

EIGHTH

EDITION.

THE
NEW BRUNSWICK COLLECTION OF SACRED MUSIC.

WITH ADDITIONS AND IMPROVEMENTS.

NEW BRUNSWICK, N. J.

WEDBONE, ALBANY STREET.

JOHN WEDBONE, RAYT & CO. N. Y. & C. C. C. C. C.

MICHAEL WEDBONE, RAYT & CO. N. Y. & C. C. C. C. C.

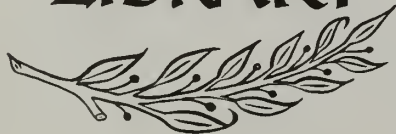
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1838.

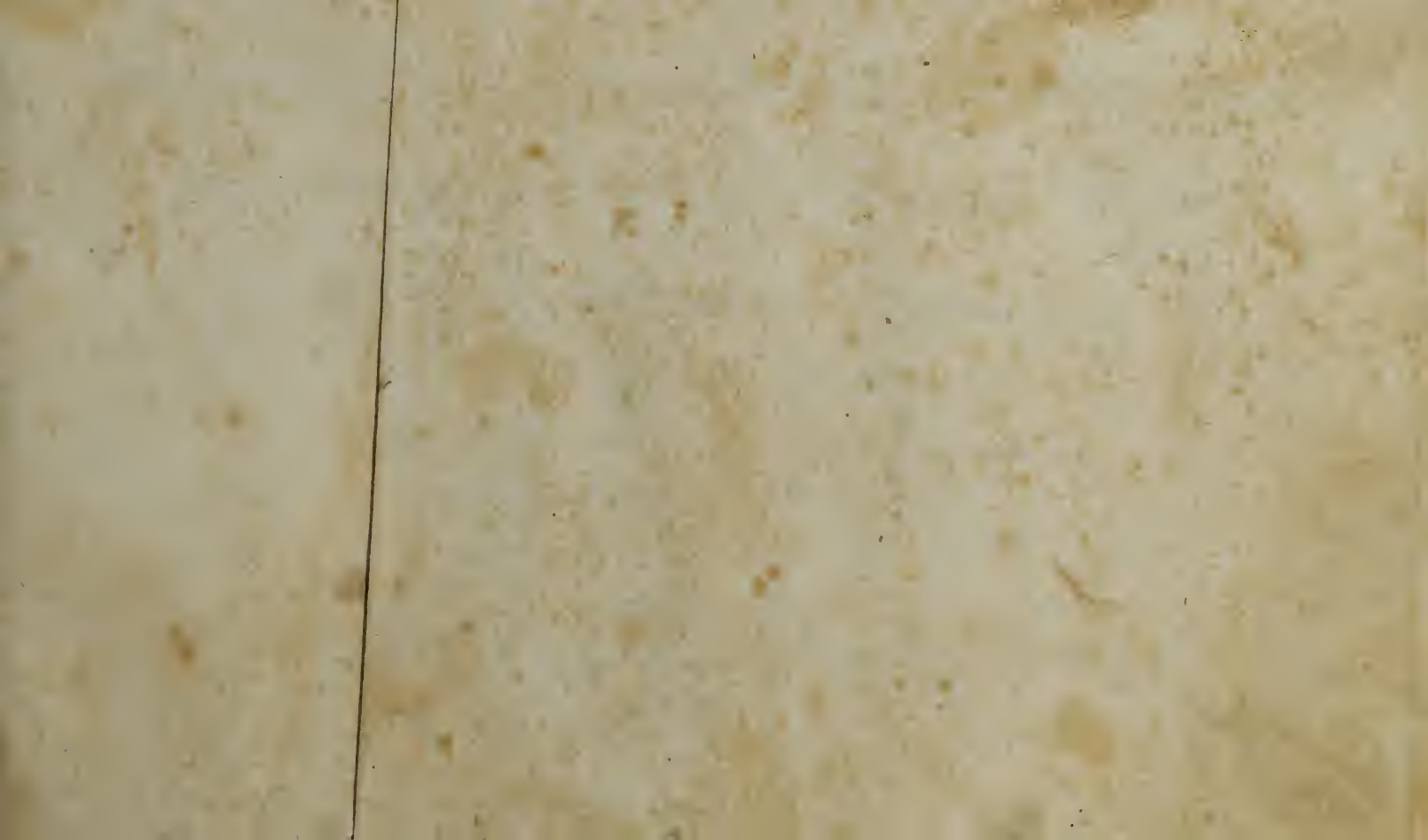


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THE
NEW-BRUNSWICK COLLECTION OF SACRED MUSIC,

A

SELECTION OF TUNES FROM THE MOST APPROVED AUTHORS IN EUROPE AND AMERICA

DESIGNED

PRINCIPALLY FOR THE USE OF CHURCHES.

BY CORNELIUS VAN DEVENTER.

“Praise the Lord, for the Lord is good; sing praises unto his name, for it is pleasant.”—PSALM, CXXXV. 8.

EIGHTH EDITION, ENLARGED AND IMPROVED.



NEW-BRUNSWICK, N. J.

PRINTED AND PUBLISHED BY J. TERHUNE, No. 27 ALBANY-STREET, AND FOR SALE BY THE PRINCIPAL
BOOKSELLERS IN THE UNITED STATES.

1838.

MUSIC
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18387

DISTRICT OF NEW-JERSEY, 'ss.

L. S. **BE IT REMEMBERED**, That on the 16th day of September, in the Fifty-second year of the Independence of the United States of America, Terhune & Letson, of the said District, have deposited in this office the title of a book, the right whereof they claim as Proprietors, in the words following, to wit:—

“The New-Brunswick Collection of Sacred Music—A Selection of Tunes from the most Approved Authors in Europe and America. Designed principally for the use of Churches. By Cornelius Van Deventer. ‘Praise the Lord, for the Lord is good; sing praises unto his name, for it is pleasant.’—Psalm cxxxv. 3.”

In conformity to an Act of the Congress of the United States, entitled an Act for the encouragement of learning, by securing the copies of maps, charts, and books to the authors and proprietors of such copies, during the times therein mentioned; and also to the Act, entitled an Act supplementary to the Act entitled an Act for the encouragement of learning, by securing the copies of maps, charts and books to the authors and proprietors of such copies during the times therein mentioned, and extending the benefits thereof to the arts of designing, etching, and engraving historical and other prints.

WILLIAM PENNINGTON,
Clerk of the District of New-Jersey.

THE Subscriber, in offering to the public this Eighth and enlarged edition of the "NEW-BRUNSWICK COLLECTION OF SACRED MUSIC," remarks, that he has closely prosecuted the design of the first compilers of the work, in selecting such tunes as are peculiarly adapted to Church Music; and in doing this he has commanded the skill and experience of one of the oldest and most judicious practical musicians in the country. The tunes added to this edition have either been prepared expressly for the work, or taken by permission from the most popular and approved authors of the age. They embrace a great variety of Metres, selected in reference to the new collections of hymns, recently introduced in many of the Presbyterian, Dutch Reformed, and Baptist Churches throughout the United States; and as a chorister's companion, for general use, it claims a pre-eminence over every other work of its size. He therefore cheerfully submits the investigation of the work to all who are capable of appreciating its merits, with full confidence, that its own intrinsic worth will be an ample recommendation, and procure for it a circulation as extensive as any music book now in use.

THE PUBLISHER.

New-Brunswick, January 1838.

ADAGIO—with a slow movement.

APPETUOSO,— } in a style of execution adapted to express affection,
AMOROSO—— } tenderness, and supplication.

ALLEGRO—a brisk and sprightly movement.

ALLEGRETTO—less quick than allegro.

ALTO—Counter, or high Tenor.

ANDANTE—with distinctness.

DA CAPO, or D. C.—close with the first strain.

ESPRESSIVO,—with expression.

FORTE—strong and full.

FORTISSIMO—very loud.

LARGO—the slowest degree of movement.

PIANO, or PIA.—soft.

PIANISSIMO, or PIANISS.—very soft.

SPIRITUOSO—with spirit.

VIVACE—in a brisk and lively manner.

DUO, or DUETTO—for two voices or instruments.

CRESCENDO, or CRES.—to swell the sound.

MAESTOSO—slow, firm and bold.

MODERATO—a movement between Andante and Allegro.

TREBLE AND TENOR.

G 22

F 21

E 20

D 19

C 18

B 17

A 16

G 15

F 14

E 13

Sol

Faw

Law

Sol

Mi

Law

Sol

Faw

Law

This char

acter, called

the G cliff, is

used in Treble,

and Tenor, and

stands on the

second line.

COUNTER.

G 15

F 14

E 13

D 12

C 11

B 10

A 9

G 8

F 7

Sol

Faw

Law

Sol

Faw

Mi

Law

Sol

Faw

This char-

acter, called

the Counter

cliff, is used

in Counter, and

stands usually

on the middle

line.

BASS.

A 9

G 8

F 7

E 6

D 5

C 4

B 3

A 2

G 1

Law

Sol

Faw

Law

Sol

Faw

Mi

Law

Sol

This char-

acter, called

the Bass cliff,

is used in Bass

and stands on

the fourth line.

The first column, shows the order of the letters as they stand on the lines and spaces in each stave. The Tenor is omitted, in its proper place, because it is the same as the Treble, only one eighth below it; the women's voice, being one eighth above the man's. The second shows the connection of the parts, by exhibiting in figures the number of different sounds in the three octaves. The third shows the names and order of the notes in each stave.

NOTES.

Semibreve.

Minim,

Crotchet.

Quaver.

Semiquaver.

Demisemiquaver.

RESTS.

—

—

—

—

—

—

Accent is a certain force of sound, which when a bar consists of 1st. 1st. two or three equal parts, is on the first.

When of four it is on the first and third.

When of six it is on the 1st and 4th.

A semibreve rest fills a bar, in all moods of time; the other rests are marks of silence, equal in time to the notes after which they are called.

The natural place for Mi, is in B.
But if B be flat, Mi is in - E | If F be sharp, Mi is in - F
if B and E, - - - - A | If F, and C, - - - - C
if B, E, and A, - - - - D | If F, C, and G, - - - - G
if B, E, A, and D, - - - - G | If F, C, G, and D, - - - - D

A SCALE OF NOTES AND THEIR PROPORTION.

1 Semibreve is equal to 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, 32 Demisemiquavers.

Brace. Shows how many parts are to be sung together.

Stave. Five lines, with their spaces, whereon music is written.

Ledger Line. Is added when notes ascend or descend beyond the stave.

Flat. $\flat$ Set before a note, sinks it half a tone.

Sharp. $\sharp$ Set before a note, raises it half a tone.

Natural. $\natural$ Restores a note, when made flat or sharp, to its primitive sound.

Slur. Drawn over or under any number of notes, shows that they are all sung to one syllable.

Dot, or Point. At the right hand of a note, adds to it half its length.

Figure. 3 Over or under any three notes, shows that they are to be sung in the time of two.

Single Bar. Divides the time according to the measure note.

Double Bar. Shows the end of a strain.

Trill. tr A note proper to be shaken or graced.

Hold. $\circ$ Notes thus marked, are to be held beyond their usual time.

Repeat. Shows that the tune is repeated from it to the next double bar or close.

Denotes a repetition of the preceding words.

Close. Shows the end of a tune.

Written. Written. **Sung.** Sung.

Joy. Joy.

TIME.

TIME, in music, is the measure of the duration of sound, by which individuals performing the different parts in a piece of music, are enabled to regulate their movement. In singing, time is regulated by motions made by the hand,—an equal number being made with equal velocity in every measure; that is, during the performance of the notes between any two single bars,—each note receiving its proportionate share of the whole time. The number of motions or beats in each measure, is determined by the mark of time.

There are three kinds of time: viz. Common, Triple, and Compound; each having two, three, or more signs, which indicate, as far as practicable, the rapidity of movement.

COMMON TIME.—Common time has three marks or signs. (In this work there are four, two of which may be considered as one and the same, so as virtually to make but three.)

The first mark is **C**, written  and requires a semibreve, or its equivalent in other notes, in a measure. It has four beats in a measure, with full accent on the first, and slight or secondary accent on the third.

The second mark is **C** with a bar crossing it, thus,  or an inverted **C**, thus, . A semibreve, or its equivalent in other notes, fills a

measure. There are only two beats in a measure, with the accent usually on the first part of the measure, but sometimes on the first and third parts. It is usually performed more rapidly than the first mark.

NOTE.—In many of the modern printed books, the figures **4-4** are substituted for the mark **C**, and **2-2** for the barred **C**. The figures are used in the latter part of this work.

The third mark is ; the minim, or its equivalent in other notes, fills the measure. There are in each measure two beats, and it is accented and measured the same as the second mark.

TRIPLE TIME.—Triple time has also three signs. The first sign is 

The pointed semibreve, or its equivalent in other notes, fills the measure. In each measure there are three beats, with a primary accent on the first, and a secondary accent on the third part of the measure.

The second mark is  The pointed minim, or its equivalent in other notes, fills the measure: it is beat and accented as the first.

The third mark is ; contains a pointed crotchet, or its equivalent in other notes, in a measure: is beat and accented as the second.

COMPOUND TIME.—Compound time is composed of triple and common time, since each measure is susceptible of being divided into two measures of triple time: it also bears a resemblance to common time in being measured by two beats. It has only two signs.

The first sign is . Two pointed minims, or their equivalent in other notes, fill the measure. It has only two beats in a measure, with the accent on the first and fourth parts of the measure.

The second mark is . Two pointed crotchets, or their equivalent, fill a measure: it is accented and beat as the first mark.

N. B. In beating time, the first beat, which is always a down beat, falls on the first part of the measure.

In the use of figures as marks of time, they are always made to express the fractional part of the semibreve which fills the measure: for example, if the mark be **2-4**, the notes in each measure are always equal to two-fourths, or one half of the semibreve; viz. a minim. If it be **3-4**, three-fourths of the semibreve fill the measure; viz. a pointed minim, or three crotchets, or their equivalent in other notes. If, again, it be **6-8**, then six-eighths of the semibreve fill the measure; viz. six quavers, three crotchets, or two pointed crotchets, or their equivalent in notes of any kind.

Before commencing the following exercises in beating time, a clear idea should be acquired of the design of *Rests* in music. Each note has its corresponding rest, which equals it in time. The characters are—for the semi-breve, an oblong square, placed below the middle line, thus,  For the minim, a character of the same kind, placed above the same line, thus,  The crotchet rest consists of a stem, with a hook at the top, turning to the right, thus,  The quaver differs from the crotchet, in having its hook turned to the left, thus,  The semiquaver has two hooks, turning to the left, thus,  and the demisemiquaver has three, thus, 

EXERCISES IN BEATING TIME.

No. I.—Two beats in a measure.

No. II.—Four beats in a measure.

III.—Four or two beats.

IV.—Four beats.

V.—Three beats.

VI.—Three beats.

VII.—Three beats.

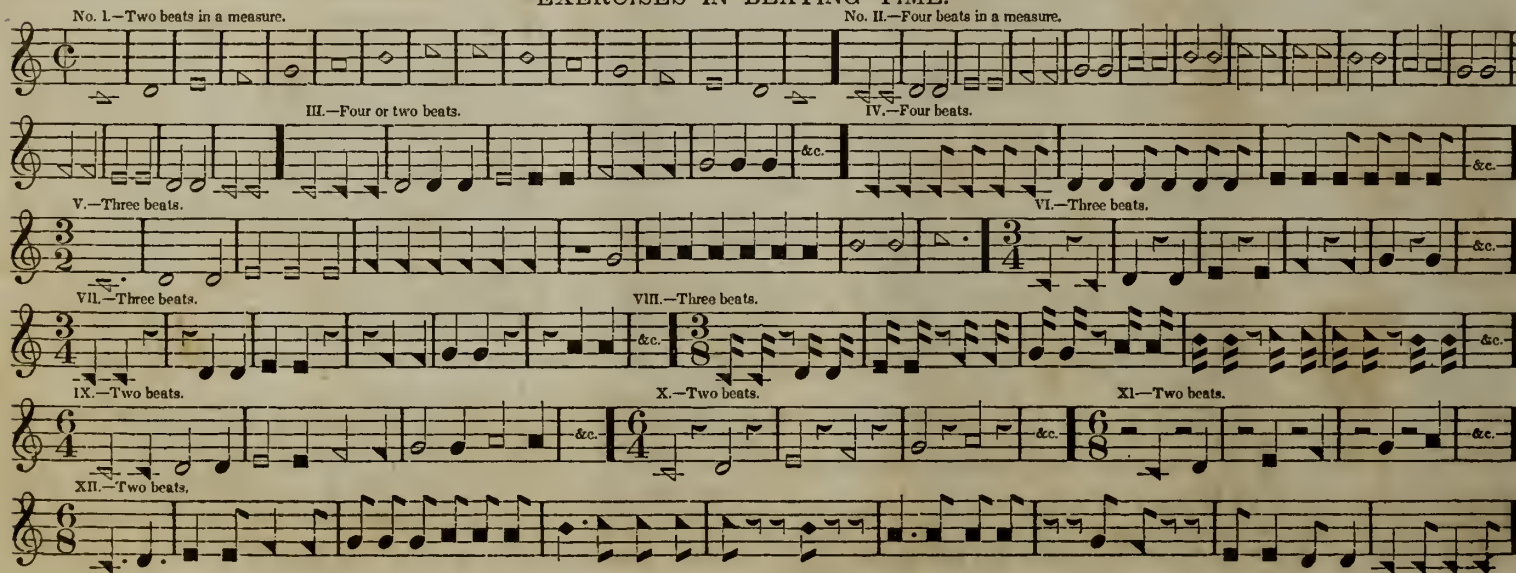
VIII.—Three beats.

IX.—Two beats.

X.—Two beats.

XI.—Two beats.

XII.—Two beats.



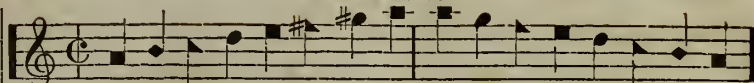
DIATONIC SCALE.-KEY-NOTE, &c.

There are in music seven primary sounds; the first of which being repeated, completes the octave, or scale of eight notes. The Diatonic Scale consists of a regular succession of these eight sounds; ascending or descending by unequal intervals, called *tones* and *semitones*. These intervals or degrees, are, five of them whole tones, and two semi or half tones.

The key-note, in every tune, is the last note of the bass. There are two keys, viz. Major and Minor. If the last note of the bass be *fa*, or the first above *mi*, the first third in ascending is a major third, and the tune is consequently said to be in the major mode. If the last note of the bass be *la*, or the first below *mi*, the first third in ascending is a minor third, and the tune is said to be in the minor mode. These two modes are dissimilar in character; the major being bold and cheerful; the minor, plaintive or mournful.

The difference in the keys depends on the different arrangement of the tones and semitones. In the major key, or mode, they are between the third and fourth and seventh and eighth tones; that is, between the syllables *la* and *fa*, and *mi* and *fa*. In the minor mode, they are naturally between the second and third and fifth and sixth, and these are their true places in the descending scale; but in the ascending, in order to make the seventh a proper leading note to the octave, the one between the fifth and sixth is transferred to between the seventh and eighth, by sharpening the sixth and seventh, as seen in the scale at the top of the next column.

MINOR SCALE.



The use of flats and sharps in music, is, to keep these two semitones at their proper distance from the key-note, and from each other; while the key-note is changed from any one letter in the scale to another. In the natural scale, *mi*, the leading note, is on the letter B; C consequently is the major key-note, and A its relative minor. If now we commence with C, the major key, and ascend, E and F will be found to be the third and fourth; and B and C, the seventh and eighth. The semitones are, therefore, between these letters: if, however, we commence with the minor key, *la*, and count the letters in the ascending series, these same letters will be found between the second and third and fifth and sixth; B and C being the second and third, and E and F the fifth and sixth.

The key-note is, however, changed to each and every letter in the scale; hence, for the semitones to preserve their proper distance from the key, they must be transposed, by means of flats and sharps, from their natural place between B and C, and E and F, and placed between other letters which are at the required distance from the letter assumed as the key-note. The following table will serve to illustrate this subject.

TABLE SHOWING THE OPERATION OF FLATS AND SHARPS.

Natural Scale.	One Sharp.	Two Sharps.	Three Sharps.	Four Sharps.	One Flat.	Two Flats.	Three Flats.	Four Flats.
G	8th G	G	7th G	G	G	G	G	7th G
F	Semi tone. 7th F	F	F	F	8th F Semi tone. 7th E	F	F	F
E	E	E	E	8th E Semi tone. 7th D	4th E Semi tone. 3d D	8th E Semi tone. 7th D	E	E
D	D	8th D Semi tone. 7th C	4th D Semi tone. 3d C	7th D Semi tone. 6th C	D	4th D Semi tone. 3d C	D	4th D Semi tone. 3d C
8th C Semi tone. 7th B	4th C Semi tone. 3d B	B	B	B	4th B Semi tone. 3d A	8th B Semi tone. 7th A	B	B
A	A	A	8th A Key. Semi tone. 7th G	4th A Semi tone. 3d G	G	G	4th A Semi tone. 3d G	8th A Key. Semi tone. 7th G
4th F Semi tone. 3d E	#F	4th G Semi tone. 3d F	#F	#F	F Key	F	F	F
E	E	E	E	Key-E	E	E	Key-E	E
n	D	Key D	D	D	D	D	D	D

RUDIMENTS OF MUSIC.

It will be perceived, by an examination of the above table, that in every key, the semitones, in ascending from the major key-note, are between the third and fourth, and seventh and eighth, and that they are removed from their natural place by the operation of flats and sharps; viz. by depressing notes, in some instances, and in others, elevating them a semitone.

In the introduction of flats and sharps in music, the letters to be flatted or sharped, are determined by the following fixed and uniform law; viz. Sharps are introduced by ascending fifths and falling fourths; and flats by ascending fourths and falling fifths. For example: F is the first letter sharped by the rules of music, and to find the second letter, we commence with F, and count five letters ascending, or four descending, and in either case ascertain C to be the letter required. If, again, it be required to introduce a second flat, we commence with B, the first letter flatted, and count a fourth ascending, or a fifth descending, and in either case, we come to E, which is consequently the letter required.

In the introduction of sharps, *mi* is always on the letter last sharped; in the introduction of flats, *mi* is always a fourth above the last flat.

NAMES APPLIED TO THE SEVERAL NOTES OF THE SCALE.

1. The first note in the scale is called the *Tonic*, or *Key*, because it determines the pitch; and also because all other notes are reckoned from this.

2. The second note is called the *Supertonic*, being the first above the tonic.

3. The third note is called the *Mediant*, from its situation; being equally distant from the tonic, or key, and the dominant.

4. The fourth note is called the *Subdominant*, because it bears the same relation to the octave, that the dominant does to the key; the former being a fifth below the octave, and the latter, a fifth above the tonic. Or it may receive its name from standing first below the dominant.

5. The fifth is called the *Dominant*, being one of the governing notes of the scale.

6. The sixth is called the *Submediant*, because it sustains the same relation to the octave, that the mediant does to the key; the one being a third below the octave, the other a third above the tonic or key.

7. The seventh is called the *Leading Note*, or *Subtonic*, because it stands immediately below the octave, which is the same as the tonic, except that it is an eighth higher in pitch.

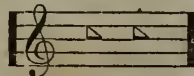
8. The eighth note is called the *Octave*, on account of its distance from the key.

INTERVALS.

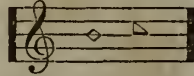
An *Interval* is the distance from any one sound to another; of which the smallest is a semitone, and the largest in the simple scale, is five tones and two semitones, or the octave.

The whole number of intervals is fourteen; viz. the Unison, Minor Second, Major Second; Minor Third, Major Third; Perfect Fourth, Sharp Fourth; Flat Fifth, Perfect Fifth; Minor Sixth, Major Sixth; Minor Seventh, Major Seventh; and Octave.

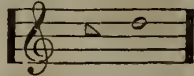
The *Unison*, is one and the same sound, as,



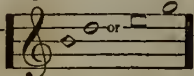
The *Minor Second*, consists of one semitone, as,



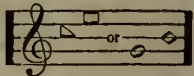
The *Major Second*, consists of one whole tone, as,



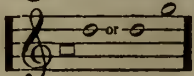
The *Minor Third*, consists of one tone and a semitone, as,



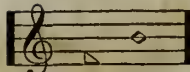
The *Major Third*, consists of two whole tones, as,



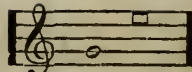
The *Perfect Fourth*, consists of two tones and a semitone, as,



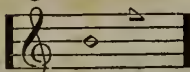
The *Sharp Fourth*, consists of three whole tones, as,



The *Major Sixth*, consisting of four tones and one semitone, as,



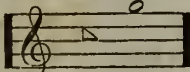
The *Flat Fifth*, consisting of two tones and two semitones, as,



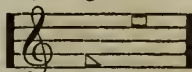
The *Minor Seventh*, consisting of four tones and two semitones, as,



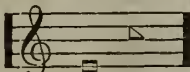
The *Perfect Fifth*, consisting of three whole tones and one semitone, as,



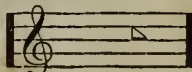
The *Major Seventh*, consisting of five tones and one semitone, as,



The *Minor Sixth*, consisting of three tones and two semitones, as,



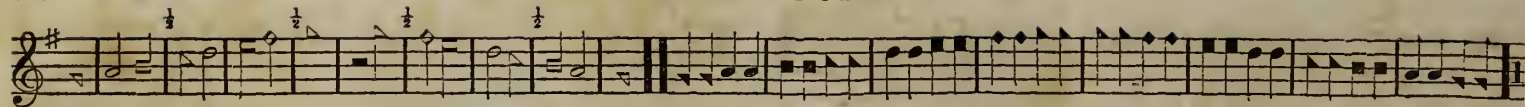
The *Octave*, consisting of five tones and two semitones, as,



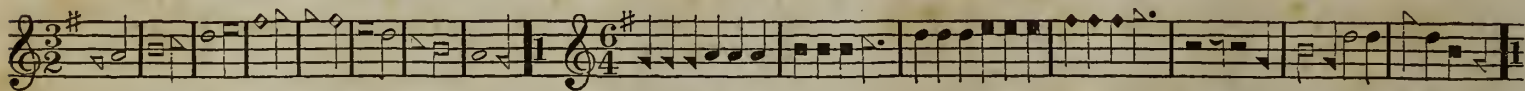
INTERROGATIONS.

