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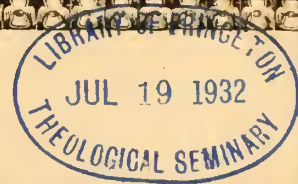
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✓
MELODIA SACRA :

OR

PROVIDENCE SELECTION OF SACRED MUSICK.

FROM THE LATEST EUROPEAN PUBLICATIONS;

With a number of Original Compositions.

Designed for the use of Schools, Societies, and Worshipping Assemblies.

BY OLIVER SHAW.

PROVIDENCE :

PRINTED AND PUBLISHED BY MILLER AND HUTCHENS.

October, 1819.



Rhode-Island District, sc.

BE it remembered, that on the twenty-ninth day of September, 1819, and in the forty-fourth year of the Independence of the United States of America, Oliver Shaw, of Providence, in said District, deposited in this office the title of a book, whereof he claims as author and compiler, in the following words, viz. "Melodia Sacra : or Providence Selection of Sacred Musick. From the latest European Publications; with a number of original compositions. Designed for the use of Schools, Societies, and Worshipping Assemblies. *By Oliver Shaw.*"

In conformity to an act of Congress of the United States, entitled "An Act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the time therein mentioned." And also to an act, entitled "An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the time therein mentioned, and extending the benefit thereof to the art of designing, engraving and etching historical and other prints.

Witness,

BENJAMIN COWELL, Clerk,

R. I. District.

This Work

IS RESPECTFULLY DEDICATED

TO THE

PSALLONIAN SOCIETY,

OF PROVIDENCE, R. I.

BY

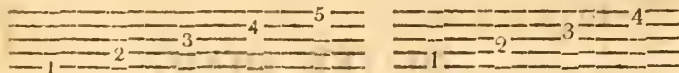
OLIVER SHAW.

Rudiments of Musick.



THE first thing to be attempted in musick, is a knowledge of the characters by which it is expressed. They are principally the following:—

A *Staff* is formed of five parallel lines, with their intermediate spaces, on which music is written.



When the notes in musick go higher or lower than the compass of the staff, short lines are added, which are called *ledger lines*. The intervals of the staff are named from the first seven letters of the alphabet, every eighth being a repetition of the first, and so on through the series.

In order to determine the pitch of musical notes, certain signs, cal-

led *Clefs*, have been invented, which are set at the beginning of the staves. There are five in general use, viz.—The *F* or *Bass Clef* on

the fourth line.  The *Tenor Clef* on the fourth line.  The

Counter-Tenor Clef on the third line.  The *Soprano Clef* on the

first line.  The three last denominate C, which is always found

on the first  ledger line below the Treble staff, or the first above the

Bass. The *Treble Clef* is placed on the second line, which makes

it G.  This is called the G Clef, and is occasionally used for the

Alto and second Treble.

Treble. ITALIAN METHOD.

C D E F G A B C D E F G A B C do ri mi fa sol la si do re mi fa sol la si do

Soprano.

C D E F G A B C D E F G A B C do re mi fa sol la si do re mi fa sol la si do

Counter Tenor.

C D E F G A B C D E F G A B C do re mi fa sol la si do re mi fa sol la si do

Tenor.

C D E F G A B C D E F G A B C do re mi fa sol la si do re mi fa sol la si do

Bass.

C D E F G A B C D E F G A B C do re mi fa sol la si do re mi fa sol la si do

In singing, the common English method is to apply to the notes the syllables *mi, fa, sol, la*, in the following order, viz. above the *mi* and *fa, sol, la, fa, sol, la*, and below it, *la, sol, fa, la, sol, fa*, after which the *mi* returns again, either ascending or descending.

In all tunes having no flat nor sharp at the beginning, *mi* is in *B*.

If <i>B</i> be flat, <i>mi</i> is in	<i>E</i>	If <i>F</i> be sharp, <i>mi</i> is in	<i>F</i>
If <i>B</i> and <i>E</i> be flat, <i>mi</i> is in	<i>A</i>	If <i>F</i> and <i>C</i> be sharp, <i>mi</i> is in	<i>C</i>
If <i>B</i> , <i>E</i> , and <i>A</i> be flat, <i>mi</i> is in	<i>D</i>	If <i>F</i> , <i>C</i> , and <i>G</i> be sharp, <i>mi</i> is in	<i>G</i>
If <i>B</i> , <i>E</i> , <i>A</i> , and <i>D</i> be flat, <i>mi</i> is in	<i>G</i>	If <i>F</i> , <i>C</i> , <i>G</i> , and <i>D</i> be sharp, <i>mi</i> is in	<i>D</i>

Figure, length, and relative value of notes, with their respective rests.

1 Semibreve—2 Minims—4 Crotchets—8 Quavers—16 Semiquavers—32 Demisemiquavers.



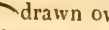
When a *Rest* occurs, the performer is to be silent during the length of the note to which it answers, whether semibreve, minim, crotchet, quaver, &c.

A *Dot* added to a note, makes it half as long again. Thus a dotted minim is equal to 3 crotchets; a dotted crotchet, to 3 quavers &c. The second dot has half the effect of the first.

A *Bar*  is a perpendicular line drawn across the staff, serving to divide the notes into equal measures, according to the time marked at the beginning of every composition.

A *Double Bar*  shews where the first part of a tune ends and the second begins, and when it is accompanied with dots on both sides, they signify that both parts must be sung twice over. If the dots are only on one side, that part of the air only is to be repeated.

A *Repeat*  signifies that part of the air or tune must be sung again, from the place where the repeat is set.

A *Slur*  drawn over or under two or more notes, signifies that they should be sung to one syllable.

A *Pause*  when placed over any note, intends that the time of the air shall be suspended, by holding the note longer than its common length, or by making a pause in the nature of a rest before the air proceeds.

A *Sharp*  placed at the beginning of a line or space, shews that all the notes thereon are to be sung half a tone higher than the natural sound.

A *Flat*  is the reverse of the sharp; for when it is put at the beginning of a line or space, all the notes on that line or space are to be sung half a tone or semitone lower than the natural notes; both these characters affect the octaves above and below, though not marked; but either of them used accidentally, or after a tune is begun, affects only so many notes as follow on that line or space, in the same bar.

When a line or space has been made sharp or flat, the *Natural*  put before any note thereon, brings it to the natural sound which it would have had, if no flat or sharp had been used.

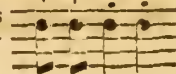
The *figure 3* put over or under three crotchets, quavers, semiquavers, &c. signifies that the three crotchets are to be sung in the time of a minim, the quavers in that of a crotchet, the semiquavers in that of a quaver, &c.



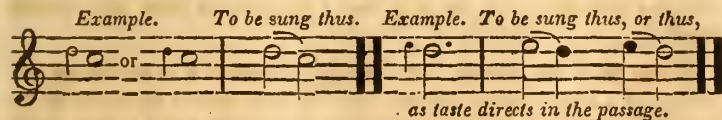
A *6* in like manner, reduces six notes to the time of four of the same kind.



Staccato Notes, are notes of distinction, marked thus  signifying that notes so marked should be sung very distinctly.



The *Appoggiatura* is a grace prefixed to a note, which is always sung legato, and with more or less emphasis, being derived from the Italian verb *Appoggiare*, to lean upon; and is written in a small note. Its length is borrowed from the following large note, and in general it is half of its duration; more or less, however, according to the expression of the passage.



Sometimes the small notes are added to give Emphasis.



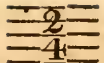
OF TIME.

There are two original kinds of Time, viz. Common and Triple, either of which may be simple or compound.

Simple Common Time is designated by either of the following characters—

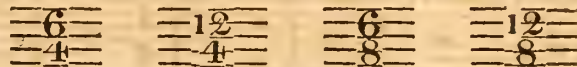
First,  containing one Semibreve or its value in a bar.

The Second is thus,  or thus,  each containing one semibreve or its value in a bar.

The Third is  containing one minim or its value in a bar.

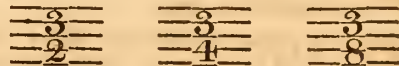
In *Common Time*, each measure is divided into four parts; the *first* and *third* of which are accented.

Compound Common Time is marked as follows—



The first has 6 crotchets to a bar; the second 12 crotchets to a bar; the third 6 quavers, and the fourth 12 quavers to a bar. In *Compound Common Time*, each measure is divided into six parts; the *first* and *fourth* of which are accented.

Triple Time is known by either of the following characters.



The first has 3 minims to a bar, the second 3 crotchets, and the third 3 quavers. In *Triple Time*, each measure is divided into three parts; and accented principally on the *first*, and faintly on the *third*.

OF BEATING TIME.

Simple Common Time, when performed slow, has four beats in a bar, two down and two up; and when brisk, it has two beats, one down and one up.

Compound Common Time has two beats in a bar, one down and one up.

Triple Time has three beats in a bar, two down and one up.

There are but two original Keys in musick, viz. Major and Minor. The Major is used for cheerful musick. Its third above the tonic, or key note, always contains four semitones.

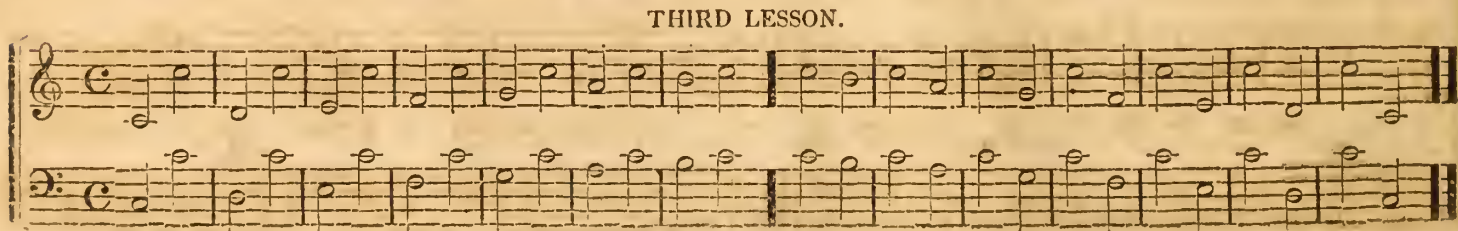
The Minor is used for pensive musick, its third never containing more than three semitones. Those two keys are C the Major, and A the Minor; but may be transposed to any other letter by the use of flats and sharps

LESSONS FOR TUNING THE VOICE.

FIRST LESSON.



SECOND LESSON.



MELODIA SACRA.

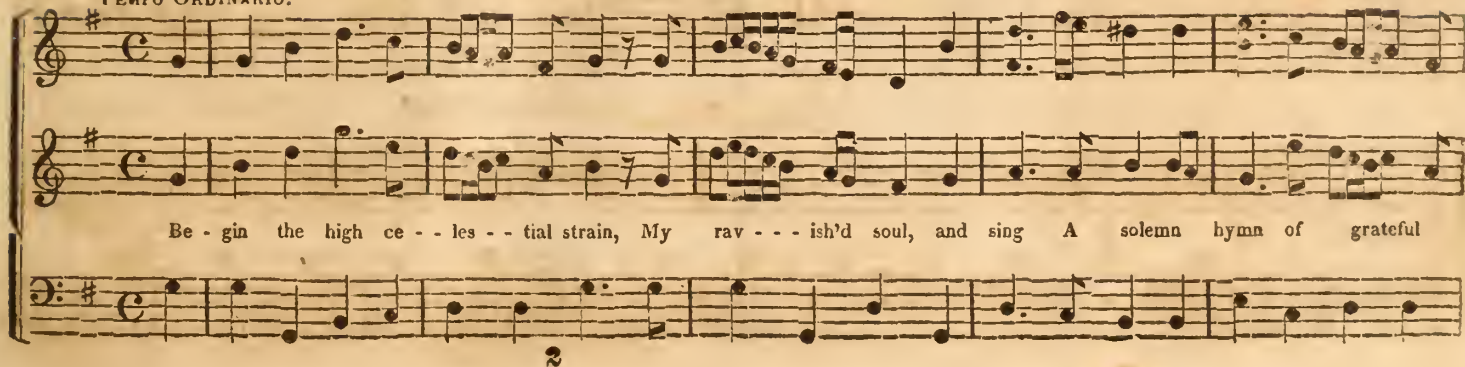


BROWN UNIVERSITY.

O. Shaw.

A Hymn of Praise suitable for Thanksgiving.

TEMPO ORDINARIO.



Be - gin the high ce - - les - - tial strain, My rav - - ish'd soul, and sing A solemn hymn of grateful

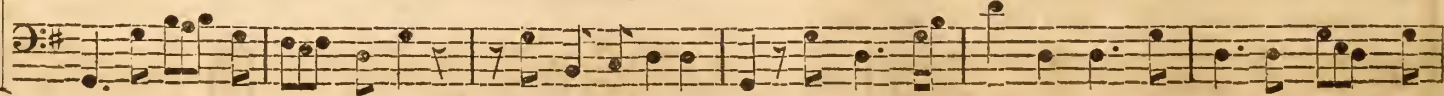
The musical score is written on three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. All staves are in the key of D major (one sharp) and common time (C). The music is a hymn with a simple, melodic line. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The tempo is marked 'TEMPO ORDINARIO.'.



To heav'ns Almighty king.



praise, To heav'ns Almighty king, To heav'ns Al-migh-ty king. Ye circling fountains, as you roll Your sil-ver



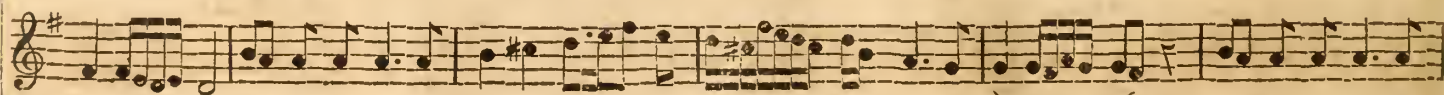
To heav'ns Almighty king.

DUETTO.

TUTTI.



Whisper to all your verdant shores, The sub-ject of my song.



waves a-long,

Whisper to all your



organo.

For.

DUETTO. 2d voice.

verdant shores, The sub - ject of my song.

