

THE

METHODIST HARMONIST,

CONTAINING

A GREAT VARIETY OF TUNES

COLLECTED

FROM THE BEST AUTHORS,

ADAPTED

TO ALL THE VARIOUS METRES IN THE METHODIST HYMN-BOOK,

AND

DESIGNED FOR THE USE

OF THE

METHODIST EPISCOPAL CHURCH

IN THE UNITED STATES.



To which is added

A CHOICE SELECTION OF

ANTHEMS AND PIECES,

FOR PARTICULAR OCCASIONS.

—♦—
New-York:

PUBLISHED BY N. BANGS AND T. MASON, FOR THE METHODIST EPISCOPAL CHURCH; AND TO BE HAD OF THE METHODIST
PREACHERS IN THE CITIES AND COUNTRY.

Printed by W. & P. C. Smith.

1823.

Southern District of New-York, ss.

(L.S.) BE IT REMEMBERED, that on the fourth day of January in the forty-sixth year of the Independence of the United States of America, N. Bangs and T. Mason, of the said

District, have deposited in this office the title of a book, the right whereof they claim as proprietors, in the words following, to wit:

"The Methodist Harmonist, containing a great variety of Tunes collected from the best authors, adapted to all the various metres in the Methodist Hymn-Book, and designed for the use of the Methodist Episcopal Church in the United States.—To which is added a Choice Selection of Anthems and Pieces for particular occasions."

In conformity to the Act of the Congress of the United States, entitled "An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the time therein mentioned." And also to an Act, entitled "an Act, supplementary to an Act, entitled an act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the times therein mentioned, and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."

JAMES DILL.
Clerk of the Southern District of New-York.

PREFACE.

SINGING forms such an interesting and important branch of Divine service, that every effort to improve the science of sacred music should meet with corresponding encouragement. Nothing tends more, when rightly performed, to elevate the mind, and tune it to the strains of pure devotion. Hence the high estimation in which it has been constantly held by the Christian church. Indeed, every considerable revival of true godliness has been attended, not only with the cultivation and enlargement of knowledge in general, but of sacred poetry and music in particular. Singing and making melody in the heart to the Lord, is the natural result of having the love of God shed abroad in the heart by the Holy Ghost. The melodious notes of many voices, harmoniously uniting to sound the praises of God, cannot but inspire the heart of the Christian to devotion, and elevate the affections to things spiritual and divine. Who then can be uninterested in the improvement of a science so beneficial to the church of God! What heart that has ever vibrated at the inspiring sounds of sacred and vocal music, but must exult in every attempt that is made to cultivate and diffuse the knowledge of this useful auxiliary in spreading the knowledge of God our Saviour.

Though the Methodist Episcopal Church has never been insensible to the advantages resulting from the knowledge and practice of vocal music, having always used it—perhaps more than most other denominations of Christians—in public assemblies and private associations ; yet a suitable Tune-Book, adapted to the various Hymns and metres of its Hymn-Book, has long been a desideratum in its spiritual economy. Several efforts, indeed, have been made, by individuals, to supply this deficiency. The subject was brought before the General Conference at its last session ; and it was finally referred to the discretion of the Book-Agents.

Believing such a collection of Tunes, as should be suited to the various metres and subjects of our Hymns, would be highly advantageous to the members and friends of our church, soon after the Conference closed its session, the Agents adopted measures to accomplish this very desirable object. For this purpose a Committee, consisting of members of our Church, was appointed, who, besides their competency to this undertaking, felt a deep interest in the reputation and utility of this very important part of Divine service. They were requested, in conformity as nearly as practicable to the requisition of our discipline, to make a selection of Tunes from authors of approved merit, keeping in view the various sections of our widely extended connexion, that the peculiarity of taste, in the choice of tunes, might, as far as possible, be gratified. They entered upon their labour with cheerfulness, and persevered with conscientious care and diligence until they brought their work to a close : and the Tunes comprised in the following selection will evince the result of their exertions, and their communication to the Agents, with which we close this preface, will explain the manner in which they executed the trust confided to them.

“ DEAR BRETHREN.

Your Committee whose task it has been, by your request, to compile a Book of Tunes for the use of the Methodist Episcopal Church, report: That they have been fully aware of the extreme difficulty of making such a selection of tunes as should in all respects be accommodated either to the fancy or taste of every section of our widely extended Connexion. In the use of any particular style of tunes, so much generally depends upon education, local feelings or mental constitution; that, except with those who are skilled in the science of music, the choice of a tune is seldom caused by a

discovery of its intrinsic worth, or its adaptation to the solemnities of Christian worship. Your Committee therefore, will neither be surprised, nor disappointed, if their selection in coming before the public, meet with some of those discouragements which have attended works of a similar nature.

Your Committee, however, have not been regardless of the partialities of our Societies, in different parts of the Union. They have availed themselves of standard works which have obtained celebrity in the Eastern and Southern States, as well as those that are in general use among us. The best European authors have also been consulted. Books edited by members of our Church, or with a design to suit our Hymn Book, have received particular attention. They have neglected no means of ascertaining the wishes of our friends, and of accommodating as far as possible their plan to those wishes.

It may be proper to suggest that the primary object of your Committee has been, not to prepare a collection of tunes for social circles, or singing associations, (though they hope the work will not be unacceptable even in this light) but, according to your own directions, for the use of worshipping congregations. They have therefore, in the first place, carefully avoided the choice of all such tunes, as from the intricacy or unsuitableness of their style are incapable of being easily learned by ordinary congregations; for one of the most important objects of public singing is lost when every tuneful voice in the house of God cannot join in the solemn exercise.

Secondly, In cordial approbation of that clause of our discipline which disapproves of fugue tunes, they have, (with the exception of a very few, the use of which has been established by general practice) passed by those distinguished by that peculiarity.

Thirdly, In order to assist leaders of singing, they have carefully affixed over each hymn in the new Hymn-Book, the name of such tune as in their opinion is suitable to that hymn.

Your Committee have thought proper to insert brief Instructions in the rudiments of music, which will be found of great utility where the work is introduced into Singing-schools.

Thus, after the labour of nearly a twelvemonth, your Committee have the pleasure of delivering into your hands the result of their joint exertions: they are happy in having this opportunity of contributing their part towards the improvement of one of the most delightful, as well as one of the most devotional parts of divine worship. Uninfluenced by the expectation or desire of any pecuniary recompense, they only wish as a reward for their labours the approbation of their brethren, beloved in Christ, who compose the General and Annual Conferences, and that of the membership of the Methodist Church. We have long needed a work which might be considered as a standard of music for our Connexion in America. That which your Committee present to you, is an attempt for this, according to the best of their judgment.

Finally, praying that the blessing of Heaven may accompany their efforts, they would subjoin the language of our Bishops, as a just expression of their own sentiments:—"We exhort all to sing with the Spirit, and with the understanding also: and thus may the high praises of God be set up from East to West, from North to South; and we shall be happily instrumental in leading the devotion of thousands, and shall rejoice to join them in time and eternity." -- All which is respectfully submitted.

New-York, Oct. 23, 1821.

JOHN M. SMITH.

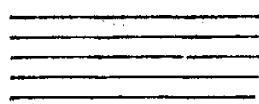
DANIEL AYRES.

JOHN D. MYERS.

G. P. DISOSWAY."

A BRIEF INTRODUCTION TO THE SCIENCE OF MUSIC.

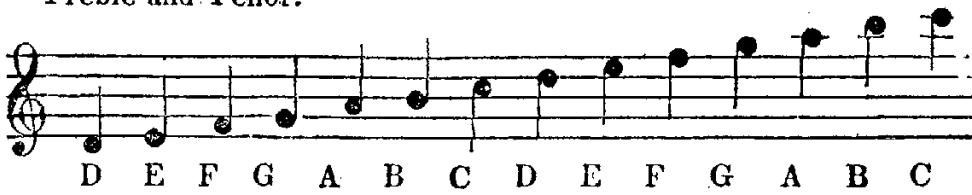
MUSIC is written on five parallel lines, and four intermediate spaces which are called a Staff, and when notes ascend or descend above or below the Staff, short lines are added which are called Ledger Lines: thus,



The first seven letters of the alphabet, are used for expressing musical sounds, in the following order: A B C D E F G, which embrace the whole of the primitive sounds in music. When the notes of a tune exceed these sounds, the same series of letters must be expressed.

The situation of the letters on the Staff, is governed by a certain character called a Cliff, placed at the beginning of the Staff. There are but two Cliffs used in this work, viz. the F and G Cliffs. The F Cliff is confined to the Bass, and is placed on the fourth line; the G Cliff, is used for all the parts except the Bass, and is placed on the 2d line. Another Cliff, called the C Cliff, moveable at pleasure to any line in the Staff, was formerly used for Counter and Tenor, but is not used by modern composers. The Counter and Tenor now sing from the G or Treble Cliff.

Treble and Tenor.



Counter.



Bass.



NOTES AND RESTS.

As letters cannot describe the *length* of sound, *Notes* have been invented for that purpose. The length or duration of a note with respect to time is known by its particular form.

One Semibreve is
EQUAL TO



2 Minims,



4 Crotchets,



8 Quavers,



16 Semi-quavers,



32 Demi-semi-quavers.



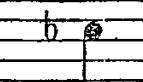
The marks on the right of each of the above notes are called *Rests*; whenever they occur silence is to be kept as long as their respective note is sounded. A semibreve rest is always used for resting a whole bar.

RESTS.

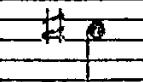


MUSICAL CHARACTERS.

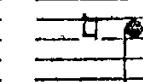
1 Flat.



2 Sharp.



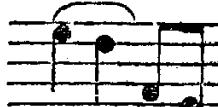
3 Natural.



4 Point.



5 Slur.



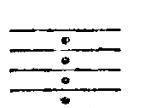
6 Figure 3.



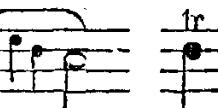
7 Hold.



8 Repeat.



9 Choice Notes. 10 Appoggiaturas. 11 Trill.



11 Trill.

12 Staccato.



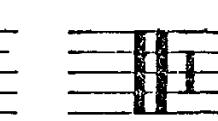
13 Driving Notes



14 Bár.



15 Double Bar.



16 Close.

17 Direct.



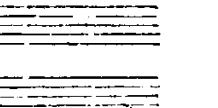
18 Figures.



19 Swell.



20 Brace.



EXPLANATION OF THE CHARACTERS.

1. A *Flat*, set before a note sinks it half a tone.
2. A *Sharp* raises a note half a tone.
- N. B. Flats or sharps at the beginning have influence throughout a tune. Accidental flats, sharps and naturals, affect the sound of no notes, but those which they immediately precede.
3. A *Natural* restores a note made flat or sharp, to its first sound.
4. A *Point* at the right side of a note makes it half as long again.
5. A *Slur* ties together as many notes as are sung to one syllable.
6. A *Figure 3*, placed over any three notes reduces them to the length of two of the same kind.

7. A *Hold* shows that the note under it is to be sounded longer than its usual time.

8. A *Repeat* denotes what part of a tune is to be sung twice.

9. *Choice Notes* give the performer liberty to sing which he pleases.

10. *Appoggiaturas* or *grace notes* indicate a sliding of the voice from one note to another by small ones, which count nothing in time.

11. A *Trill* shows that the note over which it is placed, should be shaken.

12. A *Staccato* directs the note under it to be sung emphatically.

13. *Driving Notes* are those driven through the bar, or out of their proper order in the bar.

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

15. A *Double Bar* shows the end of a strain or line.

16. A *Close* shows the end of a tune.

17. A *Direct* shows the place of the succeeding note.

18. *Figures* 1 and 2, show that the note under 1, is sung before the repeat, and that under 2 after it, if slurred both are sung after it.

19. A *Swell* denotes an increase or decrease of sound in the notes over which it is placed.

20. A *Brace* shows how many parts move together: as Air, Tenor, Bass, &c.

OF TIME.

There are three kinds of time, viz. *Common*, *Triple* and *Compound*. Each of these has a different degree of swiftness, which is denoted by marks set at the commencement of the tune called Moods. Common Time is divided by an even number of beats in each bar, as 2 or 4. Treble Time is divided by an odd number, as 3 or 6.

COMMON TIME.

1st. Mood Is the slowest movement, has a semibreve for a measure note or notes or rests equal to one semibreve, four beats in a bar in the time of four seconds, two down and two up.

2d. Mood Has the same measure note, and beat in the same manner, but one third quicker.

3d. Mood Has the same measure note, two beats in a bar, one up, and one down, in the time of two seconds. The accent in this and the two preceding moods falls on the first and third of the bar.

4th. Mood Has a minim for a measure note, beat like the last but one third quicker

TRIPLE TIME.

1st. Mood Has three minims in a bar, and three beats to a bar in the time of three seconds, two down and one up.

2d. Mood Has three crotchets in a bar, beat in the same manner as the last, but a third quicker.

3d. Mood Has three quavers in a bar, beat in the same manner, but a third quicker than the last. The accent in Triple time falls on the first beat of the bar.

COMPOUND TIME.

1st. Mood Contains six crotchets in a bar, two beats, one down and one up, in the time of two seconds. The accent is on the first and fourth notes.

2d. Mood Contains six quavers in a bar, beat and accented like the last, but a third quicker.

N. B. The hand falls at the beginning of every bar in all moods of Time.

OF THE KEYS.

There are 2 natural keys in music, C the Sharp or Major, and A the Flat or Minor key, which are distinguished from each other by the situation of the semitones, which in a Sharp key lie between the Third and Fourth, and Seventh and Eighth notes of the Octave, both ascending and descending; and in the Flat key between the Second and Third, and the Seventh and Eighth ascending, but in descending between the Sixth and Fifth, the Third and Second.

MAJOR KEY, OR KEY OF C.

1 2 3 4 5 6 7 8
C D E F G A B C
fa sol la fa sol la mi fa
fa mi la sol fa la sol fa

MINOR KEY, OR KEY OF A.

1 2 3 4 5 6 7 8
A B C D E F G A
la mi fa sol la fa sol la

The Flat Key is esteemed imperfect, and has this peculiarity, that the Sixth and Seventh of its *ascending* notes in the Octave, are each a semitone higher than the same notes *descending*.

Besides letters, the four following syllables Mi, Fa, Sol, La, are used to express the notes in the Octave. Mi is the master note, and determines the situation of all the rest; all notes above Mi, are Fa, Sol, La, all below, La, Sol, Fa, and Mi follows again in the end of the Octave.

The last note in the Bass is the key note, and if that note be next above the Mi, the tune is in the Major key; if next below the Mi, it is then in the Minor key.

Also, another way of ascertaining whether a tune is in the Major or Minor key, is, by examining the first *ascending* Third from the key note; if it consists of two *whole tones* it is in the Major; but if it contains only a *tone and a half*, it is the Minor key.

TABLE FOR FINDING THE MI.

If no Flat or Sharp is at the beginning of a tune,	Mi is in B;	but
If B be Flat,	E	If F be Sharp
If B and E	A	If F and C
If B, E and A	D	If F, C and G
If B, E, A & D	G	If F, C, G, & D

In pitching a tune, care should be taken to set it in such a key, as will enable the congregation to sing the highest notes with ease; and those who take the Bass to sing the lowest, without a grumbling tone.

If the hymn be cheerful, let it be set to a lively tune, but if the subject of it be confession or sorrow, a plaintive tune should be chosen.

TRANSPOSITION OF KEYS.

The transposition of a key, is the removal of a tune higher or lower on the scale than its natural place, by assuming another letter for the key note, and adapting the semitones to the assumed key by means of Flats and Sharps, as the following table will show.

Major or Sharp Keys.

C D E E F

G A B B C

Minor or Flat Keys.

A B B C D

E F F G A

Ascending.

1 2 3 4 5 6 7 8

8 7 6 5 4 3 2 1

EXERCISE I

fa sol la fa sol la mi fa fa mi la sol fa la sol fa

fa sol la fa sol la mi fa fa mi la sol fa la sol fa

Descending.

8 7 6 5 4 3 2 1

From the above the learner will receive a general idea of the different Major and Minor keys, and how the Semitones retain their fixed places by the aid of Flats and Sharps.

It is hoped these rules will be found amply sufficient for general use, as a Teacher will be able to supply all that may be wanting. Those who wish to perfect themselves in the Science of Music, are referred to larger works and grammars of Music written expressly for this purpose.

Conclusion.

We cannot attain the true pleasure of Sacred Music unless we feel a genuine spirit of devotion ; let us then, ever maintain an awful reverence of that glorious Being whose praises we profess to celebrate, and while we sing with the understanding, let us sing with the Spirit also. Then shall we partake of its sweetest pleasures, we shall be cheered and conducted through the present pilgrimage, with the pleasing hope of finally joining with the glorious company of the Church Triumphant, in singing praises to God and the Lamb for ever and ever.

X

1 3 1 4 1 5
fa la fa fa fa sol

1 6 1 7 1 8
fa la fa mi fa fa

EXERCISE 2.

1 3 1 4 1 5 1
fa la fa sol fa fa fa

1 7

la fa sol

1 8

fa fa

EXERCISE 3.

sol la mi fa sol la fa sol fa la sol fa mi la sol

WINDSOR.

C. M. Example in the Minor of A.

A DICTIONARY OF MUSICAL TERMS.



ADAGIO, or *Ado*. slow.

Ad Libitum, at discretion.

Affetuoso, tenderly and affectionately—performed in moderate time.

Air, generally means what the ear realizes from melody or harmony. In a special sense, it is the leading part.

Allegro, brisk, gay.

Allegretto, not so quick as Allegro.

Alto, or *Altus*, the Counter Tenor.

Andante, distinct, exact and sooth-ing; sung rather slow, when no other word is used with it.

Andantino, in a similar style, but one degree quicker than Andante.

Anthem, a portion of Scripture set to music.

BASS, the lowest part in harmony.

Breve, an ancient note, equal in du ration to two-semibreves.

Bis, those bars over which this term is placed, should be per formed twice.

Cannon, a vocal composition in two or more parts, so constructed as to form a perpetual fugue.

Cantabile, in a graceful and mel odious style.

Canto, or *Cantus*, the Treble. In a harmony of vocal parts, it de notes the leading part.

Chorus, full, all the voices.

Coda, an additional strain, not abso-lutely necessary to the piece or tune, but which may be sung or omitted at pleasure.

Con Spirito, with spirit.

Contra Tenor, the part assigned to the highest men's voices.

Crescendo, or *Cres.* to increase the sound,

DACAPO, or *D. C.* to return and conclude with the first strain.

Del Segno, or *D. S.* from the sign.

Diminuendo, or *Dim.* to diminish the sound.

Doloroso, in a plaintive or doleful style.

Dolce, sweetly and softly.

Duetto, } a composition written ex-
Duett, } pressly for two voices
Duo. } or instruments.

Finale, the last movement of a piece of music.

Fine, the end of a piece or book.

Forte, *For.* or *F.* loud.

Fortissimo, loud as possible.

Fugue or *Fuga*, a composition, in which a subject is successively repeated, or imitated in two or more parts.

GRAVE, or *Gravemente*, heavy; these words refer both to the

style of the composition and the execution, and are frequently used for the term Largo.

Grazioso, gracefully; often used with Andante.

LARGO, *Lentemento*, or *Lento*, the slowest degree in the move-ments.

Larghetto, not quite so slow as Largo.

MAESTOSO, with strength, firm ness and majesty.

Mezza, moderate; as *mezza*, piano moderately or rather soft.

Mezza Voce, moderate strength of voice and in a pleasing manner.

Moderato, moderately.

ORGANO, or *Org.* the organ part.

PIANO, *Pia*, or *P.* soft.

Pianissimo, or *PP.* very soft.

Plaintive, mournfully.

Presto, quick.

Prestissimo, very quick.

Primo, the first or leading part.

QUARTETTO, music for four voices or instruments.

RECITATIVE, a kind of musical recitation, between speaking and singing.

SCORE, three or more parts, connected by a brace, are said to be in score.

Semi-tone, the smallest interval used in vocal music.

Semi-chorus, a selection of voices from a choir.

Secondo, the second voice or instrument.

Solo, a piece of music for one voice or instrument.

Soprano, the treble, or higher voice part.

Spiritoso, or *con-spirito*, with spirit.

Staccato, very distinct, short and emphatic.

Symphony, or *Sym.* a part for instruments only.

TACET, silent.

Tempo, time; as a tempo, in true time.

Tutti, full, or altogether; when all join after a Solo.

Trio, music for three voices or instruments.

UNISON, or *Unis*, when all parts unite in one sound, or succession of sounds.

VERSE, one voice to a part.

Vigoroso, with strength and energy.

Vivace, brisk and animated.

Volti, turn over.

Volti Subito, turn over quick,

ARLINGTON.

HYMN 546. C. M.

Dr. Arne.

I

On Jordan's stormy banks I stand, And cast a wishful eye,
To Canaan's fair and happy land, Where my possessions lie.

MEAR.

HYMN 89. C. M.

O for a closer walk with God, A calm and heavenly frame ; A light to shine upon the road, That leads me to the Lamb.

The musical score consists of two staves of music in common time (indicated by 'C' and '3') and a key signature of one sharp (F#). The top staff begins with a treble clef and a common time signature. The lyrics for the first part are:

O for a thou sand tongues to sing,
My dear Re deem er's praise,

The bottom staff begins with a bass clef and a common time signature. The lyrics for the second part are:

The glo ries of my God and King,
The tri umphs of his grace.

Both staves feature various note heads and stems, with some notes connected by horizontal lines. Measures are separated by vertical bar lines, and repeat signs with dots are placed between measures 4 and 5, and 8 and 9. The music concludes with a final measure ending on a half note.

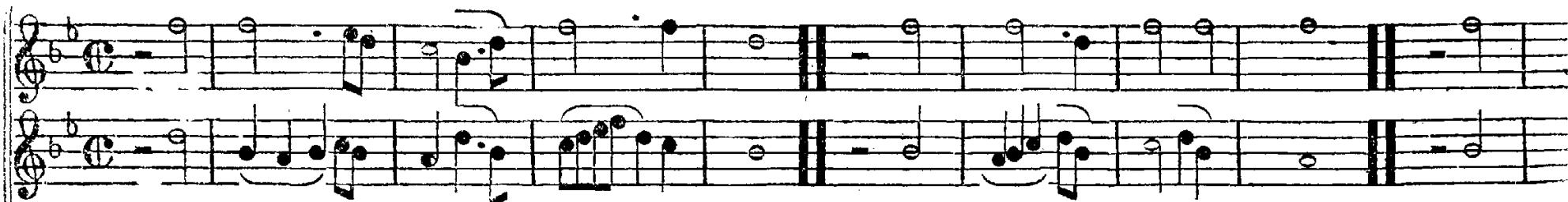
MOUNT TABOR.

HYMN 428.

