

THE
NEW-BRUNSWICK COLLECTION OF SACRED MUSIC.

SIXTH RE-VISED EDITION--WITH ADDITIONS AND IMPROVEMENTS.

NEW-BRUNSWICK, N. J.

PUBLISHED BY TERRUNE & STROT, ADVERTISERS,

50 CALVERT STREET, NEW-YORK, AND BY CHURCH & WELLS, 100 NASSAU STREET,

NEW-BRUNSWICK, N. J.

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✓
THE
NEW-BRUNSWICK COLLECTION OF SACRED MUSIC;



A
SELECTION OF TUNES FROM THE MOST APPROVED AUTHORS IN EUROPE AND AMERICA.

DESIGNED

PRINCIPALLY FOR THE USE OF CHURCHES.

✓
BY CORNELIUS VAN DEVENTER.

‘Praise the Lord, for the Lord is good; sing praises unto His name, for it is pleasant.’—PSALM CXXXV. 3

SIXTH EDITION, ENLARGED AND IMPROVED.

NEW-BRUNSWICK, N. J.

PRINTED AND PUBLISHED BY TERHUNE & LETSON, ALBANY-STREET, AND FOR SALE BY THE PRINCIPAL
BOOKSELLERS IN THE UNITED STATES.

1832.



DISTRICT OF NEW-JERSEY, ss.

L. S. **B**E IT REMEMBERED, That on the 16th day of September, in the Fifty-second year of the Independence of the United States of America, Terhune & Letson, 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 New-Brunswick Collection of Sacred Music—A Selection of Tunes from the most Approved Authors in Europe and America. Designed principally for the use of Churches. By Cornelius Van Deventer. ‘Praise the Lord, for the Lord is good; sing praises unto his name, for it is pleasant.’—Psalm cxxxv. 3.”

In conformity to an Act of the Congress of the United States, entitled an Act for the encouragement of learning, by securing the copies of maps, charts, and books to the authors and proprietors of such copies, during the times therein mentioned; and also to the Act, entitled an Act supplementary to the 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, etching, and engraving historical and other prints.

WILLIAM PENNINGTON,

Clerk of the District of New-Jersey.

TO THE PUBLIC.

THE Subscribers, in offering to the public this Sixth and enlarged edition of the "NEW-BRUNSWICK COLLECTION OF SACRED MUSIC," remark, that they have closely prosecuted the design of the first compilers of the work, in selecting such tunes as are peculiarly adapted to Church Music; and in doing this they have commanded the skill and experience of one of the oldest and most judicious practical musicians in the state, who has carefully expunged from this edition such tunes as were in any respect exceptionable, supply-

ing their place with the most approved and popular tunes now in use. They therefore cheerfully submit the investigation of the work to all who are capable of appreciating its merits, with full confidence that its own intrinsic worth will be an ample recommendation, and procure for it a circulation as extensive as any music book now in use.

THE PUBLISHERS.

New-Brunswick, July, 1832.

ADAGIO—with a slow movement.

AFFETUOSO— } in a style of execution adapted to express affection,

AMOROSO—— } tenderness, and supplication.

ALLEGRO—a brisk and sprightly movement.

ALLEGRETTO—less quick than Allegro.

ALTO—Counter, or high Tenor

ANDANTE—with distinctness.

DA CAPO, or D. C.—close with the first strain.

EXPRESSIVO—with expression.

FORTE—strong and full.

FORTISSIMO—very loud.

LARGO—the slowest degree of movement.

PIANO, or PIA.—soft.

PIANISSIMO, or PIANISS.—very soft.

SPIRITUOSO—with spirit.

VIVACE—in a brisk and lively manner.

DUO, or DUETTO—for two voices or instruments.

CRESCENDO, or CRES.—to swell the sound.

MAESTOSO—slow, firm, and bold.

MODERATO—a movement between Andante and Allegro.

TREBLE AND TENOR.

SOL.

LAW.

MI.

FAW

NOTES. RESTS.

G 22 Sol
 F 21 Faw
 E 20 Law
 D 19 Sol
 C 18 Faw
 B 17 Mi
 A 16 Law
 G 15 Sol
 F 14 Faw
 E 13 Law

This character, called the G cliff, is used in Treble and Tenor, and stands on the second line.

COUNTER.

G 15 Sol
 F 14 Faw
 E 13 Law
 D 12 Sol
 C 11 Faw
 B 10 Mi
 A 9 Law
 G 8 Sol
 F 7 Faw

This character, called the Counter cliff, is used in Counter, and stands usually on the middle line.

BASS.

A 9 Law
 G 8 Sol
 F 7 Faw
 E 6 Law
 D 5 Sol
 C 4 Faw
 B 3 Mi
 A 2 Law
 G 1 Sol

This character, called the Bass cliff, is used in Bass and stands on the fourth line.

The first column, shows the order of the letters as they stand on the lines and spaces in each stave. The Tenor is omitted, in its proper place, because it is the same as the Treble, only one eighth below it; the women's voice, being one eighth above the man's. The second shows the connection of the parts, by exhibiting in figures the number of different sounds in the three octaves. The third shows the names and order of the notes in each stave.

Choosing notes, stand one over the other, either of which may be sung.

Syneopation is when notes are so placed that the hand must rise and fall not always at the beginning of each note, but often in the middle.

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

Accent is a certain force of sound, which when a bar consists of two or three equal parts, is on the first.

When of four it is on the first and third.

When of six it is on the 1st and 4th.

A semibreve rest fills a bar, in all moods of time; the other rests are marks of silence, equal in time to the notes after which they are called.

The natural place for Mi, is in B.

But if B be flat, Mi is in	E	If F be sharp, Mi is in	F
if B and E, - - - -	A	If F, and C, - - - -	C
if B, E, and A, - - - -	D	If F, C, and G, - - - -	G
if B, E, A, and D, - - - -	G	If F, C, G, and D, - - - -	D

A SCALE OF NOTES AND THEIR PROPORTION.


1 Semibreve is equal to 2 Minims, 4 Crotchets,


8 Quavers,


16 Semiquavers,


32 Demisemiquavers.





Brace.  Shows how many parts are to be sung together.


Staff.  Five lines, with their spaces, whereon music is written.

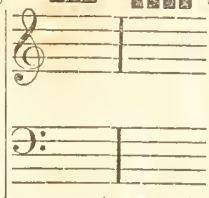
Ledger Line.  Is added when notes ascend or descend beyond the staff.

Flat.  Set before a note, sinks it half a tone.

Sharp.  Set before a note, raises it half a tone.

Natural.  Restores a note, when made flat or sharp, to its primitive sound.

Slur.  Drawn over or under any number of notes, shows that they are all sung to one syllable.







Dot, or Point.  At the right hand of a note, adds to it half its length.


Figure. 3  Over or under any three notes, shows that they are to be sung in the time of two.


Single Bar.  Divides the time according to the measure note.


Double Bar.  Shows the end of a strain.

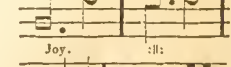
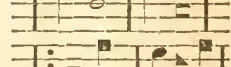
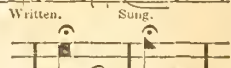
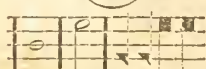
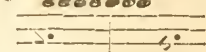
Trill.  A note proper to be shaken or graced.

Hold.  Notes thus marked, are to be held beyond their usual time.

Repeat.  Shows that the tune is repeated from it to the next double bar or close.

 Denotes a repetition of the preceding words.

Close.  Shows the end of a tune.



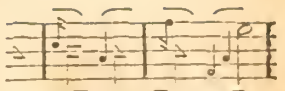
At the end of a strain that is repeated, the note or notes under 1 is sung before the repeat, and those under 2 after: but if tied with a slur, both are sung after the repeat.



Slide.



A leading note, or graceful sliding from one note to another.



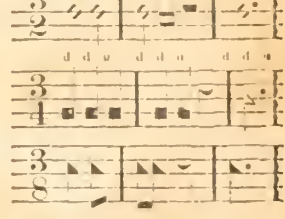
Common Time Moods.

- 1 2 First. Has a semibreve or its quantity in a measure, four beats in a bar, two down and two up.
- Second. Has the same measure note, and beat in the same manner.
- Third. Has the same measure note, with two beats in a bar, one down and one up.
- Fourth. Has a minim in a measure, and beat as the third mood.



Triple Time Moods.

- First. Contains three minims or their quantity in a measure, three beats, two down and one up.
- Second. Contains three crotchets in a measure, and beat in the same manner.
- Third. Contains three quavers in a measure, and beat as the second mood.



Compound Moods.

- First. Contains six crotchets in a measure, two beats, one down and one up.
- Second. Contains six quavers in a measure, and beat as the first.



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

THE EIGHT NOTES.



LESSONS FOR TUNING THE VOICE.



INTERVALS PROVED.



OF THE KEY NOTE.

The Key Note is the predominant tone, to which all the other sounds have a reference, and is generally the concluding note of the principal part, and always of the Bass. There are but two keys, viz. the Sharp, or major key, Faw, placed next above Mi; and the Flat, or minor key, Law, placed next below Mi. Tunes in the sharp key are naturally expressive of the cheerful and lively passions, while the flat key is adapted to the grave, the mournful and the pathetic. Hence choristers should always be careful to select such tunes, either in the flat or sharp key, as shall agree with the subject matter of the verse about to be sung, lest the words and the tune be at variance.

NEW-BRUNSWICK COLLECTION OF SACRED MUSIC.

BRUNSWICK, C. M. Flat Key on A.

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

Air.

The musical score for 'BRUNSWICK, C. M. Flat Key on A.' consists of three staves. The top staff is the vocal line, the middle staff is the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

LITCHFIELD, L. M. Sharp Key on A.

How soft the words my Saviour speaks! How kind the promises he makes! A bruised reed he never breaks, Nor will he quench the smoking flax.

Air.

The musical score for 'LITCHFIELD, L. M. Sharp Key on A.' consists of three staves. The top staff is the vocal line, the middle staff is the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The lyrics are written below the vocal staff.

RETIREMENT, C. M. Sharp Key on F.

While thee I seek, protecting power, Be my vain wish - es still'd, And may this consecrated hour, With bet - ter hopes be fill'd.

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

Pia. *Forte.*

Detailed description: This is a musical score for a hymn. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line is in treble clef, 2/4 time, with a key signature of one flat (F major). The piano accompaniment has a right hand in treble clef and a left hand in bass clef, both in 2/4 time. The second system also has a vocal line and piano accompaniment. The vocal line continues from the first system. The piano accompaniment includes dynamic markings 'Pia.' and 'Forte.' and features triplet markings in the right hand.

NEW-SABBATH L. M. Sharp Key on D.

Sing to the Lord that built the skies, The Lord that rear'd this stately frame: Let all the nations sound his praise, And lands unknown repeat his name.

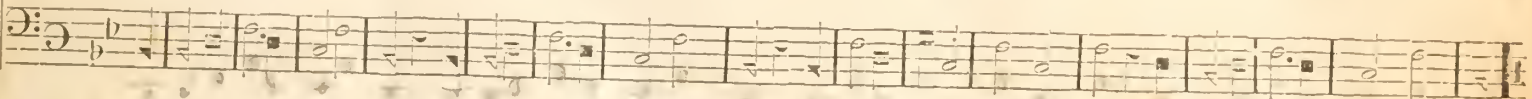
Detailed description: This is a musical score for a hymn. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line is in treble clef, 3/4 time, with a key signature of two sharps (D major). The piano accompaniment has a right hand in treble clef and a left hand in bass clef, both in 3/4 time. The second system continues the vocal line and piano accompaniment.

CONDOLENCE, L. M. Sharp Key on B \flat .

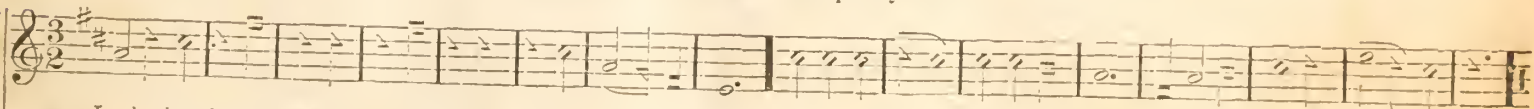
Air.



