THE

NEW-BRUNSWICK COLLECTION OF SACRED MUSIC.

SIXTH REVISED EDITION—WITH [illegible] OPTIONS AND [illegible]

NEW-BRUNSWICK, N. J.
PUBLISHED BY TERHUNE & [illegible]
[illegible] COLLIPS AND [illegible], NEW-YORK [illegible]
[illegible]

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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.

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DISTRICT OF NEW-JERSEY, ss.

L. S. BE 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 is 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, supplying 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.

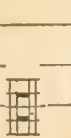
TREBLE AND TENOR.

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.

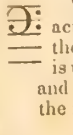
G	15	Sol
F	14	Faw
E	13	Law
D	12	Sol
C	11	Faw
B	10	Mi
A	9	Law
G	8	Sol
F	7	Faw



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



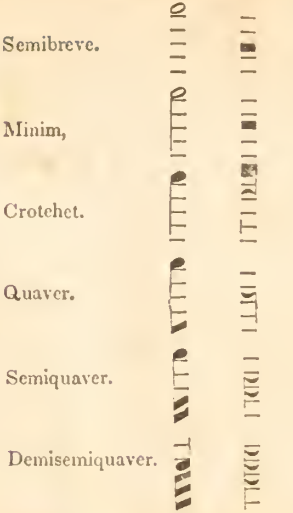
This character, called the Bass cliff, is used in Bass and stands on the fourth line.

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.

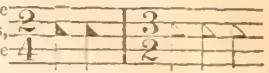
Choosing notes, stand one over the other, either of which may be sung.

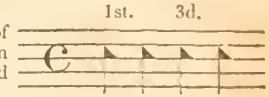
Syncopation is when notes are so placed that the hand must rise and fall not always at the beginning of each note, but often in the middle.

NOTES. RESTS.

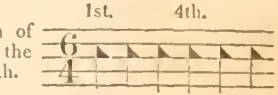


Accent is a certain force of sound, which when a bar consists of two or three equal parts, is on the first.



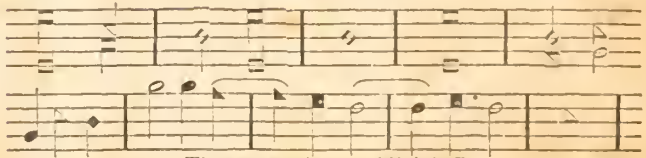


When of four it is on the first and third.



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.

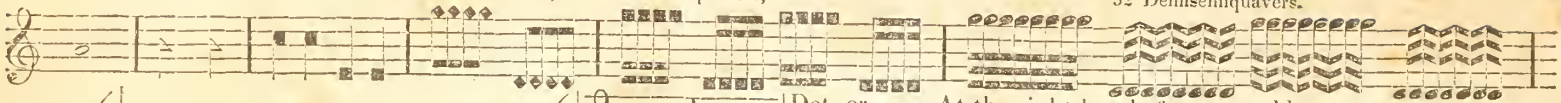


The natural place for Mi, is in B.

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.

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

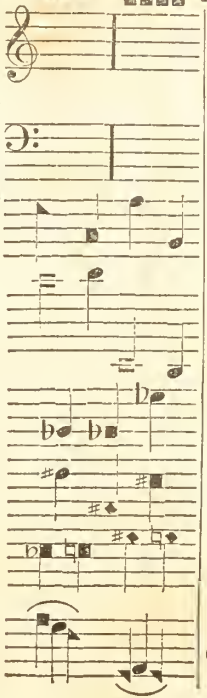
Ledger Line. Is added when notes ascend or descend beyond the stave.

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.

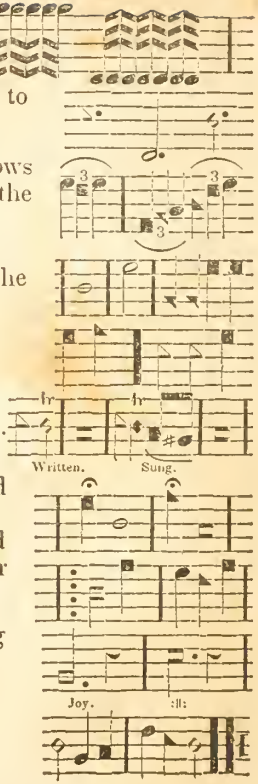
Trill. tr A note proper to be shaken or graced.

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

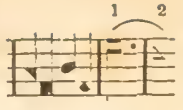
Repeat. Shows that the tune is repeated from it to the next double bar or close.

:‖: Denotes a repetition of the preceding words.

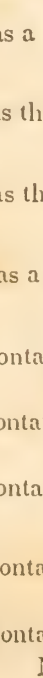
Close. Shows the end of a tune.



1 2 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.

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.

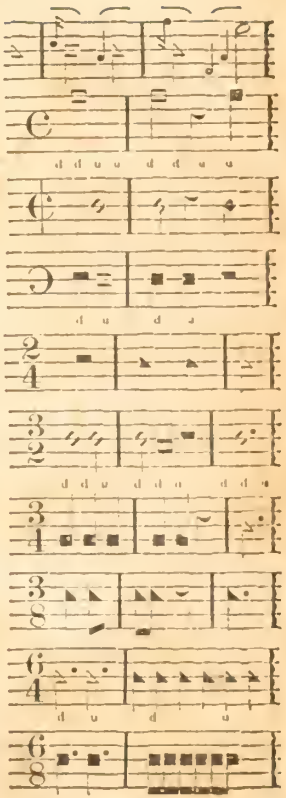
Third. Contains three quavers in a measure, and beat as the second mood.

Compound Moods.

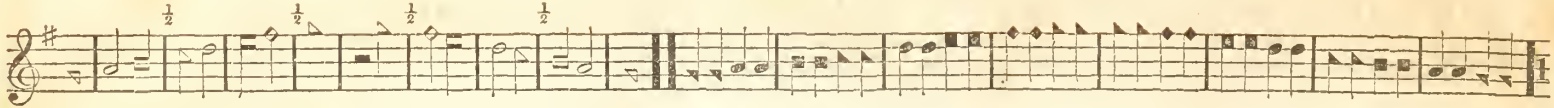
First. Contains six crotchets in a measure, two beats, one down and one up.

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.

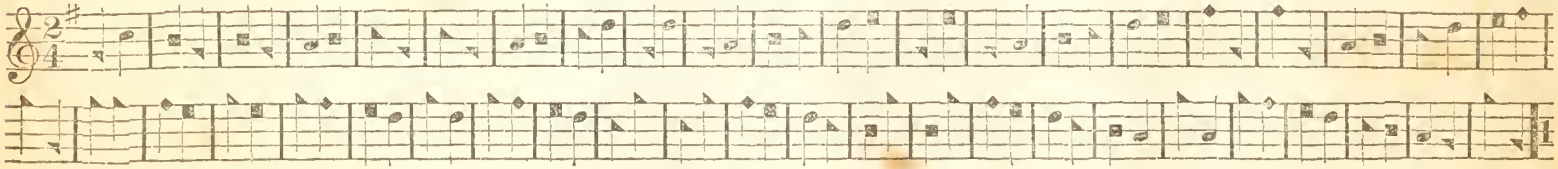


THE EIGHT NOTES.



LESSONS FOR TUNING THE VOICE.

INTERVALS PROVED.

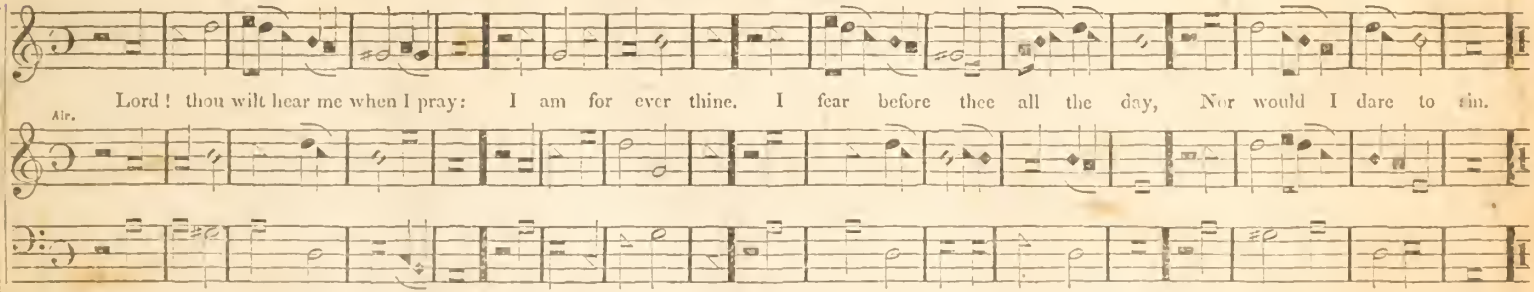


OF THE KEY NOTE.

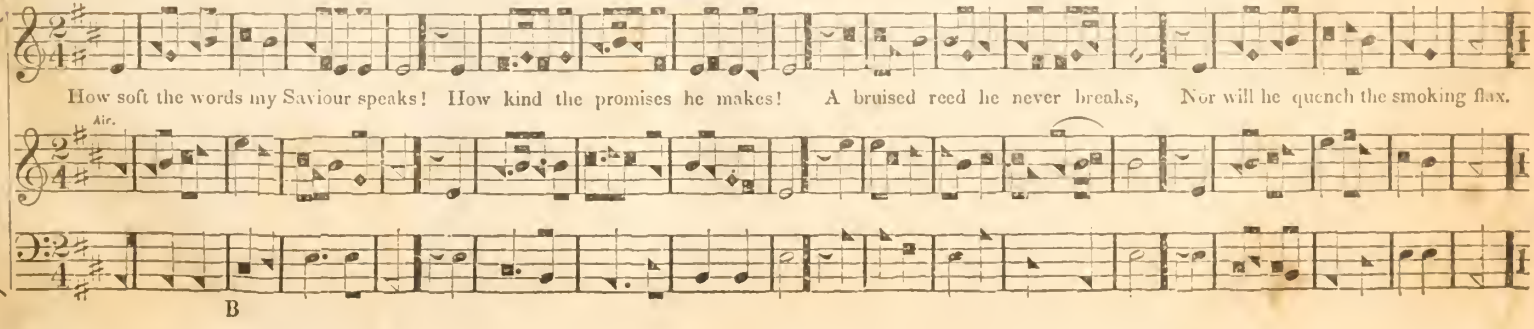
The Key Note is the predominant tone, to which all the other sounds have a reference, and is generally the concluding note of the principal part, and always of the Bass. There are but two keys, viz. the Sharp, or major key, Faw, placed next above Mi; and the Flat, or minor key, Law, placed next below 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.

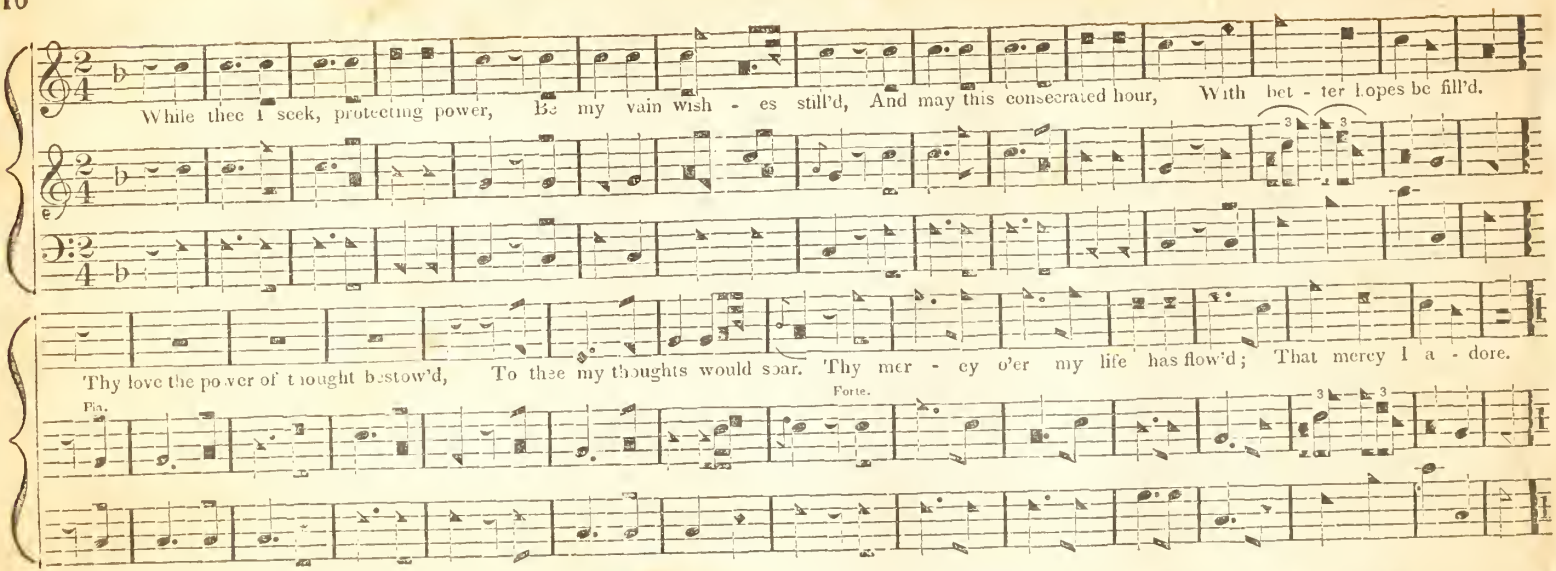
BRUNSWICK, C. M. Flat Key on A.



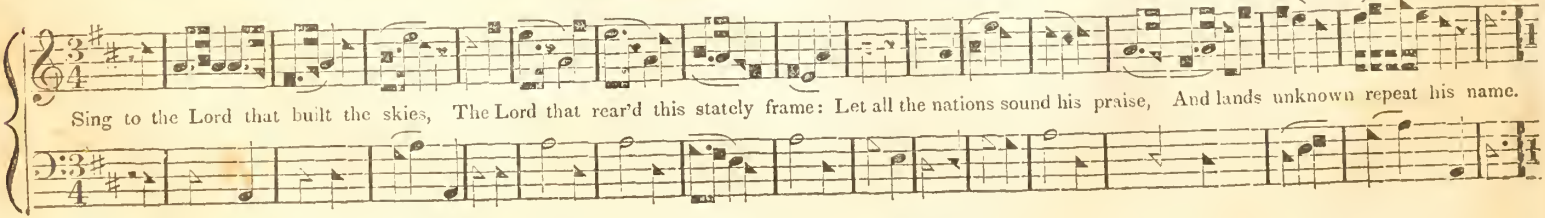
LITCHFIELD, L. M. Sharp Key on A.



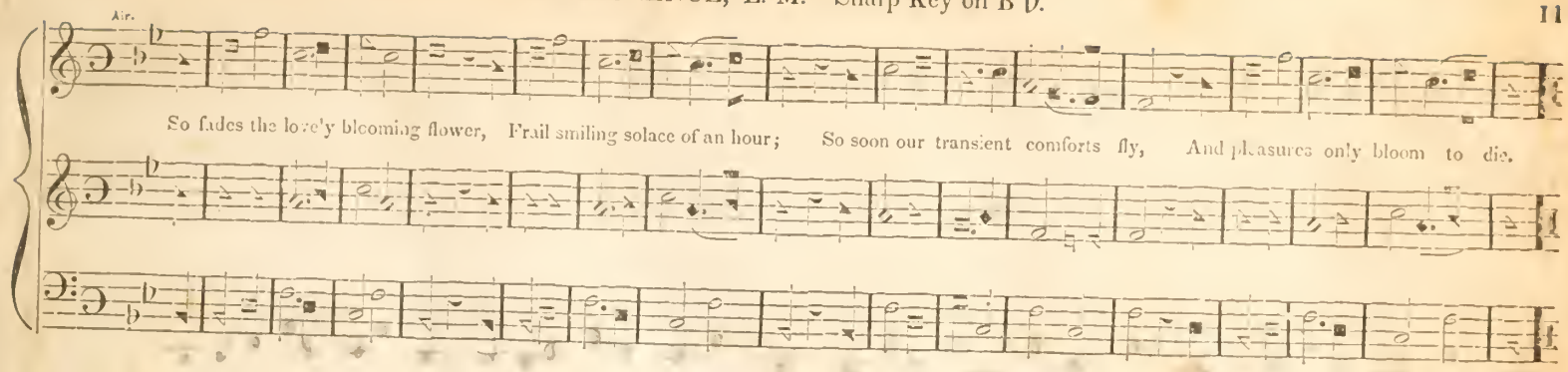
RETIREMENT, C. M. Sharp Key on F.



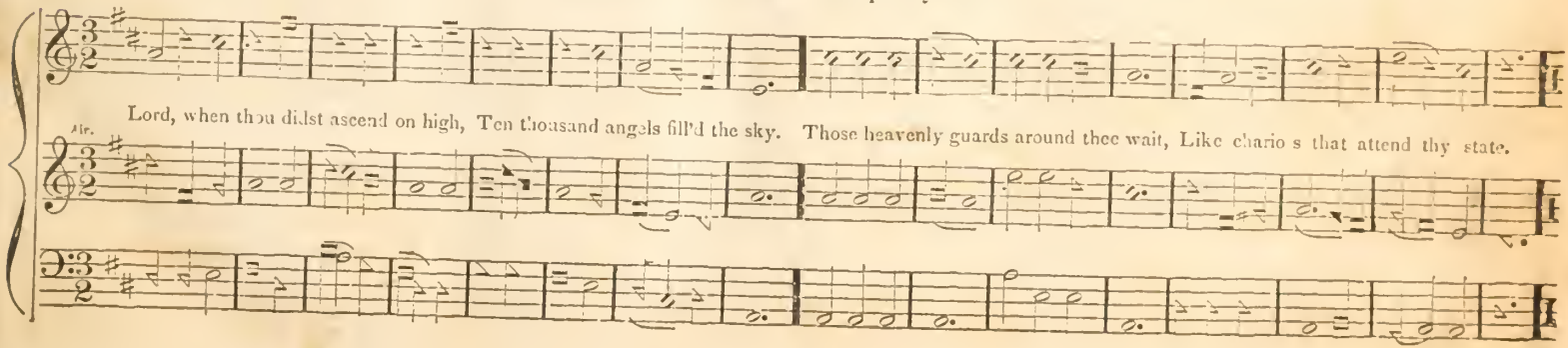
NEW-SABBATH L. M. Sharp Key on D.



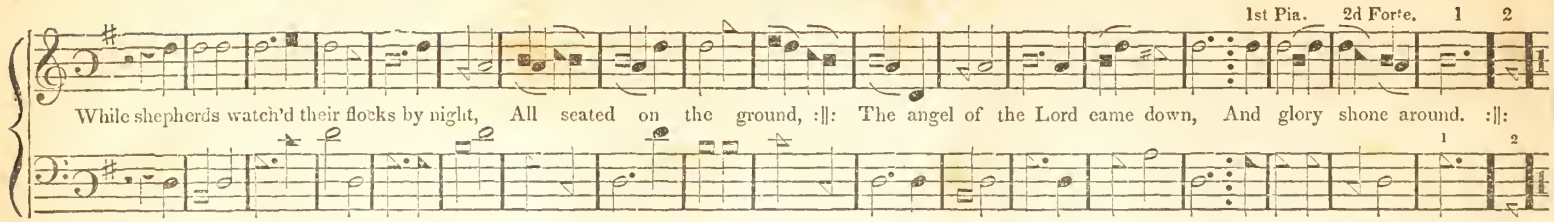
CONDOLENCE, L. M. Sharp Key on B ♭.



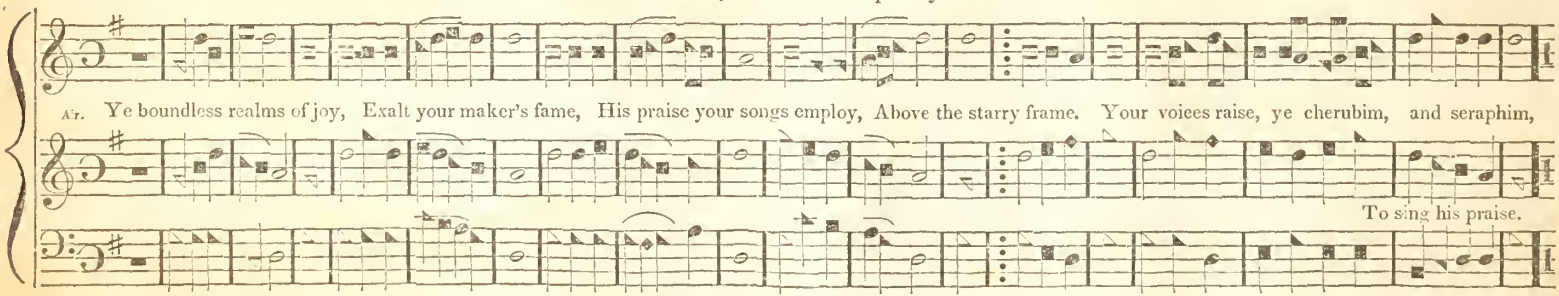
BLENDON, L. M. Sharp Key on D.



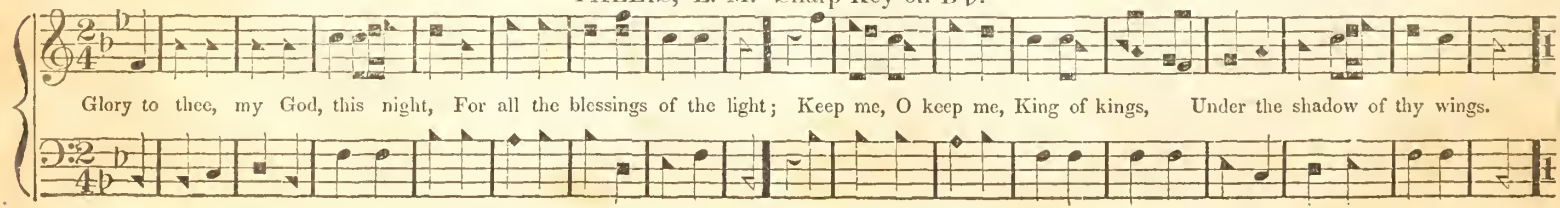
BRISTOL, C. M. Sharp Key on G.



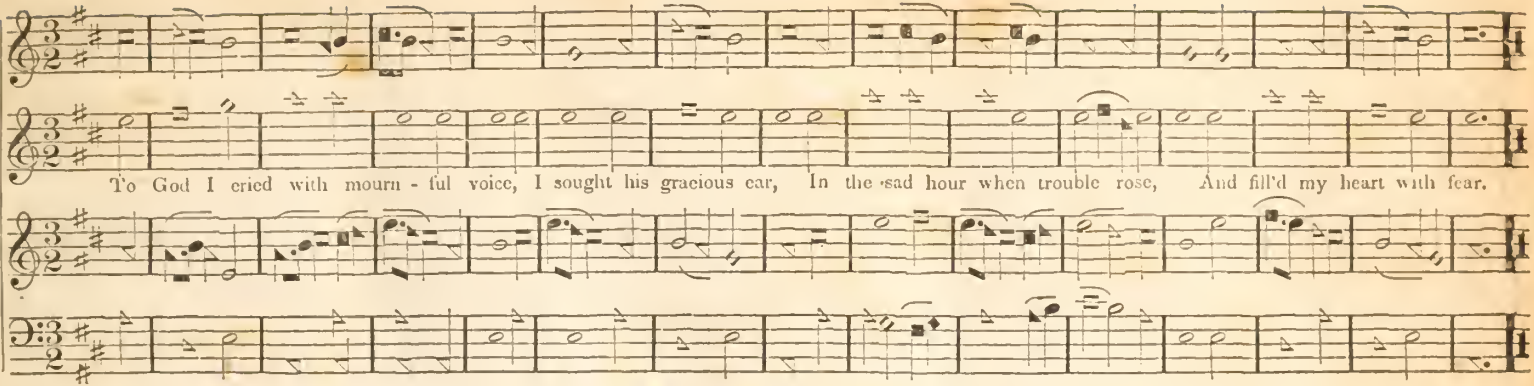
AMHERST, P. M. Sharp Key on G.



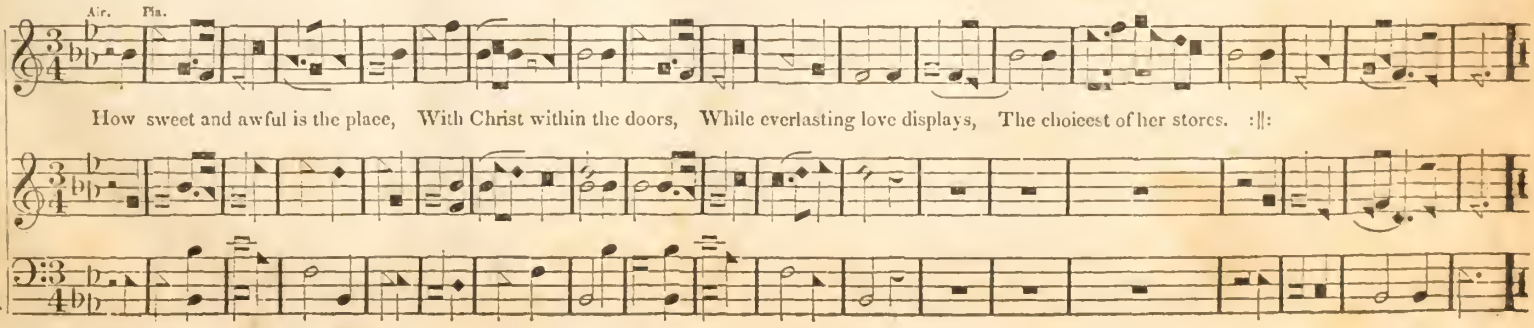
TALLIS, L. M. Sharp Key on B ♭.



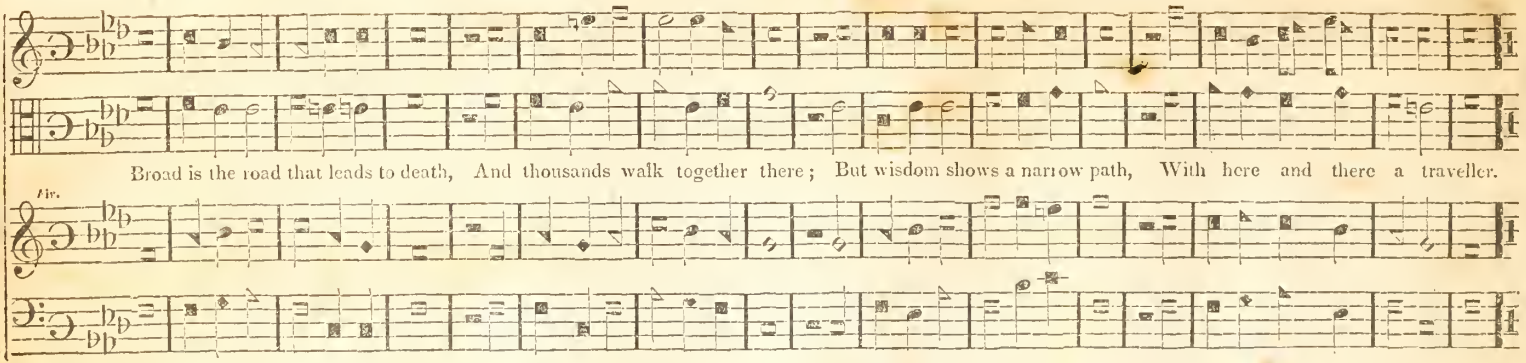
ST. MARTINS, C. M. Sharp Key on A.



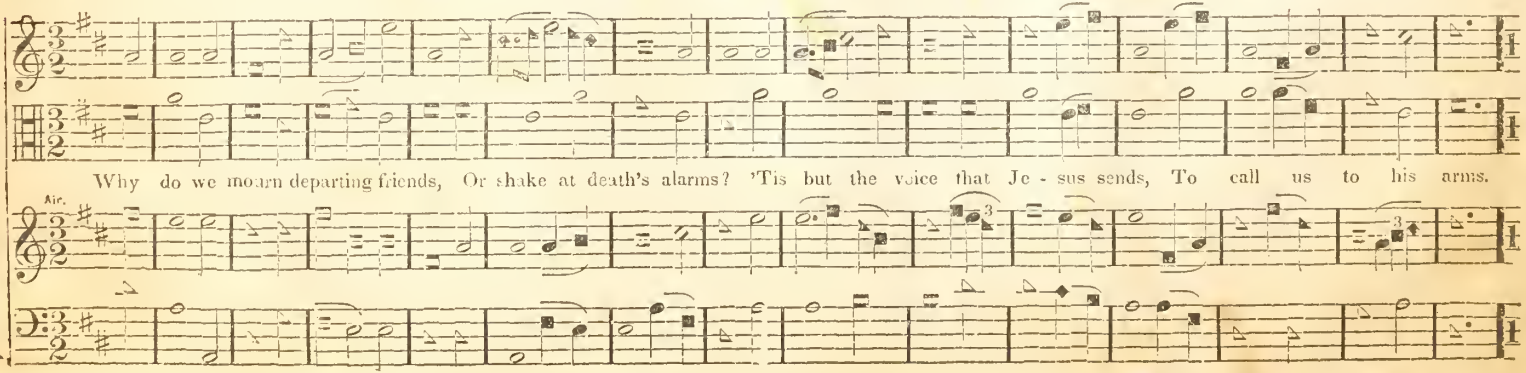
BRADFORD, C. M. Sharp Key on E♭.

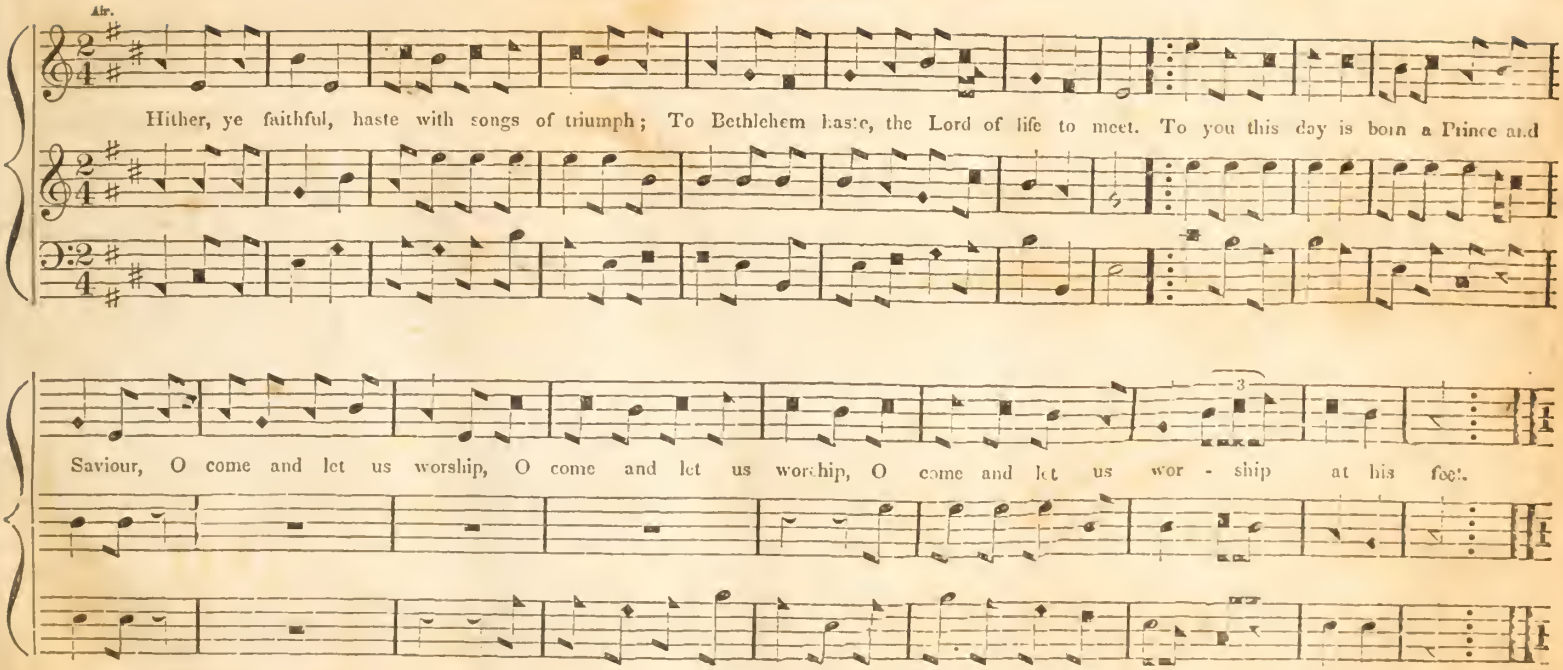


WINDHAM, L. M. Flat Key on F.



CHINA, C. M. Sharp Key on D.

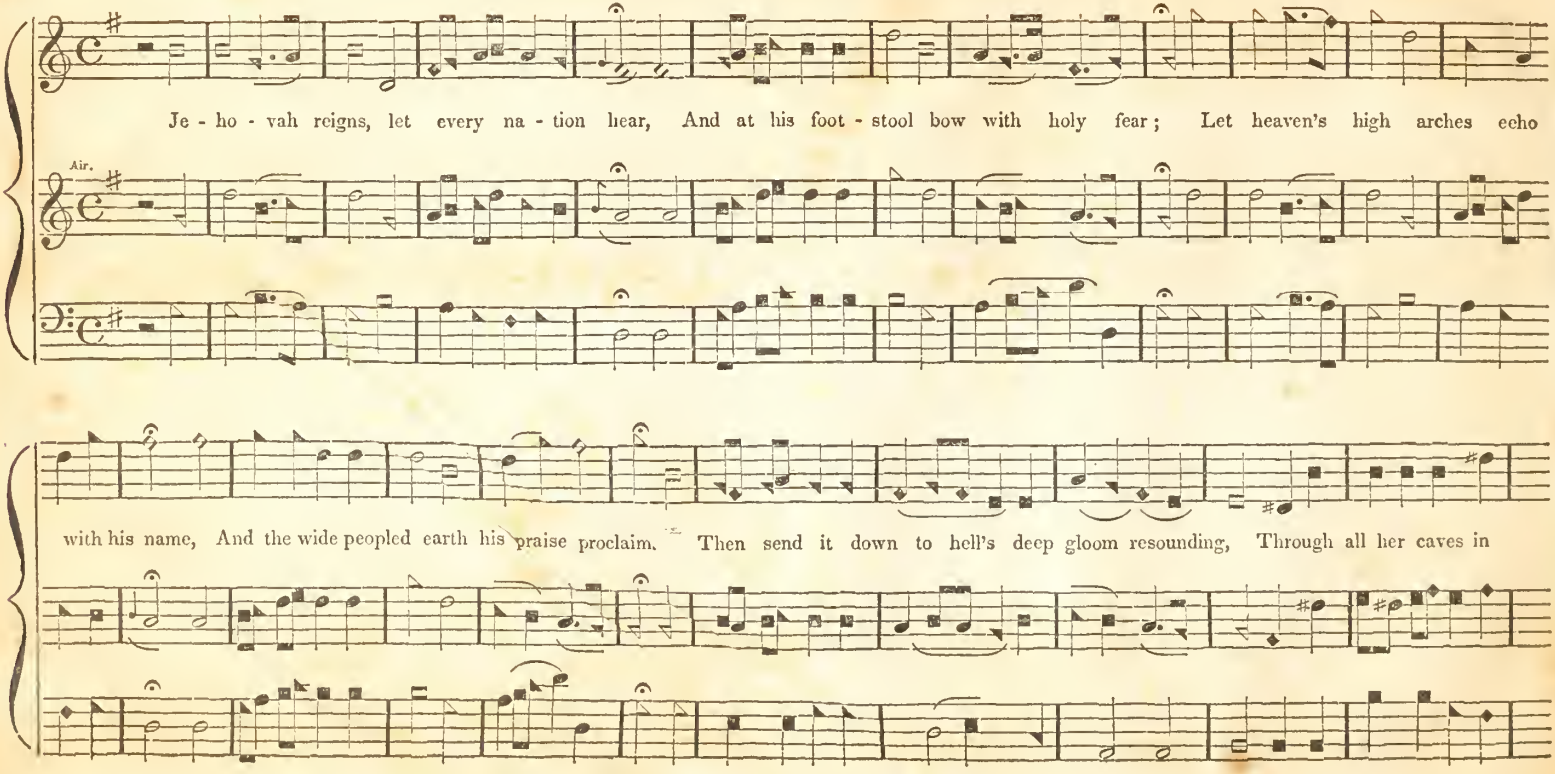


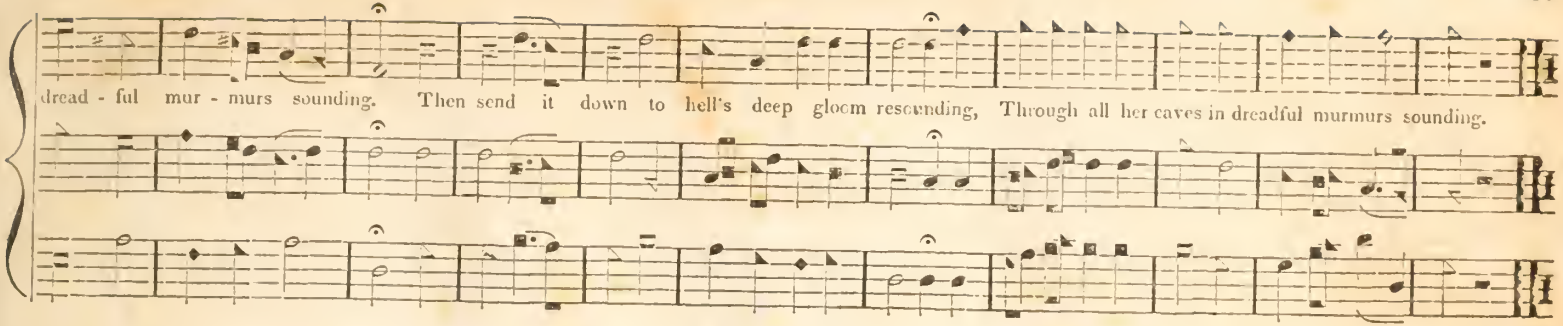


O Jesus, for such wond'rous condescension,
Our praises and rev'rence are an off'ring meet;
Now is the word made flesh, and dwells among us;
O come and let us worship at his feet.

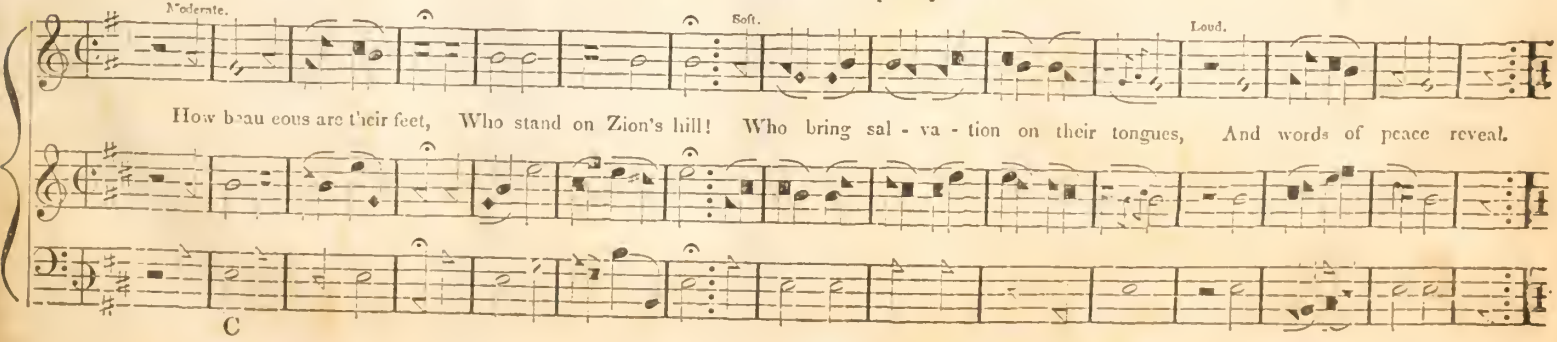
Shout his Almighty name, ye choir of angels,
And let the ce'estial co rts h s p aise repeat;
Unto our God be glory in the highest;
O come and let us worship at his feet.

STRATFORD, P. M. Sharp Key on G.

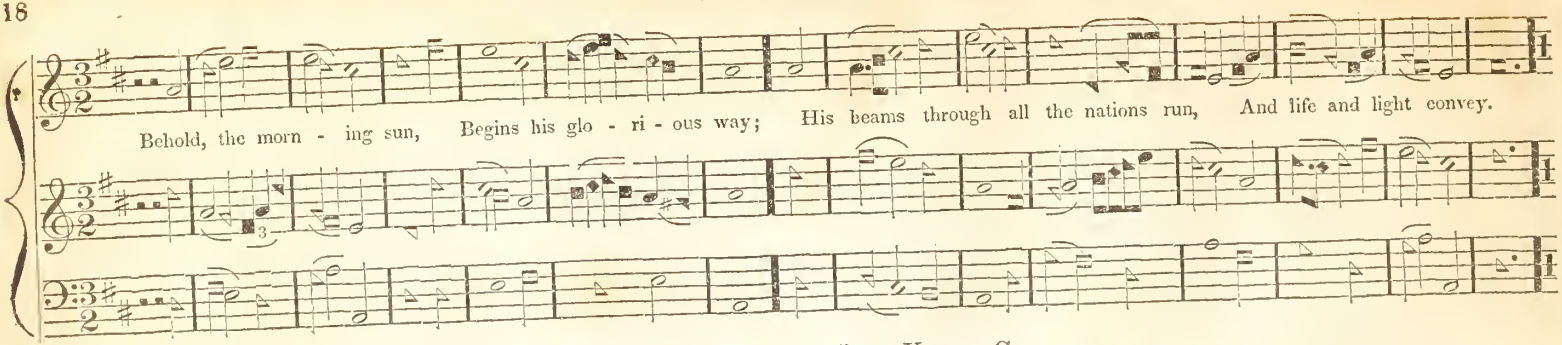




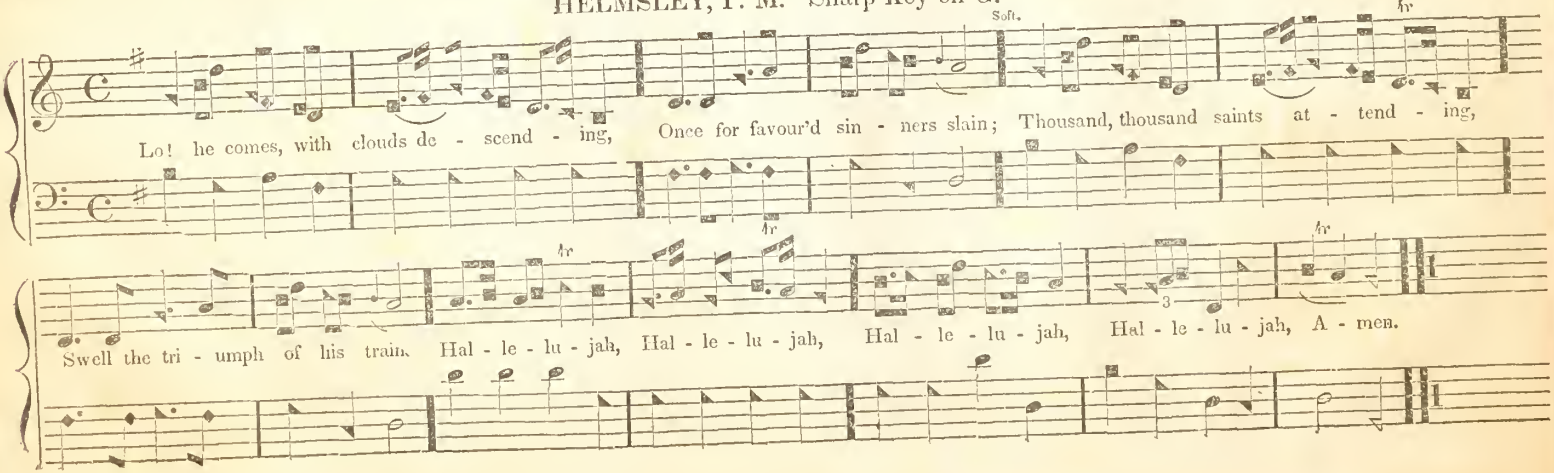
SHIRLAND, S. M. Sharp Key on A.

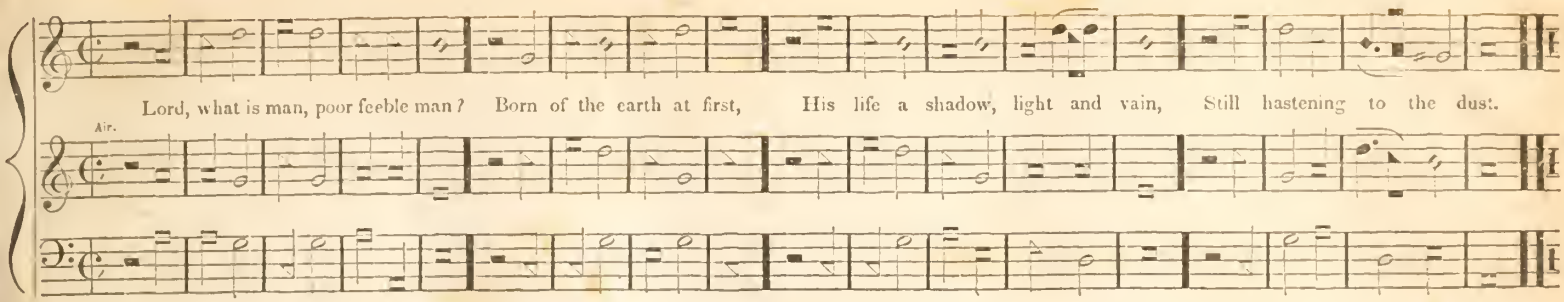


PECKHAM, S. M. Sharp Key on D

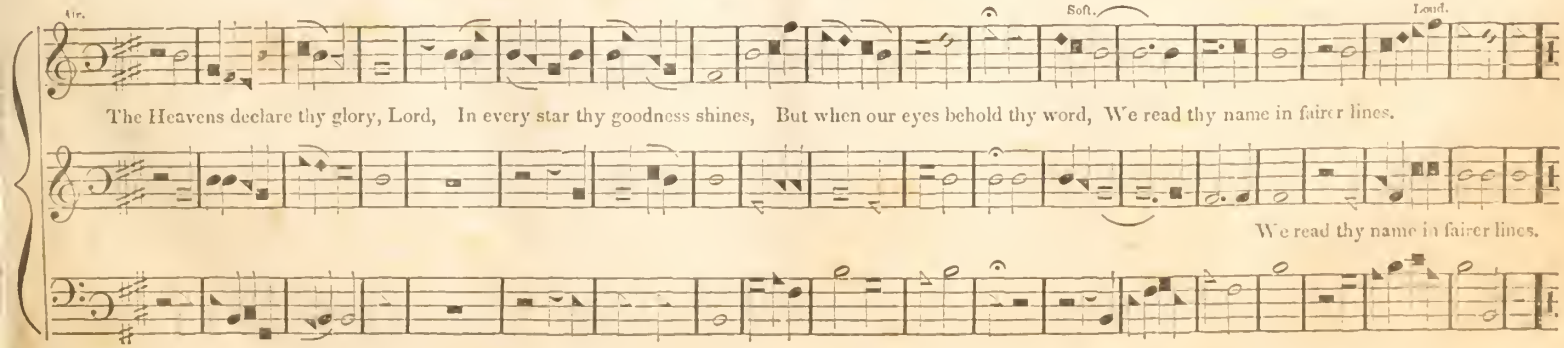


HELMSLEY, P. M. Sharp Key on G.

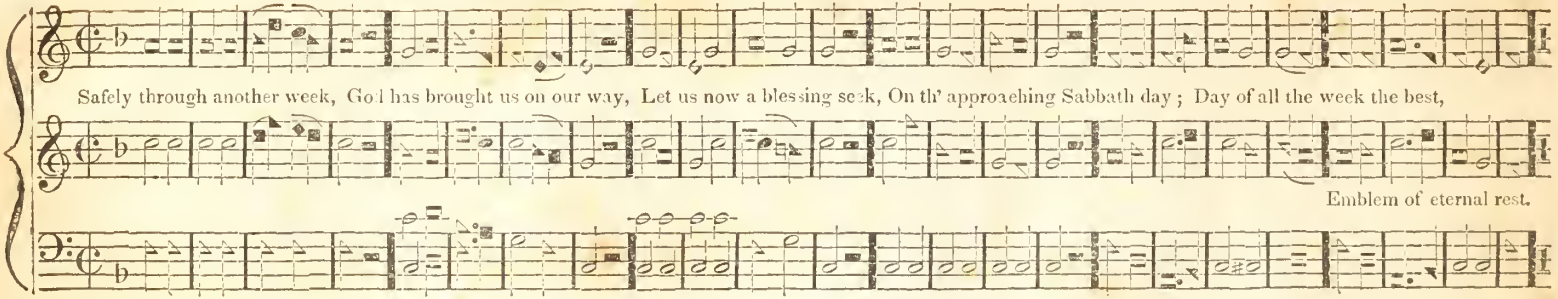




HORSLEY, L. M. Sharp Key on E.

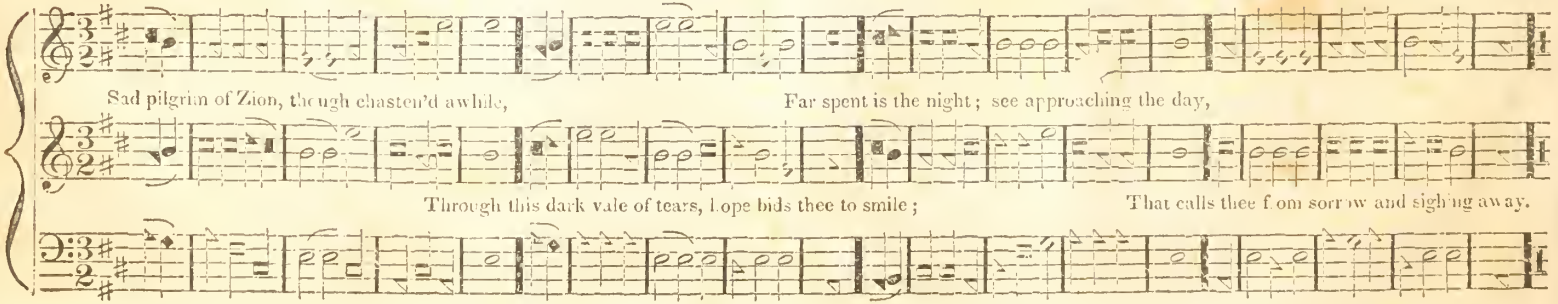


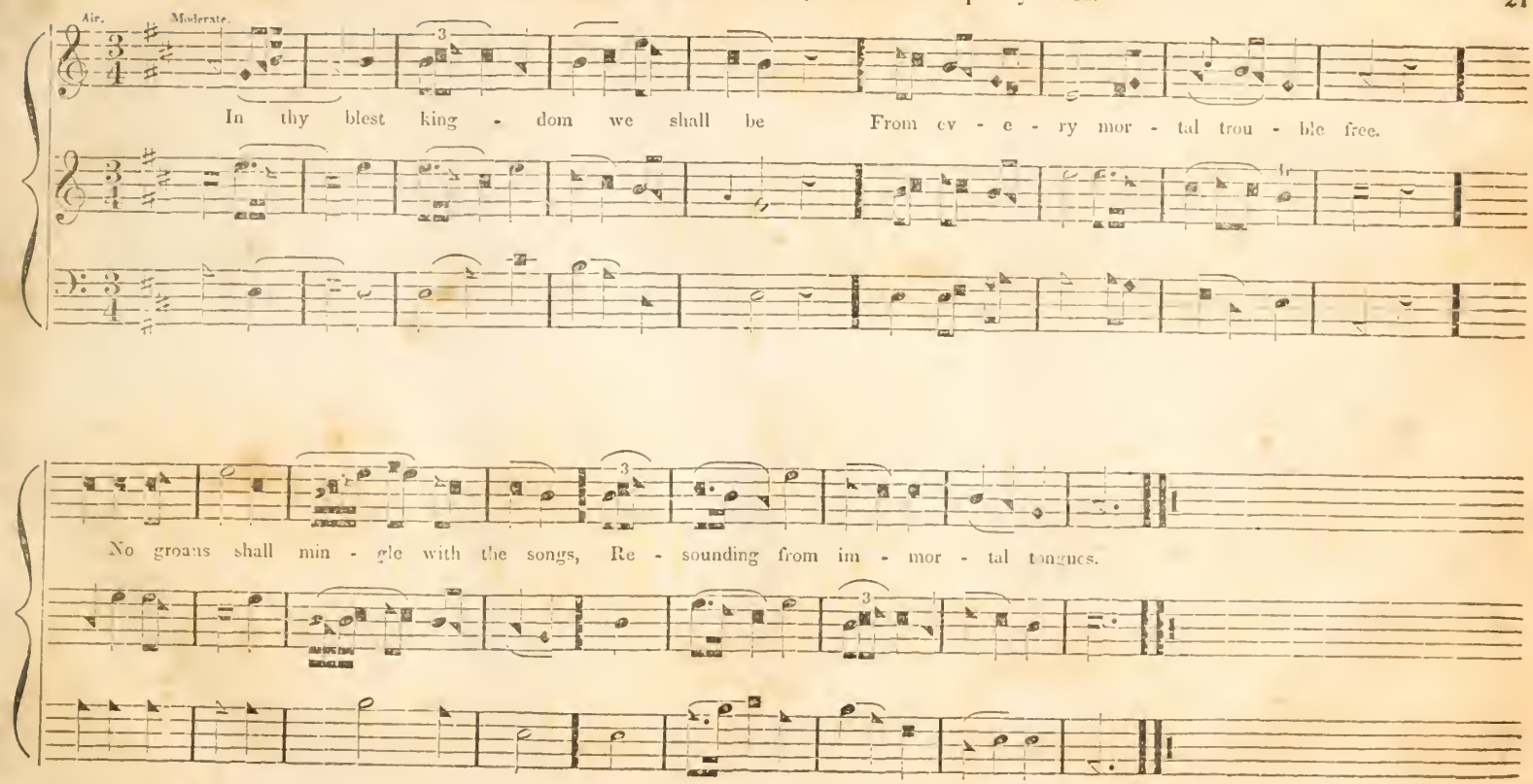
TURIN, 7s. Sharp Key on D.



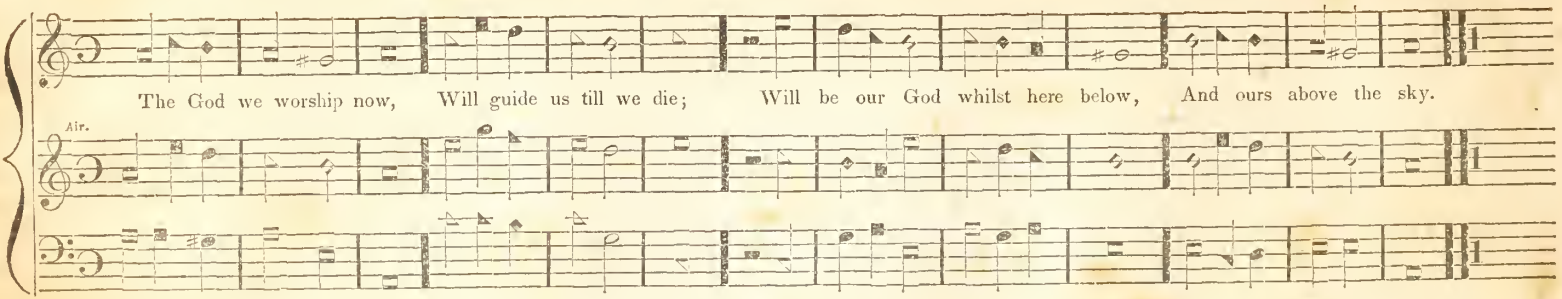
CONSOLATION, 11s. Sharp Key on A.

Vandeventer.

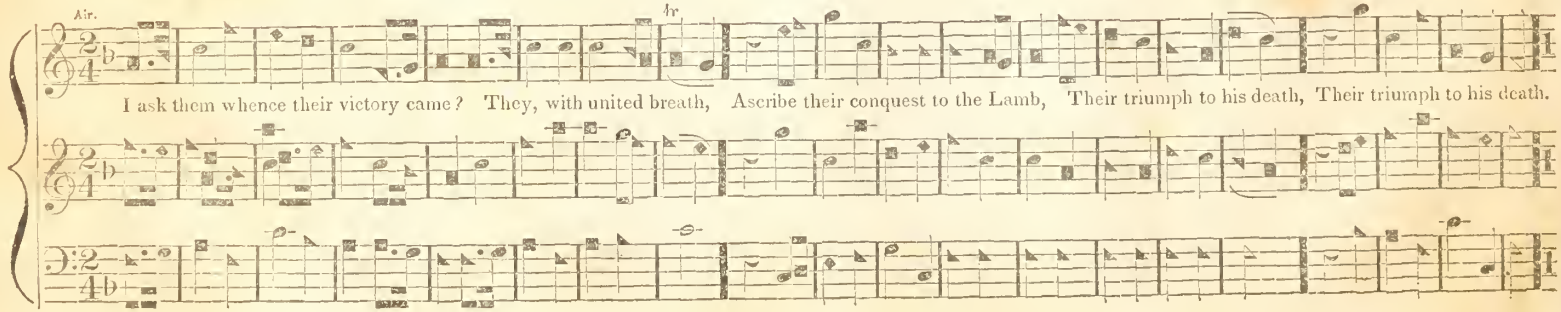


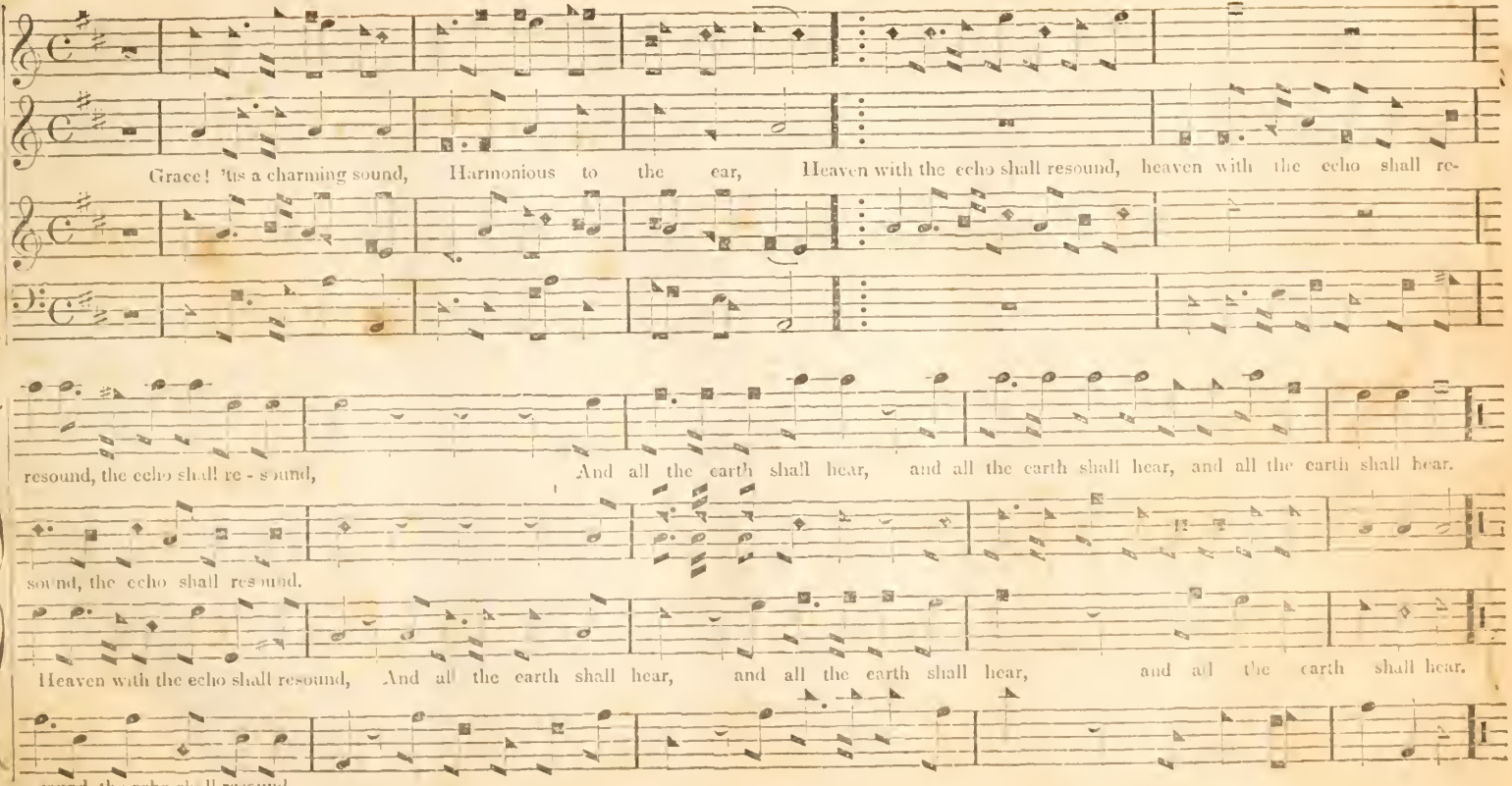

Air. Moderate.
In thy blest king - dom we shall be From ev - e - ry mor - tal trou - ble free.
No groans shall min - gle with the songs, Re - sounding from im - mor - tal tongues.

AYLESBURY, S. M. Flat Key on A.

