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THE
VILLAGE HARMONY

OR,

YOUTH'S ASSISTANT TO SACRED MUSIC.

CONTAINING

A CONCISE INTRODUCTION TO THE GROUNDS OF MUSIC, WITH SUCH A COLLECTION OF THE MOST APPROVED PSALM TUNES, ANTHEMS, AND OTHER PIECES, AS ARE MOST SUITABLE FOR DIVINE WORSHIP.

DESIGNED PRINCIPALLY FOR THE USE OF SCHOOLS AND SINGING SOCIETIES.

Music to rapture swells the list'ning mind,
Sooths the sad heart with melting strains, refin'd,
Controls the passions, checks impure desires,
And the soul kindles with Devotion's fires.

EIGHTH EDITION, IMPROVED, CORRECTED, AND ENLARGED.

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1868.

THE

PROPERTY OF

William Stone

INTRODUCTION.

SEVEN letters are used to express the sounds of the Octave, viz : A, B, C, D, E, F, G. When an eighth letter is required, the first is repeated.

THE SCALE OF MUSIC.

For Bass.

Space above B O
 Fifth Line A O
 Fourth Space G O
 Fourth Line F O
 Third Space E O
 Third Line D O
 Second Space C O
 Second Line B O
 First Space A O
 First Line G O
 Space below F O

For Tenor, Counter and Treble.

Space above G O
 Fifth Line F O
 Fourth Space E O
 Fourth Line D O
 Third Space C O
 Third Line B C
 Second Space A O
 Second Line G O
 First Space F O
 First Line E O
 Space below D O

For Counter.

Space above A O
 Fifth Line G O
 Fourth Space F O
 Fourth Line E O
 Third Space D O
 Third Line C O
 Second Space B O
 Second Line A O
 First Space G O
 First Line F O
 Space below E O

MUSICAL CHARACTERS EXPLAINED.

The *Bass Clif* is placed on the fourth line, and called the F Clif, and is used only in Bass.

Examples.

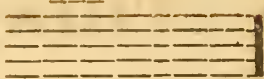
The *Tenor & Treble Clif* is placed on the second line, and called the G Clif, and is used in Tenor and Treble, and in Counter.

The *Counter Clif* is placed on the third line, and called the C Clif, and is used in Counter.

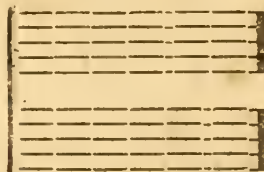
Examples.

A *Staff* is five lines with their spaces, whereon notes and other characters are written.

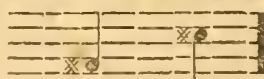
Ledger Lines are used when notes ascend or descend beyond the compass of the staff.



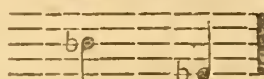
A *Brace* shows how many parts are sung together.



A *Sharp* set before a note raises it one semitone.



A *Flat* set before a note sinks it one semitone.



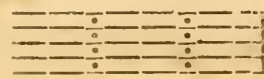
Either a *Sharp* or *Flat* set at the beginning of a tune have influence through it, unless contradicted by a natural.

A *Natural* restores a note, made flat or sharp, to its primitive sound.



One note, that Sharps, Flats and Naturals affect the sound of no letters but those on which they are set.

A *Repeat* shows what part of a tune is to be sung over again.



Figures 1, 2, signify that the note under figure 1 is to be sung before repeating, and the note under figure 2 at repeating: if tied, both to be sung.



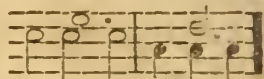
A *Slur* shows what notes are sung to one syllable: but when notes are tied at the bottom, the slur is unnecessary.



Staccato Marks require that the notes over which they are set, should be sung distinctly.



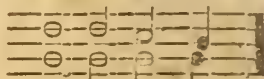
A *Point of Addition* adds to a note one half its original length. When set after a Semibreve it makes it equal to three Minims, when set after a Minim, it makes it equal to 3 Crotchets, &c.



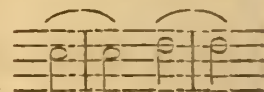
A *Figure 3*, placed over or under any three notes, reduces them to the time of two of the same kind.



Choosing Notes are placed in a direct line, one above another, either of which, or both may be sung.



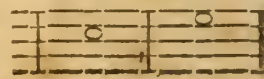
A *Legature*, or *Tye*, comprehends two or more notes upon the same line, or space tied with a slur, which must be sung with one name and as one sound.



A *Single Bar* divides the time according to the measure note.



A *Measure Note* is that, which fills a bar.



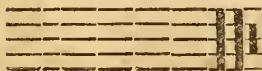
Appoggiatures, or Leaning Notes, are sung according to the value of the note, which follows.



A *Double Bar* shows the end of a strain.



A *Close* shows the end of a tune.



OF NOTES.

SIX Notes are used in vocal music, which are of different forms and lengths, *viz* :

1st. The Semibreve..... which contains 2 Minims.



2d. The Minim..... which contains 2 Crotchets.

3d. The Crotchet..... which contains 2 Quavers.

4th. The Quaver..... which contains 2 Semiquavers.

5th. The Semiquaver..... which contains 2 Demisemiquavers.



6th. The Demisemiquaver.. which is the shortest note used.

OF RESTS.

RESTS require the same time as the *notes* they represent.

A Semibreve Rest..... is equal in time to a Semibreve.



A Minim Rest..... is equal in time to a Minim.



A Crotchet Rest..... is equal in time to a Crotchet.



A Quaver Rest..... is equal in time to a Quaver.



A Semiquaver Rest..... is equal in time to a Semiquaver.




A Demisemiquaver Rest... is equal in time to a Demisemiquaver.




6
SCALE SHOWING THE PROPORTION OF NOTES.


1 Semibreve contains



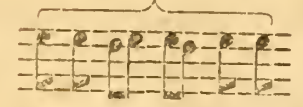
2 Minims,




or 4 Crotchets,




or 8 Quavers,



or 16 Semi-quavers.



or 32 Demi-semi-quavers.



The above scale ought to be well understood, otherwise the Learner will continually be misled.

OF TIME.

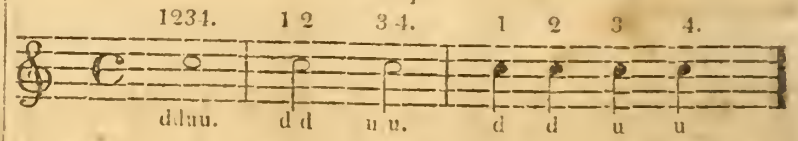
THERE are three divisions of Time, viz: Common, Triple, and Compound.


COMMON TIME is measured by even numbers, as 2, 4, &c. and has four Marks.

The *First Mark*  has a Semibreve for its measure note, and is thus beaten,

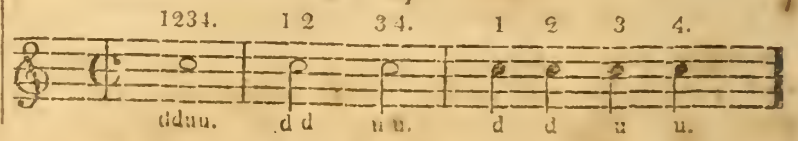
- 1st. Let the ends of the fingers fall,
- 2d. Let the heel of the hand fall,
- 3d. Raise the heel of the hand,
- 4th. Raise the ends of the fingers, which completes the bar.



Example.



The *Second Mark*  has a Semibreve for its measure note, and is beaten in the same manner as the first Mark.

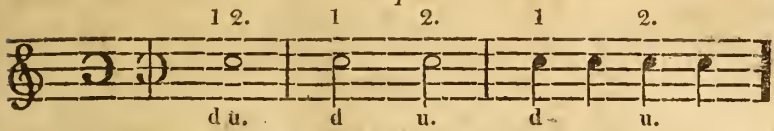
Example.



The *Third Mark*  or  has a Semibreve for its measure note, and is beaten thus,


- 1st. Let the ends of the fingers fall,
- 2d. Raise the ends of the fingers, which completes the bar.

Example.

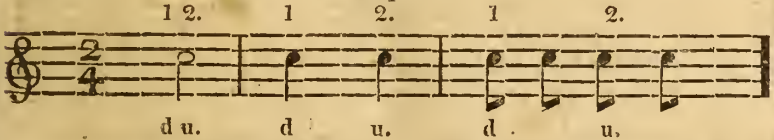


1 2. 1 2. 1 2.

d u. d u. d u. d u.

The *Fourth Mark*  has a Minim for its measure note, and is beaten like the third Mark.

Example.





1 2. 1 2. 1 2.

d u. d u. d u. d u.

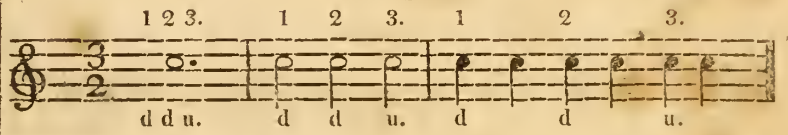
- The first Mark has 4 beats in a bar.
- The Second Mark has 4 beats in a bar.
- The Third Mark has 2 beats in a bar.
- The Fourth Mark has 2 beats in a bar.

TRIPLE TIME is measured by odd numbers, as 3, &c. and has three Marks, which are all beaten in the same manner, thus,

- 1st. Let the ends of the fingers fall,
- 2d. Let the heel of the hand fall,
- 3d. Raise the ends of the fingers, which completes the bar.



The *First Mark*  called *three to two*, has a pointed Semibreve for its measure note.  Three Minims fill a bar, or six Crotchets, &c.

Example.

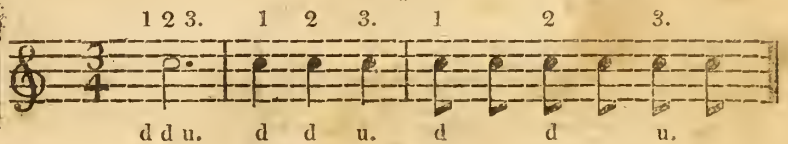


1 2 3. 1 2 3. 1 2 3.

d d u. d d u. d d u.



The *Second Mark*  called *three from four*, has a pointed Minima for its measure note.  Three Crotchets, or six Quavers fill a bar.

Example.



1 2 3. 1 2 3. 1 2 3.

d d u. d d u. d d u.

The *Third Mark*  called *three from eight*, has a pointed Crotchet for its measure note.  Three Quavers, or Six Semiquavers fill a bar.

Example.



1 2 3. 1 2 3. 1 2 3.

d d u. d d u. d d u.

COMPOUND TIME has *two* Marks.

The *First Mark* $\frac{6}{4}$ called *six to four*, has either two pointed Minims, two Minims $\frac{4}{4}$ and two Crotchets, or six Crotchets in a bar; two beats, one down and one up.

Example.

The *Second Mark* $\frac{6}{8}$ called *six from eight*, has either two pointed Crotchets, two Crotchets and two Quavers, or six Quavers in a bar; two beats, one down and one up.

Example.

N. B. The figures refer to the number of beats in a bar; the letters *d* and *u*, for down and up beats.

OF ACCENT.

ACCENT belongs chiefly to the Composer. In vocal music the performer can be allowed only the natural accent, which arises from the proper pronunciation of words or syllables. The learner need not therefore trouble himself any further than has been mentioned.

OF THE MODES, OR KEYS.

THERE are but two Modes or Keys, the Major, or Sharp Key, and the Minor or Flat Key.

The learner may distinguish the Modes by the last note in the Bass, which note if it be *Faw*, is the Major mode, and if it be *Law*, it is the Minor.

The principles of the two modes must be explained by an Instructor.

OF NAMING THE NOTES.

WHEN a tune has neither sharps nor flats at the beginning, *mi* is in *B*.
 If there be 1 Sharp, *Mi* is in *F* sharp. | If there be 1 Flat, *Mi* is in *E*.
 2 Sharps, *Mi* is in *C* sharp. | 2 Flats, *Mi* is in *A*.
 3 Sharps, *Mi* is in *G* sharp. | 3 Flats, *Mi* is in *D*.
 4 Sharps, *Mi* is in *D* sharp. | 4 Flats, *Mi* is in *G*.

Above *Mi* are *faw*, *sol*, *law*, *faw*, *sol*, *law*, and then comes *Mi*.

Below *Mi* are *law*, *sol*, *faw*, *law*, *sol*, *faw*, and then comes *Mi*.

Between *Mi* and *Faw*—and *Law* and *Faw*, there is but a Semitone; between the rest are whole tones.

☞ THE learner ought to commit the most of the preceding rules to memory, before he attempts to call the notes; a neglect of this is one of the principal causes of the inaccurate performance, which at present exists in many choirs of singers. Many persons, having a good musical ear, are very apt to trust to that, rather than confine themselves to rules, and afterward blame their Instructors for their own negligence. Instructors ought to insist that their pupils pay a particular attention to the principles, and in no case to suffer them to neglect it.

When the learner has acquired a ready acquaintance with the rules, he ought to attend to the *lessons for tuning the voice*, on which depends his future progress, and he ought not to attempt a tune, till he can sound the several intervals in the octave readily.

Many schools have begun upon tunes, when they could scarcely have given a letter upon the scale, which is another cause that there are so many half singers. The learner may be sure that the more thoroughly he understands the principles, when he ought to attend to them, the more swift will be his progress afterward.

Schools then ought to be solicitous that their Instructors be well qualified, for how can they instruct others, when they are ignorant themselves? Learners, in that case, are led to suppose that they have improved, when they really have not, and consequently their time and money are both spent to no manner of purpose.



GENERAL OBSERVATIONS.

WHEN a tune is well learnt by note, it may be sung in words. Pronounce every word as distinctly as possible. Singers generally fail in this point, by which means, half the beauty of the music is lost, the words not being understood.

In assigning voices to the several parts, the Teacher must be the judge. For if a voice, which is suitable only for Bass, be put upon the Tenor, it will hang as a weight upon that part, and have a tendency continually to lower the pitch.

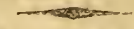
Never sing through the *Nose*, for that will spoil the voice, make the music disagreeable, and have a disgusting effect upon the hearer.

High notes should generally be sung softer than the low. The *Subject* ought however to regulate the strength of voice. The tone of the Bass should be full and majestic; of the Tenor, bold and manly; of the

B

Counter, soft yet firm; of the Treble, smooth and delicate. Suitable attention should always be paid to the *Directive terms*. A good tune, performed without any variation, will be dull and insipid.—In a company of singers it would have a good effect for some of the performers, on each part, to be silent, when passages marked *Soft* occur; the additional strength of their voices in the *Loud*, which generally succeeds the *Soft*, would mark the contrast more strongly, and give peculiar force and energy to the performance.—A becoming manner of conduct in a collection of singers, will greatly increase the agreeable sensations, which naturally arise from good performances.

The graces and ornaments of music, such as *Holds, Trills, Appoggiatures, Transitions, &c.* must be acquired by great practice and attention; the learner had better omit them till his knowledge and judgment dictate when and where to apply them.



♩ PASSAGES, where Syncopation takes place, are better explained by the Instructor, than by words; for this reason, an explanation is here omitted.



LESSONS FOR TUNING THE VOICE.

WHEN learning the following lessons for tuning the voice, be careful to give every note, its proper sound, and pay particular attention to the situation of the semitones. Let the motion, of the hand, in keeping the time, be even and exact; always remembering that the hand must *fall* at the *beginning* of a bar, and *rise* at the *close*.

The more time you allow for the practice of the lessons, the easier you will learn a tune afterward. Should you neglect them wholly, or cannot read music hereafter with any firmness and certainty of tone.

Lessons for Tuning the Voice.

Tenor. Treble & Counter.

8ths rising and falling.

du du du du du du du du du du

du du du du du du du du du du

This block contains two staves of musical notation. The top staff is labeled 'Tenor. Treble & Counter.' and the bottom staff is labeled 'Bass'. Both staves are in 2/4 time and feature a melody of eighth notes. The first staff has a treble clef and the second has a bass clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics 'du du du du du du du du du du' are written below the notes.

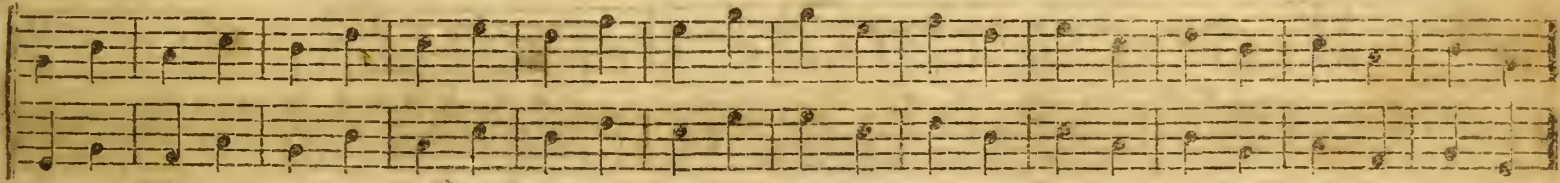
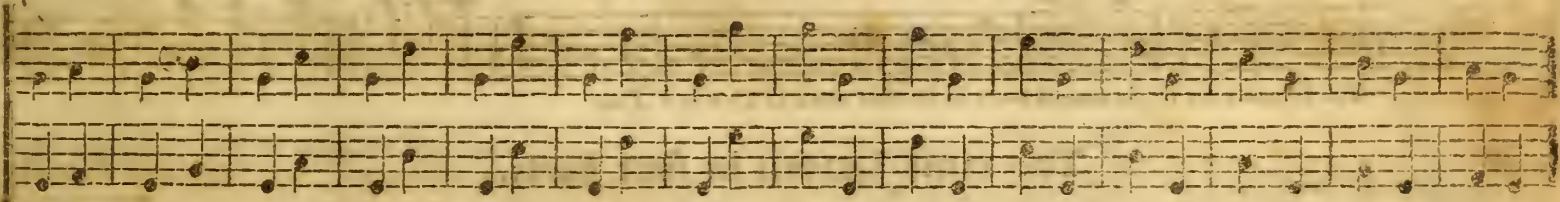
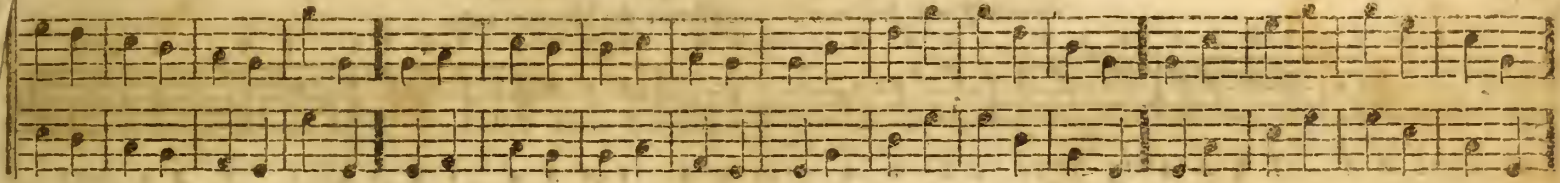
5ths, rising & falling.

du du du du

'du du du du

This block contains two staves of musical notation. The top staff has a treble clef and the bottom staff has a bass clef. The notes are: C4, G4, C5, G4, F4, E4, D4, C4. The lyrics 'du du du du' are written below the notes. The second staff has a similar melody but with a different rhythmic pattern.

This block contains two staves of musical notation, continuing the exercise from the previous block. The top staff has a treble clef and the bottom staff has a bass clef. The notes are: C4, G4, C5, G4, F4, E4, D4, C4. The lyrics 'du du du du' are written below the notes.

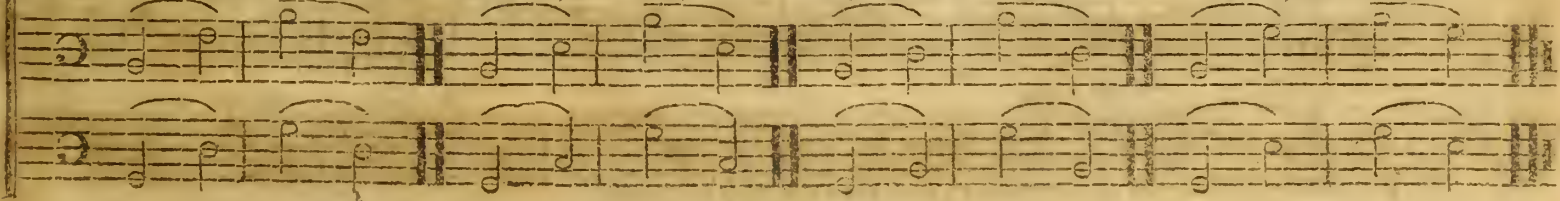


rising 5th, and falling 4th.

rising 4th, and falling 5th.

rising 3d, and falling 6th.

rising 6th, and falling 3d.



First Lesson, in Harmony of two parts.

Tenor or

Treble.

Common Time, first mark—a semibreve the Measure note.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Bass.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

The figures refer to the several beats in the first mark of *Common' Time*.

The same Lesson in four parts.

Treble.

Counter.

Tenor. Behold the monarch son, Prais his glorious way, His beams thro' all the nations run, And life and light convey.

Bass.

Give as much time to the several rests, as to the notes, they represent.



THE

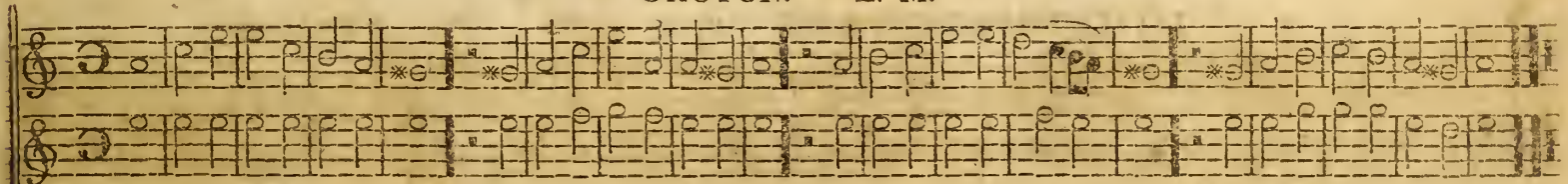
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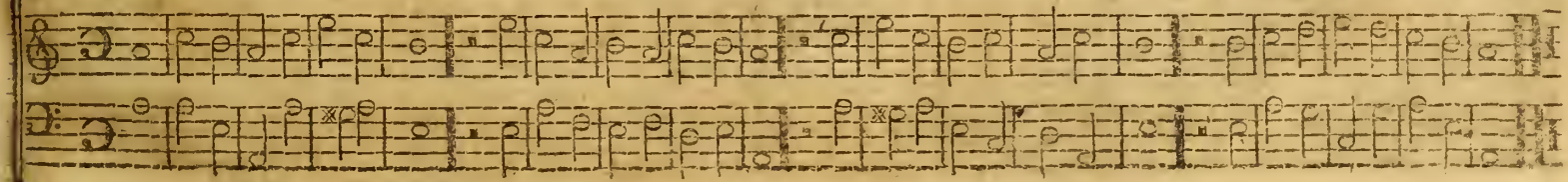
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GROTON. L. M.

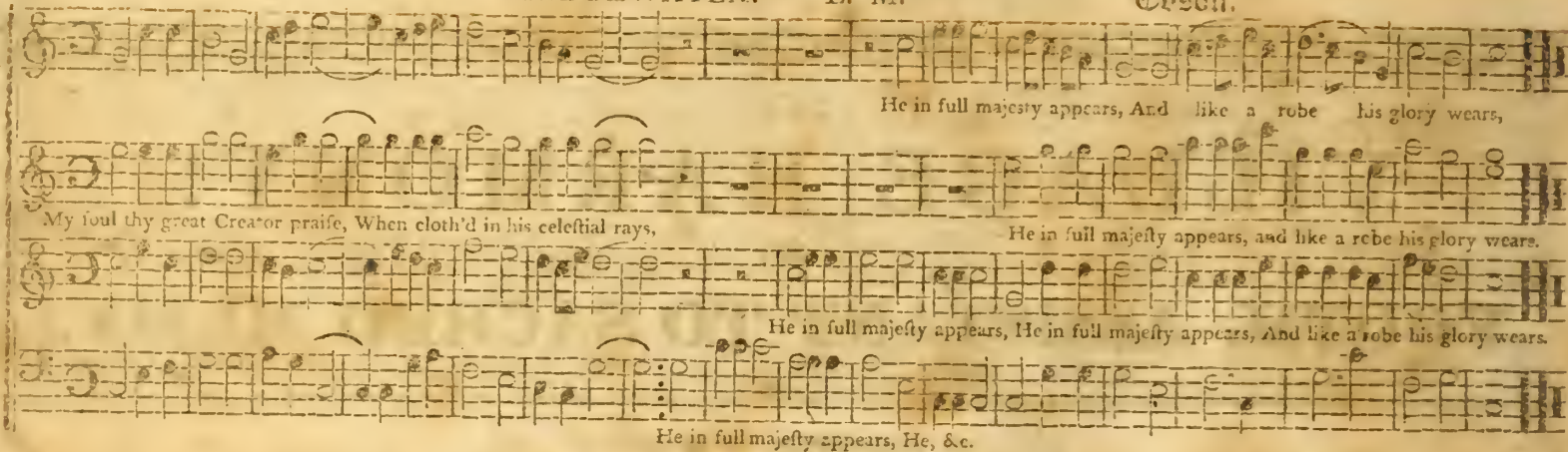


Remember, Lord, our mortal state, How frail our life, how short the date, Where is the man that draws his breath, Safe from disease, secure from death.



BRIDGEWATER. L. M.

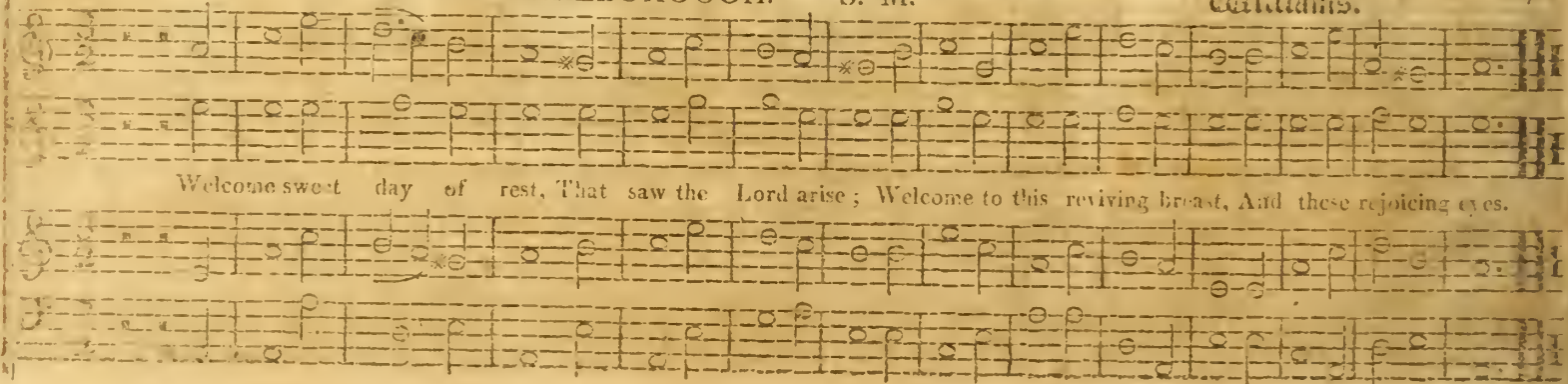
Edson.



He in full majesty appears, And like a robe his glory wears,
 My soul thy great Creator praise, When cloth'd in his celestial rays,
 He in full majesty appears, and like a robe his glory wears.
 He in full majesty appears, He in full majesty appears, And like a robe his glory wears.
 He in full majesty appears, He, &c.

LITTLE-MARLBOROUGH. S. M.

Williams.



Welcome sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, And these rejoicing eyes.

Spare us, O Lord, aloud we cry, Nor let our sun go down at noon; Thy years are one e -

Thy years are one e - ternal day, And must thy children die so soon.

Thy years are one e - ter - nal day, Thy years are one e - ternal day, And must thy children die so soon.

ternal day, And must thy children die so soon.

must thy children die so soon.

VICTORY. C. M.

Read.

Now shall my head be lift- - ed high, A - - bove my foes a - - round,

And songs of joy and victory, sound, Within thy temple sound,
 And songs of joy and victory, Within the temple sound. sound, sound, Within thy temple sound.
 And songs of joy and victory, Within thy temple sound, sound,
 And songs of joy and victory, Within thy temple. sound, sound.

MEAR. C. M.

Williams' Coll.

Musical score for 'MEAR. C. M.' consisting of four staves of music. The notes are primarily half and quarter notes, with some rests. The piece concludes with a double bar line and repeat dots.

O 'T was a joyful sound to hear, Our tribes devoutly say, up I rael to the temple haste, And keep your festal day.

ALPHA. C. M.

Holden.

And

Soft. Loud.

Soft.

1

2

Musical score for 'ALPHA. C. M.' consisting of three staves of music. The first staff includes dynamic markings 'Soft.' and 'Loud.' and first/second endings. The second and third staves continue the melody. The piece concludes with a double bar line and repeat dots.

1. When faith presents the Saviour's death, And whispers, 'This is thine.' Sweetly my rising hours advance, And peacefully decline.

2. While such my views, the radiant sun, Sheds a more sprightly ray, Each object smile, all nature charms, I sin my cares away.

LISBON.

S. M.

Read.

21

Welcome to this reviving breast, And these rejoicing eyes.
 Welcome sweet day of rest, That saw the Lord arise: Welcome to this reviving breast, And these re- joic- ing eyes.
 Welcome to this reviving breast, And these re- joic- ing eyes.
 Welcome to this reviving breast, And these rejoicing eyes, And these re- joic- ing eyes.

Slow.

WINDSOR.

C. M.

Kirby.

That awful day will surely come, The appointed hour makes haste, When I must stand before my judge, And pass the sentence.

AIR.

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

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal line. The music is in common time (C.M.) and features various musical notations such as notes, rests, and phrasing slurs.

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

The second system of the musical score continues the composition. It includes the word "Soft." at the beginning of the second staff. The lyrics are written below the vocal line. The music continues with similar notation to the first system.

ARCHDALE, Continued.

Loud.

unknown strains, And sung surprising grace, My tongue broke out in unknown strains, And sung surprising grace.

Slow.

FUNERAL THOUGHT. C. M.

Smith.

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

Slow.

WINDHAM. L. M.

Read.

Four staves of musical notation for the hymn 'WINDHAM'. The first staff is the vocal line, followed by three staves of accompaniment. The lyrics are written below the second staff.

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

WINTER. C. M.

Read.

Four staves of musical notation for the hymn 'WINTER'. The first staff is the vocal line, followed by three staves of accompaniment. The lyrics are written below the second staff.

His rays lost, his fiery snow, Descend and clothe the ground: The liquid streams forbear to flow, In icy fetters bound.

See what a living stone, The build- - ers did re- - fuse;

Yet

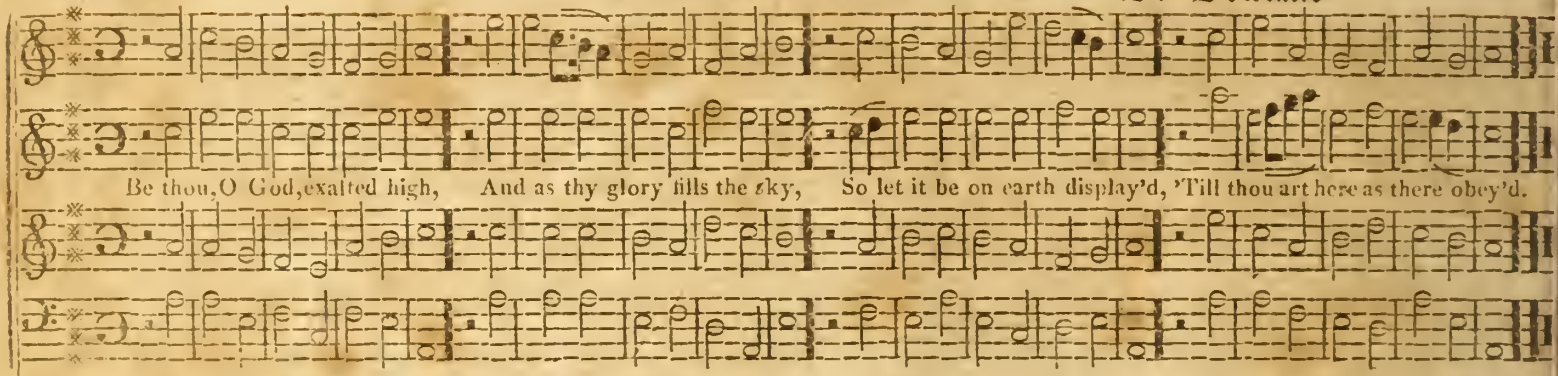
Yet God hath built his

Yet God hath built his church thereon, In

Yet God hath built his church - - - thereon, In spite - - - of envious Jews.

God hath built his church, Yet God hath built his church thereon,

church there- - on,

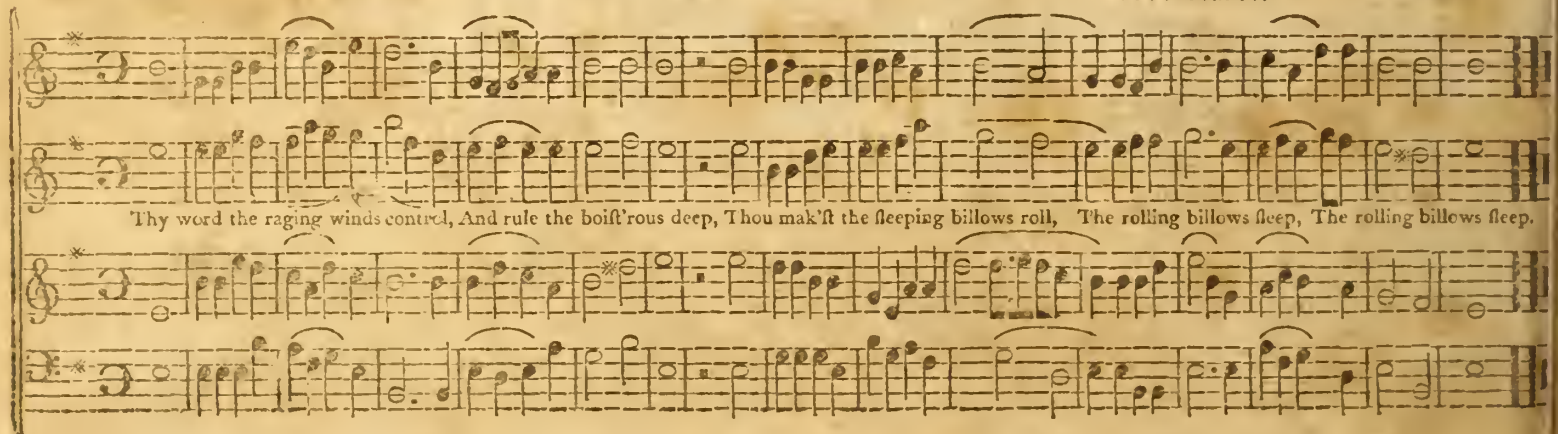


Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, 'Till thou art here as there obey'd.

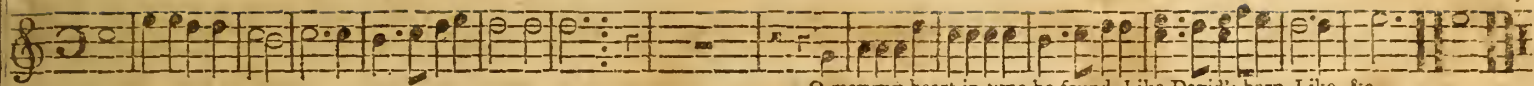
VIRGINIA.

C. M.

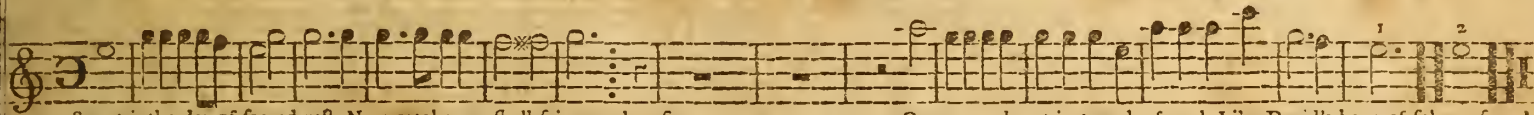
Brownson.



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

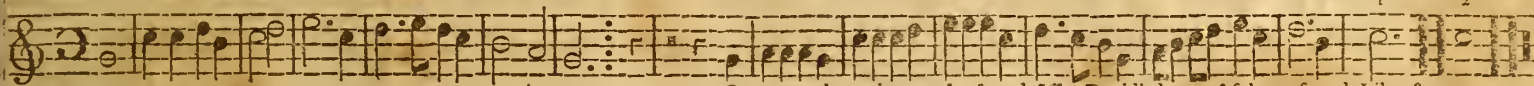


O may my heart in tune be found, Like David's harp, Like, &c.

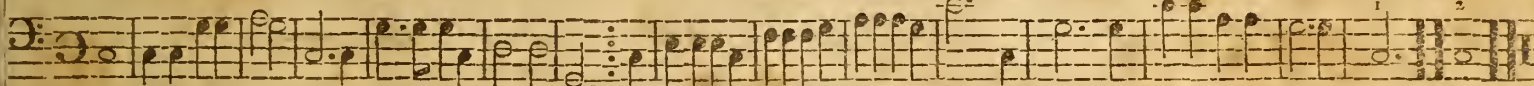


Sweet is the day of sacred rest, No mortal cares shall seize my breast;

O may my heart in tune be found, Like David's harp of solemn found.



O may my heart in tune be found, Like David's harp of solemn found, Like, &c.

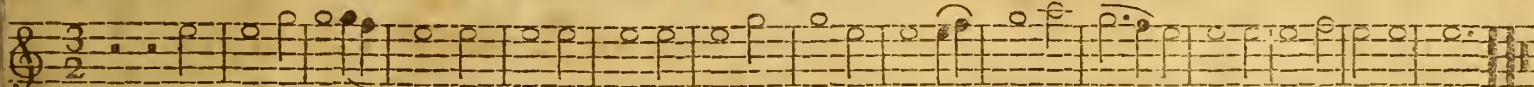
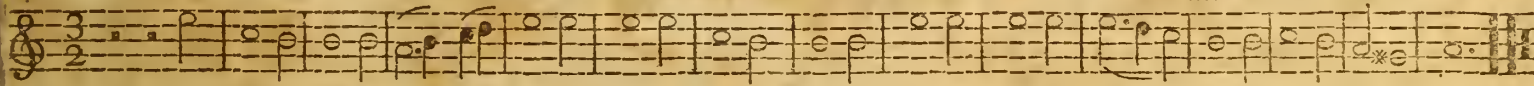


O may my heart in tune be found, Like David's harp of solemn found, Like, &c.