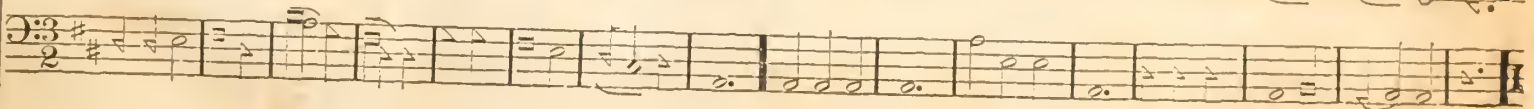
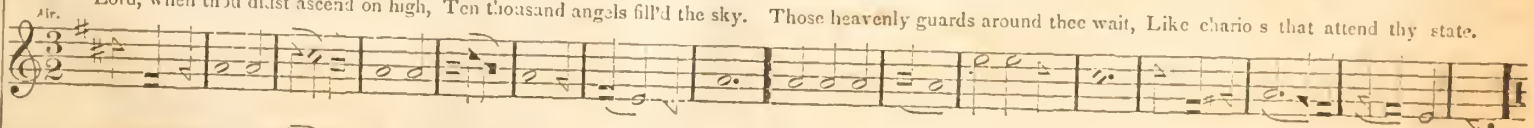
So fades the lovely blooming flower, Frail smiling solace of an hour; So soon our transient comforts fly, And pleasures only bloom to die.



BLENDON, L. M. Sharp Key on D.



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



BRISTOL, C. M. Sharp Key on G.

1st *Pia.* 2d *For.te.* 1 2

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

AMHERST, P. M. Sharp Key on G.

Ar. Ye boundless realms of joy, Exalt your maker's fame, His praise your songs employ, Above the starry frame. Your voices raise, ye cherubim, and seraphim, To sing his praise.

TALLIS, L. M. Sharp Key on B ♭.

Glory to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of kings, Under the shadow of thy wings.

Musical score for "ST. MARTINS, C. M. Sharp Key on A." The score is in 3/2 time and A major. It features a vocal line and a piano accompaniment. The lyrics are: "To God I cried with mourn - ful voice, I sought his gracious ear, In the sad hour when trouble rose, And fill'd my heart with fear."

BRADFORD, C. M. Sharp Key on E b.

Musical score for "BRADFORD, C. M. Sharp Key on E b." The score is in 3/4 time and E-flat major. It features a vocal line and a piano accompaniment. The lyrics are: "How sweet and awful is the place, With Christ within the doors, While everlasting love displays, The choicest of her stores. :||:"

WINDHAM, L. M. Flat Key on F.

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

Air.

The musical score for 'WINDHAM, L. M. Flat Key on F.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are printed below the vocal line. The word 'Air.' is written above the first staff of the piano accompaniment.

CHINA, C. M. Sharp Key on D.

Why do we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Je - sus sends, To call us to his arms.

Air.

The musical score for 'CHINA, C. M. Sharp Key on D.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two sharps (D major), and the time signature is common time (C). The lyrics are printed below the vocal line. The word 'Air.' is written above the first staff of the piano accompaniment.

Alr.

Hither, ye faithful, haste with songs of triumph; To Bethlehem haste, the Lord of life to meet. To you this day is born a Prince and

Saviour, O come and let us worship, O come and let us worship, O come and let us wor - ship at his feet.

O Jesus, for such wond'rous condescension,
 Our praises and rev'rence are an off'ring meet;
 Now is the word made flesh, and dwells among us;
 O come and let us worship at his feet.

Shout his Almighty name, ye choir of angels,
 And let the ce'stial courts his praise repeat;
 Unto our God be glory in the highest;
 O come and let us worship at his feet.

STRATFORD, P. M. Sharp Key on G.

Je - ho - vah reigns, let every na - tion hear, And at his foot - stool bow with holy fear; Let heaven's high arches echo

Air.

This system contains the first two systems of music. The first system is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Je - ho - vah reigns, let every na - tion hear, And at his foot - stool bow with holy fear; Let heaven's high arches echo". The second system is a piano accompaniment consisting of two staves: a treble clef staff and a bass clef staff, both in the same key and time signature. The word "Air." is written above the second system.

with his name, And the wide peopled earth his praise proclaim. Then send it down to hell's deep gloom resounding, Through all her caves in

This system contains the second two systems of music. The first system is a vocal line in treble clef, continuing the lyrics: "with his name, And the wide peopled earth his praise proclaim. Then send it down to hell's deep gloom resounding, Through all her caves in". The second system is a piano accompaniment consisting of two staves: a treble clef staff and a bass clef staff, both in the same key and time signature.

dread - ful mur - murs sounding. Then send it down to hell's deep gloom resounding, Through all her caves in dreadful murmurs sounding.

SHIRLAND, S. M. Sharp Key on A.

Moderate.

Soft.

Loud.

How beau - eous are their feet, Who stand on Zion's hill! Who bring sal - va - tion on their tongues, And words of peace reveal.

PECKHAM, S. M. Sharp Key on D

Behold, the morn - ing sun, Begins his glo - ri - ous way; His beams through all the nations run, And life and light convey.

HELMSLEY, P. M. Sharp Key on G.

Lo! he comes, with clouds de - scend - ing, Once for favour'd sin - ners slain; Thousand, thousand saints at - tend - ing,

Swell the tri - umph of his train. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

Air.

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

HORSLEY, L. M. Sharp Key on E.

Air.

The Heavens declare thy glory, Lord, In every star thy goodness shines, But when our eyes behold thy word, We read thy name in fairer lines.

Soft.

Loud.

We read thy name in fairer lines.

TURIN, 7s. Sharp Key on D.

Safely through another week, God has brought us on our way, Let us now a blessing seek, On th' approaching Sabbath day ; Day of all the week the best,
 Emblem of eternal rest.

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with various note values and rests.

CONSOLATION, 11s. Sharp Key on A.

Vandeventer.

Sad pilgrim of Zion, though chaste'n'd awhile, Far spent is the night ; see approaching the day,
 Through this dark vale of tears, Hope bids thee to smile ; That calls thee from sorrow and sighing away.

The musical score consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with various note values and rests.

WESTMINSTER ABBEY, L. M. Sharp Key on A.

Air. Moderate.

In thy blest king - dom we shall be From ev - e - ry mor - tal trou - ble free.

No groans shall min - gle with the songs, Re - sounding from im - mor - tal tongues.

AYLESBURY, S. M. Flat Key on A.

The God we worship now, Will guide us till we die; Will be our God whilst here below, And ours above the sky.

Air.

This musical score is for the hymn 'AYLESBURY, S. M. Flat Key on A.' It consists of three staves: a vocal line and two piano accompaniment staves. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'The God we worship now, Will guide us till we die; Will be our God whilst here below, And ours above the sky.' The tempo is marked 'Air.' The score is written in a standard musical notation with a treble clef for the vocal line and a grand staff (treble and bass clefs) for the piano accompaniment.

HARLEIGH, C. M. Sharp Key on F.

I ask them whence their victory came? They, with united breath, Ascribe their conquest to the Lamb, Their triumph to his death, Their triumph to his death.

Air.

This musical score is for the hymn 'HARLEIGH, C. M. Sharp Key on F.' It consists of three staves: a vocal line and two piano accompaniment staves. The key signature is one sharp (F-sharp), and the time signature is 2/4. The lyrics are: 'I ask them whence their victory came? They, with united breath, Ascribe their conquest to the Lamb, Their triumph to his death, Their triumph to his death.' The tempo is marked 'Air.' The score is written in a standard musical notation with a treble clef for the vocal line and a grand staff (treble and bass clefs) for the piano accompaniment.

Grace! 'tis a charming sound, Harmonious to the ear, Heaven with the echo shall resound, heaven with the echo shall re-

resound, the echo shall re - sound, And all the earth shall hear, and all the earth shall hear, and all the earth shall hear.

sound, the echo shall resound.

Heaven with the echo shall resound, And all the earth shall hear, and all the earth shall hear, and all the earth shall hear.

sound, the echo shall resound,

BENEVENTO, 7s. Sharp Key on F

While with ceaseless course the sun, Hasted through the former year, Many souls their race have run, Never more to meet us here.

Fixt in an e - ter - nal sta'te, They have done with all be - low ; We a lit - tle longer wai, But how lit - tle none can know.

I know that my Re - deem - er lives, And reigns with God on high; And reigns with God on high;
Where He will reign with power supreme; With power to curse or to re - deem; Through - - - - out e - ter - ni - ty.

Detailed description: This is a musical score for a piece titled 'CHRISTMAS, 8, 6, 6, 8, 8, 6. Sharp Key on E D.' The score is written for a grand staff with a treble and bass clef. The time signature is 4/4. The key signature has one sharp (F#) and one flat (C), which is E major. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'I know that my Re - deem - er lives, And reigns with God on high; And reigns with God on high; Where He will reign with power supreme; With power to curse or to re - deem; Through - - - - out e - ter - ni - ty.' There are some markings above the first staff, possibly indicating fingerings or breath marks.

NEW-LONDON, C. M. Sharp Key on F.

All praise to thee in highest strains, In highest worlds be paid; Thy glory by our lips proclaim'd, And by our lives display'd.

D

Detailed description: This is a musical score for a piece titled 'NEW-LONDON, C. M. Sharp Key on F.' The score is written for a grand staff with a treble and bass clef. The time signature is common time (C). The key signature has one sharp (F#), which is F major. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'All praise to thee in highest strains, In highest worlds be paid; Thy glory by our lips proclaim'd, And by our lives display'd.' There are some markings above the second staff, possibly indicating fingerings or breath marks.

CAMBRIDGE, C. M. Sharp Key on C.

A musical score for a hymn in C major, 2/4 time. It consists of three staves: a vocal line (treble clef), an alto line (treble clef), and a bass line (bass clef). The lyrics are: "Sing to the Lord, ye distant lands, Ye tribes of every tongue; His new discover'd grace abounds, A new and nobler song, A new and nobler song." The word "Air." is written below the first staff. The piece ends with a double bar line.

Sing to the Lord, ye distant lands, Ye tribes of every tongue; His new discover'd grace abounds, A new and nobler song, A new and nobler song.

Air.

A new and nobler song, A new and nobler song.

TAMWORTH, P. M. Sharp Key on F.

A musical score for a hymn in F major, 3/4 time. It consists of three staves: a vocal line (treble clef), an alto line (treble clef), and a bass line (bass clef). The lyrics are: "Guide me, O thou great Jehovah, I am weak, but thou art mighty, Bread of heaven, Feed me till I want no more." The word "Air." is written below the first staff. The piece is marked "Pomposo." and includes performance directions "Pia." and "For." above the vocal line. The piece ends with a double bar line.

Guide me, O thou great Jehovah, I am weak, but thou art mighty, Bread of heaven, Feed me till I want no more.

Air.

Pomposo. Pia. For. Pia. For.

Pilgrim through this barren land; Hold me with thy powerful hand. Bread of Heaven,

Open now the crystal fountain,
Whence the healing streams do flow,
Let the fiery, cloudy pillar,
Lead me all my journey through;
Lead me all my journey through;
Strong Deliverer!
Be thou still my strength and shield.

Feed me with the heavenly manna,
In this barren wilderness;
Be my sword, and shield, and banner
Be my robe of righteousness;
Fight, and conquer
All my foes, by sovereign grace.

When I tread the verge of Jordan,
Bid my anxious fears subside;
Foe to death, and hell's destruction,
Land me safe on Canaan's side;
Land me safe on Canaan's side;
Songs of praises
I will ever give to thee.

OLD HUNDRED, L. M. Sharp Key on A

Ye nations, round the earth rejoice, Before the Lord your sovereign king; Serve him with cheerful heart and voice, With all your tongues his glory sing.

The musical score for 'Old Hundred' is presented in a grand staff format. It consists of five staves: a vocal line at the top, followed by a piano accompaniment section with two staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and bar lines.

ROCHESTER, C. M. Sharp Key on A.

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

The musical score for 'Rochester' is presented in a grand staff format. It consists of five staves: a vocal line at the top, followed by a piano accompaniment section with two staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and bar lines.

ARCADIA, C. M. Sharp Key on E D.

The Lamb shall lead his heavenly flock, Where living fountains rise, And love divine shall wipe away The sorrows of their eyes.

This musical score is for the hymn 'ARCADIA'. It consists of four staves. The top two staves are for the vocal line, with a treble clef and a 2/4 time signature. The bottom two staves are for the piano accompaniment, with a bass clef and a 4/4 time signature. The key signature is one sharp (F#), and the tempo is marked 'C. M.' (Common Time). The lyrics are: 'The Lamb shall lead his heavenly flock, Where living fountains rise, And love divine shall wipe away The sorrows of their eyes.'

LAVINGTON, C. M. Sharp Key on A.

No more, believers, mourn your lot; But since you are the Lord's, Resign to them that know him not, Such joys as earth affords.

This musical score is for the hymn 'LAVINGTON'. It consists of four staves. The top two staves are for the vocal line, with a treble clef and a 2/4 time signature. The bottom two staves are for the piano accompaniment, with a bass clef and a 4/4 time signature. The key signature is one sharp (F#), and the tempo is marked 'C. M.' (Common Time). The lyrics are: 'No more, believers, mourn your lot; But since you are the Lord's, Resign to them that know him not, Such joys as earth affords.'

