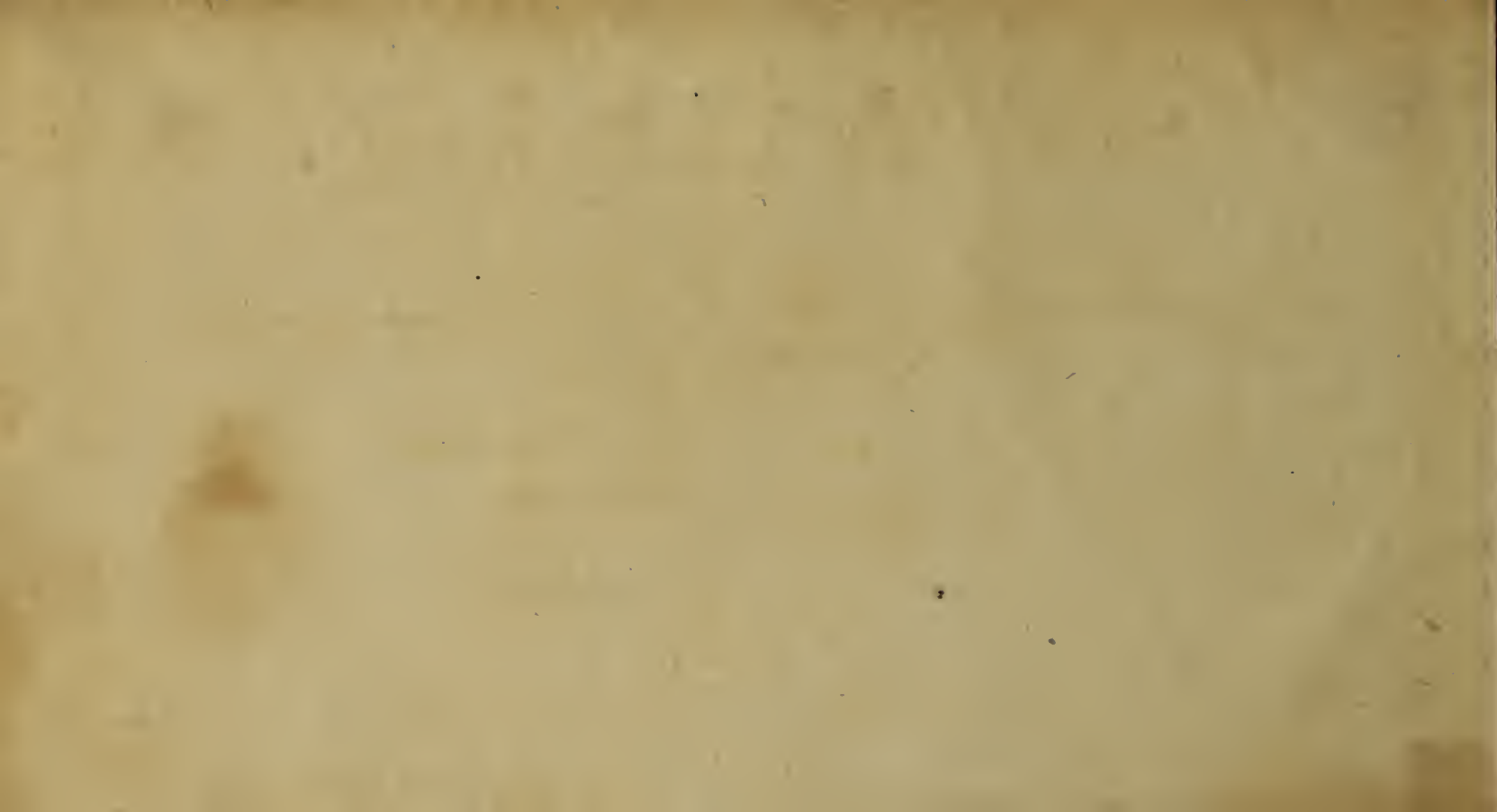


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*Bought with the income of
the Schofield bequests.*

GA FEB 9



THE
MUSICAL OLLIO,

CONTAINING

I. A CONCISE INTRODUCTION TO THE ART OF SINGING BY NOTE.

II. A VARIETY OF PSALM AND HYMN TUNES,

Suited to the Metres used in our Religious Worshipping Assemblies : selected from the most celebrated.

FOREIGN AUTHORS.

TO THIS EDITION IS ADDED

A number of sublime ANCIENT TUNES ; together with a few

ORIGINAL PIECES,

NEVER BEFORE PUBLISHED.

—*—
THE SECOND EDITION, IMPROVED AND ENLARGED.

BY T. OLMSTED.

NEW-LONDON :—PRINTED TYPOGRAPHICALLY, BY SAMUEL GREEN.—1811.

L.S.

DISTRICT OF CONNECTICUT, TO WIT—

BE IT REMEMBERED, That on the seventh day of January, in the thirty-fifth year of the Independence of the United States of America, TIMOTHY OLMSTED of the said District, hath deposited in this Office the title of a Book, the right whereof he claims as Author, in the words following, to wit :

“ THE MUSICAL OLIO : containing, I. A concise introduction to the Art of Singing by Note. II. A variety of Psalm and Hymn Tunes, suited to the Metres used in our religious worshipping Assemblies : selected from the most celebrated Foreign Authors. To this edition is added, a number of sublime Ancient Tunes ; together with a few Original Pieces, never before published. The second edition, improved and enlarged. By T. Olmsted.”

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.”

HENRY W. EDWARDS,

Clerk of the District of Connecticut.

A true Copy of Record, examined and sealed by me,

HENRY W. EDWARDS,

Clerk of the District of Connecticut.

Schol.


Feb 16. 1848

M.


CONCISE RULES FOR SINGING BY NOTE.

THE FIRST PRINCIPLES OF MUSIC.


THE seven sounds in Music are represented by characters called Notes, named after the first seven letters of the Alphabet, A, B, C, D, E, F, G. These Notes being placed upon and between five parallel lines, called a Stave; their particular names, as also the sounds they represent, are determined by characters called Cliffs, which are placed at the beginning of the lines. Thus,

F The Bass Cliff  always standing on the fourth line.

C The Counter Cliff  placed on the third line.

G The Tenor and Treble Cliff  Placed on the second line.

The Cliff having determined the name of one note in the stave, that note becomes the standard of reckoning for all the notes in the same stave.

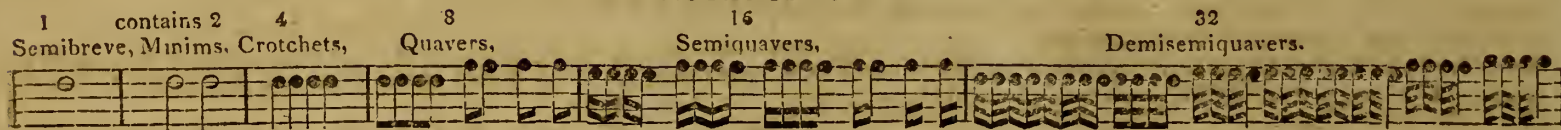
TENOR AND TREBLE CLIFF.	COUNTER CLIFF.	BASS CLIFF.
		
— G sol —	— G sol —	— B mi —
— F faw —	— F faw —	— A law —
— E law —	— E law —	— G sol —
— D sol —	— D sol —	— F faw —
— C faw —	— C faw —	— E law —
— B mi —	— B mi —	— D sol —
— A law —	— A law —	— C faw —
— F faw —	— F faw —	— B mi —
— E law —	— E law —	— A law —
		— G sol —

The order of the notes above mi, is in all cases faw, sol, law, faw, sol, law, and below mi, law, sol, faw, law, sol, faw; after which mi returns.

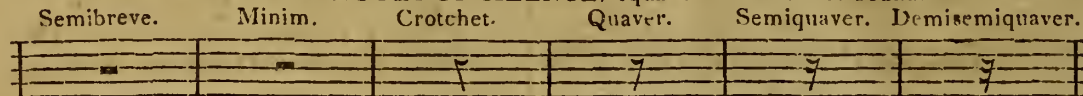
TRANSPOSITION OF MI BY FLATS AND SHARPS.

The natural place for Mi is on	-	-	-	-	B	If F be sharp, mi is on	-	-	-	-	-	F
If B be flat, mi is on	-	-	-	-	E	If F and C be sharp, mi is on	-	-	-	-	-	C
If B and E be flat, mi is on	-	-	-	-	A	If F, C and G be sharp, mi is on	-	-	-	-	-	G
If B, E and A be flat, mi is on	-	-	-	-	D	If F, C, G and D be sharp, mi is on	-	-	-	-	-	D
If B, E, A, and D be flat, mi is on	-	-	-	-	G							

NOTES OF SOUND.






RESTS ARE NOTES OF SILENCE, equal to the Notes of Sound.



A BRACE,		Encloses so many parts as are sung together.
A FLAT,		Set before a note, sinks it half a tone.
SHARP,		Set before a note, raises it half a tone.

Either of these set at the beginning of a tune, have influence through the whole.


NATURAL		Restores a note made flat or sharp to its primitive sound.
SLUR		Is drawn over or under so many notes as are sung to one syllable.
SINGLE BAR,		Divides the time according to the measure note.
DOUBLE BAR,		Marks the end of a strain, and when dotted signifies a Repeat.





- THE DOT,**  Placed after any note, makes it half as long again.
- THE PAUSE,**  Denotes that the note over which it is placed must be drawn out to a length greater than its own, at pleasure of the performer.
- THE REPEAT :S:** or thus  Denotes a repetition of that part of the piece standing between where they are placed.
- FIGURE** 3 Placed over or under any three notes, they are performed one third quicker.
- LEDGER LINE** — Is drawn through notes that ascend above or descend below the stave.
- STACCATO MARK,** ' Denotes a distinct and pointed manner of performance.
- FIGURES** 1 & 2 Shew a double ending of a strain or tune, and that the note under figure 1 is performed before the repeat, that under 2 after; but if slurred, both must be sounded.

TIME.




There are in Music two sorts of time, Common and Triple. Common Time is divided by an even number of beats between each single bar, as 2 and 4.—Triple Time by odd numbers or threes. These times are indicated by certain signs or figures placed at the beginning of the stave.

SIGNS OF COMMON TIME.



First Mood  Contains one semibreve, or that quantity in other notes or rests in a bar; which is commonly sounded four seconds or beats in that time, beating two down and two up. Minim, crotchet, &c. in that proportion.

- Second,**  Contains the same quantity in a bar, beat in the same manner, but one third quicker.
- Third,**  or thus  Hath the same measure note, held two seconds or beats, one down, one up.
- Fourth,**  Contains two crotchets in a bar, one beat down, one up, in time as the second mood.

SIGNS OF TRIPLE TIME.

- First Mood,**  Contains three minims in a bar, two beats down and one up, in the time of three seconds.
- Second,**  Contains three crotchets in a bar, beat as the first mood, about one third quicker.
- Third,**  Contains three quavers in a bar, beat in the same manner, one third quicker.

COMPOUND TRIPLE TIME.

- First Mood,**  Containing six crotchets in a bar; three beats down, and three up; the motion rather slower than that of the third mood of common time.
- Second,**  Containing six quavers in a bar, beat as the second mode, but about one third quicker.

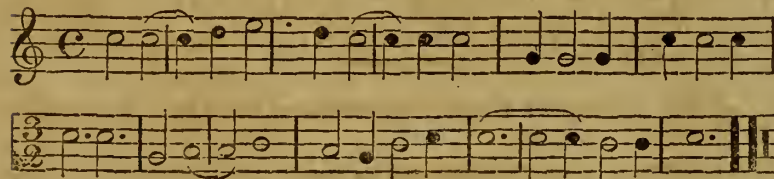
By these signs and directions, I have endeavoured to give an idea of the velocity of time in which the pieces contained in this book should be performed; but if the capable teacher, or any good judge of music should think proper to vary in some instances, no rule is so absolute as

to forbid it: the style and spirit of the composition require it in many instances, and words are often placed to vary the time of the piece or movement from that given by the sign.

OF SYNCOPATION.

Syncopation is a term applied to that disposition of the melody, or harmony of a composition, by which the last note of one bar is so connected with the first note of the succeeding bar, as to form one and the same sound; or those notes which are driven out of their proper order in the bar, and require the hand to rise or fall while such notes are sounding.

EXAMPLE.



OF ACCENT.

That part of the bar is said to be accented, on which the emphasis or expression naturally falls. In common time of four crotchets in a bar the accentuation will fall on the first and third crotchets of the bar: in that of two crotchets, it will fall on the first only; but if a bar be made of semiquavers, the first of each four must be accented; which is a greater stress of the voice on those parts of the bar above mentioned. In simple triple time the accentuation will fall on the first note of the bar; in compound triple time on the first of each three. The swell, on notes of considerable length is very important and ornamental. Singers should be very carefully instructed how to perform it; which is done by beginning with a moderate sound, increasing to the middle of the note, then decreasing to the end. This elegant point of execution ought to be strictly attended to by every teacher of music, as it is not probable that any vocal school, consisting of young practitioners, would ever regard it without the example of their teacher.

Explanation of a few Musical Terms, necessary to be understood.

ADAGIO. Slow, with grace and embellishment.

Affettuoso. Tender and affecting, requiring a soft and delicate style of performance.

Air. The leading part, the tune; to which the other parts are made to harmonize.

A, in Alt. The second note in alt, the ninth above the G, or Treble and Tenor Cliff.

All-gro. Gay, quick.

Alt. A term applied to that part of the great scale of sounds which lies between F above the treble cliff-note, and G in Altissimo.

Alto, In scores signifies the counter-tenor part.

Altissimo. Applied to all notes situated above F in alt, i. e. those notes which are more than an octave above F on the fifth line in the G cliff.

Andante, Implies a time somewhat slow, and a performance distinct and exact, gentle, tender and soothing.

BEAT. A beat is a transient grace note, struck immediately before the note it is intended to ornament.

Beating Time, Is that motion of the hand or foot, used by the performers themselves, or some person presiding over the concert, to specify, mark, and regulate the measure of the movements.

CADENCE. A pause or suspension at the end of an air, to afford the performer an opportunity of introducing a graceful extempore close.

Character. A general name for any musical sign.

Chord. A term given to united harmonious sounds.

Chorus. Two, three, four, or more parts, sung by a plurality of voices.

Concord. An union of two or more sounds, which by their harmony produce an agreeable effect upon the ear.

Con Spirito. With Spirit.

Crescendo. A term signifying that the notes of the passage over which it is placed, are to be gradually swelled.

DA CAPO. To the head, or beginning, directing the performer to return to, and end with, the first strain.

Dirge. A solemn and mournful composition performed on funeral occasions.

Diminuendo. Gradually lessen the sound—The opposite of Crescendo.

Dolce. A term signifying that the movement, or passage over which it is placed, must be sung or played in a soft sweet style.

Double. Notes below G gamut, are called double, as F, E, D, C, below the bass stave, are double F, double E, &c.

Duet. A composition expressly written for two voices or instruments, with or without a bass and accompaniments.

EXPRESSIVO. A term, indicating that the movement or passage over which it is placed, is to be performed with expression.

FORTE. Loud, used in opposition to Piano.

Fortissimo. Very loud, the superlative of Forte.

Fugue. A composition in which one part leads off some determined succession of notes called the subject, which after being answered in the fifth and

eighth by the other parts, is interspersed through the movement, and distributed amid all the parts in a desultory manner at the pleasure of the composer.

G GAMUT. The first G below the bass-cliff note.

Grace or Graces. The general name given to those occasional embellishments which a performer introduces to heighten the effect of a composition.

Grave. Slower than Largo, but not so slow as Adagio.

INTERVAL. The difference in point of gravity or acuteness between any two sounds.

KEY, or Key-note. With theorists, a certain fundamental note or tone, to which the whole of a movement has a certain relation or bearing, to which all its modulations are referred and accommodated, and in which it both begins and ends. There are but two species of keys; one of the major, and one of the minor mode; all the keys in which we employ sharps or flats being deduced from the natural keys of C major, and A minor, of which indeed they are only transpositions.

LARGO. One degree quicker than Grave, and two degrees quicker than Adagio.

MAESTOSO. A word implying that the composition or movement to which it is prefixed, is to be performed with dignity and majesty.

Major. An epithet applied to that of the two modern modes, in which the third is four semitones, the tonic or key-note. Those intervals which contain the greatest number of semitones under the same denomination, are also called Major; as a third consisting of four semitones instead of three only, is termed a Major-third; a sixth, containing nine semitones instead of eight, is called a Major-sixth.

Measure. That division of the time by which the air and motion of music is regulated.

OCTAVE. An interval containing seven degrees, or twelve semitones, and which is the first of the Consonances in the order of generation.

PIANO, Soft. In opposition to Forte, loud and strong.
Pitch. The acuteness or gravity of any particular sound, or of the tuning of any instrument.

Primo. First.

RESPONSE. In a fugue, the response is the repetition of the given subject in another part.

Rondeau. A composition generally consisting of three strains, the first of which closes in the original key, while each of the others is so constructed in point of modulation as to reconduct the ear in an easy and natural manner to the first strain.

ECILIANA. Is applied to movements the style of which is simple, and the effect at once tender, soothing and pastoral.

SIGNS. The general name for all the different characters used in music : as sharps, flats, repeats, pauses, dots, directs, &c.

Solo. A composition for a single voice or instrument.

Staccato. A word signifying that the notes of the passage over which it is written, are to be performed in a short, pointed, and distinct manner.

Strain. A word applied to those successive parts of a composition into which it is divided by double bars.

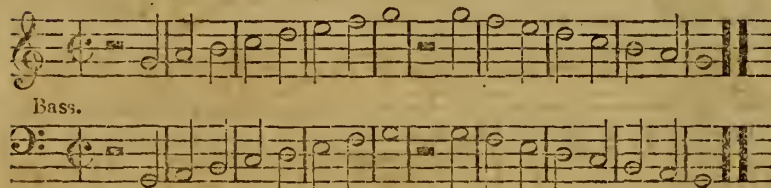
UNISON. The union of two sounds so directly similar to each other in respect of gravity or acuteness, that the ear perceiving no difference, receives them as one and the same.

VIVACE. A word signifying that the movement to which it is prefixed, is to be sung or played in a brisk and animated style.

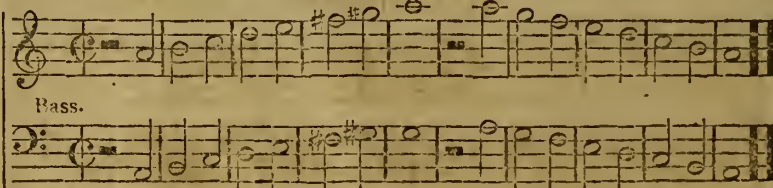


THE OCTAVE, or EIGHT NOTES, Ascending and Descending.

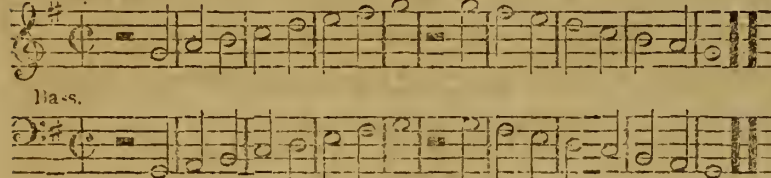
Natural Major Mode. Key of C.



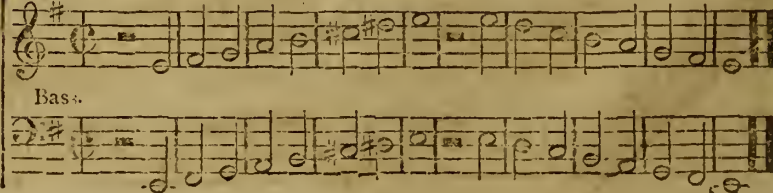
Natural Minor Mode. Key of A.



Key of G.



Minor Mode in F# Key of E.



THE
MUSICAL OILIO.

A CHOICE COLLECTION

OF

CHURCH MUSICK.

ALL SAINTS. L. M.

Ps. 117, Dr. W.

W. TANSUR.

The musical score is written on five staves. The first staff is a treble clef with a 3/2 time signature. The second staff is a bass clef. The third staff is a treble clef with a 3/2 time signature. The fourth and fifth staves are bass clefs. The music is in 3/2 time and features a variety of note values including eighth, quarter, and half notes, as well as rests. There are several measures with triplets indicated by a '3' over the notes. The lyrics are written below the staves.

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

AIR.

B.

BEDFORD. C. M.

Treble.

Alto.

Air.

This musical score is for the hymn 'BEDFORD. C. M.' It consists of four staves. The top three staves are labeled 'Treble.', 'Alto.', and 'Air.' respectively. The bottom staff is a bass line. The key signature has one flat (B-flat) and the time signature is 3/2. The music is written in a simple, hymn-like style with mostly quarter and half notes. The first staff (Treble) starts with a treble clef and a B-flat key signature. The second staff (Alto) starts with an alto clef and a B-flat key signature. The third staff (Air) starts with a treble clef and a B-flat key signature. The bottom staff starts with a bass clef and a B-flat key signature. The music is divided into measures by vertical bar lines, with some measures containing multiple notes.

MEAR. C. M.

Treble.

COUNTER.

Air.

This musical score is for the hymn 'MEAR. C. M.' It consists of four staves. The top three staves are labeled 'Treble.', 'COUNTER.', and 'Air.' respectively. The bottom staff is a bass line. The key signature has one sharp (F-sharp) and the time signature is 3/2. The music is written in a simple, hymn-like style with mostly quarter and half notes. The first staff (Treble) starts with a treble clef and an F-sharp key signature. The second staff (COUNTER.) starts with a treble clef and an F-sharp key signature. The third staff (Air) starts with a treble clef and an F-sharp key signature. The bottom staff starts with a bass clef and an F-sharp key signature. The music is divided into measures by vertical bar lines, with some measures containing multiple notes.

Come sound his praise abroad, And hymns of glory sing, Jehovah is the sov'reign Lord, The universal King. The, &c.

PECKHAM. S. M.

Is. Smith.

Alto.

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

OLD HUNDRED. L. M.

Ascribed to Martin Luther.

Treble.

Alto.

Air.

This musical score is for the hymn 'Old Hundred'. It consists of three staves. The top staff is labeled 'Treble.' and contains a single melodic line. The middle staff is labeled 'Alto.' and contains a single melodic line. The bottom staff is labeled 'Air.' and contains a single melodic line. The music is written in a common time signature (C) and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines, ending with a double bar line and repeat dots.