Retain it long, ye
1st voice. Bear it ye winds on

ech - oing rocks, The sa - cred sound re - tain; And from your hol - low winding caves

all your wings To dis - tant climes a - way; And round the wide ex - tend - ed world

Re-
organo.
My

mf

turn it oft a - gain. And from your hollow winding caves Re - turn it, Return it

mf

lof - - ty theme convey. And round the wide ex - tend - ed world My lofty, My lof - ty

oft a - - gain; Re - turn it, Return it oft a - gain.

3

theme con - - vey; My lofty, My lof - ty theme con - vey.

CHORUS. VIVACE.

let it war-ble round the spheres,

Long let it warble round the spheres, Long, Long let it warble round the spheres, let it

let it warble round the

Duo.

Tutti.

And echo, And echo, And echo through the skies, Till angels with im-mor-tal skill Im-

warble, Let it warble And echo through the skies, Im-

spheres, And echo, And echo, And echo through the skies.

For.

prove the har - mo - ny, Improve, Im - prove the harmo - ny.

While I with sacred

DUETTO. Pia.

TUTTI. For.

And warble con - se - crat - ed lays To heav'ns Almighty king. And

rapture fir'd, The blest cre - a - tor sing;

And

war - ble con - se - - crat - - ed lays

To heav'ns Al - migh - ty King, To heav'ns Al - - migh - - ty King.

And war - ble con - - se - crat - ed lays To

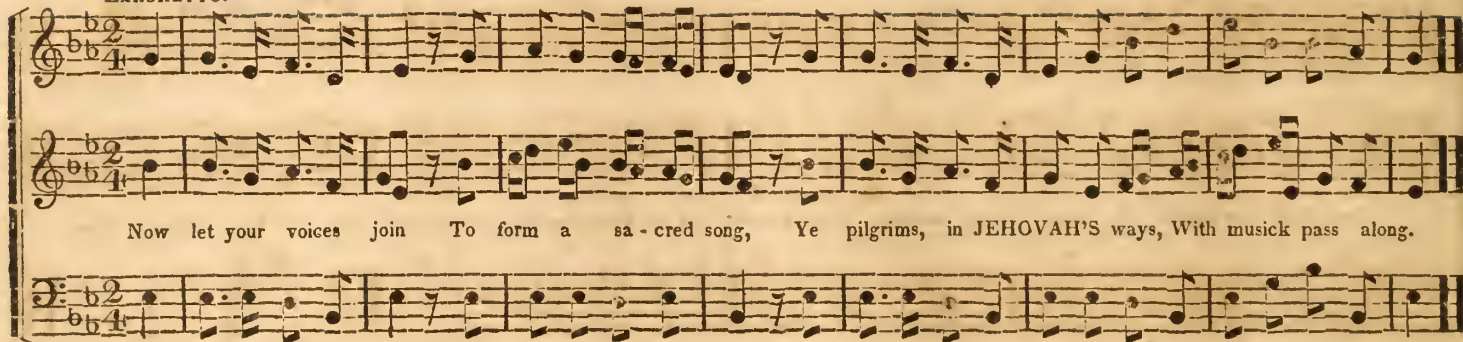
HADLEY.

S. M.

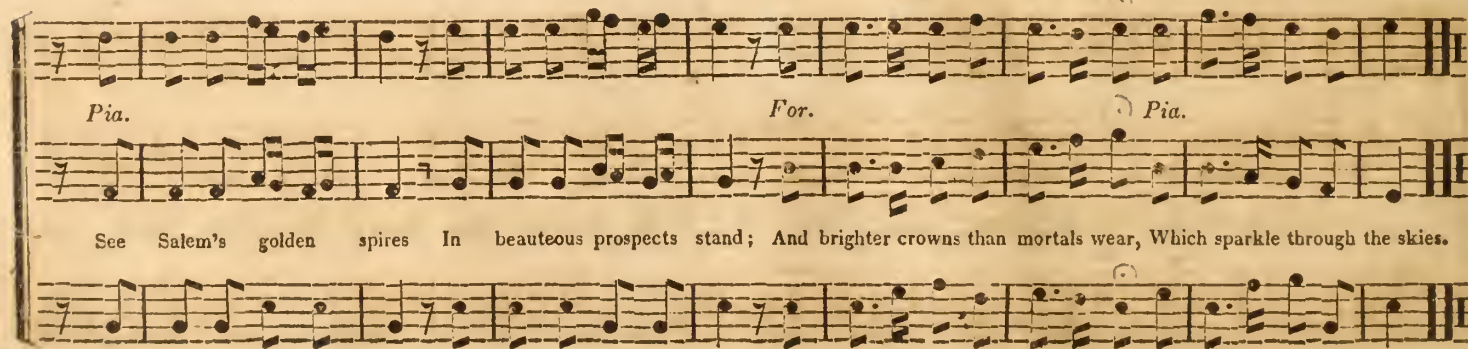
By an Amateur.

When overwhelm'd with grief, My heart within me dies, Helpless, and far from all relief, To heav'n I lift my eyes.

LARGHETTO.

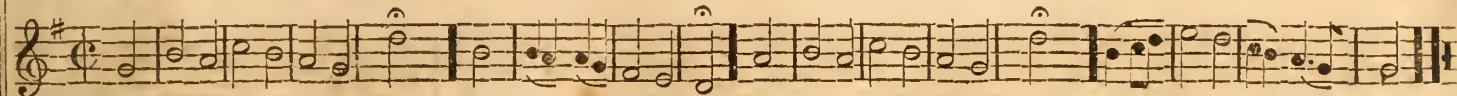
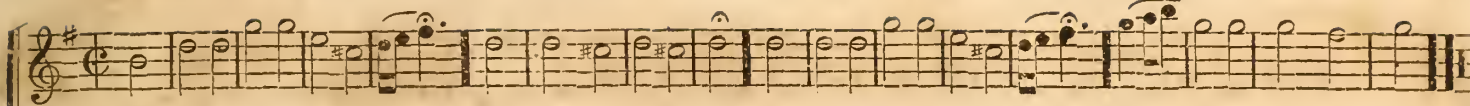


Now let your voices join To form a sa - cred song, Ye pilgrims, in JEHOVAH'S ways, With musick pass along.

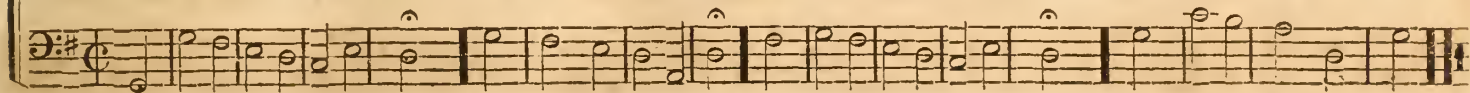


Pia. *For.* *Pia.*

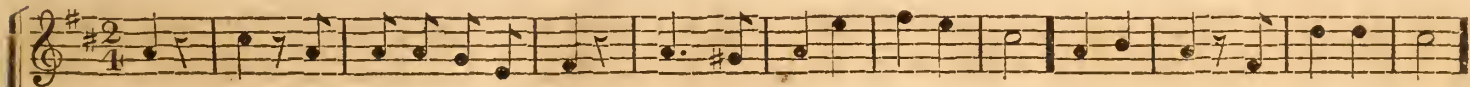
See Salem's golden spires In beauteous prospects stand; And brighter crowns than mortals wear, Which sparkle through the skies.



Great God, how infinite art thou! What worthless worms are we! Let the whole race of creatures bow And pay their praise to Thee.



HYMN FOR CHRISTMAS.



Hark! Hark! the herald angels sing, Glo - - ry to the new-born King, Peace on earth, and mercy mild,



for. *pia.* *for.*

God and sinners rec - on - - cil'd, God and sinners rec - - on - cil'd. Joyful, all ye nations, rise,

Join the triumph of the skies, With th' an - gel - ic host pro - claim Christ is born in Beth - le - - hem.

for. Glo - ry

Hark! Hark! the herald angels sing, the herald angels sing Glo - - ry

pia.

for. pia. Glo - ry

Glo - - ry

for.

Glo - - ry to the new - born King, Glo - ry to the new - born King.

pia.

for. Glo - ry

for.

Glo - ry

MAESTOSO.

pia.

Great God, we sing thy mighty hand, By which supported still we stand: The op'ning year thy mercy shows:

for.

Let mercy crown it till it close, Let mercy crown it till it close. The op'ning year thy mercy shows,

ad lib. tempo. for.

till it close.

pia.

Let mercy crown it till it close. Let mercy crown it till it close, till it close, Let mercy crown it till it close.

2 In scenes exalted or depress'd Be thou our joy, and thou our rest ;
Thy goodness all our hopes shall raise, Ador'd thro' all our changing days.

3 When death shall interrupt these songs, And seal in silence mortal tongues,
Our helper God, in whom we trust, In better worlds our souls shall boast.

The above tune may be sung in common Hymns by omitting the last strain, if preferred.

pia. 2d time. **DISMISSION.** *for.* **P. M.** *Haweis.*

Some sweet savour of thy favour Heav'n ward as to thee we go, Blessing, praising, without ceasing,

Shed abroad in ev'ry heart : Leaving guilt and fear below : Bid us Lord depart.

The first system of the musical score consists of three staves. The top staff is in treble clef with a common time signature (C). The middle staff is also in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music is written in a simple, hymn-like style with eighth and sixteenth notes.

I sing th' Almighty pow'r of God That made the mountains rise; That spread the flowing seas abroad And built the lofty

The second system of the musical score consists of three staves. The top staff is in treble clef with a common time signature (C). The middle staff is also in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music continues from the first system, with a double bar line appearing after the first measure of the top staff.

skies, And built the lofty skies. I sing the wisdom that ordain'd The sun to rule the day; The

moon shines full at his command And all the stars o - - bey, And all the stars o - - bey.

This system consists of three staves of music. The top two staves are vocal parts, and the bottom staff is a piano accompaniment. The music is in common time (C. M.) and features a melody with various note values including eighth and sixteenth notes, as well as rests. The lyrics are written below the staves.

ZOAR.

C. M.

Dr. Arnold.

Be - hold the glories of the Lamb, Amidst his Father's throne! Prepare new honors for his name, And songs before unknown.

This system also consists of three staves of music, continuing the piece. It includes vocal parts and piano accompaniment. The music is in common time (C. M.) and features a melody with various note values including eighth and sixteenth notes, as well as rests. The lyrics are written below the staves.

MODERATO.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked 'MODERATO.' and includes the instruction 'pia.' above the second staff. The lyrics are written below the staves.

Not un - to us, but thee a - lone, Blest Lamb, be glo - - ry giv'n; Here shall thy

The second system of the musical score continues with three staves. It includes the markings 'Cres.' and 'Duet.' above the first staff, and 'for.' and 'pia.' below the first and second staves. The lyrics continue below the staves.

prais - - es be begun, And car - ried on in heav'n, And car - ried on in heav'n.

MODERATO.

God's faith - ful prom - ise I shall praise, On which I now re - ly; In God I trust, and trusting him, The arm of flesh defy.

MODERATO.

SUPPLICATION.

C. M.

Handel.

Regard my supplication, Lord, The cries that I repeat; With weeping eyes and lifted hands Before thy mercy seat.

ANDANTE. *Larghetto e Piano.*

SEMI CHORUS. *Sotto Voce.*

When I sur - vey the wond'rous cross, On which the Prince of Glo - ry died; My

Syn.
organ.

I count but
rich - est gain I count but loss, and pour contempt on all my pride, and pour con - tempt on

all my pride. For - bid it Lord that I should boast,

Cres. *ff* *Sym.* *tr*

Save in the cross of Christ my God; All the vain things that charm me most I sac - ri-

fice them to his blood. All the vain things that charm me most, I sac - ri - - fice them

TRIO. LARGO. *Affettuoso.*

to his blood.

Sym. See from his head, his

Sym. hands, his feet, Sorrow and love flow mingled down; Did e'er such love and

sor - row meet, Or thorns com - pose so rich a crown? Did e'er such lov^e and sorrow meet, Or

thorns com - pose so rich a crown? crown? *Sym.*

Were the whole realm of na - - ture mine, That were a pres - ent far too small; Love so a-

This system contains the first four staves of music. The key signature is B-flat major (two flats) and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the second staff.

for. Duet. *pia.*

so di - vine, maz - ing, so di - - vine, Demands my soul, my life, my all. Love so a - - maz - - ing, so di-

This system contains the next four staves of music. The key signature remains B-flat major and the time signature is 3/4. The lyrics continue below the staves. The word 'Duet. pia.' is written above the second staff, indicating a change in tempo and mood.

*pia.**for.**Adagio.*

vine, Demands my soul, my life, my all, Demands my soul, my life, my all.

voice.

LARGHETTO.

ANTICIPATION.

S. M.

R. Taylor.

Have mercy, Lord, on me, As thou wert ev - er kind, Let me, oppress'd with loads of guilt, Thy wont - ed mer - cy find.

Darkness and clouds of awful shade, His dazzling glory shroud in state;

Justice and truth his guards are made, And fix'd by his pa - vil - ion wait.

SAVANNAH.

7's.

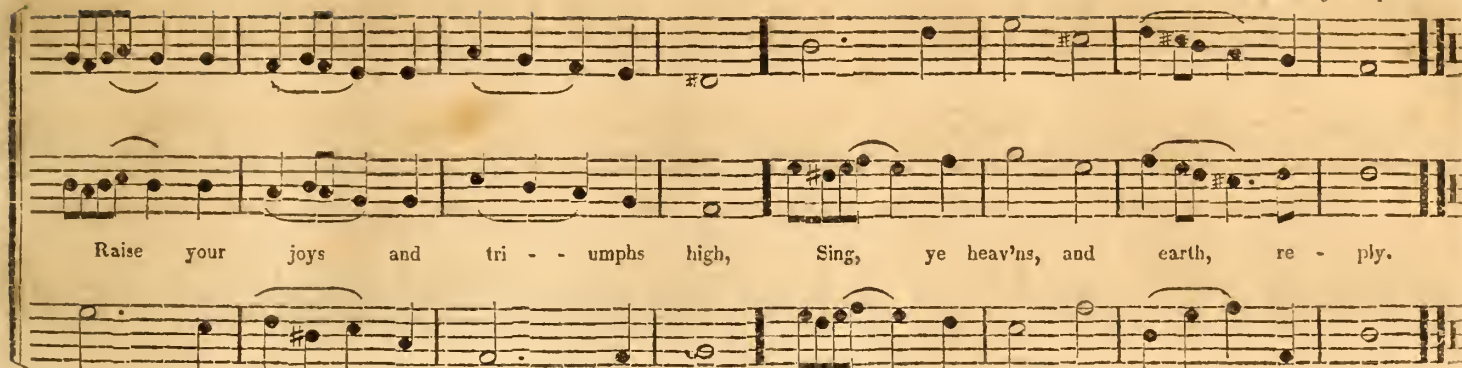
Jesus comes with all his grace, Comes to save a fallen race; Object of our glorious hope, Jesus comes to lift us up.