With reverence let the saints appear, And bow before the Lord, His high commands with reverence hear, And tremble at his word.

This musical score is for the hymn 'PLYMOUTH, C. M. Flat Key on A.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (A-flat), and the time signature is 3/2. The lyrics are: 'With reverence let the saints appear, And bow before the Lord, His high commands with reverence hear, And tremble at his word.'

ST. JOHN'S, L. M. Sharp Key on F.

Thy presence, Lord, can cheer my heart, When earthly comforts die; Thy voice can bid my pains depart, And raise my pleasures high.

This musical score is for the hymn 'ST. JOHN'S, L. M. Sharp Key on F.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F-sharp), and the time signature is 3/4. The lyrics are: 'Thy presence, Lord, can cheer my heart, When earthly comforts die; Thy voice can bid my pains depart, And raise my pleasures high.'

COLCHESTER, C. M. Sharp Key on D.

My ne - ver cea - sing song shall show The goodness of the Lord, And make succeeding ages know How faith - ful is his word.

The musical score for 'COLCHESTER, C. M. Sharp Key on D.' consists of three staves. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). The middle staff is the right-hand piano accompaniment in treble clef, 3/4 time, with a key signature of one sharp. The bottom staff is the left-hand piano accompaniment in bass clef, 3/4 time, with a key signature of one sharp. The lyrics are written below the vocal staff.

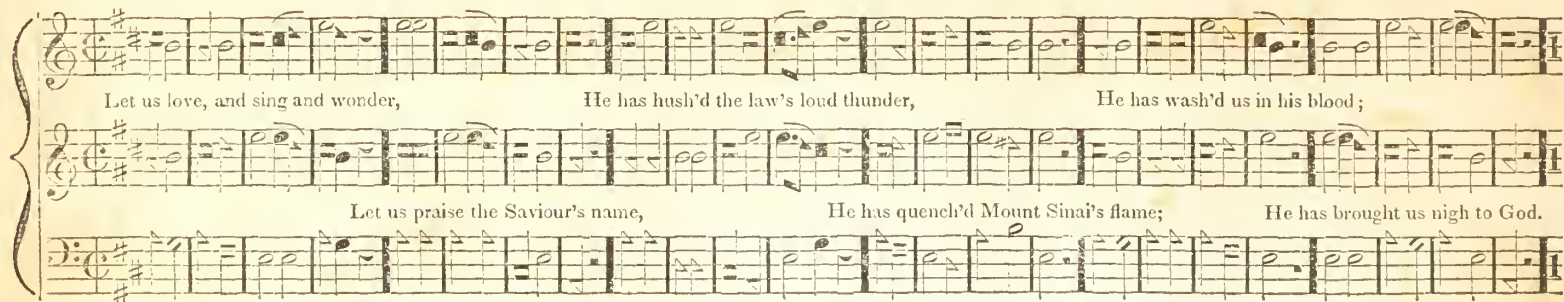
EFFINGHAM, L. M. Sharp Key on G.

At anchor laid, remote from home, I toiling cry, sweet spirit, come; Celestial breeze, no longer stay, But swell my sail and speed my way.

The musical score for 'EFFINGHAM, L. M. Sharp Key on G.' consists of three staves. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of two sharps (F# and C#). The middle staff is the right-hand piano accompaniment in treble clef, 3/4 time, with a key signature of two sharps. The bottom staff is the left-hand piano accompaniment in bass clef, 3/4 time, with a key signature of two sharps. The lyrics are written below the vocal staff.

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

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



Let us love, and sing and wonder, He has hush'd the law's loud thunder, He has wash'd us in his blood;

Let us praise the Saviour's name, He has quench'd Mount Sinai's flame; He has brought us nigh to God.

NEW-BRUNSWICK, 7s. Flat Key on A.

Van Deventer.



Sovercien ruler, Lo.d of all, Prostrate at thy feet I fall, Hear, oh hear my ardent cry, Frown not lest I faint and die.

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

To hear his justice, and the sinner's doom. But gather first my saints, the Judge commands; Bring them, ye angels, from the distant lands.

E

TRURO, L. M. Sharp Key on F.

Now to the Lord a noble song, Awake, my soul, awake, my tongue; Ho - san - na to the e - ter - nal name, And all his boundless love proclaim.

The musical score for 'TRURO' is written for four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a simple melody with a steady accompaniment.

QUERCY, L. M. Sharp Key on G.

With all my power of heart and tongue, I'll praise my Maker with my song; Angels shall hear the notes I raise, Approve the song and join the praise.

The musical score for 'QUERCY' is written for four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/2. The music features a simple melody with a steady accompaniment.

The fountain of Chr's, The blood of our Priest, Here's strength for the weakly, Here's health for the sickly,
 Let J, help us to sing, Our crucified King, That hither are led ; And life for the dead.

This musical score is for a hymn in 3/4 time, sharp key (G major). It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are written below the vocal staves.

INVOCATION, 8, 7, 8, 7, 7, 7, 8, 8. Sharp Key on F.

Van Deventer.

Holy Ghost, dispel our sadness, Pierce the clouds of sinful night ;
 Come, thou source of sweet gladness, Breathe thy life and spread thy light ;
 Loving spirit, God of peace, Great distributor of grace, Rest upon this congregation ; Hear, oh hear our supplication.

This musical score is for an invocation in 3/4 time, sharp key (F major). It features three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff (Right Hand). The lyrics are written below the vocal staves.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The middle and bottom staves are also treble clefs with the same key signature and time signature. The music is written in a simple, homophonic style with quarter and eighth notes. A large brace on the left side groups the three staves together.

'Mid scenes of confusion and creature complaints, How sweet to my soul is communion with saints ; To find at thy banquet of mercy there's room,

The second system of the musical score consists of three staves, continuing from the first system. It features the same treble clef, key signature, and time signature. The music continues with similar notation. A large brace on the left side groups the three staves together.

And feel in the presence of Jesus at home. Home, home, sweet, sweet home, Prepare me, dear Saviour, for glory my home.

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

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a 3/4 time signature. The bottom two staves are for the piano accompaniment, with a treble and bass clef and a 3/4 time signature. The key signature is one flat (B-flat). The lyrics are written below the vocal line.

My days of praise shall ne'er be past, While life and thought and being last, Or im - mor - tal - i - ty en - dures.

The second system of the musical score consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal line.

MARGATE, S. M. Sharp Key on G.

Alto.



Be - hold the lofty sky, Declares its maker God; And all his stury works on high, Proclaim his power abroad.

LUTON, L. M. Sharp Key on E b.



With all my power of heart and tongue, I'll praise my maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

Ye tribes of Ad - am, join, With Heaven and earth and seas, And of - fer notes di - vine,

To your cre - a - tor's praise. Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.

ARUNDEL, C. M. Sharp Key on C.

Musical score for 'ARUNDEL, C. M. Sharp Key on C.' in 3/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "All glory be to God on high, And to the earth be peace, Good will henceforth, from heaven to men, Begin and never cease."

DALSTON, C. M. Sharp Key on B♭. 6. 8.

Musical score for 'DALSTON, C. M. Sharp Key on B♭. 6. 8.' in 6/8 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "How pleased and blest was I, Come, let us seek our God to-day; We haste to Zion's hill, To hear the people cry, Yes, with a cheerful zeal, And there our vows and honours pay."

Join all the glo - rious names, Of wis - dom, love, and power, That ev - er mor - tals knew,

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in 4/4 time and E major. The lyrics are: "Join all the glo - rious names, Of wis - dom, love, and power, That ev - er mor - tals knew,"

That an - gels ev - er bore; All are too mean to speak his worth, Too mean to set my Sa - viour forth.

The second system of the musical score also consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music continues in 4/4 time and E major. The lyrics are: "That an - gels ev - er bore; All are too mean to speak his worth, Too mean to set my Sa - viour forth." There are performance markings "Ma." and "For." above the vocal line in the second and third measures of this system, respectively. A dynamic marking "F" is present at the beginning of the piano accompaniment in the first measure.

PORTSMOUTH, H. M. Sharp Key on B♭.

Ye bud - less realms of joy, Exalt your Maker's fame, His praise your songs em - ploy, His praise your songs em-

ploy, A - bove the star - ry frame, A - bove the star - ry frame; Ye ho - ly throng of an - ge's

bright, In worlds of light be - gin the song. Ye ho - ly throng of an - ge's light, In worlds of light be - gin the song.

WATCHMAN, S. M. Sharp Key on E.

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

Come, gen - tle pa - tience, smile on pain, Then dy - ing hope re - vives a - gain, And wipes the tear from sor - row's eye,

While faith points upward to the sky, And wipes a tear from sor - row's eye, While faith points up - ward to the sky.

Tenor.

Second Treble.

To Zi - on's hill I lift mine eyes, From thence ex - pect - ing aid; From Zi - on's hill, and Zi - on's

Chorus.

God, From Zi - on's hill, and Zi - on's God, Who heaven and earth has made, Who heaven and earth has made.

PIETY, C. M. Sharp Key on D

Tenor. Second Treble. Tenor.

Air. Happy is he that fears the Lord, And fol - lows his com - mands, And fol - lows his com - mands;

who lends the poor with - out reward, Who lends the poor with - out re - ward, Or gives with li - be - ral Lands.

Air Come, thou fount of every blessing, Tune my heart to sing thy grace; Streams of mercy never ceasing, Call for songs of loudest praise.

This system contains the vocal line and piano accompaniment for the first part of the piece. The vocal line is written in a treble clef with a key signature of one flat (Bb) and a common time signature (C). The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are placed below the vocal line.

Chorus.

Teach me some melodious sonnet, Sung by flaming tongues above; Praise the mount, Praise, &c. Praise, &c. Oh fix me on it, Mount of God's unchanging love.

This system contains the vocal line and piano accompaniment for the second part of the piece. The vocal line is written in a treble clef with a key signature of one flat (Bb) and a common time signature (C). The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are placed below the vocal line. The word "Chorus." is written above the first measure of the vocal line.

PARADISE, C. M. Sharp Key on A.

Tenor.
 Air. There is a land of pure de - light, Where saints im - mor - tal reign; In - fi - nite

This system contains the first four staves of the musical score. The top staff is the vocal line for the Tenor. The second staff is the vocal line for the Air. The third and fourth staves are the piano accompaniment, with the right hand on the third staff and the left hand on the fourth staff. The key signature is one sharp (F#) and the time signature is 4/4.

Second Treble.
 day ex - cludes the night, And plea - sures ban - ish pain, And plea - sures ban - ish pain.

This system contains the next four staves of the musical score. The top staff is the vocal line for the Second Treble. The second staff is the vocal line for the Air. The third and fourth staves are the piano accompaniment, with the right hand on the third staff and the left hand on the fourth staff. The key signature is one sharp (F#) and the time signature is 4/4.

Then since my - self I cannot keep, Ev'n one short moment through, Watch me those eyes that never sleep, Till morn - ing beams anew.

This musical score is for the hymn 'STEPHEN'S, C. M. Sharp Key on B b.' It consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is one flat (Bb) and the time signature is common time (C). The lyrics are: 'Then since my - self I cannot keep, Ev'n one short moment through, Watch me those eyes that never sleep, Till morn - ing beams anew.'

ABRIDGE, C. M. Sharp Key on E b.

Great God, to thee my grateful tongue, My fervent prayer shall raise; Inspire my heart to raise the song Which celebrates thy praise.

This musical score is for the hymn 'ABRIDGE, C. M. Sharp Key on E b.' It consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is two flats (Eb) and the time signature is 3/2. The lyrics are: 'Great God, to thee my grateful tongue, My fervent prayer shall raise; Inspire my heart to raise the song Which celebrates thy praise.'

Soon as the morn sa - lutes your eyes, And from sweet sleep re - fresh'd you rise, Think on the author of the light,

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of one flat (Bb). The second staff is the right-hand piano accompaniment in treble clef, 3/4 time, with a key signature of one flat. The third staff is the left-hand piano accompaniment in treble clef, 3/4 time, with a key signature of one flat. The fourth staff is the bass line in bass clef, 3/4 time, with a key signature of one flat. The lyrics are written below the second staff.

And praise him for that glo - rious sight, His mer - cy in - fi - nite implore, His good - ness in - fi - nite a - dore.

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of one flat. The second staff is the right-hand piano accompaniment in treble clef, 3/4 time, with a key signature of one flat. The third staff is the left-hand piano accompaniment in treble clef, 3/4 time, with a key signature of one flat. The fourth staff is the bass line in bass clef, 3/4 time, with a key signature of one flat. The lyrics are written below the second staff.

This may be sung in Long Metre, by omitting the last two strains.

