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THE  
HALLOWELL COLLECTION

OF

SACRED MUSIC;

ADAPTED TO THE

DIFFERENT SUBJECTS AND METRES;

COMMONLY USED IN CHURCHES.



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## PREFACE.

“THE SONG OF PRAISE is an act of devotion, so becoming, delightful, and excellent, that we find it coeval with the sense of Deity ; authorised by the example of all nations, and almost universally received into the solemnities of public worship. The book of Psalms, as the name itself imports, was adapted to the voice of song.— And the authors of those invaluable Odes well knew the sweetness, dignity and animation that were hereby added to the sacred service of the temple. With what raptures do they describe its effects ; with what fervor do they call upon their fellow worshippers to join in this delightful duty : *It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O Thou most High. Praise ye the Lord ; for it is good to sing praises unto our God.*

Divine Song is the language of nature. It originates from our frame and constitution. Do lofty contemplation, elevated joy, and fervor of affection, give beauty and dignity to language, and associate with the charms of Poetry ? By a kindred law which the Creator hath established, they also pleasingly unite with the strains of sweet and solemn HARMONY.

Music suitably *expresses* the sentiments of devotion, and the sublime delight which religion is calculated to inspire. Joy is the natural effect of Praise ; and song the proper accompaniment of joy. Singing is not only a general indication of delight, but expressive also of the prevailing sentiments and passions of the mind. It can accommodate itself to the various modifications of love and gratitude, the essence of a devotional temper. It hath lofty strains for the sublimity of admiration, and plaintive accents, which become the tear of penitence and sorrow. It can adopt the humble plea of supplication, or swell the bolder notes of thanksgiving and triumph.

Music not only expresses, but powerfully *excites* and *improves* the devout affections. It is the prerogative of this noble art, to cheer and invigorate the mind ; to still the tumultuous passions ; to calm the troubled thoughts, and fix the wandering attention. But its energy is never so conspicuous, so delightful, as when consecrated to the service of religion ; as when employed in the Courts of JEHOVAH.”

If such is the happy tendency of well regulated song in the house of God, it must be highly important to have our Church music accompanied with its proper effect. This can be accomplished only in two ways ; by having *good music* ; and by having it *well performed*. With regard to the former, several of our late publications furnish us with a rich variety. To attain the latter, the *art of singing* must be cultivated. An exercise so pleasing and attractive seems only to want regulation and method. How practicable and easy would improvement become, if the more respectable members of a society would, by giving it their patronage and countenance, encourage the younger part to be instructed in the principles of Psalmody ? Under a prudent plan, and steady support, a reasonable hope might be indulged that the attempt would be followed with success, and thereby make the PRAISE OF GOD TO BE GLORIOUS.



Feb. 16. 1817. M.

## ADVERTISEMENT.

IN the compilation of this work great care has been taken to select such music only, as will be found on trial to be of permanent use in the services of the Church. The tunes are taken from authors of well known eminence, and for the most part, have already been approved by men of judgment and taste.

In style they are (generally) *simple, dignified, and pathetic*; but sufficiently varied, it is believed, to meet the wishes of different societies and musical choirs.

All light and flimsy airs, which debase the subject to which they are set, and can be recommended for little more than novelty, have been cautiously excluded. That kind of music, which has no tendency to exalt the mind, and excite devotional feelings, is altogether unsuitable for the temple of the Most High.

In the selection and arrangement of the music, and general inspection of the work, the publisher has had the assistance of several gentlemen, who have spared no pains to render it worthy of public patronage: and who were desirous of having comprised, in a moderate compass, a number of standard tunes for the use of the church and society in this place.

The exertions, which of late have been made in this, and several neighboring States to improve the musical taste of our country, are duly estimated, and have a claim to the thanks of the community.



WE the Subscribers have perused "The Hallowell Collection of Sacred Music," and most cheerfully recommend it as a volume containing a rich variety of excellent tunes, judiciously selected and arranged; well calculated to improve the musical taste of our country and aid the devotional exercises of our Churches.

JOHN MERRICK, *Pres't.*  
PRENTISS MELLEN, *V. Pres't.* } of the Handel Society of Maine.

Hallowell, October 8th, 1817.

# A Dictionary of Musical Terms.

*ADAGIO*, (or *Ado.*) slow.  
*Ad Libitum*, at pleasure.  
*Affettuoso*, tenderly.  
*A. Tempo*, in strict time.  
*Allegretto*, a little brisk.  
*Allegro*, (or *Allo.*) brisk.  
*Allegro ma non troppo*, brisk, but not too fast.  
*Amoroso*, nearly the same as *Affettuoso*.  
*Andante*, distinct, exact.  
*Andantino*, very exact and slow.  
*Anthem*, a portion of Scripture set to music.  
*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 staff,) a second begins, then a third in like manner, and so of the rest.  
*Crescendo*, a gradual increase of the sound.  
*Chorus*, full, all the voices.  
*Da Capo*, begin again and end with the first part.

*Diminuendo*, a gradual diminution of the sound.  
*Dolce*, sweetly, tenderly.  
*Duet*, *Duetto* or *Duo*, a piece with two parts, either vocal or instrumental.  
*Finale*, the last movement of a musical piece.  
*Fine*, denotes the end of any movement.  
*Forte*, (or *For.*) loud.  
*Fortissimo*, (or *F. F.*) very loud.  
*Fuga* or *Fugue*, a piece in which one or more parts lead, and the rest follow in regular intervals.  
*Grave*, the slowest time.  
*Largo*, *Lentement*, or *Lento*, very slow.  
*Larghetto*, not so slow as *Largo*.  
*Legato*, slurred, a style in singing in opposition to *Staccato*.  
*Mestoso*, slow, firm, and bold.  
*Moderato*, moderately.  
*Mezzo*, moderately rather, as *Mezzo Forte*, moderately loud, *Mezzo Piano*, rather soft.  
*Organo*, (or *Org.*) the Organ part.

*Piano*, (or *Pia.*) soft.  
*Pianissimo*, (or *P. P.*) very soft.  
*Presto*, quick.  
*Prestissimo*, very quick.  
*Pomposo*, in a grand or pompous manner.  
*Recitative*, kind of musical recitation between speaking and singing.  
*Rondeau*, a piece of music in which the first part is repeated.  
*Siciliano*, a slow, graceful movement in Compound Time.  
*Solo*, for a single voice or instrument.  
*Spiritoso*, or *Con Spirito*, with spirit.  
*Staccato*, very distinct and pointed.  
*Sotto Voce*, middling strength of voice.  
*Symphony*, a passage for instruments.  
*Thorough Bass*, the instrumental Bass, with figures for the Organ.  
*Vivace*, with life and spirit.  
*Volti Subito*, turn over quickly.

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## DISTRICT OF MAINE.

BE IT REMEMBERED, that on the sixteenth day of October, A. D. 1817, in the forty-second year of the independence of the United States of America, EZEKIEL GOOBALÉ, of the District of Maine, hath deposited in this office the title of a book, the right whereof he claims as Proprietor, in the words following:—viz “The HALLOWELL COLLECTION of Sacred Music; adapted to the different Subjects and Metres, commonly used in Churches.” In conformity to the Act of the Congress of the United States, entitled “An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the times therein mentioned.” And also, to “An Act, entitled An Act supplementary to An Act, entitled An Act for the encouragement of Learning, by securing the Copies of Maps, Charts, and Books to the Authors and Proprietors of such Copies, during the times therein mentioned, and extending the benefits to the arts of Designing, Engraving, and Etching Historical and other Prints.”

HENRY SEWALL, Clerk of the District Court of Maine.

A true Copy of Record ---Attest, H. SEWALL, Clerk, D. C. Maine.

# rudiments of Music.

**MUSIC** consists in a succession of pleasing sounds, with reference to a peculiar and internal sense implanted in us by the great Creator. As a *science*, it teaches us the just disposition and true relation of these sounds; as an *art*, it enables us to express them with facility and advantage.

Music naturally divides itself into *Melody* and *Harmony*. *Melody* is the agreeable effect arising from the succession of single sounds. *Harmony*, the pleasing union of several sounds at the same time. The *Air* is the spirit and style of Melody. The principal distinctions of musical sound are *Time* and *Tune*; to the happy combination of these two qualities, is chiefly to be ascribed the pleasing and endless variety of the musical art.

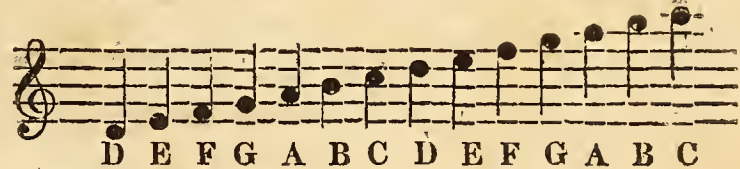
Five lines drawn over each other form a *Staff*. On this *Staff* or *Support* the notes and characters of music are written:

The lines and spaces are counted upwards. Every line or space is called a *Degree*; therefore the Staff includes nine degrees. Two more degrees are gained by using the spaces above and below the Staff. If more notes are required, short lines are added, called *Ledger* lines; and thus the degrees are increased at pleasure.

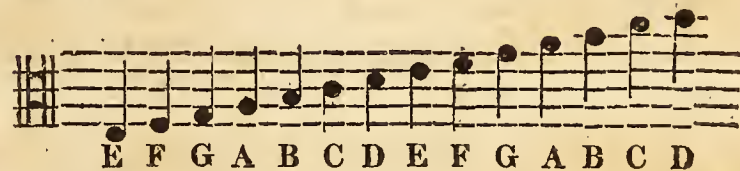
The notes of the Diatonic or Natural Scale of Music are seven, whose distances or degrees are measured by tones and semi or half tones. The seven first letters of the alphabet are applied to the notes, in the following order, A, B, C, D, E, F, G; when there is occasion for an eighth letter, the first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

## THE SCALE.

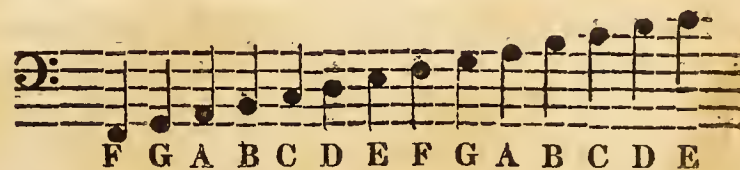
*Treble and Tenor.*



*Counter.*



*Bass.*



The F and G Clefs only are used in this Collection;

The Scale contains seven primitive or original sounds (every eighth being the same in nature as the first) of which five are whole tones, and two semi or half tones. The semi or half tones are between B and C, and between E and F.

In practising musical lessons, it is thought proper to appropriate peculiar syllables to the seven intervals in the Octave; in order that the same name applied to the same interval may naturally suggest its true relation and sound. The syllables made use of are four, fa, sol, la, mi. Mi, which occurs only once in the octave, is called the *Master note*, as it determines the situation of the rest in the following order:

Above *mi*, twice fa, sol, la;  
Below *mi*, twice la, sol, fa.

The semitones are between mi and fa, and la and fa. To find *mi*, observe the following direction.

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

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

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

1 Semib. = 2 Minims = 4 Crotchets = 8 Quavers = 16 Semiquav. = 32 Demisem.



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

## Explanation of Musical Characters.

A Flat  $\flat$  set before a note sinks it half a tone.


A Sharp  $\sharp$  set before a note raises it half a tone.


When any number of Sharps or Flats are placed after the Cleff, at the beginning of the Staff, they affect all the Notes of the same letter in every Octave throughout the Movement, and are termed the *Signature*.


Those which occur in the course of the Movement, in addition to the others, are termed *accidental*, to distinguish them from those of the Signature, which are *essential* to the Scale of the original Key note.

The *accidental* Flats and Sharps only affect the Notes which they immediately precede, and those of the same letter which follow them in the same Measure; but, if one Measure ends, and the next begins with the same Note, the accidental Character which alters the first note, is understood to affect the second.

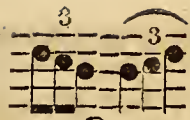
A *Natural*  $\natural$  restores a note made flat or sharp to its original sound.

A *Slur*  shews what notes are sung to one syllable.

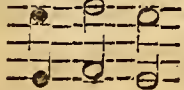
The *Hold*  directs that the sound of the note over which it is placed be continued longer than its usual length; and sometimes that a pause be made in the music in the nature of a rest.


The *Repeat*  signifies that a part of the tune must be sung again; and is placed at the beginning and end of the strain to be repeated.

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



Choosing Notes give the performer liberty to sing which he pleases.





The Trill  shews that the note over which it is placed should be shaken.


Notes of *Transposition* and the *Appoggiaturas* are left to the explanation and direction of the well informed teacher.


The several graces of music are best learned by hearing them well performed.


One *essential grace* is a clear and distinct speaking of the words, according to the most polite way of pronunciation.


A Dot  set after a note or rest adds one half to its original length.

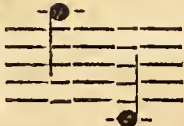
A single Bar  divides the time in music according to its measure note.

A Double Bar  shews the end of a strain.

A Brace  shews how many parts move together.

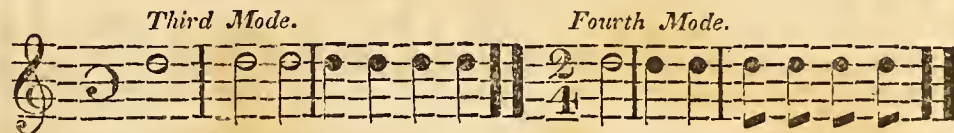
Staccato notes  should be sung very distinctly.

A Close  shews the end of a tune.

Ledger lines  are added, when the notes go out of the compass of the common Staff.

### Of Time.

Time is marked by three divisions or modes, viz. Common, Triple, and Compound. *Common Time* has four marks or modes, and is measured by even numbers, 2, 4, 8, &c.



The first mode of *Common Time* has one semibreve, or other notes and rests equivalent, in a bar; the bar is performed in four seconds, two with the hand down and two with it up.

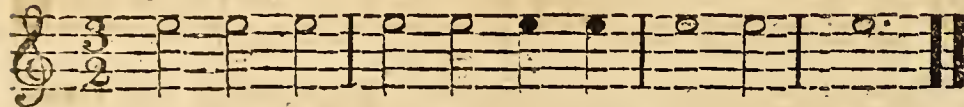
The second mode contains the same notes in a bar; the time measured in the same manner, but to be performed one-fourth faster

The third mode also contains the same notes in a bar, but is performed two seconds to a bar, one with the hand down, and one with it up.

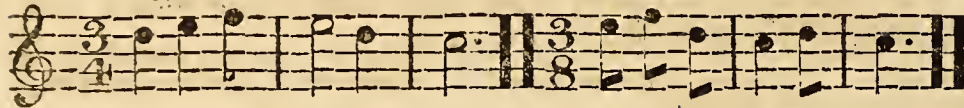
The fourth mode has a minim for its measure note; this or other notes equivalent, fill a bar; performed one-fourth faster than the third mode, and beat in the same manner.

*Triple Time* has three marks or modes, viz.

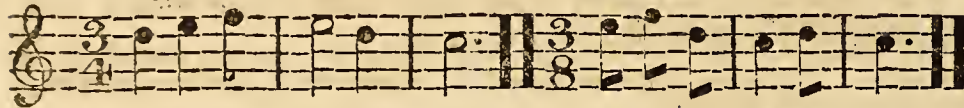
*First Mode.*



*Second Mode.*



*Third Mode.*



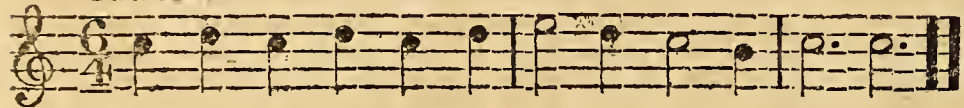
The first mode of Triple Time has three minims in each bar, each minim sounded in a second of time; the two first to be sung with the hand down, and the last with it up.

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

The third mode has three quavers in a bar; the time measured with the hand as before, but performed one-fourth faster than the second mode

*Compound Time* has two marks or modes, as follows:—

*First Mode.*



*Second Mode.*



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

The second mode has six quavers in a bar; divided and sung in the same manner as crotchets in the above mode, but performed one-fourth faster.

The foregoing modes are all in present use. They are given as general principles, by which the learner is guided. The mathematical difference between each mode is omitted. The performing of music slower or faster, in the different modes, is left to directive terms, in general use, and to the judgment of the performer.

*Accent* is a very important part of Music, and inseparably connected with good pronunciation. It is properly an agreeable swell, or force of the voice. If the poetry be good and the music well adapted, the accent will fall on the first and third parts of the Measure, in Common Time; and on the first part of the Measure and lightly on the third part in Triple time. It sometimes happens, however, that the weak part of the Measure is made of more consequence than the strong; such a departure from the regular order is called *Emphasis*.

Most of the preceding rules should be committed to memory by the pupil, before he attempts to call the notes. And it ought to be enjoined on him by his Instructor to pay particular attention to the principles of Music.

When he has acquired a knowledge of the Rules he should attend to the Lessons for tuning the voice.

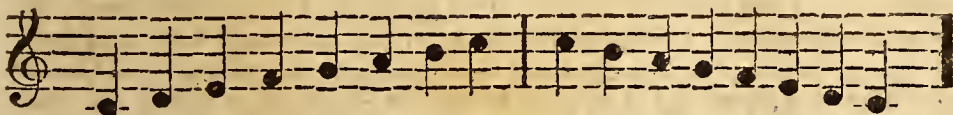
After he has become acquainted with the several intervals, plain tunes may be sung by note, and when well learnt, accompanied by the words.

### *Of Keys or Scales, and their two Modes, Major and Minor.*

A Diatonic Scale, of which the Notes bear certain relations to one principal Note from which they are all, in some respects, derived,

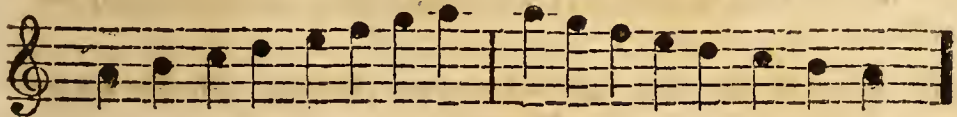
and upon which they all depend, is termed a *Key*; and the principal Note is called the *Key Note*, or *Tonic*.

Every Scale in which the two Diatonic Semitones are found between the *third* and *fourth* Degreee, and between the *seventh* and *eighth* Degrees, ascending from the Tonic, is termed the *Major Mode* of that *Key*; because the Interval between the Tonic and its Third (or Mediant,) consists of two Tones; that is, of the greater Third. The only series of this mode among the natural Notes, is that which commences with C; and hence this Key must be taken as an example of all the Major Scales.



That series of the seven letters which begins and ends with C, ascending or descending, is most satisfactory to the ear.

Every Scale in which the two Diatonic Semitones are found between the *second* and *third* Degrees, and between the *fifth* and *sixth* Degrees, in ascending from the Tonic, is termed the *Minor Mode* of that Key; because the Interval between the Tonic and its Third (or Mediant,) consists only of one Tone and one Semitone, that is, of the lesser Third. The only series of this mode, among the natural Notes, is that which commences with A; and hence this Key may be taken as an example of all the Minor Scales.



The Natural, or Diatonic Scale, consists of five tones and two semitones; but every tone may be divided into two semitones by the use of flats and sharps.

By a comparison of the sounds C D E F with those of G A B C, we find their distances to be similar, consisting of two tones and a semitone; consequently a melody formed by one will be similar to that of the other.



These two *fourths* taken in succession without Flats or Sharps, form a scale, the chief sound of which is C, and therefore called the *Key Note*.

Take eight Notes from C, and the same number from D, and an entirely different melody will be produced.

The effect of these notes to the ear depends entirely upon the position of the semitones. The Musical Student should therefore obtain a thorough knowledge of their places in the Scale.

Now let another Fourth be formed similar to the *upper* one of C, by inserting a sharp on F, and thus having two tones and a semitone; and placed above it, at the distance of a tone: these two Fourths will then form a new Scale (G being the Key Note) exactly similar to C, but five degrees *higher*. As the Scale of G is made perfect by the Sharp on F only, F is called the first Sharp. And by forming another Fourth, in like manner, on the last Scale, C is called the second Sharp; G, the third, &c. In this way all the Major Scales with Sharps are constructed, viz: by inserting a Sharp on the Fourth of the former Scale, to make a new Sharp Seventh, or *leading note* to the next Scale. It thus appears that the series of Sharps ascends by Fifths, and descends by Fourths.

Again let another Fourth be formed similar to the *lower* one of C, by inserting a Flat on B, and thus having a semitone and two tones; and placed below it at the distance of a tone; these two Fourths will then form a new Scale (F being the Key Note) similar to C; but five degrees *lower*. As the Scale of F is completed by the Flat on B only, B is called the first Flat; and for the same reason E, the second, &c. In this way all the Major Scales with Flats are constructed, viz: by inserting a Flat on the seventh of the former Scale, which then becomes the Fourth of the next Scale. Hence it appears, that the series of Flats descend by Fifths, and ascend by Fourths.

The office then of Sharps and Flats is to give us other Keys besides C, or A. And this is effected by changing a tone into a semitone, or a semitone into a

tone, as occasion may require. They also serve to bring the music within the compass of the voice, or instrument; and regular limits of the Staff.

The following Table (in which the letters denoting the semitones are put nearer together than the rest,) will make the above remarks easily understood; and show in what manner the pitch of a tone, both in the *Major* and *Minor* Mode, may be changed, without altering the relative Intervals of their respective Scales.

### In the Major Mode the usual Keys

are C	C	D	EF	G	A	BC	—	Natural scale.
G	G	A	BC	D	E	*FG	—	F sharp.
D	D	E	*FG	A	B	*CD	—	F and C sharp.
A	A	B	*CD	E	*F	*GA	—	F, C and G sharp.
E	E	*F	*GA	B	*C	*DE	—	F, C, G and D sharp.
F	F	G	ABb	C	D	EF	—	B flat.
B flat	Bb	C	DEb	F	G	ABb	—	B and E flat.
E flat	Eb	F	GAb	Bb	C	DEb	—	B, E and A flat.

### In the Minor Mode the usual Keys

are A	A	BC	D	EF	G	A	—	Natural scale.
D	D	EF	G	ABb	C	D	—	B flat
G	G	ABb	C	DEb	F	G	—	B and E flat,
C	C	DEb	F	GAb	Bb	C	—	B, E and A flat.
F	F	GAb	Bb	CDb	Eb	F	—	B, E, A and D flat.
E	E	*FG	A	BC	D	E	—	F sharp.
B	B	*CD	E	*FG	A	B	—	F and C sharp.

It will be observed that, in the Major Mode, the *Mi* is always on the letter, next below the Key; and in the Minor Mode, on the letter, next above the Key. Also that Tunes in the Major Mode (or Sharp Key) may have Flats for their *Signature*; and Tunes in the Minor Mode (or Flat Key) may have sharps.

The Minor Mode requires that whenever the Seventh of the Scale (which is naturally a tone below it) ascends to the Eighth, it should become Sharp, as the *leading note* or Sharp *seventh* to the Key. The *character* denoting this change is always omitted in the *Signature*, and placed accidentally before the Seventh, which it is to elevate, whenever the melody requires its use. To avoid the harsh

Interval of the extreme Sharp second, between F natural and G sharp, the Sixth is also sharpened to accommodate the Seventh.

Thus the *accidental Scale* of the Minor Mode (ascending) is formed with two notes altered from the *Signature*, when necessary; but in the *descending Scale* the essential leading note is depressed to accommodate the Sixth.

The last note of the Bass is the Key Note; and from this the pitch of a Tune should always be taken.

That change which arises from the performance of the same Melody, in a higher, or lower pitch, is called *Transposition*. When, in the course of a Melody the Key Note is changed, and the original Scale altered, by the introduction of a new Sharp or Flat, such change is called *Modulation*.

“Those passages, where a modulation occurs by the introduction of accidental Flats or Sharps, and which appear difficult to learn by sol-fa-ing, are made easy by inverting the names of the notes along the cadence for which they are preparing, and calling them as in the Natural Key; that is when *fa* by sharps is raised a semitone (for two, three or more bars together) call it *mi*, and the notes above and below it accordingly; so when *mi* is a semitone lower by Flats, call it *fa*, and the notes above and below accordingly. By changing in this way the names of the notes agreeably to the modulated Key, the true sounds will be easily obtained.”

The *Tonic*, or Key Note; the *Dominant*, or Fifth above the Key Note; the *Subdominant*, or Fifth below the Key Note, are the radical parts of every Scale; both Major and Minor. All Melodies are derived from these three principal Sounds, and wholly dependent upon them.



### General Directions in respect to Singing.

In the choice of tunes let a particular regard be paid to the *subject* of the the psalm or hymn. Different airs in music are suited to different sentiments and passions. When the sentiments and tune are at variance with each other, they aim at contrary passions; when in proper accordance, they mutually assist and animate each other.

Be careful to sing in just *Tune* and *Time*. Nothing more distinguishes the proficient in music than accuracy in both these respects.



Graceful singing is best learned by imitation and the instructions of a judicious master. Avoid a vulgar, inarticulate, and muttering pronunciation; a heavy, drawing, lifeless manner; or sudden bursts and explosions of sound. The tone should be clear, smooth, distinct and spirited.

It is of importance that each one should sing the part which best agrees with the tone and compass of his voice. Harsh, loud tones should be avoided; they preclude all delicacy of taste and expression, and render the performance disgusting. Whenever the performer indulges himself in the full stretch of his voice (which from ill timed *ambition* too often happens) the consequence is, that false tones are made, and the effect of the music destroyed.

The higher notes of the bass, and indeed of all the other parts, should be sung softer than the lower ones.

In sounds of considerable length begin with softness, increase in strength to the middle of the note, and then gradually diminish to the end.

☞ "EXPRESSION is the soul of good musical performance, and cannot be too earnestly recommended.

The want of it is the grand defect of public psalmody in general. The best psalm may be sung to the best tune, and every note, in the several parts, be sounded with the utmost exactness, and yet the performance have little interest or effect. *That performance of psalmody, and that only, is entitled to be called good, in which the movement, quantity, and tone of voice, are well adapted to the general subject, and so varied as justly to express the different thoughts, sentiments and passions.* This, it must be allowed, is an attainment of no small difficulty; and requires no small degree of judgment and taste, attention and practice.

If in singing schools, and in meetings for singing, a due proportion of the time were employed in singing psalms and hymns, with particular regard to *expression*, the exercise would be much more interesting as well as improving. Such a practice would serve to engage attention—to awaken thought and feeling—to cultivate judgment and taste—and to leave a favorable impression on the minds of the performers."