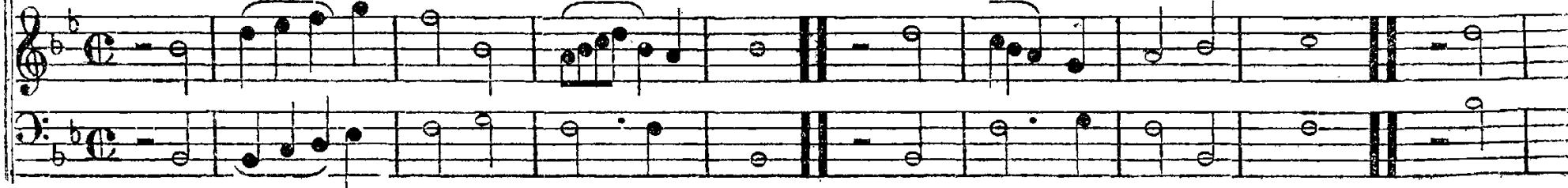
C. M.

Leach.

3



Blest be the dear u - ni - ting love, That will not let us part; Our



bo dies may far off remove, We still are one in heart. We still are one in heart.



4 MOUNT PLEASANT.

HYMN 269. C. M.

Leach

Come let us join our cheerful songs, With an - gels round the throne ; Ten thousand

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

Musical score for Hymn 379, Salford tune, C. M. The score consists of four staves of music. The first two staves are in treble clef, the third is in bass clef, and the fourth is also in bass clef. The music is in common time. The lyrics are as follows:

With joy we med - i tate the grace, Of our High Priest Of our High Priest a bove; His heart is made

His heart is made His heart is made of tenderness, His bow - - - els melt with love.

His bow - - - els melt with love.

2 3

O God! our help in ages past, Our hope for years to come; Our shelter from the stormy blast, And our eternal home.

2 3

2 3

2 3

CHINA.

HYMN 550.

C. M.

Swan.

2 3

Thee we adore, ETERNAL NAME, And humbly own to thee, How feeble is our mortal frame, What dying worms we be.

2 3

2 3

2 3

BEDFORD.

HYMN 389.

C. M.

From Miller.

7

God moves in a mys te rious way,
His won ders to per form;

He plants his footsteps in the sea,
And rides up on the storm.

Be hold the Sa - viour of man kind,
Nail'd to the shame - ful
tree! How vast the love that him in - clin'd To bleed and
die to bleed and die To bleed and die for thee.

PIA.

FOR.

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

NORWICH.

HYMN 393. C. M.

Je sus, great shepherd of the sheep, To thee for help we fly: Thy little flock in safety keep, For, Oh! the wolf is nigh!

And must I be to judgment brought, And answer in that day, For every vain and idle thought, And every word I say ?

OLD WINDSOR.

HYMN 563. C. M.

Kirby.

Hark ! from the tombs a doleful sound, My ears, at - tend the cry ; " Ye living men, come view the ground, Where ye must shortly lie.

Come, Holy Spirit, heav'ly Dove, With all thy quick'ning pow'r's: Kindle a flame of sa cred love, In these cold hearts of ours.

MEXICO.

HYMN 21. C. M.

Clark.

Thou Son of God, whose flaming eyes, Our inmost thoughts perceive,

Accept the evening sacrifice, Which now to thee we give.

How happy ev'ry child of grace, Who knows his sins forgiv'n! This earth, he cries, is not my place, I seek my place in heav'n.

LIVERPOOL.

HYMN 263. C. M.

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

All hail the pow'r of Je sus' name, Let an gels prostrate fall ; Bring forth the royal di a - dem, And crown him,
Maestoso.

UNIS.

Crown him, ye martyrs of our God,
Who from his altar call ;
Extol the stem of Jesse's rod,
And crown him Lord of all.

Ye chosen seed of Israel's race,
A remnant weak and small !
Hail him, who saves you by his grace,
And crown him Lord of all.

Ye Gentile sinners ne'er forget,
The wormwood and the gall,
Go—spread your trophies at his feet,
And crown him Lord of all.

Babes, men, and sires, who know his love,
Who feel your sin and thrall ;
Now join with all the hosts above,
And crown him Lord of all.

Let ev'ry kindred, ev'ry tribe,
On this terrestrial ball,
To him all majesty ascribe,
And crown him Lord of all.

Oh that with yonder sacred throng,
We at his feet may fall ;
We'll join the everlasting song,
And crown him Lord of all

Musical notation for Hymn 191, Asbury, in common time (C). The melody consists of two staves: soprano (treble clef) and bass (bass clef). The soprano staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The music features various note values including eighth and sixteenth notes, with several rests. The melody is set against a harmonic background with chords indicated by Roman numerals I, IV, V, and VI.

Alas ! and did my Saviour bleed ? And did my Sov'reign die ? Would he devote that sacred head, For such a worm, For such a worm as I ?

PIA.

FOR.

Continuation of musical notation for Hymn 191, Asbury, in common time (C). The soprano staff continues with a key signature of one sharp (F#). The bass staff begins with a key signature of one sharp (F#) and transitions to a key signature of one flat (D). The music includes eighth and sixteenth notes, with rests and dynamic markings like forte (f).

Continuation of musical notation for Hymn 191, Asbury, in common time (C). The soprano staff continues with a key signature of one sharp (F#). The bass staff continues with a key signature of one flat (D). The music includes eighth and sixteenth notes, with rests and dynamic markings like forte (f).

BETHEL.

HYMN 45.

C. M.

Leach.

Musical notation for Hymn 45, Bethel, in common time (C). The melody consists of two staves: soprano (treble clef) and bass (bass clef). The soprano staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The music features eighth and sixteenth notes, with rests and dynamic markings like forte (f).

Continuation of musical notation for Hymn 45, Bethel, in common time (C). The soprano staff continues with a key signature of one sharp (F#). The bass staff continues with a key signature of one sharp (F#). The music includes eighth and sixteenth notes, with rests and dynamic markings like forte (f).

My drowsy pow'rs, why sleep ye so ? A - wake my sluggish soul ! Nothing hath half thy work to do, Yet nothing's half so dull.

Continuation of musical notation for Hymn 45, Bethel, in common time (C). The soprano staff continues with a key signature of one sharp (F#). The bass staff continues with a key signature of one sharp (F#). The music includes eighth and sixteenth notes, with rests and dynamic markings like forte (f).

Continuation of musical notation for Hymn 45, Bethel, in common time (C). The soprano staff continues with a key signature of one sharp (F#). The bass staff continues with a key signature of one sharp (F#). The music includes eighth and sixteenth notes, with rests and dynamic markings like forte (f).

I know that my Re - deem er lives, And ev - er prays for me. A to ken
of his love he gives, A pledge of lib er ty, A pledge of lib er ty.

Musical notation for Hymn 359, Common Measure. The music consists of two staves of eight measures each. The first staff begins with a half note followed by a dotted half note. The second staff begins with a half note followed by a dotted half note. The music features various note heads, stems, and rests, typical of early printed music notation.

When shall I see the welcome hour That plants my God in me ? Spirit of health, and life, and power, And per - fect li - ber - ty.

Musical notation for Hymn 359, Common Measure. This section shows the continuation of the hymn's melody, maintaining the same two-stave structure and measure patterns as the first section.

RANDALL.

HYMN 241. C. M.

Dr. Randall.

Musical notation for Hymn 241, Common Measure. The music consists of two staves of eight measures each. The first staff begins with a half note followed by a dotted half note. The second staff begins with a half note followed by a dotted half note. The music features various note heads, stems, and rests, typical of early printed music notation.

Talk with us, Lord, thyself reveal, While here o'er earth we rove; Speak to our hearts, and let us feel,

The kindlings of thy love,

The kindlings of thy love.

The kindlings of thy love, The kindlings of thy love.

Musical notation for Hymn 241, Common Measure. This section shows the continuation of the hymn's melody, maintaining the same two-stave structure and measure patterns as the first section.

AXBURGUE.

HYMN 44. C. M.

T. Clark.

17

Why should the children of a king, Go mourning all their days? Great Com fort er de scend, and bring, Some
Affetuoso. PIA.

FOR.

to kens of thy grace, Some to - kens of thy grace.

Dost thou not dwell in all thy saints,
And seal the heirs of heaven?
When wilt thou banish my complaints,
And show my sins forgiven?

Assure my conscience of her part
In the Redeemer's blood:
And bear thy witness with my heart,
That I am born of God.

Thou art the earnest of his love,
The pledge of joys to come;
May thy bless'd wings, celestial Dove,
Safely convey me home!

Great God! to me the sight afford, To him of old allow'd; And let my faith behold its Lord, Descending in a cloud.

PETERBOROUGH.

HYMN 140. C. M.

Lord, all I am is known to thee ; In vain my soul would try To shun thy presence, or to flee The notice of thine eye.

AIR. ST. OLAVES.

HYMN 131. C. M.

Husband.

J9

Father, I stretch my hands to thee, No o ther help I know; If thou withdraw thyself from me, Ah, whither shall I go? Ah, whither shall I go.

DEVIZES.

HYMN 254. C. M.

Cuzens.

Con. Spirito.
Happy the souls to Jesus join'd, And sav'd by grace alone; Walking in all his ways, they find,

PIA. FOR.
Their heaven on earth begun, Their heaven on earth begun.

2 4

Salvation! O the joyful sound! What pleasure to our ears! A sovereign balm for ev'ry wound, A cordial for our fears,

2 4

R 2 4

Halle - lujah,

Glory, honour, praise and power, Be unto the Lamb for ever; Jesus Christ is our Redeemer!

The musical score consists of eight staves of music. The first four staves are in common time (2/4) and the last four are in common time (3/4). The music is written in two parts, with the top part starting on a treble clef staff and the bottom part on an alto clef staff. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The lyrics are integrated into the music, appearing below the staff lines. The first section of lyrics is: "Let ev'ry mortal ear at tend, And ev'ry heart re-joice; The trumpet of the Gos-pel sounds, The". The second section of lyrics is: "trumpet of the Gospel sounds With an inviting voice, With an inviting voice, With an, With an in viting voice."

When I can read my title clear, To mansions in the skies; To mansions in the skies; I'll bid farewell to
Mezza. Voce. *PIA.* *FOR.*

ev'ry fear, I'll bid farewell to ev'ry fear, And wipe my weeping eyes.
PIA. *FOR.*

Should earth against my soul engage,
 And fiery darts be hurl'd;
 Then I can smile at Satan's rage,
 And face a frowning world.

Let cares like a wild deluge come,
 Let storms of sorrow fall;
 So I but safely reach my home,
 My God, my heav'n, my all:

There I shall bathe my weary soul,
 In seas of heavenly rest,
 And not a wave of trouble roll,
 Across my peaceful breast.

Mor-tals a - wake, with an gels join, And chant the solemn lay; Joy, love, and gra - ti tude com-

bine To hail th' au spi cious day, To hail th' au spi-cious day.

In heaven the rapturous song began,
And sweet seraphic fire
Through all the shining legions ran,
And strung and tun'd the lyre.

Swift through the vast expanse it flew,
And loud the echo roll'd ;
The theme, the song, the joy was new,
'Twas more than heaven could hold.

Down through the portals of the sky
Th' impetuous torrent ran ;
And angels flew with eager joy
To bear the news to man.

The King of heav'n his table spreads, And blessings crown the board ; Not para dise with all its joys, Could such de-

FOR.

light af ford, Not paradise with all its joys, Could such de - light af ford.

Pardon and peace to dying men,
And endless life are giv'n ; [shed.
Through the rich blood that Jesus
To raise our souls to heav'n.

Millions of souls, in glory now,
Were fed and feasted here ;
And millions more, still on the way,
Around the board appear.

All things are ready, come away,
Nor weak excuses frame ;
Croud to your places at the feast,
And bless the Founder's name.

To Father, Son, and Holy Ghost, Who sweetly all agree, Who sweetly all agree To save a world of sinners

To

lost,

To save a world of sinners lost, E - ter - nal glory be.

Eternal glory be.

save a world of sinners lost,

O Sun of righteousness, arise with healing in thy wing; To my dis-eas'd, my faint-ing
Affettuoso.

PIA.

soul, Life and salvation bring, Life and sal-vation bring.
FOR.

These clouds of pride and sin dispel,
 By thy all-piercing beam;
 Lighten mine eyes with faith, my heart
 With holy hope inflame.

My mind by thy all-quic'ning power,
 From low desires set free;
 Unite my scatter'd thoughts, and fix
 My love entire on thee.

Father, thy long-lost son receive :
 Saviour, thy purchase own ;
 Blest Comforter, with peace and joy
 Thy new-made creature crown.

DELACOURT.

HYMN 271. C. M.

I. Stears.

27

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

CAROLINA.

HYMN 97. C. M.

Coombs.

O why did I my Saviour leave, So soon unfaithful prove : How could I thy good Spi - rit grieve, And sin a gainst thy love ?

Shout to the Lord; ye surging seas, In your eternal roar: Let wave to wave re-sound his praise,

Let wave to wave re-sound his praise; And shore re-ply to shore, And shore re-
ply to shore.

BRAINTREE.

HYMN 522. C. M.

29

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

PEMBROKE.

HYMN 204. C. M.

Dalmer.

Praise ye the Lord, y' im mor tal choirs, That fill the worlds above; Praise him who form'd you of his fires, Praise him, &c. And feeds you with his love.

My God, the spring of all my joys, the life of my delights, The glory of my brightest days, And comfort of my nights, And comfort of my nights.

PIA. FOR.

COLFORD.

HYMN 500. C. M.

T. Clark.

To him

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

To him

Being of be ings, God of love,
To thee our hearts we raise ;
Thy all sus - tain - ing pow'r we prove,
Thy all sus - tain - ing pow'r we prove,
And gladly sing thy praise, And glad ly sing thy praise.
PIA.
FOR.

Heav'nward our every wish aspires,
For all thy mercy's store ;
The sole return thy love requires,
Is that we ask for more.

For more we ask, we open then,
Our hearts t'brace thy will ;
Turn, and beget us, Lord, again ;
With all thy fulness fill.

Come, Holy Ghost, the Saviour's love
Shed in our hearts abroad ;
So shall we ever live and move,
And be with Christ in God.

Eternal Wisdom! Thee we praise, Thee the creation sings, Thee the creation sings, With thy lov'd name, rocks, hills, and sea, And

Maestoso.

And heaven's

heaven's high palace rings, And heaven's high palace rings, And heaven's high palace rings.

And heaven's high palace rings, And heaven's high palace rings, And heaven's

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

Come, thou omnis - cent Son of man, Display thy sift ing pow'r; Come with thy Spirit's winnowing fan, And throughly purge thy floor.

34 RYTON.

HYMN 532. C. M.

Clark.

Father of all, in whom alone, We live, and move, and breathe ; One bright celestial ray dart down, And cheer thy sons be neath.

FLORIDA.

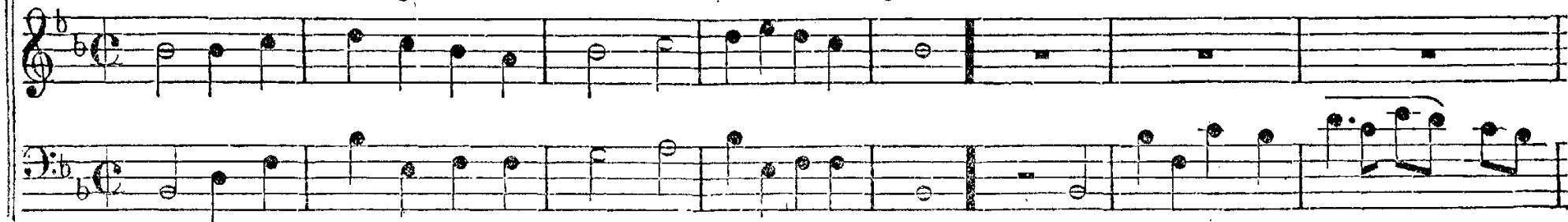
HYMN 125. C. M.

Clark.

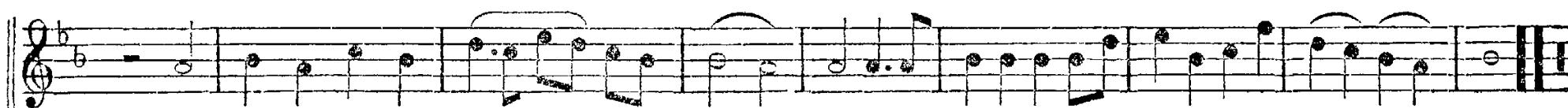
Je - sus, the all restoring Word, My fallen spirit's hope ; After thy loving likeness, Lord, Ah, when shall I wake up.



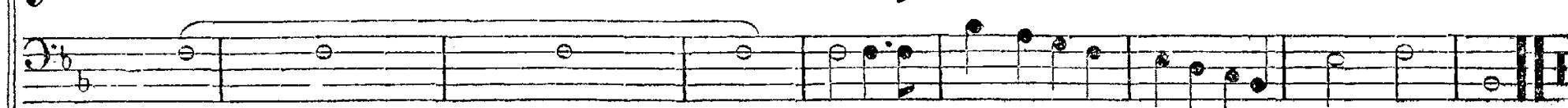
O that the world might taste and see, The riches of his grace;



The arms of love that com pass



The arms of love that com pass me, The arms of love that compass me, Would all mankind em brace.



me
O that my Jesus' heavenly charms
Might every bosom move !
Fly, sinners fly into those arms
Of everlasting love.

His only righteousness I show,
His saving truth proclaim ;
'Tis all my business here below,
To cry, " Behold the Lamb ! "

Happy, if with my latest breath
I may but gasp his name !
Preach him to all, and cry in death,
Behold ! behold the Lamb !

Lift up your hearts to things a bove, Ye foll'wers of the Lamb, And join with us to praise his love, And

PIA.

glo ri fy his name, And join with us to praise his love, And glo ri - fy his name.

FOR.

To Jesu's name give thanks and sing,
Whose mercies never end;
Rejoice! rejoice! the Lord is King!
The King is now our Friend

We for his sake count all things loss,
On earthly things look down:
And joyfully sustain the cross,
Till we receive the crown.

O let us stir each other up,
Our faith by works t' approve,
By holy, purifying hope,
And the sweet task of love.

Let all who for the promise wait,
The Holy Ghost receive;
And rais'd to our unsinning state,
With God in Eden live!

Sing to the great Je - ho - vah's praise! All praise to him be - longs, Who kindly lengthens out our days,

De - mands our choicest songs. Who kind ly lengthens out our days, De - mands our choicest songs.

On this glad day a bright - er scene Of glo - ry was dis - play'd, Of glo ry was dis - play'd, By God, th' e-

ternal Word, than when, By God th' eternal Word, than when
PIA.

This u - niverse was made, This u - niverse was made, This uni - verse was made.
FOR. PIA FOR.

By God

He rises, who mankind has bought,
With grief and pain extreme :
'Twas great to speak the world from nought,
'Twas greater to redeem.

Alone the dreadful race he ran,
Alone the wine-press trod ;
He dies and suffers as a man,
He rises as a God.

The Sun of Righteousness appears,
To set in blood no more ;
Adore the Scatterer of your fears,
Your rising Sun adore.

While shepherds watch'd their flocks by night,
All seated on the ground,
The angel of the Lord came

down, and glory shone a round,
And glory shone a - round.

“ Fear not,” said he (for mighty dread
Had seiz’d their troubled mind ;)
“ Glad tidings of great joy I bring
“ To you and all mankind:

“ To you in David’s town this day,
“ Is born of David’s line ;
“ The Saviour, who is Christ the Lord ;
“ And this shall be the sign.

“ The heavenly babe you there shall find
“ To human view display’d,
“ All meanly wrapt in swathing bands;
“ And in a manger laid.”

The musical score consists of eight staves of music in common time (indicated by 'C') and G major (indicated by a 'G' with a sharp sign). The first four staves are soprano voices, and the last four are bass voices. The soprano parts begin with a melodic line, while the bass parts provide harmonic support. The lyrics are integrated into the music, appearing below the bass staves. The lyrics are:

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

Below the bass staves, the vocal parts are identified: 'Sd. Treble.' and 'Tenor.' The bass part is labeled 'VIA.' above the staff and 'FOR.' below it, likely referring to the 'Four-in-hand' basso continuo style.

When all thy mercies,
Spirito. O my God, My rising soul surveys; Transported with the view I'm lost, Transported with the

view I'm lost In won der, love, and praise, In wonder, love, and praise!
PRA. FOR.

O how can words with equal warmth
The gratitude declare,
That glows within my ravish'd heart!
But thou canst read it there!

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

To all my weak complaints and cries,
Thy mercy lent an ear;
Ere yet my feeble thoughts had learn'd
To form themselves in prayer.

Thee we a - dore E - ter - nal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms we be !

ROMNEY.

HYMN 165. C. M.

Shoel.

Thy presence, Lord, the place shall fill, My heart shall be thy throne ; Thy holy, just, and perfect will, Shall in my flesh be done.

My soul shall quit the

And let this feeble bo - dy fail; And let it faint or die: My soul shall quit the

My soul shall quit this

mourn ful vale, And soar to worlds on high.

Shall join the disembodied saints,
And find its long-sought rest:
That only bliss for which it pants
In the Redeemer's breast.

In hope of that immortal crown
I now the cross sustain;
And gladly wander up and down,
And smile at toil and pain:

I suffer on my threescore years
Till my Deliv'rer come:
And wipe away his servant's tears,
And take his exile home.

Shepherds rejoice, lift up your eyes, And send your fears a-way, And send your fears a--way,

PIA. FOR.

News from the regions of the skies—A Saviour's born to day, A Saviour's born to day.

“Jesus, the God whom angels fear,
Comes down to dwell with you!
To day he makes his entrance here,
But not as monarchs do.

“No gold, nor purple swaddling bands,
Nor royal shining things;
A manger for his cradle stands,
And holds the King of kings.

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

DEVOTION.

HYMN 324. C. M.

Pleyel. 45

Slow.

O joyful sound of Gospel grace, Christ shall in me appear; I, even I, shall see his face; I shall be holy here.

FOR.

The glorious crown of righteousness, To me reach'd out, I view: Conqueror thro' him I soon shall seize, And wear it as my due.

Fa - ther, how wide thy glo - ries shine! How high thy won - ders rise! Known thro' the earth by

thousand signs, By thousands through the skies: Those mighty orbs pro - claim thy power: Their mo - tions



speak thy skill ; And on the wings of ev'ry hour, We read thy patience still, And on the



wings of ev'ry hour, We read thy patience still.

Part of thy name divinely stands,
On all thy creatures writ,
They show the labour of thy hands,
Or impress of thy feet ;
But when we view thy strange design
To save rebellious worms,
Where vengeance and compassion join
In their divinest forms :

Here the whole Deity is known,
Nor dares a creature guess
Which of the glories brightest shone,
The justice or the grace ;
Now the full glories of the Lamb
Adorn the heavenly plains :
Bright seraphs learn Immanuel's name,
And try their choicest strains.

O that thou wouldest the heavens rent, In ma - jes - ty come down; Stretch out thine arm om ni po - tent, And seize me for thine own!

