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Sacred Musick for the Use of the First Church in Boston.
J. T. Buckingham: Boston, 1815.

By Mrs. M. T. M. in 1815
2nd edition 1815 - G. T. M. M.

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THE

Boston, Mass

FIRST CHURCH COLLECTION



OF

Sacred Musick.

..... Look, how the floor of heaven
 Is thick inlaid with patens of bright gold ;
 There's not the smallest orb, which thou behold'st,
 But in his motion like an angel sings,
 Still quiring to the young-eyed cherubim :
 Such harmony is in immortal souls !...SHAKESPEARE.

SECOND EDITION.

Printed at Boston,

1000

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EXECUTIVE ORDER

[The body of the document contains several paragraphs of text, which are extremely faded and illegible.]

PREFACE.

PRAISE is the purest kind of devotion, and the noblest work of an intelligent being : never do mortals more nearly resemble the angels of light, than when celebrating the perfections of God.

The musical powers of man are the happiest means of this spiritual service, and consequently demand the labour of thought and cultivation.

The principles of harmony, like those of every science, exist in the human constitution ; but it is the province of industry and art to develop and arrange them.

In the knowledge and practice of sacred musick, as might justly be expected, the psalmodists of the elder continent are vastly superiour to those of America. But is this fact a sufficient reason for the total disuse of American musick ? As well might our professors content themselves with reading German lectures, and our clergy with preaching English sermons, because they are excelled in learning and eloquence by the schoolmen and divines of Europe. Easily and rapidly to attain maturity of character belongs neither to plants, men, nor nations. You may attempt with equal success to give the tyro a relish of Addison's style, as to enchant his unpractised ear with the strains of PURCELL. The mighty oak is truly a grander object than the tiny acorn ; but unless this had been planted, that had never adorned the mountain's side. The celebrated HANDEL is said to be indebted to CORELLI for the elements, by which he breathes such energy and sensibility, and which give to his performances such inimitable expression. If then there had been no CORELLI, there possibly had been no HANDEL ; and if no HANDEL, the melodies of HAYDN, MADAN, and ARNOLD, never probably would have

charmed the lovers of holy song. Instead therefore of ridiculing the productions of our age and country, and indiscriminately condemning to oblivion the incipient efforts of the American composer, let us, while we reject his worst, commend his best ; and, by using them alternately with the labours of able masters, form him to a riper judgment and a purer taste.

If of the domestick tunes in this collection, it should be said that we have not selected the best which our country affords, we can only reply, we are debtors to both the old and the young, the skilful and unlearned. In preparations for religious worship, as well as in the election of civil and ecclesiastical officers, the voice of the many must be heard above that of the few, that so the harmony of all may be promoted. In the exercise therefore of that charity, which teaches us not to please ourselves merely, but our christian brethren also, with a view to their edification, we humbly commit our endeavours to their use, and to the blessing of almighty God.

Boston, Sept. 1806.

Elements of Musick.

GAMUT.

F Cliff. BASS. | G Cliff. TENOR or TREBLE. | C Cliff. COUNTER.

Space above
Fifth line
Fourth space
Fourth line
Third space
Third line
Second space
Second line
First space
First line
Space below

A CLIFF distinguishes the particular parts of a tune, and governs the order of the musical letters.

Mi is natural is in B

If B is flat, mi is in	E	If F is sharp, mi is in	F
If B and E are flat, mi is in	A	If F and C are sharp mi is in	C
If B, E, and A are flat mi is in	D	If F, C, and G are sharp, mi is in	G
If B, E, A, & D are flat, mi is in	G	If F, C, G & D are sharp, mi is in	D

From mi to fa, and from la to fa, are not whole, but half tones. Above mi, say, fa, sol, la, fa, sol, la : below mi, say, la, sol, fa, la sol, fa, when you come again to mi.

NAMES and PROPORTIONS of the NOTES and RESTS.

Sembreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver


Notes	o	o	o	o	o	o
Rests	—	—	—	—	—	—


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


CHARACTERS EXPLAINED.

Stave		FIVE lines on which musick is written.
Flat		Governs mi at the beginning of a tune, and before a note sinks it half a tone.
Sharp		Governs mi also at the beginning of a tune, and raises a succeeding note half a tone.
Natural		Counteracts the effect of the two preceding characters.

Point of Addition  Increases the length of a note by one half


Point of Diminution  Reduces three notes to the time of two.


Brace  Connects the parts to be sung together.


Single bar  Divides the time according to its mode.


Double bar,  or  Marks the end of a strain.


Close  Marks the end of a tune.


Repeat :S: or  Indicates a repetition of part of the tune.


Figures  Show that the note under 1 is to be sung the first time, and that under 2 the second.

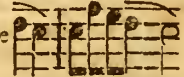
Ledger lines  Are added when notes exceed the compass of the staff.

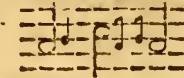
Trill  Is designed to shake the note over which it is placed.

Marks of distinction  Demand a pointed and emphatical manner.

Hold  Prolongs a note at discretion.

Choosing notes  Give performers liberty to sing either or both.

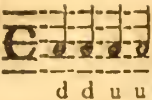
Slur or Tie  Marks the notes to be sung in one syllable.

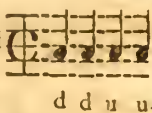
Apoggitturas  Small notes to lead the voice more gracefully into the sound of the principal note, with which they divide the time.

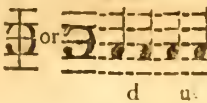
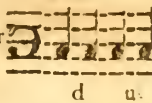
OF TIME.

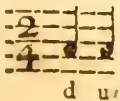
There are three kinds of time, viz. Common, Triple, and Compound.

COMMON TIME.

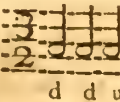
First Mood  ADAGIO is measured by four crotchets, two down and two up.

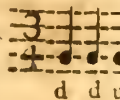
Second  Largo is measured by four crotchets, two down and two up, and marks a quicker movement than the first.

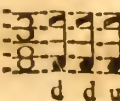
Third  or  Allegro also has the same measure, and has one beat down and one up.

Fourth  Fills its bar with two crotchets, and requires a quicker movement than the third.

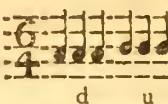
TRIPLE TIME.

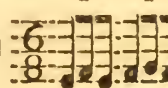
First Mood  Is measured by a pointed semibreve, or three minims, and has three beats, two down and one up.

Second  Is measured by three crotchets, and has three beats, two down and one up.

Third  Is measured by three quavers, and has three beats, two down and one up.

COMPOUND TIME.

First Mood  Is measured by six crotchets, and has two beats one down and one up.

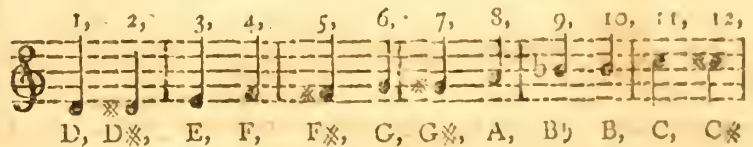
Second  Is measured by six quavers, and has two beats, one down and one up.

THE KEYS.

There are two keys in musick, the major or sharp key, and the minor or flat key. The last note in the bass is called the key note, and is always next above or below mi; if above, it is a sharp; if below it is a flat key.

SCALE OF SEMITONES.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12,



D, D*, E, F, F*, G, G*, A, B, B, C, C*

The letters sharped in this scale, are the same as the letters next above flatted.

First Church Collection.

O P O R T O. I. M.



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

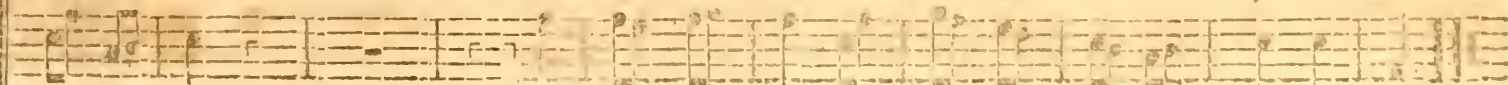


Pia.

For.

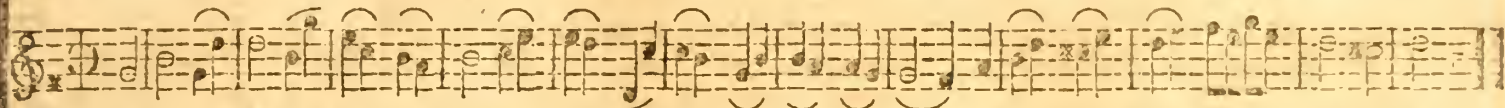


count but loss, And pour contempt on all my pride, And pour contempt on all my pride.

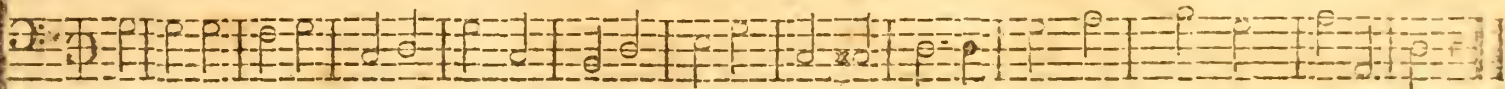


The Lord my pasture shall prepare; And feed me with a shepherd's care; His presence shall my wants supply, And

guard me with a watchful eye: My noon day walks he shall attend, And all my midnight hours defend.

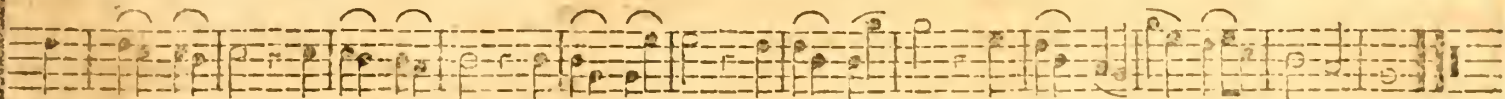
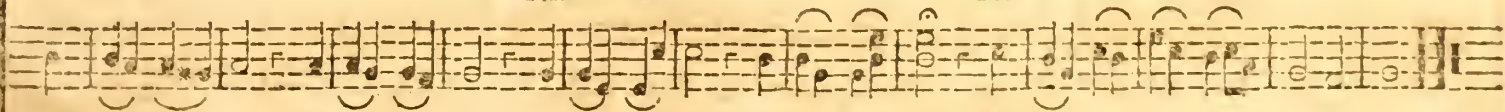


Behold the Rose of Sharon here, The Lily which the vallies bear, The Lily which the vallies bear!

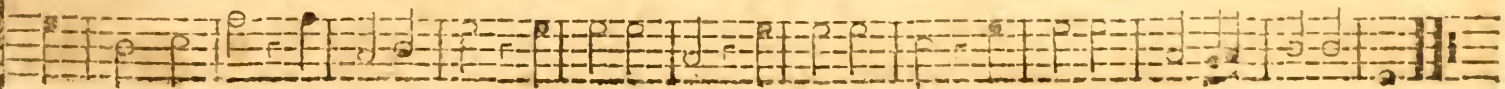


And.

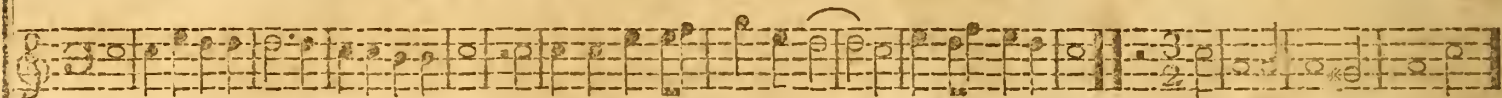
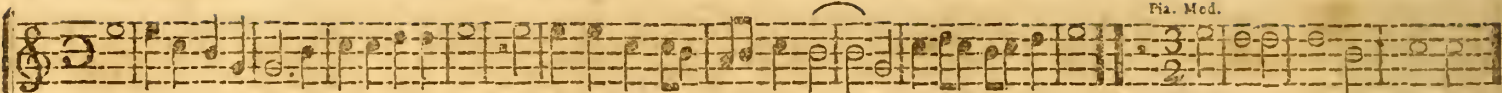
For.



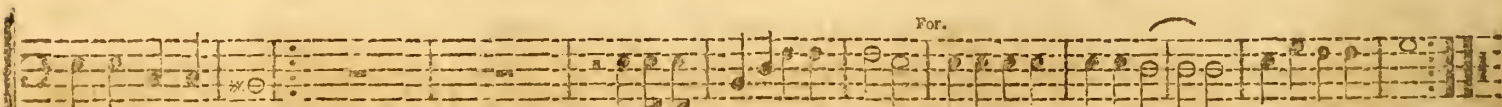
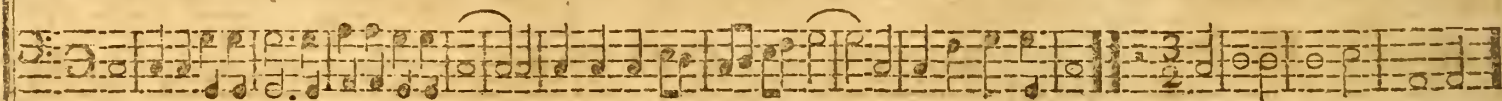
Behold the Tree of Life which gives Refreshing fruit and healing leaves, Refreshing fruit and healing leaves.



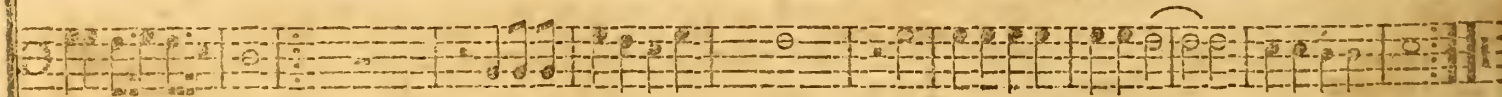
Fia. Med.



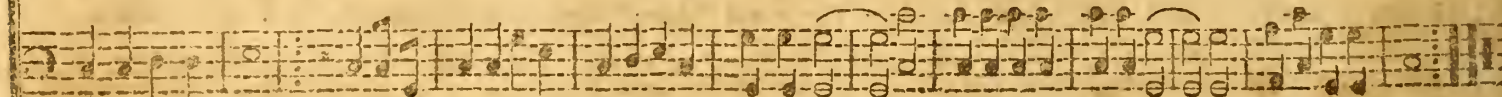
Fair morning star arise With living glories bright, And pour on these awak'ning eyes, A flood of sacred light. The horrid gloom is fled, Pierce'd



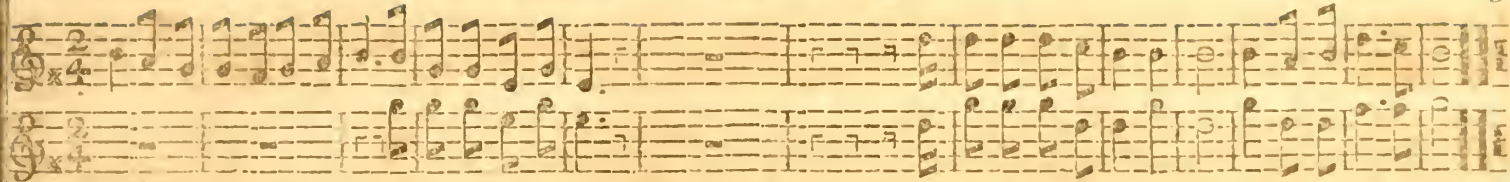
Shine, and our, &c. Shine and our wand'ring footsteps lead To everlasting day.



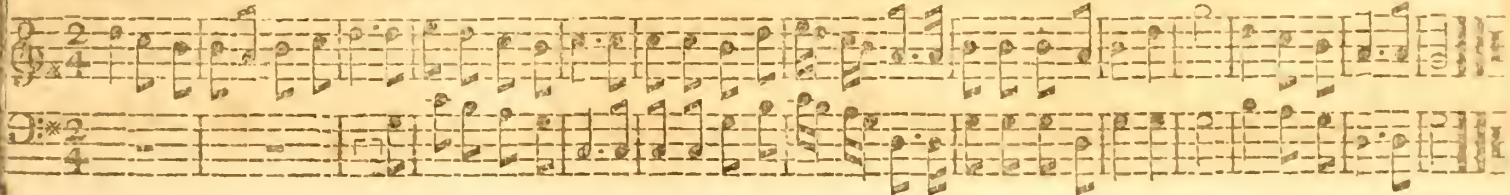
by thy heav'nly ray; Shine, and our, &c.



Shine, and our wand'ring footsteps lead To everlasting day.



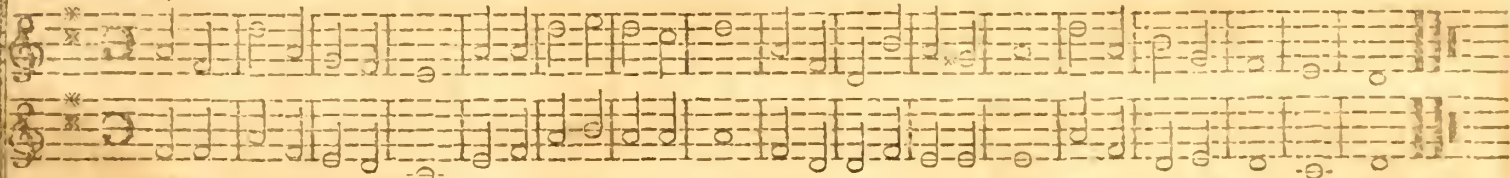
Angels are lost in sweet surprife If thou unveil thy grace, And humble awe runsthrough the skies, And humble, &c. When wrath arrays thy face.



P. 137.

LANCASTER.

7s.



Lift your voice and thankful sing, Praifes to our heavenly king, For his blessings far extend. And his mercy knows no end.



Begin, my soul, th' exalted lay, Let each enraptur'd thought obey And praise th' Almighty name; Lo! heav'n, and earth, and

Mod.

seas, and skies, In one melodious concert rise, In one melodious concert rise, To swell th' inspiring theme.

AIR. Moderato.

Almighty King of Heav'n above, . Eternal source of truth and love, And Lord of all below; With

reverence and religious fear. Permit thy suppliant to draw near, . And at thy feet to bow, And at thy feet to bow.

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

Awake, ye tempests, and his fame, In sounds of dreadful praise declare ; While the soft whisper of his name Fills ev'ry gentie breeze of air.

The second system of musical notation for 'ARNHEIM' continues the piece with two staves in treble and bass clefs. The melody and bass line are further developed, incorporating more complex rhythmic patterns and phrasing.

GEORGIA. C. M.

The first system of musical notation for 'GEORGIA' consists of two staves in treble and bass clefs. The music is in common time and features a simple, hymn-like melody with a steady bass accompaniment.

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

The second system of musical notation for 'GEORGIA' continues the piece with two staves in treble and bass clefs, concluding the hymn with a final cadence.

Slow.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in common time (C.M.). The first staff begins with a treble clef, a common time signature, and a 'C' time signature. It contains two measures of music, followed by a double bar line. The second staff begins with a bass clef, a common time signature, and a 'C' time signature. It contains two measures of music, followed by a double bar line.

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

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in common time (C.M.). The first staff begins with a treble clef, a common time signature, and a 'C' time signature. It contains two measures of music, followed by a double bar line. The second staff begins with a bass clef, a common time signature, and a 'C' time signature. It contains two measures of music, followed by a double bar line.

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SILVER STREET.

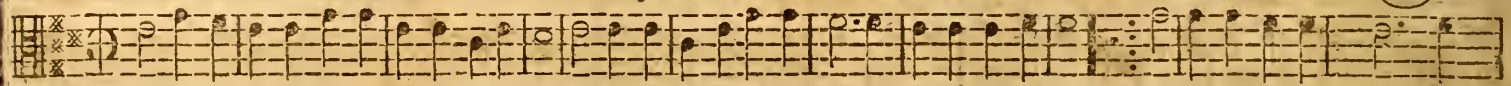
S. M.

Smith.

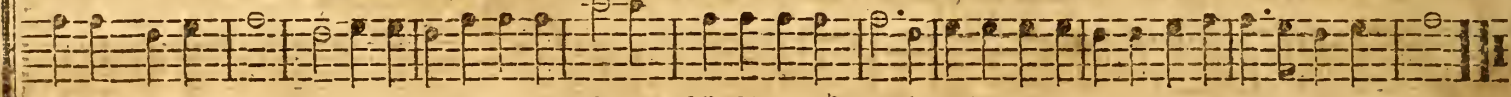
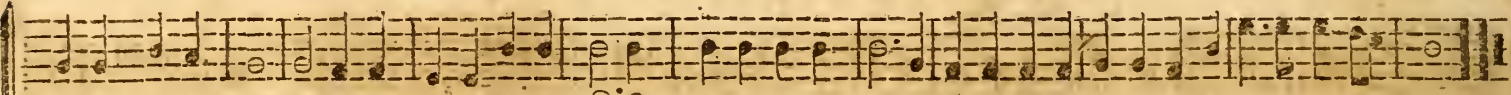
The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in common time (S.M.). The first staff begins with a treble clef, a common time signature, and a 'C' time signature. It contains two measures of music, followed by a double bar line. The second staff begins with a bass clef, a common time signature, and a 'C' time signature. It contains two measures of music, followed by a double bar line.

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

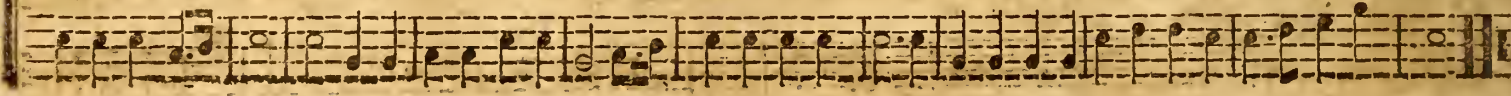
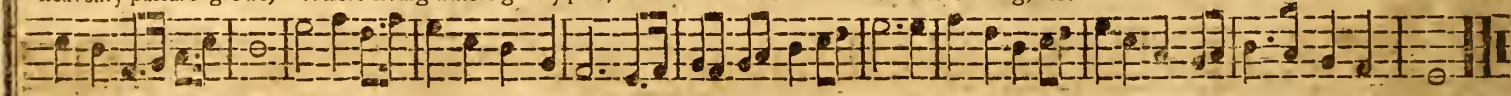
The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in common time (S.M.). The first staff begins with a treble clef, a common time signature, and a 'C' time signature. It contains two measures of music, followed by a double bar line. The second staff begins with a bass clef, a common time signature, and a 'C' time signature. It contains two measures of music, followed by a double bar line.

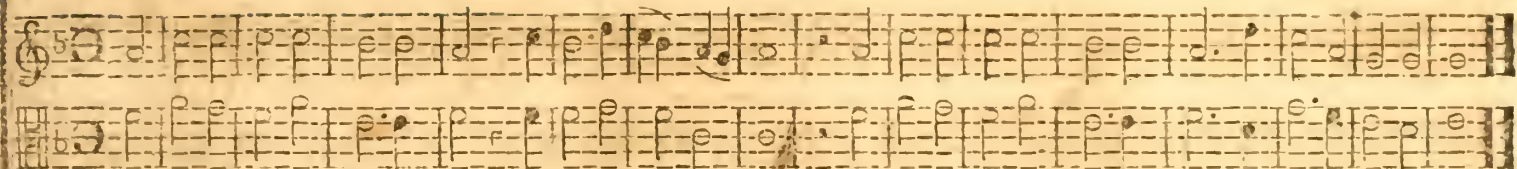


The Lord my shepherd is, I shall be well supplied, Since he is mine and I am his, What can I want beside ! He leads me to the place Where

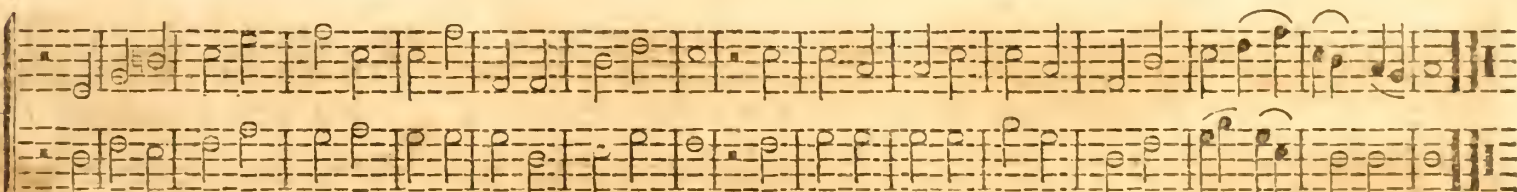
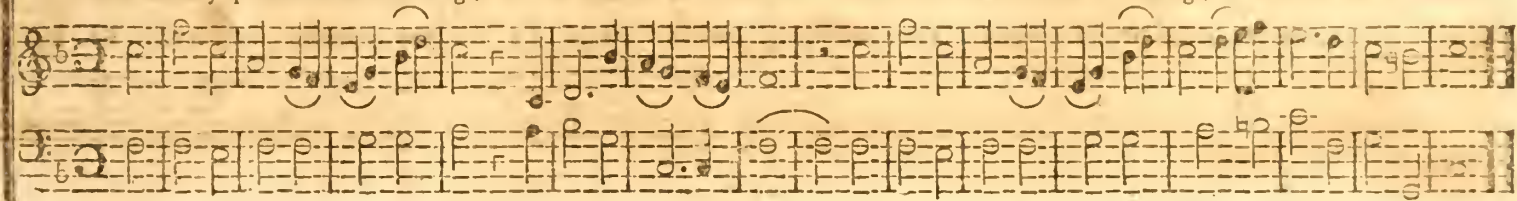


heavenly pasture grows, Where living waters gently pass, And full salvation flows. Where living, &c.

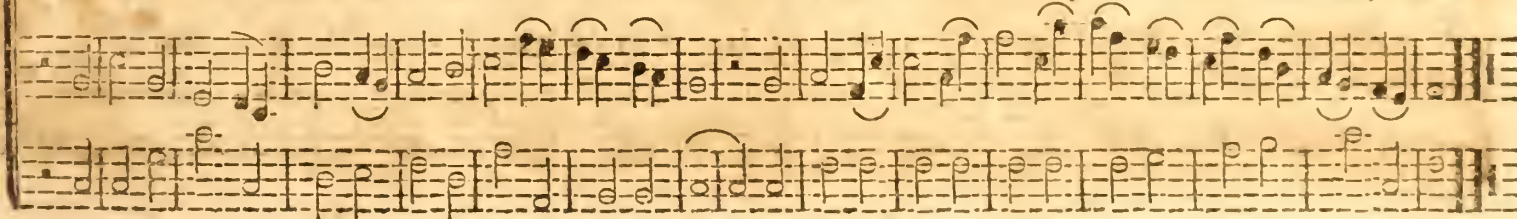


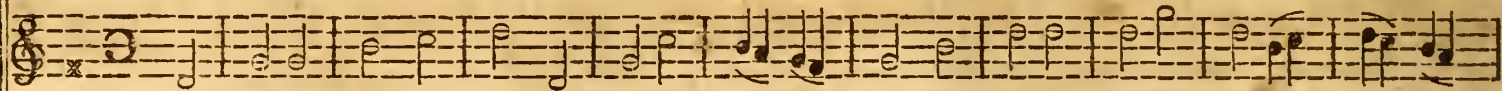
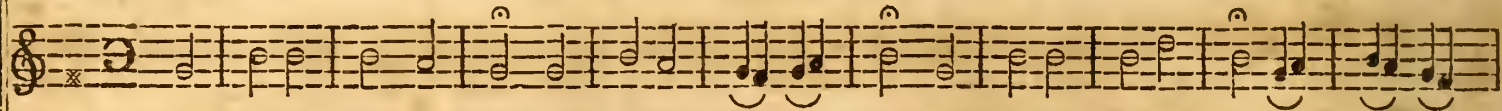


When fancy spreads her boldest wings, And wanders unconfin'd Amid the varied scene of things, Which entertain the mind :

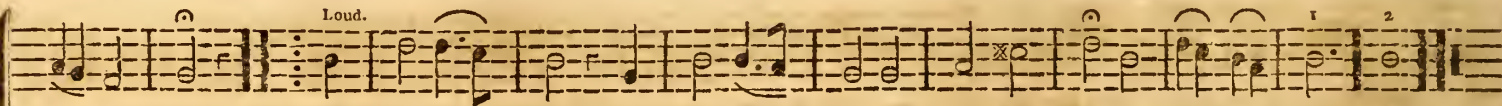


In vain we trace creation o'er, In search of sacred rest, The whole creation is too poor To make us fully blest.