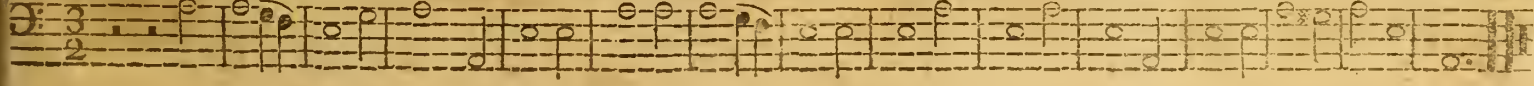
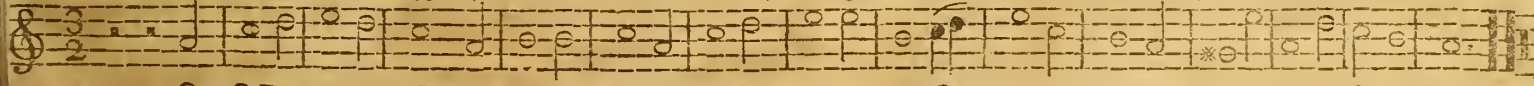
PLYMOUTH.

L. M.

Cantus.



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



PSALM THIRD, Continued.

mands with rev'ence hear, And tremble at his word, And tremble at his word, And tremble at his word.

rev'ence hear, And tremble at his word, And tremble at his word. 1 2

rev'ence hear, And tremble at his word, And tremble at his word, And tremble at his word. 1 2

rev'ence hear, And tremble at his word, And tremble at his word, And tremble at his word.

ST. MICHAEL'S. P. M.

Handel.

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.

The Lord descended from above, And bow'd the heav'n's most high, And under neath his feet he

cast, The dark- - - - ness of - - the sky. On cherubs and on cherubim, Full royally he rode, And

MAJESTY, Continued.

The first system of musical notation consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music features a melody in the treble and a supporting bass line. The melody is composed of eighth and sixteenth notes, with some rests and a final cadence.

on the wings of mighty winds Came fly- ing all a- broad, And on the wings of mighty winds Came flying all a- broad.

The second system of musical notation consists of two staves, continuing the melody and bass line from the first system. It ends with a double bar line and repeat dots.

IRISH. C. M.

Williams.

The first system of musical notation for the 'IRISH. C. M.' section consists of two staves. Both are in treble clef with a key signature of one flat and a 3/4 time signature. The music is characterized by a melody with many slurs and a steady bass line. A double bar line with repeat dots is at the end of the system.

Now shall my inward joys arise, And bust into a song, Almighty love inspires my heart; And pleasure tunes my tongue.

The second system of musical notation for the 'IRISH. C. M.' section consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one flat and a 3/4 time signature. The melody continues with slurs and a consistent bass line, ending with a double bar line and repeat dots.

My soul re - - peat his praise, Whose mercies are so great; Whose

Whose anger is so

Whose anger is so slow to

1 2

Whose anger is so slow to rise, Whose anger is so slow to rise, So rea - - - dy to abate.

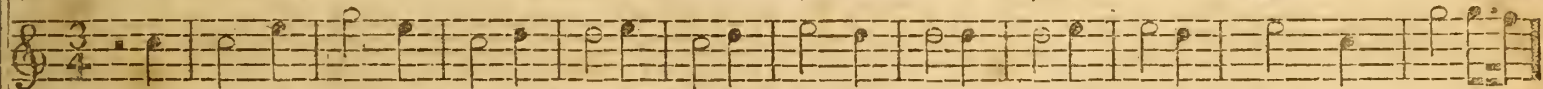
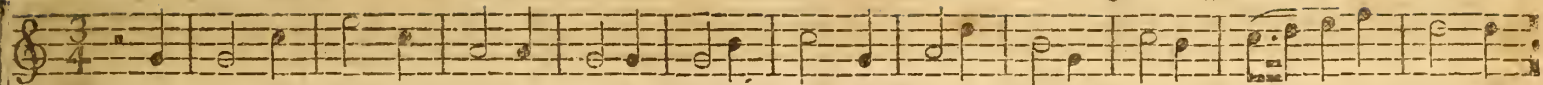
1 2

anger is so slow to rise, Whose anger is so slow to rise, So rea - - - dy to abate. 1 2

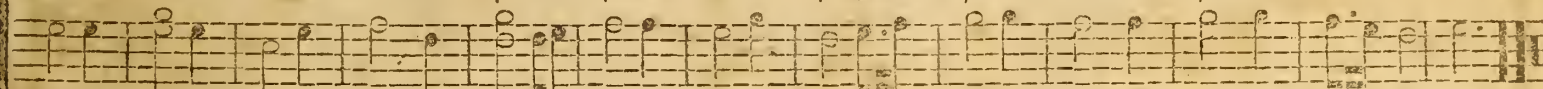
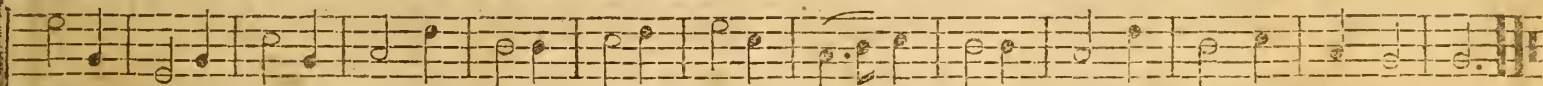
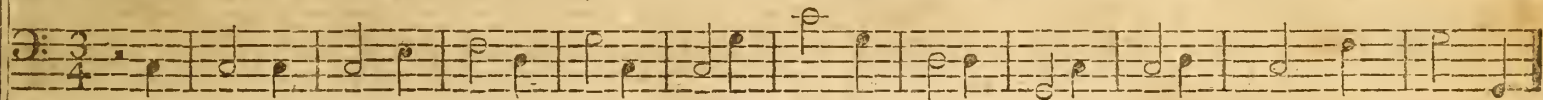
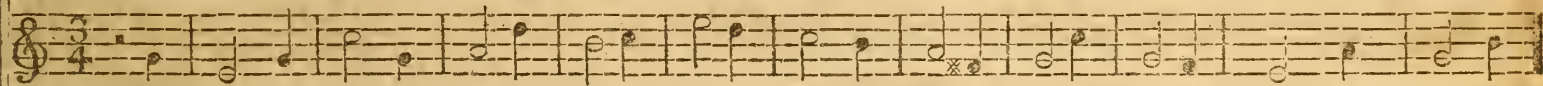
slow to rise, So ready to abate, Whose anger is so slow to rise, so rea - - - dy to abate.

1 2

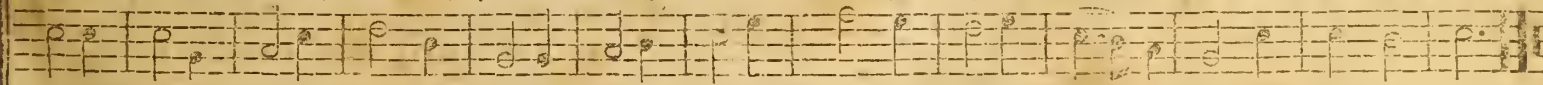
rise. So ready to abate, Whose anger is so slow to rise, So rea - - - - dy to abate.



Ye that delight to serve the Lord, The honours of his name record, His sacred name for- - ever



bless : Where'er the circling sun displays His rising beams or setting rays, Let lands and seas his pow'r confess.



Oh! if my Lord would come and meet, My soul should stretch her wings in haste, Fly fearless thro' death's

Je - sus can make a dying bed, Feel
iron gate, Nor feel the terrors as she pass'd. Je - sus can make a
Je - sus can make a dying bed, Feel soft as
Je - sus can make a dying bed, Feel soft as downy pillows

ALL-SAINTS-NEW, Continued.

foft as downy pillows are, While on his breast I lean, While on his breast I lean, I lean my head, And
 dying bed, Feel foft as downy pillows are, While on his breast I lean my head, I lean my head, And
 downy pillows are, While on his breast I lean my head, And breathe my life out sweetly there, While on his breast I lean, I
 are, While on his breast I lean my head, And breathe my life out sweetly there, While on his breast I lean, I
 breathe my life out sweetly there, And breathe, And breathe, And
 breathe, And breathe, And breathe, And breathe my life, And breathe my life out sweetly there. 1 2
 lean my head, And breathe my life out sweetly there, And 1 2
 lean my head, And breathe, And breathe, And

My tho'ts that often mount the skies, Go search the world beneath; Where

My tho'ts that often mount the skies, Go search, Go search the world beneath; Where nature all, Where

My tho'ts that often mount the skies, Go search the world beneath; Where nature all in ruin lies, Where

My tho'ts that often mount the skies, Go search the world, Go search, &c. Where nature all in ruin lies, Where nature all, Where

Where all in ruin lies, And owns, - - - - - And owns, - - - - - And owns - - - - - her sov'reign death.

Lord what a tho'tless wretch was I, To mourn and murmur and repine, To see the wicked plac'd on high, In pride and robes of honor shine.

But, O their end, their dreadful end, Thy sanctuary taught me so; On slipp'ry rocks I see them stand, And fi'ry billows roll below.

But, O their end, their dreadful end, Thy sanctuary taught me so; On slipp'ry rocks I see them stand, And fi'ry billows roll below.

But, O their end, their dreadful end, Thy sanctuary taught me so; On slipp'ry rocks I see them stand, And fi'ry billows roll below.

But, O their end, their dreadful end, Thy sanctua- - ry taught me so; On slipp'ry rocks I see them stand, And fi'ry billows roll below.

Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs employ Above this starry frame: Your voices raise, Ye cherubim and seraphim To sing his praise.

MILES' LANE. C. M.

Shrubssole.

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

AIR. Sprightly. While shepherds watch their flocks by night All seated on the ground, All seated on the ground, The

Soft.

Foud.

angel of the Lord came down, And glory shone around, And glory shone a - - round.

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. 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 are written below the second staff.

To bless thy cho- - sen race. In mercy, In mercy, Lord, incline, And

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef. 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 are written below the second staff. The system concludes with first and second endings, indicated by '1' and '2' above the notes.

cause the brightness of thy face, On all thy saints to shine, On all thy saints - - - to shine.

Slow.

How short and hasty is our life! How vast our soul's affairs! Yet senseless mortals vainly strive, To lavish out their years.

Our days run tho'tlessly along, Without a moment's stay, Just like a story or a song, We pass our lives away.

Thy courts immortal pleasure give, Thy pres- - - ence joys unknown.

Thou wilt: reveal the paths of life, And raise me to thy throne; Thy courts immortal pleasure give, Thy presence joys unknown.

Thy courts immortal pleasure, pleasure give, Thy, &c.

Thy courts immortal pleasure give, Thy courts, &c. Thy, &c.

'Twas in the watches of the night I thought upon thy pow'r, I keep thy lovely face in sight Amid the darkest hour.

When thou must quit this house of clay, And
 My soul come meditate the day, And think how near it stands, When thou must quit this
 When thou must quit this house of clay, And
 When thou must quit this house of clay, And fly to unknown

fly to unknown lands.
 house of clay, When thou must quit this house of clay, And fly to unknown lands. 1 2
 fly to unknown lands.
 lands. 1 2

Though
 God is our refuge in distress, A present help when dangers
 press, In him undaunted we'll confide;
 Tho' earth were from her
 The' earth were from her centre tofs'd, And
 earth were from her centre tofs'd, And mountains in the ocean
 lost, Torn
 Tho' earth were from her centre tofs'd, And mountains in the ocean
 lost, Torn piccemeal by the roar- ing tide.
 centre tofs'd, And mountains in the ocean lost, Torn piccemeal by the roaring tide,
 Torn
 mountains in the ocean lost, Torn piccemeal by the roaring tide, Torn

CORONATION. C. M.

Holden.

45

Soft.

Loud.

Soft.

Loud.

1

2

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). The lower staff is in bass clef with the same key signature. The music features a variety of note values including eighth and sixteenth notes, as well as rests. There are first and second endings marked at the end of the system.

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

The second system of musical notation consists of two staves, continuing the melody and bass line from the first system. It includes first and second endings at the conclusion of the piece.

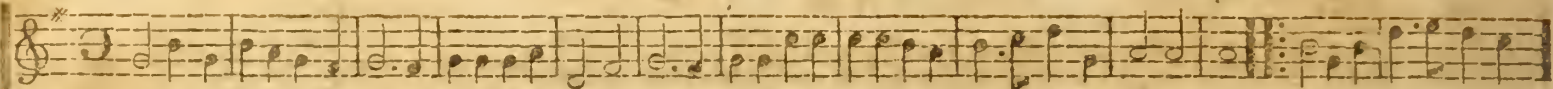
PSALM TWENTYFIFTH. S. M.

Gillet.

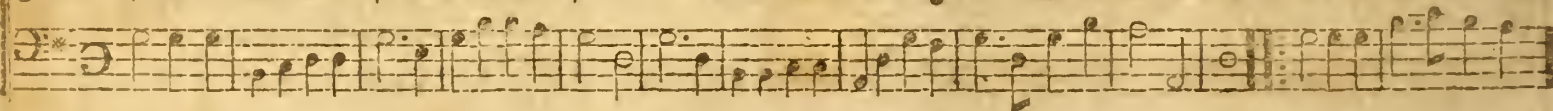
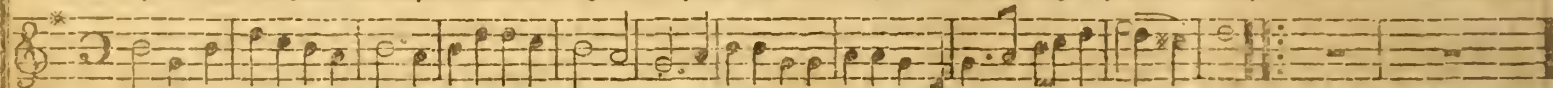
The first system of musical notation for 'PSALM TWENTYFIFTH' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat (F major/D minor). The music is in a simple, hymn-like style with a mix of quarter and eighth notes.

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

The second system of musical notation for 'PSALM TWENTYFIFTH' consists of two staves, continuing the melody and bass line. It includes first and second endings at the end of the system.

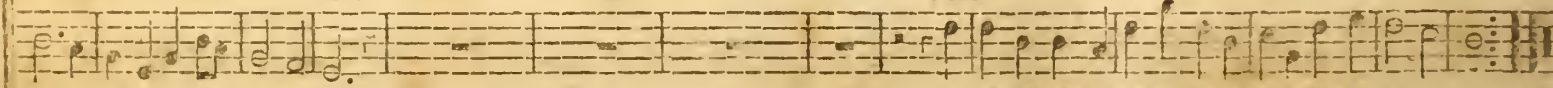


Now can my soul in God rejoice, I feel my Saviour's cheering voice, My heart awakes to sing his praise, And longs to join immortal lays. Hold me, O Jesus, in thine

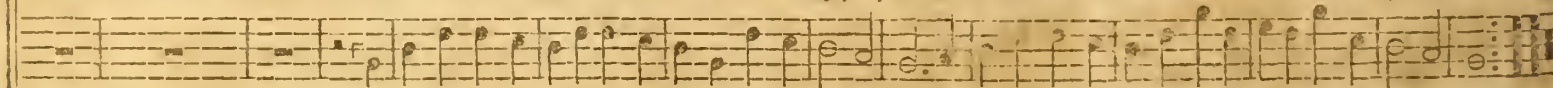


Soft.

Loud.



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



Slow.

See the Lord of glory dying! See him gasping, hear him crying! See his lurch'd bosom heave! Look ye

sinner, ye that hung him! Look how deep your sins have stung him! Dying sinners look and live.

LEBANON. C. M.

Billings.

Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.

SUFFIELD. C. M.

King.

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

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

thro' distant worlds and regions of the dead. The trumpet sounds; heil trembles; heaven rejoices; Lift up your heads, ye saints, with cheerful voices.

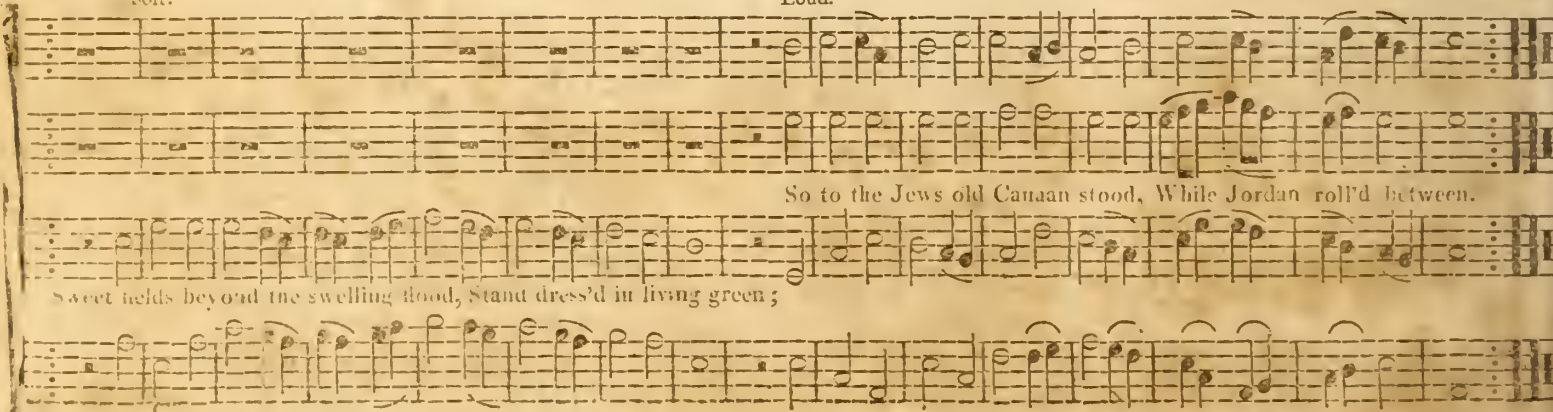
G



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

Soft.

Loud.



So to the Jews old Canaan stood, While Jordan roll'd between.

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

Most triumphant, greatly glorious, He from death and hell arose, In him all his church victorious Triumph'd o'er the

dreadful foes. Hallelujah, Hallelujah, Hallelujah, glory, glory, Lord, be thine.

Hallelujah,

PSALM FORTY-SIXTH.

P. M.

Chandler.

The Lord hath eyes to give the blind, The Lord supports the sinking mind ;

He sends the lab'ring con- science

He sends the lab'ring conscience

He sends the lab'ring conscience peace ; He sends the lab'ring conscience.

He sends the lab'ring conscience peace ; He sends the lab'ring conscience

peace ; He helps the tra- gedy in distress, The widow and the fatherless, And grants the pris'ner sweet release.

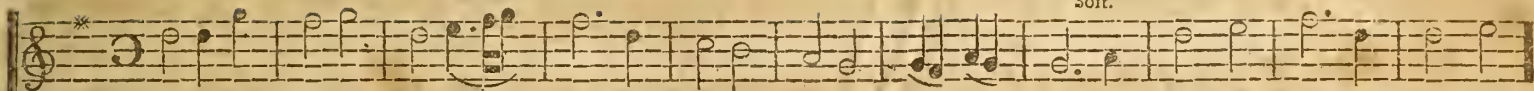
1 2

1 2

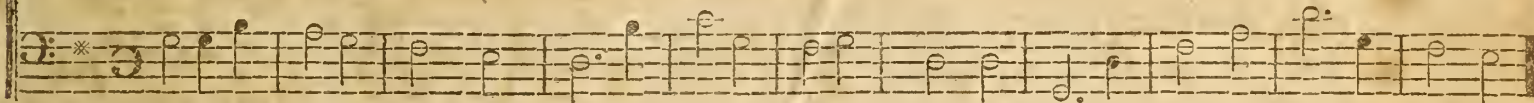
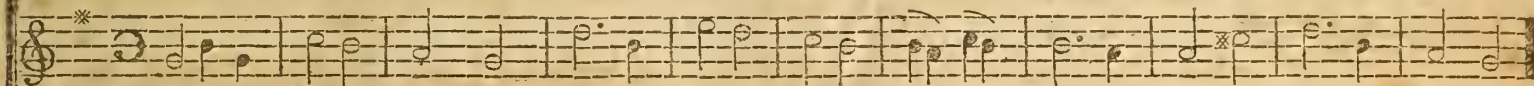
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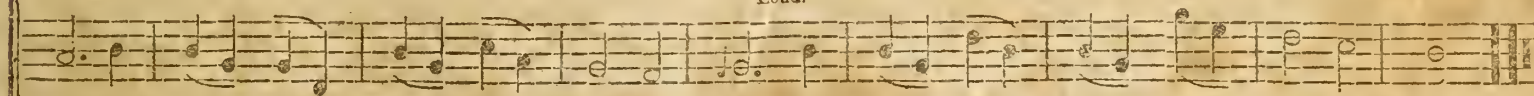
Soft.



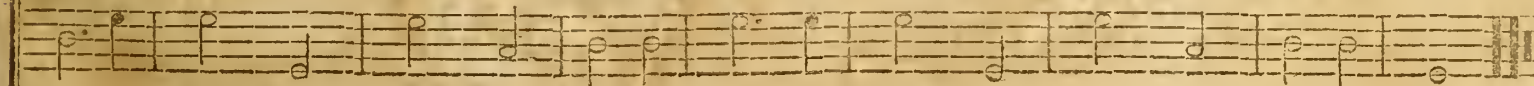
Jesus shall reign where'er the sun, Does his successive journies run, His Kingdom stretch from shore to

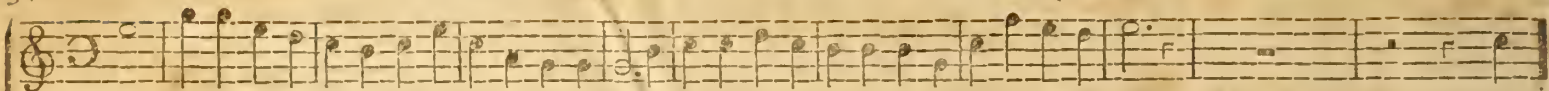


Loud.

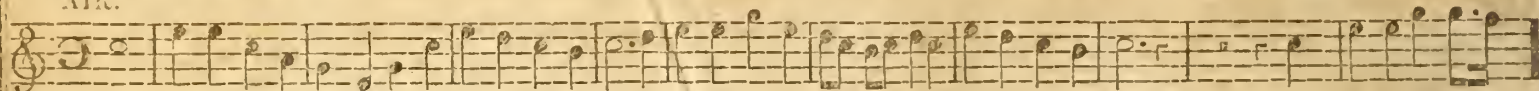


shore, 'Till moons shall wax and wane no more, 'Till moons shall wax and wane no more.

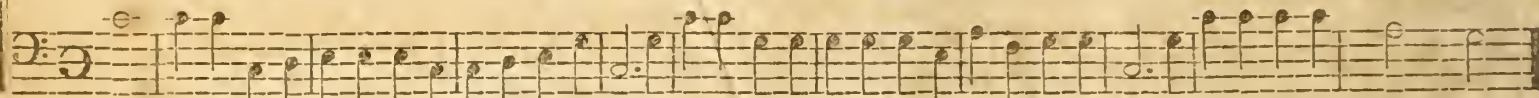




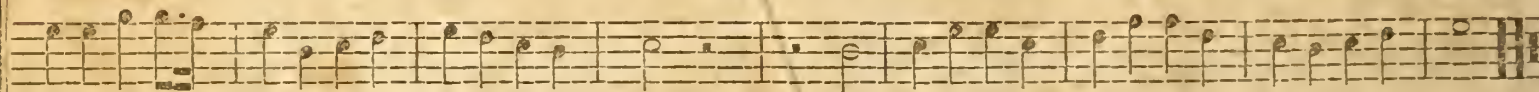
My Saviour, my almighty friend, When I begin thy praise, Where will the growing numbers end, The numbers of thy grace? A-
AIR.



Awake, awake, my



Awake, awake, my tuneful

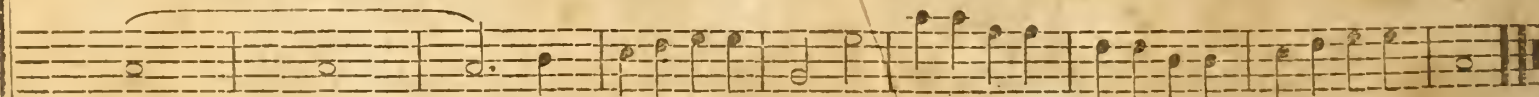


wake, awake, my tuneful pow'rs, With this delightful song;

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



tuneful pow'rs, With this delightful song;



pow'rs, With this delightful song;

The praises of my God shall

Through all the changing scenes of life, In trouble and in joy, The praises of my

The praises of my God shall still, The

The praises of my God shall still, The

still, The praises of my God shall still, My heart, My heart and tongue employ, My heart and tongue employ.

God, The praises of my God shall still, My heart - - - - - and tongue employ, My heart and tongue employ.

praises of my God shall still, My heart - - - - - and tongue employ, My heart and tongue employ.

praises of my God shall still, My heart - - - - - and tongue employ, My heart and tongue employ.

praises of my God shall still, My heart - - - - - and tongue employ, My heart and tongue employ.

PSALM HUNDRED & THIRTY-SIXTH.

P. M.

Declay.

And I can trust my Lord, To keep my mortal
 Haft thou not giv'n thy word, To save my soul from death ;
 And I can trust, And I can trust my Lord, To keep my mortal
 And I can trust my Lord, And I can trust my Lord, To keep my mortal

And I can trust, And I can trust, And I can trust my Lord, To keep my mortal
 I'll go and come, Nor fear to die, I'll go and come, Nor fear to die, Till from on high, Thou call me home.
 breath
 I'll go and come, Nor fear to die, I'll go and come, Nor fear to die, Till from on high, Thou call, &c. 1 2
 I'll go and come, Nor fear to die, Till from on high, Thou call me home.
 I'll go and come, Nor fear to die, Till from on high, Thou call me home.

And can this mighty King of glory condescend? And will he write his name, My father and my

Soft.

Loud.

friend? I love his name, I love his word; Join all my pow'rs And praise the Lord.

Early my God without delay, I haste to seek thy face, My thirsty spirit faints a-

This system contains the first four staves of the musical score. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are written below the vocal staves.

way, With- - out thy cheering grace: So Pilgrims on the

So Pilgrims on the scorching sand, So Pilgrims on the

This system contains the next four staves of the musical score. The lyrics continue across the staves, with some words appearing above the notes.

MONTGOMERY, Continued.

pilgrims on the scorching sand, Beneath a burning sky, Long for a cooling stream at hand, Long for a
 scorching sand, Beneath a burning sky, Long for a cooling stream, Long for a
 pilgrims on the scorching sand, Beneath a burning sky, Long for a cooling stream
 scorching sand, Beneath a burning sky, Long for a

cooling stream at hand, Long for a cooling stream at hand, And they must drink or die.

Thy works of glory, mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt the dang'rous

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time (C.M.) and features a key signature of one flat (B-flat). The lyrics are written below the staves, with some words like 'boist'rous' and 'dang'rous' containing apostrophes.

At thy command the winds arise, And swell the tow'ring waves, And swell the tow'ring waves,

At thy command the winds arise, And swell the tow'ring waves,

At thy command the winds arise, And swell the tow'ring waves,

The second system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music continues from the first system. The lyrics are written below the staves, with some words like 'tow'ring' containing apostrophes.

waves,
The men astonish'd mount the skies, And sink in gaping graves. 1 2

WELLS. L. M.

Holdrayd.

Life is the time to serve the Lord, The time to insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

Soft.

Loud.

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

Soft.

tongues, And words of peace reveal. How charming, charming is their voice! How sweet their tidings are!

Brisk.

WORCESTER, Continued.

63

Zion behold thy Saviour King, He reigns and triumphs here.

Zion behold thy Saviour King, He reigns and triumphs here, He reigns

Zion behold thy Saviour King, He reigns and triumphs here, Zion behold thy Saviour King, He

Zion behold thy Saviour King, He reigns and triumphs here. Zion behold thy Saviour King, He

and triumphs here. Zion behold thy Saviour King, He reigns and triumphs here.

reigns and triumphs here.

High was thy throne ere heav'n was made, High
 Through ev'ry age eter- - - nal God, Thou art our rest, our safe abode; High was thy throne ere
 High was thy throne ere heav'n was made, High
 High was thy throne ere heav'n was made, High was thy throne ere

was thy throne ere heav'n was made, Or earth thy humble footstool laid, Or earth thy humble footstool laid.
 heav'n was made, ere heav'n was made, Or earth thy humble footstool laid, Or earth thy humble footstool laid, Or earth thy humble footstool laid.
 was thy throne ere heav'n was made, Or earth thy humble footstool laid, Or, &c.
 heav'n was made, Or earth thy humble footstool laid, Or earth thy humble footstool laid.

The angel of the Lord came down, And
 While shepherds watch'd their flocks by night, All feated on the ground;
 The angel of the Lord came down, And glory
 The angel of the Lord came down, And glory shone around, And
 The angel of the Lord came down, And glo - ry shone around, And

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

My soul oppres'd with sorrow's weight, Had sunk a-

Had not thy word been my delight, When earthly joys are fled, My soul oppres'd with sorrow's weight, Had sunk among the dead, Had

My soul oppres'd with sorrow's weight, Had sunk among the dead, Had sunk a-

My soul oppres'd with sorrow's weight, Had sunk among the dead, Had sunk among the dead.

among the dead, Had sunk among the dead. My soul oppres'd with sorrow's weight, Had sunk among the dead.

sunk among the dead, My soul oppres'd with sorrow's weight, Had sunk, &c,

among the dead. My soul oppres'd with sorrow's weight, Had sunk among the dead, Had sunk among the dead.

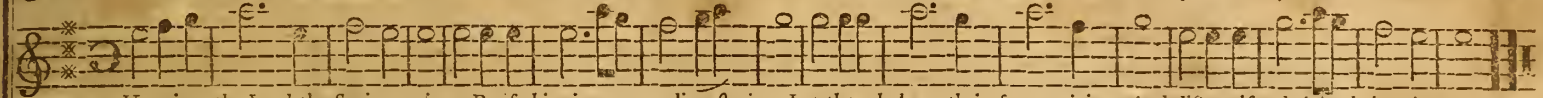
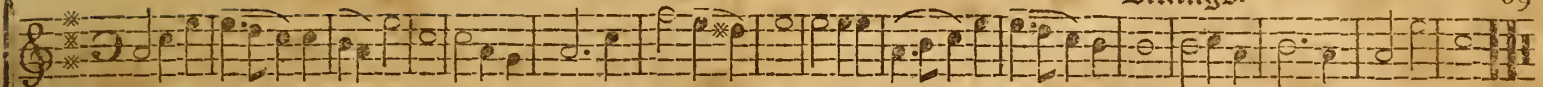
My soul oppres'd with sorrow's weight, Had sunk among the dead, Had sunk, &c.

How pleafant 'tis to fee Kindred and friends agree, Each in their proper ftation move? And
 And each fulfil their
 And each fulfil their part With fympa-

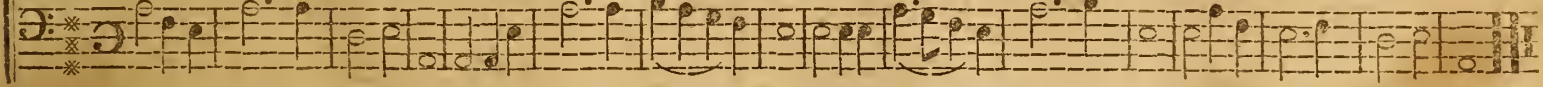
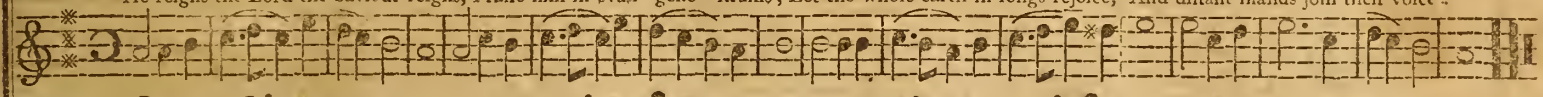
And each fulfil their part With fympa - thizing heart, In
 each fulfil their part With fym - pa - thizing heart, In all the cares of life and love.
 part With fympathizing heart, In all the cares of life and love. In
 thizing heart, In all the cares of life and love, In

Shall the vile race of flesh and blood, Contend with their Cre - a - tor God? Shall

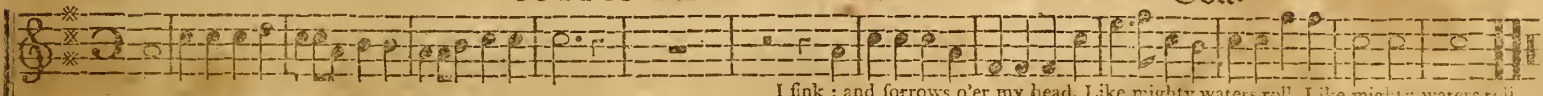
not - ul worms presume to be More holy, wise, or just than he.



He reigns the Lord the Saviour reigns, Praise him in evan- gelic strains; Let the whole earth in songs rejoice, And distant islands join their voice.



SUTTON-NEW. C. M. Soft.

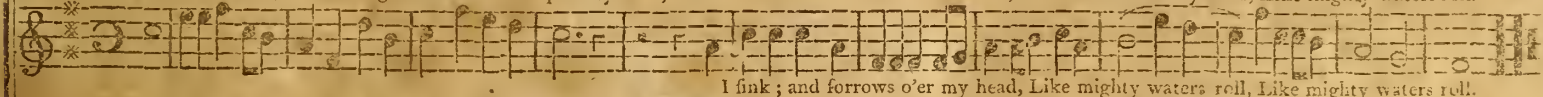


I sink ; and forrows o'er my head, Like mighty waters roll, Like mighty waters roll.

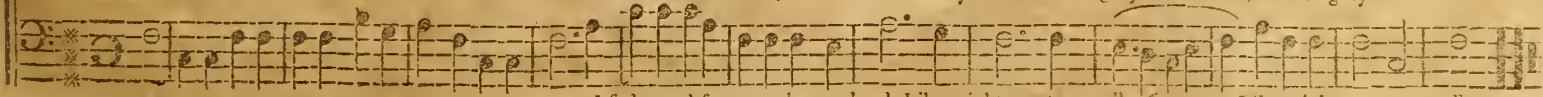


Save me, O God ; the swelling floods Break in upon my soul ;

I sink ; and forrows o'er my head, Like mighty waters roll.



I sink ; and forrows o'er my head, Like mighty waters roll, Like mighty waters roll.



I sink ; and forrows o'er my head, Like mighty waters roll, Like mighty waters roll.

If angels fung a Saviour's birth, If angels fung a Saviour's birth

If angels fung a Saviour's, Saviour's birth, On that auspicious morn,

If angels fung a Saviour's birth, If angels fung a Saviour's, Saviour's birth, We

If angels fung a Saviour's birth, If angels fung a Saviour's birth, We well may imi-

We well may imitate their mirth, Now he again is born, Now he again is born, Now he again is born.

We well may imi- - - tate their mirth, Now he again is born, Now he again, Now he again is born.

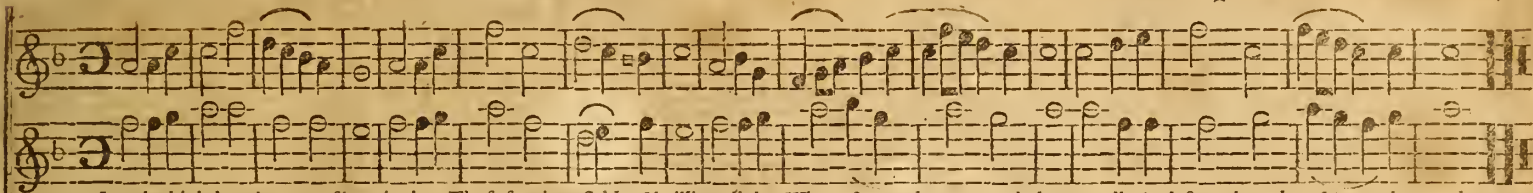
well may imitate their mirth, We well may imitate their mirth, Now he again is born, Now he again is born.

tate their mirth, We well may imi- - tate their mirth, Now he again is born, Now he again is born.

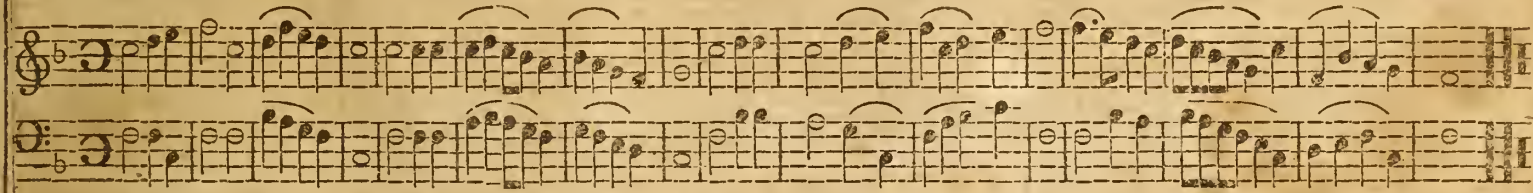
CHESTER. L. M.

Billings.

71

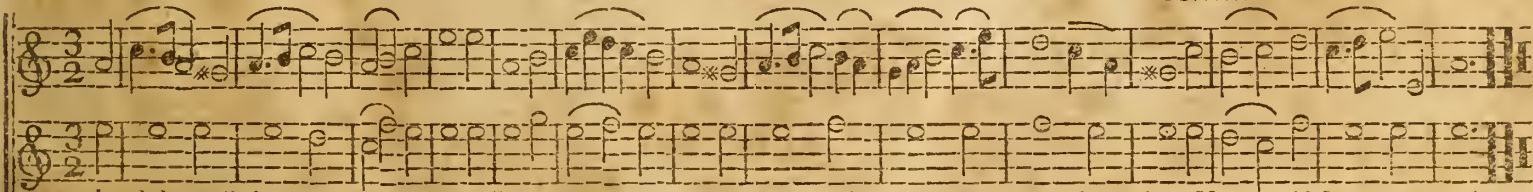


Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun, and moon, and planets roll, And stars that glow from pole to pole.

