

SYMPHONIA GRANDEVA REDIVIVA.

ANCIENT HARMONY REVIVED,

—43—

A SELECTION OF CHOICE MUSIC FOR GIGANTIC VOICES,
TAKEN FROM OLD AND APPROVED AUTHORS,

—43—

Mings, Belcher, Edson, Holden, Holyoke, Maxin, Morgan, C. M. Kimball, Reed, Swan, Wood, West and others;

AND FROM SEVERAL EUROPEAN AUTHORS.

PARTICULARLY FROM W. TAYLOR'S ORIGINAL WORKS.

PUBLISHED FOR THE COMPILER.

Second Edition -- Revised & Enlarged.

HALLOWELL:

MASTERS, SMITH & CO., PRINTERS

1848.

Also at NEWTON, SMITH & CO., Hallowell, C. WHIPPLE, Newburyport, B. P. RICE & CO., Boston, and by Booksellers generally.

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SYMPHONIA GRANDÆVA REDIVIVA.



ANCIENT HARMONY REVIVED,

BEING

A SELECTION OF CHOICE MUSIC FOR DIVINE WORSHIP,

TAKEN FROM OLD AND APPROVED AUTHORS,

— A S —

Billings, Belcher, Edson, Holden, Holyoke, Maxim, Morgan, Goff, Kimball, Reed, Swan, Wood, West, and others ;

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PREFACE.



THE Compilers of the following pages do not assume to give to the destitute ear new organs of music, but wish to produce on those already existing, that melodious harmony, which, through them, may reach the finer fibres of the soul, and awaken in it, those aspirations so necessary to the spiritual worship of Jehovah.

They have been led to engage in this enterprise, from a personal sense of the need of such a work; and by an extensive public demand, they have felt, that there was needed a collection of those approved Psalm and Hymn tunes, ancient and modern, which are calculated to call into action the devout affections of the soul, and purify and exalt the spirituality of social and public worship.

Such a work we have labored with great care and perseverance to produce, and we are confident that we have accomplished it. And we offer no other apology for sending forth our Aged Harmony to contend with the almost indefinite number of singing books that flood our country with their scientific, cold and heartless chords that make no lasting impression of devotional feelings.

We have spared no pains in obtaining the Tunes for this work as they were published by their authors. And we pledge ourselves to the patrons of the work, that if this edition meet with a ready sale, and another be called for, no alteration shall be made in these pages, but other Tunes may be added as a supplement, if desired.

If we shall have been the humble instruments of rescuing from oblivion those devotional tunes so soul-stirring to our ancestors; and of conveying them, with similar effect, to the present and coming generations, our desires and design will have been accomplished.

With these remarks, we throw ourselves upon the public, grateful for the generous assistance and kind wishes of our friends, and hoping for substantial patronage.

Entered according to Act of Congress, in the year 1847, by

G. W. FARGO and JESSE PIERCE,

in the Clerk's Office of the District Court of the District of Maine.

ELEMENTARY PRINCIPLES OF VOCAL MUSIC.

The notes of the Diatonic or Natural Scale are *seven*, whose distances between each other are measured by whole tones, or semi, or half tones. There are five whole tones and two semitones. The semitones are between B and C, and E and F.

The seven first letters of the Alphabet are applied to the notes in the following order: A, B, C, D, E, F, G, and when there is occasion for an eighth letter, the first is repeated. The letters comprehend a system of degrees called an Octave.

THE SCALE OR GAMUT.

TENOR, TREBLE OR COUNTER.

Space above	<i>Sol</i> G
Fifth line	<i>Fa</i> —F—
Fourth space	<i>Mi</i> E
Fourth line	<i>Re</i> —D—
Third space	<i>Do</i> C
Third line	<i>Si</i> —B—
Second space	<i>La</i> A
Second line	<i>Sol</i> —G—
First space	<i>Fa</i> F
First line	<i>Mi</i> —E—
Space below	<i>Re</i> D

The G Cleff, thus,  is used for Tenor, Treble and Counter, and is placed on the second line.

COUNTER.

Space above	<i>La</i> A
Fifth line	<i>Sol</i> —G—
Fourth space	<i>Fa</i> F
Fourth line	<i>Mi</i> —E—
Third space	<i>Re</i> D
Third line	<i>Do</i> —C—
Second space	<i>Si</i> B
Second line	<i>La</i> —A—
First space	<i>Sol</i> G
First line	<i>Fa</i> —F—
Space below	<i>Mi</i> E

The C Cleff, thus,  was formerly used for Counter, but modern Musicians use the G Clef only for this part.

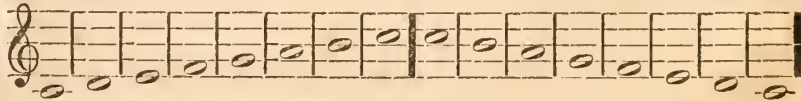
BASS.

Space above	<i>Si</i> B
Fifth line	<i>La</i> —A—
Fourth space	<i>Sol</i> G
Fourth line	<i>Fa</i> —F—
Third space	<i>Mi</i> E
Third line	<i>Re</i> —D—
Second space	<i>Do</i> C
Second line	<i>Si</i> —B—
First space	<i>La</i> A
First line	<i>Sol</i> —G—
Space below	<i>Fa</i> F

The F Cleff, thus,  is used for Bass and is placed on the fourth line.

When the seven syllables, Do, Re, Mi, Fa, Sol, La, Si, are used, as is now universally practised, Do is taken for the first in the Scale of the Major Mode, and Re, for the second, Mi, third, Fa, fourth, Sol, fifth, La, sixth, Si, seventh, then Do, eighth, or one; and repeat on as you rise in a new scale.

Example. — The Scale, G clef, ascending and descending.



1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
C	D	E	F	G	A	B	C	C	B	A	G	F	E	D	C
Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Si	La	Sol	Fa	Mi	Re	Do

Those who are disposed to use but four syllables, will find the following rules useful to find the key note : —

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

Flats and sharps are placed at the beginning of tunes, next after the clef, to remove the scale to a higher or lower degree, and preserve the relative position of the semitones, or half steps.

Flats and sharps thus placed, at the beginning of tunes, are called the signature, because they show to what letter in the staff the key note is removed in the transposition. Now as C is the key of all natural tunes, in the Major mode, and A, its relative in the Minor, there is, between B and C natural, half a step, or semitone, and by making B $\flat$, we make a whole step, or tone. Now, as there always must be but a half step between the third and fourth, and between the seventh and eighth in the scale, C can be neither ; we must, therefore, remove the key note, so that the half steps will be found

in their proper places. Now, as E and F, in the scale of the key of C, are the third and fourth, there is but a half step between them. Then remove the key to F, and E is seven, and F is one, or eight in the scale, and between the seventh and eighth there is a semitone, or half step. If, then, F is one, G is two, A is three, and B is four ; A and B then are the third and fourth, and between the third and fourth there ought to be but half a step. Well, we have made, B $\flat$, and therefore, between A and B, or the third and fourth, there is but half a step. Therefore F must be the key of B $\flat$ in the Major mode, and D its relative, in the minor. Now, we see, as F is a fourth above C, or a fifth below, we have removed the scale and key note a fourth above, or, a fifth below where it was before. Now, if we add another flat, that is, make E $\flat$ also, we shall transpose the key of the new scale a fourth above, or a fifth below F, which will be B. So that each addition of a flat to the signature, removes the key note of the scale a fourth above, or a fifth below where it was before. Observe, then, this rule : Each flat added to the signature removes the key note a fourth above, or a fifth below its former place.

The scale is also transposed by the use of Sharps in the signature : Thus, one sharp, or F $\sharp$, removes the key note in the scale from C to G, for the same reasons that were before given, in the use of flats. But G is a fifth above, and a fourth below C. Observe therefore, this rule with regard to the transposition of the key note by sharps : Each sharp added to the signature removes the key note a fifth above, or a fourth below its former place.

Further explanation on this part of the subject we deem unnecessary here, as the learner will acquire more knowledge from the black-board, under the direction of a competent teacher, in a few hours, than he can in months, spent over a volume of written instructions.

CHARACTERS USED IN MUSIC.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.



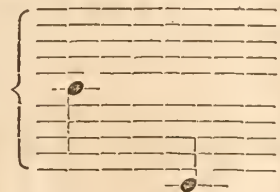
1 Semibreve is equal to two Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demisemiquavers.

The rests are considered the same in time as the notes which they represent.

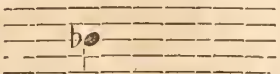
A *Staff* is the five lines with their spaces, whereon music is written.

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

A *Ledger Line* is added when notes ascend or descend beyond the staff.



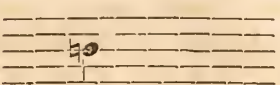
A *Flat* set before a note, sinks it half a tone.



A *Sharp* set before a note, raises it half a tone.



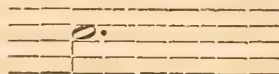
A *Natural* set before a note made flat or sharp at the beginning of a tune restores it to its natural sound.



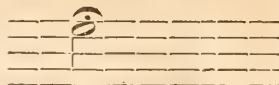
A *Slur* shows what number of notes are sung to one syllable.



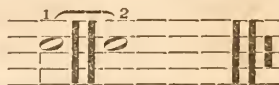
A *Point* makes a note half as long again.



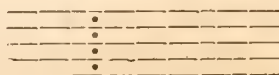
A *Hold* signifies that the note over which it is set, may be continued at the pleasure of the performer.



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



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



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



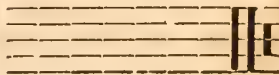
A *Single Bar* divides the time according to the measure note.



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



A *Close* shows the end of a tune.



OF TIME AND ITS VARIOUS MODES.

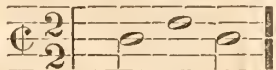
COMMON TIME MODES

OR.

First, *Adagio*, has a semibreve for its measure note, four beats in a bar.



Second, *Largo* has a semibreve for its measure note, two beats in a bar.



Third, *Allegro*, has a semibreve for its measure note, four beats in a bar.

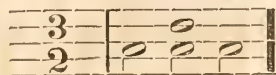


Fourth, 2—4, has a minim for its measure note, two beats in a bar.

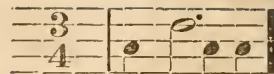


TRIPLE TIME MODES.

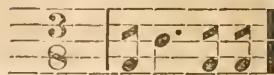
First, 3--2, has a pointed semibreve for its measure note, three beats in a bar.



Second, 3--4, has a pointed minim for its measure note, three beats in a bar.

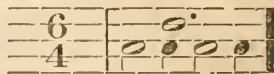


Third, 3--8, has a pointed crotchet for its measure note, three beats in a bar.

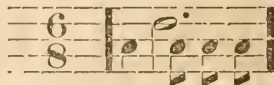


COMPOUND TIME MODES.

First, 6--4, has a pointed semibreve for its measure note, two beats in a bar.



Second, 6--8, has a pointed minim for its measure note, two beats in a bar.

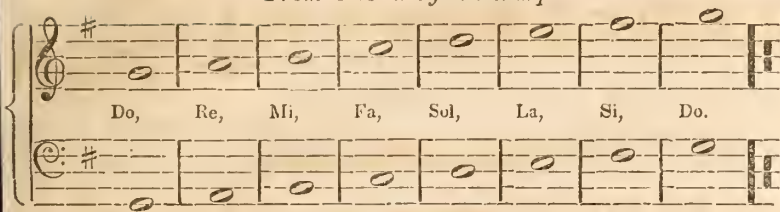


Other modes of time are now frequently used designated by fractional figures. as $\frac{1}{4}$, $\frac{1}{8}$ &c. The upper representing the number of notes taken in a measure, and the lower figure, the particular note taken; as half, quarter, eighth, &c.

Examples of the transposition of the Scale by flats and sharps.

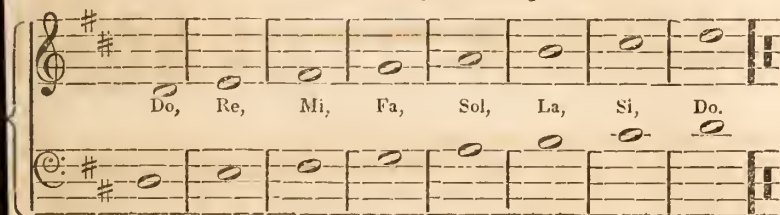
I.

From C to G by one sharp.



II.

From G to D by two sharps.



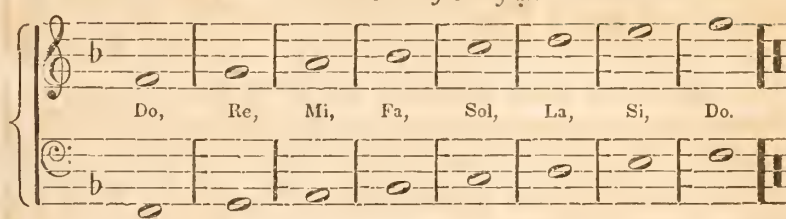
III.

From D to A by three sharps.



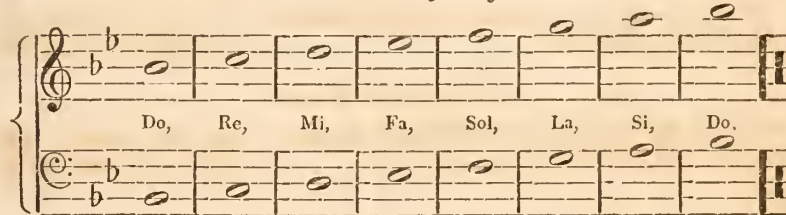
I.

From C to F by one flat.



II.

From F to B by two flats.

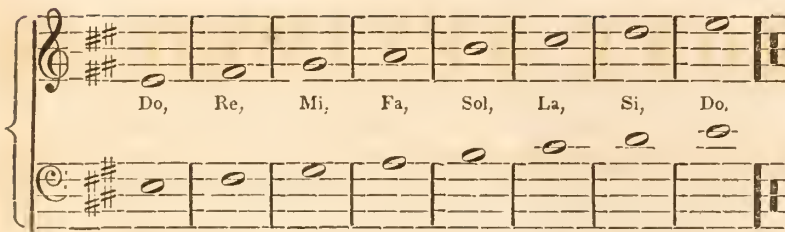


III.

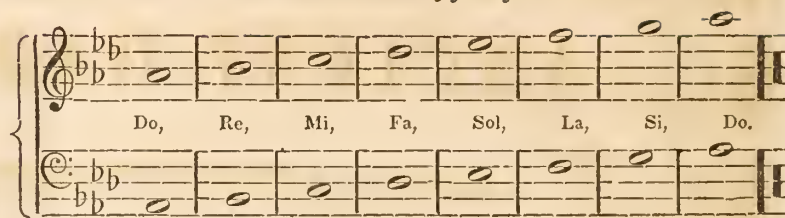
From B to E by three flats.



IV.

From A to E by four sharps.

IV.

From E to A by four flats.

From the foregoing examples, the learner will perceive, that Flats or Sharps placed at the beginning of a tune constitute the signature of the Key of the tune. Or in other words, they show on what letter in the staff the tune is pitched. And from which pitch the steps and half steps are regulated and fixed throughout the tune.

N. B. The Key note, or dominant, carries the whole scale with it in the same relative proportion whether it be raised or lowered in pitch of sound. The names of the notes and the relative degrees of tone are the same to the Key in all transpositions.

The following should be committed to memory.

To find the Key Note.

If there be neither flat or sharp,
It is the Key of C,

If one sharp, Key of G,
" Two sharps, Key of D,
" Three sharps, key of A,
" Four sharps, key of E,

If one flat, Key of F,
" Two flats, Key of B flat,
" Three flats, Key of E flat.
" Four flats, Key of A flat.

NOTE. The Key note is the last note in the Bass staff and is Do, if the tune be in the Major mode; But if the last note in the Bass be La, (a half step and whole step below Do,) then the tune is in the minor mode.

ANCIENT HARMONY REVIVED.

OLD HUNDRED. L. M.

MARTIN LUTHER.

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.

Shall the vile race of flesh and blood Contend with their Creator, God?

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

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

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

LUTON. L. M.

G. BURDER.

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.



O may my heart in tune be found, Like David's harp, Like David's harp of solemn sound.



Sweet is the day of sacred rest, No mortal care shall seize my breast;

O may my heart in tune be found, Like David's harp of solemn sound.



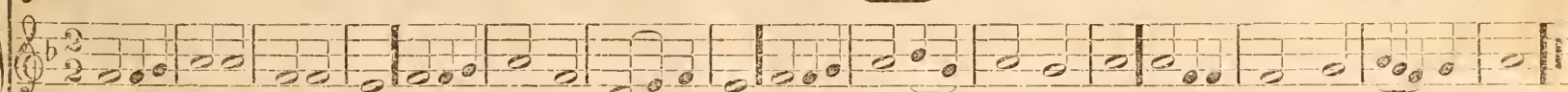
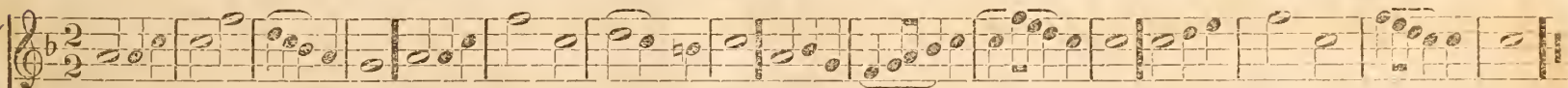
O may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound.



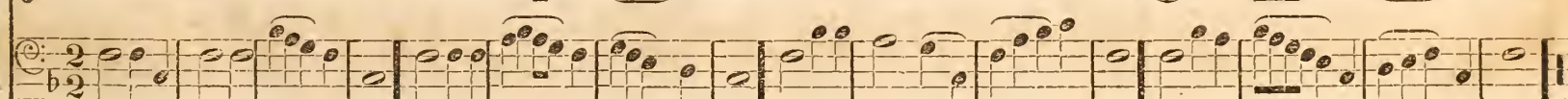
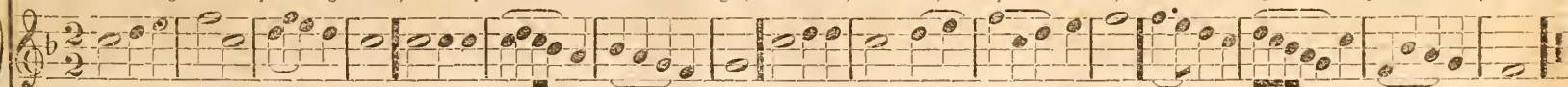
O may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound.

CHESTER. L. M.

BILLINGS.



Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun, and moon, and planets roll, And stars that glow from pole to pole.



ANGEL'S SONG. L. M.

TANSUR.

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

ARNHEIM. L. M.

HOLYOKE.

All ye bright armies of the skies, Go worship where your Saviour lies; Angels and kings before him bow, Those Gods on high and Gods below.

BRIDGEWATER. L. M.

EDSON.

11



He in full majesty appears, And like a robe his glory wears.

My soul, thy great Creator praise, When cloth'd in his celestial rays, He in full majesty appears, And like a robe his glory wears.

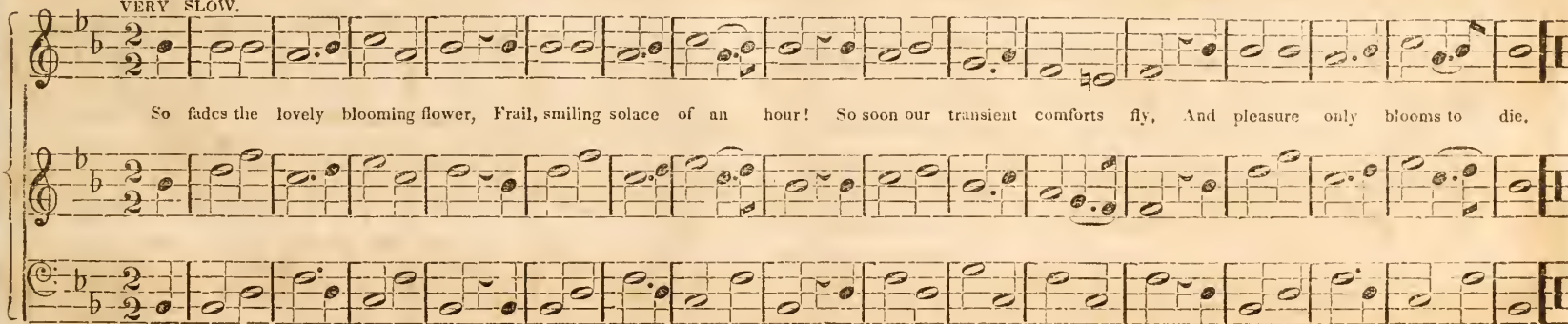
He in full majesty appears, He in full majesty appears, And like a robe his glory wears.

He in full majesty appears, He in full majesty appears, And like a robe his glory wears.

GERMAN HYMN. L. M.

PLEYEL.

VERY SLOW.



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

The lofty pillars of the sky, And spacious concave raised on high, Spangled with stars a shining frame. Their great o - rig - in -

This musical system consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/2. The lyrics are written below the vocal staves.

Th' unwearied sun from day to day, Pours knowledge on his golden ray, And publishes to ev'ry land, The work of an almighty hand.

al proclaim. Th' unwearied sun from day to day, Pours knowledge on his golden ray. And publishes to ev'ry land, The work of an almighty hand.