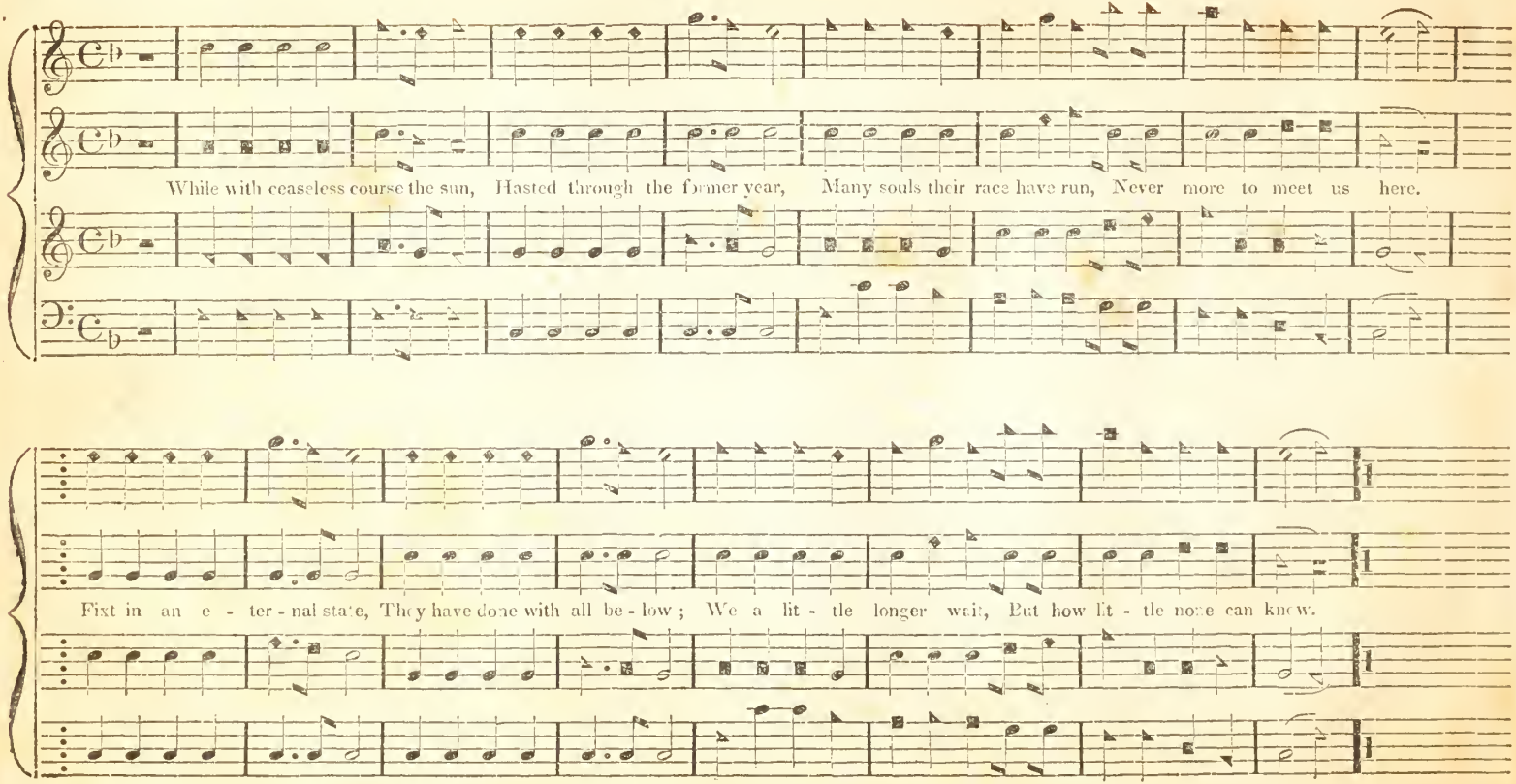


HARLEIGH, C. M. Sharp Key on F.

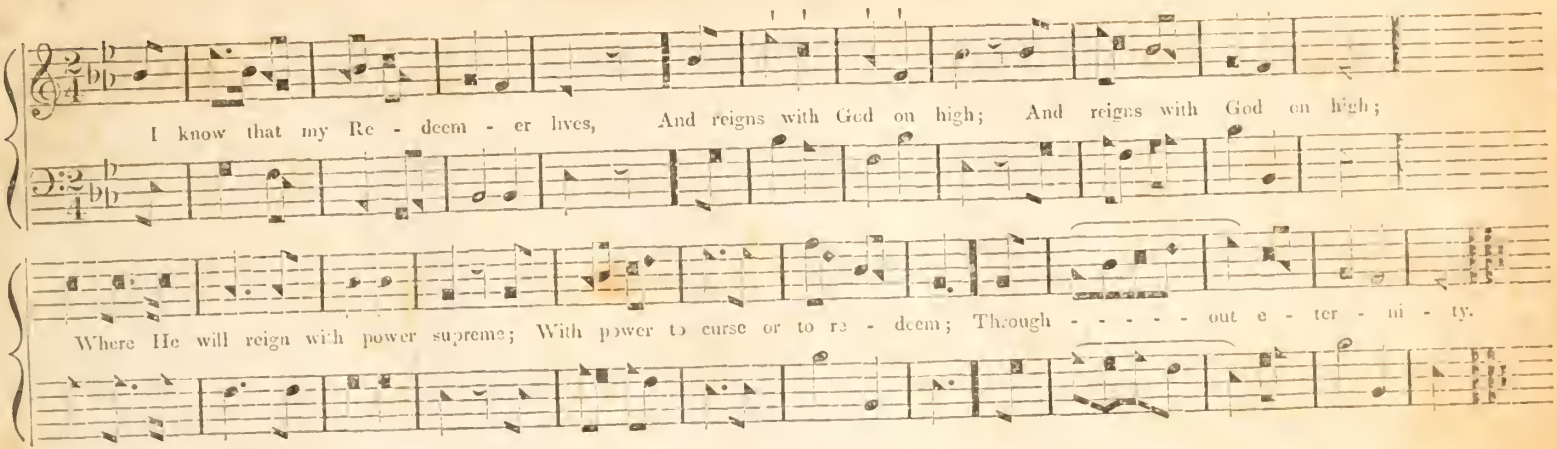



Grace! 'tis a charming sound, Harmonious to the ear, Heaven with the echo shall resound, heaven with the echo shall re-
resound, the echo shall re - sound, And all the earth shall hear, and all the earth shall hear, and all the earth shall hear.
sound, the echo shall resound.
Heaven with the echo shall resound, And all the earth shall hear, and all the earth shall hear, and all the earth shall hear.
sound, the echo shall resound,

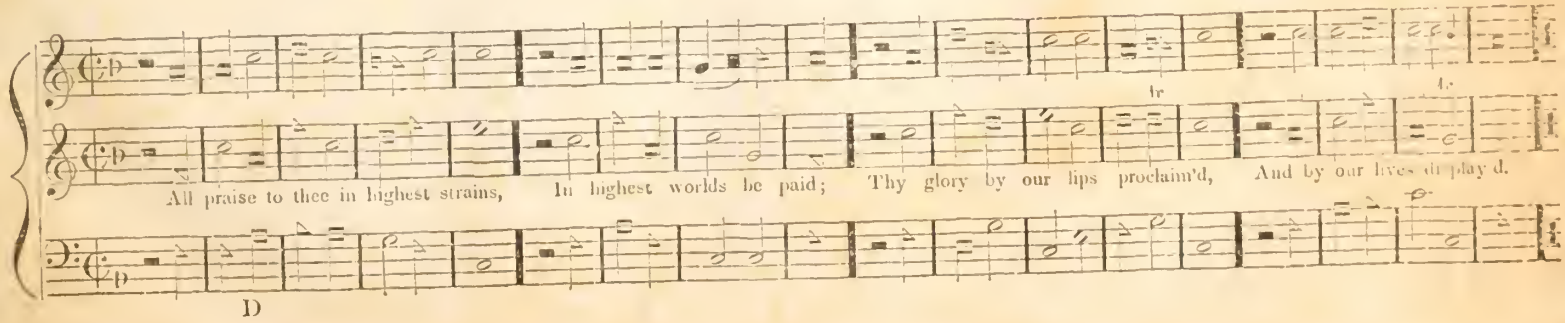
BENEVENTO, 7s. Sharp Key on F



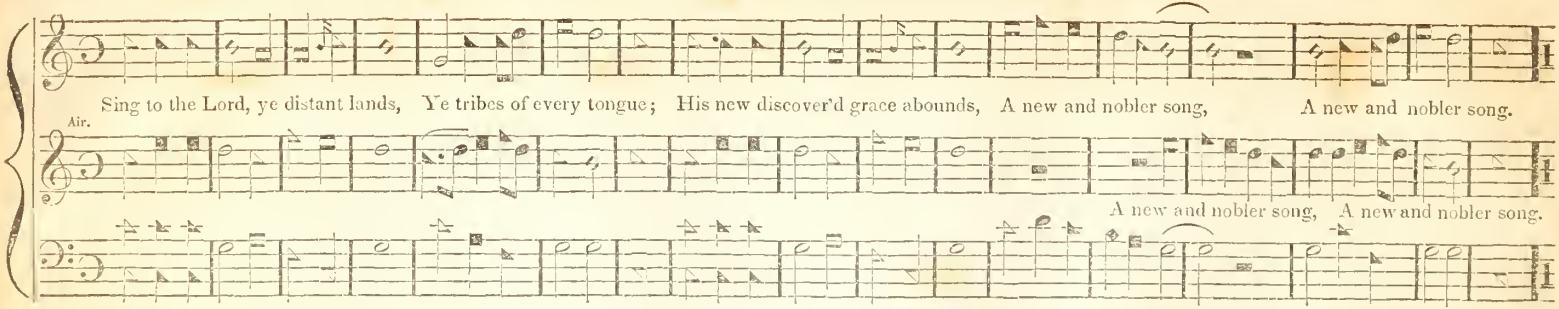
CHRISTMAS, 8, 6, 6, 8, 8, 6. Sharp Key on E ♭.



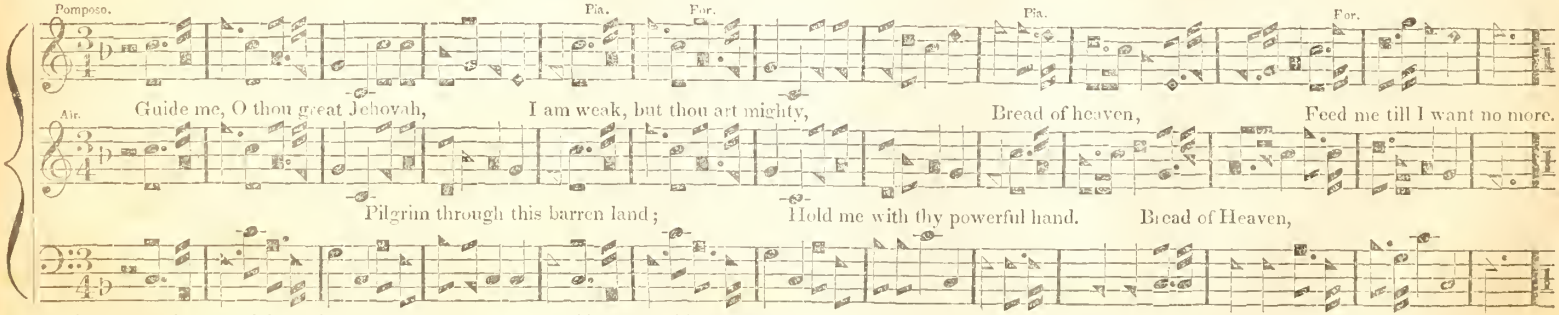
NEW-LONDON, C. M. Sharp Key on F.



CAMBRIDGE, C. M. Sharp Key on C.



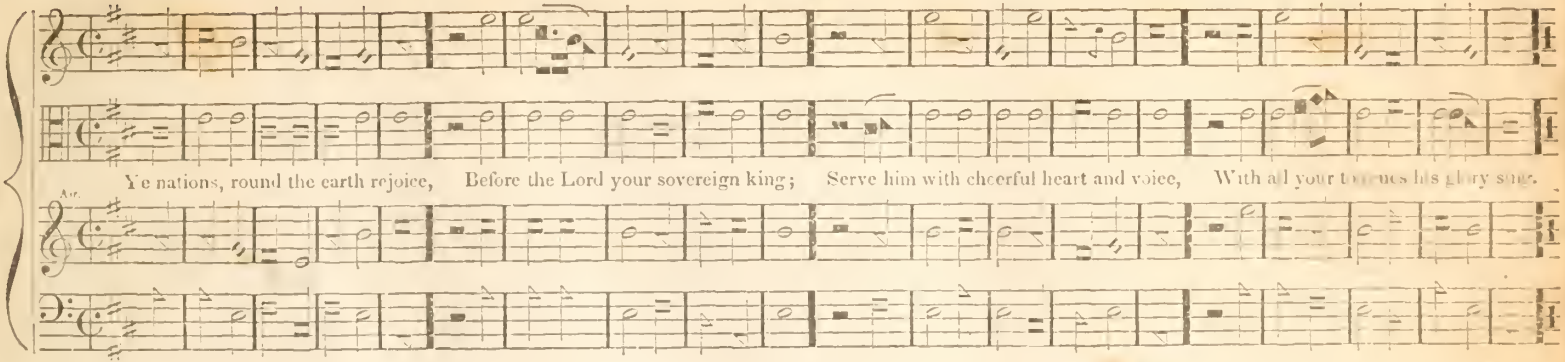
TAMWORTH, P. M. Sharp Key on F.



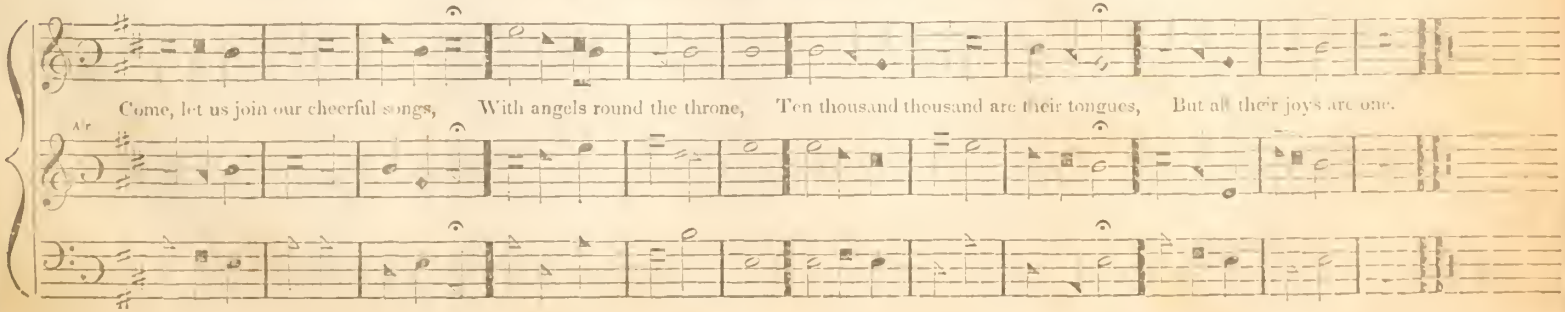
Open now the crystal fountain,
Whence the healing streams do flow,
Let the fiery, cloudy pillar,
Lead me all my journey through;
Strong Deliverer!
Be thou still my strength and shield.

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.

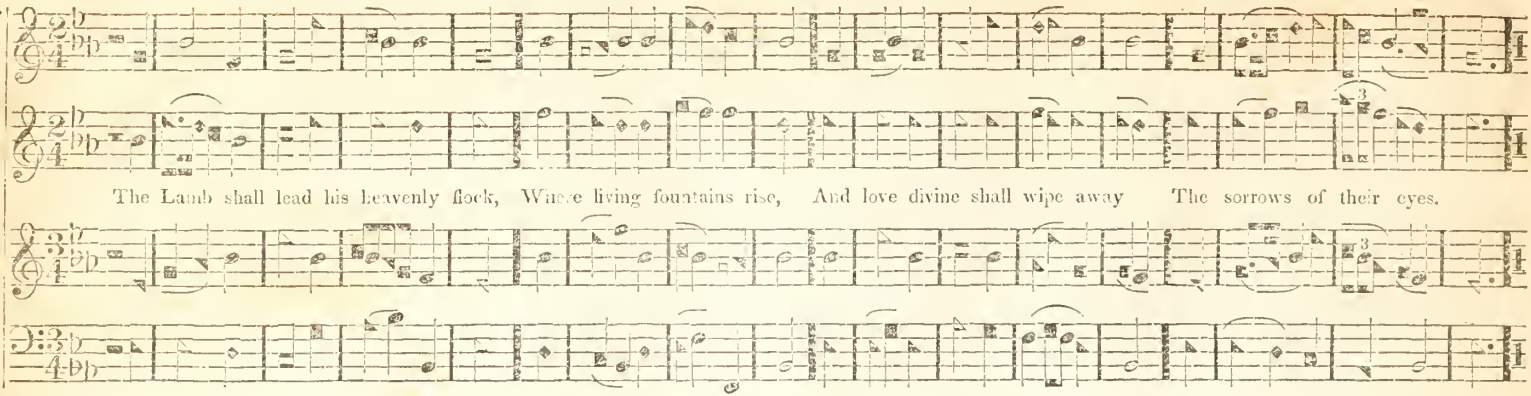
When I tread the verge of Jordan,
Bid my anxious fears subside;
Foe to death, and hell's destruction,
Land me safe on Canaan's side;
Songs of praises
I will ever give to thee.



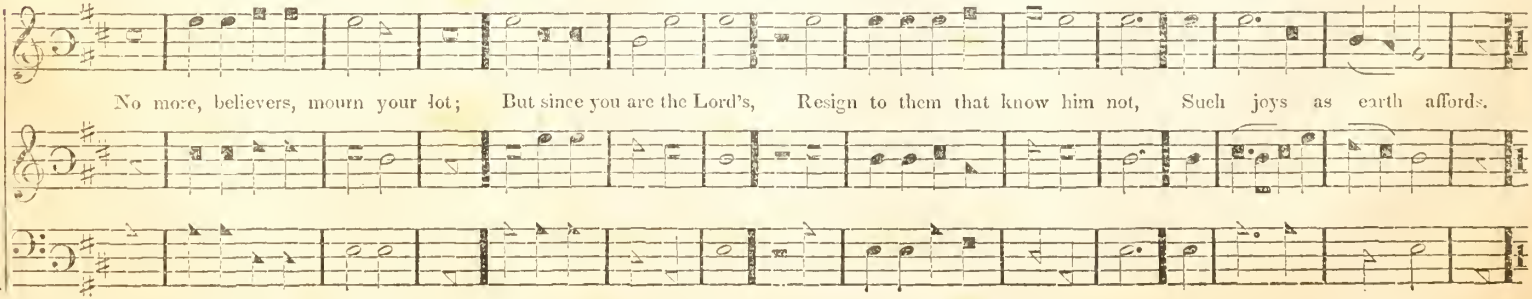
ROCHESTER, C. M. Sharp Key on A.

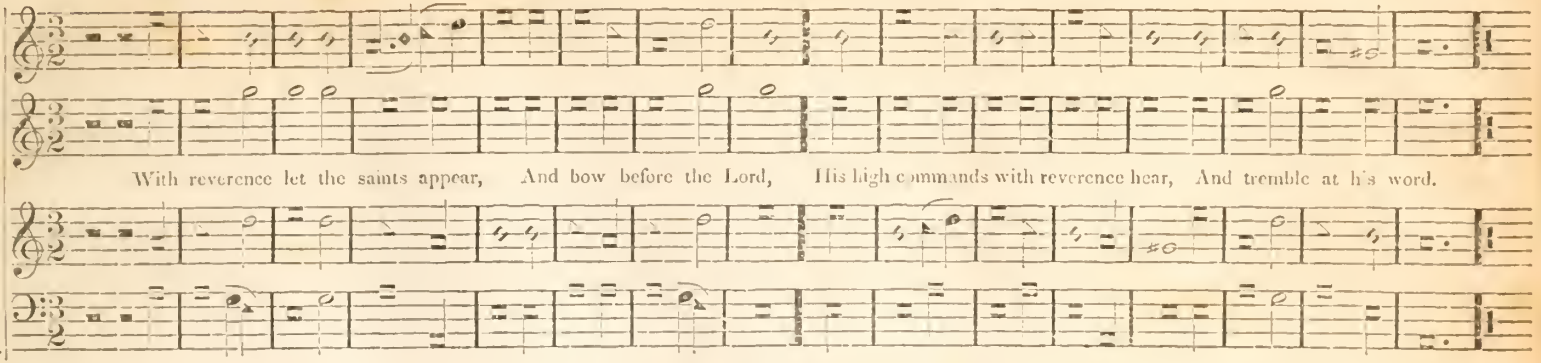


ARCADIA, C. M. Sharp Key on E ♭.

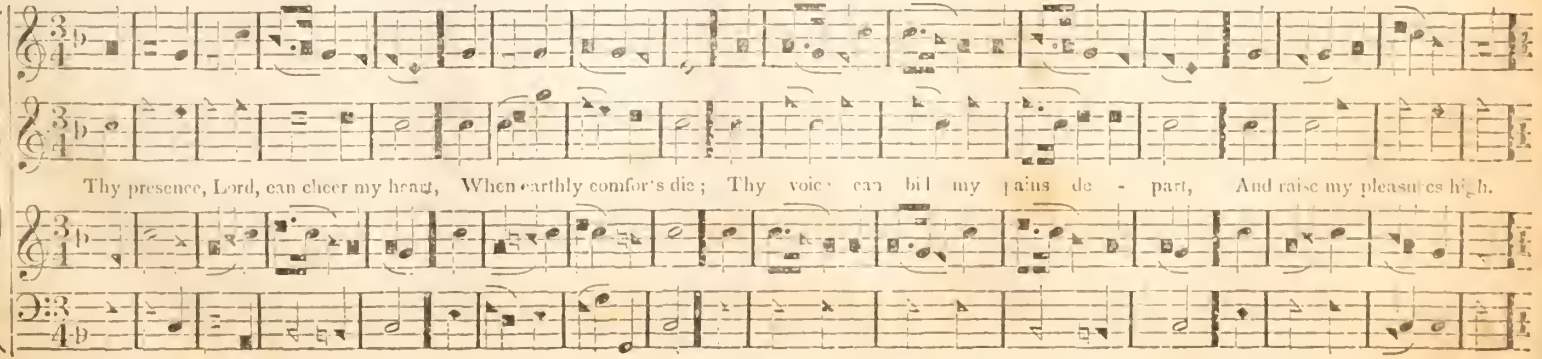


LAVINGTON, C. M. Sharp Key on A.

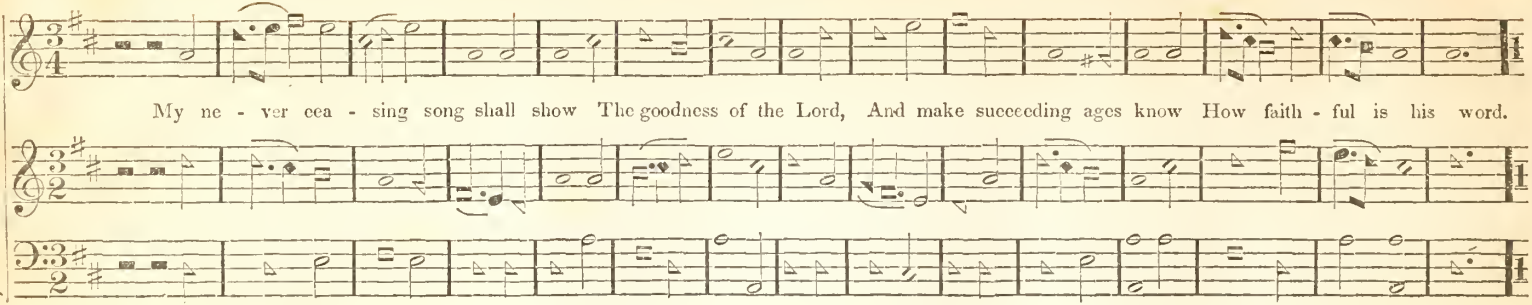




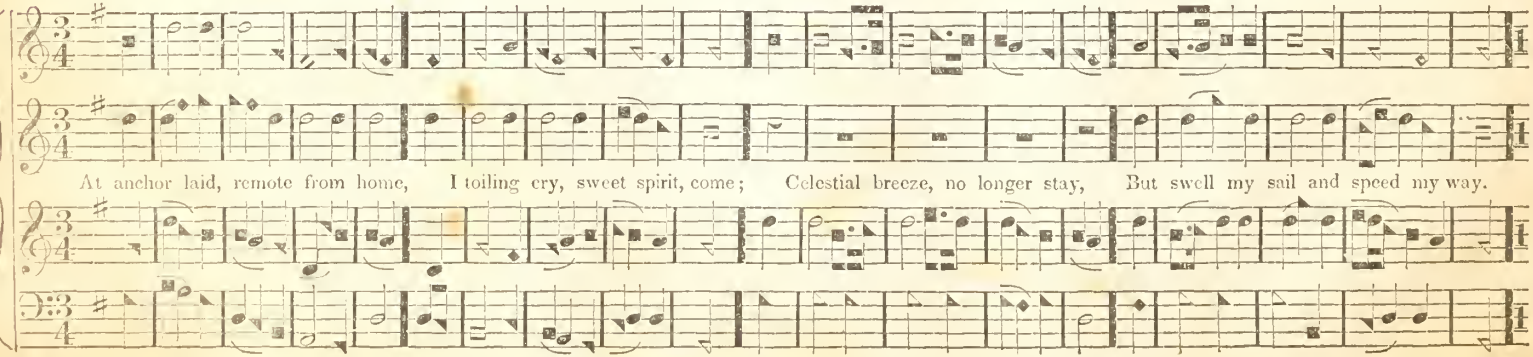
ST. JOHN'S, L. M. Sharp Key on F.

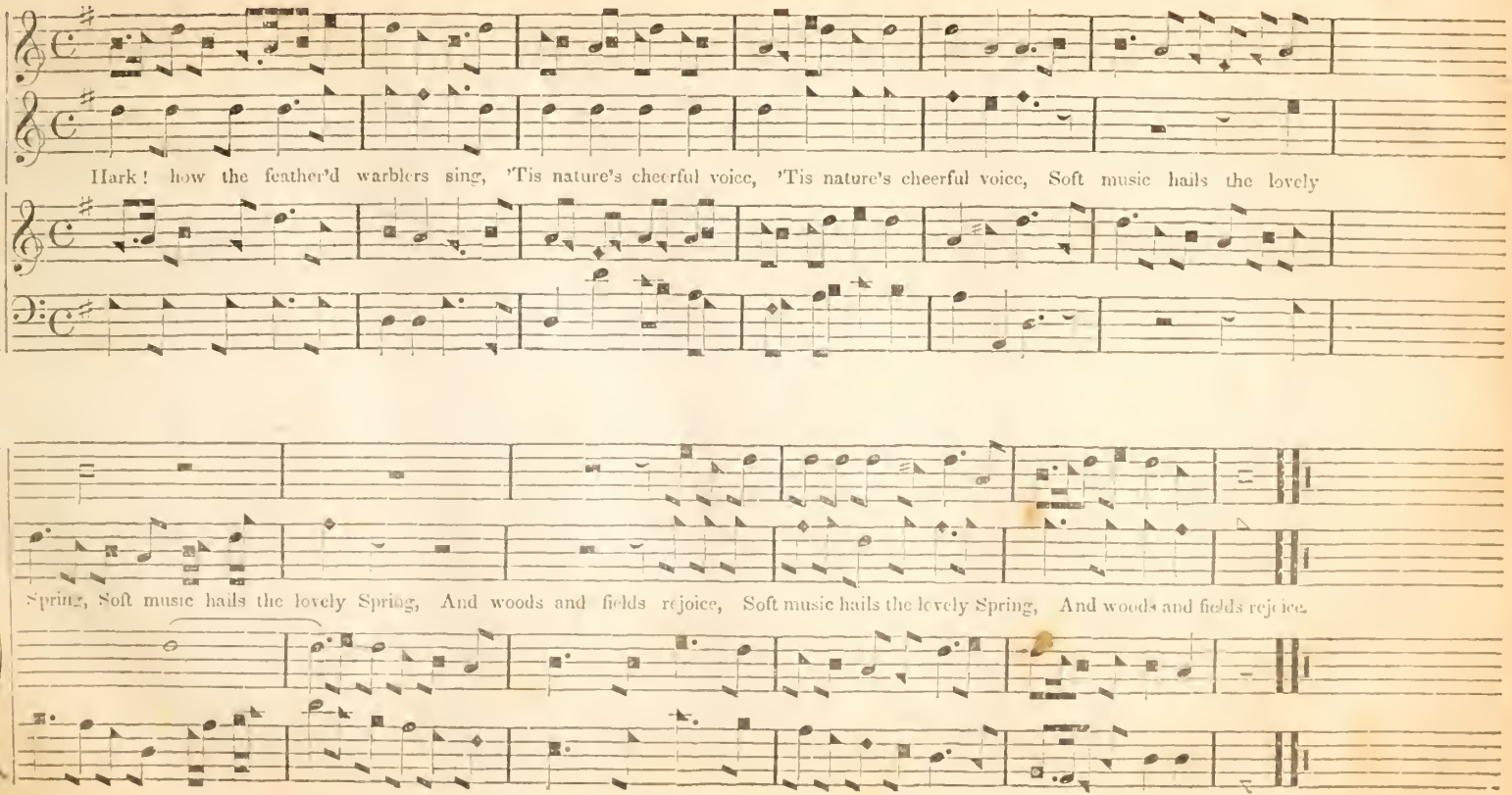


COLCHESTER, C. M. Sharp Key on D.



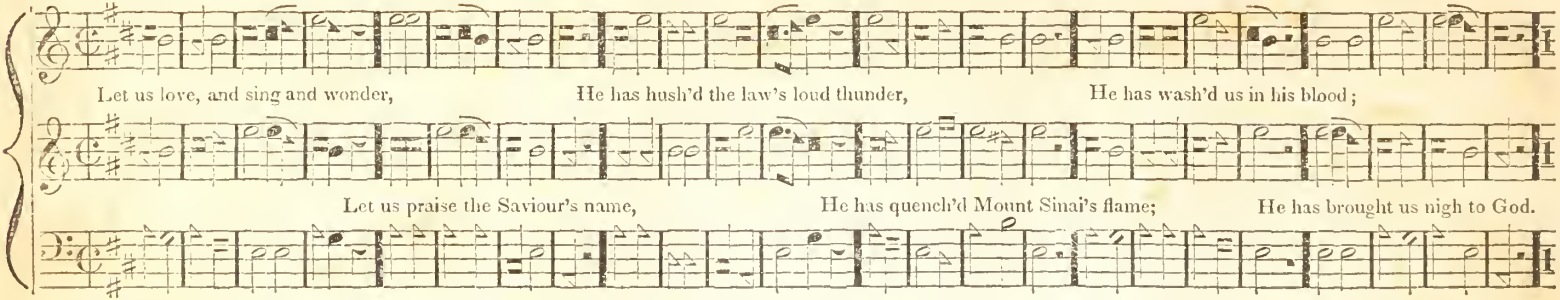
EFFINGHAM, L. M. Sharp Key on G.




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.

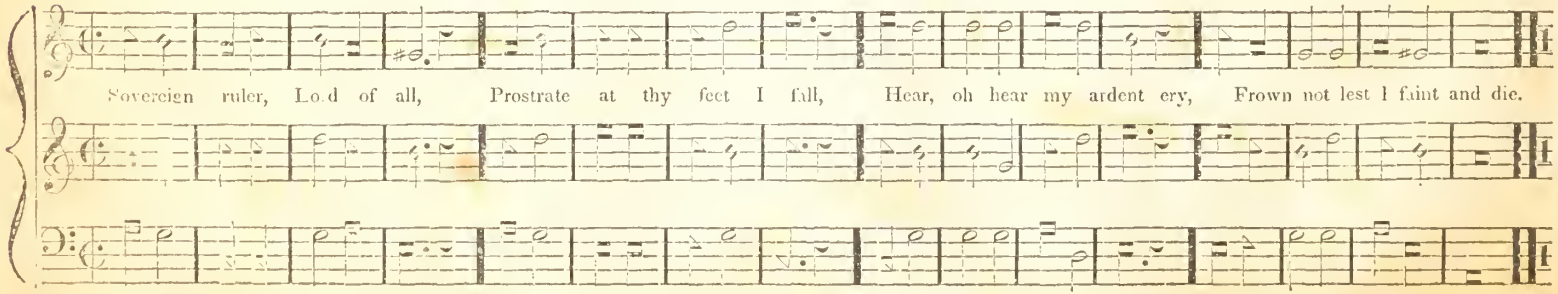
PRAISE, 8, 7, 8, 7, 7, 7. Sharp Key on F.

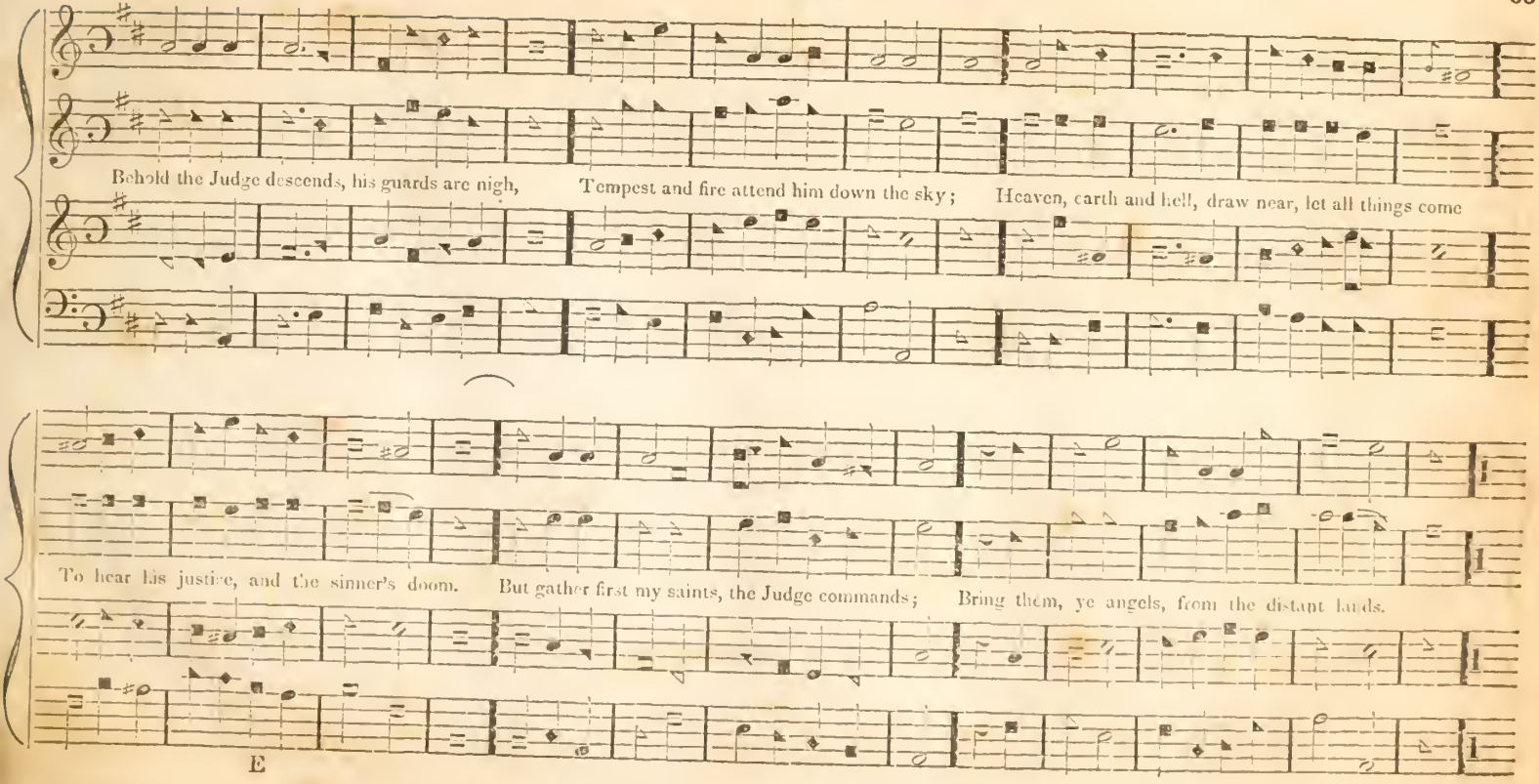
Van Deventer.



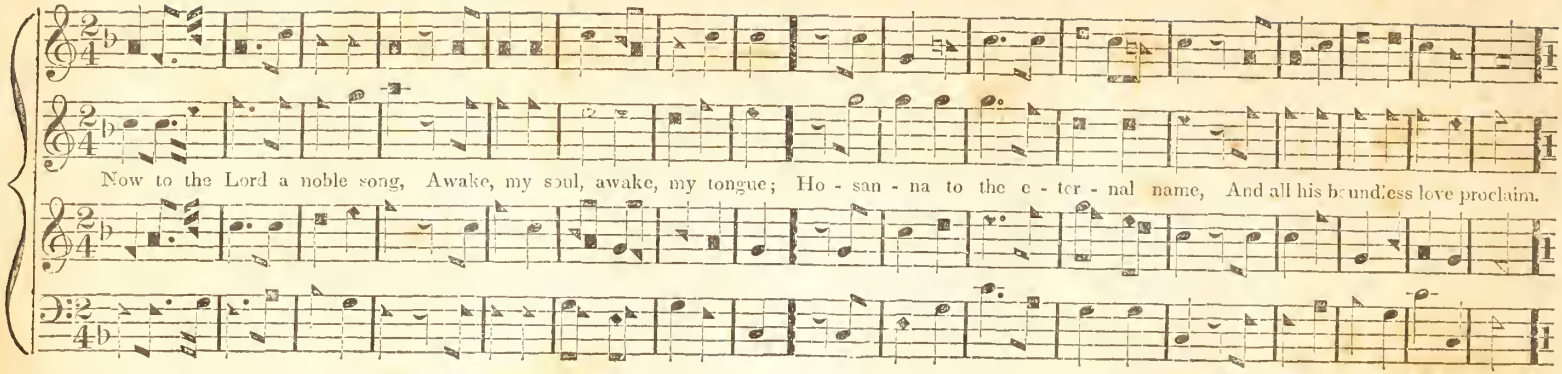
NEW-BRUNSWICK, 7s. Flat Key on A.

Van Deventer.

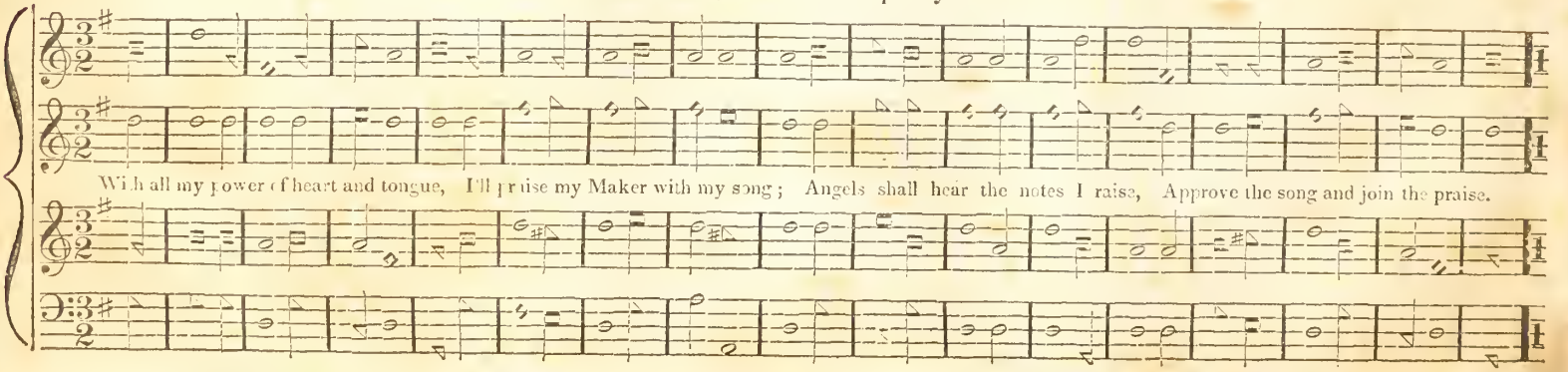



Behold the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heaven, earth and hell, draw near, let all things come
To hear his justice, and the sinner's doom. But gather first my saints, the Judge commands; Bring them, ye angels, from the distant lands.
E

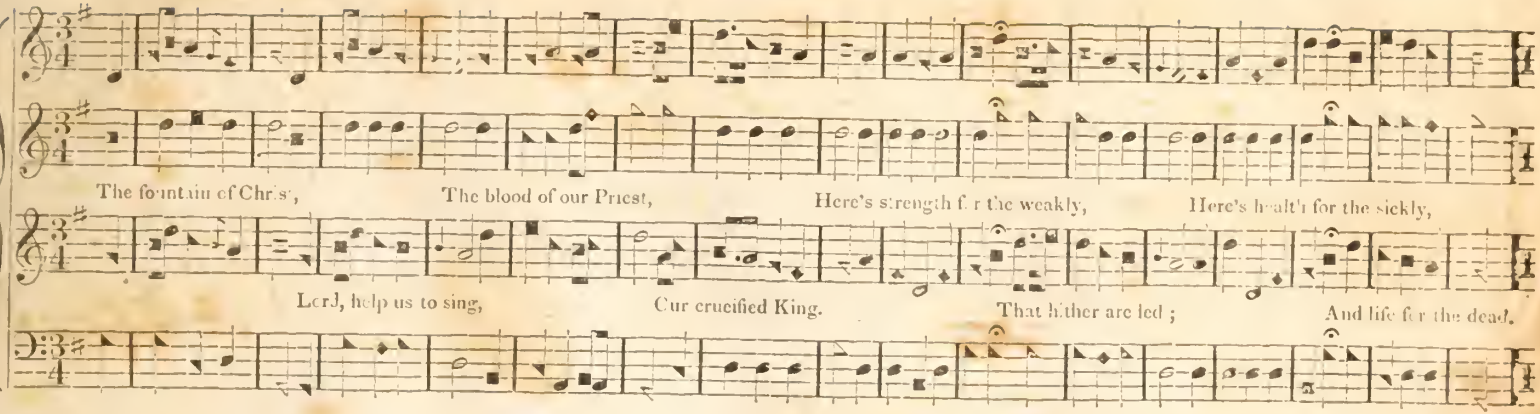
TRURO, L. M. Sharp Key on F.



QUERCY, L. M. Sharp Key on G.

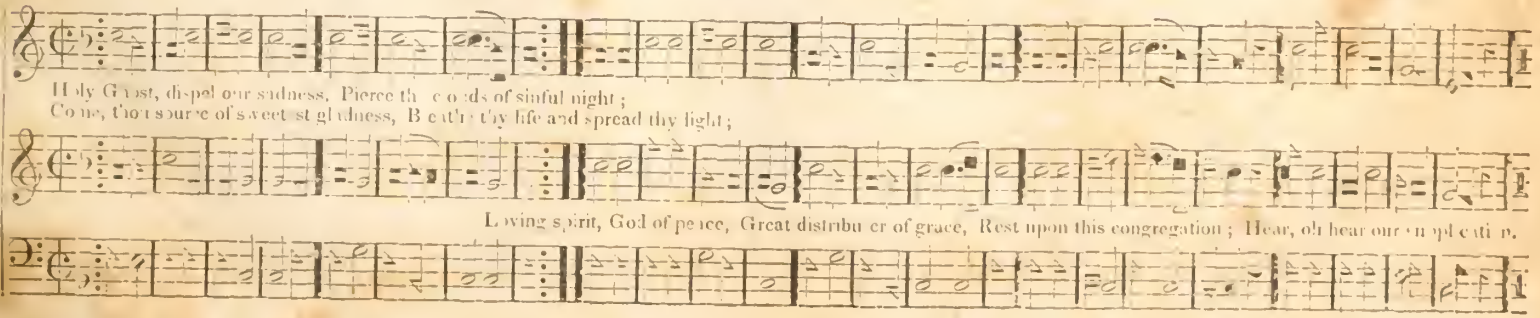


ROMAIN, P. M. Sharp Key on G. 5. 6

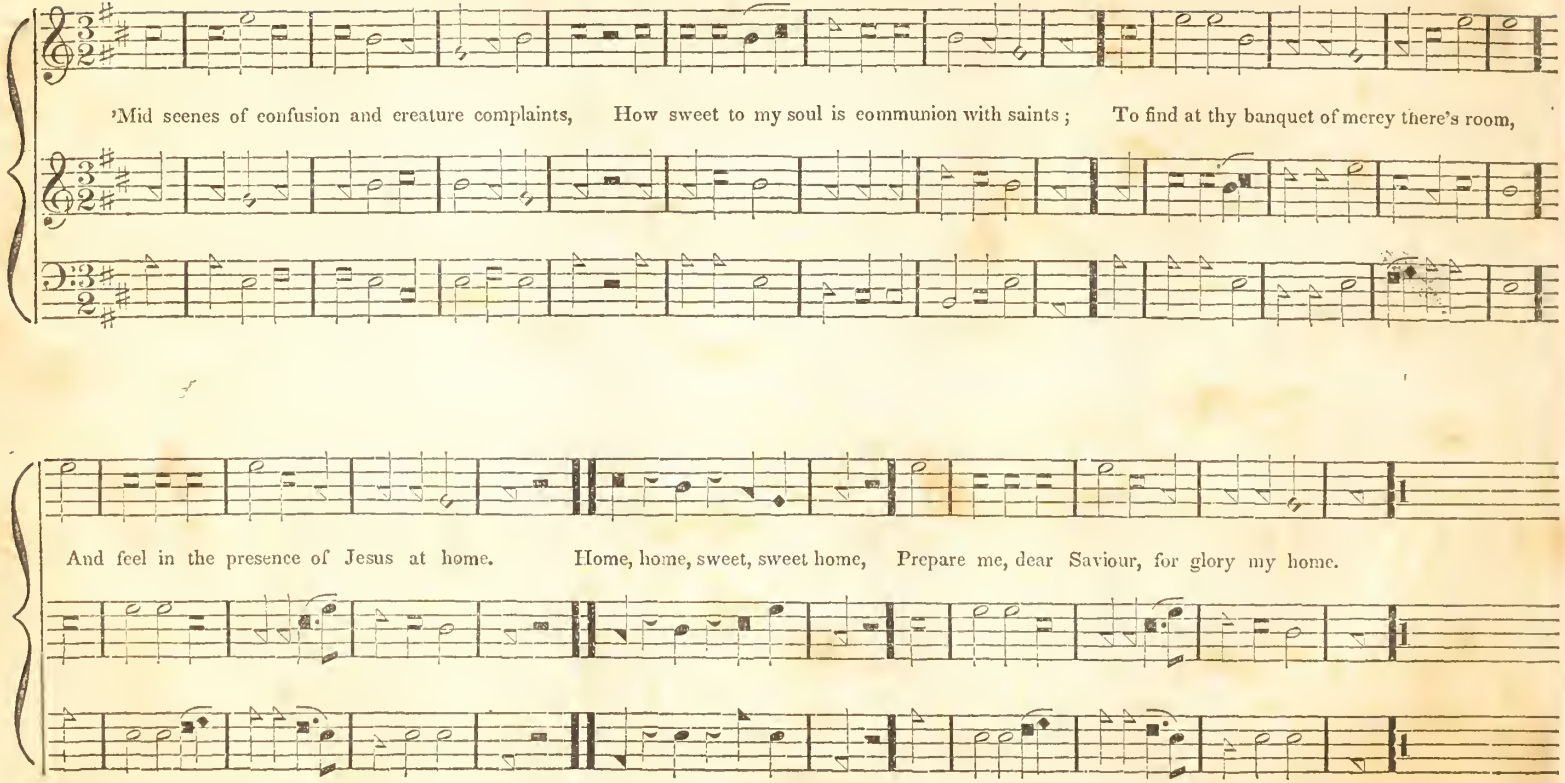


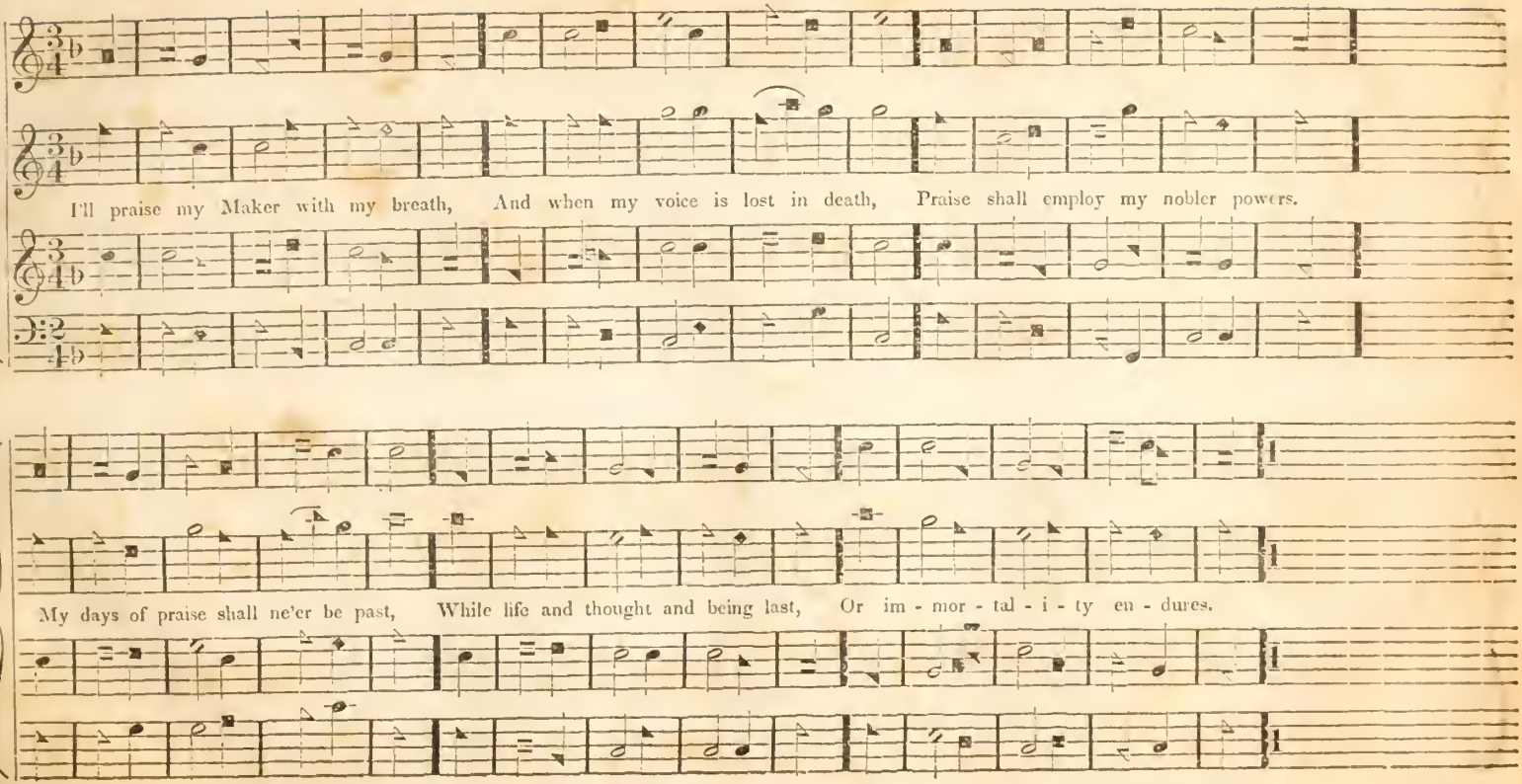
INVOCATION, 8, 7, 8, 7, 7, 7, 8, 8. Sharp Key on F.

Van Deventer.

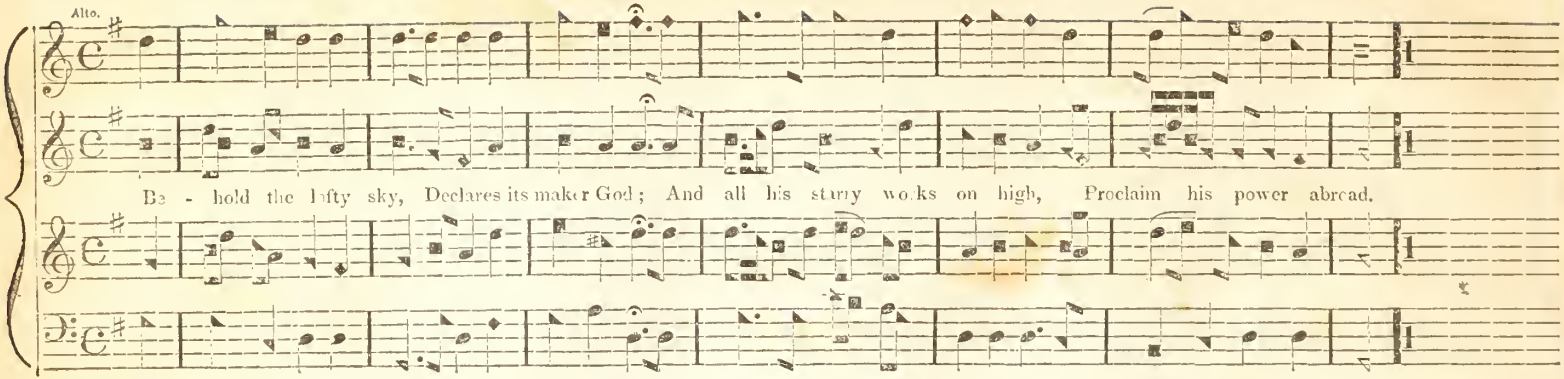


SWEET HOME, 11, 11, 11, 11, 5, 11. Sharp Key on F. Van Deventer.

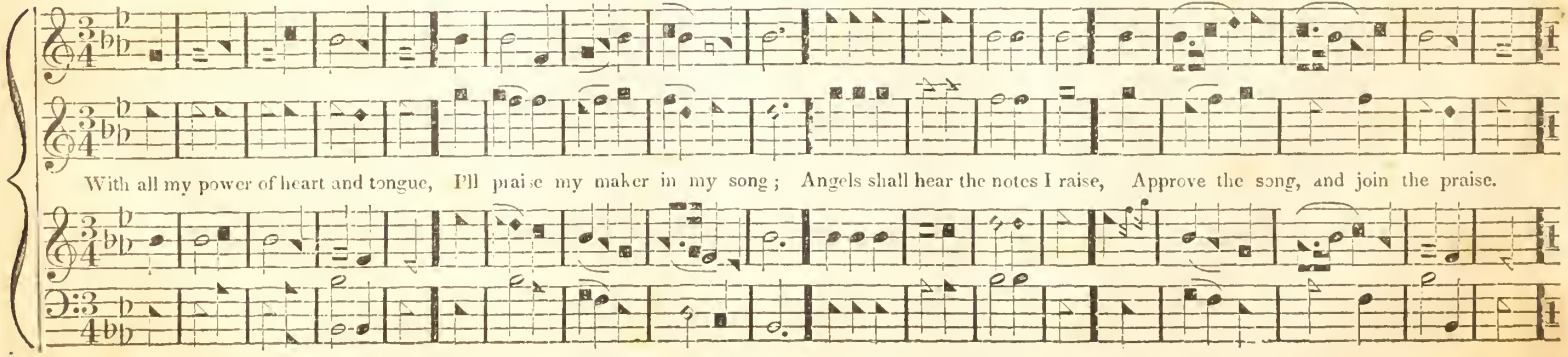


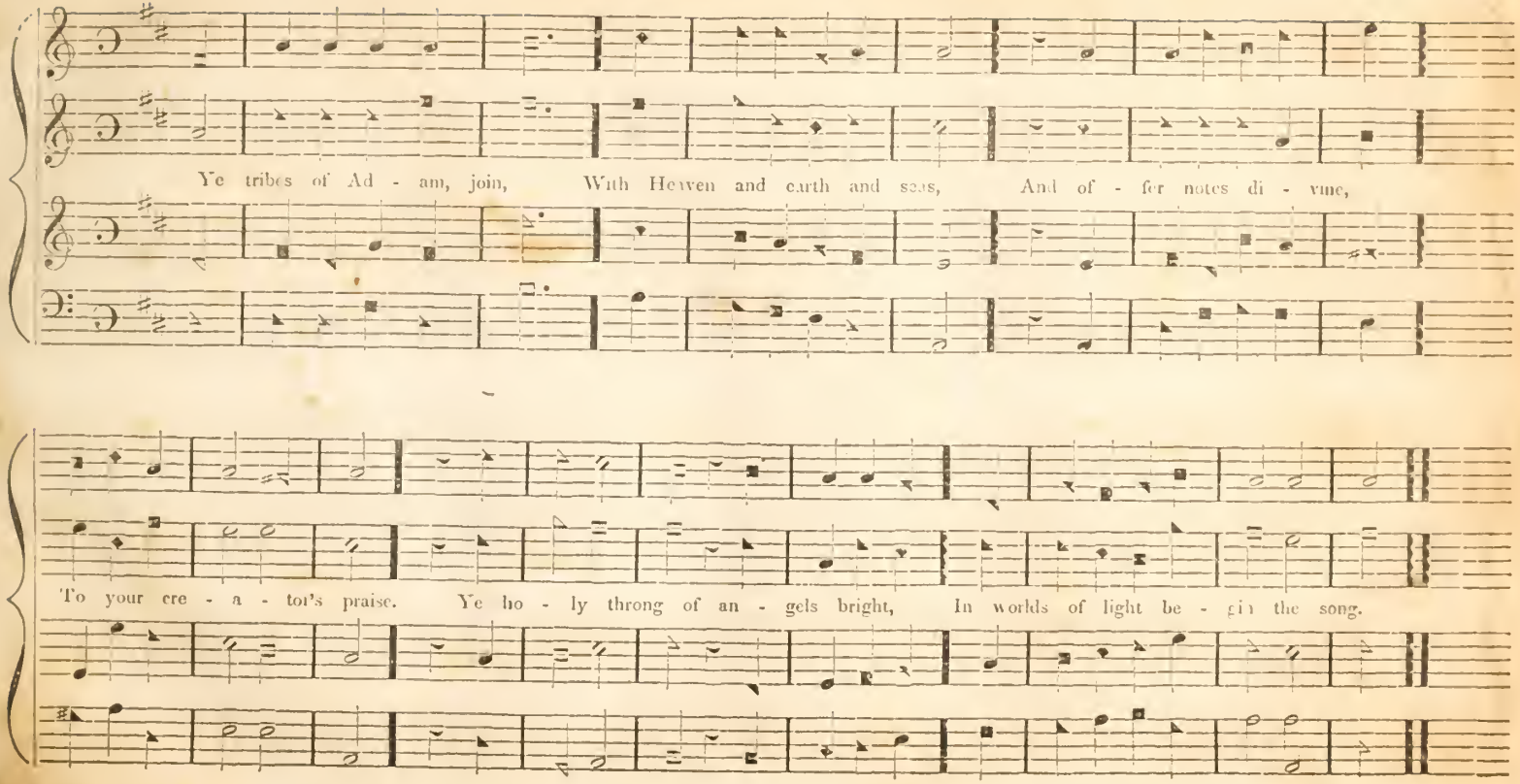

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers.
My days of praise shall ne'er be past, While life and thought and being last, Or im - mor - tal - i - ty en - dures.

MARGATE, S. M. Sharp Key on G.

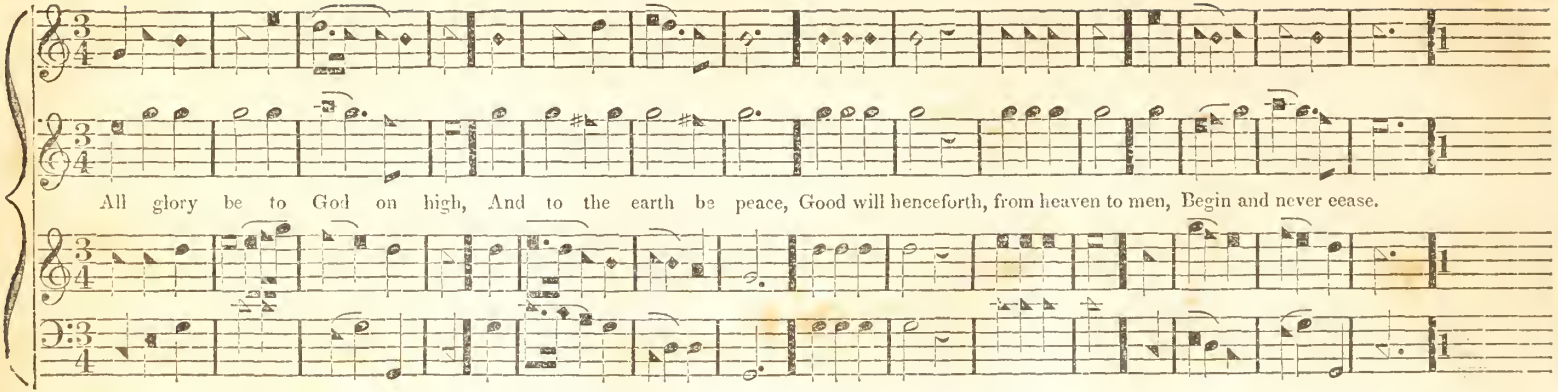


LUTON, L. M. Sharp Key on E ♭.

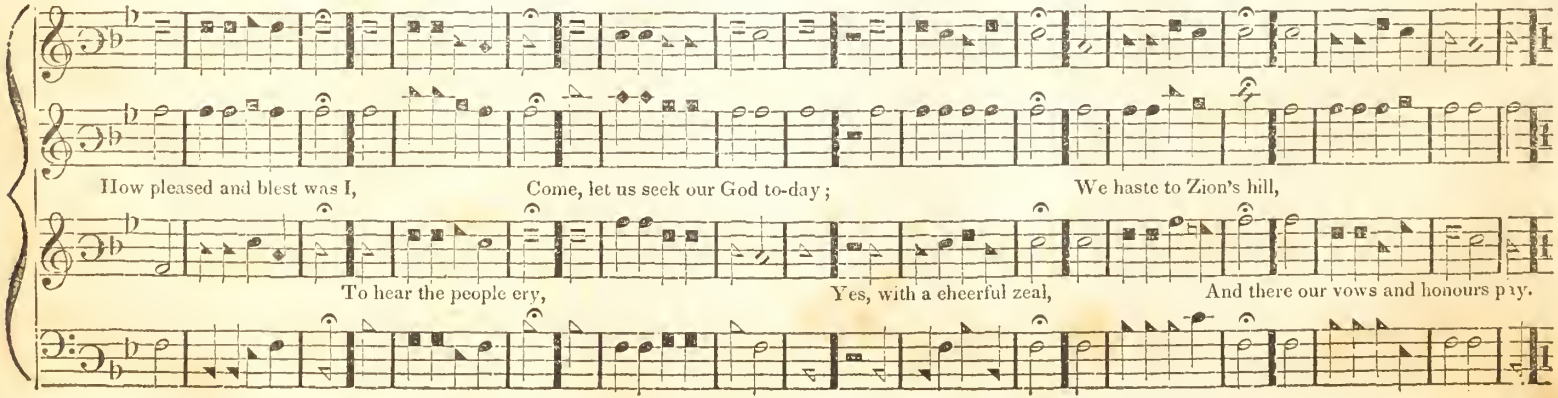


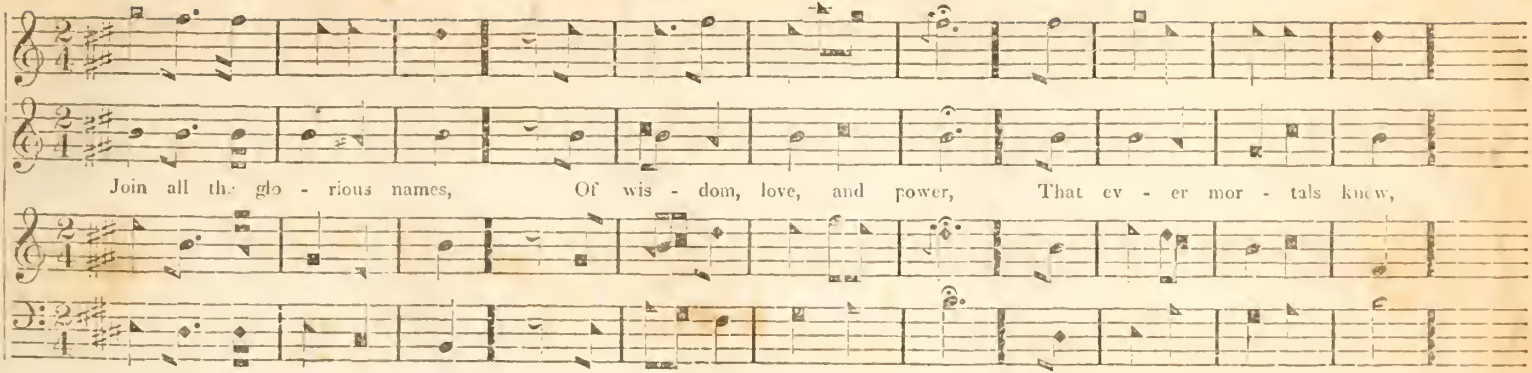

Ye tribes of Ad - am, join, With Heaven and earth and seas, And of - fer notes di - vine,
To your cre - a - tor's praise. Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.