GROVE.

Ps. 84th.

P. M.

Rippon's Coll.

Treble.

Counter.

Air. Lord of the worlds above, &c.

This musical score is for the hymn 'Grove'. It consists of three staves. The top staff is labeled 'Treble.' and contains a single melodic line. The middle staff is labeled 'Counter.' and contains a single melodic line. The bottom staff is labeled 'Air. Lord of the worlds above, &c.' and contains a single melodic line. The music is written in a common time signature (C) and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines, ending with a double bar line and repeat dots.

Counter.

Air. With earnest longings of the mind, My God, to thee I look; So pants the hunted hart to find, And taste the cooling brook. When shall I see thy

courts of grace, And meet my God again? So long an absence from thy face, My heart endures with pain. So long, &c.

C

Treble.

Counter.

Air. My refuge is the God of love; Why do my foes in - sult and cry, Fly like a tim'rous, trembling dove, To distant woods & mountains fly.

GREEN's 148th. P. M.

Dr. Green.

Treble.

Counter.

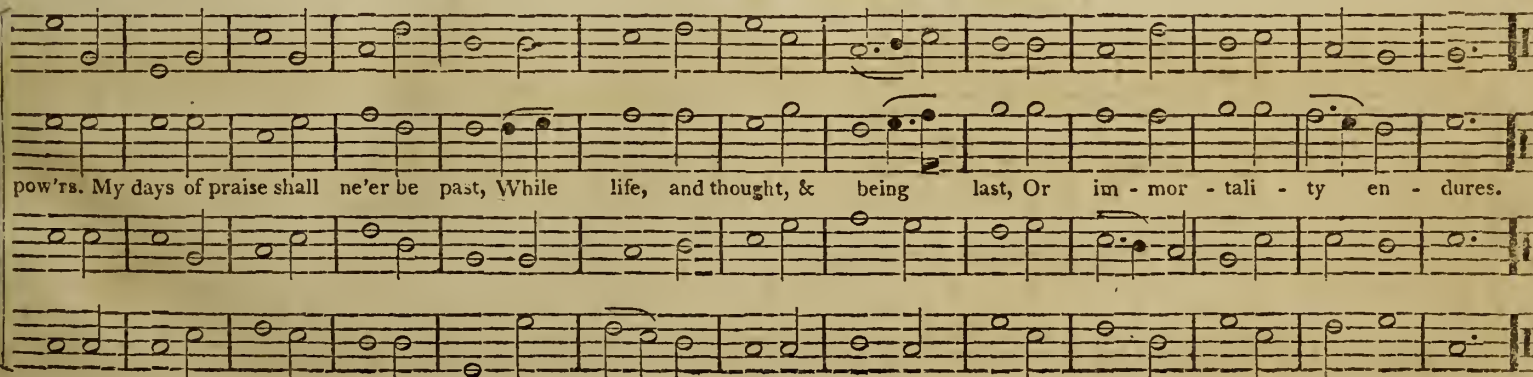
Air. Ye tribes of Adam join.

Treble.

Counter.

Air.

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



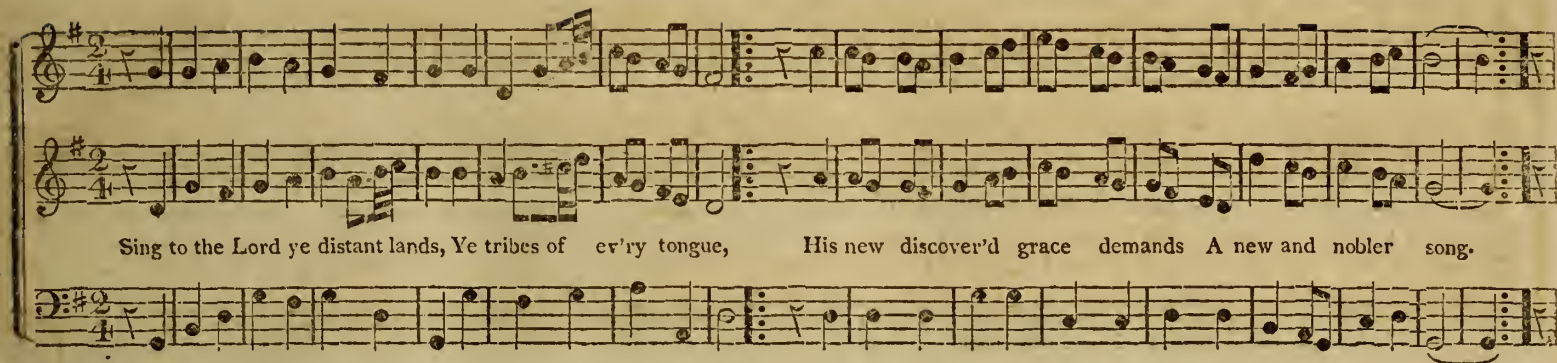
Air.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. All three staves are in the key of D major (indicated by two sharps) and 3/4 time. The melody is written on the top staff, with the lyrics 'Grace 'tis a charming sound, Harmonious to the ear, Heav'n with the' echo shall resound, And' written below the middle staff. The music features various note values, including eighth and sixteenth notes, and rests. There are three measures of triplets marked with a '3' above the notes.

Grace 'tis a charming sound, Harmonious to the ear, Heav'n with the' echo shall resound, And

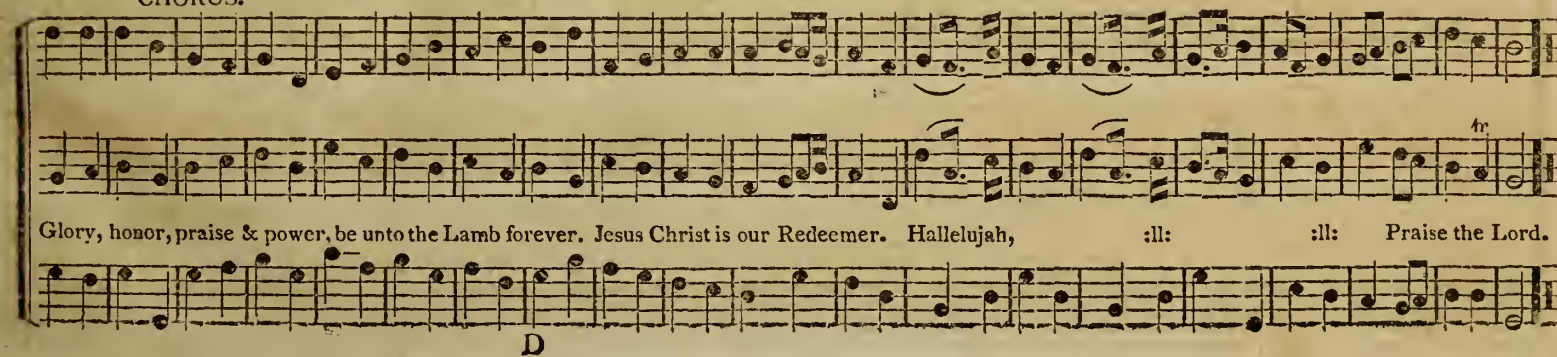
The second system of the musical score continues the melody from the first system. It also consists of three staves in the same key and time signature. The lyrics 'all the earth shall hear. Heav'n with, &c.' are written below the middle staff. The music concludes with a double bar line at the end of the third measure.

all the earth shall hear. Heav'n with, &c.



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

CHORUS.



Glory, honor, praise & power, be unto the Lamb forever. Jesus Christ is our Redeemer. Hallelujah, :ll: :ll: Praise the Lord.

D

WELLS. L. M.

Holdroyd.

Treble.

Alto.

Air.

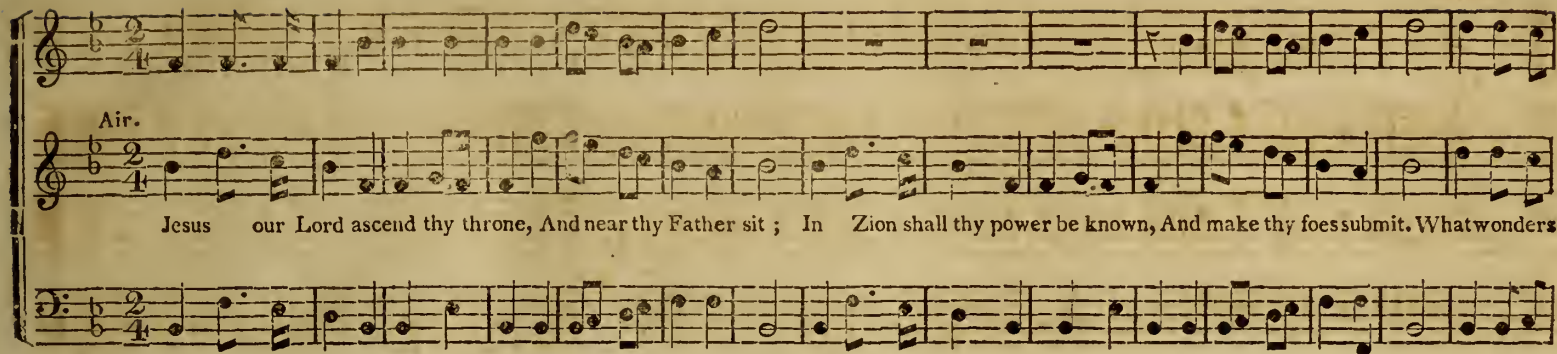
ST. ANN'S. C. M.

Dr. Croft.

Treble.

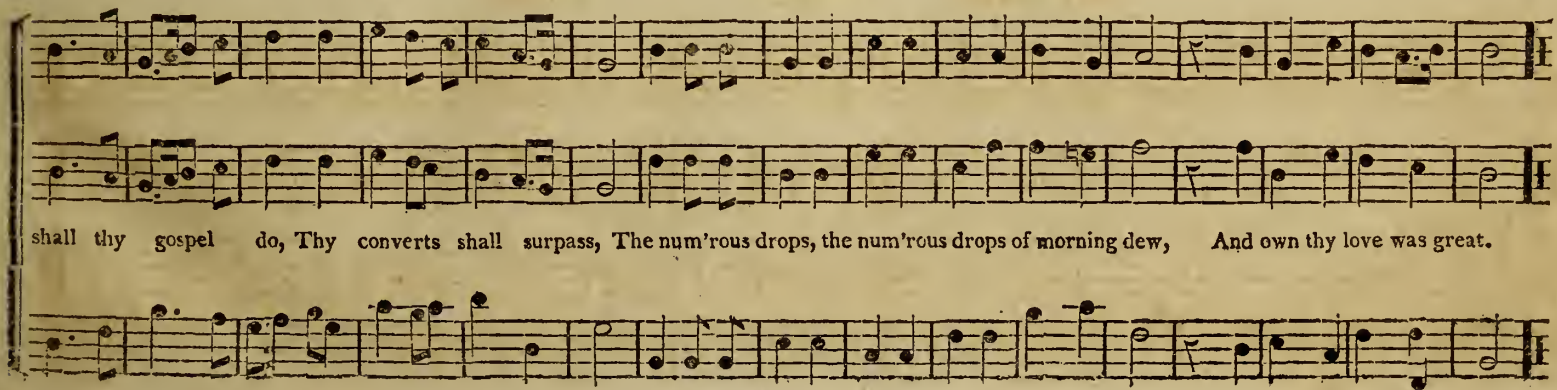
Counter.

Air.



Air.

Jesus our Lord ascend thy throne, And near thy Father sit ; In Zion shall thy power be known, And make thy foes submit. What wonders



shall thy gospel do, Thy converts shall surpass, The num'rous drops, the num'rous drops of morning dew, And own thy love was great.

BATH. L. M.

Life is the time to serve the Lord,

Air. The time t'insure the great reward,

And whilst the lamp holdsout to burn, The vilest sinner may return.

BUCKINGHAM. C. M.

Williams' Coll.

Help, Lord! for men of virtue fail, Religion loses ground; The sons of wick-ed-ness prevail, And treache-ries abound.

FUNERAL THOUGHT. C. M.

I. Smith.

21

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

AIR

PLYMOUTH. C. M.

Now let our lips, with holy fear And mournful pleasure, sing, The suff'rings of our great High Priest, The sorrows of our King.

E

ST. MARTINS. C. M.

W. Tansur.

Air.

To our almighty Maker God, New honors be address'd; His great salvation shines abroad, & makes the nations blest.

WANTAGE. C. M.

A. Williams' Coll.

Air.

My spirit faints to see thy grace, Thy promise bears me up; And while salvation long delays, Thy word supports my hope.

The first system of the musical score consists of three staves. The top staff is in treble clef with a 3/2 time signature, containing a melody with various notes and rests, including a sharp sign. The middle staff is also in treble clef with a 3/2 time signature, featuring a melody with lyrics underneath. The bottom staff is in bass clef with a 3/2 time signature, providing a harmonic accompaniment. The lyrics for the middle staff are: "Air. Now let our mournful songs re - cord, The dying sorrows of our Lord,"

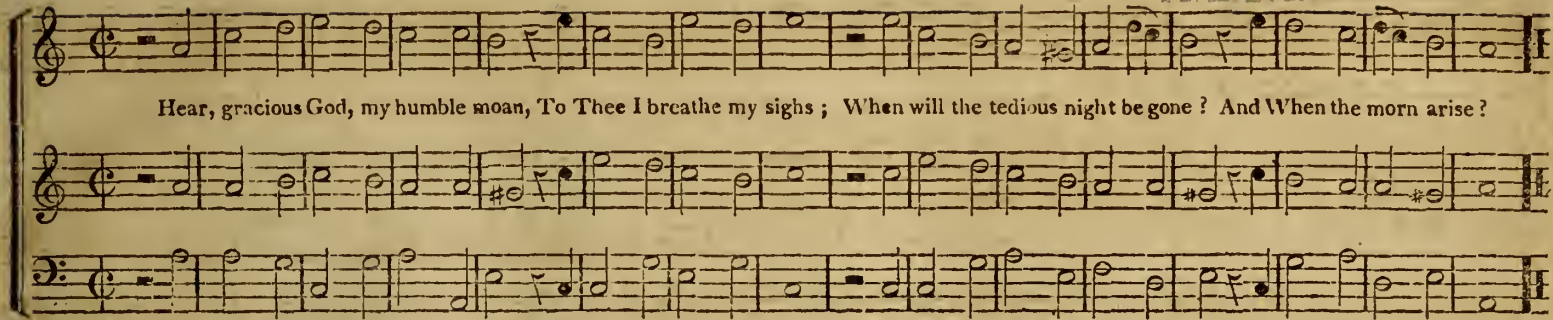
Air. Now let our mournful songs re - cord, The dying sorrows of our Lord,

The second system of the musical score continues with three staves. The top staff is in treble clef with a 3/2 time signature, containing a melody with various notes and rests, including a sharp sign. The middle staff is also in treble clef with a 3/2 time signature, featuring a melody with lyrics underneath. The bottom staff is in bass clef with a 3/2 time signature, providing a harmonic accompaniment. The lyrics for the middle staff are: "When he complain'd in tears and blood, Like one for - sa - ken of his God."

When he complain'd in tears and blood, Like one for - sa - ken of his God.

Air. O praise ye the Lord, Prepare your glad voice, His praise in the great As - sem - bly to sing ;

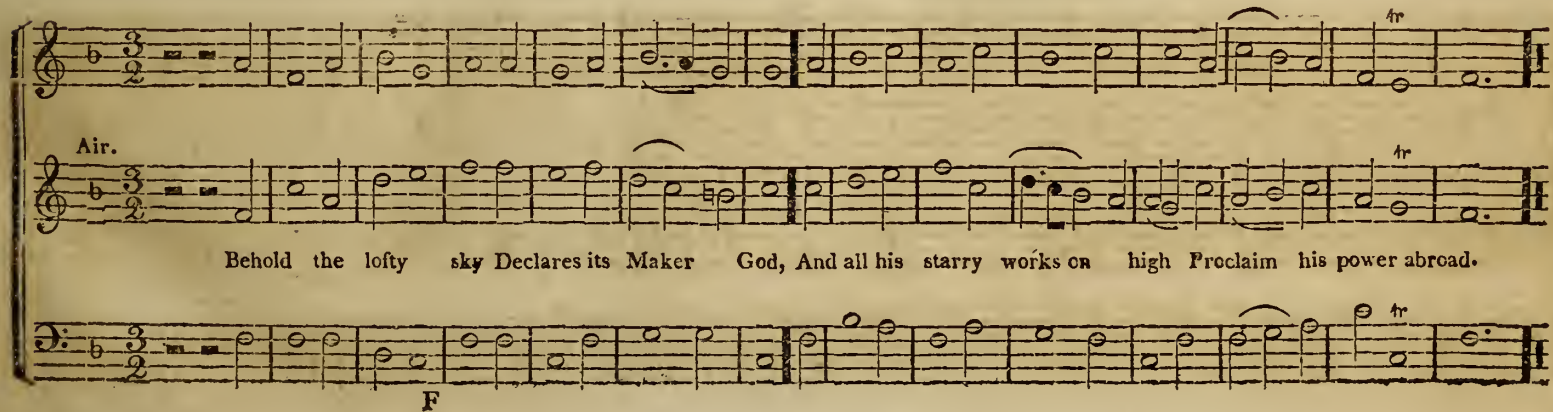
In their great Cre - a - tor Let Israel re - joice, And heirs of sal - vation Be glad in their King.



Hear, gracious God, my humble moan, To Thee I breathe my sighs ; When will the tedious night be gone ? And When the morn arise ?

SUTTON. S. M.

A. Williams' Coll.



Air.

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

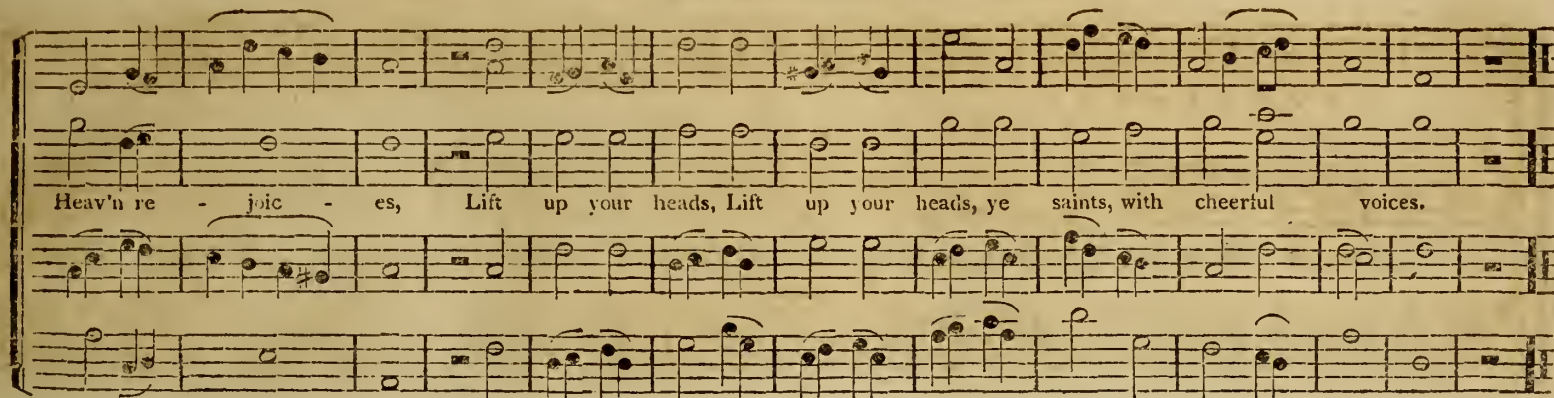
F

The God of glory sends his summons forth, Calls the south nations & awakes the north. From east & west his sounding orders spread, Thro' distant worlds & regions

This system contains the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The lyrics are printed below the staves.

of the dead. Thro' distant worlds, thro' distant worlds & regions of the dead. The trumpet sounds, the trumpet sounds, Hell trembles,

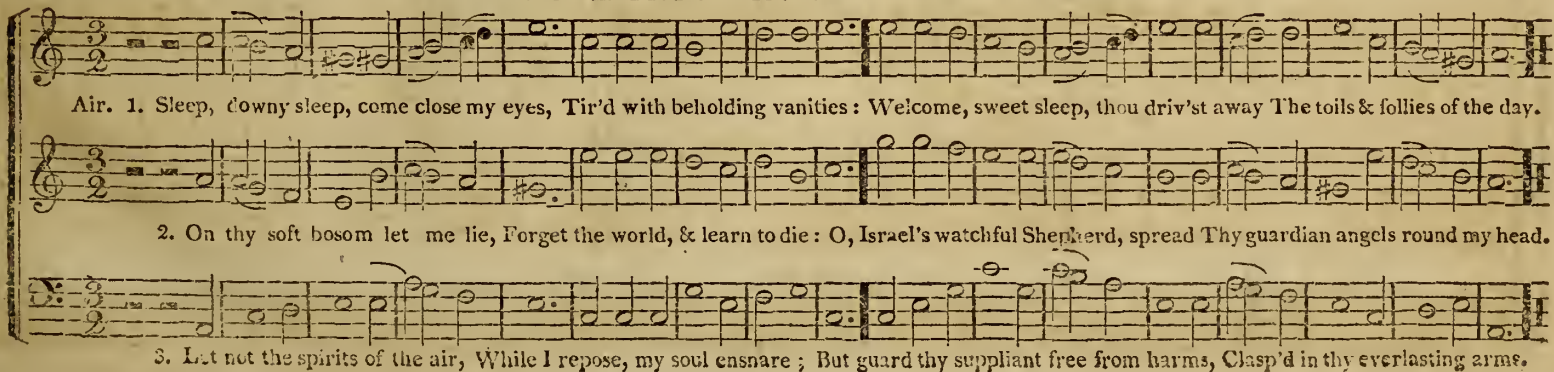
This system contains the next two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The lyrics are printed below the staves.



Heav'n re - joice - es, Lift up your heads, Lift up your heads, ye saints, with cheerful voices.

EVENING HYMN. L. M.

