or under those notes which are sung to one syllable.
6. The *Hold* shews that the sound of the note over which it is placed may be continued longer than its usual time. In this book, when placed over the Treble, its influence extends to the corresponding notes in the other parts.
7. The *Repeat* shews what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.
8. *Choice Notes* give the performer liberty to sing which he pleases.
9. The *Figure 3*, over or under three notes, directs that they be performed in the time of two of the same kind.
10. The *Trill* shews that the notes over which it is placed should be shaken.
11. The *Appoggiatura* are small notes, which divide the time of the principal note, unless it be followed by a point or rest, and then they take the whole time of the principal note, and that takes the time of the point or rest only.
12. A *Bar*, divides the tune into equal parts, according to its measure note.
13. A *Double Bar* shows the end of a strain.
14. The *Brace* connects those parts of a tune which move together,

## OF TIME.

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

*Common Time* may be expressed by four modes :

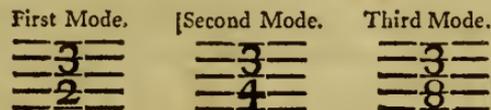


The first is the slowest mode, containing four crotchets in a bar. It has four beats, two down and two up ; and is performed in four seconds.

The second mode is beat as the first, but one fourth faster.

The third mode has two beats in a bar, one down and one up, and is performed in two seconds.

The fourth mode is beat as the third, but performed one fourth faster. ☞ In all the modes of common time, the accent falls on the first and third parts of the bar.

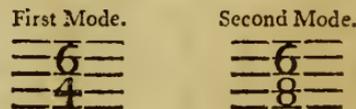


*Triple Time* has three modes ;

The first mode has three minims in a bar, each minim sounded in a second of time ; and is performed with three beats to a bar, the two first with the hand down, and the last with it up.

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

The third mode has three quavers in a bar ; the time measured as in the preceding modes, but performed one fourth faster than the second mode. ☞ In Triple time, the accent falls principally on the first, and faintly on the third parts of the bar, in all the modes.



*Compound Time* has two modes ;

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

The second mode has six quavers in a bar ; performed like the first mode, but one fourth faster. Accented as the preceding.

## OF THE KEYS.

THERE are two Keys in Musick, the Sharp or Major Key, and the Flat or Minor Key. If the last note in the Base (which is called the Key note) be next above the Mi, the tune is in the Major Key ; if next below the Mi, it is in the Minor Key.

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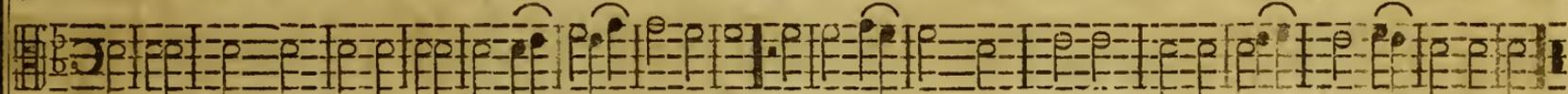
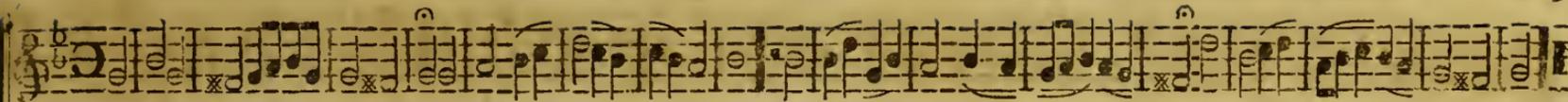
\* This Tune has been ascribed to BULL, but the tenor or melody is coeval with Old-Hundred and Landaff, these three being the oldest tunes now in use.

## MORNING FLOWER.

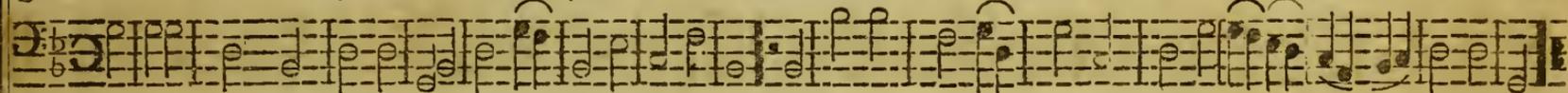
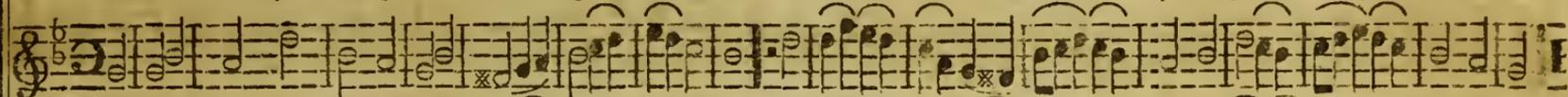
L. M.

Leach.

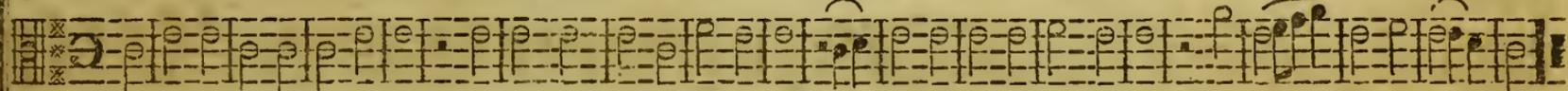
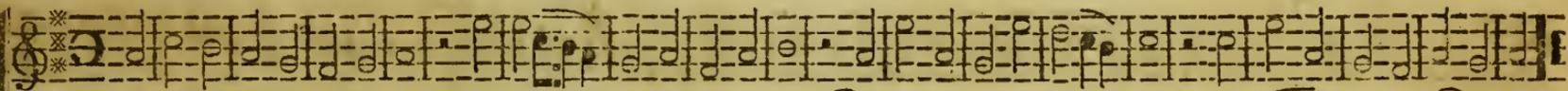
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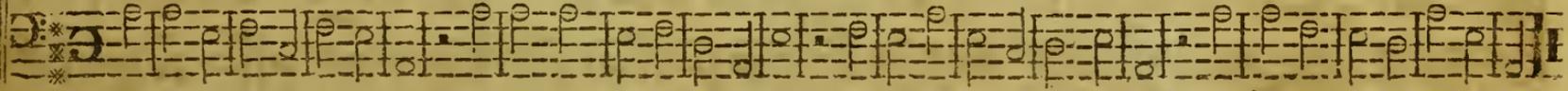
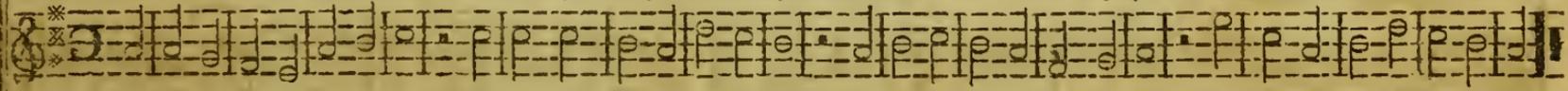
So fades the lovely, blooming flow'r, Frail, smiling solace of an hour ; So soon our transient comforts fly, And pleasure only blooms to die.



## OLD HUNDRED. L. M.



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

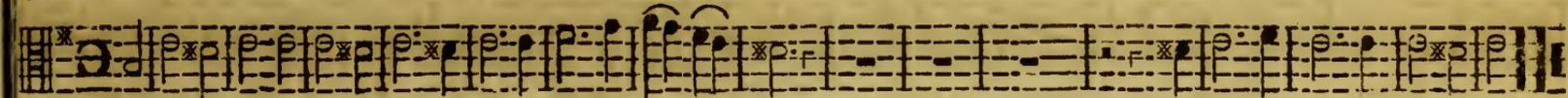


Life is the time to serve the Lord, The time t'insure the great reward, And whilst the lamp holds out to burn, The vilest sinner may return.

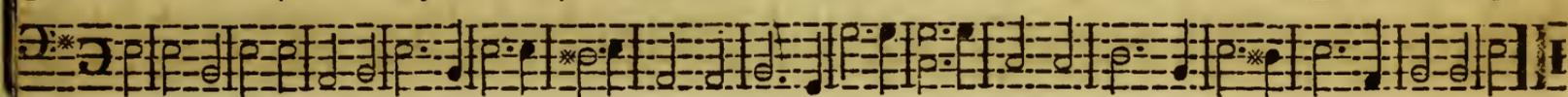
## ROCKINGHAM. L. M.

Costellow.

O spare me Lord, nor o'er my head The fulness of thy vengeance shed; With pitying eye my weakness view, Heal my vex'd soul, my strength renew.



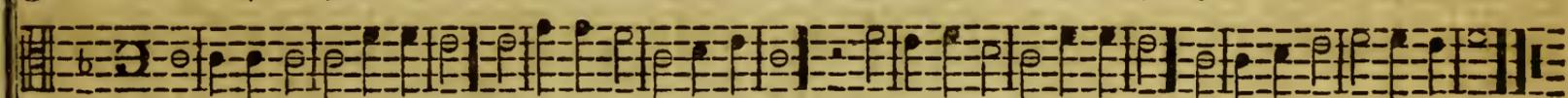
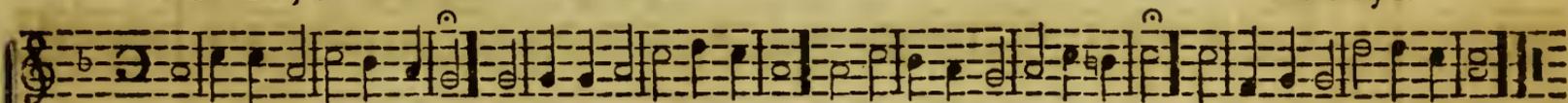
Thou know'st what infamy and scorn, I from my enemies have borne; Nor can their close dissembled spite, Or darkest plots escape thy sight.



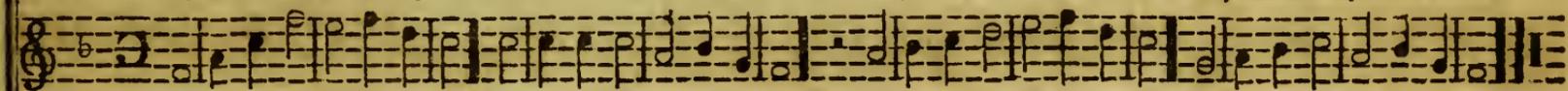
## RUGBY, or WELLS.

L. M.

Holdrayd.



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.



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

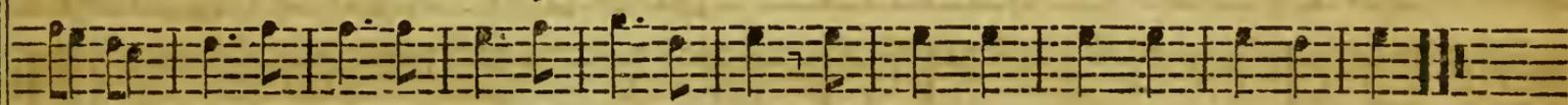
The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 4/4 time, with lyrics underneath. The second staff is the piano accompaniment in treble clef. The third staff is the piano accompaniment in bass clef. The fourth staff is the piano accompaniment in bass clef, providing a lower register for the accompaniment.

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

The second system of the musical score also consists of four staves. The top staff is the vocal line in treble clef, 4/4 time, with lyrics underneath. The second staff is the piano accompaniment in treble clef. The third staff is the piano accompaniment in bass clef. The fourth staff is the piano accompaniment in bass clef. The lyrics continue from the first system.



The heav'ns declare thy glory, Lord, In every star thy wisdom shines; But when our eyes be-



hold thy word, We read thy name in fairer lines. We read thy name in fairer lines.



Musical score for 'Evening Hymn' in 3/2 time. The score consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (bass clef), and a piano accompaniment line (bass clef). The lyrics are: "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."

## SEPULCHRE. L. M.

Leach.

Musical score for 'Sepulchre' in 3/2 time. The score consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (bass clef), and a piano accompaniment line (bass clef). The lyrics are: "Unveil thy bosom, faithful tomb, Take this new treasure to thy trust: And give these sacred relicks room, To slumber in the silent dust."

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various note values including quarter, eighth, and sixteenth notes, and rests.

Soon as the morn salutes your eyes, And from sweet sleep refresh'd you rise ; Think on the author of the light, And praise him for that glorious sight.

The second system of musical notation consists of two staves, continuing the melody and bass line from the first system. It maintains the same key signature and time signature.

## CONDOLENCE.

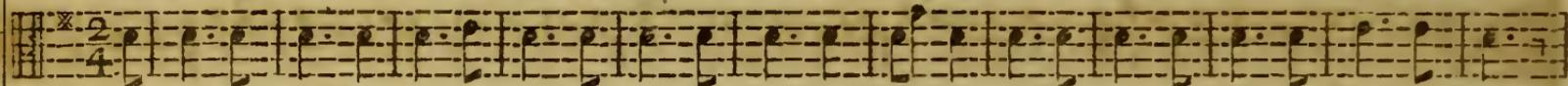
C. M.

Peyel.

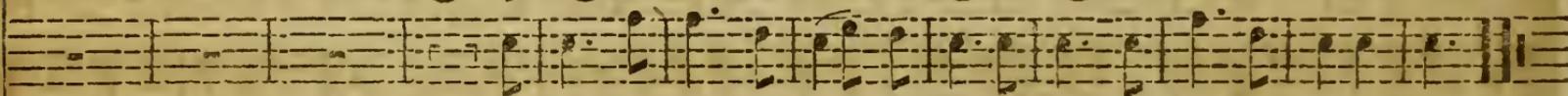
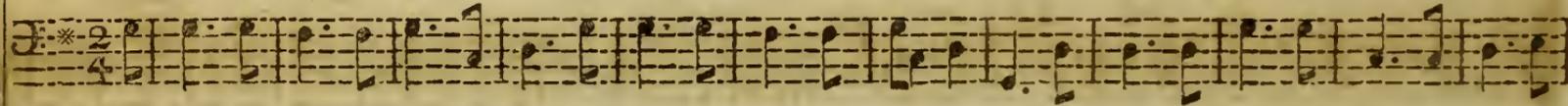
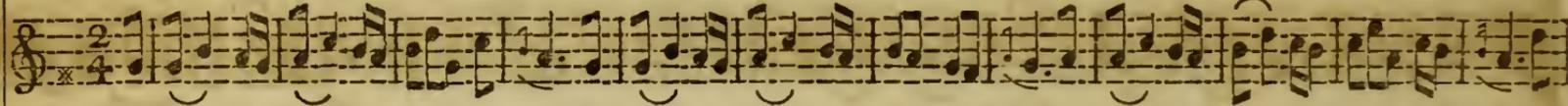
The first system of musical notation for 'Condolence' consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is characterized by a slower, more somber feel compared to the first hymn.

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.

The second system of musical notation for 'Condolence' consists of two staves, continuing the melody and bass line from the first system.



The Lord abounds with tender love, And un - ex - - ampel acts of grace; His waken'd wrath doth slowly move, His



willing mercy flies a - - pace, His waken'd— His willing—





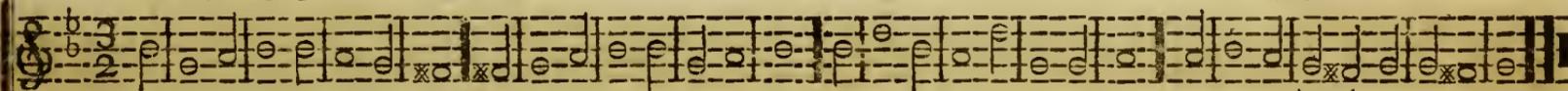
'Twas on that dark, that doleful night, When pow'rs of earth and hell arose, Against the Son of God's delight, And friends betray'd him to his foes,



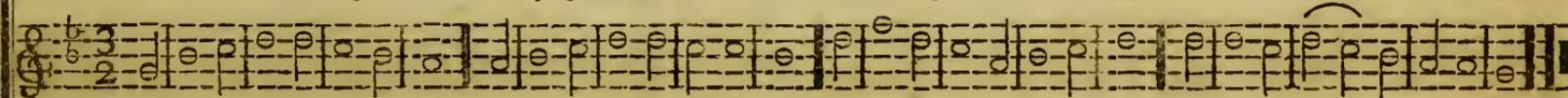
## BABYLON.

## L. M.

## Ravenscroft.

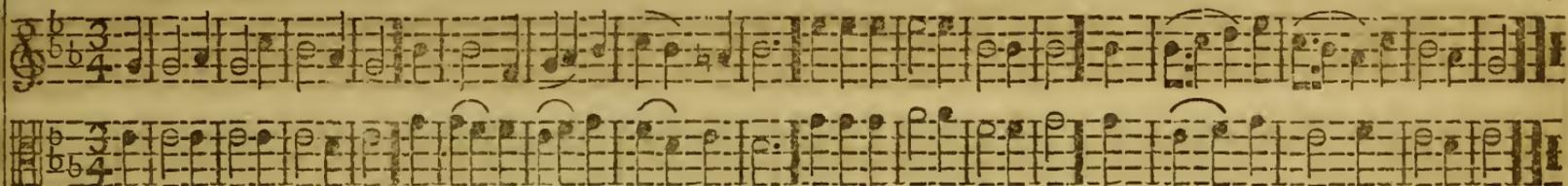


Now let our mournful songs record, The dying sorrows of our Lord; When he complain'd in tears and blood, As one forsaken of his God.

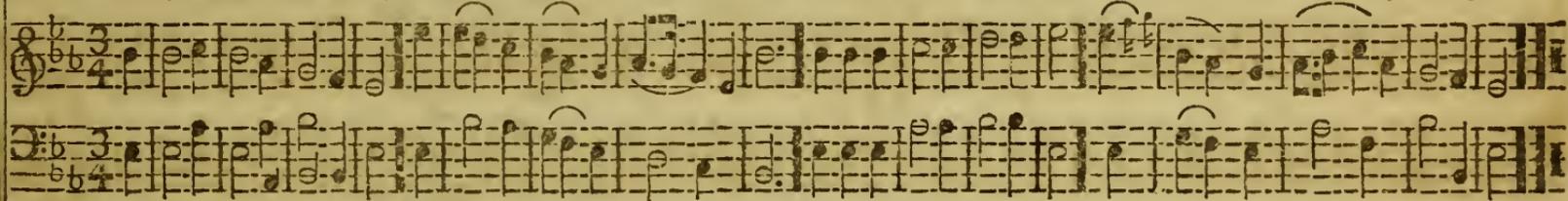


Say, Lord, why thus thy aiding pow'r, Deserts us in the needful hour, Why clouds imperious, round thee

roll'd, Thy presence from our sight withhold, Thy presence—

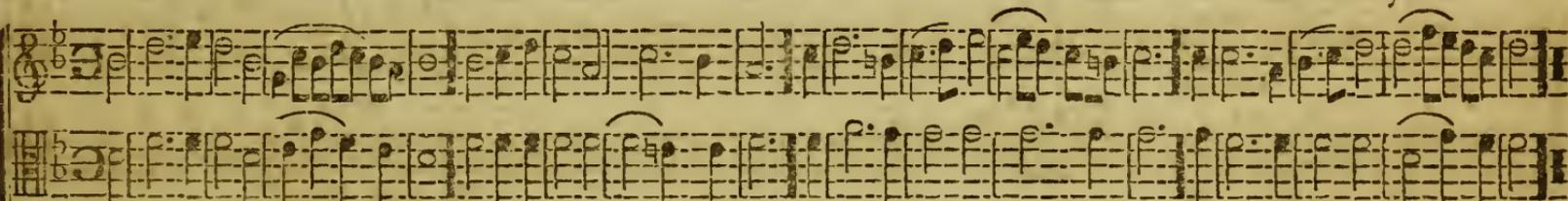


With all my pow'rs of heart & tongue I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.

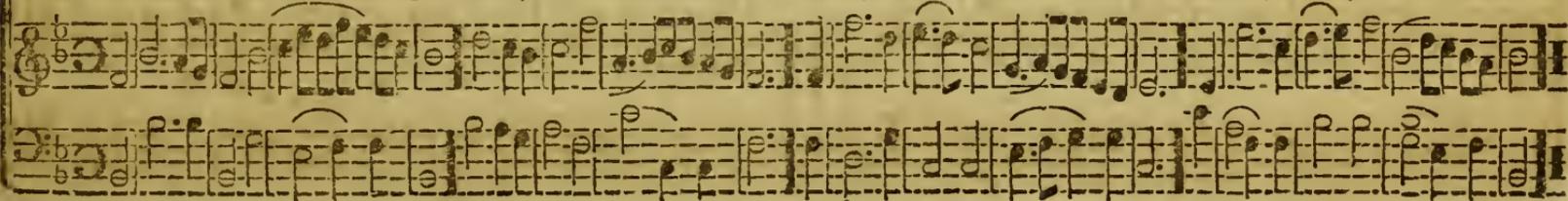


## MILBANK. L. M.

C. Burney.



Of him, who did salvation bring, Lord, may we ever think and sing, Arise, ye guilty, he'll forgive; Arise, ye needy, he'll relieve.



Thy mercies, Lord, shall be my song, My song on them shall ever dwell; To ages yet unborn my tongue Thy never failing

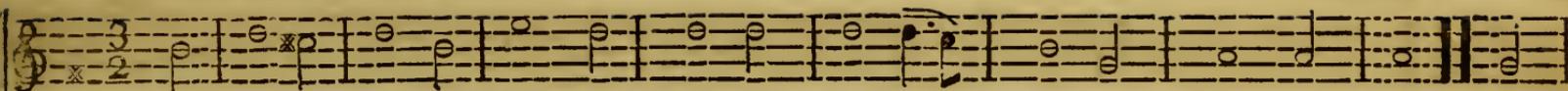
To ages— Thy—

To ages—

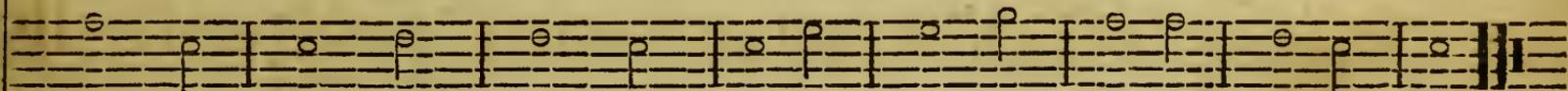
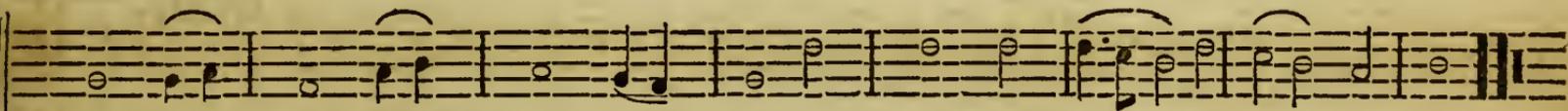
truth shall tell, To ages— Thy never failing—

Thy never failing—

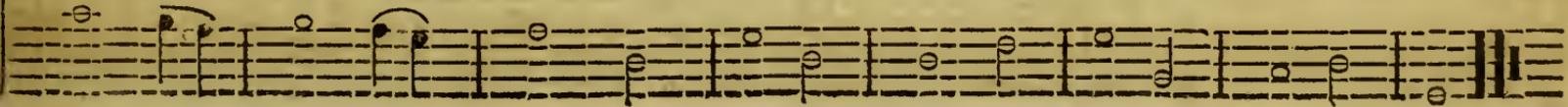
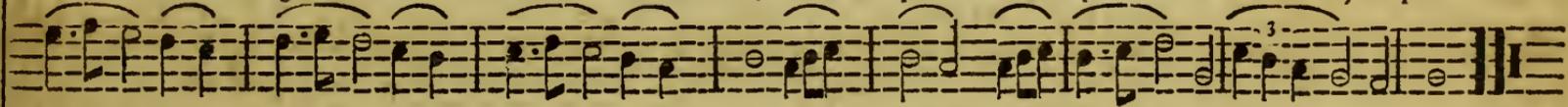
To ages—



When I survey the wondrous cross, On which the Prince of glory died, My



rich - est gain I count but loss, And pour contempt on all my pride.



Musical score for the hymn "Come hither all ye weary souls". It consists of four staves: a vocal line (treble clef), a piano accompaniment (piano clef), and two additional staves (likely for organ or another instrument). The music is in 3/2 time and features a simple, hymn-like melody with a steady accompaniment.

Come hither all ye weary souls, Ye heavy laden sinners come, I'll give you rest from all your toils, And raise you to my heav'nly home.

## ALL SAINTS. L. M.

Knapp.

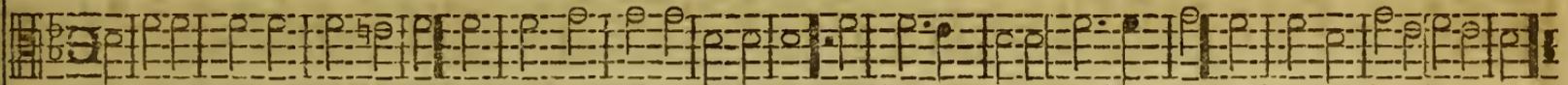
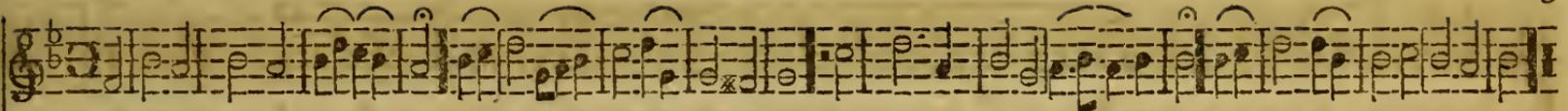
Musical score for the hymn "All Saints". It consists of four staves: a vocal line (treble clef), a piano accompaniment (piano clef), and two additional staves. The music is in 3/2 time and features a simple, hymn-like melody with a steady accompaniment.

God of the Sabbath hear our vows, On this thy day, in this thy house, And own as grateful sacrifice, The songs which in thy temple rise.

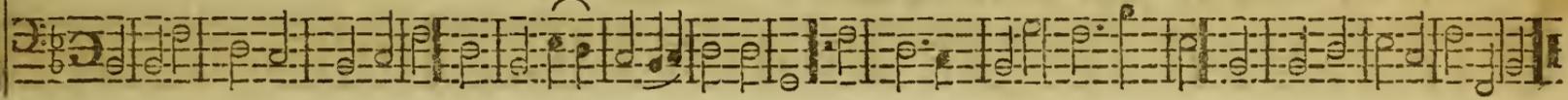
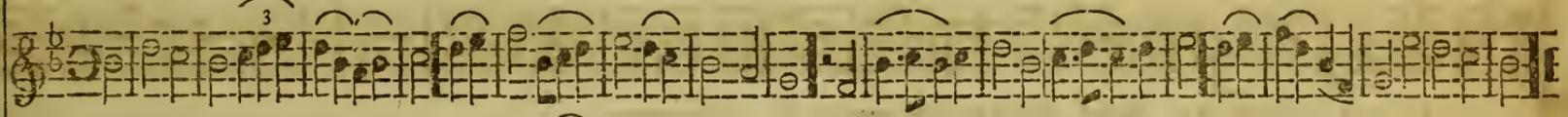
FOUNTAIN.

L. M.

Leach.

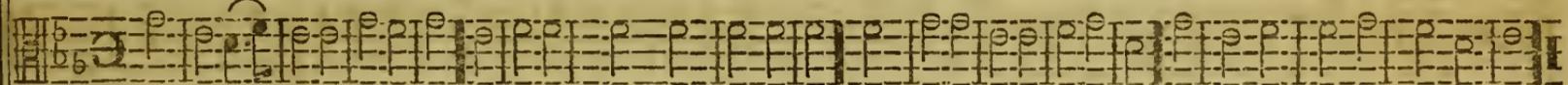
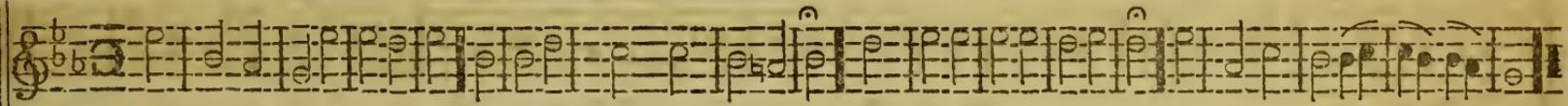


Shall I forsake the heav'nly friend, On whom my noblest hopes depend? Forbid it that my wand'ring heart, From thee, my Saviour, should depart.

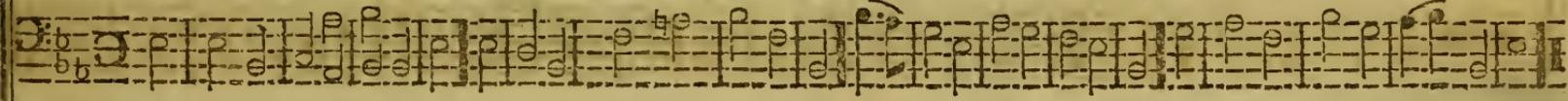
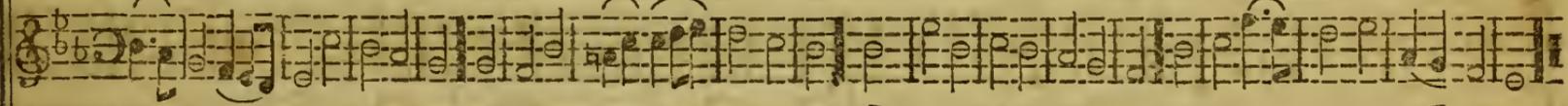


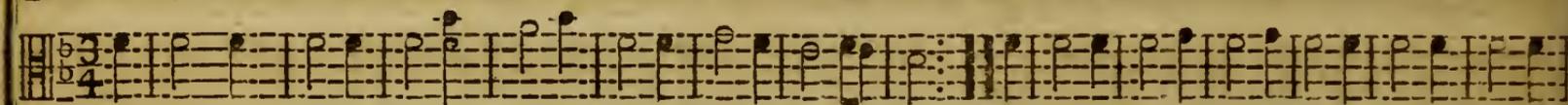
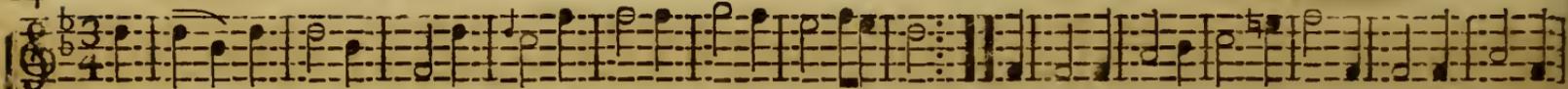
KENT. L. M.

Green.

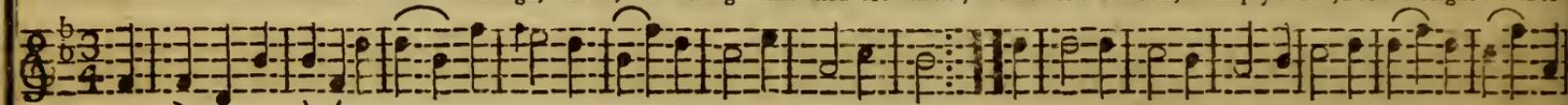


Where shall we go to seek and find, A habi - ta - tion for our God, A dwelling for th' Eternal Mind, Among the sons of flesh and blood.

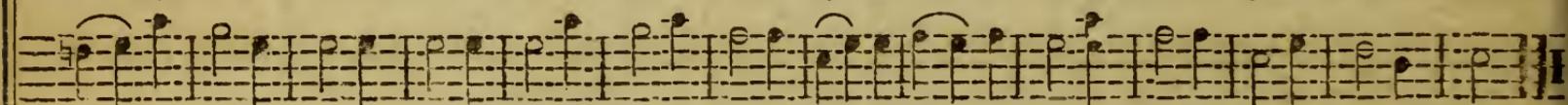
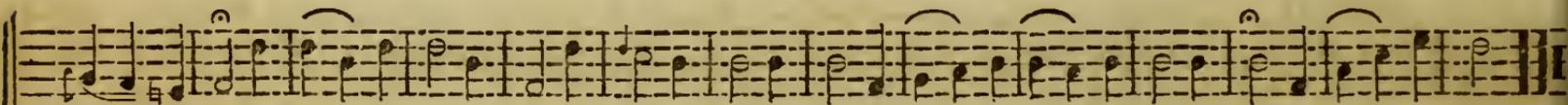
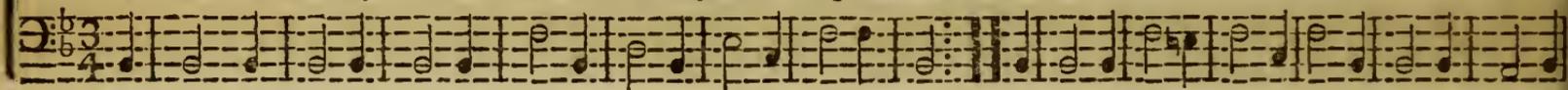




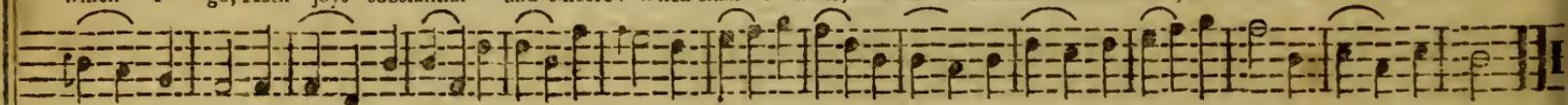
What sinners value I resign, Lord, 'tis enough that thou art mine; This life's a dream, an empty show; But the bright world to

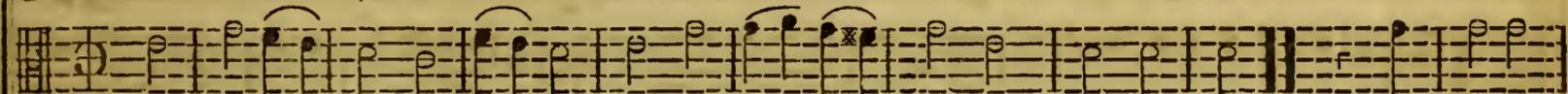
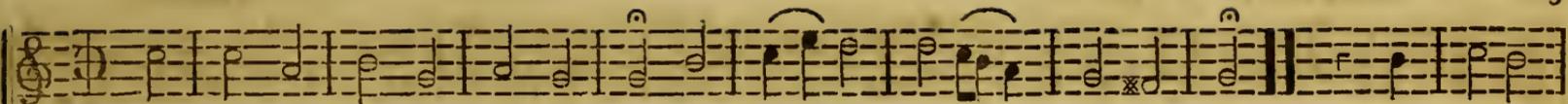


I shall behold thy blissful face, And stand complete in righteousness.

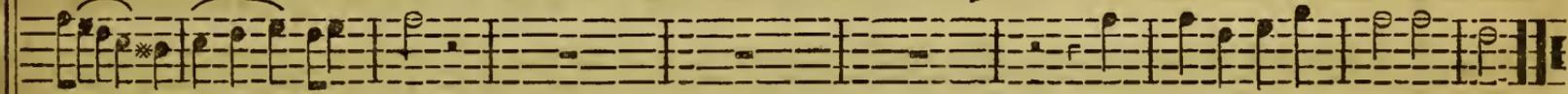
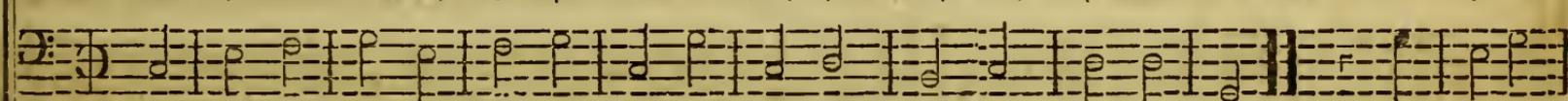


which I go, Hath joys substantial and sincere: When shall I wake, and find me there! When shall, &c.

