

*Silas* THE *Sage* *Owner*  
VILLAGE HARMONY:

OR,

YOUTH'S ASSISTANT TO SACRED MUSICK.

CONSISTING OF

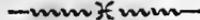
Psalm Tunes and Occasional Pieces,

SELECTED FROM THE WORKS OF THE

MOST EMINENT COMPOSERS.

TO WHICH IS PREFIXED

A CONCISE INTRODUCTION TO PSALMODY.



THIRTEENTH EDITION, CORRECTED AND ENLARGED.



NEWBURYPORT:

PUBLISHED BY E. LITTLE & Co. and sold at their respective Bookstores in *Newburyport & Portland*; sold also by C. NORRIS & Co. *Haver*; EPHRAIM KINGSBURY, *Haverhill, N. H.*; CUMMINGS & HILLIARD, *Boston*; and by all the principal Booksellers in the *United States*.

C. NORRIS & Co. Printers.

*NEW-HAMPSHIRE DISTRICT.*

BE IT REMEMBERED, that on this twenty-fifth day of December, in the thirty-seventh year of the Independence of the United States of America, CHARLES NORRIS and Company, of Exeter, in said District, have deposited in this office the title of a Book, whereof they claim the right as Proprietors, in the following words, *to wit* :

“The Village Harmony : or, Youth’s Assistant to Sacred Musick. Consisting of Psalm Tunes and Occasional Pieces, selected from the works of the most eminent composers. To which is prefixed a Concise Introduction to Psalmody. The eleventh Edition, corrected and enlarged.”

In conformity to the Act of the Congress of the United States, entitled, “An Act for the encouragement of Learning, by securing copies of Maps, Charts and other Books, to the Authors and Proprietors therein mentioned ; and an Act for the encouragement of Learning, by securing copies of Maps, Charts, and other Books, to the Authors and Proprietors therein mentioned, and extending the benefit thereof to the arts of designing, engraving, and etching historical and other prints.

R. CUTTS SHANNON, *Clerk.*

A true copy of Record.

Attest, R. CUTTS SHANNON, *Clerk.*

# ADVERTISEMENT.



THE present edition of the VILLAGE HARMONY is offered to the publick, in full confidence, that refined and judicious lovers of psalmody will find it essentially improved. Many of the light and frivolous pieces of former editions have been expunged, to make way for such as are more solemn and interesting, and better adapted to the sanctuary of the *Most High*. It is scarcely necessary to mention, that almost the entire contents of this work have been selected from the best writers, ancient and modern—writers, whose simplicity, correctness, delicacy and elegance, claim the approbation of all, who are respectably informed as to the nature and uses of sacred musick.

While the proprietors have spared no personal exertions, they have solicited and obtained the advice and assistance of many gentlemen of skill and accuracy in the art and science of musick. To those gentlemen the proprietors are happy to embrace this opportunity of acknowledging their obligations; and of presenting to them their sincere thanks for the lively interest they have taken in the reputation and success of this work.

If competent judges should think there is need of still further amendment, we doubt not they will admit the present to be nearly as great an improvement upon former editions, as could be effected with due regard to the progressive improvement of the publick taste. With respect to the typography, it may be truly said, no pains have been spared to render it neat and correct; if however, within the compass of so large a work, several inaccuracies should be discovered, we trust they will find an apology in candid and judicious minds.

With sentiments of gratitude for the ample patronage hitherto afforded, the proprietors dismiss this advertisement with their sincere hopes, not only that such patronage may be continued to their well-intended efforts; but that this work may prove happily instrumental in exciting and gratifying a refined relish of classical psalmody, and in warming and purifying the devotions of such as engage in the worship and praise of the *Divine Being*.

*Exeter, October 1816.*

# A Dictionary of Musical Terms.

**ADAGIO**, (or *Ado.*) slow.

*Affettuoso*, or *Con Affetto*, tenderly.

*Allegretto*, a little brisk.

*Allegro*, (or *Allo.*) brisk.

*Allegro ma non troppo*, brisk, but not too fast.

*Alto*, or *Altus*, the Contra Tenor.

*Andante*, distinct, exact.

*Andantino*, very exact and slow.

*Amoroso*, see *Affettuoso*.

*Anthem*, a portion of Scripture set to Music.

*Bis*, signifies a repeat.

*Canon*, a regular and exact fugue, in either the unison, fifth, or eighth. In these pieces one singer begins alone, and when he comes either to the end of his part, or to a repeat, if written on one stave, a second begins, then a third in like manner, and so of the rest.

*Cadences* are closes in Music, similar, in effect to stops in reading.

*Canto*, or *Cantus*, the Treble.

*Capella*, a chapel or church, as, *Alla Capella*, in church style.

*Chorus*, full, all the voices.

*Cantabile*, in a graceful and melodious style; an extreme cadence made by the principal performer while the rest stop.

*Con*, as *Con Spirito*, with spirit.

*Crescendo*, (or *Cres.*) to swell the sound.

*Con Lamento*, in a melancholy style.

*E*, and, as *Moderato e Mestoso*, moderate and majestic.

*Da Capo*, (or *D. C.*) to repeat and conclude with the first part.

*Decani and Cantoris*, the two sides of a choir.

*Diminuendo*, to diminish the sound.

*Dolce*, sweet and soft.

*Duo*, *Duetto*, for two voices or instruments.

*Del Signo*, (or *D. S.*) from the sign.

*Fagotto*, the Bassoon part.

*Fine*, the end of a piece or book.

*Forte*, (or *For.*) loud.

*Fortissimo*, (or *F. F.*) very loud.

*Fuga*, or *Fugue*, a piece in which one or more parts lead, and the others follow in regular intervals.

*Grazioso*, gracefully with taste.

*Grave*, the slowest time.

*Larghetto*, pretty slow.

*Largo*, *Lentement* or *Lento*, very slow.

*Ligature*, a slur.

*Mestoso*, slow, firm, and bold.

*Moderato*, moderately.

*Mottetto*, a kind of Latin Anthem.

*Mezzo*, moderately, rather, as *Mezzo Forte*, moderately loud, *Mezzo Piano*, rather soft.

*Organo*, the Organ part.

*Piano*, (or *Pia.*) soft.

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

*P* prefixed to another word increases its force.

*Pace*, the contrary of *Piu*.

*Presto*, quick.

*Prestissimo*, very quick.

*Primo*, the first part.

*Pianissimo*, (*Pians*, or *P. P.*) very soft.

*Pomposo*, in a grand or pompous style.

*Recitative*, kind of musical recitation between speaking and singing.

*Ritornello*, see *symphony*.

*Secondo*, the second part.

*Semi Chorus*, half the voices.

*Siciliano*, a slow, graceful movement in Compound Time.

*Solo*, for a single voice or instrument.

*Soprano*, the Treble.

*Spiritoso*, or *Con Spirito*, with spirit.

*Staccato*, very distinct and pointed.

*Sotto Voce*, middling strength of voice.

*Symphony*, a passage for instruments.

*Tempo*, time; as, *A Tempo*, or *Tempo Giusto*, in true time, &c.

*Trio*, a piece in three parts.

*Tempo di Marcia*.

*Tutto*, when all join after a solo.

*Thorough Bass*, the instrumental Bass, with figures for the Organ.

*Verse*, one voice to a part.

*Vivace*, with life and spirit.

*Volti Subito* turn over quick.

# INTRODUCTION TO THE GROUNDS OF MUSICK.

MUSICK combines *melody, air, harmony, and measure.* *Melody* is a series of simple sounds. *Air* is the spirit and style of melody. *Harmony* is the consonance of two or more sounds, either *natural* or *artificial.* *Natural harmony* is produced by the common chord. *Artificial harmony* is a mixture of concords and discords, bearing relation to the common chord.

## THE DIATONIC OR NATURAL SCALE OF MUSICK.

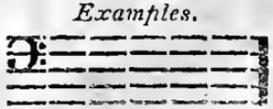
The notes of the diatonic or natural scale of musick are seven, whose distances or degrees are measured by tones and semi or half tones. The seven first letters of the alphabet are applied to the notes, in the following order—A, B, C, D, E, F, G; when there is occasion for an eighth letter, the first is repeated. These letters comprehend a system of degrees, called an octave, from which proceeds the variety of harmony.

## THE GAMUT OR SCALE OF MUSICK.

<p style="text-align: center;"><i>For Bass.</i></p>	<p style="text-align: center;"><i>For Tenor, Counter and Treble.</i></p>	<p style="text-align: center;"><i>For Counter.</i></p>
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## Musical Characters Explained.

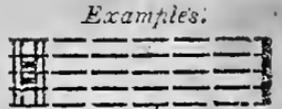
The *Bass Cliff* is placed on the fourth line, and called the F Cliff, and is used only in Bass.



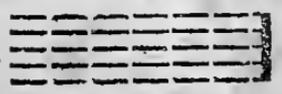
The *Tenor and Treble Cliff* is placed on the second line, and called the G Cliff, and is used in Tenor and Treble, and in Counter.



The *Counter Cliff* is placed on the third line, and called the C Cliff, and is used in Counter.



A *Staff* is five lines with their spaces, whereon notes and other characters are written.



*Ledger Lines* are used when notes ascend or descend beyond the compass of the staff.



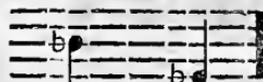
A *Brace* shows how many parts are sung together.



A *Sharp* set before a note raises it one semitone.

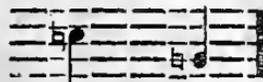


A *Flat* set before a note sinks it one semitone.



Either a *Sharp* or *Flat* set at the beginning of a tune has influence through it, unless contradicted by a natural.

A *Natural* restores a note, made flat or sharp, to its primitive sound.



Observe, that Sharps, Flats, and Naturals affect the sound of no letters but those on which they are set.

A *Repeat* shows what part of a tune is to be sung over again.



*Figures 1, 2*, signify that the note under figure 1 is to be sung before repeating, and the note under figure 2 at repeating; if tied, both are to be sung.



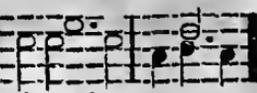
A *Slur* shows what notes are sung to one syllable: but when the notes are tied at the bottom, the slur is unnecessary.



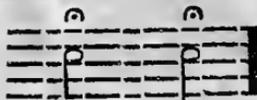
*Staccato Marks* should be performed distinctly; when dots are introduced, they must be sung soft and distinct.



A *Point of Addition* adds to a note one half its original length. When set after a Semibreve, it makes it equal to three Minims; when set after a Minim, it makes it equal to three Crotchets, &c.



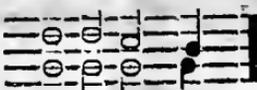
A *Hold* signifies that the notes, over which it is set, may be continued at the pleasure of the performer.



A *Figure 3*, placed over or under any three notes, reduces them to the time of two of the same kind.



*Choosing Notes* are placed in a direct line, one above another, either of which, or both may be sung.



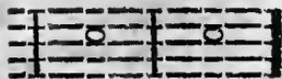
A *Ligature* or *Tie*, comprehends two or more notes upon the same line, or space, tied with a slur, which must be sung with one name, and as one sound.



A *Single Bar* divides the time according to the measure note.



A *Measure Note* is that which fills a bar.



*Appoggiatures*, or *Leaning Notes*, are sung according to the value of the note, which follows.



A *Double Bar* shows the end of a strain.



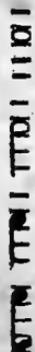
A *Close* shows the end of a tune.



OF NOTES.

SIX Notes are used in vocal musick, which are of different forms and lengths, viz:

1st. The semibreve - - - which contains 2 Minims.



2d. The Minim - - - which contains 2 Crotchets.

3d. The Crotchet - - - which contains 2 Quavers.

4th. The Quaver - - - which contains 2 Semiquavers.

5th. The Semiquaver - - which contains 2 Demisemiquavers.



6th. The Demisemiquaver, - which is the shortest note used.



OF RESTS.

RESTS require the same time as the notes they represent.

A Semibreve Rest - - is equal in time to a Semibreve.



A Minim Rest - - - is equal in time to a Minim.



A Crotchet Rest - - - is equal in time to a Crotchet.



A Quaver Rest - - - is equal in time to a Quaver.



A Semiquaver Rest - - is equal in time to a Semiquaver.



A Demisemiquaver Rest - is equal in time to a Demisemiquaver.



## SCALE SHOWING THE PROPORTION OF NOTES.

1 Semibreve ----- contains

2 ----- Minims,

or 4 ----- Crotchets,

or 8 ----- Quavers,

16 ----- Semiquavers,

or 32 ----- Demi-semiquavers.

The above scale ought to be well understood, otherwise the learner will continually be at loss.

## OF TIME.

THERE are three divisions of Time, *viz.*: Common, Tripple, and Compound.

COMMON TIME is measured by even numbers, as, 2, 4, &c. and has four Marks.

The *First Mark*  has a Semibreve for its measure note, and is performed in four seconds; accented on the first and third part of the bar, and thus beaten;

- 1st. Let the ends of the fingers fall,
- 2d. Let the heel of the hand fall,
- 3d. Raise the heel of the hand,
- 4th. Raise the ends of the fingers, which completes the bar.

*Example.*

dduu dd uu d d u u  
1234 12 34 1 2 3 4

The *Second Mark*  has a Semibreve for its measure note, and is performed one 4th faster; accented and beaten as in the first.

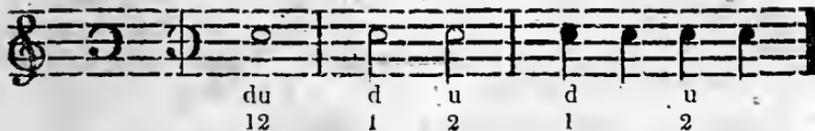
*Example.*

dduu dd uu d d u u  
1234 12 34 1 2 3 4

The *Third Mark*  or  has a Semibreve for its measure note and is performed in two seconds; accented on the first part of the bar, and is beaten thus;

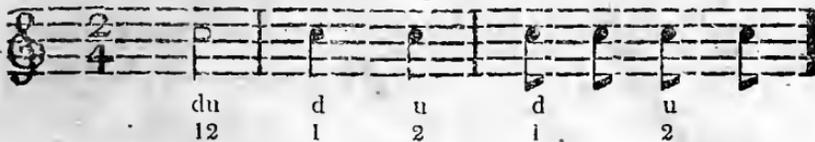
- 1st. Let the ends of the fingers fall,
- 2d. Raise the ends of the fingers, which completes the bar.

*Example.*



The *Fourth Mark*  has a Minim for its measure note, and is performed one 4th faster than the third; also accented and beaten as in the preceding Mark.

*Example.*



- NOTE. The First Mark has 4 beats in a bar.  
 The Second Mark has 4 beats in a bar.  
 The Third Mark has 2 beats in a bar.  
 The Fourth Mark has 2 beats in a bar.

TRIPLE TIME is measured by odd numbers, as 3, &c. and has three Marks, which are all beaten in the same manner, thus,

- 1st. Let the ends of the fingers fall,
- 2d. Let the heel of the hand fall,
- 3d. Raise the ends of the fingers, which completes the bar.

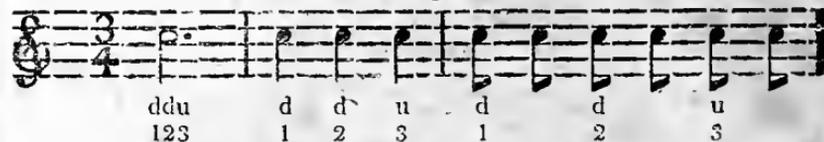
The *First Mark*  called *three to two*, has a pointed Semibreve for its measure note. Three Minims fill a bar, or six Crotchets, &c. accented on the first, and faintly on the third parts of the bar; each Minim to be sounded in a second of time.

*Example.*



The *Second Mark*  called *three from four*, has a pointed Minim for its measure note. Three Crotchets, or six Quavers fill a bar, accented as in the first Mark, and performed one 4th faster.

*Example.*



The *Third Mark*  called *three from eight*, has a pointed Crotchet for its measure note. Three Quavers, or six Semiquavers fill a bar; accented as in the first Mark, and performed about one quarter faster than the second.

*Example:*



## COMPOUND TIME has two Marks.

The *First Mark*  $\frac{6}{4}$  called *six to four*, has either two pointed Minims, two Minims  $\frac{4}{4}$  and two Crotchets, or six Crotchets in a bar; three sung with the hand down, and three with it up in the time of two seconds, accented on the first and third part.

*Example.*

d u d u d u  
1 2 1 2 1 2

The *Second Mark*  $\frac{6}{8}$  called *six from eight*, has either two pointed Crotchets, two  $\frac{8}{8}$  Crotchets and two Quavers, or six Quavers in a bar; two beats, one down and one up, and performed one 4th faster. Accented as before.

*Example.*

d u d u d u  
1 2 1 2 1 2

The figures refer to the number of beats in a bar; the letters *d* and *u*, for down and up beats.

**NOTE.** *Sacred Musick*, under the two preceding *Marks*, should never be sung in a rapid manner, for that destroys all solemnity, and is absolutely inconsistent with that kind of movement required when set to sacred subjects. The mathematical difference between the foregoing *Marks* of Time, is here omitted. The performing of *Musick* slower or faster, in the different *Marks*, is left to directive terms, in general use, and to the judgment of the performer.

## OF THE MODES, OR KEYS.

THERE are but two Modes or Keys, the Major, or Sharp Key, and the Minor, or Flat Key.

The learner may distinguish the Modes by the last note in the Bass, which note, if it be *Faw*, is the Major mode, and if it be *Law*, it is the Minor.

The principles of the two Modes must be explained by an Instructor.

## OF NAMING THE NOTES.

WHEN a tune has neither sharps nor flats at the beginning, *mi* is in *B*.

If there be 1 Sharp, <i>Mi</i> is in <i>F</i> .	If there be 1 Flat, <i>Mi</i> is in <i>E</i> .
..... 2 Sharps, <i>Mi</i> is in <i>C</i> .	..... 2 Flats, <i>Mi</i> is in <i>A</i> .
..... 3 Sharps, <i>Mi</i> is in <i>G</i> .	..... 3 Flats, <i>Mi</i> is in <i>D</i> .
..... 4 Sharps, <i>Mi</i> is in <i>D</i> .	..... 4 Flats, <i>Mi</i> is in <i>G</i> .

Above *Mi* are *faw*, *sol*, *law*, *faw*, *sol*, *law*, and then comes *Mi*.

Below *Mi* are *law*, *sol*, *faw*, *law*, *sol*, *faw*, and then comes *mi*.

Between *Mi* and *Faw*—and *Law* and *faw*, there is but a semitone; between the rest are whole tones.

THE learner ought to commit most of the preceding rules to memory, before he attempts to call the notes; a neglect of this is one of the principal causes of the inaccurate performance, which at present exists in many choirs of singers. Many persons, having a good musical ear, are very apt to trust to that, rather than confine themselves to rules, and afterwards blame their Instructors for their own negligence. Instructors ought to insist that their pupils pay a particular attention to the principles, and in no case to suffer them to neglect them.

When the learner has acquired a ready acquaintance with the rules, he ought to attend to the *Lessons for Tuning the Voice*, on which depends his future progress, and he ought not to attempt a tune till he can sound the several intervals in the octave readily.

Many schools have begun upon tunes, when they could scarcely have given a letter upon the scale, which is another cause that there are so many half singers. The learner may be sure that the more thoroughly he understands the principles, when he ought to attend to them, the more swift will be his progress afterward.

Schools then ought to be solicitous that their instructors be well qualified, for how can they instruct others when they are ignorant themselves? Learners, in that case, are led to suppose that they have improved, when they really have not, and consequently their time and money are both spent to no manner of purpose.

### GENERAL OBSERVATIONS.

WHEN a tune is well learnt by note, it may be sung in words. Pronounce every word as distinctly as possible. Singers generally fail in this point, by which means half the beauty of the musick is lost, the words not being understood.

In assigning voices to the several parts, the Teacher must be the judge. For if a voice which is suitable only for Bass, be put upon the Tenor, it will hang as a weight upon that part, and have a tendency continually to lower the pitch.

Never sing through the *Nose*, for that will spoil the voice, make the musick disagreeable, and have a disgusting effect upon the hearer.

High notes should generally be sung softer than the low. The *subject* ought however to regulate the strength of voice. The tone of the Bass should be full and majestic; of the Tenor, bold and manly; of the Counter, soft yet firm; of the Treble, smooth and delicate. Suitable attention should always be paid to the *Directive terms*. A

good tune performed without any variation, will be dull and insipid. In a company of singers it would have a good effect for some of the performers, on each part, to be silent, when passages marked *Soft* occur; the additional strength of their voices in the *Loud*, which generally succeeds the *Soft*, would mark the contrast more strongly, and give peculiar force and energy to the performance.—A becoming manner of conduct in a collection of singers, will greatly increase the agreeable sensations, which naturally arise from good performances.

The graces and ornaments of musick, such as *Holds*, *Trills*, *Appoggiatures*, *Transitions*, &c. must be acquired by great practice and attention; the learner had better omit them, till his knowledge and judgment dictate when and where to apply them.

▶ **PASSAGES**, where Syncopation takes place, are better explained by the Instructor, than by words; for this reason, an explanation is here omitted.

### LESSONS FOR TUNING THE VOICE.

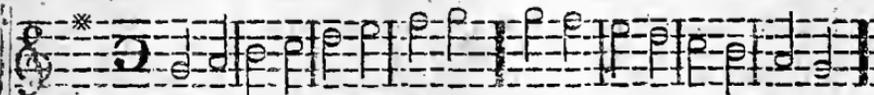
WHEN learning the following lessons for tuning the voice, be careful to give every note its proper sound, and pay particular attention to the situation of the Semitones. Let the motion of the hand, in keeping the time, be even and exact; always remembering that the hand must *fall* at the *beginning* of a bar, and *rise* at the *close*.

The more time you allow for the practice of the lessons, the easier you will learn a tune afterward. Should you neglect them wholly, you cannot read musick hereafter with any firmness and certainty of tone.

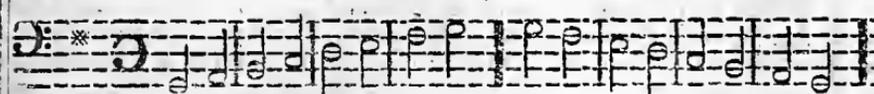
## LESSONS FOR TUNING THE VOICE.

## FIRST LESSON, in the Major Octave.

Tenor, &c. d u d u d u d u d u d u d u d u d u



Bass. Faw sol law faw sol law mi faw,



d u d u d u d u d u d u d u d u d u

## SECOND LESSON, in the Minor Octave.

d u d u d u d u d u d u d u d u



Law mi faw sol law faw sol law,



d u d u d u d u d u d u d u d u d u

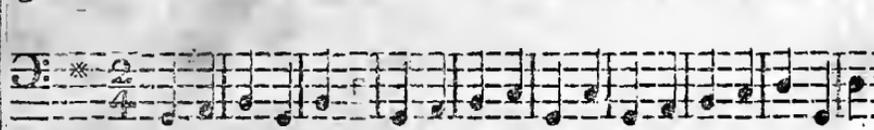
## THIRD LESSON.



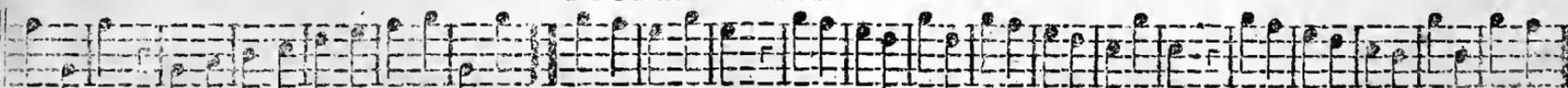
5ths, rising & falling.



du du du du



## FOURTH LESSON.



8ths, rising and falling.

FIFTH LESSON.

du du du du

SIXTH LESSON.

SEVENTH LESSON.

EIGHTH LESSON.

Rising 5th, and Falling 4th.

Rising 4th, and falling 5th.

Rising 3d, and falling 6th.

Rising 6th, and falling 3d.

## LESSON, IN HARMONY OF TWO PARTS.

Tenor or

Common time, first mark—a Semibreve the Measure note.

Treble. 1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4

The figures refer to the several beats in the first mark of Common Time.

## THE SAME LESSON, IN FOUR PARTS.

Treblic.

Counter.

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

Bass.

Give as much time to the several rests, as to the notes, they represent; and be careful, that you make but one sound of the pointed minims, sounding them smoothly without jerking the voice.

THE  
VILLAGE HARMONY.

OR

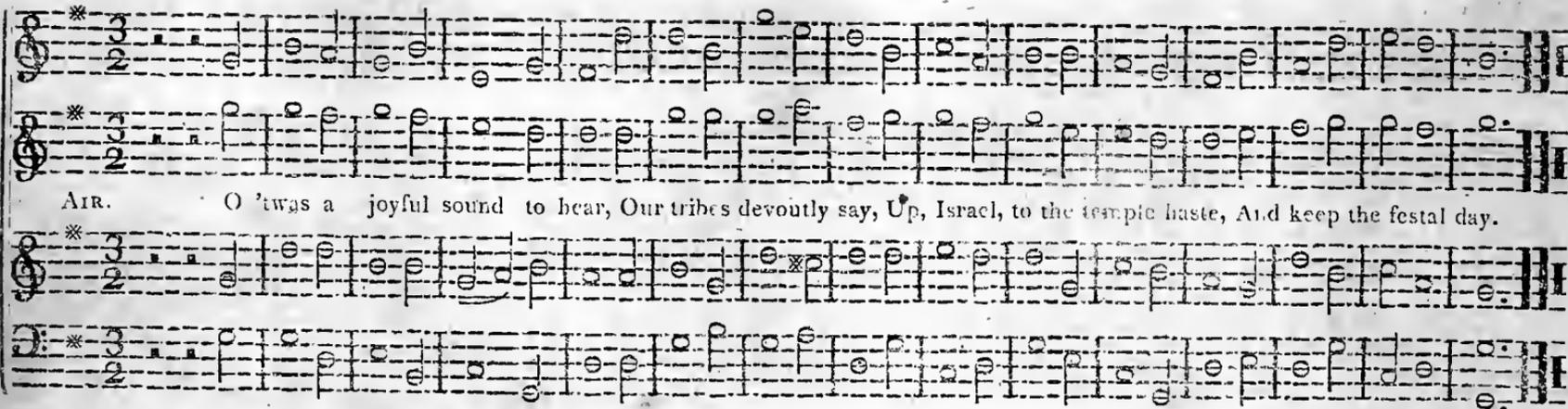
YOUTH'S ASSISTANT TO SACRED MUSICK.

OLD HUNDRED. L. M. ✕

*M. Luther.*

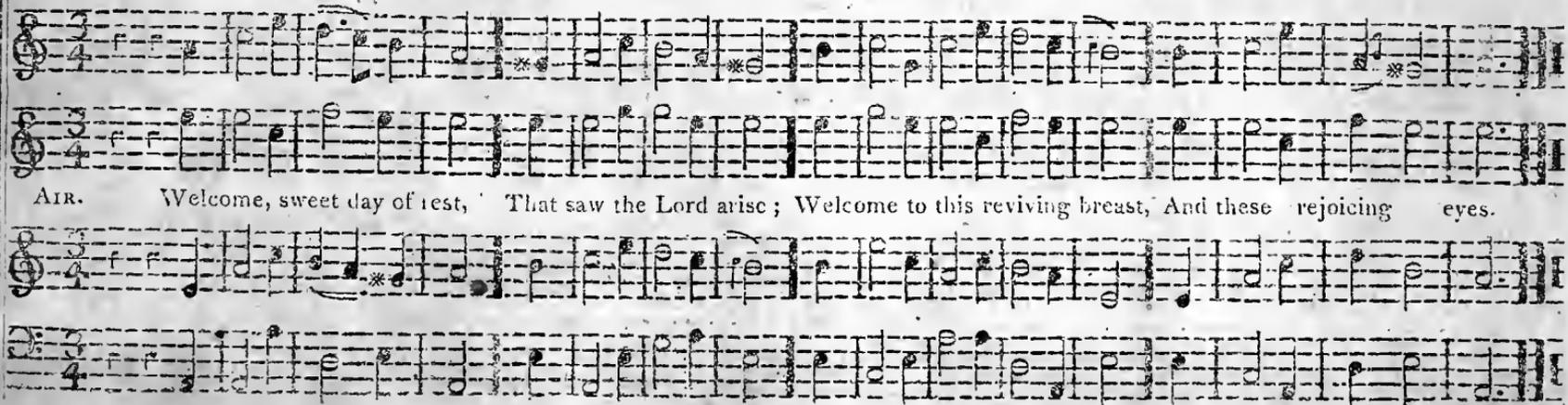
A four-staff musical score for the hymn 'Old Hundred'. The first two staves are treble clefs, and the last two are bass clefs. The music is in common time (C) and features a melody with various note values and rests. The lyrics are printed below the first two staves.

AIR. Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.



AIR. O 'twas a joyful sound to hear, Our tribes devoutly say, Up, Israel, to the temple haste, And keep the festal day.

## LITTLE MARLBOROUGH. S. M. ♪

*A. Williams' Coll.*


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

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

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

*Moderato.*

AIR. Hear, gracious God, my humble moan, To thee I breathe my sighs; When will the tedious night be gone, And when the dawn arise?

*Adagio.*WINDSOR. C. M.  $\text{♩}$ 

G. Kirby.

AIR. That awful day will surely come, Th' appointed hour makes haste, When I must stand before my judge, And pass the solemn test.

Air. To thee, my God and Saviour I, By day and night address my cry, Vouchsafe my

mournful voice to hear; To my distress incline thine ear. 1 2

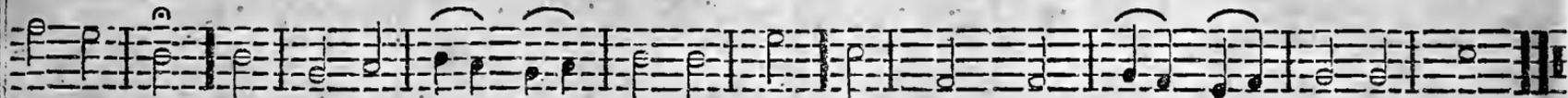
AIR. Ah, when shall I awake From sin's soft soothing pow'r, The slumber from my spirit shake, And rise to fall no more?

## LIMERICK. L. M. ♯

AIR. Deep in our hearts let us record The deeper sorrows of the Lord; Behold the rising



billows roll, To over-whelm his righteous soul! To o-ver-whelm his righteous soul!



LISBON. S. M. ✕

*D. Read.*



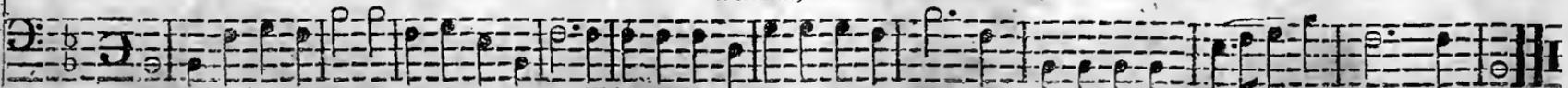
Welcome, &c.



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



Welcome, &c.



Welcome, &c.

CHELMSFORD. C. M. ♭

The first system of music for 'CHELMSFORD' consists of a single treble clef staff. It begins with a 3/2 time signature and a key signature of one flat. The melody is written in a simple, hymn-like style with quarter and half notes. There are two asterisks (\*) above the notes in the fourth and eighth measures.

AIR.

The second system of music for 'CHELMSFORD' continues the melody from the first system. It also features a treble clef, 3/2 time signature, and one flat key signature. The melody concludes with a double bar line and repeat dots. There is one asterisk (\*) above the notes in the eighth measure.

Long have I sat beneath the sound Of thy salvation, Lord ; But still how weak my faith is found, And knowledge of thy word !

The third system of music for 'CHELMSFORD' is a bass clef staff. It provides the bass line for the hymn, starting with a 3/2 time signature and one flat key signature. The notes are mostly quarter and half notes, with some rests.

HADDAM. S. M. ♭

MODERATO.

The first system of music for 'HADDAM' is a treble clef staff. It starts with a 3/4 time signature and a key signature of two flats. The tempo is marked 'MODERATO'. The melody is more complex than the first hymn, featuring many beamed eighth notes and some slurs. There are two asterisks (\*) above the notes in the eighth and ninth measures.

The second system of music for 'HADDAM' continues the melody. It features a treble clef, 3/4 time signature, and two flat key signature. The melody is characterized by frequent beaming of eighth notes. There are three asterisks (\*) above the notes in the eighth, ninth, and tenth measures.

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

The third system of music for 'HADDAM' is a treble clef staff. It continues the melody with a 3/4 time signature and two flat key signature. The notes are mostly quarter and eighth notes, with some slurs. There are two asterisks (\*) above the notes in the eighth and ninth measures.

The fourth system of music for 'HADDAM' is a bass clef staff. It provides the bass line for the hymn, starting with a 3/4 time signature and two flat key signature. The notes are mostly quarter and eighth notes, with some slurs. There are two asterisks (\*) above the notes in the eighth and ninth measures.



AIR.



Come, O ye saints, your voices raise To God in grateful songs; And let the mem'ry of his grace Inspire your hearts and tongues.



## CHINA. L. M. ✕



AIR. Now to the Lord, who makes us know The wonders of his dying love, Be humble honours paid below, Be humble honours paid below, And strains of nobler praise above.



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

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in common time (C) and features a key signature of one flat (B-flat). The lyrics are written below the vocal line.

*Pia.*

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

The second system of the musical score also consists of four staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music continues in common time and one flat. The lyrics are written below the vocal line.

*For.*

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

*Moderato.*FUNERAL THOUGHT. C. M.  $\flat$ *I. Smith.*

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

*Moderato.*

ARR. 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.

WINTER. C. M.  $\times$ 

D. Read.

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

Moderato.

The first system of musical notation for 'NORWICH' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time and features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. The system concludes with a double bar line.

AIR. Give thanks to God on high, The universal Lord, His pow'r and grace Are still the same;  
 The sov'reign King of kings; And be his name ador'd. And let his name Have endless praise.

The second system of musical notation for 'NORWICH' continues the melody from the first system. It consists of two staves (treble and bass clef) and ends with a double bar line.

USTICK. S. M. ♩

The first system of musical notation for 'USTICK' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/2 time and features a melody with quarter, eighth, and sixteenth notes, along with rests and accidentals. The system concludes with a double bar line.

AIR.

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

The second system of musical notation for 'USTICK' continues the melody from the first system. It consists of two staves (treble and bass clef) and ends with a double bar line.



AIR

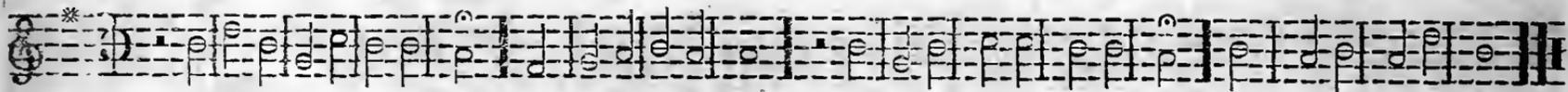


O Sun of righteousness, arise, With healing in thy wings; To my diseas'd, my fainting soul Thy light salvation brings.



## YORK. C. M. ✕

J. Milton.



AIR.

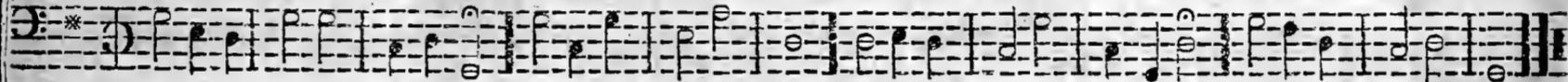


Happy the heart where graces reign, Where love inspires the breast; Love is the brightest of the train, And strengthens all the rest.



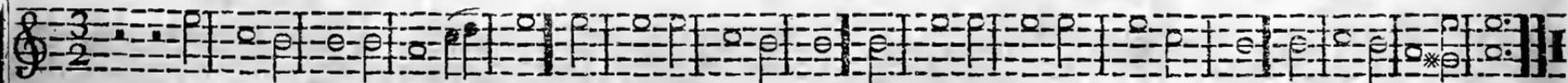


AIR. God, my supporter and my hope, My help forever near; Thine arm of mercy held me up, When sinking in despair.

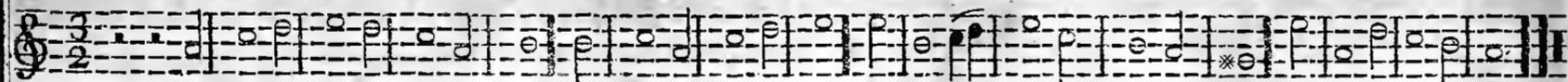


## PLYMOUTH. C. M. †

W. Tansur.



AIR. With rev'rence let the saints appear, And bow before the Lord; His high commands with rev'rence hear, And tremble at his word.



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

## ROCKINGHAM. C. M. †

Dr. Burney.

AIR. He is a God of sov'reign love, That promis'd heav'n to me; And taught my tho'ts to soar above, Where happy, where happy, where happy spirits be.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C). The notation includes various note values, rests, and bar lines.

O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing; In their great Creator, Let all men rejoice, And heirs of salvation Be glad in their King.

The second system of musical notation consists of two staves, continuing the piece from the first system. It features similar notation with treble and bass clefs and common time.

## BARBY. C. M. ✕

W. Tansur.

The first system of musical notation for 'Barby' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). There are asterisks (\*) above the first few notes of both staves. The notation includes various note values, rests, and bar lines.

AIR. 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.

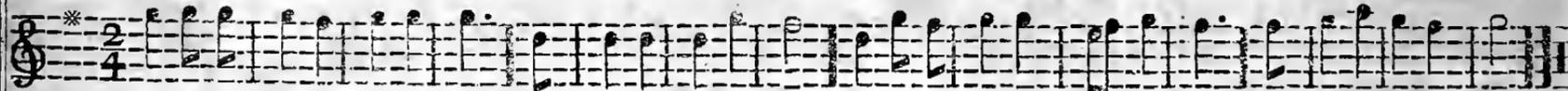
The second system of musical notation for 'Barby' consists of two staves, continuing the piece. It features similar notation with treble and bass clefs and common time. There are asterisks (\*) above the first few notes of both staves. The notation includes various note values, rests, and bar lines.

ARMSGATE. C. M.  $\flat$ 

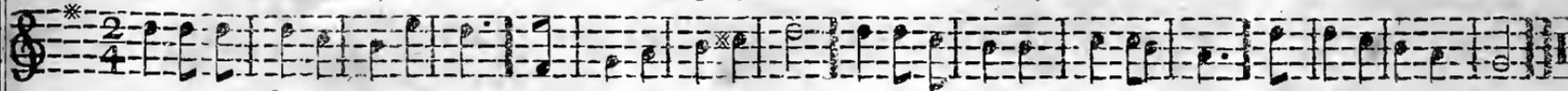
AIR.



Life is a span, a fleeting hour, How soon the vapour flies! Man is a tender, transient flow'r, That in the blooming dies, That in the blooming dies.

BOYLSTON. C. M.  $\times$ 

AIR. Father of mercies, in thy word What endless glory shines! Forever be thy name ador'd, For these celestial lines.





