

A

# COLLECTION OF SACRED MUSICK :

MORE PARTICULARLY DESIGNED FOR

THE USE OF THE WEST CHURCH

IN BOSTON.

OF THE

CHURCH OF MUSICK

BOSTON:

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.....

1810.

f. L. Coan

A

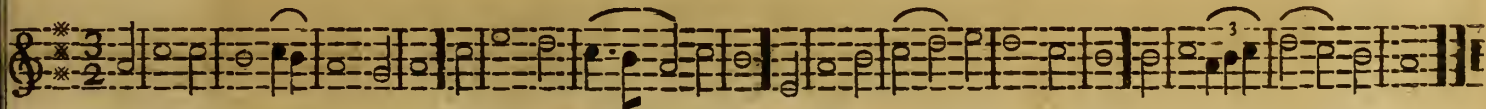
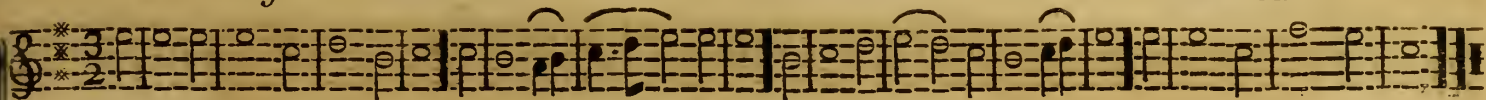
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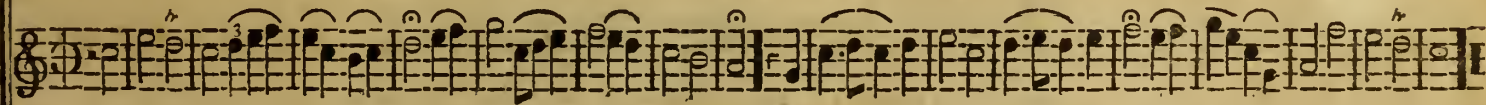
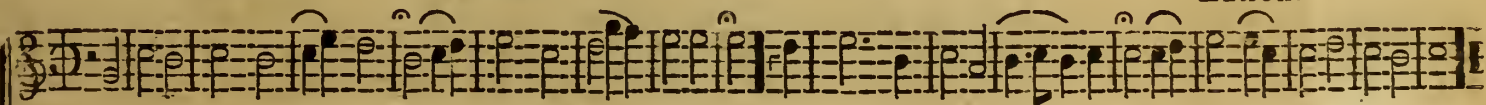
Great God ! what rich provision's made To fit our souls for heav'n ! How various are the means prepar'd, How great the aid that's giv'n.



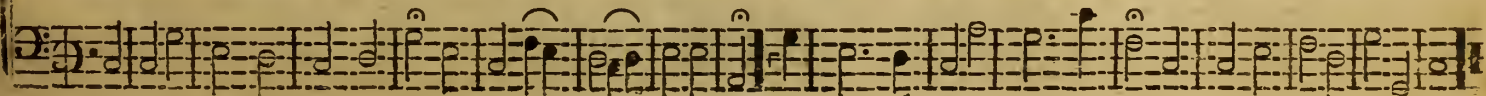
## Fountain.

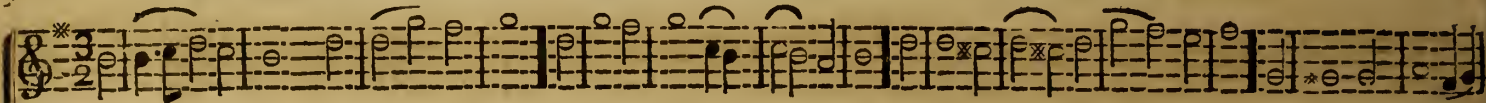
## L. M.

## LEACH.

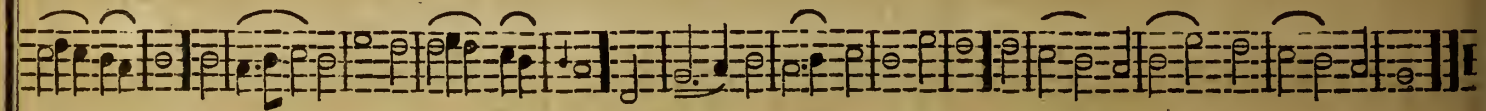
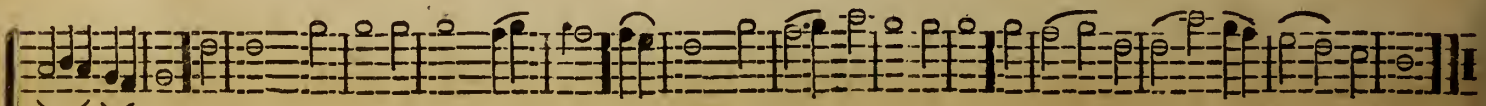
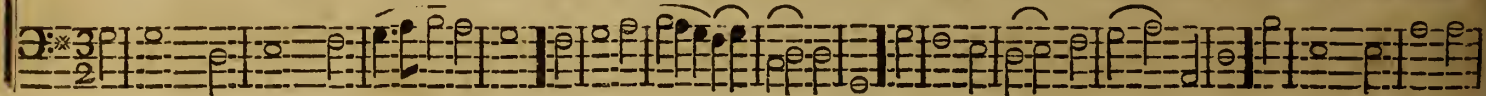


Fountain of Blessing ! ever bless'd ; Possessing all, of all possess'd ; By whom the whole creation's fed ; Give me each day my daily bread.

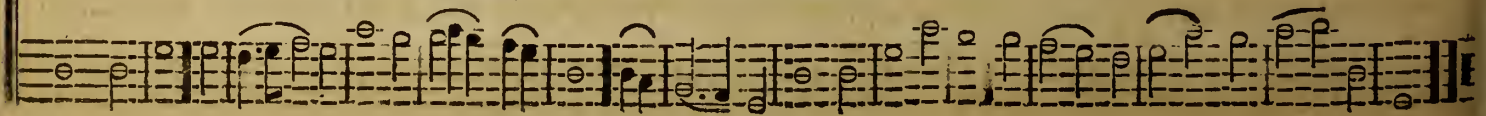


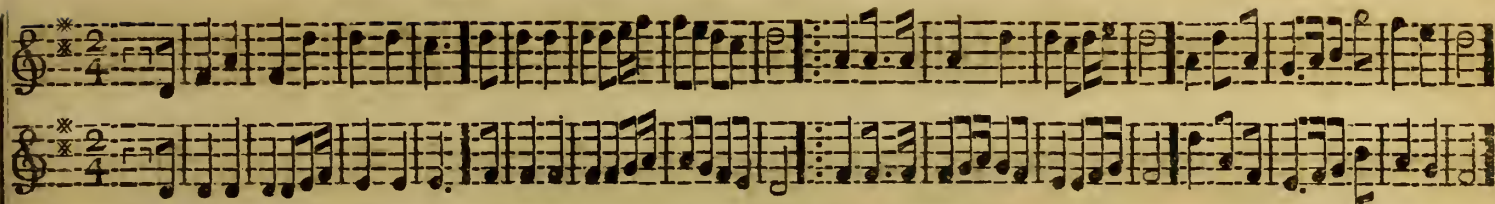


Sages of ancient letter'd times! In ev'ry age, and different climes, For wisdom fam'd among mankind, Withdraw your thinly

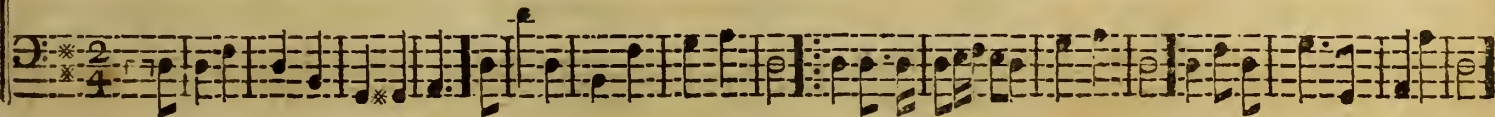


scatter'd rays, Before the broad o'erpow'ring blaze, Of the Supreme Eternal Mind. Of the, &c.

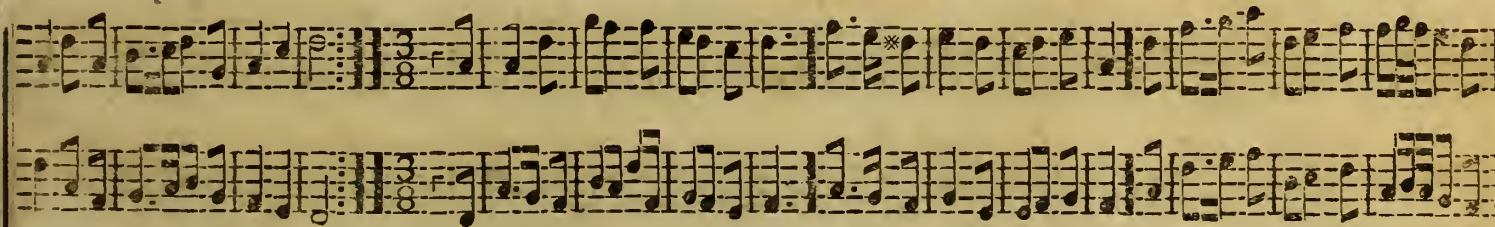




Before Jehovah's awful throne, Ye nations bow, with sacred joy ; Know that the Lord is God alone, He can create and he destroy.

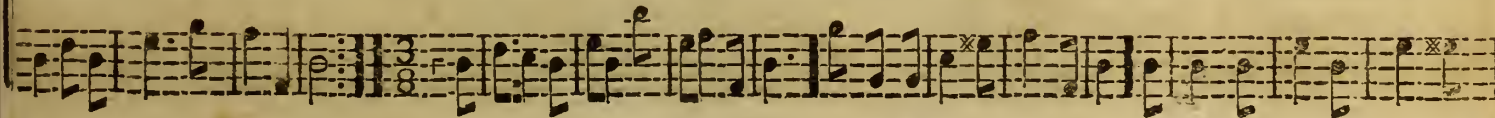


Soft.



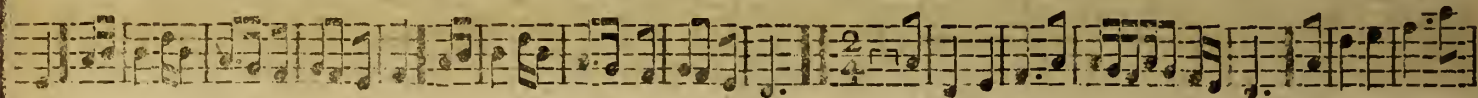
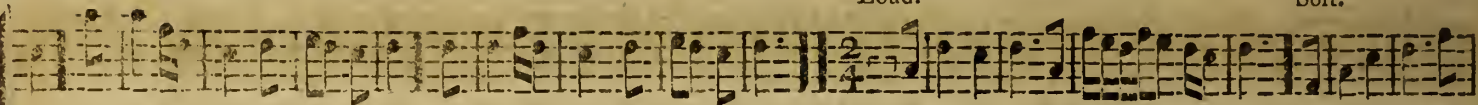
He can create and he destroy.

His sov'reign pow'r, without our aid, Made us of clay, and form'd us men ; And when like wand'ring sheep we

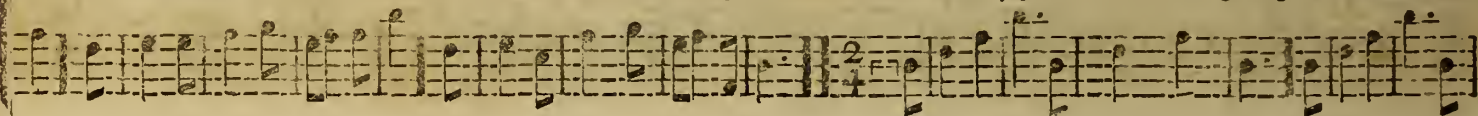


Loud.

Soft.



pray'd, He brought us to his fold again. He brought us to his fold again. We'll crowd thy gates, with thankful songs, High as the heavens our



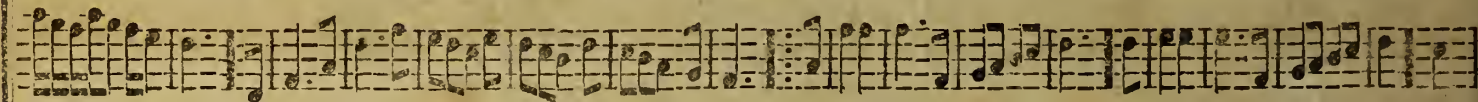
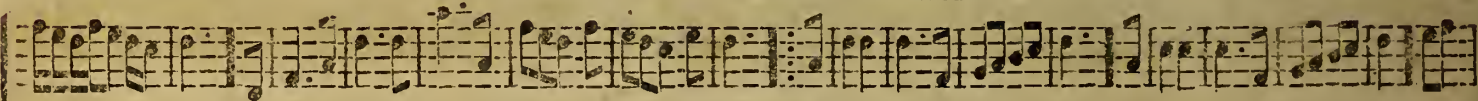
Loud.

Soft.

Loud.

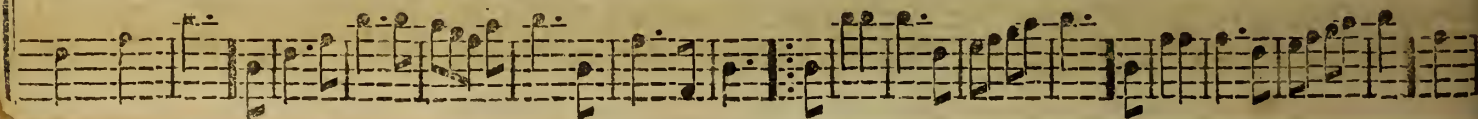
Soft.

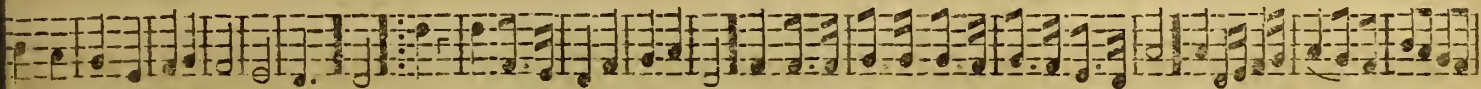
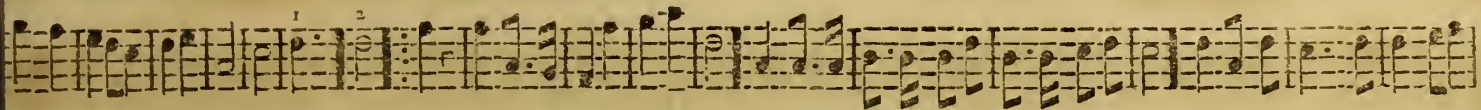
Loud.



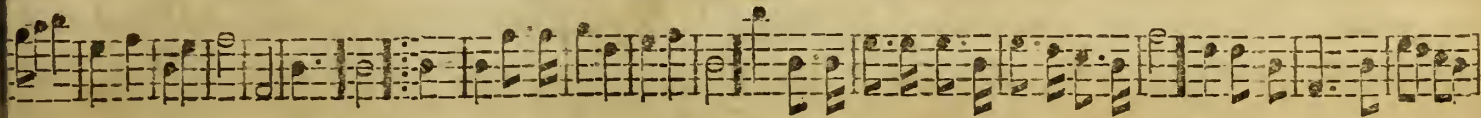
voices raise ; And earth, and earth, with her ten thousand thousand tongues, Shall fill thy courts with founding praise. Shall fill, &c.

Shall



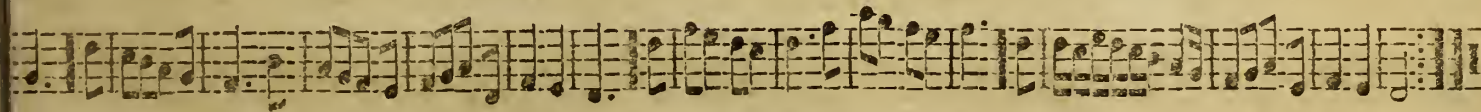
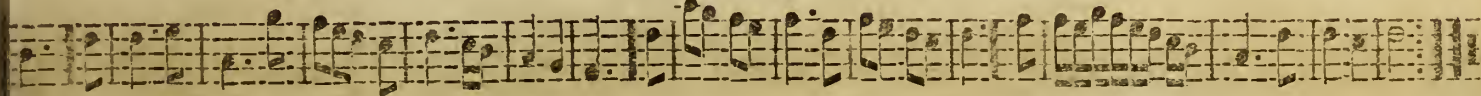


fill, shall fill thy courts with sounding praise. Wide, wide as the world is thy command ; Vast as eternity, eternity thy love : Firm as a rock, thy truth must

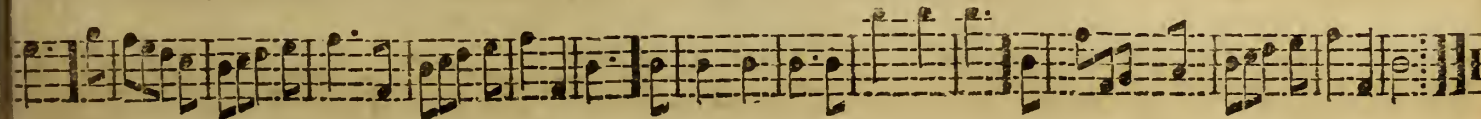


Soft.

Loud.



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



Maestoso.

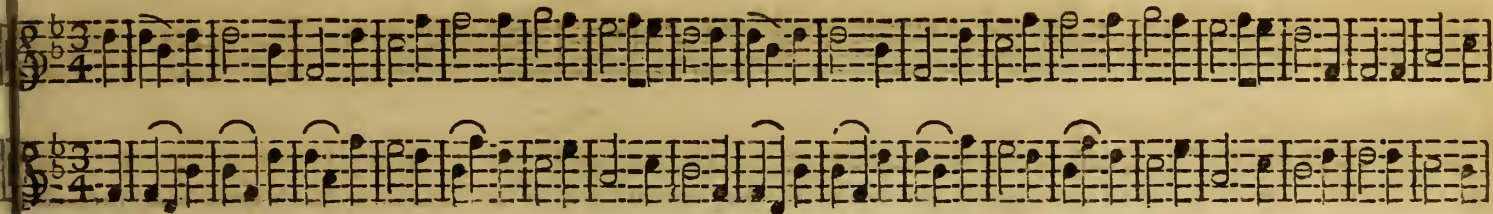
Thy hand, unseen, sustains the poles, On which this vast creation rolls; The starry arch proclaims thy pow'r, Thy pencil glows in ev'ry flow'r.

German Hymn. L. M.

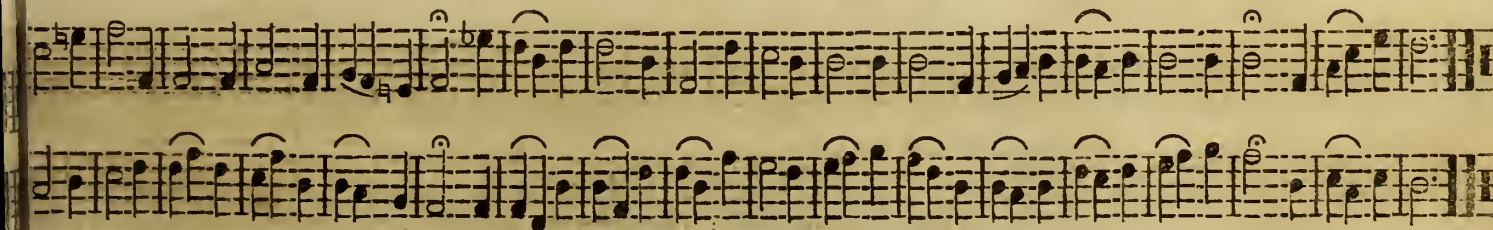
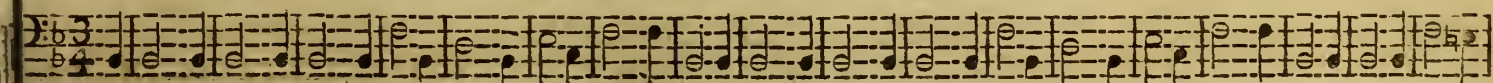
PLEYEL.

Very Slow.

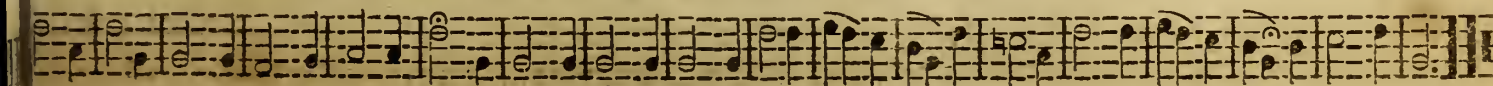
Time, time, how few thy value weigh! How few will estimate a day! Days, months, and years keep rolling on, The soul neglected and undone.

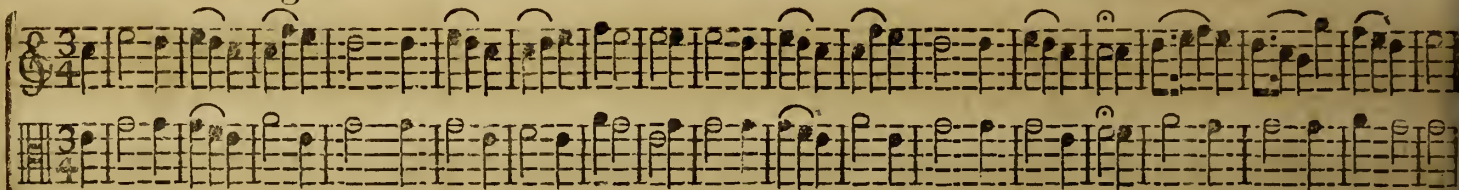


Eternal Power ! whose high abode Becomes the grandeur of a God ; Infinite length, beyond the bounds, Where stars revolve their little rounds. The lowest step be-

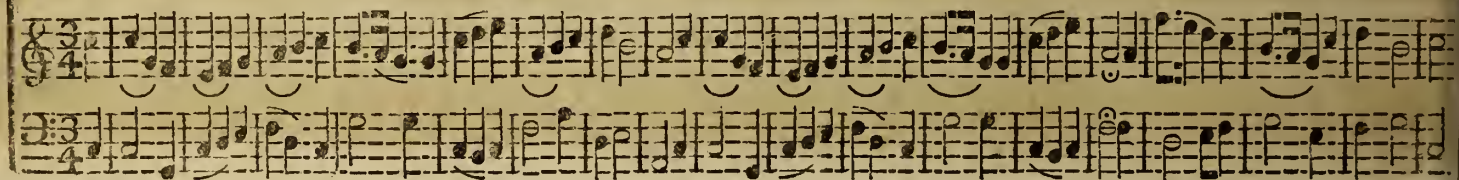


neath thy feat, Rises too high for Gabriel's feet ; In vain the tall archangel tries To reach the height with wond'ring eyes. To reach, &c.