Th' unwearied sun from day to day, Pours knowledge on his golden ray, And publishes to ev - - ry land, The work of an almighty hand.

Th' unwearied sun from day to day, Pours knowledge on his golden ray, And publishes to ev'ry land, And publishes, to ev'ry land, The work of an almighty hand.

This musical system consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/2. The lyrics are written below the vocal staves.

First system of the musical score. It consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The key signature is one sharp (F#). The time signature is 2/2. The melody is written across the staves with lyrics underneath. The lyrics for the first system are: "E - ternal power whose high a - bode Becomes the grandeur of a God; In -".

Second system of the musical score. It consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The key signature is one sharp (F#). The time signature is 2/2. The melody is written across the staves with lyrics underneath. The lyrics for the second system are: "In - finite lengths beyond the bounds, Where stars re - - - - - volve their lit - - - - - tle rounds, 1 2".

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

NINETY-SEVENTH PSALM. L. M.

TUCKEY.

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.

b $\frac{3}{4}$

No more fatigue, no more distress, Nor sin nor death shall reach the place, No groans shall mingle with the songs,

p *f*

Which warble from im - mor - tal tongues, Which war - - ble from im - - mor - - tal tongues.

His kingdom stretch from

Jesus shall reign where'er the sun Does his successive journies run;

His kingdom stretch from shore to shore, Till

His kingdom stretch from shore to shore, Till moons shall wax and

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

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

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

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

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

mor - tal worms pre - sume to be More ho - ly, wise, or just than he.

First system of the musical score. It 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 B-flat major (two flats) and the time signature is 4/4. The lyrics are: "O! if my Lord would come and meet, My soul should stretch her wings in haste, Fly fearless thro' death's".

O! if my Lord would come and meet, My soul should stretch her wings in haste, Fly fearless thro' death's

Second system of the musical score. It continues the melody from the first system. The lyrics are: "Jesus can make a dying bed Feel iron gate, Nor feel the terrors as she past. Jesus can make a Jesus can make a dying bed Feel soft as Jesus can make a dying bed Feel soft as downy pillows".

Jesus can make a dying bed Feel iron gate, Nor feel the terrors as she past. Jesus can make a Jesus can make a dying bed Feel soft as Jesus can make a dying bed Feel soft as downy pillows

soft as downy pillows are, While on his breast I lean, While on his breast I lean, I lean my

dying bed Feel soft as downy pillows are, While on his breast I lean my head, I lean my

downy pillows are, While on his breast I lean my head, And breathe my life out sweetly there, While on his breast I

are, While on his breast I lean my head, And breathe my life out sweetly there, While on his breast I

head, And breathe my life, And breathe my life out sweet - ly there, And breathe, &c.

head, And breathe, And breathe, And breathe, And breathe my life, And breathe my life out sweetly there.

lean, I lean my head, And breathe my life out sweetly there, And breathe, &c.

lean, I lean my head, And breathe, And breathe, And breathe, &c.

Hold me, O Jesus, in thine

Now can my soul in God rejoice, I feel my Saviour's cheering voice, My heart awakes to sing his praise, And longs to join immortal lays.

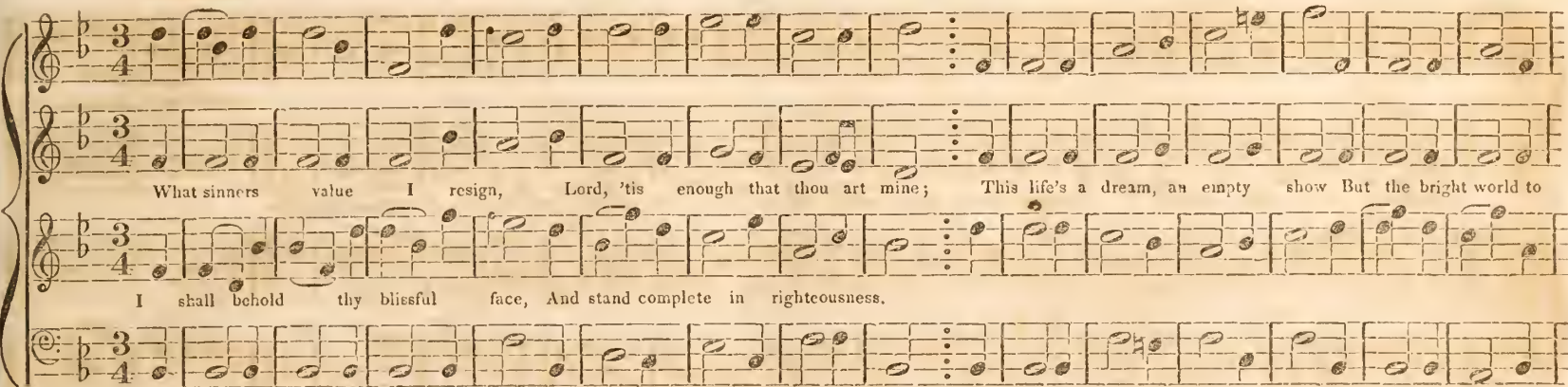
This system contains the first two staves of the musical score. The top staff is a single melodic line in treble clef, 2/2 time, with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in treble and bass clefs, also in 2/2 time and one sharp. The lyrics are written below the piano staff. The system concludes with a double bar line and repeat dots.

p *f*

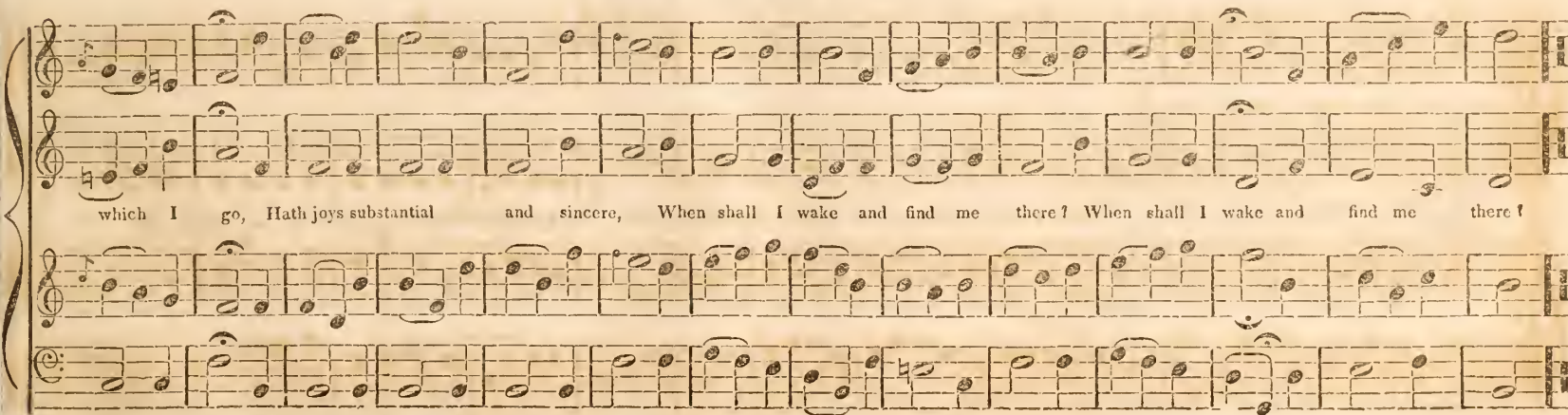
arms, And cheer me with immortal charms,

Till I awake in realms above, Forever to enjoy thy love, Till I awake in realms above, Forever to enjoy thy love.

This system contains the next two staves of the musical score. It begins with a piano (*p*) dynamic marking and a forte (*f*) dynamic marking. The top staff continues the melody, and the bottom staff provides the piano accompaniment. The lyrics are written below the piano staff. The system concludes with a double bar line and repeat dots.



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?

Behold, I fall before thy face, My only refuge is thy grace, No outward form can make me

clean, The leprosy lies deep within, No bleeding bird nor bleeding beast, No hyssop branch nor

BALLOON. Concluded.

23

sprinkling priest, Nor running brook, nor flood, nor sea, Can wash the dismal stain away.

WINDHAM. L. M.

D. READ,

Broad is the road that leads to death, And thousands walk together there But wisdom shows a narrow path, With here and there a traveler.

False are the men of high degree, The baser sort are vanity;

Laid in a balance both appear Light as a puff of empty air, Light as, &c.

Laid in a balance both appear Light as a puff of empty air, Light as, &c.

Laid in a balance both appear Light as a puff of empty air, Light as, &c.

ROTHWELL. L. M.

Blest be the Father and his love, To whose celestial source we owe Rivers of endless joy above, And rills of comfort, And rills of comfort here below.

Now to the shining realms above, I stretch my hands and glance my eyes: O for the pinions of the dove, To bear me to the upper skies.

There from the bosom of my God, Oceans of endless pleasure roll; There would I fix my last abode, And drown the sorrows of my soul.



Now to the Lord a no - ble song! Awake my soul, awake my tongue; Hosanna to th' e - ter - nal name.



Hosanna, Ho - san - na to th' e - ter - nal name,
And all his boundless love proclaim, Ho - san - na to th' e - ter - nal name,
Hosanna, Ho - san - na to th' e - ter - nal name And all,
Hosanna, Hosanna to th' e - ter - nal name, And all, And all,

And all his bound - less love proclaim. See where it shines in Jesus' face, The brightest image of his grace ;

his boundless, bound - less

God, in the person of his son, Has all his wond'rous works outdone. Has all his wond'rous works outdone.

The spacious earth, and spreading flood, Proclaim the wise, the pow'r - ful God, And thy rich glories from a - far

This musical system consists of four staves. The top staff is a single melodic line. The bottom three staves are grouped by a brace on the left, indicating a piano accompaniment. The lyrics are written below the piano part. The music is in a common time signature (C) and features a variety of note values including eighth and sixteenth notes, as well as rests.

MODERATO.

Sparkle in ev'ry roll - - - ing star, But in his looks a glory stands, The noblest labor of thine hands,

This musical system also consists of four staves. The top staff is a single melodic line. The bottom three staves are grouped by a brace on the left, indicating a piano accompaniment. The lyrics are written below the piano part. The music is in a 6/4 time signature and is marked 'MODERATO.' It features a variety of note values including eighth and sixteenth notes, as well as rests.

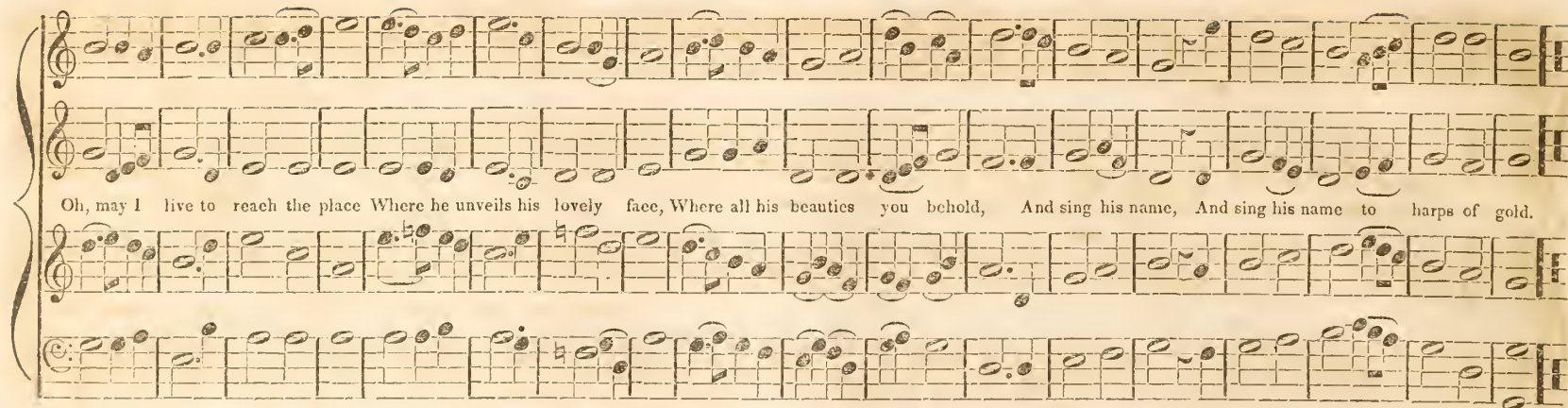
p *f*

The pleasing lustre of whose eyes, Outshines the wonder of the skies. Grace! 'tis a sweet a charming theme;

p

My thoughts rejoice at Jesus' name;

Ye an - gels, dwell upon tho sound; Ye heav'ns, reflect it to the ground.



Oh, may I live to reach the place Where he unveils his lovely face, Where all his beauties you behold, And sing his name, And sing his name to harps of gold.

HIDING-PLACE. L. M.

SMITH.



Hail, sov'reign love that first began, The scheme to rescue fallen man, Hail, matchless free eternal grace, That gave my soul a hiding place.

It means thy praise, how - ev - er

For - give the song that falls so low Beneath the grat - i - tude I owe; It means thy praise, how -

It means thy praise, how - ev - er poor; It means thy praise, how -

It means thy praise, however poor; It means thy praise, how -

poor;

ever poor; An angel's song can do no more, It means thy praise, how - ev - er poor; An angel's song can do no more.

Life, love and joy still gliding thro' And

There is a stream whose gentle flow, Supplies the city of our God; Life, love and joy still

Life, love and joy still gliding thro' And

wat' - ring our di - vine a - - - bode,

gliding thro' And wat'ring our divine a - - bode, And wat'ring our divine a - - bode.

wat'ring our di - vine a - - bode,

Spare us, O Lord, a - loud we cry, Nor let our sun go down at noon, Thy years are one e -

Thy years are one e - ternal day, And

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

Thy years are one eternal day, Thy years are one e - ternal day And must thy children die so soon.

ternal day, And must thy children die so soon,

must thy chil - dren die so soon,

This system of the musical score consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The bottom two staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both sharing the same key signature and time signature. The lyrics are written below the vocal staves.

This life's a dream, an emp - - ty show ; But the bright world to which I go Hath joys substan - - tial and sin-

This system of the musical score continues with four staves, maintaining the same instrumental and vocal arrangement as the first system. The lyrics continue across the vocal staves.

cere ; When shall I wake and find me there ? When shall I wake And find me there ? My flesh shall slumber in the

Musical score for "TILDEN. Concluded." featuring four staves. The first staff is a treble clef with a forte (*f*) dynamic marking. The second staff is a treble clef with the vocal melody. The third staff is a treble clef. The fourth staff is a bass clef. The lyrics are: "ground, 'Till the last trumpet's joyful sound; Then burst the bands with sweet surprise, And in my Saviour's im - - age rise." The score includes first and second endings marked with "1" and "2".

ground, 'Till the last trumpet's joyful sound; Then burst the bands with sweet surprise, And in my Saviour's im - - age rise.

PARIS. L. M.

BILLINGS.

Musical score for "PARIS. L. M. BILLINGS." featuring four staves. The first staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. The second staff is a treble clef with the vocal melody. The third staff is a treble clef. The fourth staff is a bass clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. The lyrics are: "He reigns, the Lord the Saviour reigns, Praise him in evan - gel - ic strains; Let the whole earth in songs rejoice, And distant nations join their voice."

He reigns, the Lord the Saviour reigns, Praise him in evan - gel - ic strains; Let the whole earth in songs rejoice, And distant nations join their voice.

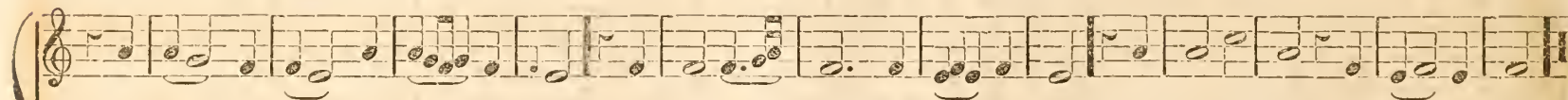
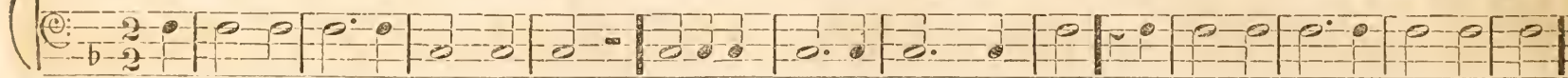
2d Treble.



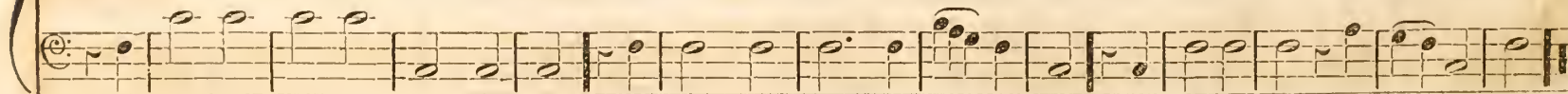
1st Treble.



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



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



p

Jesus shall reign where'er the sun, Does his suc - ces - sive jour - nies run; His kingdom

f

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

Firm was my health, My day was bright, And I presum'd 'twould ne'er be night;

Fondly I said with - in my heart, Pleasure and peace shall ne'er depart.

When strangers stand and hear me tell, What beauties in my Saviour dwell, Where he is gone they fain would know.

Where he is gone they fain would know, That

Where he is gone they fain would know, That they may seek and

That they may seek and love him too, Where he is gone they fain would know. That they may seek and love him too,

fain would know, That they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too.

they may seek and love him too, That they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too

love him too, That they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too.

High was thy throne ere heav'n was made, High

Through ev'ry age, e - ter - nal God, Thou art our rest, our safe abode; High was thy throne ere

High was thy throne ere heav'n was made, High

High was thy throne ere heav'n was made, High was thy throne ere

was thy throne ere heav'n was made Or earth thy humble footstool laid, Or earth thy humble footstool laid.

heav'n was made, ere heav'n was made, Or earth thy humble footstool laid, Or earth thy humble footstool laid, Or earth thy humble footstool laid.

was thy throne ere heav'n was made, Or earth thy humble footstool laid, Or earth thy humble footstool laid.

heav'n was made, Or earth thy humble foot - stool laid, Or earth thy humble footstool laid.

Now in the heat of youthful blood Remem - ber your Cre - a - - - tor, God ; Be-

Behold the months come

Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the second and fourth staves. The music features various note values, rests, and a triplet of eighth notes in the third staff.

Behold the months come hast'ning on, When you shall say my joys are gone, When you shall say my joys are gone.

Behold the months come hast'ning on, When you shall say my joys are gone, When you shall say my joys are gone.

hold the months come hast'ning on, When you shall say my joys are gone, Behold the months come hast'ning on When you shall say my joys are gone.

hast'ning on, When you shall say my joys are gone, Behold the months come hast' - ning on, When you shall say my joys are gone.

Detailed description: This is the second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the second, third, and fourth staves. The music continues with various note values, rests, and a triplet of eighth notes in the fourth staff.

O may my heart in tune be found, Like David's harp of

Sweet is the day of sacred rest, No mortal cares shall seize my breast; O may my heart in tune be found, Like David's harp of solemn sound,

O may my heart in tune be found, Like David's harp of solemn sound, Like

O may my heart in tune be found, Like David's harp of solemn sound,

solemn sound, Like David's harp of solemn sound, O may my heart in tune be found, Like David's harp of sol - emn sound.

Like David's harp of solemn sound, O may my heart in tune be found, Like David's harp of sol - emn sound.

David's harp of solemn sound, O may my heart in tune be found,

O may my heart in tune be found, Like, &c.

Come, my beloved, haste away, Cut short the hours of thy delay, Fly like a youthful hart or roe, over the hills where spices grow. Fly like a

Fly like a youthful hart or

Fly like a youthful hart or roe, O - - - ver the hills where spices grow, Over the hills, &c.

Fly like a youthful hart or roe, O - - - ver the hills where spices grow, Over the hills Where spi - - - ces grow.

youthful hart or roe, Over the hills where spices grow, Fly, &c.

roe, Over the hills where spi - - - ces grow, Fly, &c.

Al - mighty Rul - - er of the skies, Through the wide earth thy name is

This system contains the first two staves of the musical score. It is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a 2/2 time signature. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are printed below the treble staff.

p spread; And thine e - ter - nal glo - - ries rise *f* O'er all the heav'ns thy hands have made.

This system contains the next two staves of the musical score. It continues the melody and harmony from the first system. The lyrics are printed below the treble staff. Dynamic markings *p* (piano) and *f* (forte) are present above the first and fifth measures of the treble staff respectively.

Lord, in thy great, thy glo - rious name, I place my hope, my only trust; Save me from sorrow, guilt and

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

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

This system contains the next four staves of the musical score. The first staff is the vocal melody in treble clef. The second staff is the piano accompaniment in treble clef. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are written below the second staff. A triplet of eighth notes is marked with a '3' above it in the third staff.

He dies, the heav'nly lov - er dies; The tidings strike a doleful sound } Come, saints, and drop a tear or two, On the dear
On my poor heart-strings, deep he lies, In the cold caverns of the ground; }

2 Here's love and grief beyond degree,
The Lord of glory dies for men!
But lo! what sudden joys we see,
Jesus, the dead, revives again!
The rising God forsakes the tomb;
(In vain the tomb forbids his rise;)
Cherubic legions guard him home,
And shout him "Welcome to the skies!"