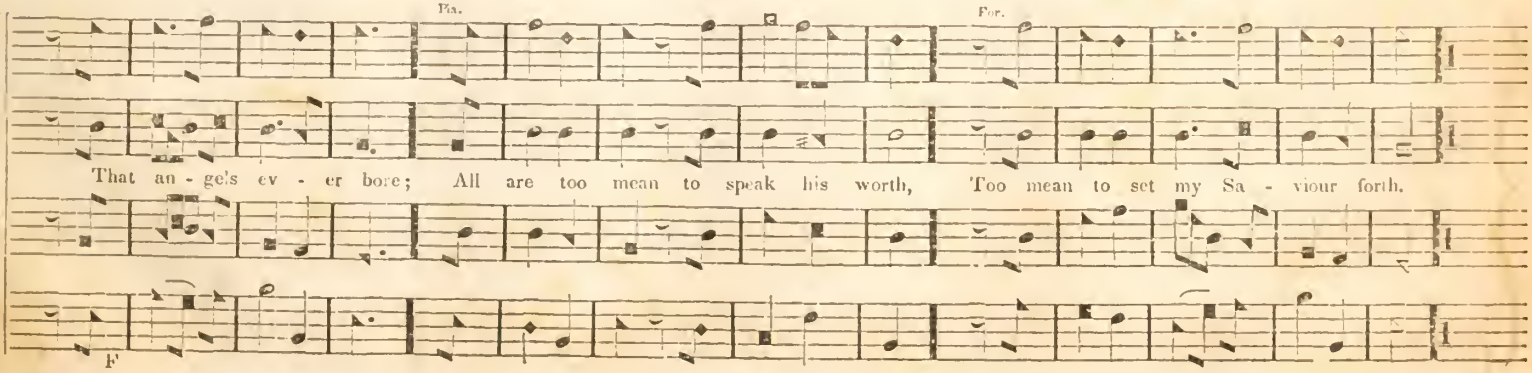
ARUNDEL, C. M. Sharp Key on C.



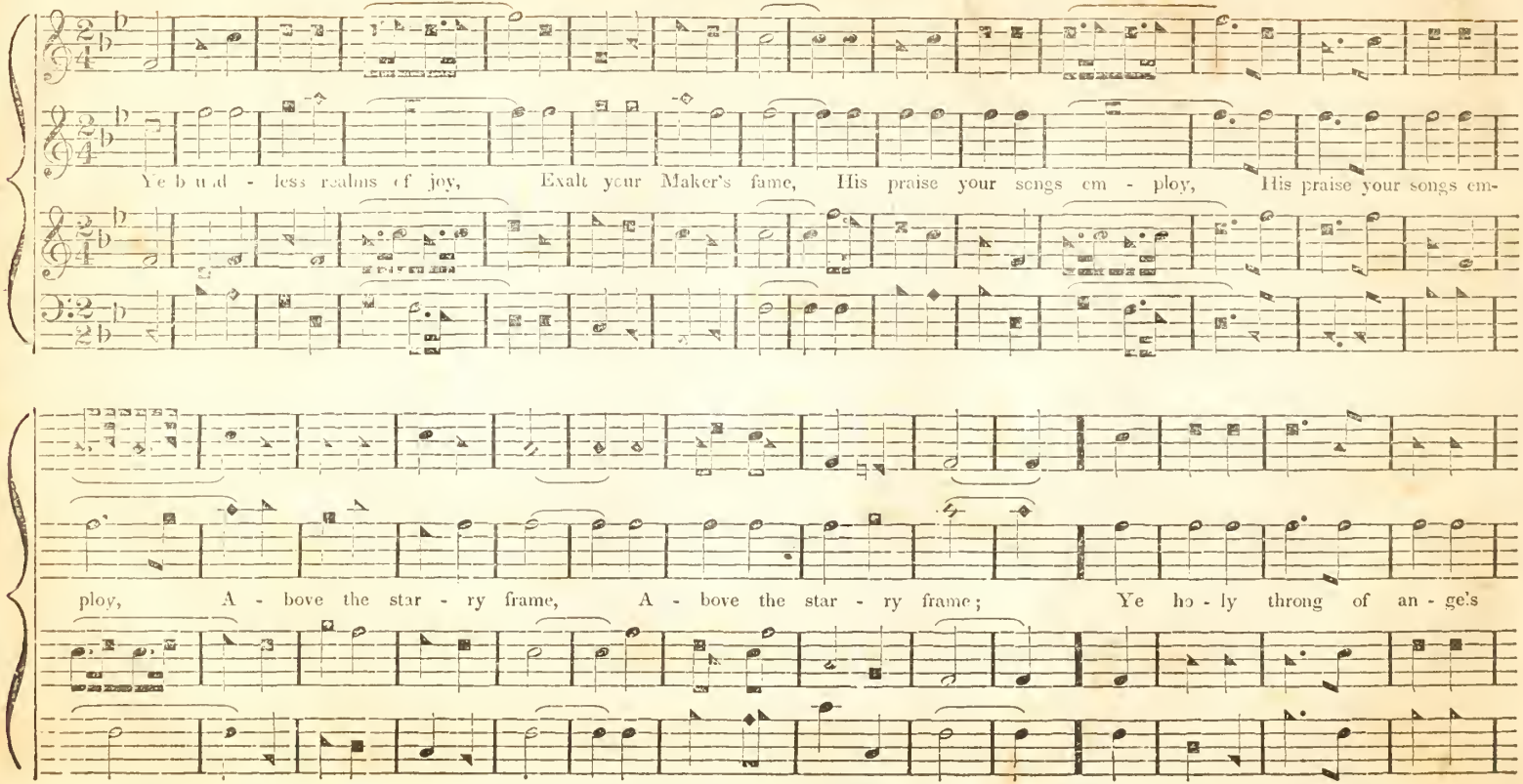
DALSTON, C. M. Sharp Key on B ♭. 6. 8.

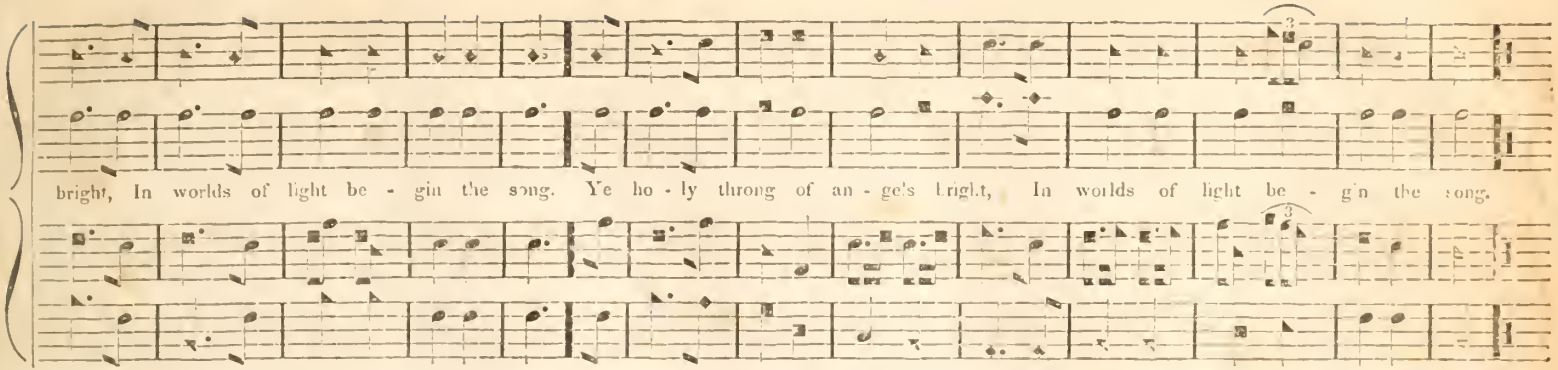



Join all the glo - rious names, Of wis - dom, love, and power, That ev - er mor - tals knew,

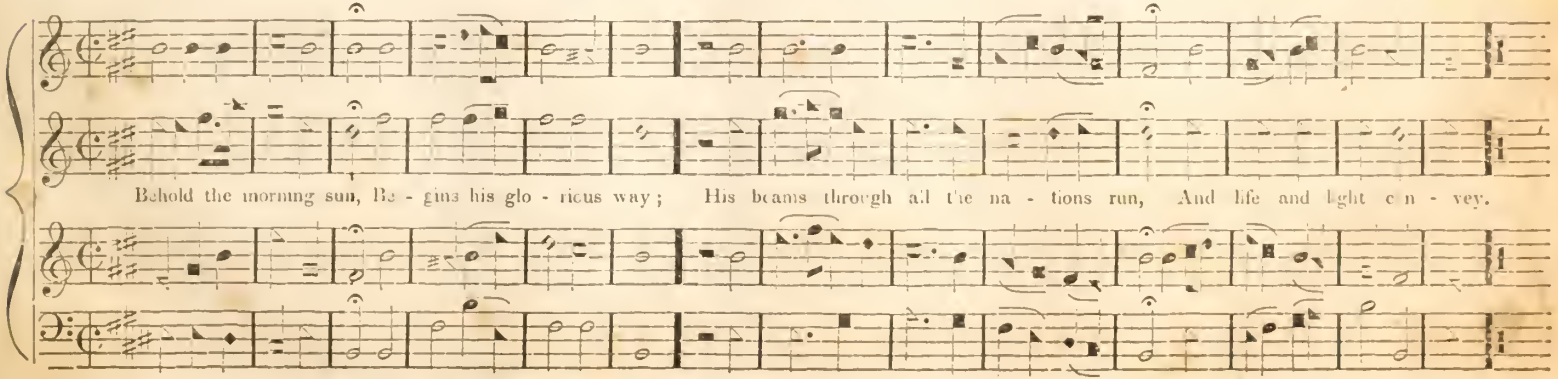

Pia.
For.
That an - gels ev - er bore; All are too mean to speak his worth, Too mean to set my Sa - viour forth.
F

PORTSMOUTH, H. M. Sharp Key on B ♭.

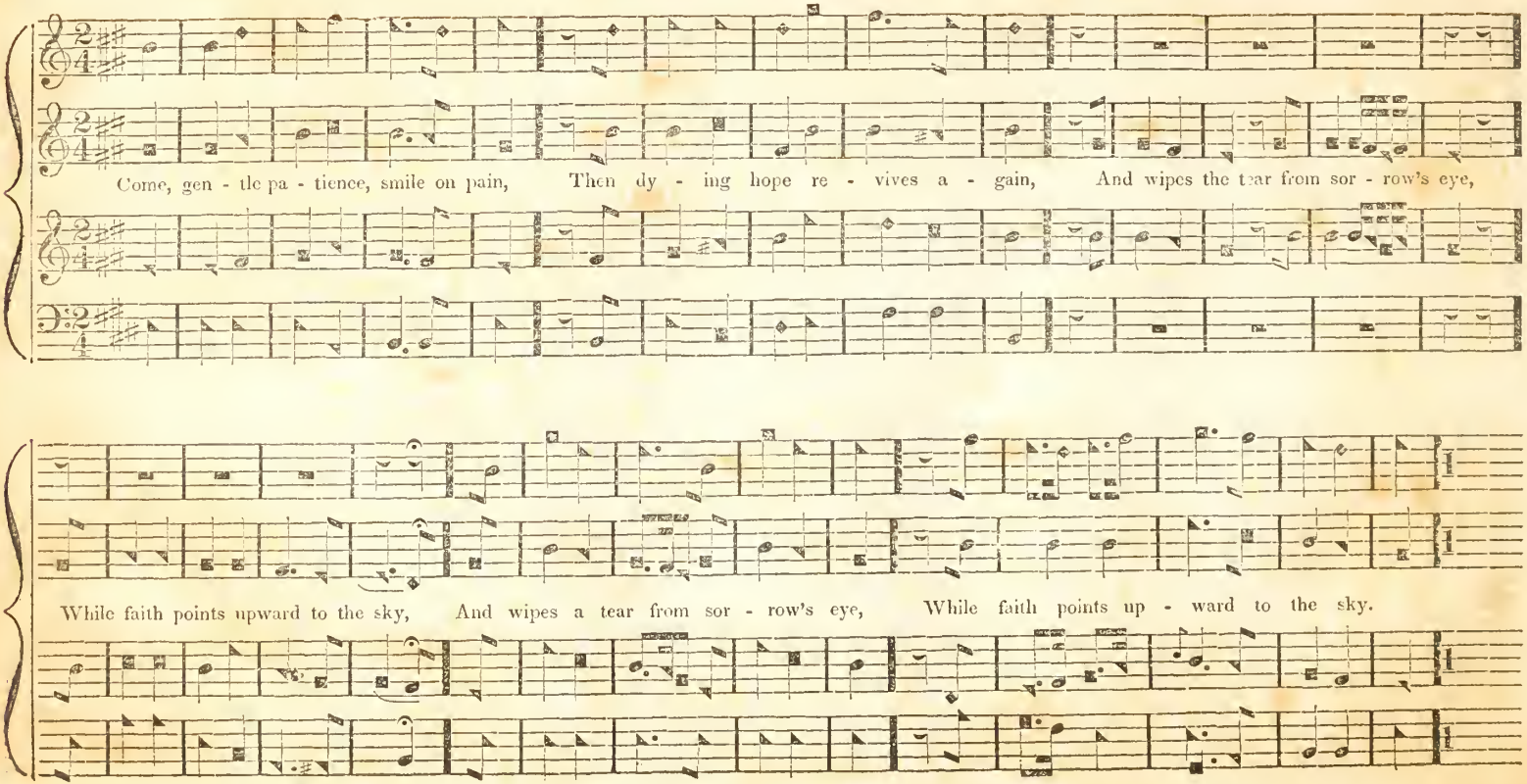


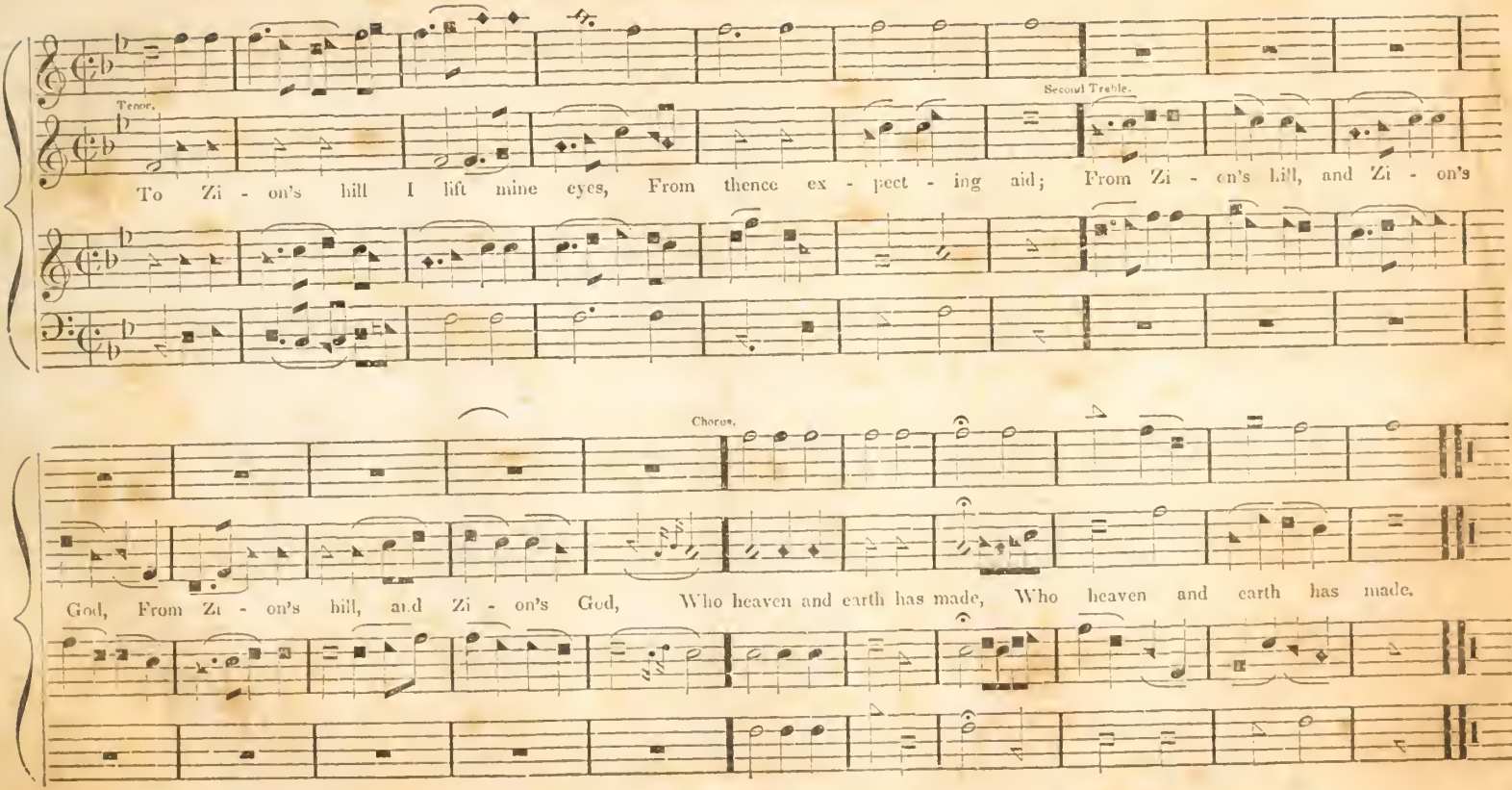


WATCHMAN, S. M. Sharp Key on E.

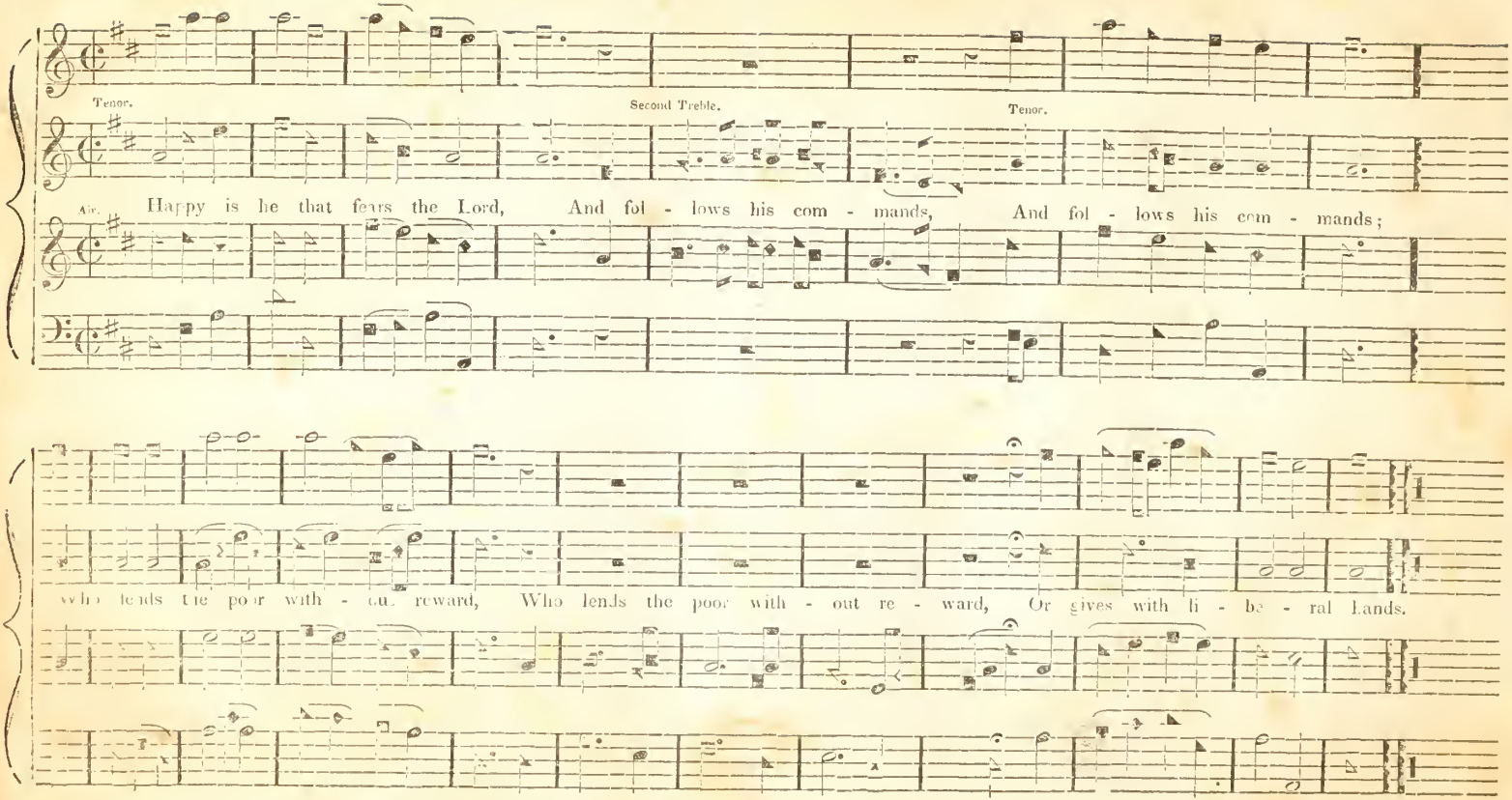


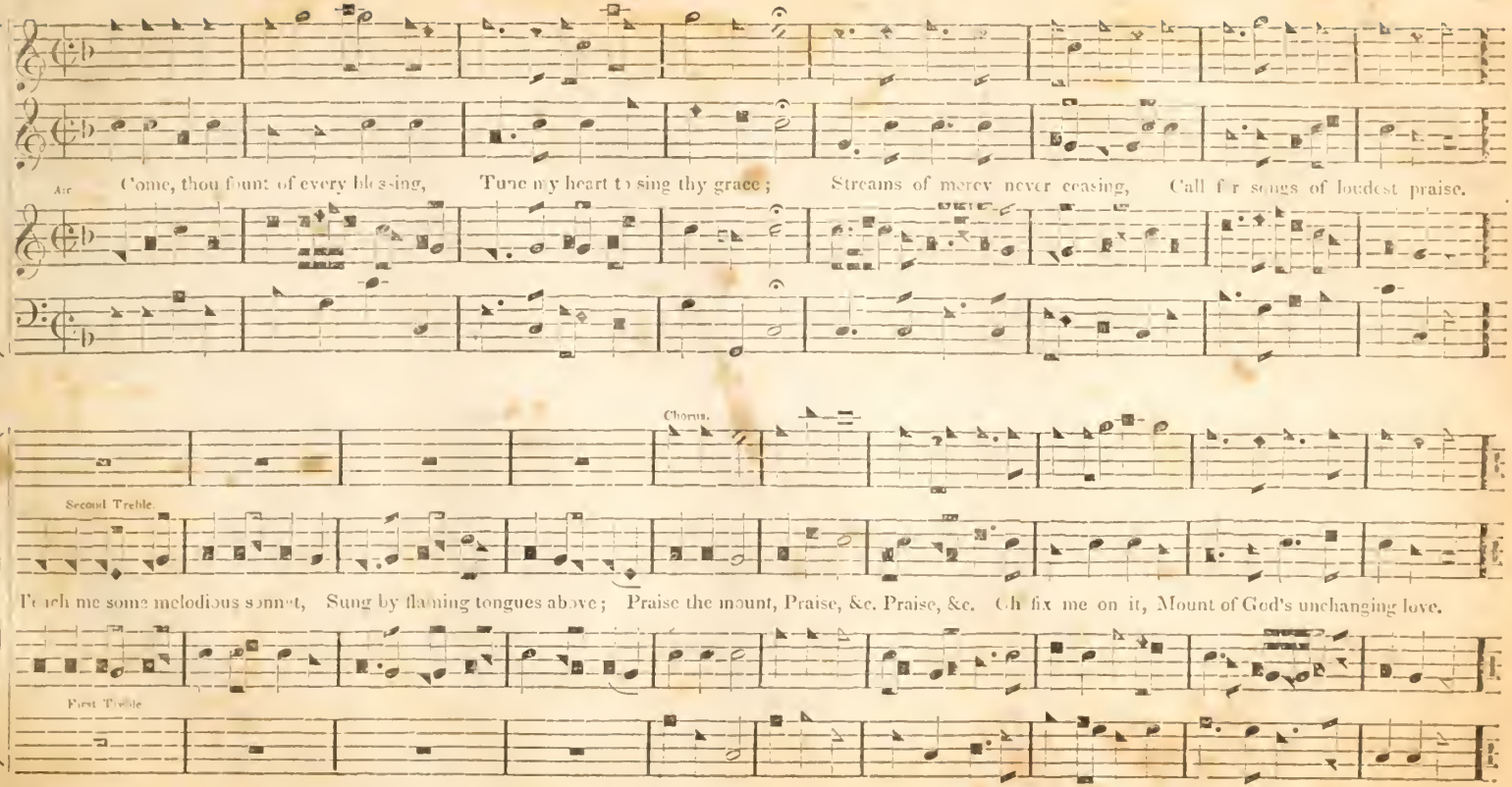
EATON, L. M. Sharp Key on E.



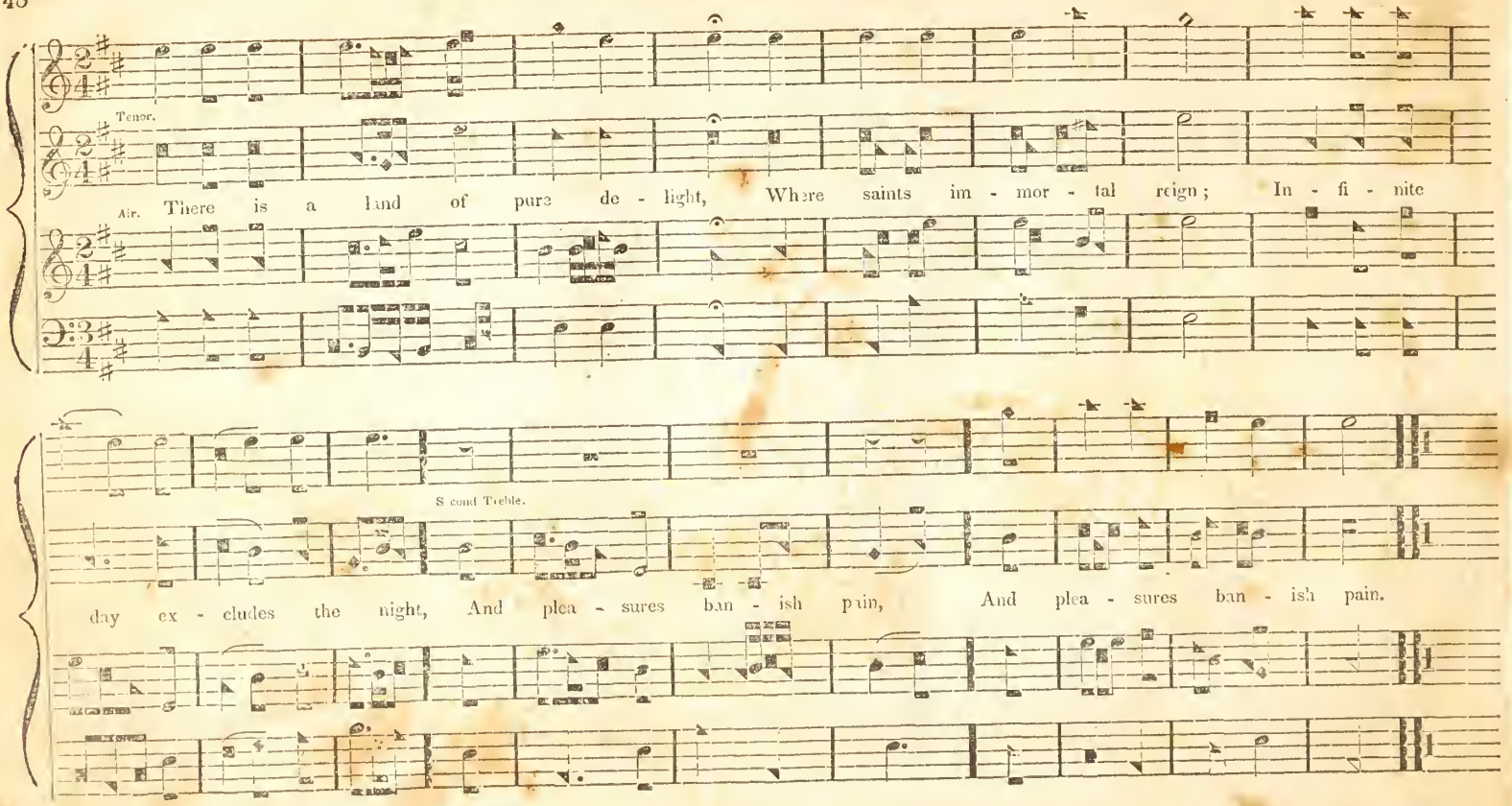

Tenor.
Second Treble.
To Zi - on's hill I lift mine eyes, From thence ex - pect - ing aid; From Zi - on's hill, and Zi - on's
Chorus.
God, From Zi - on's hill, and Zi - on's God, Who heaven and earth has made, Who heaven and earth has made.

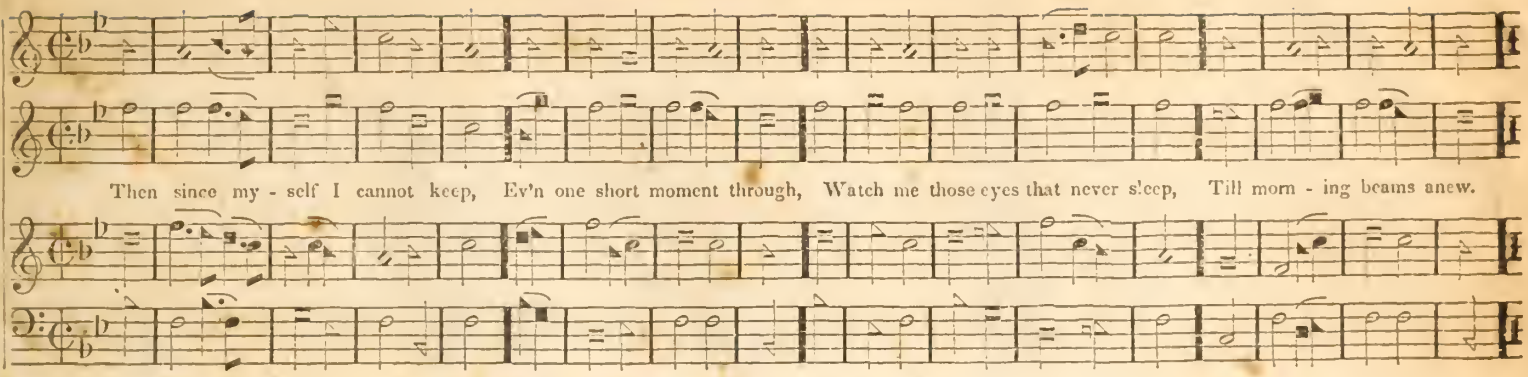
PIETY, C. M. Sharp Key on D



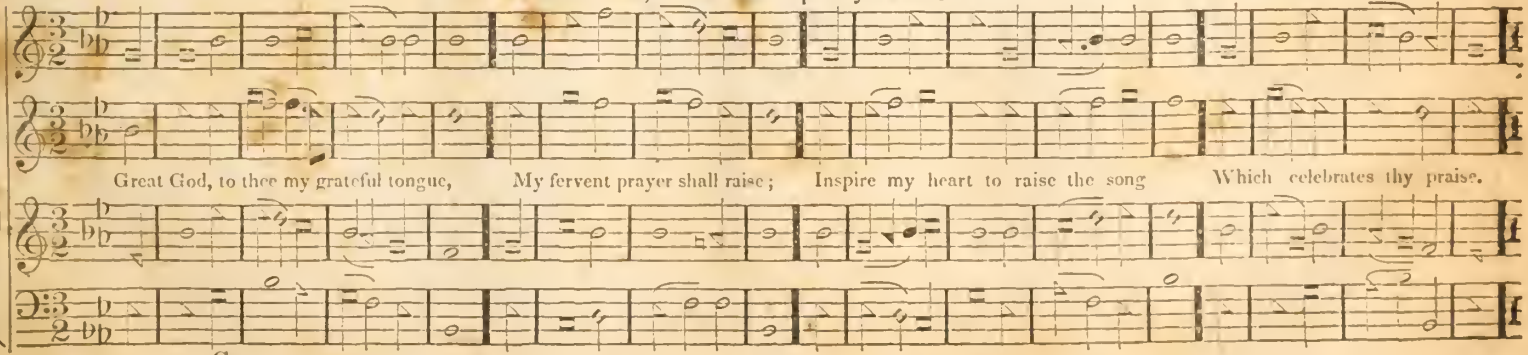

Air.
Come, thou fount of every blessing, Tune my heart to sing thy grace; Streams of mercy never ceasing, Call for songs of loudest praise.
Chorus.
Second Treble.
Teach me some melodious sonnet, Sung by flaming tongues above; Praise the mount, Praise, &c. Praise, &c. Oh fix me on it, Mount of God's unchanging love.
First Treble.

PARADISE, C. M. Sharp Key on A.



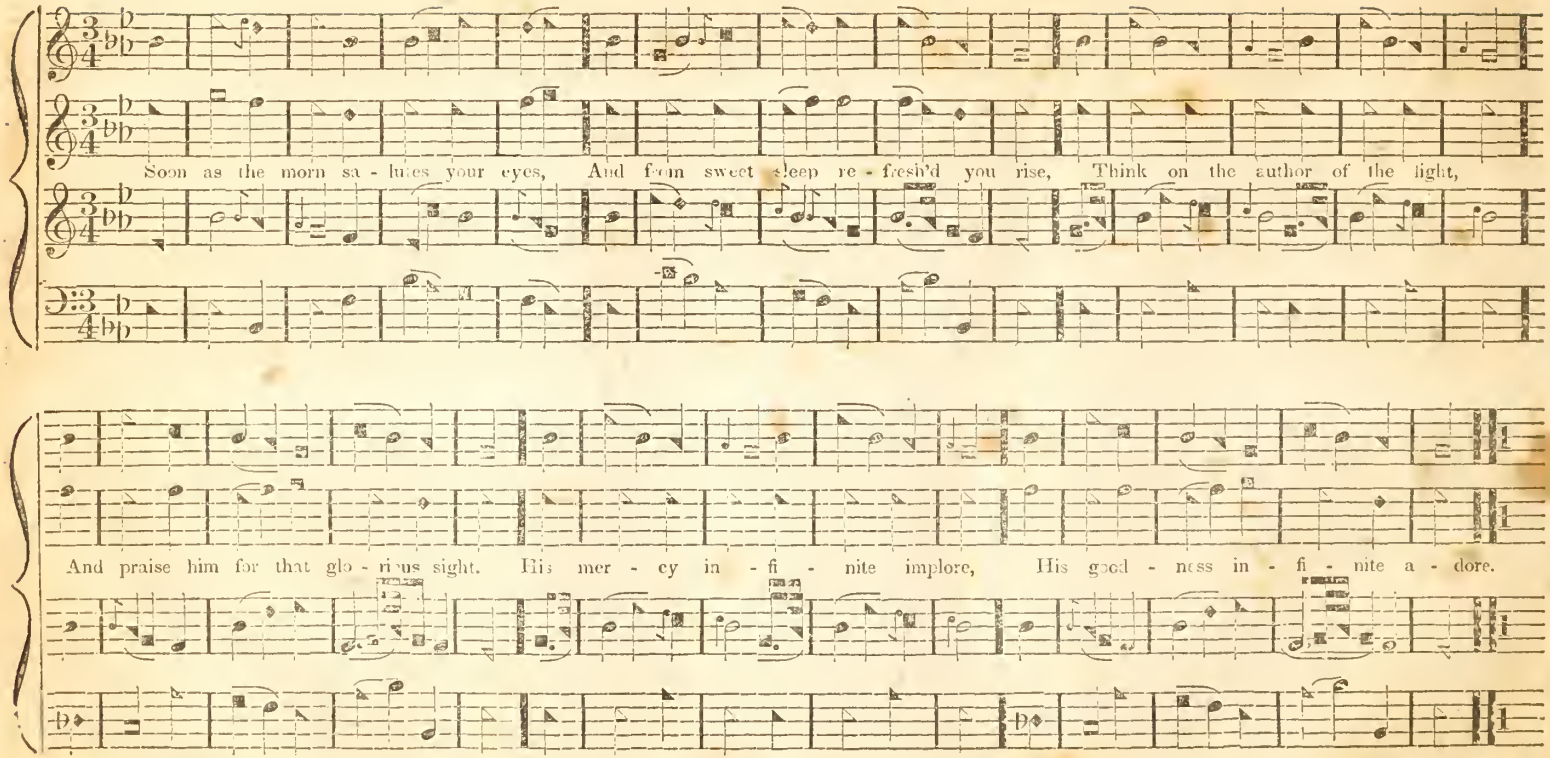


ABRIDGE, C. M. Sharp Key on E ♭.

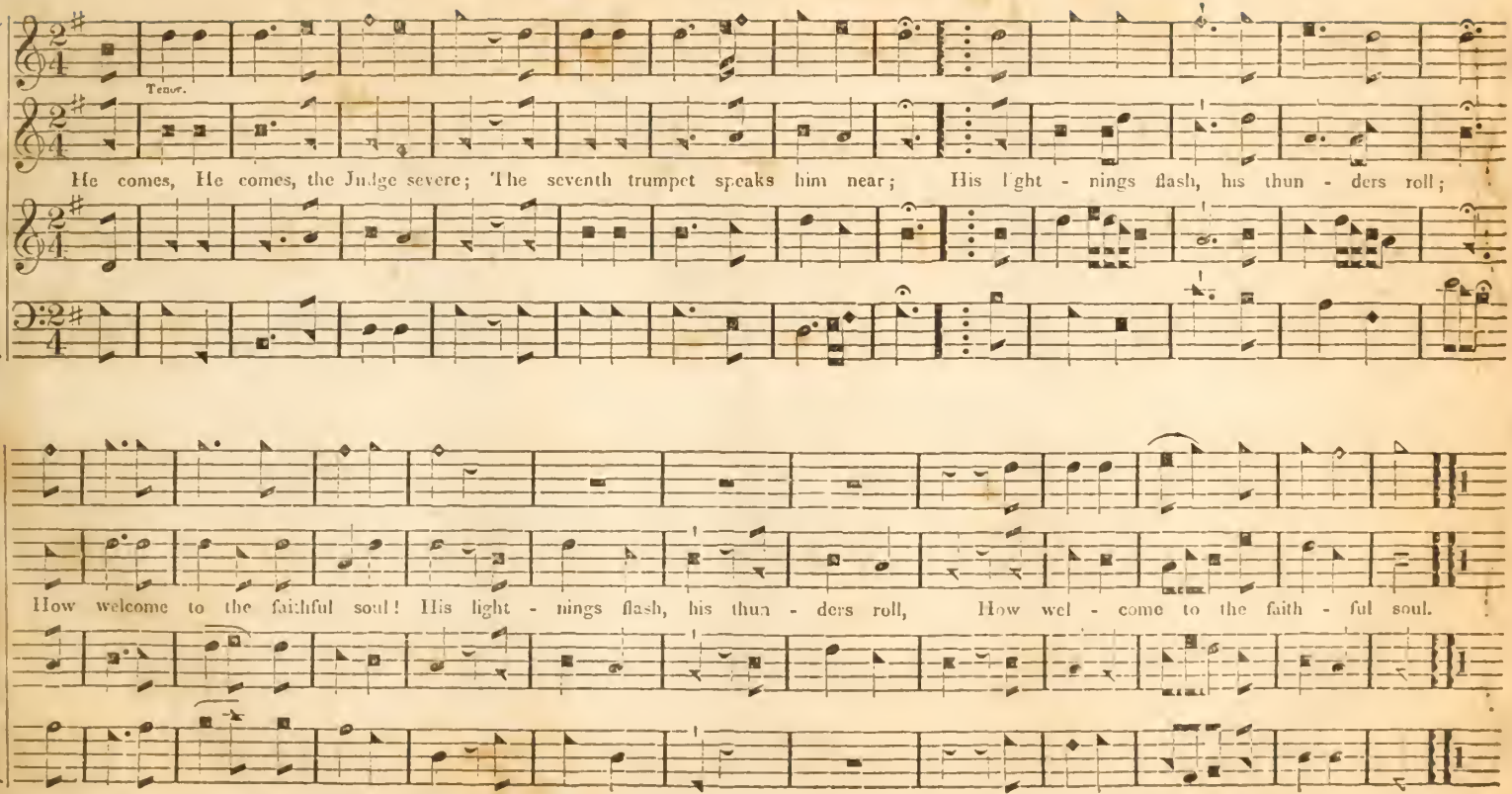


G

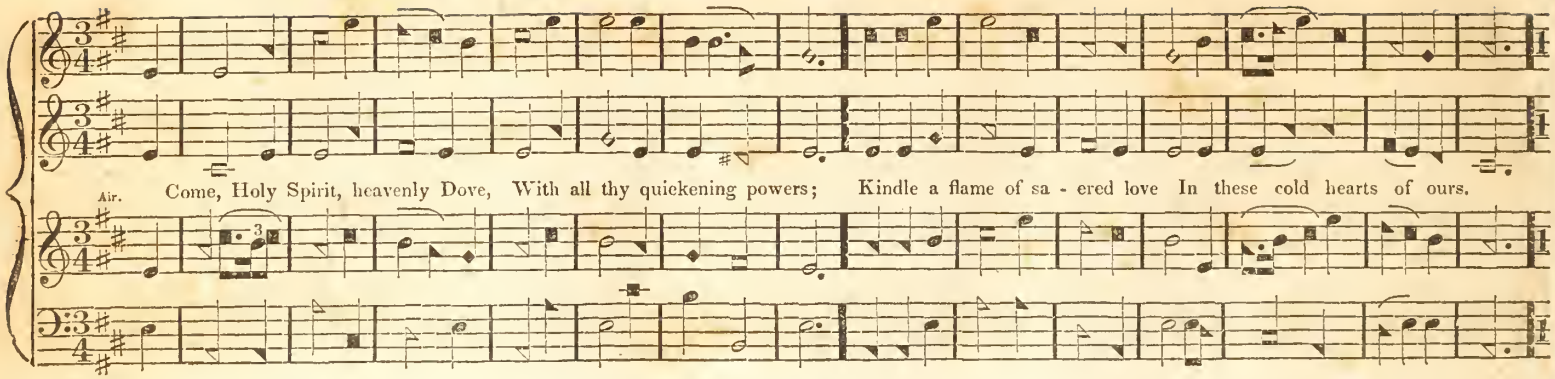
MORNING HYMN, L. M. Sharp Key on E ♭.



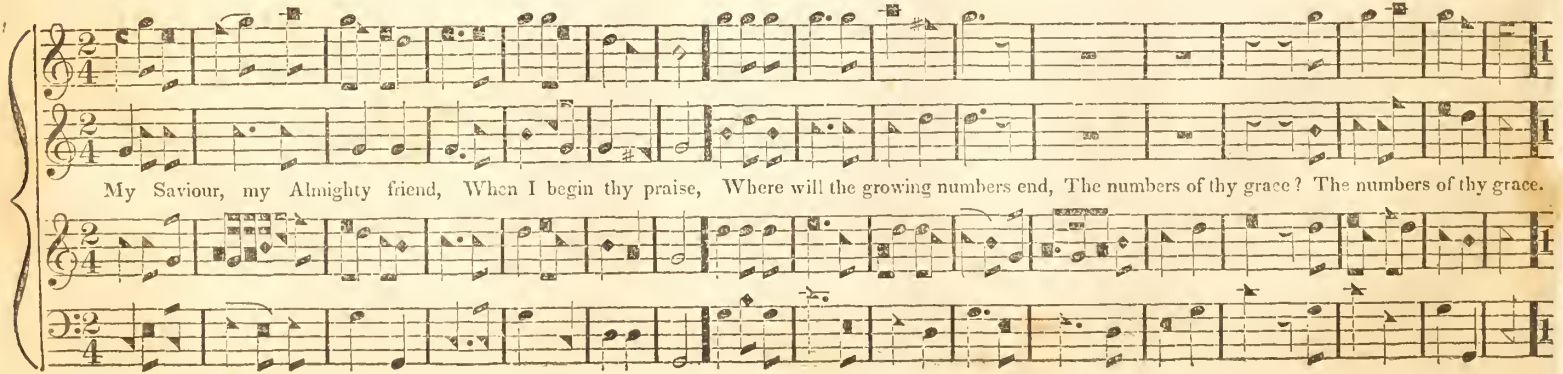
This may be sung in Long Metre, by omitting the last two strains.

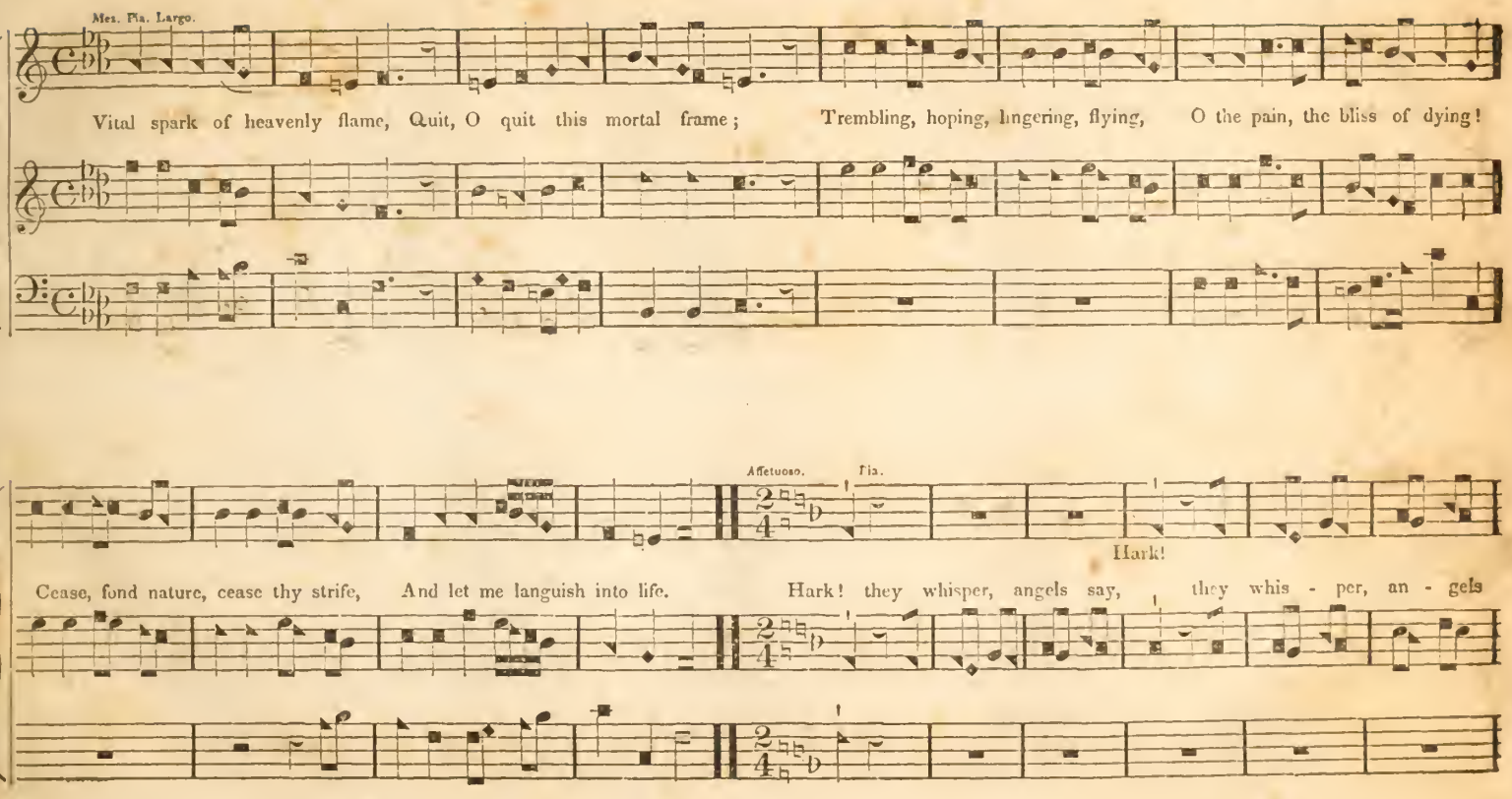

Tenor.
He comes, He comes, the Judge severe; The seventh trumpet speaks him near; His light - nings flash, his thun - ders roll;
How welcome to the faithful soul! His light - nings flash, his thun - ders roll, How wel - come to the faith - ful soul.

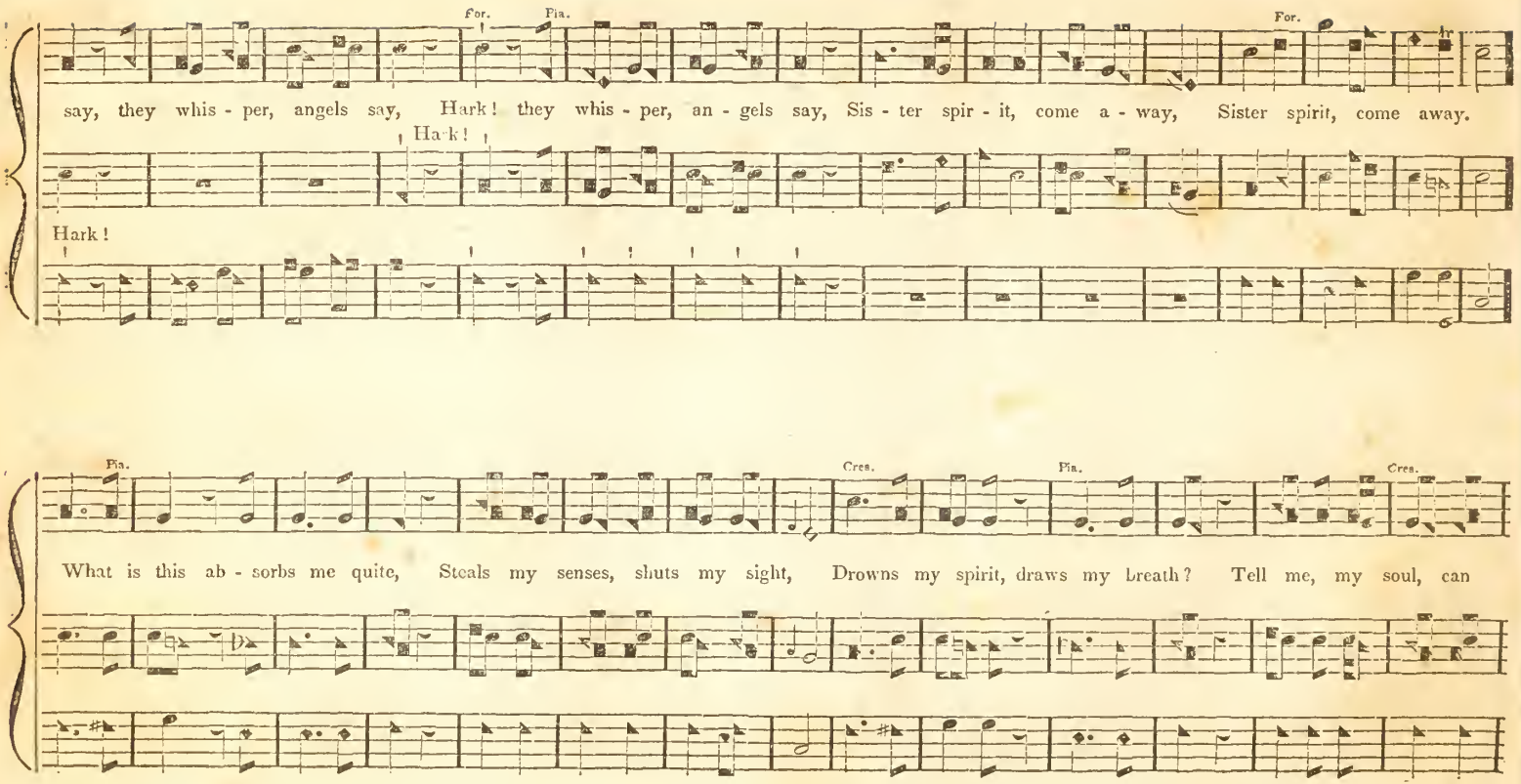
NEWMARK, C. M. Sharp Key on A.

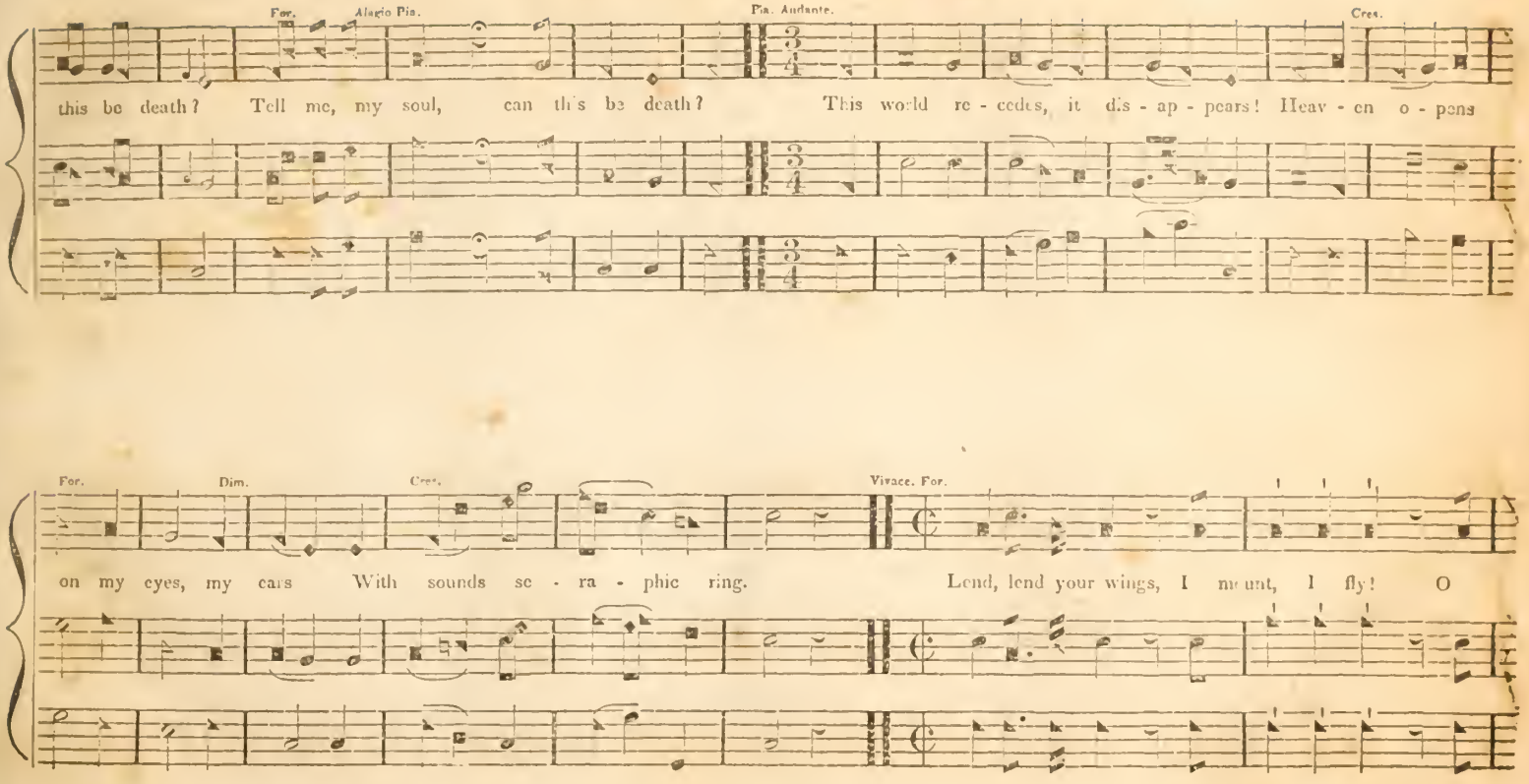


BROOMSGROVE, C. M. Sharp Key on C.

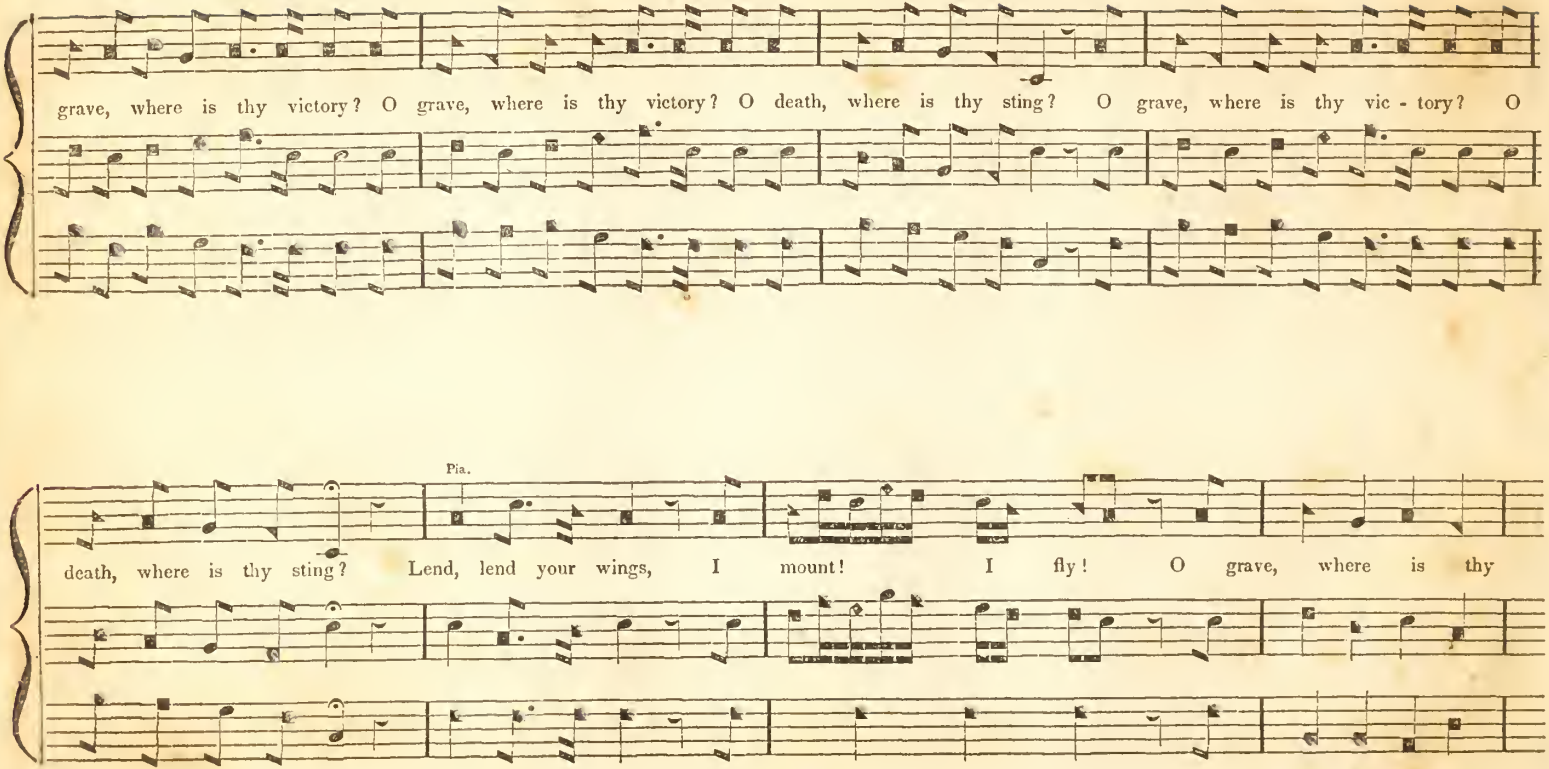


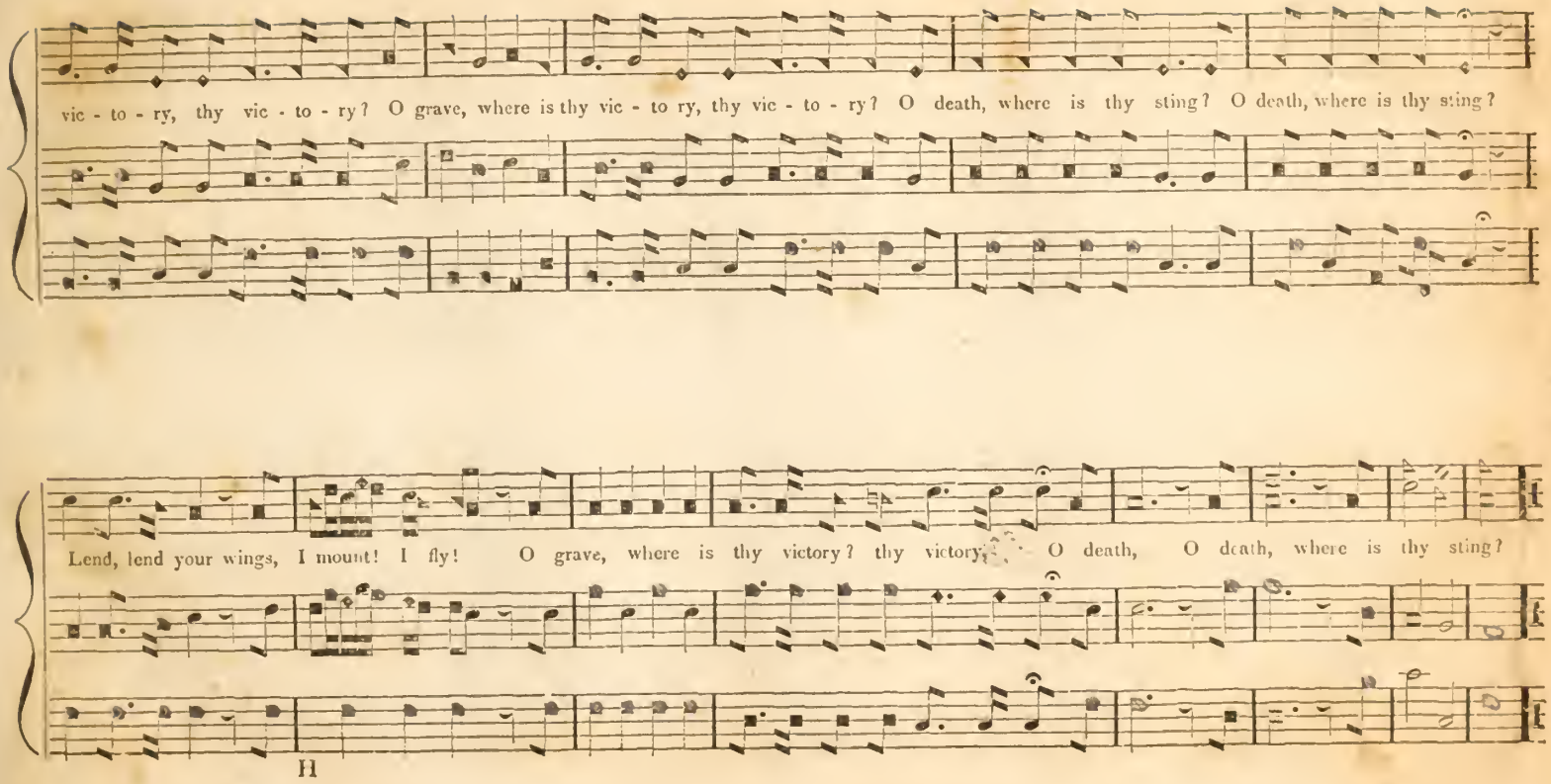

Mes. Pia. Largo.
Vital spark of heavenly flame, Quit, O quit this mortal frame; Trembling, hoping, lingering, flying, O the pain, the bliss of dying!
Affetuoso.
Pia.
Cease, fond nature, cease thy strife, And let me languish into life.
Hark!
Hark! they whisper, angels say, they whis - per, an - gels


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

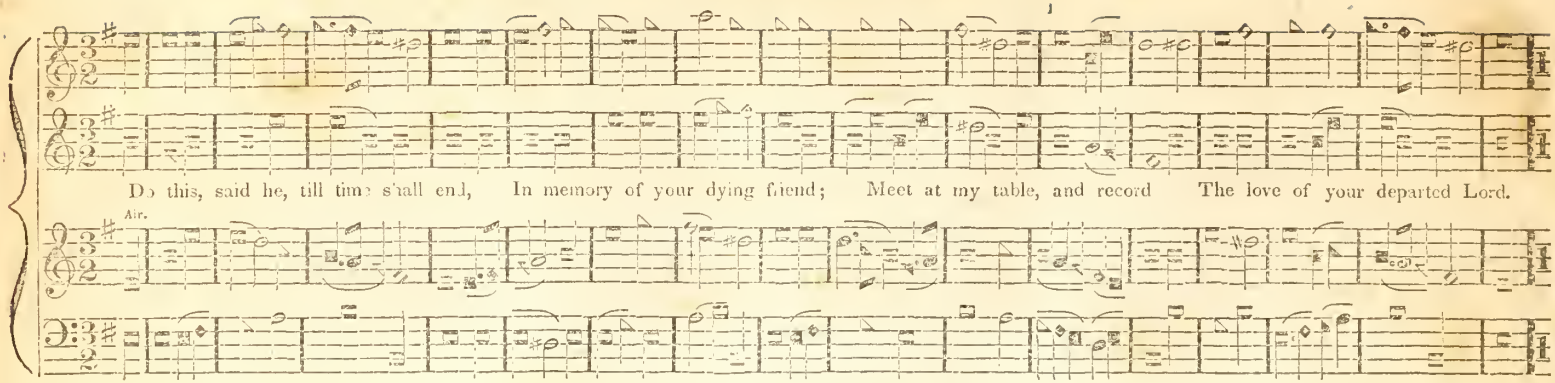

For.
Allegio Pia.
Pia. Andante.
Cres.
this be death? Tell me, my soul, can this be death? This world re - cedes, it dis - ap - pears! Heav - en o - pens
For.
Dim.
Cres.
Vivace. For.
on my eyes, my ears With sounds se - ra - phic ring. Lend, lend your wings, I mount, I fly! O

DYING CHRISTIAN, Continued.