EASTER.

7's.

Handel.

CHRIST, the Lord, is ris'n to day, Sons of men and an - - - gels say;

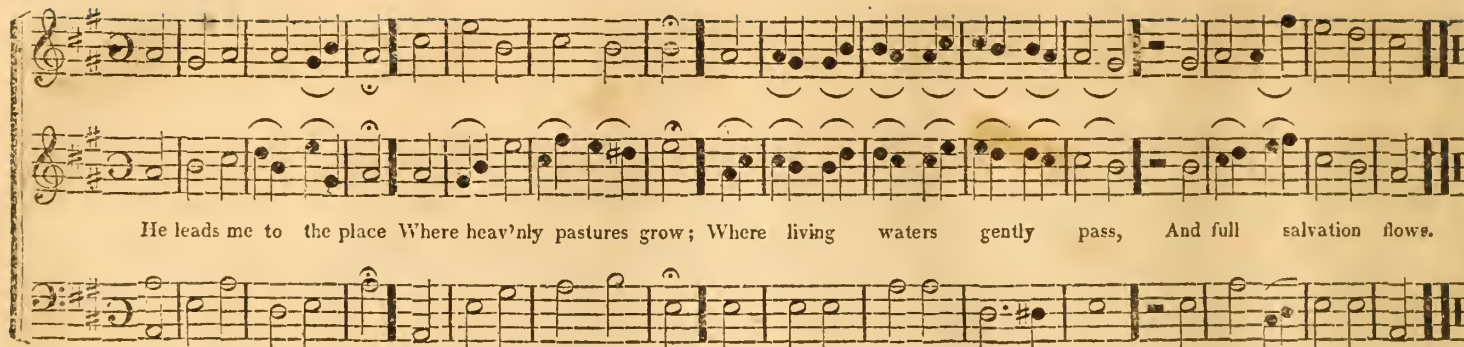
End with the first part.

2 Love's redeeming work is done ;
 Fought the fight, the battle won !
 Lo ! our Sun's eclipse is o'er ;
 Lo ! he sits in blood no more !

3 Vain the stone, the watch, the seal,
 Christ hath burst the gates of hell !
 Death in vain forbids his rise,
 Christ hath open'd paradise.

4 Lives again our glorious King.
 Where, O death, is now thy sting ?
 Once he died our souls to save
 Where's thy victory, O grave ?

5 Soar we now where Christ has led,
 Foll'wing our exalted head ;
 Made like him, like him we rise,
 Ours the cross, the grave the skies.

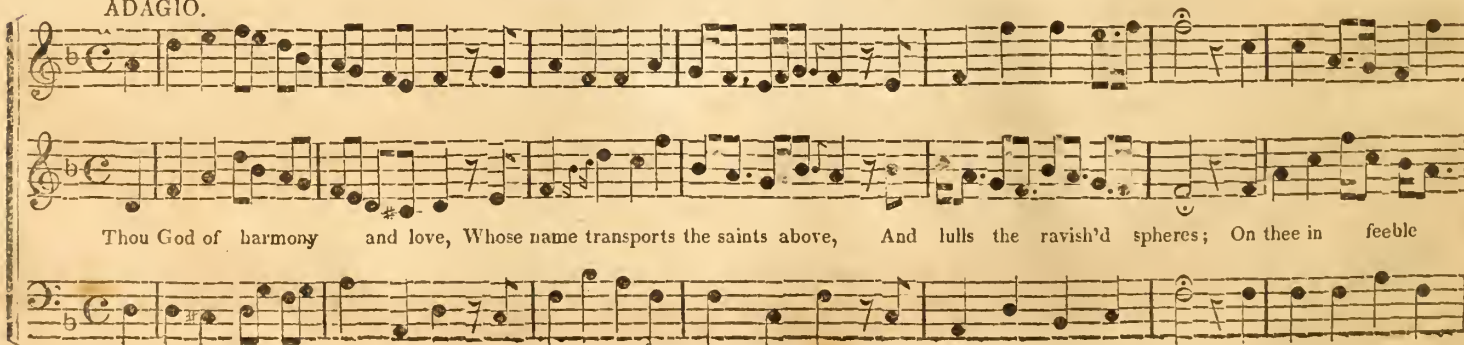


He leads me to the place Where heav'nly pastures grow; Where living waters gently pass, And full salvation flows.

MUSICIAN'S HYMN.

8-5-6.

ADAGIO.



Thou God of harmony and love, Whose name transports the saints above, And lulls the ravish'd spheres; On thee in feeble



2 If well I know the tuneful art,
 To captivate a human heart,
 The glory, Lord, be thine;
 A servant of Thy blessed will,
 I here devote my utmost skill,
 To sound Thy praise divine.

3 O, might I with the saints aspire,
 The meanest of that dazzling choir,
 Who chant Thy praise above;
 Mix'd with the bright, celestial band,
 May I a heav'nly harper stand,
 And sing the song of Love!

4 What ecstasy of bliss is there
 While all th' angelick concert share,
 And drink the floating joys!
 What more than ecstasy when all,
 Struck to the golden pavement fall
 At Jesus' glorious voice.

God is the refuge of his saints When storms of sharp distress invade; Ere we can offer

our complaints, Behold him present with his aid, Behold him present with his aid.

Lively.

My soul her ut - most pow'r shall raise,

Praise ye the Lord, our God to praise, My soul her utmost pow'r shall raise, With private friends and in the

p

Organ. Bass voice silent.

ff

Trio. 2d Treble Tenor silent.

Of saints, his praise shall be my song.

ff Tenor.

throng Of saints, his praise shall be my song, Of saints, his praise shall be my song.

Duo.

ff

Bass Solo.

Of saints, his praise shall be my song, Of saints, his praise shall be my song.

ff

Of saints, his praise, his praise Of saints, his praise, his praise

When I pour out my soul in pray'r, Do thou, O Lord, attend; e - ter - - nal

To thy

To thy e-

throne of grace Treble Solo. Let my sad cry as - - cend.

Let my sad cry as - - cend.

Let my sad cry as - - cend.

Let my sad cry as - - cend.

For. *tr* *tr* *tr* *tr* *tr* *Sotto Voce.*

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

For.

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

How long wilt thou for - get me, Lord, Must I for - ev - er mourn? Must I for - - ev - er mourn?

for - ev - er mourn, for - - ev - - er mourn.

How long wilt thou with - draw from me, Oh, nev - er to re - turn, Oh never to re - - turn.

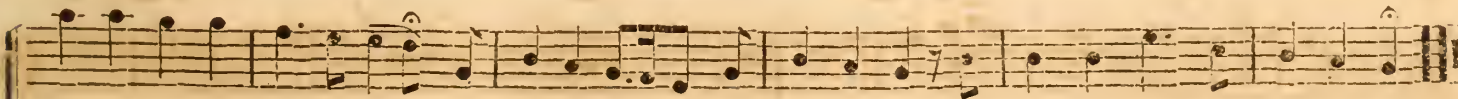
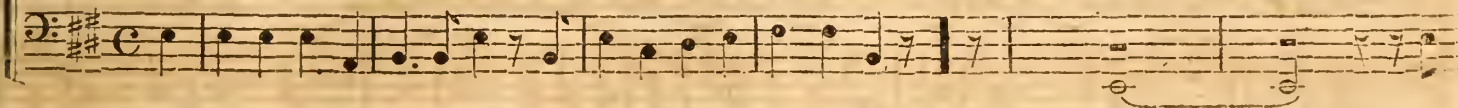
organ. voice.



Duetto.

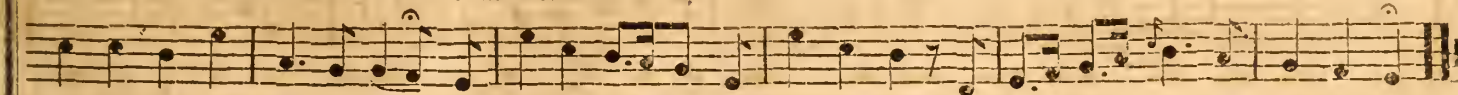


How pleasant, how divinely fair, O Lord of hosts, thy dwellings are ! With long desire my spirit fairs, To



Cres.

Tutti. For.



meet th' assemblies of thy saints. With long de - sire my spirit faints, To meet th' assemblies of thy saints.



ANDANTE.

The first system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'ANDANTE.' The lyrics 'O all ye peo - ple, clap your hands, And with tri - um - phant voices sing;' are written below the staves.

The second system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'ANDANTE.' The lyrics 'No force the mighty pow'r withstands Of God, the u - ni - ver - sal King. King.' are written below the staves. The system includes a first ending marked '1st time.' and a second ending marked '2d time.'.

Lively.

BONHILL.

C. M:

S. Holden.

46

With my whole heart, my God, my King, Thy praise I will proclaim;

The first system of the musical score for 'Bonhill' consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has two flats (Bb and Eb), and the time signature is 3/2. The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the staves, with some words like 'my' and 'I' underlined.

Pia.

Fortis.

Be - fore the Lord with joy will sing, And bless thy ho - - ly name.

The second system of the musical score continues the piece. It features a variety of musical markings, including triplets and dynamic changes indicated by 'Pia.' (Piano) and 'Fortis.' (Fortissimo). The lyrics 'Be - fore the Lord with joy will sing, And bless thy ho - - ly name.' are spread across the staves. The notation includes many beamed notes and rests, indicating a lively and expressive tempo.

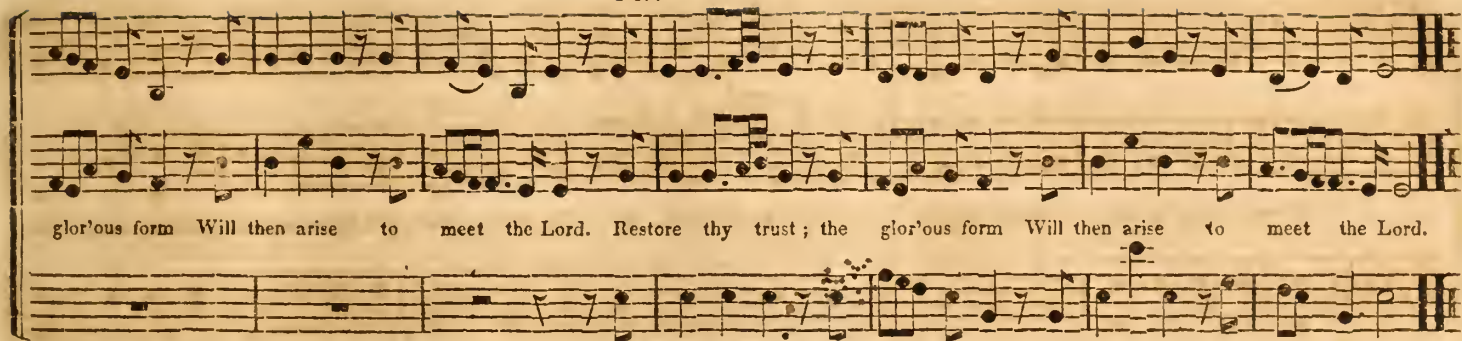
GRAVE.

Unveil thy bosom, faithful tomb, Take this new treasure to thy trust; And give these sacred relicks room, To

*Andante. Mastoso, Con Furia, Forte.**Pia.*

slumber in the silent dust. Break from his throne, illustrious morn! Attend, O grave, his sovereign word! Restore thy trust; the

For.



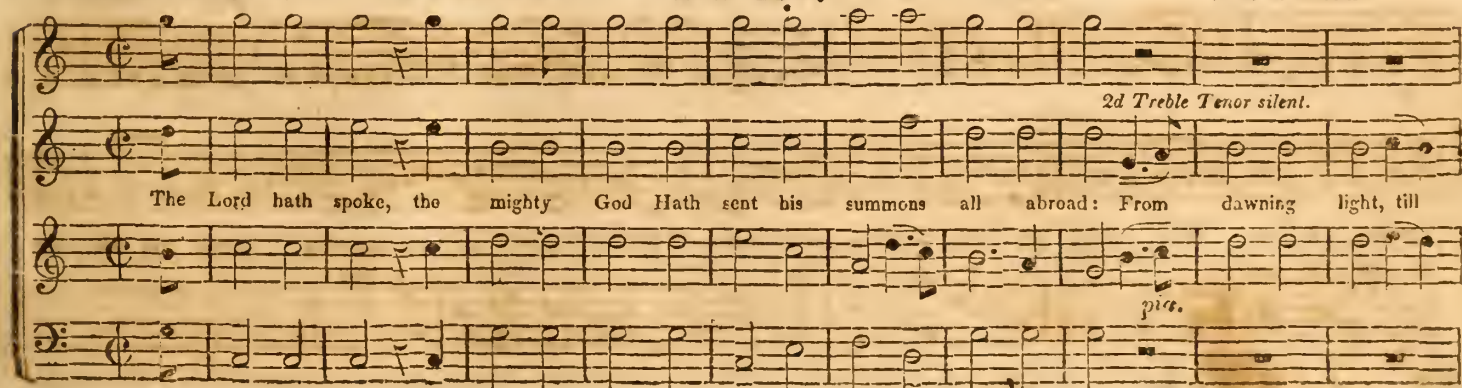
glor'ous form Will then arise to meet the Lord. Restore thy trust; the glor'ous form Will then arise to meet the Lord.

Andante. Maestoso.

CASHEL.

L. P. M.

Dr. Arnold.



The Lord hath spoke, the mighty God Hath sent his summons all abroad: From dawning light, till

pizz.

Tutti. *for.*

day declines, From dawning light, till day declines, The list'ning earth his voice hath heard: And he from

pia.

for.