3 Break off your tears, ye saints, and tell
How high your great Deliv'rer reigns;
Sing how he spoil'd the hosts of hell,
And led the monster death in chains!
Say, "Live forever, wond'rous King!
Born to redeem, and strong to save!"
Then ask the monster, "Where's thy sting!"
And, "Where's thy victory, boasting grave!"

bosom of your God, He shed a thousand drops for you, A thousand drops of richer blood.

behold, And in the deep, And in the deep,

They that in ships, with courage bold, O'er swelling waves their trade pursue, Do God's a-mazing works be-hold, And in the deep,

behold, And in the deep, And in the deep,

be-hold, And in the deep,

deep, And in the deep his wonders view, his won-ders, wonders view, his won-ders, wonders view.

And in the deep, And in the deep his wonders, wonders view, his wonders wonders, wonders, won-ders view.

deep, And in the deep, the deep his won-ders, wonders view, his won-ders, wonders view.

And in the deep, And in the deep his won-ders, won-ders view, his won-ders, won-ders view.

Who, from the shades of gloo - my night, When the last tear of hope is shed,

This system contains the first two lines of the hymn. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are written below the vocal staff.

Can bid the soul re - turn to light, And break the slumber of the dead.

This system contains the next two lines of the hymn, continuing the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff.

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

I send the joys of earth away, Away, ye tempters of the mind, False as the smooth deceitful sea, And empty as the whistling wind. Your

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves. The vocal melody continues with quarter notes D5, E5, and F#5, followed by a half note G5. The piano accompaniment continues with its steady eighth-note pattern, including some chords and rests. The system concludes with a double bar line.

streams were floating me along Down to the gulf of dark despair, And while I listen'd to your song, Your streams had e'en conveyed me there.

EXTOLLATION. L. M.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second and third staves are grand staves (treble and bass clefs) with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are: "Loud Hal - le - lu - jabs to the Lord, From distant worlds where creatures dwell; Let Heaven begin the solemn".

Loud Hal - le - lu - jabs to the Lord, From distant worlds where creatures dwell; Let Heaven begin the solemn

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second and third staves are grand staves (treble and bass clefs) with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are: "word, And sound - - - it dreadful down to hell. The Lord, how absolute he reigns! Let every angel bend the knee; Sing of his".

word, And sound - - - it dreadful down to hell. The Lord, how absolute he reigns! Let every angel bend the knee; Sing of his

EXTOLLATION. Concluded.

51

p *f*

love in heav'nly strains And speak how fierce his terrors be, And speak how fierce his ter - - rors be.

WELLS. L. M.

HOLDRAID.

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

MODERATO.

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

Why should my passions mix with earth, And thus debase my heav'nly birth? Why should I cleave to things below, And let my God, my Saviour go!

LYNNFIELD. Concluded.

53

SLOW.

Call me away from flesh and sense, One sov'reign word can call me thence ; I would obey the voice divine, And all inferior joys re - sign.

This musical system consists of four staves. The top staff is a single melodic line. The second and third staves are a grand staff (treble and bass clef) with a brace on the left. The bottom staff is a single bass line. The music is in a key with one sharp (F#) and a common time signature. It features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and a repeat sign.

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

This musical system also consists of four staves, with the same grand staff arrangement as the first system. It begins with a piano (*p*) dynamic marking and ends with a forte (*f*) dynamic marking. The notation includes various note values, rests, and a repeat sign, continuing the musical theme of the first system.

Come, gentle patience smile on pain, Then dying hope revives again, And wipes the tear from sor - rows eye,

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

With God he was, the word was God, And
Ere the blue heav'ns were stretched a - broad, From ev - er - last - ing was the word; With God he was, the

With God he was, the word was God, And
must de - vine - ly be adored, And must de - vine - ly be adored,
word was God, And must di - vine - ly be a - dor'd, And must di - vine - ly be a - dor'd.

must di - vine - ly be a - dor'd.

First system of the musical score. It consists of four staves. The top two staves are for the husband's part, and the bottom two are for the accompaniment. The music is in 3/4 time with a key signature of one sharp (F#). The lyrics are written below the second staff.

In mem'ry of your dy - - ing Friend, Do this, he said, till time shall end ;

Second system of the musical score. It consists of four staves. The top two staves are for the husband's part, and the bottom two are for the accompaniment. The music continues from the first system. The lyrics are written below the second staff.

Meet at my ta - - ble and re - - cord The love of your de - - part - - ed Lord.

Till suns shall rise and set no more.

Eternal are thy mercies, Lord! Eternal truth attends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

Till suns shall rise and set no more.

HIGH STREET. L. M.

HOLDEN.

High in the heav'ns, eternal God, Thy goodness in full glory shines; Thy truth shall break through every cloud, Which veils and darkens thy designs.

Lord, what a tho'tless wretch was I, To mourn and murmur and re - pine, To see the wicked plae'd on high, In pride and robes of hon - or shine.

This musical system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#) and the time signature is 2/2. The melody is written on the top staff, with the lyrics placed below it. The accompaniment is written on the bottom two staves.

But, O their end, their dreadful end, Thy sanc - tu - a - ry taught me so, On slipp'ry rocks, &c.

But, O their end, their dreadful end, Thy sanctuary taught me so; On slipp'ry rocks I see them stand, And fi'ry billows roll below.

But, O their end, their dreadful end, Thy sanc - tu - a - - ry taught me so; On slipp'ry rocks, &c.

This musical system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#) and the time signature is 2/2. The melody is written on the top staff, with the lyrics placed below it. The accompaniment is written on the bottom two staves.

In robes of judgment lo, he comes, Shakes the wide earth, and cleaves the tombs! Before him burns devouring fire, The mountains melt, the seas retire.

WINCHESTER. L. M.

DR. CROFT.

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

MORTALITY. L. M.

Death, like an o - - er - - flow - ing stream, Sweeps us a - - - way; our life's a dream; An

The first system of the musical score for 'Mortality. L. M.' consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The melody is written on the top staff, with lyrics underneath. The accompaniment is on the bottom two staves. The lyrics for this system are: 'Death, like an o - - er - - flow - ing stream, Sweeps us a - - - way; our life's a dream; An'.

empty tale; a morning flow'r. Cut down and wither'd in an hour.

The second system of the musical score continues the melody and accompaniment. The lyrics for this system are: 'empty tale; a morning flow'r. Cut down and wither'd in an hour.' The notation continues on four staves (two treble, two bass) in the same key and time signature.

Ye sons of men with joy record, The various wonders of the Lord, And let his pow'r and goodness sound, Through all your tribes the world around;

Let the high, &c.

Let the high heav'ns, &c.

Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun, and moon, and planets roll, And stars that glow from pole to pole.

the high heav'ns, &c.

Awake, my soul, and with the sun, Thy daily stage of du - ty run; Shake off dull sloth, and early rise, To pay thy morning sacri - fice.

NAZARETH. C. M.

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

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

Awake, and let thy flowing strains Glide through the midnight air, While high amidst her silent orb, The sil-ver moon rolls clear,

Musical score for 'AXMINSTER' in C Major, Common Time (C. M.). The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'Praise ye the Lord, for it is good, Sing praises to his name; It is a good and comely thing, Always to do the same.'

Praise ye the Lord, for it is good, Sing praises to his name; It is a good and comely thing, Always to do the same.

ARUNDEL. C. M.

Musical score for 'ARUNDEL' in C Major, Common Time (C. M.). The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'All glory be to God on high, And to the earth be peace, Good will henceforth from heav'n to men, Begin and nev - er cease.'

All glory be to God on high, And to the earth be peace, Good will henceforth from heav'n to men, Begin and nev - er cease.

CORONATION. C. M.

HOLDEN.

65

p *f* *p* *f*

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

BANGOR. C. M.

TANSUR.

SLOW.

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

ARLINGTON. C. M.

DR. ARNE.

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

LONDON C. M.

DR. CROFT.

O holy, holy, holy Lord, Whom heavenly hosts obey, The world is with the glo - ry filled, Of thy ma - jes - tie sway.

I sink and sorrows o'er my head, Like mighty waters roll, Like mighty waters roll.

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

I sink; and sorrows o'er my head, Like mighty waters roll, Like mighty waters roll.

I sink; and sorrows o'er my head, Like mighty waters roll, Like mighty waters roll.

BRAINTREE. C. M.

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

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

Princes, this clay must be your bed, In spite of all your towers; The tall, the wise, the rev'rend head, Must lie as low as curs.

That aw - ful day will surely come, Th' appointed hour makes haste, When I must stand be - fore my judge, And pass the sol - emn test.

When I must stand be - fore my judge, And pass the solemn test.
I must stand, &c.
I must stand be - fore my judge, And pass, &c.

Now shall my inward joys a - rise, And burst in - to a song, Al - migh - ty love inspires my heart, And pleasure tunes my tongue.

ARCHDALE. C. M.

BELCHER.

When God re - veal'd his gra - cious name, And chang'd my mournful state, My rapture seem'd a pleasing dream;

p

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

f

unknown strains, And sung sur - pris - ing grace; My tongue broke out in unknown strains, And sung sur - pris - ing grace.

HINSDALE. C. M.

HOLYOKE.

Thy courts immortal pleasures give, Thy pres - - ence, joys unknown.

Thou wilt reveal the paths of life, And raise me to thy throne; Thy courts immortal pleasures give, Thy pres - - ence, joys unknown.

Thy courts immortal pleasures give, &c.

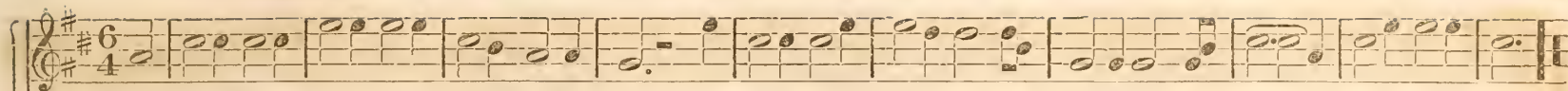
Thy courts immortal pleasures give, Thy, &c.

CAMBRIDGE. C. M.

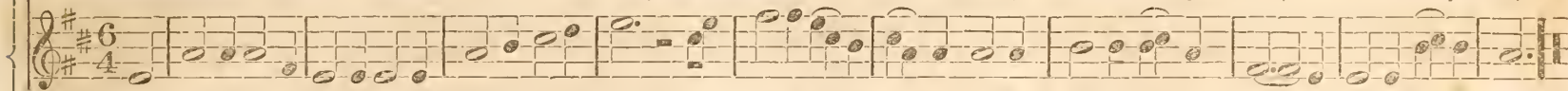
Dr. RANDALL.

A cordial for our fears, A cordial for our fears.

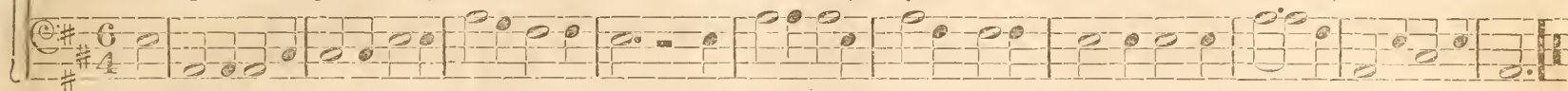
Salvation! O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for every wound, A cordial for our fears, A cordial for our fears.



1. O tell me where the Dove has flown To build her downy nest, And I will rove this world all o'er, To win her to my breast, To win her to my breast,



2. I sought her in the grove of love, I knew her tender heart! But she had flown; the pensive Dove Had felt the traitor's dart. Had, &c.



3. I sought her on the flowery lawn, where pleasure holds its strain; But fancy flies from flower to flower, So there I sought in vain, So there, &c.

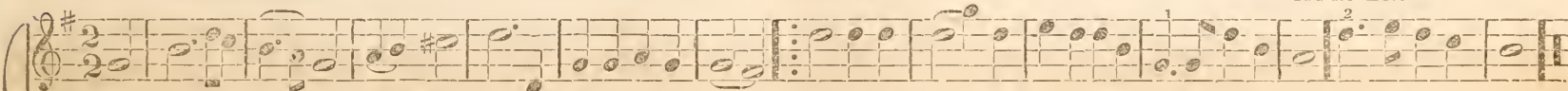
4. Upon ambition's craggy hill, This pensive bird might stray; I sought her there; but vainly still, She never flew that way, She never, &c.

5. Faith smil'd, and shed a silent tear, To see me search around; Then whispered, "I will tell you where The dove may yet be found," The dove, &c.

6. "By Meek religion's humble cot, She builds her downy nest; O seek that sweet secluded spot, And win her to thy breast," And win, &c.

ALPHA. C. M.

HOLDEN.



When faith pre - sents the Saviour's death, And whispers this is thine; Sweetly my ris - ing hours advance, And peacefully decline.



Such as be fearers of the Lord, He sure will bless them all; And he will cherish ev'ry one, Ev'n both the great and small.

BUCKINGHAM. C. M.

WILLIAMS.

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

Thy works of glory, mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt that dang'rous way. At thy command the winds arise, And

At thy command the

At thy command the winds arise, And

At thy command the winds arise, And swell the tow'ring waves.

swell the tow'ring waves, And swell the tow'ring waves, The men astonish'd mount the skies, And sink in gay - ing graves.

winds arise, And swell the tow'ring waves,

swell the tow'ring waves,

Our life is ev - er on the wing, And death is ev - er nigh!

The

The moment when our

Detailed description: This is the first system of a musical score. It consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The time signature is 2/2. The music is written in a simple, hymn-like style. The lyrics are printed below the staves, with some words spanning across measures. The system ends with a double bar line.

The moment when our lives be - gin,

The moment when our lives be - - - gin, We all, begin to die.

moment when our lives begin, We all be - gin to die,

lives be - gin, We all be - gin to die,

Detailed description: This is the second system of the musical score. It continues from the first system with four staves. The lyrics are repeated and expanded. The system ends with a double bar line.

Great com - fort - er de-

Why should the children of a King, Go mourning all their days; Great comforter descend and bring, Some

Great comforter descend and bring, Some to - - - kens

Great comforter descend and bring, Some to - - - - - kens

scend and bring, Some to - kens of thy grace, Some to - kens of thy grace, Great comforter descend and bring, Some tokens of thy grace.

to - - kens of thy grace, Some tokens of thy grace, Some to - kens of thy grace, Great comforter descend and bring some tokens of thy grace.

of thy grace, Some to - kens of thy grace. Great comforter descend and bring, Some to - - kens of thy grace, Some to - kens of thy grace.

of thy grace, Some to - - - - kens of thy grace Great comforter descend and bring, Some to - kens of thy grace

The Lord de - scended from a - bove. And bow'd the heav'n's most high, And un - der - - neath his feet he

This system contains the first four staves of the musical score. It features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 2/2. The lyrics are written below the piano staves.

cast, The dark - - - ness of the sky. On cherub and on cherubim, Full roy - al - ly he rode, And

This system contains the next four staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the piano staves.

MAJESTY. Concluded.

79

on the wings of mighty winds, Came flying all abroad, And on the wings of mighty winds Came flying all a - broad.

RUTLAND. C. M.

TANSUR.

New songs, with joy and mirth; All peo - - ple on the earth.

Sing ye, with praise, un - to the Lord, Sing unto him with one accord,

Around whose throne dread thunders roll, And vivid lightnings play, And

Thou great and sovereign Lord of all, Whom heav'nly hosts obey ;

Around whose throne dread thunders roll, And vivid lightnings

Around whose throne dread thunders roll, And vivid lightnings play, Around whose throne dread

Around whose throne dread thunders roll, And vivid lightnings play, Around whose throne dread thunders roll, And

vivid lightnings play, play, - - - play, - - - And vivid lightnings play,

play, And vivid lightnings play, - - - And vivid lightnings play, - - Around whose throne dread thunders roll, And vivid lightnings play.

thunders roll; and vivid lightnings play, play, - - - play, - - -

vivid lightnings play, And vivid lightnings play, vivid lightnings play, - - -

Then since my - self I cannot keep, E'en one short moment through, Watch me, those eyes that never sleep, 'Till morning beams a - new.

WINCHESTER. C. M.

TANSUR.

Appease the Son with due respect, And timely homage pay, Lest he revenge the bold neglect, Incensed by your delay.

Oh, if my soul was form'd for woe, How would I vent my sighs! Repentance

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 2/2. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff.

should like rivers flow, From both my stream - ing eyes, 'Twas for my sins my dear - est Lord, Hung on the cursed tree,

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 2/2. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff.

For thee, For thee, my soul, For thee.

And groan'd a - way a dying life. For thee, my soul, for thee, For thee my soul, for thee.

For thee, my soul, For thee my soul, for thee.

DUNDEE. C. M.

RAVENS-CROFT.

Let not despair nor fell revenge Be to my bosom known; O give me tears for others' woe, And patience for my own.

PLAINFIELD. C. M.

KIMBALL.

Let him to whom we now belong, His sov'reign right assert, And take up ev'ry thankful song, And ev'ry loving heart. He

justly claims us for his own, The christian lives to Christ alone To Christ alone he dies, To Christ alone he dies. Who be't us with a price!

There is a land of pure delight Where saints immortal reign ; In - finite day excludes the night, And pleasures banish pain.

The first system of the musical score for 'JORDAN' consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It contains 16 measures of music, including rests and notes. The second staff is a piano accompaniment in treble clef, also with a key signature of one sharp and a 2/2 time signature, containing 16 measures of music. The third staff is a vocal line in bass clef with a key signature of one sharp and a 2/2 time signature, containing 16 measures of music. The fourth staff is a piano accompaniment in bass clef, also with a key signature of one sharp and a 2/2 time signature, containing 16 measures of music. The lyrics are written below the vocal staves.

p So to the Jews old Canaan stood, While Jorlan rolled between.

f Sweet fields beyond the swelling flood, Stand dress'd in living green ;

The second system of the musical score for 'JORDAN' consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a 2/2 time signature. It contains 16 measures of music, including rests and notes. The second staff is a piano accompaniment in treble clef, also with a key signature of one sharp and a 2/2 time signature, containing 16 measures of music. The third staff is a vocal line in bass clef with a key signature of one sharp and a 2/2 time signature, containing 16 measures of music. The fourth staff is a piano accompaniment in bass clef, also with a key signature of one sharp and a 2/2 time signature, containing 16 measures of music. The lyrics are written below the vocal staves. The first measure of the top staff is marked with a piano (*p*) dynamic, and the first measure of the bottom staff is marked with a forte (*f*) dynamic.

Soon shall the glorious morn - ing come, When all thy saints shall rise, And cloth'd in

their im - mor - - tal bloom, At - - tend thee to the skies, At - tend thee to the skies.

Al-

Now shall my inward joys arise And burst in - to a song,

Almighty love in-

Almighty love inspires my heart, And

mighty love inspires my heart, And pleasure tunes my tongue, And, &c.

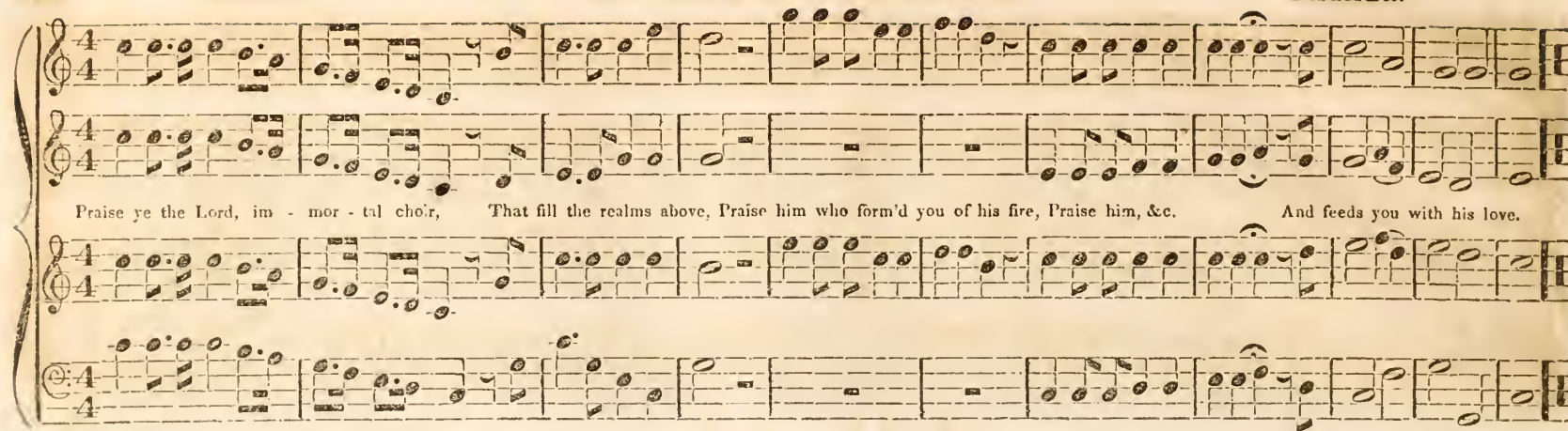
Al - migh - ty love in - spires my heart, And pleasure tunes my tongue, And pleas - ure tunes my tongue.

spires my heart, and pleas - ure tunes my tongue, And, &c.

pleas - ure tunes my tongue, And, &c.

PEMBROKE. C. M.