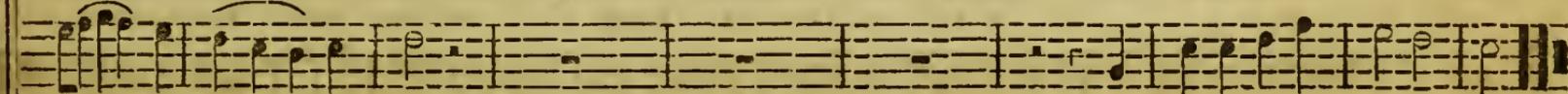


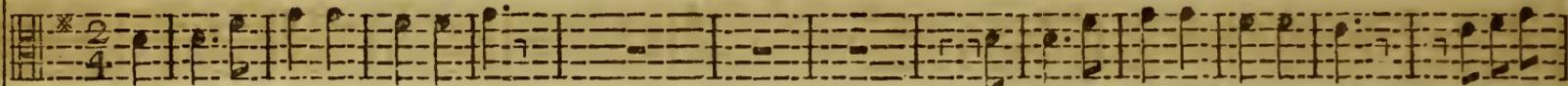
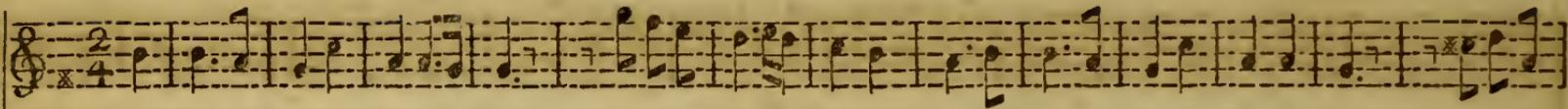


Now to the Lord a noble song: Awake, my soul, awake my tongue. Hosanna

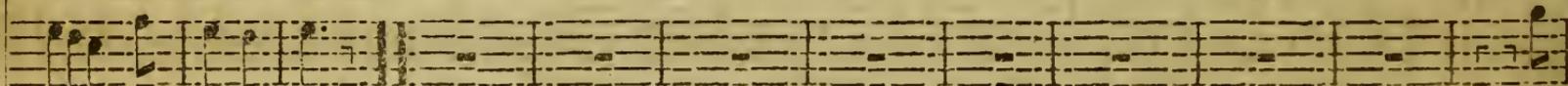
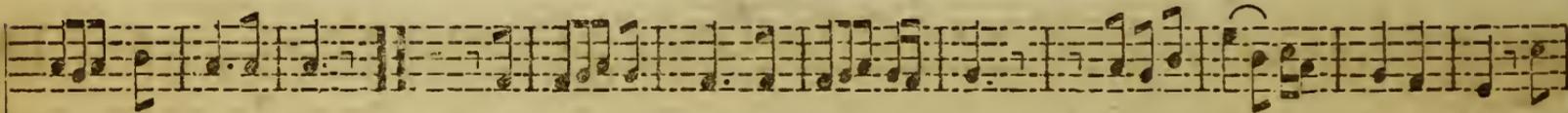
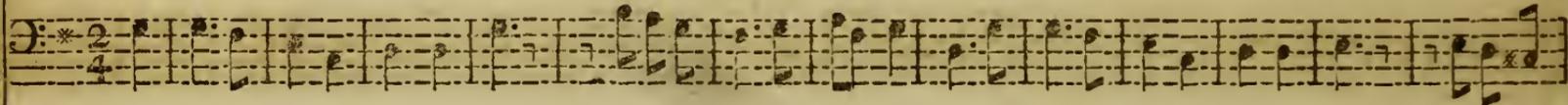
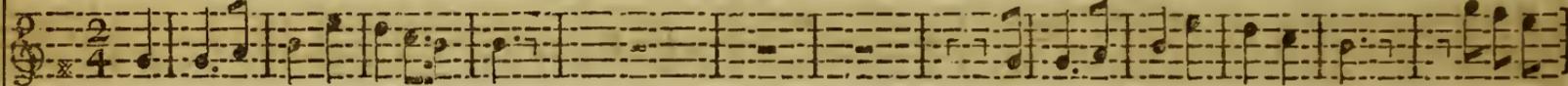


to th' eternal Name, And all his boundless love proclaim. And all, &c.





My soul, inspir'd with sacred love, God's holy name forever bless; Of all his favours mindful prove, And still thy

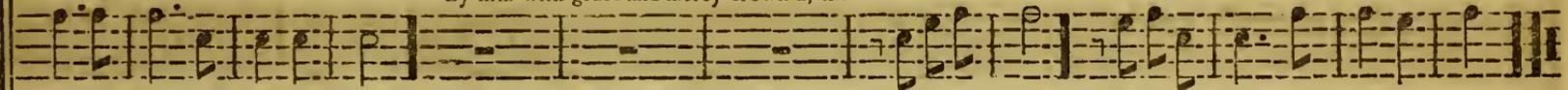


grateful thanks express. 'Tis he who all thy sins forgives, And after sickness makes thee sound, From



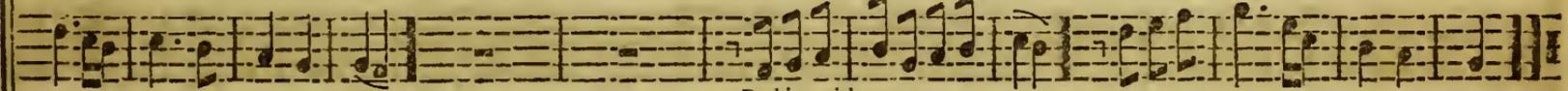


By him with grace and mercy crown'd, :||:

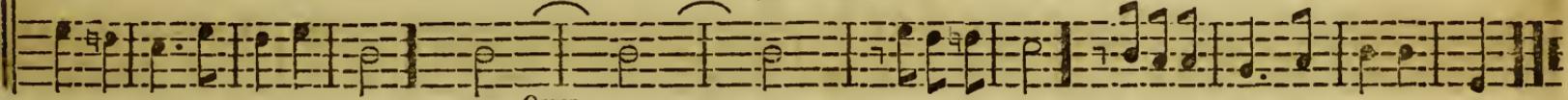


dangers he thy life retrieves,

and mercy crown'd. By him—



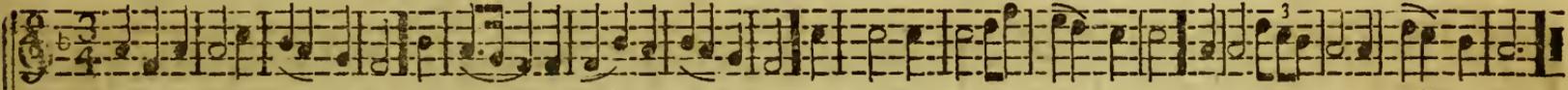
By him with grace—



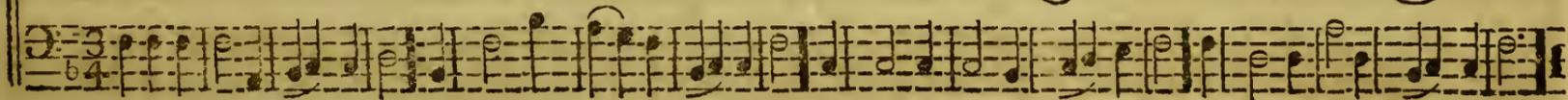
Organ.

LEEDS. L. M.

Madan.



Great God whose universal sway, The known and unknown worlds obey, Extend the kingdom of thy Son, Till every land his laws shall own.

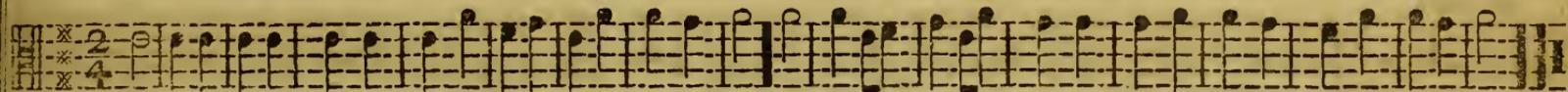
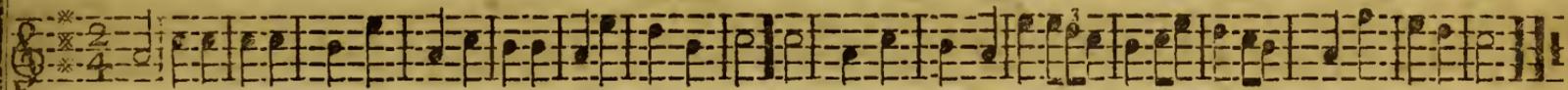


Thus saith the high and lofty One, I sit upon my holy throne, My name is God, I

The first system of the musical score consists of four staves. The top staff is a vocal line in G-clef, 2/4 time, with a key signature of one flat (B-flat). The second staff is a piano accompaniment in C-clef, 2/4 time, with a key signature of one flat. The lyrics are written below the vocal line. The third and fourth staves continue the piano accompaniment.

dwel on high, Dwell in my own eternity. Dwell in, &c.

The second system of the musical score consists of four staves. The top staff is a vocal line in G-clef, 2/4 time, with a key signature of one flat. The second staff is a piano accompaniment in C-clef, 2/4 time, with a key signature of one flat. The lyrics are written below the vocal line. The third and fourth staves continue the piano accompaniment.

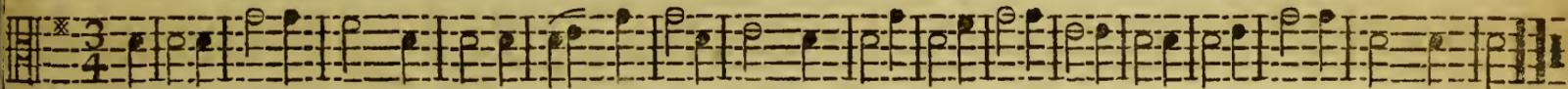


My God, permit me not to be A stranger to myself and thee; Amidst ten thousand thoughts I rove, forgetful of my highest love.

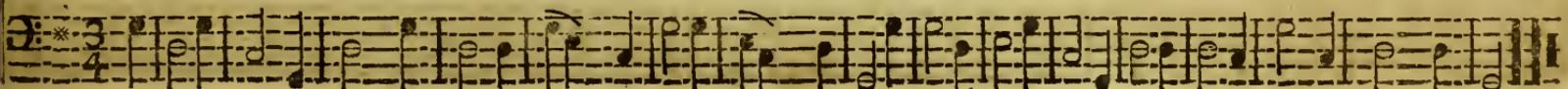
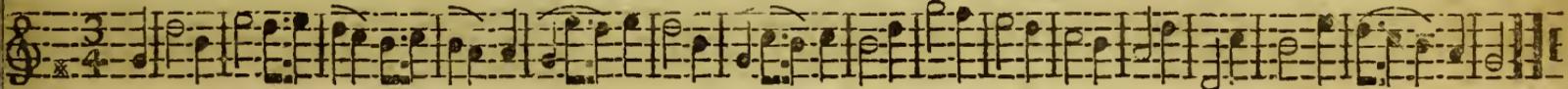


## GILEAD.

## L. M.



As birds their infant brood protect, And spread their wings to shelter them; Thus saith the Lord to his elect, "So will I guard Jerusalem."



# LORRAIN. L. M.

1st Treble. MOD.

2d Treble.

Salvation is forever nigh The souls that fear and trust the Lord: And grace descending

from on high, Fresh hopes of glory shall afford. Mercy and truth on earth are met, Since Christ the

Lord came down from heav'n; By his obedience so complete Justice is pleas'd and peace is given.

BROOMFIELD. L. M.

Costellow.

God of my life, to thee I call, Afflicted at thy feet I fall, Where the great water floods prevail, Leave not my trembling heart to fail. Leave not, &c.



Thou whom my soul ad - mires a - bove All earthly joys, all earthly love,

This system contains the first two staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is a bass clef. The lyrics are written below the staves, with some words grouped by slurs. There are asterisks in the music, likely indicating specific performance instructions.

Tell me, dear Shepherd, let me know, Where do thy sweetest pastures grow.

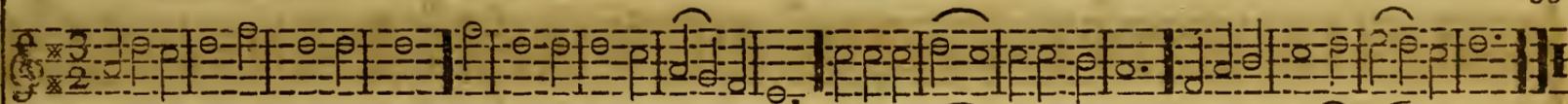
This system contains the second two staves of music. It continues the melody and accompaniment from the first system. The lyrics are written below the staves. There are triplets and slurs in the music, and asterisks indicating performance instructions.

Up - rising from the darksome tomb, See the victorious Jesus come ! Th' almighty pris'ner

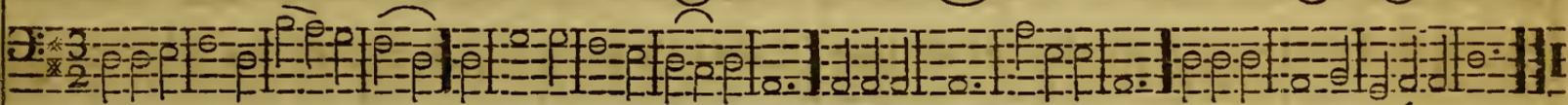
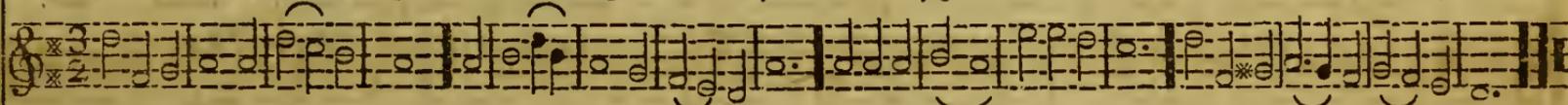
The first system of the musical score consists of four staves. The top staff is a treble clef with a 2/4 time signature and a key signature of one sharp (F#). The second staff is an alto clef with a 2/4 time signature and a key signature of one sharp. The third staff is a treble clef with a 2/4 time signature and a key signature of one sharp. The fourth staff is a bass clef with a 2/4 time signature and a key signature of one sharp. The lyrics are written below the second and third staves.

quits the pris'n, And angels tell the Lord is ris'n, And angels tell the Lord is ris'n.

The second system of the musical score consists of four staves. The top staff is a treble clef with a 2/4 time signature and a key signature of one sharp. The second staff is an alto clef with a 2/4 time signature and a key signature of one sharp. The third staff is a treble clef with a 2/4 time signature and a key signature of one sharp. The fourth staff is a bass clef with a 2/4 time signature and a key signature of one sharp. The lyrics are written below the second and third staves.

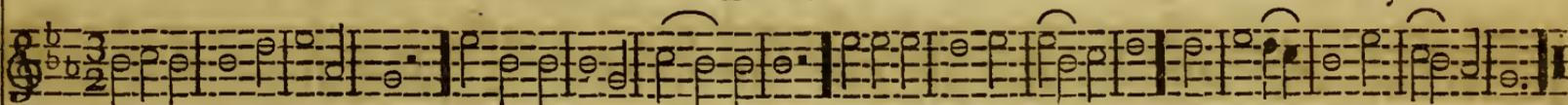


Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that attend thy state.

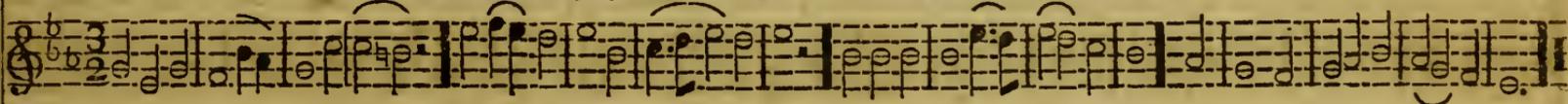


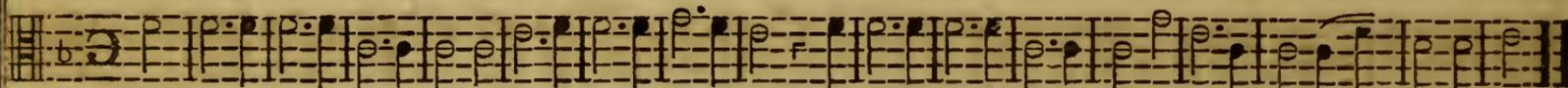
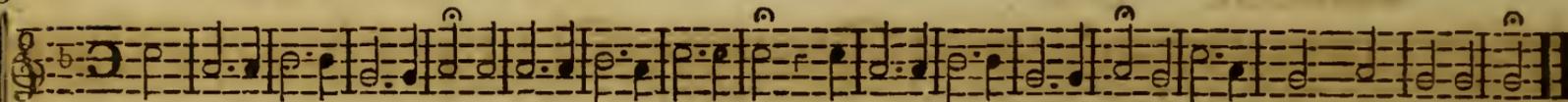
## NINETY-SEVENTH PSALM. L. M.

Tuckey.

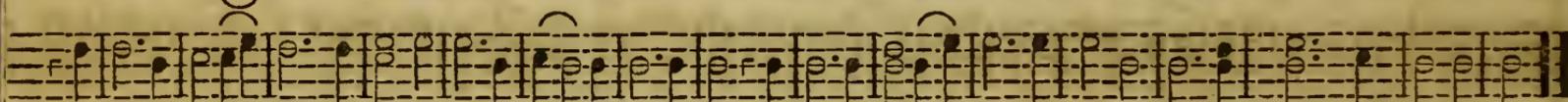
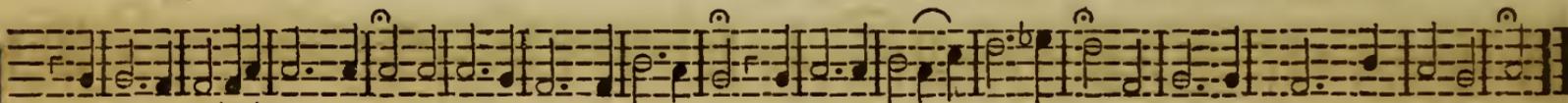
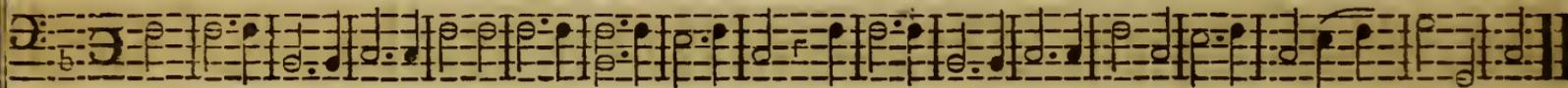
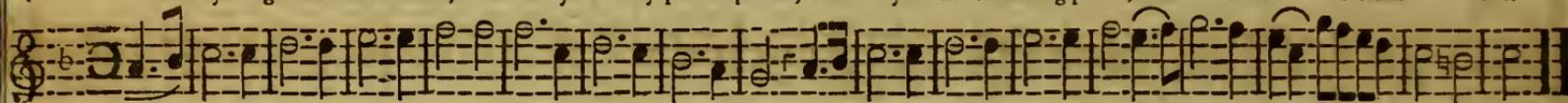


Darkness and clouds of awful shade, His dazzling glory shroud in state; Justice and truth his guards are made, And fix'd by his pavilion wait.

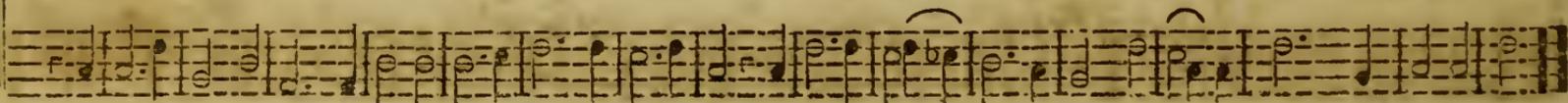
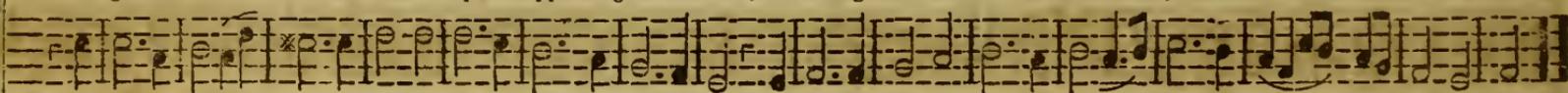




To God your grateful voices raise, Who does your daily patron prove ; And let your never ceasing praise, Attend on his eternal love.



Let those give thanks, whom he from bands Of proud oppressing foes releas'd ; And brought them back from distant lands, From north and south and west and east.



2d part.

O then that all the earth with me Would God for this his goodness praise ; And for the mighty works which he Throughout the wond'ring world displays. With

offerings let his altar flame Whilst they their grateful thanks express, And with loud joy his holy name, For all his acts of wonder bless.

Shew pity, Lord, O Lord, forgive, Let a repenting rebel live : Are not thy mercies

large and free ? May not a sinner trust in thee ? May not a sinner trust in thee ?

The first system of musical notation for 'Reliance' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

No change of time shall ever shock My firm affection, Lord, to thee; For thou hast always been a rock, A fortress, and defence to me.

The second system of musical notation for 'Reliance' continues the melody and bass line from the first system. It maintains the same key signature and time signature, with a similar melodic structure and harmonic support.

## MORETON.

## L. M.

## Knapp.

The first system of musical notation for 'Moreton' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

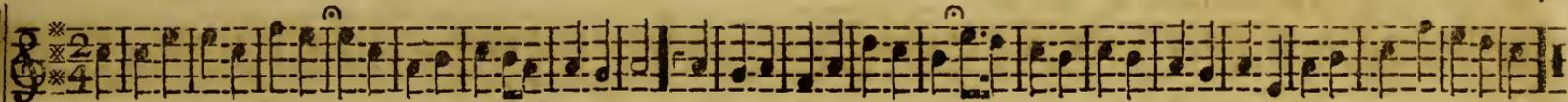
In robes of judgment, lo, he comes, Shakes the wide earth, & cleaves the tombs! Before him burns devouring fire, The mountains melt, the seas retire.

The second system of musical notation for 'Moreton' continues the melody and bass line from the first system. It maintains the same key signature and time signature, with a similar melodic structure and harmonic support.

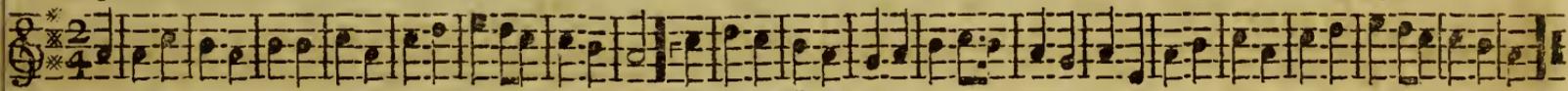
## LIMERICK. L. M.

Deep in our hearts let us record The deeper sorows of our Lord: Behold the rising

billows roll, To overwhelm his holy soul, To overwhelm his holy soul.

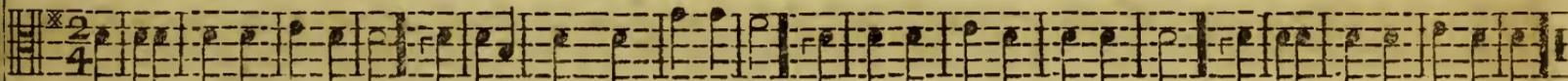
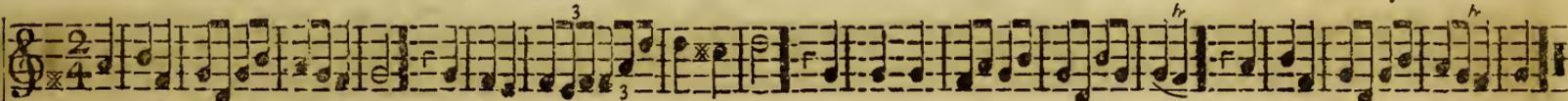


The Judge ascends his awful throne, and makes each secret sin be known ; O then what interest shall I make, When the most just have cause to quake. When, &c.

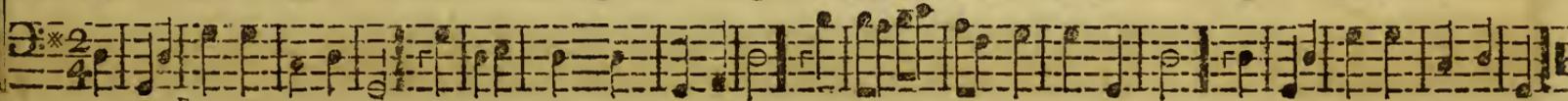
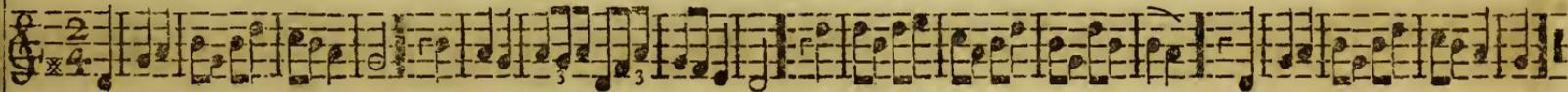


PORTUGAL. L. M.

Thorley.



Praise to the Lord of boundless might, With uncreated glories bright : His presence fills the world above, Th' eternal source of light and love.



## TRURO. L. M.

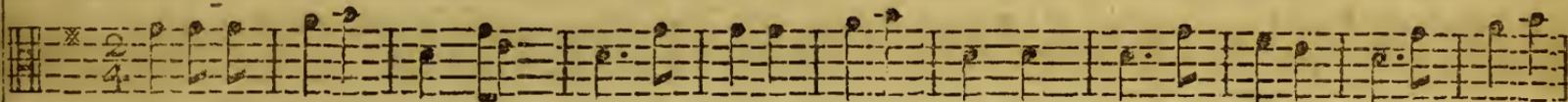
Now to the Lord a noble song! Awake, my soul, awake, my tongue. Hosanna to th' Eternal Name, And all his boundless love proclaim.

The musical score for 'TRURO. L. M.' consists of four staves. The top staff is the vocal line in G major (one flat) and 2/4 time. The second staff is the piano accompaniment in the same key and time. The third and fourth staves are the organ accompaniment in the same key and time. The lyrics are printed below the piano accompaniment staff.

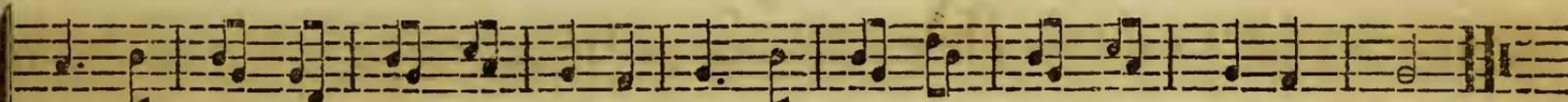
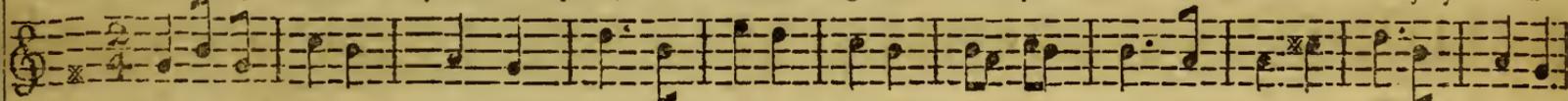
## ISLINGTON. L. M.

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

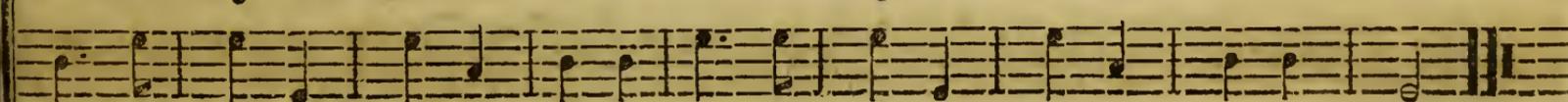
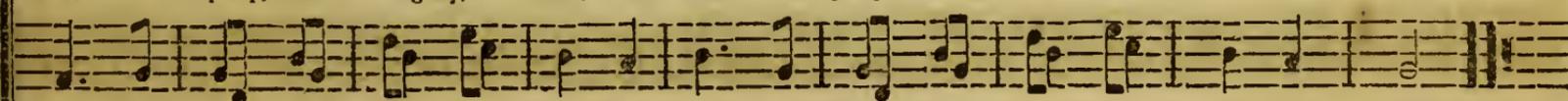
The musical score for 'ISLINGTON. L. M.' consists of four staves. The top staff is the vocal line in G major (one flat) and 3/4 time. The second staff is the piano accompaniment in the same key and time. The third and fourth staves are the organ accompaniment in the same key and time. The lyrics are printed below the piano accompaniment staff.



Awake, my soul, to hymns of praise, To God the song of triumph raise: Adorn'd with majesty di-



vine, What pomp, what glory, Lord, are thine! What pomp, &c.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with the same key signature. The music is written in a common time signature (C). The melody in the treble staff features a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The bass staff provides a harmonic accompaniment with a mix of quarter and eighth notes.

Our spirits join t'adore the Lamb; O that our feeble lips could move In strains immortal as his name, And melting at his dying love. The law proclaims

The second system of music continues the piece with two staves. The notation is consistent with the first system, featuring a treble staff with a melodic line and a bass staff with accompaniment. The melody includes some longer note values and rests, maintaining the rhythmic flow.

The third system of music continues the piece with two staves. The notation is consistent with the first system, featuring a treble staff with a melodic line and a bass staff with accompaniment. The melody includes some longer note values and rests, maintaining the rhythmic flow.

Here we, &c.

The fourth system of music continues the piece with two staves. The notation is consistent with the first system, featuring a treble staff with a melodic line and a bass staff with accompaniment. The melody includes some longer note values and rests, maintaining the rhythmic flow.

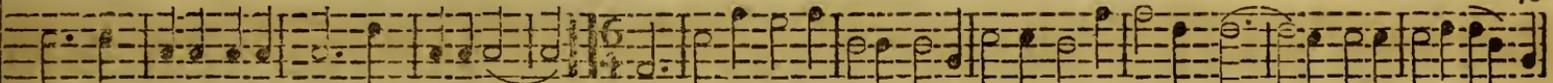
no terrors now, And Sinai's thunder roars no more: From all his wounds new blessings flow, A sea of joy without a shore.

Here

The fifth system of music continues the piece with two staves. The notation is consistent with the first system, featuring a treble staff with a melodic line and a bass staff with accompaniment. The melody includes some longer note values and rests, maintaining the rhythmic flow.

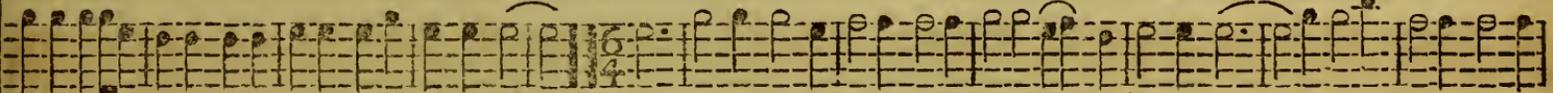
Here we have wash'd, &c.

The sixth system of music continues the piece with two staves. The notation is consistent with the first system, featuring a treble staff with a melodic line and a bass staff with accompaniment. The melody includes some longer note values and rests, maintaining the rhythmic flow.

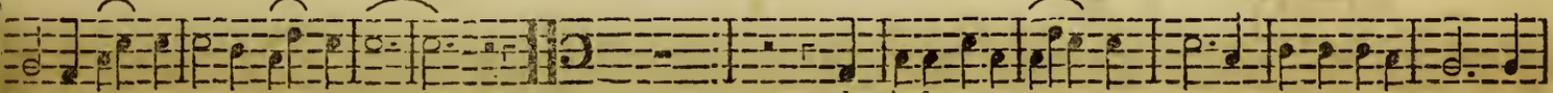
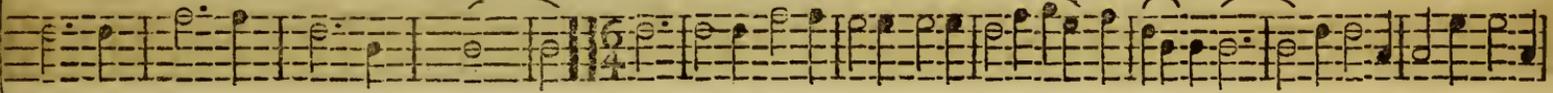
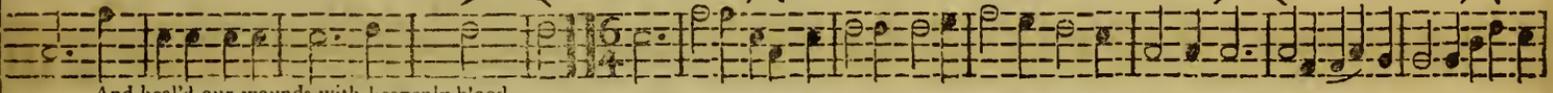


we have wash'd our deepest stains,

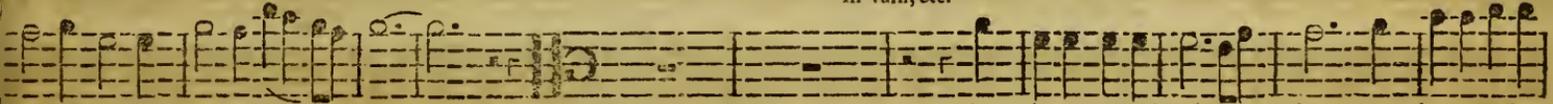
Blest fountain, springing from the veins Of Jesus our incarnate God. Blest fountain, &c.



And heal'd our wounds with heavenly blood.

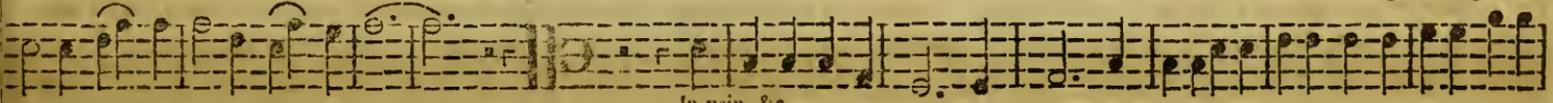


In vain, &c.

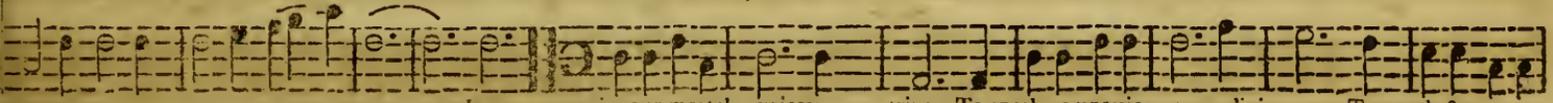


Of Jesus, &c.

In vain our mortal voices strive To speak compassion



In vain, &c.

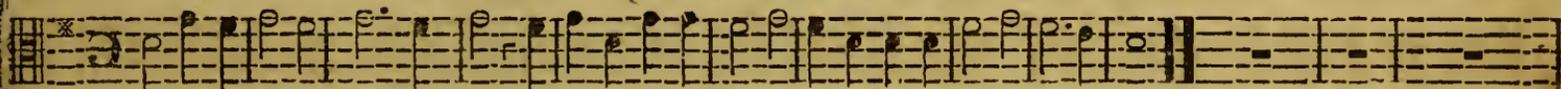
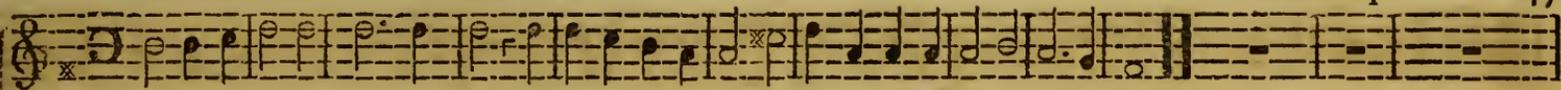


In vain our mortal voices strive To speak compassion so divine, To speak &c.

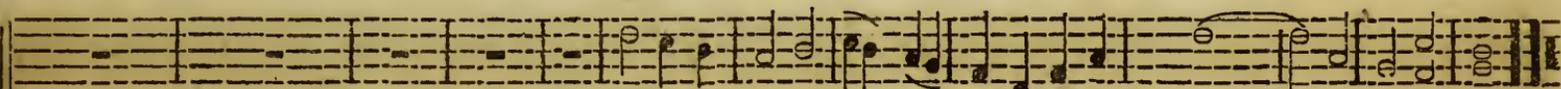
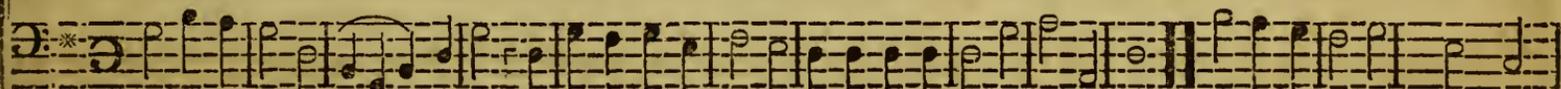
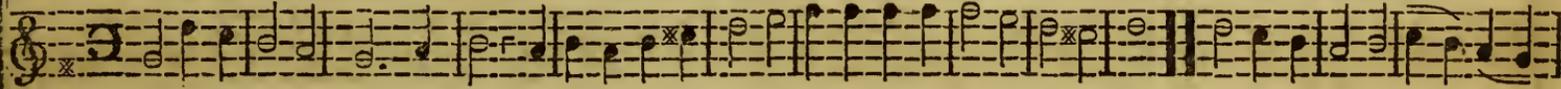
so divine: Had we a thousand lives to give, A thousand lives should all be thine. A thousand, &c.

PUTNEY. L. M.

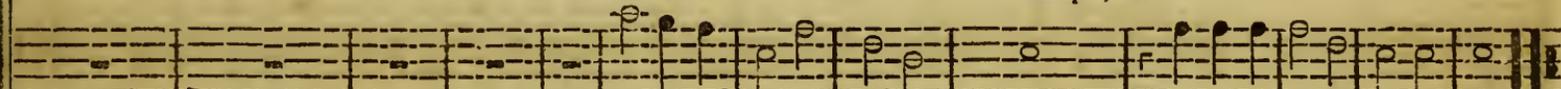
Now let our mournful songs record The dying sorrows of our Lord, When he complain'd in tears and blood, Like one forsaken of his God.



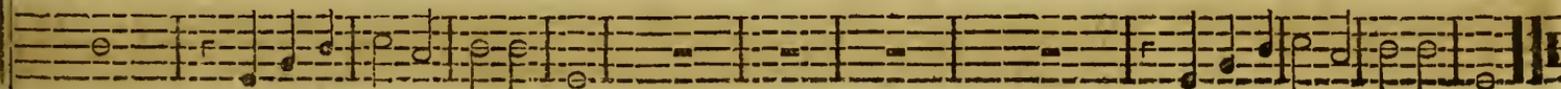
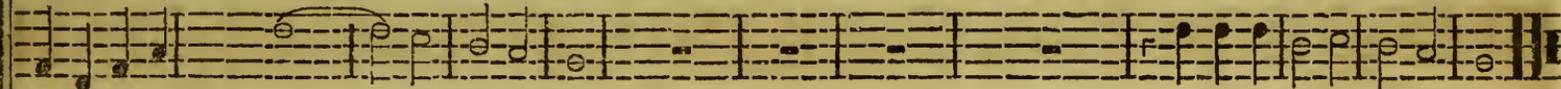
Awake, our souls, away, our fears, Let every trembling thought be gone, Let every trembling thought be gone; Awake, and run the heavenly



And put, &c.



race, and put a cheerful courage on. Awake, and run the heavenly race, And put a cheerful courage on.