Musical score for the first system, featuring four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a tenor clef with the same key signature and time signature, labeled "Tenor." The third and fourth staves are also treble clefs with the same key signature and time signature. The lyrics are written below the second staff.

Tenor.

He comes, He comes, the Judge severe; The seventh trumpet speaks him near; His light - nings flash, his thun - ders roll;

Musical score for the second system, featuring four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a tenor clef with the same key signature and time signature. The third and fourth staves are also treble clefs with the same key signature and time signature. The lyrics are written below the second staff.

How welcome to the faithful soul! His light - nings flash, his thun - ders roll, How wel - come to the faith - ful soul.

NEWMARK, C. M. Sharp Key on A.

Air. Come, Holy Spirit, heavenly Dove, With all thy quickening powers; Kindle a flame of sa - red love In these cold hearts of ours.

The score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of note values including eighth and sixteenth notes, as well as rests and dynamic markings.

BROOMSGROVE, C. M. Sharp Key on C.

My Saviour, my Almighty friend, When I begin thy praise, Where will the growing numbers end, The numbers of thy grace? The numbers of thy grace.

The score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music features a variety of note values including eighth and sixteenth notes, as well as rests and dynamic markings.

DYING CHRISTIAN.

Mes. *Fia.* Largo.

Vital spark of heavenly flame, Quit, O quit this mortal frame; Trembling, hoping, lingering, flying, O the pain, the bliss of dying!

Affetuoso.

Fia.

Cease, fond nature, cease thy strife, And let me languish into life. Hark! they whisper, angels say, they whisper, an - gels

DYING CHRISTIAN, Continued.

say, they whis - per, angels say, Hark! they whis - per, an - gels say, Sis - ter spir - it, come a - way, Sister spirit, come away.

Hark!

Hark!

For. *Pia.* *For.*

Detailed description: This system contains three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music is in a common time signature. The first staff has dynamic markings 'For.' and 'Pia.' above it. The second staff has 'Hark!' written above it. The third staff has 'Hark!' written above it. The system ends with a double bar line.

What is this ab - sorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath? Tell me, my soul, can

Pia. *Cres.* *Pia.* *Cres.*

Detailed description: This system contains three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music is in a common time signature. The first staff has dynamic markings 'Pia.', 'Cres.', 'Pia.', and 'Cres.' above it. The system ends with a double bar line.

For. *Allegro Pio.* *Pa. Andante.* *Cres.*

this be death? Tell me, my soul, can this be death? This world re-cedes, it dis-ap-pears! Heav-en o-pens

For. *Dim.* *Cres.* *Vivace. For.*

on my eyes, my ears With sounds se-ra-phi-c ring. Lend, lend your wings, I mount, I fly! O

DYING CHRISTIAN, Continued.

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

This system consists of three staves of music. The top staff contains the vocal line with lyrics. The middle and bottom staves contain the piano accompaniment. The music is written in a common time signature and features a mix of eighth and sixteenth notes.

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

This system also consists of three staves of music. The top staff contains the vocal line with lyrics. The middle and bottom staves contain the piano accompaniment. The tempo marking 'Pia.' is placed above the first staff. The music continues with similar rhythmic patterns as the first system.

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

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

H

LIMEHOUSE, L. M. Flat Key on E.

Do this, said he, till time shall end, In memory of your dying friend; Meet at my table, and record The love of your departed Lord.

Air.

This musical score is for the hymn 'LIMEHOUSE, L. M. Flat Key on E.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (E-flat), and the time signature is 3/4. The lyrics are: 'Do this, said he, till time shall end, In memory of your dying friend; Meet at my table, and record The love of your departed Lord.' The word 'Air.' is written below the first staff of the piano part.

GERMAN AIR, L. M. Sharp Key on C.

Far from my thoughts, vain world, begone, Let my religious hours alone; Fain would my eyes my Saviour see; I wait a visit, Lord, from thee.

This musical score is for the hymn 'GERMAN AIR, L. M. Sharp Key on C.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (C major), and the time signature is 3/4. The lyrics are: 'Far from my thoughts, vain world, begone, Let my religious hours alone; Fain would my eyes my Saviour see; I wait a visit, Lord, from thee.'

STROUDTWATER, C. M. Sharp Key on A.

In vain we trace creation o'er, In search of sacred rest, The whole creation is too poor To make us truly blest.

This musical score is for the hymn 'STROUDTWATER, C. M. Sharp Key on A.' It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'In vain we trace creation o'er, In search of sacred rest, The whole creation is too poor To make us truly blest.'

THATCHER, S. M. Sharp Key on A.

Sing to the Lord a - loud, And make a joyful noise; God is our strength, our Saviour God, Let Israel hear his voice.

This musical score is for the hymn 'THATCHER, S. M. Sharp Key on A.' It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Sing to the Lord a - loud, And make a joyful noise; God is our strength, our Saviour God, Let Israel hear his voice.'

CALVARY, 8, 7, 8, 7, 4, 7. Sharp Key on C.

Hark, the voice of love and mer - cy, Sounds a - loud from Cal - va - ry; See, it rends the rocks asunder, Shakes the

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a sharp key (C major) and 4/4 time. The lyrics are written below the second staff.

Soft and Slow.

earth, and veils the sky; It is fin - ish'd, It is fin - ish'd, Hear a dy - ing Sa - viour cry.

The second system of the musical score also consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music continues from the first system. The lyrics are written below the second staff.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by the right-hand piano accompaniment, the lyrics, and the left-hand piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: "To God the mighty Lord, Your joyful thanks repeat; To him due praise afford,"

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by the right-hand piano accompaniment, the lyrics, and the left-hand piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: "As good as he is great; For God does prove our constant friend, His boundless love shall never end."

Be - yond, be - yond the glit - ter - ing star - ry sky, Far as the e - ter - nal hills, Far as the e - ter - nal hills,

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature is one flat (Bb) and the time signature is 2/4. The lyrics are written below the vocal staff.

There, in the bound - less world of light, Our dear Re - deem - er dwells, Our dear Re - deem - er dwells.

The second system of the musical score also consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature is one flat (Bb) and the time signature is 2/4. The lyrics are written below the vocal staff.

Treble and Bass. Soft.

Im - mor - tal an - gels bright and fair, In count - less ar - mies shine, At his right hand with gold - en harps, They

of - fer songs di - vine. At his right hand, with gold - en harps, They of - fer songs di - vine.

They brought his chariot from above, To bear him to the throne, Clapp'd their triumphant wings and cried, The glorious work is done.

Rise, my soul, and stretch thy wings, Thy better portion trace; Rise from transitory things Towards heaven, thy native place.

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

Al.

Fa - ther of our fee - ble race, Wise, beneficent and kind, Spread o'er nature's ample face, Flows thy goodness unconfined.

Pr.

Mu - sing in the si - lent grove, Or the busy walks of men, Still we trace thy wond'rous love, Claiming large returns again.

WAKEFIELD, S. M. Sharp Key on G.

Fia.

O may the Church be - low Re - sem - ble that a - bove, Where springs of pur - est plea - sures flow,

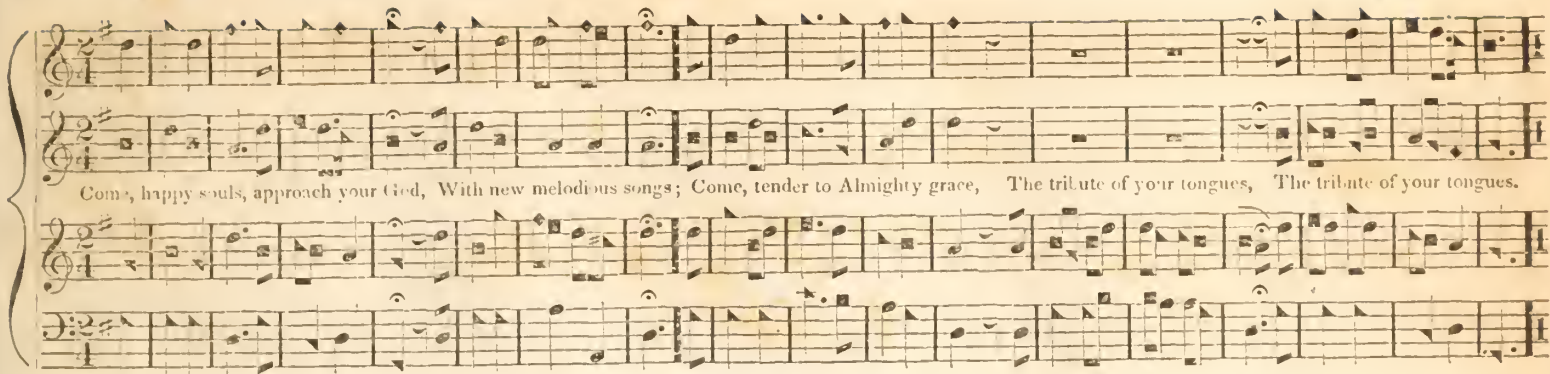
This system contains the first four staves of music. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in 3/4 time with a key signature of one sharp (F#). The lyrics are written below the vocal staff.

Fur.

And eve - ry heart is love. Where springs of pu - rest plea - sures flow, And eve - ry heart is love.

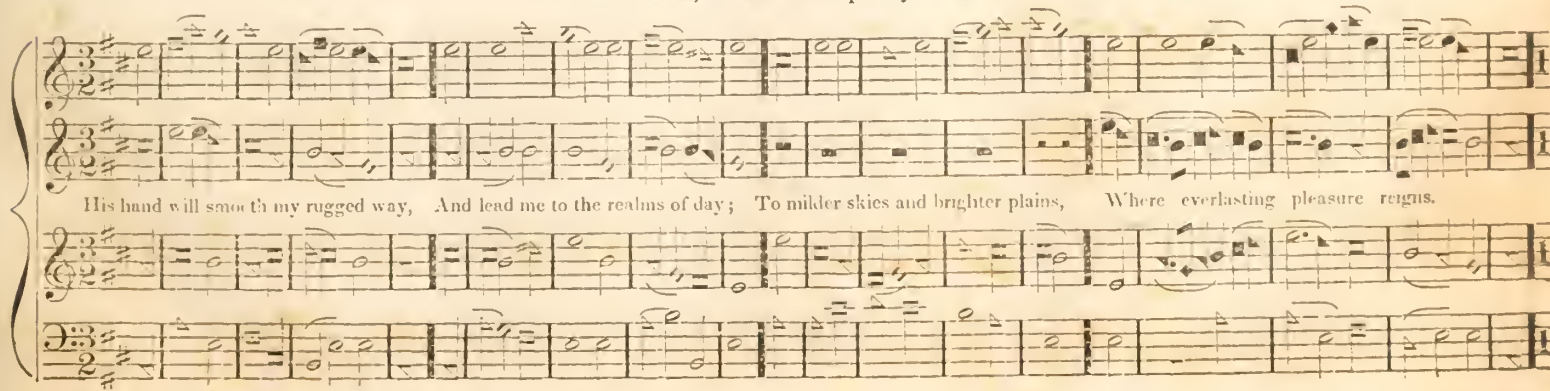
This system contains the next four staves of music. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music continues in 3/4 time with a key signature of one sharp (F#). The lyrics are written below the vocal staff.

ST. ALBANS, C. M. Sharp Key on G.



Come, happy souls, approach your God, With new melodious songs; Come, tender to Almighty grace, The tribute of your tongues, The tribute of your tongues.

ST. PETER, L. M. Sharp Key on A.



His hand will smooth my rugged way, And lead me to the realms of day; To milder skies and brighter plains, Where everlasting pleasure reigns.

Hark, the glad sound, the Sa - viour comes, The Sa - viour prom - ised long; Let eve - ry

heart pre - pare a throne, And eve - ry voice a song, And eve - ry voice a song.

How condescending and how kind, Was God's eternal Son! Our misery reach'd his heavenly mind, And pity brought him down.

The musical score consists of three staves. The top staff is the vocal line in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both sharing the 2/4 time signature and one flat key signature. The lyrics are printed below the vocal staff.

PORTUGAL, L. M. Sharp Key on G.

How lovely, how divinely sweet, O Lord, thy sacred courts appear! Fain would my longing passion meet The glory of thy presence there.

The musical score consists of three staves. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both sharing the 3/4 time signature and two sharps key signature. The lyrics are printed below the vocal staff. There are triplets in the piano accompaniment on the middle and bottom staves.

LITTLE MARLBOROUGH, S. M. Flat Key on A.

Welcome sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, And these rejoicing eyes.
Air. And must this body die.

WELLS, L. M. Sharp Key on G.

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

Alc. *Pia.*

From my youth up, till age prevail'd, I ne - ver saw the right - eous foil'd, Or want o'ertake his numerous race.

For.