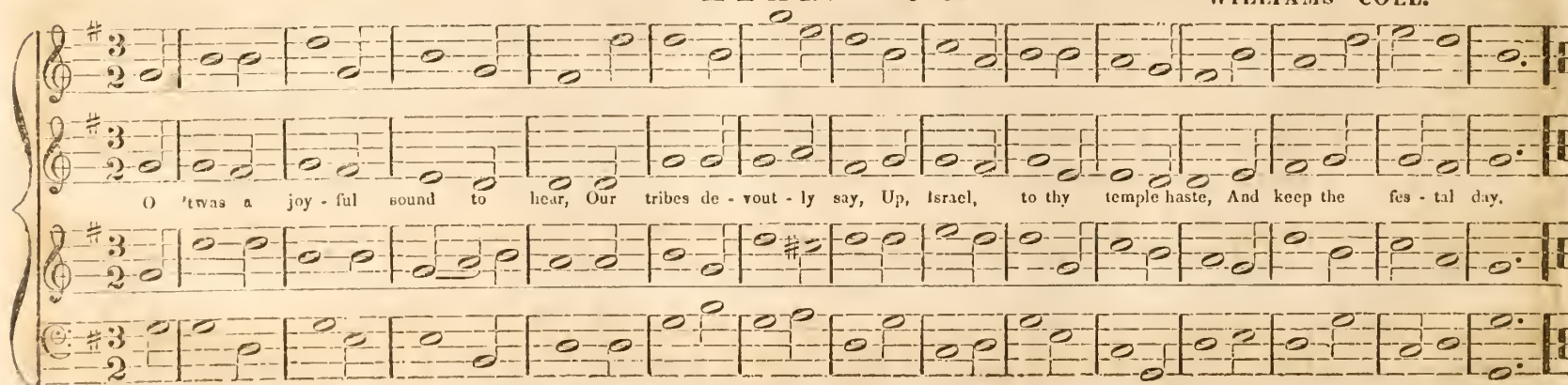
DALMER.



Praise ye the Lord, im - mor - tal cho'r, That fill the realms above, Praise him who form'd you of his fire, Praise him, &c. And feeds you with his love.

MEAR. C. M.

WILLIAMS' COLL.



O 'twas a joy - ful sound to hear, Our tribes de - vout - ly say, Up, Israel, to thy temple haste, And keep the fes - tal day.

BARBY. C. M.

TANSUR.

89

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.

CHINA. C. M.

T. SWAN.

Why do we mourn de-part-ing friends, Or shake at death's alarms; 'Tis but the voice that Jesus sends To call them to his arms.

Soft music hails the lovely

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

spring,

music hails the lovely spring, Soft music hails the lovely spring, And woods and fields re-joice.

spring And woods and fields re-joice.

music hails the lovely spring,

p

Shep'herds, rejoice, lift up your eyes, And send your fears away, News from the regions of the skies,

This system contains the first four staves of music. 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 3/4. The music begins with a piano (*p*) dynamic marking. The lyrics are written below the vocal staves.

f *p* *f*

Sal - va - tion's born to-day, News from the regions of the skies, Sal - - va - tion's born to - - day.

This system contains the next four staves of music. It continues the vocal and piano parts from the first system. The dynamics are marked as *f* (forte), *p* (piano), and *f* (forte) again. The lyrics are written below the vocal staves.

My Saviour, my almighty friend, When I begin thy praise, Where will the glowing numbers end, The numbers of thy grace ; A-
 Awake, Awake my
 Awake, Awake, my tune - ful

wake, awake my tuneful pow'rs, With this delightful song ; I'll entertain the darkest hours, nor think the season long.
 tuneful pow'rs, With this delightful song ;
 pow'rs, - - - With this delightful song ;

Far from the tents of joy and hope I
 As on some lonely building's top, The sparrow tells her moan, Far from the tents of
 Far from the tents of joy and hope, Far from the tents of
 Far from the tents of joy and hope, I sit and grieve a-

sit and grieve alone, Far, &c.
 joy and hope, I sit and grieve a - - lone, Far from the tents of joy and hope, I sit and grieve a - - lone.
 lone I sit, &c.

Behold the glories of the Lamb Amidst his Father's throne; Prepare new honors for his name, And songs before unknown, And songs before unknown.

GARLAND. C. M.

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

My tho'ts that often mount the skies, Go search the world beneath; Where

My tho'ts that of - ten mount the skies, Go search, Go search, the world beneath; Where nature all, Where

My tho'ts that of - ten mount the skies, Go search the world beneath; Where nature all in ruin lies, Where

My tho'ts that of - ten mount the skies, Go search the world, Go search, &c. Where nature all in ru - in lies, Where nature all, Where

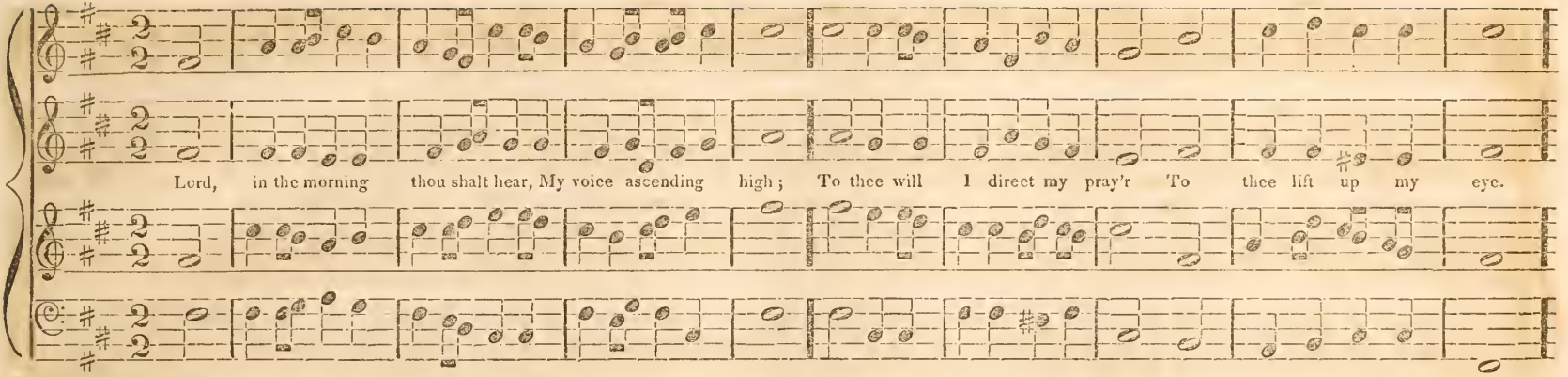
nature all in ruin lies, And owns, And owns, And owns her sov'reign death.

Teach me to feel another's woe To hide the fault I see; That mercy I to others show, That mercy show to me, That mercy show to me.

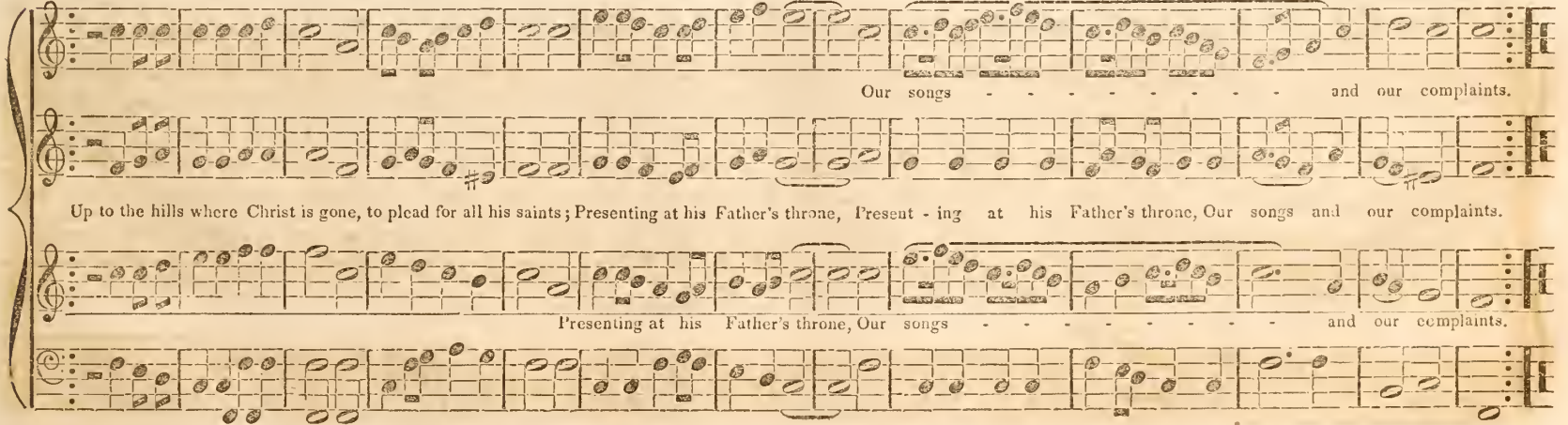
PLYMOUTH. C. M.

TANSUR.

Stoop down my tho'ts which used to rise, Converse a - while with death; See how a gasping mortal lies, And pants a - way his breath.



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



Our songs - - - - - and our complaints.

Up to the hills where Christ is gone, to plead for all his saints ; Presenting at his Father's throne, Present - ing at his Father's throne, Our songs and our complaints.

Presenting at his Father's throne, Our songs - - - - - and our complaints.

With songs and honors sounding loud, Ad - dress the Lord on high; Over the heav'ns he
O - ver the heav'ns he spreads his cloud, And waters veil the
O - ver the heav'ns he

He makes the grass, the mountains crown, And corn in vallies
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
sky, And wa - - ters veil the sky, He sends his show'rs of blessings down, &c.
spreads his cloud, And wa - - ters veil the sky,

He makes the grass, &c. He makes, &c. And corn, &c.

corn in vallies grow, He makes, &c. And corn in vallies grow.

He makes the grass, &c.

W A N T A G E. C. M.

TANSUR.

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

Now let our droop - ing hearts re - - vive, And ev' - - - - ry tear be dry ;

Why should these eyes be drown'd in grief, Which view a Saviour nigh.

Could we but stand where Moses stood, And view the landscape o'er Not Jordan's stream nor death's cold flood, Should fright us from the

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a simple, hymn-like style with many whole and half notes. A repeat sign with first and second endings is present in the middle of the system.

shore, Not Jordan's stream nor death's cold flood, Should fright us from the shore, Should, &c.

The second system of the musical score also consists of four staves (two treble, two bass). It continues the melody from the first system. The lyrics are aligned under the staves. The system concludes with a double bar line.

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

Up to the hills where

Up to the hills where Christ is gone,

Detailed description: This is the first system of a musical score. It consists of four staves. The first two staves are vocal parts in treble clef, and the last two are piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are written below the staves, with some words aligned with specific notes. The system ends with a double bar line.

to the hills where Christ is gone, to plead for all his saints, Presenting at his father's throne, Presenting, &c.

Up to the hills where Christ is gone, To plead for all his saints, To plead for all his saints, Presenting at his father's throne, Our songs and our complaints.

Christ is gone, To plead for all his saints, Presenting at his father's throne, Our songs and our complaints, Presenting, &c.

To plead for all his saints, Presenting, &c.

Detailed description: This is the second system of the musical score, continuing from the first. It also consists of four staves with the same instrumental and vocal parts. The lyrics continue across the staves. The system concludes with a final double bar line.

Soon as I heard my Father say, "Ye children seek my grace," My heart replied without delay "I'll

seek my Father's face." My heart replied without de - lay, "I'll seek my Father's face.

CANTERBURY. C. M.

BLANCKS.

SLOW.

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,

FUNERAL THOUGHT. C. M.

SMITH.

SLOW.

Hark, from the tombs a mournful sound, My ears attend the cry; "Ye living men, come view the ground, Where you must shortly lie.

Why do we mourn de - part - ing friends, Or shake - - - at death's a - larms 'Tis but the voice that Jesus sends, To

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 has one sharp (F#), and the time signature is 2/2. The melody is written in the upper staves, and the accompaniment is in the lower staves. The lyrics are written below the staves.

call them, to call them, to call them to his arms, 'Tis but the voice that Jesus sends, To call them, to call them, to call them to his arms.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves (two treble, two bass) in 2/2 time with one sharp in the key signature. The lyrics are written below the staves.

Scarce shall I feel death's cold embrace, If

Je - - sus, the vision of thy face Hath overpowering charms; Scarce shall I feel death's

Scarce shall I feel death's cold embrace If Christ be in my

Scarce shall I feel death's cold embrace, If Christ be in my arms,

Christ be in my arms. Scarce shall I feel death's cold embrace, If Christ be in my arms.

cold embrace, If Christ be in my arms. Scarce shall I feel death's cold embrace If Christ be in my arms.

arms, Scarce, &c. If, &c.

Scarce shall I feel death's cold embrace If Christ be in my arms, If Christ be in my arms.

Then while you hear my heart-strings break,

How sweet the minutes roll,

Then while you hear my heart-strings break,

How sweet the minutes roll,

How sweet the minutes roll,

Then while you hear my heart-strings break,

How sweet the minutes roll,

A

A mortal paleness

A mortal paleness on my cheek And glory in my soul,

And glory in my soul.

A mortal paleness on my cheek And glory in my soul, And glory in my soul.

mortal paleness on my cheek, And glory in my soul, A mortal, &c.

on my cheek, And glory in my soul,

A mortal, &c.

When thou must quit this house of clay, And

My soul come meditate the day, And think how near it stands; When thou must quit this

When thou must quit this house of clay, And

When thou must quit this house of elay, And fly to unknown

fly to unknown lands, When, &c.

house of clay, When thou must quit this house of clay, And fly - - to un - known lands.

fly to unknown lands.

lands.

Each pleasure hath its

How vain are all things here below, How false and yet how fair

Each pleasure hath its poison too And

Each pleasure hath its poison too, And every sweet a

poison too, And ev'ry sweet a snare.

pleasure hath its pois - on too, And ev'ry sweet a snare, Each pleasure, &c.

ev'ry sweet a snare,

snare,

snare,

snare,

The new Jerusalem comes down, A - - dorn'd with

From the third heav'n where God resides, That holy happy place, The new Jerusalem, comes down, A -

The new Jerusalem, &c.

The new Jerusalem, comes down, A - - dorn'd with shining grace, The

shining grace, The new Jerusalem, &c,

dorn'd with shin - ing grace, A - dorn'd with shining grace, A - dorn'd with shin - - ing grace.

The new Jerusalem, &c.

new Jerusalem, &c.

The angel of the Lord came down, And

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

The angel of the Lord came down, And glo - - ry

The angel of the Lord, came down and glo - - ry shone around, And

The angel of the Lord came down, And glo - ry shone around, And

glo - ry shone around, And glo - - ry shone around, The angel, &c.

shone around, And glo - - - ry shone around, The angel, &c.

glo - ry shone around. The angel, &c. And glory, &c.

glo - - - ry shone around. The angel, &c.

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

LEBANON. C. M.

BILLINGS.

Lord, what is man, poor feeble man, Born of the earth at first; His life a shadow, light and vain, Still hast'ning to the dust.

Now shall my head be lift - ed high, above my foes a - - round, And songs of joy and vic - to - ry With-

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The bottom two staves are for the piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both with a key signature of two flats and a 2/2 time signature. The lyrics are written below the vocal staves, aligned with the notes.

in thy temple sound, sound, Within thy temple sound, Within, &c.

With - in thy temple sound,

The second system of the musical score continues the composition with four staves. It follows the same instrumental and vocal arrangement as the first system. The lyrics continue across the vocal staves, with some notes being rests. The system concludes with a double bar line.

The praises of my God shall

Through all the changing scenes of life, In trouble and in joy, The praises of my

The praises of my God shall still, The

The praises of my God shall still, The

still, The praises of my God shall still My heart, My heart and tongue employ, My heart and tongue em - ploy.

God, The praises of my God shall still, My heart - - - and tongue employ, My heart and tongue em - ploy.

praises of my God shall still, My heart, - - - and tongue employ, My heart and tongue em - ploy

If angels sung a Saviour's birth, If angels sung a

If angels sung a Saviour's Saviour's birth On that auspicious morn,

If angels sung a Saviour's birth, If angels sung, &c.

We

If angels sung a Saviour's birth, If angels sung a, &c.

We well may imi-

We well may imitate their mirth,

Now he again is born,

Now he again is born,

We well may imi - - - - - tate their mirth, Now he again is

born,

Now he again, Now he again is born.

well may imitate their mirth, We well may imitate their mirth,

Now he again is born,

tate their mirth, We well may imi - - - - - tate their mirth,

Now he again, is born, Now he a - gain is born.

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

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

The first system of the musical score consists of four staves. The top three staves are for voices (Soprano, Alto, and Tenor) and the bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/2. The lyrics are distributed across the staves: the Soprano staff has the first line of lyrics, the Alto staff has the second line, and the Tenor staff has the third line. The piano accompaniment staff has the fourth line of lyrics. The lyrics are: "In the full choir a broken string, Groans with a strange surprise, The rest in silence mourn their king, That bleeds and loves and dies - -".

In the full choir a broken string, Groans with a strange surprise, The rest in silence mourn their king, That bleeds and loves and dies - -

The second system of the musical score consists of four staves. The top three staves are for voices (Soprano, Alto, and Tenor) and the bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/2. The lyrics are distributed across the staves: the Soprano staff has the first line of lyrics, the Alto staff has the second line, and the Tenor staff has the third line. The piano accompaniment staff has the fourth line of lyrics. The lyrics are: "king, That bleeds and loves and dies, The rest in silence mourn their king, That bleeds and loves and dies. The rest, &c.".

king, That bleeds and loves and dies, The rest in silence mourn their king, That bleeds and loves and dies. The rest, &c.

The sea grows calm at thy command And tempests cease to

'Tis by thy strength the mountains stand, God of eternal pow'r; The sea grows calm at thy command, And

The sea, &c.

The sea, &c.

roar,

tempests cease to roar - - - And tempests cease to roar, - - - And tempests cease to roar.

My refuge is the God of love, My foes insult and cry, Fly like a tim'rous, trembling dove, Fly like a tim'rous, trembling dove, To dis . - tant

Fly like a tim'rous, trembling dove, Fly like a tim'rous, trembling dove, To distant

Fly like a tim'rous, trembling dove, Fly like, &c.

mountains fly, Since I have plac'd my trust in God, A refuge always nigh, why should I like a tim'rous bird, To distant mountains fly, Why should, &c. To distant, &c.

mountains fly, my trust in God, A refuge always nigh, Why should I like a tim'rous bird, To distant mountains fly. a tim'rous bird, to distant mountains fly.

A refuge always nigh, Why should I like a tim'rous bird, To distant, &c. Why should, &c.

my trust in God, a refuge always nigh, Why should, &c. a tim'rous bird, To distant mountain fly

Dear - est of all the names above, My Jesus and my God,

Who can re - sist thy heav'n - ly love,

Who can resist thy

Who can, &c.

Who can, &c, Who can, &c.

Who can resist thy heav'n - ly love, Who can resist thy heav'n - ly love, Or dare resist thy grace.

Who can, &c.

Come shed abroad a Saviour's love, And

Come holy spirit, heav'nly dove, With all thy quick'ning pow'rs; Come shed abroad a

Come shed abroad a Saviour's love Come shed abroad a

Come shed abroad a Saviour's love, And that shall kindle

that shall kin - dle ours,

Saviour's love, And that shall kindle ours, Come shed abroad a Saviour's love, And that shall kin - dle ours.

Saviour's love, And that shall kindle ours,

ours, And that shall kindle ours,



Fly swifter round the wheel of time, And bring the welcome day,

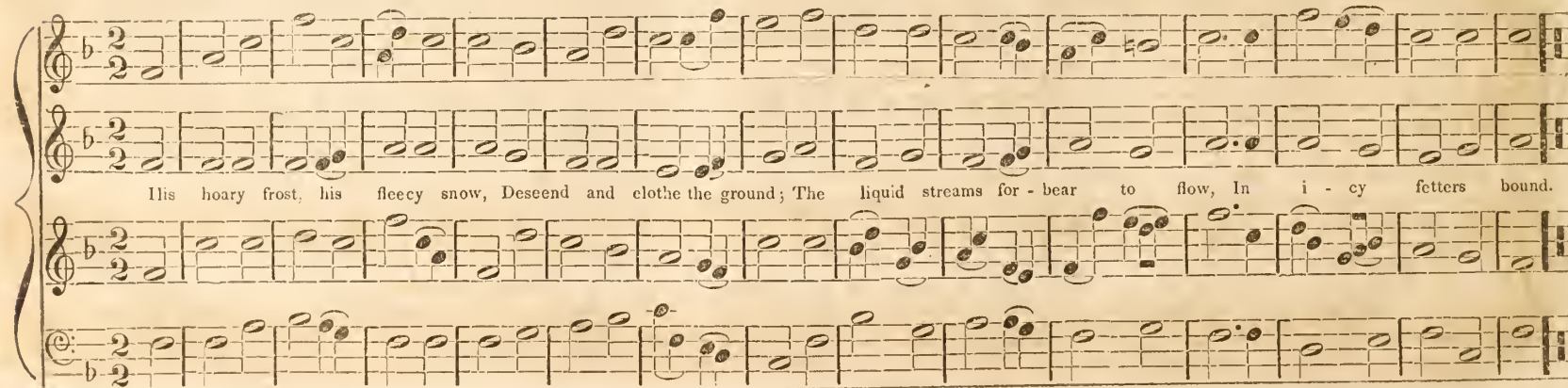
How long, dear Saviour, O how long, Shall this bright hour delay; Fly swifter round the wheel of time, And bring the welcome day.

Fly swifter round the wheel of time, And bring the welcome day, And bring, &c.

Fly swifter round the wheel of time, Fly swifter round the wheel of time, And bring the welcome day.

WINTER. C. M.

READ.



