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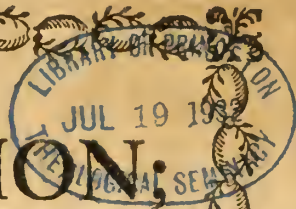
THE
NEW-ENGLAND SELECTION;

OR
Plain Psalmodist;

CONTAINING
A SHORT INTRODUCTION TO PSALMODY, FOR THE USE OF SCHOOLS:
AND A VARIETY OF TUNES SUITED TO PUBLIC WORSHIP,
ORIGINAL AND SELECTED.

BY JOEL READ.

BOSTON:
PRINTED BY J. T. EUCKINGHAM, FOR THE AUTHOR.
1808.



DISTRICT OF MASSACHUSETTS, TO WIT:



BE IT REMEMBERED, That on the seventeenth day of September, in the thirty-third year of the Independence of the United States of America, JOEL READ, of the said District, has deposited in this Office the Title of a Book, the Right whereof he claims as Author, in the words following to wit:

“The New-England Selection, or Plain Psalmodist; containing a Short Introduction to Psalmody, for the use of Schools: and a variety of tunes suited to public worship, original and selected, by JOEL READ.”

In conformity to the act of the Congress of the United States, intituled, “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 an Act intituled, “An Act supplementary to an Act, intituled, An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies during the times therein mentioned; and extending the Benefits thereof to the Arts of Designing, Engraving and Etching Historical, and other Prints.”

WILLIAM S. SHAW,
Clerk of the District of Massachusetts.

P R E F A C E.

THE publisher of this book having been frequently employed in the sale of Singing Books for several years past, is led to conclude that he has some knowledge of that kind of Psalm tunes which are used in the various parts of New-England, where has been conversant with those who teach vocal Music, and lead in publick worshipping assemblies ; and although he has not inserted all the Psalm tunes made use of, yet he flatters himself he has a sufficient number for any society to perform, and more than is generally learned by any one choir of Singers. He has endeavoured to publish such as are now in use in many parishes, together with such others as he thinks will meet the approbation of a majority (not to say all) the teachers and choristers in whose hands it may come : he has aimed to supply a sufficient number for the several metres of the Psalms and Hymns in Dr. Watts, Tate and Brady, and Dr. Belknap's Versions, in both the cheerful and plaintive keys. Many of the following pieces he has heard performed with satisfaction and applause. Some others have been highly approved of, and recommended by judges of music on whom he can rely. Those which are new, he trusts will meet the approbation of those who examine and perform them with care and candor ; and he earnestly recommends it to the consideration of those who superintend Singing Schools, in New-England, to practice such tunes in the Schools as will be suitable for publick worship, having regard to the different metres, keys, &c.

With regard to the rules he has endeavoured to be short ; not thinking it necessary to publish any considerable explanation, as he apprehends very few instances occur where any person undertakes to learn without an instructor ; and those who undertake to teach Singing Schools, are or ought to be learned before hand, and the Massachusetts Compiler, or some other treatise calculated for the purpose, will of course be studied by them. The following Rules he considers sufficient for practising plain Psalmody.

Attleborough, Sept. 10,

A plain and concise INTRODUCTION to the GROUNDS of MUSIC.

G A M U T.

F Cliff.

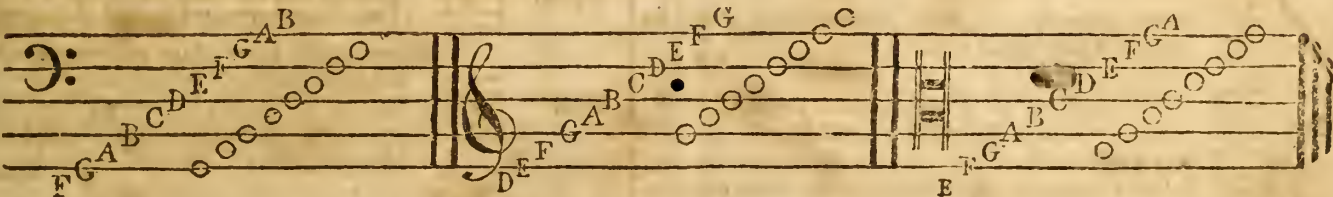
B A S S.

| G Cliff. TENOR or TREBLE. |

C Cliff.

COUNTER.

Space Above
Fifth line
Fourth space
Fourth line
Third space
Third line
Second space
Second line
First space
First line
Space below



A CLIFF generally distinguishes some particular part ; it also governs the order of the letters, as it always, where it is placed, carries the letter, prefixed to it as above, along with it, from which also it takes its name.

THE natural place for *mî* is in

If B be flat, <i>mî</i> is in	E	If F be sharp, <i>mî</i> is in	B
If B and E be flat, <i>mî</i> is in	A	If F and C be sharp, <i>mî</i> is in	F
If B, E, and A be flat, <i>mî</i> is in	D	If F, C, and G, be sharp, <i>mî</i> is in	C
If B, E, A and D, be flat, <i>mî</i> is in	G	If F, C, G, and D be sharp, <i>mî</i> is in	D

Above *mî* are *fà*, *fôl*, *là*, *fà*, *fôl*, *là* ; and below are *là*, *fôl*, *fà*, *là*, *fôl*, *fà*, and then comes *mî* again.

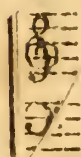
From *mî* to *fà*, and from *là* to *fà* half tones.

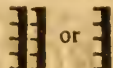
NAMES and PROPORTIONS of the NOTES and RESTS.

	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Notes						
Rests						

Two minims, or 4 crotchets, or 8 quavers, or 16 semiquavers, or 32 demisemiquavers, are equal to one semibreve ; the semibreve rest is also e bar rest, in all moods of time.

Musical Characters.

Stave		FIVE lines whereon music is writtten.
Brace		Shows how many parts are sung together.
Flat		At the beginning of a tune, governs the mi; and set before a note, sinks it half a tone.
Sharp		At the beginning of a tune, governs the mi; and set before a note, raises it half a tone.
Natural		Restores any note, made flat or sharp, to its primitive sound.
Point of Addition		Adds to a note half its original length.
Point of Diminution		Reduces three notes to the time of two of the same kind.
Single bar		Divides the time according to the measure note.

Double bar		Shows the end of a strain.
Clofe		Shows the end of a tune.
Repeat		Shows that part of the tune is to be sung twice.
Figures		Show that the notes under figure 1 are sung before repeating, and the notes under figure 2 at repeating. If tied together with a slur, all are sung at repeating.
Hold		Shows that the sound of the note over which it is placed should be continued beyond its customary length, so long as the master pleases — In this book, when placed over the treble, it has influence over the corresponding notes in the other parts.
Ledger lines		Are added when the notes go out of the compass of the five lines and spaces.
Trill		Shows that the note over which it is placed should be shaken.
Marks of distinction		Require the notes over which they are placed to be sung emphatically.

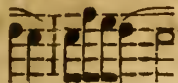
are but

Choosing notes



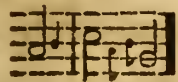
Give the performer liberty to sing which he pleases ; and both may be sung at the same time, though not with the same voice.

Slur or Tie



Shows what number of notes are sung to one syllable.

Apoggi-
turas



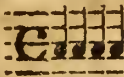
Are small notes which divide the time of the principal note, unless it be followed by a point or rest, and then they take the whole time of the principal note, and that takes the time of the point or rest only.

COMMON TIME.

First Mood



ADAGIO has 4 beats in a bar, 2 down and 2 up. 4 crotchets, or their amount, fill a bar.

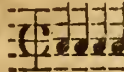


dd uu

Second



Largo, has 4 beats, 2 down and 2 up, $\frac{1}{4}$ quicker than the first. 4 crotchets in a bar.

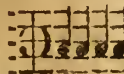


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Third



Allegro, has 2 beats, 1 down and 1 up. 4 crotchets in a bar.



d u

Fourth



Has 2 beats, 1 down and 1 up. Two crotchets in a bar,



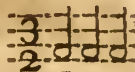
d u

TRIPLE TIME.

First Mood



HAS 3 beats, 2 down and 1 up ; 3 minims, or their amount, fill a bar.

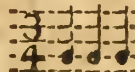


dd u

Second



Has three beats, two down, and one up ; three crotchets or their amount, fill a bar.

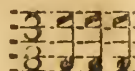


dd u

Third



Has three beats, two down, and one up ; three quavers fill a bar.



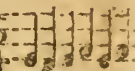
dd u

COMPOUND TIME.

First Mood.



CONTAINS the amount of 5 crotchets in a bar, and has 2 beats, 1 down and 1 up. Accented on the first part of each beat.



d u

Second

Has the amount of six quavers in a bar, and has 2 beats, 1 down and 1 up. Accented on the first part of each beat.

There are other moods in compound time, such as $\frac{9}{4}$, $\frac{12}{8}$, &c. but not commonly used in Psalmody.

OF THE KEYS.

THERE are but two Keys in musick, the *sharp* or *major key*, and the *flat* or *minor key*. If the last note in the bass be next above mi, it is a sharp; if next below, it is a flat Key.

LESSON FOR TUNING THE VOICE.

OCTAVES, Ascending and Descending.

ASCENDING. DESCENDING.

Thirds. Fourth. Eighths. Thirds. Fourth. Eighths.

NEW-ENGLAND SELECTION, &c.

CHRISTMAS HYMN. L. M.

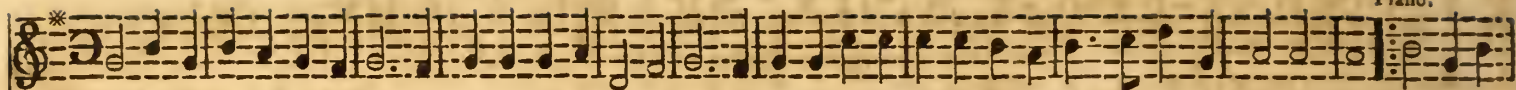
Hark, hark, what news the angels bring, Glad tidings of, Glad tidings of a new-born King, Born

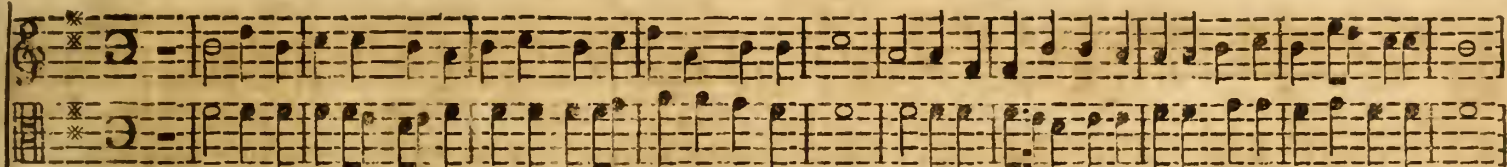
Cres.
Born, &c.

of a Maid, Virgin pure, Born without sin, Born without sin, from guilt, from guilt secure.

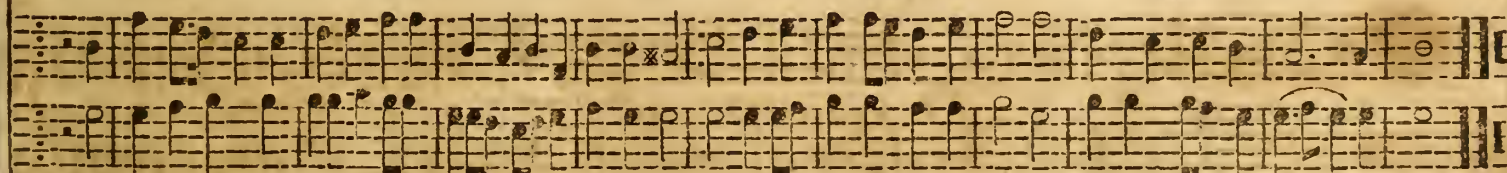
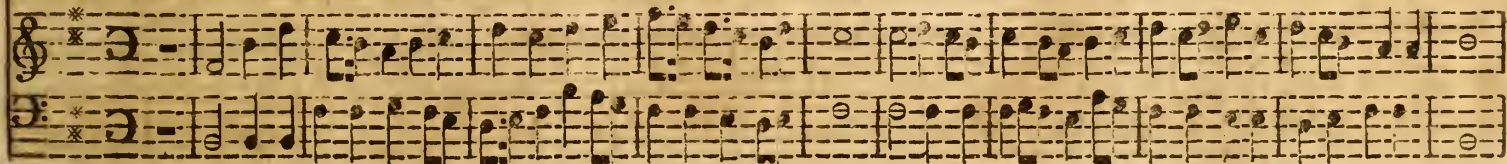
B

Piano.

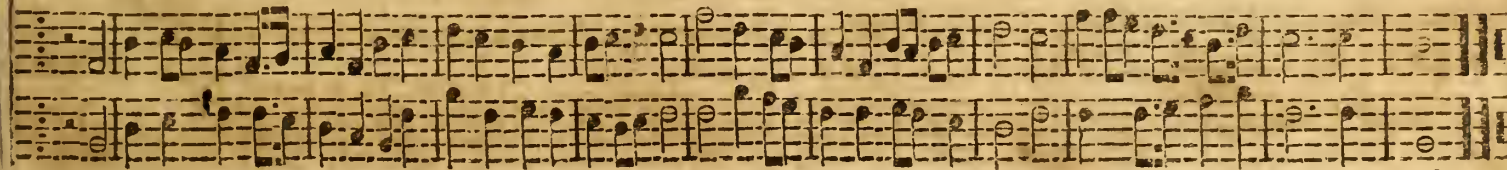


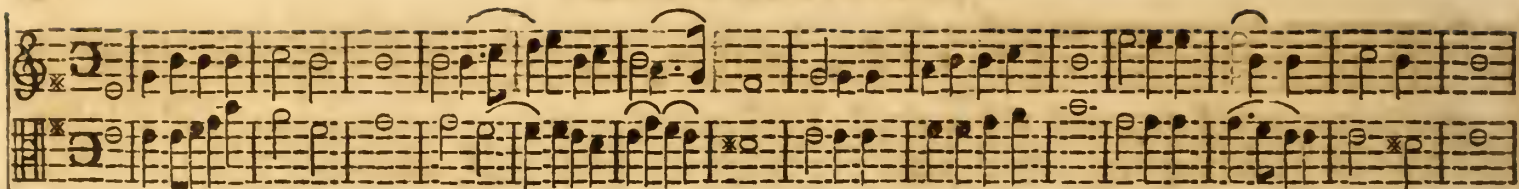


I send the joys of earth away, Away, ye tempters of the mind, False as the smooth deceitful sea, And empty as the whistling wind,

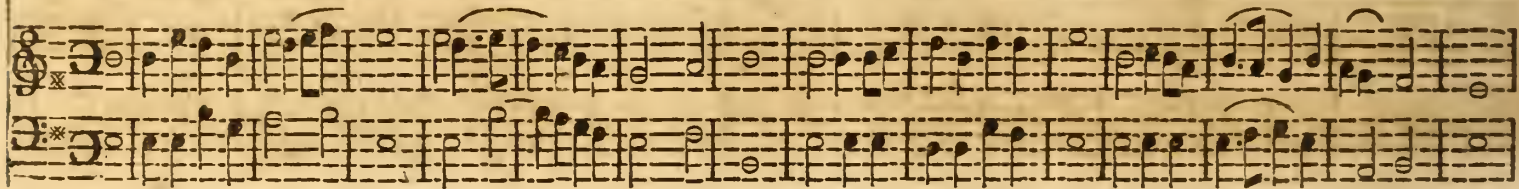


Your streams were floating me along Down to the gulf of black despair, And while I listened to your song, Your streams had e'en conveyed me there.

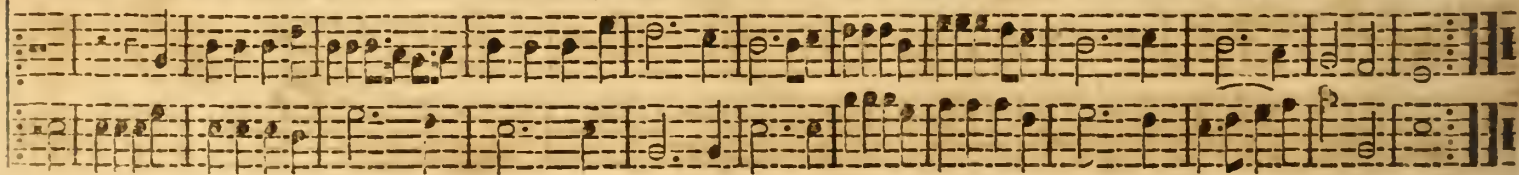




Lord what a thoughtless wretch was I, To mourn and murmur and repine, To see the wicked, placed on high, In pride and robes of honour shine.



But O their end, their dreadful end, Thy sanctuary taught me so ; On slippery rocks I see them stand, While fiery billows roll below.



'Tis finished! so the Saviour cried, And meekly bowed his head and died; 'Tis finished; yes, the

Forte.

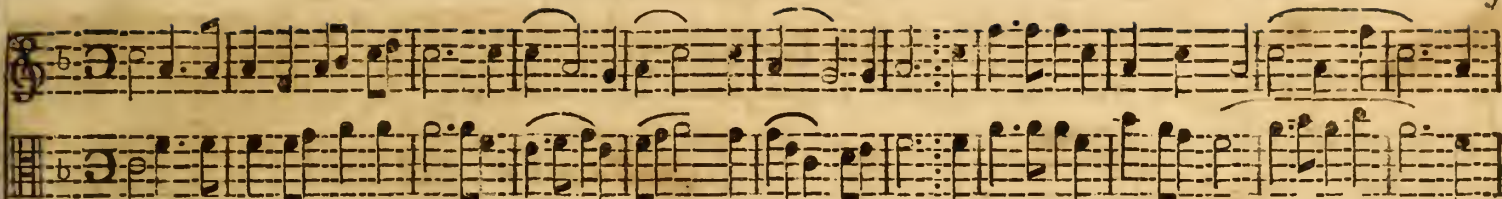
race is run, The battle's fought, the victory won. 'Tis finished; yes, the race is run, The battle's fought, the victory won.

First system of musical notation for 'Woburn. L. M.'. It consists of four staves. The first staff is a treble clef, and the second is a bass clef. The third and fourth staves are also treble and bass clefs respectively. The music is in common time (C). The lyrics are: 'Firm was my health, my day was bright, And I presum'd 'twould ne'er be night ; Fondly I'.

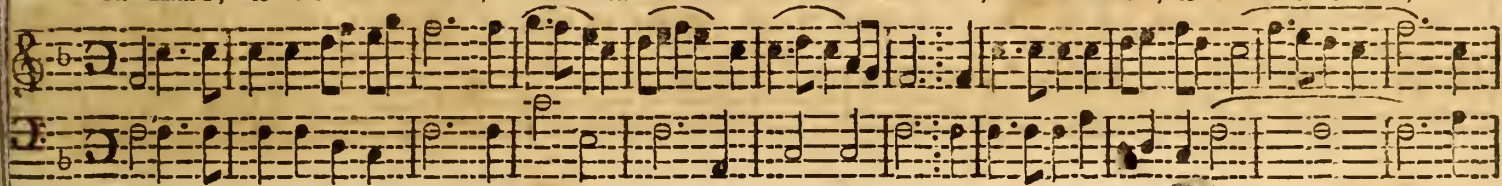
Firm was my health, my day was bright, And I presum'd 'twould ne'er be night ; Fondly I

Second system of musical notation for 'Woburn. L. M.'. It consists of four staves. The first staff is a treble clef, and the second is a bass clef. The third and fourth staves are also treble and bass clefs respectively. The music is in common time (C). The lyrics are: 'said within my heart, Pleasure and peace shall ne'er depart.'

said within my heart, Pleasure and peace shall ne'er depart.

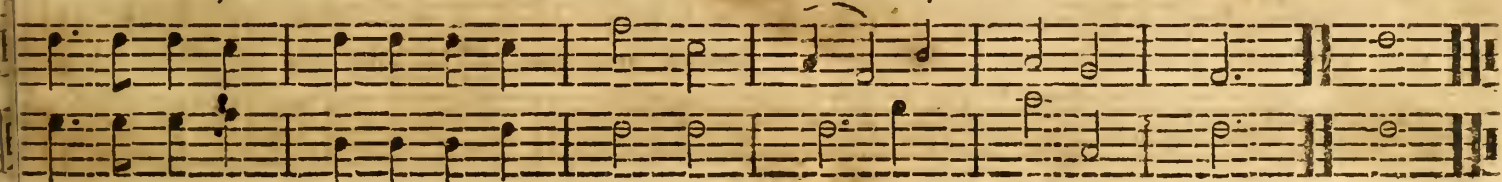


'Tis finish'd; so the Saviour cried, When on the cross he bowed and died; 'Tis finish'd; so all Heaven refounds; E-

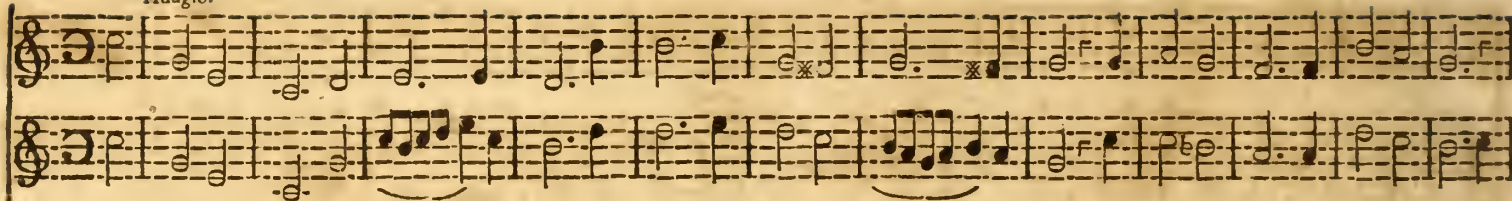


ternal mercy knows no bounds,

Eternal mercy knows no bounds.