Father of all, omniscient mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or to its

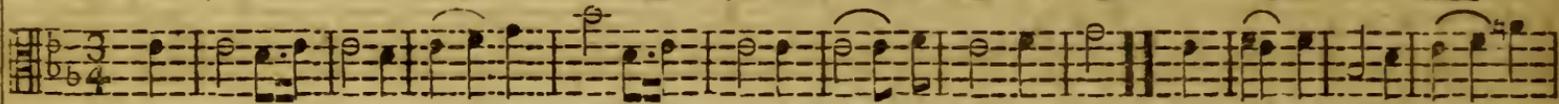
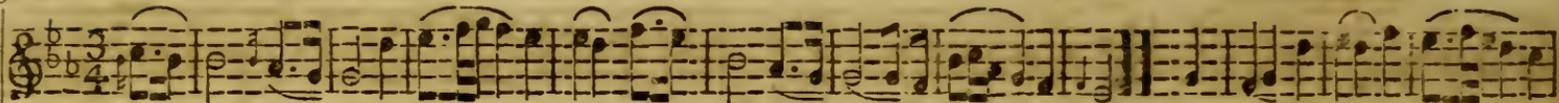
The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The second staff is a piano accompaniment for the right hand. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment for the left hand. The lyrics are: "Father of all, omniscient mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or to its".

lowest depths descend! Its highest point what eye can find, Or to its lowest depths descend!

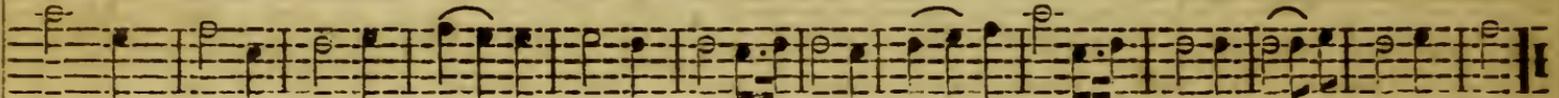
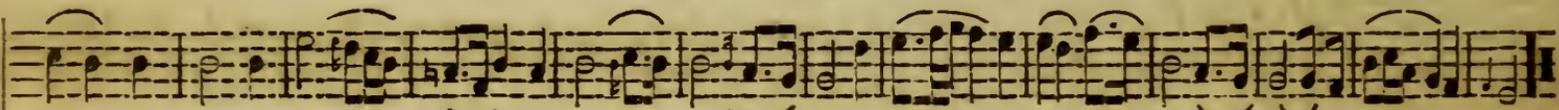
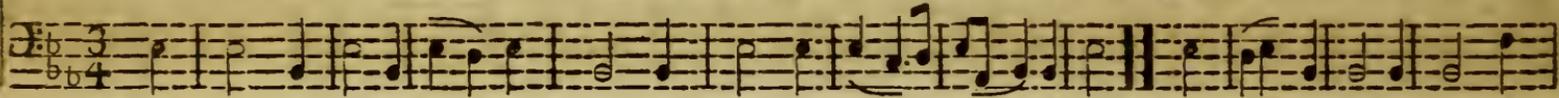
The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats and a 2/4 time signature. The second staff is a piano accompaniment for the right hand. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment for the left hand. The lyrics are: "lowest depths descend! Its highest point what eye can find, Or to its lowest depths descend!".

Descend, ye hosts of angels bright, And bear us on your guardian wings, Thro' regions

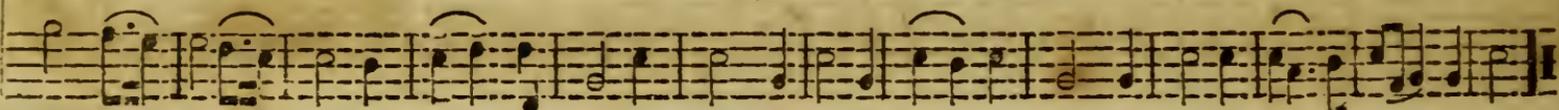
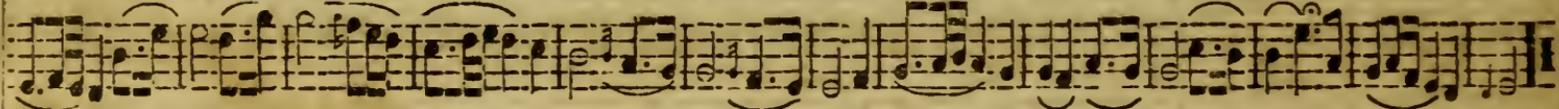
of celestial light, Above the reach, Above the reach of earthly things.



And didst thou, Lord, for sinners bleed? And could the sun behold the deed? No, he withdrew his sick'ning



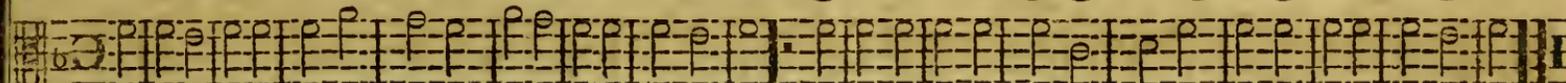
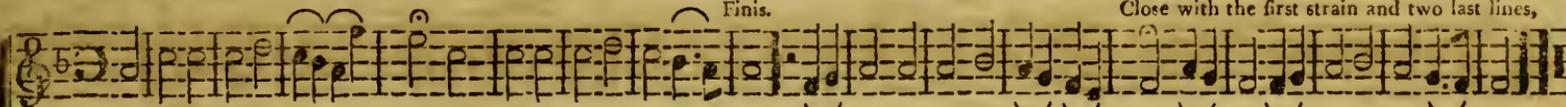
ray, And darkness veil'd the mourning day, No, he withdrew his sick'ning ray, And darkness veil'd the mourning day.



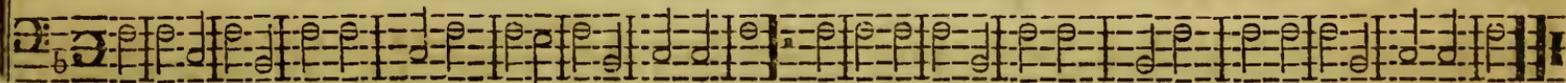
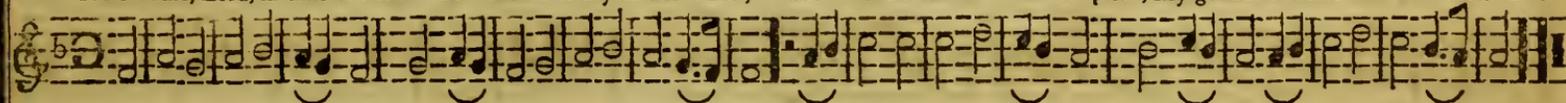
DRESDEN. L. M.

Finis.

Close with the first strain and two last lines,

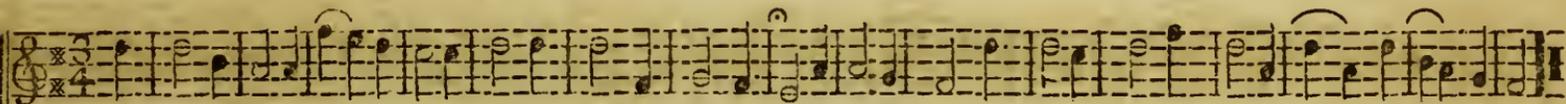


Preserve me, Lord, in time of need: For succour to thy throne I flee; But have no merit there to plead, My goodness cannot reach to thee. D. C.

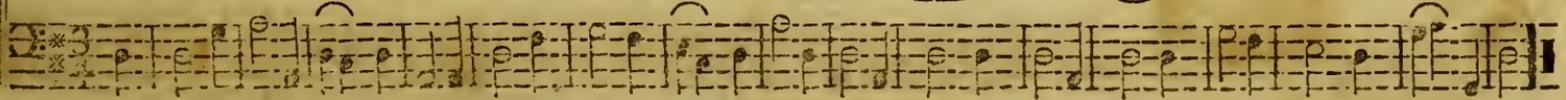


GRANVILLE. L. M.

Dixon.



O God, my heart is fix'd, 'tis bent Its thankful tribute to present; And with my heart my voice I'll raise To thee, my God, in songs of praise.



The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is a piano accompaniment in bass clef with the same key signature and time signature. Both staves feature a variety of note values, including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

That man is blest, who stands in awe Of God, and loves his sacred law; His seed on earth shall be renown'd, And

The second system of music consists of two staves. The upper staff continues the vocal line from the first system. The lower staff is labeled "Bass Viol." and provides accompaniment for the Bass Violin. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The third system of music consists of two staves. The upper staff continues the vocal line. The lower staff provides piano accompaniment. The lyrics "with successive honours crown'd. His seed on earth, &c." are placed below the vocal line.

The fourth system of music consists of two staves. The upper staff continues the vocal line. The lower staff provides piano accompaniment. The system concludes with a double bar line and repeat signs.

The first system of music consists of two staves. The upper staff is a treble clef staff with a 3/2 time signature, containing a melody with various note values and rests. The lower staff is a piano accompaniment staff, also in 3/2 time, with a key signature of one sharp (F#). It features a bass line with chords and single notes.

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

The second system of music continues the melody and accompaniment from the first system. It maintains the same 3/2 time signature and key signature.

The third system of music continues the melody and accompaniment. It maintains the same 3/2 time signature and key signature.

Till the last trumpet's joyful sound,

The fourth system of music continues the melody and accompaniment. It maintains the same 3/2 time signature and key signature.

My flesh shall slumber in the ground,

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

The fifth system of music continues the melody and accompaniment. It maintains the same 3/2 time signature and key signature.

The sixth system of music concludes the piece. It maintains the same 3/2 time signature and key signature.

When marching to thy blest abode, The wond'ring multitude survey'd The pompous state of thee our

God, In robes of majesty array'd. The pompous state of thee our God, In robes of majesty array'd.

Treble.

Two Trebles.

Tenor.

Sweet singing Levites led the van, Loud instruments brought up the rear, Between both troops, a virgin train, With voice and timbrel charm'd the ear.

Bass.

Bassoon.

Treble.

Counter.

This was the burden of their song, In full assemblies bless the Lord; All who to Israel's tribes belong, The God of Israel's praise record.

Tenor.

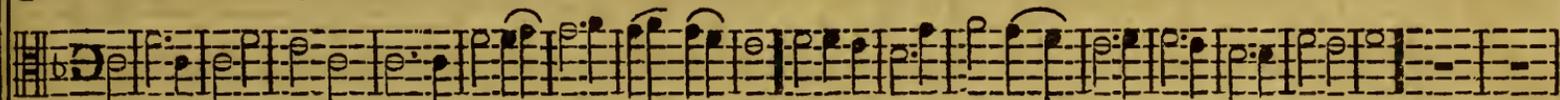
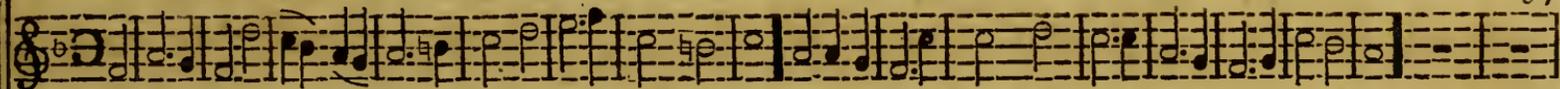
Base.

For thee, O God, our constant praise In Sion waits, thy chosen seat; Our promis'd altars there we'll raise, And

Bassoon.

all our zealous vows complete, Our promis'd altars— And all our zealous vows complete.

Voice.



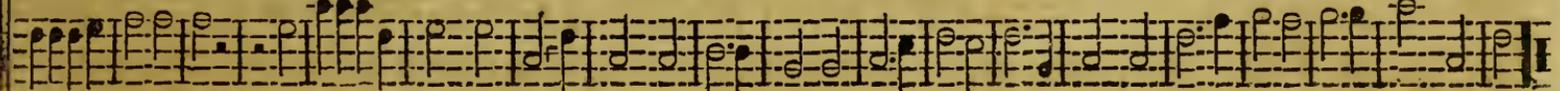
God gives his mercies to be spent, Your hoard will do your souls no good ; Gold is a blessing only lent, Repaid by giving others food. The world's es-



To buy their peace you sell your own



teem is but a bribe, To The slave of a vain glorious tribe, Who hate you while they make you known. Who hate—



Behold the Rose of Sharon here, The Lily, which the vallies bear, The Lily, which the vallies bear!

*Pia.* Behold the Tree of Life, which gives Refreshing fruit and healing leaves, *Fer.* Refreshing fruit and healing leaves!

Musical score for "ARLINGTON" in common time (C. M.), 3/2 time signature. The score consists of four staves: two for the vocal line (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The lyrics are: "Jesus, with all thy saints above, My tongue would bear her part: Would sound aloud thy saving love, And sing thy bleeding heart."

## ARUNDEL.

## C. M.

Musical score for "ARUNDEL" in common time (C. M.), 3/4 time signature. The score consists of four staves: two for the vocal line (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The lyrics are: "All glory be to God on high, And to the earth be peace, Good will henceforth from heav'n tomen Begin and never cease."

Lo, what a glorious sight appears, To our be - lieving eyes, To our be - lieving eyes!

The earth and seas are past away, And the old rolling skies, And the old rolling skies.

MARLBOROUGH. C. M.

Shrubsole.

The first system of music for 'Marlborough' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music is written in a style typical of 18th-century hymnals, featuring a mix of eighth and sixteenth notes in the vocal line and chords in the accompaniment.

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

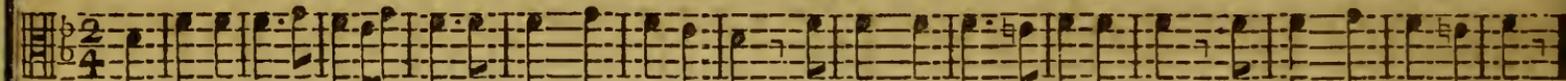
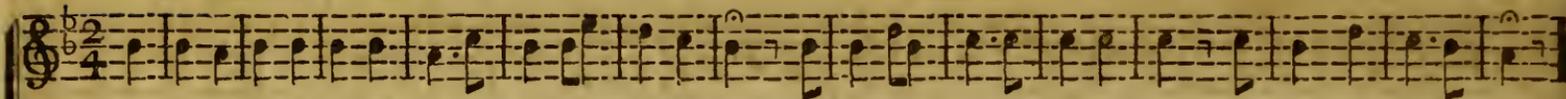
The second system of music for 'Marlborough' continues the melody and accompaniment from the first system. It also consists of two staves in treble and bass clefs with a common time signature.

CANTERBURY. C. M.

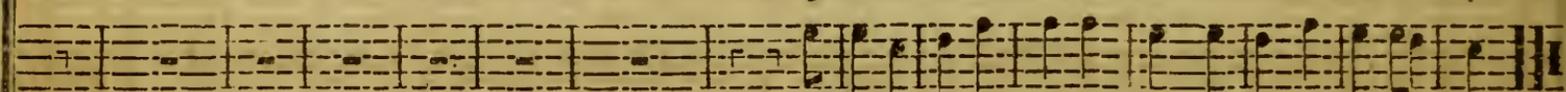
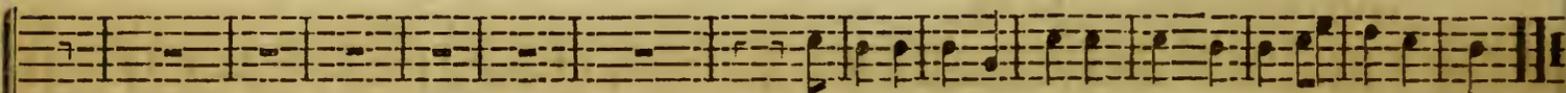
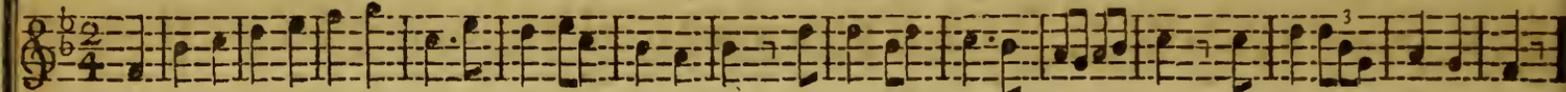
The first system of music for 'Canterbury' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The key signature has one flat (B-flat). The music features a simple, hymn-like melody.

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

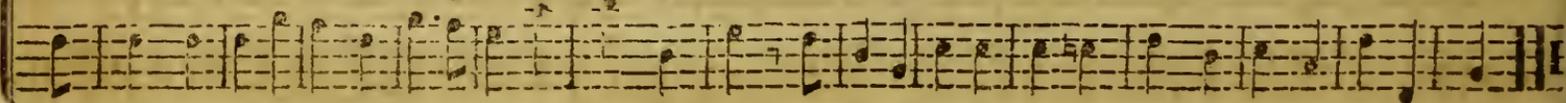
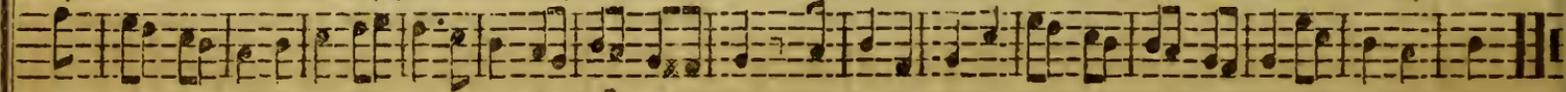
The second system of music for 'Canterbury' continues the melody and accompaniment from the first system. It also consists of two staves in treble and bass clefs with a common time signature.

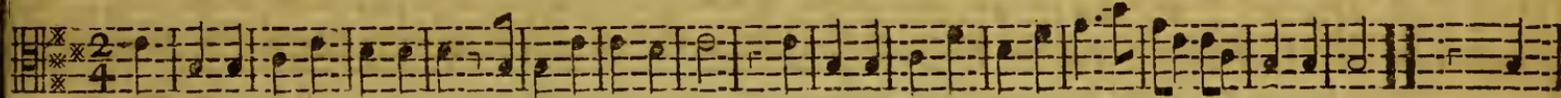
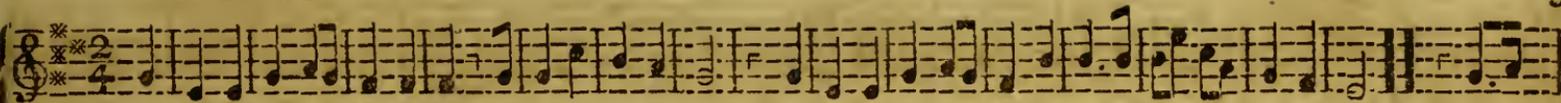


When pale with sickness, oft hast thou With health renew'd my face, And when in sin and sorrow sunk, Reviv'd my soul with grace.

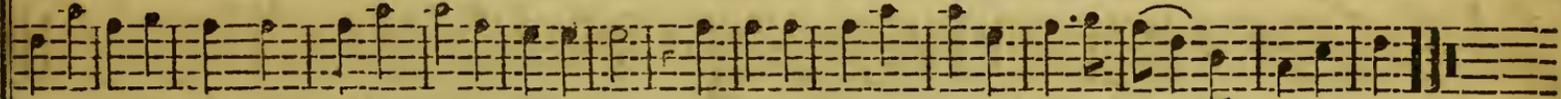
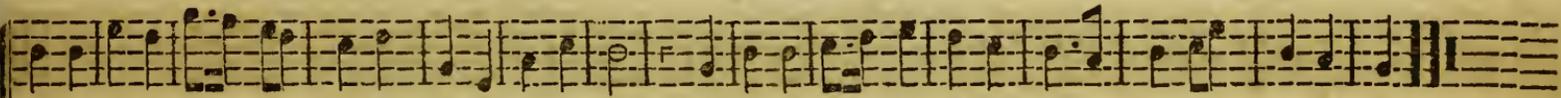
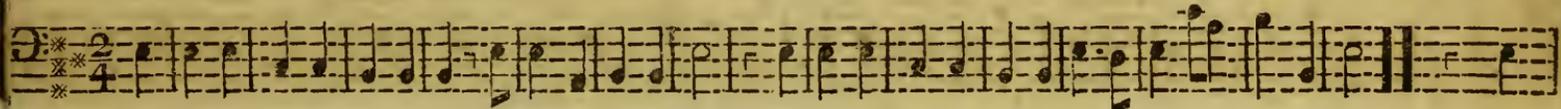
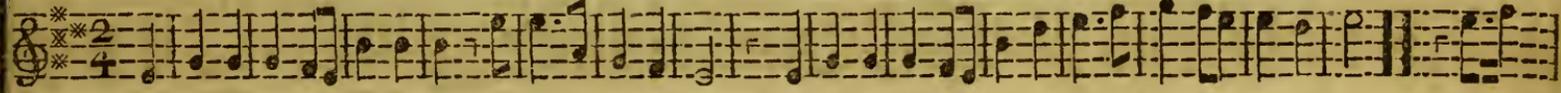


Thy bounteous hand, with worldly good Has made my cup run o'er, And in a kind and faithful friend, Has doubled all my store.

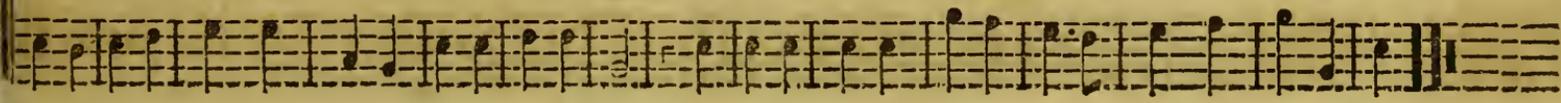
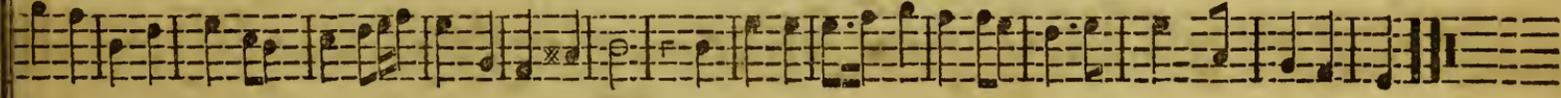




Before the rosy dawn of day, To thee, my God, I'll sing; Awake, my soft and tuneful lyre, Awake, each charming string. A-



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



The first system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 2/4 time signature. The music is written in a common meter (C.M.).

On thee each morning, O my God, My waking thoughts, thoughts attend, In whom are founded all my hopes, In whom my wishes end.

The second system of music continues the piece with two staves in treble and bass clefs, maintaining the 2/4 time signature and one sharp key signature.

The third system of music continues the piece with two staves in treble and bass clefs, maintaining the 2/4 time signature and one sharp key signature.

My soul, in pleasing wonder lost, Thy boundless love surveys, And fir'd with grateful zeal, prepares Her sacrifice of praise. Her sacrifice, &c.

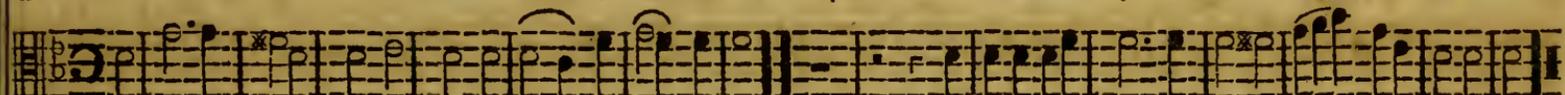
The fourth system of music concludes the piece with two staves in treble and bass clefs, maintaining the 2/4 time signature and one sharp key signature.

## BRIDGEWATER.

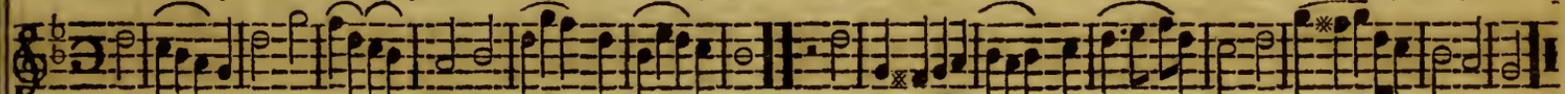
C. M.

Leach.

65



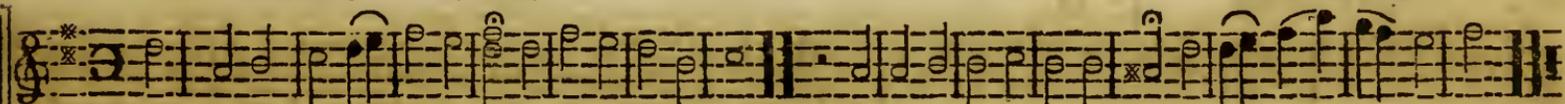
And now, my soul, another year Of my short life is past : I cannot long continue here, And this may be my last



## ST. ANNE'S.

C. M.

Dr. Croft.



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



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

## WINDSOR. C. M.

My God, how many are my fears, How fast my foes increase! Their number, how it multiplies! How fatal to my peace!



Lord, where shall guilty souls retire, Forgotten and unknown? In hell they

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The second staff is an alto clef with a key signature of one flat and a common time signature. The third staff is a treble clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The lyrics are written below the second and third staves.

meet thy dreadful ire, In heav'n thy glorious throne. In heav'n, &c.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is an alto clef with a key signature of one flat and a common time signature. The third staff is a treble clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The lyrics are written below the second and third staves.

IRISH. C. M.



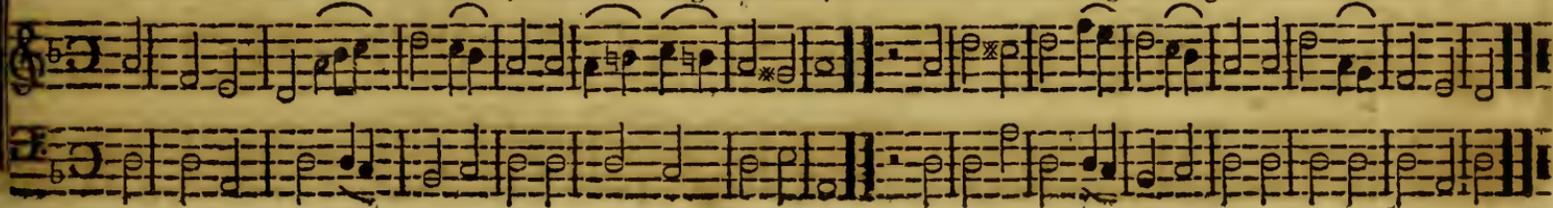
Blest is the man who shuns the place Where sinners love to meet, Who fears to tread their wicked ways, And hates the scoffer's seat.



BANGOR. C. M.



Fools in their hearts believe and say, That all religion's vain ; There is no God that reigns on high, Or minds th' affairs of men.



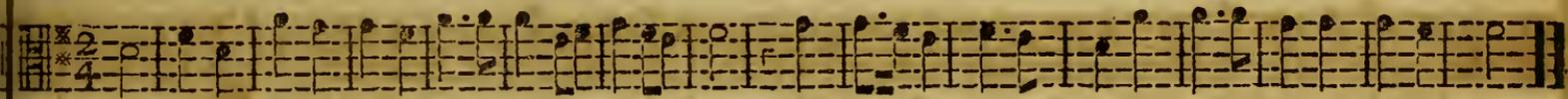
Hark, from the tombs a mournful sound, My ears attend the cry : " Ye living men, come view the ground, Where you must shortly lie."

This musical score is for the hymn "Funeral Thought" in Common Measure (C. M.). It consists of four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a vocal line (bass clef), and a piano accompaniment (bass clef). The music is in 4/4 time and features various musical notations such as notes, rests, and ornaments. The lyrics are printed below the piano parts.

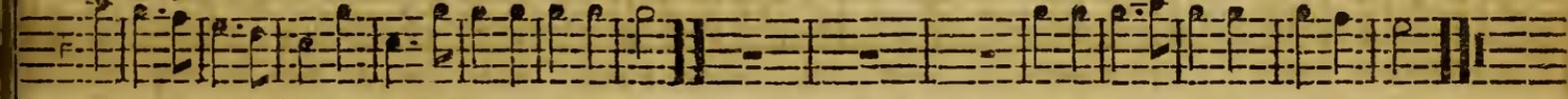
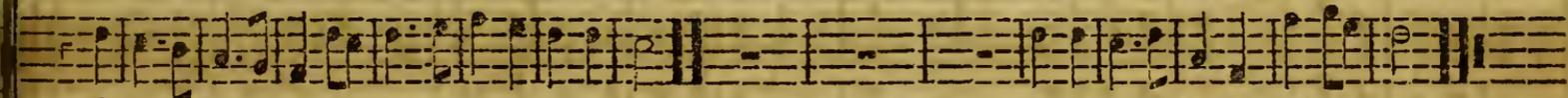
## ST. MARTIN'S. C. M.

O thou, to whom all creatures bow, Within this earthly frame, Thro' all the world how great art thou ! How glorious is thy name !

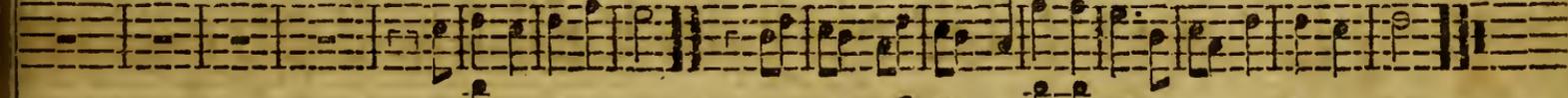
This musical score is for the hymn "St. Martin's" in Common Measure (C. M.). It consists of four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a vocal line (bass clef), and a piano accompaniment (bass clef). The music is in 4/4 time and features various musical notations such as notes, rests, and ornaments. The lyrics are printed below the piano parts.



Rejoice, ye righteous, in the Lord, This work belongs to you ; Sing of his name, his ways, his word, How holy, just, and true.

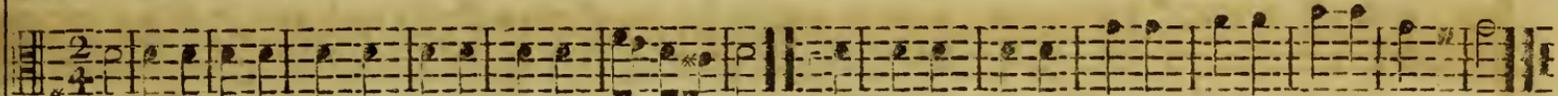


His mercy and his righteousness Let heav'n and earth proclaim ; His works of nature and of grace, Reveal his wondrous name.

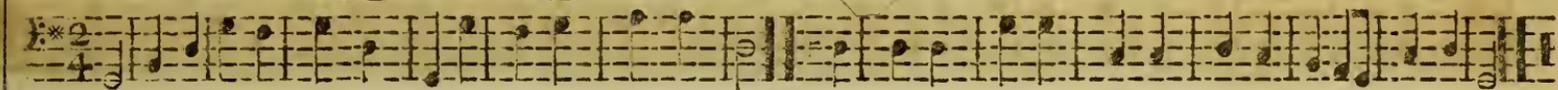


When fancy spreads her boldest wing, And wanders unconfin'd, Amid the varied scene, of things Which entertain the mind;

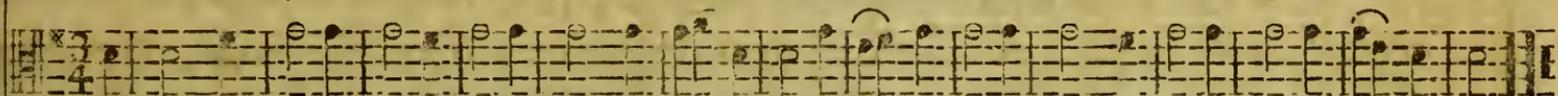
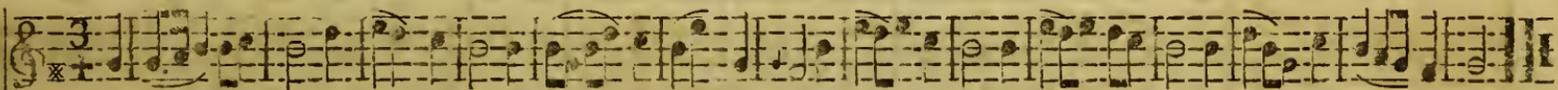
In vain we trace creation o'er In search of sacred rest, The whole creation is too poor To make us fully blest.



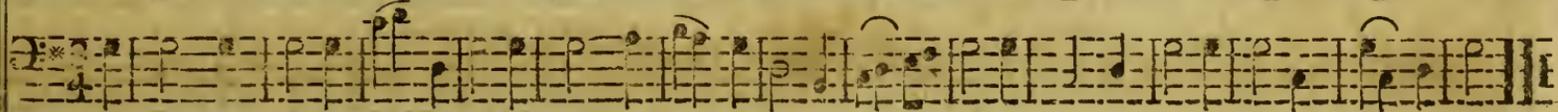
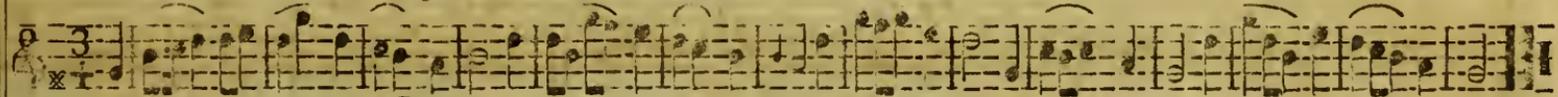
Salvation O, the joyful sound; 'Tis pleasure to our ears; A sovereign balm for every wound, A cordial for our tears.



## ROCKLAND. C. M.



Amidst those ever shining skies, Behold the sacred dove, While banish'd sin and sorrow flies, From all the realms above.



## COLCHESTER. C. M.

Lord, in the morning thou shalt hear My voice ascending high; To thee will I address my prayer, To thee lift up mine eye.

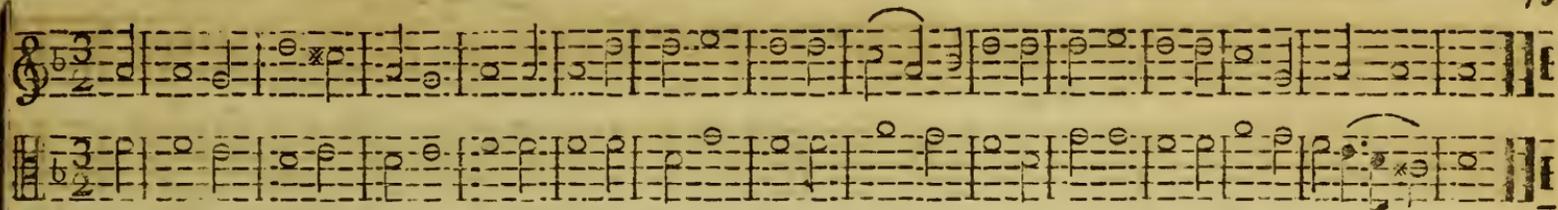
The musical score for 'COLCHESTER' consists of four staves. The top staff is the vocal line in treble clef with a 3/4 time signature. The second staff is the piano accompaniment in bass clef. The third and fourth staves are additional accompaniment parts, likely for a second voice or instrument, in treble and bass clefs respectively. The lyrics are written below the second staff.

## DURHAM. C. M.

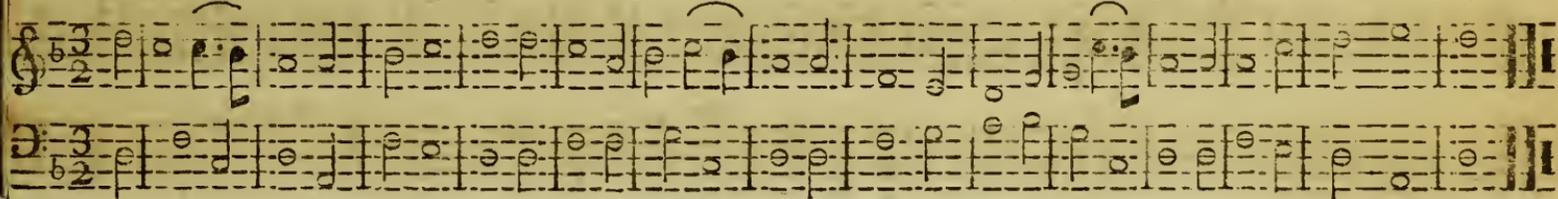
Lord, who's the happy man that may To thy blest courts repair? And whilst he bows before thy throne, Shall find acceptance there.

The musical score for 'DURHAM' consists of four staves. The top staff is the vocal line in treble clef with a 3/4 time signature. The second staff is the piano accompaniment in bass clef. The third and fourth staves are additional accompaniment parts, likely for a second voice or instrument, in treble and bass clefs respectively. The lyrics are written below the second staff.

WANTAGE. C. M.



My God, the visits of thy face Afford superior joy To all the flatt'ring world can give, Or mortal hopes employ.

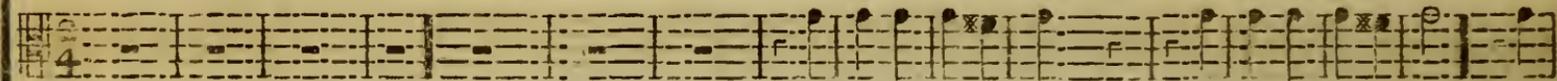


BRAY. C. M.