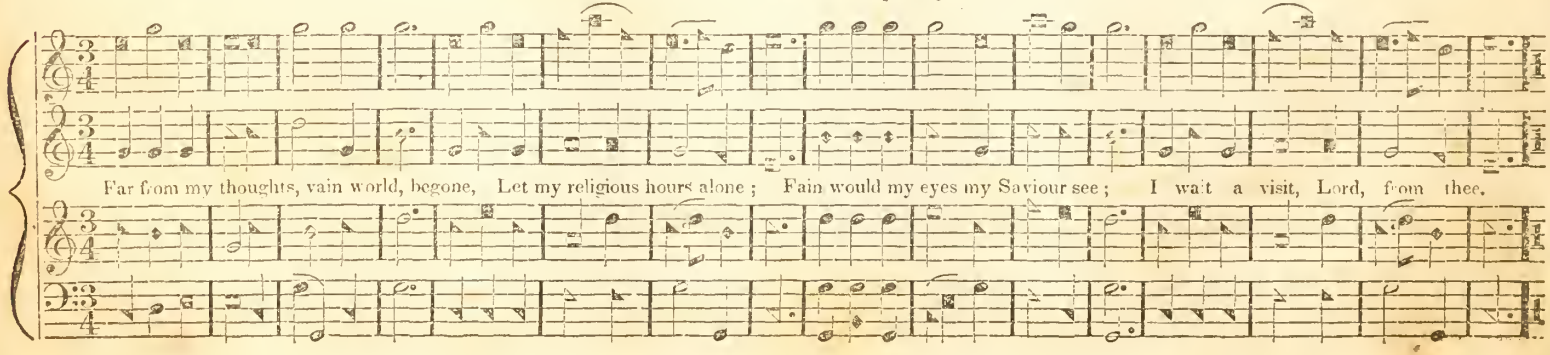



vic - to - ry, thy vic - to - ry? O grave, where is thy vic - to ry, thy vic - to - ry? O death, where is thy sting? O death, where is thy sting?
Lend, lend your wings, I mount! I fly! O grave, where is thy victory? thy victory? O death, O death, where is thy sting?
H

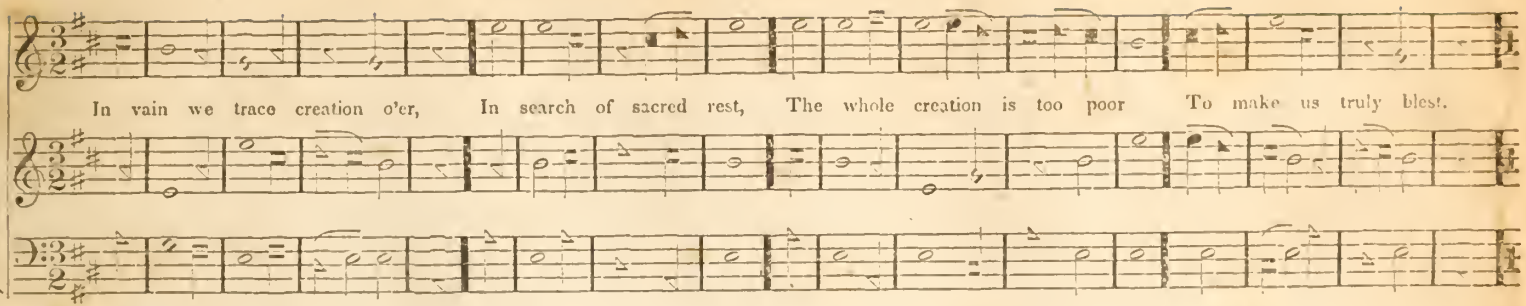
LIMEHOUSE, L. M. Flat Key on E.



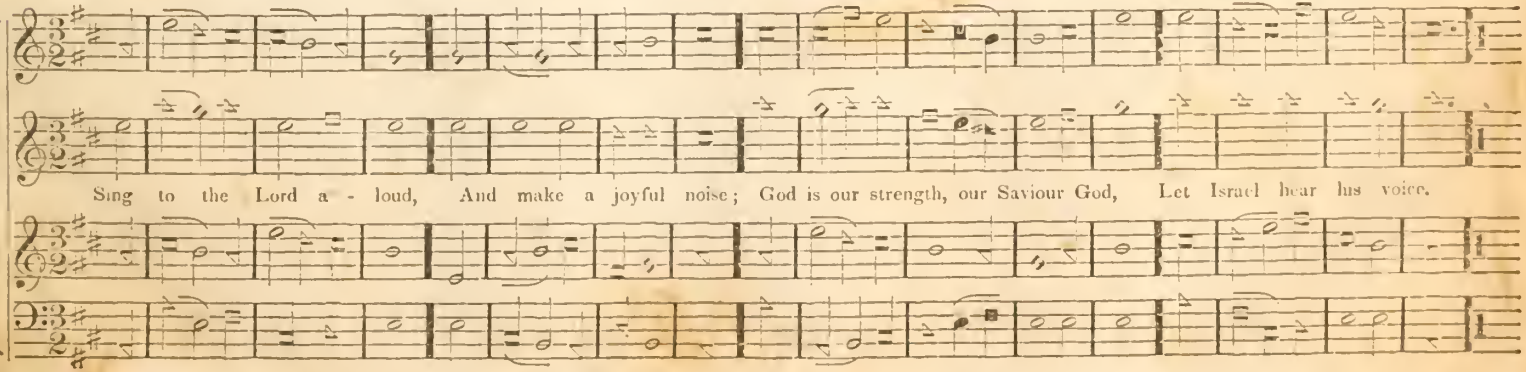
GERMAN AIR, L. M. Sharp Key on C.



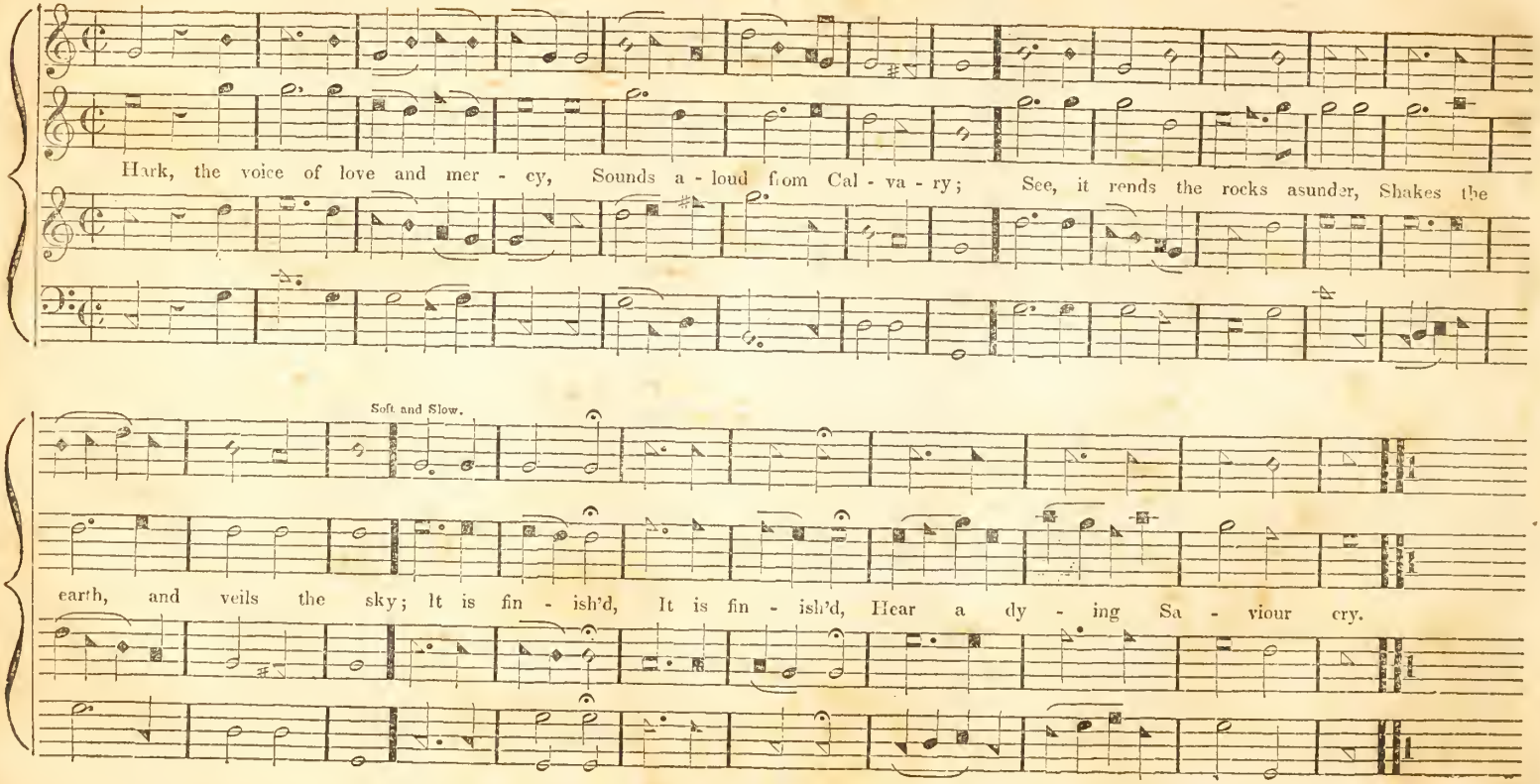
STROUDTWATER, C. M. Sharp Key on A.

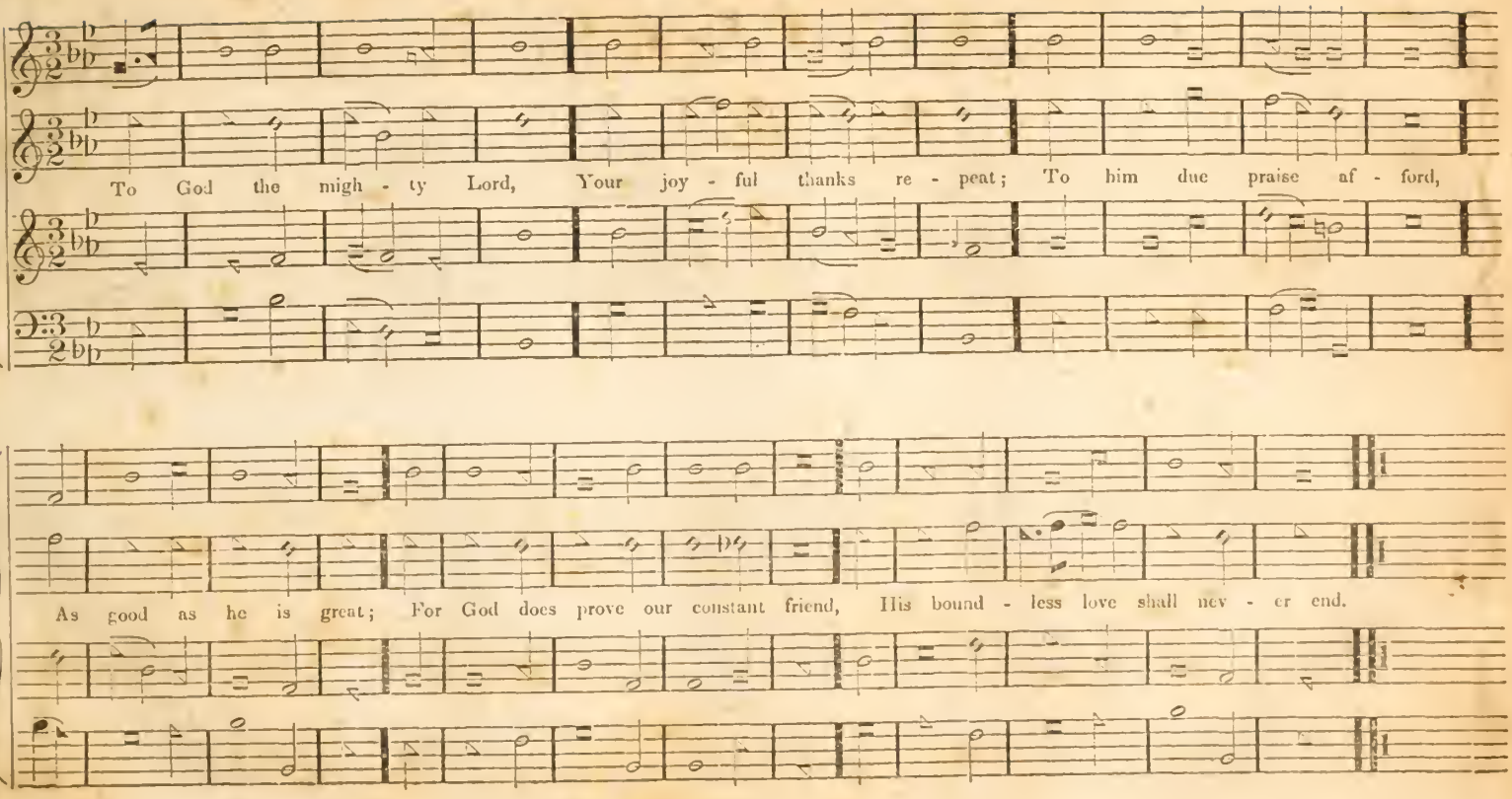


THATCHER, S. M. Sharp Key on A.

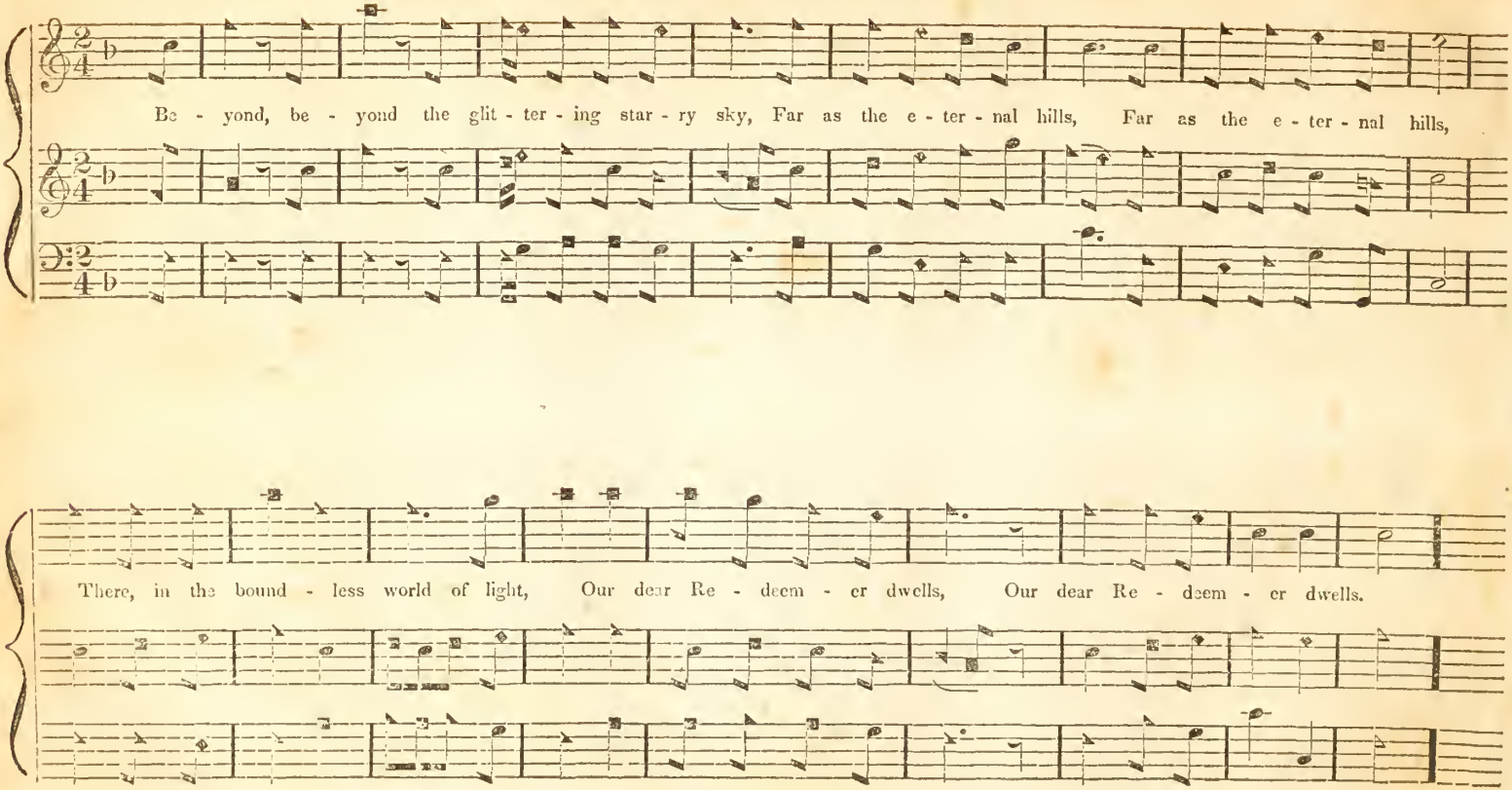


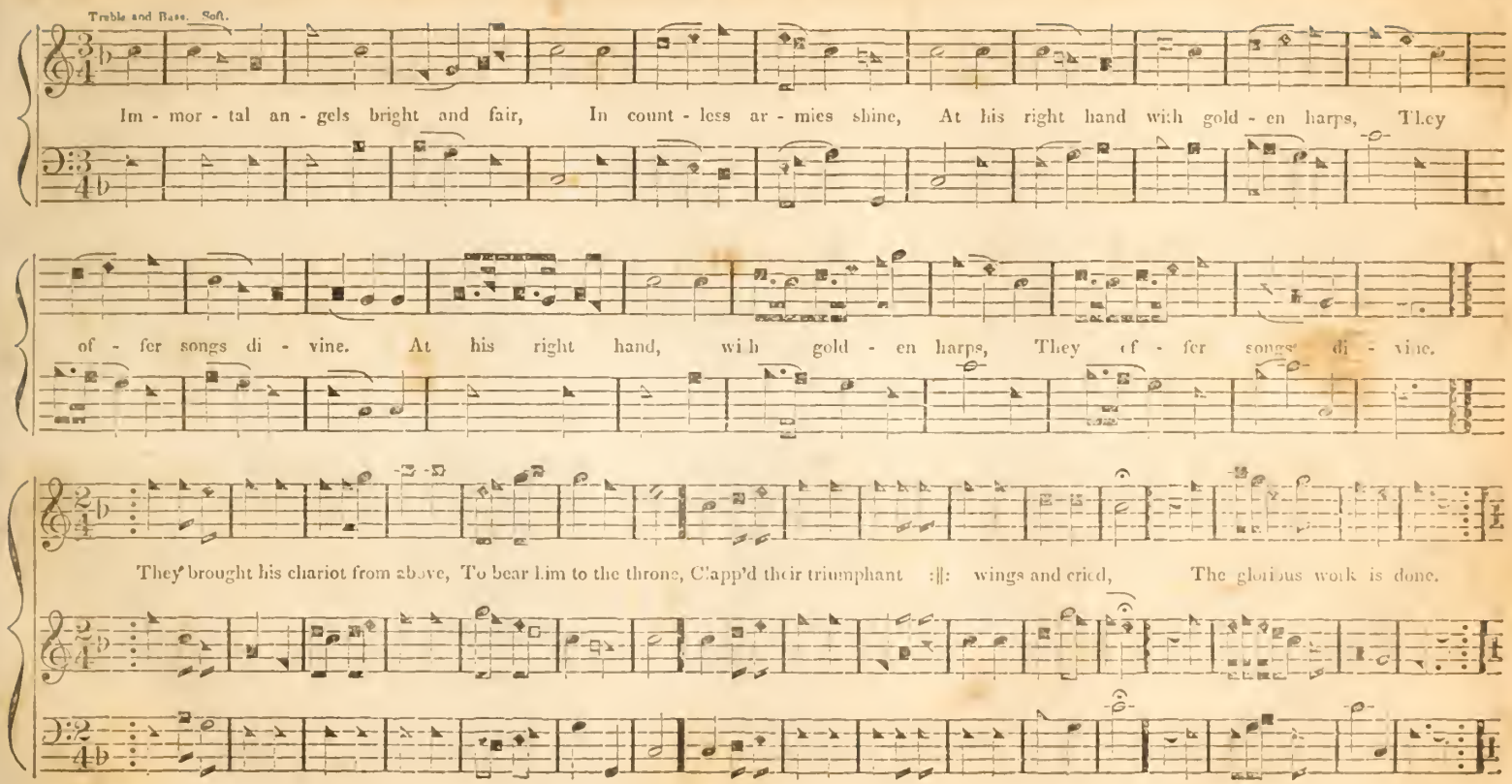
CALVARY, 8, 7, 8, 7, 4, 7. Sharp Key on C.



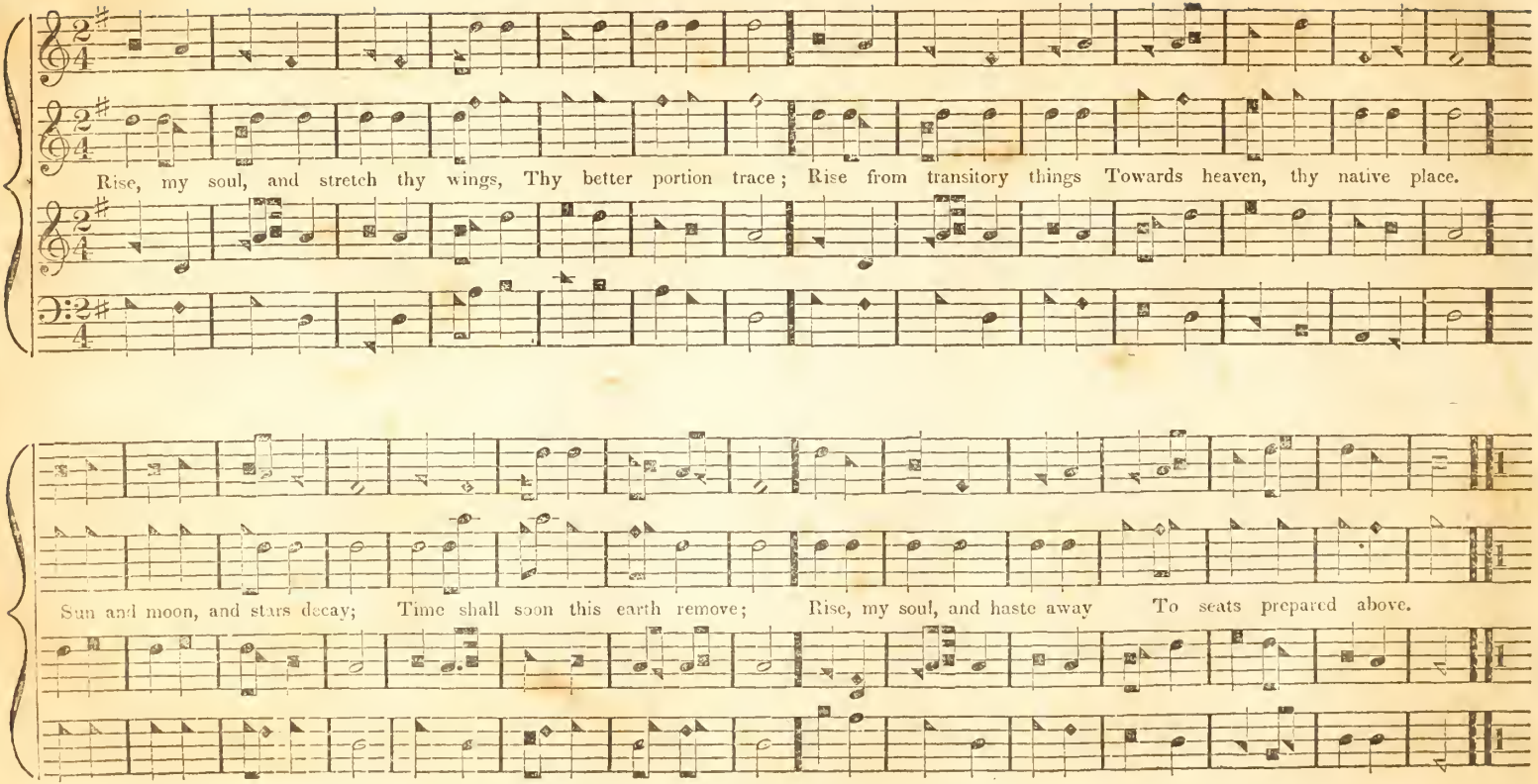

To God the migh - ty Lord, Your joy - ful thanks re - peat; To him due praise af - ford,
As good as he is great; For God does prove our constant friend, His bound - less love shall nev - er end.

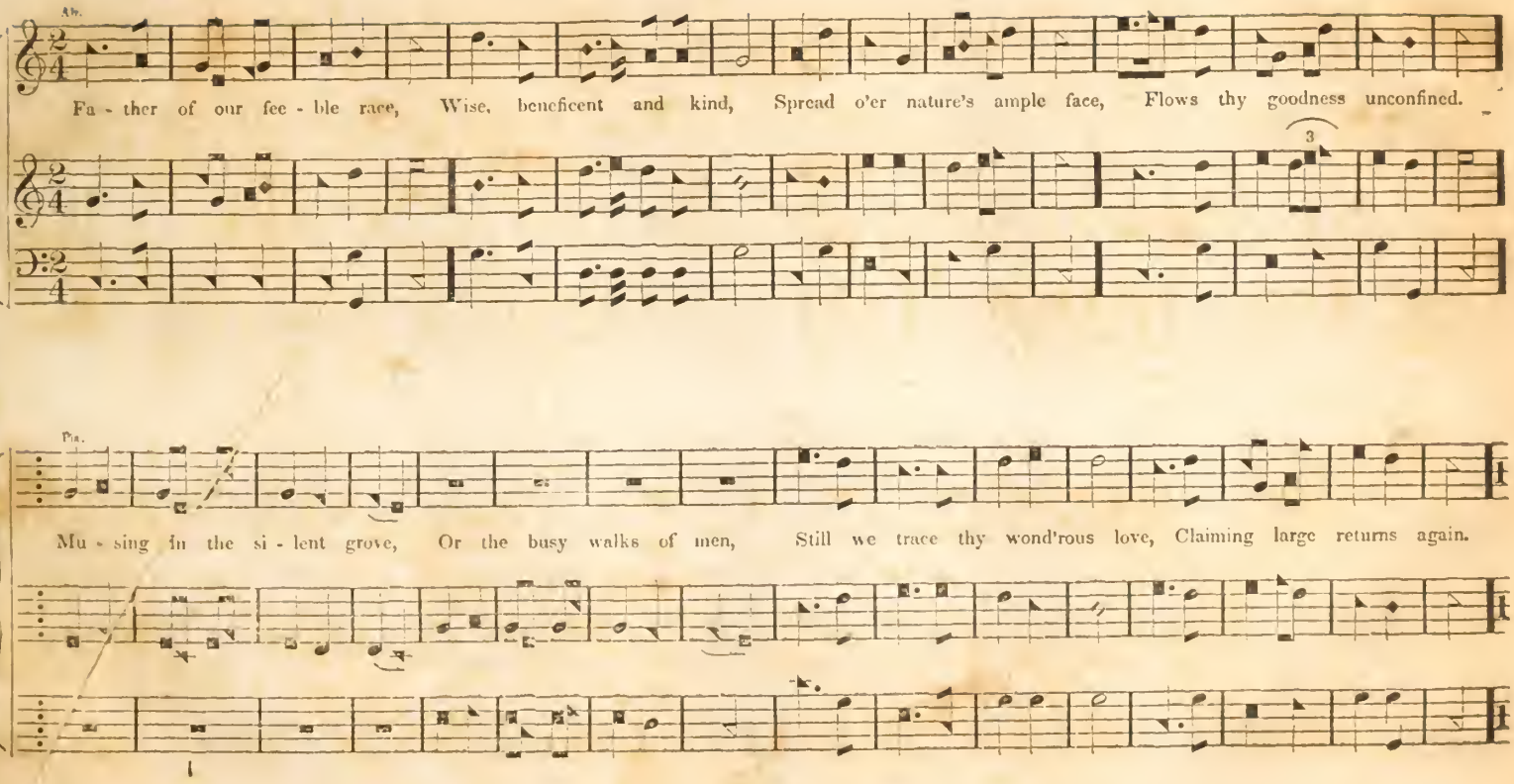
POLAND, C. M. Sharp Key on F.



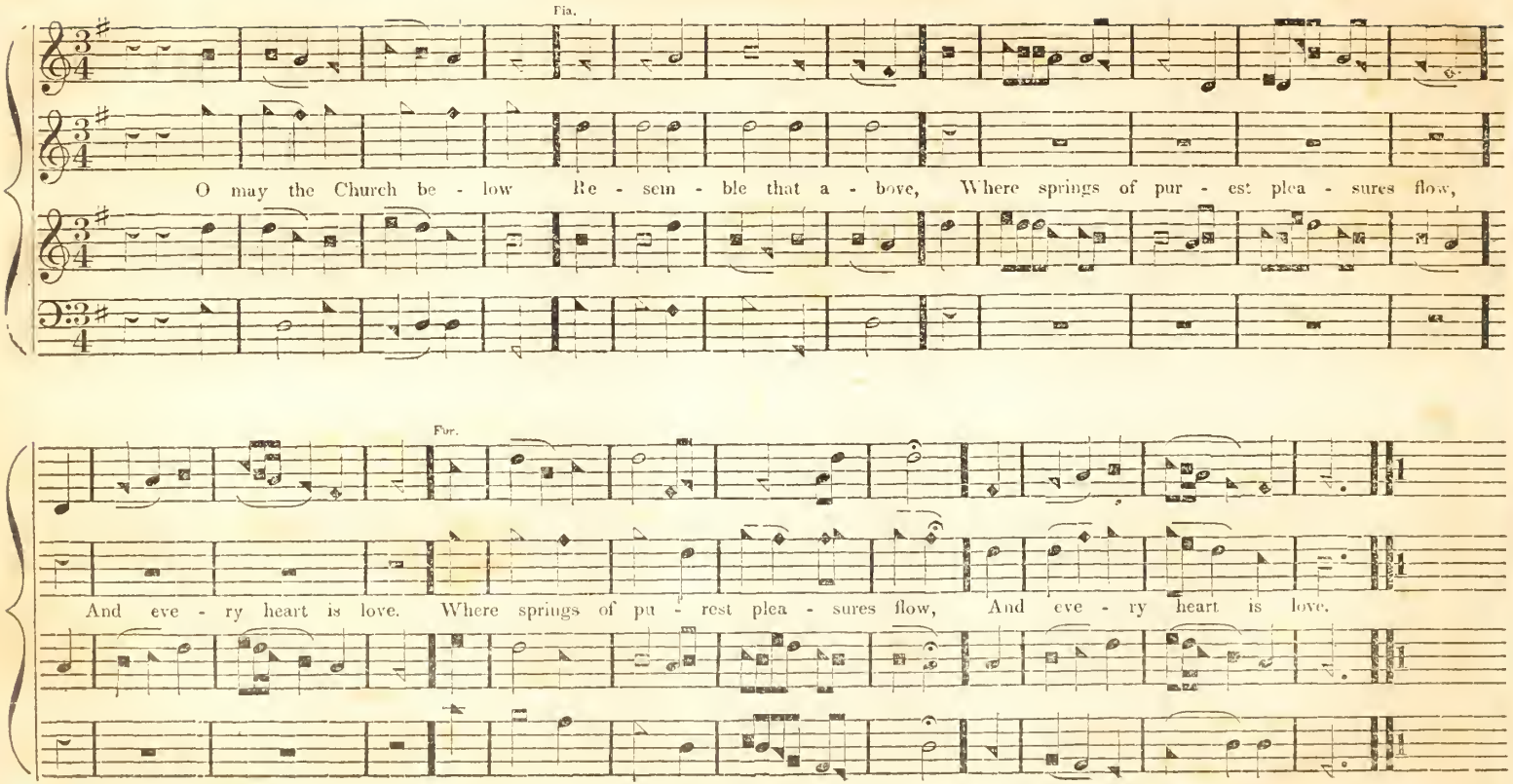

Treble and Bass. Soft.
Im - mor - tal an - gels bright and fair, In count - less ar - mies shine, At his right hand with gold - en harps, They
of - fer songs di - vine. At his right hand, with gold - en harps, They of - fer songs di - vine.
They brought his chariot from above, To bear Him to the throne, Clapp'd their triumphant :||: wings and cried, The glorious work is done.

AMSTERDAM, P. M. 7 and 6. Sharp Key on G.

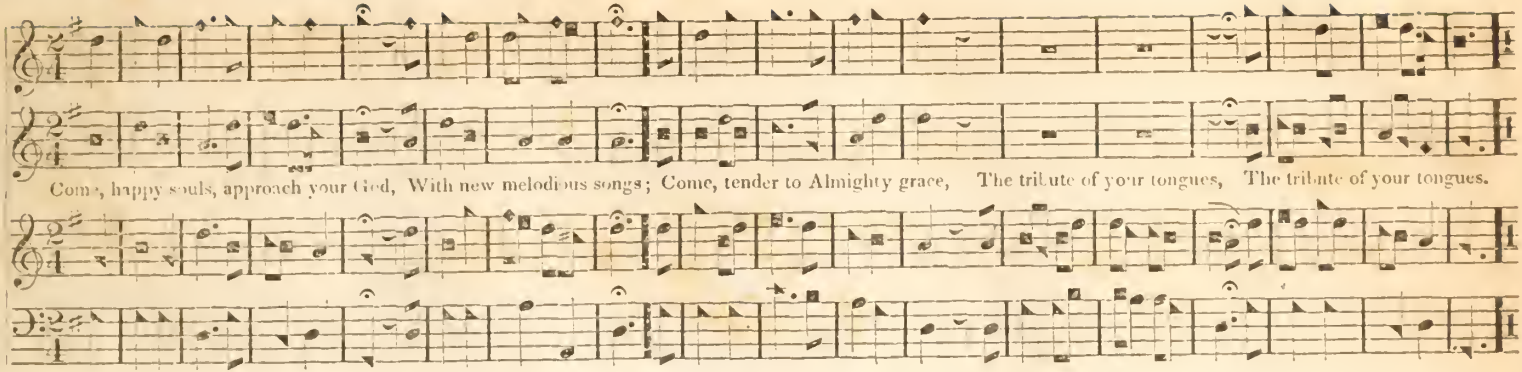



Fa - ther of our fee - ble race, Wise, beneficent and kind, Spread o'er nature's ample face, Flows thy goodness unconfined.
Mu - sing in the si - lent grove, Or the busy walks of men, Still we trace thy wond'rous love, Claiming large returns again.

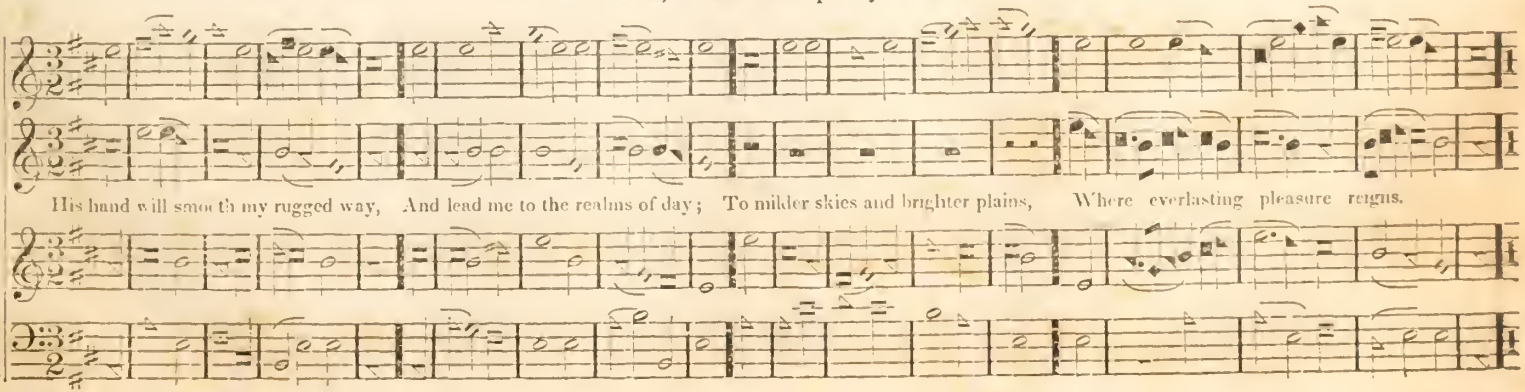
WAKEFIELD, S. M. Sharp Key on G.

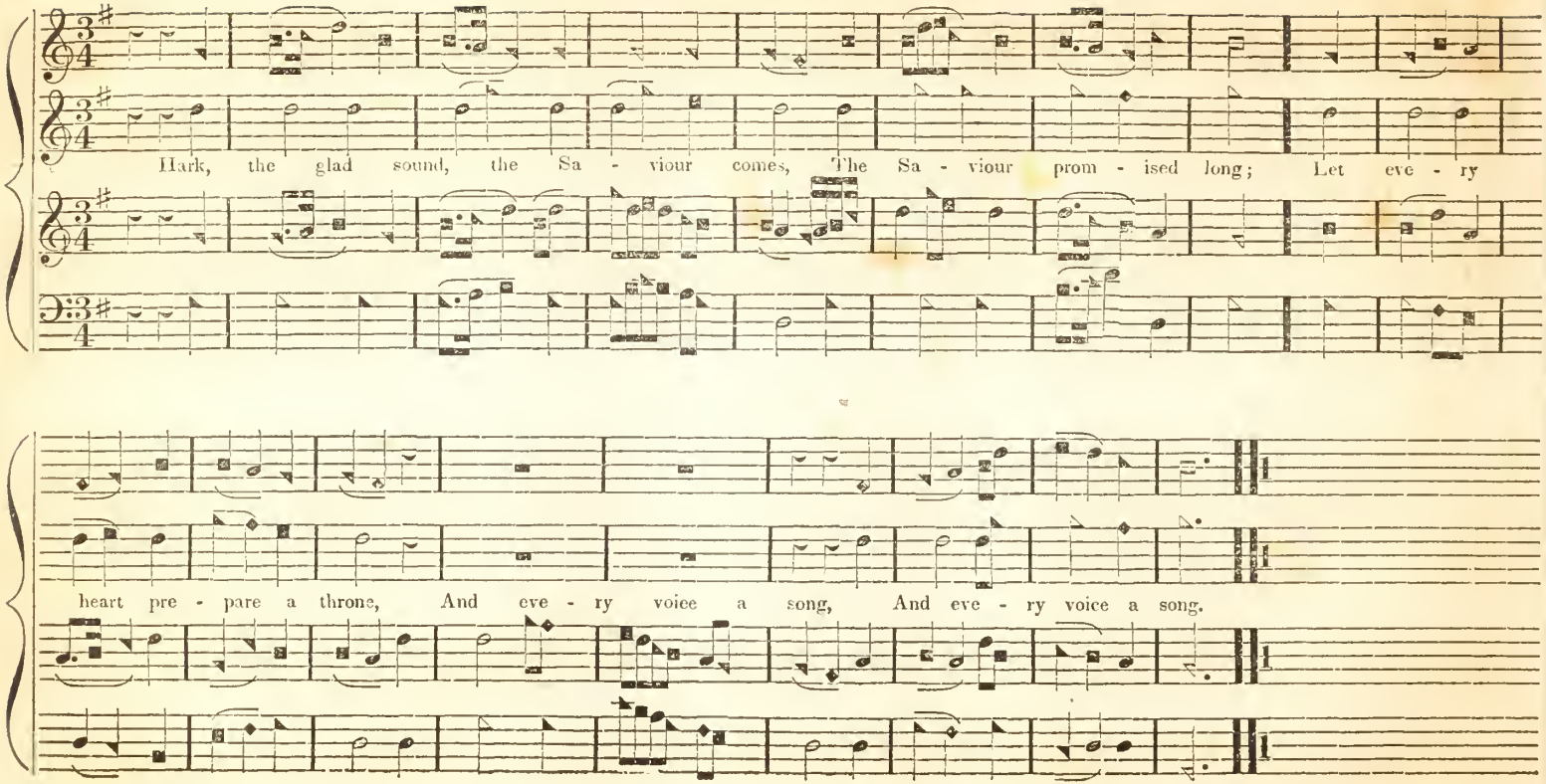


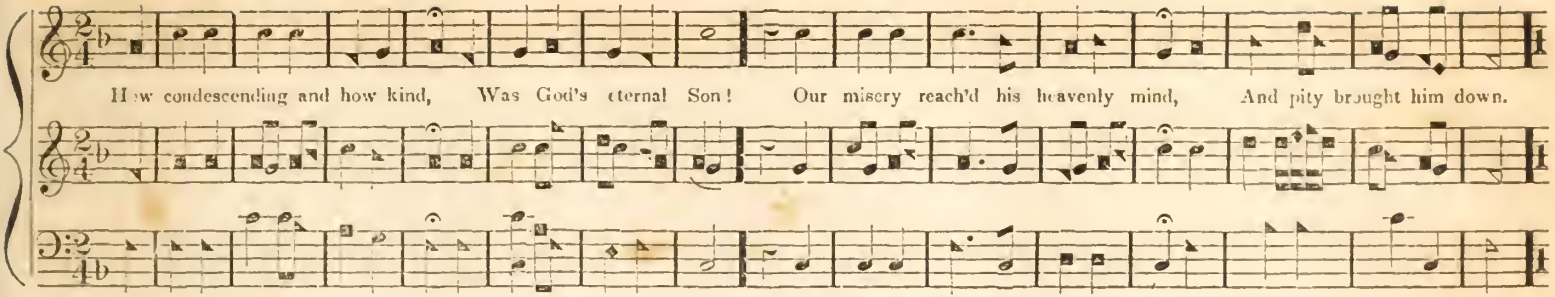
ST. ALBANS, C. M. Sharp Key on G.



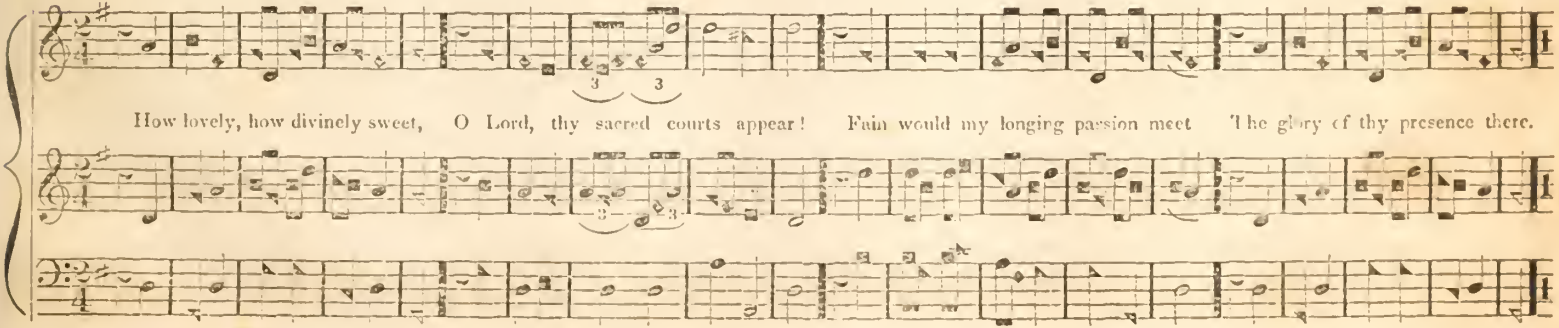
ST. PETER, L. M. Sharp Key on A.



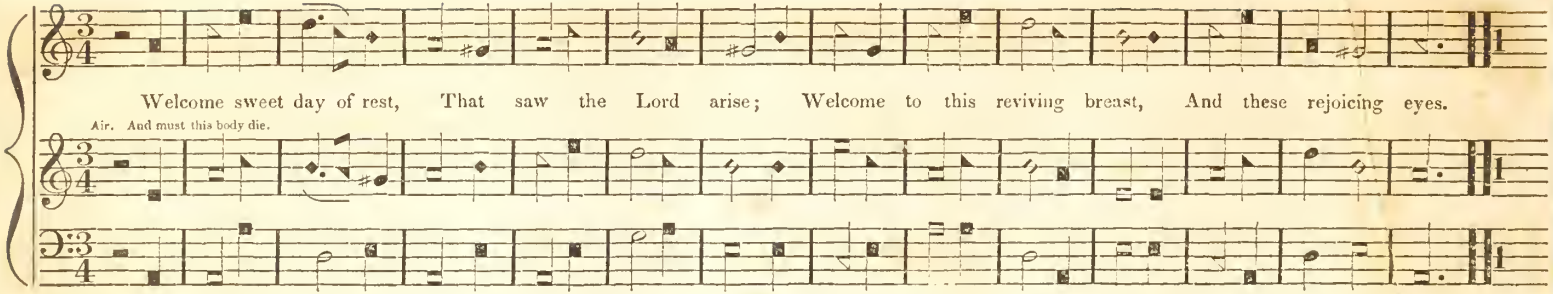

Hark, the glad sound, the Sa - viour comes, The Sa - viour prom - ised long; Let eve - ry
heart pre - pare a throne, And eve - ry voice a song, And eve - ry voice a song.



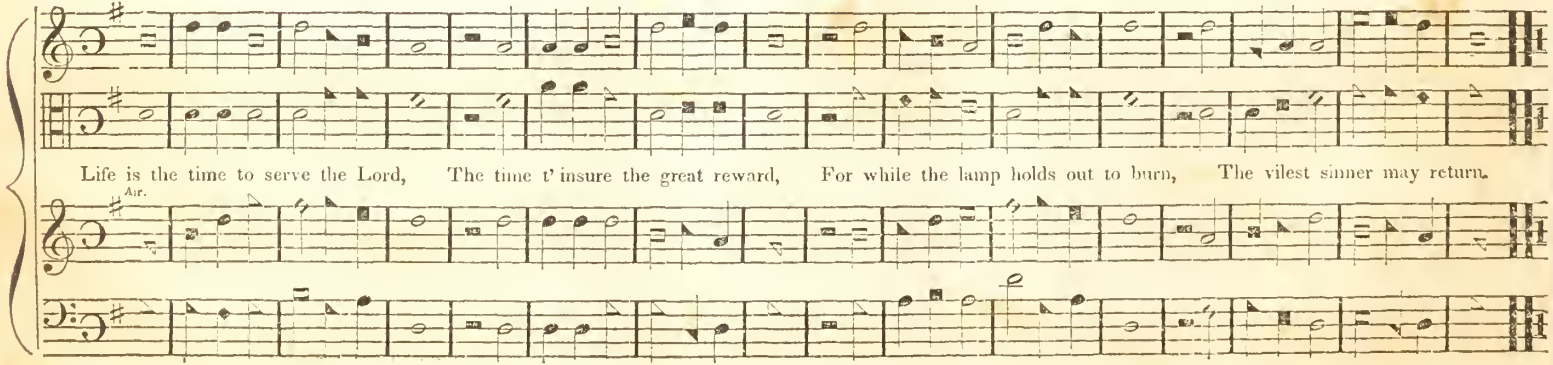
PORTUGAL, L. M. Sharp Key on G.

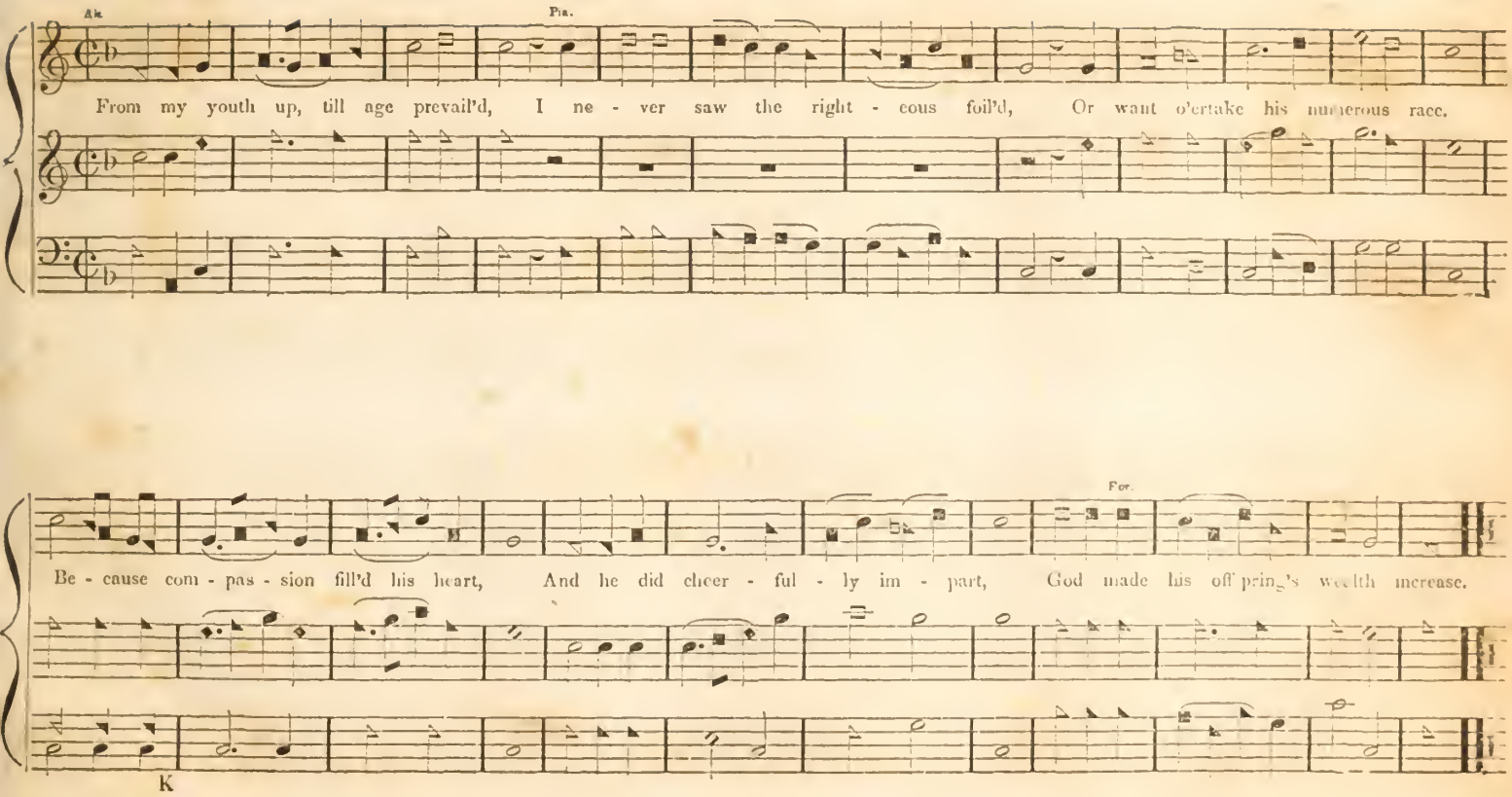


LITTLE MARLBOROUGH, S. M. Flat Key on A.

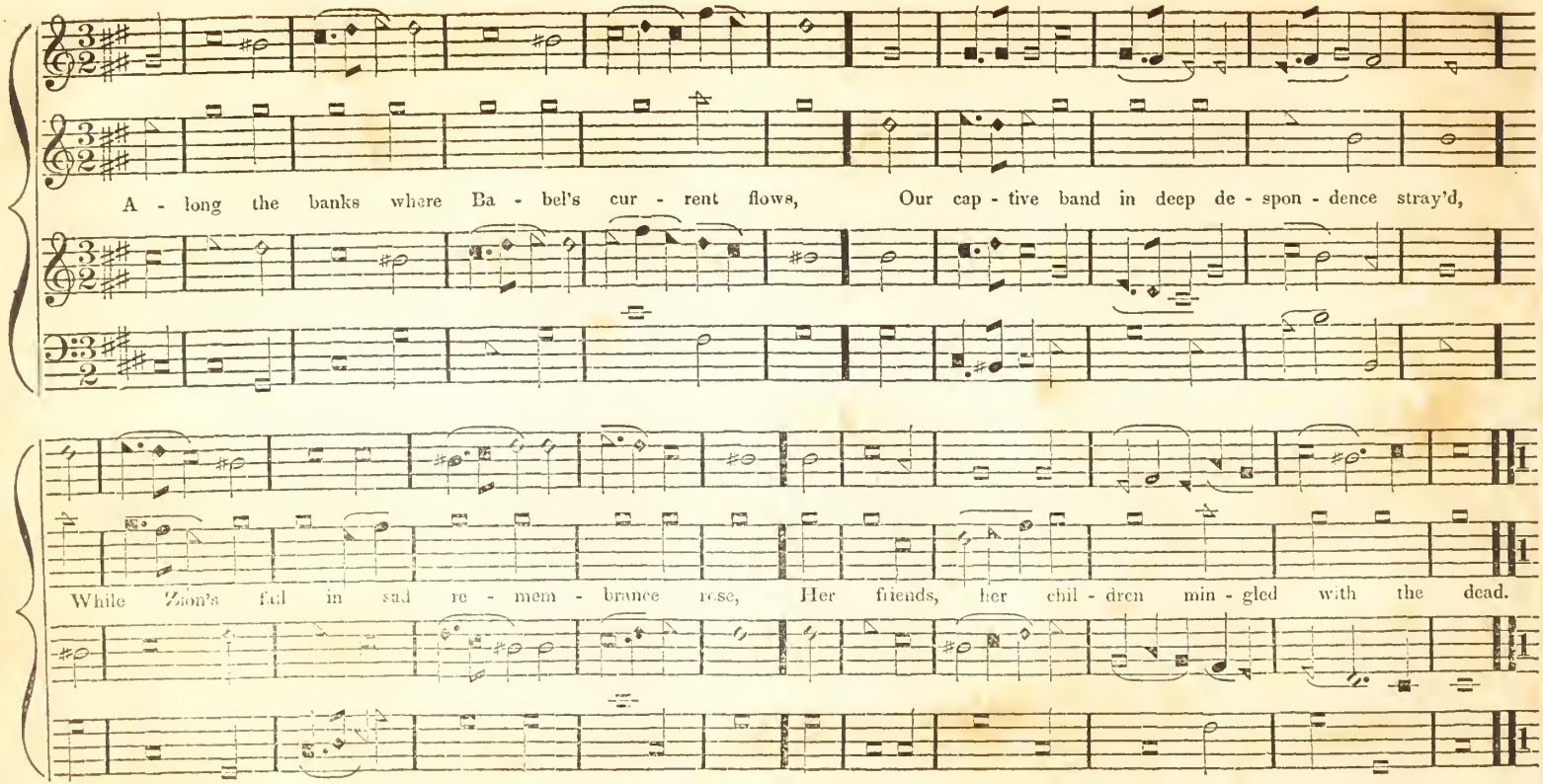


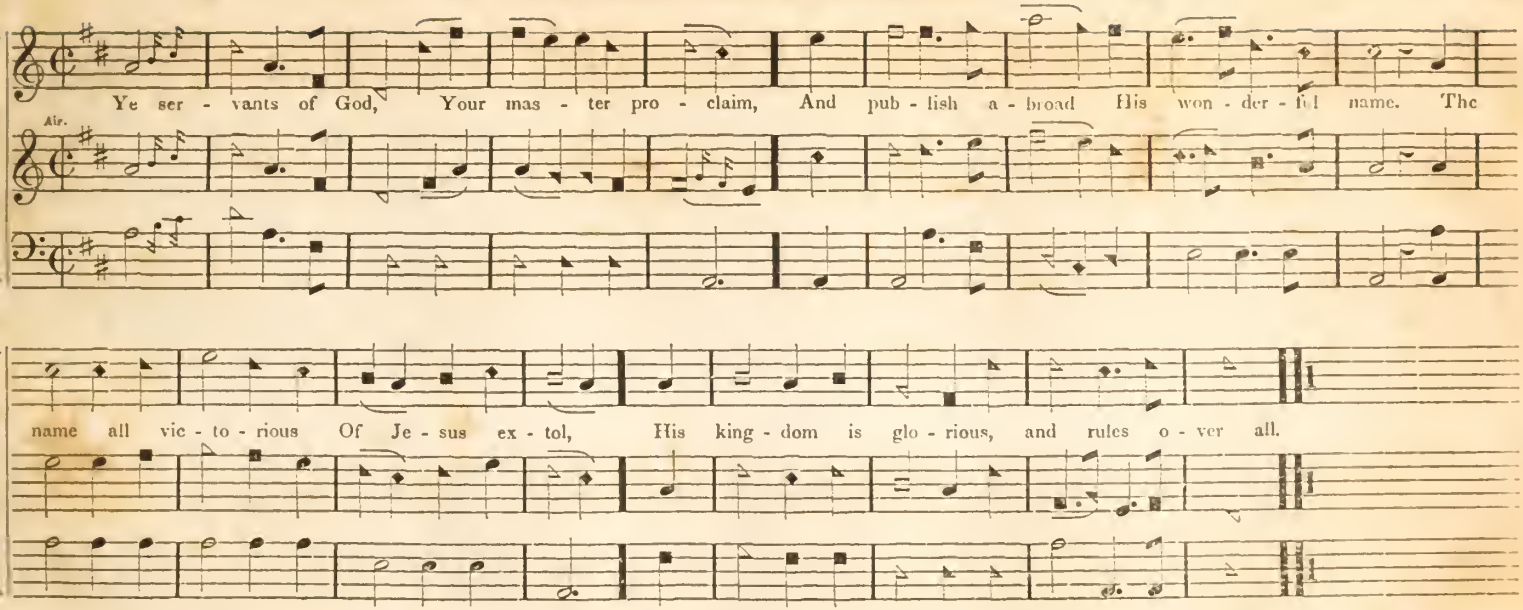
WELLS, L. M. Sharp Key on G.




Ak.
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 pring's wealth increase.
K

DESPONDENCE, 4 10s. Flat Key on C ♯.



