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**FOURTH EDITION, ENLARGED AND IMPROVED.**

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SAINT JOHN, (*New Brunswick*.)

PUBLISHED BY STEPHEN HUMBERT, AND SOLD BY HIM IN SAINT JOHN; ALSO SOLD BY WILLIAM REYNOLDS,  
DAVID M'MILLAN, V. H. NELSON, AND WILLIAM AVERY, BOOKSELLERS IN SAINT JOHN.

1840.

Phreda M. Jackson

## P R E F A C E .

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SINCE the sale of the last edition of this work has been completed, the author has been frequently importuned to republish the Second Edition entire. The approbation with which that book was received has not been diminished, notwithstanding the various editions of sacred music which have been circulated through the British Provinces.

The author would have been happy to have gratified his musical friends, and still hopes he will not forfeit their favorable regards, by having only copied a great part of that work into this edition, and supplying the remainder from the valuable resources within his power.

In compiling this fourth edition, he has endeavored to embody as much style and diversity as could well be comprised in a work of this size. Many sound and standard tunes of ancient origin are retained, others of modern date, of simple style or chanting form are added, and are here recommended for church practice, in preference to such tunes as are often used, burthened with overmuch slurring and useless repetition, occupying much time without affording that pleasing melody, always found in correct simple sacred music. Should the present work meet a favorable reception, it is hoped such useless custom will be discontinued.

It is also further hoped and fervently wished, that the present too much prevailing practice of dull and monotonous performance, particularly in time, in devotional exercises, may drop into disuse; and the audience thereby be relieved from that impatience to which such performances naturally subjects them.

In most of the sacred music that has come within the author's reach, especially that of ancient date, *Melody* is the grand ingredient; but latterly, professors of music have adopted a general system in which *Melody* is wholly confounded in *Harmony*; hence in the most

popular music of modern date, no one part of the compound in the several parts of a tune affords a pleasing melody ; and it is only when the parts move together that the pleasing sensations arising from good music are obtained.

To correct in some degree such system, and urge a consistent melody in each and all the parts of a tune, the present work has a general tendency ; and those teachers and leaders in the science of sacred music, who will exert their influence in restoring that style in their performances which naturally produces the best melody, and that movement in the respective modes of time, which secures the life and spirit of the tune, will render essential service to the general practice of sacred music, and stimulate more effectually, the ardor of devotional exercise in public worshipping congregations.

The author acknowledges with gratitude the kindness of several Publishers and authors of music in Boston, who have allowed him to enhance the value of his work, by extracting from their publications.

# INTRODUCTION TO THE GROUNDS OF MUSIC.

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THERE are in Music only seven sounds or tones, whose distance or degrees are measured by five whole, and two half tones, which tones are represented by Notes placed upon five lines and their Spaces, called a Staff; and when a tune requires notes above or below the five lines, other lines are added, either above or below, as occasion may require.

The first lesson for the learner, is the Scale or Gamut of Music.

The Scale for the Base is designated by this character,  and is placed on the letter F or fourth line, and is called the F Clef. The Clef for the Tenor, Treble and Counter, are the same, and is marked thus  on the G, or second line as thus,

## THE GAMUT OR SCALE OF MUSIC.

*For Base.*

Space above		B	
Fifth Line	----- A -----		
Fourth Space	G O Sol		
Fourth Line	----- F-O-Faw -----		
Third Space	E O Law		
Third Line	----- D-O-Sol -----		
Second Space	C O Faw		
Second Line	----- B-O-Mi -----		
First Space	A O Law		
First Line	----- G-O-Sol -----		
Space below	F		

*For Tenor, Counter and Treble.*

Space above		G O Sol	
Fifth Line	----- F-O-Faw -----		
Fourth Space	E O Law		
Fourth Line	----- D-O-Sol -----		
Third Space	C O Faw		
Third Line	----- B-O-Mi -----		
Second Space	A O Law		
Second Line	----- G-O-Sol -----		
First Space	F		
First Line	----- E -----		
Space below	D		

which the learner is to get by heart without asking for any explanation. The next lesson in order is the rule for the transposi-

tion of the Mi, which is the regulating note, and is to be learned in the same manner as the Scale and repeated as follows :

The natural place for Mi is in B, but

If B be flat, Mi is in E.

“ B and E be flat, Mi is in A.

“ B E and A be flat, Mi is in D.

“ B E A and D be flat, Mi is in G.

If F be sharp, Mi is in F.

“ F and C be sharp, Mi is in C.

“ F C and G be sharp, Mi is in G.

“ F C G and D be sharp, Mi is in G.

By these flats and sharps, Mi is removed from B to any letter on the Scale.

Flats and sharps are characters used to remove the Mi note as above, and for that purpose are placed at the commencement of a tune; each line or space having either flats or sharps is raised by a sharp one half tone, and by flats depressed one half tone through the whole tune, unless altered by occasional flats, sharps, or naturals. Note, when there are neither flats or sharps at the commencement of a tune, then that tune is called natural, and the Mi remains unmoved on B. The tunes in this work are either in three or four parts, and are braced accordingly. To distinguish the parts of a

tune, characters called Cliffs are used, and are placed on the Staves as marked in the tune. Having ascertained the part you are to sing by the Cliff, the next thing is to find the Mi note; for which purpose you are to repeat the letters as they stand on the Scale, until you come to B, and then you say the natural place for Mi is in B, and the learner has now all the use for which the letters on the Scale is intended, as the same rule for finding the Mi note holds good in tunes where the Mi note is removed by flats or sharps.

The singing names of what is sometimes called Sol Fa-ing, now come in use, and are always besides the Mi, only three, viz. Fa Sol and La. The first line or space is always Fa, and the first line or space below Mi is always La; rising from Mi Fa Sol La twice, then Mi again, and by descending to, or from the Mi, La Sol Fa twice, then Mi again. The Fa and La should always sound as Faw, Law, and the Mi as Mee. The next lesson is to raise and fall the sound of notes on the Scale in regular succession; each line or space contains one degree of sound, two of which are only half tones, and are always La and Fa, and Mi and Fa.

Before attempting to learn a tune, it is necessary to comprehend the scale showing the proportion of notes and rests, as to their duration of sound, as for example:

*SCALE SHOWING THE PROPORTION OF NOTES.*

1 Semibreve. 2 Minims. 4 Crotchets. 8 Quavers. 16 Semi-quavers. 32 Demisemi-quavers.

One of the two most important characteristics in the Science of Music, is Time. The Staff on which music is written is divided by bars across the lines of the Staff. The space between those bars,

commonly called a bar, contains the measure of Time, as in  $\frac{4}{4}$  or  $\frac{2}{2}$

one semibreve, or two minims, or four crotchets, &c. fill one bar, and each bar contains only the Time, regardless of the number of notes in the bar. The same rule holds in all modes of Time.

To secure a proper and correct movement in Time, it is necessary to practice some artificial movement until the learner has obtained some proficiency in singing; the most convenient method is, to beat or measure Time with the hand. Various modes have been practised, either may do if correctly performed, but the most consistent is that mode recommended in this work.

In  $\frac{C}{4}$  or  $\frac{4}{4}$  Time, which is the slowest mode, there are four movements to each bar, to perform which

- 1st. Let the fingers of the right hand fall.
- 2d. Drop the heel of the hand.
- 3d. Raise the fingers, and draw them towards the breast.
- 4th. Raise the fingers upwards.

In  $\frac{C}{2}$  or  $\frac{2}{2}$  Time is measured by the same proportion of notes

as in  $\frac{4}{4}$  Time, and is beat or measured by two movements to a bar, as

- 1st. Let the fingers fall.
- 2d. Raise the hand.

In  $\frac{3}{4}$  Time is measured by one minim to a bar, and is beat as  $\frac{2}{2}$  only one third quicker.

Triple time is marked, first  $\frac{3}{2}$ , and contains one pointed semibreve to a bar, and is measured by three beats to each bar, as

- 1st. Let the fingers fall.
- 2d. Drop the heel of the hand.
- 3d. Raise the hand. Time same as  $\frac{2}{2}$ .

Triple Time, secondly, contains one pointed minim to a bar, is beat as the preceding, only one third quicker.

Compound Time  $\frac{6}{4}$ , contains two pointed minims to a bar, and is beat the same as  $\frac{2}{2}$ .

$\frac{6}{8}$  Time contains two pointed crotchets to a bar, is beat as  $\frac{6}{4}$  a bar, and is beat as  $\frac{3}{4}$ , only one third quicker.  
only one third quicker.

In  $\frac{6}{4}$  or  $\frac{4}{4}$  Time, the under figures show the fractional parts of the measure note, viz. four crotchets; the upper figures denote four beats to a bar, that is, one to each crotchet, or four beats to the measure note, (a semibreve) which fills the bar.

In  $\frac{6}{2}$  or  $\frac{2}{2}$  Time, the measure of notes is as in  $\frac{4}{4}$ , but the beat is only two to the bar, because the time is quicker.

$\frac{2}{4}$  shows that only two crotchets, or fourths of a semibreve, fills a bar, and has two beats to a bar.

In Triple Time,  $\frac{3}{2}$ , three minims, or seconds of a semibreve, fills the bar, and has three beats to a bar.

Second mode of Triple Time  $\frac{3}{4}$ , contains two pointed minims in

In Compound Time, the beats to a bar are equal, and the notes to a beat odd, it is therefore called Compound Time.

First mode,  $\frac{6}{4}$ , contains two pointed minims, or six crotchets (a pointed minim being equal to three crotchets) to a bar, has two beats, each taking half the bar, or the time of three crotchets.

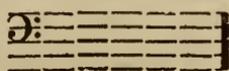
Compound time  $\frac{3}{8}$  same as  $\frac{6}{4}$ , only crotchets are instead of minims, and quavers in place of crotchets, beat as  $\frac{6}{4}$ , only one third quicker.

To the foregoing general explanation, a knowledge of the following Musical Characters will comprehend ample instruction for the learner, in all that is necessary to begin practising upon plain and familiar music. As the intention of the Publisher of this work was to avoid scrupulously all unnecessary embarrassment in the elementary part of this book, nothing has been introduced that is not necessary, or any thing superfluous retained.

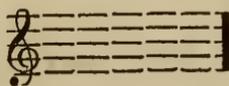
## MUSICAL CHARACTERS EXPLAINED.

## Examples.

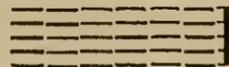
The *Base Cliff* is placed on the fourth line, and called the F Cliff, and is used only in Base.



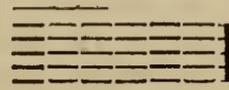
The *Tenor and Treble Cliff* is placed on the second line, and called the G Cliff, and is used in Tenor and Treble, and in Counter.



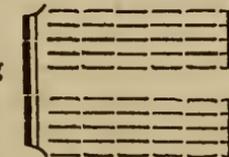
A *Staff* is five lines with their spaces, whereon notes and other characters are written.



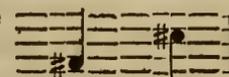
*Ledger Lines* are used when notes ascend or descend beyond the compass of the staff.



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



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



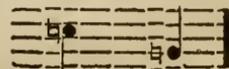
## Examples.

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



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

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

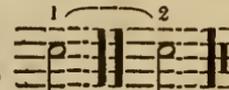


Observe, that Sharps, Flats, and Naturals affect the sound of no letters but those on which they are set.

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



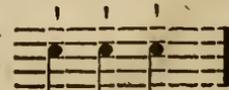
*Figures*, 1, 2, signify that the note under figure 1 is to be sung before repeating, and the note under figure 2 at repeating; if tied, both are to be sung.



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

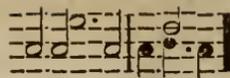


*Staccato Marks* should be performed distinctly; when dots are introduced, they must be sung soft and distinct.

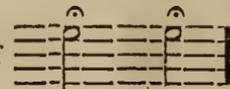


## Examples.

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



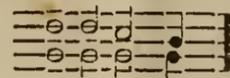
A *Hold* signifies that the notes, over which it is set, may be continued at the pleasure of the performer.



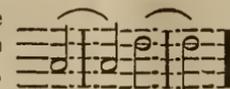
A *Figure 3*, placed over or under any three notes, reduces them to the time of two of the same kind.



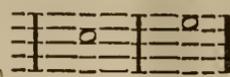
*Choosing Notes* are placed in a direct line, one above another, either of which, or both may be sung.



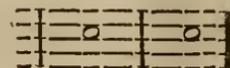
A *Ligature* or *Tie*, comprehends two or more notes upon the same line, or space, tied with a slur, which must be sung with one name, and as one sound.



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

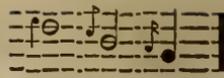


A *Measure Note* is that which fills a bar.

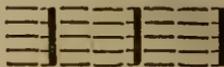


## Examples.

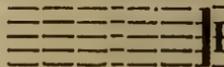
*Appoggiatures*, or *Leaning Notes*, are sung according to the value of the note, which follows.



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



A *Close* shows the end of a tune.



When the learner has committed the preceding explanations, and the names of the several Musical Characters to memory, he will soon be enabled to apply them to their respective uses, and with but small verbal instruction proceed to a correct practical performance in his progress. The necessity of paying particular attention to the principles must be obvious, and should therefore in no case be dispensed with, as the knowledge of Notes, Musical Characters, and their uses, are every way requisite to a proficiency in the art of music.

Much depends in assigning suitable voices upon the several parts. In order to secure a proper expression, both in *sound* and *sense*, notes, however long or short in their duration, should be struck and ended soft, gradually increasing the sound on the first part, and diminishing toward the close. As the notes ascend on the Staff, they should be sung softer than the low, which should always have a bolder accent. The words should retain their proper accent, and be sung as distinctly as possible. Sounds on the base should be full, on the

tenor bold and *manly*, (not effeminately, as in the present practice of modern time, by females) the counter soft, yet firm, and the treble smooth and *delicate*. The directive terms in this work are generally in plain English, understood at first sight, and require a suitable attention from the performer. A good effect is produced by alternate *loud* and *soft* singing in particular parts of some tunes, under the directive term soft. Some of the singers may be silent, one singer should not be heard above another, faintness in expression should be avoided, and the time of the tune kept true. In changing from soft to loud, strike the first loud note moderately, not rashly loud, as those terms are only relative; extremes must be avoided. Other graces in music, such as *Holds*, *Trills*, leading *small* notes,

*transitions*, &c. must be acquired by practice; they may be omitted without serious injury until knowledge and judgment dictate how and where to apply them.

Singers should always consider, that a becoming deportment in a company performing, or learning "Sacred Music," cannot consistently be dispensed with. Scripture and reason both forbid it. Solemnity of manner, in the performer, will add importance to the subject. The frequent occurrence of the sacred name of God, the solemn recital of the important concerns of religion and immortality, are too weighty to admit even the indication of levity; and, doubtless, if the very soul of the singer was poured forth in his music, his audience could but scarcely resist imbibing his inspiration.

## LESSON FOR BEATING TIME ON NOTES AND RESTS.

The first system of music consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The time signature is 2/2. The music is written in a simple, rhythmic style, primarily using quarter and half notes with stems, and rests. The first staff begins with a quarter rest, followed by a series of quarter notes. The second staff continues with quarter notes and rests. The third staff begins with a half note, followed by quarter notes and rests.

The second system of music consists of three staves, continuing the piece from the first system. The top two staves are in treble clef, and the bottom staff is in bass clef. The time signature is 2/2. The music continues with quarter and half notes, and rests. The first staff starts with a half note, followed by quarter notes and rests. The second staff continues with quarter notes and rests. The third staff begins with a half note, followed by quarter notes and rests.





# UNION HARMONY:

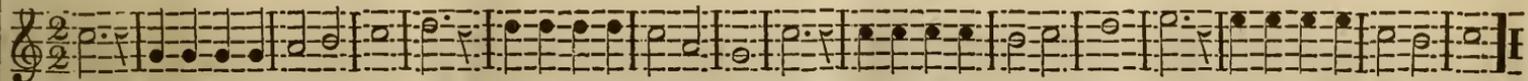
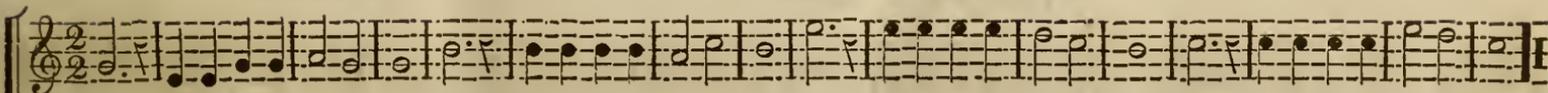
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BRITISH AMERICA'S SACRED VOCAL MUSIC.

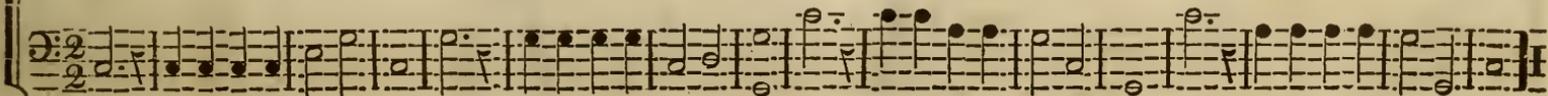
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ALACRITY. L. M.

S. Humbert.



Praise ye the Lord, 'tis good to raise, Our hearts and voices in his praise; His nature and his name in - vite, To make this duty our de - light.



Death like an o - verflow - ing stream, Sweeps us away, our life's a dream, An empty tale, a morning flow'r, Cut down, cut down and wither'd in an hour.

The image shows a musical score for the hymn 'TRUTH'. It consists of three staves. The top two staves are in treble clef with a 2/2 time signature. The bottom staff is in bass clef with a 2/2 time signature. The music features various note values, rests, and phrasing slurs. The lyrics are written below the staves.

## VIVACITY. L. M.

S. Humbert.

He makes the grass the hills adorn, And clothes the smiling fields with corn; The beasts with food his hand supply, And the young ravens when they cry.

The image shows a musical score for the hymn 'VIVACITY'. It consists of three staves. The top two staves are in treble clef with a 2/2 time signature. The bottom staff is in bass clef with a 2/2 time signature. The music features various note values, rests, and phrasing slurs. The lyrics are written below the staves.

MOUNT CALVARY. L. M.

S. Humbert.

17

Musical score for 'Mount Calvary' in 2/2 time. It consists of three staves: a treble staff, a vocal line, and a bass staff. The lyrics are: 'To shame our sins he blush'd in blood, He clos'd his eyes to shew us God, Let all the world fall down and know That none but God such love could show'.

OCEAN NEW. L. M.

R. S. Benison.

Musical score for 'Ocean New' in 2/2 time. It consists of three staves: a treble staff, a vocal line, and a bass staff. The lyrics are: 'Would you behold the works of God, His wonders in the earth abroad, Go with the mariner and trace, the unknown re - gions of the seas.' The score includes first and second endings for the final phrase.

When I sur - - vey the wond - - rous cross, On which the Prince of glo - - ry died,

The first system of the musical score consists of three staves. The top staff is a treble clef with a 3/2 time signature. The middle staff is an alto clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The music is written in a simple, hymn-like style with many notes beamed together and some slurs. The lyrics are printed below the middle staff.

My rich - est gain I count but loss, And pour con - tempt on all my pride.

The second system of the musical score also consists of three staves: treble, alto, and bass clefs, all in 3/2 time. The notation continues from the first system, with similar melodic and harmonic structures. The lyrics are printed below the middle staff.

The first system of musical notation for 'PORTER' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody in the upper voice and a supporting bass line, with various note values including quarter, eighth, and sixteenth notes, and rests.

Come, sound aloud Jehovah's name, And in his strength rejoice; When his salvation is our theme, Ex-alted be our voice— Ex- alt - ed be our voice.

The second system of musical notation for 'PORTER' continues the melody and bass line from the first system. It includes the vocal line and the bass line, with lyrics written below the vocal staff. The notation includes various note values and rests, with some notes beamed together.

## MEDFORD. C. M.

*2d ending.*

The first system of musical notation for 'MEDFORD' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody in the upper voice and a supporting bass line, with various note values including quarter, eighth, and sixteenth notes, and rests.

What shal I ren - der to my God, For all his mercies shown? My feet shall visit thine a-bode, My songs ad - dress thy throne.

The second system of musical notation for 'MEDFORD' continues the melody and bass line from the first system. It includes the vocal line and the bass line, with lyrics written below the vocal staff. The notation includes various note values and rests, with some notes beamed together.

## DOUGLASS. C. M.

Where'er I turn my gaz - ing eyes, Thy radiant footsteps shine ; Ten thousand pleas - ing won - ders rise, And speak the hand di - vine.

The musical score for 'DOUGLASS. C. M.' 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 3/2. The melody is primarily in the treble clef, with accompaniment in the bass clef. The lyrics are written below the first two staves.

## COVENTRY. C. M.

2d ending.

Oh, could our thoughts and wishes fly, A - bove these gloomy shades, To those bright worlds beyond the sky, Which sorrow ne'er in - vades.

The musical score for 'COVENTRY. C. M.' 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-sharp), and the time signature is 3/2. The melody is primarily in the treble clef, with accompaniment in the bass clef. The lyrics are written below the first two staves.

1. To God, your strength, your voice a - loud, In strains of glo - ry raise; The great Je - ho - vah,

2. With psalms of hon - or, and of joy, Let all his tem - ples ring; Your va - rious in - stru -

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are printed below the vocal staves.

Ja - cob's God, Ex - - - alt in notes of praise, Ex - - - alt in notes of praise.

- - - ments em - ploy, And songs of tri - - - umph sing, And songs of tri - umph sing.

The second system of the musical score continues the composition with four staves. It features the same vocal and piano parts as the first system. The lyrics are printed below the vocal staves.

Slow.

Thus far the Lord has led me on; Thus far his pow'r prolongs my days; And every evening shall make known Some fresh memorial of his grace.

## PLEYEL'S HYMN. L. M.

Pleyel.

Very Slow.

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

Lord, 'tis a pleasant thing to stand In gar - dens plant - - ed by thine hand; Let me with-

in thy courts be seen, Like a young ce - dar, Like a young ce - dar, like a young ce - dar fresh and green.

These three verses may be sung as separate tunes.

When march - ing to thy blest a - bode, The wond' - ring mul - ti - tude survey'd, The pomp - ous state of thee our

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

God, In robes of maj - es - ty ar - ray'd. The pomp - ous state of thee our God, In robes of maj - jes - ty ar - ray'd.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a bass clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves. Trills (tr) are indicated above certain notes in the top and bottom staves.

2d Part.

Treble.

2 Trebles.

tr

Tenor.

tr

Sweet singing Levites led the van, Loud instruments brought up the rear; Between both troops a vir - gin train With voice and timbrel charm'd the ear.

Bass.

Bassoon.

3d Part.

Treble.

Counter.

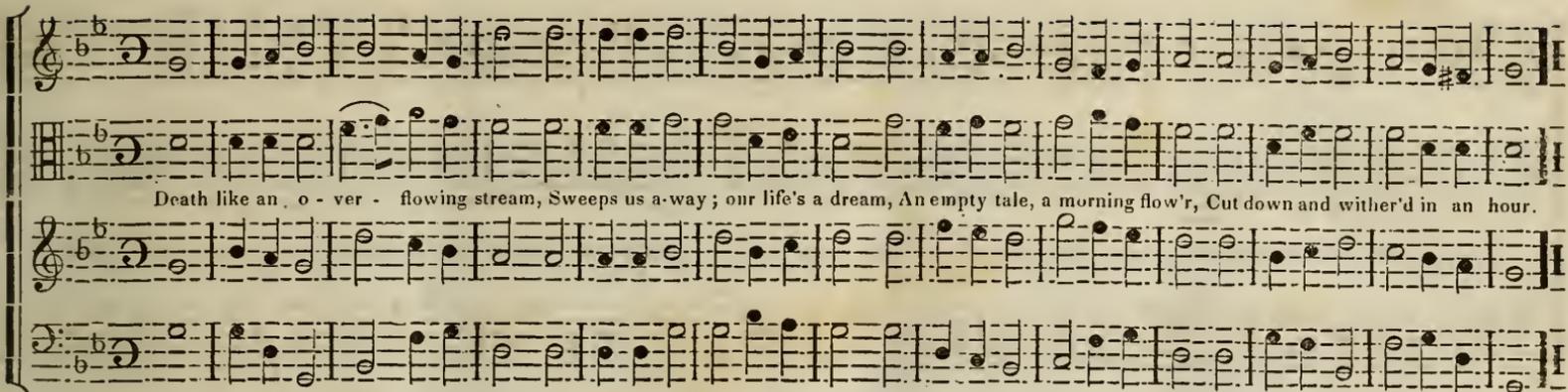
This was the burden of their song, In full as - sem - blies bless the Lord; All who to Israel's tribes belong, The God of Israel's praise re - cord.

Tenor.

Bass.

When the great builder arch'd the skies, And form'd all na - ture with a word; The joy - ful cher - ubs tun'd his

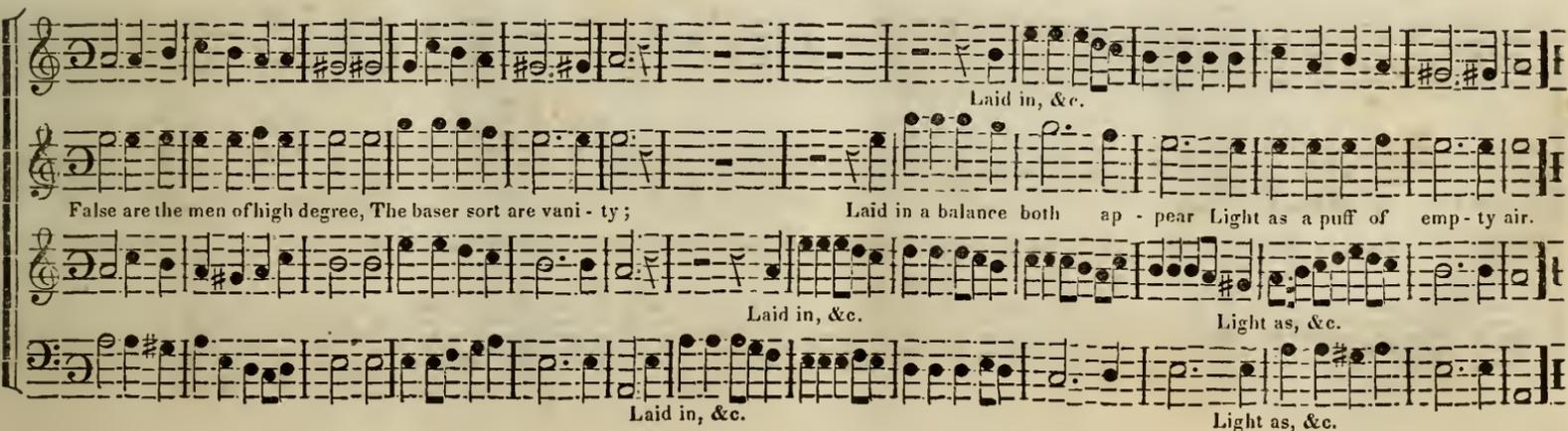
praise, And every bending throne adored. The joyful cherubs tun'd his praise, And ev' - ry bending throne adored, And every bend - ing throne adored.



Death like an o - ver - flowing 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.

RUSSIA. L. M.

Read.



False are the men of high degree, The baser sort are vani - ty ; Laid in a balance both ap - pear Light as a puff of emp - ty air.

Laid in, &c.

Laid in, &c.

Light as, &c.

Laid in, &c.

Light as, &c.

*Andantino.*

Thou sa - cred One, Al - mighty Three, Great ever - lasting mys - te - ry; What lofty numbers shall we frame, Equal to thy tremendous name?

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

Seraphs, the nearest to the throne, Be - gin and speak the great unknown, Attempt the song, wind up your strings, To notes un - try'd and boundless things.

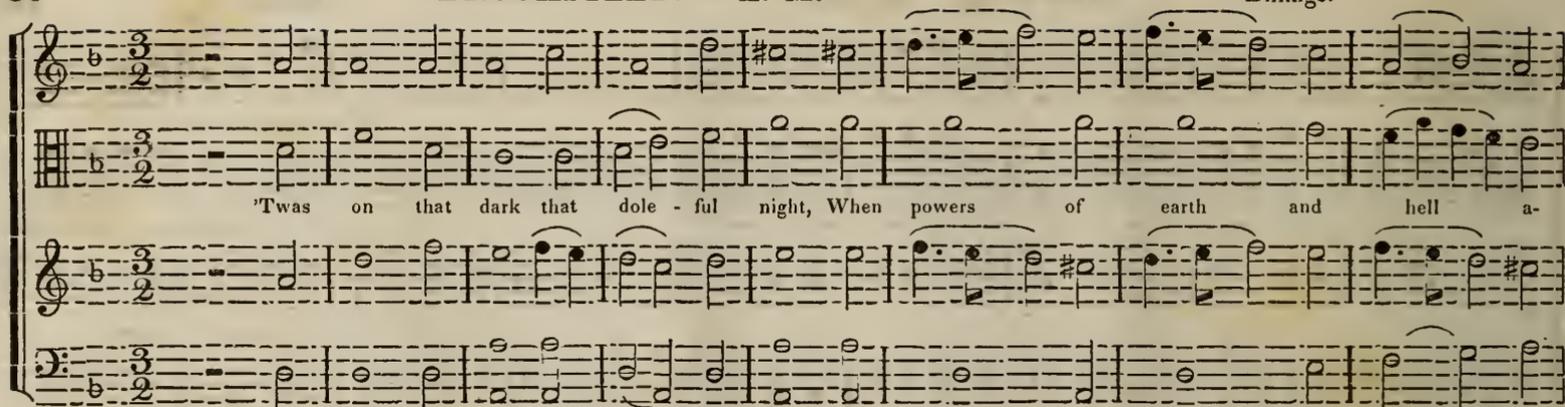
For - give the song that falls so low Be - neath the grati - tude I owe :

It means thy praise, &c.

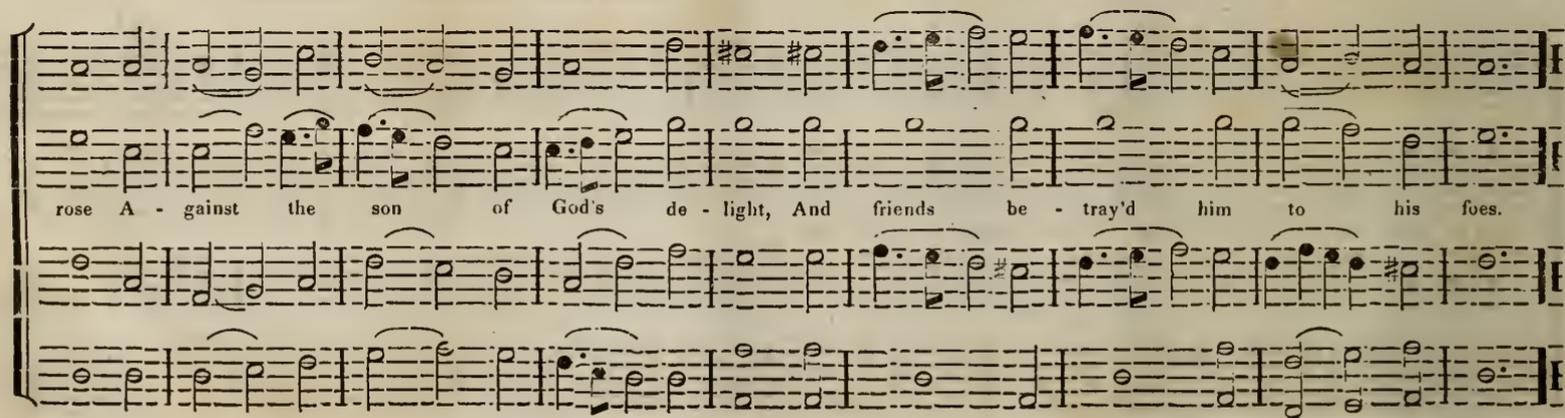
It means thy praise, however poor, It means, &c.

It means thy praise, however poor, It means, &c.

ev - er poor, An an - gel's song can do no more. It means, &c.



'Twas on that dark that dole - ful night, When powers of earth and hell a -

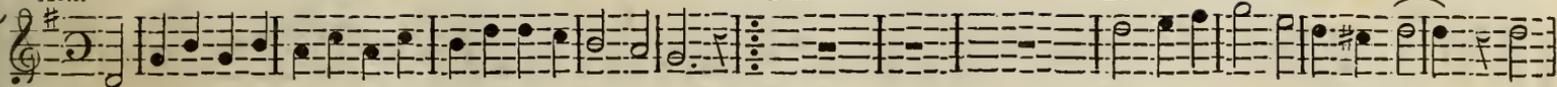


rose A - gainst the son of God's de - light, And friends be - tray'd him to his foes.

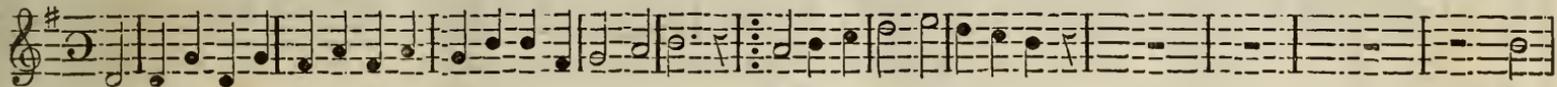
AIR.

Pia.

For.

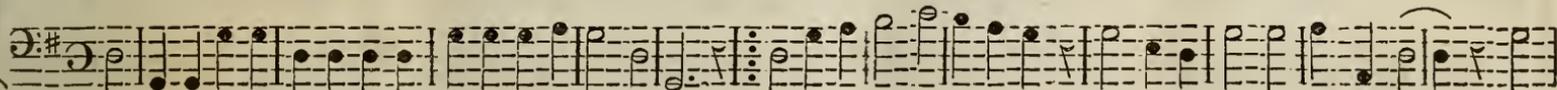


And where's thy vict'ry boasting grave?

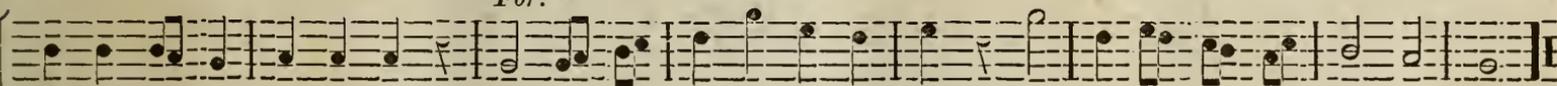


Say live for - ev - er wondrous king, Born to redeem and strong to save ; Then ask the monster where's thy sting ?

Then



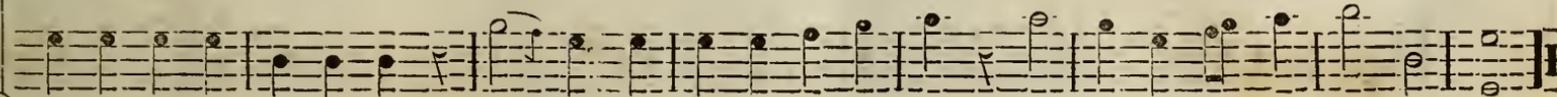
For.



ask the monster, where's thy sting?

And where's thy vict' - ry boasting grave?

And where's thy vict' - ry boast - ing grave.



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

1<sup>st</sup> TREBLE.

2<sup>d</sup> TREBLE.

TENOR.

Let the shrill trumpet's war-like voice, Make rocks and hills his praise rebound; Praise him with harps melodious noise, And gen - tle

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

psalter's sil - ver sound. Let virgin troops soft tin - brils bring, And some with graceful motion dance; Let instruments with various strings, With organs join'd his praise advance.

Bassoon.



My soul thy great Cre - a - tor praise, When cloth'd in his ce - les - tial rays,

He in full ma-

He in, &c.

He in full maj - es - ty ap - pears, He in full maj - es - ty ap - pears, And like a robe his glo - ry wears.

jes - ty ap - pears, He in, &c. And like, &c.

The first system of music for 'Fountain' consists of two staves. The upper staff is a treble clef with a common time signature, containing a melody with various note values and rests. The lower staff is a bass clef with a common time signature, providing a harmonic accompaniment with chords and single notes.

O every one that thirsts draw nigh, 'Tis God invites the fallen race, Mer- cy and free sal- va - tion buy, Buy wine and milk and gospel grace.

The second system of music for 'Fountain' continues the melody and accompaniment from the first system, maintaining the same musical structure and time signature.

PARIS. L. M.

Billings.

The first system of music for 'Paris' consists of two staves. The upper staff is a treble clef with a common time signature, featuring a melody with a key signature of one sharp (F#). The lower staff is a bass clef with a common time signature, providing a harmonic accompaniment.

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

The second system of music for 'Paris' continues the melody and accompaniment from the first system, maintaining the same musical structure and time signature.

Sweet is the day of sa - cred rest, No mor - tal care shall seize my breast ;

O  
O may my heart in

O may, &c.

O may, &c. Like David's, &c.

may, &c. Like, &c.

tune be found, Like Da - vid's harp of sol - - - emn sound,

From

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

From east, &c.

From east to west the sov'reign orders spread,

From east, &c.

The

From east, &c. Thro' dis - tant worlds and re - gions of the dead:

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

trumpet sounds, hell trem - bles, heav'n re - joic - - es, The trumpet, &c. The trumpet, &c.

The trumpet, &c. The trumpet sounds, The trumpet, &c.

The trumpet, &c. The trumpet, &c.

The trumpet, &c. The trumpet, &c.

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

Ye sons of men with joy record, The various wonders of the Lord, And let his pow'r and good - ness sound, Thro' all your tribes the world around,

Let

Let the high heav'ns your

Let the, &c. Where, &c.

Let the, &c. Where sun and moon and planets roll, And stars that glow from pole to pole.

Where, &c.

songs invite, Those spacious fields of brilliant light, Where sun, and moon, and planets roll, Where, &c.

The lof - - ty pil - lars of the sky, And spacious concave rais'd on high, Spangled with stars a shin - ing frame, Their

great O - - rig - - i - nal pro - claim. Th' unweary'd, &c. Th' unweary'd sun from day to day, Pours knowledge on his gold - en ray, And

And pub - - - lish - es to ev' - ry land, The work of an Almighty hand.

And, &c.

pub - - - lish - es to ev' - ry land, And, &c.

## WELLS. L. M.

Holdrayd.

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 re - turn.

6

*AIR.*

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. Hold me, O Jesus, in thine

*Pia.* *For.*

arms, And cheer me with immortal charms, 'Till I awake in realms above, For-ever to enjoy thy love, 'Till, &c.

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

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 music is in 3/4 time and features a melody with various note values, including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are written below the second staff.

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

The second system of the musical score also consists of four staves, with the same clef arrangement as the first system. The melody continues with similar rhythmic patterns. The lyrics are written below the second staff.

Come my be - lov - ed haste a - way, Cut short the hours of thy de - lay; Fly like a youthful hart or roe, O - ver the

hills where spi - ces grow, Fly like, &c. Fly like, &c. O - ver, &c. Fly like, &c. O - ver, &c.

Musical score for 'INVITATION. Continued.' consisting of four staves. The first staff has a treble clef and a 3-measure triplet. The second and third staves have lyrics: 'O - - - - - ver, &c.' and 'Fly like, &c.' respectively. The fourth staff continues the melody. The piece concludes with a double bar line and repeat dots.

St. JOHN. L. M.

Humbert.

Musical score for 'St. JOHN. L. M.' by Humbert, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is common time (C). The lyrics are: '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 re - turn.' The piece concludes with a double bar line and repeat dots.

The image shows a musical score for the hymn 'Fort Lawrence'. It consists of three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is written in a common time signature (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The score concludes with a double bar line and repeat dots.

To thee, my God, my voice I'll raise, My pow'rs shall join to sing thy praise ; While life shall last, the sweet employ Shall be my constant theme and joy.

2.

For O how many and how great  
Thy mercies, Lord, to me are shewn !  
Each morning does thy love repeat,  
Each night thy goodness does return.

3.

When dangers lurk around our tent,  
And thousands stare us in the face,  
To Israel's God our cries we vent,  
And he preserves us by his grace.

4.

Since day and night we are thy care,  
And mercies every moment flow,  
O may each night and day declare  
The praise that to our God we owe.

5.

Hosannah to the great Three One :  
Let angels raise the anthem higher ;  
And all intelligences known  
Strike in and join the blissful choir.

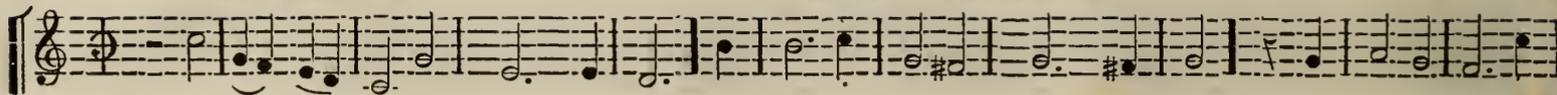
AIR.