Tutti.

Zion hath appear'd, Where beauty in perfection shines, Where beauty in perfection shines.

for.

fortis.

Andante.

First system of musical notation for 'St. Andrews'. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on the top staff, with lyrics underneath. The accompaniment is written on the other three staves.

O Lord, our Fath - ers oft have told, In our at - ten - - tive ears,

Second system of musical notation for 'St. Andrews'. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on the top staff, with lyrics underneath. The accompaniment is written on the other three staves.

Thy wonders in their days

Thy won - ders in their days perform'd, And el - - der times than theirs,

Thy wonders in And elder

Tempo Ordinario.

High in the heav'ns, e - ter - - nal God, Thy goodness in full glory shines; Thy truth shall break through

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, melodic style with various note values and rests.

ev' - - ry cloud That veils and dark - ens thy de - signs, That veils and dark - ens thy designs.

The second system of the musical score also consists of three staves in the same key and time signature as the first. The music continues the melody from the first system. A 'Cres.' (Crescendo) marking is placed above the middle staff towards the end of the system. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

DUETTO. Andantè.

Sym. My God, how excellent thy grace, My God, how

excellent thy grace, Whence all our hopes and comfort springs, Whence all our hopes and comfort springs!

Fly to the

The sons of Adam in distress, Fly to the shad - ow

shadow of thy wings. Fly to the shadow, the shadow, the shadow of thy

of thy wings. Fly to the shadow, Fly to the shad - ow, the shadow of thy

wings.

wings.

CHORUS. Tempo Primo.

From the provisions of thy house, We shall be fed with sweet repast, We shall be fed with sweet repast;



There mercy like a river flows, And brings sal - - va - - tion to our taste, And brings sal va - - tion to our taste.

Organo.

This block contains the first system of the musical score. It features a vocal line for the Solo Basso and an organ accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The organ part is written on a grand staff (treble and bass clefs) with the same key signature. The lyrics are written below the vocal staff. The organ part is labeled 'Organo.'.

CHORUS.



Life, like a fountain, rich and free, Springs from the presence of my Lord, Springs from the presence of my Lord ;

This block contains the second system of the musical score, labeled 'CHORUS.'. It features a vocal line and an organ accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The organ part is written on a grand staff (treble and bass clefs) with the same key signature. The lyrics are written below the vocal staff. The organ part is labeled 'CHORUS.'.

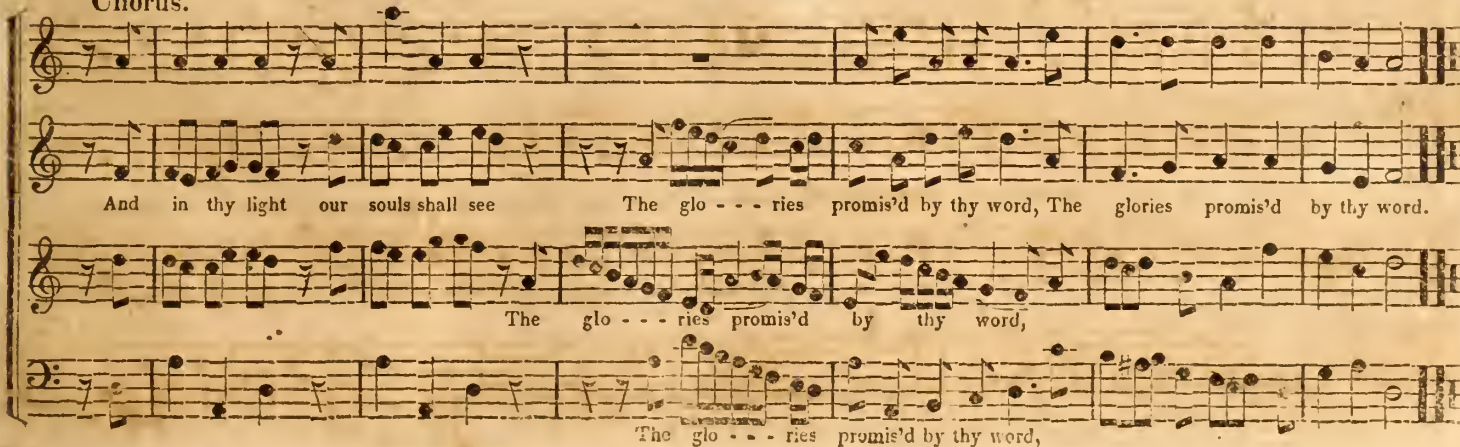


And in thy light our souls shall see The glo - - ries promis'd in thy word, The glo - ries promis'd in thy word.

The glo - - - ries promis'd in thy word,

organo.

Chorus.



And in thy light our souls shall see The glo - - - ries promis'd by thy word, The glories promis'd by thy word.

The glo - - - ries promis'd by thy word,

The glo - - - ries promis'd by thy word,

Plaintive and Slow.

Lord, hear the voice of my complaint, Accept my secret pray'r; To thee, alone, my king, my God, Will I for help repair.

EXETER.

S. M.

See what a living stone The builders did refuse! Yet God hath built his church thereon In spite of envious Jews.

Tenderly.

Let all the nations fear The God, who rules above, He brings his people near And

makes them taste his love. While earth and sky Attempt his praise, His saints shall raise His hon - - ors high.

pia.

Arise, O Lord, arise, O Lord, arise, arise, arise, O Lord, unto thy resting place,

Arise, O Lord, arise, arise, O Lord, arise, arise, arise, O Lord, unto thy resting place, Arise, O

Arise, arise, O Lord, *Organ.* unto

Lord, unto thy resting place, Thou and the Ark, the Ark of thy strength, Thou, thou and the Ark of thy strength.

Let thy Priest be clothed, be clothed with righteousness, And let thy Saints sing with

joyfulness, Let thy Saints sing with joy - ful - ness, And let thy saints sing let thy saints

And let thy saints sing - -

- - - let thy Saints sing, let thy saints sing,
 sing, let thy saints sing, sing, sing with joyfulness, Let thy Saints sing with joyfulness, with joyfulness, Let
 - - - let thy saints sing, sing, sing, sing with joyfulness, *Organ.* with

thy Saints sing with joyfulness, Let thy Saints sing with joyfulness, Let thy saints sing with joyfulness.

Thou dear Re - deem - er, dy - - ing Lamb! We love to hear of Thee; No mu - - sick

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is split between the middle and bottom staves. The lyrics are written below the middle staff.

like thy love - - ly name Does sound so sweet to me, Does sound so sweet to me.

The second system of the musical score consists of three staves, continuing the melody and accompaniment from the first system. The lyrics are written below the middle staff.

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

KENTUCKY.

8 7 4.

A Favourite Missionary Hymn.

Look my soul be still and gaze; All the promises do travail

Look my soul be still and gaze;

O'er the gloomy hills of darkness, Look my soul be still and gaze; All the promises do travail, All

Look my soul be still and gaze; All the promises do travail, All

All With a glorious day of grace. Blessed Jubilee, let thy glorious morning dawn.

Blessed Jubilee, let thy glorious morn, let thy glorious morning dawn.

All the promises do travail With a glorious day of grace : Blessed Jubilee, blessed Jubilee, Let thy glorious morning dawn.

Blessed Jubilee, Let thy glorious morn - - - - Let thy glorious morning dawn.

3 Kingdoms wide that sit in darkness,
 Grant them LORD, the glorious light,
 And from eastern coast to western
 May the morning chase the night,
 And redemption
 Freely purchas'd, win the day.

4 May the glorious day approaching,
 From eternal darkness dawn,
 And the everlasting gospel
 Spread abroad thy holy name:
 All the borders
 Of the great IMMANUEL's land

5 Fly abroad, thou mighty gospel,
 Win and conquer, never cease :
 May thy lasting wide dominions
 Multiply and still increase ;
 Sway thy sceptre,
 Saviour, all the world around.

ANDANTE. *for.**pia.*

Be - - fore Je - - ho - vah's aw - - ful throne, Ye nations bow with sa - - cred joy ;

*for.**pia.*

Know that the Lord is God a - lone, He can cre - ate, and he destroy.

E - - ter - nal wisdom, thee we praise, Thee the cre - - a - - - tion sings; With thy lov'd name, rocks,

for.
hills, and seas, And heav'ns high palace rings, And heav'ns high pal - - ace rings.

With thee, great God, the stores of light, And stores of darkness lie:

Thou form'st the sa - - ble robe at night, And spread'st it round the sky.

SLOW.

And must this body die! This mortal frame decay! This mortal frame decay! And must these active

The first system of the musical score for 'Whitefield' consists of three staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is marked 'SLOW.' and includes the lyrics: 'And must this body die! This mortal frame decay! This mortal frame decay! And must these active'.

PIA.

limbs of mine Lie mould'ring in the clay, Lie mould'ring in the clay, Lie mould'ring in the clay!

The second system of the musical score continues the melody. It consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef, all with a key signature of two flats and a common time signature. The music is marked 'PIA.' and includes the lyrics: 'limbs of mine Lie mould'ring in the clay, Lie mould'ring in the clay, Lie mould'ring in the clay!'.

SOLEMN.

Prostrate, dear Jesus, at thy feet, A guilty rebel lies; And upwards, to thy mercy seat, Presumes to lift his eyes.

SAINTS' AIR.

L. M.

Handel.

Maestoso. fortis.

Unison.

pia.

Je - - ho - - vah reigns, let all the earth In his just govern - ment rejoice; Let all the Isles with]

*pia.**fortiss.*

Unison. In his

sa - cred mirth, In his ap - - plause, In his ap - - plause, *ff* In his ap - plause u - - nite their voice.

Organ. pia. In his

ABRIDGE.

C. M.

I. Smith.

Lord, how divine thy comforts are! How heav'nly is the place, Where Je - sus spreads the sacred feast Of his redeeming grace.

With cheerful notes let all the earth, To heav'n their voices raise: Let all, inspir'd with

The first system of the musical score for 'Chester' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Vivace'. The lyrics are: 'With cheerful notes let all the earth, To heav'n their voices raise: Let all, inspir'd with'.

god - ly mirth, Sing solemn hymns of praise. Hal - - le - lu - jah, Hal - - le - lu - jah Hal - - - - le -

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are: 'god - ly mirth, Sing solemn hymns of praise. Hal - - le - lu - jah, Hal - - le - lu - jah Hal - - - - le -'. The tempo is marked 'For.' (Forzando) and 'Fortiss.' (Fortissimo). The lyrics are: 'god - ly mirth, Sing solemn hymns of praise. Hal - - le - lu - jah, Hal - - le - lu - jah Hal - - - - le -'.

Hal - le - lu - jah.

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

org. p Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

Lively.

GLANDELOUGH.

C. M.

D. Weyman.

Then open wide the tem - ple gates, To which the just re - - pair, That I may

en - - ter in, And praise my great De - - liv' - rer there. DUO. 1st & 2d Trebles.

That I may

Fortiss.

And praise my great De - - liv' - rer there.

en - - ter in, And praise my great, my great

Who place on Si - - on's God their trust, Like Sion's rock shall stand;

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words grouped by slurs.

For. Like Sion's

Like her im - - move - a - - ble be fix'd, By his Al - - migh - - ty hand.

This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words grouped by slurs.

From Sion's hill I lift mine eyes, From thence ex - pecting aid : DUO. 1st & 2d Trebles.

From Sion's hill, and Si - - on's

Fortiss.

Who heav'n and earth has made, Who heav'n and earth has made.

God, From Si - - on's hill and Si - on's God,

Largo.

PORTUGAL.

L. M.

T. Thorley.

75

My God, permit me not to be A stran - ger to my - - self and thee;

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

A - - midst a thousand thoughts I rove, For - get - ful of my highest love.

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

Shine, mighty God, on this our land, With beams of heav'nly grace; Reveal thy pow'r through all our coasts, Re-

veal thy pow'r thro' all our coasts, Reveal thy pow'r thro' all our coasts, And shew thy smil - ing face.

Moderato.

HARWICH.

5. 6.

Milgrove.

77

All ye that pass by, To Jesus draw nigh; To you is it nothing that Jesus should die? Our ransom and peace, Our surety he is,

Pia.

For.

Come, see, come, see, come, see, come, see if there ever was sorrow like this. Come, see if there ever was sorrow like this.

My soul with grateful thoughts of love In - - tire - - ly is posset; Because the Lord vouch-

sa'd to hear The voice of my re - quest. Since he has now his ear inclin'd, I never

will despair; But still in all the straits of life, To him address my pray'r.

Andante.

RANELAGH.

P. M.

PIA.

Mrs. Horne.

FOR.

To God, the migh - ty Lord, Your joyful thanks repeat; To him due praise af - ford, As

good as he is great: For God does prove our constant friend; His boundless love shall

For God does prove our constant friend; His never end, His boundless love shall never end, His boundless love shall nev - er end. His boundless love friend; His His boundless

Plaintive.

EMANCIPATION.

C. M.

D. Weyman.

F 81

When Sion's God her sons re - - call'd From long cap - tiv - i - - ty, From

p *F*

From long cap - tiv - i - ty, From long cap - tiv - i - ty, From

P *F*

long cap - tiv - i - - - ty: DUO. 1st & 2d Trebles. Of what we wish'd to see.

tr

It seem'd at first a pleas - ing dream, FOR.

tr

Of what we wish'd to see, what we wish'd to see.

Org. P

Lord, not to us, we claim no share, But to thy sacred name, Give glory, for thy mercy's sake, And truth's eternal fame.

Vivace.

RICHMOND.

C. M.

R. Taylor.

O praise the Lord with one consent, And mag - ni - fy his name, And mag - ni - fy his name;

Let all the servants of the Lord 1st Treble. His worthy praise proclaim.

His worthy praise pro - - claim, His worthy praise, His

F.F. His worthy, wor - thy praise proclaim.

CHORUS.

Pia.

Cres.

For.

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

Pia. Cres. For.

ANDANTE.

Give me neither

all van-i-ty and lies. Give me neither pov-er-ty nor rich- - es,

Remove far from me van-i-ty, all van-i-ty and lies.