Be - cause com - pas - sion fill'd his heart, And he did cheer - ful - ly im - part, God made his off'ring's wealth increase.

K

DESPONDENCE, 4 10s. Flat Key on C #.

A - long the banks where Ba - bel's cur - rent flows, Our cap - tive band in deep de - spon - dence stray'd,

While Zion's fall in sad re - mem - brance rose, Her friends, her chil - dren min - gled with the dead.

Ye ser - vants of God, Your mas - ter pro - claim, And pub - lish a - broad His won - der - ful name. The

Air.

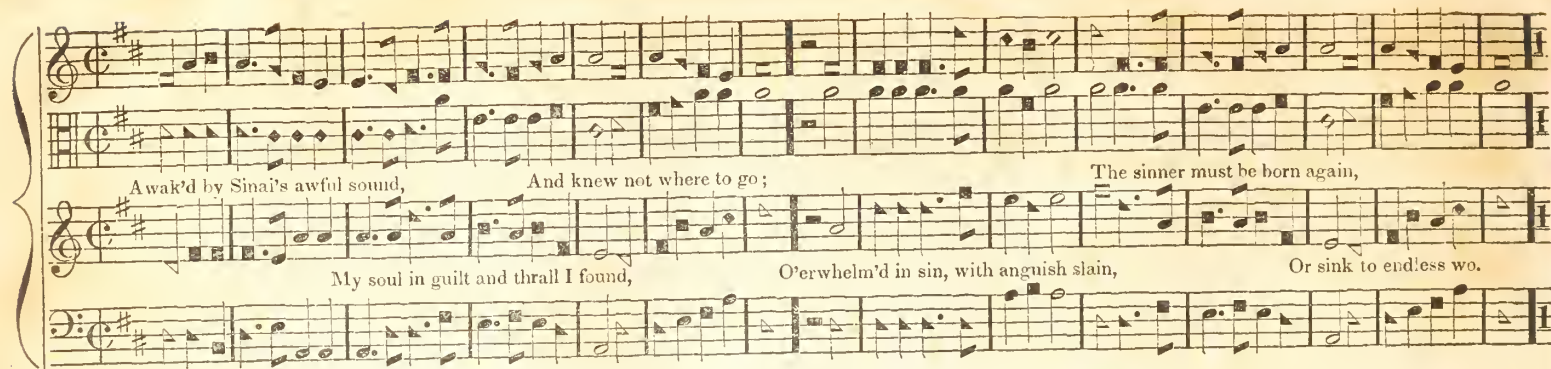
name all vic - to - rious Of Je - sus ex - tol, His king - dom is glo - rious, and rules o - ver all.

God ruleth on high
Almighty to save,
And still he is nigh,
His presence we have.
The great congregation
His triumph shall sing,
Ascribing salvation
To Jesus our King.

Salvation to God,
Who sits on the throne,
Let all cry aloud,
And honour the Son,
Our Jesus's praises
The angels proclaim,
Fall down on their faces,
And worship the Lamb.

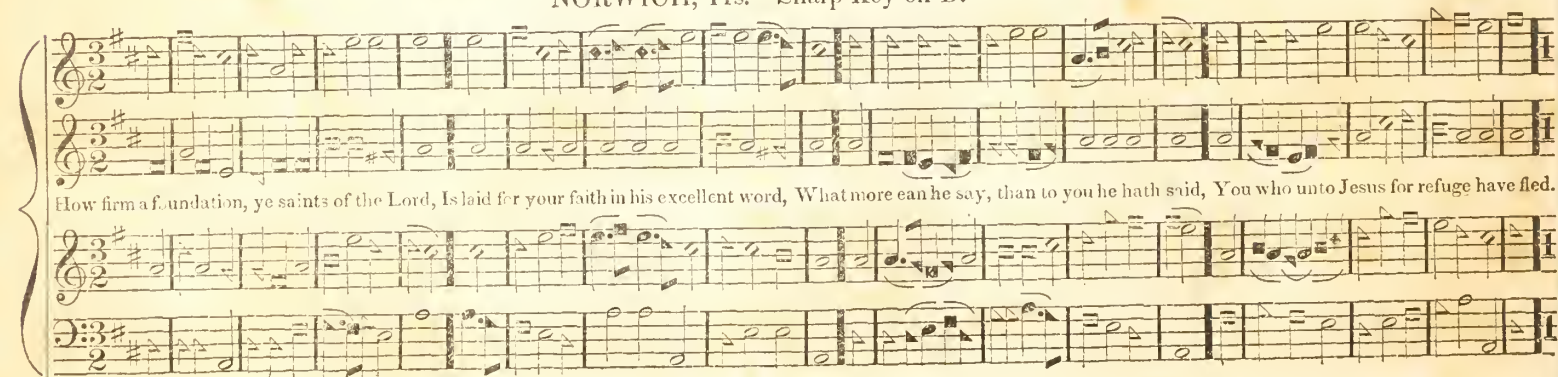
Then let us adore,
And give him his right,
All glory and power,
And wisdom and might,
All honour and blessing,
With angels above,
And thanks never ceasing,
And infinite love.

GANGES, 8, 8, 6, 8, 8, 6. Sharp Key on D.



Awak'd by Sinai's awful sound, And knew not where to go; The sinner must be born again,
My soul in guilt and thrall I found, O'erwhelm'd in sin, with anguish slain, Or sink to endless wo.

NORWICH, 11s. Sharp Key on D.



How firm a foundation, ye saints of the Lord, Is laid for your faith in his excellent word, What more can he say, than to you he hath said, You who unto Jesus for refuge have fled.

Sing to the Lord Je - ho - vah's name, And in his strength rejoice; When his salvation is our theme, Exalt-ed be our voice.

Air.

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

EGYPT, S. M. Flat Key on G.

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.

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a 2/2 time signature. The middle staff is a piano accompaniment in treble clef with the same key signature and time signature. The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff.

CASTLE STREET, L. M. Sharp Key on G.

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

The first system of the musical score consists of three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Sweet is the work, my God my King, To praise thy name, give thanks and sing, To show thy grace by".

morn - ing light, And talk of all thy truth at night, And talk of all thy truth at night.

The second system of the musical score consists of three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "morn - ing light, And talk of all thy truth at night, And talk of all thy truth at night." The system concludes with a double bar line.

O praise ye the Lord! Pre - pare your glad voice, His praise in the great As - sem - bly to sing.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the notes. The middle staff is a vocal line in treble clef, also with a key signature of one sharp and a 3/4 time signature. The bottom staff is a piano accompaniment line in bass clef with a key signature of one sharp and a 3/4 time signature. The music is divided into measures by vertical bar lines.

In our great Cre - a - tor Let Is - rael re - joice, And chil - dren of Zi - on Be glad in their King.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a 3/4 time signature. The lyrics are written below the notes. The middle staff is a vocal line in treble clef, also with a key signature of one sharp and a 3/4 time signature. The bottom staff is a piano accompaniment line in bass clef with a key signature of one sharp and a 3/4 time signature. The music is divided into measures by vertical bar lines.

STAMFORD, 8, 7, 8, 7, 8, 7, 8, 7. Sharp Key on G.

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

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are for the right hand of a piano accompaniment, and the fourth staff is for the left hand. The key signature is one sharp (F#) and the time signature is 2/2. The music features a variety of note values, including eighth and sixteenth notes, and rests.

Jesus, thou art all compassion, Pure, unbounded love, thou art! Visit us with thy salvation, Enter every trembling heart.

The second system of the musical score also consists of four staves, following the same layout as the first system. It continues the vocal line and piano accompaniment. The lyrics are: "Jesus, thou art all compassion, Pure, unbounded love, thou art! Visit us with thy salvation, Enter every trembling heart." The musical notation includes various rhythmic patterns and rests, consistent with the first system.

Now to the power of God supreme, Be everlasting honours given; He saves from hell, we bless his name, He calls our wand'ring feet to heaven.

Air.

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

WINTER, C. M. Sharp Key on F.

His hoary frost, his fleecy snow, Descend and clothe the ground, The li - quid streams for - bear to flow, In i - cy fet - ters bound.

tr.

L

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. A 'tr.' marking is present above the second staff, and a 'L' marking is at the bottom left.

Will God for ever cast us off, His wrath for ever smoke, Against the people of his love, His lit - tle chosen flock?

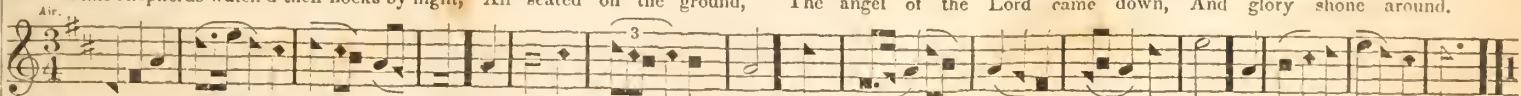
Air.

COOKHAM, 7s. Sharp Key on G.

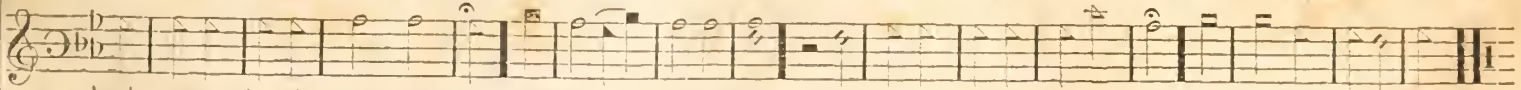
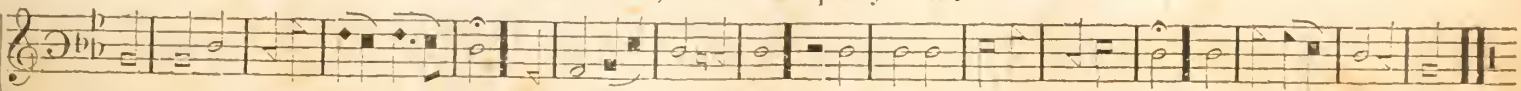
Tell me, Saviour from above, Dearest object of my love, Where thy little flocks abide, Seated near thy bleeding side.



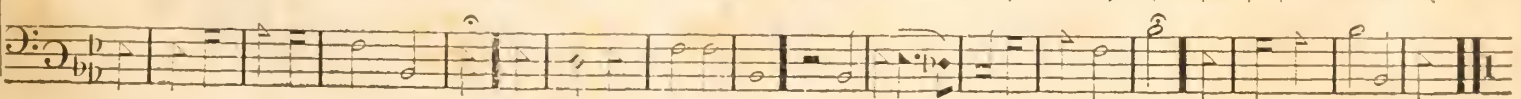
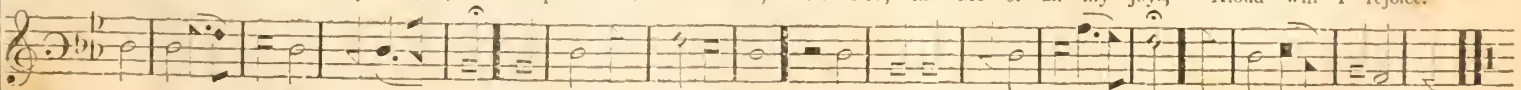
While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around.



BLANDFORD, C. M. Sharp Key on E b.



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



IRISH, C. M. Sharp Key on G.

Lord, in the morning thou shalt hear My voice as - cend - ing high; To thee will I di - rect my prayer, To thee lift up mine eye.

Air.

The musical score consists of three staves. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The music is in common meter (C.M.).

WORTHING, 8s and 7s. Sharp Key on F.

Glorious things of thee are spoken, Zion, city of our God, He whose word cannot be broken, Form'd thee for his own abode.

The musical score consists of four staves. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). The second staff is the right-hand piano accompaniment in treble clef. The third staff is the left-hand piano accompaniment in bass clef. The music is in common meter (C.M.).

Now shall the trem - bling mourn - er come, And bind his sheaves, and bear them home.

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 2/4 time, with a key signature of one flat (F major). The second staff is the piano accompaniment in treble clef, 2/4 time, with a key signature of one flat. The third staff is the piano accompaniment in treble clef, 2/4 time, with a key signature of one flat. The fourth staff is the piano accompaniment in bass clef, 2/4 time, with a key signature of one flat. The lyrics are written below the second staff.

The voice long broke with sighs shall sing, Till heaven with hal - le - lu - ahs ring.

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 2/4 time, with a key signature of one flat. The second staff is the piano accompaniment in treble clef, 2/4 time, with a key signature of one flat. The third staff is the piano accompaniment in treble clef, 2/4 time, with a key signature of one flat. The fourth staff is the piano accompaniment in bass clef, 2/4 time, with a key signature of one flat. The lyrics are written below the second staff.

My soul, the great Creator praise, When, clothed in his celestial rays, He in full ma-jes-ty ap-pears, And like a

Air.