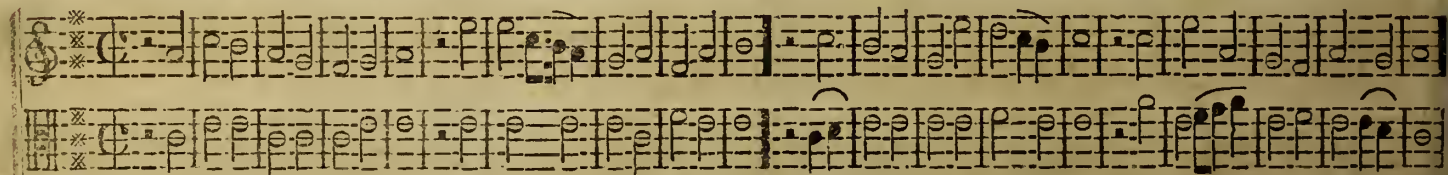
Jesus, the friend of man, has giv'n His gospel, as our guide to heav'n ; Its aids and comforts how divine ! How bright its fa-, How bright its sacred precepts shine



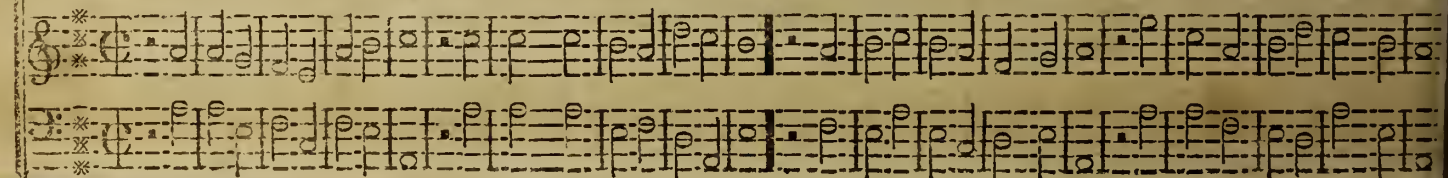
## Old Hundred.

L. M.

M. LUTHER.



With one consent, let all the earth To God their cheerful voices raise ; Glad homage pay, with awful mirth, And sing before him songs of praise



Pia.

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

Cres.

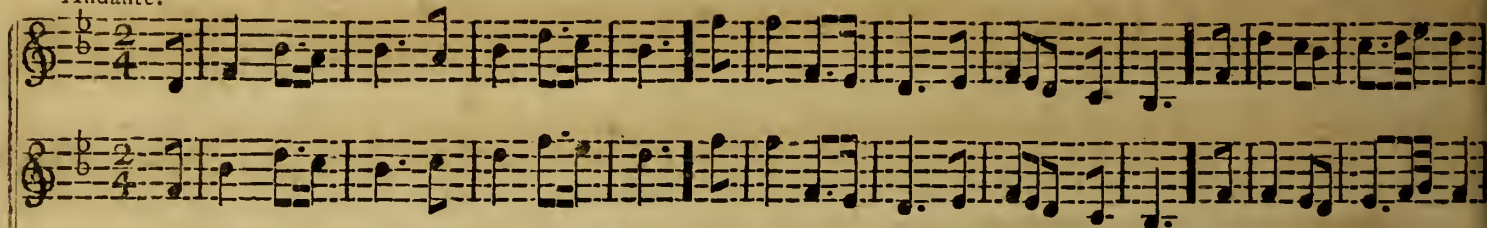
For.

Pia.

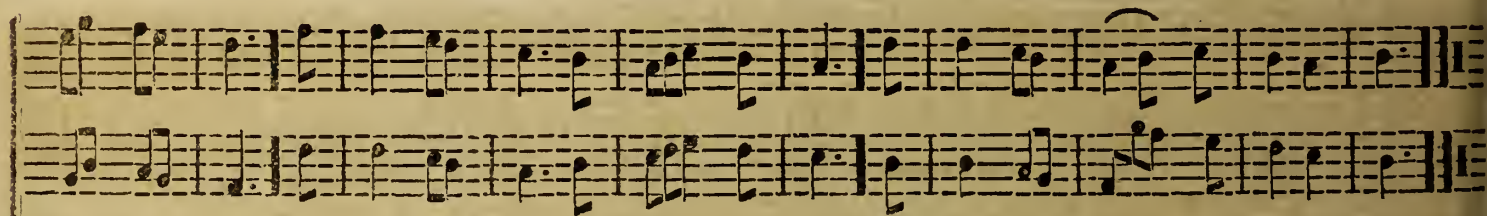
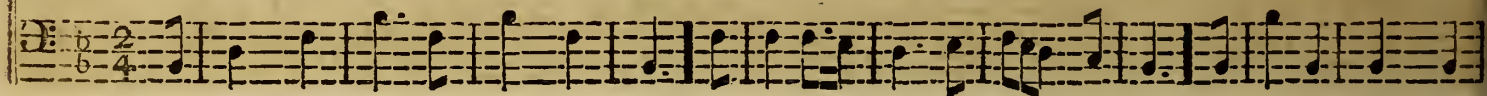
For.

And still thy grateful thanks exprefs. Of all, &c.

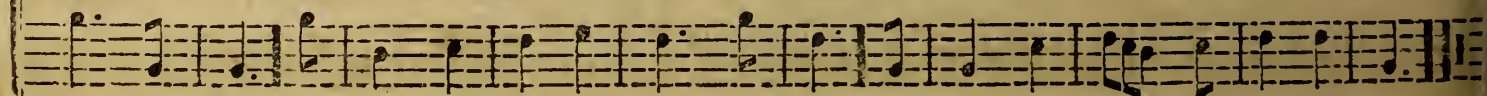
Andante.

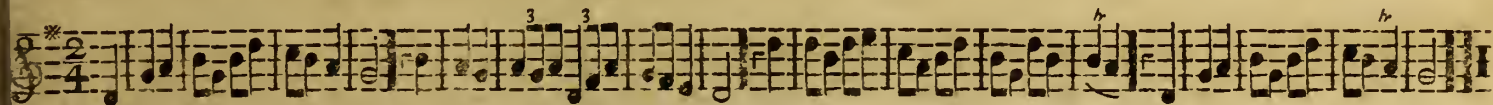


Thou, Lord, by strictest search, hast known My rising up and lying down ; My secret thoughts are

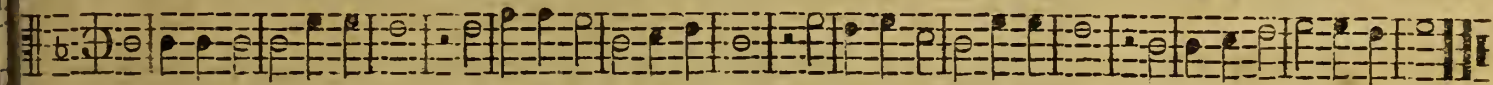
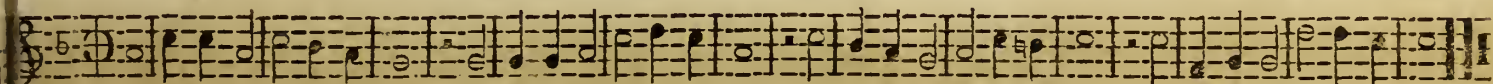


known to thee, Known long before conceiv'd by me. Known, &c.

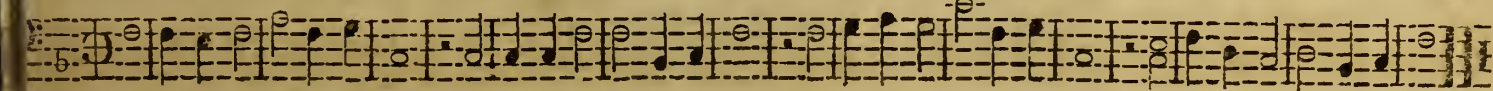
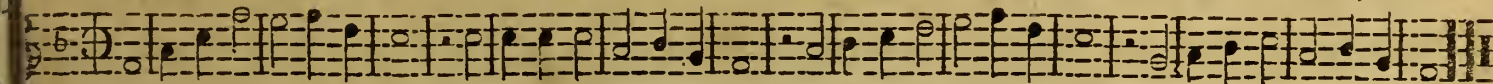




Eternal Source of ev'ry joy ! Well may thy praise our lips employ ; While in thy temple we appear, Whose goodness crowns the circling year.

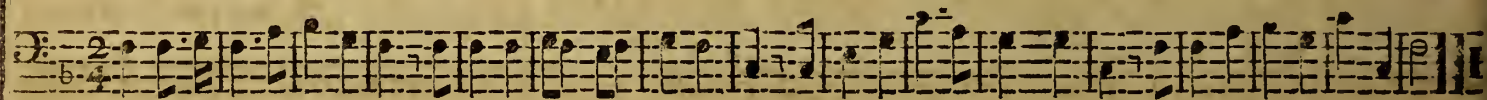


Life is the time to serve the Lord, The time t' insure the great reward, And while the lamp holds out to burn, The vilest sinner may return.





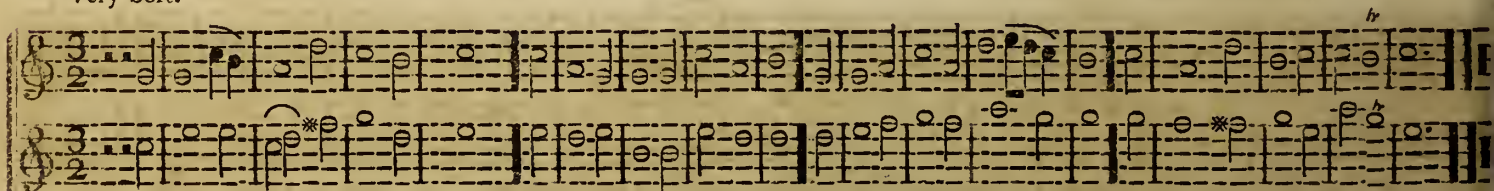
Praise to thy name, eternal God, For all the grace thou shedd'st abroad ; For all thine influence from above, To warm our souls with sacred love.

*Winchester.*

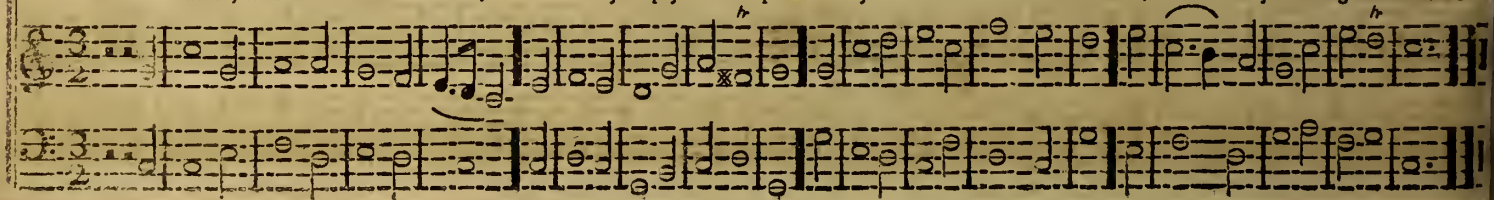
L. M.

M. LUTHER.

Very Soft.

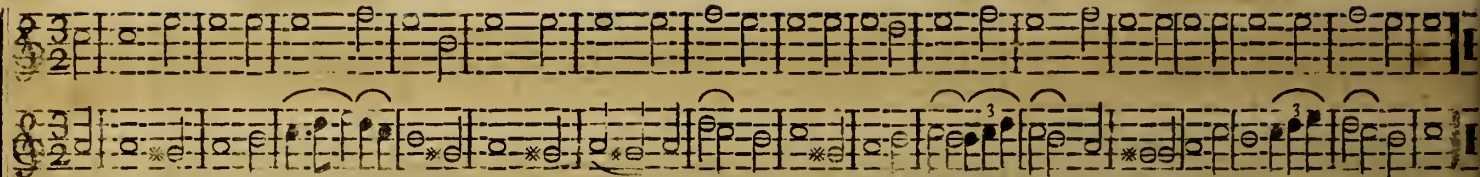


Our Father, thron'd above the skies, To thee my empty hands I spread : Thy child of dust beneath thee lies, Who asks thy blessing on his head.

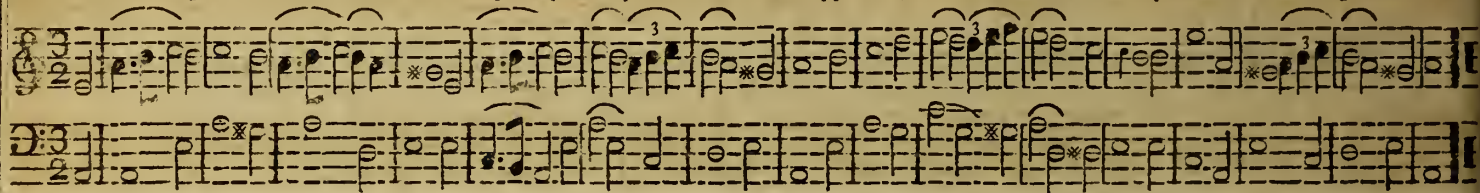


My God, permit me not to be A stranger to myself and thee; Amidst a thousand thoughts I rove, Forgetful of

of my highest love. Amidst a thou - sand thoughts I rove, For - get - ful of my highest love.



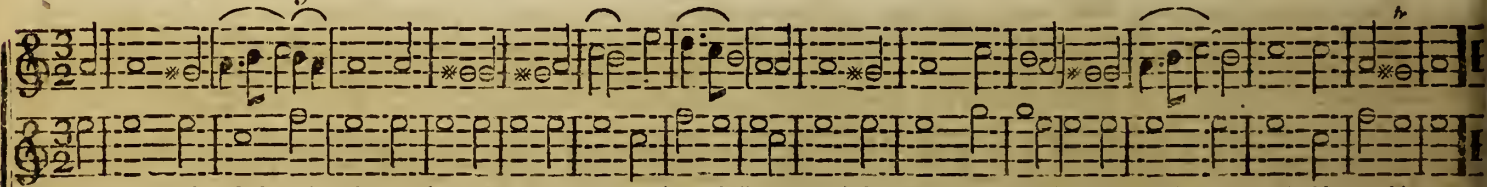
Ye mourning sinners, here disclose Your deep complaints, your various woes; Approach; 'tis Jesus! he can heal The pains which mourning sinners feel.



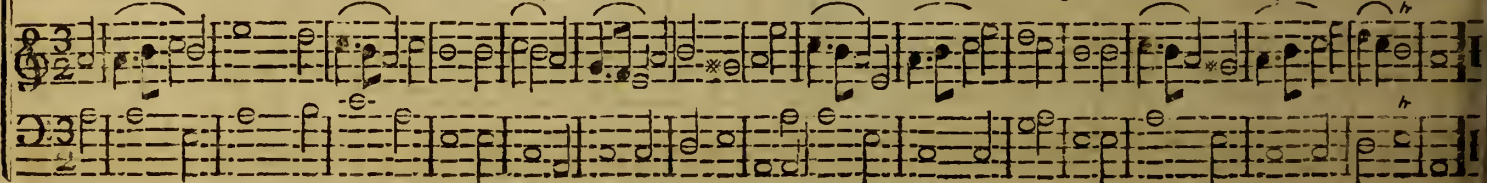
## Putney.

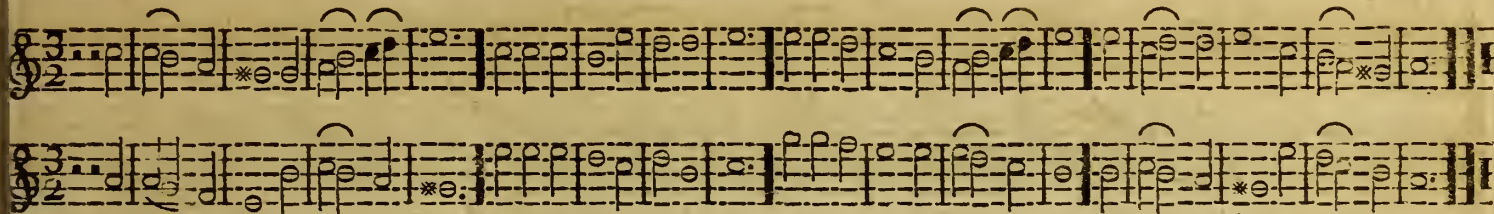
L. M.

WILLIAMS'S COLL.

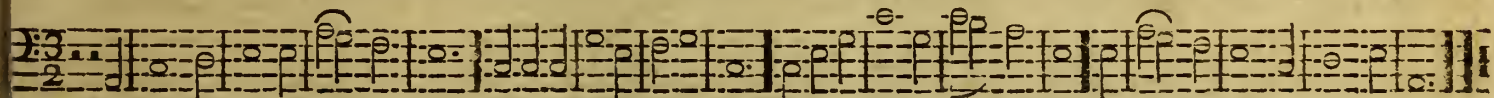


'Twas on that dark and doleful night, When pow'rs of earth and hell arose Against Messiah, God's delight, And friends betray'd him to his foes.





Eternal God! our years amount Scarce to a day in thy account; Like yesterday's departed light, Or the last watch of ending night.



## Addison.

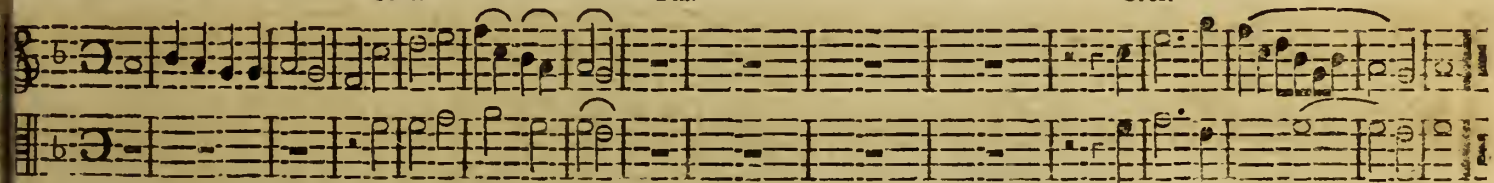
## C. M.

Pia.

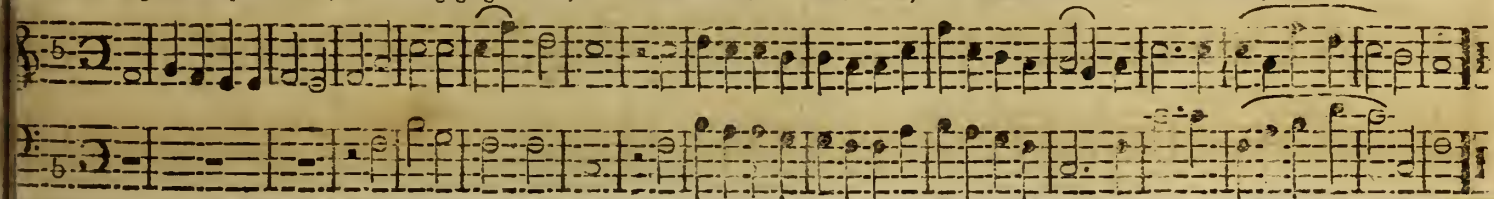
Cres.

Pia.

Cres.



See Iſr'el's gentle Shepherd ſtand, With all engaging charms; Hark! how he calls the tender lambs, And folds them in his arms. And folds, &c.



AIR.

When God had sorely me chastis'd, 'Till quite of hope bereav'd, His mercy from the courts of death My

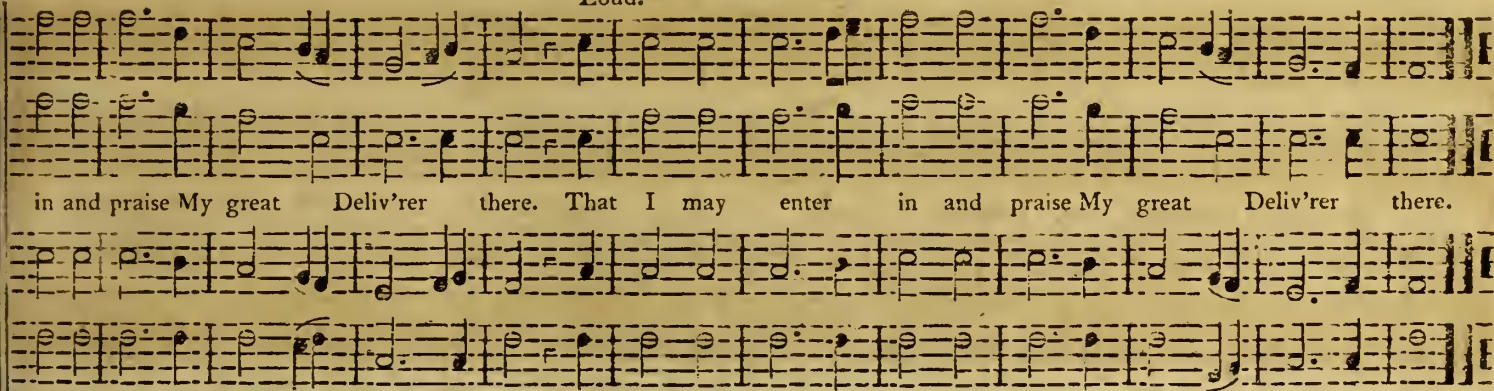
The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 3/2. The melody is written on the top staff, with the lyrics underneath. The accompaniment is written on the bottom two staves. The music is in a simple, hymn-like style with many whole and half notes.

Soft.

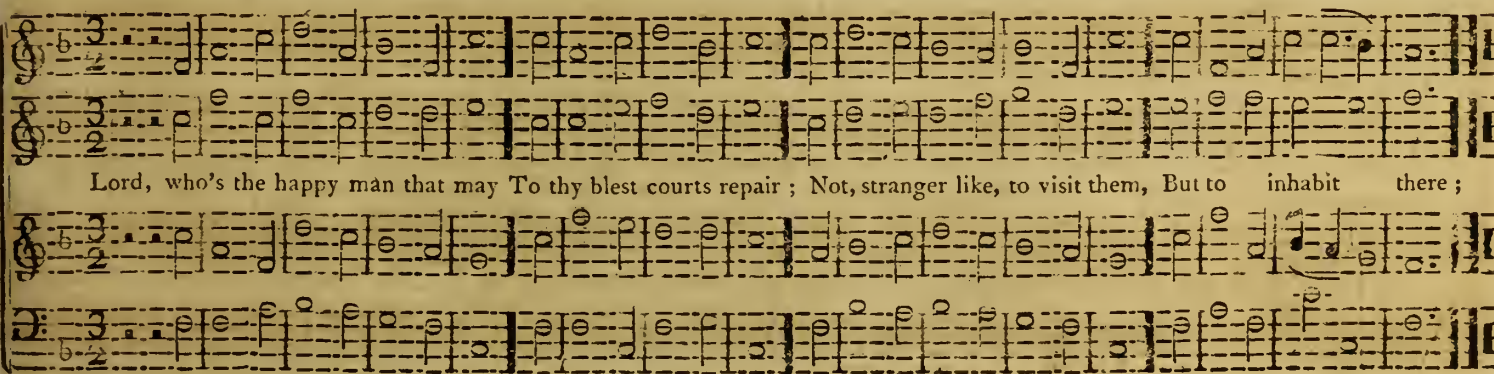
fainting life repriev'd. Then open wide the temple gates, To which the just repair, That I may enter

The second system of the musical score also consists of four staves. It continues the melody and accompaniment from the first system. The lyrics are written underneath the top staff. The music maintains the same key signature and time signature. The style is consistent with the first system, featuring a simple hymn melody and a supporting accompaniment.