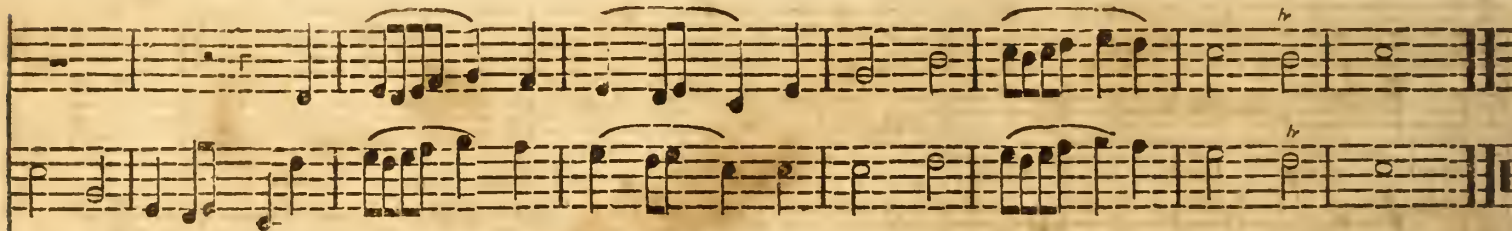
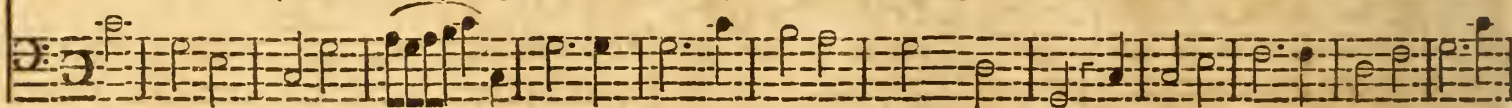
Adagio.



Great God ! my maker and my king,

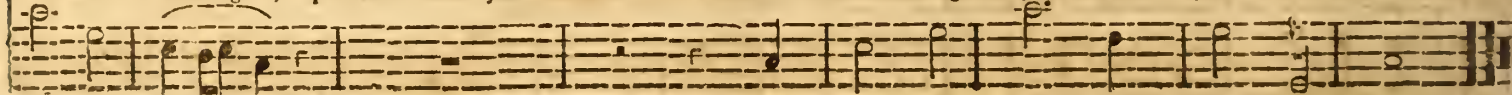
Of thee I'll speak, of thee I'll sing ;

All thou hast done, and all thou dost, Pro-



claim thee good, proclaim thee just.

Proclaim thee good, proclaim thee just.



The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staves and a supporting bass line. The lyrics are written below the staves.

Father of mercies, in thine house Smile on our homage and our vows, While with a

The second system of the musical score continues the melody and bass line from the first system. It also consists of three staves in treble and bass clef with a key signature of one flat and a 3/4 time signature. The lyrics continue below the staves.

grateful heart - we share Those pledges of our Saviour's care. Those pledges of our Saviour's care.

C

The lofty pillars of the sky, And spacious concave rais'd on high, Spangled with stars, a shining frame Their

great Original proclaim. Th' unwearied—

Th' unwearied fun from day to day, Pours

Th' unwearied—

Th' unwearied—

knowledge on his golden ray, And publishes to every land, The work of an Almighty hand.

And publishes—

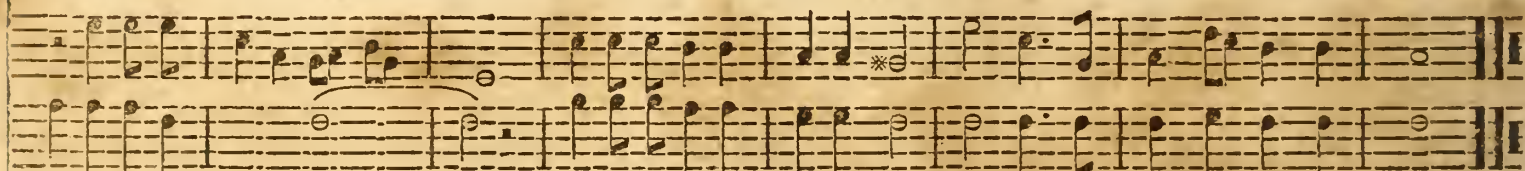
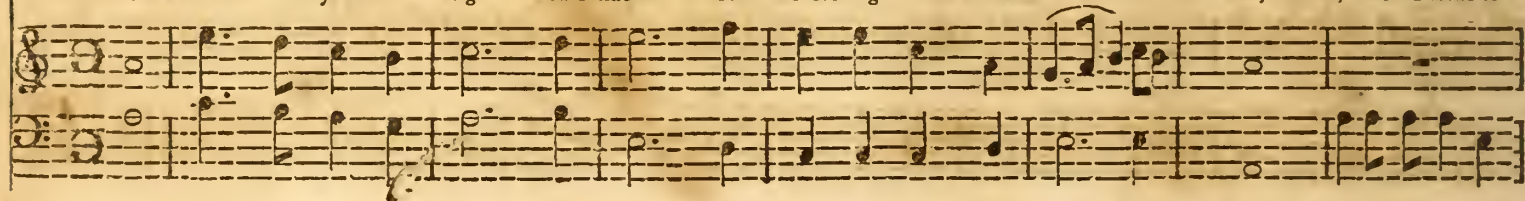
WINDHAM. • L. M.

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

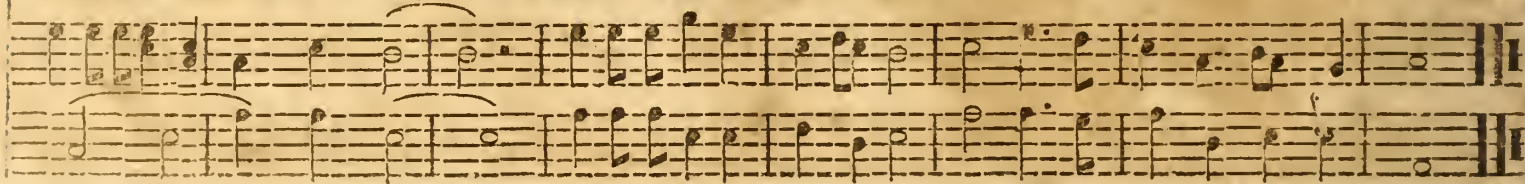
Broad is the road that leads to death, And thousands walk together there ; But wisdom shows a narrower path, With here and there a traveller.



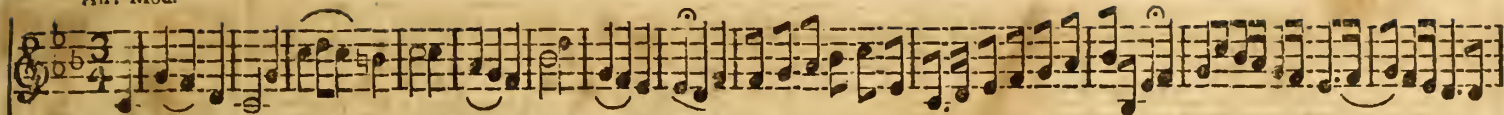
Come hither ye that feign would know Th' exceeding sinfulness of sin; Come, see a scene of



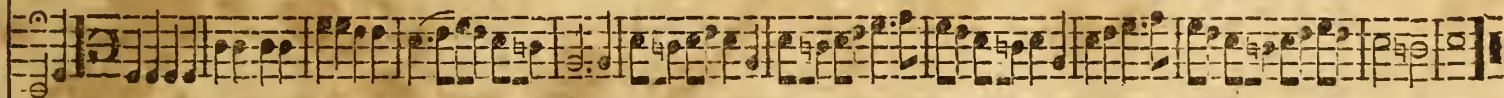
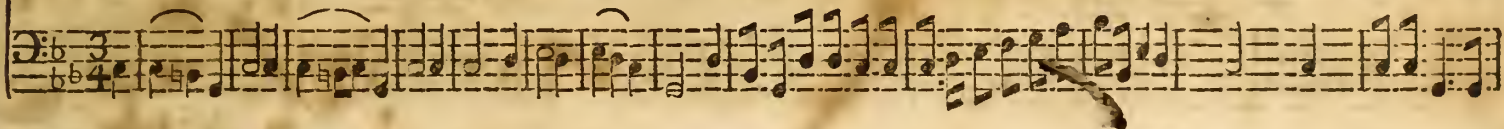
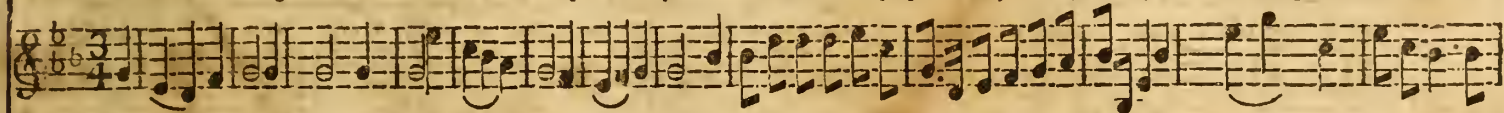
matchless woe, Come see a scene of matchless woe, And tell me what it all can mean.



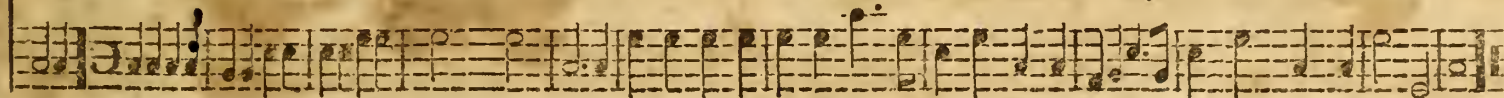
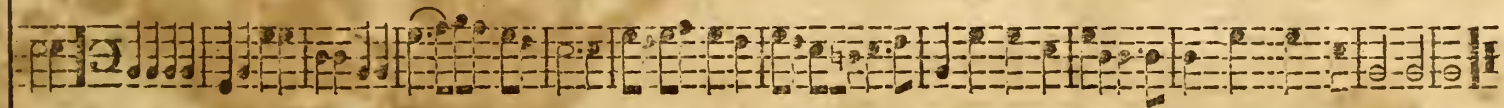
Air. Mod.



When conscious grief laments sincere, And pours the penitential tear, Hope points to your dejected eyes The bright reversion in the



skies. There shall your eyes with rapture view The glorious friend that died for you; That died to ransom, died to raise
To crowns of joy and songs of praise.



Largo.

TRIUMPH.

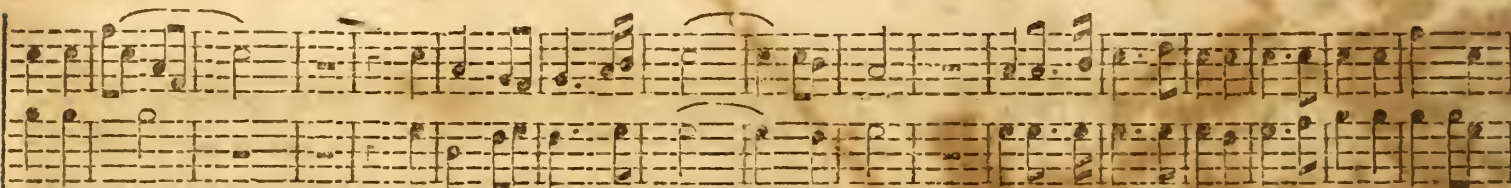
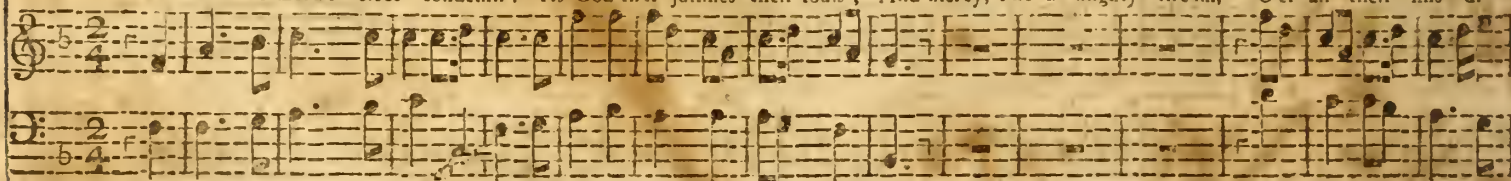
L. M.

Piano.

Forte.



Who shall the Lord's elect condemn? 'Tis God that justifies their souls; And mercy, like a mighty stream, O'er all their sins di-



vincly rolls.

O'er all, &c.

Who shall adjudge the Saints to hell,

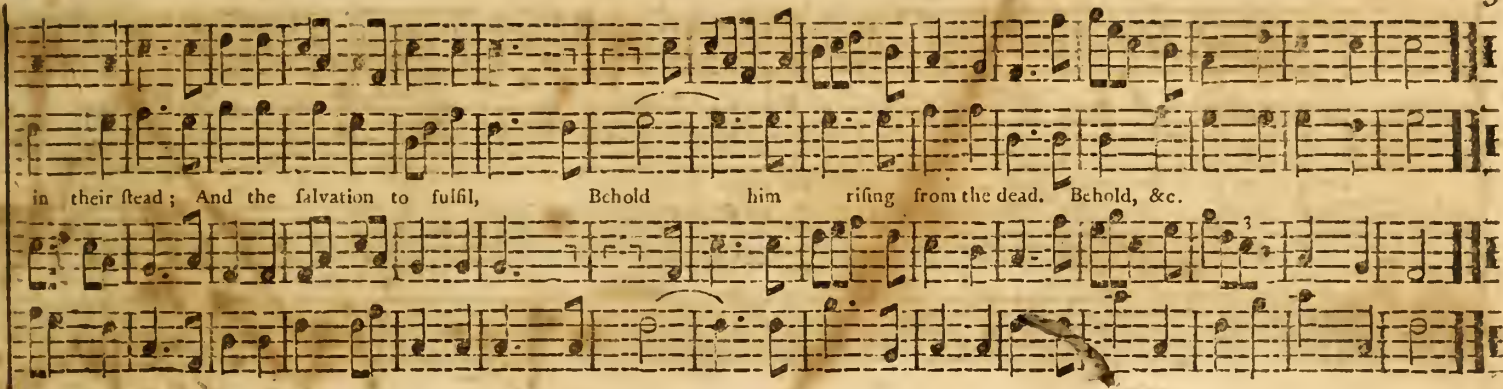
'Tis Christ that suffer'd



TRIUMPH.

Continued.

23



in their stead; And the salvation to fulfil, Behold him rising from the dead. Behold, &c.

OLD HUNDRED.

L. M.



Ye nations round the earth, rejoice Before the Lord, your lov'reign King; Serve him with cheerful heart and voice, With all your tongues his glory sing

First system of musical notation, featuring a treble and bass staff with a key signature of two flats (B-flat and E-flat). The melody is written in a simple, hymn-like style. The lyrics "Lord, we are blind, we mortals, blind, We can't behold thy bright abode," are written below the staff. The system concludes with a repeat sign and a fermata over the final note, with the text "O ! 'tis—" above it.

Lord, we are blind, we mortals, blind, We can't behold thy bright abode,

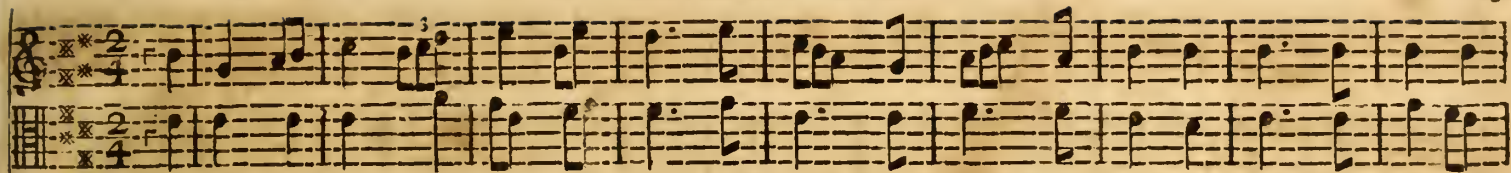
O ! 'tis—

Second system of musical notation, continuing the melody from the first system. It includes a treble and bass staff. The lyrics "To glance— 'tis beyond a creature's mind, To glance a thought half way to God. To glance a thought half way to God." are written below the staff. The system concludes with a repeat sign and a fermata over the final note, with the text "O ! 'tis—" above it.

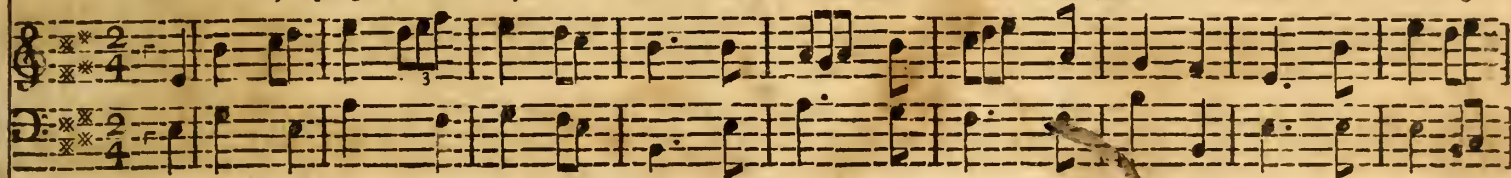
To glance—

'tis beyond a creature's mind, To glance a thought half way to God. To glance a thought half way to God.

O ! 'tis—

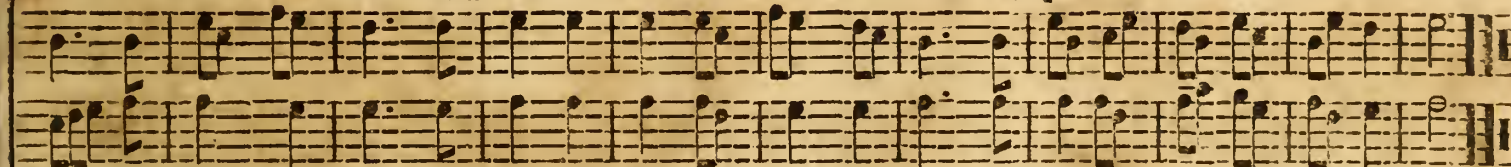


The flowery spring, at thy command, Embalms the air, and paints the land; The blazing

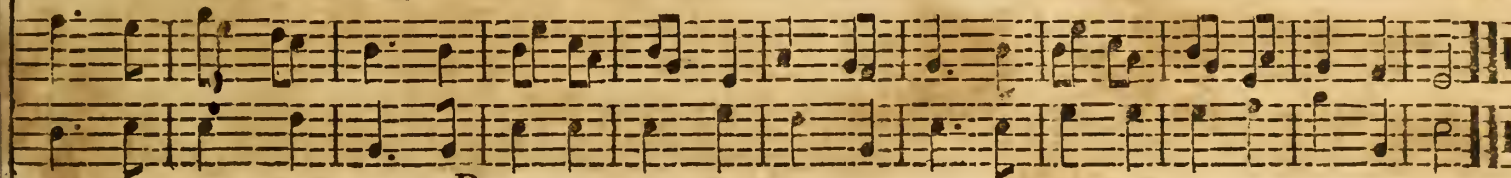


Piano.

Forter.



beams of summer shine To raise the corn and cheer the vine. To raise the corn and cheer the vine.



D

DEVOTION. L. M.

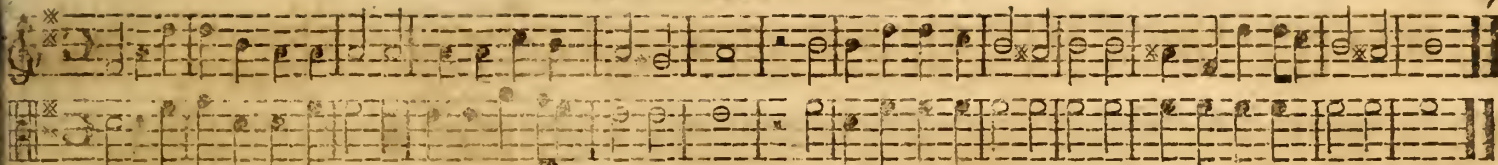
O may— O may— Like—

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

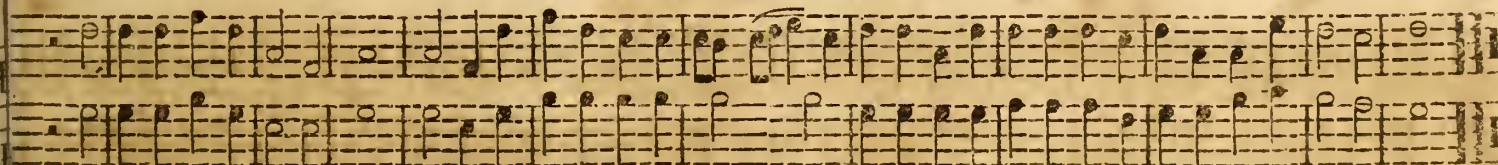
O may— O may— Like—

WELLS. L. M.