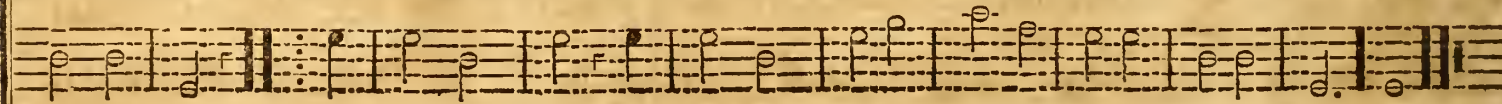
Loud to the Prince of heaven Your cheerful voices raise, To him your vows be given, And fill his



Loud.



courts with praise. With conscious worth, All clad in arms, All bright in charms, He falls forth.



Great God, the heavens' well order'd frame Declares the glory of thy name ; Here thy rich works of wonder shine :

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

How does my heart rejoice To hear the public voice, Come, let us seek our God to-day! Yes,

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

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

shame, Thou ever gracious, ever just. Thou ever, &c.

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

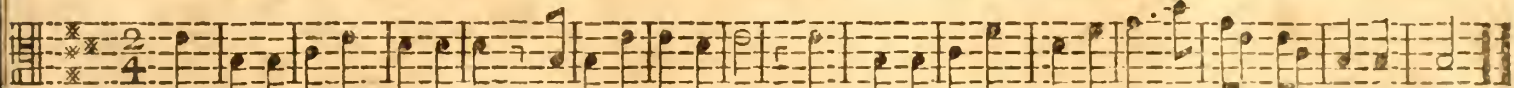
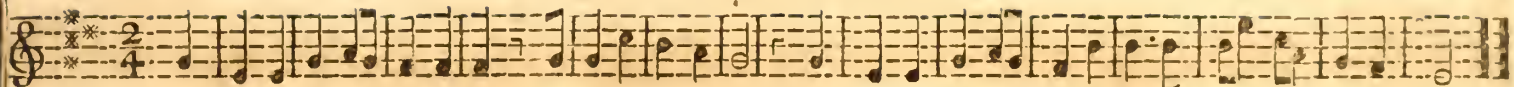
P. 1.

St. PATRICK'S.

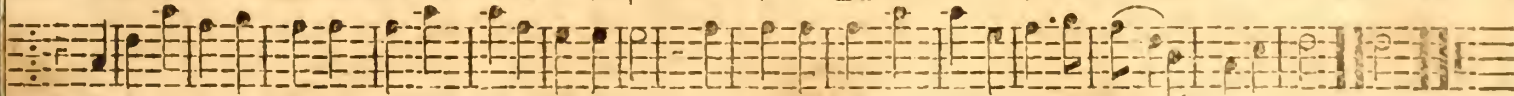
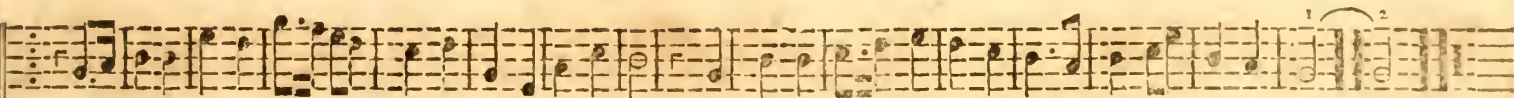
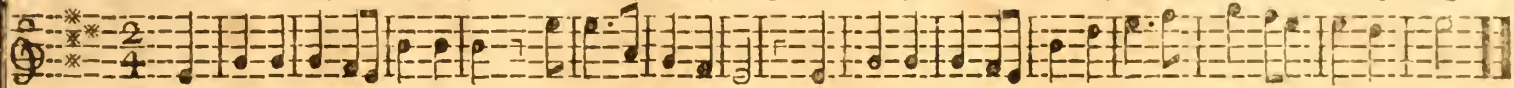
C. M.

Williams's Coll.

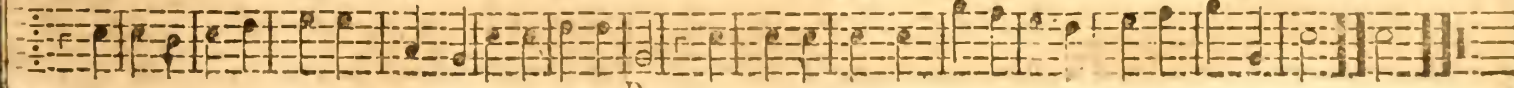
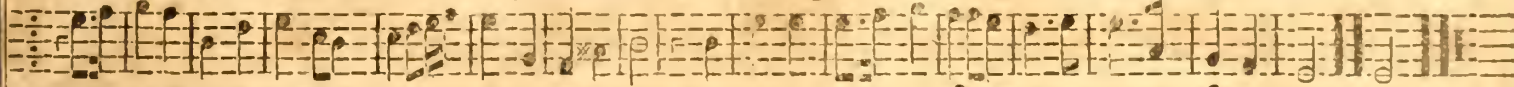
Blest is the man who skuns the place Where sinners love to meet, Who fears to tread their wicked ways, And hates the scoffer's feat.



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 through the midnight air; While high amidst her silent orb The silver moon rolls clear.



Behold, the bright morning appears, And Jesus revives from the grave! His rising re-

moves all our fears, And proves him almighty to save. How great were his tears and his cries! The



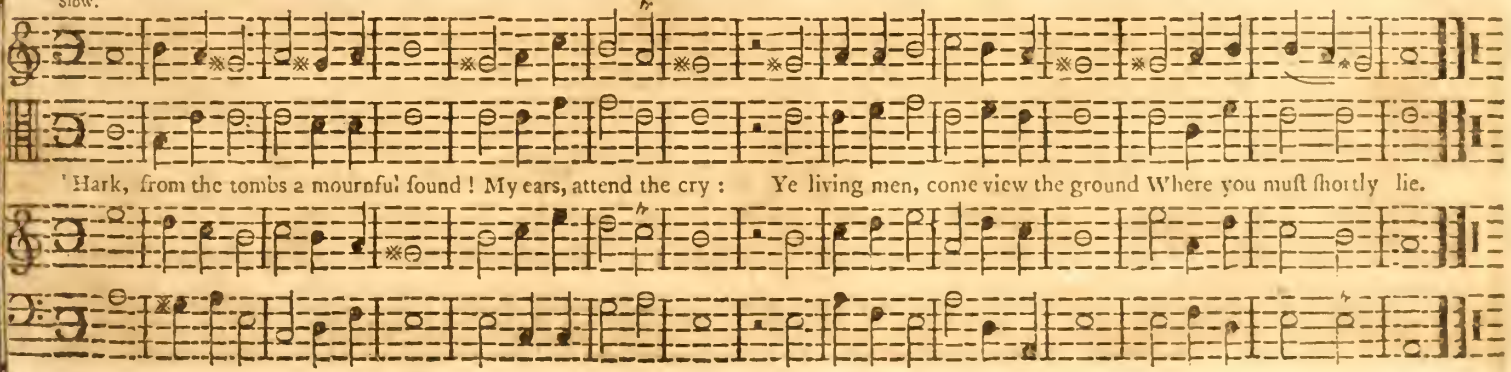
worth of his blood how divine! How perfect his great sacrifice, Who rose, though he suffer'd for sin.

H. 99.

FUNERAL THOUGHT. C. M.

Smith.

Slow.



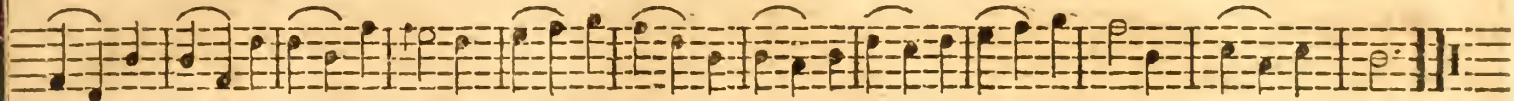
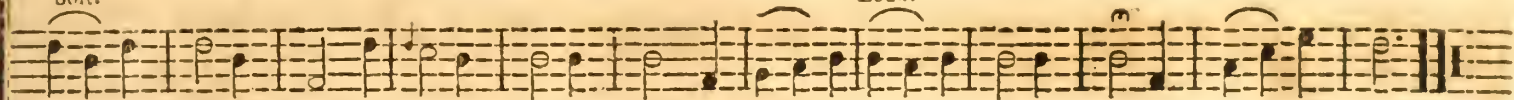
Hark, from the tombs a mournful sound! My ears, attend the cry: Ye living men, come view the ground Where you must shortly lie.

Lord of the sabbath, - hear our vows, On this thy day, in this thy house, And let our songs and worship

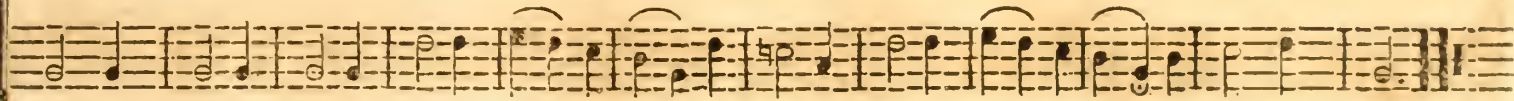
rise, Like holy incense to the skies. Thine earthly sabbaths, Lord, we love, But there's a nobler rest above; To

Soft.

Loud.



that our lab'ring souls aspire, With ardent pangs of strong desire, With ardent, &c.-

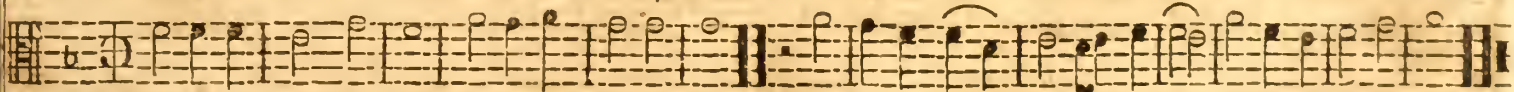
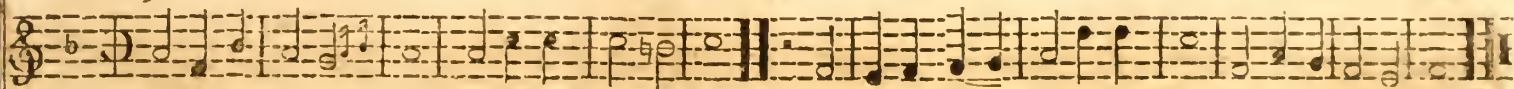


P. 19.

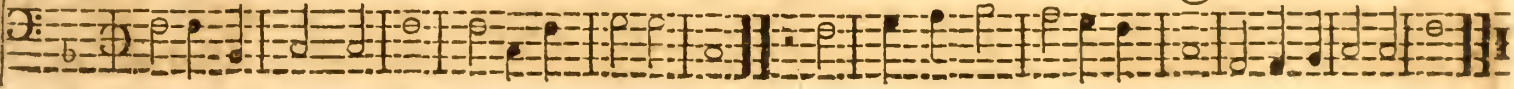
DOVER.

S. M.

Williams' Coll.



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

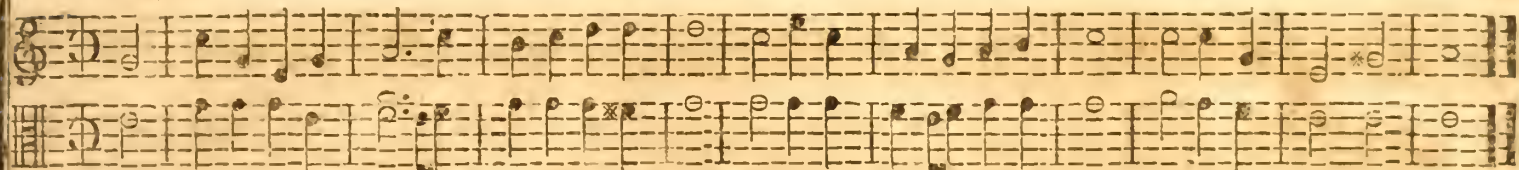


Now let our drooping hearts revive, And all our tears be dry:

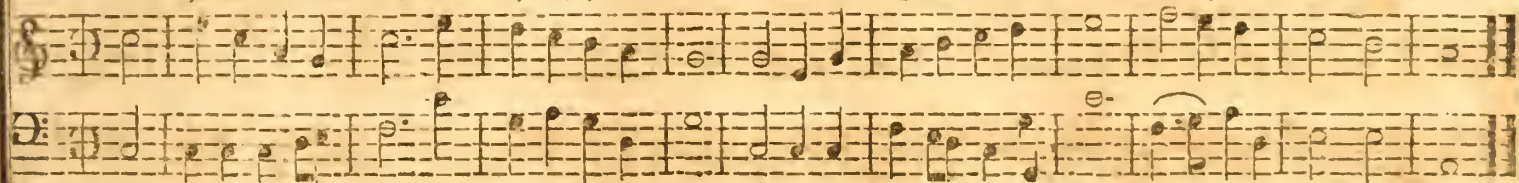
The first system of the musical score consists of three staves. The top two staves are in treble clef with a 3/2 time signature. The bottom staff is in bass clef. The music is written in a key with one sharp (F#). The lyrics are printed below the staves, with the first line of lyrics corresponding to the first two staves.

Why should these eyes be drown'd in grief, That view a Saviour nigh!

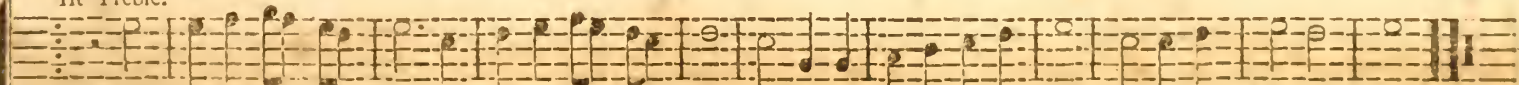
The second system of the musical score consists of three staves. The top two staves are in treble clef with a 3/2 time signature. The bottom staff is in bass clef. The music is written in a key with one sharp (F#). The lyrics are printed below the staves, with the second line of lyrics corresponding to the second two staves.



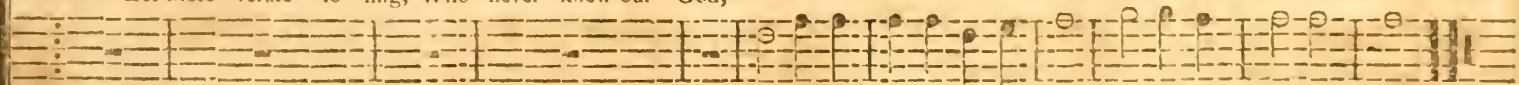
Come, ye that love the Lord, And let your joys be known; Join in a song with sweet accord, While ye surround his throne.



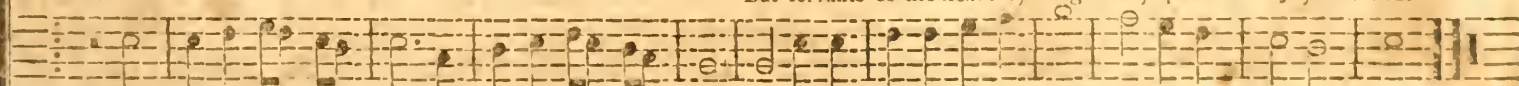
1st Treble.



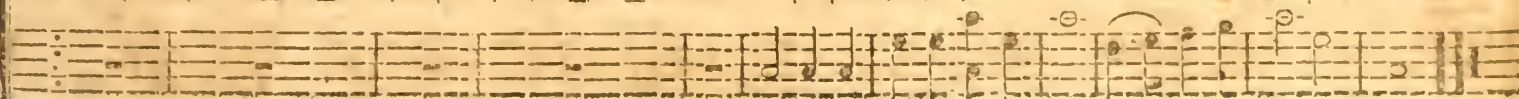
Let those refuse to sing, Who never knew our God,



2d Treble.



But servants of the heavenly King May speak their joys abroad.



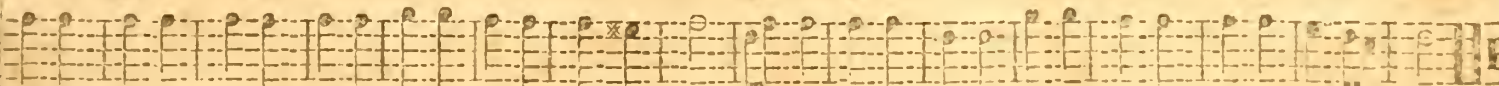
Slow.

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

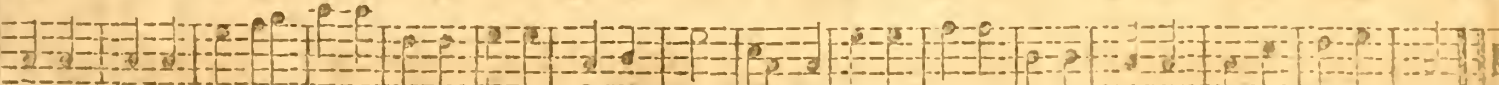
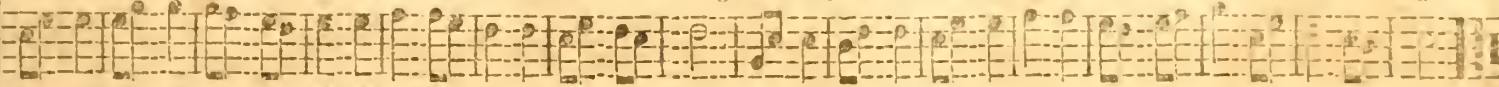
motest bound: The year of jubilee is come, Return ye ransom'd sinners home.



Holy Ghost, inspire our praises, Touch our hearts and tune our tongues : While we laud the name of Jesus ! Heaven will gladly share our songs.



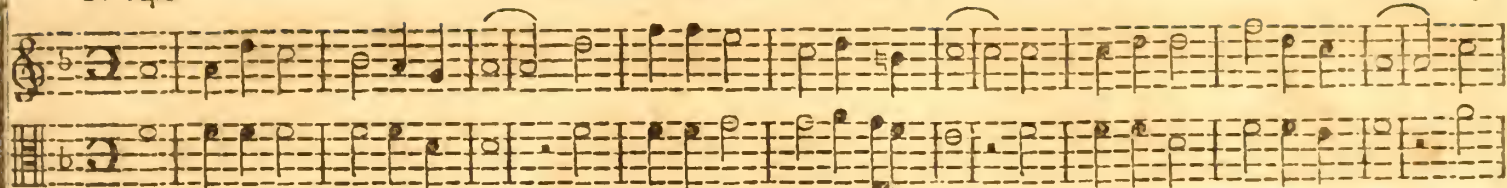
Hosts of angels, bright and glorious, While we hymn our common King, Will be proud to join the chorus, And the Lord himself shall sing.



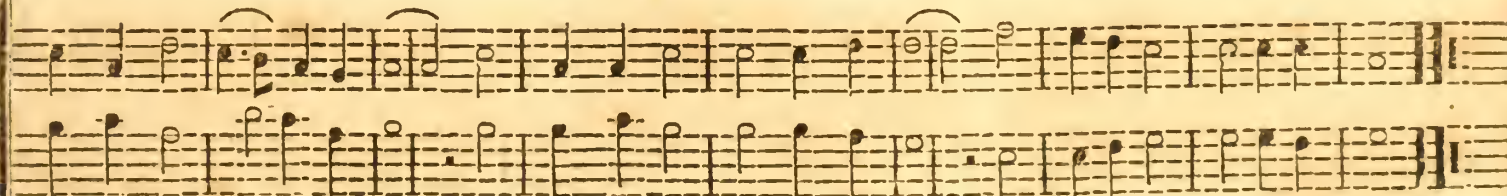
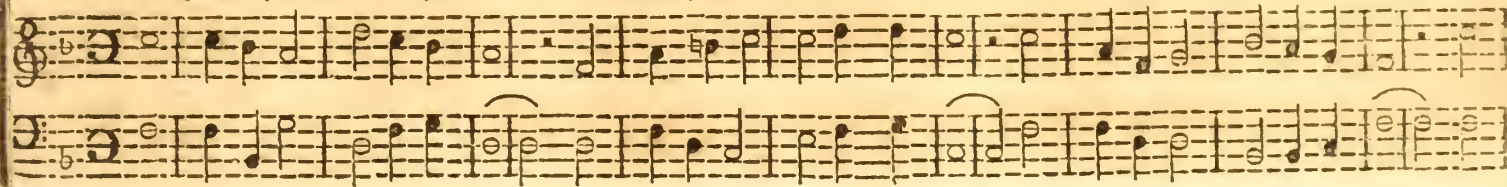
Praise to God, the great Creator, Bounteous source of all our joy; He whose hand upholds all nature, He whose nod can all destroy. Saints with

Soft. Loud.

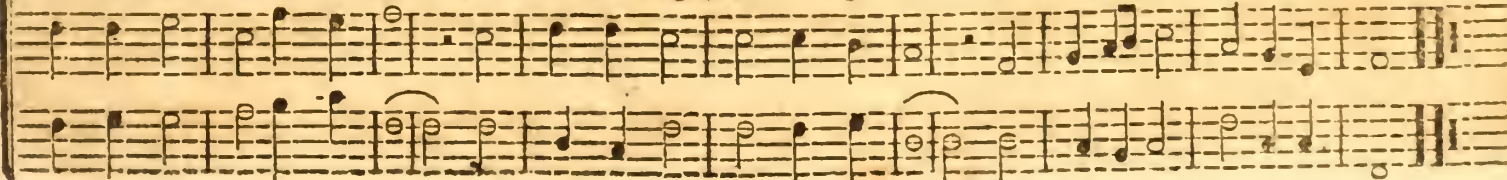
pious zeal attending, Now the grateful tribute raise: Solemn songs, Solemn songs, Solemn songs to heaven ascending, Swell the universal praise.



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



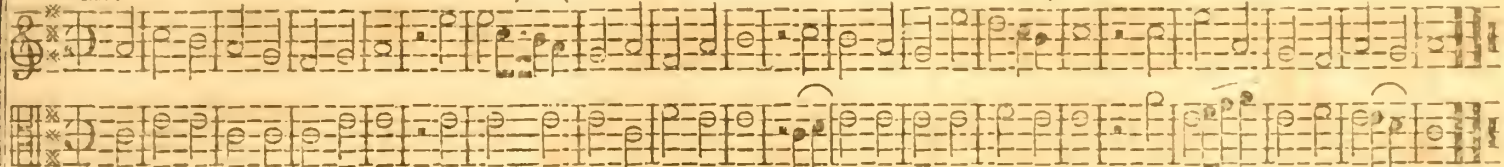
days of praise shall ne'er be past, While life, and thought, and being last, Or innortality endures.



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

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

Slow.



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



P. 7.

St. ANNE'S. C. M.

Dr. Croft.

Slow.



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



1st Treble. Mod.

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 heaven; By his obedience to complete Justice is pleas'd, and peace is given.

P. 8.

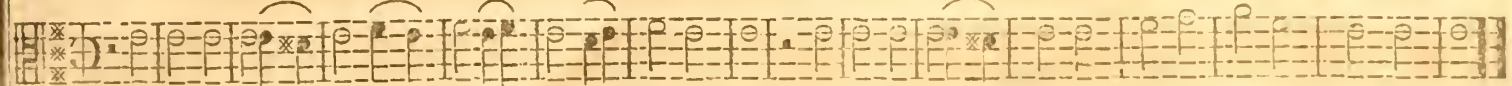
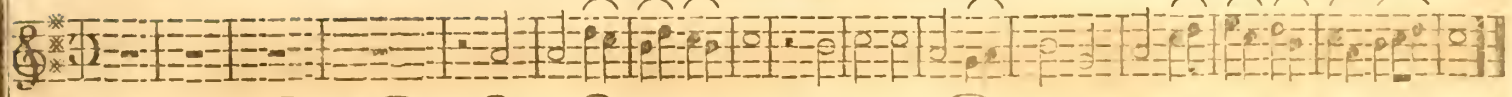
St. MARTIN'S. C. M.

Tanfur's Coll.

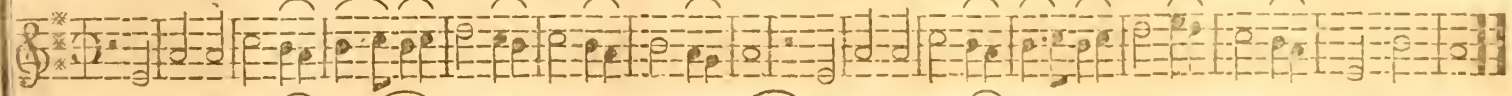
O Thou, to whom all creatures bow Within this earthly frame, Thro' all the world how great art thou; How glorious is thy name!

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, &c.
 The praises of my God shall still,

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

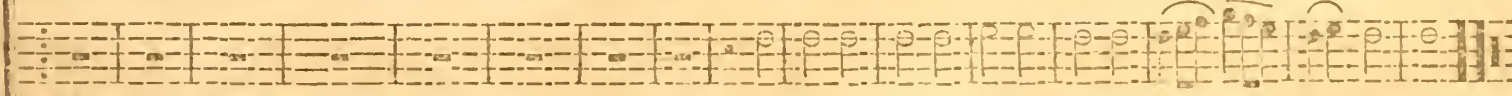
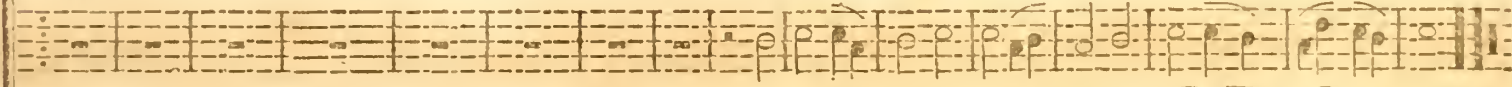


There is a land of pure delight, Where saints immortal reign ; Infinite day excludes the night, And pleasures banish pain.