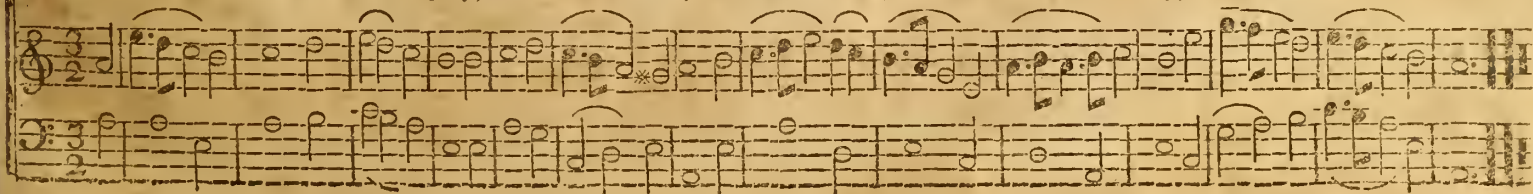


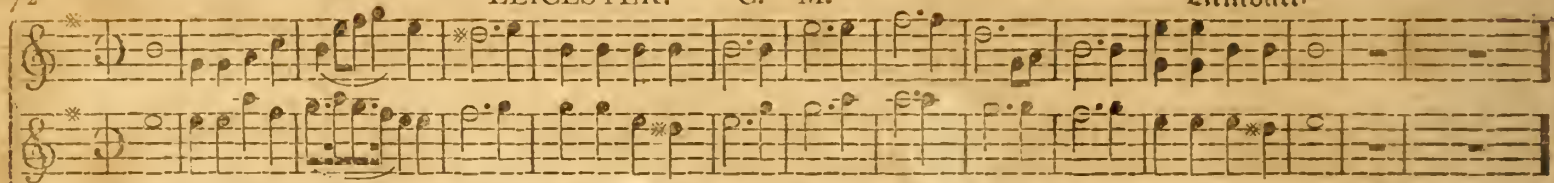
BUCKINGHAM. C. M.

Williams.

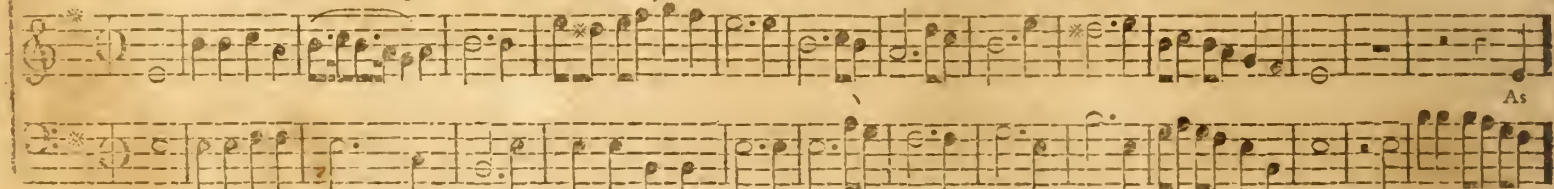


Lord thou wilt hear me when I pray, I am forever thine, I fear before thee all the day, Nor would I dare to sin.

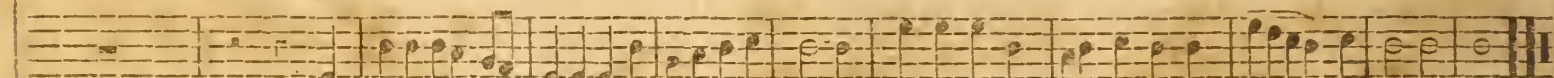




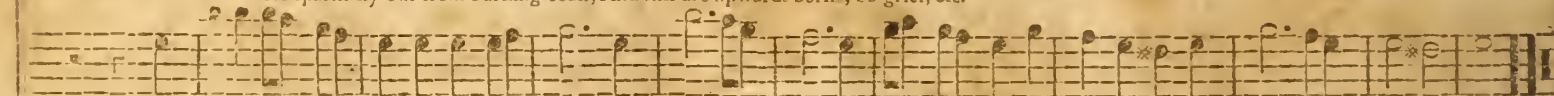
Not from the dust affliction grows, Nor troubles rise by chance; Yet we are born to cares and woes, A sad inheritance.



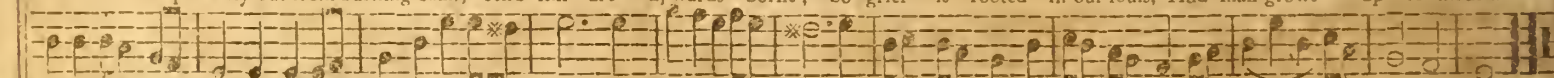
As sparks fly out from



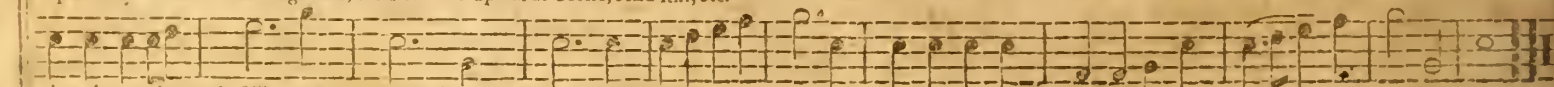
As sparks fly out from burning coals, And still are upwards borne, So grief, &c.



As sparks fly out from burning coals, And still are upwards borne; So grief is rooted in our souls, And man grows up to mourn.



sparks fly out from: burning coals, And still are upwards borne, And still, &c.



burning coals, And still are upwards borne, And still, &c.

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

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

Musical score for the first system of the hymn "Portland, L.M." It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: "Say live for - ever, wond'rous King, Born to redeem and strong to save, Then

Musical score for the second system of the hymn "Portland, L.M." It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are: "ask the monster where's his sting, And where's thy vict'ry, boasted grave?"

Slow.

BANGOR. C. M.

Tansur.

75

The first system of music for 'BANGOR' 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). It features a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

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

The second system of music for 'BANGOR' continues the melody and accompaniment from the first system. It maintains the same musical structure and notation.

ST. MARTIN'S. C. M.

Tansur.

The first system of music for 'ST. MARTIN'S' 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. It features a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

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

The second system of music for 'ST. MARTIN'S' continues the melody and accompaniment from the first system. It maintains the same musical structure and notation.

Musical score for "DOVER. S. M." in G major (one flat) and common time. The score consists of three staves: a vocal line, a treble clef accompaniment line, and a bass clef accompaniment line. The vocal line includes the lyrics: "Great is the Lord our God, And let his praise be great; He makes the churches his abode, His most delightful seat." The score features several trills (tr) and slurs. The tempo is marked "AIR.".

AIR.

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

MOUNT-EPHRAIM. S. M.

Allgrove.

Musical score for "MOUNT-EPHRAIM. S. M." in G major (one flat) and 3/4 time. The score consists of three staves: a vocal line, a treble clef accompaniment line, and a bass clef accompaniment line. The vocal line includes the lyrics: "Your harps, ye trembling saints, Down from the willows take; Loud to the praise of Christ our Lord, Bid ev'ry string awake." The score features several trills (tr) and slurs. The tempo is marked "AIR.".

AIR.

Your harps, ye trembling saints, Down from the willows take; Loud to the praise of Christ our Lord, Bid ev'ry string awake.

Our life is ever on the wing, And death is ever nigh ;

The

The moment when our

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The music is in common time (C). The lyrics are printed below the staves. There are two asterisks on the third staff, marking a specific musical phrase.

The moment when our lives begin

The moment when our lives begin, We all begin to die.

moment when our lives begin, We all begin to die, We

lives begin, We all begin to die,

Detailed description: This system contains the next four staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics are printed below the staves. There are first and second endings marked with '1' and '2' at the end of the system. There are also two asterisks on the third staff, marking a specific musical phrase.

Thee we a - - dore, e - - - ternal name, And hum - - - bly own to thee, How feeble

is our mortal frame, What dying worms, What dying worms we be, What, &c.

What dy - - - ing worms we be, What, &c.

What dying worms we be, What, &c.

Great Comforter de-

Why should the children of a King, Go mourning all their days? Great comforter descend and bring, Some

Great comforter descend and bring, Some tokens

Great comforter descend and bring, Some to- - - kens

send and bring, Some tokens of thy grace, Some tokens of thy grace, Great comforter descend and bring, Some tokens of thy grace.

tokens of thy grace, Some tokens of thy grace, Some tokens of thy grace, Great comforter descend and bring, Some tokens of thy grace.

of thy grace, Some tokens of thy grace, Great comforter descend and bring, Some tokens of thy grace, Some tokens of thy grace.

of thy grace, Some to- - - kens of thy grace, Great comforter descend and bring, Some tokens of thy grace.

Now shall my in - ward joys a - rise, And burst in - to a

song; Almight - ty love in - spires my heart, And pleasure tunes my tongue.

Firm was my health, my day was bright, And I pre- - sum'd 'twould ne'er be night;

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

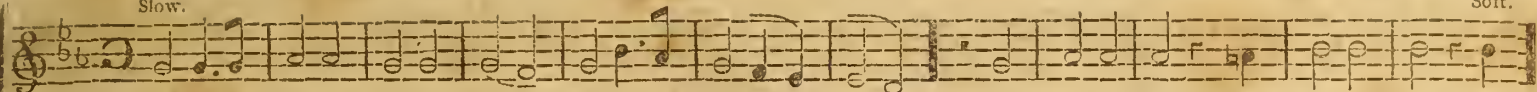
Pleasure and peace

L Pleasure and peace

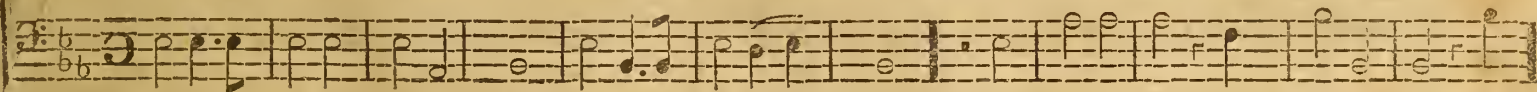
Lo! what an entertaining fight, Are brethren who agree, Whose hands with cheerful hearts unite In bonds of piety, When streams of love from Christ the spring Descend to ev'ry

And heav'nly peace with balmy wing, with balmy wing,
 soul, And heav'nly peace with balmy wing, with bal- - my wing, Shades & bedews the whole, Shades & bedews the whole.
 And heav'nly peace with balmy wing, And heav'nly peace with bal- - my wing,
 And heav'nly peace with balmy wing, with balmy wing,

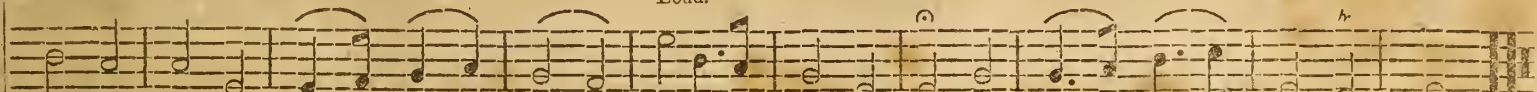
Slow.



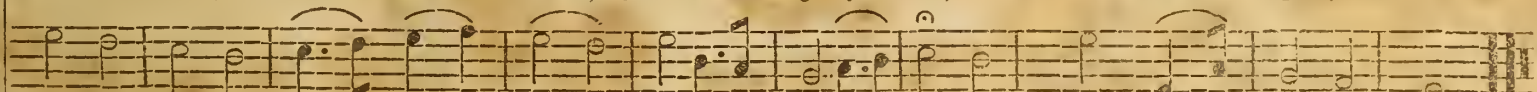
AIR. There is a fountain fill'd with blood, Drawn from Immanuel's veins; And sinners plung'd beneath that flood, And



Loud.



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



2 Dear dying lamb, thy precious blood
Shall never lose its pow'r,
Till all the ransom'd church of God
Be sav'd to sin no more.

3 E'er since, by faith, I saw the stream
Thy flowing wounds supply,
Redeeming love has been my theme,
And shall be till I die.

4 Then in a nobler, sweeter song
I'll sing thy pow'r to save;
When this poor lisping, stamm'ring tongue,
Lies silent in the grave.

The God of glory sends his summons forth, Calls the fouth nations and awakes the north, From east to west the

From east to west the fov'reign orders

From east to west the fov'reign orders spread,

east to west the fov'reign or ders spread, The

fov'reign orders spread, From east to west the fov'reign orders spread, Thro' distant worlds and regions of the dead;

spread, From east to west the fov'reign orders spread,

From east to west the fov'reign orders spread

trumpet sounds, hell trembles, heav'n rejoices, The trumpet sounds, hell trembles, heav'n rejoices, The trumpet

The trumpet sounds, hell trembles, heav'n rejoices, The trumpet sounds, The trumpet sounds, hell

The trumpet sounds, hell trembles, heav'n rejoices, The trumpet sounds, hell

The trumpet sounds, hell trembles, heav'n rejoices, The trumpet sounds, hell

sounds, hell trembles,

trembles, heav'n rejoices, Lift up your heads, ye faints, with cheerful voices.

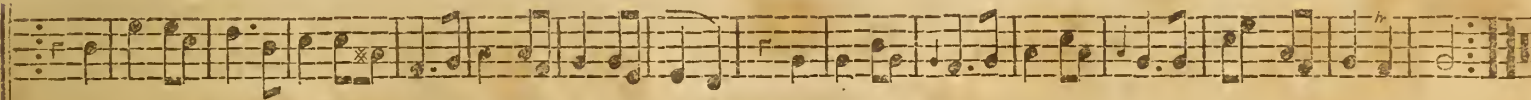
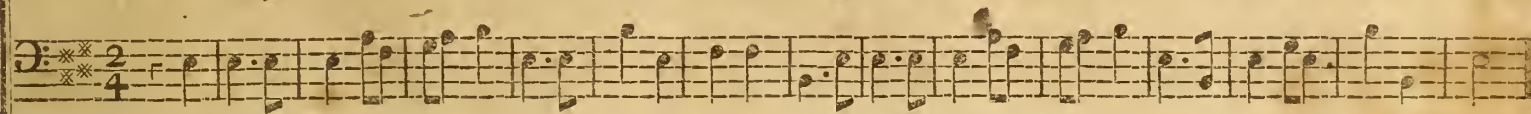
Slow.

Behold the man, threescore and ten, Upon a dying bed; Has run his race, and got no grace, An awful sight indeed!

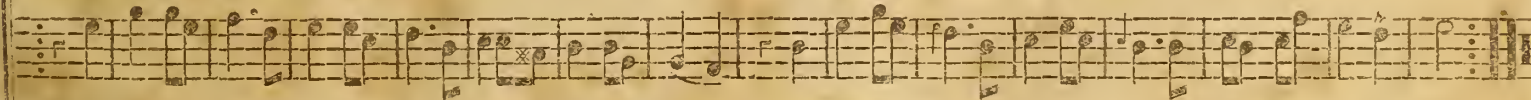
Poor man he lies in sad surprise, And thus he doth complain, No grace I've got, and I cannot Recall my time again.



O for a shout of sacred joy, To God the sov'reign King; Let ev'ry land its tongue employ, And hymns of triumph sing



Jesus our God ascends on high, His heav'nly guards around, Attend him rising through the sky, With trumpets joyful sound,



Lively.

To spend one sacred day, Where God and saints abide, Affords diviner joy, Than thousand days beside;

Where God resorts I love it more To keep the door, Than shine in courts.

Moderate.

Soft.

Why do we mourn departing friends, Or shake at death's alarms: 'Tis but the voice that Je- - sus

Loud.

sends, 'Tis but the voice that Jesus sends, 'Tis but the voice that Jesus sends, To call us to his arms. 1 2

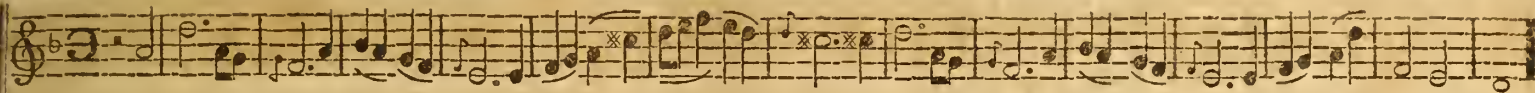
M

AIR.

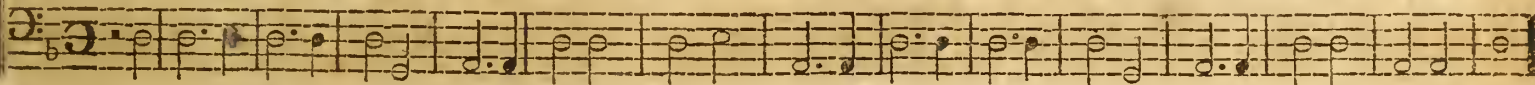
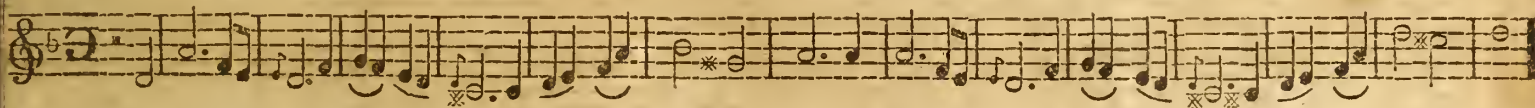
Who shall ascend thy heav'n- - ly place, Great God, and dwell be- - fore thy

face? The man that minds re- - lig- - ion now, And humbly walks with God below.

A. D.

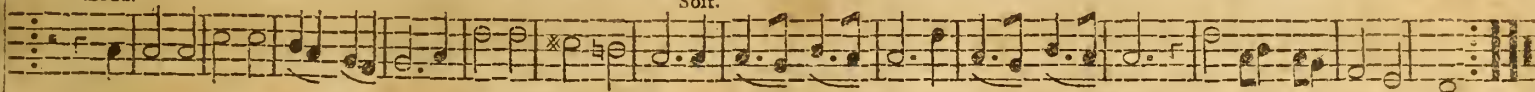


Our sins, alas! how strong they be! And like a raging flood, They break our duty, Lord, to thee, And force us far from God,

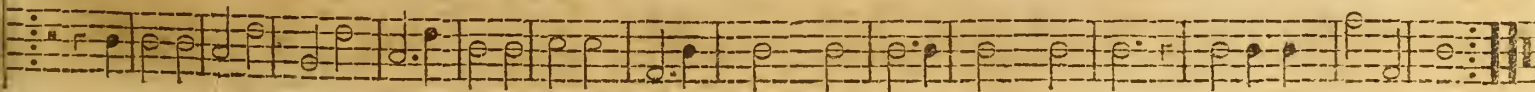
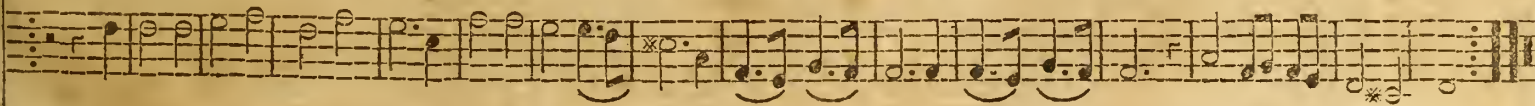


Loud.

Soft.



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



Behold the great accuser cast, Down

Now is the hour of darkness past, Christ has assum'd his reigning pow'r ; Behold the great ac-

Behold the great accuser cast, Down from the

Behold the great accuser cast, Down from the skies, Down from the skies to

from the skies to rise no more. Behold the great accuser cast, Down from the skies, Down 1 2

cu - ser cast, Down from the skies to rise no more, Down from the skies to rise no more, to rise no more, Down from the skies to rise no more. 1 2

skies to rise no more, Behold the great accuser cast, Down 1 2

rise no more, Behold the great accuser cast, Down from the skies, Down

Soft.

Jesus shall reign Where'er the sun, Does his successive journies run; His kingdom

Loud.

stretch from shore to shore, His kingdom stretch from shore to shore, 'Till moons shall wax and wane no more. 1 2

Like fruitful show'rs of rain, That water all the plain, Descending from the neighb'ring hills; Such

streams of pleasure roll Through ev'ry friendly soul. Where love like heav'nly dew distills.

The first system of musical notation for 'Winchester' consists of two staves. The upper staff is in treble clef with a 2/4 time signature, featuring a melody of quarter and eighth notes. The lower staff is in bass clef, providing a harmonic accompaniment with quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

My God accept my early vows, Like morning incense in thine house, And let my nightly worship rise, Sweet as the ev'ning sacrifice.

The second system of musical notation for 'Winchester' consists of two staves. The upper staff continues the melody from the first system, and the lower staff continues the accompaniment. The piece concludes with a double bar line and repeat dots.

OLD-SUTTON. S. M.

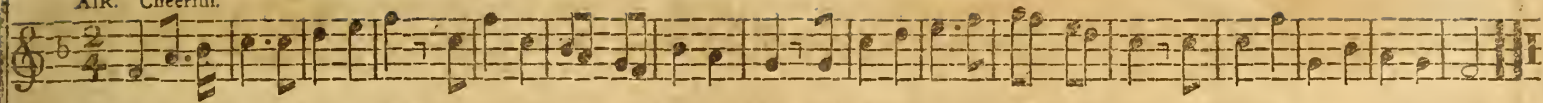
Williams' Coll.

The first system of musical notation for 'Old-Sutton' consists of two staves. The upper staff is in treble clef with a 2/4 time signature, featuring a melody of quarter and eighth notes. The lower staff is in bass clef, providing a harmonic accompaniment with quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

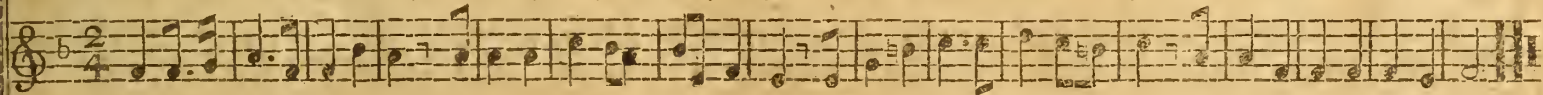
Behold the lofty sky Declares its maker God, And all the starry works on high, Proclaim his pow'r abroad.

The second system of musical notation for 'Old-Sutton' consists of two staves. The upper staff continues the melody from the first system, and the lower staff continues the accompaniment. The piece concludes with a double bar line and repeat dots.

AIR. Cheerful.

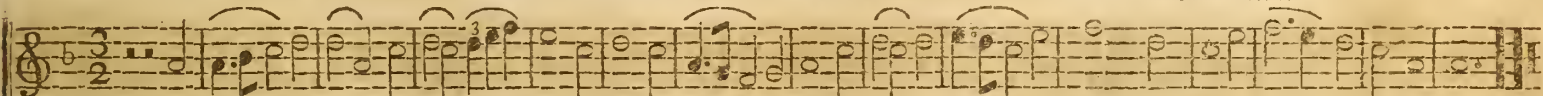


Now to the Lord a noble song, Awake my soul, awake my tongue; Hosanna to the eternal name, And all his boundless love proclaim.

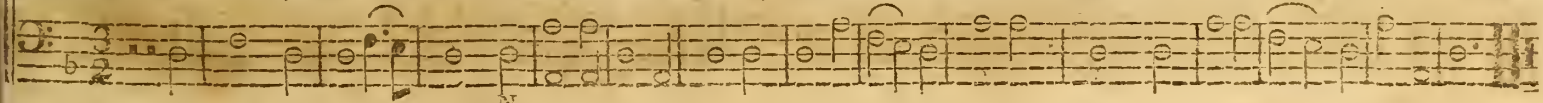
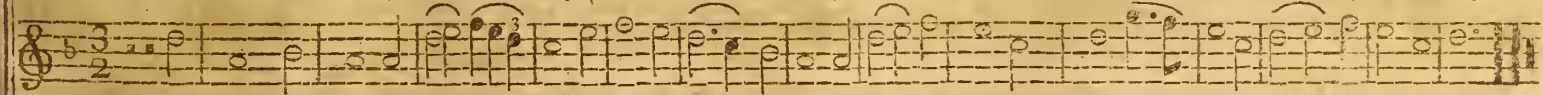


EVENING HYMN. C. M.

Williams.



When I can read my title clear, to mansions in the skies, I bid farewell to every fear, And wipe my weeping eyes.

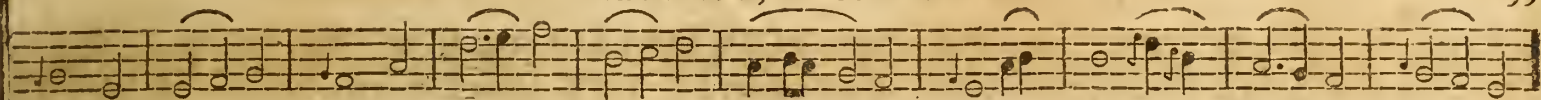


AIR.

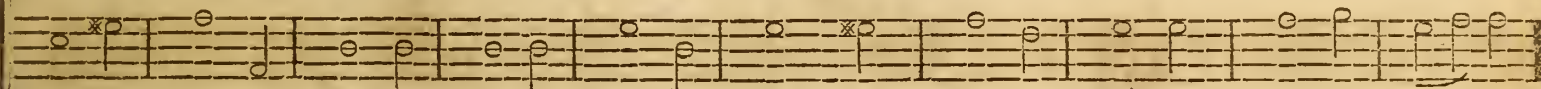
Before Jeho- - vah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God alone,

Soft.

He can create and he destroy, He can create and he destroy. His sov'reign pow'r without our aid, Made us of

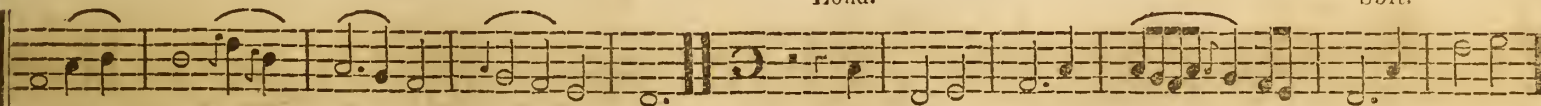


clay, and form'd us men, And when like wand'ring sheep we stray'd, He brought us to his fold a-

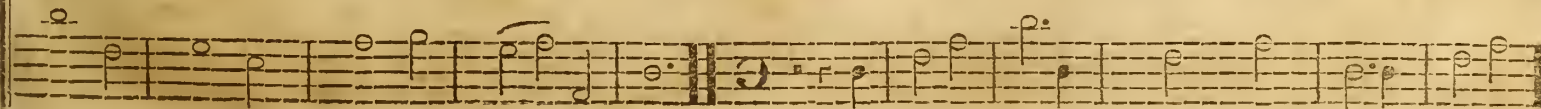
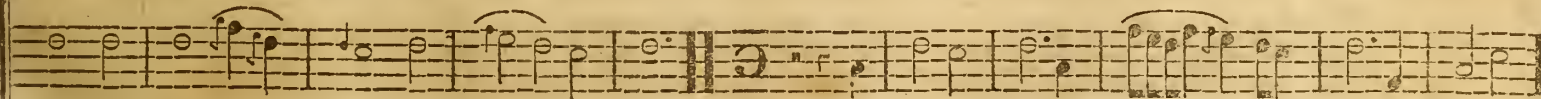


Loud.

Soft.



gain, He brought us to his fold again. We'll croud thy gates with thankful songs, High as the



DENMARK, Continued.

Loud.

Soft.

Heav'n's our voi - ces' raise, And earth, And earth with her ten thousand, thousand tongues, shall fill thy

Loud.

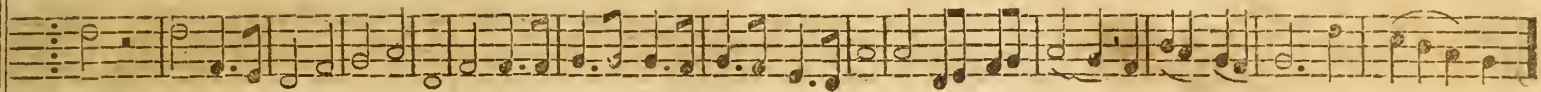
Soft.

Loud.

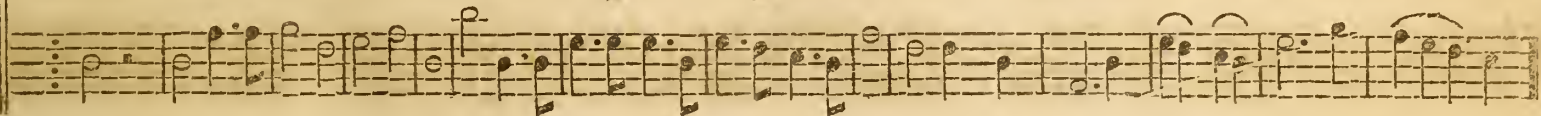
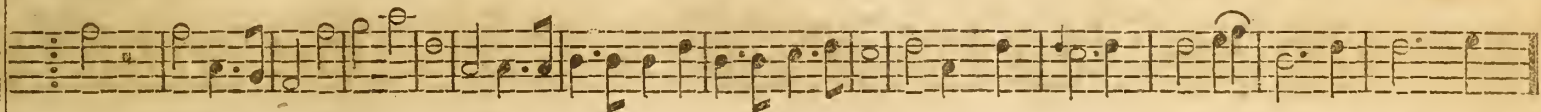
1

2

courts with sounding praise, Shall fill thy courts with sounding praise, Shall 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

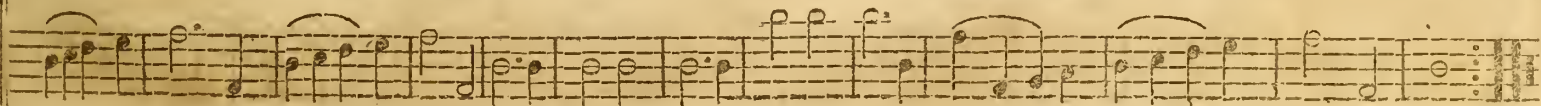
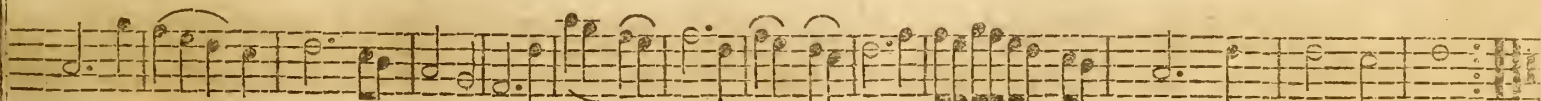


Soft.

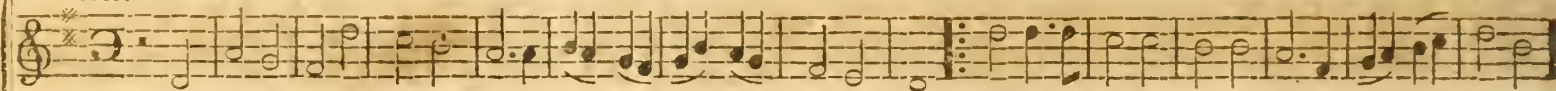
Loud.



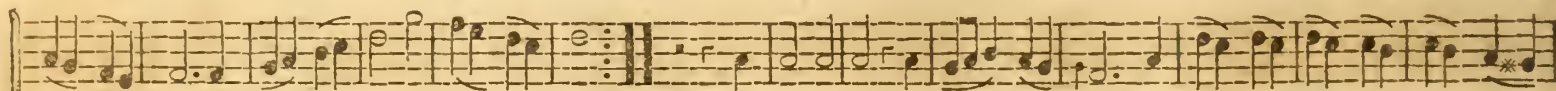
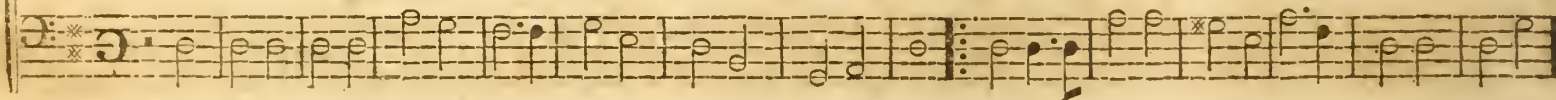
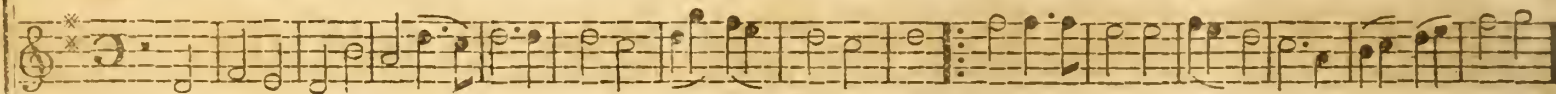
years shall cease to move, shall cease to move, When rolling years shall cease to move, When rolling years shall cease to move.



AIR



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

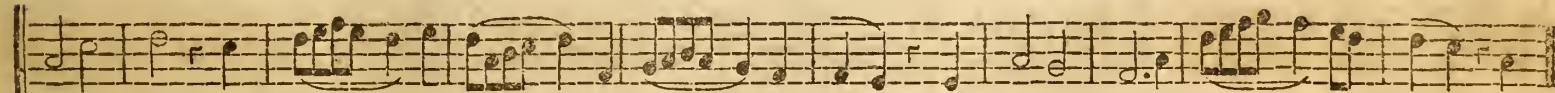


glory sing, With all your tongues his glory sing. The Lord is God ; 'tis he alone Doth life and light and being

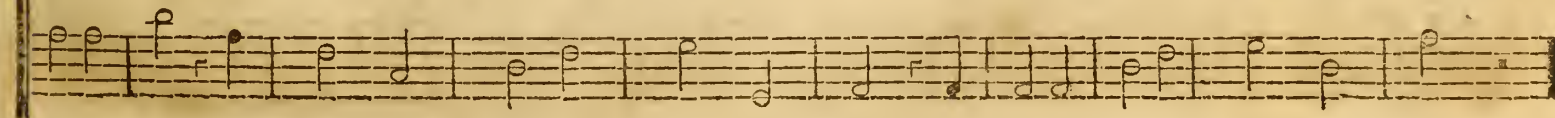
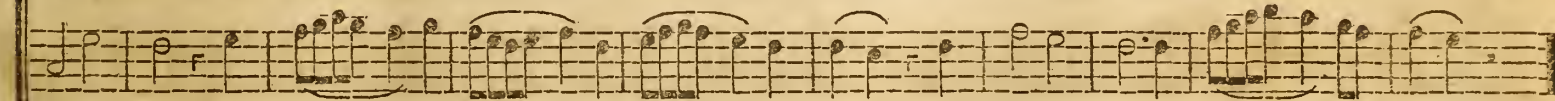




give, We are his works and not our own ; The sheep that no his pastures live ; The sheep that on his pastures live. Enter his gates with



songs of joy, With praises to his courts repair, And make it your divine employ, To



HARLEM, Continued.

pay your thankful homage there. The Lord is good, the Lord is kind; Great is his grace, his mercy sure;

To pay, &c.

The first system of musical notation consists of three staves. The top staff contains the vocal melody with lyrics. The middle and bottom staves provide harmonic accompaniment. The music is in 3/4 time and features various note values, rests, and dynamic markings like 'f'.

And the whole race of man shall find, His truth from age to age endure, His truth from age to age endure.

The second system of musical notation also consists of three staves. It continues the vocal melody and accompaniment from the first system. The lyrics are spread across the staves. The notation includes various musical symbols such as beams, slurs, and repeat signs.

N. B....Conclude with the strain, Enter his gates, &c.

Bless O
Let all the pow'rs within me join, In work and worship so divine, In

Bless O my soul, O my soul the living God, Call home my thoughts that rove abroad, Let all the pow'rs within me join, In work and

Bless O my soul, Bless O
Let all the pow'rs within me join, In work and worship so divine, In

Bless O my soul, O
Let all the pow'rs within me join, In work and worship so divine, In, &c.

Bless O my soul the God of grace, His favors claim thy highest praise, Why, &c.

worship so divine, Bless O my soul the God of grace, His favors claim thy highest praise, Why should the wonders he has wrought, Be lost in silence and forgot.

Bless O my soul the God of grace, His, &c.

Bless O my soul, &c.

Musical score for the hymn "Fly swifter round the wheel of time". It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The lyrics are written below the staves.

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

AYLESBURY. S. M.

Williams.

Musical score for the hymn "Ah! whither shall I go". It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The lyrics are written below the staves.

Ah! whither shall I go, Burthen'd, and sick, and faint? To whom should I my troubles show, And pour out my complaint.

Moderate.

LYNNFIELD.

L. M.

Holden.

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

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

LYNNFIELD, Continued.

let my God my Saviour go? Call me away from flesh and sense, One sov'reign word can call me thence,

Soft.

I would obey the voice divine, And all inferior joys resign. Be earth with all her scenes withdrawn, Let

LYNNFIELD,

Continued.

Soft.

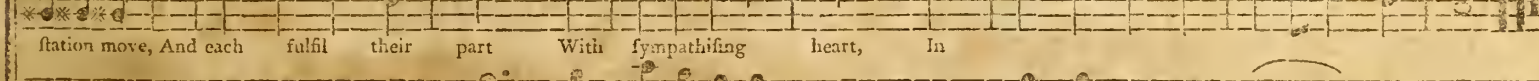
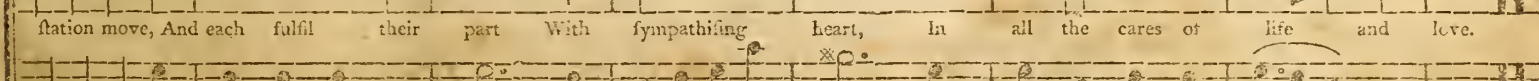
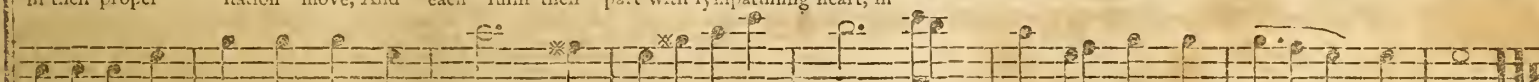
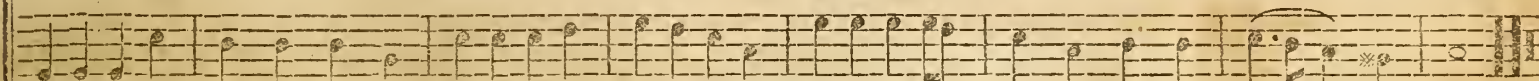
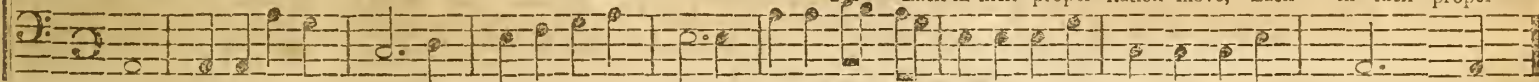
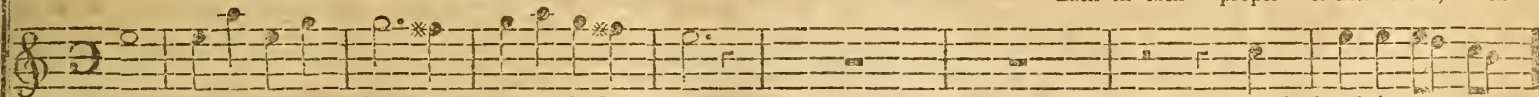
Loud.

noise and vanity begone, In secret silence of the mind, My heav'n! My heav'n! My heav'n! My heav'n! And thee, my God, I find.