J. Clark.

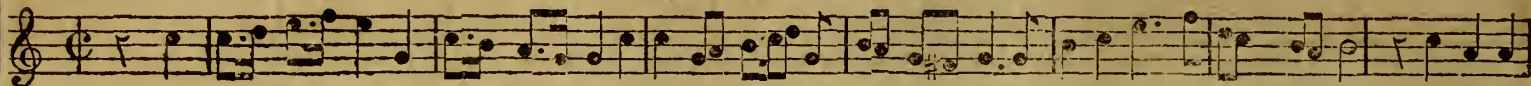
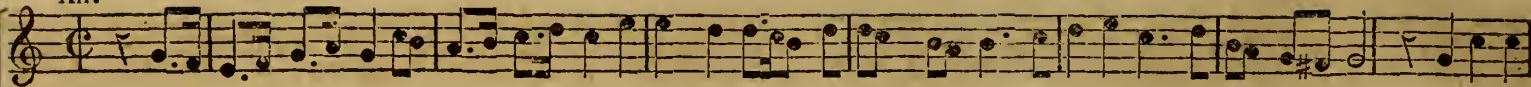


Air. 1. Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities : Welcome, sweet sleep, thou driv'st away The toils & follies of the day.

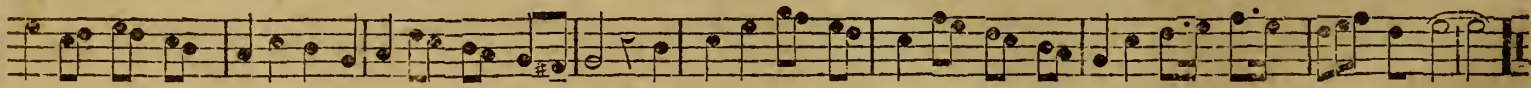
2. On thy soft bosom let me lie, Forget the world, & learn to die : O, Israel's watchful Shepherd, spread Thy guardian angels round my head.

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

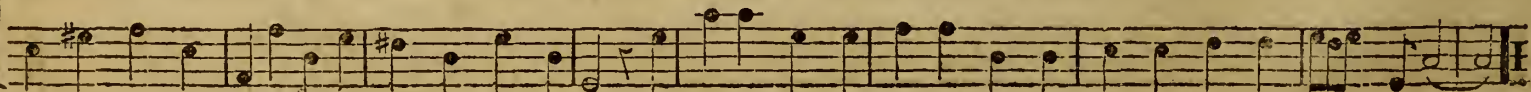
Air.



Let all the earth their voices raise, To sing the choicest psalm of praise, To sing and bless Je - ho - vah's name. His glory



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



VERNON. L. M. D.

T. Olmsted.

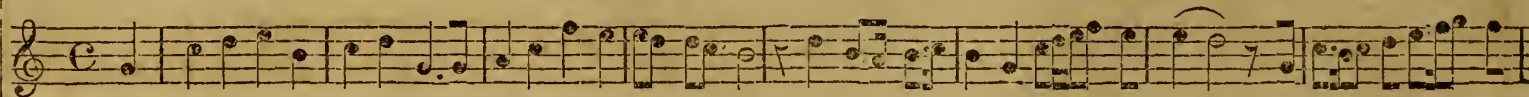
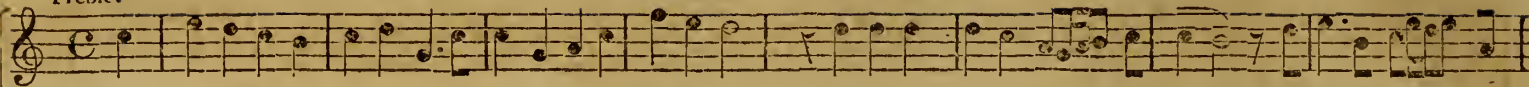
29

Treble. Affetoso. tr

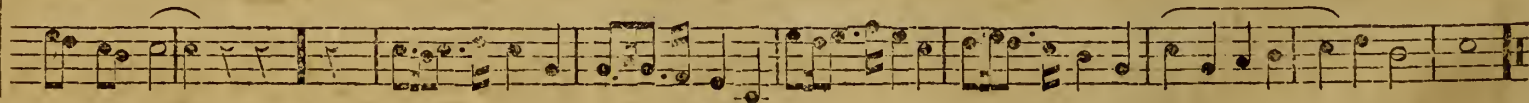
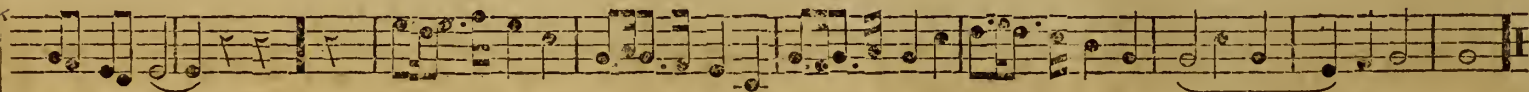
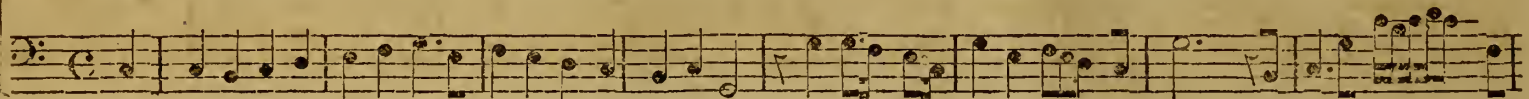
The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a treble clef, a key signature of one sharp, and a time signature of 3/4. The tempo/mood is marked 'Affetoso' and there is a trill (tr) marking. The bottom staff is in bass clef with a key signature of one sharp. The lyrics 'Air. Ye mourning sants whose streaming tears, Flow o'er your children dead, Say not in transports of despair, That all your hopes are fled.' are written below the staves.

The second system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp and a time signature of 3/4. It features several triplet markings (3) over groups of notes. The bottom staff is in bass clef with a key signature of one sharp. The lyrics 'When cleaving to, &c. When cleaving to that darling dust, In fond distress ye lie, In fond distress ye lie, Rise and with joy and reverence view, A heavenly parent nigh.' are written below the staves. The system concludes with a double bar line and a 'G' time signature.

Treble.



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



down to hell.

Hallelujah

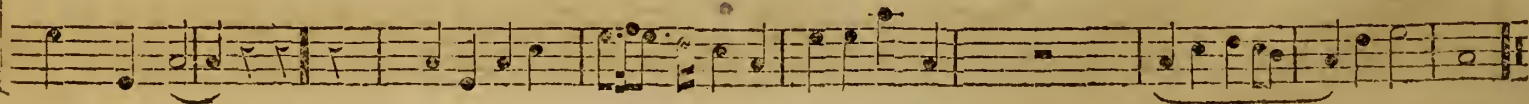
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BETHLEHEM. C. M.

W. Hepstinstall.

31

Air.

Second.

Repeat the 4th line.

Air. My refuge is the God of love, Why do my foes insult and cry, Fly like a tim'rous, trembling dove, To distant woods & mountains fly

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the second staff.

If government be once destroy'd, That firm foundation of our peace, And violence make justice void, Where shall the righteous seek redress?

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the second staff.

Air.

The first system of the musical score consists of three staves. The top staff is in treble clef with a 5/4 time signature. The middle 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 is written in G major, indicated by one sharp (F#). The lyrics are written below the middle staff.

Sing to the Lord, Je - ho - vah's name, And in his strength rejoice; When his sal - va - tion is our

The second system of the musical score consists of three staves. The top staff is in treble clef with a 5/4 time signature. The middle 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 is written in G major, indicated by one sharp (F#). The lyrics are written below the middle staff.

theme, Ex - al - ted be our voice, When his, &c.

H

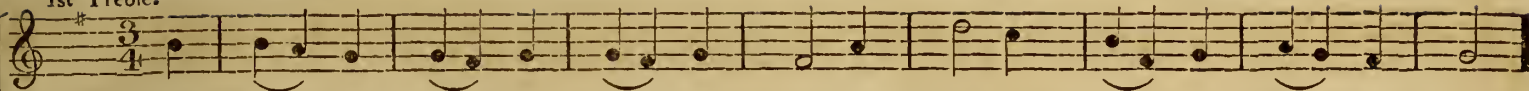
Blest is the man whose bowels move, And melt with pi - ty to the poor ; Whose soul by sym - pa-

The first system of the musical score for 'Banbury'. It consists of four staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the staves, with some words like 'pi - ty' and 'sym - pa-' spanning across staves.

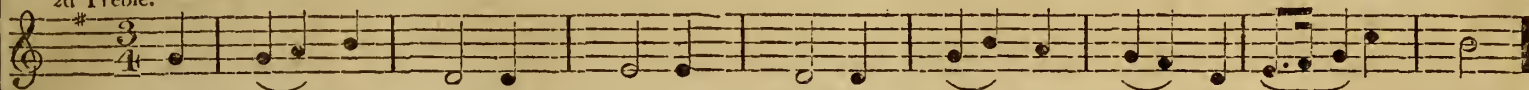
this - ing love, Feels what his fel - low saints endure. Feels what, &c.

The second system of the musical score. It continues from the first system with four staves. The lyrics 'this - ing love, Feels what his fel - low saints endure. Feels what, &c.' are written below the staves. The music continues in the same key and time signature.

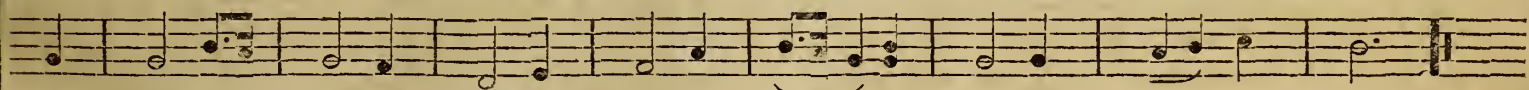
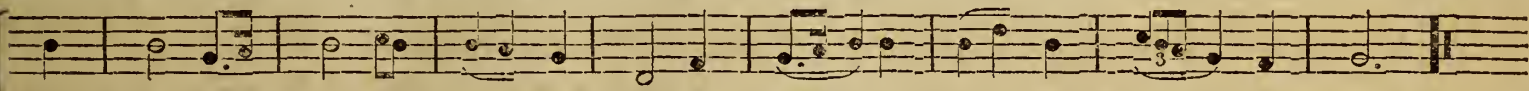
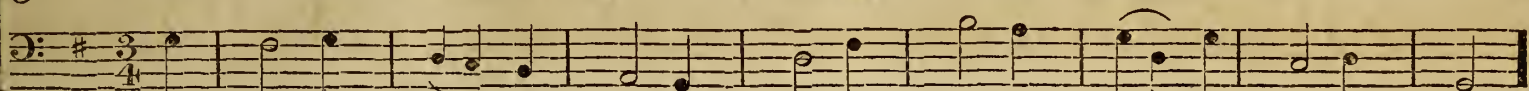
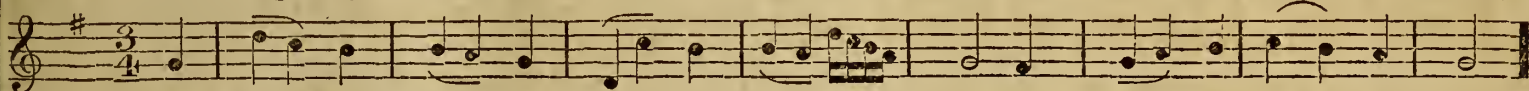
1st Treble.



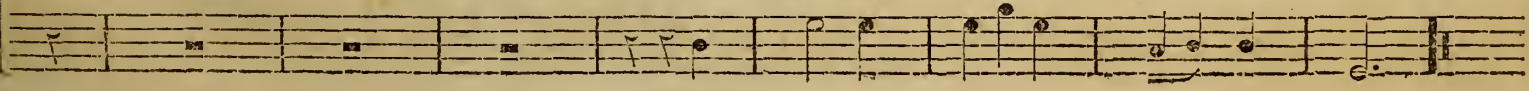
2d Treble.



Al - migh - ty ruler of the skies, Through the wide earth thy name is spread ;



And thine e - ter - nal glories rise, O'er all the heav'n's thy hands have made.



Air. The Lord Je - hovah reigns, And royal state maintains, His head with awful glo - ry crown'd, His head, &c.

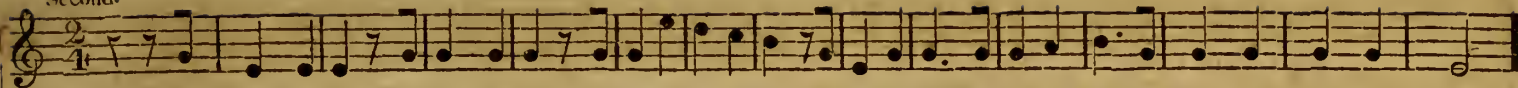
Array'd, &c. Begirt, &c. And rays, &c. And rays, &c.

Array'd in robes of light, Begirt with sov'reign might, And rays of ma - jes - ty around.

Array'd, &c. Array'd, &c. Begirt, &c.

ray'd, &c. Array'd, &c. Begirt, &c. And rays, &c. And rays, &c.

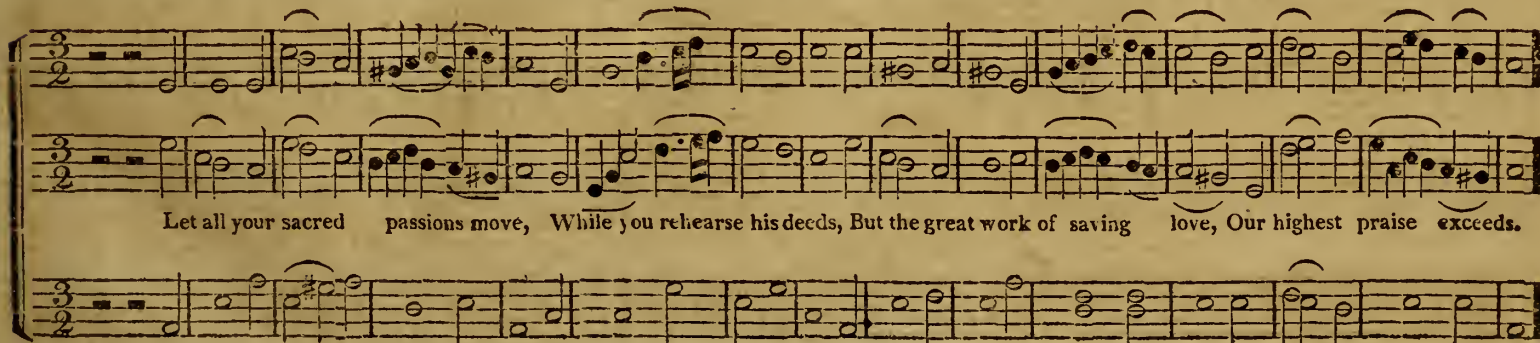
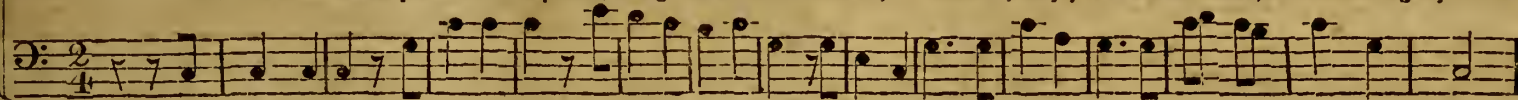
Second.



Air.



In God's own house pronounce his praise, His grace he there reveals ; To heav'n your joy and wonder raise, For there his glory dwells.



Let all your sacred passions move, While you rehearse his deeds, But the great work of saving love, Our highest praise exceeds.

CONTINUED.

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

(3)

All that have motion, life and breath,
 Proclaim your Maker blest ;
 Yet when my voice expires in death,
 My soul shall praise him best.

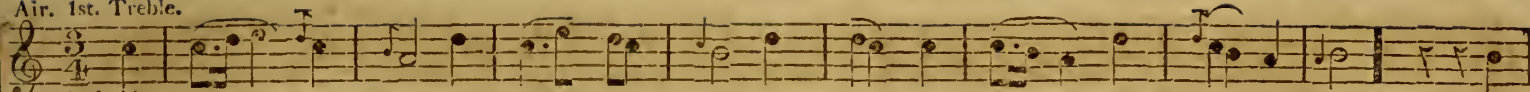
} Sing the third verse in the first strain, and end with the Hallelujah.

BEWSEY. S. M. Ps. 101st, Dr. W.

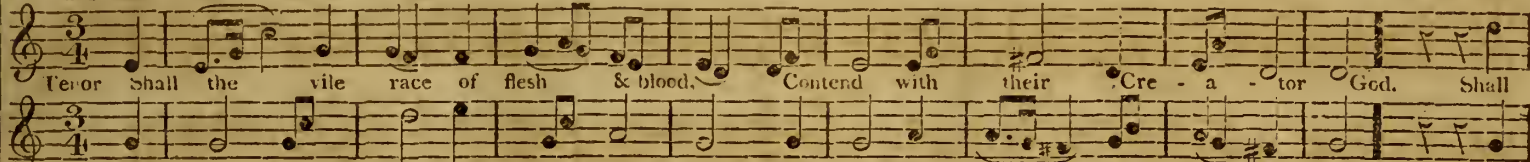
Handel.

Treble.
 Air. Slow.
 Bass. Is this the kind return, Are these the thanks we owe, Thus to abuse eternal love, Whence all our blessings flow.

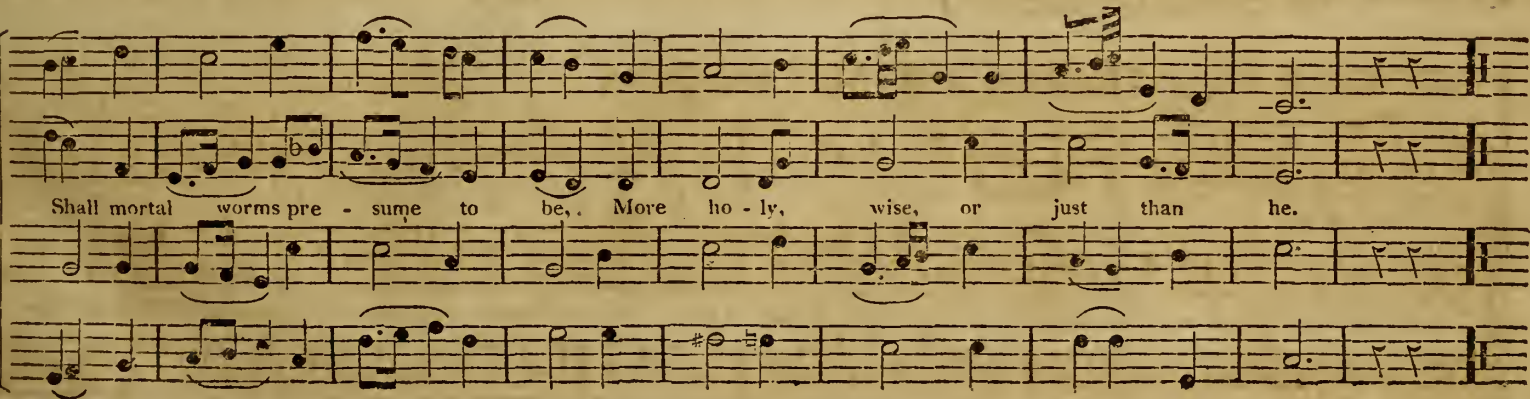
Air. 1st. Treble.



2d Treble.



Bass.



Air. 1st Treble.

2d Treble.

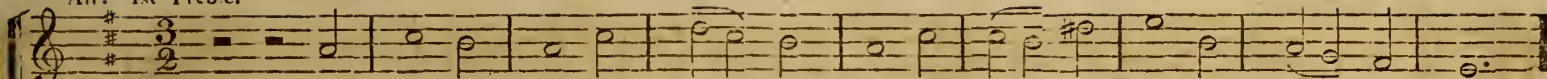
Tenor.

Bass.

O God of grace and righteous - ness, Hear and at - tend when I com - plain,

Thou hast en - larg'd me in dis - tress, how down a gra - cious ear a - gain.

Air. 1st Treble.

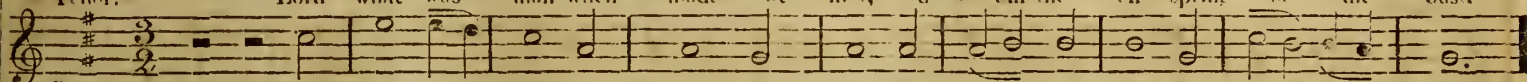


Second Treble.

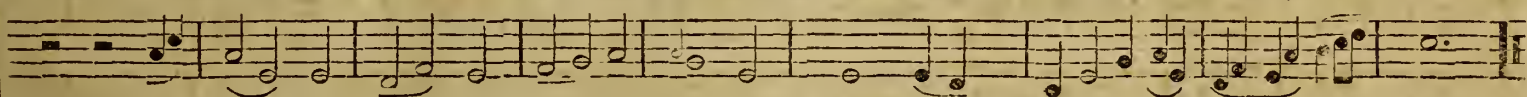
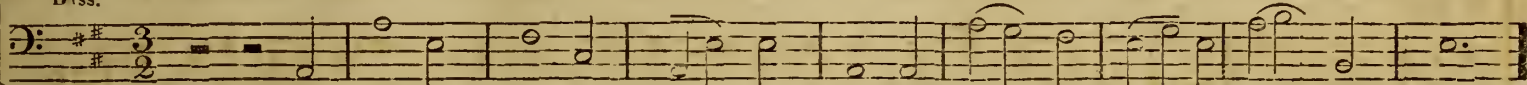


Tenor.

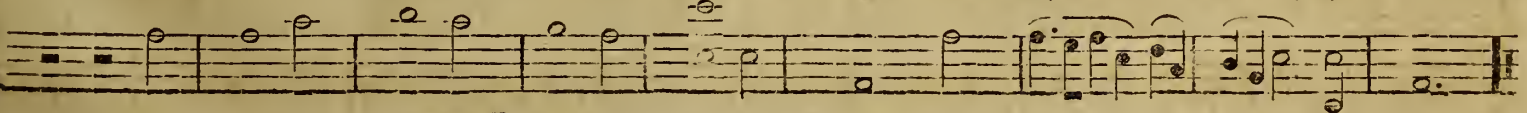
Lord what was man when made at first, Ad - am the off - spring of the dust.



Bass.



That thou should'st set him and his race. But just be - low in An - gel's place.



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

ST. GREGORY. C. M. Ps. 37th, 3d part, Dr. W. Dr. Wainwright.

Treble.

2d Treble.