Awake, my heart, arise, my tongue, Prepare a tuneful voice, In God, the life of all my joys, Aloud will I rejoice. Aloud—

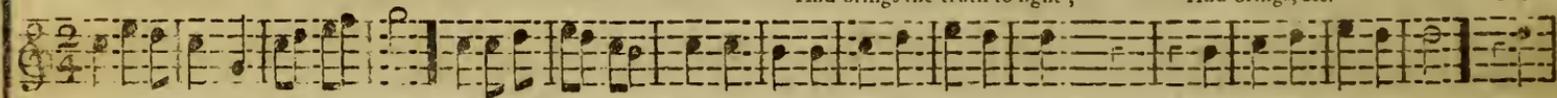




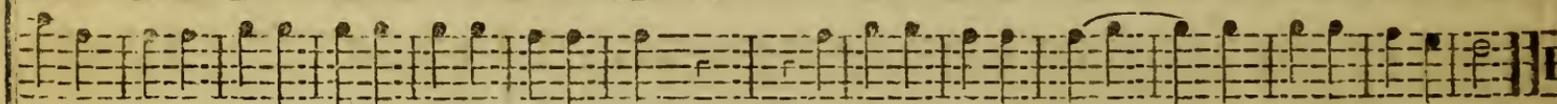
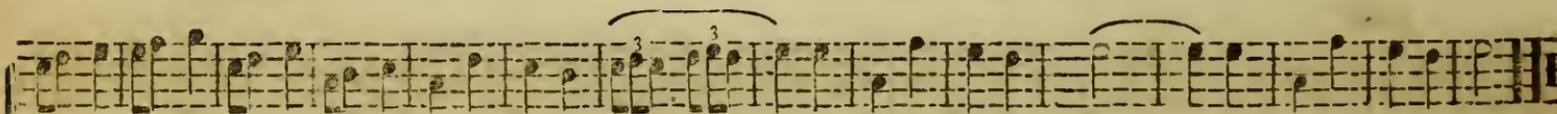
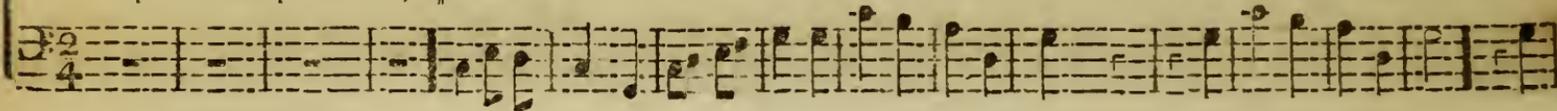
And brings the truth to light ;

And brings, &amp;c.

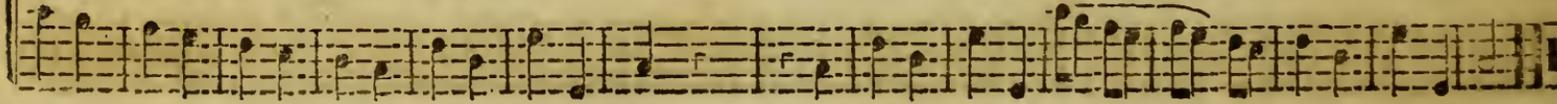
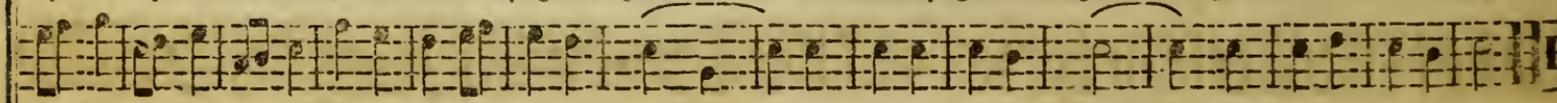
Pre-



The spirit breathes upon the word, :||:



cepts and promises afford, A sanctifying light. A sanctifying light. :||:



GREEN. C. M.

The first system of musical notation for 'GREEN. C. M.' consists of two staves. The upper staff is in G major (one sharp) and common time (C). It begins with a treble clef and contains a melody of quarter and eighth notes, with a fermata over the first measure. The lower staff is in bass clef and contains a bass line of quarter and eighth notes. Both staves end with a double bar line and repeat dots.

O Lord, my best desire fulfil, And help me to resign, Life, health, and comfort, to thy will, And make thy pleasure mine.

The second system of musical notation for 'GREEN. C. M.' consists of two staves. The upper staff continues the melody from the first system, featuring a fermata over the first measure. The lower staff continues the bass line. Both staves end with a double bar line and repeat dots.

STAMFORD. C. M.

Milgrove.

The first system of musical notation for 'STAMFORD. C. M.' consists of two staves. The upper staff is in G major (one sharp) and 2/4 time. It begins with a treble clef and contains a melody of eighth and sixteenth notes, with a fermata over the first measure. The lower staff is in bass clef and contains a bass line of eighth and sixteenth notes. Both staves end with a double bar line and repeat dots.

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

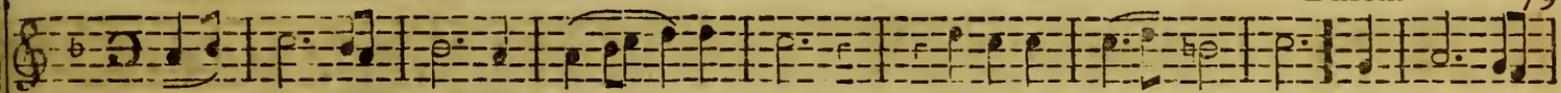
The second system of musical notation for 'STAMFORD. C. M.' consists of two staves. The upper staff continues the melody from the first system, featuring a fermata over the first measure. The lower staff continues the bass line. Both staves end with a double bar line and repeat dots.

This is the feast of heavenly wine, And God invites to sup; The juices of the living vine, Were

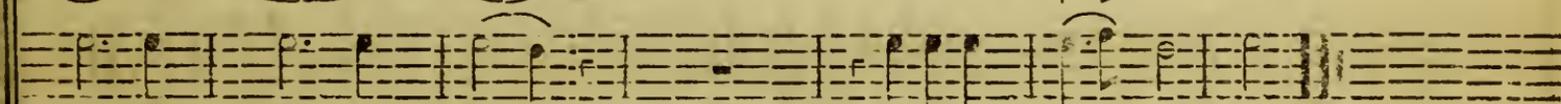
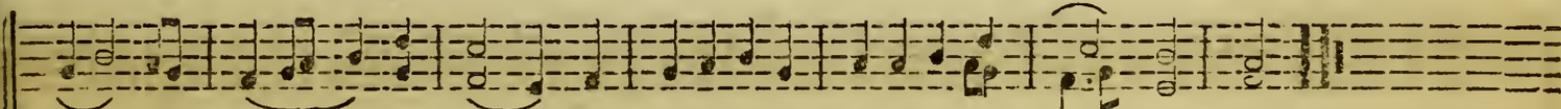
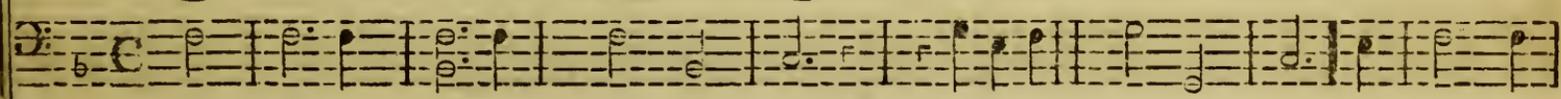
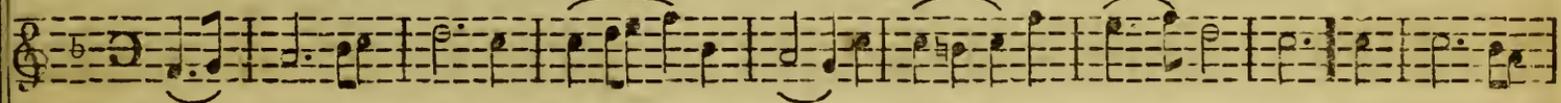
The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the piano staff. The music is in common time (C.M.) and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

press'd to fill the cup. The juices of the living vine, Were press'd to fill the cup.

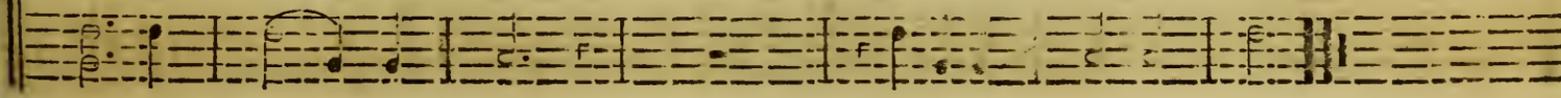
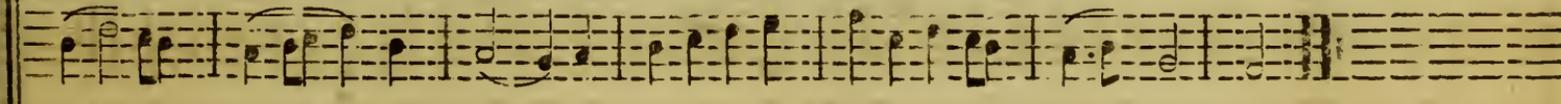
The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the piano staff. The music concludes with a double bar line and repeat dots.



God moves in a mysterious way, His wonders to perform; He plants his



footsteps in the sea, And rides upon the storm. ::

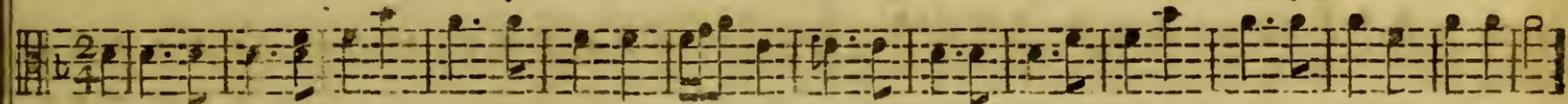
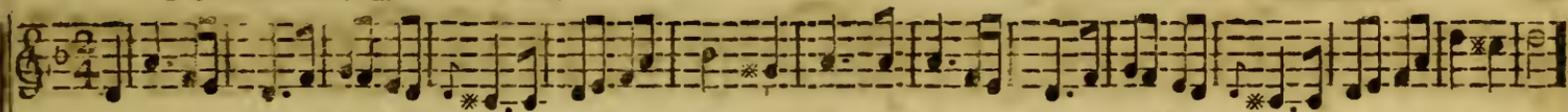


Heal us, Emmanuel, here we are, Waiting to feel thy touch; Deep wounded souls to thee repair,

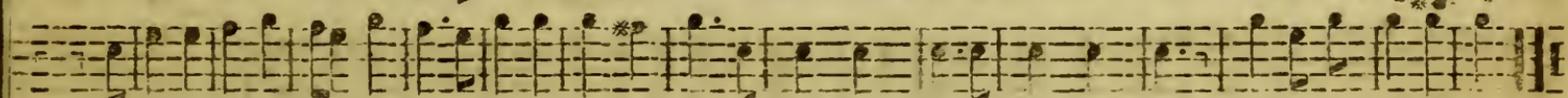
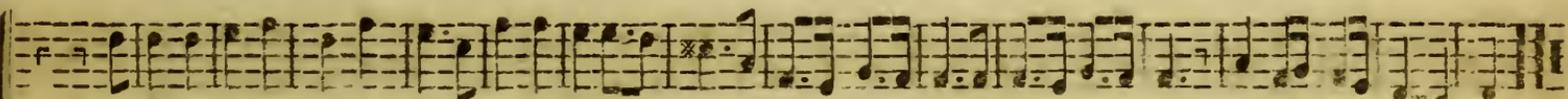
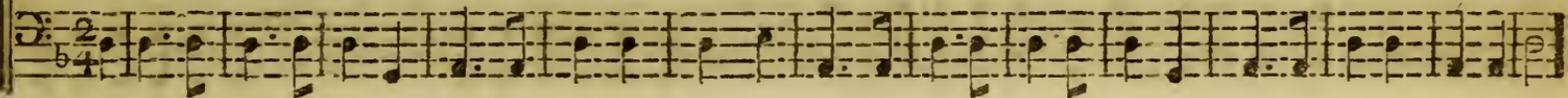
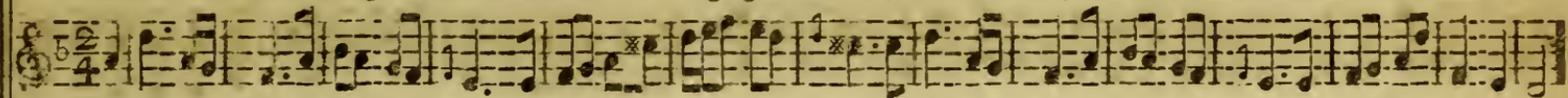
The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff (likely right hand), a bass line staff, and a final piano accompaniment staff (likely left hand). The time signature is 2/4. The key signature has one sharp (F#). The lyrics are written below the vocal staff.

Deep wounded souls to thee repair, And, Saviour, we are such. And, Saviour, we are such.

The second system of the musical score consists of four staves, continuing the composition from the first system. It includes the same vocal and piano parts. The lyrics are written below the vocal staff.

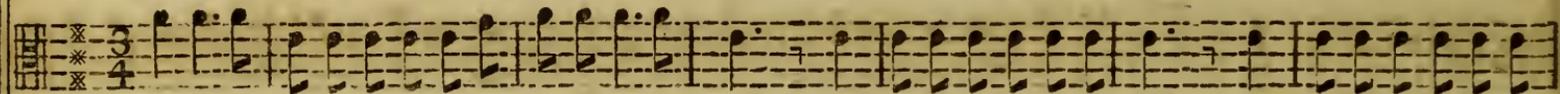


Our sins alas! how strong they be! And like a raging flood, They break our duty, Lord, to thee, And force us far from God.

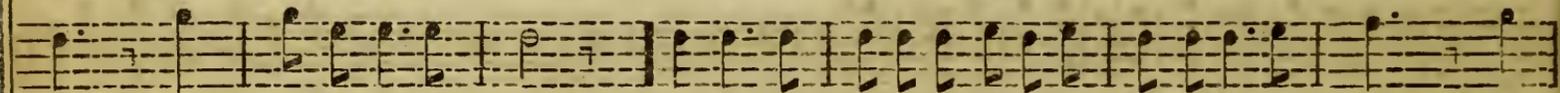
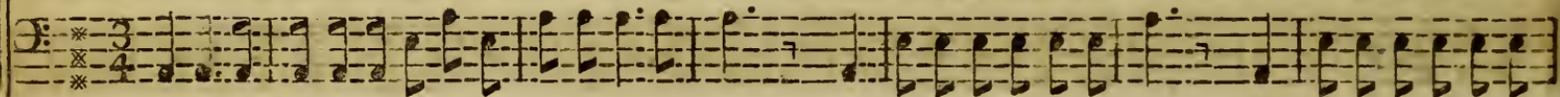


The waves of trouble how they roll! How loud the tempest roars! But death shall land each weary soul, Safe on the heav'nly shores.



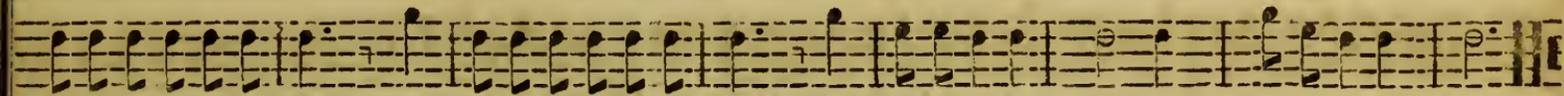
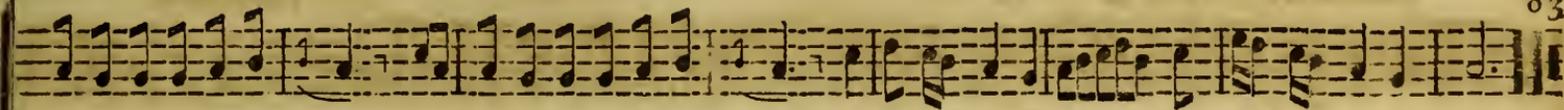


Behold the glories of the Lamb, Amidst his Father's throne ; Prepare new honours for his name, ::



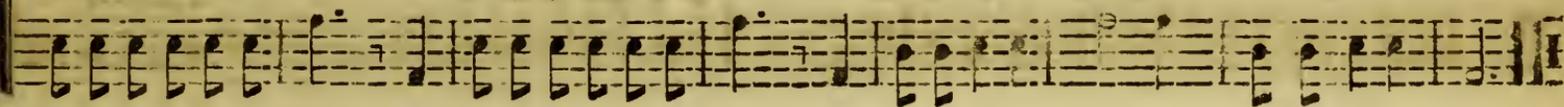
And songs before unknown. Let elders worship at his feet, The church adore around, With



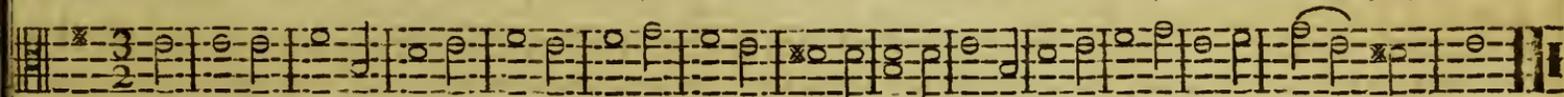
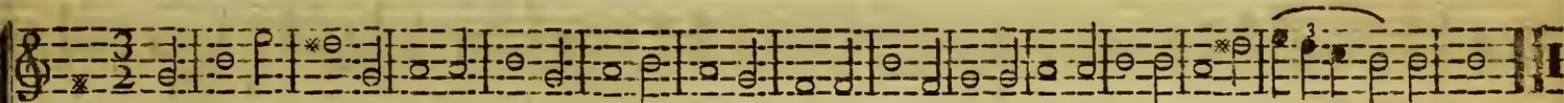


vials full of odours sweet, :||:

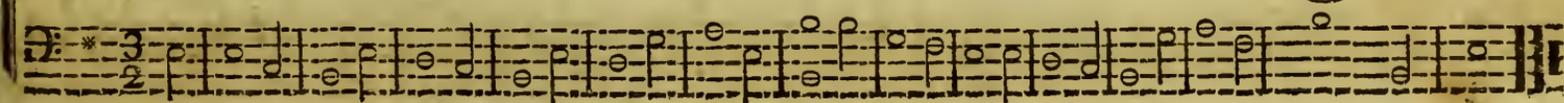
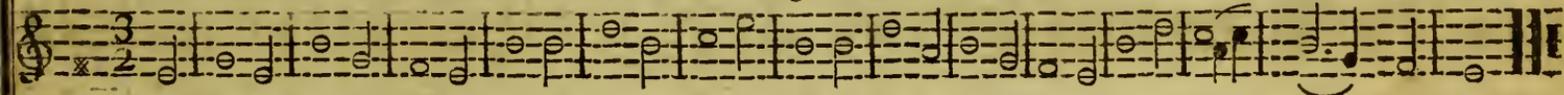
And harps of sweeter sound. :||:

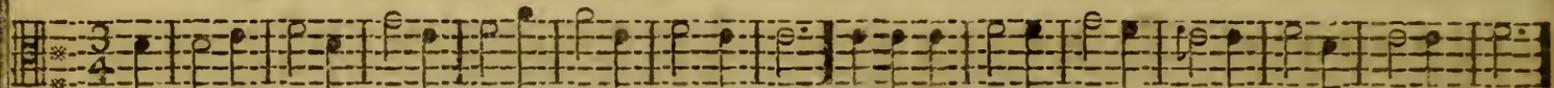
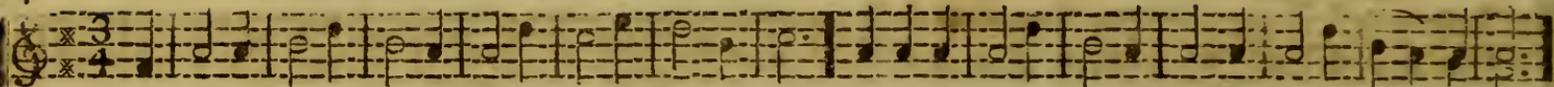


MARTYR'S. C. M.

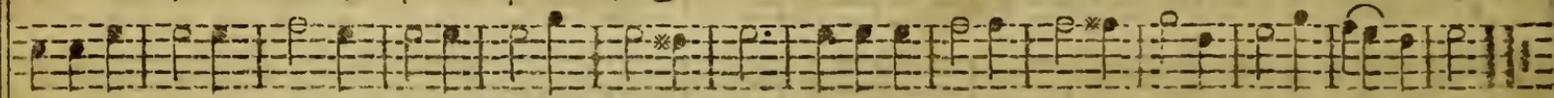
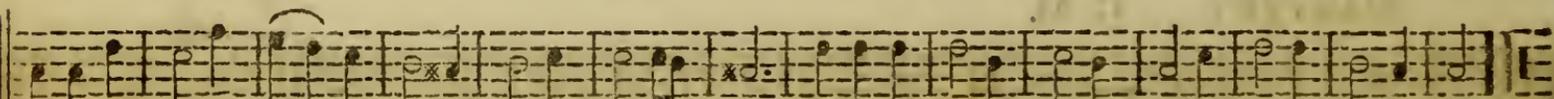
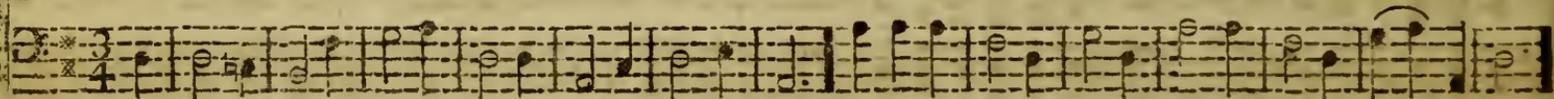
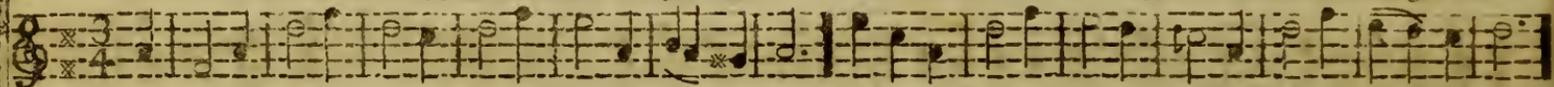


The year rolls round and steals away The breath which first it gave ; Whate'er we do, whate'er we be, We're trav'ling to the grave.

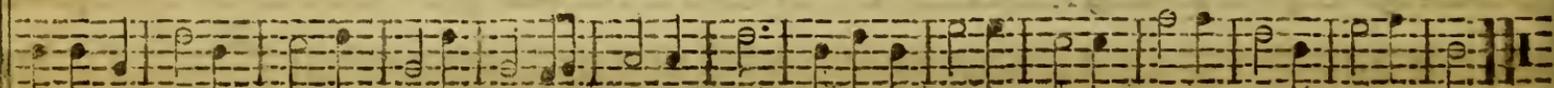
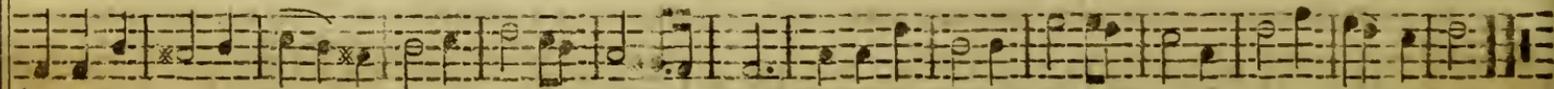




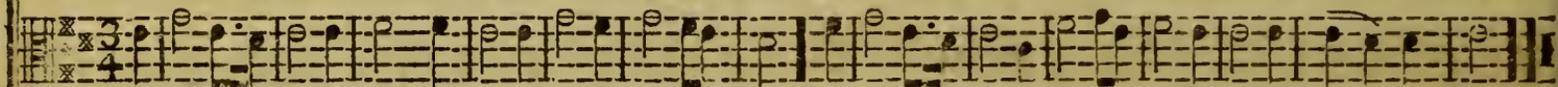
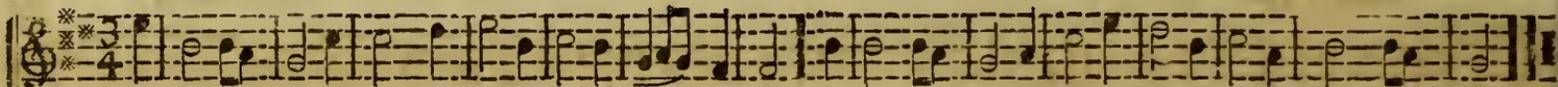
Let heav'n arise, let earth appear, Said the Almighty Lord : The heav'ns arose, the earth appear'd, At his creating word.



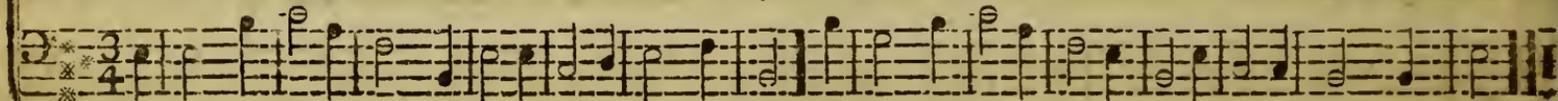
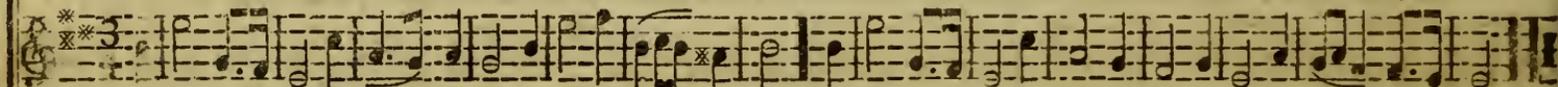
Thick darkness brooded o'er the deep : God said, Let there be light ! The light shone round with smiling ray, And scatter'd ancient night.







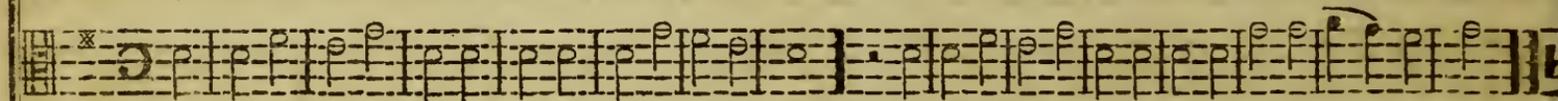
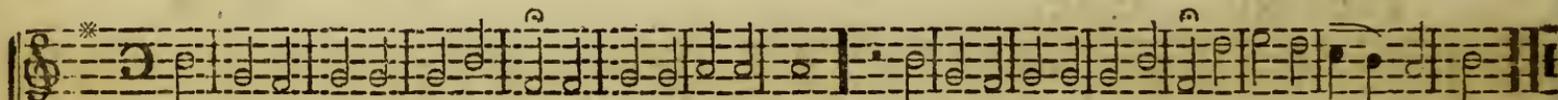
I know that my Redeemer lives, And ever prays for me: Salvation to his saints he gives, And life and liberty.



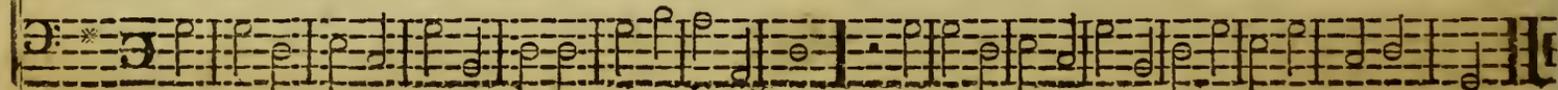
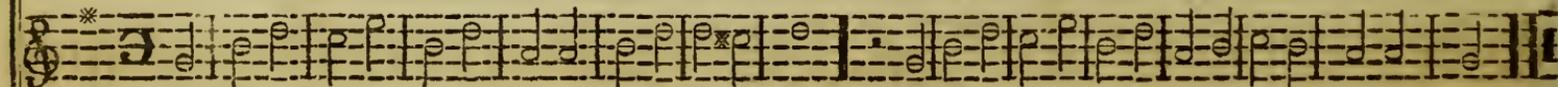
YORK.

C. M.

Milton.



God, my supporter and my hope, My help forever near; Thine arm of mercy held me up, When sinking in despair.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are marked with a 3/4 time signature. The music features a melody in the treble and a supporting bass line. There are some asterisks in the bass staff, possibly indicating specific notes or ornaments.

The saints should never be dismay'd, Nor sink in hopeless fear; For when they least expect his

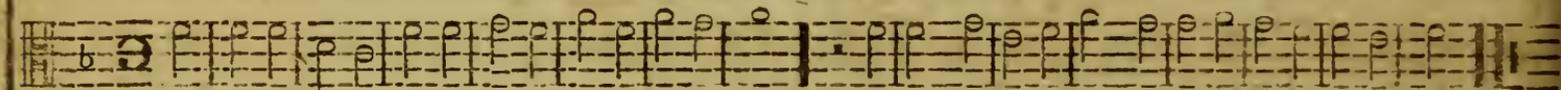
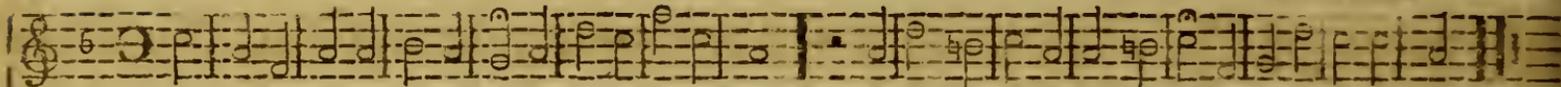
The second system of music continues the melody and bass line from the first system. It maintains the 3/4 time signature and includes the same instrumental parts.

The third system of music continues the composition. The treble staff shows the vocal line, and the bass staff provides accompaniment. The music concludes with a double bar line.

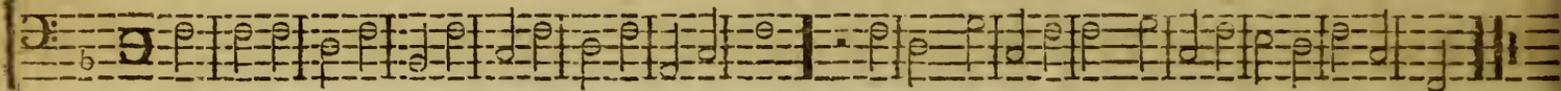
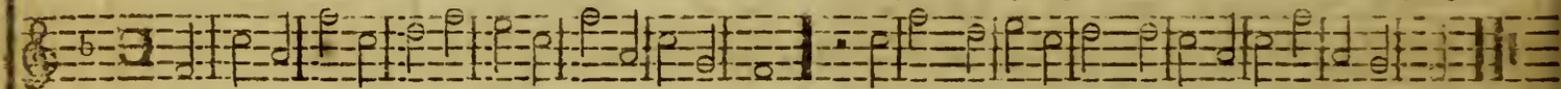
aid, For when—

The Saviour will appear. The Saviour—

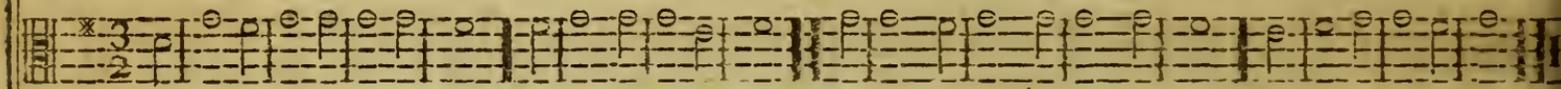
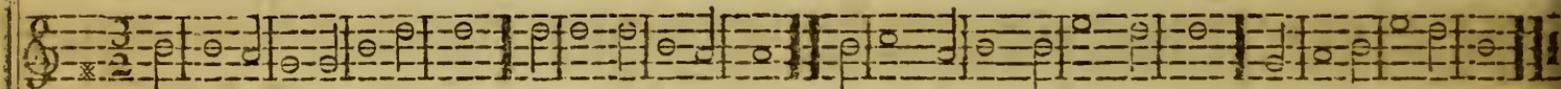
The fourth system of music continues the piece. It features the same two-staff format with treble and bass clefs. The music ends with a final cadence in the treble staff.



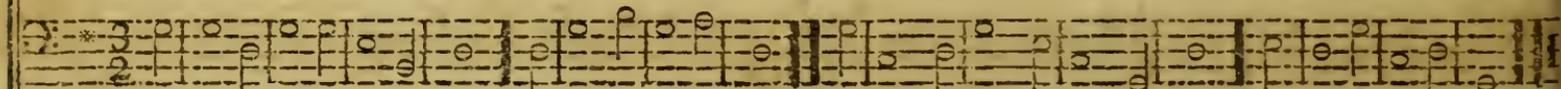
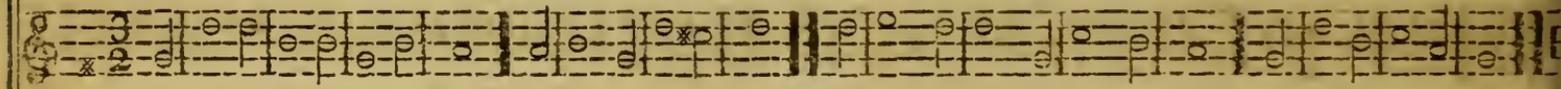
My God, the life of all my joys, The spring of my delights ; The glory of my brightest days, And comfort of my nights.



MEAR. C. M.



Let faith and joy and duty join, One general song to raise ; Let saints in earth and heav'n combine, In harmony and praise.



COMMUNION HYMN. C. M.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, hymn-like style with quarter and half notes.

Sweet is the mem'ry of his name, Who bless'd us in his will, And to his testament of love, Made his own life the seal.

The second system of music continues the melody from the first system, consisting of two staves in treble and bass clefs with a key signature of one flat and a 3/2 time signature.

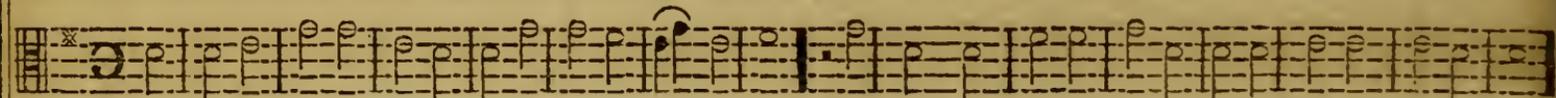
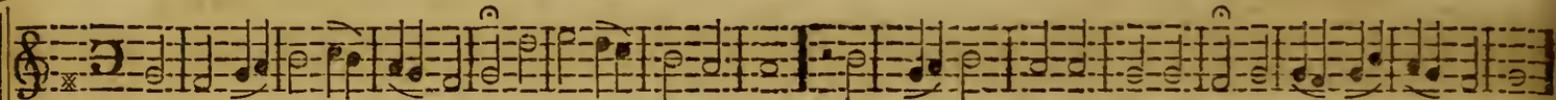
LINCOLN. C. M.

Coombs.

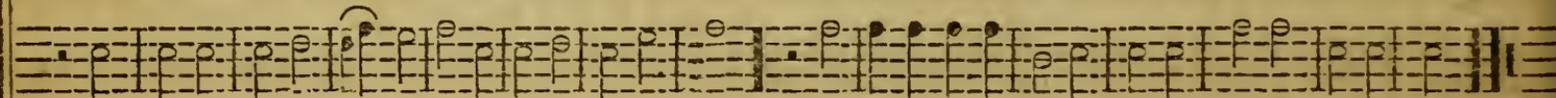
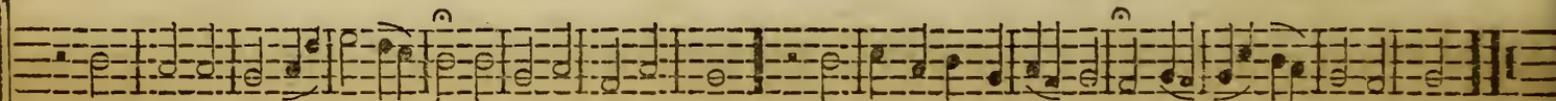
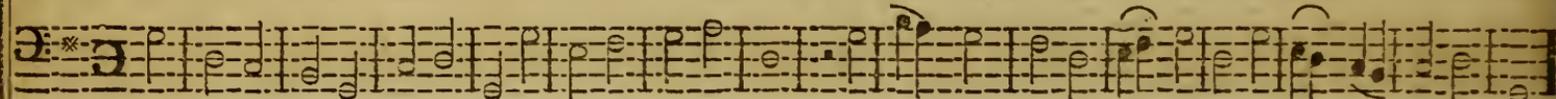
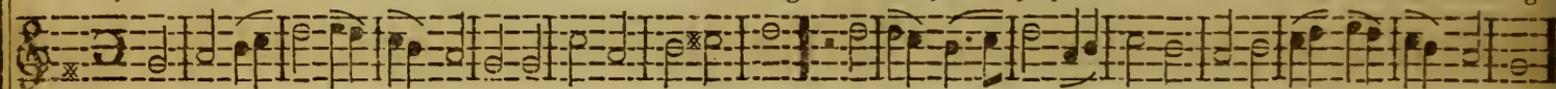
The first system of music for 'LINCOLN' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is more rhythmic and active than the first hymn, featuring many eighth and sixteenth notes.

Blest be the dear uniting love, That will not let us part; Our bodies may far off remove, We still are join'd in heart.

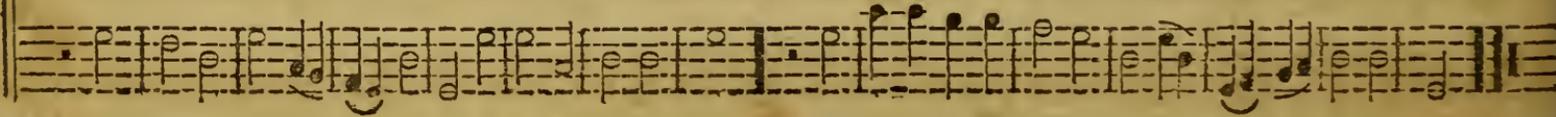
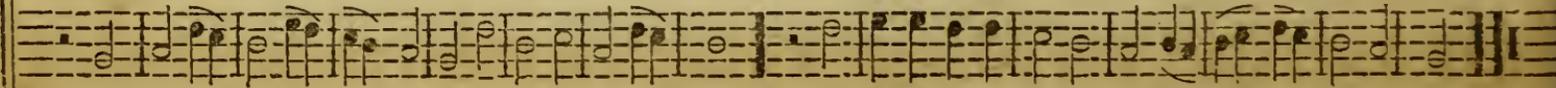
The second system of music continues the melody for 'LINCOLN', consisting of two staves in treble and bass clefs with a key signature of one flat and a 3/4 time signature.