This system contains the first four staves of the musical score. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Largo.' and the dynamics are 'ANDANTE.'. The lyrics are written below the staves, with some words spanning across multiple staves.

poverty nor rich- - es, give me neith- er poverty nor riches. Feed me with

poverty nor riches neither poverty nor riches.

Give me neither poverty nor rich- - es, poverty nor riches. Feed me with food con-

Give me neither poverty nor riches.

This system contains the next four staves of the musical score. It continues the melody and lyrics from the first system. The lyrics are: 'poverty nor rich- - es, give me neith- er poverty nor riches. Feed me with', 'poverty nor riches neither poverty nor riches.', 'Give me neither poverty nor rich- - es, poverty nor riches. Feed me with food con-', and 'Give me neither poverty nor riches.'.

food con - - ven - ient for me, lest I be full, full, and de - ny thee,
 feed me with food con - - ven - ient for me, lest I be full and de - ny thee, and say
 ven - ient for me; lest I be full and de - ny thee, and say, Who - -
 feed me with food con - - ven - ient for me, lest I be full, *For.* and say

Pia. *sf* *sf*

Who is the Lord? Or lest I be poor, and steal, lest I be poor, and steal, be
 Who is the Lord? *Pia.* *sf* Or lest I be poor, and steal, *sf* lest I be poor, and
 - - is the Lord? Or lest I be poor, and steal, lest I be poor, and steal, be
 Who is the Lord? Or lest I be poor, and steal, lest I be poor, and

Cres.

poor, poor, and steal, the name of my God in vain.

poor, and steal, and take the name of my God in vain.

poor, *Cres.* and steal, and take the name, the name of my God in vain

steal, poor, and steal, and take the name of my God in vain.

Repeat the whole (except the five first Bars) in Chorus.

BARBY.

C. M.

Tansur.

The Lord himself, the mighty Lord, Vouchsafes to be my guide; The shepherd by whose constant care, My wants are all supply'd.

Vivace.

HEPHZIBAH.

C. M.

Husband.

87

O, 'twas a joyful sound to hear, Our tribes de - vout - ly say, Up, Is - rael, to the temple

This system contains four staves of music. The first three staves are treble clef, and the fourth is bass clef. The time signature is 2/4. The music is in the key of D major, indicated by two sharps (F# and C#). The lyrics are written below the staves.

Tutti For.

Tutti. F.F.

haste, DUO. Treble & Bass. And keep your festal day, And keep your festal day, Treble. And keep your festal day.

Up, Israel, to the temple haste, F. And keep, F.F.

This system contains four staves of music. The first two staves are treble clef, and the last two are bass clef. The time signature is 2/4. The music is in the key of D major. The lyrics are written below the staves.

HYMN FOR THANKSGIVING.

Dr. J. A. Stevenson.

MÆSTOSO.

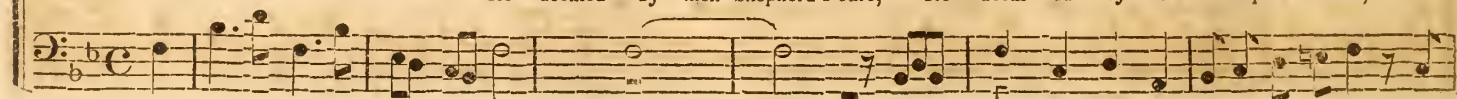
Pia.

For.



FOR.

Re - deemed by their Shepherd's care, Re - deem - ed by their Shepherd's care, In



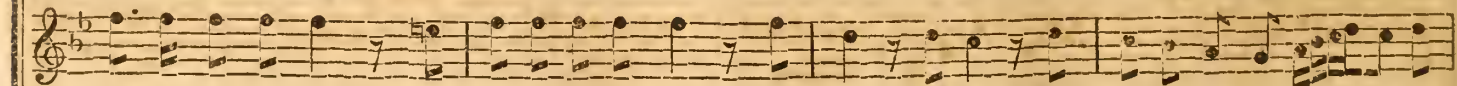
As Israel's people in despair,

organo.

Redeemed by their Shepherd's care, In



rejoice, rejoice,



gratitude rejoice,

In

gratitude rejoice,

rejoice,

rejoice,

In

gratitude rejoice,

In



gratitude rejoice, Or, as on Sinai's banks reclin'd, Our

Cres. Pia. Cres. For. Pia.
 holy fathers swell'd the wind With hallelujah's voice, With hallelujah's voice, Our holy fathers swell'd the wind, With

For.

F F

hal - - - le - - lu - jah's, with hallelujah's voice, With hallelujah's voice, With hallelujah's voice, Our

With hal - - le - - - lu - - jah's voice,

holy fathers swell'd the wind With hal - - le - lu - jah's, with hallelujah's voice, with hallelujah's voice, With

With hal - le - - lu - jah's voice,



- 2 Or as by proud Euphrates' stream,
They rais'd to Thee the heav'nly theme
Of wonder, love, and praise;
So we, for all thy bounteous care,
Thy Providence, divinely fair,
Our pious Orgies raise.

Solo.



- 3 How long will ignorance surround Our foes?
or when shall they be found
To seek fair Virtue's way?
Do thou display thy influence bright,
And guide them with thy heav'nly light,
With thy All-visual ray!

- 4 Let nations with disdainful pride,
Attempt in vain, in vain divide
Our peace, our happiness;
Whilst by the shadow of thy wing,
Thou art our Saviour, and our King,
Surrounding worlds confess.

- 5 Oh, how can we in words declare
Our inward hearts, but thou art there;
Thy glory let us boast;
Thou art the everlasting Tree,
Thou art the blest eternity,
The Son, and Holy Ghost.

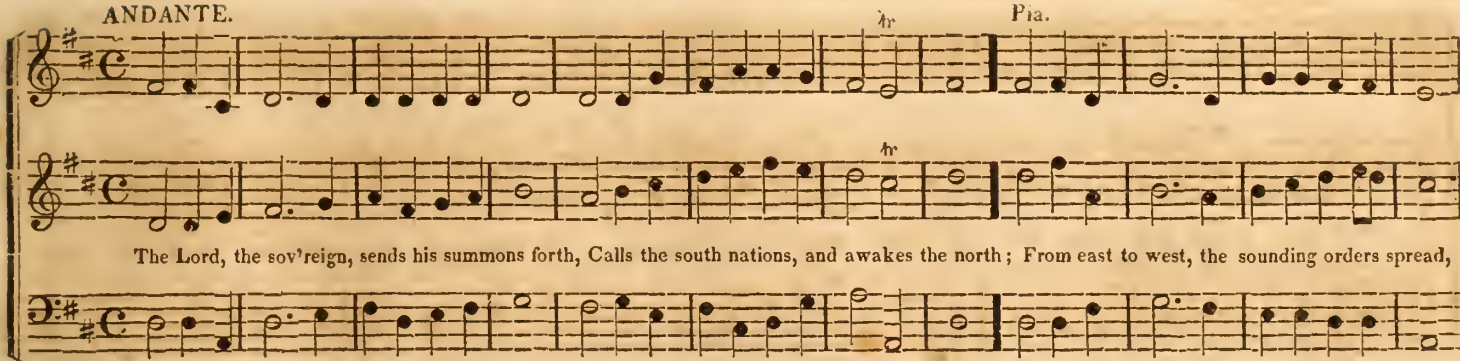
Andante.

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

Andantino.

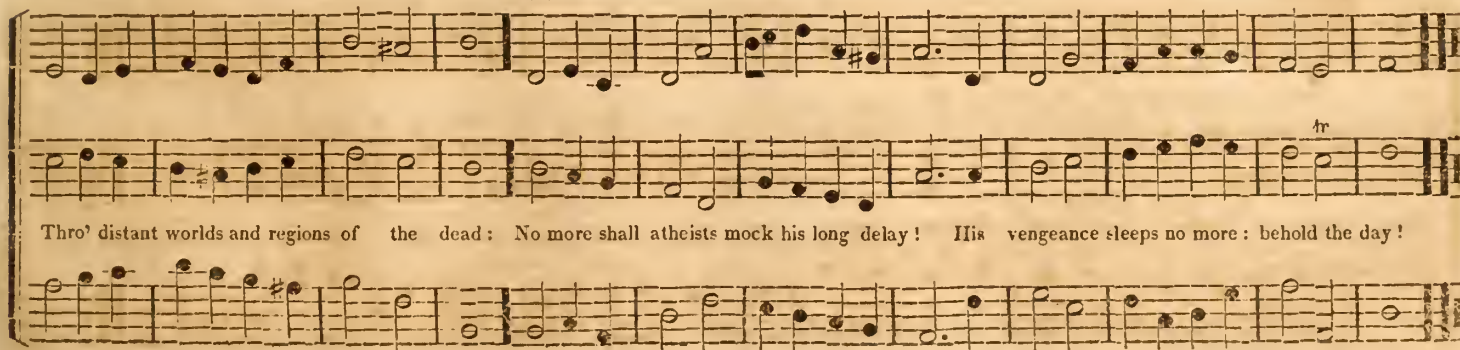
Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honors pay.

ANDANTE.



The Lord, the sov'reign, sends his summons forth, Calls the south nations, and awakes the north ; From east to west, the sounding orders spread,

For.



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

Let thy kingdom, blessed Saviour, come, And bid our jarring cease; Come, O come, and reign forever, God of love, and

Prince of Peace! Visit, Lord, thy precious Zion, See thy people mourn and weep;

Day and night thy lambs are crying, Come, good Shepherd, feed thy sheep; Come, good Shepherd, feed thy sheep; Come, good Shepherd,

This system contains the first four staves of music. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the second staff.

feed thy sheep; Day and night thy lambs are crying, Come, good Shepherd, feed thy sheep, Come, good Shepherd, feed thy sheep.

This system contains the next four staves of music. The first staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the second staff.

Broad is the road that leads to death, And thousands walk to - geth - - er there!

But wis - - dom shows a nar - - row path, With here and there a trav - - el - - ler!

Andante.

SWANWICK.

C. M.

Lucas.

97

Soon shall the glorious morning come, When all thy saints shall rise, And cloth'd in their im-

Bassoon.

mor - - tal bloom, At - - tend thee to the skies, At - - tend thee to the skies.

Grave.

f *pp* *p*

f *p* *f* *p* *pp*

Come not, oh, Lord, in the dread robe of

splendor, Thou wor'st on the Mount, in the day of thine ire; Come in those shadows, deep,

aw - ful, but ten - der, Which mercy flings ! over thy features of fire.



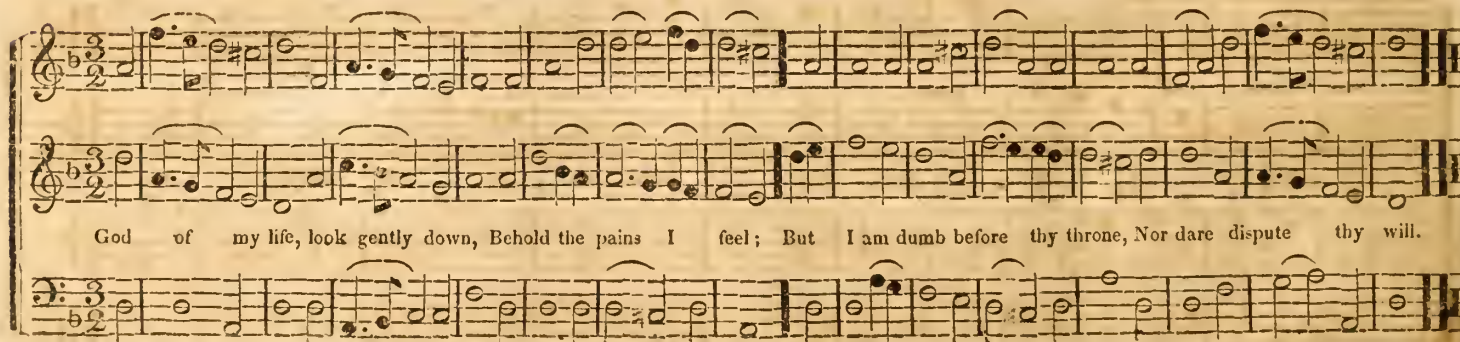
2 LORD! thou rememb'rest the night, when thy Nation
 Stood fronting her Foe hy the red-rolling stream;
 On Egypt thy pillar frown'd dark desolation,
 While Israel bask'd all the night in its beam.

3 So, when the dread clouds of anger enfold thee,
 From us, in thy mercy, the dark side remove;
 While shrouded in terrors the guilty behold thee,
 Oh! turn upon us the mild light of thy love!

SUBMISSION.

C. M.

M. Hall.



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

Pathetic.

NOTTINGHAM.

L. M.

J. Battishill.

101

One happy hour be - holds me rise, Borne up - wards to my native skies;

The first system of the musical score for 'Nottingham' consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat), and the time signature is 3/2. The melody is written on the top staff, with the lyrics 'One happy hour be - holds me rise, Borne up - wards to my native skies;' written below it. The accompaniment is written on the bottom two staves.

While faith as - - sists my soar - ing flight To realms of joy, and worlds of light.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves in the same key and time signature. The lyrics 'While faith as - - sists my soar - ing flight To realms of joy, and worlds of light.' are written below the top staff. The system concludes with a double bar line and repeat dots.

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

offer notes di - - vine To your Creator's praise, To your Creator's praise. Ye holy throng of

The musical score is written for four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music is in a grand staff format. The lyrics are written below the staves, with hyphens indicating long notes. The score is divided into two systems, each with four staves. The first system contains the first two lines of the lyrics, and the second system contains the next two lines. The music is written in a clear, elegant style typical of 18th-century manuscript notation.

Pia. For.

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

Pia. For.

CLEVELAND.

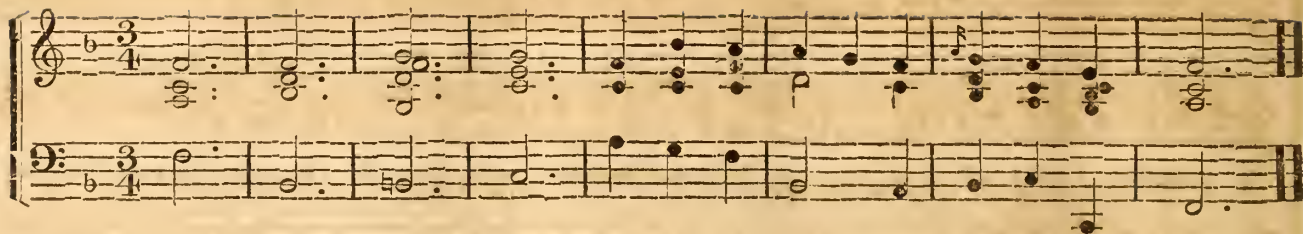
C. M.