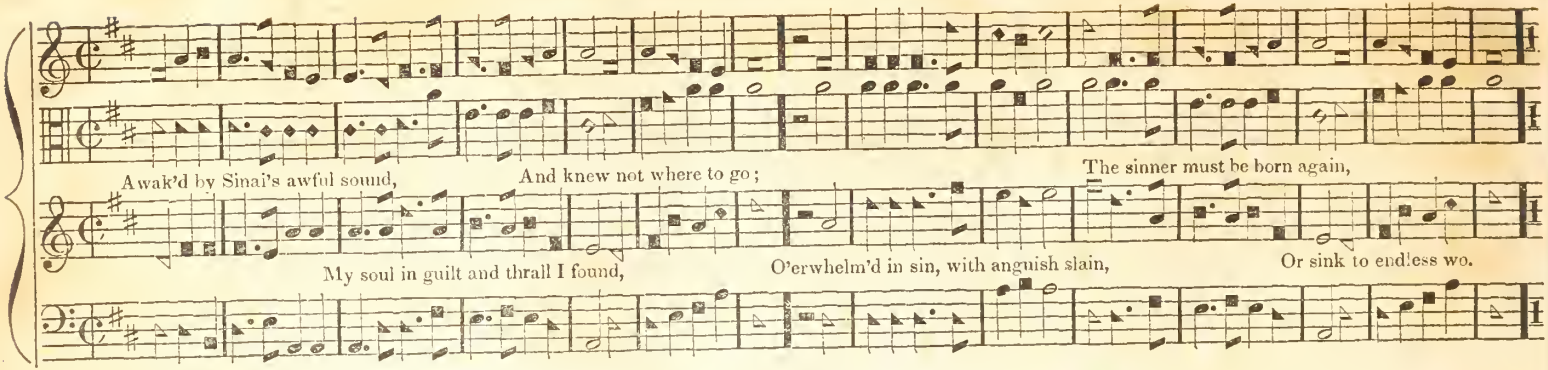


God ruleth on high
Almighty to save,
And still he is nigh,
His presence we have.
The great congregation
His triumph shall sing,
Ascribing salvation
To Jesus our King.

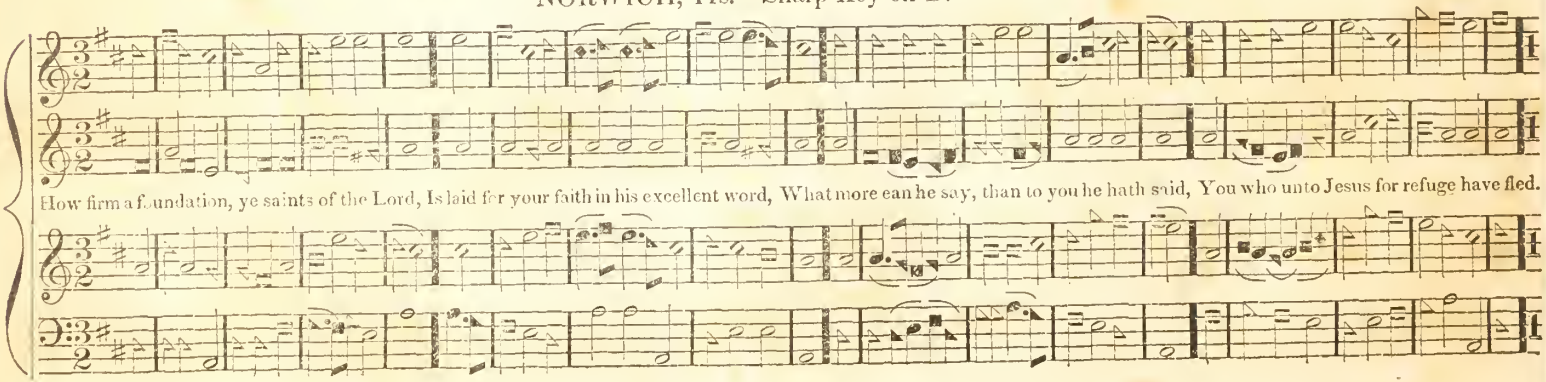
Salvation to God,
Who sits on the throne,
Let all cry aloud,
And honour the Son,
Our Jesus's praises
The angels proclaim,
Fall down on their faces,
And worship the Lamb.

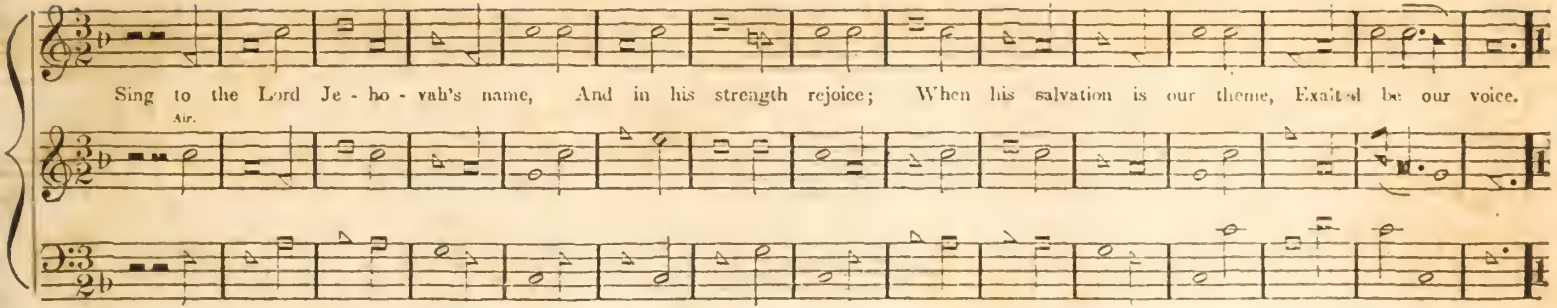
Then let us adore,
And give him his right,
All glory and power,
And wisdom and might,
All honour and blessing,
With angels above,
And thanks never ceasing,
And infinite love.

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

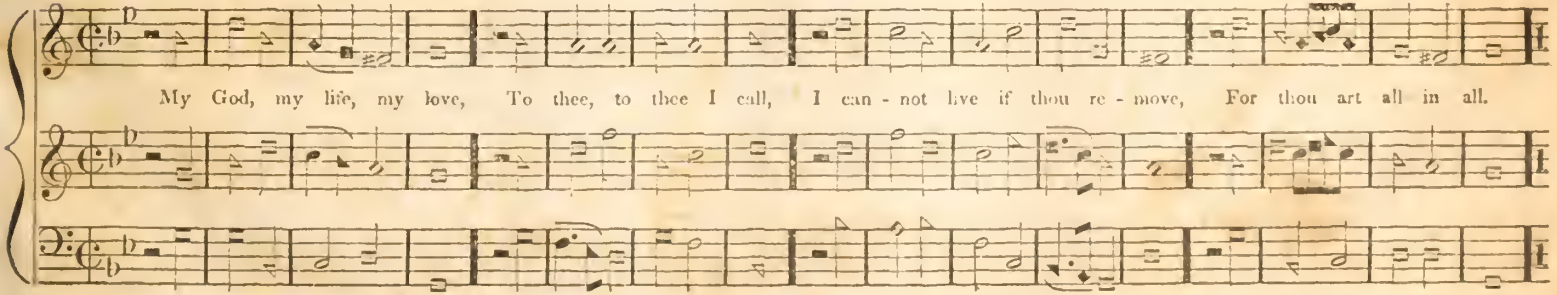


NORWICH, 11s. Sharp Key on D.

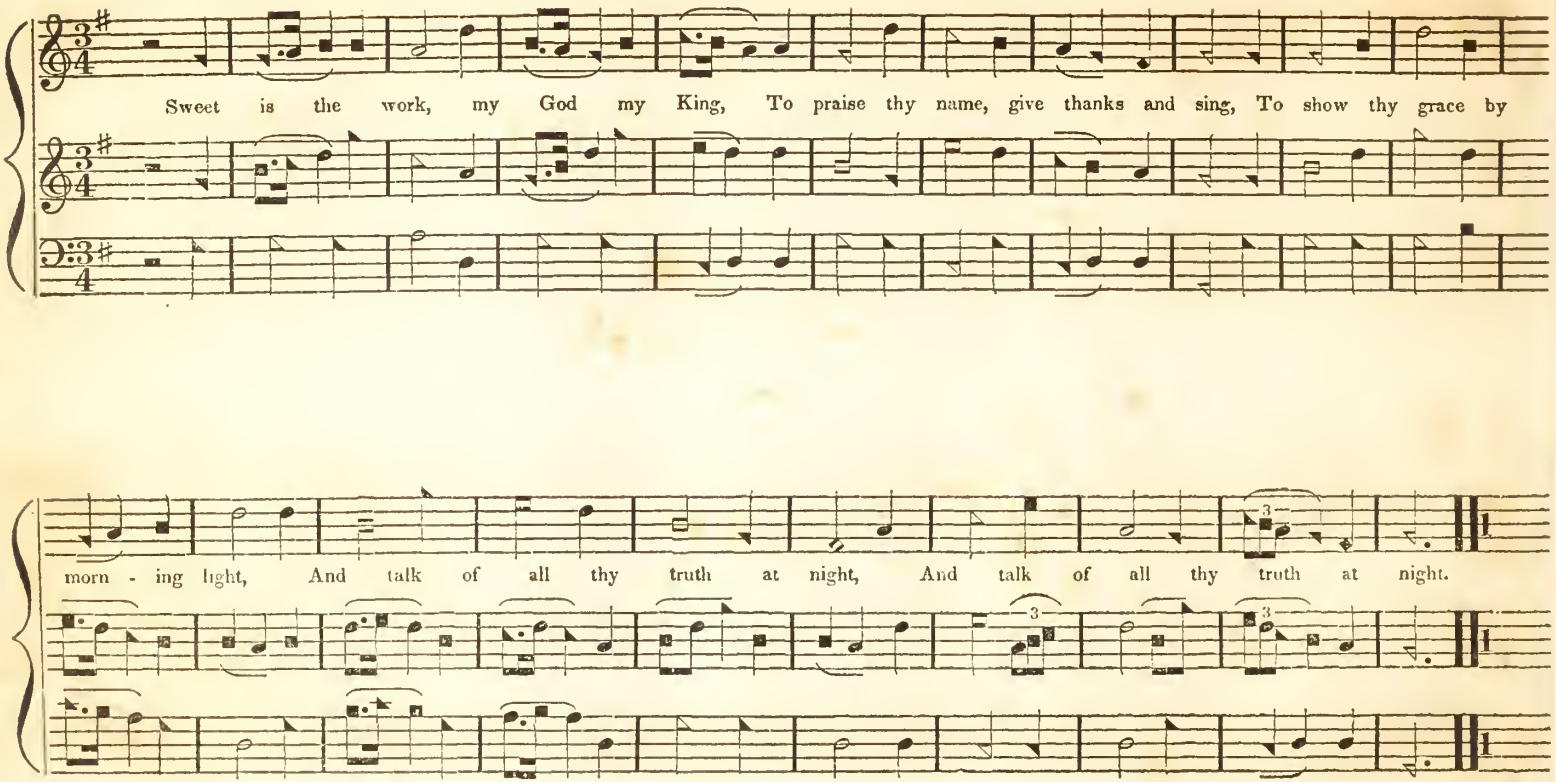


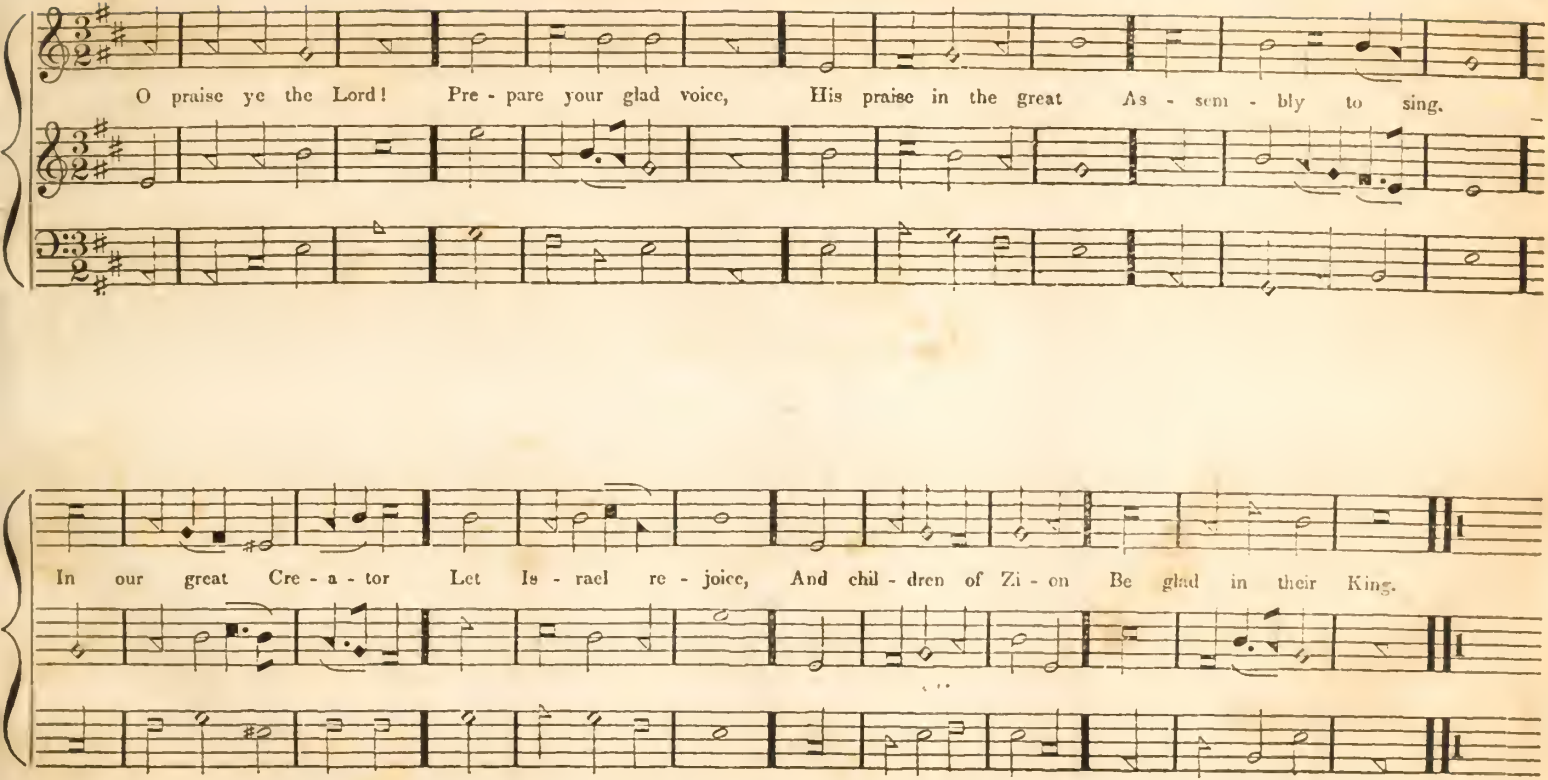


EGYPT, S. M. Flat Key on G.

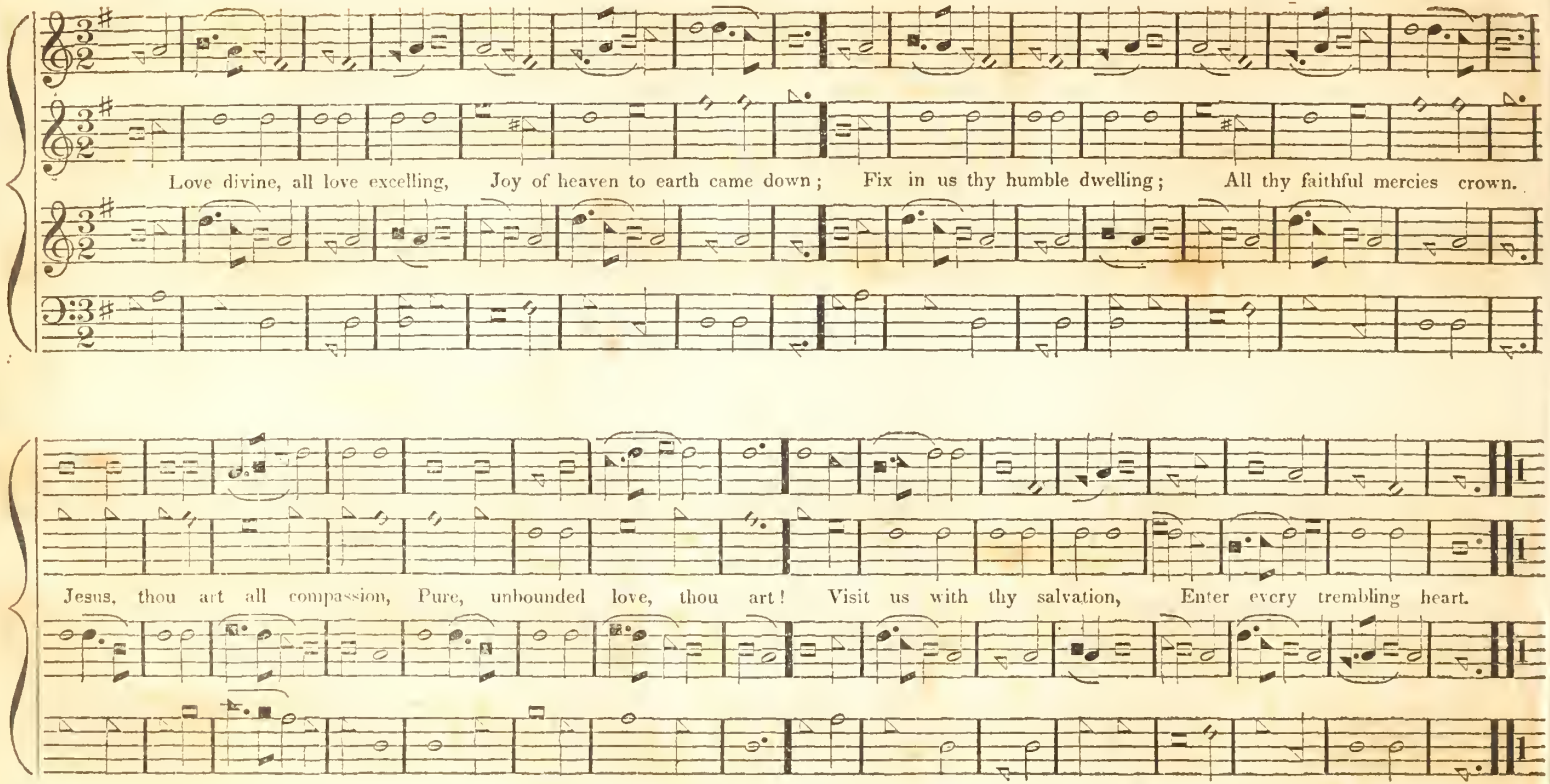


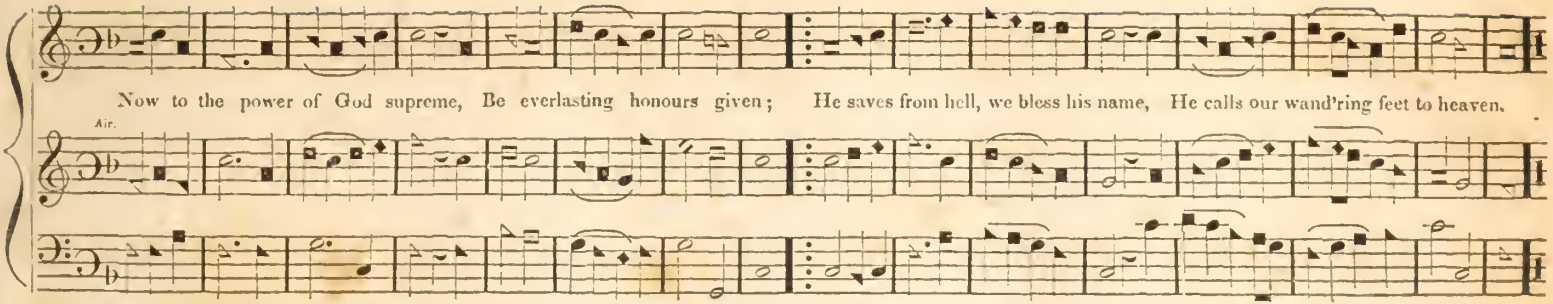
CASTLE STREET, L. M. Sharp Key on G.



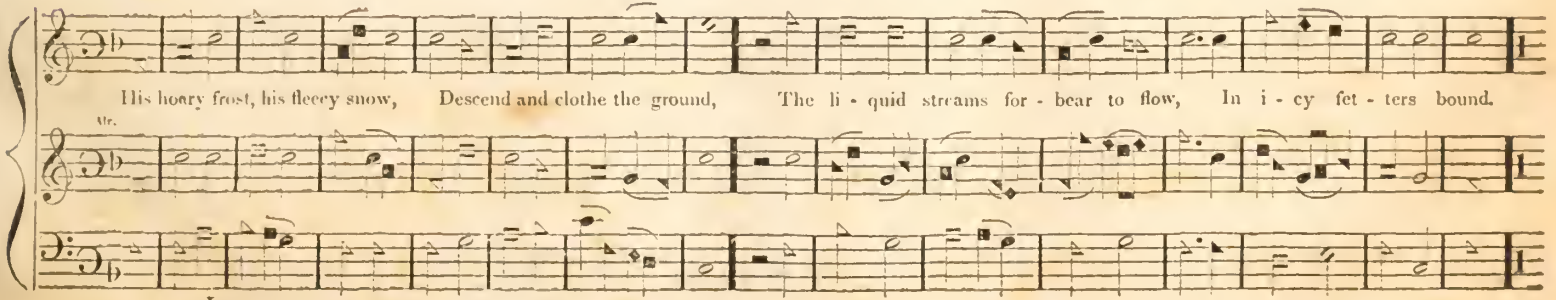

O praise ye the Lord! Pre - pare your glad voice, His praise in the great As - sem - bly to sing.
In our great Cre - a - tor Let Is - rael re - joice, And chil - dren of Zi - on Be glad in their King.

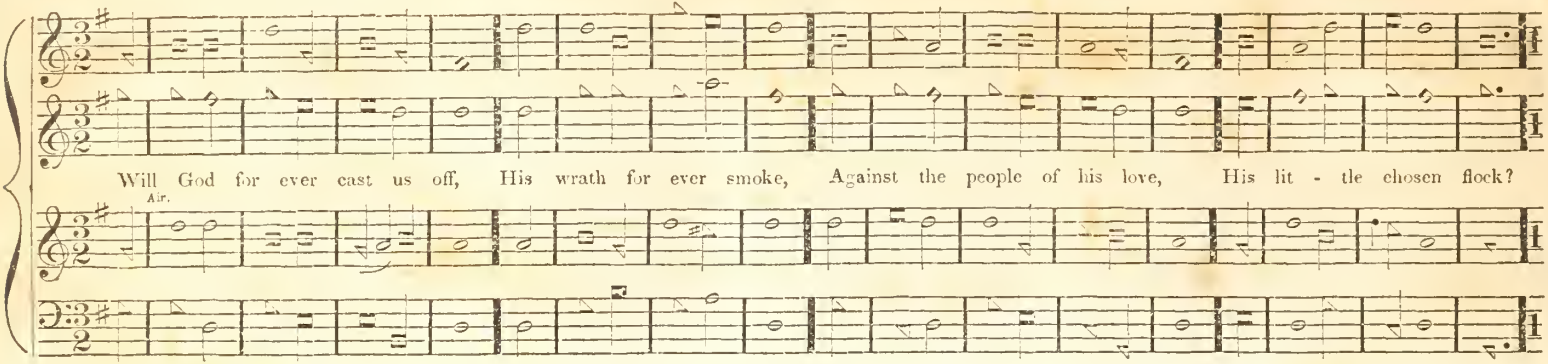
STAMFORD, 8, 7, 8, 7, 8, 7, 8, 7. Sharp Key on G.



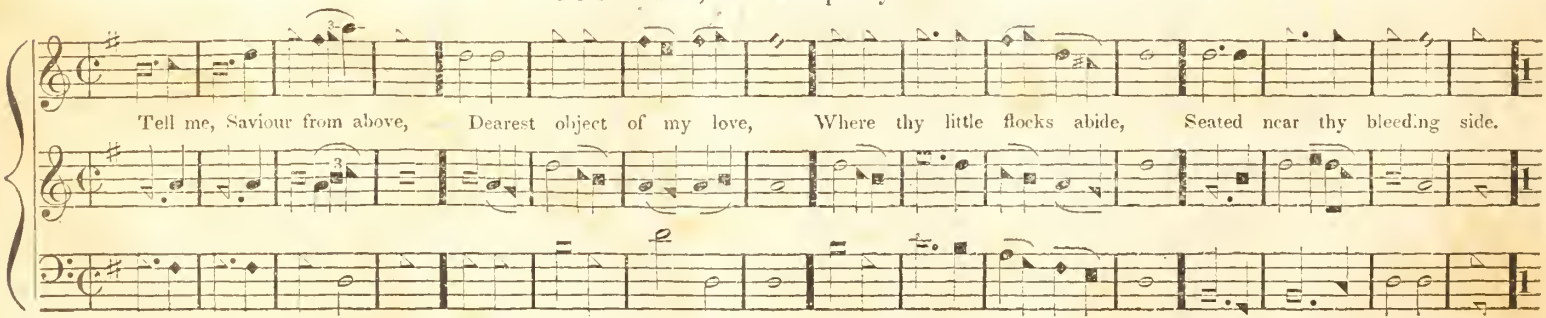


WINTER, C. M. Sharp Key on F.

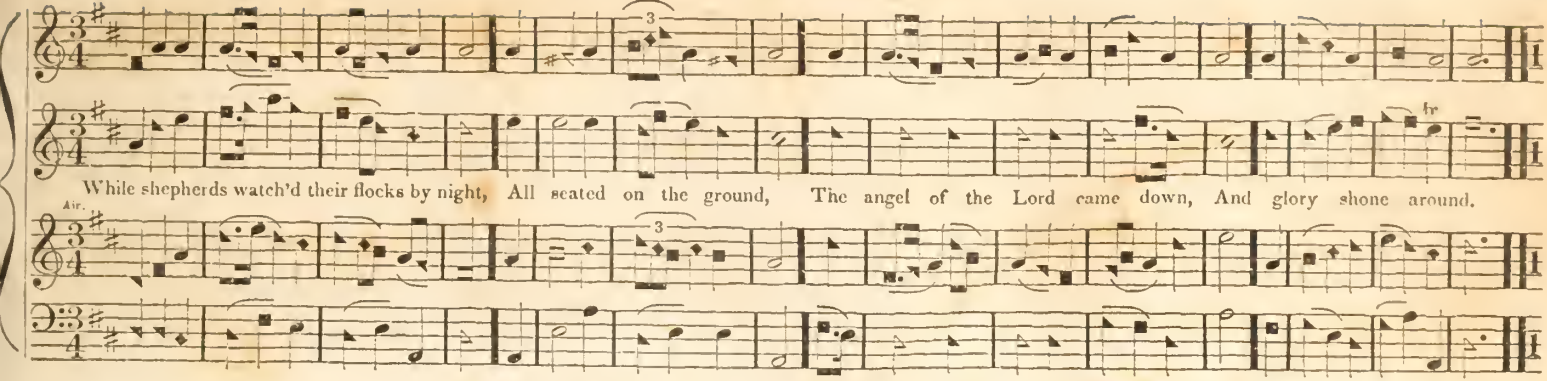




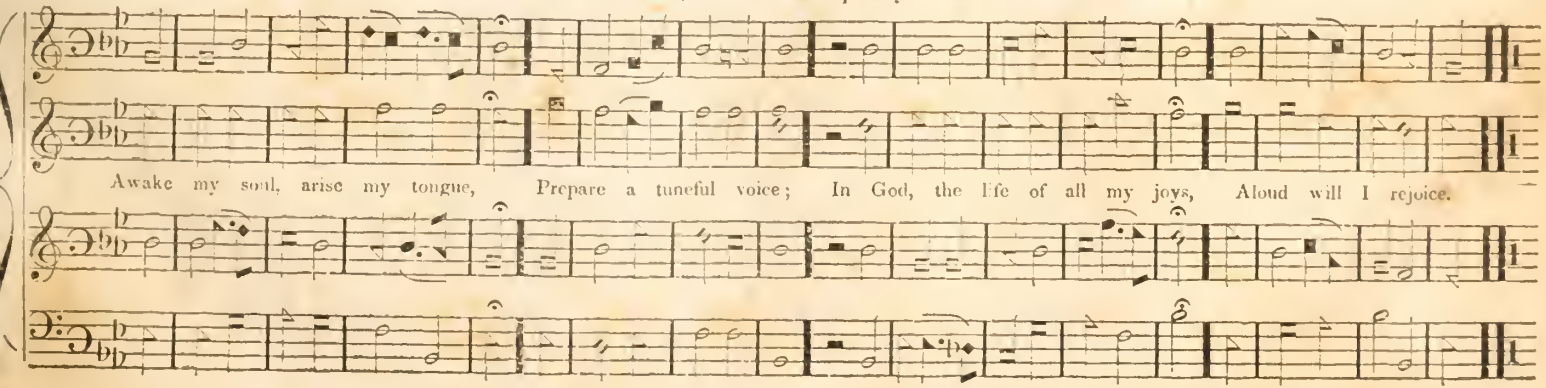
COOKHAM, 7s. Sharp Key on G.



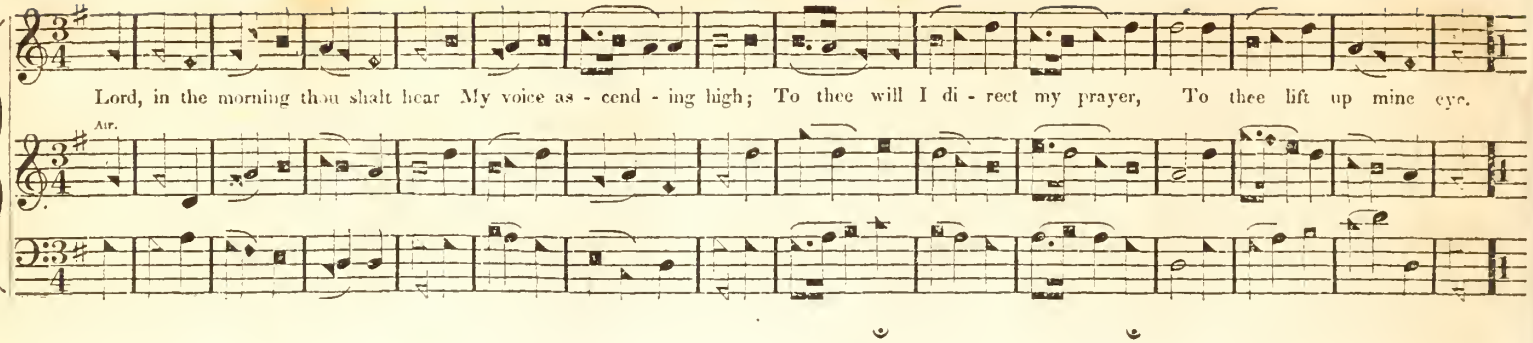
BRAINTREE, C. M. Sharp Key on D.



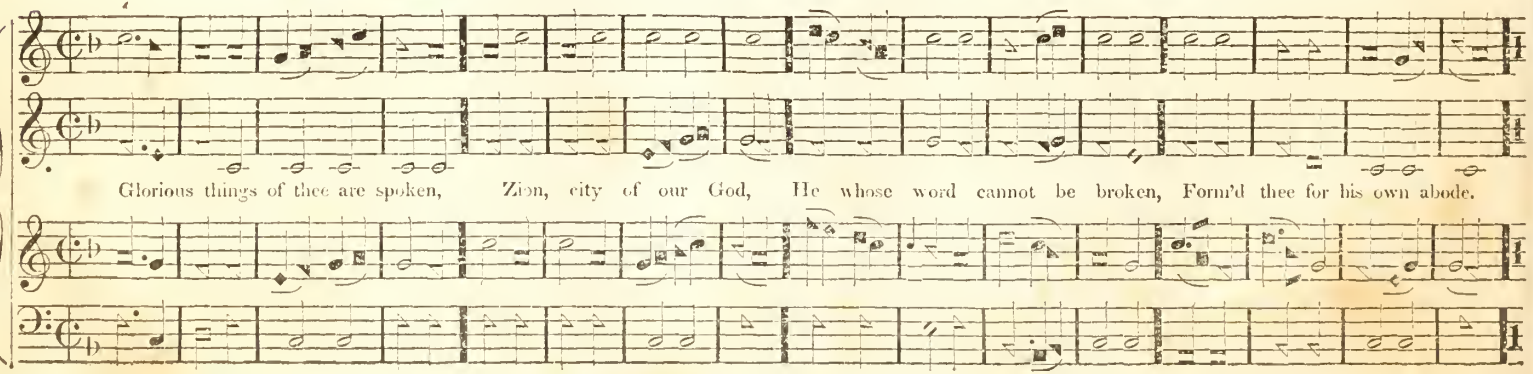
BLANDFORD, C. M. Sharp Key on E ♭.

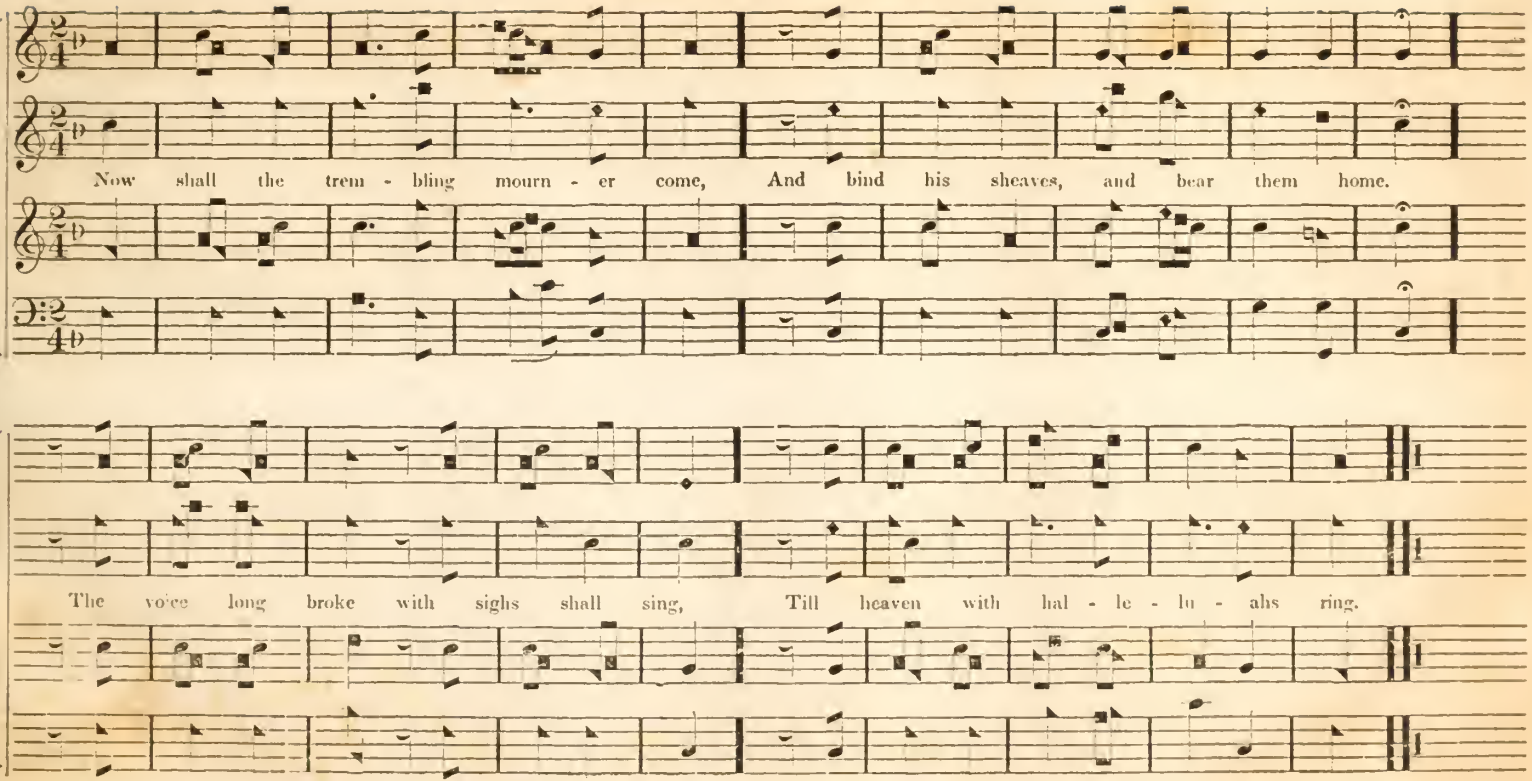


IRISH, C. M. Sharp Key on G.

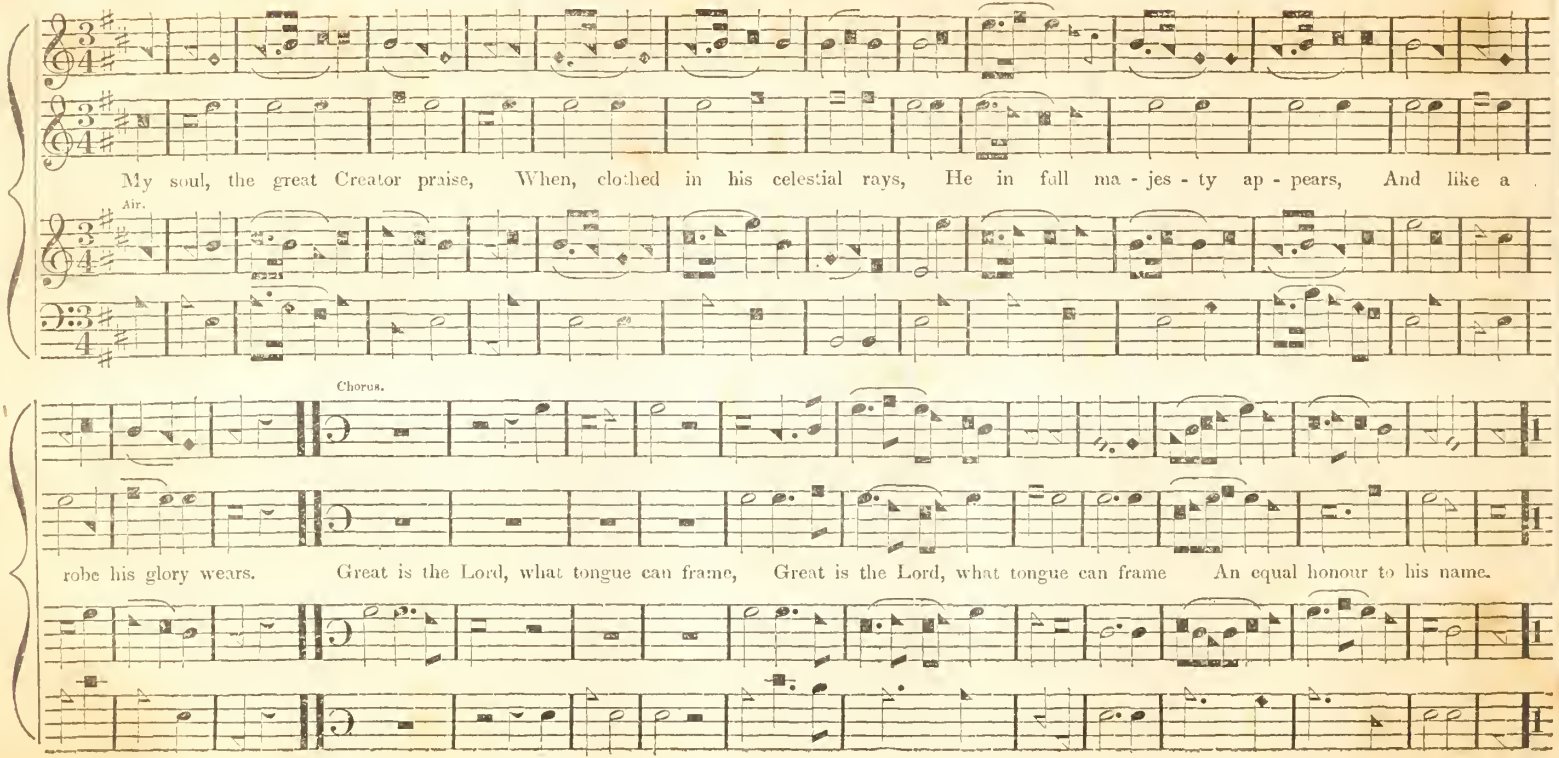


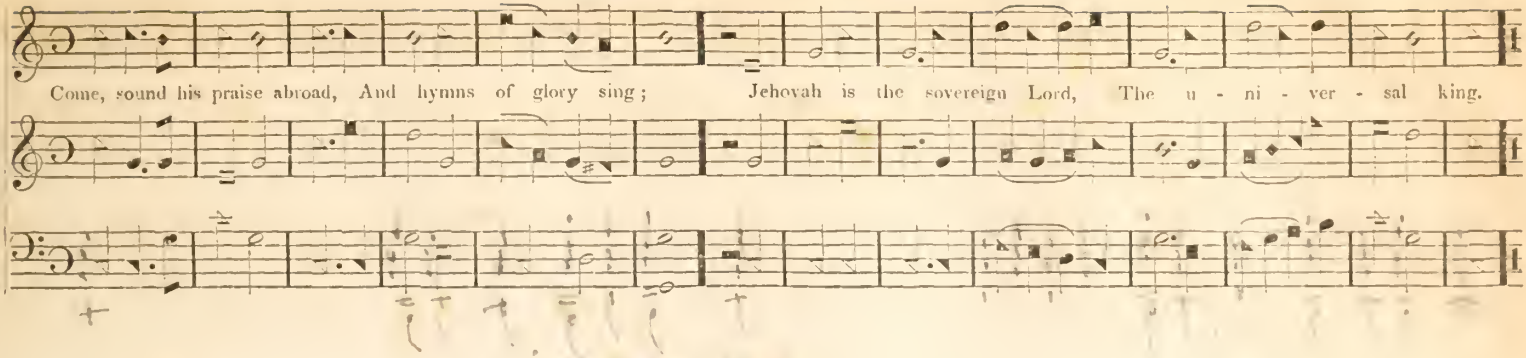
WORTHING, 8s and 7s. Sharp Key on F.



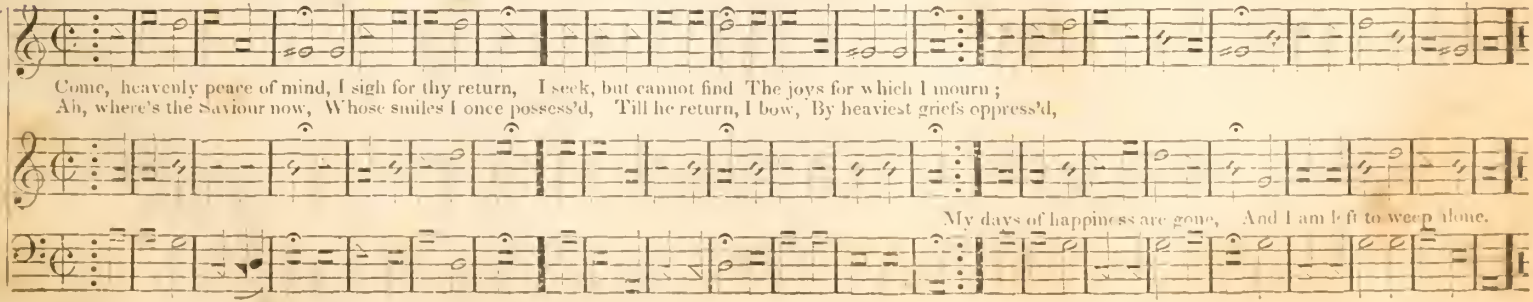

Now shall the trem - bling mourn - er come, And bind his sheaves, and bear them home.
The voice long broke with sighs shall sing, Till heaven with hal - le - lu - ahs ring.

BROOMSGROVE, P. M. Sharp Key on A.

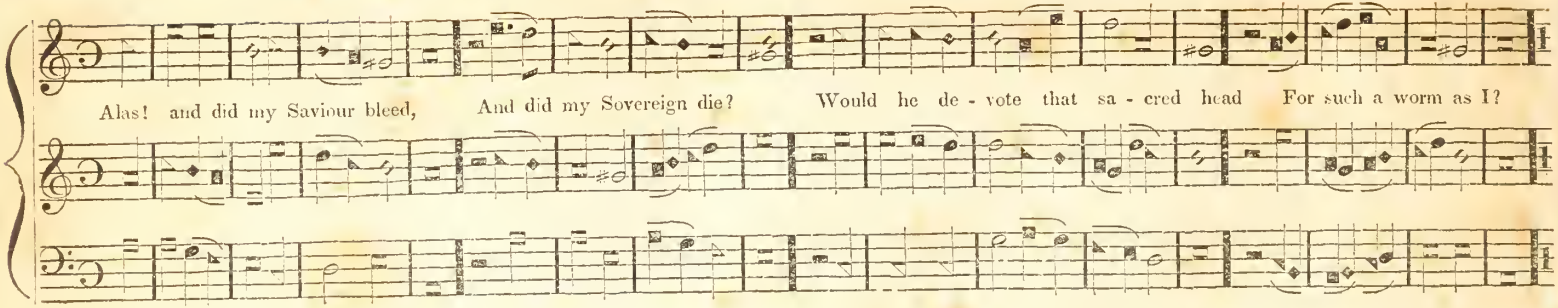




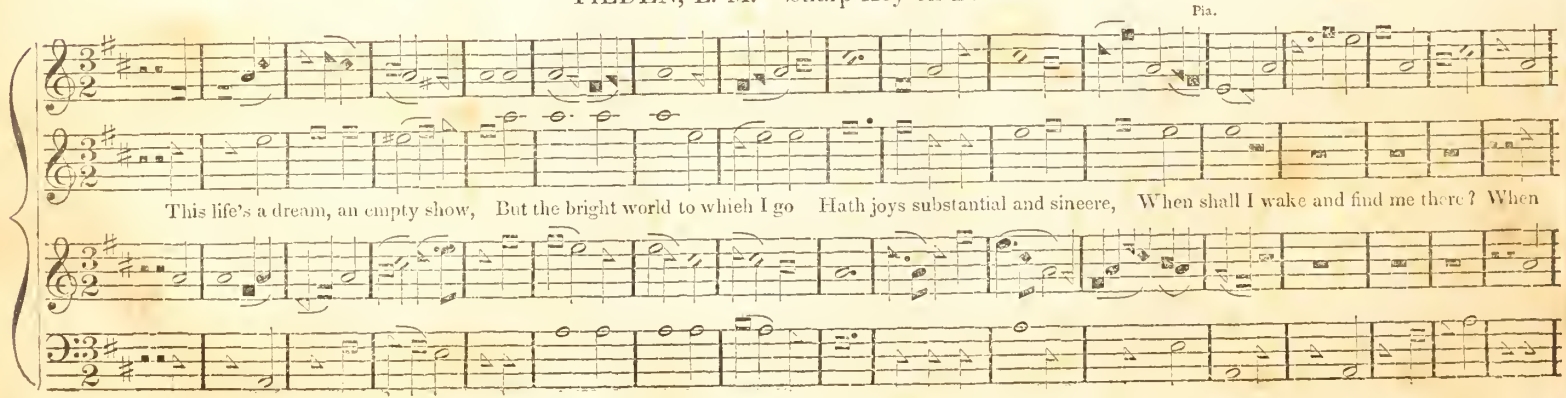
PEACE, 8 6s and 2 8s. Flat Key on A. Van Deventer.

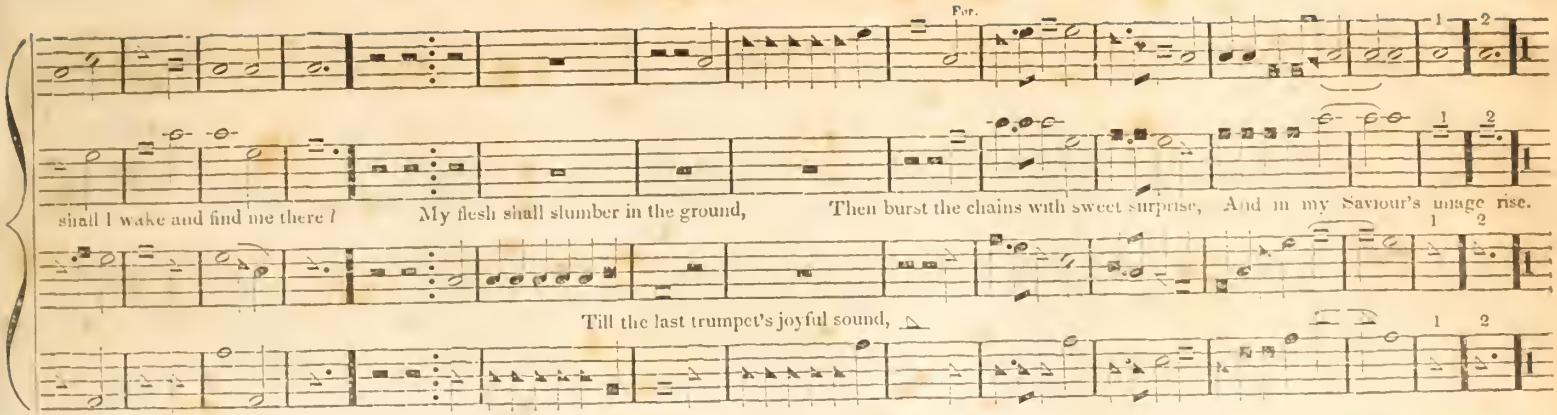


WALSAL, C. M. Flat Key on A.

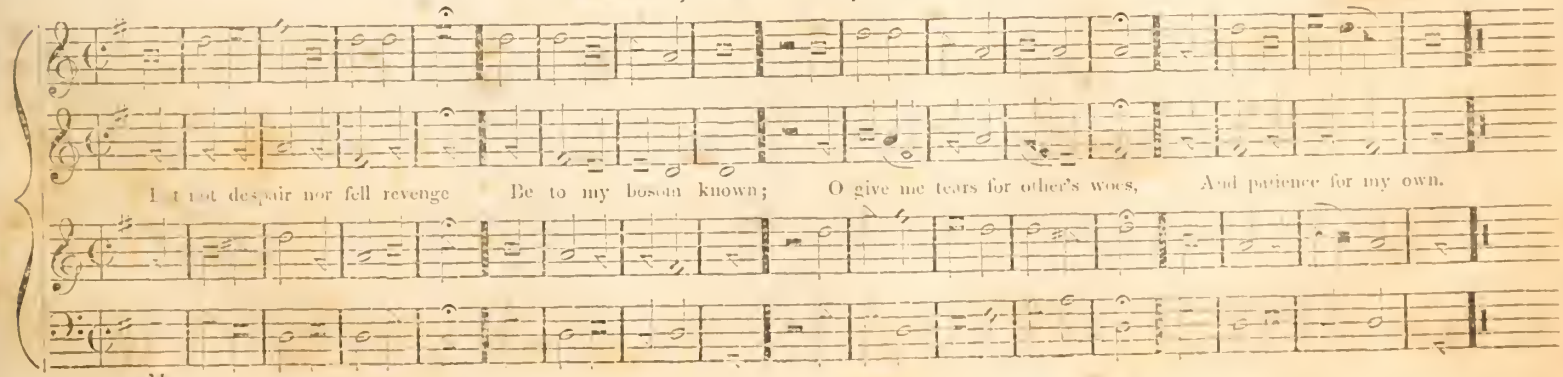


TILDEN, L. M. Sharp Key on D.

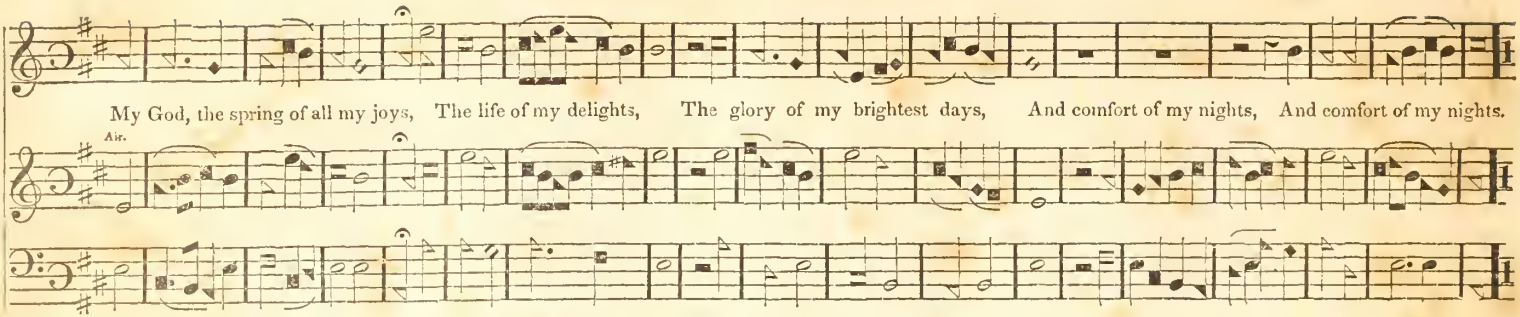




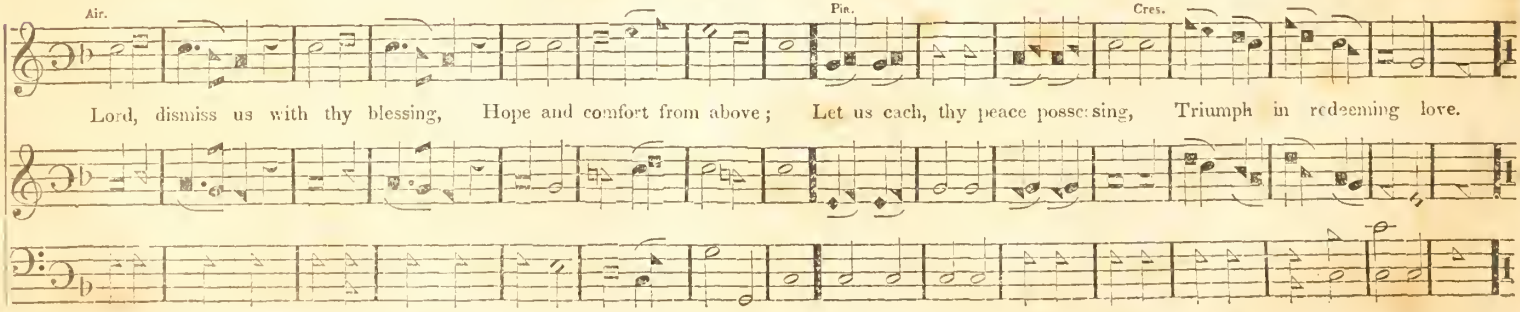
DUNDEE, C. M. Sharp Key on G.

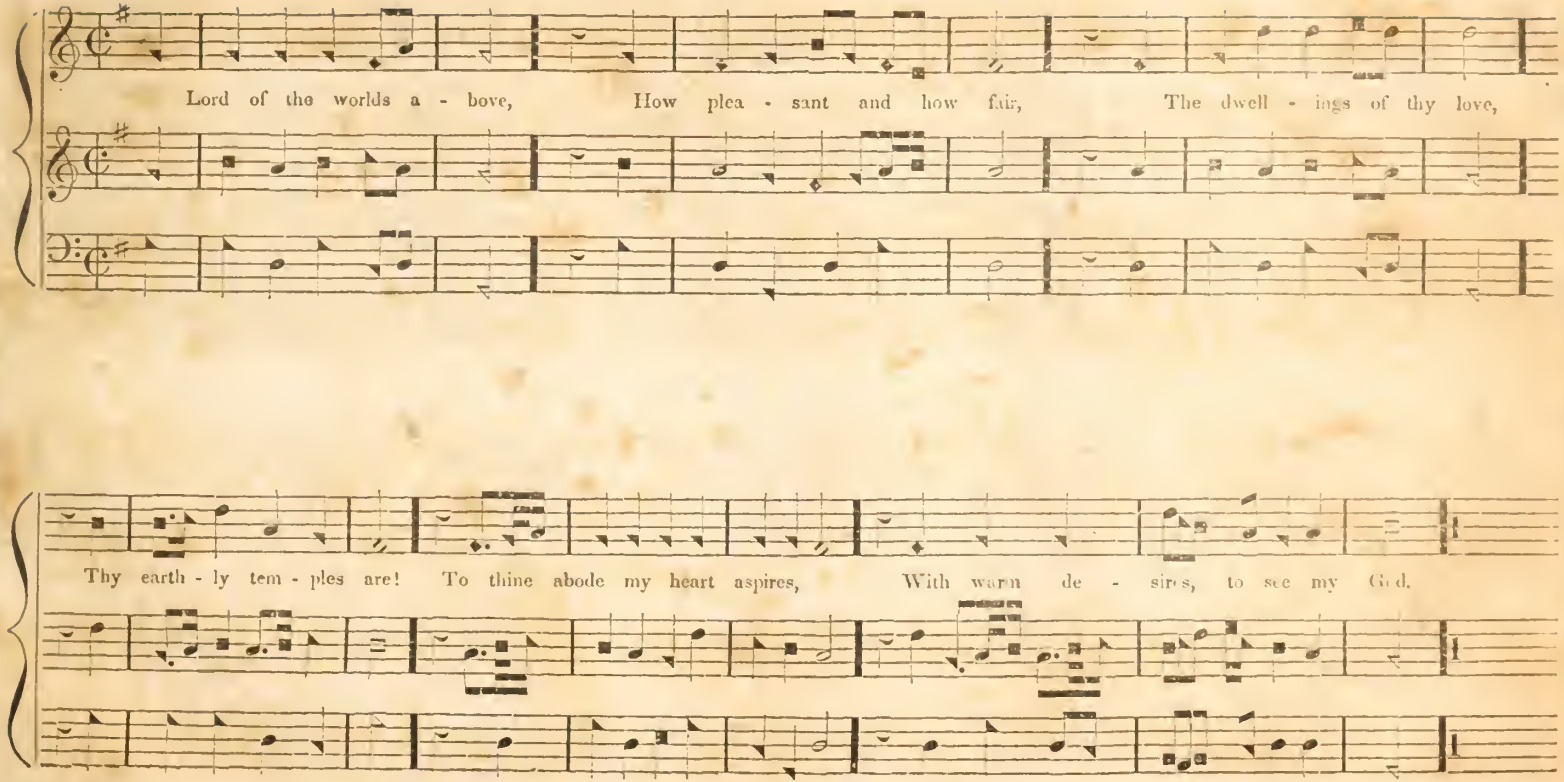


MOUNT PLEASANT, C. M. Sharp Key on A.

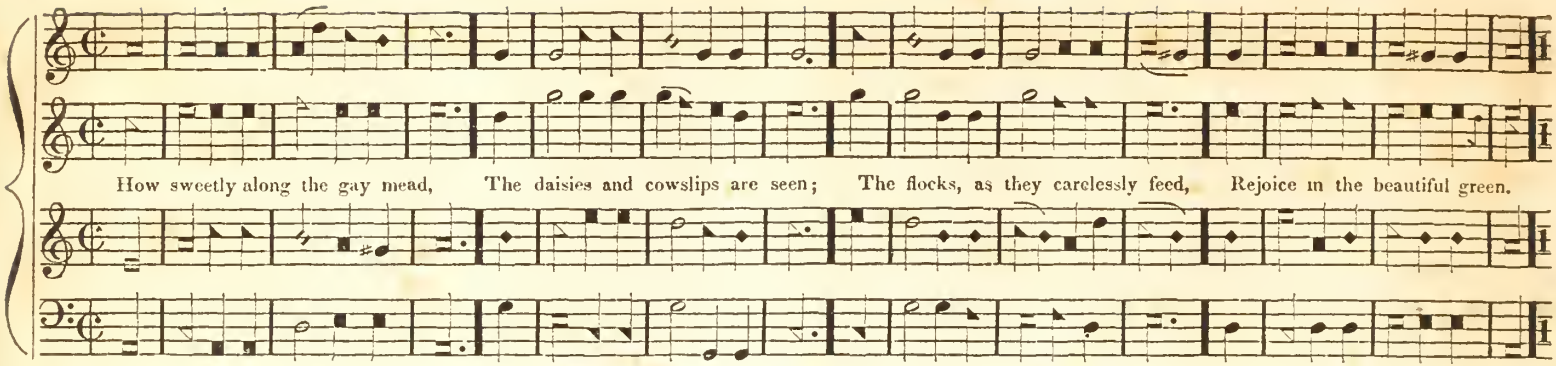


DISMISSION, P. M. Sharp Key on F.

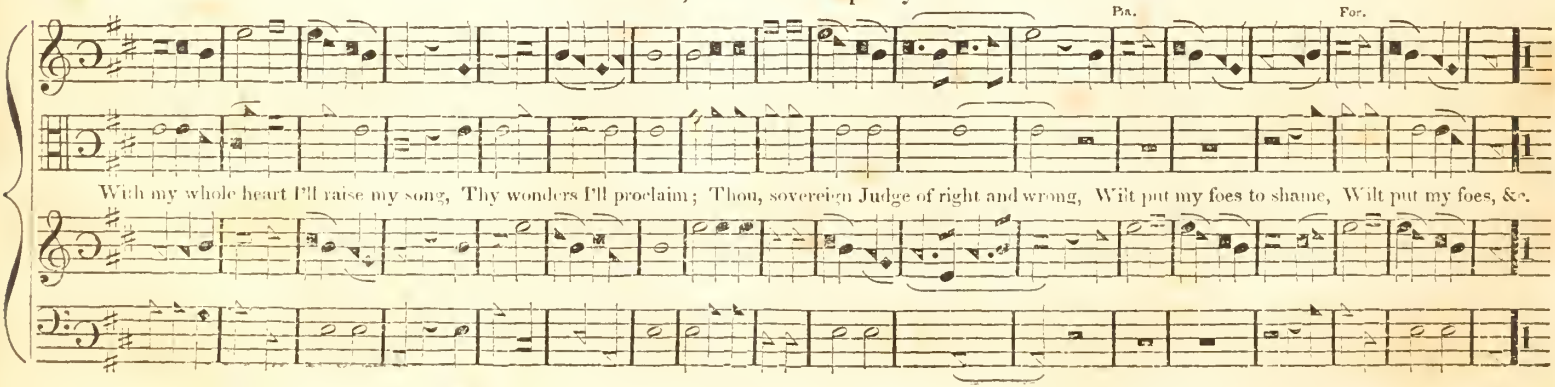


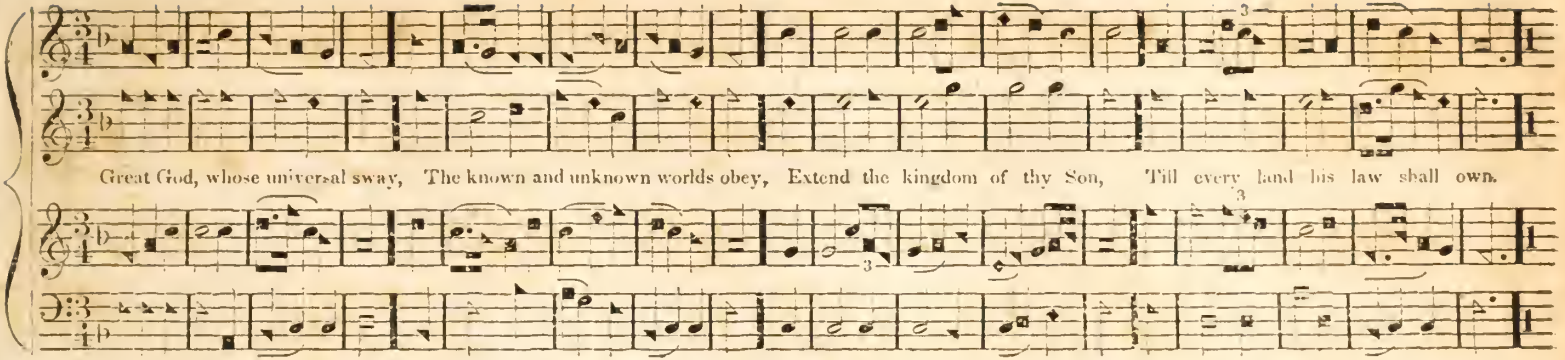

Lord of the worlds a - bove, How plea - sant and how fair, The dwell - ings of thy love,
Thy earth - ly tem - ples are! To thine abode my heart aspires, With warm de - sires, to see my God.