Thou, whom my soul ad - mires a - bove All earth - ly joy, and earth - ly love,

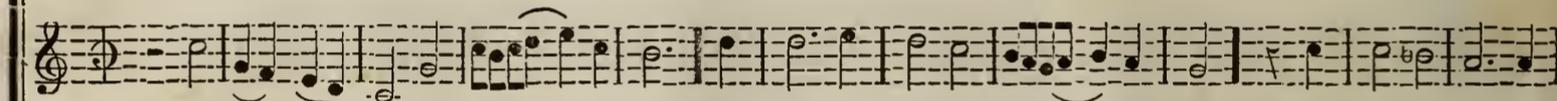
The first system of the musical score consists of three staves. The top staff is in treble clef with a 3/2 time signature. The middle staff is also in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music is in G major (one sharp) and features various melodic lines with slurs and triplets. The lyrics are written below the middle staff.

Tell me, dear shep - herd, let me know, Where do thy sweet - est pas - tures grew.

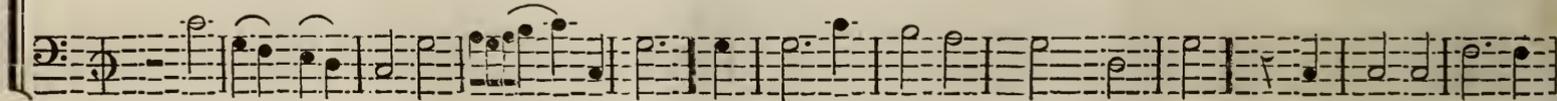
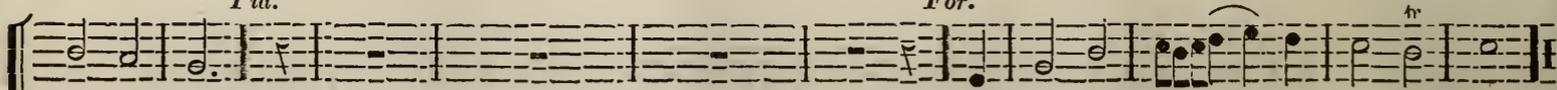
The second system of the musical score consists of three staves. The top staff is in treble clef with a 3/2 time signature. The middle staff is also in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music continues with melodic lines, slurs, and triplets. The lyrics are written below the middle staff.



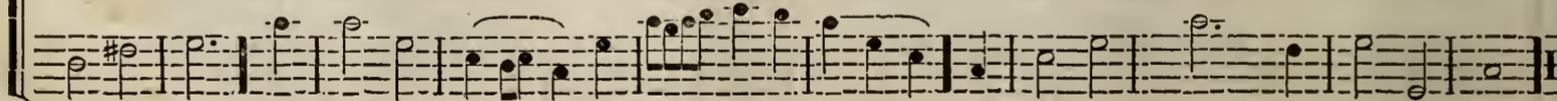
AIR.

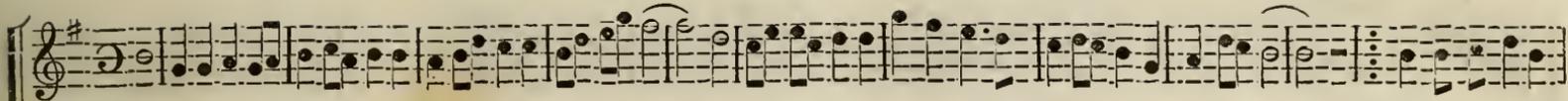


Would you be - hold the works of God, His wonders in the world a - broad, Go with the mar - i -

*Pia.**For.*

ners and trace The unknown re - gions of the seas, The unknown re - gions of the seas.





The day glides sweetly o'er their heads,

And soft and silent as the shades,

Quick as their tho'ts their

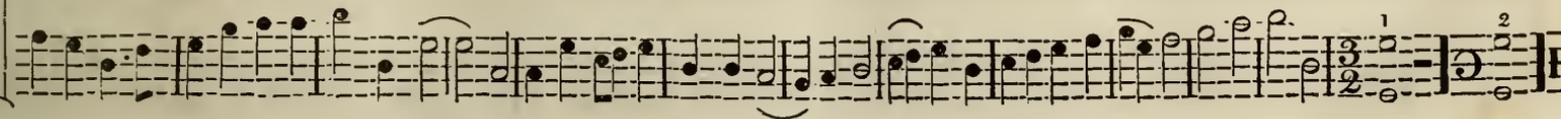


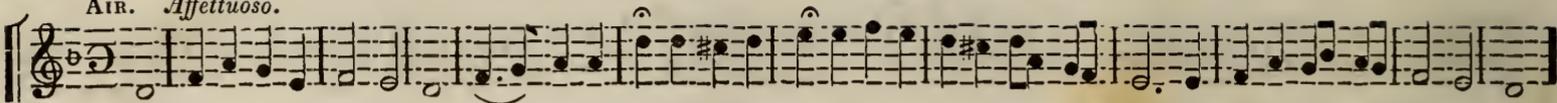
Made up of innocence and love,

Their nightly minutes gently move.

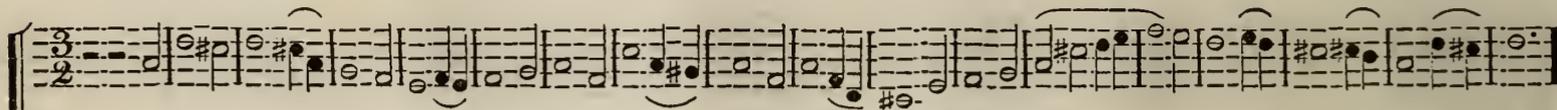
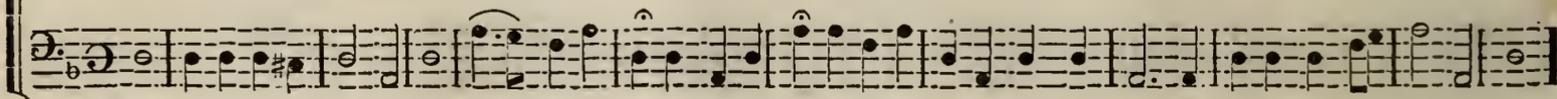
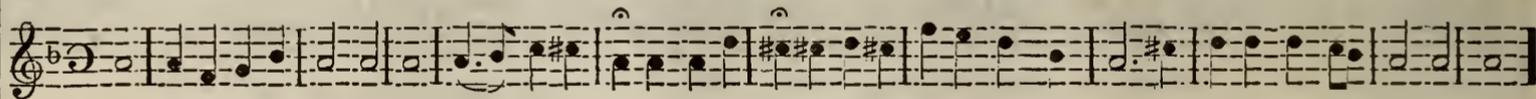


joys come on, But fly not half so fast a - way ; Their souls are ever bright as noon, And calm as summer evenings be, And calm, &c.

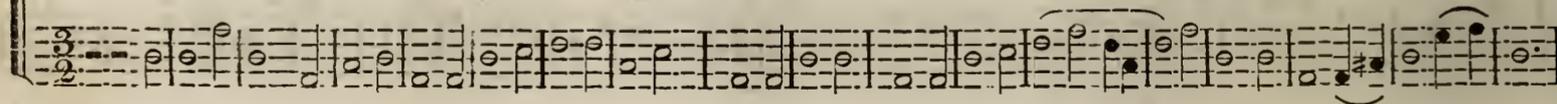
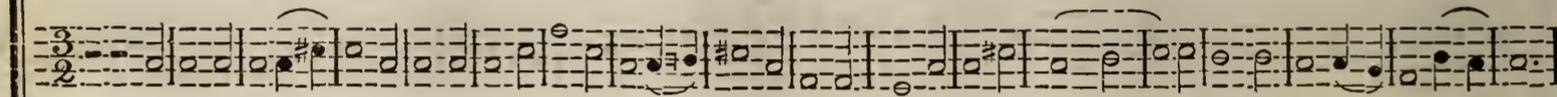


AIR. *Affettuoso.*

Lord, with a griev'd and aching heart, To thee I look, to thee I cry; Supply my wants, and ease my smart: O help me soon, or else I die!



Here on my soul a burden lies, No human pow'r can it re - move, My num'rous sins like mountains rise, Do thou re - veal thy pard'ning love.



*Pia.*

*For.*

Musical score for 'CONTRITION. Continued.' consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The second and third staves continue the melody. The piece concludes with a double bar line and repeat dots.

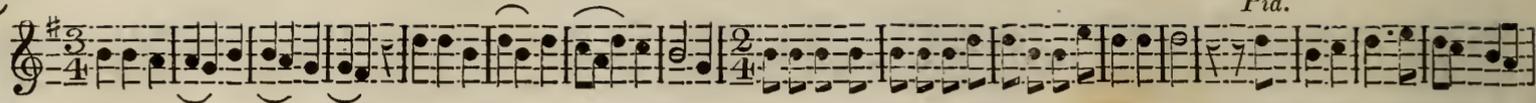
Break off these adamantine chains, From cruel bondage set me free, Rescue from everlasting pains, And bring me safe to heav'n and thee, And, &c.

ANGELS' HYMN. L. M.

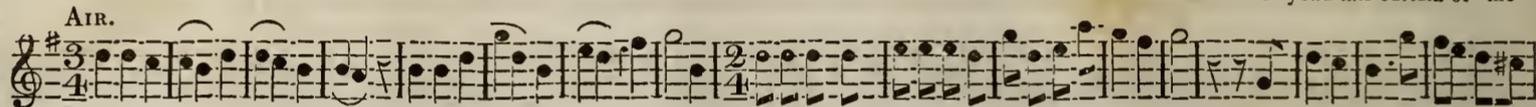
W. Tansur.

Musical score for 'ANGELS' HYMN. L. M.' consisting of four staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/2 time signature. The melody is written in a single line. The second and third staves continue the melody. The fourth staff is a bass line. The piece concludes with a double bar line and repeat dots.

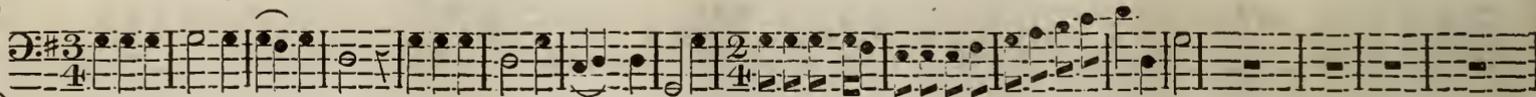
AIR. High in the heav'ns, eter - nal God, Thy goodness in full glory shines ; Thy truth shall break thro' ev'ry cloud, That veils and darkens thy designs.



Be - yond this curtain of the



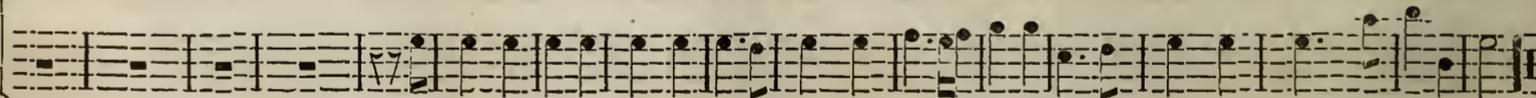
Descend, ye hosts of angels bright, And bear me on your guardian wings, Thro' regions of celestial light, Above the reach of earthly things.



sky, Up where e - ternal a - ges roll!



Where sol - id pleasures nev - er die, And fruits immor - tal feast the soul, And fruits, &c.



PIA.

'Tis finish'd! so the Sa - viour cry'd, And meekly bow'd his head and died; 'Tis finish'd; yes, the

*For.*

race is run, The bat - tle's fought, the vict'ry won, 'Tis finish'd; yes, the race is run, The, &c.

Now in the heat of youth - ful blood, Re - mem - ber your Cre - a - tor God: Behold the

months come hast'ning on, When thou shalt say, my joys are gone, When thou shalt say, my joys are gone,

When thou shalt say, my joys are gone, my joys are gone.

are gone, When thou shalt say, - - - - - my joys are gone.

When thou shalt say, my joys, my joys, my joys are gone.

SIMPLICITY. L. M.

Humbert.

AIR.

O come, loud anthems let us sing, Loud thanks to our almighty King: For we our voices high should raise, When our salvation rock we praise.

Thou man of grief re - mem - ber me, Who nev - er canst thy - - self for - get;

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 music features a melody in the upper staves and a bass line in the lower staves. The lyrics are written below the second staff.

Thy last mys - te - rious ag - o - - ny, Thy faint - ing pangs, and bloody sweat.

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 music continues from the first system. The lyrics are written below the second staff.

AIR. 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 up - per 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.

## BELIEVER'S CONSOLATION.

*Moderato.*Burts.  
2d time *For.*

My soul, my soul thro' my Redeemer's care, Sav'd, sav'd from the second death I feel, My eyes from tears of

dark, of dark des - pair, My feet from fall - ing, My feet from fall - ing, My feet from fall - ing in - to hell.

*Spirito.*

Where - fore to him my feet shall run, My eyes on his per - fec - tions gaze, My

BELIEVER'S CONSOLATION. Continued.

2d time *For.*

soul shall live, shall live, shall live to God a - lone, And all with - in me shout his praise, And

all with - in me, all with - in me, And all, And all with - in me, shout his praise.

*Moderato.**Pia.*

In Gab - riel's hand, a mighty, mighty stone, Lies a fair type of Ba - by - lon; Prophets re - joice,

In Gab - riel's hand a mighty stone,

*For.**Pia.*

And all ye saints, God shall avenge your long complaints. He said, he said, and dreadful as he

*For.*

stood, He sunk the mill-stone in the flood: Thus ter - ri - bly shall Ba - bel fall, Thus ter - ri - bly shall Ba - bel fall, shall

Ba - bel fall, And nev - er, nev - er, nev - er more be found at all, And nev - er more be found at all.

And nev - er, &c.

Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a common time signature. The melody features a trill (tr) and a fermata (∞) over the final note.

## CHORUS. SPIRITO.

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

Haste happy day, Haste hap - py day, Haste happy day, that time I long to see, When ev'ry son of Adam shall be free :

Musical notation for the chorus, including a treble clef, a key signature of one sharp (F#), and a common time signature. The score is divided into two systems. The first system includes dynamic markings *For.*, *Pia.*, and *For.*. The melody features a trill (tr) and a fermata (∞) over the final note.

CHORUS. Continued.  
*Pia.*

*For.*

The pleas - ing, &c.

Then shall the happy world a - loud proclaim, The pleas - ing wonders, The pleas - ing wonders of the Saviour's name.

The pleas - ing, &c.

SANDWICH. L. M.

Maxim.

Whose daughters, bright as polish'd stones, Give strength and beauty to the state.

Happy the city where their sons Like pillars round the palace set, And daughters, bright as polish'd stones, Give strength and beauty to the state.

Whose daughters, bright as polish'd stones, Give strength and beauty to the state, Give, &c.

Whose daughters, bright as polish'd stones, Give strength and beauty to the state, Give, &c.

O may my heart, &c.

AIR. 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, &c.

Like, &c.

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

O may my heart in, &c.

Like David's harp of solemn sound,

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

O may, &c.

O may my, &c.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky, Ten thousand angels fill'd the sky ;

Those heav'nly guards a - round thee wait, Like chariots that at - tend thy state, Those heav'nly guards a - round thee wait, Like cha - - - riots, heav'nly guards a - round the wait, Like chariots that at - tend thy state, Like cha - - - riots, Like cha - - - riots, round thee wait, Like chariots that at - tend thy state, Like chariots that at - tend thy state, Those heav'nly guards a - round thee wait, Like

wait, Like cha - riots, Liko cha - riots,  
 chariots that attend thy state, Those heav'nly guards a-round thee wait, Like chariots that at - tend thy state.  
 riots, Like chariots that at - tend thy state,  
 chariots that at - tend thy state, Those heav'nly, &c. Like cha - riots,

WARD. L. M.

Washburn.

AIR. Spare us, O Lord, aloud we cry, Nor let our sun go down at noon; Thy years are one eternal day! And must thy children die so soon, And must, &c.

## NAPLES. L. M.

Shall mortal, &c. More, &c.

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, &c. More, &c. More, &c.

Shall mortal, &c. More, &c. More, &c.

## MORTALITY. L. M.

SLOW.

Death like an o - ver - flowing stream, Sweeps us away; our life's a dream; An empty tale; a morning flow'r, Cut down and wither'd in an hour.

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

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The lyrics are written below the second staff.

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

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The lyrics are written below the second staff.

## ORLAND. L. M.

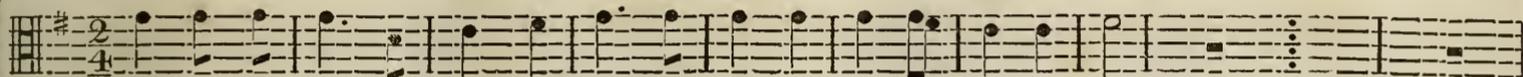
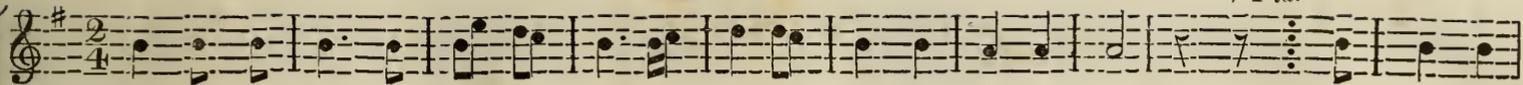
E - ternal are thy mercies, Lord! E - ternal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

Till

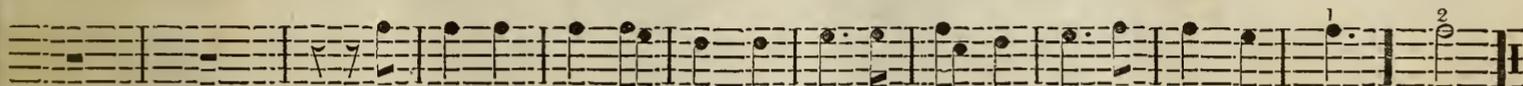
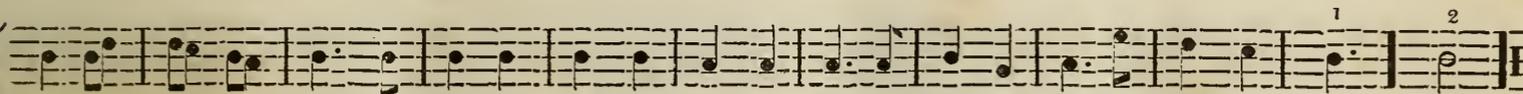
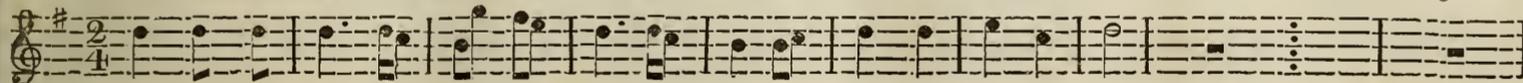
## ZION. L. M.

E - ternal are thy mercies, Lord! E - ternal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

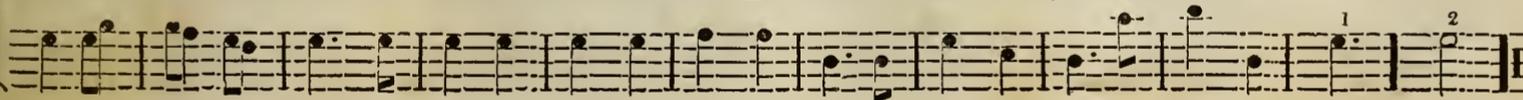
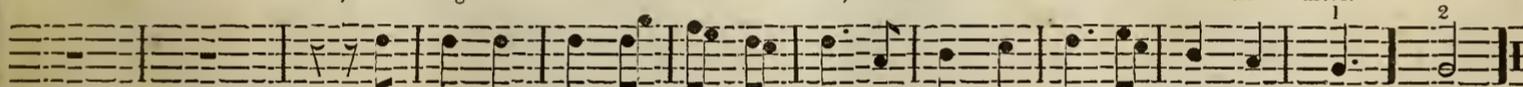
Till

*Pia.*

Je - sus shall reign where - e'r the sun, Does his suc - cess - ive journees run; His king - dom

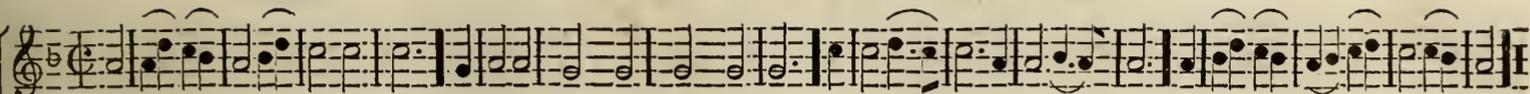


stretch from shore to shore, His king - dom stretch from shore to shore, Till moons shall wax and wane no more.

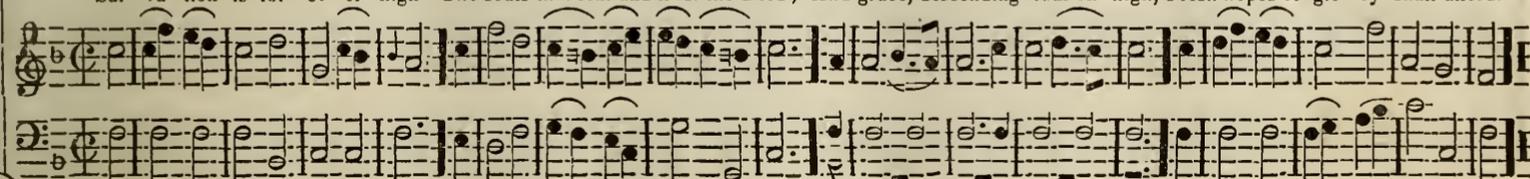


Now in the heat of youth - ful blood, Re - mem - ber your Cre - a - tor God ; Behold the months come hast'ning on, When

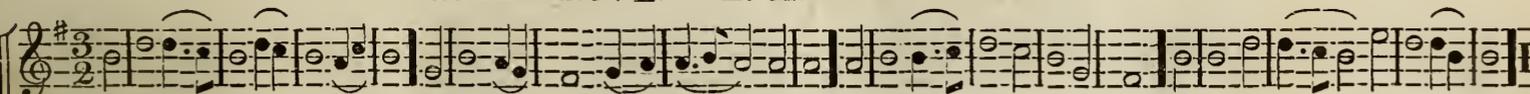
you shall say my joys are gone, When you shall say my joys are gone, . . . . . When you, &c.



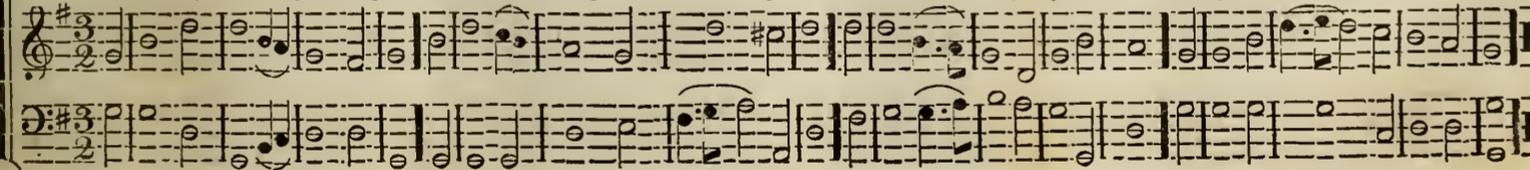
Sal - va - tion is for - ev - er nigh The souls that fear and trust the Lord ; And grace, descending from on high, Fresh hopes of glo - ry shall afford.



## PILES GROVE. L. M.



Awake, my soul, to hymns of praise ; To God the song of tri - umph raise ; Adorn'd with majes - ty di - vine, What pomp, what glory, Lord, are thine.



'Twas on that dark that dismal night, When pow'rs of death and hell arose, Against the Son of God's delight, And friends betray'd him to his foes.

The musical score for 'Munich' consists of four staves. The first two staves are vocal lines in treble clef, and the last two are piano accompaniment in bass clef. The music is in common time (C) and features a key signature of one sharp (F#). The lyrics are written below the vocal staves.

## DERBY. L. M.

Come sing the wonders of that love, Which angels play on ev' - ry chord; Let all below and all above, With hallelujahs praise the Lord, With hallelujahs praise the Lord.

With hallelujahs praise the Lord.

The musical score for 'Derby' consists of four staves. The first two staves are vocal lines in treble clef, and the last two are piano accompaniment in bass clef. The music is in common time (C) and features a key signature of one sharp (F#). The lyrics are written below the vocal staves. Performance markings include 'tr' (trills), 'M. P.' (Moderato Piano), and 'F' (Forte).

Oh! may our ar - dent zeal em - ploy Our loft - iest thoughts our loud - est songs ;

Let there be sung, with warm - est joy, Ho - san - na from ten thou - sand tongues.

## ILLINOIS. L. M.

*Con Spirito.*

Musical score for "ILLINOIS. L. M." in G major, 4/4 time. The score consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The music features a melody with eighth and sixteenth notes, often beamed together, and rests. The piano accompaniment provides a steady harmonic foundation with chords and moving lines.

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

## HANOVER. L. M.

Musical score for "HANOVER. L. M." in G major, 2/2 time. The score consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The music features a melody with half and quarter notes, often with fermatas. The piano accompaniment consists of chords and simple harmonic lines.

Show pity, Lord, O Lord for - give! Let a re - penting rebel live! Are not thy mercies large and free? May not a sinner trust in thee?

The first system of musical notation for 'ROTHWELL'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The music features a mix of eighth and quarter notes, with some phrases grouped by slurs.

The heavens declare thy glory, Lord, In every star thy wisdom shines; But when our eyes behold thy word, We read thy name in fairer lines—We read thy name in fairer lines.

The second system of musical notation for 'ROTHWELL', continuing from the first system. It also consists of two staves (treble and bass clef) in the same key and time signature. The melody continues with similar rhythmic patterns and phrasing.

\* The first four notes of this tune may be sung in unison.

BRENTFORD. L. M.

The first system of musical notation for 'BRENTFORD'. It features two treble clef staves and one bass clef staff. The key signature is one flat and the time signature is 3/4. The top staff is the main melody, and the second treble staff is labeled '2d Treble'. The bass staff provides the accompaniment. The music includes various note values and rests.

Be all my heart, and all my days, Devoted to my Saviour's praise; And let my glad o - be - dience prove, How much I owe—how much I love.

The second system of musical notation for 'BRENTFORD', continuing from the first system. It maintains the same three-staff structure (two treble, one bass) and key/time signature. The melody and accompaniment continue with similar rhythmic and melodic motifs.

Oh! hap - - py day, that fixed my choice, On thee, my Sav - iour and my God;

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music features a melody with eighth and sixteenth notes, often beamed together, and rests. Phrasing slurs are used to group notes across measures.

Well may this glow - ing heart re - joice, And tell its rap - tures all abroad.

The second system of the musical score also consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music continues with a similar melodic style, featuring eighth and sixteenth notes and rests, with phrasing slurs.

Who is this stran-ger in dis-tress, That trav-els through this wil-der-ness? Op-pressed with sor-row

*2d ending.*

and with sins, On her be-lov-ed Lord she leans, On her be-lov-ed Lord she leans.

QUEBEC. L. M.

Thou, whom my soul admires, above All earth - ly joy all earth - ly love—Tell me dear Shepherd, let me know, Where do thy sweetest pastures grow—Where do, &c.

The musical score for 'QUEBEC' is written in 4/4 time with a key signature of one flat (B-flat). It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line features a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. The piano accompaniment provides a harmonic foundation with chords and moving lines. The lyrics are placed below the vocal line, with some words underlined to indicate phrasing.

MENDON. L. M.

Loud swell the pealing organ's notes ; Breathe forth your soul in raptures high ; Praise ye the Lord with harp and voice, Join the full chorus of the sky.

The musical score for 'MENDON' is written in 3/4 time with a key signature of one flat (B-flat). It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line features a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. The piano accompaniment provides a harmonic foundation with chords and moving lines. The lyrics are placed below the vocal line, with some words underlined to indicate phrasing.

## WAYNE. L. M.

Musical score for 'Wayne' in G major (one sharp) and 2/2 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'O all ye people, clap your hands, And with triumphant voices sing; No force the mighty power withstands, Of God the u - niversal King, Of God the u - niversal King.' The word 'Unison.' is written below the piano accompaniment staves.

## PENDLETON. L. M.

Musical score for 'Pendleton' in G major (one sharp) and 2/2 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Loud Halle - lujahs to the Lord, From all be - low and all a - bove; In lofty songs ex - alt his name, In songs as lasting as his love.'

Come, O my soul, in sacred lays, Attempt thy great Creator's praise: But oh! what tongue can speak his fame, What mortal verse can reach the theme.

## PARK STREET. L. M.

Venua.

Wake, O my soul, and hail the morn, For unto us a Saviour's born; See, how the angels wing their way, To usher in the glorious day, To usher, &c.

\* This passage may be sung by two Tenors and Base—or by two Trebles and Alto, as it is written.

Give thanks to God; he reigns a - bove; Kind are his thoughts, his name is love; His mercy a - ges past have known,

*2d ending.*

And a - ges long to come shall own— And a - ges long to come shall own.

And a - ges long to come shall own— And a - ges long to come shall own.

Now to my God, my heart and tongue, With all their powers, shall raise the song; On earth thy

glo - ries I'll de - clare, 'Till heaven th'immor - tal notes shall hear, 'Till heaven, th'im - mor - tal notes shall hear.

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 2/4 time signature. The second staff is a vocal line with lyrics underneath. The third and fourth staves are accompaniment staves, likely for piano or organ. The lyrics for this system are: "Lord, 'tis a pleas - ant thing to stand, In gar - dens plant - ed by thy hand; Let me with-".

The second system of the musical score consists of four staves. The top staff continues the melody from the first system. The second staff contains the lyrics: "in thy courts be seen, Like a young ce - dar fresh and green, Like a young ce - dar fresh and green." The third and fourth staves continue the accompaniment.

Great God, at-tend while Zi-on sings, The joy that from thy presence springs, To spend one day with thee on earth, Exceeds a thousand days of mirth.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is a hymn tune with lyrics written below the staves. The lyrics are: "Great God, at-tend while Zi-on sings, The joy that from thy presence springs, To spend one day with thee on earth, Exceeds a thousand days of mirth."

*For.*

Might I en-joy the meanest place, Within thy house O God of grace, Not tents of ease, or thrones of power, Should tempt me to desert thy door.

The second system of the musical score also consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music continues the hymn tune with lyrics written below the staves. The lyrics are: "Might I en-joy the meanest place, Within thy house O God of grace, Not tents of ease, or thrones of power, Should tempt me to desert thy door."

The first system of musical notation for 'HAWLEY' consists of two staves. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The music is written in G major (one sharp) and features a melody in the upper voice and a supporting bass line.

1. Oh, could our thoughts and wishes fly, Above these gloomy shades, To those bright worlds be - yond the skies, Which sorrow ne'er in - vades.

The second system of musical notation for 'HAWLEY' consists of two staves. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The music continues from the first system, with the melody and bass line.

2. Oh then, on faith's sublim - est wing, Our ardent souls should rise, To those bright scenes, where pleasures spring, Immortal in the skies.

STONEFIELD. L. M.

Stanley.

The first system of musical notation for 'STONEFIELD' consists of two staves. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The music is written in G major (one sharp) and features a melody in the upper voice and a supporting bass line.

Now may the God of power and grace, Attend the people's humble cry ; Je - ho - vah hears when Israel prays, And brings deliverance from on high.

The second system of musical notation for 'STONEFIELD' consists of two staves. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The music continues from the first system, with the melody and bass line.

Will he remember all our sighs, His love exceeds our best deserts, His love accepts the sa - cri - fice Of humble groans, and broken hearts.

The third system of musical notation for 'STONEFIELD' consists of two staves. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The music continues from the second system, with the melody and bass line.

Now save us Lord, from slavish fear, Now let our hope be firm and strong ; Till thy salvation shall ap - pear, And joy and triumph raise the song.

Organ.

Voice.

The spacious earth and swell - ing flood, Pro - claim the wise and power - ful God; And thy rich glo - ries

from a - - far, Spar - kle in ev' - ry roll - ing star.

2  
But in thy Son a glory shines,  
Drawn out in far superior lines;  
The lustre of redeeming grace  
Outshines the beams of nature's face.

3  
Grace, 'tis a sweet, a charming theme;  
My thoughts rejoice at Jesus' name;  
Ye angels, dwell upon the sound;  
Ye heavens, reflect it to the ground.

4  
O may I live to reach the place  
Where He unveils his lovely face,—  
Where all his beauties you behold,  
And sing his name to harps of gold.

Worthy the Lamb of boundless sway, In earth and heaven the Lord of all; Ye princes, rulers, powers, o - bey,

*Organ.*

And low be - fore his scep - tre fall, And low be - fore his sceptre fall.

2  
The deed was done; the Lamb was slain;  
The groaning earth the burthen bore:  
He rose, he lives,—he lives to reign,  
Nor time's strong arm shall shake his power.

3  
Riches, and all that decks the great,  
From worlds unnumbered hither bring;  
The tribute pour before his seat,  
And hail the triumphs of our King.

4  
From heaven, from earth, loud bursts of praise  
The mighty blessings shall proclaim,—  
Blessings that earth to glory raise;  
Awake, each soul, and shout his fame.

*Largo Affetuoso.*

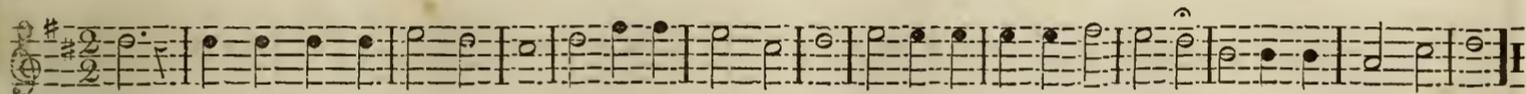
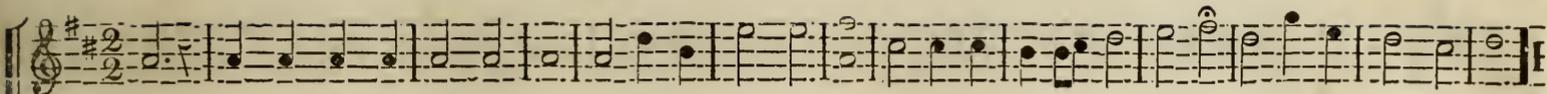
Unveil thy bosom, faith - ful tomb, Take this new treasure to thy trust ; And give these sacred relics room, To slumber in the si - lent dust.

And give these sa - cred rel - ics room, To slumber in the si - lent dust.

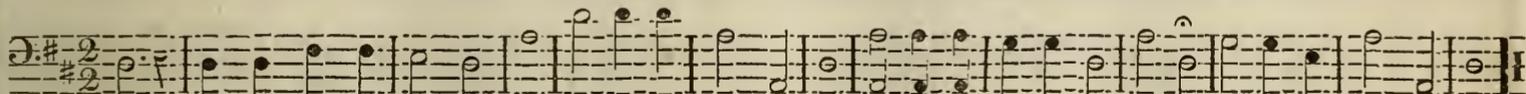
2  
Nor pain, nor grief, nor anxious fear,  
Invade thy bounds. No mortal woes  
Can reach the lovely sleeper here,  
While angels watch the soft repose.

3  
So Jesus slept, God's dying Son,  
Pass'd thro' the grave, and bless'd the bed ;  
Rest here, dear saint, till from his throne,  
The morning break, and pierce the shade.

4  
Break from his throne, illustrious morn,  
Attend, O earth, his sov'reign word,  
Restore thy trust,—a glorious form  
Shall then arise to meet the Lord.

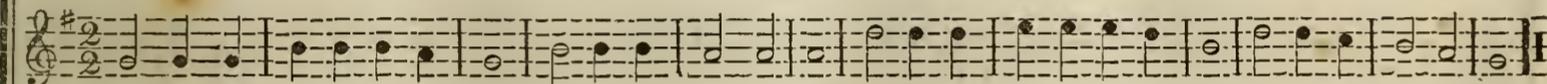
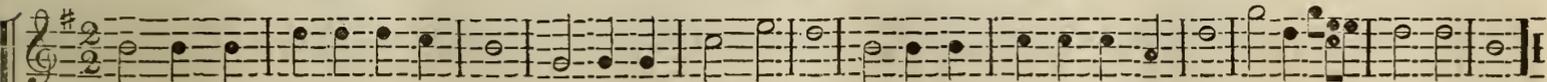


Je - sus, my Lord, I know his name, His name is all my trust, He will not put my soul to shame, Nor let my hope be lost.

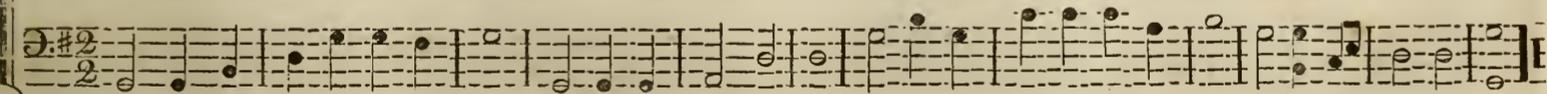


## LIVELY. C. M.

S. Humbert.



Reharse his praise with awe profound, Let knowledge lead the song, Nor mock him with a solemn sound, Upon a thoughtless tongue.



Musical score for 'TRIAL' in G major (one sharp) and 2/2 time. It consists of three staves: a treble clef staff, a vocal line, and a bass clef staff. The music features a simple, hymn-like melody with a steady rhythm. The lyrics are: 'Come let us join our cheerful songs, With angels round the throne, Ten thousand thousand are their tongues, But all their joys are one.'

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

## SUBMISSION. C. M.

S. Humbert.

Musical score for 'SUBMISSION' in D major (two sharps) and 2/2 time. It consists of three staves: a treble clef staff, a vocal line, and a bass clef staff. The melody is simple and contemplative. The lyrics are: 'Thee we a - dore, e - ter - nal name, And hum - bly own to thee, How feeble is our mortal frame, What dy - ing worms are we.'

Thee we a - dore, e - ter - nal name, And hum - bly own to thee, How feeble is our mortal frame, What dy - ing worms are we.

Could we but climb where Moses stood, And view the landscape e'er, Not Jordan's streams nor death's cold flood,

The first system of the musical score consists of three staves. The top two staves are in treble clef with a 2/2 time signature. The bottom staff is in bass clef. The music is written in a simple, hymn-like style with various note values and rests. The lyrics are printed below the staves.

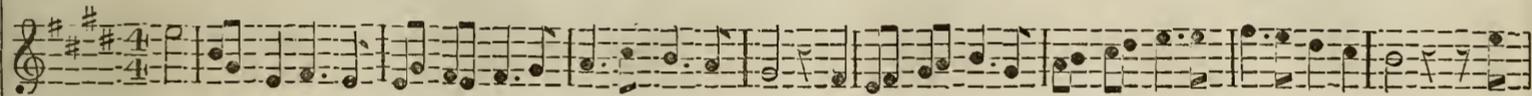
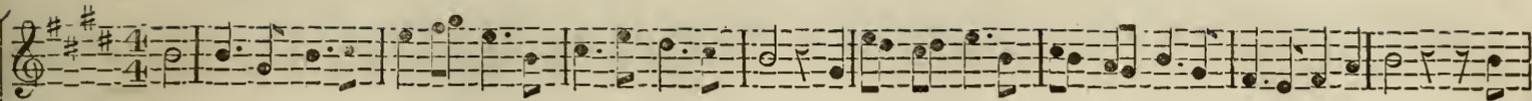
Should fright us from the shore, Should fright us from the shore, Not Jordan's streams nor death's cold flood, Should fright us from the shore.

The second system of the musical score also consists of three staves, following the same layout as the first system. The lyrics are printed below the staves.

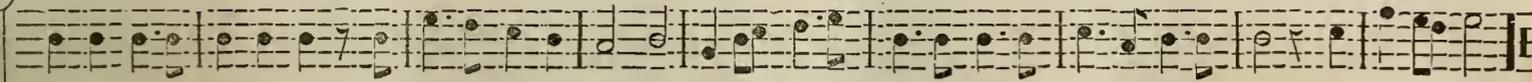
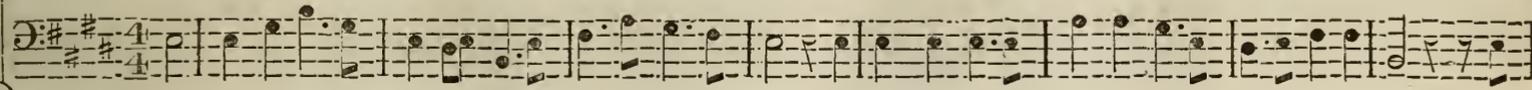
The an - gel of the Lord came down, The

While shepherds watch'd their flocks by night, All seat - ed on the ground,

an - gel of the Lord came down, The an - gel of the Lord came down, And gl - ry shone a - - round.