MENTZ. C. M.

Holyoke.

AIR. Thy pard'ning love, so free, so sweet, Dear Saviour, I adore, O keep me at thy sacred feet, And let me rove no more.



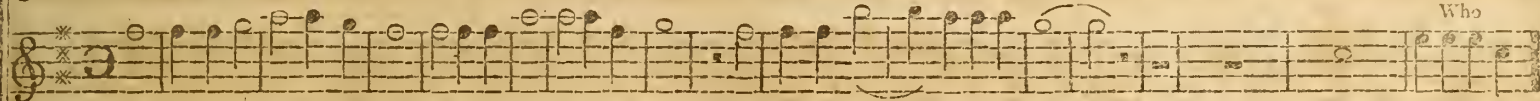
With private friends,

Praise ye the Lord, our God to praise, My soul her utmost pow'rs to raise; and in the throng Of

With private friends,

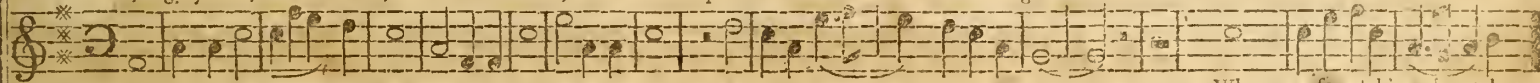
saints, his praise shall be my song, With private friends, and in the throng of saints, his praise shall be my song.

Shall be my song,

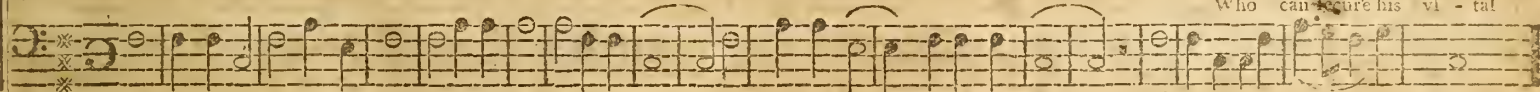


Think, mighty God, on feeble man, How few his hours, how short his span! Short from the cradle to the grave:

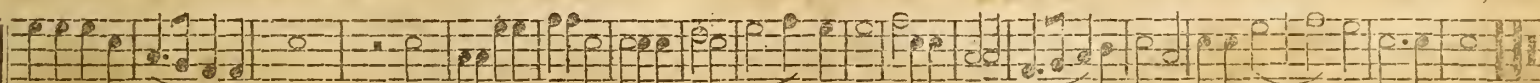
Who can secure his



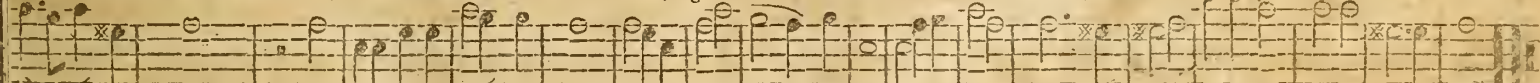
Who can secure his vi - tal



Who can secure his vital breath,



Who can secure his vital breath, Against the bold demands of death, With skill, &c.



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.



breath, Who can secure his vital breath Against the bold demands of death, With skill, &c.



Who can secure his vital breath Against the, &c.

p

INVITATION. L. M.

Timball.

First system of musical notation, consisting of two staves (treble and bass clef) with notes and rests.

Come my beloved haste away, Cut short the hours of thy delay, Fly like a youthful hart or roe, Over the hills where spices grow.

Second system of musical notation, consisting of two staves (treble and bass clef) with notes and rests.

Fly like a

Fly like a youthful hart or

Third system of musical notation, consisting of two staves (treble and bass clef) with notes and rests. Includes a triplet of eighth notes marked with a '3' above.

Fly like a youthful hart

or roe, O

ver the hills where spices grow, Over

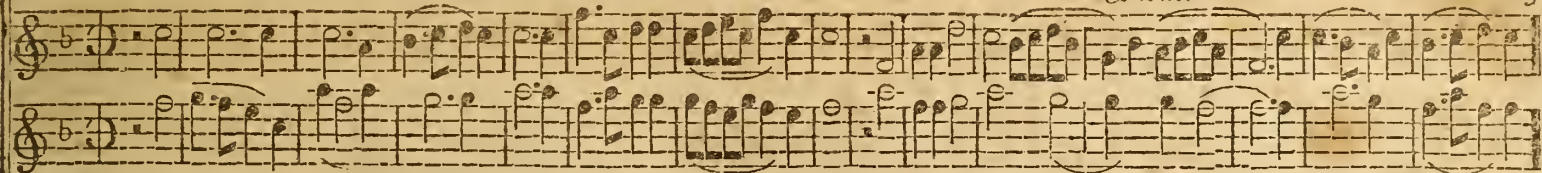
Fly like a youthful hart or roe, O

ver the hills where spices grow, Over the hills where spices grow.

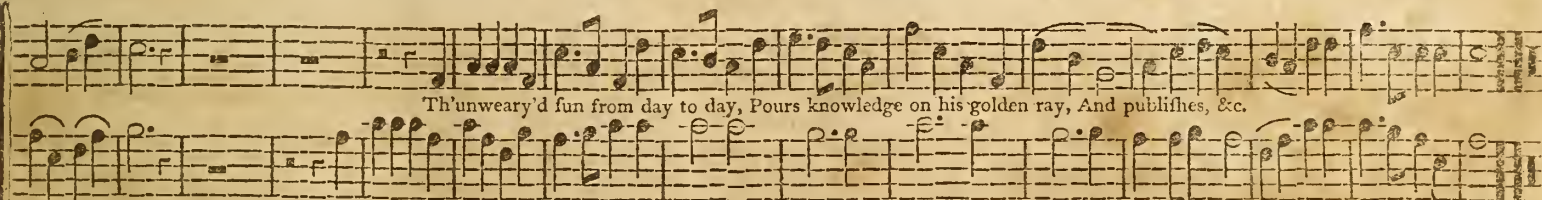
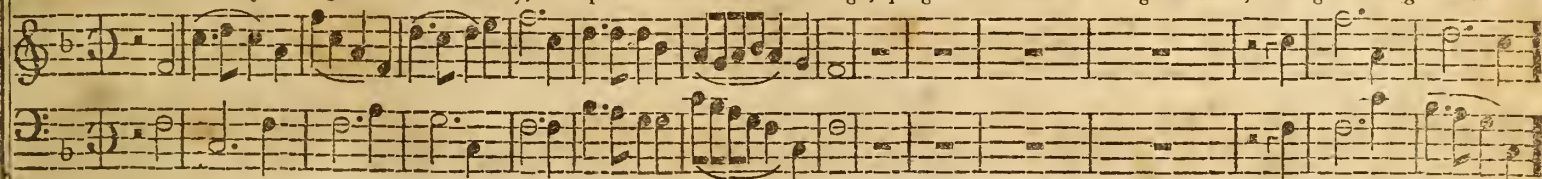
Fourth system of musical notation, consisting of two staves (treble and bass clef) with notes and rests.

youthful hart or roe, Over the hills where spices grow, Fly like a youthful hart or roe, Over

roe, Over the hills where spi - - ces grow, Fly like a youthful hart or roe, Over



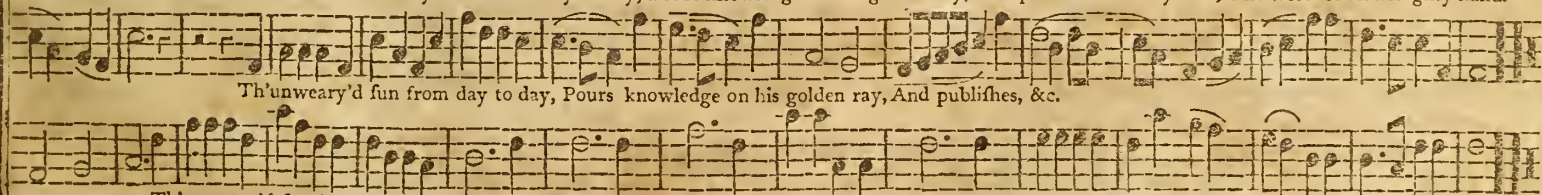
The lofty pillars of the sky, And spacious concave rais'd on high, Spangled with stars a shining frame, Their great orig- in-



Th'unweary'd sun from day to day, Pours knowledge on his golden ray, And publishes, &c.

al proclaim,

Th'unweary'd sun from day to day, Pours knowledge on his golden ray, And publishes to ev'ry land, The work of an almighty hand.



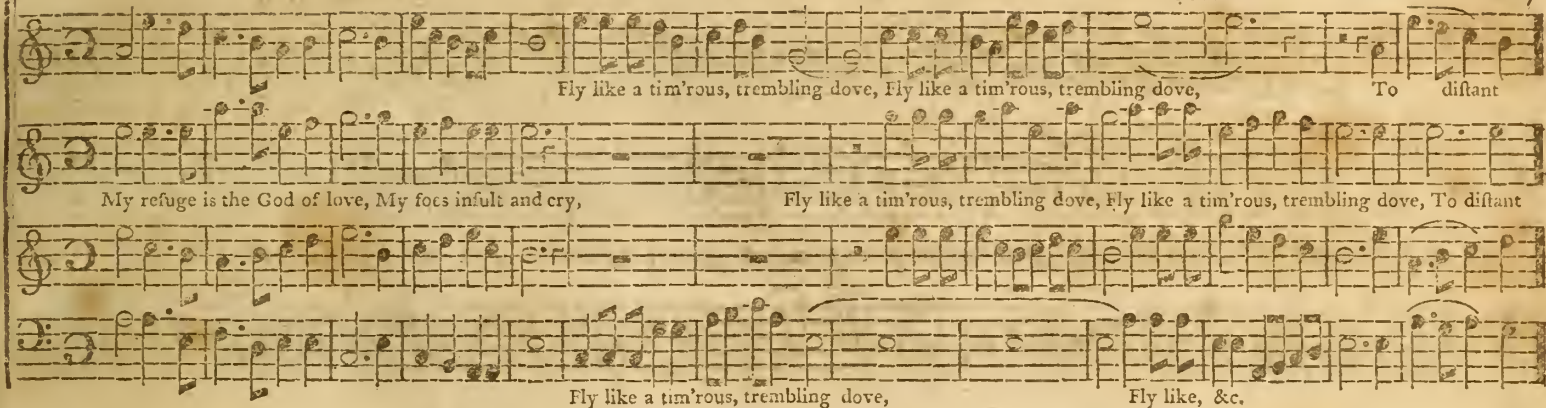
Th'unweary'd sun from day to day, Pours knowledge on his golden ray, And publishes, &c.

Th'unweary'd sun from day to day, Pours knowledge on his golden ray, And publishes to ev'ry land, And publishes, &c.

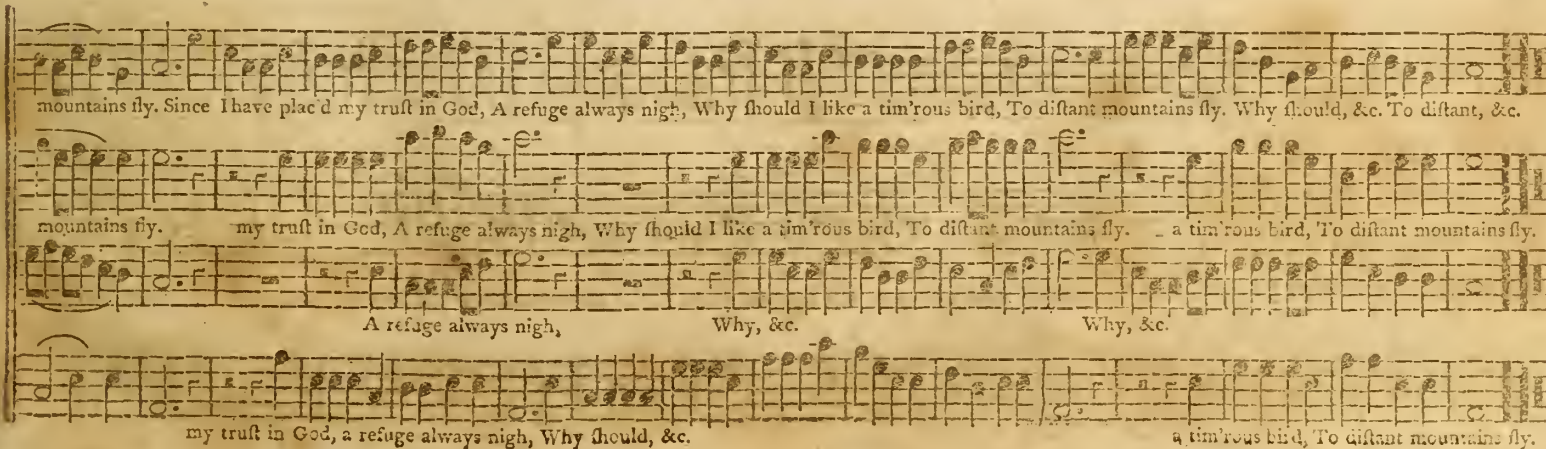
EDOM. C. M.

West.

Over the heav'ns he spreads his cloud, And waters veil the sky, And waters veil the sky,
 With songs and honors sounding Loud, Address the Lord on high,
 Over the heav'ns he spreads his cloud, And waters veil the sky, He
 Over the heav'ns he spreads his cloud, And waters, &c.
 Over the heav'ns he spreads his cloud, And waters. &c.
 He sends his snows of blessings Down, To cheer, &c. He makes the grafs the mountains crown, And corn in vallies grow, And corn, &c.
 Sends his snows of blessings down, To cheer the plains below, He makes the grafs the mountains crown, And corn, &c. He makes, &c. And corn in vallies grow, And, &c.
 He sends his snows of blessings down, To cheer the plains below, He makes the grafs the mountains crown, He makes, &c. And corn, &c.
 He sends his snows of blessings down, To cheer the plains below,
 He makes the grafs the mountains crown, And corn, &c.



Fly like a tim'rous, trembling dove, Fly like a tim'rous, trembling dove, To distant
 My refuge is the God of love, My foes insult and cry, Fly like a tim'rous, trembling dove, Fly like a tim'rous, trembling dove, To distant
 Fly like a tim'rous, trembling dove, Fly like, &c.

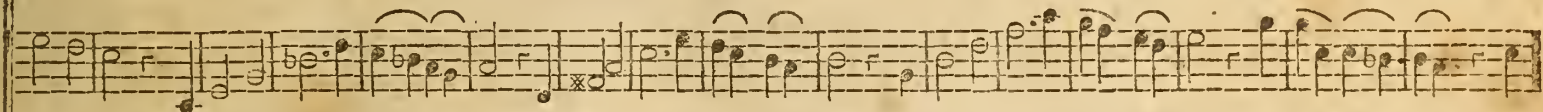
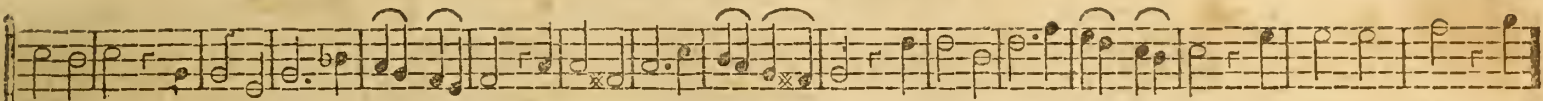


mountains fly. Since I have plac'd my trust in God, A refuge always nigh, Why should I like a tim'rous bird, To distant mountains fly. Why should, &c. To distant, &c.
 mountains fly. my trust in God, A refuge always nigh, Why should I like a tim'rous bird, To distant mountains fly. a tim'rous bird, To distant mountains fly.
 A refuge always nigh, Why, &c. Why, &c.
 my trust in God, a refuge always nigh, Why should, &c. a tim'rous bird, To distant mountains fly.

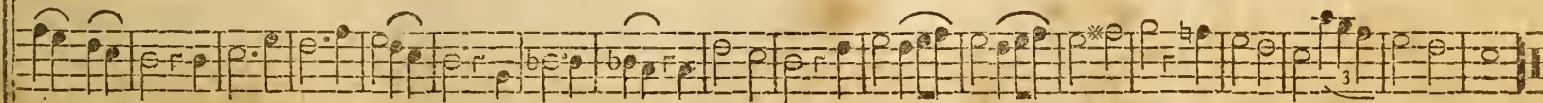
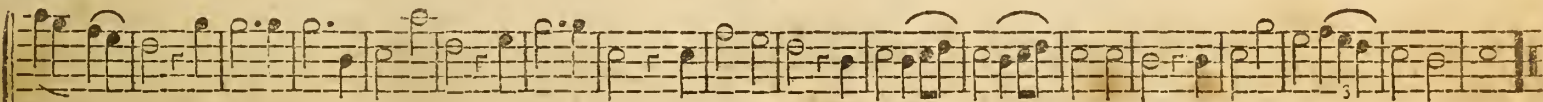
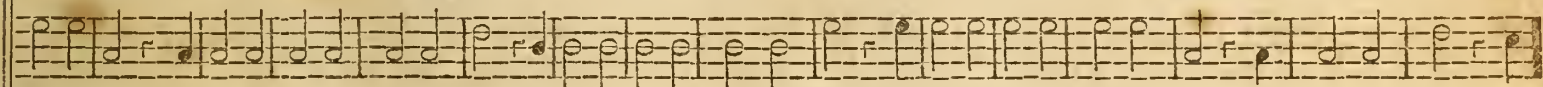
AIR.

Away my unbelieving fear! Fear shall no more in me take place; My Saviour doth not yet appear, He hides the brightness

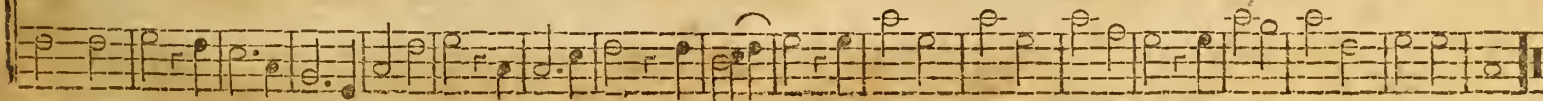
of his face: But shall I therefore let him go, And basely to the tempter yield? No, in the name of Jesus no, I never will give



up my shield, Altho' the vine its fruit deny, Altho' the olive yield no oil, The with'ring fig.tree droop and die, The field illude the



tiller's toil, The empty stall no herd afford, And perish all the bleating race, Yet will I triumph in the Lord, The God of my salvation praise.



ARNHEIM. L. M.

Halyoke.

AIR. All ye bright armies of the skies, Go worship where your Saviour lies; Angels and kings before him bow, Those Gods on high and Gods below.

Sr. ANNS'. C. M.

Dr. Croft.

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

The first system of music for 'Georgia' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) 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 with various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals.

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

The second system of music for 'Georgia' continues the melody from the first system, consisting of two staves in treble and bass clefs with a key signature of one sharp and common time.

PUTNEY. L. M.

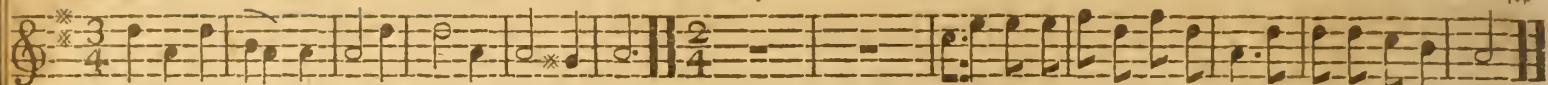
Williams' Coll.

The first system of music for 'Putney' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals.

Man has a soul of vast desires, He burns within with restless fires, Tost to and fro his passions fly From vani - ty to vanity.

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

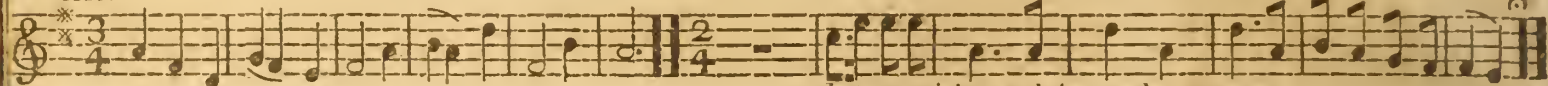
Moderate.



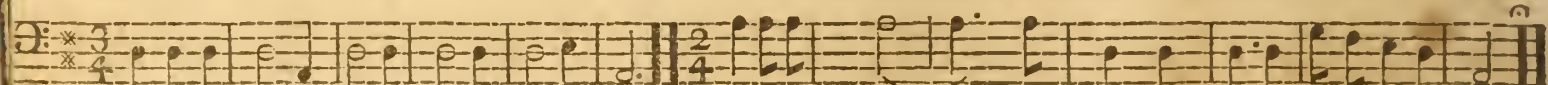
This is the glorious day That our redeemer made :

Let us rejoice, and sing and pray, Let all the church be glad.

AIR



Let us rejoice, and sing and pray,

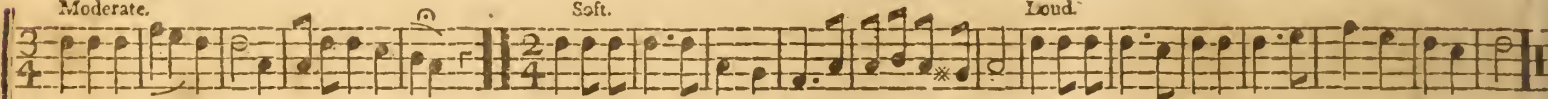


Let us re - joice, and sing and pray,

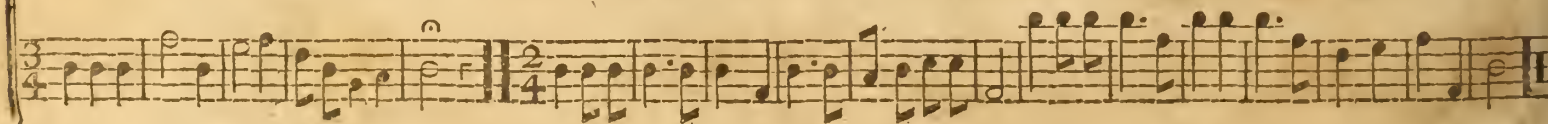
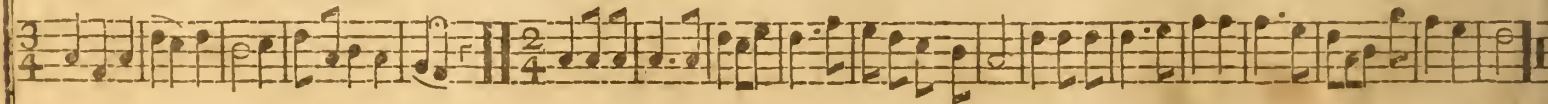
Moderate.

Soft.

Loud.



Hofanna to the King Of David's royal blood ; Bless him, ye faints, he comes to bring, Salvation from your God. Bless him, ye faints, he comes to bring, Salvation, &c.

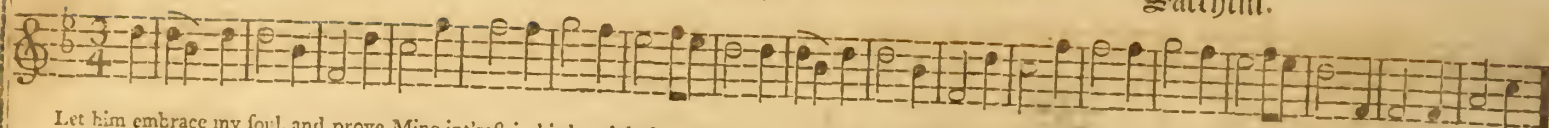


The God of glory sends his summons forth, Calls the south nations and awakes the north, From east to west the sov'reign orders spread,

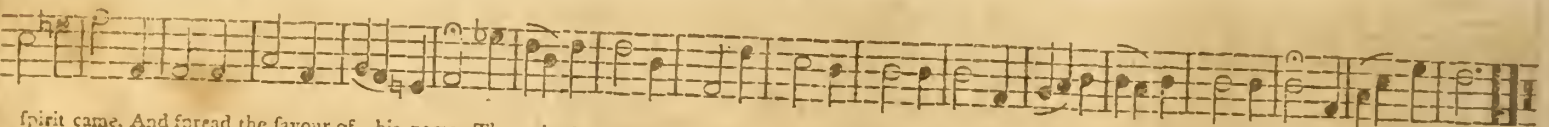
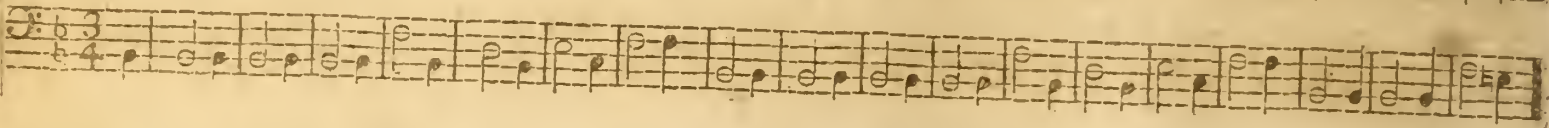
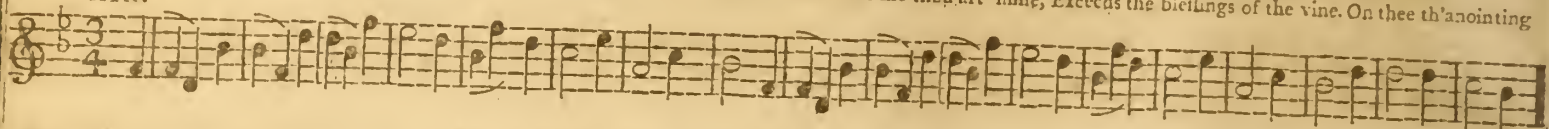
Soft.

Loud.

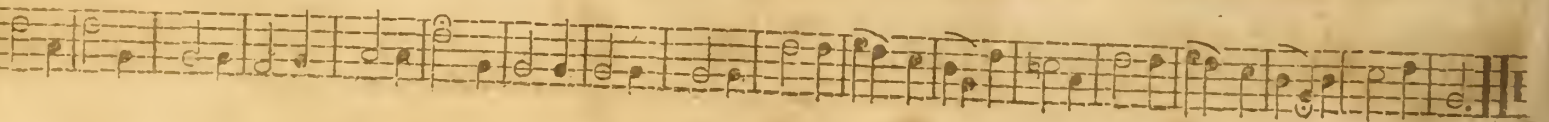
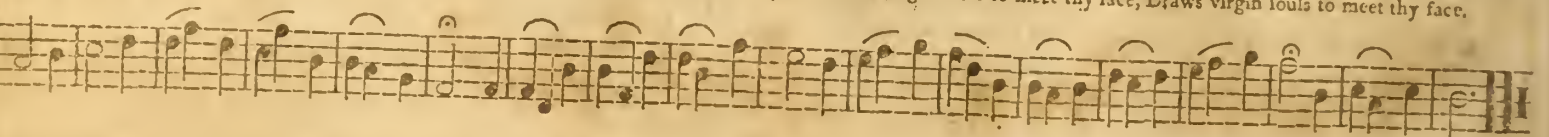
Thro' distant worlds and regions of the dead: The trumpet sounds, hell trembles, heav'n rejoices, Lift up your heads, ye faints, with cheerful voices.

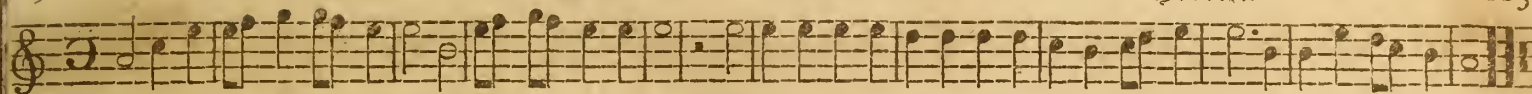


Let him embrace my soul, and prove Mine int'rest in his heav'nly love, The voice that tells me thou art mine, Exceeds the blessings of the vine. On thee th'anointing

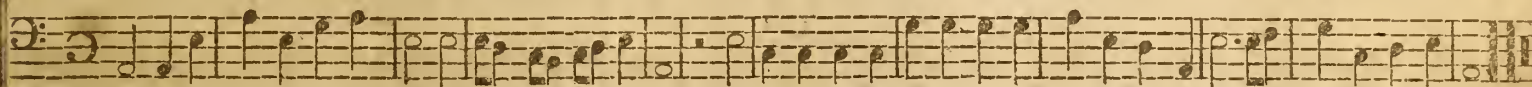
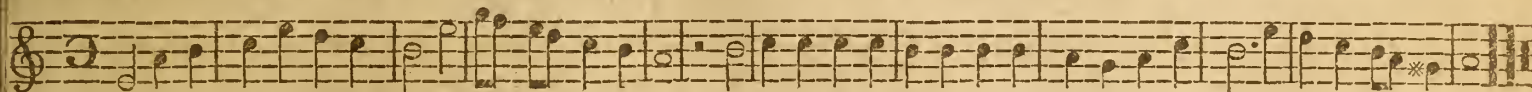


spirit came, And spread the favour of his name; That oil of gladness and of grace, Draws virgin souls to meet thy face, Draws virgin souls to meet thy face.





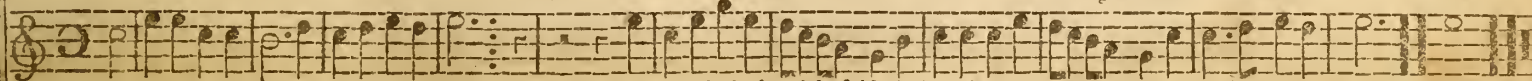
How long wilt thou conceal thy face? My God, how long delay? When shall I feel those heav'nly rays That chase my fears away? That chase my fears away?



CONCORD. S. M.

Holden.

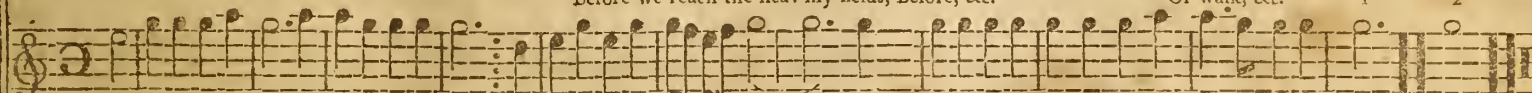
1 2



Before we reach the heav'nly fields, Before, &c.

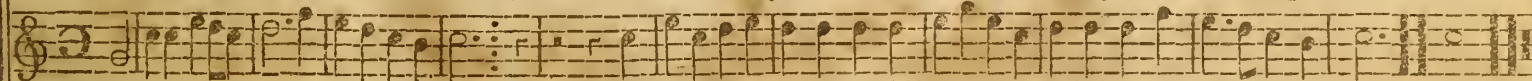
Or walk, &c.

1 2

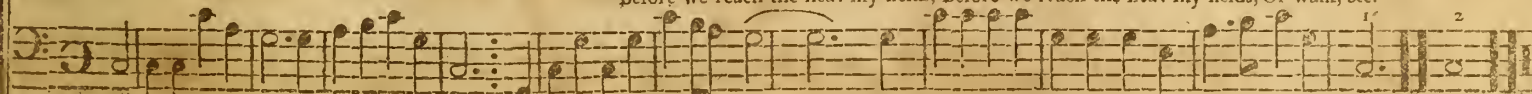


The hill of Zion yields A thousand sacred sweets, Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk the golden streets.

2



Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk, &c.



Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk, &c.

Behold, the Judge descends, his guards are nigh, Tempest and fire attend him down the sky ; Heaven, earth, & 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.

Soon as I heard my Father say, "Ye children, seek my grace," My heart repli'd without delay, "I'll

seek my Father's face." My heart repli'd without delay, "I'll seek my father's face."

Christ awhile to mortals giv'n,
Hail the day that sees him rise, Ravish'd from our wishful eyes: Reascends his native heav'n;

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

Scarce shall I feel death's

Jesus, the vision of thy face, Hath overpowering charms! Scarce

Scarce shall I feel death's cold embrace, If

Scarce shall I feel death's cold embrace, If Christ be in my

If Christ be in my arms, Scarce shall I feel death's cold embrace If Christ be in my arms.

shall I feel death's cold embrace, if Christ be in my arms, Scarce shall I feel death's cold embrace, If Christ be in my arms.

Christ be in my arms, Scarce shall I feel death's cold embrace, If Christ be in my arms, If, &c.

arms, Scarce shall I feel death's cold embrace, If Christ be in my arms, If Christ be in my arms.

Then will ye hear my heart-strings break,

How sweet the minutes roll,

A

Then will ye hear my heart-strings break,

How sweet the minutes roll,

How sweet the minutes roll,

Then will ye hear my heart-strings break,

How sweet the minutes roll,

A mortal paleness

Then will ye hear my heart-strings break,

How sweet the minutes roll,

A

mortal paleness on my cheek, And

mortal paleness

on my cheek, And glory in my God,

And, &c.

A

mortal paleness on my cheek, And glory in my God, And glory in my God,

on my cheek, And

glory in my God,

A

mortal paleness on my cheek, And, &c.

glory in my God,

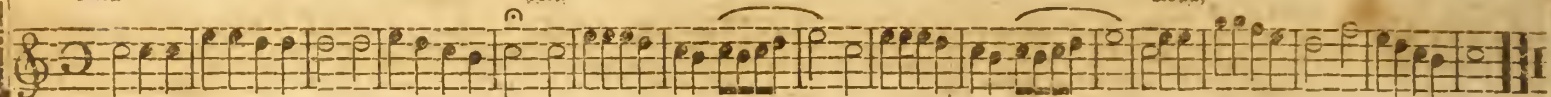
A

mortal paleness on my cheek, And, &c.

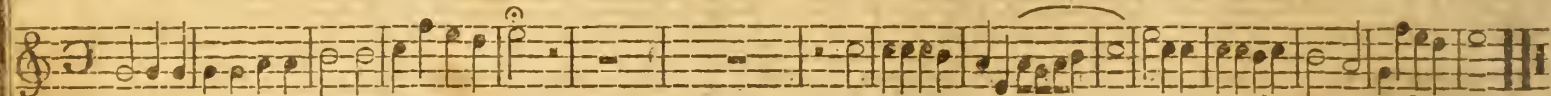
A. R.

Soft.

Loud,



Come, holy spirit, heav'nly dove, Come, shed abroad a Saviour's love, Come, shed abroad a Saviour's love, Come, shed, &c. And that shall kindle ourr.



With all thy quick'ning pow'rs,

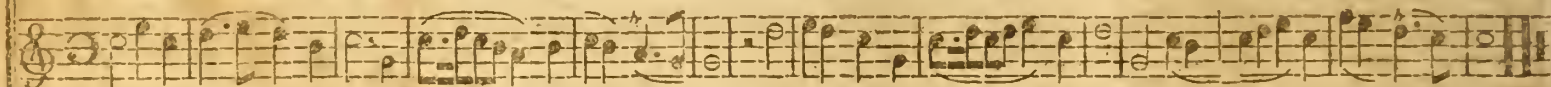


PORTSMOUTH.

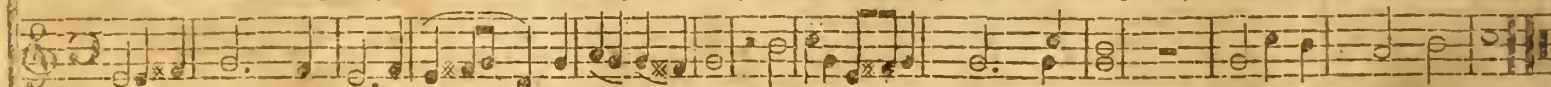
S. M.

Stephenson.

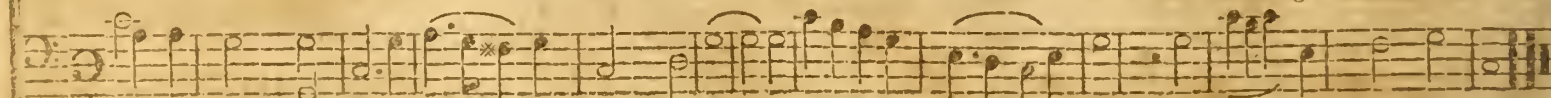
AIR.



Blest are the sons of peace, Whose hearts and hopes are one, Whose kind designs to serve and please, Through all their actions run.



Through all their actions run.



Through all their actions run.

Come, shed abroad a Saviour's love, And
 Come, holy spirit, heav'nly dove, With all thy quick'ning pow'rs; Come, shed abroad a
 Come, shed abroad a Saviour's love, Come, shed abroad a
 Come, shed abroad a Saviour's love, And that shall kindle

that shall kin - dle ours,
 Saviour's love, And that shall kindle ours, Come, shed abroad a Saviour's love, And that shall kindle ours.
 Saviour's love, And that shall kindle ours,
 ours, And that shall kindle ours,

AIR.

tr.

Would you behold the works of God, His wonders in the world abroad, Go with the mari-

Soft. Loud. tr.

ners and trace The unknown regions of the seas, The unknown regions of the seas.

tr.

Ye heav'nly hosts the song begin, And found his

Let ev'ry creature join, To praise th' eternal God; Ye heav'nly hosts the song begin, And found his

Ye heav'nly hosts the song begin, Ye heav'nly hosts the song begin, And found his

Ye heav'nly hosts the song begin, Ye heav'nly hosts the song begin, And found his

name abroad, Thou sun with golden beams, And moon with paler rays, Ye starry lights, ye twinkling flames, Shine to your maker's praise, Ye starry, &c. 1 2

Slow.