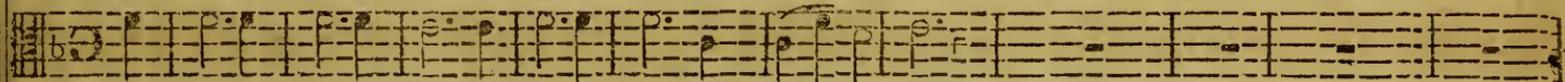
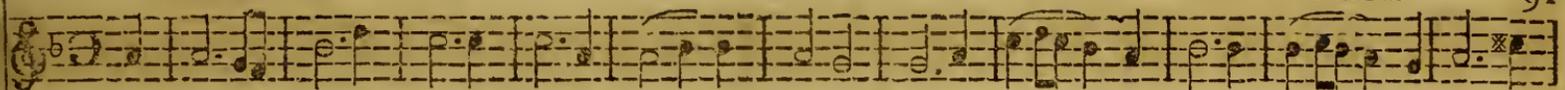


Joy to the world ; the Lord is come ; Let earth receive her King ; Let every heart prepare him room, And heav'n and nature sing.



Joy to the earth, the Saviour reigns ; Let men their songs employ ; While fields and flocks, rocks, hills and plains, Repeat the sounding joy.

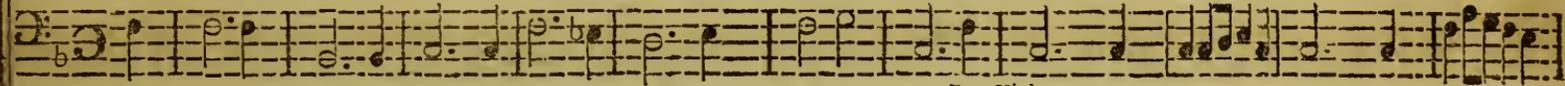




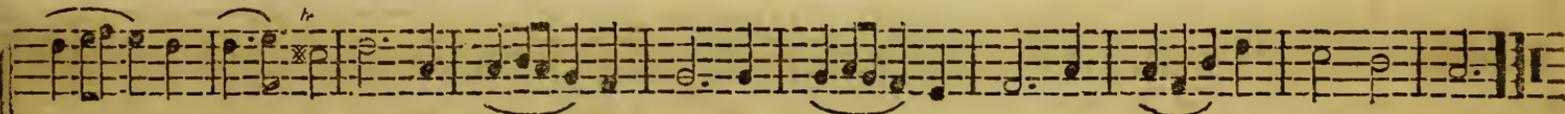
Fair Zion's gates are our delight, Within her walls we stand; And all her happy sons unite In



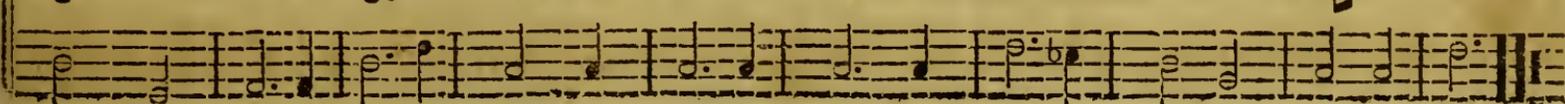
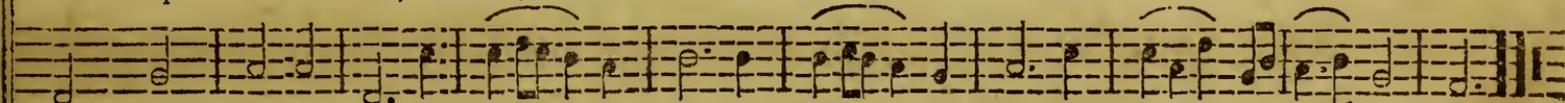
Tenor or Bass.



Bass Viol.

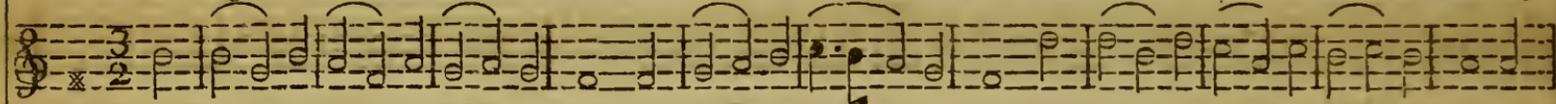


friendship's sacred band, And all, &c.

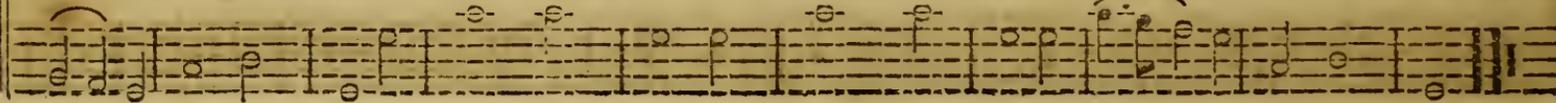
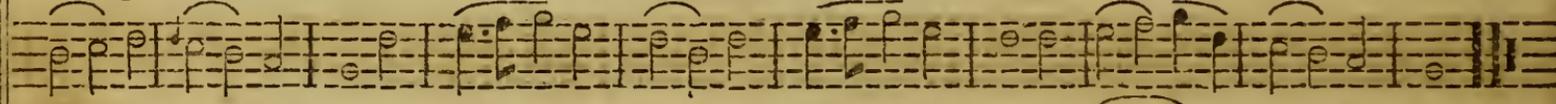




How large the promise, how divine, To Abr'am and his seed! I'll be a God to thee and thine, Sup-

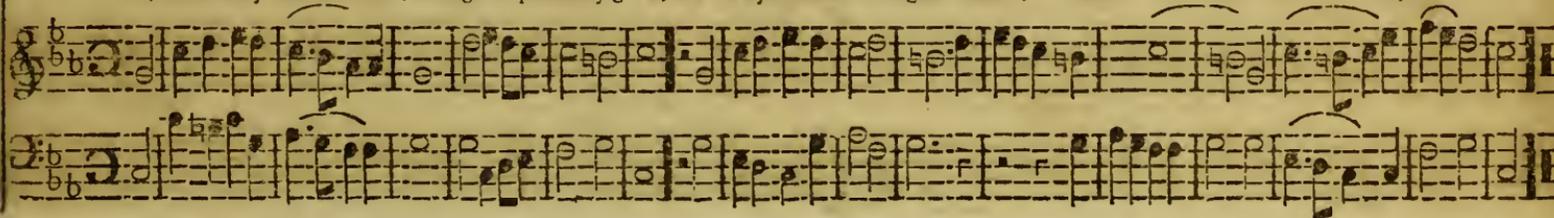


plying all their need. I'll be a God, &c.





No, I shall envy them no more, Who grow profanely great, Tho' they increase their golden store, And shine in robes of state. And shine, &c.



ST. SEBASTIAN'S. C. M.



And joy to make it known,

The sovereign of your heart proclaim,

And bow before his throne.

Come ye that love the Saviour's name,

The sovereign of your heart proclaim,

The sovereign, &c.



The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a 2/4 time signature. The second staff is the right-hand piano accompaniment in treble clef with a 2/4 time signature. The third staff is the left-hand piano accompaniment in treble clef with a 2/4 time signature. The fourth staff is the left-hand piano accompaniment in bass clef with a 2/4 time signature. The lyrics are written below the second staff.

All that have motion, life, and breath, Proclaim your Maker blest: But when my voice is

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a 2/4 time signature. The second staff is the right-hand piano accompaniment in treble clef with a 2/4 time signature. The third staff is the left-hand piano accompaniment in treble clef with a 2/4 time signature. The fourth staff is the left-hand piano accompaniment in bass clef with a 2/4 time signature. The lyrics are written below the second staff.

lost in death, My soul shall praise him best. My soul shall praise him best.

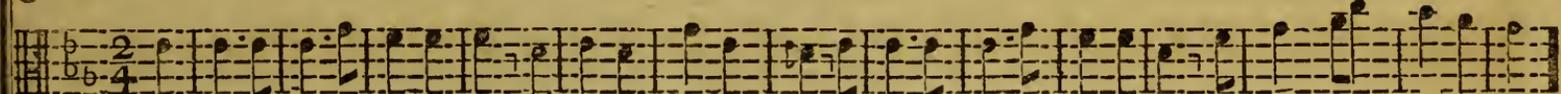


See, gracious God, before thy throne, Thy mourning people bend; 'Tis on thy sovereign grace alone, Our humble hopes depend. Our humble—

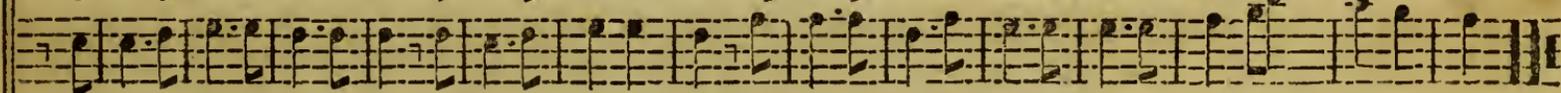
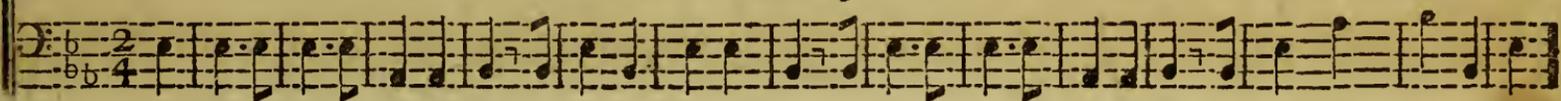
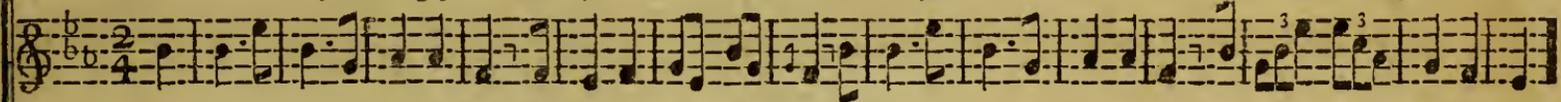
## MILAN. C. M.

Costellow.

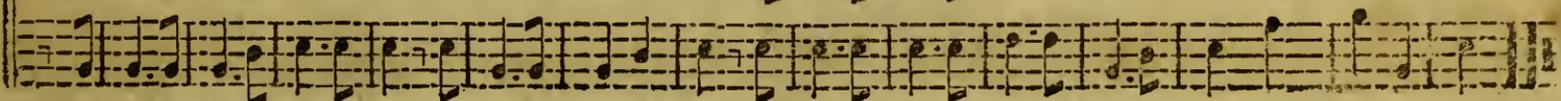
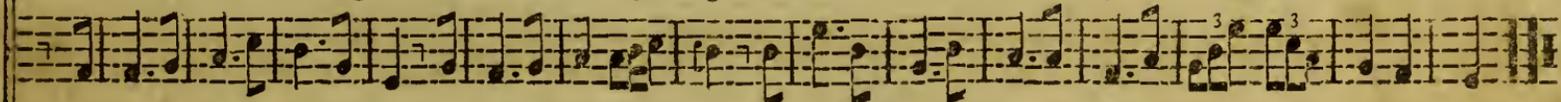
When rising from the bed of death, O'erwhelm'd with grief and fear; I see my Maker face to face, O how shall I appear. :||



While thee I seek, protecting pow'r, Be my vain wishes still'd ; And may this consecrated hour, With better hopes be fill'd.

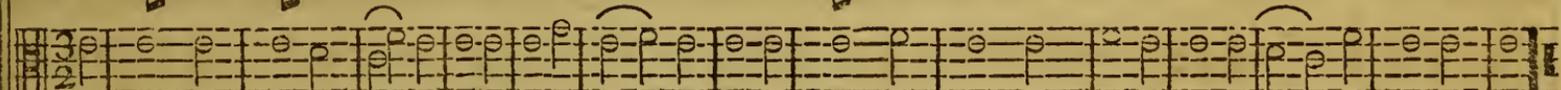


Thy love the pow'rs of thought bestow'd ; To thee my thoughts would soar ; Thy mercy o'er my life has flow'd ; That mercy I adore.

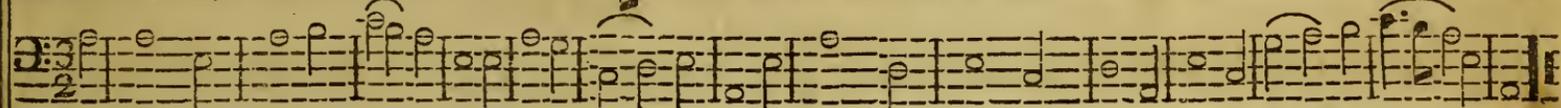
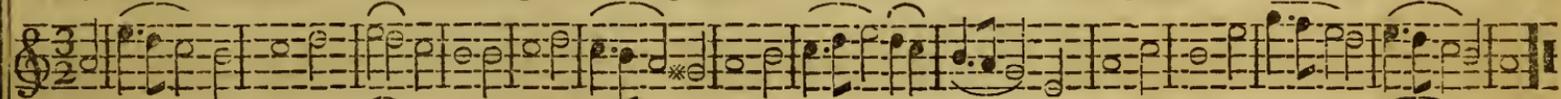


Hear, gracious God, my humble moan, To thee I breathe my sighs ; When will the tedious night be gone, And when the dawn arise !

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

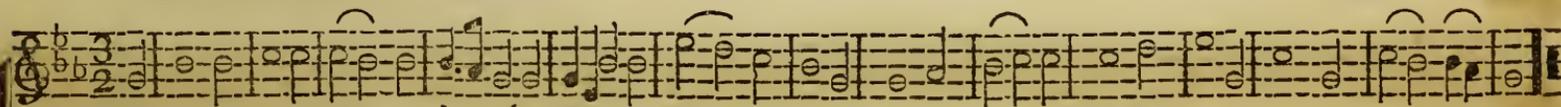


Help, Lord! for men of virtue fail, Religion loses ground; The sons of wickeness prevail, And treacheries abound.

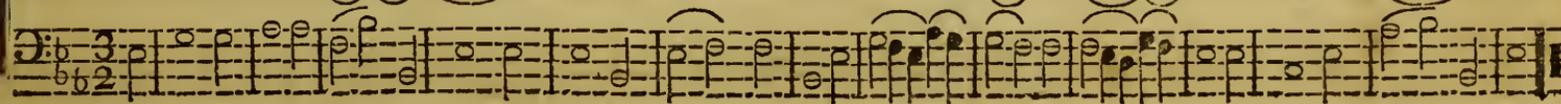
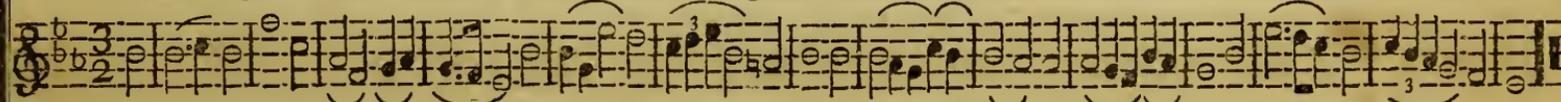


## KENDALL. C. M.

Clark.



Lord, when together here we meet, And taste thy heavenly grace, Thy smiles are so divinely sweet, We're loth to leave the place.



The Lord will happiness divine On contrite hearts be - stow ; Then tell me, gracious God, is mine A

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in G-clef, 2/4 time, with lyrics underneath. The bottom staff is a piano accompaniment in C-clef, 2/4 time. The key signature has one flat (B-flat). The lyrics are: "The Lord will happiness divine On contrite hearts be - stow ; Then tell me, gracious God, is mine A".

contrite heart or no? I hear, but seem to hear in vain, In - sen - si - ble as steel ; If

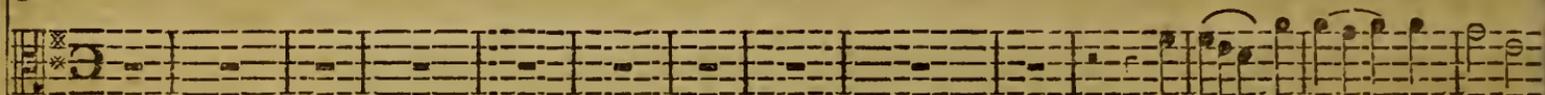
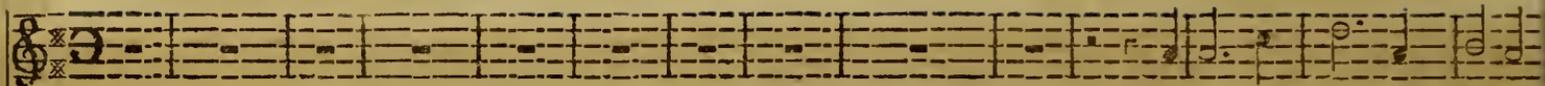
Detailed description: This system contains the next two staves of the musical score. The top staff is a vocal line in G-clef, 2/4 time, with lyrics underneath. The bottom staff is a piano accompaniment in C-clef, 2/4 time. The lyrics are: "contrite heart or no? I hear, but seem to hear in vain, In - sen - si - ble as steel ; If".

ought is felt, 'tis only pain, To find I cannot feel, To find, &c.

BROOMSGROVE. C. M.

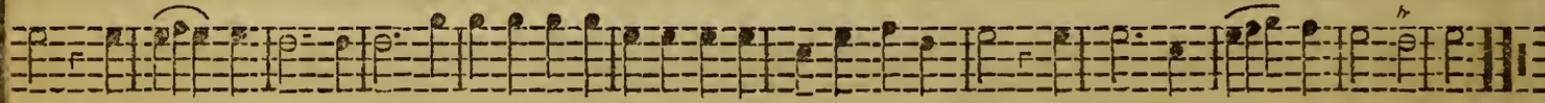
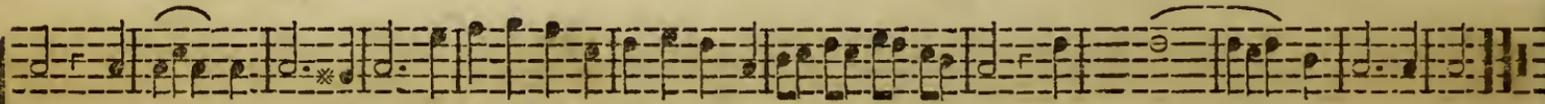
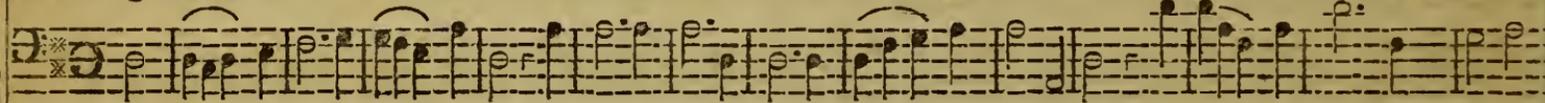
Dr. Green.

My God, I cry with ev'ry breath, For some kind pow'r to save, To break the yoke of sin and death, And thus redeem the slave.



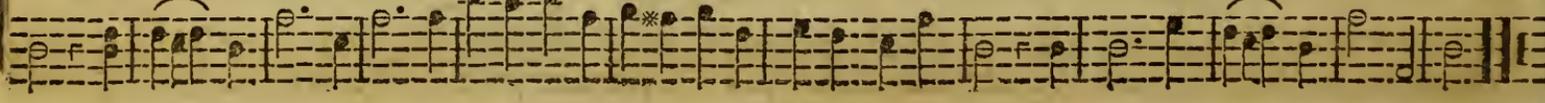
The Lord himself, the mighty Lord, Is pleas'd to be my guide ; Is pleas'd, &c.

The Lord himself, &c.



Is pleas'd, &c.

The shepherd, by whose constant care My wants are all supply'd, My wants, &c.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a common time signature 'C' and a key signature of one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests. Phrasing slurs are used to group notes across measures.

Jesus, I love thy glorious name, 'Tis musick to my ear, Fain would I sound it out so loud, That heav'n and earth might hear.

The second system of music continues the piece with two staves in treble and bass clefs. The notation includes various rhythmic patterns and phrasing slurs, maintaining the common time and one-sharp key signature.

The third system of music consists of two staves in treble and bass clefs. The upper staff features more complex rhythmic figures with many beamed notes, while the lower staff provides a steady accompaniment. Phrasing slurs are present throughout.

Yes, thou art precious to my soul, My treasure and my trust; Jewels to thee are sordid toys, And gold is glittering dust.

The fourth and final system of music on the page consists of two staves in treble and bass clefs. It concludes the piece with a final cadence, featuring a variety of note values and phrasing slurs.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music begins with a whole note chord in the bass staff, followed by a series of eighth and sixteenth notes in the treble staff, with some notes beamed together. The piece concludes with a final whole note chord in the bass staff.

There is a fountain, fill'd with blood, Drawn from Immanuel's veins, And sinners, plung'd beneath that flood, And

The second system of music continues the piece with two staves. It features a vocal line in the treble staff and a bass line in the bass staff. The treble staff contains several phrases of music, some with slurs and ties, corresponding to the lyrics. The bass staff provides a steady accompaniment with a mix of quarter and eighth notes. The system ends with a final whole note chord in the bass staff.

sinners plung'd beneath that flood, Lose all their guilty stains, Lose all their guilty stains.

The third system of music continues the piece with two staves. It features a vocal line in the treble staff and a bass line in the bass staff. The treble staff contains several phrases of music, some with slurs and ties, corresponding to the lyrics. The bass staff provides a steady accompaniment with a mix of quarter and eighth notes. The system ends with a final whole note chord in the bass staff.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/2 time signature and a key signature of one flat (B-flat). The lower staff is in bass clef with the same time signature and key signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and phrasing slurs.

Nor eye hath seen, nor ear hath heard, Nor sense nor reason known What joys the Father hath prepar'd For those who love his Son. Pure are the

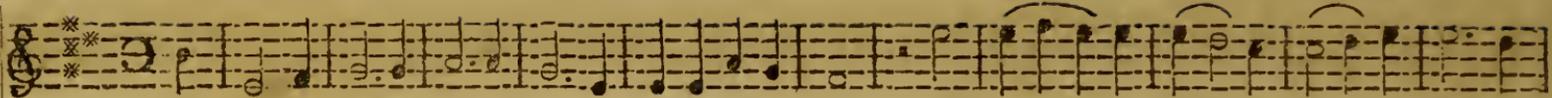
The second system of music continues the composition with two staves in treble and bass clefs. It maintains the 3/2 time signature and one flat key signature. The notation includes complex rhythmic patterns and phrasing slurs across the measures.

Bass Viol.

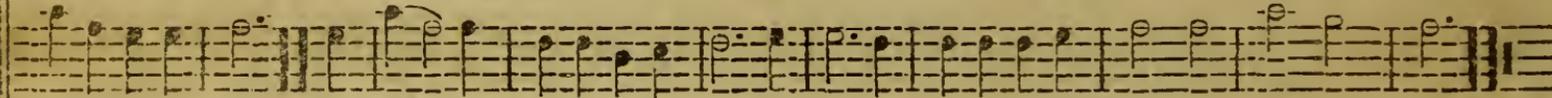
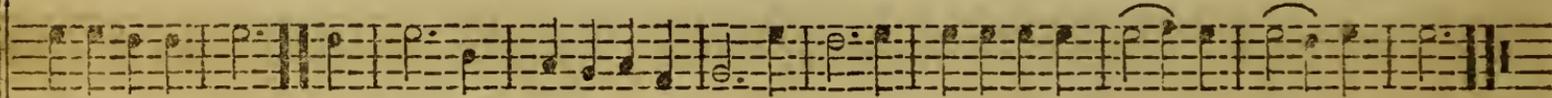
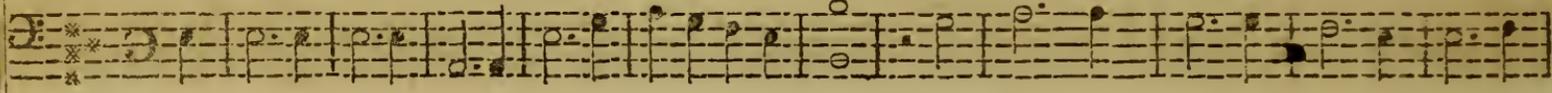
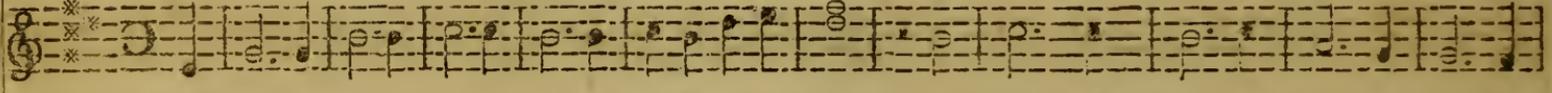
The third system of music features two staves. The upper staff contains more intricate melodic lines with sixteenth and thirty-second notes, while the lower staff provides a steady accompaniment. The system concludes with a double bar line.

joys above the sky, And all the region peace; No wanton lip, nor envious eye, Can see or taste the bliss.

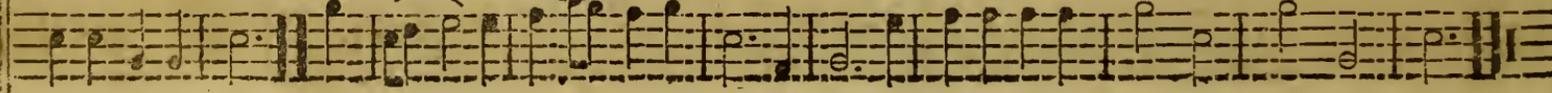
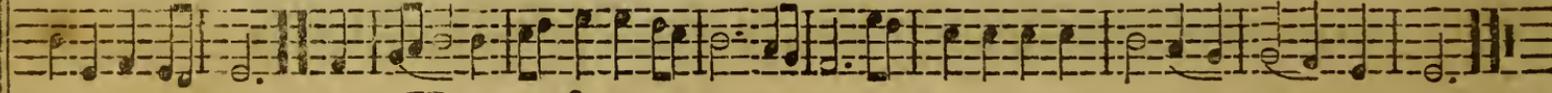
The fourth and final system of music on this page consists of two staves. It continues the melodic and harmonic themes established in the previous systems, ending with a final cadence marked by a double bar line.



The Lord, the only God, is great, And greatly to be prais'd, In Sion, on whose happy mount His



sacred throne is rais'd. In Sion, &c. His, &c. His, &c.



BARBY. C. M.

The first system of musical notation for 'Barby' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a bass clef with a common time signature (C). Both staves contain a melody of quarter and eighth notes, with some rests. The piece concludes with a double bar line and repeat dots.

Not ocean's countless sands exceed The blessings of the skies ; With night's descending shades they fall, With morning splendors rise.

The second system of musical notation for 'Barby' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a bass clef with a common time signature (C). Both staves contain a melody of quarter and eighth notes, with some rests. The piece concludes with a double bar line and repeat dots.

FUNERAL HYMN. C. M.

Dr. Miller.

The first system of musical notation for 'Funeral Hymn' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a bass clef with a common time signature (C). Both staves contain a melody of quarter and eighth notes, with some rests. The piece concludes with a double bar line and repeat dots.

The righteous souls, that take their flight, Far from this world of pain, In God's paternal bosom blest, Forever shall remain.

The second system of musical notation for 'Funeral Hymn' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a bass clef with a common time signature (C). Both staves contain a melody of quarter and eighth notes, with some rests. The piece concludes with a double bar line and repeat dots.

## GREENWALK. C. M.

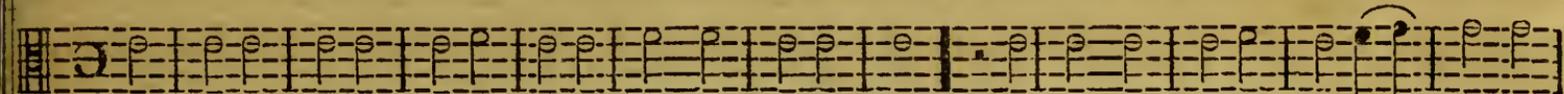
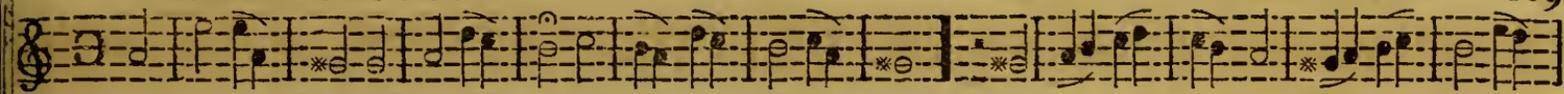
How vain are all things here below ! How false and yet how fair ! Each pleasure has its poison too, And every sweet a snare.

The musical score for 'GREENWALK. C. M.' consists of four staves. The first two staves are for the vocal line, with lyrics written below. The third and fourth staves are for the piano accompaniment. The music is in common time (C. M.) and features a mix of eighth and sixteenth notes, with some rests and accidentals.

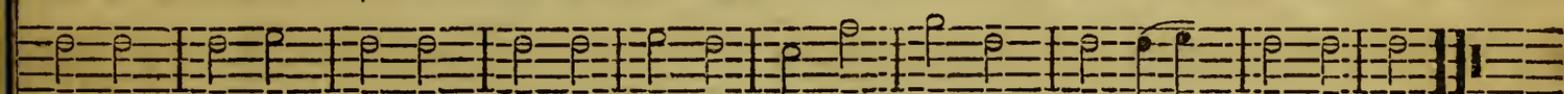
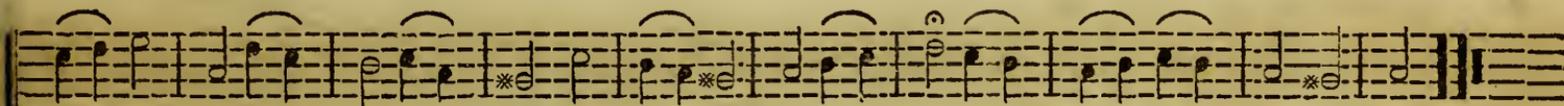
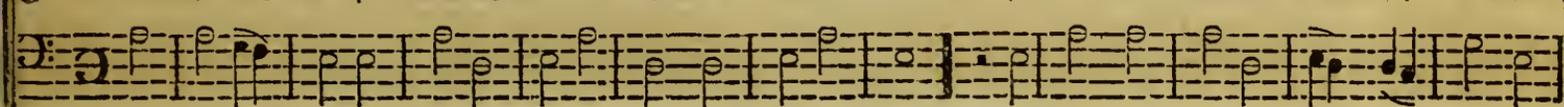
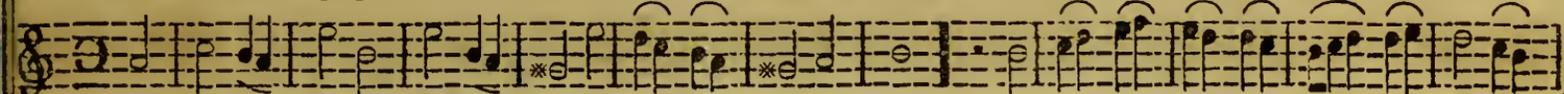
## PLYMOUTH. C. M.

Now let our lips with holy fear, And mournful pleasure sing The sufferings of our great High Priest, The sorrows of our King.

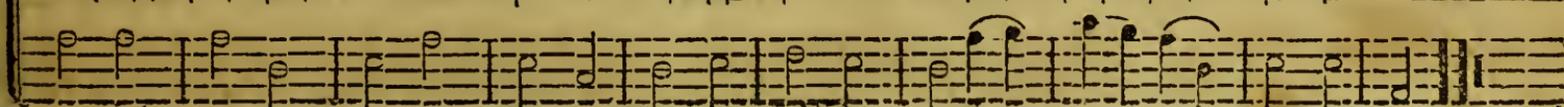
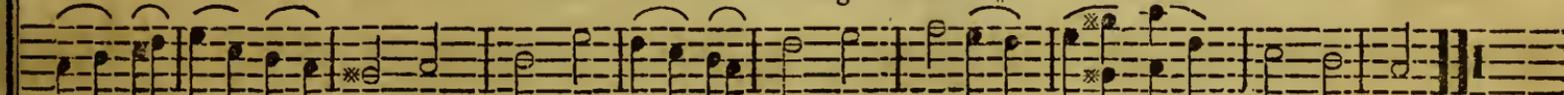
The musical score for 'PLYMOUTH. C. M.' consists of four staves. The first two staves are for the vocal line, with lyrics written below. The third and fourth staves are for the piano accompaniment. The music is in common time (C. M.) and features a mix of eighth and sixteenth notes, with some rests and accidentals.



With earnest longings of the mind, To thee, my God, I look; So pants the hunted hart to find, :||



And taste the cooling brook. :||



The first system of music for 'DUNDEE' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves contain a melody of quarter and eighth notes, with some notes beamed together. There are repeat signs at the beginning and end of the system.

Let not despair or fell revenge Be to my bosom known; O give me tears for others' wo, And patience for my own.

The second system of music for 'DUNDEE' consists of two staves, continuing the melody from the first system. It features the same treble and bass clefs, key signature, and time signature. The notation includes various note values and rests, with repeat signs at the beginning and end.

## MOUNT EPHRAIM. S. M.

Milgrove.

The first system of music for 'MOUNT EPHRAIM' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is characterized by eighth and sixteenth notes, with some notes beamed together. There are repeat signs at the beginning and end.

Great is the Lord our God, And let his praise be great; He makes the church his blest abode, His most delightful seat.

The second system of music for 'MOUNT EPHRAIM' consists of two staves, continuing the melody from the first system. It features the same treble and bass clefs, key signature, and time signature. The notation includes various note values and rests, with repeat signs at the beginning and end.

## LITTLE MARLBOROUGH. S. M.

The first system of music for 'Little Marlborough' 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 melody in the upper staff features a series of eighth and sixteenth notes, with some notes marked with an asterisk (\*). The lower staff provides a simple harmonic accompaniment with quarter notes.

O thou, whose mercy hears Contrition's humble sigh, Whose hand indulgent wipes the tears From ev'ry weeping eye.

The second system of music continues the piece. It follows the same two-staff format as the first system. The melody in the upper staff concludes with a final cadence, and the lower staff provides a simple harmonic accompaniment.

## SUTTON. S. M.

The first system of music for 'Sutton' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The melody in the upper staff features a series of quarter and half notes, with some notes marked with an asterisk (\*). The lower staff provides a simple harmonic accompaniment with quarter notes.

Maker and sov'reign Lord Of heav'n and earth and seas, Thy providence confirms thy word, And answers thy decrees.

The second system of music continues the piece. It follows the same two-staff format as the first system. The melody in the upper staff concludes with a final cadence, and the lower staff provides a simple harmonic accompaniment.

The first system of music for 'SCITUATE' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is a bass clef with the same key signature and time signature. The music is written in a simple, rhythmic style with quarter and eighth notes.

How beauteous are their feet, Who stand on Zion's hill, Who bring salvation on their tongues, And words of peace reveal !

The second system of music for 'SCITUATE' consists of two staves, continuing the melody and accompaniment from the first system. It includes a double bar line and repeat signs at the end of the system.

## DOVER. S. M.

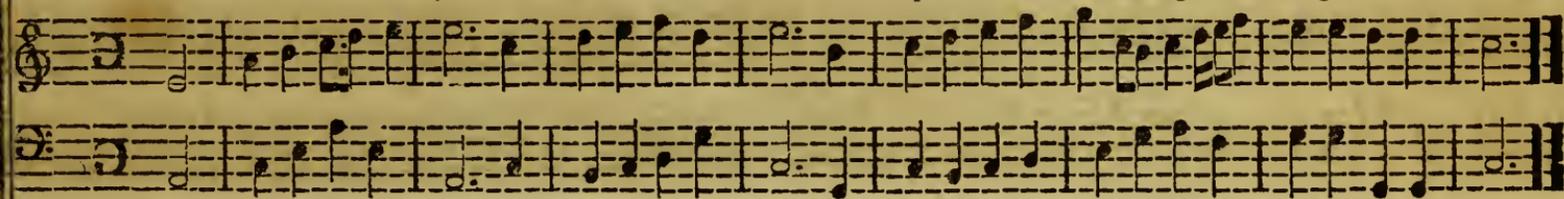
The first system of music for 'DOVER' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The lower staff is a bass clef with the same key signature and time signature. The music is written in a simple, rhythmic style with quarter and eighth notes.

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

The second system of music for 'DOVER' consists of two staves, continuing the melody and accompaniment from the first system. It includes a double bar line and repeat signs at the end of the system.

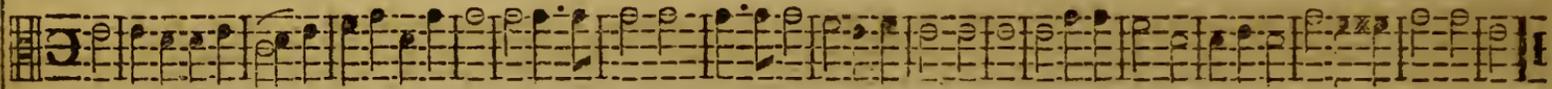
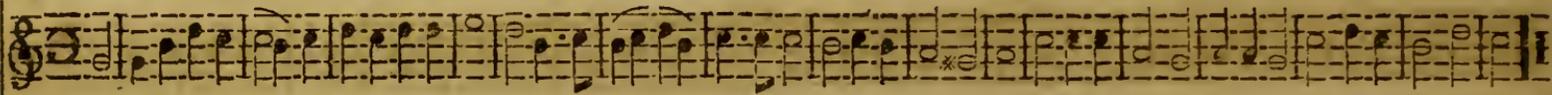


Ah! Whither shall I fly? I hear the thunder roar! The law proclaims destruction nigh, And vengeance at the door.