Loud.

*Bedford.* C. M.

W. WHEALL.



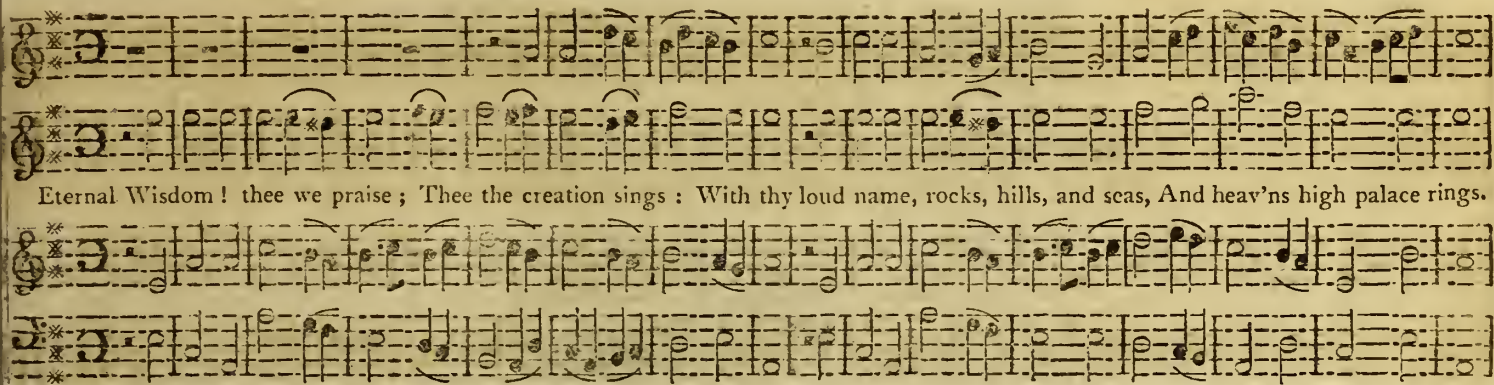
Great God, to thee my all I owe ; And shall my tongue be still ? Shall constant streams of mercy flow, Unting'd with any ill ?

## Canterbury.

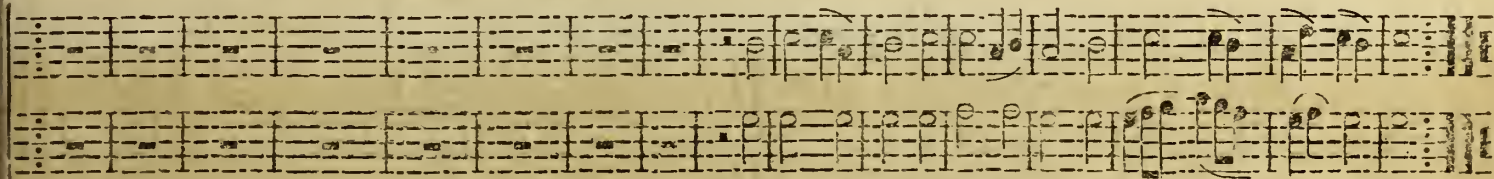
C. M.

BLANCKS.

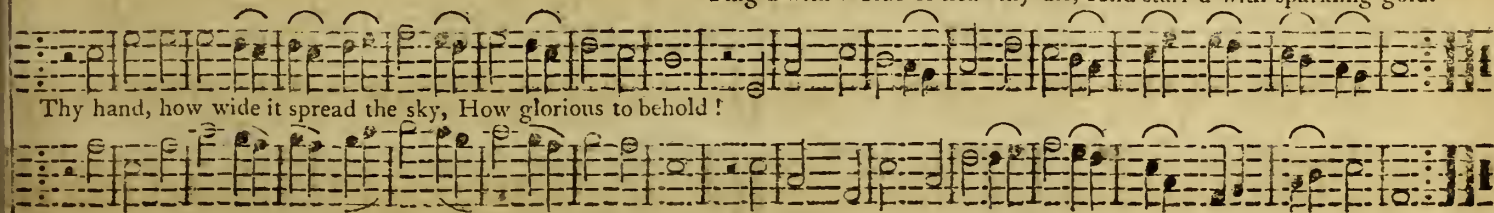
Behold, where, breathing love divine, Our dying Mister stands ; His weeping followers, gath'ring round, Receive his last commands.



Eternal Wisdom ! thee we praise ; Thee the creation sings : With thy loud name, rocks, hills, and seas, And heav'ns high palace rings.



Ting'd with a blue of heav'nly die, And starr'd with sparkling gold.



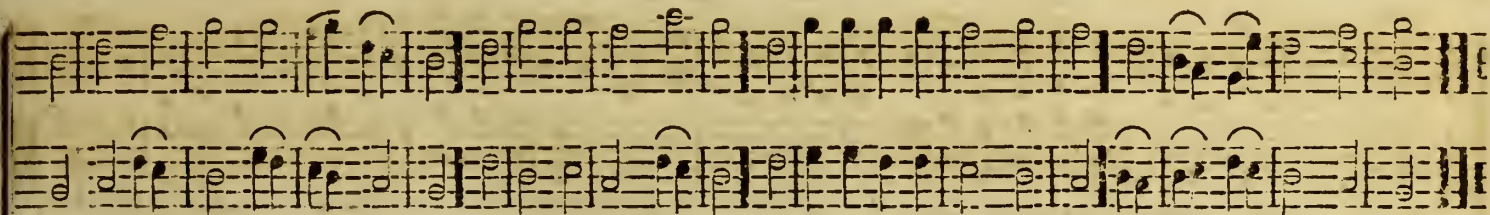
Thy hand, how wide it spread the sky, How glorious to behold !

AIR.

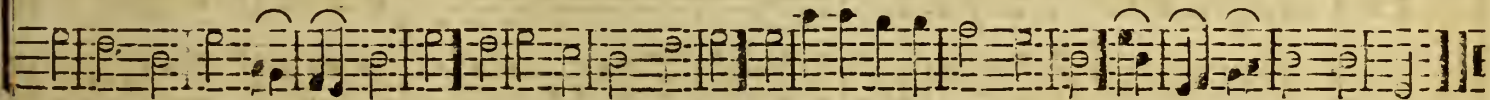
With songs and honours, founding loud, Address the Lord on high ; Over the heav'ns he spreads his cloud, Over the heav'ns, &c. And waters veil the sky

## Great Milton. C. M.

Again the Lord of light and life Awakes the kindling ray ; Unseals the eye-lids of the morn, And pours increasing day.

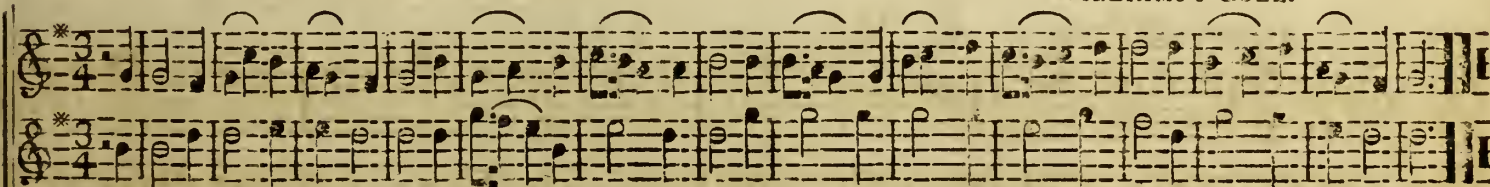


O what a night was that, which wrapt The heathen world in gloom ! O what a sun which broke, this day, Triumphant from the tomb !

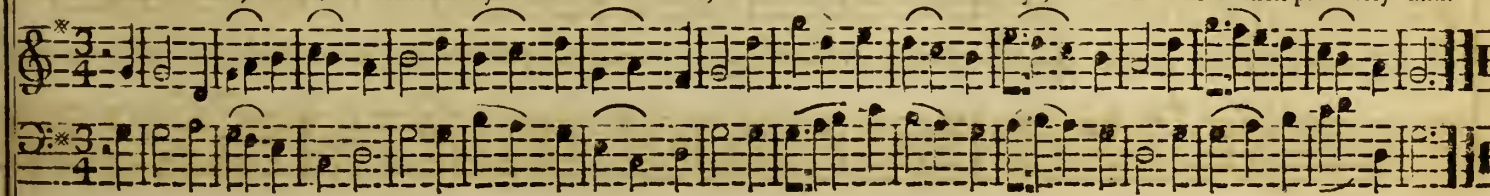


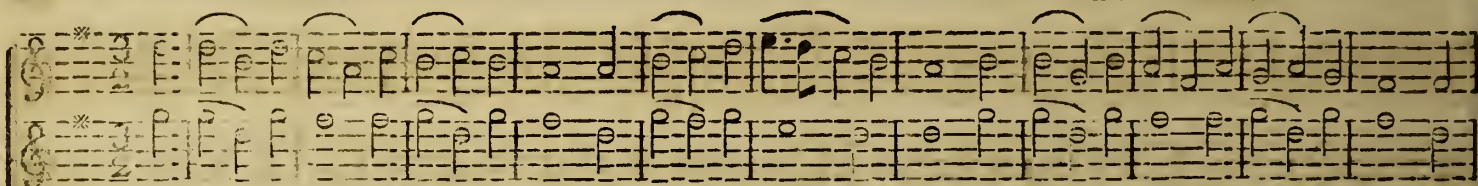
✕ *Irish.* C. M.

WILLIAMS'S COLL.

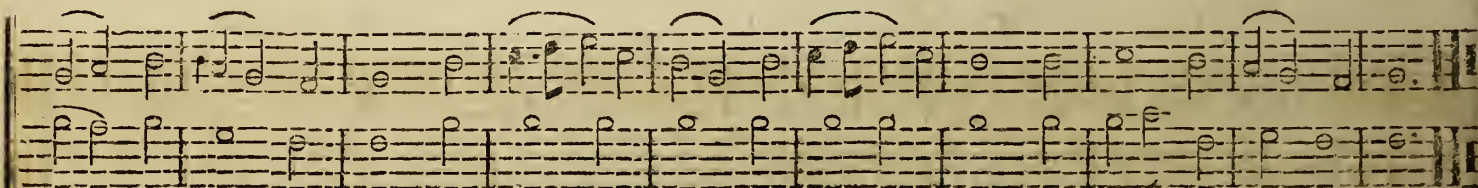
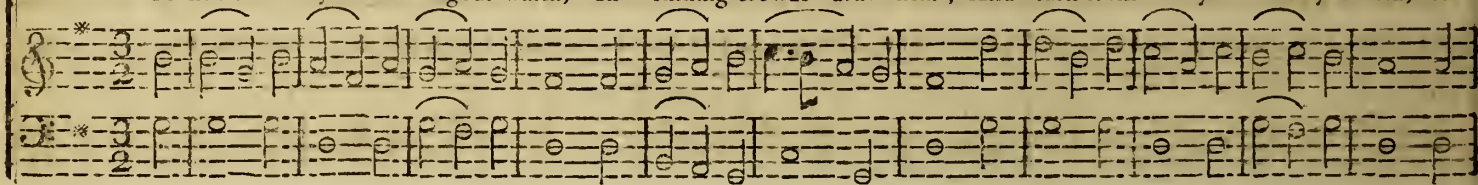


How blest is he, who ne'er consents By ill advice to walk, Nor stands in sinners' ways, nor sits Where men profanely talk.

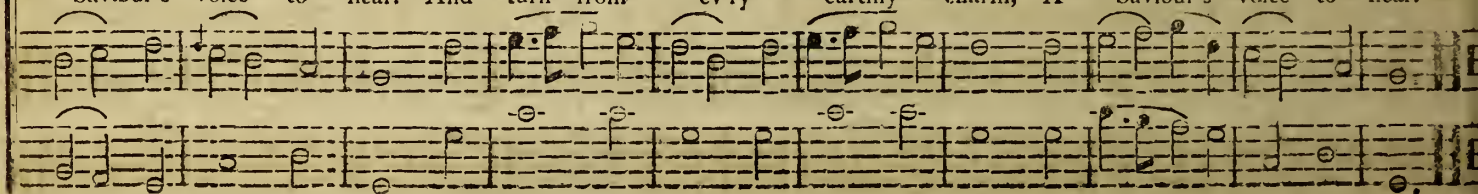


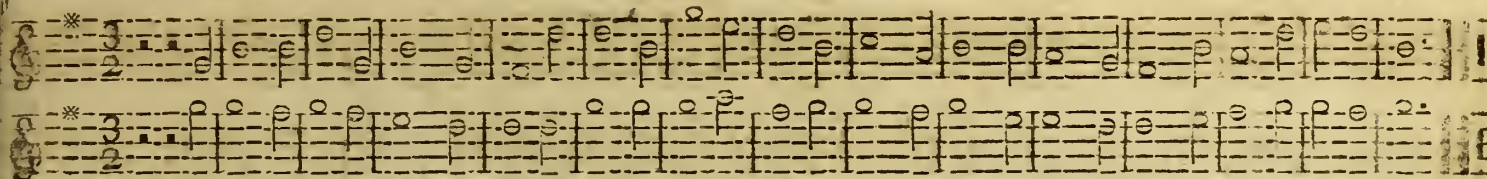


Ye hearts, with youthful vigour warm, In smiling crowds draw near; And turn from ev'ry earthly charm, A



Saviour's voice to hear. And turn from ev'ry earthly charm, A Saviour's voice to hear.



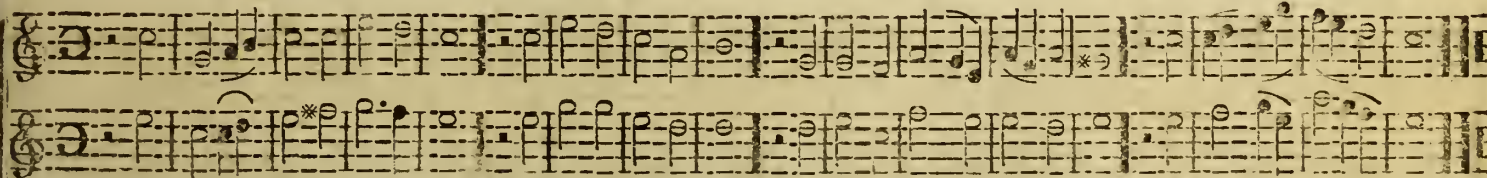


Great God ! with wonder and with praise, On all thy works I look : But still thy wisdom, pow'r, and grace, Shine brighter in thy book.

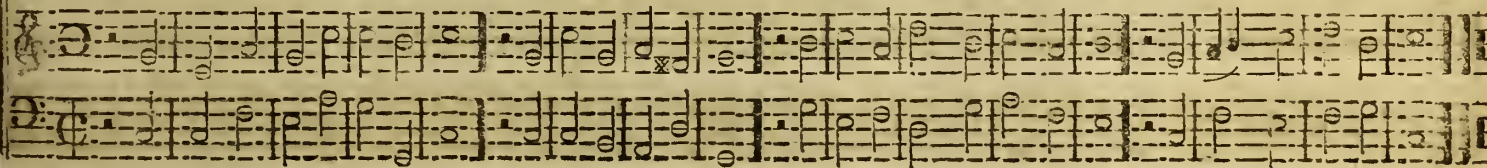


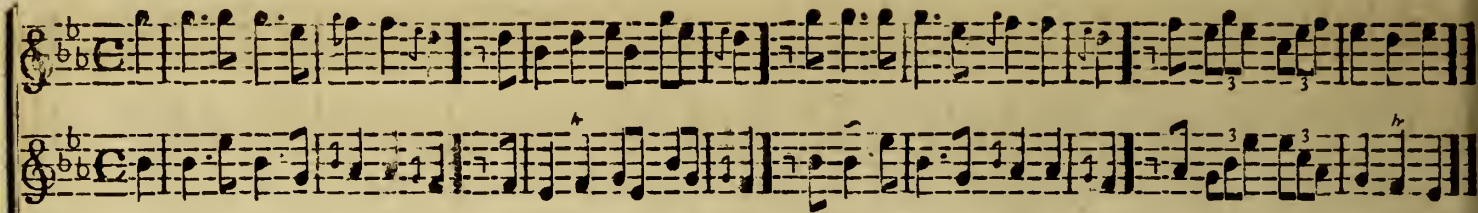
× *St. Anne's.* C. M.

DR. CROFT.



How eagerly do men pursue Each idle childish toy ; And venture everlasting death, To win a moment's joy.

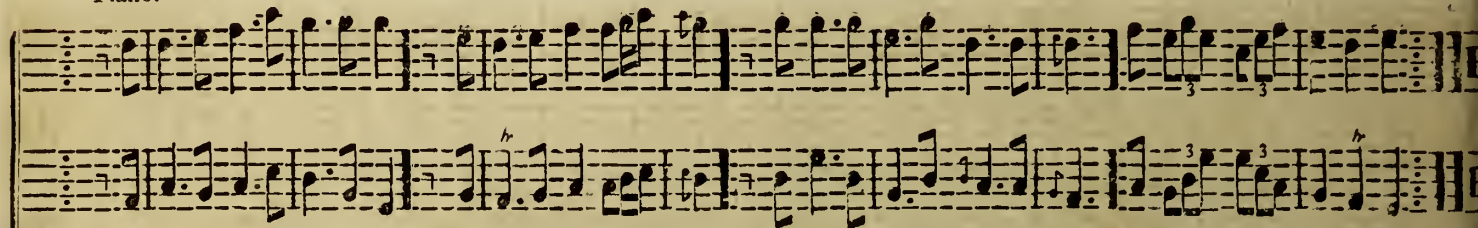




When all thy mercies, O my God, My rising soul surveys ; Transported with the view, I'm lost In wonder, love and praise.

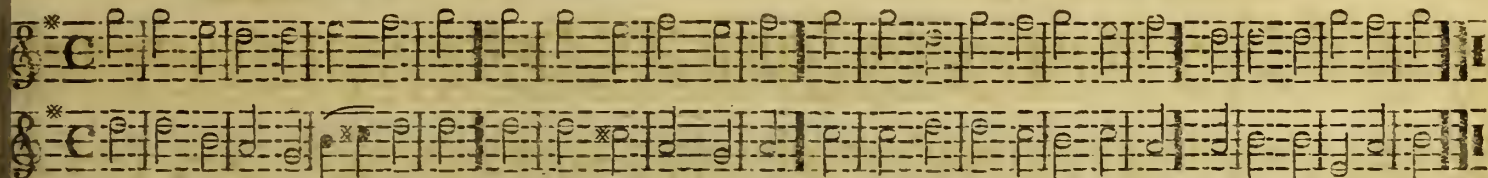


Piano.

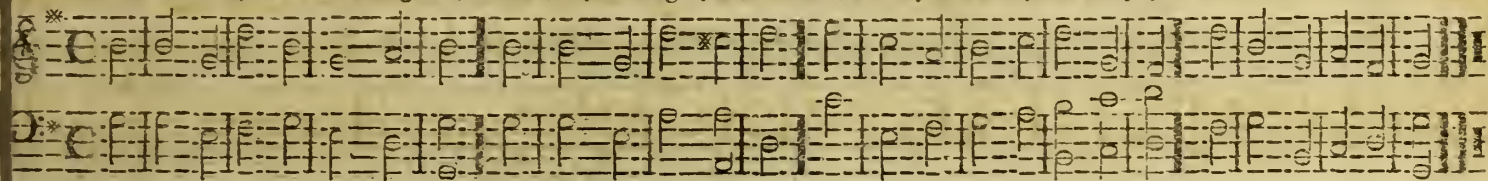


O how shall words, with equal warmth, The gratitude declare, That glows within my ravish'd heart ? But thou canst read it there.



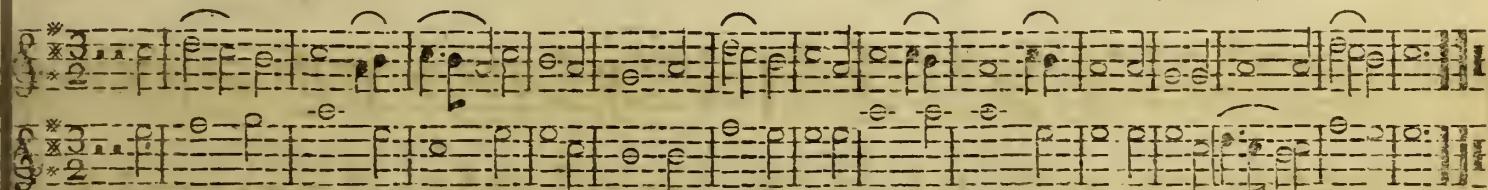


Once more, my soul, the rising day Salutes thy waking eyes ; Once more, my voice, thy tribute pay To him who rules the skies.

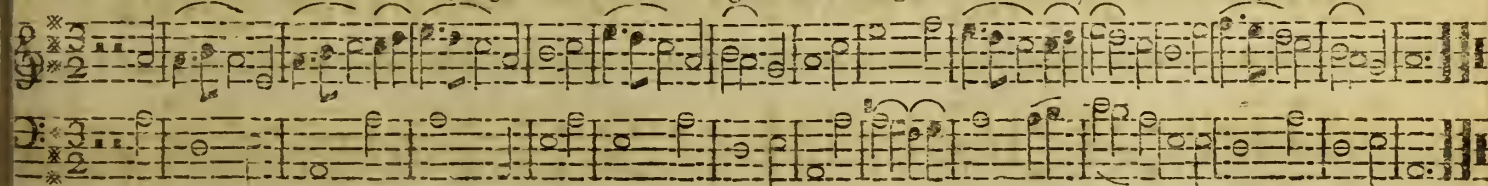


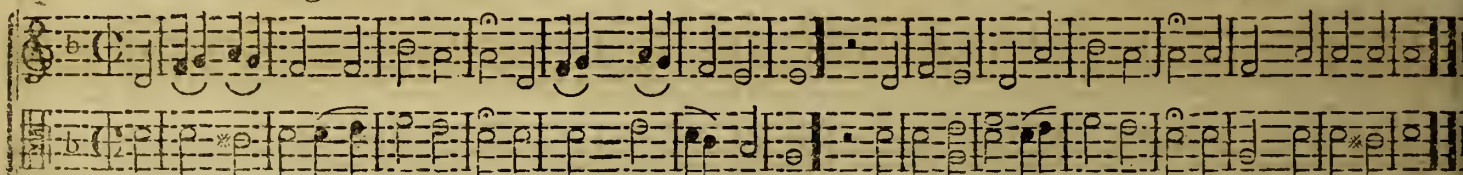
× St. Martin's. C. M.

TANSUR.