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

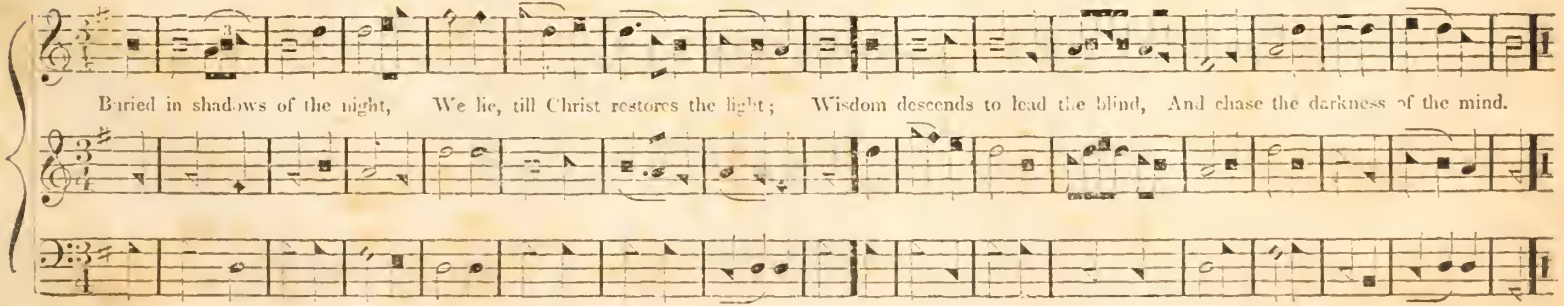


DEVIZES, C. M. Sharp Key on A.

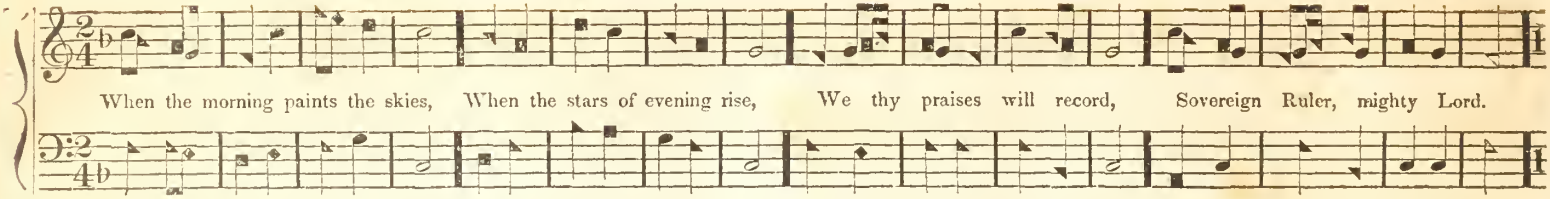




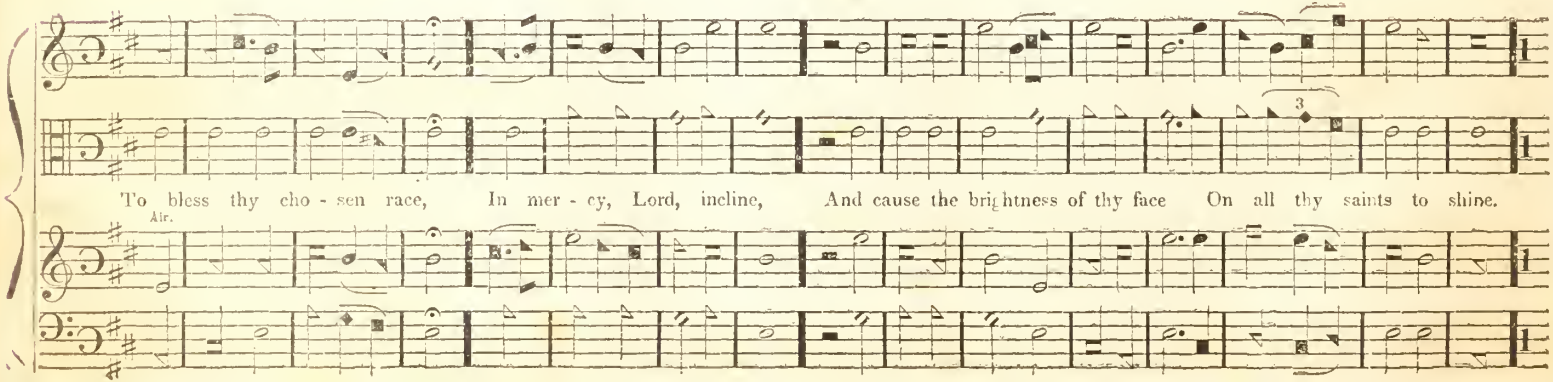
BRENTFORD, L. M. Sharp Key on G.

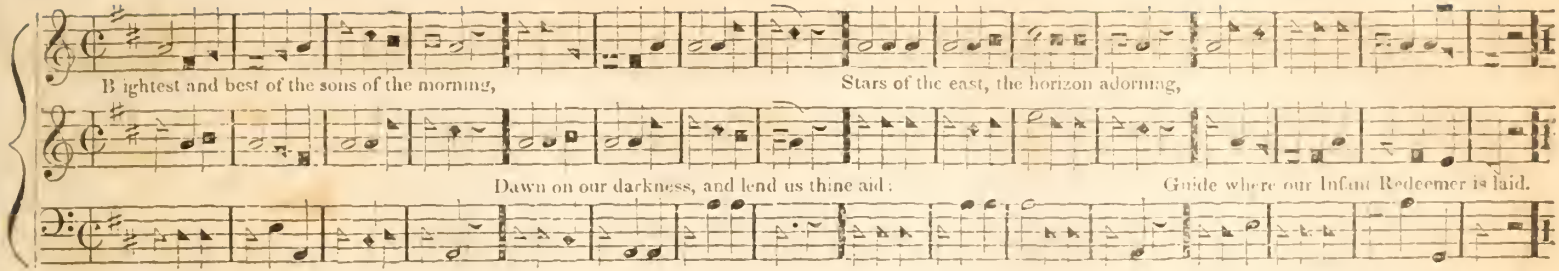


ALCESTER, 7s. Sharp Key on F.

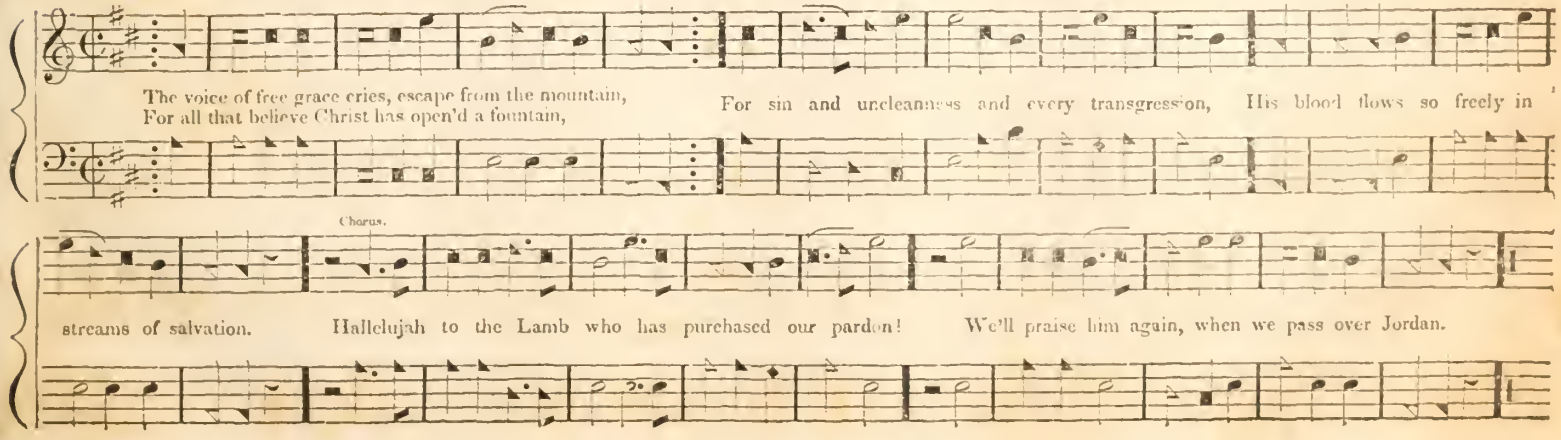


ST. THOMAS, S. M. Sharp Key on A.

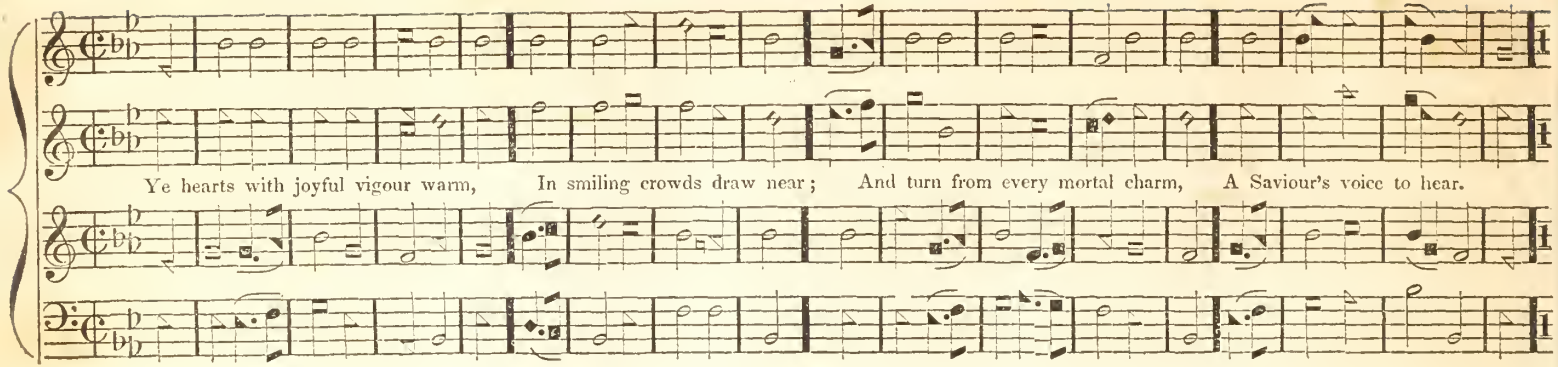




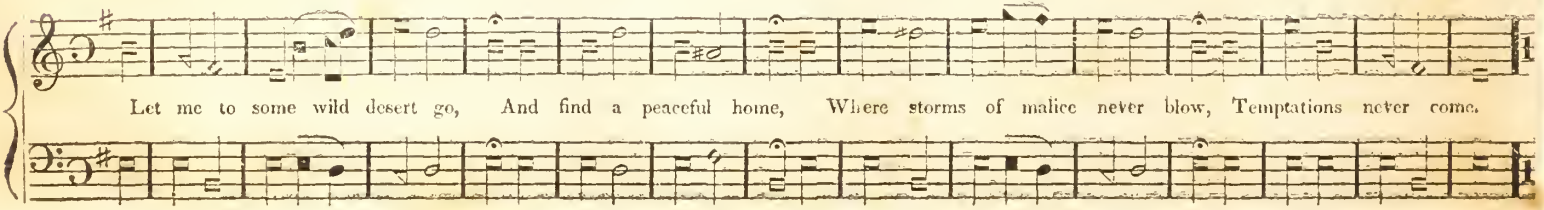
FOUNTAIN, 6 12s. Sharp Key on A. Van Deventer.

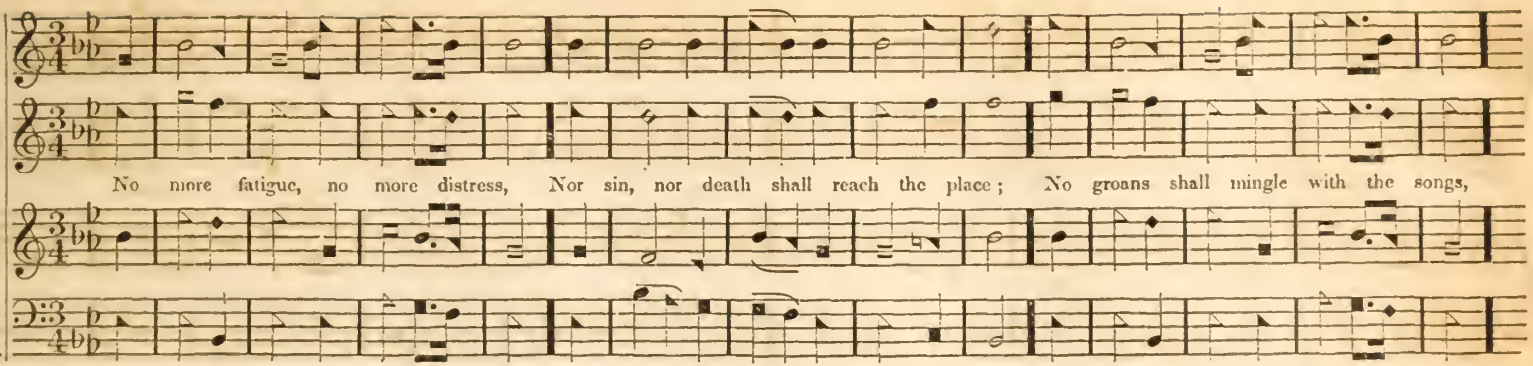


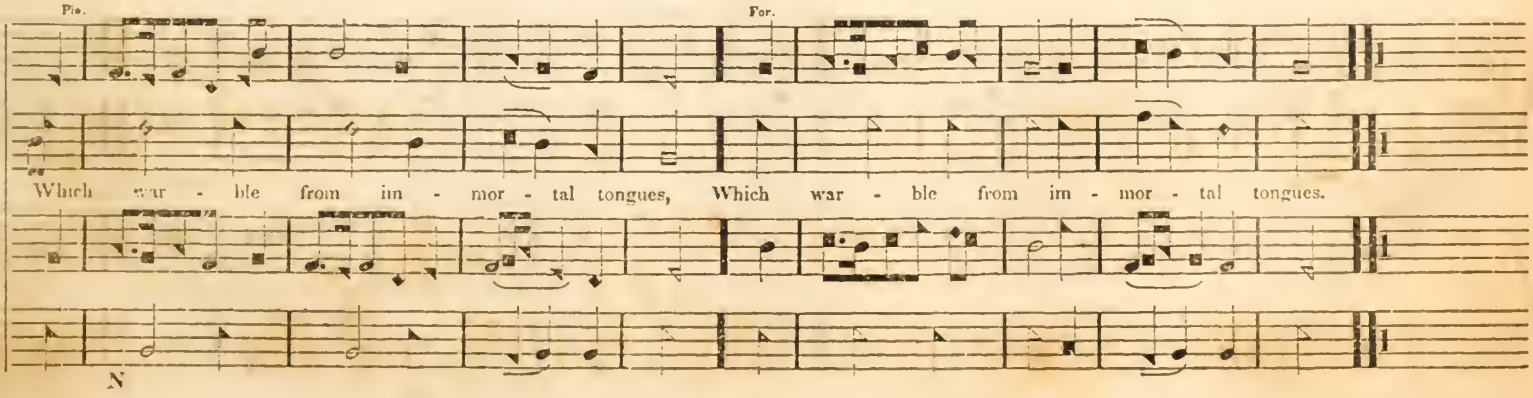
LITCHFIELD, C. M. Sharp Key on E ♭.

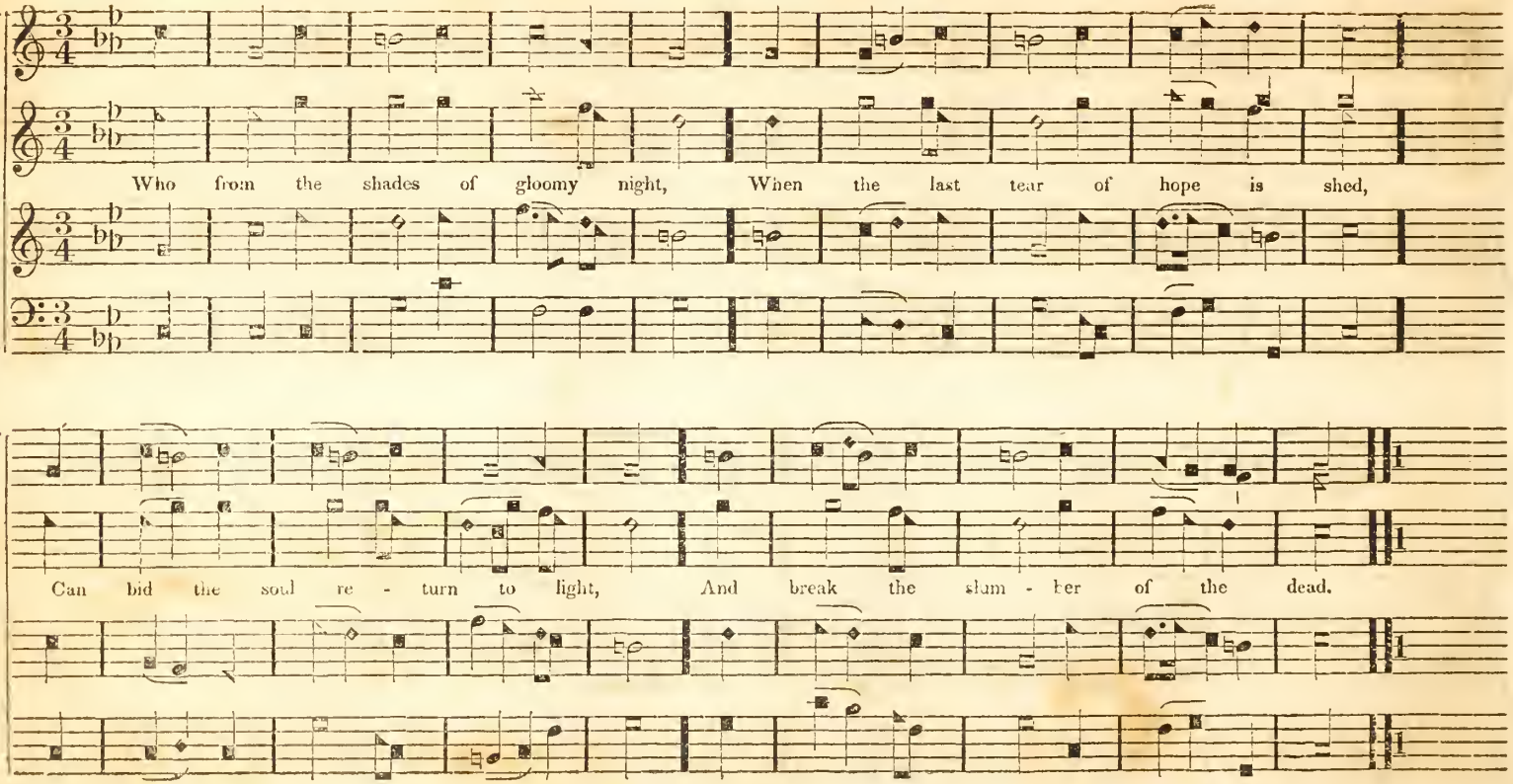


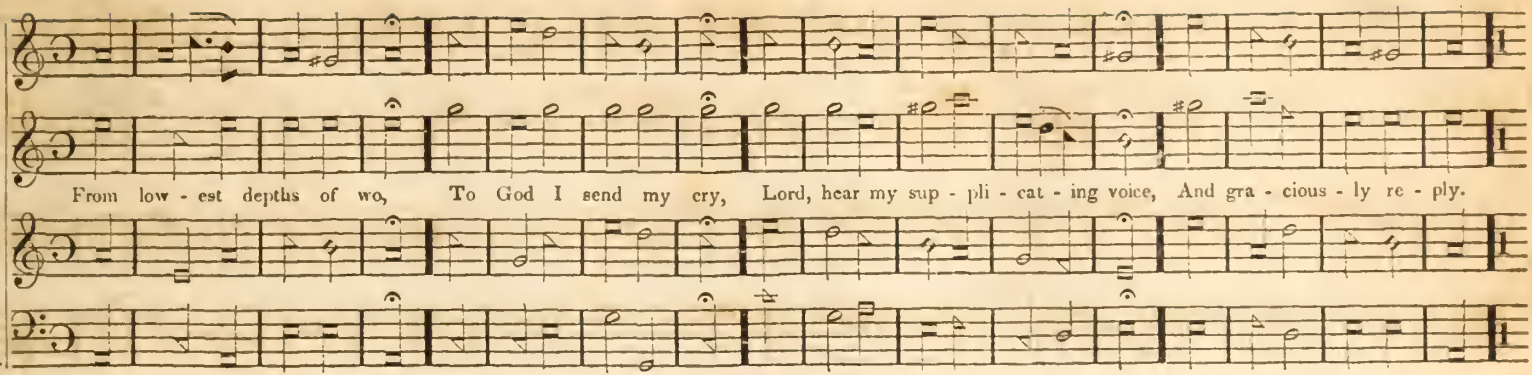
BANGOR, C. M. Flat Key on E.



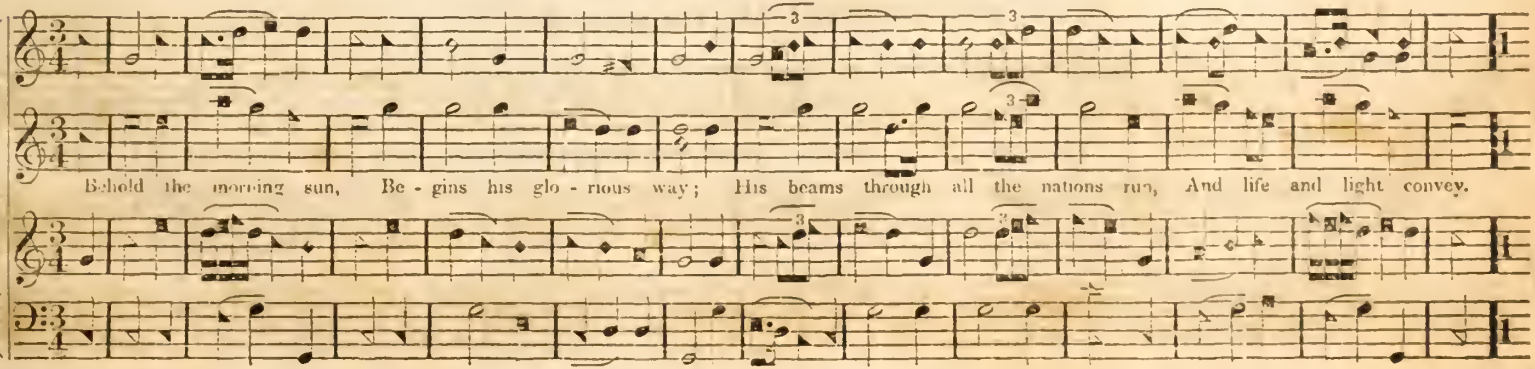

No more fatigue, no more distress, Nor sin, nor death shall reach the place; No groans shall mingle with the songs,


Pia.
For.
Which war - ble from im - mor - tal tongues, Which war - ble from im - mor - tal tongues.

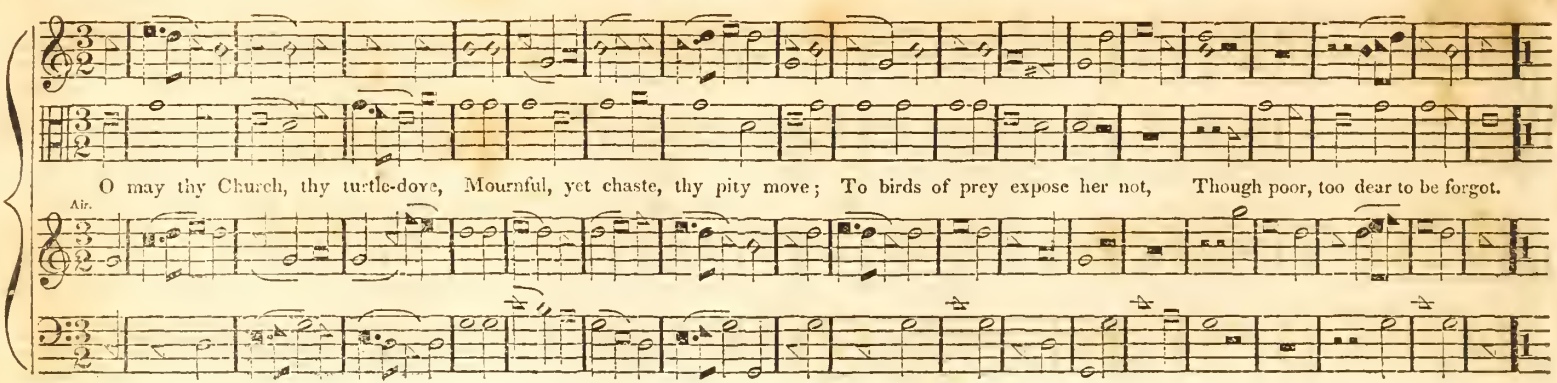

Who from the shades of gloomy night, When the last tear of hope is shed,
Can bid the soul re - turn to light, And break the slum - ber of the dead.



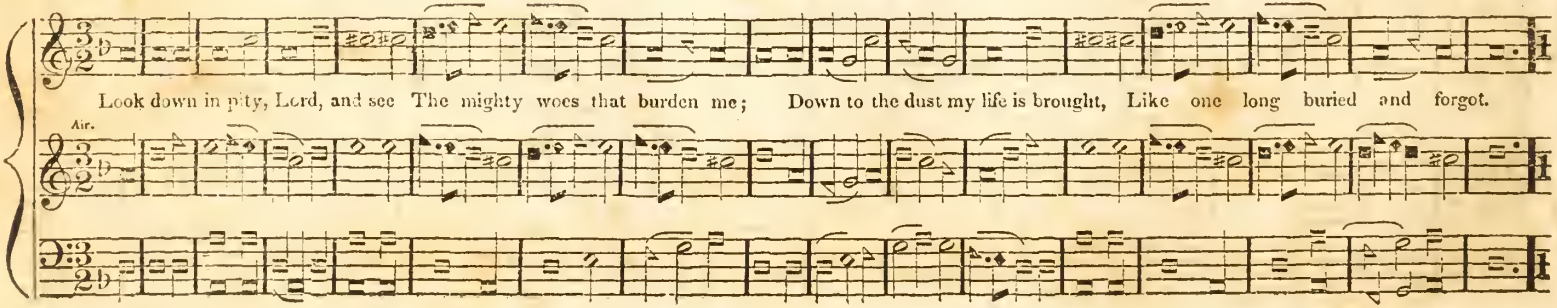
CAMBERWELL, C. M. Sharp Key on C.

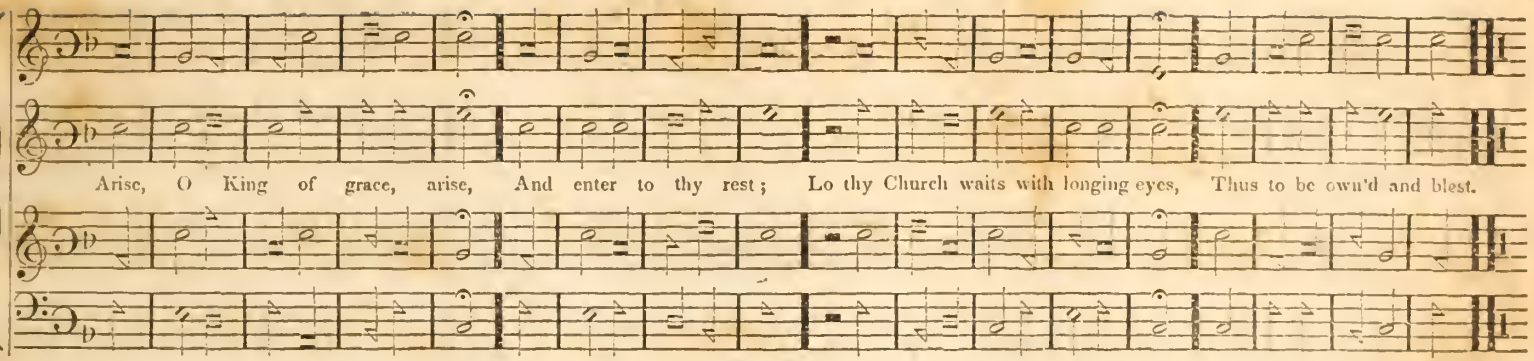


MORETON, L. M. Sharp Key on C.

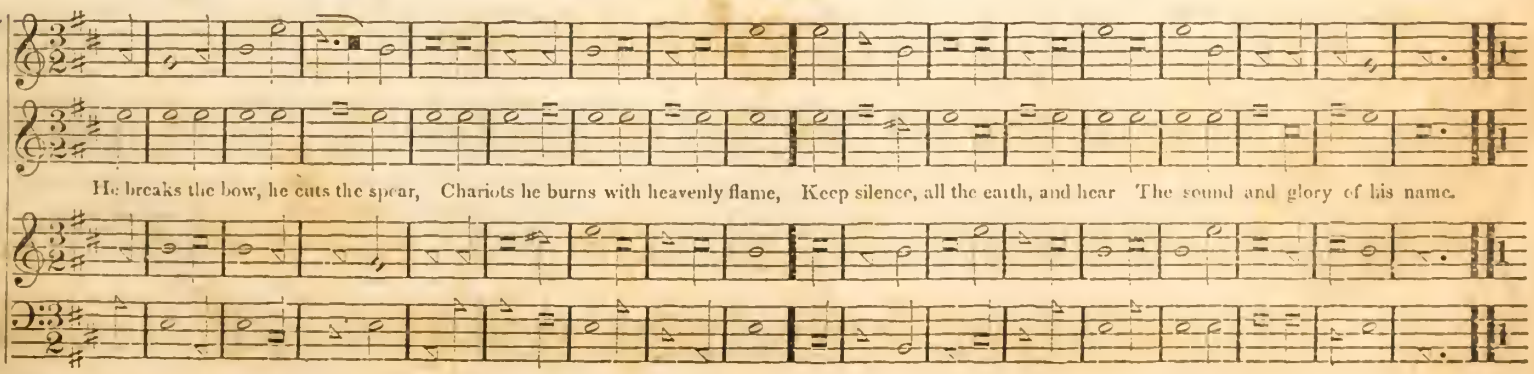


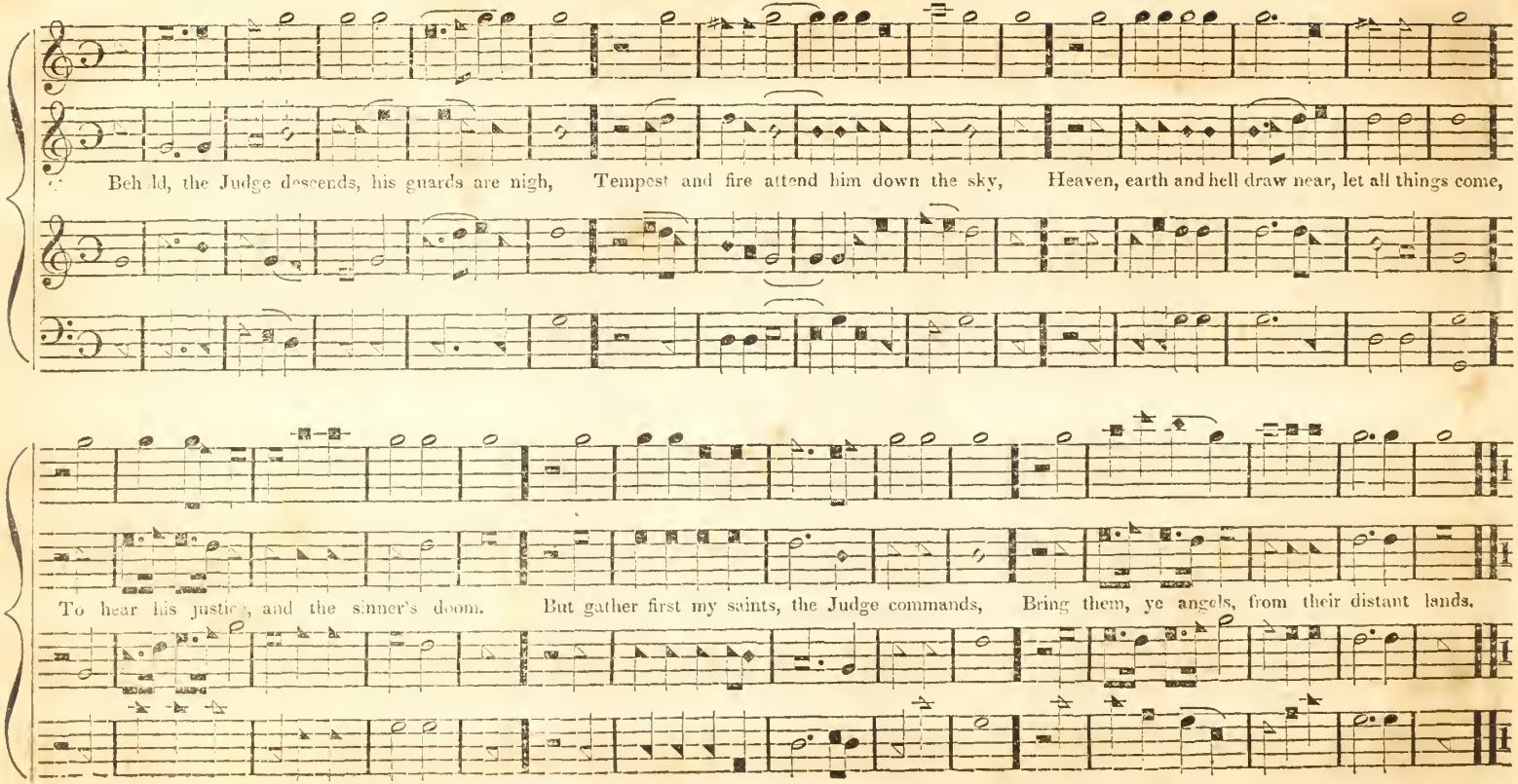
BROOKFIELD, L. M. Flat Key on D.

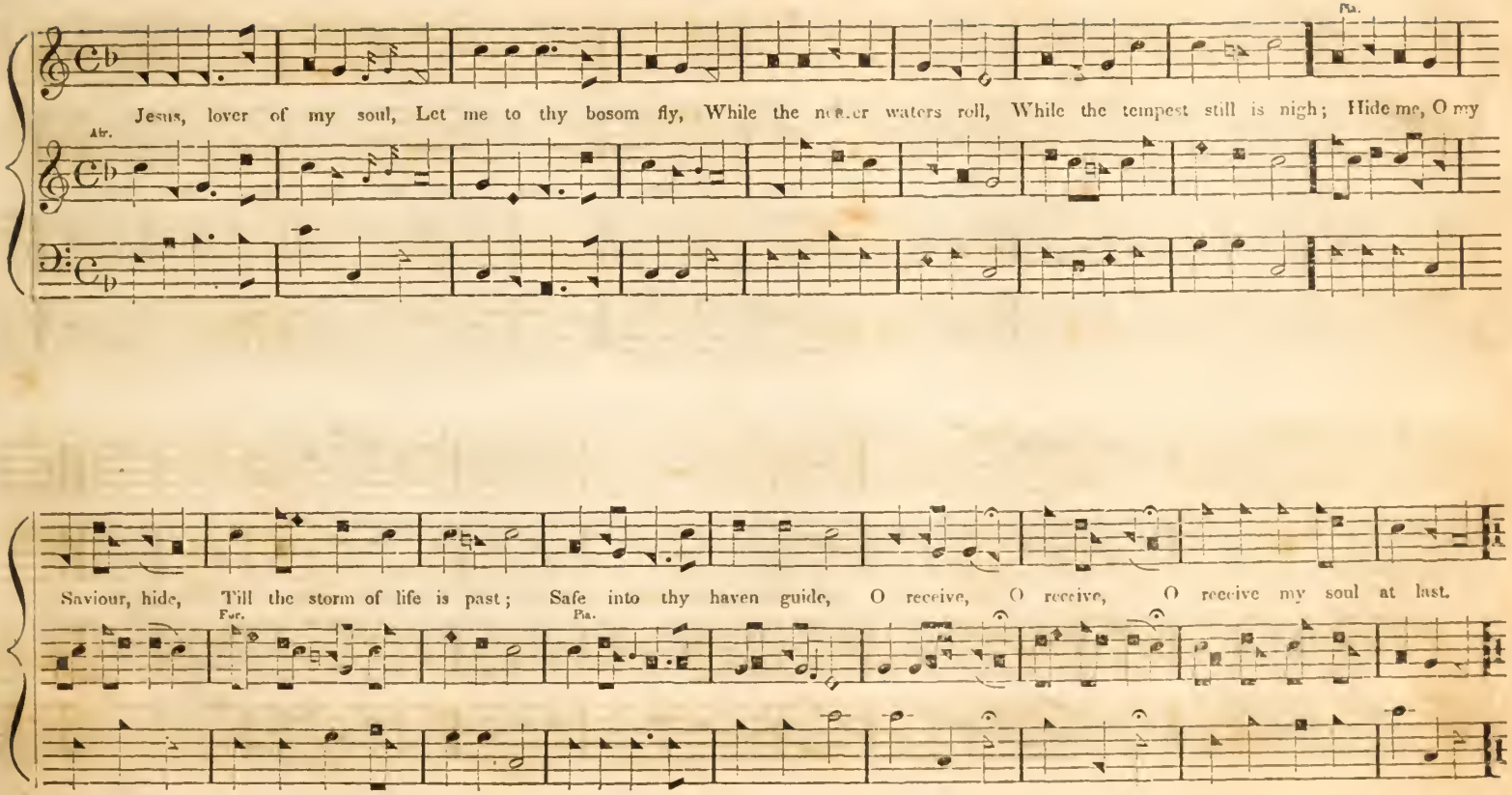


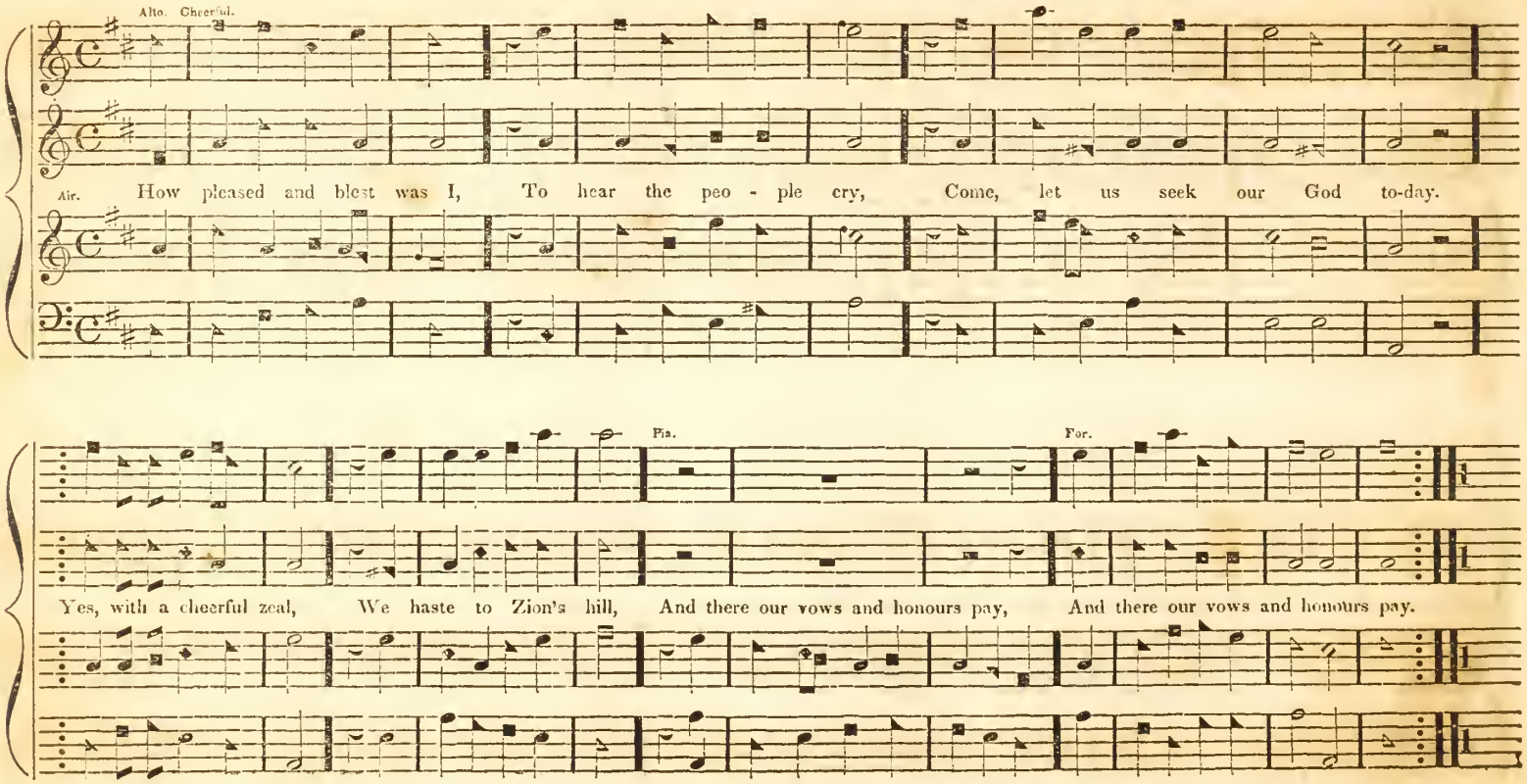


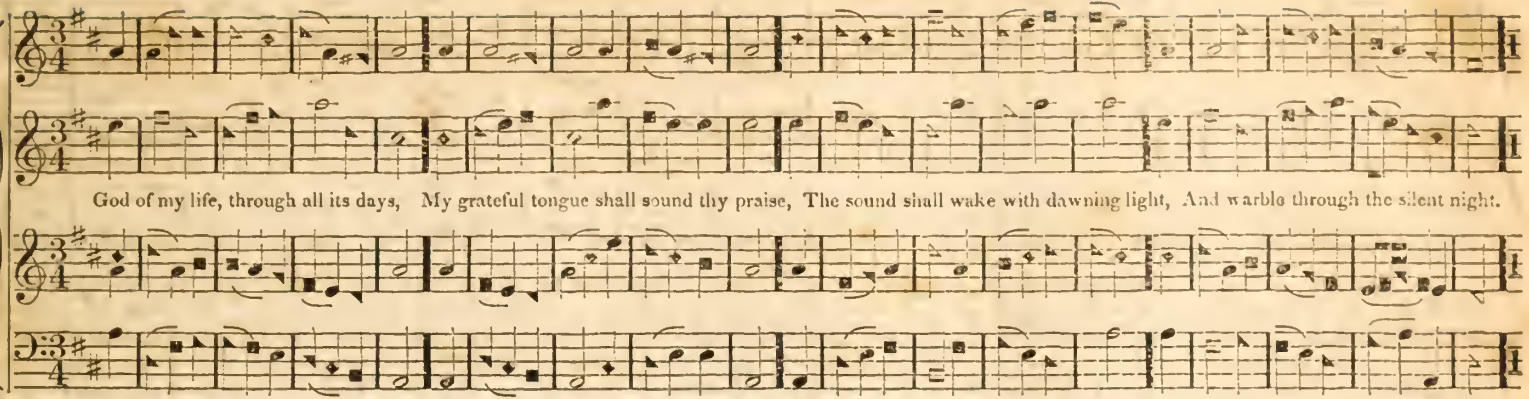
BATH, L. M. Sharp Key on A.



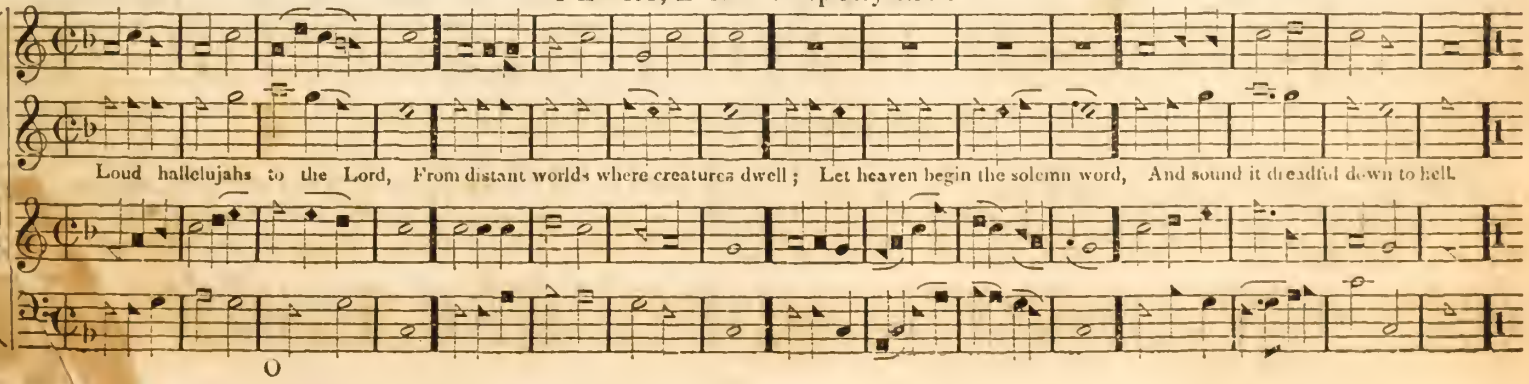

Behold, the Judge descends, his guards are nigh, Tempest and fire attend him down the sky, Heaven, earth and hell draw near, let all things come,
To hear his justice, and the sinner's doom. But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.


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

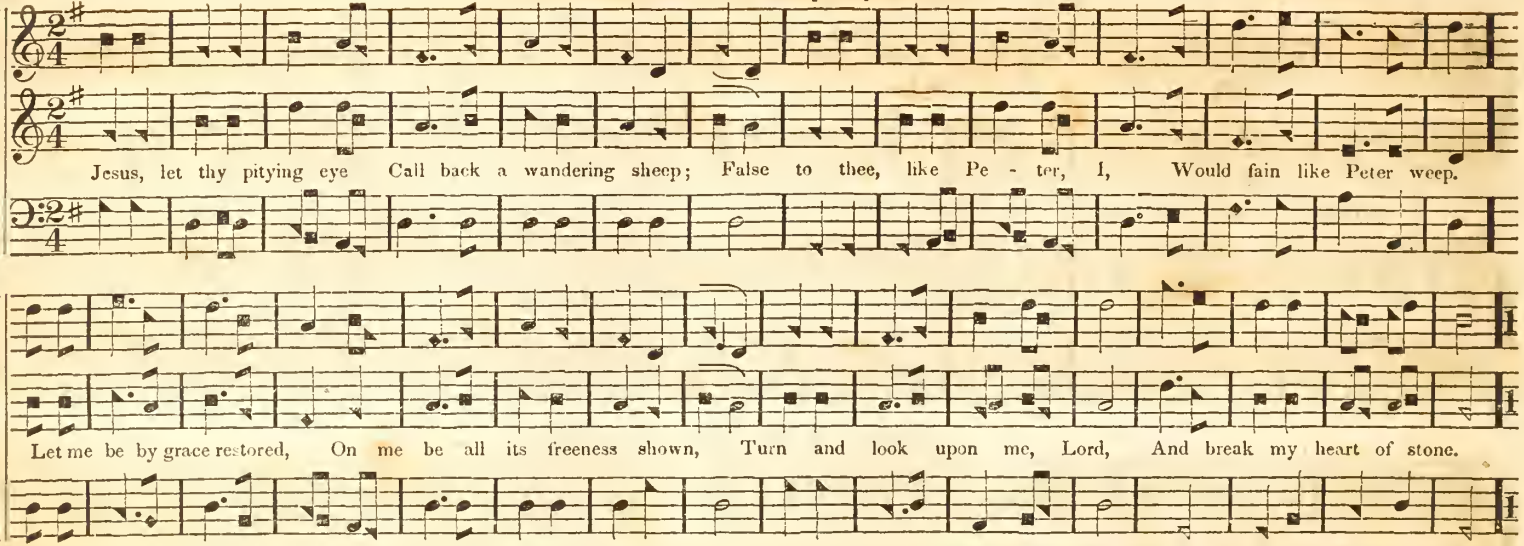


NEWRY, L. M. Sharp Key on F.

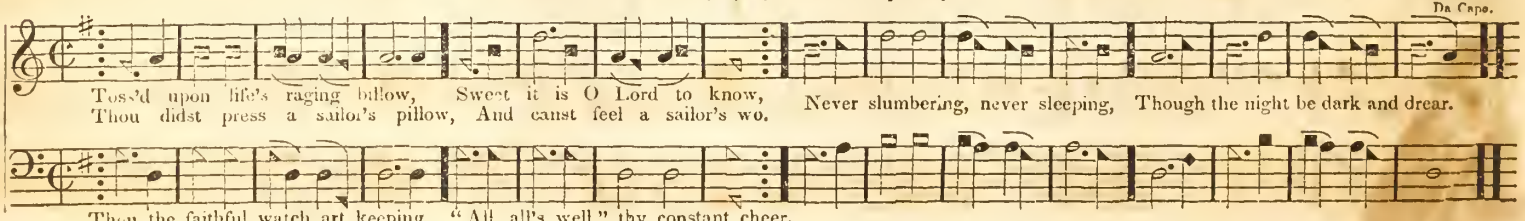


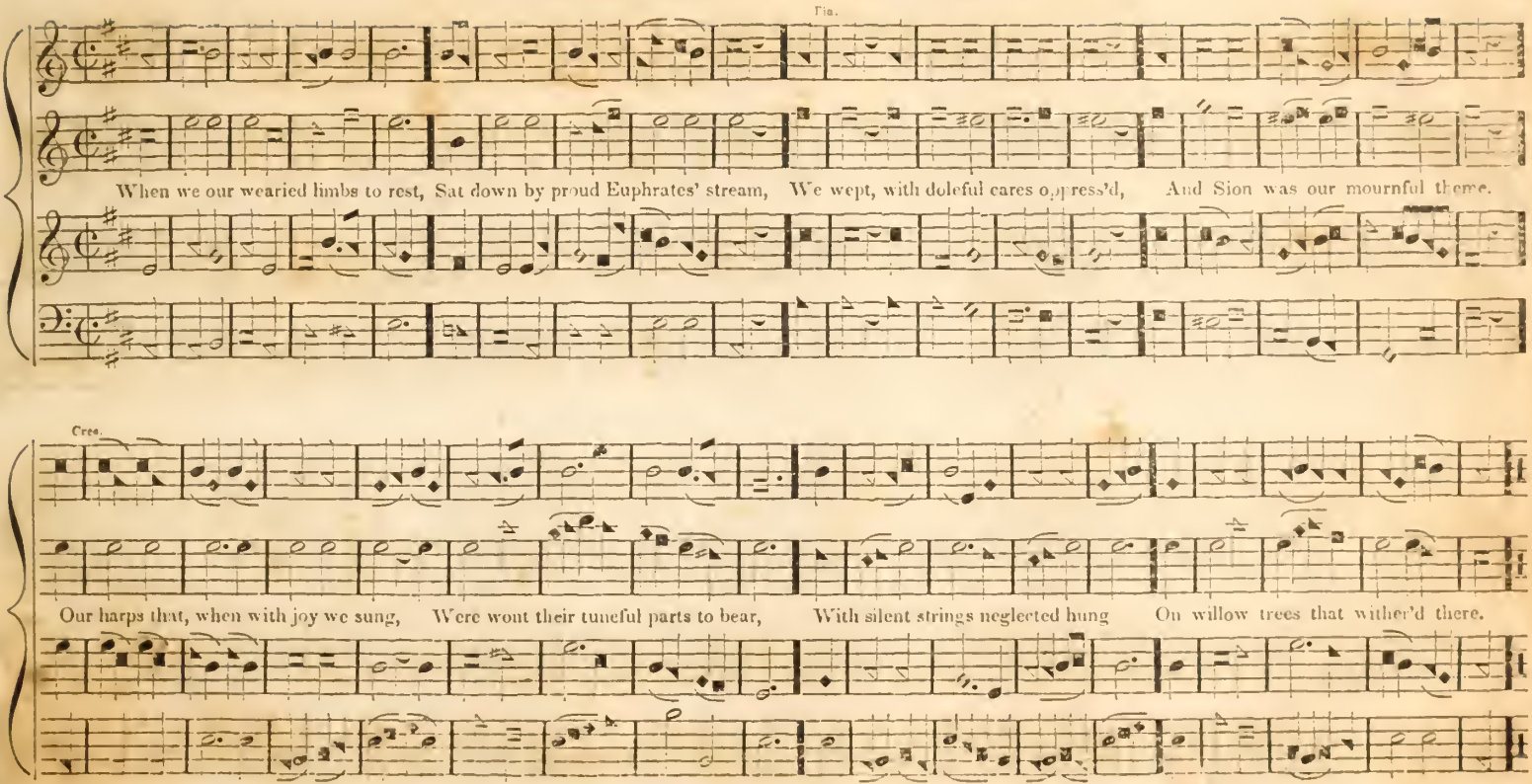
LEBANON, 7, 6, 8. Sharp Key on G.

C. G. Burnham.

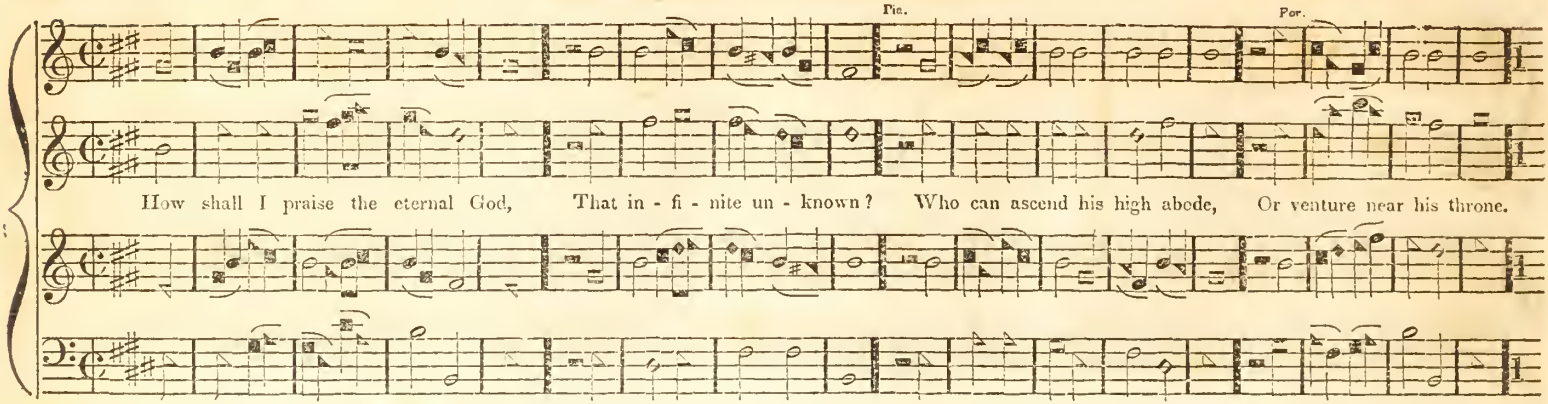


MIDDLETON, 8, 7, D. Sharp Key on G.

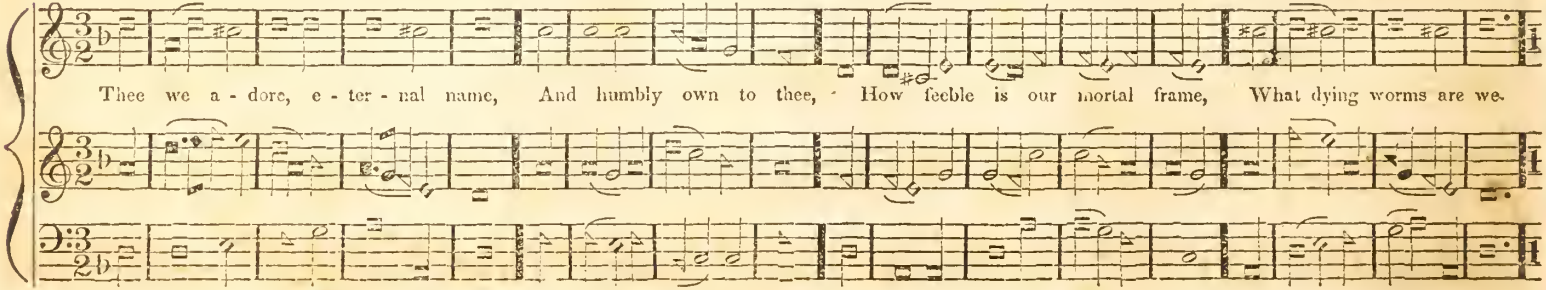


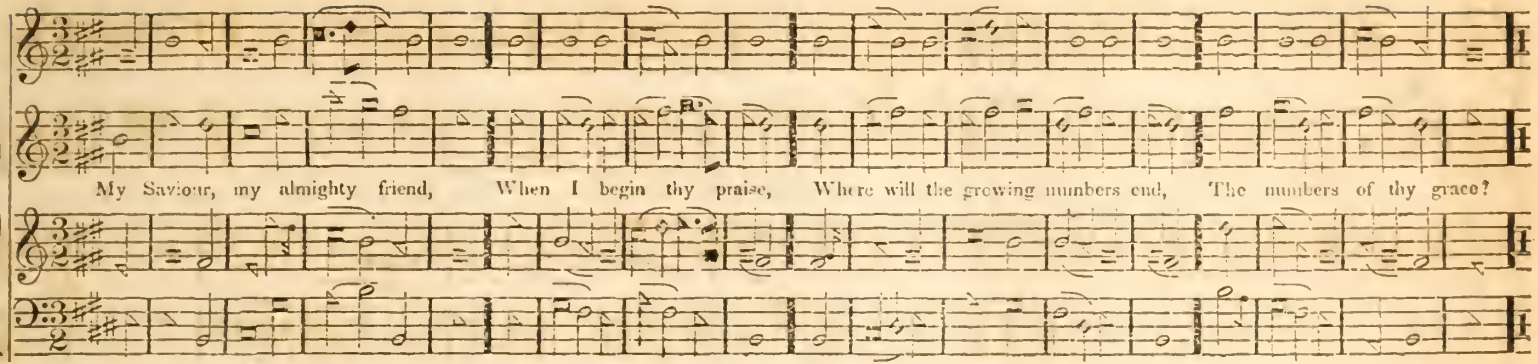

Tia.
When we our wearied limbs to rest, Sat down by proud Euphrates' stream, We wept, with doleful cares oppress'd, And Sion was our mournful theme.
Cres.
Our harps that, when with joy we sung, Were wont their tuneful parts to bear, With silent strings neglected hung On willow trees that wither'd there.

WARWICK, C. M. Sharp Key on E.