The stubble of thy foe; My sins o'erturn, o'erturn, o'erturn, And make the mountains flow, My sins, &c.

Descend, and let thy lightnings burn,

DOXOLOGY.

C. M.

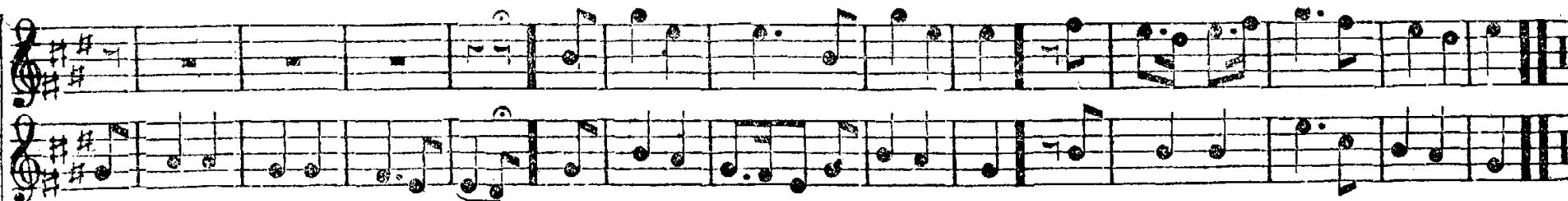
49

A musical score for a four-part doxology. The music is in common time and common key (C. M.). The score consists of four staves, each with a treble clef. The vocal parts are: Bass (bottom staff), Tenor (second from bottom), Alto (third from bottom), and Soprano (top staff). The lyrics are:

To save
To Father, Son, and Ho - ly Ghost, Who sweet ly all a gree,
To save a world of sin ners lost, To
To save a world of
To save a world of sin ners lost, To
E - ter nal glory be, E - ter nal glory be.
save a world of sin ners lost, E - ter nal glory be, E - ter nal glory be, E - ter nal glory be.
sin - ners lost,
save a world of sin ners lost, E - ter nal glory be, E - ter nal glory be, E - ter nal glory be.



Sinners, o bey the Gospel word! Haste to the supper of my Lord; Be wise to know your gracious day,



All things are ready, come a way. Be wise to know your gracious day, All things are ready, come a - way.



The musical score consists of six staves of music. The first three staves are in common time (indicated by '2') and the last three are in common time with a key signature of one flat (indicated by 'h'). The music is composed of eighth and sixteenth notes. The lyrics are integrated into the music, appearing below the staves where the melody rests or changes. The first two staves contain the lyrics: "Lord, how secure and blest are they Who feel the joys of pardon'd sin! Should storms of wrath shake". The third staff begins with a rest. The fourth staff contains the lyrics: "earth and sea, Their minds have heav'n and peace with in. Their minds have heav'n and peace with in." The fifth staff begins with a rest. The sixth staff concludes the hymn.

Lord, how secure and blest are they Who feel the joys of pardon'd sin! Should storms of wrath shake

earth and sea, Their minds have heav'n and peace with in. Their minds have heav'n and peace with in.

The morning flow'rs display their sweets, And gay their silken leaves unfold, As careless of the noontide heats, As fear less of the evening cold.

PARVUS, or GILGAL.

HYMN 246. L. M.

Jesu, thou everlasting King, Accept the tribute which we bring! Accept thy well deserv'd renown, And wear our praises as thy crown.



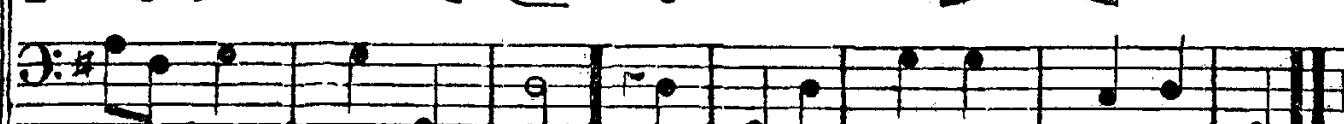
Hap - py the man that finds the grace, The blessing of God's chosen race; The wis - dom



tr



coming from a bove, The faith that sweet - ly works by love.



Happy beyond description he,
Who knows the Saviour died for me;
The gift unspeakable obtains,
And heavenly understanding gains.

Wisdom divine ! who tells the price
Of wisdom's costly merchandize !
Wisdom to silver we prefer,
And gold is dross compar'd to her.

Her hands are fill'd with length of days,
True riches and immortal praise ;
Riches of Christ on all bestow'd,
And honour that descends from God.

He dies, the friend of sin - ners dies! Lo! Salem's daughters weep a - round; A solemn darkness

veils the skies! A sud den trembling shakes the ground!

Come, saints, and drop a tear or two
For him who groan'd beneath your load:
He shed a thousand drops for you,
A thousand drops of richer blood.

Here's love and grief beyond degree,
The Lord of glory dies for man!
But lo! what sudden joys we see:
Jesus the dead revives again!

The rising God forsakes the tomb;
(In vain the tomb forbids his rise)
Cherubic legions guard him home,
And shout him welcome to the skies.

When, gracious Lord, when shall it be
That I shall find my all in Thee?

The fulness of thy promise prove,
The seal of thine eternal love.

Two staves of musical notation in common time, treble clef, and B-flat key signature. The music consists of eighth and sixteenth note patterns.

God of my life, what just return
Can sinful dust and ashes give? I on - ly live my sin to mourn; To love my God I on - ly live.

BURSLEM.

HYMN 3. L. M.

Dr. Miller.

Two staves of musical notation in common time, treble clef, and C major key signature. The music consists of eighth and sixteenth note patterns.

Come, sinners, to the Gospel feast; Let ev' ry soul be Je - su's guest; Ye need not one be left be hind, For God hath bid - den all mankind.

A musical score for Hymn 51, "Jehudijah," featuring four staves of music and lyrics. The music is in common time (indicated by a 'C') and consists of measures in 3/4, 3/4, 3/4, 3/4, 2/4, 3/4, 3/4, 2/4, and 3/4. The lyrics are:

Jesus, thy far extend ed fame, My drooping soul ex - ults to hear; Thy name, thy
all, Thy name, thy all re - stor ing name, Is mu sic in a sin ner's ear.

Jesus, thy blood and righteousness

Jesus, thy blood and righteousness My beauty are, my glorious dress : 'Midst flaming worlds, in

these array'd, With joy shall I lift up my head.

Bold shall I stand in thy great day ;
 For who ought to my charge shall lay ?
 Fully absolv'd through these I am,
 From sin and fear, from guilt and shame.

The holy, meek, unspotted Lamb,
 Who from the Father's bosom came ;
 Who died for me, ev'n me t' atone,
 Now for my Lord and God I own.

Lord, I believe thy precious blood,
 Which at the mercy-seat of God
 For ever doth for sinners plead,
 For me, ev'n for my soul was shed.

FOREST.

HYMN 311. L. M.

59

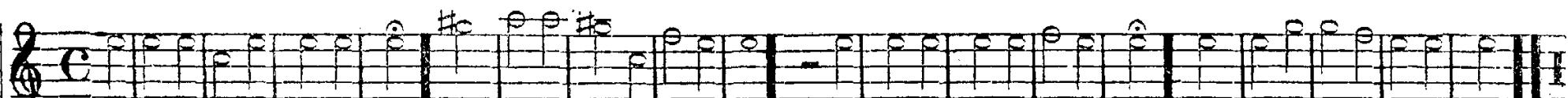


O that my load of sin were gone, O that I could at last submit, At Jesu's feet to lay it down! To lay my soul at Jesu's feet!



KIRKE.

HYMN 103. L. M.



Shepherd of souls, with pitying eye, The thousands of our Israel see: To thee in their be-half we cry, Ourselves but newly found in thee.



PIA.

2d Treble.

O thou, to whose all-searching sight, The darkness shineth as the light, Search, prove my heart, it

FOR.

Tenor.

pants for thee, O burst these bonds, and set it free!

Wash out its stains, refine its dross,
Nail my affections to the cross ;
Hallow each thought, let all within
Be clean, as thou, my Lord, art clean.

If in this darksome wild I stray,
Be thou my light, be thou my way ;
No foes, no violence I fear,
No fraud, while thou, my God art near.

When rising floods my soul o'erflow,
When sinks my heart in waves of wo,
Jesus, thy timely aid impart,
And raise my head, and cheer my heart.

ISLINGTON.

HYMN 90. L. M.

61

Show pi ty Lord, O Lord, for - give, Let a re - pent-ing rebel live; Are not thy mercies

large and free ? May not a sin, May not a sin - ner trust in thee ?

My crimes are great, but don't surpass
The pow'r and glory of thy grace :
Great God, thy nature hath no bound,
So let thy pard'ning love be found.

O ! wash my soul from every sin !
And make my guilty conscience clean !
Here on my heart the burden lies,
And past offences pain my eyes.

My lips with shame my sins confess,
Against thy law, against thy grace ;
Lord, should thy judgments grow severe,
I am condema'd, but thou art clear.

O thou, whom all thy saints adore, We now with all thy saints agree, And bow our inmost souls before, Thy glorious, awful Majes - ty.

WARRINGTON.

HYMN 480. L. M.

Maestoso.

Arm of the Lord, awake, awake! Thine own immortal strength put on! With terror cloth'd, hell's kingdom shake, And cast thy foes with fu - ry down.

The musical score consists of four staves of music in common time, treble clef, and C major. The lyrics are integrated with the music, appearing below the staves where the melody rests or changes. The first two staves contain the following lyrics:

I thirst, thou wound - ed Lamb of God, To wash me in thy cleansing blood · To dwell with-

The third and fourth staves continue the lyrics:

and life,

in thy wounds; then pain Is sweet, and life or death is gain, Is sweet, and life or death is gain.

Jesus my all to heav'n is gone, He whom I fix my hopes up - on: His track I see, and

I'll pur - sue The nar - row way, till him I view.

The way the holy prophets went,
The road that leads from banishment:
The King's highway of holiness,
I'll go, for all his paths are peace.

This is the way I long have sought,
And mourn'd because I found it not;
My grief a burden long has been,
Because I was not sav'd from sin.

The more I strove against its power,
I felt its weight and guilt the more;
Till late I heard my Saviour say,
" Come hither soul, I AM THE WAY."

The spacious firma - ment on high, With all the blue e the real sky, And spangled heav'ns, a
 shining frame, :||: Their great Ori ginal proclaim, :||:

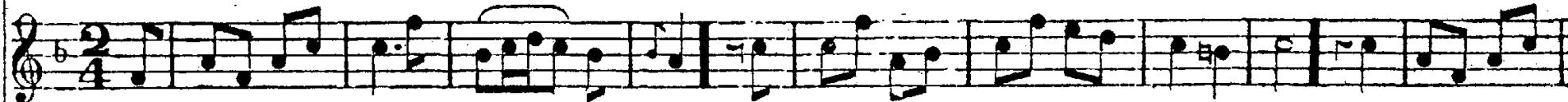
Th' unwearied sun from day to day
Doth his Creator's power display,
And publishes to every land
The work of an Almighty hand.

Soon as the evening shades prevail
The moon takes up the wondrous tale,
And nightly to the list'ning earth
Repeats the story of her birth :

While all the stars that round her burn,
And all the planets in their turn,
Confirm the tidings as they roll,
And spread the truth from pole to pole.



O thou, who camest from a - bove, The pure ce - les - tial fire t' impart, Kin - dle a



flame of sa - cred love, On the mean al - tar of my heart.



There let it for thy glory burn,
With inextinguishable blaze,
And trembling, to its source return,
In humble love and fervent praise.

Jesus, confirm my heart's desire,
To work, and speak, and think for thee ;
Still let me guard the holy fire,
And still stir up thy gift in me.

Ready for all thy perfect will,
My acts of faith and love repeat ;
Till death thy endless mercies seal,
And make the sacrifice complete.

JUDGMENT.

Hymn 574. L. M.

Maestros

Maestoso

He comes! he comes! the Judge severe, The seventh trumpet speaks him near: His lightnings flash, his thunders roll; how
 welcome to the faith - ful soul, Welcome, welcome, welcome, welcome, Welcome to the faithful soul

Full. Wom.

A musical score for Hymn 504, Petersburgh tune, in common time (indicated by 'C') and a key signature of one flat (indicated by a 'b'). The score consists of four staves of music, each with a treble clef. The lyrics are integrated into the music, appearing below the staves. The first two staves begin with a melodic line, followed by a vocal line, and end with a piano accompaniment. The third staff begins with a piano accompaniment, followed by a vocal line. The fourth staff begins with a vocal line. The lyrics are:

My God, how end - less is thy love, Thy gifts are ev' - ry evening new; And morning mercies

PIA.

FOR.

from a - bove, Gent ly de - scand like ear ly dew, Gent - ly de - scand like ear-ly dew.

The musical score consists of six staves of music. The first two staves are in common time (indicated by '8') and the third through sixth staves are in triple time (indicated by '3'). The key signature is common (no sharps or flats). The music features various note heads (circles, dots, and stems) and rests, with some notes connected by horizontal lines. The lyrics are integrated into the music, appearing below the corresponding staves. The first two staves are for soprano voices, and the last four staves are for bass voices. The bass parts begin on the third staff and continue on the fourth, fifth, and sixth staves.

My soul, through my Re - deem - er's care, Sav'd from the se - cond death, I feel:

My eyes from tears of dark de - spair, My feet from fall ing in - to hell.

Larghetto.

The great arch - an gel's trump shall sound, (While twice ten thousand thunders roar,) Tear up the graves, and

cleave the ground And make the gree - dy sea re - store.

The greedy sea shall yield her dead ;
The earth no more her slain conceal ;
Sinners shall lift their guilty head,
And shrink to see a yawning hell.

But we, who now our Lord confess,
And faithful to the end endure,
Shall stand in Jesu's righteousness :
Stand, as the Rock of Ages, sure.

We, while the stars from heaven shall fall,
And mountains are on mountains hurl'd,
Shall stand unmov'd amidst them all,
And smile to see a burning world.

MAGDALEN.

HYMN 124. L. M.

Tallis.

71

My hope, my all, my Saviour thou, To thee, lo! now my soul bow; I feel the bliss thy wounds im - part, I find thee, Saviour, in my heart.

NEWPORT.

HYMN 115. L. M.

Great God, in dulge my hum ble claim; Be thou my hope, my joy, my rest; The glories

that com pose thy name, Stand all en - gag'd to make me blest, Stand all en - gag'd to make me blest,

God of my life, whose gracious power, Thro' various deaths my soul hath led,
Or turn'd aside

Or turn'd aside the fatal hour,
Or turn'd aside the fatal hour, Or turn'd aside

In all my ways thy hand I own,
Thy ruling providence I see :
Assist me still my course to run,
And still direct my paths to thee.

Whither, O whither should I fly,
But to my loving Saviour's breast ;
Secure within thine arms to lie,
And safe beneath thy wings to rest.

I have no skill the snare to shun,
But thou, O Christ ! my wisdom art :
I ever into ruin run,
But thou art greater than my heart.

the fa - tal hour, Or lift ed up my sinking head.
Or lift ed up my sinking head. Or listed up my sinking head.

the fa - tal hour, Or list - ed up my sinking head.



Praise ye the Lord! 'tis good to raise Your hearts and voices in his praise: His nature and his



works in vite To make this du - ty our de light. fr

What is the creature's skill or force,
The sprightly man, or warlike horse!
The piercing wit, the active limb,
Are all too mean delights for him.

But saints are lovely in his sight,
He views his children with delight;
He sees their hope, he knows their fear,
He looks, and loves his image there.

He form'd the stars, those heavenly flames;
He counts their numbers, calls their names;
His wisdom's vast, and knows no bound,
A deep where all our thoughts are drown'd.

Sing to the Lord, exalt him high,
Who spreads his clouds around the sky;
There he prepares the fruitful rain,
Nor lets the drops descend in vain.

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

PIA.

FOR.

Jesus, from whom all blessings flow, Great builder of thy church below; If now thy Spirit move my breast, Hear and ful - fil thine own request.
Tempo.

OLD HUNDRED.

HYMN 266. L. M.

Before Je - hova! s awful throne, Ye na - tions bow with sacred joy; Know that the Lord is God alone, He can create, and he destroy.

Eternal Power, whose high abode, Be - comes the grandeur of a God; In - finite lengths, be-

PIA.
FOR.

yond the bounds, Where stars re - volvè their lit - - tle rounds, Where stars re volvè their lit - tle rounds.



Lively.
Lives his Lively.



From north to south the princes meet
To pay their homage at his feet;
While western empires own their Lord,
And savage tribes attend his word.



spread from shore to shore, Till moons shall wax and wane no more.



To him shall endless pray'r be made,
And endless praises crown his head;
His name like sweet perfume shall rise
With ev'ry morning sacrifice.



People and realms of ev'ry tongue,
Dwell on his love with sweetest song;
And infant voices shall proclaim,
Their early blessings on his name

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

PIA. FOR.

roll ; How welcome to the faithful soul, His lightnings flash, his thunders roll ; How welcome to the faithful soul.

Je sus, my Sav iour, bro ther, friend, On whom I cast my ev' - ry care,
Spirito

On whom for all things I de pend, In spire, and then ac cept my prayer.

PIA. FOR.

Musical notation for Hymn 509, featuring two staves. The top staff is in common time (indicated by '2') and the bottom staff is in common time (indicated by '2'). The key signature is one flat (B-flat). The music consists of eighth and sixteenth note patterns. The lyrics are:

Thus far the Lord hath led me on, Thus far his pow'r pro longs my days;

Musical notation for Hymn 509, continuing from the previous page. The top staff is in common time (indicated by '2') and the bottom staff is in common time (indicated by '2'). The key signature is one flat (B-flat). The music consists of eighth and sixteenth note patterns. The lyrics are:

And ev' - ry eve ning shall make known, Some fresh me - mo rial of his grace.

O thou dear suff'ring Son of God, How doth thy heart to sinners move ! Help me to catch thy precious blood ; Help me to taste thy dy - ing love.

Maestoso.

STRASBURGH.

HYMN 193. L. M.

Solemn.
Extend - ed on a cursed tree, Besmear'd with dust, and sweat, and blood ! See there the King of glo - ry see ! Sinks, and expires, the Son of God.

Sinners o bey the Gospel word! Haste to the sup - per of my Lord; Be wise to know your gracious day, All
PIA.

FOR.
things are ready, come a way, All things are rea dy, come a way.

Ready the Father is to own,
And kiss his late returning son ;
Ready your loving Saviour stands,
And spreads for you his bleeding hands.

Ready the Spirit of his love,
Just now the stony to remove ;
To apply, and witness with the blood,
And wash, and seal the sons of God.

Ready for you the angels wait,
To triumph in your blest estate :
Tuning their harps, they long to praise
The wonders of redeeming grace.

A musical score for Hymn II, L. M., featuring three staves of music with lyrics. The music is in common time, with a key signature of one sharp (F#). The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The lyrics are as follows:

Awake, Je - ru - sa - lem, a - wake, No lon ger in thy sins lie down:
The gar ment of sal - va tion take, Thy beau ty and thy strength put on.



Praise ye the Lord! 'tis good to raise Your hearts and voices
in his praise : His nature and his works in - vite
FOR.



To make this duty our delight, To make this duty our de - light.



To make this dutw our de - light.

He form'd the stars, those heavenly flames ;
He counts their numbers, calls their names :
His wisdom's vast, and knows no bound,
A deep where all our thoughts are drown'd.

Sing to the Lord, exalt him high,
Who spreads his clouds around the sky ;
There he prepares the fruitful rain,
Nor lets the drops descend in vain.

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

My suff'ring all to thee are known, Tempted in ev'ry point like me: Regard my grief, re - gard thy own; Jesus, re mem ber Cal - va ry.

GERMAN AIR.

HYMN 605. L. M.

O Lord, our God, we bless thee now ! To thee our souls and bo - dies bow : With humblest awe fall down before Thy throne, and joyful ly a - dore.

WINCHESTER.

HYMN 266. L. M.

85

Tenor.

2d Treble.

Be fore Je - ho - vah's aw - ful throue, Ye na - tions bow with sa cred joy? Know that the Lord is

His sov'reign power, without our aid,
Made us of clay, and form'd us men;
And when like wand'ring sheep we stray'd,
He brought us to his fold again.

We'll crowd thy gates with thankful songs,
High as the heavens our voices raise:
And earth with her ten thousand tongues,
Shall fill thy courts with sounding praise.

Wide as the world is thy command;
Vast as eternity thy love;
Firm as a rock thy truth must stand,
When rolling years shall cease to move

God a lone, He can cre ate, and he de - stroy.

O that my load of sin were gone, O that I could at last submit, At Je su's feet to

To lay my soul at Jesu's feet, To lay my soul at Jesu's feet.

lay it down! To lay my soul at Je - su's feet, To lay my soul at Jesu's feet!

To lay my soul at Je - su's feet, To lay my soul at Jesu's feet.

To lay my soul at Je - su's feet,

And must this bo dy die, This well-wrought frame decay ? And must these active limbs of mine Lie mould'ring in the clay ?

WATCHMAN.

HYMN 67. S. M.

Leach.

When shall thy love constrain, And force me to thy breast ? When shall my soul re - turn a gain To her e - ternal rest ?

O that I could re-pent! O that I could be-lieve! Thou, by thy voice, the
Thou by thy voice, the mar-ble

mar, Thou, by thy voice, the mar-ble rent, The rock - in sun der cleave.

rent,
Thou, by thy two-edg'd sword,
My soul and spirit part;
Strike with the hammer of thy word,
And break my stubborn heart.

Saviour and Prince of peace,
The double grace bestow;
Unloose the bands of wickedness,
And let the captive go:

Grant me my sins to feel,
And then the load remove:
Wound, and pour in my wounds to heal,
The balm of pard'ning love.

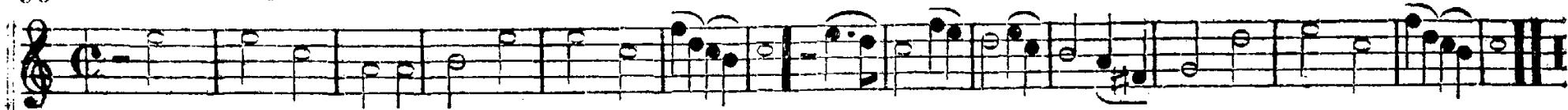
Welcome sweet day of rest, That saw the Lord a rise ; Welcome to this reviving breast, Welcome to this re viv - ing

The King himself comes near,
And feasts his saints to-day ;
Here we may sit and see him here,
And love, and praise, and pray.

One day in such a place
Where thou my God, art seen,
Is sweeter than ten thousand days,
That's spent in guilt and sin.

My willing soul would stay
In such a frame as this,
And sit and sing herself away,
To everlasting bliss.

breast, And these re jicing eyes, And these re - joicing eyes.