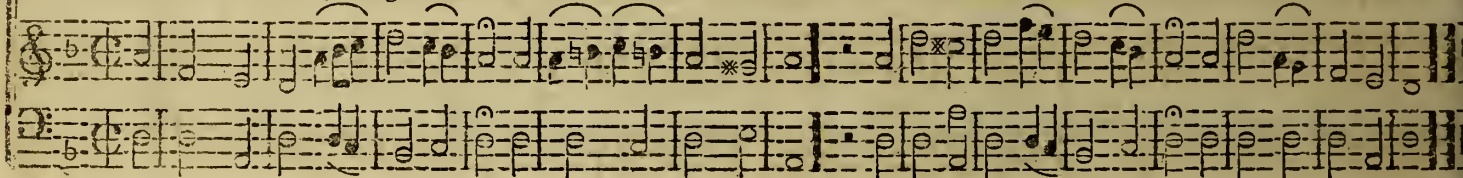


While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around.





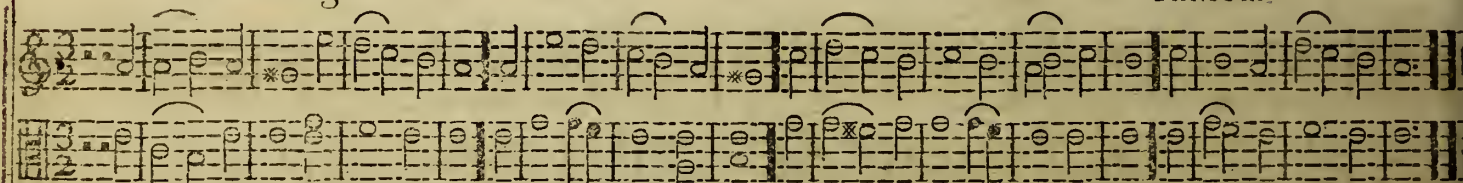
Why do we mourn departing friends, Or shake at death's alarms ? 'Tis but the voice that Jesus sends, To call them to his arms.



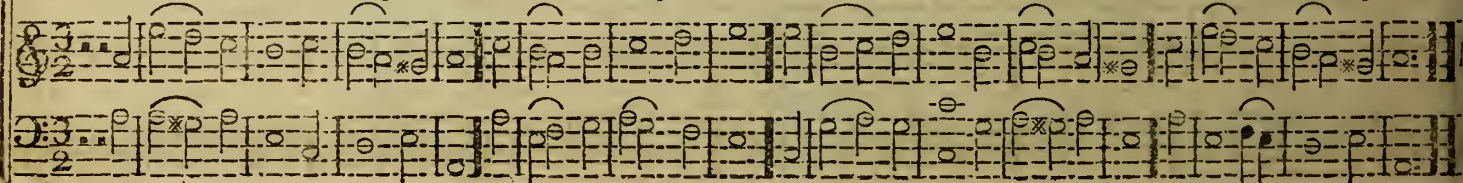
*Broomsgrove.*

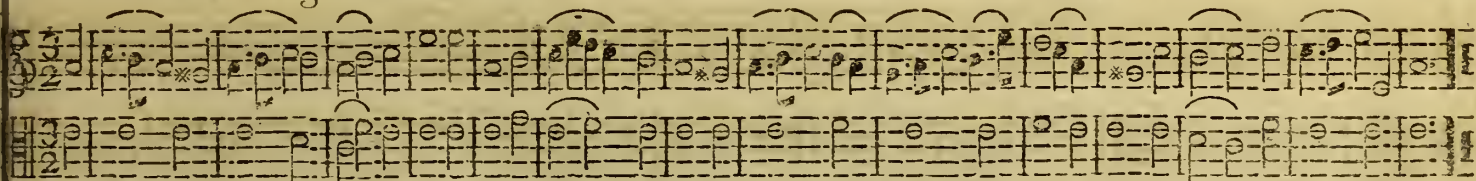
C. M.

TANSUR.

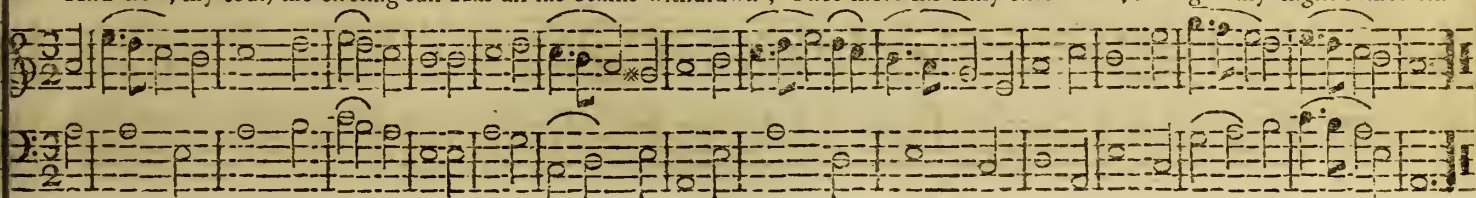


Life is a span, a fleeting hour ; How soon the vapour flies ! Man is a tender, transient flower, That e'en in blooming dies !





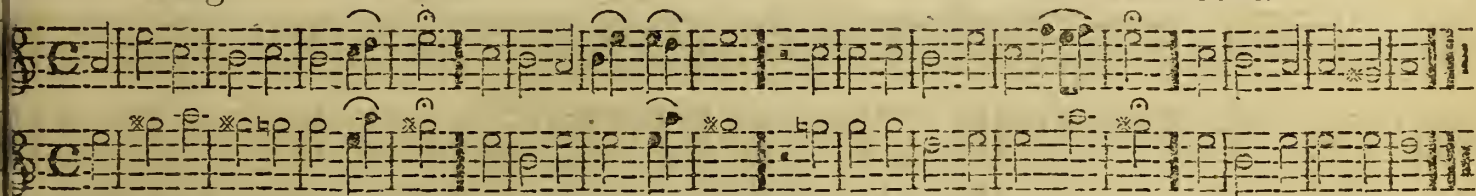
And now, my soul, the circling sun Has all his beams withdrawn ; Once more his daily race is run, And gloomy night comes on.



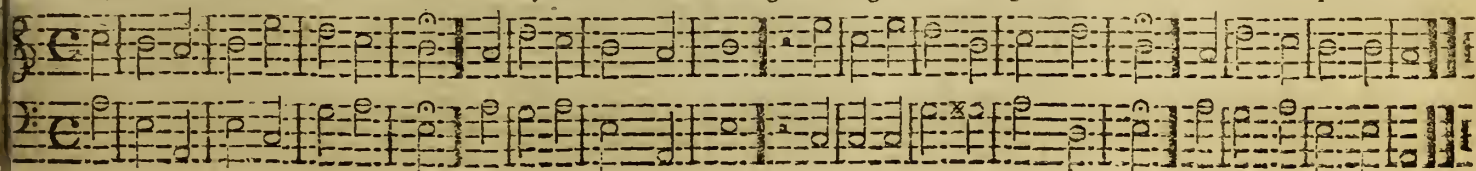
*Elgin.*

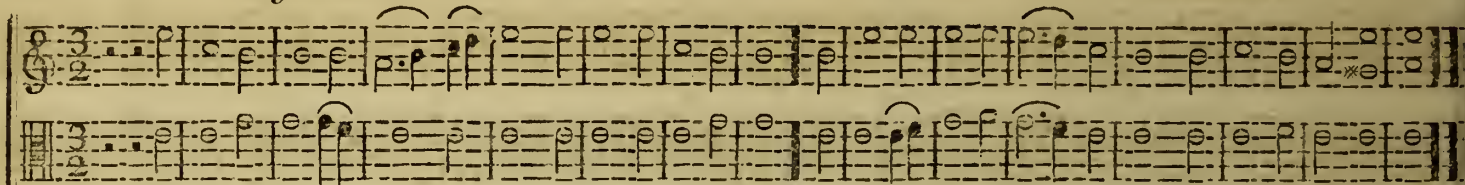
C. M.

WILLIAMS'S COLL.

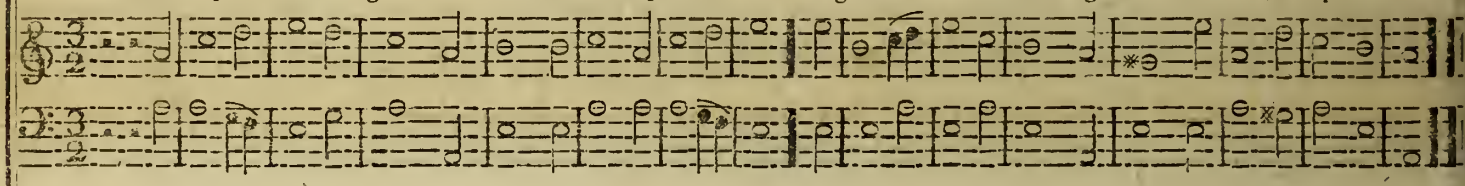


O Happiness ! where art thou hid ? Where is thy mansion found ? Sought through the varying scenes in vain Of earth's capacious round.





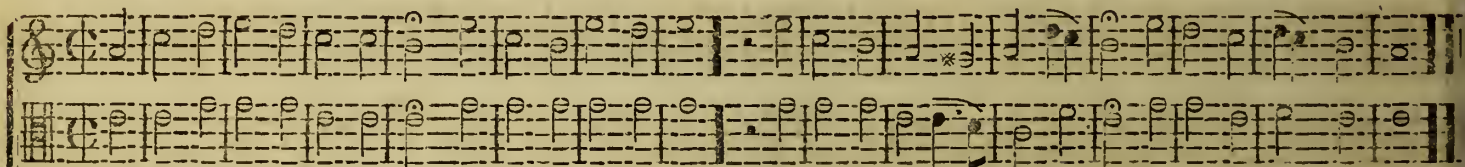
Now let our pains be all forgot, Our hearts no more repine ; Our suff'rings are not worth a thought, When, Lord, compared to thine



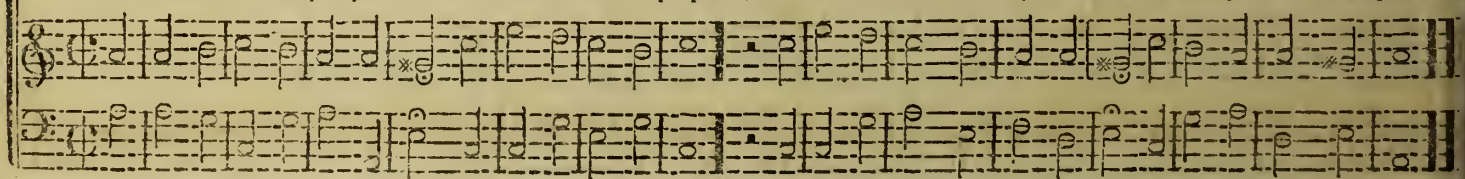
8 *Windsor.*

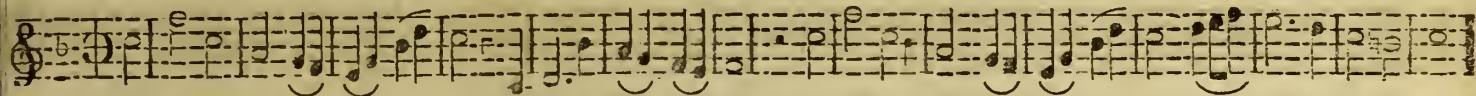
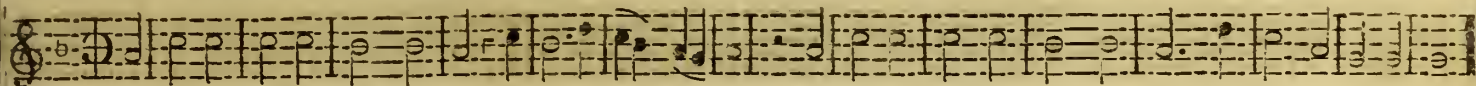
## C. M.

KIRBY.

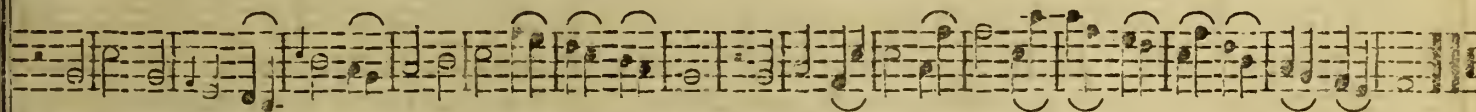
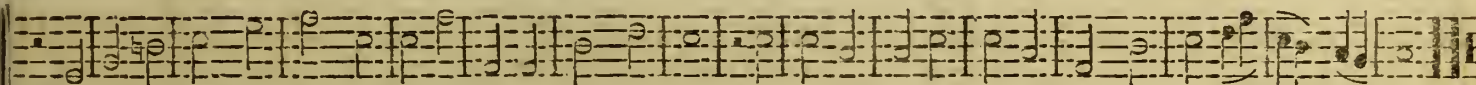
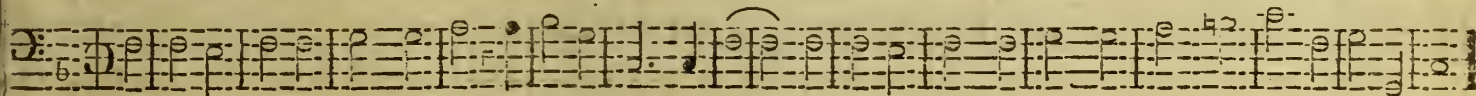


If Providence, to try my heart, Afflictions should prepare ; To God submissive may I bend, And keep me from despair.

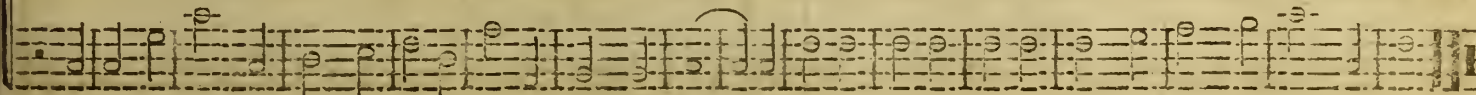


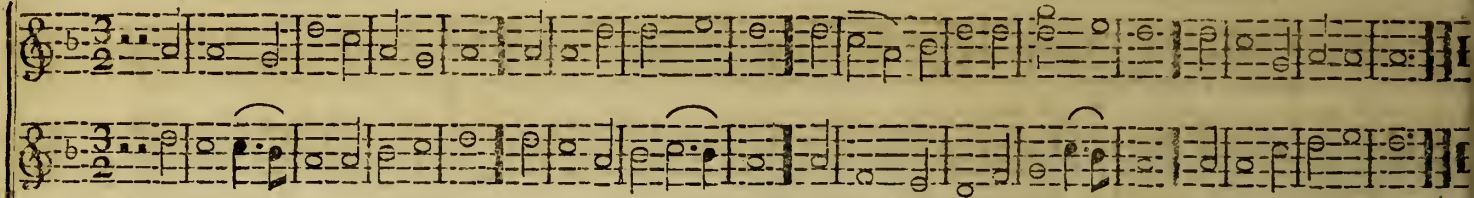


O blest Religion ! heav'nly fair ! Thy kind, thy healing pow'r, Can sweeten pain, alleviate care, And gild each gloomy hour.

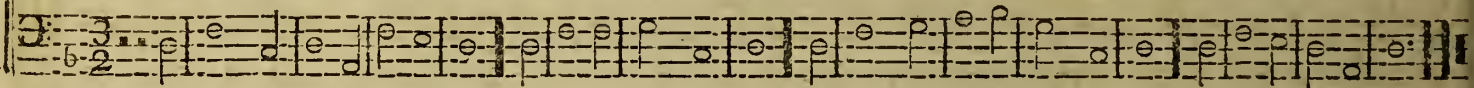


When dismal thoughts, and boding fears, The trembling heart invade ; And all the face of nature wears A universal shade.



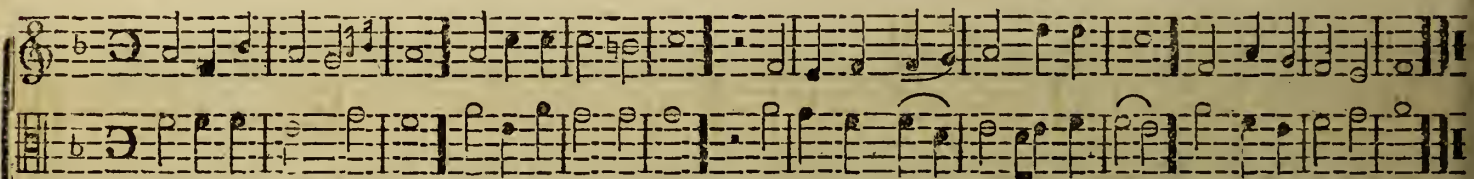


Teach me the measure of my days, Thou Maker of my frame : I would survey life's narrow space, And learn how frail I am.

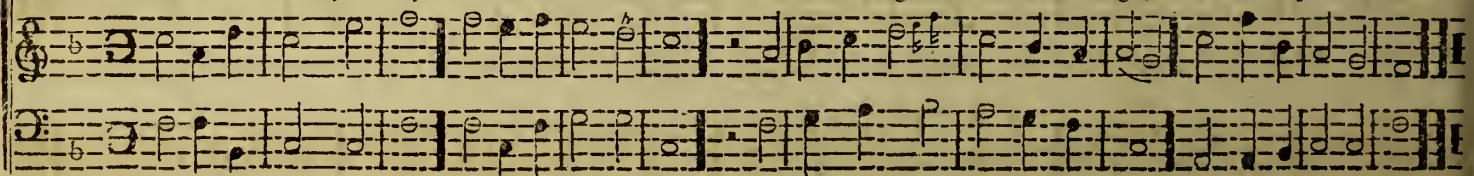
*St. Paul's.*

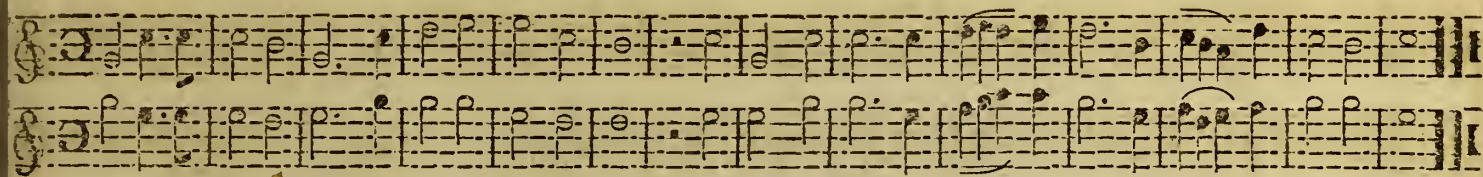
## S. M.

## WILLIAMS'S COLL.

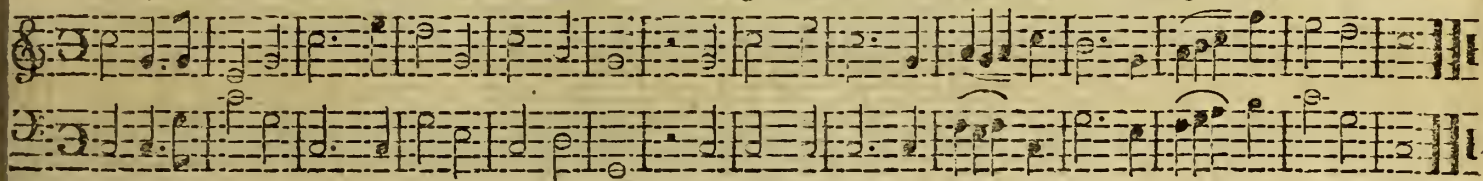


Behold ! the lofty sky Declares its Maker God ; And all his glorious works on high, Proclaim his power abroad.





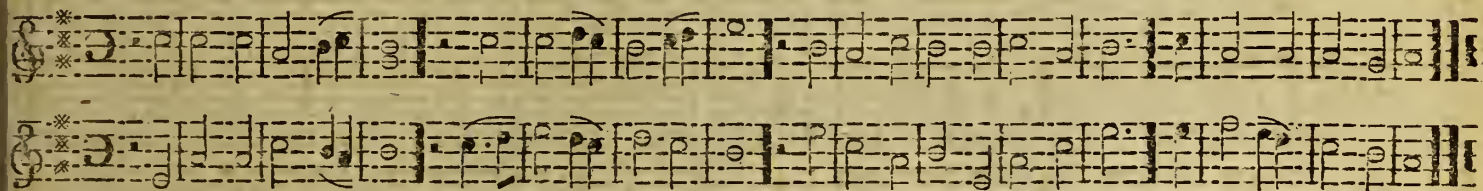
Almighty Maker, God! How wondrous is thy name! Thy glories how diffus'd abroad Through the creation's frame!



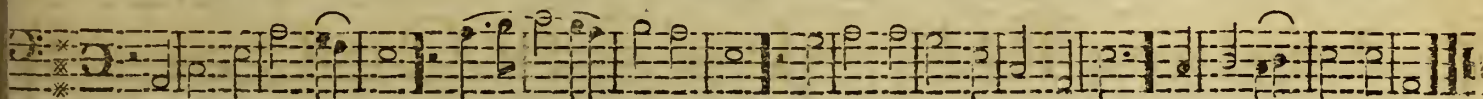
## \* St. Thomas.

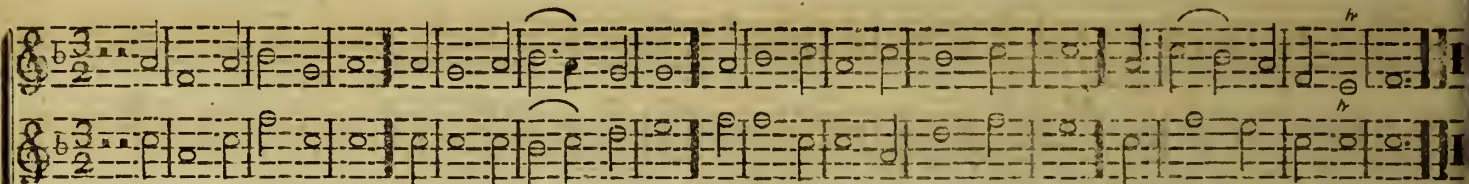
## S. M.

## WILLIAMS'S COLL.

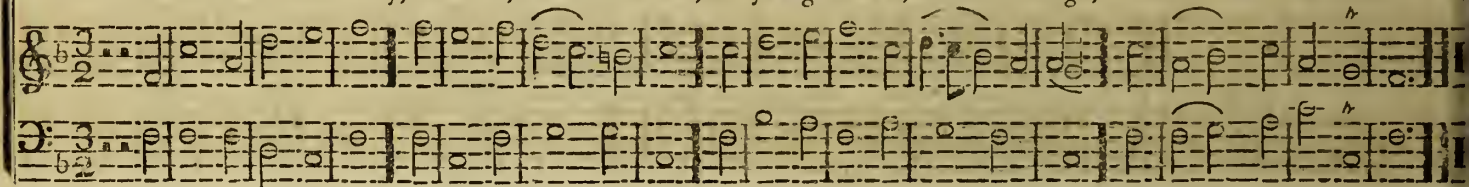


To bless thy chosen race In mercy, Lord, incline; And cause the brightness of thy face On all thy saints to shine.