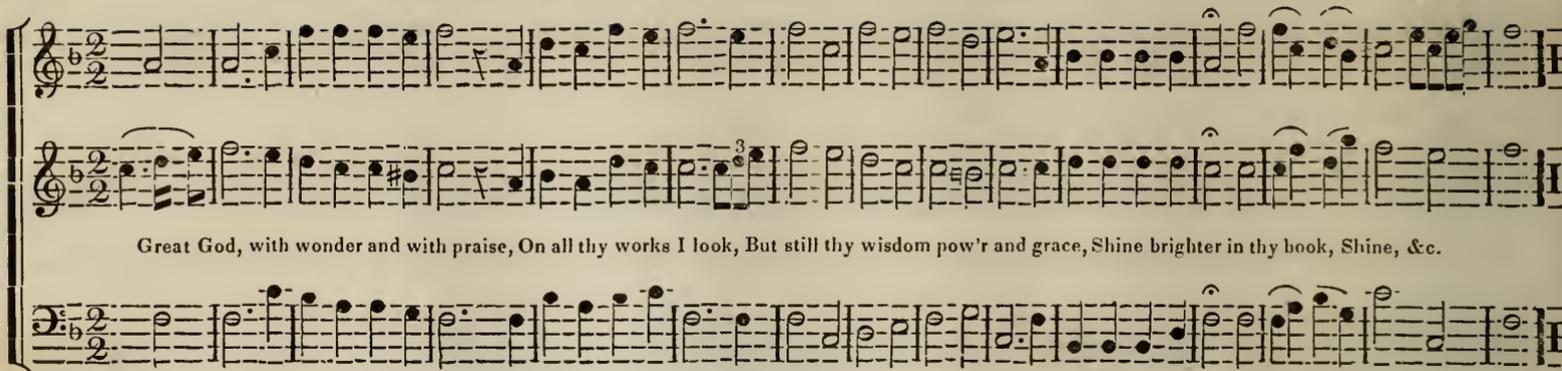


Ye wretched hungry starving poor, Be-hold a roy - al feast, Where mercy spreads her bounteous store, For every humble guest. See



Jesus stands with open arms, He calls he bids you come, Guilt holds you back and fear a - larms, But see there yet is room, there yet is room.

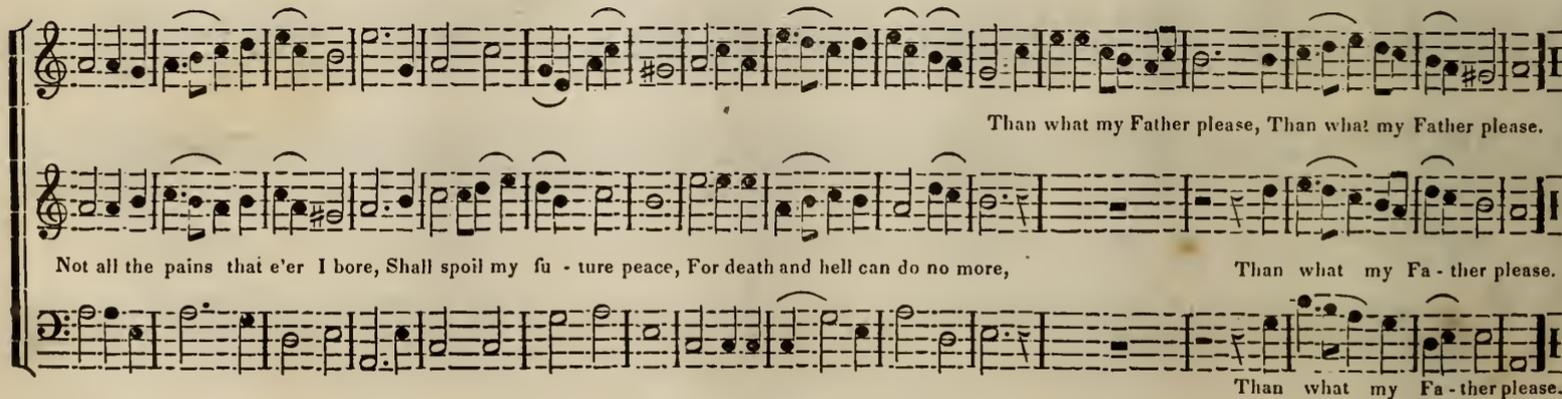




Great God, with wonder and with praise, On all thy works I look, But still thy wisdom pow'r and grace, Shine brighter in thy book, Shine, &c.

## RESIGNATION. C. M.

R. S. Benison.



Than what my Father please, Than what my Father please.

Not all the pains that e'er I bore, Shall spoil my fu - ture peace, For death and hell can do no more, Than what my Fa - ther please.

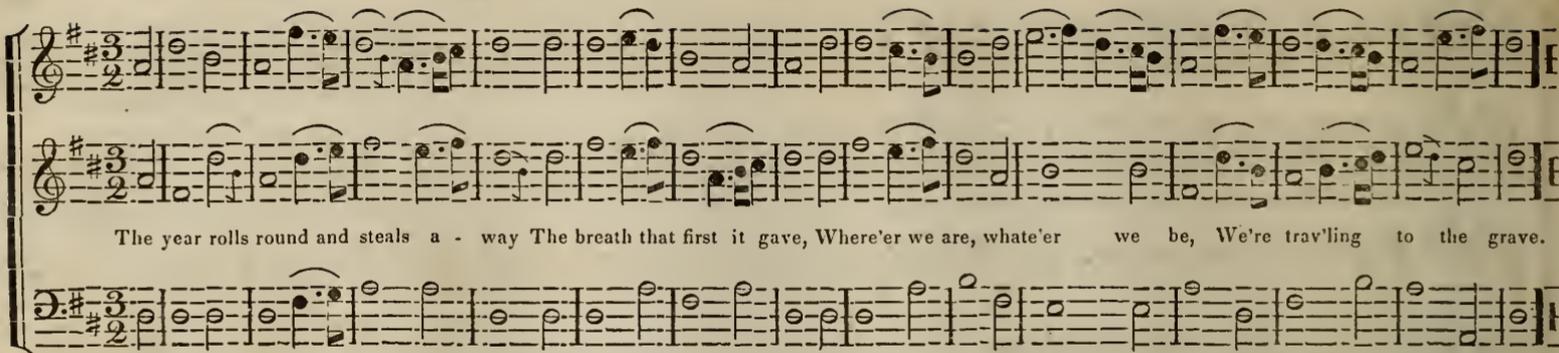
Than what my Fa - ther please.

The an-gel of the  
 While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And  
 All seat-ed on the ground, The angel of the Lord came down, And glo - - ry  
 The angel of the Lord came down, And glo - - - - - ry

Lord came down, And glo - ry shone around, And glo - ry shone around, The an-gel of the Lord came down, And glory shone a - - round.  
 glo - ry shone around, And glo - - - - - ry shone around, The an-gel of the Lord came down, And glory shone a - - - round.  
 shone around, And glo - ry shone a - round, The angel of the Lord came down, And glo - ry shone around, And glo - ry shone a - round.  
 shone around, And glo - - - - - ry shone around, The angel of the Lord came down, And glo - - ry shone a - - round.

## SOLEMNITY. C. M.

R. S. Benison.

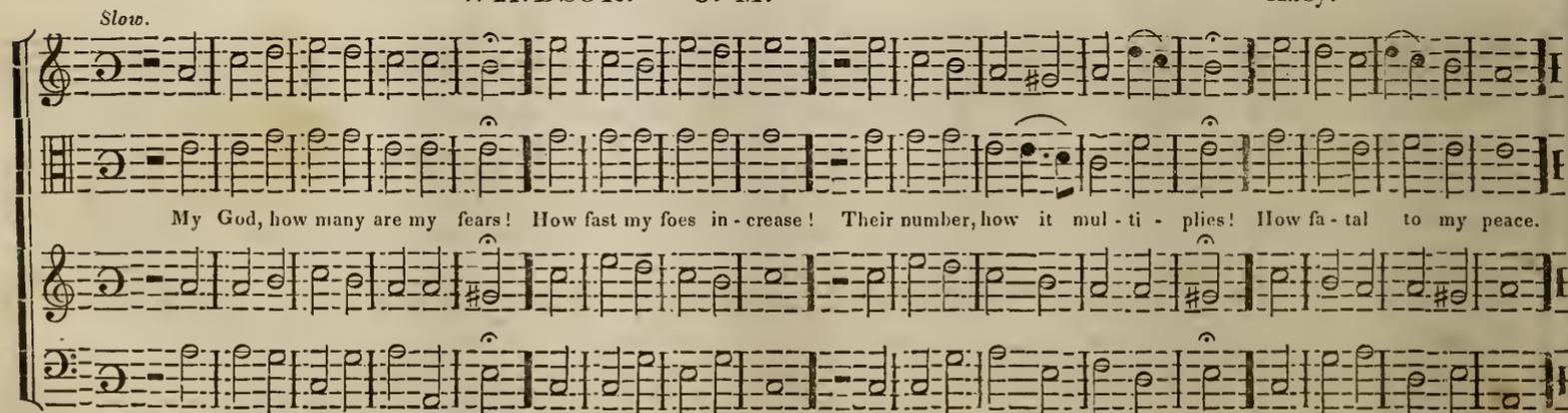


The year rolls round and steals a - way The breath that first it gave, Where'er we are, whate'er we be, We're trav'ling to the grave.

## WINDSOR. C. M.

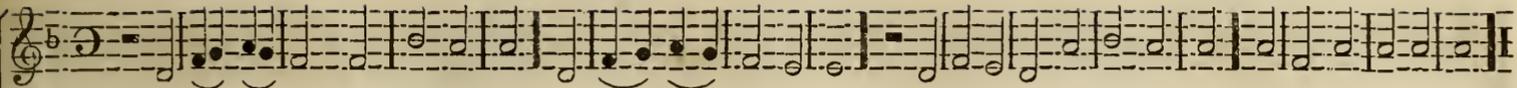
Kirby.

*Slow.*

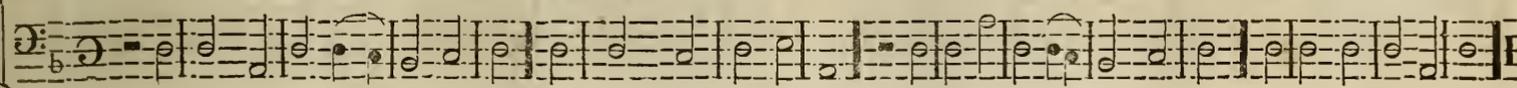
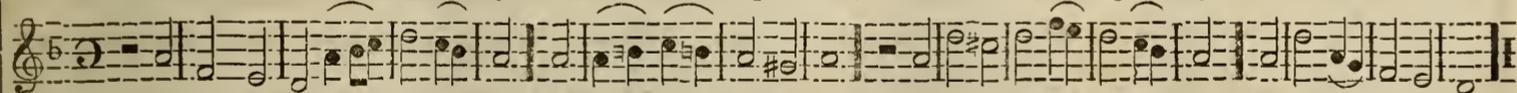


My God, how many are my fears! How fast my foes in - crease! Their number, how it mul - ti - plies! How fa - tal to my peace.

*Slow.*



Fools in their hearts be - lieve and say That "all re - li - gion's vain; There is no God, that reigns on high, Or minds th' affairs of men."



CORONATION. C. M.

*Holden.*

*Soft.*

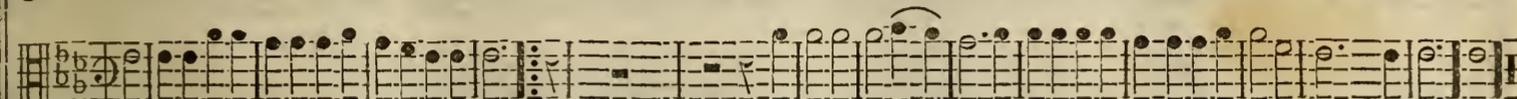
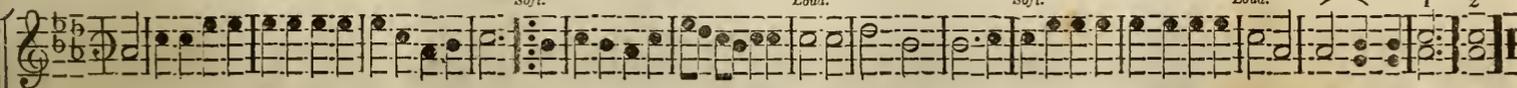
*Loud.*

*Soft.*

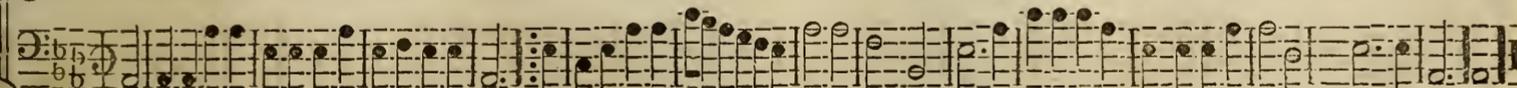
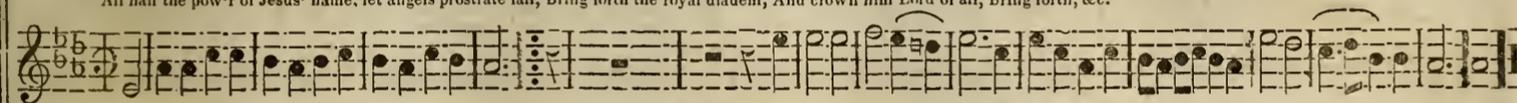
*Loud.*

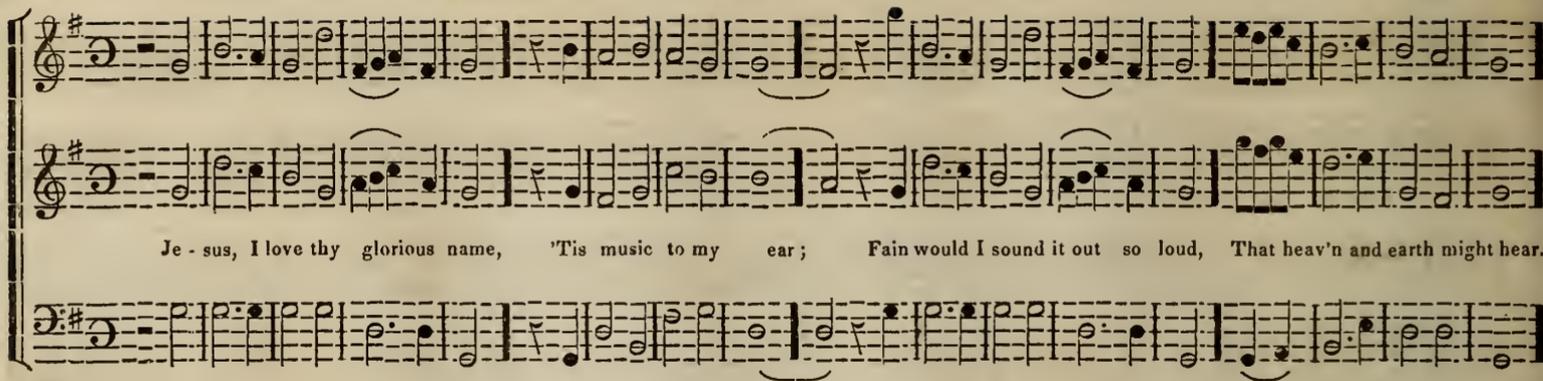
1

2

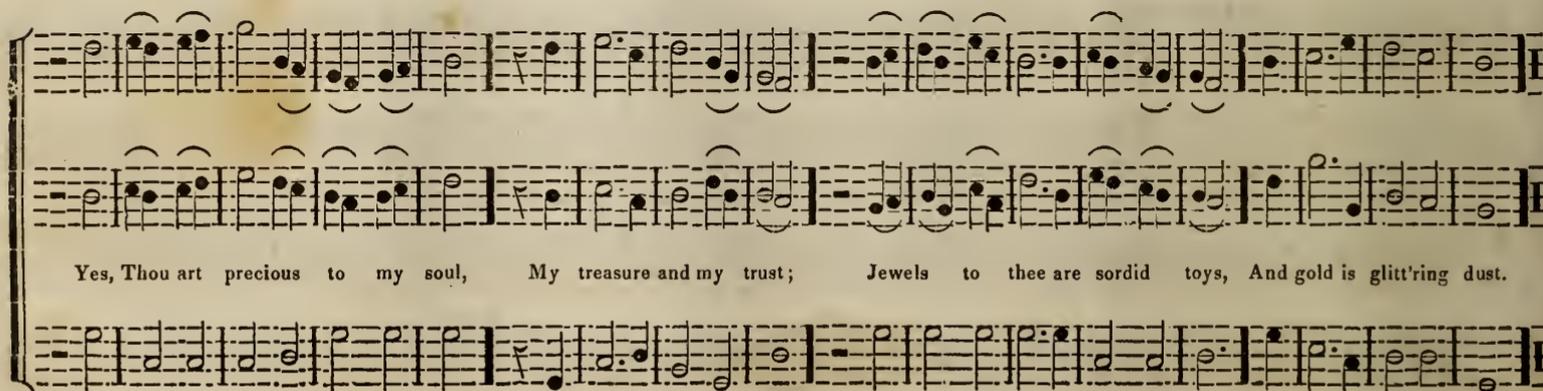


All hail the pow'r of Jesus' name, let angels prostrate fall, Bring forth the royal diadem, And crown him Lord of all, Bring forth, &c.





Je - sus, I love thy glorious name, 'Tis music to my ear; Fain would I sound it out so loud, That heav'n and earth might hear.



Yes, Thou art precious to my soul, My treasure and my trust; Jewels to thee are sordid toys, And gold is glitt'ring dust.

BUCKINGHAM. C. M.

Williams' Coll.

99

Help, Lord! for men of vir-tue fail, Religion los - es ground; The sons of wick - ed - ness pre - vail, And treache - ries abound.

The musical score for 'BUCKINGHAM' consists of four staves. The top staff is the vocal line in treble clef, 3/2 time, with lyrics. The second staff is the piano accompaniment in bass clef, 3/2 time. The third and fourth staves are additional piano accompaniment parts, also in bass clef, 3/2 time.

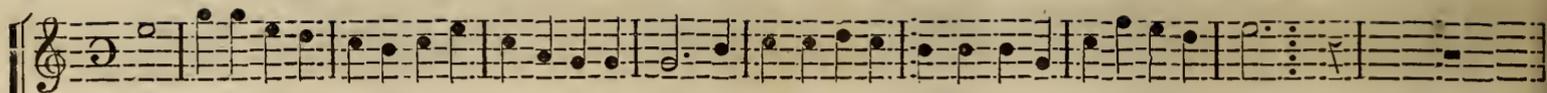
SUTTON. C. M.

Goff.

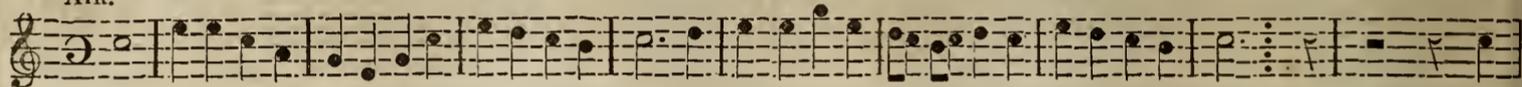
Save me, O God, the swelling floods Break in upon my soul, I sink, &c. I sink, and sorrows o'er my head, Like mighty waters roll.

I sink, &c. Like mighty, &c.

The musical score for 'SUTTON' consists of four staves. The top staff is the vocal line in treble clef, 3/2 time, with lyrics. The second staff is the piano accompaniment in bass clef, 3/2 time. The third and fourth staves are additional piano accompaniment parts, also in bass clef, 3/2 time. The score includes first and second endings for the final phrase.

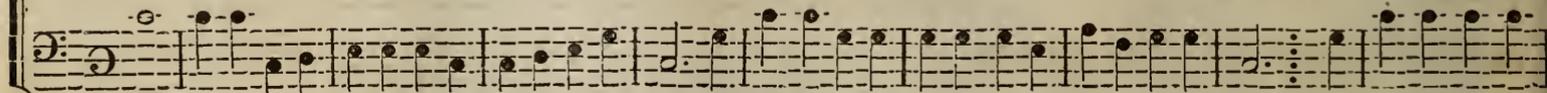


AIR.

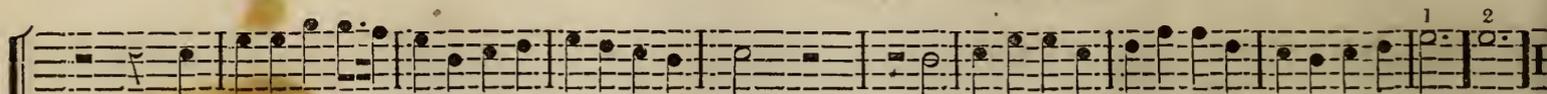


My Saviour my Al-mighty friend, When I begin my praise, Where will the glowing numbers end, The numbers of thy grace,

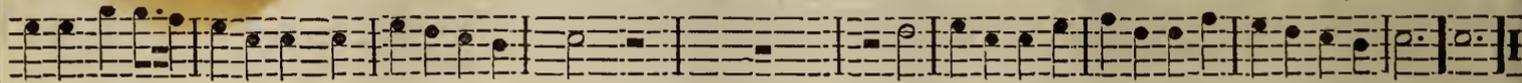
A-



A - wake, awake my



A - wake, awake my tuneful pow'rs, With this delightful song,



wake, awake my tuneful pow'rs with this delightful song,

And en-tertain the darkest hours, Nor think the season long.



tune - - ful

pow'rs, - - - - -

With this delightful song,

Great King in Zion, Lord of all, We bow before thy face ; With grief we own our follies past, With, &c. And seek thy pard'ning grace.

With grief, &c.

With grief, &c.

2

While we invoke thine awful name  
 In this appointed rite,  
 May love divine inspire our songs,  
 And fill our souls with light.

3

Near to thy seat would we approach,  
 And find acceptance there,  
 Jesus, by thine own sacrifice,  
 Present our ardent prayer.

4

A grateful tribute, Lord, inspire,  
 For all thy mercies past :  
 Let goodness crown each future day,  
 While months and years shall last.

5

Before thy throne, great God, we bring,  
 Our highly favour'd land ;  
 Be thou our never failing friend,  
 And guide us by thine hand.

How did my heart re-joice to hear My friends de-vout-ly say, In Zi-on let us all ap-pear, And

keep the solemn day, Up to his courts with joys un-known, The ho-ly tribes re-pair, The

Up to, &c.

Up to, &c.

The son, &c.

son of Dav - id holds his throne, And sits in judgment there, The son, &c.

Detailed description: This block contains a four-staff musical score. The top staff is a vocal line with lyrics. The second staff continues the vocal line with the lyrics 'The son, &c.'. The third and fourth staves are accompaniment lines. The music is in a common time signature and features a mix of eighth and sixteenth notes.

## DANVILLE. C. M.

Williams.

O what immortal joys I felt, And raptures all divine, When Jesus told me, I was his, And my Beloved mine; And my Be - loved mine.

Detailed description: This block contains a four-staff musical score. The top two staves are vocal lines with lyrics. The bottom two staves are accompaniment lines. The music is in 2/4 time with a key signature of one sharp (F#). The lyrics are: 'O what immortal joys I felt, And raptures all divine, When Jesus told me, I was his, And my Beloved mine; And my Be - loved mine.' The score includes various musical notations such as slurs, ties, and dynamic markings.

My soul, &c.

Had not thy word been my delight, When earthly joys are fled, My soul, &c. Had, &c.

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

My soul, &c. Had, &c.

Had, &c. My soul, &c.

My soul, &c.

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

My soul, &c. Had sunk, &c.

My, &c.

What shall I ren - der to my God For all his kindness shown, My feet, &c.

My feet, &c.

My feet shall vis - it thine a - - - bode, - - -

My feet, &c.

My songs ad - dress thy throne.

Each pleasure hath its  
 How vain are all things here be-low, How false and yet how fair, Each  
 Each pleasure hath its poison too, And  
 Each pleasure hath its poison too, And ev'-ry sweet a

poison too, And ev'-ry sweet a snare,  
 pleasure hath its poi-son too, And ev'-ry sweet a snare, Each pleasure hath its poi-son too, And ev'-ry sweet a snare.  
 ev'-ry sweet a snare,  
 snare,



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

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

The second system of the musical score consists of four staves, continuing from the first system. The top staff is a treble clef with a key signature of one flat, and the bottom staff is a bass clef with a key signature of one flat. The lyrics are written below the second and third staves.

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

on the wings of mighty winds Came fly - ing all a - broad, And on the wings of mighty winds Came fly - ing all a - broad.

MEAR. C. M.

A. Williams' Coll.

O 'twas a joy - ful sound to hear, Our tribes devoutly say, Up Is - rael to the temple haste, And keep your fes - tal day.

Thy works of glo-ry mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt the dang'rous

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of one flat (B-flat). The music is in common time (C.M.). The lyrics are written below the staves, with some words like 'glo-ry' and 'dang'rous' having hyphens. The melody is primarily in the treble clef, with the bass clef providing a harmonic accompaniment.

At thy, &c.

way. At thy command the winds a - rise, And swell the tow'ring waves, And swell the tow'ring waves,

At thy, &c.

At thy, &c.

This system contains the next two staves of music. It continues the melody and accompaniment from the first system. The lyrics are: 'At thy, &c.' followed by 'way. At thy command the winds a - rise, And swell the tow'ring waves, And swell the tow'ring waves,' and then 'At thy, &c.' again. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'z' (zaccato).

The men as - ton - ish'd mount the skies, And sink in gap - - - ing graves.

Detailed description: This is a four-staff musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a common time signature. The lyrics are: "The men as - ton - ish'd mount the skies, And sink in gap - - - ing graves." There are first and second endings marked with '1' and '2' at the end of the piece.

## CHARLESTON. C. M.

SLOW.

With earnest long - ings of the mind, My God, to thee I look, So pants the hunted hart to find And taste the cooling brook, And, &c.

Detailed description: This is a four-staff musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a common time signature and marked "SLOW.". The lyrics are: "With earnest long - ings of the mind, My God, to thee I look, So pants the hunted hart to find And taste the cooling brook, And, &c." The score includes repeat signs and a key signature change to two sharps (F# and C#) in the final section.

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

Since I have plac'd my trust in God, Why  
 dove, Fly like a tim'rous, trembling dove, To dis - tant moun - tains fly. my trust in God, A refuge always nigh,  
 Fly, &c. my trust in God, A refuge always nigh, Why

should I like a tim'rous bird, Why, &c. Why, &c.

Why, &c. a tim'rous, &c.

Why, &c. Why, &c.

should, &c. a tim'rous, &c.

St. MARTIN'S. C. M.

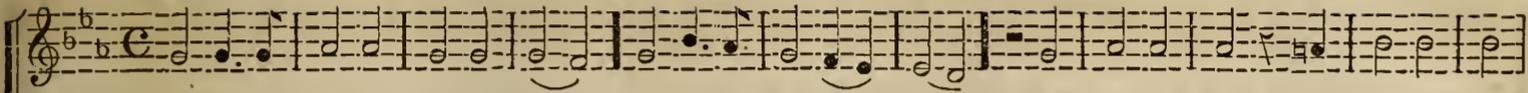
Tansur's Coll.

O thou, to whom all crea - tures bow, Within this earthy frame, Through all the world how great art thou ! How glorious is thy name.

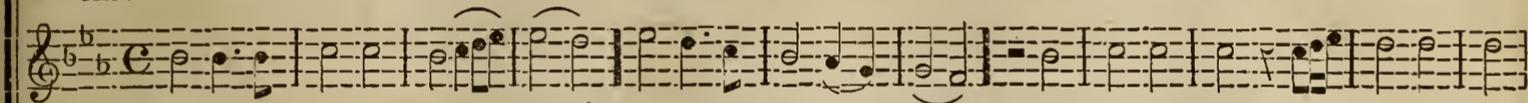
Me - thinks I see a heav'nly host Of an - gels on the wing; Me-thinks I hear their cheerful notes, So mer - ri - ly they sing.

Let all your fears be banish'd hence; Glad tid - ings I pro - claim, For there's a Saviour born to day, And Je - sus is his name.

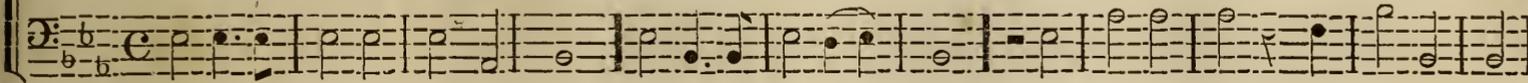
*Andante.*



AIR.

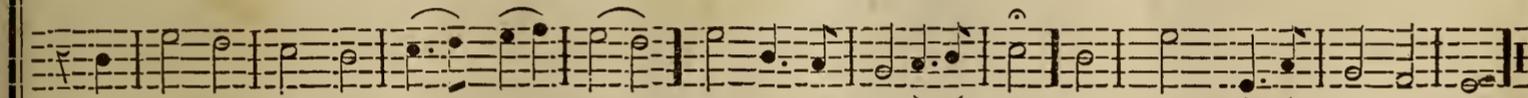
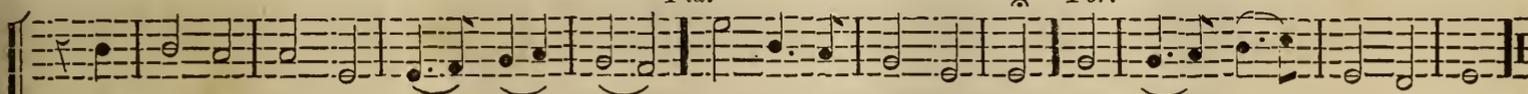


There is a fountain fill'd with blood, Drawn from Im-man - uel's veins; And sinners plung'd be - neath that flood,

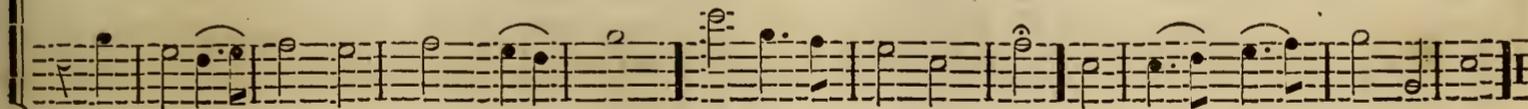


*Pia.*

*For.*



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



O - ver the heav'ns he spreads his cloud, And waters veil the sky, - - - And waters veil the sky, He sends, &c.

With songs and honors sounding loud, Ad - dress the Lord on high; O - ver the heav'ns he spreads his cloud, And waters veil the sky, He sends, &c.

O - ver the heav'ns he spreads his cloud, And waters veil the sky, He sends, &c.

O - ver the heav'ns he spreads his cloud, And waters veil the sky, He sends, &c.

O - ver the heav'ns he spreads his cloud, And waters veil the sky, He sends, &c.

O - ver the heav'ns he spreads his cloud, And waters veil the sky, He sends, &c.

O - ver the heav'ns he spreads his cloud, And waters veil the sky, He sends, &c.

O - ver the heav'ns he spreads his cloud, And waters veil the sky, He sends, &c.

He makes the grass the mountains crown, And corn in vallies grow, And corn in vallies grow.  
 mountains crown, And corn in vallies grow, - - - He makes, &c. And corn, &c.  
 He makes, &c. And corn, &c.

## WALSAL. C. M.

A. Williams' Coll.

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

## HYMN OF THANKSGIVING FOR DELIVERANCE IN A STORM.

AIR.

Our lit - tle bark, on boist' - rous seas, By cru - el tem - pest tost, With - out one cheer - ful beam of hope,

*N. B. The Hallelujahs to be sung only at the end of the 5th and 6th verses.*

Ex - pect - ing to be lost, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - - - men.

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

3  
Oh! may our grateful, trembling hearts  
Sweet hallelujahs sing  
To him who hath our lives preserv'd,  
Our Saviour and our King.

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

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

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

AIR.

To thee, be - fore the dawning light, My gra - cious God, I pray ; I med - i - tate thy name by night, And keep thy law by day.

*Pia.*

When midnight darkness veils the skies, I call thy works to mind ; My tho'ts in warm de - vo - tion rise, And sweet ac - cept - ance find.

## ALBEMARLE. C. M.

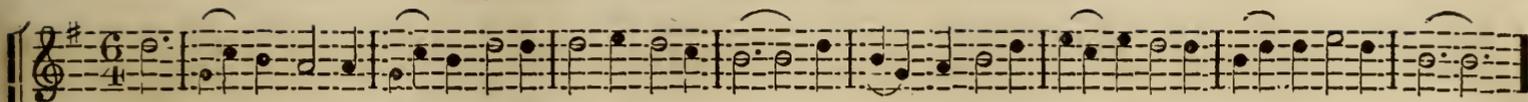
AIR.

Dear Lord, while we a - dor - ing pay Our humble thanks to thee, May ev' - ry heart with rapture say, The Sav - iour died for me.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The middle and bottom staves are in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with many notes beamed together and some slurs. The lyrics are printed below the staves.

O may the sweet, the bliss - ful theme, Fill ev'ry heart and tongue, Till strangers love thy charming name, And join the sacred song.

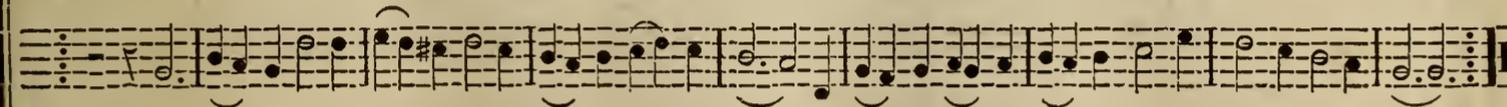
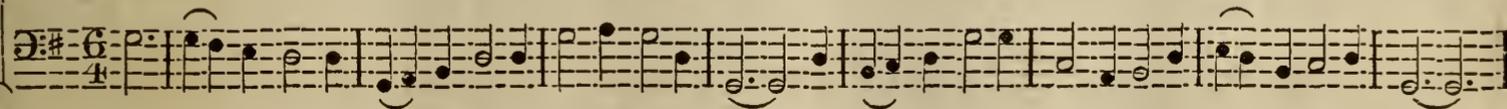
The second system of the musical score also consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The middle and bottom staves are in bass clef with the same key signature and time signature. The music continues from the first system. The lyrics are printed below the staves. There are first and second endings marked with '1' and '2' above the notes in the final measures of the system.



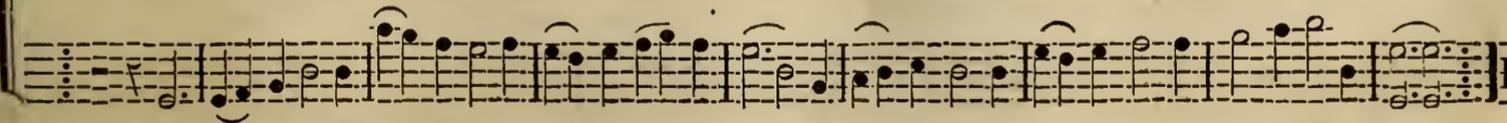
Air.



O, were I like a feather'd dove! If in-nocence had wings, I'd fly and make a long remove From all these restless things.



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



Fly swifter, &c.

AIR. How long, dear Saviour, O how long, Shall this bright hour delay; Fly swifter, &c. And bring the welcome day.

Fly swifter, &c.

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

## SINGING SCHOOL. C. M.

Humbert.

'Tis pleas - ing to my pen - sive mind, To re - col - lect the hours, When so - cial - ly we

When so - cial - ly we all combi'd, To

When, &c. To, &c.

all combin'd, When, &c.

exert our vo - cal pow - ers, When, &c.

2  
Oft we beguil'd the winter eve,  
Forgot the chilling storm,  
The charms of music to receive,  
The sacred notes perform.

3  
'Twas not obscene and vulgar song,  
That did our time employ,  
But themes divine, flow'd from our tongues,  
And fill'd our hearts with joy.

4  
While others waste the sinful night,  
And kill their youthful prime,  
In songs profane take their delight,  
And murder their best time.

5  
Regardless of the passing hours,  
Which silent steal away,  
And waft them to the fatal shores,  
Of sorrow and dismay.

6  
O! might they yet their folly mourn,  
Their error quickly see,  
With hymns divine, to God return,  
And happy, happy be.

7  
Since heav'n, indulgent heav'n has deign'd,  
To smile on our design,  
While heart, and voice, and tongue remains,  
Kind heav'n! they shall be thine.

8  
And when on earth those pow'rs shall fail,  
The silver strings give way,  
When those cold stony hearts and frail  
Shall moulder in the clay—

9  
Then with celestial and sublime  
The tow'ring notes shall soar,  
Angels in the sweet chords shall join,  
Jehovah to adore.

God, my supporter and my hope, My help for - ev - er near, Thine arm of mercy held me up, When sinking in despair. Thy

counsels, Lord, shall guide my feet Thro' life's be - wilder'd race; Thine hand con - duct me near thy seat, To dwell be - fore thy face.



Come, shed abroad a Saviour's love, And  
 Come, Ho - ly 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 Sav - iour's love, And that shall kindle

that shall kin - dle ours,  
 Saviour's love, And that shall kin - dle ours, Come, shed a - broad a Sav - iour's love, And that shall kin - dle ours.  
 Saviour's love,  
 ours,



AIR. 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.

## LEVERETT STREET. C. M.

Lane.

AIR. When all thy mercies, O my God, My rising soul surveys; Transport-ed with the view I'm lost In won-der, love and praise.

CHINA. C. M.

T. Swan.

129

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

REFLECTION. C. M.

Ellis.

AIR. Whence do our mournful tho'ts a - rise, And where's our courage fled? Has restless sin, and raging hell Struck all our comforts dead.

AIR. There is a land of pure delight, Where saints immortal reign! In - finite day ex - cludes the night, And pleasures ban - ish pain.

*Soft.**Loud.*

Sweet fields beyond the swelling flood, Stand dress'd in living green; So to the Jews old Canaan stood, While Jor - dan roll'd be - tween.

Thou makest the sleeping bil - lows

AIR. Thy words, the raging wings control, And rule the boisterous deep ; Thou makest the sleeping

Thou makest the sleeping bil - lows roll, The roll - ing

Thou makest the sleeping bil - lows roll, The rolling bil - lows sleep. . .

roll, - - The roll - - ing bil - lows sleep, Thou, &c.

billows roll, The roll - ing billows sleep, Thou makest the sleeping bil - lows roll, The roll - ing bil - lows sleep.

bil - lows sleep, Thou, &c.

The rolling billows sleep, Thou, &c.

## HANOVER. C. M.

Maxim.

AIR. 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, And learn how frail I am.

## WARREN. C. M.

Washburn.

AIR. The present moments just appear, Then slide away in haste; That we can never say—they're here; But only say—they're past.

Thy

AIR. How shall the young se - cure their hearts, And guard their lives from sin?

Thy word the choicest

Thy word the choicest rules impart To

word the choicest rules im - part, To keep the conscience clean, Thy, &c.

Thy word the choicest rules impart, Thy word the choicest rules impart To keep the conscience clean.

rules impart To keep the conscience clean, Thy, &c.

keep the con - science clean, Thy, &c.

AIR. Ye sons of pride, who hate the just, And trample on the poor; When death has brought you down to dust, Your pomp shall rise no more.

The musical score for 'BOHEMIA' consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staff.

## BARBY. C. M.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full im - mortal prime, And bloom to fade no more.

The musical score for 'BARBY' consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is common time (C). The lyrics are written below the vocal staff.

Soft.

Where'er I turn my gaz - ing eyes, Thy ra - diant footsteps shine; Ten thousand pleas - ing

*Org.*

Loud.

won - ders rise, Ten thou - sand pleas - ing won - ders rise, And speak the hand di - - - vine.

## PETERBOROUGH. C. M.

Once more, my soul, the rising day, Salutes my waking eyes; Once more, my voice, the tribute pay, To him that rules the skies.

## ROCHESTER. C. M.

God, my sup - port - er and my hope, My help for - ev - er near, Thine arm of mer - cy held me up, When sinking in de - spair.