By an Amateur.

When all thy mercies, O, my God, My rising soul surveys; Transported with the view, I'm lost In wonder, love and praise, In wonder, love and praise.

ADAGIO.

Affettuoso.



Go, let me weep, there's bliss in tears, When he, who sheds them, in - ly feels, Some ling'ring stain of early years

The vocal melody is written on a single staff in treble clef, with a key signature of one flat and a 3/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, with some phrases grouped by slurs. The piano accompaniment is written on two staves, with the top staff in treble clef and the bottom staff in bass clef, both with a key signature of one flat and a 3/4 time signature. The accompaniment features a steady eighth-note pattern in the right hand and a more varied bass line in the left hand, including some chords and single notes.

Effac'd by ev'ry drop that steals The fruitless show'rs of worldly woe, Fall dark to earth and never rise; While

tears that from repentance flow, In bright exhalament reach the skies. Go, let me weep, there's bliss in tears, When

he, who sheds them in - ly feels Some ling'ring stain of early years, Effac'd by ev'ry drop that steals.

2 Leave me to sigh o'er hours that flew
 More idly than the summer's wind,
 And while they pass'd, a fragrance threw,
 But left no trace of sweets behind.—
 The warmest sigh, that pleasure heaves
 Is cold, is faint to those that swell

The heart, where pure repentance grieves
 O'er hours of pleasure, lov'd too well !
 Leave me to sigh o'er days that flew
 More idly than the summer's wind,
 And, while they pass'd, a fragrance threw,
 But left no trace of sweets behind.

Andante. Sotto voce.

To God, with mournful voice, In deep distress I pray'd, In deep distress I pray'd, In

deep distress I pray'd: Made him the umpire of my cause, My wrongs before him laid.

Thee, I will bless, my God and King, Thy endless praise, Thy endless praise proclaim; This
 F.F. Thy endless praise proclaim; This tri - - bute
 F.F. Thy endless praise proclaim; This tri - - bute
 F.F. Thy endless praise proclaim; This tri - - bute

tri - - bute daily I will bring, And ever bless thy name.
 tri - - bute dai - - ly I will bring, And ev - - er bless thy name. Hal - le -
 dai - - ly I will bring, And ever bless thy name, And ever bless thy name. Hal - le - lu - jah,
 tri - bute daily I will bring, And ev - - er bless thy name.

Treble.

lu - jah, Hallelujah, Amen. Hallelujah, Hallelujah, Hallelujah, Amen. A - men, A - - men.

LOUISIANA.

S. M.

M. Hall.

Moderato.

Let diff'rent nations join To celebrate his fame; Let all the earth, O Lord, combine To praise thy glorious name.

Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs em-
 org. pia.
 pia.
 A - bove, A - bove, for.
 play A - - - bove the starry frame, Above the star-ry frame; Your voi-ces raise, Ye
 star - - - ry frame. for.
 A - bove, A - bove the star-ry frame.

che - ru - - - bim, And se - - - ra - - - phim, *pia.* To sing, To sing his praise.

ALL SAINTS.

S. M.

Dr. Howard.

And will the Judge descend; And must the dead arise? And not a single soul escape His All-discerning eyes?

For - - ev - - er ^{tr} blest be God, the Lord, Who does his need - ful aid im - - - part;

org.

Fortis.

At once both strength and skill aff - - ford, To wield my arms with war - like art.

God moves in a mysterious way, His wonders to perform; He plants his footsteps in the sea, And rides upon the storm:

This musical score is for the hymn 'Pleasant Street'. It consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). They contain a melody with several triplet markings. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics are written below the staves.

LUCAN.

C. M.

J. Elliot.

PLAINTIVE.

Lord, hear my pray'r, and to my cry Thy wonted audience lend; In thy accustom'd faith and truth, A gracious answer send.

This musical score is for the hymn 'Lucan'. It consists of four staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). They contain a melody. The bottom two staves are in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics are written below the staves.

Pia.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with the same key signature. The music is written in a simple, hymn-like style with quarter and eighth notes. A repeat sign is present at the end of the first staff.

On wings of faith mount up my soul and rise, View thine inheritance beyond the skies: Nor heart can think, nor mortal tongue can tell, What endless

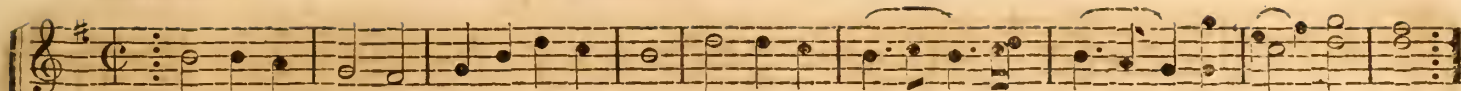
Pia.

Forte. Pia.

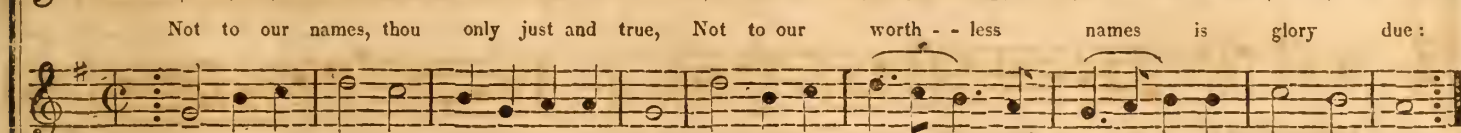
Fortiss.

The second system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F-sharp). The bottom staff is in bass clef with the same key signature. The music continues from the first system, featuring various dynamics and articulations. A repeat sign is present at the end of the first staff.

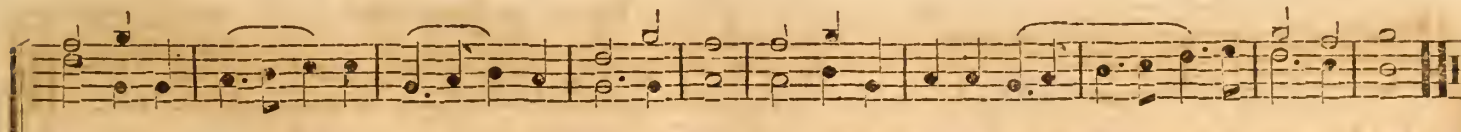
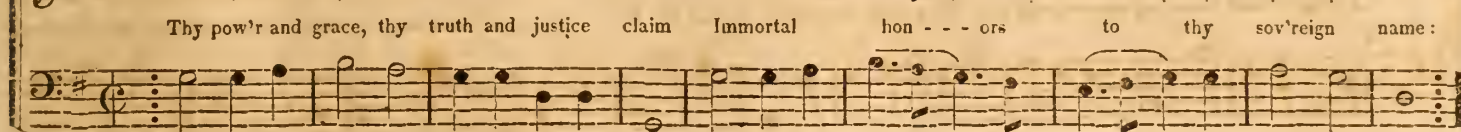
pleasures in those mansions dwell. Here our Redeemer lives, all bright and glorious, O'er sin, and death, and hell, O'er sin, and death, and hell, he reigns victorious.



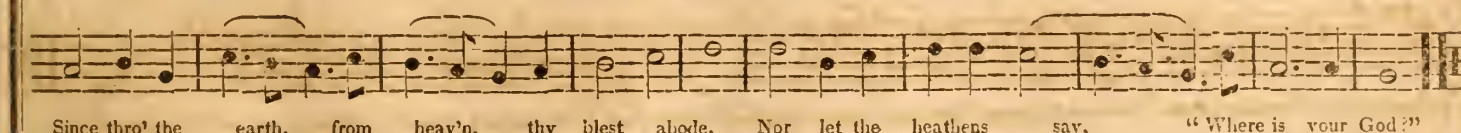
Not to our names, thou only just and true, Not to our worth - - less names is glory due :



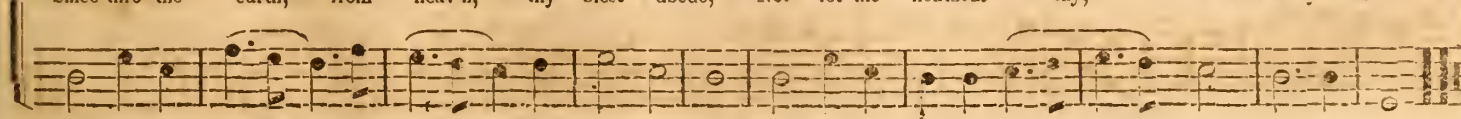
Thy pow'r and grace, thy truth and justice claim Immortal hon - - - ors to thy sov'reign name :



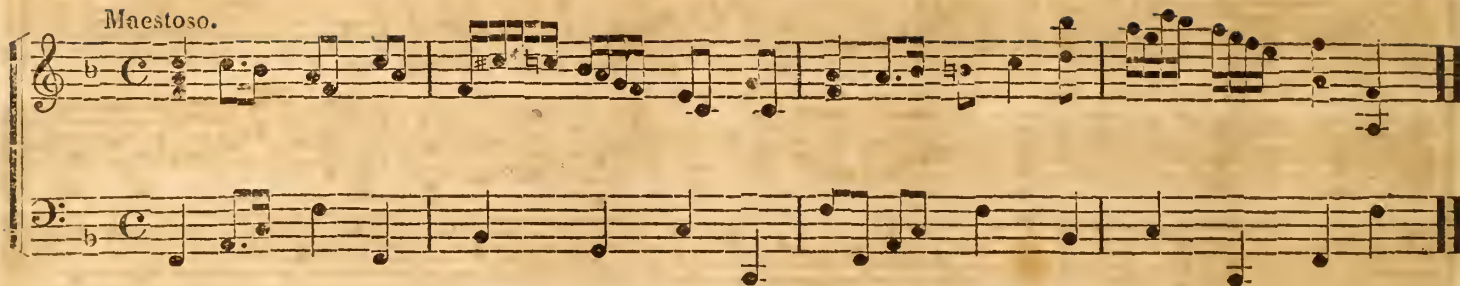
Since thro' the earth, from heav'n, thy blest abode, Nor let the heathens say, "Where is your God?"



Since thro' the earth, from heav'n, thy blest abode, Nor let the heathens say, "Where is your God?"



Maestoso.



Solo.

When marshall'd on the night - - ly plain, The glitt'ring host be - - stud the sky; One star alone, of

all the train, Can fix the sinner's wand'ring eye, Can fix the sin - ner's wand'ring eye.

CHORUS.

But one alone the

Hark! hark! to God the chorus breaks, From ev'ry host, from ev'ry gem, From ev'ry host, from ev'ry gem;

But one alone the

But

Saviour speaks, But one alone the Saviour speaks, It is the Star, the Star of Bethlehem; It

But one alone the Saviour speaks, But one alone the Saviour speaks, The Star of Bethlehem; It

Saviour speaks, But one alone the Saviour speaks, It is the Star, the Star of Bethlehem; It

one alone the Saviour speaks, But one alone the Saviour speaks, It is the Star of Bethlehem; It

is the Star of Bethlehem; It is the Star of Bethlehem; the Star of Bethlehem.

DETTO. Andante. 2d voice.

Once on the raging seas I rode, The storm was loud, the night was dark, the night was

1st voice.

dark, The o - - cean yawn'd, The wind that toss'd my found - 'ring bark; The

and rude - ly blow'd,

wind that toss'd my found'ring bark, my found' - ring bark.

Legato Expressivo. Verse.

TUTTI.

When

Deep horror then my vitals froze, Death struck, I ceas'd the tide to stem; Death struck, I ceas'd the tide to stem;

When

suddenly a star arose, When suddenly a star arose, It was the Star, the Star of Bethlehem, It

When suddenly a star arose, When suddenly a star arose, It was the Star of Bethle-

suddenly a star arose, When suddenly a star arose, It was the Star, the Star of Bethlehem; It

When suddenly a star arose, When suddenly a star arose, It was the Star of Bethlehem; It

was the Star of Bethlehem.

hem; the Star of Bethlehem. It was the Star of Bethlehem; the Star of Bethlehem.

was the Star of Bethlehem.

SOLO. *Grazioso.*

It was my guide, my light, my all; It bade my dark fore - - bod - ings cease;

And through the storm and dangers' thrall, It led me to the port of pease; It led me, led me

to the port of peace.

CHORUS. *Con Animato.*

Forever and for-

Now safely moor'd, my perils o'er; I'll sing first in night's diadem, I'll sing first in night's diadem.

Forever and for-

For-

evermore, For - ev - er and for - ev - er - more, The Star! the Star, The Star of Bethlehem, It

For - - ev - er and for - ev - er - more, For - ev - er and for - ev - er - more, The Star of Bethlehem. It

ev - er - more, For - ev - er and for - ev - er - more, The Star! the Star, The Star of Bethlehem, The

ev - er and for - ev - er - more, For - ev - er and for - ev - er - more, The Star, the Star of Bethlehem, It

It is the Star of Bethlehem; - It is the Star of Bethlehem, the Star of Bethlehem.

MAESTOSO.

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

The musical score for 'BLENDON' is written for four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The bottom two staves are in bass clef with the same key signature and time signature. The music is marked 'MAESTOSO'. The lyrics are written between the second and third staves.