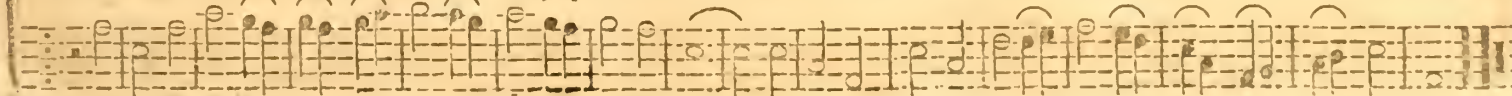
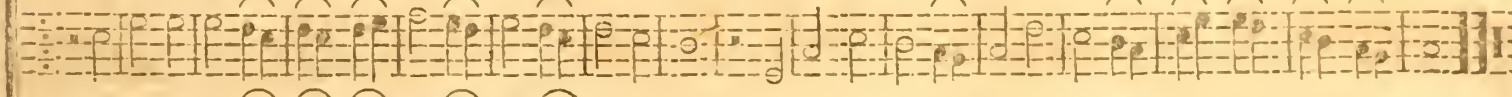


Soft.

Loud.



Sweet fields beyond the swelling floods Stand dress'd in living green ; So to the Jews old Canaan flood, While Jordan roll'd between.



Shall tyrants rule by impious laws? Shall they despise the righteous cause, When innocence before them stands? Dare they condemn the helpless poor, And

let oppressors rest secure, While gold and greatness bribe their hands? Do they forget th' Almighty name, That God o'er all is Judge supreme? High in the

Slow and impressive.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. The key signature has one flat, and the time signature is 4/4.

heavens his justice reigns : Yet they invade the rights of God, And send their bold decrees abroad To bind the free-born soul in chains.

The second system continues the musical piece with similar notation to the first system, showing the continuation of the vocal melody and piano accompaniment.

P. 25.

LITTLE MARLBOROUGH.

S. M.

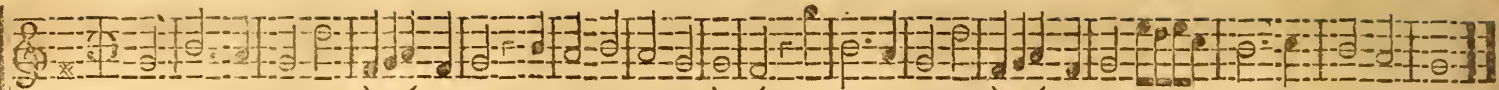
Williams's Coll.

Slow.

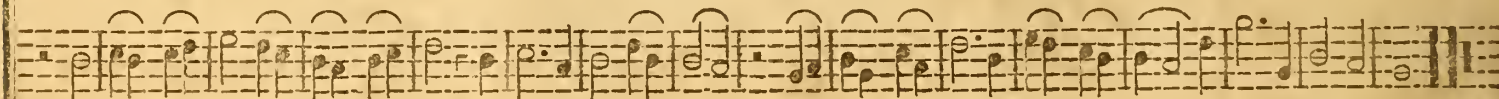
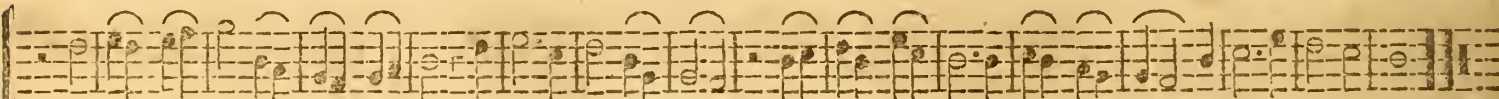
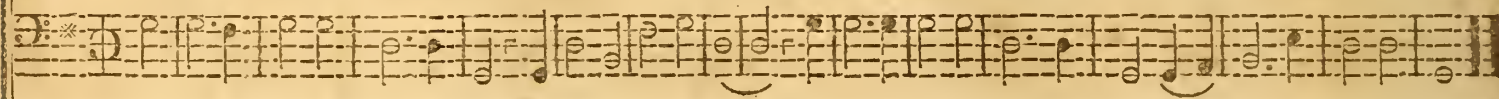
The third system of music shows the vocal line and piano accompaniment. The vocal line has a half rest followed by a series of notes. The piano accompaniment continues with its characteristic rhythmic pattern.

To God I lift my eyes, My trust is in his name ; And they whose hope on him relies, Shall never suffer shame.

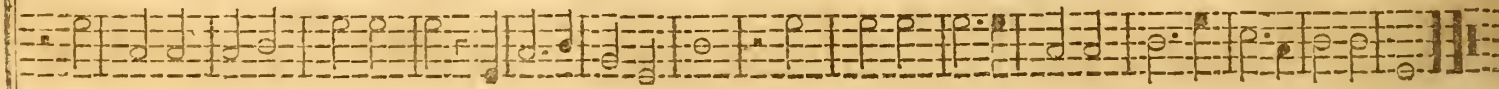
The fourth system concludes the piece with the final vocal line and piano accompaniment. The vocal line ends with a final note and a fermata.



Jesus, I love thy glorious name, 'Tis music to my ear : Fain would I found it out so loud, That heaven and earth might hear.



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



AUSPICIOUS MORN.—A CHRISTMAS HYMN.

Holden.

Moderate.

Soft.

No war or battle found Was heard the world around, No hostile chiefs to furious combat ran : But peaceful was the night In

which the Prince of light His reign of peace upon the earth began. His reign, &c.

This life's a dream, an empty show, But the bright world to which I go, Hath joys sub-

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of a right-hand and a left-hand part. The lyrics are written below the vocal line. The music is in common time and features a simple, melodic style with some grace notes and slurs.

stantial and sincere, When shall I wake, and find me there! When shall I wake, and find me there!

The second system of the musical score continues the piece with four staves. It follows the same format as the first system, with a vocal line and piano accompaniment. The lyrics are written below the vocal line. The music concludes with a final cadence.

Soft.

Loud.

The first system of music consists of two staves. The upper staff is a vocal line with lyrics underneath. The lower staff is a piano accompaniment. The music is in a common time signature and features various note values and rests. There are dynamic markings 'Soft.' and 'Loud.' above the staves. The system concludes with two first and second endings, marked with '1' and '2' above the notes.

My flesh shall slumber in the ground, Till the last trumpet's joyful sound, Then burst the chains with glad surpris, And in my Saviour's image rise.

The second system of music continues the piece with two staves. It features the same vocal and piano parts as the first system. The music includes various musical notations such as notes, rests, and ornaments. The system ends with a repeat sign.

H. 217.

PORTUGAL. I. M.

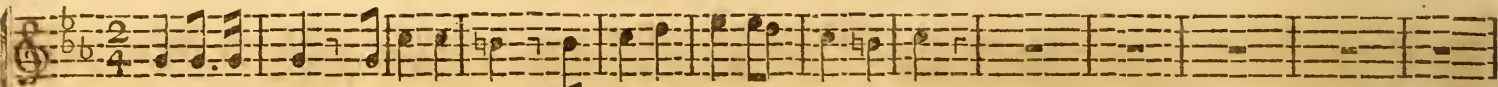
Thorley.

Slow

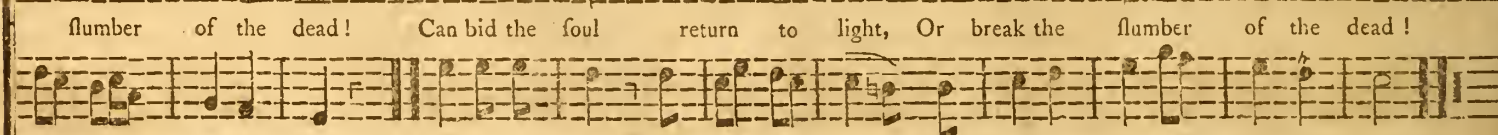
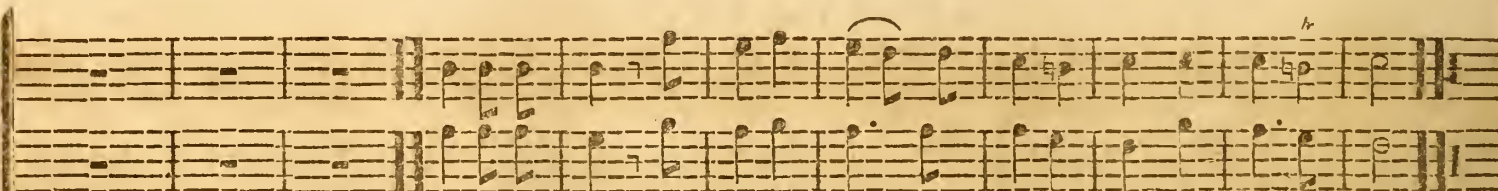
The third system of music begins with a 'Slow' marking. It consists of two staves. The upper staff is a vocal line with lyrics. The lower staff is a piano accompaniment. The music is in a common time signature and includes various note values and rests. There are dynamic markings 'h' above the staves. The system concludes with a repeat sign.

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

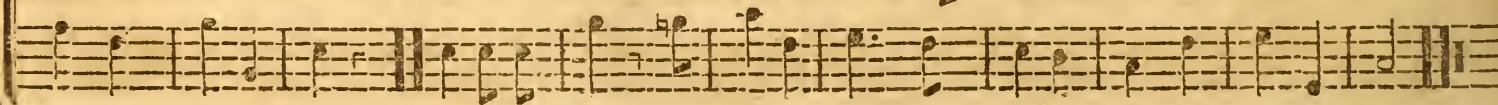
The fourth system of music continues the piece with two staves. It features the same vocal and piano parts as the previous systems. The music includes various musical notations such as notes, rests, and ornaments. The system ends with a repeat sign.



Who, from the shades of gloomy night, When the last tear of hope is shed, Can bid the soul return to light, Or break the



slumber of the dead! Can bid the soul return to light, Or break the slumber of the dead!



Two staves of musical notation for the Soprano voice, measures 1 through 10. The music is in G major and 4/4 time. The first staff is the vocal line, and the second staff is the piano accompaniment.

All hail the power of Jesus' name, Let angels prostrate fall ! Bring forth the royal diadem, And

Two staves of musical notation for the Soprano voice, measures 11 through 20. The music continues with the vocal line and piano accompaniment.

Lou l.

Soft.

Loud.

1

2

Two staves of musical notation for the Soprano voice, measures 21 through 30. The music includes dynamic markings (Lou l., Soft., Loud.) and first/second endings (1, 2). The vocal line and piano accompaniment are shown.

crow him Lord of all. Bring forth, &c.

Two staves of musical notation for the Soprano voice, measures 31 through 40. The music concludes with the vocal line and piano accompaniment.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The music is in 3/4 time and begins with a common time signature 'C'. The vocal line starts with a half note 'A' on the first staff, followed by a series of quarter and eighth notes. The piano accompaniment provides a steady harmonic support with chords and moving lines.

The Lord descended from above, And bow'd the heavens most high; And underneath his feet he

The second system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment includes some rests in the later measures, indicating a change in texture or a moment where the piano part is silent.

The third system contains a repeat sign in the piano accompaniment. The vocal line continues with a similar melodic pattern. The piano part repeats a specific musical phrase before moving on.

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

The fourth system concludes the piece. It features a final vocal phrase and a piano accompaniment that ends with a cadence. The notation includes various note values and rests, typical of a musical score's ending.

on the wings of mighty winds Came flying all abroad. And on, &c.

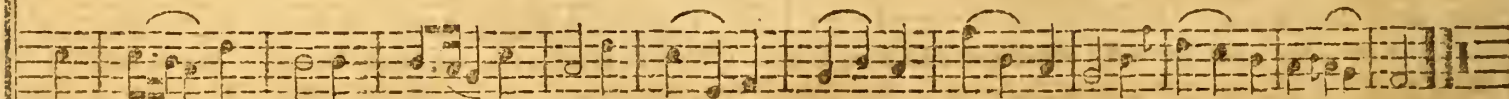
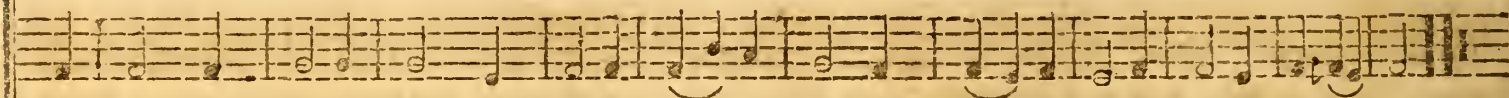
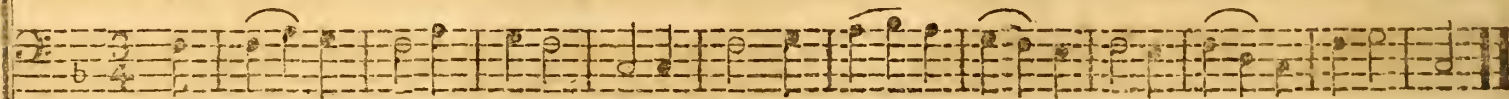
P. 95.

M E A R. C. M.

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

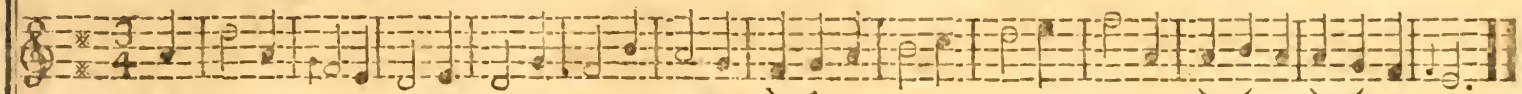
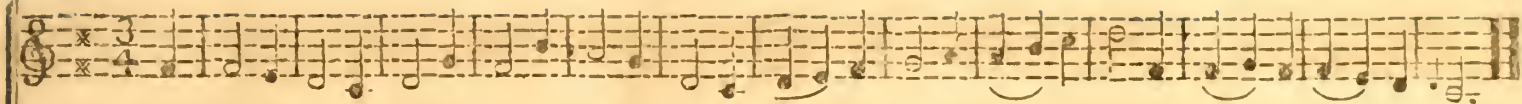


Begin, my soul, th' exalted lay, Let each enraptur'd thought obey, And praise th' Almighty name :

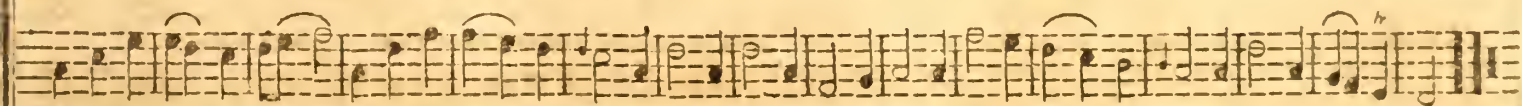
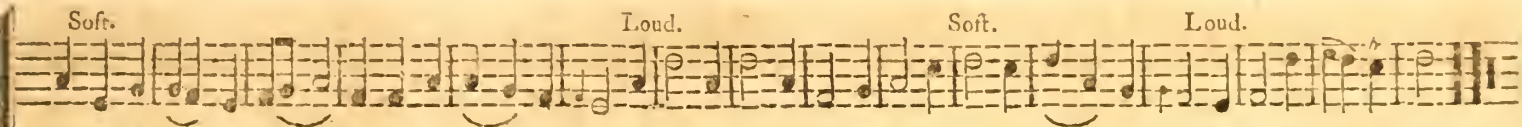
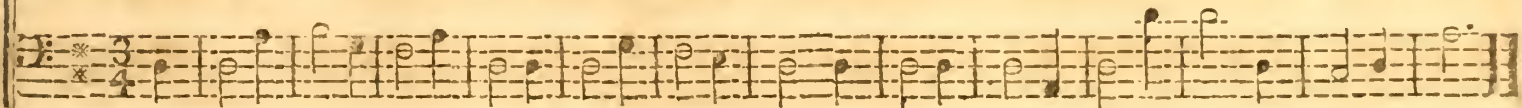


Lo, heaven and earth, and seas and skies, In one melodious concert rise, To swell th' inspiring theme.

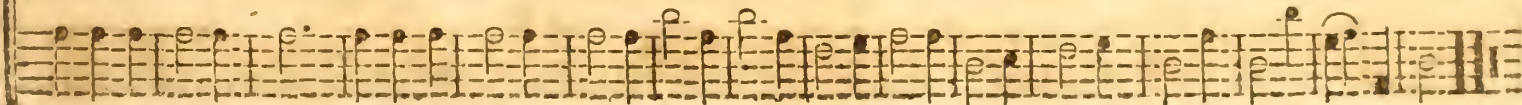


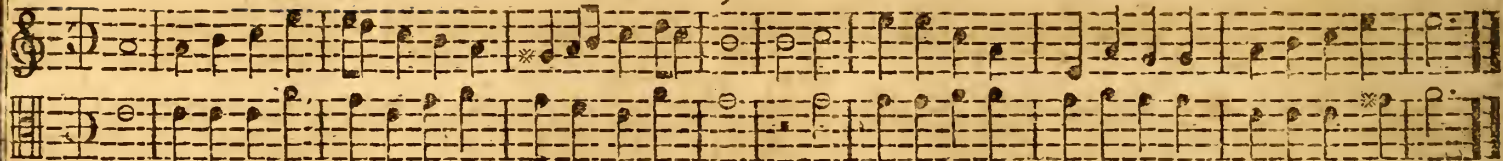


My soul, repeat his praise, Whose mercies are so great, Whose anger is so slow to rise, So ready to abate.

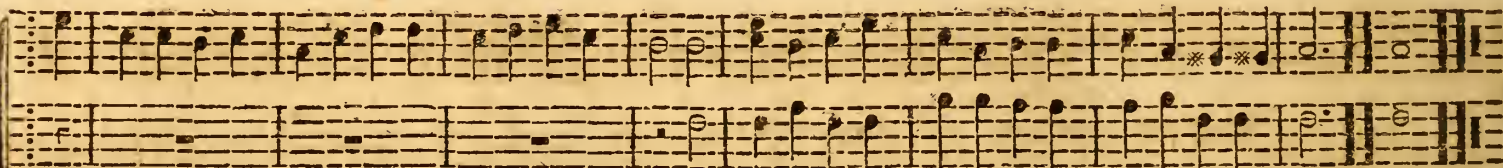


High as the heavens are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed. Our highest, &c.

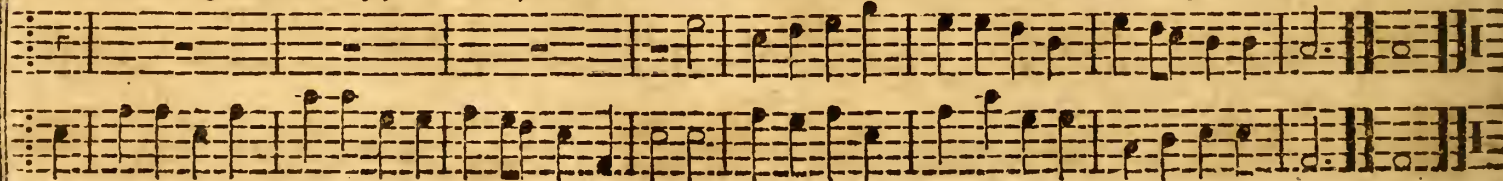




Naked as from the earth we came, And crept to life at first, We to the earth return again, And mingle with our dust.



The dear delights we here enjoy, And fondly call our own, Are but short favours, borrow'd now, To be repaid anon.



Moderate.

S. ft.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lower staff is in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Phrasing slurs are used to group notes across measures.

Why do we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus

The second system of music continues the melody and accompaniment from the first system. It maintains the same musical notation and phrasing style.

1 2

The third system of music continues the piece. It includes a repeat sign at the end of the system, with first and second endings indicated by the numbers 1 and 2 above the staff.

sends, 'Tis but, &c.

'Tis but, &c.

To call them to his arms.

The fourth system of music concludes the piece. It features a final cadence with a double bar line and repeat dots at the end of the lower staff.

Regardlesof immortal joys, And strangers to the skies !

Why should the world's alluring toys Detain our hearts & eyes ;

These tranfient scenes will soon decay, 'They'

fade upon the sight, And quickly will their brighter day Be loft in endlefs night. And quickly, &c.

Spare us, O Lord, aloud we pray, Nor let our sun go down at noon! Thy

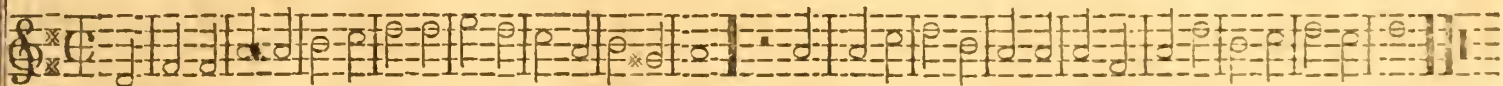
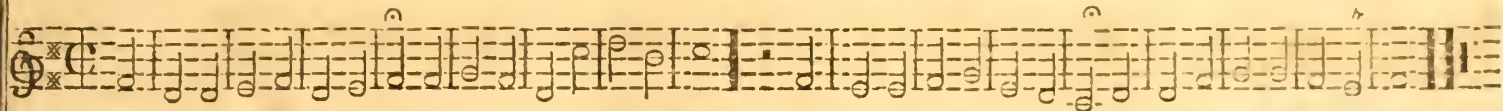
Thy years are one eternal day, And must thy

years are one eternal day, Thy years are one, &c.

people die so soon.

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

our great Creator Let Israel rejoice, And children of Zion Be glad in their King.



So let our lips and lives express The holy gospel we profess, So let our works and virtues shine, To prove the doctrine all divine.



H. 153.

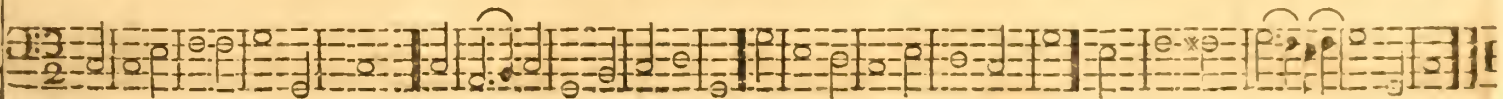
WINCHESTER.

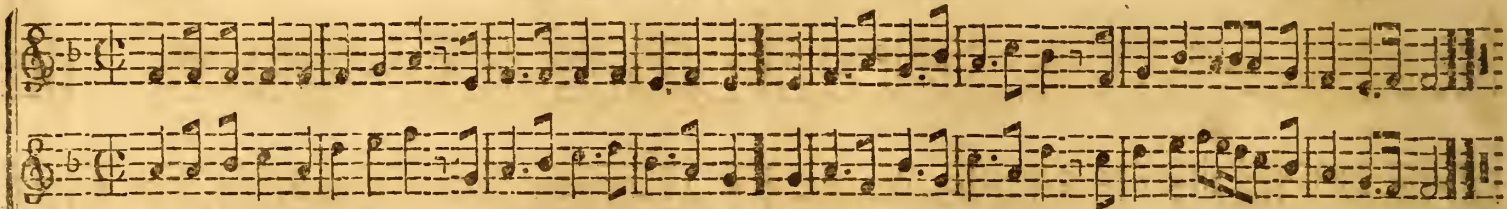
L. M.

M. Luther.

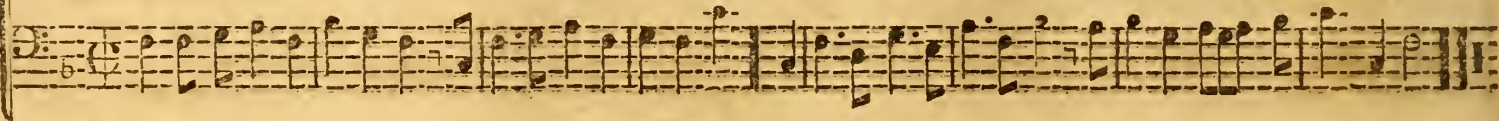


Life is the time to serve the Lord, The time t'insure the great reward: And while the lamp holds out to burn The vilest sinner may return.





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

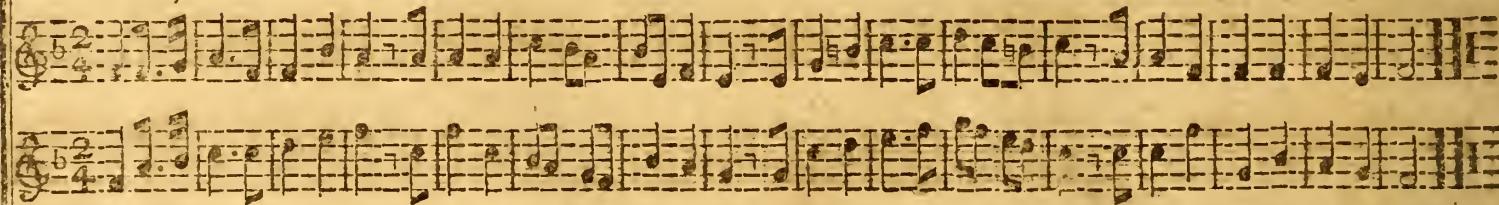


H. 187.

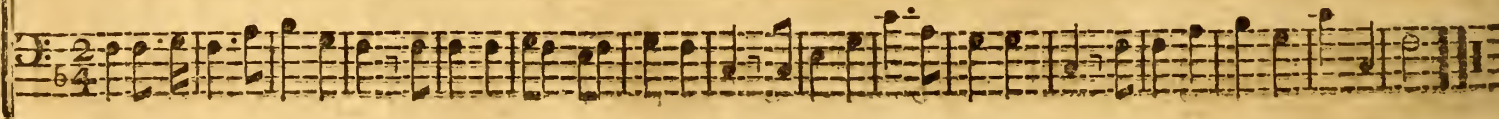
T R U R O .

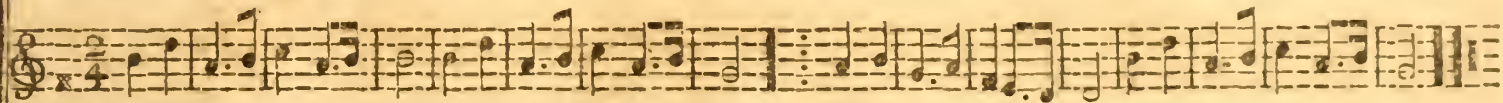
L. M.

Williams's Coll.

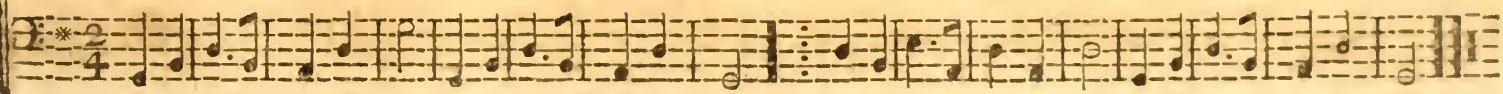


Now to the Lord a noble song ! Awake, my soul, awake, my tongue : Hosanna, to th' eternal name, And all his boundless love proclaim.





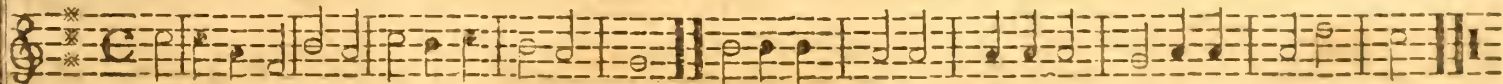
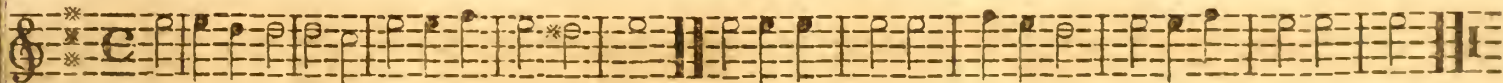
Angels, roll the stone away, Death, give up thy mighty prey ; See ! the Saviour quits the tomb, Shining in immortal bloom.