What is Music? *Ans.* It is the art of combining sounds in a manner agreeable to the ear. What is the Clef? *Ans.* A character used to designate the parts. On what line does the G clef stand? What letter does it always represent? *Ans.* G. On what degree does the counter clef stand? Does this clef ever change its place? *Ans.* It may be transferred to any letter in the scale. On what line does the bass clef stand? What letter does it represent? What are Notes? *Ans.* Characters indicating sound. What are Rests? *Ans.* Characters indicating silence. How many are there of each kind? *Ans.* Six. What are Choosing Notes? What is Syncopation? What is Accent? On what parts of the measure does it always fall? What rest fills a bar in all modes of time? What is the natural place of *mi*? Where is it, if B be flat? If B and E be flat? If B, F and A be flat? If B, E, A and D be flat? If F be sharp? If F and C be sharpened? If F, C and G be sharpened? If F, C, G and D be sharpened? What is the proportionate length of the notes? What is the use of the Brace? What is the Stave or Staff? What is the Ledger Line? What is the operation of the Flat? Of the Sharp? The Natural? The Slur? What is the effect of the Dot placed at the right of a note? Of the figure 3 placed over or under any three notes? What is the use of the Single Bar? Of the Double Bar? What does the Trill show? The Hold? The Repeat? The Close? What is Time, in music? How is it regulated? What part of the time of the whole measure does each note receive? By what is the number of beats in each measure determined? How many kinds of Time are there? What are they? How many signs has each? What do the marks of time indicate? How many has Common Time? What is the first mark? What fills the measure? How beat and accented? What is the second mark? What fills the measure? How beat and accented? What is the third mark? What fills the measure? How beat and accented? How many signs has Triple Time? What is the first? What fills the measure? How beat and accented? What is the second mark? What fills the measure? How beat and accented? What is the third mark? What fills the measure? How beat and accented? Of what is Compound Time composed? How many signs has it? What is the first? What fills a measure? How beat and accented? What is the second mark? What fills a measure? How beat and accented? On what part of the measure does the down beat always fall? In the use of figures as marks of time, what are they always made to express? How many primary sounds are there in music? How is the Octave completed? Of what does the Diatonic Scale consist? How many whole tones are there? How many semitones? What is the Key Note? How many keys are there? How are they determined? How does the first third in ascending from the major key differ from the first third in the minor key? What is the peculiar character of each mode? On what does the difference in the keys depend? Where are the semitones situated in the major mode? Where are they situated in the minor mode? What change from the natural order is made in the ascending scale? Why? How is the change effected? What is the use of Flats and Sharps in music? In the Natural Scale, on what letter is *mi*, the leading? What letter is consequently the major key? And what the relative minor? Between what letters therefore are the semitones? What relation do these letters sustain to the minor key, A? Does the key-note change from one letter to another? What must then be done that the semitones may preserve their distance from the key? What is the rule for the introduction of flats and sharps? In the use of sharps, how does *mi* stand with regard to the last sharp? How with regard to the last flat? What is the first note of the scale called? and why? What is the second? and why? The third? and why? The fourth? and why? The fifth? and why? The sixth? and why? The seventh? and why? The eighth? and why? What is an Interval? What is the smallest? What is the largest in the simple scale? How many Intervals are there? What are they called? What is the Unison? Of what does the Minor Second consist? Of what does the Major Second? The Minor Third? The Major Third? The Perfect Fourth? The Sharp Fourth? The Flat Fifth? The Perfect Fifth? The Minor Sixth? The Major Sixth? The Minor Seventh? The Major Seventh? The Octave?

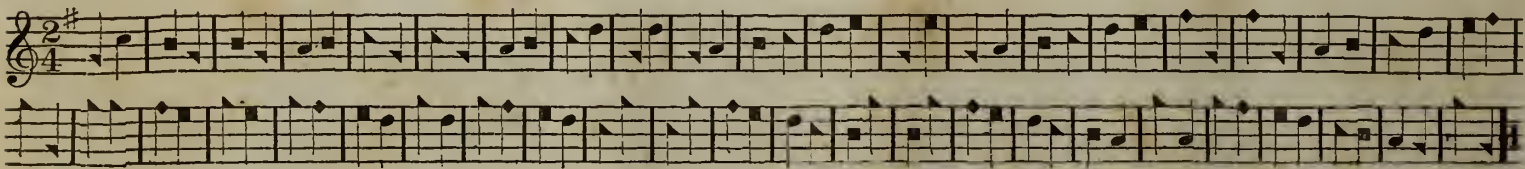
THE EIGHT NOTES.



LESSONS FOR TUNING THE VOICE.



INTERVALS PROVED.



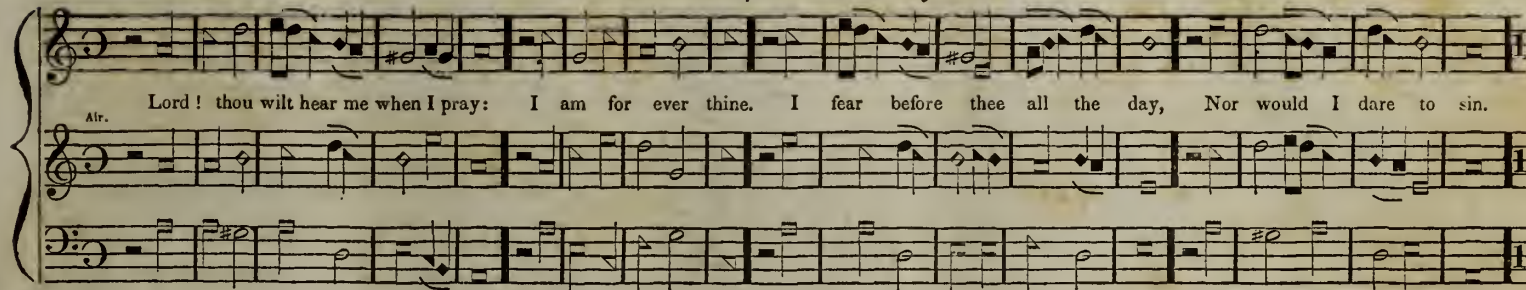
OF THE KEY NOTE.

The Key Note is the predominant tone, to which all the other sounds have a reference, and is generally the concluding note of the principal part, and always of the Bass. There are but two keys, viz. the Sharp, or major key, Faw, placed next above Mi; and the Flat, or minor key, Law, placed next below Mi. Tunes in the sharp key are naturally expressive of the cheerful and lively passions, while the flat key is adapted to the grave, the mournful and the pathetic. Hence choristers should always be careful to select such tunes, either in the flat or sharp key, as shall agree with the subject matter of the verse about to be sung, lest the words and the tune be at variance.

NEW-BRUNSWICK COLLECTION OF SACRED MUSIC.

BRUNSWICK, C. M. Flat Key on A.

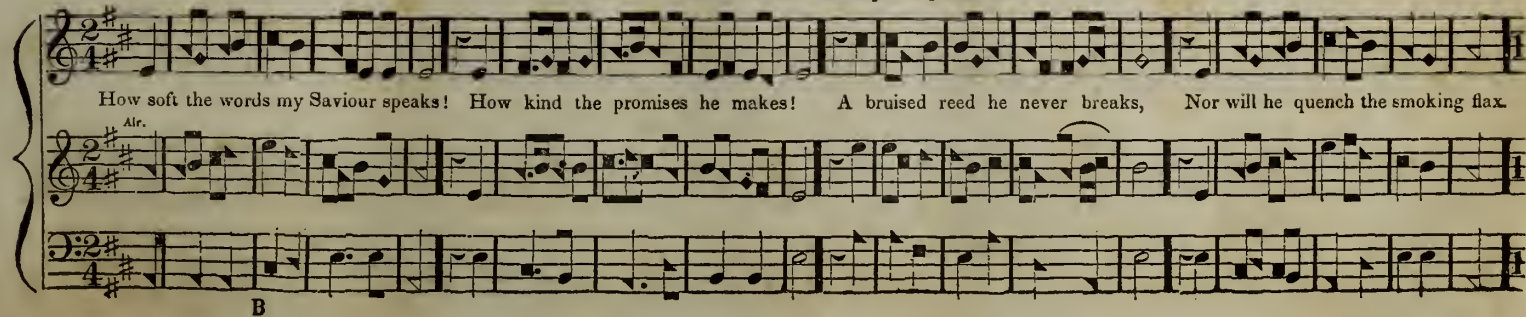
Alr. Lord! thou wilt hear me when I pray: I am for ever thine. I fear before thee all the day, Nor would I dare to sin.



The musical score for 'BRUNSWICK, C. M. Flat Key on A.' is written in 3/4 time. It features a vocal melody on a single staff and a piano accompaniment on two staves (treble and bass). The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Alr.' (Allegretto). The lyrics are: 'Lord! thou wilt hear me when I pray: I am for ever thine. I fear before thee all the day, Nor would I dare to sin.'

LITCHFIELD, L. M. Sharp Key on A.

Alr. How soft the words my Saviour speaks! How kind the promises he makes! A bruised reed he never breaks, Nor will he quench the smoking flax.



The musical score for 'LITCHFIELD, L. M. Sharp Key on A.' is written in 2/4 time. It features a vocal melody on a single staff and a piano accompaniment on two staves (treble and bass). The key signature has two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Alr.' (Allegretto). The lyrics are: 'How soft the words my Saviour speaks! How kind the promises he makes! A bruised reed he never breaks, Nor will he quench the smoking flax.'

B

RETIREMENT, C. M. Sharp Key on F

While thee I seek, protecting power, Be my vain wish - es still'd, And may this consecrated hour, With bet - ter hopes be fill'd.

Thy love the power of thought bestow'd, To thee my thoughts would soar. Thy mer - cy o'er my life has flow'd; That mercy I a - dore.

Pia. *Forte.*

The musical score is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#), and the time signature is 2/4. The score includes lyrics and dynamic markings such as *Pia.* and *Forte.* There are also triplets indicated by a '3' over the notes.

NEW-SABBATH L. M. Sharp Key on D.

Sing to the Lord that built the skies, The Lord that rear'd this stately frame: Let all the nations sound his praise, And lands unknown repeat his name.

The musical score is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is two sharps (D# and F#), and the time signature is 3/4. The score includes lyrics and dynamic markings such as *Pia.* and *Forte.* There are also triplets indicated by a '3' over the notes.

CONDOLENCE, L. M. Sharp Key on B $\flat$.

11

Mr.

So fades the lovely blooming flower, Frail smiling solace of an hour; So soon our transient comforts fly, And pleasures only bloom to die.

BLENDON, L. M. Sharp Key on D.

Altr.

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

BRISTOL, C. M. Sharp Key on G

1st Pia. 2d Forte. 1 2

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

AMHERST, P. M. Sharp Key on G.

Air. Ye boundless realms of joy, Exalt your maker's fame, His praise your songs employ, Above the starry frame. Your voices raise, ye cherubim, and seraphim, To sing his praise.

TALLIS, L. M. Sharp Key on B b.

Glory to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of kings, Under the shadow of thy wings.

Handwritten musical score for 'ST. MARTINS, C. M. Sharp Key on A.' The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'To God I cried with mourn - ful voice, I sought his gracious ear, In the sad hour when trouble rose, And fill'd my heart with fear.'

To God I cried with mourn - ful voice, I sought his gracious ear, In the sad hour when trouble rose, And fill'd my heart with fear.

BRADFORD, C. M. Sharp Key on E b.

Handwritten musical score for 'BRADFORD, C. M. Sharp Key on E b.' The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The lyrics are: 'How sweet and awful is the place, With Christ within the doors, While everlasting love displays, The choicest of her stores. :||:'

Air. Pis.
How sweet and awful is the place, With Christ within the doors, While everlasting love displays, The choicest of her stores. :||:

WINDHAM, L. M. Flat Key on F

Air.

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

This musical score is for a piece titled 'WINDHAM, L. M. Flat Key on F'. It is marked 'Air.' and consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'Broad is the road that leads to death, And thousands walk together there; But wisdom shows a narrow path, With here and there a traveller.'

CHINA, C. M. Sharp Key on D.

Air.

Why do we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Je - sus sends, To call us to his arma.

This musical score is for a piece titled 'CHINA, C. M. Sharp Key on D.'. It is marked 'Air.' and consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature has two sharps (F-sharp and C-sharp), and the time signature is 3/2. The lyrics are: 'Why do we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Je - sus sends, To call us to his arma.'

PORTUGUESE HYMN, P. M. Sharp Key on A.

15

Alr.

Hither, ye faithful, haste with songs of triumph; To Bethlehem haste, the Lord of life to meet. To you this day is born a Prince and

Saviour, O come and let us worship, O come and let us worship, O come and let us wor - ship at his feet.

O Jesus, for such wond'rous condescension,
Our praises and rev'rence are an off'ring meet;
Now is the word made flesh, and dwells among us
O come and let us worship at his feet.

Shout his Almighty name, ye choir of angels,
And let the celestial courts his praise repeat;
Unto our God be glory in the highest;
O come and let us worship at his feet.

STRATFORD, P. M. Sharp Key on G

Je - ho - vah reigns, let every na - tion hear, And at his foot - stool bow with holy fear; Let heaven's high arches echo

Air.

with his name, And the wide peopled earth his praise proclaim. Then send it down to hell's deep gloom resounding, Through all her caves in

The musical score is written for a piano and voice. It consists of two systems of three staves each. The top staff of each system is for the voice, and the bottom two staves are for the piano. The key signature is one sharp (F#), and the time signature is common time (C). The music is in a major key, as indicated by the sharp sign. The lyrics are written below the voice staff. The first system of music ends with a repeat sign. The second system of music ends with a sharp sign on the final note of the voice staff.

STRATFORD, Continued.

17

dread - ful mur - murs sounding. Then send it down to hell's deep gloom resounding, Through all her caves in dreadful murmurs sounding.

SHIRLAND, S. M. Sharp Key on A.

Moderate. Soft. Loud.

How beautiful are their feet, Who stand on Zion's hill! Who bring sal - va - tion on their tongues, And words of peace reveal.

C

PECKHAM, S. M. Sharp Key on D

Behold, the morn - ing sun, Begins his glo - ri - ous way; His beams through all the nations run, And life and light convey.

HELMSLEY, P. M. Sharp Key on G.

Lo! he comes, with clouds de - scend - ing, Once for favour'd sin - ners slain; Thousand, thousand saints at - tend - ing,

Swell the tri - umph of his train. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal le - lu - jah, A - men.

COLESHILL, C. M. at Key on A.

Air.

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

HORSLEY, L. M. Sharp Key on E.

Air.

The Heavens declare thy glory, Lord, In every star thy goodness shines, But when our eyes behold thy word, We read thy name in fairer lines.

Soft.

Loud.

We read thy name in fairer lines.

TURIN, 7s. Sharp Key on D.

Safely through another week, God has brought us on our way, Let us now a blessing seek, On th' approaching Sabbath day ; Day of all the week the best,
Emblem of eternal rest.

The musical score is written for three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The middle staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a common time signature. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. The lyrics are written below the staves, with the first line of lyrics spanning the top two staves and the second line of lyrics spanning the bottom staff.

CONSOLATION, 11s. Sharp Key on A.

Vandeventer.

Sad pilgrim of Zion, though chasten'd awhile, Far spent is the night ; see approaching the day,
Through this dark vale of tears, hope bids thee to smile ; That calls thee from sorrow and sighing away.

The musical score is written for three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The middle staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The bottom staff is a bass clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. The lyrics are written below the staves, with the first line of lyrics spanning the top two staves and the second line of lyrics spanning the bottom staff.

WESTMINSTER ABBEY, L. M. Sharp Key on A.

21

Air. *Moderato.*

In thy blest king - dom we shall be From ev - e - ry mor - tal trou - ble free.

No groans shall mix - gle with the songs, Re - sounding from im - mor - tal tongues.

AYLESBURY, S. M. Flat Key on A.

The God we worship now, Will guide us till we die; Will be our God whilst here below, And ours above the sky.

Air.

This musical score is for the hymn 'AYLESBURY, S. M. Flat Key on A.' It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves, treble and bass, with a key signature of one flat. The tempo is marked 'Air.' The lyrics are: 'The God we worship now, Will guide us till we die; Will be our God whilst here below, And ours above the sky.'

HARLEIGH, C. M. Sharp Key on F.

I ask them whence their victory came? They, with united breath, Ascribe their conquest to the Lamb, Their triumph to his death, Their triumph to his death.

Air.

This musical score is for the hymn 'HARLEIGH, C. M. Sharp Key on F.' It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F-sharp). The piano accompaniment is written on two staves, treble and bass, with a key signature of one sharp. The tempo is marked 'Air.' The lyrics are: 'I ask them whence their victory came? They, with united breath, Ascribe their conquest to the Lamb, Their triumph to his death, Their triumph to his death.'

Grace! 'tis a charming sound, Harmonious to the ear, Heaven with the echo shall resound, heaven with the echo shall re-

resound, the echo shall re - sound, And all the earth shall hear, and all the earth shall hear, and all the earth shall hear.
sound, the echo shall resound.
Heaven with the echo shall resound, And all the earth shall hear, and all the earth shall hear, and all the earth shall hear.
sound, the echo shall resound,

While with ceaseless course the sun, Hasted through the former year, Many souls their race have run, Never more to meet us here.

Fixt in an e - ter - nal state, They have done with all be - low ; We a lit - tle longer wait, But how lit - tle none can know.

I know that my Re - deem - er lives, And reigns with God on high; And reigns with God on high;

Where He will reign with power supreme; With power to curse or to re - deem; Through - - - - out e - ter - ni - ty.

NEW-LONDON, C. M. Sharp Key on F.

All praise to thee in highest strains, In highest worlds be paid; Thy glory by our lips proclaim'd, And by our lives display'd.

D

CAMBRIDGE, C. M. Sharp Key on C.

Sing to the Lord, ye distant lands, Ye tribes of every tongue; His new discover'd grace abounds, A new and nobler song, A new and nobler song.

Alr.

A new and nobler song, A new and nobler song.

TAMWORTH, P. M. Sharp Key on F.

Guide me, O thou great Jehovah, I am weak, but thou art mighty, Bread of heaven, Feed me till I want no more.

Alr.

Pilgrim through this barren land; Hold me with thy powerful hand. Bread of Heaven,

Open now the crystal fountain,
Whence the healing streams do flow,
Let the fiery, cloudy pillar,
Lead me all my journey through;
Strong Deliverer!
Be thou still my strength and shield.

Feed me with the heavenly manna,
In this barren wilderness;
Be my sword, and shield, and banner
Be my robe of righteousness;
Fight, and conquer
All my foes, by sovereign grace.

When I tread the verge of Jordan,
Bid my anxious fears subside;
Foe to death, and hell's destruction,
Land me safe on Canaan's side;
Songs of praises
I will ever give to thee.

OLD HUNDRED, L. M. Sharp Key on A

27

Air. Ye nations, round the earth rejoice, Before the Lord your sovereign king; Serve him with cheerful heart and voice, With all your tongues his glory sing.

This musical score is for the hymn 'Old Hundred'. It is written in the key of A major (indicated by three sharps: F#, C#, G#) and common time (C). The tempo is marked 'Air'. The score consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The vocal line features a melody with various note values including eighth, quarter, and half notes, with some measures containing rests. The piano accompaniment provides a harmonic foundation with chords and moving lines. The bass line complements the piano part. The piece concludes with a double bar line and repeat dots.

ROCHESTER, C. M. Sharp Key on A.

Air. Come, let us join our cheerful songs, With angels round the throne, Ten thousand thousand are their tongues, But all their joys are one.

This musical score is for the hymn 'Rochester'. It is written in the key of A major (indicated by three sharps: F#, C#, G#) and common time (C). The tempo is marked 'Air'. The score consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The vocal line features a melody with various note values including eighth, quarter, and half notes, with some measures containing rests. The piano accompaniment provides a harmonic foundation with chords and moving lines. The bass line complements the piano part. The piece concludes with a double bar line and repeat dots.

ARCADIA, C. M. Sharp Key on E ♯.

The Lamb shall lead his heavenly flock, Where living fountains rise, And love divine shall wipe away The sorrows of their eyes.

This musical score is for the hymn 'ARCADIA, C. M. Sharp Key on E ♯.' It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score consists of five staves. The first two staves are for the Soprano and Alto voices, both in 2/4 time with a key signature of one flat (B♭). The third and fourth staves are for the Tenor and Bass voices, both in 3/4 time with a key signature of one flat (B♭). The fifth staff is for the piano accompaniment, in 4/4 time with a key signature of one flat (B♭). The lyrics are: 'The Lamb shall lead his heavenly flock, Where living fountains rise, And love divine shall wipe away The sorrows of their eyes.' The music features various melodic lines, rests, and a triplet in the final measure of the Soprano and Alto parts.

LAVINGTON, C. M. Sharp Key on A.

No more, believers, mourn your lot; But since you are the Lord's, Resign to them that know him not, Such joys as earth affords.

This musical score is for the hymn 'LAVINGTON, C. M. Sharp Key on A.' It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score consists of five staves. The first two staves are for the Soprano and Alto voices, both in 3/4 time with a key signature of three sharps (F♯, C♯, G♯). The third and fourth staves are for the Tenor and Bass voices, both in 3/4 time with a key signature of three sharps (F♯, C♯, G♯). The fifth staff is for the piano accompaniment, in 3/4 time with a key signature of three sharps (F♯, C♯, G♯). The lyrics are: 'No more, believers, mourn your lot; But since you are the Lord's, Resign to them that know him not, Such joys as earth affords.' The music features various melodic lines, rests, and a triplet in the final measure of the Soprano and Alto parts.

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

This musical score is for a hymn in 3/2 time, flat key on A. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: "With reverence let the saints appear, And bow before the Lord, His high commands with reverence hear, And tremble at his word." The score ends with a double bar line and a repeat sign.

ST. JOHN'S, L. M. Sharp Key on F.

Thy presence, Lord, can cheer my heart, When earthly comforts die; Thy voice can bid my pains de - part, And raise my pleasures high.

This musical score is for a hymn in 3/4 time, sharp key on F. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: "Thy presence, Lord, can cheer my heart, When earthly comforts die; Thy voice can bid my pains de - part, And raise my pleasures high." The score ends with a double bar line and a repeat sign.

COLCHESTER, C. M. Sharp Key on D.

My ne - ver cea - sing song shall show The goodness of the Lord, And make succeeding ages know How faith - ful is his word.

EFFINGHAM, L. M. Sharp Key on G.

At anchor laid, remote from home, I toiling cry, sweet spirit, come; Celestial breeze, no longer stay, But swell my sail and speed my way.

Hark! how the feather'd warblers sing, 'Tis nature's cheerful voice, 'Tis nature's cheerful voice, Soft music hails the lovely

Spring, Soft music hails the lovely Spring, And woods and fields rejoice, Soft music hails the lovely Spring, And woods and fields rejoice.

PRAISE, 8, 7, 8, 7, 7, 7. Sharp Key on F.

Van Deventer.

Let us love, and sing and wonder, He has hush'd the law's loud thunder, He has wash'd us in his blood;

Let us praise the Saviour's name, He has quench'd Mount Sinai's flame; He has brought us nigh to God.

NEW-BRUNSWICK, 7s. Flat Key on A.

Van Deventer.

Sovereign ruler, Lord of all, Prostrate at thy feet I fall, Hear, oh hear my ardent cry, Frown not lest I faint and die.

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

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

E

TRURO, L. M. Sharp Key on F.

Now to the Lord a noble song, Awake, my soul, awake, my tongue; Ho - san - na to the e - ter - nal name, And all his boundless love proclaim.

This musical score is for the hymn 'TRURO, L. M. Sharp Key on F.' It is written for four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bottom two staves are in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are: 'Now to the Lord a noble song, Awake, my soul, awake, my tongue; Ho - san - na to the e - ter - nal name, And all his boundless love proclaim.'

QUERCY, L. M. Sharp Key on G.

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

This musical score is for the hymn 'QUERCY, L. M. Sharp Key on G.' It is written for four staves. The top two staves are in treble clef with a key signature of one sharp (F-sharp) and a 3/2 time signature. The bottom two staves are in bass clef with a key signature of one sharp (F-sharp) and a 2/2 time signature. The lyrics are: 'With all my power of heart and tongue, I'll praise my Maker with my song; Angels shall hear the notes I raise, Approve the song and join the praise.'

The fountain of Christ, The blood of our Priest, Here's strength for the weakly, Here's health for the sickly,
 Lord, help us to sing, Our crucified King. That hither are led ; And life for the dead.

This musical score is for a hymn in G major, 3/4 time. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves.

INVOCATION, 8, 7, 8, 7, 7, 7, 8, 8. Sharp Key on F.

Van Deventer.

Holy Ghost, dispel our sadness, Pierce the clouds of sinful night ;
 Come, thou source of sweetest gladness, Breathe thy life and spread thy light ;
 Loving spirit, God of peace, Great distributor of grace, Rest upon this congregation ; Hear, oh hear our supplication.

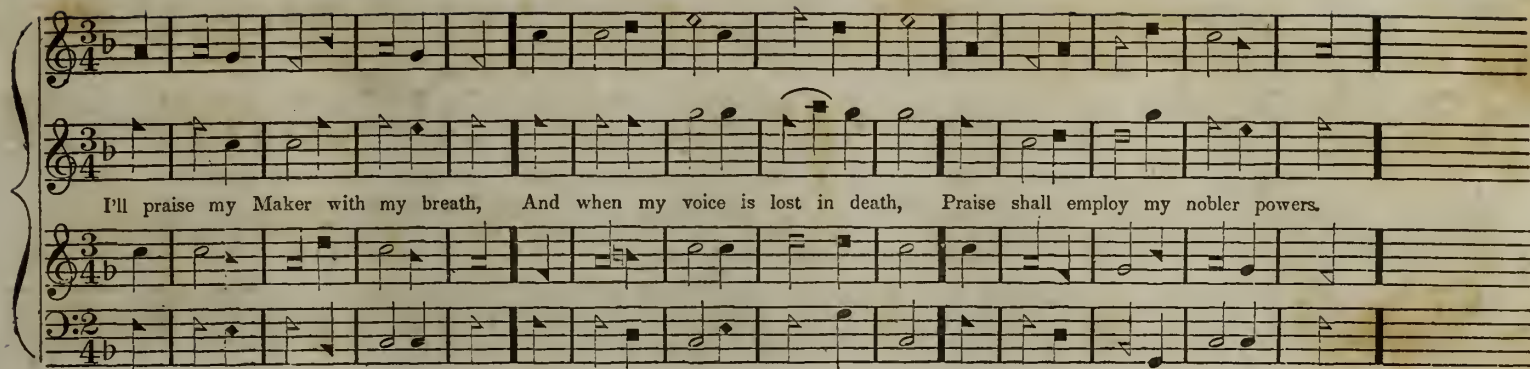
This musical score is for an invocation in F major, 8/8 time. It consists of three staves. The first two staves are for the vocal parts, and the last is for the piano accompaniment. The lyrics are written below the vocal staves.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The music is written in a simple, hymn-like style with many whole and half notes. The lyrics are written below the middle staff.