AIR.



Thus the Eternal Father spake To Christ the Son, "ascend and sit At my right hand, 'till I shall make Thy foes submissive at thy feet."



## IRISH. C. M. ☒

*A. Williams.*

AIR. Now shall my inward joys arise, And burst into a song; Almighty love inspires my heart, And pleasure tunes my tongue.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with an asterisk (\*). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Phrasing slurs are used to group notes across measures.

AIR. Join all the glorious names Of wisdom, love, and pow'r, That ever mortals knew, That angels

The second system of music continues the piece with two staves. It begins with an asterisk (\*). The notation includes various rhythmic patterns and phrasing slurs, maintaining the melodic and harmonic flow from the first system.

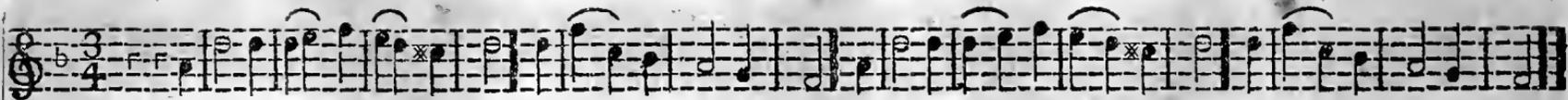
The third system of music consists of two staves. The upper staff begins with an asterisk (\*). The music continues with similar note values and phrasing as the previous systems.

ever bore; All are too mean To speak his worth, Too mean to set my Saviour forth.

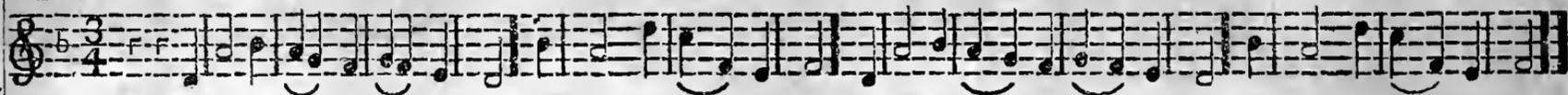
The fourth system of music consists of two staves. The upper staff begins with an asterisk (\*). The music concludes with a final cadence, indicated by a double bar line and repeat dots.

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

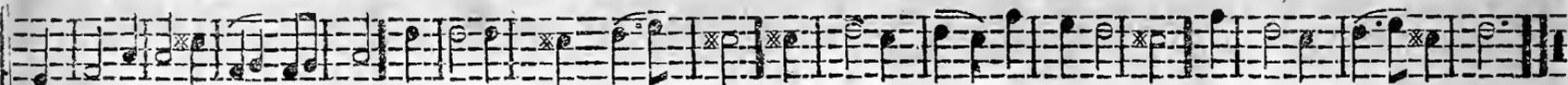
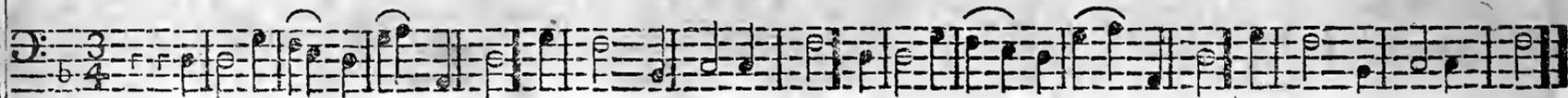
My days of praise shall ne'er be past, While life, and thought, and being last; Or immor - tali - ty endures.



AIR.



Hear, gracious God, my humble moan; To thee I breathe my sighs! When will the tedious night be gone? And when the dawn arise?



My God! O could I make the claim, My Father and my friend! And call thee mine, by ev'ry name On which thy saints depend.

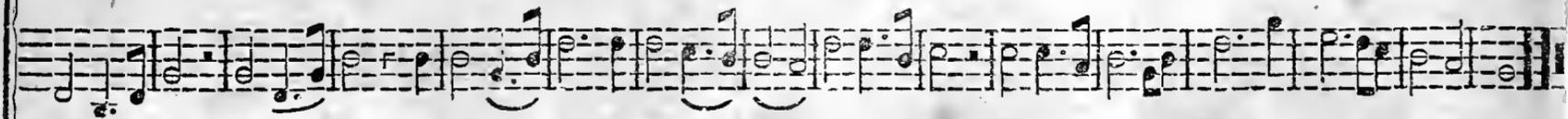


*Pia.**For.*

AIR.



Jesus, our great high priest, Offer'd his blood and dy'd; My guilty conscience seeks No sacrifice beside.



His pow'rful blood Did once atone, And now it pleads Before the throne, His pow'rful blood Did once atone, And now it pleads Before the throne.





*Pia.**For.*

AIR.



Blood has a voice to pierce the skies; Revenge! the blood of Abel cries, Revenge! the blood of Abel cries;

*Pia.**For.*

But the dear stream, when Christ was slain, Spoke peace as loud from ev'ry vein, Spoke peace as loud from ev'ry vein.



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

## MARLBOROUGH. C. M. ✕

W. Shrubsole.

*Allegro Moderato.**Pia.**For.*

AIR.

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

*Pia.**For.*

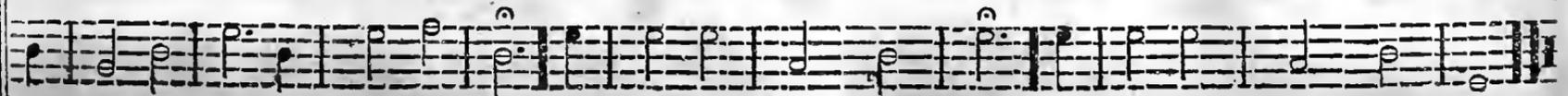
AIR



While shepherds watch'd their flocks by night, All seated on the ground, All seated on the ground;

*Pia.**For.*

The angel of the Lord came down, And glory shone around, And glory shone around.



*Moderato.*

AIR.



Jesus, my all, to heav'n is gone, He whom I fix'd my hopes upon, His track I see, and I'll pursue The narrow



His track I see, and I'll pursue The

DOXOLOGY.



Praise, praise him, praise him, Praise, praise him, praise him all, all,

*For.*

way till him I view. Praise God from whom all blessings flow, Praise, praise him, praise him, Praise, praise him, praise him, Praise him all, all,



narrow way till him I view.

Praise, praise him, praise him, Praise, praise him, praise him all, all,



All creatures here below,                  Praise him above,                  ye heav'nly host,                  Praise Father, Son, and Holy Ghost.



BATH. L. M. ✕

*A. Williams' Coll.*



ARR. 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.



Musical score for "GREEN'S 100th" in G major, 4/4 time. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked "L. M." (Lento Moderato). The score includes a first ending marked with a double bar line and a repeat sign. The lyrics are: "Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To shew thy love by morning light, And talk of all thy truth at night." The word "AIR." is written above the first staff.

AIR. Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To shew thy love by morning light, And talk of all thy truth at night.

## WANTAGE. C. M. †

*A. Williams' Coll.*

Musical score for "WANTAGE" in C major, 2/4 time. The score consists of three staves. The first two staves are for the vocal line, and the last is for the piano accompaniment. The key signature has no sharps or flats, and the time signature is 2/4. The tempo is marked "C. M." (Crescendo Moderato). The score includes a first ending marked with a double bar line and a repeat sign. The lyrics are: "'Twas in the watches of the night, I thought upon thy pow'r, I kept thy lovely face in sight, Amidst the darkest hour." The word "AIR." is written above the first staff.

AIR. 'Twas in the watches of the night, I thought upon thy pow'r, I kept thy lovely face in sight, Amidst the darkest hour.

The first system of the musical score consists of four staves. The top staff is the vocal line, marked with an asterisk and a 2/4 time signature. It begins with a treble clef and contains the melody. The second staff is the first piano accompaniment, also marked with an asterisk and a 2/4 time signature, starting with a treble clef. The third and fourth staves are the second piano accompaniment, marked with an asterisk and a 2/4 time signature, starting with a bass clef. The lyrics are written below the vocal staff.

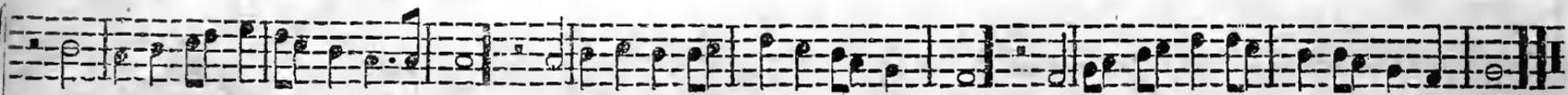
Air. Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thy earthly

The second system of the musical score consists of four staves. The top staff is the vocal line, continuing the melody from the first system. The second, third, and fourth staves are the piano accompaniment, continuing the harmonic support. The lyrics are written below the vocal staff.

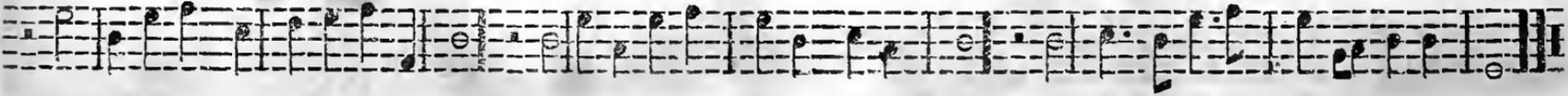
temples are! To thine abode My heart aspires, With warm desires To see my God.



Air. Not to our names, thou only just and true, Not to our worthless names is glory due ; Thy pow'r and grace, thy truth and justice claim



Immortal honours to thy sov'reign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, " And where's your God?"





AIR.



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



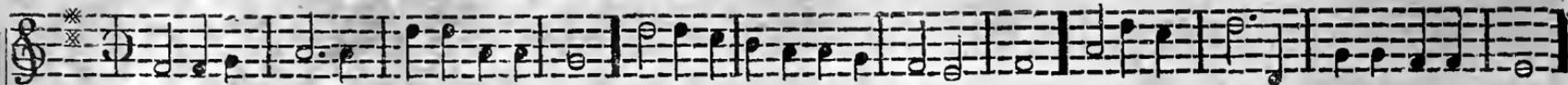
PSALM 25th. S. M. ♯

*Gillet.*

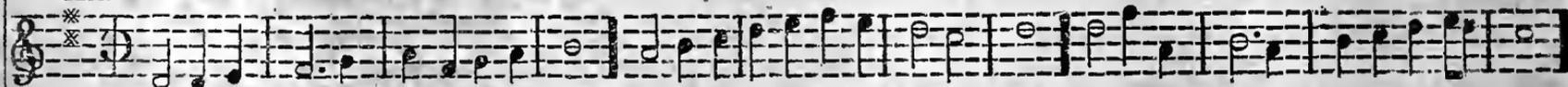


AIR. I lift my soul to God, My trust is in his name; Let not my foes, that seek my blood, Still triumph in my shame, Still triumph, &c.

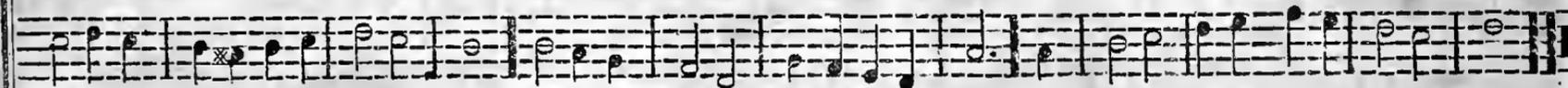
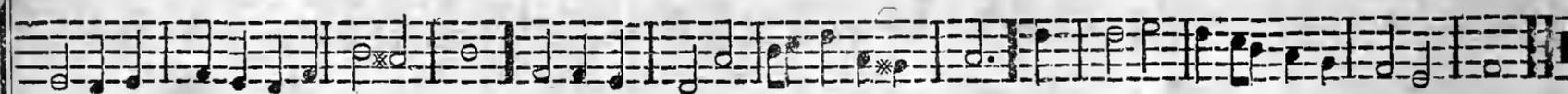
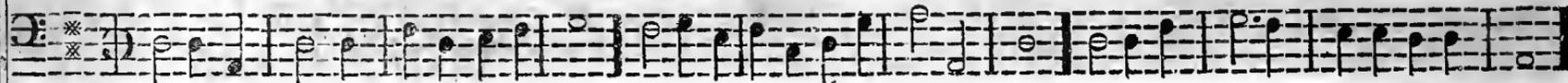




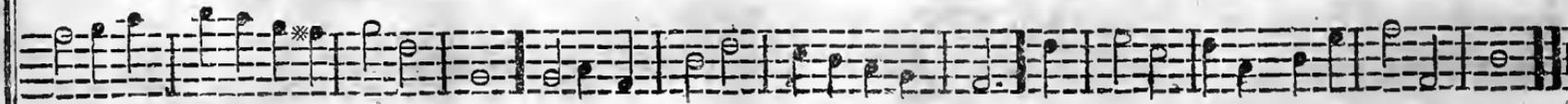
AIR.



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



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





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

## ADDISON. C. M. ✕

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

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



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

*Pia.**For.*

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

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 2/4. The key signature has one sharp (F#). The music is marked with an asterisk (\*) and includes various musical notations such as notes, rests, and dynamics.

ATR. Most triumphant, greatly glorious, He from death and hell arose, In him all his church victorious, Triumph'd o'er their

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 2/4. The key signature has one sharp (F#). The music is marked with an asterisk (\*) and includes various musical notations such as notes, rests, and dynamics.

Hal - le - lu - jah,

dreadful foes. Hallelujah, Hallelujah, Glory, glory, Lord, be thine.

Hallelujah, Halle - - lu - jah,

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

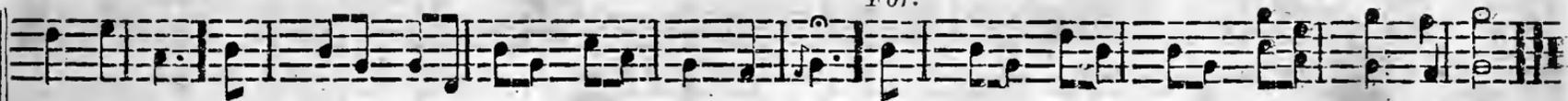
He sends his show'rs of blessings down, To cheer the plains below; He makes the grass the mountains crown, And corn in vallies grow.

*Andante.*

AIR.



Glory and honour be to thee, Thou self-ex - istent De - i - - ty: Thee we revere, and

*For.*

thee adore, In mercy in - fi - - nite, and pow'r, In mercy in - fi - - nite, and pow'r.





AIR.



Some seraph, lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our eternal King.



Thy names, how infinite they be, Great Ever - lasting One! Boundless thy might and majesty, And unconfin'd thy throne.



*AIR.*

'Midst ten thousand saints and angels      Hallelujah,      Welcome,  
 Lo, he cometh! countless trumpets Blow before the bloody sign;      See the crucified shine!      Hallelujah,      Hallelujah,      welcome, bleeding Lamb!

*Alto.*

## CHARMOUTH. C. M. ✕

*Tenor.*

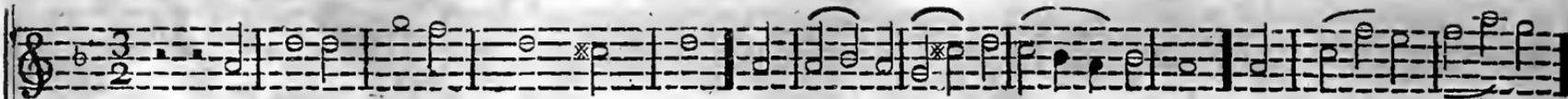
*AIR. Solemn.*

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



AIR. A - wake, my soul; a - wake, mine eyes; Awake, my drowsy fac - ul - ties;

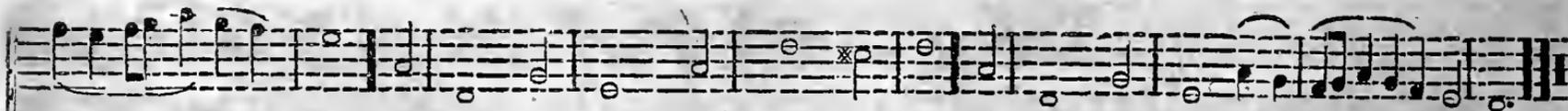
A - wake, and see the new-born light, Spring from the dark - some womb of night.



AIR.



Go, worship at im -manuel's feet, See in his face what wonders meet! Earth is too narrow



to express His worth; his glory, or his grace, His worth, his glory, or his grace.





AIR.



With earnest longings of the mind, My God, to thee I look ; So pants the hunted hart to find And taste the cooling brook,



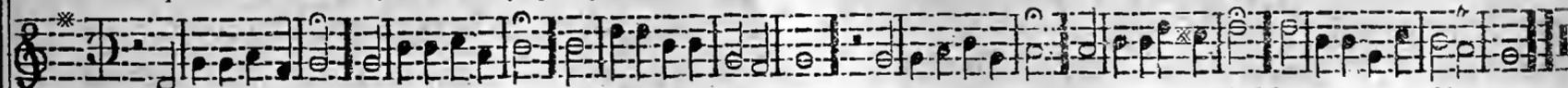
DALSTON. S. P. M. ✕

A. Williams.



AIR. How pleas'd and blest was I, To hear the people cry,

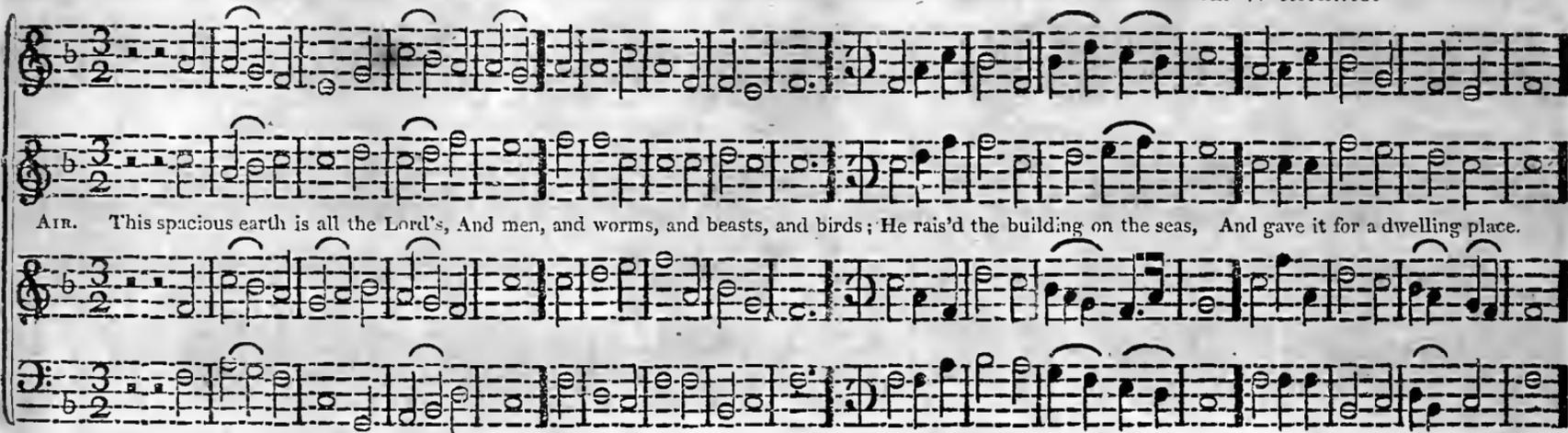
Yes, with a cheerful zeal, We haste to Zion's hill,



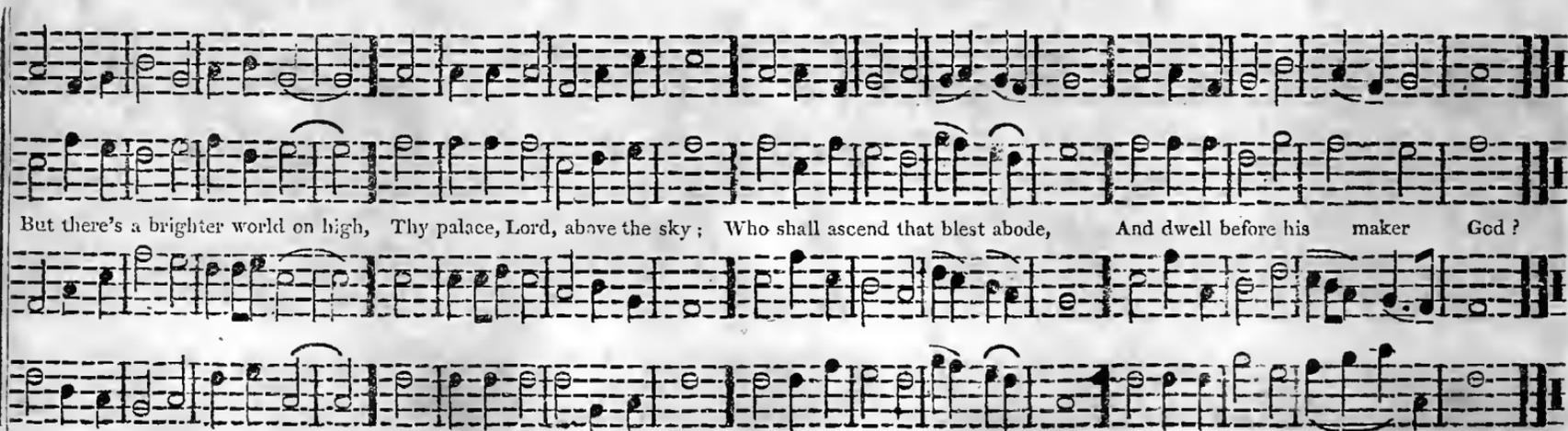
"Come, let us seek our God to day ;"

And there our vows and honours pay.





ARR. This spacious earth is all the Lord's, And men, and worms, and beasts, and birds; He rais'd the building on the seas, And gave it for a dwelling place.



But there's a brighter world on high, Thy palace, Lord, above the sky; Who shall ascend that blest abode, And dwell before his maker God?



AIR.



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



WELLS. L. M. ✕

*Holdrayd.*

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



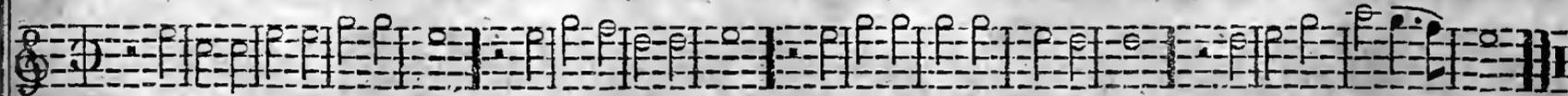


ARR. Come, let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues,

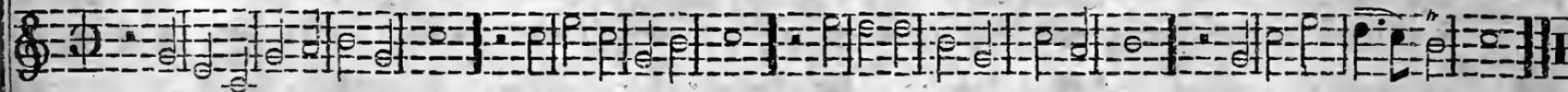
The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are in bass clef with a 3/4 time signature. The music features various note values, rests, and phrasing slurs. A double bar line is present in the middle of the system.

But all their joys are one, Ten thousand thousand are their tongues, But all, but all their joys are one.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It includes a double bar line and concludes with a final cadence.



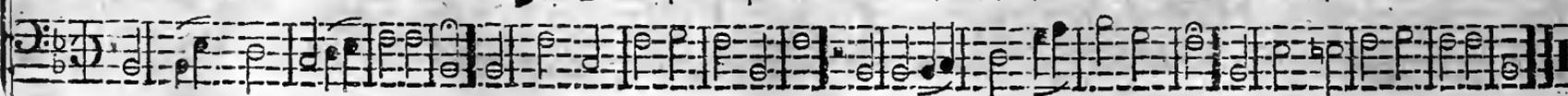
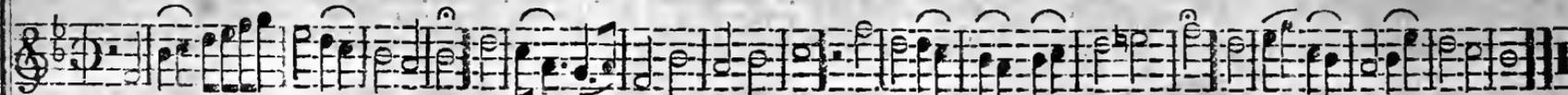
AIR. To thine almighty arm we owe The triumphs of the day; Thy terrors, Lord, confound the foe, And melt their strength away.



ROCHDALE. L. M. ✕



AIR. There is a glorious world on high, Resplendent with eternal day; Faith views the blissful prospect nigh, And God's own word reveals the way.

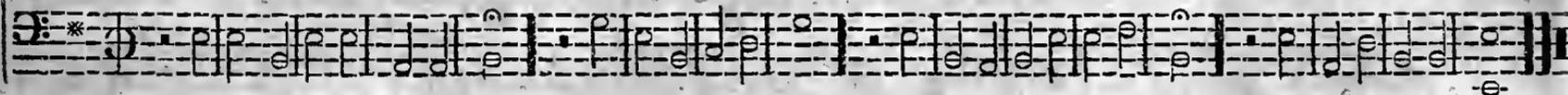




AIR.

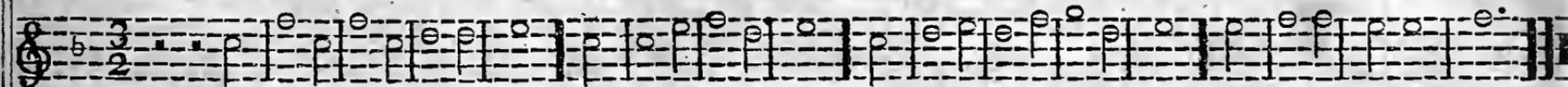
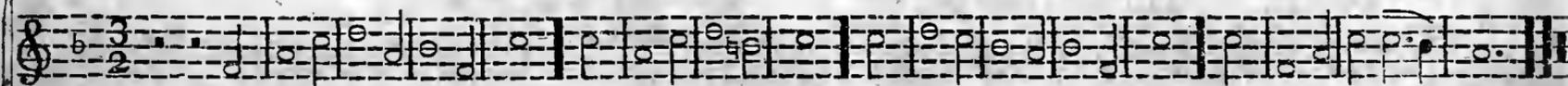


Lord, where shall guilty souls retire,      Forgotten and unknown ? In hell they meet thy dreadful ire, In heav'n thy glorious throne.

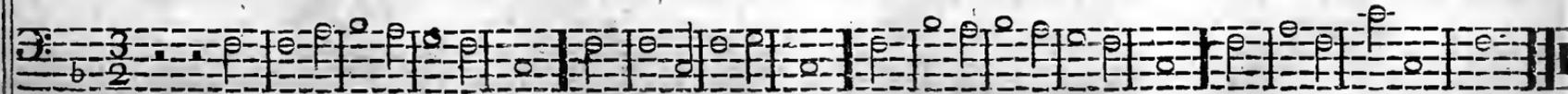
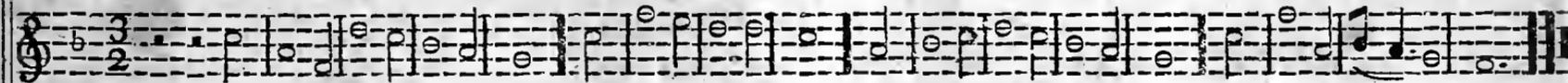


BEDFORD. C. M. ♯

W. Wheall.



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





AIR.



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



My noonday walks he shall attend; And all my midnight hours defend.





AIR.



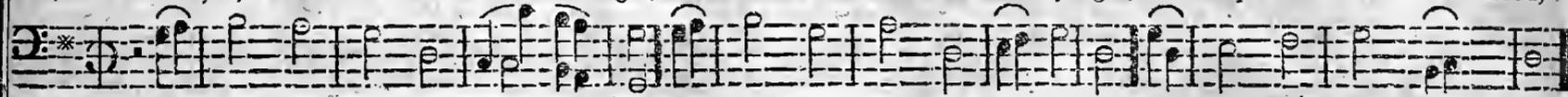
The Lord of Sabbath let us praise, In concert with the blest, Who, joyful in harmonious lays, Employ an endless rest.



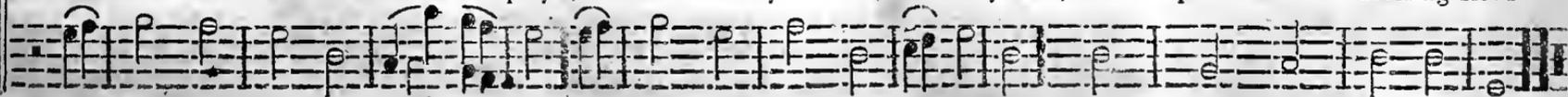
## AITHLONE. C. P. M. ✕



These eyes, which once abus'd the sight, Now lift to God their watery sight, And weep a si - lent flood,



These hands are rais'd in ceaseless pray'r, O wash away the stains they wear, In pure re - deeming blood.



AIR. Shall the vile race of flesh and blood Contend with their cre - a - - - tor, God?

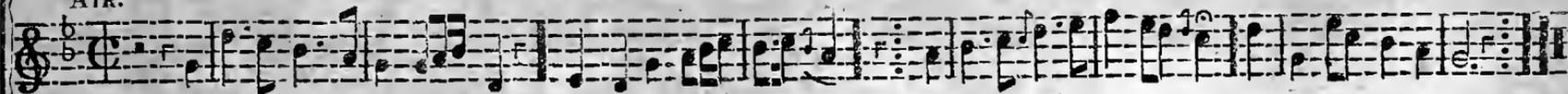
The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are written below the vocal line. The second and fourth staves are the piano accompaniment, with the second staff in treble clef and the fourth staff in bass clef. The music features various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).

Shall mortal worms presume to be More holy, wise, or just than he?

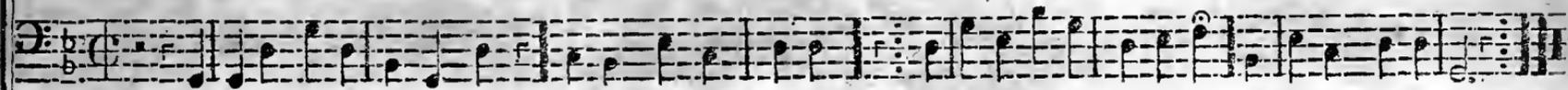
The second system of the musical score also consists of four staves. The top staff is the vocal line, continuing the lyrics from the first system. The second and fourth staves are the piano accompaniment. The musical notation includes various note values, rests, and dynamic markings, maintaining the same key signature and time signature as the first system.



AIR.

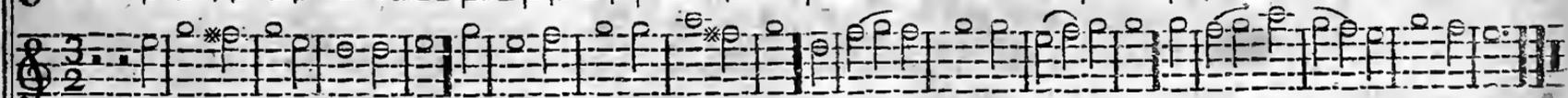


With joy we meditate the grace Of our High Priest above : His heart is made of tenderness ; His bowels melt with love.



ALL SAINTS. L. M. \*

W. Tansur.



AIR. From all that dwell below the skies, Let the Creator's praise arise ; Let the Redeemer's name be sung Thro' ev'ry land, by ev'ry tongue.

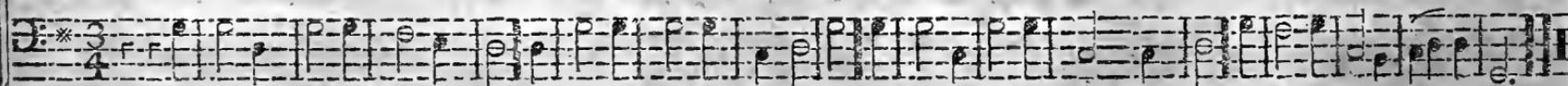




AIR.



Bury'd in shadows of the night, We lie, till Christ restores the light; Wisdom descends to heal the blind, And chase the darkness of the mind.



## RYLAND. S. M. ✕



Tenor.

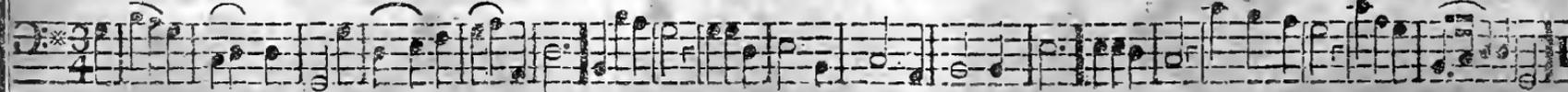
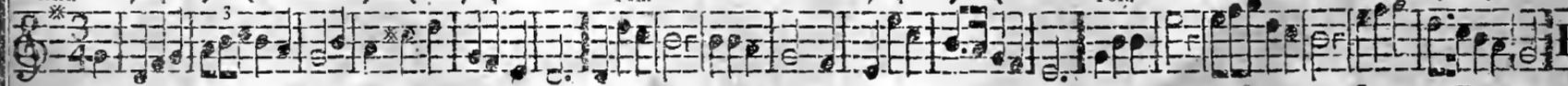


O blessed souls are they, Whose sins are cover'd o'er; Divinely blest, to whom the Lord, Imputes their guilt no more, Divinely blest, to whom the Lord, &c.

AIR.

PIA.

FOR.



BUCKINGHAM. C. M.  $\flat$ *A. Williams.*

71

Musical score for 'BUCKINGHAM' in C major, common time. The score consists of two systems of staves. The first system has a treble clef and a 3/2 time signature. The second system has a bass clef and a 3/2 time signature. The music features a melody with various note values and rests, and a bass line with chords and single notes. There are asterisks in the first system, likely indicating specific performance instructions.

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.

Musical score for 'BUCKINGHAM' in C major, common time. The score consists of two systems of staves. The first system has a treble clef and a 3/2 time signature. The second system has a bass clef and a 3/2 time signature. The music features a melody with various note values and rests, and a bass line with chords and single notes. There are asterisks in the first system, likely indicating specific performance instructions.

ARUNDEL. C. M.  $\sharp$ *A. Williams' Coll.*

Musical score for 'ARUNDEL' in C major, common time. The score consists of two systems of staves. The first system has a treble clef and a 3/4 time signature. The second system has a bass clef and a 3/4 time signature. The music features a melody with various note values and rests, and a bass line with chords and single notes. There are asterisks in the second system, likely indicating specific performance instructions.

AIR. All glory be to God on high, And to the earth be peace; God will henceforth, from heav'n to men, Begin and never cease.

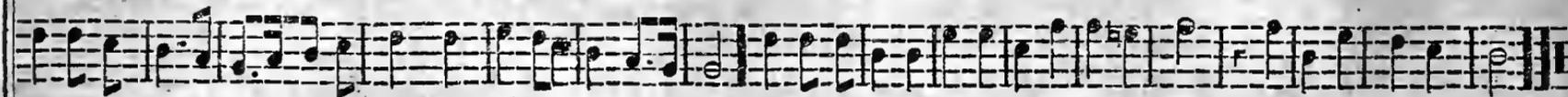
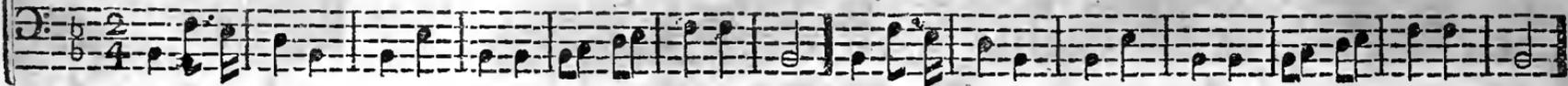
Musical score for 'ARUNDEL' in C major, common time. The score consists of two systems of staves. The first system has a treble clef and a 3/4 time signature. The second system has a bass clef and a 3/4 time signature. The music features a melody with various note values and rests, and a bass line with chords and single notes. There are asterisks in the second system, likely indicating specific performance instructions.

*Andante.*

AIR.



Jesus, our Lord, ascend thy throne, And near thy father sit:      In Zion shall thy pow'r be known, And make thy foes submit.



What wonders shall thy gospel do! Thy converts shall surpass The num'rous drops, the num'rous drops of morning dew, And own thy sov'reign grace.



AIR. Before the rosy dawn of day, To thee, my God, I'll sing; Awake, my soft and tuneful lyre, Awake, each charming string.

Awake, and let thy flowing strains Glide thro' the midnight air, While high amidst her silent orb, The silver moon rolls clear:

*And.* The Lord appears my helper now, Nor is my faith afraid Of what the sons of earth can do, Since heav'n affords me aid.

*Pia.**For.*

'Tis safer, Lord, to hope in thee, And have my God my friend, Than trust in men of high degree, And on their truth depend.

The first system of music for 'Bangor' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and eighth notes.

AIR. Stoop down, my tho'ts, that us'd to rise, Converse awhile with death: Think how a gasping mortal lies, And pants away his breath.

The second system of music for 'Bangor' continues the melody from the first system. It consists of two staves in treble and bass clefs with a one-flat key signature and common time. The lyrics are written below the staves.

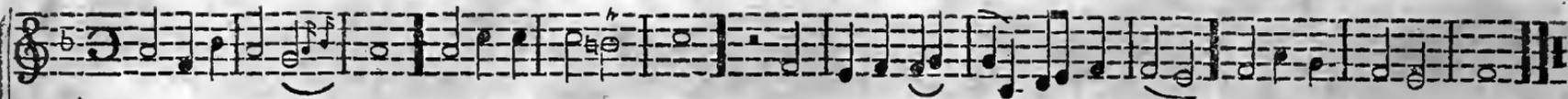
## ST. MARTIN'S. C. M. ✕

W. Tansur.

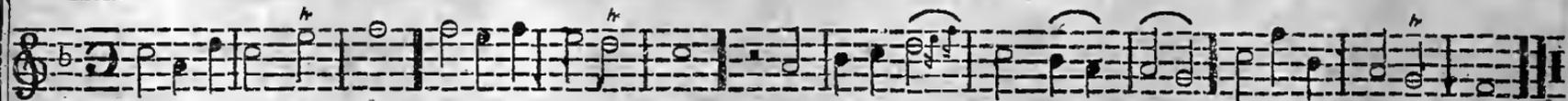
The first system of music for 'St. Martin's' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a more complex rhythmic pattern with many beamed eighth notes.

AIR. To our al - - mighty Maker, God, New honours be address'd; His great sal - vation shines abroad, And makes the nations blest.

The second system of music for 'St. Martin's' continues the melody from the first system. It consists of two staves in treble and bass clefs with a one-flat key signature and 3/2 time signature. The lyrics are written below the staves.



AIR.



Great is the Lord our God, And let his praise be great; He makes the church his blest abode, His most delightful seat.



## MOUNT-EPHRAIM. S. M. ☒

B. Milgrove.



AIR.



Your harps, ye trembling saints, Down from the willows take; Loud to the praise of Christ, our Lord, Bid every string awake.



*Con Spirito.*

AIR.