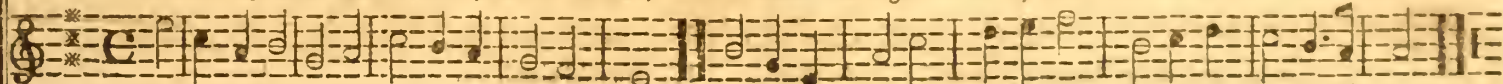
P. 67.

PENTONVILLE. S. M.

Linley.

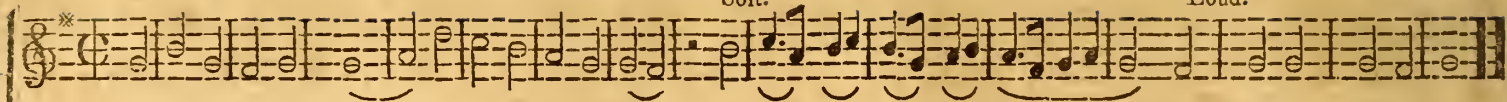


To bless thy chosen race, In mercy, Lord, incline, And cause the brightness of thy face, On all thy church to shine.

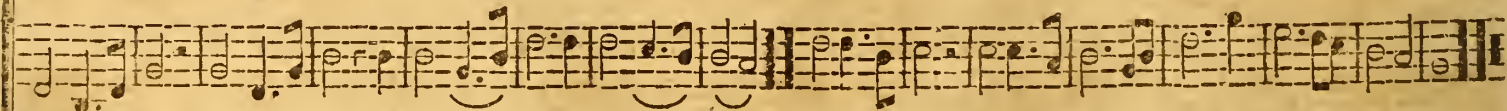
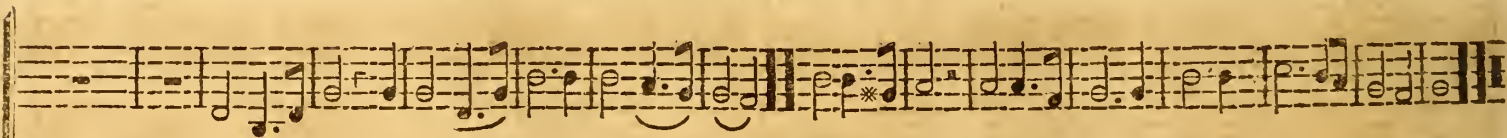
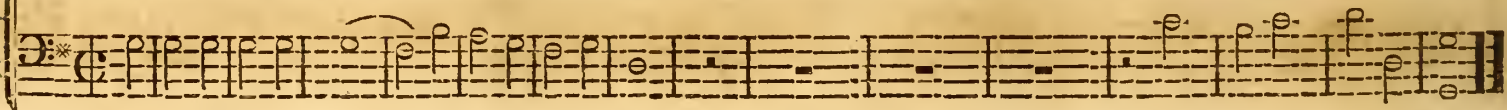


Soft.

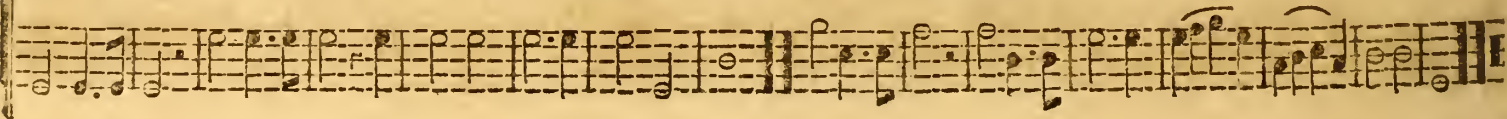
Loud.

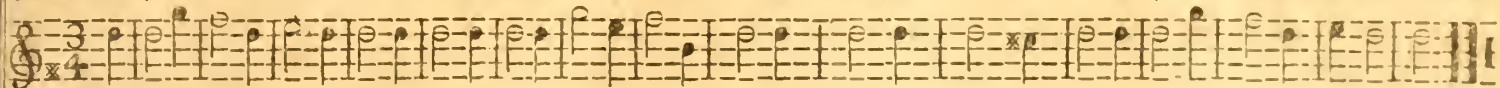


Jesus, my great High Priest, Offer'd his blood and died, My guilty conscience seeks No sacrifice beside.

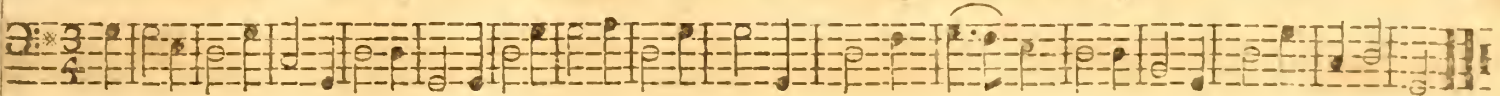
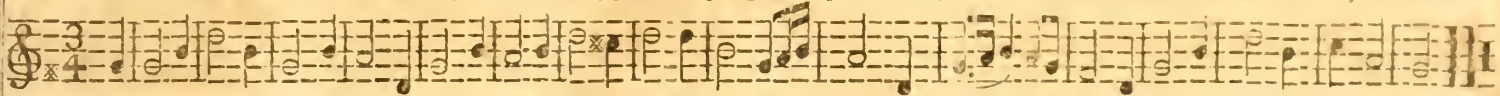


His powerful blood Did once atone, And now it pleads Before the throne. His powerful blood, &c.





Great God, attend while Zion sings The joy that from thy presence springs; To spend one day with thee on earth, Exceeds a thousand days of mirth.



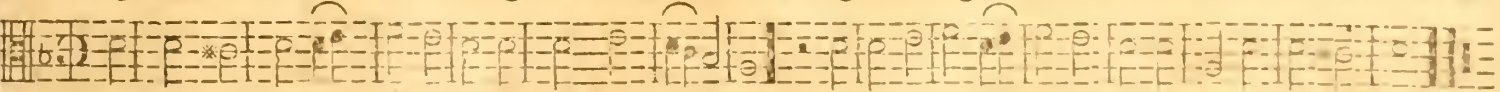
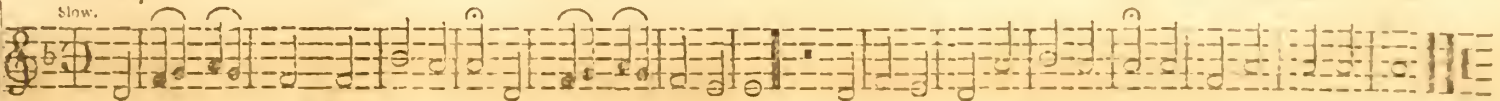
P. 14.

BANGOR.

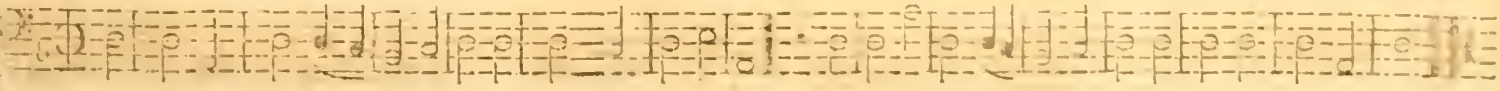
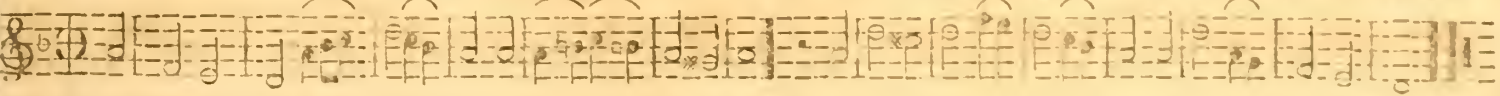
C. M.

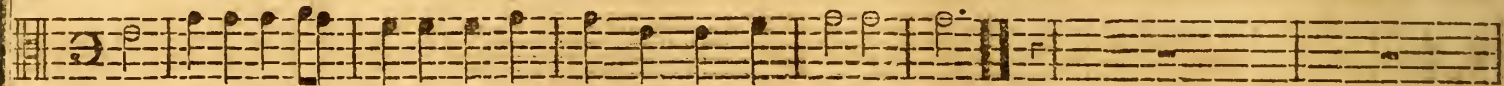
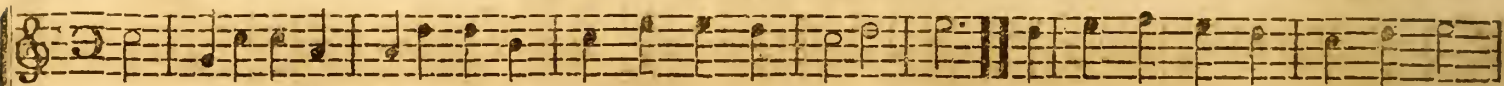
Tanfur's Coll.

slow.

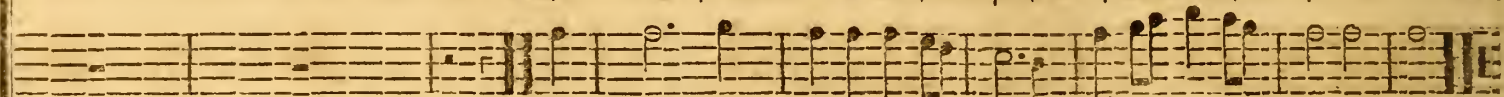
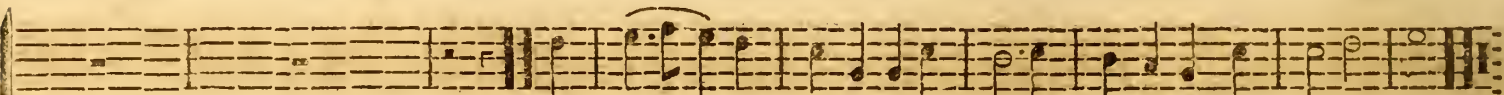
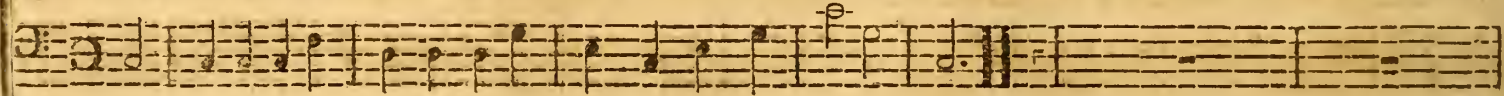
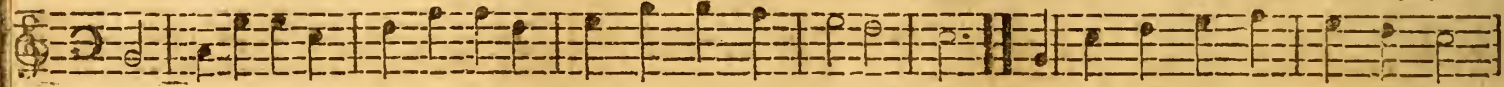


Fools, in their hearts, believe and say, That all religion's vain; There is no God, that reigns on high, Or minds th' affairs of men.

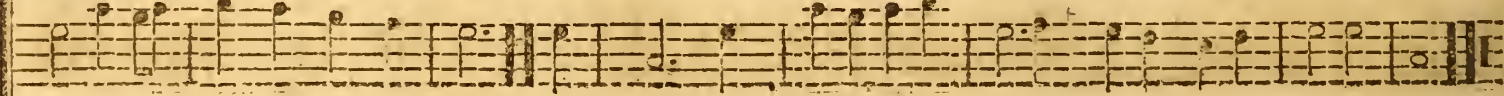
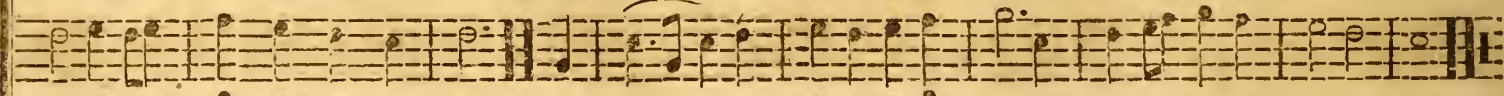




Thy praise, O God, in Zion waits, All flesh shall crowd thy temple gates, To offer sacrifice and prayer,



And pay their willing homage there. To offer, &c.

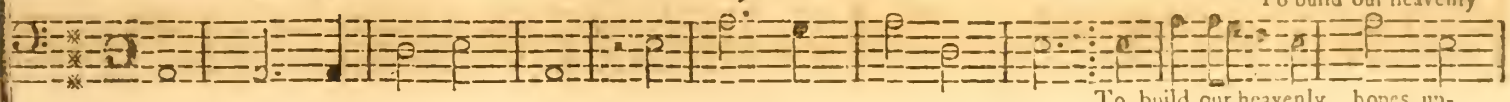




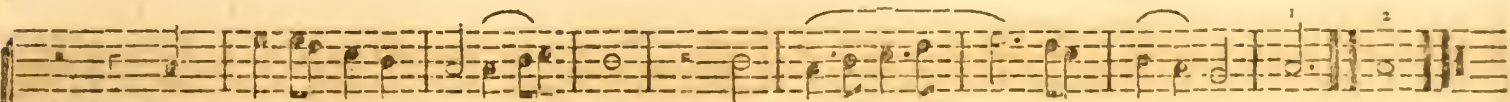
Behold the corner stone, Which God in Zion lays, To



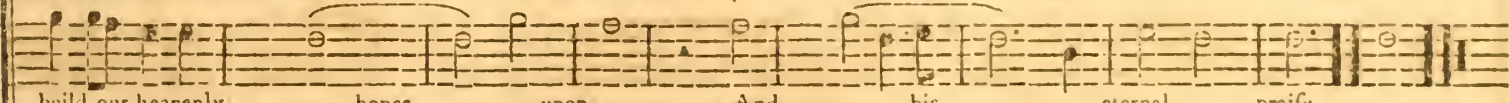
To build our heavenly



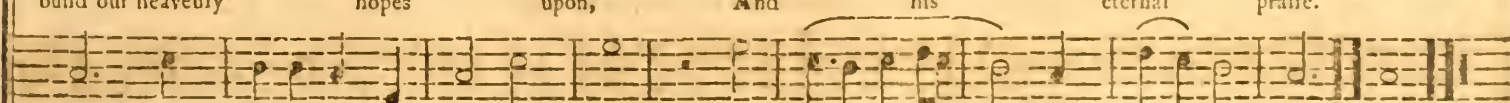
To build our heavenly hopes up-



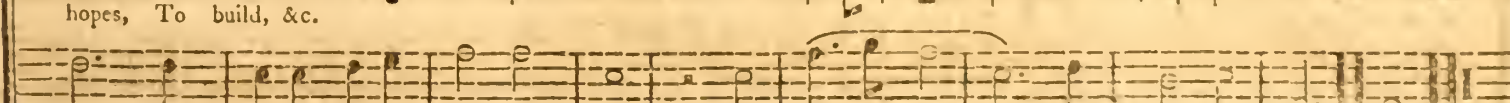
build our heavenly hopes upon, And his eternal praise.



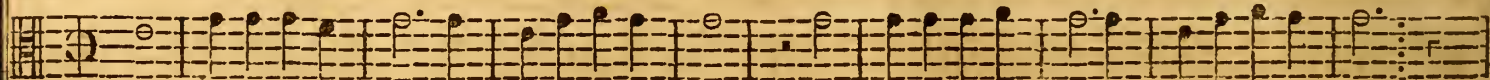
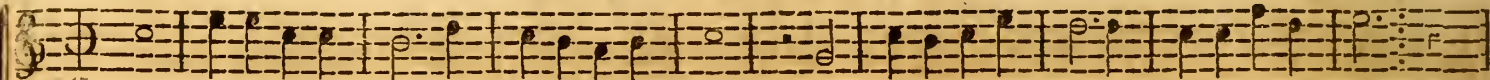
hopes, To build, &c.



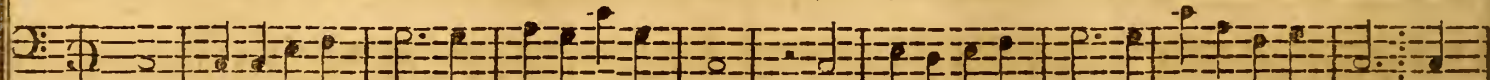
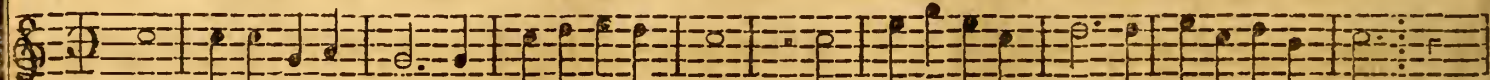
on,



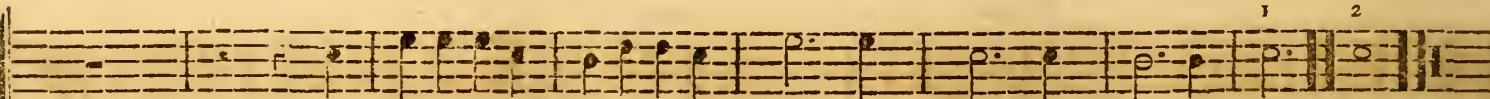
I



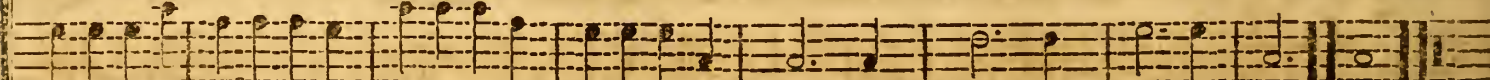
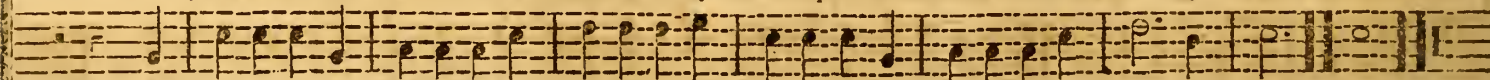
Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thy earthly temples are!



To



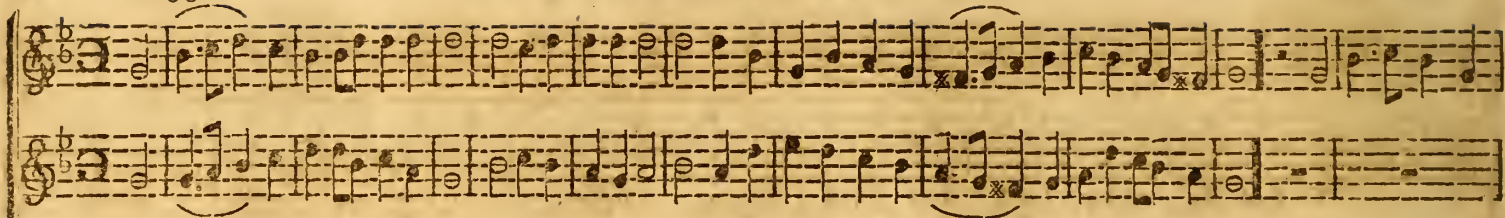
To thine abode My heart aspires, With warm desires To see my God.



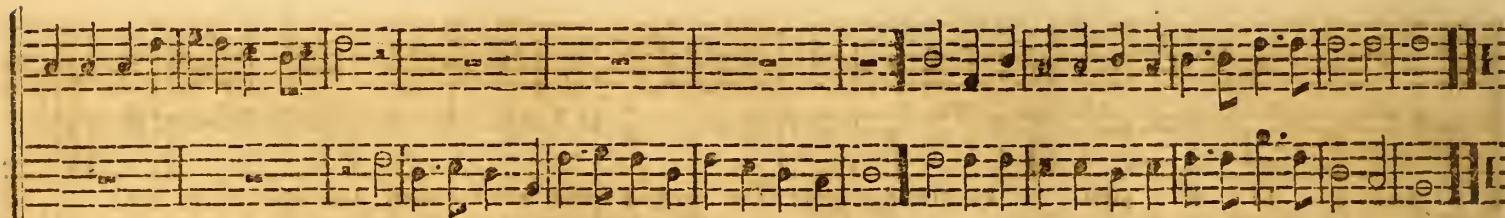
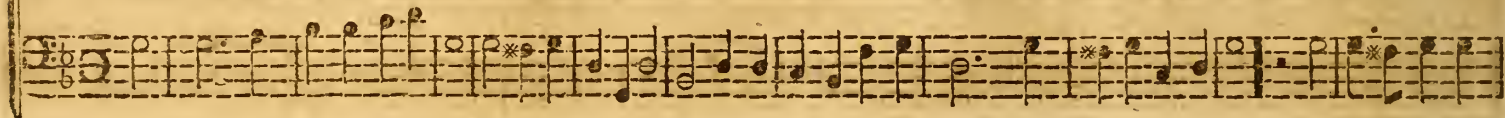
thine abode My heart aspires, To thine, &c.

To God, the mighty Lord, Your joyful thanks repeat; To him due praise afford,

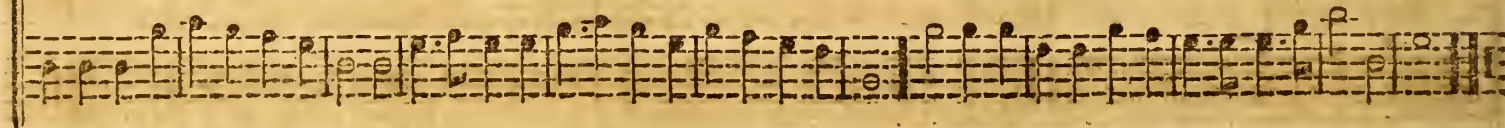
As good as he is great. For God does prove Our constant friend, His boundless love Shall never end.

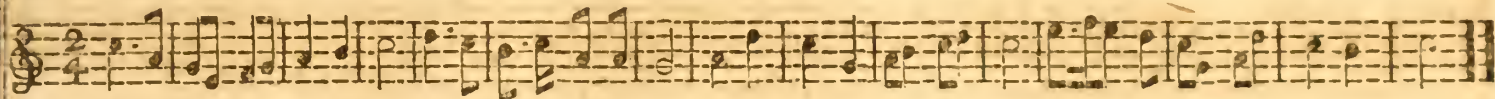
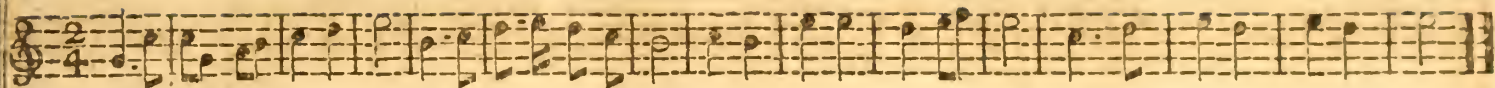


Eternal God, enthron'd on high, Whom angel hosts adore, Who yet to suppliant dust art nigh, Thy presence I implore. O guide me down the

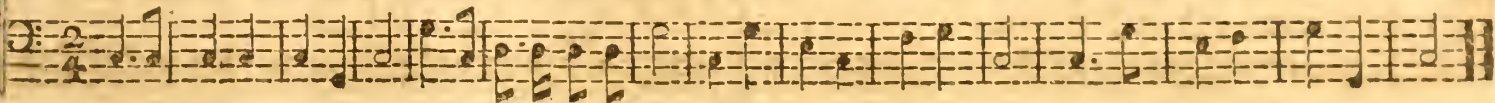


steep of age, And keep my passions cool: Teach me to scan the sacred page And practise every rule. Teach me to scan, &c.



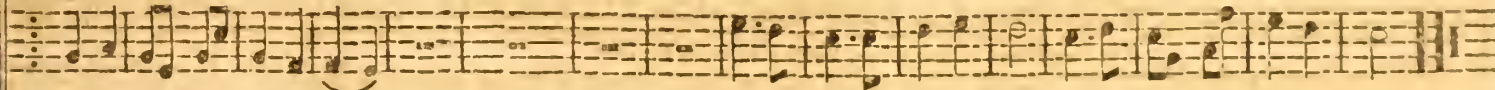
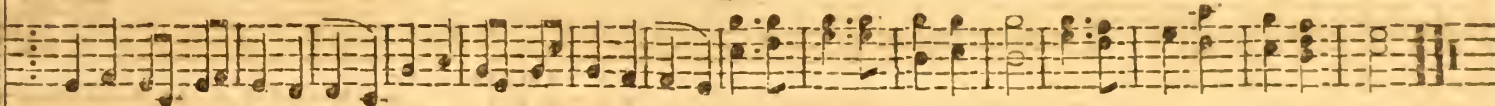


Father of our feeble race, Wise, beneficent and kind, Spread o'er nature's ample face, Flows thy goodness unconfin'd.

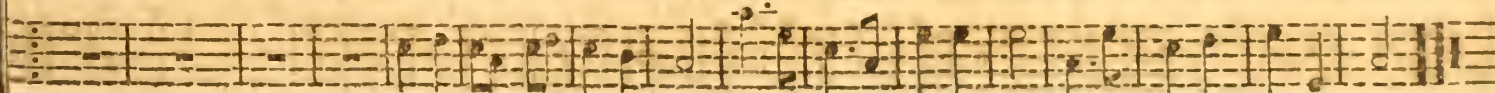


Soft.

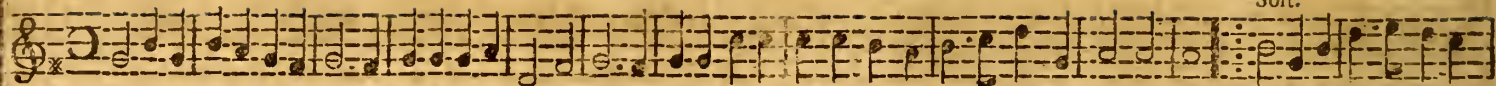
Loud.



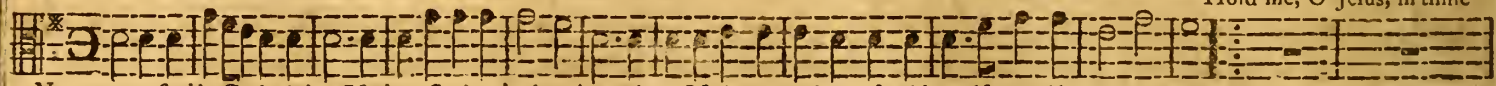
Musing in the silent grove, Or the busy walks of men, Still we trace thy wondrous love, Claiming large returns again.



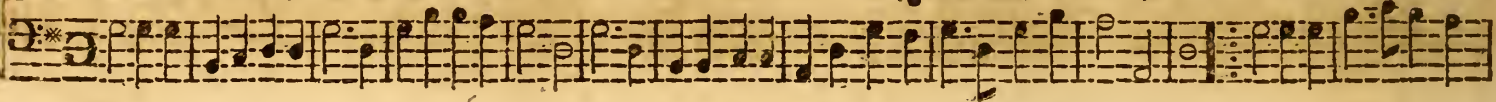
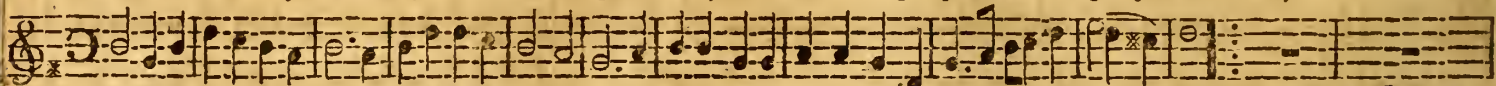
Soft.