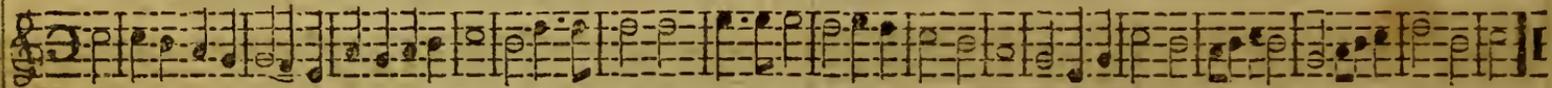


O, lead me to the rock, That's high above my head; And make the covert of thy wings, My shelter and my shade.





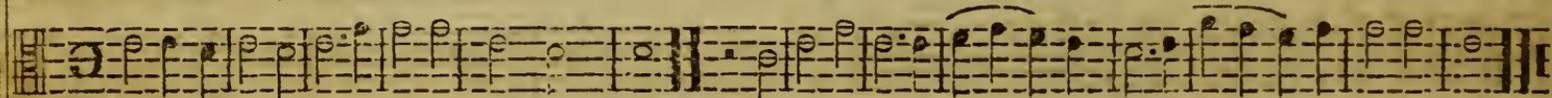
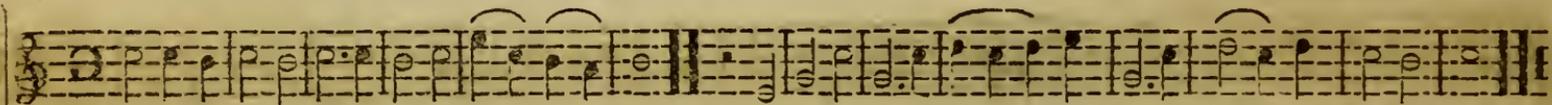
Let every creature join To praise th'eternal God, Ye heavenly hosts the song begin, And sound his name abroad. Ye heavenly, &c.



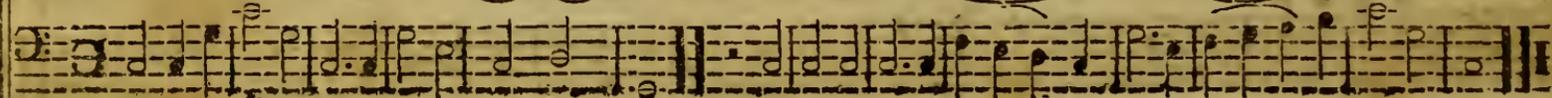
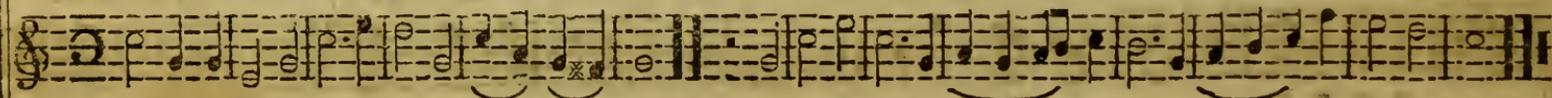
## SILVER-STREET.

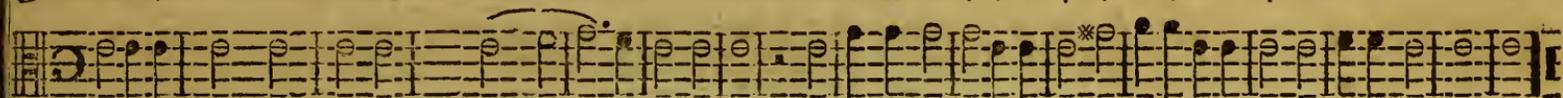
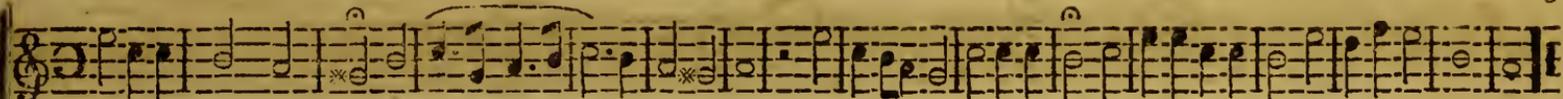
S. M.

Smith.

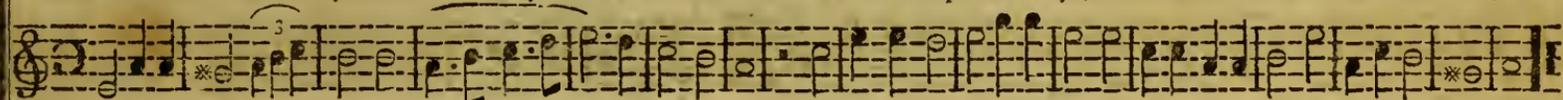


Come, sound his praise abroad, And hymns of glory sing; Jehovah is the sovereign God, The universal King.





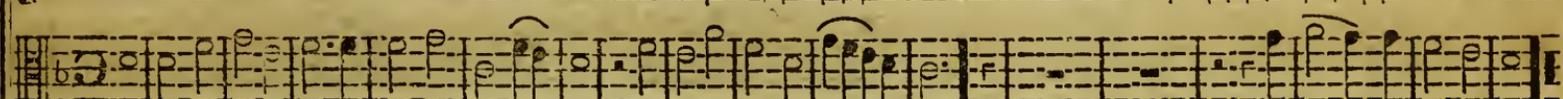
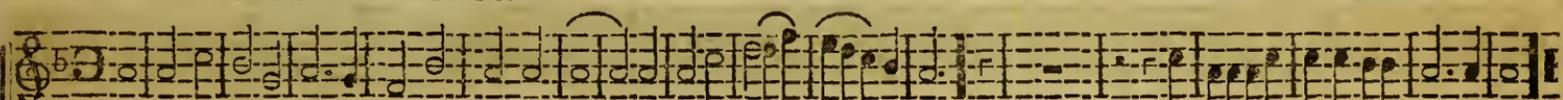
Lord, let our humble cry Before thy throne ascend: Behold us with compassion's eye, And still our lives defend. And still, &c.



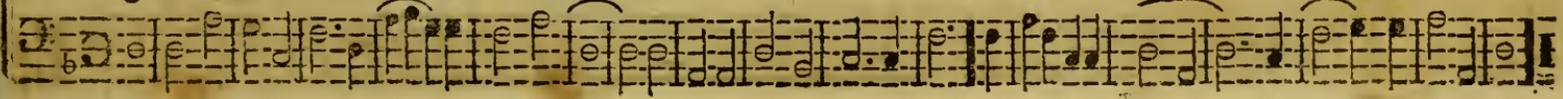
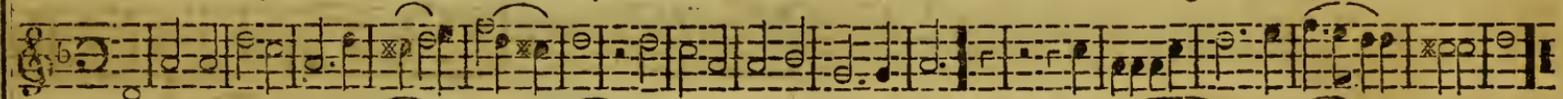
NORFOLK.

S. M.

Brownson.



And must this body die! This mortal frame decay! And must these active limbs of mine Lie mould'ring in the clay! Lie, &c.



The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 3/4 time signature and a key signature of one sharp. A keyboard icon is positioned between the two staves. The music features a melody in the upper staff and a bass line in the lower staff, with various note values and rests.

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

The second system of music continues the piece. It features two staves: a treble staff and a bass staff. The treble staff contains a melody with some triplet markings (indicated by a '3' above the notes). The bass staff provides a supporting bass line. The time signature remains 3/4 and the key signature is one sharp.

all the earth shall hear. Heav'n with—

And all the earth—

The third system of music concludes the piece. It consists of two staves: a treble staff and a bass staff. The treble staff has a more active melody with many sixteenth notes. The bass staff continues with a steady bass line. The system ends with a double bar line.

ST. SIMON'S. S. M.

The first system of musical notation for 'St. Simon's' consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 3/4 time signature and a key signature of one sharp. Both staves feature a series of notes with slurs and accents, typical of a hymn tune.

To God, the only wise, Our Saviour and our King, Let all the saints below the skies Their humble praises bring.

The second system of musical notation for 'St. Simon's' consists of two staves, continuing the melody and bass line from the first system. It includes the same clefs, time signature, and key signature as the first system.

ST. THOMAS. S. M.

A. Williams.

The first system of musical notation for 'St. Thomas' consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one sharp. The lower staff is in bass clef with a 3/4 time signature and a key signature of one sharp. The melody in the upper staff begins with a half note followed by quarter notes.

Hark! it is wisdom's voice, That spreads itself around! Come hither, all ye sons of death, And listen to the sound.

The second system of musical notation for 'St. Thomas' consists of two staves, continuing the melody and bass line from the first system. It includes the same clefs, time signature, and key signature as the first system.

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

thus surround the throne. Join in a song, &c.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time. The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The music begins with a treble clef and a 3/4 time signature.

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

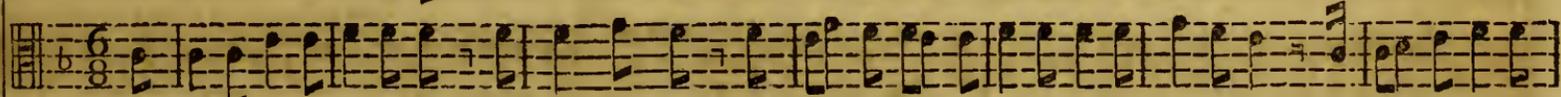
The second system of music continues the melody from the first system. It consists of two staves in treble and bass clefs, 3/4 time. The treble staff contains the vocal line, and the bass staff contains the accompaniment. The system ends with a double bar line.

The third system of music continues the melody. It consists of two staves in treble and bass clefs, 3/4 time. The treble staff contains the vocal line, and the bass staff contains the accompaniment. The system ends with a double bar line.

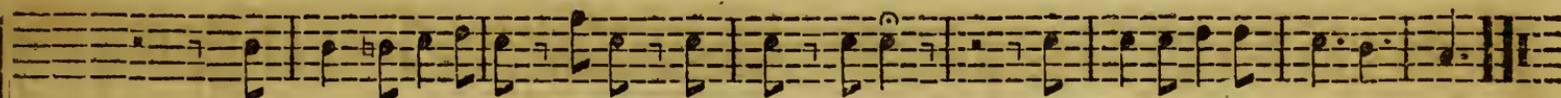
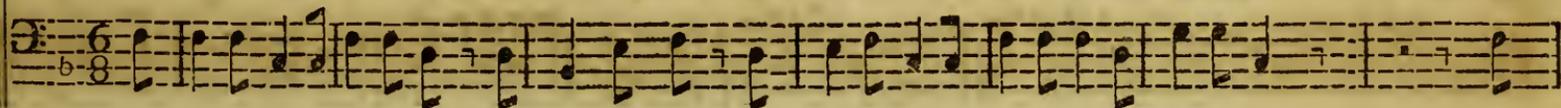
A thousand starry beauties there, A thousand radiant marks appear, Of boundless power and skill divine.

The fourth system of music continues the melody. It consists of two staves in treble and bass clefs, 3/4 time. The treble staff contains the vocal line, and the bass staff contains the accompaniment. The system ends with a double bar line.





Yet a few years, or days, perhaps, Or moments, pass, in silent lapse, And time to me shall be no more: No more the sun these



eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's delusive dream be o'er.



From day to day his praise proclaim, Who  
Sing to the Lord a joyful song, Let all in one assembly throng, The great Jehovah's praise resound. Sing to the Lord and bless his name,

us has with salvation crown'd. To all the world his praise rehearse, His wonders to the universe, His wonders to the universe.

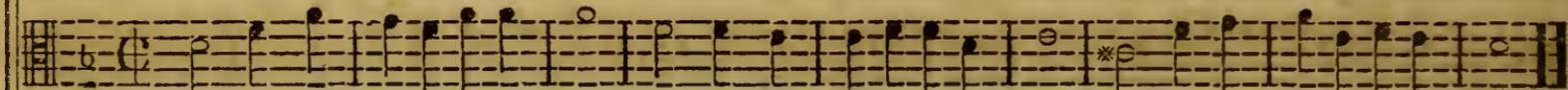
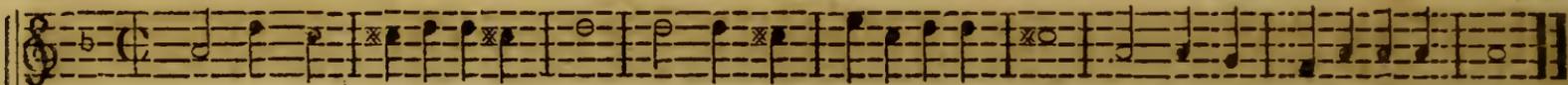


Think, mighty God, on feeble man, How few his hours, how short his span ! Short from the cradle to the grave ! Who can secure his

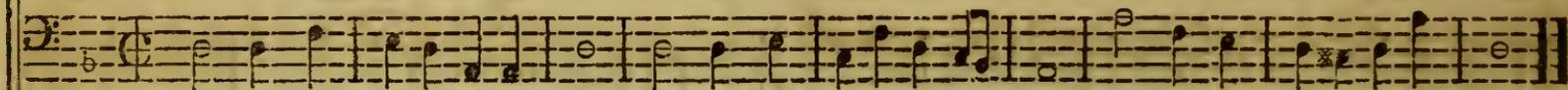
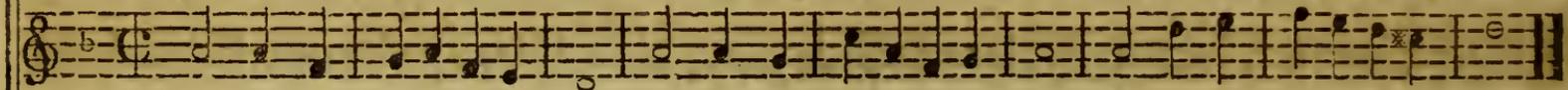


vital breath Against the bold demands of death, With skill to fly or pow'r to save, With skill to fly, or pow'r to save !

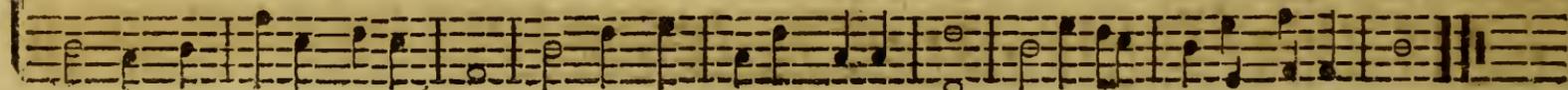
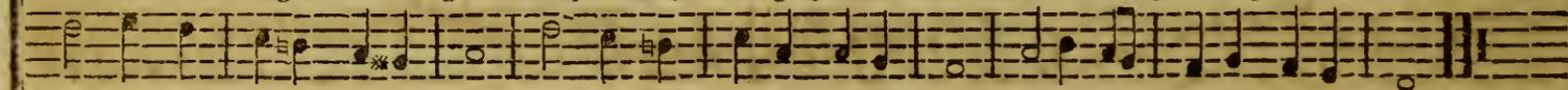


*1837*

O God of my salvation, hear My nightly groans, my daily pray'r, That still employ my wasting breath.



My soul, declining to the grave, Implores thy sovereign pow'r to save, From dark despair and gloomy death.



Ye holy souls, in God rejoice, Your Maker's praise becomes your voice, Great is your theme, your songs be new. Great is your theme, &c.

Sing of his name, his word, his ways, His works of nature and of grace, How wise and holy, just and true! How wise, &c.

Sing to the God, whom we adore, O sing in lays unheard before, The mercies shewn us from above, The

wonders of redeeming love: His pow'rful hand salvation sends, And conquest on his arm attends.

N. B. Long Metre Six Line Stanzas, in couplets like the above, may be sung in any L. M. tunes, particularly Cumberland, Musick, Dresden, Morning Hymn, &c. by repeating a part of the tune when necessary.

Rejoice, the Lord is King: Your Lord and King adore; Mortals, give thanks and sing, and triumph

evermore. Lift up your hearts, Lift up your voice, Rejoice again, I say rejoice.

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise, &c.

Above the starry frame, A-

bove, &c.

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

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat) and a 2/4 time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

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

The second system continues the musical notation from the first system, maintaining the same key signature and time signature. It shows further development of the melody and bass line.

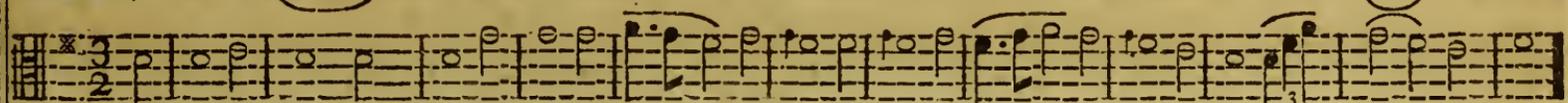
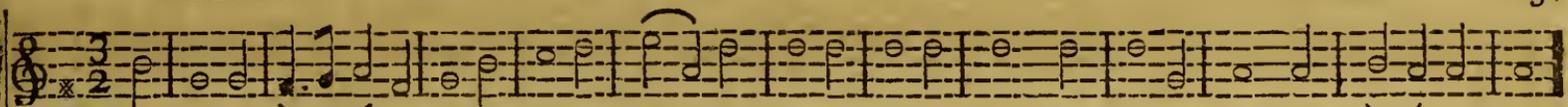
The third system continues the musical notation, showing the progression of the piece. The melody and bass line are clearly defined.

motest bound. The year of jubilee is come: Return ye ransom'd sinners home.

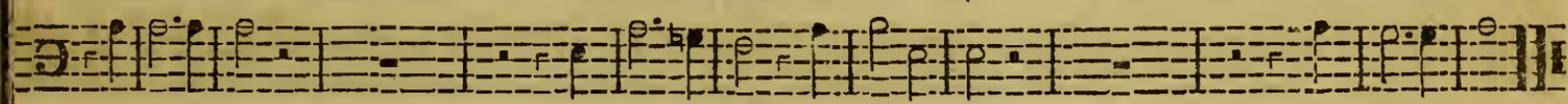
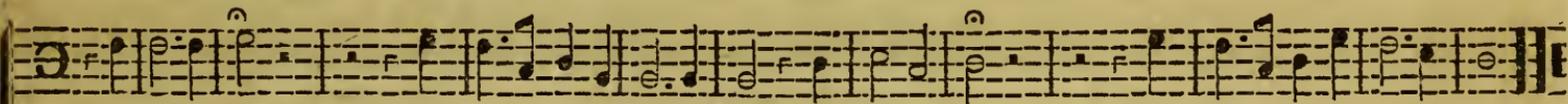
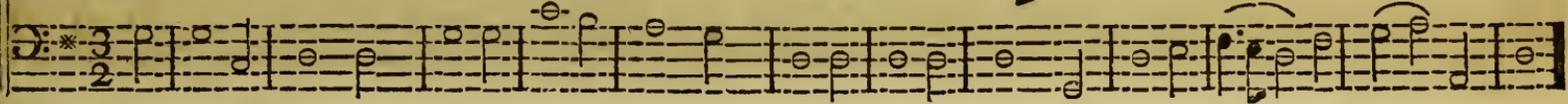
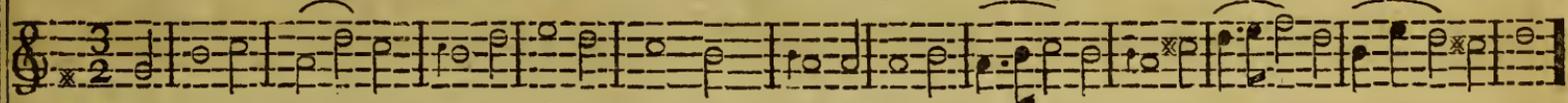
The fourth system concludes the musical piece. It features a final cadence with a double bar line at the end of the melody and bass line.

To God the mighty Lord, Your joyful thanks repeat: To him due praise afford, As good as

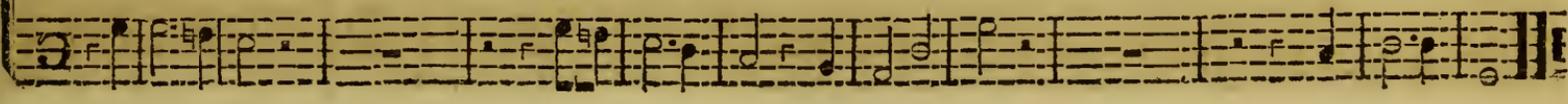
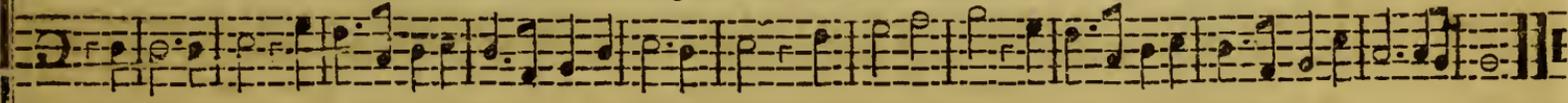
he is great: For God does prove our constant friend, His boundless love shall never end.



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



Your voices raise, Ye cherubim and seraphim To sing his praise, Your voices raise— To sing his praise.



By whom was David taught, To aim the dreadful blow, When he Goliath fought, And laid the Gittite low. And laid—

Chorus.

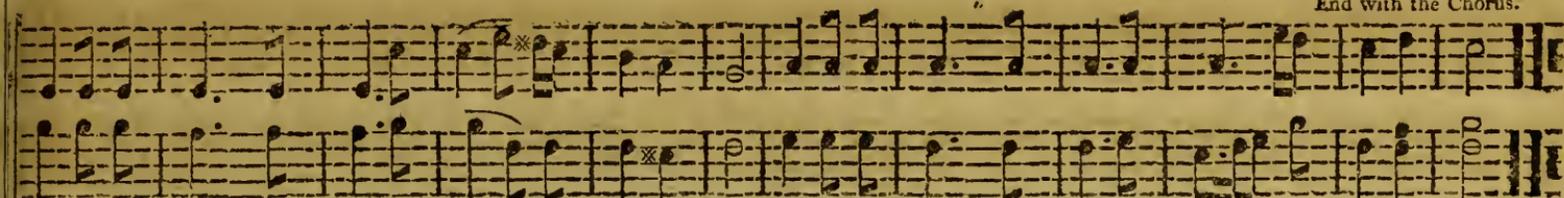
1st Verse.

No sword nor spear the stripling took, But chose a pebble from the brook. No sword— But chose—

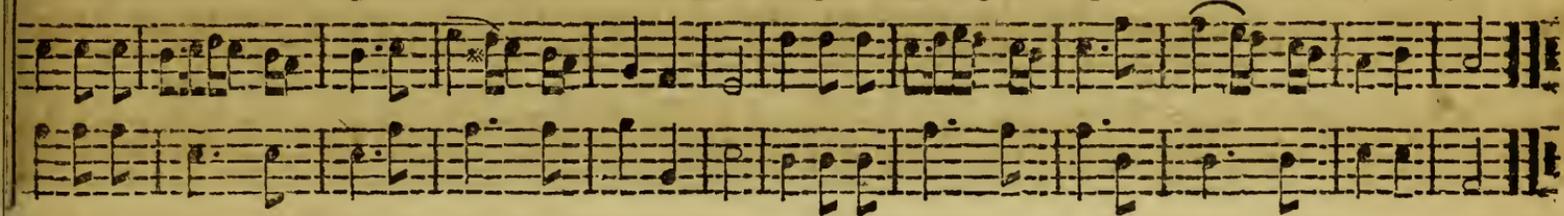
2d Verse.

Ye feeble saints your strength endures, Because young David's God is yours. Ye feeble— Because—

End with the Chorus.

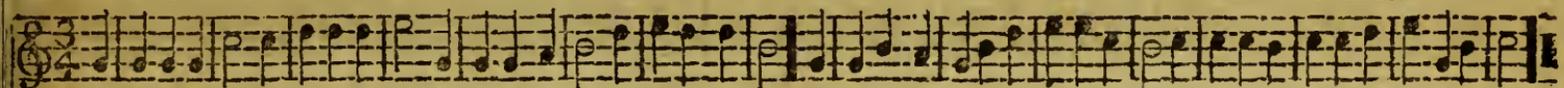


'Twas Israel's God and King, Who sent him to the fight ; Who gave him strength to sling, And skill to aim it right.



CHESHUNT. P. M.

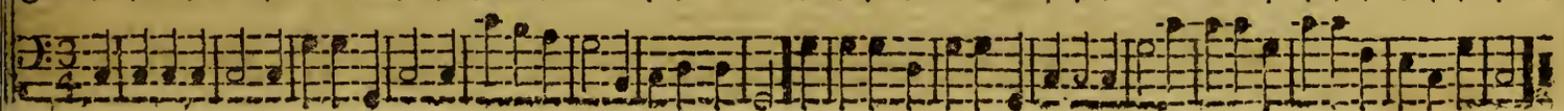
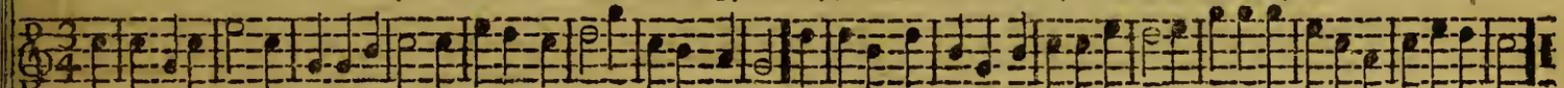
A. Williams.

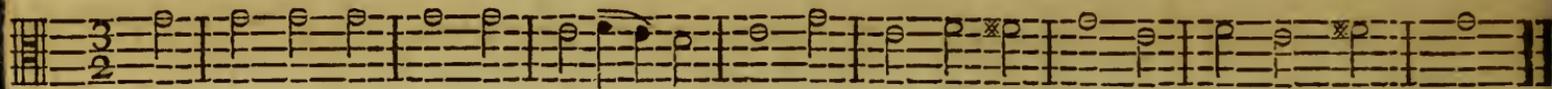
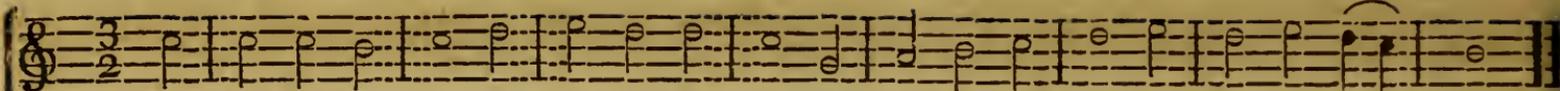


There's no condemnation to them that believe.

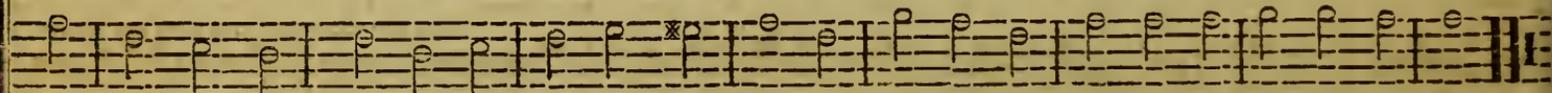
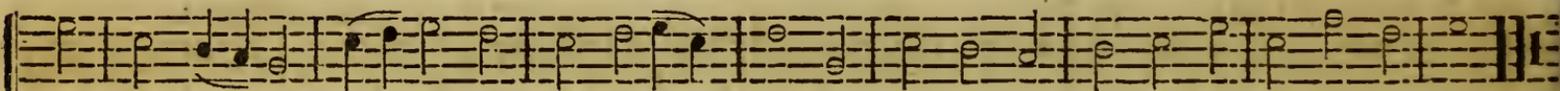
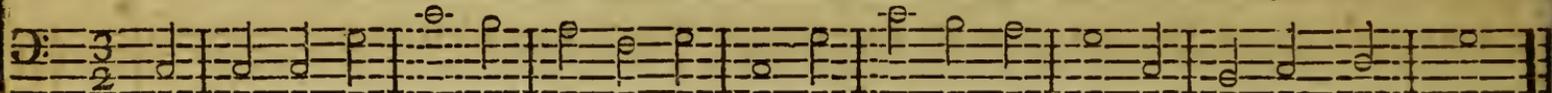
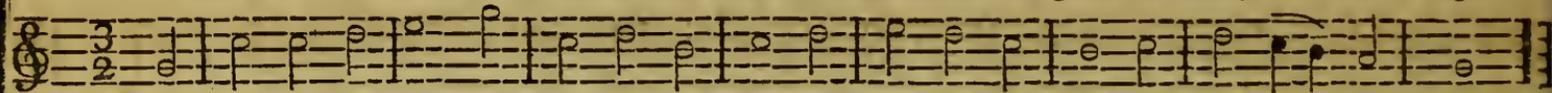


Come, sinners attend and make no delay, Good news from a friend I bring you to-day ; Glad news of salvation, come now and receive ;

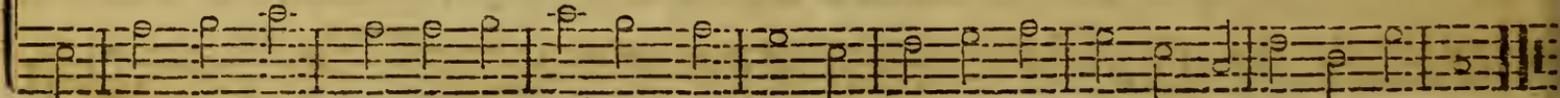
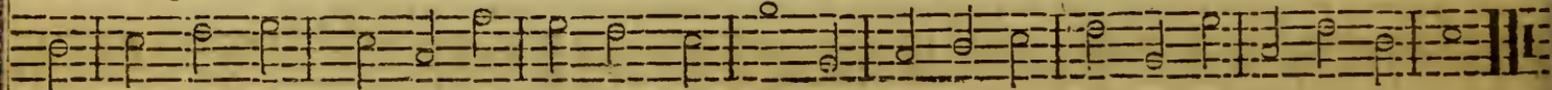


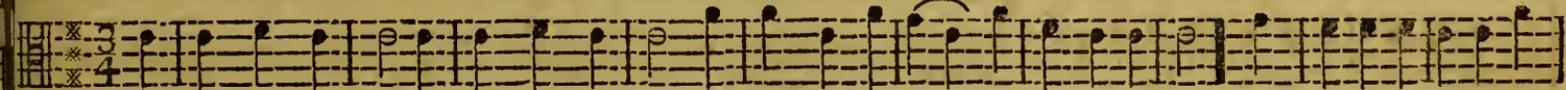
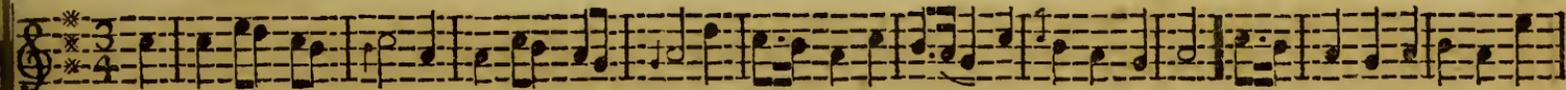


O praise ye the Lord, Prepare your glad voice His praise in the great Assembly to sing,

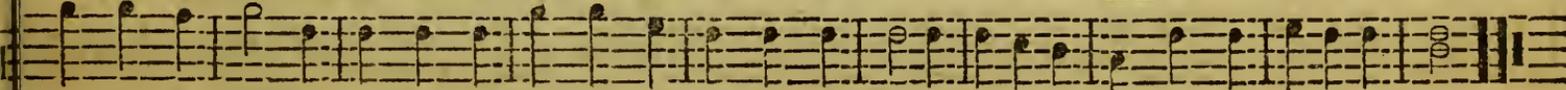


In their great Creator Let all men rejoice, And heirs of salvation Be glad in their King.

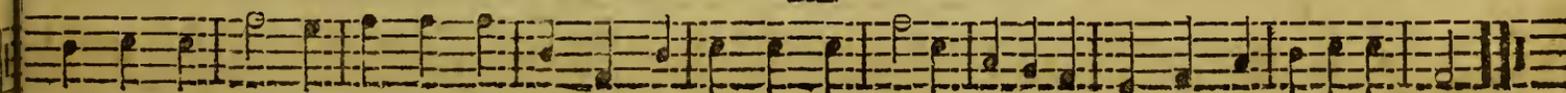


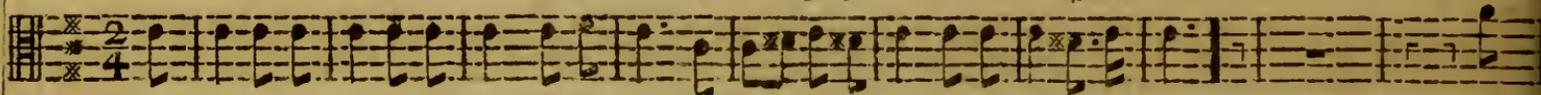
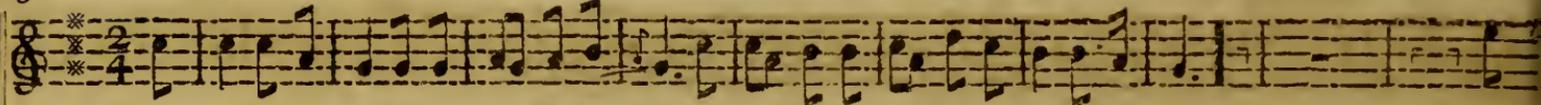


How can we adore, Or worthily praise, Thy goodness and pow'r, Thou God of all grace ; With honour and blessing Be-

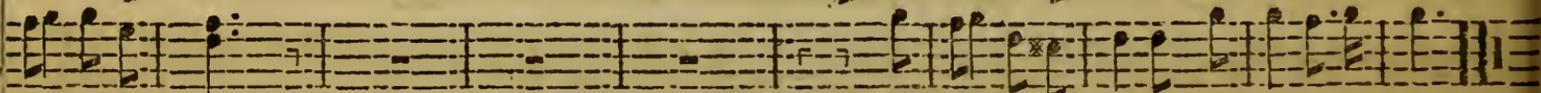
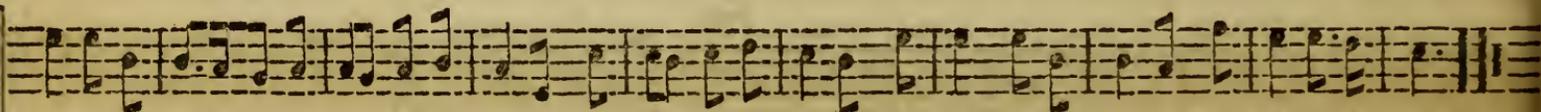
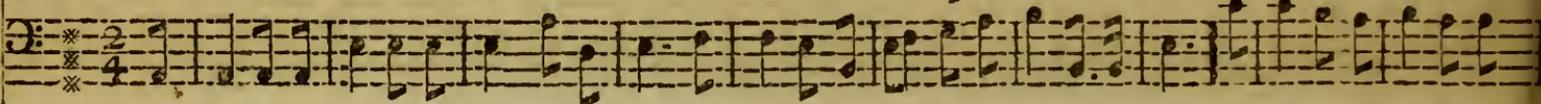
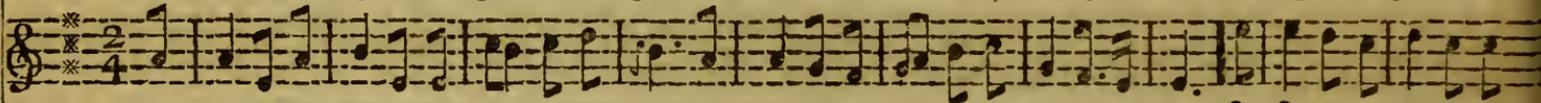


fore thee we fall, Most gladly confessing Thee Father of all. Most gladly—

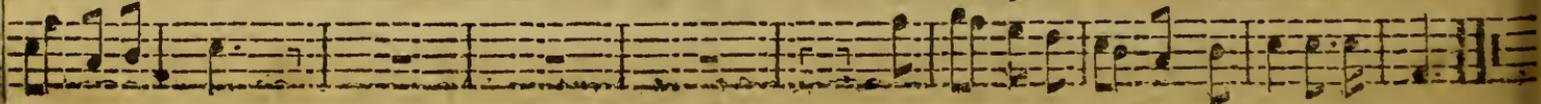
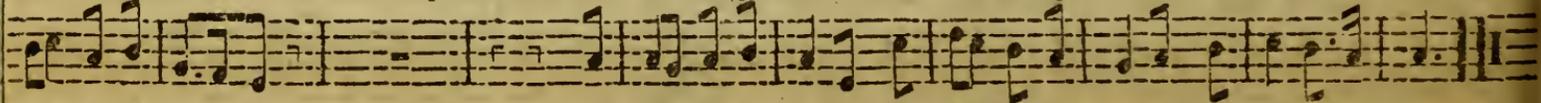


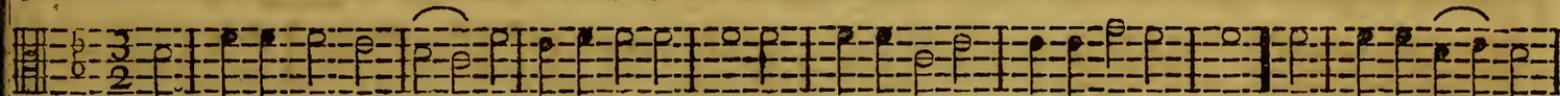
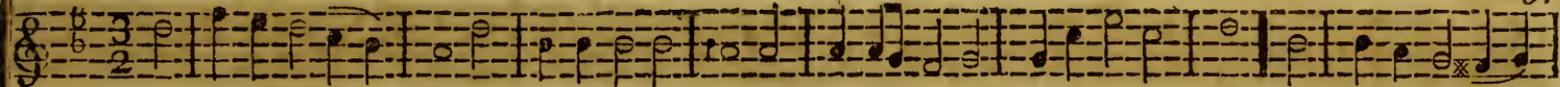


The Lord is our shepherd, our guardian and guide, Whatever we want he will kindly provide : To sheep of his pasture his

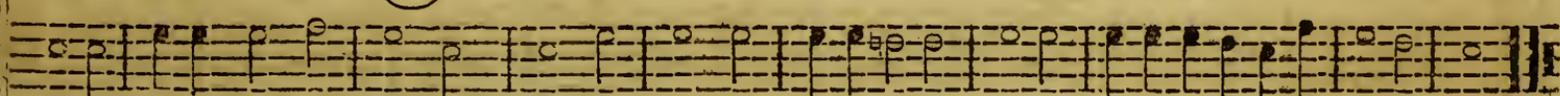
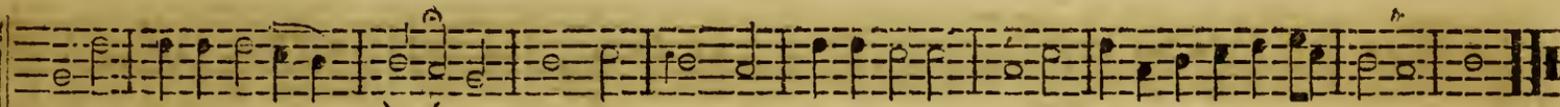
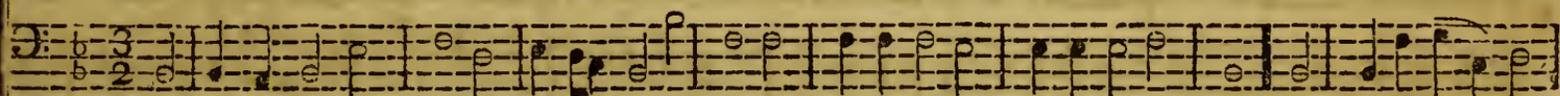


mercies abound, His care and protection, His care and protection, His care and protection his flock will surround.