His hoary frost, his fleecy snow, Deseend and clothe the ground; The liquid streams for - bear to flow, In i - cy fetters bound.

When snows de - scend and robe the fields In winter's dread ar - ray,

Touch'd by the sun the

Touch'd by the sun, the lus - tre fades,

Touch'd by the sun, the lus - tre fades Touch'd by the sun, the lustre fades, And, &c.

Touch'd by the sun the lus - tre fades, Touch'd by the sun the lus - tre fades, And weeps it - self a - way.

lus - tre fades, Touch'd by the sun, the lus - tre fades, And weeps it - self away, And, &c.

Touch'd by the sun, the lus - - - tre fades, And, &c.

Early, my God, without delay, I haste to seek thy face, My thirsty spirit faints a way With-

So pilgrims on the scorching sand, beneath a burning sky, Long for a cooling stream
out thy cheering grace; So pilgrims on the scorching sand, Beneath a burning sky, Long for a
So pilgrims, on the scorching sand, So pilgrims, &c.
So pilgrims, &c. So pilgrims, &c.

at hand, &c.

cooling stream, Long for a cooling stream at hand, Long for a cool - ing stream at hand, And they must drink or die,

Long for a cooling stream - - - at hand,

Long for a cooling, &c.

This musical score is for the hymn 'MONTGOMERY'. It is written for four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the staves, with some words underlined. The score concludes with a double bar line.

VIRGINIA. C. M.

BROWNSON.

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

This musical score is for the hymn 'VIRGINIA'. It is written for four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the staves, with some words underlined. The score concludes with a double bar line.

Not from the dust af - - - fliction grows, Nor troubles rise by chance; Yet we are born to cares and woes, A sad inheritance;

As
As sparks fly out from

As sparks fly out from burning coals, And still are upward borne, So grief, &c.

As sparks fly out from burning coals, And still are upward borne; So grief is rooted in our souls, And man grows up to mourn.

sparks fly out from burning coals, And still are upwards borne, And still, &c.

burning coals, And still are up - - wards borne, And still, &c.

My soul oppress'd with sorrow's weight, Had sunk a-

Had not thy word been my delight, When earthly joys are fled, My soul oppress'd with sorrow's weight Had sunk among the dead, Had

My soul oppress'd with sorrow's weight, Had sunk among the dead, Had sunk a-

My soul oppress'd with sorrow's weight, Had sunk among the dead, Had sunk among the dead.

among the dead, Had sunk among the dead, My soul oppress'd with sorrow's weight, Had sunk among the dead.

sunk among the dead, My soul oppress'd with sorrow's weight, Had sunk, &c.

among the dead, My soul oppress'd with sorrow's weight, Had sunk among the dead, Had sunk among the dead.

My soul oppress'd with sorrow's weight, Had sunk among the dead, Had sunk, &c.

SLOW.

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

This musical score is for the hymn 'Windsor' by Kirby. It is marked 'SLOW' and is in common time (C. M.). The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has one sharp (F#), and the time signature is common time. The lyrics are: 'That awful day will surely come, Th' appointed hour makes haste, When I must stand before my judge, And pass the solemn test.'

ST. MARTINS. C. M.

TANSUR.

O thou, to whom all creatures bow, Within this earthly frame, Through all the world how great art thou! How glorious is thy name.

This musical score is for the hymn 'St. Martins' by Tansur. It is in common time (C. M.). The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time. The lyrics are: 'O thou, to whom all creatures bow, Within this earthly frame, Through all the world how great art thou! How glorious is thy name.'

Be - hold the lofty sky, Declares its Maker, God, And all the starry works on high, Pro - claim his pow'r a - broad.

HEBRON. S. M.

BILLINGS.

My God, my life, my love, To thee, to thee, I call, I can - not live, if thou re - move, For thou art all in all.

OLD SUTTON. S. M.

WILLIAMS' COLL.

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

HARTFORD. S. M.

MAXIM.

Like sheep we went astray, And broke the fold of God; Each wand'ring in a diff'rent way, But all the downward road, But all, &c. Each wand'ring in a diff'rent way, Each, &c. Each wand'ring in a diff'rent way, Each, &c.

Will be our God while here below, And ours above the sky.

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

Will be our God while here below, And ours above the sky, And ours, &c.

Will be our God while here below, Will be our God while here below, And, &c.

SILVER STREET. S. M.

SMITH.

Come, we that love the Lord, And let our joys be known, Join in a song with sweet accord, And thus surround his throne.

Let us rejoice and sing and pray, Let all the church be glad;

This is the glorious day Which our Redeemer made; Let us rejoice and sing and pray, Let all the church be glad; Hosanna to the

Let us re - joice and sing and pray, Let all the church be glad;

King, Of David's royal blood; Bless him, ye saints, he comes to bring Salvation from your God, Bless him, ye saints, he comes to bring Salvation from your God.

Our

Lord, what a feeble piece is this our mortal frame, Our life, how poor a

Our life, how poor a trifle 'tis, Our

Our life, how poor a tri - - fle 'tis, Our

life how poor a tri - - fle 'tis That scarce, &c.

tri - - fle 'tis That scarce de - serves the name, That scarce deserves the name.

life, how poor a tri - - fle 'tis, That scarce, &c.

See what a liv - - ing stone, The build - - - ers did re - - fuse.

Yet

Yet God hath built his

Detailed description: This is the first system of a musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The music is written in a simple, hymn-like style. The lyrics are printed below the staves, with hyphens indicating long notes. The system ends with a double bar line.

Yet God hath built his church there - on, In spite, &c.

Yet God hath built his church thereon, In spite - - of en - - vious Jews.

God hath built his church, Yet God hath built his church thereon,

church thereon,

Detailed description: This is the second system of the musical score. It also consists of four staves with the same key signature and time signature as the first system. The lyrics continue from the first system. The system ends with a double bar line.

Far be thine honor spread, And long thy praise endure; Till morning light and ev'ning shade, Till morning light and ev' - - - ning shade, Till

morning light, &c. Till, &c. ev' - - - ning shade, Till morning light and ev'ning shade, Shall be exchang'd no more. morning light and ev'ning shade, Till, &c. morning light and ev'ning shade Shall be exchang'd no more, Shall be exchang'd no more.

Ah! whither shall I go, Burthen'd and sick, and faint? To whom should I my troubles show, And pour out my complaint.

LITTLE MARLBOROUGH. S M.

WILLIAMS.

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

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

NORWICH. S. M.

BROWNSON.

Into thy bosom, O my God,

My sor - rows like a flood, Im - patient of re - straint,

Into thy bosom, O, Into thy bosom, O my God, Pour out a long complaint.

Into thy bosom, O, Into thy bosom, O my God,

Into thy bosom, O my God,

We'll spend them all in wisdom's way, We'll spend them all in wisdom's way. And let them speed their flight, We'll, &c.

wisdom's way And let them speed their flight, We'll, &c. spend them all in wisdom's way, We'll spend them all in wisdom's way, And let them speed their flight, And let them speed their flight, We'll, &c.

Measures 1-4 of the musical score for LISBON S E. The score is written on four staves. The first staff contains the melody, and the subsequent staves contain the accompaniment. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

Measures 1-4

STREET S E

M.L.B.

Measures 1-4 of the musical score for STREET S E. The score is written on four staves. The first staff contains the melody, and the subsequent staves contain the accompaniment. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

Measures 1-4

A - wake my soul, awake, Awake, look up and view, The glorious sun, who has begun His dai - ly

This system contains the first four staves of the musical score. The first staff is the vocal melody, and the next three staves are the piano accompaniment. The lyrics are written below the vocal staff.

task anew. The glorious sun who has begun, His daily task a - new, His daily task a - - - new, His daily task anew.

task anew, The glorious sun who has begun, His daily task anew. The glorious sun who has begun, His daily task anew.

task anew, The glorious sun who has begun, The glorious sun who has begun, His dai - - - ly task anew.

task anew, The glorious sun who has begun, The glorious sun who has begun, His dai - - - ly, dai - - - ly task anew.

This system contains the next four staves of the musical score. The lyrics are written below the vocal staff, with some lines continuing from the previous system.

My soul re - peat his praise, Whose mercies are so great; Whose

Whose anger is so

Whose anger is so slow to

Whose anger is so slow to rise, Whose anger is so slow to rise, So read - y to abate.

anger is so slow to rise, Whose anger is so slow to rise, So rea - - - dy to abate.

slow to rise, So ready to abate, Whose anger is so slow to rise, So rea - - - dy to abate.

rise, so ready to abate, Whose anger is so slow to rise, So rea - - - dy to abate.

The hill of Sion yields A thousand sacred sweets Before we reach the heav'nly fields, Or walk the golden streets. Then

Then let our songs a-

Detailed description: This is the first system of a musical score. It consists of three staves. The top staff is a treble clef with a 6/8 time signature. The middle staff is a treble clef with a 6/8 time signature. The bottom staff is a bass clef with a 6/8 time signature. The music is written in a simple, hymn-like style with many beamed eighth notes. The lyrics are written below the staves, with some words aligned under specific notes.

Then let our songs abound, And ev'ry tear be dry; We're marching thro' Immanuel's ground To fairer worlds on high, We're

let our songs abound, And ev'ry tear be dry; We're marching thro' Immanuel's ground, To fairer worlds on high, We're marching thro', We're

bound, And ev'ry tear be dry; We're marching thro' Immanuel's ground to fairer worlds on high, We're marching thro' We're

Detailed description: This is the second system of the musical score. It also consists of three staves (treble, treble, and bass clefs, all 6/8 time). The lyrics continue from the first system. The musical notation follows the same style as the first system, with beamed eighth notes and simple intervals.

MOUNT SION. Concluded.

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marching thro' Immanuel's ground, We're march - - - ing thro', We're, &c.

marching thro', We're marching thro', We're march - - - ing thro', We're marching thro' Immanuel's ground, To fairer worlds on high.

marching thro', We're marching thro', We're marching, marching thro', Immanuel's ground, We're, &c.

St. THOMAS. S. M.

WILLIAMS' COLL.

The Lord on high proclaims His Godhead from his throne; Mercy and justice are the names By which I will be known.

My
The ev'ning shades of life, Have stretch'd themselves along; My threescore years are almost fled, And like an ev'ning gone, My threescore years are
My
gone, My threescore years are

threescore years are almost fled, And like, &c.
almost fled, And like an ev'ning gone, My threescore years are almost fled, And like an ev'ning gone.
threescore years are almost fled, And like an ev'ning gone,
almost fled, And like an ev' - ning gone,

Like sheep we went a - stray, And broke the fold of God, Each wand'ring in a diff'rent way, But all the down - ward

road, Each wand'ring in a diff'rent way, But all the downward road, But all the downward road.

Before we reach the heav'nly fields, Before we reach the heav'nly fields Or walk the golden streets.

The hill of Zion yields, A thousand sacred sweets, Before we reach the heav'nly fields, Before we reach the heav'nly fields Or walk the golden streets.

Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk the golden streets.

Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk, &c.

WALTHAM. S. M.

BILLINGS.

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

Ye heav'nly hosts the song begin, And sound his

Let ev'ry creature join To praise th' eter - nal God; Ye heav'nly hosts the song be - gin, And sound his

Ye heav'nly hosts the song begin, Ye heav'nly hosts the song begin, And sound his

Ye heav'nly hosts the song be - gin, Ye heav'nly hosts 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, Ye starry lights, &c.

And must this body die; This mortal frame de - cay? And must these active limbs of mine, Lie mould'ring in the clay;

And must these active limbs of mine, Lie mould'ring in the clay, Lie mould - - ring in the clay, Lie, &c.

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

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

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

What if the saint must die, And lodge among the tombs; He need not mourn, he shall return, Re - joic - ing as he comes. The'

This system contains the first four staves of the hymn. The top staff is a treble clef melody. The second and third staves are a grand staff accompaniment. The bottom staff is a bass clef accompaniment. The lyrics are written below the second staff. The key signature has one sharp (F#), and the time signature is 6/4.

death shall hold him down, With bands and mighty bars; Yet he shall rise above the skies, And sing above the stars.

death shall hold him down,

This system contains the next four staves of the hymn. The top staff continues the melody. The second and third staves continue the grand staff accompaniment. The bottom staff continues the bass clef accompaniment. The lyrics are written below the second staff. The key signature has one sharp (F#), and the time signature is 6/4.

p *f*

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

p

tongues, And words of peace re - veal. How charming, charming is their voice! How sweet their tidings are;

Zion, be - hold thy Saviour King, He reigns and triumphs here,

Zion, behold thy Saviour King, He reigns and triumphs here, He reigns

Zi - on, be - hold thy Saviour King, He reigns and triumphs here, Zion, behold thy Saviour King, He

Zion, behold thy Saviour King, He reigns and triumphs here, Zion, behold thy Saviour King, He

and triumphs here, Zion, be - hold thy Saviour King, He reigns and triumphs here.

reigns and triumphs here,

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

His beams are ma-jes-ty and light, His glories, how di-vine - - ly bright! His temple, how di-vine - ly fair!

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

eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's de-lu-sive dream be o'er.

He sends the lab'ring con - - - science

The Lord hath eyes to give the blind, The Lord supports the sink - ing mind ; He sends the lab'ring con - - science

He sends the lab'ring conscience peace ; He sends the lab'ring conscience

He sends the lab'ring conscience peace ; He sends the lab'ring con - science

peace ; He helps the stranger in distress, The widow and the fatherless, And grants the pris'ner sweet release.

God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide; Though

Tho' earth were from her

Tho' earth were from her centre toss'd And

earth were from her centre toss'd And mountains in the ocean lost, Torn, &c.

Tho' earth were from her centre toss'd And mountains in the ocean lost, Torn piecemeal by the roar - - ing tide.

centre toss'd And mountains in the ocean lost, Torn piecemeal by the roar - ing tide, Torn, &c.

mountains in the o - - cean lost, Torn piecemeal by the roaring tide, Torn, &c.

Al - migh - ty King of heav'n above, E - ter - nal Source of truth and love, And Lord of all be - - low,

The first system of the musical score for 'GANGES' consists of four staves. The top two staves are for the vocal melody, 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 written below the piano staves.

With rev'rence and re - lig - ious fear, Permit thy suppliants to draw near, And at thy feet to bow.

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics are written below the piano staves.

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 2/2. The melody is written in the upper staves, and the accompaniment is in the lower staves. The lyrics are written below the second staff.

'Twas in a vale where osiers grew, By murm'ring streams we told our woe, And mingled all our cares, Friendship sat pleas'd in

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves (two treble, two bass) in the same key signature and time signature. The lyrics are written below the second staff.

both our eyes, In both the weeping dews arise, And drop alternate tears, And drop, And drop, And drop alternate tears.

Th' eternal speaks, all heav'n attends, Who that unhappy race defends, While justice aims the blow! See nature trem - - ble

at their fate, Death with his iron sceptre waits, Hell opes her ad - a - man - tine gates, And triumphs And

REDEMPTION. Concluded.

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at their wo, And triumphs at their wo, wo, wo. Hell opes her adamantine gates, And triumphs, &c. triumphs at their wo,

SAVANNAH. 8s.

BILLINGS.

Ah, lovely appearance of death, No sight upon earth is so fair; Not all the gay pageants that breathe, Can with a dead body compare.

Come, thou Al - mighty King, Help us thy name to sing, Help us to praise; Father all glo - ri - ous, O'er all vic -

to - ri - ous, Come and reign over us, An - cient of days, Come and reign over us, Ancient of days.

Glory to God on high, Let earth and sky reply, Praise ye his name; His love and grace adore, Who all our sorrows bore, Sing aloud

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both sharing the same key signature and time signature. The lyrics are written below the vocal staves.

ever more, Worthy the Lamb, Worthy the Lamb, Worthy the Lamb, Sing aloud ev - er - more, Worthy the Lamb.

The second system of the musical score continues the composition with four staves. It maintains the same musical notation as the first system. The lyrics continue across the vocal staves, with a double bar line appearing after the first vocal staff in the middle of the system.

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

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

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

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

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

DALSTON. S. P. M.

WILLIAMS.

How does my heart rejoice To hear the public voice

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

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

And there our vows and honors pay.

The Lord Jehovah reigns, And roy - - al state maintains; His head with awful glo - - - ries crown'd; Ar-

This musical system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The time signature is 2/2. The melody is written in the first treble staff, with lyrics underneath. The bass staves provide harmonic support.

Array'd Begirt

Array'd in robes And rays of maj - es - ty around.

ray'd in robes of light, Begirt with sovereign might,

Array'd in robes of light, Begirt with sovereign might,

This musical system continues the piece with four staves. It includes the lyrics 'Array'd Begirt' and 'Array'd in robes And rays of maj - es - ty around.' followed by 'ray'd in robes of light, Begirt with sovereign might,' and 'Array'd in robes of light, Begirt with sovereign might,'. The notation follows the same four-staff format as the first system.

To sing and bless Jehovah's name; To sing and bless Jehovah's
 Let all the earth their voices raise, To sing the choicest psalm of praise, To sing and bless Jehovah's name; To
 To sing and bless Jehovah's name; To sing and bless Jehovah's
 To sing and bless Jehovah's name; To

name; His glory let the heathen know, His wonders to the nations show, And all his saving works pro-claim.
 sing and bless Jehovah's name; His glory let the heathen know, His wonders to the nations show, And, &c.
 name; His glory let the heathen know, His wonders to the nations show, And, &c.
 sing and bless Jehovah's name, His glory let the heathen know, His wonders to the nations show, And all his saving works pro-claim.

Blow ye the trumpet, blow, The gladly solemn sound; Let all the nations know, To earth's re-

This system contains the first two staves of the musical score. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating words that span across bar lines.

motest bound, The year of Ju - bi - lee is come; Re - turn, ye raa - som'd sinners, home.

This system contains the next two staves of the musical score. The top staff continues in treble clef, and the bottom staff continues in bass clef. The lyrics are written below the staves, with hyphens indicating words that span across bar lines.

No burning heats by day, Nor blasts of evening air, Shall take my health away If God be with me there; Thou art my sun, And Thou art my sun, And thou my shade,

art my sun, And thou my shade, To guard my head by night or noon, Thou art, &c. Thou art, &c. By night or noon, Thou art my sun, And thou my shade, To guard my head By night or noon, By night or noon, thou my shade, To guard my head By night or noon, Thou art, &c. To guard my head By night or noon,

Ye tribes of Adam, join, With heav'n and earth and seas, And offer notes divine, To your Creator's praise ;

Ye holy throng Of angels bright, In worlds of light Begin the song.

Ye holy throng Of angels bright, In worlds of light Begin, &c.

Ye holy throng Of angels bright, Ye holy throng Of angels bright, In worlds, &c.

Ye holy throng Of angels bright, Ye holy throng Of angels bright, In worlds of light, &c.

AMHERST. H. M.

BILLINGS.

Ye boundless realms of joy, Exalt your Maker's name ; His praise your song employ, Above this starry frame ; Your voices raise, Ye cherubin and seraphim, To sing his praise.

The shining worlds above, In glorious order stand, Or in swift courses move, By his supreme com - mand;

He

He spake the word, And all their frame From nothing came,

He spake the word, And all their frame From nothing came, To praise the Lord.

He spake the word, And all their frame From nothing came, To praise the Lord, From nothing came,

spake the word, And all their frame From nothing came, To praise the Lord, From noth - ing came,

DAVID'S LAMENTATION.

BILLINGS.

169

David the king was grieved and moved, he went to his chamber, his chamber, and wept, and as he went he wept and said,

This system contains the first four staves of the musical score. The first two staves are for the vocal melody, and the last 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 2/4 time signature. The vocal melody starts on a G4 note and proceeds with eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including some triplets.

O, my son, O, my son, would to God I had died, would to God I had died, would to God I had died for thee, O Absalom, my son, my son.

This system contains the next four staves of the musical score. It continues the vocal melody and piano accompaniment from the first system. The vocal melody includes a triplet of eighth notes. The piano accompaniment also features a triplet. The system concludes with a double bar line and repeat signs.

Fare you well, Fare you well, Fare you well, my friends, I must be gone, I have no home nor stay with you; I'll take my staff and

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat (B-flat), and the time signature is 2/2. The melody is written on the top staff, with the lyrics underneath. The accompaniment is written on the bottom two staves. The system ends with a double bar line.

travel on, Till I a better world can view. I'll march to Canaan's land, I'll land on Canaan's

The second system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat (B-flat), and the time signature is 2/2. The melody is written on the top staff, with the lyrics underneath. The accompaniment is written on the bottom two staves. The system ends with a double bar line.

PILGRIM'S FAREWELL. Concluded.

171

Soft and slow. Loud and quick.

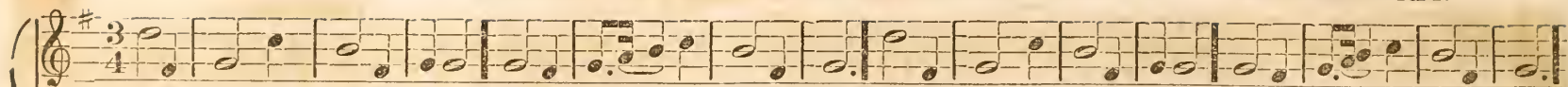
shore, Where pleasures never end, And troubles come no more, Farewell, Farewell, Farewell, my loving friends, farewell.

This musical score is for a four-part setting of 'Pilgrim's Farewell'. It consists of four staves: Soprano, Alto, Tenor, and Bass. The tempo and dynamics are indicated as 'Soft and slow' for the first half and 'Loud and quick' for the second half. The lyrics are written below the staves, with the Soprano part providing the primary vocal melody.