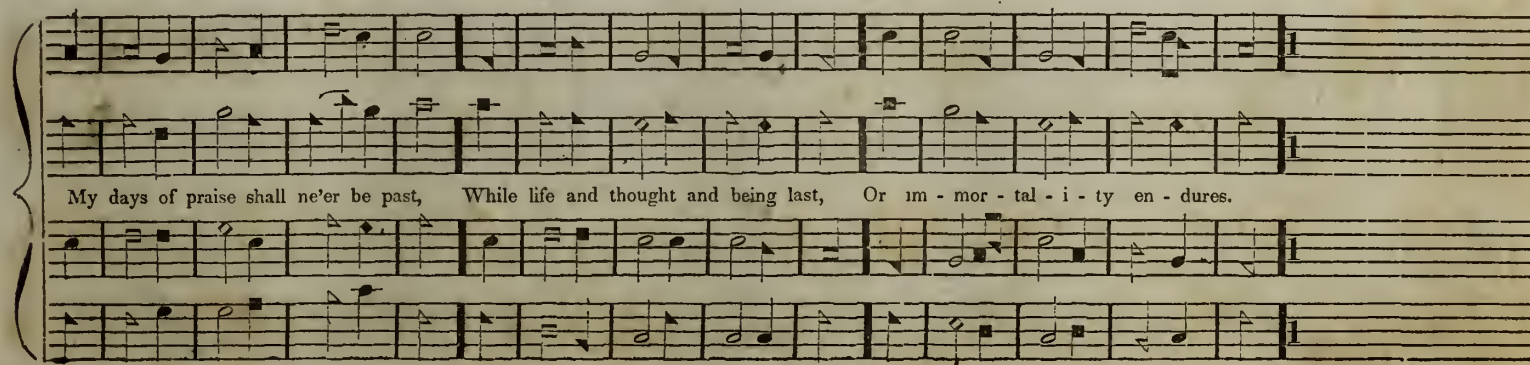
'Mid scenes of confusion and creature complaints, How sweet to my soul is communion with saints; To find at thy banquet of mercy there's room,

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The music is written in a simple, hymn-like style with many whole and half notes. The lyrics are written below the middle staff.

And feel in the presence of Jesus at home. Home, home, sweet, sweet home, Prepare me, dear Saviour, for glory my home.



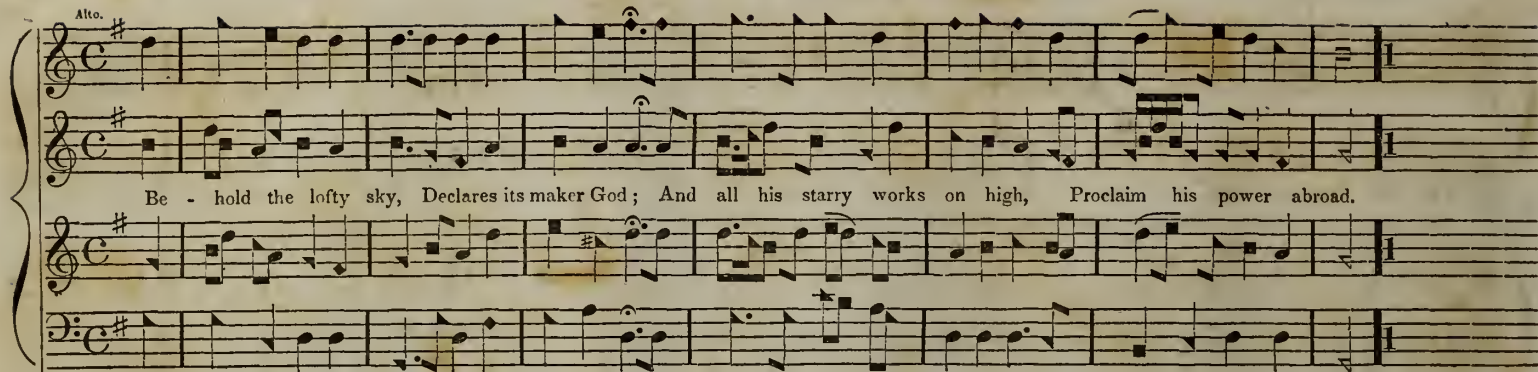
I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers.



My days of praise shall ne'er be past, While life and thought and being last, Or im - mor - tal - i - ty en - dures.

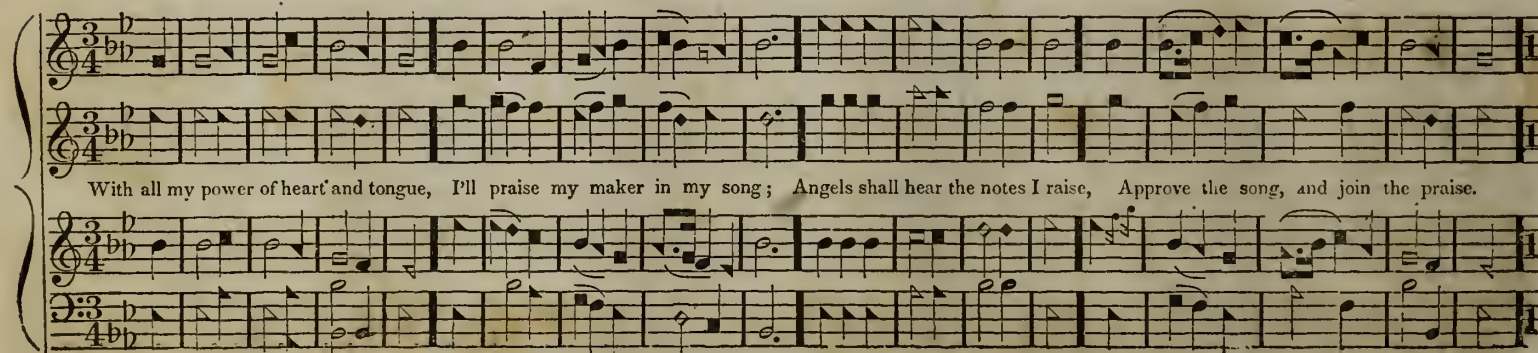
MARGATE, S. M. Sharp Key on G

Alto.



Be - hold the lofty sky, Declares its maker God; And all his starry works on high, Proclaim his power abroad.

LUTON, L. M. Sharp Key on E b.



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

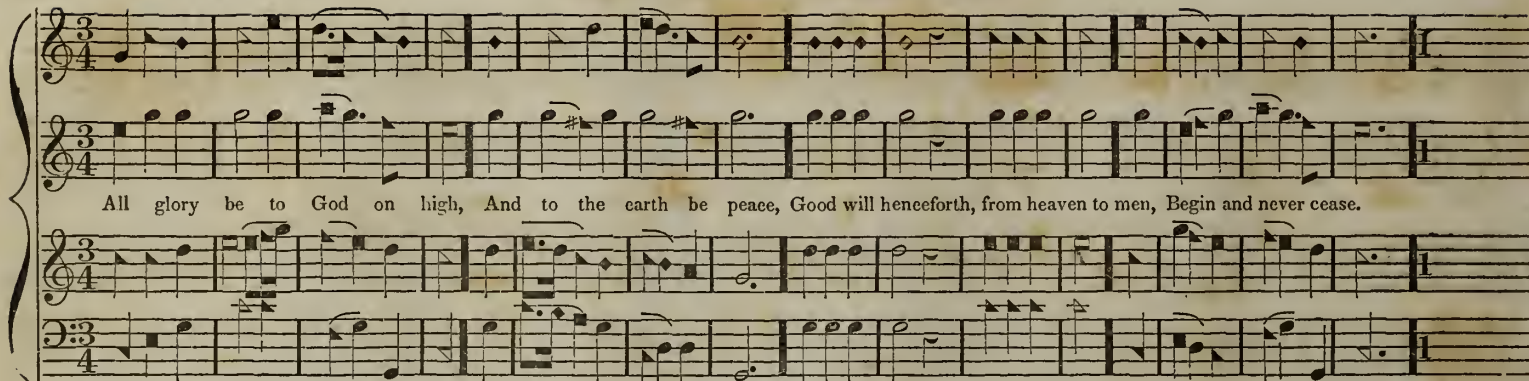
Ye tribes of Ad - am, join, With Heaven and earth - and seas, And of - fer notes di - vine,

This system contains the first three measures of the hymn. It features a four-staff arrangement with two treble clefs and two bass clefs. The key signature is one sharp (F#), and the time signature is common time (C). The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the staves, aligned with the notes.

To your cre - a - tor's praise. Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.

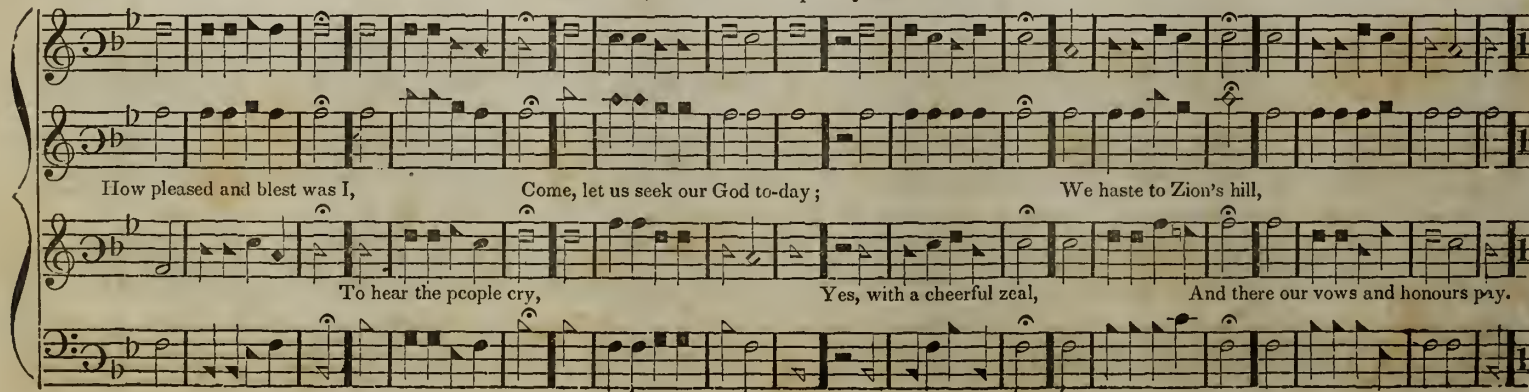
This system contains the next three measures of the hymn. It continues the four-staff arrangement. The melody concludes with a double bar line. The lyrics are written below the staves, aligned with the notes.

ARUNDEL, C. M. Sharp Key on C



All glory be to God on high, And to the earth be peace, Good will henceforth, from heaven to men, Begin and never cease.

DALSTON, C. M. Sharp Key on B b. 6. 8.



How pleased and blest was I, Come, let us seek our God to-day; We haste to Zion's hill,
To hear the people cry, Yes, with a cheerful zeal, And there our vows and honours pay.

Join all the glo - rious names, Of wis - dom, love, and power, That ev - er mor - tals knew,

That an - gels ev - er bore; All are too mean to speak his worth, Too mean to set my Sa - viour forth.

PORTSMOUTH, H. M. Sharp Key on B ♯.

Musical score for a hymn in G major (B major key signature) and 4/4 time. The score is written for four staves: two treble clefs and two bass clefs. The melody is primarily in the upper staves, with accompaniment in the lower staves. The lyrics are:

Ye bound - less realms of joy, Exalt your Maker's fame, His praise your songs em - ploy, His praise your songs em-

ploy, A - bove the star - ry frame, A - bove the star - ry frame; Ye ho - ly throng of an - gels

bright, In worlds of light be - gin the song. Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.

WATCHMAN, S. M. Sharp Key on E.

Behold the morning sun, Be - gins his glo - rious way; His beams through all the na - tions run, And life and light con - vey.

Come, gen - tle pa - tience, smile on pain, Then dy - ing hope re - vives a - gain, And wipes the tear from sor - row's eye,

While faith points upward to the sky, And wipes a tear from sor - row's eye, While faith points up - ward to the sky.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both with a key signature of one flat. The lyrics are written below the vocal staff.

Tenor.

Second Treble.

To Zi - on's hill I lift mine eyes, From thence ex - pect - ing aid; From Zi - on's hill, and Zi - on's

Second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both with a key signature of one flat. The lyrics are written below the vocal staff.

Chorus.

God, From Zi - on's hill, and Zi - on's God, Who heaven and earth has made, Who heaven and earth has made.

PIETY, C. M. Sharp Key on D

Tenor

Second Treble.

Tenor.

Air. Happy is he that fears the Lord, And fol - lows his com - mands, And fol - lows his com - mands;

Who lends the poor with - out reward, Who lends the poor with - out re - ward, Or gives with li - be - ral hands.

The first system of the musical score 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 common time (C). The music is in a 7/8 time signature. The vocal parts enter with a half note, followed by a quarter note, and then a half note. The piano accompaniment enters with a half note, followed by a quarter note, and then a half note. The lyrics are: "Come, thou fount of every blessing, Tune my heart to sing thy grace; Streams of mercy never ceasing, Call for songs of loudest praise."

Alt Come, thou fount of every blessing, Tune my heart to sing thy grace; Streams of mercy never ceasing, Call for songs of loudest praise.

The second system of the musical score 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 common time (C). The music is in a 7/8 time signature. The vocal parts enter with a half note, followed by a quarter note, and then a half note. The piano accompaniment enters with a half note, followed by a quarter note, and then a half note. The lyrics are: "Teach me some melodious sonnet, Sung by flaming tongues above; Praise the mount, Praise, &c. Praise, &c. Oh fix me on it, Mount of God's unchanging love."

Chorus.

Second Treble.

First Treble.

Teach me some melodious sonnet, Sung by flaming tongues above; Praise the mount, Praise, &c. Praise, &c. Oh fix me on it, Mount of God's unchanging love.

PARADISE, C. M. Sharp Key on A

Tenor.

Air. There is a land of pure de - light, Where saints im - mor - tal reign; In - fi - nite

Second Treble.

day ex - cludes the night, And plea - sures ban - ish pain, And plea - sures ban - ish pain.

Then since my - self I cannot keep, Ev'n one short moment through, Watch me those eyes that never sleep, Till morn - ing beams anew.

ABRIDGE, C. M. Sharp Key on E ♭.

Great God, to thee my grateful tongue, My fervent prayer shall raise; Inspire my heart to raise the song Which celebrates thy praise.

G

MORNING HYMN, L. M. Sharp Key on E b

Soon as the morn sa - lutes your eyes, And from sweet sleep re - fresh'd you rise, Think on the author of the light,

And praise him for that glo - rious sight. His mer - cy in - fi - nite implore, His good - ness in - fi - nite a - dore.

This may be sung in Long Metre, by omitting the last two strains.

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 time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4, labeled "Tenor." below it. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics "He comes, He comes, the Judge severe; The seventh trumpet speaks him near; His light - nings flash, his thun - ders roll;" are written below the second and third staves.

Tenor.

He comes, He comes, the Judge severe; The seventh trumpet speaks him near; His light - nings flash, his thun - ders roll;

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 time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics "How welcome to the faithful soul! His light - nings flash, his thun - ders roll, How wel - come to the faith - ful soul." are written below the second and third staves.

How welcome to the faithful soul! His light - nings flash, his thun - ders roll, How wel - come to the faith - ful soul.

NEWMARK, C. M. Sharp Key on A.

Air. Come, Holy Spirit, heavenly Dove, With all thy quickening powers; Kindle a flame of sa - cred love In these cold hearts of ours.

This musical score is for a hymn in A major, 3/4 time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The melody begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The lyrics are written below the second staff. The piano accompaniment starts with a bass clef and a 3/4 time signature. The piece concludes with a double bar line and repeat dots.

BROOMSGROVE, C. M. Sharp Key on C.

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

This musical score is for a hymn in C major, 2/4 time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The melody begins with a treble clef, a key signature of no sharps or flats, and a 2/4 time signature. The lyrics are written below the second staff. The piano accompaniment starts with a bass clef and a 2/4 time signature. The piece concludes with a double bar line and repeat dots.

DYING CHRISTIAN.

Mes. *Fia. Largo.*

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

Affettuoso.

Fia.

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

DYING CHRISTIAN, Continued.

say, they whis - per, angels say, Hark! they whis - per, an - gels say, Sis - ter spir - it, come a - way, Sister spirit, come away.

Hark!

Hark!

What is this ab - sorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath? Tell me, my soul, can

DYING CHRISTIAN, Continued.

55

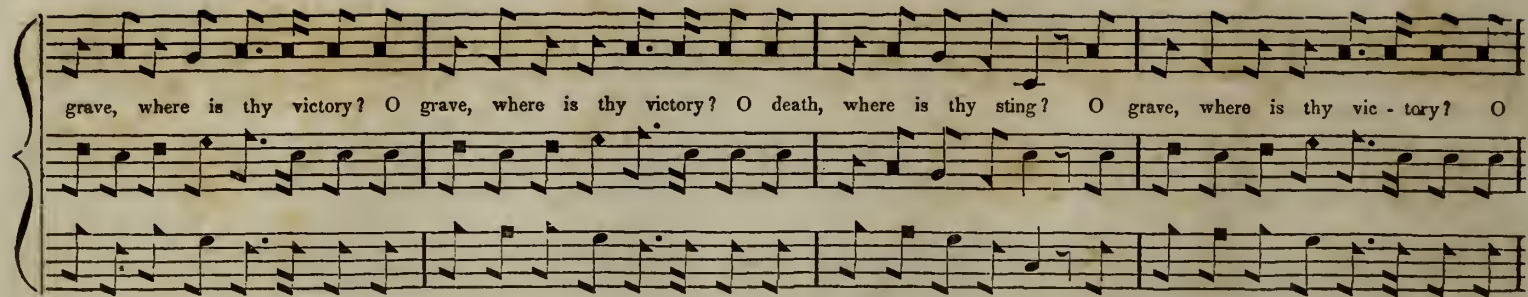
For. *Allegro* *Pia.* *Pia. Andante.* *Cres.*

this be death? Tell me, my soul, can this be death? This world re-cedes, it dis-ap-pears! Heav-en o-pens

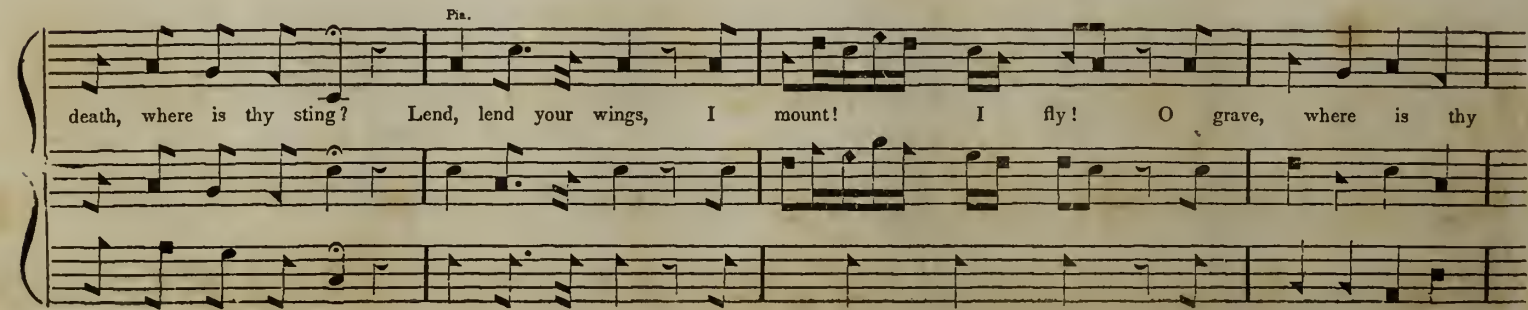
For. *Dura.* *Cres.* *Vivace.* *For.*

on my eyes, my ears With sounds se-ra-phic ring. Lend, lend your wings, I mount, I fly! O

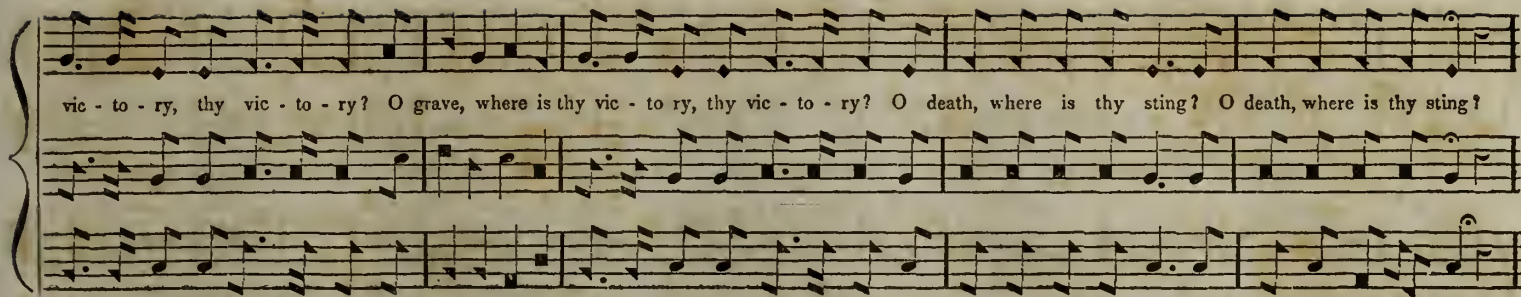
DYING CHRISTIAN, Continued.



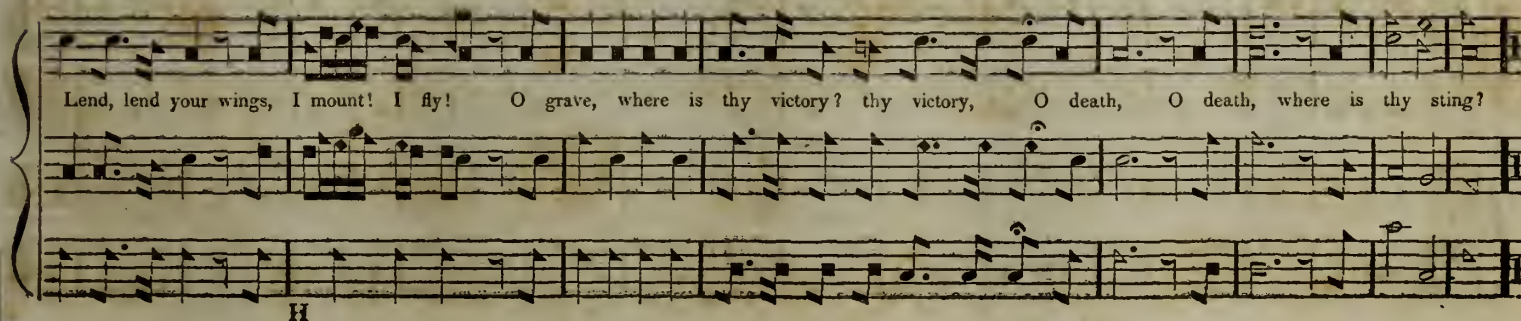
grave, where is thy victory? O grave, where is thy victory? O death, where is thy sting? O grave, where is thy vic - tory? O



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



vic - to - ry, thy vic - to - ry? O grave, where is thy vic - to ry, thy vic - to - ry? 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?

H

LIMEHOUSE, L. M. Flat Key on E

Do this, said he, till time shall end, In memory of your dying friend; Meet at my table, and record The love of your departed Lord.

Air.

This musical score is for a hymn in 3/2 time, marked 'Air.' It features a treble and bass staff with a key signature of one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'Do this, said he, till time shall end, In memory of your dying friend; Meet at my table, and record The love of your departed Lord.'

GERMAN AIR, L. M. Sharp Key on C.

Far from my thoughts, vain world, begone, Let my religious hours alone; Fain would my eyes my Saviour see; I wait a visit, Lord, from thee.

This musical score is for a hymn in 3/4 time, marked 'German Air'. It features a treble and bass staff with a key signature of one sharp (F-sharp). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'Far from my thoughts, vain world, begone, Let my religious hours alone; Fain would my eyes my Saviour see; I wait a visit, Lord, from thee.'

STROUDTWATER, C. M. Sharp Key on A.

59

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

This musical score is for a hymn in 3/2 time, sharp key (F#), on the A note. It consists of three staves. The top staff is the vocal melody, featuring a mix of eighth and sixteenth notes with various rests. The middle staff is a treble piano accompaniment, and the bottom staff is a bass piano accompaniment. The lyrics are written below the vocal staff.

THATCHER, S. M. Sharp Key on A.

Sing to the Lord a - loud, And make a joyful noise; God is our strength, our Saviour God, Let Israel hear his voice.

This musical score is for a hymn in 3/2 time, sharp key (F#), on the A note. It consists of three staves. The top staff is the vocal melody, which includes some trills and grace notes. The middle staff is a treble piano accompaniment, and the bottom staff is a bass piano accompaniment. The lyrics are written below the vocal staff.

CALVARY, 8, 7, 8, 7, 4, 7. Sharp Key on C.

Hark, the voice of love and mer - cy, Sounds a - loud from Cal - va - ry; See, it rends the rocks asunder, Shakes the

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in 4/4 time and sharp key (F#). The melody is primarily in the upper staves, with accompaniment in the lower staves. The lyrics are written below the staves.

Soft and Slow.

earth, and veils the sky; It is fin - ish'd, It is fin - ish'd, Hear a dy - ing Sa - viour cry.

The second system of the musical score also consists of four staves. It begins with the tempo marking 'Soft and Slow.' The melody continues in the upper staves, with accompaniment in the lower staves. The lyrics are written below the staves. The system ends with a double bar line and a repeat sign.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B♭) and a 3/2 time signature. The second staff is a treble clef with a key signature of one flat (B♭) and a 3/2 time signature. The third staff is a treble clef with a key signature of one flat (B♭) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one flat (B♭) and a 3/2 time signature. The lyrics are written below the second and third staves.

To God the might - ty Lord, Your joy - ful thanks re - peat; To him due praise af - ford,

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B♭) and a 3/2 time signature. The second staff is a treble clef with a key signature of one flat (B♭) and a 3/2 time signature. The third staff is a treble clef with a key signature of one flat (B♭) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one flat (B♭) and a 3/2 time signature. The lyrics are written below the second and third staves.

As good as he is great; For God does prove our constant friend, His bound - less love shall now - er end.

Be - yond, be - yond the glit - ter - ing star - ry sky, Far as the e - ter - nal hills, Far as the e - ter - nal hills,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It contains the lyrics: "Be - yond, be - yond the glit - ter - ing star - ry sky, Far as the e - ter - nal hills, Far as the e - ter - nal hills,". The middle and bottom staves are piano accompaniment in treble and bass clefs respectively, also in 2/4 time and one flat key signature. The music features a mix of eighth and sixteenth notes, with some rests and a final half note in the vocal line.