Lord I will bless thee all my days, Thy praise shall dwell upon my tongue ; My soul shall glory in thy grace, While saints rejoice to hear the song.

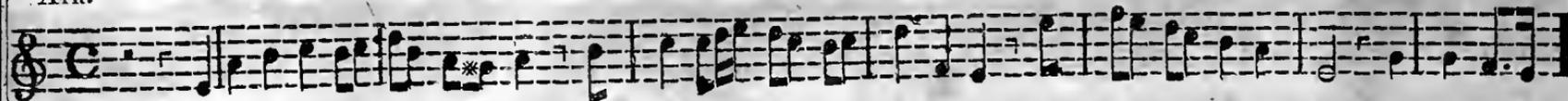
*Pia.**For.**Pia.**For.*

Hal - lelujah, hal - lelujah, hal - lelujah, hal - lelujah, hal - - - le - lu - - jah..





AIR.



Almighty King of heav'n above, E - - ternal source of truth and love, And Lord of all below, With reverence



and re - - ligious fear, Permit thy suppliants to draw near, And at thy feet to bow, And at thy feet to bow.

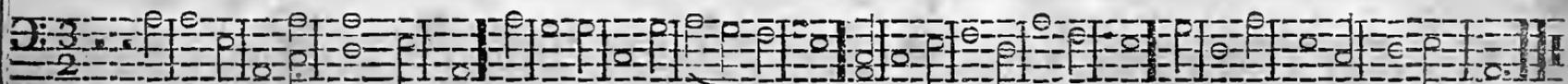




Air.



When I survey the wond'rous cross On which the Prince of glory died, My richest gain I count but loss, And pour contempt on all my pride.

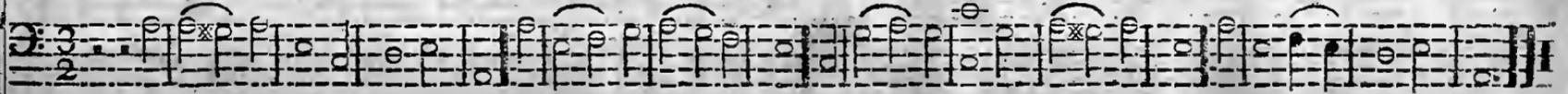


BROOMSGROVE. C. M. ♯

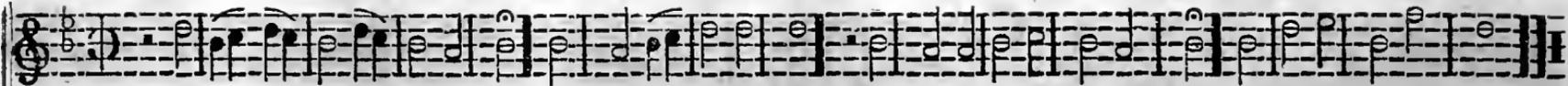
W. Knapp.



AIR. Save me, O God! the swelling floods Break in upon my soul: I sink, and sorrows o'er my head Like mighty waters roll.



ISLE OF WIGHT. C. M. ♭



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.



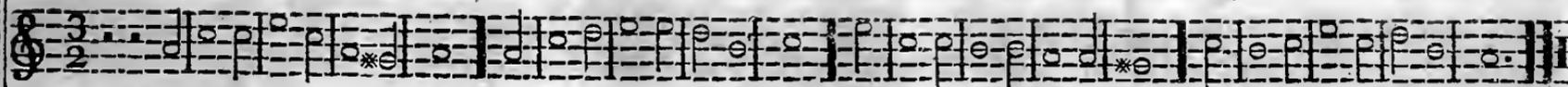
FARNHAM. S. M. ✕

J. Playford.

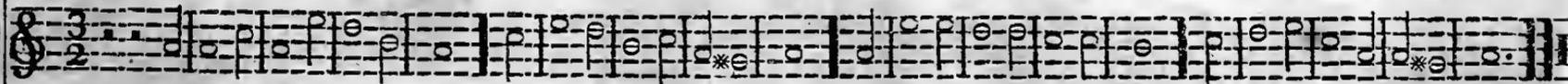


AIR. Behold, the morning sun Begins his glorious way! His beams thro' all the nations run, And life and light convey.

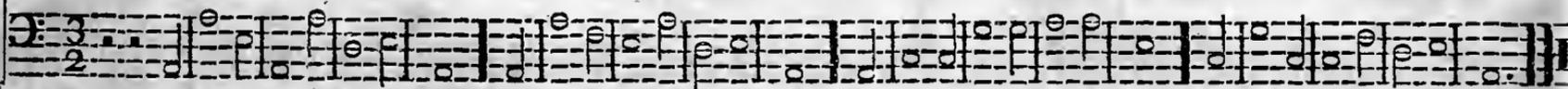




AIR.

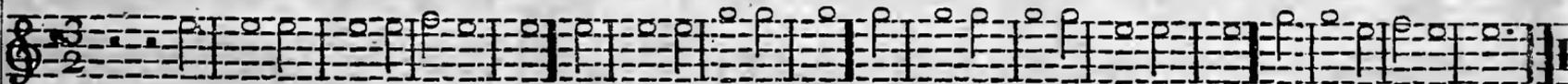
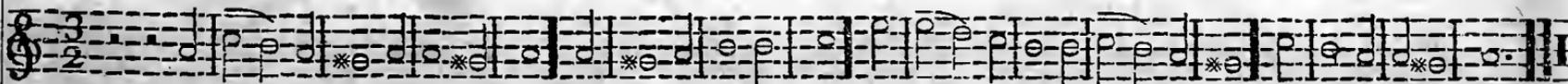


The God we serve maintains his throne Above the clouds, beyond the skies ; Thro' all the earth his will is done, He knows our groans, he hears our cries.

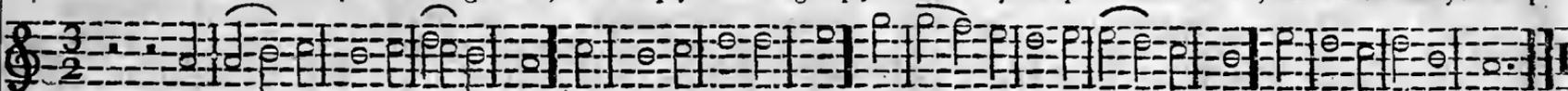


## WALLINGFORD. C. M. ♭

A. Williams' Coll.



AIR. Wait on the Lord, ye trembling saints, And keep your courage up ; He'll raise your spirit when it faints, And far exceed your hope.

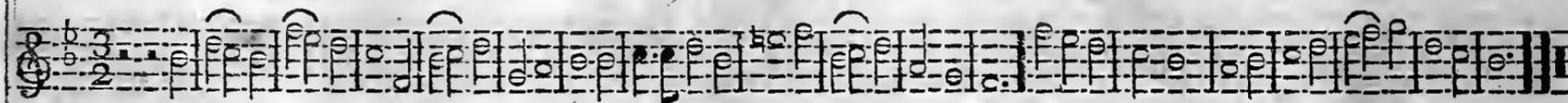




ATR.

And make a joyful noise;

Let Israel hear his voice.



Sing to the Lord aloud, Sing to the Lord aloud, And make a joyful noise,

God is our strength, our Saviour God,



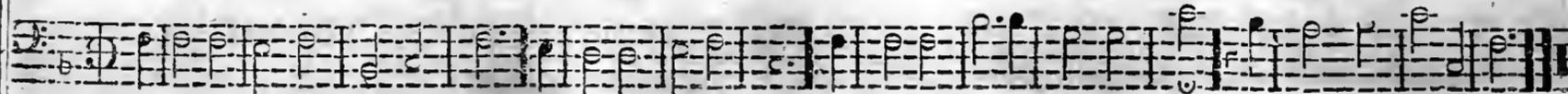
## ELIM. C. M. ✕

Grigg.

Alto.



ATR. With joy we medi - tate the grace Of our High Priest above; His heart is made of tenderness, His bowels melt with love.





AIR. Behold the glories of the Lamb, Amidst his father's throne: Prepare new honours for his name,

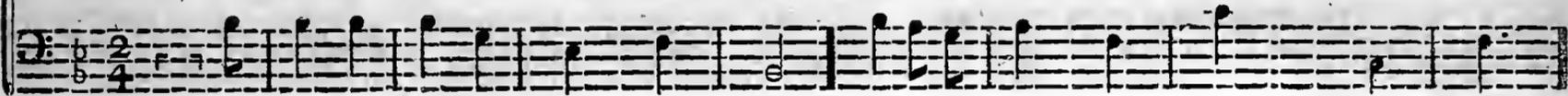
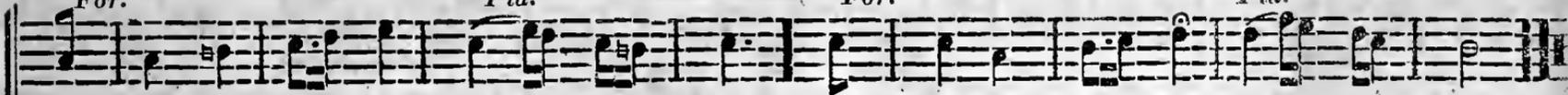
And songs before unknown, Prepare new honours for his name, And songs before unknown.

*Pia.*

AIR.



Of him who did sal - va - tion bring, Lord, may we ever think and sing,

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

Arise, ye guilty, he'll forgive : A - rise, ye needy, he'll re - lieve.

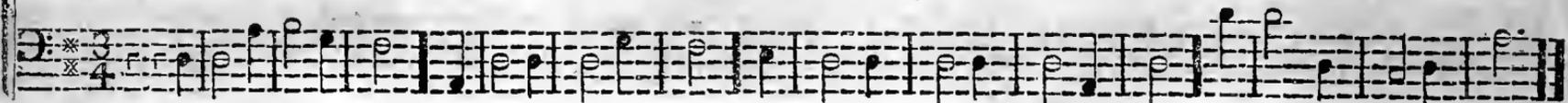
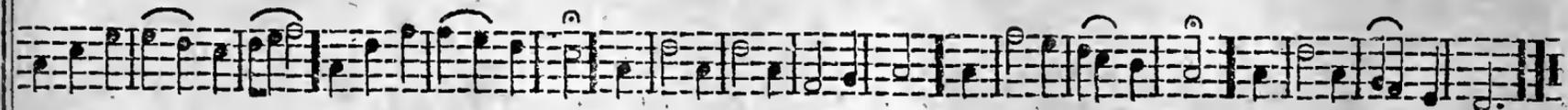
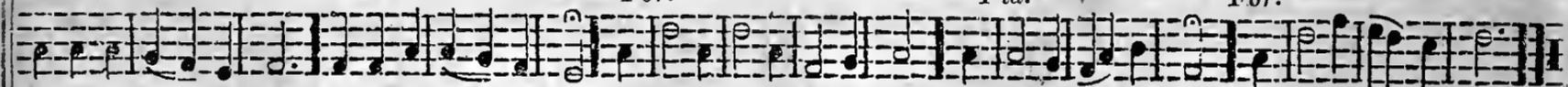




AIR.



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

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

High as the heav'ns are rais'd Above the earth we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.





AIR.



Let sinners take their course, And choose the road to death; But in the worship of my God I'll spend my daily breath.



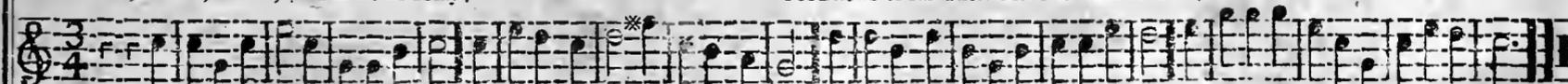
CESHUNT. 5 & 6.  $\times$

A. Williams.



AIR. Come, sinners; attend, And make no delay;

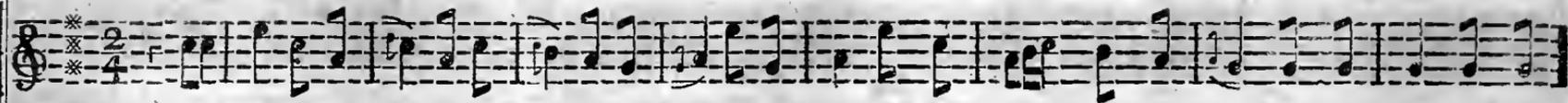
Good news of salvation Come now and receive;



Good news from a friend I bring you to day,

There's no condemnation to them who believe.





AIR.



Come, let us ascend, My companion and friend, To a taste of the banquet above; If thine heart be as

*Pia.**For.*

mine, If for Jesus it pine, Come up into the chariot of love, Come up into the chariot of love.



2 Who in Jesus confide,  
They are bold to outide  
The storms of affliction beneath;  
With the prophet they soar  
To that heavenly shore,  
And outfly all the arrows of death.

3 By faith we are come  
To our permanent home;  
By hope we the rapture improve;  
By love we still rise,  
And look down on the skies,  
For the heaven of heavens is love!

4 Who on earth can conceive  
How happy we live  
In the city of God the great King!  
What a concert of praise,  
When our Jesus's grace  
The whole heavenly company sing!

5 What a rapturous song,  
When the glorify'd throng  
In the spirit of harmony join!  
Join all the glad choirs,  
Hearts, voices, and lyres,  
And the burden is mercy divine!

6 Hallelujah, they cry,  
To the King of the sky,  
To the great everlasting I AM!  
To the Lamb that was slain,  
And liveth again:  
Hallelujah to God and the Lamb!

A four-part musical score for the hymn 'COMPLAINT'. It consists of four staves: a vocal line (Soprano/Alto) with a treble clef and a key signature of one sharp (F#), and three accompaniment staves (Tenor, Bass, and Cello/Double Bass) with a bass clef. The music is in 4/4 time. The vocal line features a melodic line with various note values and rests, including some notes marked with an asterisk (\*). The accompaniment staves provide harmonic support with chords and moving lines.

Att. Hear, O my God, with pity hear, My humble, supplicating moan; In mercy answer all my prayer, And make thy truth and goodness known.

## RICKMANSWORTH. L. M. ✕

*A. Williams' Coll.*

A four-part musical score for the hymn 'RICKMANSWORTH'. It consists of four staves: a vocal line (Soprano/Alto) with a treble clef and a key signature of one sharp (F#), and three accompaniment staves (Tenor, Bass, and Cello/Double Bass) with a bass clef. The music is in 3/4 time. The vocal line features a melodic line with various note values and rests, including some notes marked with an asterisk (\*). The accompaniment staves provide harmonic support with chords and moving lines.

Att. 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.

*Andante.*

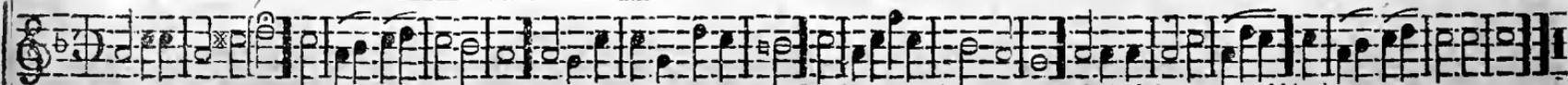
AIR.



Jesus, thy blood and righteousness My beauty ore, my glorious dress! 'Midst flaming worlds, in these array'd, With joy shall I lift up my head.



SHARON. S. M. ✕



Join in a song with sweet accord, And thus surround his throne,



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

And thus surround his throne.



Join in a song with sweet accord, And thus surround his throne,

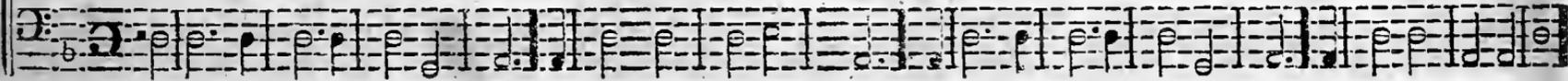




AIR.



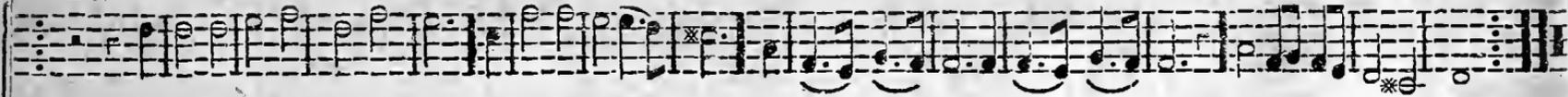
Our sins, alas! how strong they be! And like a raging flood, They break our duty, Lord, to thee, And force us far from God.



For.

Pia.

For.



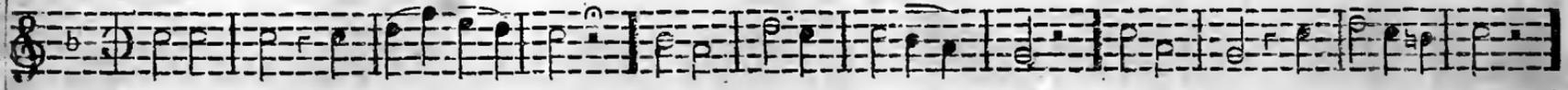
The waves of trouble how they roll! How loud the tempest roars, But death shall land our weary souls, Safe on the heav'nly shores.



*Pia.*



AIR.



Son of God, Thy blessing grant, Still supply my ev'ry want; Tree of life, thine influence shed,



*For.*

*Pia.*

*For.*



With thy sap my spirit feed, With thy sap my spirit feed, With thy sap my spirit feed.



*Pia.**For.*

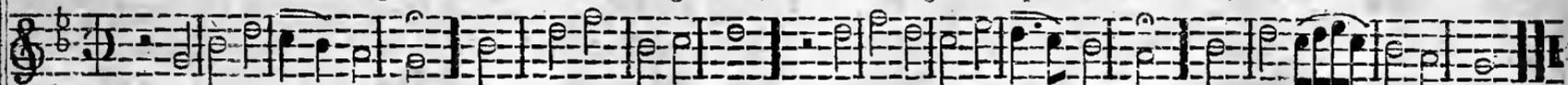
AIR.



'Tis finish'd! 'tis finish'd! so the Saviour cry'd, And meekly bow'd his head and dy'd; 'Tis finish'd! yes, the race is run, The battle's fought, the vict'ry won.

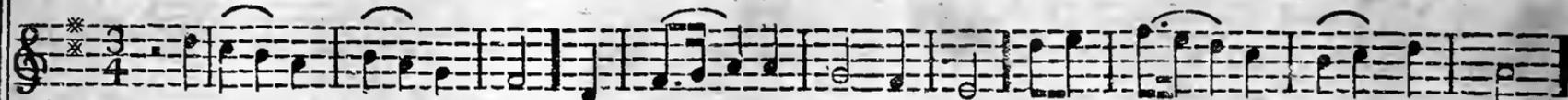
EGYPT. S. M.  $\flat$ 

AIR. Our days are as the grass, Or like the morning flow'r; When blasting winds spread o'er the field, It withers in an hour.

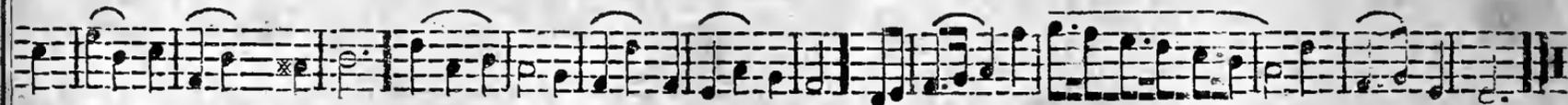
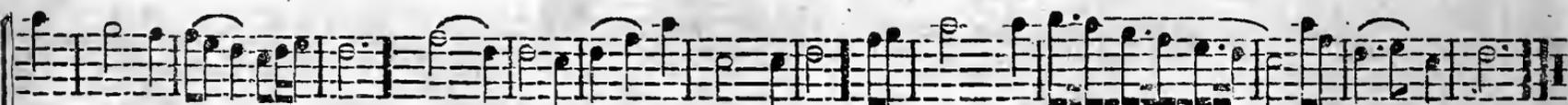




AIR.



The Lord Je - hovah reigns, His throne is built on high; The garments, he assumes,

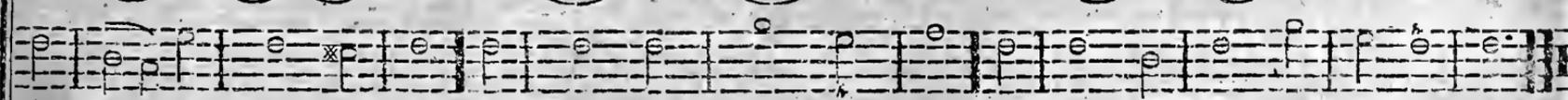
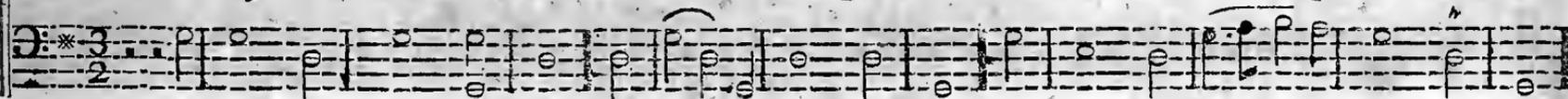


Are light and majesty. His glories shine with beams so bright, No mortal eye can bear the sight.

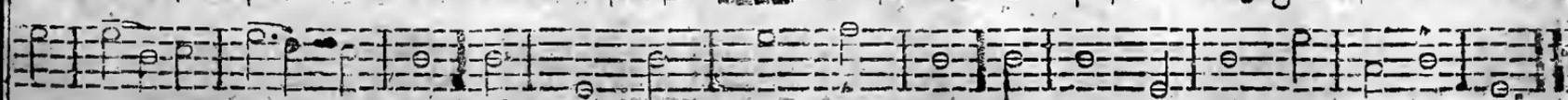


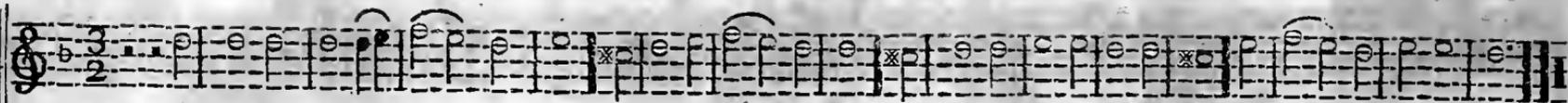


Air. Like fruitful shew'rs of rain, That water all the plain, Descending from the neighb'ring hills;

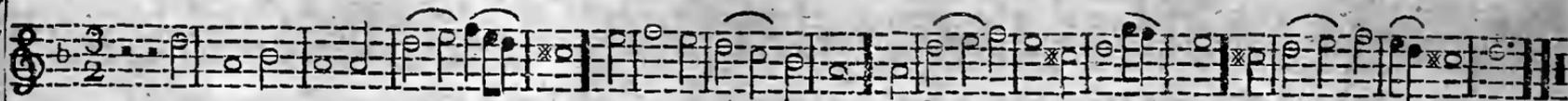


Such streams of pleasure roll Thro' ev'ry friendly soul, Where love like heav'nly dew distills.

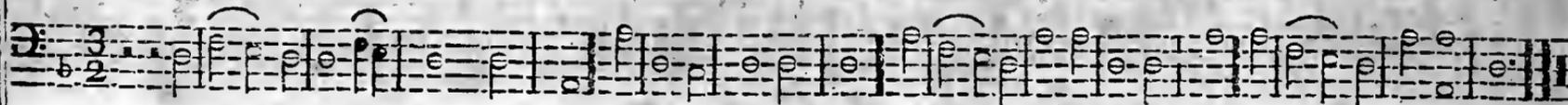




AIR.



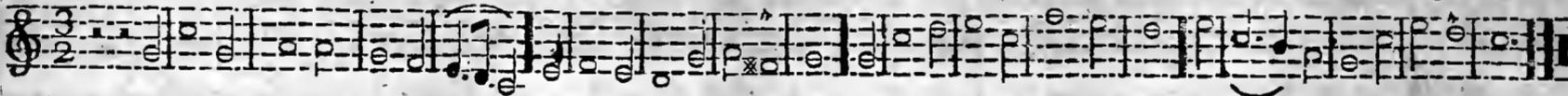
Dread Sov'reign, let my ev'ning song, Like holy incense rise; Assist the off'rings of my tongue To reach the lofty skies.

WINCHESTER. L. M.  $\times$ 

M. Luther.



AIR. My God accept my early vows, Like morning incense in thine house; And let my nightly worship rise, Sweet as the evening sacrifice.



*Andante.*

AIR.



Now to the Lord a noble song, Awake, my soul, awake, my tongue, Hosannah to th' Eternal Name, And all his boundless love proclaim.

SUTTON. S. M.  $\times$ 

A. Williams' Coll.



AIR. Behold, the lofty sky Declares its maker, God, And all the starry works on high, Proclaim his pow'r abroad.

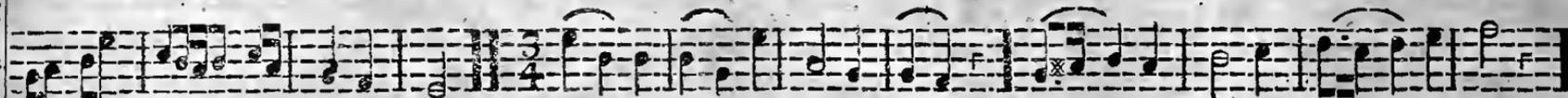




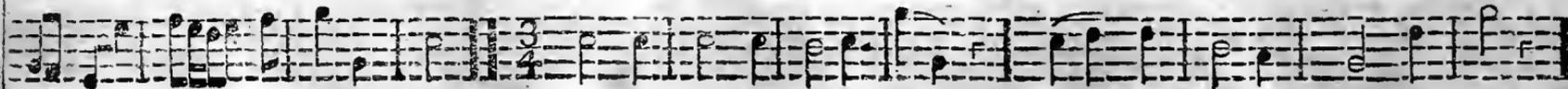
AIR.



Father, Son, and Holy Ghost, One in Three, and Three in One, As by the celestial host, Let thy will on earth be done,

*Pia.*

Let thy will on earth be done. Praise by all to thee be giv'n, Glorious Lord of earth and heav'n,



*For.*

Glorious Lord of earth and heav'n, Praise by all to thee be giv'n, Glorious Lord of earth and heav'n.

## WORSHIP, OR EVENING HYMN. L. M. ♭

*J. Clark.*

AIR.

Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities : Welcome, sweet sleep, that driv'st away The toils and follies of the day.

2 On thy soft bosom let me lie,  
Forget the world, and learn to die;  
O, Israel's watchful Shepherd, spread  
Thy guardian angels round my bed.

3 Let not the spirits of the air,  
Whilst I repose, my soul ensnare;  
But guard thy suppliant free from harms,  
Clasp'd in thy everlasting arms.

*Vivace.*

Arr. Let ev'ry creature rise and bring Pe - cu - liar honours to our King;

Angels descend with songs a - gain, And earth repeat the loud amen.

AIR. Let ev'ry tongue thy goodness speak, Thou sov'reign Lord of all; Thy strengthening hands uphold the weak, And raise the poor that fall.

## GUILDFORD. S. M. ♯

J. Arnold.

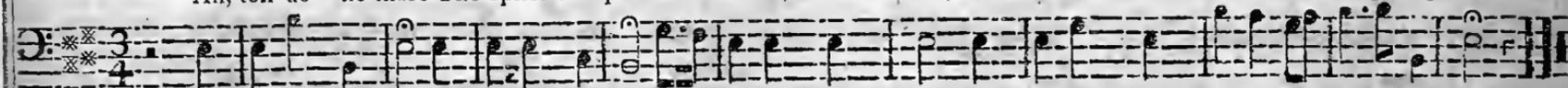
AIR. How glorious was the grace When Christ sustain'd the stroke! His life and blood the Shepherd pays, A ransom for the flock.



AIR.



Ah, tell us no more The spirit and pow'r Of Jesus, our God, Is not to be found in this life giving food.



2 Did Jesus ordain  
His supper in vain,  
And furnish a feast  
For none but his earliest servants, to taste?

3 Nay, but this is his will,  
(We know it and feel)  
That we should partake  
The banquet, for all he so freely did make.

4 In rapturous bliss  
He bids us do this;  
The joy, it imparts,  
Hath witness'd his gracious design in our hearts.

5 'Tis God, we believe,  
Who cannot deceive;  
The witness of God  
Is present, and speaks in the mystical blood.

6 Receiving the bread,  
On Jesus we feed;  
It doth not appear,  
His manner of working, but Jesus is here.

## SHIRLEY. S. M. ♯

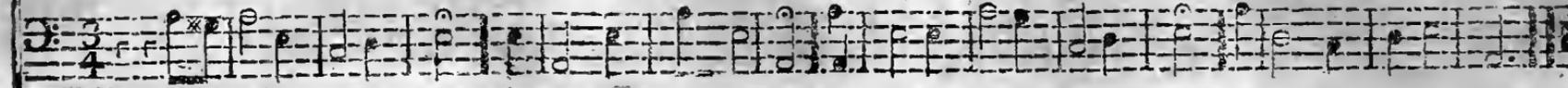
Moderato.



AIR.



From lowest depths of wo, To God I send my cry; Lord, hear my supplicating voice, And graciously reply.





AIR.



Thou dear Redeemer, dying Lamb, We love to hear of thee; No musick like thy charming



name, Nor half, nor half so sweet can be, Nor half, nor half so sweet can be.

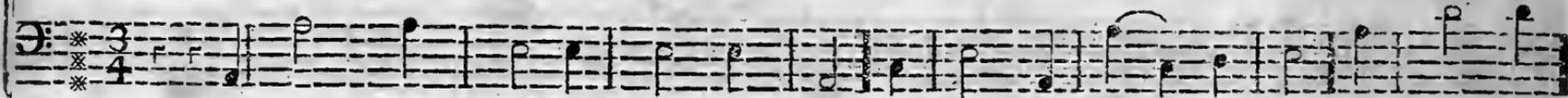




AIR.

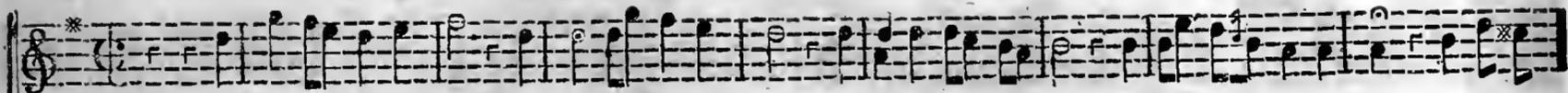


The Lord sup - plies his people's need, Je - ho - vah is his name; In pastures

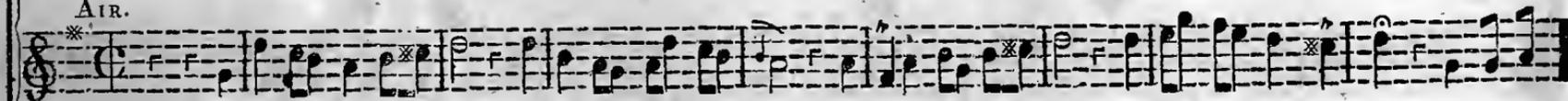


fresh he makes them feed, Be - side the liv - - ing stream, Be - side the liv - ing stream.

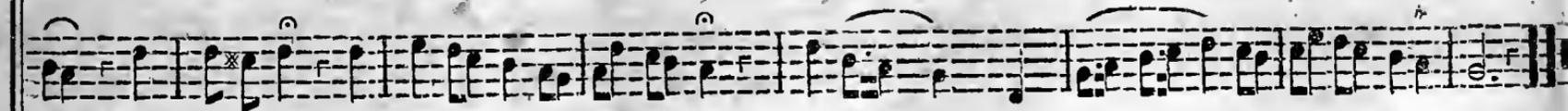
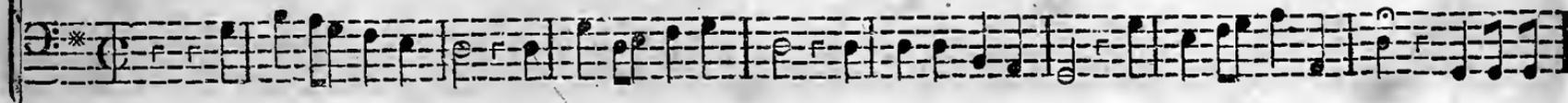




AIR.



Rejoice, the Lord is King! Your Lord and King adore: Mortals, give thanks and sing, And triumph evermore. Lift up your

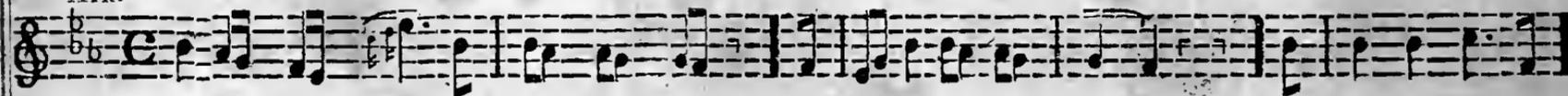


heart, Lift up your voice, Rejoice, again I say, rejoice, Rejoice, Rejoice, again I say, rejoice.





AIR.



Lord, where shall guil - ty souls re - tire, For - gotten and unknown? In hell they meet thy



vengeful ire, In heav'n thy glorious throne, In heav'n thy glo - rious throne.





AIR.

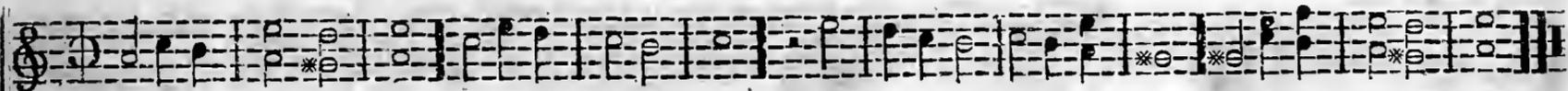


Lord, at thy temple we appear, As happy Simcon came, And hope to meet our Saviour here; O make our joys the same.



## AYLESBURY. S. M. ♯

J. Chetham.



ARR. The Lord my shepherd is, I shall be well supply'd: Since he is mine, and I am his, What can I want beside?

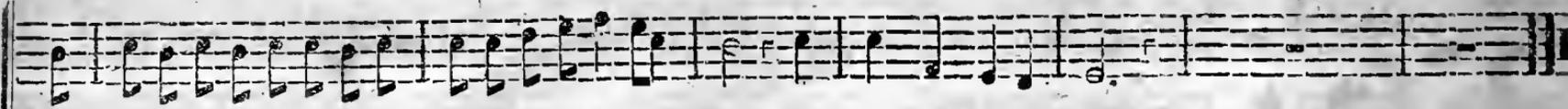




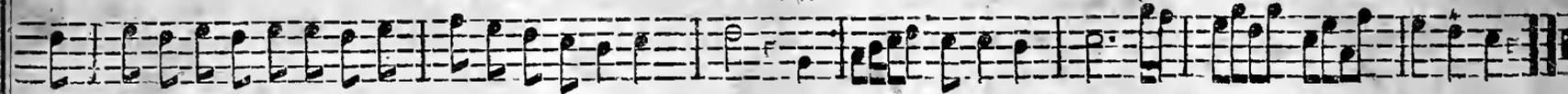
AIR.



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



Sym.



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



A musical score for the hymn 'NAMURE'. It consists of four staves. The first two staves are treble clefs, and the last two are a bass clef. The time signature is 3/4. The key signature has one sharp (F#). The music is written in a simple, homophonic style. The lyrics are printed below the second staff.

ATR. There the great Monarch of the skies His saving pow'r displays, And light breaks in upon our eyes, With kind and quick'ning rays.

## WENDOVER, OR STANDISH. C. M. ♭

W. Tansur's Coll.

A musical score for the hymn 'WENDOVER, OR STANDISH'. It consists of four staves. The first two staves are treble clefs, and the last two are a bass clef. The time signature is 3/4. The key signature has one flat (Bb). The music is written in a simple, homophonic style. The lyrics are printed below the second staff.

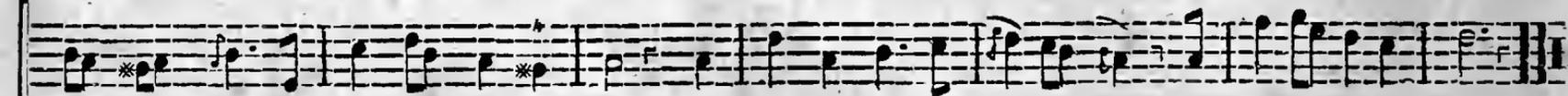
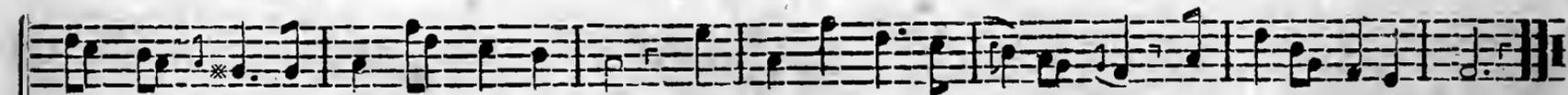
ATR. Lord, what is man, poor feeble man, Born of the earth at first! His life a shadow, light and vain, Still hastening to the dust.

*Andante.*

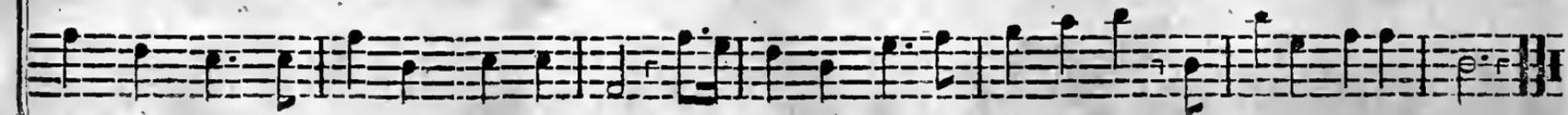
AIR.



The Lord of Sabbath let us praise, In concert with the blest, Who, joyful in harmo - nious lays, Employ an

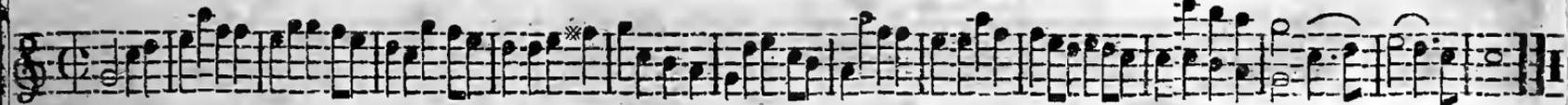


endless rest, Employ an endless rest, Who, joyful in harmonious lays, Employ an endless rest.





AIR. Why do my foes insult and cry, Fly, like a tim'rous, trembling dove, To distant woods or mountains fly?



My refuge is the God of love; Why do my foes insult and cry, To distant woods or mountains fly,



CONTRITION. L. M. ♭

W. Wood.

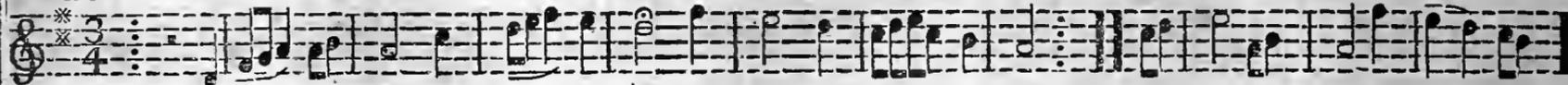


AIR. Shew pity, Lord: O Lord, forgive, Let a repenting rebel live; Are not thy mercies large and free? May not a sinner trust in thee?