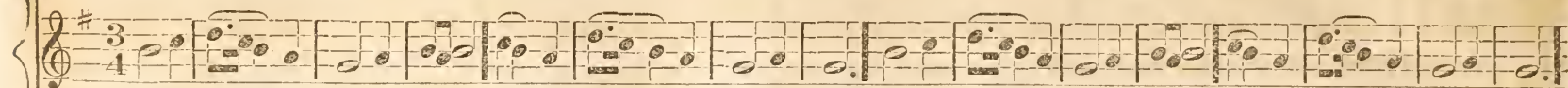
SICILIAN HYMN. 8s and 7s.

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

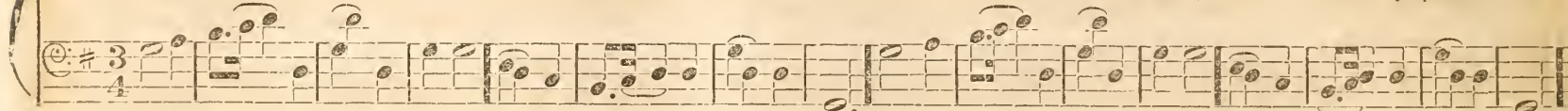
This musical score is for a four-part setting of 'Sicilian Hymn'. It consists of four staves: Soprano, Alto, Tenor, and Bass. The time signature is 2/4, and the key signature has one flat (B-flat). The lyrics are written below the staves, with the Soprano part providing the primary vocal melody.



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



2. Breathe, O breathe thy loving spirit Into ev' - ry troubled breast! Let us all in thee in - herit, Let us find thy promis'd rest.



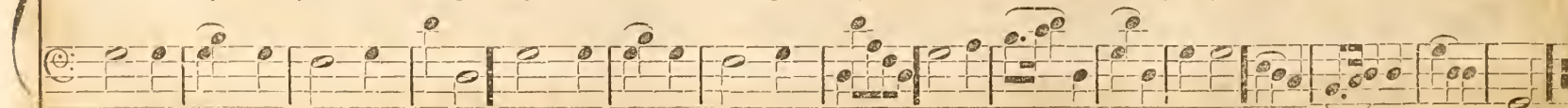
3. Come, almighty to de - liver, Let us all thy life receive! Sudden - ly return, and never, Never more thy temples leave!
4. Finish, then thy new creation; Pure, un - spot - ted may we be! Let us see thy great salvation, Per - fect - ly restor'd by thee!



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



'Take a - way the pow'r of sinning, Alpha and O - me - ga be, End of faith, as its beginning, Set our hearts at liber - ty.



Thee we would be al - ways blessing, Serve thee as thine host a - bove, Pray and praise thee without ceasing, Glory in thy precious love.
Chang'd from glory in - to glory, Till in heav'n we take our place; Till we cast our crowns before thee, Lost in wonder, love and praise.

Most triumphant, greatly glorious, He from death and hell a - rose, In him all his church vic - torious, Triumph'd o'er the

The first system of the musical score for 'Brandywine' consists of four staves. The top staff is a single treble clef. The second and third staves are grouped by a brace on the left and are in treble clef. The bottom staff is in bass clef. All staves are in 2/4 time and have a key signature of one sharp (F#). The lyrics are written below the staves, with some words spanning across staves.

Hal - le - lu - jah, dreadful foes. Halle - lu - jah, Halle - lu - jah, glory, glory, Lord be thine.

Hal - le - lu - jah, Hal - le - lu - jah,

The second system of the musical score continues the piece. It also consists of four staves with the same instrumentation and key signature as the first system. The lyrics continue across the staves, including the phrase 'Hal - le - lu - jah' which is repeated multiple times.

See the Lord of glory dying! See him gasping! Hear him crying! See his burden'd bosom heave!

The first system of the musical score for 'L E N A' consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves.

Look, ye sinners, Ye that hung him; Look how deep your sins have stung him; Dying sinners, look and live.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves with the same key signature and time signature. The lyrics are written below the vocal staves.

Guide me, O thou Great Je - ho - vah, Pilgrim, through this barren land; I am weak, but thou art

Open, Lord, the crystal fountain Whence the healing streams do flow; Let the fie - ry cloudy

When I tread the vergo of Jordan, Bid my anxious fears sub - side; Death of death, and hell's de-

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

pillar, Lead me all my journey through; Strong de - - liv'rer, Strong de - - liv'rer, Be thou still my strength and shield.

struction, Land me safe on Canaan's side; Songs of praises, Songs of praises, I will ev - er give to thee.

MODERATO.

p

No war or battle sound Was heard the world around, No hostile chiefs to furious combat ran: But peaceful was the night, In

The first system of the musical score is for the first system of the piece. It consists of three staves: a vocal staff (treble clef, 2/4 time), a piano staff (treble clef, 2/4 time), and a bass staff (bass clef, 2/4 time). The key signature is one sharp (F#). The tempo is marked 'MODERATO.' and the dynamics are marked 'p' (piano). The lyrics are: 'No war or battle sound Was heard the world around, No hostile chiefs to furious combat ran: But peaceful was the night, In'.

mez. p

Cres.

which the Prince of light, His reign of peace upon the earth began; His reign of peace up - on the earth began.

The second system of the musical score continues the piece. It consists of three staves: a vocal staff (treble clef, 2/4 time), a piano staff (treble clef, 2/4 time), and a bass staff (bass clef, 2/4 time). The key signature is one sharp (F#). The tempo is marked 'MODERATO.' and the dynamics are marked 'mez. p' (mezzo-piano) and 'Cres.' (crescendo). The lyrics are: 'which the Prince of light, His reign of peace upon the earth began; His reign of peace up - on the earth began.'

Musical score for the first system of the song 'Rome'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment consists of two staves: the upper staff has a treble clef and a key signature of one sharp, and the lower staff has a bass clef and a key signature of one sharp. The lyrics are: 'Farewell honor's empty pride, Thy own nice un - cer - tain gust; If the least mischance betide, Lays thee

Musical score for the second system of the song 'Rome'. It continues the vocal line and piano accompaniment from the first system. The lyrics are: 'lower than the dust; Worldly honors end in gall, Rise to - day, to - morrow fall, Rise to-day, to-morrow fall.

As shepherds in Jewry were guarding their sheep, Pro - mis - cuously seated es - tranged from sleep, An angel from heaven pre-

The first system of the musical score consists of four staves. The top staff is a single treble clef. The bottom three staves are grouped by a brace on the left and represent a piano accompaniment with two treble clefs and one bass clef. All staves are in the key of D major (indicated by two sharps) and 4/4 time. The vocal melody begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

sented to view, And thus he accosted the wondering few; — Dis - pel all your sorrows, And banish your fears, For

The second system of the musical score also consists of four staves, following the same layout as the first system. The key signature remains D major. The time signature changes to 6/4 at the beginning of the second measure of the vocal line, indicated by a double bar line and the new time signature. The vocal melody continues with eighth and sixteenth notes, ending with a double bar line and repeat dots. The piano accompaniment continues with its established patterns, also ending with a double bar line and repeat dots.

Jesus the Saviour in Jewry appears, Dispel all your sorrows and banish your fears, For Jesus the Saviour in Jewry appears.

BUTLER. 8. 6. 8. 4.

I. W. W.

AFFETUOSO.

Our blest Redeemer, ere he breath'd His tender last farewell, A guide, a comforter bequeath'd, With us to dwell.

When the fierce north wind, with his airy forces, Rears up the Baltic to a foaming fury, And the red lightning with a storm of hail, comes,

And the red lightning, with a storm of hail, comes, And the red lightning, with a storm of hail, comes Rush - - ing amain down.



Behold, the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heav'n, earth and hell draw near, let all things come To



hear his jus - tice and the sinner's doom; But gather first my saints, the judge commands, Bring them, ye an - gels, from their distant lands.

From

The God of glory sends his summons forth, Calls the south nations and a - wakes the north, From east to west the

From east to west the sov'reign orders

From east to west the sov'reign orders spread,

cast to west the sov'reign or - - - ders spread,

sov'reign orders spread, From east to west the sov'reign orders spread, Thro' distant worlds and regions of the dead;

spread, From east to west the sov - reign or - ders spread,

trumpet sounds, hell trem - bles, heav'n re - joi - ces, The trumpet sounds, hell trembles, heav'n re - joices, The trumpet

The trumpet sounds, hell trem - bles, heav'n re - joi - ces, The trumpet sounds, The trumpet sounds, hell

The trumpet sounds, hell trem - bles, heav'n re - joi - ces, The trumpet sounds, hell

The trumpet sounds, hell trem - bles, heav'n re - joi - ces, The trumpet sounds, hell

sounds, hell trembles,

trem - bles, heav'n re - joi - ces, Lift up your heads, ye saints, with cheer - - - ful voi - ces.

Behold, the judge descends; his guards are nigh, Tempest and fire attend him down the sky; Heav'n, earth and hell draw near; let all things come 'To hear his justice

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/2. The music is written in a grand staff format, with a brace on the left side. The lyrics are written below the staves, aligned with the music.

and the sinners' doom; But gather first my saints (the judge commands) Bring them, ye an - - - gels, from their distant lands.

The second system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/2. The music is written in a grand staff format, with a brace on the left side. The lyrics are written below the staves, aligned with the music.

SLOW.

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

This system contains the first four staves of the musical score. The first staff is a single melodic line in treble clef. The second and third staves are a piano accompaniment in treble and alto clefs, respectively. The fourth staff is a bass line in bass clef. The music is in 2/2 time and D major. The lyrics are written below the piano accompaniment.

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.

This system contains the next four staves of the musical score, continuing the melody and accompaniment from the first system. The lyrics are written below the piano accompaniment.

6/4

All ye that pass by, to Jesus draw nigh, To you is it nothing that Jesus should die, Your ransom and peace, your surety he is, Come see if there ever was sorrow like his.

BEDFORD. C. M.

WHEAL.

3/2

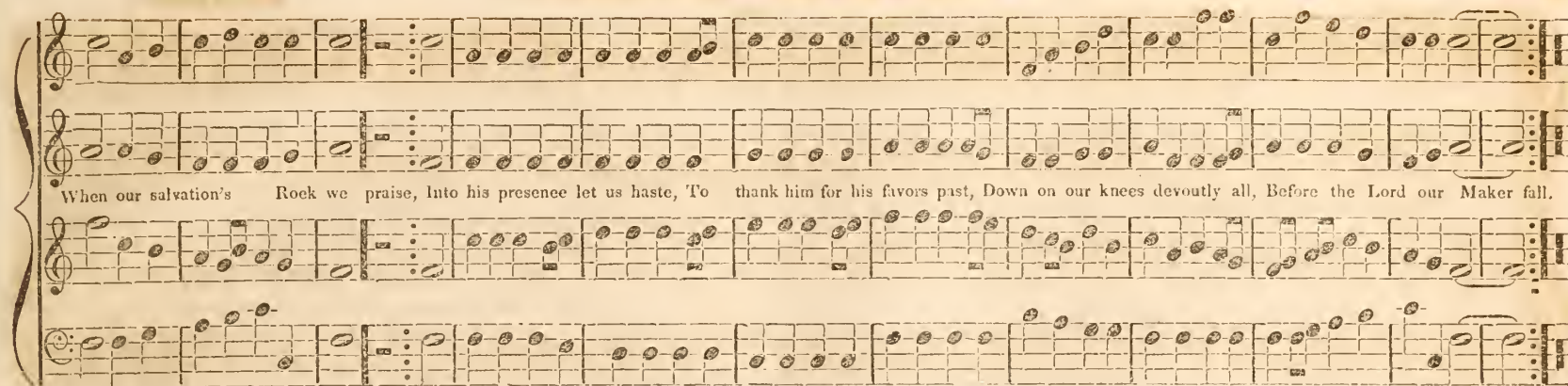
My soul, how lovely is the place To which my God resorts, 'Tis heav'n to see his smiling face, Though in his earthly courts.

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

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

From all that dwell below the skies, Let the Creator's praise arise, Let the Redeemer's name be sung, Through ev'ry land by ev'ry tongue, Let the Re-

deemer's name be sung, Through ev'ry land by ev'ry tongue. O come, loud anthems let us sing, Loud thanks to our Al - mighty King, For we our voices high should raise.

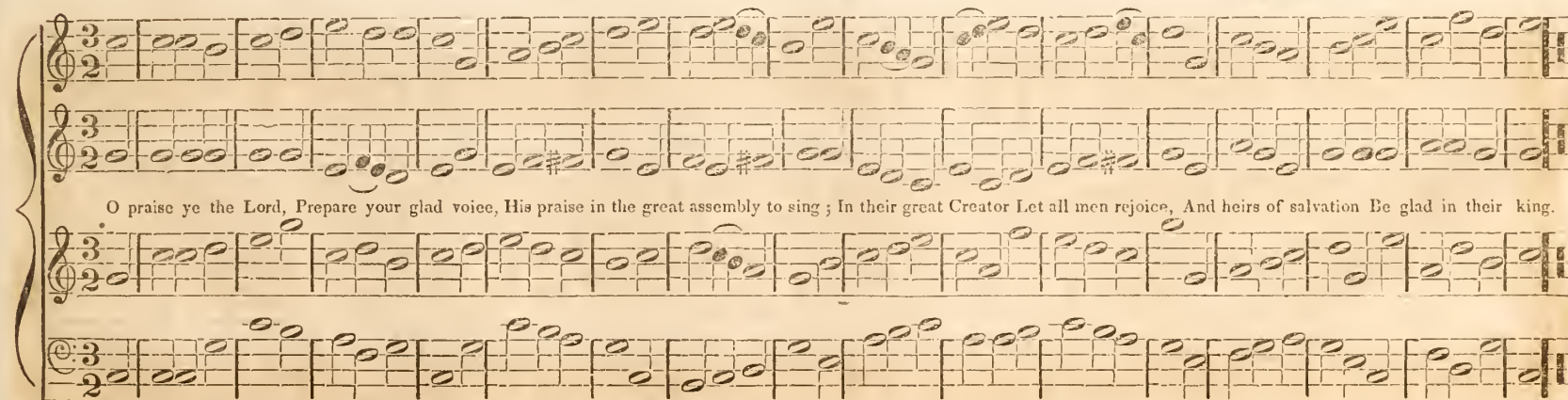


When our salvation's Rock we praise, Into his presenee let us haste, To thank him for his favors past, Down on our knees devoutly all, Before the Lord our Maker fall.

This musical score is for a hymn titled "STOCKBRIDGE. Concluded." It consists of four staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is for the basso continuo. The music is in a common time signature (C) and features a key signature of one flat (B-flat). The lyrics are written below the vocal staves.

ST. MICHAEL'S. 10s & 11s.

HANDEL.



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

This musical score is for a hymn titled "ST. MICHAEL'S. 10s & 11s." by George Frideric Handel. It consists of four staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is for the basso continuo. The music is in a 3/2 time signature and features a key signature of one flat (B-flat). The lyrics are written below the vocal staves.

When the vale of death appears, Faint and cold this mortal clay,
Kind Forerunner, sooth my fears; Light me thro' the darksome way,

The first system of the musical score for 'Barbary' 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 staves, with the first line of lyrics corresponding to the first two staves and the second line corresponding to the last two staves.

Light me through the darksome way! Break the shadow's, break the shadows; Ush - er in e - ter - - nal day.

The second system of the musical score for 'Barbary' 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 staves, with the first line of lyrics corresponding to the first two staves and the second line corresponding to the last two staves.

SLOW.

p

1. There is a fountain fill'd with blood, Drawn from Imman - uel's veins; And sinners plung'd beneath that flood, And

2. Dear dying Lamb, thy precious blood Shall never lose its pow'r, Till all the ran - som'd church of God Till

3. E'er since, by faith, I saw the stream Thy flowing wounds sup - ply, Re - deem'g love has been my theme, Re -
4. Then in a nobler, sweeter song I'll sing thy pow'r to save; When this poor lisp - ing, stamm'ring tongue, When

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

all the ransom'd church of God Be sav'd to sin no more, Be sav'd to sin no more.

deem'g love has been my theme, And shall be till I die, And shall be till I die.
this poor lisp'g, been my stamm'ring tongue, Lies silent in the grave, Lies si - lent in the grave.

AIR.

Who shall as - cend thy heav'n - - ly place, Great God, and dwell be - - fore thy

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. It contains the melody for the first line of the hymn. The middle staff is a treble clef with a key signature of one flat and a time signature of 3/4, providing a harmonic accompaniment. The bottom staff is a bass clef with a key signature of one flat and a time signature of 3/4, also providing a harmonic accompaniment. The lyrics are written below the middle staff.

face? The man that minds re - lig - ion now, And humbly walks with God be - low.

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of one flat and a time signature of 3/4. It contains the melody for the second line of the hymn, including a triplet of eighth notes. The middle staff is a treble clef with a key signature of one flat and a time signature of 3/4, providing a harmonic accompaniment. The bottom staff is a bass clef with a key signature of one flat and a time signature of 3/4, also providing a harmonic accompaniment. The lyrics are written below the middle staff.

Lo! what an entertaining sight Are brethren who agree, Whose hands with cheerful hearts unite, In bonds of piety, When streams of love from Christ the spring, Descend to ev'ry

And heav'nly peace with balmy wing, with balmy wing, &c.

soul; And heav'nly peace with balmy wing, with balm - - - y wing, Shades and bedews the whole, Shades and bedews, &c.

And heav'nly peace with balmy wing, And heav'nly peace with balm - - - y wing,

And heav'nly peace with balmy wing, - - - - - with balmy wing,

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.

BRAY. C. M.

WILLIAMS' COLL.

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

'Tis he adorn'd my naked soul, And made salvation mine; Upon a poor pol-lut-ed worm He makes his graces shine, He makes his graces shine.

BLENDON. L. M.

GIARDINI.

195

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.

Not Sinai's mountain could appear More glorious, when the Lord was there! While he pronounc'd his holy law, And struck the chosen tribes with awe.

ST. ANN'S. C. M.

Dr. CROFT.

My God, my portion, and my love, My ever - lasting all; I've none but thee in heav'n a - bove, Or on this earthly ball.

DYING CHRISTIAN.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is split between the middle and bottom staves. The lyrics are written below the middle staff.

Vital spark of heav'nly flame, Quit, O quit this mortal frame, Trembling, hoping, ling'ring, flying, O the pain, the bliss of dying.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of three staves in the same key signature and time signature. The lyrics are written below the middle staff. The system concludes with a double bar line and a repeat sign.

Hark, Hark, they whisper, angels

Cease, fond nature, cease thy strife, And let me languish into life, Hark, they whisper, angels say, they whisper, angels

say, they whisper, angels say, Hark,

say, Hark, Hark, they whisper, angel's say, Sister spirit come away, Sister spirit, come away,

This system contains three staves of music. The first staff is a vocal line with lyrics 'say, they whisper, angels say, Hark,' and dynamic markings *f* and *p*. The second staff is a vocal line with lyrics 'say, Hark, Hark, they whisper, angel's say, Sister spirit come away, Sister spirit, come away,' and a dynamic marking *f*. The third staff is a piano accompaniment line.

What is this absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath; Tell me, my soul, can

This system contains three staves of music. The first staff is a vocal line with lyrics 'What is this absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath; Tell me, my soul, can' and dynamic markings *p* and *f*. The second staff is a vocal line with the same lyrics and dynamic markings. The third staff is a piano accompaniment line.

this be death? Tell me, my soul, can this be death? The world re - ce des, it

Musical score for the hymn "The Spirit of the Lord." The score is written for three parts: Soprano (top staff), Alto (middle staff), and Bass (bottom staff). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "dis - ap - pears, Heav'n opens on my eyes; My ears with sounds se - raph - ic ring." The music features various note values including eighth, quarter, and half notes, as well as rests. A dynamic marking of *f* (forte) is present in the Soprano part.

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 flat (B-flat) and the time signature is 4/4. The music begins with a treble clef and a key signature of one flat. The vocal melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

Lend, lend your wings, I mount, I fly, O grave, where is thy victory O grave where is thy victory, O death, where is thy sting; O

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The vocal melody continues from the first system, with the lyrics 'grave, where is thy victory, O death, where is thy sting? Lend, lend your wings, I mount I fly, O grave, where is thy'. The piano accompaniment maintains its rhythmic pattern, providing a steady accompaniment for the vocal lines.

grave, where is thy victory, O death, where is thy sting? Lend, lend your wings, I mount I fly, O grave, where is thy

musical score for the first system of the hymn "Dying Christian." It 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 common time (C). The lyrics are: "victory, thy victory, O grave, where is thy victory, thy victory, O death where is thy sting? O death, where is thy sting?"

victory, thy victory, O grave, where is thy victory, thy victory, O death where is thy sting? O death, where is thy sting?

musical score for the second system of the hymn "Dying Christian." It 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 common time (C). The tempo marking "ADAGIO." is placed above the first staff of this system. The lyrics are: "Lend, lend your wings, I mount, I fly, O grave, where is thy victory, thy victory? O death, O death, where is thy sting?"

ADAGIO.

Lend, lend your wings, I mount, I fly, O grave, where is thy victory, thy victory? O death, O death, where is thy sting?

ANTHEM FOR EASTER.

BILLINGS.