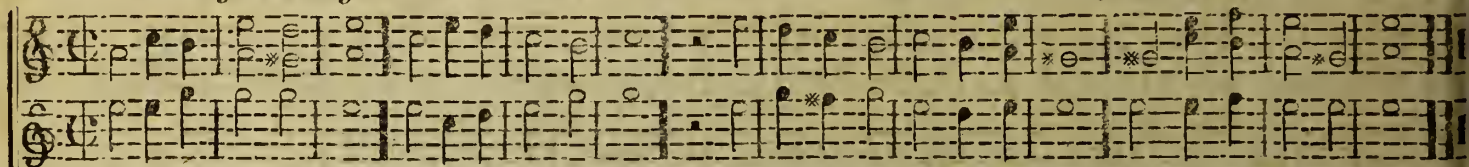
'Tis Wisdom's earnest cry, Wisdom, the voice of God, To young and old, the low and high, Utters his will abroad.



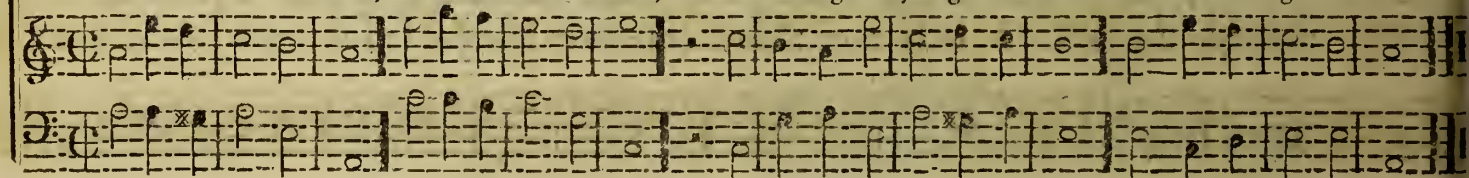
✕ *Aylesbury.*

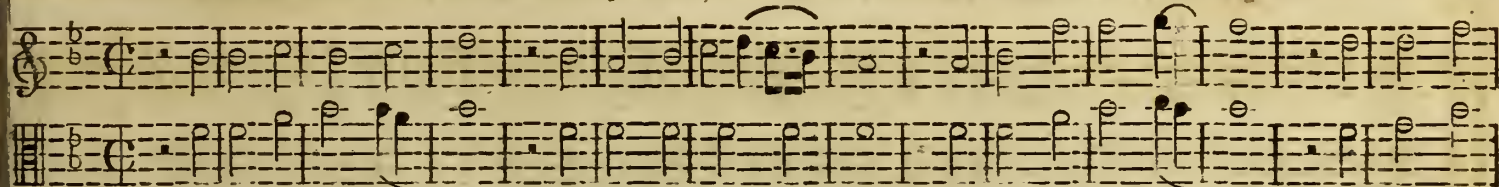
S. M

J. CHETHAM.

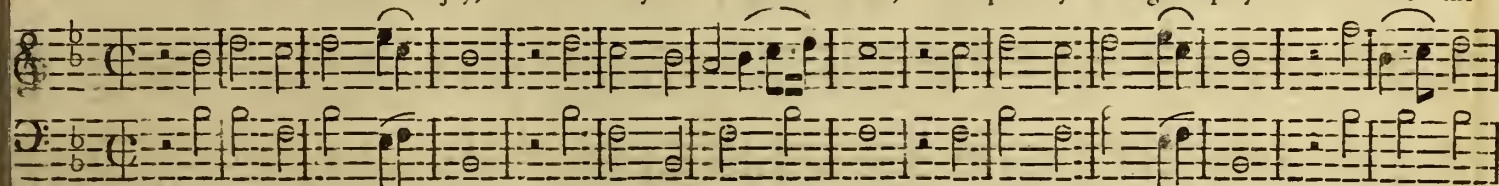


As various as the moon, Is man's estate below ; To his bright day of gladness soon Succeeds a night of woe.

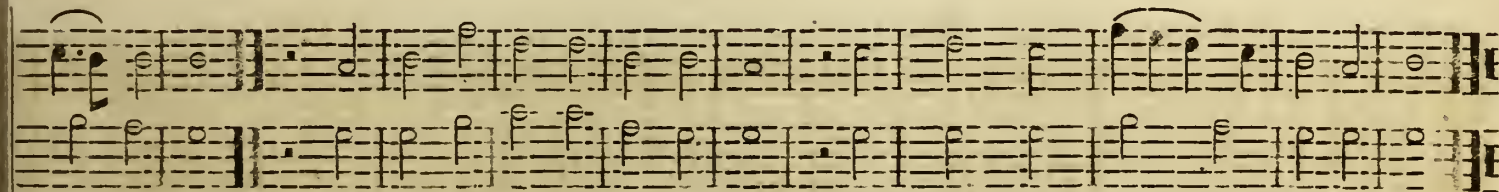




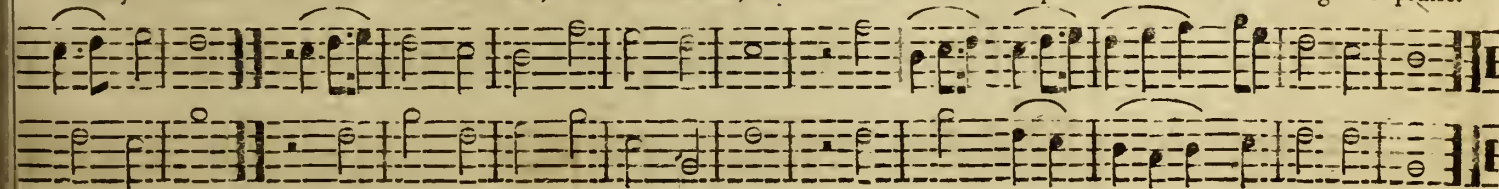
Ye boundless realms of joy, Exalt your Maker's fame ; His praise your songs employ Above the



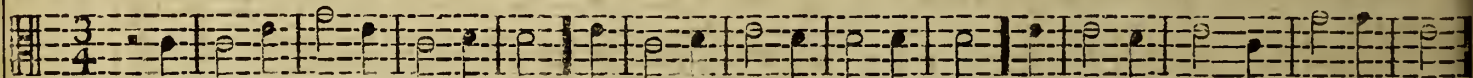
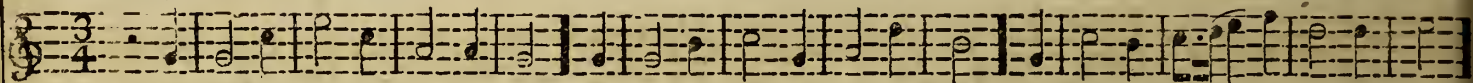
*H 3<sup>d</sup> ps 69.*



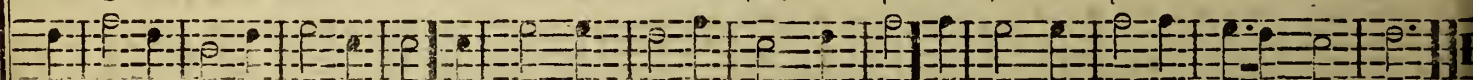
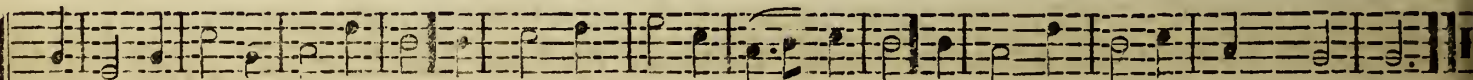
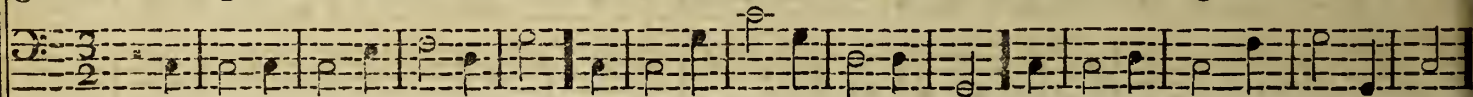
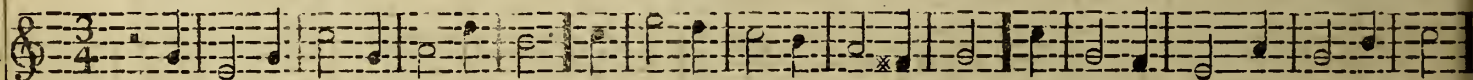
starry frame : Your voices raise, Ye Cherubim, And Ser - aph - im To sing his praise.



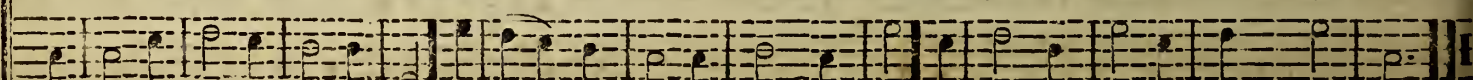
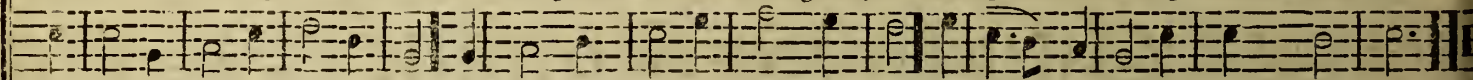
Slow.

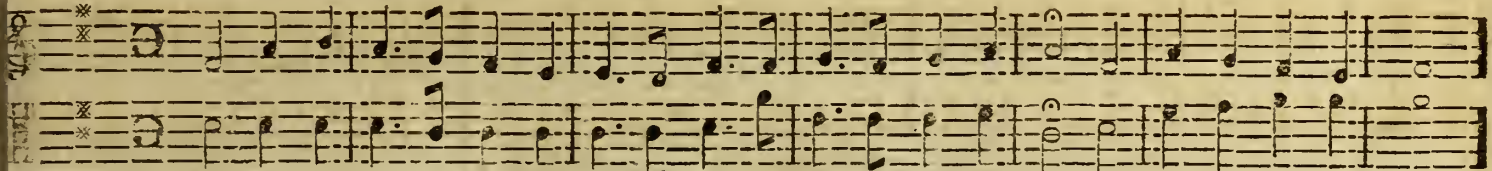


Ye saints and servants of the Lord, The triumphs of his name record ; His sacred name forever bless :

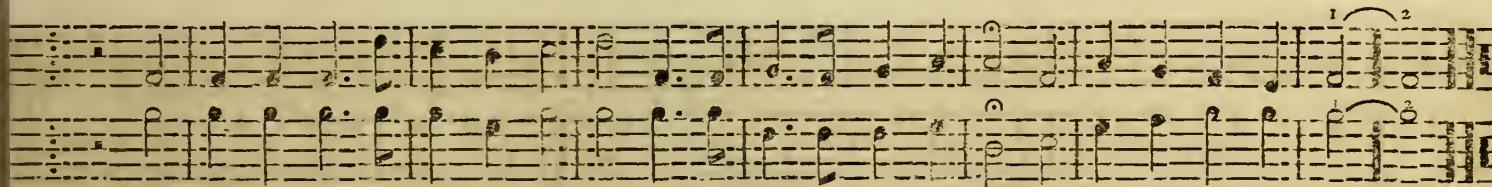



Where'er the circling sun displays His rising beams, or setting rays, Due praise to his great name address.

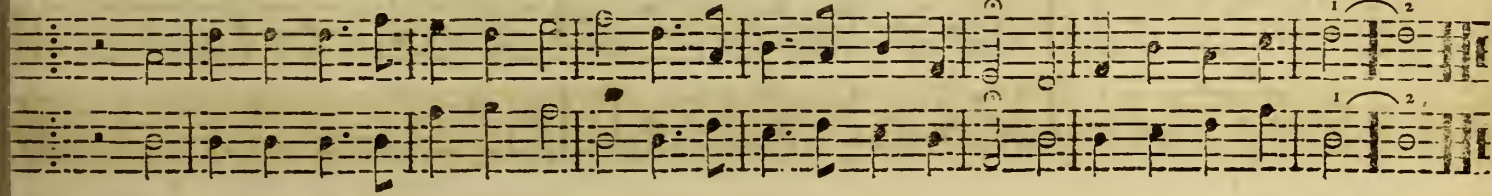




When life's tempestuous storms are o'er ; How calm he meets the friendly shore, Who liv'd averse to sin.



Such peace on virtue's paths attends, That where the sinner's pleasure ends, The good man's joys begin.

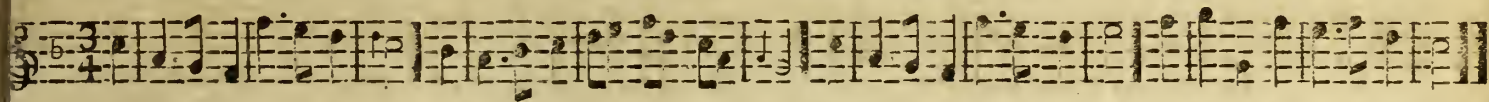
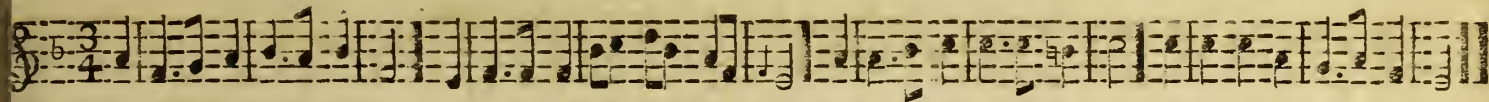


The first system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The time signature is 2/4. The key signature has one sharp (F#). The music is written in a simple, melodic style with many eighth and sixteenth notes. There are two 'X' marks above the first staff, one above the second staff, and one 'X' mark above the third staff. The lyrics are written below the staves.

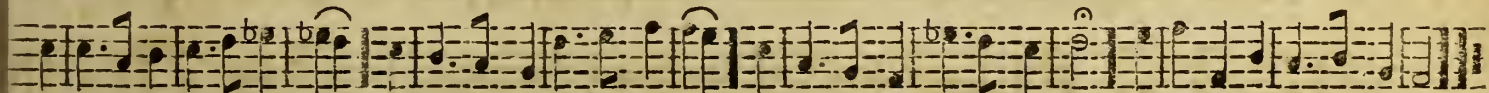
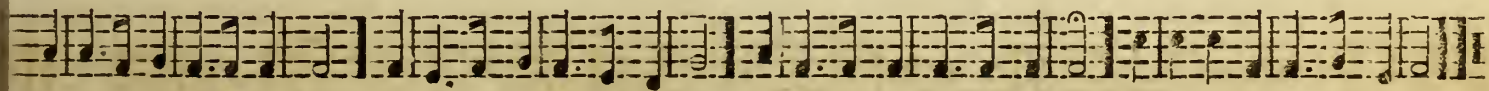
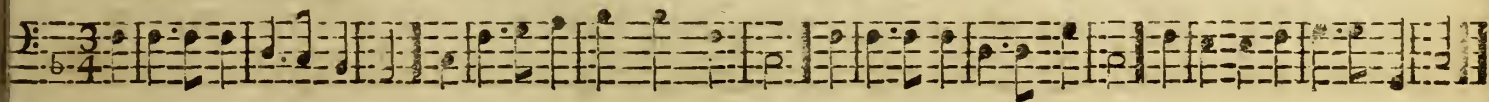
Bless'd Jesus ! how di - vine - ly bright In thee each heav'nly virtue shone ; When, for our sakes, in-

The second system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The time signature is 2/4. The key signature has one sharp (F#). The music continues from the first system. There is one 'X' mark above the first staff. The lyrics are written below the staves.

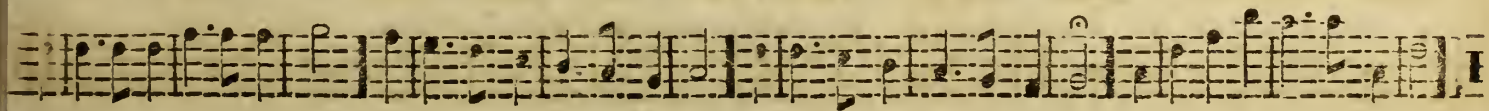
carnate here, How justly styl'd the "Holy One." How justly styl'd the "Holy One."



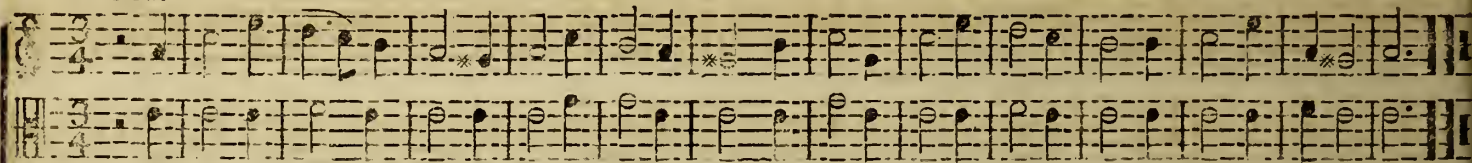
How cheerful, along the gay mead, The daisies and cowslips appear ; The flocks, as they carelessly feed, Rejoice in the spring of the year.



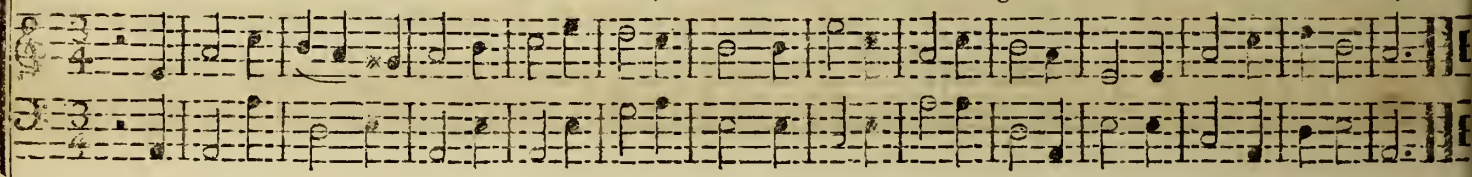
The myrtles that shade the gay bow'rs, The herbage that springs from the sod, Trees, plants, cooling fruits, and sweet flow'rs, All rise to the praise of my God.



Slow.

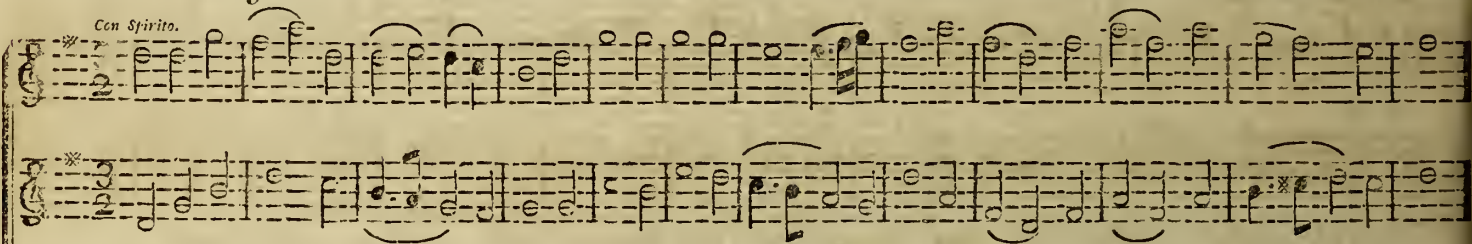


Who, of himself, can find The error of his ways ? Left to himself, with daring mind, From God and heav'n he strays.

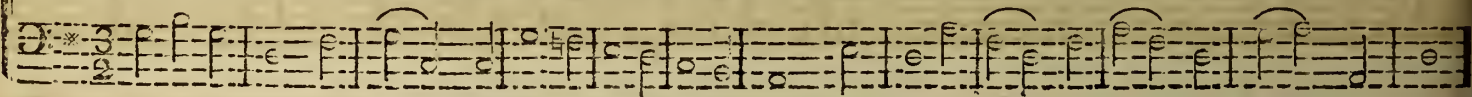
*Mayhew.*

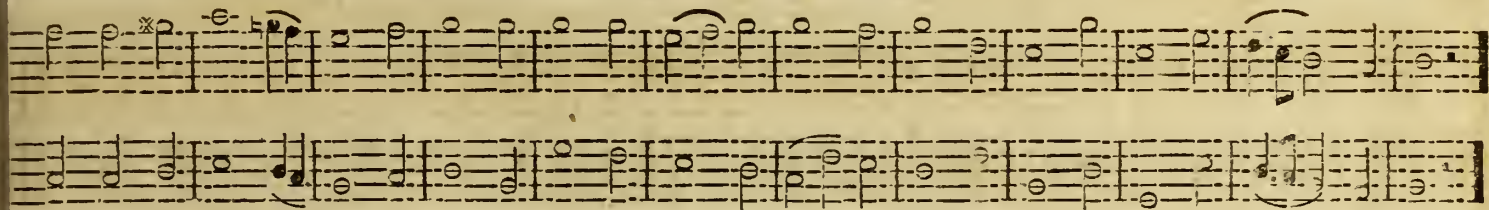
L. P. M.

DR. MILLER.

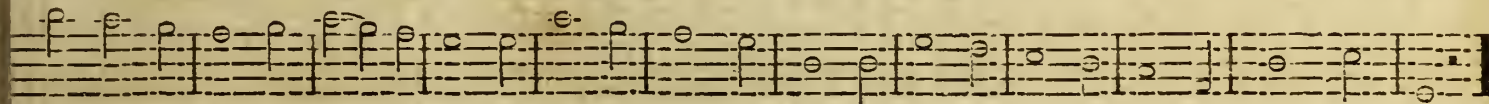
*Con Spirito.*

Sing to the Lord a new made song, Let earth, in one assembled throng, Her common Patron's praise resound.

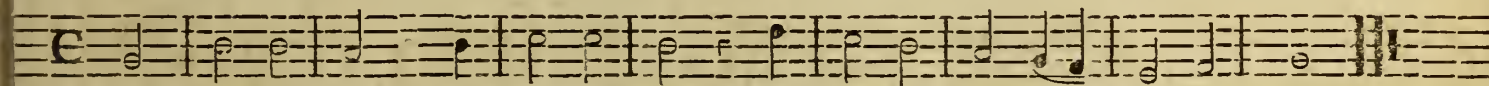
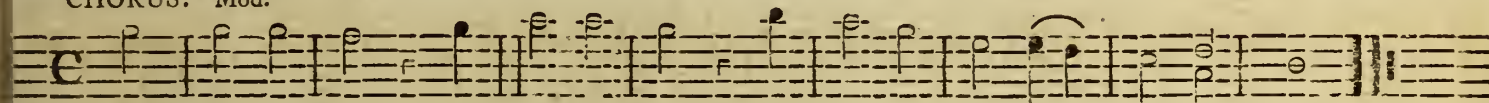




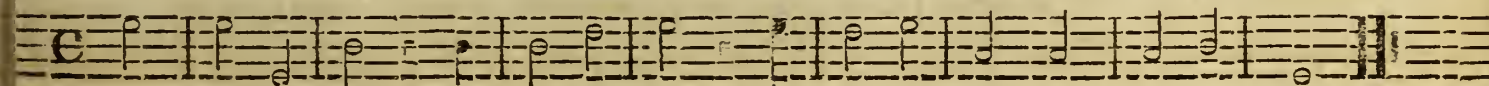
Sing to the Lord and bless his name, From day to day his praise proclaim, Who us has with sal - va - tion crown'd.