ALR.



God of all grace, and majesty, Supremely great, and good, The guard of all thy mercies  
 If I have favour found with thee, Thro' the a - ton - ing blood;



give, And to my pardon join A fear, lest I should ever grieve The gracious Spirit divine.

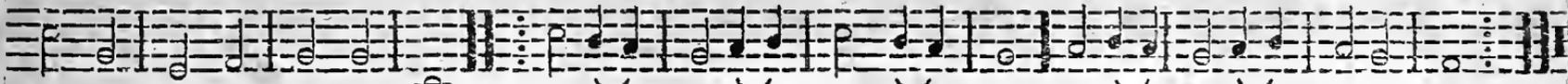




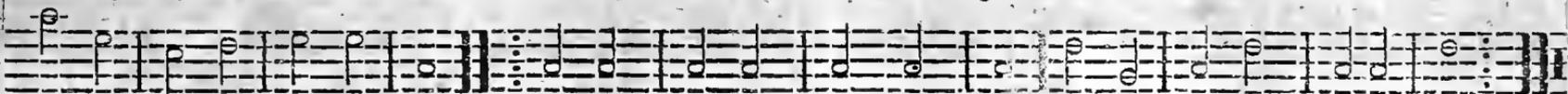
AIR.



Father, Son, and holy Ghost, One in Three, and Three in One, As by the ce - les - tial host,



Let thy will on earth be done; Praise by all to thee be giv'n, Glorious Lord of earth and heav'n.



2 If so poor a worm, as I,  
 May to thy great glory live;  
 All my actions sanctify,  
 All my words and thoughts receive;  
 Claim me for thy service, claim  
 All I have, and all I am.

3 Take my soul and body's powers,  
 Take my men'ry, mind, and will,  
 All my goods, and all my hours,  
 All I know, and all I feel,  
 All I think, and speak, and do;  
 Take my heart; but make it new.



AIR.



Hail, holy, holy, holy Lord! Be endless praise, praise to thee! Supreme, essential One, ador'd In co - eternal Three!

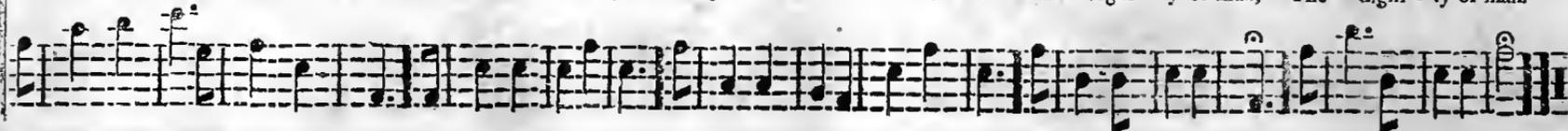


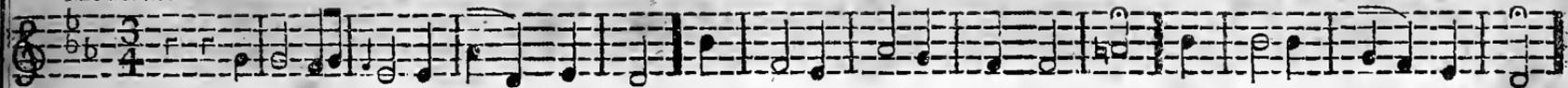
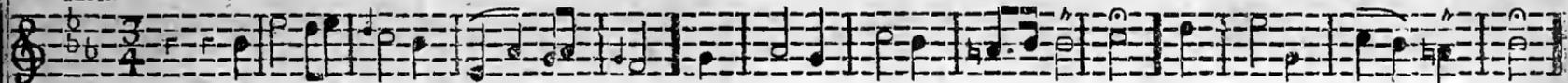
Pia.

For.



Enthron'd in ever - last - ing state, Ere time its round began, Who join'd in council to create The digni - ty of man, The digni - ty of man.



*Moderato.**AIR.*

When, with my mind devoutly press'd, Dear Saviour, my revolving breast Would past offences trace ;



Trembling, I make the black review ; Yet pleas'd, behold, admiring too, The power, the power, the power of changing grace !

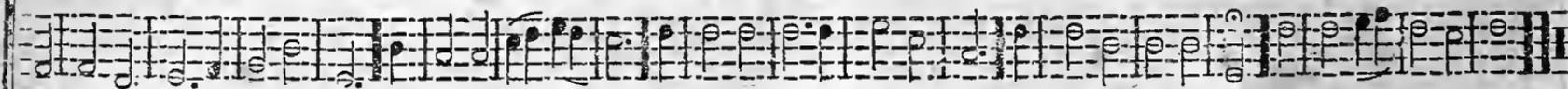
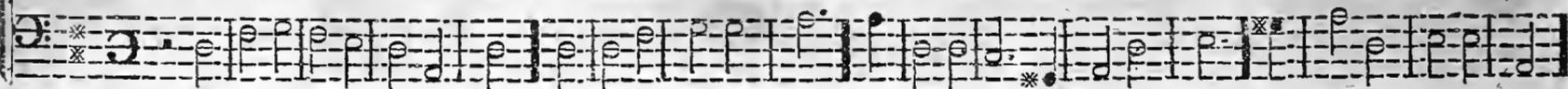




AIR.



Almighty God of truth and love, In me thy pow'r exert; The mountain from my soul remove, The hardness of my heart:



My most obdurate heart subdue, In honour of thy Son, And now the gracious wonder shew, And take away the stone, And take away the stone.



## HYMN OF THANKSGIVING FOR DELIVERANCE IN A STORM.

Air.

Our little bark, on boist'rous seas, By cruel tempest tost, Without one cheerful beam of hope,

*N. B. The hallelujah to be sung only at the end of the fifth and sixth verses.*

Ex - - pec - - ing to be lost. Halle - - lujah, Halle - - lujah, Halle - - lujah, A - - men.

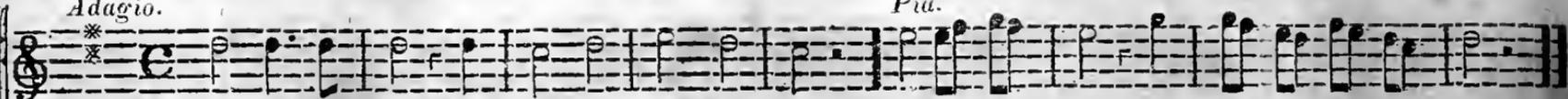
2 We to the Lord in humble pray'r  
Breath'd out our sad distress;  
Though feeble, yet with contrite hearts,  
We begg'd return of peace.

5 Oh! may our grateful, trembling hearts  
Sweet hallelujahs sing  
To him who hath our lives preserv'd,  
Our Saviour and our King.

3 With pitying eyes, the Prince of Grace  
Beheld our helpless grief;  
He saw, and (O amazing love!)  
He came to our relief.

4 The stormy winds did cease to blow,  
'The waves no more did roll;  
And soon again a placid sea  
Spoke comfort to each soul.

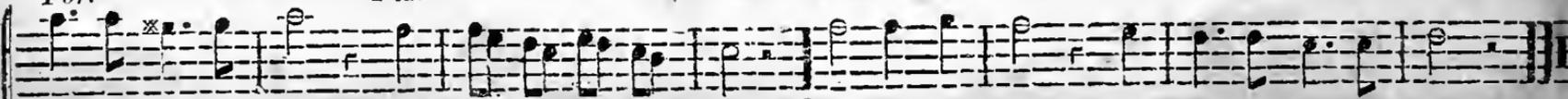
6 Let us proclaim to all the world,  
With heart and voice, again,  
And tell the wonders he hath done  
For us, the sons of men.

*Adagio.**Pia.*

AIR.



Few are our days, those few we dream away, Sure is our fate, to moulder in the clay.

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

Rise, immortal soul, Above thine earthly fate, Time yet is thine, but soon it is too late.



2 Lo midnight's gloom invites the pensive mind,  
Pale is the scene, but shadows there you'd find;  
Rise, immortal soul, shun glooms, pursue thy flight,  
Lest hence thy fate be like the gloomy night.

3 Hark from the grave, oblivion's doleful tones,  
There shall our names be moulder'd like our bones.  
Rise, immortal soul, that hence thy fame may shine,  
Time flies and ends, eternity is thine.

*Amoroso.*



AIR.

Mine int'rest in his heav'nly love,

Exceeds the blessings of the vine.



Let him embrace my soul, and prove

The voice that tells me thou art mine,

On thee th' anointing



*Pia.*

*For.*



And spread the savour of his name ;

Draws virgin souls to meet thy face,



spirit came,

That oil of gladness, and of grace,

Draws virgin souls to meet thy face.





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

This musical score is for the hymn 'Georgia'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. The lyrics are: 'Air. How vain are all things here below, How false and yet how fair! Each pleasure has its poison too, And ev'ry sweet a snare.'

PUTNEY. L. M.  $\flat$ 

I. Smith.

Air. Man has a soul of vast desires; He burns within with restless fires; Tost to and fro, his passions fly, From vanity to vanity.

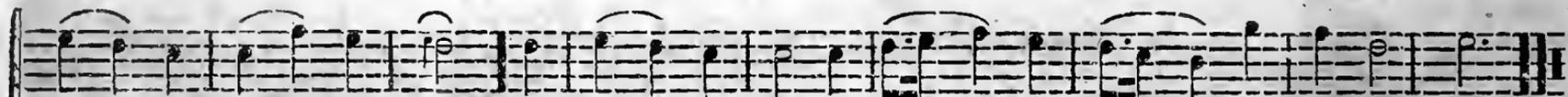
This musical score is for the hymn 'Putney'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. The lyrics are: 'Air. Man has a soul of vast desires; He burns within with restless fires; Tost to and fro, his passions fly, From vanity to vanity.'



AIR.



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



stan - tial and sin - cere; When shall I wake, When shall I wake, and find me there?

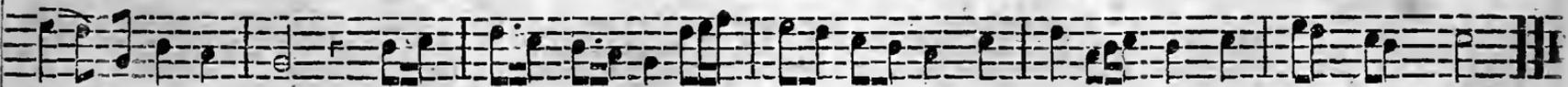
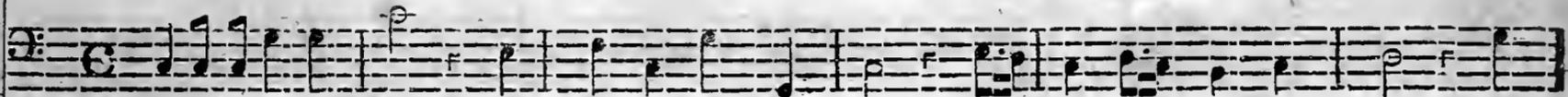




AIR.



Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thine

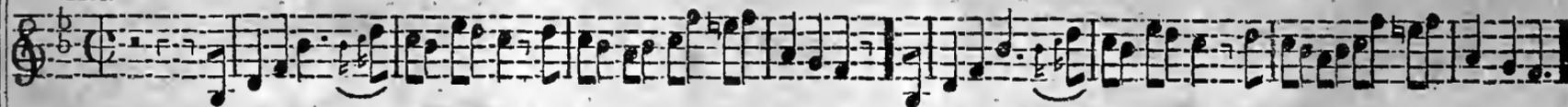


earthly temples are! To thine abode, My soul aspire With warm desire, To see thy God.



*Pia.**For.*

AIR.



Away, my un - believing fear! Let fear in me no more take place; My Saviour doth not yet appear, He hides the brightness of his face;

*Pia.**For.*

But shall I therefore let him go, And basely to the tempter yield? No, in the strength of Jesus, no! I never will give up my shield.



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

Altho' the vine its fruit deny, Altho' the olive yield no oil, The with'ring fig-tree droop and die, The field illude the tiller's



toil, The empty stall no herd afford, And perish all the bleating race ! Yet will I triumph in the Lord, The God of my salvation praise.





AIR. O may thy church, thy turtle dove, Mournful, yet chaste, thy pity move :




To birds of prey expose her not ; Tho' poor, too dear, tho' poor, too dear to be forgot.





The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with an asterisk (\*). The music is written in common time and features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and beams.

Air. How large the promise, how divine, To A'brah'm and his seed; I'll be a God to thee and thine,

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with an asterisk (\*). The music continues with similar notation to the first system, including various note values and rests.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar notation to the previous systems, including various note values and rests.

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

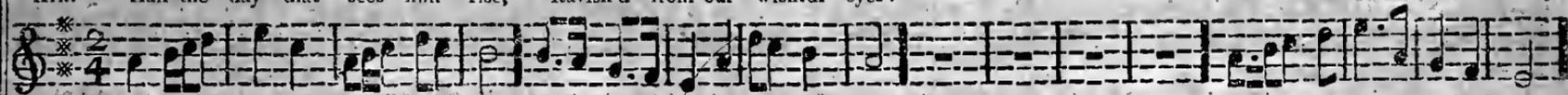
The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music concludes with similar notation to the previous systems, including various note values and rests.



Christ, awhile to mortals giv'n,



Air. Hail the day that sees him rise, Ravish'd from our wishful eyes:



Reascends his native heav'n;



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



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

*Andante.*

ANNIVERSARY. C. M. ♯

Arr. Father, how wide thy glories shine! How high thy wonders rise; Known thro' the earth by thousand signs, By thousands thro' the skies, By thousands, thousands thro' the skies.

By thousands thro' the skies.

*Moderato.*

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

Above 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.

*Moderato.*

*Pia.*

*For.*



Air

With all thy quick'ning pow'rs,

Come, shed abroad a Saviour's love,

And that shall kindle ours.



Come, holy spirit, heav'nly dove,

Come, shed abroad a Saviour's love,

Come, shed abroad a Saviour's love,



FROOME. S. M. ✕

J. Husband.

*Pia.*

*For.*



AIR.



Shall wisdom cry aloud, And not her speech be heard? The voice of God's eternal word, Deserves it no regard? Deserves it no regard?



*Moderato.*

*Pia.*

*For.*



AIR.

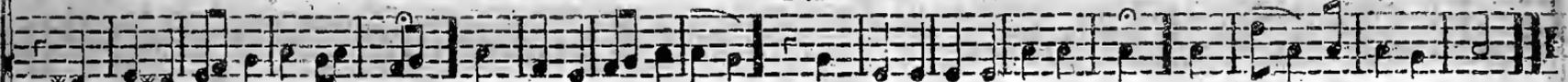


From thee, my God, my joys shall rise, And run eternal rounds, Beyond the limits of the skies, And all created bounds.



*Pia.*

*For.*

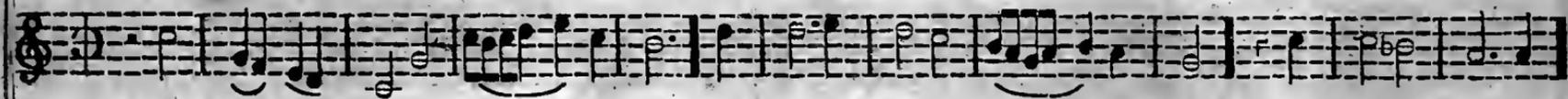


The holy triumphs of my soul Shall death itself outbrave, Leave dull mortality behind, And fly beyond the grave.





AIR.



Would you behold the works of God, His wonders in the world abroad, Go with the mari-



For.



ners and trace The unknown regions of the seas, The unknown regions of the seas.



*Adagio.**Pia.*

AIR.



Shall we go on to sin, Because thy grace abounds? Or cruci - fy the Lord a - gain,

*For.*

And open all his wounds? Or cru - ci - fy the Lord again, And open all his wounds?



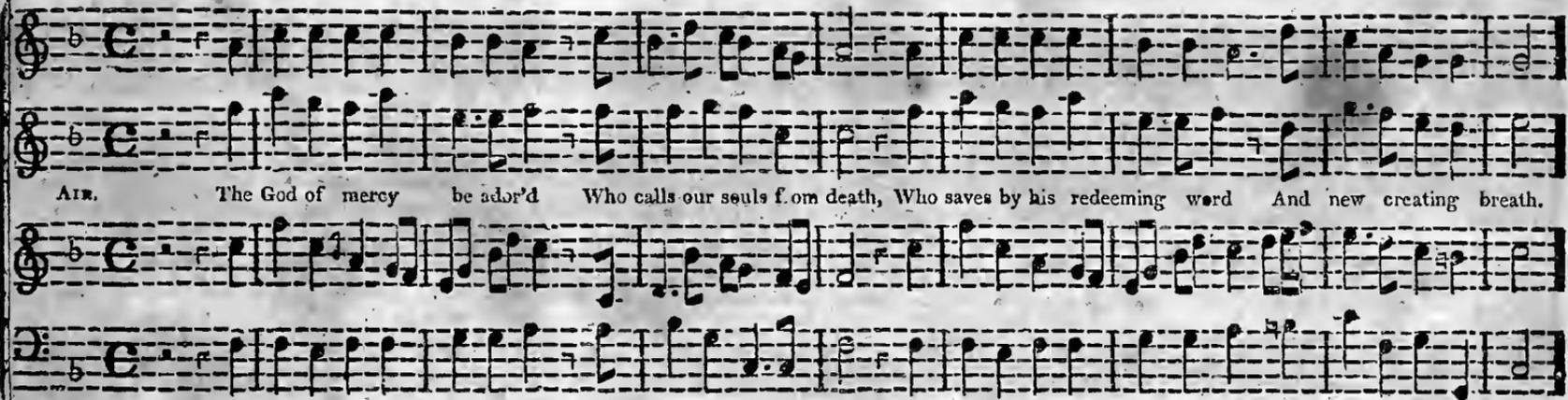
*Adagio.*

Air. Awake, our souls, away our fears, Let ev'ry trembling thought be gone, Let ev'ry trembling thought be gone; Awake, and run the heav'nly

*Pia.*

*For.*

And put a cheer - ful courage on.  
 race, And put a cheer - - ful courage on, . Awake, and run the heav'nly race, . And put a cheerful courage on.  
 And put a cheerful courage on,

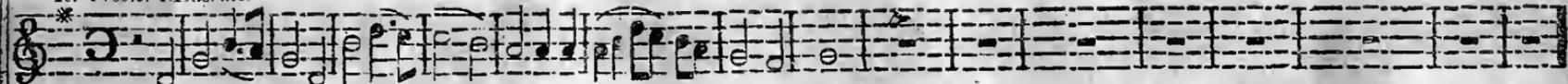


AIR. The God of mercy be ador'd Who calls our souls from death, Who saves by his redeeming word And new creating breath.



To praise the Father, and the Son, and Spirit all divine, The One in Three, and Three in One, Let saints and angels join.

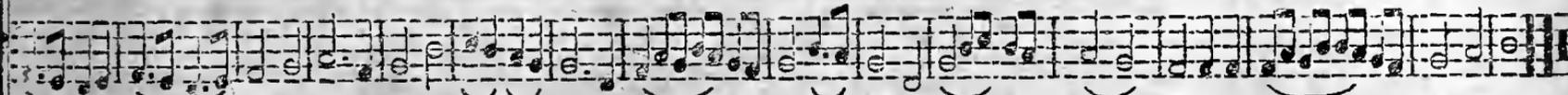
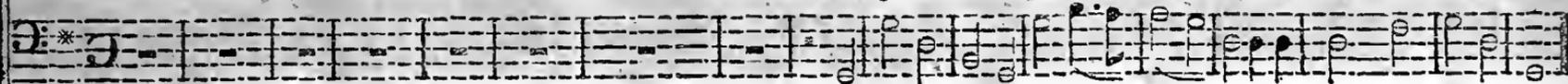


1st Treble. *Moderato.*

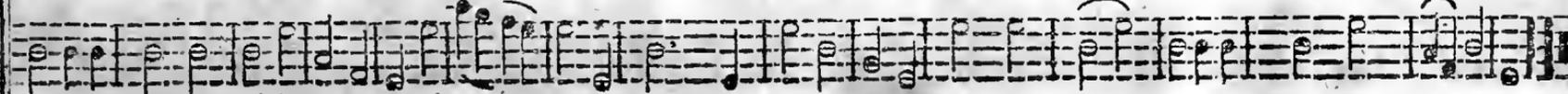
2d Treble. Salvation is forever high The souls that fear and trust the Lord;

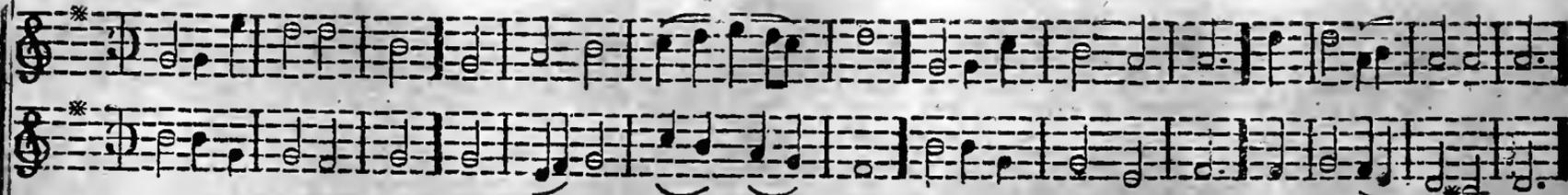


And grace descending from on high, Fresh hopes of glory shall afford.



Mercy and truth on earth are met, Since Christ the Lord came down from heav'n; By his obedience so complete, Justice is pleas'd; and peace is giv'n.





Air. Rejoice, the Lord is King! Your Lord and King adore; Mortals, give thanks and sing, And triumph evermore.



*Pig.*

*For.*



Lift up your heart, Lift up your voice, Rejoice, again I say, rejoice, Rejoice, again I say, rejoice.



*Picc.**For.*

AIR.

How heavy is the night, That hangs upon our eyes, 'Till Christ with his reviving light — Over our souls arise!

## BLENDON. L. M. ✕

*F. Giardini.*

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.

*Moderato.*

Air. Yet a few years, or days, perhaps, Or moments, pass in silent lapse, And time to me shall be no more: No more the sun these

*Largo.*

eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's delusive dream be o'er.

*Vivace.*

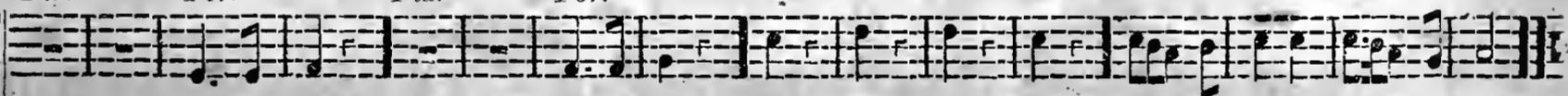
AIR.



Angels roll the rock away, Death, yield up thy mighty prey; See! he rises from the tomb, Glowing with immortal bloom.



CHORUS.

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

Hallelujah, praise the Lord, Hallelujah, praise the Lord, Praise, praise, praise, praise, Hal - le - lujah, praise the Lord.



2 'Tis the Saviour, angels, raise  
Your triumphant song of praise;  
Let the heav'ns remotest bound  
Hear the joy inspiring sound.

3 Now, ye saints, lift up your eyes,  
Now, to glory see him rise;  
Mark his progress through the sky,  
To the radiant world on high.

4 Heav'n displays her crystal gate;  
Enter in thy royal state;  
King of glory, mount thy throne,  
'Tis thy Father's and thy own.

5 Praise him, all ye heav'nly choirs,  
Strike with awe, your golden lyres,  
Shout, O earth, in rapt'rous song,  
Let the strains be loud and strong.

INVOCATION. S. M.  $\times$ 

C. Lockhart.

*Pia.**For.*

AIR.

Come, holy Spirit, come, Let thy bright beams arise ; Dispel the darkness from our minds, And open all our eyes.

ARLINGTON. C. M.  $\times$ 

Dr. Arne.

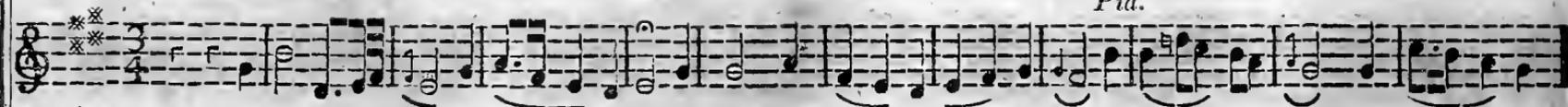
AIR.

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

AIR.

Bury'd in shadows of the night We lie, till Christ restores the light; Wisdom de - scends to

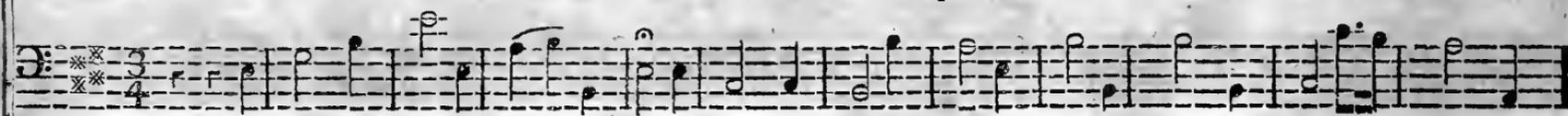
heal the blind, And chase the darkness of the mind, And chase the darkness of the mind.

*Pia.*

AIR.



From all that dwell below the skies Let the Cre - a - tor's praise arise ; Let the Redeemer's name be

*Tutti.*

ev'ly



sung Through ev' - ry land, by ev' - ry tongue. E - ternal are thy mercies, Lord ; E - ternal



by ev' - ry tongue.

*Pia.*

*Pianis.*

truth attends thy word; Thy praise shall sound from shore to shore, 'Till suns shall rise and set no more.

*For.*

*Pia. Dim. For.*

'Till suns shall rise and set no more, 'Till suns shall rise and set no more.

*Andante.*

AIR.

Awake, and sing the song Of Moses and the Lamb; Wake ev'ry heart and ev'ry tongue,

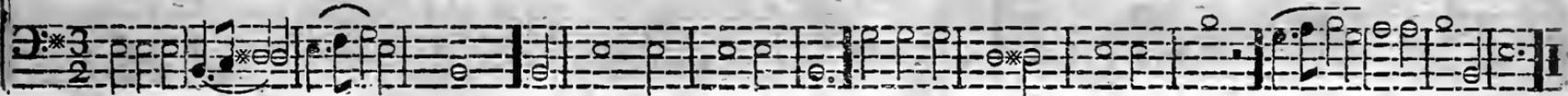
To praise the Saviour's name, Wake ev'ry heart and ev'ry tongue, To praise the Saviour's name.

*Plaintive.*

AIR.



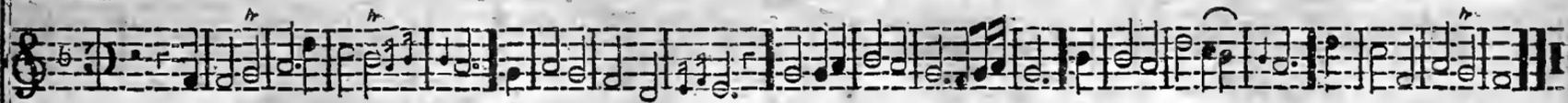
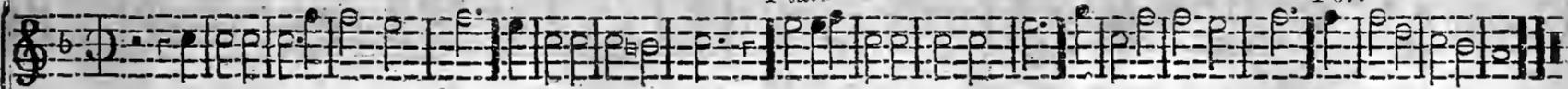
Now let our drooping hearts revive, And all our tears be dry ; Why should these eyes be drown'd in grief, Which view a Saviour nigh.

EDGCOMBE. C. M.  $\times$ 

Dr. Burney.

*Pia.**For.*

AIR.



My drowsy pow'rs, why sleep ye so ? Awake, my sluggish soul : Nothing has half thy work to do ; Yet nothing's half so dull ! Ye nothing's half so dull.





AIR.



Lord of the earth, and sea, and skies, All nature owns thy sov'reign pow'r;



At thy command the tempests rise, At thy command the thunders roar.





AIR.

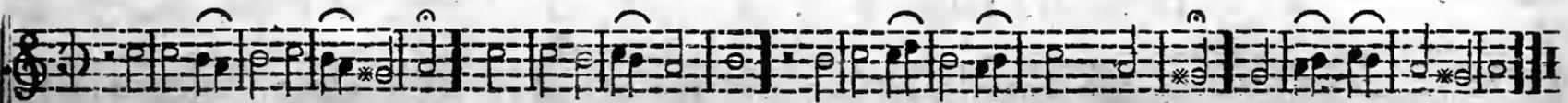


Awake, my soul, stretch ev'ry nerve, And press with vigour on : A heav'nly race demands thy zeal, And an immortal crown, And an immortal crown.



WALSAL. C. M. b

A. Williams' Coll.



AIR. Lord, in the morning thou shalt hear My voice ascending high : To thee will I direct my pray'r, To thee lift up mine eye.



*Adagio e messa piano.**Messa forte. Pia.*

AIR.



The righteous souls, that take their flight Far from this world of pain, In God's paternal bosom blest, Forever shall remain.

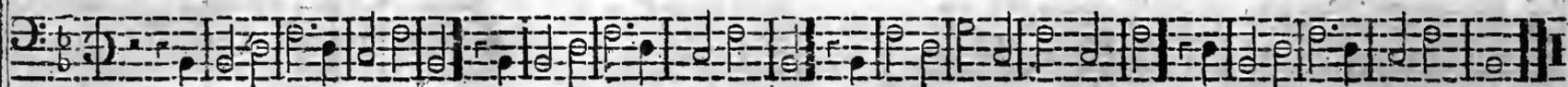


## GERMAN HYMN. L. M. ✕

J. Pleyel.

*Largo.*

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!



ARR. God of my life, look gent - ly down, Behold the pains I feel;

The first system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in common time (C.M.) and features a key signature of one flat (B-flat). The lyrics are: "ARR. God of my life, look gent - ly down, Behold the pains I feel;"

But I am dumb be - fore thy throne, Nor dare dis - - pute thy will.

The second system continues the musical score with four staves. The lyrics are: "But I am dumb be - fore thy throne, Nor dare dis - - pute thy will." The notation includes various musical symbols such as notes, rests, and bar lines.



AIR.



Praise the Lord who reigns above, And keeps his courts below ; Praise the holy God of love, And all his greatness show :



Praise him for his noble deeds, Praise him for his matchless pow'r ; Him, from whom all good proceeds, Let heav'n and earth adore.



2 Publish, spread to all around  
The great Emanuel's name ;  
Let the trumpets martial sound  
Him Lord of hosts proclaim.

Praise him, ev'ry tuneful string,  
All the reach of heav'nly art,  
All the pow'rs of musick bring,  
The musick of the heart.

3 Him, in whom we live and move,  
Let ev'ry creature sing ;  
Glory to their Maker give,  
And homage to their King.

Hallow'd be his name beneath,  
As in heav'n on earth ador'd ;  
Praise the Lord in ev'ry breath,  
Let all things praise the Lord

*Pia.*



AIR.



Lord, we come before thee now, At thy feet we humbly bow: O do not our suit disdain! Shall we seek thee, Lord, in vain? Lord, on



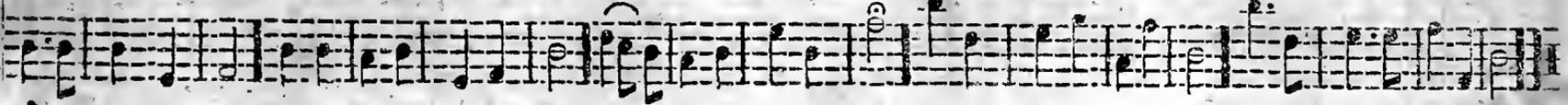
*For.*

*Pia.*

*For.*



thee our souls depend; In compassion now descend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise, Tune our lips to sing thy praise.



3 In thine own appointed way,  
Now we seek thee, here we stay;  
Lord, we know not how to go,  
Till a blessing thou bestow.

4 Send some message from thy word,  
That may joy and peace afford;  
Let thy spirit now impart  
Full salvation to each heart.

5 Comfort those who weep and mourn,  
Let the time of joy return;  
Those who are cast down lift up;  
Make them strong in faith and hope.

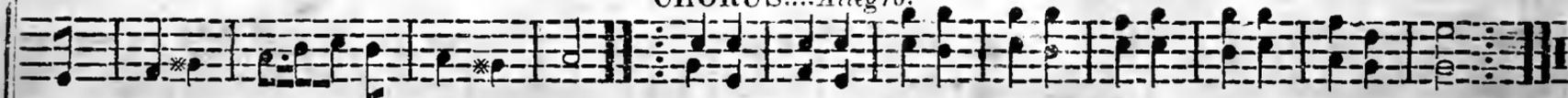
6 Grant that all may seek, and find  
Thee a gracious God, and kind;  
Heal the sick, the captive free;  
Let us all rejoice in thee.

*Adagio Mæstoso.*

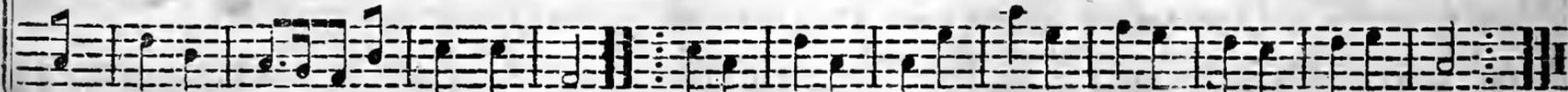
AIR.



He comes, he comes, the judge severe, The seventh trumpet speaks him near; His lightnings flash, his thunders roll,

CHORUS....*Allegro.*

He's welcome to the faithful soul. Welcome, welcome, welcome, welcome, Welcome to the faithful soul.



2 From heav'n th' angelick voices sound,  
See the Almighty Jesus crown'd;  
Girt with omnipotence and grace,  
And glory decks the Saviour's face.  
Glory, glory, glory, glory,  
Glory decks the Saviour's face

3 Shout, all the people of the sky,  
And all the saints of the Most High,  
Our God, who now his right maintains,  
Forever and forever reigns;  
Ever, ever, ever, ever,  
Ever and forever reigns.

4 The Father praise, the Son adore,  
The Spirit bless forevermore,  
Salvation's glorious work is done,  
We welcome thee, great Three in One.  
Welcome, welcome, welcome, welcome,  
Welcome Thee, great Three in One.

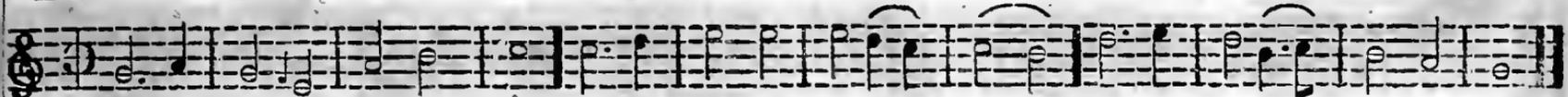
For.

Pia.

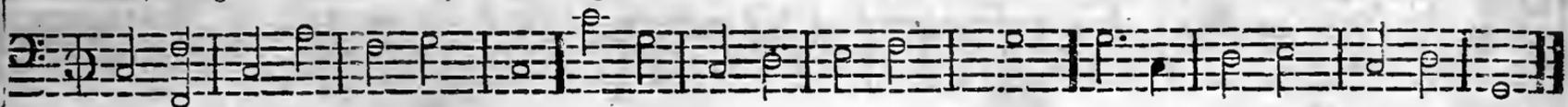
For.



AIR.



Now, begin the heav'nly theme, Sing aloud in Jesus' name, Sing aloud in Jesus' name.

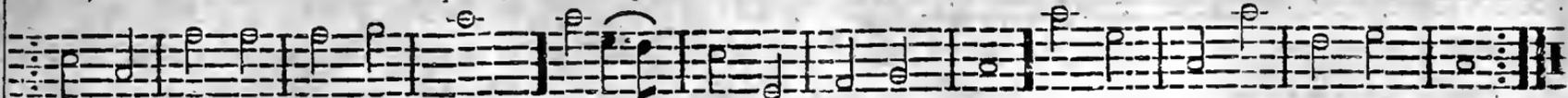


Pia.

For.



Ye, who Jesus' kindness prove, Triumph in redeeming love, Triumph in redeeming love.



2 Mourning souls dry up your tears,  
Banish all your guilty fears;  
See your guilt and curse remove,  
Cancell'd by redeeming love.

3 Welcome, all by sin opprest,  
Welcome to his sacred rest;  
Nothing brought him from above,  
Nothing but redeeming love.

4 Hither, then, your musick bring,  
Strike aloud each joyful string,  
Mortals, join the host above,  
Join to praise redeeming love.

AIR.

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

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

2 Other refuge have I none,  
Hangs my helpless soul on thee;  
Leave, ah! Leave me not alone,  
Still support and comfort me:  
All my trust on thee is stay'd,  
All my help from thee I bring,  
Cover my defenceless head  
With the shadow of thy wing.

3 Thou, O Christ, art all I want,  
More than all in thee I find!  
Raise the fallen, cheer the faint,  
Heal the sick, and lead the blind;  
Just and holy is thy name;  
I am all unrighteousness:  
False and full of sin I am,  
Thou art full of truth and grace.

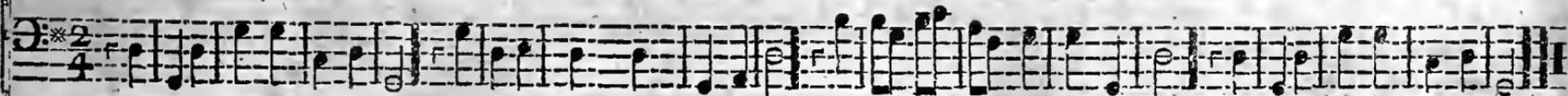
4 Plenteous grace with thee is found,  
Grace to cover all my sin;  
Let the healing streams abound;  
Make and keep me pure within.  
Thou of life the fountain art,  
Freely let me take of thee,  
Spring thou up within my heart,  
Rise to all eternity.



AIR.



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



HUDDERSFIELD. C. M. ✕

Dr. Madan.

*Andante.*



AIR.



My hiding place, my refuge, tow'r, And shield art thou, O Lord; I firmly anchor all my hopes On thy unerring word, On thy unerring word.



*Adagio.*

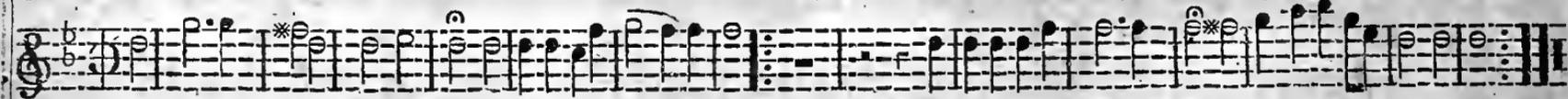
AIR.