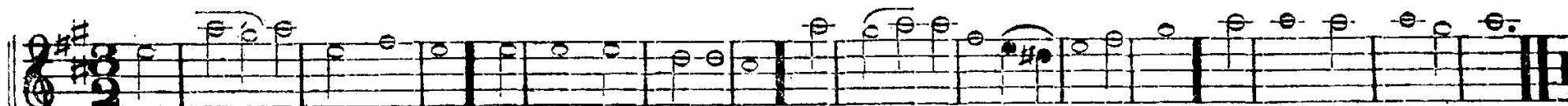
A charge to keep I have, A God to glori - fy; A never - dying soul to save, And fit it for the sky.



THACHER.

HYMN 233. S. M.

Handel.



Glo - ry to God on high ; Our peace is made with heav'n : The Son of God came down to die, That we might be forgiv'n.



DURHAM.**HYMN 37. S. M.**

91



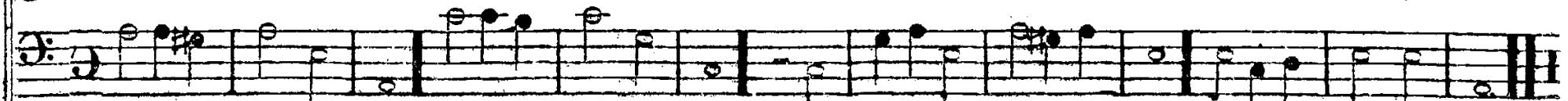
Ah ! whither should I go, Burden'd, and sick, and faint ! To whom should I my troubles show, And pour out my complaint ?

**AYLESBURY.****HYMN 551. S. M.**

Dr. Green.



And am I born to die ? To lay this body down ? And must my trembling spirit fly In - to a world unknown ?



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

LITTLE MARLBOROUGH.

HYMN 67, 2d part, S. M.

And can I yet de - lay, My little all to give? To tear my soul from earth a - way, For Jesus to receive.

ST THOMAS.

HYMN 119. S. M.

Handel.

93

Musical notation for Hymn 119, St Thomas tune, in common time with a key signature of one sharp. The music consists of four staves of eight measures each, featuring various note heads (circles, dots, crosses) and rests.

Je sus, my Lord, at tend Thy feeble creature's cry ; And show thyself the sinner's friend, And set me up on high.

Continuation of the musical notation for Hymn 119, St Thomas tune, showing the next section of the hymn.

RIPPON, or PECKHAM.

HYMN 572. S. M.

Smith.

Musical notation for Hymn 572, Rippon or Peckham tune, in common time with a key signature of one sharp. The music consists of three staves of eight measures each, featuring various note heads and rests.

Thou judge of quick and dead, Before whose bar se - vere, With ho ly joy or guil ty dread We all shall soon ap - pear.

Continuation of the musical notation for Hymn 572, Rippon or Peckham tune, showing the next section of the hymn.

Final continuation of the musical notation for Hymn 572, Rippon or Peckham tune, concluding the hymn.

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

Hal - le - lu - jah.

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

PIA. FOR. PIA. FOR.

Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord

We lift our hearts to thee, O Day-star from on high ; The sun it self is but thy shade, Yet

Let thy orient beams
The night of sin disperse,
The mists of error and of vice,
Which shade the universe !

How beauteous nature now !
How dark and sad before !
With joy we view the pleasing change,
And nature's God adore.

O may no gloomy crime
Pollute the rising day ;
Or Jesu's blood, like evening dew,
Wash all its stains away.

cheers both earth and sky, Yet cheers both earth and sky.

AIR.

Give to the winds thy fears, Hope, and be undismay'd ; God hears thy sighs, and counts thy

tears, God shall lift up thy head.

Through waves, and clouds, and storms,
He gently clears thy way ;
Wait thou his time, so shall this night
Soon end in joyous day.

Still heavy is thy heart ?
Still sinks thy spirits down ?
Cast off the weight, let fear depart,
And every care begone :
What though thou rulest not,
Yet heaven, and earth, and hell,
Proclaim God sitteth on the throne,
And ruleth all things well.

HOPE.

HYMN 109, 4th verse. S. M.

97

To thee, and thee a - lone, The angels owe their bliss ; They sit around thy gracious throne, And dwell where Jesu's
is, They sit a round thy gr. cious throne, And dwell where Je - sus is.

APPLETON.

HYMN 154. S. M.

From Miller.

The pray - ing spi - rit breathe, The watch ing pow'r im part ; From all en - tanglements beneath, Call
My feeble mind sustain,
By wordly thoughts oppress ;
Appear, and bid me turn again,
To my eternal rest.
Swift to my rescue come,
Thine own this moment seize,

off my peaceful heart.

Gather my wand'ring spirit home,
And keep in perfect peace :
Suffer'd no more to rove —
O'er all the earth abroad,
Arrest the pris'ner of thy love,
And shut me up in God.

See how the morning sun, Pursues his shining way ; And wide proclaims his Maker's praise, With ev'ry brightning ray.

MARYLAND.

HYMN 455. S. M.

Cole.

Lord of the har - vest, hear Thy nee - dy servants' cry ; An swer our faith's ef-

sec tual pray'r, Answer our faith's effectual pray'r, And all our wants supply.

On thee we humbly wait,
Our wants are in thy view ;
The harvest truly, Lord, is great,
The labourers are few.

Convert, and send forth more
Into thy church abroad,
And let them speak thy word of pow'r,
As workers with their God.

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

Join in a song with sweet accord,

Join

Join in a song with sweet accord, While ye surround the throne, While ye surround the throne, :||:

cord, a song

Join in a song with sweet accord, While ye surround the throne, :||: While ye sur - round the throne.

100 ITHACA.

HYMN 384. S. M.

Shoel.



Com-mit thou all thy griefs And ways in to his hands, To his sure trust and ten-der

care, Who earth and heaven commands; To his sure trust and tender care, Who earth and heaven commands.

Spirito.

Al - mighty Ma ker, God, How glo rious is thy name! Thy won ders how dif fus'd abroad, Through-

out cre - ation's frame ! Thy wonders how diffus'd abroad, Throughout creation's frame !

FOR.

In native white and red
The rose and lily stand,
And free from pride, their beauties spread,
To show thy skilful hand.

The lark mounts up the sky
With unambitious song ;
And bears her Maker's praise on high
Upon her artless tongue.

Fain would I rise and sing
To my Creator too ;
Fain would my heart adore my King,
And give him praises due.

Spirito. PIA. FOR.

Lord, in the strength of grace, With a glad heart and free, Myself, my re - si - due of days, I consecrate to thee, I con - se - crate to thee.

FROOME.

HYMN 166. S. M.

Husband.

Gra - cious Re deem er, shake This slumber from my soul! Say to me now, " Awake, a wake, And

Christ shall make thee whole, And Christ shall make thee whole."

Lay to thy mighty hand,
Alarm me in this hour :
And make me fully understand
The thunder of thy power!

Give me on thee call,
Always to watch and pray,
Lest I into temptation fall,
And cast my shield away.

Tenderly.

Je - sus, my truth, my way, My sure un - erring light, On thee my fee ble steps I stay,

Which thou wilt guide a - right, Which thou wilt guide a right.

PIA.

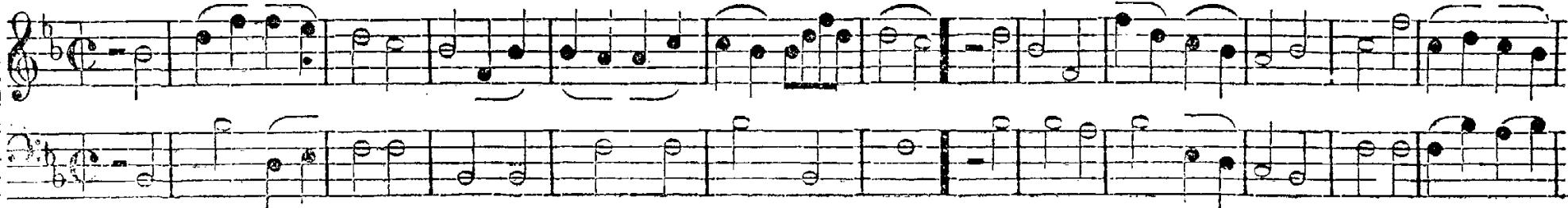
My wisdom and my guide,
My Counsellor thou art ;
O never let me leave thy side,
Or from thy paths depart.

I lift mine eyes to thee,
Thou gracious bleeding Lamb,
That I may now enlighten'd be,
And never put to shame

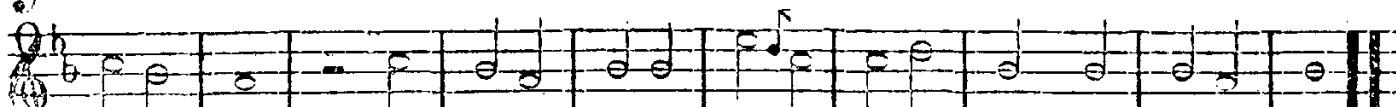
Never will I remove
Out of thy hands my cause,
But rest in thy redeeming love,
And hang upon thy cross.



Je - sus the Conqu'ror reigns, In glo rious strength ar ray'd: His kingdom o ver all maintains, And bids the



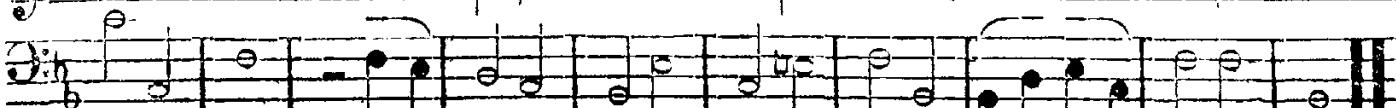
Ye sons of men rejoice
In Jesu's mighty love :
Lift up your heart, lift up your voice,
To him who rules above.



earth be glad, His kingdom over all maintains, And bids the earth be glad.



Extol his kingly pow'r,
Kiss the exalted Son,
Who died, and lives to die no more,
High on his Father's throne



Our Advocate with God,
He undertakes our cause,
And spreads through all the earth abroad
The victory of his cross.

CAMBERWELL.

HYMN 456. S. M.

105

How beauteous are their feet, Who stand on Zi-on's hill; That bring sal va tion on their tongues, And words of peace re veal!

OLDFORD.

HYMN 80. S. M.

My gracious, loving Lord, To thee what shall I say? Well may I tremble at thy word, And scarce presume to pray!

PIA.
ORG.

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

BELPER.

HYMN 37. S. M.

Tymperly.

PIA.
ORG.

Ah! whither should I go, Bur-den'd, and sick, and faint! To whom should I my trou-bles show, And pour out my complaint?

My Saviour bids me come, Ah! why do I delay? He calls the weary sinner home, And yet from him I stay!

What is it keeps me back From which I cannot part?

Which will not let the Saviour take Possession of my heart?

Some cursed thing unknown, Must surely lurk within; Some idol which I will not own, Some secret bosom sin.

Would Jesus have the sinner die ? Why hangs he then on yonder tree ? What means that strange expiring cry ? (Sinners he

prays for you and me ;) " Forgive them, Father, O forgive, They know not that by me they live, They know not that by me they live ! "

Come O thou Travel ler unknown, Whom still I hold but cannot see! My compa - ny be fore is gone, And

I am left a lone with thee. With thee all night, All night I mean to stay, And wrestle till the break of day.

I need not tell thee who I am ;
My misery and sin declare ;
Thyself hast call'd me by my name,
Look on thy hands, and read it there :
But who, I ask thee, who art thou ?
Tell me thy name, and tell me now.

In vain thou struggest to get free,
I never will unloose my hold ;
Art thou the man that died for me ?
The secret of thy love unfold :
Wrestling, I will not let thee go,
Till I thy name, thy nature know.

Wilt thou not yet to me reveal
Thy new unutterable name ?
Tell me, I still beseech thee, tell ;
To know it now resolv'd I am :
Wrestling, I will not let thee go,
Till I thy name, thy nature know.

Lo! God is here! let us adore, And own how dreadful is this place! Let all within us

feel his pow'r, And silent bow before his face! Who know his pow'r, his grace who prove, Serve him with awe, with rev'rence love.

Lo! God is here! him day and night
Th'united choirs of angels sing:
To him enthron'd above all height,
Heaven's host their noblest praises bring:
Disdain not, Lord, our meanner song,
Who praise thee with a stamm'ring tongue.

Gladly the toys of earth we leave,
Wealth, pleasure, fame, for thee alone,
To thee our will, soul, flesh, we give,
O take! O seal them for thine own!
Thou art the God, thou art the Lord:
Be thou by all thy works ador'd.

Being of beings! may our praise
Thy courts with grateful fragrance fill:
Still may we stand before thy face,
Still hear and do thy sovereign will;
To thee may all our thoughts arise,
Geaseless, accepted sacrifice.

Leader of faithful souls, and guide Of all that travel to the sky, Come, and with us, e'en us a-

bide, Who would on thee a lone re - ly; On thee a - lone our spi - rits stay, While held in
PIA.

Strangers and pilgrims here below,
This earth, we know, is not our place ;
But hasten through the vale of we,
And restless to behold thy face,
Swift to our heavenly country move,
Our everlasting home above.

FOR.
life's un even way, While held in life's un - even way.

NEW TRAVELLER.

HYMN 537. 6 lines 8 s.

111

Leader of faithful souls, and guide Of all that tra - vel to the sky, Come, and with us, e'en us abide, Who would on thee a-
alone rely; On thee a lone our spirits stay, While held in life's un e - ven way, While held in life's un - e - ven way.

WEXFORD.

HYMN 197. 6 lines 8's.

Clark.

Where shall my wond'ring soul be - gin? How shall I all to heaven as - pire? A slave redeem'd from death and sin, A



brand pluck'd from e - ternal fire ; How shall I equal triumph raise, Or sing my great De - liv' rer's praise, Or



O how shall I thy goodness tell,
Father, which thou to me hast show'd
That I, a child of wrath, and hell,
I should be call'd a child of God ;
Should know, should feel my sins forgiven,
Blest with this antepast of heaven.

And shall I slight my Father's love,
Or basely fear his gifts to own ?
Unmindful of his favours prove ?
Shall I, the hallow'd cross to shun,
Refuse his righteousness t' impart,
By hiding it within my heart ?

A musical score for Hymn 328, featuring two staves of music. The top staff is in common time (2/4) and G major, with a key signature of one sharp. The bottom staff is also in common time (2/4) and G major, with a key signature of one sharp. The music consists of eighth-note patterns and rests. The lyrics are as follows:

Saviour from sin, I wait to prove That Jesus is thy heal ing name; To lose, when per - fect - ed in love, What-

The continuation of the musical score for Hymn 328, featuring two staves of music. The top staff is in common time (2/4) and G major, with a key signature of one sharp. The bottom staff is also in common time (2/4) and G major, with a key signature of one sharp. The music consists of eighth-note patterns and rests. The lyrics are as follows:

e'er I have; or can, or am: I stay me on thy faithful word, The servant shall be as his Lord.



The Lord my pasture shall pre - pare, And feed me with a shep herd's care ; His presence shall my wants supply,



And guard me with a watch - ful eye : My noon-day walks he shall at - tend, And all my midnight hours de - fend.



Spirito.



O thou whom fain my soul would love ! Whom I would gladly die to know ; This veil of un - be - lief re move, And



show me all thy goodness, show; Jesus thy-self in me reveal, Tell me thy name, thy na ture tell.



Now I have found the ground where - in Sure my soul's an chor may re main ; The wounds of Jesus for my

sin, Be - fore the world's found - ation slain ; Whose mer cy shall un - sha ken stay, When heaven and earth are

FOR:

fled a - way, When heaven and earth are fled a way.

LYMINGE.

HYMN 499. 6 lines 8's.

Father, thine everlasting grace
Our scanty thought surpasses far :
Thy heart still melts with tenderness ;
Thy arms of love still open are,
Returning sinners to receive,
That mercy they may taste, and live.

O Love, thou bottomless abyss !
My sins are swallow'd up in thee ;
Cover'd is my unrighteousness ;
Nor spot of guilt remains on me,
While Jesu's blood, through earth and skies,
Mercy, free boundless mercy, cries !

Clark.

When quiet in my house I sit, Thy book be my com - pan - ion still; My joy thy

say ings to re peat, Talk o'er the re cords of thy will; And search the or a cles di-

vine, Till ev' · rv heart felt word be mine.

O may the gracious words divine,
Subject of all my converse be !
So will the Lord his follower join,
And walk and talk himself with me :
So shall my heart his presence prove,
And burn with everlasting love.

Oft as I lay me down to rest,
O may the reconciling word
Sweetly compose my weary breast ;
While on the bosom of my Lord
I sink in blissful dreams away,
And visions of eternal day !



Come, Holy Ghost, all - quick'ning fire, Come, and in me de light to rest; Drawn by the lure of strong de-



sire, O come and conse crate my breast! The temple of my soul pre pare, And fix thy sa cred presence there.



O God, of good, th'un - fathom'd sea! Who would not give his heart to thee? Who would not love thee with his might?

O Je sus, lov er of mankind! Who would not his whole soul and mind, With all his strength to thee u nite?

PIA. FOR.



Thou, Je-sus, thou my breast in spire, And touch my lips with hallow'd fire, And loose a stamm'ring infant's tongue :

Mezza voce.



Pre pare the ves sel of thy grace; Adorn me with the robes of praise, And mercy shall be all my song.

Pia.

FOR



O Jesus, source of calm repose, Thy like, nor man, nor an · gel knows, Fairest among ten thousand fair;

E'en those whom death's sad fet - ters bound, Whom thickest dark ness compass'd round, Find light and life, if thou appear.

I'll praise my Ma - ker while I've breath, And when my voice is lost in death,
Praise shall em - ploy my no - bler pow'rs: My days of praise shall ne'er be past,
While life, and thought, and be ing last, Or im mor tal i ty en dures.

Let earth and heaven agree,
An gels and men be join'd,
To PIA. ce le brae with me . . . The

Sav iour of man - kind; T' adore the all a ton ing Lamb, And bless the sound of Je sus name, T' adore the all
FOR.

a. ton ing Lamb, And bless the sound of Je su's name. ||

Jesus! transporting sound!
The joy of earth and heaven;
No other help is found,
No other name is given,
By which we can salvation have,
But Jesus came the world to save.

Jesus ac - cept the praise That to thy name belongs! Matter of all our lays, Sub - ject of all our songs; Through

thee we now to geth - er came, And part ex - ult - ing in thy name, And part ex - ult - ing in thy name.

In flesh we part awhile,
But still in spirit join'd
To embrace the happy toil,
Thou hast to each assign'd ;

And while we do thy blessed will, Keep us and every seeking soul
We bear our heav'n about us still. Till all attain the heav'ly goal.

O let us thus go on
In all thy pleasant ways,
And, arm'd with patience, run
With joy th' appointed race !

There we shall meet again,
When all our toils are o'er,
And death, and grief, and pain,
And parting are no more :

O happy, happy day,
That call's thy exiles home !
The heav'ns shall pass away,
The earth receive its doom :
We shall with all our brethren rise, Earth we shall view, and heav'n destroy'd
And grasp thee in the flaming skies. And shout above the fiery void.

Young men and maidens raise, Your tuneful voices high: Old men and children praise The Lord of earth and

sky; Him Three in One, and One in Three, Ex tol to all e ter - nity, Ex tol to all e ter ni ty.

A rise, my soul, a - rise, Shake off thy guil - ty fears, The bleeding Sa cri - fice In my be half ap - pears ;

Be -

Be - fore the throne

Be fore the throne

Be - fore the throne my Sure - ty stands, Be - fore the throne my Surety stands, My name is written on his hands.

fore the throne my Sure - ty stands, Be - fore

2 2
4

2 2
4

Re joice, the Lord is King, Your Lord and King a dore: Mortals, give thanks and sing, And tri umph ever more;

2 2
4

2 2
4

Lift up your hearts, lift up your voice, Rejoice, a - gain I say, rejoice, Rejoice, a gain I say, rejoice.

2 2
4

2 2
4

Blow ye the trumpet, blow,
The gladly solemn sound;
Let all the nations know,
Let all the nations
know,
To earth's remo - test bound, To earth's remo - test bound;
The year of Ju bi lee is come; Re -
turn, ye ran - som'd sin - ners, home. The year of Ju - bi lee is come; Re turn, ye ran som'd sin ners, home.
PIA.
FOR

Ye ransom'd sinners, hear, The pris'ners of the Lord : And wait till Christ appear ; Ac cord ing to his word :

Rejoice in hope, rejoice with me;

Rejoice in hope, re-joice with me;

Rejoice in hope, rejoice with me, rejoice with me; We shall, We shall from all our sins be free.

Rejoice in hope, rejoice with me;

Rejoice in hope, rejoice with me;

Rejoice in hope, re-joice with me, re-joice with me,



How shall I walk my God to please, And spread content and hap - pi ness O'er all beneath my care?



A pattern to my household give, And as a guardian an gel live,



A pattern to my household give, And as a guardian an gel live, As Je - su's messen - ger.



A pat - tern to my household give, And as a guardian an gel live,

The musical score consists of four staves of music in 3/4 time, with a key signature of two sharps. The lyrics are integrated with the musical notes, appearing below the staves where appropriate.

Thou God of glorious majesty, To thee a - gainst my self, to thee, A worm of earth, I cry! A half a.
PIA FOR.

waken'd child of man, An heir of end less bliss or pain, A sinner born to die, A sinner born to die.
Dim. FOR.

The musical score consists of eight staves of music in common time, key signature of one sharp, and treble clef. The music is divided into two systems by a double bar line with repeat dots. The first system ends with a fermata over the eighth note of the last measure. The second system begins with a repeat sign. The vocal parts are labeled 'PIA.' and 'FOR.' The piano part is indicated by a treble clef and bass clef staff below the vocal staves.

How happy is the pilgrim's lot, How free from ev'ry anxious thought, From worldly hope and fear! Confin'd to neither court nor cell, His soul dis-

Lively.

dains on earth to dwell,

PIA. FOR.

He only sojourns here, He only sojourns here, He on - ly sojourns here.

Author of faith, to thee I cry, To thee, who wouldst not have me die, But know the

truth and live : Open mine eyes to see thy face ; Work in my heart the saving grace, The life e-

ter - nal give, - - - The life e ternal give.

Shut up in unbelief I groan,
And blindly serve a God unknown,
Till thou the veil remove ;
The gift unspeakable impart,
And write thy name upon my heart,
And manifest thy love.

A musical score for Hymn 243, BEULAH. The score consists of six staves of music. The top two staves are soprano voices in G major, indicated by a treble clef and a key signature of one sharp. The third staff is a bass voice in C major, indicated by a bass clef and a key signature of no sharps or flats. The fourth staff is another bass voice in C major, also indicated by a bass clef and a key signature of no sharps or flats. The fifth staff is a piano part, indicated by a treble clef and a key signature of one sharp. The sixth staff is a bassoon part, indicated by a bass clef and a key signature of one sharp. The music is set in common time. The lyrics "Cheerful." appear above the third staff, and "2d Treble." and "Tenor" labels are placed above the fourth staff. The piano part includes dynamic markings like "PIA." and "FOR."