Air. Tenor. My God the steps of pious men, Are order'd by thy will, Though they should fall they rise again, Thy hand supports them still.

Bass.

Air. Moderato

1. Hither ye faithful haste with songs of triumph. To Beth - lehem haste the Lord of Life to meet, To you this day is

2. O Jesus for such wond'rous condescension, Our thanks and praises are an of - fer - ing meet, Now is the word made

Shout his Almight - ty name, ye choirs of Angels, Let the celestial courts his praise re - peat, Unto our God be

born a Prince and Saviour, O come and let us worship at his feet, O come, &c.

flesh and dwells among us, O come and let us worship at his feet, O come, &c.

glory in the high - est, O come and let us worship at his feet, O come, &c.

Here saith the Lord ye Angels spread the news of our dear messiah to my favorites and my sons; Come my redemption possess the joys prepared.

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

When Christ returns wake every cheerful passion,
 E'er time began, 'tis your divine reward. And shout ye saints, he comes for your salvation

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

I love the volumes of thy word, What light and joy those leaves afford, To souls benighted and distress'd, To souls benighted and distress'd.

The pre-cious guide my doubtful way, Thy fear for-bids my feet to stray, Thy promise leads my heart to rest.

Air. Moderato.

Tenor and 2d Treble.

When Je - sus dwelt in mor - tal clay, What were his works from day to day,

But mira - cles of pow'r and grace, That spread sal - vation to our race. to our race.

2d Treble.

Air. Tenor. Shall wisdom cry aloud, And not her voice be heard, The voice of God's e - ter - nal son, Deserves it no regard?

Bass.

2d Treble.

Slow. Tenor. To God I made my sorrows known. From God I sought relief, In long complaints before his throne, I pour'd out all my grief.

Bass.

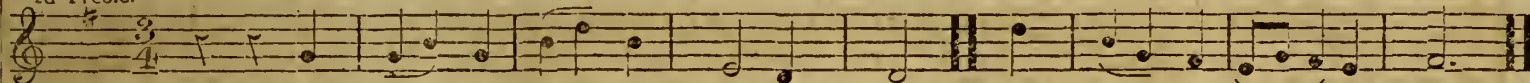
My Shepherd is the living Lord, Now shall my wants be well supplied, His Providence and

holy word, Become my safety and my guide, Become, &c.

1st Treble.



2d Treble.

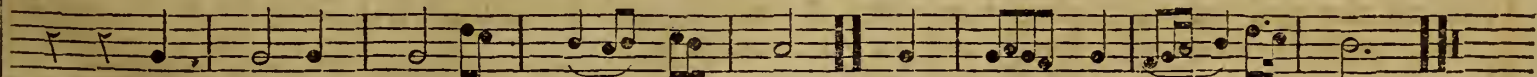
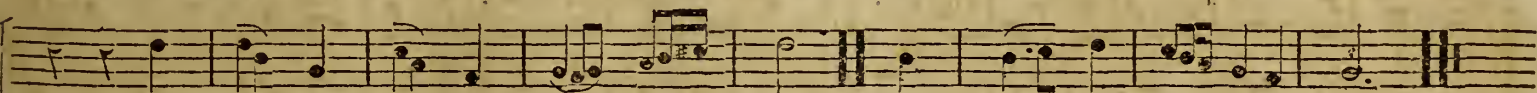
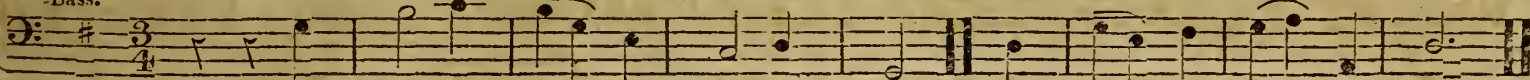


Air.

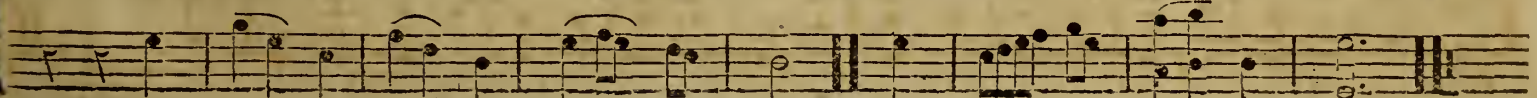
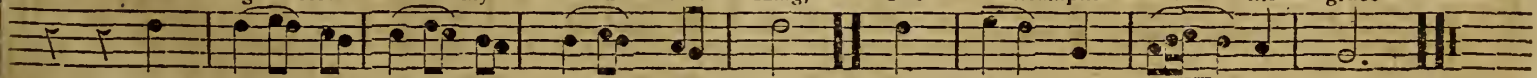
O for a thousand tongues to sing, My dear Re - deem - er's praise,



Bass.



The glo - ries of my God and King, The triumphs of his grace.



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

Air.

HALE. L. M.

Psalm 141st, Dr. W.

Hobson.

2d.

Tenor. My God accept my early vows, Like morning incense in thy house, And let my nightly worship rise, Sweet as the morning sacrifice.

Bass.

1st Treble.

2d Treble.

Tenor.

Bass.

Dearest of all the name above, My Jesus and my God, Who can re-

sist thy heav'nly love,

Or tri - fle with thy blood.

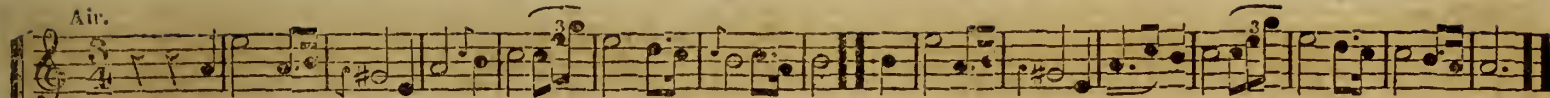
1st Treble.

2d Treble.

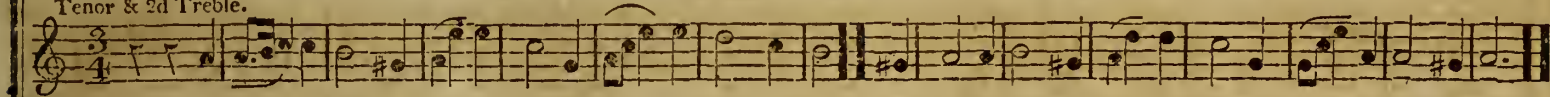
Air. My God my ev - er - last - ing hope, I live up - on I live upon thy truth, Thy hands have held,

Thy hands have held, Thy hands have held my childhood up, And strength - en'd all my youth.

Air.

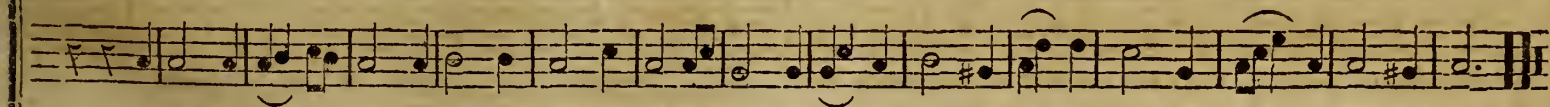
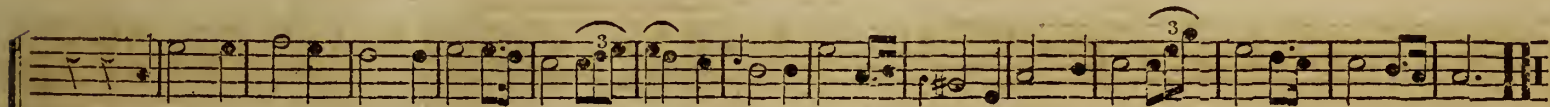
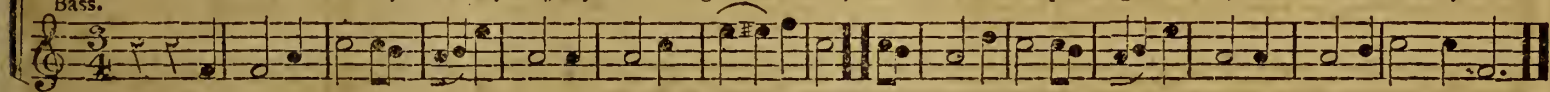


Tenor & 2d Treble.

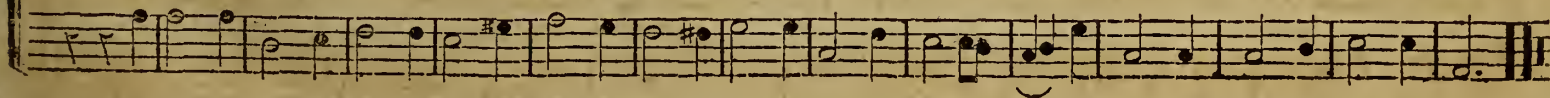


Bass.

O God of mercy hear my call, My load of guilt remove ; Break down this separating wall, That bars me from thy love.



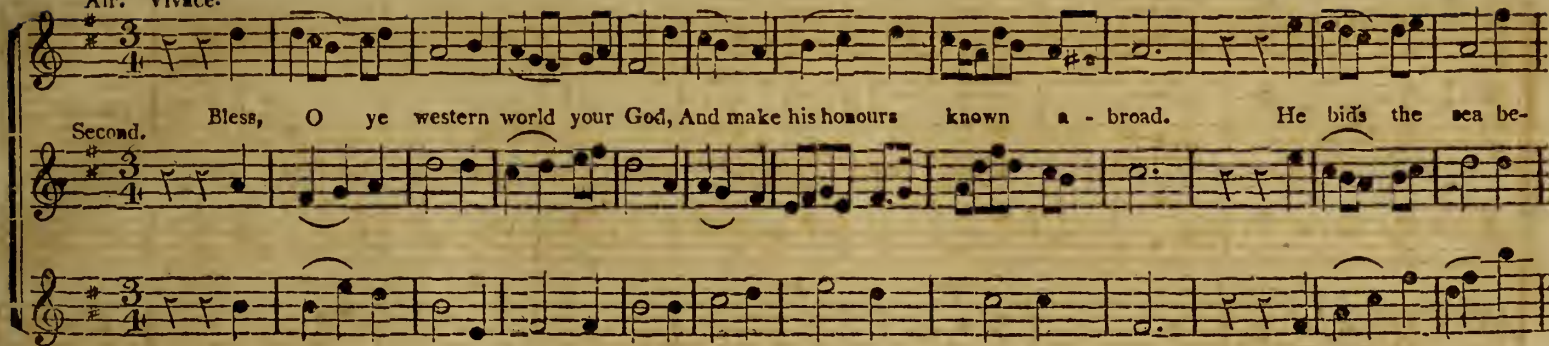
Give me the presence of thy grace, Then my rejoicing tongue Shall speak aloud thy righteousness, And make thy praise my song.



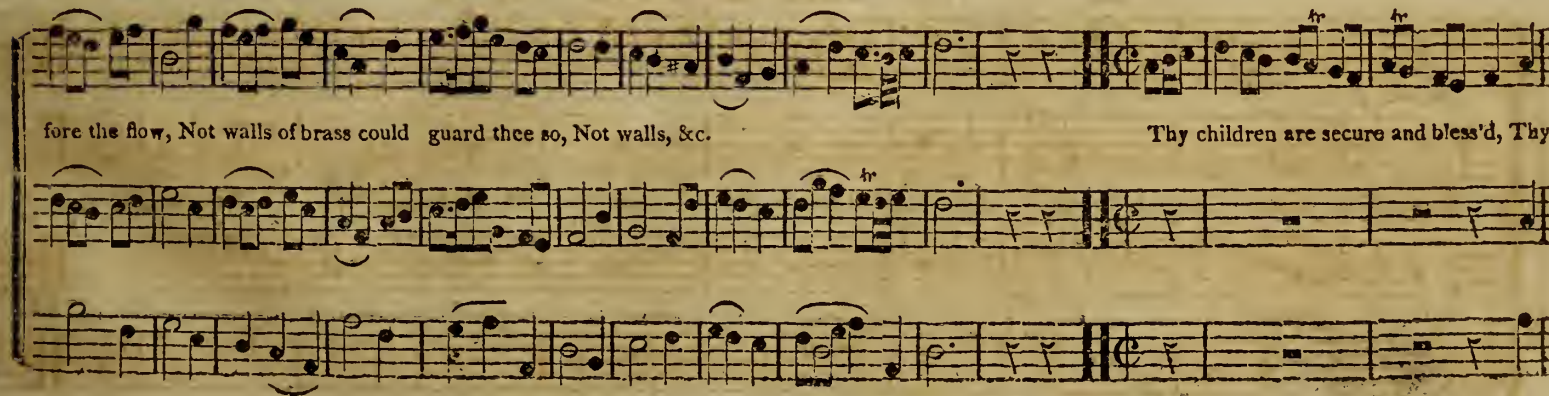
Let ev'ry tongue thy goodness speak, Thou sov'reign Lord of all, Thy

strength'ning hands uphold the weak, And raise the poor that fall. And raise, &c.

Air. Vivace.



Second. Bless, O ye western world your God, And make his honours known a - broad. He bids the sea be-



fore the flow, Not walls of brass could guard thee so, Not walls, &c. Thy children are secure and bless'd, Thy

shores have peace thy cities rest, He feeds thy sons with finest wheat, And adds his blessing to their meat, And adds, &c.

WOTTON. S. M.

G. Breillat.

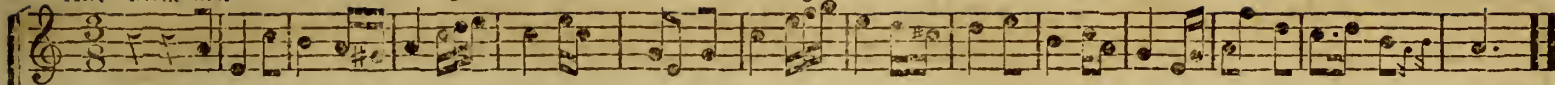
Second.

Air.

Air. Moderate.

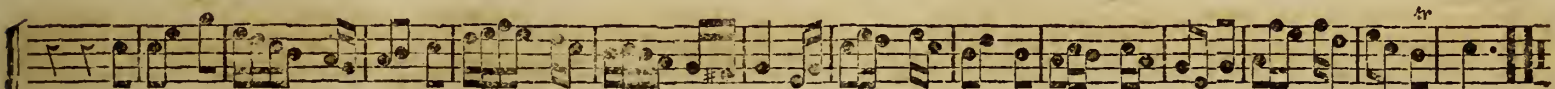
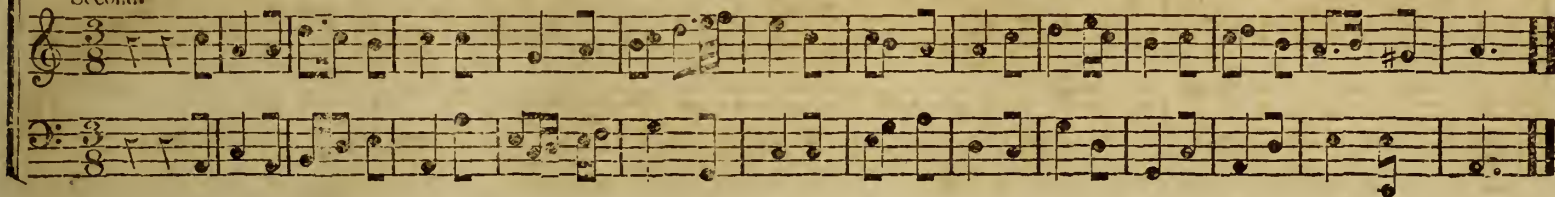
3

3

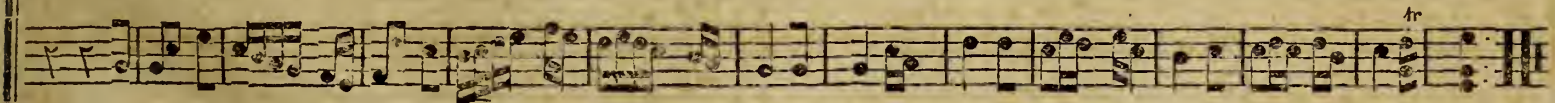


Firm and unmov'd are they, That rest their souls on God ; Fix'd as the mount where David stood, Or where the ark a - bode.

Second.



As mountains stood to guard The city's sacred ground, So God and his almighty love, Embrace his saints around.



M

Air *Mæstoso.*

tr

My Saviour and my King, Thy beauties are divine, Now make thy glories known, Gird on thy dreadful

Second. Thy lips with blessings overflow, And ev'ry grace is thine.

sword, And ride in majesty to spread, And ride, &c. The conquests of thy word. Strike through thy stubborn foes, Or melt their

hearts t'bey, While justice, meekness, grace & truth, Attend thy glorious way, While justice, &c. While justice, &c. Attend, &c.

FROOME. S. M.

J. Husband.

Second.

Air.

Repeat the 4th line.

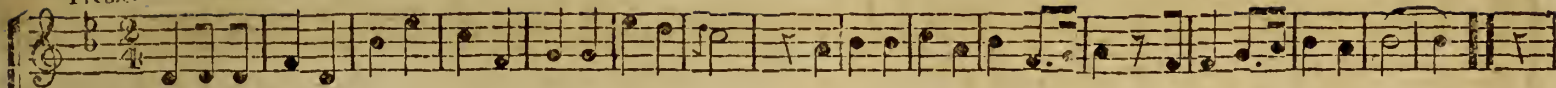
LITTLE MARLBOROUGH. S. M.

Welcome sweet day of rest, That saw the Lord a - rise; Welcome to this re - viving breast, And these rejoicing eyes.

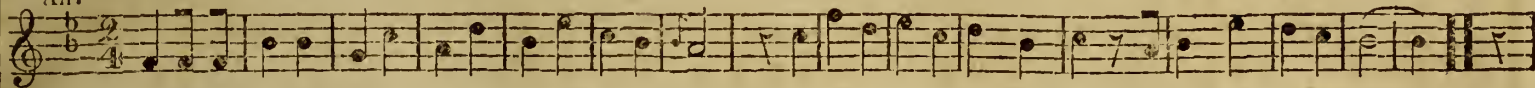
CHARMOUTH. Ps. 26th, 1st part. C. M. Dr. Wainwright.

Air.
 Alto.
 Tenor.
 Save me O Lord from every foe, In thee my trust I place, Tho' all the good that I can 'do, Can ne'er deserve thy grace.

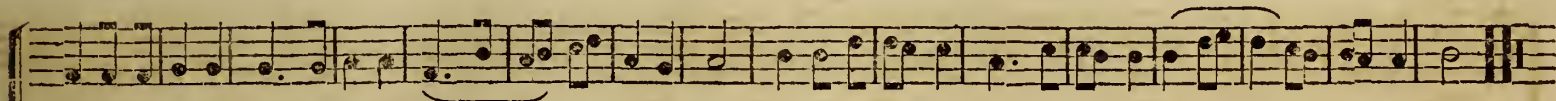
Treble.



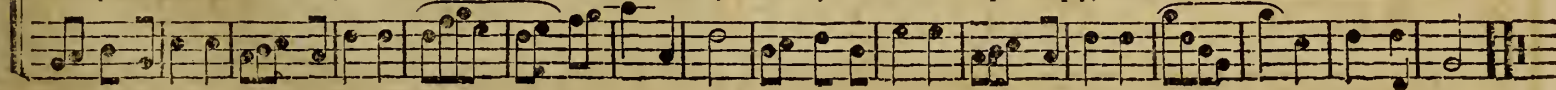
Air.



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



Worthy the Lamb that di'd they cry, To be exalted thus, Worthy the Lamb our lips reply, For he was slain for us.



Air.

Second.

Tenor. Lord when thou

didst ascend on high,

Ten

thou - sand an - gels

fill'd the sky,

Those heav'nly guards around thee

wait,

Like chariots

that attend

thy state.

Treble.

Alto.

Air.

I'll speak the hon - ors of my King, His form di - vine - ly fair; None of the sons of mortal race, None

None of the sons of mor - tal race, May with my God compare.

of the sons of mor - tal race, May with my God compare.

None of the sons, &c. May with my God, May with, &c.

Treble.

2d Treble.

Air. Spare us, O Lord, aloud we pray, Nor let our sun go down at noon, Yet in the midst of death and grief, This

Thy years are one e - ter - nal day. And must thy children die so soon.

The musical score consists of two staves. The top staff is labeled 'Treble.' and the bottom staff is labeled '2d Treble.' Both staves are in 2/4 time and use a key signature of one sharp (F#). The melody is written in a simple, hymn-like style. The lyrics are written below the staves, with the first line of the verse starting with 'Air. Spare us, O Lord, aloud we pray, Nor let our sun go down at noon, Yet in the midst of death and grief, This' and the second line starting with 'Thy years are one e - ter - nal day. And must thy children die so soon.'

thought our sorrow shall assuage, Our Father and our Savior live God is the same through ev'ry age.

The musical score continues on a new system. It consists of two staves, each with a treble clef. The melody continues from the previous system. The lyrics are written below the staves, with the first line starting with 'thought our sorrow shall assuage, Our Father and our Savior live God is the same through ev'ry age.'

CASTLE STREET. L. M.

Ascribed to Dr. Madan.

65

Air.

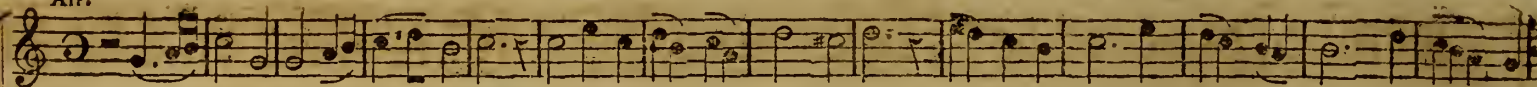
Treble.

Tenor.

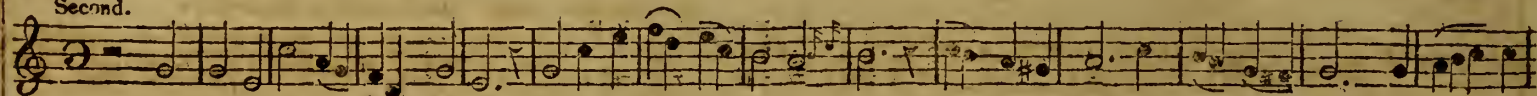
Sweet is the work my God my King, To praise thy name give thanks and sing, To shew thy love by

morning light, And talk of all thy truths at night, And talk, &c.