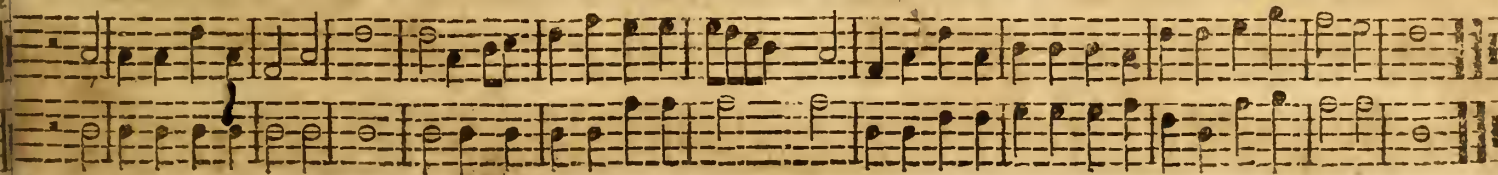
When Israel, freed from Pharaoh's hand, Left the proud tyrant and his land, The tribes, with cheerful homage, own Their King, and Judah was his throne.

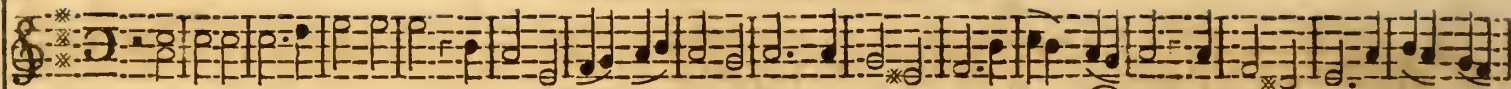


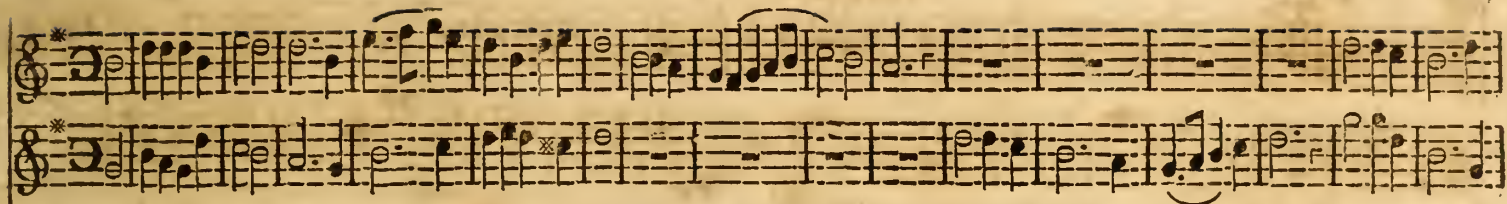
Now to the shining realms above, I stretch my hands and glance mine eyes; O for the pinions of a dove, To bear me to the upper skies.



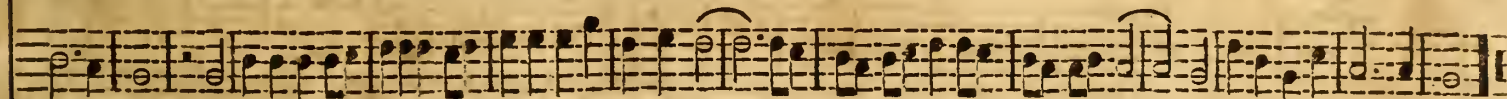
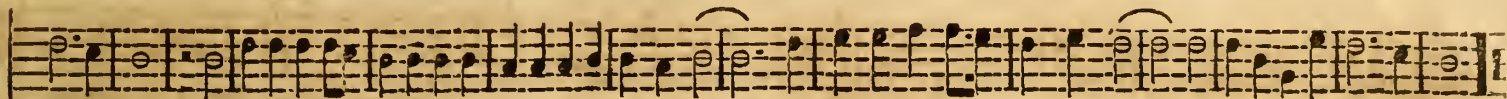
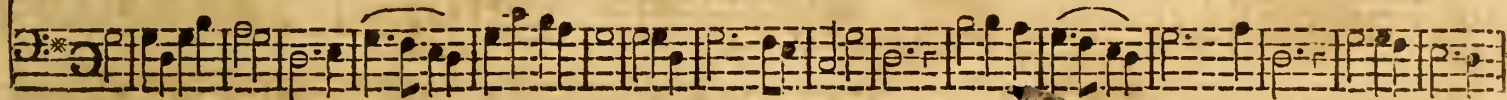
There, from the bosom of my God, Oceans of endless pleasures roll; There would I fix my last abode, And drown the sorrows of my soul.



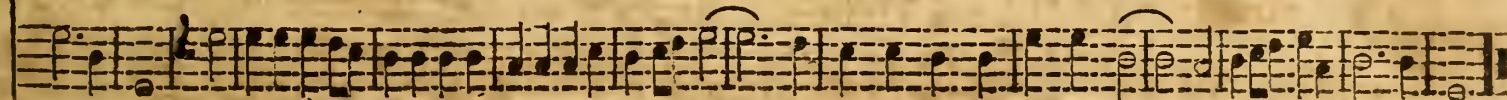




Salvation is forever nigh The souls that fear and trust the Lord ; And grace, descending from on high, And grace, descending from on high, Fresh hopes of glory

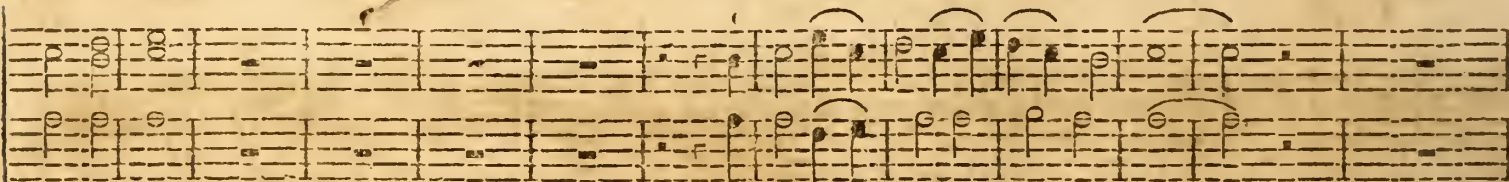


shall afford. Christ's righteousness is gone before, To give us free access to God, Our wandering feet shall stray no more, But mark his steps and keep the road.

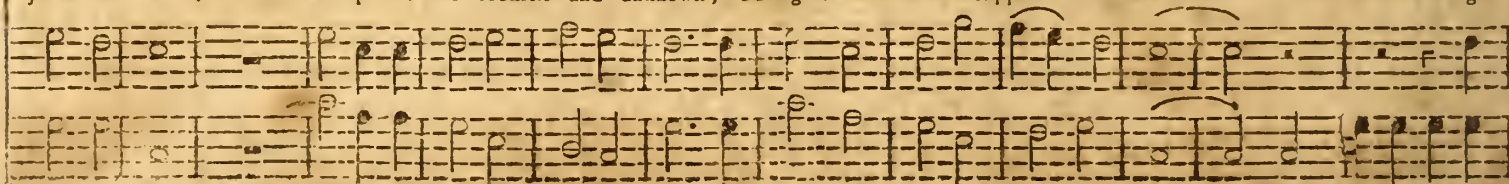




He reigns ! the Lord, the Saviour reigns ; Praise him in evangelick strains ; Let the whole earth in songs rejoice, And distant islands



join their voice, Deep are his counsels and unknown ; But grace and truth support his throne : Though



Though gloomy clouds his

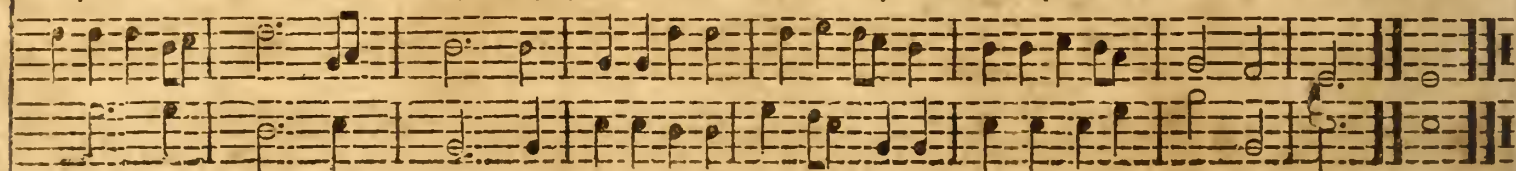
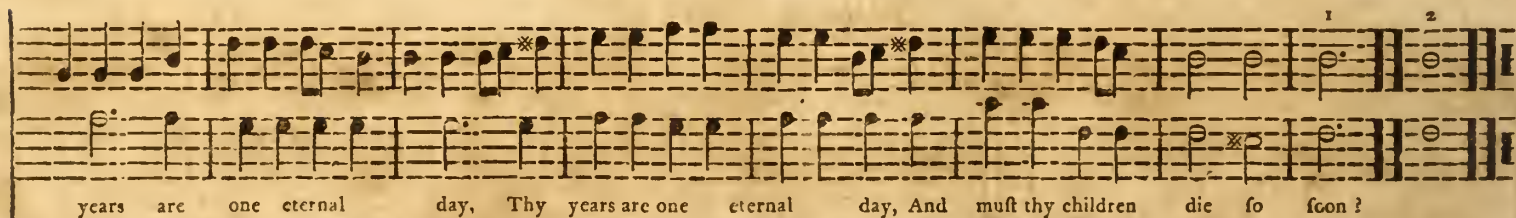
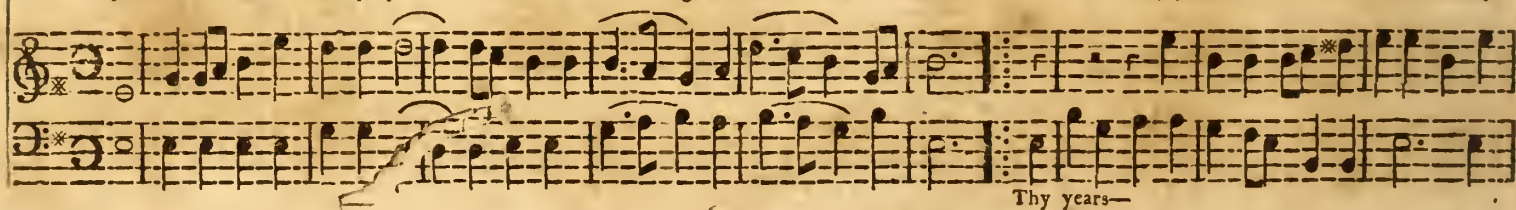
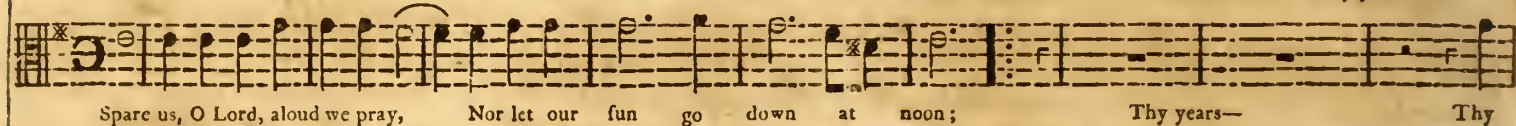
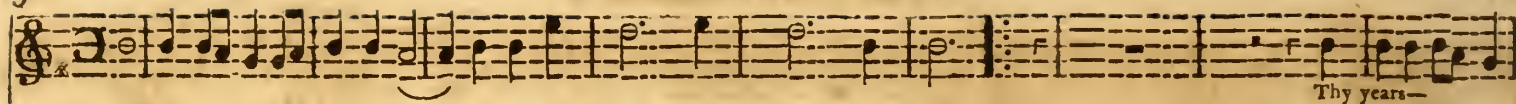
Though gloomy clouds his way furround, Jus - tice is their eternal ground.

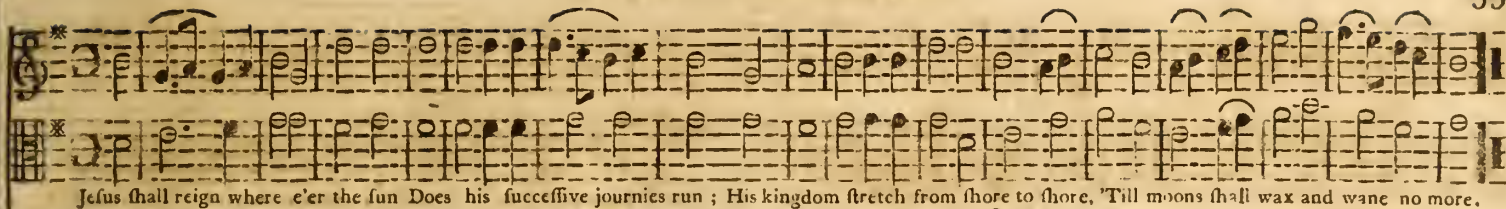
Though gloomy clouds his way furround, Justice is their eternal ground.

gloomy clouds— Justice— Justice— way furround, Justice— Justice—

PARIS. L. M.

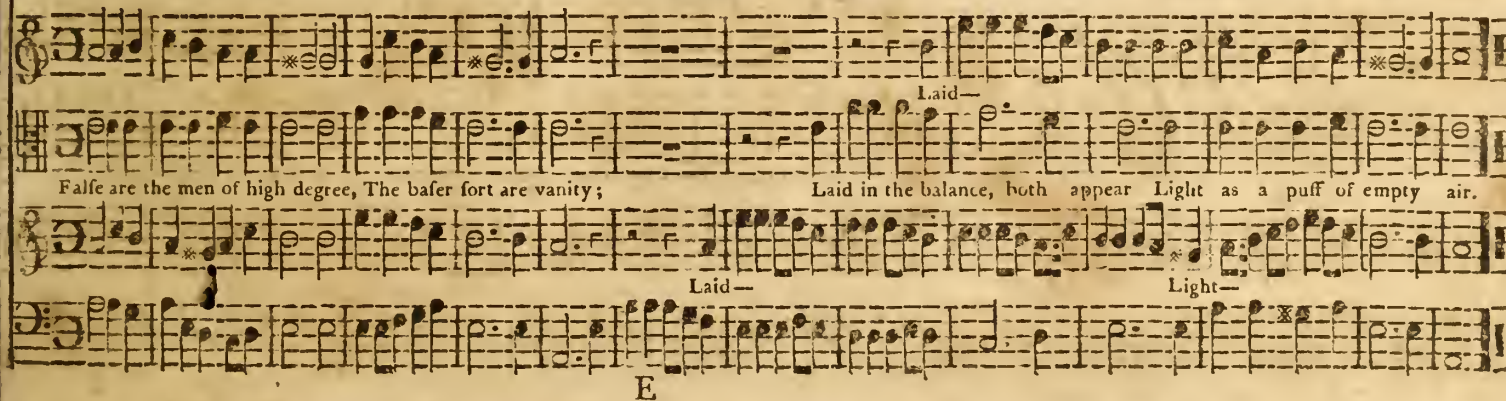
This spacious earth is all the Lord's, And men, and worms, and beasts, and birds; He rais'd the building on the seas, And gave it for their dwelling place.





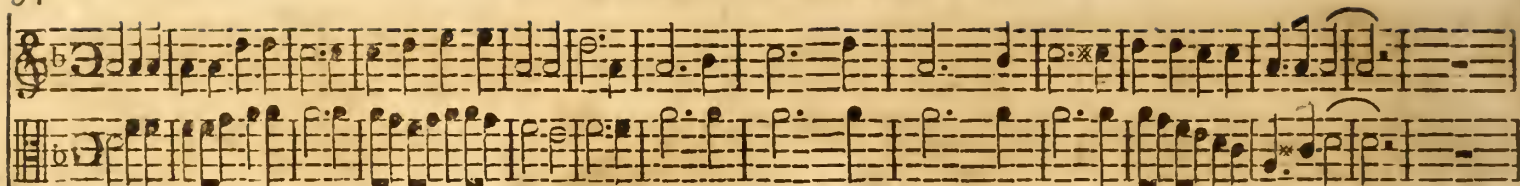
Jesus shall reign where e'er the sun Does his successive journies run ; His kingdom stretch from shore to shore, 'Till moons shall wax and wane no more.

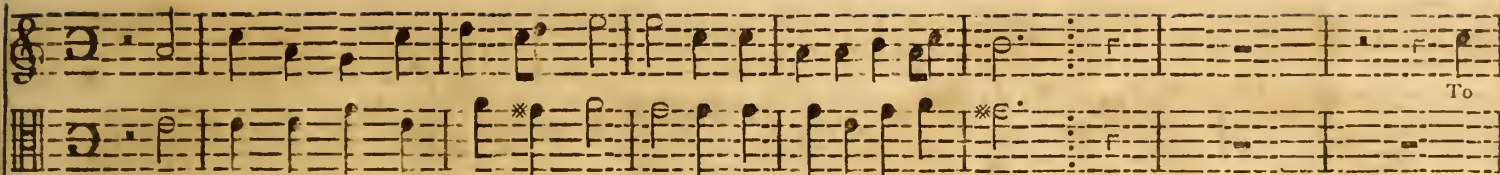
RUSSIA. L. M.



False are the men of high degree, The baser sort are vanity ; Laid in the balance, both appear Light as a puff of empty air.

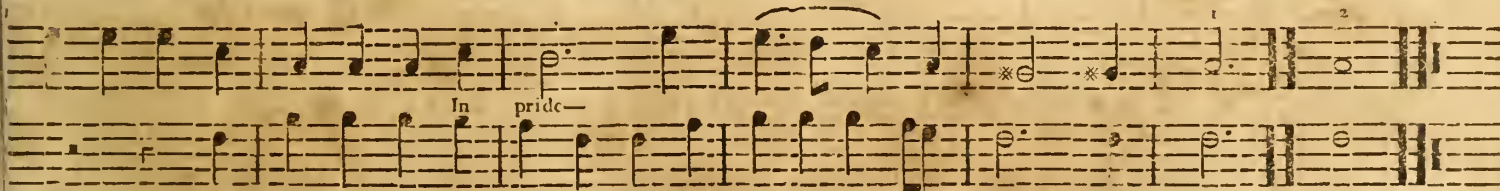
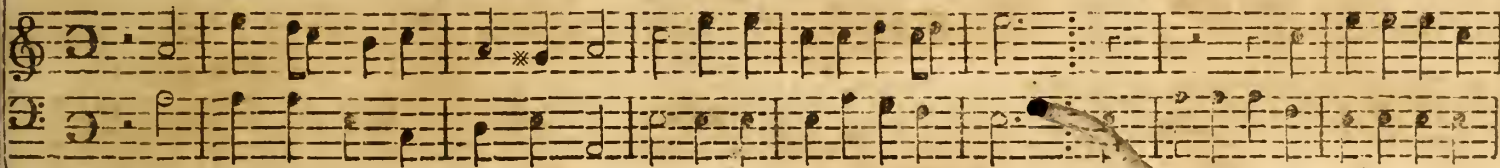
E

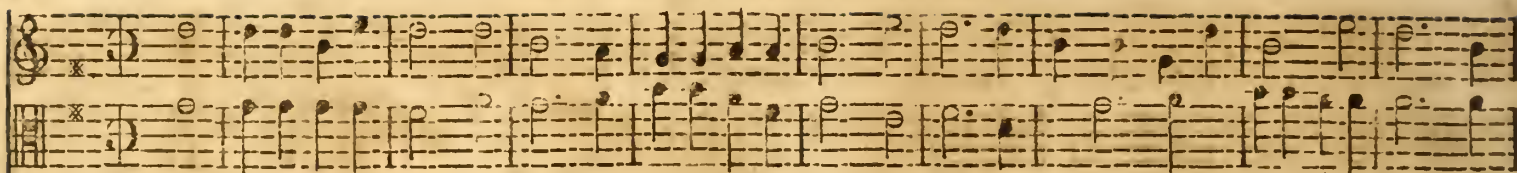




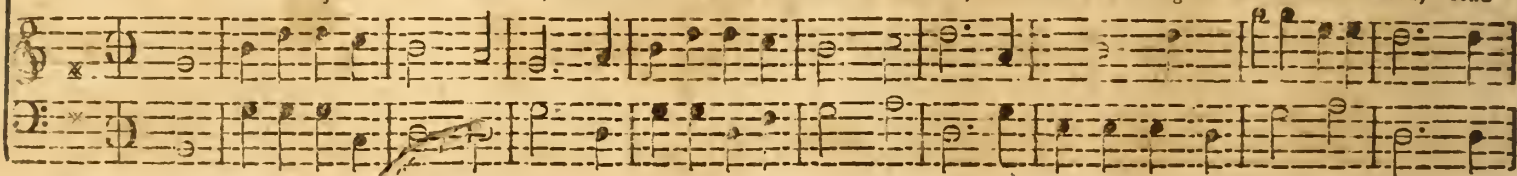
Lord, what a thoughtless wretch was I, To mourn and murmur and repine,

To see the wicked,—



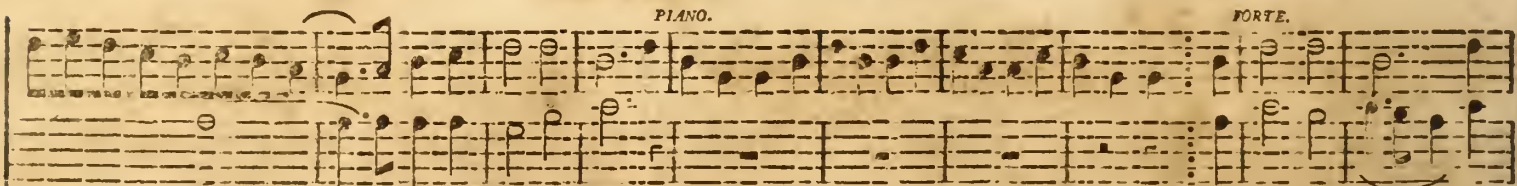


Loud hallelujahs to the Lord, From distant worlds where creatures dwell; Let Heaven begin the solemn word, And

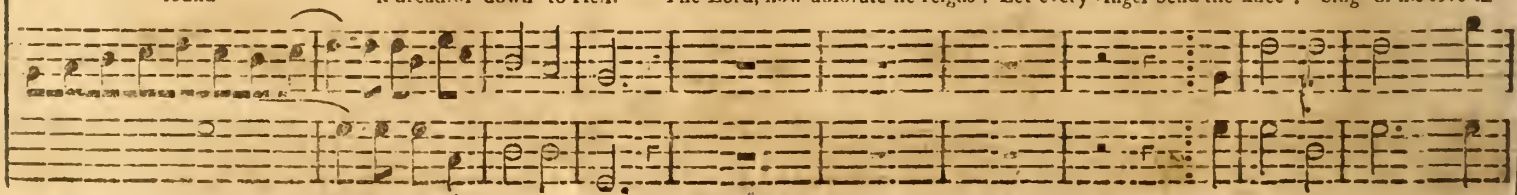


PIANO.