There, in the bound - less world of light, Our dear Re - deem - er dwells, Our dear Re - deem - er dwells.

The second system of the musical score continues with three staves. The vocal line (top staff) contains the lyrics: "There, in the bound - less world of light, Our dear Re - deem - er dwells, Our dear Re - deem - er dwells." The piano accompaniment (middle and bottom staves) continues with similar rhythmic patterns, featuring eighth and sixteenth notes. The system concludes with a final half note in the vocal line.

POLAND, Continued.

63

Treble and Bass. Solo.

Im - mor - tal an - gels bright and fair, In count - less ar - mies shine, At his right hand with gold - en harps, They

This system contains the first two staves of music. The treble staff is in 3/4 time with a key signature of one flat (B-flat). The bass staff is in 3/4 time with a key signature of one flat (B-flat). The lyrics are written below the staves.

of - fer songs di - vine. At his right hand, with gold - en harps, They of - fer songs di - vine.

This system contains the next two staves of music. The treble staff is in 3/4 time with a key signature of one flat (B-flat). The bass staff is in 3/4 time with a key signature of one flat (B-flat). The lyrics are written below the staves.

They brought his chariot from above, To bear him to the throne, Clapp'd their triumphant :||: wings and cried, The glorious work is done.

This system contains the final two staves of music on the page. The treble staff is in 2/4 time with a key signature of one flat (B-flat). The bass staff is in 2/4 time with a key signature of one flat (B-flat). The lyrics are written below the staves.

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the keyboard accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Rise, my soul, and stretch thy wings, Thy better portion trace; Rise from transitory things Towards heaven, thy native place."

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

Second system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the keyboard accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Sun and moon, and stars decay; Time shall soon this earth remove; Rise, my soul, and haste away To seats prepared above."

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

BENEFICENCE, 7s. Sharp Key on C.

65

Ab.

Fa - ther of our fee - ble race, Wise, beneficent and kind, Spread o'er nature's ample face, Flows thy goodness unconfined.

Fin.

Mu - sing in the si - lent grove, Or the busy walks of men, Still we trace thy wond'rous love, Claiming large returns again.

ARLINGTON, C. M. Sharp Key on G

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

This musical score is for the hymn 'ARLINGTON, C. M. Sharp Key on G'. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The lyrics are: 'Jesus, with all thy saints above, My tongue would bear her part; Would sound aloud thy saving love, And sing thy bleeding heart.' The score consists of four staves for the voices and two staves for the piano accompaniment. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand.

ZION, 11, 8, 11, 8. Sharp Key on A.

In songs of sublime adoration and praise, Ye pilgrims for Zion who press, Break forth and extol the great Ancient of days, This rich and distinguishing grace.

This musical score is for the hymn 'ZION, 11, 8, 11, 8. Sharp Key on A.'. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'In songs of sublime adoration and praise, Ye pilgrims for Zion who press, Break forth and extol the great Ancient of days, This rich and distinguishing grace.' The score consists of four staves for the voices and two staves for the piano accompaniment. The piano part features a steady, rhythmic accompaniment in the right hand and a supporting bass line in the left hand.

BARBY, C. M. Sharp Key on A.

67

Hope looks beyond the bound of time, When what we now deplore, Shall rise in full immortal prime, And bloom to fade no more.

This musical score is for a piece titled 'BARBY, C. M. Sharp Key on A.' It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: 'Hope looks beyond the bound of time, When what we now deplore, Shall rise in full immortal prime, And bloom to fade no more.' The score consists of four staves for the voices and two staves for the piano accompaniment.

TRINITY, 6, 6, 4, 6, 6, 6, 4. Sharp Key on G.

Come thou Almighty king, Help us thy name to sing, Help us to praise; Father all glorious, O'er all victorious, Come and reign over us, Ancient of days.

This musical score is for a piece titled 'TRINITY, 6, 6, 4, 6, 6, 6, 4. Sharp Key on G.' It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: 'Come thou Almighty king, Help us thy name to sing, Help us to praise; Father all glorious, O'er all victorious, Come and reign over us, Ancient of days.' The score consists of four staves for the voices and two staves for the piano accompaniment.

WAKEFIELD, S. M. Sharp Key on G.

Pl.

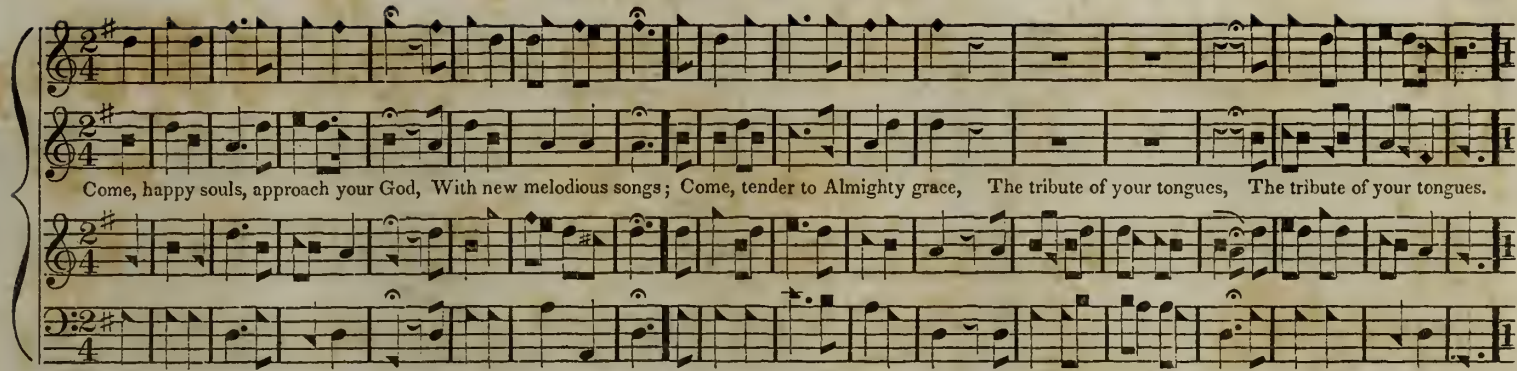
O may the Church be - low Re - sem - ble that a - bove, Where springs of pur - est plea - sures flow,

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the second and third staves.

For.

And eve - ry heart is love. Where springs of pu - rest plea - sures flow, And eve - ry heart is love.

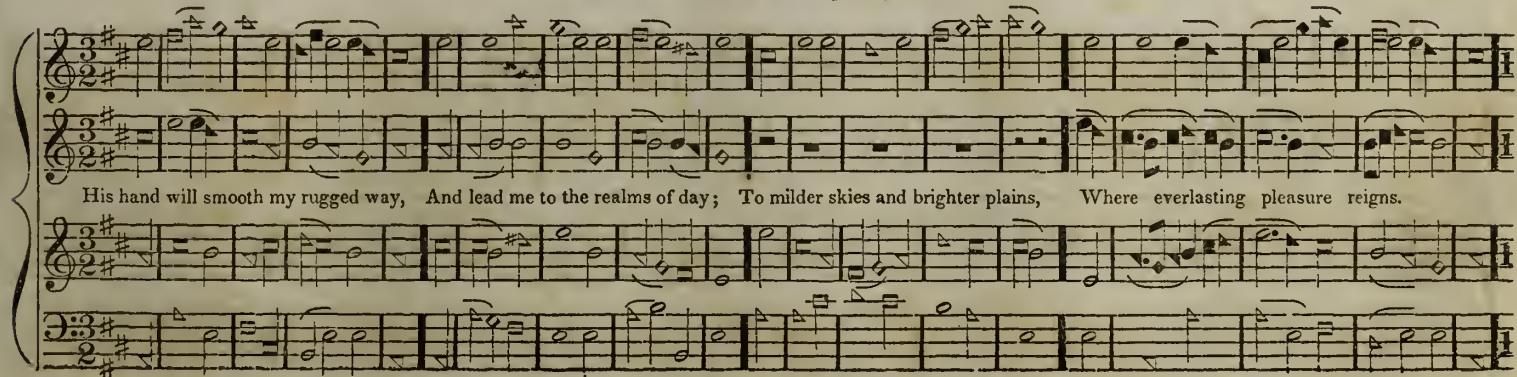
This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the second and third staves.



Come, happy souls, approach your God, With new melodious songs; Come, tender to Almighty grace, The tribute of your tongues, The tribute of your tongues.

This musical score is for the hymn 'St. Albans, C. M. Sharp Key on G.' It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are: 'Come, happy souls, approach your God, With new melodious songs; Come, tender to Almighty grace, The tribute of your tongues, The tribute of your tongues.'

ST. PETER, L. M. Sharp Key on A.



His hand will smooth my rugged way, And lead me to the realms of day; To milder skies and brighter plains, Where everlasting pleasure reigns.

This musical score is for the hymn 'St. Peter, L. M. Sharp Key on A.' It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are: 'His hand will smooth my rugged way, And lead me to the realms of day; To milder skies and brighter plains, Where everlasting pleasure reigns.'

First system of the musical score. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Hark, the glad sound, the Sa - viour comes, The Sa - viour prom - ised long; Let eve - ry".

Hark, the glad sound, the Sa - viour comes, The Sa - viour prom - ised long; Let eve - ry

Second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: "heart pre - pare a throne, And eve - ry voice a song, And eve - ry voice a song,". The system ends with a double bar line.

heart pre - pare a throne, And eve - ry voice a song, And eve - ry voice a song,

How condescending and how kind, Was God's eternal Son! Our misery reach'd his heavenly mind, And pity brought him down.

The musical score for 'CONDESCENSION' is written for three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music consists of a series of eighth and sixteenth notes, with some rests and a final double bar line. The lyrics are written below the staves, aligned with the notes.

PORTUGAL, L. M. Sharp Key on G.

How lovely, how divinely sweet, O Lord, thy sacred courts appear! Fain would my longing passion meet The glory of thy presence there.

The musical score for 'PORTUGAL' is written for three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music consists of a series of eighth and sixteenth notes, with some rests and a final double bar line. The lyrics are written below the staves, aligned with the notes. There are triplets marked with a '3' and a slur in the top and middle staves.

LITTLE MARLBOROUGH, S. M. Flat Key on A

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

The musical score is written for a three-part setting. The top staff is in treble clef, 3/4 time, with a key signature of one flat (B-flat). The middle staff is also in treble clef, 3/4 time, with the same key signature. The bottom staff is in bass clef, 3/4 time, with the same key signature. The music consists of a series of eighth and sixteenth notes, with some rests. The piece ends with a double bar line and a repeat sign.

WELLS, L. M. Sharp Key on G.

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

The musical score is written for a three-part setting. The top staff is in treble clef, 3/4 time, with a key signature of one sharp (F#). The middle staff is also in treble clef, 3/4 time, with the same key signature. The bottom staff is in bass clef, 3/4 time, with the same key signature. The music consists of a series of eighth and sixteenth notes, with some rests. The piece ends with a double bar line and a repeat sign.

NEWCOURT, P. M. Sharp Key on F.

73

And. *Fia.*

From my youth up, till age prevail'd, I ne - ver saw the right - eous foil'd, Or want o'ertake his numerous race.

This musical system consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains the melody for the first line of the song. The middle staff is also in treble clef with the same key signature and time signature, and it contains the melody for the second line. The bottom staff is in bass clef with the same key signature and time signature, and it contains the bass line. The lyrics are written below the staves, aligned with the notes.

For.

Be - cause com - pas - sion fill'd his heart, And he did cheer - ful - ly im - part, God made his offspring's wealth increase.

This musical system also consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains the melody for the first line of the second system. The middle staff is also in treble clef with the same key signature and time signature, and it contains the melody for the second line. The bottom staff is in bass clef with the same key signature and time signature, and it contains the bass line. The lyrics are written below the staves, aligned with the notes. A double bar line is present at the end of the system.

DESPONDENCE, 4 10s. Flat Key on C #.

A musical score for a piece titled "DESPONDENCE, 4 10s. Flat Key on C #." The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The music is in 3/2 time and the key signature has one sharp (F#). The lyrics are: "A - long the banks where Ba - bel's cur - rent flows, Our cap - tive band in deep de - spon - dence stray'd, While Zion's fall in sad re - mem - brance rose, Her friends, her chil - dren min - gled with the dead." The score consists of two systems of staves. The first system has four vocal staves and two piano staves. The second system has four vocal staves and two piano staves. The piano accompaniment features a steady bass line and chords that support the vocal melody. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures.

A - long the banks where Ba - bel's cur - rent flows, Our cap - tive band in deep de - spon - dence stray'd,

While Zion's fall in sad re - mem - brance rose, Her friends, her chil - dren min - gled with the dead.

The musical score is written for three parts: Soprano, Alto, and Bass. It is in the key of D major (indicated by two sharps) and common time (C). The tempo is marked 'P. M.' (Piano Moderato). The score consists of two systems of three staves each. The lyrics are written below the staves. The first system ends with a double bar line and a repeat sign. The second system also ends with a double bar line and a repeat sign.

Ye ser - vants of God, Your mas - ter pro - claim, And pub - lish a - broad His won - der - ful name. The

Air.

name all vic - to - rious Of Je - sus ex - tol, His king - dom is glo - rious, and rules o - ver all.

God ruleth on high
Almighty to save,
And still he is nigh,
His presence we have.
The great congregation
His triumph shall sing,
Ascribing salvation
To Jesus our King.

Salvation to God,
Who sits on the throne;
Let all cry aloud,
And honour the Son,
Our Jesus's praises
The angels proclaim,
Fall down on their faces,
And worship the Lamb.

Then let us adore,
And give him his right,
All glory and power,
And wisdom and might,
All honour and blessing,
With angels above,
And thanks never ceasing,
And infinite love.

GANGES, 8, 8, 6, 8, 8, 6. Sharp Key on D.

Awak'd by Sinai's awful sound, And knew not where to go; The sinner must be born again,
My soul in guilt and thrall I found, O'erwhelm'd in sin, with anguish slain, Or sink to endless wo.

NORWICH, 11s. Sharp Key on D.

How firm a foundation, ye saints of the Lord, Is laid for your faith in his excellent word, What more can he say, than to you he hath said, You who unto Jesus for refuge have fled.

A musical score for the hymn 'BEDFORD, C. M. Sharp Key on F.' The score is written for three parts: Soprano, Alto, and Bass. The time signature is 3/2. The key signature has one sharp (F#). The lyrics are: 'Sing to the Lord Je - ho - vah's name, And in his strength rejoice; When his salvation is our theme, Exalted be our voice.' The word 'Air.' is written below the first measure of the Soprano part. The score ends with a double bar line and repeat dots.

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

Air.

EGYPT, S. M. Flat Key on G.

A musical score for the hymn 'EGYPT, S. M. Flat Key on G.' The score is written for three parts: Soprano, Alto, and Bass. The time signature is 3/2. The key signature has two flats (Bb and Eb). The lyrics are: 'My God, my life, my love, To thee, to thee I call, I can - not live if thou re - move, For thou art all in all.' The score ends with a double bar line and repeat dots.

My God, my life, my love, To thee, to thee I call, I can - not live if thou re - move, For thou art all in all.

CASTLE STREET, L. M. Sharp Key on G.

Sweet is the work, my God my King, To praise thy name, give thanks and sing, To show thy grace by

morn - ing light, And talk of all thy truth at night, And talk of all thy truth at night.

O praise ye the Lord! Pre - pare your glad voice, His praise in the great As - sem - bly to sing.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the notes. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music features various note values including eighth, quarter, and half notes, with some rests.

In our great Cre - a - tor Let Is - rael re - joice, And chil - dren of Zi - on' Be glad in their King.

The second system of the musical score also consists of three staves, continuing the vocal and piano parts from the first system. It concludes with a double bar line and a repeat sign. The notation and lyrics are consistent with the first system.

Love divine, all love excelling, Joy of heaven to earth came down; Fix in us thy humble dwelling; All thy faithful mercies crown.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp and a time signature of 3/2. The lyrics are written below the vocal staves.

Jesus, thou art all compassion, Pure, unbounded love, thou art! Visit us with thy salvation, Enter every trembling heart.

The second system of the musical score also consists of four staves, following the same instrumental arrangement as the first system. The lyrics are written below the vocal staves. The system concludes with a double bar line and a repeat sign.

Now to the power of God supreme, Be everlasting honours given; He saves from hell, we bless his name, He calls our wand'ring feet to heaven.

Air.

WINTER, C. M. Sharp Key on F.

His hoary frost, his fleecy snow, Descend and clothe the ground, The li - quid streams for - bear to flow, In i - cy fet - ters bound.

Air.

L

MEAR, C. M. Sharp Key on G

Will God for ever cast us off, His wrath for ever smoke, Against the people of his love, His lit - tle chosen flock?

Air.

This musical score is for a hymn in G major, 3/4 time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: "Will God for ever cast us off, His wrath for ever smoke, Against the people of his love, His lit - tle chosen flock?" The tempo is marked "Air." The key signature has one sharp (F#).

COOKHAM, 7s. Sharp Key on G.

Tell me, Saviour from above, Dearest object of my love, Where thy little flocks abide, Seated near thy bleeding side.

This musical score is for a hymn in G major, 4/4 time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: "Tell me, Saviour from above, Dearest object of my love, Where thy little flocks abide, Seated near thy bleeding side." The key signature has one sharp (F#).

BRAINTREE, C. M. Sharp Key on D.

83

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

BLANDFORD, C. M. Sharp Key on E b.

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

IRISH, C. M. Sharp Key on G.

Lord, in the morning thou shalt hear My voice as - cend - ing high; To thee will I di - rect my prayer, To thee lift up mine eye.

Air.

The musical score is written for three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is also in treble clef with the same key signature and time signature, and is marked 'Air.'. The bottom staff is in bass clef with the same key signature and time signature. The music consists of a series of eighth and sixteenth notes, with some rests and ties.

WORTHING, 8s and 7s. Sharp Key on F.

Glorious things of thee are spoken, Zion, city of our God, He whose word cannot be broken, Form'd thee for his own abode.

The musical score is written for three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music consists of a series of eighth and sixteenth notes, with some rests and ties.

SHOEL, L. M. Sharp Key on F.

85

Now shall the trem - bling mourn - er come, And bind his sheaves, and bear them home.

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are written below the vocal staves.

The voice long broke with sighs shall sing, Till heaven with hal - le - lu - ahs ring.

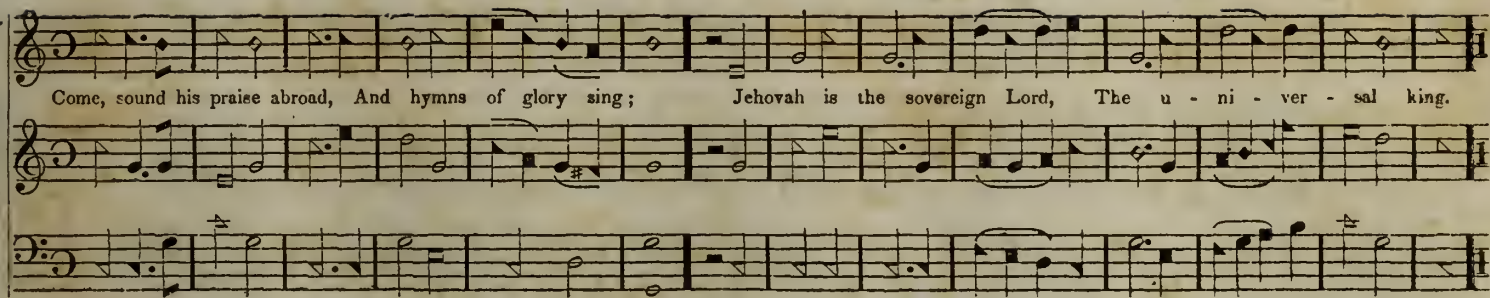
The second system of the musical score also consists of four staves, continuing the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staves.

My soul, the great Creator praise, When, clothed in his celestial rays, He in full ma-jes-ty ap-pears, And like a

Air.

Chorus.

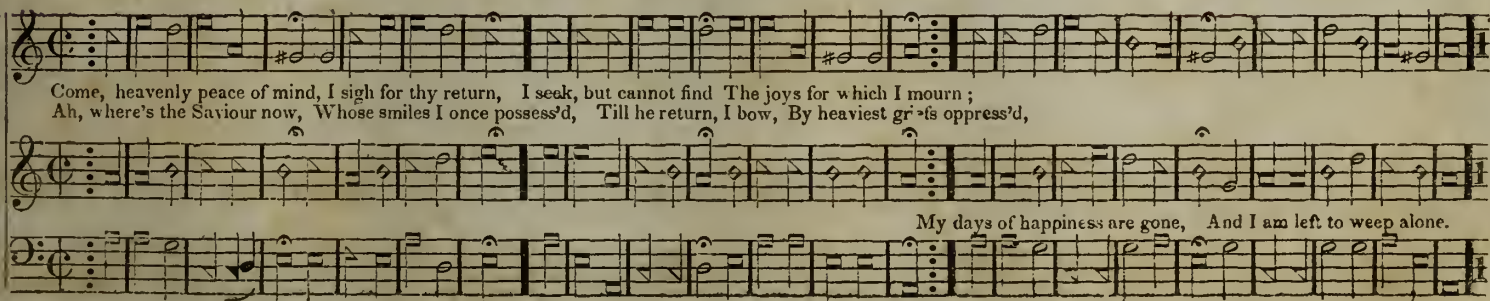
robe his glory wears. Great is the Lord, what tongue can frame, Great is the Lord, what tongue can frame An equal honour to his name.



Come, sound his praise abroad, And hymns of glory sing; Jehovah is the sovereign Lord, The u - ni - ver - sal king.

PEACE, 8 6s and 2 8s. Flat Key on A.

Van Deventer.



Come, heavenly peace of mind, I sigh for thy return, I seek, but cannot find The joys for which I mourn;
Ah, where's the Saviour now, Whose smiles I once possess'd, Till he return, I bow, By heaviest gr's oppress'd,
My days of happiness are gone, And I am left to weep alone.

WALSAL, C. M. Flat Key on A.

Alas! and did my Saviour bleed, And did my Sovereign die? Would he de - vote that sa - cred head For such a worm as I?

This musical score is for a hymn in C major (labeled as 'Flat Key on A' in the header). It features a treble and bass staff with a grand staff bracket on the left. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the treble staff.

TILDEN, L. M. Sharp Key on D.

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

This musical score is for a hymn in D major (labeled as 'Sharp Key on D'). It features a treble and bass staff with a grand staff bracket on the left. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has two sharps (F# and C#), and the time signature is 3/2. The lyrics are written below the treble staff. A 'Pia.' marking is present above the final measure of the melody.

TILDEN, Continued.

89

shall I wake and find me there? My flesh shall slumber in the ground, Then burst the chains with sweet surprise, And in my Saviour's image rise.

Till the last trumpet's joyful sound,

DUNDEE, C. M. Sharp Key on G.

Let not despair nor fel' revenge Be to my bosom known; O give me tears for other's woes, And patience for my own.

M

MOUNT PLEASANT, C. M. Sharp Key on A

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

Air.

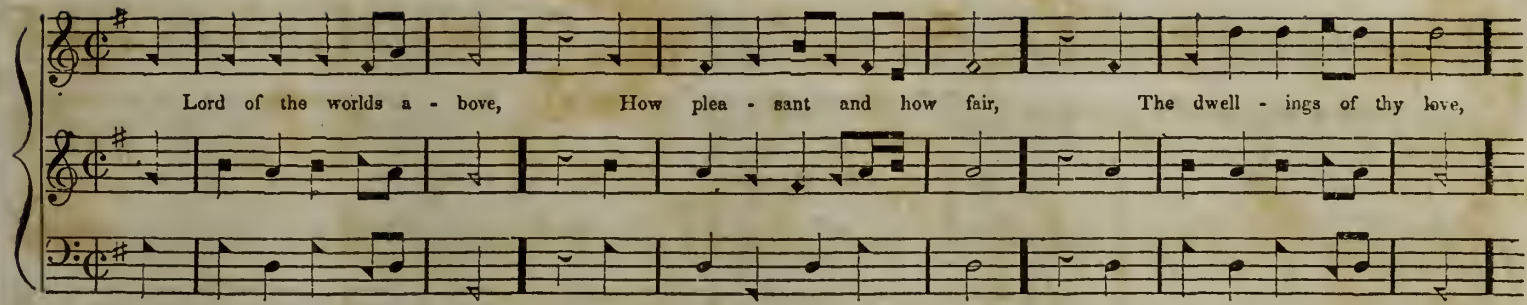
This musical score is for a hymn in A major, common time. It features a single melodic line with a treble clef and a key signature of two sharps (F# and C#). The melody is divided into two systems. The first system contains the lyrics: "My God, the spring of all my joys, The life of my delights, The glory of my brightest days, And comfort of my nights, And comfort of my nights." The second system continues the melody with the same lyrics. The tempo is marked "Air." and the piece concludes with a double bar line.

DISMISSION, P. M. Sharp Key on F.

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

Ar. *Fin.* *Cres.*

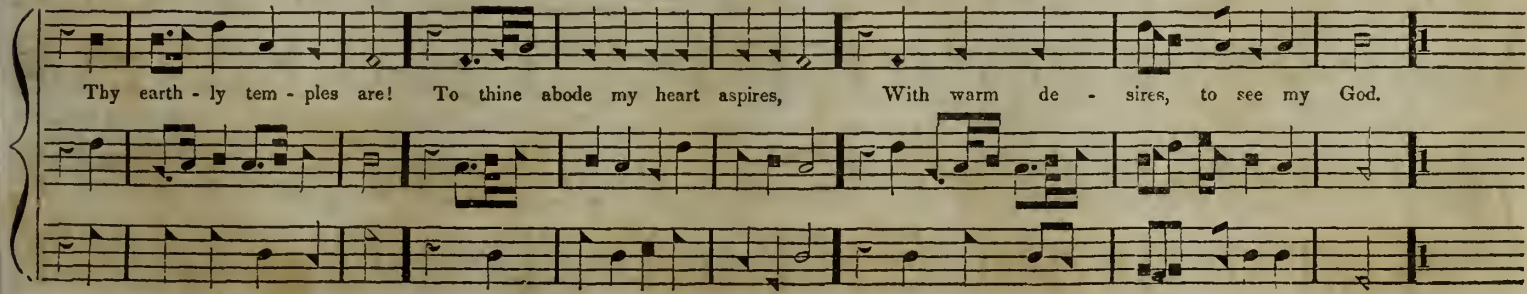
This musical score is for a hymn in F major, common time. It features a single melodic line with a treble clef and a key signature of one sharp (F#). The melody is divided into two systems. The first system contains the lyrics: "Lord, dismiss us with thy blessing, Hope and comfort from above; Let us each, thy peace possessing, Triumph in redeeming love." The second system continues the melody with the same lyrics. The tempo is marked "Ar." and the piece concludes with a double bar line.