The two *Thirds*, Major and Minor are by far the most important of all the Diatonic Intervals, since the nature of the Mode entirely depends upon them; being called Major, when the Third is *greater*, and Minor, when the Third is *less*. These, and the Major and Minor *Sixths*, which are also important Intervals in the

Scale ought to be perfectly understood. In the Major Mode they contain one semitone more than in the Minor Mode. An Example is given underneath in which these Intervals in each mode are designated. Their different effect, when the notes are sung alternately, and in tune, will be readily perceived. These *leading notes* of the Scale should be made familiar to the learner, and occasionally repeated before a tune is sung, to assist him in making the true tones of the *Key*.

## MAJOR MODE.

## MINOR MODE.

The following typographical errors (the most of them in a few copies only) are noticed for correction.

- |      |      |  |
|------|------|--|
| Page | 40,  | In the Air the 2d quaver over <i>Shine</i> should be on A. |
|      | 111, | The note omitted in the Bass should be on C. 2l space.     |
|      | 175, | The 2d quaver in the Vocal Bass should be on C.            |
|      | 114, | The two last crotchets in the Air should be sung B. A.     |
|      | 179, | On the fourth Staff should be a Bass cliff.                |
|      | 182, | The last word in the upper line should be Domine.          |
|      | 186, | In the Air the crotchet over <i>raise</i> should be on G.  |





THE

# HALLOWELL COLLECTION.



COMMON METRES, MAJOR KEY.

ARUNDEL. C. M. [♯]

A. Williams' Coll.

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.

## COLCHESTER. C. M. [♯]

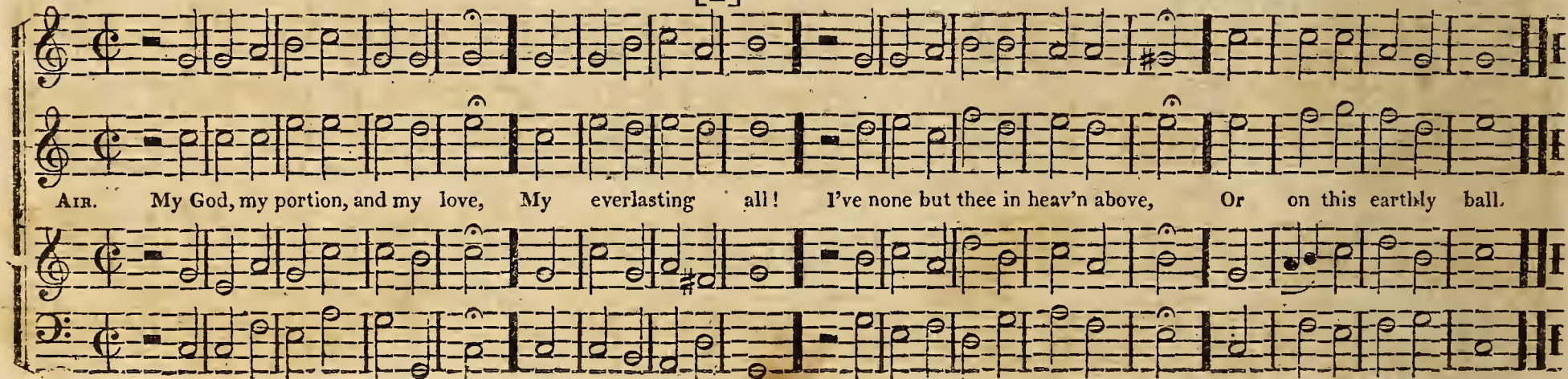
A. Williams.



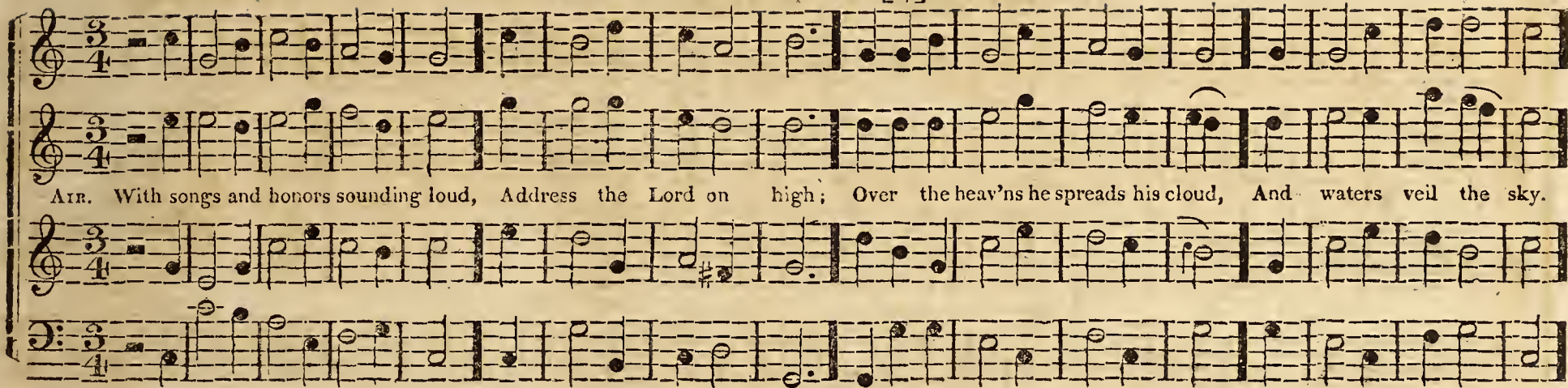
AIR. Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same, In the bright world above.

## ST. ANN'S. C. M. [♯]

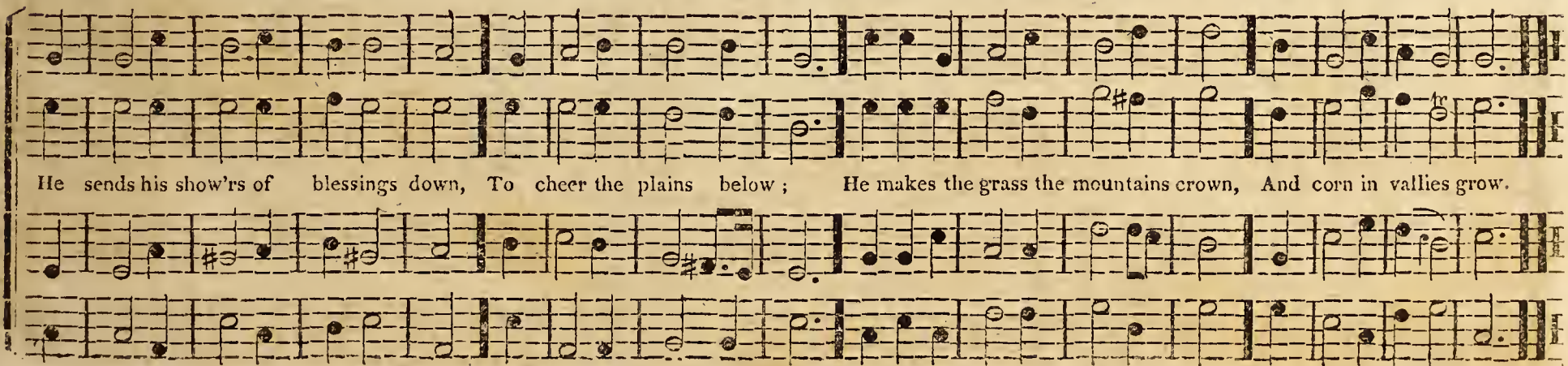
Dr. Croft.



AIR. My God, my portion, and my love, My everlasting all! I've none but thee in heav'n above, Or on this earthly ball.



Arr. With songs and honors 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.

## RANDALL. C. M. [♯]

Dr. Randall.

Arr. When I can read my ti - tle clear To mansions in the skies, I bid farewell to

ev - ry fear, And wipe my weeping eyes, And wipe my weeping eyes.  
 And wipe my weeping eyes, And wipe my weeping eyes.  
 And wipe my weeping eyes, And wipe my weeping eyes.  
 And wipe my weeping eyes, And wipe my weeping eyes.

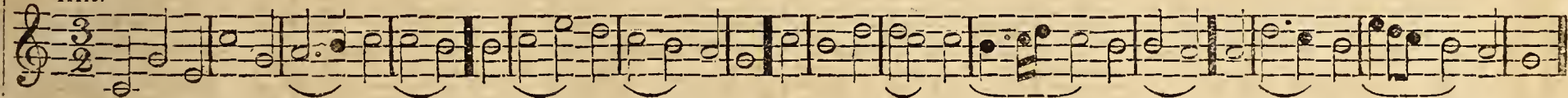
EVENING PSALM. C. M. [F#]

J. W. Callcott.

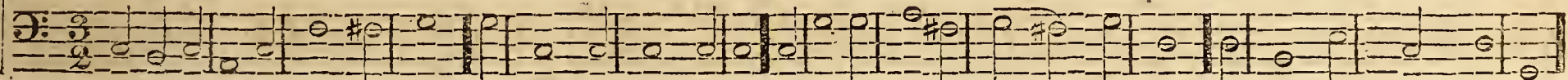
13



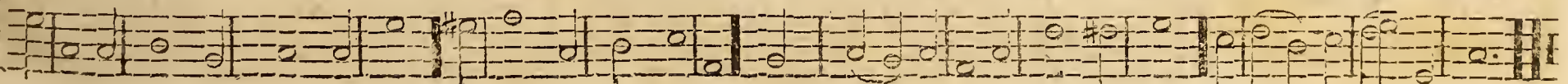
AIR.

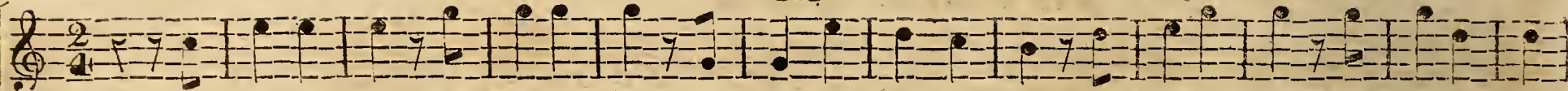


Lord, thou wilt hear me, when I pray; I am forev - - er thine; I fear before thee all the day, Nor would I dare to sin.

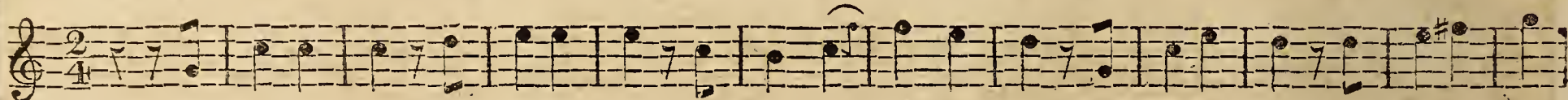


And while I rest my weary head, From care and business free, 'Tis sweet conversing on my bed, With my own heart and thee.

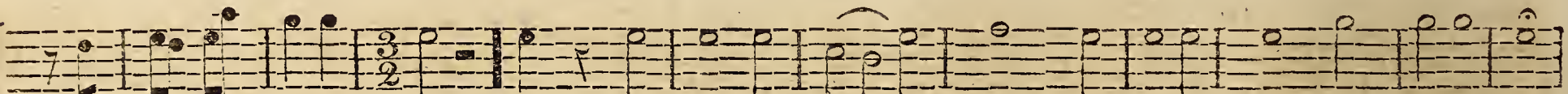




Ver. 1. In God's own house pronounce his praise, His grace he there reveals; To heav'n your joy and wonder raise,  
*Att. Brisk.*

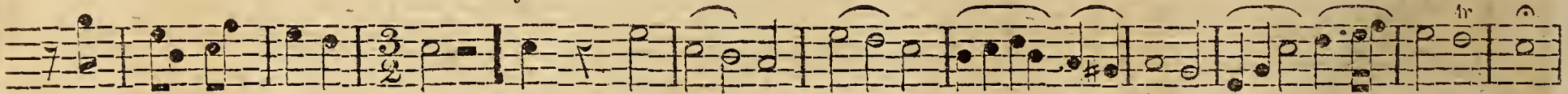


Ver. 3. All that have motion, life and breath, Proclaim your Maker blest, But when my voice expires in death  
*For.*

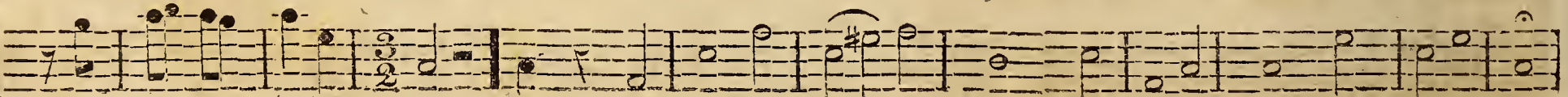


For there his glory dwells.

*End of Ver. 3.*



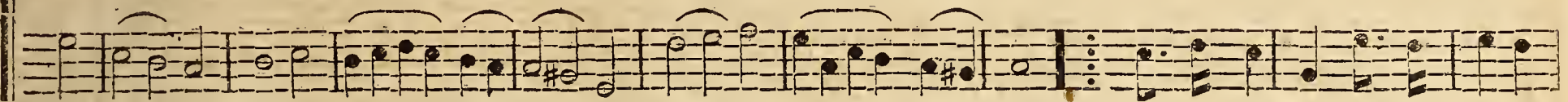
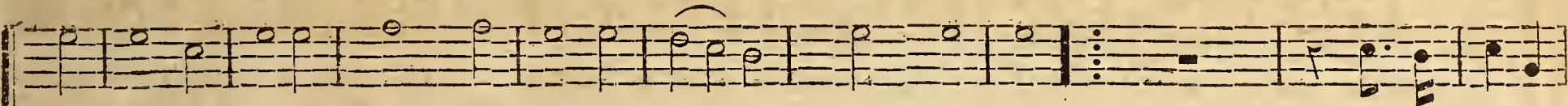
My soul shall praise him best. Ver. 2. Let all your sacred pas- - sions move, While you rehearse his deeds;



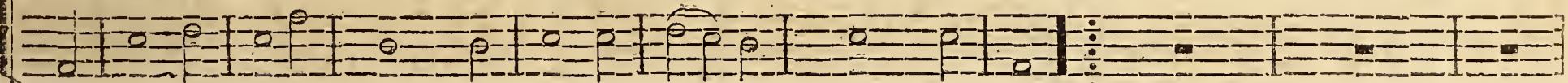


SYDENHAM, continued.

*Pia.*



But the great work of sav - ing love Your highest praise ex - ceeds. Halle - lujah, Halle - lujah,



*For.*

*Pia.*

*For.*



Praise ye the Lord, Hal - le - lu - jah, Hal - le - lu - jah, Praise ye the Lord.



AIR. There is a land of pure delight, Where saints im- - mortal reign; In- - fi- - nite day excludes the

The first system of the musical score consists of four staves. The top staff is a treble clef with a 2/4 time signature. The second staff is a treble clef with a 2/4 time signature. The third staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The lyrics are written below the staves, starting with 'AIR. There is a land of pure delight, Where saints im- - mortal reign; In- - fi- - nite day excludes the'.

night, And pleasures banish pain, :|| And pleasures, pleasures banish pain.

In- - fi- - nite day excludes the night,

The second system of the musical score consists of four staves. The top staff is a treble clef with a 2/4 time signature. The second staff is a treble clef with a 2/4 time signature. The third staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The lyrics are written below the staves, starting with 'night, And pleasures banish pain, :|| And pleasures, pleasures banish pain.' and 'In- - fi- - nite day excludes the night,'.

PEMBROKE. C. M.



Dalmer.

Ann. Praise ye the Lord, immor - tal choir, That fill the realms above ; Praise him who formed you of his fire, Praise him— And feeds you with his love.

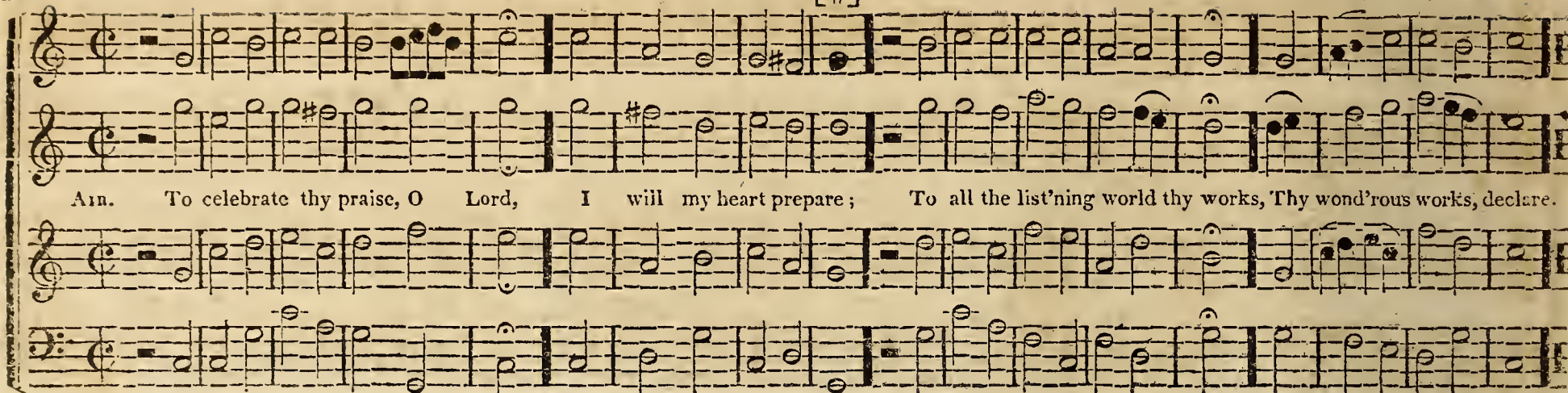
NEW-OXFORD. C. M. [♯]

Coombs.

Ann, Blest be the dear u - - niting love, That will not let us part ; Our bodies may far off remove, We still are join'd in heart.

## ST. JAMES. C. M. [♯]

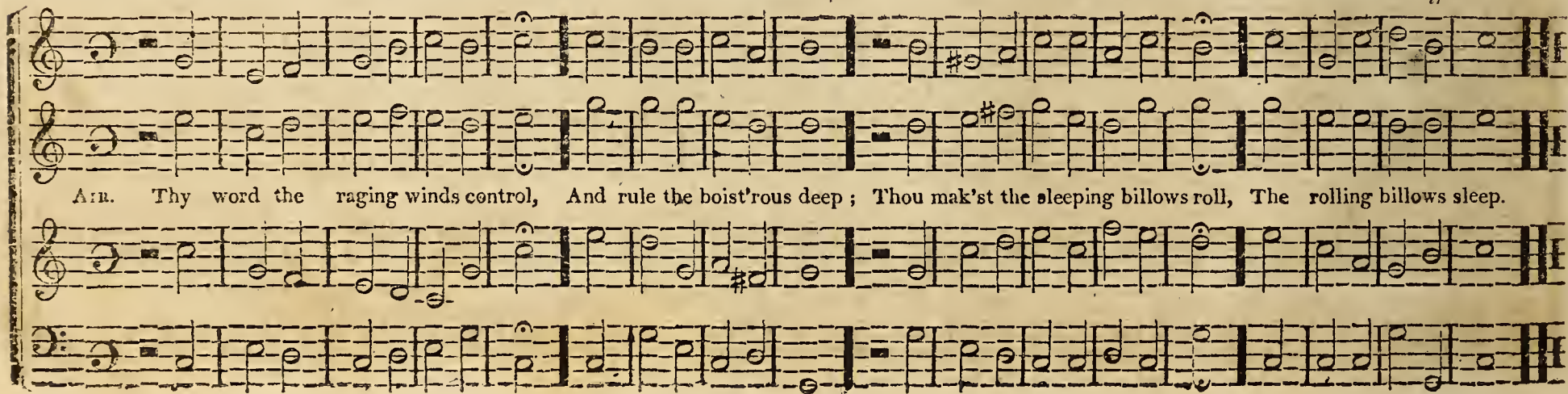
Courtéville.



Ann. To celebrate thy praise, O Lord, I will my heart prepare; To all the list'ning world thy works, Thy wond'rous works, declare.

## EGHAM. C. M. [♯]

A. Williams' Coll.



Ann. Thy word the raging winds control, And rule the boist'rous deep; Thou mak'st the sleeping billows roll, The rolling billows sleep.

IRISH. C. M. [♯]

A. Williams.

ARR. Now shall my inward joys arise, And burst in- - to a song; Al- - mighty love inspires my heart, And pleasure tunes my tongue.

MEAR. C. M. [♯]

A. Williams' Coll.

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

## PORTSEA. C. M. [♯]

Kingsbury.

AIR. God of our mercy and our praise! Thy glory is our song; We'll speak the honors of thy grace, With a rejoicing tongue.

## ARLINGTON. C. M. [♯]

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.* 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 a- round, And glory shone around.

KNARESBOROUGH. C. M. [F#]

Rippon's Coll.

Soft music hails the lovely

Air. Hark! how the feather'd warblers sing, 'Tis nature's cheerful voice, 'Tis nature's cheerful voice, Soft

Soft music hails the lovely

Soft

spring,

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

spring, And woods and fields rejoice, Soft music

music



# HEIGHINGTON. C. M. [♯]

Dr. Heighington.

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.

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

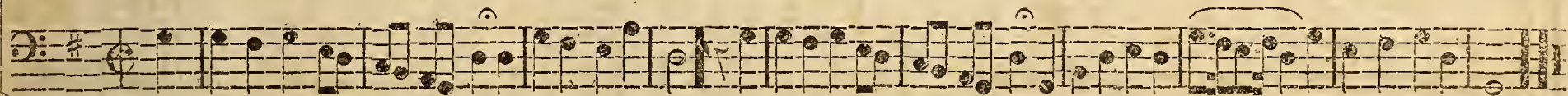
Sup - ply - - - ing all their need, I'll be a God to thee and thine, Sup - ply - - - ing all their need.



AIR.

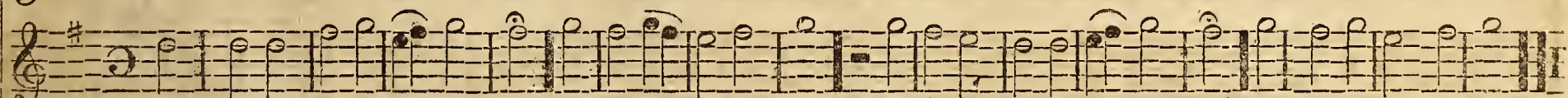
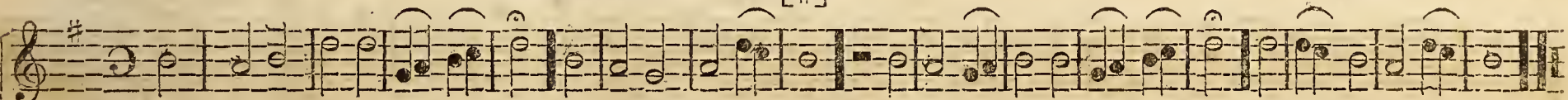


Awake, my heart, arise, my tongue, Prepare a tuneful voice ; In God the life of all my joys, Aloud will I re - joice, Aloud will I rejoice.

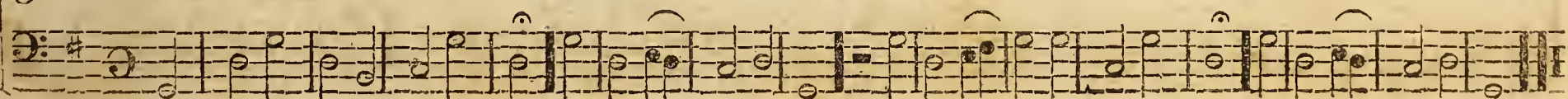
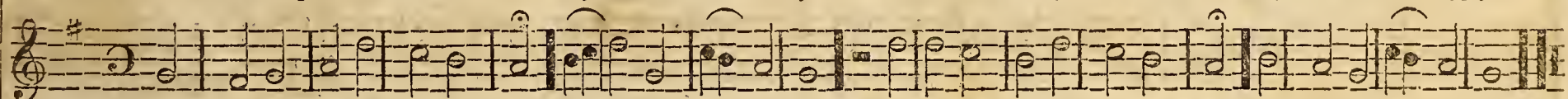


## FERRY. C. M. [♯]

Webbe.



AIR. Author of good, to thee I turn ; Thy ever watchful eye Alone, can all my wants discern, Thy hand alone supply.



D

AIR.

Not un - to us, but thee alone, Blest Lamb, be glory giv'n; Here shall thy praises be begun,

And car - ried on in heav'n. And hosts of spirits now with thee, E - ter - - - - - nal

# BOSTON continued.

an- - thems sing; To im- - i- - - tate them here, lo! we Our hal- - le- - lu- - jahs bring.

## CHORUS.

*Vivace.*

Hal- - le - lujah, halle- - lujah, halle - lujah, halle - lujah, halle- - lujah, halle- - lujah, halle- - lujah, hallelujah.

## CRISP. C. M. [F#]

Crisp.

Air. "Pre- - pare," th' ap- - point- - ed Herald cried, "The Lord's straight path prepare,

Let val- - lies rise, Let hills sub- - side, And rug- - - ged ways grow fair.

PETERBORO'. C. M. [F#]

Harrison & Webbe.

Arr. Great is the Lord ; his works of might Demand our noblest song : Let his assembled saints unite Their har- - mo - - ny of tongue,

MELODY. C. M. [F#]

Leach.

*Allegretto.*

AIR.

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

## BATH CHAPEL. C. M. [♯]

Milgrove.

Musical score for 'BATH CHAPEL' in G major (one sharp) and 2/4 time. The score consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The tempo is marked 'AIR.' The lyrics are: 'Come, holy Spirit, heav'nly Dove With all thy quick'ning pow'rs, Kindle a flame of sacred love, Kindle a flame— In these cold hearts of ours.'

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

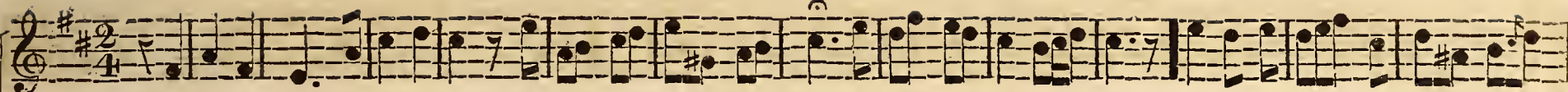
## ST. DAVID. C. M. [♯]

I. Ravenscroft.

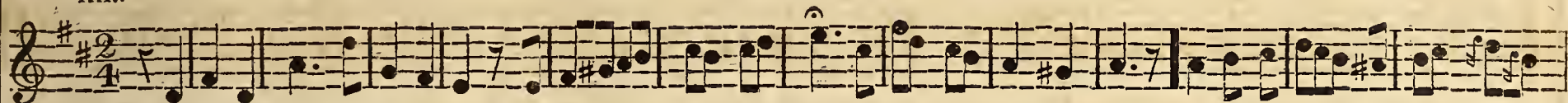
Musical score for 'ST. DAVID' in G major (one sharp) and common time (C). The score consists of four staves: a vocal line, a piano accompaniment line, a second vocal line, and a bass line. The tempo is marked 'ARR.' The lyrics are: 'Arise, O King of grace, a - rise, And enter to thy rest! Lo! thy church waits with longing eyes, Thus to be own'd and blest.'