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

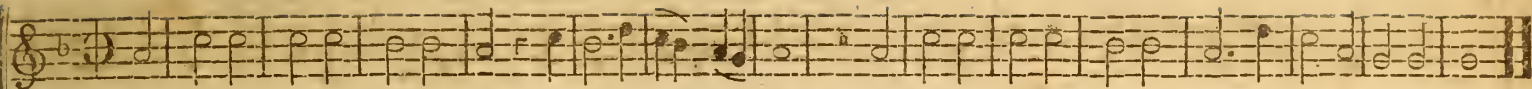
Soft.

Loud.

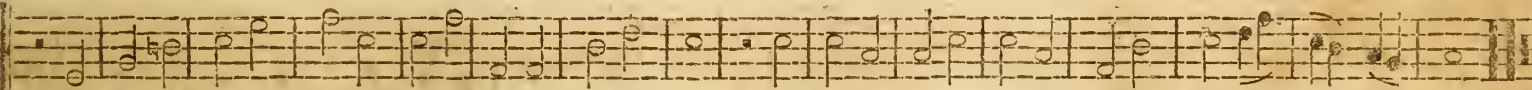
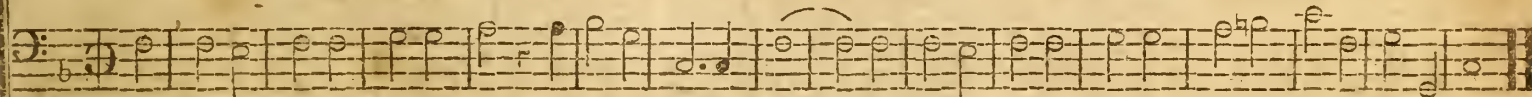
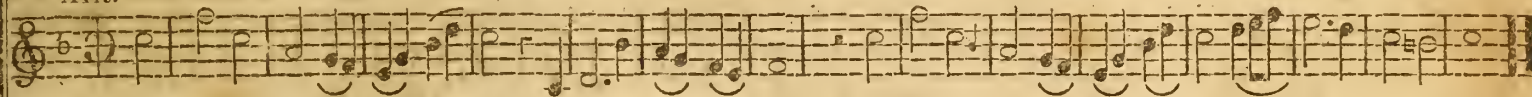
And put a cheer - ful courage on.

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

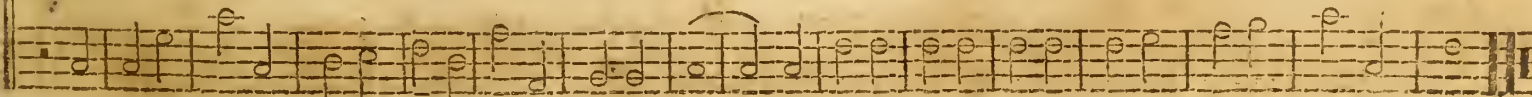
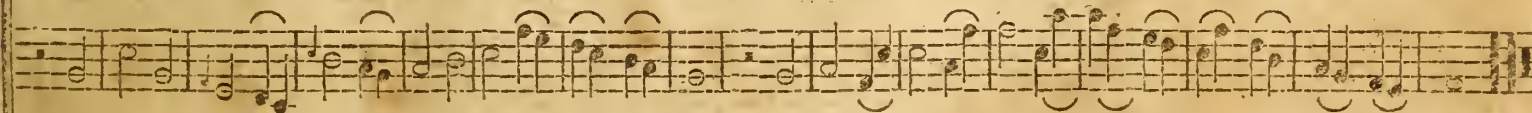
And put a cheerful courage on.

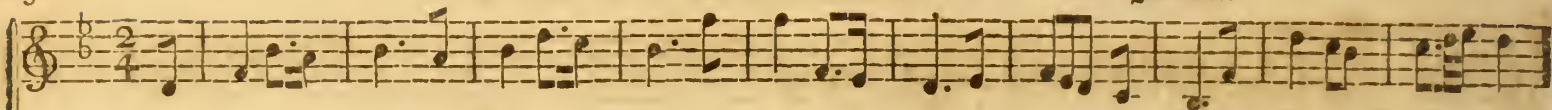


When fancy spreads her boldest wings And wanders unconfin'd Amid the various scene of things, Which entertain the mind :
AIR.

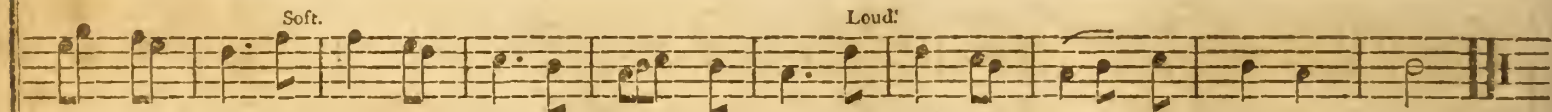
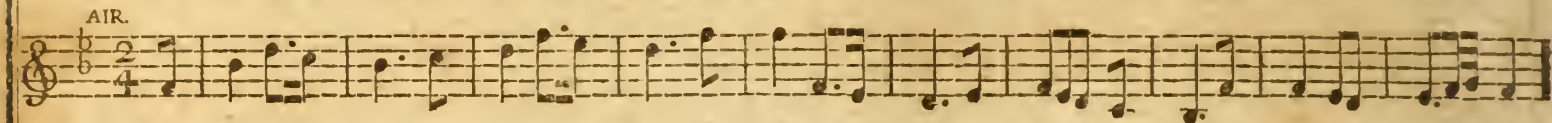


In vain we trace creation o'er, In search of sacred rest; The whole creation is too poor To make us wholly blest.

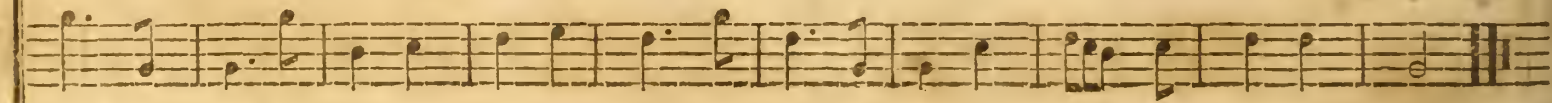




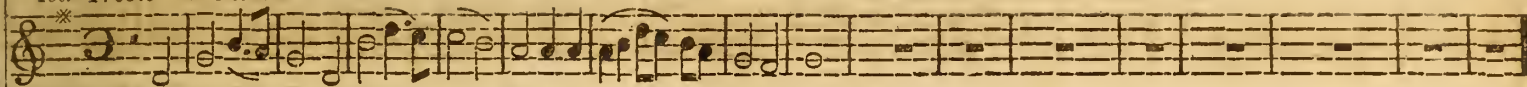
My God, how endless is thy love! Thy gifts are ev'ry ev'ning new, And morning mercies



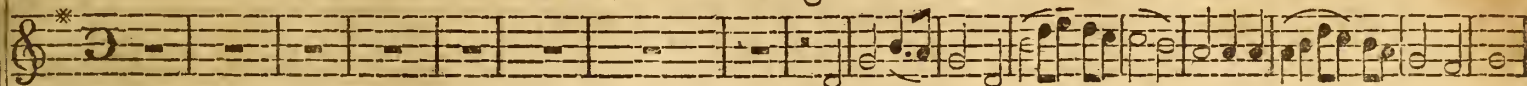
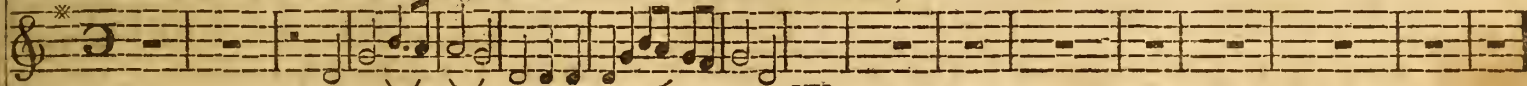
from a - bove, Gently dis - - til, like ear - ly dew, Gently dis - - til, like early dew.



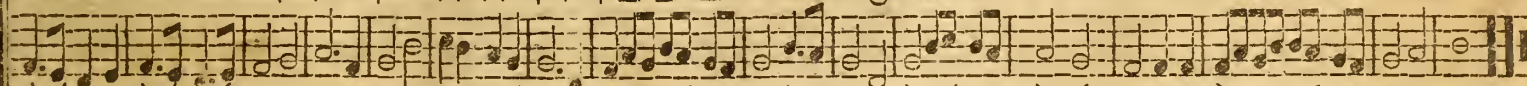
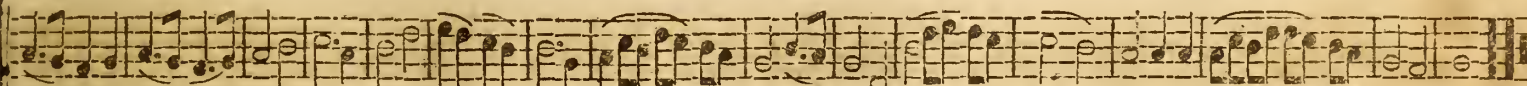
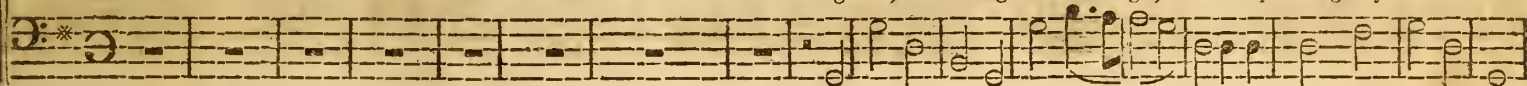
1st. Treble. Moderate.



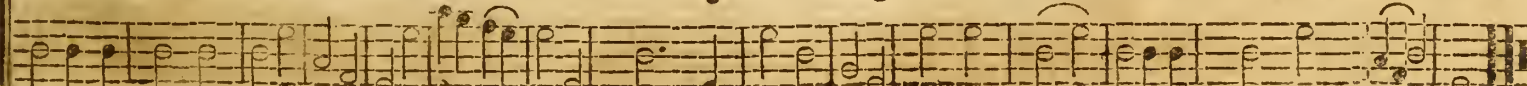
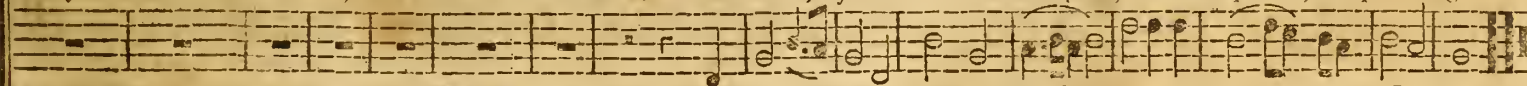
2d. Treble. Salvation is forever nigh The souls that fear and trust the Lord;



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 obed'ence so complete, Justice is pleas'd, and peace is giv'n.



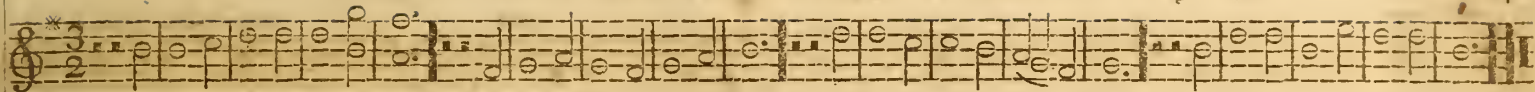
Rejoice, the Lord is King! Your Lord and King adore; Mortals, give thanks and sing, And triumph ever-

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

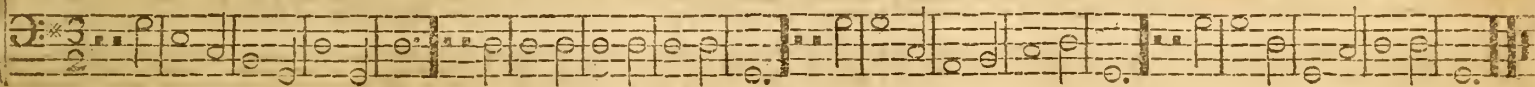
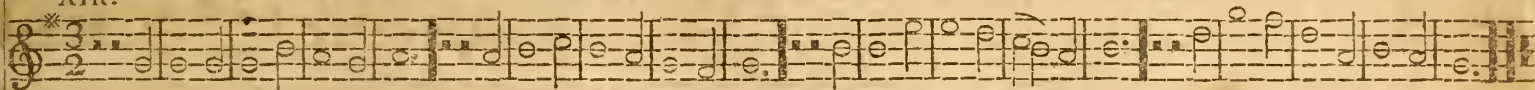
SOUTH AMERICA. L. M.

Herrick.

141

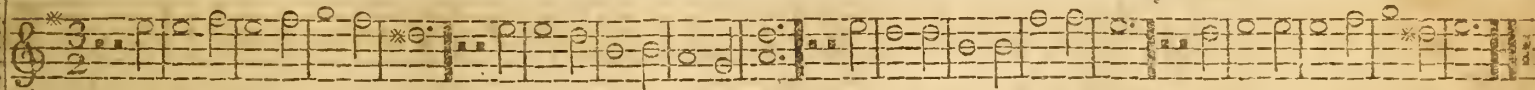


Great God, whose universal way The known and unknown worlds obey, Now give the kingdom to thy son, Extend his pow'r, exalt his throne.
AIR.

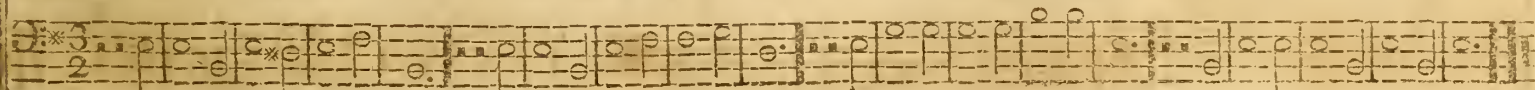
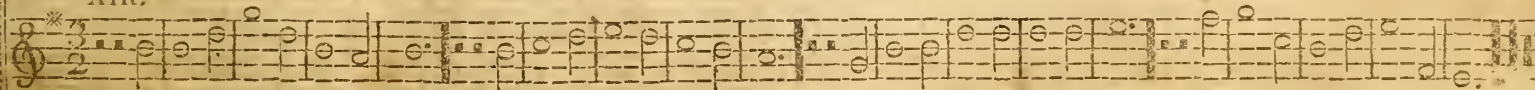


NORTH AMERICA. L. M.

Herrick.

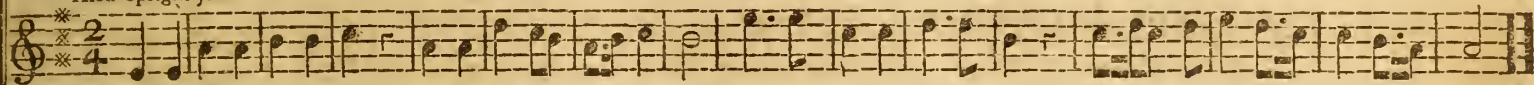


Now let our mournful songs record The dying sorrows of our Lord; When he complain'd in tears and blood, As one forsaken of his God.
AIR.





Angels, roll the rock away, Death yield up thy mighty prey : See! he rises from the tomb, Glowing with immortal bloom,
AIR. Sprightly.



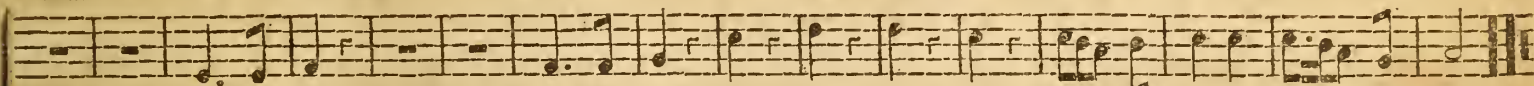
CHORUS.

Soft.

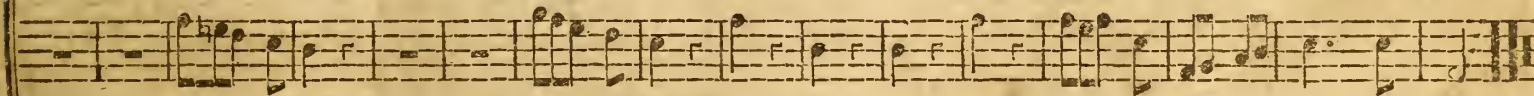
Loud:

Soft:

Loud.



Hallelujah, praise the Lord, Hallelujah, praise the Lord, Praise, praise, praise, praise, Hal - le - lujah, praise the Lord.



2 'Tis the Saviour, angels raise
Your triumphant song of praise;
Let the heaven's remotest bound
Hear the joy inspiring sound.

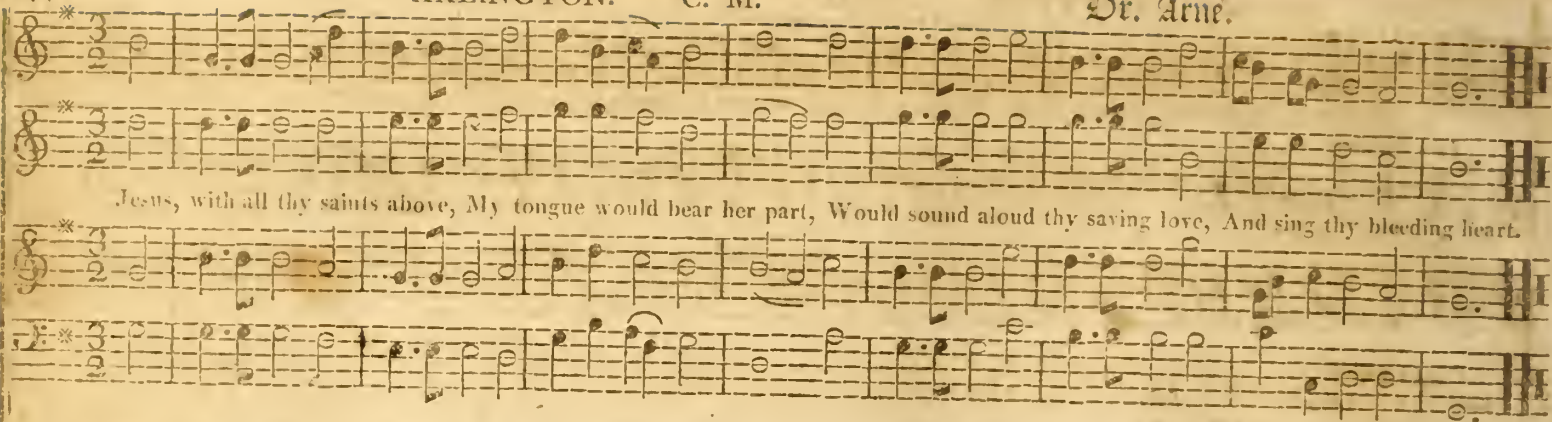
3 Now, ye faints, lift up your eyes,
Now to glory see him rise;
Mark his progress through the sky,
To the radiant world on high.

4 Heaven displays her crystal gate;
Enter in thy royal state;
King of glory, mount thy throne,
'Tis thy Father's and thy own.

5 Praise him, all ye heavenly choirs,
Strike with awe, your golden lyres;
Shout, O earth, in rapt'rous song,
Let the strains be loud and strong.

ARLINGTON. C. M.

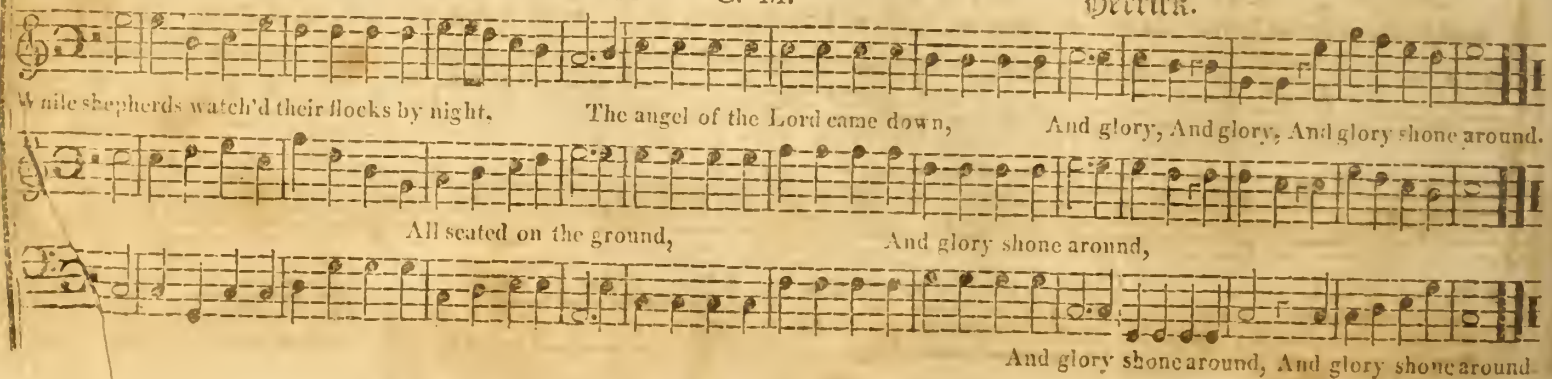
Dr. Arne.



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

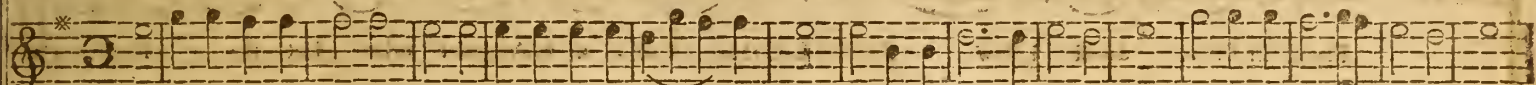
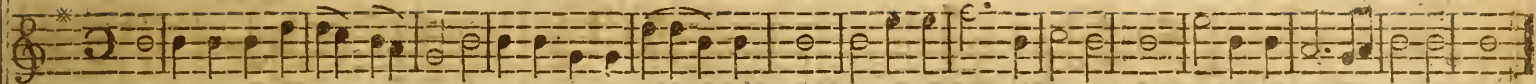
AMSTERDAM. C. M.

Herrick.

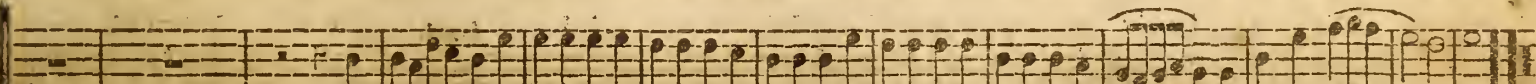
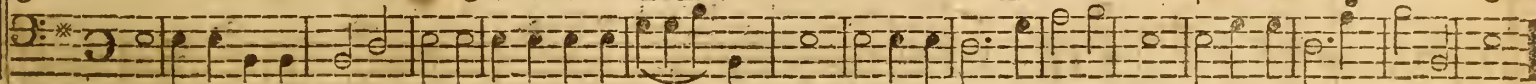
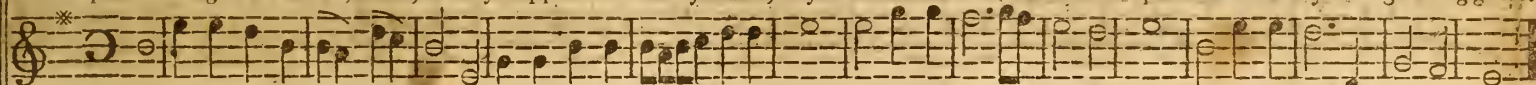


While shepherds watch'd their flocks by night, The angel of the Lord came down, And glory, And glory, And glory shone around.

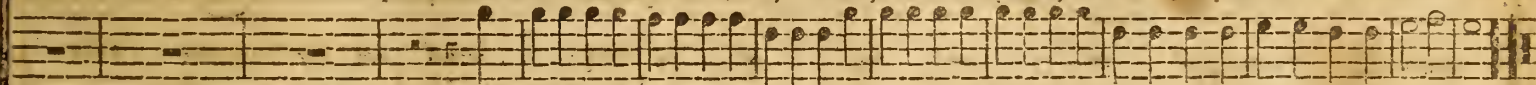
All seated on the ground, And glory shone around, And glory shone around, And glory shone around.



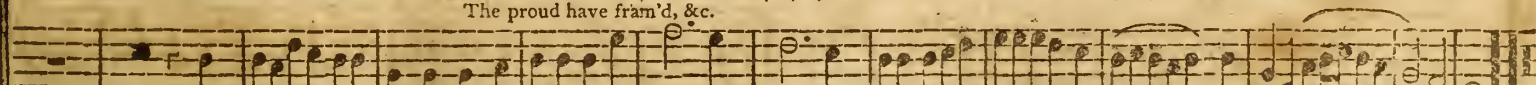
When pain and anguish seizeme, Lord, All my support is from thy word ; My soul dissolves for heaviness : Uphold me with thy strength'ning grace.



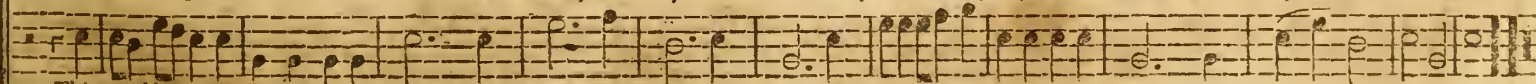
The proud have fram'd their scoffs and lies, They watch my feet with envious eyes, And tempt my soul to snares and sin, Yet, &c.



The proud have fram'd, &c.



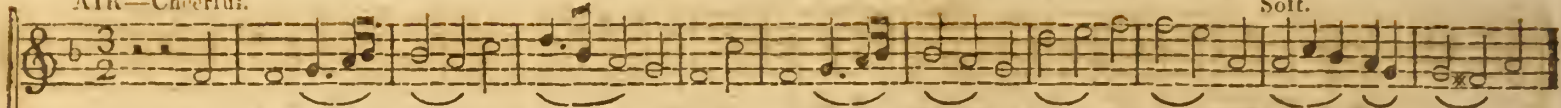
The proud have fram'd their scoffs and lies, They watch my feet with envious eyes, And tempt my soul to snares and sin, Yet thy commands I ne'er decline.



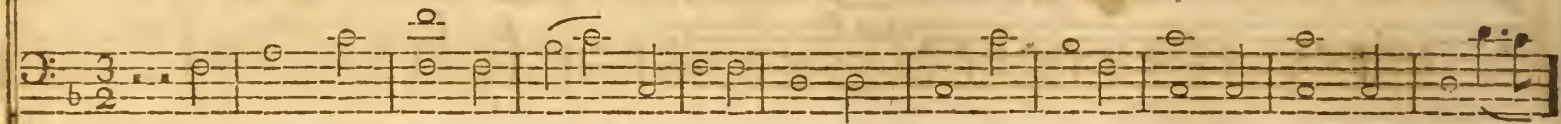
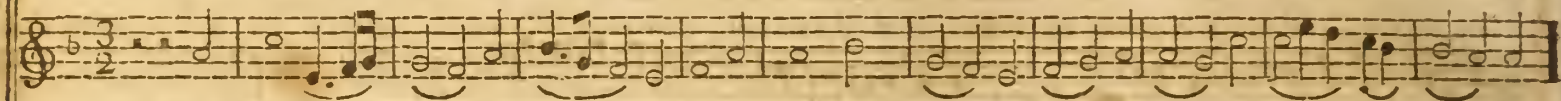
The proud have fram'd, &c.

AIR—Cheerful.

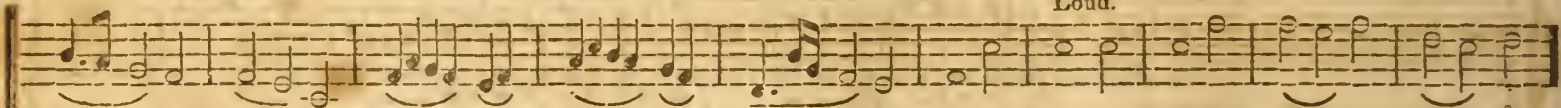
Soft.



From all that dwell below the sky, Let the Cre - a - tor's praise arise: Let the Redeemer's



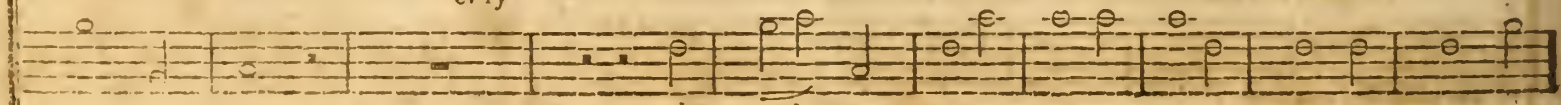
Loud.



name be sung, Thro' ev - ry land, by ev' - ry tongue. E - ternal are thy mercies Lord; E-



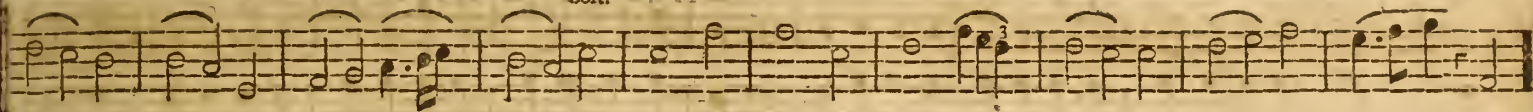
ev'ry



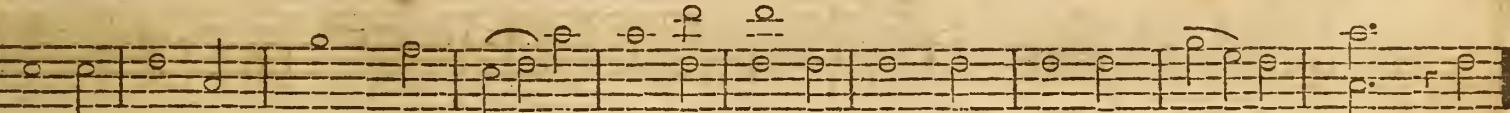
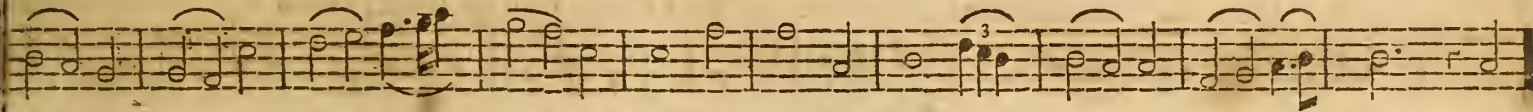
by ev' - ry tongue,

DENBIGH, Continued.

Soft.



ternal truth attends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and



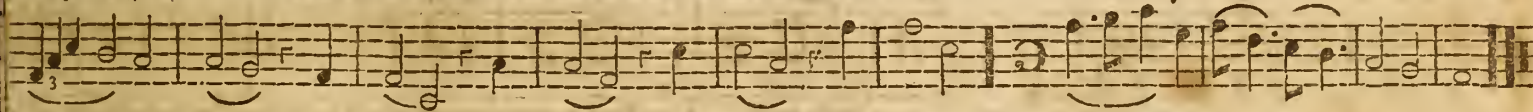
Very Soft.

Moderate & Loud.

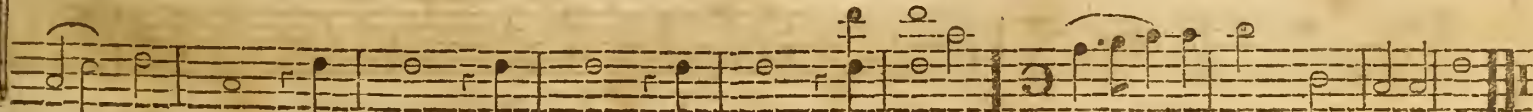
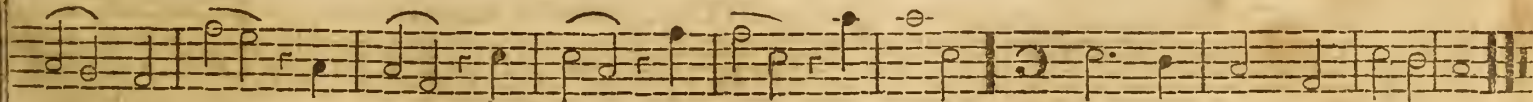
Soft.

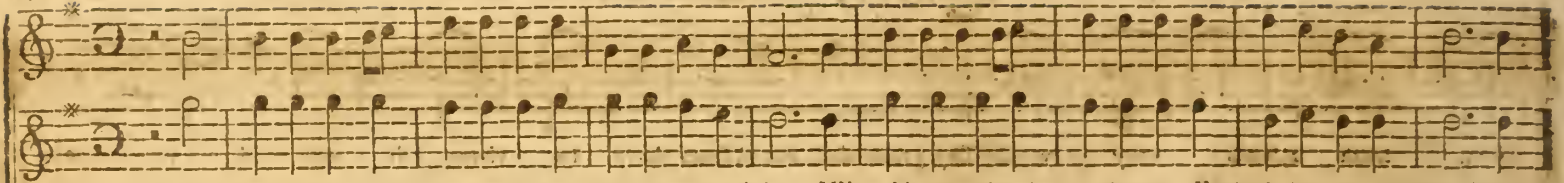
Loud.

Lively.

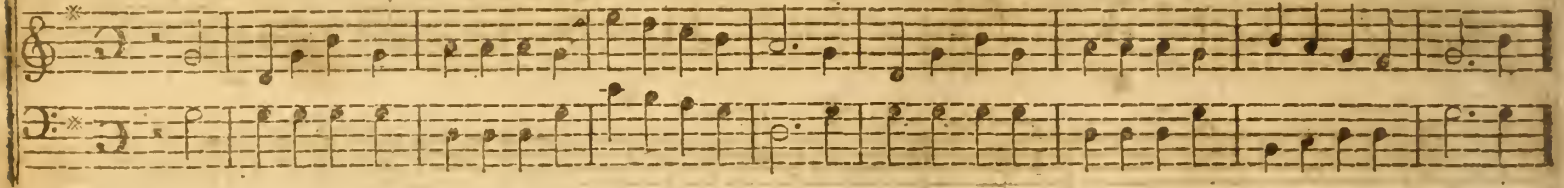


set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.





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



thanks approach his awful sight, And psalms of honor sing; The Lord's a God of boundless might, The whole creations king, The, &c.



Why has my God my soul for- - - fook? Nor will a smile af- - ford?

God my soul, &c.

foul. for- - fook? &c.

forfook? Nor will, &c.

Thus David once in anguish spoke, And thus our dying Lord.

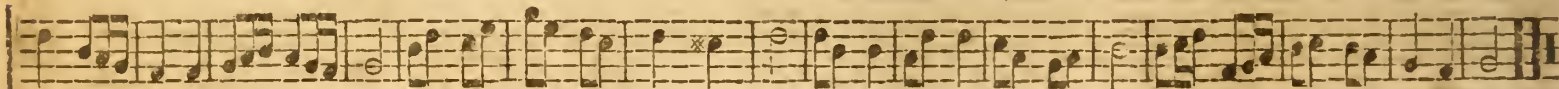
Thus David, &c.

Thus David, &c. And thus our dying Lord.

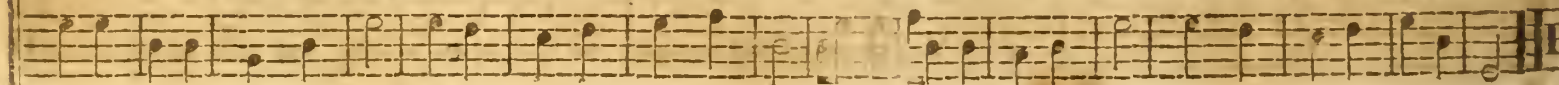
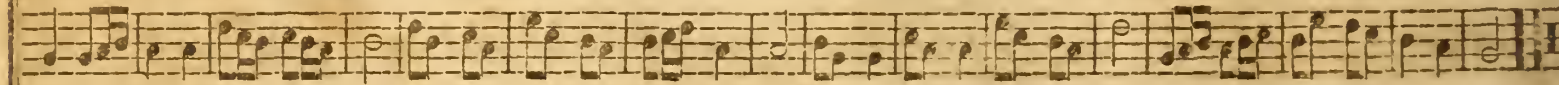


Lord, we come before thee now, At thy feet we humbly bow; O! do not our suit disdain, shall we seek thee, Lord, in vain?

AIR



Lord, on thee our souls depend, In compassion now descend: Fill our hearts with thy rich grace, Tune our lips to sing thy praise.



AIR. Lively,

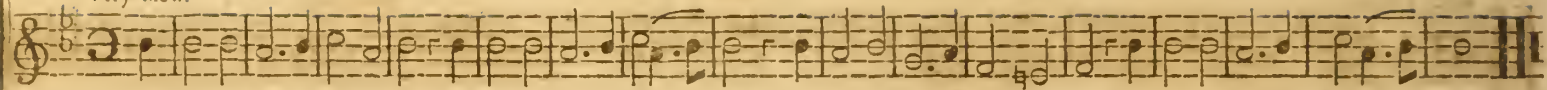
Let earth with ev'ry isle and sea Rejoice the Saviour reigns : His word like fire prepares his way, And mountains melt to plains, And mountains, &c.

POLAND. S. M.

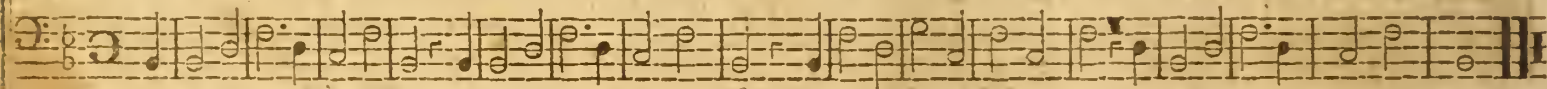
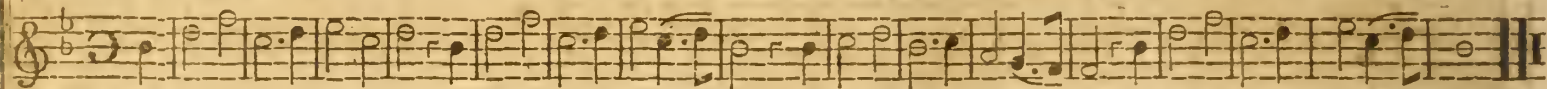
Maxim.

Or crucify the Lord again, And open all his wounds, And open all his wounds,
 Shall we go on to sin, Because thy grace abounds, Or crucify the Lord again, and open all his wounds?
 Or crucify the Lord again, and open all his wounds, And open all his wounds?
 Or crucify the Lord again, And open all his wounds, And open all his wounds?

Very Slow.