136 WILLOWBY.

HYMN 160. 8. 8. 6. 8. 8. 6.

Be it my on - ly wis - dom here, To serve the Lord with fi - lial fear, With lov - ing gra - ti - tude;

Su - pe - rior sense may I dis - play, By shunning ev' - ry e - vil way, And walk ing in the good.

MOUNT ZION.

HYMN 36. 8. 8. 6. 8. 8. 6.

Leach.

O love di vine, how sweet thou art! When shall I find my wil ling heart All ta - ken

up by thee? I thirst, I faint, I thirst, I faint, I die to prove The great - ness
of re - deem ing love, The love of Christ to me, The love of Christ to me.

The love, &c.

Stronger his love than death or hell,
 Its riches are unsearchable ;
 The first-born sons of light
 Desire in vain its depths to see ;
 They cannot reach the mystery,
 The length, the breadth, and height.

God only knows the love of God ;
 O that it were now shed abroad
 In this poor stony heart !
 For love I sigh, for love I pine ;
 This only portion, Lord, be mine !
 Be mine this better part !

O that I could for ever sit,
 With Mary at the Master's feet !
 Be this my happy choice ;
 My only care, delight, and bliss.
 My joy, my heaven on earth be this,
 To hear the Bridegroom's voice !

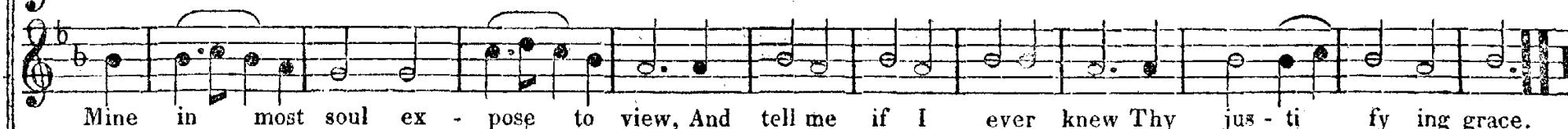


Thou great mys te - rious God unknown, Whose love hath gent - ly led me on, E'en from my infant days;



PIA.

FOR.



Mine in most soul ex - pose to view, And tell me if I ever knew Thy jus - ti fy ing grace.

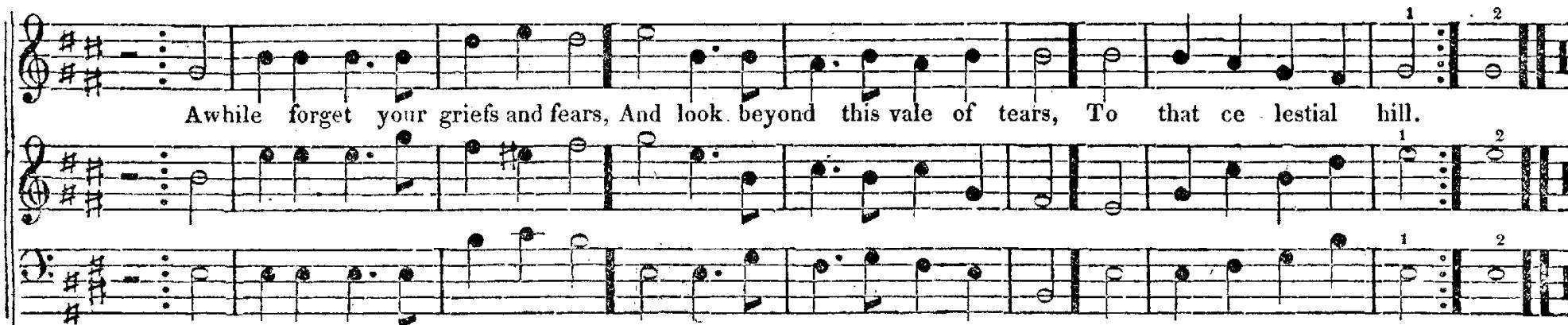




Come on my partners in dis tress, My comrades through the wilder - ness, Who still your bodies feel:



Awhile forget your griefs and fears, And look beyond this vale of tears, To that ce - lestial hill.



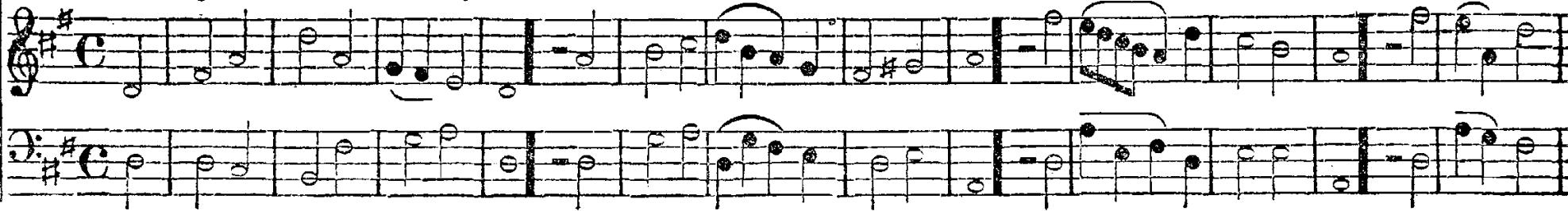
Beyond the bounds of time and space,
Look forward to that heavenly place,
The saints' secure abode ;
On faith's strong eagle pinions rise,
And force your passage to the skies,
And scale the mount of God.

Who suffer with our Master here,
We shall before his face appear,
And by his side sit down ;
To patient faith the prize is sure ;
And all that to the end endure
The cross, shall wear the crown.

Thrice blessed bliss-inspiring hope,
It lifts the fainting spirits up ;
It brings to life the dead !
Our conflicts here shall soon be past,
And you and I ascend at last,
Triumphant with our head.

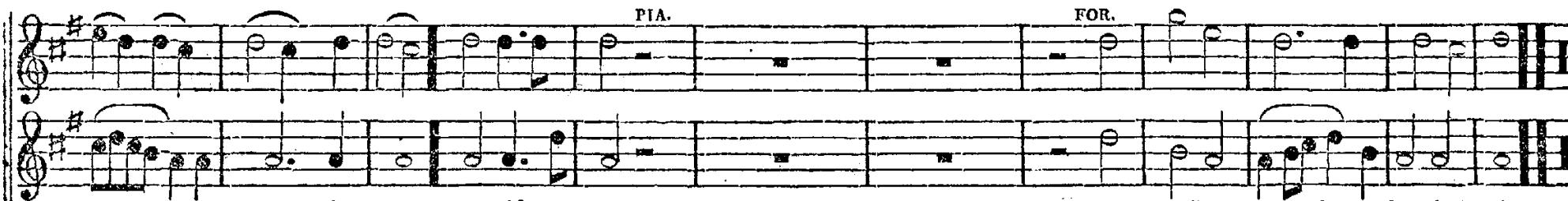


Ex - cept the Lord conduct the plan, The best con cert ed schemes are vain, And ne - ver can succeed ; We spend our

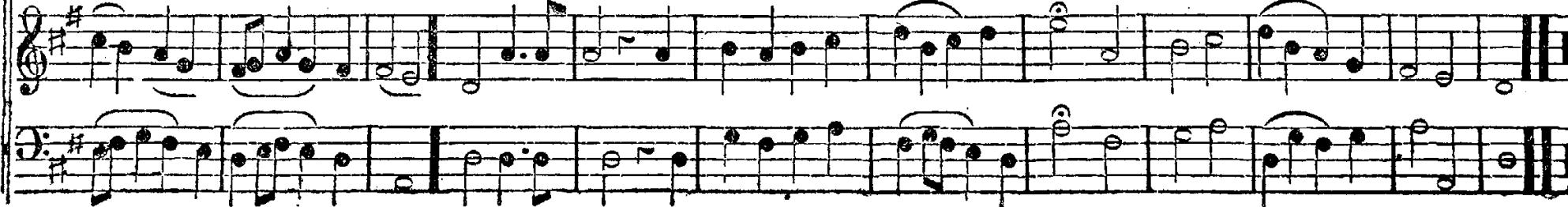


PIA.

FOR.



wretched strength for nought, But if our works, But if our works in thee are wrought, They shall, They shall be blest indeed.





How happy are the lit - tle flock, Who safe beneath their guardian rock, In all com - motions rest!

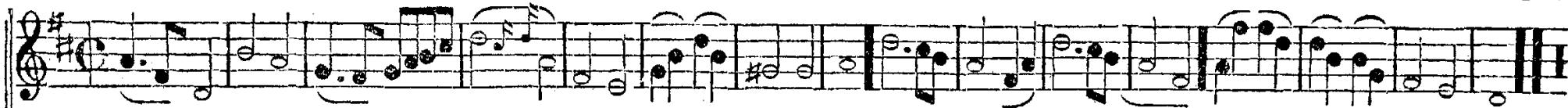


When war's and tumult's waves run high, Unmov'd a - bove the storm they lie, They lodge in Jesu's breast.

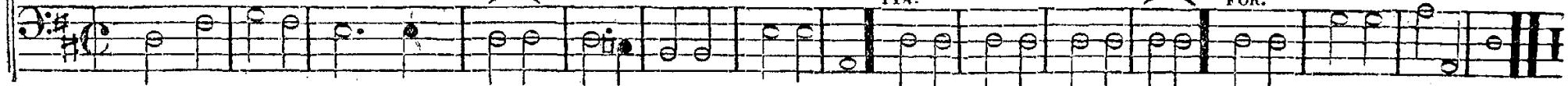


O glorious hope of perfect love! It lifts me up to things a - bove; It bears on eagles' wings;

It gives my ravish'd soul a taste, And makes me for some mo - men's feast With Je su's priests and kings.



Je sus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high
PIA. FOR.



SICILIAN HYMN.

HYMN 122. 4 lines 7's.



Lord, we come before thee now, At thy feet we humbly bow; O! do not our suit dis-



dain; Shall we seek thee, Lord, in vain?

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

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

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

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

Ho - ly Lamb, who thee receive, Who in thee be gin to live, Day and night they cry to

thee, As thou art, As thou art so let us be!

Jesus, see my panting breast !
See I pant in thee to rest !
Gladly would I now be clean ;
Cleanse me now from every sin.

Fix, O fix my wavering mind !
To thy cross my spirit bind :
Earthly passions far remove :
Swallow up my soul in love.

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

Hark! the herald angels sing "Glory to the new-born King, Glory to the new-born King;
Peace on earth, and mercy mild, God and sinners re concil'd, God and sinners re concil'd."

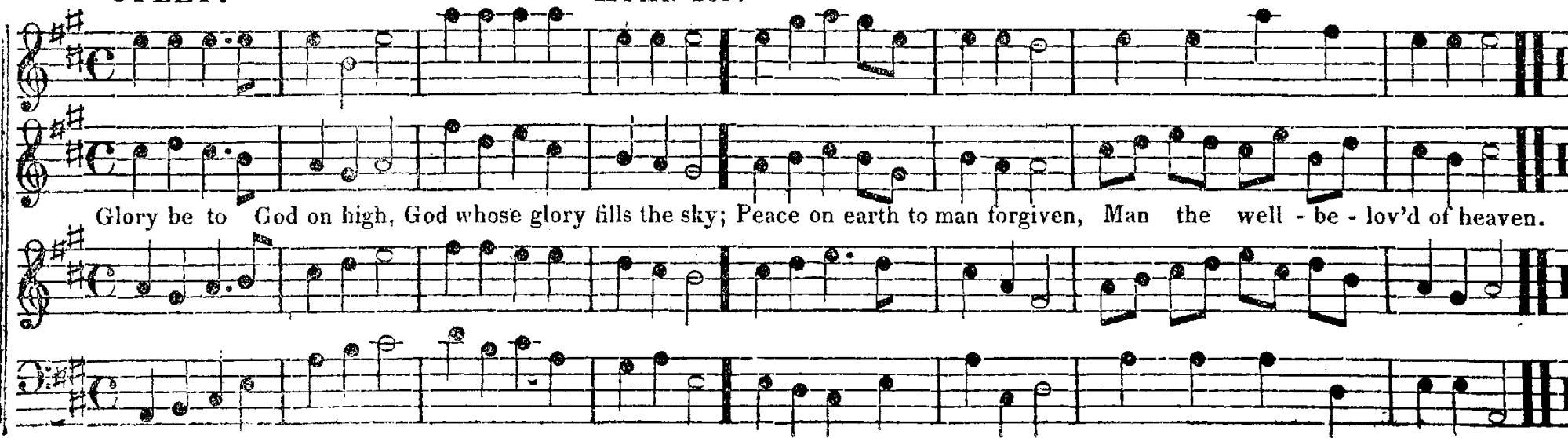


Depth of mercy! can there be Mercy still reserv'd for me? Can my God his wrath forbear? Me, the chief of sinners, spare?



OTLEY.

HYMN 265. 4 lines 7's.



Glory be to God on high, God whose glory fills the sky; Peace on earth to man forgiven, Man the well-be-lov'd of heaven.

CONDOLENCE.

HYMN 564. 4 lines 7's.

Pleyel. 147

Hark! a voice divides the sky ; Happy are the faithful dead ! In the Lord who sweetly die, They from all their toils are freed !

COOKHAM.

HYMN 382. 4 lines 7's.

Rippon.

Children of the heav'nly King, As we journey let us sing; Sing our Saviour's worthy praise, Glorious in his works and ways.

Lively.

Children of the heav'nly King, As we journey let us sing; Sing our Saviour's worthy praise, Glorious in his works and ways.

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

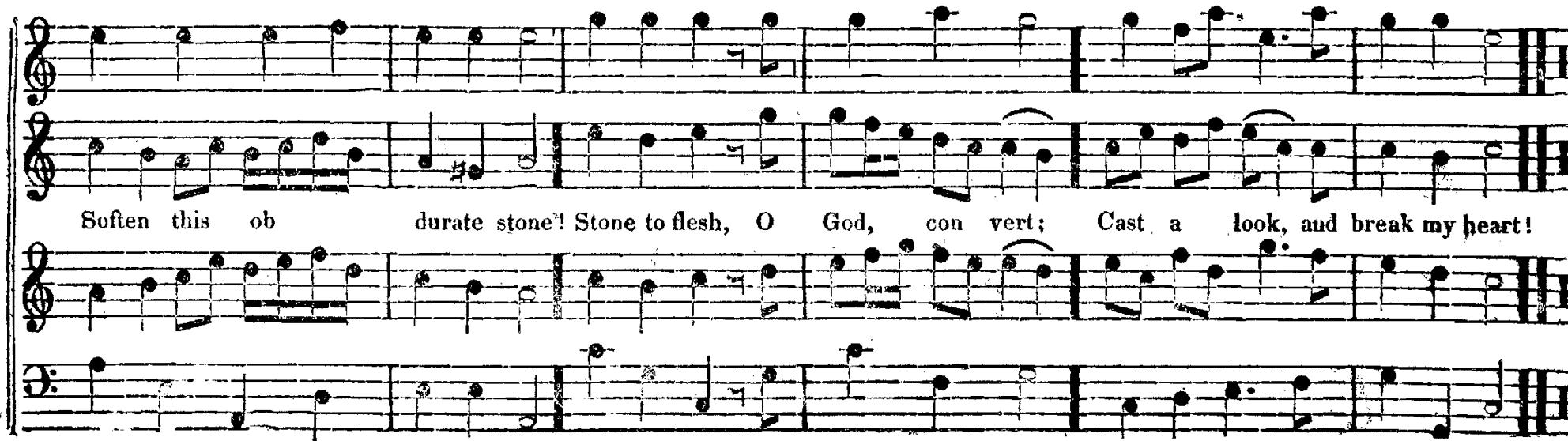
Let thy will on earth be done; Praise by all to thee be giv'n, Glorious Lord of earth and heav'n!

REST.

HYMN 52. 6 lines 7's.

Leach. 149

Saviour, Prince of Israel's race, Save me!—from thy lofty throne Give the sweet relent-ing grace,



Soften this ob durate stone! Stone to flesh, O God, con-vert; Cast a look, and break my heart!

Weary souls that wander wide From the central point of bliss, Turn to Jesus cru - ci - fied, Fly to those dear

wounds of his: Sink in - to the purple flood, Sink in - to the purple flood, Rise in to the, Rise in to the life of God.

FINEDON.

HYMN 135. 6 lines 7's.

Lockhart.

PIA.

FOR.

Why not now, my God, my God ! Ready, if thou always art, Make in me thy mean abode, Take possession of my heart : If thou canst so gently bow, Friend of sinners, why not now ?

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high;
 Hide me, O my Saviour, hide, Till the storm of life is past, Safe in to the haven guide,
 O receive, O receive, O receive my soul at last.

PIA.

FOP.

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



Come, and let us sweet - ly join, Christ to praise in hymns divine ! Give we all with one accord, Glory to our common Lord ;



Hands, and hearts, and voices raise ; Sing as in the ancient days ; Ante date the joys above, Ce le brate the feast of love.

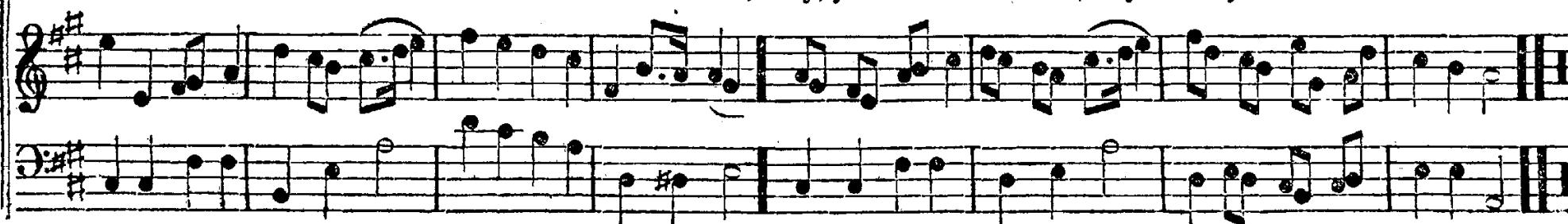




Sinners, turn, why will ye die ? God, your Maker asks you why ? God, who did your being give, Made you with him - self to live ;



He the fa - tal cause demands, Asks the work of his own hands, Why, ye thankless creatures, why Will ye cross his love and die ?



Sinners, turn, why will ye die ?
God, your Saviour, asks you why ?
God, who did your souls retrieve,
Died himself that ye might live.

Will you let him die in vain !
Crucify your Lord again ?
Why, ye ransom'd sinners, why
Will ye slight his grace, and die ?

Sinners, turn, why will ye die ?
God, the Spirit, asks you why ?
He who all your lives hath strove,
Woo'd you to embrace his love.

Christ from whom all blessings flow, Perfecting the saints below, Hear us who thy nature share, who thy mystic body are,

Rep FOR.
Join us, in one spi rit join, Let us still re - ceive of thine : Still for more on thee we call, Thou who fillest all in all !
PIA.

Lift your eyes of faith, and see . Saints and angels join'd in one: What a countless compa-

ny Stand be fore yon dazzling throne! Each be - fore his Sav - iour stands, All in whitest

FOR. PIA. FOR.

robes ar - ray'd; Palms they car ry in - their hands, Crowns of glo ry on their heads.

KERSHAW.

HYMN 580. 8. 7. 8. 7. 4 7.

List your heads, ye friends of Jesus, Partners in his patience here :

FOR. PIA. FOR.

Christ to all believers precious, Lord of lords, shall soon appear: Mark the tokens, :||: :||: Of his heav'nly kingdom near.

Angels now are hov' ring round us, Unperceiv'd they mix the throng, Wond'ring at the love that crown'd us,

Glad to join the holy song; Hal - le - lu jah, Hal - le - lujah, Hal - le - lu jah, Love and praise to Christ belong!

PIA. FOR.



O thou God of my sal vation, My Redeemer from all sin ; Mov'd by thy divine compassion, Who hast died my heart to



win, I will praise thee, I will praise thee : Where shall I thy praise begin ?



Though unseen, I love the Saviour ;
He hath brought salvation near ;
Manifest his pard'ning favour ;
And when Jesus doth appear,
Soul and body, &c.
Shall his glorious image bear.

While the angel choirs are crying,
Glory to the great I AM !
I with them will still be vying,
Glory ! glory to the Lamb.
O how precious, &c.
Is the sound of Jesu's name !

Lo, he comes, with clouds descending, Once for favour'd sinners stain ! Thousand Thousand saints at - tending, Swell the triumph

of his train ! Hal le lu - jah ! Hal le - lu-jah ! Hal le lu jah ! God ap - pears on earth to reign.

Yea, A men! let all a dore thee, High on thine e ter - nal throne! Saviour, take the power and glo - ry,

Claim the kingdom for thine own! Jah! Je - hovah! Jah! Je - hovah! Jah! Je hovah! Ever lasting God, come down!

CALVARY.

HYMN 2. 8. 7. 8. 7. 4. 7.

Stanley. 161

Come, ye sinners, poor and needy, Weak and wounded, sick and sore, Jesus ready stands to
Afflition.

save you, Full of pity love and pow'r; He is a - ble, He is a - ble, He is willing, doubt no more.
PIA. Slow. FOR. Tempo.

Hail! thou once despised Je-sus, Hail, thou e-ver - lasting King,
 Thou didst suf-fer to redeem us! Thou didst free sal-va-tion bring. Hail, thou ago-ni-zing Saviour, Bearer of our

sin and shame! By thy me- By thy me- By thy me-rits we find fa-vour: Life is given through thy name.

QUEENSBOROUGH.

HYMN 250. 8. 7. 8. 7. 8. 7. 8. 7.

Come, thou Fount of ev'-ry bles-sing, Tune my heart to sing thy grace; Streams of mer-cy ne-ver ceasing,
Mexza yooe.



Call for songs of loud-est praise ; Teach me some me lo - dious sonnet, Sung by flaming tongues a - bove, Praise the mount,
FOR.

2d Treble. PIA.



Praise the mount, Praise the mount—I'm fix'd upon it: Mount of thy re deeming love!



Here I'll raise mine Ebenezer,
Hither by thy help I'm come,
And I hope, by thy good pleasure,
Safely to arrive at home.

Jesus sought me when a stranger,
Wand'ring from the fold of God;
He, to rescue me from danger,
Interpos'd his precious blood !

Centre of our hopes thou art, End of our enlarg'd de-sires; Stamp thine image on our heart; Fill us now with
Andante.

heavenly fire; Cement-ed by love divine, Seal our souls for e-ver thine! Seal our souls for e-ver thine!



Happy soul, thy days are end ed, All thy mourning days be - low; Go, by an - gel guards at-



tend - ed, To the sight of Je - sus go. Wait - ing to re ceive thy spi rit, Lo! the



Sav - iour stands a - bove; Shows the pur - chase of his me - rit, Reaches out the crown of love.





Come, thou everlast - ing Spirit, Bring to ev'ry thankful mind, All the Saviour's dying merit, All his suff'ring for mankind : True recorder



of his passion, Now the liv - ing fire impart, Now reveal his great salva - tion, Preach his gospel to our heart.