Chorus.

robe his glory wears. Great is the Lord, what tongue can frame, Great is the Lord, what tongue can frame An equal honour to his name.

Come, sound his praise abroad, And hymns of glory sing; Jehovah is the sovereign Lord, The u - ni - ver - sal king.

PEACE, 8 6s and 2 8s. Flat Key on A.

Van Deventer.

Come, heavenly peace of mind, I sigh for thy return, I seek, but cannot find The joys for which I mourn;
 Ah, where's the Saviour now, Whose smiles I once possess'd, 'Till he return, I bow, By heaviest griefs oppress'd,
 My days of happiness are gone, And I am left to weep alone.

WALSAL, C. M. Flat Key on A.

Alas! and did my Saviour bleed, And did my Sovereign die? Would he de - vote that sa - cred head For such a worm as I?

The score consists of three staves. The top staff is the vocal line in a treble clef. The middle and bottom staves are the piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. The music is in common time (C) and the key signature has one flat (A-flat). The lyrics are written below the vocal staff.

TILDEN, L. M. Sharp Key on D.

This life's a dream, an empty show, But the bright world to which I go Hath joys substantial and sineere, When shall I wake and find me there? When

The score consists of four staves. The top staff is the vocal line in a treble clef. The second and third staves are the piano accompaniment in a treble clef. The bottom staff is the piano accompaniment in a bass clef. The music is in common time (C) and the key signature has two sharps (D major). The lyrics are written below the vocal staff. The word "Fia." is written above the end of the vocal line.

For. 1 2

shall I wake and find me there / My flesh shall slumber in the ground, Then burst the chains with sweet surprise, And in my Saviour's usage rise. Till the last trumpet's joyful sound,

DUNDEE, C. M. Sharp Key on G.

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

MOUNT PLEASANT, C. M. Sharp Key on A.

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.

Air.

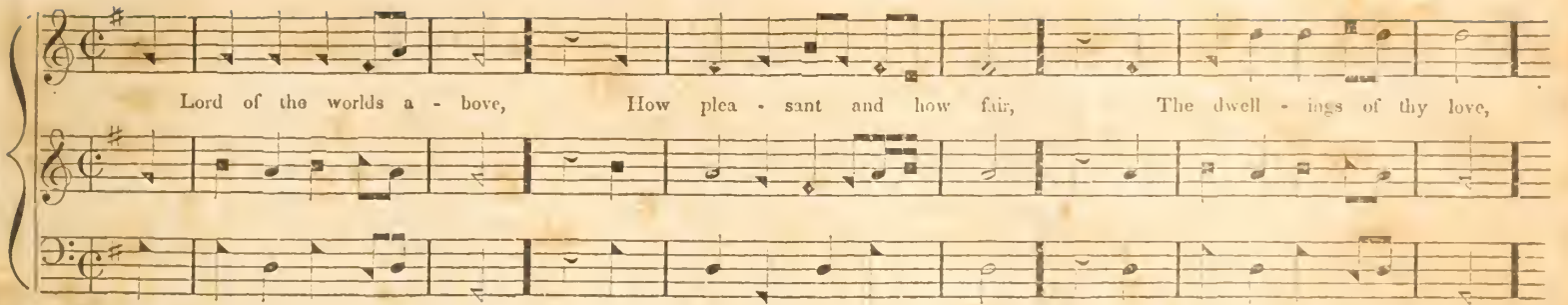
The musical score consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked 'Air'.

DISMISSION, P. M. Sharp Key on F.

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

Air. *Fin.* *Cres.*


The musical score consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked 'Air', 'Fin.', and 'Cres.'.



Lord of the worlds a - bove,

How plea - sant and how fair,

The dwell - ings of thy love,



Thy earth - ly tem - ples are! To thine abode my heart aspires,

With warm de - sires, to see my God.

SPRING, P. M. 8s. Flat Key on A

How sweetly along the gay mead, The daisies and cowslips are seen; The flocks, as they carelessly feed, Rejoice in the beautiful green.

The musical score consists of four staves. The top staff is the vocal line in treble clef. The second and fourth staves are the piano accompaniment, with the second staff in treble clef and the fourth in bass clef. The music is in a flat key and common time. The lyrics are written below the vocal staff.

DEVIZES, C. M. Sharp Key on A.

With my whole heart I'll raise my song, Thy wonders I'll proclaim; Thou, sovereign Judge of right and wrong, Wilt put my foes to shame, Wilt put my foes, &c.

The musical score consists of four staves. The top staff is the vocal line in treble clef. The second and fourth staves are the piano accompaniment, with the second staff in bass clef and the fourth in bass clef. The music is in a sharp key and common time. The lyrics are written below the vocal staff. There are performance markings 'Pa.' and 'For.' above the vocal staff.

Great God, whose universal sway, The known and unknown worlds obey, Extend the kingdom of thy Son, Till every land his law shall own.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are written below the vocal line.

BRENTFORD, L. M. Sharp Key on G.

Buried in shadows of the night, We lie, till Christ restores the light; Wisdom descends to lead the blind, And chase the darkness of the mind.

The musical score consists of three staves. The top staff is for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 3/4. The lyrics are written below the vocal line.

ALCESTER, 7s. Sharp Key on F.

When the morning paints the skies, When the stars of evening rise, We thy praises will record, Sovereign Ruler, mighty Lord.

The score consists of two staves: a treble staff with a 2/4 time signature and a key signature of one flat (B-flat), and a bass staff with a 4/4 time signature and a key signature of one flat (B-flat). The melody is primarily in the treble staff, with accompaniment in the bass staff. The lyrics are written below the treble staff.

ST. THOMAS, S. M. Sharp Key on A.

To bless thy cho - sen race, In mer - cy, Lord, incline, And cause the brightness of thy face On all thy saints to shine.

The score consists of four staves: a treble staff with a 2/4 time signature and a key signature of three sharps (A major), and a bass staff with a 5/4 time signature and a key signature of three sharps (A major). The melody is primarily in the treble staff, with accompaniment in the bass staff. The lyrics are written below the treble staff. There is a triplet of eighth notes in the bass staff on the word "shine".

Brightest and best of the sons of the morning,
Stars of the east, the horizon adorning,
Dawn on our darkness, and lend us thine aid:
Guide where our Infant Redeemer is laid.

This musical score is for the hymn 'Bethlehem'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are printed below the vocal line.

FOUNTAIN, 6 12s. Sharp Key on A.

Van Deventer.

The voice of free grace cries, escape from the mountain,
For all that believe Christ has open'd a fountain,
For sin and uncleanness and every transgression, His blood flows so freely in
streams of salvation. Hallelujah to the Lamb who has purchased our pardon!
We'll praise him again, when we pass over Jordan.

This musical score is for the hymn 'Fountain'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is two sharps (F# and C#) and the time signature is common time (C). The lyrics are printed below the vocal line. A 'Chorus' section is indicated above the second staff.

LITCHFIELD, C. M. Sharp Key on E ♭.

Ye hearts with joyful vigour warm, In smiling crowds draw near; And turn from every mortal charm, A Saviour's voice to hear.

BANGOR, C. M. Flat Key on E.

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

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are: "No more fatigue, no more distress, Nor sin, nor death shall reach the place; No groans shall mingle with the songs,"

The second system of the musical score continues the composition. It features four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The lyrics are: "Which war - ble from im - mor - tal tongues, Which war - ble from im - mor - tal tongues." Above the first two staves, the markings "Pis." and "For." are present. A large bracket on the left side of the page spans both systems. At the bottom left of the page, there is a small letter "N".

DARWEN, L. M. Flat Key on C.

Who from the shades of gloomy night, When the last tear of hope is shed,

The first system of the musical score for 'Darwen' consists of four staves. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of one flat (B-flat). The second and third staves are the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The lyrics are: 'Who from the shades of gloomy night, When the last tear of hope is shed,'

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

The second system of the musical score continues the piece. It consists of four staves. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of one flat. The second and third staves are the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The lyrics are: 'Can bid the soul re - turn to light, And break the slum - ber of the dead.'

From low - est depths of wo, To God I send my cry, Lord, hear my sup - pli - cat - ing voice, And gra - cious - ly re - ply.

This musical score is for the hymn 'ST. BRIDGES, S. M. Flat Key on A.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (A-flat), and the time signature is common time (C). The lyrics are: 'From low - est depths of wo, To God I send my cry, Lord, hear my sup - pli - cat - ing voice, And gra - cious - ly re - ply.'

CAMBERWELL, C. M. Sharp Key on C.

Behold the mor - ning sun, Be - gins his glo - rious way; His beams through all the na - tions run, And life and light convey.

This musical score is for the hymn 'CAMBERWELL, C. M. Sharp Key on C.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (C), and the time signature is 3/4. The lyrics are: 'Behold the mor - ning sun, Be - gins his glo - rious way; His beams through all the na - tions run, And life and light convey.'

MORETON, L. M. Sharp Key on C.

O may thy Church, thy turtle-dove, Mournful, yet chaste, thy pity move; To birds of prey expose her not, Though poor, too dear to be forgot.

Air.

This musical score is for the piece 'MORETON, L. M. Sharp Key on C.' It consists of three systems of music. The first system contains the vocal melody and piano accompaniment. The second system contains the lyrics: 'O may thy Church, thy turtle-dove, Mournful, yet chaste, thy pity move; To birds of prey expose her not, Though poor, too dear to be forgot.' Below the lyrics is the word 'Air.' and the third system contains the continuation of the vocal melody and piano accompaniment. The music is written in 3/2 time and C major. The piano part features a steady accompaniment with some triplet markings.

BROOKFIELD, L. M. Flat Key on D.

Look down in pity, Lord, and see The mighty woes that burden me; Down to the dust my life is brought, Like one long buried and forgot.

Air.

This musical score is for the piece 'BROOKFIELD, L. M. Flat Key on D.' It consists of three systems of music. The first system contains the vocal melody and piano accompaniment. The second system contains the lyrics: 'Look down in pity, Lord, and see The mighty woes that burden me; Down to the dust my life is brought, Like one long buried and forgot.' Below the lyrics is the word 'Air.' and the third system contains the continuation of the vocal melody and piano accompaniment. The music is written in 3/2 time and D minor. The piano part features a steady accompaniment with some triplet markings.

Arise, O King of grace, arise, And enter to thy rest; Lo thy Church waits with longing eyes, Thus to be own'd and blest.

This musical score is for the hymn 'St. David's, C. M. Sharp Key on F.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line.

BATH, L. M. Sharp Key on A.

He breaks the bow, he cuts the spear, Chariots he burns with heavenly flame, Keep silence, all the earth, and hear The sound and glory of his name.

This musical score is for the hymn 'Bath, L. M. Sharp Key on A.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are written below the vocal line.

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

This system contains the first four staves of the musical score. The first two staves are vocal parts, and the last two are piano accompaniment. The lyrics are written below the vocal staves.

To hear his justice, and the sinner's doom. But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.

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

Musical score for the first system, consisting of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: "Jesus, lover of my soul, Let me to thy bosom fly, While the noisier waters roll, While the tempest still is nigh; Hide me, O my". The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The tempo marking "Abr." is placed below the first staff. The dynamics "Pia." are indicated above the final measure of the first staff.

Abr. Jesus, lover of my soul, Let me to thy bosom fly, While the noisier waters roll, While the tempest still is nigh; Hide me, O my

Musical score for the second system, consisting of three staves. The lyrics are: "Saviour, hide, Till the storm of life is past; Safe into thy haven guide, O receive, O receive, O receive my soul at last." The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The tempo marking "For." is placed below the first measure of the middle staff. The dynamics "Pia." are indicated below the first measure of the middle staff.

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

Alto. Cheerful.

Air. How pleased and blest was I, To hear the peo - ple cry, Come, let us seek our God to-day.

Fa. For.

Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honours pay, And there our vows and honours pay.

God of my life, through all its days, My grateful tongue shall sound thy praise, The sound shall wake with dawning light, And warble through the silent night.

The musical score for 'ST. GEORGE' is written in 3/4 time with a key signature of one sharp (F#). It consists of four staves: a vocal line and three piano accompaniment staves. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff, both with a key signature of one sharp. The lyrics are placed below the vocal staff.

NEWRY, L. M. Sharp Key on F.

Loud hallelujahs to the Lord, From distant worlds where creatures dwell; Let heaven begin the solemn word, And sound it dreadful down to hell.

The musical score for 'NEWRY' is written in 3/4 time with a key signature of one flat (Bb). It consists of four staves: a vocal line and three piano accompaniment staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff, both with a key signature of one flat. The lyrics are placed below the vocal staff.

Jesus, let thy pitying eye Call back a wandering sheep; False to thee, like Pe - ter, I, Would fain like Peter weep.