When glimm'ring life re - - signs its flame, Thy praise shall tune my breath, Thy praise shall tune my breath;

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 in the upper staves, and the bass line is in the lower staves. The lyrics are placed between the staves.

The sweet re - mem - brance of thy name, The sweet re - mem - brance of thy name, Shall gi - - - - - ld the shades of death.

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 continues from the first system. The lyrics are placed between the staves.

Shall gild the shades of death, Shall gild, &c.

*Soft.**Moderate.*

AIR. Let Him to whom we all belong, His sov'reign right as - sert, And take up every thankful song, And ev'ry loving heart. He

*Loud.*

justly claims us for his own, The Christian lives to Christ a - lone, To Christ alone he dies, To Christ alone he dies.

Who bought us with a price ;

In Zion let us all appear, And

Air. How did my heart rejoice to hear My friends devoutly say, In Zion let us

In Zion let us all ap - pear, And

In Zion let us all appear, And keep the solemn day.

keep the solemn day, In

all ap - pear, And keep the solemn day, In Zion let us all ap - pear, And keep, &c.

keep the solemn day, In

Far from the tents of joy and hope, I  
 AIR. As on some lonely mountain top, The sparrow tells her moan, Far from the tents of  
 Far from the tents of joy and hope, Far, &c.  
 Far from the tents of joy and hope, I sit, &c.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staves, with some lines appearing above the notes. The system concludes with a double bar line.

sit - - - and grieve a - lone,  
 joy and hope, I sit and grieve a - lone, Far from the tents of joy and hope, I sit and grieve a - lone.  
 1 2  
 1 2  
 1 2

The second system of the musical score continues the piece. It features the same four-staff layout. The lyrics continue across the vocal staves. The system ends with two first and second endings, indicated by the numbers '1' and '2' above the final notes of the vocal parts.

The praises of my God shall

Air. 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.

TREBLE.

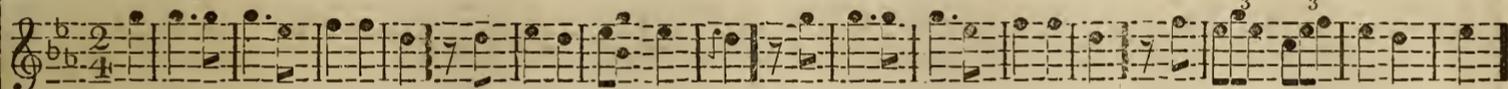
My soul, come meditate the day, And think how nêar it stands, When thou must quit this house of clay, And fly to unknown lands, And fly, &c.

When thou must quit, &c.

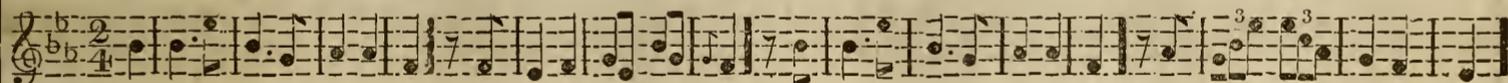
When thou must quit, &c.

## NAZARETH. C. M.

See, Israel's gen - tle Shepherd stands, With all - en - gaging charms; Hark, how he calls the tender lambs, And folds them in his arms.



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

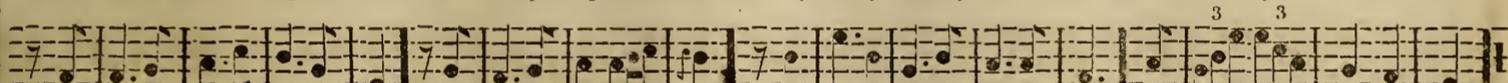


*Pia.*

*For.*



Thy love the pow'r of thought bestow'd, To thee my thoughts would soar: Thy mercy o'er my life has flow'd, That mer - cy I a - dore.



2d TREBLE.

To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zi - on's

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The second staff is labeled '2d TREBLE.' and contains the lyrics. The third staff is another treble clef, and the fourth staff is a bass clef. The music features various note values, rests, and phrasing slurs.

God—From Zi - on's hill and Zi - on's God, Who heav'n and earth hath made— Who heav'n and earth hath made.

The second system of the musical score continues from the first. It consists of four staves. The top staff is a treble clef. The second staff contains the lyrics. The third staff is another treble clef, and the fourth staff is a bass clef. The music continues with similar notation and phrasing as the first system.

The first system of musical notation for 'BURFORD' consists of a single staff in 3/2 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a series of eighth and sixteenth notes, with some notes beamed together. There are several measures with rests, and the piece concludes with a double bar line.

2d Treble.

The second system of musical notation for 'BURFORD' consists of a single staff in 3/2 time. It begins with a treble clef and a key signature of one sharp (F#). The melody continues from the first system, featuring similar rhythmic patterns and note values.

Dark was the night, and cold the ground, On which the Lord was laid; His sweat, like drops of blood ran down, In ag - o - ny he pray'd.

The third system of musical notation for 'BURFORD' consists of a single staff in 3/2 time. It begins with a treble clef and a key signature of one sharp (F#). The melody continues, with some notes marked with a fermata.

The fourth system of musical notation for 'BURFORD' consists of a single staff in 3/2 time. It begins with a bass clef and a key signature of one sharp (F#). The bass line provides a steady accompaniment to the melody above.

MARTYRDOM. C. M.

The first system of musical notation for 'MARTYRDOM' consists of a single staff in 3/2 time. It begins with a treble clef and a key signature of one flat (Bb). The melody starts with a triplet of eighth notes.

The second system of musical notation for 'MARTYRDOM' consists of a single staff in 3/2 time. It begins with a treble clef and a key signature of one flat (Bb). The melody continues with various note values and rests.

Be merci - ful to me, O God, Thy mer - cy un - to me Do thou extend, because my soul Doth put its trust in thee.

The third system of musical notation for 'MARTYRDOM' consists of a single staff in 3/2 time. It begins with a treble clef and a key signature of one flat (Bb). The melody continues with various note values and rests.

The fourth system of musical notation for 'MARTYRDOM' consists of a single staff in 3/2 time. It begins with a bass clef and a key signature of one flat (Bb). The bass line provides a steady accompaniment to the melody above.

## SHREWSBURY. C. M.

With songs the throne surround,  
Hark! how the saints in lofty strains,  
With songs the throne surround;

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music features various note values, rests, and dynamic markings such as 'fr' (for fortissimo) and 'p' (for piano). The lyrics are placed below the staves, with some words aligned with specific notes.

Hark! how they charm the starry plains,  
Hark! how they charm the starry plains, With an immortal sound.  
Hark! how they charm the starry plains,

Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music features various note values, rests, and dynamic markings such as 'P.' (piano), 'MP.' (mezzo-piano), and 'F.' (forte). The lyrics are placed below the staves, with some words aligned with specific notes.

We walk at large and praise the hand, To which we freedom owe, To which we freedom owe; And drink those

Which thro' this desert flow, Which, &c.  
 riv - ers with de - light, Which thro' this desert flow, Which, &c. Which, &c.  
 Which thro' this desert flow, Which, &c. Which, &c.  
 Which thro' this desert flow, Which, &c. Which, &c.

O for a thousand tongues to sing, My great Redeem - er's praise; The glories of my God and King, The triumphs of his grace.

The musical score for 'SMYRNA. C. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/2. The lyrics are: 'O for a thousand tongues to sing, My great Redeem - er's praise; The glories of my God and King, The triumphs of his grace.'

## ADMIRATION. C. M.

(From the Seraph.)

J. Jaap.

Ye little flock whom Jesus feeds, Dismiss your anxious cares; Look to the Shepherd of your souls, And smile away your fears, And smile away your fears.

The musical score for 'ADMIRATION. C. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/2. The lyrics are: 'Ye little flock whom Jesus feeds, Dismiss your anxious cares; Look to the Shepherd of your souls, And smile away your fears, And smile away your fears.'

His hoary frost and fleecy snow, Descend and clothe the ground; The liquid streams for - bear to flow, In icy fetters bound.

This musical score is for the hymn 'Winter'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/2. The lyrics are: 'His hoary frost and fleecy snow, Descend and clothe the ground; The liquid streams for - bear to flow, In icy fetters bound.'

GENEVA. C. M.

J. Cole.

When all - - - My rising - - - Transported - - -  
 When all - - - In wonder - - -  
 When all thy mercies, O my God, My rising soul surveys, Transport - ed with the view, I'm lost In won - der, love and praise.

This musical score is for the hymn 'Geneva'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: 'When all - - - My rising - - - Transported - - - When all - - - In wonder - - - When all thy mercies, O my God, My rising soul surveys, Transport - ed with the view, I'm lost In won - der, love and praise.'

To Christ, the Lord, let every tongue Its noblest tribute bring ;      When he's the subject, When he's the subject of the song, Who can refuse to sing ?

When he's the subject,

Who can refuse to sing ?

When he's the subject of the song,      Who can - - - re - fuse to sing ?

Who can - - - re - fuse to sing ?

Who can

2  
Survey the beauties of his face,  
And on his glories dwell ;  
Think of the wonders of his grace,  
And all his triumphs tell.

3  
Majestic sweetness sits enthroned  
Upon his holy brow ;  
His head with radiant glories crowned,  
His lips with grace o'erflow.

4  
To him I owe my life, and breath,  
And all the joys I have ;  
He makes me triumph over death  
And saves me from the grave.

5  
To heaven the place of his abode,  
He brings my weary feet ;  
Shows me the glories of my God,  
And makes my joys complete.

6  
Since from his bounty I receive  
Such proofs of love divine,  
Had I a thousand hearts to give,  
Lord, they should all be thine !

Shepherds, rejoice, lift up your eyes, And send your fears away, And send - - - News from the regions of the skies, Salvation's born to day,

ORGAN.

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

"Go shepherds, where the infant lies,  
And see his humble throne;  
With tears of joy in all your eyes,  
Go, shepherds, kiss the Son."

"Glory to God that reigns above,  
Let peace surround the earth;  
Mortals shall know their Maker's love,  
At their Redeemer's birth."

Lord, and shall angels have their songs,  
And men no tunes to raise!  
O may we lose our useless tongues  
When they forget to praise.

Glory to God that reigns above,  
That pitied us forlorn,  
We join to sing our Maker's love,  
For there's a Saviour born.

O how shall words, with equal warmth, The gratitude de - clare, That glows within my ravish'd heart, But thou can'st read it there, But thou, But thou canst read it there.

## SUDBURY. S. M.

Singer.

Ye pilgrims in Jehovah's ways,

Now let your voices join To form a sacred song, Ye pilgrims in Jehovah's ways, With music pass along, Ye pilgrims, &c.

My soul, re - peat his praise, Whose mercies are so great, Whose anger is so slow to rise, So

anger is so slow to rise, slow to rise, Whose anger is so slow to rise, So ready to a - bate, ready to a - bate, Whose anger, &c.

Welcome, &c.  
 Welcome, &c.  
 Welcome, &c.  
 Welcome, &c.

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

Welcome, &c. And these, &c.

## AMERICA. S. M.

Wetmore.

Thou art, &c.  
 Thou art, &c.  
 Thou art, &c.

Within thy presence, Lord, Forever I'll abide; Thou art the tow'r of my defence, The refuge where I hide.

Thou art the tow'r of my defence, The refuge where I hide, The refuge where I hide.

Thou art the tow'r, Thou art, &c.

Deep as the sea his  
 His truth transcends the sky, In heav'n his mercies dwell; Deep  
 Deep as the sea his judgments lie,  
 Deep as the sea his judgments lie, His an-ger burns to

judg-ments lie, Deep as the sea his judg-ments lie, His an-ger burns to hell.  
 as the sea his judgments lie, Deep as, &c.  
 Deep as the sea his judgments lie, His an-ger burns to hell.  
 hell, Deep as, &c.

AIR. *Sym.*

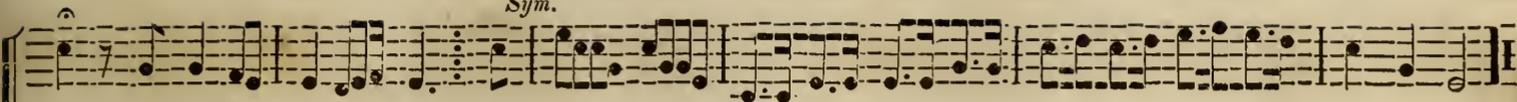
Hark! hark, how the watchmen cry! Attend the trumpet's sound: Stand to your arms, the foe is nigh, The powers of hell surround. *Sym.*

*Pia.* *For.*

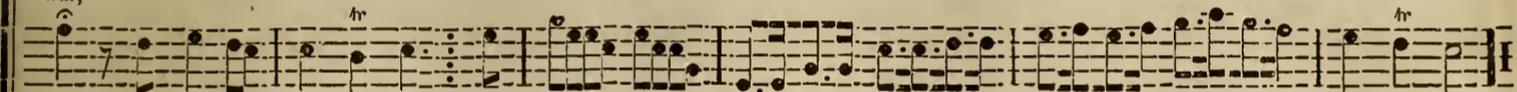
The day of battle is at hand, The day of battle is at hand, Go forth, go forth to glorious

Who bow to Christ's command, Your arms and hearts prepare; The day of battle is at hand, The day of battle is at hand, Go forth to glorious

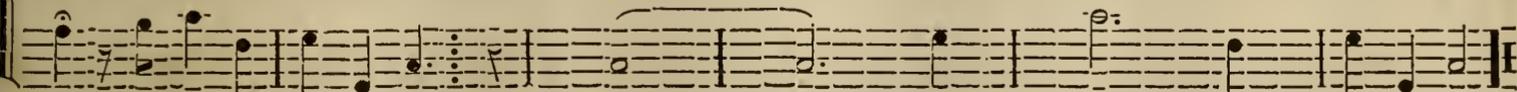
Your arms and hearts prepare; The day of battle is at hand, The day of battle is at hand, Go forth, go forth to glorious

*Sym.*

war,



war, Go forth to glorious war.

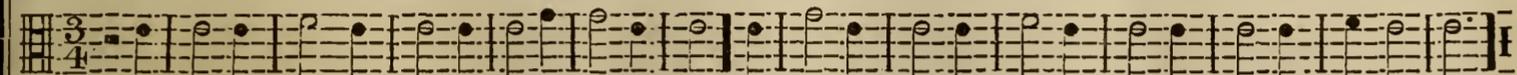
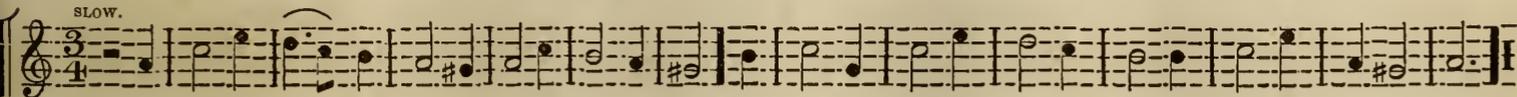


war,

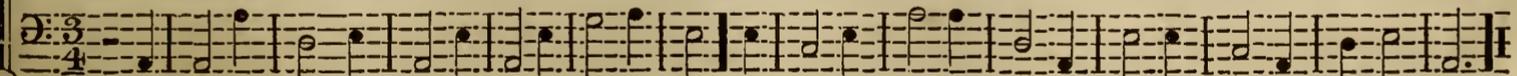
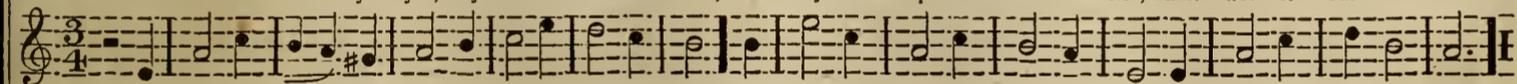
## LITTLE MARLBOROUGH. S. M.

Williams' Coll.

SLOW.



To God I lift my eyes, My trust is in his name; And they whose hope on him re - lies, Shall nev - er suf - fer shame.



## NORWICH. S. M.

Brownson.



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

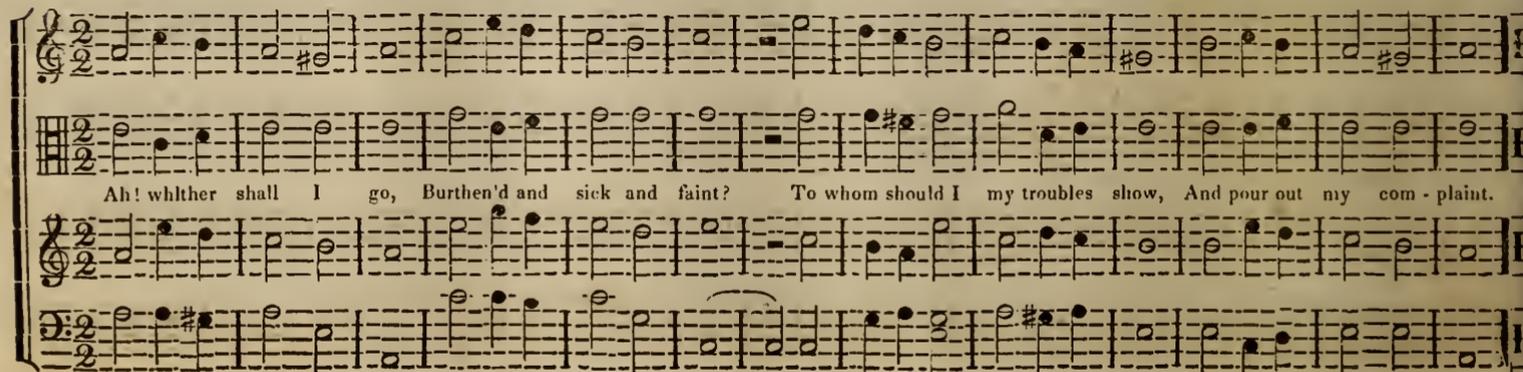
My sorrows like a flood, Im-pa-tient of restraint, Into thy bosom, O, Into thy bosom, O my God, Pour out a long complaint.

Into thy bosom, O, Into, &c.

Into thy bosom, O my God, Pour, &c.

## AYLESBURY. S. M.

Williams.



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

AIR. Lord, what a feeble piece Is this our mortal frame? Our life, how poor a  
Our life, how poor a tri - fle 'tis, Our

life, how poor a tri - fle 'tis, That scarce, &c. 1 2  
tri - - - fle 'tis, That scarce de - - - serves the name, That scarce deserves the name. 1 2  
life, how poor a tri - fle 'tis, That scarce, &c. 1 2  
life, how poor a tri - fle 'tis, That scarce, &c. 1 2

*Animato.*

Je - su, my strength, my hope, On thee I cast my care, With hum- -

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs. There are repeat signs at the end of the first and second phrases.

ble con - fi - - dence look up, And know thou hear'st my pray'r.

The second system of the musical score continues the piece with four staves. It includes the vocal line with lyrics, the piano accompaniment in treble clef, and the piano accompaniment in bass clef. The lyrics are: "ble con - fi - - dence look up, And know thou hear'st my pray'r." The music includes a triplet of eighth notes and a fourteenth note marked with a '4r' (fourteenth rest). There are repeat signs at the end of the first and second phrases.

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

Yet God hath built his

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

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

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

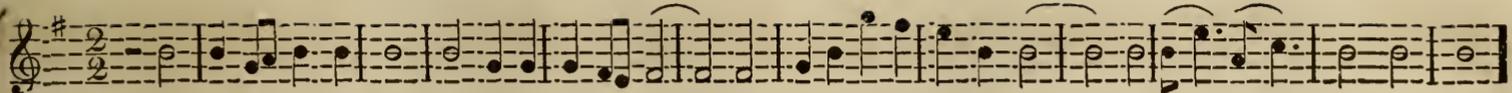
church there - - on, Yet God, &c.

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

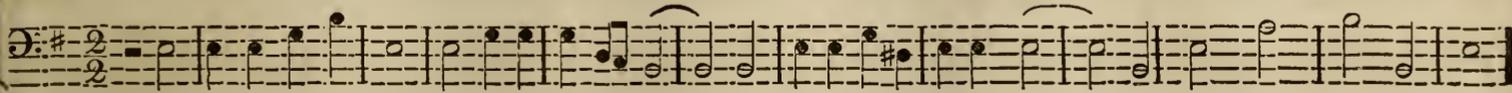
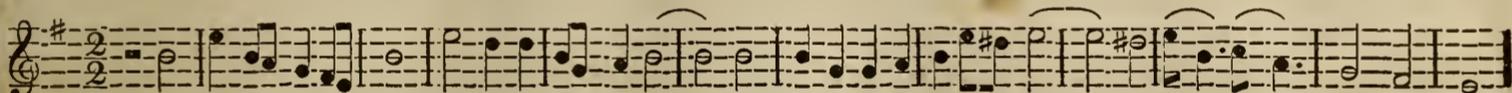
Tho'

With bands and mighty bars; Yet he shall rise a - bove the skies, And sing a - bove the stars.

death shall hold him down



God of e - ter - nal love, How fick - le are our ways; And yet how oft did Isr'el prove Thy con - stan - cy of grace.

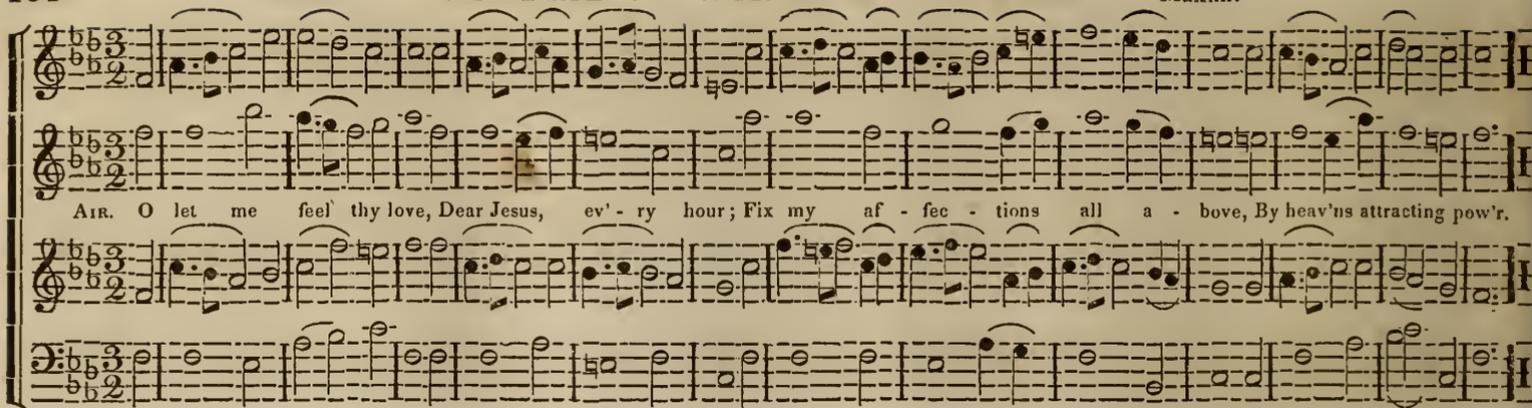


They saw the wonders wrought, And then thy praise they sung, But soon thy works of pow'r forgot And murmur'd with their tongue.



## HATFIELD. S. M.

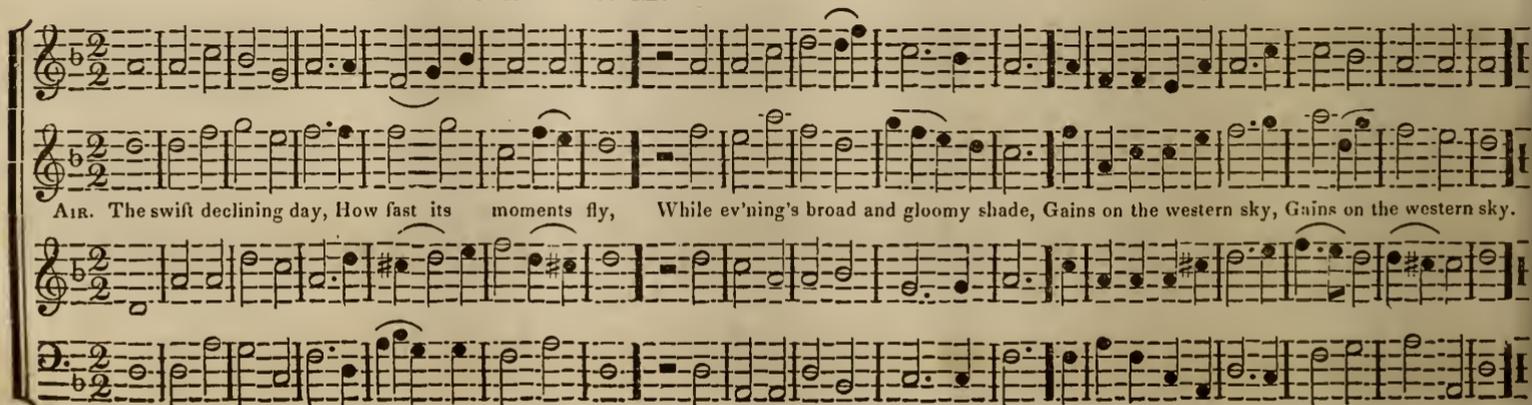
Maxim.



AIR. O let me feel thy love, Dear Jesus, ev'-ry hour; Fix my af-fec-tions all a-bove, By heav'ns attracting pow'r.

## NORWAY. S. M.

Brownson.



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

1. Soldiers of Christ, arise, Now put your armour on, Strong in the strength which God supplies, Through his eternal Son;

2. Stand then in his great might, With all his strength endued; Take ye, to arm you for the fight, The panoply of God;

3. Stand then against your foes, In close and firm array; Legions of wily fiends oppose, Throughout the evil day;

4. Leave no unguarded place, No weakness of the soul; Take every virtue, every grace, And fortify the whole:

Strong in the Lord of hosts, And in his mighty power; He who in his Redeemer trusts, Is more than conqueror.

Then when your work is done, And all your conflicts past, Ye shall overcome, through Christ alone, And stand entire at last.

But meet the sons of night, Oppose their vain design; Arm'd in the arms of heav'nly light, Of righteousness divine.

Ever together joined, To battle all proceed; Arm ye yourselves with all the mind That was in Christ your Head.

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

words of peace re-veal. How charming, charming, is their voice! How sweet the tidings are! Zi-on be-  
 Zi-on behold thy Saviour  
 Zi-on be-hold thy Saviour King, He reigns and

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

DORCHESTER. S. M.

Washburn.

AIR. My sorrows like a flood, Impatient of restraint In - to thy bosom, O my God, Pour out a long complaint, Pour out a long complaint.

Now let our songs abound, And every tear be dry, We're march - ing through Im - man - uel's ground, To fair - er worlds on high.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music features a melody in the upper voices and a bass line. The lyrics are written below the second staff.

CODA. To be sung or omitted at pleasure.

We're marching through Im - man - uel's ground, To fair - er worlds on high— To fair - er worlds on high,

The CODA section consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music features a melody in the upper voices and a bass line. The lyrics are written below the second staff.

Musical score for the first system of the hymn "Silver Street". It consists of four staves: two treble clefs and two bass clefs. The music is in 2/2 time. The lyrics are: "Come, sound his praise a - broad, And hymns of glo - ry sing; Je - hovah is the sov' - reign God, The u - - ni - ver - sal King."

Musical score for the second system of the hymn "Silver Street". It consists of four staves: two treble clefs and two bass clefs. The music is in 2/2 time. The lyrics are: "Praise ye the Lord, Halle - lujah, Praise ye the Lord, Halle - lu - jah, Halle - lu - jah, Halle - lujah, Hal - le - lu - jah, Praise ye the Lord."

ADR.

22

The

Ah when shall I a - wake From sin's soft soothing pow'r, The slumber from my spir - it

The slumber, &c. The slumber, &c.

And rise, &c. And rise, &c. And rise, &c.

shake, And rise to fall no more, And rise, &c. And rise, &c.

spir - it, &c. And rise to fall no more, no more, And rise, &c. And, &c.

Air. Ah, when shall I a-wake From sin's soft soothing pow'r, The slum-ber from my spir-it shake, And rise to fall no more.

## REQUEST. S. M.

S. Humbert.

My God per-mit my tongue, This joy to call thee mine, And let my early cries pre-vail, To taste thy love di-vine.

## SHIRLAND. S. M.

Stanley.

Behold the morning sun, Begins his glo - rious way; His beams through all the na - tions run, And life and light con - vey.

ORGAN.

Detailed description: This is a musical score for the hymn 'SHIRLAND'. It consists of four staves. The top staff is the vocal line in G major (one sharp) and 2/2 time, with lyrics: 'Behold the morning sun, Begins his glo - rious way; His beams through all the na - tions run, And life and light con - vey.' The second staff is a piano accompaniment. The third staff is an organ part, indicated by the word 'ORGAN.' below it. The bottom staff is a bass line. The music is written in a traditional hymn style with various note values and rests.

## CONTEST. S. M.

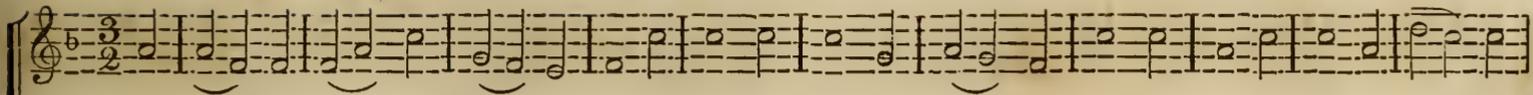
T. Whittemore.

My soul, be on thy guard, Ten thousand foes arise, The hosts of sin are pressing hard, The hosts of sin are pressing hard, To draw thee from the skies.

O watch, and fight, and pray, The battle ne'er give o'er; Renew it boldly every day, Renew it boldly every day, And help di - vine implore.

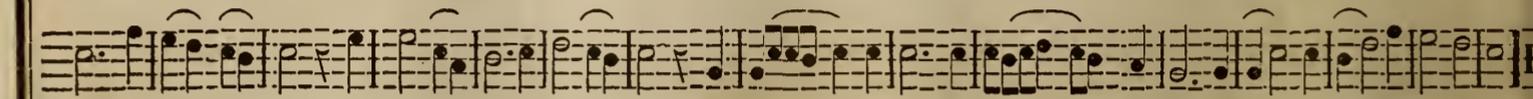
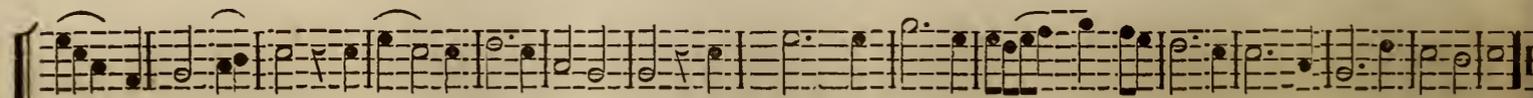
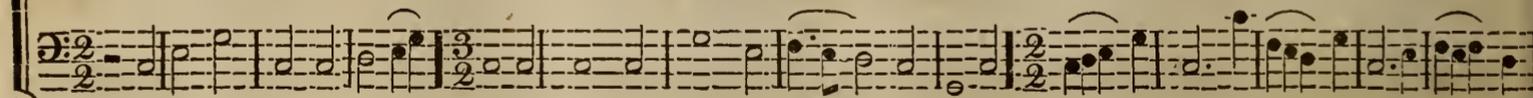
Fight on, my soul, till death, Shall bring thee to thy God; He'll take thee at thy parting breath, He'll take - - - Up to his blest abode.

Detailed description: This is a musical score for the hymn 'CONTEST'. It consists of four staves. The top staff is the vocal line in G major (one sharp) and 3/4 time, with lyrics: 'My soul, be on thy guard, Ten thousand foes arise, The hosts of sin are pressing hard, The hosts of sin are pressing hard, To draw thee from the skies.' The second staff is a piano accompaniment. The third staff is another vocal line with lyrics: 'O watch, and fight, and pray, The battle ne'er give o'er; Renew it boldly every day, Renew it boldly every day, And help di - vine implore.' The bottom staff is a bass line. The music is written in a traditional hymn style with various note values and rests.

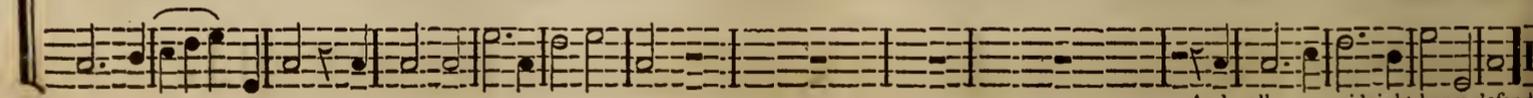




The Lord my pas - ture shall pre - pare, And feed me with a sheph - erd's care, His presence shall my wants supply And guard me



with a watch - ful eye, My noonday walks he shall attend, And all My midnight hours defend, And all my midnight hours defend.



And all my midnight hours defend.

Lead - er of faith - ful souls and guide, Of all that trav - el to the sky, Come and with us e'en us a - bide, Who

Our spirits stay,

would on thee a - lone re - ly. On thee a - lone, our spirits stay, While held in life's un - ev - en way.

Our spirits stay,

On thee a - lone, our spirits stay,

O love divine, what hast thou done? Th' immor - tal God hath died for me; The Father's co - e - ternal Son,

Bore all my griefs up - on the tree; Th' immor - tal God for me hath died, My Lord my Love is cruci - fied.

AIR. God is our refuge in distress, A present help when dangers press; In him undaunted we'll con - fide:  
 Tho' earth were from her

Tho' earth were from her centre tost, And mountains in the o - cean lost, Torn, &c.  
 Tho' earth were from her centre tost, And mountains in the o - cean lost, Torn piecemeal by the roar - ing tide.  
 earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide,  
 centre tost, And mountains in the o - cean lost, Torn piecemeal by the roar - ing tide,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The second staff contains the vocal melody with lyrics underneath. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The lyrics for this system are: "Peace, troubled soul, whose plaintive moan, Hath taught these rocks the notes of woe, Cease thy complaint, suppress thy groan,"

Peace, troubled soul, whose plaintive moan, Hath taught these rocks the notes of woe, Cease thy complaint, suppress thy groan,

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats and a time signature of 2/4. The second staff contains the vocal melody with lyrics underneath. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The lyrics for this system are: "And let thy tears for - get to flow; Be - hold the precious balm is found, To lull thy pain, to heal thy wound."

And let thy tears for - get to flow; Be - hold the precious balm is found, To lull thy pain, to heal thy wound.

Look up, ye saints, di - rect your eyes, To Him who dwells a - bove the skies; With your glad notes his praise re - hearse,

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) and 2/2 time, with lyrics underneath. The second staff is a piano accompaniment in the same key and time. The third and fourth staves are also piano accompaniment parts, likely for the left and right hands of a grand piano. The lyrics are: "Look up, ye saints, di - rect your eyes, To Him who dwells a - bove the skies; With your glad notes his praise re - hearse,"

Who fram'd the migh - ty u - ni - verse, With your glad notes, his praise rehearse, Who fram'd the migh - ty u - ni - verse.

The second system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) and 2/2 time, with lyrics underneath. The second staff is a piano accompaniment in the same key and time. The third and fourth staves are also piano accompaniment parts. The lyrics are: "Who fram'd the migh - ty u - ni - verse, With your glad notes, his praise rehearse, Who fram'd the migh - ty u - ni - verse."

Dare they condemn the helpless poor, And let oppressors rest secure, While gold, &c. Do they forget th' Al-mighty Name, That God o'er all is Judge supreme? High in the

helpless poor, And let oppressors rest secure, While gold, &c. Do they forget th' Al-mighty Name, That God o'er all is Judge supreme? High in the

let oppressors rest secure, While gold, &c. Do they forget th' Al-mighty Name, That God o'er all is Judge supreme? High in the

sors rest secure, While gold, &c.

Slow and impressive.

heav'ns his justice reigns; Yet they in - vade the rights of God, And send their bold decrees abroad, To bind the free-born soul in chains.

LYONS. 10's &amp; 11's.

Haydn.

Oh! praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices u - nited, the anthem prolong, And show forth his praises in music divine.

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,

The first system of the musical score consists of four staves. The top staff is a treble clef with a 2/2 time signature. The second staff is an alto clef with a 2/2 time signature. The third staff is a treble clef with a 2/2 time signature. The bottom staff is a bass clef with a 2/2 time signature. The lyrics are written below the second and third staves. The music features various note values, rests, and phrasing slurs.

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.

The second system of the musical score also consists of four staves, following the same clef and time signature scheme as the first system. The lyrics are written below the second and third staves. The musical notation continues with similar rhythmic patterns and phrasing.

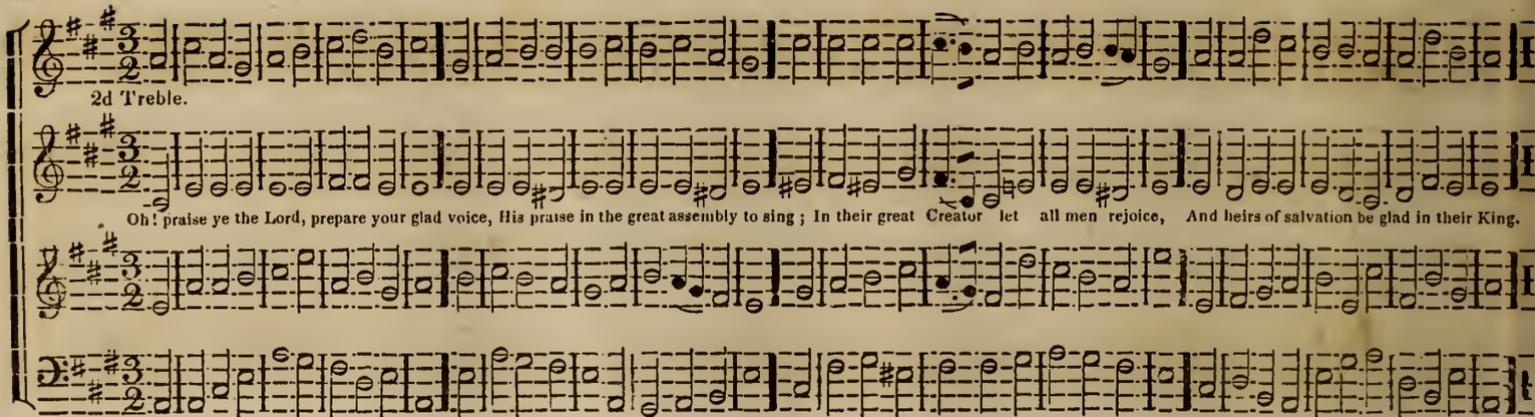
2d Treble.

From Jesse's roct, behold a branch a - rise, Whose sacred flow'r with fragrance fills the skies :

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The second staff is labeled '2d Treble.' and contains the vocal line with lyrics. The third and fourth staves are bass clefs, likely for the left hand of a piano accompaniment. The music is written in a simple, homophonic style with quarter and half notes.

The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

The second system of the musical score also consists of four staves. The top staff continues the vocal line with lyrics. The second staff continues the accompaniment. The third and fourth staves continue the bass line. The system concludes with a double bar line and repeat dots.

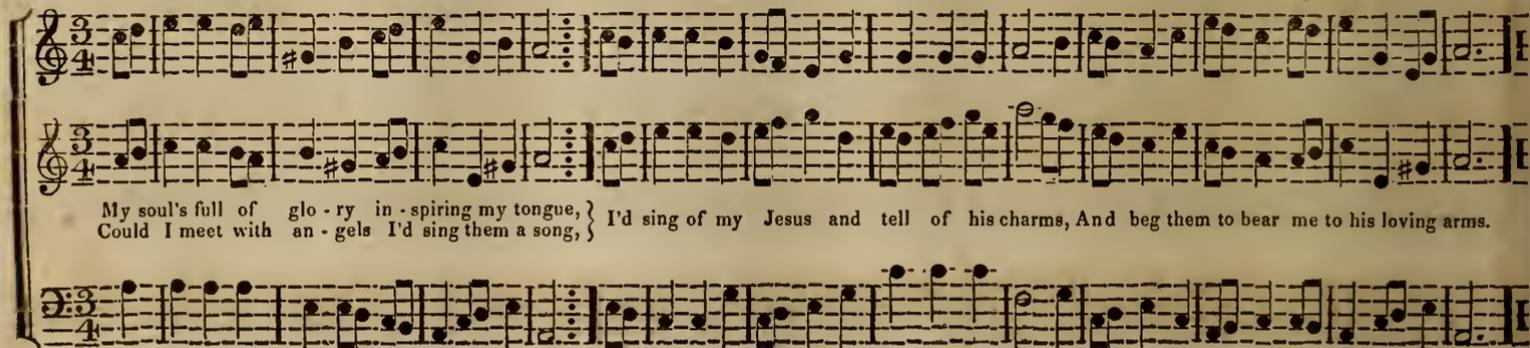


2d Treble.

Oh! 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.