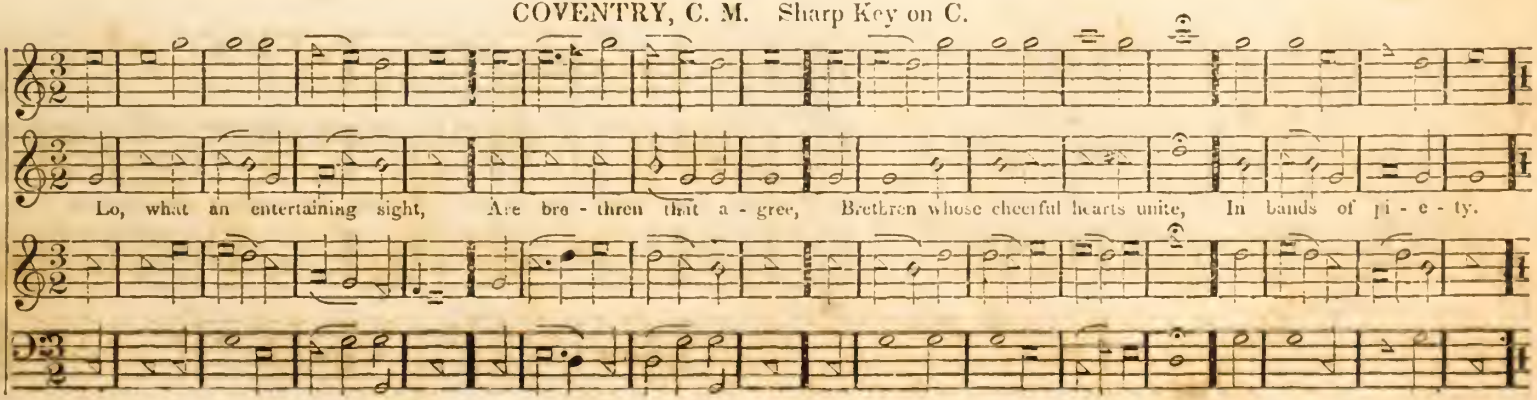


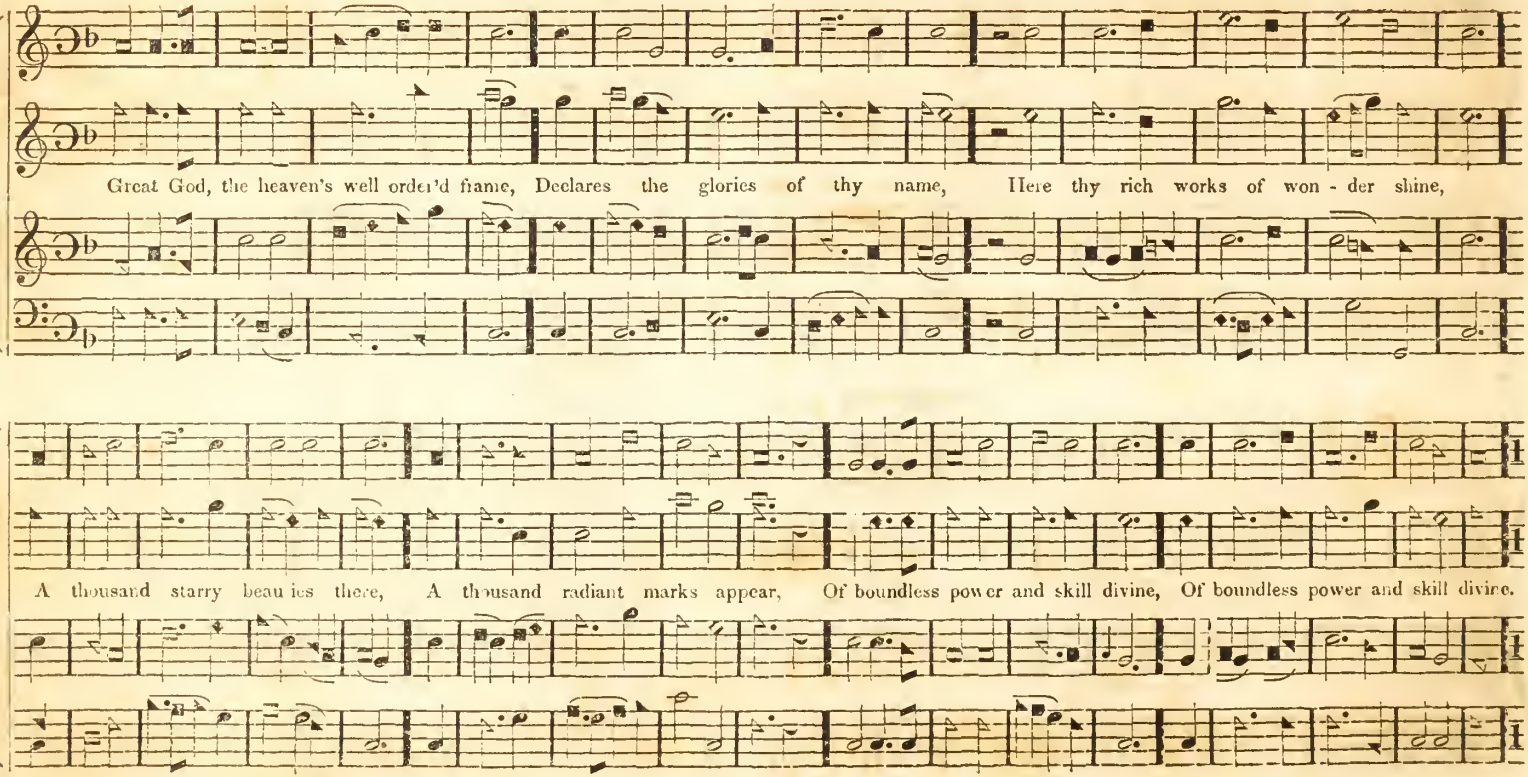
DUNKENFIELD, L. M. Flat Key on D.

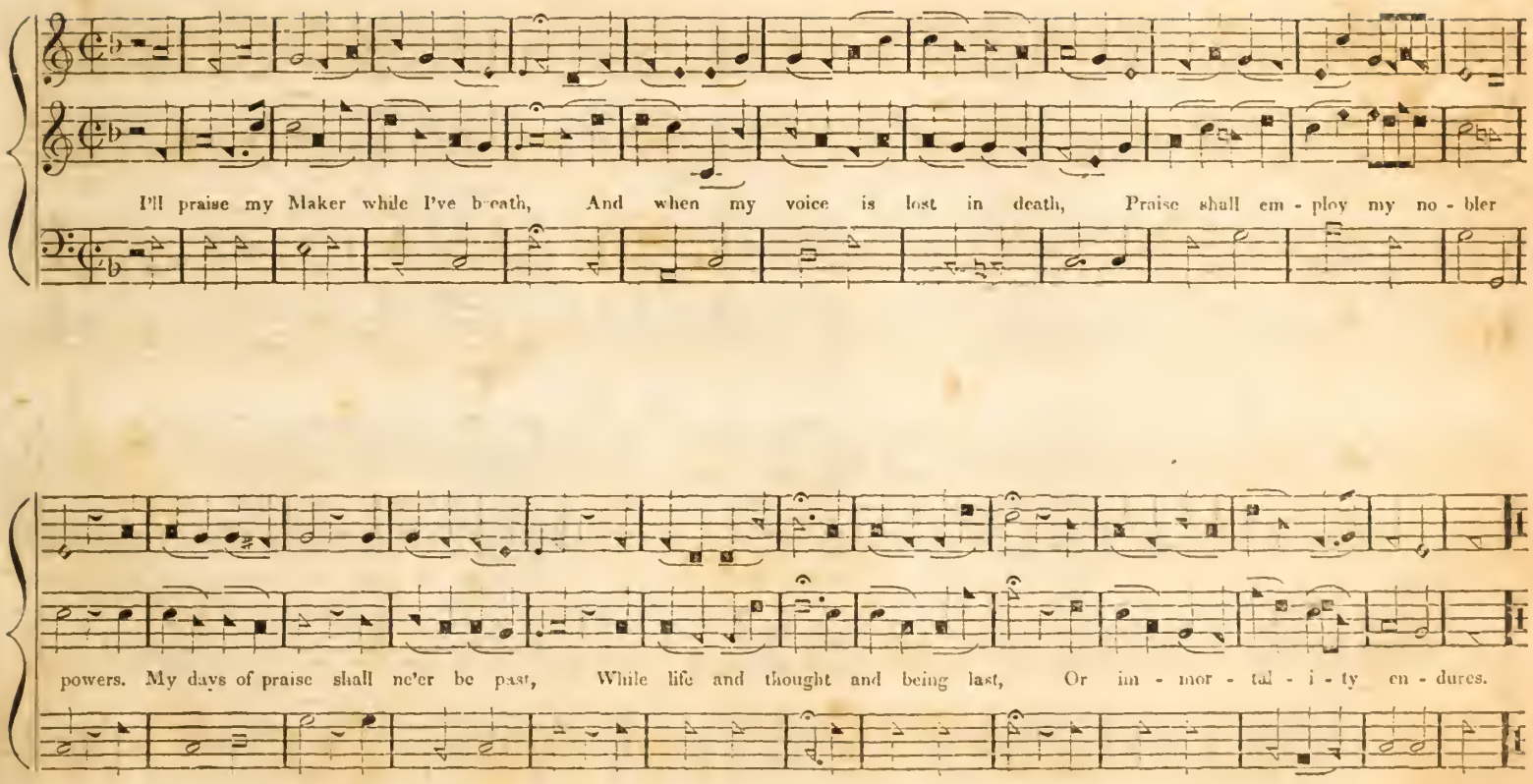


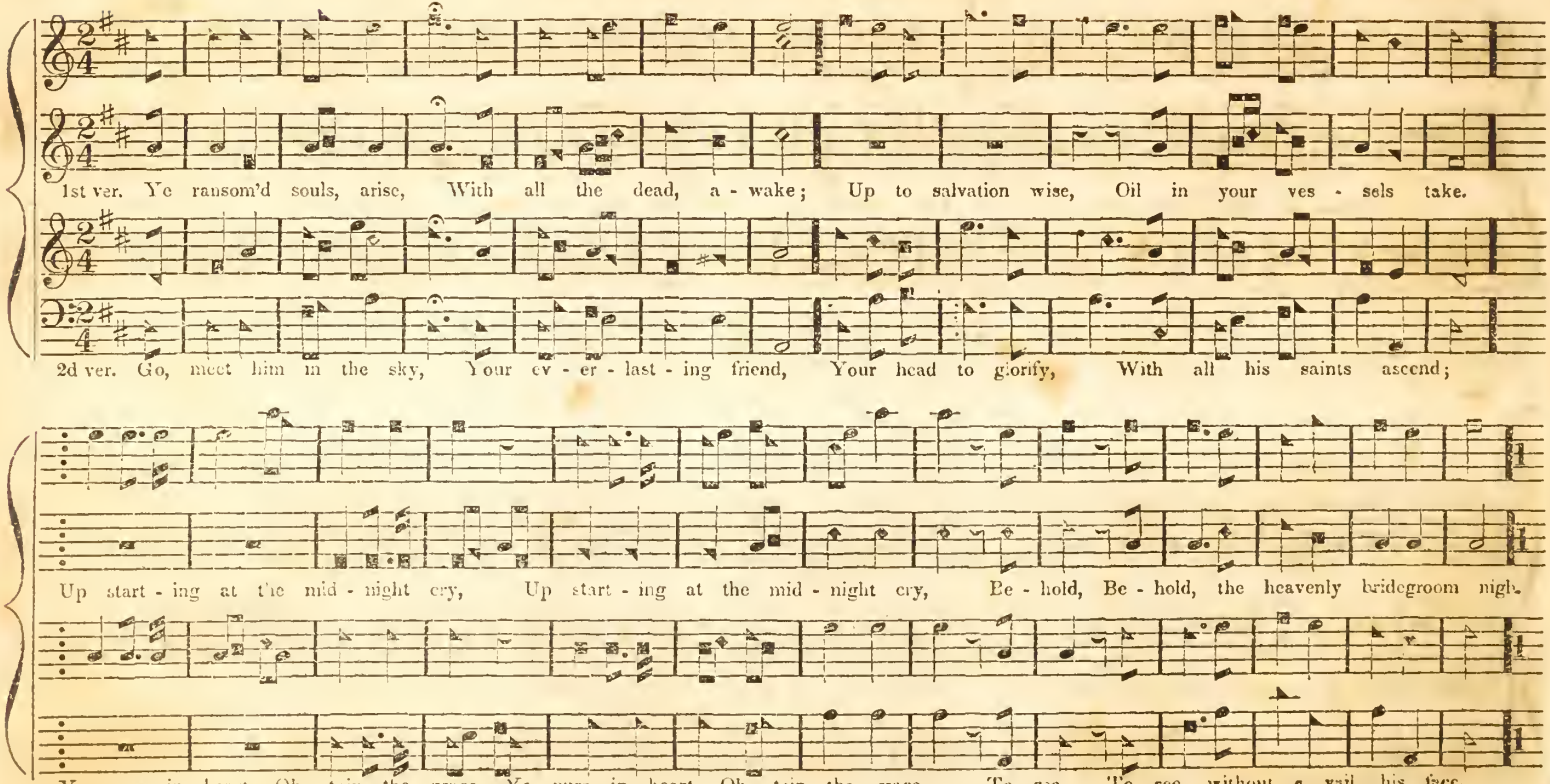


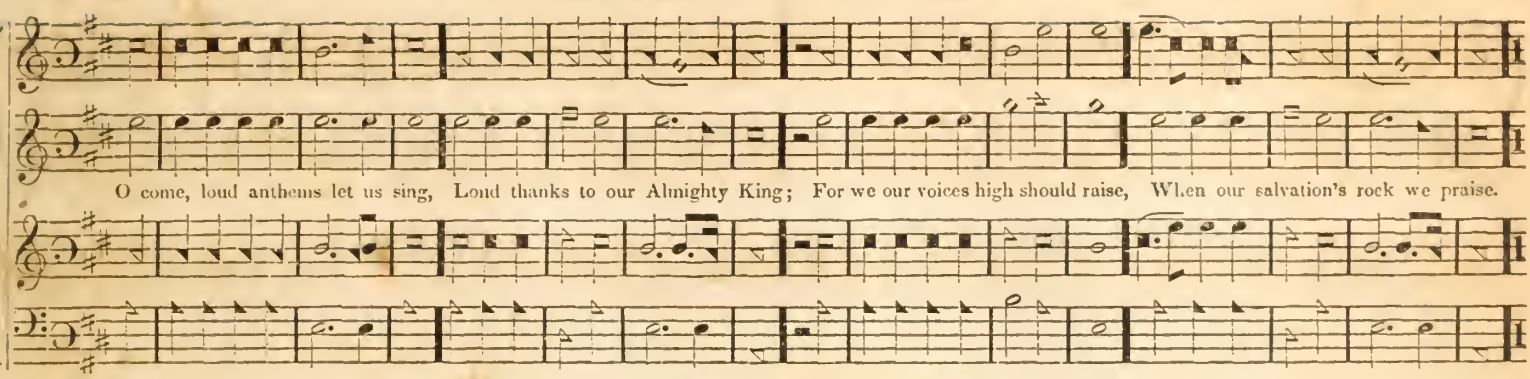
COVENTRY, C. M. Sharp Key on C.



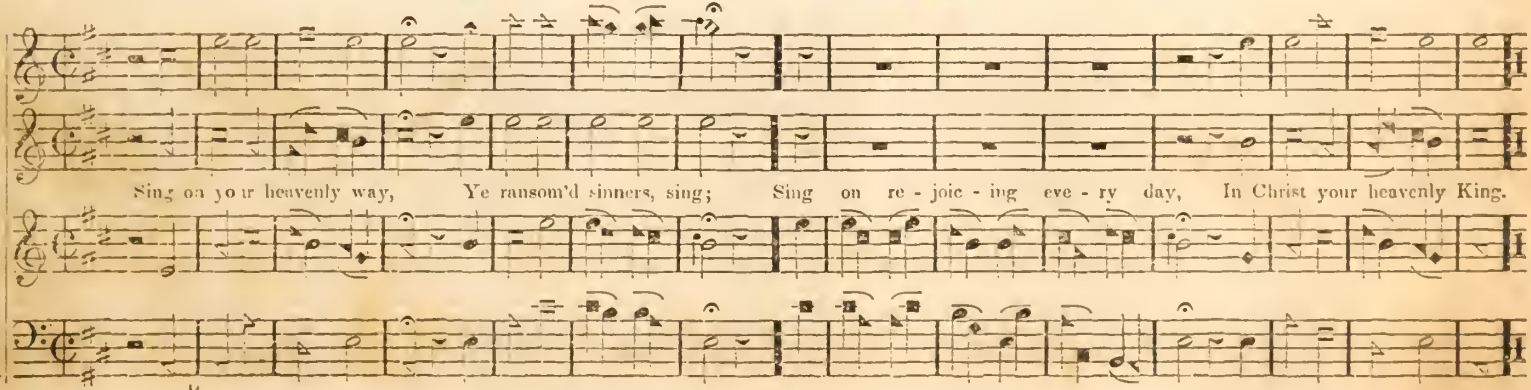

Great God, the heaven's well order'd frame, Declares the glories of thy name, Here thy rich works of won - der shine,
A thousand starry beau ies there, A thousand radiant marks appear, Of boundless power and skill divine, Of boundless power and skill divine.


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.

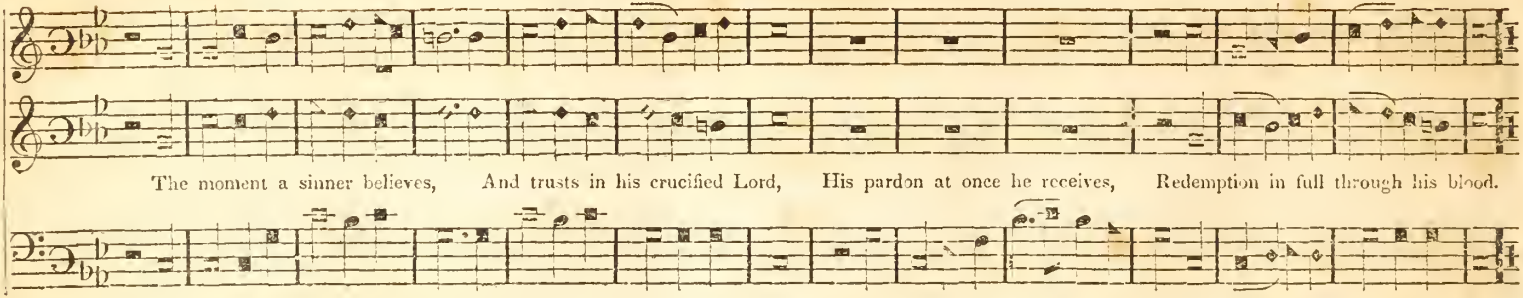

1st ver. Ye ransom'd souls, arise, With all the dead, a - wake; Up to salvation wise, Oil in your ves - sels take.
2d ver. Go, meet him in the sky, Your ev - er - last - ing friend, Your head to glorify, With all his saints ascend;
Up start - ing at the mid - night cry, Up start - ing at the mid - night 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 vail, his face.



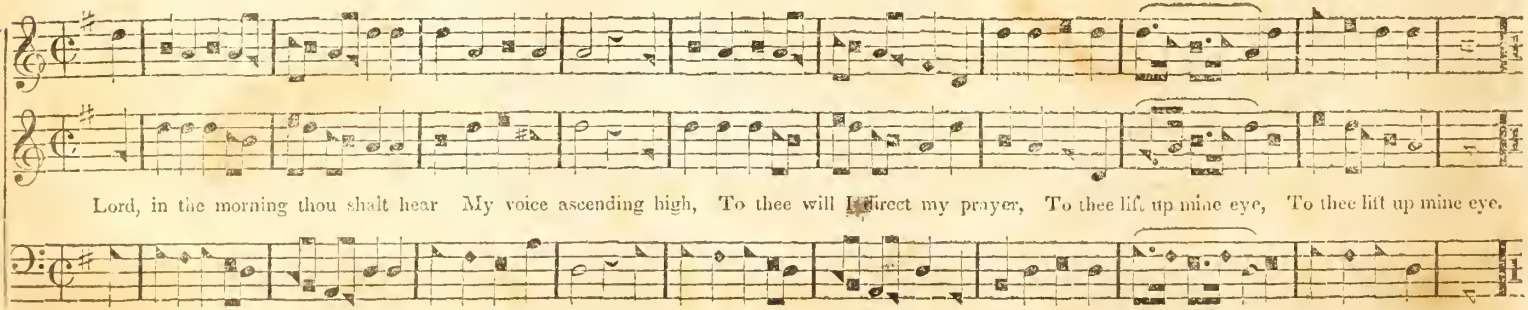
PRESCOT, S. M. Sharp Key on A.

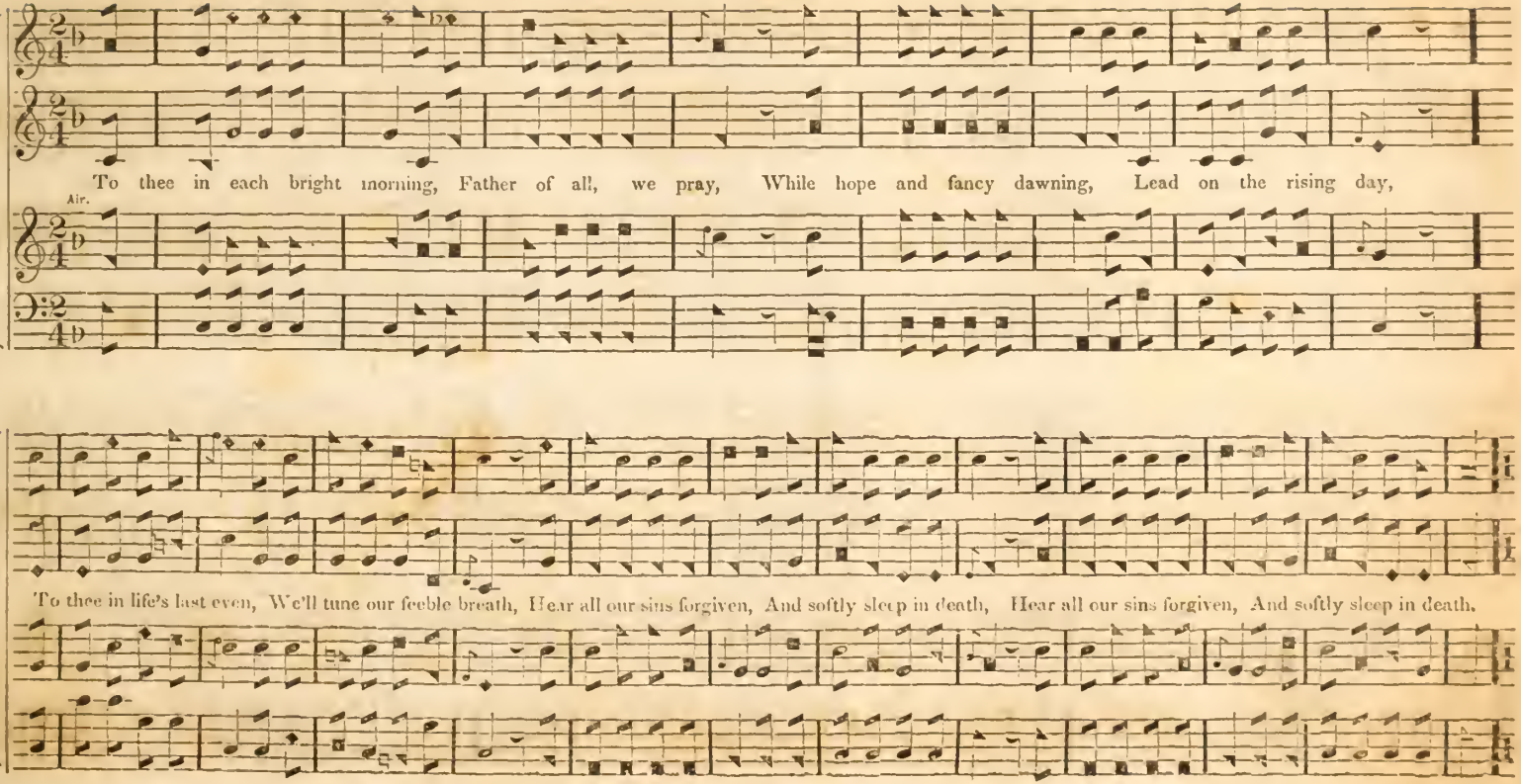


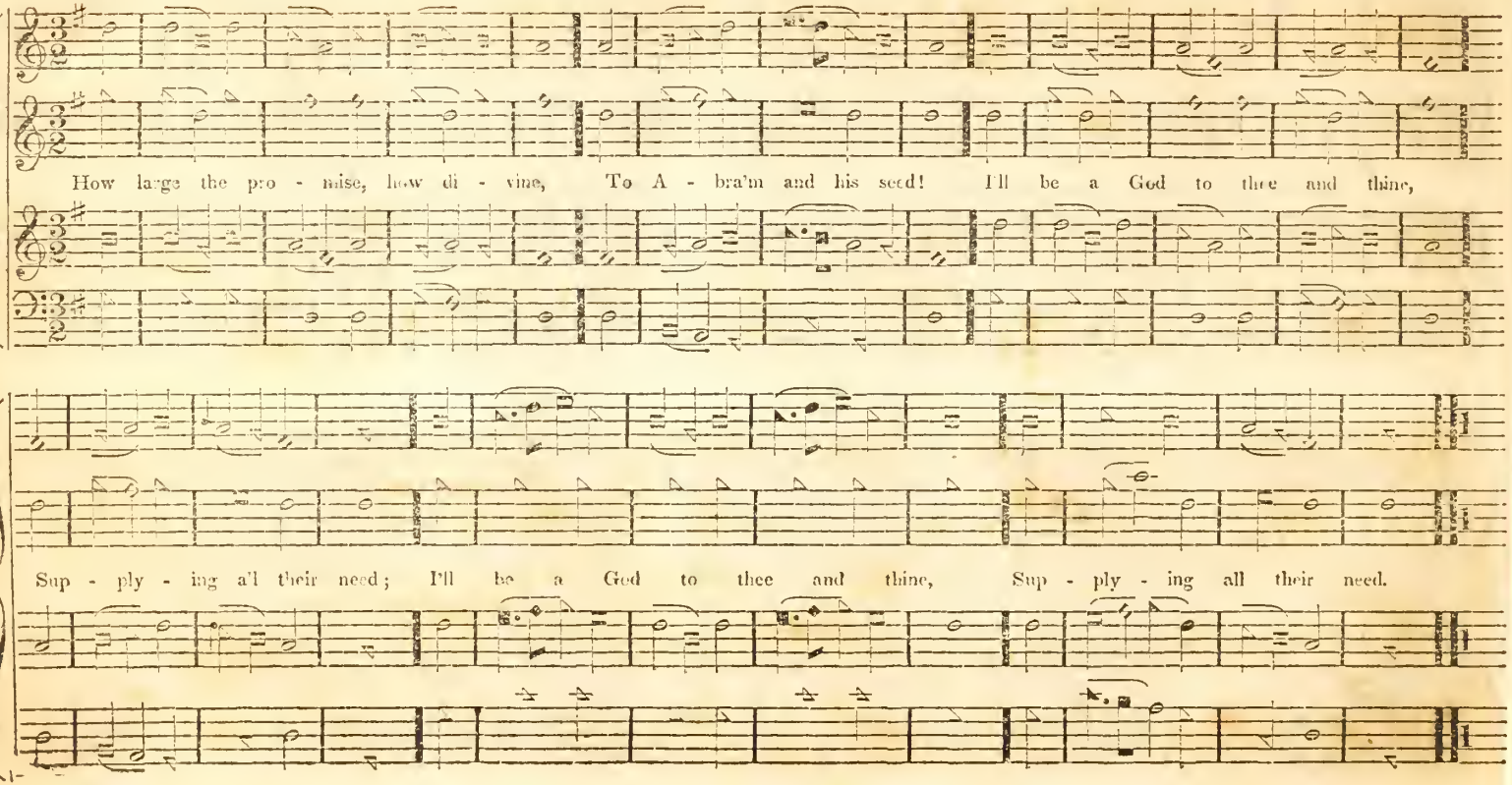
SAVANNAH, 8, 8, 8, 8. Flat Key on C.

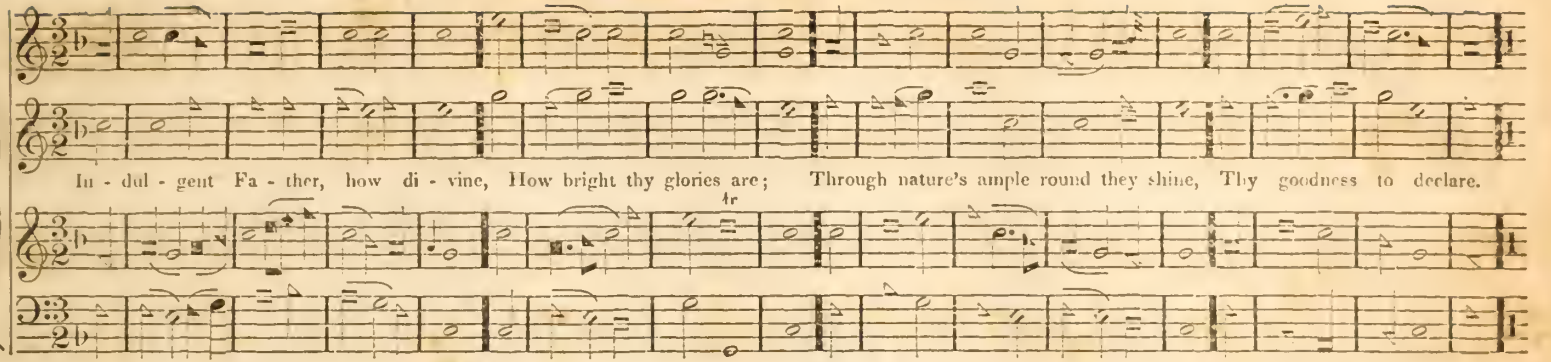


DANVILLE, C. M. Sharp Key on G.

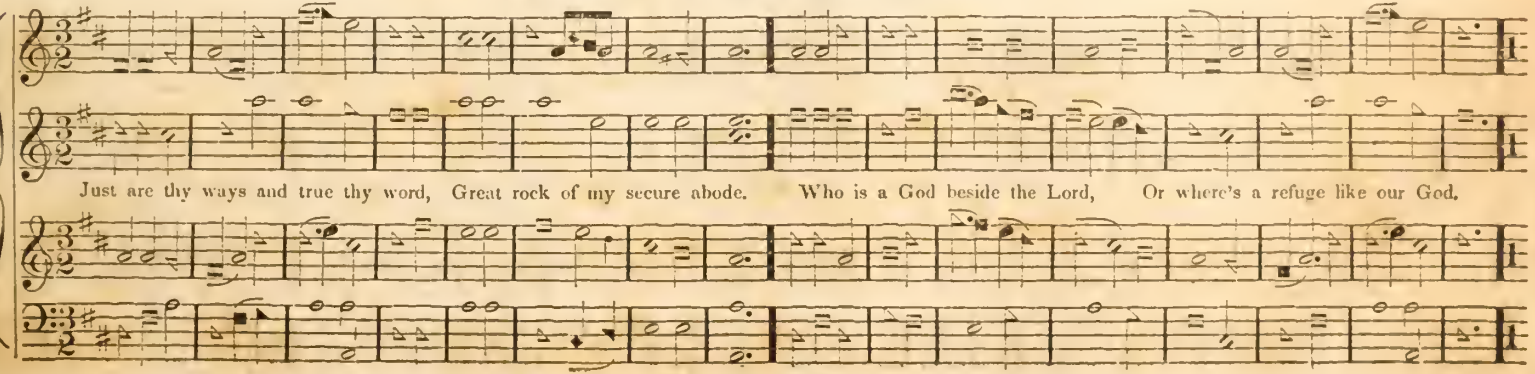



To thee in each bright morning, Father of all, we pray, While hope and fancy dawning, Lead on the rising day,
Air.
To thee in life's last even, We'll tune our feeble breath, Hear all our sins forgiven, And softly sleep in death, Hear all our sins forgiven, And softly sleep in death.

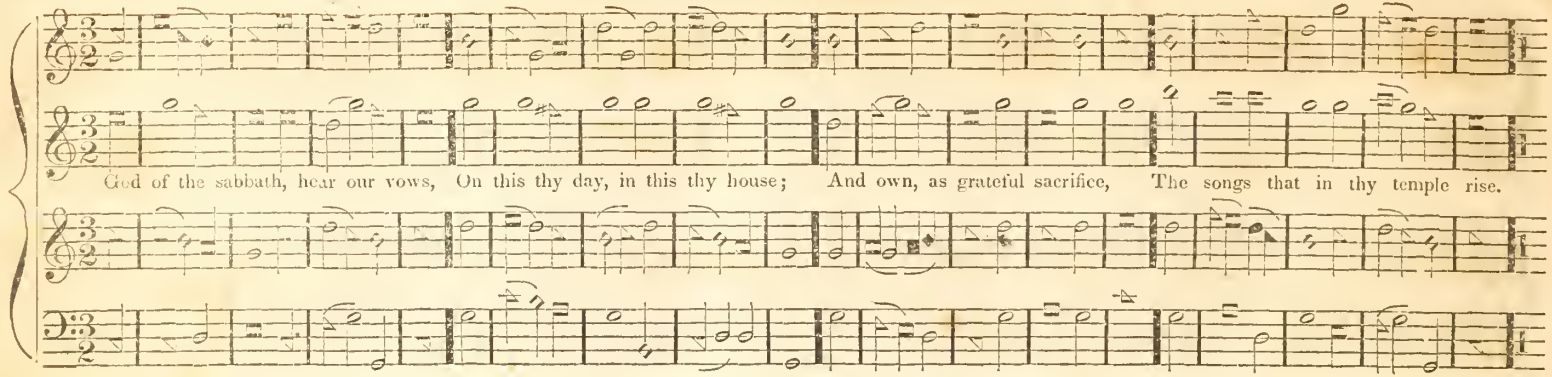

How large the pro - mise, how di - vine, To A - bra'm and his seed! I'll be a God to thee and thine,
Sup - ply - ing a'l their need; I'll be a God to thee and thine, Sup - ply - ing all their need.



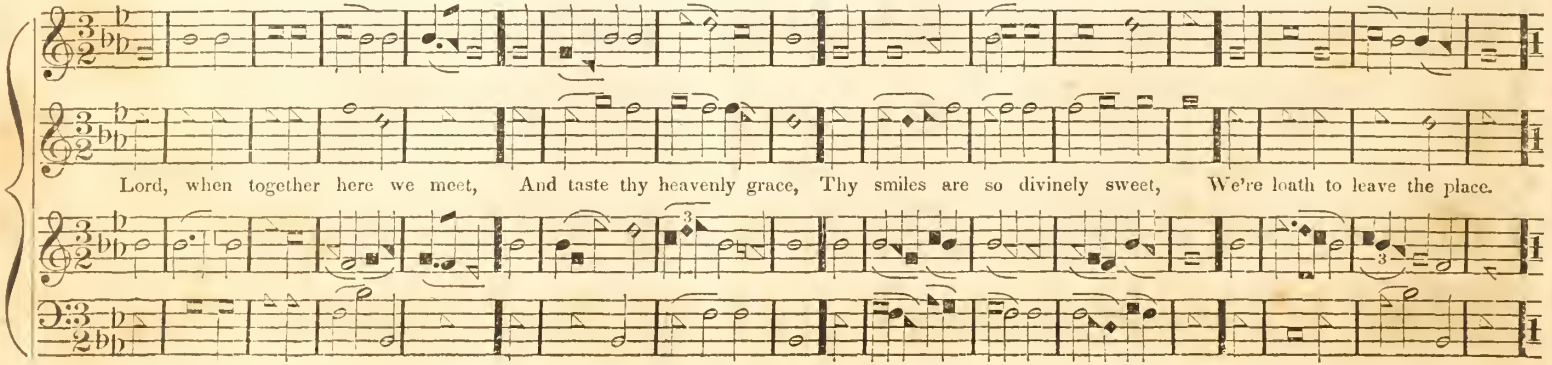
WARRINGTON, L. M. Sharp Key on D.

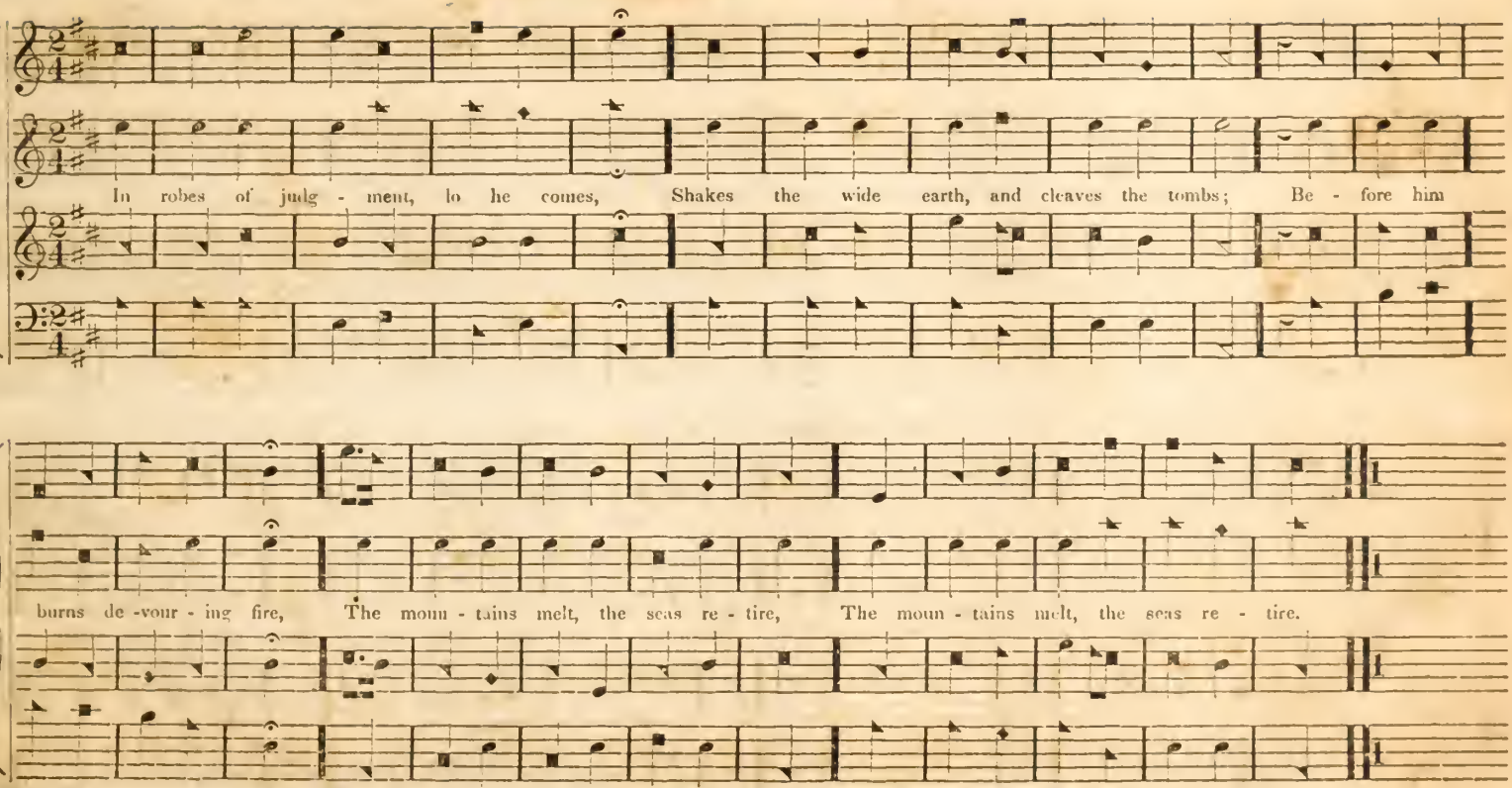


ALL-SAINTS, L. M. Sharp Key on C.

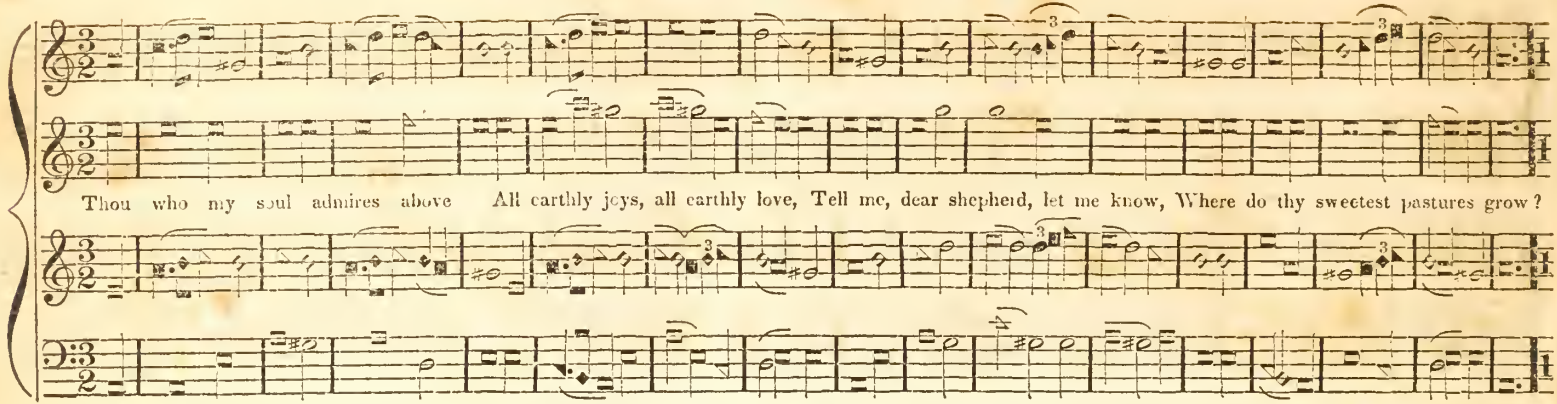


KENDALL, C. M. Sharp Key on E♭.

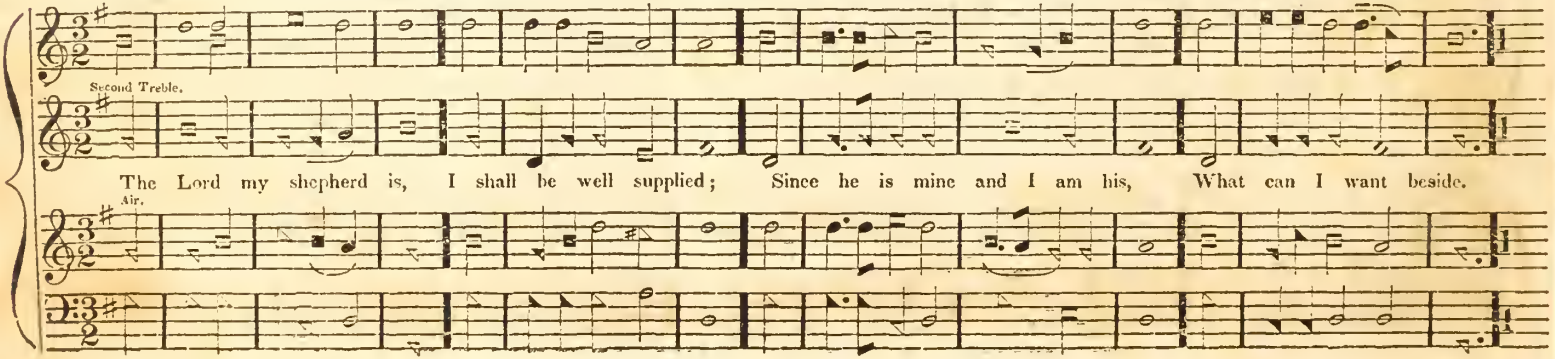


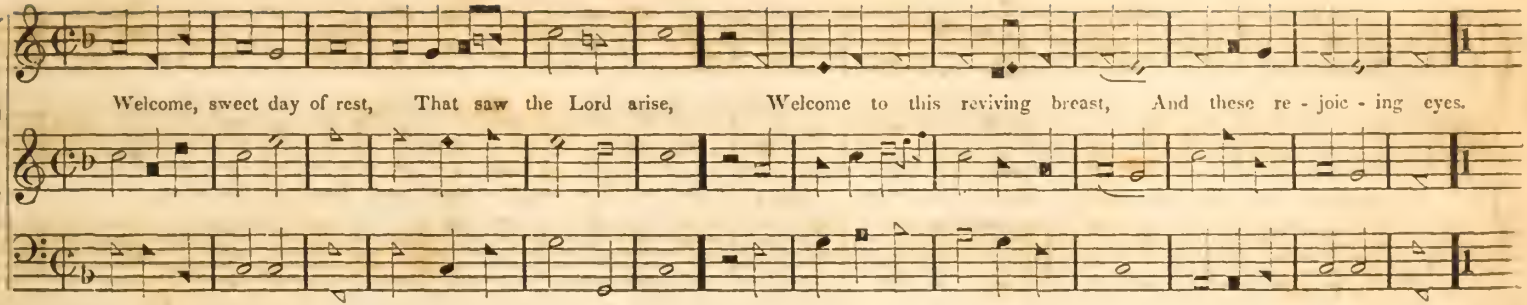

In robes of judg - ment, lo he comes, Shakes the wide earth, and cleaves the tombs; Be - fore him
burns de -vour - ing fire, The moun - tains melt, the seas re - tire, The moun - tains melt, the seas re - tire.

ARMLY, L. M. Flat Key on A.

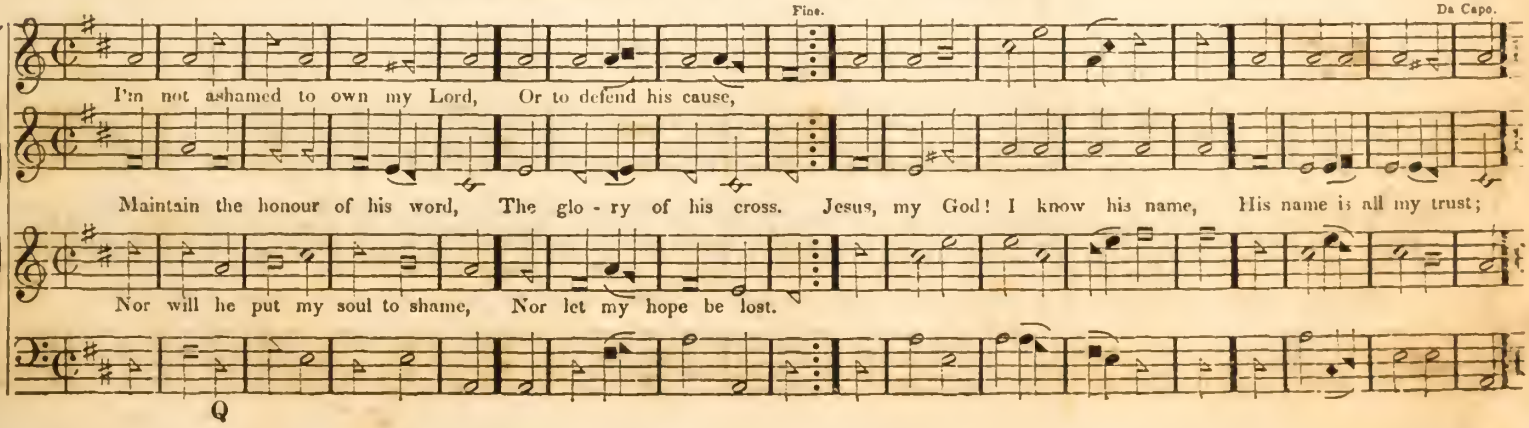


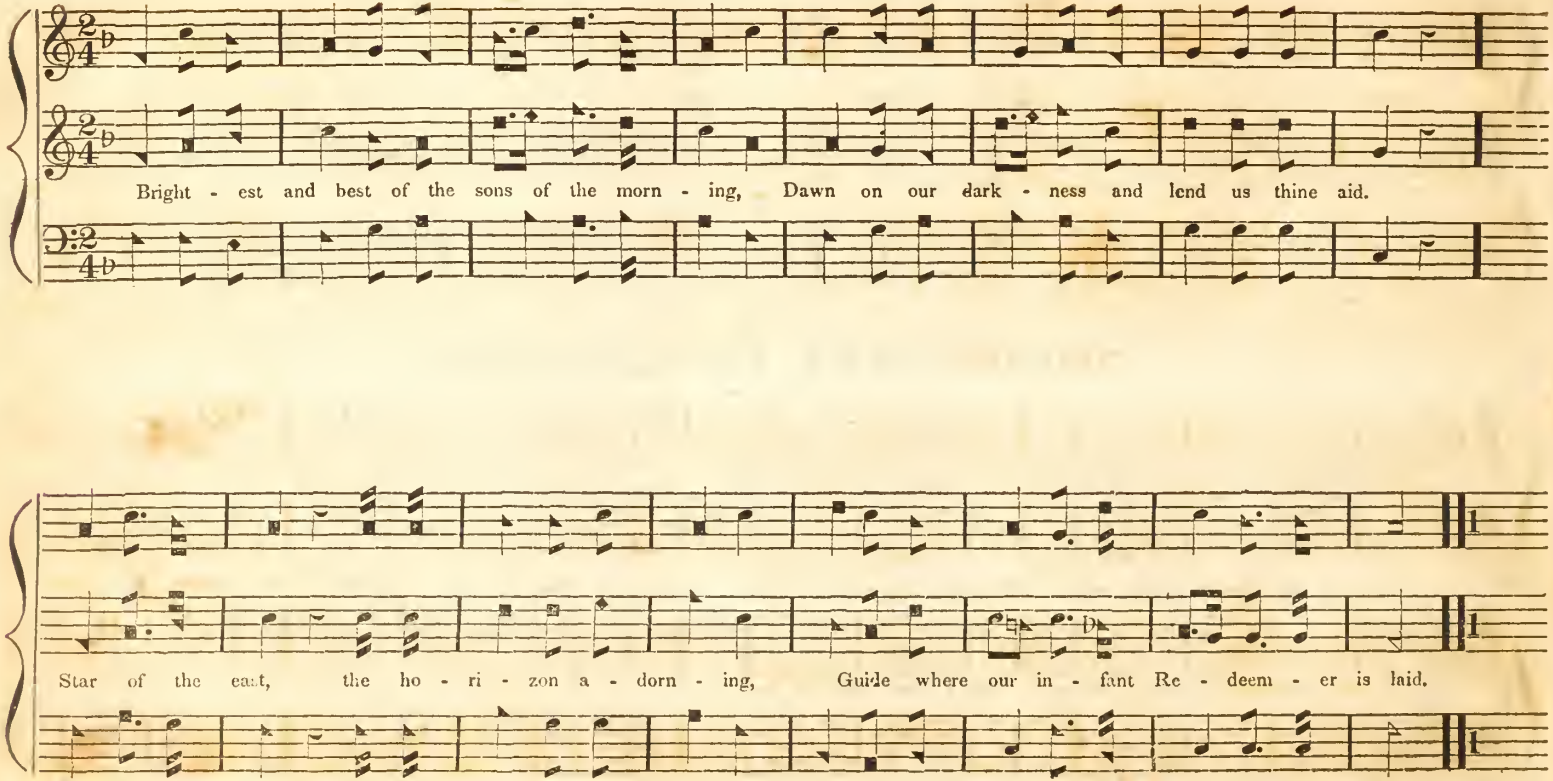
COMMUNION, S. M. Sharp Key on G.



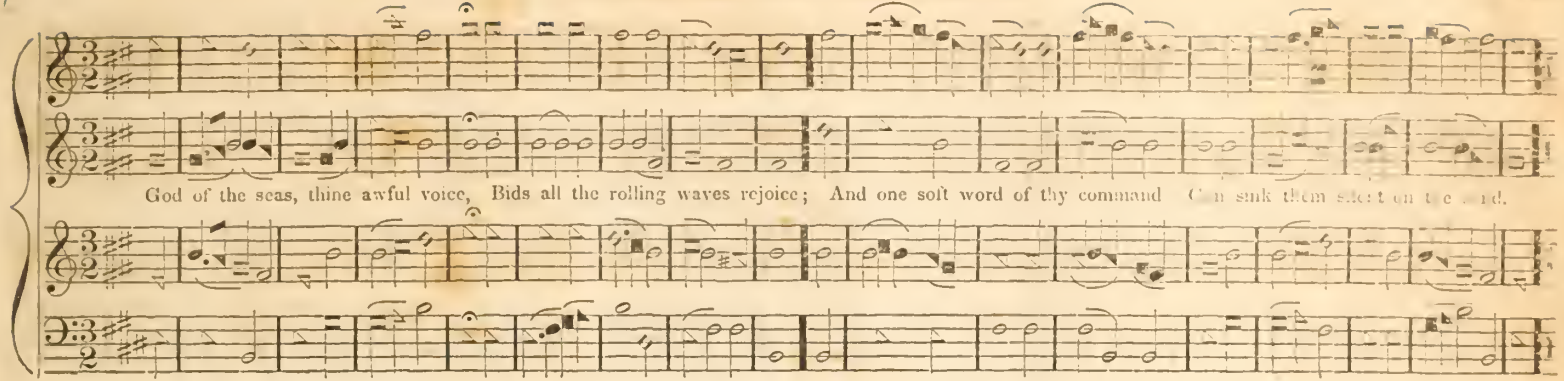


WESTMORELAND, C. M. 2 Stanzas. Sharp Key on D.



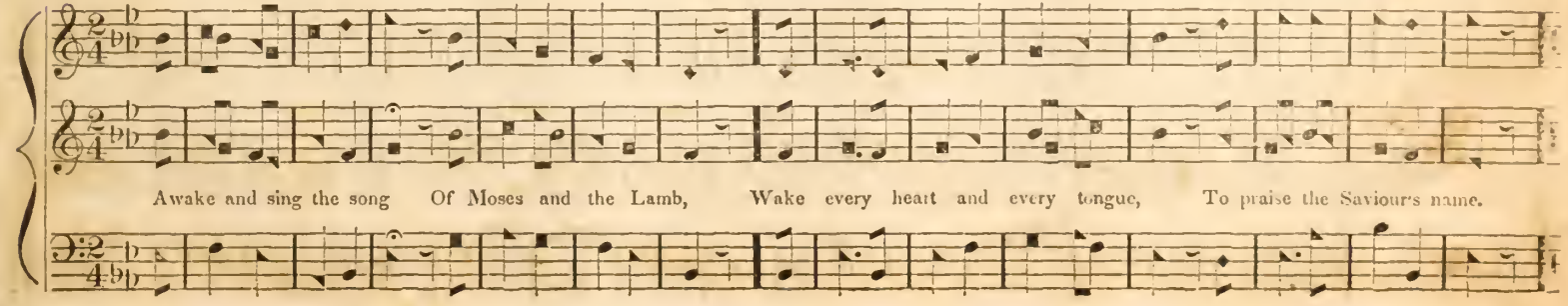

Bright - est and best of the sons of the morn - ing, Dawn on our dark - ness and lend us thine aid.
Star of the east, the ho - ri - zon a - dorn - ing, Guide where our in - fant Re - deem - er is laid.

STONEFIELD, L. M. Sharp Key on E.

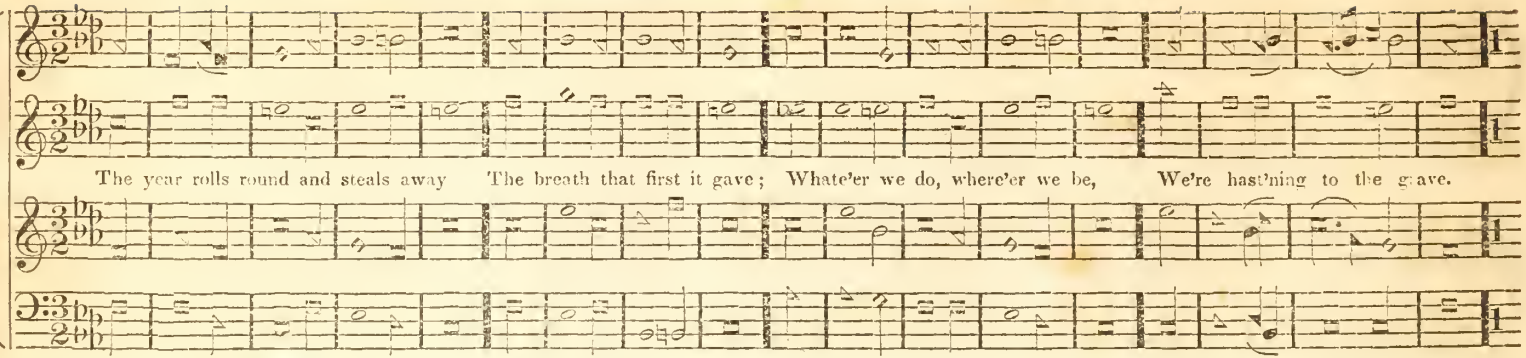


SOMERVILLE, S. M. Sharp Key on E♭.

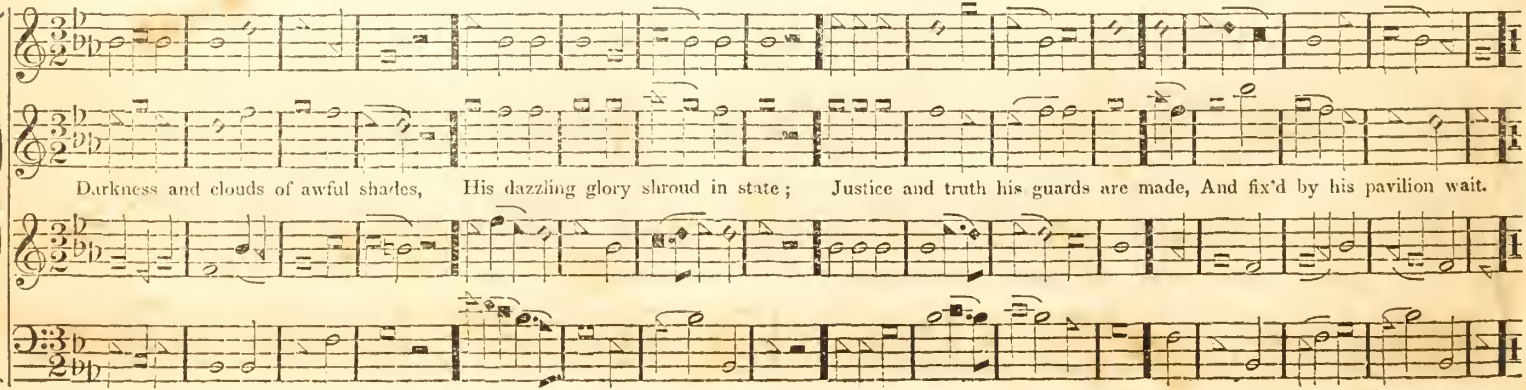
R. L. Cooke.

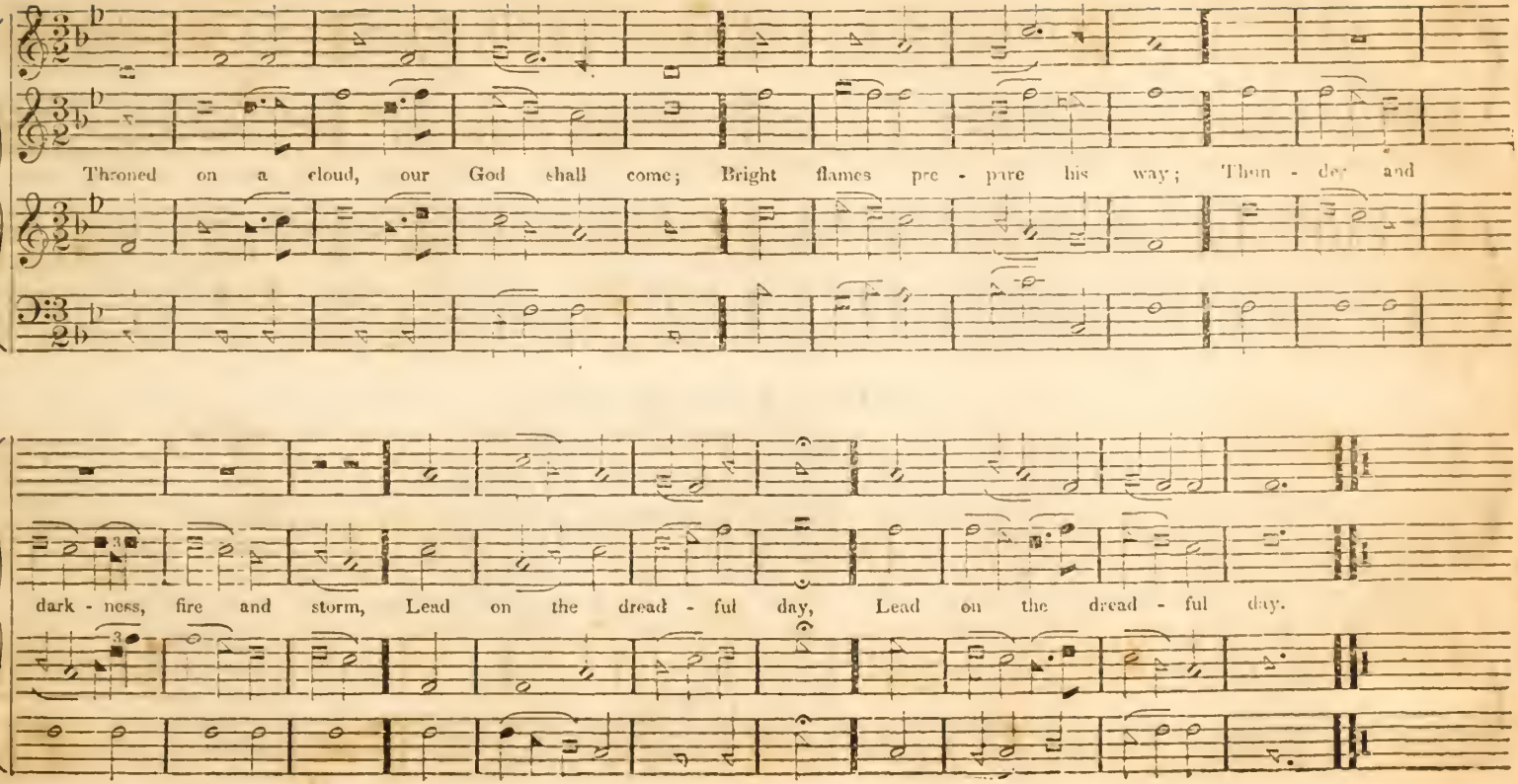


MARTYRS, C. M. Flat Key on F.

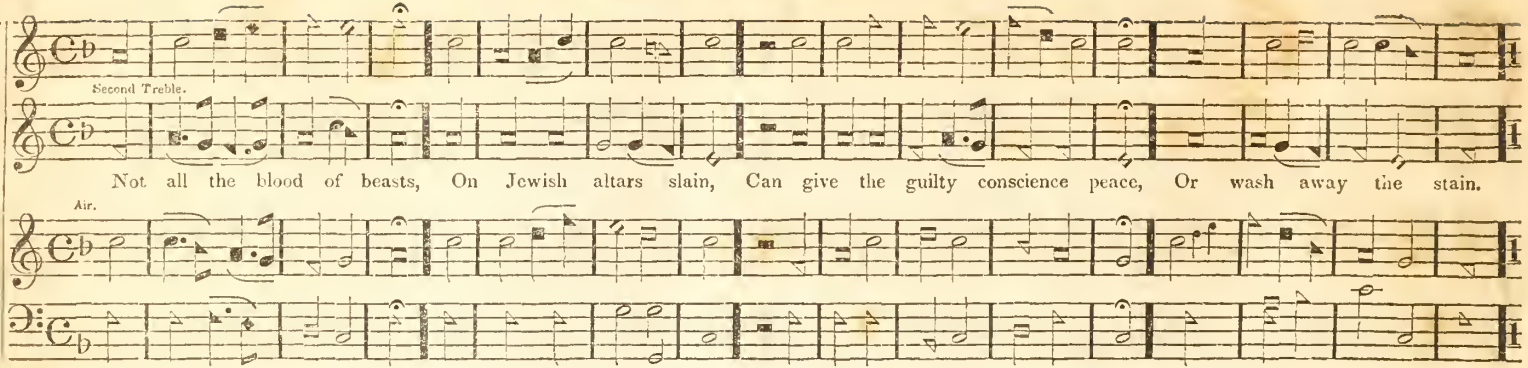


NINETY-SEVENTH, L. M. Sharp Key on E b.