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

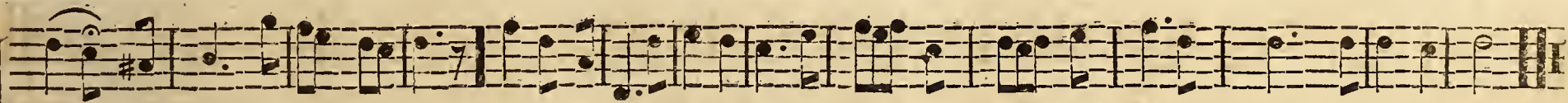
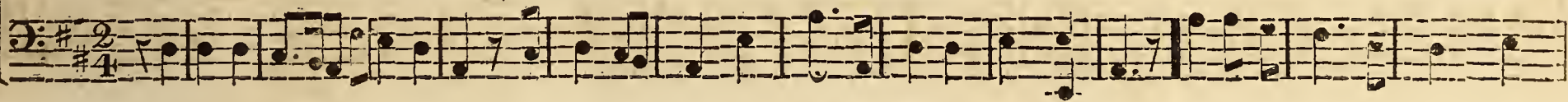




AIR.



Blest are the souls, that hear and know The gospel's joyful sound, The gospel's joyful sound; Peace shall attend the path they



go, And light their steps surround, Peace shall attend the path they go, And light their steps surround, And light their steps surround.



*Andante.*

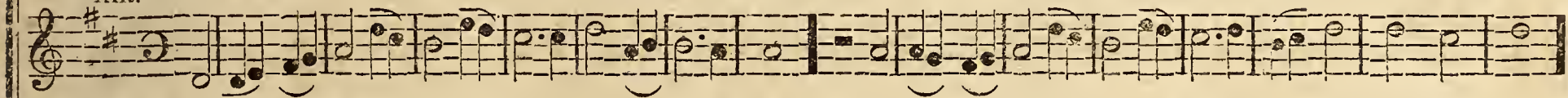
AIR.

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

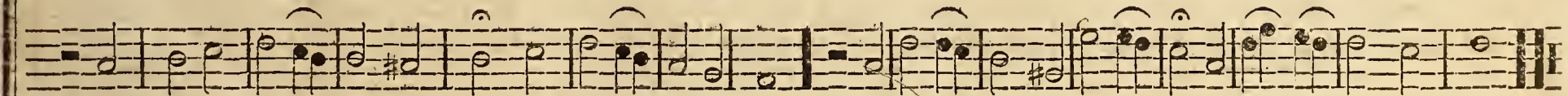
endless rest, Employ an endless rest, Who, joyful, in harmonious lays Employ an endless rest.



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.



E

## SUNDAY. C. M. [F#]

Har. Sacra.

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

## WHITCHURCH C. M. [F#]

Harrison,

Hail, Father, whose creating call, Unnumber'd worlds attend, Jehovah, comprehending all, Whom none can comprehend. Jehovah—

DELACOURT. C. M. [F#]

Stears.

Am. This is the day the Lord of life as- - cend - ed to the skies; My thoughts pur-

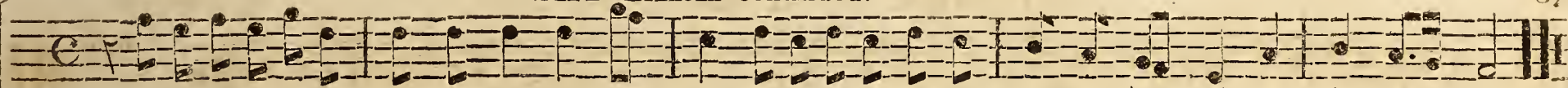
sue the lof - ty theme, And to, And to the heav'ns a - - - rise.

AIR.

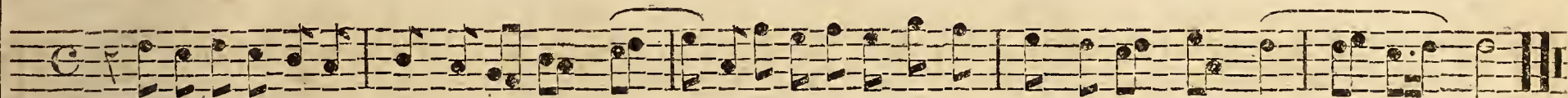
When all thy mercies, O my God, My rising soul surveys; Transported with the view, I'm lost In wonder, love, and praise?

Thy providence my life sustain'd, And all my wants redress'd; While in the silent womb I lay, And hung upon the breast.

SKY LARK continued.



Hal - le - - - lu - jah.

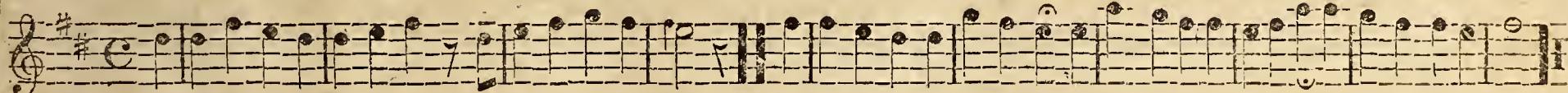
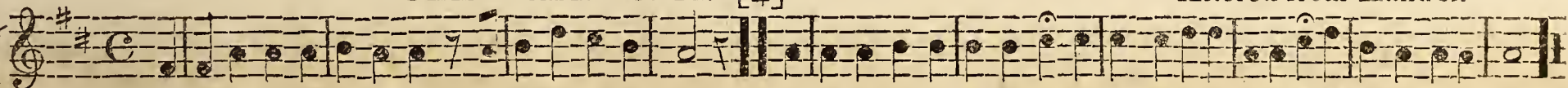


Hallelujah, Halle - lu - jah, Halle - - lu - - jah, Halle - lujah, Halle - lu - jah, Hal - le - - - lu - - - jah.

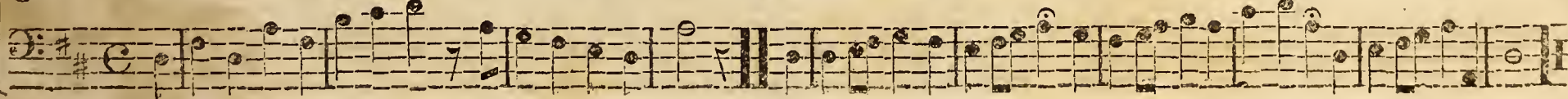
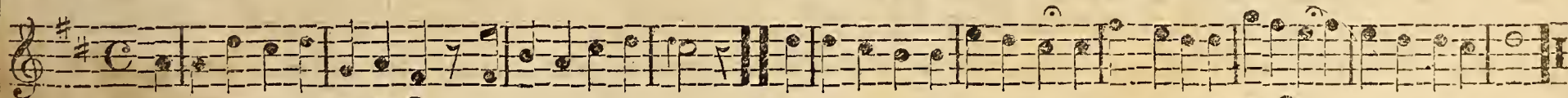


CHATHAM. C. M. [F#]

Altered from Handel.



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



AIR.

Behold the glories of the Lamb Amid his father's throne! Prepare new honors for his name, Prepare new honors for his

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



PARMA continued.

The musical score for 'PARMA continued' consists of three staves. The top two staves are for a vocal line, and the bottom staff is for a piano accompaniment. The music is in a 7/8 time signature. The lyrics are: 'sweet With vials full of odours sweet, And harps of sweeter sound, And harps of sweeter sound.' There are trills marked 'tr' above the final notes of the vocal lines.

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

BARBY. C. M.

W. Tansur.

The musical score for 'BARBY. C. M.' is in common time (C.M.) and features a four-part setting with two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has two sharps (F# and C#). The lyrics are: 'Ain. 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.' A triplet of eighth notes is marked with a '3' above it in the final measure of the piano accompaniment.

Ain. 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.

Musical score for the first system, consisting of three staves. The top staff is the vocal line, the middle staff is the treble accompaniment, and the bottom staff is the bass accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The word "AIR." is written below the first staff.

AIR.

Praise ye the Lord, y' immortal choir, That fill the realms above; Praise him who form'd you of his fire, And feeds you,

Musical score for the second system, consisting of three staves. The top staff is the vocal line, the middle staff is the treble accompaniment, and the bottom staff is the bass accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The word "tr" is written above the middle staff.

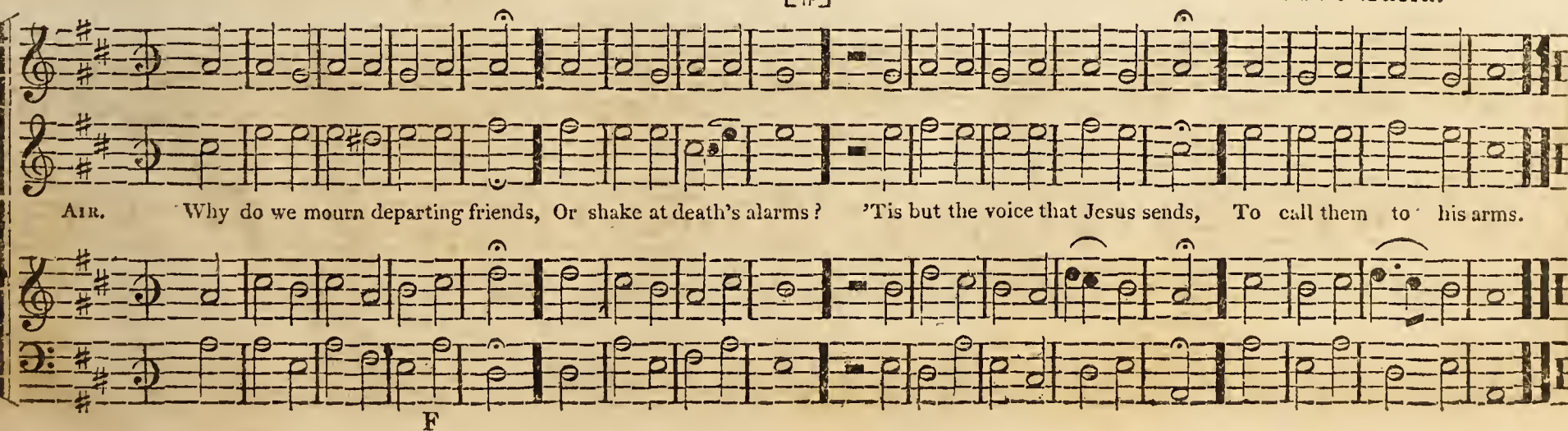
And feeds you with his love. Shine to his praise, ye chrystal skies, The floor of his abode;



Or veil in shades your thousand eyes, Be - - fore, Be - - - fore your bright - - er God.

## CANTERBURY. C. M. [F#]

Har. Sacra.



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.

F

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 key signature is one sharp (F#) and the time signature is 2/4. The music is written in a simple, homophonic style. The lyrics are printed below the staves.

Air. Joy to the world, the Lord is come, Let earth receive her king, Let ev'ry heart prepare him room,

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 key signature is one sharp (F#) and the time signature is 2/4. The music continues from the first system. The lyrics are printed below the staves.

And heav'n and nature sing. Glory, honor, praise and power Be unto the Lamb for - - ever,

Hal- - le- - lujah,

Jesus Christ is our Redeemer, Hallelujah, Halle- - lujah, Halle- - lujah, Praise the Lord.

## PENTECOST. C. M. [♯]

J. Baidon.

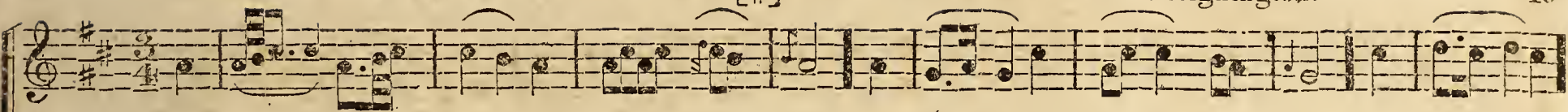
He's come! let ev'ry knee be bent, All hearts new joy receive; Sing, ye redeem'd, with one consent, "The Comforter is come." "The Comforter is come."

With pity - ing eyes, the Prince of Grace Beheld our helpless grief; He saw, and (O a - - mazing love!)

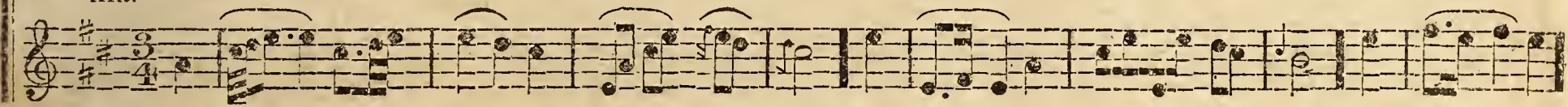
The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "With pity - ing eyes, the Prince of Grace Beheld our helpless grief; He saw, and (O a - - mazing love!)". The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both piano parts include trills (tr) and slurs. The system concludes with a double bar line.

He came to our relief. Hal - le - - lu - jah, Hal - le - - lu - jah, Hal - le - - lu - jah, A - - men.

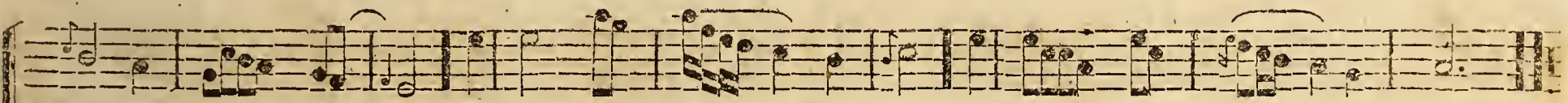
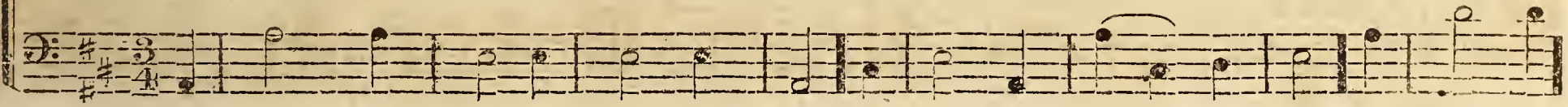
The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "He came to our relief. Hal - le - - lu - jah, Hal - le - - lu - jah, Hal - le - - lu - jah, A - - men." The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both piano parts include trills (tr) and slurs. The system concludes with a double bar line.



AIR.



The Lord sup - - plies his peo - - ple'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.



*Pia.*

AIR.

On thee, each morning, O my God, My waking tho'ts, tho'ts attend, In whom are founded all my hopes, In whom my wishes end. My

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of D major (two sharps) and 2/4 time. The tempo is marked 'AIR.' The lyrics are written below the vocal staff. The system concludes with a fermata over the final note of the vocal line.

*For.*

soul, in pleasing wonder lost, Thy boundless love surveys, And fir'd with grateful zeal, prepares Her sacrifice of praise. Her sacrifice, of praise.

Detailed description: This system contains the next two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of D major (two sharps) and 2/4 time. The tempo is marked 'For.' The lyrics are written below the vocal staff. The system concludes with a fermata over the final note of the vocal line.



*Con Spirito.*

Behold the glories of the Lamb, A - - midst his Father's throne, Prepare new

*Pia.* *For.*

hon - ors for his name, And songs be - - fore unknown, And songs be - fore un - - known.

And. Fa - ther of mercies! in thy word What end - less glo - - ry shines!

For these, ce - lestial For these—

For - - ev - er be thy name a - - dor'd, For these celestial, For these, ce - lestial, For these ce - lestial lines.

Air. I know that my Re- - deem- - er lives, And ev- - er prays for me; Sal- - vation to his

*Pia.* *For:*

saints he gives, Sal - va - tion to his saints he gives, And life and lib- - er - - ty.

G

## BEDFORD. C. M. [F#]

Wheal.

Air. My soul, how lovely is the place To which my God resorts, 'Tis heav'n to see his smiling face, Tho' in his earthly courts.

## DENTON. C. M. [F#]

Harrison's Coll.

Air. Praise waits in Zion, Lord, for thee, There shall our vows be paid; Thou hast an ear when sinners pray, All flesh shall seek thine aid.

ATR. Shepherds, rejoice, Shepherds, rejoice, Lift up your eyes, And send your fears a - - way.

News from the re - gions of the skies, Salvation's born to-day, Salvation's born to-day, Sal - vation's born to-day.

AIR. Soon shall the glorious morn - ing come, When all thy saints shall rise,

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The lyrics are: "AIR. Soon shall the glorious morn - ing come, When all thy saints shall rise,". The word "fr" is written above the vocal line in the fourth measure.

And cloth'd in their im - - - mor - tal bloom, At - - tend thee to the skies, At - - tend thee to the skies.

BASSOON,

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the bassoon accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The lyrics are: "And cloth'd in their im - - - mor - tal bloom, At - - tend thee to the skies, At - - tend thee to the skies." The word "fr" is written above the vocal line in the eighth measure. The word "BASSOON," is written below the bottom staff.

BOLTON. C. M. [♯]

Harrison.

53

Air. He is a God of sov'reign love That promis'd heav'n to me, And taught my thoughts to soar above, Where happy spirits be.

The musical score for 'Bolton' 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 piece is in C major with one sharp (F#) in the key signature. The lyrics are written below the vocal staves.

CLONMELL. C. M. [♯]

Rev. P. Taylor.

Air. Ye golden lamps of heav'n farewell, With all your feeble light; Farewell, thou ever changing moon, Pale empress of the night.

The musical score for 'Clonmell' 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 piece is in C major with one sharp (F#) in the key signature. The lyrics are written below the vocal staves.

AIR.

The first system of music consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in treble clef. Both are in the key of B major (one sharp) and 2/4 time. The tempo is marked 'AIR.' The music features a melody with a prominent eighth-note pattern in the vocal line and a supporting accompaniment with a similar rhythmic feel.

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

The second system of music continues the piece. It consists of two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The key signature and time signature remain the same as in the first system. The music continues with the same melodic and harmonic themes.

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

The third system of music continues the piece. It consists of two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The key signature and time signature remain the same. The tempo is marked 'Andante.' The music features a slower, more expressive melody with a prominent eighth-note pattern in the vocal line and a supporting accompaniment with a similar rhythmic feel.

*Andante.*

Worthy the Lamb, that died, they cry, To be exalted thus; Worthy the Lamb, our hearts reply, For he was slain for us.

The fourth system of music continues the piece. It consists of two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The key signature and time signature remain the same. The music concludes with the same melodic and harmonic themes as the previous systems.



AIR. There is a fountain fill'd with blood, Drawn from Immanu - el's veins : And sinners plung'd beneath that flood,

*Pia.*

*For,*

And sinners plung'd be - neath that flood, Lose all their guilty stains, Lose all their guilty stains.

*Adagio.*

*Adagio.*

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.*

*Pia.*

*For.*

Thy love the pow'r of tho'ts bestow'd, To thee my tho'ts would soar, Thy mercy o'er my life has flow'd, That mer - - cy I adore.

COMMON METRES, MINOR KEY.

*Adagio.*

WINDSOR. C. M. [♩]

G. Kirby.

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. Both staves are in common time (C.M.) and feature a key signature of one flat (B-flat). The music is written in a simple, hymn-like style with quarter and eighth notes.

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

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in common time (C.M.) and feature a key signature of one flat (B-flat). The music continues from the first system.

FUNERAL HYMN. C. M. [♩]

Dr. Miller

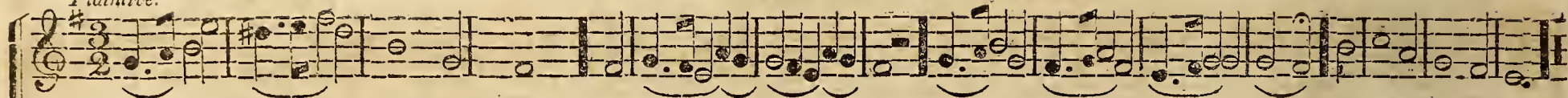
The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in common time (C.M.) and feature a key signature of one sharp (F#). The music is written in a simple, hymn-like style with quarter and eighth notes.

AIR.

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

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in common time (C.M.) and feature a key signature of one sharp (F#). The music continues from the first system.

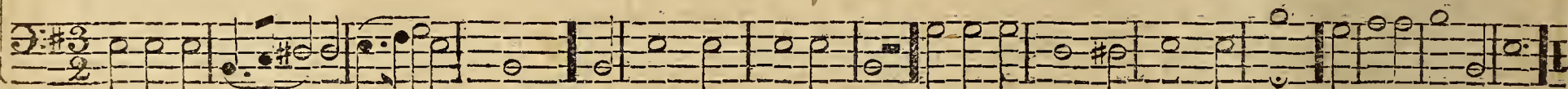
H

*Plaintive.*

AIR.

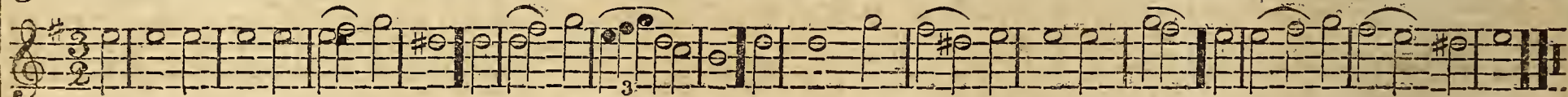
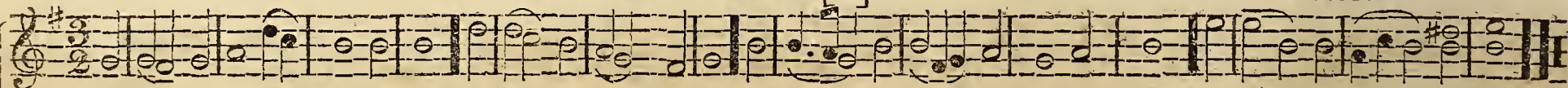


Now let our drooping hearts re - vive, And all our tears be dry; Why should these eyes be drown'd in grief, Which view a Saviour nigh.

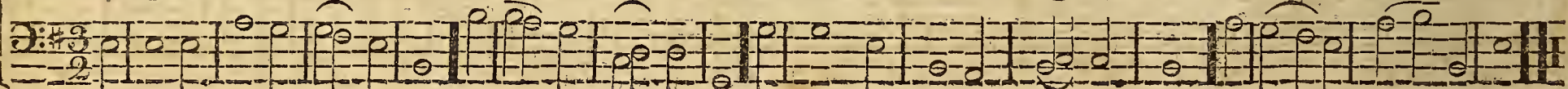


## CAROLINA. C. M. [b]

Coombs



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

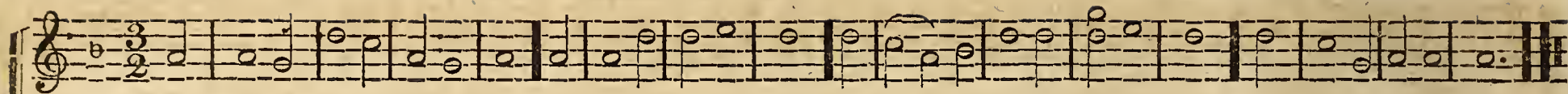


Alr. Hear gracious God, my humble moan, To thee I breathe my sighs ; When will the tedious night be gone, And when the dawn arise.

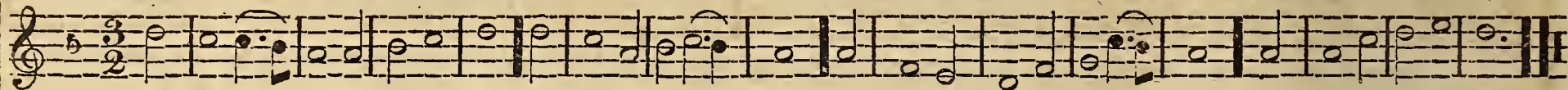
My God ! O could I make the claim, My Father and my Friend, And call thee mine by ev'ry name On which thy saints depend.

## WANTAGE. C. M. [b]

A. Williams' Coll.



AIR.

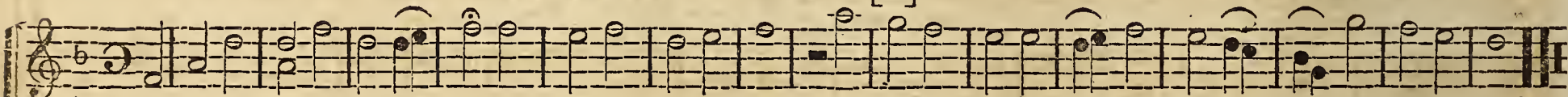


'Twas in the watches of the night, I thought upon thy pow'r, I keep thy lovely face in sight Amidst the darkest hour.

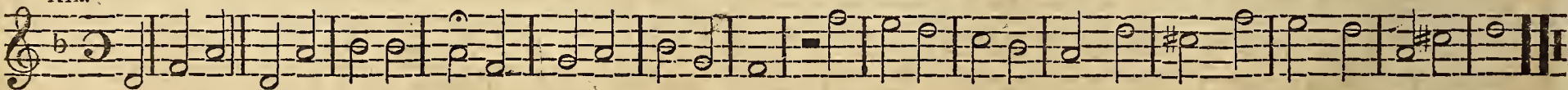


## SHOREDITCH. C. M. [b]

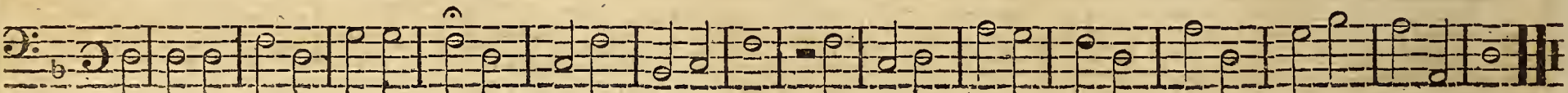
Har. Sacra.



AIR.



Hear what the voice from heav'n proclaims For all the pious dead, Sweet is the savor of their names, And soft their sleeping bed.



DUNKENFIELD. C. M. [b]

R. Harrison.

AIR.

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

BANGOR. C. M. [b]

W. Tansur.

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

## BLACKBOURN. C. M. [b]

Fish.

AIR. O that the Lord would guide my ways To keep his statutes still. O that my God would grant me grace To know and do his will.