FORTE.



found it dreadful down to Hell. The Lord, how absolute he reigns! Let every Angel bend the knee; Sing of his love in



PIANO.

FORTE.

1

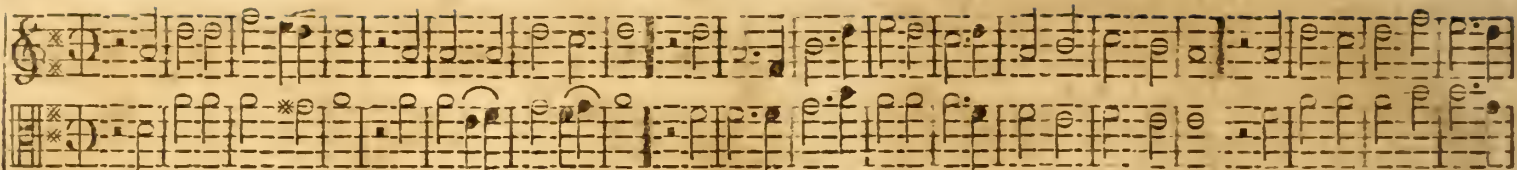
2

heavenly strains, And speak how fierce his terrors be. And speak—

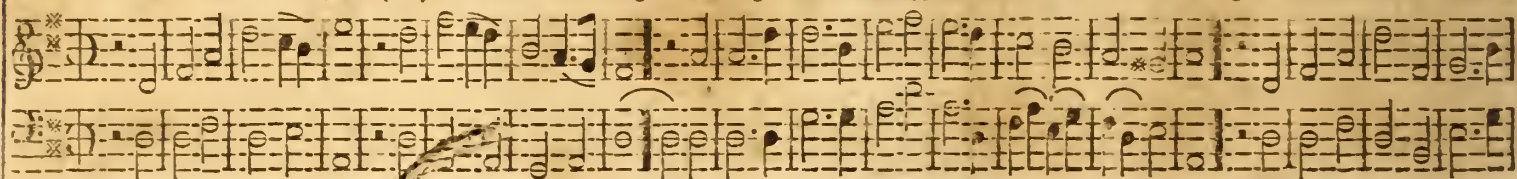
MORTALITY. • L. M.

Slow.

Death, like an overflowing stream, Sweeps us away ; Our life's a dream, An empty tale, a morning flower, Cut down and wither'd in an hour,

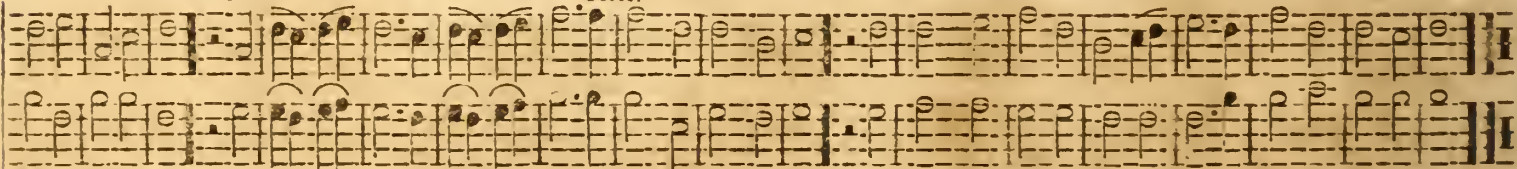


Soldiers of Christ, arise, And put your armour on; Strong in the strength which God supplies. Thro' his eternal Son. Strong in the Lord of hosts, And



Piano.

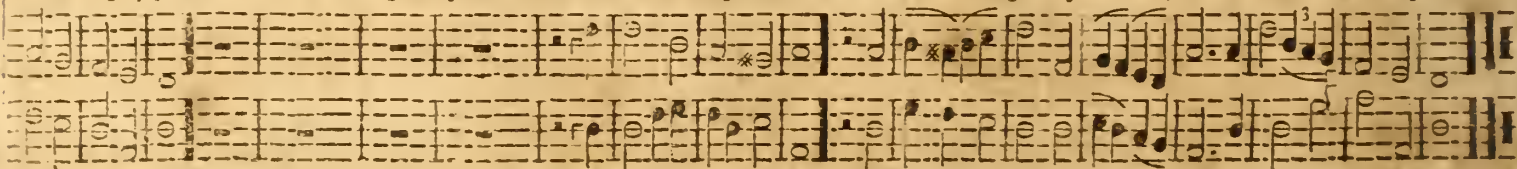
Forte.



in his mighty power; Who in the strength of Jesus trusts, Is more than conqueror.

Who in the strength of Jesus trusts,

Is more than conqueror.



LISBON. S. M.

39

Welcome—
 Welcome, sweet day of rest, That saw the Lord arise!
 Welcome to this reviving breast, And these rejoicing eyes.
 Welcome— And these— And these—
 Welcome— and these—

CONCORD. S. M.

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

See what a living stone, The builders did refuse; Yet God— Yet God hath built his church, Yet

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a time signature of common time (C). The music is written in a simple, clear style with notes and rests. The lyrics are printed below the staves, aligned with the notes.

God hath built his church thereon, In spite of envious Jews.

This system contains the next two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the first system. The lyrics are printed below the staves, aligned with the notes.

This system contains the final two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. The music concludes with a final cadence. The lyrics are printed below the staves, aligned with the notes.

Deep—

His truth transcends the sky; In heaven his mercies dwell;

Deep as the sea his judgments lie; Deep

Deep—

His anger burns to

Deep—

as the sea his judgments lie, Deep as the sea his judgments lie, His anger burns to hell.

Deep—

hell

Deep—

And all the starry works on high, Pro-

Behold, the lofty sky Declares its maker, God! And all the starry

This system contains the first two staves of the musical score. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is an alto clef with a key signature of one flat. The lyrics are written below the staves, with some words appearing above the first staff.

claim his power abroad. And all the starry works on high,

works on high, Proclaim his power abroad. Proclaim his power abroad.

And all—

This system contains the next two staves of the musical score. The lyrics continue below the staves, with some words appearing above the first staff. The music concludes with a double bar line.

Thus to abuse—

Is this the kind return? And these the thanks we owe? Thus to abuse eternal love Whence all our blessings

Thus to abuse—

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is an alto clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the staves, with some words appearing above the notes in the second staff.

flow.

Thus to abuse eternal love, Whence all our blessings flow.

This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of one flat. The second staff is an alto clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the staves, with some words appearing above the notes in the second staff.

Ye heavenly—

Let every creature join To praise th' eternal God ;

Ye heavenly host, the long begin, And sound his name abroad.

Ye heavenly— Ye heavenly—

This block contains the first system of the musical score. It features four staves of music. The first staff begins with a treble clef and a key signature of one flat. The lyrics are written below the staves, with some lines starting at the beginning of a staff and others continuing from the previous line. There is a decorative flourish under the second staff.

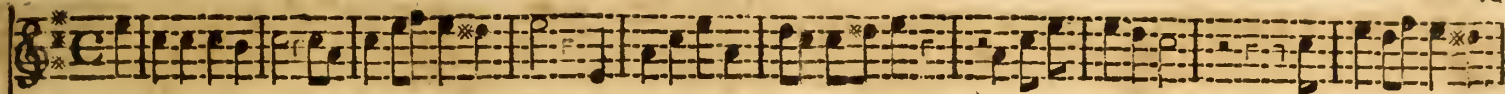
Ye starry lights, ye twinkling flames, Shine to your Maker's praise.

And moon with paler rays,

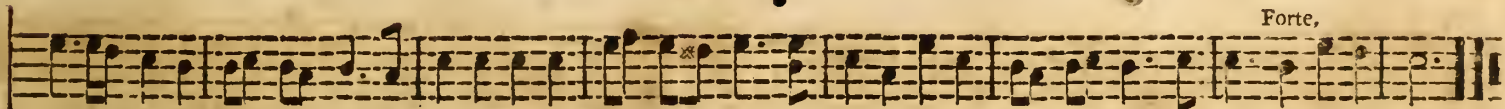
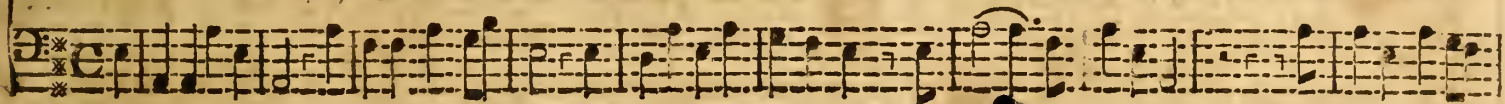
Ye starry lights—

Thou sun with golden beams

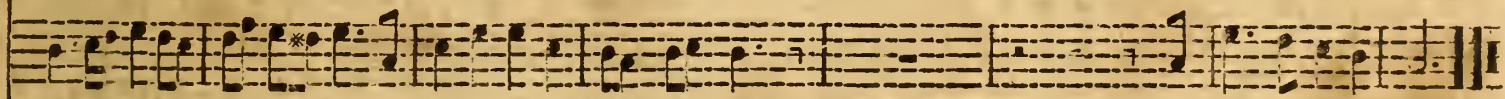
This block contains the second system of the musical score. It features four staves of music. The lyrics continue from the first system. The music is written in a similar style to the first system, with a treble clef and a key signature of one flat. The lyrics are written below the staves, with some lines starting at the beginning of a staff and others continuing from the previous line.



And must this body die ? This mortal frame decay ? And must these active limbs of mine Lie mould'ring in the clay ? Corruption, earth and

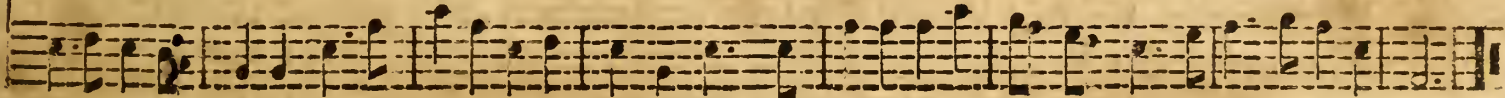


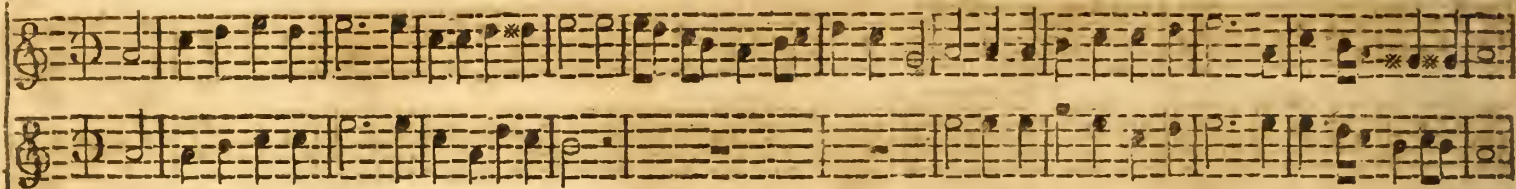
Forte,



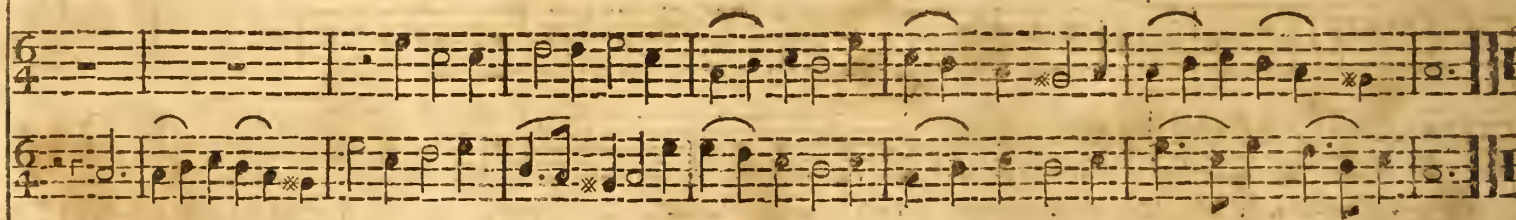
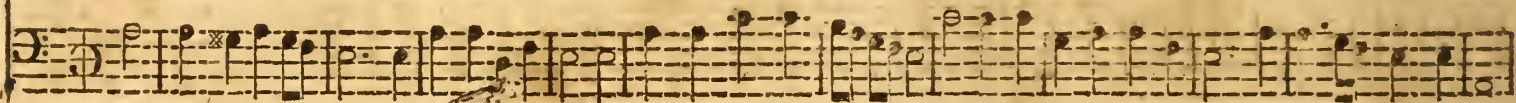
worms, Shall but refine this flesh, 'Till my triumphant spirit comes, 'Till—

To put it on afresh.





The day is past and gone, The evening shades appear; O may we all remember well, O may we all remember well, The night of death is near,



We lay our garments by, Upon our beds to rest; So death will soon disrobe us all Of what we here possess.



Who's anger is so
My soul, repeat his praise, Who's mercies are so great; Who's anger is so slow to
Who's anger— So ready—

slow to rise, Who's anger—
rise,
So ready to abate.
bate, Who's anger is so slow to rise,
2

DOOMSDAY. S. M.

Th' Archangel—

Behold! with awful pomp, The Judge prepares to come; Th' Archangel sounds the dreadful trump And wakes the general doom.

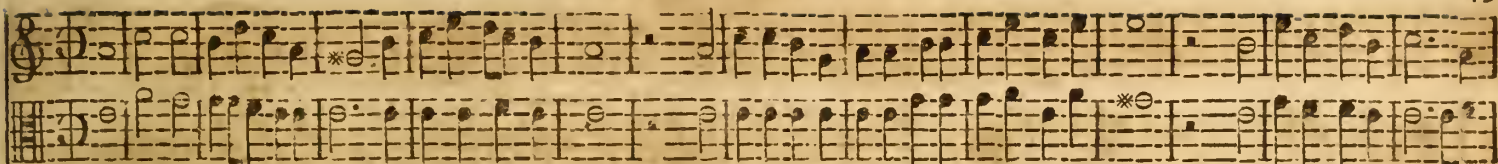
Th' Archangel—

Th' Archangel—

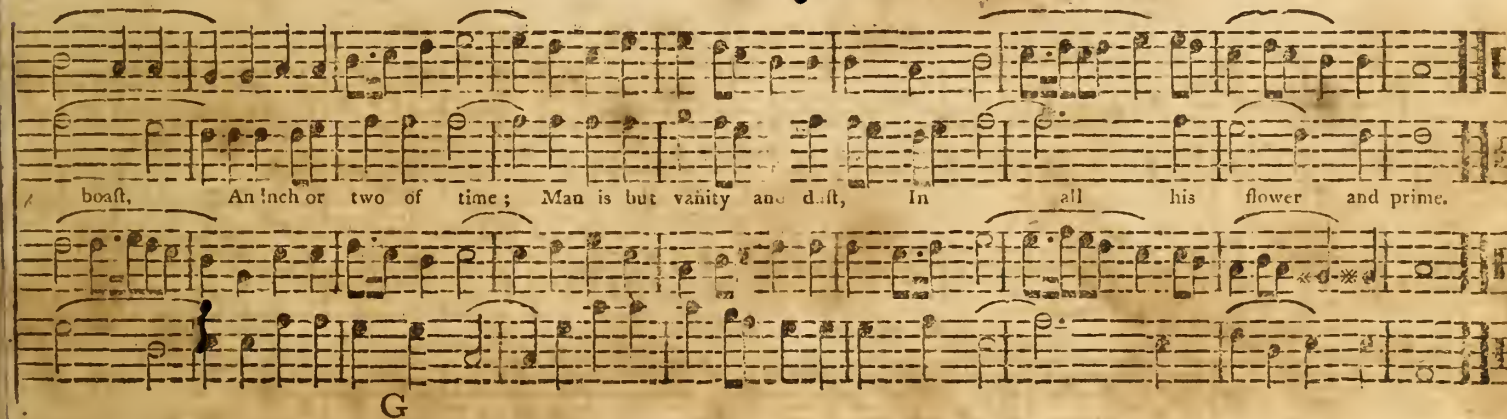
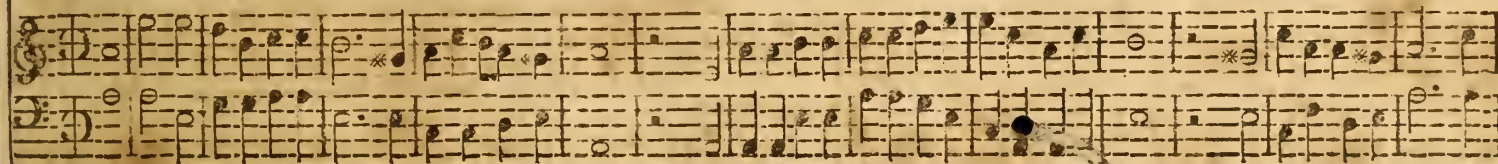
AMERICA. S. M.

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

Will be— Will be—



Teach me the measure of my days, Thou maker of my frame ; I would survey life's narrow space, And learn how frail I am. A span is all that we can



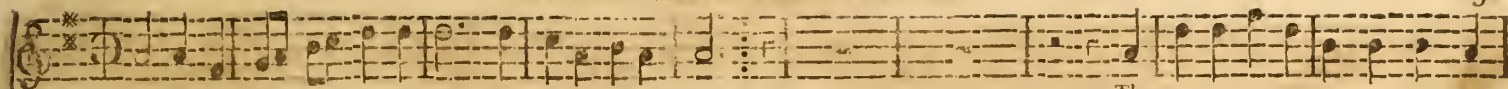
boast, An inch or two of time ; Man is but vanity and dust, In all his flower and prime.

I'll entertain the
 Awake, awake my tuneful powers; With this delightful song, I'll entertain the darkest hours, Nor think the

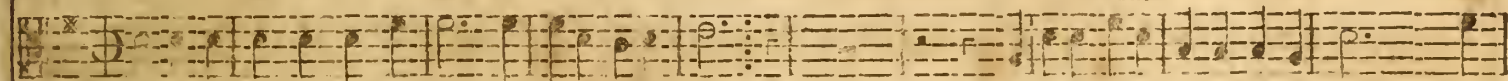
This block contains the first system of the musical score. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The lyrics are written below the staves, with some words appearing above the notes. There is a handwritten asterisk (*) on the second staff, and a handwritten 'x' on the third staff. A large, dark, curved mark is drawn over the bottom two staves of this system.

darkest hours, Nor think the season long.
 season long, I'll entertain the darkest hours, Nor think the season long Nor think the season long.

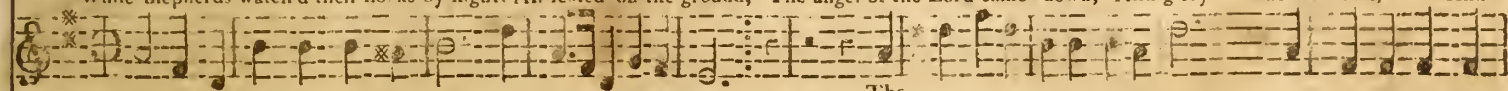
This block contains the second system of the musical score. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The lyrics are written below the staves, with some words appearing above the notes. There is a handwritten 'c' above the first staff, and a handwritten '1' and '2' above the second staff. A large, dark, curved mark is drawn over the bottom two staves of this system.