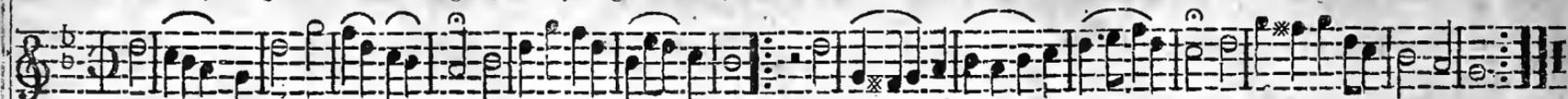
Shall I forsake that heav'nly friend, On whom my noblest hopes depend? Forbid it that, forbid it that my wand'ring heart From thee, my Saviour, should depart.



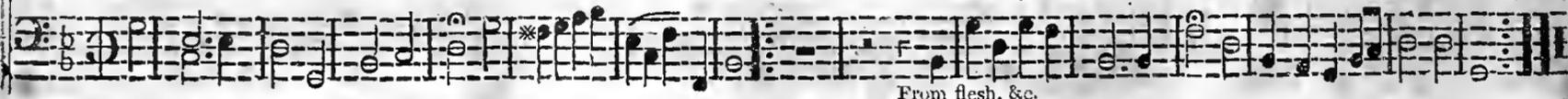
BRIDGEWATER. L. M. ♭

*Leach.*

AIR. Far from my thoughts, vain world, be gone, Let my religious hours alone; From flesh and sense I would be free, And hold communion, Lord, with thee.



From flesh and sense,



From flesh, &amp;c.



AIR.



Sal - va - tion! O the joy - ful sound! What pleasure to our ears! A sov'reign balm for ev' - ry

*Pia.**For.*

wound, A cor - dial for our fears, A sov' - reign balm for ev' - ry wound, A cordial for our fears.







AIR.



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



OLD GERMAN. 2 5's & 1 11. ♭

*Har. Sacra.*



AIR.



All glory and praise To the antient of days, Who was born, and was slain, to redeem a lost race.



2  
Salvation to God,  
Who carried our load,  
And purchas'd our lives with the price of his blood  
3  
And shall he not have  
The lives, which he gave  
Such an infinite ransom, forever to save?

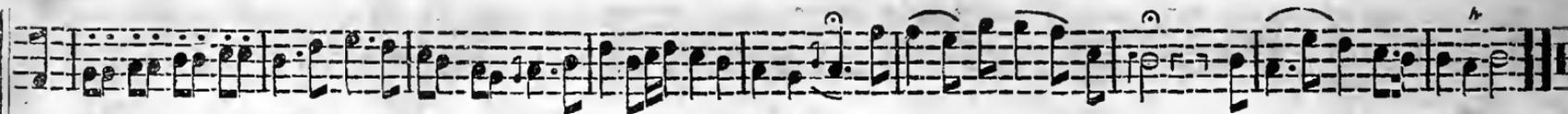
4  
Yes, Lord, we are thine,  
And gladly resign  
Our souls, to be fill'd with the fulness divine.  
5  
How, when it shall be,  
We cannot foresee;  
But, O, let us live, let us die unto thee.



AIR.



Th' extent of Jesus' Love What heart can comprehend ? A breadth whose distance none can prove, A length without an end !



The first born seraphs try The myst'ry to explore ; They cannot find it out, for why ? The curse they never bore, The curse they never bore.



*Vivace.*

AIR.

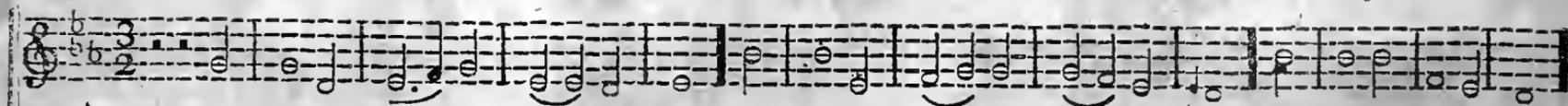


Now to the pow'r of God supreme Be everlasting, everlasting honour giv'n: He saves from

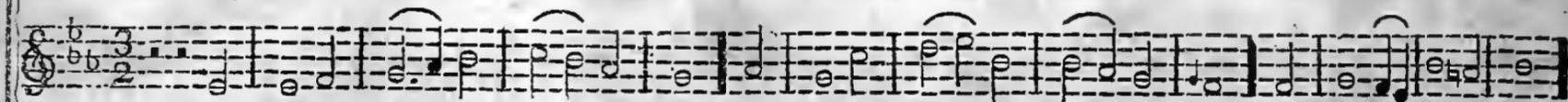


hell, - (we bless his name;) He calls lost, wand'ring souls to heav'n, He calls lost, wand'ring souls to heav'n.

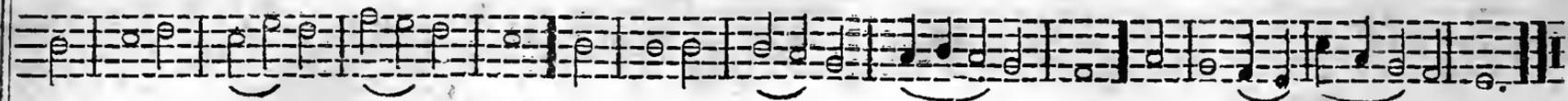
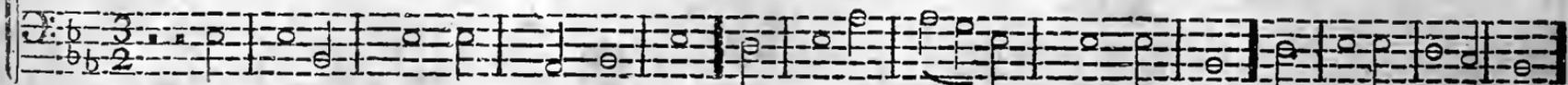




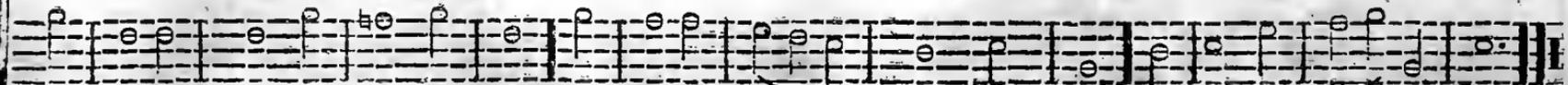
AIR.

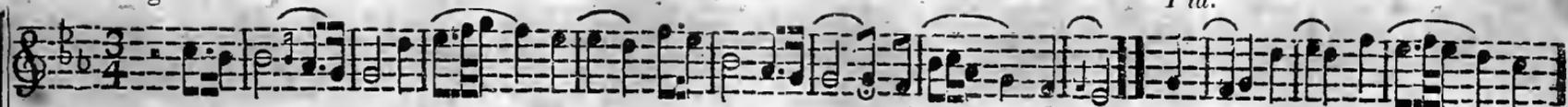


Thou God of glorious majesty, To thee, against myself, to thee, A worm of earth, I cry;



An half a - waken'd child of man, An heir of endless bliss or pain, A sinner born to die.

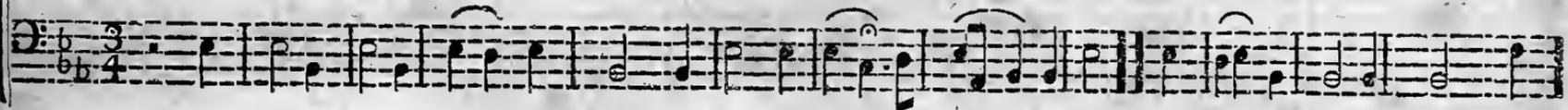


*Largo.**Pia.*

AIR.



And didst thou, Lord, for sinners bleed? And could the sun behold the deed? No, he withdrew his sick'ning

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

ray, And darkness veil'd the mourning day. No, he withdrew his sick'ning ray, And darkness veil'd the mourning day.

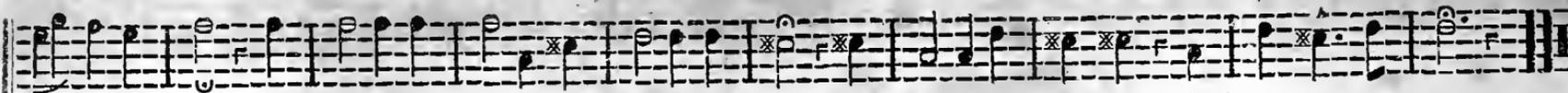




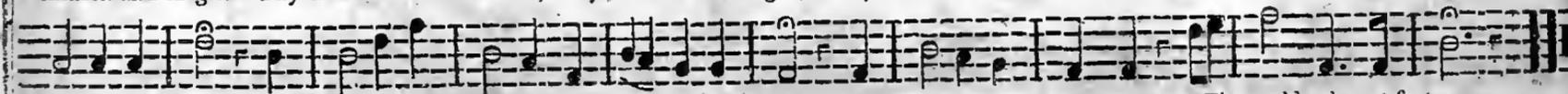
AIR.



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



minion and might: Thy throne is the heaven, Thy robe is the light, Thy throne is the heaven, Thy robe is the light.



2 The sky we behold,  
A curtain display'd,  
Thy chambers of heav'n  
On waters are laid.  
The clouds are a chariot  
Thy glory to bear,  
On winds thou art wafted,  
Thou ridest on air.

3 As rapid as fire,  
Thy angels on high  
Convey thy commands,  
Thy ministers fly.  
The earth on its basis  
Eternal sustain'd,  
Is fix'd in the station  
Thy wisdom ordain'd.

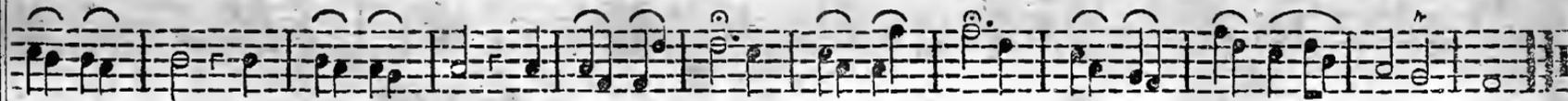
4 The world, when at first  
Of chaos compos'd,  
Was void, without-form,  
In waters enclos'd;  
Thy voice, how majestick,  
In thunder was heard,  
The water subsided!  
The mountains appear'd!



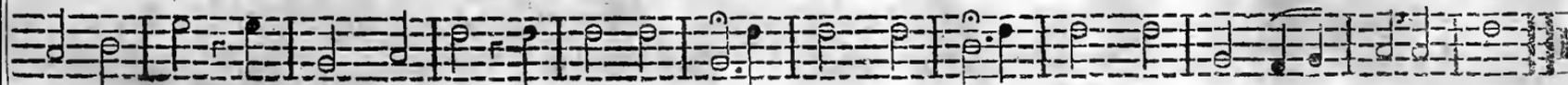
AIR.



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



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

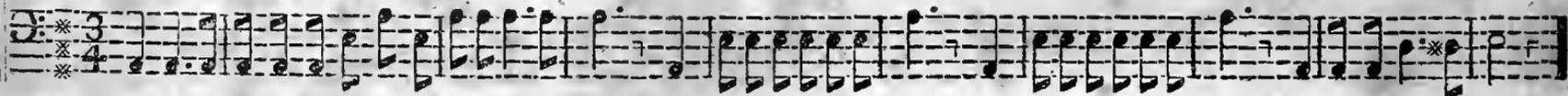




AIR.



Behold the glories of the Lamb Amid 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, &c.

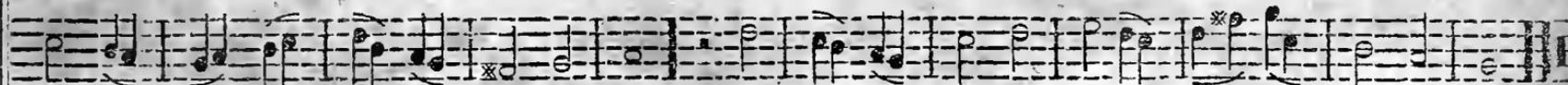




AIR.



When I with pleasing wonder stand,      And all my frame survey;      Lord, 'tis thy work, I own thy

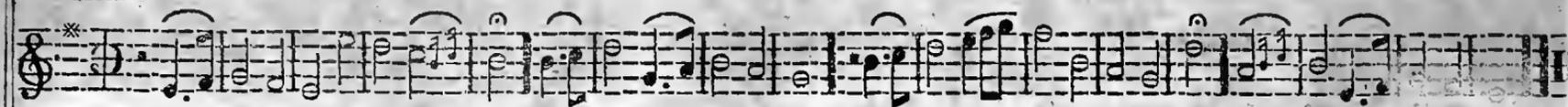


hand, Lord, 'tis thy work, I own thy hand,      That built my humble clay, That built my humble clay.





AIR.



Why does your face, ye humble souls, Those mournful colours wear? What doubts are these which waste your faith, And nourish your despair.

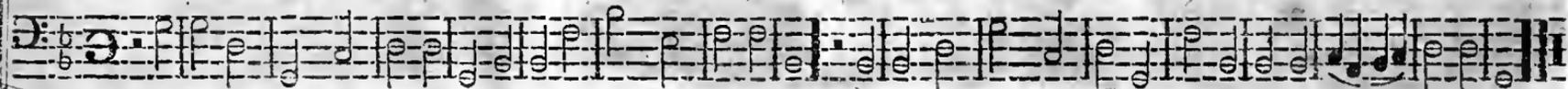
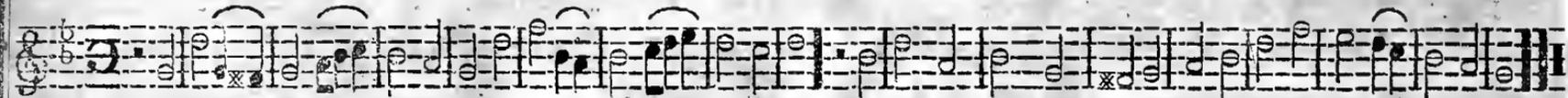


## WILDERNESS. L. M. ♩

Leach.



Air. Who is this fair one in distress, That travels from the wilderness? And prest with sorrows and with sins, On her beloved Lord she leans.





*Largo e Cantabile.*

AIR.

The Lord, who made both heav'n and earth, And all that they contain, Will never quit his stedfast truth, Nor make his promise vain.

## HYMN TO THE TRINITY. 6 &amp; 4. ✕

F. Giardini.

AIR.

Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all vic-torious, Come, and reign over us, Aneient of days.

2 Jesus, our Lord, arise,  
Scatter our enemies,  
And make them fall!  
Let thy Almighty aid,  
Our sure defence be made,  
Our souls on thee be stay'd,  
Lord, hear our call!

3 Come, thou incarnate Word,  
Gird on thy mighty sword,  
Our pray'r attend!  
Come, and thy people bless;  
And give thy word success;  
Spirit of holiness,  
On us descend!

4 Come, holy Comforter,  
Thy sacred witness bear  
In this glad hour!  
Thou who Almighty art,  
Now rule in ev'ry heart,  
And ne'er from us depart,  
Spirit of pow'r!

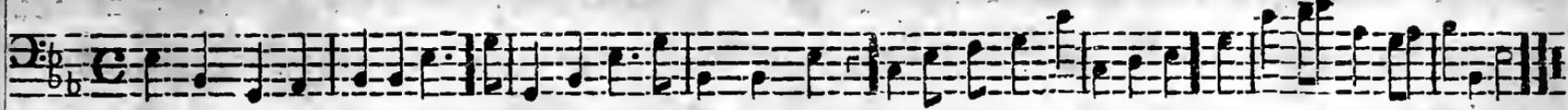
5 To thee great One in Three  
Eternal praises be,  
Hence, evermore!  
His sov'reign Majesty  
May we in glory see,  
And to eternity,  
Love and adore!



AIR.



Ho! ev'ry one that thirst's, draw nigh; ('Tis God invites the fallen race;) Mercy and free salvation buy; Buy wine, and milk, and gospel grace.

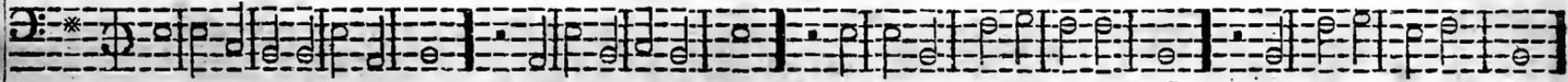


NEW-YORK. C. M. ♭

Har. Sacra.



Eternal Sire! enthron'd on high! Whom angel hosts adore; Who yet to suppliant dust art nigh, Thy presence I explore.



O guide me down the steep of age, And keep my passions cool; Teach me to scan the sacred page, And practice ev'ry rule.



2 My flying years, Time urges on,  
What's human must decay,  
My friends, my youth's companion's gone,  
Can I expect to stay?

Ah! no—then smooth the mortal hour:  
On thee my hope depends:  
Support me with Almighty power,  
While dust to dust descends.

3 Then wing my soul! O! gracious God!  
While angels guard the way;  
Admitted to the blest abode,  
I'll endless anthems pay.

Thro' heav'n, how'er remote the bound,  
Thy matchless love proclaim,  
And join the choir of saints, that sound,  
Their dear redeemer's name.

*Andante.*

AIR.



When I sur - vey                    the wond'rous cross, On which the Prince of glo - ry dy'd, my richest

*Pia.**For.*

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





AIR.

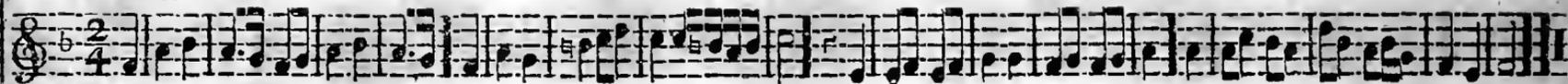


O come, thou wounded Lamb of God! Come, wash us in thy cleansing blood:



Give us to know thy love, then pain. Is sweet, and life or death is gain.



*Moderato.*

AIR.



O turn, great Ruler of the skies, Turn from my sins thy searching eyes ; My mind from ev'ry fear release, And soothe my troubled thoughts to peace.



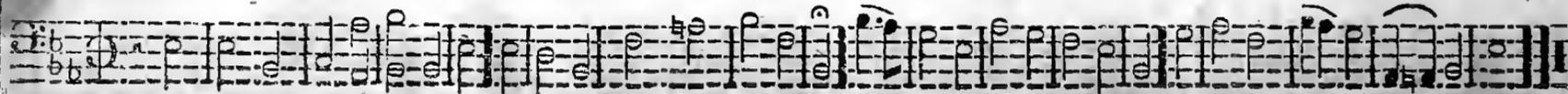
KENT. L. M. ❧

*G. Green.**Lento.*

AIR.



Where shall we go to seek and find A habi - ta - tion for our God, A dwelling for th' Eternal Mind, Among the sons of flesh and blood ;





AIR.



Father of all, omniscient mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or to its



lowest depths descend? Its highest point what eye can find, Or to its lowest depths descend?

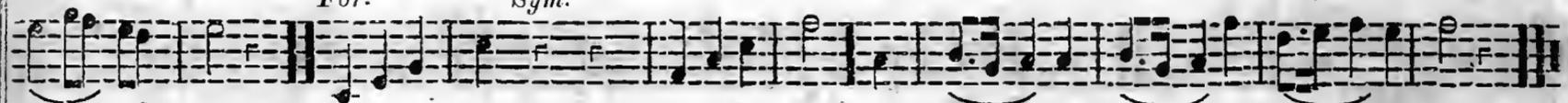


*Con Spirito.**Pia.*

AIR.



Rejoice, the Lord is king; Your Lord and King adore: Mortals, give thanks and sing, And triumph

*For.**Sym.*

ever more. Lift up your hearts, lift up your voice; Rejoice, again I say, rejoice.



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

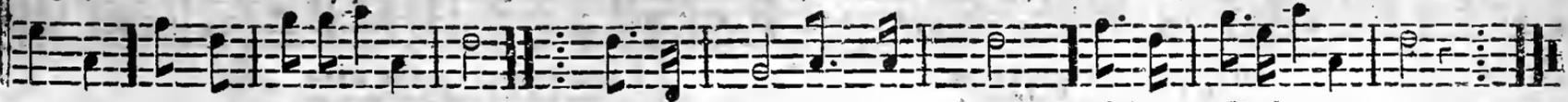
AIR.



Guide me, O thou great Jehovah, Pilgrim thro' this barren land: I am weak, but thou art

*Pia.**For.*

mighty, Hold me in thy pow'ful hand; Bread of heav'n, Bread of heav'n, Feed me, 'till I want no more.

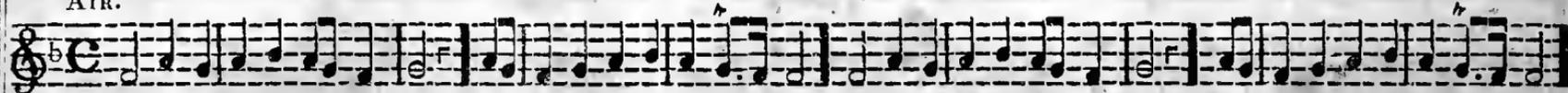


2 Open, Lord, the crystal fountain  
Whence the healing streams do flow;  
Let the fiery cloudy pillar  
Lead me all my journey through;  
Strong Deliv'rer,  
Be thou still my strength and shield.

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



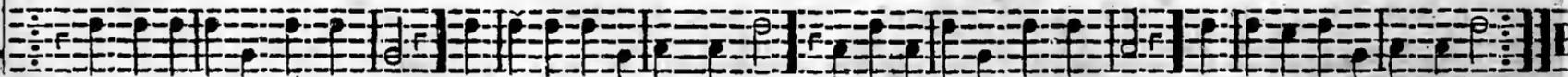
AIR.



He dies, the heav'nly lover dies ;      The tidings strike a doleful sound      On my poor heart strings ; deep He lies      In the cold caverns of the ground.



Come, saints, and drop a tear or two      On the dear bosom of your God ;      He shed a thousand drops for you,      A thousand drops of richer blood.



2 Here's love and grief beyond degree,  
The Lord of glory dies for men ;  
But lo, what sudden joys I see !  
Jesus the dead revives again.  
The rising God forsakes the tomb,  
Up to His Father's court He flies ;  
Cherubic legions guard Him home,  
And shout Him, welcome to the skies.

3 Break off your tears, ye saints, and tell,  
How high our great Deliverer reigns ;  
Sing, how He spoil'd the hosts of hell,  
And led the monster Death in chains.  
Say, Live forever, wond'rous King,  
Born to redeem, and strong to save ;  
Then ask the monster, Where's thy sting ;  
And where's thy vict'ry, boasting Grave ?

AIR. Lord, in thy great, thy glorious name, I place my hope, my on - ly trust; Save me from sorrow, guilt and

The first system of the musical score consists of four staves. The top staff is the vocal line, marked with an asterisk and a 3/4 time signature. It contains the lyrics: "AIR. Lord, in thy great, thy glorious name, I place my hope, my on - ly trust; Save me from sorrow, guilt and". The second staff is the piano accompaniment, also marked with an asterisk and a 3/4 time signature. The third and fourth staves continue the piano accompaniment.

shame, Thou ever gracious, ever just, Thou ever gracious, ev - er just.

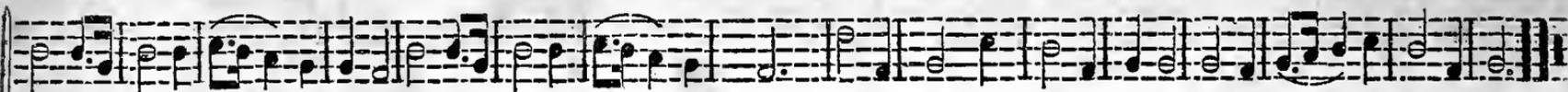
The second system of the musical score consists of four staves. The top staff is the vocal line, containing the lyrics: "shame, Thou ever gracious, ever just, Thou ever gracious, ev - er just." The second, third, and fourth staves are the piano accompaniment.



AIR.



Love divine, all love excelling! Joy of heav'n to earth come down! Fix in us thy humble dwelling; All thy faithful mercies crown.



Jesus, thou art all compassion! Pure, unbounded love thou art! Visit us with thy salvation, 'Enter ev' - ry trembling heart.



2. Breathe, O breathe thy loving Spirit  
 Into ev'ry troubled breast!  
 Let us all in thee inherit,  
 Let us find thy promis'd rest.  
 Take away the pow'r of sinning,  
 Alpha and Omega be,  
 End of faith, as its beginning,  
 Set our hearts at liberty.

3 Come, Almighty to deliver,  
 Let us all thy life receive!  
 Suddenly return, and never,  
 Suddenly return, and never,  
 Never more thy temples leave!  
 Thee we would be always blessing,  
 Serve thee as thine hosts above,  
 Pray, and praise thee without ceasing,  
 Glory in thy precious love.

4 Finish, then, thy new creation;  
 Pure unspotted may we be!  
 Let us see thy great salvation,  
 Perfectly restor'd by thee!  
 Chang'd from glory into glory,  
 'Till in heav'n we take our place;  
 'Till we cast our crowns before thee,  
 Lost in wonder, love, and praise.



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.



TRINITY. C. M. ✕

King James.

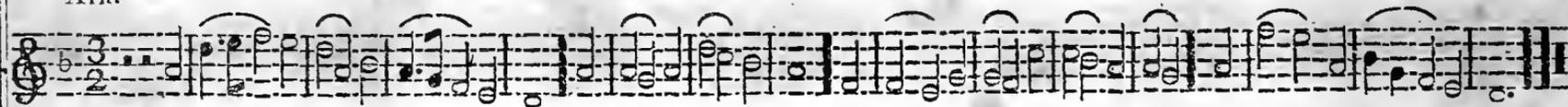


AIR. Let children hear the mighty deeds, Which God perform'd of old; Which in our younger years we saw, And which our fathers told.





AIR.

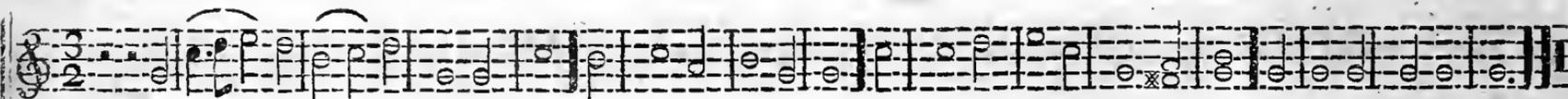


Thee, we adore, e - ternal name, And humbly own to thee, How feeble is our mortal frame ; What dying worms are we !

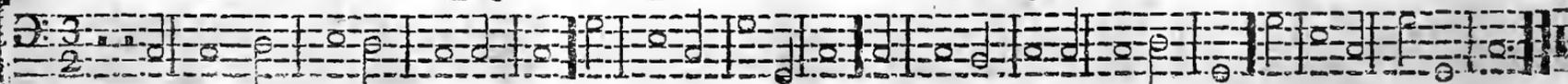
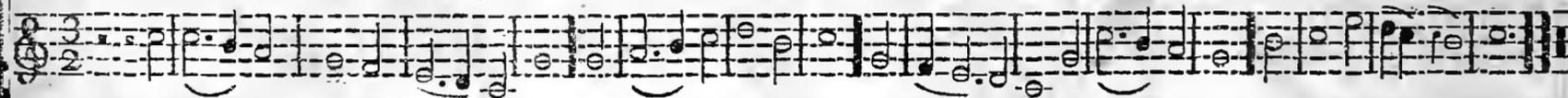


## COLCHESTER. C. M. ✕

A. Williams.

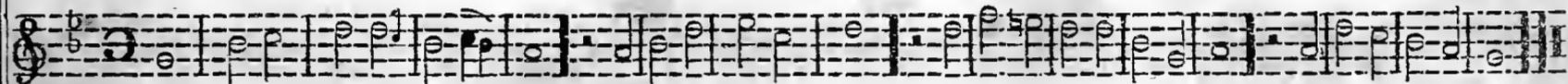


AIR. Long as I live I'll bless thy name, My King, my God of love ; My work and joy shall be the same, In the bright world above.





AIR.

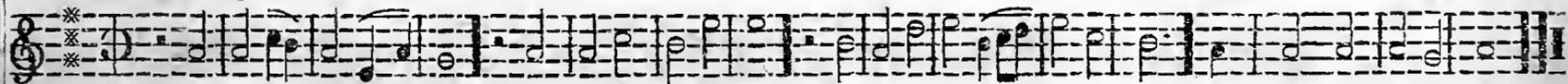


Behold thy waiting servant, Lord, Devoted to thy fear : Remember and confirm thy word, For all my hopes are there.

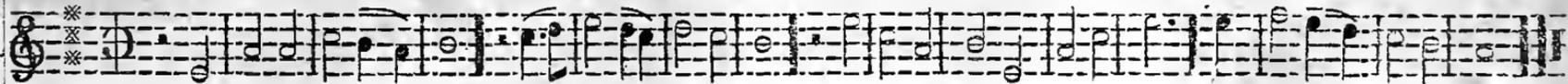


ST. THOMAS'. S. M. ♩

G. F. Handel.

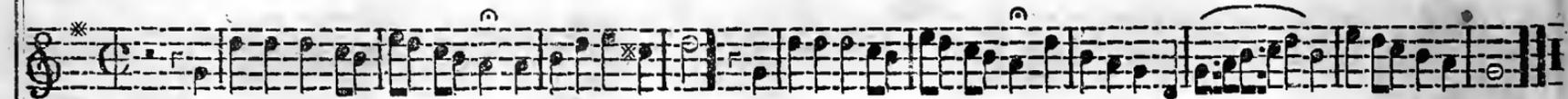


AIR. — High as the heav'ns are rais'd Above the ground we tread, So far the riches of his grace Our highest tho'ts exceed.





AIR.



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



## BURFORD. C. M. †

Har. Sacra.



AIR.



How shall the young secure their hearts, And guard their lives from sin; Thy word the choicest rules imparts, To keep the conscience clean





AIR.



Well, the Redeemer's gone, T' appear before our God, To sprinkle o'er the flaming throne, With his atoning blood.



## KIBWORTH. S. M. ✕

Addington's Coll.



AIR.



Let sinners take their course, And choose the road to death; But in the worship of my God I'll spend my daily breath.

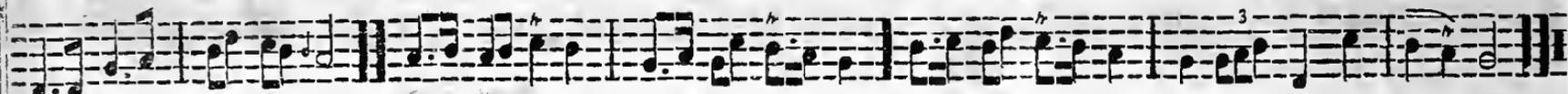


*Pia.*

AIR.



Lo, He comes with clouds descending, Once for favour'd sinners slain! Thousand thousand saints attending,



Swell the triumph of his train. Hal - le - lujah, Hal - le - lujah, Hal - le - - lujah, Hal - le - lujah, Amen.



2 Ev'ry eye shall now behold him,  
Rob'd in dreadful majesty;  
Those who set at nought and sold him,  
Pierc'd and nail'd him to the tree,  
Deeply wailing,  
Shall the true Messiah see.

3 Ev'ry island, sea, and mountain,  
Heav'n and earth, shall flee away;  
All who hate him must, confounded,  
Hear the trump proclaim the day;  
Come to judgment,  
Come to judgment, come away.

4 Now redemption, long expected,  
See in solemn pomp appear!  
All his saints, by man rejected,  
Now shall meet him in the air.  
Hallelujah.  
See the day of God appear!

*Pia.*

ARR. Jesus! we bow before thy feet; Thy table is di - vinely stor'd! Thy sacred flesh our souls have eat,

*For.*

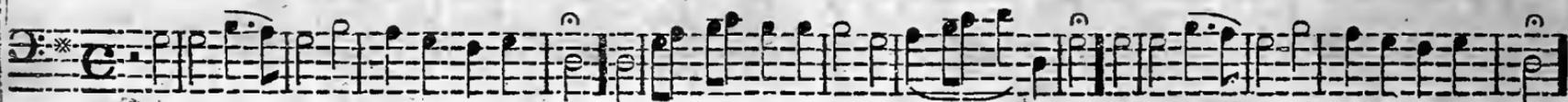
'Tis living bread; we thank thee, Lord! Thy sacred flesh our souls have eat, 'Tis living bread; we thank thee, Lord!



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,

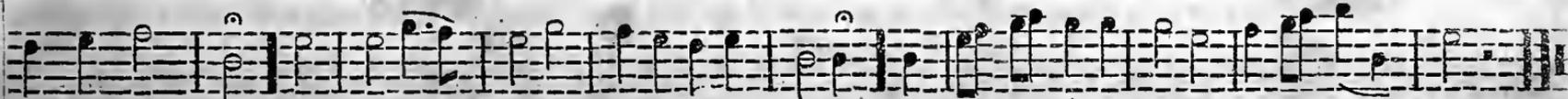


And the wide peopled earth his praise proclaim; Then send it down to hell's deep glooms resounding, Thro' all her caves in dreadful





murmurs sounding. Then send it down to hell's deep glooms resounding, Thro' all her caves in dreadful murmurs-sounding.



FINEDON. 7's. ✕

C. Lockhart.

*Spirito.*

*Pia.*

*For.*



AIR.



Blessed are the sons of God, They are bought by Christ's own blood; They are ransom'd from the grave; Life eternal they shall have. With them number'd may we be, Here and in e - ter - ni - ty.

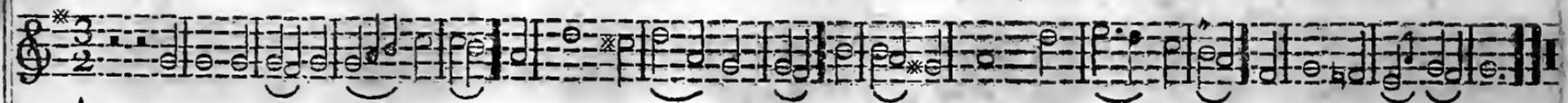


2 God did love them in his Son,  
Long before the world begun;  
They the seal of this receive,  
When on Jesus they believe.  
With them, &c.

3 They are justify'd by grace,  
They enjoy a solid peace;  
All their sins are wash'd away;  
They shall stand in God's great day.  
With them, &c.

4 They produce the fruits of grace,  
In the works of righteousness;  
They are harmless, meek, and mild,  
Holy, humble, undefil'd.  
With them, &c.

5 They are sights upon the earth,  
Children of an heav'nly birth,  
One with God, with Jesus one,  
Glory is in them begun.  
With them, &c.



AIR.

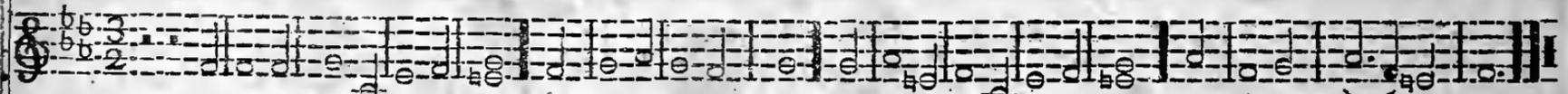


Sweet majesty and awful love Sit smiling on his brow, And all the glorious ranks above At humble distance bow.

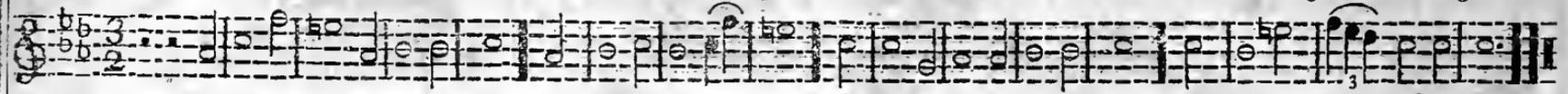


MARTYRS. C. M. ♭

M. Luther.



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





AIR.



Ho! ev'ry one that thirsts, draw nigh; ('Tis God invites the fallen race;) Mercy and free salvation buy, Buy wine, and milk, and gospel grace.



Come to the living waters, come: Sinners, obey your Maker's call; Return, ye weary, wand'ers, home, And find my grace, And find my grace reach'd out to all!



ARR. My life's a shade, my days Apace to death incline; My Lord is life, he'll raise My dust a-

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The lyrics are written below the vocal staff. The music is in common time and features various note values, rests, and dynamic markings such as  $\times p$ .

gain, e'en mine. Sweet truth to me, I shall arise, And with these eyes My Saviour see.

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



AIR.



Thou, Jesus, art our King ! Thy ceaseless praise we sing ; Praise shall our glad tongue employ, Praise o'er-

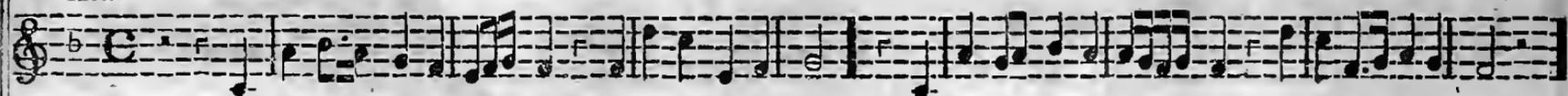


flow our grateful soul, While we vital breath enjoy, While eternal ages roll.

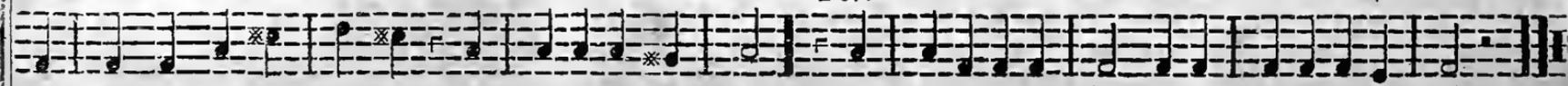
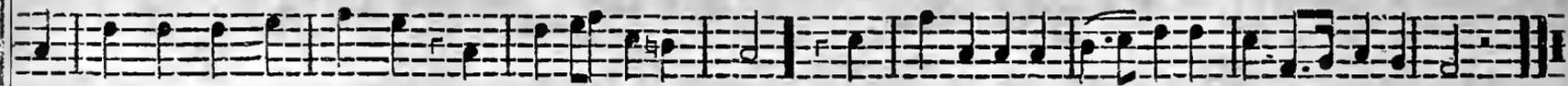


*Tempo di Marcia.*

AIR.



O Lord, how great's the favour, That we such sinners poor, Can thro' thy blood's sweet savour Approach thy mercy's door.

*Pia.**For.*

And find an open passage Unto the throne of grace; There wait the welcome message That bids us go in peace.



2 Lord, we are helpless creatures,  
Full of the deepest need;  
Throughout defil'd by nature,  
Stupidi, and inly dead.

Our strength is perfect weakness,  
And all we have is sin;  
Our hearts are all uncleanness,  
A den of thieves within.