## CHELSEA. C. M. [b]

Barney.

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



LONG METRES, MAJOR KEY.  
ISLINGTON. L. M. [F#]

A. Williams' Coll.

The first system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in treble clef with a 3/4 time signature. The music is written in a major key with one sharp (F#). The notes are connected by slurs, and there are bar lines separating the measures.

AIR. The flocks which graze the mountain's brow, The corn which clothes the plains be - - low,

The second system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music continues from the first system, with notes connected by slurs and bar lines.

To ev'ry heart new transports bring, And hills and vales, and hills and vales re - - joice and sing.

The third system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music concludes the piece with notes connected by slurs and bar lines.

**GLOUCESTER. L. M. [♯]**  
*Pia.*
**Milgrove.**

**AIR.** Thou dost the raging sea control, And change the surface of the deep; Thou mak'st the sleeping billows roll; Thou mak'st the rolling billows sleep,

*Repeat the two last lines in the first strain.*
**WINCHESTER. L. 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.

ARR. The King of saints! how fair his face! A - - dorn'd with ma - jes - ty and grace! He

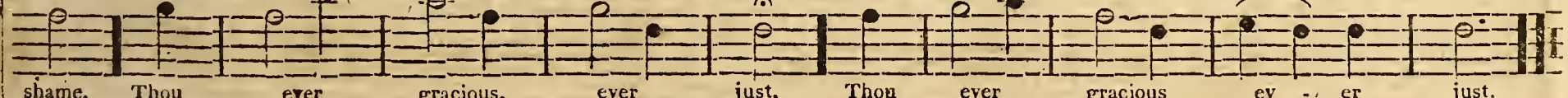
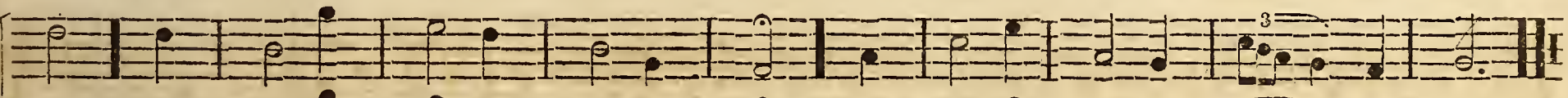
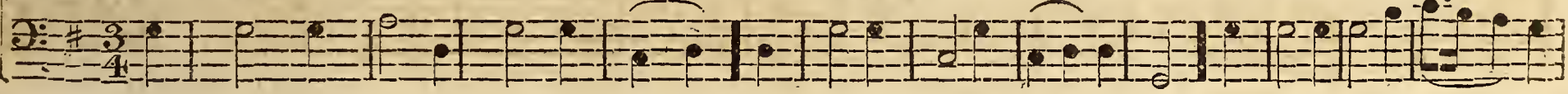
comes, with blessings from a - - bove, And wins the nations to his love.

Ain. Awake, my soul, to hymns of praise, To God the song, of triumph raise: Adorn'd with majes - - ty di-

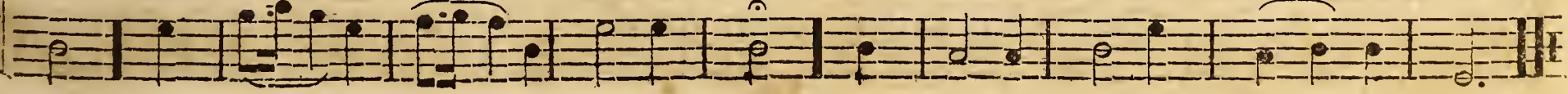
vine, What pomp, what glo - ry, Lord, are thine, What pomp, what glo - ry, Lord, are thine.



Arr. Lord, in thy great, thy glorious name, I place my hope, my only trust; Save me from sorrow, guilt, and



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



## SURREY. L. M. [♯]

Episcop. Har. Carey.

Musical score for 'SURREY. L. M.' in G major (one sharp) and 2/2 time. It consists of four staves: two treble clefs and two bass clefs. The first two staves contain the vocal melody with lyrics underneath. The last two staves contain the piano accompaniment. The lyrics are: 'AIR. The heav'ns declare thy glory, Lord, In ev'ry star thy wisdom shines; But when our eyes behold thy word, We read thy name in fairer lines.'

## ANGELS' SONG. L. M. [♯]

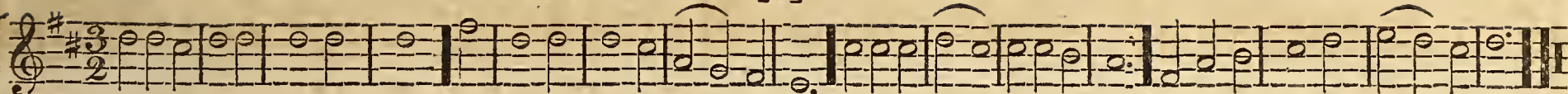
Baltimore Coll.

Musical score for 'ANGELS' SONG. L. M.' in G major (one sharp) and 3/2 time. It consists of four staves: two treble clefs and two bass clefs. The first two staves contain the vocal melody with lyrics underneath. The last two staves contain the piano accompaniment. The lyrics are: 'AIR. Now may the God of grace and pow'r Attend his people's humble cry; Defend them in the needful hour, And send deliv'rance from on high.'

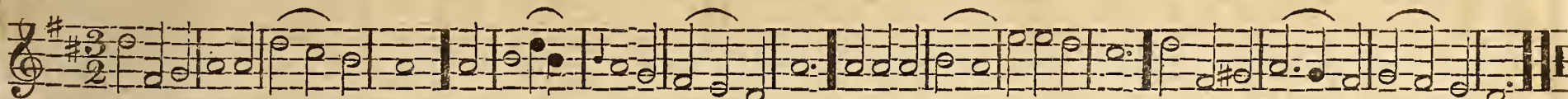
BLENDON. L. M. [#]

F. Giardini.

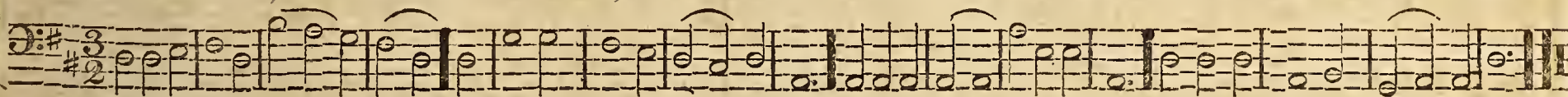
69



AIR.

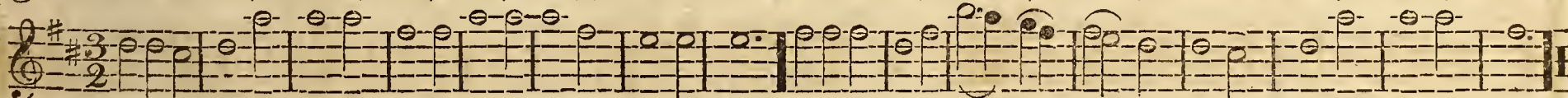
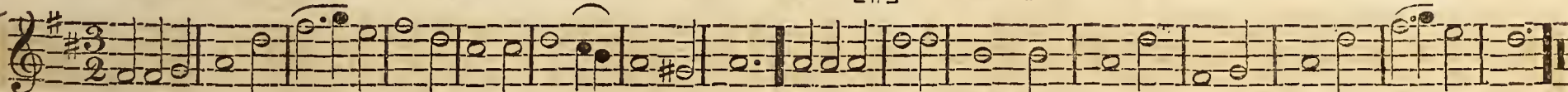


Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky : Those heav'nly guards around thee wait Like chariots that attend thy state.

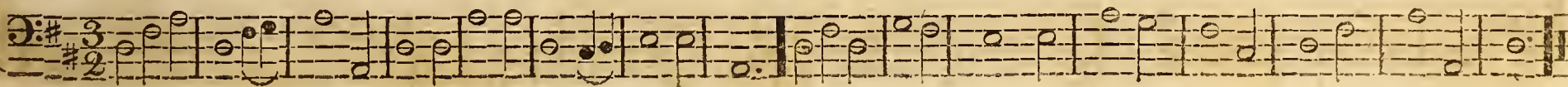
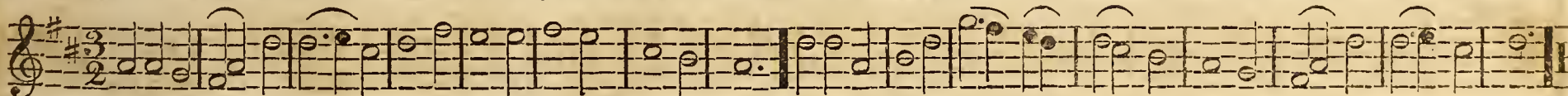


WARRINGTON. L. M. [#]

R. Harrison.



AIR. Lord of the Sabbath, hear our vows, On this thy day, in this thine house ; And own as grateful sacrifice, The songs which from thy temple rise.



Air. Hail! ev - er welcome cheer - ful day, O may thy - rising morn be blest,

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

My soul would cast the world a - - way, And taste the sweets of sa - - - cred rest,

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



AIR. Come tune, ye saints, your noblest strains, Your dying, rising Lord to sing; And echo to the heav'nly plains 'The triumphs of your Saviour King.

In songs of grateful rapture tell, How he subdued your potent foes; Subdued the pow'rs of death and hell, And dying, finish'd all your woes.

AIR.

Ho! ev'ry one that thirsts, draw nigh, 'Tis God invites the fal- - len race, Mercy and free salvation buy, Buy wine and milk and gospel grace,

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, the middle staff is the piano accompaniment in treble clef, and the bottom staff is the bass line in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'AIR.' The lyrics are written below the piano accompaniment staff.

Come to the living waters, come, Sinners, obey your Maker's call, Return ye weary wanderers home, And find my grace, And find my grace reach'd out to all.

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, the middle staff is the piano accompaniment in treble clef, and the bottom staff is the bass line in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the piano accompaniment staff.

AIR. O render thanks to God above, For his rich grace, his boundless love; Let all man-

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

kind re- - - ceive his word, And ev' - - - ry na - - tion praise the Lord.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The lyrics are written below the second staff.

The first system of music for 'St. George' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in treble clef with the same key signature and time signature. Both staves contain a melody of eighth and quarter notes, with some notes beamed together. The piece concludes with a double bar line.

Arr. God of my life, thro' all its days, My grateful tongue shall sound thy praise; The song shall wake with dawning light, And warble to the silent night.

The second system of music for 'St. George' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. Both staves contain a melody of eighth and quarter notes, with some notes beamed together. The piece concludes with a double bar line.

## STERLING. L. M. [♯]

R. Harrison.

The first system of music for 'Sterling' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in treble clef with the same key signature and time signature. Both staves contain a melody of quarter and eighth notes, with some notes beamed together. The piece concludes with a double bar line.

Arr. O come, loud anthems let us sing; Loud thanks to our Almighty King; For we our voices high should raise, When our salvation's rock we praise.

The second system of music for 'Sterling' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. Both staves contain a melody of quarter and eighth notes, with some notes beamed together. The piece concludes with a double bar line.

OLD HUNDRED. L. M. [♯]

M. Luther.

75

Arr. 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.

The musical score for 'OLD HUNDRED' 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 sharp (F#) and the time signature is common time (C). The lyrics are: 'Arr. 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.'

GREEN'S 100th. L. M. [♯]

Dr. Green.

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

The musical score for 'GREEN'S 100th' 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 sharp (F#) and the time signature is 3/2. The lyrics are: 'Arr. Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truth at night.'

## ROWLSTONE. L. M. [F#]

Wyvill.

The first system of the musical score 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 sharp (F#) and the time signature is 2/4. The music begins with a treble clef and a key signature of one sharp. The vocal line starts with the lyrics 'AIR. My passions rise and soar above, I'm wing'd with faith, and fir'd with love; Fain would I reach e - ter - nal'. The piano accompaniment provides a harmonic support with chords and moving lines in both hands.

AIR. My passions rise and soar above, I'm wing'd with faith, and fir'd with love; Fain would I reach e - ter - nal

The second system of the musical score continues the piece with four staves. It maintains the same key signature and time signature as the first system. The vocal line continues with the lyrics 'things, And learn the notes which Gabriel sings. Soon the kind minute will appear, When we shall leave these bodies here,'. The piano accompaniment continues with its harmonic support, featuring various rhythmic patterns and chord progressions.

things, And learn the notes which Gabriel sings. Soon the kind minute will appear, When we shall leave these bodies here,

ROWLSTONE continued.

The first system of musical notation consists of two staves. The upper staff contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, along with rests and accidentals. The lower staff contains a bass line with fewer notes, primarily consisting of quarter and eighth notes.

And mount aloft to worlds on high, To join the songs a - - bove the sky, And mount aloft to worlds on high, To join the songs above the sky.

The second system of musical notation continues the piece with two staves, following the same format as the first system, with a melodic upper staff and a bass lower staff.

COSTELLOW. L. M. [#]

Costellow.

The first system of musical notation for 'COSTELLOW' features a treble clef and a key signature of one sharp (F#). It consists of two staves. The upper staff has a melodic line with half, quarter, and eighth notes, and the lower staff has a bass line with similar note values.

Ann. Be earth with all her scenes withdrawn ; Let noise and vanity begone ; In secret silence of the mind My heav'n, and there my God, I find.

The second system of musical notation continues the piece with two staves, maintaining the treble and bass clef structure and the one-sharp key signature.

Am. Praise ye the Lord, exalt his name, While in his holy courts ye wait; Ye saints, that to his house belong, Or stand attending

at his gate. Halle - lujah, praise the Lord, Halle - lujah, praise the Lord, praise, praise, praise, praise, Hal - lelujah, praise the Lord.



Air. Great source of life, our souls confess The various riches of thy grace; Crown'd with thy

mercy we re- - - jice, And in thy praise ex- - alt our voice, And in thy praise ex- - alt our voice.

## BERWICK. L. M. [♯]

Brentbank.

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

## CATTERICK. L. M. [♯]

Mrs. Montague.

Air. My God, how endless is thy love, Thy gifts are ev - ry ev'ning new; And morning mercies from above, Gently distil like early dew.

GERMAN-HYMN. L. M. [♯]

Pleyel.

The first system of the German Hymn consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a series of quarter and eighth notes, with some notes beamed together. There are several bar lines throughout the system.

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.

The second system of the German Hymn continues the melody from the first system. It consists of two staves in treble and bass clefs with a key signature of one sharp and common time. The notation includes various note values and rests, with bar lines indicating the end of measures.

BATH. L. M. [♯]

A. Williams' Coll.

The first system of the Bath Hymn consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a series of quarter and eighth notes, with some notes beamed together. There are several bar lines throughout the system.

Air. Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

The second system of the Bath Hymn continues the melody from the first system. It consists of two staves in treble and bass clefs with a key signature of one sharp and common time. The notation includes various note values and rests, with bar lines indicating the end of measures.

## MONTGOMERY. L. M. [♯]

Webb.

An. Up to the Lord we lift our eyes; To him who reigns a - - bove the skies;

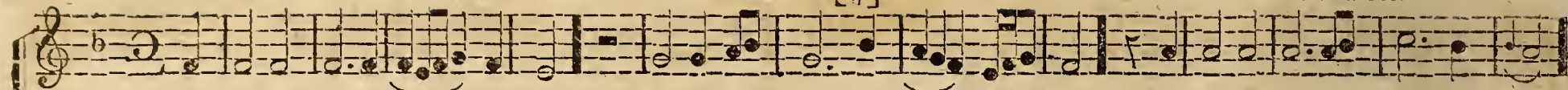
Safe - - ty and peace from him de - - scend; On him a - - lone our hopes de - - pend.

An. Come, gentle patience, smile on pain, Then dying hope revives again, And wipes the tear from sorrow's eye,

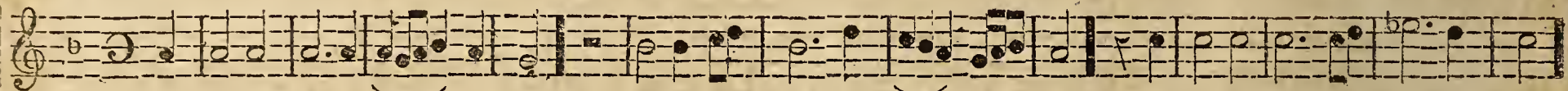
While faith points upwards to the sky, And wipes the tear from sorrow's eye, While faith points upwards to the sky.

## INTERMENT. L. M. [♯]

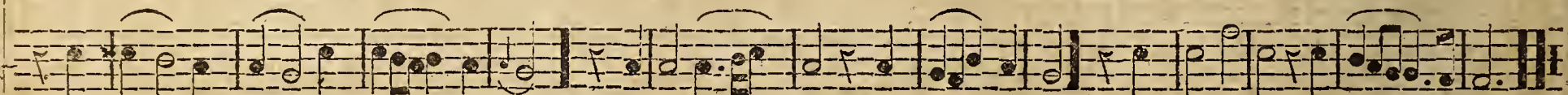
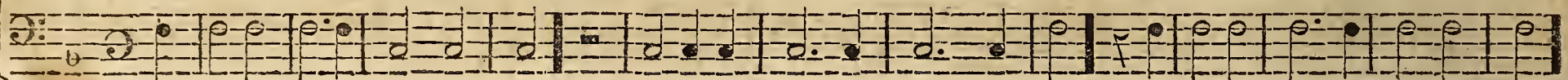
Handel.



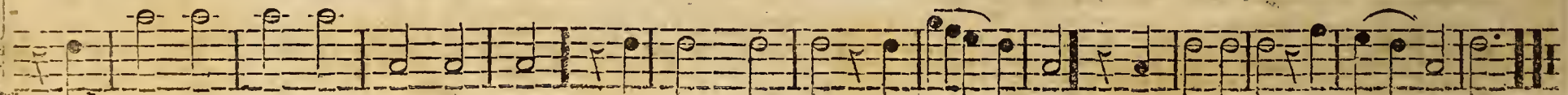
AIR.



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



To seek a slumber in the dust. And give these sa - cred relics room, To seek a slumber in the dust.



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.

## LEEDS. L. M. [#]

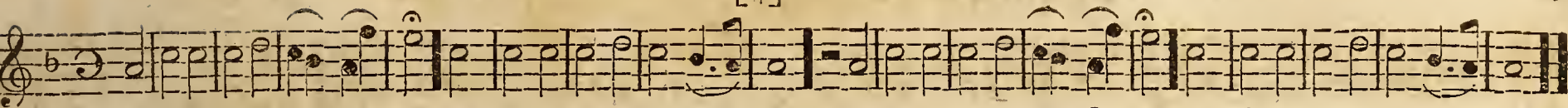
Madan.

AIR. Great God, whose universal sway, The known and unknown worlds obey, Extend the kingdom of thy Son, Till ev'ry land his laws shall own.

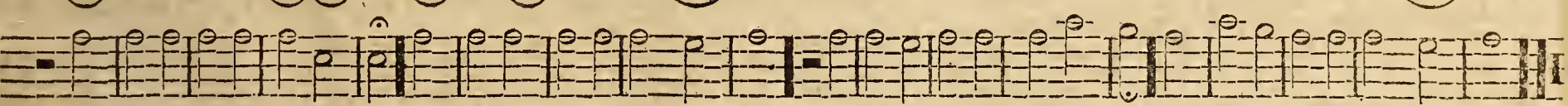
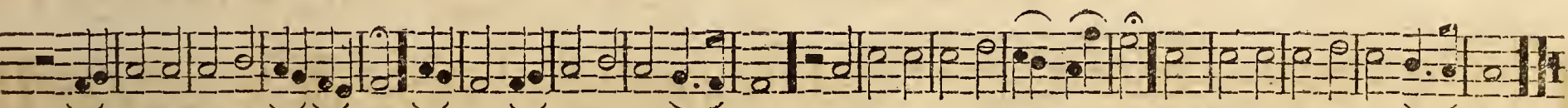
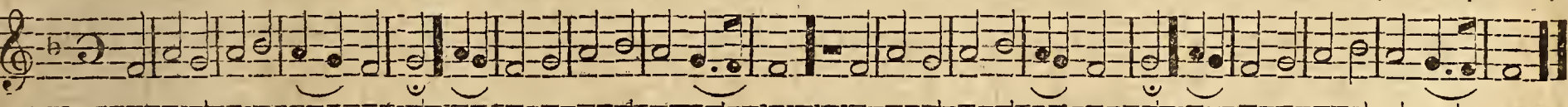
AIR. This spacious earth is all the Lord's, And men, and worms, and beasts, and birds, He rais'd the building on the seas, And gave it for their dwelling place.

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.

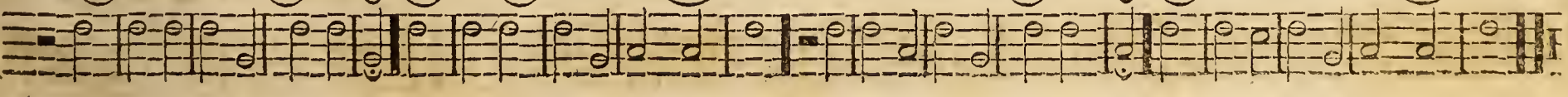
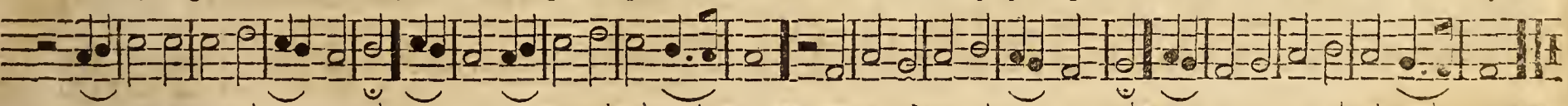




III. As the good shepherd gently leads His wandering flocks to verdant meads, Where peaceful rivers, soft and slow, Amidst the flowery landscapes flow ;



So God, the guardian of our souls, Our wandering footsteps still controls. When lost in sin's perplexing maze, He leads us back to wisdom's ways.



AIR.

Great God ! thy glories shall employ My holy fear, my humble joy ! My lips in songs of honor bring Their tribute to th' eternal King.

Pia. For. Pia. For.

Earth and the stars, and worlds unknown, Depend precarious on his throne : All nature hangs upon his word, And grace and glory own their Lord, And—

The first system of music for 'TAUNTON' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a series of eighth and sixteenth notes, with some rests and a final double bar line.

ARR. 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.

The second system of music for 'TAUNTON' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music continues with eighth and sixteenth notes, including some rests and a final double bar line.

## SHOEL. L. M. [♯]

T. Shoel.

The first system of music for 'SHOEL' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a series of eighth and sixteenth notes, with some rests and a final double bar line.

ARR. Awake, my soul, and with the sun Thy daily course of duty run; Shake off dull sloth, and early rise To pay thy morning sacrifice.

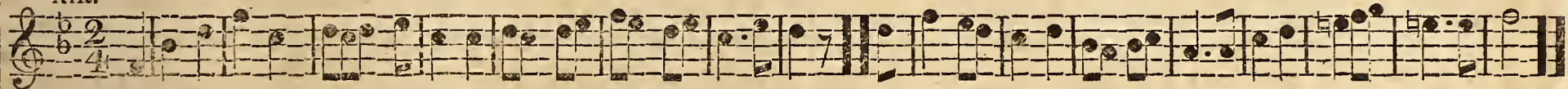
The second system of music for 'SHOEL' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues with eighth and sixteenth notes, including some rests and a final double bar line.

AIR. "Go preach my gospel, saith the Lord, Bid the whole earth my grace receive; Explain to them my sacred Word, Bid

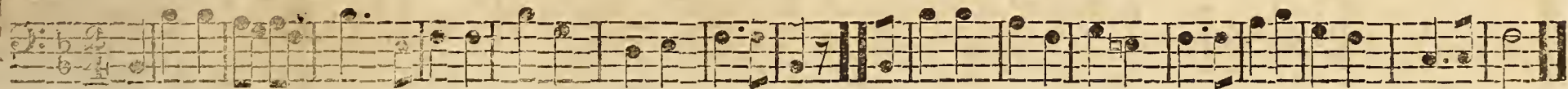
*Pia.* *For.*  
 them be - lieve, o - bey and live. Bid them be - lieve, Bid them be - lieve, o - - - bey and live.



AIR.



He lives, the great Redeemer lives; What joy the blest assurance gives; And now before his Father, God, He pleads the merits of his blood

*Piano.**Forte.*

Repeated crimes awake our fears, And justice arm'd with frowns appears; But in the Saviour's lovely face, Sweet mercy smiles, and all is peace! Sweet—



Air. What sinners value I resign, Lord, 'tis enough that thou art mine; This life's a dream an empty show, But the bright world to  
 I shall behold thy blissful face, And stand complete in righteousness.

which I go, Hath joys substantial and sincere: When shall I wake and find me there! When shall I wake and find me there.

Arr. Thus saith he high and lofty One, I sit up - on my ho - ly throne; My name is God, I

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 2/4 time signature. The lyrics are written below the vocal line. The second and third staves are the piano accompaniment, with the second staff in treble clef and the third in bass clef, both sharing the B-flat key signature and 2/4 time signature. The music features various note values, rests, and dynamic markings such as 'tr' (trills).

dwell on high, Dwell in my own e - - ter - ni - ty. Dwell in my own e - - terni - - - ty.

The second system of the musical score continues the piece with four staves. The vocal line (top staff) and piano accompaniment (bottom two staves) are in the same key signature and time signature as the first system. The lyrics are written below the vocal line. The music continues with similar notation, including rests and dynamic markings.

Air. O, what a - - mazing joys they feel, While to their golden harps they sing, And sit on ev' - - ry

heav'n - - ly hill And sit on ev' - - ry heav'nly hill, And sing the triumphs of their king.



*Largo.**Pia.*

AIR.

And didst thou, Lord, for sin - ners bleed? And did 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.

Musical score for "St. Paul's" in G major (one sharp), 2/4 time. The score consists of four staves: two treble clefs and two bass clefs. The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are: "At God's command the morning ray Smiles in the east and leads the day; He guides the sun's declining wheels Over the tops of western hills."

## LUTON. L. M. [♯]

Burder.

Musical score for "Luton" in G major (one sharp), 3/4 time. The score consists of four staves: two treble clefs and two bass clefs. The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are: "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."

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The vocal line begins with a fermata over the first measure. The lyrics are: "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.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "Justice and truth his guards are made, And fix'd by his pavilion wait."

He comes, he comes, the judge se - vere, The seventh trumpet speaks him near; His lightnings flash, His

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The music features a melody in the upper staves and a bass line in the lower staves. The lyrics are printed below the second staff.