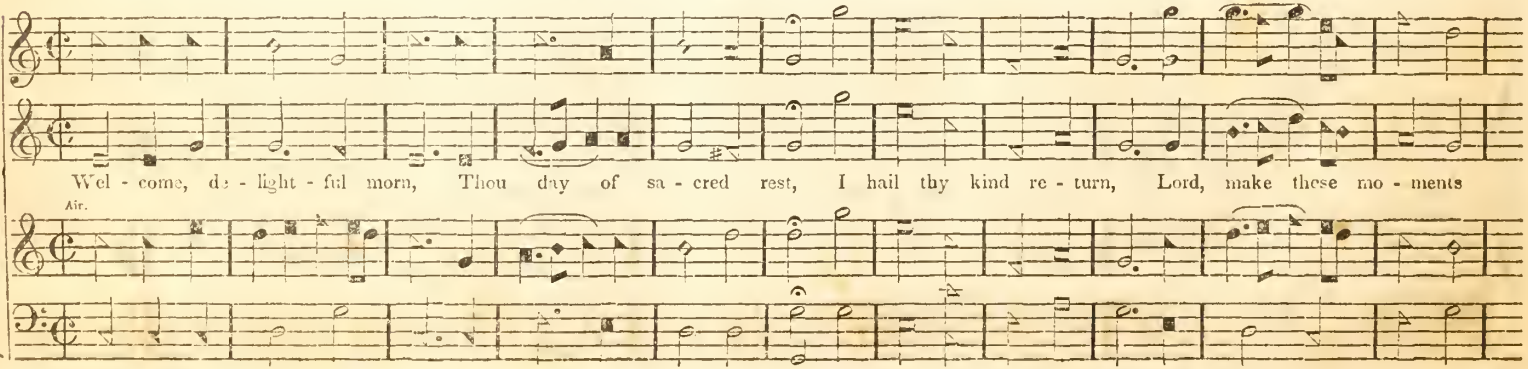


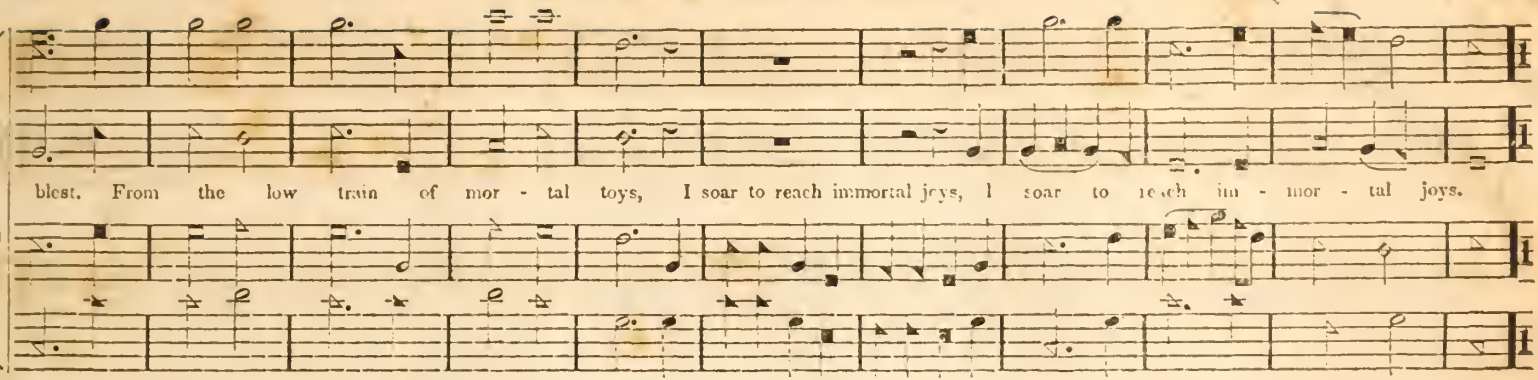

Throned on a cloud, our God shall come; Bright flames pre - pare his way; Thun - der and
dark - ness, fire and storm, Lead on the dread - ful day, Lead on the dread - ful day.

LEROY, S. M. Sharp Key on F.

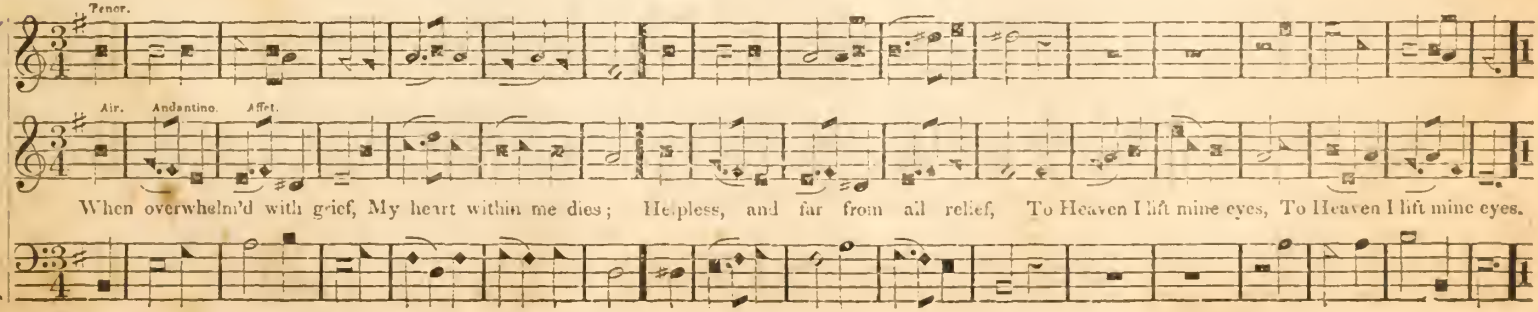


MILAN, C. M. Sharp Key on C.

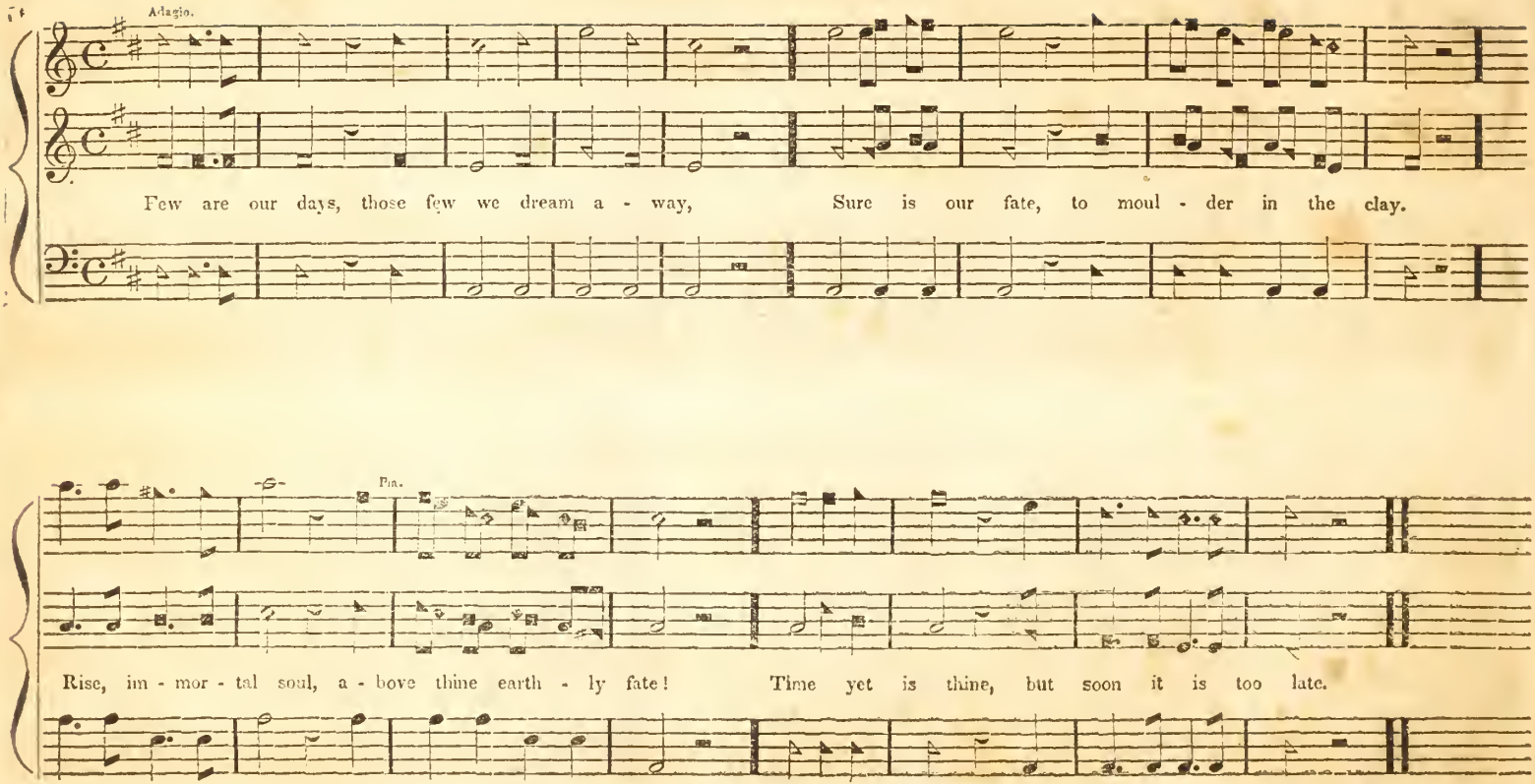


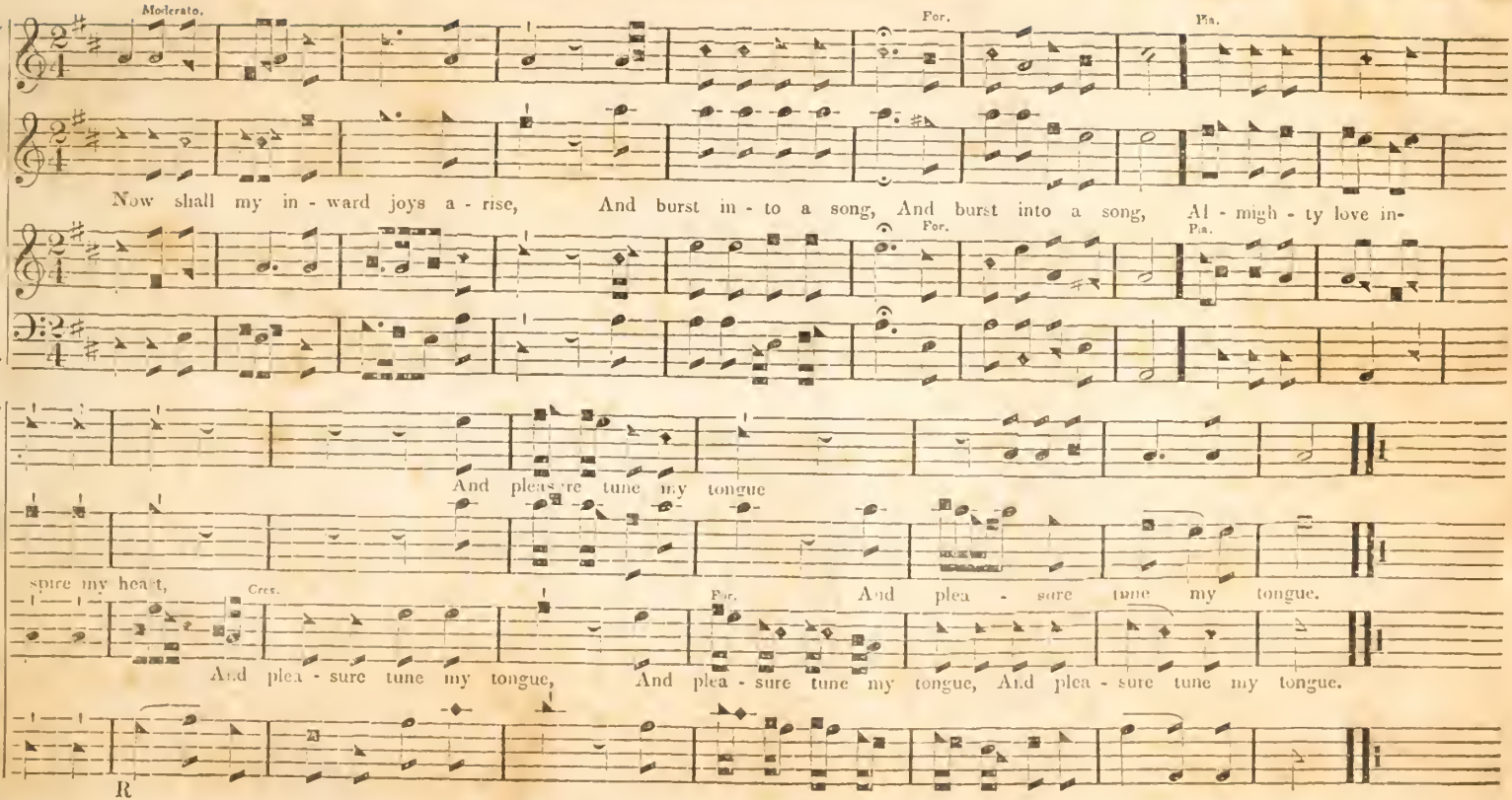


CONTRITION, S. M. Flat Key on E.

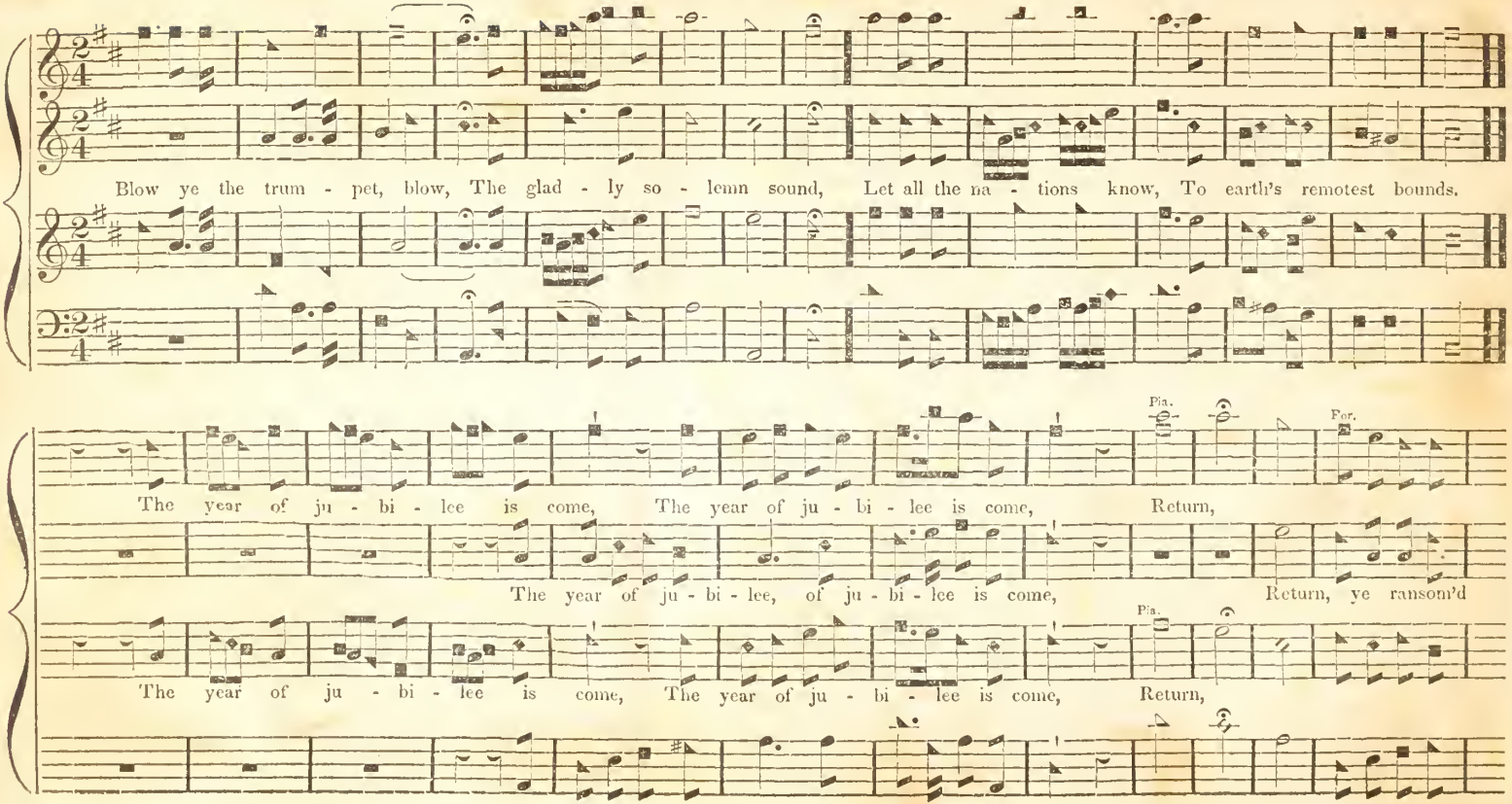


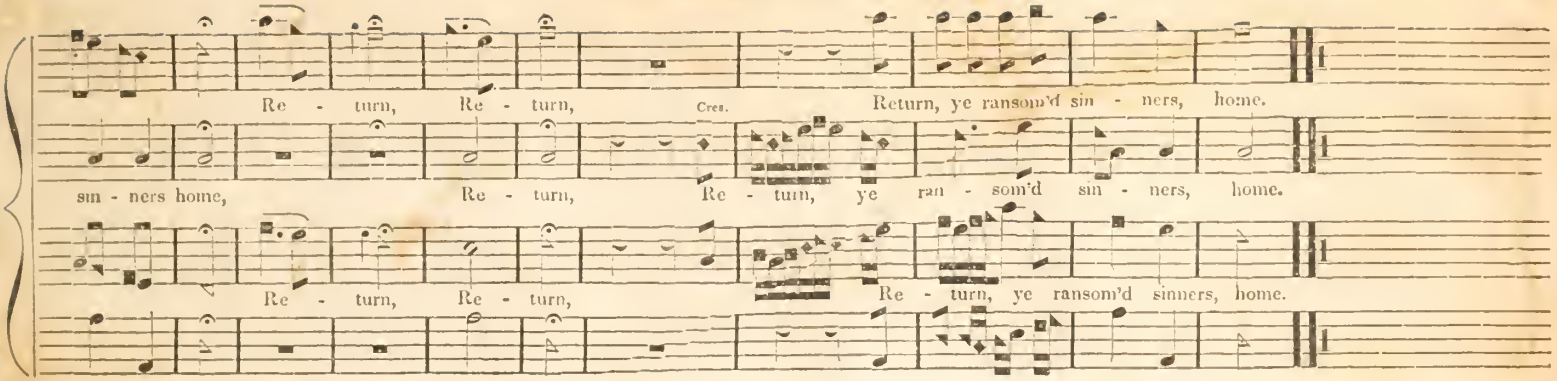
DIRGE, 10s. Sharp Key on D.



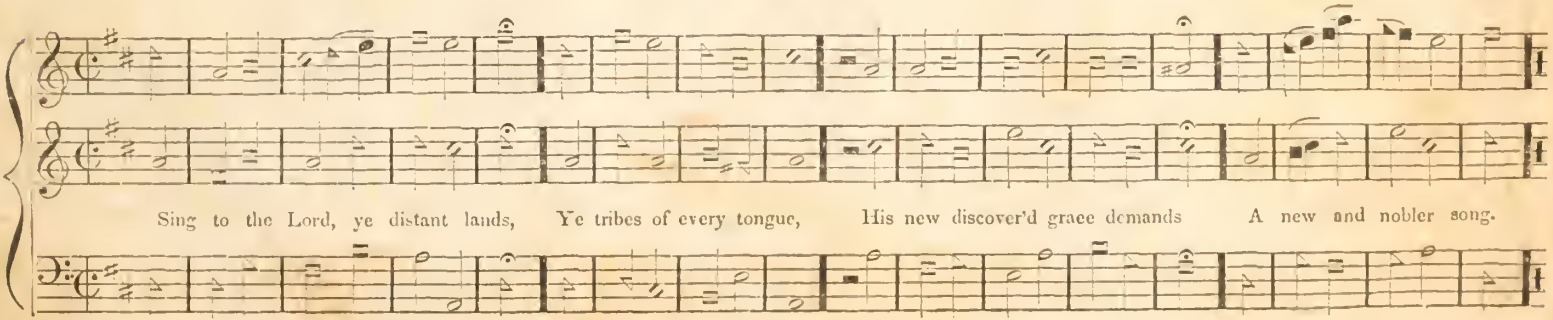

Moderato.
For.
Pia.
Now shall my in - ward joys a - rise, And burst in - to a song, And burst into a song, Al - migh - ty love in-
For.
Pia.
And pleas're tune my tongue
spire my heart,
Cres.
For.
And plea - sure tune my tongue.
And plea - sure tune my tongue, And plea - sure tune my tongue, And plea - sure tune my tongue.
R

BEVERLY, H. M. Sharp Key on D.

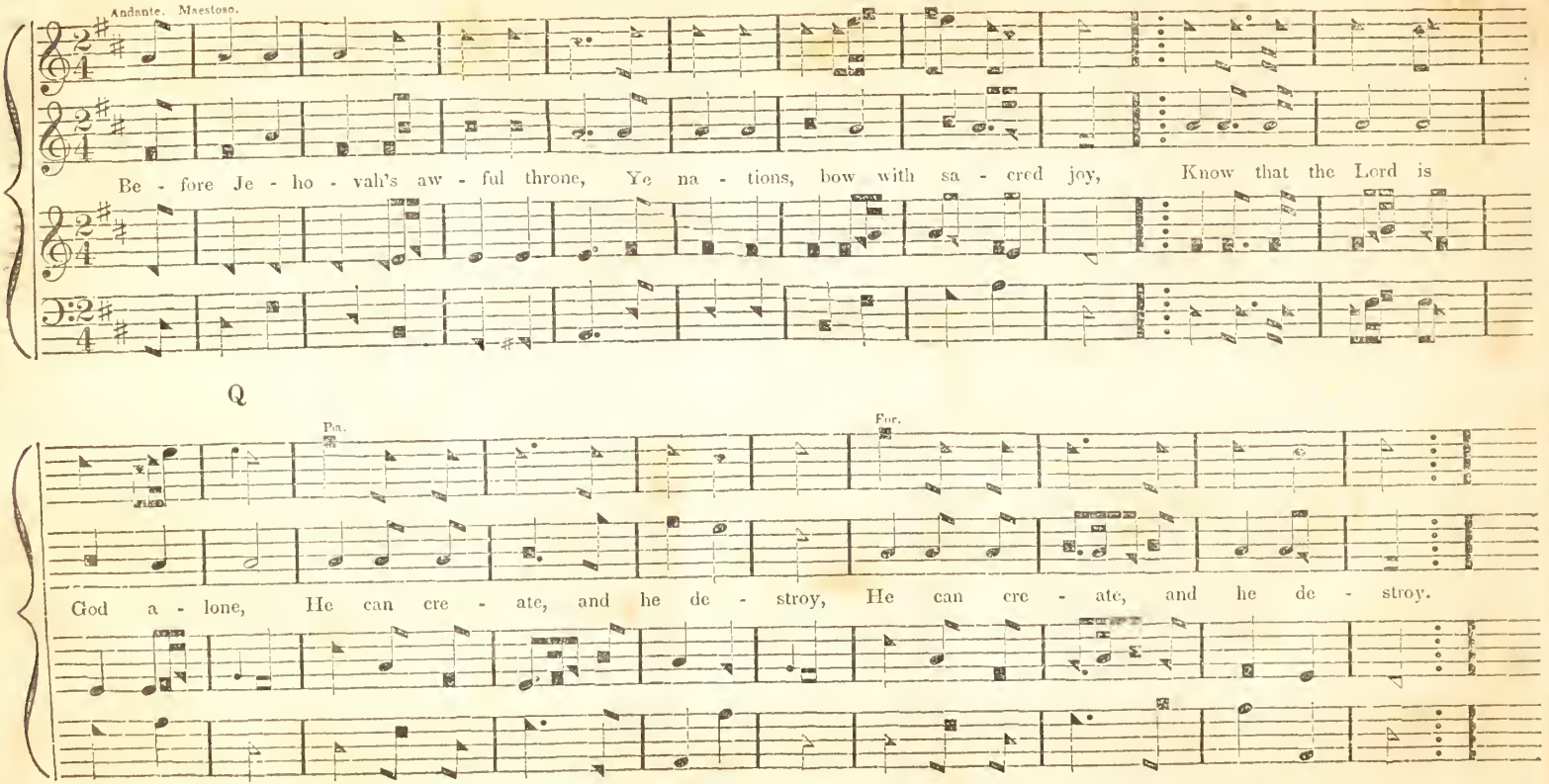




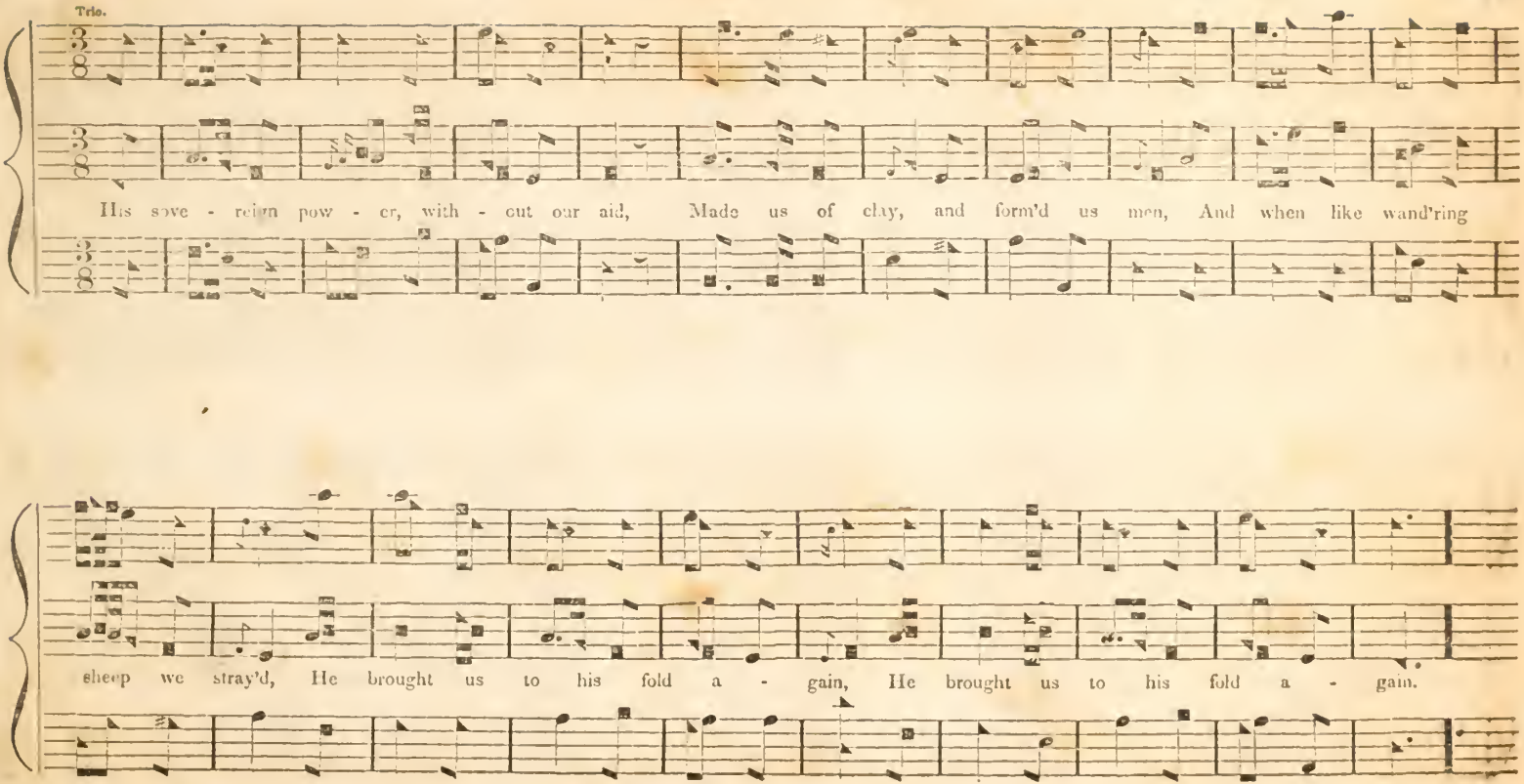
ST. ANNE'S, C. M. Sharp Key on D.



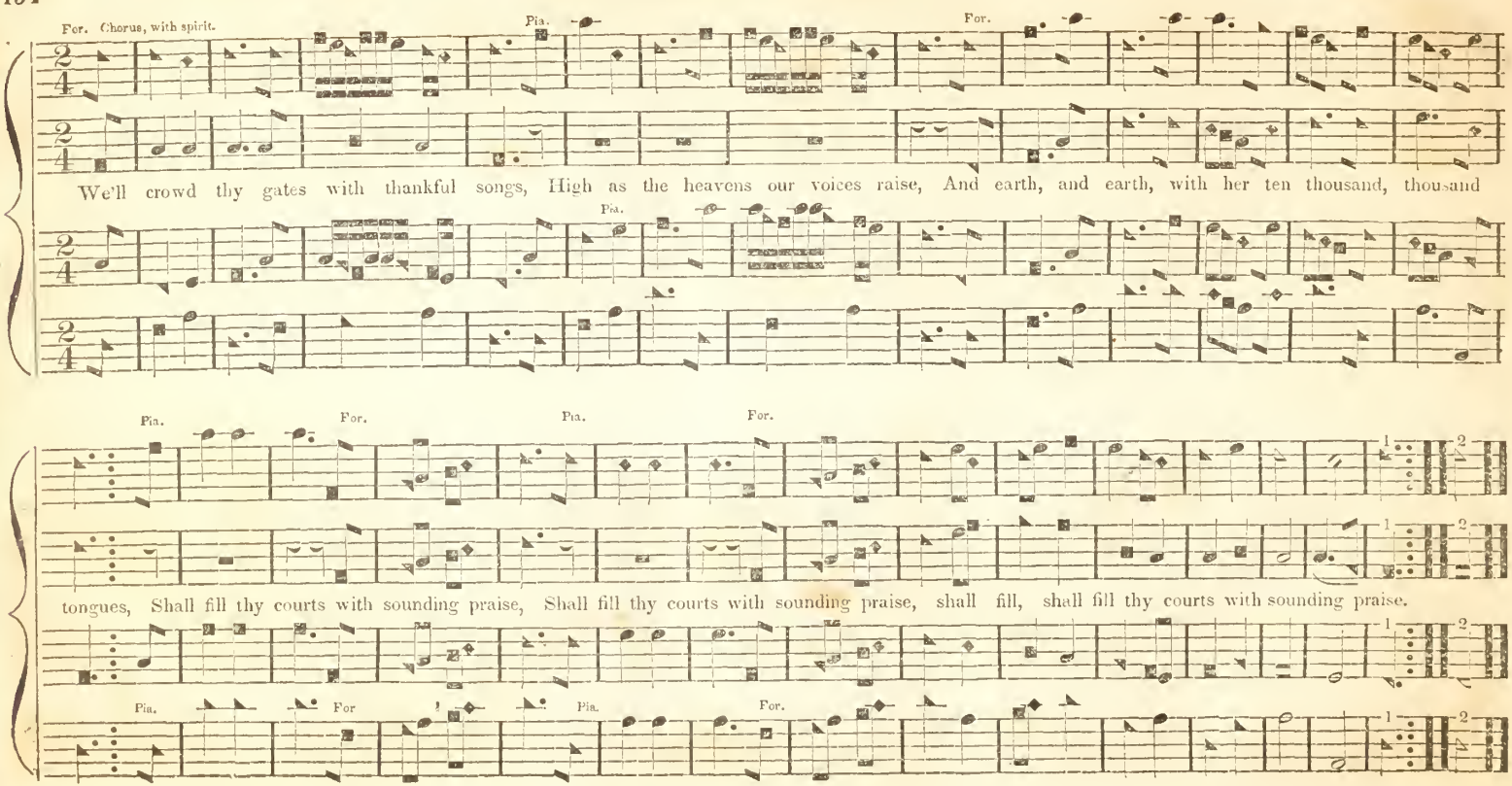
DENMARK, L. M. Sharp Key on D.

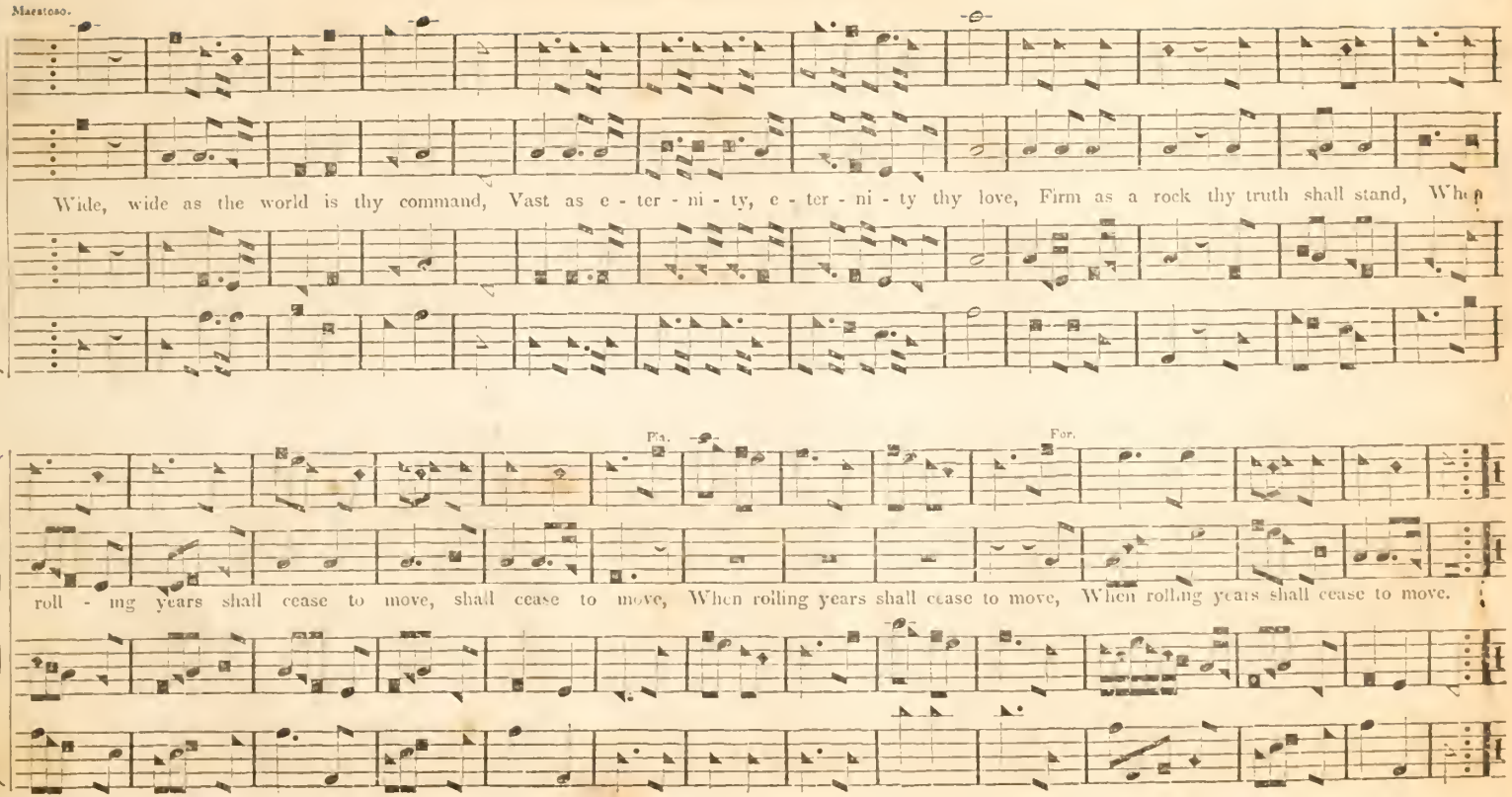


Trio.

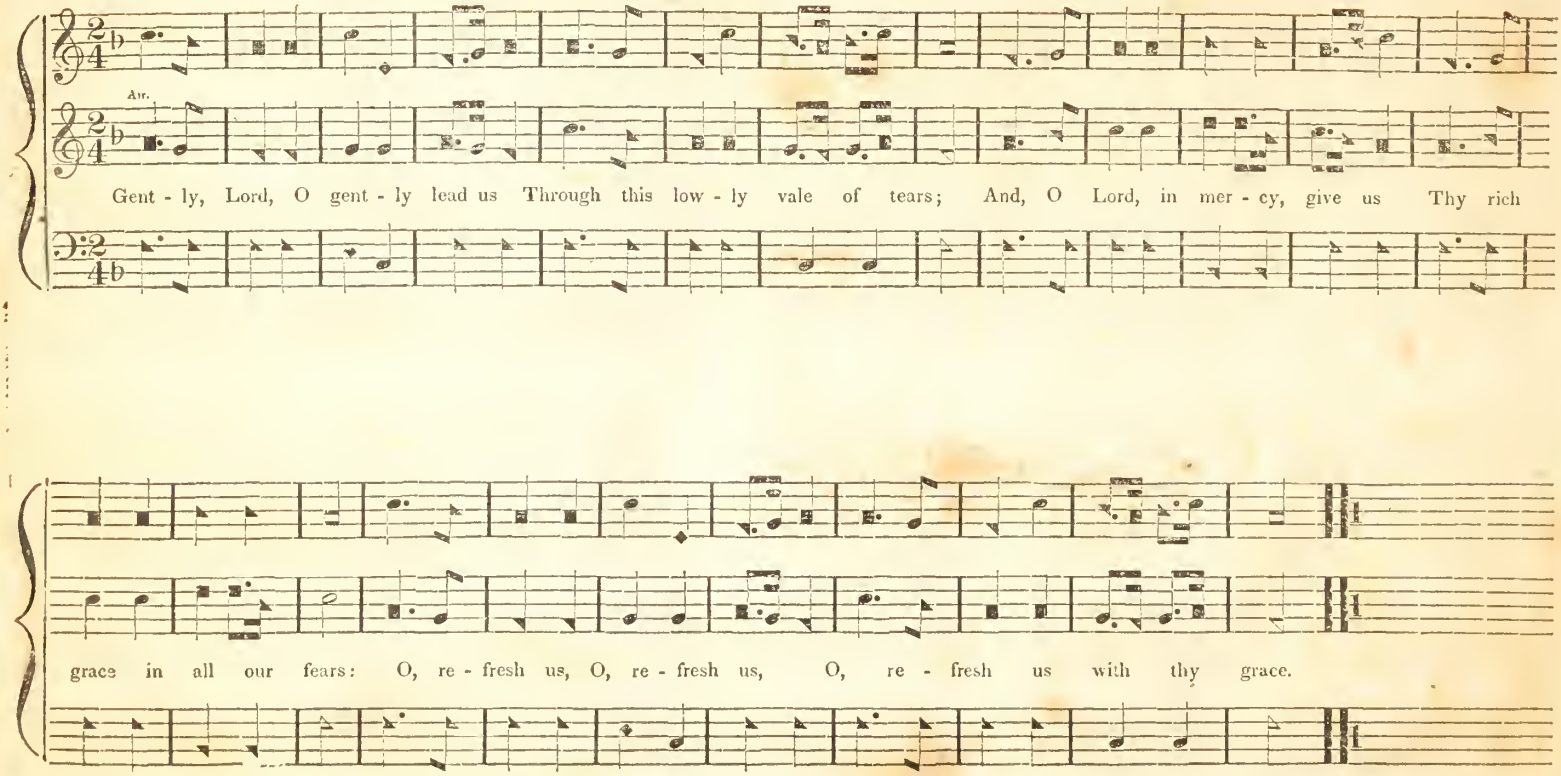

His sove - reign pow - er, with - out our aid, Made us of clay, and form'd us men, And when like wand'ring
sheep we stray'd, He brought us to his fold a - gain, He brought us to his fold a - gain.

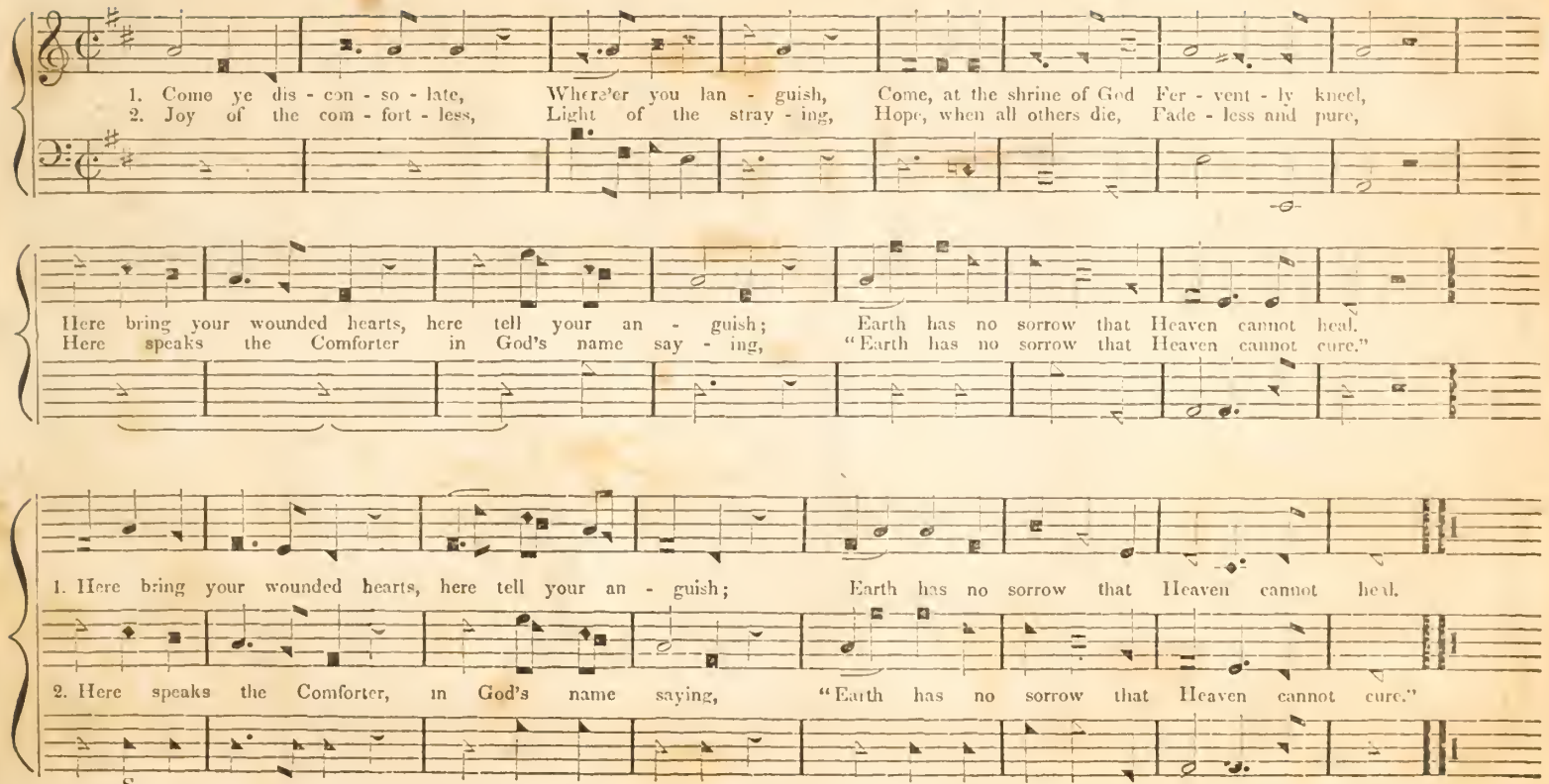
DENMARK, Continued.



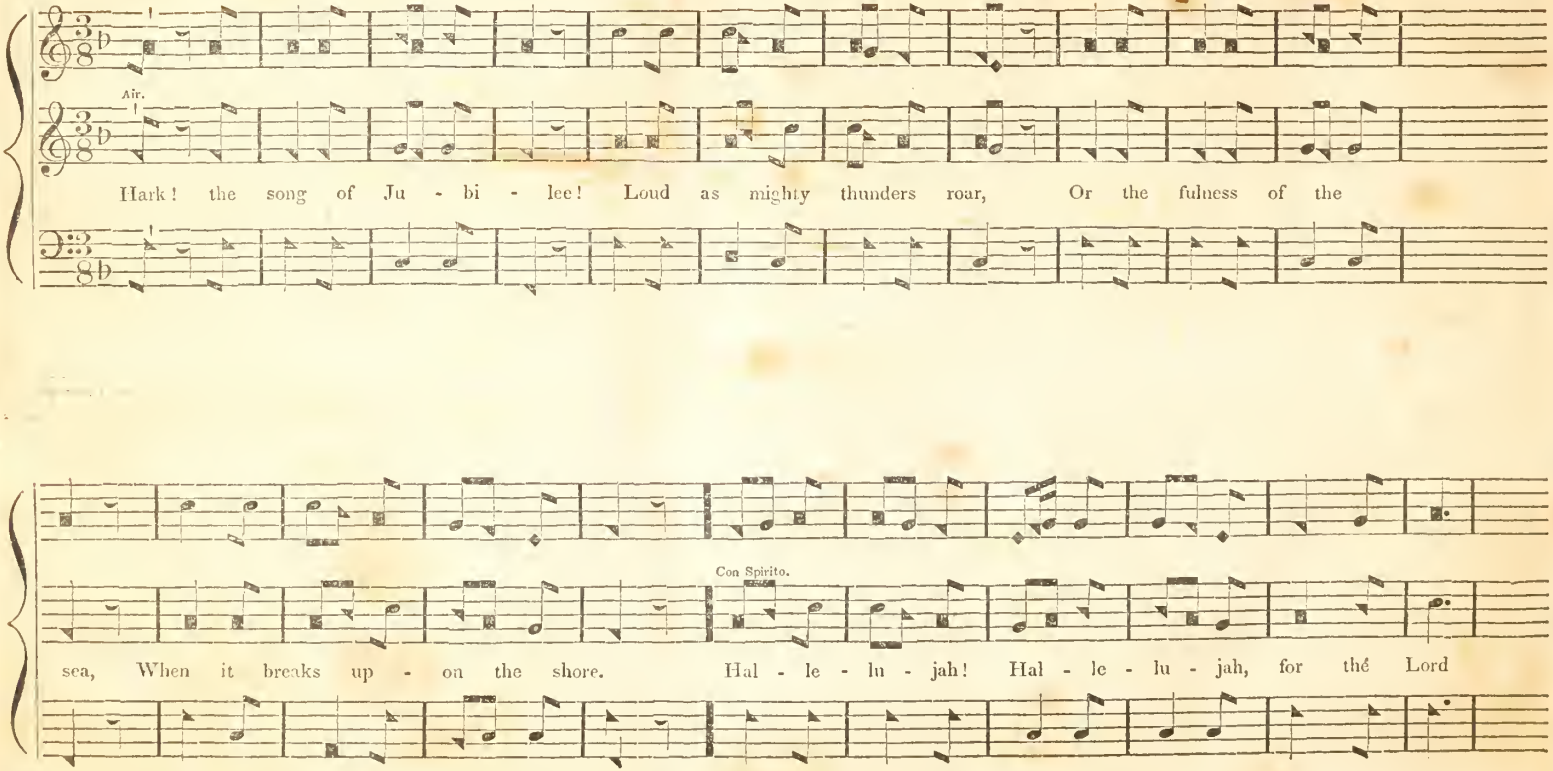

Maestoso.
Wide, wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love, Firm as a rock thy truth shall stand, Whe
Pia.
For.
roll - ing years shall cease to move, shall cease to move, When rolling years shall cease to move, When rolling years shall cease to move.

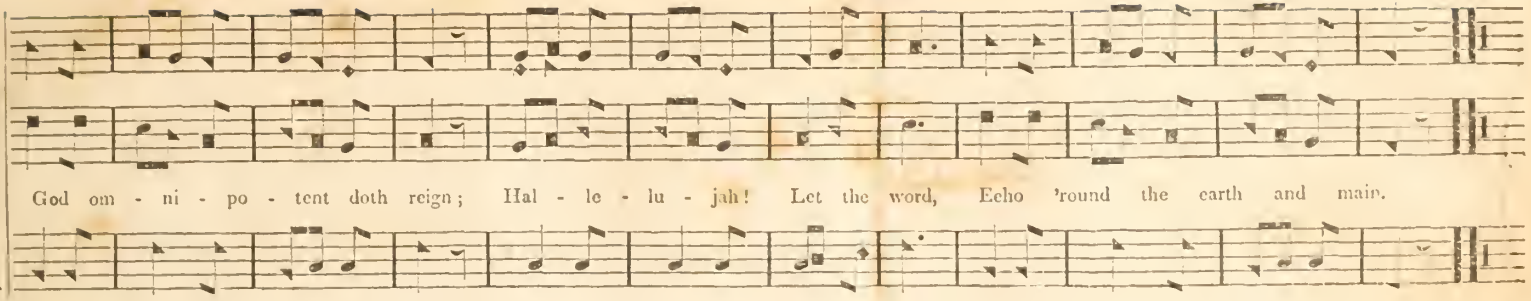
GREENVILLE, 8, 7. Sharp Key on F.



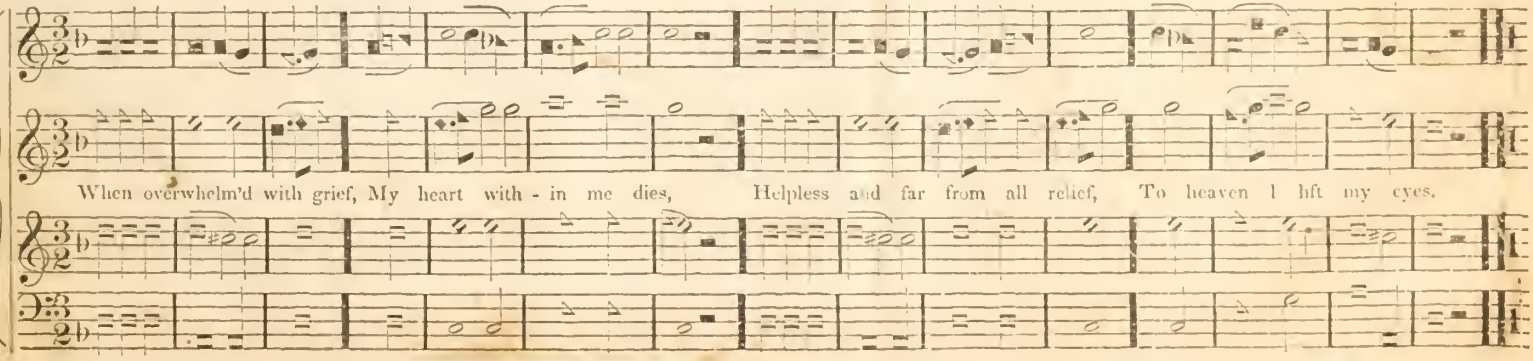

1. Come ye dis - con - so - late, Where'er you lan - guish, Come, at the shrine of God Fer - vent - ly kneel,
2. Joy of the com - fort - less, Light of the stray - ing, Hope, when all others die, Fade - less and pure,
Here bring your wounded hearts, here tell your an - guish; Earth has no sorrow that 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

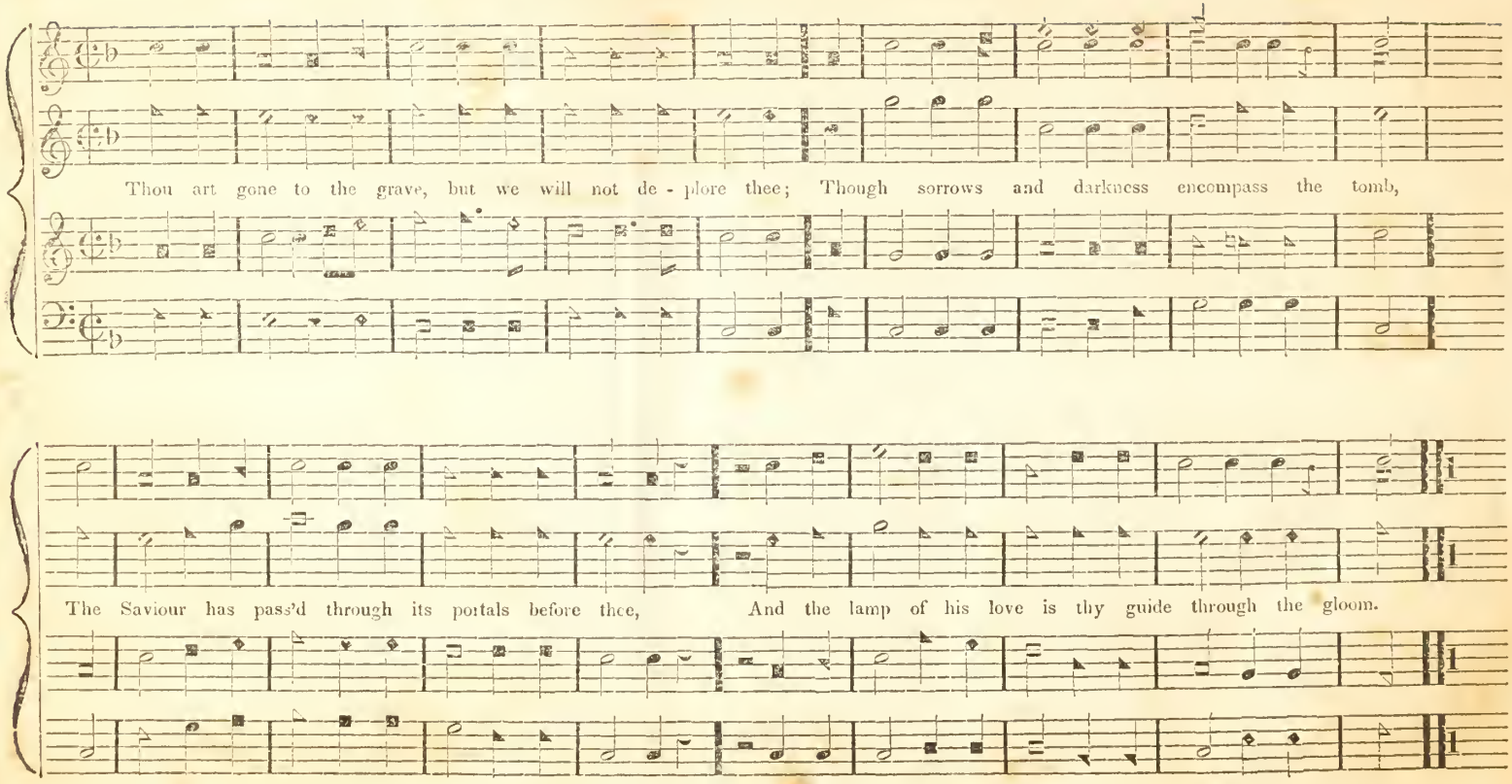
HARK! THE SONG OF JUBILEE! 7s. 2 Verses. Sharp Key on F. Arranged by R. Latimer Cooke.

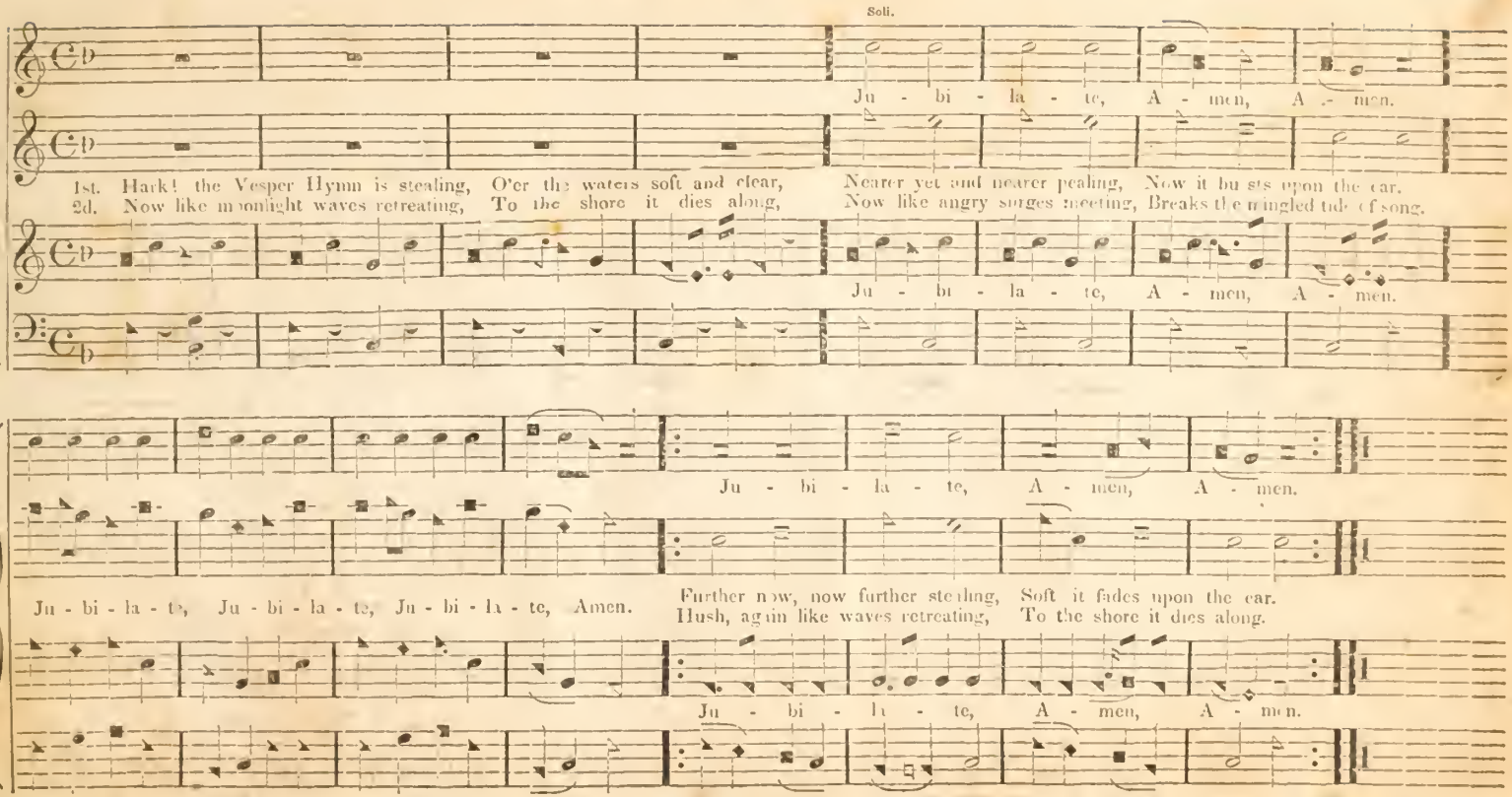




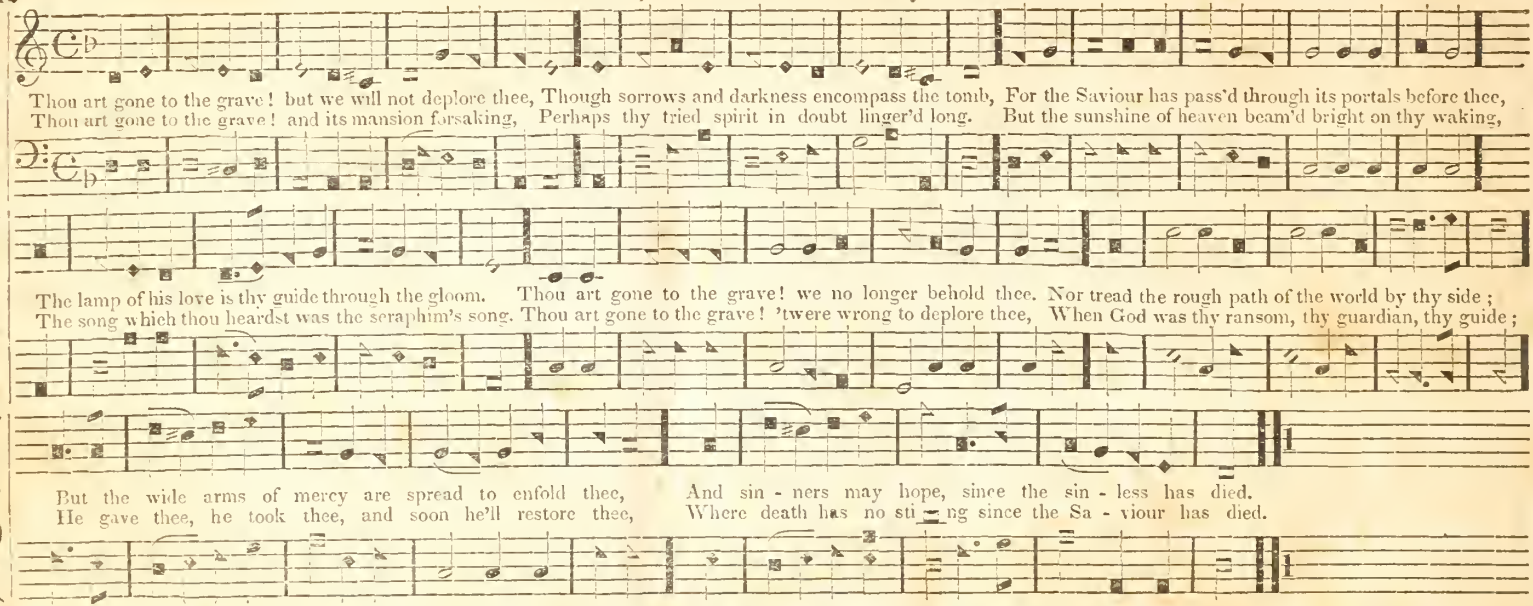
DUNBAR, S. M. Flat Key on D.



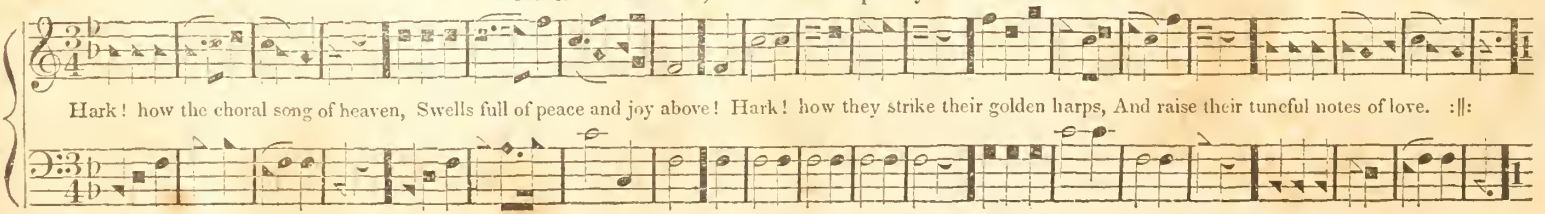

Thou art gone to the grave, but we will not de - plore thee; Though sorrows and darkness encompass the tomb,
The Saviour has pass'd through its portals before thee, And the lamp of his love is thy guide through the gloom.


Soli.
Ju - bi - la - te, A - men, A - men.
1st. Hark! the Vesper Hymn is stealing, O'er the waters soft and clear, Nearer yet and nearer pealing, Now it bursts upon the ear.
2d. Now like moonlight waves retreating, To the shore it dies along, Now like angry surges meeting, Breaks the mingled tide of song.
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.



PARK-STREET, L. M. Sharp Key on B♭.



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Stamford,
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St. Davids,
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Stonefield,
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Truro,
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V

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Z

Zion,

ANTHEMS, &

Come ye disconsolate,
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Dying Christian,
Hark! the Vesper Hymn, &c.
Hark! the Song of Jubilee,
Thou art gone to the grave, &c.

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