Lord of the worlds a - bove,

How plea - sant and how fair,

The dwell - ings of thy love,



Thy earth - ly tem - ples are!

To thine abode my heart aspires,

With warm de - sires, to see my God.

SPRING, P. M. 8s. Flat Key on A.

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

This musical score is for a piece titled 'SPRING, P. M. 8s. Flat Key on A.' It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: 'How sweetly along the gay mead, The daisies and cowslips are seen; The flocks, as they carelessly feed, Rejoice in the beautiful green.'

DEVIZES, C. M. Sharp Key on A.

With my whole heart I'll raise my song, Thy wonders I'll proclaim; Thou, sovereign Judge of right and wrong, Wilt put my foes to shame, Wilt put my foes, &c.

This musical score is for a piece titled 'DEVIZES, C. M. Sharp Key on A.' It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: 'With my whole heart I'll raise my song, Thy wonders I'll proclaim; Thou, sovereign Judge of right and wrong, Wilt put my foes to shame, Wilt put my foes, &c.'

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

This musical score is for the hymn 'LEEDS, L. M. Sharp Key on F'. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: 'Great God, whose universal sway, The known and unknown worlds obey, Extend the kingdom of thy Son, Till every land his law shall own.' The score includes a piano introduction and a final cadence. The piano part features a prominent triplet in the right hand during the final phrase.

BRENTFORD, L. M. Sharp Key on G.

Buried in shadows of the night, We lie, till Christ restores the light; Wisdom descends to lead the blind, And chase the darkness of the mind.

This musical score is for the hymn 'BRENTFORD, L. M. Sharp Key on G.'. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F-sharp), and the time signature is 3/4. The lyrics are: 'Buried in shadows of the night, We lie, till Christ restores the light; Wisdom descends to lead the blind, And chase the darkness of the mind.' The score includes a piano introduction and a final cadence. The piano part features a triplet in the right hand during the first phrase.

ALCESTER, 7s. Sharp Key on F

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

ST. THOMAS, S. M. Sharp Key on A.

To bless thy cho - sen race, In mer - cy, Lord, incline, And cause the brightness of thy face On all thy saints to shine.

Brightest and best of the sons of the morning, Stars of the east, the horizon adorning,
Dawn on our darkness, and lend us thine aid: Guide where our Infant Redeemer is laid.

FOUNTAIN, 6 12s. Sharp Key on A.

Van Deventer.

The voice of free grace cries, escape from the mountain,
For all that believe Christ has open'd a fountain, For sin and uncleanness and every transgression, His blood flows so freely in
streams of salvation. Hallelujah to the Lamb who has purchased our pardon! We'll praise him again, when we pass over Jordan.

LITCHFIELD, C. M. Sharp Key on E D

Ye hearts with joyful vigour warm, In smiling crowds draw near; And turn from every mortal charm, A Saviour's voice to hear.

BANGOR, C. M. Flat Key on E.

Let me to some wild desert go, And find a peaceful home, Where storms of malice never blow, Temptations never come.

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is E-flat major (three flats: B-flat, E-flat, A-flat), and the time signature is 3/4. The lyrics are: "No more fatigue, no more distress, Nor sin, nor death shall reach the place; No groans shall mingle with the songs,"

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are: "Which war - ble from im - mor - tal tongues, Which war - ble from im - mor - tal tongues." The system concludes with a double bar line. A small letter 'N' is printed below the bottom staff.

DARWEN, L. M Flat Key on C

Who from the shades of gloomy night, When the last tear of hope is shed,

Can bid the soul re - turn to light, And break the slum - ber of the dead.

From low - est depths of wo, To God I send my cry, Lord, hear my sup - pli - cat - ing voice, And gra - cious - ly re - ply.

CAMBERWELL, C. M. Sharp Key on C.

Behold the morning sun, Be - gins his glo - rious way; His beams through all the nations run, And life and light convey.

MORETON, L. M. Sharp Key on C

A musical score for a hymn in 3/2 time, sharp key on C. The score is written for a grand piano with treble and bass staves. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "O may thy Church, thy turtle-dove, Mournful, yet chaste, thy pity move; To birds of prey expose her not, Though poor, too dear to be forgot." The word "Air." is written below the first staff. The score ends with a double bar line and a repeat sign.

Air.

O may thy Church, thy turtle-dove, Mournful, yet chaste, thy pity move; To birds of prey expose her not, Though poor, too dear to be forgot.

BROOKFIELD, L. M. Flat Key on D.

A musical score for a hymn in 3/2 time, flat key on D. The score is written for a grand piano with treble and bass staves. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Look down in pity, Lord, and see The mighty woes that burden me; Down to the dust my life is brought, Like one long buried and forgot." The word "Air." is written below the first staff. The score ends with a double bar line and a repeat sign.

Air.

Look down in pity, Lord, and see The mighty woes that burden me; Down to the dust my life is brought, Like one long buried and forgot.

Arise, O King of grace, arise, And enter to thy rest; Lo thy Church waits with longing eyes, Thus to be own'd and blest.

This musical score is for the hymn 'ST. DAVID'S, C. M. Sharp Key on F'. It consists of four staves. The first two staves are for the vocal melody, with the lyrics 'Arise, O King of grace, arise, And enter to thy rest; Lo thy Church waits with longing eyes, Thus to be own'd and blest.' written below them. The third and fourth staves provide a harmonic accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The music concludes with a double bar line and a repeat sign.

BATH, L. M. Sharp Key on A.

He breaks the bow, he cuts the spear, Chariots he burns with heavenly flame, Keep silence, all the earth, and hear The sound and glory of his name.

This musical score is for the hymn 'BATH, L. M. Sharp Key on A.'. It consists of four staves. The first two staves are for the vocal melody, with the lyrics 'He breaks the bow, he cuts the spear, Chariots he burns with heavenly flame, Keep silence, all the earth, and hear The sound and glory of his name.' written below them. The third and fourth staves provide a harmonic accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 3/2. The music concludes with a double bar line and a repeat sign.

JUDGMENT, P. M. Sharp Key on C

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

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

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of C major (indicated by a sharp sign on the C line of the first staff) and the time signature is common time (C). The score is divided into two systems, each with four staves. The lyrics are written below the vocal staves. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piano accompaniment is written in the lower staves of each system, providing harmonic support for the vocal parts.

Alc. Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is nigh; Hide me, O my

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

WORSHIP, P. M. Sharp Key on D

Allo. Cheerful.

Air. How pleased and blest was I, To hear the peo - ple cry, Come, let us seek our God to-day.

Pia. *For.*

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

ST. GEORGE, L. M. Sharp Key on D

105

God of my life, through all its days, My grateful tongue shall sound thy praise, The sound shall wake with dawning light, And warble through the silent night.

This musical score is for the hymn 'ST. GEORGE, L. M. Sharp Key on D'. It is written in 3/4 time and consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: 'God of my life, through all its days, My grateful tongue shall sound thy praise, The sound shall wake with dawning light, And warble through the silent night.'

NEWRY, L. M. Sharp Key on F.

Loud hallelujahs to the Lord, From distant worlds where creatures dwell; Let heaven begin the solemn word, And sound it dreadful down to hell.

This musical score is for the hymn 'NEWRY, L. M. Sharp Key on F.'. It is written in 3/4 time and consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: 'Loud hallelujahs to the Lord, From distant worlds where creatures dwell; Let heaven begin the solemn word, And sound it dreadful down to hell.'

Jesus, let thy pitying eye Call back a wandering sheep; False to thee, like Pe - ter, I, Would fain like Peter weep.

Let me be by grace restored, On me be all its freeness shown, Turn and look upon me, Lord, And break my heart of stone.

MIDDLETON, 8, 7, D. Sharp Key on G.

Toss'd upon life's raging billow, Sweet it is O Lord to know, Never slumbering, never sleeping, Though the night be dark and drear.
Thou didst press a sailor's pillow, And canst feel a sailor's wo.

Da Capo.

Thou the faithful watch art keeping, "All, all's well," thy constant cheer.

Pia.

When we our wearied limbs to rest, Sat down by proud Euphrates' stream, We wept, with doleful cares oppress'd, And Sion was our mournful theme.

Cres.

Our harps that, when with joy we sung, Were wont their tuneful parts to bear, With silent strings neglected hung On willow trees that wither'd there.

WARWICK, C. M. Sharp Key on E.

Pia. *Fer.*

How shall I praise the eternal God, That in - fi - nite un - known? Who can ascend his high abode, Or venture near his throne.

This musical score is for a piece in E major, common time. It features a piano introduction and a forte section. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'How shall I praise the eternal God, That in - fi - nite un - known? Who can ascend his high abode, Or venture near his throne.'

DUNKENFIELD, L. M. Flat Key on D.

Thee we a - dore, e - ter - nal name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we.

This musical score is for a piece in D minor, 3/2 time. It features a piano introduction and a forte section. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Thee we a - dore, e - ter - nal name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we.'

CHARMOUTH, C. M. Sharp Key on F.

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

This musical score is for the hymn 'CHARMOUTH, C. M. Sharp Key on F.' It consists of four staves. The first two staves are for the vocal parts, with the lyrics 'My Saviour, my almighty friend, When I begin thy praise, Where will the growing numbers end, The numbers of thy grace?' written below them. The third and fourth staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2.

COVENTRY, C. M. Sharp Key on C,

Lo, what an entertaining sight, Are bre - thren that a - gree, Brethren whose cheerful hearts unite, In bands of pi - e - ty.

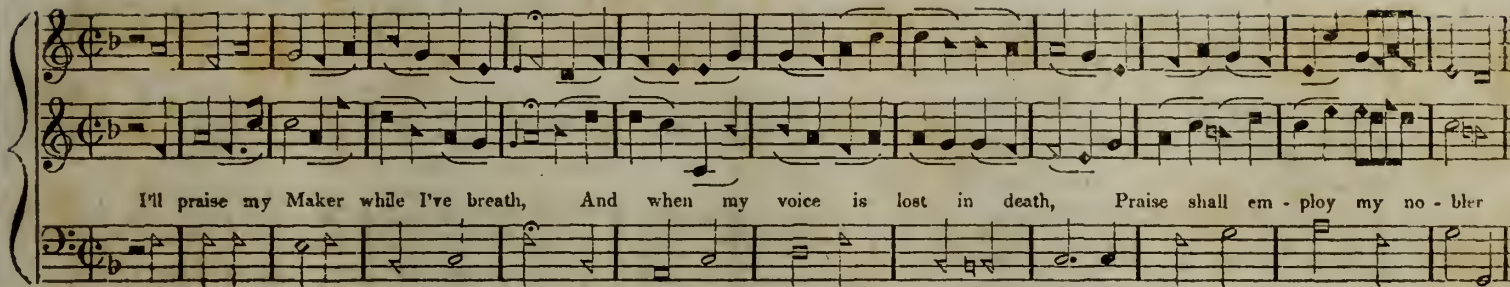
This musical score is for the hymn 'COVENTRY, C. M. Sharp Key on C,' It consists of four staves. The first two staves are for the vocal parts, with the lyrics 'Lo, what an entertaining sight, Are bre - thren that a - gree, Brethren whose cheerful hearts unite, In bands of pi - e - ty.' written below them. The third and fourth staves are for the piano accompaniment. The key signature is one sharp (C#) and the time signature is 3/2.

Great God, the heaven's well order'd frame, Declares the glories of thy name, Here thy rich works of won - der shine,

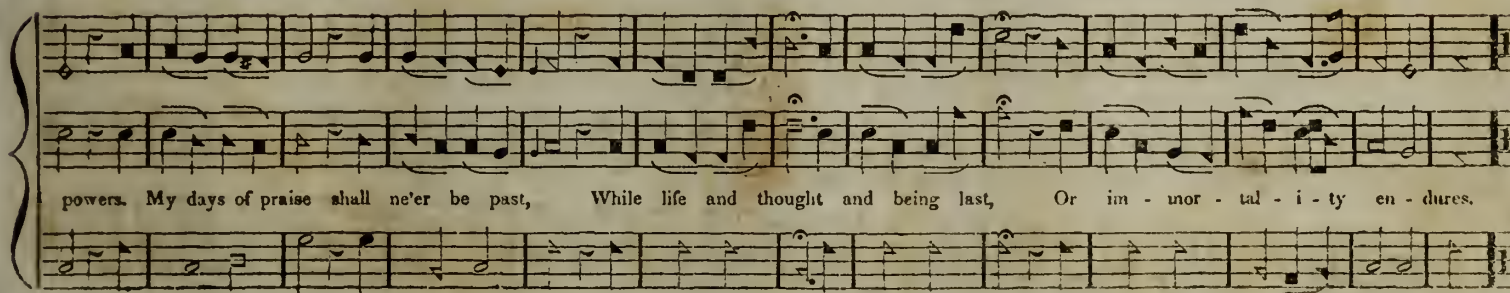
The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

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

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.



I'll praise my Maker while I've breath, And when my voice is lost in death, Praise shall em - ploy my no - bler



powers. My days of praise shall ne'er be past, While life and thought and being last, Or im - mor - tal - i - ty en - dures.

1st ver. Ye ransom'd souls, arise, With all the dead, a - wake; Up to salvation wise, Oil in your ves - sels take.

2d ver. Go, meet him in the sky, Your ev - er - last - ing friend, Your head to glorify, With all his saints ascend;

Up start - ing at the mid - night cry, Up start - ing at the mid - night cry, Be - hold, Be - hold, the heavenly bridegroom nigh.

Ye pure in heart, Ob - tain the grace, Ye pure in heart, Ob - tain the grace, To see, To see, without a veil, his face.

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.

This musical score is for the hymn 'Sterling, L. M.' in sharp key on A. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the second staff.

PRESCOT, S. M. Sharp Key on A.

Sing on your heavenly way, Ye ransom'd sinners, sing; Sing on re-joic-ing eve-ry day, In Christ your heavenly King.

This musical score is for the hymn 'Prescot, S. M.' in sharp key on A. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the second staff.

SAVANNAH, 8, 8, 8, 8. Flat Key on C.

The musical score for 'SAVANNAH, 8, 8, 8, 8. Flat Key on C.' is written for three staves. The top staff is in treble clef with a key signature of one flat (Bb). The middle staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef with a key signature of one flat (Bb). The music consists of eighth and sixteenth notes, with some rests. The lyrics are written below the middle staff.

The moment a sinner believes, And trusts in his crucified Lord, His pardon at once he receives, Redemption in full through his blood.

DANVILLE, C. M. Sharp Key on G.

The musical score for 'DANVILLE, C. M. Sharp Key on G.' is written for three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests. The lyrics are written below the middle staff.

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

The first system of the musical score consists of four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Air.' The lyrics are: 'To thee in each bright morning, Father of all, we pray, While hope and fancy dawning, Lead on the rising day,'

Air.
To thee in each bright morning, Father of all, we pray, While hope and fancy dawning, Lead on the rising day,

The second system of the musical score continues the piece with four staves. The key signature and time signature remain the same. The lyrics are: 'To thee in life's last even, We'll tune our feeble breath, Hear all our sins forgiven, And softly sleep in death, Hear all our sins forgiven, And softly sleep in death.'

To thee in life's last even, We'll tune our feeble breath, Hear all our sins forgiven, And softly sleep in death, Hear all our sins forgiven, And softly sleep in death.

How large the pro - mise, how di - vine, To A - bra'm and his seed! I'll be a God to thee and thine,

Sup - ply - ing all their need; I'll be a God to thee and thine, Sup - ply - ing all their need.

In - dul - gent Fa - ther, how di - vine, How bright thy glories are; Through nature's ample round they shine, Thy goodness to declare.

WARRINGTON, L. M. Sharp Key on D.

Just are thy ways and true thy word, Great rock of my secure abode. Who is a God beside the Lord, Or where's a refuge like our God.

ALL-SAINTS, L. M. Sharp Key on C.

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

This musical score is for the hymn 'ALL-SAINTS, L. M. Sharp Key on C.' It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The lyrics are: 'God of the sabbath, hear our vows, On this thy day, in this thy house; And own, as grateful sacrifice, The songs that in thy temple rise.'

KENDALL, C. M. Sharp Key on E b.

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

This musical score is for the hymn 'KENDALL, C. M. Sharp Key on E b.' It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (Bb), and the time signature is 3/2. The lyrics are: 'Lord, when together here we meet, And taste thy heavenly grace, Thy smiles are so divinely sweet, We're loath to leave the place.'

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 2/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the second and third staves.

In robes of judg - ment, lo he comes, Shakes the wide earth, and cleaves the tombs; Be - fore him

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 2/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the second and third staves.

burns de - vour - ing fire, The moun - tains melt, the seas re - tire, The moun - tains melt, the seas re - tire.

ARMLY, L. M. Flat Key on A

Thou who my soul admires above All earthly joys, all earthly love, Tell me, dear shepherd, let me know, Where do thy sweetest pastures grow?

This musical score is for the hymn 'ARMLY, L. M. Flat Key on A'. It is written in 3/2 time and features a four-part setting. The top two staves are for the Soprano and Alto voices, and the bottom two are for the Tenor and Bass voices. The key signature has one flat (B-flat), and the time signature is 3/2. The lyrics are: 'Thou who my soul admires above All earthly joys, all earthly love, Tell me, dear shepherd, let me know, Where do thy sweetest pastures grow?'. The music includes various musical notations such as treble and bass clefs, key signatures, time signatures, and lyrics.

COMMUNION, S. M. Sharp Key on G.

The Lord my shepherd is, I shall be well supplied; Since he is mine and I am his, What can I want beside.

This musical score is for the hymn 'COMMUNION, S. M. Sharp Key on G.'. It is written in 3/2 time and features a four-part setting. The top two staves are for the Soprano and Alto voices, and the bottom two are for the Tenor and Bass voices. The key signature has one sharp (F-sharp), and the time signature is 3/2. The lyrics are: 'The Lord my shepherd is, I shall be well supplied; Since he is mine and I am his, What can I want beside.'. The music includes various musical notations such as treble and bass clefs, key signatures, time signatures, and lyrics. The first staff is labeled 'Second Treble.' and the second staff is labeled 'Air.'

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

The musical score for 'DOVER, S. M. Sharp Key on F.' consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom two staves are a piano accompaniment in treble and bass clefs, also in Bb and C. The melody is simple and hymn-like, with lyrics written below the notes. The piece ends with a double bar line and a repeat sign.

WESTMORELAND, C. M. 2 Stanzas. Sharp Key on D.

I'm not ashamed to own my Lord, Or to defend his cause, Fine. Da Capo.

Maintain the honour of his word, The glo-ry of his cross. Jesus, my God! I know his name, His name is all my trust;

Nor will he put my soul to shame, Nor let my hope be lost.

The musical score for 'WESTMORELAND, C. M. 2 Stanzas. Sharp Key on D.' consists of four staves. The top two staves are a single melodic line in treble clef with a key signature of two sharps (D major) and a common time signature (C). The bottom two staves are a piano accompaniment in treble and bass clefs, also in D major and C. The melody is simple and hymn-like, with lyrics written below the notes. The piece includes a 'Fine.' marking and a 'Da Capo.' marking, indicating a repeat of the first stanza. The piece ends with a double bar line and a repeat sign.

Bright - est and best of the sons of the morn - ing, Dawn on our dark - ness and lend us thine aid.

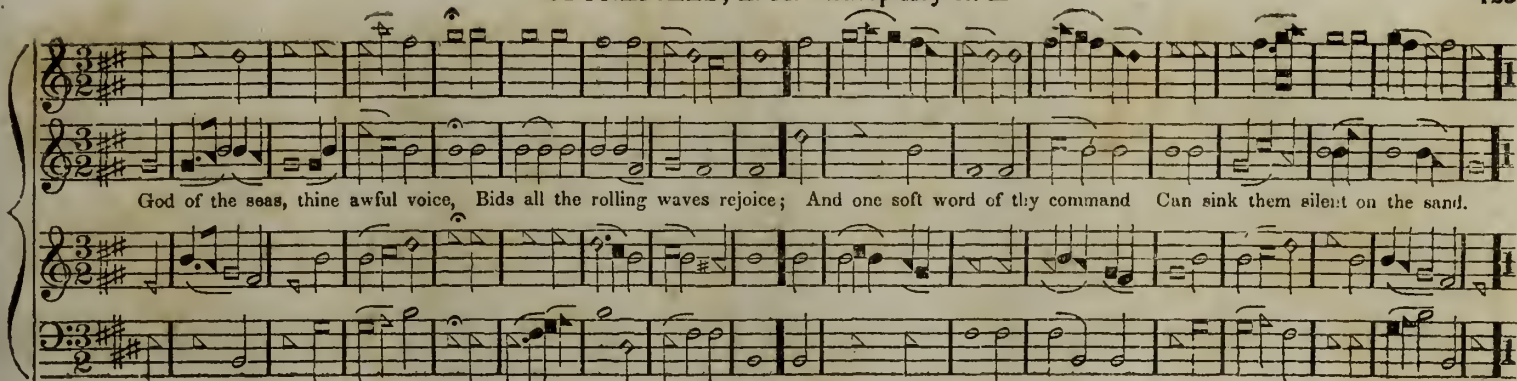
This musical system consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The middle staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are written below the middle staff.

Star of the east, the ho - ri - zon a - dorn - ing, Guide where our in - fant Re - deem - er is laid.

This musical system consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The middle staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are written below the middle staff.

STONEFIELD, L. M. Sharp Key on E.

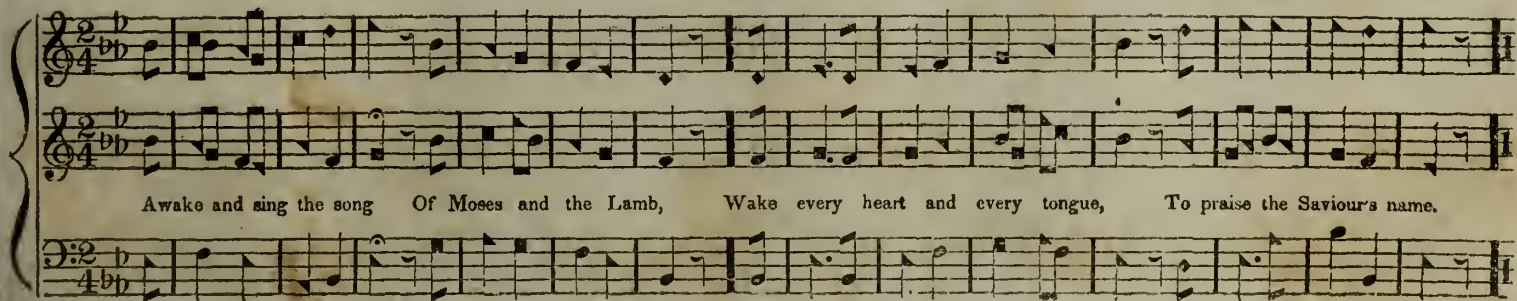
128



God of the seas, thine awful voice, Bids all the rolling waves rejoice; And one soft word of thy command Can sink them silent on the sand.

SOMERVILLE, S. M. Sharp Key on E b.

R. L. Cooke.



Awake and sing the song Of Moses and the Lamb, Wake every heart and every tongue, To praise the Saviour's name.

MARRIERS, C. M. Flat Key on F

The year rolls round and steals away The breath that first it gave; Whate'er we do, where'er we be, We're hast'ning to the grave.

This musical score is for a hymn in F major, 3/2 time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves.

NINETY-SEVENTH, L. M. Sharp Key on E b.

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

This musical score is for a hymn in E-flat major, 3/2 time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves.

Throned on a cloud, our God shall come; Bright flames pre - pare his way; Thun - der and

dark - ness, fire and storm, Lead on the dread - ful day, Lead on the dread - ful day.

LEROY, S. M. Sharp Key on F.

Second Treble.

Air.

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

This musical score is for the hymn 'LEROY, S. M. Sharp Key on F.' It consists of four staves. The top staff is labeled 'Second Treble.' and contains a melodic line. The second staff contains the vocal melody with the lyrics 'Not all the blood of beasts, On Jewish altars slain, Can give the guilty conscience peace, Or wash away the stain.' The third and fourth staves are part of a piano accompaniment, with the third staff labeled 'Air.' The key signature is one sharp (F#) and the time signature is common time (C).

MILAN, C. M. Sharp Key on C.

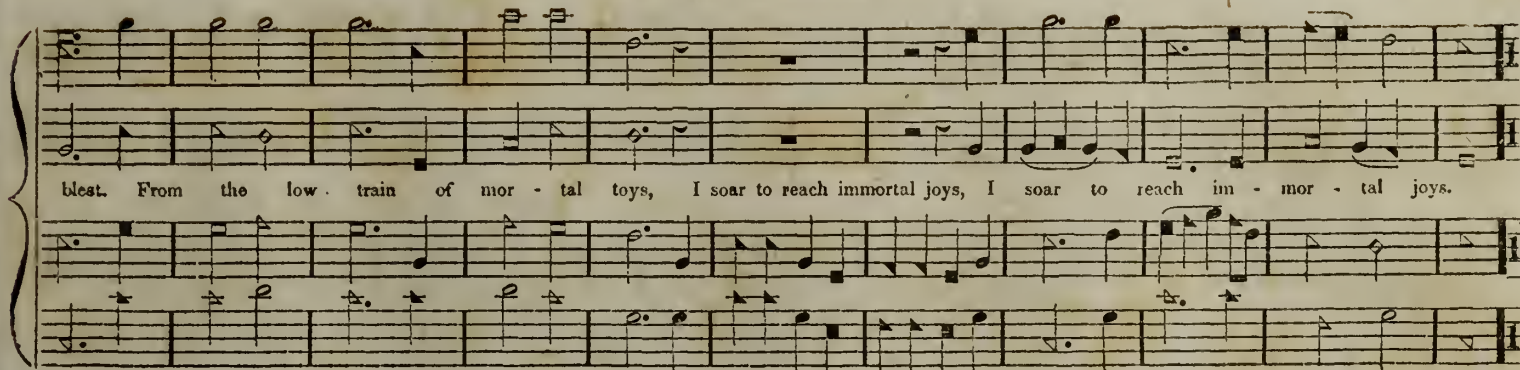
Air.

Wel - come, de - light - ful morn, Thou day of sa - cred rest, I hail thy kind re - turn, Lord, make these mo - ments

This musical score is for the hymn 'MILAN, C. M. Sharp Key on C.' It consists of four staves. The top staff is a vocal melody. The second staff contains the vocal melody with the lyrics 'Wel - come, de - light - ful morn, Thou day of sa - cred rest, I hail thy kind re - turn, Lord, make these mo - ments'. The third and fourth staves are part of a piano accompaniment, with the third staff labeled 'Air.' The key signature is one sharp (F#) and the time signature is common time (C).