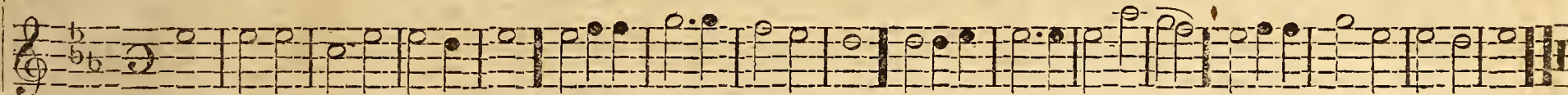
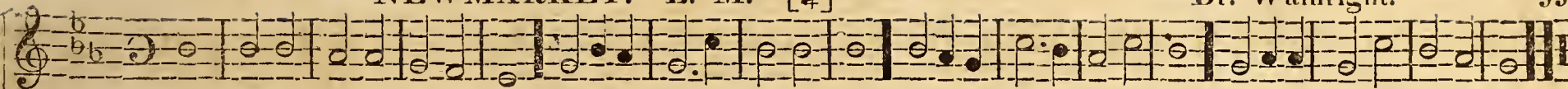
*Pia.**For.*

thunders roll, He's welcome to the faithful soul. He's welcome to the faithful soul.

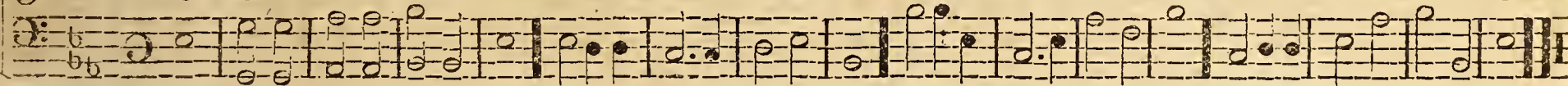
The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature remains two flats (Bb, Eb) and the time signature is 2/4. The music continues from the first system. The lyrics are printed below the second staff. The system concludes with a double bar line.

NEWMARKET. L. M. [♯]

Dr. Wainright.

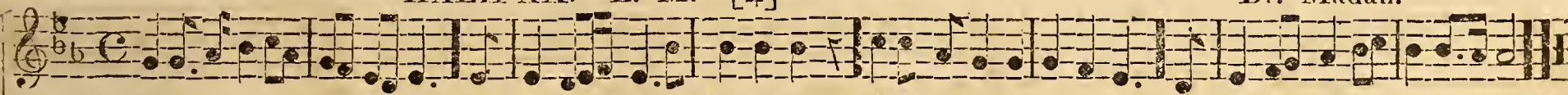


Arr. How pleasant how divinely fair, O Lord of hosts thy dwellings are! With long desire my spirit fairs To meet th' assemblies of thy saints.

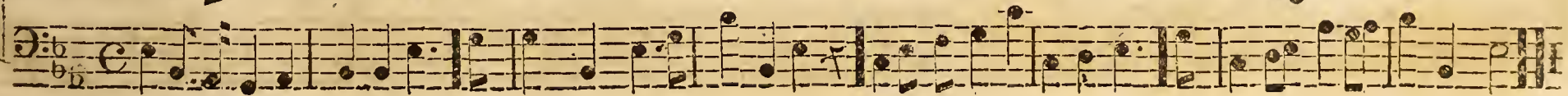
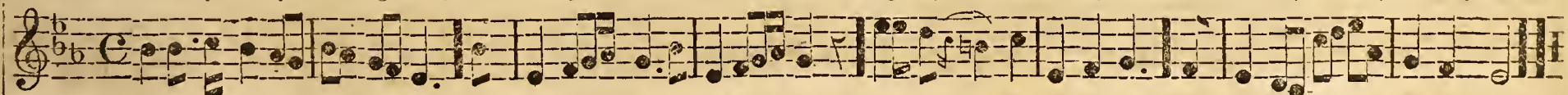


HALIFAX. L. M. [♯]

Dr. Madan.



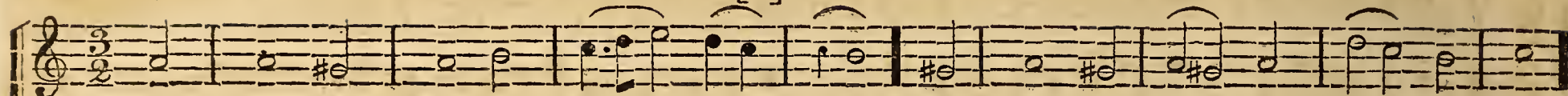
Arr. Come, all ye weary, fainting souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And lead you to my heav'nly home.



## LONG METRES, MINOR KEY.

ARMLEY. L. M. [b]

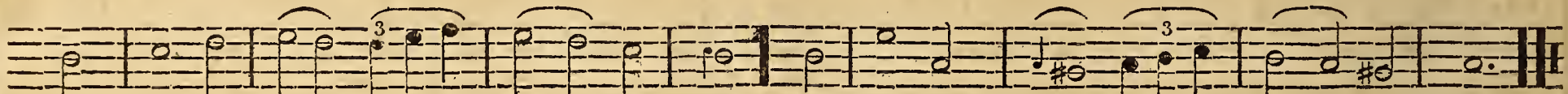
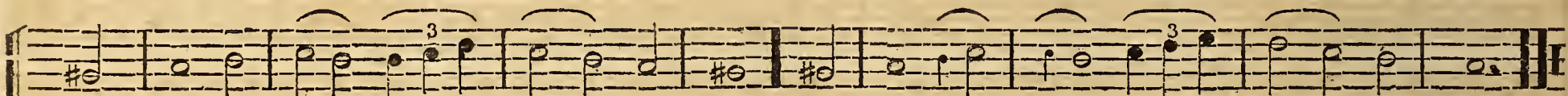
T. Williams' Coll.



AIR.



Thou whom my soul ad - mires a - - bove All earthly joy, and earthly lov



Tell me, dear shep - herd, let me know, Where do thy sweet - est past - ures grow.

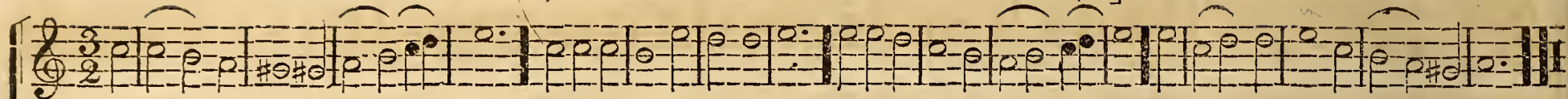


Arr. Broad is the road that leads to death, And thousands walk to - gether there: But wisdom shews a

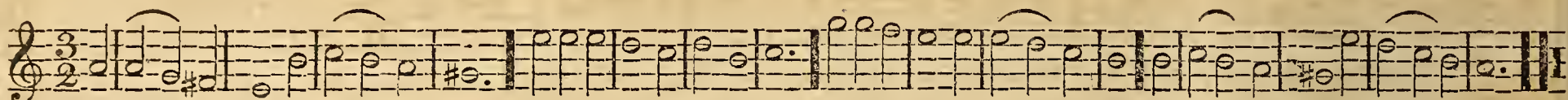
nar - row path, With here and there a travel - ler. With here and there a trav - el - ler.

## WORSHIP, OR EVENING HYMN. L. M. [♭]

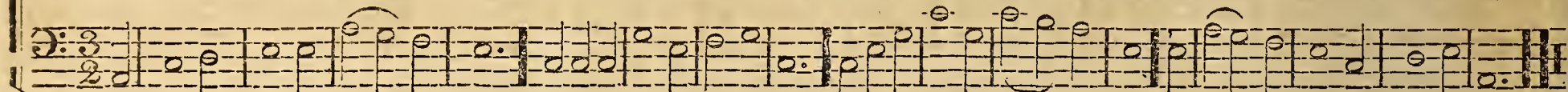
J. Clark.



AIR.

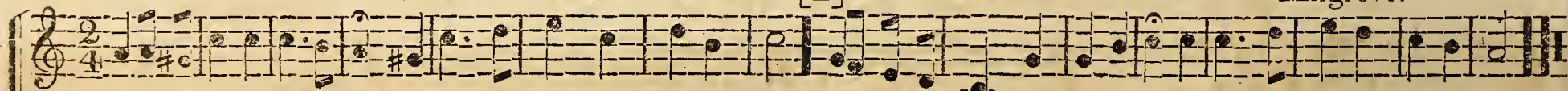


Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities; Welcome, sweet sleep, that driv'st away The toils and follies of the day,

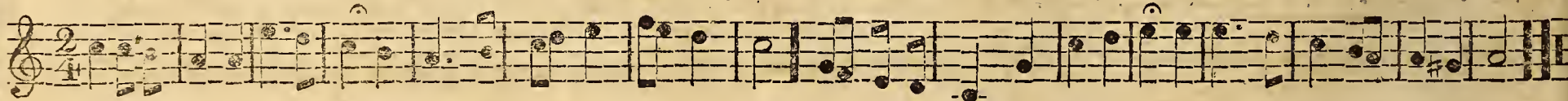


## CHELMSFORD. L. M. [♭]

Milgrove.



AIR. Blest are the humble souls that see Their emptiness and poverty; Treasures of grace to them are giv'n, And crowns of joy laid up in heav'n.

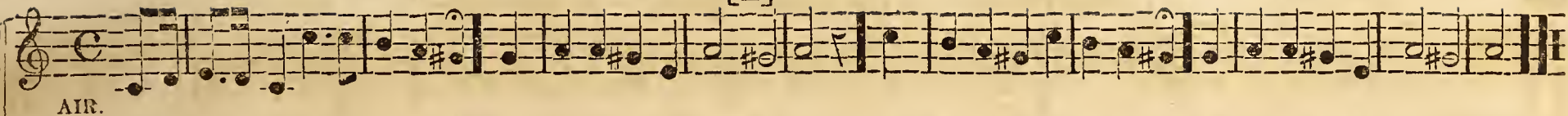




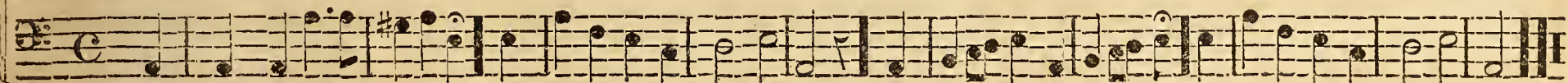
## MONTVILLE. L. M. [b]

German.

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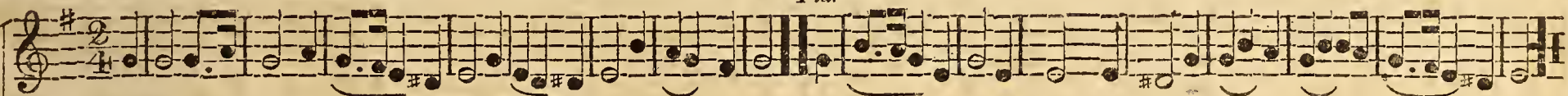


How transient is the life of man! At most a brief, contracted span; It blooms, it fades, and serves to shew, How vain, how frail are things below.

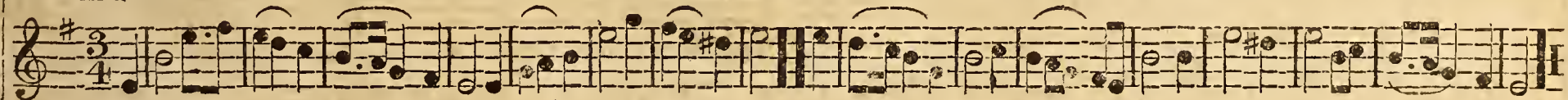


## CAMBERWELL. L. M. [b]

J. Husband.

*Pia.*

AIR.



Lord, thou hast search'd and seen me thro'; Thine eye commands with piercing view My rising and my resting hours, My heart and flesh, with all their pow'rs.



The first system of the musical score 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 sharp (F#) and the time signature is 3/2. The vocal line begins with the lyrics "AIR. On ev' - ry side I cast mine eyes, But find no friend or helper nigh; No". The piano accompaniment features a steady bass line and a more active treble line with various rhythmic patterns.

AIR. On ev' - ry side I cast mine eyes, But find no friend or helper nigh; No

The second system of the musical score continues the piece with four staves. The vocal line continues with the lyrics "leni - ent tongue my grief to cheer, No eye to drop a so - - cial tear." The piano accompaniment continues with similar rhythmic and melodic patterns, ending with a double bar line.

leni - ent tongue my grief to cheer, No eye to drop a so - - cial tear.

ABINGDON. L. M. [b]

Harrison's Coll.

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ARR. Could I so false, so faithless prove, To quit thy service and thy love ; Where, Lord, could I thy presence shun ? Or from thy dreadful glory run ?

The musical score for 'ABINGDON' 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 sharp (F#) and the time signature is common time (C). The lyrics are arranged between the vocal and piano staves.

ZION. L. M. [b]

R. Harrison.

ARR. Behold the path which mortals tread, Down to the regions of the dead ; Nor will the fleeting moments stay, Nor can we measure back our way.

The musical score for 'ZION' 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 (Bb) and the time signature is 3/4. The lyrics are arranged between the vocal and piano staves.

## WESTBURY. L. M. [b]

Prelleur.

Musical score for 'Westbury' in G major (one sharp) and 4/4 time. It consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the treble clef. The lyrics are: '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.'

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.

## BRIDGEWATER. L. M. [b]

Leach.

Musical score for 'Bridgewater' in G major (one sharp) and 4/4 time. It consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the treble clef. The lyrics are: 'Within thy circling pow'r I stand; On every side I find thy hand: Awake, asleep at home, abroad, I am surrounded still with God.'

AIR. Within thy circling pow'r I stand; On every side I find thy hand: Awake, asleep at home, abroad, I am surrounded still with God.

The first system of music 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 series of eighth and sixteenth notes, with some notes beamed together and others marked with slurs.

My thoughts are searching, Lord, for thee, Among the shades of lonesome night; My earnest prayers ascend the skies, Before the dawn restores the light.

The second system of music continues the piece with two staves. It includes a trill (tr) over a note in the upper staff. The notation continues with various rhythmic patterns and accidentals.

DARWENT. L. M. [b]

Harrison's Coll.

The first system of music for 'DARWENT' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is characterized by a steady eighth-note accompaniment in the lower staff and a more melodic line in the upper staff.

Air Who, from the shades of gloomy night, When the last tear of hope is shed, Can bid the soul return to light, And break the slumber of the dead.

The second system of music continues the piece with two staves, maintaining the same key signature and time signature as the first system. The notation includes various rhythmic figures and slurs.

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 key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music is written in a simple, homophonic style with a clear melody line in the upper staves and a supporting bass line. The lyrics are printed below the second staff.

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

The second system of the musical score continues the piece with four staves. It maintains the same key signature and time signature as the first system. The melody continues across the staves, with some rests and dynamic markings. The lyrics are printed below the second staff.

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

SILVER STREET. S. M. [♯]

I. Smith.

AIR.

Come, sound his praise abroad, And hymns of glory sing; Jehovah is the sov'reign God, The u - niversal King.

CHORUS.

*Pia.*

*Fer.*

*Pia.*

*For*

*Allegro.*

*Adagio.*

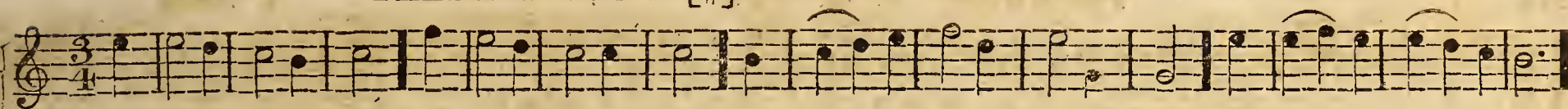
Praise ye the Lord, -Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord.

Ain. Let ev'ry creature join, To praise th' eternal God, Ye heav'nly host the song begin, And sound his name abroad.

Thou sun, with golden beams, And moon with paler rays, Ye starry lights, ye twinkling flames, Shine to your Maker's praise.

Thou sun with golden beams, And moon with paler rays,

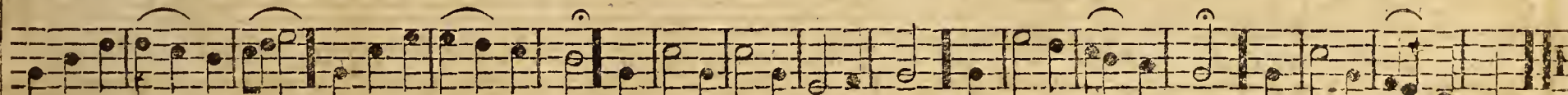
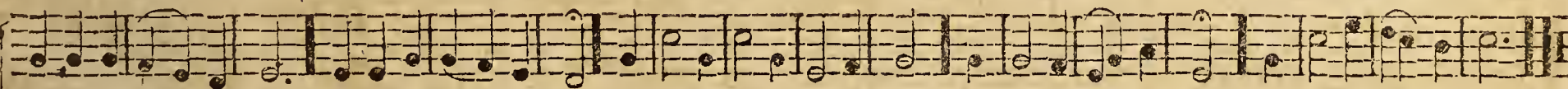
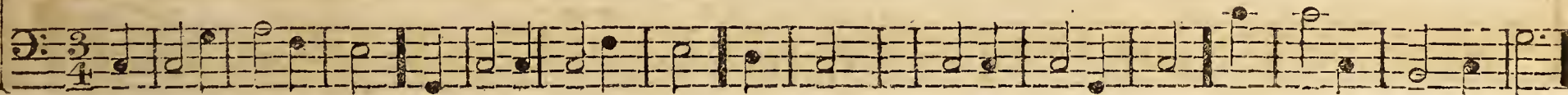




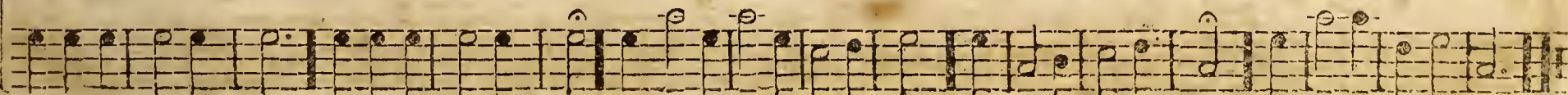
AIR.



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

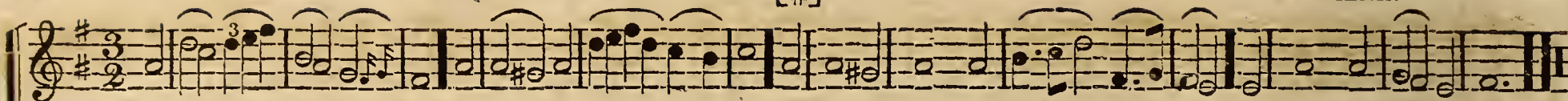


High as the heav'n are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.

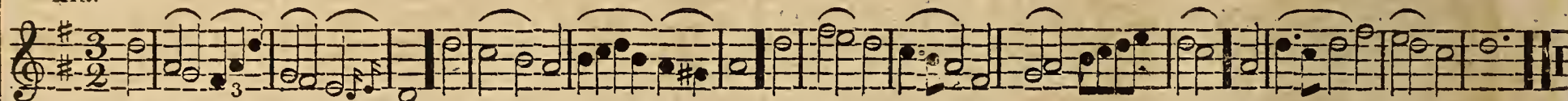


## PECKHAM. S. M. [♯]

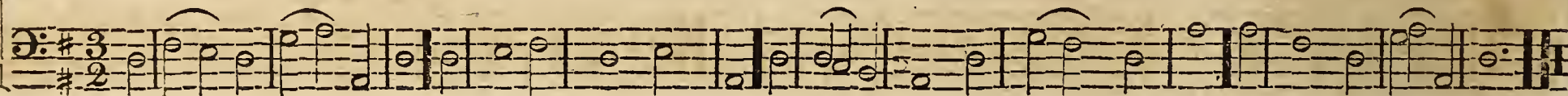
I. Smith.



AIR.

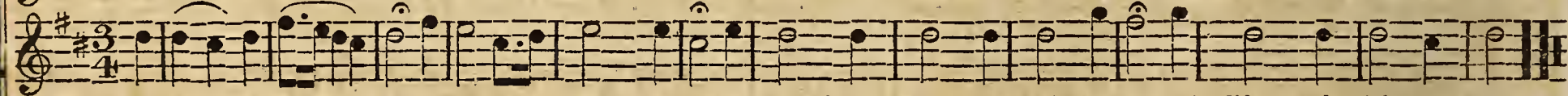
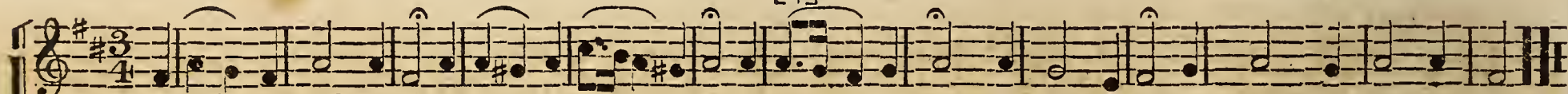


Behold, the morning sun Begins his glorious way; His beams through all the nations run, And life and light convey.

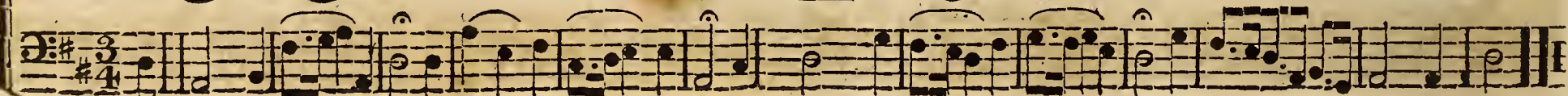
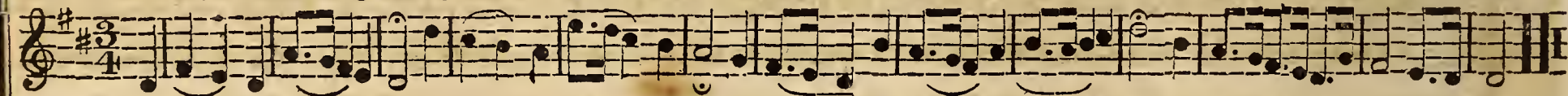


## CONWAY. S. M. [♯]

Harrison's Coll.



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



*Pia.*

Musical notation for the first system, including treble clef, key signature of one sharp (F#), and 2/4 time signature.

AIR.

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

Musical notation for the second system, including bass clef, key signature of one sharp (F#), and 2/4 time signature.

*For.*

*Pia.*

*Repeat Forte.*

Musical notation for the third system, including treble clef, key signature of one sharp (F#), and 2/4 time signature.

The sorrows of the mind Be banish'd from the place; Religion never was design'd To make our pleasures less.

Musical notation for the fourth system, including bass clef, key signature of one sharp (F#), and 2/4 time signature.

*P*

## 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 thoughts exceed.

## CAMBRIDGE. S. M. [♯]

R. Harrison.

Air. O, may the church be - low Re - semble that a - bove; Where springs of purest pleasure rise, And ev'ry heart is love.

## WATCHMAN. S. M. [G#]

Leach.

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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?

## WESTMINSTER. S. M. [G#]

Dr. Boyce.

AIR. "With looks serene," he said, "Go visit Christ your king;" And strait a flaming troop appear'd, The shepherds heard them sing,

AIR. Exalt the Lord our God, And worship at his feet, His nature is all ho - li - ness, And

mercy is his seat. His nature is all ho - li - ness, And merey is his seat.

## DOVER. S. M. [#]

T. Williams' Coll.

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The first system of musical notation for 'DOVER' consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody in the upper voice and a supporting bass line. The piece concludes with a double bar line and repeat dots.

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

The second system of musical notation for 'DOVER' continues the melody and bass line from the first system. It includes two staves in treble and bass clefs with a key signature of one flat and a time signature of 2/4. The notation includes various note values and rests, with some notes marked with a trill symbol (tr). The system ends with a double bar line and repeat dots.

## SUTTON. S. M. [#]

A. Williams' Coll.

The first system of musical notation for 'SUTTON' consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 3/2. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody in the upper voice and a supporting bass line. The piece concludes with a double bar line and repeat dots.

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

The second system of musical notation for 'SUTTON' continues the melody and bass line from the first system. It includes two staves in treble and bass clefs with a key signature of one flat and a time signature of 3/2. The notation includes various note values and rests, with some notes marked with a trill symbol (tr). The system ends with a double bar line and repeat dots.

## BLOOMFIELD. S. M. [♯]

Walker.

Air. Be - hold, with awful pomp, The Judge prepares to come; Th' Archangel sounds the dreadful trump! And wakes the gen'ral doom!

## WINTHROP. S. M. [♯]

T. Jackson.

Air. Far as thy name is known, The world declares Thy praise; Thy saints, O Lord, before thy throne, Their songs of honor raise.



SHORT METRES, MINOR KEY.

AYLESBURY. S. M. [b]

Rev. J. Chetham.

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

GUILFORD. S. M. [b]

J. Arnold.

Arr. I hear the voice of wo! I hear a brother's sigh! Then let my heart with pity flow, With tears of love mine eye.

Musical score for "OSSET. S. M. [b]". The score consists of three staves: a treble staff, a vocal line, and a bass staff. The key signature is one flat (B-flat) and the time signature is 3/2. The piece is marked "AIR." and includes the lyrics: "My God, per - - mit my tongue, This joy to call thee mine; And let my early cries prevail To taste thy love divine."

AIR.

My God, per - - mit my tongue, This joy to call thee mine; And let my early cries prevail To taste thy love divine.

## NORWAY. S. M. [b]

Musical score for "NORWAY. S. M. [b]". The score consists of three staves: a treble staff, a vocal line, and a bass staff. The key signature is one flat (B-flat) and the time signature is 3/2. The piece is marked "AIR." and includes the lyrics: "The swift declining day, How fast its moments fly, While ev'ning's broad and gloomy shade, Gains on the western sky, Gains on the western sky."

AIR. The swift declining day, How fast its moments fly, While ev'ning's broad and gloomy shade, Gains on the western sky, Gains on the western sky.

Air. Thou centre of my rest! Look down with pitying eye, While with protracted pain oppress'd, I breathe the painful sigh.

The musical score for 'Yarmouth' 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 is two flats (B-flat and E-flat), and the time signature is common time (C). The piece is marked 'AIR.' and includes the lyrics: 'Thou centre of my rest! Look down with pitying eye, While with protracted pain oppress'd, I breathe the painful sigh.' The melody is characterized by a slow, plaintive quality with many ties and slurs.

## BARNET. S. M. [♭]

Altered from Handel.

*Andante.*

Air. O blessed souls are they, Whose sins are cover'd o'er! Di - vinely blest, to whom the Lord Imputes their guilt no more.