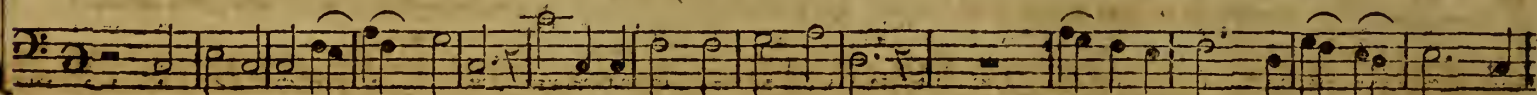
Air.



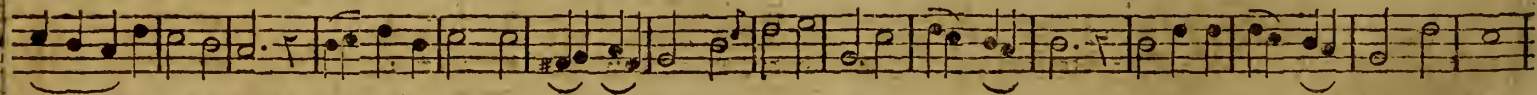
Second.



Give to our God immor - tal praise, Mercy and truth are all his ways; Wonders of grace to God be - long, Repeat his

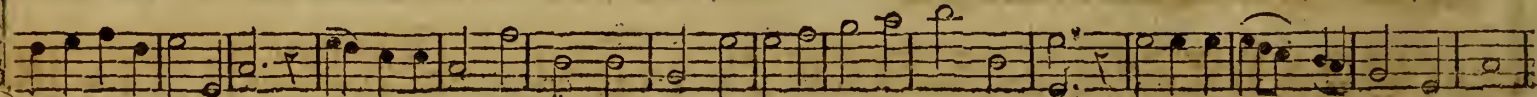


Wonders of grace



mer - cies in your song. Wonders of grace, &c.

Give to the Lord of Lords renown.

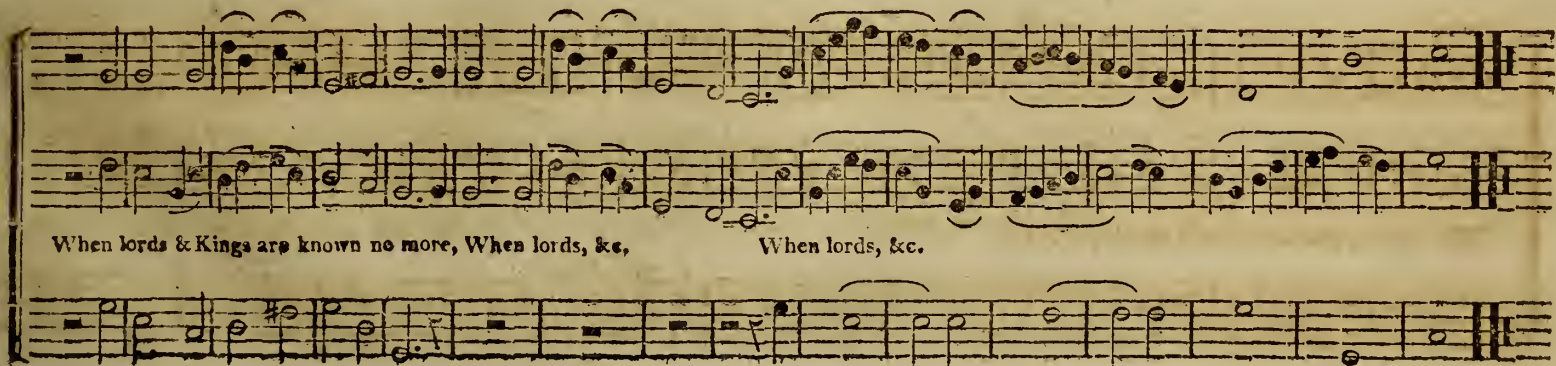




His mercies ever shall endure, His mercies

Give to the Lord of lords renown, The King of Kings with glory crown, His mercies ever shall endure, His mercies

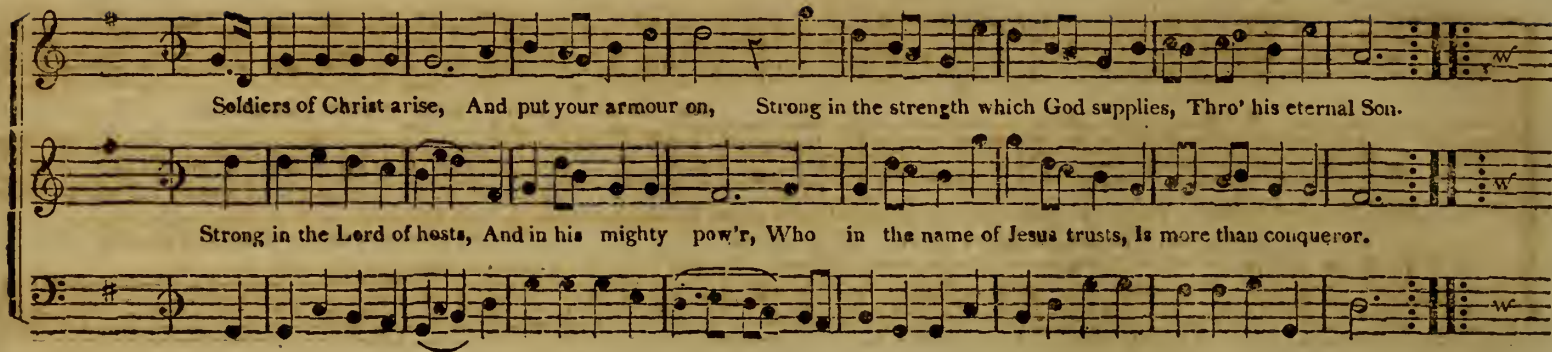
His mercies shall endure;



When lords & Kings are known no more, When lords, &c., When lords, &c.

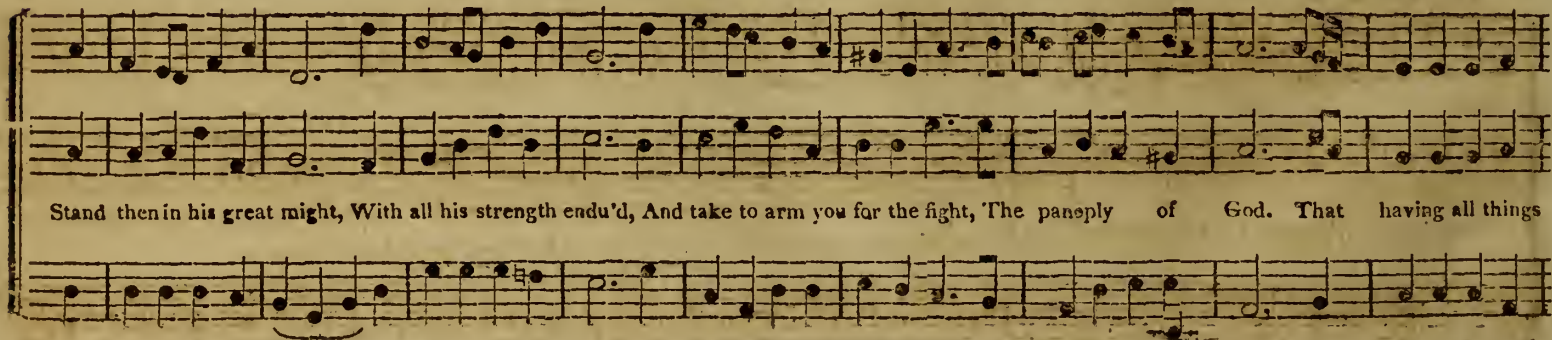
THE CHRISTIAN SOLDIER. S. M.

By Handel.

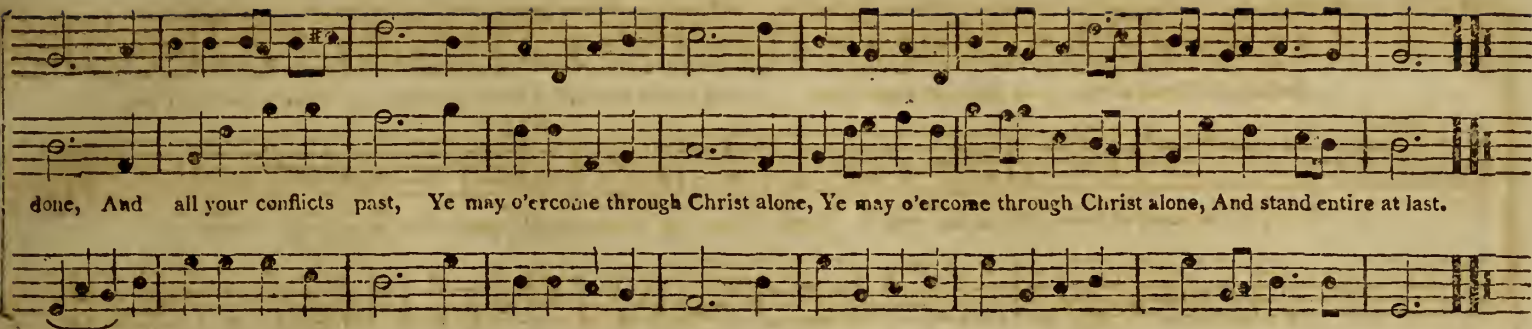


Soldiers of Christ arise, And put your armour on, Strong in the strength which God supplies, Thro' his eternal Son.

Strong in the Lord of hosts, And in his mighty pow'r, Who in the name of Jesus trusts, Is more than conqueror.



Stand then in his great might, With all his strength endu'd, And take to arm you for the fight, The panoply of God. That having all things



CIMBELINE. Ps 22d. L. M.

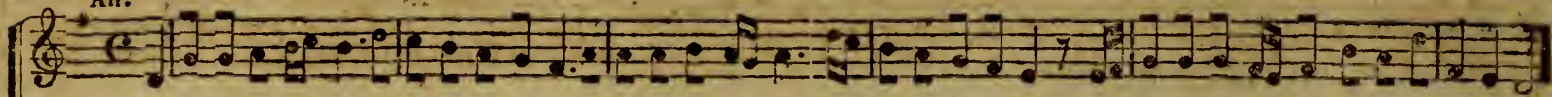
D. Arne.

Air. Solema.

Second:

Now let our mournful songs record, The dying sorrows of the Lord, When he complain'd in tears and blood, As one forsaken of his God.

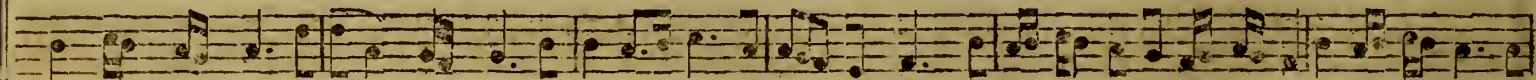
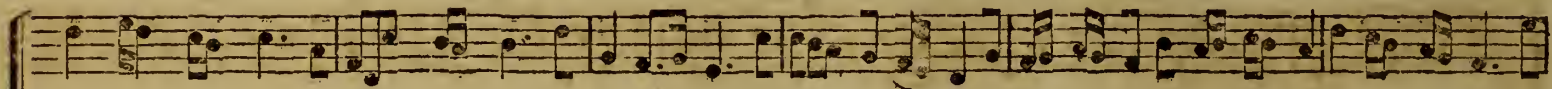
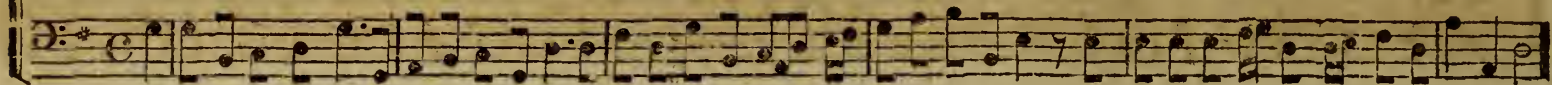
Air.



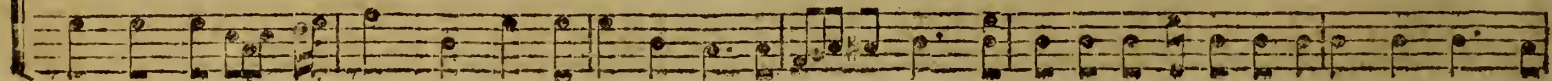
Second.

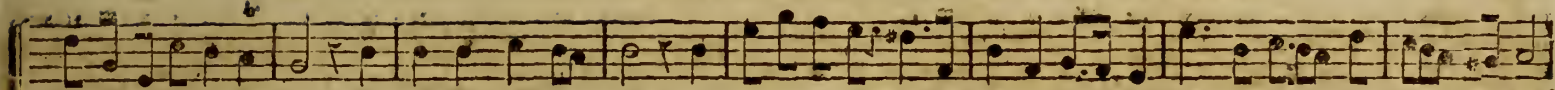



In Zion's sacred gates, Let hymns of praise begin, Where acts of faith & love, In ceaseless beauty shine, Where acts, &c.

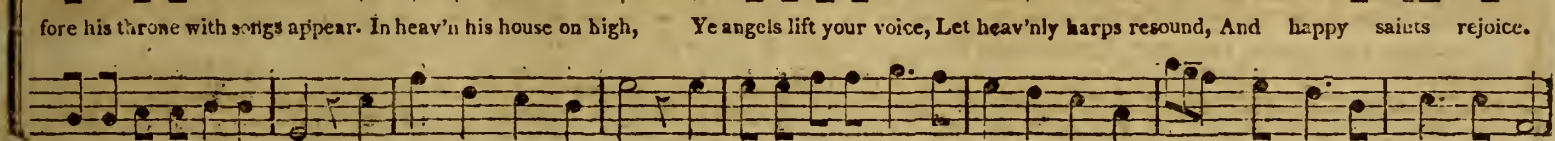
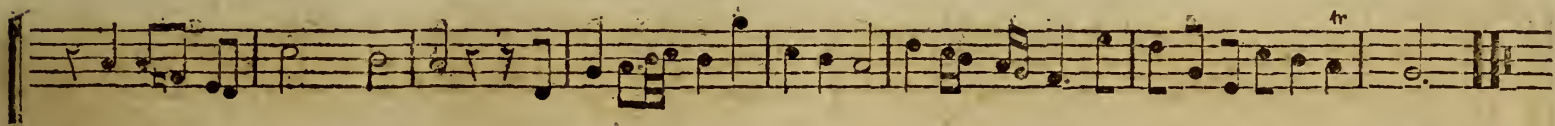
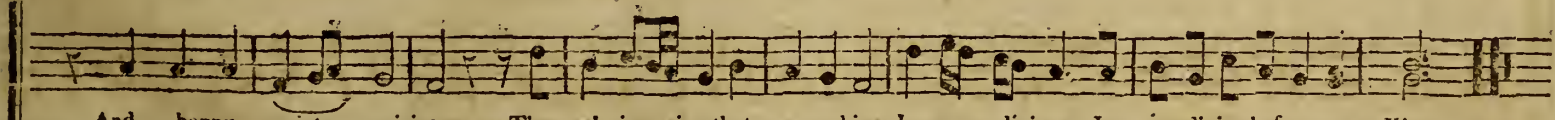


In mercy there while God is known, Before his throne, with songs appear, In mercy there, while God is known, Before his throne, Be-

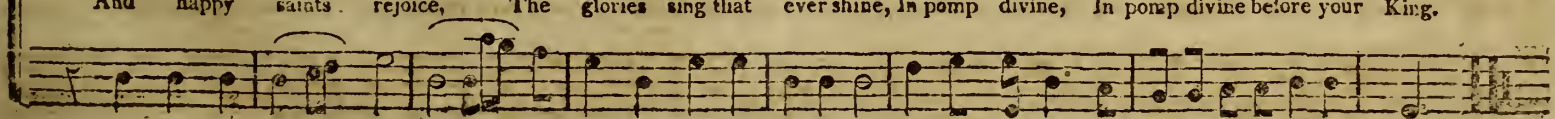


fore his throne with songs appear. In heav'n his house on high, Ye angels lift your voice, Let heav'nly harps resound, And happy saints rejoice.

And happy saints rejoice, The glories sing that ever shine, In pomp divine, In pomp divine before your King.



ABINGTON. P. M.

Air in Judas Maccabeus—by Handel.

Air.

Second.

tr.

Tenor. Christ the Lord is ris'n to-day, Sons of men and an-gels say; Raise your songs and triumphs high,

Sing ye heav'ns and earth re - ply, Raise your songs and triumphs high, Sing ye heav'ns and earth re - ply.

Air. Brilliant.

Salvation, O the joy - ful sound, 'Tis pleasure to our ears, A sov'reign balm for ev' - ry wound, A cordial for our

Grave.

fears. A cordial for our fears. Bury'd in sorrow and in sin, At hell's dark door we lay, But we arise by grace di-

CONTINUED.

Vivace.

Salvation

vine, To see, To see a heav'nly day.

Salvation let the echo fly, The spacious earth around, The spacious

Salvation, &c.

The spacious earth around, The

tr.

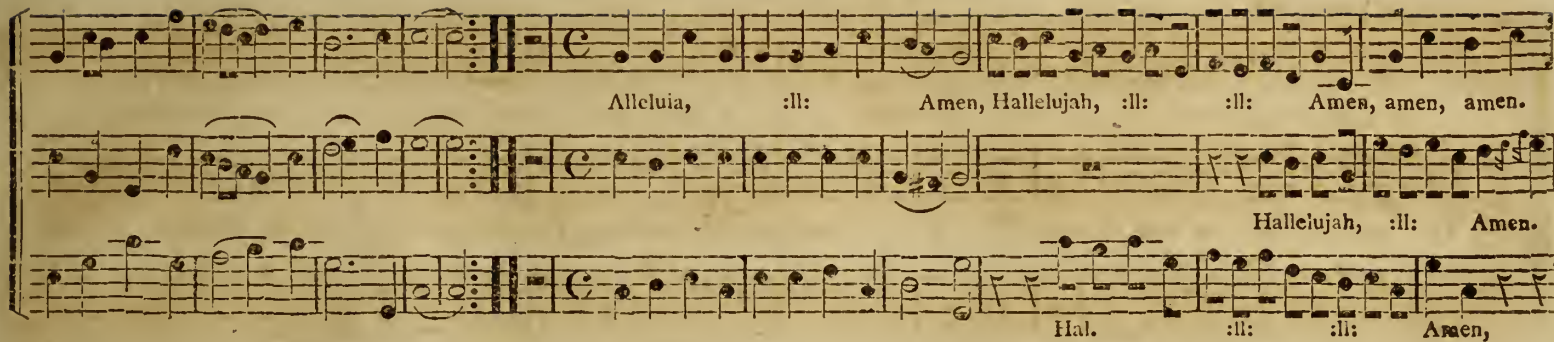
Pia:

Spiritoso.

earth around, While the bright armies of the skies, While the bright armies of the skies, Conspire to raise the sound. While the bright, &c.

CONCLUDED.

75



Alleluia, :||: Amen, Hallelujah, :||: :||: Amen, amen, amen.

Hallelujah, :||: Amen.

Hal. :||: :||: Amen,



Hal. :||: :||: Amen. Amen, Hal. :||: :||: Amen, Hal. Amen.

Hal. :||: :||: amen, Hal. :||: a - men. Hal. amen. Hal. :||: Amen.

Amen, amen, Hal. :||: amen, Hal. :||: :||: amen, a - men.

Air. *Largo, Affettuoso.*

Shall man O God of light and life For - ev - er moulder in the grave, Canst thou forget thy glorious work, Thy promise and thy

Second.

This block contains the first system of the musical score. It features three staves: a vocal line in treble clef, a second vocal line in treble clef, and a bass line in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second staff. The word 'Second.' is written below the second staff.

pow'r to save. In death's obscure oblivious realm, No truths are taught nor wonders sung. No mercy beams to warm the heart, Thy

This block contains the second system of the musical score. It features three staves: a vocal line in treble clef, a second vocal line in treble clef, and a bass line in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second staff. The word 'Second.' is written below the second staff.

name un - sung, thy grace unknown, No mercy beams to warm the heart, Thy name un - sung, thy grace un - known.

ELIM. Ps. 18th. C. M.

Treble.

Alto.

Air.

We love the Lord and we adore, Now is thine arm reveal'd, Thou art our strength, our heav'nly tow'r, Our bulwark and our shield.

Alto.

Air. My shepherd will supply my need, Jehovah is his name, In pastures fresh he makes me feed, Beside a living stream. He brings my wand'ring

The first system of the musical score consists of two staves. The top staff is a Treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is an Alto clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is written in a simple, melodic style with many eighth and quarter notes. The lyrics are written below the staves, with the word 'Air.' at the beginning of the first line. The lyrics are: 'My shepherd will supply my need, Jehovah is his name, In pastures fresh he makes me feed, Beside a living stream. He brings my wand'ring'.

spirits back, When I forsake my ways, He leads me for his mercy's sake, In paths of truth and pea - - - - - ce, In paths, &c.

The second system of the musical score continues the melody from the first system. It also consists of two staves, Treble and Alto, with the same key signature and time signature. The lyrics continue: 'spirits back, When I forsake my ways, He leads me for his mercy's sake, In paths of truth and pea - - - - - ce, In paths, &c.' The music features various musical notations including slurs, ties, and rests.

Alto.

Air.

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

Hallelujah,

:||:

:||:

:||:

:||:

Praise ye the Lord.

Praise ye the Lord,

Hallelujah,

Praise ye the Lord, Hallelujah,

:||:

:||:

:||:

Praise ye the Lord.

Treble.

Counter.

Air. Lord what a thoughtless wretch was I, To mourn and murmur and re - pine, To mourn and murmur and re - pine,

In pride, &c.

To see the wicked plac'd on high, In pride and robes of honour shine.

To see, &c.

In pride, &c.

Air.

First system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves.

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

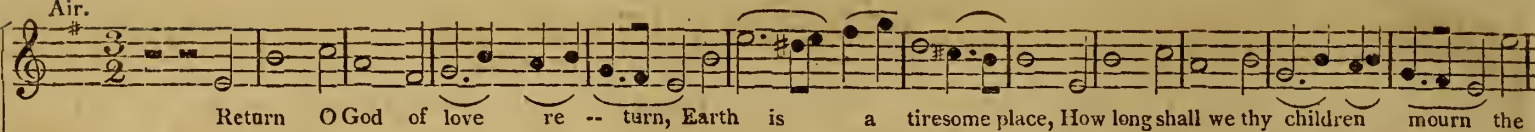
Second.