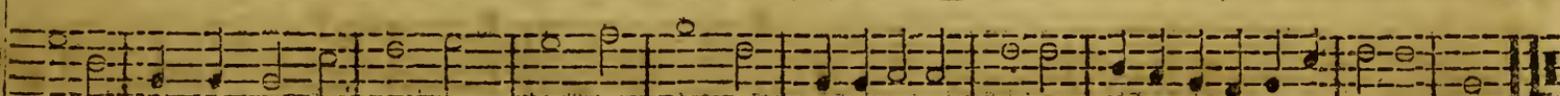
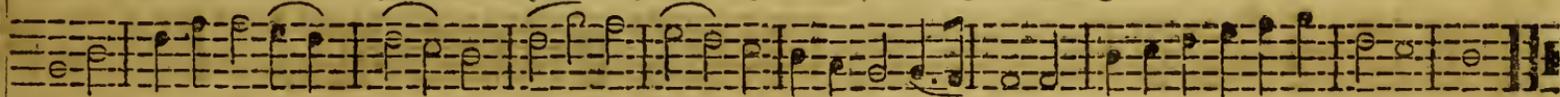




No war or battles' sound Was heard the world around, No hostile chiefs to furious combat ran; But peaceful was the

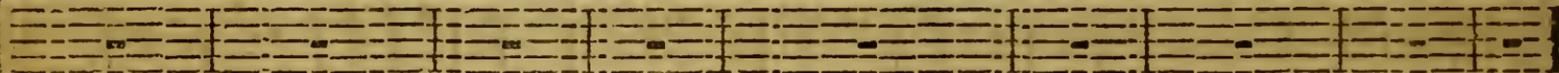
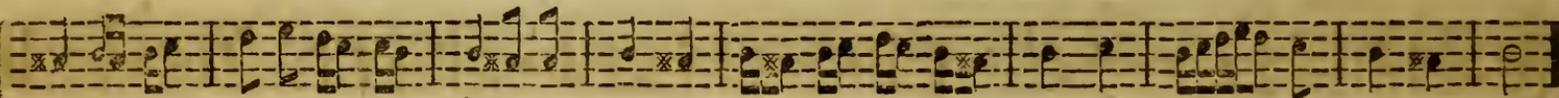
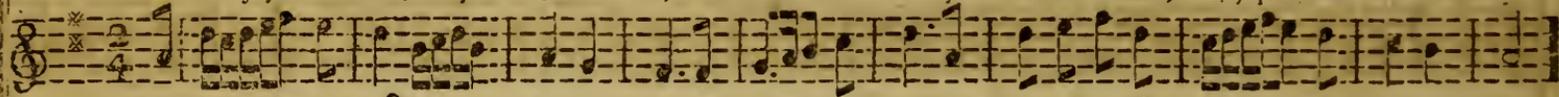


night In which the Prince of Light His reign of peace upon the earth began. His reign—





The joyful morn, my God, is come, That calls me to thy honour'd dome, Thy presence to adore.



My feet the summons shall attend, With willing steps thy courts ascend, And tread the hallow'd floor.



My feet the summons shall attend, With willing steps thy courts ascend, And tread the hallow'd floor.

GANGES. 8. 8. 6.

Almighty King of heaven above, Eternal source of truth and love, And Lord of all below,  
With rev'rence and religious fear Permit thy suppliants to draw near, And at thy feet to bow.

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'll haste to Zion's hill, And there our vows and honours pay.

The first system of music consists of two staves. The upper staff is a treble clef with a 3/4 time signature, and the lower staff is a bass clef with a 3/4 time signature. The music is written in a simple, homophonic style with a key signature of one flat (B-flat). The melody in the treble staff is supported by a bass line in the bass staff. There are some asterisks in the treble staff, possibly indicating specific notes or ornaments.

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

The second system of music continues the melody and bass line from the first system. It features the same 3/4 time signature and key signature. The notation includes various note values, rests, and phrasing slurs. There are asterisks in the treble staff, likely marking specific notes.

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

The third system of music concludes the piece. It maintains the 3/4 time signature and key signature. The melody in the treble staff ends with a double bar line and repeat dots. The bass line also concludes with a double bar line. There are asterisks in the treble staff, marking the final notes of the piece.

Musical score for the first system, including vocal line and piano accompaniment. The time signature is 2/4. The key signature has one sharp (F#). The score consists of four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a vocal line (treble clef), and a piano accompaniment (bass clef).

Praise to Thee, thou Great Creator, Praise to thee from every tongue, Join my soul with every creature,

Musical score for the second system, including vocal line and piano accompaniment. The time signature is 2/4. The key signature has one sharp (F#). The score consists of four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a vocal line (treble clef), and a piano accompaniment (bass clef).

Join the universal song. Hallelujah, :||: :||: :||: Amen.

## LITTLETON.

8. 7.

A. Williams.

143

Musical score for Littleton, measures 1-8. Treble and bass staves with 2/4 time signature and repeat signs.

Lo ! he cometh, countless trumpets Blow before the bloody sign, 'Midst ten thousand saints and angels See the crucified shine.

Musical score for Littleton, measures 9-16. Treble and bass staves with 2/4 time signature and repeat signs.

## SICILIAN HYMN.

8. 7.

Musical score for Sicilian Hymn, measures 1-8. Treble and bass staves with 2/4 time signature and repeat signs.

Lord dismiss us with thy blessing, Hope and comfort from above ; Let us each, thy peace possessing, Triumph in redeeming love.

Musical score for Sicilian Hymn, measures 9-16. Treble and bass staves with 2/4 time signature and repeat signs.

The first system of music consists of two staves. The upper staff is a treble clef with a 3/4 time signature and a key signature of one sharp (F#). The lower staff is a bass clef with the same time signature and key signature. The music features a piano accompaniment with chords and moving lines, and a vocal line with lyrics.

Love divine, all love excelling, Joy of heav'n to earth come down ! Jesus, thou art all compassion ;

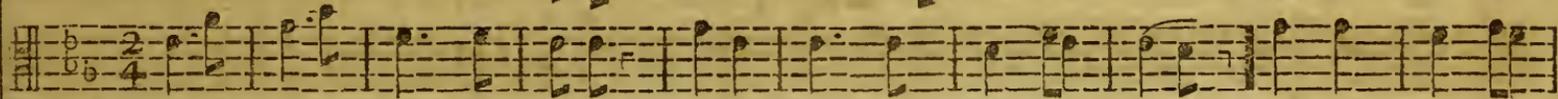
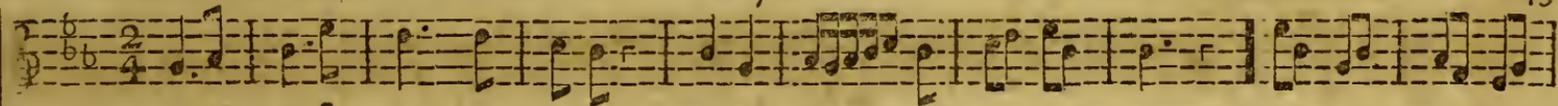
The second system of music continues the piece. It features the same two-staff format as the first system, with treble and bass clefs, 3/4 time signature, and one sharp key signature. The lyrics are positioned between the two staves.

Fix in us thy humble dwelling, All thy faithful mercies crown.

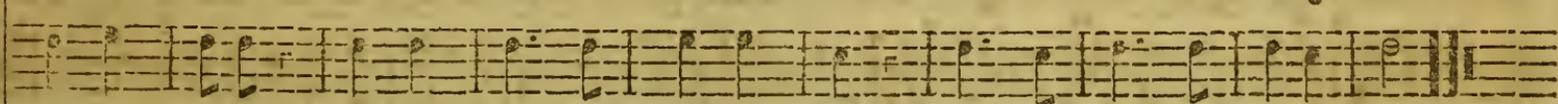
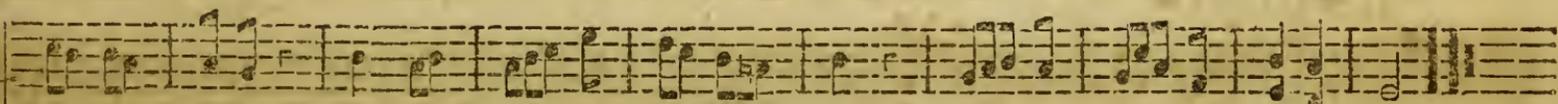
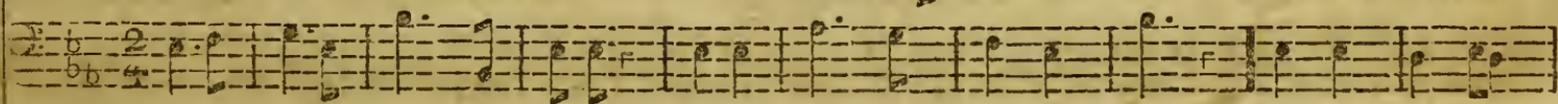
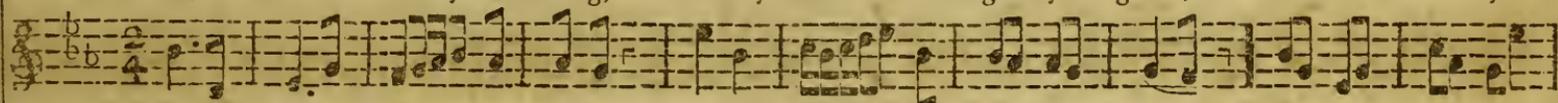
The third system of music continues the piece. It features the same two-staff format as the first system, with treble and bass clefs, 3/4 time signature, and one sharp key signature. The lyrics are positioned between the two staves.

Pure, unbounded love thou art ; Visit us with thy salvation, Enter every trembling heart.

The fourth system of music continues the piece. It features the same two-staff format as the first system, with treble and bass clefs, 3/4 time signature, and one sharp key signature. The lyrics are positioned between the two staves.



Come, thou fount of every blessing, Tune my heart to sing thy grace; Streams of mercy

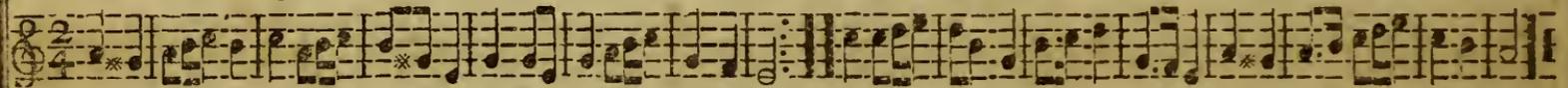


never ceasing Call for songs of loudest praise. Call for--

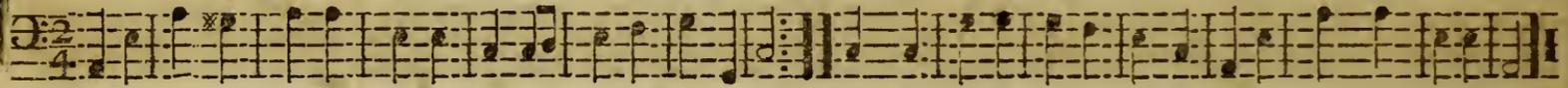




Guide me, O thou great Jehovah, Pilgrim through this barren land ; Eread of heaven, :||: Feed me, till I want no more.

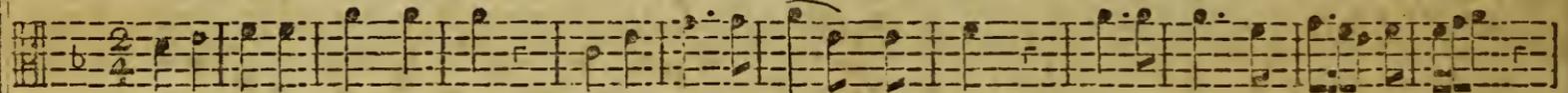
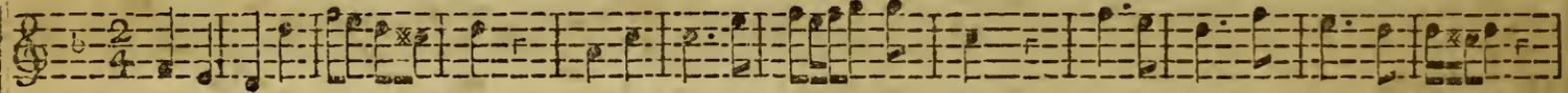


I am weak, but thou art mighty, Hold me with thy pow'ful hand.

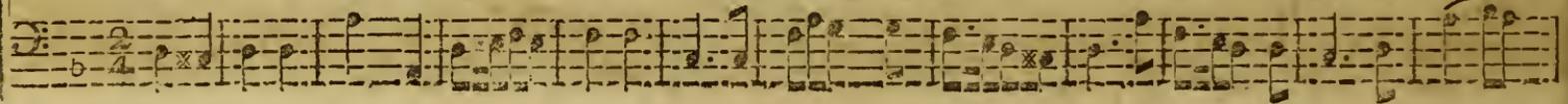
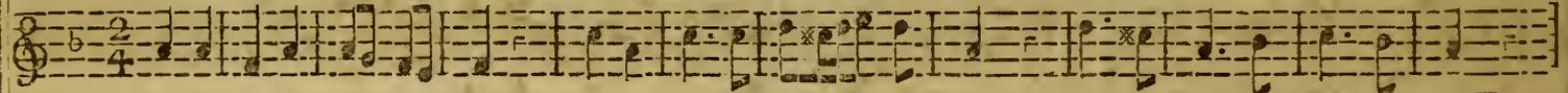


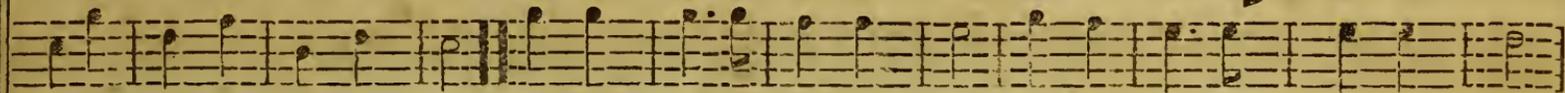
DALMATIA.

Mitchell.

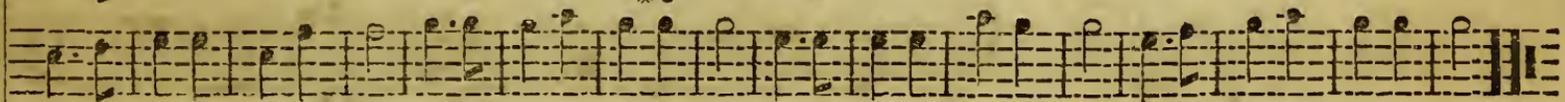
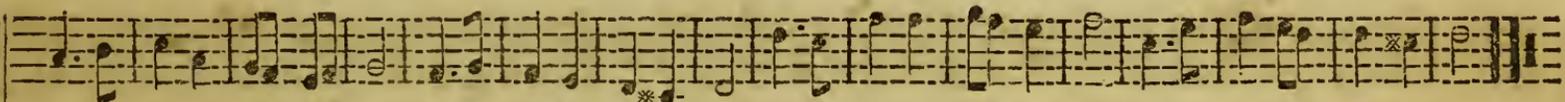
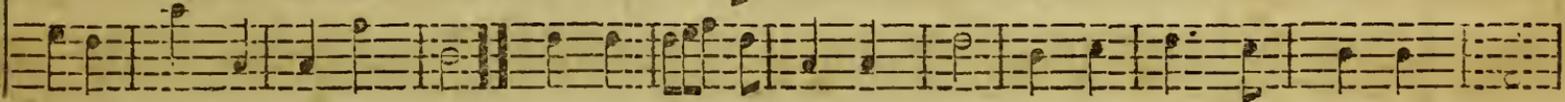
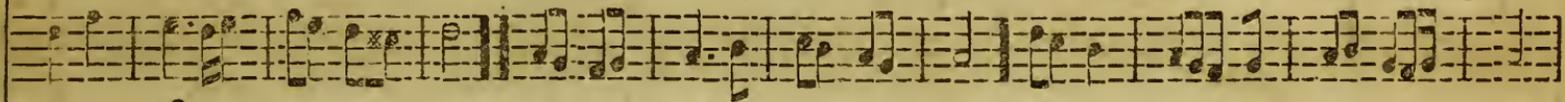


Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll,

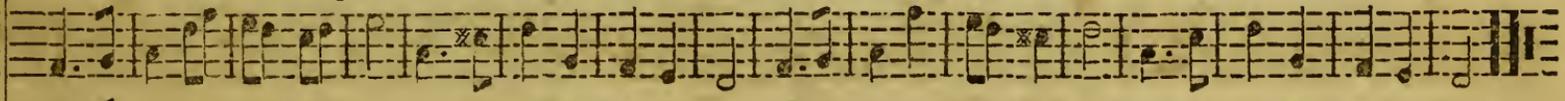


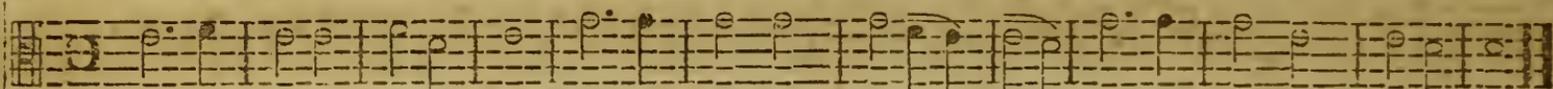


While the tempest still is nigh; Hide me, O my Saviour, hide, Till the storm of life be past;

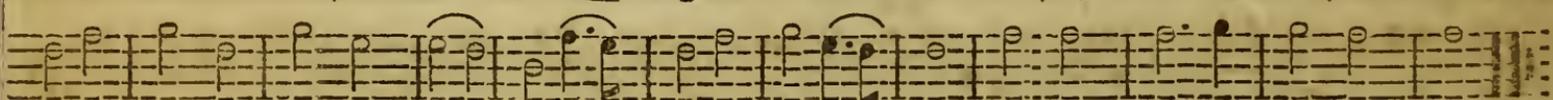
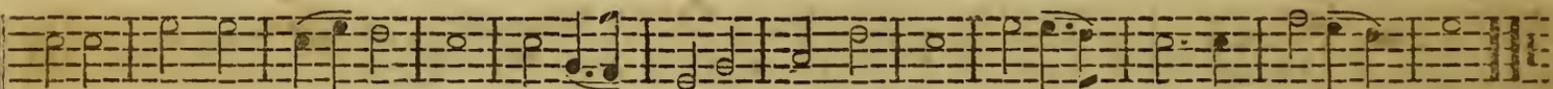
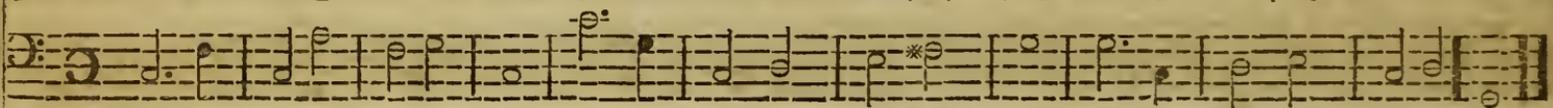
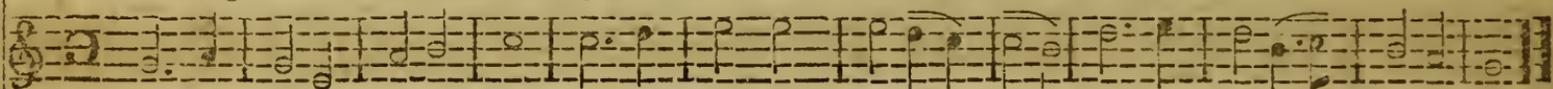


Safe into thy haven guide, O receive my soul at last. Safe into, &c.

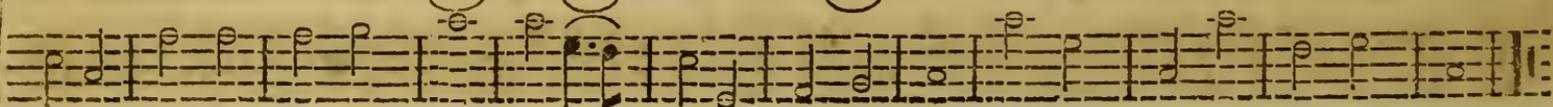
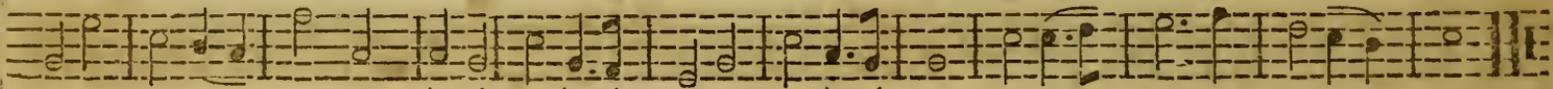


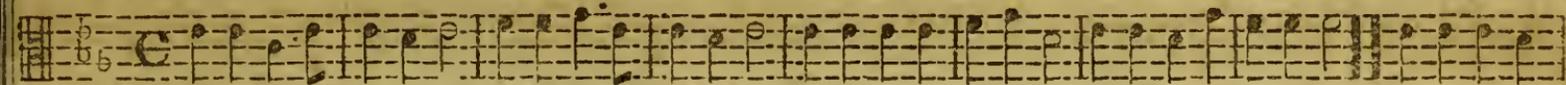
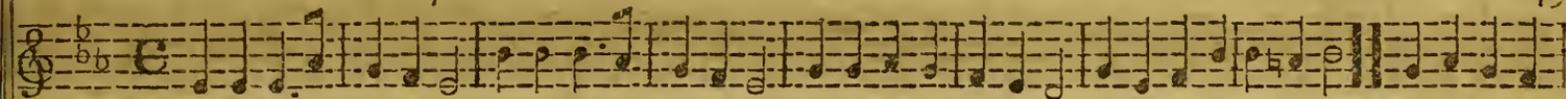


Now begin the heav'nly theme, Sing aloud in Jesus' name, ::

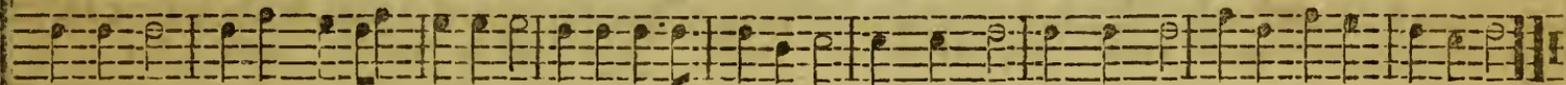
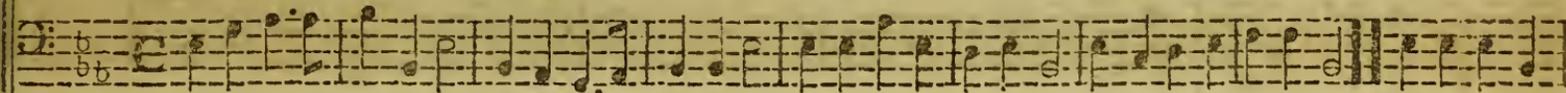
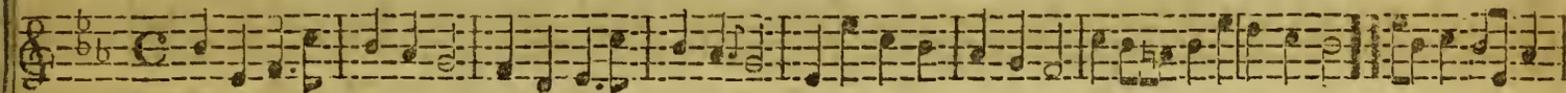


Ye, who Jesus' kindness prove, Triumph in redeeming love. ::

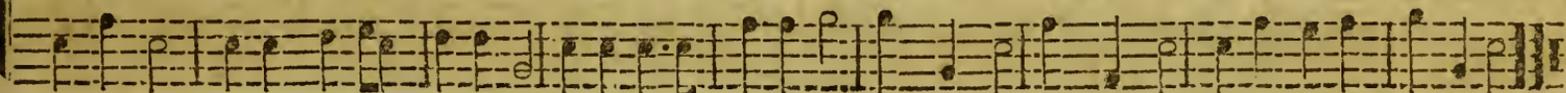
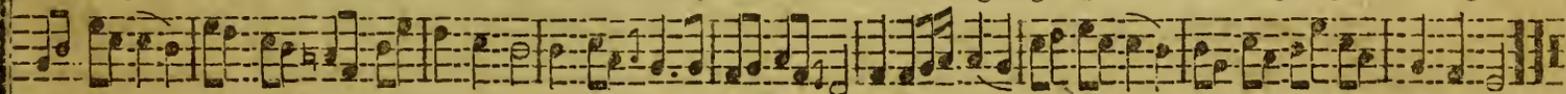




Father of our feeble race, Wise, beneficent and kind, Spread o'er nature's ample face, Flows thy goodness unconfin'd. Musing in the



silent grove, Or the busy walks of men, Still we trace thy wondrous love, Claiming large, :||: Claiming large returns again.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests and phrasing slurs.

Son of God, thy blessing grant, Still supply our every want, Tree of Life, thine influence shed,

The second system of music continues the composition with two staves in treble and bass clefs, maintaining the one-flat key signature and common time. It features similar rhythmic patterns and phrasing as the first system.

The third system of music consists of two staves in treble and bass clefs. The notation includes various note values and rests, with phrasing slurs indicating the flow of the melody.

With thy sap, my spirit feed, With thy sap, my spirit feed, With thy sap, my spirit feed.

The fourth system of music consists of two staves in treble and bass clefs, concluding the piece with a final cadence. The notation includes various note values and rests, with phrasing slurs.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both are in the key of B-flat major and 2/4 time. The music begins with a treble clef, a key signature of one flat, and a time signature of 2/4. The vocal line starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment starts with a quarter note G3, followed by quarter notes A3, Bb3, and C4.

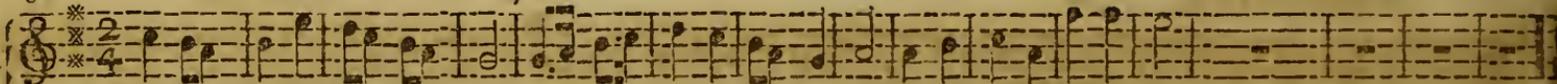
Blest Instructor, from thy ways, Who can tell how oft he strays! Who can tell, &c.

The second system of music continues the vocal and piano parts from the first system. The vocal line continues with quarter notes D5, C5, Bb4, and A4. The piano accompaniment continues with quarter notes D4, C4, Bb3, and A3.

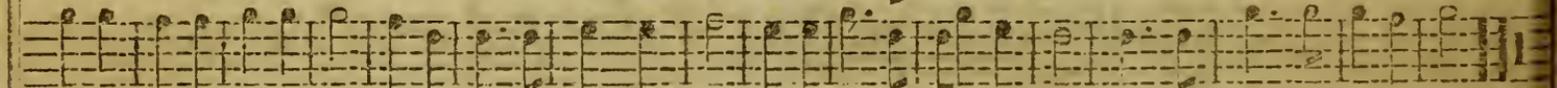
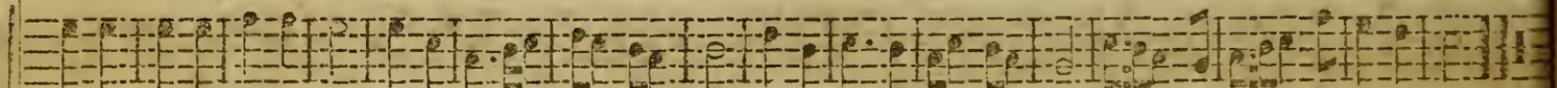
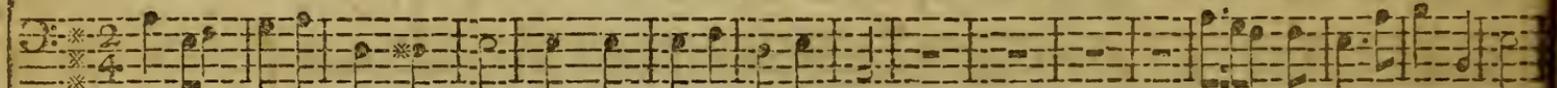
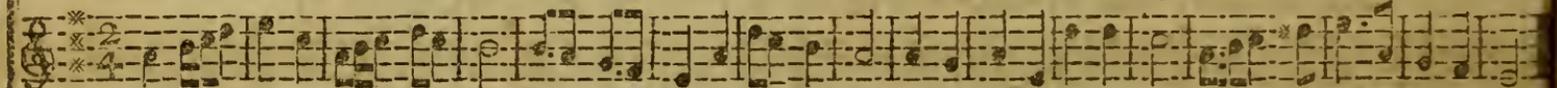
The third system of music continues the vocal and piano parts. The vocal line continues with quarter notes G4, F4, E4, and D4. The piano accompaniment continues with quarter notes G3, F3, E3, and D3.

Save from errour's growth my mind, Leave not, Lord, one root behind. Leave not, &c.

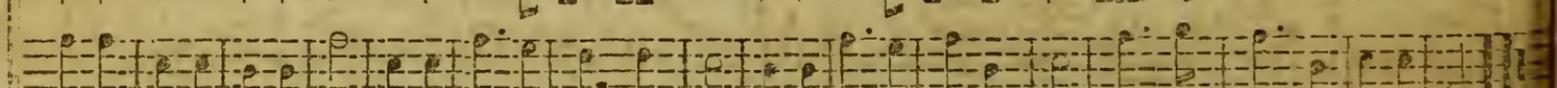
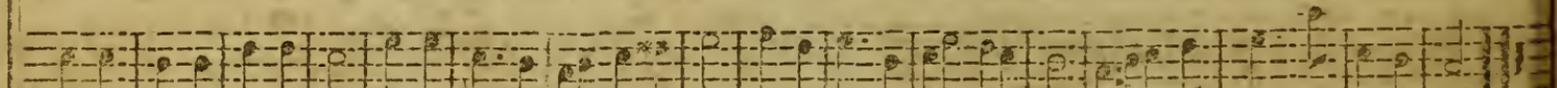
The fourth system of music continues the vocal and piano parts. The vocal line continues with quarter notes C4, Bb3, A3, and G3. The piano accompaniment continues with quarter notes C3, Bb2, A2, and G2.



Hail the day, that saw him Rise, ravish'd from our wishful eyes! Christ, a while to mortals given, Reascends his native heaven.

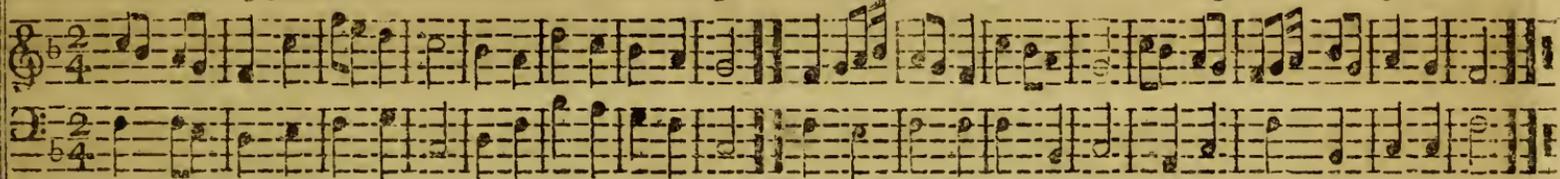


There the pompous triumph waits, Lift your heads, eternal gates, Wide unfold the radiant scene, Take the King of Glory in.





When the morning paints the skies, When the stars of evening rise, We thy praises will record, Sovereign Ruler, mighty Lord!



HART's.

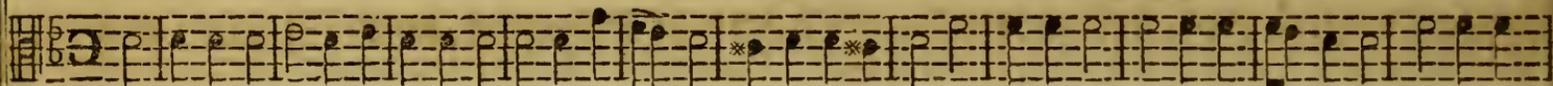
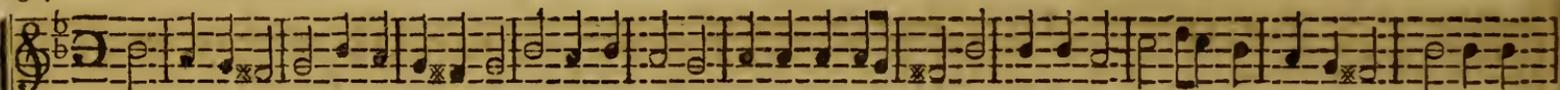
78.

Milgrove.

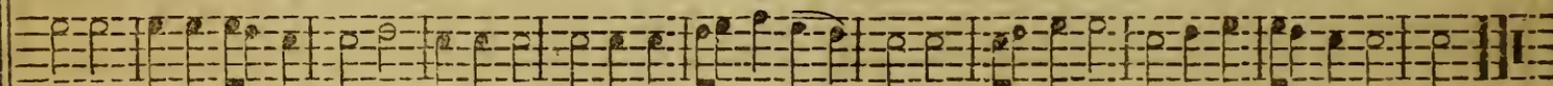
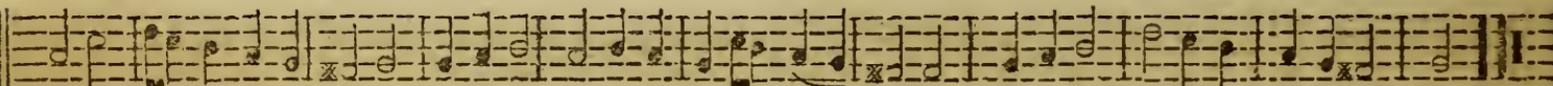
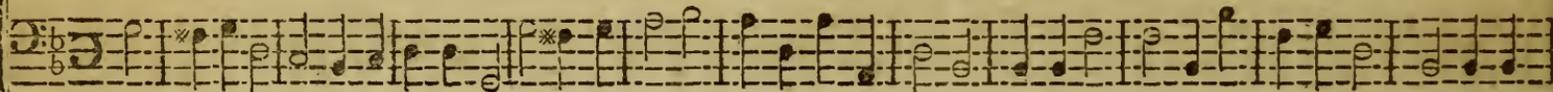
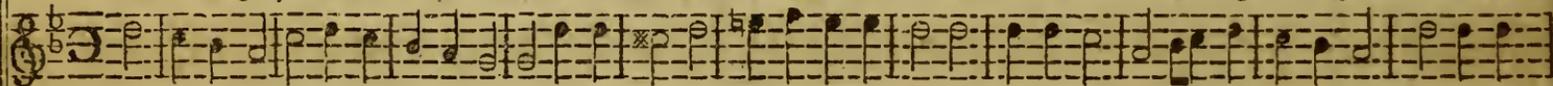


Jesus, once for sinners slain, From the dead revives again, And in heav'n is now set down, With his Father in his throne.