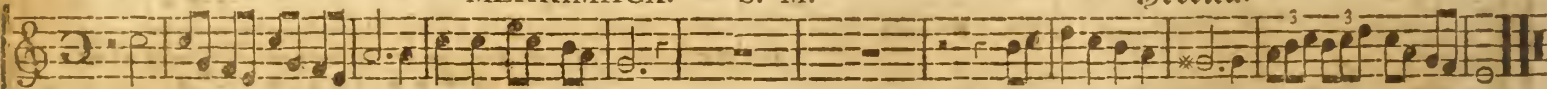


So fades the lovely blooming flow'r, Frail, smiling solace of an hour! So soon our transient comforts fly, And pleasure only blooms to die.



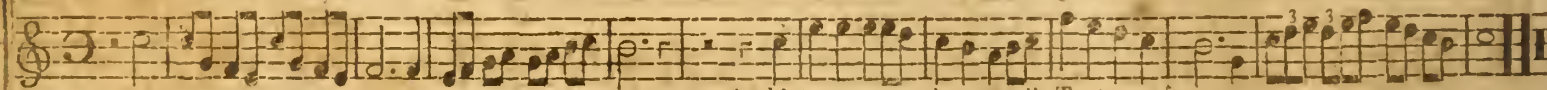
MERRIMACK. S. M.

Herrick.



My God, permit my tongue This joy to call thee mine;

To taste thy love divine, To taste thy love divine.



And let my early cries prevail, To taste, &c.



And let my early cries prevail, To taste thy love, To taste thy love divine, To taste, &c.

Our
 Lord, what a feeble piece is this our mortal frame? Our life, how poor a
 Our life, how poor a trifle 'tis, Our
 Our life how poor a tri - fle 'tis, Our, &c.

life, how poor a tri - fle 'tis, That scarce, &c. 1 2
 tri - ble 'tis That scarce de - serves the name, That scarce deserves the name. 1 2
 life, how poor a trifle 'tis, That scarce, &c. 1 2

Lift up your heads O ye gates, ye gates, and be ye lift up ye

Lift up your heads O ye gates, and be ye lift up ye

Lift up your heads O ye gates, and be ye lift up ye

everlasting doors, and the King of glory shall come in,

everlasting doors, and the King of glory, of glory shall come in,

everlasting doors, and the King of glo - ry, and the King of glory shall come in,

and the King of glo- - ry shall come in, shall come in, and the King of

and the King of glo- - ry shall come in, and the King of

and the King of glo- - - ry shall come in, and the King of

glory shall come in. It is the Lord, stro-

glory shall come in. It is the Lord,

glory shall come in. Who is the King of glory? It is the

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

strong and mighty, mighty in battle, and tri- - - al of the sword.

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

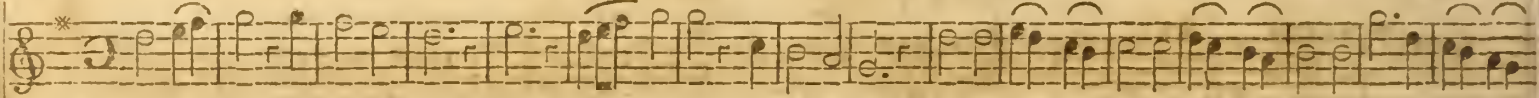
The earth is the Lord's and all that is therein, the compass of the world, and all that dwell therein.

For he hath founded it upon the seas, and prepar- ed it upon the floods.

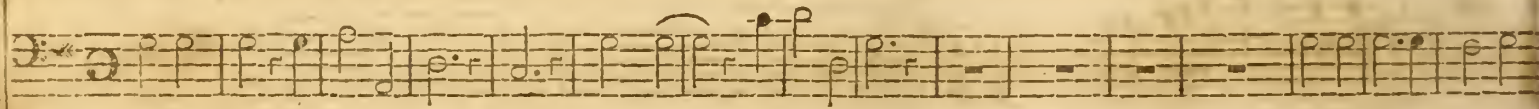
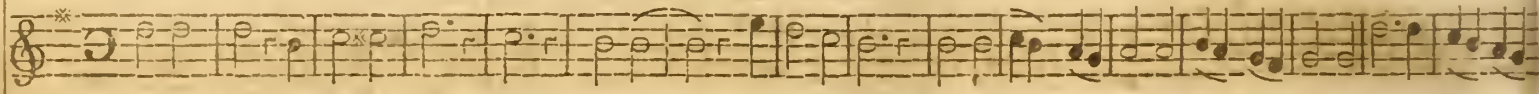
Lively & Loud

Slow.

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



Vital spark of heav'nly flame, Quit, Oh! quit this mortal frame! Trembling, hoping, ling'ring, flying, Oh! the pain the bliss



Slow & Soft.

Increase.

Loud. Soft.

Loud. Soft.

Loud. Soft.



dying, Cease fond nature, cease thy strife, And let me languish into life. Hark, they whisper angels say, they whisper angels say,



Hark, Hark, they whisper angels say, they

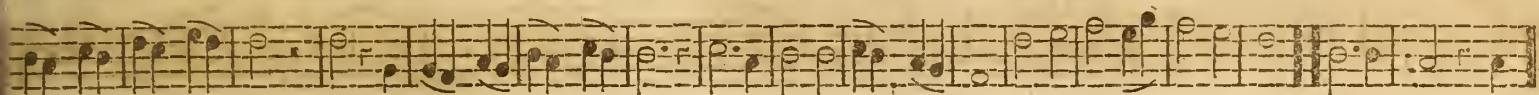


Loud. Loud. Soft.

Loud.



Hark, Hark, they whisper, angels say, Sister spirit come away, Sister spirit come away. What is this ab-



whisper angels say, Hark,



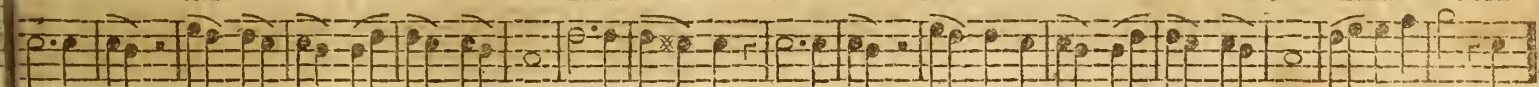
Soft.

Loud.

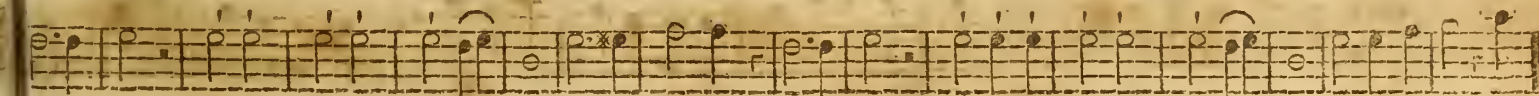
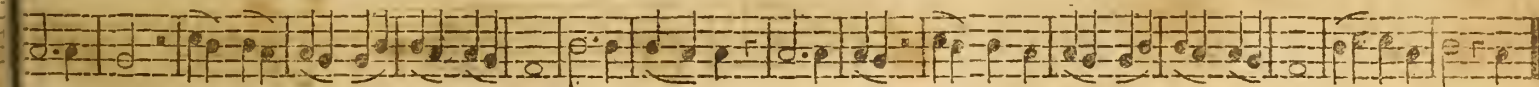
Soft.

Increase.

Loud.

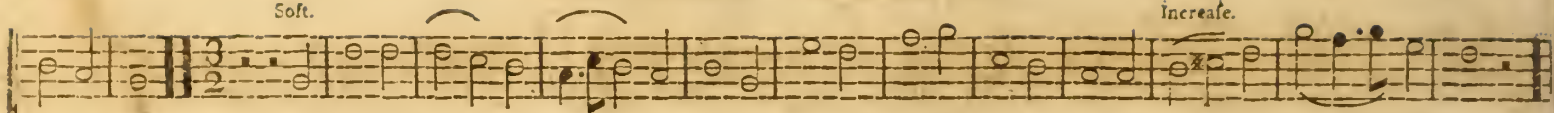


orbs me quite, steals my senses, shuts my sight, Drowns my spirits, draws my breath, Tell me my soul can this be death, Tell me my soul can



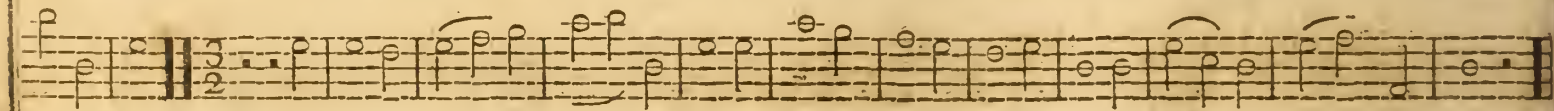
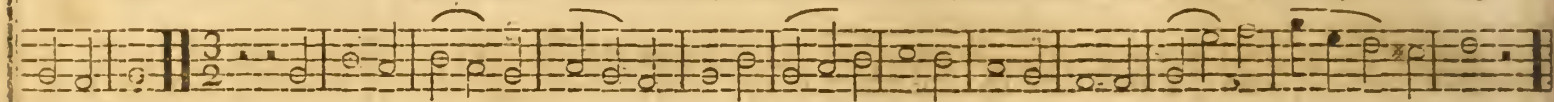
Soft.

increase.



this be death.

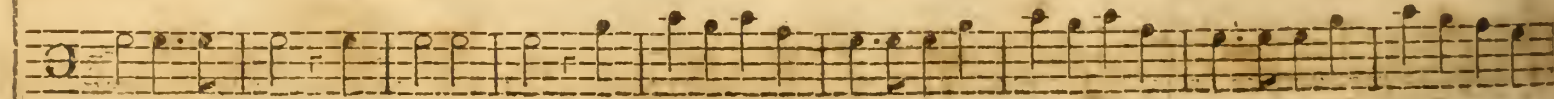
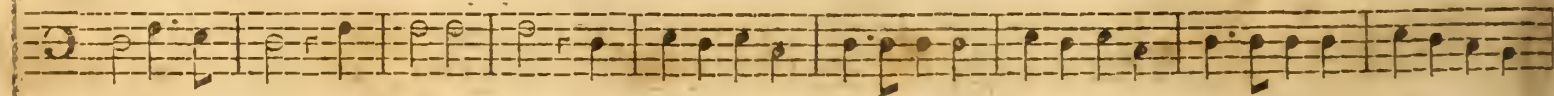
The world recedes it dis - appears, Heav'n opens on my eyes, My ears with sounds se - raph - ic ring.

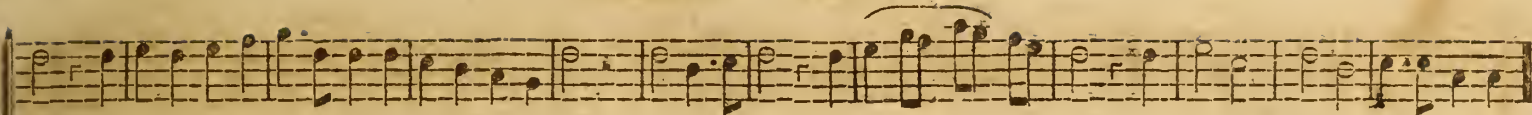


Lively & Bold.

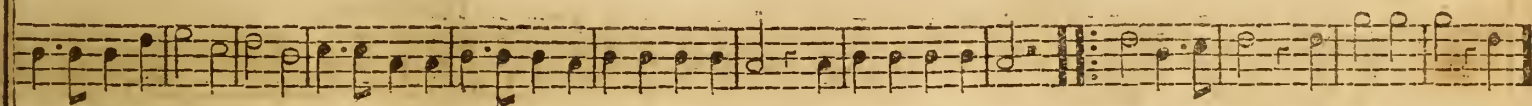
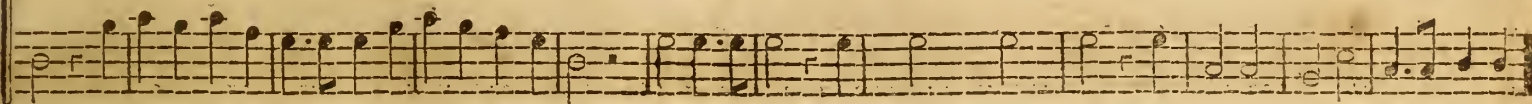
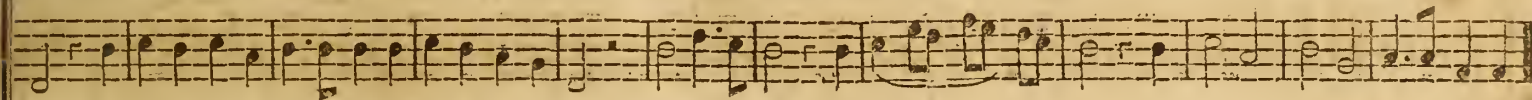


Lend, lend your wings, I mount; I fly, O grave where is thy victory, O grave where is thy victory, O death where is thy

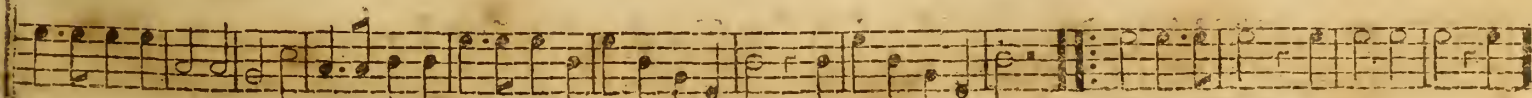
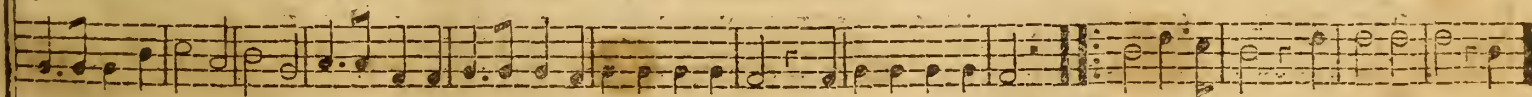




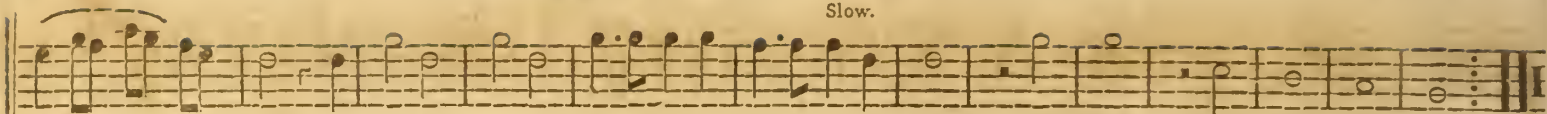
sting, O grave where is thy victory, O death where is thy sting, Lend, lend your wings, I mount, I fly, O grave where is thy victory, thy



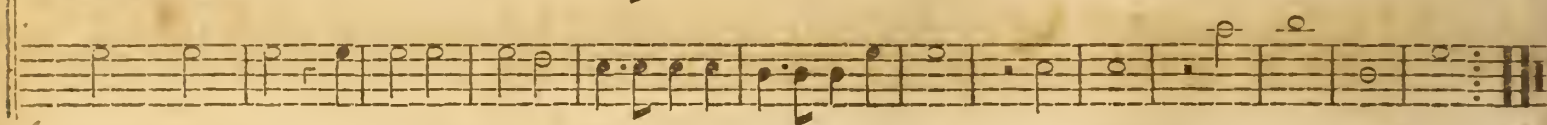
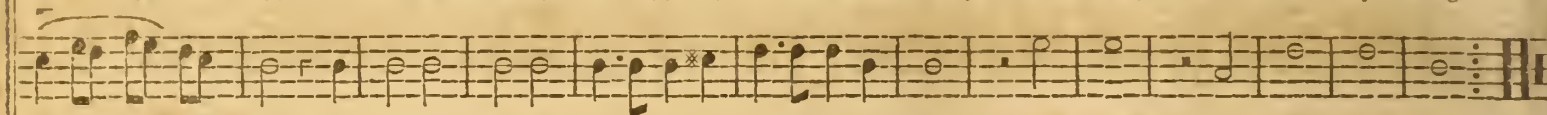
victory, O grave where is thy victory, thy victory, O death where is thy sting, O death where is thy sting. Lend, lend your wings, I mount, I fly, I



Slow.



mount, I fly, O grave where is thy victory, thy victory, O death, O death, where is thy sting.

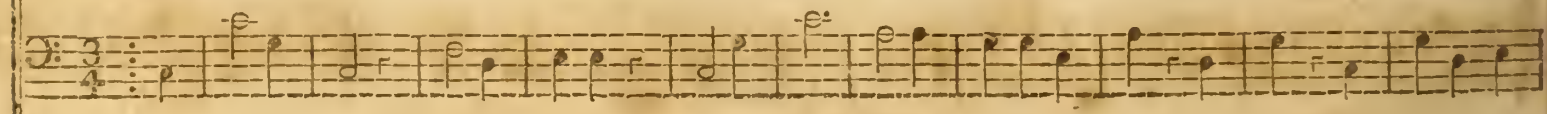
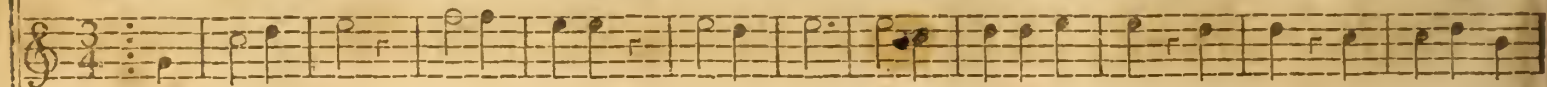


ANTHEM.....Psalm cxvii.

Williams.

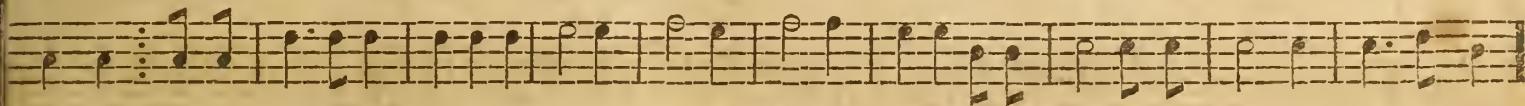


AIR. O praise the Lord, all ye heathen, praise the Lord, all ye nations, praise him, praise him, praise him all ye





people; For his merciful kindness is ever - more, and more towards us, and the truth of the Lord en - dureth for -



CHORUS.....By Dr. Miller.



ever, And the truth of the Lord endure - eth for - ever. For ever halle - lujah, For ever halle - lujah, For



ever hal - le - lujah, and ever hal - le - lujah, for ever and ever, for ever and ever, for ever, and

ever, for ever' and ever, for ever, hal - le - lujah, and ever hal - le - lujah, for ever and ever, for

ever and ever, for - ever, halle - lujah, and ever, halle - lujah, halle - lujah, halle - lujah, halle - lujah, halle -

Slow.

lujah, halle - lujah, halle - lujah, halle - lujah, halle - lujah, A - men, A - men.

Behold I bring you glad tidings, glad tidings of joy which shall be to all people,

Behold I bring you glad tidings, glad tidings of

1 2

For unto you, unto you is born this day, In the city of David, In the

1 2

joy which shall be to all people. 2 In the

1 2

For unto you, unto you is born this day, In the city, In the

city of David, A Saviour, who is Christ the Lord, a Saviour, who is Christ the Lord.

Glad tidings,

Glad

Glad tidings, Glad tidings of joy,

Glad tidings, glad tidings of joy, glad tidings which shall be to all people.

Glad tidings, Glad tidings of joy,

tidings, glad tidings, glad tidings, glad tidings of joy,

1 2

1 2

1 2 And

ANTHEM, Continued.

There shall be a sign unto you, You shall find the babe wrapt in swadling clothes, lying in a manger.

Lively.

ger, lying in a manger. And suddenly there was with the angel a multitude of the heav'nly, heav'nly, heav'nly host. And suddenly there was with the angel a multitude of the heav'nly host. And suddenly there was with the angel a multitude of the heav'nly host.

Glory to God in the highest, Glory to God in the highest, and on earth peace,

Prais - - - - - ing God, and saying,

peace, good will towards men. Hallelujah, hallelujah, hallelujah, hallelujah, hallelujah, halle - lujah, halle - lujah, halle - lujah.

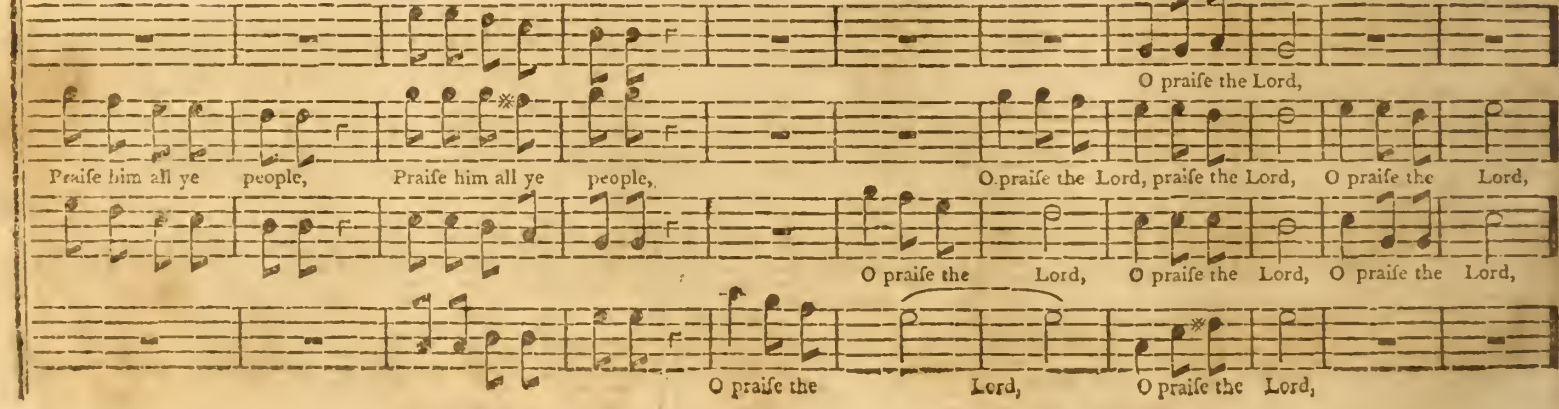


O praise the Lord, O praise the Lord, O praise the Lord, praise the Lord,
 O praise the Lord, O praise the Lord, O praise the Lord, praise the Lord, O praise the Lord, all ye nations,
 O praise the Lord, O praise the Lord, O praise the Lord,
 O praise the Lord, O praise the Lord, O praise, praise the Lord.

Soft.

Loud.

Soft.



Praise him all ye people, Praise him all ye people, O praise the Lord, praise the Lord, O praise the Lord,
 Praise him all ye people, Praise him all ye people, O praise the Lord, praise the Lord, O praise the Lord,
 O praise the Lord, O praise the Lord, O praise the Lord,
 O praise the Lord, O praise the Lord,

Loud.

ANTHEM, Continued.

all ye nations, Praise him, all ye people, Praise him, all ye nations, Praise him, all ye people, Praise, Praise, praise him, all ye nations, Praise him, all ye

Lively.

Sow forth his falvation, Show forth his falvation, from day to day. Show forth his fal-

people, Praise, Praise, praise the Lord. Show forth his falvation, his falvation, his falvation, from day to day.

Show forth his falvation, Show forth his falvation, Show forth

Show forth his falvation, Show forth his falvation, his falvation,

ANTHEM, Continued.

vation, his falvation, Praise the Lord,
 Show forth his falvation, Show forth his falvation, Make mention of his wond'rous works, Praise the Lord, Make mention of his wond'rous
 his falvation, his falvation, Praise the Lord,

Show forth his falvation,

Show forth his falvation, Show forth his falvation, He maketh peace in thy
 works, Show forth his falvation, Show forth his falvation, Show forth his falvation, from day to day.
 Show forth his falvation, Show forth his falvation,

Grave

Lively.

borders, and filleth us, And

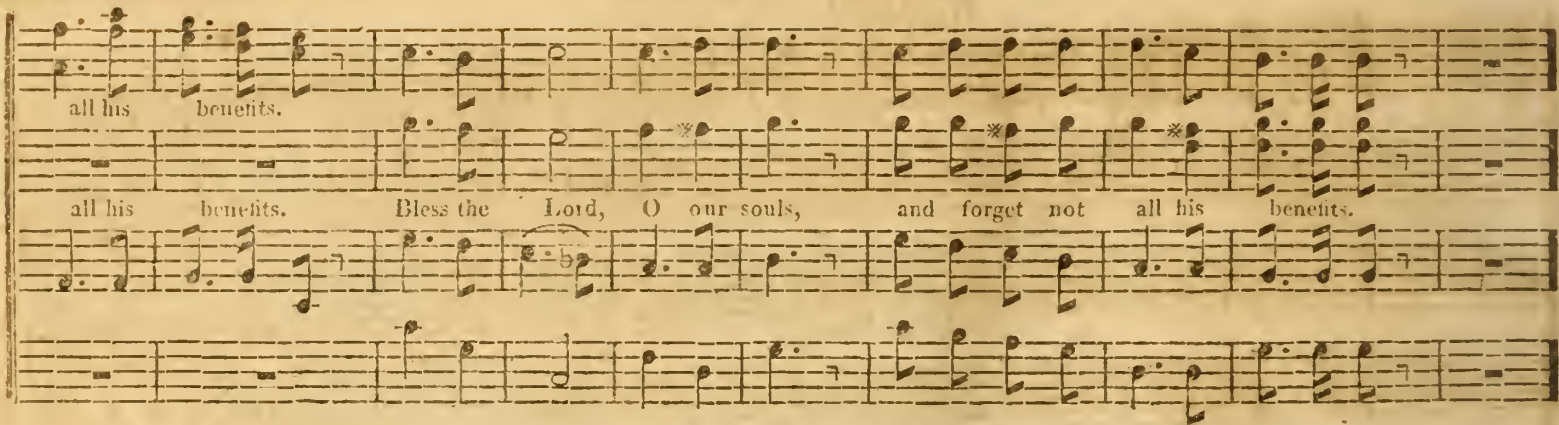
He maketh peace in thy borders, And filleth us with the finest of the wheat,

And filleth us, And

filleth us,

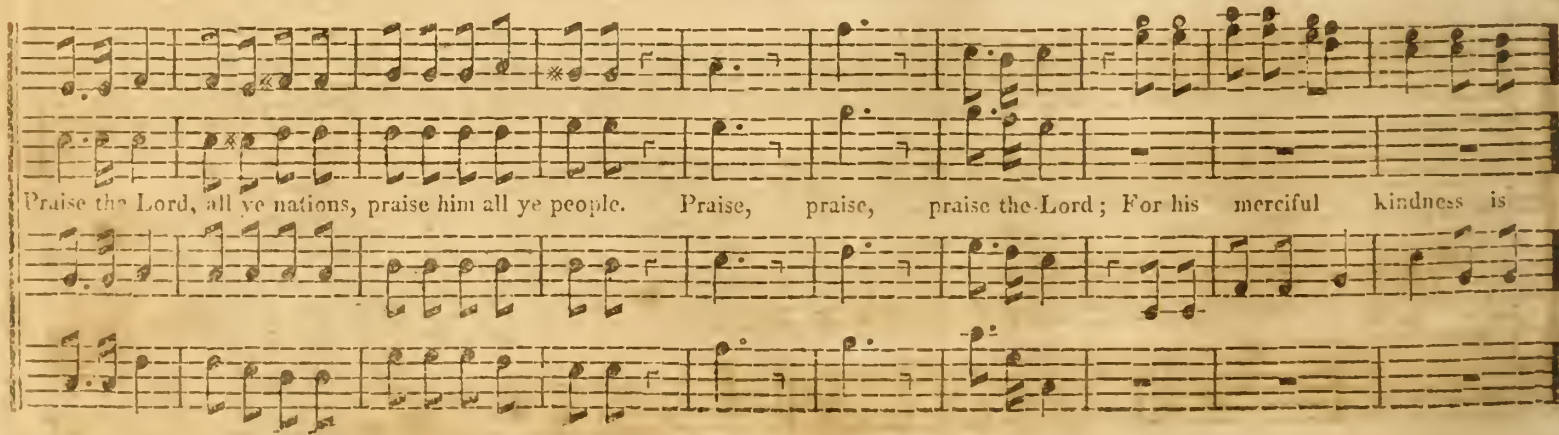
And filleth us with the finest of the wheat. Bless the Lord, O our souls, and forget not

filleth us,



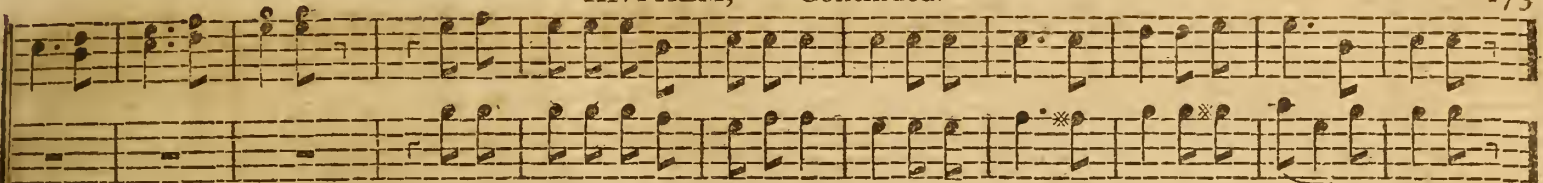
all his benefits.

all his benefits. Bless the Lord, O our souls, and forget not all his benefits.

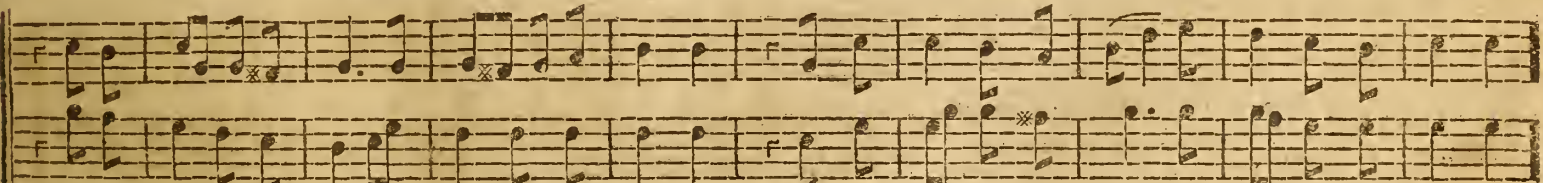
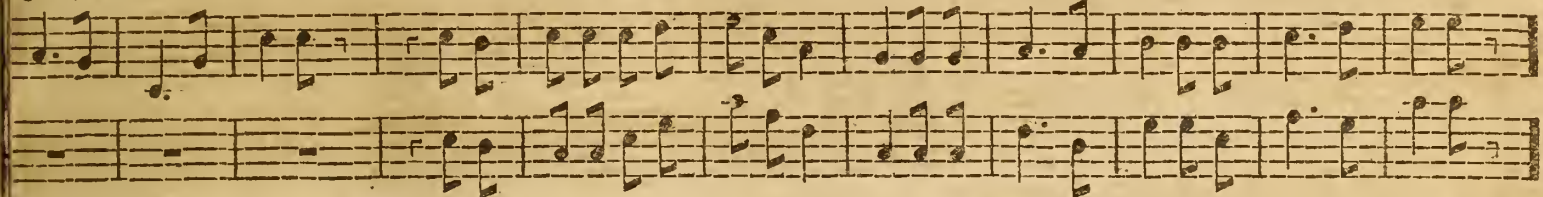


Praise the Lord, all ye nations, praise him all ye people. Praise, praise, praise the Lord; For his merciful kindness is

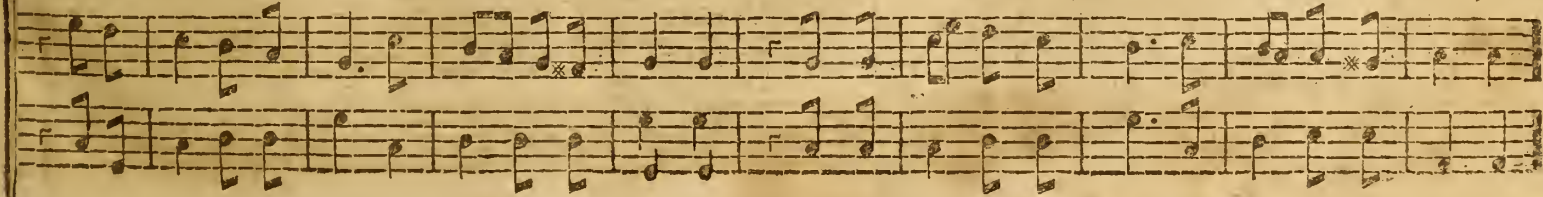
ANTHEM, Continued.



great, is great toward us, For his merciful, his merciful kindness is great toward us, is great toward us,



And the truth of the Lord endureth for ever, And the truth of the Lord endureth for ever,



Blessed be the Lord, for - ever - more, amen,

And the truth of the Lord en - dures for - ever,

The first system of the musical score consists of two staves. The upper staff is a vocal line with lyrics: "Blessed be the Lord, for - ever - more, amen,". The lower staff is a piano accompaniment. The second system continues with the vocal line: "And the truth of the Lord en - dures for - ever," and the piano accompaniment.

amen, amen, Blessed be the Lord, for - ever more, amen, amen, amen, amen.

The second system of the musical score consists of two staves. The upper staff is a vocal line with lyrics: "amen, amen, Blessed be the Lord, for - ever more, amen, amen, amen, amen." The lower staff is a piano accompaniment. The system concludes with a double bar line.

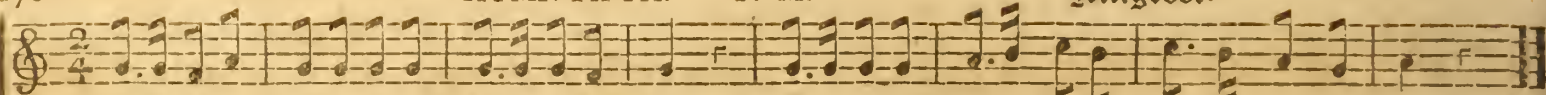
Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, while the tempest still is high; Hide me, O my Saviour, hide,

'Till the storm of life is past; Safe into the haven guide, O receive, O receive, O receive my soul at last.

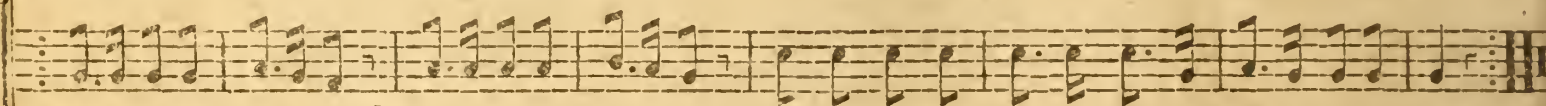
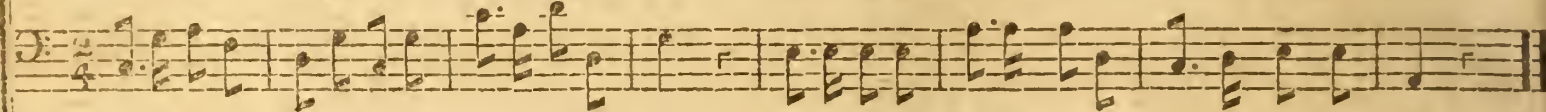
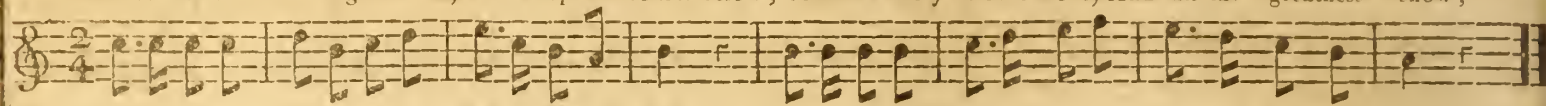
2 Other refuge have I none,
Hangs my helpless soul on thee;
Leave, ah! leave me not alone,
Still support and comfort me!
All my trust on thee is stay'd,
All my help from thee I bring,
Cover my defenceless head
With the shadow of thy wing.

3 Thou, O Christ, art all I want,
More than all in thee I find;
Raise the fallen, cheer the faint,
Heal the sick, and lead the blind;
Just and holy is thy name;
I am all unrighteousness;
False and full of sin I am;
Thou art full of truth and grace.

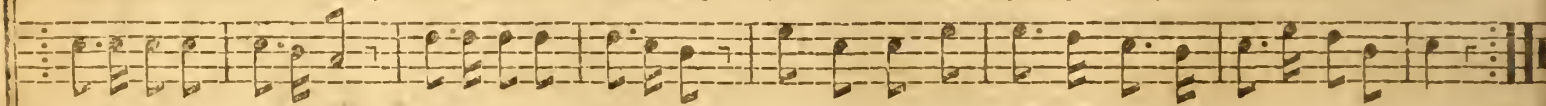
4 Plenteous grace with thee is found,
Grace to cover all my sin:
Let the healing streams abound;
Make and keep me pure within.
Thou of life the fountain art,
Freely let me take of thee,
Spring thou up within my heart,
Rise to all eternity.



Praise the Lord who reigns above, And keeps his courts below ; Praise the holy God of love, And all his greatness show ;



Praise him for his noble deeds, Praise him for his matchless pow'r ; Him from whom all good proceeds, Let heav'n and earth adore.



2 Publish spread to all around
The great Emmanuel's name ;
Let the trumpet's martial sound
Him Lord of hosts proclaim.

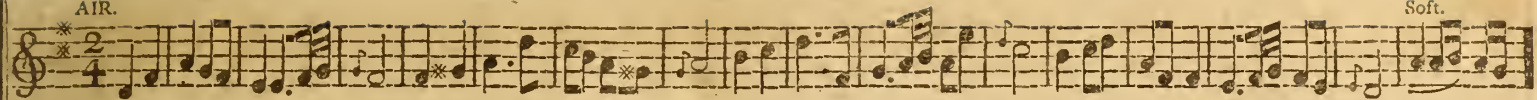
Praise him, ev'ry tuneful string,
All the reach of heav'nly art,
All the pow'rs of music bring,
The music of the heart.