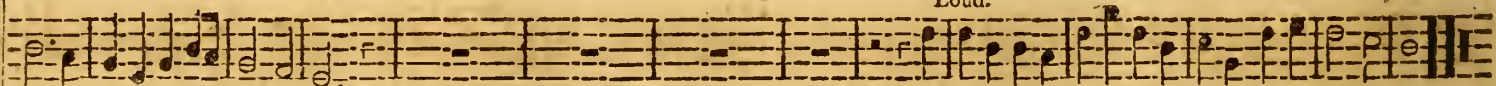
Hold me, O Jesus, in thine



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.



Loud.

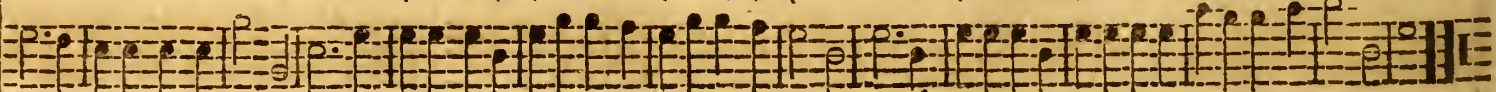
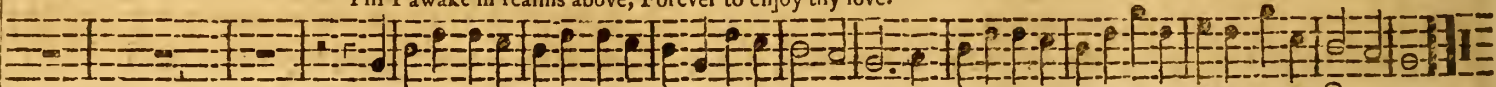


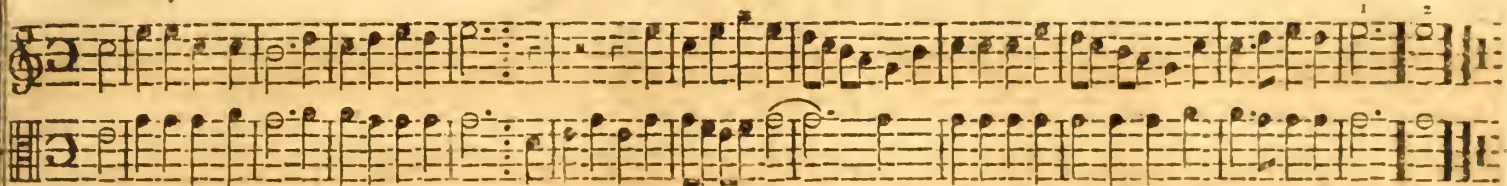
arms, And cheer me with immortal charms,

Till I awake, &c.

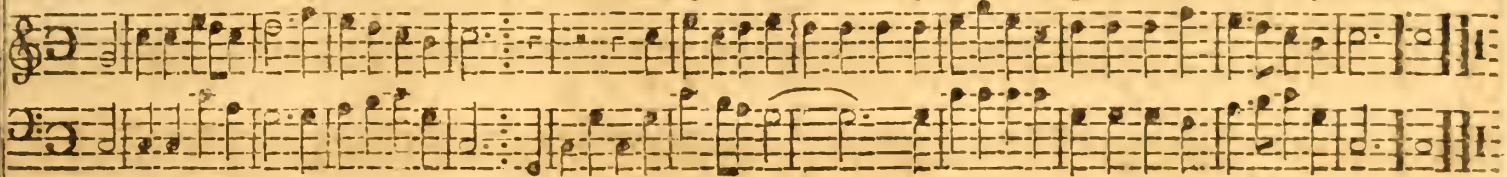


Till I awake in realms above, Forever to enjoy thy love.





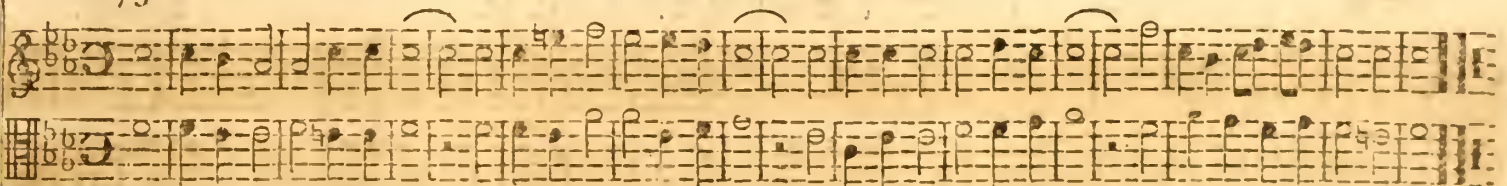
How beautiful are their feet, Who stand on Zion's hill ! Who bring salvation on their tongues, Who bring, &c. And words of peace reveal !



P. 73.

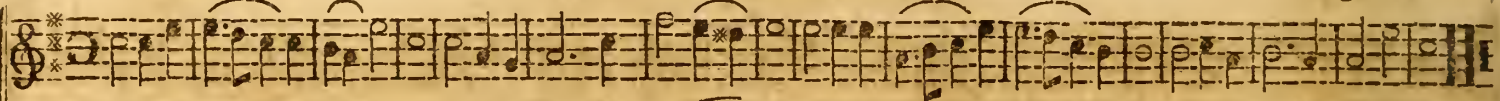
WINDHAM. L. M.

Read.

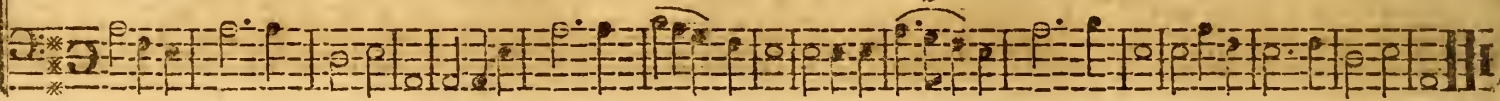
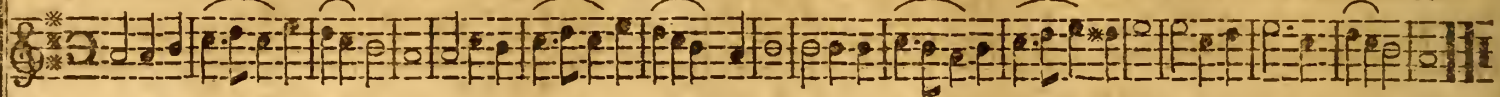


Lord, what a thoughtless wretch was I, To mourn and murmur and repine, To see the wicked plac'd on high, In pride and robes of honour shine !





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



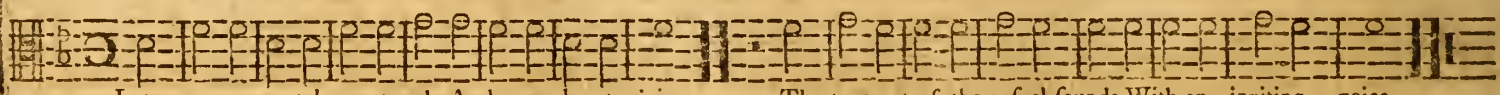
H. 144.

CANTERBURY.

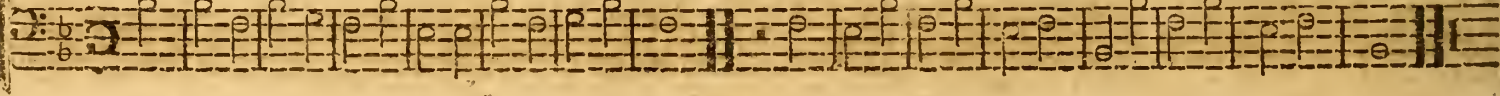
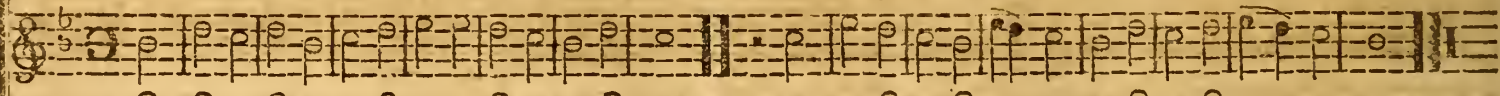
C. M.

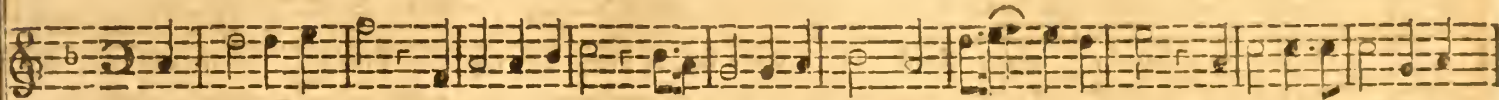
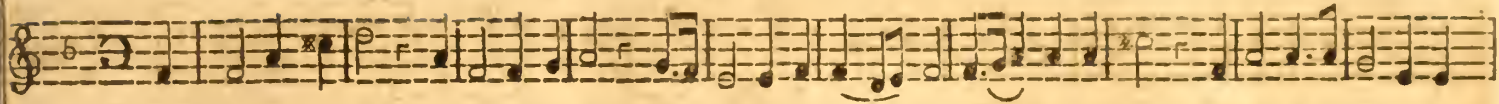
Blancks.

slow.

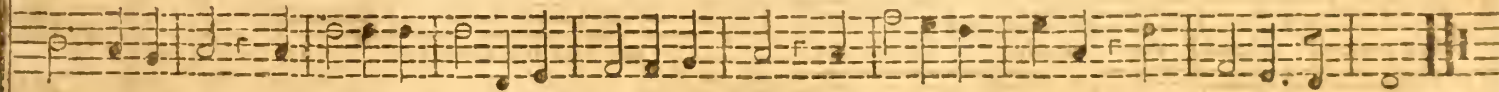
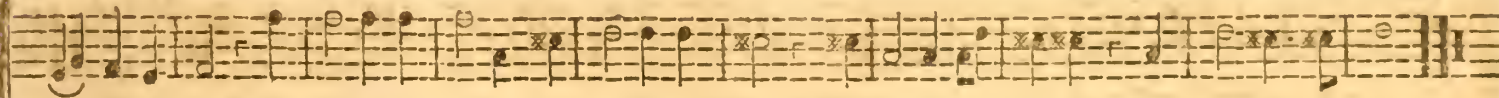
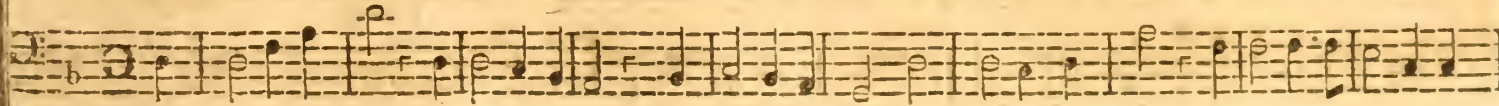


Let every mortal ear attend, And every heart rejoice : The trumpet of the gospel sounds With an inviting voice.

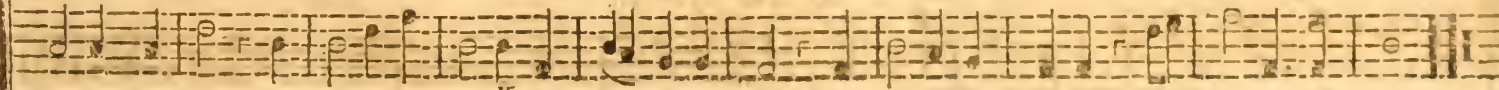


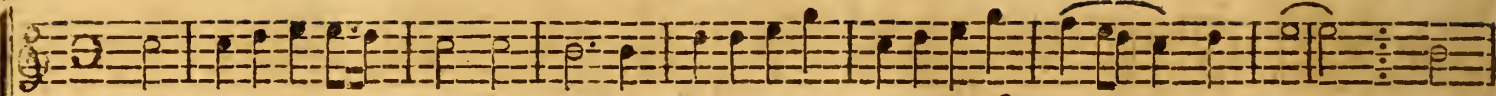


Bless God, O my soul, Rejoice in his name, And let my glad voice His greatness proclaim : Surpassing in honour, Do-

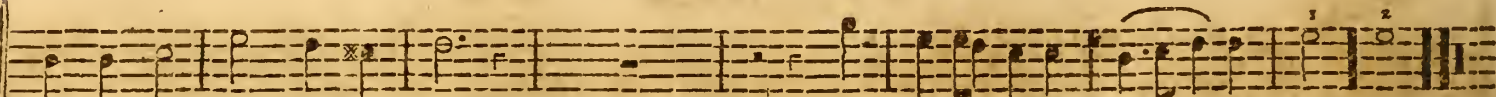
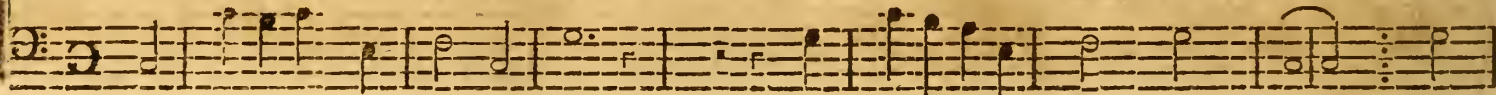
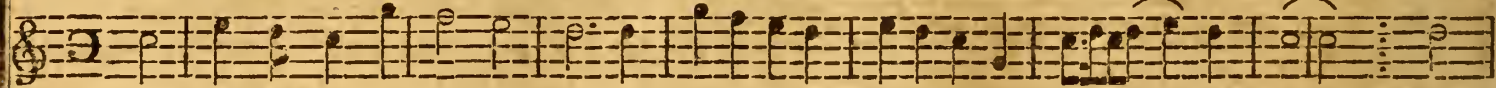


minion and might, His throne is the heaven; His robe is the light. His throne, &c.

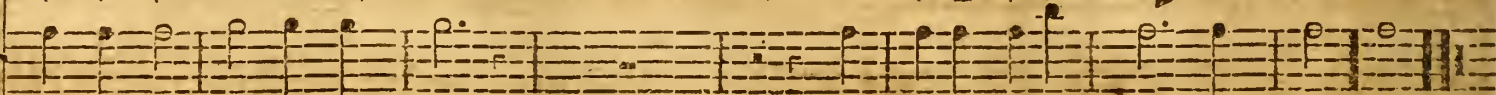




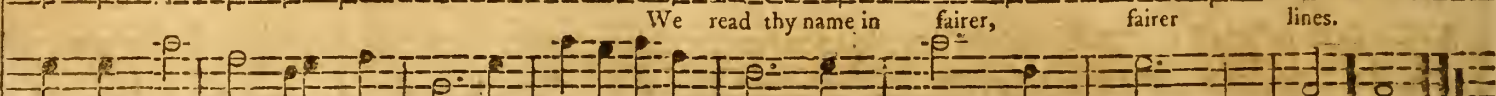
The heavens declare thy glory, Lord, In every star, In every star thy wisdom shines : But



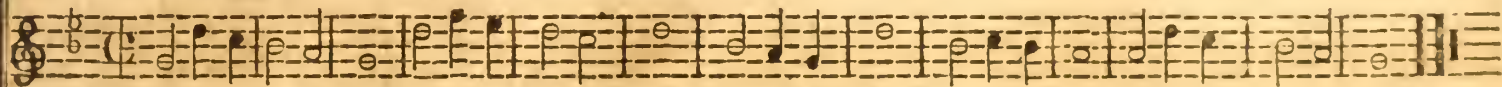
when our eyes behold thy word, We read thy name in fairer lines.



We read thy name in fairer, fairer lines.



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



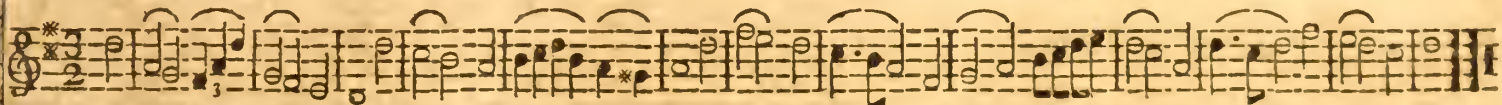
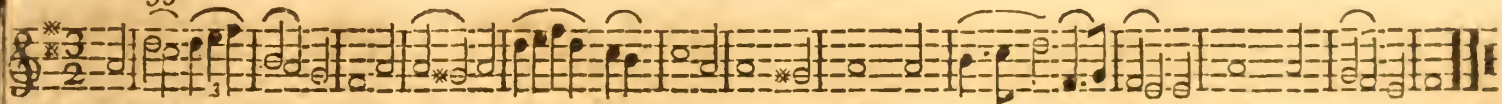
Lord, what a feeble piece Is this our mortal frame ! Our life, how poor a trifle 'tis ! That scarce deserves the name.



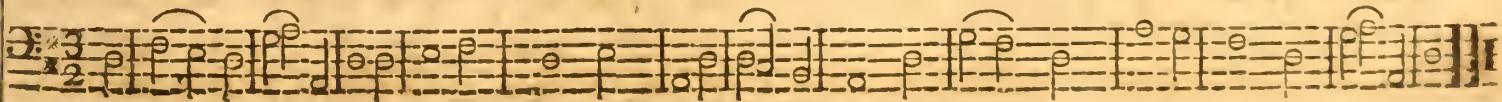
H. 235.

PECKHAM.

S. M.



The law by Moses came, But grace and truth and love Were brought by Christ, a nobler name, Descending from above.



Awake, my soul, to hymns of praise, To God the song of triumph raise!

Adorn'd with majesty divine, What pomp, what glory, Lord, are thine!

Adorn'd with majesty divine, What pomp, what glory, Lord, are thine!

P. 95.

BATH.

L. M.

Williams's Coll.

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

PLYMOUTH. C. M.

My soul, the awful hour will come, Apace it hastens on, To bear this body to the tomb, And thee to scenes unknown.

This musical score is for the hymn 'PLYMOUTH. C. M.'. It consists of four staves. The top two staves are for the vocal line, with a treble clef and a 3/2 time signature. The bottom two staves are for the piano accompaniment, with a bass clef and a 3/2 time signature. The lyrics are written below the vocal staff. The music features a mix of quarter and eighth notes, with some measures containing asterisks (*).

H. 116.

EVENING HYMN. C. M.

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

This musical score is for the hymn 'EVENING HYMN. C. M.'. It consists of three staves. The top staff is for the vocal line, with a treble clef and a 3/2 time signature. The bottom two staves are for the piano accompaniment, with a bass clef and a 3/2 time signature. The lyrics are written below the vocal staff. The music features a mix of quarter and eighth notes, with some measures containing asterisks (*).

Indulgent God, with pitying eyes The sons of men survey, And see how youthful sinners sport In a destructive way.

O for a shout of sacred joy, To God the sovereign King! Let every land their tongues employ, And hymns of triumph sing.

The first system of musical notation for 'ALL SAINTS' consists of two staves. The upper staff is a treble clef with a 3/2 time signature, and the lower staff is a bass clef with a 3/2 time signature. The music is written in a key with one flat (B-flat major or D minor). The melody in the upper staff features a series of eighth and quarter notes, often beamed together, with some notes marked with an asterisk (*). The bass staff provides a harmonic accompaniment with similar rhythmic patterns.

The praises of my God and King, While I have life and breath to sing, Shall fill my heart and tune my tongue, Till heaven improve the blissful song.

The second system of musical notation for 'ALL SAINTS' continues the melody and accompaniment from the first system. It maintains the same 3/2 time signature and key signature. The notation includes various musical symbols such as beams, slurs, and asterisks, indicating specific rhythmic and melodic features.

The first system of musical notation for 'BROOMSGROVE' consists of two staves. The upper staff is a treble clef with a 3/4 time signature, and the lower staff is a bass clef with a 3/4 time signature. The music is written in a key with one flat (B-flat major or D minor). The melody in the upper staff is characterized by a steady eighth-note rhythm, with some notes marked with an asterisk (*). The bass staff provides a simple harmonic accompaniment.

Time, like an ever running stream, Bears all its sons away: They fly forgotten, as a dream Dies at the opening day.

The second system of musical notation for 'BROOMSGROVE' continues the melody and accompaniment. It maintains the same 3/4 time signature and key signature. The notation includes various musical symbols such as beams, slurs, and asterisks, indicating specific rhythmic and melodic features.

The first system of music consists of two staves. The top staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The music is written in a single system with a repeat sign at the end.

Hail, the day that saw him rise, Ravish'd from our wishful eyes ! Christ, awhile to mortals given, Reascends his native heaven.

The second system of music consists of two staves. The top staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The music is written in a single system with a repeat sign at the end.

The third system of music consists of two staves. The top staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The music is written in a single system with a repeat sign at the end. There are first and second endings indicated by numbers 1 and 2 above the final notes.

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

The fourth system of music consists of two staves. The top staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The music is written in a single system with a repeat sign at the end. A 'L' (Lento) marking is present at the beginning of the bottom staff.

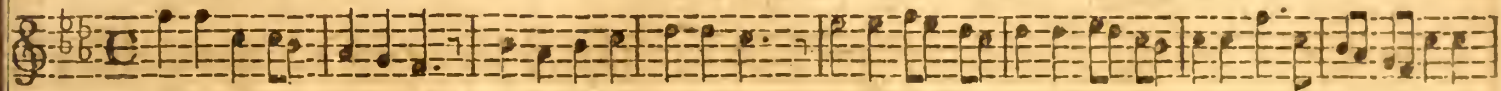
Hark! it is wisdom's voice, That spreads itself around: Come hither, all ye sons of death, And listen to the sound.

H. 15.

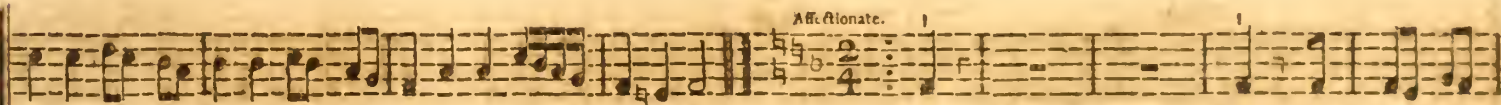
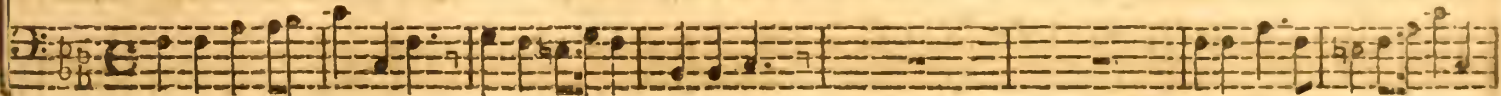
NORFOLK. S. M.

Brownson.

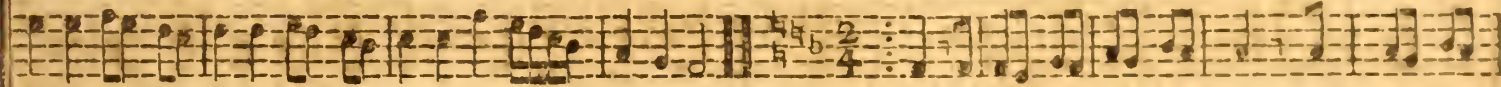
And must this body die? This mortal frame decay? And must these active limbs of mine Lie mouldering in the clay! Lie mouldering, &c.



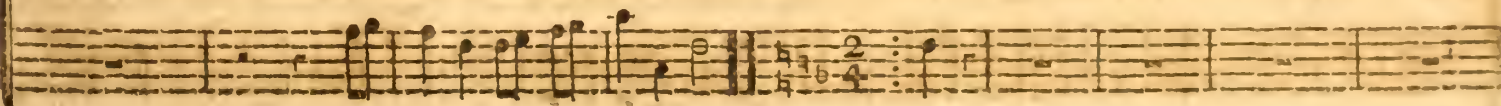
Vital spark, of heavenly flame, Quit, O quit this mortal frame, Trembling, hoping, lingering, flying, O the pain, the bliss of dying!



Hark, Hark, they whisper,



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



Loud. Soft.

They whisper, angels fay, Hark,
 angels fay, Hark, Hark, they whisper, angels fay, Sifter spirit,
 Hark, they whisper, angels fay,

Loud. Soft.

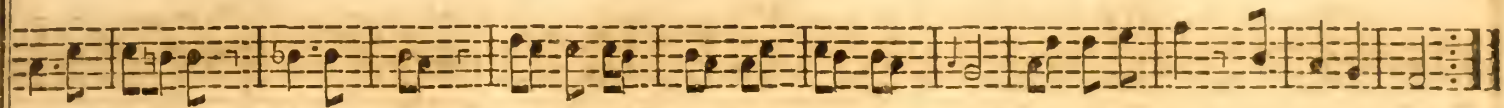
come away. Sifter spirit, come away. What is this abforbs me quite? Steals my senses, shuts my sight,
 come away. Sifter spirit, come away. What is this abforbs me quite? Steals my senses, shuts my sight,
 come away. Sifter spirit, come away. What is this abforbs me quite? Steals my senses, shuts my sight,

Soft.

Loud.

Louder.

Soft.



Drowns my spirit, Draws my breath, Tell me, my soul, can this be death! Tell me, my soul, can this be death!

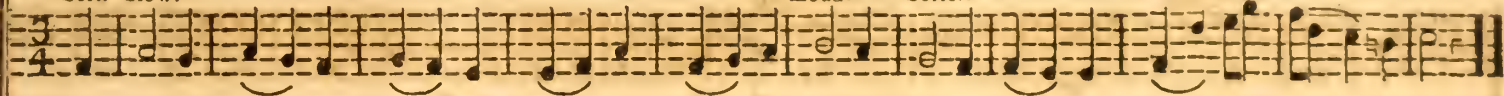


Soft. Slow.

Loud.

Softer.

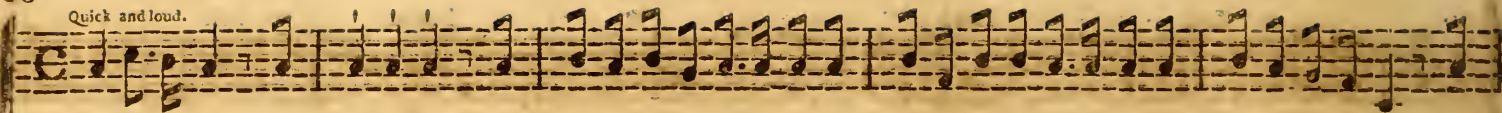
Louder.



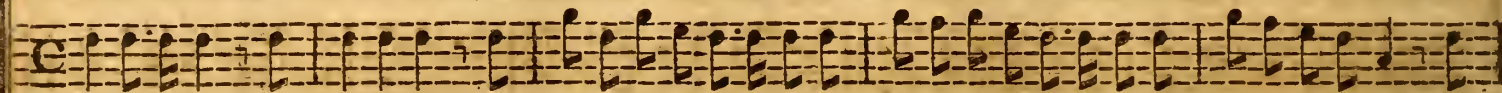
The world recedes, it disappears, Heaven opens on my eyes, my ears With sounds seraphic ring.