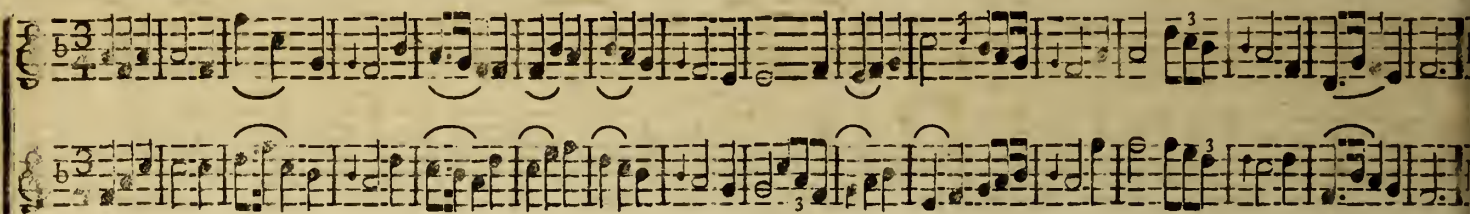


CHORUS. Mod.

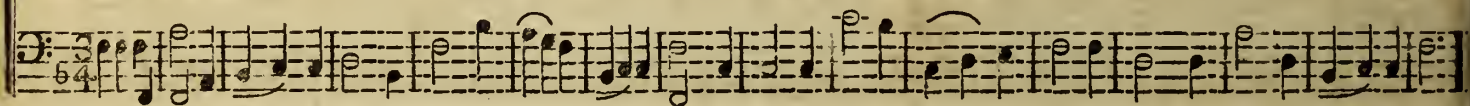


To heathen lands his fame rehearse, His wonders to the u - ni - verse.





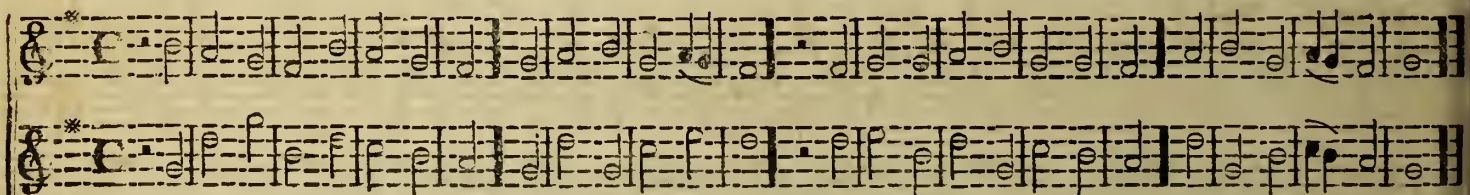
Where shall the tribes of Adam find The sov'reign good to fill the mind ? Ye sons of moral wisdom show The spring whence living waters flow.



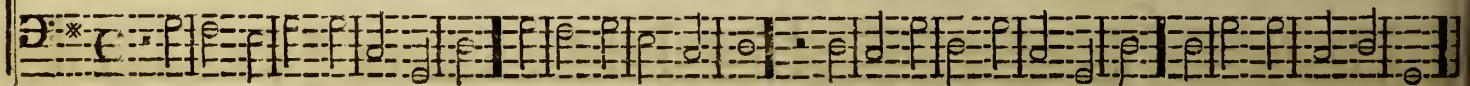
*St. David's.*

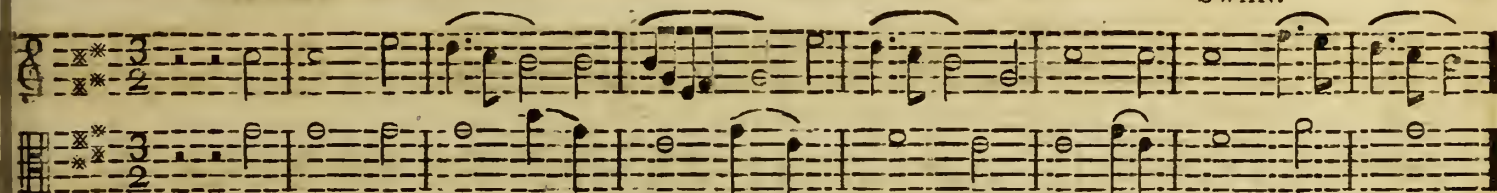
C. M.

J. MILTON.

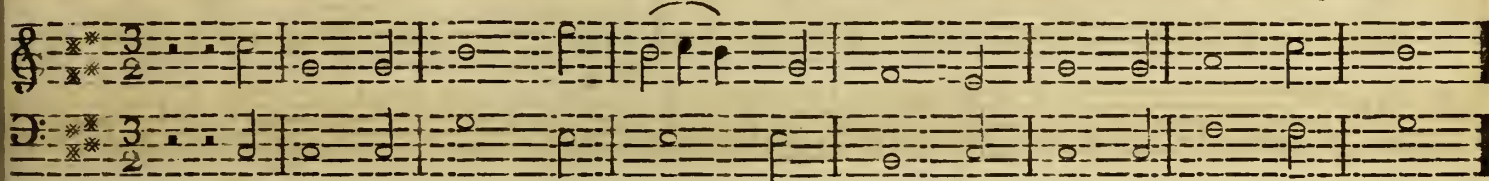


Eternal Wisdom ! thee we praise ; Thee the creation sings ; With thy loud name, rocks, hills and seas, And heaven's high palace ring





Thou sacred Pow'r, in heav'n a - bove, E - ter - nal and supreme !

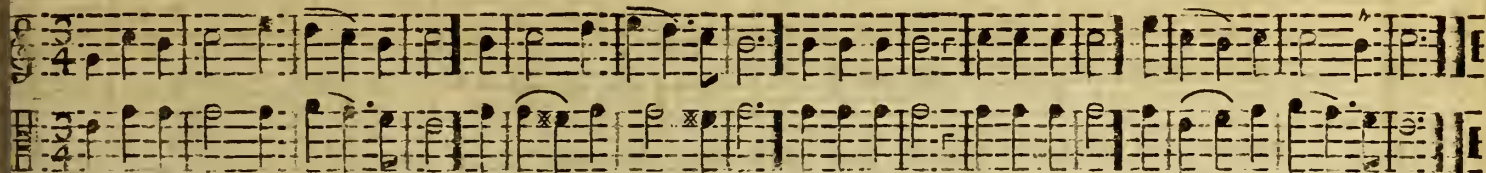


Accept the faint address we make, To thy a - dor - ed name.

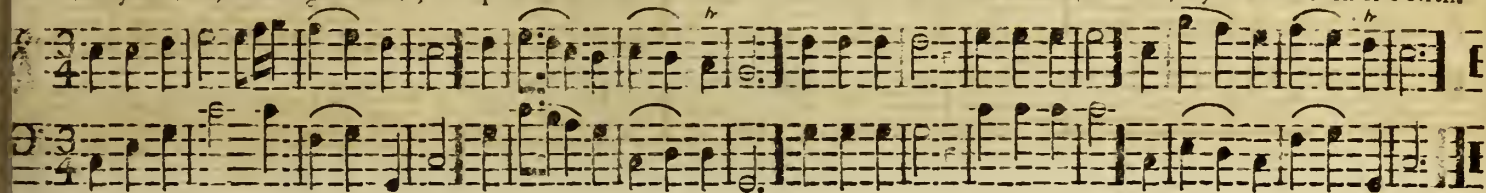


O praise ye the Lord; Prepare your glad voice, His praise in the great Assembly to sing:

In our great Cre-a-tor Let Isr'el rejoice, And children of Sion Be glad in their King.

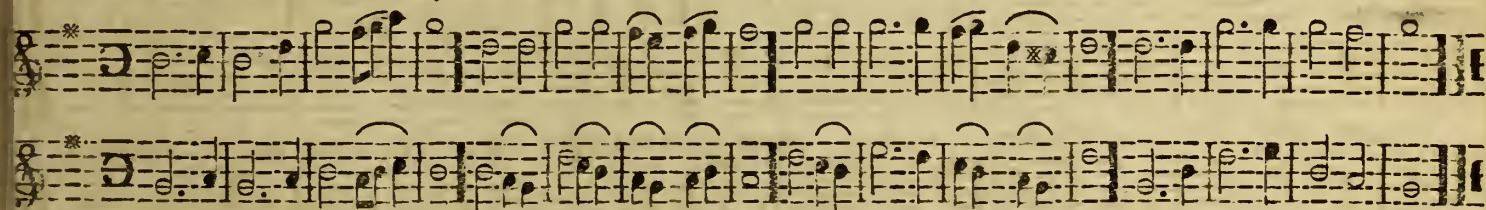


Glory to God, who reigns above ; Let peace surround the earth : Mortals shall know their Maker's love, By their Redeemer's birth.

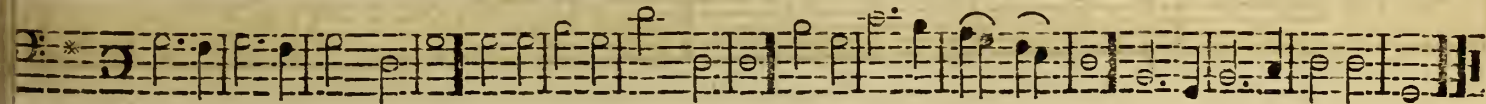


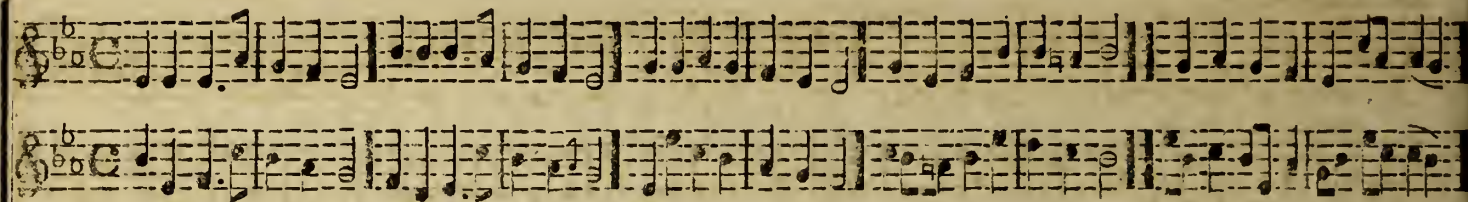
## Cookham.

7s.

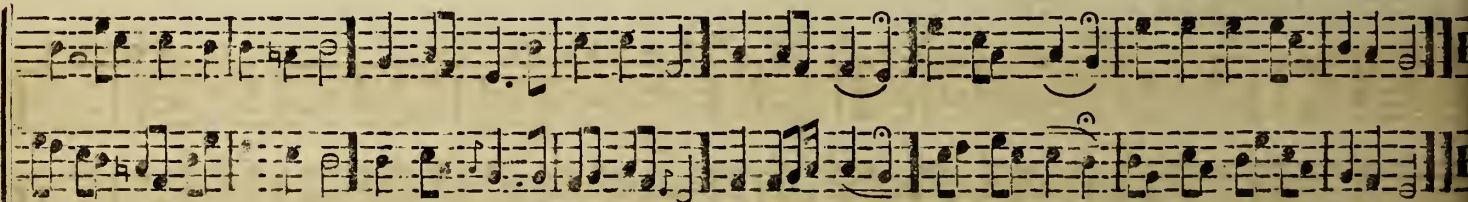
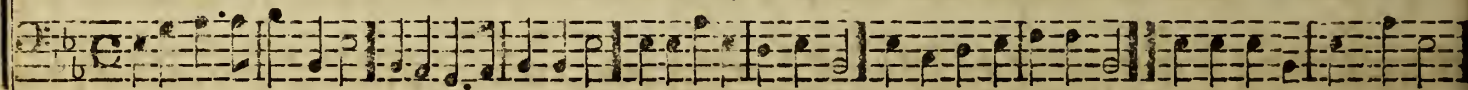


Praise to God, immortal praise, For the love that crowns our days ; Bounteous source of every joy, Let thy praise our tongues employ.

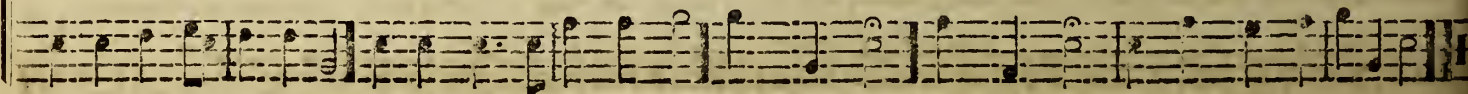




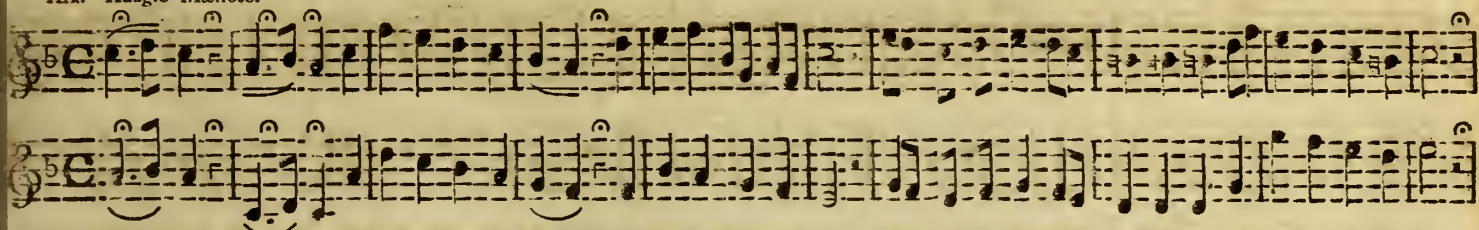
Should thine alter'd hand refrain, Th' early and the latter rain; Blast each op'ning bud of joy, And the rising year destroy; Yet to thee my soul should raise



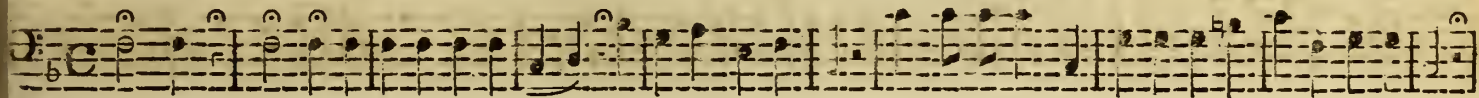
Grateful vows and solemn praise; And, when ev'ry blessing's flown, Love thee—for, Love thee—for, Love thee—for thyself alone.



Air. Adagio Maestoso.



Father, Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the skies.

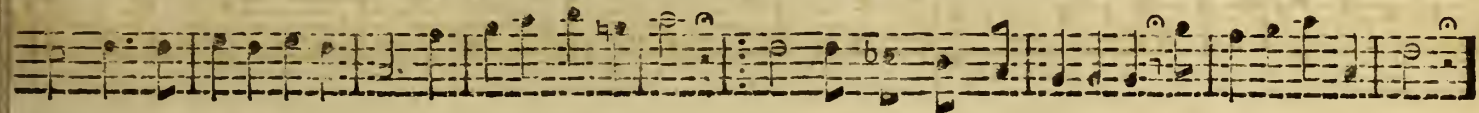


Piano.

Repeat loud.



Those mighty orbs proclaim thy pow'r, Those motions speak thy skill; And on the wings of ev'ry hour We read thy patience still.



Andante gracioso.

But when we view thy great design, To save rebellious worms, Where vengeance and compassion join In their di - vin - est forms :

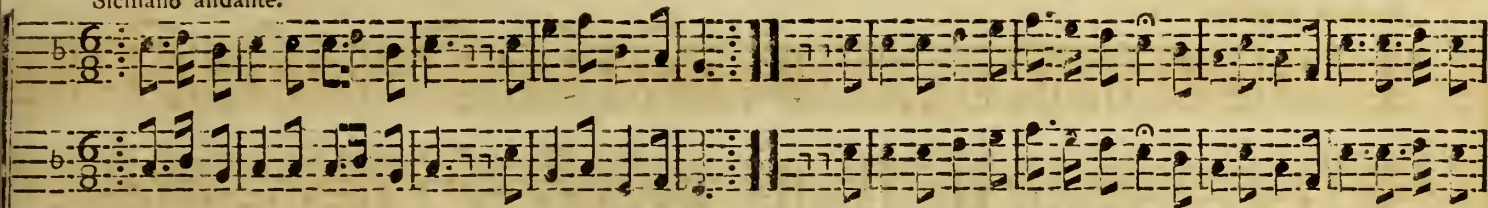
Piano.

Forte.

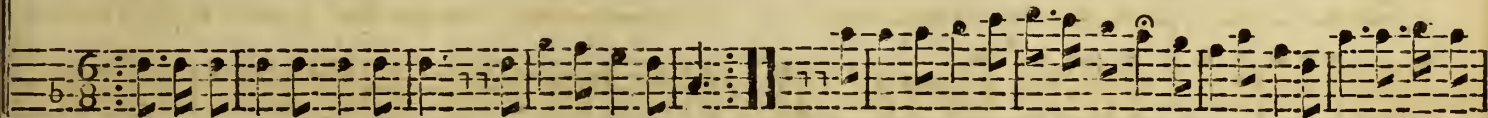
Here the whole Deity is known; Nor dares a creature guess Which of the glories brightest shone, The justice or the grace.

Soft.

## Siciliano andante.

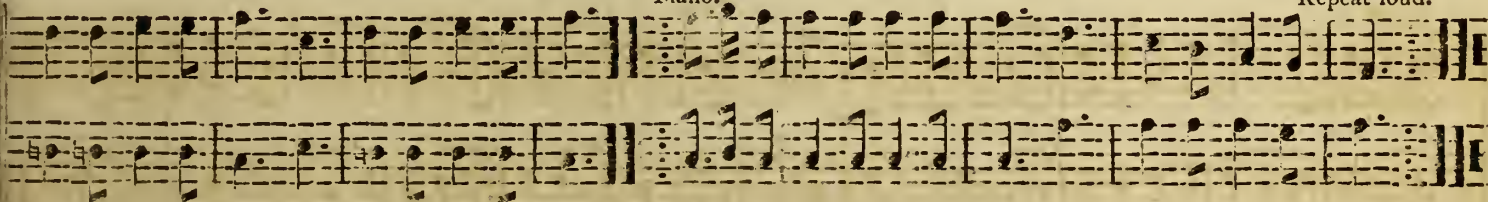


Now the full glories of the Lamb Adorn the heav'nly plains ; Bright seraphs learn Immanuel's name, And try their choicest strains. O may I

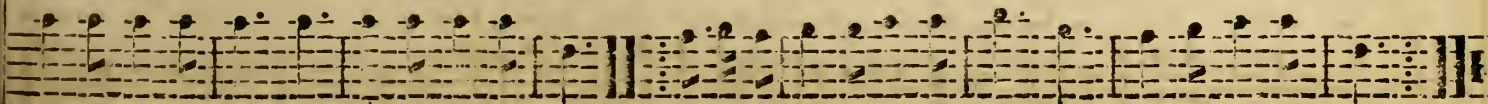


Piano.

Repeat loud.



bear some humble part, In that immortal song ; Wonder and joy shall tune my heart, And love command my tongue.

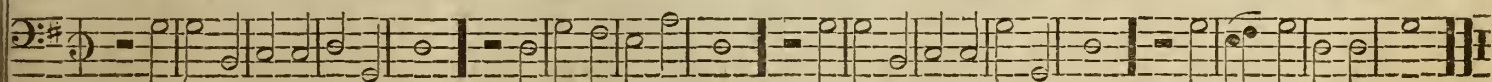


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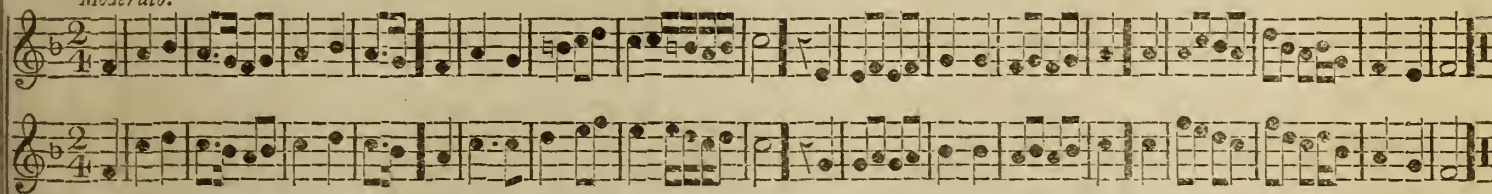


Happy the heart where graces reign, Where love inspires the breast ; Love is the brightest of the train, And quickens all the rest.

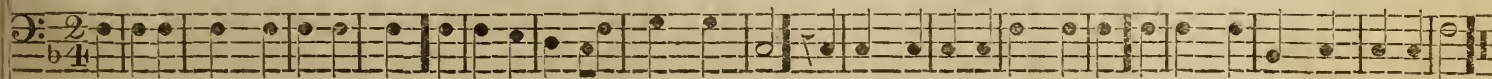
*Sicilian Mariner's Hymn.*

L. M.

Italian.

*Moderato.*

What strange perplexities arise ? What anxious fears and jealousies ? What crouds, in doubtful light appear ? How few, alas, approv'd and clear !



*Plaintive.*

Your flowing urns, ye fountains, lend, To fill these failing eyes;

The first system of the musical score is written on three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. It begins with a melodic line for the voice, marked 'Plaintive.' Below the staff, the lyrics 'Your flowing urns, ye fountains, lend, To fill these failing eyes;' are written. The middle staff is also in treble clef and contains a second melodic line. The bottom staff is in bass clef and provides a harmonic accompaniment. The system concludes with a double bar line.

While mourning in the dust I bend, Till mercy bids me rise.

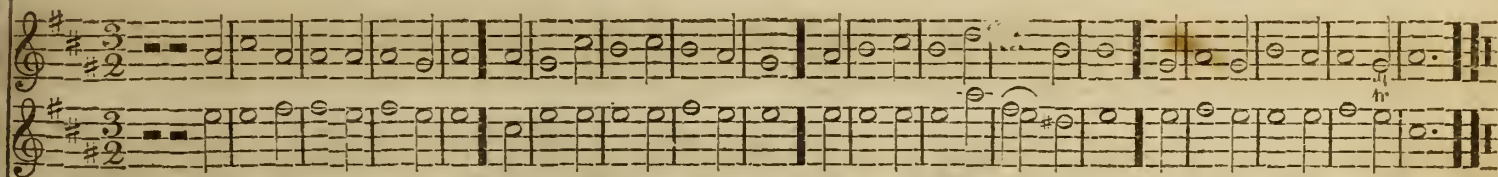
The second system of the musical score continues the melody and accompaniment from the first system. It is written on three staves in the same key and time signature. The lyrics 'While mourning in the dust I bend, Till mercy bids me rise.' are written below the staves. The system concludes with a double bar line.

Happy the heart where graces reign, Where love inspires the breast; Love is the brightest of the train, And quickens all the rest.

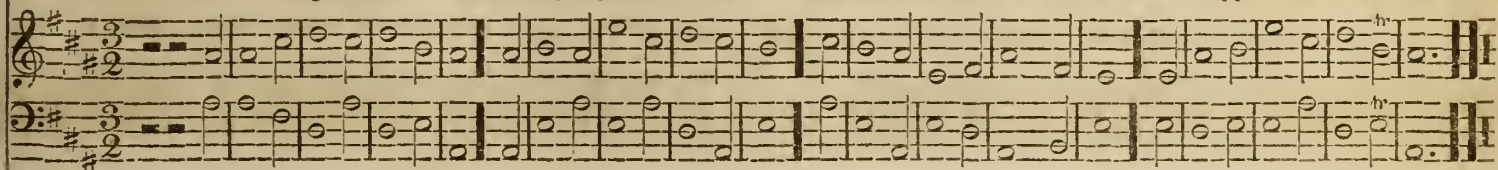
The Lord to thy request attend, And hear thee in distress; The name of Jacob's God defend, And grant thy arms success, And grant thy arms success.

O God of hosts, the mighty Lord, How lovely is the place,

Where thou, enthron'd in glory, show'st The brightness of thy face!



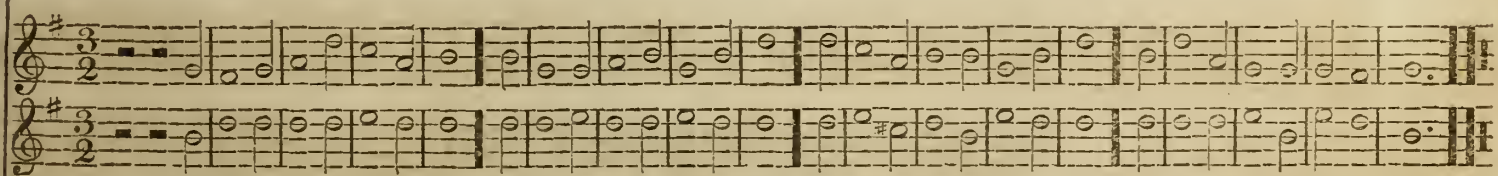
Jehovah reigns, let all the earth In his just government rejoice ; Let all the isles with sacred mirth, In his applause unite their voice.



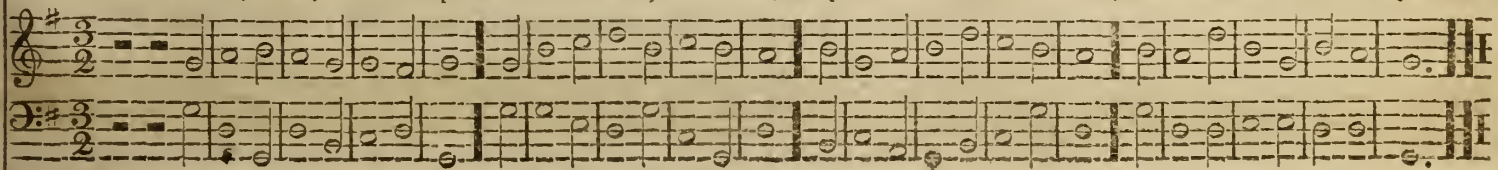
*Bath.*

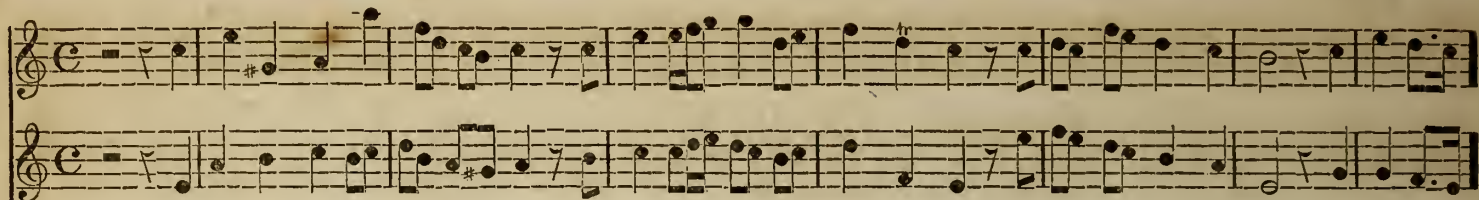
L. M.

Williams's Coll.

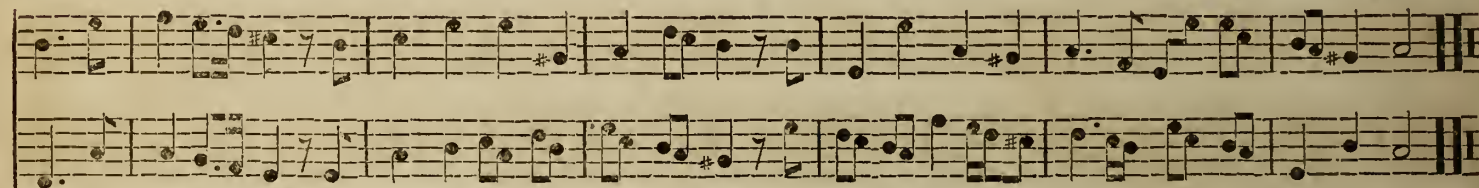
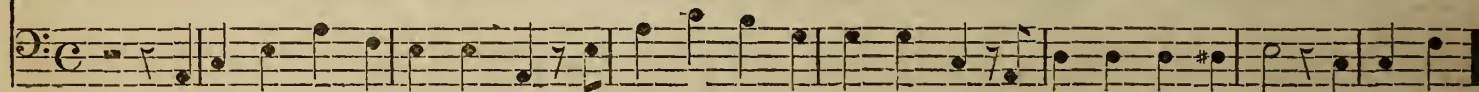


For thee, O God, our constant praise In Sion waits, thy chosen seat ; Our promis'd altars there we'll raise, And all our zealous vows complete.

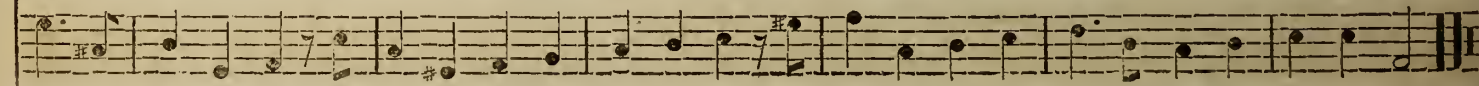




O grant, my Saviour, and my friend, Such joys may gild my peaceful end, And calm my evening close; While loos'd from



ev'ry earthly tie, With steady confidence I fly To him, from whence I rose, To him, from whence I rose.

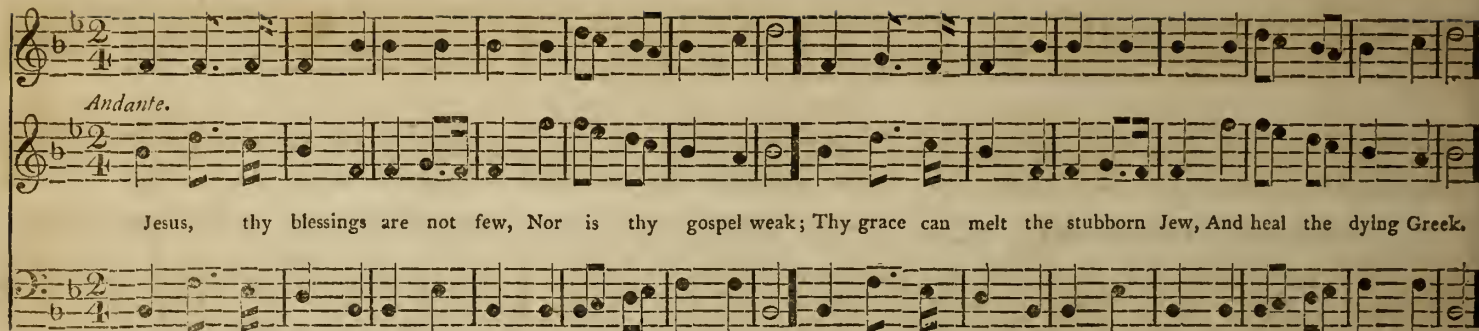


*Andante.*

Night's dismal gloom once more is fled, And day returns to me; Once more I quit my peaceful bed,

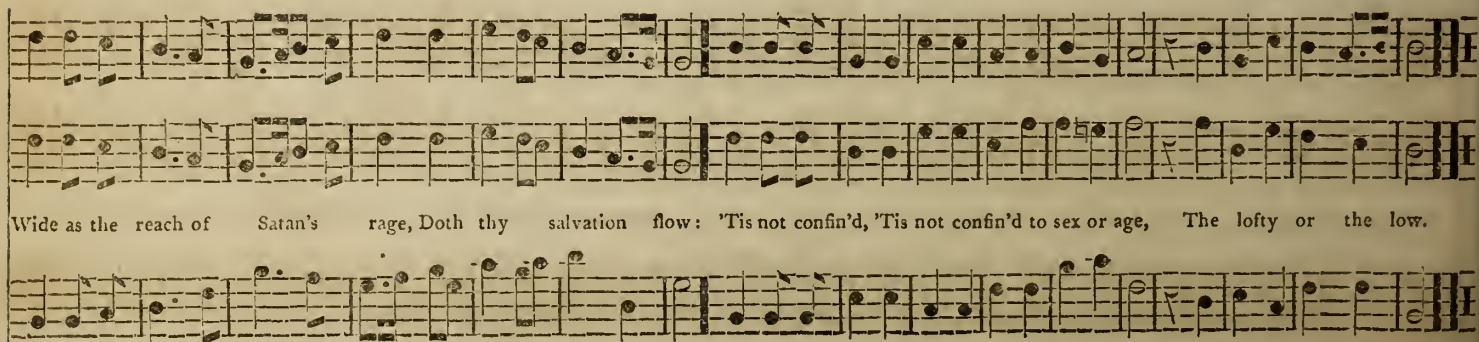
*Pia.**For.*

Once more I quit my peaceful bed, And rising beauties see, And rising beauties see,

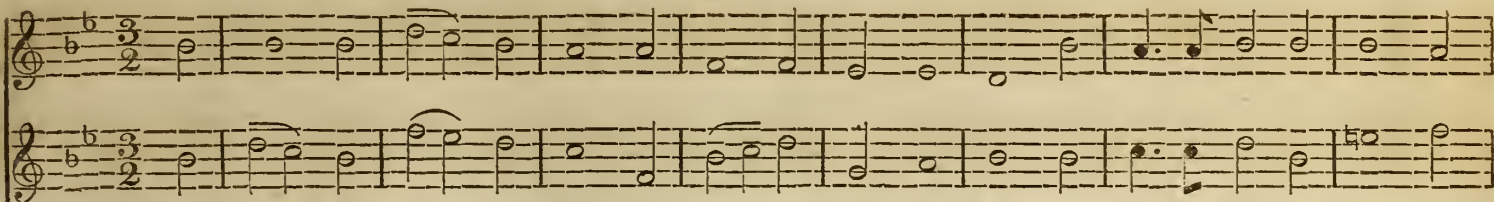


*Andante.*

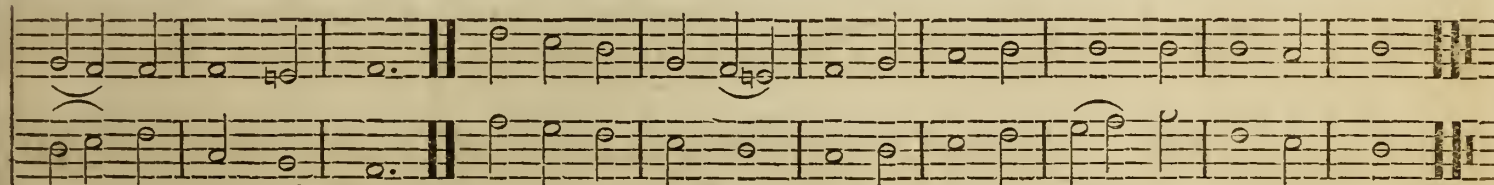
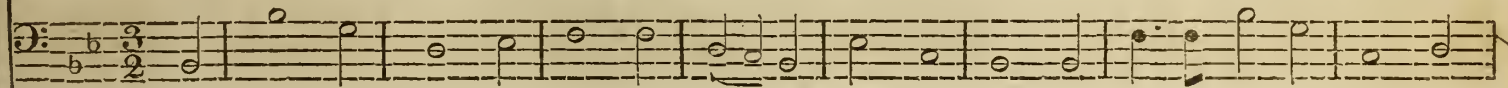
Jesus, thy blessings are not few, Nor is thy gospel weak; Thy grace can melt the stubborn Jew, And heal the dying Greek.



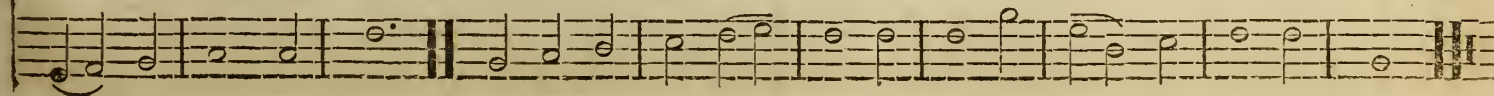
Wide as the reach of Satan's rage, Doth thy salvation flow: 'Tis not confin'd, 'Tis not confin'd to sex or age, The lofty or the low.



While in this world I dwell, While in this world I dwell, The paths of sin I'll fear; The

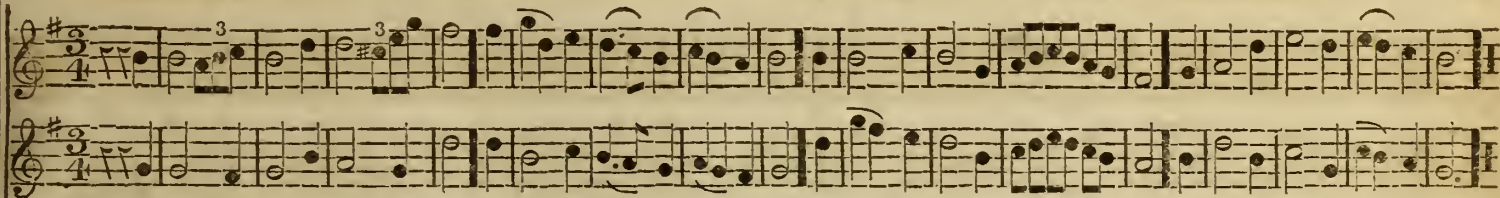


paths of sin I'll fear; And, pond'ring all my goings well, Walk inoffensive here.

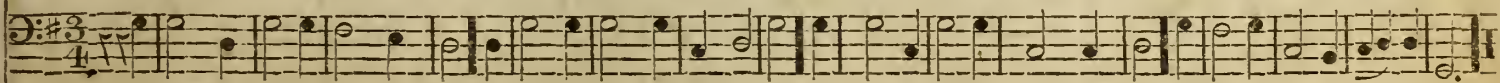


Praise ye the Lord; our God to praise My soul her utmost pow'rs shall raise;

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



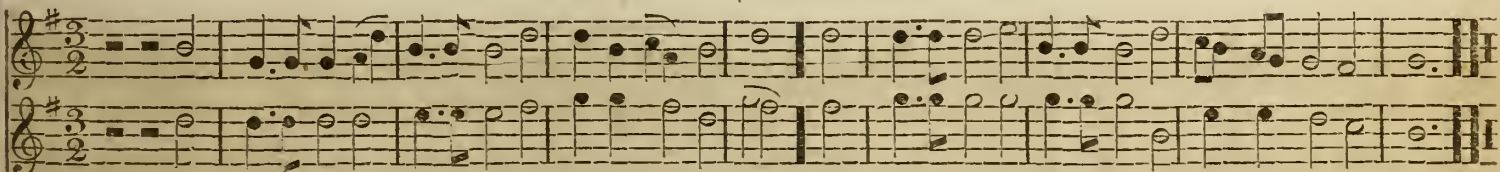
Where shall the tribes of Adam find The sovereign good to fill the mind? Ye sons of moral wisdom show, The spring whence living waters flow.



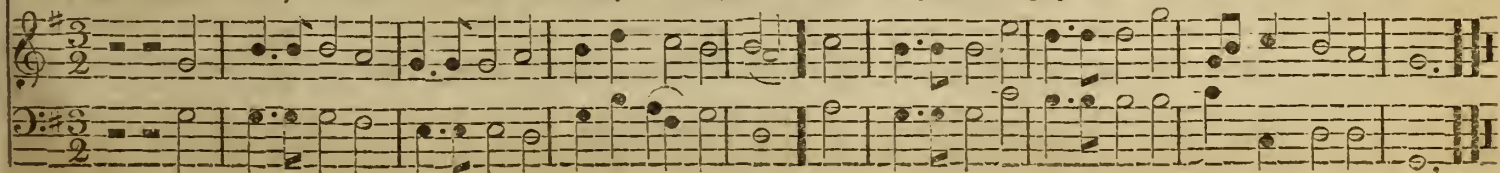
## Arlington.

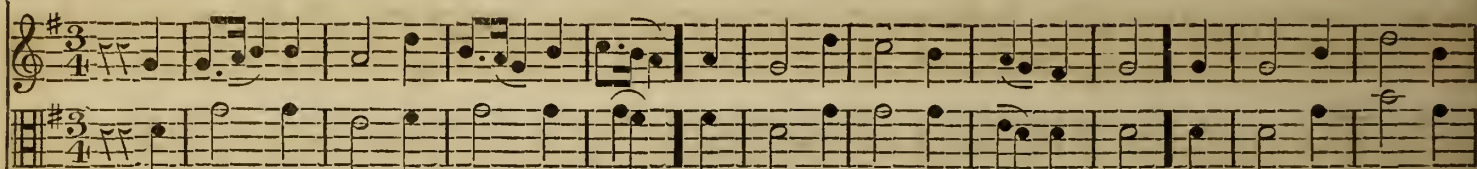
## C. M.

## Arne.

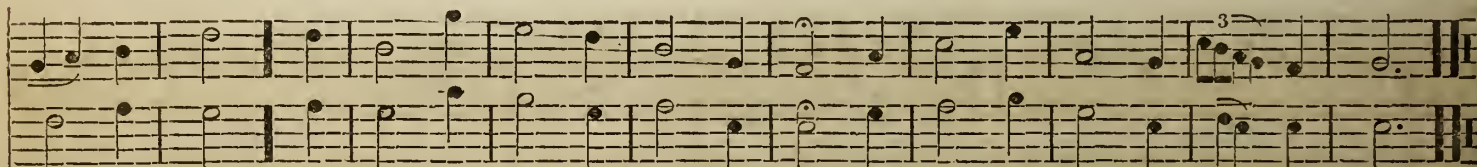
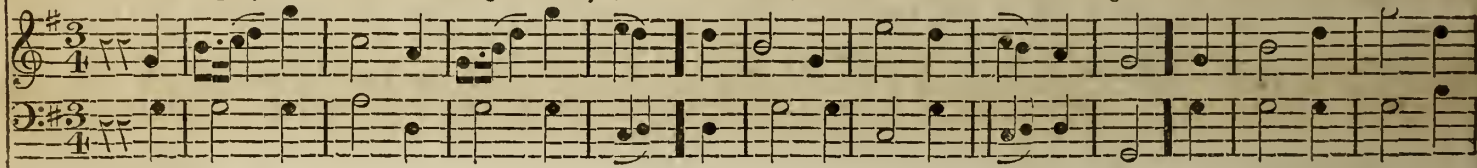


Let ev'ry mortal ear attend, And ev'ry heart rejoice, The trumpet of the gospel sounds, With an inviting voice.



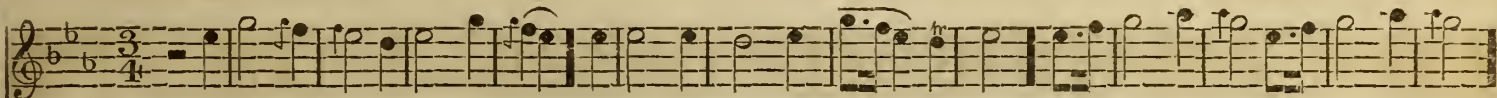
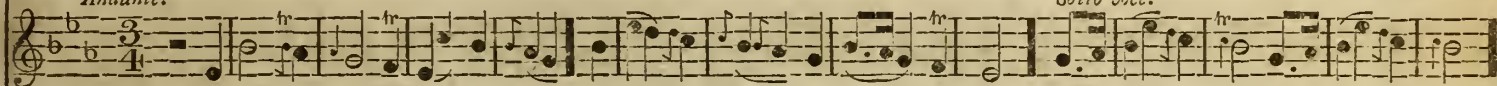


With glory clad, with strength array'd, The Lord, that o'er all nature reigns, The world's foundation



strongly laid, And the vast fabric still sustains, And the vast fabric still sustains.

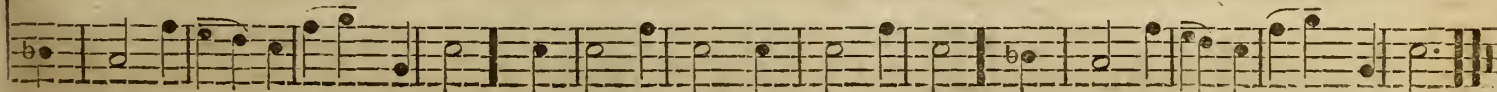


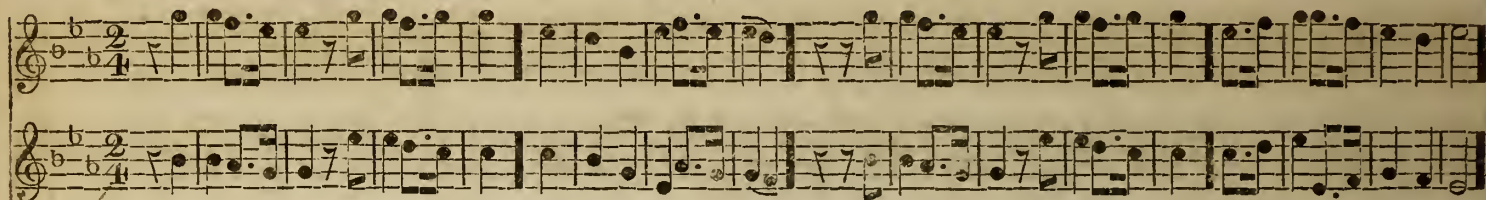
*Andante.**Setto voce.*

O God, my gracious God, to thee My morning pray'rs shall offer'd be; For thee my thirsty soul doth pant:

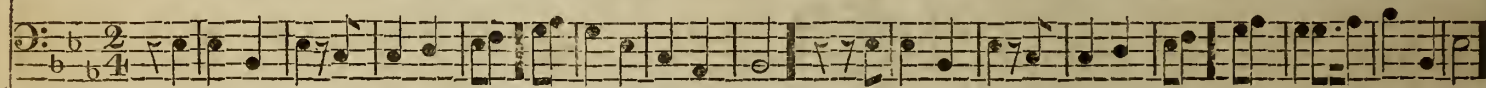
*For.*

My fainting flesh implores thy grace Within this dry and barren place, Where I refreshing waters want.