3 In this forlorn condition,  
Who shall afford us aid?  
Where shall we find compassion  
But in the church's Head?

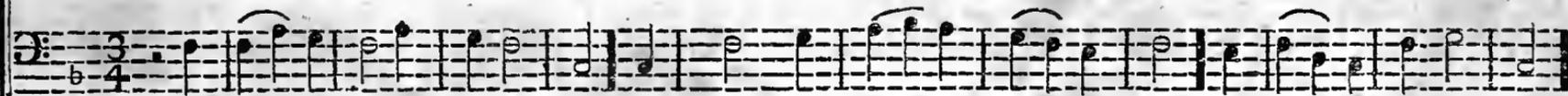
Jesus, thou art all pity!  
O take us to thine arms,  
And exercise thy mercy,  
To save us from all harms.



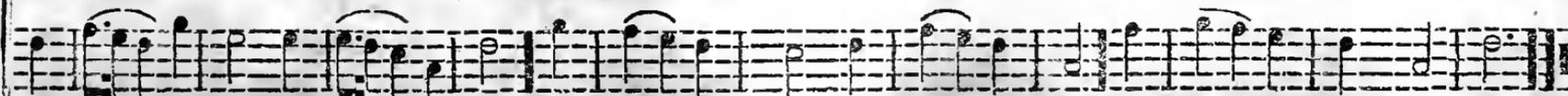
AIR.



The joyful morn, my God, is come, That calls me to thy honour'd dome, Thy presence to adore



My feet the summons shall attend, With willing steps thy courts ascend, And tread the hallow'd floor.



AIR. *Andant.* *Sotto voce.*

Soon as the morn salutes your eyes, And from sweet sleep refresh'd you rise, Think on the Author of the light,

*For.*

And praise him for that glorious sight; His mercy in - fi - nite adore; His goodness in - fi - nite implore.

At noon, of what you then partake,  
 An offering of thanksgiving make;  
 And of the creatures for your use,  
 Be not luxuriously profuse:  
 For temp'rance, when with prudence join'd,  
 Brings health of body, peace of mind.

Make not, at night, the least repose,  
 'Ere you to Heav'n your soul disclose;  
 Consider how you've spent the day,  
 And for divine protection pray:  
 For you no blessing can expect,  
 If you to ask it should neglect.

AIR.

Hosanna to the Prince of light, Who cloth'd himself in clay : Enter'd the iron gates of death, And tore the bars away.

*Pia.**For.**Pia.**Repeat Forte.*

Death is no more the king of dread, Since our Immanuel rose ; He took the tyrant's sting away, And spoil'd our hellish focs.



AIR. With heav'n, and earth, and seas, To your Creator's praise. Of Angels bright,



Ye tribes of Adam join And offer notes divine, Ye holy throng In worlds of light; Begin the song.



FLINTSHIRE. S. M. ✕

B. Cuzens.



AIR. My Saviour and my King, Thy beauties are divine; Thy lips with blessings overflow, And ev' - - ry grace is thine.





AIR.



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



The vines that encircle the 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.





AIR.

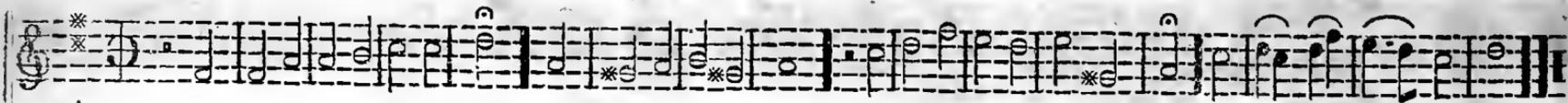


Shall I forsake that heav'nly Friend, On whom my noblest hopes depend? Forbid it, that my wand'ring heart From thee, my Saviour, should depart.

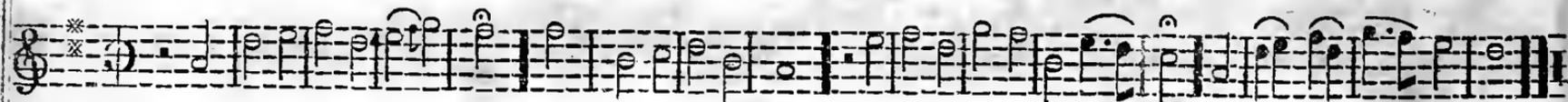


## ST. JAMES'. C. M. ✕

R. Courteville.



AIR.



Mistaken souls! that dream of heav'n, And make their empty boast Of inward joys, and sins forgiv'n, While they are slaves to lust.



*Repeat Pia.**For.*

AIR.

Be glory

ever-

To Father, Son, and Holy Ghost, One God whom we adore—

Be glory as it was, is now, And shall be ever-

*Pia.**For.*

Be

glory now, And

evermore.

more, Be glory as it was, is now, Be glory as it was, is now, And shall be evermore.

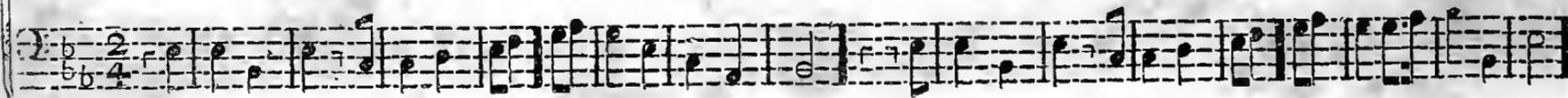
TENOR.



AIR.



When rising from the bed of death, O'erwhelm'd with guilt and fear, I see my Maker face to face, O how shall I appear.

*Piu.**For.*

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



TENOR.



AIR.



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



Pia.

For.



Thy love the pow'r of tho't bestow'd, To thee my tho'ts would soar, Thy mercy o'er my life has flow'd, That mer - cy I adore.



*Pia.*



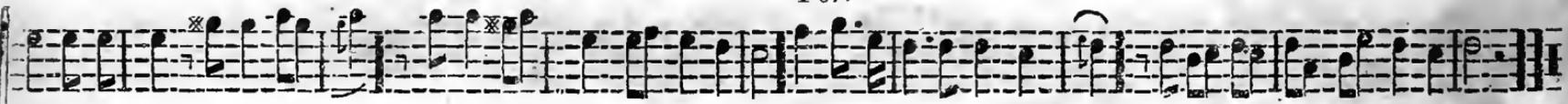
AIR.



The spacious firmament on high, With all the blue ethereal sky, And spangled heav'ns, a shining frame, Their great orig - in - al proclaim.

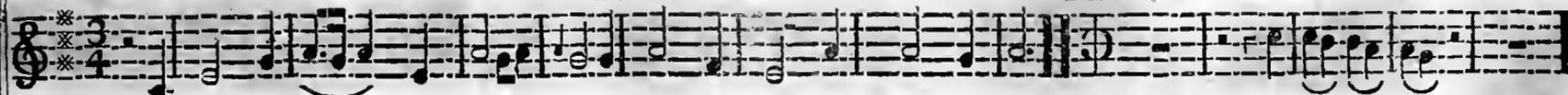


*For.*



Th' unwearied sun from day to day Does his Cre - a - tor's pow'r display, And publishes to ev'ry land The work of an almighty hand.

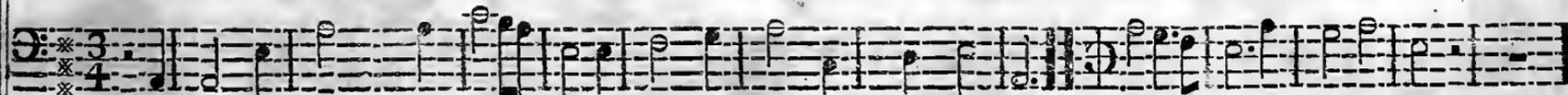


*Pia.**For.**Pia.*

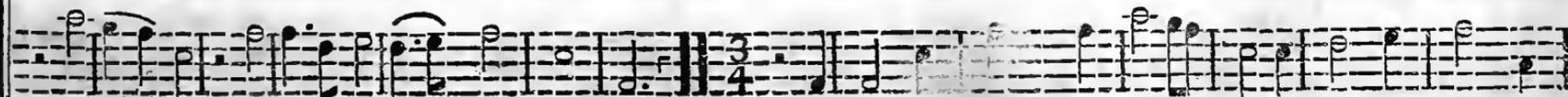
AIR.



Give to our God im - mortal praise! Mercy and truth are all his ways; Wonders of grace to God belong, Repeat his mer-

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

cies in your song, Repeat his mercies in your song. Give to the Lord of lords renown, The King of kings with



SOUTHAMPTON *continued.**Pia.**For.**Pia.**For.*

The first system of music consists of two staves. The upper staff is a vocal line with lyrics underneath. The lower staff is a piano accompaniment. The music is in common time and features a mix of half and quarter notes, with some rests. The lyrics are: "glo - ry crown. His mercies ever shall endure, When lords and kings are known no more, When lords and kings are known no more."

glo - ry crown. His mercies ever shall endure, When lords and kings are known no more, When lords and kings are known no more.

The second system of music consists of two staves. The upper staff is a vocal line with lyrics underneath. The lower staff is a piano accompaniment. The music continues from the first system. The lyrics are: "glo - ry crown. His mercies ever shall endure, When lords and kings are known no more, When lords and kings are known no more."

## CANTERBURY. C. M. ✕

*Har. Sacra.*

The first system of music for 'CANTERBURY' consists of two staves. The upper staff is a vocal line with lyrics underneath. The lower staff is a piano accompaniment. The music is in common time and features a mix of half and quarter notes. The lyrics are: "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."

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.

The second system of music for 'CANTERBURY' consists of two staves. The upper staff is a vocal line with lyrics underneath. The lower staff is a piano accompaniment. The music continues from the first system. The lyrics are: "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."

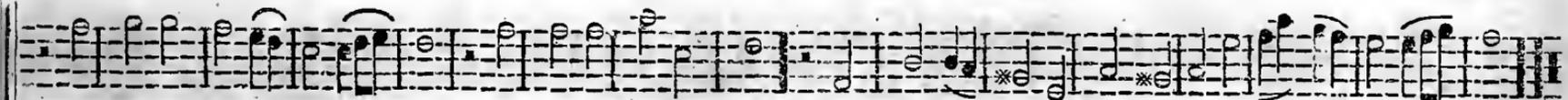
The third system of music for 'CANTERBURY' consists of two staves. The upper staff is a vocal line with lyrics underneath. The lower staff is a piano accompaniment. The music continues from the second system. The lyrics are: "AIR. Why do we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms."



AIR.



Begin the high celestial strain, My ravish'd soul, and sing A solemn hymn of grateful praise To heav'n's Almighty King.



Ye circling fountains, as ye roll Your silver waves along, Whisper to all your verdant shores The subject of my song.







AIR.

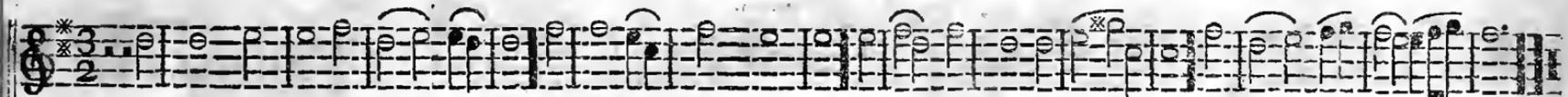


The Lord declares his will, And keeps the world in awe ; Amidst the smoke on Sinai's hill, Breaks out his fery law.



## FARNDON. C. M. ✕

Addington's Co II



AIR.



My shepherd will supply my need, Jehovah is his name ; In pastures fresh he makes me feed, Beside the living stream.



*Pia.*

AIR.

Rejoice, the Lord is King; Your Lord and King adore: Mortals, give thanks and sing, And triumph

evermore: Lift up your hearts, Lift up your voice; Rejoice, again I say, rejoice,



AIR.



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



And while I rest my weary head, From cares and bus'ness free, 'Tis sweet conversing on my bed With my own heart and thee.



Musical notation for the first piece, consisting of two staves of music in G major, 2/4 time, marked "AIR."

Out of the depth of self-despair Help us, O Lord, to cry; Our mis'ry mark, attend our pray'r, And bring salvation nigh, And bring salvation nigh.

Musical notation for the second piece, consisting of one staff of music in G major, 2/4 time.

RONDEAU. ✕

F. Giardini.

Musical notation for the Rondeau, consisting of two staves of music in G major, 3/2 time, marked "AIR." with "FINE." and "Sweet is, &c." annotations.

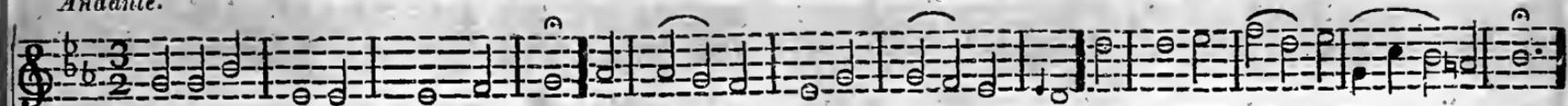
Sweet is the mem'ry of thy grace; My God, my heav'nly King! Let age to age thy righteousness In songs of glo - ry sing.

2 God reigns on high but not confines  
His goodness to the skies :  
Sweet is the mem'ry of thy grace!  
Through the whole earth his goodness shines,  
And ev'ry want supplies.  
Sweet is the mem'ry of thy grace!

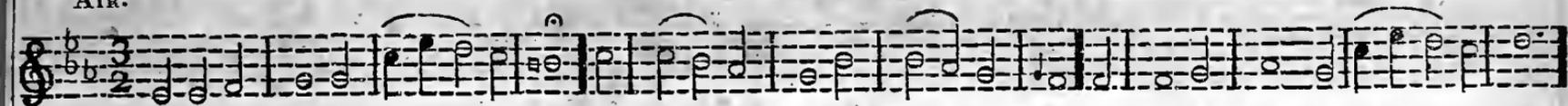
3 With longing eyes thy creatures wait  
On thee, for daily food ;  
Sweet is the mem'ry of thy grace !  
Thy lib'ral hand provides them meat,  
And fills their mouths with good,  
Sweet is the mem'ry of thy grace !

4 How kind are thy compassions, Lord !  
How slow thine anger moves !  
Sweet is the mem'ry of thy grace !  
But soon he sends his pard'ning word,  
To cheer the soul he loves  
Sweet is the mem'ry of thy grace ;

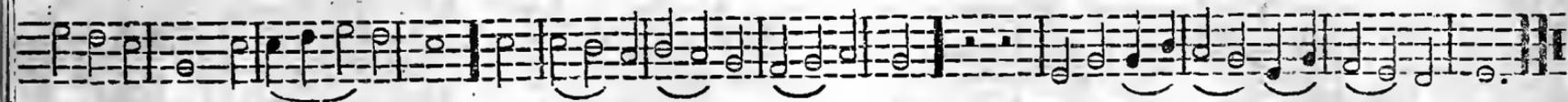
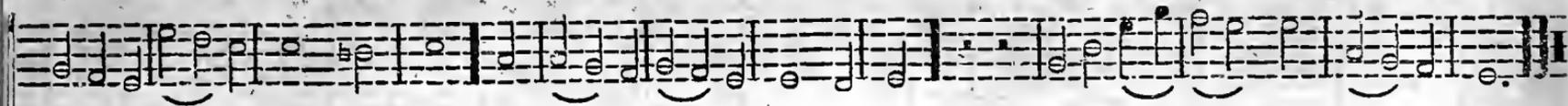
5 Creatures, with all their endless race,  
Thy pow'r and praise proclaim :  
Sweet is the mem'ry of thy grace !  
May we who taste thy richer grace,  
Delight to bless thy name.  
Sweet is the mem'ry of thy grace !

*Andante.*

AIR.



Jesus, we hang up - on the word Our faithful souls have heard of thee; Be mindful of thy promise, Lord,

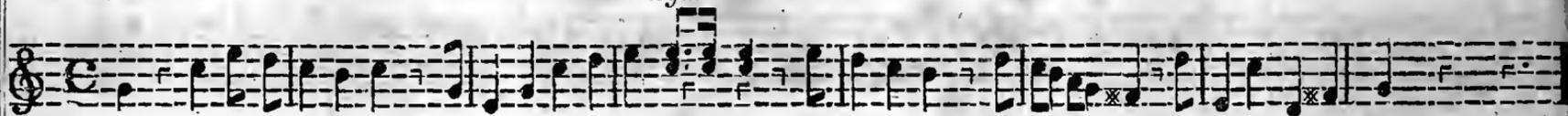


Thy promise made to all, and me, Thy foll'wers, who thy steps pursue, And dare believe that God is true.



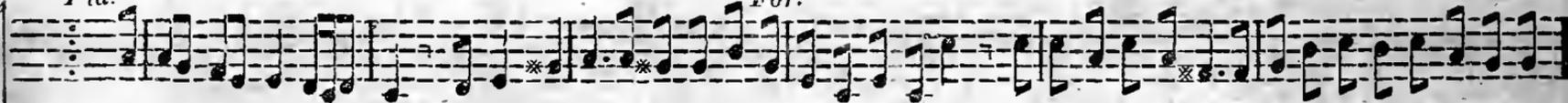


AIR.

*Sym.*

Hark; hark, how the watchmen cry! Attend the trumpet's sound;

Stand to your arms, the foe is nigh, The pow'rs of hell surround.

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

The day of battle is at hand, The day of battle is at hand, Go forth, go forth to glor'ous



Who bow to Christ's command, Your arms and hearts prepare;

The day of battle is at hand, The day of battle is at hand, Go forth to glor'ous



Your arms and hearts prepare; The day of battle is at hand, The day of battle is at hand, Go forth, go forth to glor'ous

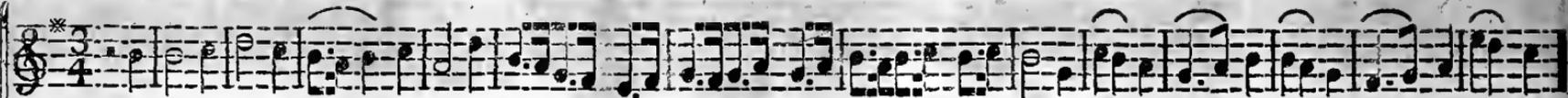
*Sym.*

war, Go forth to glor'ous war.

## DEVIZES. C. M. ✕

*Con Spirito.**Pia.**Cuzzens.**For.*

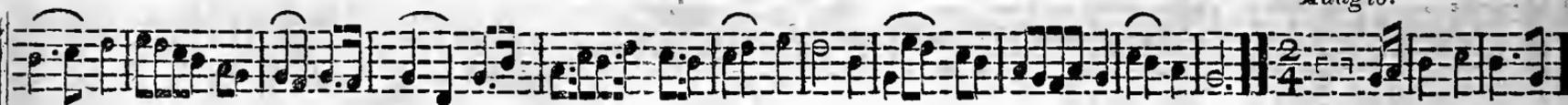
AIR. Behold the glories of the Lamb, Amid his Father's throne, Prepare new honours for his name And songs before unknown, And songs before unknown.

*Moderato e Mæstoso.*

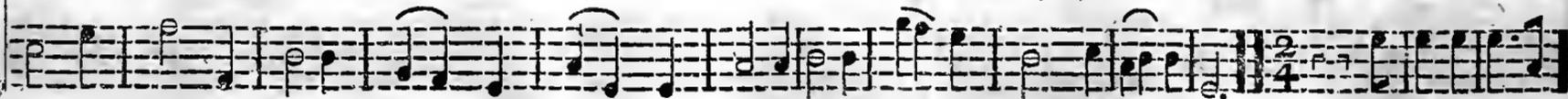
AIR.



Loud hallelujahs to the Lord, From distant worlds where creatures dwell! Let heav'n begin the solemn word, And sound it

*Adagio.*

dreadful down to hell, Let heav'n begin the solemn word, And sound it dreadful down to hell. The Lord, how abse-



*Vivace.*



lute he reigns; Let ev'ry angel bend the knee! Sing of his love in heav'nly strains, And speak how fierce his terrors be. High on a

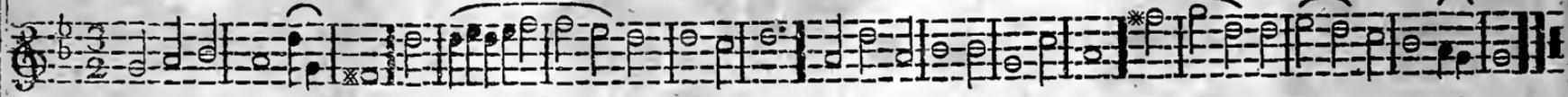


throne his glories dwell, An awful throne of shining bliss: Fly thro' the world, O sun, and tell How dark thy beams compar'd to his.

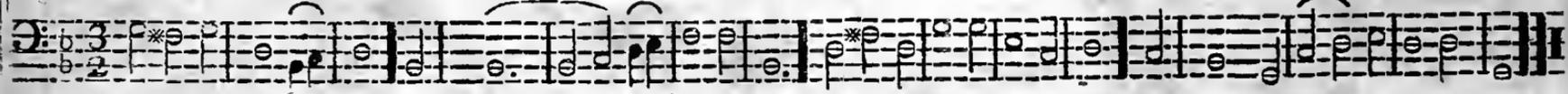




AIR.

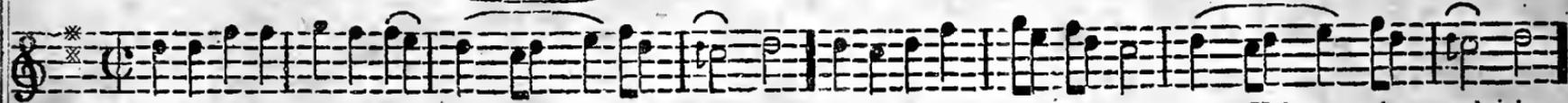


Come ye, that love the Lord, And let your joys be known, Join in a song with sweet accord, While ye, while ye surround his throne.



A HYMN FOR EASTER DAY. 7's. ✕

H. Carey.



AIR. Christ, the Lord, is ris'n to day, Hal - - le - - lujah, Our triumphant holy day, Hal - - le - - lujah.





Who so lately on the cross, Hal - - le - - lujah, Suffer'd to redeem our loss, Hal - - le - lujah.



2 Hymns of praises let us sing,  
Unto Christ, our heav'nly King,  
Who endur'd the cross and grave,  
Sinners to redeem and save,

Hallelujah.  
Hallelujah.  
Hallelujah.  
Hallelujah.

3 But the pains which he endur'd,  
Our salvation has procur'd,  
Now he reigns above the sky,  
Where the angels ever cry,

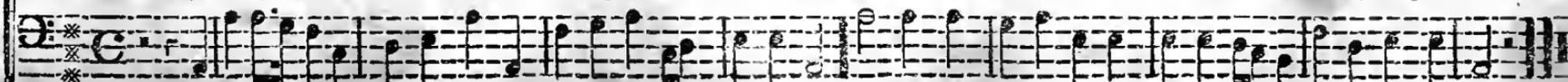
Hallelujah.  
Hallelujah.  
Hallelujah.  
Hallelujah.

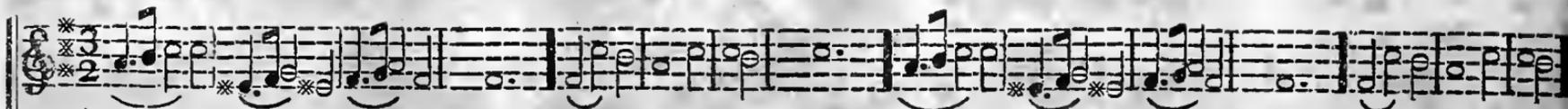
*Animato.*

EVENING HYMN. L. M.  $\times$



My God, permit me not to be A stranger to myself and thee, Amid ten thousand thoughts I rove, Forgetful of my highest love.

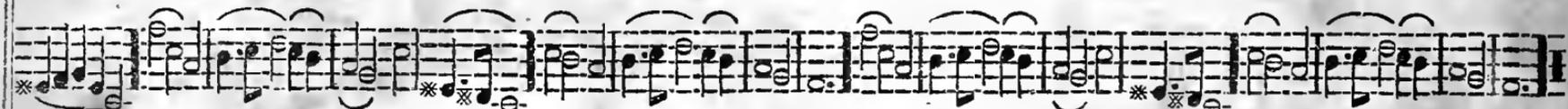
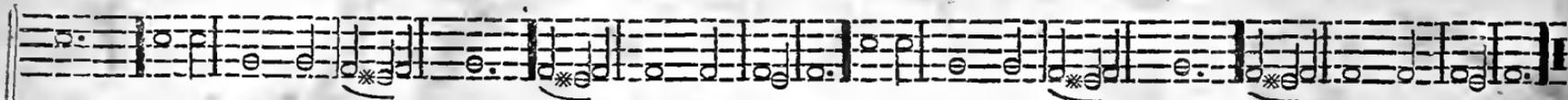
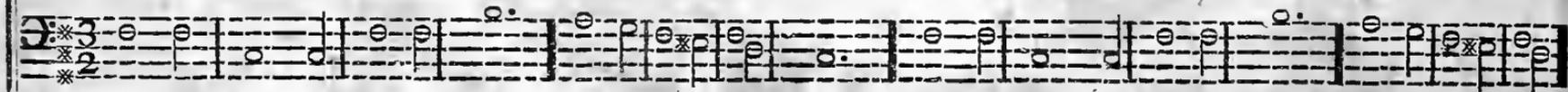




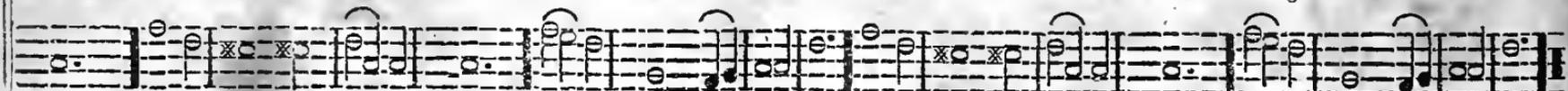
AIR.



Sons of men, behold from far, Hail the long expected Star; Jacob's Star, that gilds the night, Guides bewilder'd nature



right. Fear not hence that ill should flow, Wars or pestilence below: Wars it bids and tumults cease, Ush'ring in the Prince of Peace.



2 Mild he shines on all beneath,  
Piercing through the shades of death,  
Scattering error's wide-spread night,  
Kindling darkness into light.

Nations all, far off and near,  
Haste, to see your God appear!  
Haste, for him your hearts prepare,  
Meet him manifested there.

3 There behold the Day-spring rise,  
Pouring eye-sight on your eyes;  
God in his own light survey,  
Shining to the perfect day.

Sing, ye morning stars, again,  
God descends, on earth to reign;  
Deigns for man his life t' employ;  
Shout, ye sons of God, for joy.

*Grave.*

We bless, &c.      Who fills, &c.      Who pours, &c.      And loads, &c

We bless the Lord, the just and good, Who fills our hearts with joy and food ! Who pours his blessings from the skies, And loads our days with rich supplies.

We bless, &c.      Who fills, &c.      Who pours, &c.      And loads, &c.

ST. SIMON'S. S. M. ❧

*A. Williams' Coll.*

Air. Where shall the man be found, That fears t'offend his God ; That loves the gospel's joyful sound, And trembles at his rod.



AIR.



Lord, I will bless thee all my days, Thy praise shall dwell up - on my tongue;

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

My soul shall glory in thy grace, While saints rejoice to hear the song, While saints rejoice to hear the song.



*Andante All egro.*

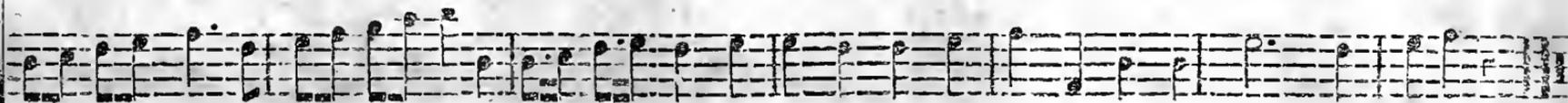
AIR.



Ye saints and servants of the Lord, The triumphs of his name record, His sacred name forever bless; Where'er the circling

*Sym.*

sun displays His rising beams or setting rays, Due praise to his great name address.



*Adagio piano e con Lamento.*

AIR.



From lowest depths of woe, To God I send my cry; Lord, hear my supplicating voice, And graciously reply.



POOL. L. M. ♭

*Har. Sacra.*

AIR.



What equal honours shall we bring To Thee, O Lord, our God, the Lamb? Since all the notes, that angels sing, Are far in - ferior to thy name.





AIR.



Come, let us attend, My companion and friend, To a taste of the banquet above ; If thy heart be as mine, If for Jesus it pine, Come up

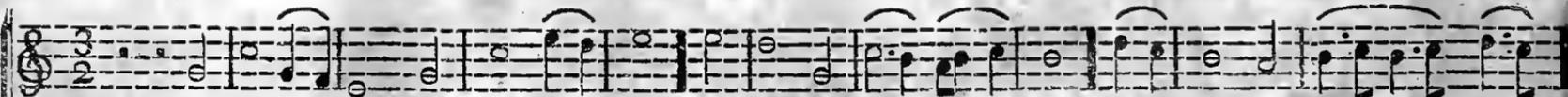


in - to the chariot of love. If thy heart be as mine, If for Jesus it pine, Come up into the chariot of love; Come up in - to the chariot of love.



2 Who in Jesus confide,  
 We are bold to outride  
 The storms of affliction beneath ;  
 With the prophet we soar  
 To that heavenly shore,  
 And outfly all the arrows of death.

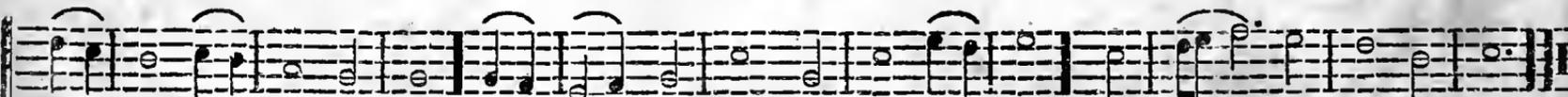
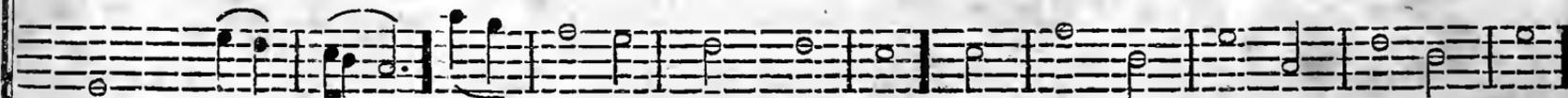
5 By faith we are come  
 To our permanent home,  
 Ev' hope we the rapture improve ;  
 By love we still rise,  
 And look down on the skies ;  
 For the heaven of heavens is love.



The glorious armies of the sky To Thee, O mighty King, Tri - umphant an - - thems



con - - se - - crate, And Hal - ie - lu - jahs sing. But still their most ex - - alted flights



Fall vastly short of Thee; How distant then must human praise From thy perfections be!



Stand up, my soul, shake off thy fears, And gird the gospel armour on, March to the gates of endless joy, March to the gates of endless joy,

Stand up, my soul, shake off thy fears, And gird the gospel armour on, March to the gates of endless joy, March to the gates of endless joy,

AIR.

Stand up, my soul, shake off thy fears, And gird the gospel armour on, March to the gates of endless joy, March to the gates of endless joy,

Stand up, my soul, shake off thy fears, And gird the gospel armour on, March to the gates of endless joy, March to the gates of endless joy,

Where thy great Captain Saviour's gone. Hell and thy sins resist thy course; But hell and sin are vanquish'd foes; Thy Jesus nail'd them.

Where thy great Captain Saviour's gone. Hell and thy sins resist thy course; But hell and sin are vanquish'd foes; Thy Jesus nail'd them.

Where thy great Captain Saviour's gone. Hell and thy sins resist thy course; But hell and sin are vanquish'd foes; Thy Jesus nail'd them.

Where thy great Captain Saviour's gone. Hell and thy sins resist thy course; But hell and sin are vanquish'd foes; Thy Jesus nail'd them.

to his cross, And sung the triumph, sung the triumph, sung the triumph when he rose. What tho' the prince of

darkness rage, - - - - - And waste the fury, the fury of his spite? Eternal chains confine him down, To

darkness rage, - - - - - And waste the fu - ry of his spite? Eternal chains confine him down, To

And waste the fury, the fury of his spite? Eternal chains confine him down, To

*Andante.*

ANTHEM *continued.*

*Vivace.*

233

fiery deeps and endless night, To fiery deeps and endless night. Then let my soul march boldly on, Press forward to the heav'nly gate;

fiery deeps and endless night, To fiery deeps and endless night. Then let my soul march boldly on, Press forward to the heav'nly gate;

There peace and joy e - - ternal reign, And glittering robes for conq'rors wait, glittering robes for conq'rors wait, And glittering robes for

There peace and joy e - - ternal reign, And glittering robes for conq'rors wait, glittering robes for conq'rors wait, And glittering robes for

conq'rors wait. There shall I wear a starry crown, And triumph in almigh- - ty grace, triumph, triumph, triumph in almighty grace,

conq'rors wait. There shall I wear a starry crown, And triumph in almigh- - ty grace, triumph, triumph, triumph, triumph, triumph, triumph in almighty grace,

*Vivace.*

triumph, triumph, triumph in almighty grace, Triumph, triumph, triumph in almighty grace; While all the armies of the skies, While all the armies

t, umph, triumph, triumph in almighty grace, Triumph, triumph, triumph in almighty grace; While all the armies of the skies, While all the armies



of the skies, Join in my glorious leader's praise, Join in my glorious leader's praise, Join in my glorious leader's praise, Join in my glorious leader's praise.

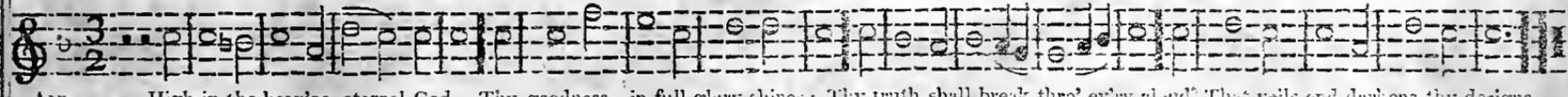
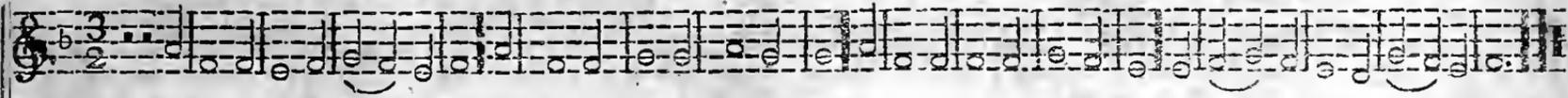


of the skies, Join in my glorious leader's praise, Join in my glorious leader's praise, Join in my glorious leader's praise, Join in my glorious leader's praise.

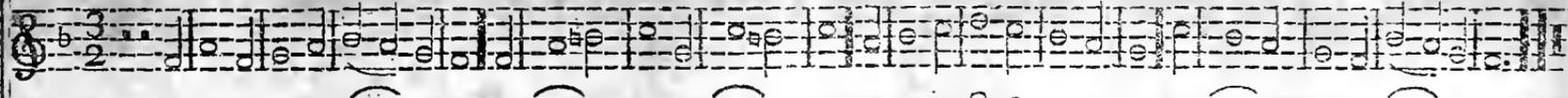


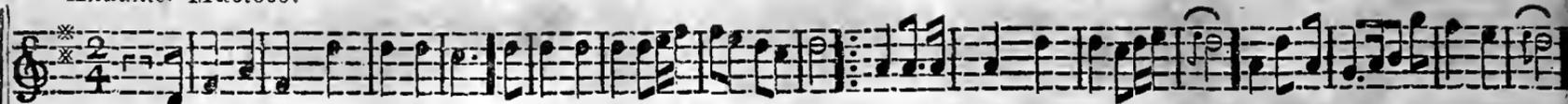
ANGELS' HYMN, L. M. ✕

*W. Tansur.*



Alc. High in the heav'ns, eternal God, Thy goodness in full glory shines; Thy truth shall break thro' ev'ry cloud, That veils and darkens thy designs.



*Andante. Maestoso.*

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



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

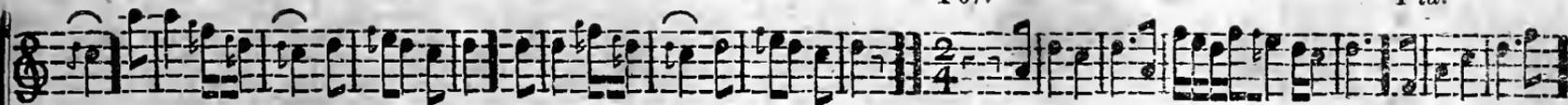
*Piu.*

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



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



*For.**Pia.*

stray'd, He brought us to His fold again, He brought us to his fold again. We'll crow'd thy gates with thankful songs, High as the heav'ns our



stray'd, He brought us to His fold again, He brought us to his fold again. We'll crow'd thy gates with thankful songs, High as the heav'ns our

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

voices raise; And earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise,



voices raise; And earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise,



DENMARK *continued.*

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



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

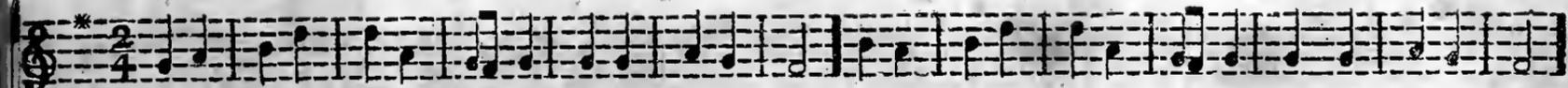
*Pia.**For.*

truth must stand, When rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When rolling years shall cease to move.

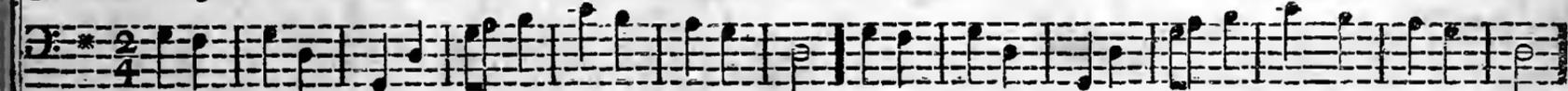
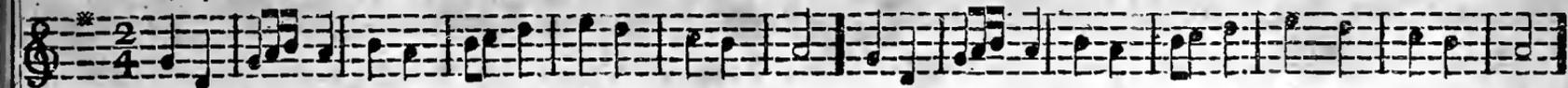


truth must stand, When rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When rolling years shall cease to move.





AIR. Rise, my soul, and stretch thy wings, Thy better portion trace ; Rise from transitory things, Tow'rds heav'n, thy native place.