3 Him in whom we live and move,
Let ev'ry creature sing ;
Glory to their Maker give,
And homage to their King,

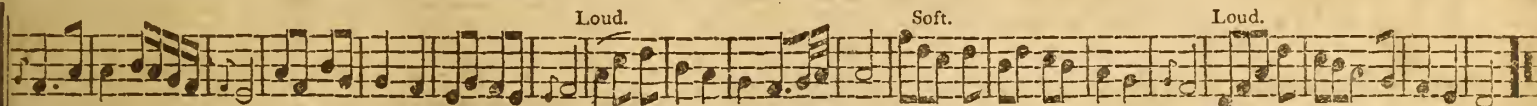
Hollowed be his name beneath,
As in heav'n on earth ador'd :
Praise the Lord in ev'ry breath,
Let all things praise the Lord.

AIR.

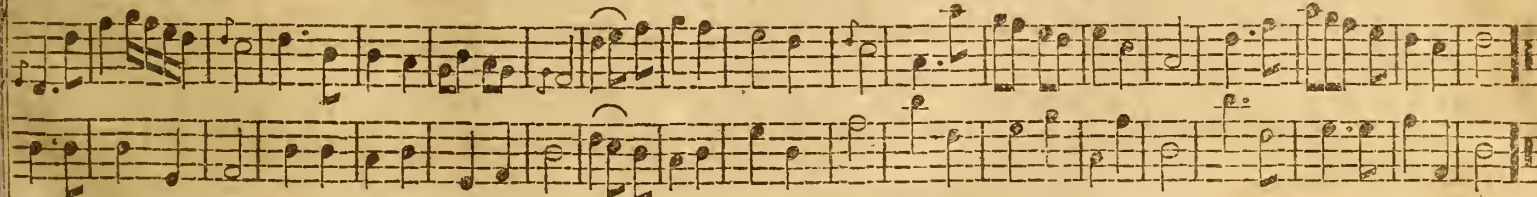
Soft.



Lord we come before thee now, At thy feet we humbly bow ; O do not our suit disdain, Shall we seek thee Lord in vain? Lord on



thee, our souls depend, In compassion now descend, Fill our hearts with thy rich grace, Tune our lips to sing thy praise, Tune our lips to sing thy praise.



3 In thine own appointed way,
Now we seek thee, here we stay ;
Lord, we know not how to go,
Till a blessing thou bestow.

4 Send some message from thy word,
That may joy and peace afford ;
Let thy spirit now impart
Full salvation to each heart.

5 Comfort those who weep and mourn,
Let the time of joy return ;
Those who are cast down, lift up ;
Make them strong in faith and hope.

6 Grant that all may seek, and find
Thee a gracious God, and kind ;
Heal the sick, the captive free ;
Let us all rejoice in thee.

Soft.

Loud.

Soft.

Loud.

I heard a great voice from heav'n, I heard a great voice from heav'n, saying unto me, saying unto me,

Soft.

Loud.

Soft.

Loud.

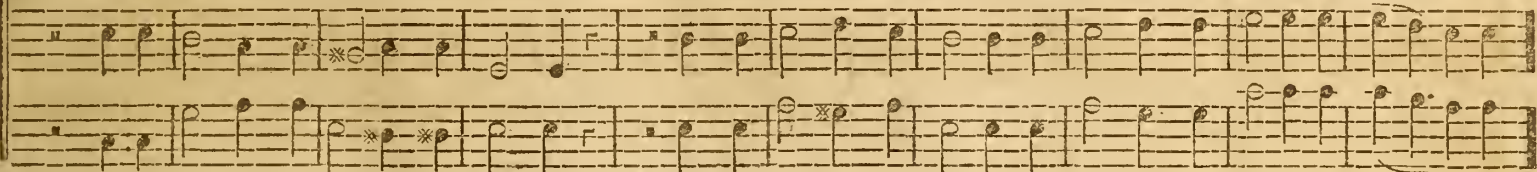
write from henceforth, write from henceforth, write, blessed are the dead, blessed are the dead, who die in the Lord.

Soft.

Loud.



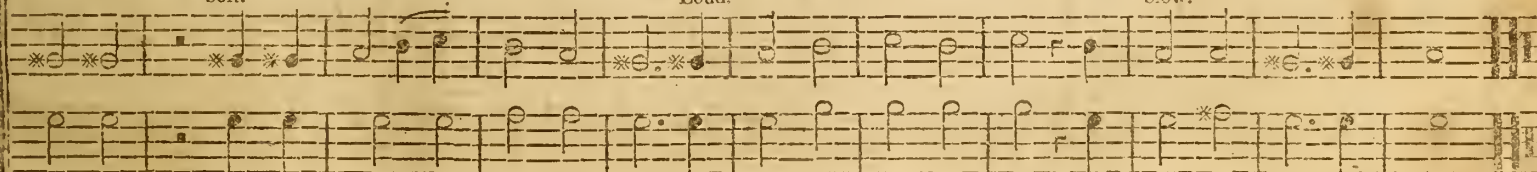
Even so, even so, saith the spirit. For they rest from their labors, they rest from their labors, they rest from their



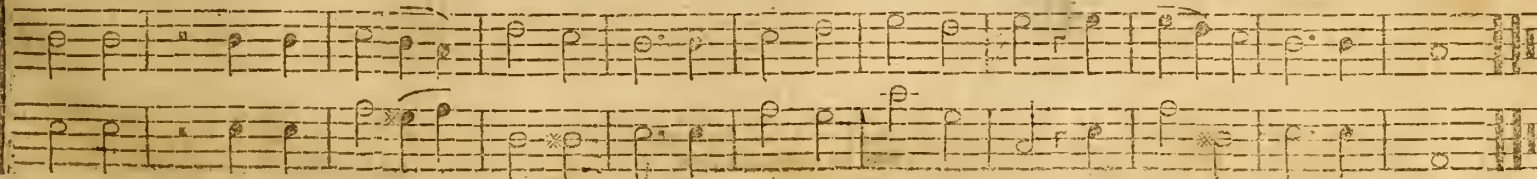
Soft.

Loud.

Slow.



labors, and their works do follow them, their works do follow them, their works do follow them.



Soft.

Loud.

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

Soft.

Loud.

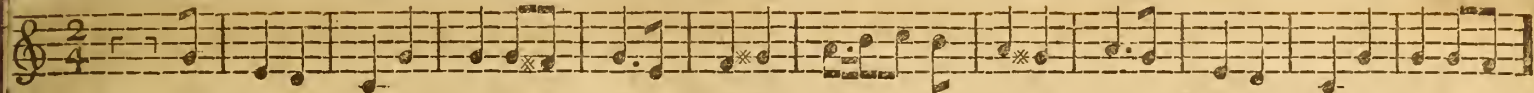
Ye, who his salvation prove, Triumph in re - deem - ing love. Triumph in re - deem - ing love.

2 Mourning souls dry up your tears,
Banish all your guilty fears ;
See your guilt and curse remove,
Cancell'd by redeeming love

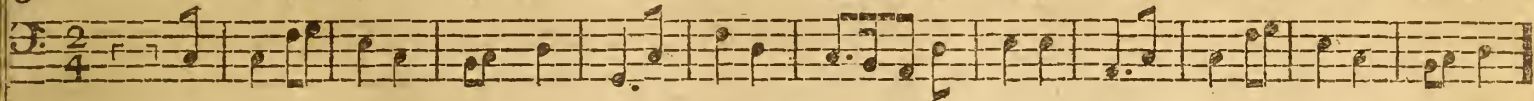
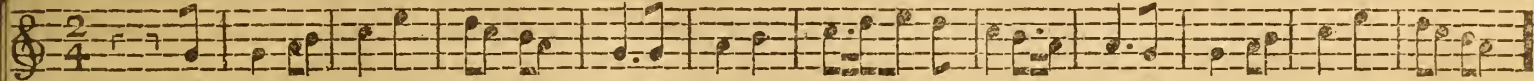
3 Welcome all, by sin oppress'd,
Welcome to his sacred rest ;
Nothing brought him from above,
Nothing but redeeming love.

4 Hither, then, your music bring,
Strike aloud each cheerful string,
Mortals join the host above,
Join to praise redeeming love.

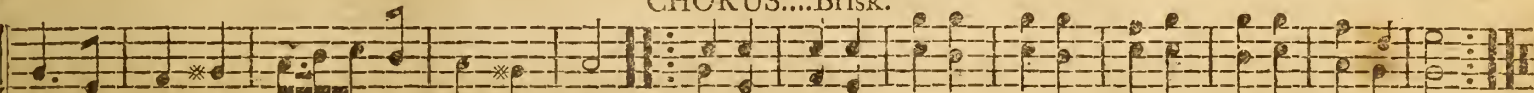
Slow and majestic.



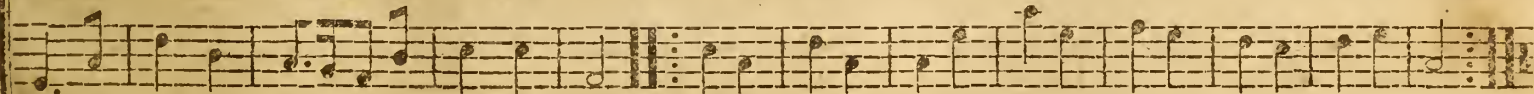
He comes! he comes! the judge severe, The seventh trumpet speaks him near; His lightnings flash, his thunders



CHORUS...Brisk.



roll, He's welcome to the faithful soul. Welcome, welcome, welcome, welcome, welcome to the faithful soul.



2 From heav'n th' angelic voices found,
See the almighty Jesus crown'd!
Girt with omnipotence and grace,
'And glory decks the Saviour's face.
Glory, glory, glory, glory,
Glory decks the Saviour's face.

3 Shout, all the people of the sky,
And all the faints of the most high,
Our God who now his right maintains,
For ever and for ever reigns:
Ever, ever, ever, ever,
Ever and for ever reigns.

4 The Father praise, the Son adore;
The spirit blest forever more;
Salvation's glorious work is done,
We welcome thee great Three in One:
Welcome, welcome, welcome, welcome,
Welcome thee great three in One.

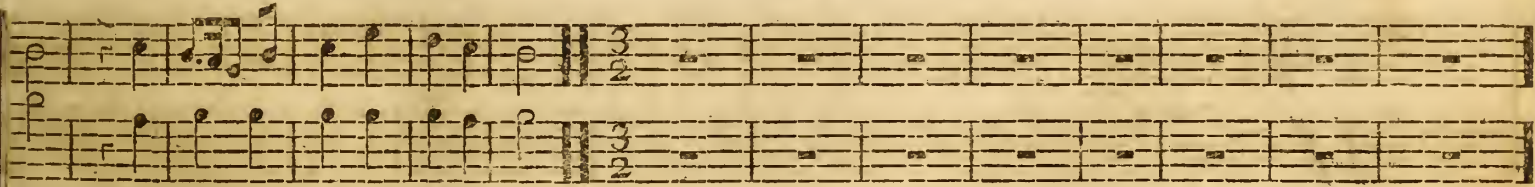
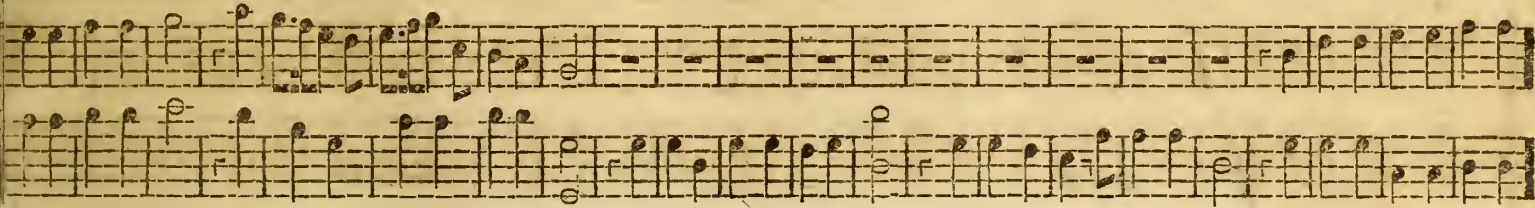
DEDICATORY POEM.

With joyful hearts and tuneful song, Let us approach the mighty Lord, With joyful hearts and tuneful song, Let us approach the mighty Lord, Proclaim his

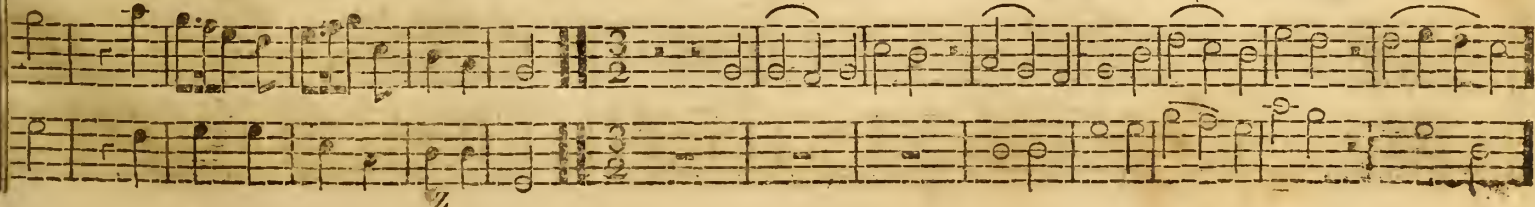
honors with our tongue, and found his wond'rous truth abroad. His glorious name on golden lyres, Strike all the tuneful choirs above, And boundless



nature's realms confpire, To celebrate his matchless love. The heav'n of heav'ns is his bright throne, And cherubs wait his high behest, Yet for the merits of his



Son, He visits men in humble dust. In temples sacred to his name, His saints assemble round his



board, Raise their hosannas to the Lamb, And taste the supper of the Lord. O God our King, This

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "board, Raise their hosannas to the Lamb, And taste the supper of the Lord. O God our King, This". The music is in a common time signature and features various note values and rests.

joyful day, We dedicate this house to thee, Here we would meet to sing and pray, And learn how sweet thy dwellings be.

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "joyful day, We dedicate this house to thee, Here we would meet to sing and pray, And learn how sweet thy dwellings be.". The music continues with similar notation to the first system, including vocal lines and piano accompaniment.

BASS SOLO....Moderate.

O King of saints, O triun'd God, Bow the high heav'ns and lend thine ear, O make this house thy fix'd abode, And let the heav'nly Dove rest here.

O make this house thy fix'd abode, And let the heav'nly Dove rest here 1 2

TENOR & TREBLE....Moderate.

Within these walls my Jesus' charms Allure ten thousand souls to love, And all sup-

Lively.

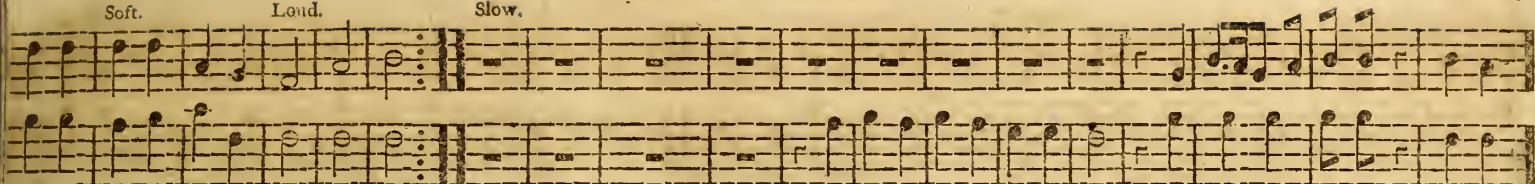
ported by his arm, Shine bright in realms of bliss, in realms of bliss above. There saints of ev'ry tribe and tongue, Shall join the armies of the Lamb.

Hymn Hallelujahs, Hymn Hallelujahs, Hymn Hallelujahs to the Son, Hymn Hallelujahs to the Son.

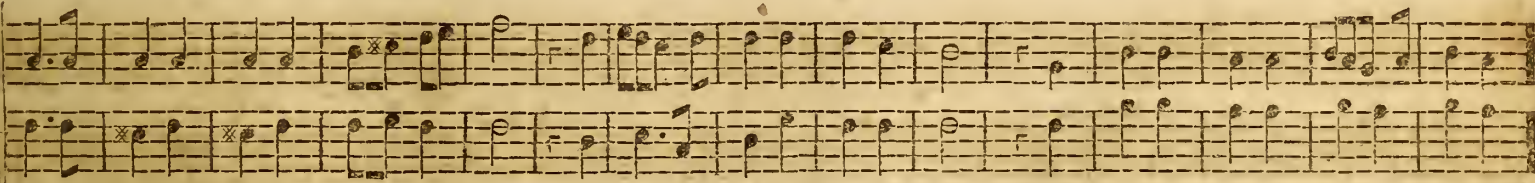
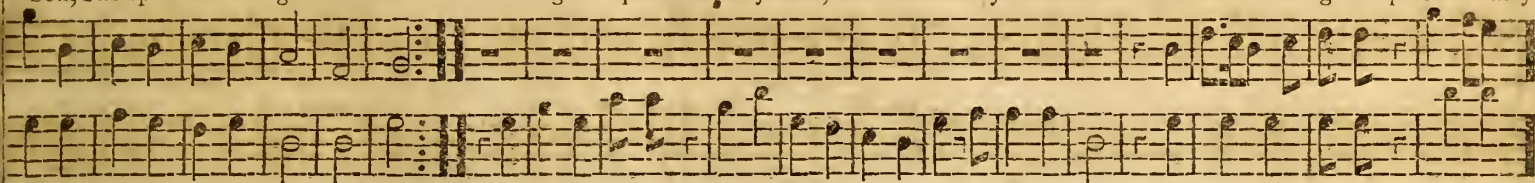
Soft.

Loud.

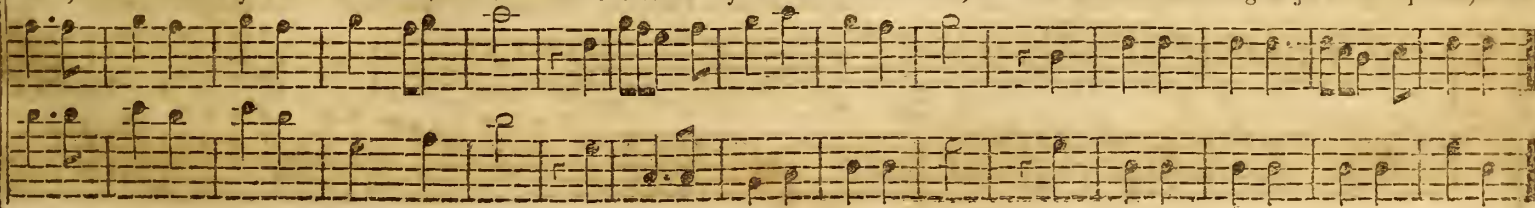
Slow.

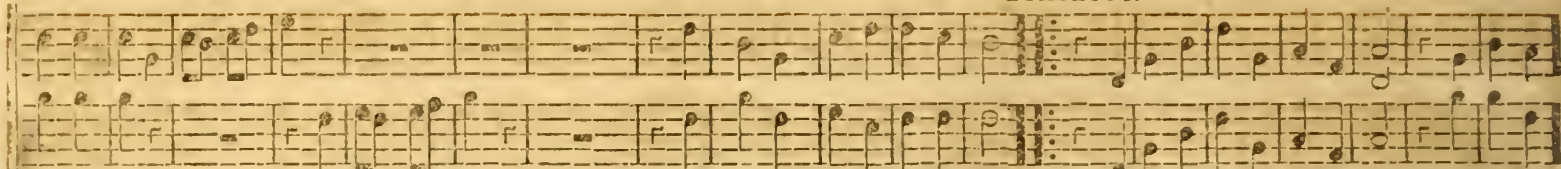


Son, The spirit and the great I AM. Their songs seraphic shall they raise, And Gabriel's lyre the notes resound. Their songs seraphic shall they

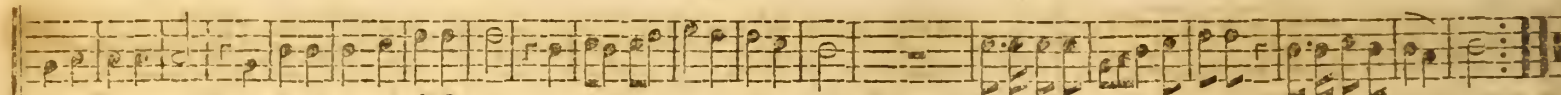
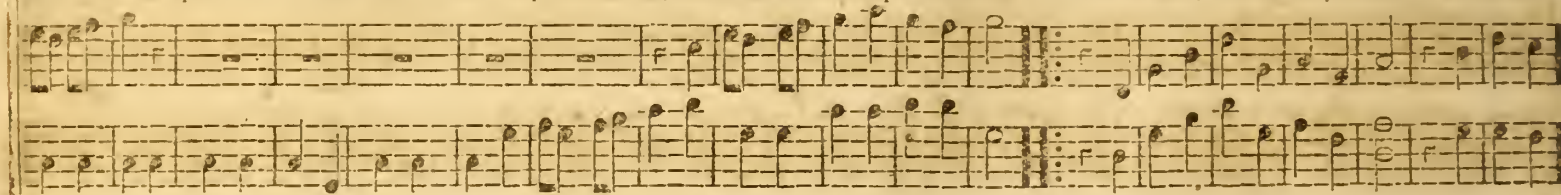


raise, And Gabriel's lyre the notes resound. And Gabriel's lyre the notes resound; Heav'n's full ton'd organ join the praise, And





world to world repeat the sound, And world to world repeat the sound, And world to world repeat the sound. To Father, Son, and Holy Ghost, Be ceaseless



praise and glory giv'n, By all the high angelic host, By all on earth and all in heav'n, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Amen.

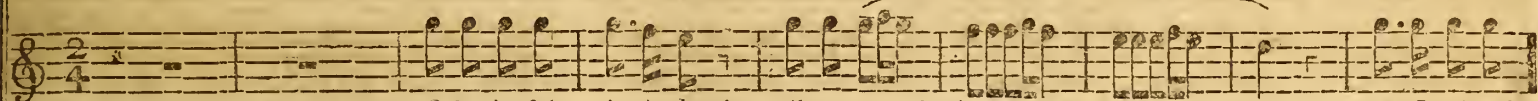
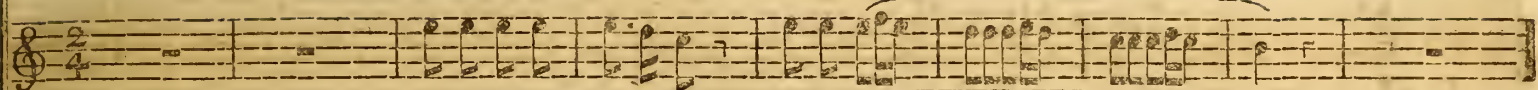


Lively.

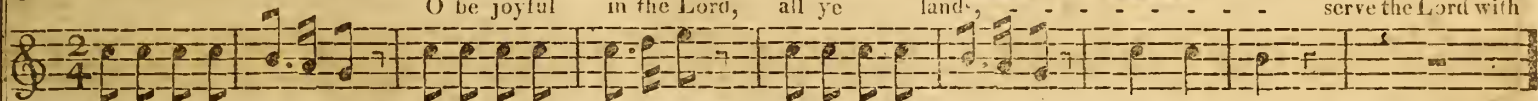
AN ANTHEM.....For Thanksgiving.

Selby.

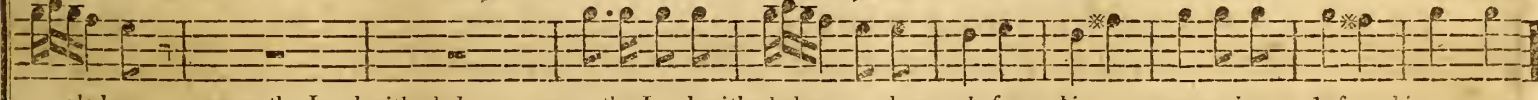
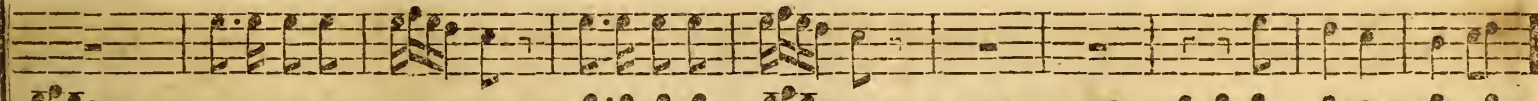
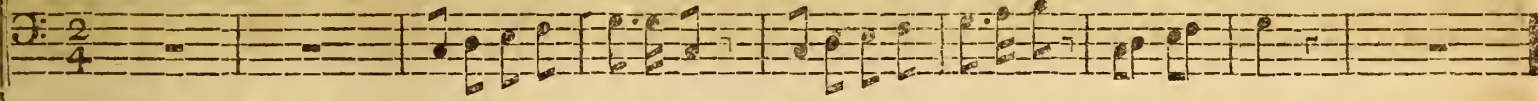
191



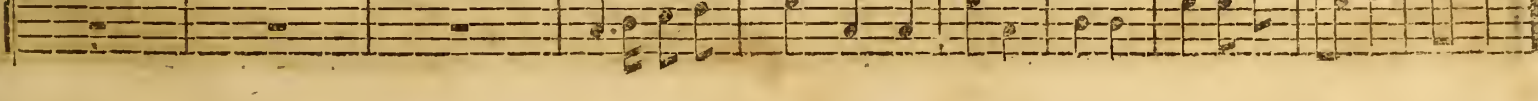
O be joyful in the Lord, all ye land, serve the Lord with



O be joyful in the Lord, O be joyful in the Lord, O be joyful in the Lord, all ye Lands,

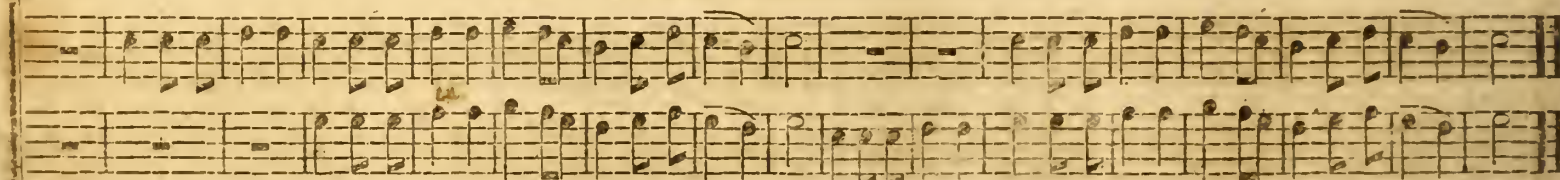
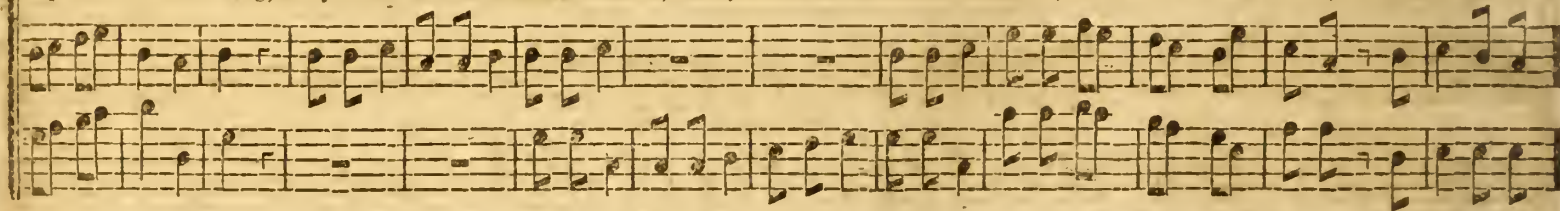


gladness, serve the Lord with gladness, serve the Lord with gladness, and come before his presence, and come before his pres-

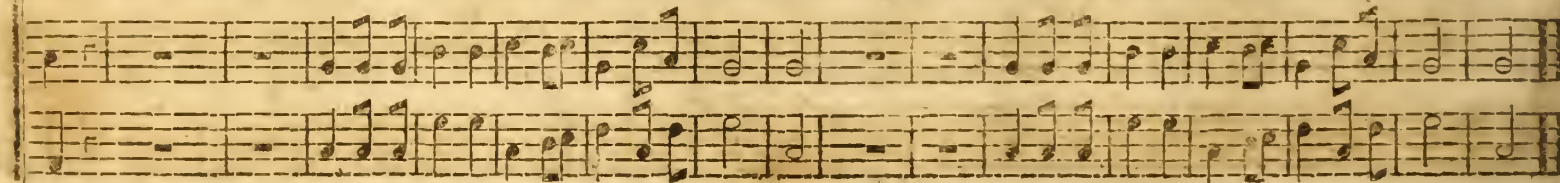




presence with a song, Be ye sure that the Lord he is God, Be ye sure that the Lord he is God, it is he that has made us, and not we our-



selves. We are his people, we are his people and the sheep of his pasture, we are his people, we are his people and the sheep of his pasture.



ANTHEM, Continued.

COUNTER.—Very Slow.

O go your way in- to his gates, with thanksgiving, with thanksgiving, and into his courts with

praise, be thankful un- to him, be thankful un- to him, and speak, speak good of his name.

Lively.

For the Lord is gracious, for the Lord is gracious, and his mercy is ever- lasting, and his mercy is ever-

lasting, ever- - lasting, and his mercy is ever- - lasting, everlasting, and his mercy is everlasting, ever-

lasting, and his truth endureth from generation to gene- ra- - tion, And his truth endureth from generation to generation.

ANTHEM, Continued.

Distinctly & Moderate.

Lively.

Glory be to the Father, and to the Son, and to the Holy Ghost, Glory be to the Father, and to the Son, and to the Holy, and to the Holy, and to the

Holy, Holy Ghost, as it was in the be - ginning is now, as it was in the be - ginning is now, and ever shall be world without end, Amen, Amen.

I said I will take heed to my ways, that I offend not, that I offend not, offend not with my tongue.

I will keep my mouth, keep my mouth, I will keep my mouth,
 I will keep my mouth, I will keep my mouth, keep my mouth as it were with a bridle, While the un- - godly,
 I will keep my mouth, keep my mouth, I will keep my mouth,
 I will keep my mouth, keep my mouth, I will keep my mouth, keep my mouth.

I kept silence

while the ungodly is in my sight

I held my tongue,

and spake nothing,

yea, even from good words, but it was pain and grief unto me, my heart was hot within me, and while I was thus

yea, even from good words, but it was pain and grief unto me, my heart was hot within me, and while I was thus

yea, even from good words, but it was pain and grief unto me, my heart was hot within me, and while I was thus

Lord let me know my end, and the number of my days,
 in using the fire kindled, and at last I spake with my tongue.

that I may be certified how
 that I may be certified, be certified how long, how long, how long I have to live.
 that I may be certified, that I may be certified how
 that I may be certified, that I may be certified, be certified, how

Soft.

Soft.

and mine age is e'en as nothing in respect of thee,

Behold, Behold, Behold, thou hast made my days as it were a span long,

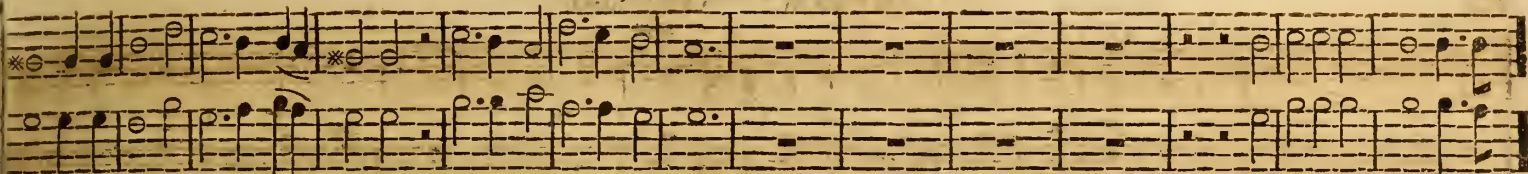
and verily all men living, and verily all men living, are altogether vanity, are altogether vanity.

For man walketh in a vain shadow, and disquieteth, disquieteth himself, in vain he heapeth up riches, and cannot tell who shall gather them.

And now, Lord, what is my hope, truly my hope is e'en in thee. Hear my pray'r, O Lord,

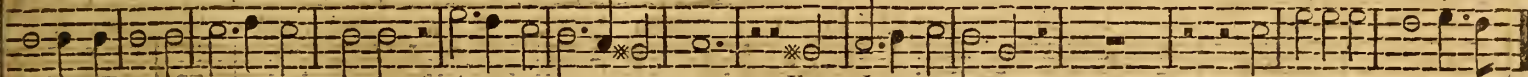
Hear my pray'r, O Lord, Hear my pray'r, O Lord,

Hear my pray'r, O Lord, Hear my pray'r, O Lord,



and with thine ears consider my calling : hold not thy peace at my tears.

a stranger with thee, and a



For I am a stranger,



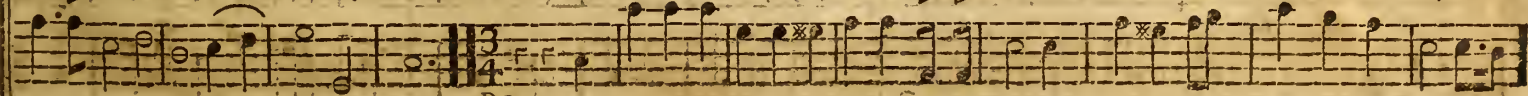
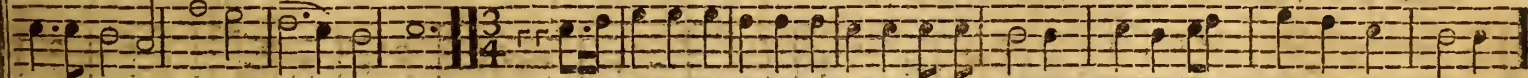
For I am a stranger,

Brisk.



sojourner as all my fathers were.

O spare me a little, a little, little while, that I may re- - cover my strength be-



Slow.

fore I go hence, before I go hence, and be no more seen, before I go hence, and be no more seen.

This musical score consists of four staves. The first two staves are vocal parts with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music is in a slow tempo and features various rhythmic values including eighth and sixteenth notes, as well as rests. There are asterisks (*) on some notes in the vocal parts, likely indicating specific performance instructions.

SILVER STREET. S. M.

Smith.

Come, we who love the Lord, And let our joys be known, Join in a song with sweet accord, And thus surround the throne.

This musical score consists of four staves. The first two staves are vocal parts with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music is in a common time signature and features various rhythmic values including eighth and sixteenth notes, as well as rests. The lyrics are printed below the first two staves.

Brisk

Jesus, who dy'd a world to save, Revives and rises from the grave, By his Almighty pow'r! From sin and death and

Moderate.

hell set free, He captive leads cap - tivity, He captive leads cap - tivity, And lives to die no more.

Two staves of musical notation in treble clef, 2/4 time. The first staff has a treble clef and a 2/4 time signature. The second staff has a treble clef and a 2/4 time signature. The music begins with a series of rests followed by a melodic phrase.

Hal - le - lu - jah, The Lord is ris'n indeed, Hal - le - lu - jah.

Two staves of musical notation. The first staff has a treble clef and a 2/4 time signature. The second staff has a bass clef and a 2/4 time signature. The music continues with a melodic phrase.

The Lord is ris'n indeed,

Four empty musical staves, likely for a choir or additional instruments.

One staff of musical notation in treble clef, 2/4 time. The music continues with a melodic phrase.

New is Christ risen from the dead and become the first fruits of them that slept.

ANTHEM, Continued.

Hallelujah,

Now is Christ risen from the dead and become the first fruits of them that slept. Halle - lu - jah.

Hallelujah,

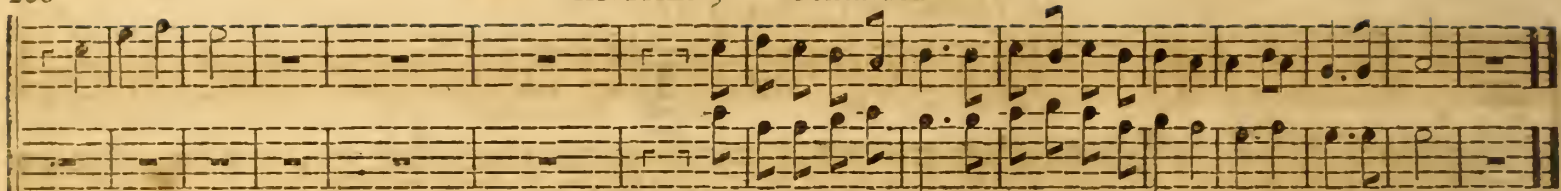
Loud.

And did he rise, And did he rise,

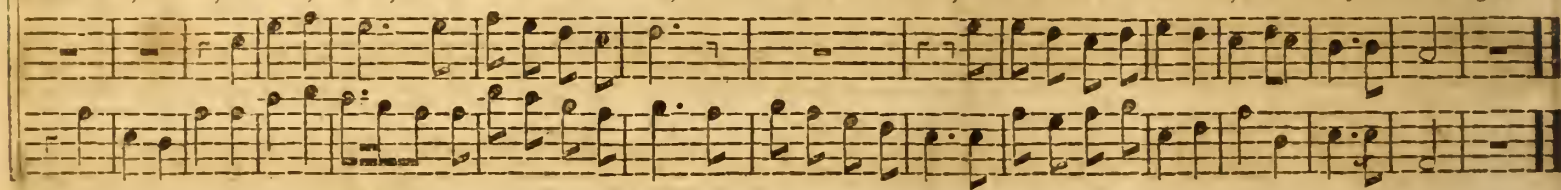
And did he rise, did he rise, Hear, O ye nations, hear it O ye dead.

And did he rise, And did he rise,

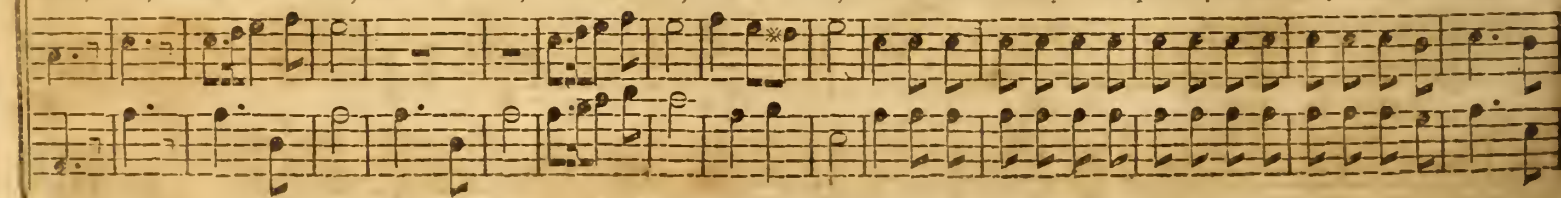
And did he rise, And did he rise - - - - -



He rose, he rose, He rose, he rose, He burst the bars of death, He burst the bars of death, He burst the bars of death, and triumph'd o'er the grave.