Love divine, all love ex - celling, Joy of heaven to earth come down ; Fix in us thy humble dwelling, All thy faithful mercies crown :



Jesus, thou art all compassion, Pure unbounded love thou art, Visit us with thy sal - va - tion, Enter evrey trembling heart.



Breathe, O breathe thy loving spirit
Into every troubled breast !
Let us all in thee inherit,
Let us find that second rest.

Take away our bent of sinning,
Alpha and Omega be,
End of faith as its beginning,
Set our hearts at liberty.

Come, Almighty to deliver,
Let us all thy life receive,
Suddenly return, and never,
Never more thy temples leave.



What now is my ob ject, my object and aim? What now is my hope and desire?



To follow the heav'ly, the heavenly Lamb, And af - ter his image as pire: My hope is all



cen tred all centred in thee; I trust to re co - ver thy love: On earth thy sal va tion, sal-



va tion to see, And then to en joy thee a bove - And then to en joy thee a bove.

SION.

HYMN 541. 8 lines 8's.

Miller.

Away with our sorrow and fear, We soon shall recover our home ; The city of saints shall appear ; The day of e ternal ty come.

full. wom. full.

From earth we shall quickly remove, And mount to our native abode ; The house of our Father above, The palace of angels and God.



Thou Shepherd of Israel and mine, The joy and de sire of my heart, For closer com - munion I pine, I long to re-



side where thou art ; The pasture I languish to find, Where all who their Shepherd o - bey, Are fed on thy



bosom, Are fed on thy bosom re - clin'd, And screen'd from the heat of the day.



Ah ! show me that happiest place,
The place of thy people's abode,
Where saints in an ecstasy gaze,
And hang on a crucify'd God :
Thy love for a sinner declare,
Thy passion and death on the tree ;
My spirit to Calvary bear,
To suffer and triumph with thee.

The musical score consists of eight staves of music. The first four staves are in common time (indicated by 'C') and the last four are in 2/4 time (indicated by '2'). The key signature is mostly B-flat major (two flats). The music is composed of eighth and sixteenth notes. The lyrics are integrated into the music, appearing below the staves where the melody rests or changes. The lyrics are:

How tedious and tasteless the hours, When Je - sus no longer I see; Sweet prospects, sweet birds and sweet

flow'rs, Have all lost their sweetness to me: The midsummer sun shines but dim, the fields strive in

vain to look gay; But when I am happy in him, De - cem - ber's as pleasant as May.

SARDINIA.

HYMN 543. 8 lines 8's.

Clark.

The Church in her militant state Is weary, and can - not for - bear! The saints in an

A musical score for two voices, soprano and bass, in common time and G major. The soprano part is in treble clef and the bass part is in bass clef. The music consists of eight staves of musical notation, each ending with a double bar line and repeat dots. The lyrics are integrated into the music, appearing below the notes. The lyrics for the first section are: "a go ny wait, To see Him a gain in the air! The Spirit in vites to the Bride, Her hea ven - ly". The lyrics for the second section are: "Lord to de scend! And place her en - thron'd at his side, In glo - ry that ne ver shall end."

a go ny wait, To see Him a gain in the air! The Spirit in vites to the Bride, Her hea ven - ly

Lord to de scend! And place her en - thron'd at his side, In glo - ry that ne ver shall end.



This, this is the God we adore, Our faithful unchangeable friend, Whose love is as great as his pow'r, And neither knows measure nor end : 'Tis Je-sus, the
Cheerful.

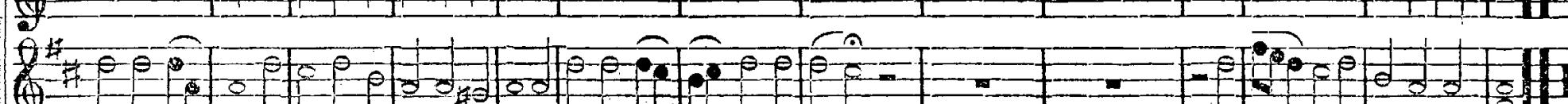
PIA.

First and the last, Whose Spirit will guide us safe home : We'll praise him for all that is past, And trust him for all that's to come, And trust him for all that's to come.

FOR,

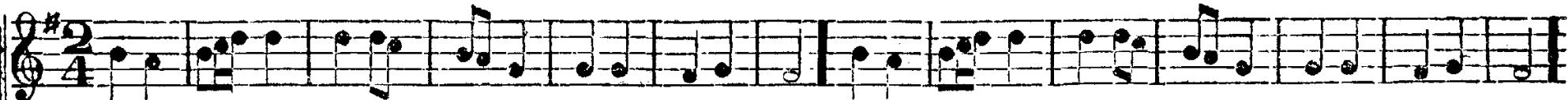


How happy the people that dwell Secure in the city above ! No pain the inhabitants feel, No sickness or sorrow shall prove : Physician of
Cheerful.

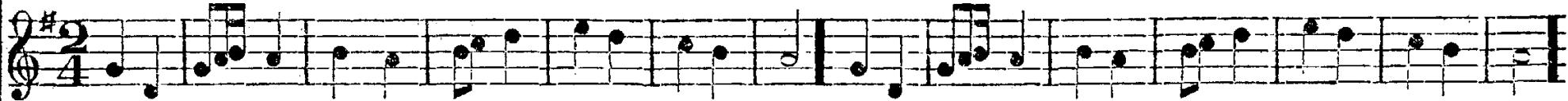


souls, unto me Forgiveness and holiness give ; And then from the body set free, And then to the city receive, And then to the city receive.

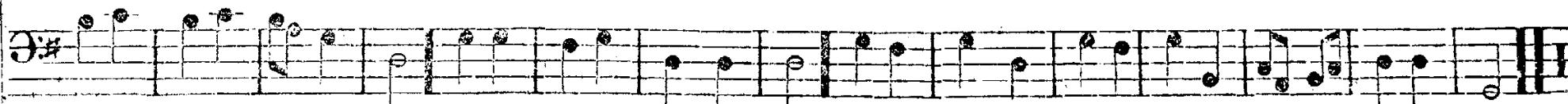
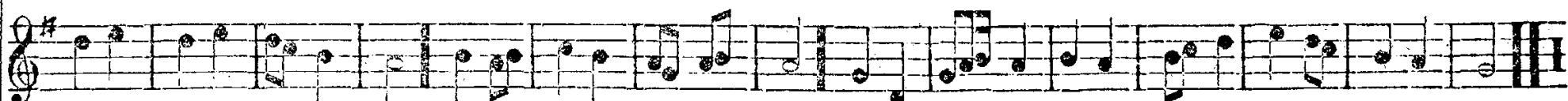




O Al migh - ty God of Love, Thy ho - ly arm dis play; Send me succour from a bove, In this my e - vil day:



Arm my weakness with thy power, Woman's Seed, appear with in! Be my safeguard and my tower, Against the face of sin.



Could I of thy strength take hold,
And always feel thee near,
Confident, divinely bold,
My soul would scorn to fear:

Nothing should my firmness shock ;
Though the gates of hell assail,
Were I built upon the Rock,
They never could prevail.

Rock of my salvation, haste,
Extend thy ample shade,
Let it over me be cast,
And screen my naked head.

The musical score consists of four staves of music in common time, with a key signature of one flat. The music is divided into two systems by a double bar line with repeat dots. The first system ends with a fermata over the final note of the fourth measure. The second system begins with a repeat sign and continues with a similar melodic line. The lyrics are integrated into the music, appearing below the staff lines where appropriate.

To the hills I lift mine eyes, The ever - last ing hills ; Stream ing thence in fresh supplies, My

soul the Spirit feels ; Will he not his help af ford ? Help, while yet I ask is giv'n : God comes down : the

FOR.



God and Lord That made both earth and heav'n,

PIA.

FOR.



PENSFORD

HYMN 173. 7. 6. 7. 6. 7. 7. 7. 6.



Hearken to the solemn voice! The aw ful midnight cry!



Bridegroom nigh! Lo, he comes to keep his word, Light and joy his looks im part; Go ye forth to
meet your Lord, And meet him in your heart, And meet him in your heart.

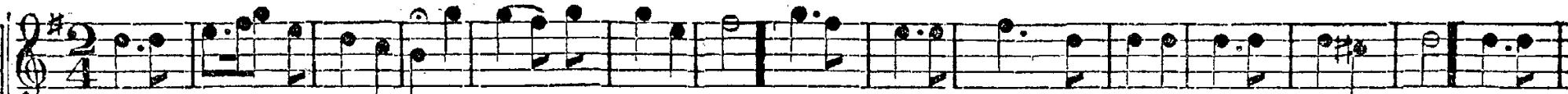
Ye who faint beneath the load
Of sin, your heads lift up;
See your great redeeming God;
He comes, and bids you hope!
In the midnight of your grief,
Jesus doth his mourners cheer
Lo, he brings you sure relief;
Believe, and feel him here!

Jesus drinks the bitter cup, The wine-press treads alone : Tears the graves and mountains up By

his ex pir ing groan : Lo, the pow'rs of heaven he shakes, Na - ture in con vulsion lies ; Earth's profoundest

cen tre quakes, The great Je - ho - vah dies, The great Je hovah dies.

O my God, he dies for me,
I feel the mortal smart !
See him hanging on the tree,
A sight that breaks my heart !
O that all to thee might turn !
Sinners, ye may love him too ;
Look on him ye pierc'd, and mourn
For one who bled for you



None is like Jeshurun's God, So great, so strong, so high ! Lo ! he spreads his wings abroad, He rides up on the sky ! Israel

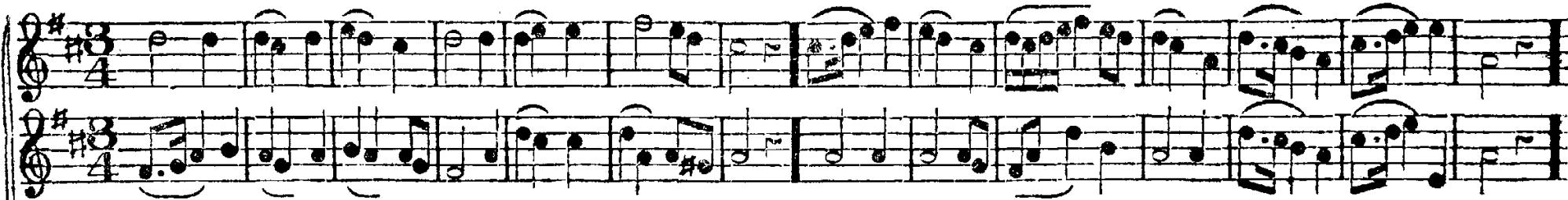


is his first born son : God, th' Almighty God, is thine ; See him to thy help come down, The excellence divine, The excellence divine !



Lamb of God, whose dying love We now recall to mind, Send the answer from above, And let us mercy find; Think on us, who

think on thee, And ev'ry struggling soul release! O re-member Cal va - ry, And bid us go in peace.



J sus, let thy pitying eye Call back a wand'ring sheep ; False to thee, like Pe - ter, I Would fain like Pe ter weep :



Let me be by grace restor'd: On me be all long suff'ring shown: Turn and look upon me, Lord, And break my heart of stone.



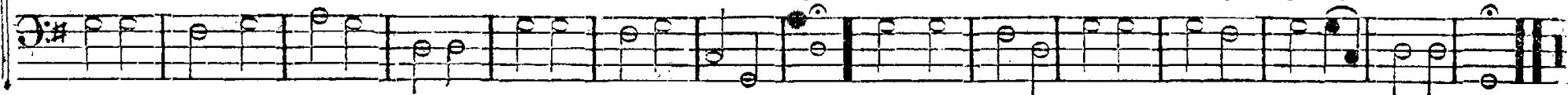
The musical score consists of two staves of music. The top staff is in common time (indicated by 'C') and the bottom staff is in 3/4 time (indicated by '3/4'). Both staves use a treble clef. The music is written in a simple harmonic style with quarter and eighth notes. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "Lamb of God for sinners slain, To thee I humbly pray ; Heal me of my grief and pain, O take my sins away. From this bondage," followed by the instruction "Affetuso". The second section of lyrics is: "Lord, release ; No longer let me be opprest : Jesus, master, seal my peace, And take, And take me to thy breast, And take, &c."



Wretched, help - less, and distrest, Ah! whither shall I fly! Ever gasping af ter rest, I can not find it. nigh:



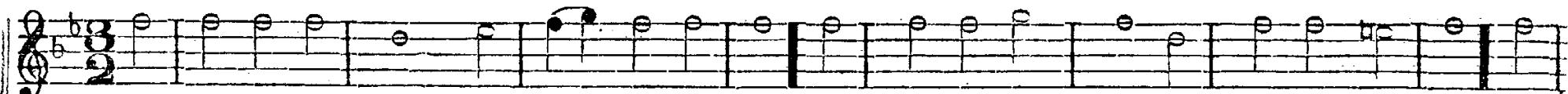
Naked, sick, and poor, and blind, Fast bound in sin and mize - ry, Friend of sinners, let me find My help, my all in thee!



HARMONY.

HYMN 282. 10. 10. 11. 11.

Leach.



O what shall I do my Saviour to praise, So faith - ful and true, so plenteous in grace! So



strong to de - li - ver, so good to re - deem, The weakest be liever, The weakest
PIA. be - liev - er, The
FOR.

weak - est be - liev - er that hangs up - on him.

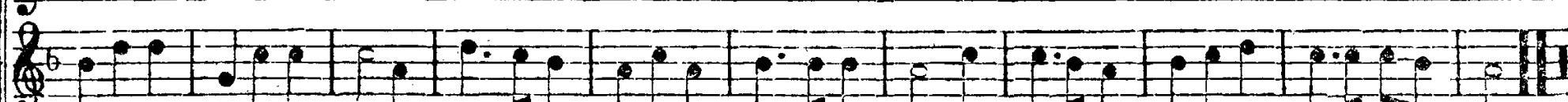
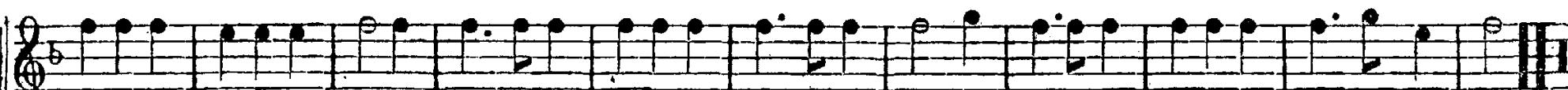
How happy the man whose heart is set free,
 The people that can be joyful in thee ;
 Their joy is to walk in the light of thy face,
 And still they are talking of Jesus's grace.

Their daily delight shall be in thy name,
 They shall as their right thy righteousness claim ;
 Thy righteousness wearing, and cleans'd by thy blood,
 Bold shall they appear in the presence of God.

For thou art their boast, their glory, and power,
 And I also trust to see the glad hour,
 My soul's new creation, a life from the dead,
 The day of salvation that lifts up my head.



Though troubles as sail, and dangers af - fright, Tho' friends should all fail, and foes all u - nite, Yet one thing se-



cures us, what - ever be - tide, The promise assures us, The Lord will provide, The promise as - sures us, The Lord will provide.



Ap pointed by thee we meet in thy name, And meekly agree to follow the Lamb; To trace thine ex-

ample, the world to disdain, And constantly trample, And constantly trample, And constantly trample on pleasure and pain.

PIA.

FOR.

ample, the world to disdain, And constantly trample, And constantly trample, And constantly trample on pleasure and pain.

O all that pass by, To Jesus draw near ; He utters a cry, Ye sin - ners give ear ! From hell to retrieve you, He

If any man thirst, And happy would be,
The vilest and worst May come unto me ;
May drink of my spirit, Excepted is none,
Lay claim to my merit, And take for his own.

Whoever receives The life-giving word,
In Jesus believes, His God and his Lord ;
In him a pure river Of life shall arise ;
Shall, in the believer, Spring up to the skies.

My God and my Lord ! Thy call I obey ;
My soul on thy word Of promise I stay ;
Thy kind invitation I kindly embrace,
Athirst for salvation, Salvation by grace.

190 PORTUGUESE.

HYMN 192. 10. 10. 11. 11.

Ye heavens rejoice in Je - sus's grace, Let earth make a noise, and echo his praise : Our all-loving Saviour hath
pa cified God, And paid for his favour the price of his blood, And paid for his favour the price of his blood.
O come and let us worship, O come and let us worship, O come and let us worship at his feet.

OLD GERMAN.

HYMN 260. 10. 11. 10. 11.

O tell me no more of this world's vain store, The time for such tri fles with me now is o'er.



Come, Lord, from a bove, the mountains re move, O'er - turn all that hin - ders the course of thy love; My



bosom in - spire, en - kin - dle the fire, And wrap my whole soul in the flames of de sire.



I languish and pine for the comfort divine,
O when shall I say, my Beloved is mine?
I've chose the good part, my portion thou art:
O Love, let me find thee, O God, in my heart?

For this my heart sighs, nothing else can suffice;
How, Lord, can I purchase the pearl of great price?
It cannot be bought; thou know'st I have nought,
Not an action, a word, or a truly good thought.



I lan - guish and pine for the comfort divine, O when shall I say, my, O when shall I say, my Beloved is mine.



BANQUET.



Come, let us as - cend, my com pa - nion and friend, To a taste of the banquet a bove! If thy heart be as



mine, If for Je sus it pine, Come up in to the cha - riot of love, If thy heart be as

PIA.

FOR.

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

PIA.

FOR.

Who in Jesus confide,
We are bold to outride,
The storms of affliction beneath !

With the prophet we soar
To the heavenly shore,
And outfly all the arrows of death.

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



Come a way to the skies, My be lov ed a rise, And rejoice in the day thou wast born: On this fes - tival



day, Come ex ult- ing a way, And with singing to Si on re - turn And with singing to Si - on re - turn.



We have laid up our love, And our treasure above,
Though our bodies continue below:
The redeem'd of our Lord, We remember his word,
And with singing to Paradise go.

With singing we praise The original grace,
By our heavenly Father bestow'd:
Our being receive From his bounty, and live
To the honour and glory of God.

My God, I am thine, what a comfort di vine, What a blessing to know that my Je sus is mine! In the
Andantino.

heaven ly Lamb, thrice hap py I am; And my heart doth re joice at the sound of his name.

True pleasures abound in the rapturous sound ;
And whoever hath found it, hath paradise found :
My Jesus to know, and feel his blood flow,
'Tis life everlasting, 'tis heaven below !

Yet onward I haste to the heavenly feast ;
That, that is the fulness ; but this is the taste ;
And this I shall prove, till with joy I remove
To the heaven of heavens in Jesus's love.



In boundless mercy, gracious Lord appear, Darkness dispel, the humble mourner cheer, the humble mourner cheer, Vain



thoughts remove, Vain thoughts remove, melt down this flinty heart ; Cause ev'ry soul, Cause ev' - ry soul to choose the bet - ter part.



Thy presence fills the universal space ;
Thy grace appears to all the fallen race ;
O visit us with light and life divine,
Fill ev'ry soul, for every soul is thine.

The blessed Jesus is my Lord, my love ;
He is my King, from him I would not move ;
Away then, all ye objects that divert,
Nor seek to draw from my dear Lord my heart

Come, let us a new our journey pur - sue, Roll round with the year, Roll round with the year, And never stand
Vivace.

His adorable will let us gladly fulfil,
 And our talents improve,
 By the patience of hope and the labour of love.
 Our life as a dream, our time as a stream,
 Glides swiftly away,
 And the fugitive moments refuses to stay;
 The arrow is flown, the moment is gone:
 The millennial year
 Rushes on to our view, and eternity's here.

PIA.

FOR. PIA. FOR.

TRINITY.

HYMN 248. 6. 6. 4. 6. 6 6. 4.

Giardini.

tr. tr.

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

A gain we lift our voice, And shout our solemn joy! Cause of highest rapture this, Rap - tures
that shall ne ver fail! See a soul es cap'd to bliss, Keep the Christian fes - ti - val.

Je - sus, thou art our King! To me thy succour bring— Christ, the mighty One art thou,
 Help for all on thee is laid: This the word; I claim it now; Send me now the pro mis'd aid.

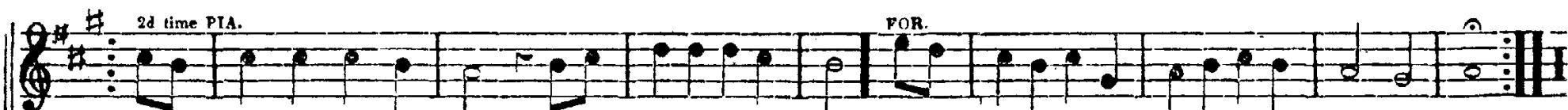
GOSPEL TRUMPET.

HYMN 280. 8. 8. 8. 8. 4.

Hark! how the Gos - pet trumpet sounds, Thro' all the earth the e - cho bounds! And Jesus, by re deeming
 blood, Is bringing sinners back to God: And guides them safe - ly by his word To end - less day.



The God of Abrah'm praise, Who reigns enthron'd a - bove : An - cient of ever - last ing days, And God of love:



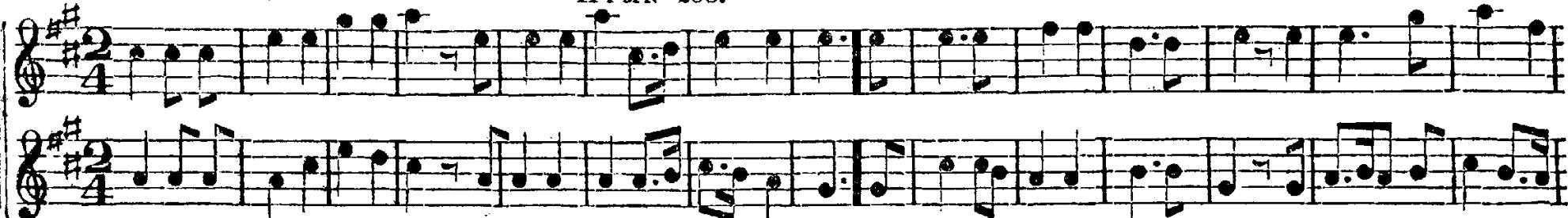
Je - ho vah, great I am! By earth and heav'n confess'd ; I bow and bless the sacred Name, For e ver blest.



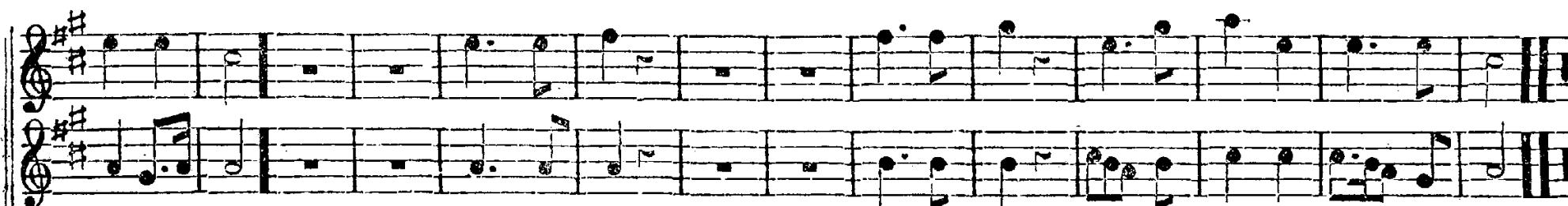
The God of Abrah'm praise,
At whose supreme command
From earth I rise—and seek the joys
At his right hand.