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



*Andante e Affettuoso.*

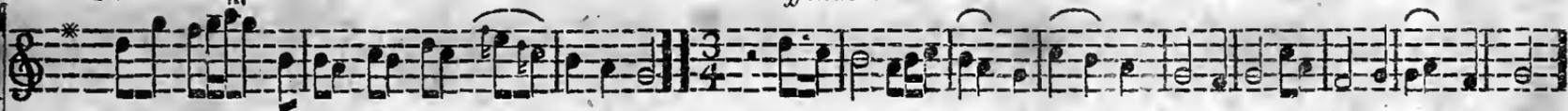
He dies! the friend of sinners dies! Lo, Salem's daughters weep around! A solemn darkness veil's the skies, A sudden

He dies! the friend of sinners dies! Lo, Salem's daughters weep around! A solemn darkness veil's the skies, A sudden

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

trembling shakes the ground. Come, saints, and drop a tear or two For him who groan'd beneath your load; He shed a thousand drops

trembling sbakes the ground. Come, saints, and drop a tear or two For him who groan'd beneath your load; He shed a thousand drops

EASTER *continued.**Pia.**Affetuoso.*

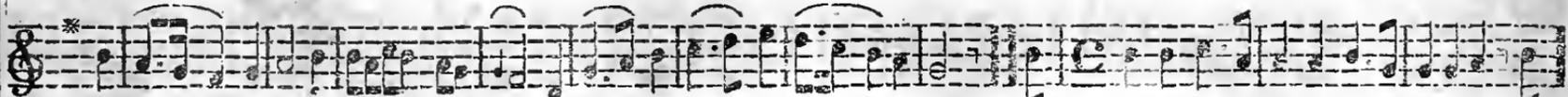
for you, A thousand drops of richer blood. Here's love and grief beyond degree! The Lord of glory dies for men!



for you, A thousand drops of richer blood. Here's love and grief beyond degree! The Lord of glory dies for men!

*Vivace.*

But lo, what sudden joys we see, Jesus the dead revives again! The rising God forsakes the tomb; In vain the tomb for-



But lo, what sudden joys we see, Jesus the dead revives again! The rising God forsakes the tomb; In vain the tomb for-



EASTER *continued.**Vivace. Pia.*

bids his rise: Cherubic legions guard him home, And shout him welcome to the skies. Break off your tears, ye saints, and tell



bids his rise: Cherubic legions guard him home, And shout him welcome to the skies. Break off your tears, ye saints, and tell

*Repeat Forte.*

How high our great Deliv'rer reigns; Sing how he spoil'd the host of hell, And led the monster, Death, in chains!



How high our great Deliv'rer reigns; Sing how he spoil'd the host of hell, And led the monster, Death, in chains!



*Pia.*

Say, live for - ever, wond'rous King! Born to redeem, and strong to save; Then ask the monster,

Say, live for - ever, wond'rous King! Born to redeem, and strong to save; Then ask the monster,

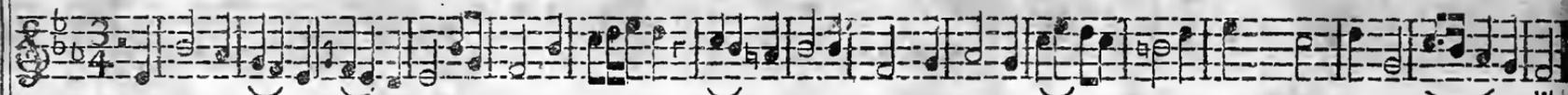
*Fortissimo.*

where's thy sting? And where's thy victory, boasting grave? And where's thy victory, boasting grave?

where's thy sting? And where's thy victory, boasting grave? And where's thy victory, boasting grave?

*Affettuoso.*

ARR. Dear Object of our strong desire, How long protracted is thy day, When bursting forth in vivid fire, Thy trembling glories thou'lt display.



Dear Object of our strong desire, How long protracted is thy day, When bursting forth in vivid fire, Thy trembling glories thou'lt display.



With various ills encompass'd round, Maintaining still dis - puted ground, a silent maid, By hope in azure robe array'd.



With various ills encompass'd round, Maintaining still dis - puted ground, Lo, patience waits! a silent maid, By hope in azure robe array'd.



BATH *continued.*

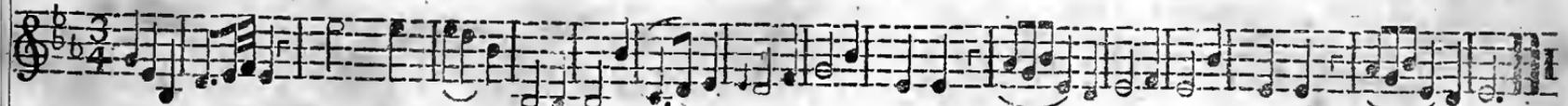
*Vivace.*



She waits ; for sure not distant far The day that all our mis'ry heals; Methinks I hear thy rattling ear, The thunder of thy burning wheels! The trumpet sounds, the dead arise, the dead arise !



She waits ; for sure not distant far The day that all our mis'ry heals; Methinks I hear thy rattling ear, The thunder of thy burning wheels! The trumpet sounds, the dead arise, the dead arise !



Jesus triumphant through the skies Descends, his kingdom to maintain, And pour the glories of his reign, And pour the glories of his reign.



Jesus triumphant through the skies Descends, his kingdom to maintain, And pour the glories of his reign, And pour the glories of his reign.

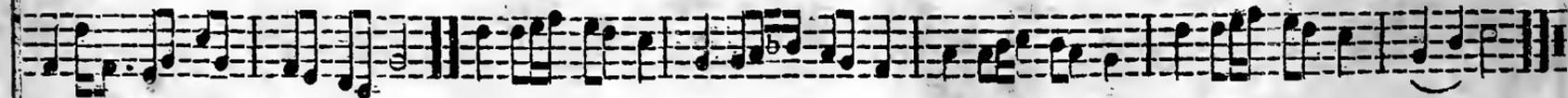




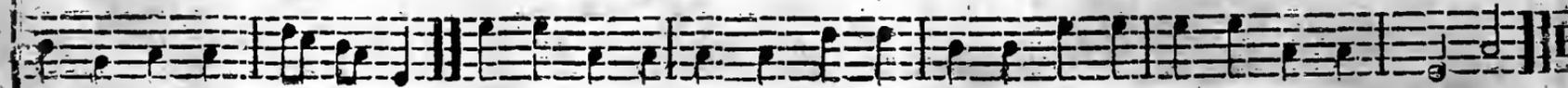
AIR.



Happy soul, thy days are ended, All thy mourning days below; Go, by angel guards attended,



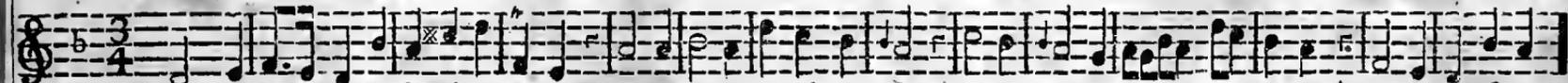
To the sight of Jesus go. Hal - le - lujah, Amen.



*Pia e Andante.*



In this world of sin and sorrow, Compass'd round with many a care; From e - - terni - - ty we borrow Hope, that can ex-



In this world of sin and sorrow, Compass'd round with many a care; From e - - terni - - ty we borrow Hope, that can ex-



*Sym. Pia:*

*Vivace.*



clude despair;

Thee, triumphant God and Saviour, In the glass of faith I see; O assist each faint en-



clude despair;

Thee, triumphant God and Saviour, In the glass of faith I see; O assist each faint en-



*Sym. Pia. For.**Andante.*

deavour, Raise our earth born souls' to thee. Place that awful

deavour, Raise our earth born souls to thee. Place that awful

scene before us Of the last tremendous day, When to life thou wilt restore us; Ling'ring ag-es haste a-

scene before us Of the last tremendous day, When to life thou wilt restore us; Ling'ring ag-es haste a-

*Pia.*

*For.*

*Pia.*

*For.*

*Vivace.*

way, haste a - - way, haste, haste, haste a - way; Then this vile and sinful nature Incorruption shall put

way, haste a - - way, haste, haste, haste a - way; Then this vile and sinful nature Incorruption shall put

*Sym.*

on; Life renewing, glorious Saviour, Let thy glorious will be done, Let thy glorious will be done.

on; Life renewing, glorious Saviour, Let thy glorious will be done, Let thy glorious will be done.

AIR.

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

INSTRUMENTAL.

*Pia.* *Repeat For.*

thro' the skies. 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 Grazioso.*

But when we view thy great design, To save rebellious worms, Where vengeance and com - pas - sion join, In their di - - vin - est forms ;

*Tasto Solo.**Pia.**For.*

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

*Siciliano Andante.*

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

*Tasto Solo.**Pia.**Repeat For.*

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



Ans. The voice of my beloved sounds, While o'er the mountain tops he bounds; He flies exulting o'er the hills, And



all my soul with transport fill's. The voice of my beloved sounds, While o'er the mountain tops he bounds; He flies exulting,



LITTLE CHESHUNT *continued.*

o'er the hills, And all my soul with transport fills. He flies exulting, o'er the hills, And all my soul with

This system consists of four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one flat (B-flat). The music is in a common time signature. The lyrics are written below the second and third staves.

transport fills. Gently doth he hide my stay: Rise, my soul, and come away, Co

This system consists of four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one flat (B-flat). The music is in a common time signature. The lyrics are written below the second and third staves. There are triplets marked with a '3' above the notes in the third and fourth staves.

LITTLE CHESHUNT *continued.*

me a - way. Gently doth he chide my stay; Rise, my love, and come away.

The musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features a melody with several triplet markings. The second staff is a treble clef with a key signature of one flat, providing harmonic accompaniment. The third staff is a treble clef with a key signature of one flat, continuing the melody with triplet markings. The fourth staff is a bass clef with a key signature of one flat, providing a bass line accompaniment.

LUDHAM. L. M. ✕

*Har. Sacra.*

AIR.

Jesus, thou ev - er - lasting King, Accept the tribute, which we bring; Accept thy well deserv'd renown, And wear our praises, as thy crown.

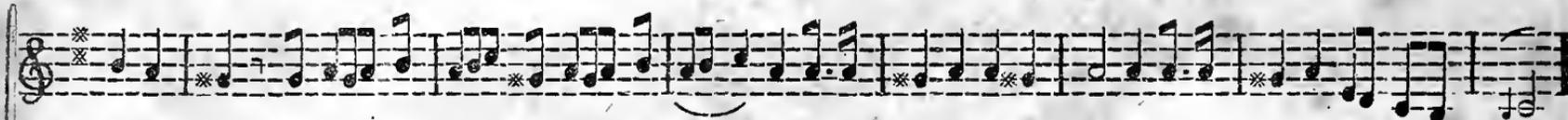
The musical score for 'LUDHAM' consists of three staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. It features a melody with various ornaments and slurs. The middle staff is a treble clef with a key signature of one flat, providing harmonic accompaniment. The bottom staff is a bass clef with a key signature of one flat, providing a bass line accompaniment.



Air. Our Lord is risen from the dead, Our Jesus is gone up on high; The pow'rs of hell are captive led, Dragg'd to the portals



Our Lord is risen from the dead, Our Jesus is gone up on high; The pow'rs of hell are captive led, Dragg'd to the portals

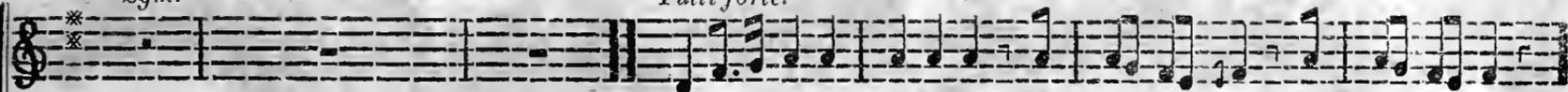


of the sky, The pow'rs of hell are captive led, Dragg'd to the portals of the sky, Dragg'd to the portals of the sky.

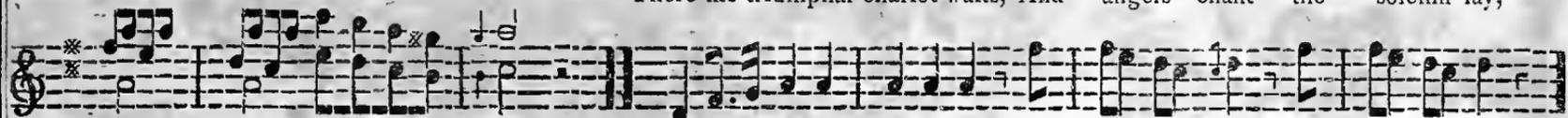


of the sky, The pow'rs of hell are captive led, Dragg'd to the portals of the sky, Dragg'd to the portals of the sky.



*Sym.**Tutti forte.*

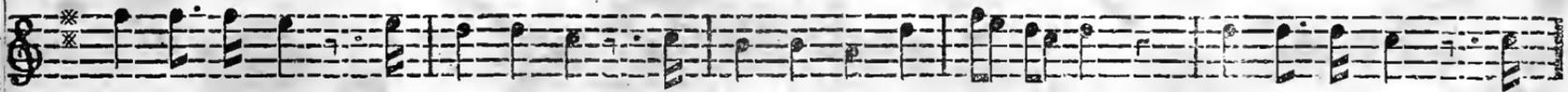
There his triumphal chariot waits, And angels chant the solemn lay,



There his triumphal chariot waits, And angels chant the solemn lay,

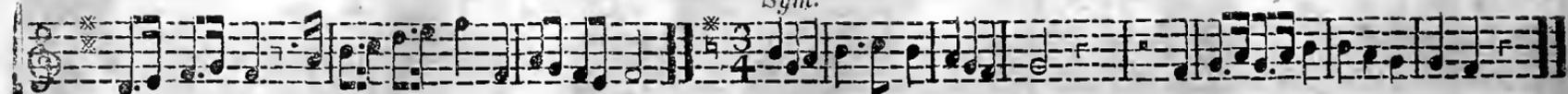


Lift up your heads, ye heav'nly gates! Ye ev - er - last - ing doors, give way! Lift up your heads, ye



Lift up your heads, ye heav'nly gates! Ye ev - er - last - ing doors, give way! Lift up your heads, ye

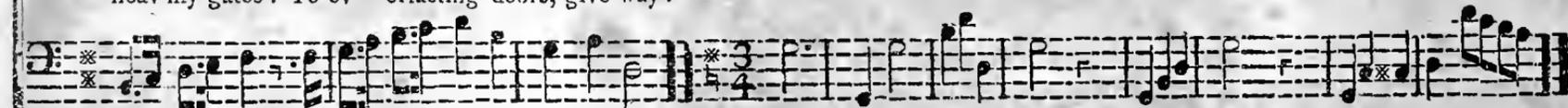


*Sym.*

heav'nly gates! Ye ev - erlasting doors, give way!



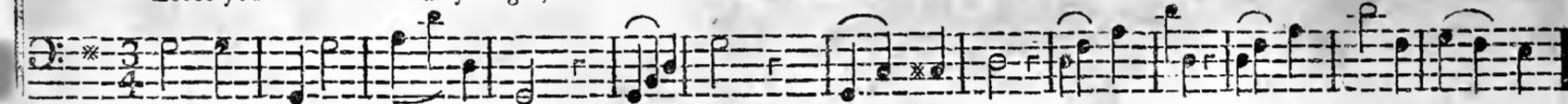
heav'nly gates! Ye ev - erlasting doors, give way!



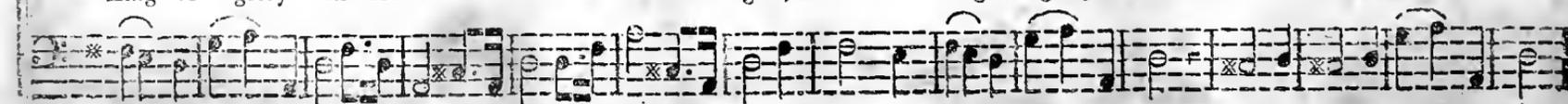
SOLO.



Loose your bars of massy light, And wide unfold th' ethereal scene; He claims these mansions as his right; Receive the



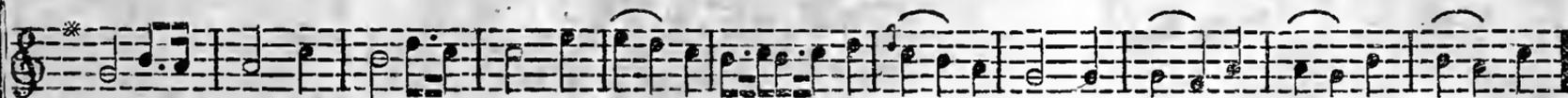
King of glory in! He claims these mansions as his right; Receive the King of glory in! Receive the King of glory in!



*Sym.*



Loose your bars of massy light, And wide unfold th' ethereal scene; He



claims these mansions as his right; Receive the King of glory in! He claims these mansions as his

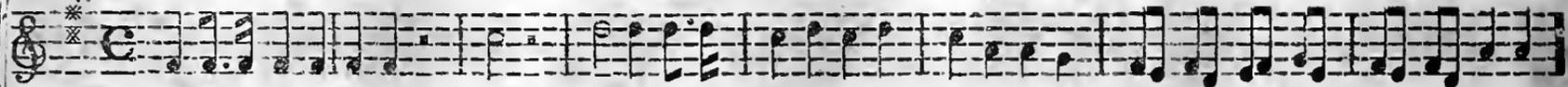


right, Receive the King of glory in! Receive the King of glory in!



CHESHUNT *continued.*

*Tutti Forte.*



Who is the King of glory? Who? Who? Who is the King of glory? Who? The Lord, that all his foes o'ercame, The world, sin,



Who is the King of glory? Who? Who? Who is the King of glory? Who? The Lord, that all his foes o'ercame, The world, sin,



death, and hell o'erthrew; And Jesus is the Conqu'ror's name, And Jesus is the Conqu'ror's name, And Jesus is the



death, and hell o'erthrew; And Jesus is the Conqu'ror's name, And Jesus is the Conqu'ror's name, And Jesus is the



*Sym.*



Conqu'ror's name.

Lo! his triumphal chariot waits, And angels chant the solemn lay,



Conqu'ror's name.

Lo! his triumphal chariot waits, And angels chant the solemn lay,



Lift up your heads, ye heav'nly gates! Ye ev - erlasting doors, give way!

Lift up your heads, ye heav'nly gates! Ye



Lift up your heads, ye heav'nly gates! Ye ev - erlasting doors, give way!

Lift up your heads, ye heav'nly gates! Ye



ev - er - lasting doors, give way? Who is the King of glory? Who? Who?

ev - er - lasting doors, give way? Who is the King of glory? Who? Who?

Who? Who is the King of glory? Who? The Lord of glorious pow'r possess'd, The King of

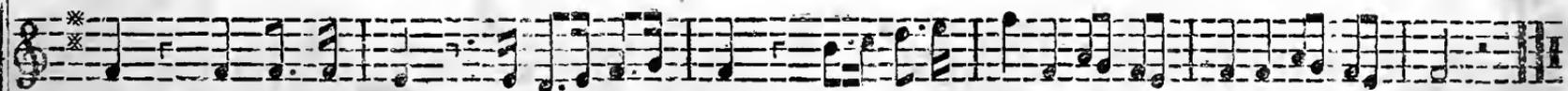
Who? Who is the King of glory? Who? The Lord of glorious pow'r possess'd, The King of



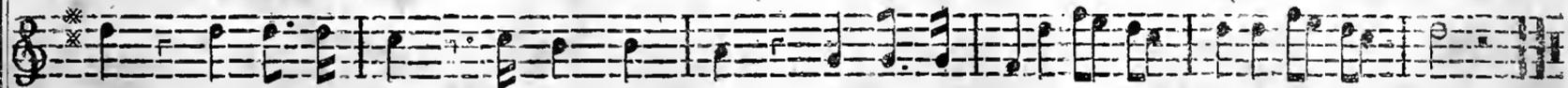
saints, and angels too, God over all, for - ever blest, God o - ver all, for - ev - - er



saints, and angels too, God over all, for - ever blest, God o - ver all, for - ev - - er



blest, God over all, for - ev - er blest, God over all, forev - er blest, forev - er blest.



blest, God over all, for - ev - er blest, God over all, forev - er blest, forev - er blest.



# THE DYING CHRISTIAN.

Rippon's Coll.

*Largo. Mez. Pia.*

*For. Pia.*

*For.*



say, they whisper, angels say, Hark, they whisper, angels say, Sister spirit come away, Sister spirit come away.



say, Hark, Hark, they whisper, angels say, Sister spirit come away, Sister spirit come away.



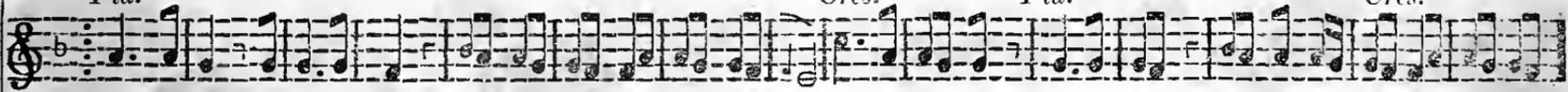
Hark, they whisper, Angels say,

*Pia.*

*Cres.*

*Pia.*

*Cres.*



What is this absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me my soul, can this be



What is this absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me my soul, can this be



THE DYING CHRISTIAN *continued.**For.**Pia.**Pia. Andante.**Cres.**For. Dim.**Cres.*

death? Tell me, my soul, can this be death? The world recedes, it disappears, Heav'n opens on my eyes, My ears with sounds ser - a - phic ring.



death? Tell me, my soul, can this be death? The world recedes, it disappears, Heav'n opens on my eyes, My ears with sounds ser - a - phic ring.

*Vivace For.*

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



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



*Pia.*

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



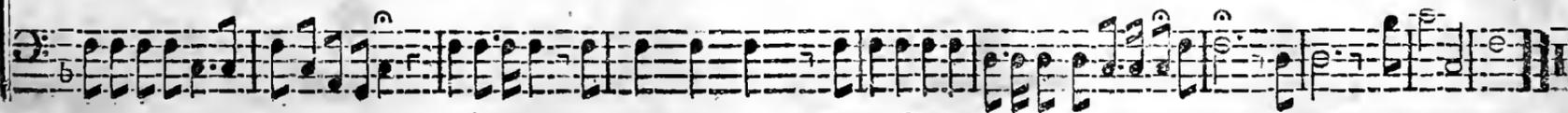
victory, O death, where is thy sting? Lend, lend your wings, I mount, I fly, O grave where is thy victory? thy victory? O grave where is thy victory? thy victory? O

*Adagio.*

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



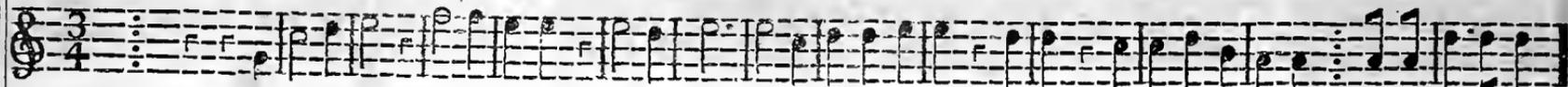
death where is thy sting? O death where is thy sting? Lend, lend your wings, I mount, I fly, O grave where is thy victory? thy victory? O death, O death where is thy sting?



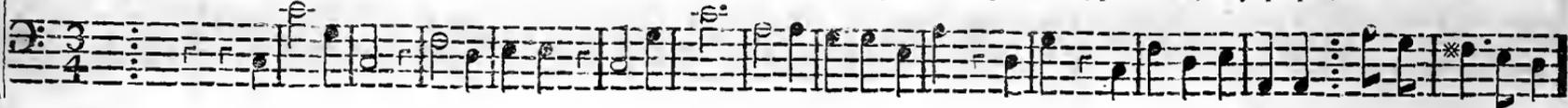
*Spiritoso.**Larghetto e Affettuoso.*

A1B.

O praise the Lord, all ye heathen, praise the Lord, all ye nations, praise him, praise him, praise him, all ye people; For his merciful



O praise the Lord, all ye heathen, praise the Lord, all ye nations, praise him, praise him, praise him, all ye people; For his merciful



kindness is ever - more, and more toward us, And the truth of the Lord endureth forever, And the truth of the Lord endureth forever.



kindness is ever - more, and more toward us, And the truth of the Lord endureth forever, And the truth of the Lord endureth forever.



CHORUS. *Con Spirito.*



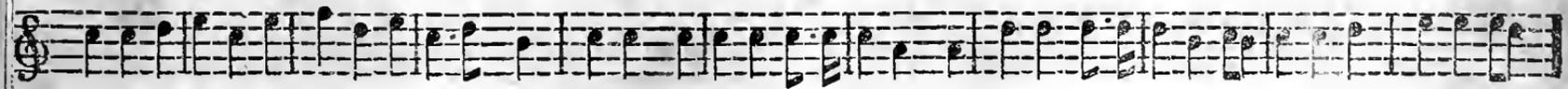
hallelujah, hallelujah, hallelujah, hallelujah, forever and ever, forever and



Forever hallelujah, and ever hallelujah, Forever hallelujah, and ever hallelujah, forever and ever, forever and



ever, forever and ever, forever and ever, hallelujah, hallelujah, forever and ever, for-



ever, forever and ever, forever and ever, forever hallelujah, and ever hallelujah, forever and ever, for-





ever and ever, halle - - lujah, halle - lujah, halle - lujah, halle - - lujah, halle - lujah, halle-



ever and ever, for - - ever, halle - - lujah, and ever, halle - lujah, halle - lujah, halle - - lujah, halle - lujah, halle-

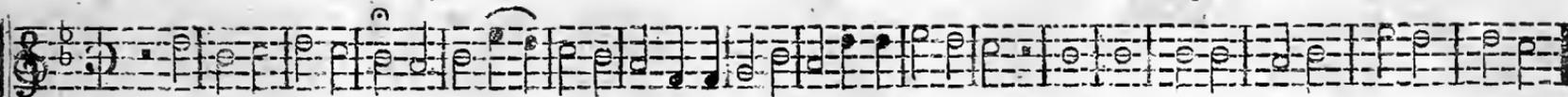
*Adagio.*

lujah, halle - - lujah, halle - - lujah, halle - - lujah, halle - - lujah, A - - - men, A - - - - men.

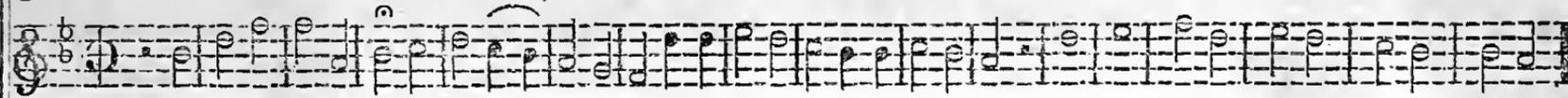
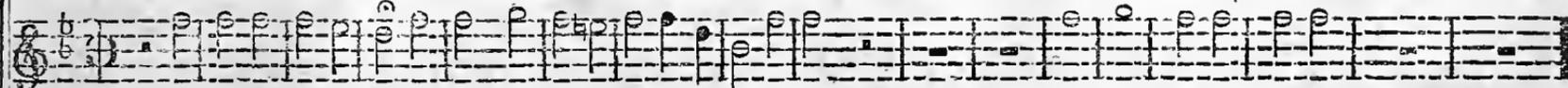


lujah, halle - - lujah, halle - - lujah, halle - - lujah, halle - - lujah, A - - - men, A - - - - men.

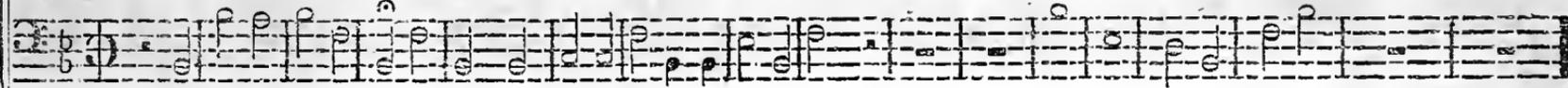




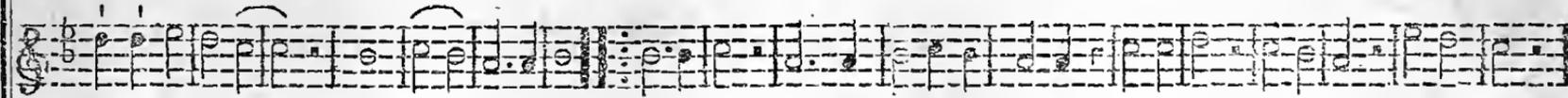
I heard a voice from heav'n, I heard a voice from heav'n, saying unto me, saying unto me, write, write, write from henceforth, write from henceforth,



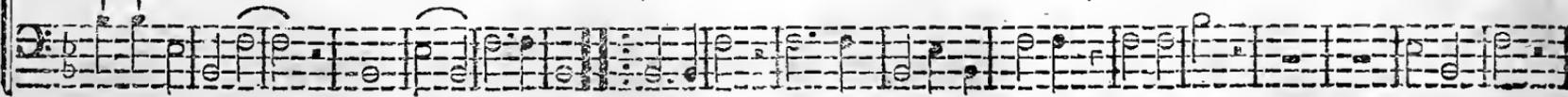
I heard a voice from heav'n, I heard a voice from heav'n, saying unto me, saying unto me, write, write, write from henceforth, write from henceforth,

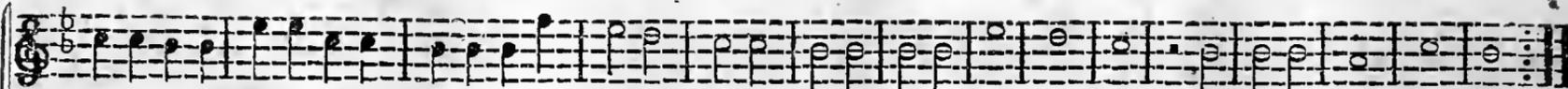


blessed are the dead, which die in the Lord. Even so, even so, saith the spirit, - for they rest, for they rest, for they rest

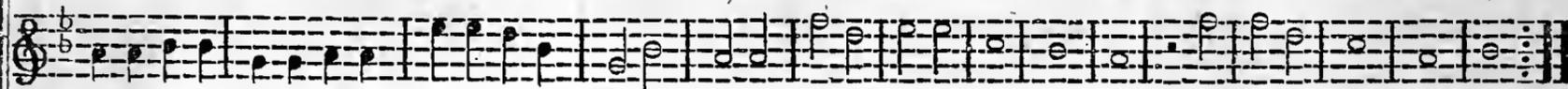
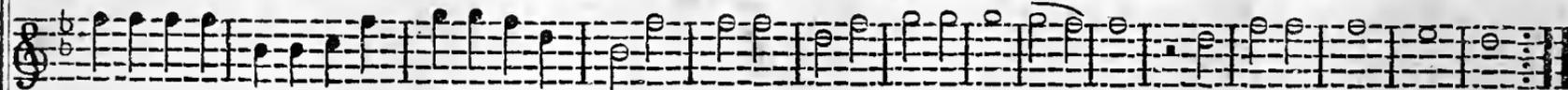


blessed are the dead, which die in the Lord. Even so, even so, saith the spirit, for they rest, for they rest, for they rest

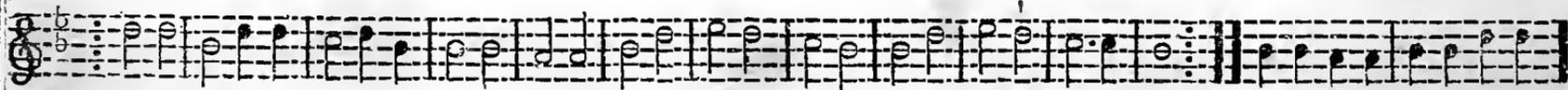
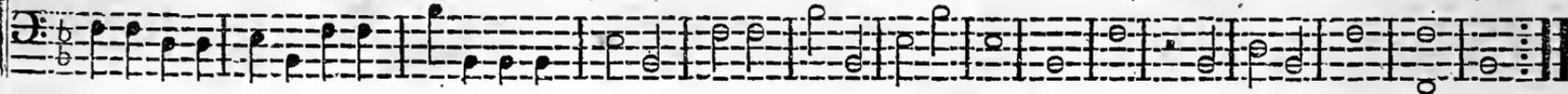


ANTHEM *continued.*

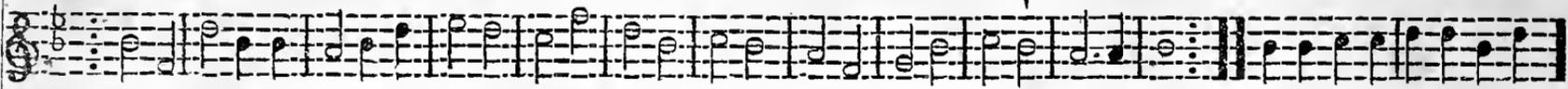
from their labours, from their labours, from their labours, from their labours, and their works do follow them, their works do fol - low them.



from their labours, from their labours, from their labours, from their labours, and their works do follow them, their works do fol - low them.



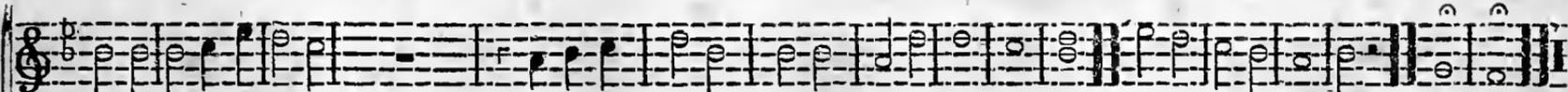
Glory be to the Father and to the Son and to the Holy Ghost, and to the Holy, Holy Ghost. As it was in the beginning,



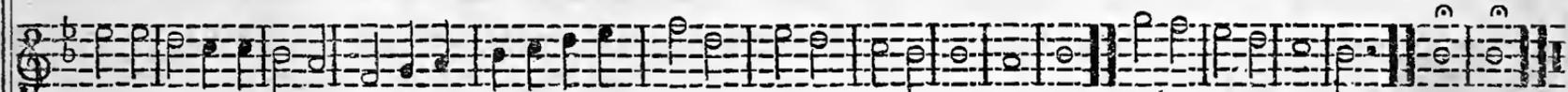
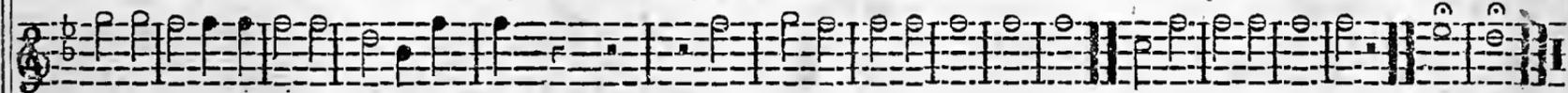
Glory be to the Father and to the Son and to the Holy Ghost, and to the Holy, Holy Ghost. As it was in the beginning,



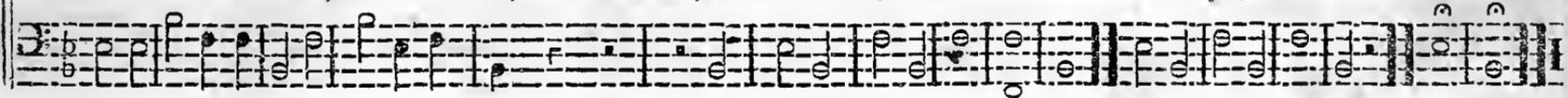
ANTHEM *continued.*



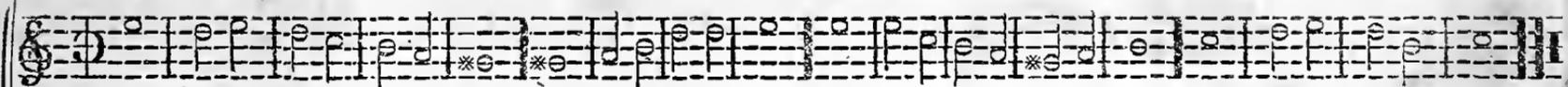
is now and ever shall be, world without end, world without end, world without end, world without end. Hallelujah, Amen, Amen.



is now and ever shall be, world without end, world without end, world without end, world without end. Hallelujah, Amen, Amen.



FAREHAM. C. M. *b*.



AIR.



Author of good! to thee I turn; Thy ever watchful eye Alone, can all my wants discern, Thy hand alone supply.





The first system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a double bar line and a common time signature. The lower staff is a piano accompaniment with a bass clef and a key signature of one sharp. Both staves feature a series of asterisks at the beginning of the line.

migh - - ty works, for all the mighty, mighty; mighty works, they had seen, saying, Blessed is he that com-

The second system of music continues the vocal and piano parts from the first system. It features the same two-staff structure with a vocal line and piano accompaniment, maintaining the key signature and time signature.

Blessed is he that com-  
*Pia.*

*For. Crescendo.*

The third system of music continues the vocal and piano parts. It features the same two-staff structure with a vocal line and piano accompaniment, maintaining the key signature and time signature.

eth in the name of the Lord, Hosannah, Hosannah, thou King of glory, thou King of glory, peace, peace in heav'n,

The fourth system of music continues the vocal and piano parts. It features the same two-staff structure with a vocal line and piano accompaniment, maintaining the key signature and time signature.

*For.*

Glo - ry, glo - ry, glory in the highest; hallelujah, hallelujah, hal - le - lu - jah, Amen.

*Adagio.*

halle - lujah, halle - lujah, A - - - - - men, Amen.



AIR.

Hark! the herald angels sing,

Glory to the new-born King,

God and sinners reconcil'd,



Hark! the herald angels sing,

Glory to the new-born King,

Peace on earth and mercy mild,



God and sinners reconcil'd.

Join the triumph of the skies,

Christ is born at Bethlehem.

Hark! the herald.

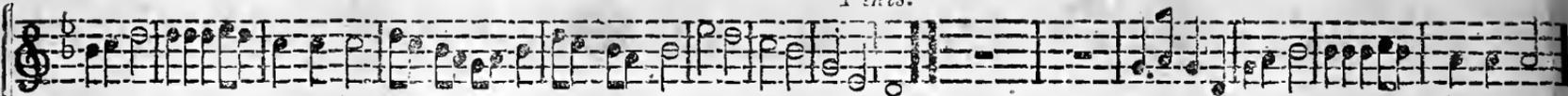


Joyful all ye nations rise,

With the angelic host proclaim,

Hark! the herald angels sing,



HERALD ANGELS *continued.**Finis.*

Angels sing, Glory to the new-born King,

Glory to the new-born King.