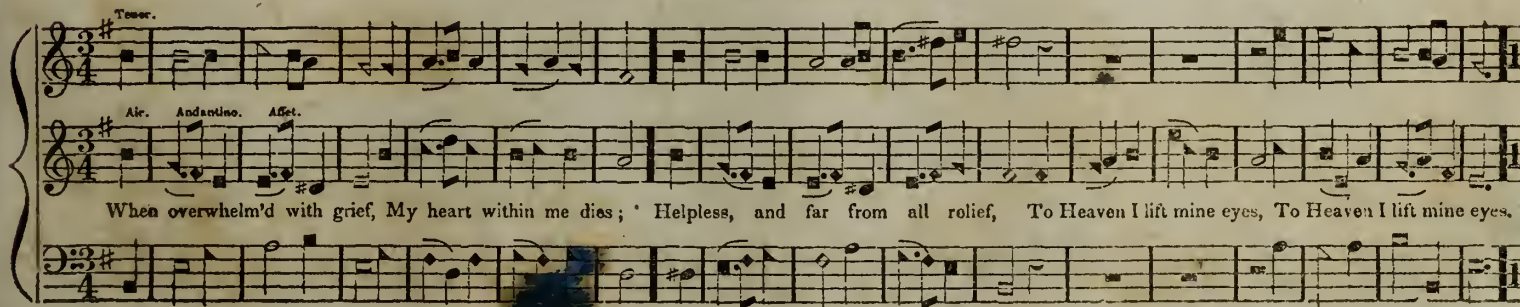
MILAN, Concluded.

127



blest. From the low train of mor - tal toys, I soar to reach immortal joys, I soar to reach im - mor - tal joys.

CONTRITION, S. M. Flat Key on E.



Tener.
Air. Andantino. Affet.

When overwhelm'd with grief, My heart within me dies ; * Helpless, and far from all relief, To Heaven I lift mine eyes, To Heaven I lift mine eyes.

DIRGE, 10s. Sharp Key on D.

Allegro.

Few are our days, those few we dream a - way, Sure is our fate, to moul - der in the clay.

Fine.

Rise, im - mor - tal soul, a - bove thine earth - ly fate! Time yet is thine, but soon it is too late.

Moderato.

For.

Pa.

Now shall my in - ward joys a - rise, And burst in - to a song, And burst into a song, Al - migh - ty love in -

For.

Pa.

And plea - sure tune my tongue

spire my heart,

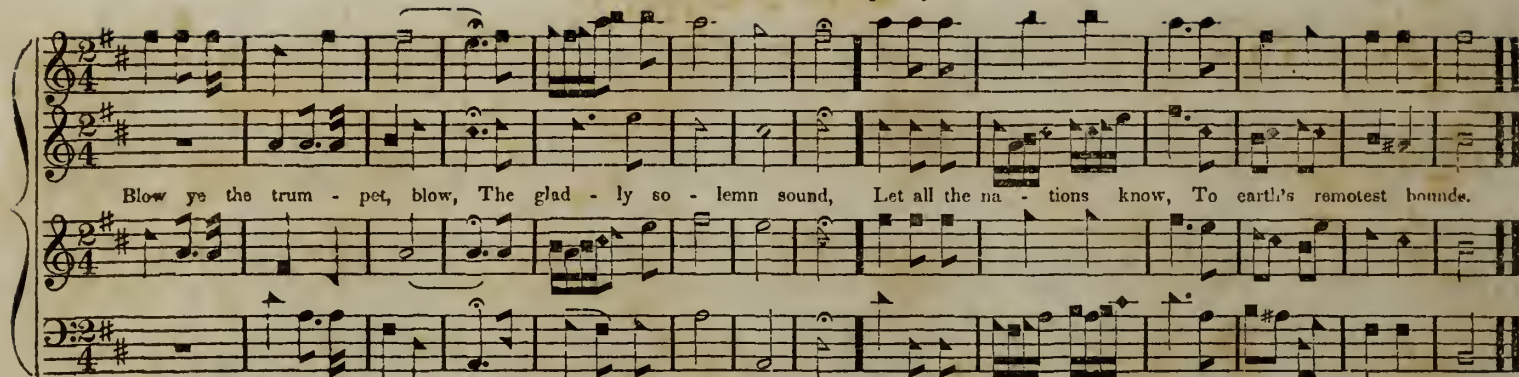
Cres.

For.

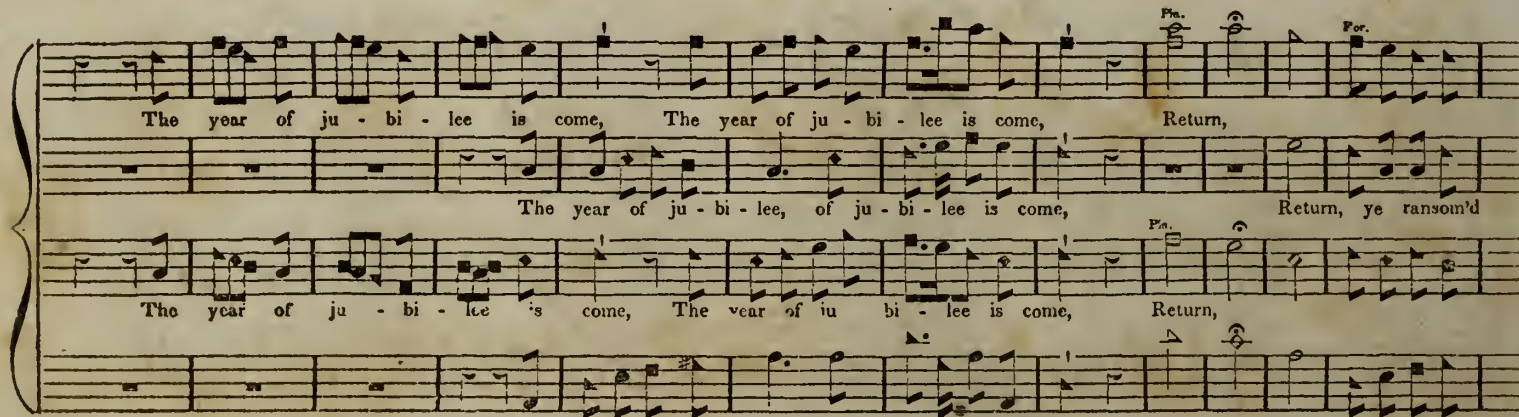
And plea - sure tune my tongue.

And plea - sure tune my tongue, And plea - sure tune my tongue, And plea - sure tune my tongue.

R



Blow ye the trum - pet, blow, The glad - ly so - lemn sound, Let all the na - tions know, To earth's remotest bounde.



The year of ju - bi - lee is come, The year of ju - bi - lee is come, Return, The year of ju - bi - lee, of ju - bi - lee is come, Return, ye ransom'd

Pla. For. Pla.

BEVERLY, Concluded

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Re - turn, Re - turn, *Cres.* Return, ye ransom'd sin - ners, home.

sin - ners home, Re - turn, Re - turn, ye ran - som'd sin - ners, home.

Re - turn, Re - turn, Re - turn, ye ransom'd sinners, home.

ST ANNE'S, C. M. Sharp Key on D.

Sing to the Lord, ye distant lands, Ye tribes of every tongue, His new discover'd grace demands A new and nobler song.

Andante. Marcato.

Be - fore Je - ho - vah's aw - ful throne, Ye na - tions, bow with sa - cred joy, Know that the Lord is

The first system of the musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo and style are marked 'Andante. Marcato.' The lyrics are: 'Be - fore Je - ho - vah's aw - ful throne, Ye na - tions, bow with sa - cred joy, Know that the Lord is'.

Q

Fa.

For.

God a - lone, He can cre - ate, and he de - stroy, He can cre - ate, and he de - stroy.

The second system of the musical score continues the composition. It features the same four-part vocal ensemble and piano accompaniment. The lyrics are: 'God a - lone, He can cre - ate, and he de - stroy, He can cre - ate, and he de - stroy.' The tempo and style remain 'Andante. Marcato.'.

Trio.

His sove - reign pow - er, with - out our aid, Made us of clay, and form'd us men, And when like wand'ring

sheep we stray'd, He brought us to his fold a - gain, He brought us to his fold a - gain.

DENMARK, Continued.

For. Chorus, with spirit. Pia. For.

We'll crowd thy gates with thankful songs, High as the heavens our voices raise, And earth, and earth, with her ten thousand, thousand

Pia. For. Pia. For.

tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, shall fill, shall fill thy courts with sounding praise.

Narra. mod.

Wide, wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love, Firm as a rock thy truth shall stand, When

Pla.

For.

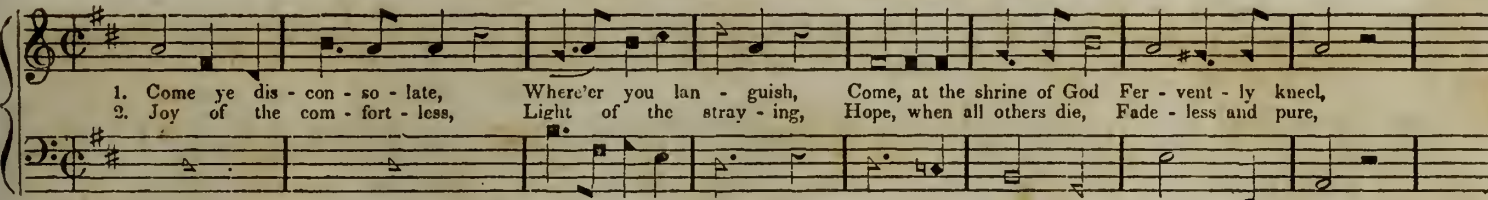
roll - ing years shall cease to move, shall cease to move, When rolling years shall cease to move, When rolling years shall cease to move.

GREENVILLE, 8, 7. Sharp Key on F

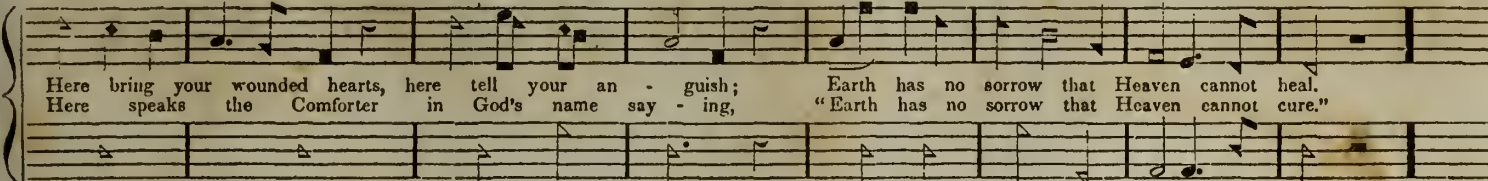
Air.

Gent - ly, Lord, O gent - ly lead us Through this low - ly vale of tears; And, O Lord, in mer - cy, give us Thy rich

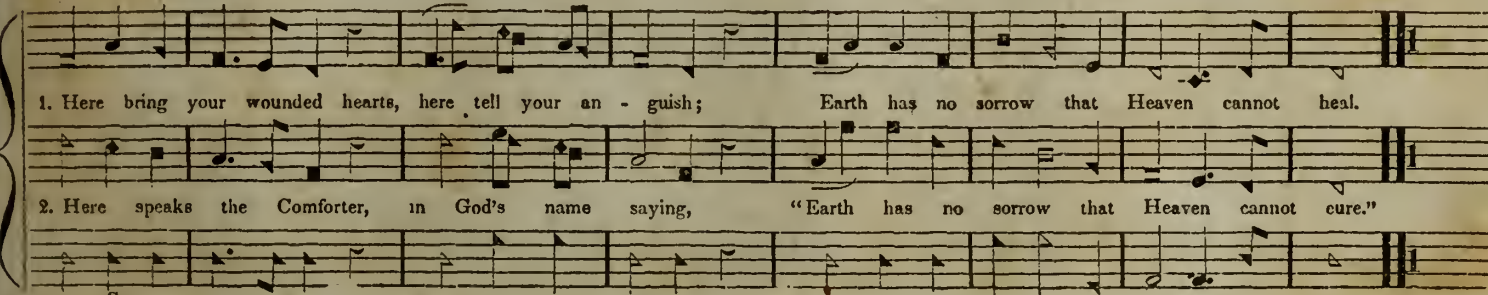
grace in all our fears: O, re - fresh us, O, re - fresh us, O, re - fresh us with thy grace.



1. Come ye dis - con - so - late, Where'er you lan - guish, Come, at the shrine of God Fer - vent - ly kneel,
2. Joy of the com - fort - less, Light of the stray - ing, Hope, when all others die, Fade - less and pure,



Here bring your wounded hearts, here tell your an - guish; Earth has no sorrow that Heaven cannot heal.
Here speaks the Comforter in God's name say - ing, "Earth has no sorrow that Heaven cannot cure."



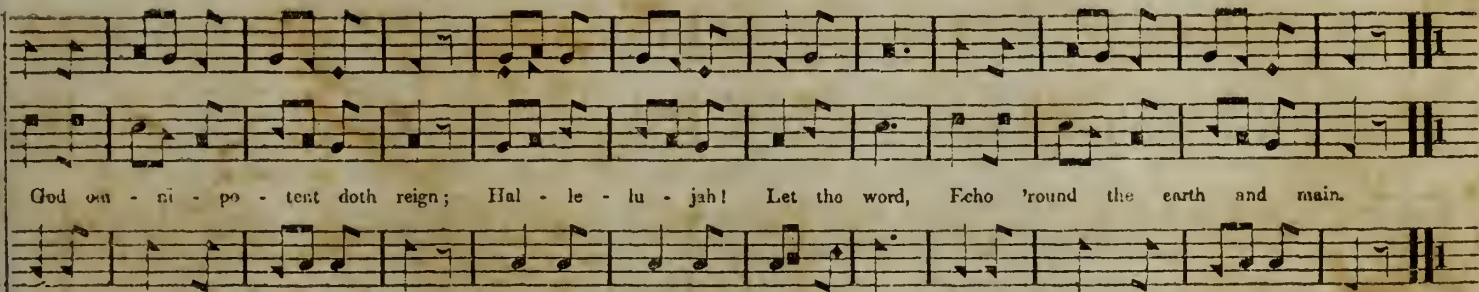
1. Here bring your wounded hearts, here tell your an - guish; Earth has no sorrow that Heaven cannot heal.
2. Here speaks the Comforter, in God's name saying, "Earth has no sorrow that Heaven cannot cure."

The first system of the musical score consists of three staves. The top staff is a treble clef with a 3/8 time signature and a key signature of one sharp (F#). The middle staff is also a treble clef with a 3/8 time signature and a key signature of one sharp (F#), and it is marked 'Alr.' above the first measure. The bottom staff is a bass clef with a 3/8 time signature and a key signature of one sharp (F#). The lyrics 'Hark! the song of Ju - bi - lee! Loud as mighty thunders roar, Or the fulness of the' are written below the middle staff.

Hark! the song of Ju - bi - lee! Loud as mighty thunders roar, Or the fulness of the

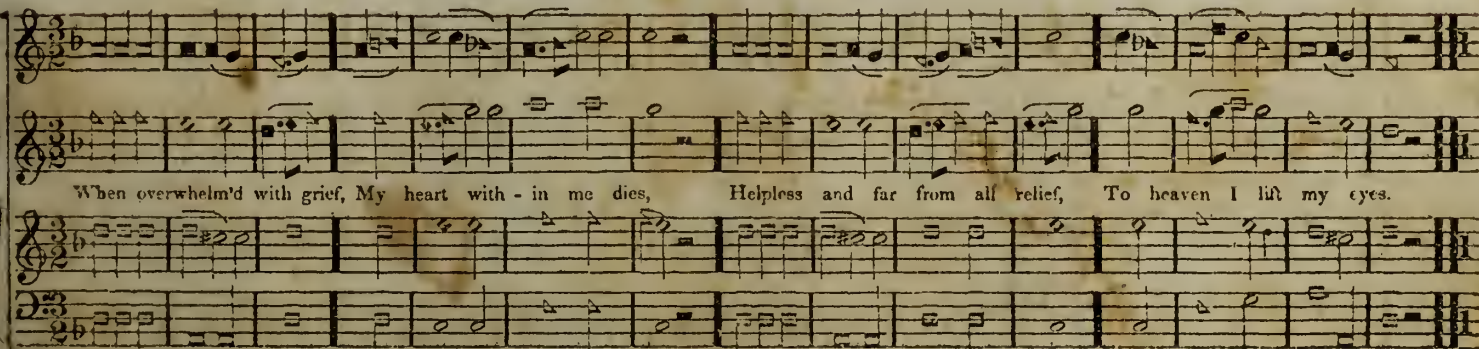
The second system of the musical score consists of three staves. The top staff is a treble clef with a 3/8 time signature and a key signature of one sharp (F#). The middle staff is also a treble clef with a 3/8 time signature and a key signature of one sharp (F#), and it is marked 'Con Spirito.' above the first measure. The bottom staff is a bass clef with a 3/8 time signature and a key signature of one sharp (F#). The lyrics 'sea, When it breaks up - on the shore. Hal - le - lu - jah! Hal - le - lu - jah, for the Lord' are written below the middle staff.

sea, When it breaks up - on the shore. Hal - le - lu - jah! Hal - le - lu - jah, for the Lord



God on - ni - po - tent doth reign; Hal - le - lu - jah! Let the word, Echo 'round the earth and main.

DUNBAR, S. M. Flat Key on D.



When overwhelm'd with grief, My heart with - in me dies, Helpless and far from all relief, To heaven I lift my eyes.

Thou art gone to the grave, but we will not de - plore thee; Though sorrows and darkness encompass the tomb,

The first system of the musical score 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 common time (C). The lyrics are written below the vocal staves.

The Saviour has pass'd through its portals before thee, And the lamp of his love is thy guide through the gloom.

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

VESPER HYMN, Sharp Key on F

Russian Air.

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Sol.

1st. Hark! the Vesper Hymn is stealing, O'er the waters soft and clear,
 2d. Now like moonlight waves retreating, To the shore it dies along,
 Nearer yet and nearer pealing, Now it bursts upon the ear.
 Now like angry surges meeting, Breaks the mingled tide of song.

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

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

Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, Amen. Further now, now further stealing, Soft it fades upon the ear.
 Hush, again like waves retreating, To the shore it dies along.

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

HERMIT, 13s and 11s. Flat Key on D

Thou art gone to the grave! but we will not deplore thee, Though sorrows and darkness encompass the tomb, For the Saviour has pass'd through its portals before thee,
Thou art gone to the grave! and its mansion forsaking, Perhaps thy tried spirit in doubt linger'd long. But the sunshine of heaven beam'd bright on thy waking,

The lamp of his love is thy guide through the gloom. Thou art gone to the grave! we no longer behold thee. Nor tread the rough path of the world by thy side;
The song which thou heardest was the seraphim's song. Thou art gone to the grave! 'twere wrong to deplore thee, When God was thy ransom, thy guardian, thy guide;

But the wide arms of mercy are spread to enfold thee, And sin - ners may hope, since the sin - less has died.
He gave thee, he took thee, and soon he'll restore thee, Where death has no sting since the Sa - viour has died.

PARK-STREET, L. M. Sharp Key on Bb.

Hark! how the choral song of heaven, Swells full of peace and joy above! Hark! how they strike their golden harps, And raise their tuneful notes of love. :||

SPENCER, C. M.

143

With reverence let the saints appear, And bow be - fore the Lord ; His high commands with reverence hear, And tremble at his word.

FRANKLIN, C. M.*

L. Mason.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full in - mortal prime, And bloom to fade no more.

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Awake, my tongue, thy tribute bring, To Him who gave thee power to sing ; Praise Him who is all praise above, The source of wis - dom and of love.

This musical score is for the hymn 'Danvers, L. M.' by L. Mason. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps) and the time signature is 2/2. The lyrics are: 'Awake, my tongue, thy tribute bring, To Him who gave thee power to sing ; Praise Him who is all praise above, The source of wis - dom and of love.'

UXBRIDGE, L. M.*

L. Mason.

At anchor laid, remote from home, Toiling, I cry, sweet Spirit, come ; Celestial breeze, no longer stay, But swell my sails, and speed my way.

This musical score is for the hymn 'Uxbridge, L. M.' by L. Mason. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is C (common time). The lyrics are: 'At anchor laid, remote from home, Toiling, I cry, sweet Spirit, come ; Celestial breeze, no longer stay, But swell my sails, and speed my way.'

Musical score for Mozart's "BERNE, 8 & 7." The score is in 3/4 time with a key signature of one flat (B-flat). It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: "In the floods of tri - bu - lation, When the waters o'er me roll, Jesus whispers conso - lation, And supports my fainting soul." The piano part includes markings for "Pia." (Piano) on the third and fourth staves.

In the floods of tri - bu - lation, When the waters o'er me roll, Jesus whispers conso - lation, And supports my fainting soul.

Pia. Pia.

LYONS, 10s & 11s.

Haydn.

Musical score for Haydn's "LYONS, 10s & 11s." The score is in 3/2 time with a key signature of one flat (B-flat). It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: "Oh! praise ye the Lord, prepare a new song, And let all his saints in full concert join ; With voices united the anthem prolong, And show forth his praises in music divine." The piano part features a prominent bass line with many eighth notes.

Oh! praise ye the Lord, prepare a new song, And let all his saints in full concert join ; With voices united the anthem prolong, And show forth his praises in music divine.

PILESGROVE, L. M.*

Awake, my soul, to hymns of praise, To God the song of triumph raise; Adorn'd with majes - ty di - vine, What pomp, what glory, Lord, are thine!

HADDAM, H. M.*

L. Mason.

The Lord Jehovah reigns; His throne is fix'd on high; The garments he assumes Are light and majesty: His glory shines with beams so bright, No mortal eye can bear the sight.

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There is a stream, whose gentle flow Supplies the ci - ty of our God; Life, love, and joy still gliding through, And watering our di - vine a - bove.

This musical score is for a hymn in G major (one sharp) and 4/4 time. It consists of four staves. The first two staves are for the vocal melody, with the lyrics written below them. The third and fourth staves are for the piano accompaniment, with the right hand in the treble clef and the left hand in the bass clef. The melody is characterized by a gentle, flowing line, and the accompaniment provides a steady harmonic foundation.

ALTON. 8 & 7's.

From the fount of glory beaming, Light ce - les - tial cheers our eyes: Mercy from a - bove proclaiming, Peace and pardon from the skies.

This musical score is for a hymn in G major (one sharp) and 4/4 time. It consists of four staves. The first two staves are for the vocal melody, with the lyrics written below them. The third and fourth staves are for the piano accompaniment, with the right hand in the treble clef and the left hand in the bass clef. The melody features a more active, rhythmic line compared to the first hymn, with frequent eighth and sixteenth notes. The accompaniment is also more rhythmic, with a steady eighth-note pattern in the left hand.

SECOND TREBLE.

TREBLE.

BASS.

From Greenland's icy mountains, From India's coral strand; Where Afric's sunny fountains Roll down their golden sand,
 What though the spicy breezes Blow soft o'er Ceylon's isle; Though ev'ry prospect pleases, And only man is vile:
 3 Shall we, whose souls are lighted By wisdom from on high, Shall we, to men benighted, The lamp of life deny?
 Waft, waft ye winds, his story, And you, ye waters, roll, Till, like a sea of glory, It spreads from pole to pole;

1 From many an ancient river, From many a palmy plain, They call us to de - li - ver Their land from error's chain.
 2 In vain with lavish kindness The gifts of God are strown; The heathen in his blindness Bows down to wood and stone.
 SALVATION! O SALVATION! The joyful sound proclaim, Till earth's remotest nation, Has learnt Messiah's name.
 4 Till o'er our ransom'd nature, The Lamb for sinners slain, REDEEMER, KING, CREATOR, Returns in bliss to reign.

DAUGHTER OF ZION." [Hymn.]

L. Mason.

149

Sol.

Daughter of Zion, Awake from thy sadness, Awake, for thy foes shall oppress thee no more; Bright o'er thy hills dawns the day star of gladness, A-

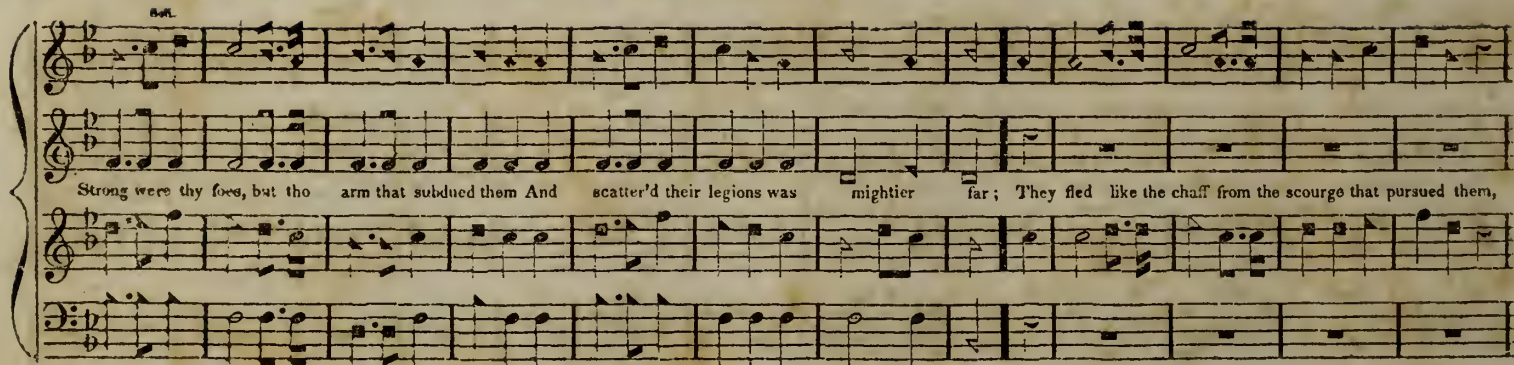
This musical system consists of four staves. The top staff is a single melodic line for the Soprano (Sol.). The second staff is a two-part setting for the Treble and Bass clefs. The third and fourth staves form a piano accompaniment, with the third staff in Treble clef and the fourth in Bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are written below the second staff.

Tutti.

rise! for the night of thy sorrow is o'er, Daughter of Zion, a - wake from thy sadness, Awake, for thy foes shall oppress thee no more..