I all on earth forsake,
Its wisdom, fame, and power ;
And him my only portion make,
My shield and tower.

The God of Abrah'm praise,
Whose all-sufficient grace
Shall guide me all my happy days
In all my ways.



The voice of my Beloved sounds, While o'er the mountain top he bounds ; He flies exult - ing o'er the hills, And all my soul with



transport fills: Gently doth he chide my stay, Gently doth he chide my stay, "Rise, my love, and come a way."



The musical score consists of eight staves of music, each in common time (indicated by a '2' over a '4') and major key (indicated by a single sharp sign). The notes are represented by dots and vertical stems. The lyrics are integrated into the music, appearing below the staves where applicable.

Ye simple souls that stray, Far from the paths of peace, That unfrequent-ed way To life and happi ness:—How

long will ye your folly love, And throng the downward road, And hate the wisdom from a - bove, And mock the sons of God!



Head of the church triumphant, We joyfully adore thee ; Till thou appear, thy members here Shall sing like those in glory :



We lift our hearts and voices With blest an - ti - ci - pation, And cry aloud, and give to God The praise of our sal - va - tion.

Repeat PIA.

FOR.



While in affliction's furnace,
And passing through the fire,
Thy love we praise which knows no days,
And ever brings us nigher:
We clap our hands exulting
In thine almighty favour ;
The love divine, which made us thine,
Can keep us thine for ever.

Thou dost conduct thy people
Through torrents of temptation ;
Nor will we fear while thou art near,
The fire of tribulation ;
The world, with sin and Satan,
In vain our march opposes ;
By thee we shall break through them all,
And sing the song of Moses.

By faith we see the glory,
To which thou shalt restore us,
The cross despise for that high prize,
Which thou hast set before us :
And if thou count us worthy,
We each, as dying Stephen,
Shall see thee stand at God's right-hand,
To take us up to heaven.

Lord, dismiss us with thy blessing, Bid us now depart in peace; Still on heavenly manna feeding, Let our faith and love increase:

Fill each breast with consola - tion ; Up to thee our hearts we raise : When we reach our blissful station, Then we'll give thee nobler praise.

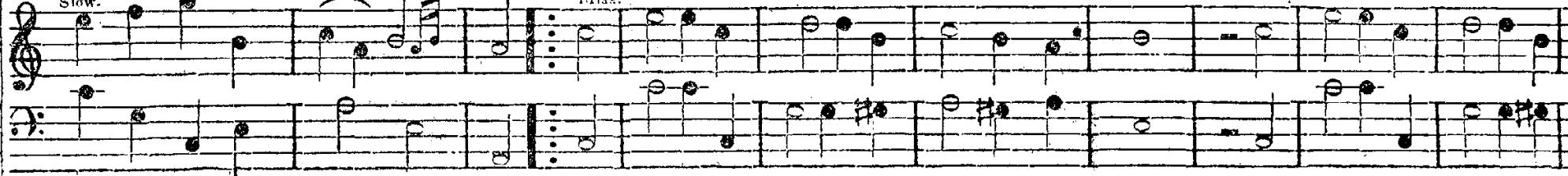
Brisk.



Then we'll give thee no bler praise. And sing Halle - lu-jah to God and the Lamb For ever and ever, for

Slow.

Brisk.



e ver, and e - ver, Halle - lu - jah, Halle - lu - jah, Hal . . . le lu - jah, A - men - men.



DENMARK.

Dr. Madan. 207

ANDANTE MAESTOSO.

Be - fore Je - ho - vah's aw ful throne, Ye na - tions bow, with sa - cred joy; Know that the

PIA. FOR.

Lord is God a lone, He can cre - ate and he de stroy, He can cre ate and he de stroy.

AFFETTUOSO.



sheep we stray'd, He brought us to his fold a gain, He brought us to his fold a - gain.



DENMARK, *Continued.*

209

DUETTO—ANDANTE AFFETUOSO.

The musical score consists of four staves of music for two voices. The top two staves are soprano voices, and the bottom two are bass voices. The key signature is G major (two sharps), and the time signature is common time (indicated by '3'). The vocal parts are written in black ink on white paper. The lyrics are integrated into the musical lines, with some words underlined for emphasis. The score includes dynamic markings such as 'PIA. CRES.' (piano crescendo) and 'FOR.' (forte). The vocal parts begin with a melodic line, followed by harmonic support from the piano-like accompaniment.

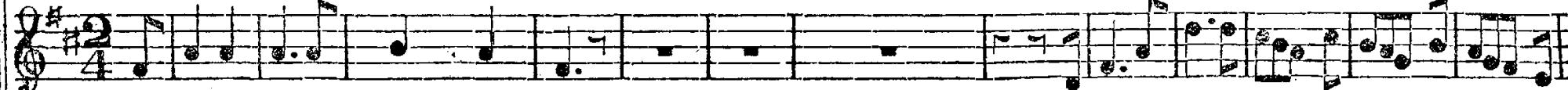
We are his peo - ple, we his care, Our souls and all our mor - tal frame: What last ing
 What

last - ing hon - ors shall we rear, Al migh - ty Ma ker to thy name. What,

PIA. CRES. FOR. PIA.

What last ing ho nors shall we rear, Al - migh - ty Ma ker to thy name.
 last ing

CHORUS WITH SPIRIT.

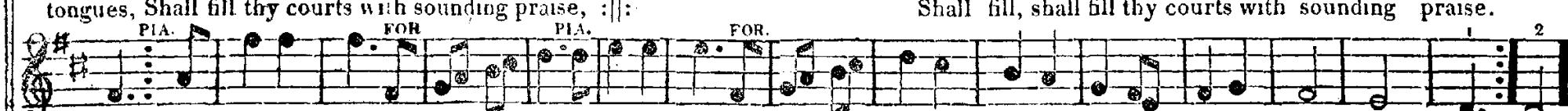


We'll crowd thy gates with thank ful songs, High as the heav'n's our voi ces raise, And earth, and earth with her ten thousand thousand



tongues, Shall fill thy courts with sounding praise, :::

Shall fill, shall fill thy courts with sounding praise.



MAESTOSO.

Wide, wide as the world is thy command, Vast as e ter-ni - ty e ter-ni - ty thy love ; Firm as a rock thy truth must stand, When

rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When rolling years shall cease to move.

PIA.

FOR.

LARGO. MEZ. PIA.



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

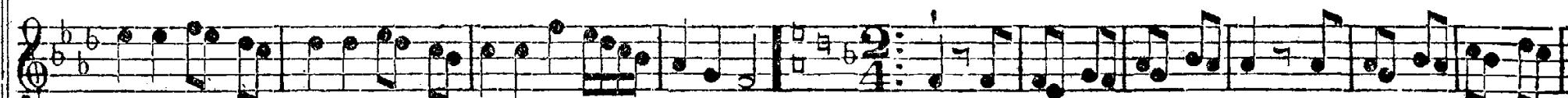


AFFETUOSO.



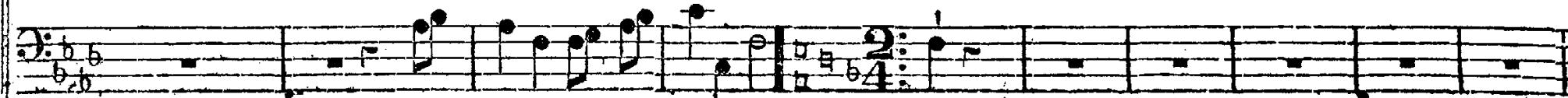
Mark,

Hark, they whisper, angels



Cease, fond nature, cease thy strife, And let me languish into life.

Hark, they whisper, an - gels say, they whisper, angels



DYING CHRISTIAN, *Continued.*

FOR.

PIA.

FOR.



say, they whisper, an - gels say, Hark,



say, Hark, Hark, they whisper, angels say, Sister spirit, come a - way. Sister spirit, come away.



Hark, they whisper, angels say, Hark,



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



DYING CHRISTIAN, *Continued.*

FOR.

PIA. Very Slow,

PIA. ANDANTE.

CRES.

Musical score for the first section of 'Dying Christian'. The score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat. The time signature changes from common time to 3/4. The dynamics are indicated by 'FOR.', 'PIA. Very Slow,' 'PIA. ANDANTE.', and 'CRES.' above the staves. The lyrics are: 'this be death? Tell me, my soul, can this be death? The world re cedes, it dis ap - pears, Heav'n'.

FOR.

DIM.

CRES.

VIVACE. FOR.

Musical score for the second section of 'Dying Christian'. The score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes to no sharps or flats. The dynamics are indicated by 'FOR.', 'DIM.', 'CRES.', and 'VIVACE. FOR.' above the staves. The lyrics are: 'opens on my eyes; My ears with sounds se - raph ic ring. Lend, lend your wings, I mount, I fly, O'.

grave, where is thy vic - to - ry, O grave, where is thy vic - to - ry. O death, where is thy sting ? O grave, where is thy

PIA.

vic - to - ry, O death, where is thy sting ? Lend, lend your wings, I mount, I fly, O grave, where is thy



victory, thy victory, O grave, where is thy vic - to - ry, thy vic - to - ry, O death, where is thy sting ? O death, where is thy sting ?



ADAGIO.



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



INCARNATION.

G. Davis. 217

TRIO—CHEERFUL.



Mor - tals a wake, a - wake with angels, with an - gels join, and chant the solemn lay, Joy, love and gratitude, Joy



love and gratitude combine, com bine, To hail, hail, th'aus pi-cious day, hail, hail, hail th'aus - pi - cious day.



VOLTI.

INCARNATION, *Continued.*

CHORUS—ALLEGRO.

In heav'n the ra - - - pt'rous song began, And sweet se - raphic fire, And sweet se - raphic fire, Tho' all the

And strung, &c.

FOR.

shining legions ran, Thro' all the shining legions ran, And strung and tun'd the lyre ; Swift thro' the vast expanse it flew, And loud the echo

INCARNATION, *Continued.*

219

PIA. YOR

roll'd echo roll'd and loud the echo ro ll'd, The theme the song the joy was new, 'Twas more than heav'n could hold,

Down thro' the portals of the sky,

of the sky, the portals of the sky, Th' impetuous torrent ran and angels flew with eager joy To bear the news to man, To bear the news to man.

Down thro' &c.

of the sky.

INCARNATION, *Continued.*

VERSE—MODERATO.

TUTTI. ALLEGRO.

When bursting, &c.

Wrapt in the silence, the si lence of the night, Lay all the eastern world, When bursting glo - rious glorious, glo - .

When bursting glorious, glorious glo - .

rious heav'ly light, glorious heav'ly light, glorious heav'ly light, The wond'rous scene unfurld', Hark!

Hark the cherubic ar - mies shout

INCARNATION, *Continued.*

221

Hark
the cherubic a mies shout,

Hark the cherubic armies shout, hark, :||: :||: the cherubic armies shout And glo ry, glo - ry, glo - - - - ry
the cherubic the cherubic

PIA. FOR. SLOW.

leads the song, Good will & peace, :||: :||: are heard thro'out Th'harmonious heav'nly throng, :||:

30

MODERATO.

Welcome, Welcome, blessed servant, mes - senger of Jesus' grace ; O how beauti - ful the feet of him that brings good news of

FOR.

peace ; Bless him to us, Bless him to us, This we beg for Jesus' sake.

Give reward of grace and glory,
To thy faithful lab'r'er dear,
Let the incense of our hearts be
Offer'd up in faith and pray'r.
Bless, O bless him, Bless, O bless him,
Now henceforth for evermore.

Dearest Saviour help thy servant
To proclaim thy wond'rous love ;
Pour thy grace upon thy people,
That thy truth they may approve.
Bless, O bless them, Bless, O bless them,
From thy shining seat above.

Fain would my eyes my Saviour see,
I wait a visit, Lord, from thee, Fain would my eyes my
Let my re - ligious hours a lone;
Far from my thoughts vain world be gone,
Saviour see, I wait a visit, Lord, from thee, My heart grows warm with holy fire, And kindles with a pure desire, Come, my dear Jesus, from a - bove, And feed my

soul with heav'ly love. Blest Jesus, what delicious fare, How sweet thine entertainments are! Never did angels taste above, Redeeming grace, and dying love.

JOHN-STREET.

Handel.

Je - sus shall reign where'er the sun, Does his suc - ces sive journeys run; His kingdom spread from shore to

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

CON SPIRITO.

wane no more. From north to south the princes meet To pay their homage at his feet ; While western empires

own their Lord, And savage tribes at - tend his word.

To him shall end less pray'r be made, And endless praises
People and realms of ev' - ry tongue, Dwell on his love with

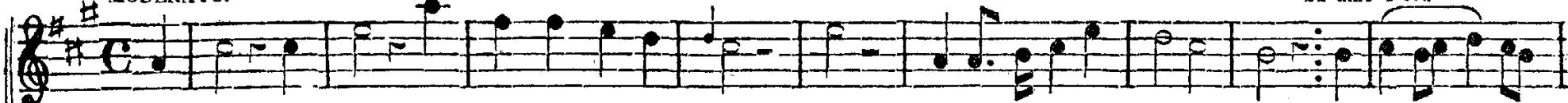
crown his head; His name like sweet per - fume shall rise With ev' - ry morning sa cri - fice.
sweet - est song, And in - fant voi - ces shall proclaim, Their ear - ly blessings on his name.

BELIEVER'S CONSOLATION.

227

MODERATO.

2d time FOR.



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



tears of dark, of dark de - spair, My feet from falling, My feet from falling, My feet from falling 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.*

A musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, key of G major (two sharps). The vocal parts are in soprano, alto, and bass clef. The piano part is in soprano clef. The score consists of four systems of music. The first system starts with a vocal line: "soul shall live, shall live, shall live to God a - - lone And all with - in me shout his praise," followed by piano chords. The second system continues the vocal line and begins a piano solo section. The third system starts with a piano solo section, followed by the vocal line: "And all within me, all within me, And all, And all with - in me shout his praise." A small note indicates "2d time FOR." The fourth system concludes the piece with a piano solo section.

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

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

2d time FOR.

IMMORTALITY.

Whitaker. 229

SLOW WITH EXPRESSION.



Death's but a path that must, that must be trod, If man would ever, would ever pass to God, A port of calm, a state, a state of ease



FOR.

PIA. A port, &c.

FOR.



From the rough rage, the rage of swelling seas, A port of calm, a state of ease, From the rough rage, the rough rage of swelling seas.

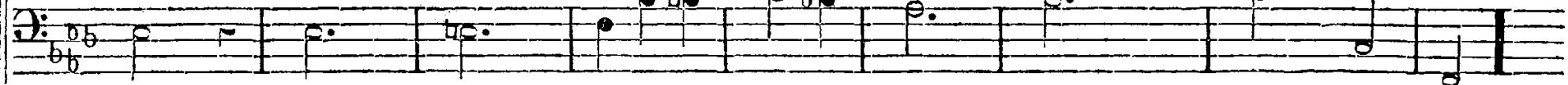
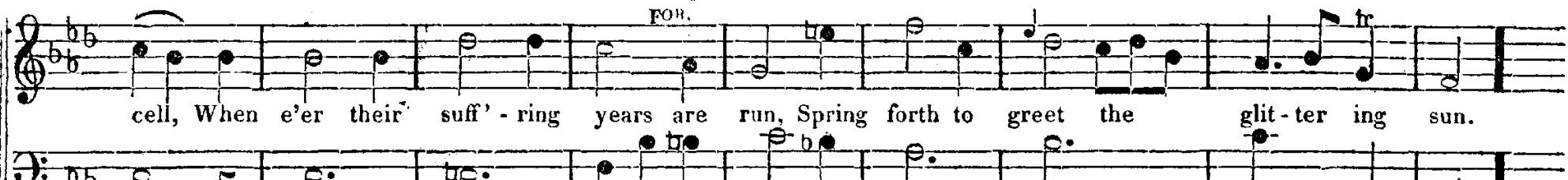




As men that long in prison dwell, With lamps that glimmer, that glimmer round the



FOR.



CHORUS.



Such joy, thro' far transcending sense, Such joy, &c.

Have pious souls at parting hence, On earth and in the body plac'd, A



IMMORTALITY, *Continued.*

234

WITH SPIRIT.



few and evil years they waste, But when their chains are cast aside, when their chains, &c. See the bright scene un-fold-ing wide,

FOR.



Clap the glad wing and tow'r away And mingle with the blaze of day, :||:

But when their chains are cast aside, See the bright scene un-



SOLO.

Some put their trust in chariots, and some in horses,

ANTHEM. *Continued.*

233

A musical score for four voices and organ, page 233. The score consists of eight staves of music. The top two staves are soprano and alto parts for voices, with an organ basso staff below them. The bottom two staves are tenor and basso parts for voices, with an organ basso staff below them. The music is in common time (indicated by '3:4' or '2:4'). The vocal parts sing in unison. The organ parts provide harmonic support, with the basso staff often featuring sustained notes or simple harmonic patterns. The lyrics are integrated into the music, appearing below the vocal staves. The first section of lyrics is: "But we will re-mem-ber the name of the Lord, The Lord our God, we will re-joice in his sal-". The second section of lyrics begins with "We will, &c.", followed by "va-tion, re-joice, re-joice, re-joice in his sal-va-tion." Then it continues with "We will re-member the" and finally "We will re-member the name of the". The music concludes with a final section of lyrics: "We will re-member the name of the".

But we will re-mem-ber the name of the Lord, The Lord our God, we will re-joice in his sal-

We will, &c.

va-tion, re-joice, re-joice, re-joice in his sal-va-tion.

We will re-member the

We will re-member the name of the

A musical score for three voices (Soprano, Alto, Bass) in common time. The music consists of four staves of music with corresponding lyrics underneath. The Soprano part starts with a dotted half note followed by eighth notes. The Alto part begins with a quarter note. The Bass part starts with a half note. The lyrics are as follows:

name, the name of the Lord, The Lord our God, we will rejoice in his sal - va tion, re-

Lord,

joi ce in his sal va tion, rejoice, rejoice, rejoice in his sal - vation.

re joice, re joice, re - joice in his sal va tion, re - joi - ce

joi - ce

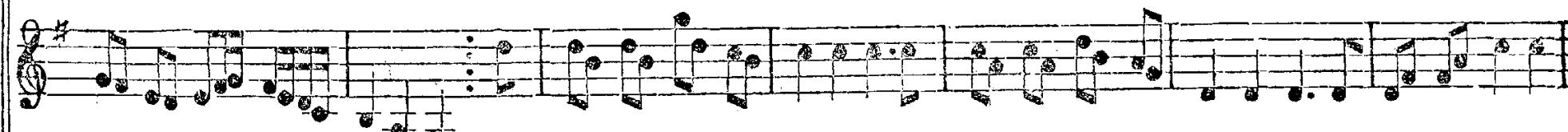


Come let us join our cheerful songs, With angels round the throne ; Ten thousand thousand are their tongues, are their



PIA.

FOR, ADAGIO.



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



EPSOM, *Continued.*

PIA. A TEMPO.

TUTTI. ANDANTE MÆSTOSO.

PIA. A TEMPO.

FOR.



one, But all their joys are one.

Worthy the Lamb, Worthy the Lamb that dy'd they cry, To be exalted thus;



PIA. ANDANTE.

ORG. SOLO.

ORG. SOLO.



Worthy the Lamb, our hearts reply, For he was slain,

was slain for us, was slain for us.



EPSOM, *Continued.*

237

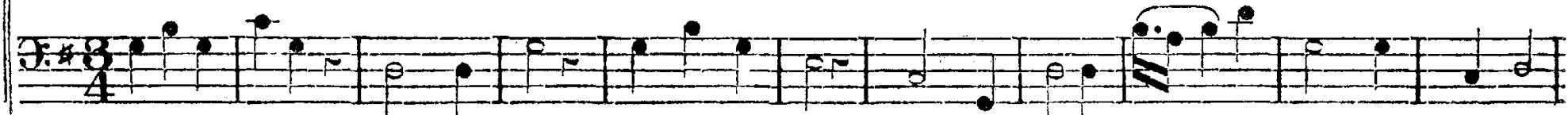
ANDANTE.



and more than we can



Jesus is worthy to re - ceive Honour and pow'r, pow'r divine; And blessings more than we can



PIA.

FOR.

PIA.



give, Be Lord for ev er, for ev - er thine, for ev - er thine, for ev - er thine, for ev - er thine.



TUTTI. MODERATQ.

PIA.

FOR.

The whole cre-a-tion join in one, To bless the sacred name, To bless the sacred name Of him that sits up-

PIA.

on the throne, And to a dore the Lamb, a dore the Lamb, And to a - dore the Lamb. The whole cre-a-tion

join in one, The whole cre-a-tion join in one, To bless the sa-cred name, Of him that sits up on the throne,

FOR.
And to a-dore the Lamb, Of him that sits up-on the throne, And to a-dore, a-dore the Lamb.

2 ALTO.



3 ALTO.



Je - sus, I love thy charming name. - 'Tis mu - sic to my ear; Fain would I sound it out

2 TENOR.



1 TENOR.



Je - sus, I love thy charm - ing name, 'Tis mu - sic to my ear; Fain would I sound it out

A. B.





so loud,

That earth and heav'n might hear, That earth and heav'n might hear, That earth and heav'n might hear.

so loud, That earth and heav'n might hear, That earth and heav'n might hear, That earth and heav'n might hear.

so loud, That earth and heav'n might hear, That earth and heav'n might hear, That earth and heav'n might hear.

so loud,

That earth and heav'n might hear, That earth and heav'n might hear, That earth and heav'n might hear.

so loud, That earth and heav'n might hear, That earth and heav'n might hear, That earth and heav'n might hear.

That earth and heav'n might hear, That earth and heav'n might hear, That earth and heav'n might hear.

LARGHETTO

PIA.

My soul be - fore thee prostrate lies, To thee her source, my spi - rit flies ; My wants I mourn, my chains I

FOR

see; O let thy presence set me free! My wants I mourn, my chains I see; O let thy presence set me free!

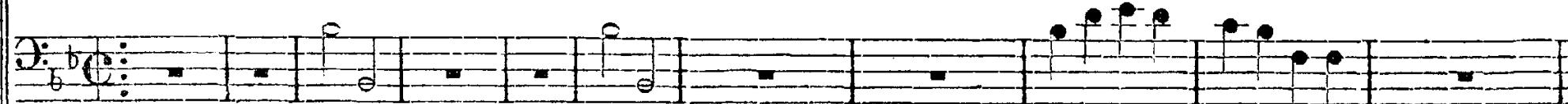
THE DYING CHRISTIAN'S HAPPY END.