Second system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves.

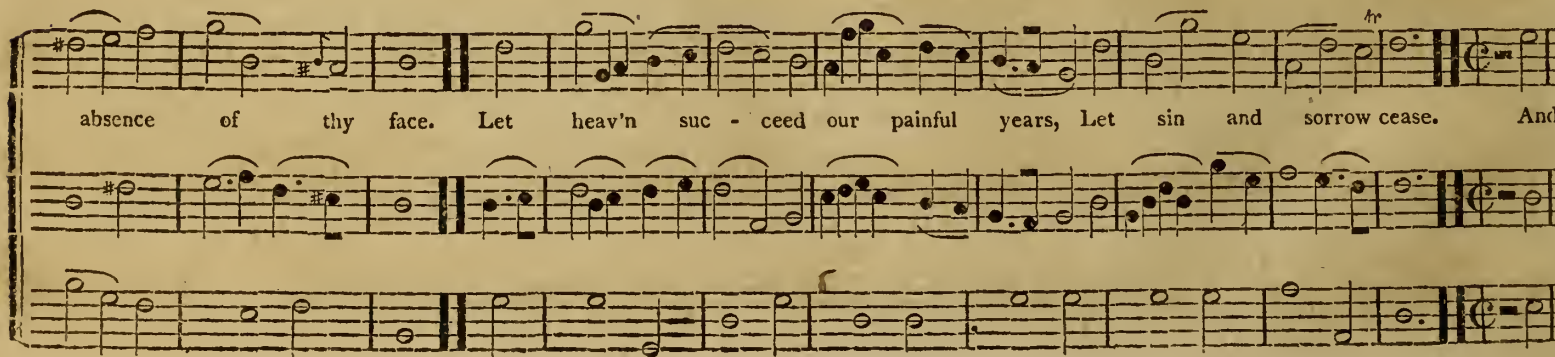
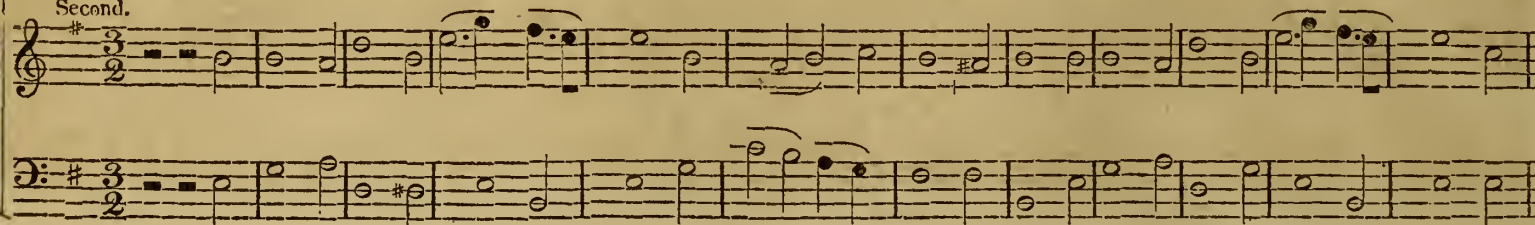
My soul shall glory in thy grace, While saints re - joice to hear the song.

P

Air.



Second.



in proportion to our tears, And in proportion to our tears, So make our joys in - crease.

The musical score consists of three staves. The top staff is for Soprano, the middle for Alto, and the bottom for Tenor. The lyrics are written below the staves, aligned with the notes. The music is in a key with one sharp (F#) and ends with a double bar line and repeat dots.

DEVIZES. Ps. 9th. C. M.

J. Tucker.

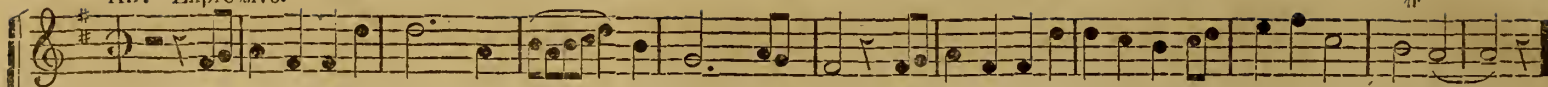
Treble.

Alto.

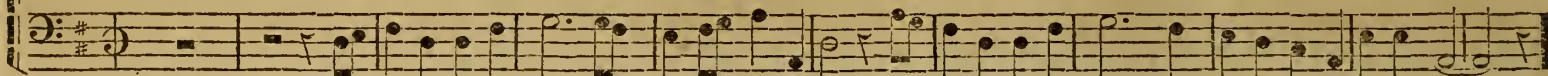
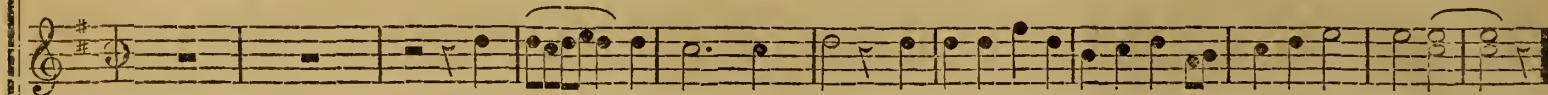
Air. With my whole heart I'll raise my song, Thy wonders I'll proclaim, Thou sov'reign judge of right and wrong, Wilt put my foes to shame, Wilt put, &c,

The musical score is arranged in three systems. The first system has two staves: Treble (Soprano) and Alto. The second system has two staves: Alto and Air (Soprano). The third system has two staves: Air (Soprano) and Tenor. The lyrics are written below the staves. The music is in a key with one sharp (F#) and ends with a double bar line and repeat dots.

Air. Expressivo.



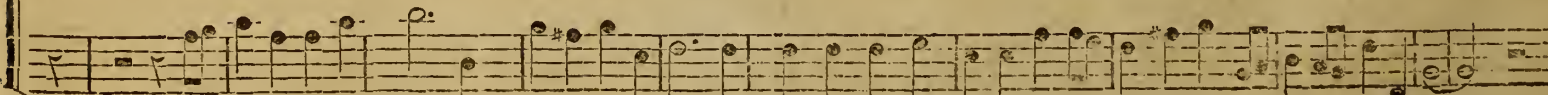
Raise your triumphant songs. To an im - mor - tal tune, Let the wide earth resound the deeds, Celestial grace has done.



Raise your, &c.

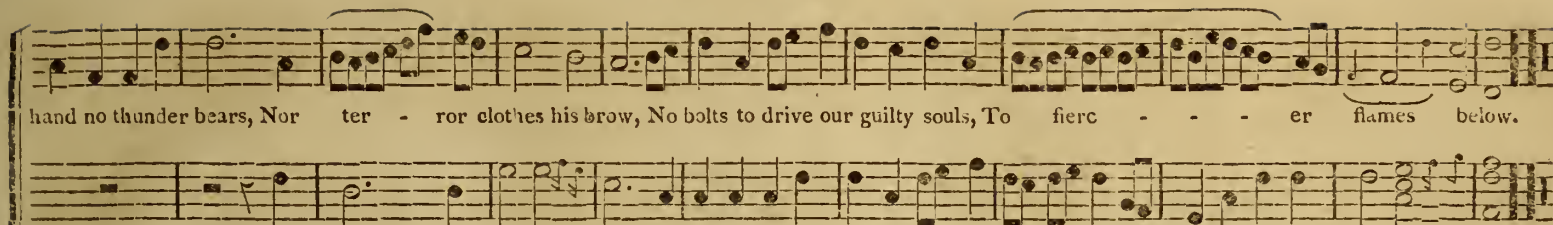


Sing how immortal love, It's chief be - lov - ed chose, And bade him raise our wretched state, From their abyss of woes. His

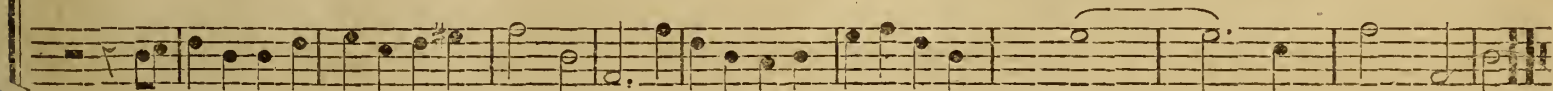


Sing how immortal, &c.

And bade him raise, and bade him raise our, &c.



To fiercer flames below, To fiercer, &c.



Air. Grave.

CAROLINA. Ps. 7th. C. M.

Coombs.

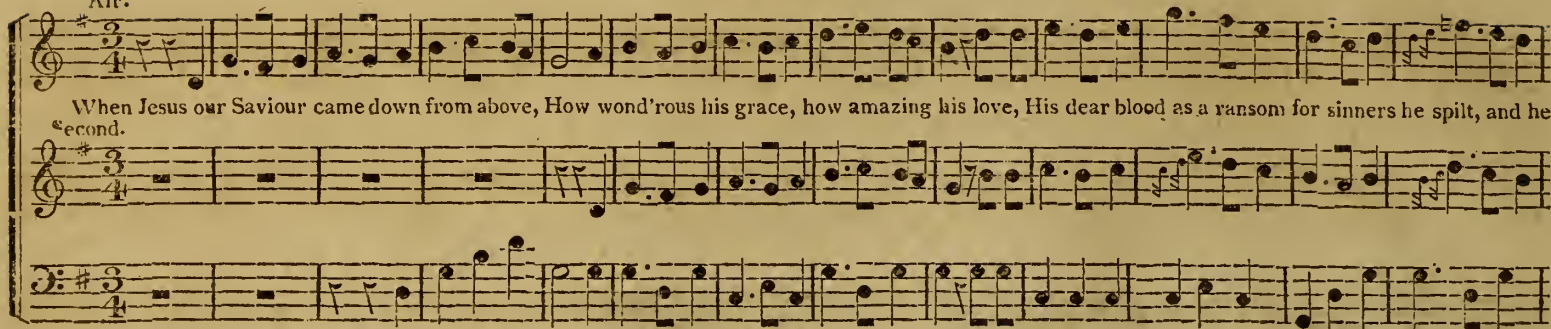
A to.

Second. My trust is in my heav'nly friend, My hope in thee my God, Rise and my hapless life defend, From those that seek my blood.

HYMN ON THE REDEMPTION.

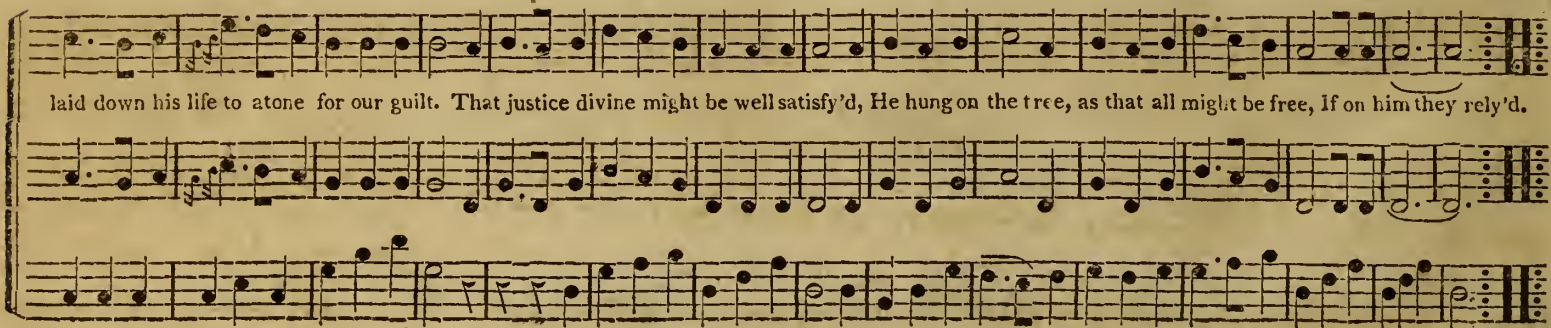
From Magdalen Hospital Coll.—Musick by Handel.

Air.




When Jesus our Saviour came down from above, How wond'rous his grace, how amazing his love, His dear blood as a ransom for sinners he spilt, and he

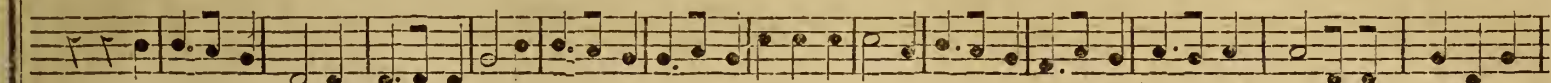
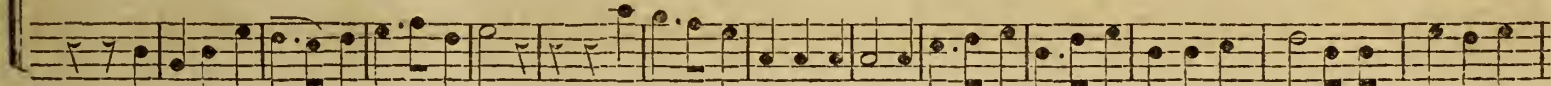
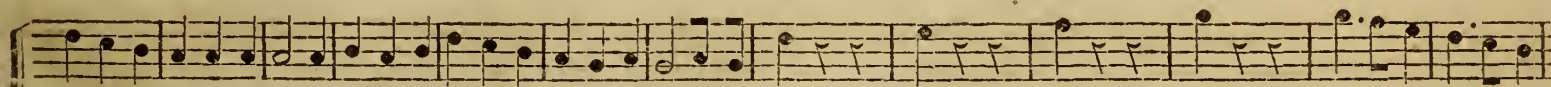
second.



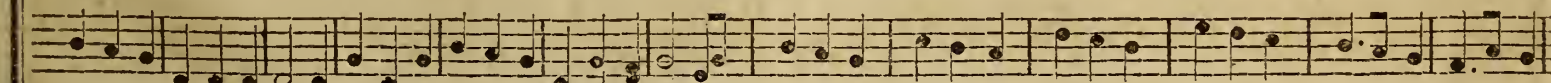
laid down his life to atone for our guilt. That justice divine might be well satisfy'd, He hung on the tree, as that all might be free, If on him they rely'd.



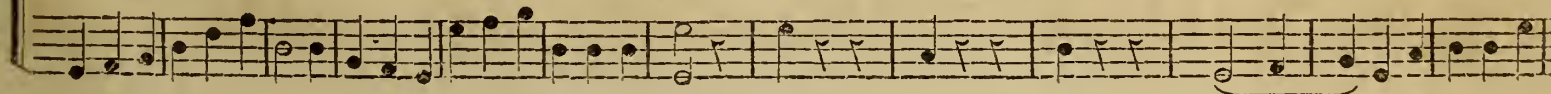
And now he in heav'n sits pleading our cause, Inviting us all to the throne of his grace, Then let us forever adore his dear name, And in songs of thanks-

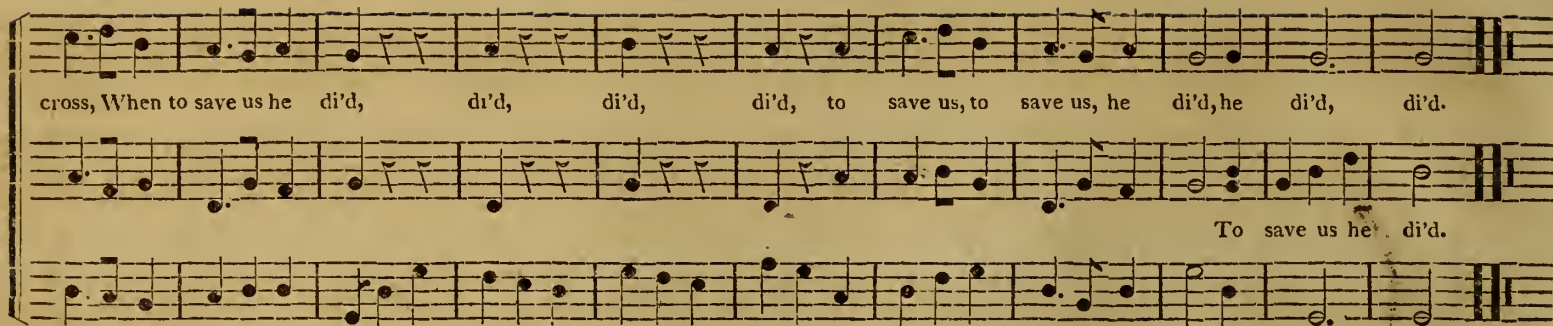
giving his mercies proclaim. For sinners he bled when they pierced his side, & he bore, bore, bore, bore, bore all our guilt on the



For sinners he bled when they pierced his side, And he bore all our guilt, &c.



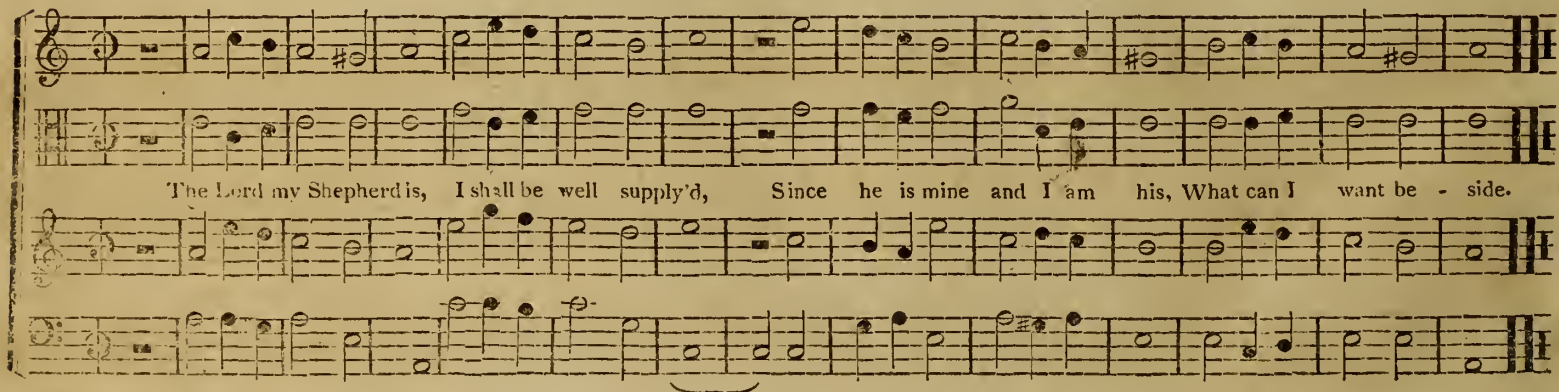
CONCLUDED.



cross, When to save us he di'd, di'd, di'd, di'd, to save us, to save us, he di'd, he di'd, di'd.

To save us he di'd.

AYLESBURY. S. M.



The Lord my Shepherd is, I shall be well supply'd, Since he is mine and I am his, What can I want be - side.

Air. Affet.

tr

And must this bo - dy die, This mortal frame de - cay, And

must these active limbs of mine, Lie mould'ring in the clay, Lie mould'ring in the clay.

Air.

tr.

Descend from heav'n, &c.

Tenor.

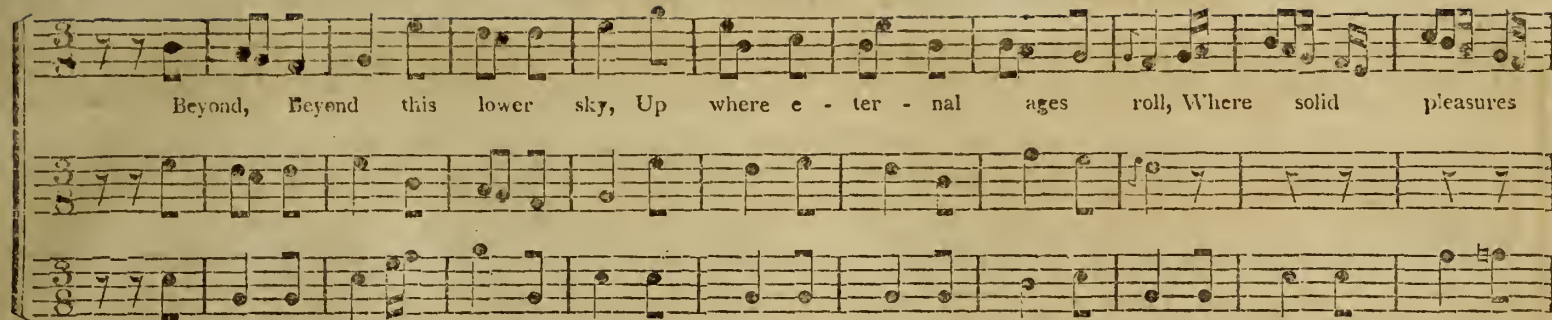
Descend from heav'n im - mor - tal Dove, Stoop down and take us on thy wings, And

Descend from heav'n, &c.

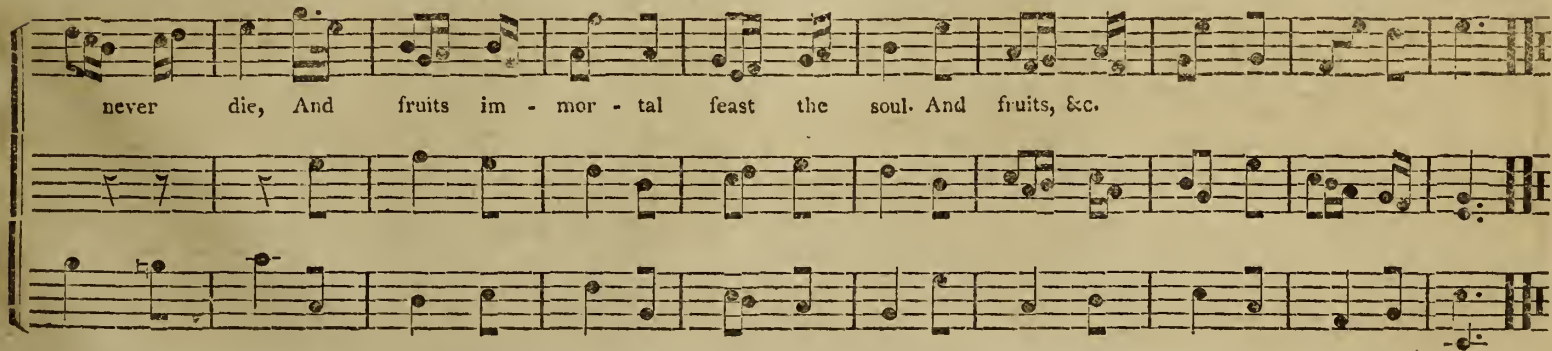
And mount, &c.

mount and bear us far a - bove, The reach of these in - fe - rior things.