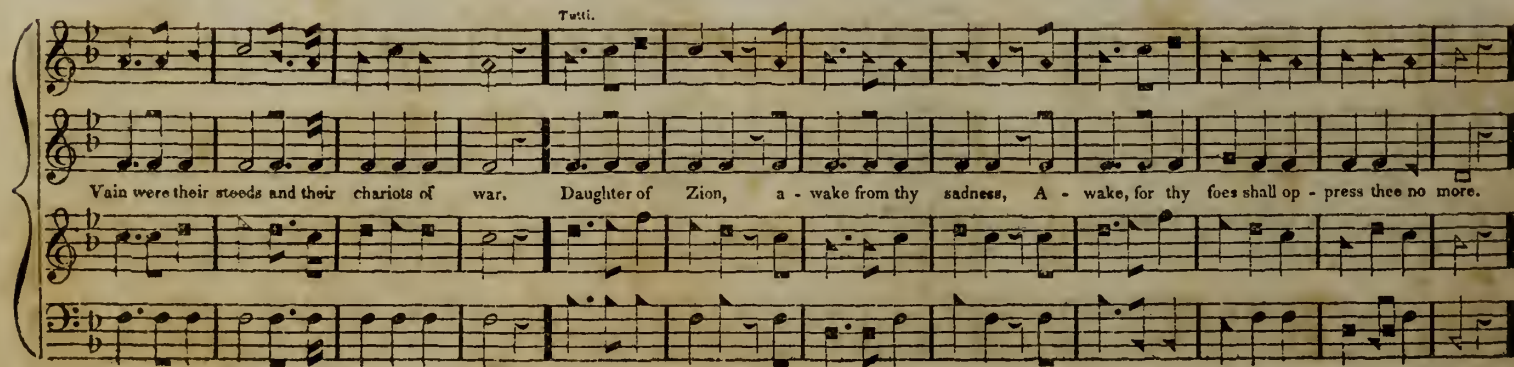
This musical system continues the hymn with four staves, maintaining the same instrumental arrangement as the first system. The lyrics continue on the second staff. The key signature and time signature remain consistent.

Sol.



Strong were thy foes, but tho arm that subdued them And scatter'd their legions was mightier far; They fled like the chaff from the scourge that pursued them,

Tutti.



Vain were their steeds and their chariots of war. Daughter of Zion, a - wake from thy sadness, A - wake, for thy foes shall op - press thee no more.

Sol.

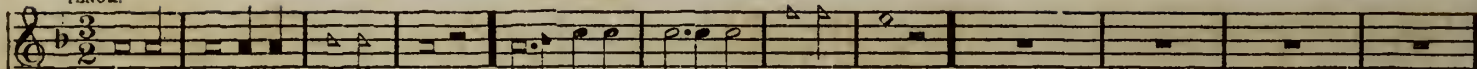
Daughter of Zion, the pow'r that hath sav'd thee, Extoll'd with the harp and the timbrel shall be; Shout! for the foe is destroy'd that enslav'd thee, Th' oppressor is vanquish'd and

This musical system consists of four staves. The top staff is a single melodic line for a soloist, marked 'Sol.'. The bottom three staves are grouped by a brace and represent a piano accompaniment. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are written below the piano accompaniment staves.

Zion is free. Daughter of Zion, Awake from thy sadness, Awake! for thy foes shall oppress thee no more, shall oppress thee no more, no more, no more.

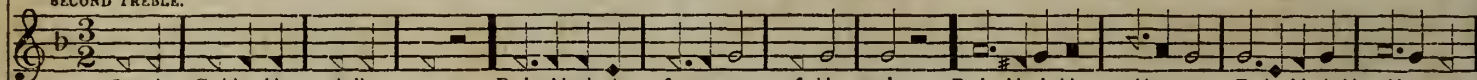
This musical system also consists of four staves, with a soloist line on top and a piano accompaniment below. The lyrics continue from the first system and are placed between the piano accompaniment staves. The musical notation follows the same style as the first system.

TENOR.



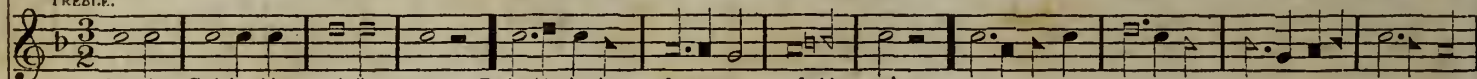
O praise God in his holi - ness, Praise him in the firmament of his pow'r;

SECOND TREBLE.



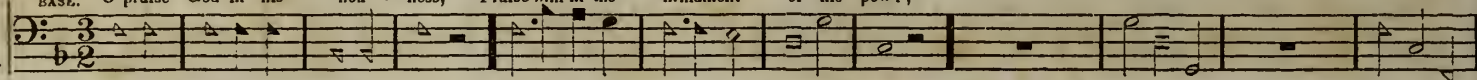
O praise God in his holi - ness, Praise him in the firmament of his pow'r; Praise him in his noble acts, Praise him in his noble acts,

TREBLE.



O praise God in his holi - ness, Praise him in the firmament of his pow'r;

BASE.



Praise him ac - cording to his ex - cellent greatness; Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute and harp,

Praise him according to his excellent greatness; Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute, upon the lute and harp.

Praise him, &c.

Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let ev'ry thing that hath

Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let every thing that hath breath,

Let ev'ry thing that hath

Let ev'ry thing that hath breath praise the Lord, That hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.

breath, Let ev'ry thing that hath breath that hath breath praise the Lord, That hath breath praise the Lord, PRAISE THE LORD, PRAISE THE LORD.

breath, that hath breath praise the Lord, That hath breath praise the Lord, PRAISE THE LORD, PRAISE THE LORD.

Musical score for the first system. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand treble staff and a left-hand bass staff. The key signature is one flat (B-flat), and the time signature is 3/8. The tempo and mood are indicated as 'Larghetto. Pia.'.

SECOND TREBLE. *Pia.*

The voice of free grace cries, es - cape to the mountain! For Adam's lost race, Christ has open'd a fountain,

Musical score for the second system, continuing the vocal and piano parts from the first system. The piano accompaniment continues with the same key signature and time signature.

For sin and un - cleanness, and ev'ry transgression; His blood flows so freely in streams of sal - va - tion.

CHORUS.

SECOND TREBLE.

His blood flows so freely, in streams of sal - va - tion; Halle - - lu - jah! to the Lamb, who has bought us our pardon.

For.

We'll praise him a - gain when we pass o - ver Jor - dan, We'll praise him a - gain when we pass o - ver Jordan.

THE PARTING.

W. F. Miller.

Larghetto.

Our souls by love to - ge - ther knit, Ce - ment - ed, mix'd in one, One hope, one heart, one

The first system of musical notation for 'The Parting'. It consists of a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Larghetto'. The lyrics are: 'Our souls by love to - ge - ther knit, Ce - ment - ed, mix'd in one, One hope, one heart, one'.

mind, one voice, 'tis heaven on earth be - - gun. Our hearts have burn'd while Jesus spake, and

The second system of musical notation. The lyrics are: 'mind, one voice, 'tis heaven on earth be - - gun. Our hearts have burn'd while Jesus spake, and'.

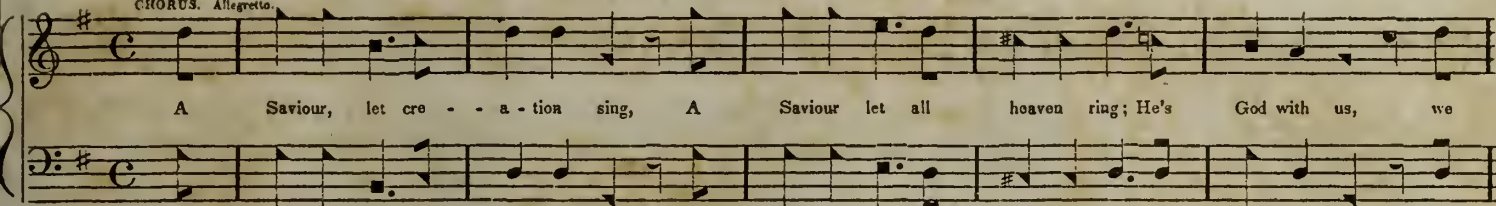
glow'd with sa - cred fire: He stopp'd, and talk'd, and fed, and bless'd, and fill'd th' en - larg'd de - - - sire.

The third system of musical notation. The lyrics are: 'glow'd with sa - cred fire: He stopp'd, and talk'd, and fed, and bless'd, and fill'd th' en - larg'd de - - - sire.'

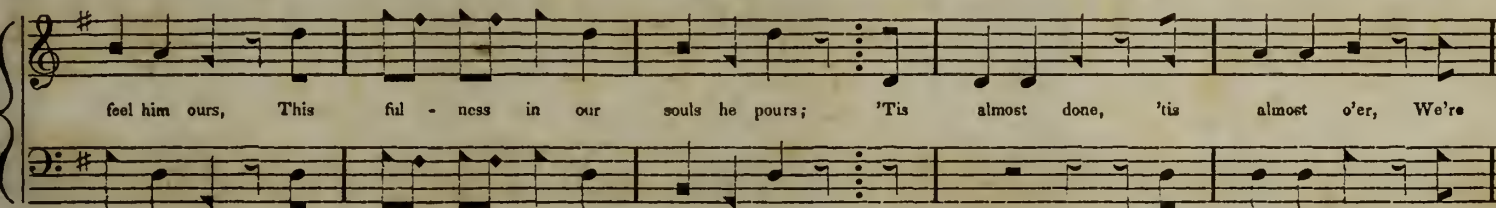
THE PARTING....CONTINUED.

157

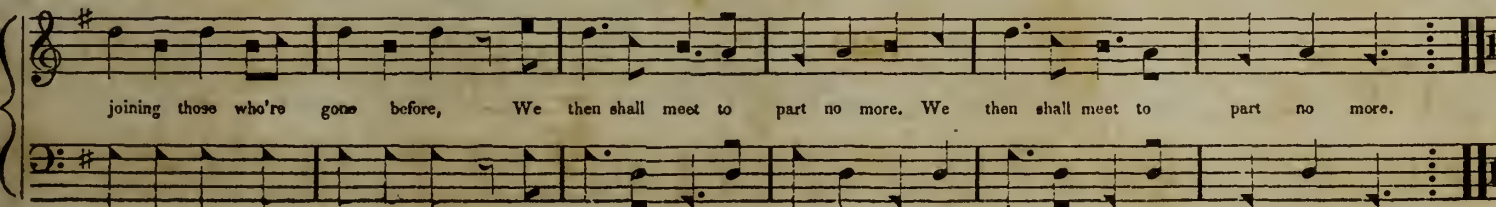
CHORUS. Allegretto.



A Saviour, let cre - a - tion sing, A Saviour let all heaven ring; He's God with us, we



feel him ours, This ful - ness in our souls he pours; 'Tis almost done, 'tis almost o'er, We're



joining those who're gone before, We then shall meet to part no more. We then shall meet to part no more.

SAINT'S HOME, 11's

The days of my exile are passing a - way ; The time is approach - ing when Je - sus will say,

This musical system consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

Well done, faithful ser - vant, sit down on my throne, And dwell in my presence for - e - ver at home.

This musical system also consists of four staves, continuing the vocal and piano parts from the first system. It concludes with a double bar line and repeat signs on the vocal staves.

RESIGNATION. C. M.

159

Peace, 'tis the Lord, Je - ho-vah's hand, That blasts our joys in death; Changes the vis - age once so dear, And gath - ers back our breath.

This musical score is for the hymn 'RESIGNATION. C. M.' and consists of four staves. The first two staves are for the vocal parts, both in treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The third staff is for the right-hand piano accompaniment, also in treble clef with the same key signature and time signature. The fourth staff is for the left-hand piano accompaniment, in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves, with the words 'Je - ho-vah's' and 'vis - age' hyphenated across bar lines.

MORNINGTON. S. M.

Lord Mornington.

Come, ye that love the Lord, And let your joys be known; Join in a song with sweet ac - cord, While ye sur-round the throne.

This musical score is for the hymn 'MORNINGTON. S. M.' and consists of four staves. The first two staves are for the vocal parts, both in treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The third staff is for the right-hand piano accompaniment, also in treble clef with the same key signature and time signature. The fourth staff is for the left-hand piano accompaniment, in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves, with the words 'ac - cord' and 'sur-round' hyphenated across bar lines.

ALEXANDRIA. C. M.

Pia. *For.*

See Is-rael's gen - tle Shep-herd stands, With all en - ga-ging charms, Hark! how he calls the ten - der lambs, And folds them in his arms.

The musical score for 'ALEXANDRIA. C. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The tempo is marked 'Pia.' (Piano) and the form is 'For.' (Form). The lyrics are: 'See Is-rael's gen - tle Shep-herd stands, With all en - ga-ging charms, Hark! how he calls the ten - der lambs, And folds them in his arms.'

ALFRETON. L. M.

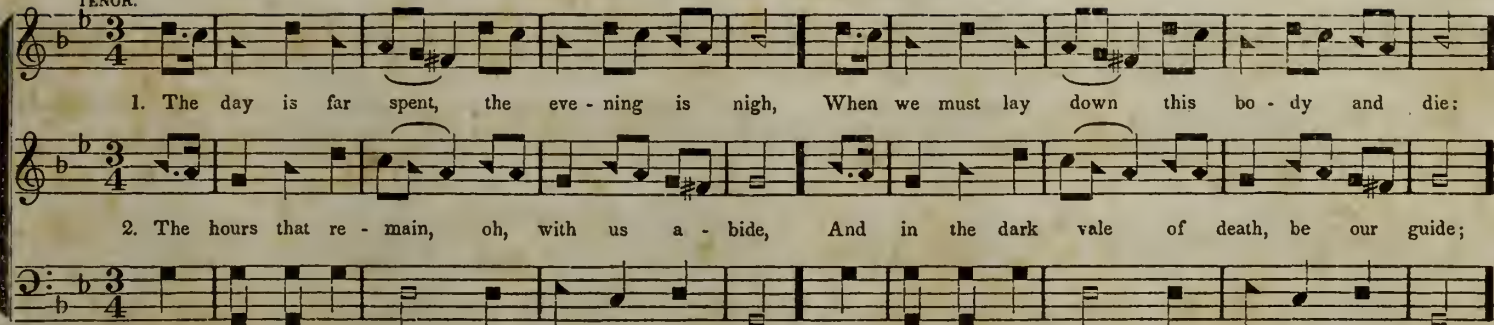
W. Beastall.

Pia. *For.*

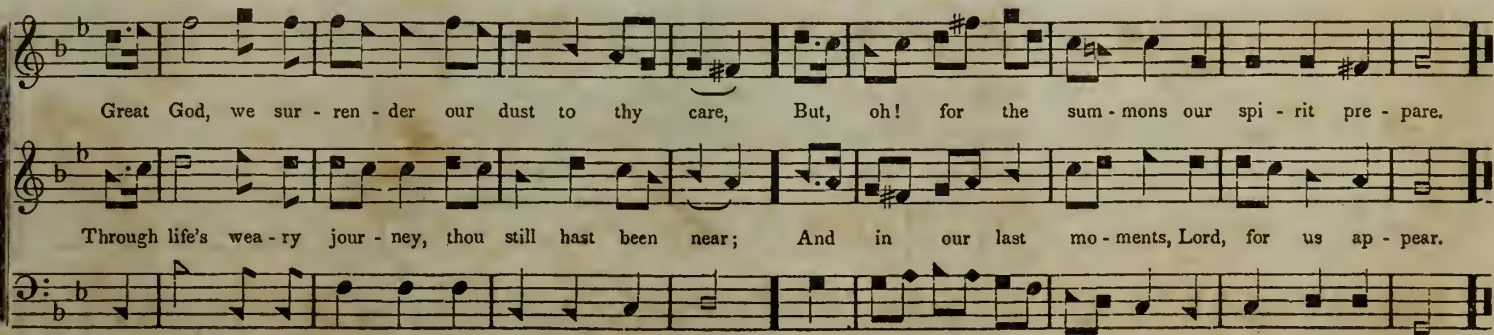
His hand will smooth my rugged way, And lead me to the realms of day, To mild-er skies and brighter plains, Where ev-er - last - ing plea-sure reigns.

The musical score for 'ALFRETON. L. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The tempo is marked 'Pia.' (Piano) and the form is 'For.' (Form). The lyrics are: 'His hand will smooth my rugged way, And lead me to the realms of day, To mild-er skies and brighter plains, Where ev-er - last - ing plea-sure reigns.'

TENOR.



1. The day is far spent, the eve - ning is nigh, When we must lay down this bo - dy and die:



2. The hours that re - main, oh, with us a - bide, And in the dark vale of death, be our guide;

Great God, we sur - ren - der our dust to thy care, But, oh! for the sum - mons our spi - rit pre - pare.

Through life's wea - ry jour - ney, thou still hast been near; And in our last mo - ments, Lord, for us ap - pear.

Moderato

O Thou that hear'st the pray'r of faith, Wilt thou not save a soul from death, That casts it - self on thee?

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are written below the staves, aligned with the notes.

I have no me - rit of my own, But fly to what my Lord hath done, And suf - fer'd once for me.

The second system of the musical score also consists of four staves, with the same notation as the first system. The lyrics continue below the staves, aligned with the notes.

BROADMEAD. L. M. 6 lines.

Shoel.

100

My soul, the great Cre - a - tor praise, When clothed in his ce - les - tial rays, He in full ma - jes - ty ap - pears,

The first system of the musical score for 'Broadmead' consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics 'My soul, the great Cre - a - tor praise, When clothed in his ce - les - tial rays, He in full ma - jes - ty ap - pears,'. The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The music is written in a simple, hymn-like style with many whole and half notes.

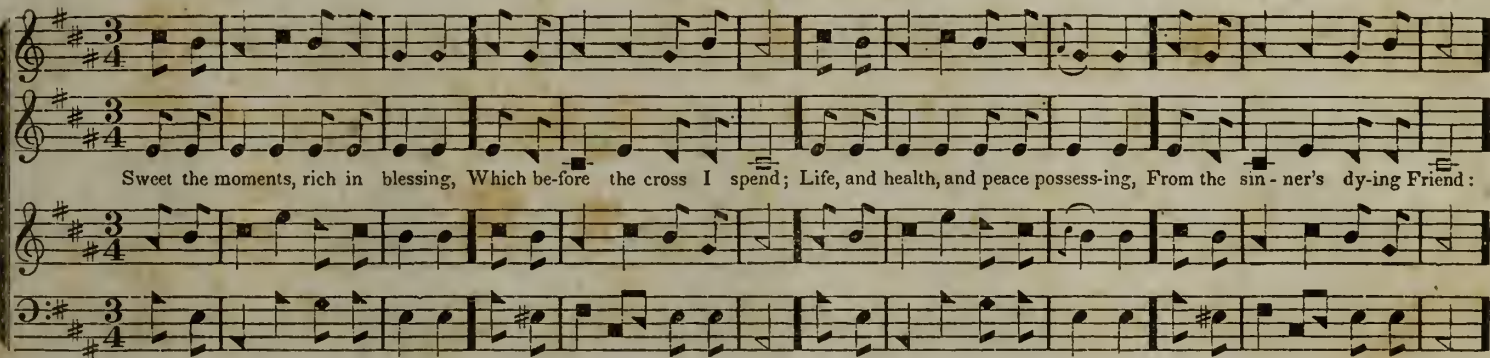
And like a robe his glo - ry wears: Great is the Lord; what tongue can frame An e - qual hon - or to his name!

The second system of the musical score continues the hymn. It also consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics 'And like a robe his glo - ry wears: Great is the Lord; what tongue can frame An e - qual hon - or to his name!'. The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The music continues in the same simple, hymn-like style.

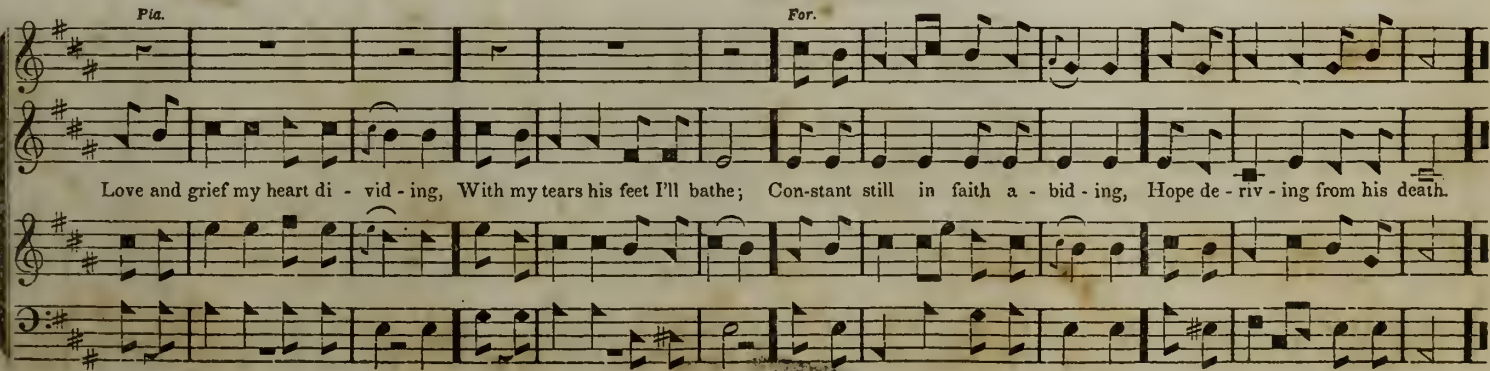
1. Hearts of stone, re - lent, re - lent! Break, by Je - sus' cross sub - dued! See his bo - dy man - gled, rent, Cov - er'd with a gore of blood!

Sin - ful soul, what hast thou done? Mur - der'd God's E - ter - nal Son!

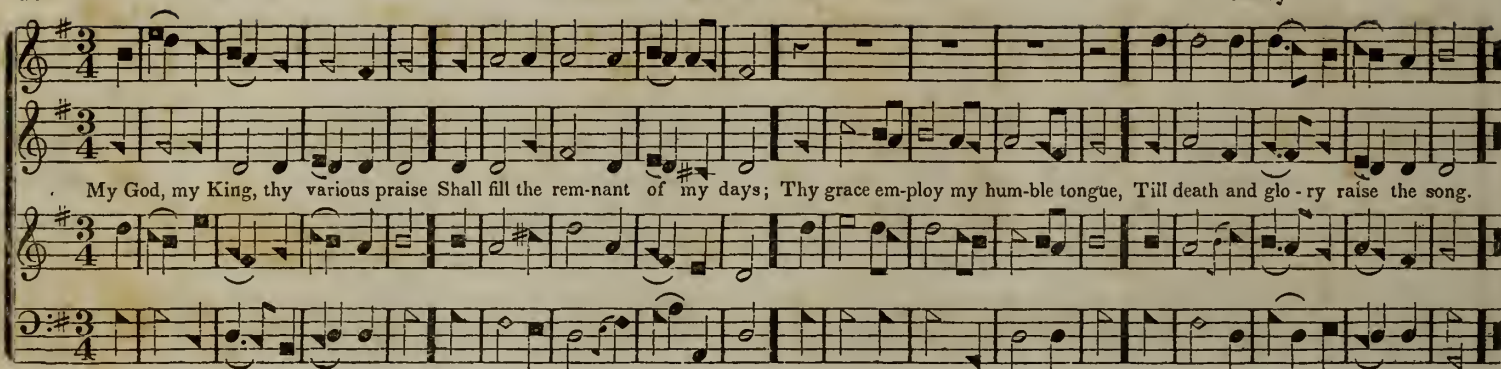
2. Yes, our sins have done the deed!
 Drove the nails that fix'd him there!
 Crown'd with thorns his sacred head!
 Pierced him with a soldier's spear!
 Made his soul a sacrifice!—
 For a sinful world he dies.
3. Will you let him die in vain,
 Still to death pursue your Lord;
 Open tear his wounds again;
 Trample on his precious blood?
 No! with all my sins I'll part,
 Saviour, take my broken heart.



Sweet the moments, rich in blessing, Which be-fore the cross I spend; Life, and health, and peace possess-ing, From the sin-ner's dy-ing Friend:



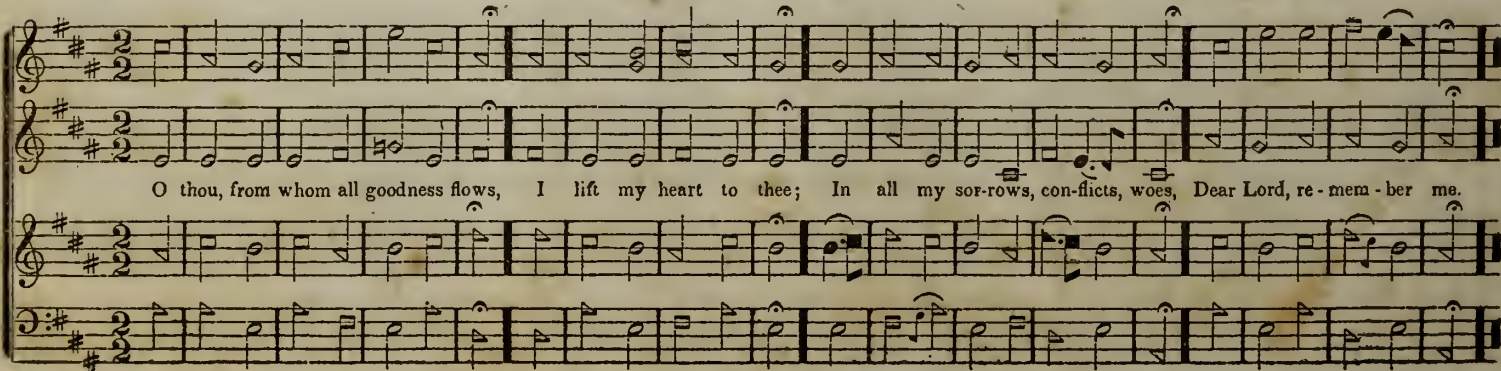
Pia. Love and grief my heart di - vid - ing, With my tears his feet I'll bathe; *For.* Con-stant still in faith a - bid - ing, Hope de - riv - ing from his death.



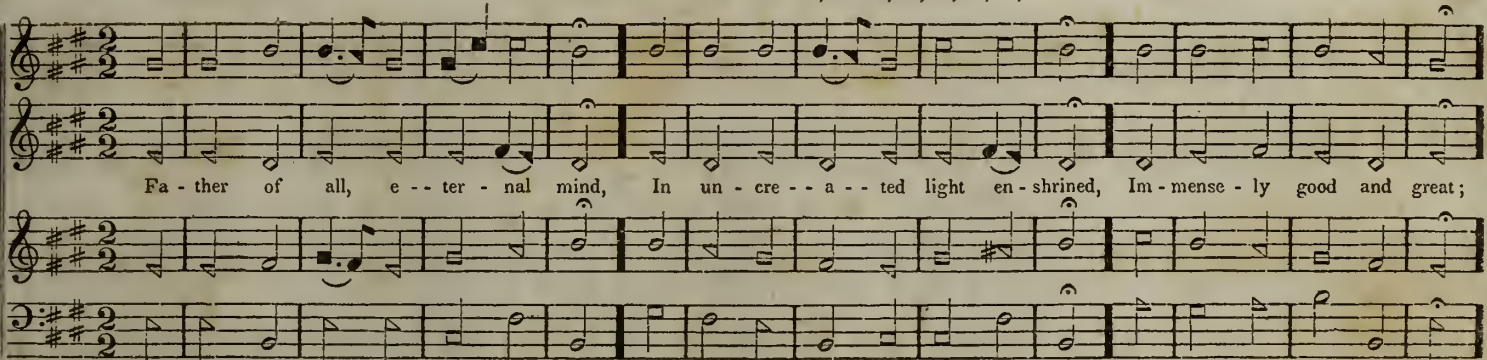
My God, my King, thy various praise Shall fill the rem-nant of my days; Thy grace em-ploy my hum-ble tongue, Till death and glo-ry raise the song.