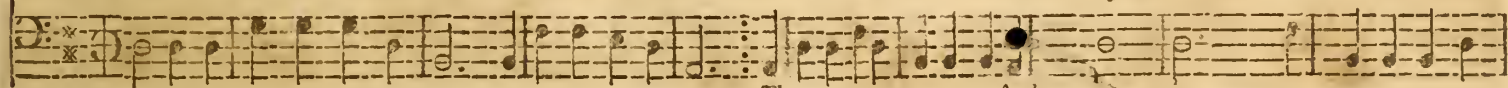
The—



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

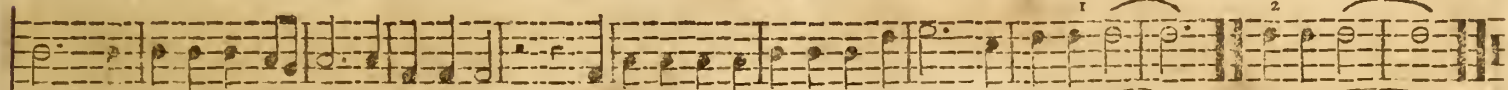


The—

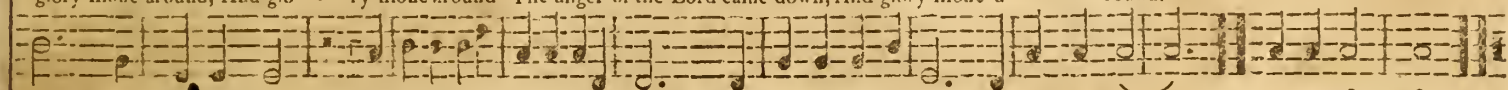


The—

And—



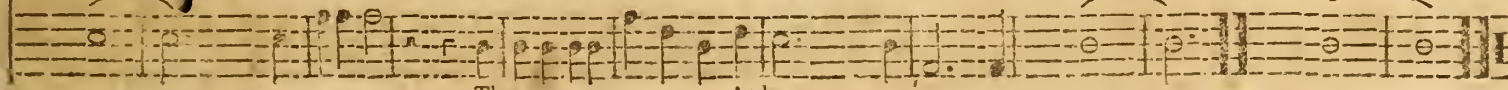
glory shone around, And glo - ry shone around The angel of the Lord came down, And glory shone a round.



glory shone around,

The—

And—



The—

And—

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

ou thy cheering grace. So pilgrims— Long—
 So pilgrims on the scorching sand, Beneath a burning sky,
 So pilgrims— So—
 So pilgrims— So—

Long for a cooling stream, Long for a cooling stream at hand, Long for a cooling stream at hand, And they must drink or die.

Long—

Long for—

This musical score is for the song 'Long for a cooling stream'. It consists of four staves of music. The first two staves contain the main melody and lyrics. The third staff begins with a long dash, indicating a continuation or a specific musical instruction. The fourth staff also begins with a long dash. The lyrics are: 'Long for a cooling stream, Long for a cooling stream at hand, Long for a cooling stream at hand, And they must drink or die.'

WINTER. C. M.

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

This musical score is for the song 'Winter'. It consists of four staves of music. The first two staves contain the main melody and lyrics. The third and fourth staves continue the melody. The lyrics are: 'His hoary frost, his fleecy snow, Descend and clothe the ground ; The liquid streams forbear to flow, In icy fetters bound.'

CORONATION. C. M.

Pia.

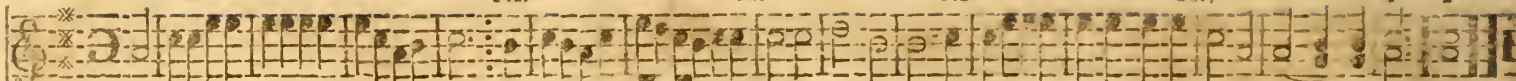
For

Pia

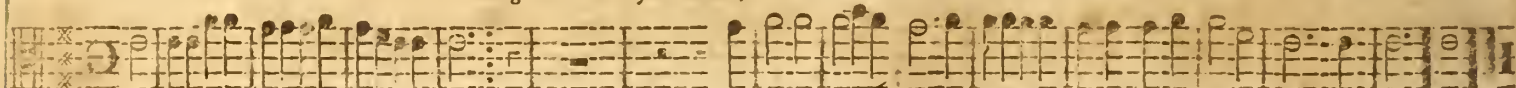
For,

1

2

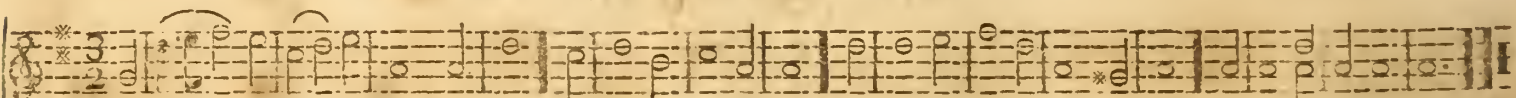


Bring forth the royal diadem,

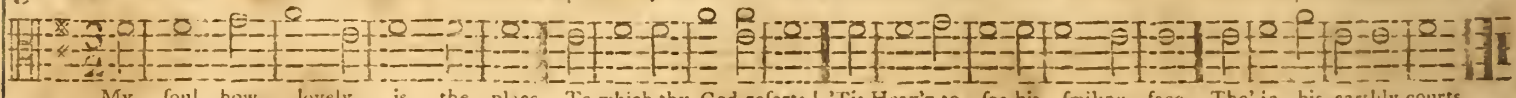
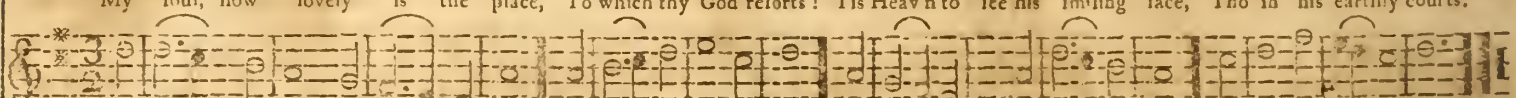
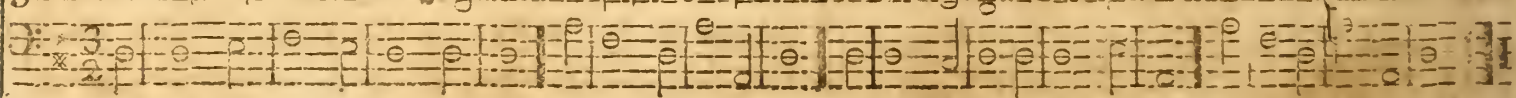


All hail the power of Jesus' name! Let angels prostrate fall; And crown him Lord of all Bring forth the royal diadem, And crown him Lord of all.

COLCHESTER. C. M.

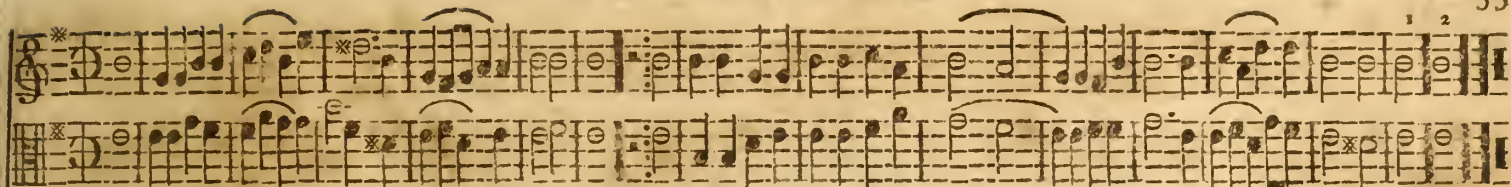


My soul, how lovely is the place, To which thy God resorts! 'Tis Heav'n to see his smiling face, Tho' in his earthly courts.

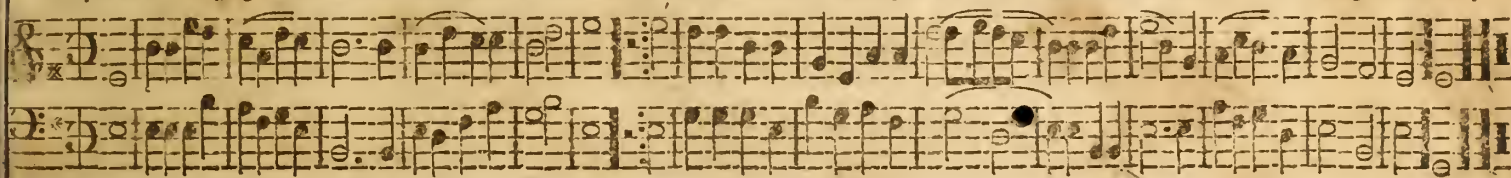




VIRGINIA. C. M.

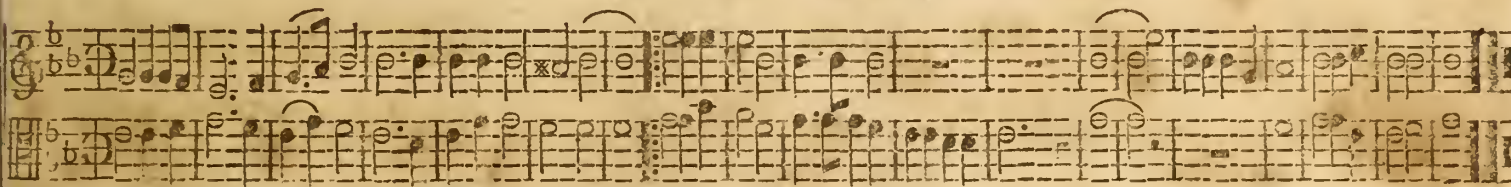
55



Thy words the raging winds control, And rule the boisterous deep ; Thou mak'st the sleeping billows roll, The rolling billows sleep The rolling billows sleep.

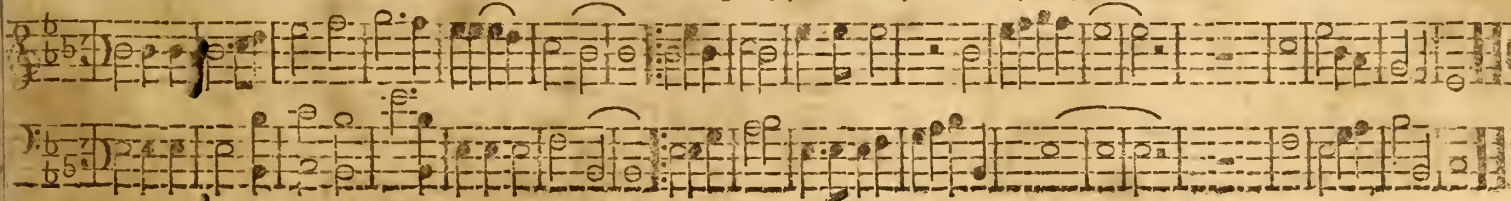


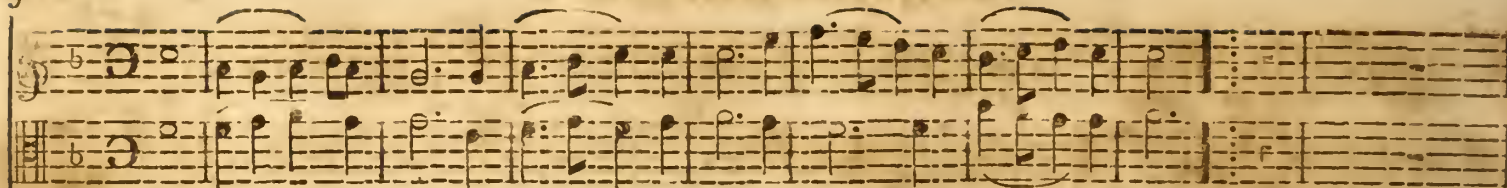
VICTORY. C. M.



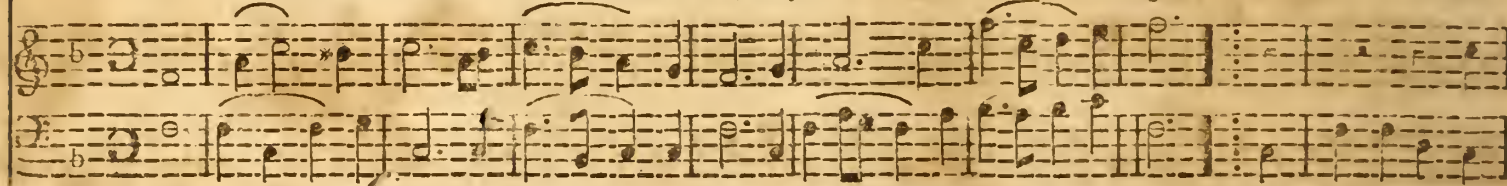
Now shall my head be lifted high, Above my foes around, And songs of joy and victory Within thy temple found, found

Within—

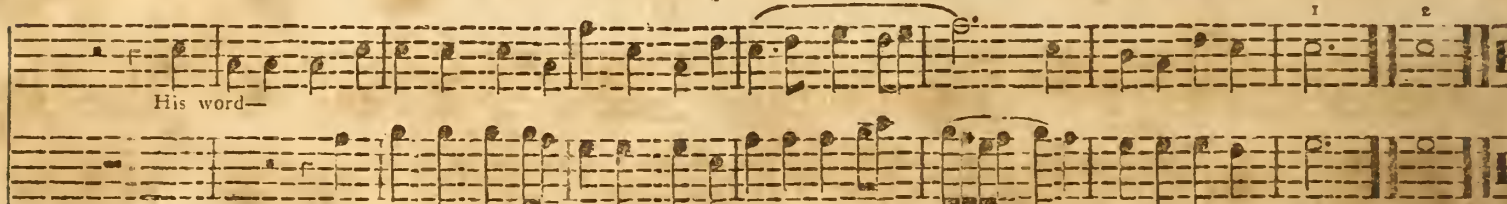




Ye nations round the northern sea, Rejoice, the Saviour reigns; His word— His—

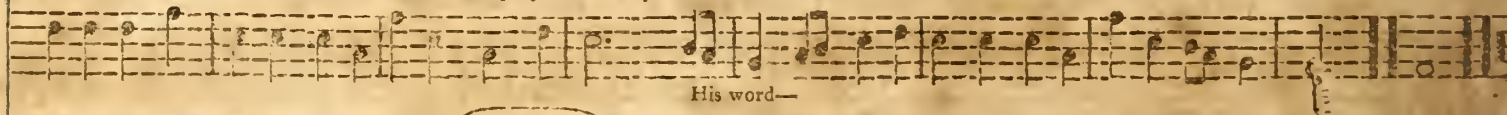


Q

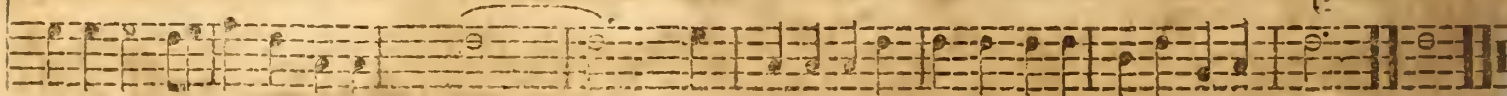


His word—

His word, like fire, prepares his way, And mountains melt to plains And mountains melt to plains.



His word—



NEW JERUSALEM. C. M.

57

The New— A - dorn'd—

From the third heaven, where God resides, That holy, happy place, The New—

The New Jerusalem comes down, A dorn'd—

The New— A - dorn'd

The New—

A - dorn'd with shining grace. Adorn'd with shining grace, A - dorn'd with shining grace

The New—

The New— H

Up to—

Lord, in the morning thou shalt hear My voice ascending high : To thee will I direct my prayer, To thee lift up mine eye. Up to the hills where Christ is

Up to— To plead—

Up to—

Presenting—

gone, To plead for all his saints, To plead for all his saints, Presenting, at his Father's throne, Our songs and our complaints,

Presenting— Our songs—

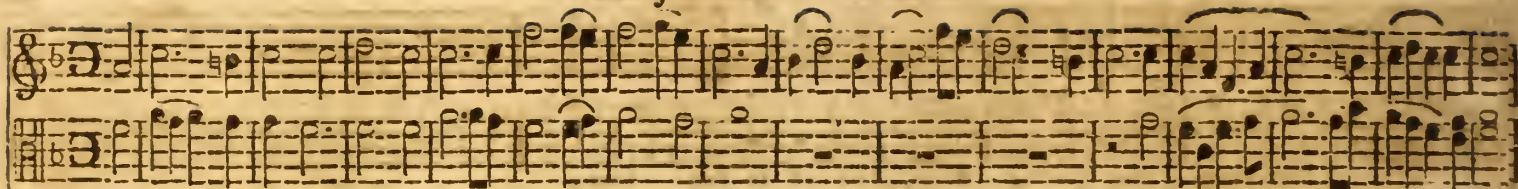
Presenting— Our songs—

Time, like an ever rolling stream, Bears all its sons away ; They fly, forgotten,

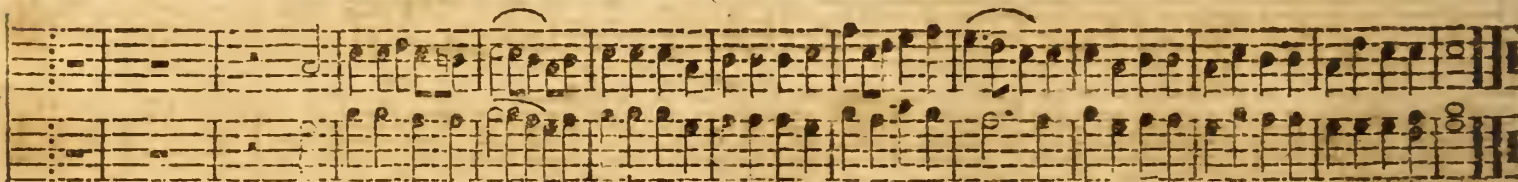
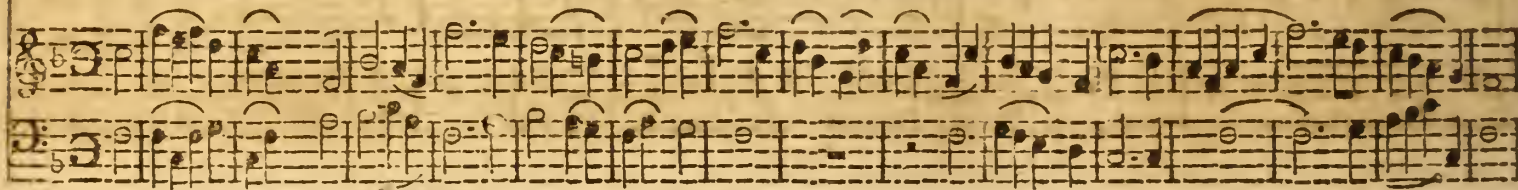
This system contains the first four staves of music. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves.

They fly,— fly, forgotten, as a dream Dies at the op'ning day.

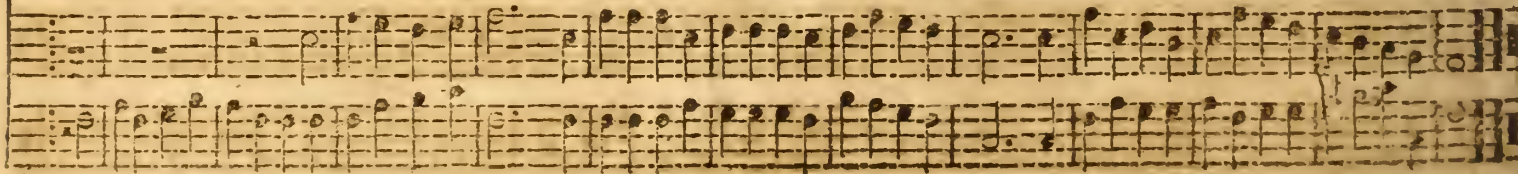
This system contains the next four staves of music. The lyrics continue below the vocal staves. The music concludes with a double bar line and repeat signs.



The Lord descended from above, And bow'd the heavens most high; And underneath his feet he cast, The darkness of the sky.



On cherub and on cherubim, Full royally he rode, And on the wings of mighty winds Came flying all abroad. And on—



MORTALITY. C. M.

61

When—

Ye sons of pride, that hate the just, And trample on the poor,

When death has bro't you down to dust, Your pomp shall

When—

When—

Your—

When—

rise no more. When death has brought you down to dust, Your pomp shall rise no more.

When—

Your—

When—

This musical score is for a hymn titled "SHELBURNE. C. M." It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The score is organized into four systems, each containing two staves. The lyrics are written below the vocal staves. The music is in common time (C) and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The piano part provides harmonic support with chords and moving lines. The lyrics are: "How did my heart rejoice, to hear My friends devoutly say, In Zion let us all appear, And— In Zion— And In Zion— And keep— keep the solemn day. In Zion let us all appear, And keep the solemn day." The score concludes with a final cadence in the piano part.

How did my heart rejoice, to hear My friends devoutly say, In Zion let us all appear, And—

In Zion— And keep—

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

DESIRED REST. C. M.

63

And if I should be lifted up, And suffer on the tree,

I shall—

I shall—

Detailed description: This block contains the first system of a musical score. It consists of four staves. The top two staves are for the vocal melody, with lyrics written below them. The bottom two staves are for the piano accompaniment. The music is in common time (C.M.). The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef. The third and fourth staves also have treble and bass clefs respectively. The lyrics 'And if I should be lifted up, And suffer on the tree,' are written under the first two staves. The phrase 'I shall—' appears at the end of the first two staves, and 'I shall—' appears at the end of the third staff.

I shall—

shall become the ground of hope, And draw all men to me. And draw all men to me.

Detailed description: This block contains the second system of the musical score. It consists of four staves. The top two staves are for the vocal melody, with lyrics written below them. The bottom two staves are for the piano accompaniment. The music continues from the first system. The lyrics 'I shall—' are written under the first staff. The lyrics 'shall become the ground of hope, And draw all men to me. And draw all men to me.' are written under the second staff. The phrase 'I shall—' appears at the end of the first staff, and 'I shall—' appears at the end of the third staff.

SUTTON. C. M.

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

I sink— Like— Like—

I sink— Like—

PLYMOUTH. C. M.