Quick and loud.

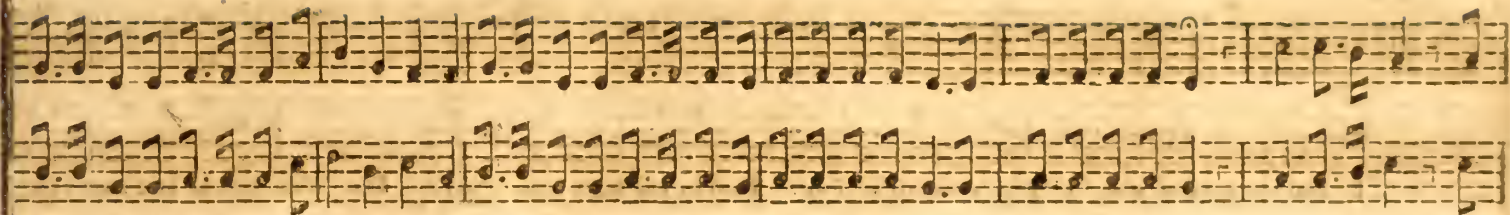


Lend, lend your wings, I mount, I fly, O grave, where is thy victory, O grave, where is thy victory, O death, where is thy sting? O



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

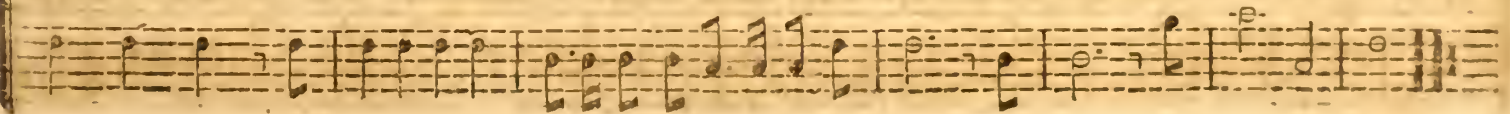


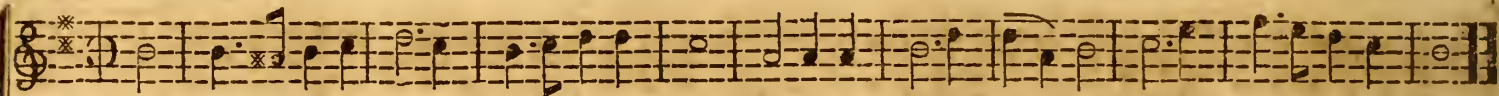


victory, thy victory, O grave, where is thy victory, thy victory, O death, where is thy sting? O death where is thy sting? Lend, lend your wings, I

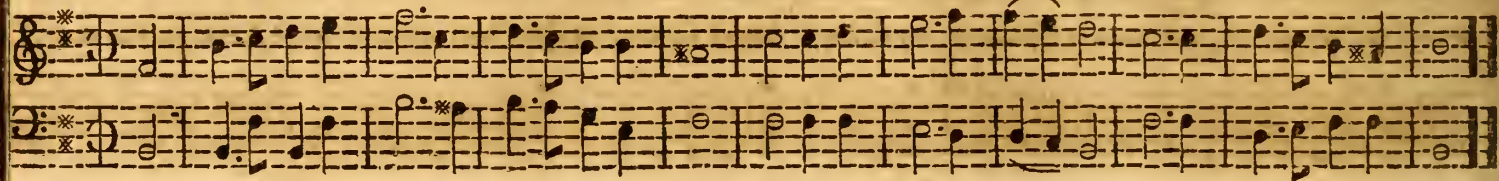


mount, I fly, O grave, where is thy victory, thy victory, O death, O death, where is thy sting?

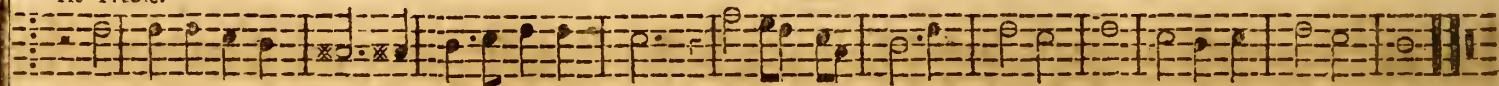




I hear the voice of woe, I hear a brother's sigh : Then let my heart with pity flow, With tears of love mine eye.

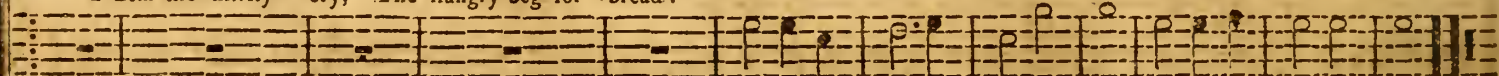


1st Treble.

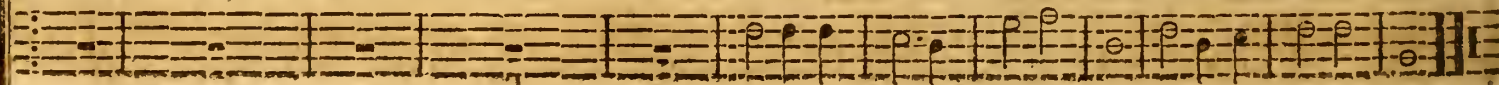
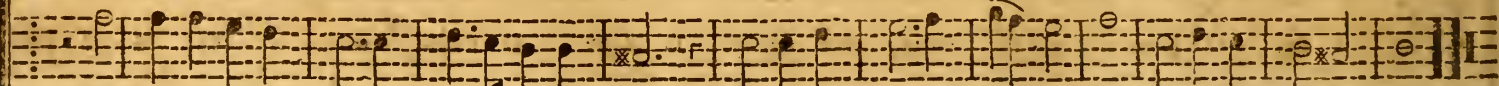


I hear the thirsty cry, The hungry beg for bread :

2d Treble.

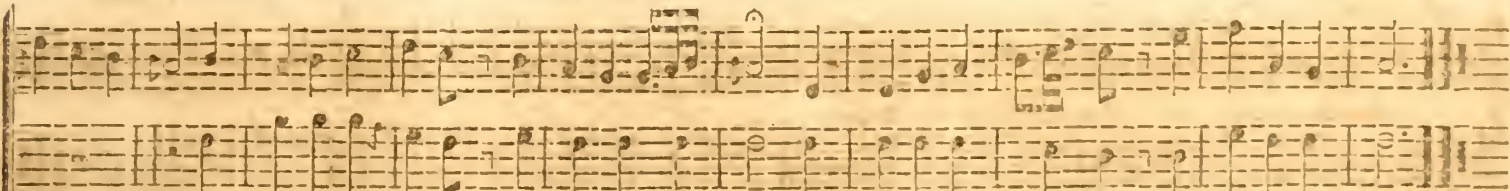
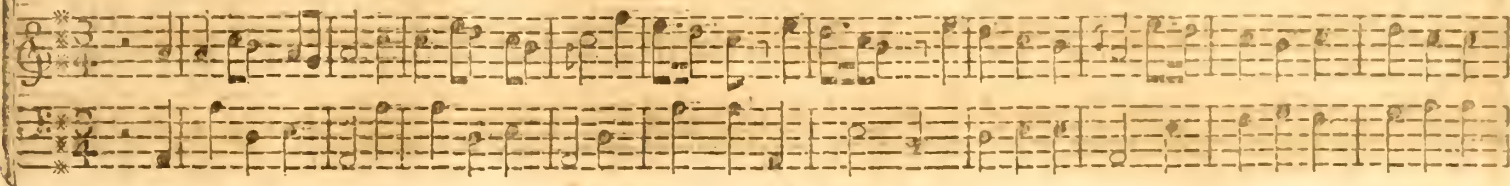


Then let my spring its stream supply My hand its bounty shed.

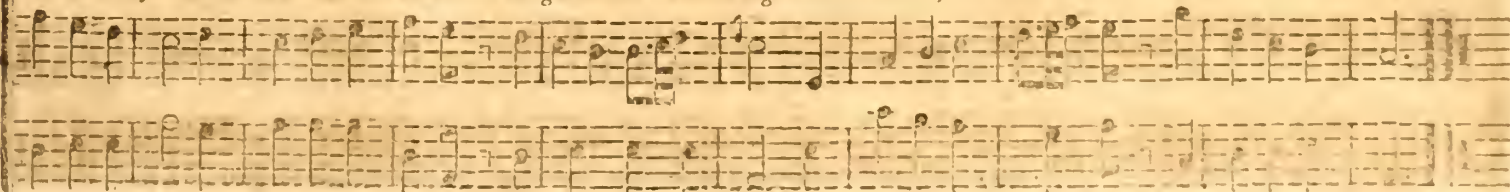


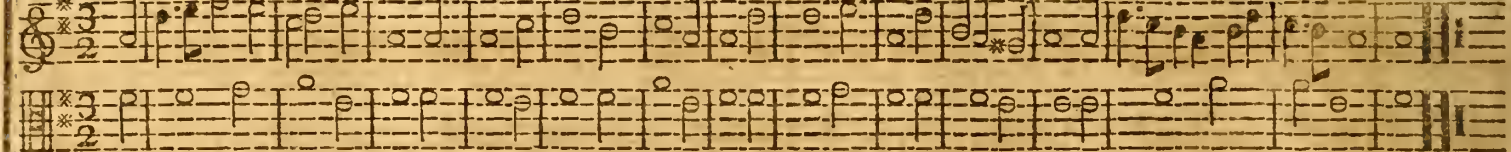


O praise ye the Lord. Prepare your glad voice, His praise in the great Assembly to sing: In our great Creator Let

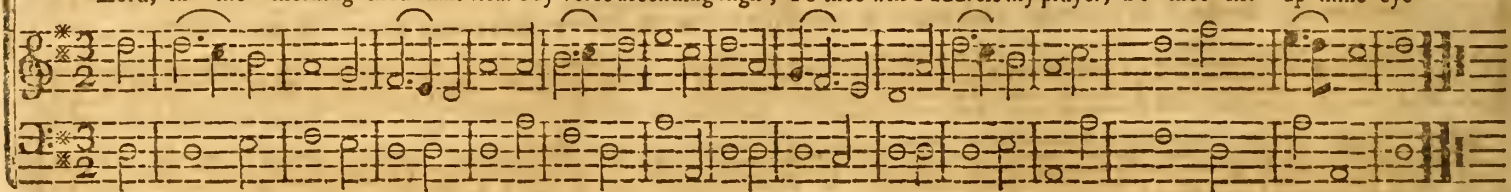


Israel rejoice, And children of Zion Be glad in their King. And children, &c.





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

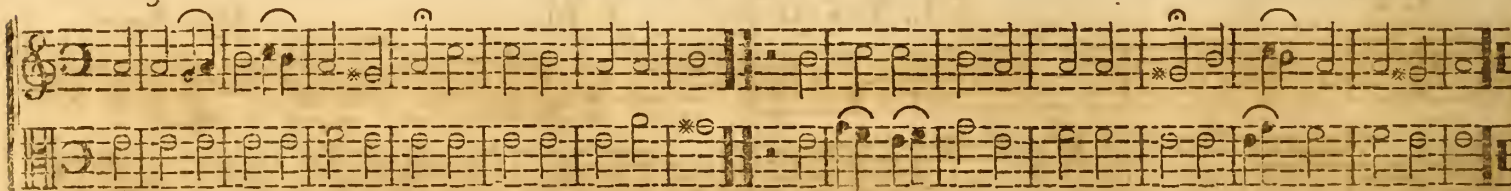


P. 15.

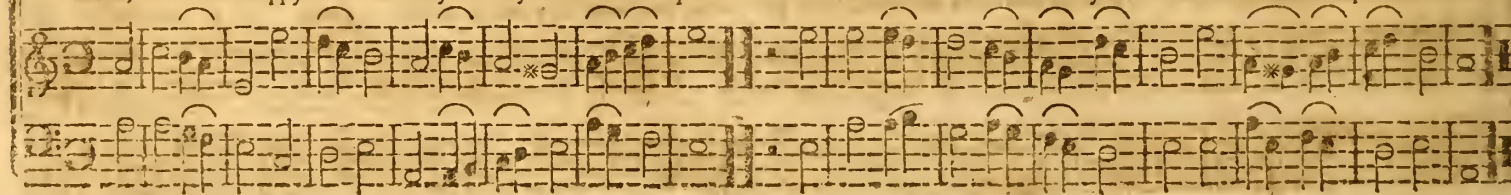
D U R H A M .

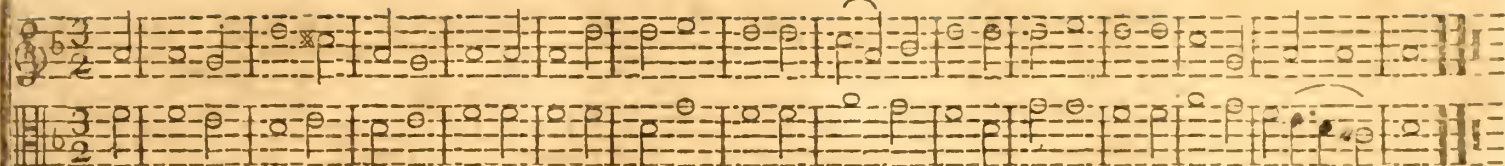
C. M.

Tanfur's Coll.

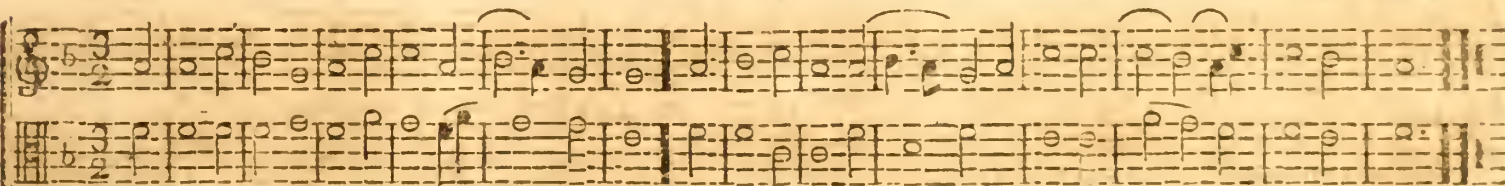
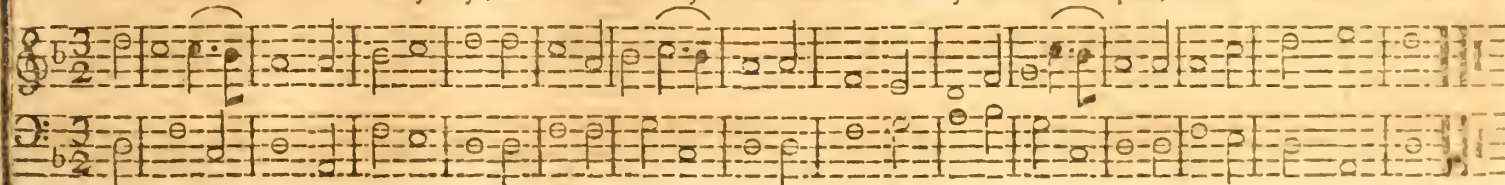


Lord, who's the happy man that may To thy blest courts repair ? And whilst he bows before thy throne, Shall find acceptance there ?

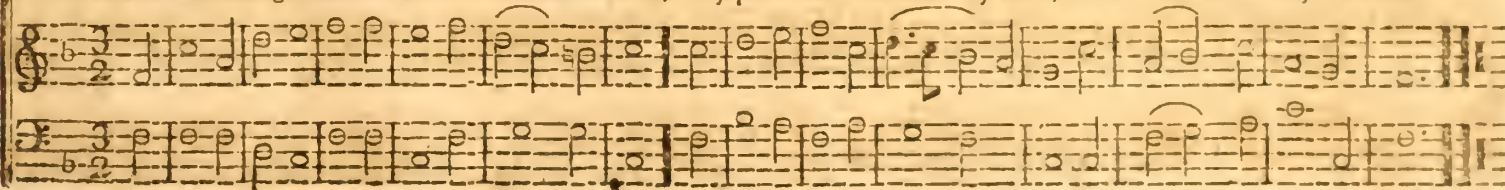


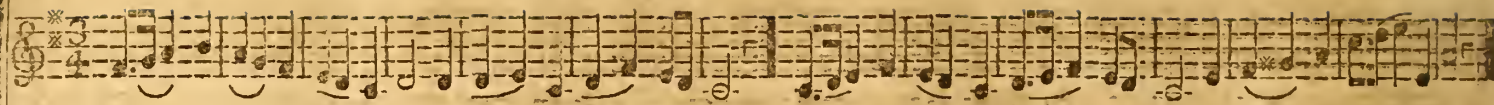


Teach me the measure of my days, Thou Maker of my frame: I would survey life's narrow space, And learn how frail I am.

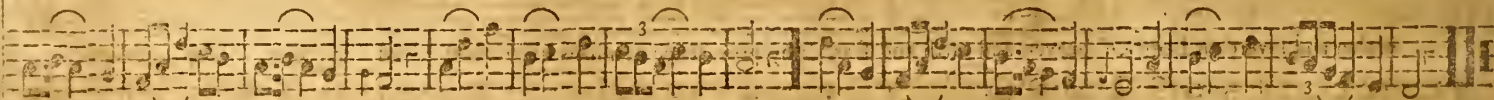
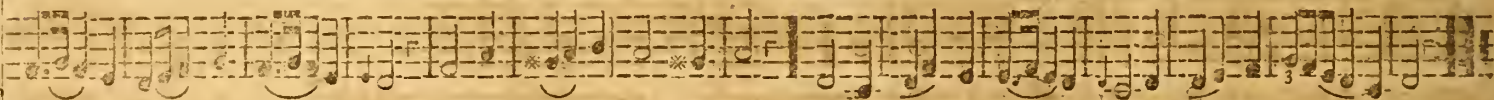
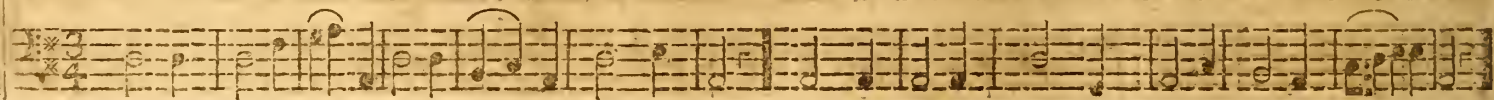


Maker and sovereign Lord Of heaven and earth and seas, Thy providence confirms thy word, And answers thy decrees.

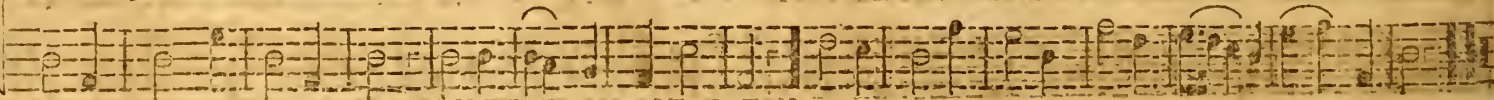


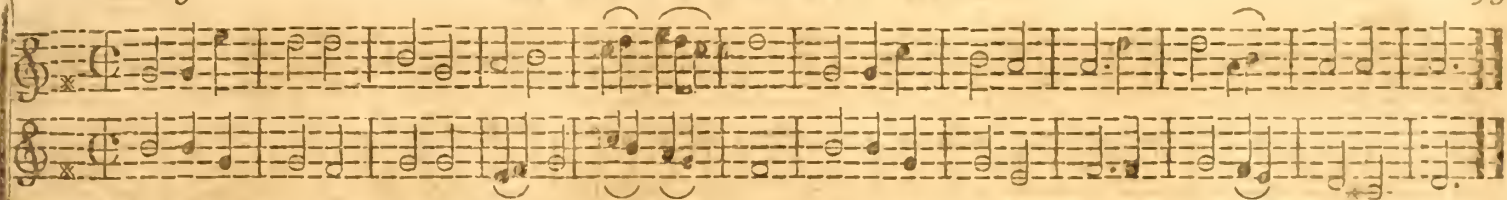


Jesus drinks the bitter cup, The wine-press treads alone, Tears the graves and mountains up, By his expiring groans.

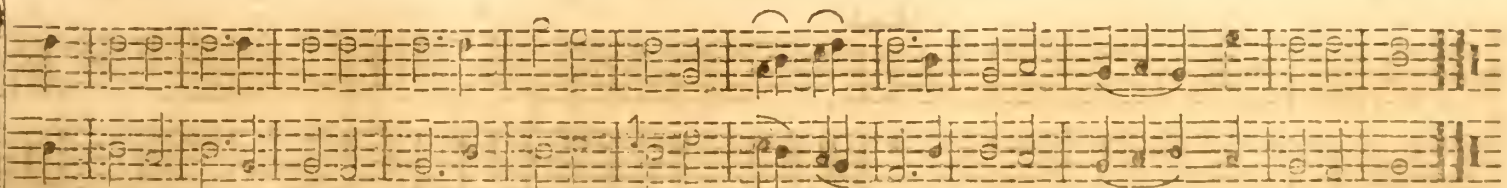
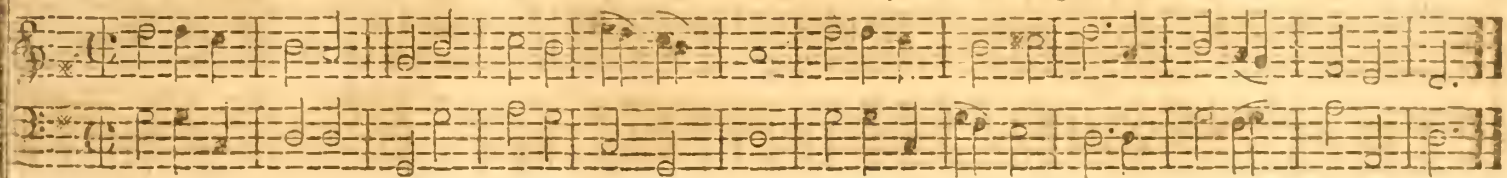


Lo! the powers of heaven he shakes, Nature in convulsion lies: Earth's profoundest centre quakes, The great Jehoyah dies.

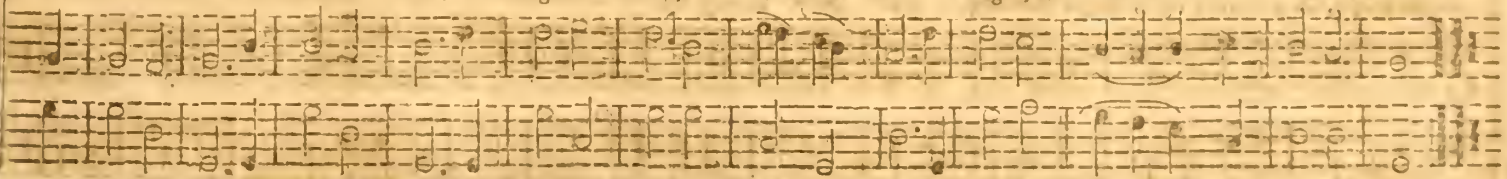




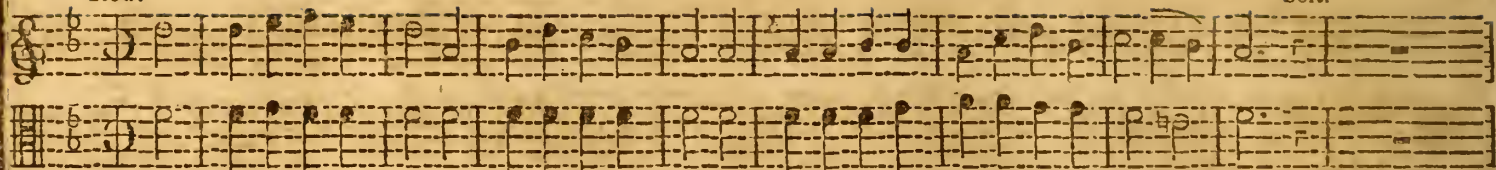
Loud to the Prince of heaven Your cheerful voices raise: To him your vows be given, And fill his courts with praise.



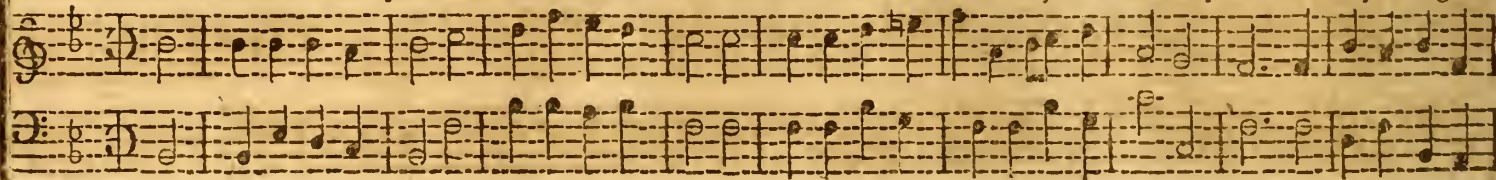
With conscious worth, All clad in arms, All bright in charms, He sallies forth. All bright, &c.



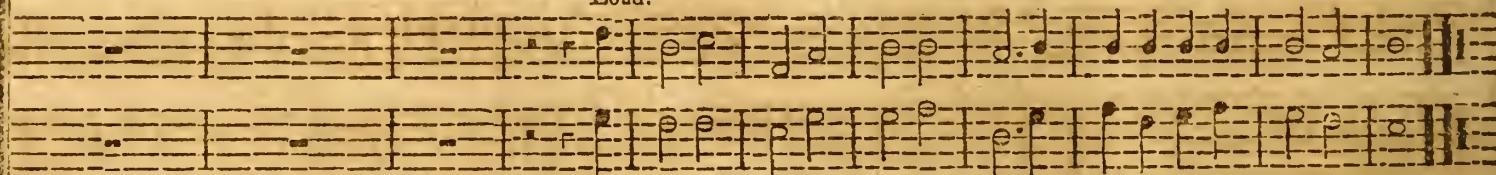
Slow.



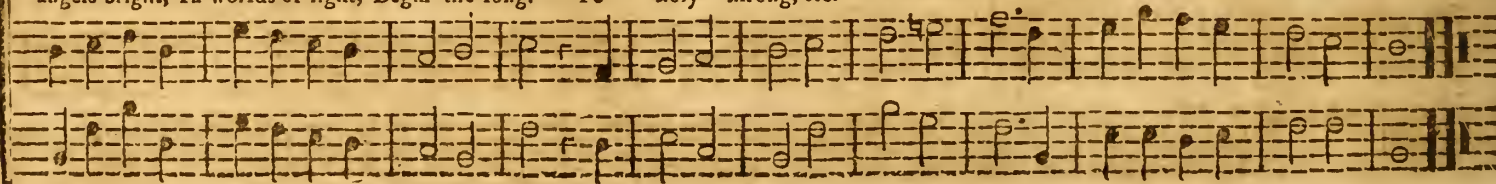
Ye tribes of Adam, join With heaven and earth and seas, And offer notes divine, To your Creator's praise. Ye holy throng Of

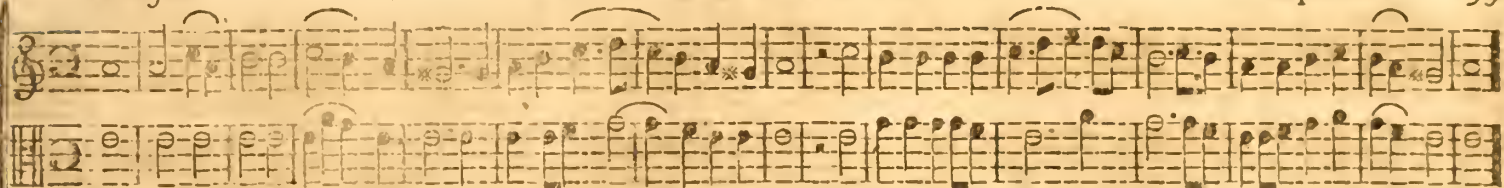


Loud.