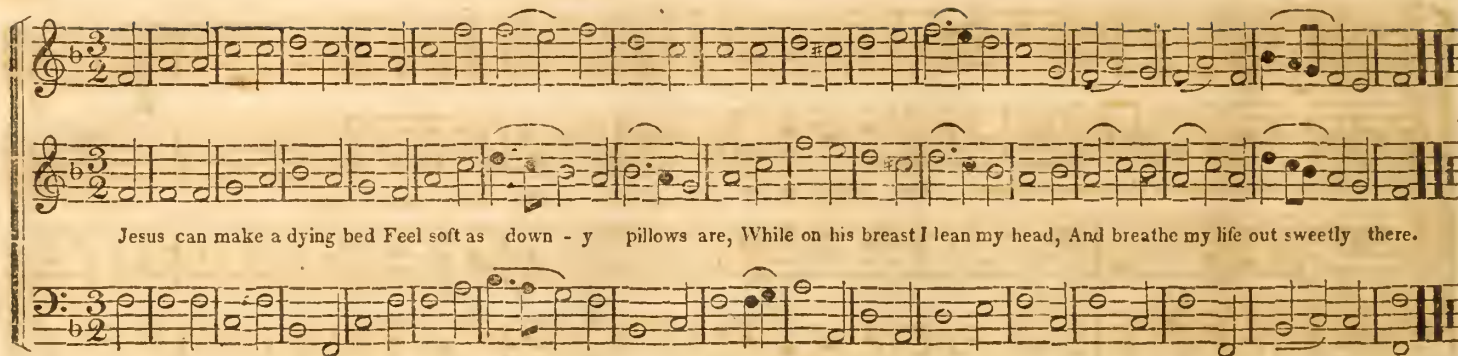
BETHESDA.

L. M.

German.

How long, thou faithful God, shall I, Here in thy ways forgotten lie? When shall the means of healing be The channels of thy grace to me.

The musical score for 'BETHESDA' is written for four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The bottom two staves are in bass clef with the same key signature and time signature. The music is marked 'L. M.'. The lyrics are written between the second and third staves.



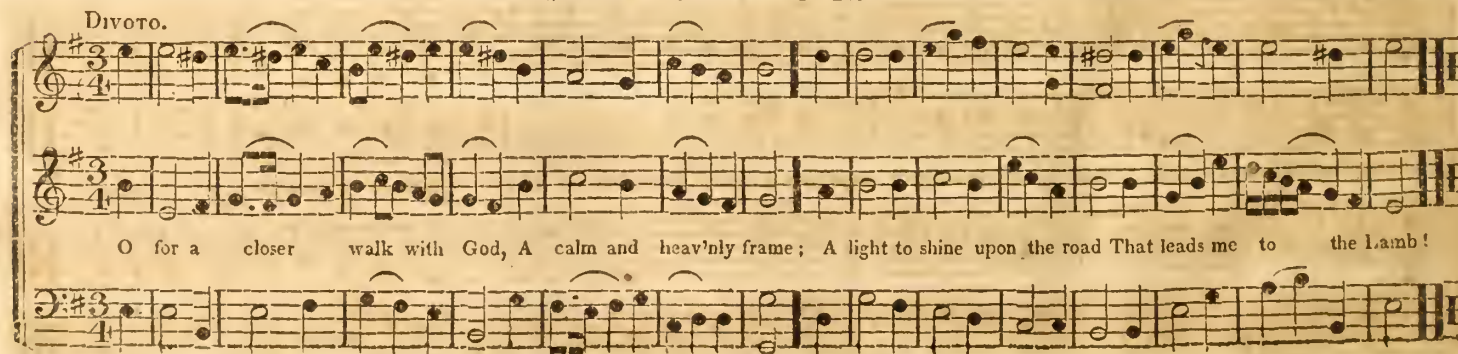
Jesus can make a dying bed Feel soft as down - y pillows are, While on his breast I lean my head, And breathe my life out sweetly there.

WILLIAMS.

C. M.

O. Shaw.

Divoto.



O for a closer walk with God, A calm and heav'nly frame; A light to shine upon the road That leads me to the Lamb!

Ye that delight to serve the Lord, The honors of his name record, His sacred name forever bless: Where'er his

Pia.

mf

Pia.

circling sun displays His rising beams and setting rays, Let lands and seas his pow'r confess, Let lands and seas his pow'r confess.

Oh! the delights, the heav'nly joys, The glories of the place, The glories of the place; Where Je - - sus

sheds the brightest beams Of his o'erflowing grace. Where Je - sus sheds the brightest beams Of his o'er - flowing grace.

This musical score is written for four voices (Soprano, Alto, Tenor, and Bass) and piano accompaniment. It is in common time (C. M.) and the key signature has one flat (B-flat). The melody is written in the soprano part, with the lyrics: "Oh! the delights, the heav'nly joys, The glories of the place, The glories of the place; Where Je - - sus sheds the brightest beams Of his o'erflowing grace. Where Je - sus sheds the brightest beams Of his o'er - flowing grace." The piano accompaniment is written in the bass part, featuring a simple harmonic accompaniment. The score is divided into two systems, each with four staves. The first system contains the first line of the melody and the first line of the piano accompaniment. The second system contains the second line of the melody and the second line of the piano accompaniment. The score ends with a double bar line and repeat dots.

Larghetto.

WESLEY CHAPEL.

L. M.

W. Yoakley.

129

My soul before thee prostrate lies, To thee, her source, my spirit flies; * My wants I mourn, my chains I see; O

Pia.

Pia.

Cres. For. tr.

let thy presence set me free! My wants I mourn, my chains I see; O let thy presence set me free!

Cres. For.

Re - gent of all the worlds a - bove, Thou Sun, whose rays a - dorn our sphere,

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melody with several trills marked 'tr'. The middle staff is also in treble clef with the same key signature and time signature, featuring a bass line with triplets marked '3'. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic foundation. The lyrics 'Re - gent of all the worlds a - bove, Thou Sun, whose rays a - dorn our sphere,' are written below the middle staff.

And with un - wea - ried swift - ness move, To form the cir - cle of the year.

The second system of the musical score also consists of three staves. The top staff continues the melody from the first system, ending with a double bar line. The middle staff continues the bass line with triplets, also ending with a double bar line. The bottom staff continues the harmonic foundation, ending with a double bar line. The lyrics 'And with un - wea - ried swift - ness move, To form the cir - cle of the year.' are written below the middle staff.

I hear the voice of woe! I hear a brother's sigh! Then let my heart with pi - ty flow, And tears of love mine eye.

STERLING.

L. M.

Rippon's Col.

SOLEMN.

Jehovah reigns, his throne is high, His robes are light and majesty! His glory shines with beams so bright, No mortal can sustain the sight.

Pia. Cres. For.

Pia. Cres. For.

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

SOUTHWELL.

S. M.

Almighty Maker, God, How glorious is thy Name! Thy wonders how diffus'd abroad Throughout creation's frame!

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

O, King of glo - ry, thy rich grace Our short de - sires sur - pas - ses far;

The second system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

Yea, ev'n our crimes, though num - ber - less, Less num - 'rows, than thy mer - cies, are.

Our Father, which art in heaven, Hallowed, hallowed be thy Name. Our Father,

which art in heaven, Hallowed, hallowed be thy Name. Thy kingdom come, thy will be done.

Pia. *Cres.* *mf*

Pia. *Cres.* *mf*

Pia. *Cres.* *Solo.* *in*

Pia. Give us this day

as 'tis in heaven, as 'tis in heaven. our daily bread, our daily bread, for-

Pia. Give us this day And for-

earth, in earth, *Pia.* for-

give us, for give us our tres- pass - es, As we forgive them that trespass against us. Lead us

And lead us

For. *f* *p* *p* *pp* *tr*

not into temptation; And lead us, lead us not into temptation; But de - liv - er us from evil, de - liv - er us from e - vil.

f *p* *f* *p* *p* *pp*

CHORUS. Andante Maestoso.

Pia. *For.*

For thine is the kingdom, the pow'r, and the glory, for thine is the kingdom, the pow'r, and the glory, for

Pia. *For.*

thine is the kingdom, the pow'r, and the glory, for - ev - er and ev - er, for - ev - er and ev - er, for

thine is the kingdom, the pow'r, and the glory, for - ev - er and ev - er, for - ev - er and ev - er, for-

for thine

ev - er, for - ev - er and ev - - er, for thine is the kingdom, the pow'r, and the glory, for-

ev - er and ev - er, and ev - - - er, A - men, A - - men, A - - men, A - - men.

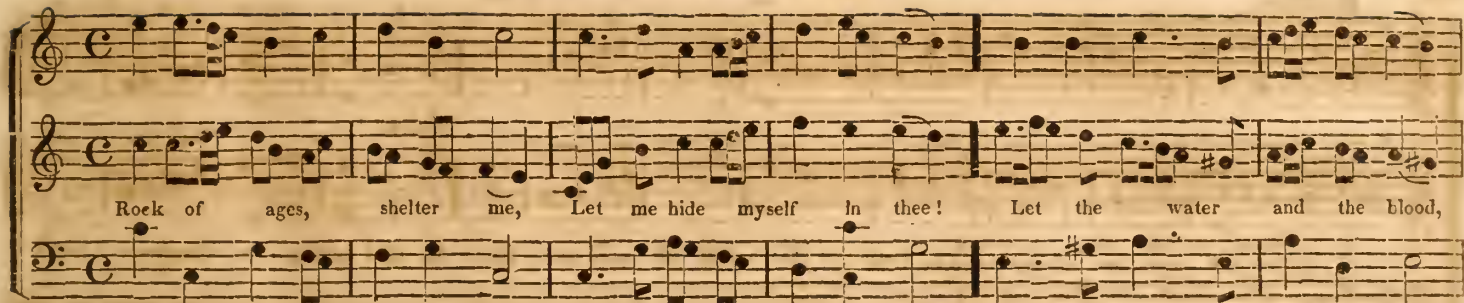
AFFETTUOSO.

Dolce.

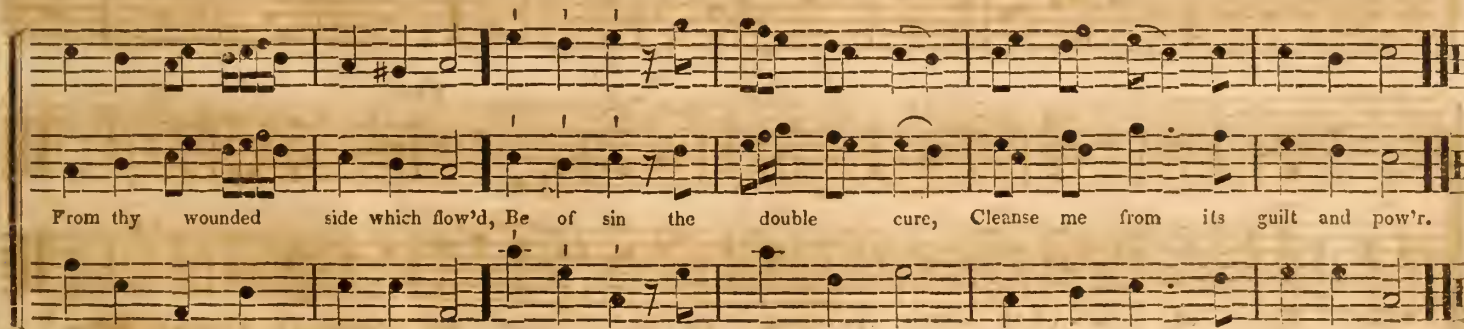
Tender and kind be all our thoughts; Thro' all our lives let mer-cy run: So God forgives our num'rous faults,

*Tutti.**For.*

So God forgives our num'rous faults, For the dear sake of Christ his Son, For the dear sake of Christ his Son.



Rock of ages, shelter me, Let me hide myself in thee! Let the water and the blood,



From thy wounded side which flow'd, Be of sin the double cure, Cleanse me from its guilt and pow'r.

2 Not the labour of my hands
Can fulfil the law's demands;
Could my zeal no respite know,
Could my tears forever flow,
All for sin could not atone,
Thou must save, and thou alone.

3 Nothing in my hand I bring,
Simply to thy cross I cling,
Naked come to thee for dress,
Helpless look to thee for grace;
Black, I to the fountain fly,
Wash me Saviour, or I die.

4 While I draw this fleeting breath,
When my eye-strings break in death,
When I soar to worlds unknown,
See thee on thy judgment throne,
Rock of ages shelter me,
Let me hide myself in thee.

MAESTOSO.

1st and 2d Trebles.

Dolce.

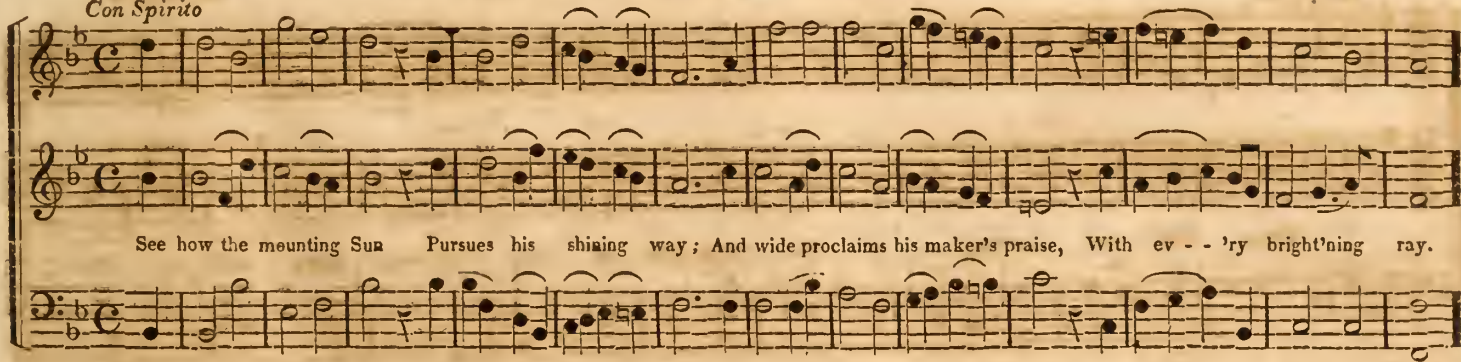
Great God, the nations of the earth Are by cre - - a - tion thine; And in thy

mf

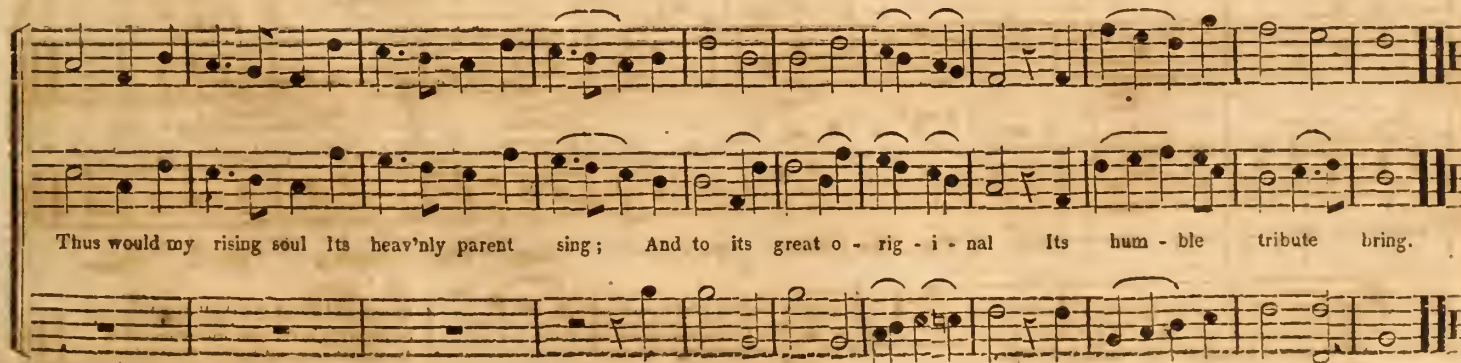
Cres.

f

works, by all be - - held, The ra - dant glo - ries shine, The radiant glories shine.