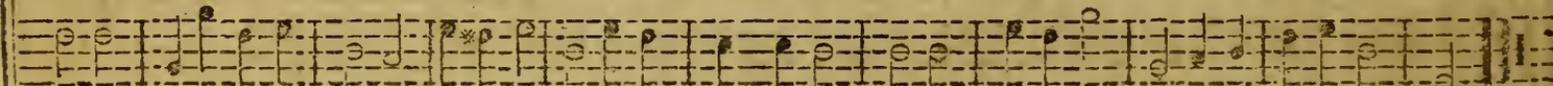
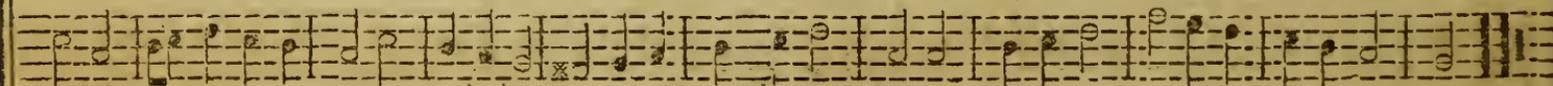




The God of glory sends his summons forth, Calls the south nations and awakes the north ; From east to west the sovereign orders spread, Thro' distant



worlds, and regions of the dead. The trumpet sounds, hell trembles, heaven rejoices ; Lift up your heads, Ye saints, with cheerful voices,

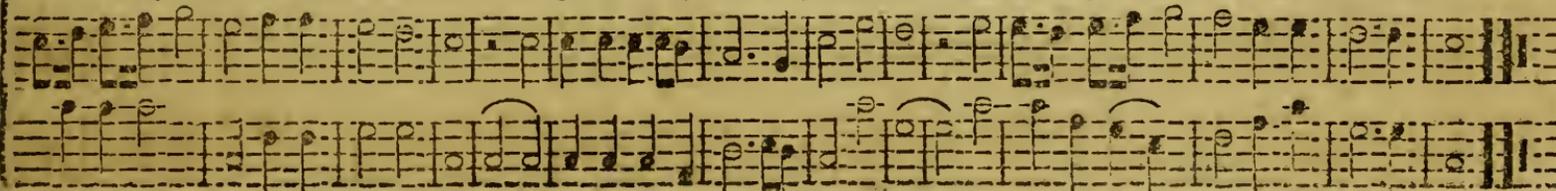


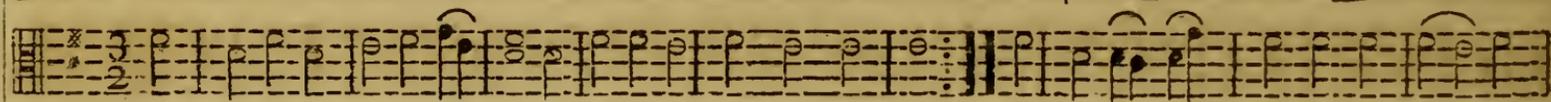
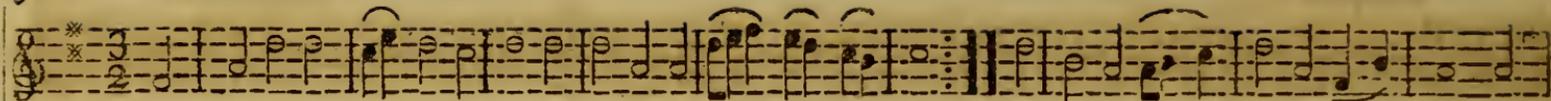


Behold the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heaven, earth, and hell draw near, let all things come To



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

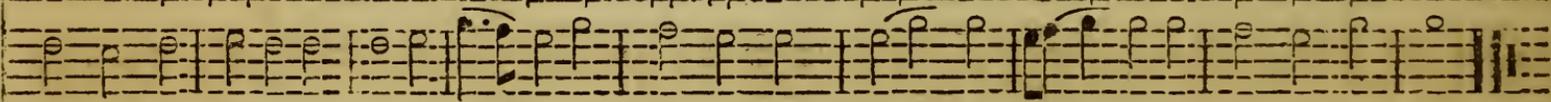
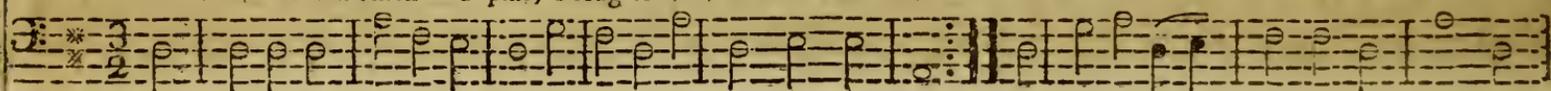




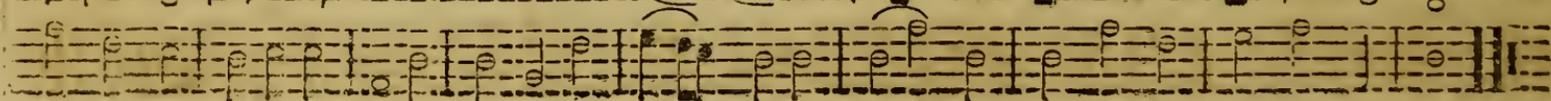
Thou Shepherd of Israel and mine, The joy and desire of my heart, That pasture I languish to find, Where

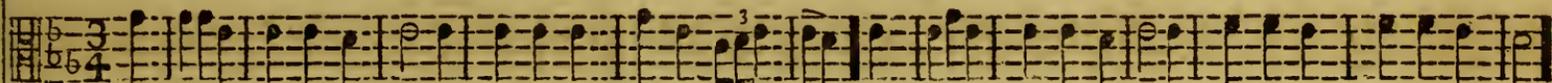
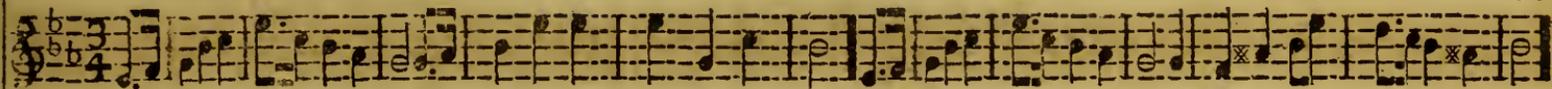


For closer communion I pine, I long to reside where thou art.

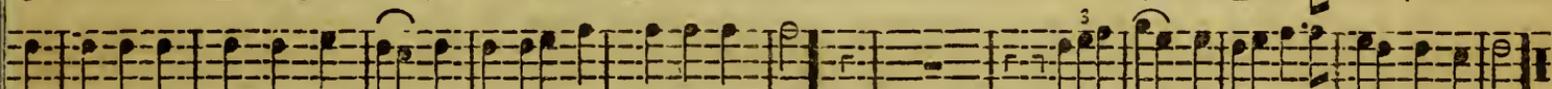
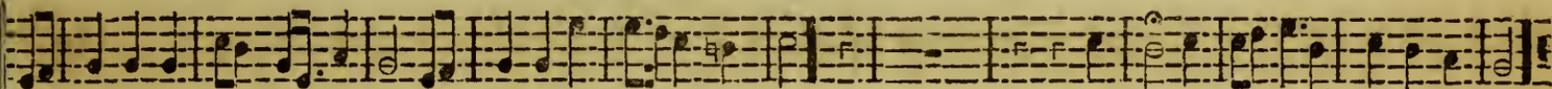
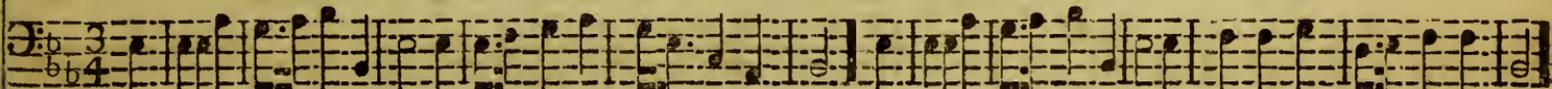
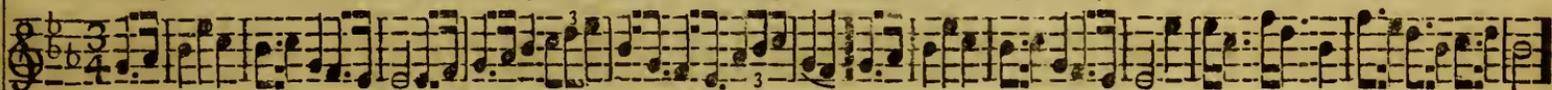


all who their shepherd obey, Are fed on thy bosom reclin'd, And screen'd from the heat of the day.

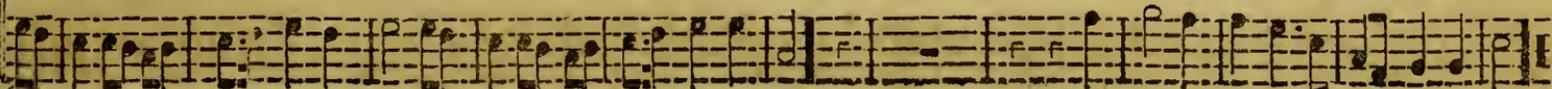
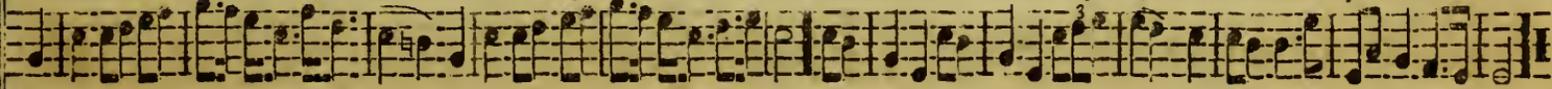


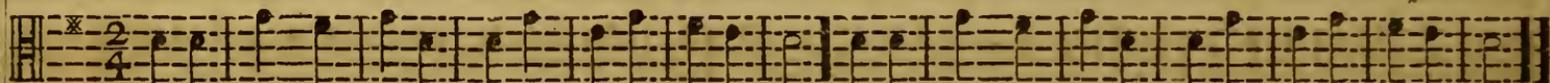
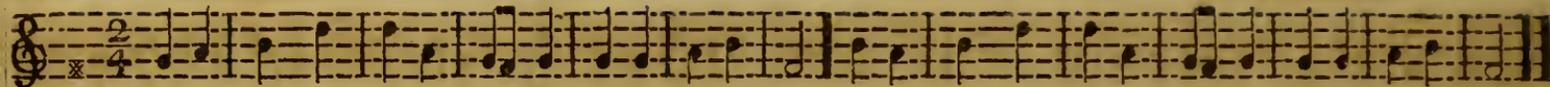


Encompass'd with clouds of distress, Just ready all hope to resign, I pant for the light of thy face. And fear it will never be mine.

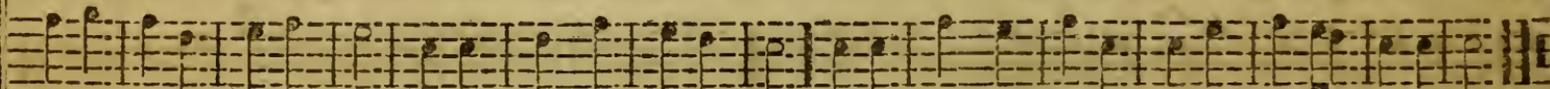
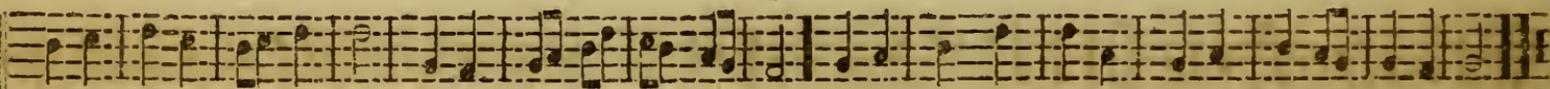
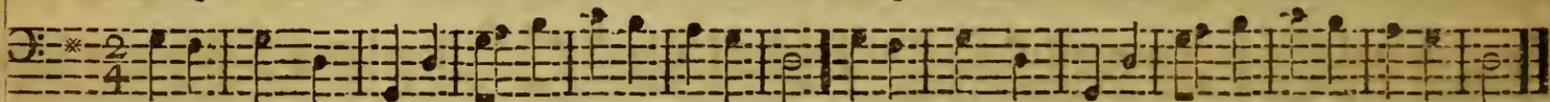
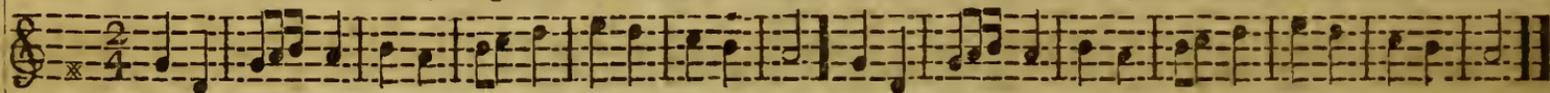


Dishearten'd with waiting so long, I sink at thy feet with my load, All plaintive I pour out my song, And stretch forth my hands unto God.

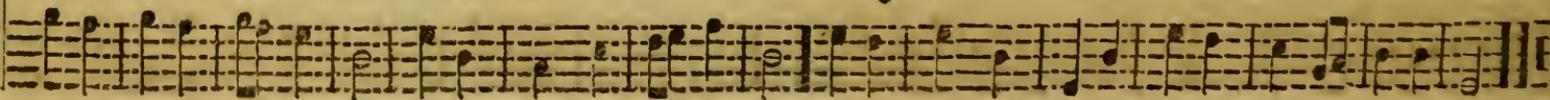
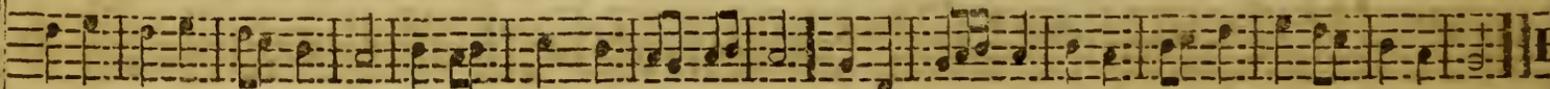


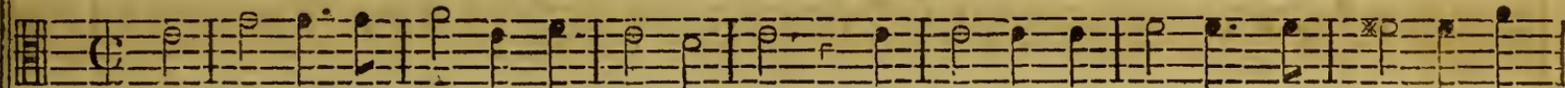
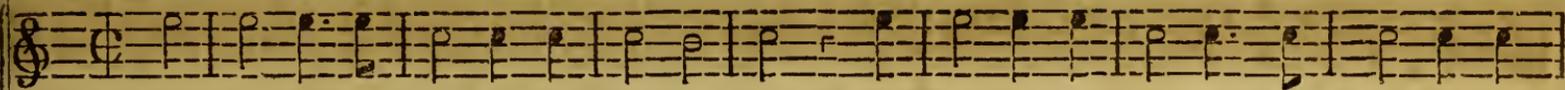


Rise, my soul, stretch out thy wings, Thy better portion trace, Rise from transitory things Towards heaven thy native place.

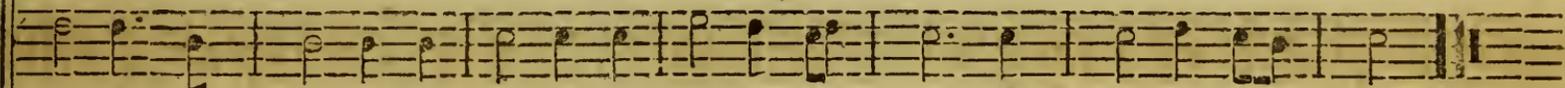
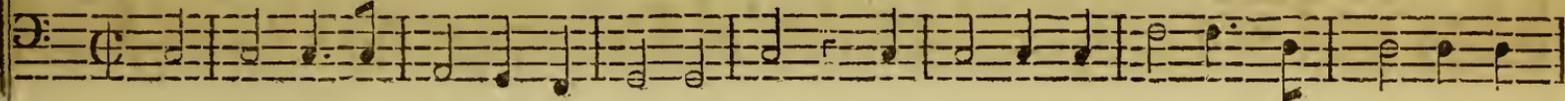
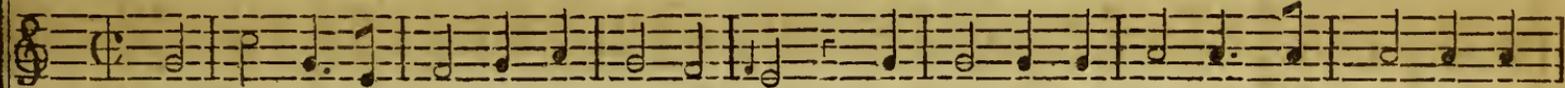


Sun and moon and stars decay, Time shall soon this earth remove, Rise, my soul, and haste away, To seats prepar'd above.

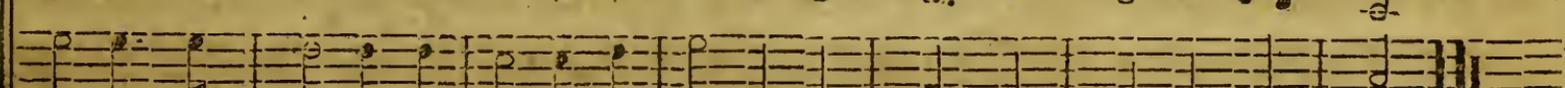


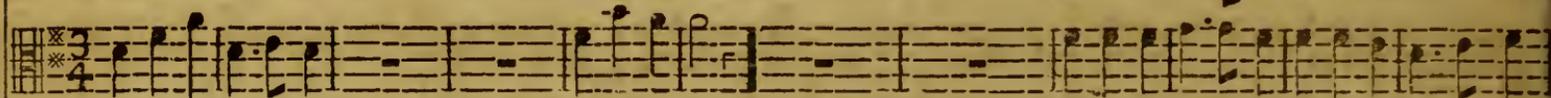
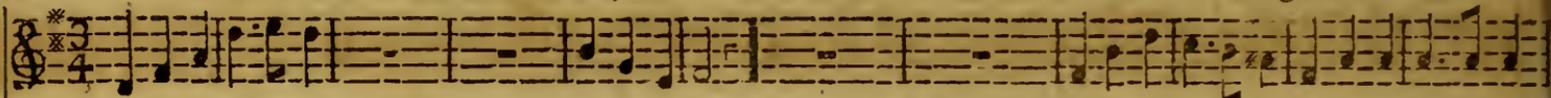


O tell me no more Of this world's vain store, The time for such trifles, The time for such

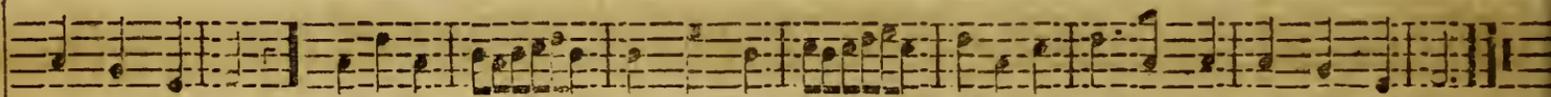
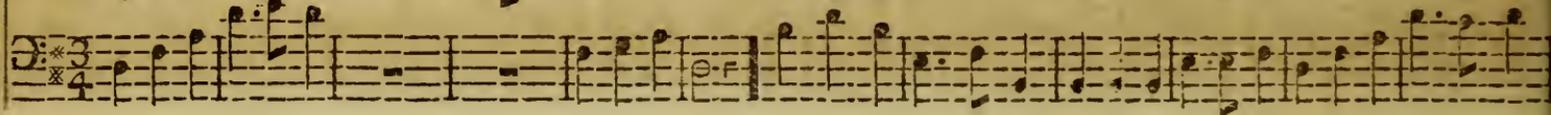
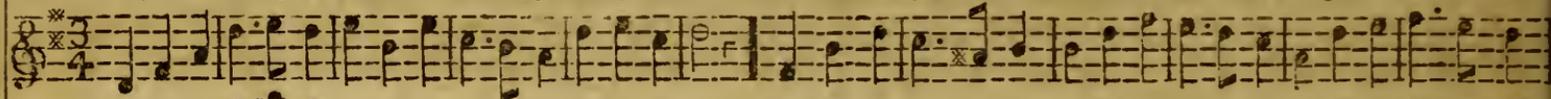


trifles, The time for such trifles, With me now is, o'er, With me now is o'er.

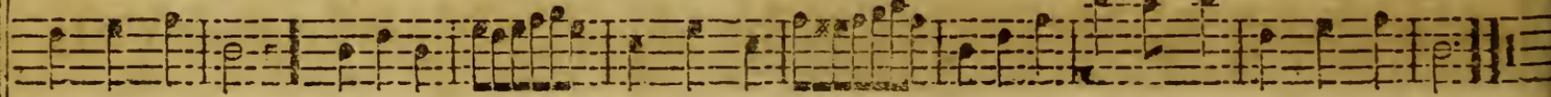
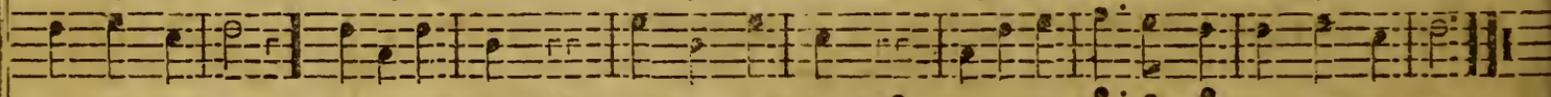




Glory to God on high, Let earth and skies reply, Praise ye his name : His love and grace adore, Who all our sorrows bore, Sing aloud evermore,



Worthy the Lamb, Worthy the Lamb, Worthy the Lamb, Sing aloud evermore, Worthy the Lamb.

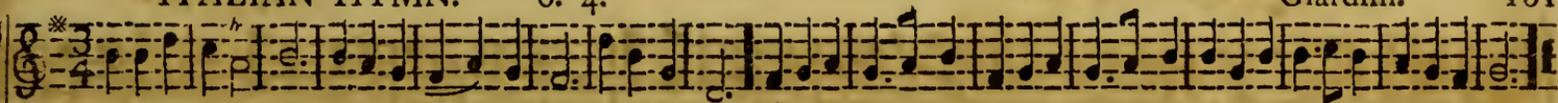


## ITALIAN HYMN.

6. 4.

Giardini.

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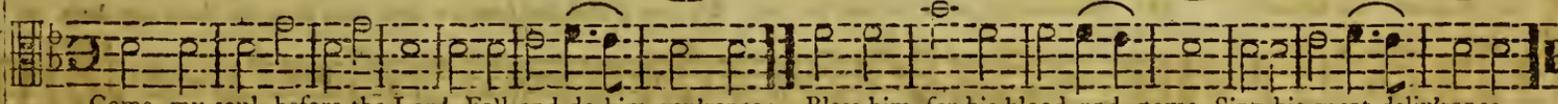


Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all-glorious, O'er all victorious, Come and reign over us, Ancient of Days.

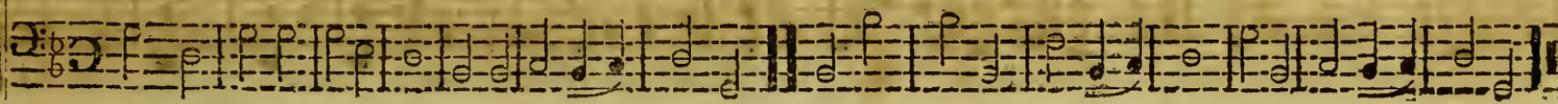


## FAIRFAX.

7. 6.

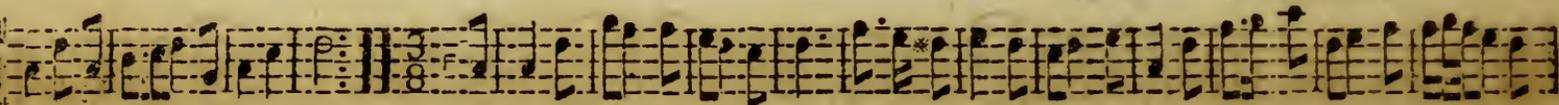


Come, my soul, before the Lord, Fall and do him rev'rence; Bless him for his blood and name, Sing his great deliv'rance.





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



He can create and he destroy. 2d v. His sovereign pow'r, without our aid, Made us of clay, and form'd us men : And when like wand'ring sheep we



3d v. We are his people, we his care, Our souls and all our mortal frame ; What lasting honours shall we





stray'd, He brought us to his fold again. He brought, &c.

4th v. We'll crow'd thy gates with thankful songs, High as the heav'ns our



rear, Almighty Maker, to thy name! :::

5th v. Thou Lord art good, thou Lord art kind; Great is thy grace, thy



voices raise; And earth, and earth, with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall fill, &c.

Shall



mercies sure; And the whole race, :::

of men shall find Thy truth from age to age endure.



fill, Shall fill thy courts with sounding praise. Wide, Wide as the world is thy command, Vast as eternity, eternity thy love ; Firm as a rock thy truth must

stand, When rolling years shall cease to move, shall cease to move. When rolling years shall cease to move. When rolling, &c.

ASCENSION.

For Ascension Day.

Dixon.

Sym.

The first three staves of music are for a symphony. The top staff is in treble clef with a 3/2 time signature. The middle staff is in alto clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music consists of rhythmic patterns and melodic lines across these three parts.

Tenor.

The Tenor part is written on a single staff in treble clef. It begins with a melodic line and includes a double bar line with repeat signs.

Alto.

The Alto part is written on a single staff in treble clef. It begins with a melodic line and includes a double bar line with repeat signs.

Air.

Ye gates and everlasting doors, Lift up your heads, lift up your heads, lift up your heads, lift up your heads on high : Then shall the King of

The vocal parts continue with the lyrics. The Tenor and Alto staves are shown with their respective melodic lines and lyrics. The lyrics are: "Ye gates and everlasting doors, Lift up your heads, lift up your heads, lift up your heads, lift up your heads on high : Then shall the King of".

Bass.

The Bass part is written on a single staff in bass clef. It begins with a melodic line and includes a double bar line with repeat signs.

Bassoon.

The Bassoon part is written on a single staff in bass clef. It begins with a melodic line and includes a double bar line with repeat signs.

Sym. Sym. Sym. Sym.

Come in triumphantly.

glorious state come in, Then shall the King of glorious state Come in, come in triumphantly, tri-

come

come in triumphantly.

Sym. Sym. Sym. Sym.

um phantly tri- um phantly come in come in come in come in tri-

in come in come in come in tri- um phantly tri- um phantly tri-

Sym. Sym. Sym. Sym.

Sym. Sym. Sym. Sym.

umphantly triumphantly come in come in triumphantly triumphantly come in come in come in triumphant-

Adagio. Accompt. Tenor Solo.

The great and

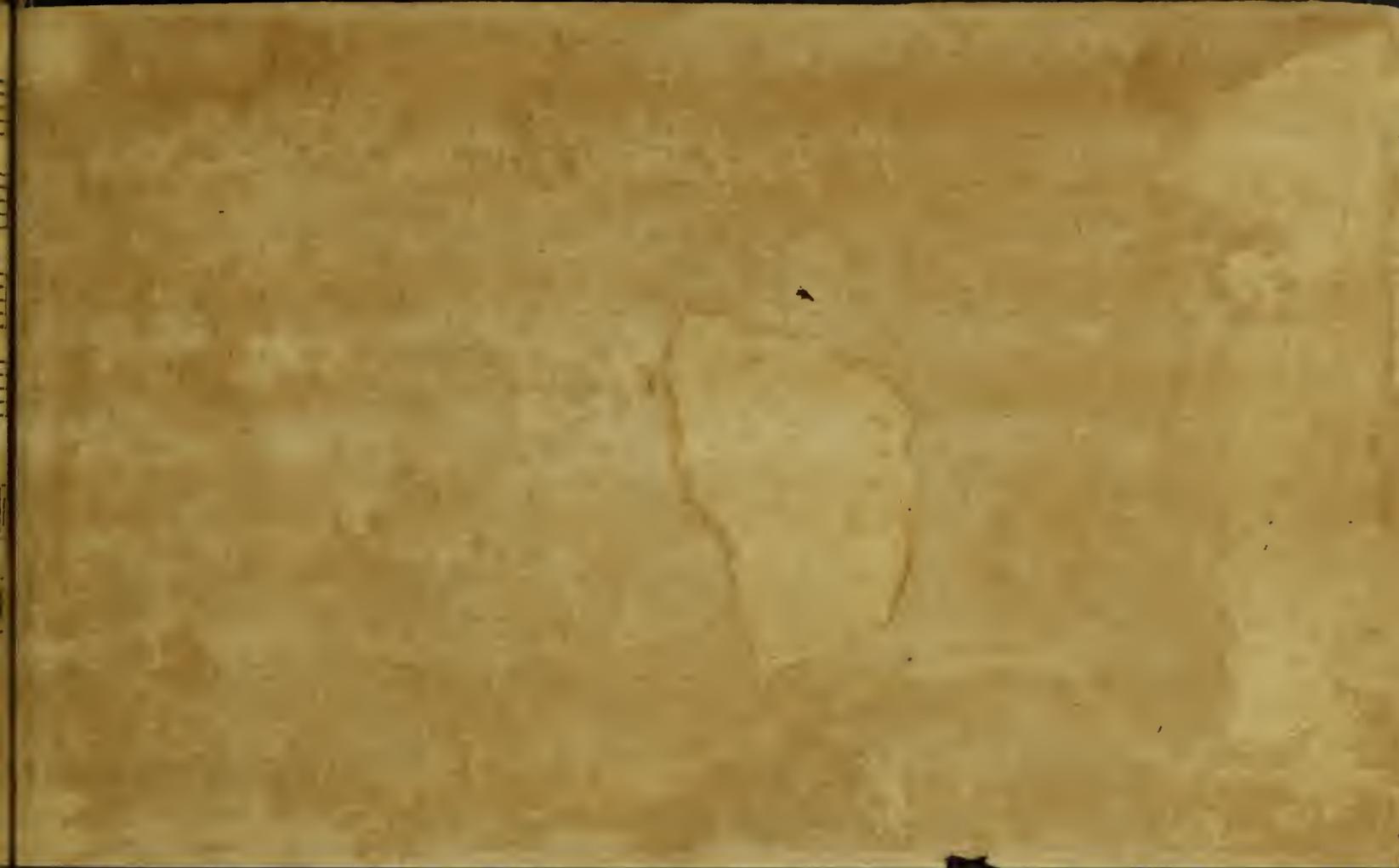
Treble Solo. Moderately.

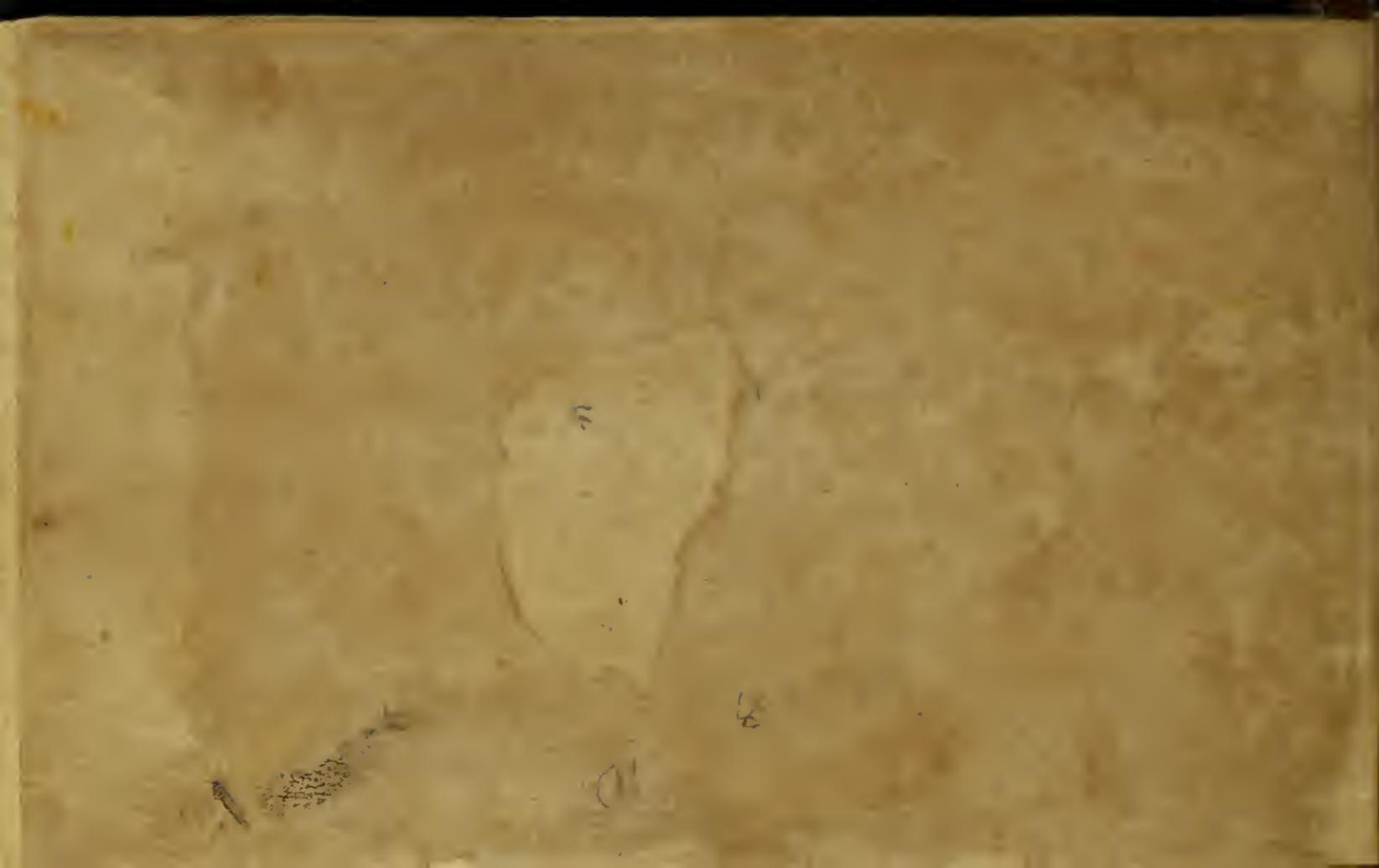
ly come in tri - um - phantly. Who, Who is the King of glo - - rious state?

## Fu Chorus. Brisk.

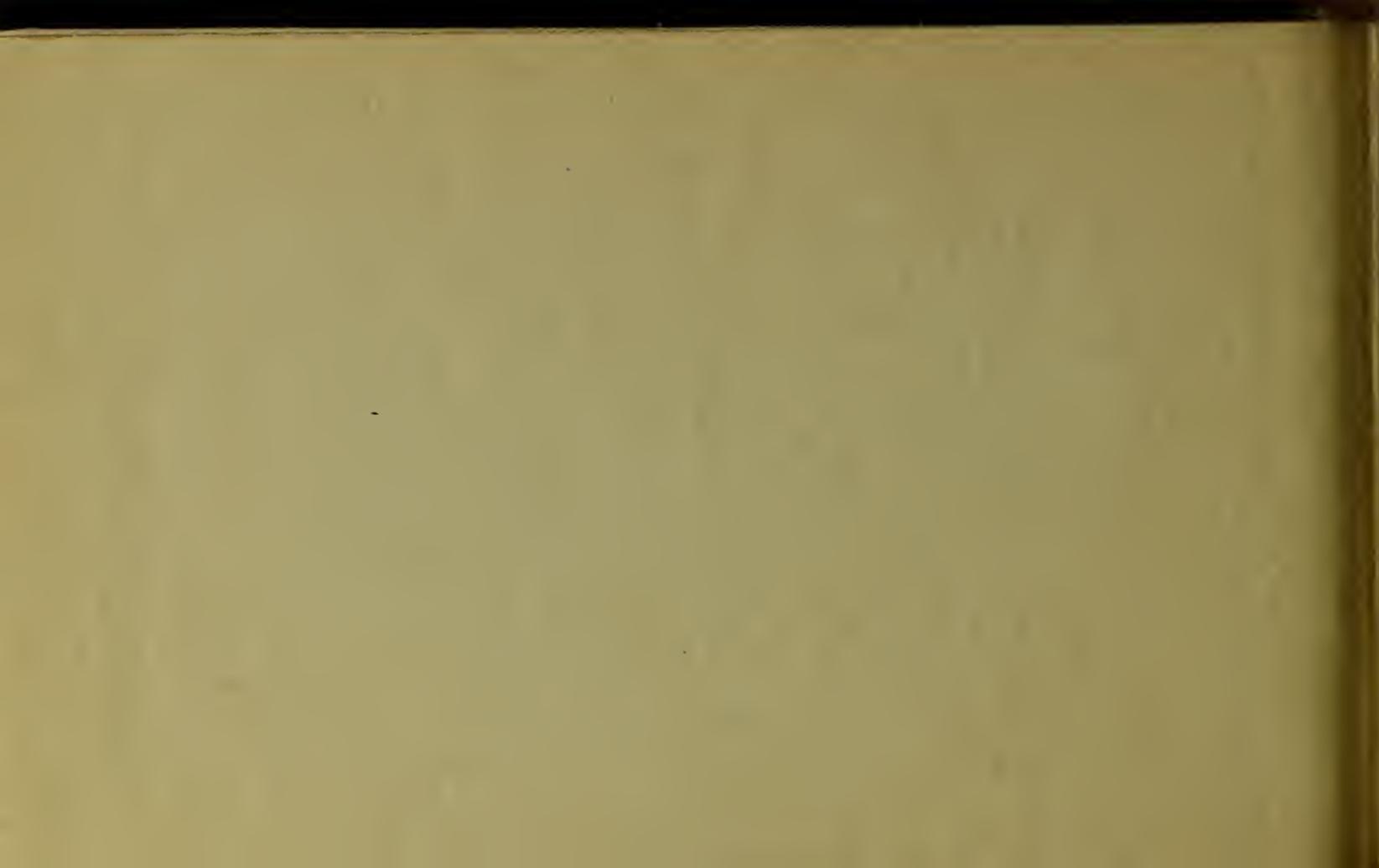
mighty Lord, The mighty Lord in battle strong, And tri - al tri - al of the sword. The mighty

Lord in bat - tle strong, And tri - al tri - al of the sword.









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