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

Each pleasure—

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

Each pleasure hath its

Each pleasure—

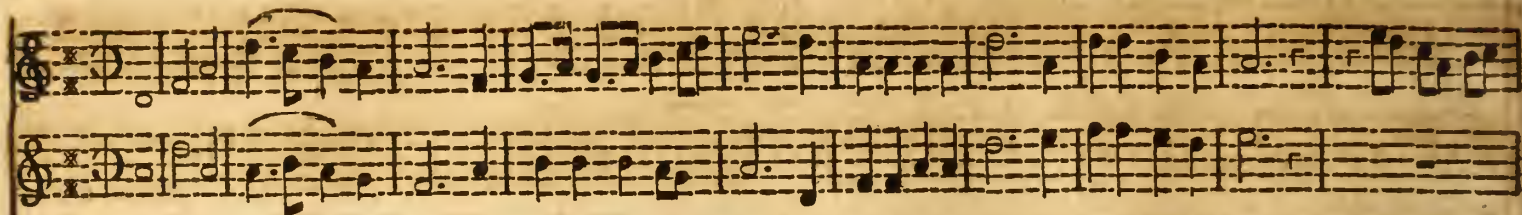
Each pleasure—

Detailed description: This block contains the first system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The music is in common time (C.M.). The lyrics are written below the staves. The first staff has the lyrics 'Each pleasure—'. The second staff has the lyrics 'How vain are all things here below! How false, and yet how fair!'. The third staff has the lyrics 'Each pleasure hath its'. The fourth staff has the lyrics 'Each pleasure—'.

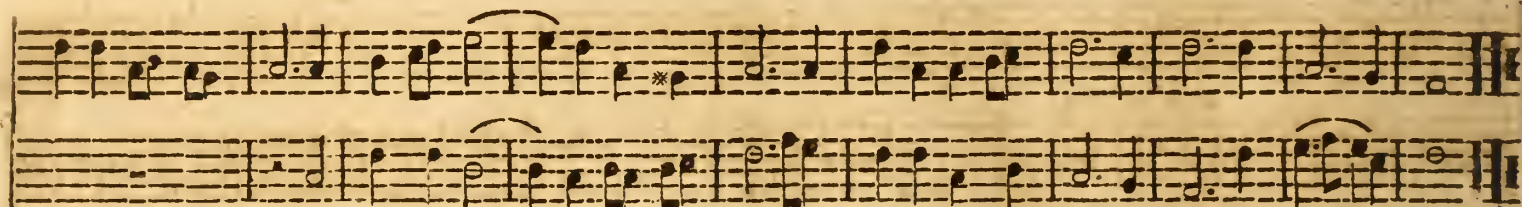
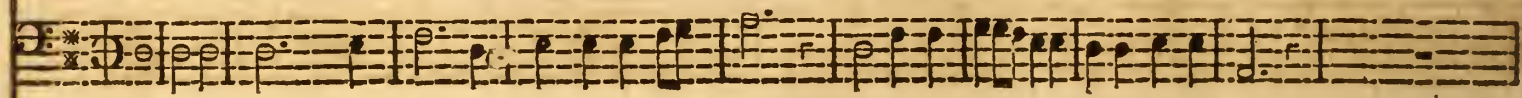
poison too, And every sweet a snare. Each pleasure hath its poison too, And every sweet a snare.

Detailed description: This block contains the second system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The music is in common time (C.M.). The lyrics are written below the staves. The first staff has the lyrics 'poison too, And every sweet a snare. Each pleasure hath its'. The second staff has the lyrics 'poison too, And every sweet a snare.'. The third staff has the lyrics 'poison too, And every sweet a snare.'. The fourth staff has the lyrics 'poison too, And every sweet a snare.'. There are first and second endings marked with '1' and '2' above the staves.

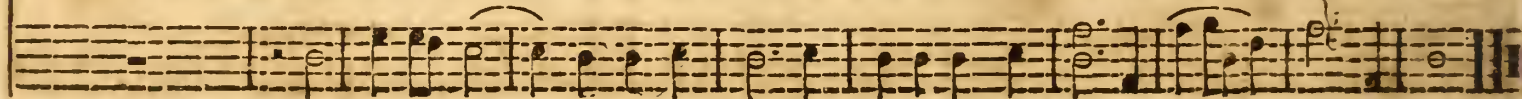
CONDESCENSION. H. M.



But O, what gentle terms, What condescending ways, Does my Redeemer use, To teach his heavenly grace. Mine eyes with

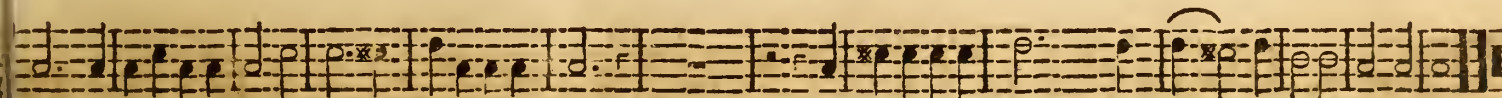
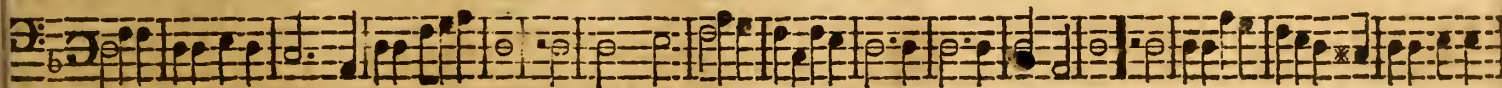


joy and wonder see, Mine eyes with joy and wonder see, What forms of love he bears for me, He bears for me.

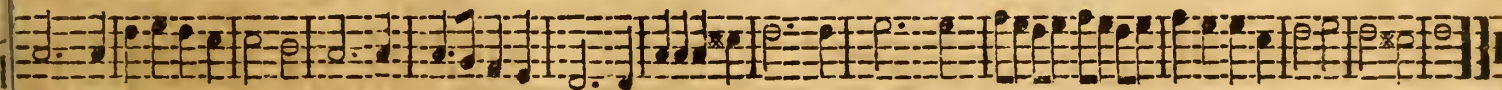




Our life is ever on the wing, And death is ever nigh ; The moment when our lives begin, We all begin to die, The present moments just appear, Then slide away in

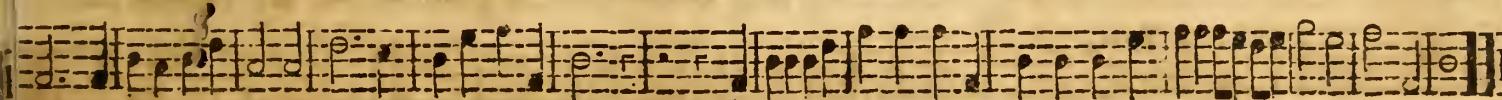


That we—

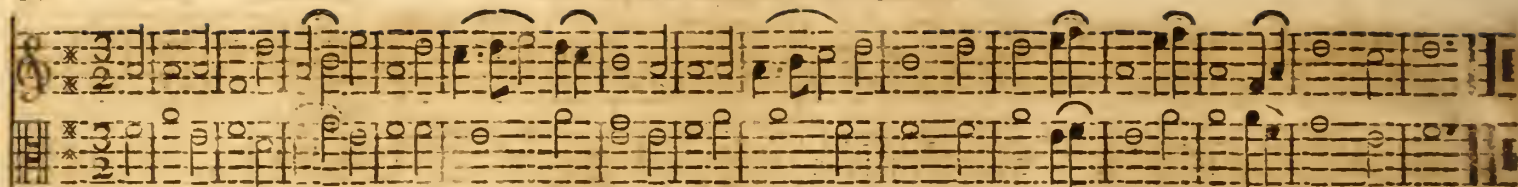


haste, That we can never say they're here, But only say they're past. That we can never say they're here, That we—

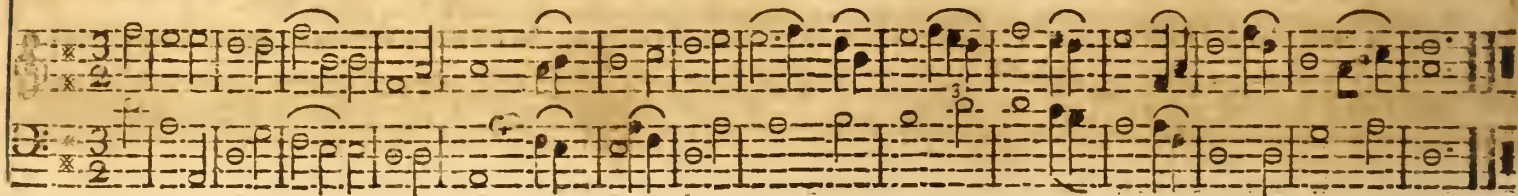
But only say they're past.



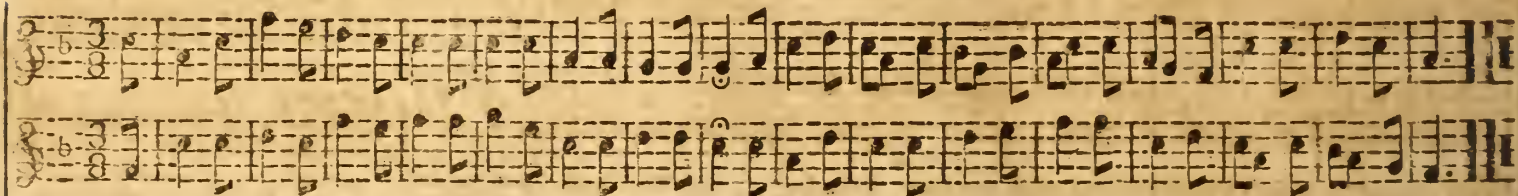
That we—



Why should we mourn departing friends, Or shake at Death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.

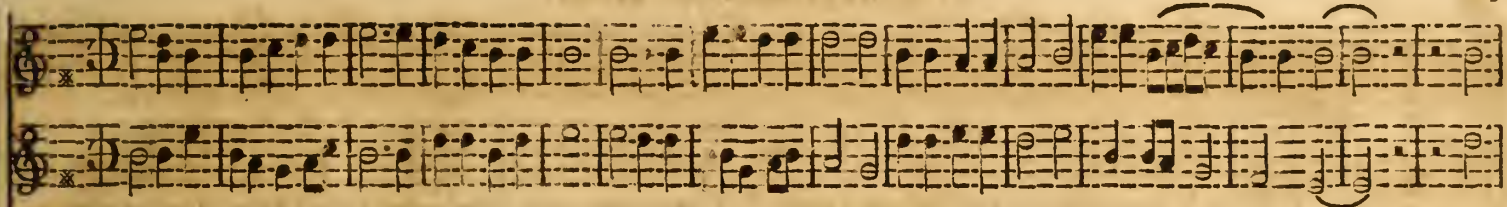


HAPPINESS. L. M.



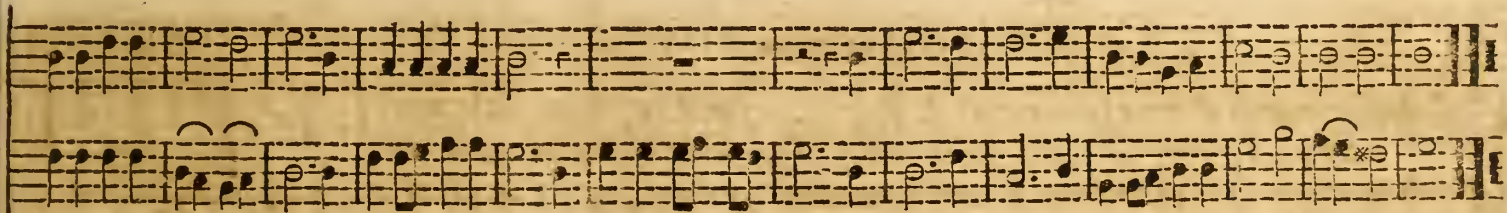
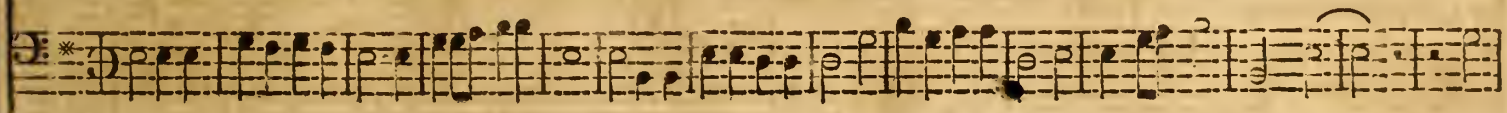
Let every faint, with cheerful voice, In this large covenant rejoice; Young children, in their early days, Shall give the God of Abr'am praise.





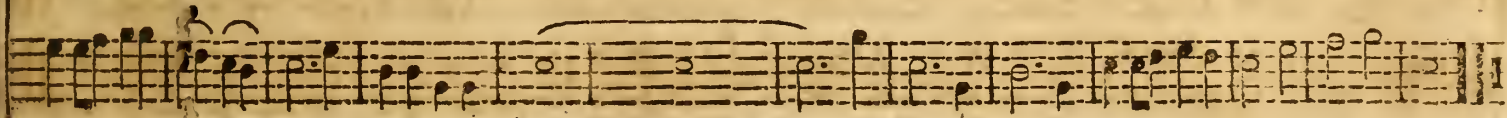
No, I shall envy them no more, Who grow profanely great, Though they increafe their golden store, And shine in robes of state. And—

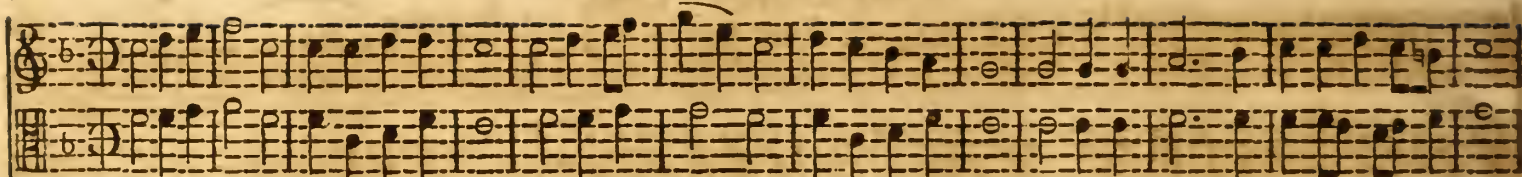
Go



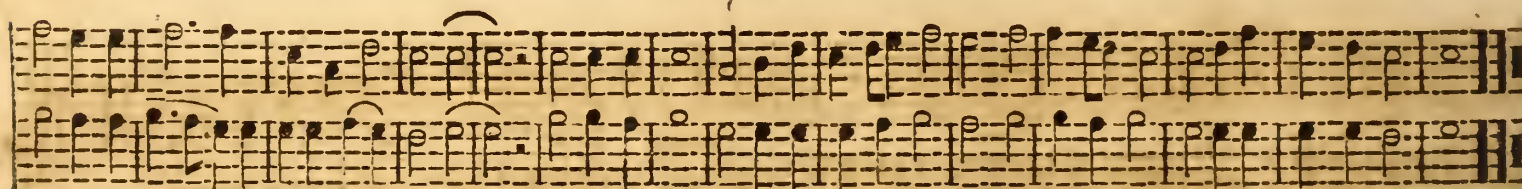
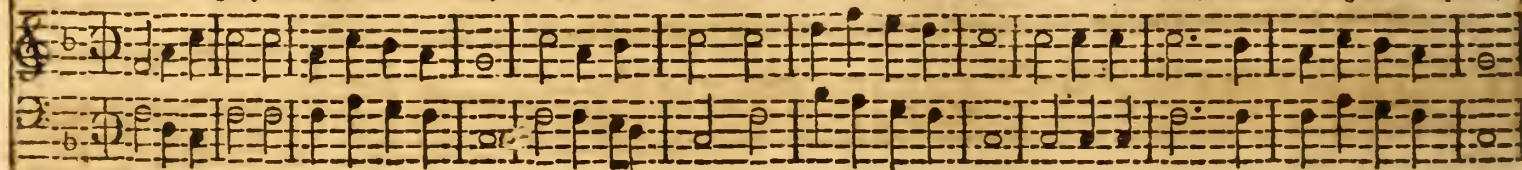
now and boast of all your stores, And tell how bright they shine ; And tell—

Those heaps of glitt'ring dast are yours, But my Redeemer's mine.

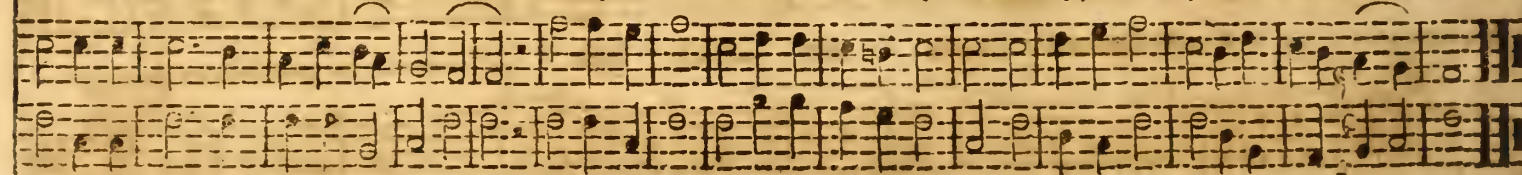


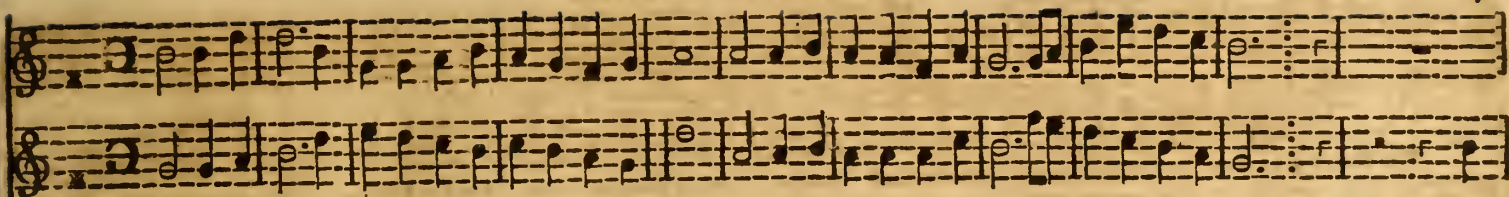


The God of glory sends his summons forth, Calls the fourth nations and awakes the north ; From east to west, the sov'reign orders spread,

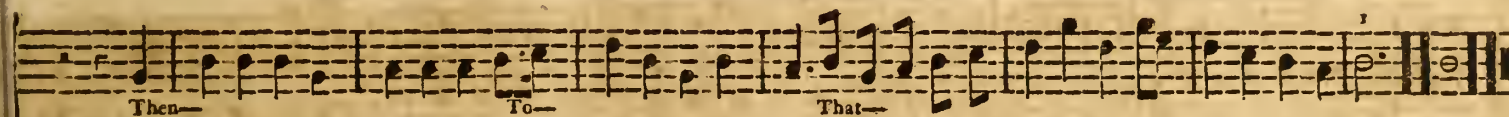
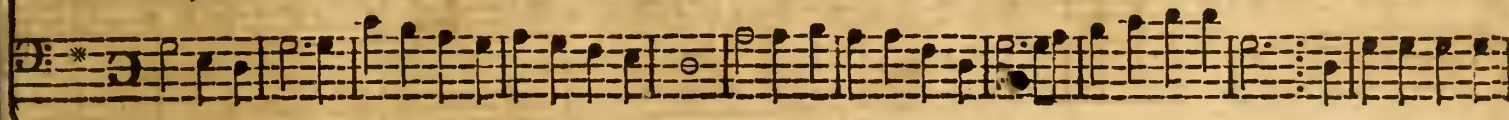


Through distant worlds and regions of the dead. The trumpet sounds, hell trembles, heav'n rejoices ; Lift up your heads ye saints with cheerful voices.

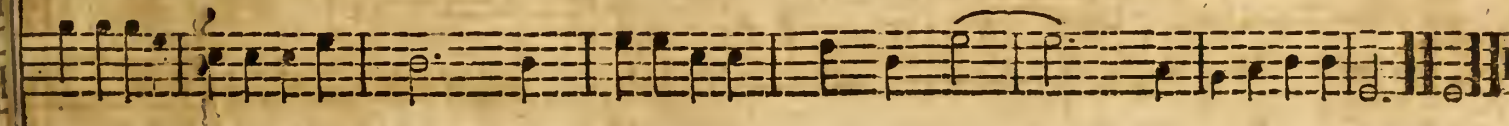


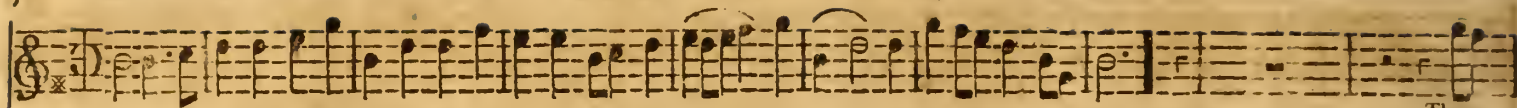


This day is God's; let all the land Exalt their cheerful voice. Lord, we beseech thee save us now, And make us still rejoice. Then open wide the

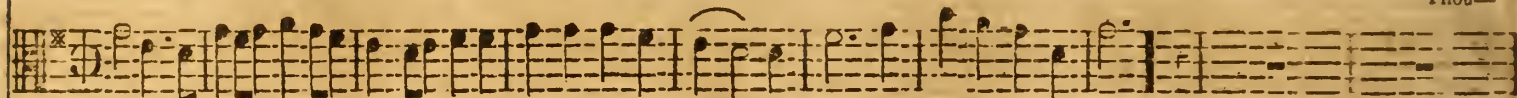


temple gates— To which the just repair, That we may enter in, and praise Our great Deliv'rer there.