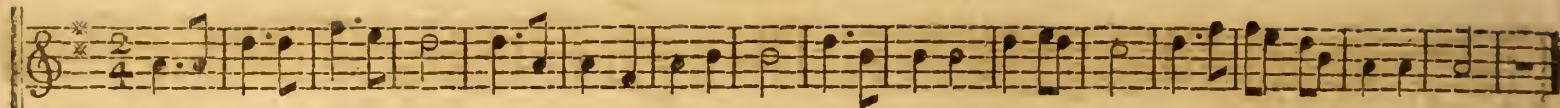


Then, then, then I rose, then I rose, then I rose, then I rose, Then first humanity triumphant past the chrystal ports of light and



seiz'd eternal youth. Man all immortal hail, hail, heaven all lavish of strange gifts to man.

Thine all the glory man's the boundless bliss, Thine all the glory man's the boundless bliss.

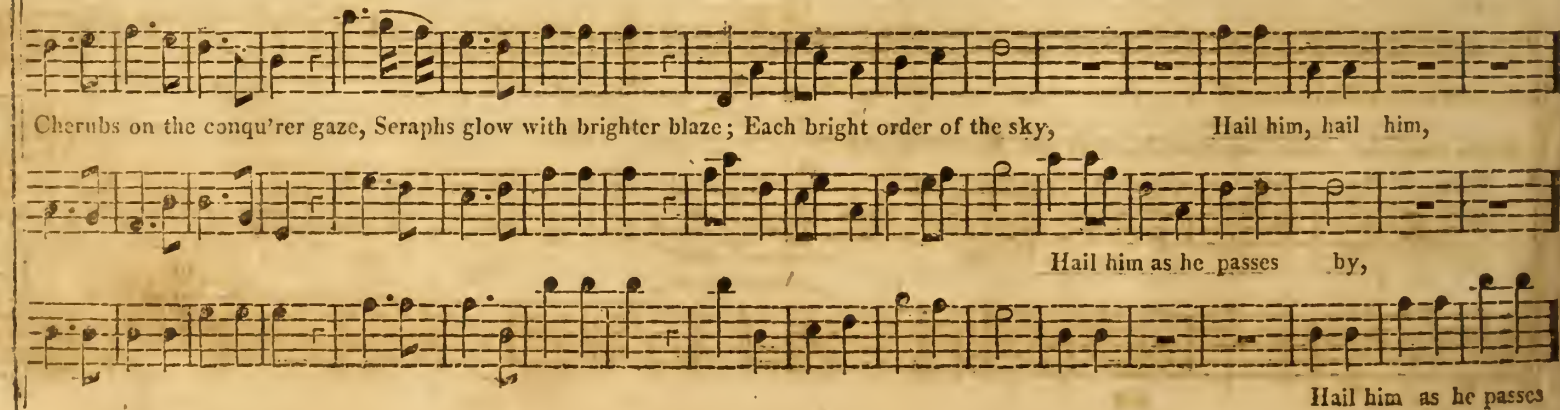


AIR. Jesus our triumphant head, Ris'n victor'ous from the dead, To the realms of glory's gone, To ascend his rightful throne.



Soft.

Loud.



Cherubs on the conqu'rer gaze, Seraphs glow with brighter blaze; Each bright order of the sky, Hail him, hail him,

Hail him as he passes by,

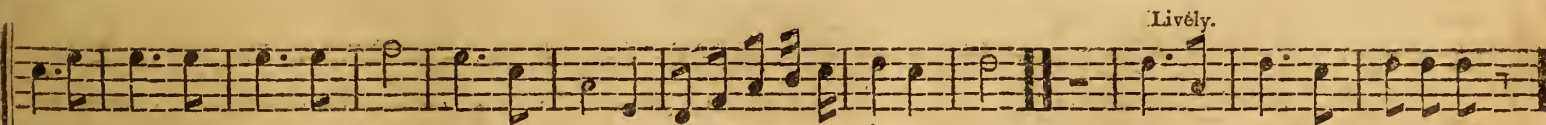
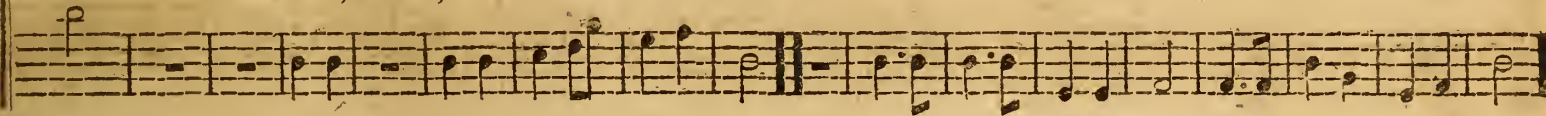
Hail him as he passes



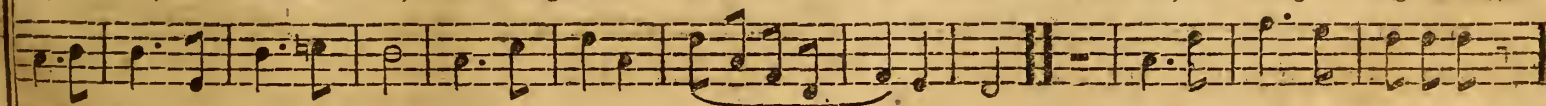
Hail him as he passes by, Hail him as he passes by. Saints the glorious triumph meet, See their garments at his feet;



Hail him, hail him,



By his scars, his toils are view'd, And his garments roll'd - - - - in blood. Heav'n, its King congratulates,



Loud.

Opens wide her golden gates : Angels songs of vict'ry bring, All the blissful regions ring. All the blissful,

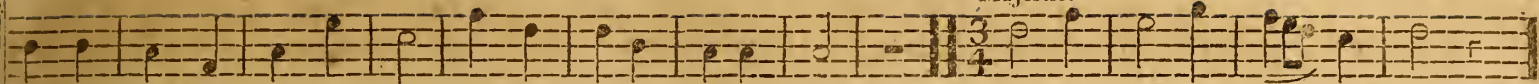
All the blissful regions ring, Sinners join the heav'nly pow'r's, For redemption all is ours.

All the blissful regions ring - - - - -

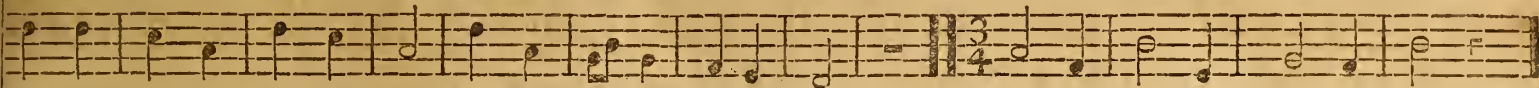
All the blissful regions ring,

ASCENSION, Continued.

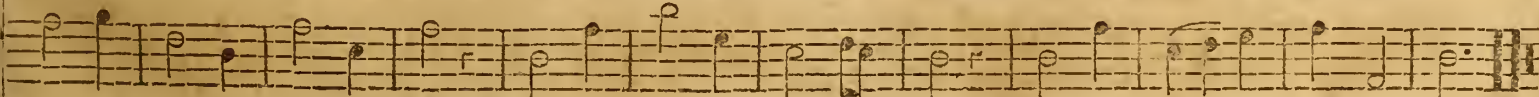
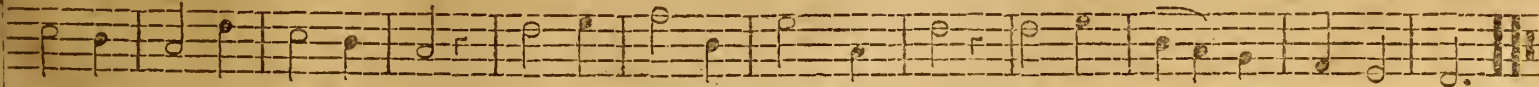
Majestic.



None but burden'd sinners prove, Blood-bought pardon, dying love. Hail, thou dear, thou worthy lamb;



Holy Lamb, in - carnate Word! Hail thou suff'ring Son of God! Take the trophies of thy blood.



Majestic.

Loud.

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

Soft.

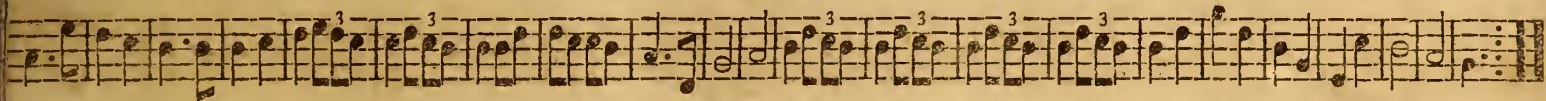
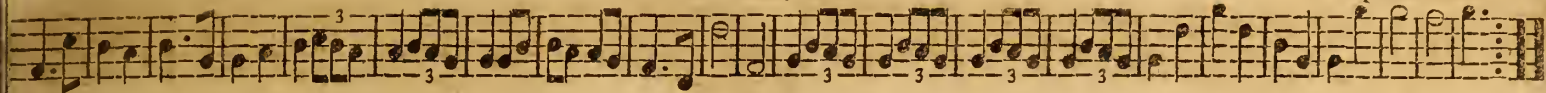
Loud.

Distinct and soft.

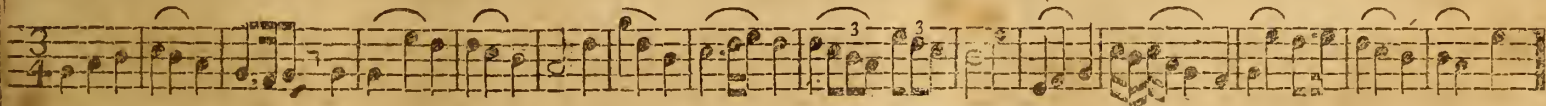
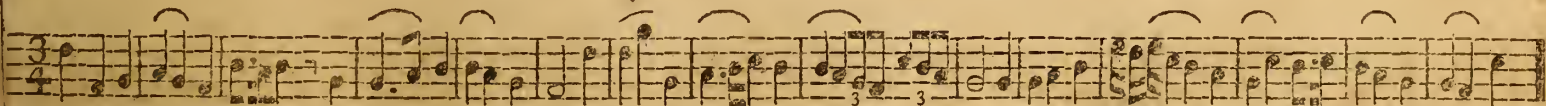
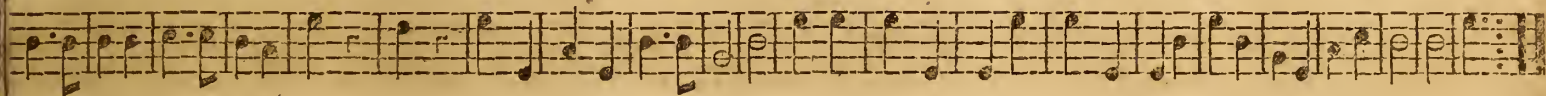
praises bring. Let all the saints be - low the skies Ther humble praises bring, Their humble praises bring. 'Tis his Almighty love, His

Organ soft.

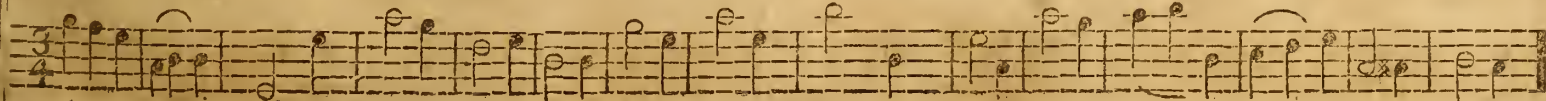
Repeat the first strain.



counsel and his care, Preserves us safe from sin and death, from sin and death, Preserves us safe from sin and death, from sin and death, from sin and death, And every hurtful snare.



He shall present his saints Unblemish'd and complete Before the glory of his face, With joys di - vine - ly great, di - vine - ly great, With



LITCHFIELD, Continued.

Soft.

joys - - - - di - vine - ly great. Then all the chosen seed Shall meet around the throne, Shall bless the conduct of his grace, And make his wonders

known, And make his wonders known. To our Redeemer, God, To our Redeemer, God, Wisdom and pow'r, Wisdom and pow'r, Wisdom and pow'r, belongs,

Soft and sweet.

Loud.

Immortal crowns of majesty, And ev - er - last - ing songs, And ev - er lasting songs. Immortal crowns of majesty, And ev - er - last - ing songs.

This musical score consists of three staves of music. The first two staves are vocal lines, and the third is a piano accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes. The lyrics are printed below the first two staves.

WILDERNESS: L. M.

Leach.

Who is this fair one in distress, That travels from the wilderness? And prest with sorrows and with sins, On her beloved Lord she leans.

This musical score consists of three staves of music. The first two staves are vocal lines, and the third is a piano accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes. The lyrics are printed below the first two staves.

AIR. Bless God, O my soul, Rejoice in his name; And let my glad voice Thy greatness proclaim; Surpassing in honor, Do-

minion and might; Thy throne is the heaven, Thy robe is the light. Thy throne is the heaven, Thy robe is the light.

2 The sky we behold,
A curtain display'd,
The chambers of heav'n
On waters are laid.
The clouds are a chariot
Thy glory to bear,
On winds thou art wafted,
Thou ridest on air.

3 As rapid as fire,
Thy angels on high
Convey thy commands,
Thy ministers fly.
The earth, on its basis
Eternal sustain'd,
Is fix'd in the station
Thy wisdom ordain'd.

4 The world, when at first
Of chaos compos'd,
Was void, without form,
In waters enclos'd;
Thy voice, how majestic,
In thunder was heard,
The waters subfid;e
The mountains appear'd.

AIR. Ah! where am I Now? When was it or how That I fell from thy heaven of grace? I am brought into

thrall, I am stript of my All, I am banish'd from Je - - sus's face, I am banish'd from Je - sus's face.

2 Hardly yet do I know
How I let my Lord go,
So insensibly starting aside,
When the tempter came in
With his own subtle sin,
And infected my spirit with pride.

3 But I felt it too soon,
That my Saviour was gone,
Swiftly vanishing out of my sight,
My triumph and boast
On a sudden were lost,
And my day it was turn'd into night.

4 Only pride could destroy
That innocent joy,
And make my Redeemer depart :
But whate'er was the cause,
I lament the sad loss,
For the veil is come over my heart,

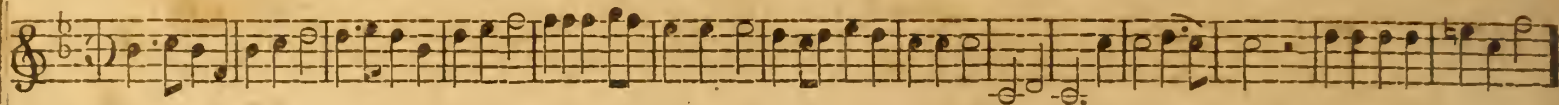
5 Ah ! wretch that I am !
I can only exclaim,
Like a devil tormented within,
My Saviour is gone,
And has left me alone,
To the fury of Satan and sin.

6 Nothing now can relieve,
Without comfort I grieve,
I have lost all my peace and my pow'r,
No access do I find
To the friend of mankind :
I can ask for his mercy no more.

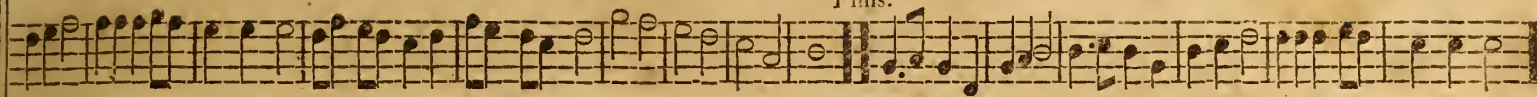
7 Tongue cannot declare
The torment I bear,
(While no end of my troubles I see)
Only Adam could tell
On the day that he fell,
And was turn'd out of Eden like me,

8 Driven out from my God,
I wander abroad,
Thro' a desert of sorrows I rove ;
And how great is my pain,
That I cannot regain
My Eden of Jesus's love !

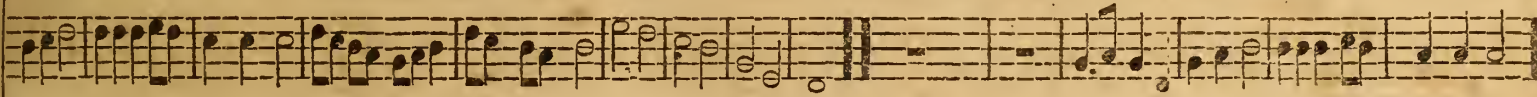
9 I never shall rise
To my first paradise,
Or come my Redeemer to see,
But I feel a faint hope,
That at last he will stoop,
And his pity shall bring him to me.



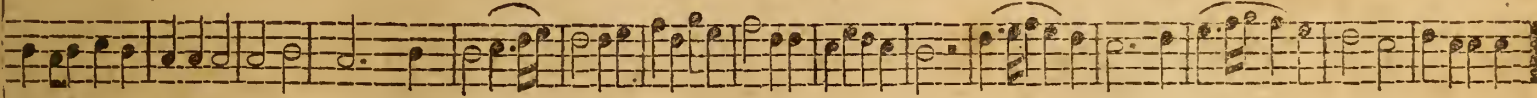
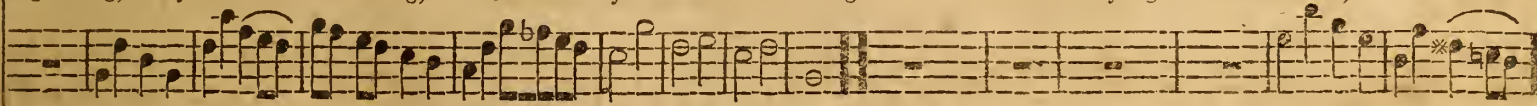
Finis.



Glory to the new-born King, Christ by highest heav'n adord, Christ the everlasting Lord.



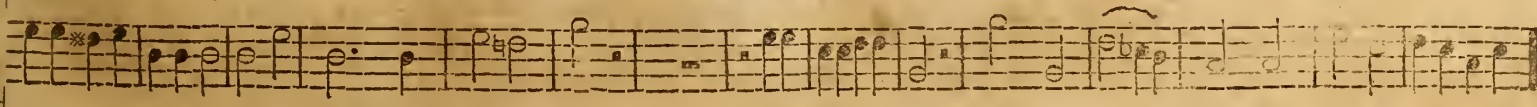
angels sing, Glory to the new-born King, Glory to the new-born King. Christ by highest heav'n ador'd,



Christ the everlasting Lord, Offspring of a virgin's womb, Veil'd in flesh, the Godhead he,



Late in time behold him come, Offspring of a virgin's womb. Hail, hail th'incarnate



Musical score for 'HERALD ANGELS, Continued.' consisting of three staves of music. The lyrics are: 'Pleas'd as man with man appear, Jesus our Immanuel here. - - - - - From the repeat to finis. Deity, Hail th'incarnate Deity, Jesus our Immanuel here, Jesus our Immanuel here, our Immanuel here, our Immanuel here.'

HANCOCK.

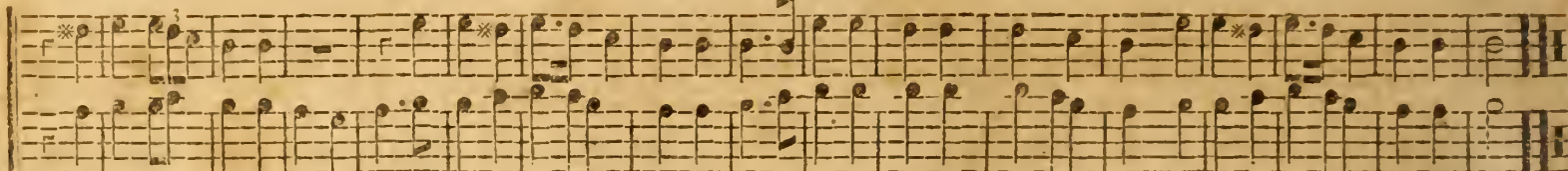
C. M.

Herrick.

Musical score for 'HANCOCK. C. M. Herrick.' consisting of three staves of music. The lyrics are: 'Come let us lift our joyful eyes Up to the courts above, And smile to see our Father there Upon a throne of love. And smile to see our Father there, Upon a throne of love, Upon, &c. And smile to see our Father there, Upon a throne of love, Upon, &c.'

He dies! He dies! the heav'nly lover dies! The tidings strike a doleful sound; On my poor heart-strings

Deep he lies In the cold caverns of the ground. Come saints, and drop a tear or two On the dear bosom of your God,



He shed a thousand drops for you, A thousand drops of richer blood, A thousand drops, A thousand drops, A thousand drops of richer blood.



TRINITY. P. M.

Giardini.

Musical notation for the 'TRINITY. P. M.' section. It consists of three staves. The top staff is a treble clef with a 3/4 time signature and a key signature of one sharp (F#). The middle and bottom staves are also treble clefs with a 3/4 time signature and a key signature of one sharp (F#). The music is written in a style typical of 18th-century hymnals.

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.

2 Jesus, our Lord, arise,
Scatter our enemies,
 And make them fall!
Let thy almighty aid,
Our sure defence be made,
Our souls on thee be stay'd
 Lord hear our call.

3 Come, thou incarnate Word,
Gird on thy mighty sword,
 Our pray'r attend;
Come, and thy people bless,
And give thy word success;
Spirit of holiness,
 On us descend.

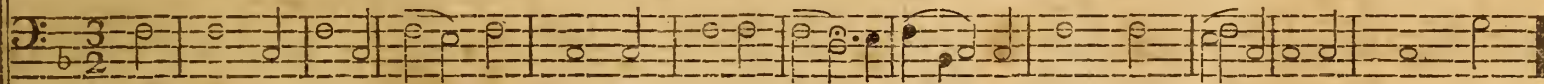
4 Come, holy Comforter,
Thy sacred witness bear
 In this glad hour;
Thou who almighty art,
Now rule in ev'ry heart,
And ne'er from us depart,
 Spirit of pow'r.

5 To the great One in Three
Eternal praises be,
 Hence—evermore!
His sov'reign Majesty
May we in glory see,
And to eternity,
 Love and adore.

AIR.



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

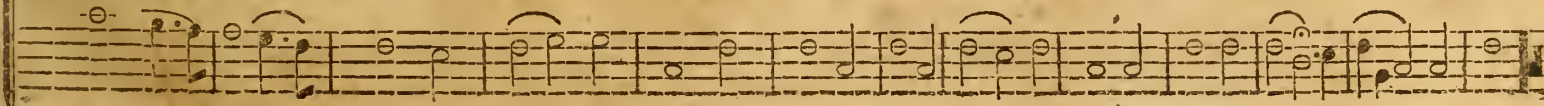
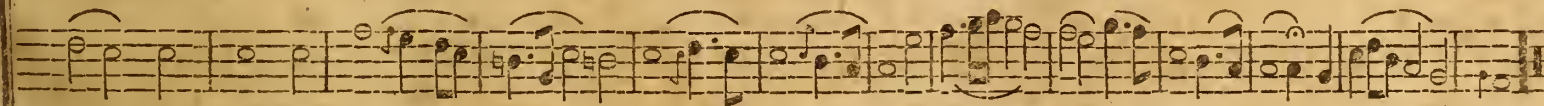


Loud.

Soft



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



Moderate.

Soft.

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 key signature of one sharp (F#) and a common time signature (C). The music is written in a moderate tempo. The first staff contains a melodic line with various note values, including quarter and eighth notes, and rests. The second staff provides a harmonic accompaniment with chords and moving lines.

Let him to whom we now belong, His sov'reign right assert, And take up ev'ry thankful song, And ev'ry loving heart. He

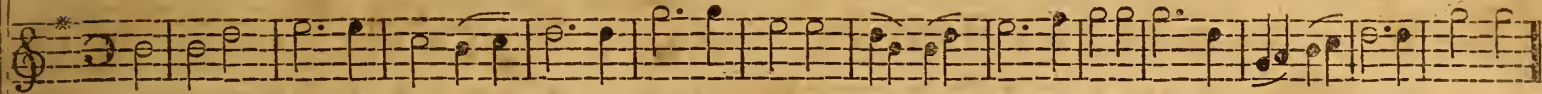
The second system continues the musical piece. It features the same two-staff format (treble and bass clefs). The melody in the upper staff continues with similar rhythmic patterns, while the accompaniment in the lower staff maintains its harmonic support. The system concludes with a double bar line and repeat signs.

The third system of music shows the continuation of the piece. It includes first and second endings, indicated by the numbers '1' and '2' above the notes. The first ending leads back to an earlier part of the piece, while the second ending provides an alternative conclusion. The notation includes various note values and rests.

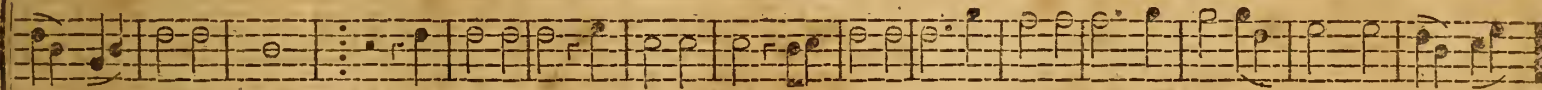
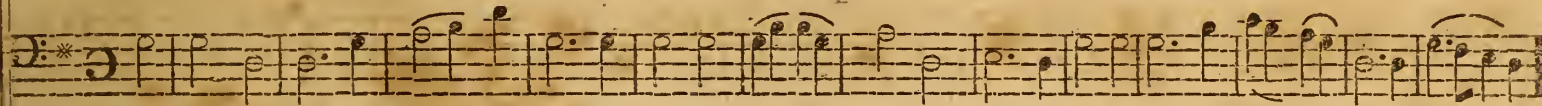
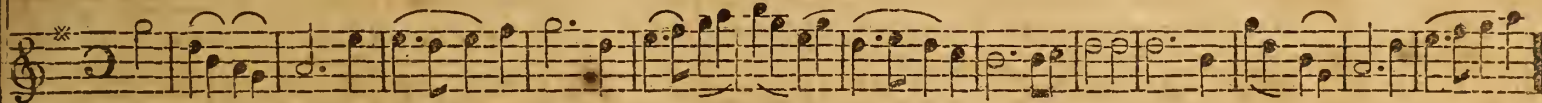
justly claims us for his own, The christian lives to Christ alone, To Christ alone he dies, To Christ alone he dies.

The fourth system continues the musical piece, featuring first and second endings. The upper staff contains the melody, and the lower staff contains the accompaniment. The system ends with a double bar line and repeat signs.

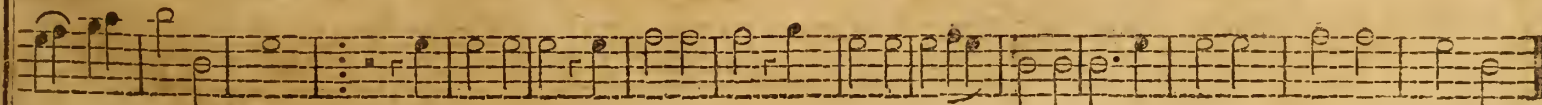
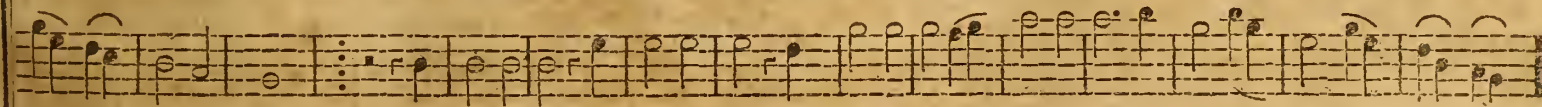
Who bo't us with a price!



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



radiant light appears. So science spreads her lucid ray, O'er lauds which long in darkness lay; She visits fair Co - lum - bi -



1 2

a, And sets her sons among the stars. Fair freedom her attendant waits, To bless the portals

1 2

1 2

of her gates, To crown the young and rising states With laurels of immortal day; The British yoke, the galling chain, Was

1 2

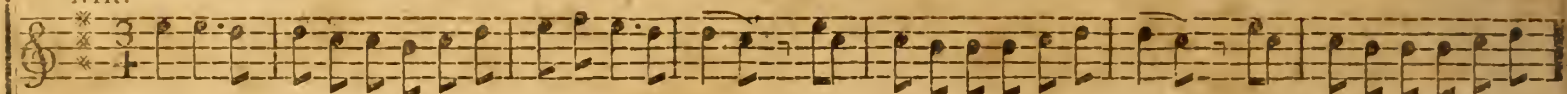
urg'd upon our necks in vain, All haughty tyrants we disdain, And shout long live America.

NORWICH. S. M.

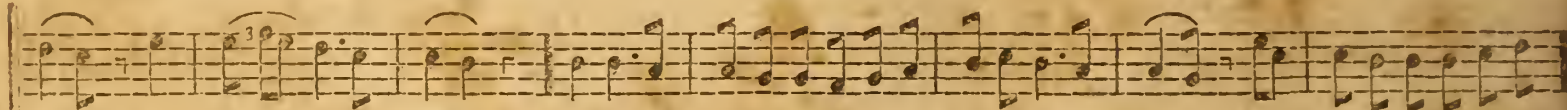
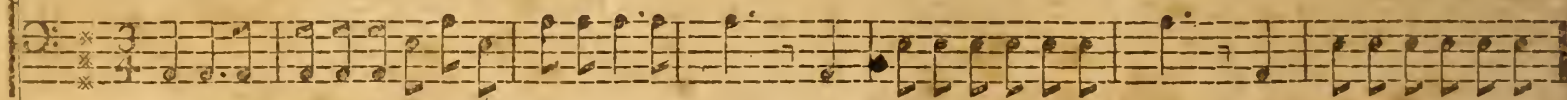
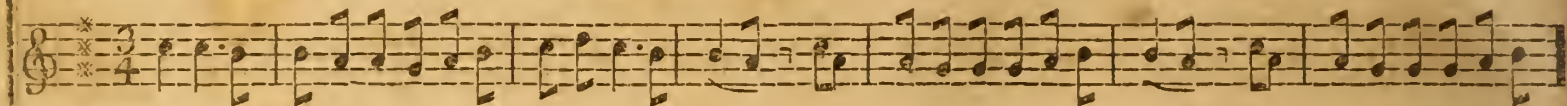
Brownson.

Into thy bosom, O my God,
 My sorrows like a flood, Impatient of restraint, Into thy bosom, O, Into thy bosom, O my God, Pour out a long complaint.
 Into thy bosom, O, Into thy bosom, O my God,
 Into thy bosom, O my God,

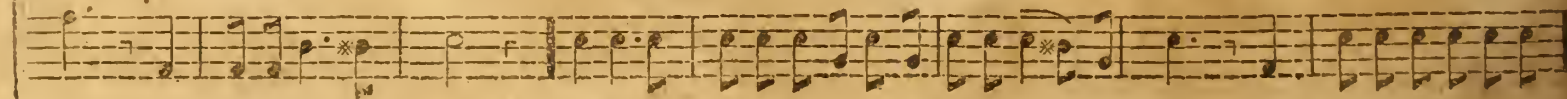
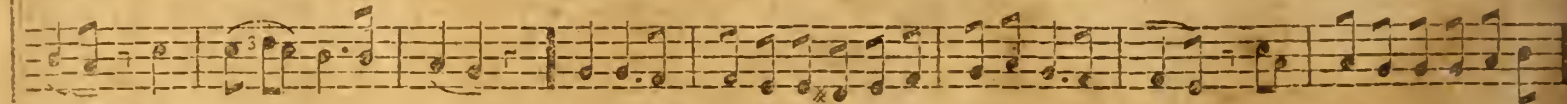
AIR.



Behold the glories of the Lamb Amid his Father's throne : Prepare new honors for his name, Prepare new honors for his



name, And songs before unknown. Let elders worship at his feet, The church adore around ; With vials full of odours



sweet With vials full of odours sweet, And harps of sweeter sound, And harps of sweeter sound.

BRENTWOOD.

S. M.

Kimball.

Or wash away the stain,

Not all the blood of beasts, On Jewish altars slain, Could give the guilty conscience peace, Or wash away the stain.

Could give the guilty conscience peace, Or wash away the stain,

Could give the guilty conscience peace, Or wash away, Or wash away the stain,

And angels found, with endless joy, with
 Live, glorious Lord, and reign on high, Let ev'ry nation sing, And
 And angels found, with endless
 And angels found, with

endless joy, And angels, &c.
 angels found with endless joy, with endless joy, The Saviour and the King, The Saviour and the King.
 joy, And angels, &c.
 endless joy And angels, &c.

ALPHABETICAL INDEX.

<p>ARCHDALE, C. M. 22 Alpha, C. M. 20 All-Saints-New, L. M. 34 Anaherft, P. M. 38 Ascension, P. M. 208 Amity, P. M. 67 Africa, C. M. 80 Aflby, P. M. 88 Aylebury, S. M. 107 Arnhem, L. M. 120 Augusta, C. M. 93 Arlington, C. M. 144 Amfterdam, C. M. 144 Bridgewater, L. M. 16 Bristol, C. M. 39 Brandywine, P. M. 51 Bradford, C. M. 41 Brookfield, L. M. 68 Buckingham, C. M. 71 Bristol, L. M. 115 Bangor, C. M. 75 Branley, L. M. 136 Beatification, L. M. 145 Berlin, L. M. 221 Brentwood, S. M. 229 Complaint, L. M. 17 Calvary, C. M. 86 Chefter, L. M. 71 Canterbury-New, C. M. 79 Corinth, L. M. 94 Coronation, C. M. 45 Confidence, L. M. 46 Concord, S. M. 125 Carthage, C. M. 83 Judgment, P. M. 126 Devotion, L. M. 27 Dunftan, L. M. 53 Danbury, C. M. 77</p>	<p>22 Dover, S. M. 76 Deanfield, L. M. 92 Denmark, L. M. 98 Dedicatory Poem, L. M. 184 Denbigh, L. M. 146 Dern, Sevens. 150 Delaware, C. M. 151 Enfield, C. M. 73 Evening Hymn, C. M. 97 Edom, C. M. 116 Epping, C. M. 230 Funeral Thought, C. M. 23 Fairford, P. M. 203 Falmouth, Sevens. 179 Funeral Hymn, C. M. 89 Farmington, P. M. 113 Groton, L. M. 15 Greenfield, P. M. 41 Greenwich, L. M. 37 Georgia, C. M. 121 Grafton, C. M. 130 German Hymn, L. M. 152 Hinfdale, C. M. 42 Helliis, C. M. 43 Hotham, Sevens. 177 Hampton, Sevens. 143 Harlem, L. M. 102 Habakkuk, L. M. 113 Hanover, C. M. 148 Hymn Fifth, P. M. 178 Hymn Fifteenth, L. M. 133 Hancock, C. M. 220 Irlifh, C. M. 31 Invitation, L. M. 114 Italy, L. M. 124 Infirmary, C. M. 142 Jordan, C. M. 50 Knoxville, C. M. 87</p>	<p>Little Marlboro' S. M. 15 Lenox, P. M. 19 Libon, S. M. 21 Lena, P. M. 47 Lebanon, C. M. 43 Landaff, P. M. 49 Loudon, P. M. 57 Lynnfield, L. M. 108 Leeds, L. M. 90 Leicefter, C. M. 72 Lord's-Day, S. M. 122 Lorrain, L. M. 129 Litchfield, S. M. 212 Lewifton, S. M. 153 Mear, C. M. 20 Majefly, C. M. 30 Miles' Lane, C. M. 38 Montgomery, C. M. 58 Milford, C. M. 70 Mount-Ephraim, S. M. 76 Middleton, P. M. 129 Mentz, C. M. 110 Machias, P. M. 111 Merrimack, S. M. 152 Milton, C. M. 128 Mufic, L. M. 223 Norwich, S. M. 227 New-Jerufalem, C. M. 105 Northfield, C. M. 107 Newbury, C. M. 78 Newberg, S. M. 135 Newark, C. M. 137 Nantwich, L. M. 138 North America, L. M. 141 Old Sutton, S. M. 96 Old Hundred, L. M. 26 Omega, C. M. 54 Ocean, C. M. 60</p>	<p>Plymouth, C. M. 27 Palm Third, C. M. 28 Palm 34th, C. M. 55 Palm 46th, P. M. 52 Palm 136th, P. M. 56 Palm 119th, C. M. 66 Palm 25th, S. M. 45 Paris, L. M. 69 Pennsylvania, P. M. 84 Pembroke, L. M. 106 Portland, L. M. 74 Palm Fiftieth, P. M. 123 Paradife, L. M. 127 Plympton, C. M. 149 Poland, S. M. 151 Putney, L. M. 121 Portsmouth, S. M. 132 Plainfield, C. M. 224 Parma, C. M. 228 Ruffia, L. M. 19 Redeeming Love, Sevens. 182 Stafford, S. M. 25 St. Helen's, P. M. 33 Suffield, C. M. 48 Stratfield, L. M. 64 Sherburne, C. M. 65 Sutton-New, C. M. 68 St. Martin's, C. M. 75 Sutton, C. M. 86 Solitude-New, C. M. 117 St. Ann's, C. M. 120 St. Giles's, P. M. 95 St Michael's, P. M. 29 St. Sebaftian's, C. M. 132 Seaman's Song, L. M. 134 Soul's Joy, P. M. 140 South America, L. M. 141 Silver Street, S. M. 202</p>	<p>Sullivan, C. M. 123 Tunbridge, C. M. 91 Topsfield, C. M. 82 Truro, L. M. 97 Turin, P. M. 27 Trinity, P. M. 222 Turner, C. M. 132 Victory, C. M. 18 Virginia, C. M. 26 Windham, L. M. 24 Winter, C. M. 24 Windfor, C. M. 21 Waterford, S. M. 40 Wells, L. M. 61 Worcefter, S. M. 62 Woburn, L. M. 81 Woodrow, L. M. 112 Wantage, C. M. 42 Winchefter, L. M. 96 Wildernefs, L. M. 215 Walfal, P. M. 216 Yarmouth, S. M. 32</p>
<p>.....</p>				
<p><i>ANTHEMS.</i></p>				
<p>Lift up your heads. 134 Vital fpark of heav'nly flame, 158 O praife the Lord, 162 Behold I bring you glad, &c. 166 I heard a great voice from &c. 180 O be joyful in the Lord, 191 I fad I will take heed, 196 The Lord is rif'n indeed, 204 Hark! the herald angels fing, 218 O Praife the Lord, all ye, 170 The morning Sun, &c. 225</p>				