Let me be by grace restored, On me be all its freeness shown, Turn and look upon me, Lord, And break my heart of stone.

MIDDLETON, 8, 7, D. Sharp Key on G.

Tos'd upon life's raging billow, Sweet it is O Lord to know, Never slumbering, never sleeping, Though the night be dark and drear.
Thou the faithful watch art keeping, "All, all's well," thy constant cheer.

Da Capo.

Fia.

When we our wearied limbs to rest, Sat down by proud Euphrates' stream, We wept, with doleful cares oppress'd, And Sion was our mournful theme.

Cres.

Our harps that, when with joy we sung, Were wont their tuneful parts to bear, With silent strings neglected hung On willow trees that wither'd there.

WARWICK, C. M. Sharp Key on E.

How shall I praise the eternal God, That in - fi - nite un - known? Who can ascend his high abode, Or venture near his throne.

The score consists of four staves. The top staff is a vocal line with lyrics. The second and fourth staves are treble clef piano accompaniment. The third staff is a bass clef piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked with 'Fin.' and 'Por.' at the end of the first and second measures of the vocal line, respectively.

DUNKENFIELD, L. M. Flat Key on D.

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

The score consists of four staves. The top staff is a vocal line with lyrics. The second and fourth staves are treble clef piano accompaniment. The third staff is a bass clef piano accompaniment. The key signature is two flats (Bb, Eb) and the time signature is 3/2. The piece ends with a double bar line and repeat dots.

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

This musical score is for the hymn 'CHARMOUTH, C. M. Sharp Key on E.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'My Saviour, my almighty friend, When I begin thy praise, Where will the growing numbers end, The numbers of thy grace?' The score includes various musical notations such as notes, rests, and bar lines.

COVENTRY, C. M. Sharp Key on C.

Lo, what an entertaining sight, Are bro - thers that a - gree, Brethren whose cheerful hearts unite, In bands of pi - e - ty.

This musical score is for the hymn 'COVENTRY, C. M. Sharp Key on C.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'Lo, what an entertaining sight, Are bro - thers that a - gree, Brethren whose cheerful hearts unite, In bands of pi - e - ty.' The score includes various musical notations such as notes, rests, and bar lines.

Great God, the heaven's well order'd frame, Declares the glories of thy name, Here thy rich works of won - der shine,

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef), and a fourth staff at the bottom. The music is in a 4/4 time signature with a key signature of one flat (F major). The lyrics are written below the vocal staff.

A thousand starry beauties there, A thousand radiant marks appear, Of boundless power and skill divine, Of boundless power and skill divine.

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are written below the vocal staff.

I'll praise my Maker while I've breath, And when my voice is lost in death, Praise shall em - ploy my no - bler

powers. My days of praise shall ne'er be past, While life and thought and being last, Or im - mor - tal - i - ty en - dures.

1st ver. Ye ransom'd souls, arise, With all the dead, a - wake; Up to salvation wise, Oil in your ves - sels take.

2d ver. Go, meet him in the sky, Your ev - er - last - ing friend, Your head to glorify, With all his saints ascend;

Up start - ing at the mid - night cry, Up start - ing at the mid - night cry, Be - hold, Be - hold, the heavenly bridegroom nigh.

Ye pure in heart, Ob - tain the grace, Ye pure in heart, Ob - tain the grace, To see, To see, without a veil, his face.

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

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

PRESCOT, S. M. Sharp Key on A.

Sing on your heavenly way, Ye ransom'd sinners, sing; Sing on re-joic-ing eve-ry day, In Christ your heavenly King.

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

SAVANNAH, 8, 8, 8, 8. Flat Key on C.

The musical score for 'SAVANNAH, 8, 8, 8, 8. Flat Key on C.' consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'The moment a sinner believes, And trusts in his crucified Lord, His pardon at once he receives, Redemption in full through his blood.'

The moment a sinner believes, And trusts in his crucified Lord, His pardon at once he receives, Redemption in full through his blood.

DANVILLE, C. M. Sharp Key on G.

The musical score for 'DANVILLE, C. M. Sharp Key on G.' consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'Lord, in the morning thou shalt hear My voice ascending high, To thee will direct my prayer, To thee lift up mine eye, To thee lift up mine eye.'

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

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are: "To thee in each bright morning, Father of all, we pray, While hope and fancy dawning, Lead on the rising day,". The word "Air." is written below the first staff.

Air.
To thee in each bright morning, Father of all, we pray, While hope and fancy dawning, Lead on the rising day,

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are: "To thee in life's last even, We'll tune our feeble breath, Hear all our sins forgiven, And softly sleep in death, Hear all our sins forgiven, And softly sleep in death,".

To thee in life's last even, We'll tune our feeble breath, Hear all our sins forgiven, And softly sleep in death, Hear all our sins forgiven, And softly sleep in death,

How large the pro - nise, how di - vine, To A - bra'm and his seed! I'll be a God to thee and thine,

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

In - dul - gent Fa - ther, how di - vine, How bright thy glories are; Through nature's ample round they shine, Thy goodness to declare.

This musical score is for the hymn 'WELKIN, C. M. Sharp Key on F.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/2. The lyrics are: 'In - dul - gent Fa - ther, how di - vine, How bright thy glories are; Through nature's ample round they shine, Thy goodness to declare.'

WARRINGTON, L. M. Sharp Key on D.

Just are thy ways and true thy word, Great rock of my secure abode. Who is a God beside the Lord, Or where's a refuge like our God,

This musical score is for the hymn 'WARRINGTON, L. M. Sharp Key on D.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two sharps (D major), and the time signature is 3/2. The lyrics are: 'Just are thy ways and true thy word, Great rock of my secure abode. Who is a God beside the Lord, Or where's a refuge like our God,'

ALL-SAINTS, L. M. Sharp Key on C.

God of the sabbath, hear our vows, On this thy day, in this thy house; And own, as grateful sacrifice, The songs that in thy temple rise.

This musical score is for the hymn 'ALL-SAINTS, L. M. Sharp Key on C.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'God of the sabbath, hear our vows, On this thy day, in this thy house; And own, as grateful sacrifice, The songs that in thy temple rise.'

KENDALL, C. M. Sharp Key on E ♭.

Lord, when together here we meet, And taste thy heavenly grace, Thy smiles are so divinely sweet, We're loath to leave the place.

This musical score is for the hymn 'KENDALL, C. M. Sharp Key on E ♭.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The lyrics are: 'Lord, when together here we meet, And taste thy heavenly grace, Thy smiles are so divinely sweet, We're loath to leave the place.'

The first system of the musical score consists of four staves. The top staff is a treble clef with a 2/4 time signature and a key signature of one sharp (F#). The second and third staves are grand staff notation (treble and bass clefs). The bottom staff is a bass clef with a 2/4 time signature and a key signature of one sharp (F#). The lyrics are: "In robes of judg - ment, lo he comes, Shakes the wide earth, and cleaves the tombs; Be - fore him".

The second system of the musical score consists of four staves, continuing the piece. The top staff is a treble clef with a 2/4 time signature and a key signature of one sharp (F#). The second and third staves are grand staff notation (treble and bass clefs). The bottom staff is a bass clef with a 2/4 time signature and a key signature of one sharp (F#). The lyrics are: "burns de - vour - ing fire, The moun - tains melt, the seas re - tire, The moun - tains melt, the seas re - tire." The system concludes with a double bar line.

ARMLY, L. M. Flat Key on A.

Thou who my soul admires above All earthly joys, all earthly love, Tell me, dear shepherd, let me know, Where do thy sweetest pastures grow?

This musical score is for a hymn in a flat key on A. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/2. The music features a melody with several triplet markings (indicated by a '3' over a group of notes) and various rests. The lyrics are printed below the vocal staves.

COMMUNION, S. M. Sharp Key on G.

The Lord my shepherd is, I shall be well supplied; Since he is mine and I am his, What can I want beside.

Second Treble.
Air.

This musical score is for a communion hymn in a sharp key on G. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/2. The music features a melody with various rests and a simple accompaniment. The lyrics are printed below the vocal staves. The word 'Air.' is written below the first staff of the piano part.

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

The musical score consists of three staves. The top staff is the vocal line in a soprano clef with a key signature of one flat (F major) and a common time signature. The middle staff is the right-hand piano accompaniment in a soprano clef with the same key signature and time signature. The bottom staff is the left-hand piano accompaniment in a bass clef with the same key signature and time signature. The lyrics are written below the vocal staff.

WESTMORELAND, C. M. 2 Stanzas. Sharp Key on D.

I'm not ashamed to own my Lord, Or to defend his cause,

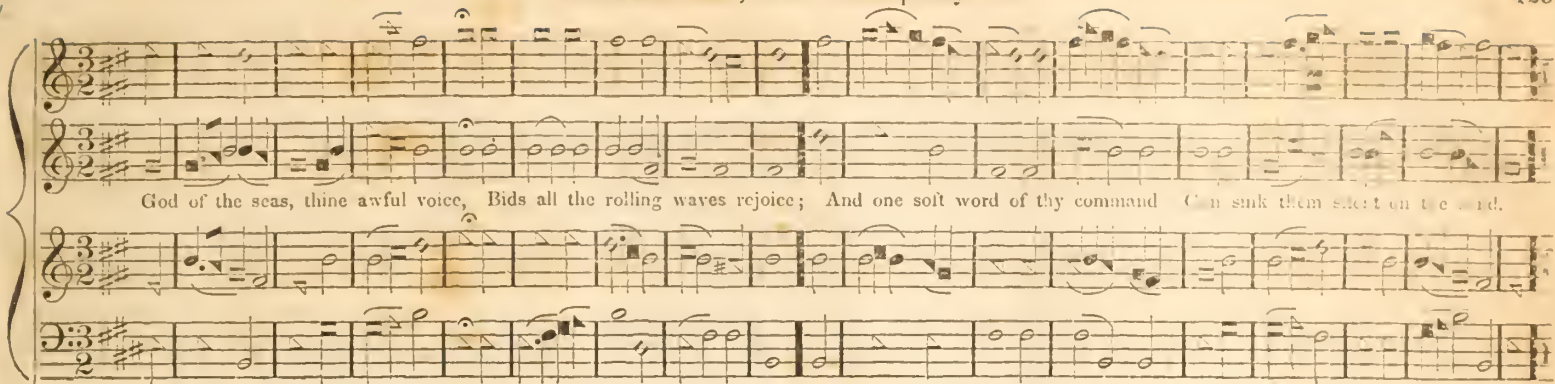
Maintain the honour of his word, The glo-ry of his cross. Jesus, my God! I know his name, His name is all my trust;

Nor will he put my soul to shame, Nor let my hope be lost.

The musical score consists of four staves. The top staff is the vocal line in a soprano clef with a key signature of two sharps (D major) and a common time signature. The second and third staves are the right-hand piano accompaniment in a soprano clef with the same key signature and time signature. The bottom staff is the left-hand piano accompaniment in a bass clef with the same key signature and time signature. The lyrics are written below the vocal staff. The score includes a 'Fin.' marking at the end of the first stanza and a 'Da Capo.' marking at the beginning of the second stanza. A 'Q' marking is present at the bottom left of the page.

Bright - est and best of the sons of the morn - ing, Dawn on our dark - ness and lend us thine aid.

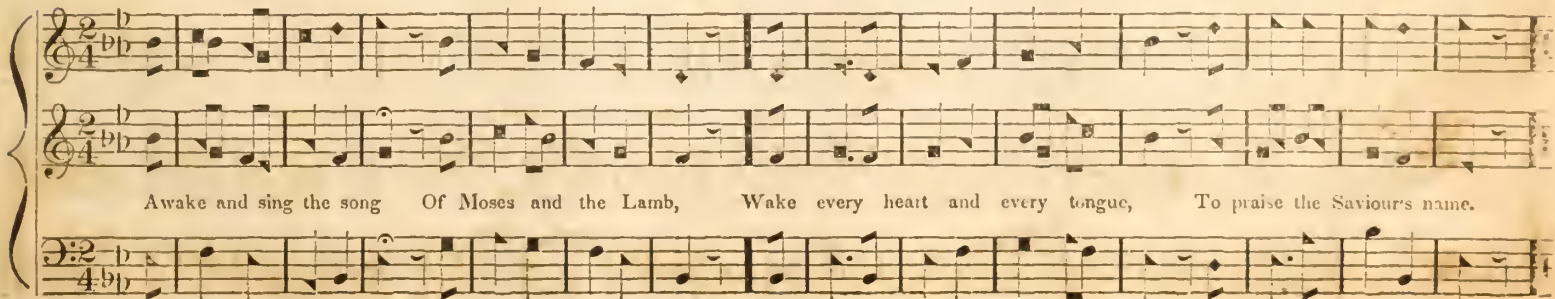
Star of the east, the ho - ri - zon a - dorn - ing, Guide where our in - fant Re - deem - er is laid.