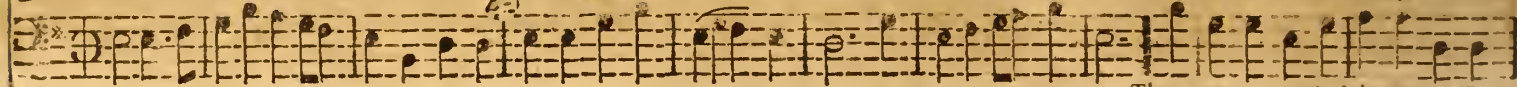
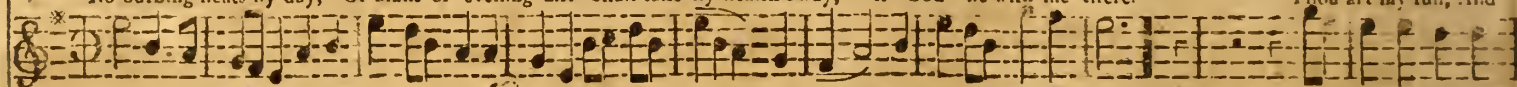


Thou—



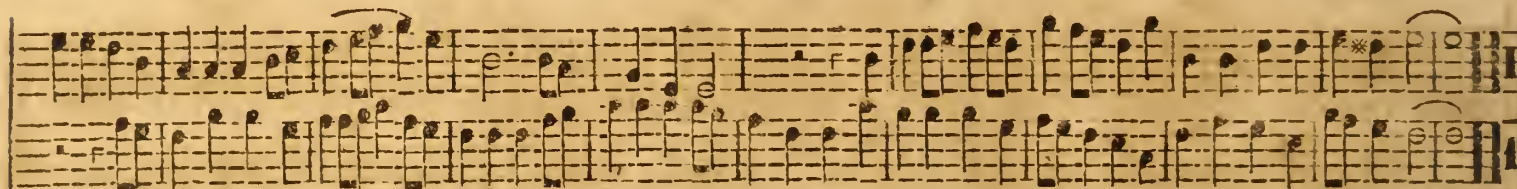
No burning heats by day, Or blasts of evening air. Shall take my health away, If God be with me there.

Thou art my sun, And

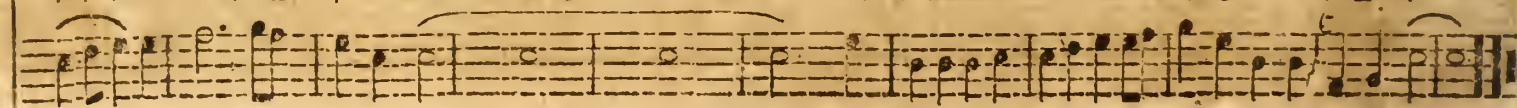
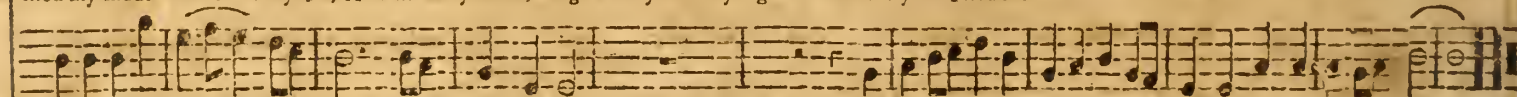


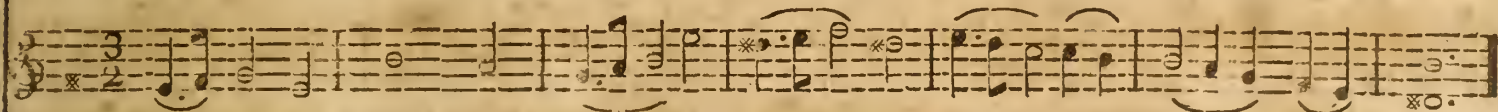
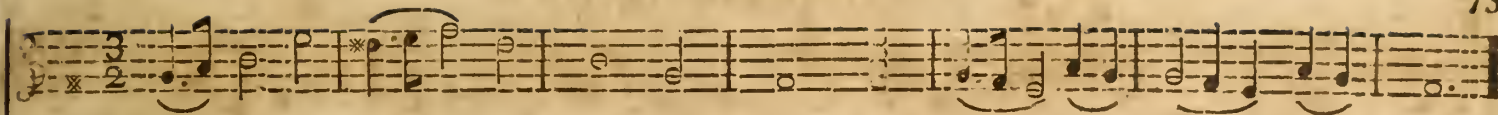
Thou art—

And thou— To—

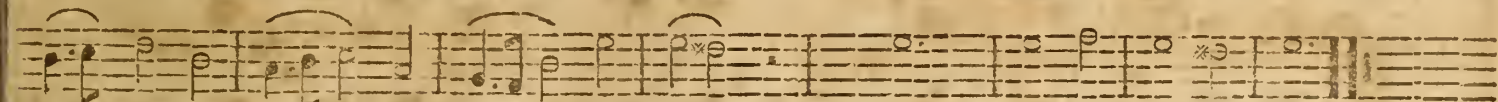
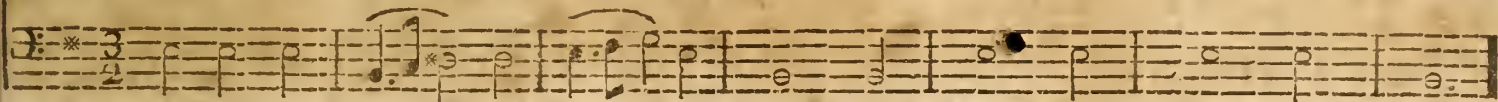


thou my shade—Thou art my sun, And thou my shade, To guard my head By night or noon By— Thou art—

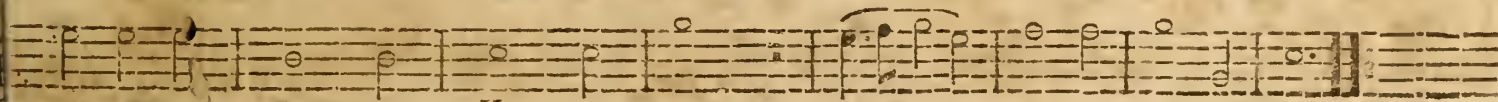


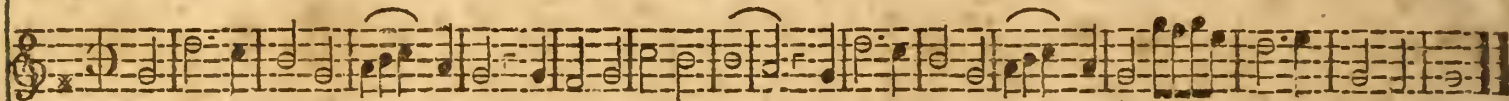
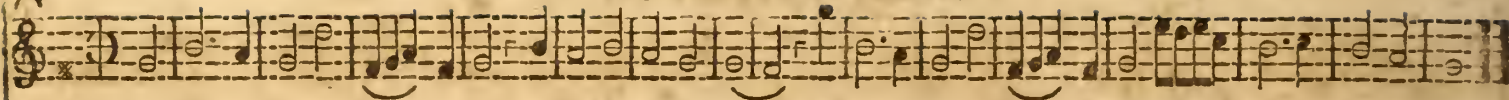


Now let our drooping hearts revive, And all our tears be dry :

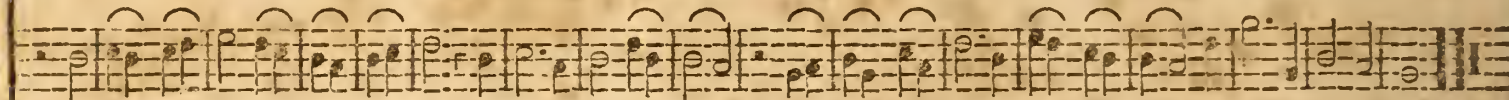
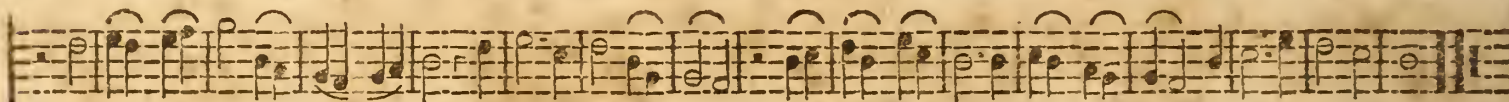
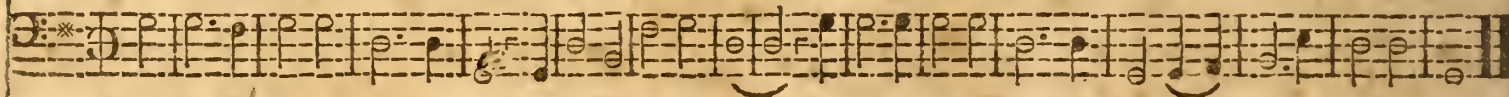


Why should these eyes be drown'd in grief, Which view a Saviour nigh.

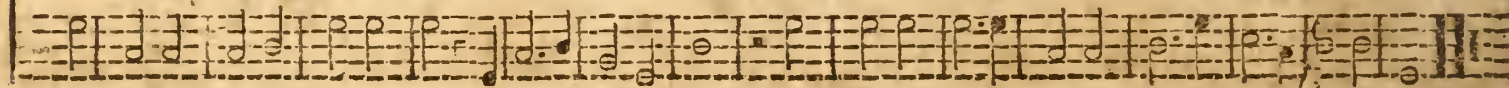




Jefus, I love thy glorious name, 'Tis mufick to mine ear ; Fain would I found it out fo loud, That heav'n and earth might hear.



Yes thou art precious to my foul, My treasure and my trust : Jewels to thee are foddid toys, And gold is glittering duft.



1st Time. 2d Time.

Life is a span, a fleeting hour ; How soon the vapour flies ! Man is a tender transient flower, That in the blooming dies.

GANGES.

C. P. M.

Eternal source of truth & love, With rev'rence & religious fear, And at thy feet to bow.

Almighty King of heav'n above, And Lord of all below, Permit thy suppliants to draw near

By swift— Nor can—

Life, like a vain amusement, flies, A fable or a song ; By swift degrees our nature dies, r

By swift— Nor can— Nor—

By swift—

Nor can— By swift—

can our joys be long. Nor can our joys be long.

By swift— Nor can—

By swift— Nor can—

Lord, where shall guilty souls retire, Forgotten and unknown? In hell they meet thy dreadful

In hell— In

In hell— In heav'n—

Detailed description: This block contains the first system of a musical score. It consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a 5/4 time signature. The second staff is an alto clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the staves, with some words aligned under specific notes. The system ends with a double bar line.

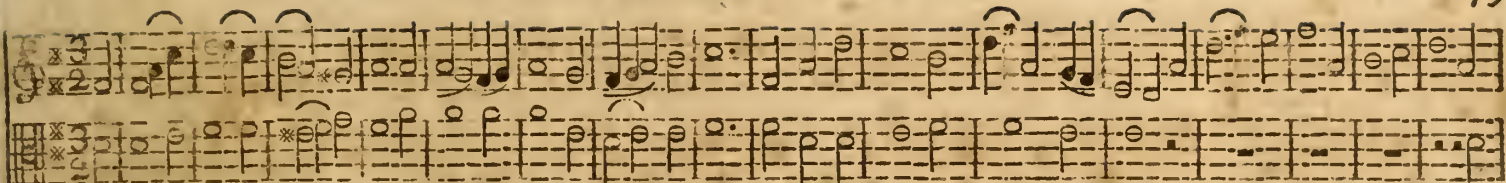
ire, In heav'n thy glorious throne. In hell they meet—

heav'n thy glorious throne

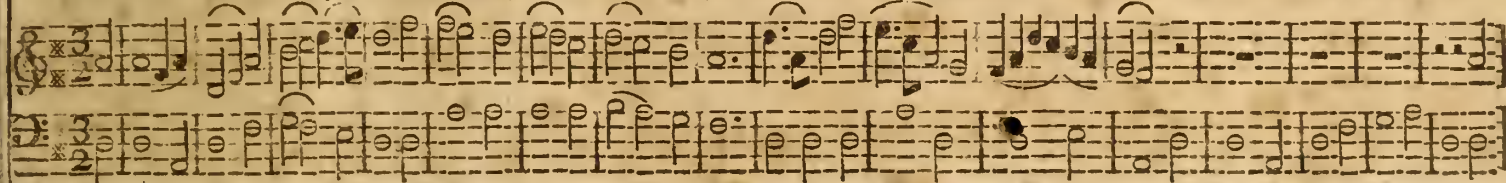
Detailed description: This block contains the second system of the musical score. It consists of four staves, continuing from the first system. The staves are in the same clefs and key signature. The lyrics continue below the staves. The system ends with a double bar line.

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

wake, and let thy flowing strains, Glide through the midnight air, While high amidst her silent orb, The silver moon rolls clear.

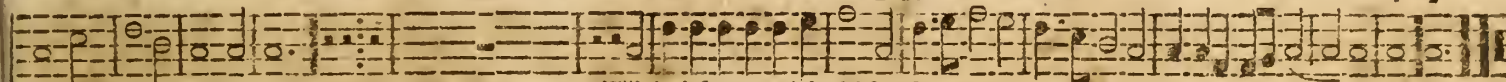


This life's a dream, an empty show; But the bright world, to which I go, Hath joys substantial and sincere: When shall I wake and find me there, When—

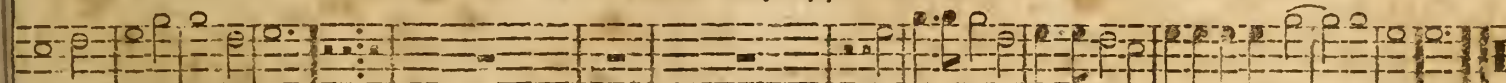


Loud.

1 2

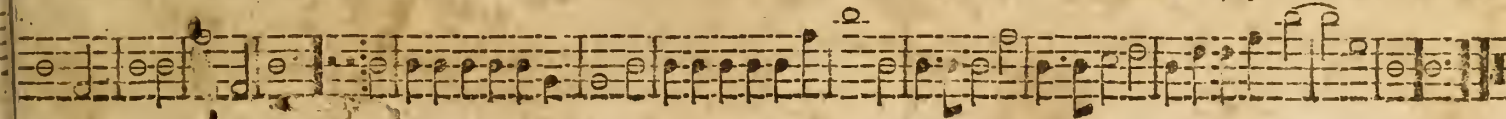
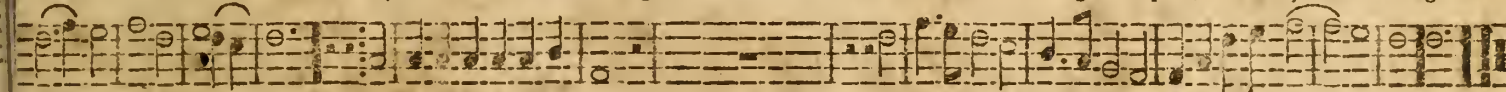


'Till the last trumpet's joyful sound,



My flesh shall slumber in the ground,

Then burst the chains with glad surprise, And in my Saviour's image rise.



St. SEBASTIAN's. C. M.

And joy to make it known, The sov'reign of your heart proclaim, And bow before his throne,
Come, ye that love the Saviour's name, The sov'reign of your heart proclaim, The sov'reign—

ARLINGTON. C. M.

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

Like fruitful showers of rain, That water all the plain, Descending from the neighb'ring hills; Such streams of pleasure roll Through

Such—

ev'ry friendly soul, Through ev'ry friendly soul, Where love, like heav'nly dew distils.

AN ORDINATION ANTHEM,

AN ORDINATION ANTHEM, Taken from sundry Scriptures.

PIANO.

PCRTB.

FORTISSIMO.

Sing

O ye heav'n's, And be joyful, O earth, And be joyful, O earth. Break forth into singing.

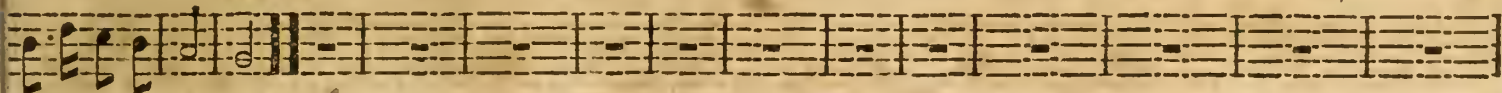
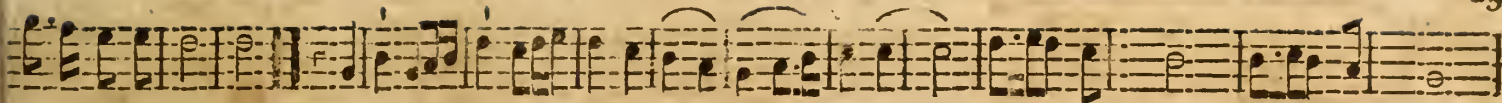
And be joyful, O earth

For the Lord hath comforted his people, his people.

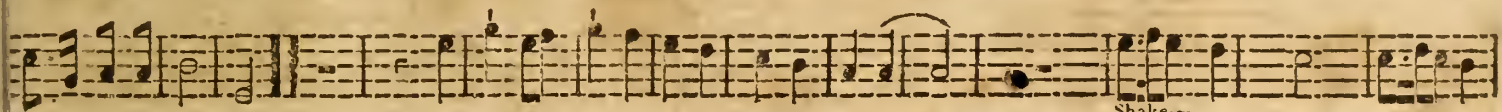
O mountains, Break forth into singing, O mountains,

For the Lord hath comforted his people, Kr the Lord hath

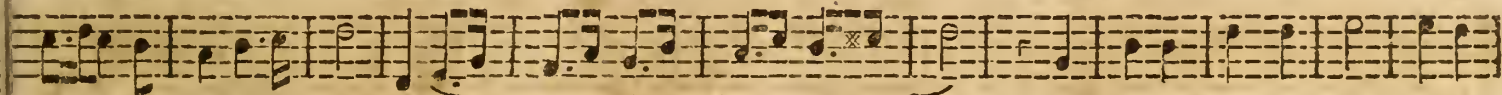
For the Lord—



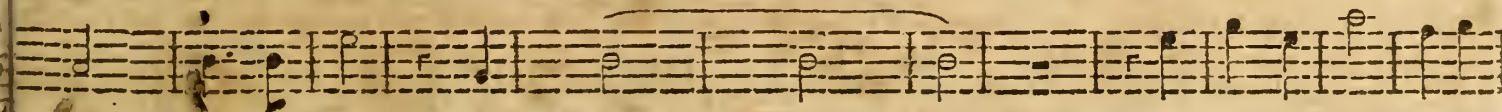
comforted his people. Awake awake, Put on thy strength O Zion, Shake thyself from the dust.



Shake—



shake thyself from the dust. Arise Arise, arise, and shine, for thy



light is come, And the glory of the Lord is ris'n upon thee, and the

And the glory— And— is ris'n upon thee.
 glory of the Lord, And the glory of the Lord, And—
 And the glory of the Lord, And—

Treble solo. Moderato.

How beautiful upon the mountains are the feet of him that bringeth good tidings, That publisheth peace.

End with the first strain.

Hallelujah, Amen, Amen, Hallelujah, Amen, Hallelujah, Hallelujah, Amen.

Hallelujah, Amen, Amen, Amen, Hallelujah, Amen, Hallelujah, Amen.

A - - - men, Hallelujah, Amen, Hallelujah, A - men. Amen.

DESPAIR. C. M.

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

Behold! the lofty sky, Declares its maker, God; And all— And all his starry works on high, Proclaim his power abroad.

And all— Proclaim—

And all—

This system contains the first two staves of the musical score. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words spanning across measures. There are three musical phrases, each ending with a long horizontal line indicating a continuation or a breath mark.

Proclaim his power abroad. And all his starry works on high, Proclaim his power abroad.

This system contains the next two staves of the musical score. The first staff is in treble clef and the second is in bass clef, both with a key signature of one flat and common time. The lyrics continue below the staves. The system concludes with two measures marked with first and second endings (1 and 2) above the notes.

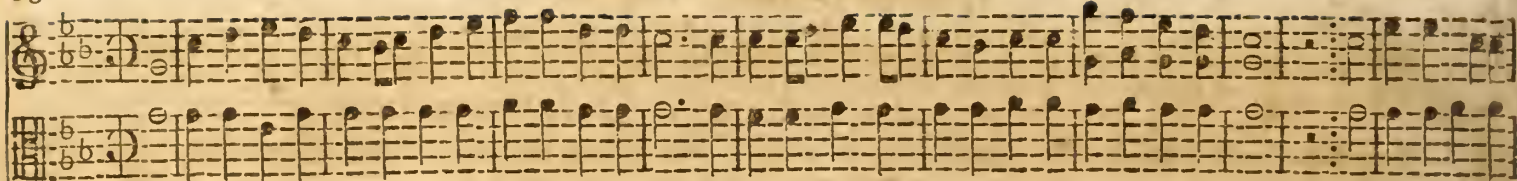
Rejoice, the Lord is King : Your Lord and King adore, Mortals give thanks and ying And triumph evermore. Lift—

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music is in 4/4 time. The lyrics are written below the staves, with the first line of lyrics corresponding to the first system of music.