The musical score for 'Barnet' 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 is two flats (B-flat and E-flat), and the time signature is common time (C). The piece is marked 'AIR.' and includes the lyrics: 'O blessed souls are they, Whose sins are cover'd o'er! Di - vinely blest, to whom the Lord Imputes their guilt no more.' The tempo is marked 'Andante.' The melody is slow and features a prominent bass line with many ties.

## NORWICH. H. M. [♯]

Dr. Green.

AIR. Give thanks to God most 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.

## GROVE. H. M. [♯]

Rippon's Coll.

AIR. Let all the nations fear The God who rules above; And makes them taste his love. His saints shall raise His bonors high.  
He brings his people near, When earth and sky attempt his praise,

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

The first system of the musical score 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 sharp (F#) and the time signature is 2/4. The lyrics are: "AIR. Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thy earthly".

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

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics are: "temples are! To thine abode, My heart aspires, With warm desires To see my God." The music concludes with a double bar line.

## TRUMPET. H. M. [F#]

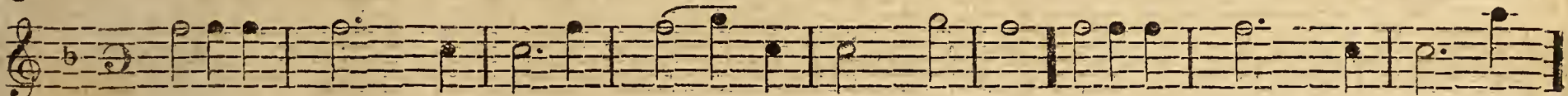
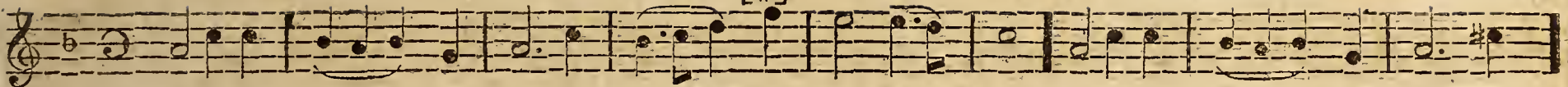
Handel.

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

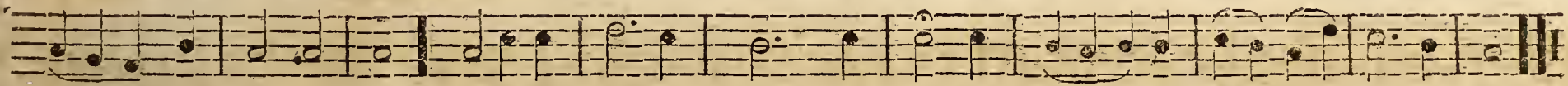
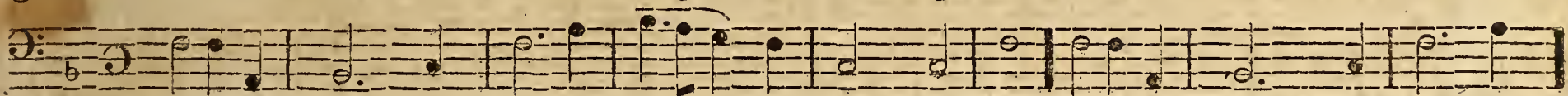
AIR. Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs employ, His praise your songs employ, Above the starry frame, A-

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

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



Air. Forth in the flow - 'ry spring, We see thy beau - ty move; The birds on branch - es sing Thy



ten - der - ness and love; Wide flush the hills; The air is balm; De - vo - tion's calm Our bosom fills.



Arr. Array'd in beauteous green, The hills and vallies shine, And man and beast are fed By provi-

dence divine. The harvest bows its golden ears, The copious seed Of future years.



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

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/2 time, with lyrics underneath. The second staff is the piano accompaniment in treble clef. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The music is in the key of D major, indicated by a sharp sign on the F line of the treble clef.

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

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef, with lyrics underneath. The second staff is the piano accompaniment in treble clef. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The music continues in the key of D major.

*Andante Allegro.*

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

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

AIR. Let all the earth their voices raise To sing the choicest psalm of praise, To sing and bless Je . hovah's name :

His glory let the heathen know, His wonders to the nations show, And all his saving works proclaim.

AIR. He fram'd the globe, he spread the sky, And all the shining worlds on high; He reigns complete in glory there:

His beams are ma - jesty and light, His glories, how di - vinely bright! His temple, how divinely fair!

Moderato.

QUINCY. L. P. M. [F#]

Dalmer.

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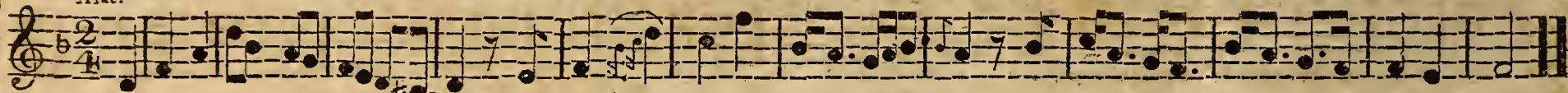
Air. Yet a few years, or days, perhaps, Or moments, pass, in silent lapse, And time to me shall be no more: No more the sun these

Largo.

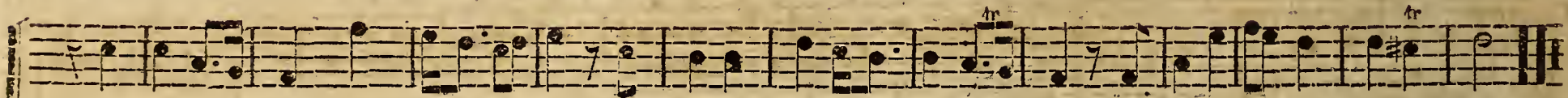
eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's delusive dream be o'er.

*Slow.*

AIR.



Think mighty God, on feeble man! How few his hours, how short his span! Short from the cradle to the grave;



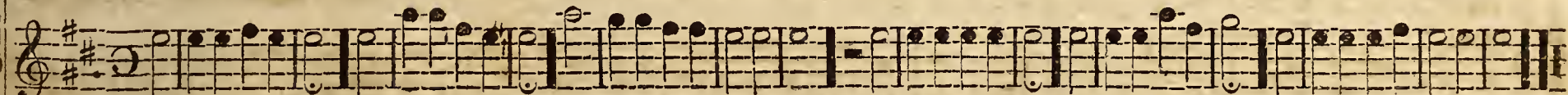
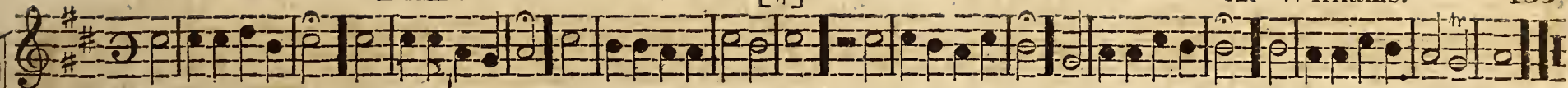
Who can secure his vi-tal breath, Against the bold demands of death, With skill to fly or pow'r to save!



## DALSTON. S. P. M. [♯]

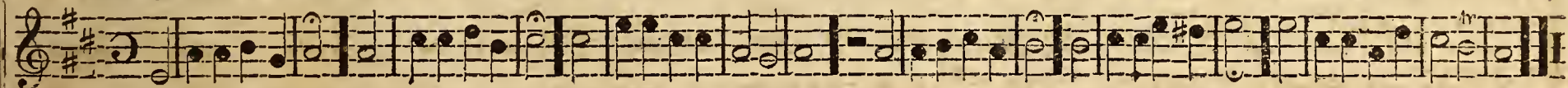
A. Williams.

133



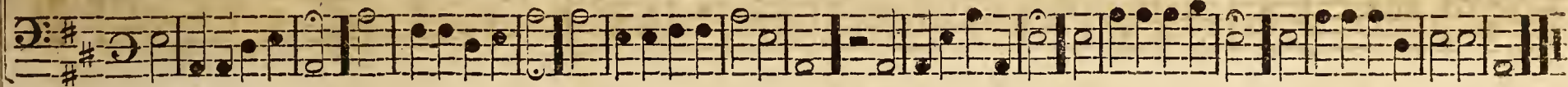
ARR. How pleas'd and blest was I, To hear the people cry,

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



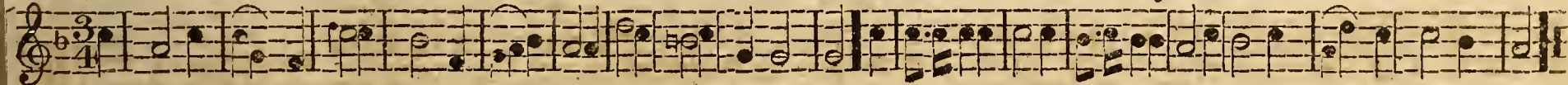
"Come, let us seek our God to day ;"

And there our vows and honors pay.



## VIENNA. S. P. M. [♯]

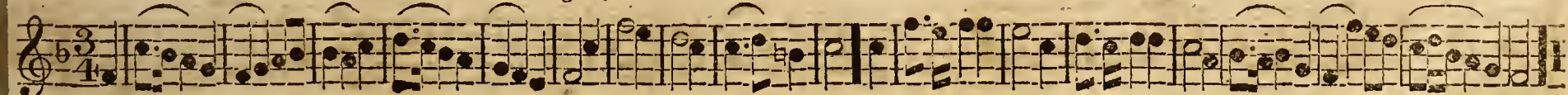
Prov. Sel.

*Andante.**Andantino.*

ARR.

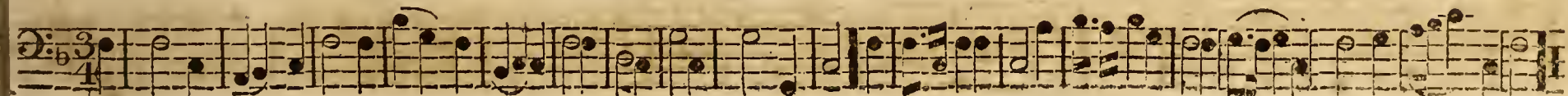
Kindred and friends agree,

In all the cares of life and love.



How pleasant 'tis to see,

Each in their proper station move ! And each fulfil their part, With sympathizing heart,



## MAJESTY. S. P. M. [♯]

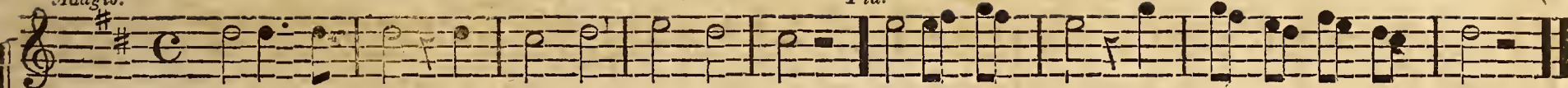
Dr. Madan.

AIR.

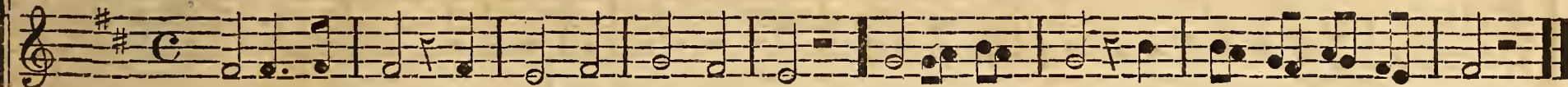
The Lord Je - hovah reigns, And royal state maintains, His head with awful glo - ries crown'd ;

Ar - ray'd in robes of light, Be - girt with sovereign might, And rays of ma - jes - ty around.

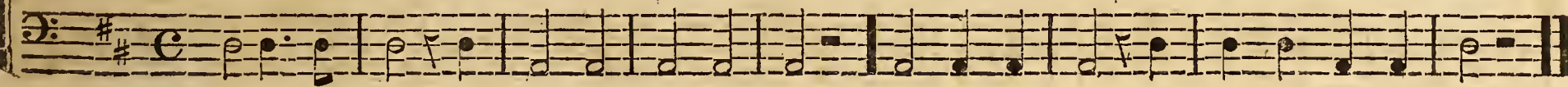
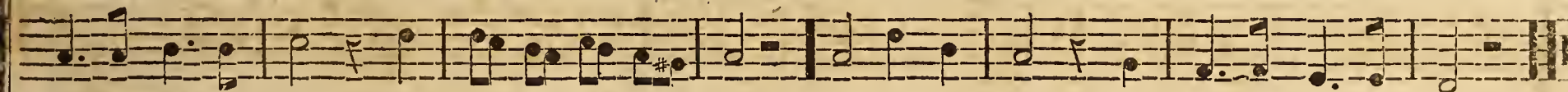
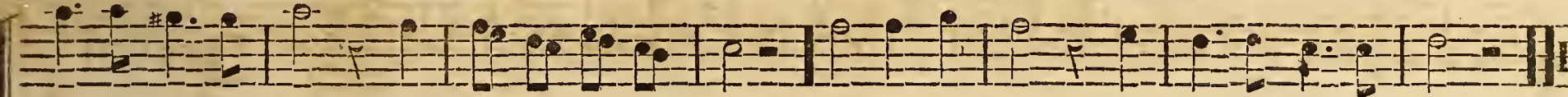


*Adagio.**Pia.*

AIR.

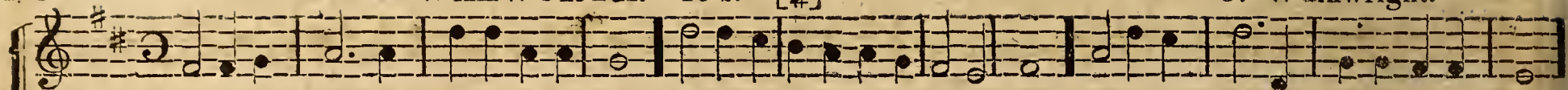


Few are our days, those few we dream away, Sure is our fate, to moulder in the clay.

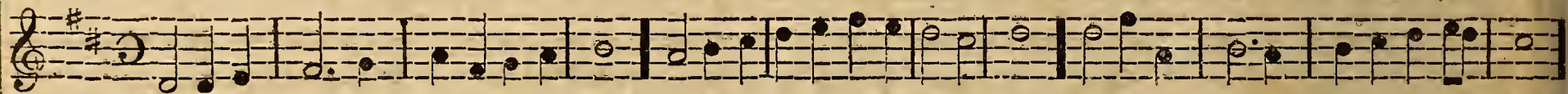
*For.**Pia.**For.**Pia.*

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

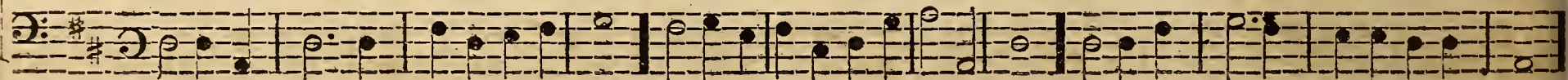




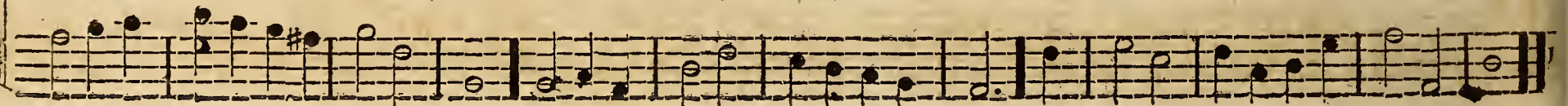
AIR.

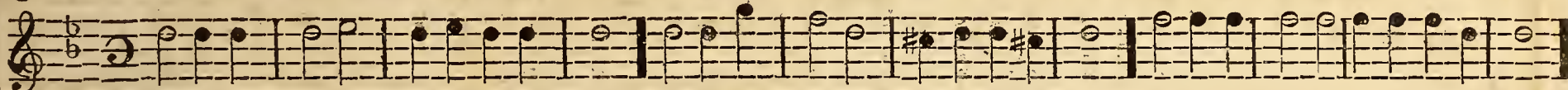
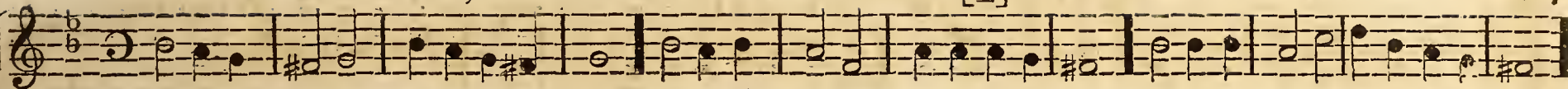


The Lord, the Sov'reign sends his summons forth, Calls the south nations, and awakes the north ; From east to west his sounding orders spread,

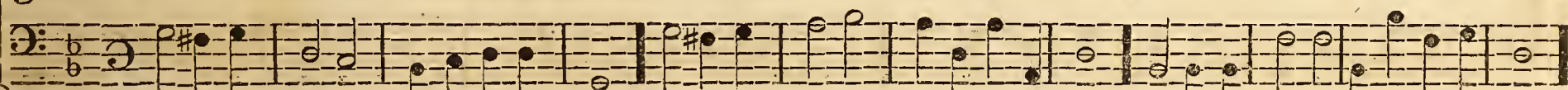
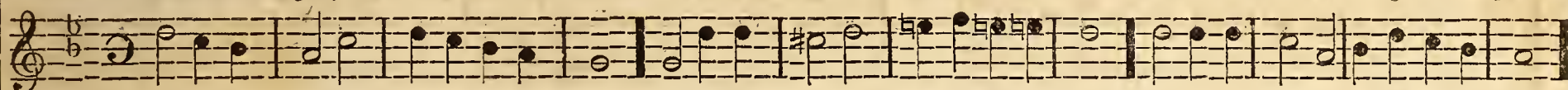


Thro' distant worlds and regions of the dead ! No more shall atheists mock his long delay ; His vengeance sleeps no more ; behold the day !





And. The God of glory sends his summons forth, Calls the south nations, and awakes the north; From east to west his sov'reign orders spread,



Thro' distant worlds and regions of the dead. The trumpet sounds; hell trembles, heav'n rejoices; Lift up your heads, ye saints, with cheerful voices.



S

Am. On wings of faith mount up my soul and rise, View thine inheritance beyond the skies; Nor heart can think, nor

mortal tongue can tell, What endless pleasures in those mansions dwell. Here our Redeemer lives, All

# CHERRITON, continued.

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

bright and glorious, O'er sin and death and hell, O'er sin and death and hell he reigns victorious.

# MORNING HYMN. Six Line L, M, [♯]

Costellow.

*Andante.*

*Sotto Voce.*

Air. Soon as the morn salutes your eyes, And from sweet sleep refresh'd you rise, Think on the Author of the light, And praise him for that glorious sight.

His mercy infi- - nite adore; His goodness infinite implore.

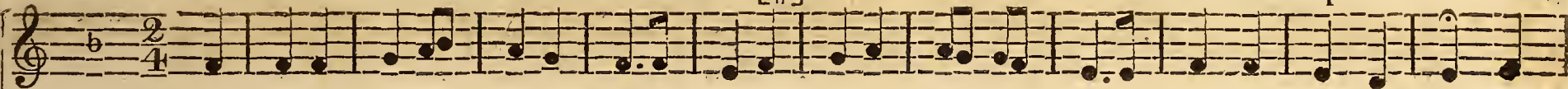
Air. The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply,

And guard me with a watchful eye: My noonday walks he shall attend, And all my midnight hours defend.

## VINCENT. C. P. M. [♯]

Broderip.

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AIR.



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



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



## KENNEBECK. C. P. M. [♯]

Harwood.

ARR. Begin my soul th' ex - alted lay Let each en - rap - tur'd thought obey, And praise th' Almighty's name.

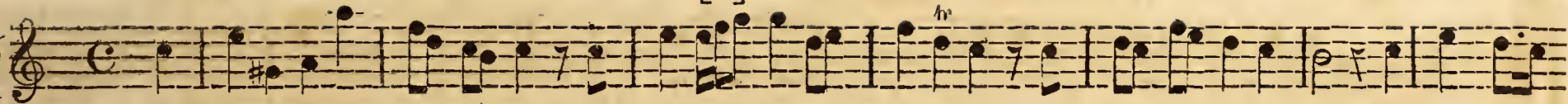
The first system consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one sharp (F#) and the time signature is common time (C). The music features a vocal line with lyrics and piano accompaniment.

*Fia.* *For.*

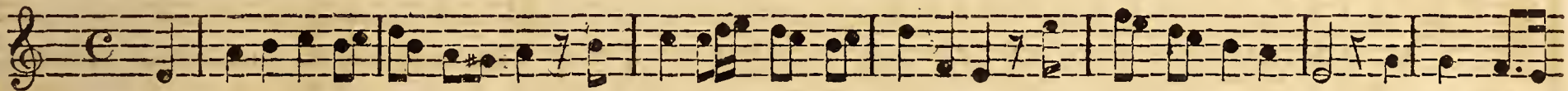
Let heav'n, and earth, and seas, and skies, In one melodious concert rise To swell th' inspiring theme.

The second system also consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one sharp (F#) and the time signature is common time (C). The music continues with a vocal line and piano accompaniment, ending with a double bar line.

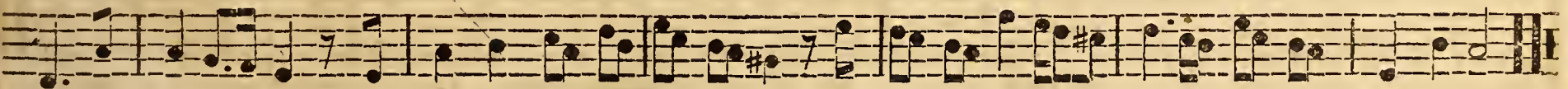
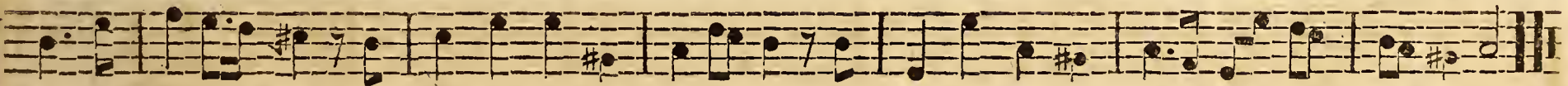
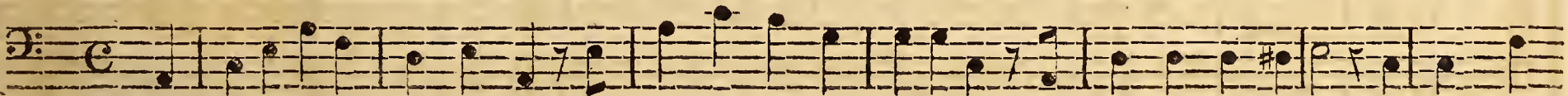




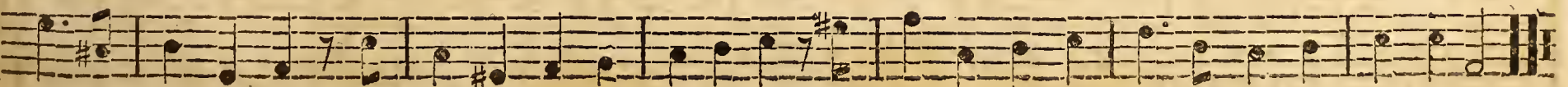
AIR.



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



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



Air. Behold the bright morning appears, And Jesus re- - vives from the grave ; } How strong were his tears and his cries ! The  
His rising removes all our fears, And proves him al- - mighty to save. }

worth of his blood how divine ! How perfect his great sacri- - - fice, Who rose, though he suffered for sin !

# REDEEMING LOVE. 7's. [F#]

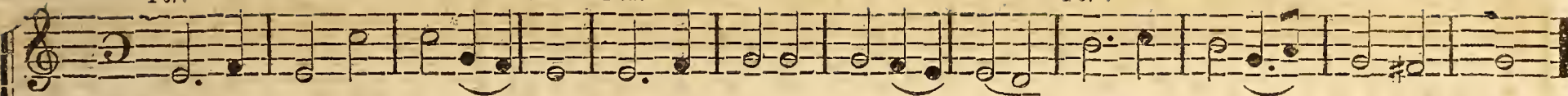
Dr. Worgan.

145

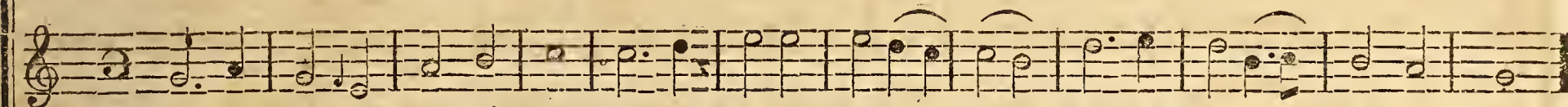
*For.*

*Pia.*

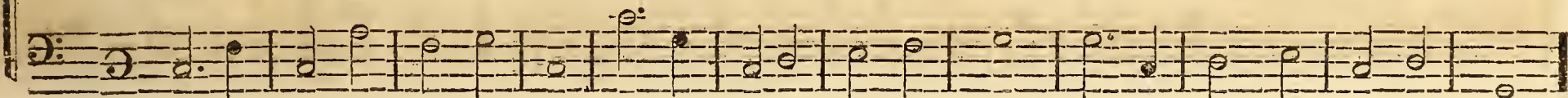
*For.*



AIR.

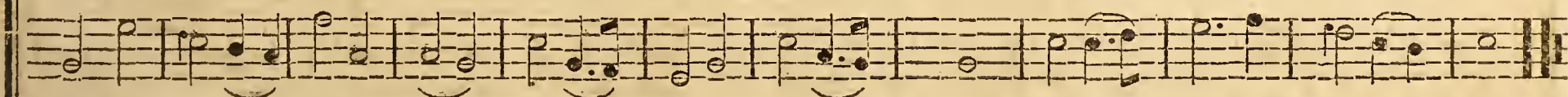
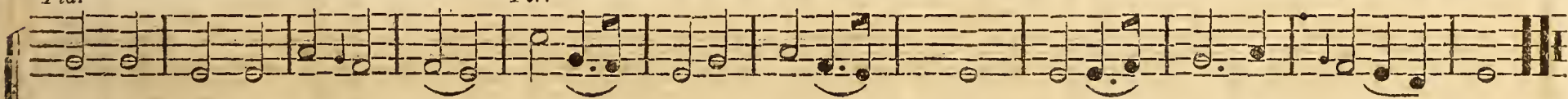


Now be - gin the heav'nly theme, Sing aloud in Jesus' name, Sing aloud in Jesus' name;

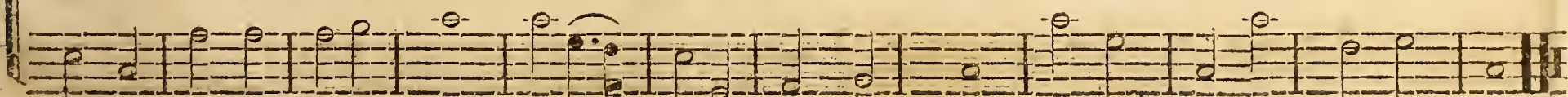


*Pia.*

*For.*



Ye who his sal - vation prove, Triumph in redeeming love, Triumph in redeem - ing love.



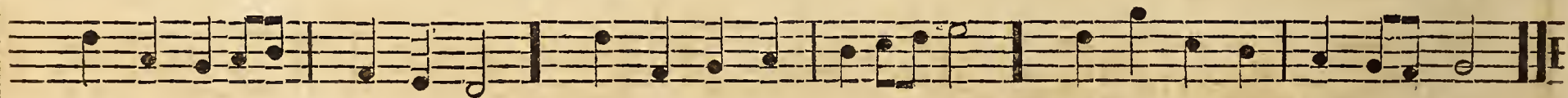
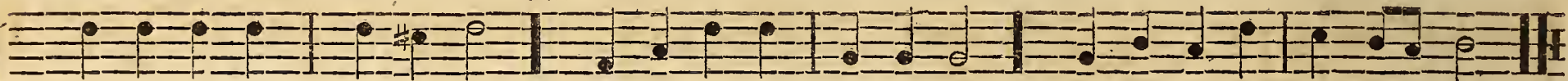
T

*Pia.*

AIR.



Blessed are the sons of God, They are bought with Christ's own blood; They are ransom'd from the grave;

*For.*

Life e - ternal they shall have. With them number'd may we be, Here and in e - ter - ni - ty.



AIR.

*Pia.*

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.*

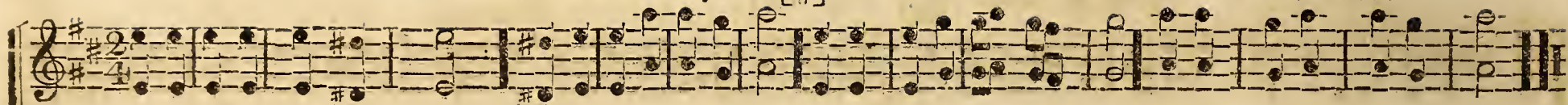
*Pia.*

*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.

## HARLEM. 7's. [♯]

Har. Sacra.



AIR.

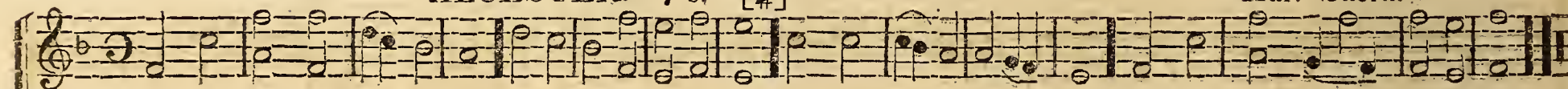


Lord and God of heav'nly pow'rs, Theirs, yet, oh, benignly ours; Glorious King, let earth proclaim, Worms attempt to chant Thy name.

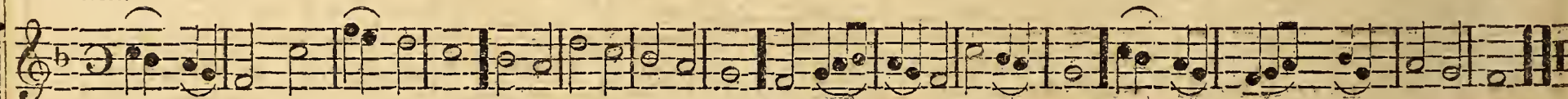


## ALCESTER. 7's. [♯]

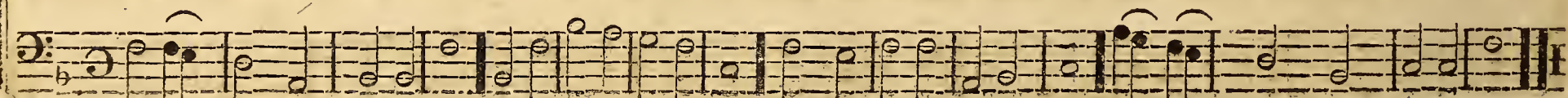
Har. Sacra.



AIR.



Sing we to our God above, Praise eternal, as His love; Praise Him, all ye heav'nly host, Father, Son, and Holy Ghost.



Air. Come, said Jesus sacred voice, Come, and make my paths your choice; I will guide you

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a basso continuo line in bass clef. The key signature is one flat (B-flat), and the time signature is 7/8. The lyrics are written below the vocal line.

to your home. Weary pilgrim, hither come, Weary pilgrim, hither come.

The second system of the musical score also consists of two staves: a vocal line in treble clef and a basso continuo line in bass clef. The key signature remains one flat, and the time signature is 7/8. The lyrics continue from the first system.

## NORTHUMBERLAND. 7's. [F#]

John Taylor.

Ann. Glory be to God on high, God, whose glory fills the sky; Peace on earth, to man forgiv'n, Man, the well belov'd of heav'n.

## CHORUS.

Glory, Glory be to God on high, Glory, Glory be to God on high, God whose Glory, God whose Glory fills the sky.

Glory, Glory, Glo - ry



AIR. While with ceaseless course the sun, Hasted through the former year, }  
 Ma - ny souls their race have run, Never more to meet us here. } Finish'd is probation's day,

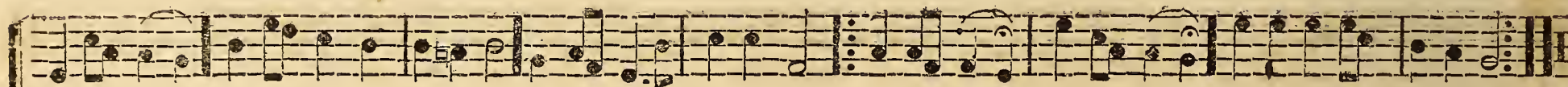
They have done with all be - low, We a little longer stay, But how little, none can know.



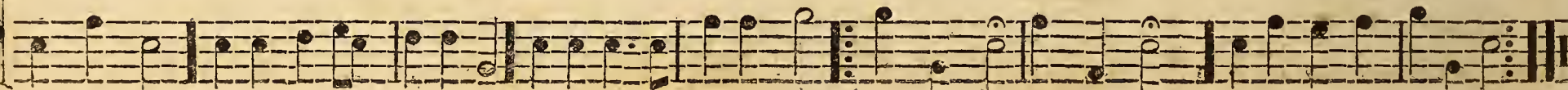
AIR.



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 re - ceive, O receive my soul at last



*Pia.*

AIR.

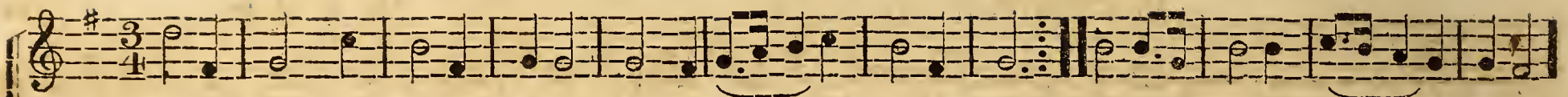
Lo, He comes with clouds descending, Once for favor'd sinners slain! Thousand, thousand saints attending,

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in the key of F# and common time. The tempo is marked 'Pia.' and the piece is labeled 'AIR.' The lyrics are: 'Lo, He comes with clouds descending, Once for favor'd sinners slain! Thousand, thousand saints attending,'

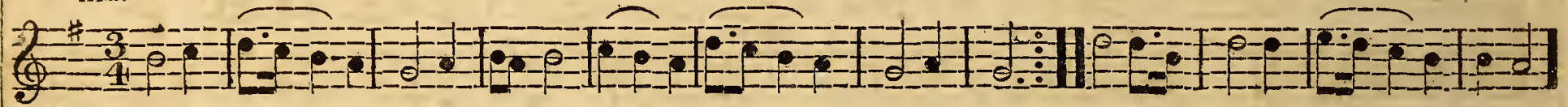
*Adagio.*

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

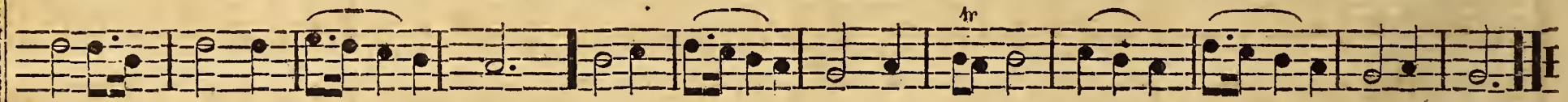
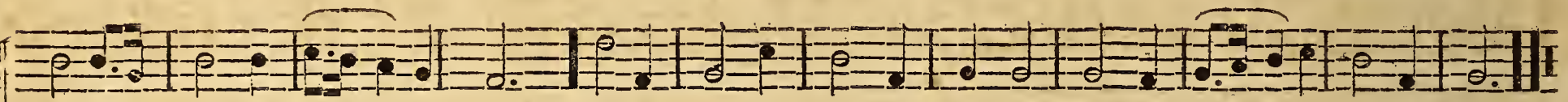
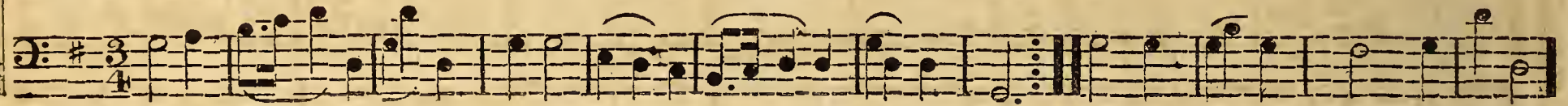
The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in the key of F# and common time. The tempo is marked 'Adagio.' The lyrics are: 'Swell the triumph of his train, Hal - lelujah, Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah, A - men.'



AIR.



Love di - - vine, all love ex - - celling, Joy of heav'n to earth come down ! }  
 Fix in us thy humble dwelling ; All thy faith - - ful mercies crown. } Jesus, thou art all compassion !



Pure, un - bounded love thou art ; Visit us with thy salvation, Enter ev'ry trembling heart.



DRUMMOND. 8 & 7. [F#]

Dr. E. Miller.

Sym.

F. P. F. P. E,

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a series of eighth and sixteenth notes, with some rests. Above the upper staff, there are dynamic markings: 'F.' (forte) and 'P.' (piano) alternating over groups of notes. The system ends with a double bar line.

The second system continues the musical notation from the first system. It consists of two staves in treble and bass clefs with a key signature of one sharp and common time. The melody in the upper staff continues with various rhythmic patterns, including some slurs. The system concludes with a double bar line.

See, how beautiful on the mountains Are their feet, whose blest design Is to guide us to the fountains, That o'erflow with bliss divine.

The third system consists of two staves in treble and bass clefs with a key signature of one sharp and common time. The music continues with a mix of eighth and sixteenth notes. The system ends with a double bar line.

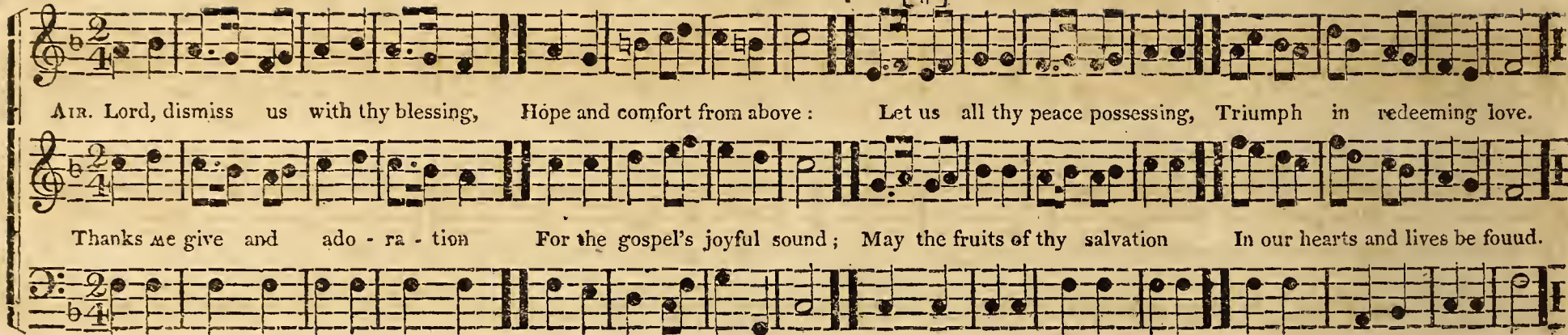
The fourth system consists of two staves in treble and bass clefs with a key signature of one sharp and common time. The melody in the upper staff continues with a steady rhythm. The system ends with a double bar line.

While these heralds of salvation, His abounding grace proclaim, Let his friends in every nation Gladly join to spread his fame.

The fifth and final system on the page consists of two staves in treble and bass clefs with a key signature of one sharp and common time. The music concludes with a final cadence. The system ends with a double bar line.

## SICILIAN HYMN. 8 &amp; 7. [F#]

Italian.



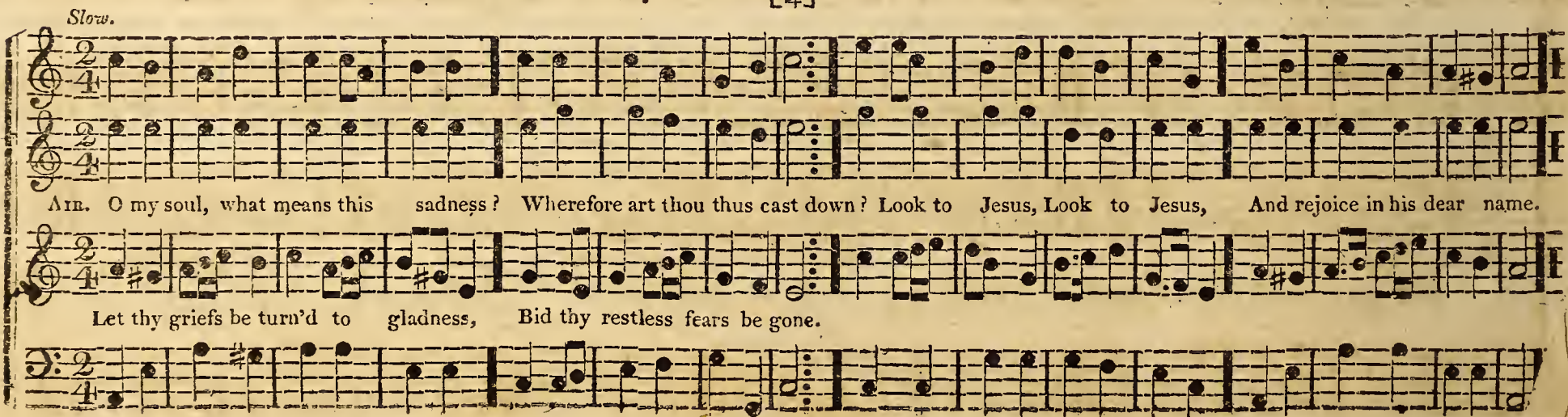
AIR. Lord, dismiss us with thy blessing, Hope and comfort from above: Let us all thy peace possessing, Triumph in redeeming love.

Thanks we give and adoration For the gospel's joyful sound; May the fruits of thy salvation In our hearts and lives be found.

## JORDAN. 8. 7 &amp; 4. [F#]

Harrison's Coll.

*Slow.*



AIR. O my soul, what means this sadness? Wherefore art thou thus cast down? Look to Jesus, Look to Jesus, And rejoice in his dear name.

Let thy griefs be turn'd to gladness, Bid thy restless fears be gone.

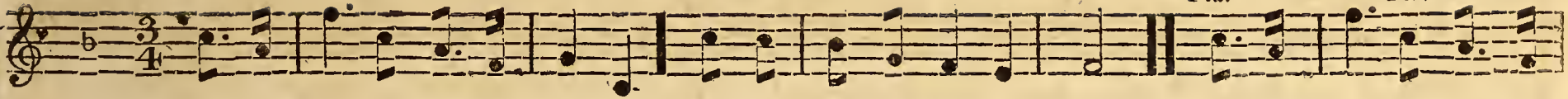
TAMWORTH. 8. 7 & 4. [♯]

C. Lockhart.

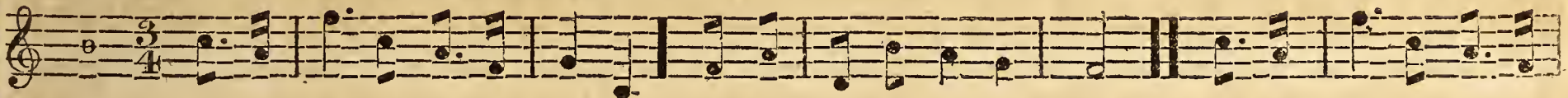
157

*Pia.*

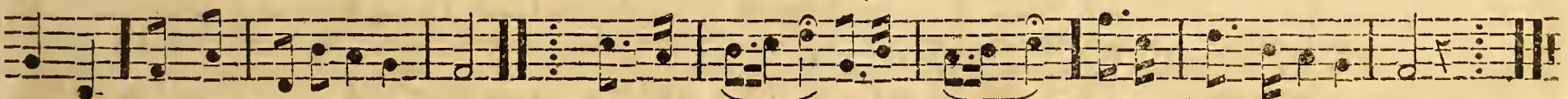
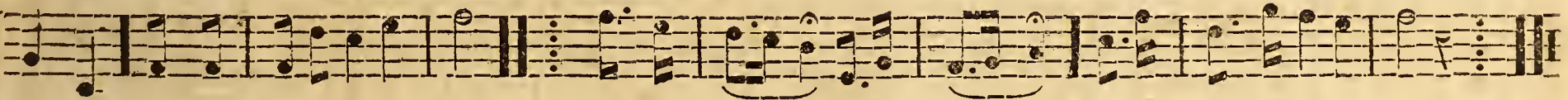
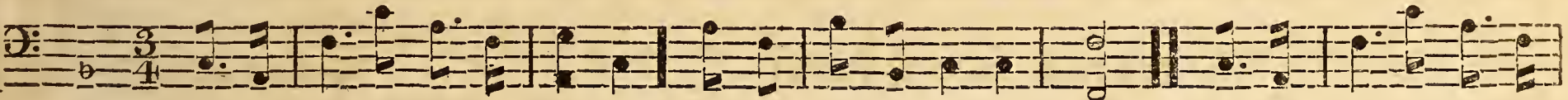
*For.*



AIR.



Guide me, O thou great Je - hovah, Pilgrim thro' this barren land, I am weak, but thou art



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



*Andante Affettuoso.*

*AIR.*

Light of those whose dreary dwelling Borders on the shades of death, Come, and by thy love's reveal- - ing Dissipate the clouds beneath.

*INSTRUMENTAL BASS.*

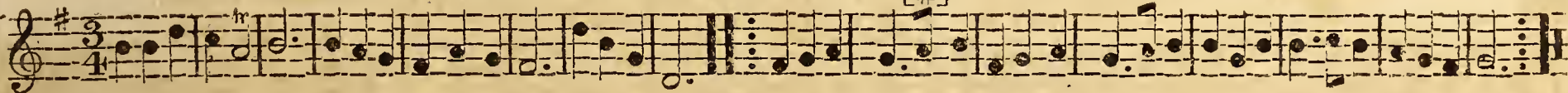
The new heav'n and earth's Crea- - tor, In our deepest darkness rise, Scatt'ring all the night of nature, Pouring eyesight on our eyes.



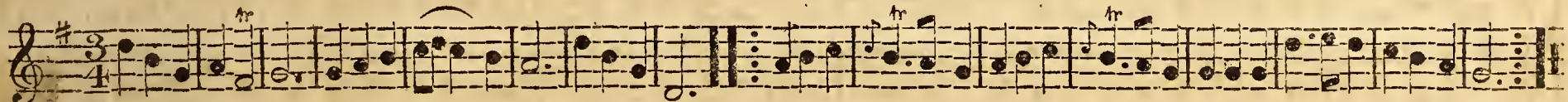
ITALIAN HYMN. 6. 6 & 4. [F#]

Giardini.

159



AIR.

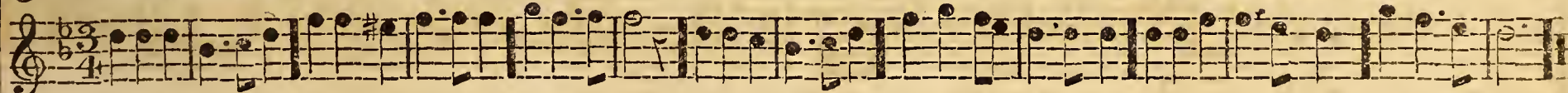
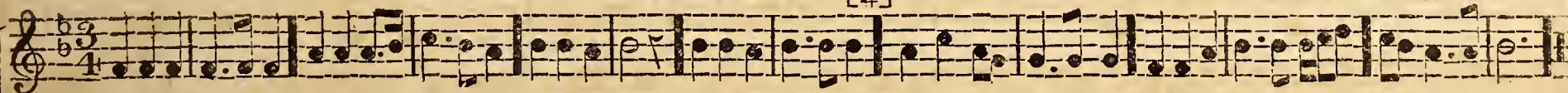


Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come, and reign over us, Ancient of Days!

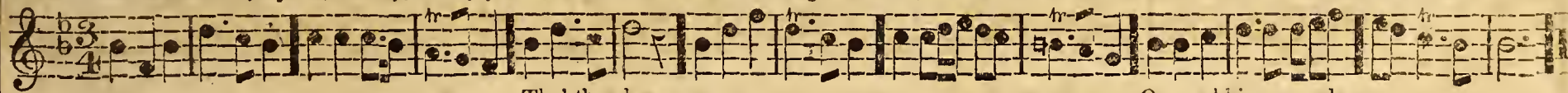


ST. CLEMENT'S. 6. 6 & 4 [F#]

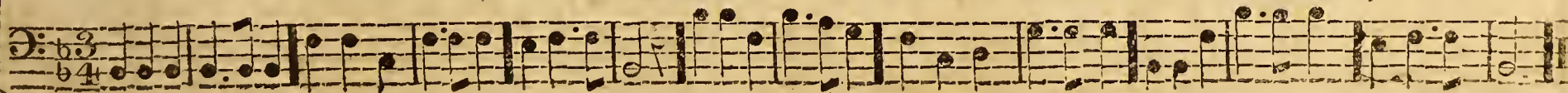
A. Williams.




AIR. Children of God, rejoice, Lift up, lift up your voice! Put robes of gladness on, Tell what the Lord hath done; From shore to shore.




Tho' thunders roar: O sound his name alone,



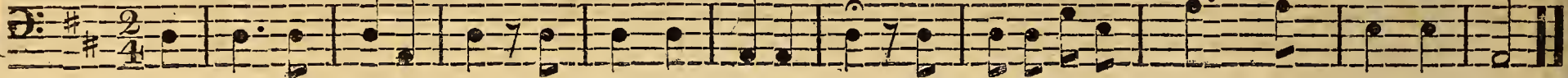
*Moderate.* *For.*




AIR.



No war, nor battle sound Was heard the world around; No hostile chiefs to fu - ri - ous combat ran;

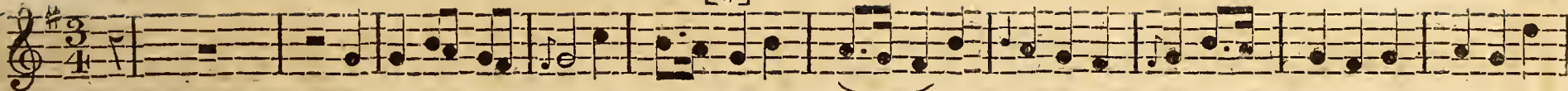


*Pia.*

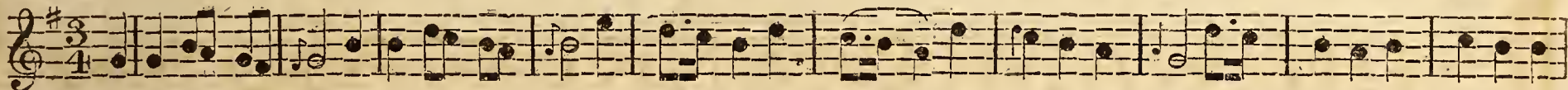



But peaceful was the night, In which the Prince of light, His reign of peace upon the earth began. His reign of peace upon the earth began.





Air. 1. Our Shepherd alone, The Lord let us bless, Who reigns on the throne, The Prince of our peace; Who evermore saves us By



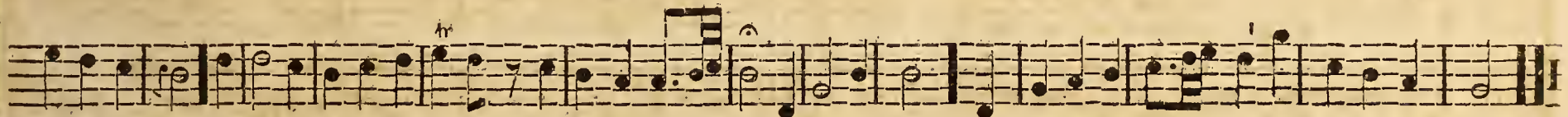
2. We daily will sing Thy merits and praise, Thou merci - ful spring Of pity and grace; Thy kindness and favor A-



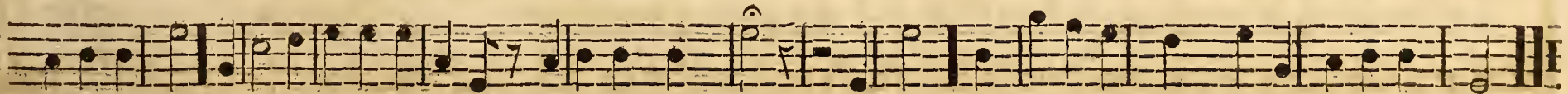
3. Reveal thy great pow'r All people to bless, And bring the glad hour Of glory and peace, When ev - ery nation Shall



shedding his blood. All hail! All hail! holy Jesus, Our Lord and our God! All hail! All hail, holy Je - sus, Our Lord and our God.



loud we'll proclaim: All hail! All hail! blessed Saviour, We joy in thy name, All hail! All hail, All hail, blessed Sa - viour, We joy in thy name.



joyfully sing "All hail! All hail! the salvation Of Jesus our King!" All hail! All hail! All hail, the sal - va - tion Of Jesus our King!