And mount, &c.



Beyond, Beyond this lower sky, Up where e - ter - nal ages roll, Where solid pleasures



never die, And fruits im - mor - tal feast the soul. And fruits, &c.

1st Treble. Maestoso.

2d Treble

Tenor. Jesus shall reign, Jesus shall reign, Jesus shall reign, Jesus shall reign, where'er the sun, Does his successive

tr.

swell.

journeys run ; His kingdom stretch from shore to shore, 'Till moons shall wax and wane no more.

His kingdom, &c.

His, &c.

'Till moons, &c.

CONTINUED.

93

His kingdom— 'Till moons— 'Till moons—
His kingdom— 'Till moons shall wax, 'Till moons—
His kingdom— 'Till—

Behold, behold the islands with their kings. the islands with their kings, the islands with their kings, Behold, Behold, Behold the
Be - hold the
Behold, Behold, Be - hold, Be - hold, Behold,
Be - hold Be - hold Be -

CONTINUED.

islands— And Europe her best tribute brings; From North to South the princes meet, To pay their

hold the islands— From North to South—

There Persia, There Persia, glorious to behold,

honage at his feet, To pay— glorious to be—

glo - ri - ous

There Persia—

glorious to behold, glorious to behold There India There India shines shines in eastern gold,
hold, glorious to behold, shines in Eastern gold, There India shines in Eastern gold.
glo - rious glorious to be - hold, shines
shines in Eastern gold, In - dia shines shines, &c.

BASS. SOLO.

And barb'rous nations barb'rous nations at his word, at his word, at his word, Submit and bow and own their Lord, And barb'rous nations, &c.
For him For him shall endless pray'r be made, And prai - ses throng to crown his head, And praises, &c.

DUET.

1st Treble.

His name like sweet perfume shall rise, With every morning sac - ri - fice, With ev' - ry

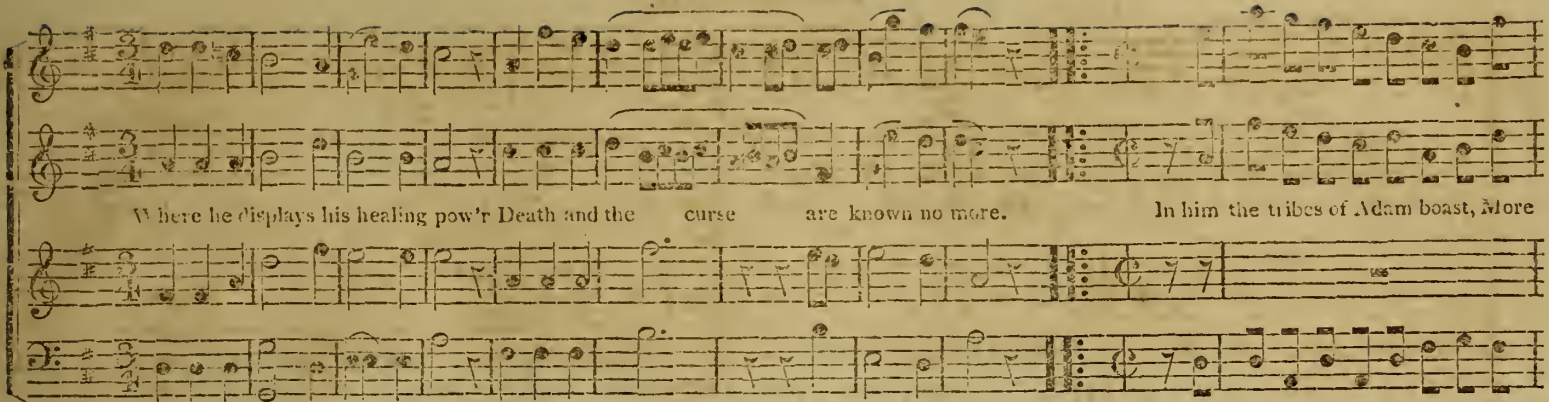
2d Treble.

morning sac - ri - fice. People and realms of every tongue, Dwell on his love with sweet - est song ;

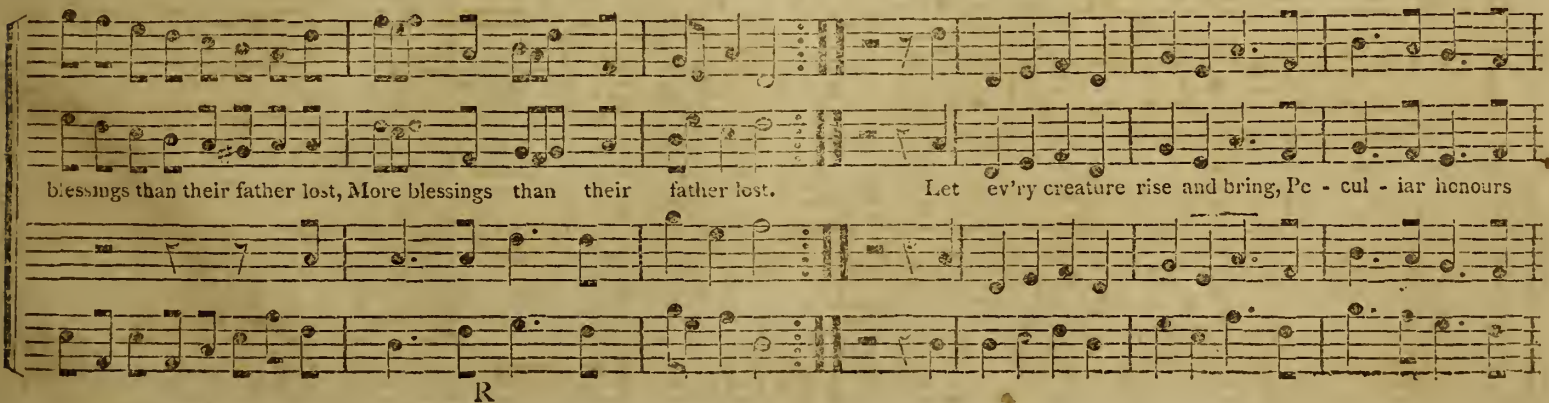
And infant voi - ces shall pro - claim Their ear - ly blessings on his name.

Blessings a - bound where'er he reigns, The pris - 'ner leaps to lose his chains, The pris - 'ner leaps to

lose his chains, The wea - ry find e - ter - nal rest, And all the sons of want are best.



Where he displays his healing pow'r Death and the curse are known no more. In him the tribes of Adam boast, More



blessings than their father lost, More blessings than their father lost. Let ev'ry creature rise and bring, Pe - cul - iar honours

R

CONTINUED.

to our King, Angels descend with songs again, And earth repeat the loud Amen. A - men, Angels descend with

songs a - gain, And earth— Amen. Amen. Amen. A - - - men. A - - men. Amen. And— A - men. A - - men.

CHRISTMAS ODE.

T. Olmsted.

99

Air.



Great day of Grace ! when spake th' eternal God, And through the sky, And through the sky, Proclaim'd good will on earth. When

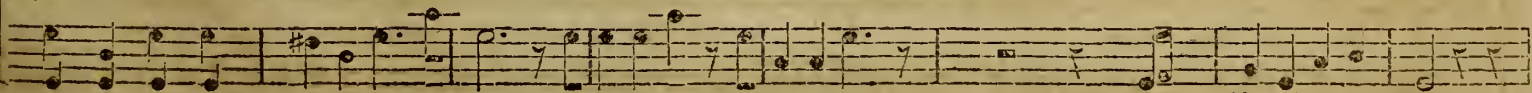
Second.



Bass.



angels joy - ful left their high a - bode, And shouting sang, And shouting sang, a bles - - - sed Sav - ior's birth, And



blested—

CONTINUED.

shouting sang a blessed Savior's birth. Glory, honor, grateful praise, Glory, honor, &c. Loud let

a blessed—

Heav'n & na - ture sing, Loud— Earth your thousand voices raise, Earth— In

CONCLUDED.

101



con - cert to th'Almigh - ty king. Earth your— In concert— Earth your—

concert to th'Almigh - ty king.



thousand— In concert— In concert—

Moderate.

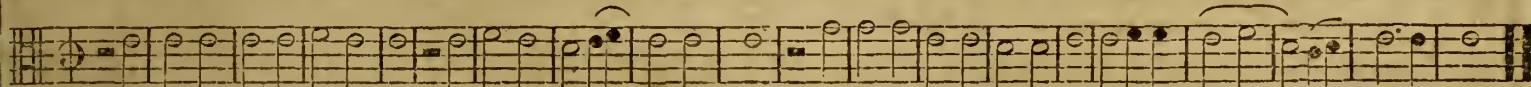
My God per - mit my tongue, This joy, to call thee mine, And let my ear - ly cries prevail, To

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The tempo is marked 'Moderate.' The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures.

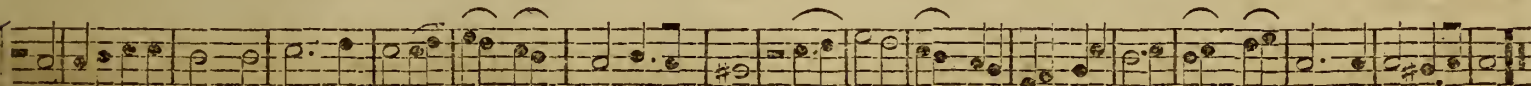
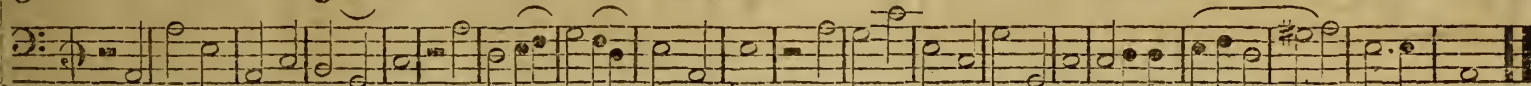
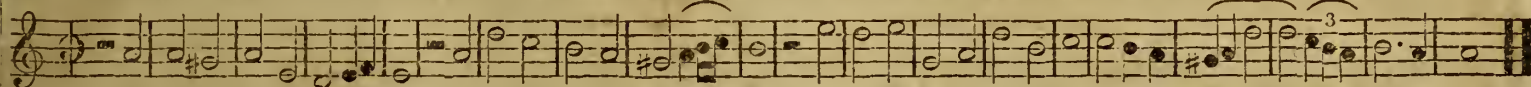
take thy love di - vine. And let, &c.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics 'take thy love di - vine. And let, &c.' are written below the vocal staves. The musical notation continues with various notes, rests, and phrasing marks, ending with a double bar line.

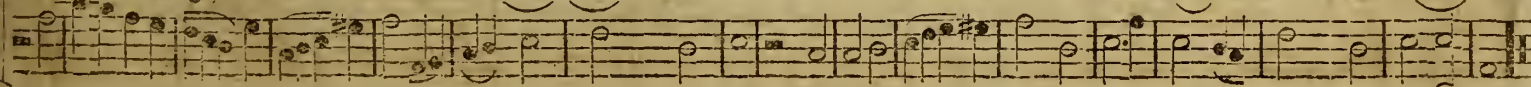
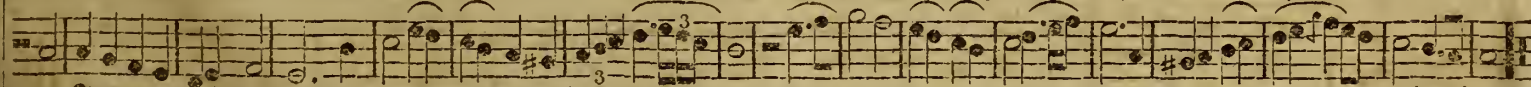
Soleran.



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



Who can secure his vital breath, Against the bold demands of death, With skill to fly or pow'r to save, With skill to fly, &c.



Air.

Second. Jehovah reigns, he dwells in light, Girded with ma - jes - ty and might, The world cre - a - ted

by his hands, Still on its first foun - da - tion stands, Still on, &c.

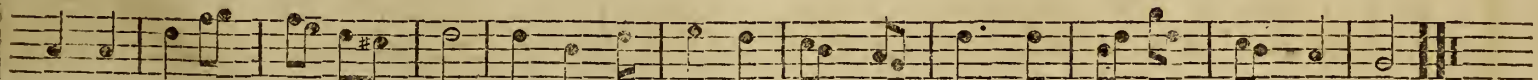
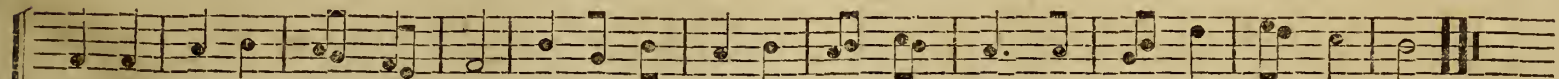
Second.



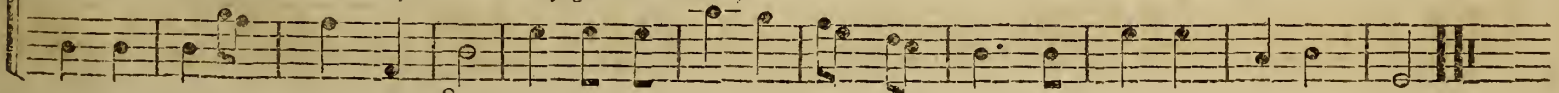
Air. Moderate.



O Lord our heavenly King, thy beauties are di - vine ; Thy glories round the earth are



spread, And o'er the heav'ns they shine. Thy glories round, &c.



S

Air. Affettuoso.

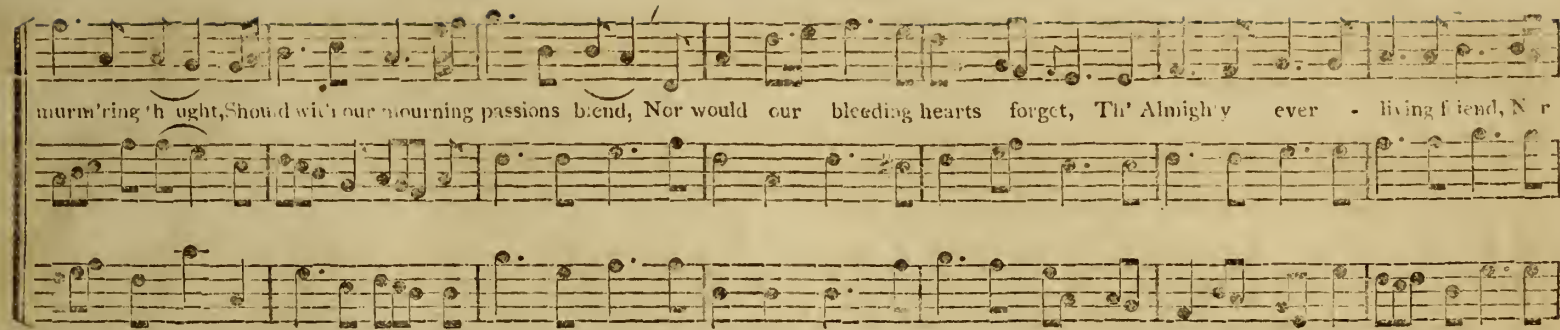
First.

The God of love will sure indulge, The flowing tear, the heaving sigh. When his own children fall around, When

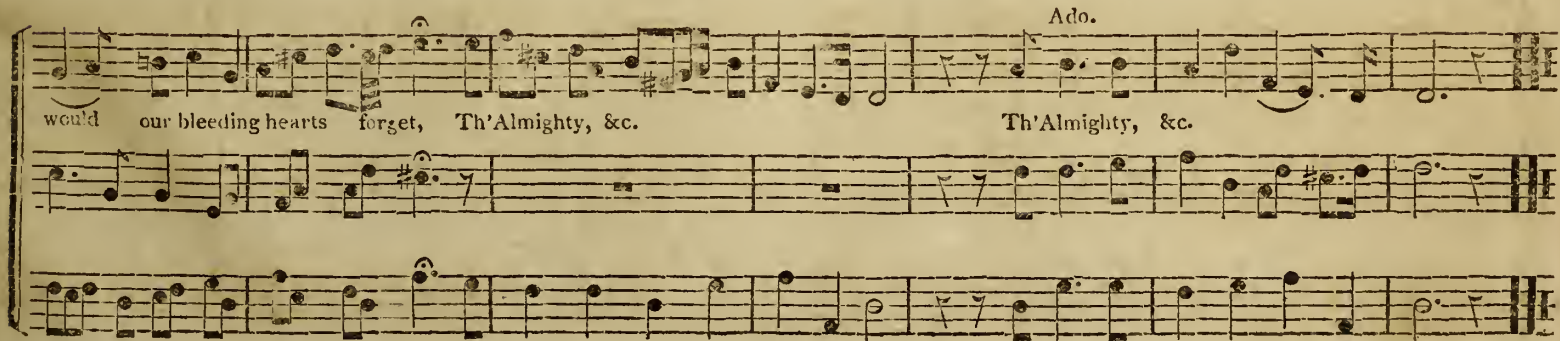
Second.

tender friends and kindred die. When his own, &c. Yet not one anxious

tender friends and kindred die. When his own, &c. Yet not one anxious



murm'ring 'th' ught, Should with our mourning passions blend, Nor would our bleeding hearts forget, Th' Almighty ever - living fiend, Nor



would our bleeding hearts forget, Th' Almighty, &c. *Ado.* Th' Almighty, &c.

Air,

Second.

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

The first system of the musical score for the 'Air' section. It 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 music is written in a single system with various notes, rests, and slurs.

sound it dreadful down to hell, Let heav'n, &c. And, &c.

The second system of the musical score for the 'Air' section. It 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 music is written in a single system with various notes, rests, and slurs.

Con Spirito.

The Lord how absolute he reigns, Let ev'ry angel bend the knee, Sing of his love in heav'nly strains, And speak how fierce his terrors be

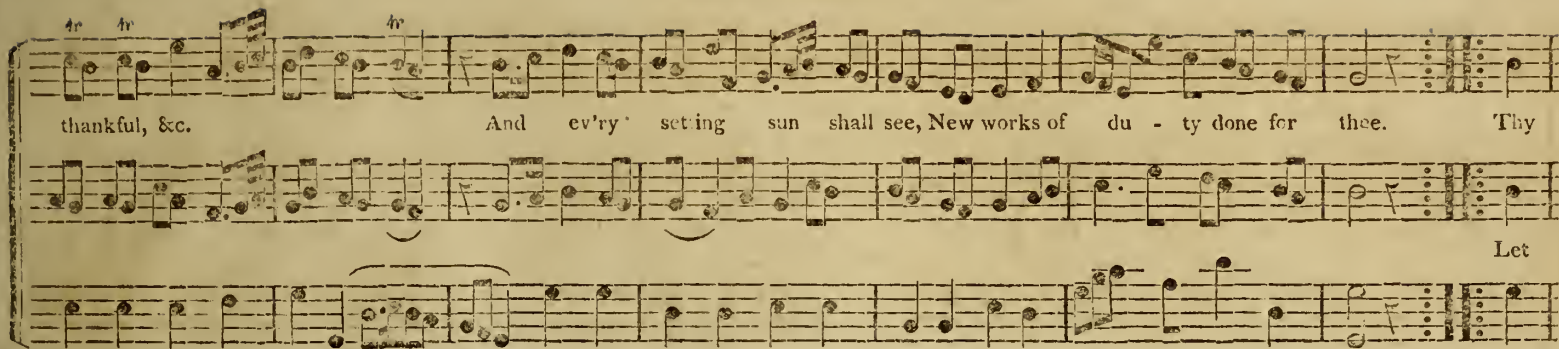
High on a throne his glories dwell, An awful throne of shining brass, Fly through the world O sun & tell, How dark thy beams compar'd to his

Air. Dolce.