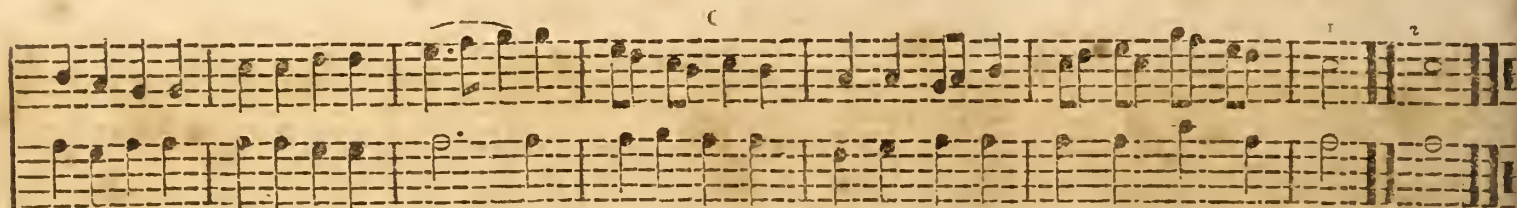
Lift up—

Lift up your heart, lift up your voice, Rejoice, again I say rejoice, Rejoice, again I say, rejoice.

The second system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music is in 4/4 time. The lyrics are written below the staves, with the second line of lyrics corresponding to the second system of music.



Indulgent God, with pitying eyes, The sons of men survey, And see how tho'ightless sinners sport, In a destructive way. Ten thousand dangers



wait around, To bear them to the tomb; Each in an hour may plunge them down, Where hope can never come.

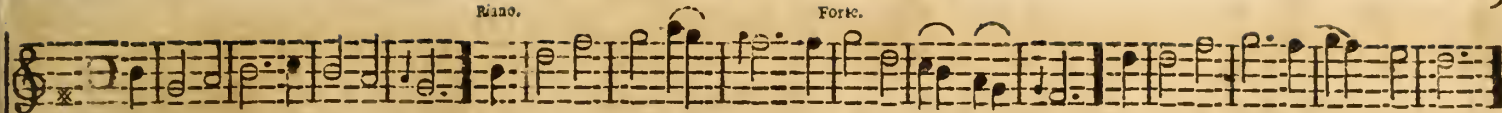


CHRISTMAS. C. M.

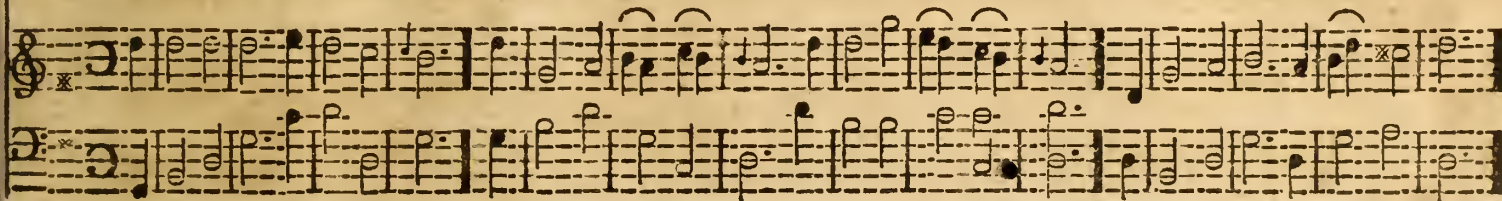
89

Piano.

Forte.



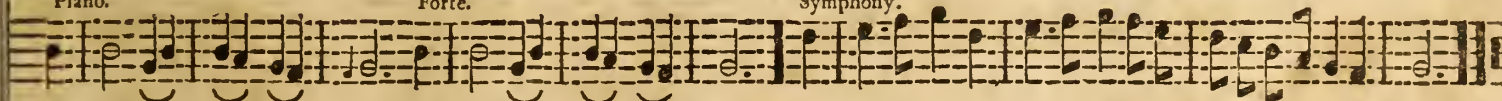
Shepherds, rejoice, lift up your eyes, And send your fears away; And send your fears away; News from the regions of the skies!



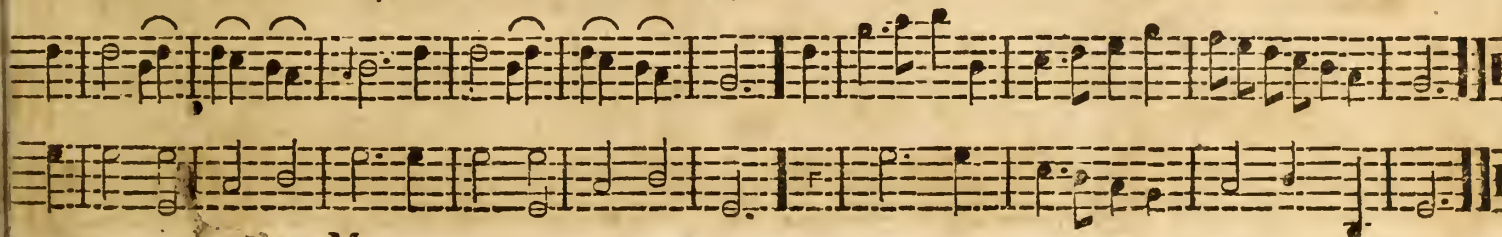
Piano.

Forte.

Symphony.



Salvation's born to day, Salvation's born to day.



M

Those wakeful eyes—

My feet shall never slide, Nor fall in fatal snares, Since God, my guard and guide, Defends me from my fears. Those—

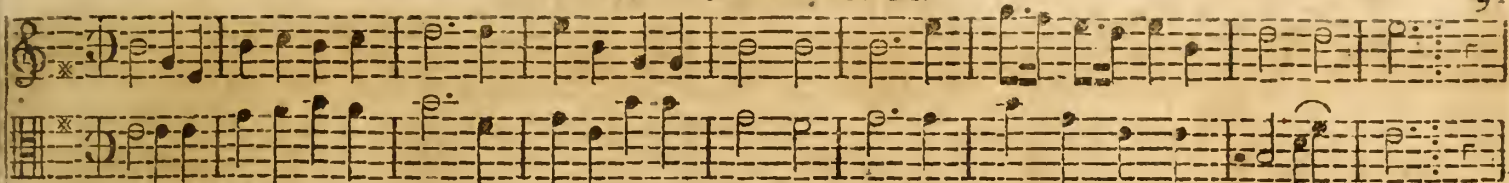
This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many whole and half notes.

Those wakeful eyes That never sleep, Shall Israel keep, When dangers rise, When dangers rise.

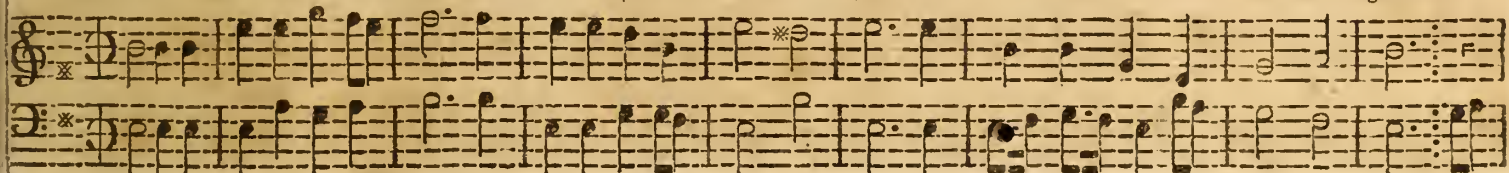
This system contains the next two staves of the musical score. It continues the melody from the first system, with the same treble and bass clefs, key signature, and time signature. The lyrics are written below the staves, with some words like 'rise,' and 'When dangers rise.' appearing twice.

DETROIT. P. M.

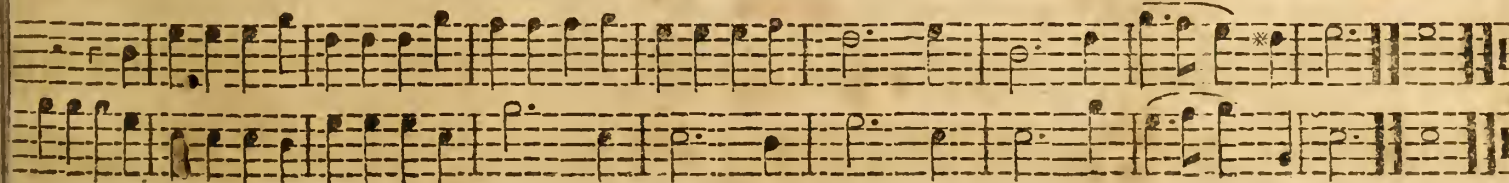
91



Think, mighty God, on feeble man, How few his hours, how short his span, Short from the cradle to the grave.



Who can secure his vital breath, Against the bold demands of death, With skill to fly, or power to save.



O wonder of wonders! Astonish'd I gaze, To see in the manger, the Ancient of days; And angels pro-

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/4 time. The music is written in a simple, melodic style with many eighth and sixteenth notes. The lyrics are printed below the staves.

Piano.

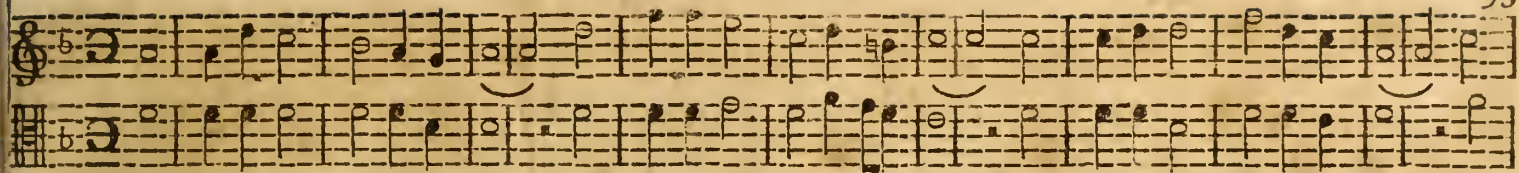
C

Forte.

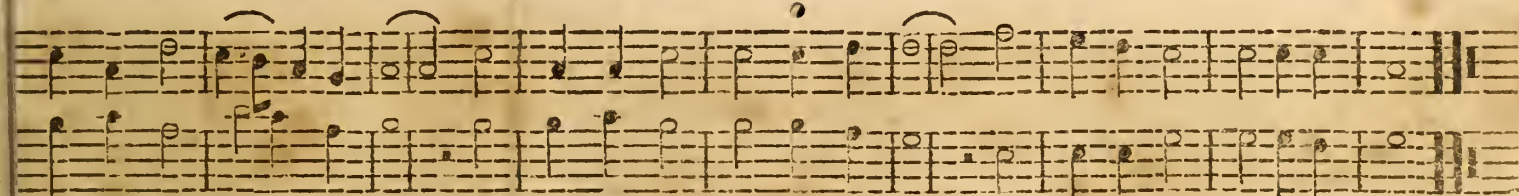
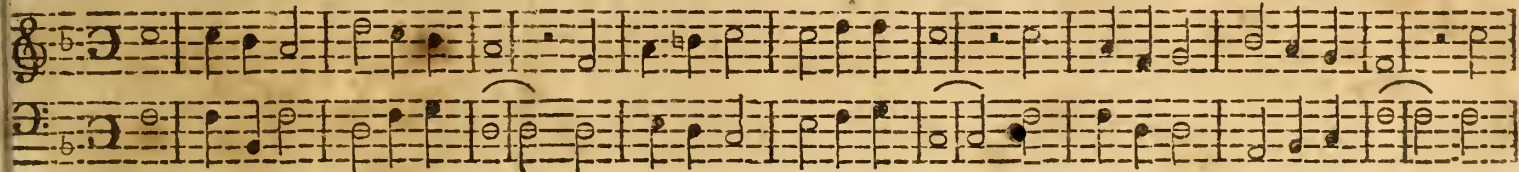
And telling—

claiming the stranger foriorn, And telling the shepherds, And telling the shepherds, That Jesus is born.

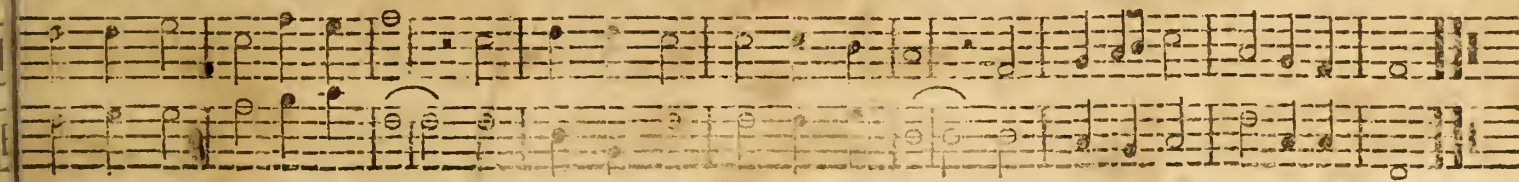
This system contains the next two staves of the musical score. It begins with the dynamic marking 'Piano.' and a 'C' time signature. The music continues with the lyrics 'And telling—' and then 'claiming the stranger foriorn, And telling the shepherds, And telling the shepherds, That Jesus is born.' The system ends with a double bar line. The bottom staff has some additional markings at the end, possibly indicating the end of the piece or a continuation.

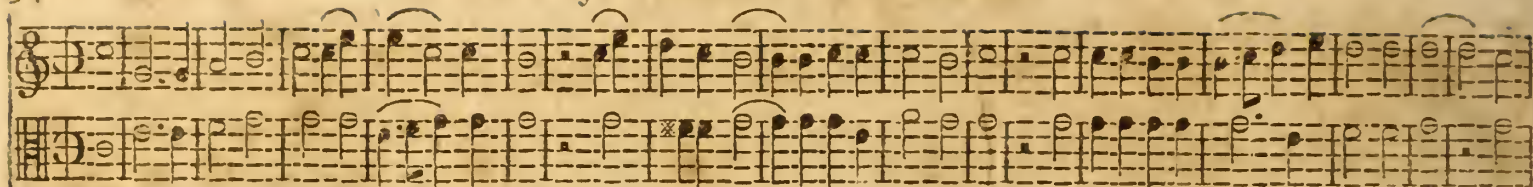


I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers; My

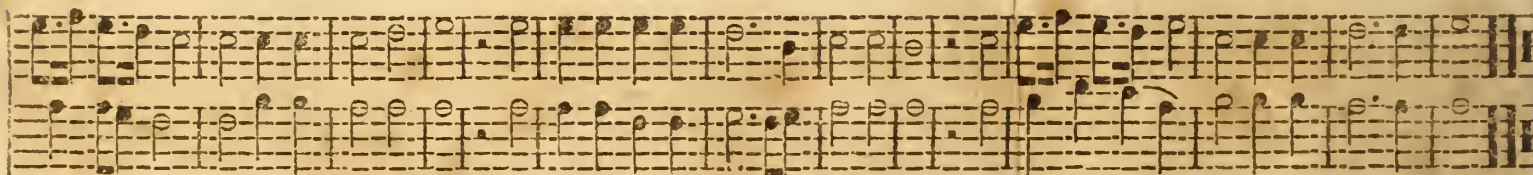
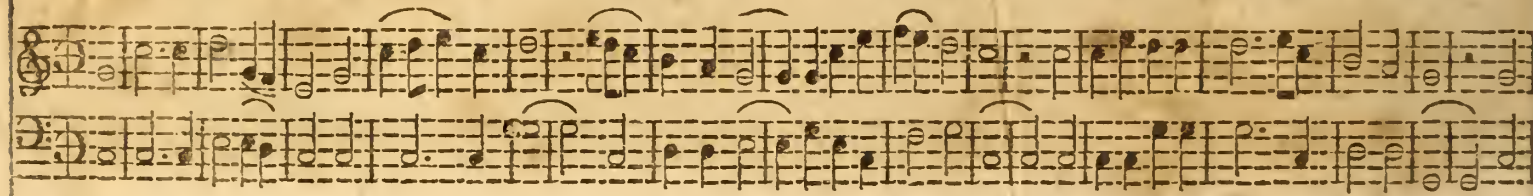


days of praise shall ne'er be past, While life, and thought, and being last, Or immortality endures,

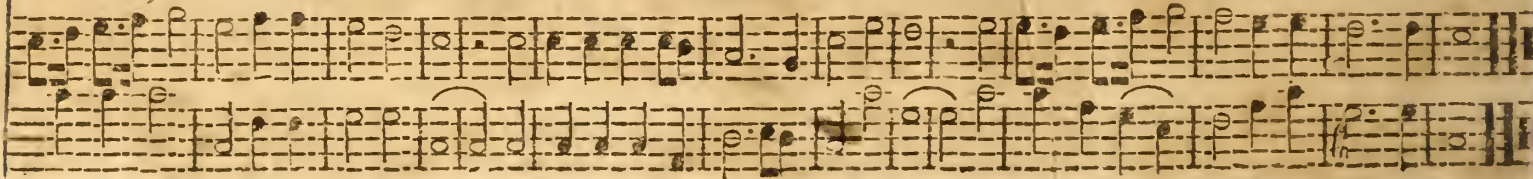


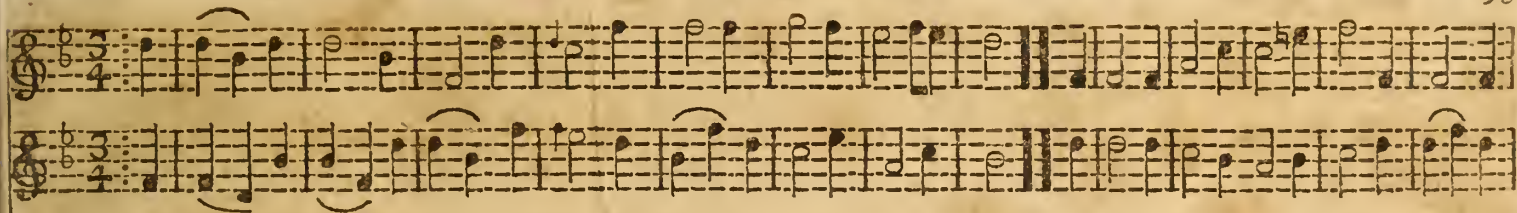


Behold! the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heav'n, earth, and hell draw near, let all things come, To

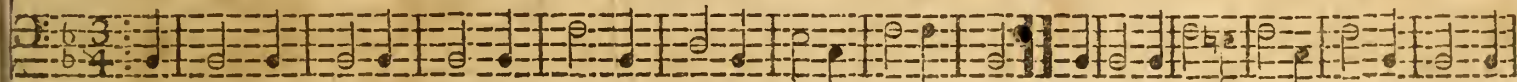


hear his justice and the sinner's doom; But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.



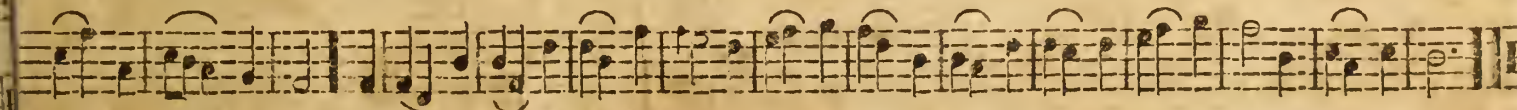


Let Him embrace my soul, and prove Mine interest in his heavenly love: } On thee th' anointing Spirit came, And spread the
The voice that tells me thou art mine, Exceeds the blessings of the vine. }



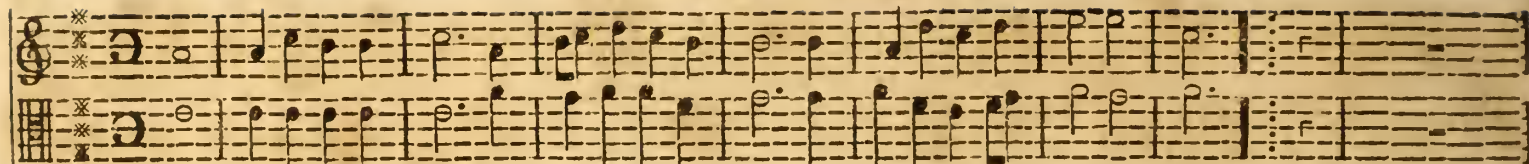
Piano.

Forte,



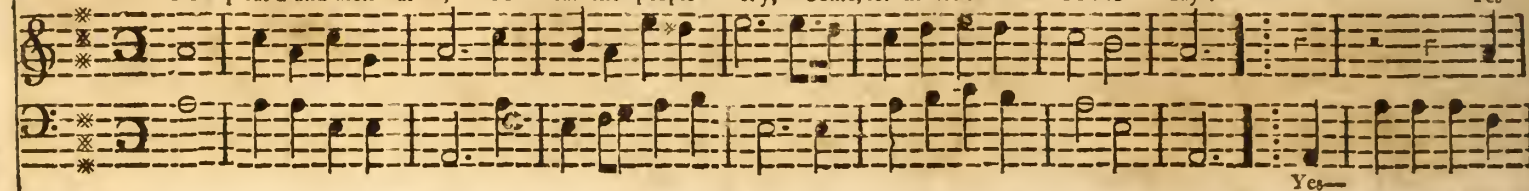
favour of thy name; That oil of gladness and of grace Draws virgin souls to meet thy face, