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THE
NEW-BRUNSWICK COLLECTION
OF
SACRED MUSIC:

BEING
A CHOICE SELECTION OF TUNES FOR THE USE OF CHURCHES,
From the Most Celebrated Authors,
IN EUROPE AND AMERICA.

BY JOHN W. NEVIUS, CORNELIUS VAN DEVENTER, AND JOHN FRAZER,
Teachers of Sacred Music in the State of New-Jersey.

SECOND EDITION, REVISED.

"Praise the Lord, for the Lord is good; sing praises unto him, for it is pleasant.".....PSALM CXXXV. 3.

PUBLISHED BY WILLIAM MYER, NEW-BRUNSWICK,
AND
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1818.

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DISTRICT OF NEW-JERSEY, ss.



BE IT REMEMBERED, that on the fifth day of November, in the forty second year of the independence of the United States of America, John W. Nevius, of the said district, hath deposited in this office the title of a book, the right whereof he claims as proprietor, in the words following, to wit :—" The New-Brunswick Collection of Sacred Music : being a Choice Selection of Tunes, for the use of Churches, from the most celebrated Authors, in Europe and America. By John W. Nevius Cornelius Van Deventer, and John Frazee, Teachers of Sacred Music, in the State of New-Jersey. Praise the Lord, for the Lord is good : sing praises unto him 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.

333255

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PREFACE.

WITH a view to promote and improve the music in the churches, the compilers have made this effort, to present to the public a book, containing a selection of approved tunes, suited to the different metres and subjects contained in most of the books used in the various churches at the present day. And also, a selection of tunes printed in distinctive characters, and differing in kind from much of the music in use of late years, which it has been justly remarked "is a frivolous and frolicsome succession, and combination of sounds" and not adapted to that devout frame of mind with which we ought to sing the praises of the MOST HIGH.

In conformity to the prevailing custom in populous towns and cities, of singing only two parts, the compilers have omitted the counter and treble of many tunes, that they might render the work more useful, by increasing the number of pieces.

They fondly hope that all the lovers of sacred music will cordially receive the work. They would particularly recommend it to the notice and patronage of the Ministers of the sanctuary, and to Teachers of sacred music, and, in fine, to all such as delight in the song of praise to HIM, whom angels adore, and to whom all the redeemed incessantly sing, high hallelujahs, and to all the churches of GOD, this work is most respectfully inscribed and dedicated by

THE COMPILERS.

ADVERTISEMENT.

IN presenting this edition to the public the publishers deem it proper to state, that it was their intention when publishing the first edition to have made each succeeding one the same. This they have endeavored to do, and have only varied in the arrangement of a few tunes for convenience: with this exception, the pages will be found to correspond with the first edition. In order to make it more acceptable they have added, (where they could do it without excluding other matter,) other parts. The edition with these exceptions, and the addition of one original piece, will be found to be the same as the first.

From the flattering encouragement received in publishing the first edition, and the high opinion expressed by many gentlemen of taste and judgment, of the style and excellence, as well as the variety of the music contained in this collection: we cannot but flatter ourselves that this revised edition will be generally acceptable.

TREBLE & TENOR.

G 22 Sol
 F 21 Faw
 E 20 Law
 D 19 Sol
 C 18 Faw
 B 17 Mi
 A 16 Law
 G 15 Sol
 F 14 Faw
 E 13 Law

This character, called the G cliff, is used in Treble and Tenor, and usually stands on the second line.

COUNTER.

G 15 Sol
 F 14 Faw
 E 13 Law
 D 12 Sol
 C 11 Faw
 B 10 Mi
 A 9 Law
 G 8 Sol
 F 7 Faw

This character, called the Counter cliff, is used in Counter, and stands on the middle line.

BASS.

A 9 Law
 G 8 Sol
 F 7 Faw
 E 6 Law
 D 5 Sol
 C 4 Faw
 B 3 Mi
 A 2 Law
 G 1 Sol

This character, called the Bass cliff, is used in Bass, and stands on the 4th line.

The first column shows the order of the letters as they stand on the lines and spaces in each staff. The Tenor is omitted, because it is the same as the Treble, only one eighth below, the woman's voice being always considered as 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 staff.

NOTES. RESTS.

SOL.	LAW.	MIL.	PAW.	NOTES. 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 first & fourth.

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.

Choosing notes, stand one over the other, and one only is to be sung by the same voice.

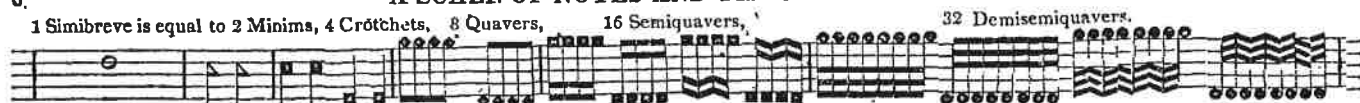
Syncopation is when notes are so placed that the hand must rise and fall not always at the beginning of each note, but often in the middle.

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

6.

A SCALE OF NOTES AND THEIR PROPORTION.

1 Simibreve 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. Set before a note, sinks it half a tone.

Sharp. Set before a note, raises it half a tone.

Natural. Restores a note before 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.

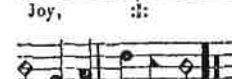
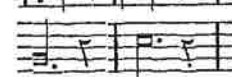
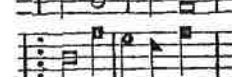
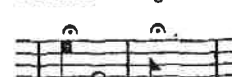
T'ill. A note proper to be shaken or graced.

Hold. 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.

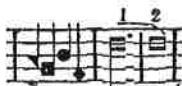
Repeat. Denotes a repetition of the preceding words.

Close. Shows the end of a tune.



1 2

At the end of a strain that is repeated, the note or notes under 1 is sung before the repeat, and those under 2 after; but if tied with a slur, both are sung after the repeat.



Slide



A leading note, or graceful sliding from one note to another.



7

Common Time Moods.

First Has a semibreve or its quantity in a measure, sung in the time of four seconds; four beats in a bar, two down and two up.

Second Has the same measure note, and beat in the same manner, only half as quick again.

Third Has the same measure note, and sung as quick again as the first: two beats in a bar, one down and one up.

Fourth Has a minim in a measure, and beat as the third mood, only a third quicker.

Triple Time Moods.

First Contains three minims or their quantity in a measure, sung in the time of three seconds: two beats down and one up.

Second Contains three crotchets in a measure, and beat in the same manner, only half as quick again.

Third Contains three quavers in a measure, and beat as the second mood, only a third quicker.

Compound Moods.

First Contains six crotchets in a measure, sung in the time of two seconds: two beats, one down and one up.

Second Contains six quavers in a measure, and beat as the first, only half as quick again.

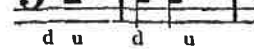
N. B. The hand falls at the beginning of every bar in all moods of time.



d d u u d d u u



d u d u



d u d u



d u d u d d u

d u d u d d u

d u d u

d u d u

d u d u

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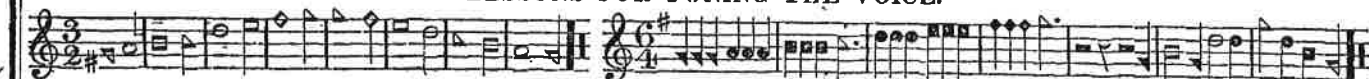
d u d u

d u d u

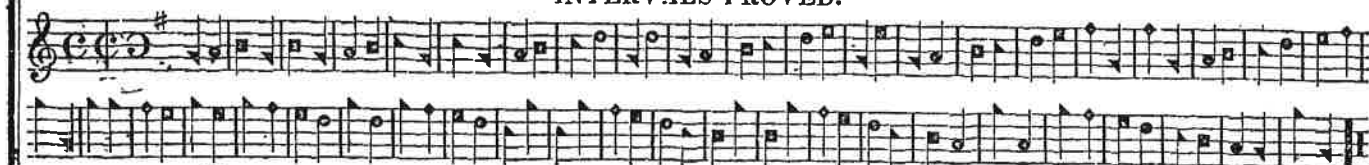
THE EIGHT NOTES.



LESSONS FOR TUNING THE VOICE.



INTERVALS PROVED.



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, *fa*, placed next above *mi*; and the flat or minor key, *la*, next below *mi*. Tunes in the sharp key are naturally expressive of 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 tune be at variance.

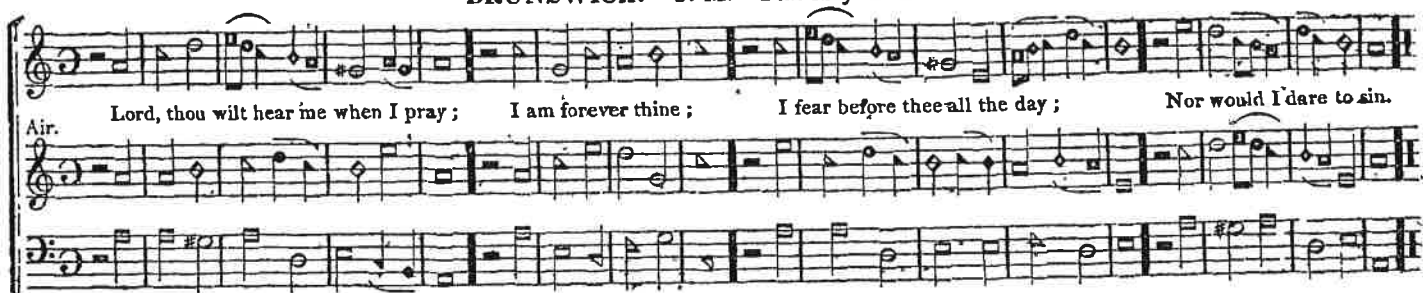
N. B. The limits of this book not allowing a full discussion of the principles of music, the student is referred to those which treat more fully on the subject.

NEW-BRUNSWICK COLLECTION OF SACRED MUSIC.

BRUNSWICK. C. M. Flat Key on A.

Air.

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

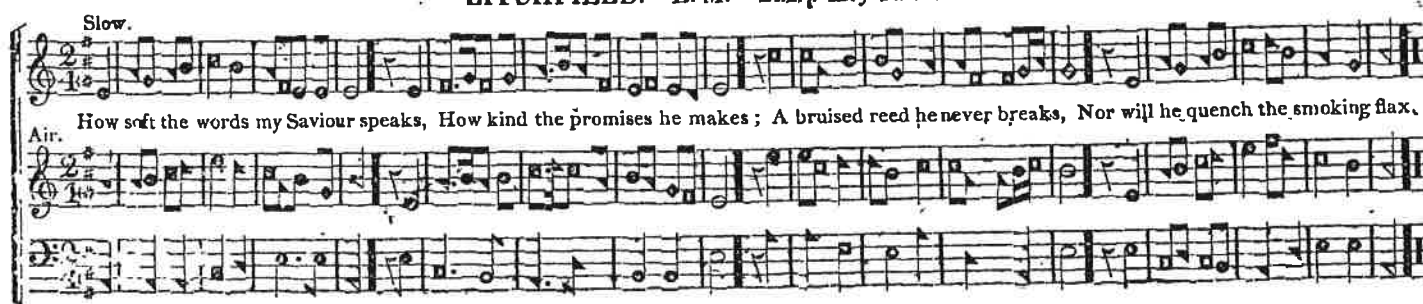
The musical score for 'BRUNSWICK. C. M. Flat Key on A.' consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Air.' and the time signature is common time (C). The lyrics are: 'Lord, thou wilt hear me when I pray ; I am forever thine ; I fear before thee all the day ; Nor would I dare to sin.' The piano accompaniment is written in a single staff with a bass clef and a key signature of one flat (B-flat). It features a steady rhythm with eighth and sixteenth notes.

LITCHFIELD. L. M. Sharp Key on A.

Slow.

Air.

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.' consists of 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 two sharps (D major). The tempo is marked 'Slow.' and the time signature is common time (C). 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.' The piano accompaniment is written in a single staff with a bass clef and a key signature of two sharps (D major). It features a steady rhythm with eighth and sixteenth notes.

CONDOLENCE. L. M. Sharp Key on B.

*Pleyel.**Air.*

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

RETIREMENT. C. M. Sharp Key on F.

Pleyel.

While thee I seek, protecting pow'r, Be my vain wishes still'd; And may this consecrated hour, With better hopes be fill'd.

*Soft.**Loud.*

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; Thy mercy o'er my life has flow'd, That mercy I adore.

BLENDON. L. M. Sharp Key on D.

41

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

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

H. Philips.

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.

BRISTOL. G. M. Sharp Key on G.

1st Soft. 2d loud.

Madam.

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

12.

KINGSBRIDGE. L. M. Flat Key on A.

Shew pi - ty, Lord, O Lord, for - give, Let a re - penting re - bel live:

Are not thy mer - cies large and free? May not a sin - ner trust in thee?

AMHERST. P. M. Sharp Key on G.

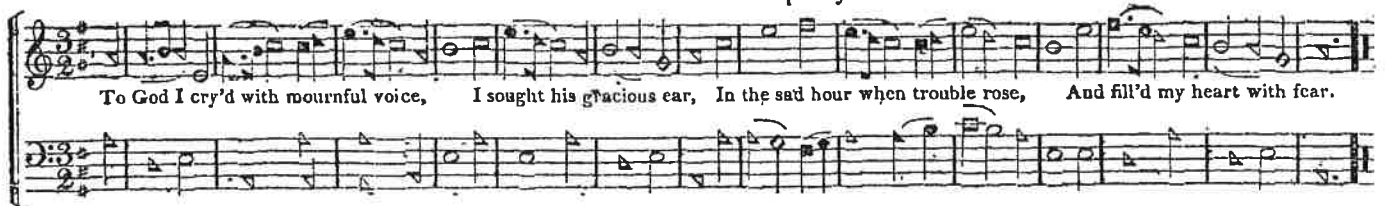
Billings.

Air. Ye boundless realms of joy, Exalt your Maker's fame; His praise your song employ, Above the starry frame: Your voices raise, Ye Cherubim

And Seraphim, To sing his praise.

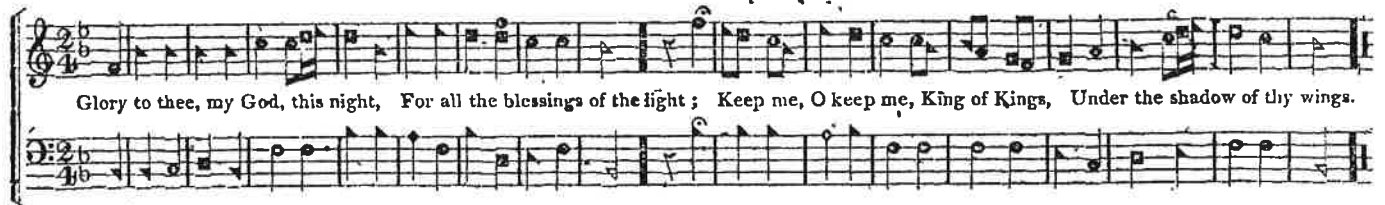
St. MARTINS. C. M. Sharp Key on A.

13



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

TALLIS. L. M Sharp Key on B.

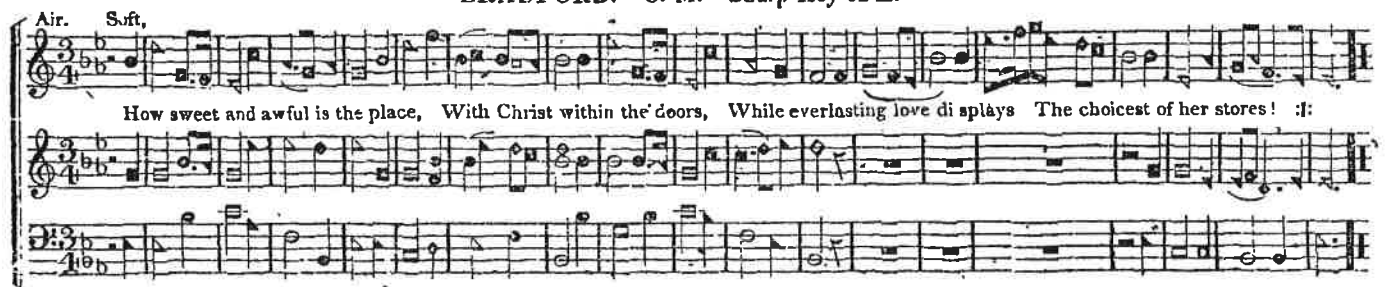


Glory to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of Kings, Under the shadow of thy wings.

BRADFORD. C. M. Sharp Key on E.

G. E. Handel.

Air. Soft,



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.

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.

Air.

The musical score for 'WINDHAM' is written in a flat key (F major or D minor) and common time. It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff, with the word 'Air.' written above the treble staff. The lyrics are written below the first system of staves.

CHINA. C. M. Sharp Key on D.

Svan.

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.

Air.

The musical score for 'CHINA' is written in a sharp key (D major or B minor) and common time. It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff, with the word 'Air.' written above the treble staff. The lyrics are written below the first system of staves. There are triplets in the second system of staves.

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

15

Air.

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 wondrous 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 choirs 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.

NEW HUNDRED. L. M. Sharp Key on G.

Birkenhead.

Air. Cheerful.

Soft.

Loud.

Soft.

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

AYLESBURY. S. M. Flat Key on A.

Williams.

With all, &c. //

Air.

The God we worship now, Will guide us till we die; Will be our God while here below, And

ours above the sky.

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

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

Dr. Madan.

17

Air. Moderate.

In thy blest kingdom we shall be From ev'ry mortal trouble free; No groans shall mingle with the songs, Re-

WARREN. S. M. Sharp Key on A.

A. Lane.

sounding from immortal tongues.

Air.-

Let all our tongues be one, To praise our God on high, Who from his bosom sent his Son, To fetch us strangers nigh.

DAVIS. P. M. Sharp Key on G.

O thou, in whose presence my soul takes delight, On whom in affliction I call, My comfort by day & my song in the night, My hope, my salvation, my all

HARLEIGH. C. M. Sharp Key on F.

Handel.

Air.

I ask them, whence their vict'ry came? They with united breath, ascribe their conquest to the Lamb, Their triumph to his death. :||

TAMWORTH. P. M. Sharp Key on F.

Lockhart.

Pomposo. Soft. Loud. Soft. Loud.

Air. Guide me, O thou great Jehovah, I am weak, but thou art mighty, Bread of Heaven, Feed me till I want no more. Pilgrim through this barren land: Feed me with thy powerful hand. Bread of Heaven,

Open now the chrystal 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.

EPSOM. C. M. Sharp Key on G:

Madan. 19

Soft. Loud.

Come let us join our cheerful songs, Ten thousand thousand are their tongues, Ten thousand thousand are

Air.

With angels round the throne ; are their tongues, But all their joys are one. their tongues, Ten

Loud. Mod. Soft. Lively.

thousand thousand are their tongues, But all their joys are one. Worthy the Lamb, That died, they cry,

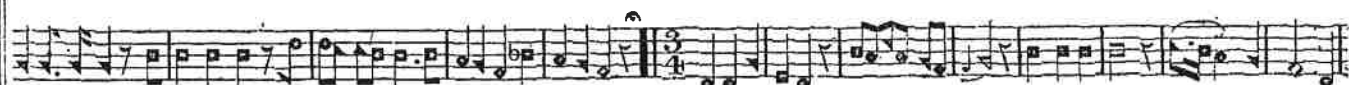
But all their joys are one. Worthy the Lamb, To be exalted thus:

EPSOM. Continued.

Loud. Mod.



Worthy the Lamb, our lips reply, For he was slain, was slain for us. was, &c. Jesus is worthy to receive Honour and pow'r, pow'r divine, And



blessings more than we can give, Be, Lord, forever forever thine, forever thine, forever thine, forever thine, The whole creation



EPSOM. Continued.

21

Soft. Loud.

join in one, To bless the sacred name, Of him that sits upon the throne, Adore the Lamb The whole creation

To bless the sacred name, And to adore the Lamb, And to adore the Lamb, join in one, The

Loud. Slow.

whole creation join in one, Of him that sits upon the throne, Of him that sits upon the throne,

To bless the sacred name, And to adore the Lamb. And to adore, adore the Lamb.

OLD HUNDRED. L. M. Sharp Key on A.

M. Luther.

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

CAMBRIDGE. C. M. Sharp Key on C.

Dr. Randall.

Air. Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue ; His new discover'd grace demands, A new and nobler song. :||

A new and nobler, &c.

WALSAL. C. M. Flat Key on A.

23

Alas! and did, my Saviour bleed? And did my Sov'reign die? Would he devote that sacred head, For such a wretch as I?

EASTON. P. M. Sharp Key on F. (Dobell, Hymn 571.)

Nevius.

Slow.

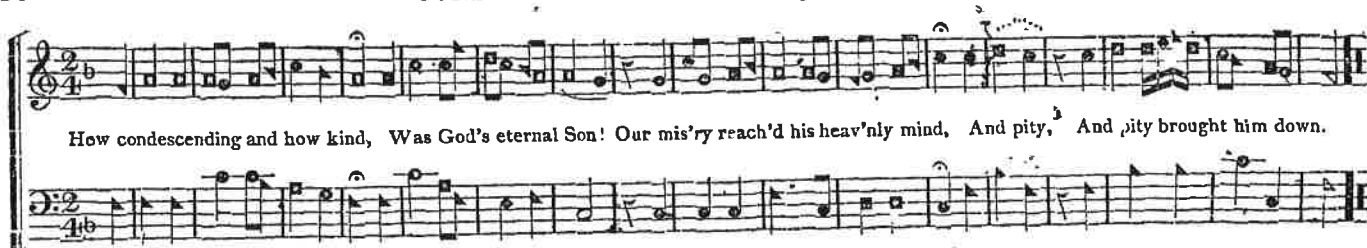
In form I long had bow'd the knee, But nought attractive then could see, To win my wayward heart to thee, My Sav iour.

MEAR. C. M. Sharp Key on G.

Brown.

Will God forever cast us off, His wrath forever smoke, Against the people of his love, His little chosen flock.

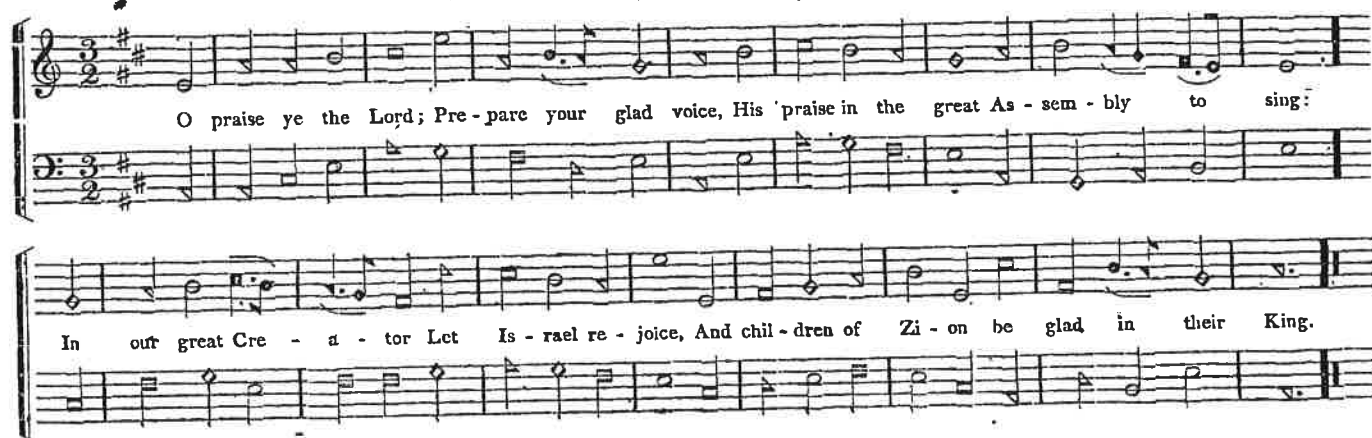
CONDESCENSION. C. M. Sharp Key on F.



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

ST. MICHAEL'S, P. M. Sharp Key on A.

Handel:



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

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

IONIC. P. M. Sharp Key on A.

Phrase. 25

Thou Shepherd of Israel and mine, The joy and desire of my heart, For closer communion I pine, I long to reside where thou art. I long, &c.

RANGOR. C. M. Flat Key on E.

Translr.

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

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.

THE BARREN FIG-TREE. Sharp Key on A.

Moderate. Second time loud.

Although the fig-tree, :: Shall not blossom; nei-ther shall fruit be in the vines. The labor of the

Second time loud. Full.

olive shall fall, and the field shall yield no meat; the flock shall be cut off from the fold, and there shall be no herd in the stalls,

Lively.

Yet will I rejoice in the Lord, Yet will I rejoice in the Lord, Yet will I rejoice, will rejoice in the Lord: I will joy in the

THE BARREN FIG-TREE. Continued:

27

Very slow.

God of my salvation, I will joy, I will joy, I will joy in the God of my salvation, of my salvation.

MARTIN'S LANE. P. M. Sharp Key on F.

Air.

Ye saints and servants of the Lord, The tri - umphs of his name re - cord; His sa - cred name for - ever bless;

Where'er the cir - cling sun dis - plays His ris - ing beams or set - ting rays, Due praise to his great name address.

IRISH. C. M. Sharp Key on G.

Williams.

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

Air.

NEWMARK. C. M. Sharp Key on G.

Bull.

Come, Holy Spirit, Heav'nly Dove, With all thy quick'ning pow'rs, Kindle a flame of sacred love, In these cold hearts of ours.

Air.

CHESTER. L. M. Sharp Key on A.

Van Deventer. 29

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

WINDSOR. C. M. Flat Key on A.

Kirby-

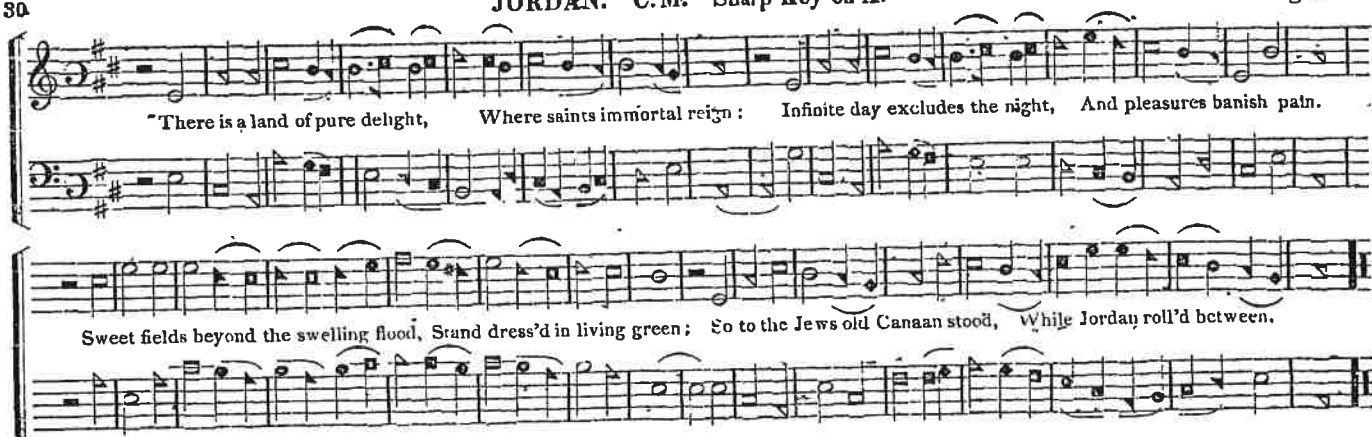
And talk of all thy truths at night. Thou turnest man, O Lord, to dust, Of which he first was made; And when thou speak'st the word 'return,' 'Tis instantly obey'd.

EGYPT. S. M. Flat Key on G.

Madan.

Air. My God, my life, my love, To thee, to thee I call, I cannot live if thou remove, For thou art all in all.

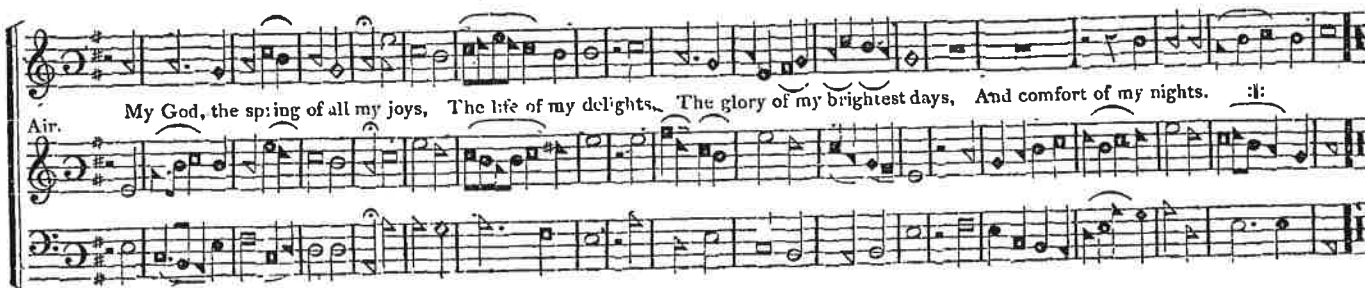
JORDAN. C. M. Sharp Key on A.

Billings.


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

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

MOUNT-PLEASANT. C. M. Sharp Key on A.

Madan.


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

WESTON FAVEL. C. M. Sharp Key on G.

W. Knapp. 31

Come let us join - our cheer - ful songs, With an - gels round the throne ; Ten thousand thousand are their tongues,

Soft. Loud. But all their joys are one. Ten thousand thou - sand are their tongues But all But all their joys are onc.

DANVILLE. C. M. Sharp Key on G.

Williams.

Air 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, &c.

CANTERBURY. C. M. Sharp Key on G.

E. Blancks.

Air.

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.

This musical score is for the hymn 'CANTERBURY'. It is written in C major, common time, with a sharp key signature for G. The tempo is marked 'Air'. The score consists of three staves: a vocal melody line, a tenor line, and a bass line. The lyrics are printed below the vocal line.

DEVIZES. C. M. Sharp Key on A.

Soft.

Loud.

With m whole heart I'll raise my song, Thy wonders I'll proclaim; Thou, sov'reign Judge of right and wrong, Wilt oue my foes to shame. :||

This musical score is for the hymn 'DEVIZES'. It is written in C major, common time, with a sharp key signature for A. The tempo is marked 'Air'. The score consists of three staves: a vocal melody line, a tenor line, and a bass line. The lyrics are printed below the vocal line. The first staff has dynamic markings 'Soft.' and 'Loud.' above it.

BALTIMORE. S. M. Sharp Key on C.

J. Cole. 33

Soft. Loud.

Air. Let all my youthful crimes, Be blotted out by thee, And for thy wond'rous goodness sake, And for, &c. In mercy think on me.

ARLINGTON. C. M. Sharp Key on G.

Arne.

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

Thou sweet gliding Kedron, by thy silver stream, Our Saviour at midnight, when Cynthia's pale beam, Shone bright on the waters, would

The first system of musical notation for the song 'Kedron'. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody in the upper staff features several triplet markings over groups of three eighth notes.

Soft.
frequently stray, And lose in thy murmurs, And lose in thy murmurs the toils of the day, the toils of the day, the toils of the day.

The second system of musical notation. It continues the melody from the first system. The word 'Soft.' is written above the first staff. The lyrics are written below the staves. The notation includes various note values and rests, with some notes beamed together.

CHORUS. Lively.
Come saints, & adore him, come bow at his feet; O give him the glory, the praise that is meet: Let joyful hosannas unceasing arise, Let joyful hosannas

The third system of musical notation, which begins the chorus. It consists of two staves. The tempo instruction 'CHORUS. Lively.' is written above the first staff. The lyrics are written below the staves. The melody is more rhythmic and energetic than the previous sections, featuring many eighth and sixteenth notes.

KEDRON. Continued.

35

un - ceasing arise, And join the full chorus that gladdens the skies, And join the full chorus that gladden the skies.

ISLINGTON. L. M. Sharp Key on C.

Air. 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.

PORTUGAL. L. M. Sharp Key on G.

Thornley.

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

EASTER HYMN. P. M. Sharp Key on D.

Christ the Lord is ris'n to-day, Hal - le - lu - jah! Sons of men and angels say, Hal - le - lu - jah!

Raise your joys and triumphs high, Hal - le - lu - jah! Sing ye heav'n's, and earth reply, Hal - le - lu - jah!

CORONATION. C. M. Sharp Key on A.

Holden.

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

HYMN TO THE TRINITY. P. M. Sharp Key on G.

F. Giardini.

37

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

NEWTON. S. M. Sharp Key on C.

Smith.

Come sound his praise abroad, And hymns of glo - ry sing: Je - hovah is the sov'reign Lord, The u - niversal King.
Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord.

GEORGIA. C. M. Flat Key on E.

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

The musical score 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 melody is marked 'Air.' and the lyrics are written below the staves.

FEW HAPPY MATCHES. P. M. Sharp Key on A.

Crane.

Air. Say, mighty love, and teach my song, And who the happy pairs, Find blessings twisted with their bands, To whom thy sweetest joys belong, Whose yielding hearts and joining hands, To soften all their cares.

The musical score 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 three sharps (F#, C#, G#), and the time signature is common time (C). The melody is marked 'Air.' and the lyrics are written below the staves. There are first and second endings indicated by '1' and '2' at the end of the first and third lines of the melody.

BROOMSGROVE. P.M. Sharp Key on-A.

39

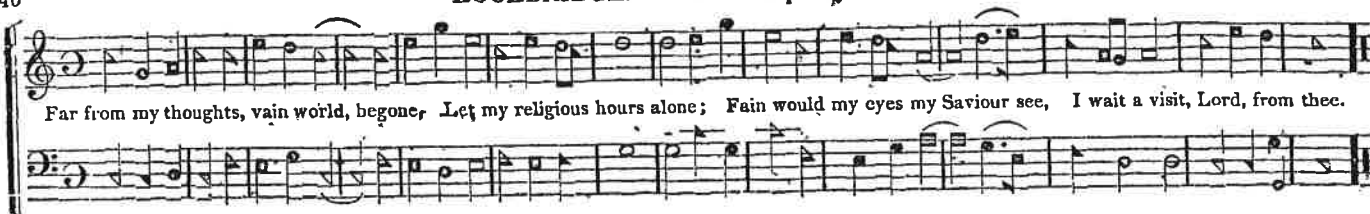
Air. My soul, thy great Creator praise, When cloth'd in his celestial rays, He in full ma - jes - ty appears, And like a

CHORUS.

robe his glory wears. Great is the Lord, what tongue can frame, An e - qual hon - or to his name.

ROCKBRIDGE. L. M. Sharp Key on C.

Chopin.



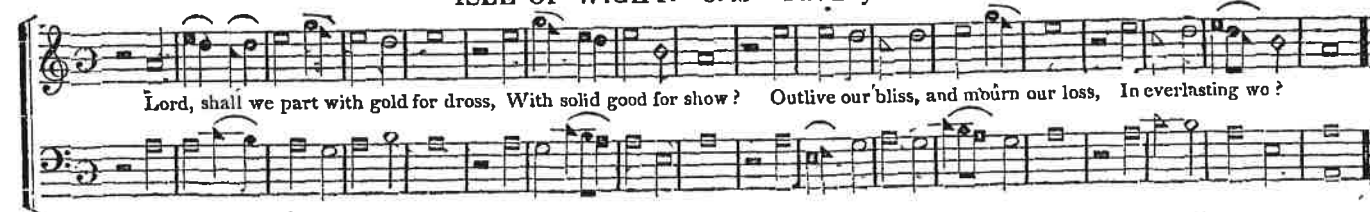
Far from my thoughts, vain world, begone, Let my religious hours alone; Fain would my eyes my Saviour see, I wait a visit, Lord, from thee.

LITTLE MARLBOROUGH. S. M. Flat Key on A.



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

ISLE OF WIGHT. C. M. Flat Key on A.



Lord, shall we part with gold for dross, With solid good for show? Outlive our bliss, and mourn our loss, In everlasting woe?

ROMAIN. P. M. Sharp Key on G.

Bannister. 41

Air.

O Lord, how great's the favor Can thro' thy blood, dear Saviour, And find an open passage Un-
hat we, such sinners poor, Approach thy mercy's door!

to the throne of grace, There waits the welcome message, That bids us go in peace. There waits, &c.

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

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

WALDEN. C. M. Flat Key on A.

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

COMMUNION. C. M. Flat Key on A.

43

Alas! and did my Saviour bleed? And did my Sov'reign die? Would he devote that sacred head, For such a worm as I?

SHIRLAND. S. M. Sharp Key on A.

Stanley.

Moderate. Soft. Loud.
How beauteous are their feet, Who stand on Zion's hill! Who bring salvation on their tongues, And words of peace reveal.

PECKHAM. S. M. Sharp Key on D.

Smith.

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

MOUNT HOPE. A Duet. Sharp Key on F.

Dare.

Soft.

Hark! hark! a Saviour's voice; Mountains and hills rebound. Let guilty man rejoice, Let, &c. Woods, rocks and vallies, echo back the sound. :|

Grave. Cheerf. Loud.

echo back the sound. Behold! a God from heav'n descends, Behold, &c. A clement God kind audience lends—Pities the plaints of wo—Sub-

Slow. Lively.

dues th' infernal foe; Then drops a tear on human crimes, Then drops, &c. And makes man heir to happier, happier climes, And makes, &c.

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

Mudan. 45

Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by
morn - ing light, And talk of all thy truths at night. And talk of all thy truths as night.

COOKHAM. L. M. Sharp Key on G.

Air. Sing to the Lord, exalt him high, Who spreads his clouds all round the sky; There he prepares the fruitful rain, Nor lets the drops descend in vain.

HELMSLEY. P.M. Sharp Key on G.

Soft.

Lo, he comes with clouds descencng, Once for favored sin - ners slain! Thousand thousand saints at - tending,

Swell the triumph of his train. Hal - le lujah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

COLESHILL. C.M. Flat 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 hast'ning to the dust.

WELLS. L. M. Sharp Key on G.

Holdrad. 47

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

PUTNEY. L. M. Flat Key on A.

Williams.

Air. Man has a soul of vast desire, He burns within with restless fire, Toss'd to and fro, his passions fly, From vanity to vanity,

Air.

Jehovah reigns, let ev'ry nation hear, And at his footstool bow with holy fear; Let heav'n's high arches echo

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

STRATFORD. Continued.

49

musical score for 'STRATFORD. Continued.' featuring three staves of music. The first staff begins with the lyrics 'dreadful murmurs sounding.' and continues with 'Then send it down to hell's deep glooms resounding, Thro' all her caves in dreadful murmurs sounding.' The music is written in a single melodic line on a five-line staff.

GANGES. P. M. Sharp Key 'on D.

musical score for 'GANGES. P. M. Sharp Key 'on D.' featuring three staves of music. The first staff begins with the lyrics 'Awak'd by Sinai's awful sound, And knew not where to go: The sinner must be born again,'. The second staff continues with 'My soul in guilt and thrall I found, O'erwhelm'd in sin, with anguish slain, Or sink to endless wo.' The music is written in a single melodic line on a five-line staff, with first and second endings marked at the end of the piece.

ADDISON. C. M. Sharp Key on F.

Soft. Loud. Soft. Loud.

Air. See Israel's gentle shepherd stand, With all-engaging charms; 'Hark how' he calls the tender lambs, And folds them in his arms. ::

The musical score consists of four staves. The first two staves are for the vocal melody, with dynamics 'Soft.' and 'Loud.' indicated above. The third and fourth staves are for the piano accompaniment. The key signature has one flat (Bb) and the time signature is common time (C).

DAWNING LIGHT. P. M. Sharp Key on B.

Air. In boundless mercy, gracious Lord, appear, the humble mourner cheer, vain, &c. melt down this finny

Darkness dispel, the humble mourner cheer, Vain thoughts remove,

The musical score consists of three staves. The first two staves are for the vocal melody, with the lyrics 'In boundless mercy, gracious Lord, appear, the humble mourner cheer, vain, &c. melt down this finny' written below. The third staff is for the piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is common time (C).

PLYMOUTH DOCK. P. M. Sharp Key on G.

51

heart, Cause ev'ry soul, :||: To choose the better part.

Air. Jesus, how precious is thy name, The great Jehovah's darling thou!

O let me catch th' immortal flame, With which angelic bosoms glow! Since angels love thee, I would love, And imitate the bless'd above.

NORTHAMPTON CHAPEL. Sharp Key on D.

Ho-reigns, the Lord, the Sav-iour reigns, Praise him in e-van-gel-ic strains; Let the whole earth in songs re-joice, And distant islands join their voice. Let the whole earth in songs rejoice, And distant islands join their voice.

Soff. *Loud.* *tr* *Soft.*

NORTHAMPTON CHAPEL. Continued.

53

Cr.

Loud.

en - e - mies with sore dismay, Fly from the sight, Fly from the sight and shun the day. Fly, &c.

Then lift your heads, ye saints, on high, ye saints, on high, And sing, for your redemption's nigh, And sing, &c.

ALCESTER. P. M. Sharp Key on F.

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

RICKMANSWORTH. L. M. Sharp Key on G.

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

JORDAN. P. M. Flat Key on A.

1st. Day of Judgment, day of wonders, Hark the trumpet's awful sound, How the summons, *Soft.* Will the sinner's heart confound. *Loud.*

2d. Louder than a thousand thunders, Shakes the vast creation round.

NEWCOURT. P.M. Sharp Key on F.

55

Air.

Soft.

From my youth up till age prevail'd, I never saw the right - ous foil'd, Or want o'ertake his num'rous race.

Loud.

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

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo/mood is marked 'Air.' and the dynamics are marked 'Soft.' and 'Loud.' The lyrics are written below the staff, with hyphens indicating syllables that span across multiple notes. The score consists of two systems of music, each with a single staff. The first system contains the first two lines of the song, and the second system contains the next two lines. The music is written in a simple, clear style, typical of 18th or 19th-century sheet music.

BLACKBOURN. C. M. Flat Key on D.

Return, O God of love, return ; Earth is a tiresome place : How long shall we, thy children, mourn Our absence from thy face.

DUNCHURCH. C. M. Sharp Key on G.

Tansur.

Long as I live, I'll bless thy name, My King, my God of love ; My work and joy shall be the same, In the bright world above.

BREWER. L. M. Sharp Key on F.

Now to the pow'r of God supreme, Be everlasting honors giv'n ; He saves from hell, we bless his name, He calls our-wandering feet to heav'n.

THE BAND OF LOVE. DUETTO. Sharp Key on G.

57

Slow.

Soft.

Loud.

Our souls by love together knit. Cemented, mix'd in one; One hope, one heart, one mind, one voice; 'Tis heav'n on earth begun.. Our hearts have
burn'd while Jesus spoke, And glow'd with sacred fire.

Soft.

Loud.

Cheerful. CHORUS.

He stop'd, and talk'd, and fed, and bless'd, And fill'd th' enlarg'd desire. A Saviour, let creation ring; A Saviour, let all heaven ring. He's God
with us: We feel him ours;

His fullness in our souls he pours. 'Tis almost done, 'tis almost o'er; We'er joining them who are gone before; We soon shall meet to part no
more, We soon shall meet to part no more.

MADELY. P. M. Sharp Key on D.

1st. Hail, thou once despised Jesus, Hail, thou Gallilean King; Hail, thou agonizing Saviour, Bearer of our sin and shame;

2d. Thou didst suffer to release us, Thou didst free salvation bring.

BURDER. P. M. Sharp Key on F.

By thy merits we find favor; Lif. is given through thy name.

Thy mercy, my God, is the theme of my song, The

joy of my heart, and the boast of my tongue; Thy free grace alone, from the first to the last, Hath won my affection, and bound my soul fast.

BROOKFIELD. L. M. Flat Key on D.

W. Billings. 59

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.

Air.

MORETON. L. M. Sharp Key on C.

Knapp.

Tho' poor, too dear,

O! may thy church, thy turtle-dove, Mournful, yet chaste, thy pity move: To birds of prey expose her not; Tho' poor, too dear to be forgot.

Air.

SCOTLAND. P. M. Flat Key on A.

Jesus, let thy pitying eye, Call back a wand'ring sheep, False to thee, like Peter, I Would fain like Peter weep. Let me be by grace restor'd,
On me be all its fullness shown ;

OLD GERMAN. P. M. Flat Key on A.

Turn and look upon me, Lord,
And break my heart of stone.

O tell me no more, Of this world's vain store, The time for such trifles With me now is o'er.

BEDFORD. C. M. Sharp Key on F.

Wheall.

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

CARLISLE. P. M. Sharp Key on E.

Madan. 61

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a single melodic line. The middle staff is a treble clef with the same key signature and time signature, containing a single melodic line. The bottom staff is a bass clef with the same key signature and time signature, containing a single melodic line. The lyrics are written below the middle staff.

Air.

Light of those whose dreary dwelling, Borders on the shades of death, ~ Come! and thy dear self-revealing, Dissipate the clouds beneath ;

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a single melodic line. The middle staff is a treble clef with the same key signature and time signature, containing a single melodic line. The bottom staff is a bass clef with the same key signature and time signature, containing a single melodic line. The lyrics are written below the middle staff.

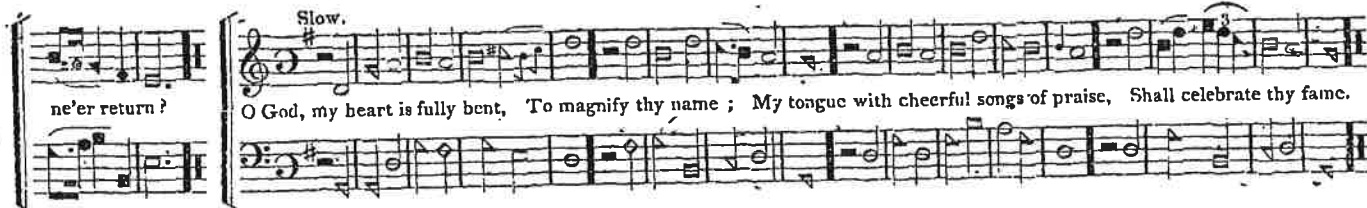
The new heav'n's and earth's Creator, In our deepest darkness rise ; Scat'ring all the night of nature, Pouring day upon our eyes.

TRENTON. P. M. Flat Key on E.

Pillsbury.

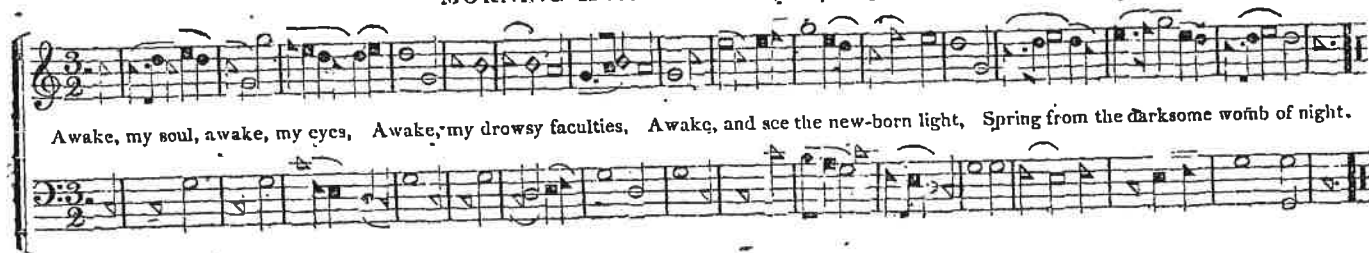

How long shall I repine? Lord must I ever mourn? Hast thou withdrawn from me, And wilt thou ne'er return. And, &c.

EDGEWARE. C. M. Sharp Key on G.

Holyoke.


ne'er return? O God, my heart is fully bent, To magnify thy name; My tongue with cheerful songs of praise, Shall celebrate thy fame.

MORNING HYMN. L. M. Sharp Key on C.

Tansur.


Awake, my soul, awake, my eyes, Awake, my drowsy faculties, Awake, and see the new-born light, Spring from the darksome womb of night.

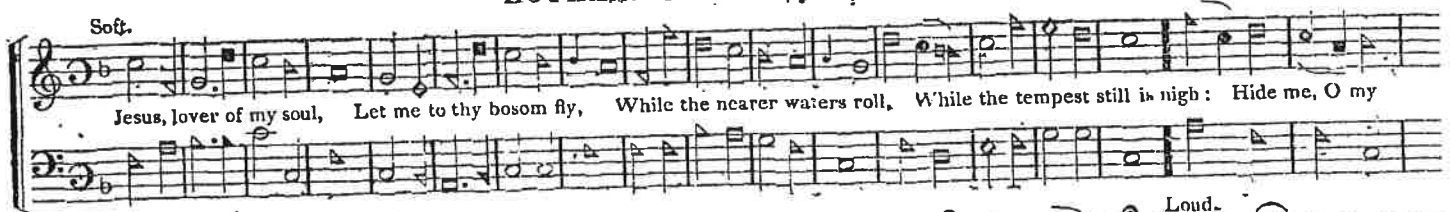
HOTHAM. P.M. Sharp Key on F.

Soft.

Madan.

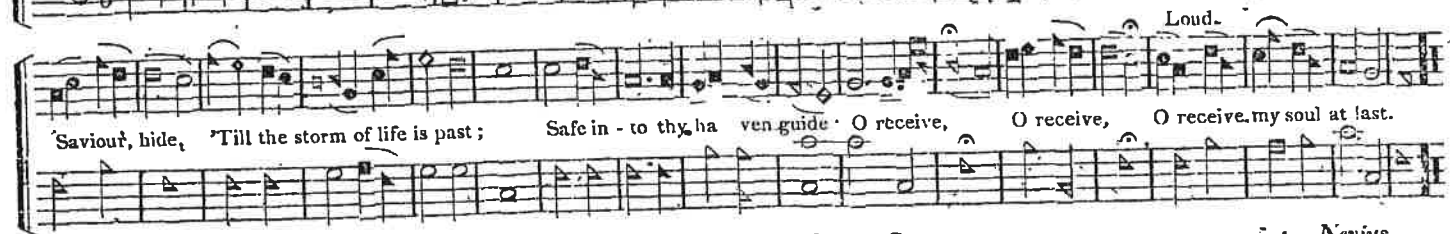
63

Soft.



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

Loud.



'Saviour, hide, 'Till the storm of life is past; Safe in - to thy ha ven guide: O receive, O receive, O receive my soul at last.

ADIEU. C.M. Sharp Key on C.

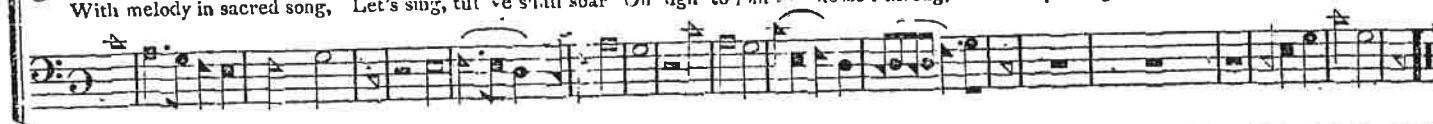
Soft.

Nevius.

Loud.



With melody in sacred song, Let's sing, till we shall soar On high to join the angel throng, Where parting is no more. Where, &c.



JOHNS. P. M. Sharp Key on F.

How pleasant 'tis to see Kindred and friends agree, Each in his proper station move, And each fulfil his part, With sympathising heart, In all the

BETHESDA. P. M. Sharp Key on G.

Darenell.

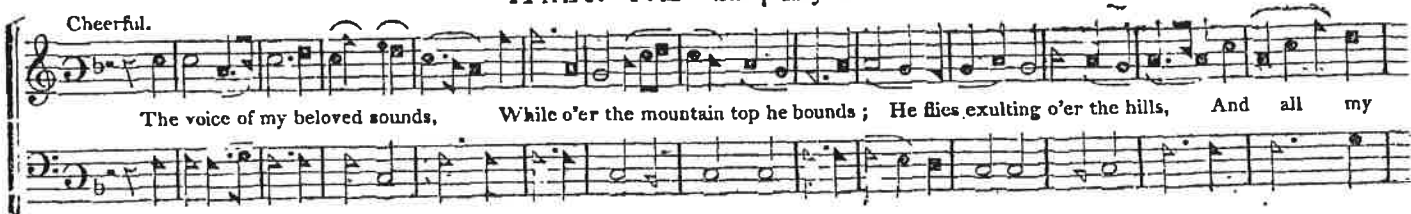
cares of life and love. Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love,

Thy - earthly temples are! To thine abode my heart aspires, With warm de - sires to see my God

ITALY. P. M. Sharp Key on F.

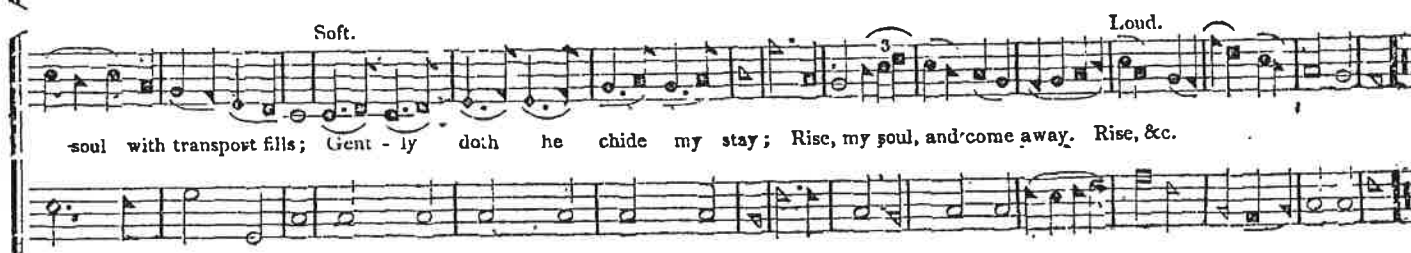
66

Cheerful.



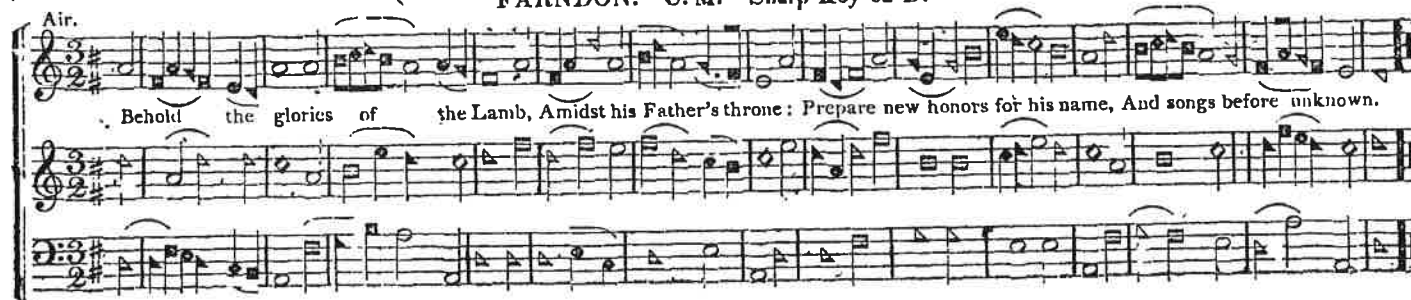
Soft.

Loud.



FARNDON. C. M. Sharp Key on D.

Air.



ST. GILES. P. M. Sharp Key on G.

Like fruit - ful show'rs of rain, That wa - ter all the plain, Descending from the neigh - 'bring hills;

Such streams of pleasure roll Through ev - 'ry friend - ly soul, Where love like heav'n - ly dew dis - tils.

DUNSTABLE. P. M. Sharp Key on D.

Away with our fears, Our sorrows and tears, The Spirit is come, The Spirit is come, The witness of Jesus, The witness of Jesus, Re-

Air. Away with our fears, Our sorrows and tears, The Spirit is come, The Spirit is come, The witness of Jesus, The witness of Jesus, Re-

WINTER. C. M. Sharp Key on F.

Recd. 67

turn'd to his home.

His hoary frost, his fleecy snow, Descend and clothe the ground, The liquid streams forbear to flow, In icy fetters bound.

ARCHDALE. C. M. Sharp Key on F.

Brisk.

When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace appear'd so great.

The world beheld the glorious change,

Soft.

Loud.

And did thy hand confess; My tongue broke out in unknown strains, And sung surprising grace. My tongue, &c.

BENEFICENCE. P. M. Sharp Key on C.

Air.

Father of our feeble race, Wis., be-ne-ficent, and kind; Spread o'er nature's ample face, Flows thy goodness, unconfin'd.

Soft.

Loud.

Musing in the silent grove, Still we trace thy wondrous love, Claiming larg- returns a - gain.
Or the bu - sy walks of men.

WILLINGTON. L. M Flat Key on A.

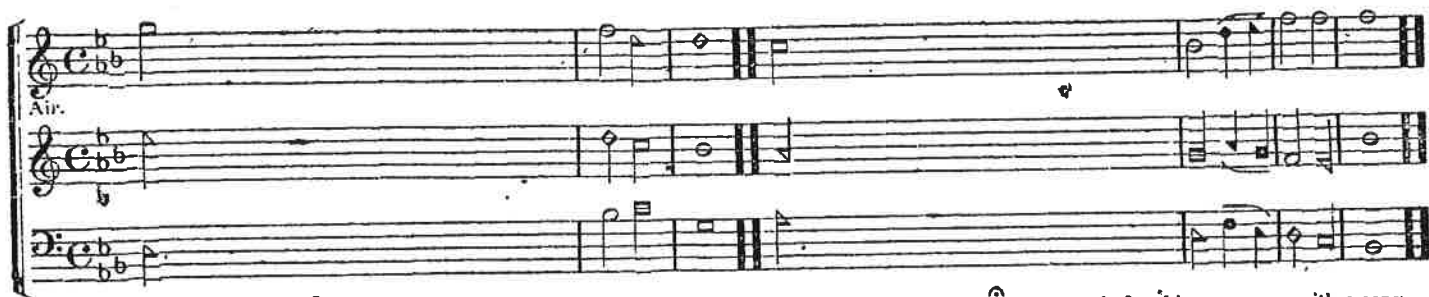
Slow.

Shew pity, Lord, O Lord, forgive; Let a repenting rebel live: Are not thy mercies large and free; May not a sinner trust in thee.

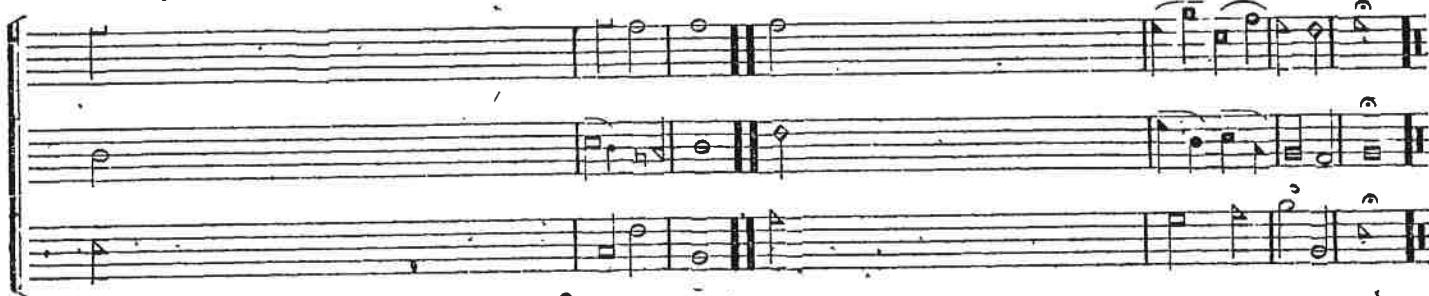
JUBILATE DEO.

Arranged by R. Taylor.

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1. O be joyful in the Lord, all ye lands, Serve the Lord with gladness, & come before his - presence with a song.
3. O go your way into his gates with thanksgiving, and into his courts with praise; be thankful unto him, and speak good of his name.
Glory be to the Father, and to the Son, and to the Ho - ly Ghost;



2. Be ye sure that the Lord he is God, it is he that hath made us, and not we our - selves; we are his people, and the Sheep of his pasture.
4. For the Lord is gracious, his mercy is e - ver - last - ing, and his truth endureth from generation to gen - e - ration.
As it was in the beginning, is now and e - ver shall be, world with - out end. A - men

GLORIA IN EXCELSIS.

Air.

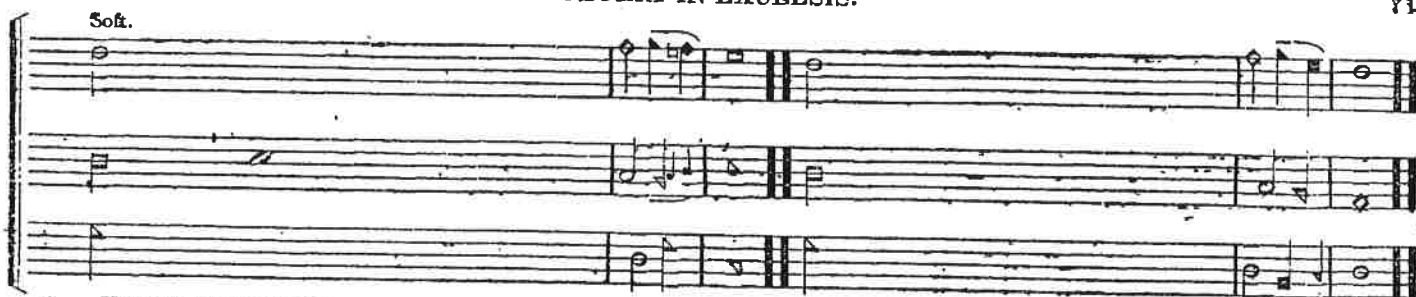
1. Glory be to - - - God on high, and on earth peace, good - will towards men.
 2. We praise thee, we bless thee, we wor - ship thee; we glorify thee, we give thanks to thee for - thy great glo - ry.

3. O Lord God, - - - heav'nly ing, God the Fa - - - ther Almighty.
 4. O - - - Lord, the only begotten - - - Son Je - sus Christ.
 5. O Lord God, - - - Lamb of God, Son - - - of the Fa - ther.

GLORIA IN EXCELSIS.

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Soft.



6. Who takest away the sins - - - of the world, have mercy - - - up - on us;
 7. Thou that takest away the sins - - - of the world, have mercy - - - up - on us;
 8. Thou that takest away the sins - - - of the world, receive - - - our prayer;
 9. Thou that sittest at the right hand of God - - - the Father, have mercy - - - up - on us.

Loud.



10. For thou only - - - art ho - ly; Thou on - - - ly art the Lord.
 11. Thou only, O Christ, with the - - - Ho - ly Ghost, art most high in the glory of God the Fa - ther.
 A - - - men. A - men. A - men. A - men.

GLORIA PATRI.

Glory be to the Father, and - to the Son, and to the Holy Ghost; as it was in the beginning, is now, and e - ver shall be, world without end. Amen. Amen.

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.

FINIS.