## RAPTURE. 11's.

Christian Lyre.



My soul's full of glo - ry in - spiring my tongue, } I'd sing of my Jesus and tell of his charms, And beg them to bear me to his loving arms.  
 Could I meet with an - gels I'd sing them a song, }

Tho' trouble as - sails and dan - gers af - fright, Tho' friends should all fail and foes all u-

nite, Yet one thing se - cures us what - ev - er be - tide, The prom - ise as - sures us the Lord will pro - vide.

How sweet to re - flect on those joys that a - wait me, In yon bliss - ful re - gion the hav - en of

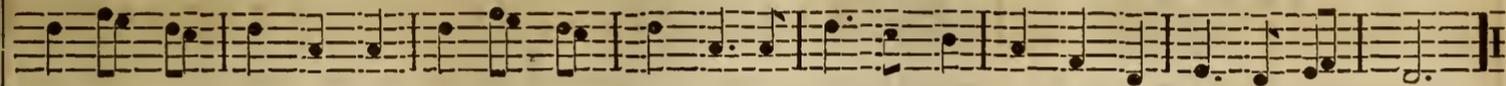
The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

rest, Where glo - ri - fied spir - its with welcome shall greet me, And lead me to mansions pre - par'd for the blest, En-

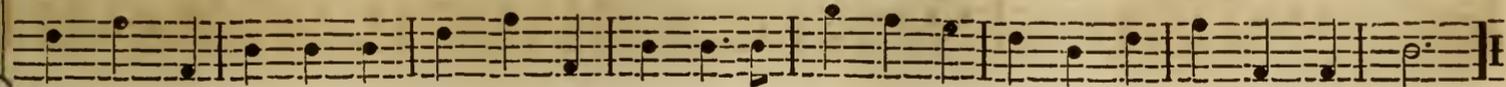
The second system of the musical score also consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

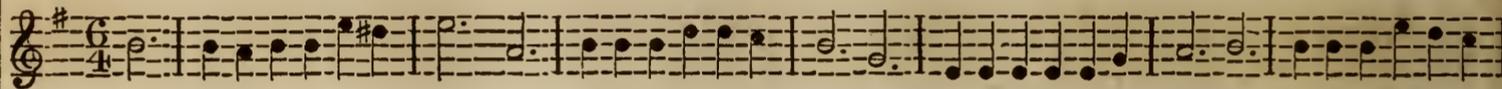


cir - cled with light and with glo - ry en - shrouded, My hap - pi - ness per - fect, my mind's eye un - cloud - ed, I'll

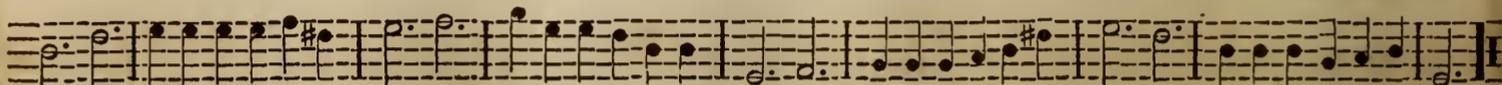
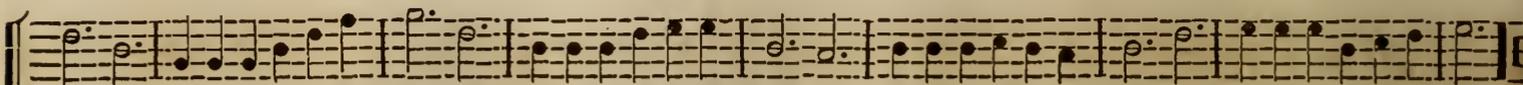
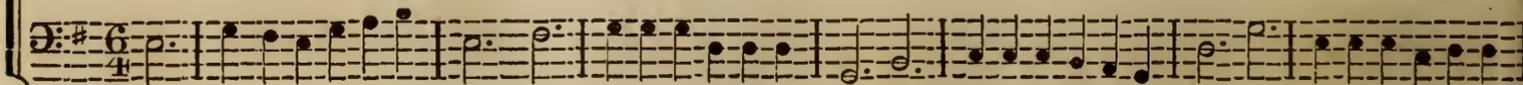


bathe in the o - cean of pleas - ure un - bound - ed, And range with de - light thro' the E - den of 'love.

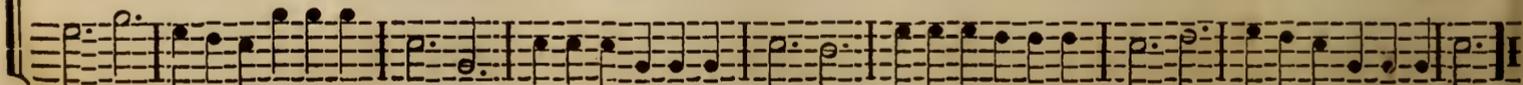


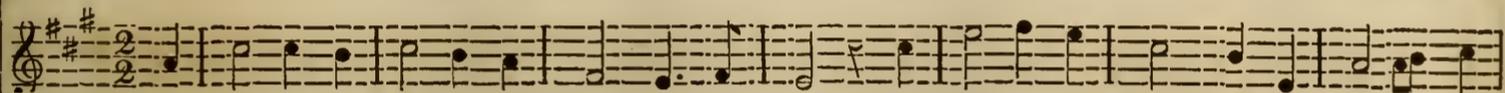
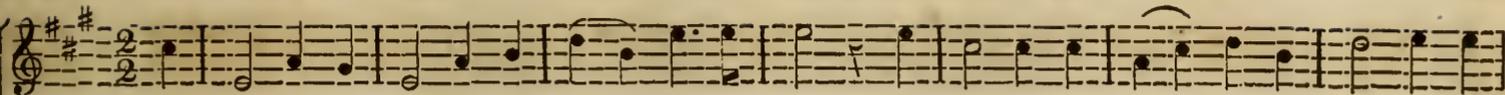


Ah! lovely appearance of death, What sight upon earth is so fair, Not all the gay pageants that breathe, Can with a dead body com-

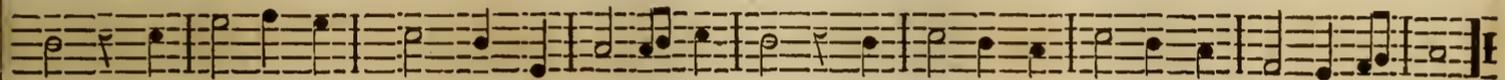
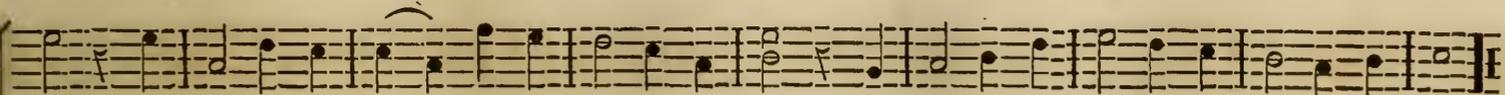
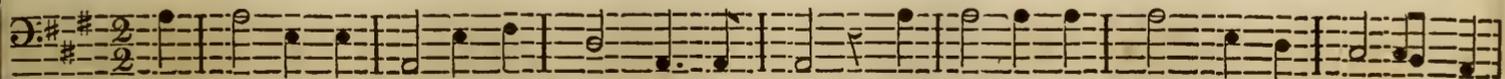


pare, With solemn delight I sur - vey, The corpse when the spirit is fled, In love with the beautiful clay, And longing to lie in its stead.

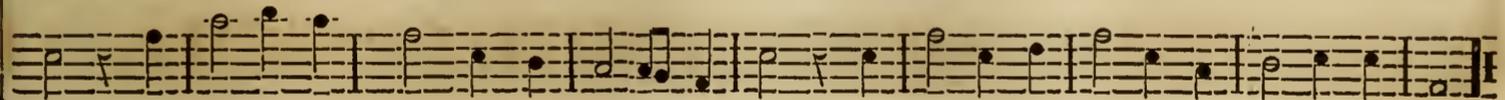


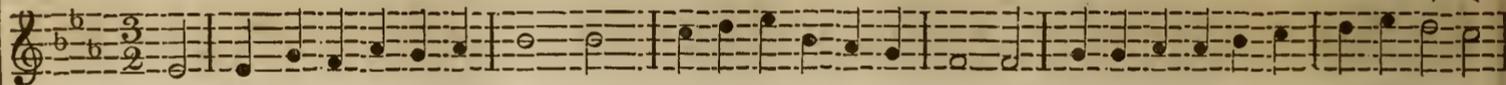
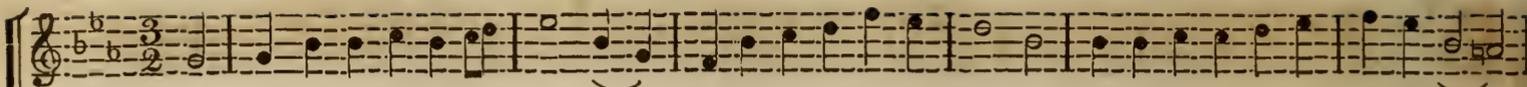


O turn ye, O turn ye, for why will ye die, When God in great mer - cy is com - ing so

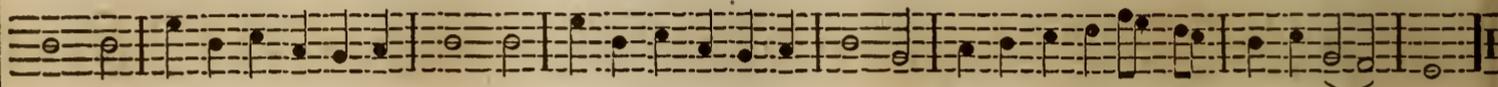
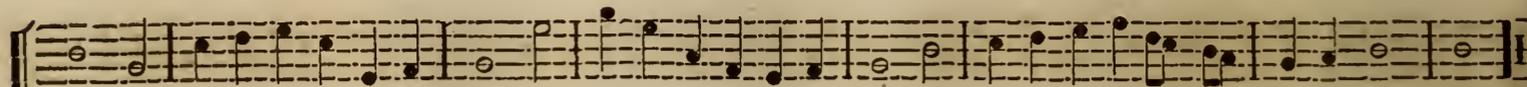
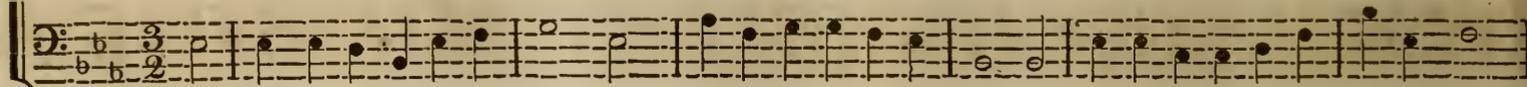


nigh, Now Je - sus in - vites you, the Spir - it says come, And an - gels are wait - ing to wel - come you home.

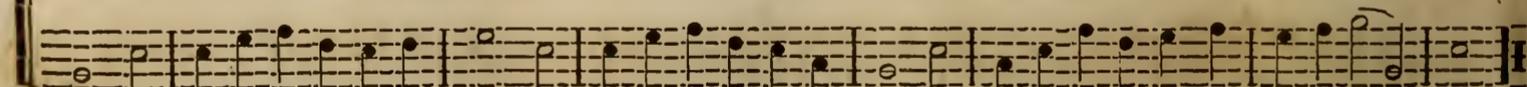


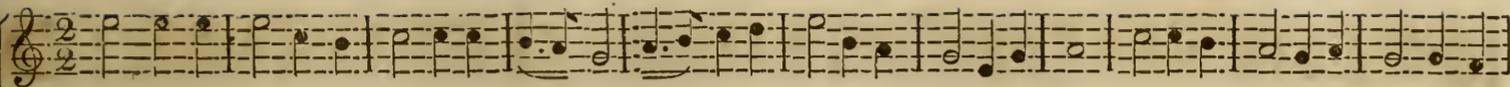


In form I long have bow'd the knee, But nought attractive then could see, To win my wayward heart to thee my Sav -

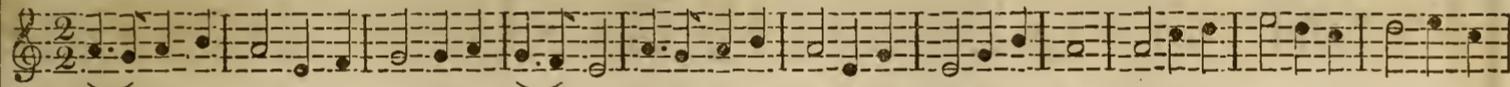


our, Yet oft I trembled when I thought, How I had sold myself for nought, But still against thy love I fought, my Sav - iour.

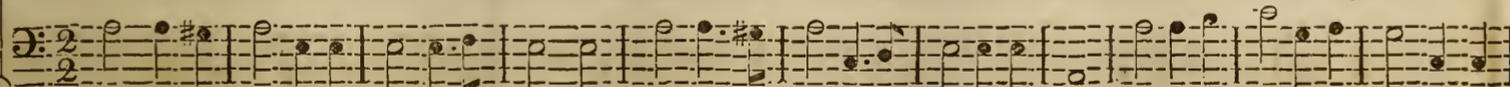




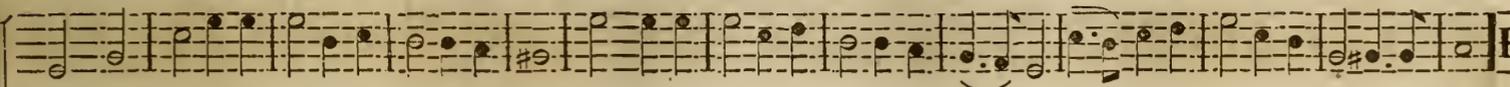
Down from the regions of glory de - scend, Brightest and best, &c.



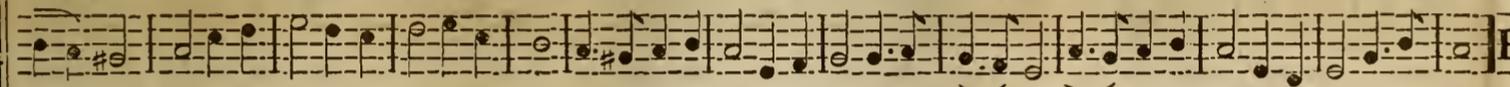
Shepherds go worship the babe in the man - ger, Brightest and best of the sons of the



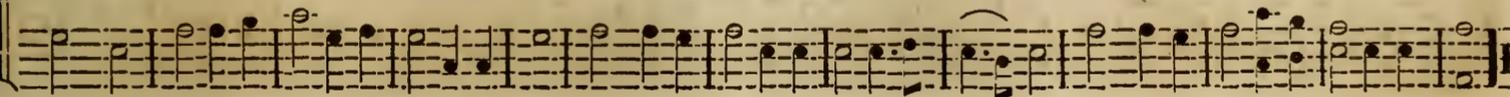
Hail the blest morn when the great Medi - a - tor, Lo for his guards the bright angels at - tend. Brightest and best, &c.



Star in the east our ho - ri-zon a - dorning, Guide where our infant Redeemer was laid.

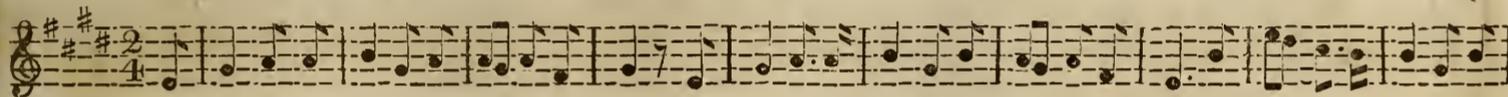
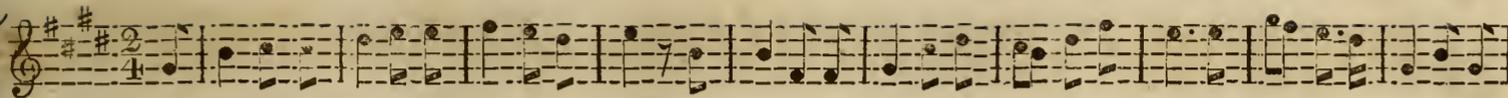


morn - ing, Dawn on our darkness and lend us thine aid,

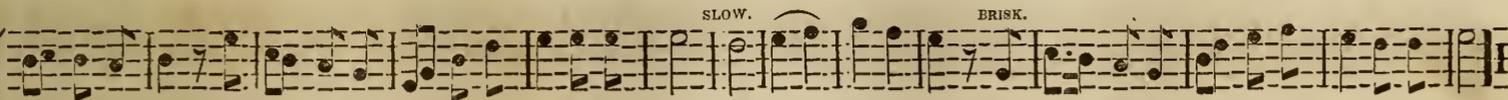
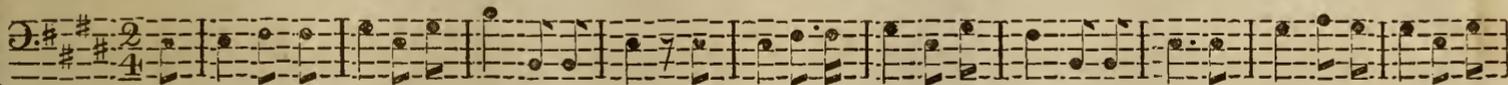


Hap - py soul thy days are end - ed, All thy mourn - ing days be - low, Go by an - gel guards at -

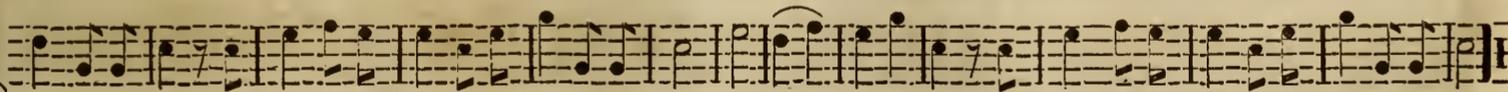
tend - ed, To the sight of Je - sus go, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.



Mid scenes of con - fusion and creature complaints, How sweet to my soul is com - munion of saints, To find at the banquet of

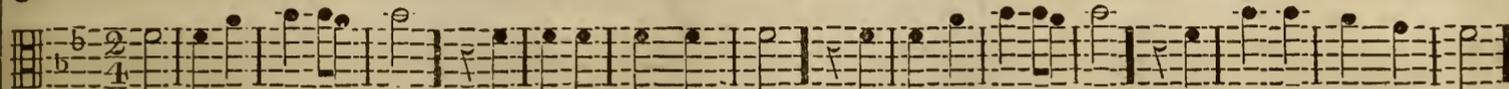
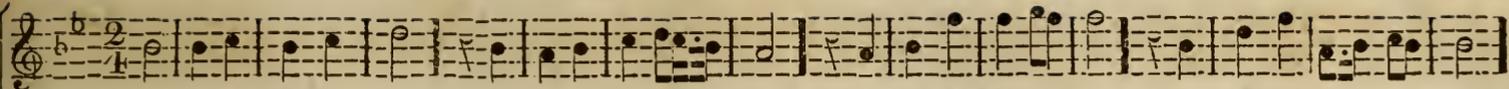


mercy there's room, And feel in the presence of Jesus at home, Home, home, sweet, sweet home, Prepare me, dear Saviour, for glory to come.

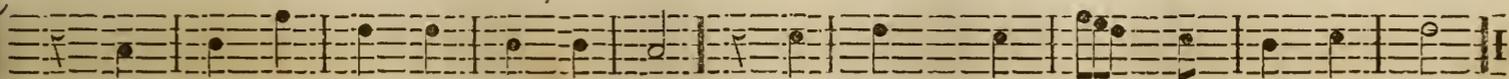
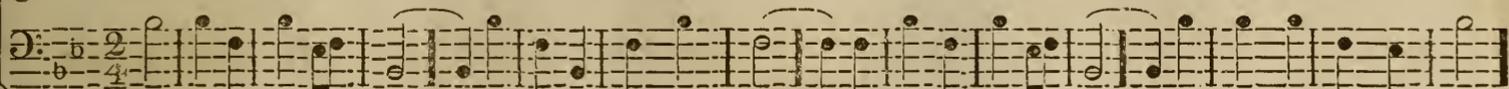
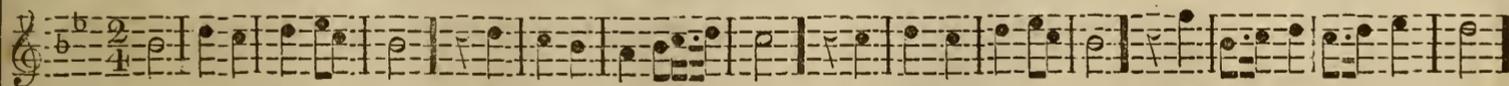


How does my heart re - joice To hear the public voice, "Come, let us seek our God to day."

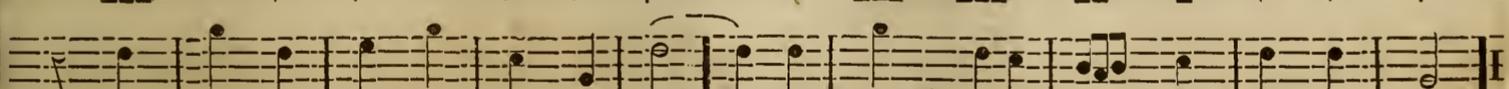
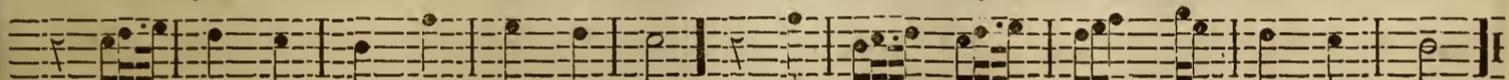
Yes, with a cheerful zeal, We'll haste to Zi - on's hill, And there our vows and hon - ors pay.



Blow ye the trumpet, blow The gladly sol - emn sound; Let all the nations know, To earth's re - mot - est bound,



The year of ju - bi - lee is come; Re - turn, ye ran - som'd sin - -ners, home.



1. Hark, how the gos - pel trumpet sounds, Through all the world he ech - o bounds, And

2. Fight on, ye conquering souls fight on, And when the con - quest you have won, Then

3. There we shall in full chorus join, With saints and an - gels all com - bine, To

And Je - sus by re-

Je - sus by re - deem - ing blood, Is bring - ing sin - ners back to God; And guides them safely by his word, To end - less day

palms of vic - t'ry you shall bear, And in his king - dom have a share, And crowns of glory ev - er wear, In end - less day.

sing of his re - deem - ing love, When roll - ing years shall cease to move, And this shall be our theme above, In end - less day.

deem - ing blood, &c. And guides, &c.

Wake all ye soaring throng, and sing; Ye cheerful warblers of the spring, Harmonious anthems raise To him, who shap'd your

finer mould, Who tipt your glitt'ring wings with gold, To him, &c. And tun'd your voice to praise.

The voice of free grace, Cries escape to the mountain; For Adam's lost race, Christ has open'd a fountain.

Detailed description: This system contains three staves of music. 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 vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music features various note values, rests, and phrasing slurs.

For sin and trans-gres-sion, And ev'-ry pol-lu-tion; His blood it flows free-ly, In streams of sal-va-

Detailed description: This system continues the musical score with 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 vocal line with lyrics underneath. 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 with similar notation to the first system, including phrasing slurs and various note values.

tion. Halle - lu - jah to the Lamb, Who has purchas'd our pardon; We'll praise him a - gain, When we pass o - ver Jor - dan.

The musical score consists of three staves. The top two staves are vocal lines with lyrics underneath. The bottom staff is a piano accompaniment. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals.

DELECTATION. S. P. M.

Air: How pleas'd and bless'd was I                      Come, let us seek our God to-day;                      We haste to Zion's hill, And there our vows and honors pay.

To hear the people cry,                      Yes, with a cheerful zeal

The musical score is for a piece titled 'DELECTATION. S. P. M.' in 2/2 time. It features a vocal line and a piano accompaniment. The lyrics are: 'Air: How pleas'd and bless'd was I                      Come, let us seek our God to-day;                      We haste to Zion's hill, And there our vows and honors pay. To hear the people cry,                      Yes, with a cheerful zeal'. The score includes various musical notations such as notes, rests, and accidentals.

1. How tedious and tasteless the hours, When Jesus no long - er I see; Sweet prospects, sweet birds, and sweet

birds and sweet flow'rs, Have all lost their sweetness to me, Have all lost their sweetness to me.

2  
The midsummer sun shines but dim,  
The fields strive in vain to look gay,  
But when I am happy in him,  
December's as pleasant as May.

3  
His name yields the richest perfume,  
And sweeter than music's his voice,  
His presence dispenses my gloom,  
And makes all within me rejoice.

5  
Dear Lord, if indeed I am thine,  
If thou art my sun and my song,  
Say, why do I languish and pine,  
And why are my winters so long.

4  
I would were he always thus nigh,  
Have nothing to wish or to fear,  
No mortal so happy as I,  
My summer would last all the year.

6  
O drive these dark clouds from my sky,  
Thy soul cheering presence restore,  
Or take me up to thee on high,  
Where winter and clouds are no more.

Lord of the worlds a - bove,  
 How pleas - ant and how fair, The dwellings of thy love,  
 Thine earth - ly temples

To thine a - bode my heart as - pires, my heart as - pires, With warm, with warm desires to see my God.  
 To thine a - bode my heart as - pires, To thine a - bode my heart as - pires,  
 are, To thine a - bode my heart as pires, my heart as - pires, With warm, with warm desires to see my God

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The bottom staff is in bass clef with the same key signature and time signature. The melody is written in the upper staves, and the bass line is in the lower staff. The lyrics are placed below the first two staves.

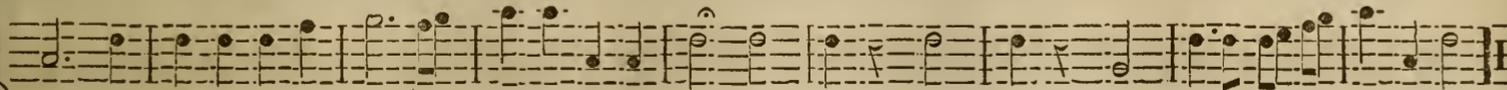
Fare - well, fare - well, Farewell, dear friends; I must be gone, I have no home or stay with you, I'll

The second system of the musical score consists of three staves, continuing the melody and bass line from the first system. The lyrics are placed below the first two staves.

take my staff and trav - el on, Till I a bet - ter world can view. I'll march to Canaan's land, I'll land on Canaan's

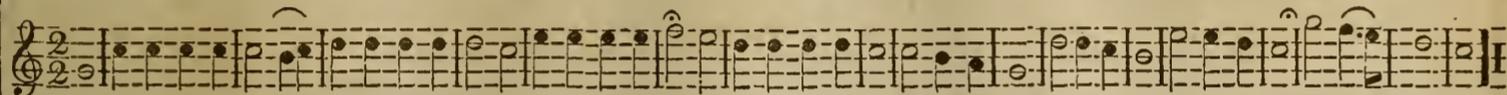
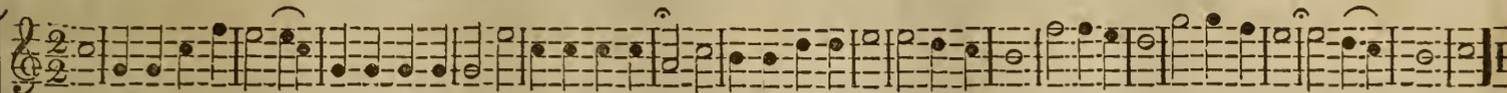


shore, Where pleasures never end, And troubles come no more, Fare - well, fare - well, fare - well, my loving friends, farewell.

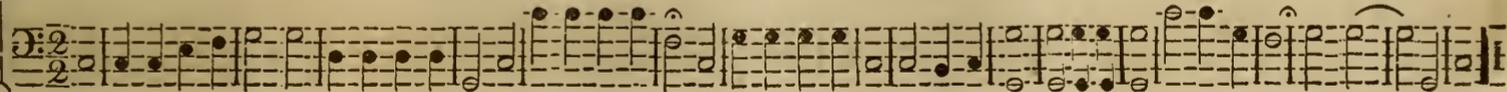


ADMIRATION. P. M.

S. Humbert.



Lord of the worlds above, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are, To thine abode My heart aspires, With warm desires, To see my God.



Ye boundless realms of joy, Ex - alt your Mak - er's fame; His praise your song em - ploy,

A - bove the - star - ry frame. Ye ho - ly throng Of an - gels bright, In worlds of light, Begin the song.

To spend one sacred day, Where God and saints a - bide, Affords di - vin - er joy, Than thousand days be - side:

Detailed description: This system contains the first two staves of music. 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 features several triplet markings (indicated by a '3' above a bracket) and a fermata over the final note. The bottom staff is a piano accompaniment in bass clef, also in 2/2 time, with a key signature of one sharp. It provides harmonic support for the vocal line.

Where God re - sorts, I love it more To keep the door, Than shine in courts.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line from the first system, ending with a double bar line and repeat dots. It includes triplet markings and a fermata. The bottom staff continues the piano accompaniment, also ending with a double bar line and repeat dots. The overall structure is consistent with the first system.

Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are. To

To thine abode, &c.

To thine a - bode, To &c.

To thine a - bode My heart aspires, With warm desires to see my God.

thine a - bode My heart aspires,

To thine a - bode, &c.

Ar - ray'd in beauteous green, The hills and vallies shine; And man and beast are fed By Providence di - vine.

The  
The harvest blows, &c.

The har - vest, &c.

harvest bows his golden ears, The copious seed of future years, The har - vest, &c.

The harvest, &c.

*Pia.**For.*

AIR.

Jesus, our great high priest, Offer'd his blood and died; . My guil - ty conscience seeks No sac - ri - fice be - side.

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major (one sharp) and 2/2 time, marked 'AIR.' It begins with a treble clef and contains the melody for the first line of text. The lower staff is a piano accompaniment in the same key and time, starting with a bass clef and providing harmonic support for the vocal line.

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

The second system of the musical score continues the composition. It features two staves: a vocal line and a piano accompaniment. The vocal line continues the melody from the first system, with the lyrics 'His pow'rful blood Did once atone, And now it pleads Before the throne, His pow'rful blood Did once atone, And now it pleads Before the throne.' The piano accompaniment provides a steady harmonic foundation.

Ye heav'nly, &c.

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

Ye heav'nly, &c. Ye heav'nly, &c.

*Pia.*

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

1 2

1 2

1 2

1 2

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

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, &c.

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

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

## HADDAM. H. M.

The Lord Jehovah reigns, His throne is fixed on high; The garments he assumes, Are light and majesty: His glories shine with beams so bright, No mortal eye can bear the sight.

HARWICH. H. M.

211

Give thanks aloud to God, To God the heavenly King; And let the spacious earth, His works and glories sing, Thy mercy, Lord, shall still endure; And ever sure Abides thy word.

The musical score for 'HARWICH. H. M.' consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are placed between the second and third staves.

MARAH. H. M.

Let every creature join To bless Jehovah's name, And every power unite, To swell th'exalted theme: Let nature raise, From every tongue, A general song Of grateful praise.

The musical score for 'MARAH. H. M.' consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are placed between the second and third staves.

## GATH. H. M.

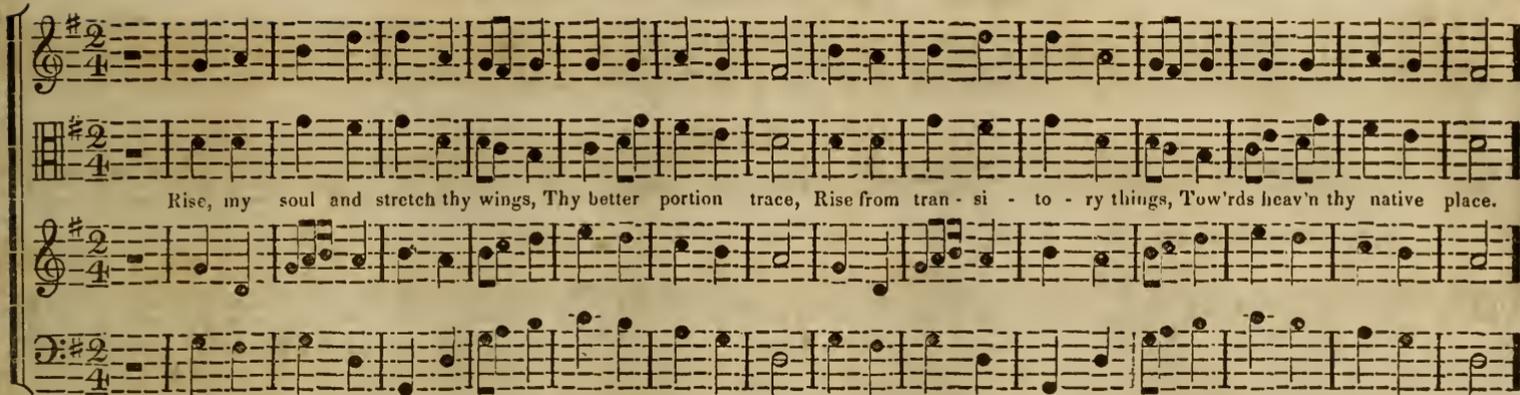
Ye boundless realms of joy, Exalt your Maker's name; His praise your songs employ, Above the starry frame. Your voices raise, Ye cherubim, And ser-a-phim, To sing his praise.

## ELIM. 7's.

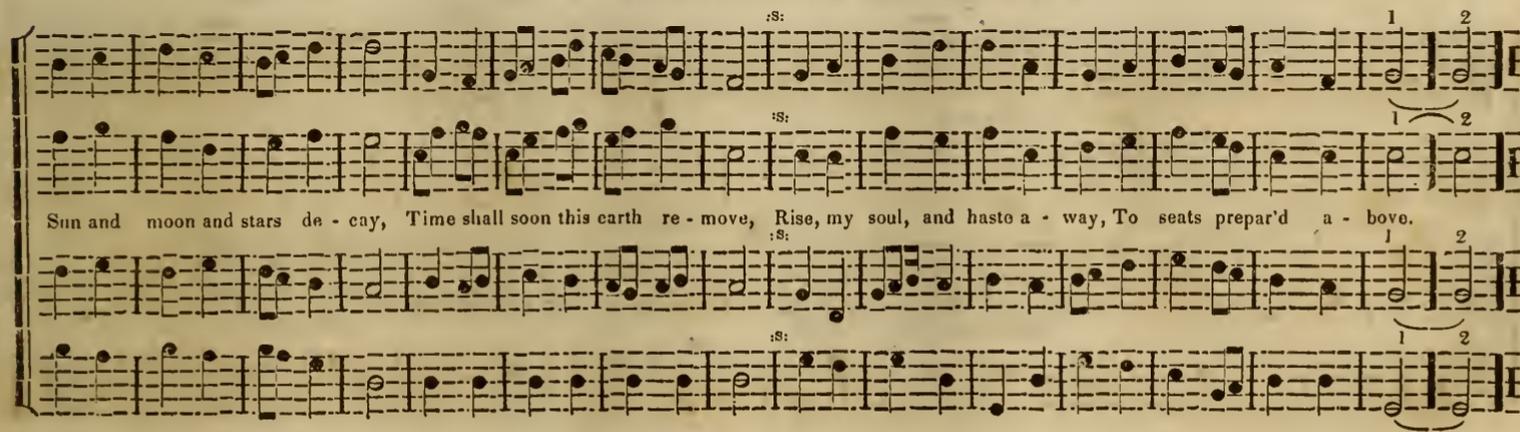
Words by Merrick.

AIR.

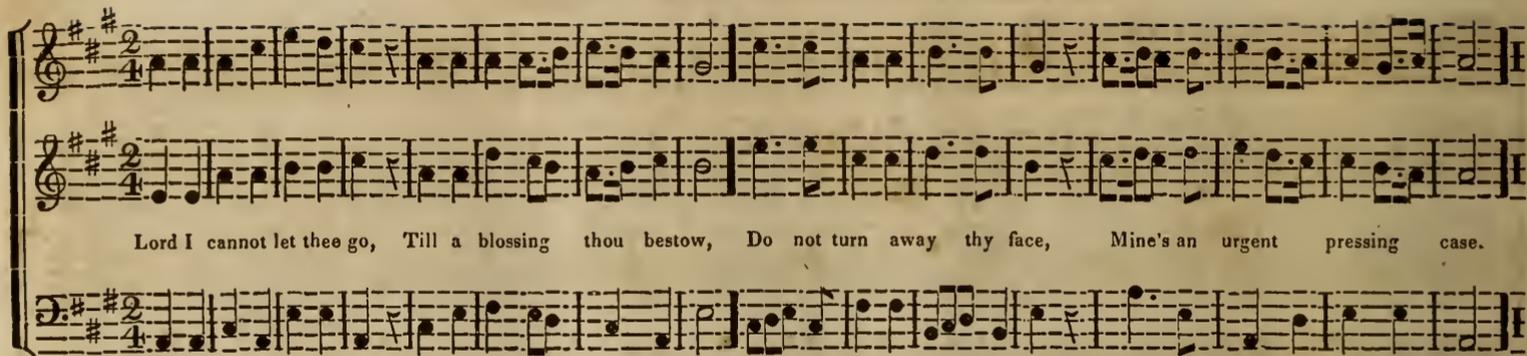
Lift your voice and thank - ful sing Praises to your heav'nly King; For his blessings far ex - tend, And his mercy knows no end.



Rise, my soul and stretch thy wings, Thy better portion trace, Rise from tran - si - to - ry things, Tow'rd's heav'n thy native place.



Sun and moon and stars de - cay, Time shall soon this earth re - move, Rise, my soul, and haste a - way, To seats prepar'd a - bove.



Lord I cannot let thee go, Till a blessing thou bestow, Do not turn away thy face, Mine's an urgent pressing case.

## A HYMN FOR EASTER DAY. 7's.

H. Carey.



AIR. Christ, the Lord, is ris'n to day, Hal - - - le - lu - jah, Our triumphant ho - ly day, Hal - - - le - lu - jah.

The image shows a musical score for a hymn. It consists of four staves of music. The first two staves are vocal lines, and the last two are instrumental accompaniment. The lyrics are written below the first two staves. The music is in a common time signature and features various musical notations such as notes, rests, and accidentals.

Who so lately on the cross, Hal - - - le - - lu - jah, Suffer'd to re - deem our loss, Hal - - le - - lu - jah.

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

Hallelujah.  
 Hallelujah.  
 Hallelujah.  
 Hallelujah.

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

Hallelujah.  
 Hallelujah.  
 Hallelujah.  
 Hallelujah.

While shepherds watch'd their flocks by night, All seat - ed on the ground, The angel of the Lord came down, And glo - ry

The an - gel of the Lord came down, And glo - ry shone a - round, The Angel of the  
shone a - round. The an - gel of the Lord came down, And glory shone a - - rou - -  
The an - gel of the Lord came down, And glo - ry shone a - - - round, The  
The an - gel of the Lord came down, And glo - ry shone, And glo - ry shone a - - - rou - - - - -

BETHLEHEM. Continued.

Lord came down, And glory shone,  
nd, And glo - - - - ry, And glo - - - - ry, And glo - ry shone a - round  
an - gel of the Lord came down,  
nd,

The musical score consists of four staves of music. The first staff begins with the lyrics 'Lord came down, And glory shone,'. The second staff continues with 'nd, And glo - - - - ry, And glo - - - - ry, And glo - ry shone a - round'. The third staff starts with 'an - gel of the Lord came down,'. The fourth staff concludes with 'nd,'. The music is written in a single melodic line on a five-line staff with a treble clef. It features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are several phrasing slurs and a triplet of eighth notes in the second staff. The piece ends with a double bar line and repeat dots.

COOKHAM. P. M. 7's. 4 lines.

The musical score for 'Cookham' consists of three staves of music. The first two staves are in the treble clef, and the third staff is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The music is written in a single melodic line. It features various note values including quarter, eighth, and sixteenth notes, as well as rests. The piece ends with a double bar line and repeat dots.

2d Treble.

Son of God, thy bless - ing grant! Still sup - ply my ev' - ry want! Tree of life, thine in - fluence shed,

With thy sap my spir - it feed— Tree of life, thine influence shed, With thy sap my spir - it feed.



1. What are these in bright array? This innumer - able throng, Round the altar night and day, Tuning their triumphant song? Tuning their triumphant song.



2. These through fiery trials trod; These from great affliction came; Now before the throne of God, Sealed with his eternal name, Sealed with his eternal name.