CANTERBURY. C. M.

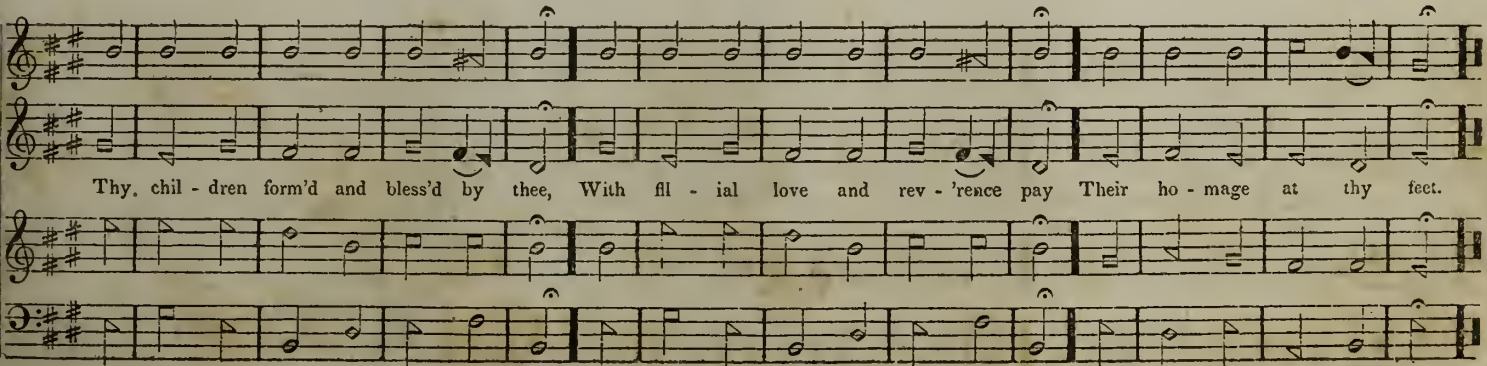
Ravenscroft.



O thou, from whom all goodness flows, I lift my heart to thee; In all my sor-rows, con-flicts, woes, Dear Lord, re-mem-ber me.



Fa - ther of all, e - - ter - nal mind, In un - cre - - a - - ted light en - shrined, Im - mense - ly good and great;



Thy, chil - dren form'd and bless'd by thee, With fil - ial love and rev - 'rence pay Their ho - mage at thy feet.

Dolce. *Pia.* *Cres.*

1. How sweet the name of Je - sus sounds In a be - liev - er's ears; It soothes his sor - rows, heals his wounds,

For. *Pia.*

And drives a - way his fears, And drives a - way his fears.

2. It makes the wounded spirit whole,
And calms the troubled soul;
'Tis manna to the hungry breast,
And to the weary rest.

3. Weak is the effort of my heart,
And cold my warmest thought,
But when I see thee as thou art,
I'll praise thee as I ought.

4. Till then I would thy love proclaim
With every fleeting breath;
And may the music of thy name
Refresh my soul in death.

Spirtuoso.

Grace! 'tis a charm - ing sound, Har - mo - nious to the ear; Heav'n with the e - cho shall re - sound, And all the earth shall hear.

FAIRFIELD. S. M.

Rev. J. Harrison.

Great is the Lord our God, And let his name be great; He makes the church-es his a - bode, His most de - light - ful seat.

ELGIN. C. M.

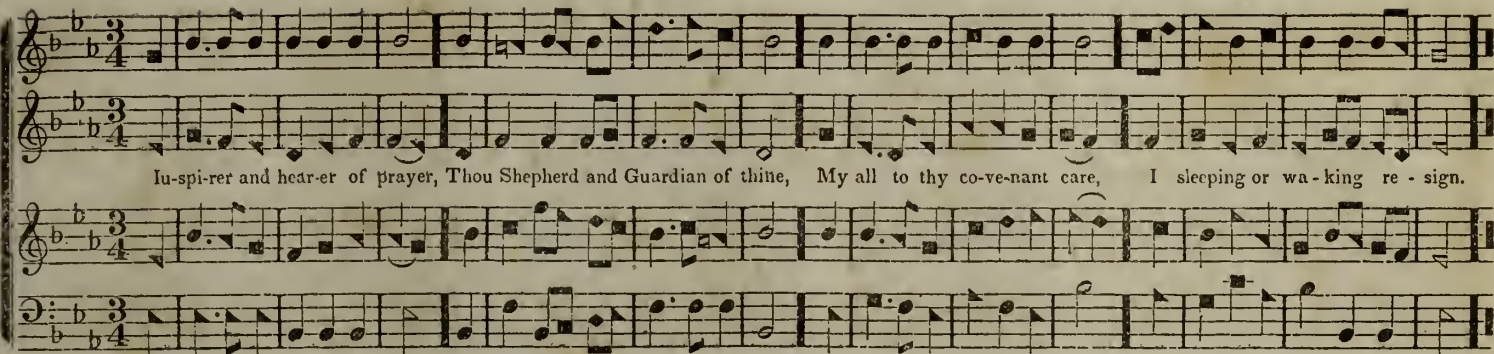
Scottish Air.

Let this vain world en-gage no more; Be-hold the op'-ning tomb! It bids us seize the pre-sent hour; To-mor-row death may come.

ELLENTHORPE. L. M.

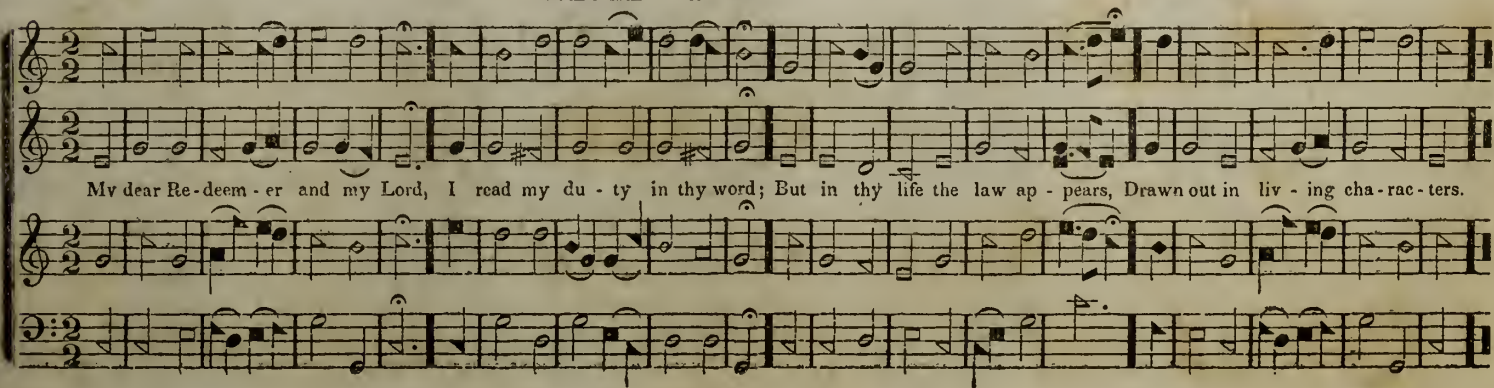
Linley.

Say, how may earth and heaven unite, And how shall man with an-gels join? What link harmonious may be found, Dis-cor-dant na-tures to com-bine?



lu-spi-rer and hear-er of prayer, Thou Shepherd and Guardian of thine, My all to thy co-ve-nant care, I sleeping or wa-king re-sign.

GILGAL. L. M.



My dear Re-deem-er and my Lord, I read my du-ty in thy word; But in thy life the law ap-pears, Drawn out in liv-ing cha-rac-ters.

First system of musical notation. It consists of four staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a time signature of 2/4. The bottom two staves are a bass clef and a treble clef, both with a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a simple, rhythmic style with many eighth and sixteenth notes. The lyrics are written below the staves.

Hark! the so - lemn trum - pet sound - ing, Loud pro - claims the Ju - bi - lee; 'Tis the voice of grace a - bound - ing,

Second system of musical notation. It consists of four staves, continuing the melody and accompaniment from the first system. The notation and key signature remain the same. The lyrics continue below the staves.

Grace to sin - ners rich and free: Ye who know the joy - ful sound, Pub - lish it to all a - round.

HEBRON. L. M.

L. Mason.

173

Thus far the Lord hath led me on, Thus far his pow'r pro-longs my days; And eve-ry evening shall make known Some fresh memo-rial of his grace.

EASTBURN. S. M.

Harwood.

To God in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes re-joice.

LOVING KINDNESS. L. M.

Pia.

A - wake, my soul, in joy - ful lays, And sing thy great Re - deem-er's praise; He just - ly claims a song from thee,

This musical system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is an alto 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 bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many eighth and sixteenth notes. The lyrics are written below the second staff.

For.

His lov - ing kind - ness, O how free! His lov - ing kind - ness—lov - ing kind - ness— His lov - ing kind - ness, O how free!

This musical system also consists of four staves with the same key signature and time signature as the first system. The music continues the hymn. The lyrics are written below the second staff. The system ends with a double bar line.

My soul, re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow to rise, So rea - dy to a - bate!

High as the heav'ns are raised, Above the ground we tread, So far the rich - es of his grace, Our high - est tho'ts ex - ceed, Our high - est tho'ts ex - ceed.

Chil - dren of the heav'nly King, As ye jour - ney sweet - ly sing; Sing your Sa - viour's wor - thy praise, Glo - rious in his works and ways.

* When sung to four lines, the repeat should be omitted.

OLMUTZ. S. M.

Gregorian Chant.

Your harps, ye trembling saints, Down from the wil - lows take: Loud to the praise of love di - vine, Bid eve - ry string a - wake.

Lord, hear the voice of my complaint; Ac - cept my se - cret pray'r; To thee a - lone, my King, my God, Will I for help re - pair.

NORWICH. 7s.

L. Mason.

Gently glides the stream of life, Oft a - long the flowe-ry vale; Or im - pet - uous down the eliff, Rushing roars where storms as - sail.

When I can read my ti - tle clear To mansions in the skies, I'll bid fare - well to eve - ry fear, And wipe my weep - ing eyes:

The first system of the musical score for 'Somerville' consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The melody is written on the top staff, with the lyrics 'When I can read my ti - tle clear To mansions in the skies, I'll bid fare - well to eve - ry fear, And wipe my weep - ing eyes:' written below it. The accompaniment is written on the bottom two staves.

Should earth a - gainst my soul en - gage, And hell - ish darts be hurl'd, Then I can smile at Sa - tan's rage, And face a frown - ing world.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves (two treble, two bass) in 3/4 time. The lyrics 'Should earth a - gainst my soul en - gage, And hell - ish darts be hurl'd, Then I can smile at Sa - tan's rage, And face a frown - ing world.' are written below the top staff.

ROCK OF AGES. 7s.

From Spiritual Songs,—by permission.

179

Second Treble.

Rock of A - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy wounded side that flow'd,

Be of sin the per - fect cure; Save me, Lord, and make me pure.

Fine.

D. C.

RETURN, O WANDERER, RETURN.

From Spiritual Songs,—by permission.

Second Treble.—Moderato. Dolce. Pia.

Cres.

1. Re-turn, O wand'rer, to thy home, Thy Fa-ther calls for thee; No longer now an ex - ile roam In guilt and mi - se - ry: Re-turn, Re-turn!

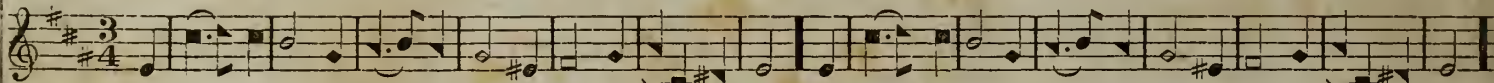
2. Re-turn, O wand'rer, to thy home, 'Tis Je - sus calls for thee: The Spi-rit and the Bride say, come: O now for re - fuge flee: Re-turn, Re-turn!

3. Re-turn, O wand'rer, to thy home, 'Tis madness to de - lay: There are no pardons in the tomb, And brief is mer - cy's day: Re-turn, Re-turn;

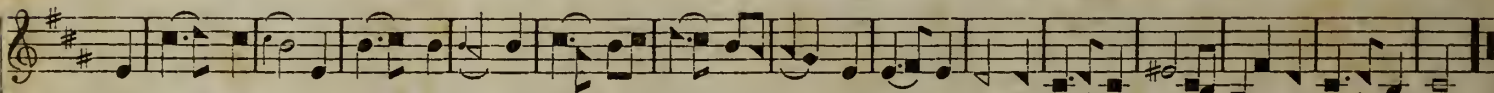
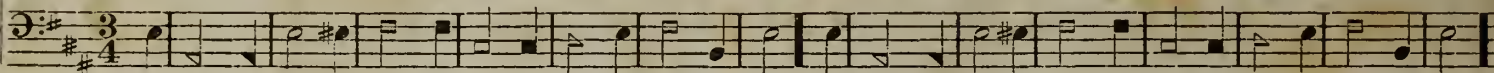
Second Treble.



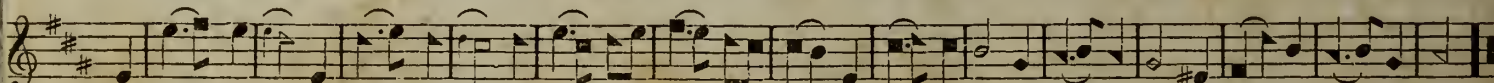
1. There is an hour of hal-low'd peace, For those with care oppres's'd; When sighs and sorrowing tears shall cease, And all be hush'd to re-st:



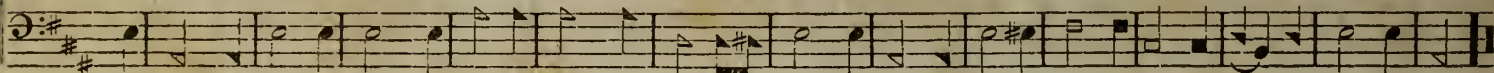
2. There is a home of sweet re-pose, Where storms as-sail no more; The stream of end-less plea-sure flows On that ce-les-tial shore:



'Tis then the soul is freed from fears And doubts that here an- noy: Then they that oft had sown in tears, Shall reap a- gain in joy.



There pu-ri-ty with love ap-pears, And bliss with-out al-loy; There, they that oft had sown in tears, Shall reap e-ter-nal joy.



To Je-sus the crown of my hope, My soul is in haste to be gone; O, bear me, ye che-ru-bim, up, And waft me a-way to his throne.

WAYLAND. 8s & 4.

1. Hark ! hark ! the gospel trumpet sounds, Thro' earth and heav'n the echo bounds ; Pardon and peace by Jesus' blood ; Sin-ners are reconciled to God, By grace di-vine.

2. Come, sinners, hear the joyful news, No longer dare the grace refuse ; Mer-cy and jus-tice here combine, Goodness and truth harmonious join, T' invite you near.

3. Ye saints in glory, strike the lyre ; Ye mortals, catch the sacred fire ; Let both the Saviour's love proclaim, For ev-er wor-thy is the Lamb, Of end-less praise.

1. Burst, ye em'-rald gates, and bring To my rap-tured vi-sion, All th'ec-sta-tic joys that spring Round the bright E-ly-sian:

2. Hark! the thrill-ing sym-pho-nies, Seem, me-thinks, to seize us; Join we, too, the he-ly lays—Sing of him who saves us:

Lo! we lift our long-ing eyes; Break, ye in-ter-ve-n-ing skies: Sun of Righteous-ness, a-rise, Ope the gates of pa-ra-dise.

Sweetest sound in se-raph's song; Sweetest sound on mor-tal's tongue: Sweetest ca-rol ev-er sung—Let its echoes flow a-long.

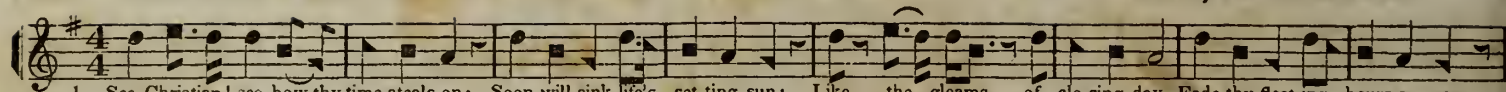
1. There is an hour of peace - ful rest, To mourn - ing wand - 'rers given; There is a tear for souls dis - tress'd,

This musical system consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is primarily in the upper staves, with the lower staves providing harmonic support.

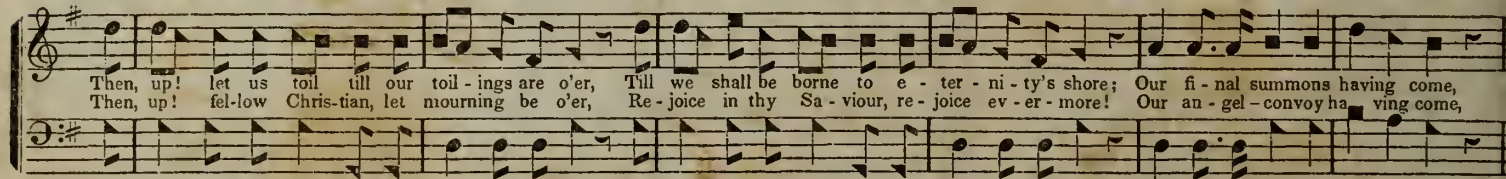
A balm for eve - ry wound - ed breast, 'Tis found a - lone in heaven.

This musical system also consists of four staves in the same key signature and time signature as the first system. The melody continues from the first system, with the lower staves providing harmonic support.

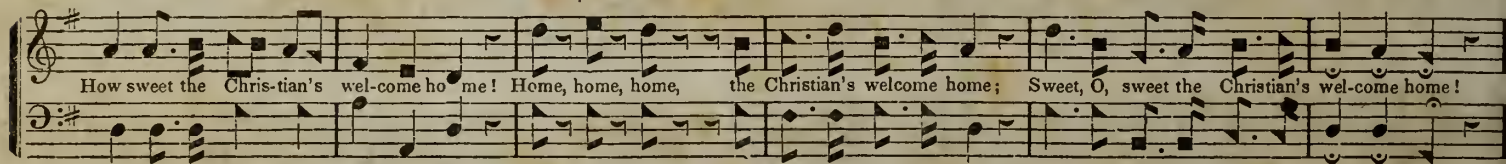
2. There is a home for weary souls,
By sins and sorrows driven;
When toss'd on life's tempestuous shoals,
Where storms arise and ocean rolls,
And all is drear but heaven.
3. There faith lifts up the tearless eye,
The heart with anguish riven;
It views the tempest passing by,
Sees evening shadows quickly fly,
And all serene in heaven.
4. There fragrant flowers immortal bloom,
And joys supreme are given;
There rays divine disperse the gloom;
Beyond the dark and narrow tomb
Appears the dawn of heaven.



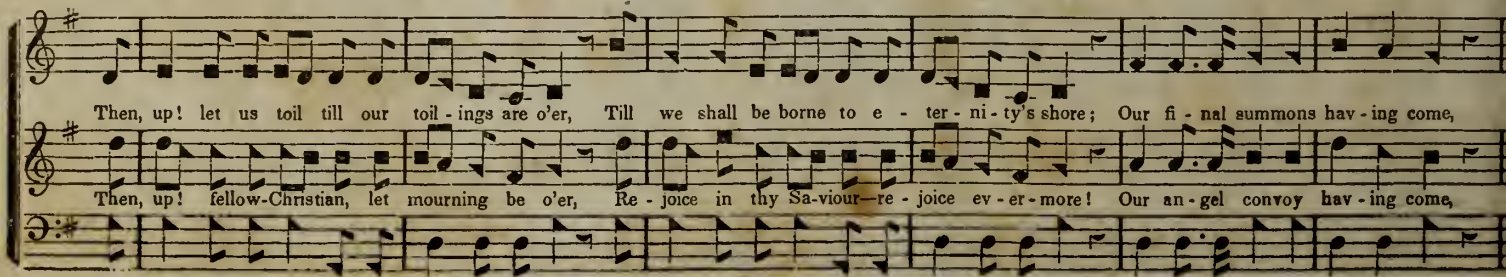
1. See, Christian! see, how thy time steals on; Soon will sink life's set-ting sun: Like the gleams of clo-sing day, Fade thy fleet-ing hours a-way:
 2. See how the shades of death come nigh; Joyful shades, when Christians die: They mark the path our Saviour trod, Dying saints to waft to God:



Then, up! let us toil till our toil-ings are o'er, Till we shall be borne to e-ter-ni-ty's shore; Our fi-nal summons having come,
 Then, up! fel-low Chris-tian, let mourning be o'er, Re-joice in thy Sa-viour, re-joice ev-er-more! Our an-gel-convoy ha-ving come,



How sweet the Chris-tian's wel-come ho-me! Home, home, home, the Christian's welcome home; Sweet, O, sweet the Christian's wel-come home!



Then, up! let us toil till our toil-ings are o'er, Till we shall be borne to e-ter-ni-ty's shore; Our fi-nal summons hav-ing come,

Then, up! fel-low-Christian, let mourning be o'er, Re-joice in thy Sa-viour—re-joice ev-er-more! Our an-gel convoy hav-ing come,

The Christian's Welcome Home.—[Concluded.]

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How sweet the Christian's welcome home! Home, home, home; the Christian's welcome home; Sweet, O, sweet the Christian's welcome home, welcome home, welcome home, wel - come home!

How sweet the Christian's welcome home! Home, home, home; the Christian's welcome home; Sweet, O, sweet the Christian's welcome home, welcome home, welcome home, wel - come home!

WILMOT. 7s.

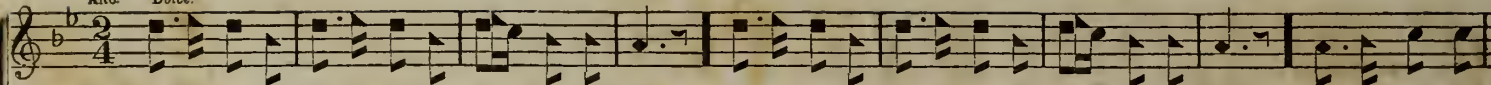
Second Treble. *Slow and soft.*

1. Je - sus, save my dy - ing soul; Make the bro - ken spi - rit whole: Humbled in the dust I lie; Saviour, leave me not to die.

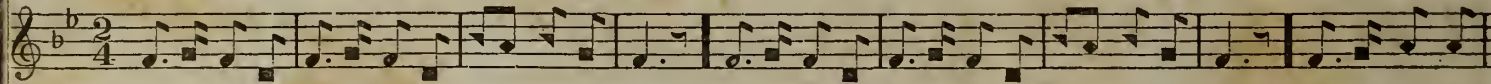
2. Je - sus, full of eve - ry grace, Now re - veal thy smi - ling face: Grant the joy of sin for - given, Foretaste of the bliss of heaven.

3. All my guilt to thee is known;
Thou art righteous, thou alone;
All my help is from thy cross;
All beside I count but loss.

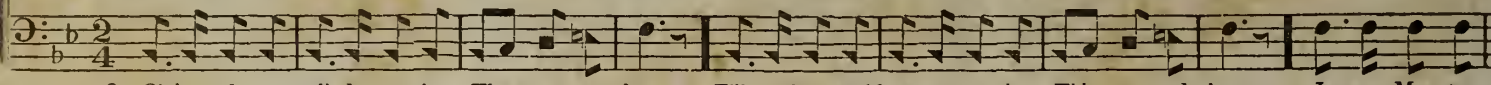
4. Lord, in thee I now believe;
Wilt thou—wilt thou not forgive?
Helpless at thy feet I lie;
Saviour, leave me not to die!

Alto. *Dolce.*

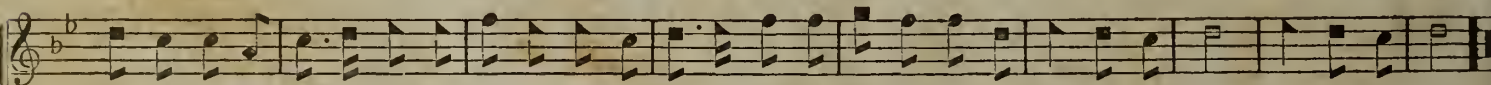
1. God of evening and of morning, Great Source of all! While our hearts with love are burning, Pros - trate we fall: Now thy sa - cred



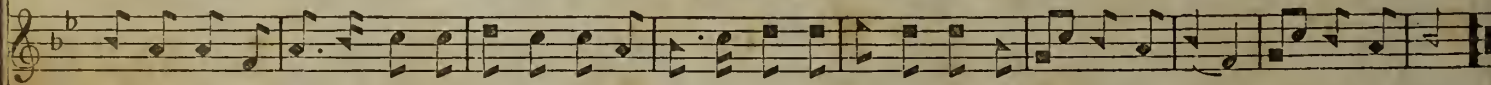
2. Thou that ru - lest earth and hea - ven, Dark - ness and light; Who the day for toil has giv - en, For rest the night: May thine an - gel



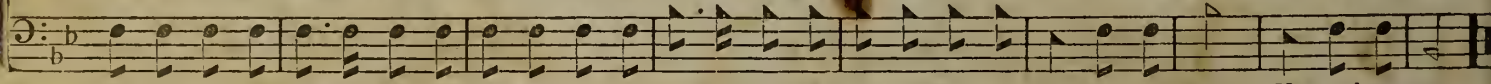
3. Ob - ject of our soul's de - vo - tion, Thee we a - dore; Fill our hearts with sweet emo - tion, This sa - cred hour: Je - sus, Mas - ter,



throne ad - dress - ing, And our fol - lies all con - fess - ing, We en - treat a Fa - ther's bless - ing; Lord, hear our call! Lord, hear our call!



guards de - fend us; Slumbers sweet, thy mer - cy send us; Ho - ly dreams and hopes at - tend us This live - long night— This live - long night.



thou art wor - thy; All the heavenly hosts a - dore thee; Saints shall cast their crowns before thee, Now, and evermore— Now, and evermore.

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