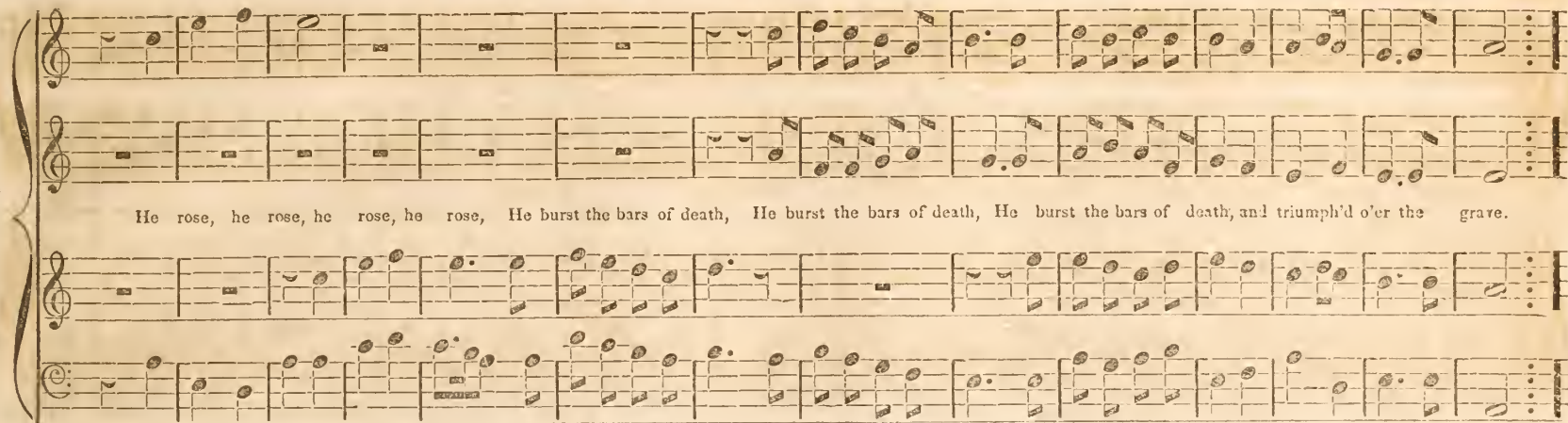
201

The Lord is ris'n in - deed, Hal - le - lujah, The Lord is ris'n indeed, Hal - le - lu - jah,

Now is Christ risen from the dead, And become the first fruits of them that slept. Now is Christ risen from the

dead, and become the first fruits of them that slept. Hallelujah, Hallelujah, Hal - le - lu - - jah,

And did he rise, And did he rise, And did he rise, did he rise? Hear, O ye nations, Hear it, O ye dead.



He rose, he rose, he rose, he rose, He burst the bars of death, He burst the bars of death, He burst the bars of death, and triumph'd o'er the grave.



Then, Then, Then I rose, Then I rose, Then I rose, Then I rose, Then first humanity triumphant past the

ANTHEM FOR EASTER. Concluded.

crystal ports of light, And seiz'd eternal youth, Man all immortal hail, hail, Heaven all lavish of strange

DA CAPO.

gifts to man. Thine all the glory, man's the boundless bliss. Thine all the glory, man's the boundless bliss.

CHORUS ANTHEM.

REV. C. GREGORE.

205

Ho - san - na, blessed is he that comes, Ho - sanna, Ho - sanna, blessed is

AIR.

Hosanna, blessed is he that comes, Hosanna, Hosanna, blessed is he that comes,

he that comes, he that comes in the name of the Lord. Hosanna, blessed is he that comes, Hosanna Ho-

he that comes in the name of the Lord, Hosanna, blessed is he that comes, Hosanna. Hosanna,

sanna, in the highest, Hosanna, Hosanna in the highest, Hosanaa, in the highest.

Ho - sanna, blessed is he that comes, Ho - sanna, bless - ed, blessed is he that comes, Ho - sanna, Ho - - sanna, Ho - - -

Ho - sanna, blessed, blessed, is he that comes, Hosanna, blessed, blessed is he that comes, Ho - sanna, Ho - sanna, Ho -

Ho - san - na, blessed is he that comes, Hosan - na, Ho - san - na, Ho - san - na, Ho -

Ho - san - na, blessed, blessed is he that comes, Hosan - na, Hosan - na, Ho - san - na, Ho -

sanna, Ho - - san - na, blessed is he that comes in the name of the Lord, in the name of the Lord, Ho - san - na,

sanna, Hosanna, blessed is he that comes in the name of the Lord, in the name of the Lord,

sanna, Ho - sanna, blessed is he that comes, he that comes in the name of the Lord, in the name of the Lord, Ho - san - na,

sanna, Ho - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord,

p Blessed is he that comes, Ho - sanna, Blessed is he that comes, *f* Hosanna, Ho - sanna, Ho - sanna, Hosanna in the highest, Ho - sanna, blessed is he that comes Ho - san - na, Ho - san - - na, in the highest, Blessed is he that comes, Hosanna, Ho - sanna, Hosanna, in the highest.

Ho - san - na, Ho - san - na, Ho - san na, Ho - san - na, Hosanna in the highest, Ho in the highest, Ho - san - na, Ho - san - na, Hosanna in the highest, Ho in the highest, Ho - san - na, Ho - sanna, Hosanna in the highest, Ho

CHORUS ANTHEM. Concluded.

f

san - na in the high - - est, Ho - san - na in the highest, Ho - sanna in the high - - - est.

sanna in the high - - est, Ho - sanna in the highest, Ho - sanna in the high - - - est.

sanna in the high - - est Ho - - sanna in the highest, Ho - sanna in the high - - - est.

DENMARK.

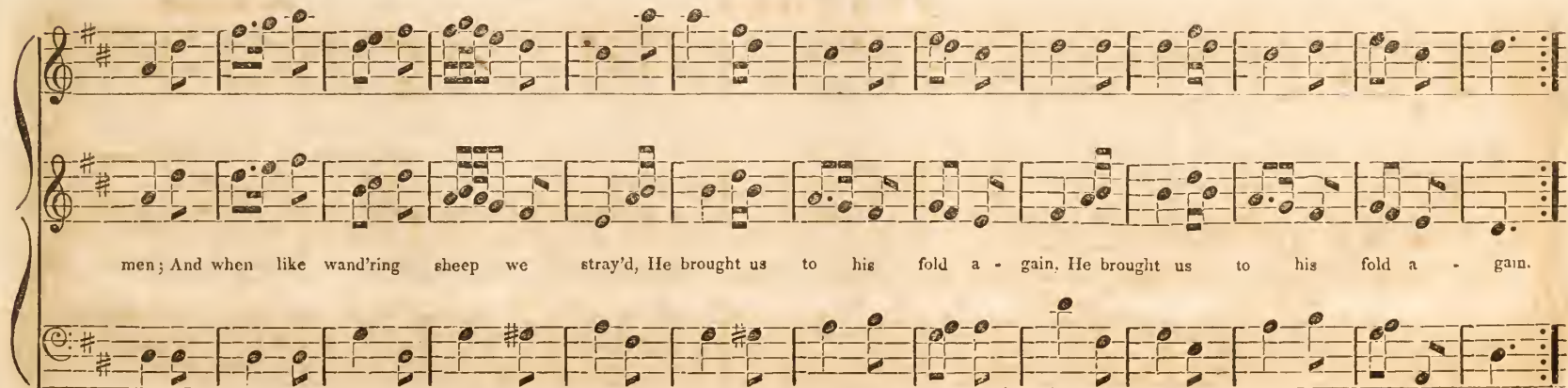
Dr. MADAN.

Before Je - hovah's awful throne, Ye nations, bow with sacred joy; Know that the Lord is God alone! He can cre - - ate and



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

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music is in 3/8 time. The lyrics are written below the middle staff.



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

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music is in 3/8 time. The lyrics are written below the middle staff.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a style typical of 19th-century hymnals, with many beamed sixteenth and thirty-second notes. The lyrics are written below the middle staff.

We'll crowd thy gates with thank - ful songs, High as the heav'n's our voices raise, And earth, And earth, with her ten thousand, thousand

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music continues from the first system, with similar notation and a final phrase. The lyrics are written below the middle staff.

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

Wide, wide as the world is thy command, Vast as e - terni - ty, e - ter - nity thy love; Firm as a rock thy truth must stand, When rolling

This musical system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is written in a common time signature (C). The lyrics are written below the middle staff.

years shall cease to move, Shall cease to move, When rolling years shall cease to move, When roll - ing years shall cease to move.

This musical system consists of three staves, continuing the notation from the first system. The lyrics are written below the middle staff.

Thousands of thousands and

I beheld, and lo, a great multitude which no man could number, Thousands of

Thousands of thousands and ten times

Thousands of thousands and ten times thousands, thousands of thousands and

ten times thousands, thousands of thousands and ten times thousands, thousands of thousands and ten times thousands; stood before the

thousands and ten times thousands, thousands of thousands and ten times thousands, thousands of thousands and ten times thousands, stood before the

thousands, thousands of thousands and ten times thousands, thousands of thousands and ten times thousands, thousands, stood before the

ten times thousand, thousands, &c. thousands of thousands and ten times thousands, of thousands stood before the

First system of musical notation. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is in 3/2 time. The lyrics are: Lamb, and they had palms in their hands, And they cease not day nor night, saying, Holy, Holy, Holy, Holy, Holy, Lord God Al-

Second system of musical notation. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is in 6/4 time. The lyrics are: mighty, which was, and is, and is to come, which was, and is, and is to come. And I heard a mighty angel

HEAVENLY VISION. Continued.

fly - - ing thro' the midst of heav'n crying with a loud voice Wo, Wo, Wo, Wo, be unto the earth by

reason of the trumpet which is yet to sound. And when the last trumpet sounded, the great men and nobles, rich men and poor, bond and free, gather-

ed themselves to - gether and cri - ed to the rocks and mountains, to fall upon them, and hide them from the face of him that sitteth

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole note 'ed', followed by eighth notes for 'themselves to - gether and cri - ed'. The piano accompaniment (treble and bass clefs) provides harmonic support with chords and moving lines. The lyrics are aligned under the vocal line.

on the throne, for the great day of his wrath is come, and who shall be able to stand? And who shall be a - ble to stand.

This system contains the next two staves of music. It includes first and second endings, indicated by '1' and '2' above the notes. The vocal line continues with 'on the throne, for the great day of his wrath is come, and who shall be able to stand?'. The piano accompaniment features more complex rhythmic patterns, including sixteenth notes. The lyrics are aligned under the vocal line.

MIRIAM'S SONG.

A VISON.

Sound the loud timbrel o'er Egypt's dark sea; Je - hovah has triumph'd! His people are free, Sing, for the pride of the

Praise to the Conqueror; Praise to the Lord; His word was our arrow His breath was our sword, Who shall return to tell

tyrant is broken; His chariots, his horsemen all splendid and brave; How vain was their boasting, the Lord hath but spoken, and

Egypt the story Of those she sent forth in the hour of her pride? The Lord hath look'd out from his pillar of glory, And

MIRIAM'S SONG. Concluded.

217

f

chariots and horsemen are sunk in the wave. Sound the loud timbrel o'er Egypt's dark sea: Je-

all her brave thousands are dash'd in the tide. Praise to the Conqueror; Praise to the Lord; His

1st time. 2d time. Coda. Fortis.

hovah has triumph'd; His people are free, people are free. His people are free, His people are free.

word was our arrow; His breath was our sword, breath was our sword, His breath was our sword, His breath was our sword.

I heard a great voice from heav'n, saying unto me, Write from henceforth, write from henceforth, write from henceforth, Blessed are the dead which

die in the Lord; Yea, saith the spirit, for they rest, for they rest, for they rest, for they rest, from their labors,

FUNERAL ANTHEM. Concluded.

219

from their labors, from their labors, and their works which do follow, follow, follow, which do follow, follow them, which do follow them.

ANTHEM.

CHAPPLE.

O come, let us sing unto the Lord, O come, let us sing, unto the Lord, let us O come, let us sing unto the

let us heartily rejoice in the strength of our sal - va - - tion;

Lord; let us heartily rejoice in the strength of our sal - va - tion;

heartily re - joice, let us heartily rejoice in the strength of our sal - va - tion; let us hearti - ly re-

Lord; let us heartily rejoice,

let us hearti - ly re - joice

let us heartily re - - - - - joice in the strength of our sal - va - - tion.

joice

let us heartily rejoice

let us heartily re - - - joice,

TREBLE.

Let us come before his presence, let us come before his presence with thanksgiving, with thanksgiving; come before his presence, let us come before his

Let us, &c.

presence with thanksgiving; And show ourselves glad, and show ourselves glad, and show ourselves

And show ourselves glad, and show ourselves glad and

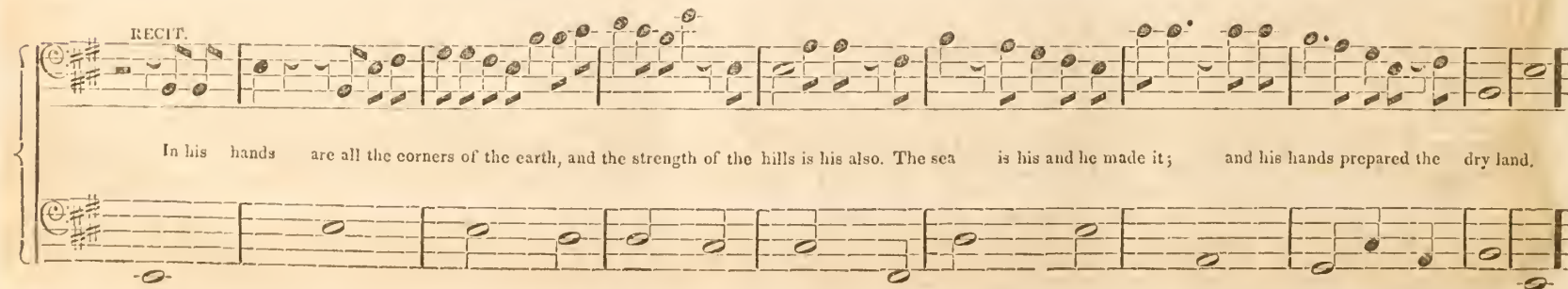
SYM.

glad in him with psalms,

show ourselves glad in him with psalms.



For the Lord is a great God; the Lord is a great God, and a great King above all gods; a great King above all gods.



RECIT.

In his hands are all the corners of the earth, and the strength of the hills is his also. The sea is his and he made it; and his hands prepared the dry land.

O come, let us worship, O come, let us worship, and fall down, and kneel before the Lord, the Lord our Maker.

INST. BASS.

CHORUS.

O come, let us worship; O come, let us worship, and fall down, and kneel before the Lord, the Lord our Maker.

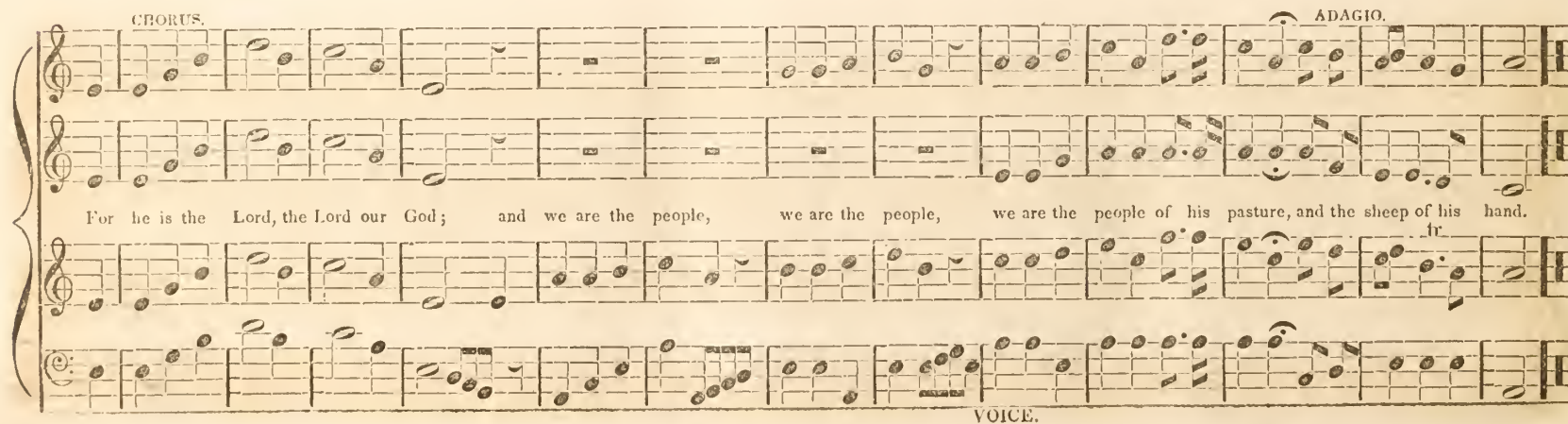
VOICE.

ANTHEM. Concluded.



For he is the Lord, the Lord our God; and we are the people, we are the people, we are the people of his pasture, and the sheep of his hand.

INST. BASS.



CHORUS.

ADAGIO.

For he is the Lord, the Lord our God; and we are the people, we are the people, we are the people of his pasture, and the sheep of his hand.

VOICE.

AN THEM.

BILLINGS.

225

Blessed is he that considereth the poor, the Lord will de - liver him, the Lord will deliver him, the Lord will deliver him in the time of trouble.

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 two sharps (F# and C#), and the time signature is 2/2. The lyrics are written below the vocal staves, with the words 'de - liver' and 'live' hyphenated across bar lines.

Blessed is he that considereth the poor, the Lord will preserve him and keep him a - live, the Lord will preserve him and keep him a live.

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics continue below the vocal staves, with the words 'a - live' and 'live' hyphenated across bar lines. The musical notation includes various notes, rests, and bar lines, with repeat signs at the end of the system.

And thou wilt not de - liver him, &c.

And thou wilt not deliver him, de - liver him, deliver him into the will of his enemies.

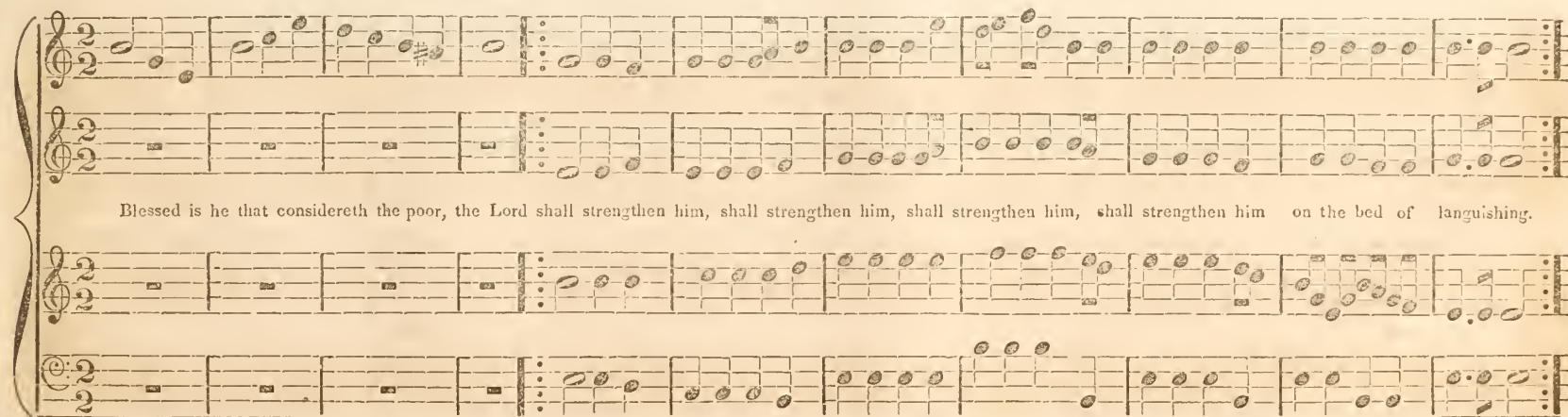
And thou wilt not deliver him into the will of his enemies, deliver him, deliver him into the will of his enemies.

And thou wilt not de - liver him into the will of his enemies, de - liver him into the will of his enemies,

PIA. Blessed are the merciful, for they shall find mercy, Blessed are the merciful, the merciful, for they shall find mercy. Follow after charity



There is faith, hope and charity, but the greatest of these is charity, is charity, is charity, but the greatest of these is charity.



Blessed is he that considereth the poor, the Lord shall strengthen him, shall strengthen him, shall strengthen him, shall strengthen him on the bed of languishing.

He that giveth to the poor, he that giveth to the poor, he lendeth to the Lord, he lendeth to the Lord, and

He that giveth to the poor, he lendeth to the Lord, he that giveth to the poor, he lendeth to the Lord, he

He that giveth to the poor, he that giveth to the poor, he lendeth to the Lord, he lendeth to the Lord, he

He that giveth to the poor, - - - he lendeth to the Lord,

he will repay it, and he will re - pay it,

and he will re - pay it, and he will re - pay it, re - pay it, re - pay it, and he will re - pay it.

lendeth to the Lord,

and he will repay it,

The poor man cried, and the Lord heard him, and deliver'd him, and deliver'd, and deliver'd him from all his trouble.

A Father to the fatherless, the widow's God and Guide, A Father to the fatherless, the widow's God and Guide. Pure religion,

pure religion and un - de - fil - ed before God and the Father is to visit the widow, to visit the widow, to visit the

This musical system consists of four staves. The top staff is a single melodic line. The bottom three staves are grouped by a brace on the left and represent a piano accompaniment. The lyrics are written below the second staff. The music is in a key with one sharp (F#) and a common time signature (C). The melody features a mix of eighth and sixteenth notes, with some rests. The piano part provides a harmonic foundation with chords and moving lines.

widow and father - less, and to keep himself unspotted, to keep himself unspotted, to keep himself un - spot - ted from the world.