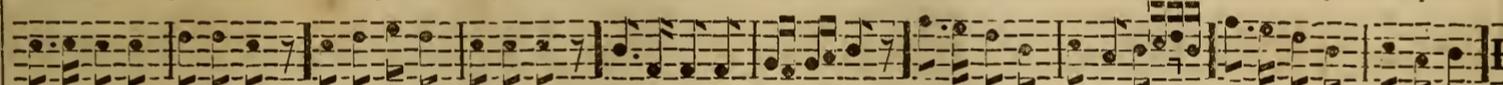
3. Hunger, thirst, disease unknown, On immortal fruits they feed, Them the Lamb, amidst the throne, Shall to living fountains lead; Shall to living fountains lead;



"Worthy is the Lamb once slain, Blessing, honor, glory, power, Wisdom, riches to obtain, New dominion, every hour," "New dominion, every hour."



Clad in raiment pure and white, Victor palms in every hand, Thro' their great Redeemer's might, More than conquerors they stand, More than conquerors they stand.



Joy and gladness banish sighs; Perfect love dispels their fears; And forever from their eyes God shall wipe away all tears, God shall wipe away all tears.



1. Happiness! thou lovely name, Where's thy scat, O! Tell me where? Learning, pleasure, wealth and fame, All cry out, "it is not here." Not the wisdom

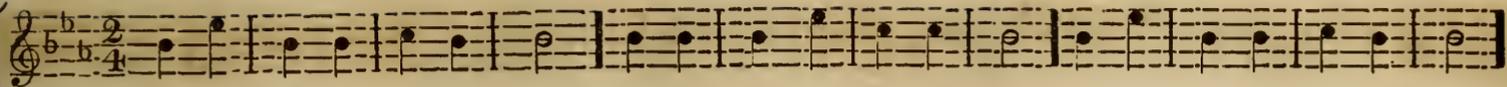
2. Object of my first desire, Je - sus crucified for me! All to hap - pi - ness aspire, On - ly to be found in thee; Thee to praise, and

3. Lord, it is not life to live If thy presence thou deny; Lord, if thou thy presence give, 'Tis no longer death to die; Source and giver

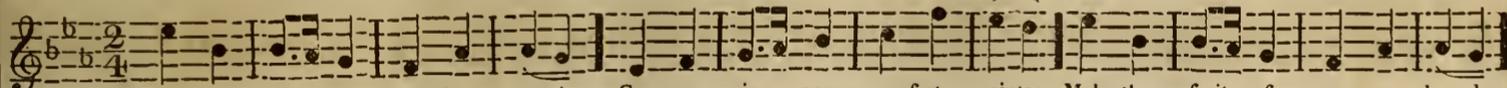
of the wise, Can inform me where it lies; Not the grandeur of the great, Can the bliss I seek create, Can the bliss I seek create.

thee to know, Constitute our bliss below; Theo to see, and thee to love, Consti - tute our bliss above, Con - sti - tute our bliss above.

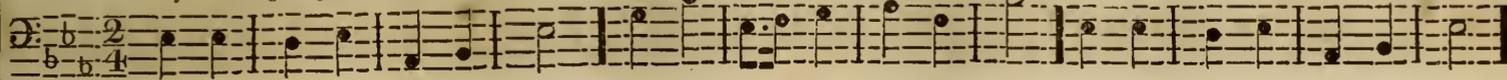
of re - pose, Singly from thy smile it flows; Peace and happiness are thine, Mine they are, if thou art mine, Mine they are, if thou art mine.



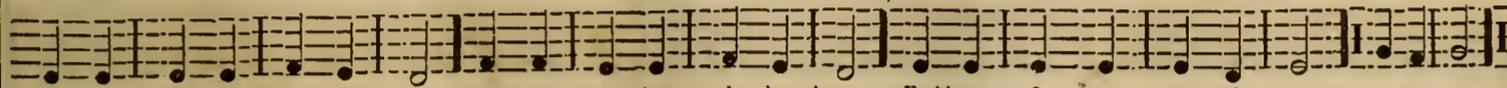
1. Safe - ly through an - oth - er week, God has brought us on our way; Let us now a bless - ing seek,



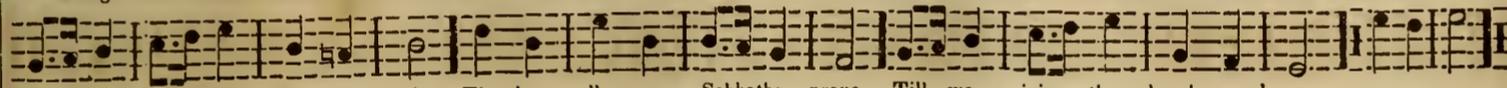
4. May the gos - pel's joy - ful sound, Conquer sin - ners—comfort saints; Make the fruits of grace a - bound,



*2d ending.*



Waiting in his courts to - day; Day of all the week the best, Emblem of e - ter - nal rest.



Bring re - lief from all com - plaints: Thus let all our Sabbaths prove, Till we join the church a - bove.



1. Gently glides the stream of life, Oft a-long the flow'ry vale; Or im-petuous down the cliff, Rushing roars when storms a-sail.

2. 'Tis an ev-er varied flood, Always roll-ing to its sea; Slow, or quick, or mild, or rude, Tending to e-ter-ni-ty.

## GRANT. 7's.

## Church Psalmody, Hymn 244.

1. Come, said Je-sus' sacred voice, Come, and make my paths your choice; I will guide you to your home— Weary pilgrim, hith-er come.

2. Hith-er come, for here is found Balm for every bleeding wound, Peace, which ever shall endure, Rest e-ter-nal— sa-cred—sure.

While the choir re-spon-sive rings, Let the cheer-ful psal-try join, }  
 In-stru-ments of va-rious strings, Harp, with mel-o-dy di-vine; } Let the lof-ty or-gan join,

Loud-ly peal, or soft-ly swell, And in sa-cred sol-enn sound, On Je-ho-vah's praises dwell.

Morning breaks up - on the tomb, Jesus dis - si - pates the gloom : Day of triumph through the skies,—See, the glorious Saviour rise.

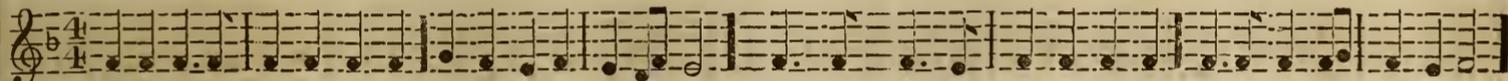
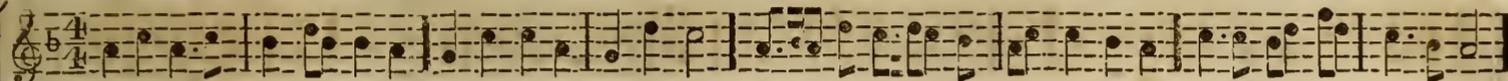
## WILMOT. 7's.

Arranged from Weber.

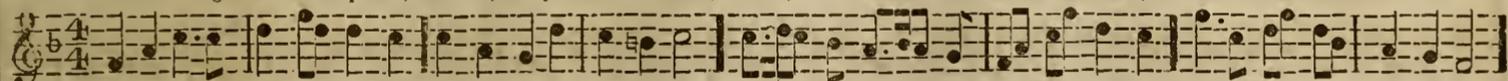
1. *p.* Heavenly Father, sovereign Lord, *f.* Be thy glorious name adored! *p.* Lord, thy mercies nev-er fail; *f.* Hail, celes - tial goodness, hail.

2. *p.* Though unworthy, Lord, thine ear, Deign our humble songs to hear; *m.* Purer praise we hope to bring, When around thy throne we sing.

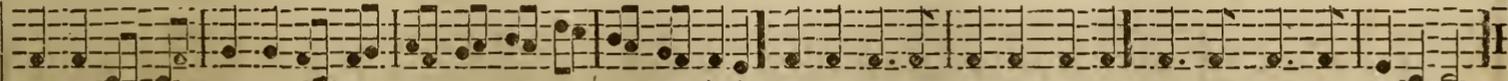
3. *f.* Then with angel harps a - gain, We will wake a no - bler strain, There, in joyful songs of praise, Our triumphant voi - ces raise.



1. Glorious things of thee are spoken, Zi-on, city of our God; He, whose word can ne'er be broken, Chose thee for his own abode.



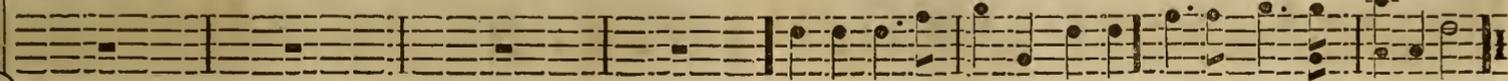
3. On the rock of a-ges founded, What can shake her sure repose? With sal-va-tion's wall surrounded, She can smile at all her foes.



2. Lord, thy church is still thy dwelling, Still is precious in thy sight; Judah's temple far ex-cel-ling, Beaming with the gospel's light.



4. Glorious things of thee are spoken, Zi-on, city of our God; He, whose word can ne'er be broken, Chose thee for his own abode.



1. When shall the voice of singing, Flow joy-ful-ly a-long? When hill and valley ring-ing, With one tri-umphant song,  
2. Then from the craggy mountains, The sacred shout shall fly; And shady vales and fountains Shall echo the re-ply.

Pro-claim the contest end-ed, And HIM who once was slain, A-gain to earth de-scend-ed, In righteousness to reign.  
High tower and low-ly dwelling Shall send the chorus round, All hal-le-lu-jah swelling, In one e-ternal sound.

1. When shall the voice of singing, Flow joyfully a - long? When hill and valley, ringing With one triumphant song, Proclaim the contest ended,

2. Then from the craggy mountain, The sacred shout shall fly; And shady vales and fountains Shall echo the re - ply. High tower and lowly dwelling

And Him who once was slain, A - gain to earth descended—Again to earth descended— A - gain to earth de - scended, In righteousness to reign.

Shall send the chorus round, All halle - lu - jah swelling—All hal - le - lujah swelling— All hal - le - lujah swelling, In one eter - nal sound.

Angels! from the realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre - a - 'tion's sto - ry,

Now pro - claim Mes - si - ah's birth; Come and worship, Come and wor - ship, Worship Christ, the new born King.

*p.* *f.* *Slow.* *f.* *Slow.*

1. Songs a - new of honor fram - ing, Sing ye to the Lord alone; All his wondrous works proclaim - ing, Jesus wondrous works hath done! Glorious victory, Glorious victory, His right hand and arm hath won.

2. Shout aloud, and hail the Saviour: Jesus, Lord of all proclaim! As ye triumph in his favor, All ye lands declare his fame; Loud rejoicing, Loud rejoicing, Shout the honor of his name.

RIPLEY. 8's & 7's. [Double.]

D. C.

Glorious things of thee are spoken, Zi - on city of our God; } Lord thy church is still thy dwelling, Still is precious in thy sight:  
 He, whose word can ne'er be broken, Chose thee for his own a - bode. }

Judah's temple far ex - celling, Beaming with the gospel's light.

D. C.

D. C.

D. C.

1. All ye nations, praise the Lord, All ye lands your voices raise; Heaven and earth with loud accord, Praise the Lord, for - ev - er praise.

3. Praise him, ye who know his love; Praise him from the depths beneath; Praise him in the heights a-bove; Praise your Maker, all that breathe.

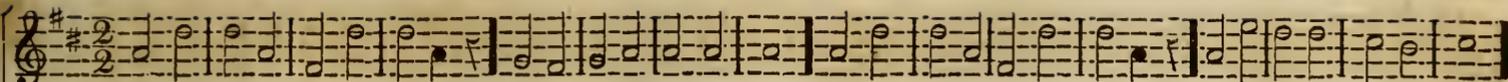
## CALVARY. 8's, 7's &amp; 4.

Words by Geo. E. Head.

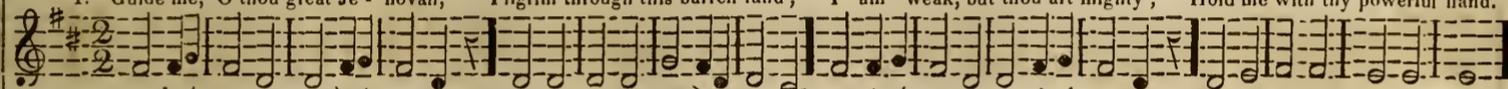
SLOW.

1. Hark! from yonder cross arise Notes of sadness—Jesus dies! On the cross the Lord of lords, Love for guilty man records; Sinner, sinner, Hear your dying Saviour's words.

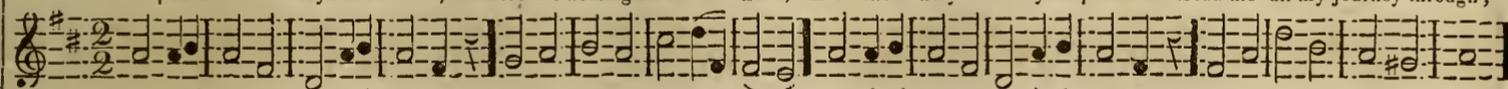
2. Mortal! for your guilt I die, Guilt that dared your God defy; Blood for blood I freely give; Death I taste that you may live; Will you, sinner, Free salvation now receive.



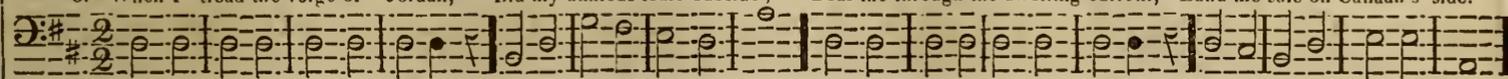
1. Guide me, O thou great Je - hovah, Pilgrim through this barren land; I am weak, but thou art mighty; Hold me with thy powerful hand.



2. O - pen now the crystal fountain, Where the healing streams do flow; Let the fiery cloudy pillar Lead me all my journey through;



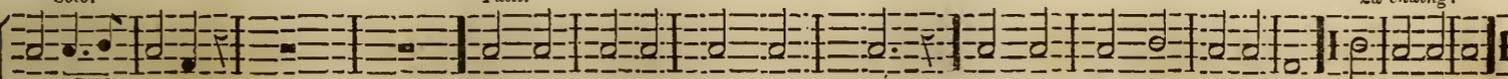
3. When I tread the verge of Jordan, Bid my anxious fears subside; Bear me through the swelling current, Land me safe on Canaan's side.



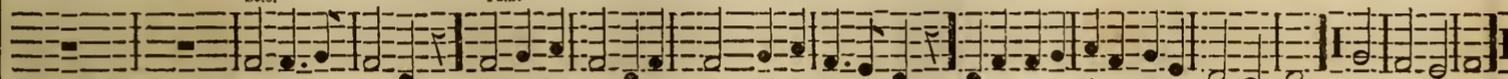
*Solo.*

*Tutti.*

*2d ending.*



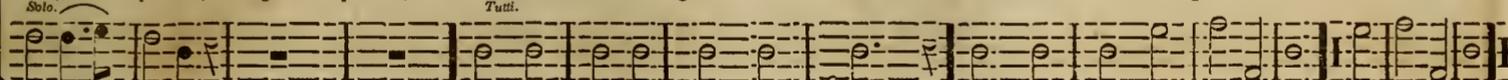
Bread of Heaven, Bread of Heaven, Feed me till I want no more, Feed me till I want no more.



Strong De - liverer, Strong De - liverer, Be thou still my strength and shield, Be thou still my strength and shield.



Songs of praises, Songs of praises, I will ever give to thee, I will ev - er give to thee.

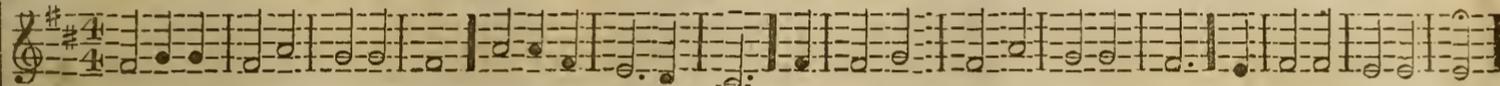
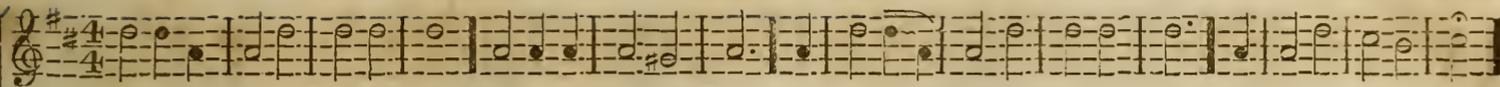


1. Burst, ye em'rald gates, and bring, To my raptured vision, All th'eccat - ic joys that spring Round the bright E - lys - ian.

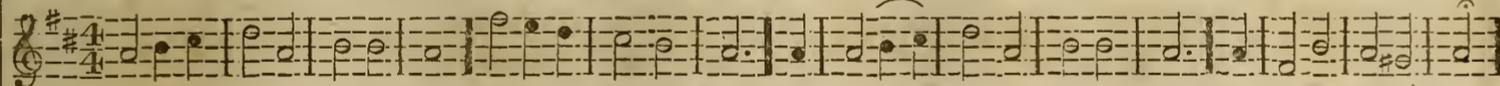
4. Hark! the thrilling symphonies, Seem, methinks, to seize us; Join we too the ho - ly lays, Sing of him who saves us;

Lo! we lift our longing eyes, Break ye in - ter - ven - ing skies, Sons of righteousness arise, Ope the gates of par - a - dise.

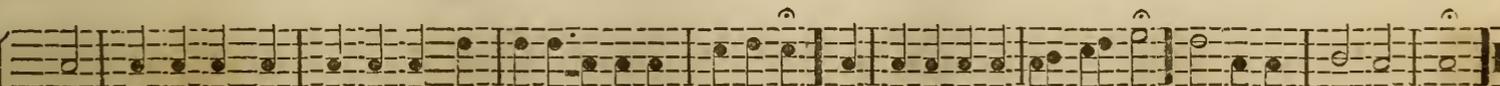
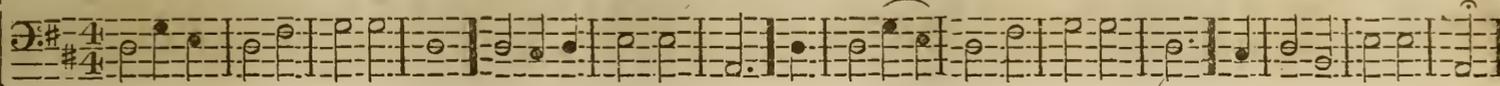
Sweetest sound in seraph's song, Sweetest sound on mor - tal's tongue, Sweetest carol ev - er sung, Let its echoes flow along.



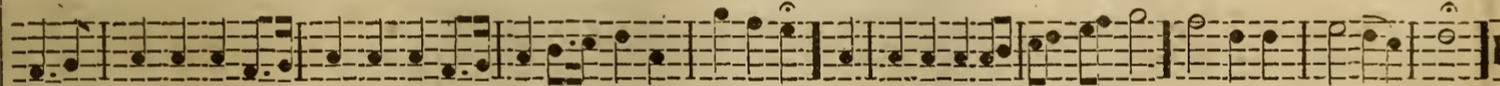
1. Sing hallo-lu-jah! praise the Lord! Sing with a cheerful voice; Ex-alt our God with one ac-cord, And in his name rejoice;



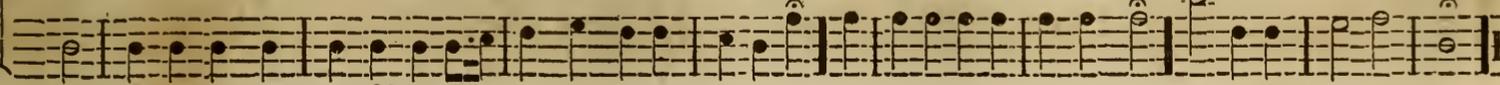
2. There we to all e-ter-ni-ty Shall join th'angel-ic lays, And sing in perfect harmo-ny To God our Saviour's praise;



Ne'er cease to sing, thou ransomed host, To Father, Son, and Holy Ghost, Till in the realms of endless light, Your praises shall u-nite.



He hath redeemed us by his blood, And made us kings and priests to God; For us, for us the Lamb was slain, Praise ye the Lord! A-men.



1. Now be the gospel banner, In every land un-furl'd; And be the shout hosanna, Reecho'd through the world, Re-echo'd through the world.

2. What though th'embattled legions Of earth and hell combine? His arm throughout their regions Shall soon in terror shine, Shall soon in terror shine.

3. Yes, thou shalt reign forever, O Jesus, King of kings; Thy light, thy love, thy favor, Each ransom'd captive sings, Each ransom'd captive sings.

Till ev'ry isle and na-tion, Till ev'ry tribe and tongue, Re-ceive the great sal-va-tion, And join the hap-py throng.

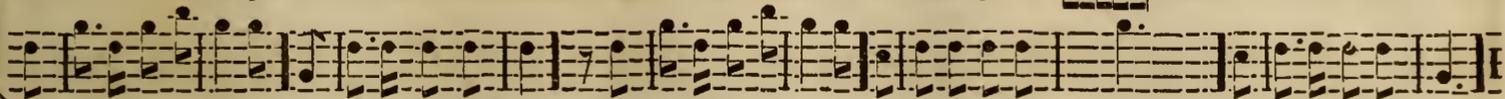
Gird on thy sword vic-torious, Im-manuel, Prince of Peace, Thy triumph shall be glo-rious, Ere yet the bat-tle cease.

The isles for Thee are waiting, The deserts learn thy praise, The hills and vallies greeting, The song respon-sive raise.

CHORUS, to be sung at the end of each verse.



Now be the gospel banner, In ev'ry land unfurl'd, And be the shout hosanna, Re-echoed through the world, Re-echoed through the world.



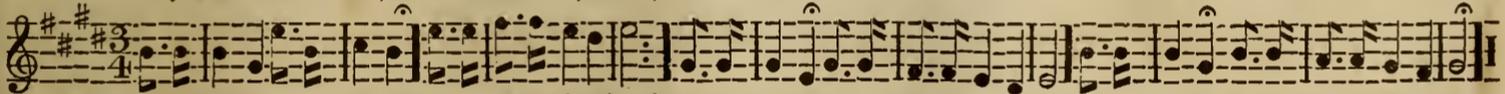
ZION. 8's, 7's & 4.



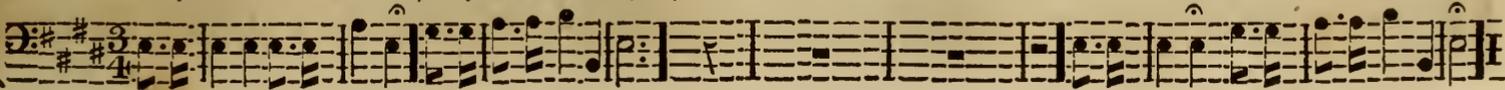
1. On the mountain's top ap - pearing, Lo! the sacred herald stands! } Mourning captive! God himself shall loose thy bands—Mourning captive! God himself shall loose thy bands.  
Welcome news to Zion bearing, Zi - on long in hostile lands. }



2. Lo! thy sun is risen in glo - ry! God himself appears thy friend; } Great deliverance Zion's King vouchsafes to send—Great de - liverance Zion's King vouchsafes to send.  
All thy foes shall flee before thee; Here their boasted triumphs end; }



3. Ene - mies no more shall trouble; All thy wrongs shall be redressed; } All thy conflicts End in an e - ternal rest—All thy conflicts End in an e - ter - nal rest.  
For thy shame thou shalt have double, In thy Maker's favor blest; }



## ANTHEM OF HARMONY.

Our souls, in love, to - geth - er knit, Ce - ment - ed, mixt in one, One hope, one heart, one mind, one voice, 'Tis

heav'n on earth be - gun, Our hearts have of - ten burnt with - in, And glow'd with sa - cred fire, While Je - sus spoke and

fed and blest, And fill'd th' enlarg'd de - sire, "A Sav - iour," let cre - a - tion sing, "A Sav - iour,"

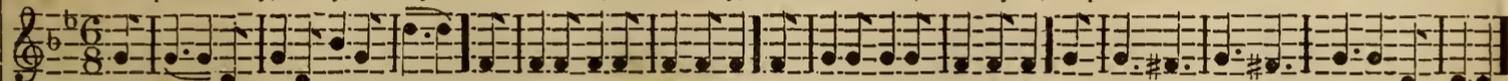
let the heav - en's ring, 'Tis God with us, we feel him ours, His full - ness in our

souls he pours, 'Tis al - most done, 'tis al - most o'er, We're join - ing those who've gone be-

fore, We soon shall meet to part no more, We soon shall meet to part no more.



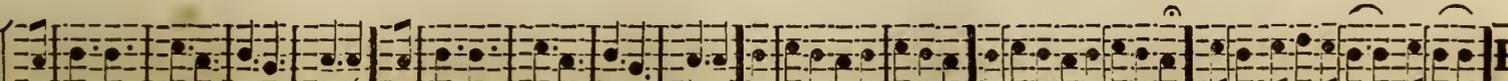
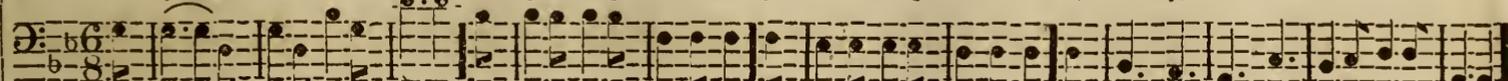
1. Time speeds away, away, a - way ; Another hour, anoth - er day, An - other month, another year, Drop from us like the leaf - lets sear.



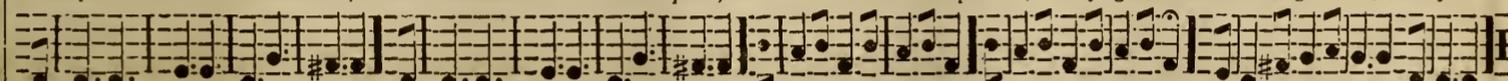
2. Time speeds a - way, away, a - way ; Like torrent in a stormy day, He undermines the stately tower, Uproots the tree and snaps the flower ;



3. Time speeds a - way, away, a - way : No eagle through the skies of day, No wind along the hills can flee, So swiftly, or so smooth as he.



1. Drop the life blood from our hearts, The rose-bloom from the cheek departs, The tresses from the temples fall, The eye grows dim and strange to all, The eye - -

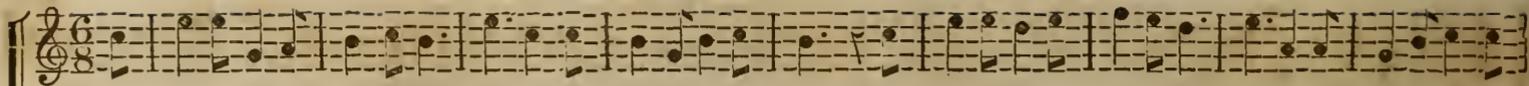


2. And sweeps from our distracted breast, The friends that lov'd, the friends that bless'd ; And leaves us weeping on the shore, To which they can return no more, To - -

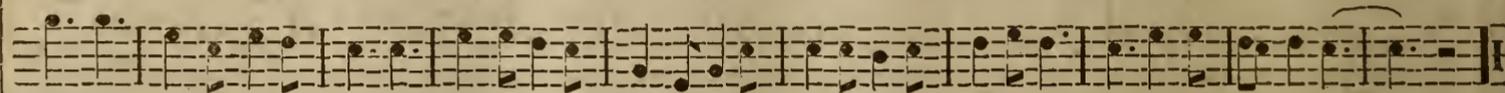
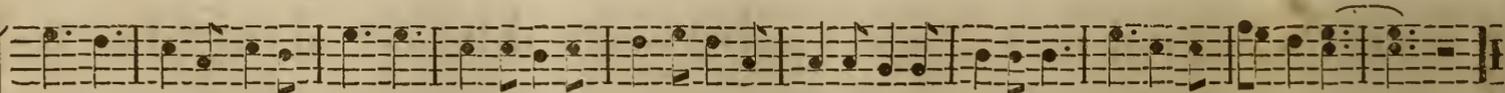
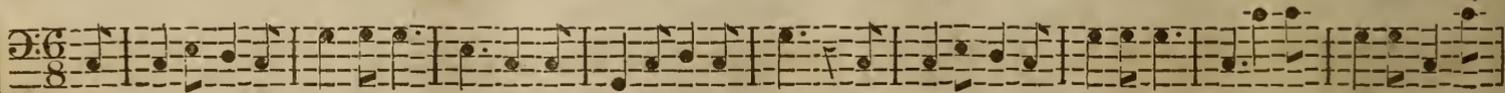


3. Like fiery steed from stage to stage, He bears us on, from youth to age ; Then plunges in the fearful sea, Of fathomless eternity, Of fathomless eternity.

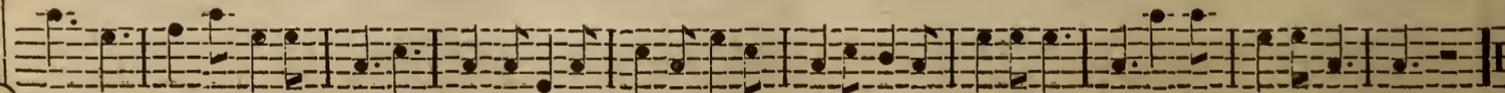




My days, my weeks, my months, my years, Fly rapid as the whirling spheres, Fly rap - id as the whirling spheres, Around the steady pole. Time



like the tide its motion keeps, And I must launch in - to the deep, And I must launch in - to the deep, Where endless a - ges roll.



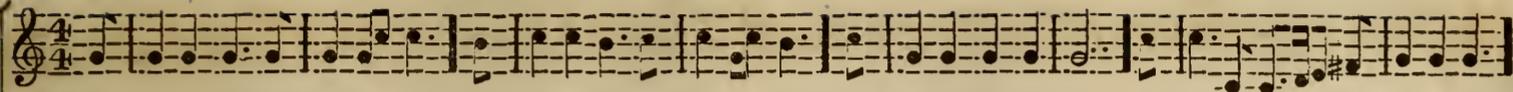
O love di - vine, how sweet thou art! When shall I find my will - ing heart, All tak - en

up with thee; I thirst, I faint, I die to prove, The greatness of re - deem - ing love, The love of Christ to me.

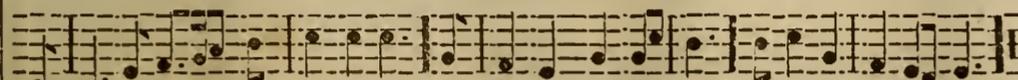
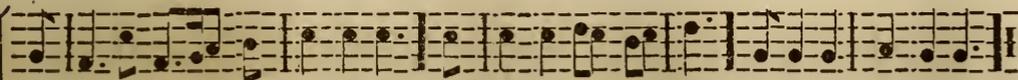
Wake, all ye soaring throng, and sing; Ye feathered warblers of the spring, Harmonious anthems raise; Praise him who shaped your finer mould,

*Second Treble.* *Alto.*

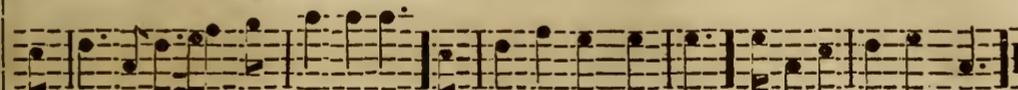
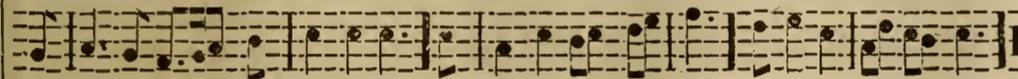
Who tipped your glittering wings with gold, And tuned your voice to praise— And tuned your voice to praise.



My God, thy boundless love I praise; How bright on high its glories blaze! How sweetly bloom be - low! It streams from thine eternal throne;



Thro' heaven its joys for - ev - er run, And all the earth o'erflow, And all the earth o'erflow.



2

'Tis love that paints the purple morn,  
And bids the clouds, in air upborne,  
Their genial drops distil;  
In every vernal beam it glows,  
And breathes in every air that blows,  
And glides in every rill.

3

It robes in cheerful green the ground,  
And pours its flowery beauties round,  
Whose sweets perfume the gale;  
Its bounties richly spread the plain,  
The blushing fruit, the golden grain,  
And smile on every vale.

4

But in thy word I see it shine  
With grace and glories more divine,  
Proclaiming sins forgiven;  
There faith, bright cherub, points the way,  
To realms of everlasting day,  
And opens all her heaven.

Lord, thou hast won—at length I yield, My heart, by mighty grace compell'd, Surrenders all to thee: Against thy ter - rors long I strove,

But who can stand a - gainst thy love? Love conquers even me, Love conquers e - ven me.

2  
If thou hadst bid thy thunders roll,  
And lightnings flash to blast my soul,  
I still had stubborn been:  
But mercy has my heart subdued,  
A bleeding Saviour I have viewed,  
And now, I hate my sin.

3  
Now, Lord, I would be thine alone;  
Come, take possession of thine own,  
For thou hast set me free;  
Released from sin,—at thy command  
See all my powers in waiting stand,  
To be employed by thee.

[This beautiful Hymn is by Newton. We take it from  
"Church Psalmody."]

Go forth to the mount, Bring the olive branch home, And rejoice, for the day of our freedom is come, And re - joice - - - for the

day of our freedom is come. Bring myr - tle, bring palms from ev' - ry tree, That is wor - thy to wave o'er the tents of the free,

That is wor thy to wave . . . o'er the tents of the free, That is wor - thy to wave o'er the tents of the free.

The first system of the musical score consists of three staves. The top staff contains the melody with various note values and rests, including a long note with a fermata. The middle staff contains the lyrics, with hyphens indicating syllables that span across multiple notes. The bottom staff contains the bass line, also with various note values and rests.

From that time when the moon upon A - ja - lon's vale, Looking mo - tion-less down, saw the kings of the earth, In the

The second system of the musical score also consists of three staves. The top staff continues the melody from the first system. The middle staff contains the lyrics, with hyphens indicating syllables that span across multiple notes. The bottom staff continues the bass line.

presence of God's mighty champions grow pale, O nev - er had Ju - dah, O nev - er had Ju - dah an

hour of such mirth. From that when the footsteps of Is - ra - el shone, With a light not their own,

from the Jor - dan's deep tide, Whose wa - ters shrunk back, As the ark glid - ed on, O nev - er, O nev - er,

The first system of the musical score consists of three staves. The top two staves contain the vocal melody, and the bottom staff contains the piano accompaniment. The lyrics are written below the second staff. The music features various note values, rests, and phrasing slurs.

nev - er had Ju - dah an hour of such pride, O nev - er had Ju - dah an hour of such pride.

The second system of the musical score also consists of three staves. The top two staves contain the vocal melody, and the bottom staff contains the piano accompaniment. The lyrics are written below the second staff. This system includes triplet markings (indicated by a '3' above the notes) and concludes with a double bar line.

Mortals, a - wake, with an - gels join, And chant, and chant, and chant the solemn lay, Joy, love and

grat - i - tude, and grati - tude com - bine, To' hail, to hail th' auspi - cious day. In heav'n the rapt'rous

theme was sung, in heav'n, And sweet ser - aph - ic fire, Through all the shining legions ran,  
 In heav'n the rapt'rous theme was sung,

and strung and tun'd the lyre, and strung and tun'd, And strung and tun'd the lyre. Swift thro' the vast ex-  
 Swift thro' the

vast expanse it flew, echo, roll'd, The theme, the song the joy was new, 'Twas more than  
 panse it flew, and loud the ech - o, echo,  
 And loud the ech - o ech - o, roll'd,

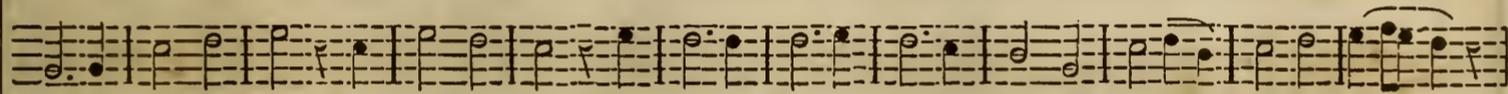
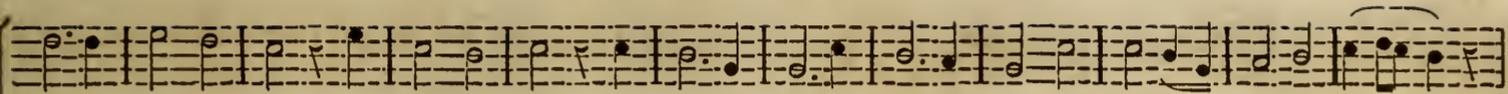
heav'n could hold, 'Twas more than heav'n could hold. tor - rent  
 'Twas more than heav'n could hold. Down from the portals of the sky,  
 Th' im - petuous tor - - rent

ran, And angels flew with eager joy, To bear the news to man, And angels flew with eager joy, To bear the news to man, to bear the

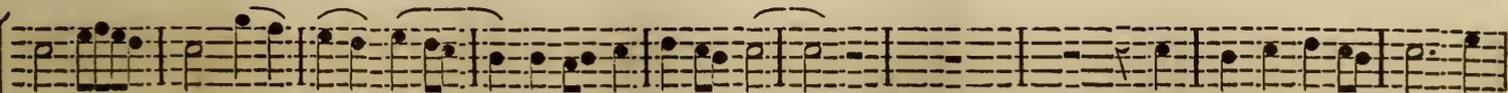
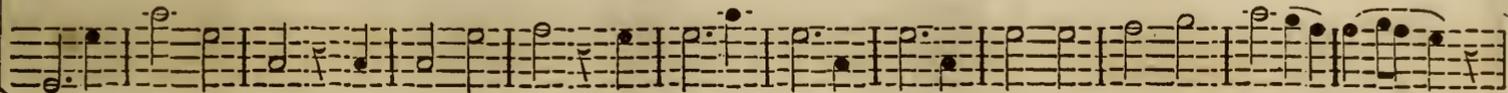
ran, And

news to man, to man. Hark,

news to man, to man. Hark, hark, the cheru - bic le - gions shout, shout, shout, shout, And glo - ry leads the

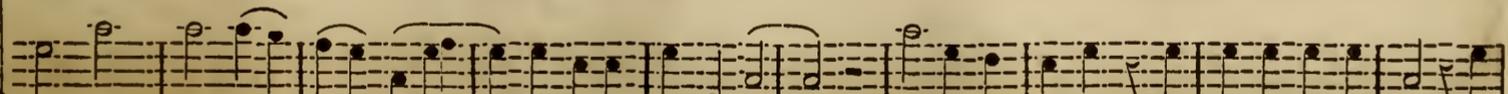
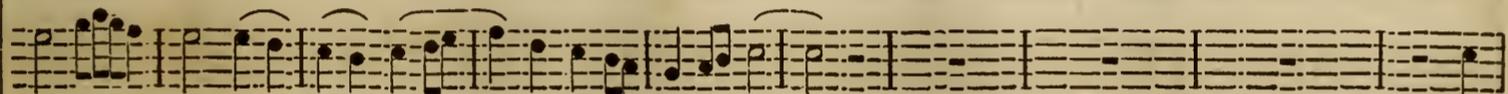


song, Good news and peace, are heard throughout, Good news and peace are heard throughout, Th' harmonious heav'nly throng,



Th' harmonious heav'nly throng, th' harmonious heav'nly throng.

The chorus we'll repeat, with



With joy the chorus, the chorus we'll repeat, with



born to die. Hail, hail, hail Prince of life for - ev - er hail, Hail, Prince of life, for - ever hail, for - ev - er hail,

Hail, Prince of life, for - ev - er hail, for - ever, Hail, Prince of life, for - ev - er hail, for - ev - er,

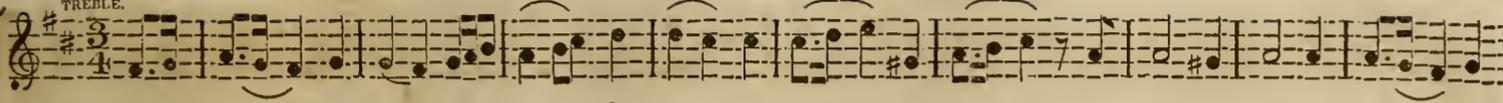
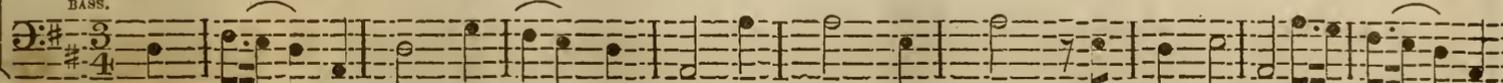
for - ev - er, for - ev - er, for - ev - er, Hail, Prince of life, Re - deem - er, Brother, Friend. Tho' earth, and time, and

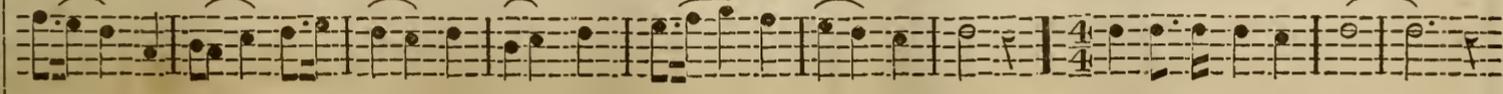
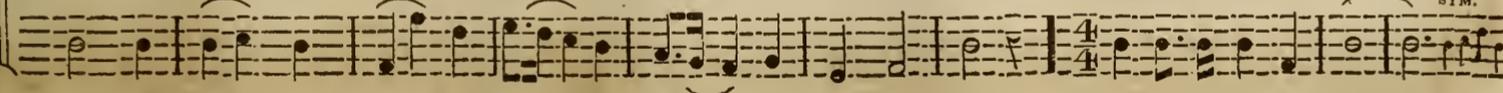
Hail, Prince of life, for - ev - er hail,

life shall fail, Thy praise shall never end, Though earth, and time, and life shall fail, Thy praise shall never end, Thy praise shall nev - - er end, Thy

praise, thy praise, thy praise shall nev - er, nev - er end, Thy praise shall nev - er, nev - er end.