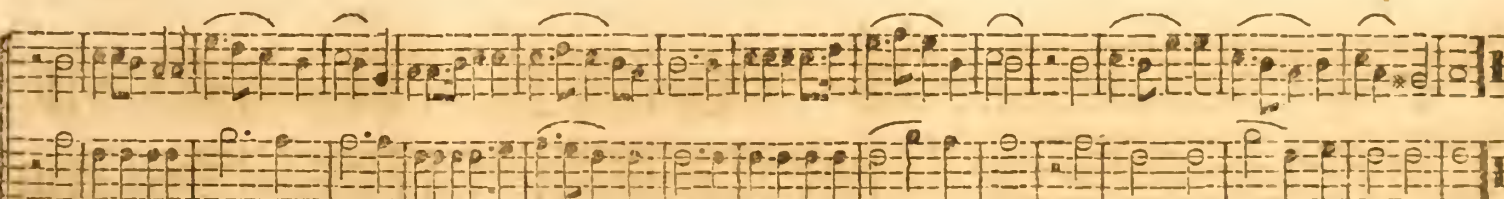
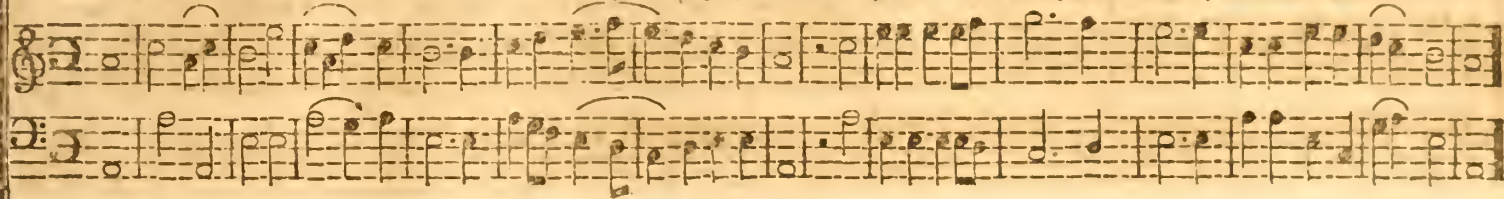


angels bright, In worlds of light, Begin the song. Ye holy throng, &c.

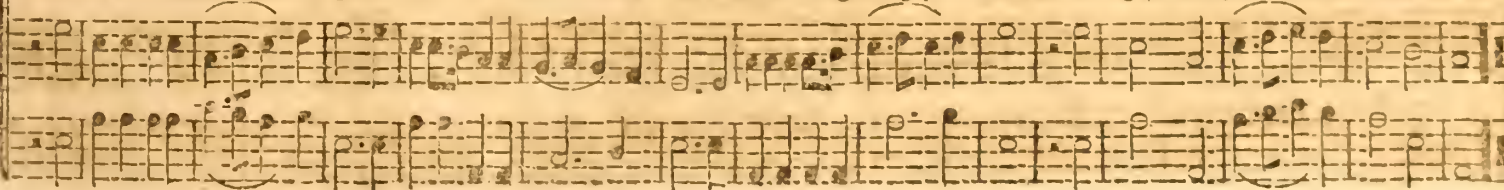




Lord of the earth and sea and skies, All nature owns thy sov'reign power ; At thy command the tempests rise, At thy command the thunders roar.

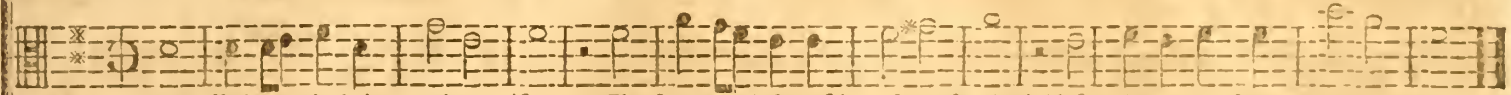


We hear with trembling and affright, The voice of heaven, tremendous sound ! Keen lightnings pierce the shades of night, And spread their horrors all around.

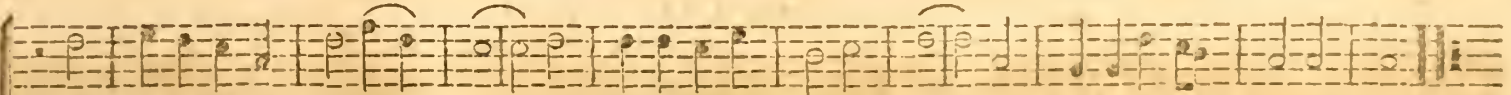
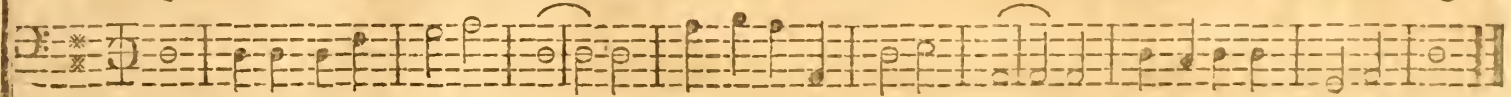


My sorrows, like a flood, Impatient of restraint,
 Into thy bosom,

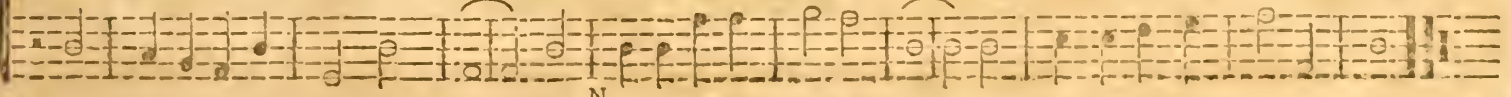
Into thy bosom, O, Into thy bosom, O my God; Pour out a long complaint.
 O my God, Into thy bosom, &c,



Let all the earth their voices raise, To sing a lofty psalm of praise, And bless the great Jehovah's name.



His glory let the heathen know, His wonders to the nations show, And all his works of grace proclaim.



The first system of musical notation for the hymn 'POTNET'. It consists of two staves: a vocal line on the top staff and a piano accompaniment line on the bottom staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano line begins with a bass clef. The music is in common time (C.M.). The vocal line features a melody with various note values, including quarter, eighth, and sixteenth notes, with some notes marked with an asterisk (*). The piano line provides a simple harmonic accompaniment with mostly quarter and eighth notes.

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

The second system of musical notation for the hymn 'POTNET', continuing the vocal and piano parts from the first system. It maintains the same two-staff structure and musical characteristics.

P. 12.

BUCKINGHAM.

C. M.

Williams's Coll.

The first system of musical notation for the hymn 'BUCKINGHAM'. It consists of two staves: a vocal line on the top staff and a piano accompaniment line on the bottom staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano line begins with a bass clef. The music is in common time (C.M.). The vocal line features a melody with various note values, including quarter, eighth, and sixteenth notes, with some notes marked with an asterisk (*). The piano line provides a simple harmonic accompaniment with mostly quarter and eighth notes.

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

The second system of musical notation for the hymn 'BUCKINGHAM', continuing the vocal and piano parts from the first system. It maintains the same two-staff structure and musical characteristics.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two flats (B-flat and E-flat). The music is written in a common time signature. The upper staff contains a melody with various note values including quarter, eighth, and sixteenth notes, along with rests. The lower staff provides a harmonic accompaniment with chords and single notes.

O God of my salvation, hear My nightly groan, my daily prayer, That still employ my wailing breath :

The second system of music continues the piece with two staves in the same key signature and time signature as the first. It follows the same structural pattern of a treble staff with a melody and a bass staff with accompaniment.

The third system of music continues the piece with two staves in the same key signature and time signature. It maintains the melodic and harmonic structure established in the previous systems.

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

The fourth and final system of music on this page consists of two staves in the same key signature and time signature. It concludes the musical phrase with a final cadence.

Come, O thou traveller unknown, Whom still I hold, but cannot see, My company before is gone, And

I am left alone with thee: With thee all night I mean to stay, And wrestle till, And wrestle till the break of day.

ANTHEM FOR EASTER.

Billings.

101

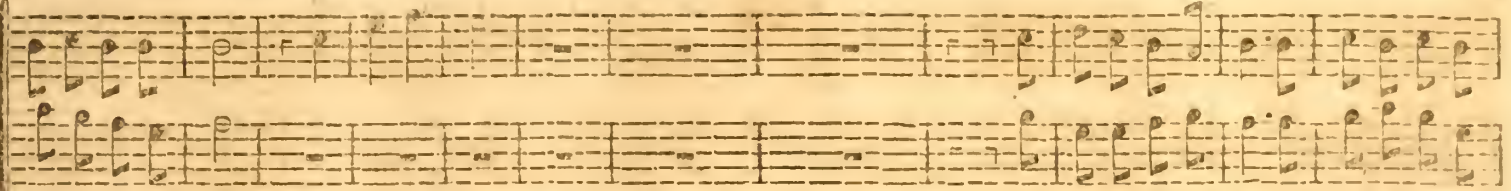
The Lord is risen indeed, Hallelujah, The Lord is risen indeed, Halle-

lujah. Now is Christ risen from the dead, and become the first fruits of them that slept. Now is Christ risen from the

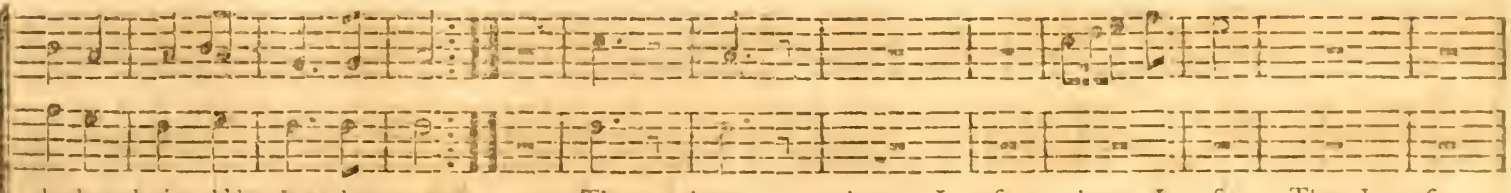
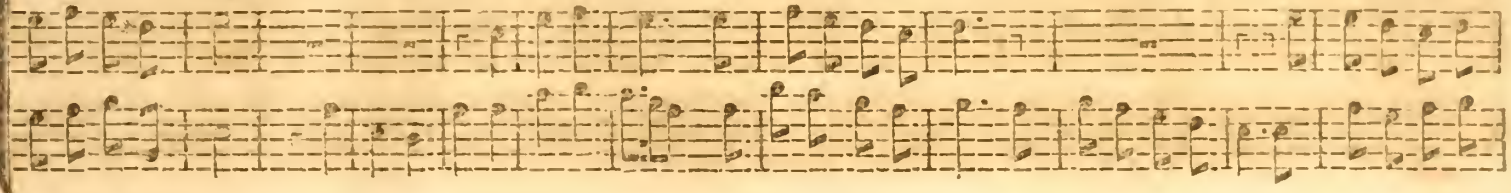
dead, and become the first fruits of them that slept. Hallelujah, Hallelujah, Hallelujah.

Loud.

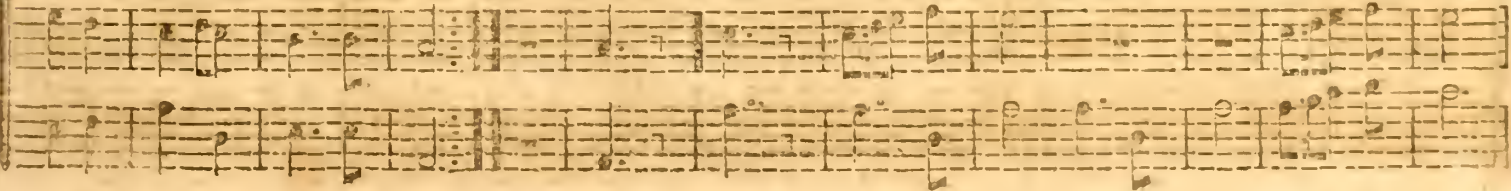
And did he rise, And did he rise, And did he rise, did he rise? Hear, O ye nations, And did he rise, And did he rise, And did he rise, And did he rise,



hear it, O ye dead. 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 crystal ports of light, And

feiz'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.

H. 228.

MORNING FLOWER. L. M.

Leach.



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

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a series of quarter notes in the bass staff, followed by a melodic line in the treble staff. There are several measures with notes beamed together, and a few measures with notes held over from the previous measure.

I heard a great voice from heaven, saying: unto me, write, from henceforth, write, from henceforth,

The second system continues the musical notation from the first system. It features the same two-staff arrangement (treble and bass clefs) and key signature. The melody continues with a mix of quarter and eighth notes, and some measures with rests.

The third system of the musical score includes first and second endings. The notation is on two staves. Above the first ending, there is a '1' and above the second ending, there is a '2'. Both endings lead to a double bar line. The music continues with a melodic line in the treble staff and a bass line in the bass staff.

write, from henceforth, Blessed are the dead, which die in the Lord. Yea, saith the spirit,

The fourth and final system of the musical score continues the melody and bass line. It features the same two-staff arrangement and key signature. The piece concludes with a final cadence in the treble staff and a sustained bass note in the bass staff.

for they rest, for they rest, for they rest, for they rest, from their labours, from their labours,

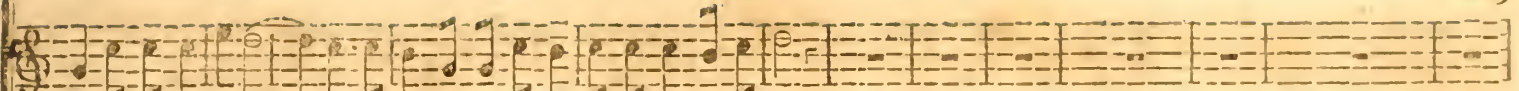
Slow.

from their labours and their works, which do follow, follow, follow, which do follow, follow them, which do follow them.

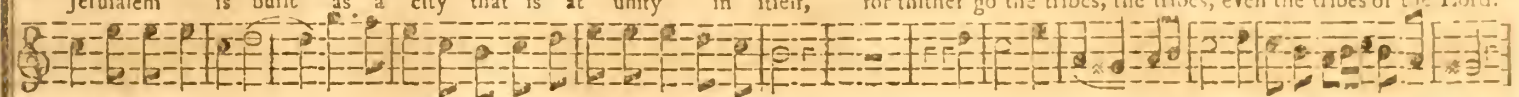
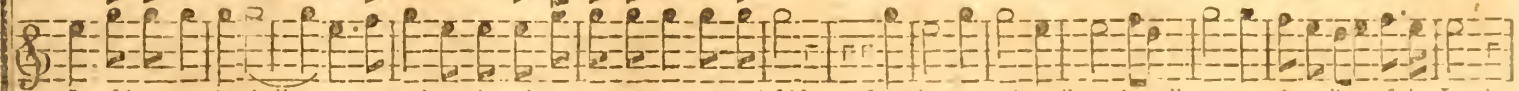
I was glad, was glad, was glad when they said unto me
I was glad, was glad, was glad, We will go,

We will go, we will go into the house of the Lord. we will go, we will go into the house of the Lord.
we will go,

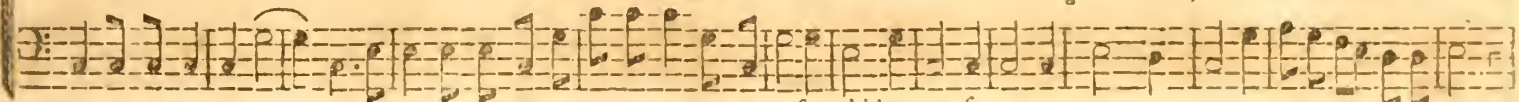
Our feet shall stand in thy gates, O Jerusalem.
Our feet shall stand, Our



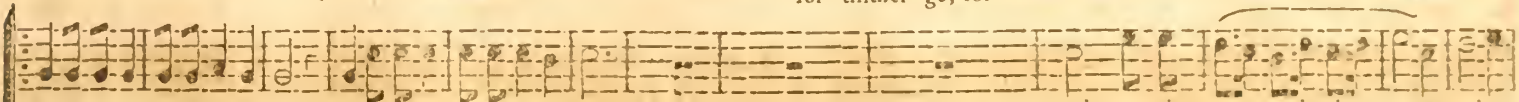
Jerusalem is built as a city that is at unity in itself, for thither go the tribes, the tribes, even the tribes of the Lord.



for thither go the tribes, even the tribes of the Lord.



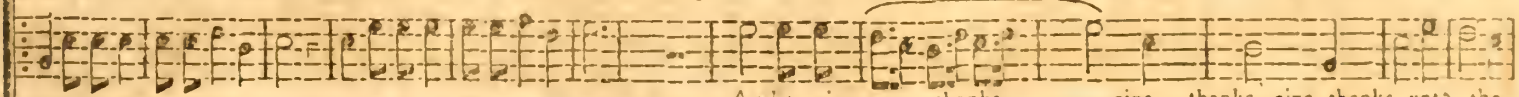
for thither go, for



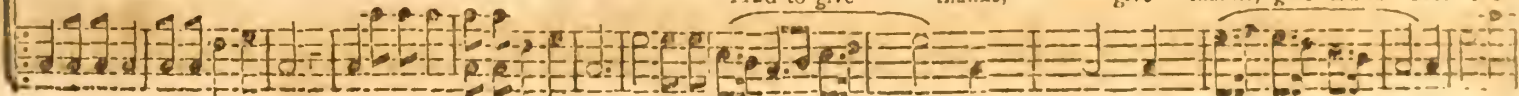
and to give thanks unto the



To testify unto Israel, to testify unto Israel, and to give thanks, give thanks unto the



And to give thanks, give thanks, give thanks unto the



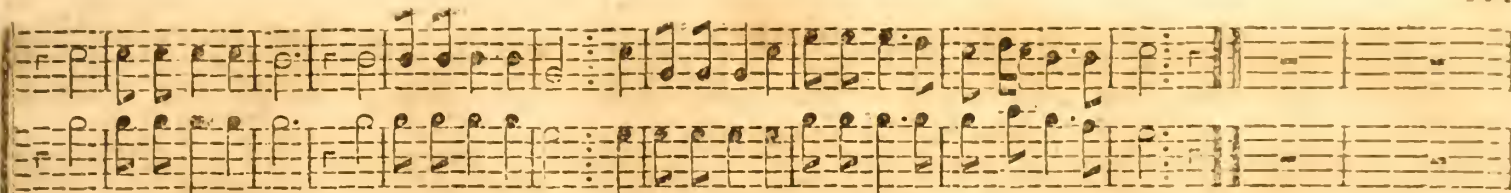
and to give thanks, give thanks, give thanks

name of the Lord.

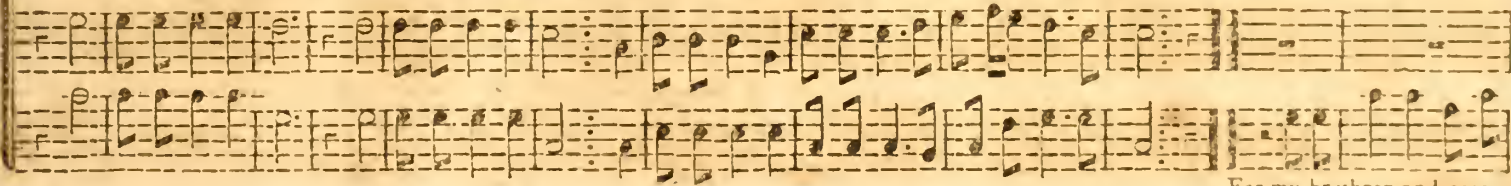
² For there is the seat of judgment,

even the seat, even the seat, even the seat of the house of David.

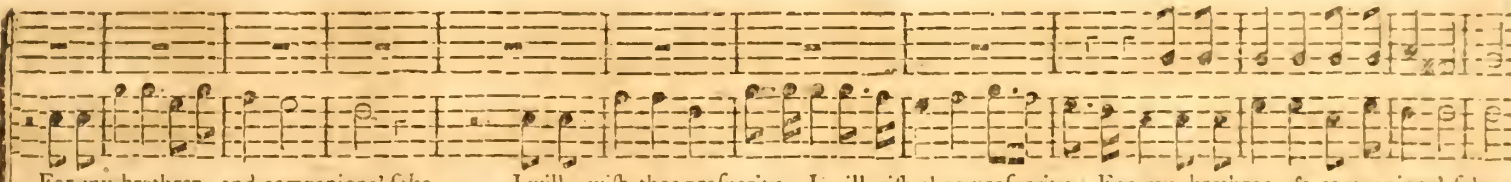
O pray for the peace, O pray for the peace, O pray for the peace of Je - rusalem. Peace be within thy walls, Peace be within thy walls,



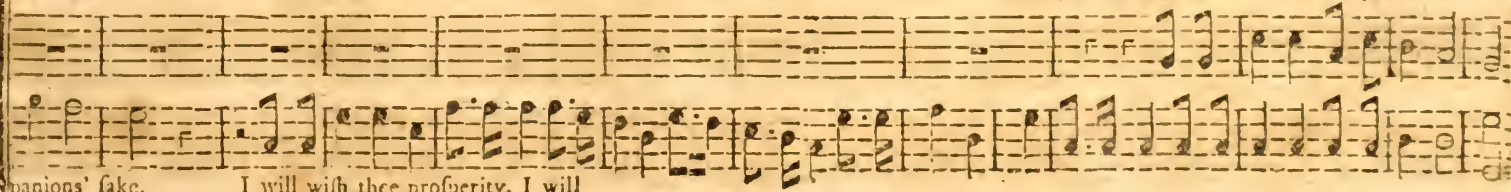
Peace be within thy walls, Peace be within thy walls; and plent'ousness and plent'ousness within thy palaces.



For my brethren and com-



For my brethren and companions' sake I will with thee prosperity, I will with thee prosperity, For my brethren & companions' sake



panions' sake. I will with thee prosperity, I will

I will wish thee prof - perity, I will wish thee prof - perity, and I will seek to do thee good.

CHORUS Grave. Brisk. Moderate. Grave.

Amen, Amen, Amen, Amen, Hallelujah, hallelujah, hallelujah, Amen, Amen, Amen, Amen.

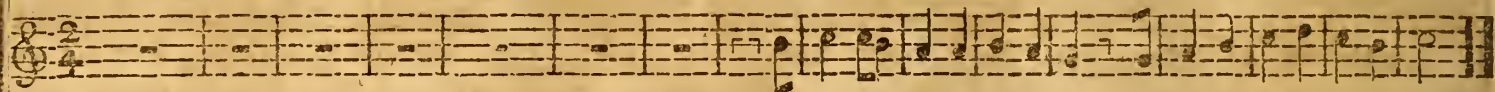
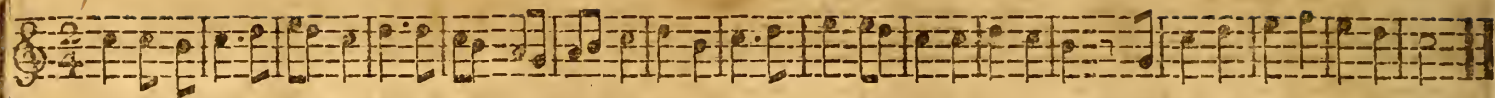
N. B. Repeat O pray for the peace, and conclude with the Chorus.

My soul lies cleaving to the dust, Lord, give me life divine; From vain de-

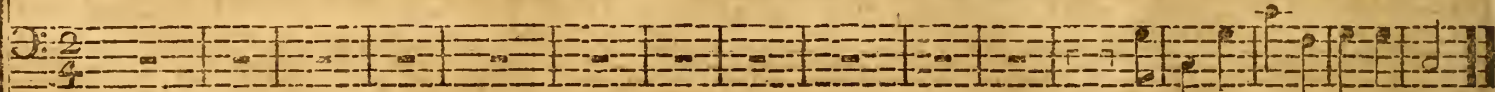
fires and every lust Turn off these eyes of mine, Turn off these eyes of mine.

fires and every lust Turn off these eyes of mine, Turn off these eyes of mine.

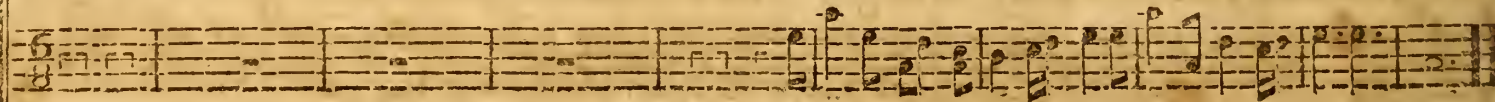
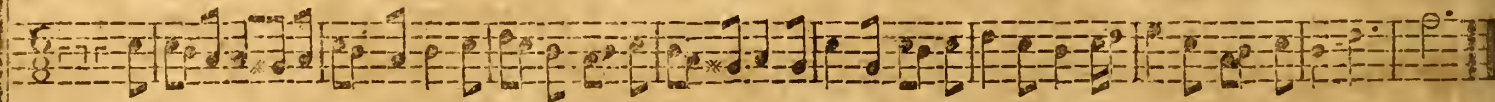
p



Where shall we go to seek and find A habitation for our God? A dwelling for th' Eternal mind, Among the sons of flesh and blood.

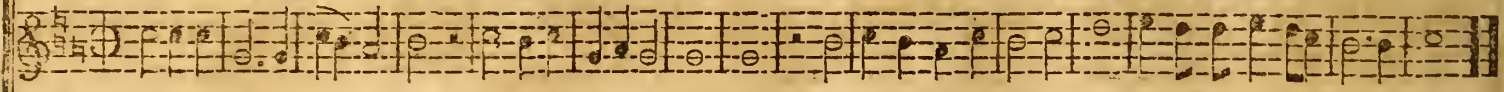
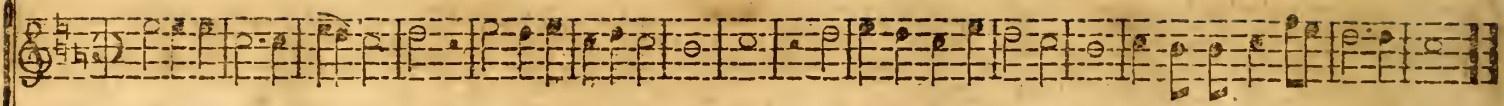


The God of Jacob chose the hill Of Zion for his ancient rest, And Zion is his dwelling still, His church is with his presence blest.