This musical system also consists of four staves, following the same layout as the first system. The lyrics continue from the previous system. The musical notation includes various note values and rests, maintaining the melodic and harmonic structure established in the first system. The piano accompaniment continues to support the vocal melody.

Blessed be the Lord God from ever - last - ing to everlast - ing, praise the Lord A - men,

Blessed be the Lord God of Israel from ever - lasting to ever - last - ing, Amen, A - men, praise the

Blessed be the Lord God of Israel from ever - lasting to ever - lasting from ever - lasting to ever - lasting praise the

Blessed be the Lord God of Isra - el from everlast - ing A - men, to ever - last - ing, praise the

praise the Lord, and let all the people say A - men, and let all the people say A - men, and let all the people say

Lord, Amen, let them say - - - A - - men, A - - men,

Lord, Amen, Amen, and let all the people say and let all the people say, A - - men,

Lord, A - men, A - men, A - - men, A - - men, and let all the people say

A - men, and let all the people say A - men, and let all the people say, A - men,
 and let all the people say and let all the people say A - - men, and let all the people say, let them say,
 and let all the people say, and let all the people say A - - men,
 and let all the people say A - - - men, and let all the people say,

let them say Hal - le - lujah,
 let them say A - men, Halle - lujah, Halle - lujah, let them say A - men, A - men, A - men.
 Halle - lujah,
 A - men, A - - men

THANKSGIVING ANTHEM.

SELBY.

233

LIVELY.

O be joyful in the Lord, all ye lands - - - - - serve the Lord with gladness,

O be joyful in the Lord, O be joyful in the Lord, all ye lands,

serve the Lord with gladness, serve the Lord with glad - ness, and come before his presence, and come before his presence with a song.

Be ye sure that the Lord he is God, Be ye sure that the Lord he is God, it is he that has made us and not we ourselves. We are his people,

This musical system consists of four staves. The first two staves are for vocal parts, with the lyrics written below them. The third and fourth staves are for piano accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes, with some rests.

we are his people, and the sheep of his pas - ture, we are his people, we are his people, and the sheep of his pas - ture.

This musical system also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves. The musical notation continues with similar rhythmic patterns and includes a double bar line at the end of the system.

THANKSGIVING ANTHEM. Continued.

235

VERY SLOW.

O go your way in - to his gate, with thanksgiving, with thanksgiving and into his courts with

praise, be thankful unto him, be thankful un - - to him, and speak, speak good of his name.

LIVELY

For the Lord is gracious, for the Lord is gracious, and his mercy is ever - last - ing, and his mercy is ever - lasting, ever-

lasting, and his mercy is ever - lasting, ever - lasting, and his mercy is ever - lasting, ever - lasting, and his truth en - dur - eth

from generation to gen - er - a - tion, and his truth en - dureth from generation to gen - er - a - tion.

THANKSGIVING ANTHEM. Concluded.

237

Distinctly and Moderate.

Lively.

Glory be to the Father, and to the Son, and to the Holy Ghost, Glory be to the Father, and to the Son, and to the Holy, and to the Holy, and to the

Holy, Holy Ghost, as it was in the beginning, is now, as it was in the beginning, is now, and ever shall be, world without end, Amen, Amen.

Who is this that cometh from Edom, who is this that cometh from Edom with his garments dy'd in blood; His name, 'ts called

MODERATE.

His name, 'tis called Wonderful, Counsellor, Wonderful, Counsellor, the mighty, mighty God, the mighty, mighty God, the Prince of Peace, the everlasting Father,

The first system of the musical score consists of four staves. The top staff is a single melodic line. The bottom three staves are grouped by a brace on the left, representing a piano accompaniment. The lyrics are written below the piano part.

'Tis my Redeemer who expir'd for me upon the mount of Calvary; There drop'd a flowing tear, Oh, the sharp pangs of smarting pain, My dear Redeemer bore, When

The second system of the musical score also consists of four staves, with the same layout as the first system. The lyrics continue from the first system.

knotty whips and ragged thorns His sacred body tore, When knotty whips and ragged thorns His sacred body tore.

ANDANTE

The anorning sun shines from the east, And spreads his glories to the west, All nations with his beams are blest, Where'er his radiant light appears.

So science spreads her lucid ray, O'er lands that long in darkness lay, She visits fair Colum - bi - a, And sets her sons among the stars.

Lively.

Musical score for the first system, featuring three staves (treble, alto, and bass clefs) with a grand staff bracket on the left. The music is in 4/4 time and consists of a single melodic line with some chords. The lyrics are written below the middle staff.

Fair freedom, her at - tendant waits, To bless the portals of her gates, To crown the young and rising States, With laurels of im - mortal day. The

Musical score for the second system, featuring three staves (treble, alto, and bass clefs) with a grand staff bracket on the left. The music continues from the first system and includes a repeat sign with two endings. The lyrics are written below the middle staff.

1 2 Repeat loud.

British yoke, the Gallic chain, Was urged upon our sons in vain; All haughty tyrants we disdain, And shout, Long live America.

FUNERAL ANTHEM.

KIMBALL.

p *f* *p* *f* *p* *f*

I heard a great voice from heav'n, I heard a great voice from heav'n, saying unto me, saying unto me, write from henceforth, write from henceforth,

p *f* *p* *f*

write, blessed are the dead, blessed are the dead who die in the Lord. Even so, even so, saith the spirit. For they rest from their labors, they rest from their

FUNERAL ANTHEM. Concluded.

243

p *f* VERY SLOW.

labors, they rest from their labors, and their works do follow them, their works do follow them, their works do follow them.

ODE.

HOLDEN.

SYM.

labors, they rest from their labors, and their works do follow them, their works do follow them, their works do follow them.

Two Tenors.

Hark! what distant music melts upon the ear; So sweet its tones, the symphonies so clear; Some seraph sure has touch'd his golden lyre, And praise re-

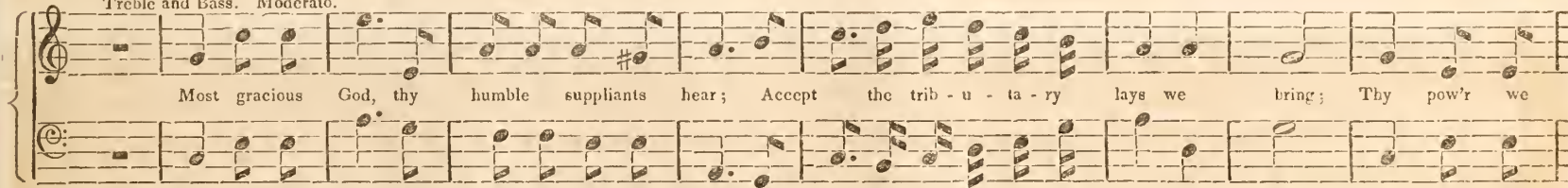
sounds through all the heav'nly choir. SYM. Ye mortals, catch the soul-commanding sound: Learn the blest theme, and chant the chorus round.

O could our strains the rapt' - rous notes com - bine, Then should our grateful anthems pour a - long, The soothing,

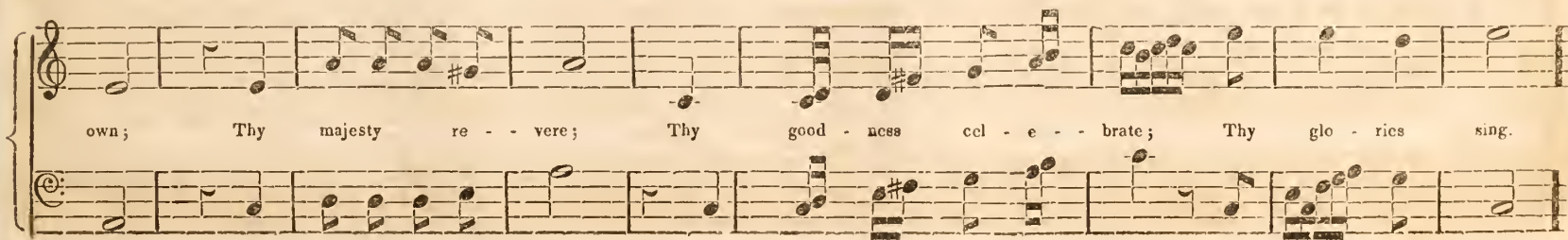


swell - - ing harmonies of song; And ev'ry breast would glow - - - with love di - - vine.

Treble and Bass. Moderato.



Most gracious God, thy humble suppliants hear; Accept the trib - u - ta - ry lays we bring; Thy pow'r we



own; Thy majesty re - - vere; Thy good - ness cel - e - - brate; Thy glo - ries sing.

The musical score is arranged in two systems, each with four staves. The top two staves of each system are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Right and Left Hand). The key signature has one sharp (F#), and the time signature is common time (C).

System 1:

- Vocal 1 (Soprano):** To thee Ho - sannas of un-
- Vocal 2 (Alto):** And Oh! may all in one grand concert raise To thee Hosannas
- Piano RH:** To thee hosannas of un - ceas - ing praise -
- Piano LH:** (Accompanying the vocal and piano RH parts)

System 2:

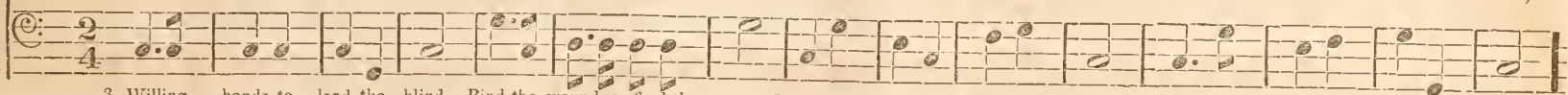
- Vocal 1 (Soprano):** ceas - ing praise.
- Vocal 2 (Alto):** of unceasing praise, And Oh may all in one grand concert raise To thee hosannas of unceas - ing praise.
- Piano RH:** (Continuation of the piano accompaniment)
- Piano LH:** (Continuation of the piano accompaniment)



1. Father of our feeble race, Wise, beneficent and kind, Spread o'er nature's ample face, Flows thy goodness unconfin'd.



2. Lord, what off'ring shall we bring, At thine altars when we bow? Hearts, the pure, unsullied spring, Whence the kind affections flow;



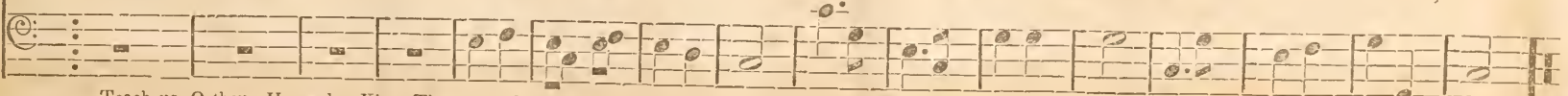
3. Willing hands to lead the blind, Bind the wound, or feed the poor; Love embracing all mankind; Char - ity with lib'ral store.



Musing in the silent grove, Or the busy walks of men, Still we trace thy wondrous love, Claiming large returns again.



Soft compassion's feeling soul, By the melting eye express'd; Sympathy, at whose control, Sorrow leaves the wounded breast;



Teach us, O thou Heavenly King, Thus to show our grateful mind, Thus th' accepted off'ring bring, Love to thee and all mankind.

Almighty love in -

Now shall my inward joys a - rise And burst in - to a song, Al -

Almighty love inspires my heart And

Almighty love inspires my heart, And pleas - ure

spires my heart, And pleas - ure tunes my tongue, Almighty love inspires my heart, And pleasure tunes my tongue.

mighty love in - spires my heart, And pleasure tunes my tongue. And pleasure tunes my tongue.

pleas - ure tunes my tongue, Al - mighty love inspires my heart, And pleasure tunes my tongue,

tunes my tongue, Al - mighty love in - spires my heart, And pleasure tunes my tongue.

JUDGMENT ANTHEM.

249

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 2/2 time signature. The second staff is a bass clef with the same key signature and time signature. The third and fourth staves are also treble and bass clefs with the same key signature and time signature. The music is written in a grand staff format, with the first two staves grouped by a brace on the left. The lyrics are written below the third staff.

Hark, hark, hark, ye mortals hear the trumpet Sounding loud the mighty roar, Hark, the archangel's voice proclaiming Thou, old time, shall be no more!

The second system of the musical score consists of four staves, continuing the grand staff format from the first system. The lyrics are written below the third staff.

His loud trumpet, His loud trumpet rends the tombs — Ye dead, awake. See the purple banner flying, Hear the judgment chariot roll, roll

JUDGMENT ANTHEM. Continued.

roll; Hear the sound of Christ victorious, Lo he breaks thro' yonder cloud, Midst ten thousand

This system contains four staves of music. The first two staves are treble clef, and the last two are bass clef. The music is in 4/4 time. The first staff has a key signature of one flat (B-flat). The second staff has a key signature of two flats (B-flat and E-flat). The third and fourth staves have a key signature of one flat (B-flat). The music is a hymn tune with a simple melody and accompaniment.

thousand, thousand, thousand saints and angels See the cru - ci - fi - ed shine; Is that he who di'd on Calv'ry, That was pierced with the spear, Tell us,

This system contains four staves of music. The first two staves are treble clef, and the last two are bass clef. The music is in 4/4 time. The first staff has a key signature of one flat (B-flat). The second staff has a key signature of two flats (B-flat and E-flat). The third and fourth staves have a key signature of one flat (B-flat). The music is a hymn tune with a simple melody and accompaniment. The tempo is marked "SLOW." and "LIVELY." at the end of the system.

seraphs, you that wonder'd, See he rises thro' the air. Hail him, hail him, hail him, Oh yes, 'tis Jesus, Hallelujah, hallelujah, Hallelujah. Oh yes, 'tis Jesus.

This system consists of four staves. The top staff is a vocal line with treble clef and a key signature of one sharp (F#). It contains the lyrics. The second staff is a vocal line with treble clef and a key signature of one sharp. The third staff is a vocal line with treble clef and a key signature of one sharp. The bottom staff is a piano accompaniment line with a bass clef and a key signature of one sharp. The music is in 4/4 time and features a variety of note values including eighth, quarter, and half notes, as well as rests.

Very lively. Slow and grave.

O, come quickly, O come quickly, O come quickly, O, come quickly, Hallelujah, come, Lord, come. Happy, happy

This system consists of four staves. The top staff is a vocal line with treble clef and a key signature of one sharp. It contains the lyrics. The second staff is a vocal line with treble clef and a key signature of one sharp. The third staff is a vocal line with treble clef and a key signature of one sharp. The bottom staff is a piano accompaniment line with a bass clef and a key signature of one sharp. The music is in 4/4 time and features a variety of note values including eighth, quarter, and half notes, as well as rests. The tempo marking 'Very lively.' is at the beginning and 'Slow and grave.' is at the end.

JUDGMENT ANTHEM. Continued.

Soft.

mourners, happy mourners, happy mourners, Lo, in clouds he comes, he comes, View him smiling, Now determin'd ev'ry evil to destroy, All ye nations

Loud.

now shall sing him songs of ev - er - lasting joy. Now redemption long expected, See the solemn pomp appear, All his people, once rejected, Now shall next him

JUDGMENT ANTHEM. Continued.

253

in the air, Hallelujah, hallelujah, welcome, welcome, bleeding Lamb, Now his merit by the harpers, 'Thro' the eternal deep resounds. Now re-

This system contains four staves of music. The first two staves are treble clef, and the last two are bass clef. The music is written in a key with one sharp (F#) and a common time signature. The lyrics are written below the second staff.

splendent shine his nail prints, Ev'ry eye shall see the wound, They who pierced him shall at his appearance wail.

This system contains four staves of music. The first two staves are treble clef, and the last two are bass clef. The music is written in a key with one sharp (F#) and a common time signature. The lyrics are written below the second staff.

JUDGMENT ANTHEM. Continued.

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

This system contains the first four staves of music. The vocal staves (treble and bass clefs) have lyrics underneath. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The music is in common time, with a key signature of one flat (B-flat). The first four measures of the vocal staves contain whole rests, corresponding to the lyrics 'Ev'ry island, sea and mountain, Heav'n and earth shall flee away ;'. The fifth measure begins the vocal melody with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Come to judgment, Stand before the son of man. Hark, hark, the archangel swells the solemn summons loud, Tears the strong pil-
Hark, the shrill out-

This system contains the next four staves of music. The vocal staves continue the melody and lyrics. The piano accompaniment continues with similar harmonic support. The system concludes with a double bar line and repeat dots in the vocal staves, indicating the end of a phrase. The lyrics are split across the vocal staves for better readability.

JUDGMENT ANTHEM. Continued.

255

lars
eries

of the vaults of heaven, Breaks up old marble, the repose of princes; See the graves open and the bones arising. Flames all around them.
of the guilty wretches, Lively bright horror and amazing anguish, Stare through their eyelids; while the living worm lies gnawing within them.

Brisk,

Very Loud.

See the Judge's hand arising, Fill'd with vengeance on his foes,

Down to hell, there's no redemption, Ev'ry Christless soul must go, Down to hell, depart, depart, depart ye cursed into everlasting flames,

JUDGMENT ANTHEM. Concluded.

Very Slow and Soft.

Brisk.

Lively and Loud,

Hear the Saviour's words of mercy, Come ye ransom'd sinners home : Swift and joyful on your journey, To the palace of your God.

See the souls that earth despised, In ec-
Joy celestial, hymns harmonious In soft

lestial glories move, Hallelujah big with wonder, Praising Christ's eternal love ; Hallelujah, hallelujah echo through the realms of light.
symphony resound ; Angels, seraphs, harps and trumpets, Swell the sweet angelic sound ; Hail Almighty, hail Almighty, Great eternal Lord, Amen.

A DIRGE, On the death of a young Lady.

257

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is 2/2. The music is written in a dirge style with a slow, somber tempo. The lyrics are written below the staves.

Hark! she bids all her friends adieu, Some angel calls her to the spheres, Our eyes the ra - di - ant saint pursue, Thro' liquid tele-

The second system of the musical score continues the dirge. It also consists of three staves in the same key and time signature. The lyrics are written below the staves.

scopes of tears, And is the lovely, lovely shadow fled? And is the lovely, lovely shadow fled?

And is the lovely, lovely shadow fled? The blooming wonder of her years, So soon enshrin'd a-

And is the lovely, lovely shadow fled?

DIRGE, Concluded.

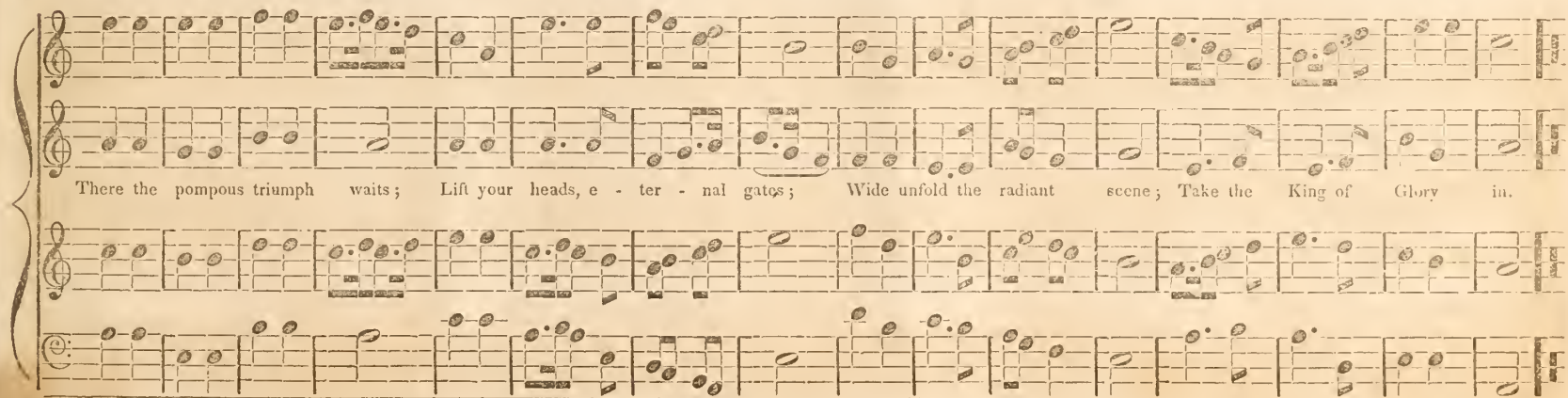
among the dead, So soon enshrin'd among the dead, She justly claims our pious tears, Farewell, bright soul, Farewell bright soul, a short farewell, 'Till we shall meet, 'Till

Moderato.. Lively.

we shall meet again above, In the sweet groves where pleasures dwell, And trees of life bear fruits of love, And trees of life, And trees of life bear fruits, &c.



Hail the day that saw him rise, Ravish'd from our wishful eyes; Christ a while to mortals giv'n, Re - ascends his native heav'n.



There the pompous triumph waits; Lift your heads, e - ter - nal gates; Wide unfold the radiant scene; Take the King of Glory in.

SLOW AND SOFT.

Lord, in thy name we come, To worship in thy fear, May ev'ry heart and ev'ry tongue, Thy sacred name revere.

RALEIGH. L. M.

BILLINGS.

My flesh shall slumber in the ground Till the last trumpet's joyful sound, Then burst the chains with sweet surprise, And in my Saviour's image rise.

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