God of the seas, thine awful voice, Bids all the rolling waves rejoice; And one soft word of thy command Can sink them short on the sand.

SOMERVILLE, S. M. Sharp Key on E D.

R. L. Cooke.



Awake and sing the song Of Moses and the Lamb, Wake every heart and every tongue, To praise the Saviour's name.

The year rolls round and steals away The breath that first it gave; Whate'er we do, where'er we be, We're hast'ning to the grave.

This musical score is for the hymn 'Martyrs, C. M. Flat Key on F.' It is written in 3/2 time and features a vocal line and a piano accompaniment. The piano part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are: 'The year rolls round and steals away The breath that first it gave; Whate'er we do, where'er we be, We're hast'ning to the grave.'

NINETY-SEVENTH, L. M. Sharp Key on E D.

Darkness and clouds of awful shades, His dazzling glory shroud in state; Justice and truth his guards are made, And fix'd by his pavilion wait.

This musical score is for the hymn 'Ninety-Seventh, L. M. Sharp Key on E D.' It is written in 3/2 time and features a vocal line and a piano accompaniment. The piano part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F-sharp). The lyrics are: 'Darkness and clouds of awful shades, His dazzling glory shroud in state; Justice and truth his guards are made, And fix'd by his pavilion wait.'

Throned on a cloud, our God shall come; Bright flames pre - pare his way; Thun - der and

dark - ness, fire and storm, Lead on the dread - ful day, Lead on the dread - ful day.

LEROY, S. M. Sharp Key on F.

Second Treble.

Air.

Not all the blood of beasts, On Jewish altars slain, Can give the guilty conscience peace, Or wash away the stain.

Detailed description: This musical score is for the hymn 'LEROY, S. M. Sharp Key on F.'. It consists of four staves. The top two staves are for the vocal line, with the second staff labeled 'Second Treble'. The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Not all the blood of beasts, On Jewish altars slain, Can give the guilty conscience peace, Or wash away the stain.' The word 'Air.' is written below the first staff of the piano part.

MILAN, C. M. Sharp Key on C.

Air.

Wel - come, de - light - ful morn, Thou day of sa - cred rest, I hail thy kind re - turn, Lord, make these mo - ments

Detailed description: This musical score is for the hymn 'MILAN, C. M. Sharp Key on C.'. It consists of four staves. The top two staves are for the vocal line. The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Wel - come, de - light - ful morn, Thou day of sa - cred rest, I hail thy kind re - turn, Lord, make these mo - ments'. The word 'Air.' is written below the first staff of the piano part.

blest. From the low train of mor - tal toys, I soar to reach immortal joys, I soar to reach im - mor - tal joys.

CONTRITION, S. M. Flat Key on E.

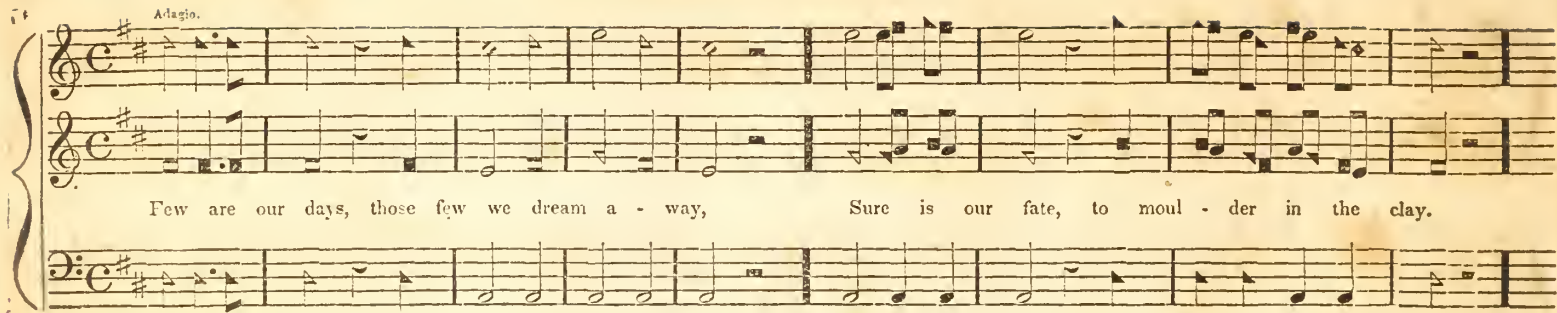
Tenor.

Air. Andantino. Affr.

When overwhelm'd with grief, My heart within me dies; Helpless, and far from all relief, To Heaven I lift mine eyes, To Heaven I lift mine eyes.

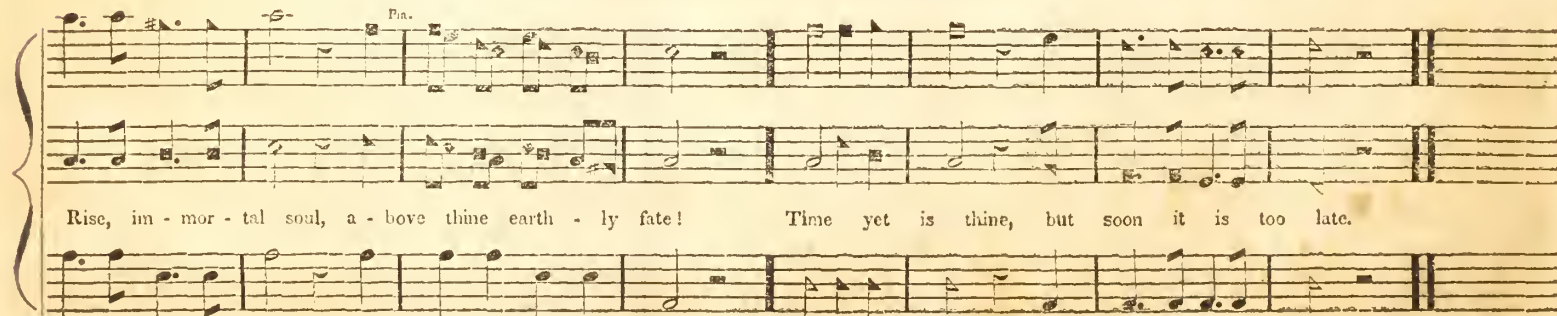
DIRGE, 10s. Sharp Key on D.

Adagio.



Few are our days, those few we dream a - way, Sure is our fate, to moul - der in the clay.

Pia.



Rise, im - mor - tal soul, a - bove thine earth - ly fate! Time yet is thine, but soon it is too late.

Moderato.

For.

Pa.

Now shall my in - ward joys a - rise, And burst in - to a song, And burst into a song, Al - migh - ty love in -

For.

Pa.

And plea - sure tune my tongue

spire my heart,

Cres.

For.

And plea - sure tune my tongue.

And plea - sure tune my tongue, And plea - sure tune my tongue, And plea - sure tune my tongue.

R

BEVERLY, H. M. Sharp Key on D.

Blow ye the trum - pet, blow, The glad - ly so - lemn sound, Let all the na - tions know, To earth's remotest bounds.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melody with various note values and rests, accompanied by a piano part with chords and moving lines.

The year of ju - bi - lee is come, The year of ju - bi - lee is come, Return, *Fia.* *For.*

The year of ju - bi - lee, of ju - bi - lee is come, Return, ye ranson'd

The year of ju - bi - lee is come, The year of ju - bi - lee is come, Return, *Pia.*

The second system of the musical score continues the piece. It features three vocal lines and a piano accompaniment. The lyrics are repeated with variations. The piano part includes dynamic markings such as *Fia.*, *For.*, and *Pia.* The notation includes various note values, rests, and articulation marks.

Re - turn, Re - turn, *Cres.* Return, ye ransom'd sin - ners, home.
 sin - ners home, Re - turn, Re - turn, ye ran - som'd sin - ners, home.
 Re - turn, Re - turn, Re - turn, ye ransom'd sinners, home.

ST. ANNE'S, C. M. Sharp Key on D.

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

DENMARK, L. M. Sharp Key on D.

Andante. Maestoso.

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

Q

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

Trio.

His sove - reign pow - er, with - cut 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 a - gain, He brought us to his fold a - gain.

DENMARK, Continued.

For. Chorus, with spirit. Pia. For.

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

Pia. For. Pia. For.

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

Pia. For. Pia. For.

Marcato.

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 shall stand, Who

roll - ing years shall cease to move, shall cease to move, When rolling years shall cease to move, When rolling years shall cease to move.

GREENVILLE, 8, 7. Sharp Key on F.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The middle staff is also in treble clef with a key signature of one flat (Bb) and a time signature of 2/4, and is marked with the tempo instruction "Alr.". The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. The lyrics are written below the middle staff.

Gent - ly, Lord, O gent - ly lead us Through this low - ly vale of tears; And, O Lord, in mer - cy, give us Thy rich

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The middle staff is also in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. The lyrics are written below the middle staff.

grace in all our fears: O, re - fresh us, O, re - fresh us, O, re - fresh us with thy grace.

1. Come ye dis - con - so - late, Where'er you lan - guish, Come, at the shrine of God Fer - vent - ly kneel,
2. Joy of the com - fort - less, Light of the stray - ing, Hope, when all others die, Fade - less and pure,

Here bring your wounded hearts, here tell your an - guish; Earth has no sorrow that Heaven cannot heal.
Here speaks the Comforter in God's name say - ing, "Earth has no sorrow that Heaven cannot cure."

1. Here bring your wounded hearts, here tell your an - guish; Earth has no sorrow that Heaven cannot heal.
2. Here speaks the Comforter, in God's name saying, "Earth has no sorrow that Heaven cannot cure."

S

HARK! THE SONG OF JUBILEE! 7s. 2 Verses. Sharp Key on F. Arranged by R. Latimer Cooke.

Air.

Hark! the song of Ju - bi - lee! Loud as mighty thunders roar, Or the fulness of the

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/8, marked 'Air.'. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/8. The lyrics are written below the middle staff.

Con Spirito.

sea, When it breaks up - on the shore. Hal - le - lu - jah! Hal - le - lu - jah, for thé Lord

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/8, marked 'Con Spirito.'. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/8. The lyrics are written below the middle staff.

God om - ni - po - tent doth reign; Hal - le - lu - jah! Let the word, Echo 'round the earth and main.

This musical score consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The music is in a common time signature and features a melody with various note values and rests. The lyrics are printed below the vocal staves.

DUNBAR, S. M. Flat Key on D.

When overwhelm'd with grief, My heart with - in me dies, Helpless and far from all relief, To heaven I lift my eyes.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two staves are for the piano accompaniment. The music is in a 3/2 time signature and features a melody with various note values and rests. The lyrics are printed below the vocal staves.

Thou art gone to the grave, but we will not de - plore thee; Though sorrows and darkness encompass the tomb,

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a common time signature. The bottom three staves are piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staff.

The Saviour has pass'd through its portals before thee, And the lamp of his love is thy guide through the gloom.

The second system of the musical score continues the vocal line and piano accompaniment from the first system. It also consists of four staves with the same layout as the first system. The lyrics are written below the vocal staff.

Soli.

1st. Hark! the Vesper Hymn is stealing, O'er the waters soft and clear,
 2d. Now like moonlight waves retreating, To the shore it dies along,

Ju - bi - la - te, A - men, A - men.

Ju - bi - la - te, A - men, A - men.

Ju - bi - la - te, A - men, A - men.

Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, Amen.

Further now, now further stealing, Soft it fades upon the ear.
 Hush, again like waves retreating, To the shore it dies along.

Ju - bi - la - te, A - men, A - men.

HERMIT, 13s and 11s. Flat Key on D.

Thou art gone to the grave! but we will not deplore thee, Though sorrows and darkness encompass the tomb, For the Saviour has pass'd through its portals before thee,
Thou art gone to the grave! and its mansion forsaking, Perhaps thy tried spirit in doubt linger'd long. But the sunshine of heaven beam'd bright on thy waking,

The lamp of his love is thy guide through the gloom. Thou art gone to the grave! we no longer behold thee. Nor tread the rough path of the world by thy side;
The song which thou heardst was the seraphim's song. Thou art gone to the grave! 'twere wrong to deplore thee, When God was thy ransom, thy guardian, thy guide;

But the wide arms of mercy are spread to enfold thee, And sin - ners may hope, since the sin - less has died.
He gave thee, he took thee, and soon he'll restore thee, Where death has no sting since the Sa - viour has died.

PARK-STREET, L. M. Sharp Key on B♭.

Hark! how the choral song of heaven, Swells full of peace and joy above! Hark! how they strike their golden harps, And raise their tuneful notes of love. :||

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