243

LENTO AFFETUOSO.



Happy soul, happy soul, happy soul thy days are ended, Thy days are



Happy, happy, Happy soul thy days are ended,



ended, Happy, hap - py, hap - py soul thy days are ended, Happy, happy soul, happy, happy soul,



thy days are ended,

THE DYING CHRISTIAN'S HAPPY END, *Continued.*

Happy, happy soul, thy days are ended, thy days are end - ed, All thy mourning days be low, All thy

PIA. FOR.

CHORUS—VIVACE.

mourning days be low, All thy mourning days be - low. Go go, by an - gel guards at - tended

THE DYING CHRISTIAN'S HAPPY END, *Continued.*

245

Go, go, go, by angel guards attended, Go, by angel guards attend - ed, Go
Go, to the
By angel guards attended

sight of Jesus go, Go, by angel guards attended, To the sight of Jesus go. Happy soul, hap py soul,

THE DYING CHRISTIAN'S HAPPY END, *Continued.*A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, key of B-flat major. The music consists of eight staves of handwritten musical notation. The lyrics are integrated into the music, appearing below the notes. The lyrics are:
Go, by angel guards attended, by angel guards at tended, To the sight of Jesus go. Happy soul,
happy soul, Go, by angel guards at - tended, by angel guards at tended, by an - gel guards at - tended,
To the sight of Je sus go, To the sight of Jesus go, To the sight of Je sus go.
The music features various note values including eighth and sixteenth notes, and rests. Measure numbers 1 through 8 are indicated above the staves.



I and my house will serve the Lord: But first o - be - dient to his word I must my self ap-



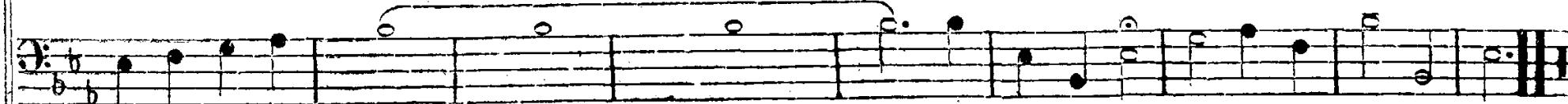
pear: By actions, words, and tempers show, That I my heavenly Master know, And serve with heart sin cere.



And



And serve with heart sincere, And serve with heart sincere, And serve with heart sincere.



serve with heart sin

cere,

And serve with heart, And serve with heart sincere.

I must the fair example set:
From those that on my pleasure wait
The stumbling block remove;

Their duty by my life explain,
And still in all my works maintain
The dignity of love.

ALPHABETICAL INDEX.

INTRODUCTION AND LESSONS,	PAGE	
	v—xi	
A BRIDGE,.....	C. M.	42
Adisham,.....	L. M.	76
Alderton,.....	4th P. M.	133
Alexandria,.....	C. M.	33
Alfreton,.....	L. M.	60
Alma,.....	5th P. M.	143
Amsterdam,.....	11th P. M.	176
Annapolis,.....	C. M.	22
Angels' Hymn,.....	L. M.	84
Anthem, from 20th Psalm,..	232	
Antigua,.....	L. M.	64
Appleton,.....	S. M.	97
Archdale,.....	C. M. D.	46
Arlington,.....	C. M.	1
Arundel,.....	C. M.	12
Asbury,.....	C. M.	14
Ascension,.....	C. M.	38
Ashford,.....	S. M.	106
Ashley,.....	C. M.	20
Axbridge,.....	C. M.	17
Aylesbury,.....	S. M.	91
B ALTIMORE,.....	24th P. M.	203
Bampton,.....	L. M.	86
Banquet,.....	15th P. M.	192
Bath Abbey,.....	7th P. M.	154
Bedford,.....	C. M.	7
Believer's Consolation,.....	227	
Helper,.....	S. M.	106
Berlin,.....	L. M.	70
Berwick,.....	L. M.	77
Bethel,.....	C. M.	14
Bethlehem,.....	12th P. M.	184
Beulah,.....	4th P. M.	135
Bishop,.....	L. M.	51
Bourton,.....	14th P. M.	191
Braintree,.....	C. M.	29
Bramcoat,.....	L. M.	62
Brewer,.....	L. M.	58
Bridgewater,.....	L. M.	72
Bristol,.....	C. M.	44
Broadmead,.....	1st P. M.	115
Broomsgrove,.....	C. M.	30
Burnham,.....	3d P. M.	130
Berstead,.....	1st P. M.	116
Burslem,.....	L. M.	56
C ALVARY,.....	8th P. M.	161
Camberwell,.....	S. M.	105
Canada,.....	L. M.	75
Carolina.....	C. M.	27
Carmarthen,.....	3d P. M.	128
Caston,.....	C. M.	241
Charing,.....	S. M.	101
Chesterfield,....	17th P. M.	196
China.....	C. M.	6
Christmas,.....	C. M.	39
Clarendon,.....	C. M.	33
Clark,.....	12th P. M.	183
Clifton,.....	C. M.	23
Colford,.....	C. M.	30
Condolence,.....	5th P. M.	147
Confidence,.....	2d P. M.	120
Cranbrook,.....	S. M.	99
Cookham,.....	5th P. M.	147
D E LACOURT,.....	C. M.	27
Denmark,.....		207
Derby New,.....	L. M.	79
Derby,.....	18th P. M.	198
Devizes,.....	C. M.	19
Devotion,.....	C. M. D.	45
Dismission,.....	9th P. M.	205
Doxology,.....	C. M.	49
Dudley,.....	7th P. M.	153
Driffield,.....	8th P. M.	157
Dunkirk,.....	7th P. M.	155
Durham,.....	S. M.	91
Dursley,.....	S. M.	104
Dying Christian,.....		212
E ATON,.....	L. M.	50
Ebor,.....	C. M.	31
Egypt,.....	S. M.	87
Epsom,.....		235
Euphrates,.....	12th P. M.	182
Eutaw,.....	1st P. M.	110
F ARNWORTH,.....	S. M.	96
Falcon Street,.....	S. M.	94
Fields,.....	S. M.	174
Finedon,.....	6th P. M.	150
Firmament,.....	L. M.	65
Flixton,.....	3d P. M.	125
Florida,.....	C. M.	34
Forest,.....	L. M.	59
F roome,.....	S. M.	102
G AINSBOROUGH,.....	C. M.	6
German Air,.....	L. M.	84
God of Abraham,..	21st P. M.	201
Gorham,.....	4th P. M.	139
Gospel Trumpet,..	22d P. M.	200
Greenwich New,..	3d P. M.	124
Guernsey,.....	C. M.	32
H AMILTON,.....	L. M.	63
Hants,.....	S. M.	102
Hanover,.....	13th P. M.	189
Harmony,.....	13th P. M.	185
Heavenly Joy,.....	C. M.	36
Helmsley,.....	8th P. M.	160
Hinton,.....	4th P. M.	132
Hope,.....	S. M.	97
Hotham,.....	7th P. M.	151
Holstein,.....	10th P. M.	171
Hudson,.....	L. M.	83
Huntingdon,.....	9th P. M.	166
Hyma for Ministers,.....		222
I MMORTALITY,.....		229
Irene	20th P. M.	200
Incarnation,.....		217
Irish,.....	C. M.	11
Islington,.....	L. M.	61
Ithaca,.....	S. M.	100
J EHUDIJAH,.....	L. M.	57
Josiah,.....	11th P. M.	177
Jewin Street,.....	9th P. M.	162
John Street,.....		224

ALPHABETICAL INDEX.

- | | | | | | | | | | | | | |
|-------------------------|------------|-----|----------------------|------------|-----|------------------------------|------------|-----|---------------------|-------------|-----------|-----|
| Judgment,..... | L. M. | 67 | Millicent,..... | 9th P. M. | 165 | Portuguese,..... | 13th P. M. | 190 | Strasburgh,..... | L. M. | 80 | |
| KENNEBEC,..... | 4th P. M. | 138 | Missionary,..... | C. M. | 35 | Praise,..... | 4th P. M. | 247 | Suffolk,..... | C. M. | 24 | |
| Kentucky,..... | S. M. | 90 | Monmouth,..... | 2d P. M. | 121 | Provision,..... | 13th P. M. | 187 | Supplication,..... | 14th. P. M. | 192 | |
| Kershaw,..... | 8th P. M. | 156 | Mount Pleasant,..... | C. M. | 4 | Queensborough,.. | 9th P. M. | 162 | Swanwick..... | C. M. | 15 | |
| Kingsnorth,..... | 3d P. M. | 126 | Mount Tabor,..... | C. M. | 3 | RANDALL,..... | C. M. | 16 | TAMWORTH..... | 8th P. M. | 158 | |
| Kingswood,..... | 12th P. M. | 185 | Mount Zion,..... | 4th P. M. | 136 | Redeeming Love,, | 5th P. M. | 145 | Tempest,..... | C. M. | 28 | |
| Kirke,..... | L. M. | 59 | Mourner,..... | L. M. | 55 | Rest,..... | 6th P. M. | 149 | Tenham,..... | 18th P. M. | 197 | |
| Knaresborough,..... | C. M. | 25 | Mystery,..... | 11th P. M. | 180 | Rippon,..... | S. M. | 93 | Thacher,..... | S. M. | 90 | |
| LAST DAY,..... | 8th P. M. | 159 | NAZARETH,..... | L. M. | 82 | Rochdale,..... | 4th P. M. | 140 | Tisbury,..... | C. M. | 21 | |
| Lenox,..... | 8th P. M. | 127 | Newry,..... | L. M. | 74 | Rochester,..... | C. M. | 18 | Townhead..... | 5th P. M. | 144 | |
| Ledbury,..... | 1st P. M. | 119 | Newton,..... | L. M. | 81 | Romney,..... | C. M. | 42 | Trinity,..... | 19th P. M. | 198 | |
| Liberty,..... | 1st P. M. | 108 | Newcourt,..... | 2d P. M. | 122 | Roseland,..... | 13th P. M. | 188 | Triumph,..... | L. M. | 69 | |
| Light-Street,..... | 10th P. M. | 168 | New Sabbath,..... | L. M. | 78 | Ryton,..... | C. M. | 34 | Triumph..... | 25th P. M. | 204 | |
| Little Marlborough,.... | S. M. | 92 | New Traveller,.... | 1st P. M. | 111 | SALEM,..... | C. M. | 8 | Truro,..... | L. M. | 73 | |
| Liverpool,..... | C. M. | 12 | Newport,..... | L. M. | 71 | Salford,..... | C. M. | 5 | Tunbridge,..... | 1st P. M. | 113 | |
| Love Divine,..... | 9th P. M. | 167 | Norwich,..... | C. M. | 9 | Sardinia,..... | 10th P. M. | 172 | Turin,..... | 6th P. M. | 148 | |
| Luthers,..... | 1st P. M. | 107 | OLD HUNDRED,..... | L. M. | 74 | Savona,..... | 5th P. M. | 146 | WAREHAM,..... | C. M. | 37 | |
| Luton,..... | L. M. | 52 | Old German, | 14th P. M. | 190 | Sharon,..... | S. M. | 89 | Warrington,..... | L. M. | 62 | |
| Lyminge,..... | 1st P. M. | 117 | Old Windsor,..... | C. M. | 10 | Shepherds,..... | 10th P. M. | 175 | Warwick,..... | 23d P. M. | 202 | |
| MAGDALEN,..... | L. M. | 71 | Oldford,..... | S. M. | 105 | Shepherd of Israel,...do.... | | 170 | Wareham,..... | L. M. | 80 | |
| Melody,..... | C. M. | 2 | Otley | 5th P. M. | 146 | Shields,..... | C. M. | 43 | Watchman,..... | S. M. | 87 | |
| Majesty,..... | C. M. | 48 | PARADISE,..... | C. M. | 40 | Shirland,..... | S. M. | 92 | Wells,..... | L. M. | 56 | |
| Malden,..... | C. M. | 10 | Parvus,..... | L. M. | 52 | Shoel,..... | L. M. | 66 | Wesley,..... | 16th P. M. | 195 | |
| Malta,..... | 6th P. M. | 164 | Pastoral Hymn,.... | 1st P. M. | 114 | Sicilian Hymn,.... | 5th P. M. | 143 | Wesley Chapel,..... | L. M. | 242 | |
| Matthias,..... | S. M. | 103 | Pembroke,..... | C. M. | 29 | Sion,..... | 10th P. M. | 169 | West-Street,..... | 15th P. M. | 194 | |
| Margate,..... | S. M. | 98 | Pensford,..... | 11th P. M. | 178 | Stafford,..... | S. M. | 88 | Westford,..... | L. M. | 223 | |
| Martin's Lane,.... | 2d P. M. | 123 | Peterborough,..... | C. M. | 13 | St. Ann's,..... | C. M. | 9 | Wexford,..... | 1st P. M. | 111 | |
| Maryland,..... | S. M. | 98 | Petersburg,..... | L. M. | 68 | St. John's,..... | 4th P. M. | 134 | Willowby,..... | 4th P. M. | 136 | |
| Mear,..... | C. M. | 1 | Petersfield,..... | 6th P. M. | 150 | St. Olaves,..... | C. M. | 19 | Wiltshire,..... | C. M. | 41 | |
| Medway,..... | 4th P. M. | 131 | Pickering,..... | C. M. | 26 | St. Paul,..... | 11th P. M. | 181 | Winchester,..... | L. M. | 85 | |
| Mexico,..... | C. M. | 11 | Plymouth Dock,... | 1st P. M. | 109 | St. Peter,..... | L. M. | 54 | Winter,..... | C. M. | 16 | |
| Middletown,..... | 7th P. M. | 152 | Portugal,..... | L. M. | 53 | St. Thomas,..... | S. M. | 93 | Witham,..... | 4th P. M. | 141 | |
| Miles' Lane,..... | C. M. | 13 | Portsmouth New,.,, | 3d P. M. | 129 | Slateford,..... | 20th P. M. | 199 | Wormley,..... | S. M. | 95 | |
| ZUARA,..... | | | | | | | | | | | 4th P. M. | 142 |

METRICAL INDEX.

COMMON METRES.		LONG METRES.		SHORT METRES.	
PAGE					
Abridge,	42	Gainsborough,	6	St. Olaves,	83
Alexandria,	33	Guernsey,	32	Suffolk,	61
Annapolis,	22	Heavenly Joy,	36	Swanwick,	106
Archdale, <i>double</i> ,	46	Irish,	11	Tempest,	57
Arlington,	1	Knaresborough,	25	Tisbury,	67
Arundel,	12	Liverpool,	12	Wareham,	101
Asbury,	14	Majesty, <i>double</i> ,	48	Wiltshire,	99
Ascension,	38	Malden,	10	Winter,	
Ashley,	20	Mear,	1	LONG METRES.	
Axbridge,	17	Melody,	2	ADISHAM,	76
Bedford,	7	Mexico,	11	Alfreton,	60
Bethel,	14	Miles' Lane,	13	Angel's Hymn,	84
Braintree,	29	Missionary,	35	Antigua,	64
Bristol,	44	Mount Pleasant,	4	Bampton,	86
Broomsgrove,	30	Mount Tabor,	3	Berlin,	70
Carolina,	27	Norwich,	9	Berwick,	77
Caston,	241	Old Windsor,	10	Bishop,	51
China,	6	Paradise,	40	Bramcoat,	62
Christmas,	39	Pembroke,	29	Brewer,	58
Clarendon,	33	Peterborough,	18	Bridgewater,	72
Clifton,	23	Pickering,	26	Burslem,	56
Colford,	30	Randal,	16	Canada,	75
Delacourt,	27	Rochester,	18	Derby New,	79
Devizes,	19	Romney,	42	Eaton,	50
Devotion, <i>double</i> ,	45	Ryton,	34	Firmament,	65
Doxology,	49	Salem,	8	Forest,	59
Ebor,	31	Salford,	5	German Air,	84
Florida,	34	Shields,	43	Hamilton,	63
		St. Anns'	9	SHORT METRES.	
				Hudson,	83
				Islington,	61
				Jehudijah,	57
				Judgment,	67
				Kirke,	59
				Luton,	52
				Magdalen,	71
				Mourner,	55
				Nazareth,	82
				Newry,	74
				Newton,	81
				New Sabbath,	78
				Newport,	71
				Old Hundred,	74
				Parvus,	52
				Petersburg,	68
				Portugal,	53
				Shoel,	66
				St. Peter,	54
				Strasburg,	80
				Triumph,	69
				Truro,	73
				Warrington,	62
				Wareham,	80
				Wells,	56
				Winchester,	85
				SHORT METRES.	
				APPLETON,	97
				Ashford,	106
				Aylesbury,	91
				Belper,	106
				Camberwell,	105
				Charing,	101
				Cranbrook,	99
				Durham,	91
				Dursley,	104
				Egypt,	87
				Falcon-Street,	94
				Farnworth,	96
				Froome,	102
				Hants,	102
				Hope,	97
				Ithaca,	100
				Kentucky,	90
				Little Marlborough,	92
				Matthias,	103
				Margate,	98
				Maryland,	98
				Oldford,	105
				Rippon,	93
				Sharon,	89
				Shirland,	92
				Stafford,	88
				St. Thomas,	93
				Thacher,	90
				Watchman,	87
				Worlsey,	95

METRICAL INDEX.

The figures show the number of syllables contained in each line.

PARTICULAR METRES.	4th P. M. 8. 8. 6. 8. 8. 6.	Rest,.....	149	Shepherds,.....	175	West-Street,.....	194
1st P. M. 6 l. 8's. PAGE	Alderton,..... 133	Turin,.....	148	Shepherd of Israel,...	170	16th P. M. 4 l. 11.12.11.12.	
BROADMEAD,..... 115	Beulah,..... 135	7th P. M. 8 l. 7's.		Sion,.....	169	Wesley,.....	195
Berstead,..... 116	Gorham,..... 139	Bath Abbey,.....	154	11th P. M. 8 l. 7.6.7.6.7.7.7.6.		17th P. M. 4 l. 10.10.10.10.	
Eutaw,..... 110	Hinton,..... 132	Dudley,.....	153	Amsterdam,.....	176	Chesterfield,.....	196
Ledbury,..... 119	Kennebec,..... 138	Dunkirk,.....	155	Josiah,.....	177	18th P. M. 10. 5. 11.	
Liberty,..... 108	Medway,..... 131	Hotham,.....	151	Mystery,.....	180	Derby,.....	198
Luthers,..... 107	Mount Zion,..... 136	Middletown,.....	152	Pensford,.....	178	Tenham,.....	197
Lyminge,..... 117	Praise,..... 247	8th P. M. 8. 7. 8. 7. 4. 7.		St. Paul.....	181	19th P. M. 6.6.4.6.6.4.	
New Traveller,..... 111	Rochdale,..... 140	Calvary,.....	161	12th P. M. 8 l. 7.6.7.6.7.8.7.6.		Trinity,.....	198
Pastoral Hymn,..... 114	St. John's,..... 134	Driffield,.....	157	Bethlehem,.....	184	20th P. M. 6.6.7.7.7.7.	
Plymouth Dock,..... 109	Willowby,..... 136	Helmsley,.....	160	Clarks,.....	183	Irene,.....	200
Tunbridge,..... 113	Witham,..... 141	Kershaw,.....	156	Euphrates,.....	182	Slateford,.....	199
Wexford,..... 111	Zuara,..... 142	Last Day,.....	159	Kingswood,.....	185	21st P. M. 6.6.8.4.6.6.8.4.	
2d P. M. 6 l. 8's.	5th P. M. 4 l. 7's.	Tamworth,.....	158	13th P. M. 4 l. 10.10.11.11.		God of Abraham,.....	201
Confidence,..... 120	Alma,..... 143	9th P. M. 8.7.8.7.8.7.8.7.		Hanover,.....	189	22d P. M. 8.8.8.8.8.4.	
Martin's Lane,..... 123	Condolence,..... 147	Huntingdon,.....	166	Harmony,.....	185	Gospel Trumpet,.....	200
Monmouth,..... 121	Cookham,..... 147	Jewin-Street,.....	162	Portuguese,.....	190	23d P. M. 8.8.8.8.7.7.	
Newcourt,..... 122	Otley,..... 146	Love Divine,.....	167	Provision,.....	187	Warwick,.....	202
3d P. M. 6. 6. 6. 6. 8. 8.	Redeeming Love,..... 145	Millicent,.....	165	Roseland,.....	188	24th P. M. 6.6.6.8.6.8.6.	
Burnham,..... 130	Savona,..... 146	Queensborough,.....	162	14th P. M. 4 l. 10.11.10.11.		Baltimore,.....	203
Carmarthen,..... 128	Sicilian Hymn,..... 143	Dismission,.....	205	Bourton,.....	191	25th P. M. 7.7.8.7.7.7.8.7.	
Flixton,..... 125	Townhead,..... 144	10th P. M. 8 l. 8's.		Old German,.....	190	Triumph,.....	204
Greenwich New,..... 124	6th P. M. 6 l. 7's.	Fields,.....	174	Supplication,.....	192		
Kingsnorth,..... 126	Finedon,..... 150	Holstein,.....	171				
Lenox,..... 127	Malta,..... 163	Light-Street,.....	168				
Portsmouth New,..... 129	Petersfield,..... 150	Sardinia,.....	172				

ANTHEMS AND PIECES.

ANTHEM, from the 20th Psalm,.....	232	Dying Christian,..... <i>Barton</i>	212	Immortality,..... <i>Whitaker</i> ..	229
Castor,..... <i>Clark</i>	240	The Dying Christian's Happy End,.....	243	Incarnation,..... <i>G. Davis</i>	217
Believer's Consolation,.....	227	Epsom,..... <i>Dr Madan</i> . .	235	John-Street,..... <i>Hendel</i> , . .	224
Denmark,..... <i>Dr Madan</i> .. .	207	Hymn for Ministers,..... <i>Beaumont</i> . .	222	Wesley Chapel,..... <i>W. Yoakley</i> .. .	232

A Word to Singers.

1. Open your mouth freely, and let your voice proceed from the stomach.
2. Be careful to avoid singing through the nose.
3. In the pronunciation of the words follow the best speakers. Imitate the orator rather than the clown.
4. Avoid the harsh sound of Y in the terminations ey, ly, ri, ty, &c. an error too common among psalm-singers. In the article the, never pronounce the letter E, in the same manner as you would speak or write it.
5. Be careful not to pitch any tune for the congregation, to go higher than G on the fifth space, particularly any long note higher has always a bad effect. For this purpose use a pitch pipe, or tuning fork.
6. All the pathetic or siciliano movements should be sung with feeling, and slower than usual. Nothing is more hurtful to pious hearers than the gay and improper tunes that are too frequently sung to solemn words.
7. Every singer should, at least have two different styles; he cannot be too much animated in hymns of praise and thanksgiving, nor too humble and pathetic in those of lamentation and sorrow.