# TRUMPET.

TREBLE.  
  
 TENOR.  
  
 We sing his love, who once was slain, Who soon o'er death re - vived a - gain, That all his  
 BASS.  


CHORUS. *Slow.*  
  
 Soon shall the trumpet sound,  
 saints through his might have E - ter - nal con - quest o'er the grave. Soon shall the trumpet sound,  
  
 SYM.  


## TRUMPET. Continued.

soon shall the trumpet sound, soon shall the trumpet sound, And we shall rise, shall rise, shall rise, shall rise to immor-

soon shall the trumpet sound, soon shall the trumpet sound, And we shall rise, shall rise, shall rise, shall rise to immer-

SYM.

tal - i - ty, shall rise to im - mor - tal - i - ty.

tal - i - ty, shall rise to im - mor - tal - i - ty. The saints who now in Je - sus sleep, His Al - migh-

TRUMPET. Continued.

Repeat "Soon shall the trumpet sound," &c.

- ty pow - er shall keep, 'Till dawns the bright il - lus - trious day, When death it - self shall die a - way.

How loud shall our glad voices sing, When Christ has ris - en, saints shall bring, From beds of dust, and

*Loud.* *Very soft.* *Loud.*

silent clay, To realms of ev - er - last - ing day; From beds of dust, and si - lent clay, To realms of ey - er -

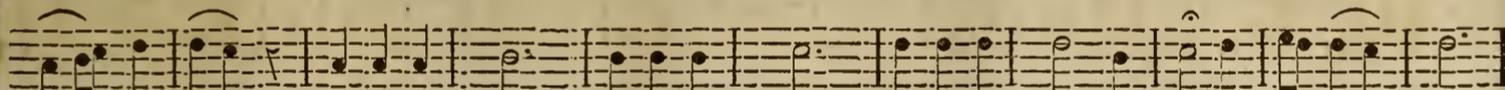
*Loud.* *tr* **CHORUS.**

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

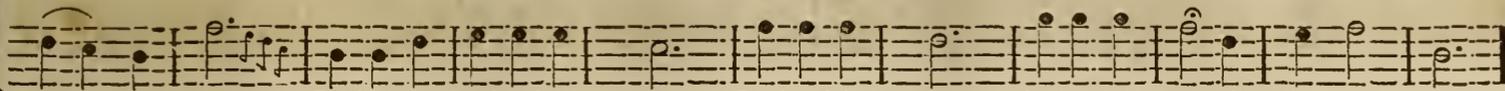
last - ing day, From beds of dust, and si - lent clay, To realms of ev - er - last - ing day. When land - ed on that



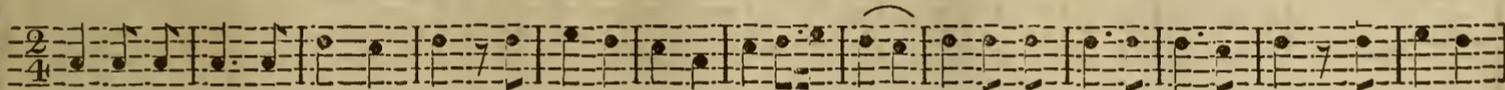
Death and the curse, Death and the, death and the curse, Death and the curse, will be no more.



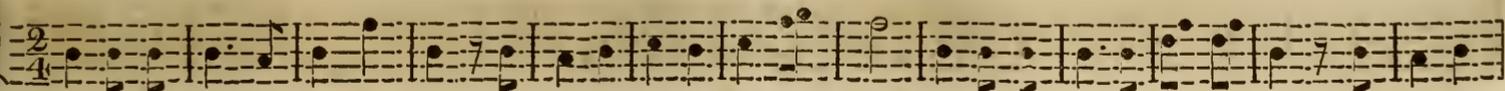
heaven - ly shore, Death and the curse, Death and the curse, Death and the curse, the curse, will be no more.



*Instruments.* Death, &c. Death and the curse, Death and the curse, death and the curse, will be ne more.



Hasten, dear Lord, that glorious day, And this delight - ful scene dis - play, Hasten, dear Lord, that glorious day, And this de-



lightful scene dis - play, When all thy saints, from death shall rise, Raptur'd in bliss, be - yond the skies, Raptur'd in bliss, be -

yond the skies, When all thy saints from death shall rise, Raptur'd in bliss, be - yond the skies, Raptur'd in bliss, be - yond the skies.

# TRIUMPH OF TEMPERANCE.

T. Whittemore.

203

F. BOLD AND ANIMATED. FF.

FF.

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 4/4. The music is written in a bold, rhythmic style. The lyrics are placed below the second staff.

Victo - ry! Vic-to - ry! Shout, shout, shout, Victo - ry! vic-to - ry! shout, shout, shout, Shout for vic - to - ry, A

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 4/4. The music continues from the first system. The lyrics are placed below the second staff.

glorious conquest won, A glorious conquest won, A na - tion's lib - er - ty re - stored, A tyrant's power o'erthrown,  
A tyrant's

A tyrant's power o'erthrown, A tyrant's power o'erthrown.

TREBLE SOLO.

power o'erthrown, The people rose to - gether, One heart, one mind, in all ;

Instrumental.

Detailed description: This system contains four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are instrumental accompaniment. A 'TREBLE SOLO' section begins in the third measure of the second staff, marked with a 3/4 time signature. The lyrics 'power o'erthrown,' and 'The people rose to - gether, One heart, one mind, in all ;' are placed below the vocal staves.

TENOR SOLO.

In the calm raa - jes - ty of might, They wrought the des - pot's fall. The champions wore no armor, They grasped no blood-stained

sword, Their strength was in their high resolve, Their trust was in the Lord, Their strength was in their high resolve, Their trust was in the Lord.

Detailed description: This system contains four staves of music. The top two staves are vocal lines with lyrics, including a 'TENOR SOLO' section. The bottom two staves are instrumental accompaniment. The lyrics 'In the calm raa - jes - ty of might, They wrought the des - pot's fall. The champions wore no armor, They grasped no blood-stained sword, Their strength was in their high resolve, Their trust was in the Lord, Their strength was in their high resolve, Their trust was in the Lord.' are placed below the vocal staves. The time signature is 4/4.

Who was the foe they trampled? Who was the foe they trampled? Spurning his base control; The fiend, the fiend, the fiend, the fiend, Intemp'rance was his

ANDANTE. FOR.

name, Intemp'rance, intemp'rance, The fiend intemp'rance, The fiend intemp'rance was his name, Debaser of the soul. Our God! Our God!

in thee we triumph, Thou hast the fight begun, And by thy grace and strength divine, The victory is won, the victory, the victory is won, is won, The

The first system of the musical score consists of three staves. The top staff contains the vocal melody with lyrics. The middle and bottom staves provide harmonic accompaniment. The lyrics are: "in thee we triumph, Thou hast the fight begun, And by thy grace and strength divine, The victory is won, the victory, the victory is won, is won, The".

victory, the victo - ry is won, is won, The victo - ry is won, The victory is won, And by thy grace and strength divine, The victory is won.

The second system of the musical score also consists of three staves. The top staff contains the vocal melody with lyrics. The middle and bottom staves provide harmonic accompaniment. The lyrics are: "victory, the victo - ry is won, is won, The victo - ry is won, The victory is won, And by thy grace and strength divine, The victory is won." The system concludes with a double bar line.

# THE SONG OF JUBILEE.

T. Whittemore.

267

NOT TOO SLOW.

Musical score for the first section of "The Song of Jubilee". It consists of three staves. The top two staves are for a piano accompaniment in 4/4 time, with a treble and bass clef. The bottom staff is for a vocal solo in 4/4 time, with a treble clef. The lyrics are: "Hark! Hark! Hark! Hark the song of Ju-bi-lee, FOR. Hark! Hark! Hark!" The word "SOLO." is written above the first staff of the vocal line, and "PIA." is written above the second staff of the vocal line.

## CHORUS.

Musical score for the chorus of "The Song of Jubilee". It consists of three staves. The top two staves are for a piano accompaniment in 4/4 time, with a treble and bass clef. The bottom staff is for a vocal counter in 4/4 time, with a treble clef. The lyrics are: "Hark the song of Jubilee, FUL. Loud as mighty thun-ders roar, FF. Loud as mighty thunders roar, Loud as mighty thunders roar, Or". The word "COUNTER." is written above the first staff of the vocal line. The word "FUL." is written below the first staff of the vocal line, and "FF." is written below the second staff of the vocal line.

Or the fulness of the sea, Or the fulness of the sea, When it breaks, when it breaks up - on the shore, When it breaks, when it breaks up -

the Or the,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in a common time signature. The lyrics are: "Or the fulness of the sea, Or the fulness of the sea, When it breaks, when it breaks up - on the shore, When it breaks, when it breaks up -". There are some musical markings like a 'b' (flat) and a 'C' (C-clef) in the piano part.

on the shore, Loud as mighty thunders roar, Loud as mighty thunders roar,

SYM. FF.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. The lyrics are: "on the shore, Loud as mighty thunders roar, Loud as mighty thunders roar,". There are musical markings like "SYM." and "FF." (fortissimo) in the piano part. The piano part features a complex rhythmic pattern with many beamed notes.

Loud as mighty thunders roar, Or the fulness of the sea, When it breaks, when it breaks, up - on the shore.

Or - the

SOLO.

Hark! Hark! Hark! Hark the song of Ju - bi - lee, The song of Ju - bi - lee, The

song of Ju - bi - lee, the song of Ju - bi - lee, Hark! Hark! the song of Ju - bi - lee, of Jubi - lee, the

song of Ju - bi - lee, the song of Ju - bi - lee, Hark, hark the song, hark, hark the song of Ju - bi - lee.

## TUTTI.

Hal - le - lu - jah for the Lord, God om - nip - o - tent shall reign, Halle - lujah let the word, echo round the earth and main,

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, let the

Echo round the earth and main, Halle - lu - - jah, Hal - le - - lujah, Hal - le - lu - jah, let the word, Echo round the earth and

Halle - lu - jah, Halle - lu - jah, Halle - lu - - - jah, let the

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, let the

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, let the word

main, Hal - le - lu - - - jah, Hal - le - - lu - jah, Hal - le - lu - jah, let the word Echo round the earth and main.

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, let the word, Sym.

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, let the word

God om - ni - po - tent, om - ni - po - tent shall reign,

SYN. God om - ni - po - tent, om - ni - po - tent shall reign, God om -

The first system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics and a 'SYN.' marking. The third and fourth staves are piano accompaniment.

God om - ni - po - tent shall reign, shall reign,

- ni - potent shall reign, God om - ni - potent, God om - ni - po - tent shall reign, God om -

shall reign, shall reign, shall reign.

The second system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment.

- ni - po - tent shall reign, God om - ni - po - tent shall reign, shall reign, shall reign, God om - ni - po - tent shall reign,

God om - ni - po - tent shall reign, God om - ni - po - tent shall reign, Hal - le - lu - jah, hark the sound, heard thro' earth, and thro' the skies.  
SOLO.

Wakes above, beneath, around, All cre - a - tion's harmo - nies, All cre - a - tion's harmo - nies, All cre - a - tion's har - mo - nies. See Jehova'h's

*SLOWER.*

*FOR.*

*QUICKER.*

banner furl'd, Sheath'd his sword, He speaks, 'tis done, And the kingdoms of this world, Are the kingdoms of his Son, Are the kingdoms of his Son, Are the king-

Are the kingdoms

Are the

kingdoms,  
 - doms, are the kingdoms, are the kingdoms of his Son, Are the kingdoms, kingdoms of his Son, Are the kingdoms of his Son, Are the kingdoms  
 Are the king - - doms of his Son,  
 kingdoms, Are the kingdoms, are the kingdoms of his Son.

of his Son.  
 SYM. He shall reign from pole to pole, With illim - i - table sway, He shall reign when like a scroll,  
 FOR.  
 Yon-

Yon - der heav'ns shall pass away.

SYM.

- - der heav'ns shall pass away, (Yon - der heav'ns shall pass away.

Yonder

Then the end be - neath his rod, Man's last en - e - my shall fall, Halle - lu - jah, Christ in God, God in Christ is

For.

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, A - -

Halle - - - lu - - - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - -

all in all, God in Christ is all in all, Halle - lu - jah, Halle - lu - jah, Halle - lu - - - - jah, A - -

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah,

men.

men. God in Christ is all in all, God in Christ is all in all, A - men, A - men, A - men.

men.

men.

Hal - le - lu - jah, God in Christ is all in all, A - men, Amen, A - men. A - men. God in Christ is all in all.

This system consists of four staves of music. The first staff is the vocal line, featuring a melody with eighth and sixteenth notes. The second staff is a piano accompaniment with chords and moving lines. The third and fourth staves provide additional accompaniment, likely for a second instrument or voice part. The lyrics are written below the first two staves.

God in Christ is all in all, God in Christ is all in all. IS ALL IN ALL.

This system also consists of four staves of music. The first staff is the vocal line, which begins with a long note and then moves to a melody. The second staff is the piano accompaniment. The third and fourth staves are additional accompaniment. The lyrics are written below the first two staves.

1. Should truth with an impartial eye, Look back on days of man passed by, E'en back to days of yore, What countless millions would she see,  
 2. See the inebriate—half repents, His drunken follies he relents, And heeds to virtue's lore; But ah! that soft and soothing voice!

Who've trod the path of misery, By list'ning to once more, Once more, once more, By list'ning to once more.  
 He stops and makes the foolish choice, And says, I'll taste once more, Once more, once more, And says, I'll taste once more.

3  
 See reason pleading with a youth,  
 To turn from paths of vice to truth,  
 And dwell on virtue's shore;  
 He listens with attentive ears,  
 He feels the truth of what he hears,  
 But says, 'I'll taste once more.'

4  
 Thus goes the world with mortals here,  
 Thus they steal on from year to year,  
 No wiser than before—  
 The plea, with all, from day to day,  
 Till death shall close the tragic play,  
 Is but 'once more, once more.'

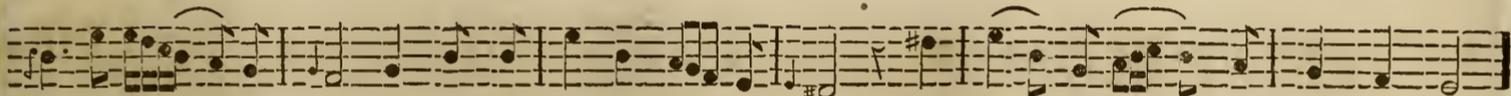
5  
 But hark! there comes an awful sound,  
 It shakes the rocks, the solid ground,  
 With dread from shore to shore;  
 It speaks—oh heed the solemn word!  
 "I am the great and sovereign Lord,  
 With me there's no 'once more.'"   
 F.

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 4/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics for this system are: "Sin - ner, O why so thought - less grown, Why in such dreadful haste to die, Dar - ing to".

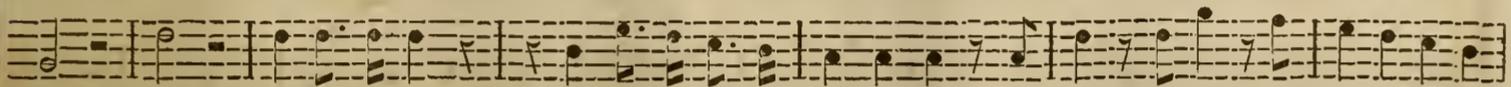
Sin - ner, O why so thought - less grown, Why in such dreadful haste to die, Dar - ing to

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 4/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics for this system are: "leap to worlds un - known, Heedless a - gainst thy God to fly. Wilt thou despair e - ter - nal fate, urg'd on by".

leap to worlds un - known, Heedless a - gainst thy God to fly. Wilt thou despair e - ter - nal fate, urg'd on by



sin's fan - tas - tic dreams, Mad - ly at - temp th' in - fer - nal gate, And force thy pas - sage to the flames.



Stay, stay, stay sinner stay, Stay sin - ner on the gos - pel plains; Be - hold, behold the God of love un -



sold, The glories of his dying pains, For - ev - er telling yet un - told, For - ev - er, for - ev - er, for - ev - er tell - ing,

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a second piano accompaniment. The music is in common time and features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'mf'.

ev - er tell - ing yet un - told, for - ev - er tell - ing, ev - er tell - ing, yet un - - told.

Detailed description: This system continues the musical score with three staves. It concludes with a double bar line. The notation includes various rhythmic values and rests, consistent with the first system.

Je - sus our tri - umphant head, Ris'n vic - torious from the dead, To the realms of glo - ry gone, To as - cend his

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 vocal line with lyrics underneath. 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 simple, hymn-like style with quarter and eighth notes.

*Soft.* *Loud.*

rightful throne. Cherubs on the conqu'ror gaze, Seraphs glow with brighter blaze; - Each bright or - der of the

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 vocal line with lyrics underneath. 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 dynamic markings 'Soft.' and 'Loud.' above the top staff.

Hail him, hail him, Hail him as he passes by,  
 sky, Hail him as he passes by, Hail him, hail him, Hail him as he passes by.  
 Hail him as he passes by,

Saints the glorious triumph meet, See their garments at his feet; By his scars his toils are view'd, And his garments

*Loud.*

roll'd in blood. Heav'n its king con - grat - ulates, . Opens wide her golden gates; Angels songs of vict'ry bring,

All the blissful, All the blissful regions ring.  
 All the bliss - ful regions ring, All the blissful regions ring. Sinners join the  
 All the blissful regions ring.

heav'nly pow'rs, For re - demption all is ours; None but burden'd sinners prove, Blood-bought pardon dy - ing love.

*Mæstoso.*

Hail, thou dear, thou wor - thy Lord; Holy Lamb, incarnate Word! Hail, thou suff'ring Son of God! Take the trophies of thy blood.

I heard a great voice from heav'n say - ing un - to me, Write from hence-

forth, write from hence - forth, write from hence - forth, blessed are the dead which die in the Lord.

Yes. saith the spir - it, for they rest, for they rest, for they rest,

for they rest, From their la - bors, from their la - bors, from their la - bors, and their

works, which do fol - low, fol - low, fol - low, which do fol - low, fol - low them, Which do fol - low them.

**MOUNT VERNON.** To the memory of Mrs. MARY SNELLING. Humbert.

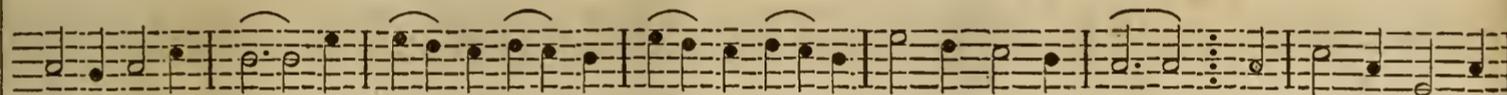
To part with thee, To part with thee my na - ture bleeds, The painful task is mine; My best of earthly gifts has fled, A gift al-

most di - vine. So much of heav'n made earth retire, She could no longer stay; Her love to God o'er-swell'd desire, And burst the band of clay.

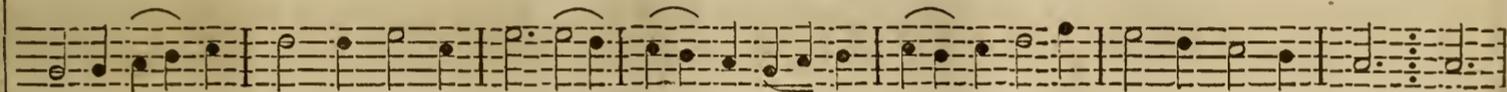
The first system of the musical score consists of three staves. The top staff contains the vocal melody with various note values and rests. The middle and bottom staves provide harmonic accompaniment. The lyrics are printed below the middle staff, with hyphens indicating syllables that span across multiple notes.

O, let my ransom'd spir - it go, The fullness of his love to know. I long to go nor wish my stay, Nor

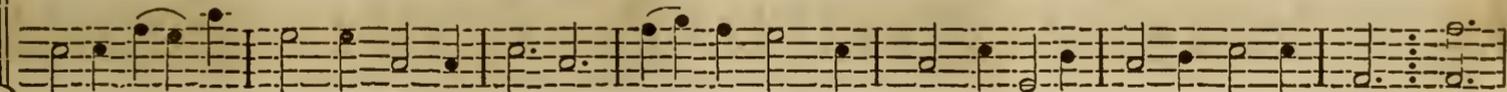
The second system of the musical score also consists of three staves. It begins with a key signature change to G major and a time signature change to 6/4. The notation includes various note values, rests, and dynamic markings. The lyrics are printed below the middle staff, continuing the narrative of the hymn.



ask but for my flight; Then joy - ful I shall soar a - way To ev - er - last - ing night. I see, I see my



Saviour dear, I hear a solemn call; Heav'n smiles on his tri - umph - ant car, My Saviour and my all. She



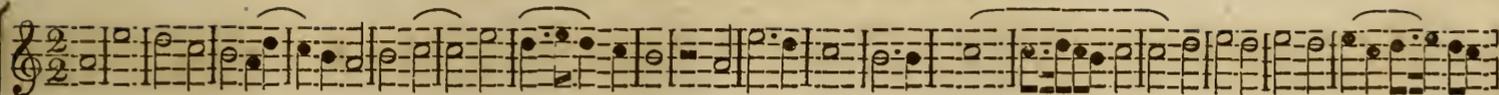
ceas't, she ceas't, her spir - it soar'd a - way, To man - sions in e - - ter - nal day.

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a 3/2 time signature. It features a melodic line with various note values and rests, including a half note, quarter notes, and eighth notes. The middle staff is the piano accompaniment, starting with a bass clef and a 2/2 time signature. It provides harmonic support with chords and moving lines. The bottom staff is a second piano part, also in 2/2 time, with a bass clef. The lyrics are placed below the middle staff, aligned with the vocal line.

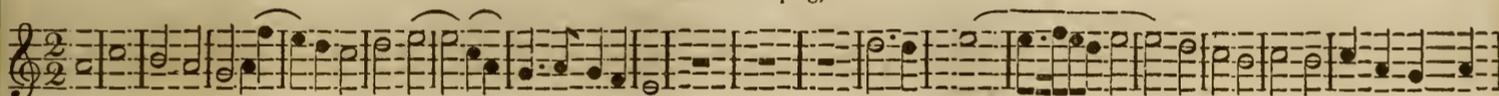
Then dry my flowing fall - ing tears, On faith's strong pinions fly ; Pass but a few more fleet - ing years, Be - neath the frowning sky.

O how we'll greet each other there, On that e - ter - nal shore ; And sweetly sing re - deem - ing love, When time shall be no more.

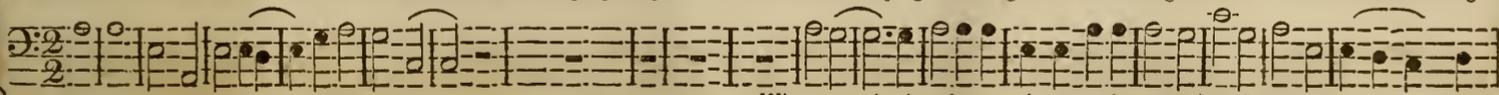
The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a 3/2 time signature. It continues the melodic line from the first system. The middle staff is the piano accompaniment, starting with a bass clef and a 2/2 time signature. The bottom staff is a second piano part, also in 2/2 time, with a bass clef. The lyrics are placed below the middle staff, aligned with the vocal line.



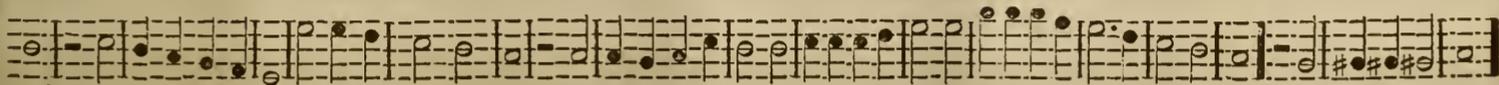
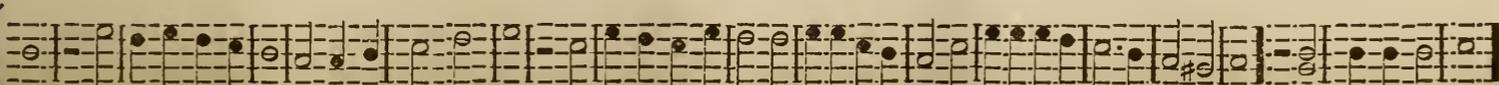
Whose weeping, &c.



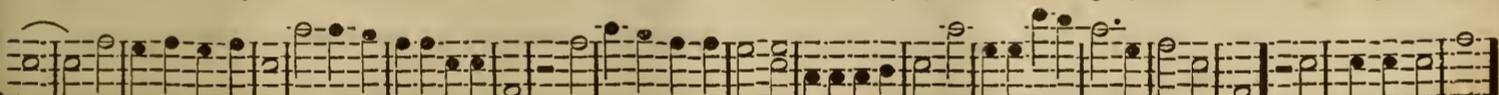
This tree a sacred monument I rear, Whose weeping boughs, weeping boughs - - - give birth to vent the flow - ing



Whose weeping boughs, weeping, weeping, weeping, &c.

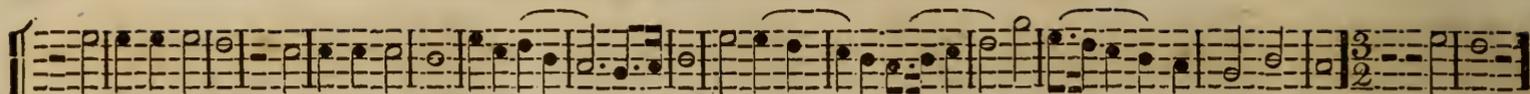


tears ; And shall in future years Tell me that thou art here. The roses at thy feet Shall also bear a part, And information give, That here thou art. Resting in silence,

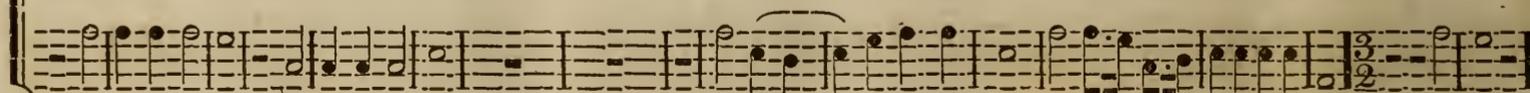


Tell me, Tell me, &c.

\* Occasioned by the death of his sister, on whose grave he planted a weeping-willow and a rose-bush, and inscribed these lines.

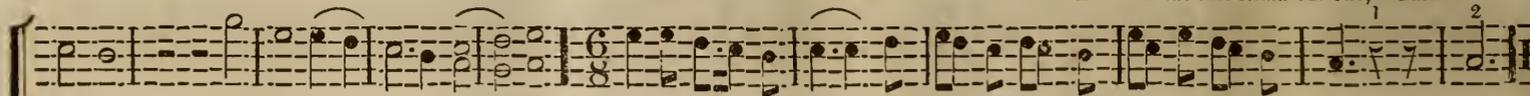


Resting in silence, Resting in silence, in this dark retreat, Where ros - es fade, and tend' - rest lovers meet. Farewell,

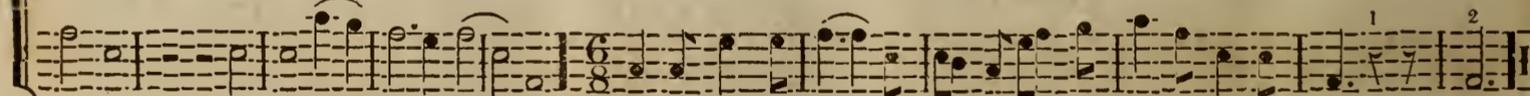


Where ros - es, roses fade, and tend'rest, tend'rest, &c.

End with the last strain but one, "Farewell."



Farewell, Farewell, my sister, Fare - well. Jesus calls thee home; My bleeding heart re - signs; "Thy will be done."



Sing the triumphs of your conq'ring head, Sing the triumphs of your conq'ring head, and cru - ci - fi - ed king.

*tr.* *Moderato.*

His achievements, when he vanquish'd all our enemies, we'll sing; His achievements, when he vanquish'd all our en - e - mies, we'll sing.

PIA. FOR.

Most triumphant, great and glorious, He from death and hell a - rose; In him all his church victorious, Triumph'd o'er her dreadful foes.

High ascend - ing 'midst an - gelic Songs and sounds of trumpets loud, In e - ter - nal triumphs leading All the captives of his blood.

VICTORS. Continued.

For.

*Crescendo.*

*Moderato.*

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Glo - ry, glo - ry, glo - ry, Lord, be thine.

MEDLEY.

Humbert.

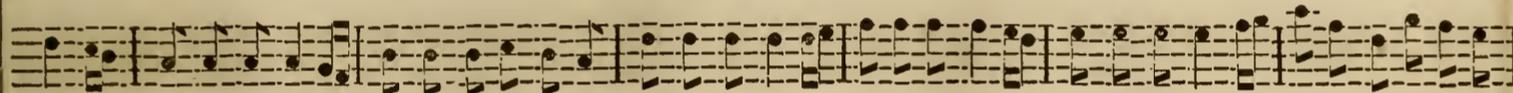
Where is the holly heav'n born, heav'n born Child, Heir of the everlasting throne, Who God and man hath reconcil'd, hath reconcil'd, And

see there,

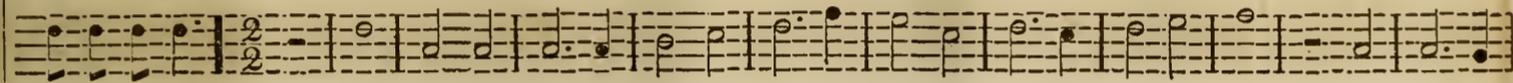
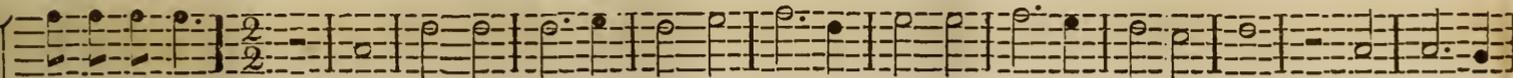
heav'n and earth rejoin'd in one, re - join'd in one. See there, new born Saviour see, By faith dis - cern the

see there the

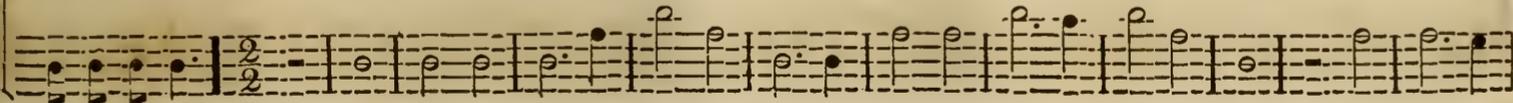
great I Am, 'Tis he, th' e - ter - nal God, 'tis he, That bears the mild Im - manuel's name. On Je - sus's

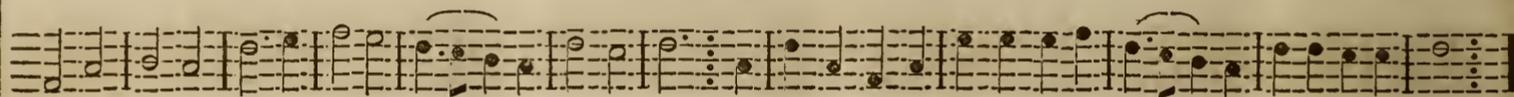


face with eager amaze, And pleasure extat - ic the seraphims gaze. Their newly born King, transported they sing, And heaven and earth with the

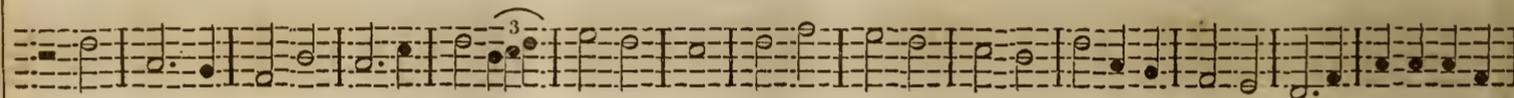
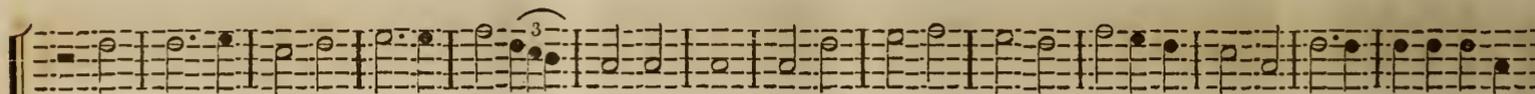
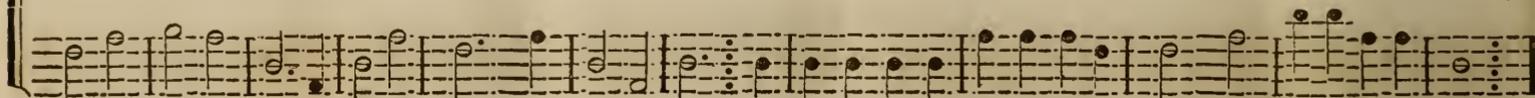


triumph doth ring. Let angels and arch - an - gels sing, The won - der - ful Im - manuel's name, A - dore with

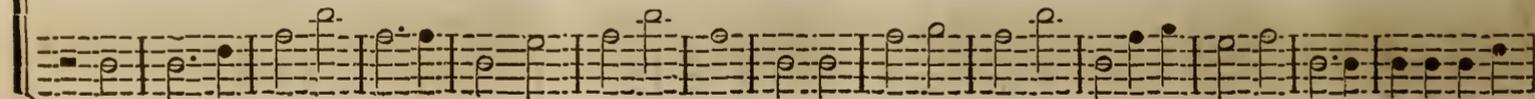


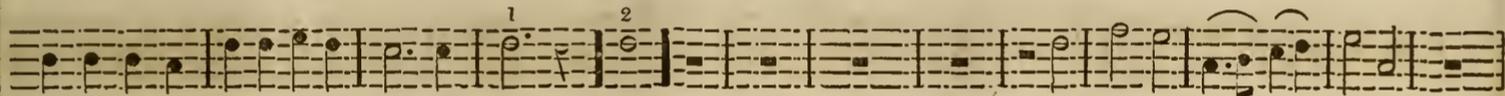
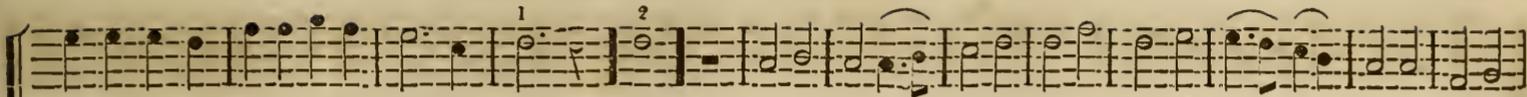


us the new-born King, And still the joy - ful news proclaim. Ye morning stars your hymns employ, And shout ye sons of God for joy.



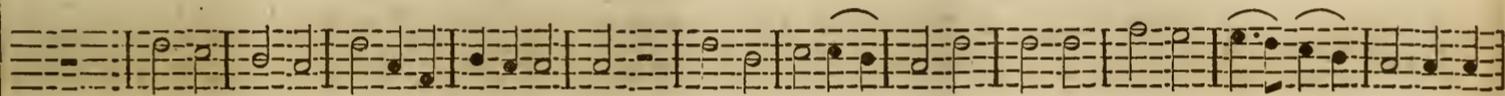
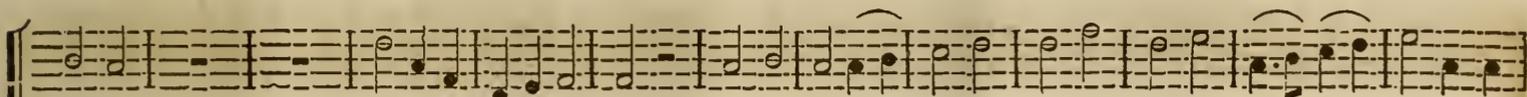
He laid his glo - ry by, He wrapt him in our clay, Unmark'd by hu - man eye, The latent Godhead lay. In - fant of days he





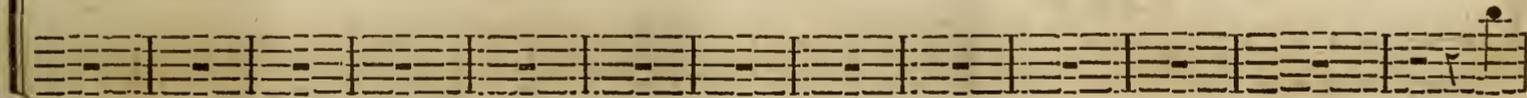
here became, And bore the mild Im - manuel's name.

Go see the King of glo - ry, Discern the heav'nly stranger; So poor



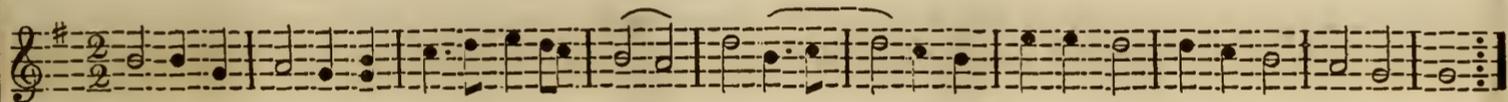
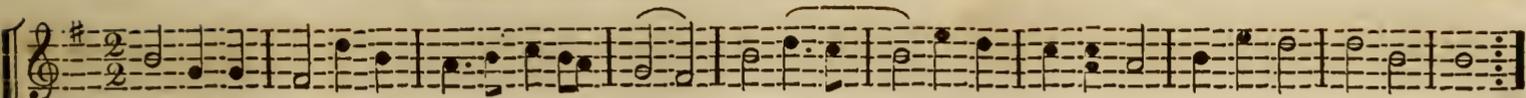
and mean his court an inn, His cradle is a manger.

Gaze on that help - less ob - ject Of endless ad - o - ration; Those

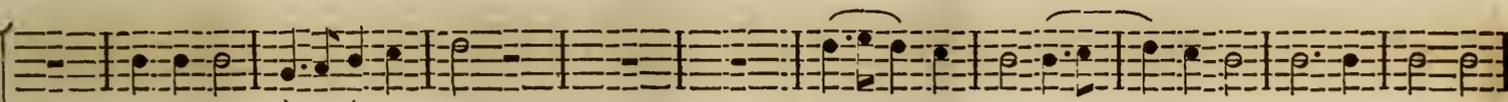
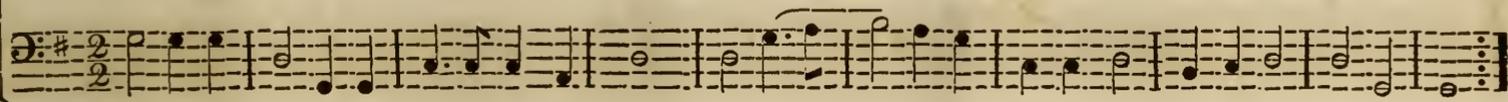


in - fant hands shall burst our bands, Those infant hands shall burst our bands, And work out our salva - tion. Then let us behold Mes - siah the

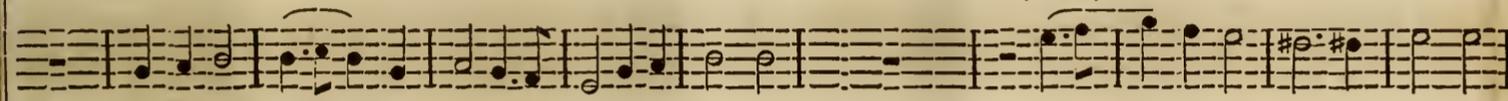
Lord, By prophets foretold, by angels ador'd, Our God's in - car - nation with angels proclaim, And sing of salvation in Je - sus's name.



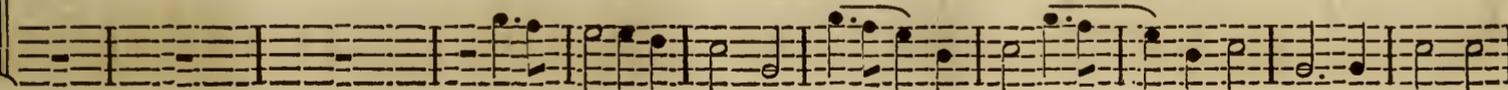
Blessed is he that con - sid - er - eth the poor, The Lord will de - liv - er him in the time of trou - ble :



all his bed, all, &c.



Thou wilt make all his bed, all his bed, in his sickness, all his bed, all his bed in his sickness.



And thou wilt not de - liv - er him into the will of his enemies, thou wilt not deliv - er him in - to the will of his en - e - mies.

Thy bread up - on - - - the waters; for  
For thou shalt find it, for  
Cast thy bread up - - on the wa - ters,

thou shalt find it af - ter ma - ny days. Blessed are the merci - ful, for they shall find mercy, Blessed are the merci - ful, for

they shall find mercy. The poor man cried, and the Lord heard him, and sav - ed him out of all his trouble,

char - i - ty, faith,

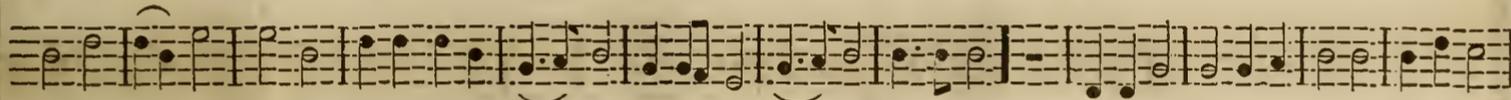
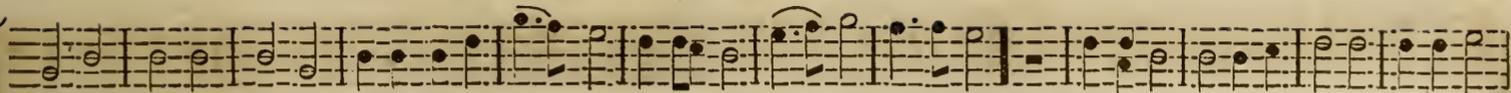
and saved him out of all his trouble. Follow after char - i - ty, hope, and chari - ty; but the greatest of these is

char - i - ty, faith,

Detailed description: This system contains three staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). The middle staff contains the lyrics 'and saved him out of all his trouble. Follow after char - i - ty, hope, and chari - ty; but the greatest of these is'. The bottom staff continues the melody with the lyrics 'char - i - ty, faith,'. The music consists of quarter and eighth notes, with some rests.

chari - ty, but the greatest of these is char - i - ty. Be ready to give, glad to dis - tribute, Laying up in store

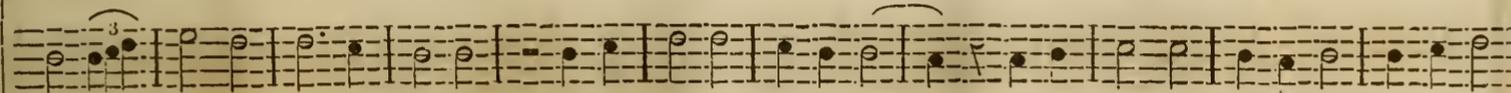
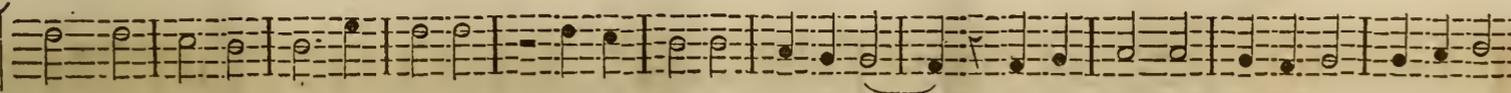
Detailed description: This system contains three staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). The middle staff contains the lyrics 'chari - ty, but the greatest of these is char - i - ty. Be ready to give, glad to dis - tribute, Laying up in store'. The bottom staff continues the melody. The music features quarter notes, eighth notes, and some rests, with a final cadence.



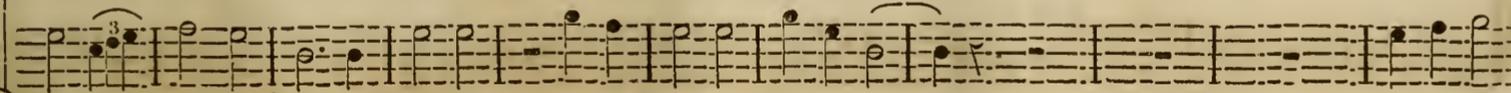
a good founda - tion, for God is not un - righteous to forget your la - bor of love. In - asmuch as ye have done it unto one



ye have, &c.



of the least of these my brethren, ye have done it un - to me, ye have done it un - to me, ye have done



ver-i - ly, and ver-i - ly,

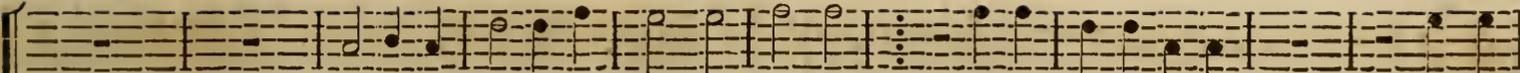
it un - to me. And veri - ly, and ver-i - ly I say unto you, You shall in no wise lose your re - ward,

Detailed description: This system contains three staves of music. The first staff begins with a treble clef, a 3/2 time signature, and a key signature of one sharp (F#). It contains two measures of music. The second staff continues with two measures, including a triplet of eighth notes. The third staff continues with two measures, also including a triplet of eighth notes. The lyrics are placed below the staves.

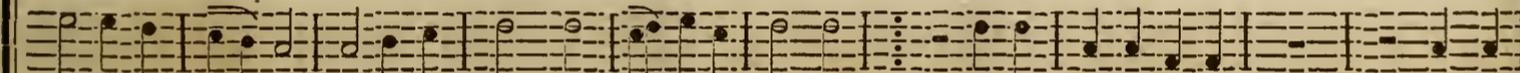
You - shall in no wise lose your reward. Blessed be the Lord God of Israel, from ever - lasting to ever - last - ing,

you shall, &c.

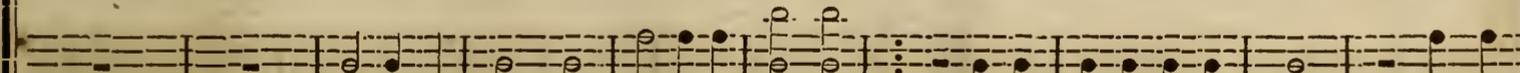
Detailed description: This system contains three staves of music. The first staff begins with a treble clef, a 3/2 time signature, and a key signature of one sharp (F#). It contains two measures of music. The second staff continues with two measures, including a triplet of eighth notes. The third staff continues with two measures, also including a triplet of eighth notes. The lyrics are placed below the staves.



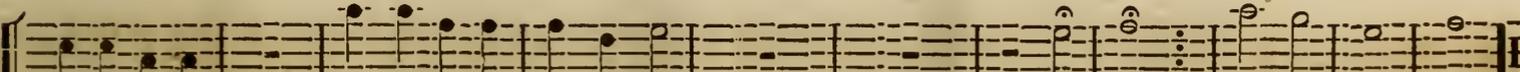
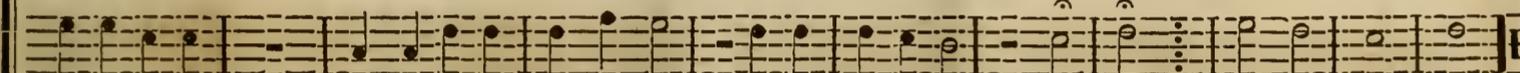
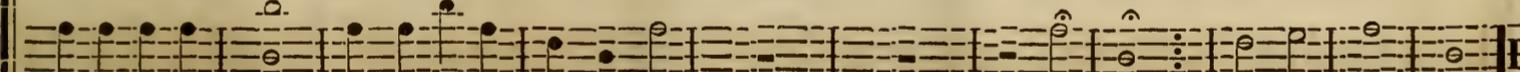
from, &c.



from ev - er - last - ing, to ev - er - last - ing, to ever - last - ing, and let all the people, and let

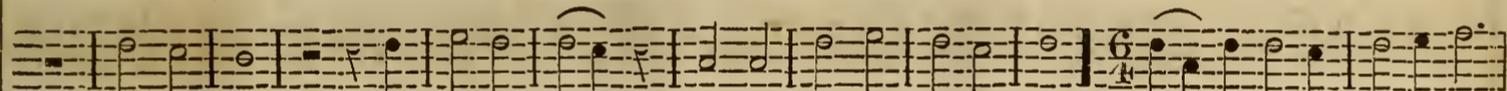
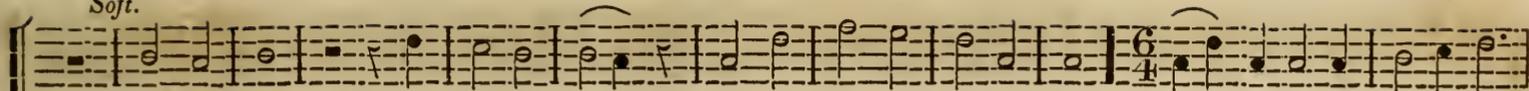


all the people say, and let all the peo - ple say, let the peo - ple say, A - men, Praise ye the Lord.

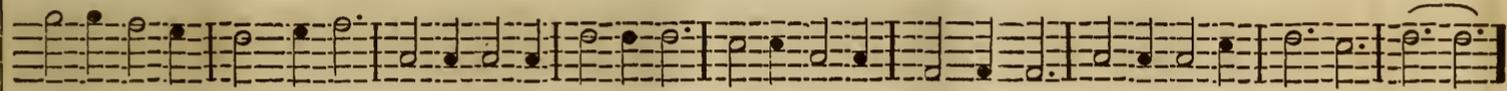
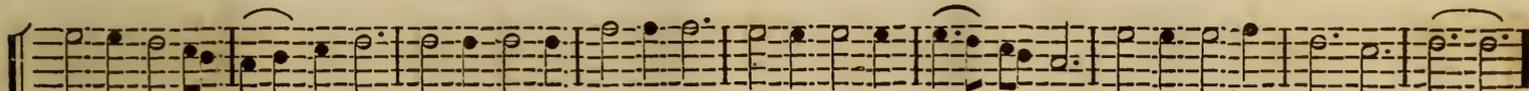
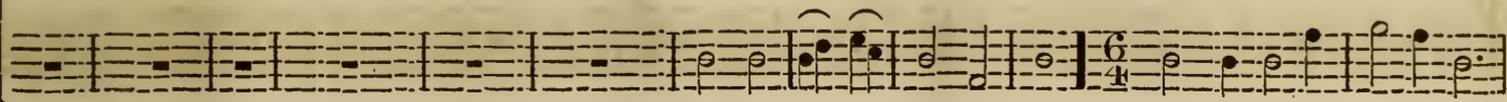




Hark! the herald, the herald, the her - ald an - gels sing, the herald, the herald, her - ald angels sing:

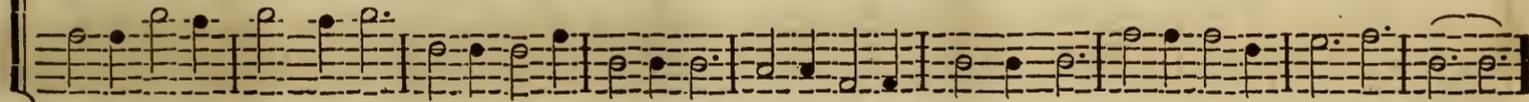
the herald an - gels sing, glo - - - - ry, glo - - - - ry, glo - - - - ry to the new-born King.

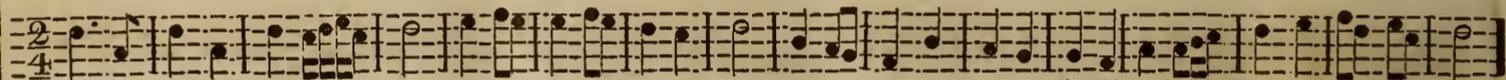
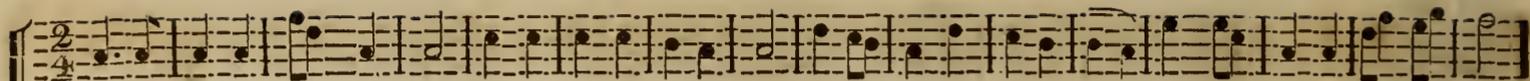
*Soft.*

Peace on earth, and mercy mild, God and sin - ners recon - cil'd. Joy - ful all ye nations rise,

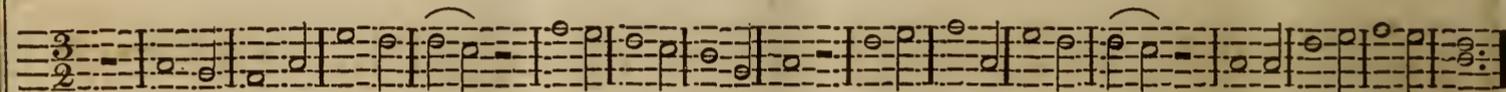
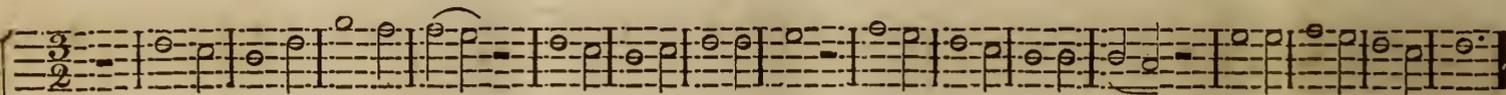
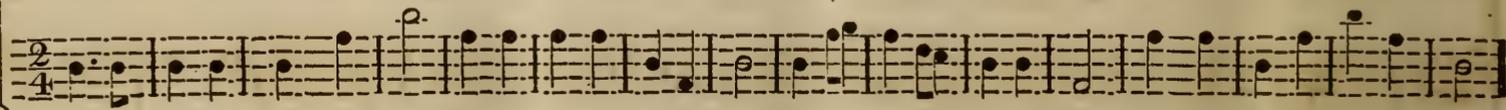


Join the triumph of the skies, With th' angelic host proclaim, Christ is born at Beth - le - hem, Christ is born at Beth - le - hem.

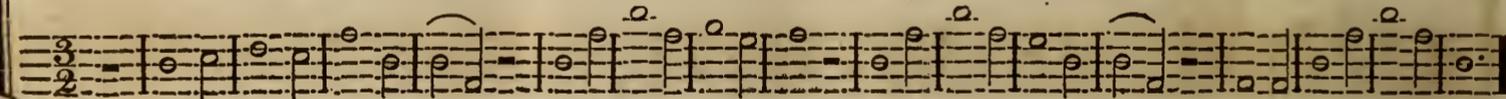


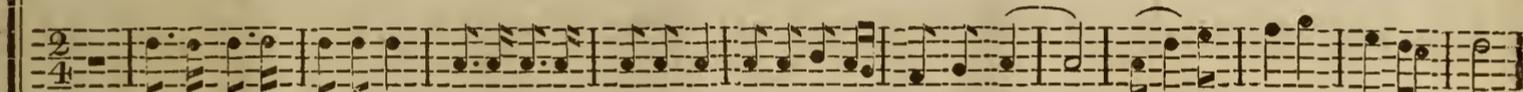
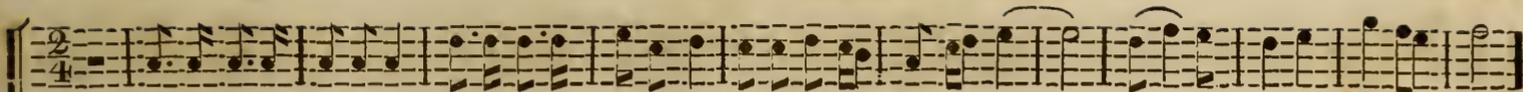


Christ by highest heav'n a - dor'd, Christ the ev - er - lasting Lord, Late in time behold him come, Offspring of a vir - gin's womb.

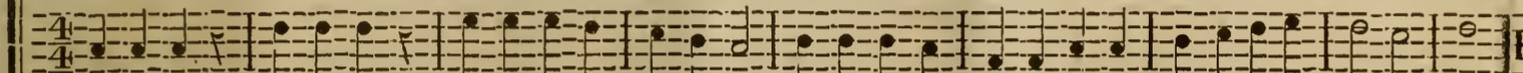
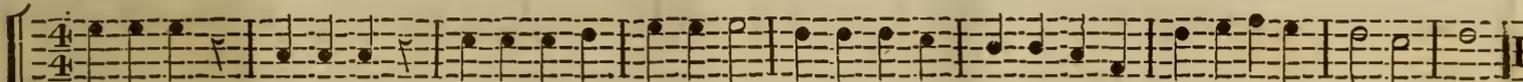
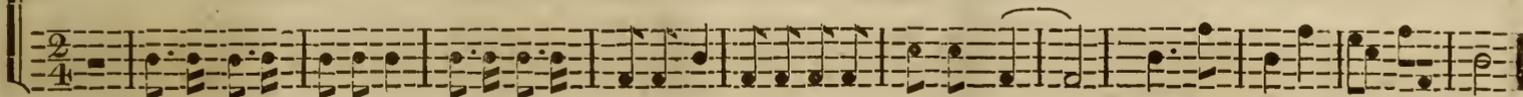


Veil'd in flesh, the Godhead he, Hail th'incarnate De - i - ty, Pleas'd as man with man appear, Jesus our Immanuel here.

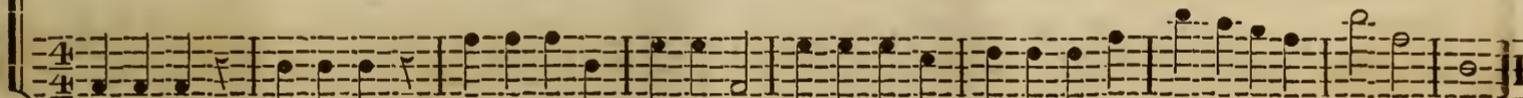




Hail the heav'n-born Prince of peace, Hail the son of righteousness ; Light and life is all he brings, Ris'n with healing in his wings.



Praise the Lord, Praise the Lord, Hal - le - lu - jah, Praise the Lord, Hal - le - lu - jah, Halle - lu - jah, Hal - le - lujah, Praise the Lord.



AIR. Hal - le - lu - jah, The Lord is ris'n in - deed, Hal - le - lu - jah.

The Lord is ris'n in - deed,

Now is Christ ris - en from the dead and be - come the first fruits of them that slept.

Now is Christ risen from the dead and become the first fruits of them that slept. Hal - le - lu - jah, halle - lujah, hal - le - lu - jah.

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

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 hu - mani - ty triumphant past the crystal ports of light and

seiz'd e - ter - nal youth. Man, all im - mortal, hail, hail, heaven all lavish of strange gifts to man.

Thine all the glo - ry, man's the boundless bliss. Thine all the glo - ry, man's the boundless bliss.

Hail to the day spring, Dawning from a - far, Hail, Hail, Hail, Hail to the day spring dawning from a - far;

Bright in the east I see, I see his na - tal star. Pris'ners of

*Soft.*

hope lift up your eyes, Be - hold, Be - hold the King of glo - ry from the skies. Lo An - gel

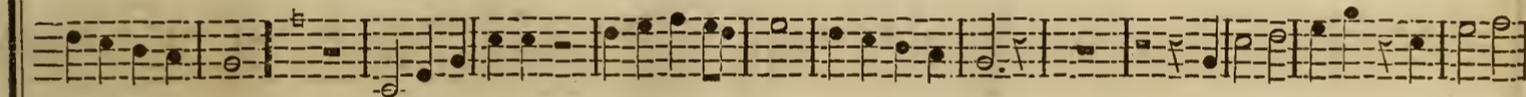
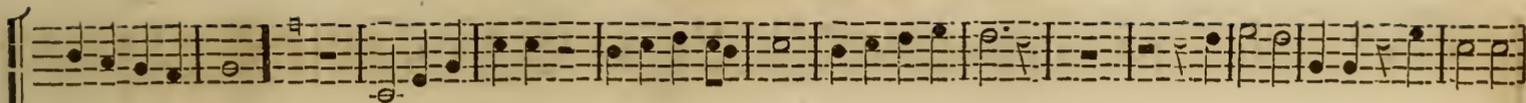
choirs his peaceful advent greet, And Gentile sag - es, And Gentile sag - es, And Gentile sages worship at his feet.

## DUETT.

Fair as that Heav'nly plant whose scions shoots with healing verdure, with healing ver - dure and in - mor - - tal fruits.

The tree of life, the tree of life, Be - side the stream that laves, that laves the field of Paradise, with glad'ning waves, He

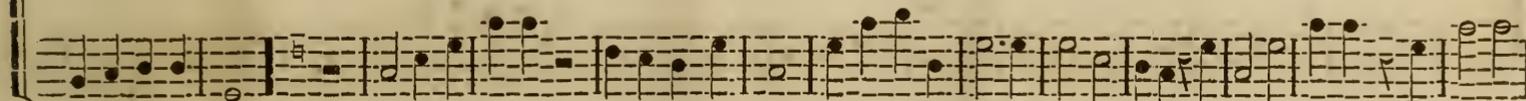
comes, He comes to preach good tidings, good tidings, good tidings, good tidings, good tidings to the poor, and heal the wounds that



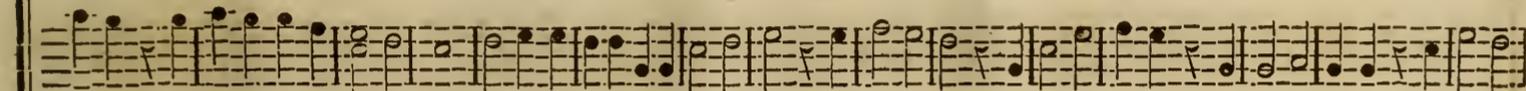
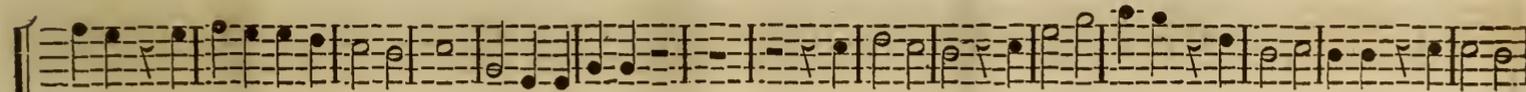
nature cannot cure ;

Son of the Highest who can tell thy fame, who can tell thy fame,

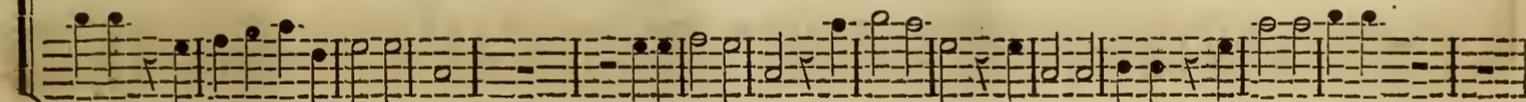
The deaf shall hear it, the deaf shall



The deaf shall hear it,



hear it, shall hear it, and the dumb proclaim, Son of the Highest who can tell thy fame, can tell thy fame, The deaf shall hear it, The deaf shall hear it, The deaf shall

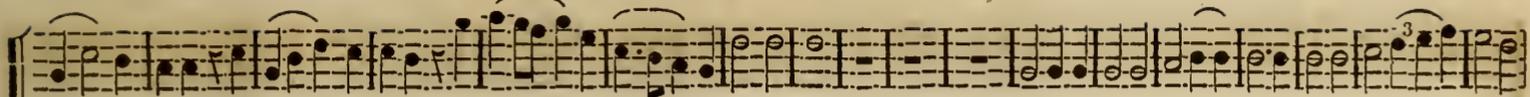


hear it, and the dumb proclaim. Now shall the blind behold their Saviour's might, the lame go forth rejoicing in his might, go forth rejoicing in his might.

The first system of the musical score consists of three staves. The top staff contains the vocal melody, starting with a treble clef and a key signature of one sharp (F#). The middle and bottom staves provide harmonic accompaniment. The lyrics are placed below the middle staff, with the first line of text aligned with the first measure of the vocal line.

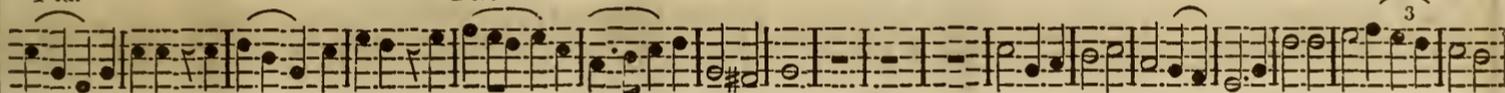
He comes, He comes, He comes, Ye bars of steel, Ye gates of brass, Ye bars of steel give way, Ye gates of brass give way, He comes, He comes, Ye

The second system of the musical score also consists of three staves. The top staff continues the vocal melody, featuring a prominent melodic line with a slur over the first few notes. The middle and bottom staves continue the accompaniment. The lyrics are placed below the middle staff, with the first line of text aligned with the first measure of the vocal line.



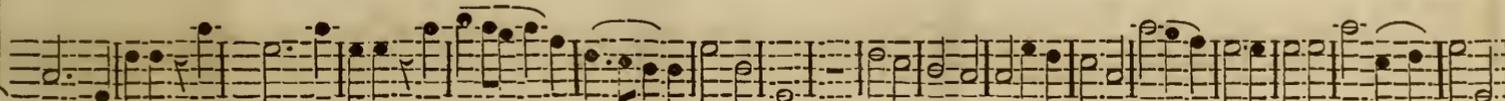
*Pia.*

*For.*

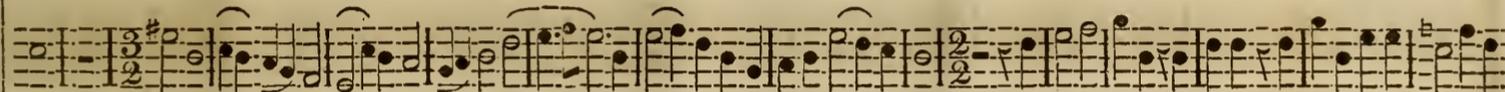
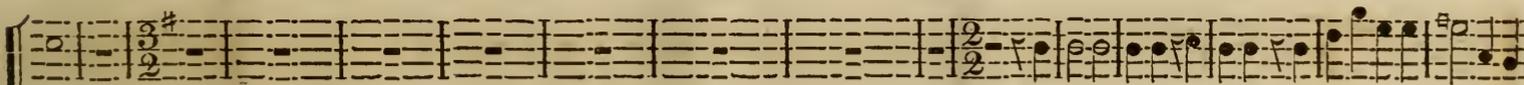


golden portals, ye gold - en portals, ye gold - en por - tals of the spheres,

The Son of righteousness appears, the Son of righ - teousness ap -



Open, Open,



pears. But ah my spirit sinks beneath that blaze that breaks and brightens o'er this glor'ous day, that breaks and brightens, & brightens, that breaks & brightens, that breaks &



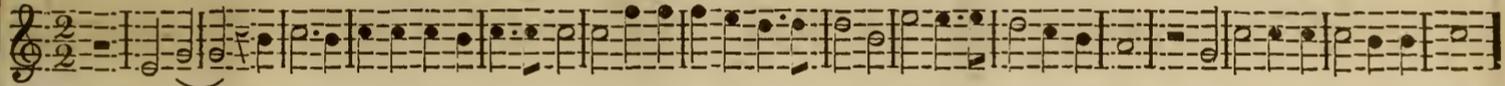
brightens o'er those glorious days, shall reign, he shall reign, shall reign, shall reign, shall reign, shall reign with undi - vided power, to earth's re-

For he shall reign,

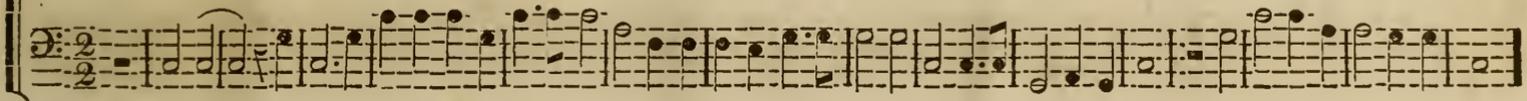
Detailed description: This system contains three staves of music. The top two staves are vocal parts with lyrics underneath. The bottom staff is a piano accompaniment. The music features a mix of quarter, eighth, and sixteenth notes, with some triplets and slurs. The lyrics are: 'brightens o'er those glorious days, shall reign, he shall reign, shall reign, shall reign, shall reign with undi - vided power, to earth's re-'. Below the first staff, the text 'For he shall reign,' is written.

motest bounds, to nature's fi - nal hour, to earth's re - motest bounds, to nature's fi - - nal hour.

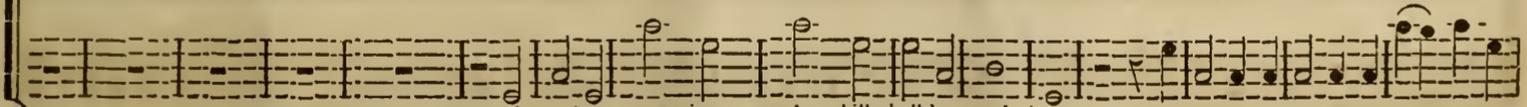
Detailed description: This system contains three staves of music. The top two staves are vocal parts with lyrics underneath. The bottom staff is a piano accompaniment. The music continues with similar notation to the first system. The lyrics are: 'motest bounds, to nature's fi - nal hour, to earth's re - motest bounds, to nature's fi - - nal hour.' The system ends with a double bar line.



The voice of him that crieth in the wilderness, that crieth in the wilderness, Prepare ye the way of the Lord, Prepare ye the way of the Lord,



Ev'ry valley shall be ex - alt - ed, and ev'ry moun - - - - - tain and hill shall be made low, And all flesh shall see the salva - tion of



and ev'ry mountain and hill shall be made low,

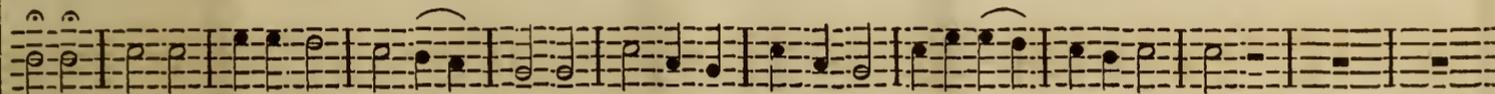
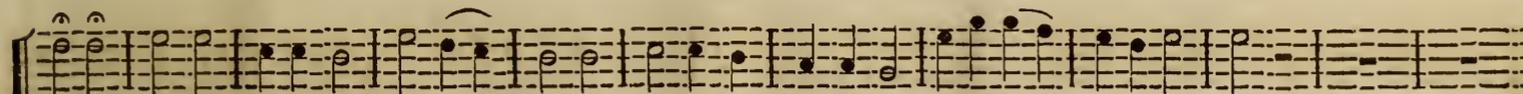
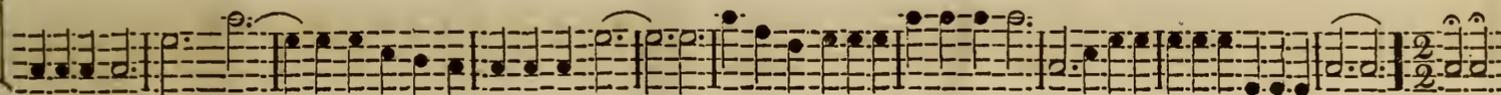
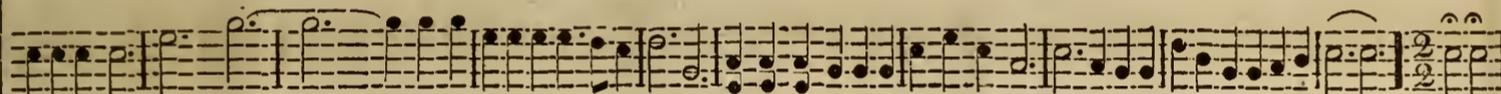
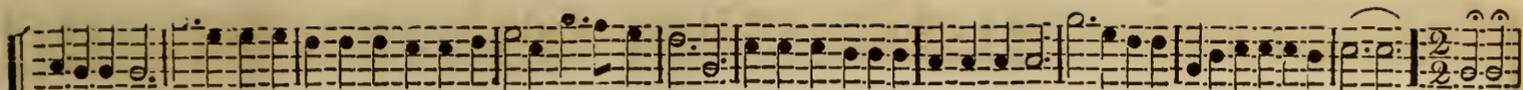
God, and all flesh shall see the sal - vation of God; For unto us a child is born, unto us a Son is giv'n, And his name shall be call - ed

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The music is in a common time signature and features various note values, rests, and phrasing slurs.

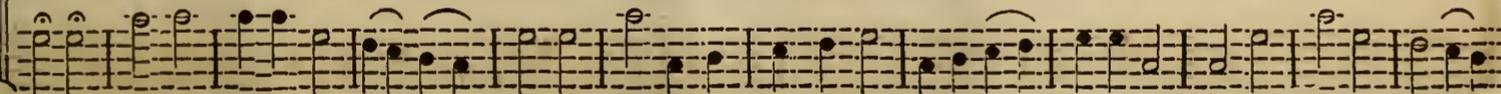
*Stroz.*

Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace. Ye mountains and valleys his praises resound, Ye hills and ye dales re-

The second system of the musical score also consists of three staves. It begins with the tempo marking 'Stroz.' (Staccato). The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The music is in a common time signature and features various note values, rests, and phrasing slurs.



Blessed, Blessed be the Lord God of Israel, For he hath vis - it - ed and redeem - ed his peo - ple,



And thou shalt call his

Je - sus, Je - sus,  
 Je - sus, Je - sus, For he shall save his people, his people, his people from their sins, for he shall save his  
 name, Je - sus, Je - sus,

## CHORUS.

people from their sins. To our Re - deemer God, wis - dom and pow'r be - longs, Im-



mortal crowns of Maj - es - ty and everlasting songs, Immortal crowns of majes - ty and ev - er - lasting songs.



PAULUS. S. M.

Ch. Ps. Hy. 458.

How charming is the place Where my Redeemer God Unveils the glories of his face, And sheds his love, his love a - broad.

How charming is the place Where my Redeemer God Unveils the glories of his face, - - - - - And sheds his love a - broad.

How charming is the place Where my Redeemer God Unveils the glo - - - - - ries of his face, - - - - - And sheds his love a - broad.

How charming is the place Where my Redeemer God Unveils the glories of his face, And sheds his love, his love a - broad.

*MODERATE.* *LOUD.* *DIM.* *LOUD.* *DIM.* *DIM.* *DIM.*

The musical notation for 'PAULUS. S. M.' is arranged in four systems. Each system has a vocal line (treble clef) and a piano line (bass clef). The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'MODERATE.' and dynamics include 'LOUD.' and 'DIM.'. The lyrics are printed below the vocal line.

## PAULUS. Continued.

LOUD.

DIM.

2. Here, on the mercy-seat, With radiant glo - ry crowned,

Our joyful eyes behold him sit, - - - And smile on all around.

2. Here, on the mercy - seat,

With radiant glo - ry crowned,  
LOUD.Our joyful eyes behold him sit, And smile on all, on all  
DIM. a - round.

2. Here, on the mercy - seat,

With radiant glo - ry crowned,  
LOUD.Our joyful eyes behold him sit, And smile on all, on all  
DIM. a - round.

2. Here, on the mercy-seat, With radiant glo - ry crowned, Our joyful eyes - - - behold him sit, - - - And smile on all a - round.

LOUD.

DIM.

3. - their prayers and cries Each contrite soul presents:

And while he hears their humble sighs, He grants them all their wants.

3. To him their prayers and cries Each contrite soul - - - presents:

And while he hears their humble sighs, He grants them all their wants.  
LOUD. DIM.

3. To him their prayers and cries Each contrite soul - - - presents:

And while he hears their humble sighs, He grants them all their wants.  
DIM.

3. - their prayers and cries. Each contrite soul presents; And while he hears - - - their humble: sighs, He grants them all their wants.

DIM,

4. Give me, O Lord, a place Within thy blest a - bode; Among the children of thy grace, The servants of my God.

4. Give me, O Lord, a place With-in thy blest a - bode; Among the children of thy grace, The servants of my God.

4. Give me, O Lord, a place With-in thy blest a - bode; Among the chil - - - dren of thy grace, The serv - ants of - - - my God.

4. Give me, O Lord, a place Within thy blest a - bode; Among the children of thy grace, The serv - ants of my God.

## HYMN. "Sweet is the scene when Christians die."

Ch. Ps. Hy. 615.

*Soft.*

1. Sweet is the scene when Christians die, When holy souls retire to rest: How mildly beams the closing eye! How gently heaves th'expiring breast, th'expiring breast!

So sinks the gale when storms are o'er ;      So dies a wave a - long the shore.

2. So fades a summer cloud away ;      So gently shuts the eye of day ;      So dies a wave a - long the shore.

So sinks the gale when storms are o'er ;      So dies a wave a - long the shore

*DIM.*      *DIM.*

*LOUD.*

3. Tri - umphant smiles the vic - tor's brow, Fanned by some guardian an - gel's wing, Fanned by some guardian an - gel's wing:

ORGAN TONE.

3. Tri - umphant smiles the vic - tor's brow, Fanned by some guardian an - gel's wing.

ORGAN TONE.

LOUD. SOFT. 1st Time. 2d Time. Loud.

O grave! where is thy vic - tory now, O grave! where is thy vic - tory now, And where, O death, where is thy sting, sting, And

1st Time. 2d Time.

LOUD.

where, O death, And where, O death, where is thy sting? where, where, where is thy sting?

where, O death, And where, O death, where is thy sting? where, where, where is thy sting?

He reigns, the Lord the Saviour reigns, Praise him in e - van - gel - ic strains; Let the whole earth in songs rejoice, And distant islands join their

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a treble clef and a key signature of one sharp. The first staff has a '7' above it, and the second staff has a '3' above it. The lyrics are written below the vocal staves.

*Slow.*

voice, And distant islands join their voice. Deep are his counsels and unknown; But grace and truth support his throne; Tho' gloomy clouds his way sur - round,

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a treble clef and a key signature of one sharp. The first staff has a '7' above it, and the second staff has a '7' above it. The lyrics are written below the vocal staves.

Flat Key-

Justice is their e - ternal ground. In robes of judgment, lo, he comes! Shakes the wide earth and cleaves the tombs, Shakes the wide earth and cleaves the tombs;

This system contains four staves of music. The first staff is the vocal line, and the subsequent three are piano accompaniment. The music is in 2/2 time and a flat key. The lyrics are written below the first staff.

Before him burns de - vour - ing fire, The mountains, mountains, &c.

Before him burns devouring fire, The mountains melt, the seas retire. His enemies, with sore dis-

Before him burns devouring fire, The mountains melt, the seas re - tire, The, &c.

Before him burns devouring fire, The, &c. The, &c.

This system contains four staves of music. The first staff is the vocal line, and the subsequent three are piano accompaniment. The music is in 2/2 time and a flat key. The lyrics are written below the first staff. There are first and second endings indicated by '1' and '2' above the notes.

Then lift your heads ye saints on high, And sing,  
 may, Fly from the sight and shun the day; Fly from the sight and shun the day; Then lift your heads, ye saints on high, And si-  
 Then lift your heads, lift, &c.

Then lift your heads, lift, &c.

Detailed description: This system contains four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of quarter and eighth notes. The lyrics are written below the staves. There are repeat signs with first and second endings indicated by '1' and '2' above the notes.

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

Detailed description: This system contains four staves of music, continuing from the first system. It features the same musical notation and lyrics. The lyrics are split across the staves. The first staff starts with 'sing, sing, sing, sing for, &c.' and the second staff continues with 'ng, for your redemption's nigh. Then lift your heads, ye saints, on high, And si - - - - ng, for your redemption's nigh.' The system concludes with first and second endings marked '1' and '2'.

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