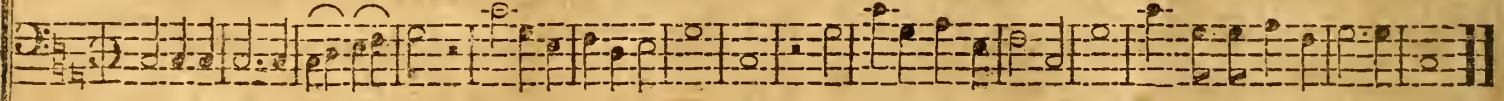


And reign forever,
 Here will I fix my gracious throne, And reign forever, And reign forever, saith the Lord
 And blessings shall attend my word.
 And reign forever,
 Here shall my power and love be known,
 And reign

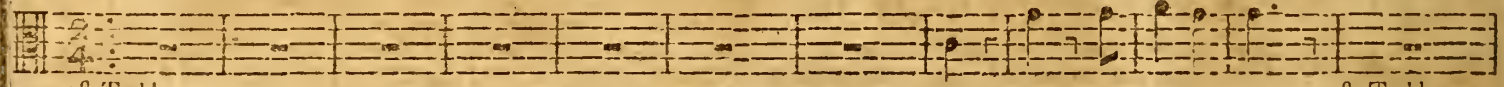
1st Treble.
 Here will I meet the hungry poor, And fill their souls with living bread,
 sweet provisions shall be fed.
 2d Treble.
 Sinners that wait before my door With sweet provisions,



Girded with truth and cloth'd with grace, My priests, my ministers shall shine, Not Aaron in his costly dress Made an appearance so divine.

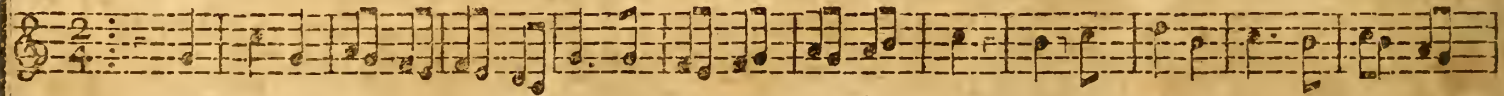


Chorus.

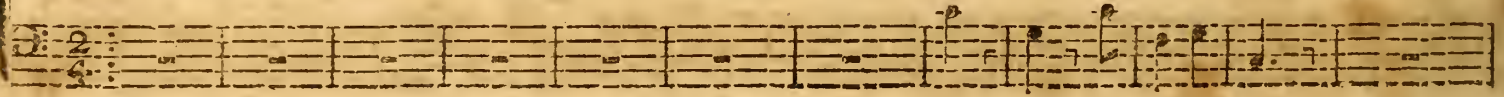


1st Treble.

1st Treble.



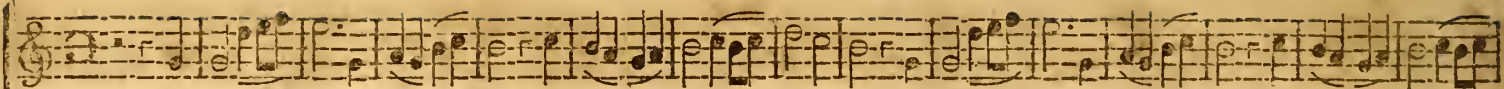
The faints, unable to contain Their inward joys, shall shout, shout, shall shout and sing, The Son of



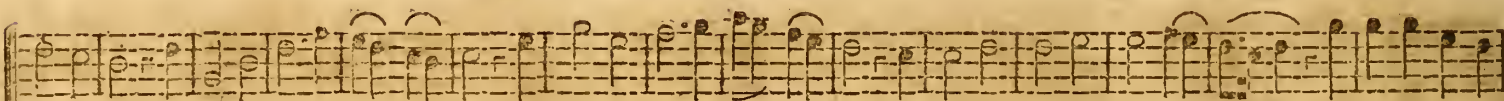
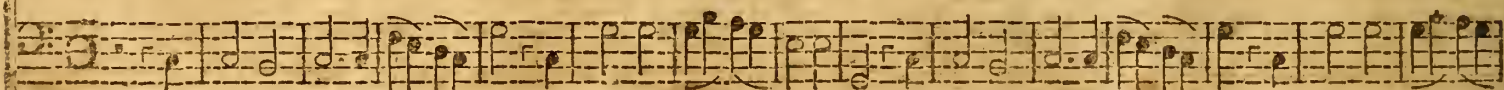
Chorus.

David here shall reign, And Zion triumph, And Zion triumph, And Zion triumph in her

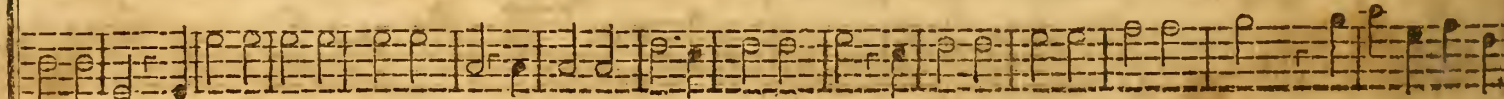
King. The Son of David here shall reign, And Zion triumph, And Zion triumph in her King.

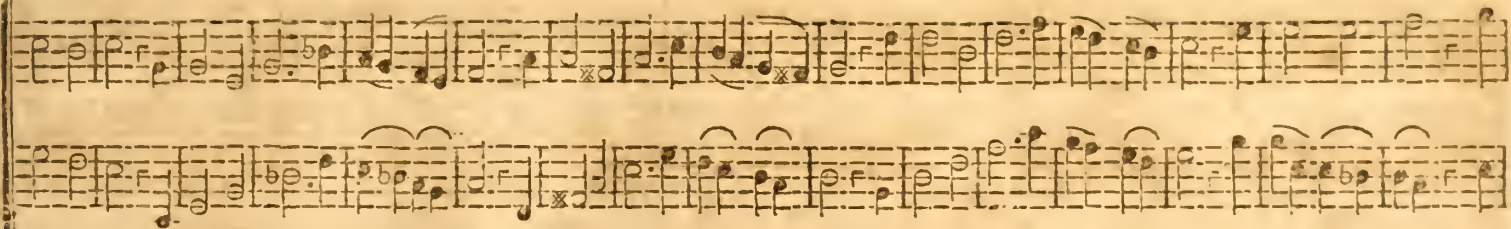


Away, my unbelieving fear ! Fear shall no more in me have place ; My Saviour doth not yet appear, He hides the brightness

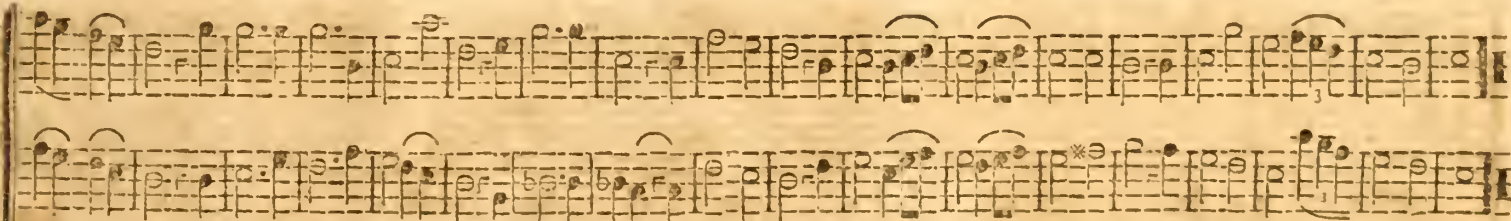
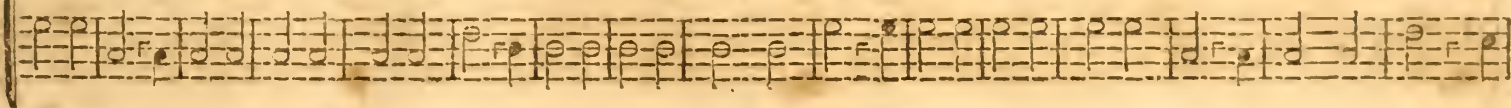


of his face : But shall I therefore let him go, And basely to the tempter yield ? No, in the strength of Jesus no, I never will give

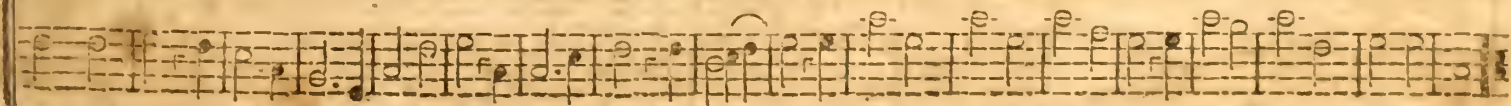




up my shield. Altho' the vine its fruit deny, Altho' the olive yield no oil, The with'ring fig tree droop and die, The field illude the



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.



Our Father, thron'd above the sky, To thee our empty hands we spread; Thy

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the vocal line. The music is in common time and features various note values and rests.

children at thy footstool lie, And ask thy blessings on their head.

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

Thou vain intruding world depart ! No more allure or vex my heart ; Let ev'ry vanity be gone ; I would be peaceful and alone.

This musical score consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one flat (B-flat), and the time signature is 2/4. The first system includes some notes marked with 'x' and 'o' in the piano part. The lyrics are written below the vocal line.

P. 8.

MORTALITY. L. M.

Reed.

Slow.

Lord what was man when made at first, Adam, the offspring of the dust, That thou should'st fet him and his race, But just below an angel's place.

This musical score consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo marking 'Slow.' is written above the first system. The lyrics are written below the vocal line.

Sym. *h* Moderato. *h* Vivace.

Angels roll the rock away, Den of Death resign thy prey. See, the Saviour quits the tomb,

Pia. For. Sym. Pia *h* For. Spiritoso.

Glowing with immortal bloom, Glowing with immortal bloom. Shout, shout ye seraphs; Gabriel, raise

Fame's eternal trump of praise, Let the earth's remotest bound
 Echo, Echo to the blissful sound.

Musical notation includes dynamic markings: *pla.* (piano), *pianissimo.*, and *For.* (forte). The score consists of three staves: a vocal line and two piano accompaniment staves.

Saints of God, lift up your eyes See the conquer scale the skies. Troops of angels on the road

Musical notation includes dynamic markings: *Sym.* (sforzando), *A.* (accendo), *pla.* (piano), *For.* (forte), *Fia.* (finito), and *pia* (piano). The score consists of three staves: a vocal line and two piano accompaniment staves.

For. Sym. Maestfo. Moderato.

Hail and sing th' incarnate God, Heav'n unfolds its portals wide,

Matchless hero, thro' them ride. Heav'n unfolds its portals wide, Matchless hero, thro' them ride. King of glory, mount thy throne,

Moderate.

Boundless empire is thine own. King of glory, mount thy throne, Boundless empire is thine own. Hallelujah.

The first system of the musical score consists of four staves. The top staff contains the vocal line with the lyrics: "Boundless empire is thine own. King of glory, mount thy throne, Boundless empire is thine own. Hallelujah." The second staff is a piano accompaniment. The third and fourth staves provide further instrumental accompaniment. The tempo is marked "Moderate." and there is a double bar line with repeat dots in the middle of the second staff.

Crescendo.

Hallelujah, Hallelujah, Hallelujah, Hallelujah, Amen. Amen. Amen.

The second system of the musical score also consists of four staves. The top staff contains the vocal line with the lyrics: "Hallelujah, Hallelujah, Hallelujah, Hallelujah, Amen. Amen. Amen." The second staff is a piano accompaniment. The third and fourth staves provide further instrumental accompaniment. The tempo is marked "Crescendo." and the system concludes with a double bar line.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a common time signature. The lower staff is a lute line in bass clef. Both staves contain musical notation with various note values, rests, and phrasing slurs.

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

The second system of music continues the composition with two staves: a vocal line in treble clef and a lute line in bass clef. The notation includes various rhythmic patterns and phrasing.

The third system of music continues with two staves: a vocal line in treble clef and a lute line in bass clef. The notation includes various rhythmic patterns and phrasing.

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

The fourth system of music concludes the piece with two staves: a vocal line in treble clef and a lute line in bass clef. The notation includes various rhythmic patterns and phrasing, ending with a double bar line.

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 triumph in my shame.

Life is the time to serve the Lord, The time t' insure the great reward; And

whilst the lamp holds out to burn, The vilest sinner may return.

Jesus Christ is risen to day
Hallelujah,
Our triumphant holy day,
Hallelujah ;

Who so lately on the cross,
Hallelujah,
Suffer'd to redeem our loss.
Hallelujah.

R

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a common time signature. It contains the lyrics: "O God my grateful soul aspires, To magnify thy name; My tongue with". The second staff is a piano accompaniment line, starting with a treble clef. The third and fourth staves are piano accompaniment lines, starting with a bass clef. The music is written in a style typical of 18th-century hymnals, with various note values and rests.

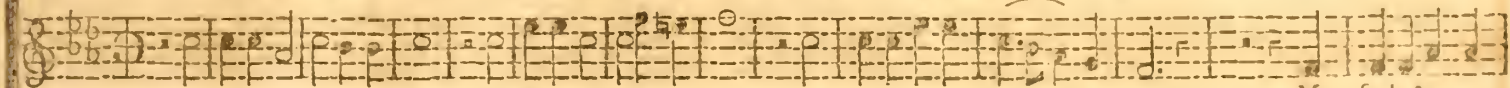
O God my grateful soul aspires, To magnify thy name; My tongue with

The second system of the musical score consists of four staves. The top staff is the vocal line, continuing the lyrics: "cheerful songs of praise Shall celebrate thy fame. Shall celebrate thy fame." The second staff is a piano accompaniment line, starting with a treble clef. The third and fourth staves are piano accompaniment lines, starting with a bass clef. The music continues with various note values and rests, ending with a double bar line.

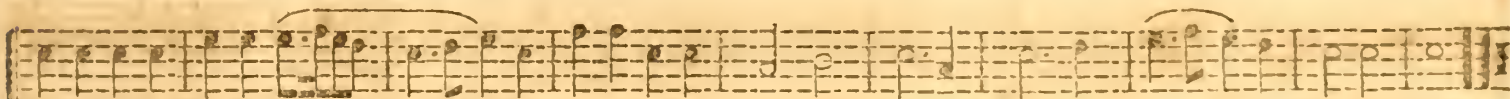
cheerful songs of praise Shall celebrate thy fame. Shall celebrate thy fame.



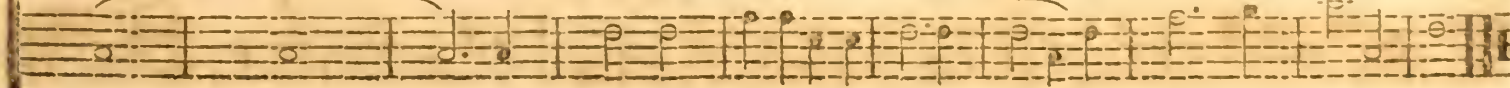
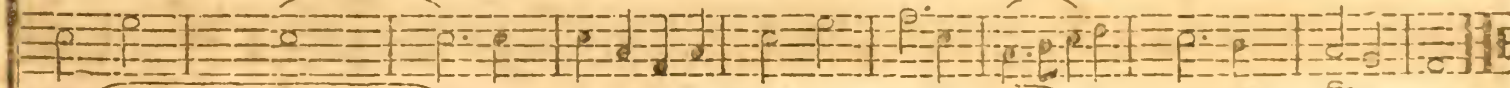
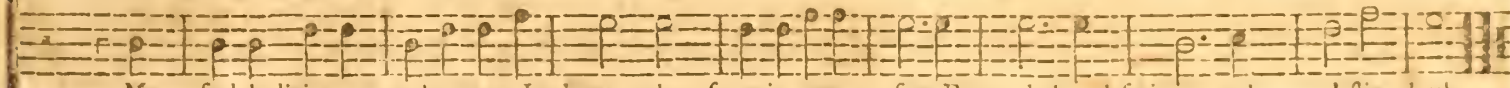
O God of my salvation, hear My nightly groan, my daily prayer That still employs my wasting breath ;

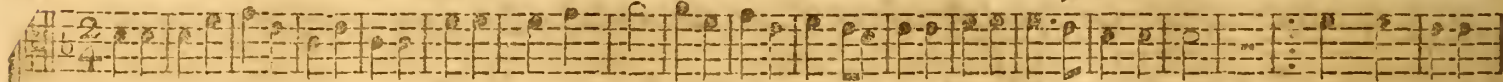
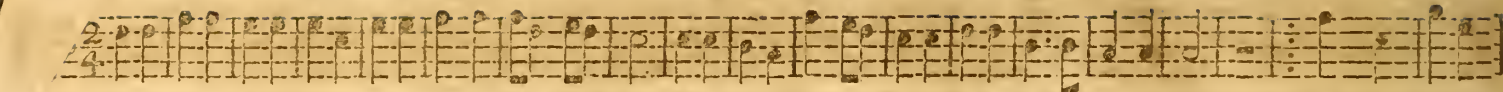


My soul, &c.

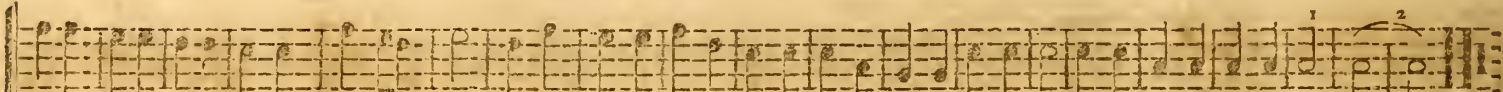
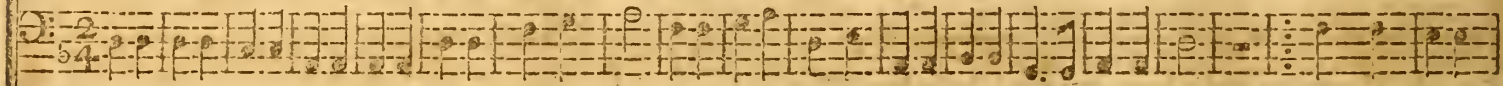
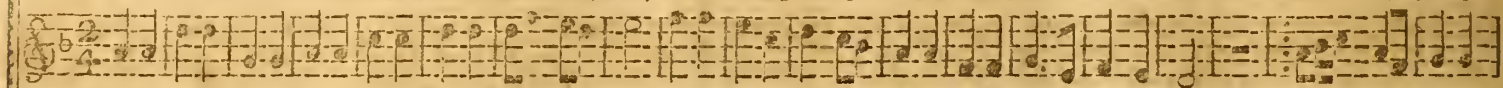


My soul declining to the grave, Implores thy sovereign power to save From dark despair and lasting death.

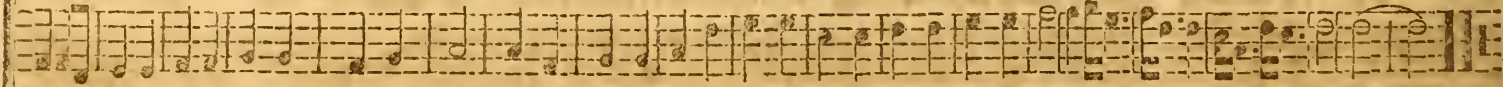




Great High Priest, we view thee swooning, With our names upon thy breast, In the garden groaning, drooping, To the ground with horror prest. Weeping angels



stood confounded To behold their Maker thus. And can we remain unwounded When we know 'twas all for us? When we know, &c.



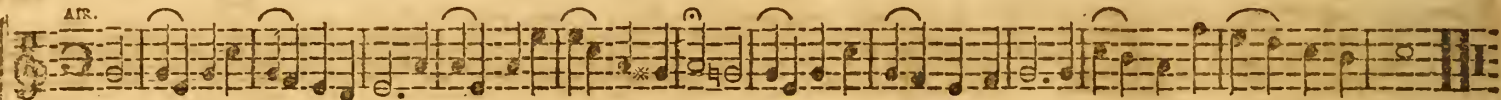
O for a shout of sacred joy, To God the sovereign King!

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third and fourth staves are instrumental accompaniment. The music is in common time and features various note values including quarter, eighth, and sixteenth notes, as well as rests and bar lines.

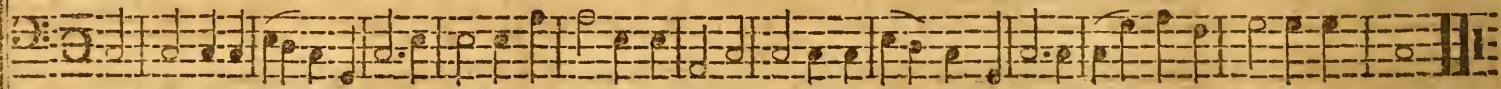
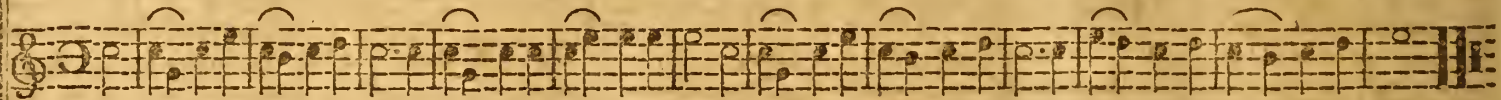
Let ev'ry land their tongues employ, And hymns of triumph sing.

The second system of the musical score also consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third and fourth staves are instrumental accompaniment. The music continues with similar notation and structure to the first system.

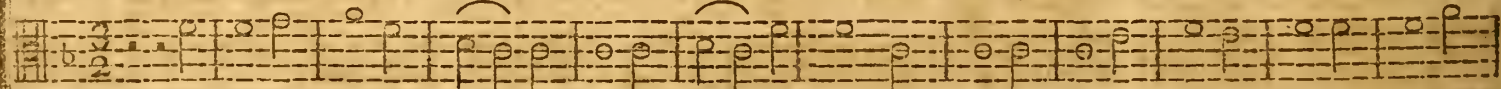
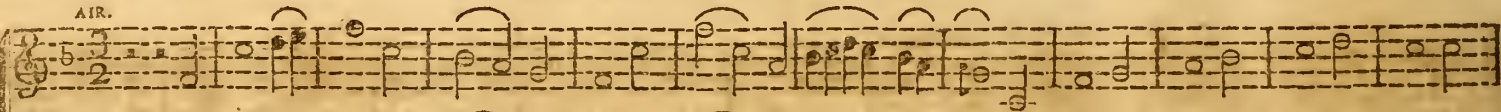
AIR.



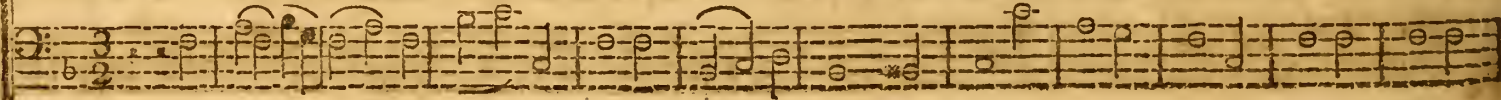
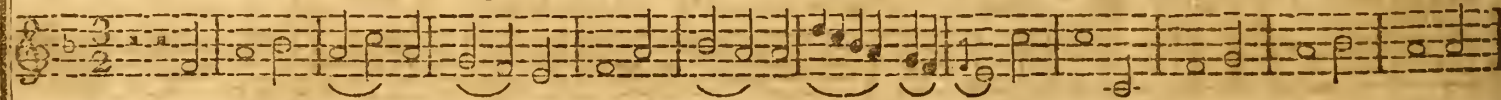
How sweetly along the gay mead, The daisies and cowslips are seen : The flocks, as they carelessly feed, Rejoice in the beautiful green.



AIR.



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



Soft.

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

Loud.

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

I N D E X.

AMHERST	H M	67	Coronation	C M	49	Lorrain	L M	38	Putney	L M	98	Tilden	L M	46
All-Saints	L M	80	Dalston	P M	22	Little Marlboro'	S M	43	Psaln 25th	S M	127	Truro	L M	60
Angel	L P M	100	Dover	S M	29	Majesty	C M	50	— 34th	C M	40	Vergennes	C M	68
Archdale	C M	134	Durham	C M	90	Martin's Lane	L M	11	— 46th	L P M	35	Walfall	P M	73
Arnhem	L M	16	Dunchurch	C M	79	Mear	C M	51	— 58th	L P M	42	Waterford	8 & 7	33
Aylebury	S M	75	Easter Hymn	P M	129	Middletown	7s	91	Renovation	S M	12	Wantage	C M	91
Auspicious Morn	P M	45	Enmaus	L M	121	Morning Flower	L M	105	Rickmansworth	L M	63	Wareham	C M	36
Bangor	C M	63	Enfield	C M	25	Mortality	L M	121	Richmond	L M	76	Wells	L M	24
Bath	L M	77	Evening Hymn	C M	78	Moulines	C M	44	Savoy	C M	133	Weymouth	H M	62
Bethesda	H M	32	Fairford	P M	14	Mount Zion	P M	10	School Street	8 & 7	34	Wickham	C M	130
Beneficence	7s	69	Funeral Hymn	C M	55	Newbury	C M	118	Silver Street	S M	17	Williamsburgh	L P M	97
Brecknock	L M	59	Funeral Thought	C M	27	Newark	C M	19	Sinai	L M	95	Winchester	L M	59
Brookfield	L M	128	Georgia	C M	16	Norfolk	S M	82	Smyrna	C M	56	Windham	L M	71
Brooms Grove	C M	80	Gethsemane	8 & 7	132	Norfolk	L M	64	Southbury	H M	93	Windfor	C M	17
Buckingham	C M	98	Germany	7s	61	Northampton	S M	21	Stafford	S M	65			
Burford	C M	79	Habakkuk	L M	118	Norwich	S M	96	Sterling	S M	18	ANTHEMS.		
Burlington	H M	94	Hampton	8s	26	Old Brick	L P M	131	Strong	S M	88	Champlain—Angels roll		
Canterbury	C M	72	How Sweetly	8s	134	Old Hundred	L M	37	St. Anne's	C M	37	the rock away	122	
Carthage	L M	48	Humility	L P M	99	Oporto	L M	9	St. Helen's	L P M	21	I heard a great voice	106	
Castle Street	L M	23	Irish	C M	24	Osnaburgh	L M	60	St. Lawrence	H M	20	I was glad	108	
Chapel	P M	15	Italy	L M	28	Paris	L M	72	St. Martin's	C M	39	The Lord hath risen in-		
Christmas Hymn	L M	74	Jordan	C M	41	Pelham	S M	72	St. Michael's	P M	58	deed	101	
Clark	P M	92	Judgment	1cs	126	Pentonville	S M	61	St. Thomas	S M	82	Vital spark of heavenly		
Colchester	C M	90	Kew	P M	52	Peckham	S M	75	Submission	C M	54	flame	83	
Complaint	L M	57	Kingsbridge	L M	120	Plymouth	C M	78	Sutton	S M	91	Where shall we go to		
Concord	S M	71	Lancaster	7s	13	Plympton	C M	30	Sulfex	P M	89	seek and find	114	
Confidence	L M	70	Lenox	H M	66	Portugal	L M	47	Sweet Surprise	C M	13			