ARR. O praise ye the Lord, Prepare your glad voice, His praise in the great As - ssembly to sing.

In their great Cre - - ator. Let all men rejoice, And heirs of sal - - vation Be glad in their king.

*Moderate.*

AIR.

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

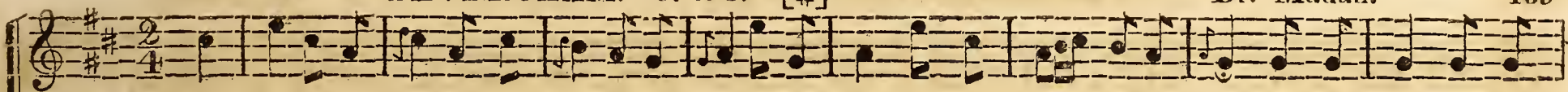
minion and might: Thy throne is the heaven, Thy robe is the light, Thy throne is the heaven, Thy robe is the light.

*Vivace. Chorus.*

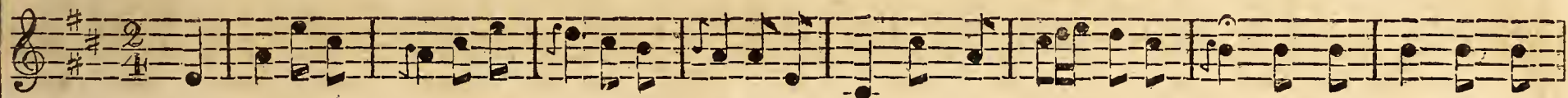
Lift up your heads in joyful hope, Salute the hap- - py, the hap- - - py morn; Each heav'nly

INSTRUMENTAL BASS.

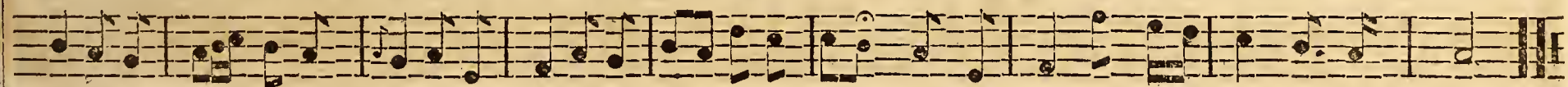
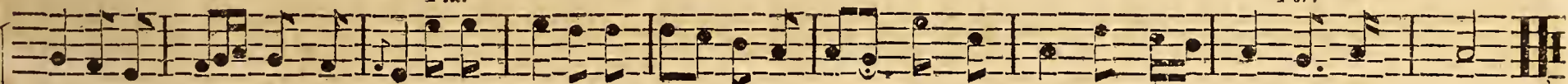
pow'r Proclaims the glad hour: Lo, Jesus the Saviour is born! Lo, Jesus the Sa- - - viour is born.



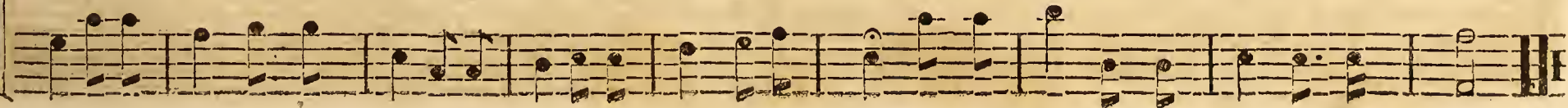
AIR.



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.



## AMSTERDAM. 7 &amp; 6. [F#]

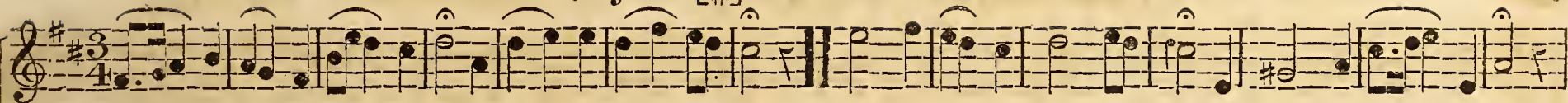
Har. Sacra.

AIR.

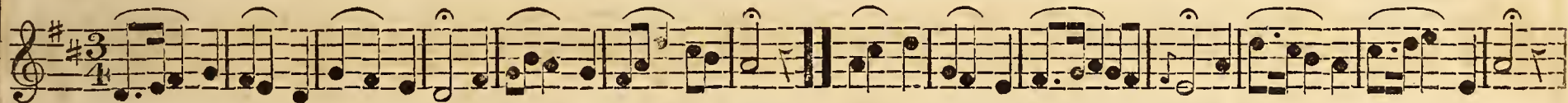
Rise, my soul, and stretch thy wings, Thy better portion trace ; Rise from transi - tory things, Tow'rd's heav'n thy native place.

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

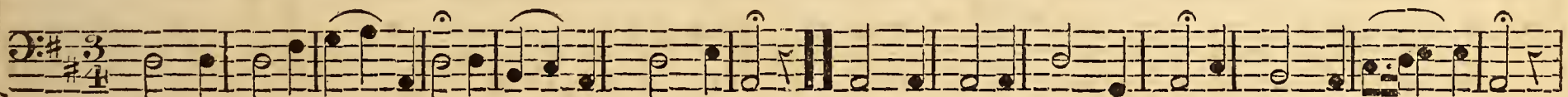




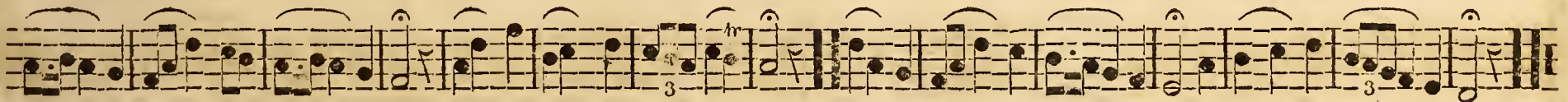
Ann, 1. Praise the Lord who reigns above, And keeps his court below : Praise the holy God of love, And all his greatness show :



2. Pub - lish, spread to all around The great Immanuel's name: Let the trumpet's martial sound Him Lord of Hosts proclaim:



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



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



Musical score for the first system, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The word "AIR." is written below the first staff. The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), and contains the lyrics "Head of the church triumphant, We joyfully adore Thee; Till Thou appear, Thy members here Shall sing, like those in glory. We". The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of eighth and sixteenth notes with various rests and ornaments.

AIR.

Head of the church triumphant, We joyfully adore Thee; Till Thou appear, Thy members here Shall sing, like those in glory. We

Musical score for the second system, featuring three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), and contains the lyrics "lift our hearts and voices With blest antici- - - pation; And cry aloud, And give to God The praise of our sal- - - vation.". The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music continues with eighth and sixteenth notes, including some accidentals (sharps) and ornaments.

lift our hearts and voices With blest antici- - - pation; And cry aloud, And give to God The praise of our sal- - - vation.

*Slow.*

AIR. Of this world's vain store! The time for such trifles, With me now is o'er.

O tell me no more The time for such trifles, The time for such trifles With me now is o'er,

OLD GERMAN. Two 5's & One 11. [b]

Har. Sacra.

AIR.

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



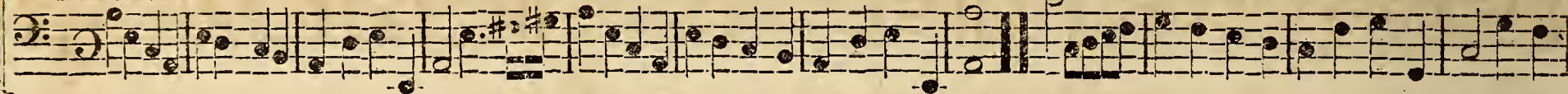
Air. 1. Glory be to God on high, God, whose glory fills the sky; Peace on earth to man for-giv-en,



2. Christ our Lord and King we own; Christ, the Father's on-ly Son; Lamb of God, for sin-ners slain,



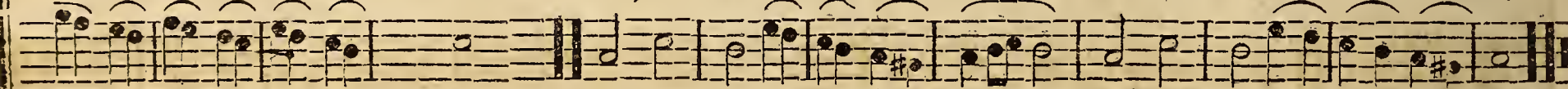
INSTRUMENTAL BASS.



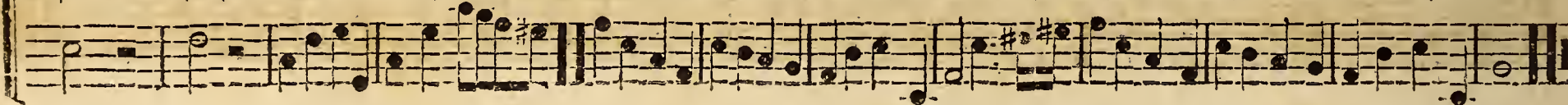
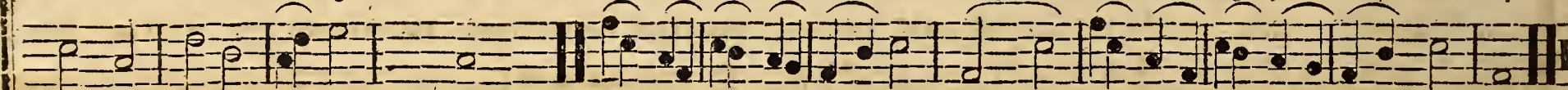
Chorus.



Man, the well be- love I of heav'n. Glory be to God on high, God, whose glory fills the sky.



Saviour of of-fend- ing man. Glory be to God on high, God, whose glory fills the sky.

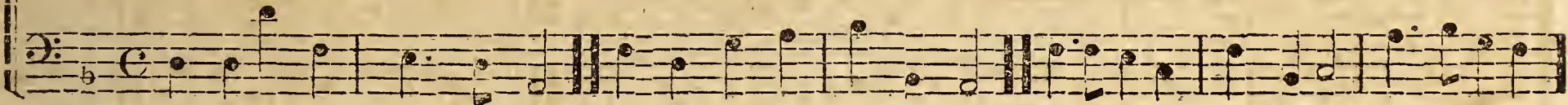




AIR.



Weary world, when will it end, Here what more can I desire; Fain I would to heav'n ascend, Thitherward I



still aspire; Saviour, this is not my place; Let me die to see thy face, Let me die to see thy face.



*Slow.*

# SHREWSBURY. - Eight 7's. [F#]

M. Vento.

AIR. 1. Holy Lamb, who thee receive, Who in thee begin to live, Day and night they cry to thee, As thou art, so let us be.

3. Dust and ashes though we be, Full of guilt and misery; Thine we are, thou Son of God! Take the purchase of thy blood.

INSTRUMENTAL BASS.

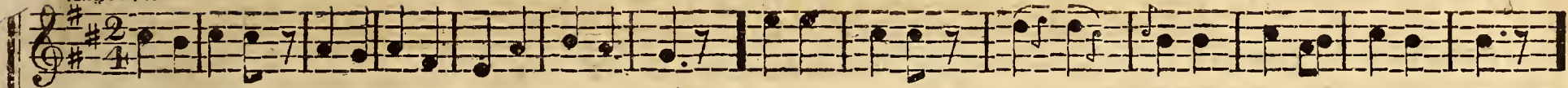
*Pia.*

*For.*

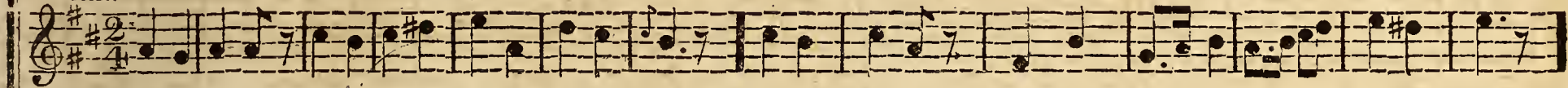
2. Fix, O fix each wav'ring mind; To thy cross our spirit bind; - Earthly passions far remove; Perfect all our souls in love.

4. Boundless wisdom, pow'r di - vine, Love unspeak - a - ble are thine! Praise by all to thee be giv'n, Sons of earth and hosts of heav'n.

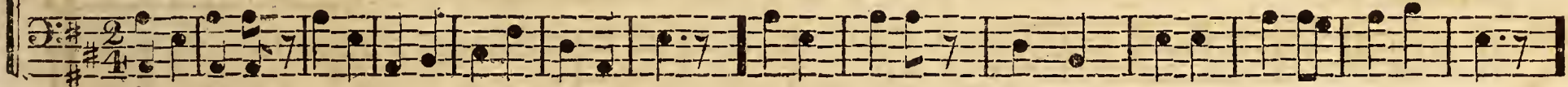
*Andantino.*



AIR.



Glorious Jesus, Glorious Jesus, Thy dear name to praise, This shall please us, This shall please us, Greatly all our days :



*Duo.*

*tr*

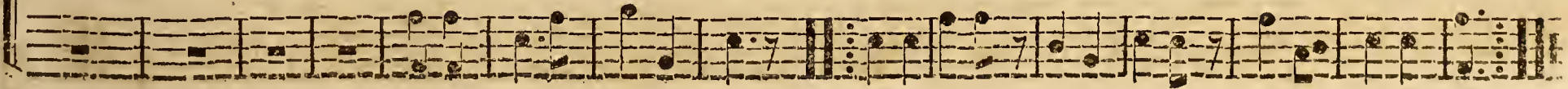
*Staccato.*



*tr*

*tr*

O thy beauties, how divine! How they in the gospel shine! Holy Saviour, Live forev - er, All our Songs be thine.



# NATIVITY. [F#]

Dr. Burrey.

*Pia.*

*For.*

*Soli Pia.*

AIR.

Hark! hark! the herald angels sing, Glory to the new-born King! Peace on earth, and

INSTRUMENTAL BASS.

mercy mild, God and sinners recon - cil'd.

*Tutti For.*

*Org.*

mercy mild, God and sinners recon - cil'd.

mercy mild, God and sinners recon - cil'd.

mercy mild, God and sinners recon - cil'd.



NATIVITY, continued.

*Pia.*

175

Joyful, all ye na - - tions rise, Join the' triumphs of the skies ; With th' an - - gel - ic

*For.*

*Pia.*

host proclaim, Christ is born in Beth - - - hem, Christ is born - - - - in Bethlehem.

## NATIVITY, continued.

Hark! the herald angels sing, Glory to the new-born King!

Detailed description: This block contains the musical notation for the chorus. It consists of four staves. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts. The music is in a common time signature and features various note values, rests, and dynamic markings like 'tr' (trills) and '3' (triplets).

*Slow.*

## CRADLE HYMN. [b]

Har. Sacra.

Hush, my dear, lie still, and slumber; Holy angels guard thy bed; Heav'nly blessings without number, Gently falling on thy head.

Sleep, my babe, thy food and raiment, house and home thy friends provide; All without thy care or payment, All thy wants are well supply'd.

Detailed description: This block contains the musical notation for the Cradle Hymn. It consists of four staves. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts. The music is in a 3/8 time signature and features various note values, rests, and dynamic markings like 'tr' (trills) and '3' (triplets).

O Lord, We trust alone in thee, alone in thee, alone in thee we trust

AIR. O Lord, we trust alone in thee, alone in thee, in thee alone, alone in thee we trust,

O Lord, we trust alone in thee, alone in thee alone, alone in thee we trust,

thee, alone

in thee, O Lord; in thee, O Lord; O Lord we trust a - lone in thee.

SANCTUS. [F#]

Ann. Holy, Ho - ly, Holy Lord God of Hosts ; Heav'n and earth are full of thy glo - ry, Glo - ry be to

Glo - ry

Glo - ry be to Thee,

Thee, Glory be to Thee, O Lord, Glory be to Thee, to Thee, O Lord, most high.

ry be to Thee, - - - - -

be to Thee, O Lord, to Thee, O Lord, most high.

*Andante.*

# GLORIA PATRI. [F#]

Dr. Nares.

Glory be to the Fa- - ther, and to the Son, and to the Ho- - ly Ghost, as it was in the be-

ARR. Glory be to the Fa- - ther, and to the Son, and to the Ho- - - ly Ghost, as it was in the be-

Glory be to the Fa- - ther, and to the Son, and to the Ho- - - ly Ghost, as it was in the be- - ginning, is

Glory be to the Fa- - ther, and to the Son, and to the Holy Ghost, as it was in the be-

ginning, is now and ever shall be, world without end. A- - - men, World without end. Amen, A- - men.

ginning is now and ever shall be, world without end, World without end. A- - men. World without end. Amen, A- - men.

now and ev- - - er shall be, world without end. World without end. A- - men, Amen, A- - - men.

ginning, is now and ever shall be, world without end. A- - - - men, World without end, Amen, A- - men,

## INTRODUCTORY SENTENCE.

RECITATIVE.

The Lord is in his holy temple, let all the earth keep silence, let all the earth keep si - lence be - fore him.

ANDANTE.—The first time, one voice on each part; Repeat in Full Chorus.

AIR. The Lord is in his ho - ly temple, let all the earth keep silence, let all the earth keep silence before him.

INTRODUCTORY SENTENCE.

First Trebles.

*For.* *Slow.*

The Lord is in his holy temple, let all the earth keep silence, keep silence before him.

Second Trebles ; or Counter Tenors, an Octave higher.

The Lord is in his holy temple, let all the earth keep silence, keep silence before him.

FULL CHORUS.

AIR. The Lord is in his holy temple, Let all the earth keep silence, keep s.lence before him.

## CANON. 3 in 1. [F#]

W. Bird.

Non nobis, Domi - ne, non no - bis; sed nomini tu - o da glori - am; sed nomini tu - o da glori - am, Non nobis, Domi - ne,

Non nobis, Domine non nobis; sed nomini tu - o da glori - am; sed nomini tu - o da gloriam. Non nobis Do -

Non nobis, Domine, non no - bis; sed nomini tu - o da glori - am. sed nomini tu - o da glori - am. Non

## CANON for Three Voices. [F#]

Dr. Harrington.

O that I had wings like a dove, then would I flee away, then would I flee away, and be, and be at rest, and be, and be at rest.

O that I had wings like a dove, then would I flee away, then would I flee away, and be, and be at rest, and be at rest.

Then would I flee away, flee a - way, O then would I flee a - way, and be, and be at rest.



1.

2. Daughters of Je- - - - ru- - - - sa- - - - lem, weep, weep not for me,

But weep, weep, but weep for your- - - selves, but weep for your- - selves,

3.

And for your children, your children, and for your children,

weep, weep not for me; weep, weep not for me; weep not for me. 2.

but weep for yourselves! weep, weep for yourselves, O daughters of Je- - ru- - salem. 3.

and for your children, weep, weep, O daughters of Je- - ru- - salem. 4.

AIR.

Praise, praise the Lord, ye servants, Praise the Lord, ye servants, O praise! O, O praise the name of the Lord. Blessed,

blessed, blessed be the name, the name of the Lord, from this time forth for - ever more, from this time forth forev - er more.

Holy, holy, holy, Lord, God of hosts, All things declare thy Majes - ty: Angels and men still cry aloud, Glory to Thee, O Lord most high.

CHORUS. [F#]

power and honor and power.

Air. Glory and worship are before Him; Glory and worship are before Him; power and honor, power and honor are in

power and honor

power and honor, and power and honor and power are in

*Adagio.*

His sanctuary; Glory and worship are before Him; power and honor are in

His sanctu - ary; Glory and worship are before Him, power and honor and power are in His sanc - tu - ary. Amen.

are in His sanctuary; power and honor are in His sanctua - ry. Amen.

His sanctu - ary; Glory and worship power and honor and power are in His sanc - tu - ary. Amen.

AIR.

O come, loud anthems let us sing, Loud thanks to our Al - mighty King; For we our

*Pia.*

voices high should raise, When our sal - vation, When our salvation, When our sal - vation's rock we praise.

# ANTHEM.

J. Waters.

187

*Andante. Affettuoso.*

An. 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.

*Con. Spirito.*

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.

## ANTHEM, continued.

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.

This system contains two vocal staves and two piano accompaniment staves. The music is in a minor key with a common time signature. The lyrics are printed below the vocal staves.

*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 made glad, shall make glad the city of our God. God is in the midst of

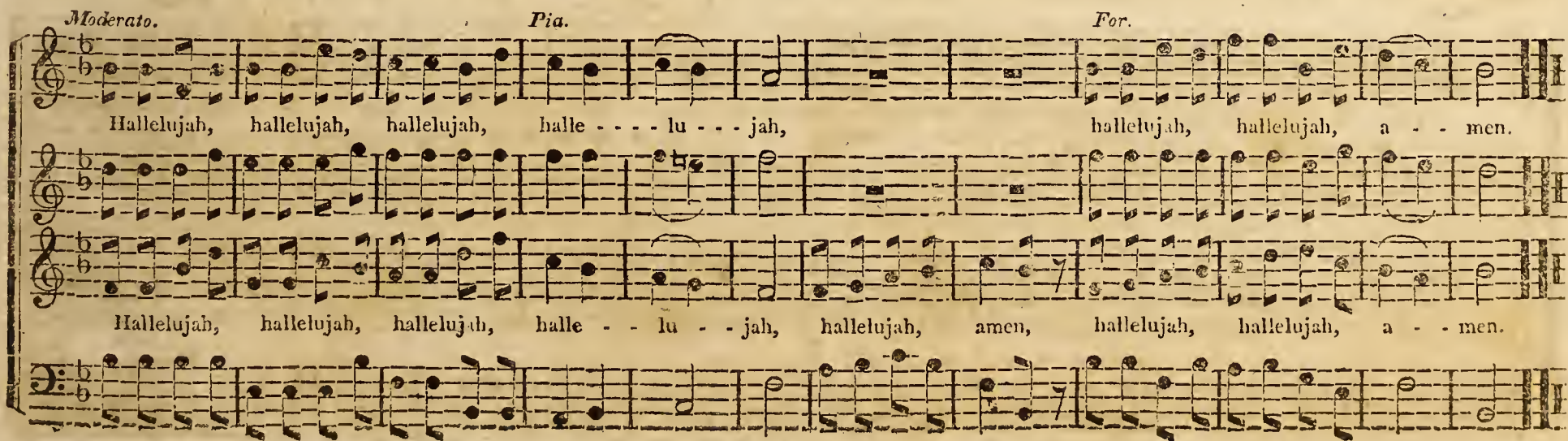
This system contains two vocal staves and two piano accompaniment staves. The tempo changes from *Andante* to *Vivace* at the end of the first line. The time signature changes from 3/4 to 2/4. The lyrics are printed below the vocal staves.

ANTHEM, continued.



her, God is in the midst of her, therefore she shall not be re - moved, therefore she shall not be removed.

her, God is in the midst of her, therefore she shall not be re - moved. therefore she shall not be re - moved.



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

Hallelujah, hallelujah, hallelujah, halle - - - lu - - - jah, hallelujah, hallelujah, a - - men.

Hallelujah, hallelujah, hallelujah, halle - - lu - - jah, hallelujah, amen, hallelujah, hallelujah, a - - men.

ANTHEM.

Extract from H. Purcell.

Air. O give thanks, O give thanks, give thanks, give thanks, O, O give thanks,

0, 0, 0, 0 give thanks,

O, O give thanks, give thanks un- - to the Lord, give thanks un- - to the Lord ;

O, O, O, O give



for he is gracious, is gracious, is gracious; O give thanks,  
 for he is gracious, is gracious, is gracious, for he is gra- - - cious, is gracious; O give thanks, O give thanks, give  
 for he is gracious, is gracious, is gracious, for he is gracious, is gracious, is gracious;

give thanks, O, O, O give thanks unto the Lord,  
 thanks, give thanks, give thanks, O, O give thanks unto the Lord, give thanks unto the Lord.  
 give thanks, give thanks, O, O, O, O, O give

For he is gracious, is gracious, is gracious, for he is gracious, is gracious, is gracious, And his

For he is gra - - cious, is And his mercy en-

For he is gracious, is And his mercy endureth his

And his mercy en - - dureth, his mercy endureth for - ev - - - - - er, his mercy endureth for - ever,

mercy en - - dureth for - - ever, his mercy endureth for - - ev - - - - - er, his mer - - - - - cy endureth for - - ever,

dureth for - ever, for - - - ev - er, his mercy en - dureth, for - - ever, his mercy endureth for - ever,

mercy en - dureth for - - ev - - - - - er,

# ANTHEM, continued.

for - ever, for - ever, his mercy en - dureth, his mercy en - dureth for -  
 for - ever, for - ever, for - ever, for - ever, his mercy endureth for - ever, his mercy en - dureth for -  
 his mercy endureth, endureth for - ev - er, his  
 his mercy endureth, his mercy endureth for - ev - er, his  
 ev - er, his mercy endur - eth for - ever. O give thanks, give thanks,  
 ev - er, for - ee - er, en - dureth for - ever. O give thanks, give thanks, give thanks, give thanks, O,  
 mercy en - dureth for - ever, his mercy en - dureth for - ever. O,  
 O give thanks, give thanks, give thanks, give th anks, O

## ANTHEM, continued,

*Grave.*

O, O, O give thanks unto the Lord,  
O give thanks unto the Lord, give thanks unto the Lord, forevermore, forevermore, Amen.

*Moderato.*

## ANTHEM.

Handel.

Ain. O praise the Lord with one consent, O praise the Lord with one consent, And magnify his name; Praise the Lord with one con-

ANTHEM, continued.

His worthy praise, His worthy praise proclaim.

sent, and mag - ni - fy his name : Let all the servants of the Lord, His worthy praise, His worthy, worthy praise proclaim,

His worthy praise, His worthy praise proclaim.

His worthy praise, His worthy, worthy praise proclaim,

CHORUS.

O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye

O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye

O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye

O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye

## ANTHEM, continued.

lands, O be joyful in God, all ye lands; Make his praise glorious: O be joyful in God, all ye lands, in God, all ye

in God, all ye lands,  
lands, in God, all ye lands, - - - O be joyful in God, all ye lands; Make his praise glorious.  
lands, O be joy- - ful in God, all ye lands, in God, - all ye lands, -  
O be joy- - ful in God, all ye lands,

*Pia.* *For.*

Lies mingled,

AIR. How long shall death the tyrant reign And triumph o'er the just, While the rich blood of martyrs slain, Lies mingled, Lies mingled with the dust.

*Organ.* *Voice.*

Its blushes,

Lo, faith beholds the scatter'd glooms ! The dawn of hea'n appears ! And the bright morning gently spreads its blushes, Its blushes round the spheres.

*Organ.* *Voice.*

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B.P.L. Bindery,  
DEC 5 1898