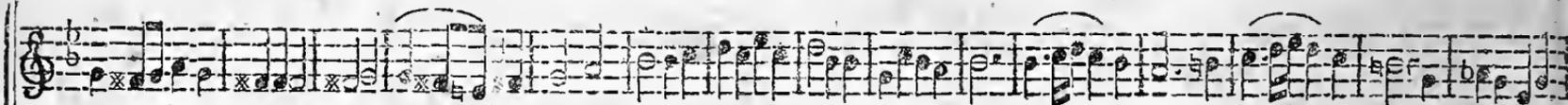
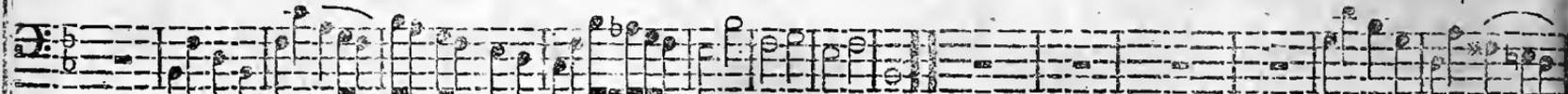
Christ by highest heav'n ador'd,



Glory to the new-born King,

Christ by highest heav'n ador'd,

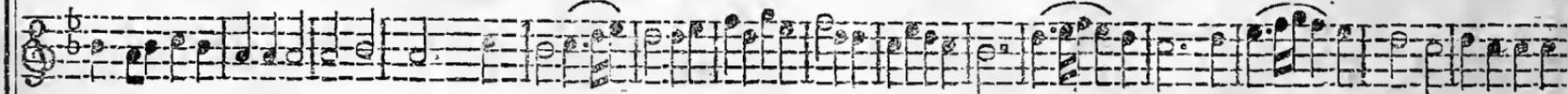
Christ the everlasting Lord,



Late in time behold him come,

Offspring of a virgin's womb,

Hail, hail th' incarnate



Christ the everlasting Lord.

Offspring of a virgin's womb,

Veil'd in flesh, the Godhead sec,



*From the repeat to finis.*



Deity, Hail th' incarnate Deity.

Jesus our Immanuel here, Jesus our Immanuel here. our Immanuel here, our Immanuel here.



Pleas'd as man with man appear,

Jesus our Immanuel here, . . . . .



DUNCHURCH. C. M. ✱

*W. Tansur.*



AIR. 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.



\* 6/8

AIR.

Come, let us anew our journey pursue, Roll round with the year, Roll round with the year, And never stand still Till our Master appear, And

INSTRUMENTAL BASS.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a 6/8 time signature. The bottom two staves are for the instrumental bass, with a bass clef and a 6/8 time signature. The music is in G major, indicated by one sharp (F#). The vocal line begins with a melodic phrase, followed by the lyrics. The instrumental bass provides a steady accompaniment.

*Sym.*

never stand still Till our Master appear. His ador - able will Let us gladly fulfil, And our talents improve, Our

The second system of the musical score also consists of four staves. The top two staves are for the vocal line, and the bottom two are for the instrumental bass. The music continues from the first system. The vocal line includes the lyrics "never stand still Till our Master appear." and "His ador - able will Let us gladly fulfil, And our talents improve, Our". The instrumental bass continues with its accompaniment.

talents improve, By the patience of hope And the labour of love, By the patience of hope And the labour of love, The patience of hope And the

*Sym.*

*Moderato.*

*Vivace.*

labour of love. Our life is a dream, Our time, as a stream, Glides swiftly a - way, Glides

swiftly away, And the fugitive moment Refuses to stay, The arrow is flown, The moment is gone, The millenni - al year Rushes

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 music is written in a common time signature. The lyrics are printed below the second staff.

on to our view, And e - - ternity's here, e - - ternity's here, The mil - lenni - al year Rushes on to our view, And e -

The second system of the musical score also consists of four staves, with the same clef and time signature as the first system. The lyrics are printed below the second staff.

ternity's here, e - - ter - ni - ty's here, e - - ter - ni - ty's here; e - - ter - ni - ty's here.

SOLO.—*Andante.*

O that each in the day of his coming may say, I have fought my way through, Have fought my way through;

I have finish'd the work thou didst give me to do, Have finish'd the work thou didst give me to do.

AMESBURY *continued.*

The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The two lower staves are piano accompaniment, with the left hand in the bass clef and the right hand in the treble clef. Both piano staves begin with an asterisk. The music is in a common time signature and features a mix of eighth and sixteenth notes.

O that each from the Lord May receive the glad word, Well and faithfully done! faithfully done! Enter into my joy, And sit

The second system of music continues the piece with three staves: a vocal line and two piano accompaniment lines. The notation is consistent with the first system, including the asterisks on the piano staves.

down on my throne, Enter into my joy, And sit down on my throne, Enter into my joy, And sit down on my throne, And sit down on my throne.

The third system of music concludes the piece with three staves: a vocal line and two piano accompaniment lines. The notation remains consistent with the previous systems.

Behold, I bring you glad tidings, glad tidings of joy, which shall be to all people,

Behold, I bring you glad tidings, glad tidings of

For unto you, unto you is born this day, In the city of David, In the

joy, which shall be to all people.

In the

For unto you, unto you is born this day.

In the city, In the

city of David, A Saviour, who is Christ the Lord, A Saviour, who is Christ the Lord. Glad tidings,

Glad

Glad tidings, Glad tidings of joy,

Glad tidings, glad tidings of joy, Glad tidings which shall be to all people.

Glad tidings, Glad tidings of joy,

tidings, Glad tidings, Glad tidings, Glad tidings of joy,

\*  
 \*  
 You shall see the babe wrapt in swaddling clothes, ly - ing in a man-  
 \*  
 this shall be a sign un - to you,  
 \*

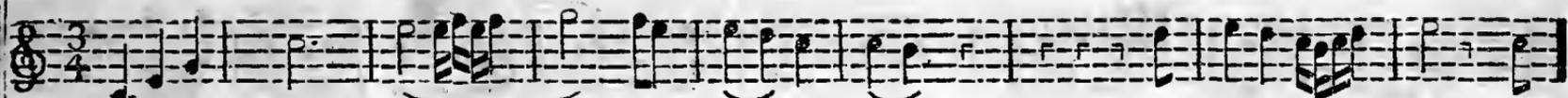
*Vivace.*

\*  
 \*  
 And suddenly there was with the angel a multitude of the heav'n - - - ly, heav'nly, heav'nly host.  
 \*  
 ger, ly - ing in a manger. And suddenly there was with the angel a multitude of the heav'nly, heav'nly, heav'nly host.  
 \*  
 \*  
 And suddenly there was with the angel a multitude of the heav'nly host.  
 \*  
 \*  
 And suddenly there was with the angel a multitude of the heav'nly host.

Glory to God in the highest, Glory to God in the highest, and on earth peace.

Prais - - - - - ing God and saying,

peace, good will toward men. Hallelujah, hallelujah, hallelujah, hallelujah, hallelujah, halle - lujah, halle - lujah, halle - lu - jah.



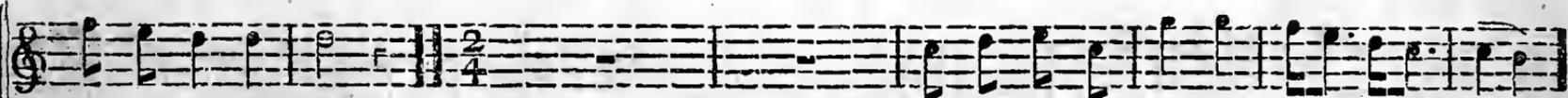
Lift up your heads, O ye gates, ye gates, and be ye lift up, ye



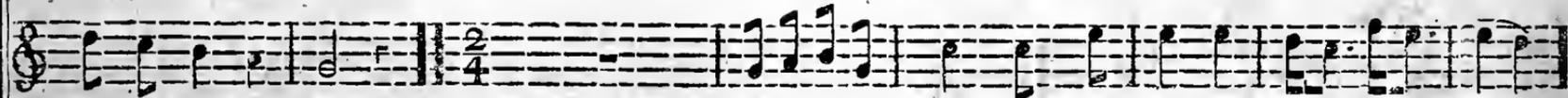
Lift up your heads, O ye gates, and be ye lift up, ye



Lift up your heads, O ye gates, and be ye lift up, ye



ev - er - lasting doors; and the King of glory shall come in.



ev - er - lasting doors; and the King of glo - ry, of glory shall come in.



ev - er - lasting doors; and the King of glo - ry, and the King of glory shall come in.

ANTHEM *continued.*

And the King of glo - - ry shall come in, shall come in, and the King of

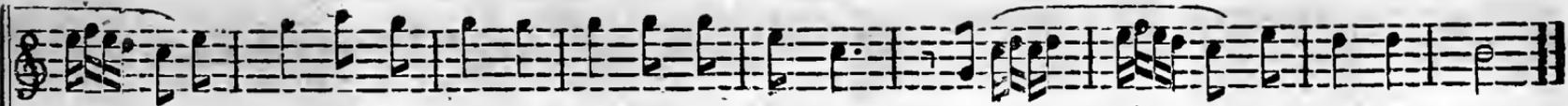
And the King of glo - - ry shall come in, and the King of

And the King of glo - - ry shall come in, and the King of

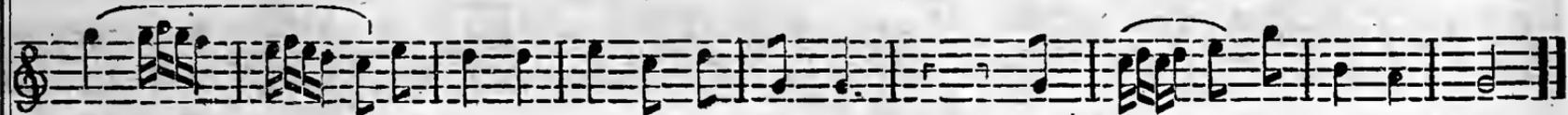
glory shall come in. It is the Lord, strong - - -

glory shall come in. It is the Lord,

glory shall come in. Who is this King of glo - - ry? It is the



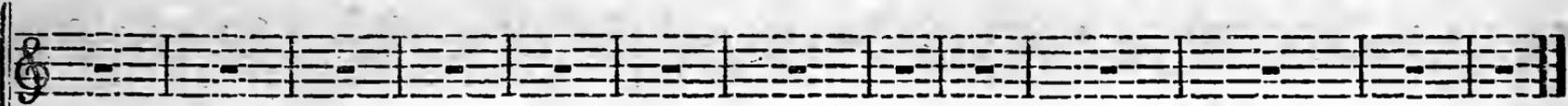
the Lord, strong and mighty, mighty in battle, and tri - - - al of the sword.



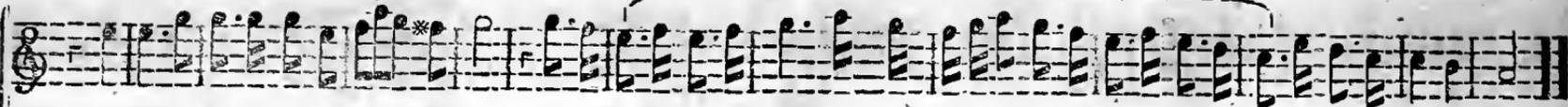
strong and mighty, mighty in battle, and tri - - al of the sword.



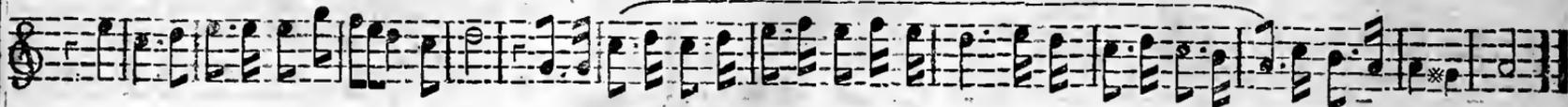
Lord, strong and mighty, mighty in battle, and tri - - - al of the sword,



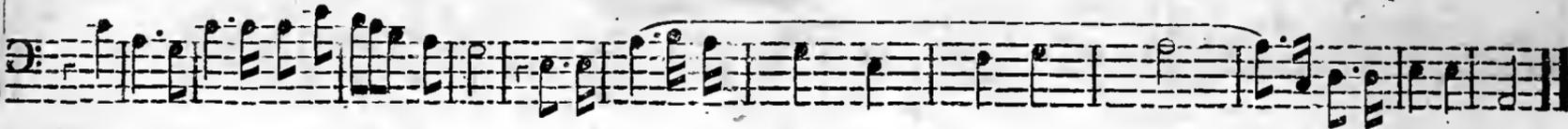
The earth is the Lord's and all that therein is, the compass of the world, and all that dwell therein.

ANTHEM *continued.*

For he hath founded it upon the seas, and prepar - - - ed it upon the floods.

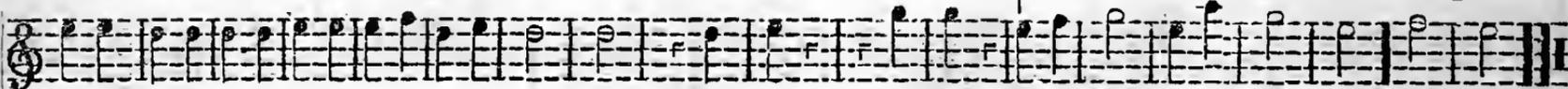


For he hath founded it upon the seas, and prepar - - - ed it upon the floods.

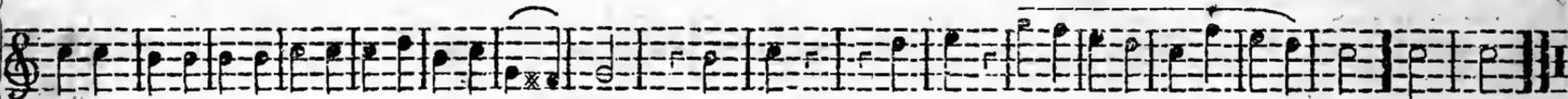


*Vivace e For.*

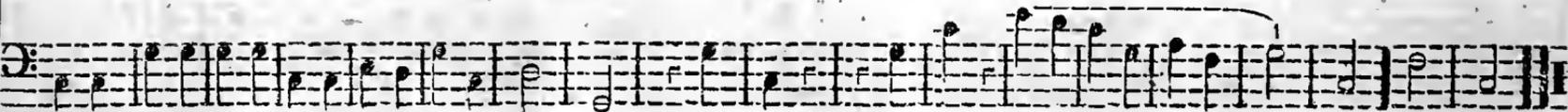
*Adagio.*



Halle - lujah, Hallelujah, Hallelujah, Amen, Amen, Amen, A - - - - - men, Amen.



Halle - lujah, Hallelujah, Hallelujah, Amen, Amen, Amen, A - - - - - men, Amen.





A. B.



Attune the song to mournful strains, Of wrongs and woes the song complains, An



Orphan's voice essays to swell The notes that tears by turns repel, The notes that tears by turns repel.



2 Left on the world's wide bleak forlorn,  
In sin conceiv'd, in sorrow born,  
No guide, the devious mane to tread,  
Above, no friendly shelter spread.

3 Alone, amidst surrounding strife,  
And naked to the storms of life;  
Despair looks round with aching eyes,  
And sinking nature groans and dies.

Friends of the fatherless and saint, Where shall I lodge my deep complaint. Where but with thee whose open door, Invites the helpless

and the poor, Invites the helpless and the poor. Poor, tho' I am despis'd, forgot, Yet God, my God, forgets me not, And





AIR.



Welcome, welcome, mighty king; Welcome, all who conquest bring; Welcome, David, warlike boy, Author of our present joy.

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

Welcome to thy friends again Ten thousand praises are his due, Ten thousand praises, are his due.



Saul, who hast thy thousands slain, David his ten thousand slew, Ten thousand praises, are his due.



Ten thousand praises are his due.

*Andante.**2d. Volta For.*

\*  $\frac{2}{4}$  Plung'd in a gulf of dark despair, We wretched, wretched sinners lay, Without one cheerful beam of hope, Or spark of

\*  $\frac{2}{4}$  Plung'd in a gulf of dark despair, We wretched, wretched sinners lay, Without one cheerful beam of hope, Or spark of

\*  $\frac{2}{4}$

*Pia.*

\*  $\frac{3}{4}$  glimm' - ring day. With pitying eyes, the Prince of grace Beheld our helpless, help - less grief; He saw, and (O !

\*  $\frac{3}{4}$  glimm' - ring day. With pitying eyes, the Prince of grace Beheld our helpless, help - less grief; He saw, and (O !

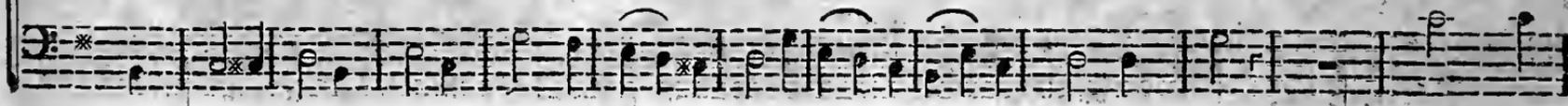
\*  $\frac{3}{4}$

GREENWICH *continued.*

a - mazing love !) He came, He came to our relief, Down from the shining seats above, With joyful, joy - ful



a - mazing love !) He came, He came to our relief, Down from the shining seats above, With joyful, joy - ful

CHORUS. *Vivace.*

haste he fled ; Enter'd the grave in mortal flesh, And dwelt, and dwelt, and dwelt among the dead. Oh ! Oh ! for this



haste he fled ; Enter'd the grave in mortal flesh, And dwelt, and dwelt, and dwelt among the dead. Oh ! Oh ! for this



*Andante.*

love let rocks and hills Their lasting silence break, Their lasting silence break, Their silence break, And all harmonious hu - - man



love let rocks and hills Their lasting silence break, Their lasting silence break, Their silence break, And all harmonious hu - - man



## CHORUS.



tongues The Saviour's praises speak! Oh! Oh! for this love let rocks and hills Their lasting silence break, Their lasting silence



tongues The Saviour's praises speak! Oh! Oh! for this love let rocks and hills Their lasting silence break, Their lasting silence



GREENWICH *continued.**Pia.**For.*

break, Their silence break. Angels, assist our mighty joys; Strike all your harps, your harps of gold; But when you

break, Their silence break. Angels, assist our mighty joys; Strike all your harps, your harps of gold; But when you

The first system consists of three staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef. The music is divided into two sections: a piano section and a forte section.

raise your highest notes, your highest notes, His love, his love, His love can ne'er be told, His love can ne'er be told.

raise your highest notes, your highest notes, His love, his love, His love can ne'er be told, His love can ne'er be told.

The second system also consists of three staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a vocal line with lyrics. The bottom staff is a bass clef. The music is divided into two sections: a piano section and a forte section. The tempo marking *Adagio ad Lib.* is present above the second staff.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is a piano accompaniment in bass clef with the same key signature and time signature. The music features a melody with various note values and rests, accompanied by a rhythmic bass line.

Not all the blood, Not all the blood of beasts, On Jewish altars, On Jewish altars slain; Could give the guilty conscience peace, Or

The second system of music continues the vocal and piano parts from the first system. It maintains the same musical settings and includes the lyrics from the previous block.

The third system of music continues the vocal and piano parts. It includes first and second endings, indicated by the numbers '1' and '2' above the notes. The lyrics are positioned below the vocal staff.

wash, or wash away the stain. way the stain. But Christ, But Christ, the heav'nly Lamb, Takes all our sins, our

The fourth system of music concludes the piece. It includes first and second endings, marked with '1' and '2'. The lyrics are positioned below the vocal staff. The piano accompaniment provides a steady harmonic and rhythmic foundation.

Takes

A sacrifice of nobler name, And richer blood than they.

sins a way; A sac - ri - fice of nobler name, And richer, richer blood than they.

all our sins a way; A sacrifice of nobler name, And richer blood than they.

*Sym.*

SOLO.

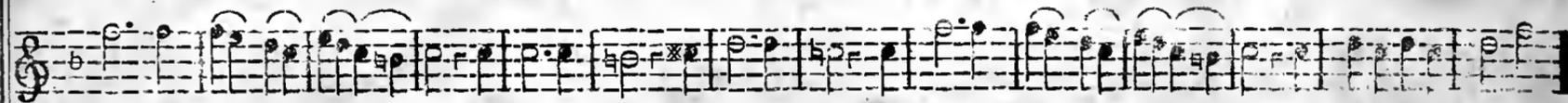
ORGAN. My faith would lay its hand On that dear head of thine, While like a penitent I stand, And

there confess my sin. *Sym.* My soul looks back to see The burden thou didst bear, When

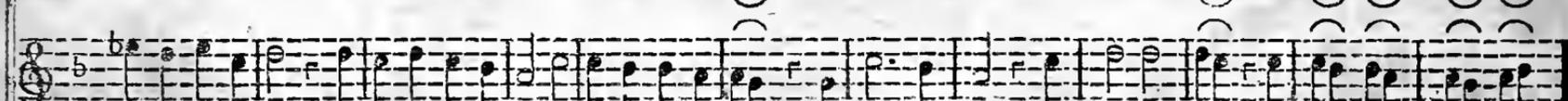
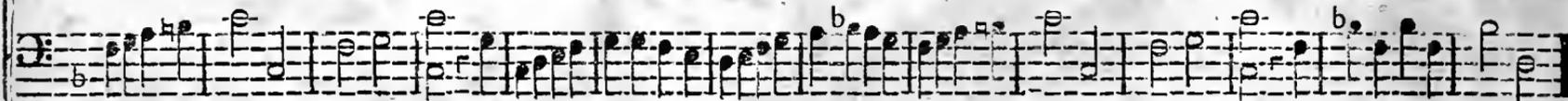
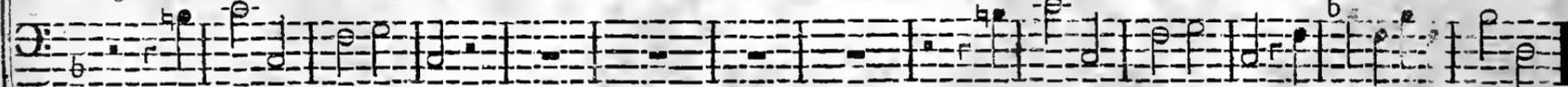
hanging on the accursed tree, And hopes, And hopes her guilt was there. *Sym.*

CHORUS.—*Vivace.*

Believing, we rejoice To see the curse remove, Believing, we rejoice To see the curse remove, We bless the Lamb with cheerful voice, And



sing, And sing his bleeding love. We bless the Lamb with cheerful voice, And sing, And sing his bleeding love. Believing, we rejoice To



see the curse remove, Believing, we rejoice To see the curse remove, We bless the Lamb with cheerful voice, And sing, And sing his



*Adagio.*

bleeding love, We bless the Lamb with cheerful voice, And sing, And sing his bleeding love, His bleeding love.

MARTYR'S AIR. C. M.  $\flat$

AIR.

Hear, O my God, in mercy hear, Attend my plaintive cry, Be thou my gracious helper near, And bid my sorrows fly.

*Allegro. Mezza Voce.**Poco Forte.**Forte.*

Arr. Nations, join in sacred song, Tune with angels holy throng, Tune with angels holy throng,

Nations, join in sacred song, Tune with angels holy throng, Tune with angels holy throng,

Nations, join in sacred song, Tune with angels holy throng, Tune with angels holy throng, j

*Pia.*

Praise Jehovah's name! Proclaim, Heav'n's arches echo with his fame,

Praise Jehovah's name! Proclaim, his fame, In seraph's purest joys, In

All nature's works his praise proclaim, his fame, In

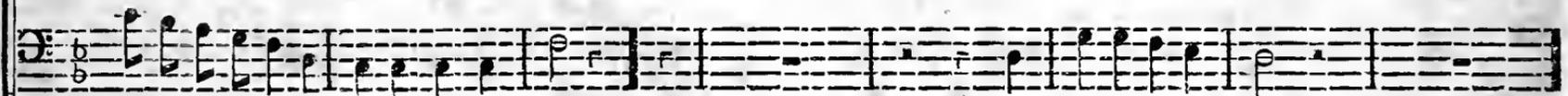
*Pia.*



his glory is the theme. But Gabriel's keenest tho'ts are lost In our Redeemer's praise, With awe he bids the



cherub's loudest voice, His glory is the theme. But Gabriel's keenest tho'ts are lost In our Redeemer's praise, With awe he bids the



HARVARD COLLEGE *continued.**Messa Voce.**Poco For.**Forte.*

dor'd! Nations, join in sacred song, Tune with angels holy throng, Tune with angels  
 dor'd! Nations, join in sacred song, Tune with angels holy throng, Tune with angels  
 Nations, join in sacred song, Tune with angels holy throng, Tune with

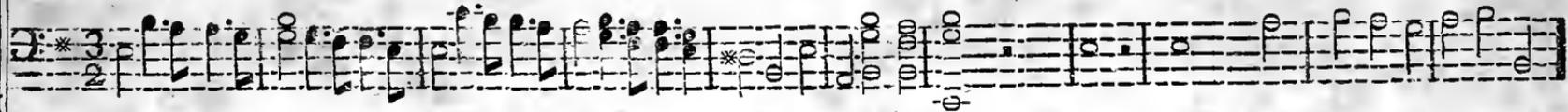
holy throng, Praise Jehovah's name! Praise Jehovah's name! Praise Jehovah's name!  
 holy throng, Praise Jehovah's name! Praise Jehovah's name! Praise Jehovah's name!  
 angels holy throng. Praise Jehovah's name!

*First Treble. Sym.*

hear, hear my pray'r, my pray'r, O

*Second Treble.*

Hear, hear my pray'r, hear, hear my pray'r, my pray'r, O

*Instrumental Bass.**Sym.*

God.

hear, hear my pray'r, my pray'r, O



Hear, hear my pray'r, hear, hear my pray'r, my pray'r, O



ANTHEM *continued.**Sym.**Sym.*

God,

and hide not, hide not thyself from my petition.

Hear my pray'r, hear my pray'r, O

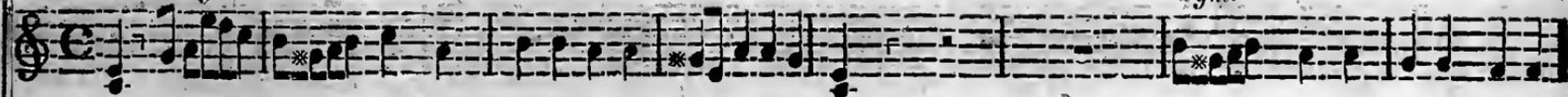
and hide, &amp;c.

God, hear my pray'r, O God, and hide not thyself, and hide not thyself, and hide not thyself from my petition.

ANTHEM *continued.*

SOLO. *Sym.*

*Sym.*



*Andante.*



Take heed unto me and hear me,



*Sym.*



Take heed unto me and hear me, Take heed unto me and hear me;

how I mourn,

how I mourn, how I mourn in my



Musical score for the first system. The vocal line (top staff) begins with a treble clef and a key signature of one flat. The lyrics are: "pray'r and am vexed, how I mourn, I mourn in my pray'r, I mourn in my pray'r, and am vexed, how I mourn, I mourn in my". The basso continuo line (bottom staff) begins with a bass clef and a key signature of one flat.

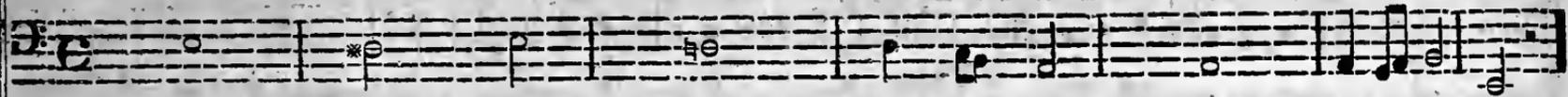
*Pia.*

Musical score for the second system. The vocal line (top staff) continues with the lyrics: "pray'r, I mourn in my pray'r, and am vex - - ed." The basso continuo line (bottom staff) continues with the same key signature and tempo marking.

*Recitative.*



My heart is disquieted within me, my heart, my heart is disquieted within me, and the fear of death is fall'n, is fall'n upon me.

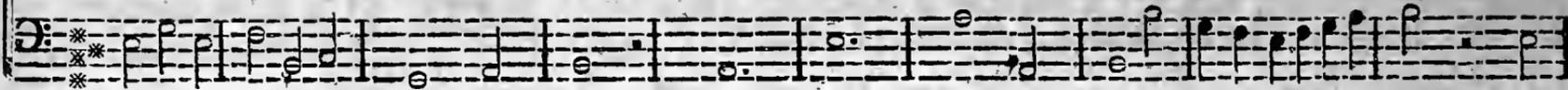


Then I said, then I said, I said, O that I had

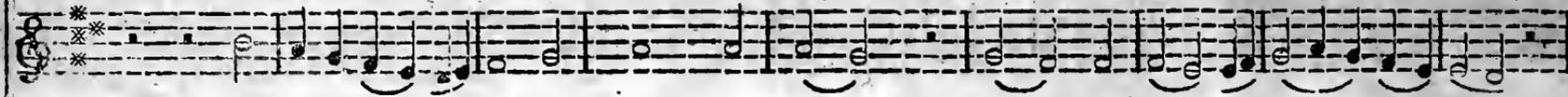




wings, O that I had wings like a dove, O that I had wings, had wings like a dove, then would I flee a-



way, then would I flee a - way, and be at rest, flee away, and be at rest.



Treble. CHORUS.

Musical staff for Treble Chorus, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with lyrics underneath.

O that I had wings, had wings like a dove, then would I flee a way, and be at rest, would flee a

Counter.

Musical staff for Counter, featuring a treble clef and a key signature of one sharp (F#). The staff contains a counter-melodic line.

Tenor.

2d Treble

Musical staff for Tenor and 2d Treble, featuring a tenor clef and a key signature of one sharp (F#). The staff contains a tenor line and a second treble line.

O that I had wings, had wings like a dove, then would I flee away, then would I flee a way, would flee a

Musical staff for Tenor and 2d Treble, featuring a tenor clef and a key signature of one sharp (F#). The staff contains a tenor line and a second treble line.

Org.

Musical staff for Organ, featuring a treble clef and a key signature of one sharp (F#). The staff contains an organ accompaniment line.

way, and be at rest, then would I flee away, would flee away, and be at rest.

Musical staff for Organ, featuring a treble clef and a key signature of one sharp (F#). The staff contains an organ accompaniment line.

then would I flee away, would, &c.

Musical staff for Organ, featuring a treble clef and a key signature of one sharp (F#). The staff contains an organ accompaniment line.

Counter. Then would I flee a - way, and be at rest, flee away, and be at rest, then would I flee away, and

Tenor. Then would I flee a - way, would flee away, and be at rest,  
Then would I flee a - way, away, and be at rest, be at rest, Then would I flee a -  
Then would I flee away, and be at rest, be at rest, then would I flee a -

be at rest, would I flee away, flee a - way, then would I flee a - way, would flee away, and be at rest.

would I flee a - way, would flee a - way, and be at rest, would flee away, and be at rest.

way, then would I flee a - way, flee a - way, and be at rest, and be at rest, be at rest

way, would I flee away, and be at rest, would flee away, and be at rest.

# ANTHEM PSALM XLVI.

J. Waters.

*Andante. Affettuoso.*

God is our hope and shield, God is our hope and shield, a very present help, a very present help in trouble.

God is our hope and shield, God is our hope and shield, a very present help, a very present help in trouble.

INSTRUMENTAL BASS.

*Spiritoso.*

Therefore we will not fear, therefore we will not fear, tho' the earth be moved, and tho' the hills be carried into the depths of the sea.

Therefore we will not fear, therefore we will not fear, tho' the earth be moved, and tho' the hills be carried into the depths of the sea.

Tho' the waters thereof rage and swell, and tho' the mountains shake . . . . . at the tempest of the same.

Tho' the waters thereof rage and swell, and tho' the mountains shake . . . . . at the tempest of the same.

*Andante.**Vivace.*

The rivers of the flood, the rivers of the flood shall make glad, shall make glad the city of our God. . . . . God is in the midst of

The rivers of the flood, the rivers of the flood shall make glad, shall make glad the city of our God. . . . . God is in the midst of

her, God is in the midst of her, therefore she shall not be re - moved, therefore she shall not be re - moved.

her, God is in the midst of her, therefore she shall not be re - moved, therefore she shall not be re - moved,

*Moderato.*

*Piu.*

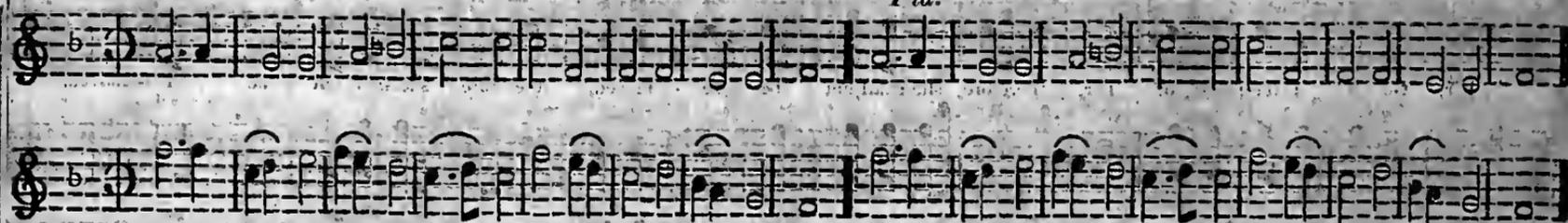
*For.*

Hallelujah, hallelujah, hallelujah, halle - lu - jah, hallelujah, hallelujah, a - men.

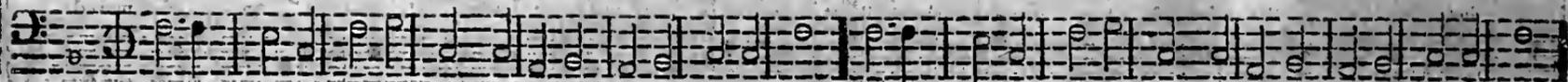
Hallelujah, hallelujah, hallelujah, halle - lu - jah, hallelujah, amen, hallelujah, hallelujah, a - men.

*Pia.*

M. Luther.



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

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

On the rock of ages founded, What can shake thy sure repose, With salvation's walls surrounded, Thou may'st smile at all thy foes, Thou may'st smile, &c.



*Pia.*

AIR.

Sweet is the mem'ry of thy grace, My God, my heav'nly King; Let ev'ry

*For.*

age thy righteous - ness In songs of glory sing, In songs of glory sing.

\*  
 \*  
 Air. Oh the delights, the heav'nly joys, The glories of the place, Where Jesus sheds the brightest

\*  
 \*

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with the same key signature and time signature. The lyrics are written below the second staff. The music consists of eighth and sixteenth notes, with some rests. The system ends with a double bar line.

beams Of his o'erflowing grace! Where Jesus sheds the brightest beams Of his o'er-flowing grace.

Detailed description: This system contains the second two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with the same key signature and time signature. The lyrics are written below the first staff. The music continues with eighth and sixteenth notes, ending with a double bar line.

A cordial for our fears, A cordial for our fears.

Ans. Salvation! O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears, A cordial for our fears.

This musical score consists of four staves. The first two staves are vocal parts with lyrics. The last two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and phrasing slurs.

## CHINA. C. M. ✕

## Swan.

Ans. 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 consists of four staves. The first two staves are vocal parts with lyrics. The last two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and phrasing slurs. There are triplets in the final measures of the vocal parts.

Blow the trumpet, blow the trumpet, blow ye the trumpet in  
 Blow the trumpet, blow the trumpet,  
 Blow the trumpet, blow the trumpet, blow ye the trumpet in

This system contains four staves of music. The top staff is in treble clef with a common time signature (C). The second staff is in alto clef with a common time signature (C). The third staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The lyrics are written below the staves, with some words appearing on multiple staves.

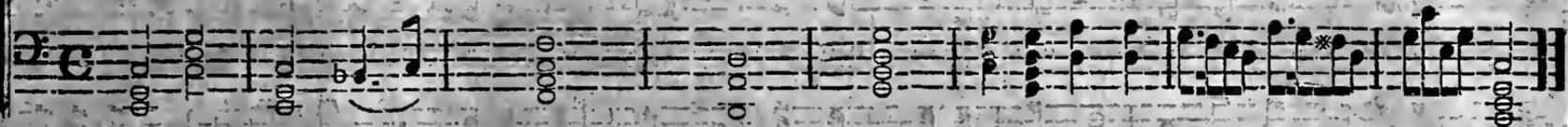
Zi - on. Sound an alarm, Sound an alarm, Sound an alarm, an alarm in my ho - ly, ho - ly, ho - ly mountain.  
 Zi - on. Sound an alarm, Sound an alarm, Sound an alarm, an alarm in my ho - ly, ho - ly, ho - ly mountain.

This system contains four staves of music. The top staff is in treble clef with a common time signature (C). The second staff is in alto clef with a common time signature (C). The third staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The lyrics are written below the staves, with some words appearing on multiple staves.

RECITATIVE.—*Slow.*



Let all the inhabitants of the earth tremble, tremble, tremble, for the day of the Lord cometh, it is nigh at hand, it is nigh at hand, it is nigh at hand.



SECOND.—*Grave.*



The earth shall quake before him, shall quake before him, and the heav'ns shall tremble, the sun and the moon shall be dark,

AIR.



The earth shall quake before him, shall quake before him, and the heav'ns shall tremble, the sun and the moon shall be dark,





*Spiritoso.*

*Slow and Solemn.*

Blow the trumpet, blow the trumpet, blow the trumpet in Zion. Sanctify a fast, call a solemn assembly, call a solemn assembly.

Blow the trumpet, blow the trumpet, blow the trumpet in Zion. Sanctify a fast, call a solemn assembly, call a solemn assembly.

1st VOICE.—*Affettuoso.*

*Andante.*

Let the priests, the ministers of the Lord, weep, . . . . . weep, . . . . . And let them say,

Let the priests, the ministers of the Lord, weep, . . . . . weep, . . . . . And let them say,

ANTHEM *continued.*

and let them say, spare thy people, O Lord, spare thy people, O Lord, spare thy people, O Lord.

and let them say, spare thy people, O Lord, spare thy people, O Lord, spare thy people, O Lord.

*Vivace.**Diminuendo.*

Then will the Lord be jealous for his land, and pity, and pity his people.

Then will the Lord be jealous for his land, and pity, and pity his people.

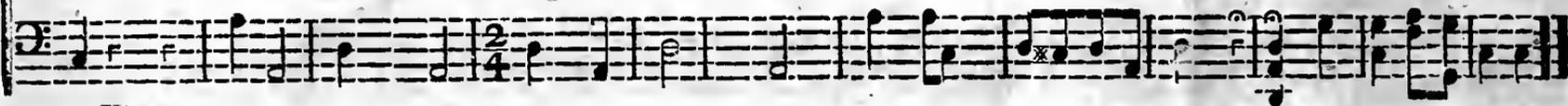


*Adagio.*

God, I am the Lord your God, I am in the midst of Israel, and my people never, never, never shall be ashamed, never shall be ashamed.



God, I am the Lord your God, I am in the midst of Israel, and my people never, never, never shall be ashamed, never shall be ashamed.

*Vivace.*

Be glad, be glad, be glad then, ye children of Zion, be glad, be glad, be glad, rejoice in the Lord, rejoice in the



Be glad, be glad, be glad then, ye children of Zion, be glad, be glad, be glad, rejoice in the Lord, rejoice in the



Lord, rejoice in the Lord your God, rejoice in the Lord your God, rejoice in the Lord your God, forever and for - ever, for - ever

Lord, rejoice in the Lord your God, rejoice in the Lord your God, rejoice in the Lord your God, forever and for - ever, for - ever

*Adagio.*

and forever, forever and fore, forevermore. Hallelujah, hallelujah, hallelujah, hallelujah, hallelujah, hallelujah.

and forever, forever and fore, forevermore. Hallelujah, hallelujah, hallelujah, hallelujah, hallelujah, hallelujah.

Wal - le - lu - jah, &c.

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