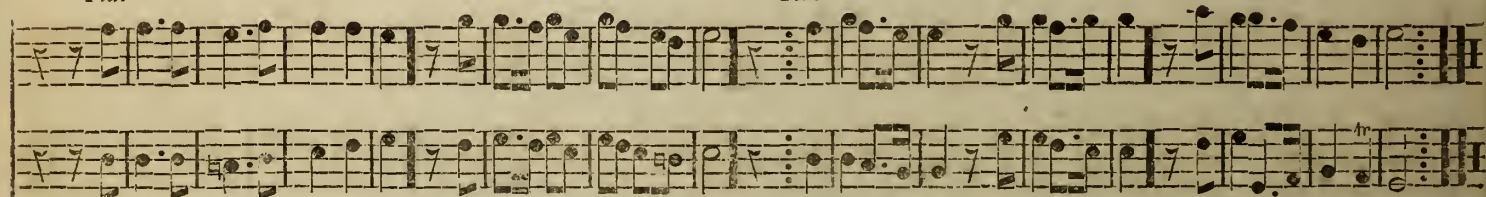


When rising from the bed of death, O'erwhelm'd with grief and fear, I see my maker face to face, O how shall I appear!

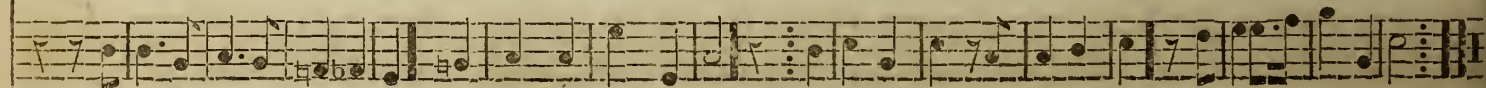


*Pia.*

*For.*



If yet while pardon may be found, And mercy may be sought, My heart with inward horror shrinks, And trembles at the thought.



Shepherds, rejoice, lift up your eyes, And send your fears away ;

News from the region of the skies, Salvation's born to-day, Salvation's born to-day.

Blest are the humble souls that see Their emptiness and poverty;

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 3/2 time signature. It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with a 3/2 time signature. It contains a bass line with similar note values and rests. The lyrics are written below the staves, aligned with the notes.

Treasures of grace to them are given, And crowns of joy, And crowns of joy laid up in heaven.

The second system of the musical score also consists of two staves. The upper staff is in treble clef with a 3/2 time signature. It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with a 3/2 time signature. It contains a bass line with similar note values and rests. The lyrics are written below the staves, aligned with the notes.

*Pia.*

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

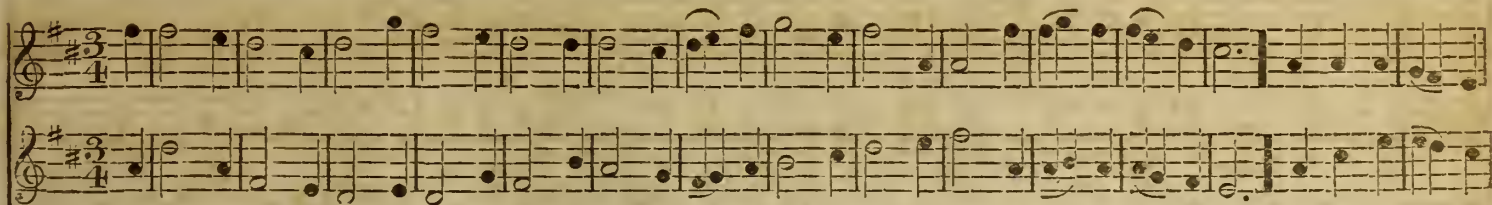
*For.*

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

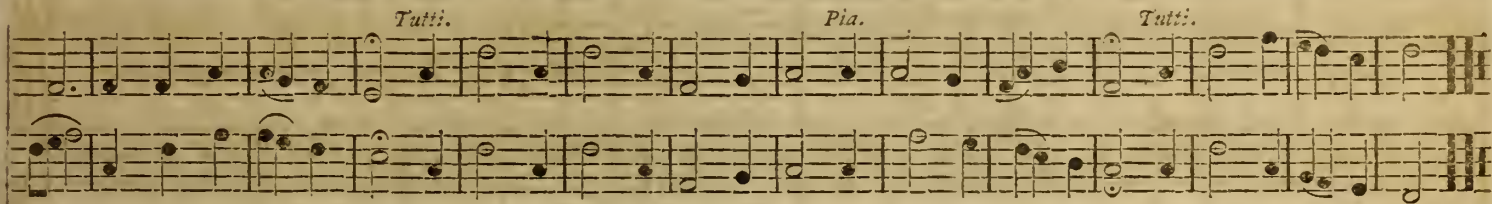
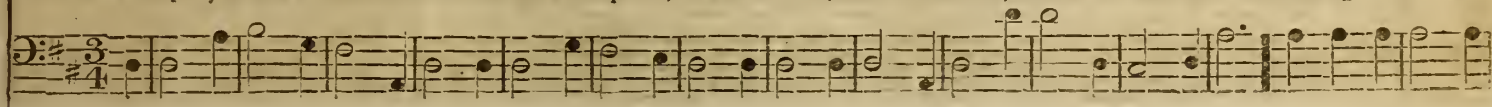
*Cheerful.*

Great Ruler of the earth and skies, A word of thy almighty breath

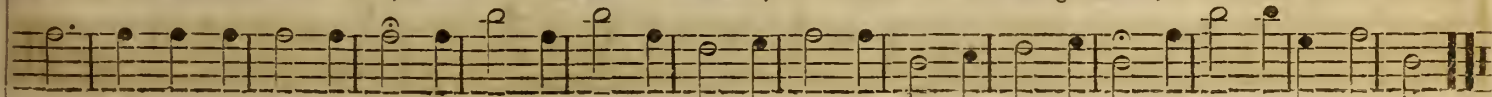
Can sink the world or bid it rise: Thy smile is life, thy frown is death.



Let party names no more The Christian world o'erspread ; Gentile and Jew, and bond and free, Are one in Christ their head. Among the saints on



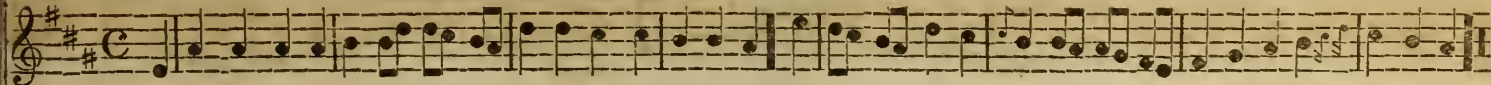
earth, Let mutual love be found ; Heirs of the same inheritance, With mutual blessings crown'd, With mutual love be crown'd.



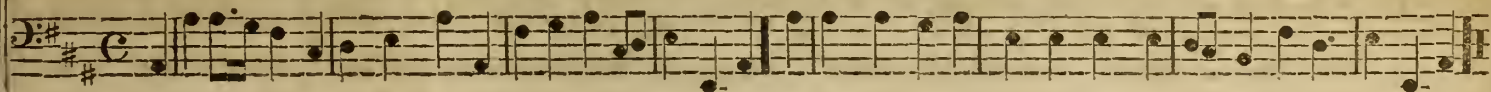
*Andante.*

Thy names, how infinite they be! Great Everlasting One! Boundless thy might and majesty, And uncon-

fin'd thy throne, And unconfin'd thy throne, Boundless thy might and majesty, And unconfin'd thy throne.

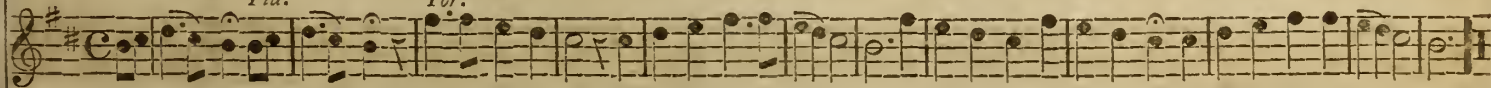
*Animate.*

Father of all, thy care we bless, Which crowns our families with peace; From thee they spring, and by thy hand, They have been, and are still sustain'd.

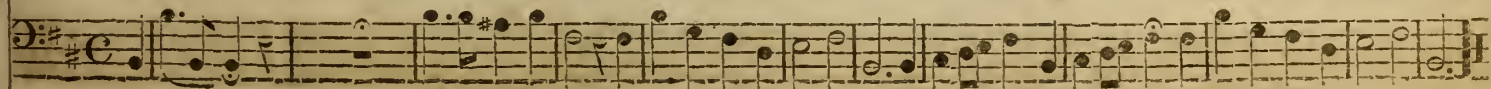
*Munich.*

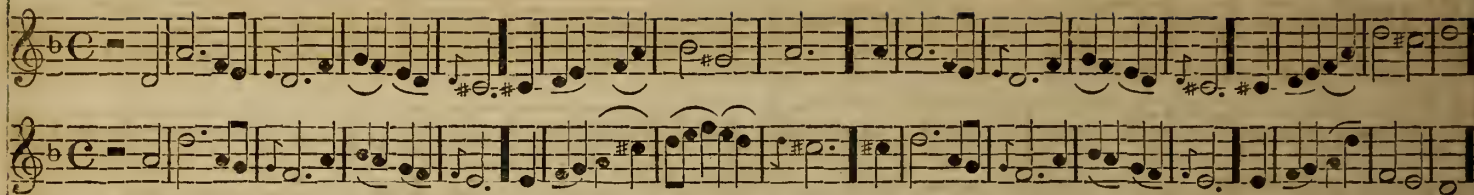
L. M.

German.

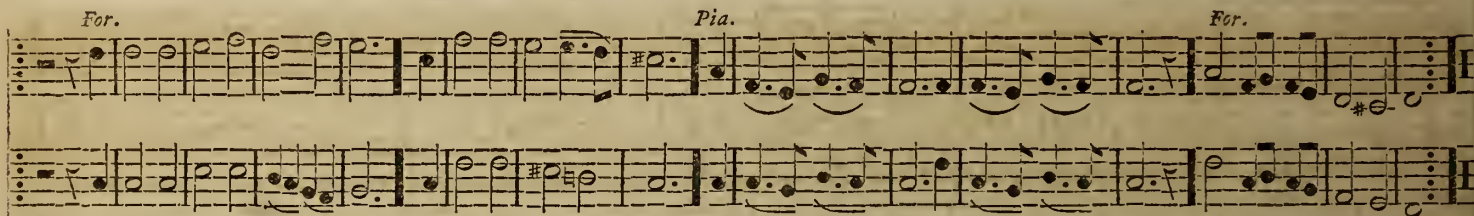
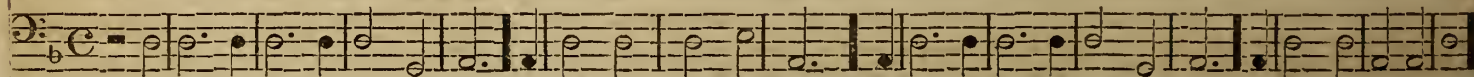
*Pia.**For.*

O Jesus, O Jesus, should thy cause require My blood, its heaven-born truth to seal; Me, in that trying day, inspire With thy divinely-glowing zeal.

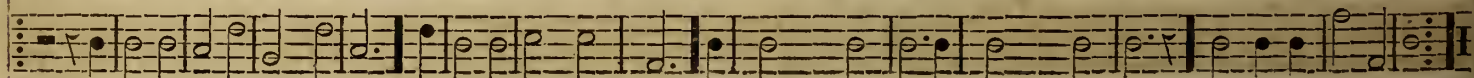




With restless agitation tost, And low immers'd in woes, When shall my wild distemper'd thoughts Regain their lost repose!



Beneath the deep oppressive gloom, My languid spirits fade; And all the drooping pow'rs of life, Decline to death's cold shade.



*Moderato.*

Lord, didst thou send thy Son to die For such a guilty wretch as I?

And shall thy mercy not impart Thy Spirit to renew my heart?

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

Lord, hast thou wash'd my garments clean, In Jesus' blood, from shame and sin? Shall I not strive with all my pow'r, That sin pollute my soul no more?

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

*Moderato.*

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

This system contains the first two staves of the musical score. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a moderate tempo. The lyrics are placed between the two staves, with the first line of lyrics corresponding to the first staff and the second line corresponding to the second staff.

bove the starry frame. Your voices raise, Ye cherubim And seraphim, To sing his praise, Your voices raise, Ye cherubim And seraphim, To sing his praise.

This system contains the next two staves of the musical score. The top staff continues the melody from the first system, and the bottom staff continues the bass line. The lyrics are placed between the two staves, with the first line of lyrics corresponding to the first staff and the second line corresponding to the second staff. The music concludes with a final cadence on the second staff.

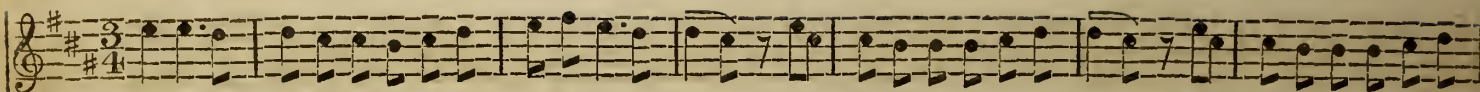
*Pia.*

Lord didst thou send thy Son to die For such a guilty wretch as I?

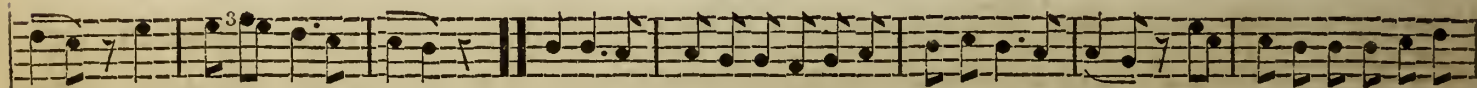
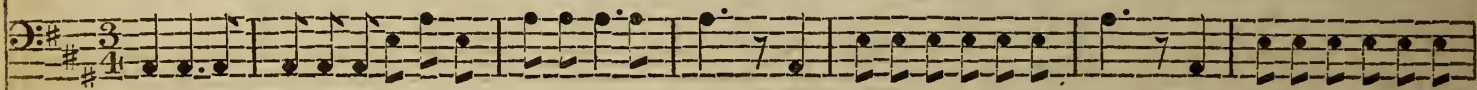
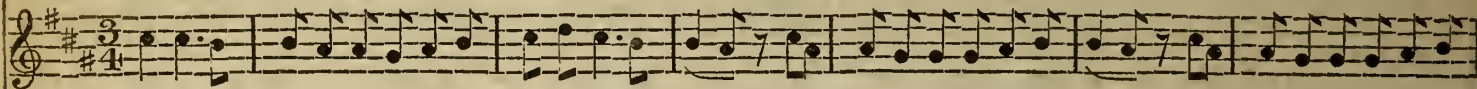
*For.* *Pia.* *For.* *Pia.*

And shall thy mercy not impart Thy Spirit to renew my heart?

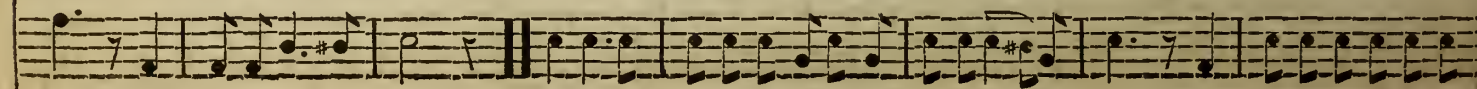
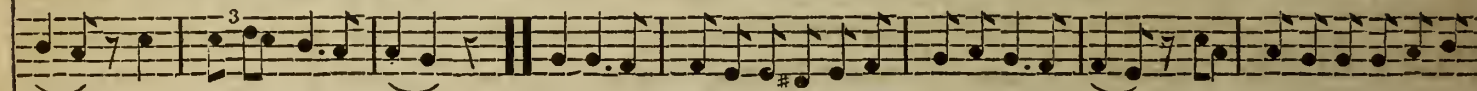
K



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



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




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

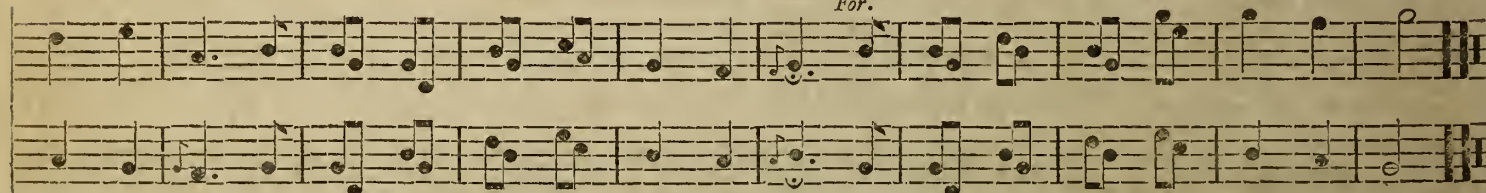
*Stade.* C. M.

Burney.

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

*Andante.**Pia.*

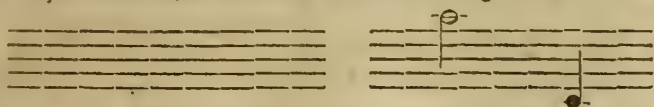
O render thanks to God above, The fountain of eternal love ; Whose mercy firm through

*For.*

ages past Has stood, and shall for ever last, Has stood, and shall for ever last.

# Rudiments of Music.

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



The lines and spaces of the staff are named from the first seven letters of the alphabet, every eighth being a repetition of the same series. The situation of these letters on the staff is governed by certain characters, called Clefs. The first, called the F Clef, placed on the fourth line, which is therefore called F, is used for the Bass only. The second is the G Clef, placed on the second line and that line is called G. This Clef properly belongs to the Treble part, or the principal Air of the piece. The third, which is called the C Clef, is generally placed on the third line, and that line is called C. This Clef is chiefly used for the Alto (or Contra Tenor.) The Clef determines the situations of the other letters on the Staff; thus,

F Clef. BASE.



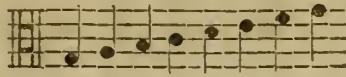
G A B C D E F G

G Clef. TREBLE and TENOR.



G A B C D E F G

C Clef. COUNTER.



G A B C D E F G

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

In singing, to the Notes are applied the syllables, Mi, Faw, Sol, Law, in the following order, viz. Above the Mi, are Faw, Sol, Law, Faw, Sol, Law: and below the Mi, are Law, Sol, Faw, Law, Sol, Faw; after which the Mi returns, either ascending or descending.

When there are neither Flats nor Sharps placed at the beginning of a tune, the Mi is on B.

If B be flat, Mi is on E.

If B and E be flat, Mi is on A.

If B, E, and A be flat, Mi is on D.

If B, E, A, and D be flat, Mi is on G.

If F be sharp, Mi is on F.

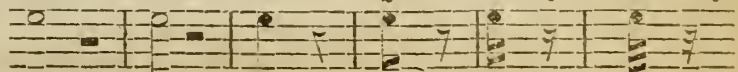
If F and C be sharp, Mi is on C.

If F, C, and G be sharp, Mi is on G.

If F, C, G, and D be sharp, Mi is on D.

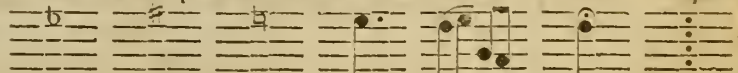
The notes are six in number, viz. the Semibreve, the Minion, the Crotchet, the Quaver, the Semiquaver, and the Demisemiquaver; to each of these Notes belongs a Rest, or note of silence of the same name and duration. Their forms and proportions are as follows:

1 Semibreve = 2 Minims = 4 Crotchets = 8 Quavers = 16 Semiqu. = 32 Demisemiqu.

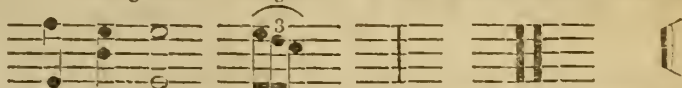


Other musical characters are the following:

1. Flat. 2. Sharp. 3. Natural. 4. Dot. 5. Slur. 6. Hold. 7. Repeat.



8. Choosing Notes. 9. Figure 3. 10. Bar. 11. Double Bar. 12. Brace.



1. A Flat, at the beginning of a tune, governs the Mi; and set before a note, sinks its sound a semitone.

2. A Sharp at the beginning of a tune, governs the Mi; and set before a note raises its sound a semitone.

3. The Natural counteracts the Flat or Sharp, restoring the note before which it is set, to its original sound.

4. A Dot after a note, adds to it one half of its original length.

5. A Slur is a curve drawn over or under those notes which are to be sung to one syllable.

6. A Hold shews that the sound of the note may be continued indefinitely.

7. The Repeat shews what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.

8. Choosing or Double Notes give the performer liberty to sing which he pleases, and both may be sung at the same time.

9. The Figure 3, over or under three notes, directs that they must be performed in the time of two of the same kind.

10. The Bar divides a tune into equal parts, according to its measure note.

11. The Double Bar, or one thick Bar, is used to distinguish the end of a strain, and to divide the lines of poetry.

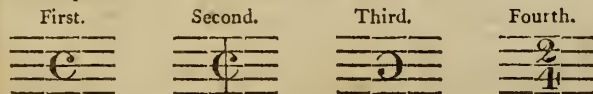
12. The Brace connects those parts of a tune which move together.

The Appoggiatura, or small Notes, Shake, &c, are left to the explanation of teachers.

#### OF TIME.

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

Common time has four marks or modes, and is measured by even numbers, as 2, 4, 8, &c. The three first modes have a semibreve, or its equivalent, in a bar; and the fourth mode has but half that quantity. They are all accented on the first and third parts of the bar.



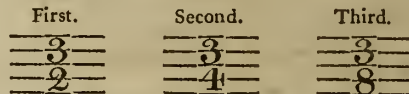
The first mode has four beats in a bar, two down and two up, and is performed in four seconds.

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

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

The fourth mode is beat as the third, but performed one fourth faster.

Triple time has three marks or modes, viz.



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

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

The third mode has three quavers in a bar; the time measured as in the preceding modes, but performed one fourth faster than the second mode.

Compound time has two marks or modes, viz.



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

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

The performing of music quicker or slower, in the different modes, is regulated by directive terms, or by the judgement of the singer.

#### OF THE KEYS.

There are two Keys, the Major and the Minor. If the last note in the Base (which is called the key note) is next above the Mi, it is the Major key; if next below the Mi, it is the Minor key.

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