Con Spirito

See how the mounting Sun Pursues his shining way; And wide proclaims his maker's praise, With ev - - 'ry bright'ning ray.



Thus would my rising soul Its heav'nly parent sing; And to its great o - rig - i - nal Its hum - ble tribute bring.

Larghetto Expressivo.

Dolce.

We mourn a leader of our train, And now the Fun^l-ral Dirge begin, And seek in musick's soothing strain, A

res - pite from our grief to win, A res - pite from our grief to win.

2 Soft be the notes from friendship due,
To one whose voice, attun'd with ours;
Once would the theme of praise pursue,
With harmony's delightful pow'rs.

3 But solemn be the strain and slow,
When of that friend's decease we tell;
For ah! it breathes the tones of wo,
So soon to part—to say "farewell!"

4 Farewell!—but we shall meet again,
In choirs above, and anthems raise
In symphonies of heavenly strain,
And chorus of unending praise.

ANDANTINO.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with various note values including eighth and sixteenth notes, and rests. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one flat and a common time signature, providing a harmonic accompaniment. The lyrics for this system are: "The Lord Je - ho - vah reigns, And roy - al state maintains; His head with aw - ful glories crown'd;

The Lord Je - ho - vah reigns, And roy - al state maintains; His head with aw - ful glories crown'd;

The second system of the musical score also consists of three staves. The top staff continues the melody from the first system. The middle staff contains the lyrics: "Ar - ray'd in robes of light, Begirt with sovereign might, And rays of maj - es - ty a - round." The bottom staff continues the harmonic accompaniment. The system concludes with a double bar line.

Ar - ray'd in robes of light, Begirt with sovereign might, And rays of maj - es - ty a - round.

ANDANTINO.

By making 4 syllables in bars marked (*)

Al - migh-ty King of heav'n a - bove, E - - ter - nal source of truth and love, And Lord of all be - low ;

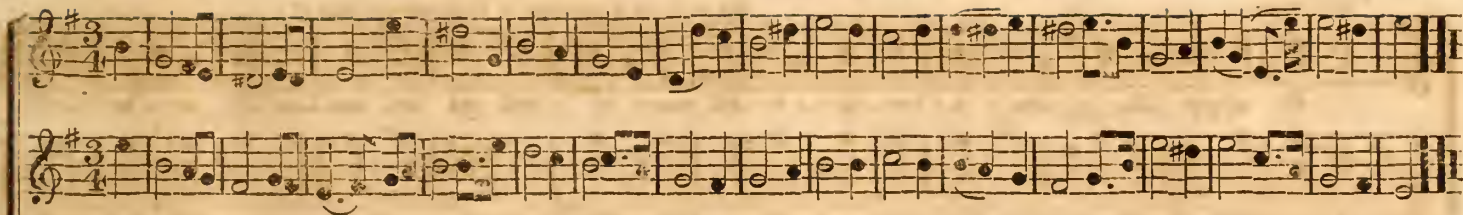
God is our refuge in distress, A present help when dangers press ; In him undaunted well confide ;

DUET, *Pia.*TUTTI. *For.*

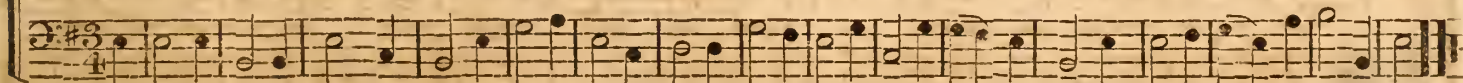
With rev'rence and re - lig - i - ous fear, Permit thy suppliants to draw near, And at thy feet to bow.

Though earth were from her cen - tre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.

organ. *twice.*



What various hindrances we meet. When coming to a mercy seat; Yet who that knows the worth of pray'r, But wishes often to be there.



HARK! THE VESPER HYMN IS STEALING.

Quartetto.

Russian Air.

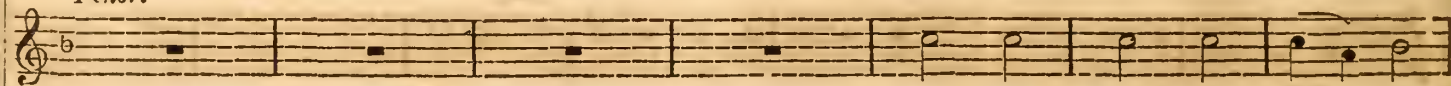


Treble.

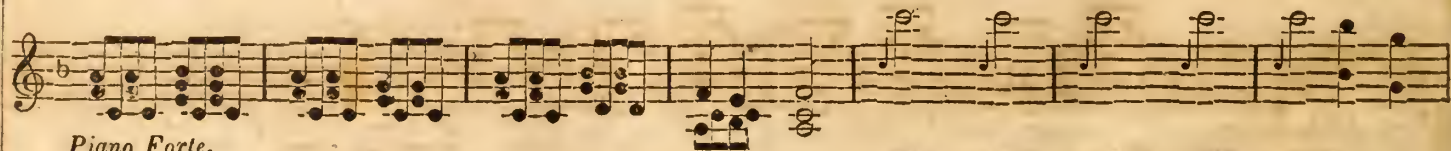
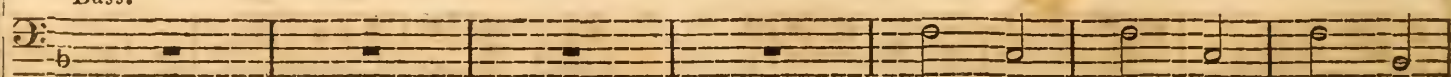
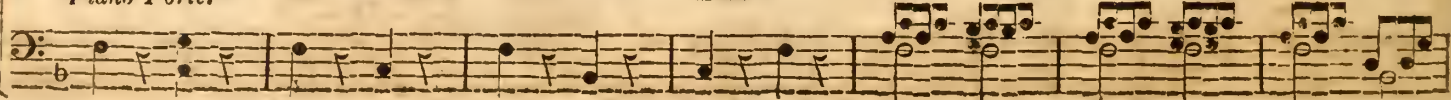
Hark! the vesper hymn is stealing O'er the waters soft and clear; Nearer yet and nearer pealing, Now it bursts up-

Counter.

Ju - bi - - la - te, A - - men,

Tenor.

Ju - bi - - la - te, A - - men,

Bass.*Piano Forte.*

F *pp*

on the ear. Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - - men. Farther uow, now farther stealing

A - - men. Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - - men. Ju - - bi - - - la - - te,

A - - men. Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - - men. Ju - - bi - - - la - - te,

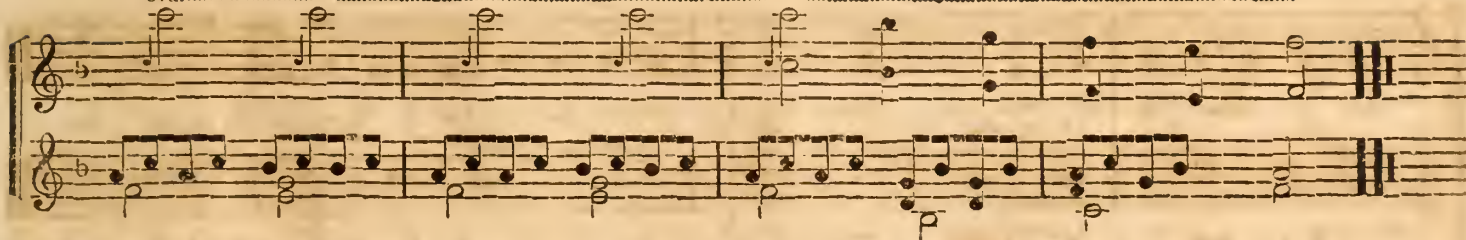
f *pp*

Soft it fades up - on the ear. Farther now, now farther stealing, Soft it fades up - on the ear.

A - - men, A - - men, Ju - - bi - - la - - - te, A - - men, A - - men.

A - - men, A - - men, Ju - - bi - - la - - - te, A - - men, A - - men.

8va.



2d Verse. Now, like moonlight waves retreating
To the shore, it dies along;
Now, like angry surges meeting,
Breaks the mingled tide of song.
Jubilate, Jubilate, Jubilate, Amen.

Hush! again, like waves retreating,
To the shore, it dies along;
Hush! again, like waves retreating,
To the shore, it dies along.

Explanation of Foreign Terms used in this Work.

Adagio, the slowest movement.

Ad Libitum, at pleasure.

Andante, rather slow and distinct.

Andantino, not slow as *andante*.

Affettuoso, tenderly.

Animato, with boldness and spirit.

Crescendo, *Cres.* or < , a gradual increase of the sound.

Chorus, full, all the voices.

Con Furia, with vehemence.

Con Spirito, with spirit.

Duetto, or *Duo*, two voices.

Divoto, solemnly.

Dolce, sweetly, tenderly.

Diminuendo, *Dim.* or > , a gradual diminution of the sound.

Expressivo, with expression.

Forte or *F.* loud.

Fortissimo, or *F F.* very loud.

Grave, very slow.

Grazioso, in a graceful style.

Largo, slow.

Larghetto, not so slow as *Largo*.

Legato, a style of singing opposite to *staccato*.

Maestoso, majestic.

Mezza Forte, or *mf.* softer than *Forte*.

Moderato, moderately.

Organo, the organ part.

Piano, *Pia.* or *P.* soft.

Pianissimo, or *P. P.* very soft.

Sotto Voce, middling strength of voice.

Solo, for a single voice.

Sforzato, or *sf.* particular stress on the note so marked.

Spiritoso, same as *Con Spirito*.

Semi Chorus, not full.

Tempo Primo, in the original time.

Tempo Ordinario, usual time.

Tutti, all together.

Trio, three voices.

Vivace, in a brisk and animated style.

Verse, one voice to a part.

INDEX.

LONG METRES.		
BETHESDA,	<i>minor</i> ,	125
Blendon,		125
Cork,		112
Consolation,		126
Cumberland,		39
Eaton,		43
Funeral Hymn,		46
Hymn for Good Friday,		26
Hymn for New-Year,		20
London Grand,		64
Miller,		140
Meeting Street,		147
Ninety-Seventh Psalm,		33
Nottingham,		101
Percalls,	<i>minor</i> ,	130
Portugal,		75
Sabaoth,		44
Saint's Air,		68
Sheerness,	<i>minor</i> ,	133
Sterling,		131
Torrington,	<i>minor</i> ,	96
Virginia,	<i>minor</i> ,	38
Wesley Chapel,		129
Webb,		144

COMMON METRES.		
Abridge,		69
Alexandria,		73

Barby,		36
Bethron,		24
Bonhill,		45
Burmah,		142
Charmouth,		68
Chester,		70
Cleaveland,		103
Clifford,		74
Emancipation,	<i>minor</i> ,	84
Failsworth,		66
Franklin,		128
Glandelough,		71
Hampton,		61
Hephzibah,		87
Howard's,		56
Lucan,	<i>minor</i> ,	113
Marlay,	<i>minor</i> ,	42
Meadville,		65
Mallow,		78
Missionary,		76
Moirs,	<i>minor</i> ,	40
Pensacola,		22
Pleasant-Street,		113
Riely's,		25
Richmond,		32
Submission,	<i>minor</i> ,	100
Summer Hill,		108
Supplication,		25
Stamford,		82
St. Andrews,		49

Swanwick,		97
Trieste,		17
Williams,	<i>minor</i> ,	126
Zoar,		23

SHORT METRES.

All Saints,	<i>minor</i> ,	111
Anticipation,		32
Derry,		107
Exeter,		56
Fredonia,		143
Friendship,	<i>minor</i> ,	131
Hadley,	<i>minor</i> ,	15
Livingston,		16
Louisiana,		109
Peckham,		62
Playford,	<i>minor</i> ,	132
Shirland,		36
Southwell,	<i>minor</i> ,	132
Whitefield,	<i>minor</i> ,	67

PARTICULAR METRES.

Blandford,	H. M.	57
Cashel,	L. P. M.	47
Cherriton,	10's. 11's.	114
Dismission,	P. M.	21
Dependance,	S. P. M.	145
Easter,	7's.	34
Elsham,	H. M.	110
Guestwick,	10's.	115

Grosvenor Street, C.P.M. } or L. P. M. }		146
Harwich,	5 6.	77
Kentucky,	8. 7. 4.	62
Musician's Hymn,	8. 8. 6.	36
Portsmouth,	H. M.	102
Quincy,	6 line L. M.	41
Ranelagh,	H. M.	79
Rest,	7's. 6 line.	141
Swiss Air,	L. P. M.	127
Savannah,	7's.	34
The Good Shepherd,	8's. 7's.	94
Walworth,	10's	93
Worship,	S. P. M.	92

ANTHEMS, &c.

Agur's Wish,		84
Arise, O Lord,		58
Brown Univesity,		9
Come not, oh Lord,		98
Go, let me weep,		104
Hark! the vesper hymn is stealing,		147
High in the Heav'ns,		50
Hymn for Christmas,		17
Hymn for Thanksgiving,		98
The Star of Bethlehem,		116
The Lord's Prayer,		184











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Jan 1st