My God my King thy various praise, shall fill the remnant of my days, Thy grace employs my humble

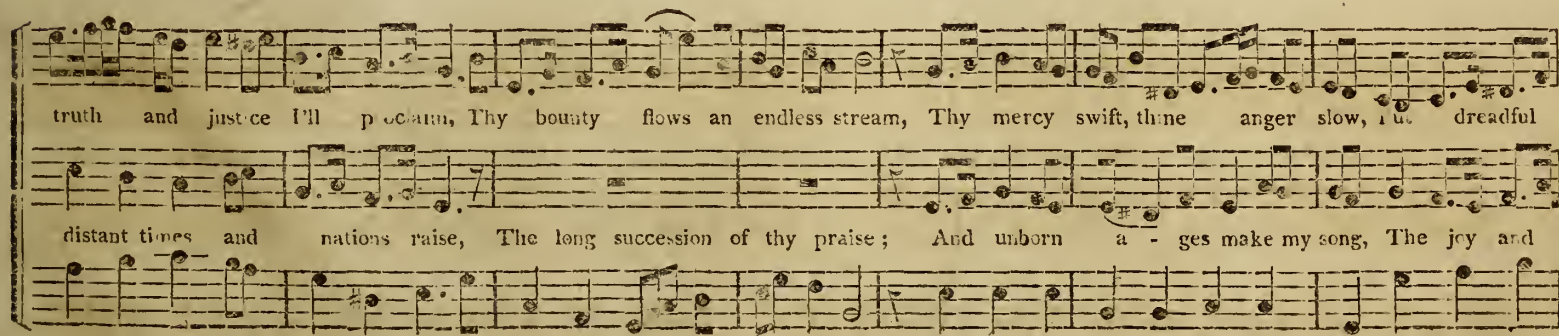
Second.

tongue, Till death and glo - ry raise the song. The wings of ev'ry hour shall bear, Some thankful tribute to thine ear, Some



thankful, &c. And ev'ry setting sun shall see, New works of du - ty done for thee. Thy

Let



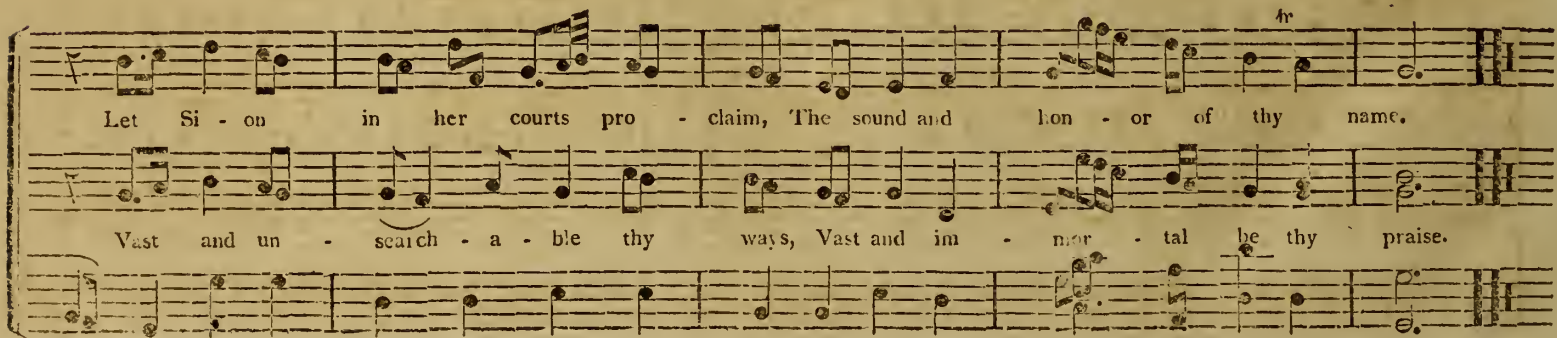
truth and justice I'll proclaim, Thy bounty flows an endless stream, Thy mercy swift, thine anger slow, thy dreadful

distant times and nations raise, The long succession of thy praise; And unborn ages make my song, The joy and

CONCLUDED.



to the stubborn foe. Thy works with sov'reign glory shine, And speak thy majes - ty di - vine,
tri - umph of their tongue. But who can speak thy wond'rous deeds ! Thy greatness all our thoughts ex - ceeds ;



Let Si - on in her courts pro - claim, The sound and hon - or of thy name.
Vast and un - search - a - ble thy ways, Vast and im - mor - tal be thy praise.

2d Treble. The Lord is my shepherd, I shall not want.

Tenor. The Lord is my shep - herd, I shall not want.

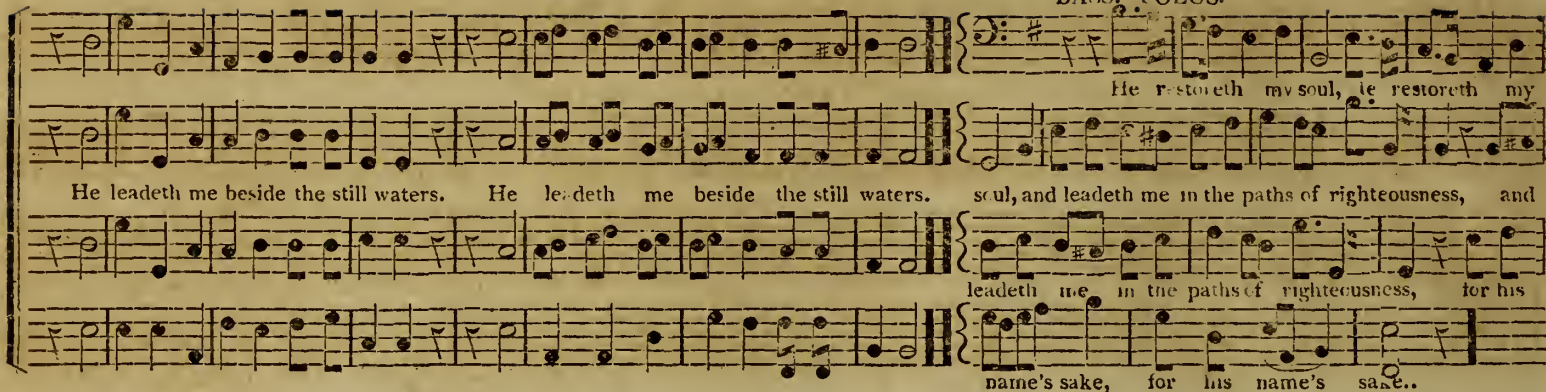
Bass.

DUET.

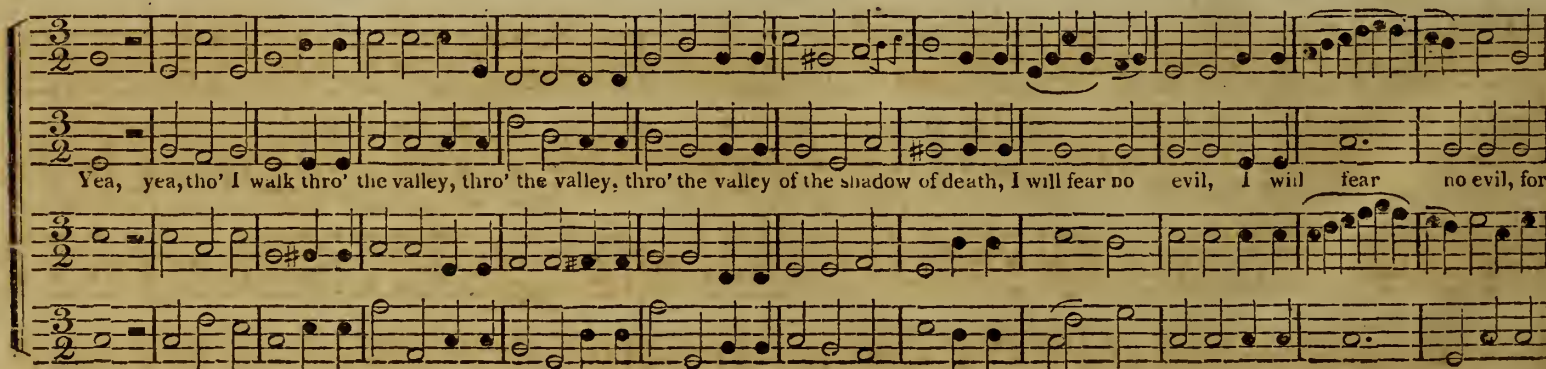
He maketh me to lie down, He maketh me to lie down in green pas - tures.

CONTINUED.

BASS. SOLUS.



He restoreth my soul, he restoreth my
 He leadeth me beside the still waters. He leadeth me beside the still waters. soul, and leadeth me in the paths of righteousness, and
 leadeth me in the paths of righteousness, for his
 name's sake, for his name's sake..



Yea, yea, tho' I walk thro' the valley, thro' the valley, thro' the valley of the shadow of death, I will fear no evil, I will fear no evil, for

For thou art with me, thy rod and thy staff they comfort me.

thou art with me. Thy rod and thy staff they comfort me. For

they comfort me.

thou art with me, thou art with me. Thy rod and thy staff they comfort me. Surely goodness and mercy, Surely goodness and

mercy shall fol - - - low shall fol - - low shall fol - - low shall fol - low me all the days of my life, shall

shall follow, shall follow, shall

fol - - - low me, Sure - ly goodness and mercy shall follow me all the days of my life.

And I will dwell in the house of the Lord forever, forever, and ev - er - more, for - ev - er - more.

forever, for -

forevermore, forever, evermore, forever evermore,

house of the Lord forever and evermore.

for - ev - er

ev - er, forever, and ever. And I will dwell in the house of the Lord forever & forever, forever, forever,

and evermore.

evermore. And I will dwell in the house of the Lord, forever and for - ev - er, f rev - ermore. A - men

PLATTSBURG.

Psalm 19th.

P. M.

as 148th.

T. Olmsted.

Air. tr.

2d Treble & Tenor.

O Lord our God most high, In heav'n thy glo - ries shine, And all this low - er

sky, Un - folds thy skill divine, Thy wisdom there, And pow'r sublime, Thy wis - dom

there, And pow'r sublime, Through ev'ry clime Thy works declare, Through ev'ry clime Thy works de - clare.

Air. Moderato.

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

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle and bottom staves are in bass clef with the same key signature and time signature. The music is written in a moderate tempo and features a mix of eighth and sixteenth notes, with some rests and repeat signs.

Soft.

He can cre - ate and he destroy. His sov'reign pow'r, without our aid, Made us of clay, and form'd us men, And

The second system of the musical score also consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The middle and bottom staves are in bass clef with the same key signature and time signature. The music is written in a soft tempo and features a mix of eighth and sixteenth notes, with some rests and repeat signs.

when like wand'ring sheep we stray'd, He brought us to his fold again, He brought us to his fold a - gain.

DUET.

By W. Dixon.

Treble. Andante. Affettuoso *tr.* By W. Dixon. *tr.* Cres. *tr.* Pia.

We are his people, we his care, Our souls and all our mortal frame, What lasting lasting honours shall we rear, Al-

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

mighty Maker to thy name. What lasting honours shall we rear, Al-migh - ty Maker to thy name.

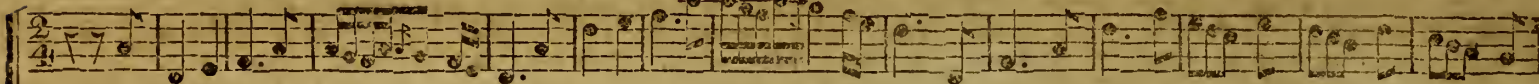
What lasting

CONTINUED.

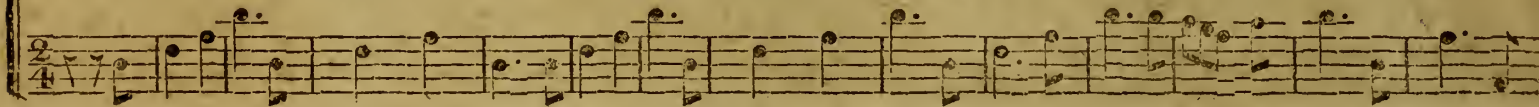
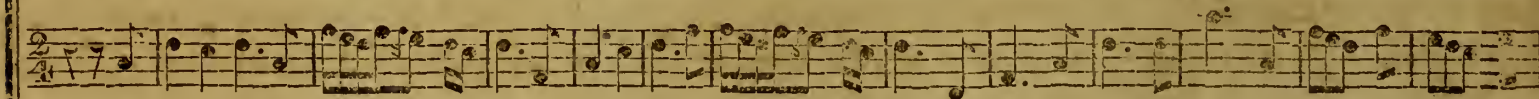
Loud.

Soft.

Loud.



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



Soft.

Loud.

Soft.

Loud.

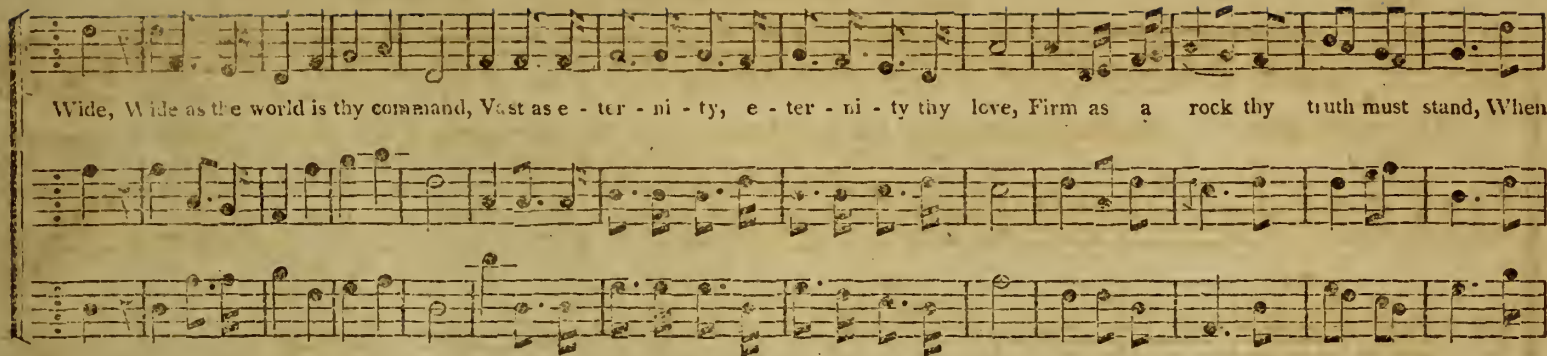
1

2



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

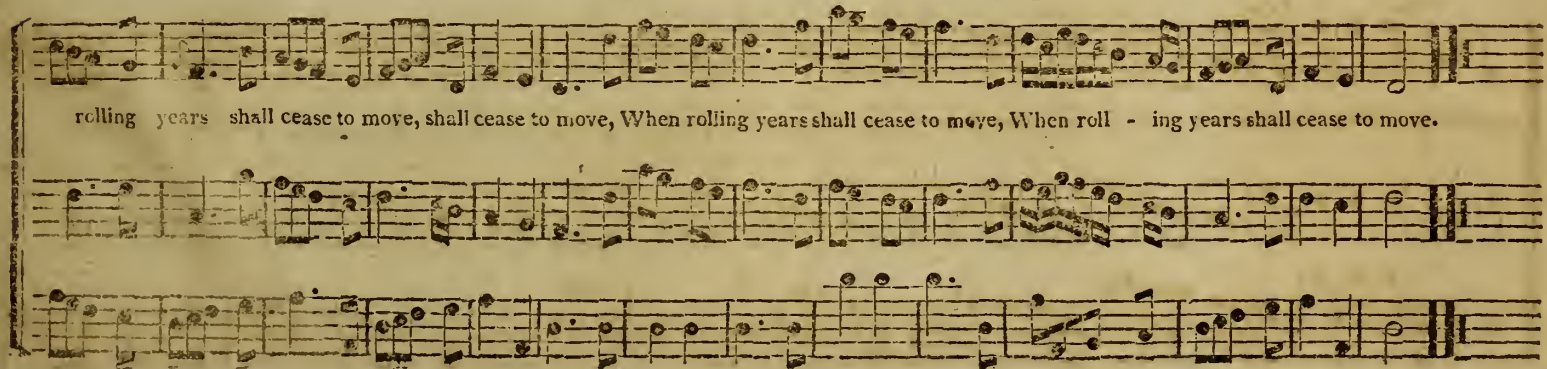




Soft.

Soft.

Loud.

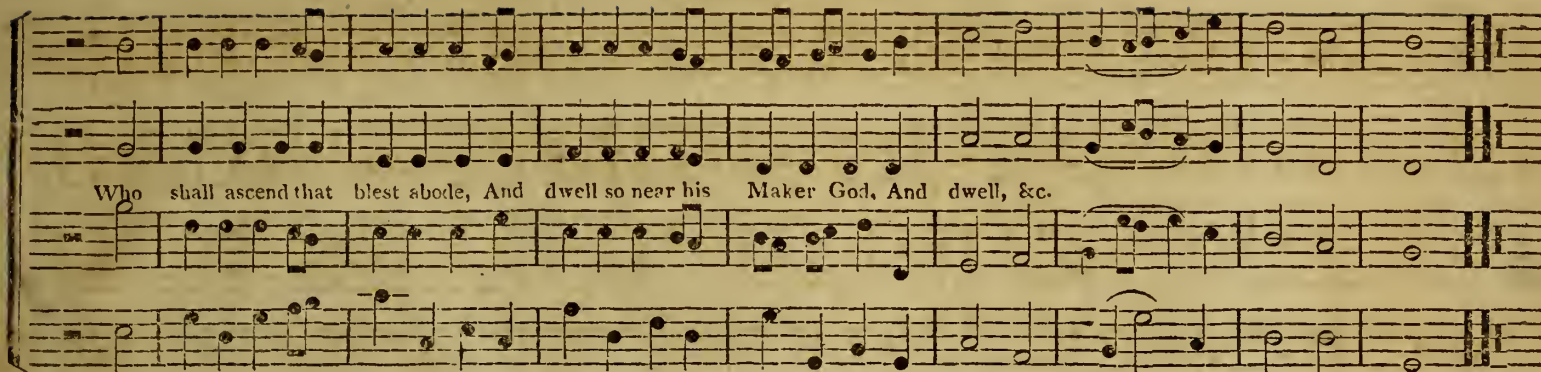


1st Treble.

2d Treble.

Tenor. This spacious earth is all the Lord's, And men, and worms, and beasts and birds; He rais'd the build - ing on the seas, And

gave it for their dwelling place. But there's a brighter world on high, Thy palace Lord a - bove the sky;

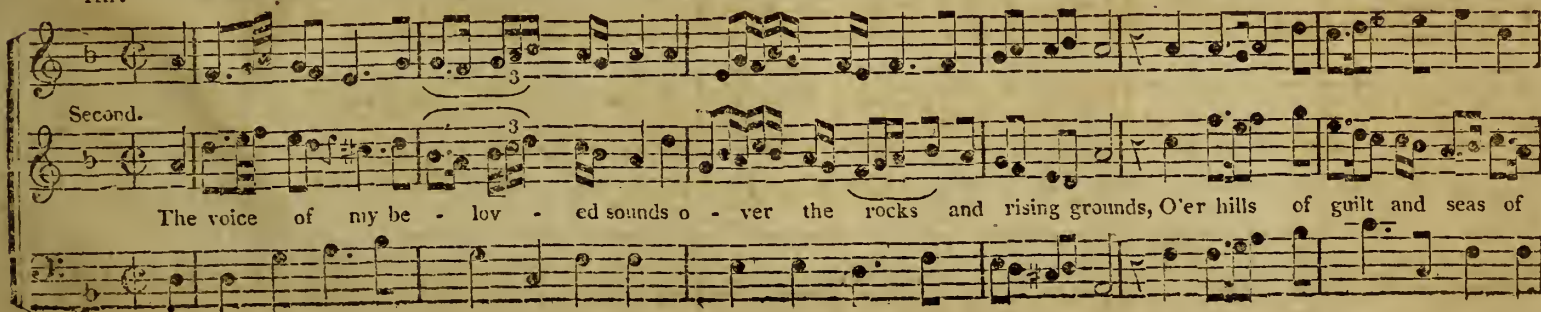


Who shall ascend that blest abode, And dwell so near his Maker God, And dwell, &c.

CIRCASSIA. L. M. D. Hymn by Dr. Watts.

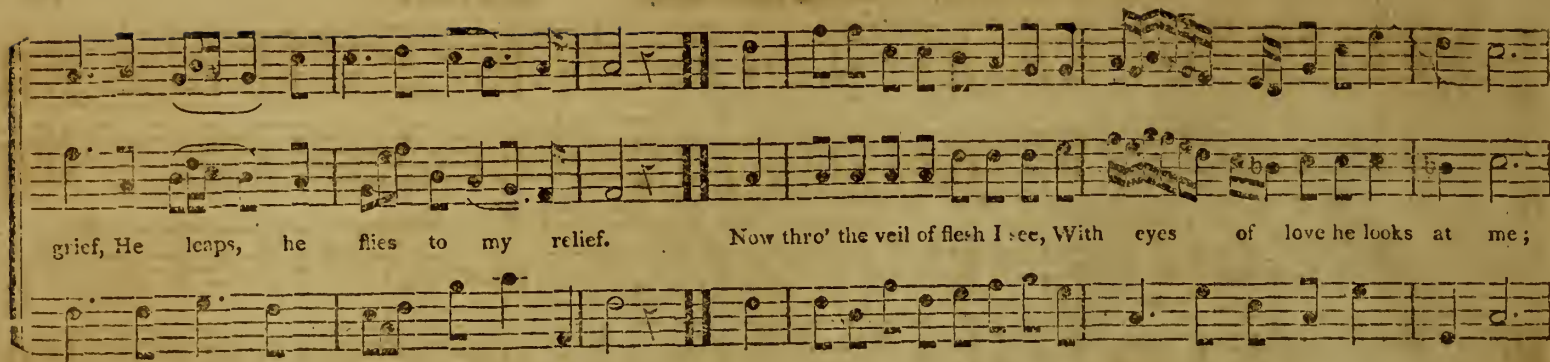
T. Olmsted.

Air.

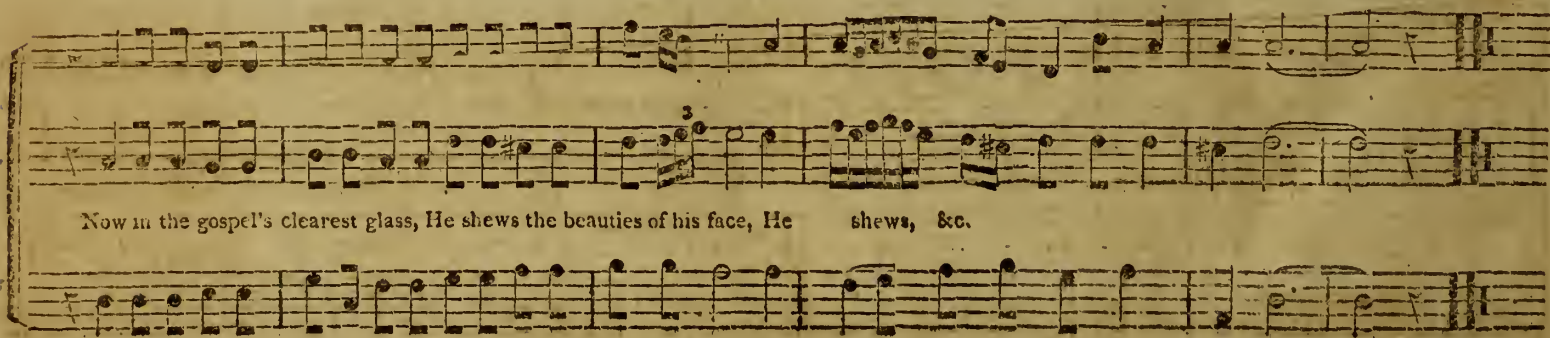


Second.

The voice of my be - lov - ed sounds o - ver the rocks and rising grounds, O'er hills of guilt and seas of



grief, He leaps, he flies to my relief. Now thro' the veil of flesh I see, With eyes of love he looks at me;



Now in the gospel's clearest glass, He shews the beauties of his face, He shews, &c.

Treble.

Counter.

Tenor.

Bass

Ye boundless realms of joy, Exalt your Maker's fame; His praise your song em - ploy,

Above the star - ry frame: Your voices raise, Ye Cher - u - bim, And Ser - a - phim, To sing his praise.

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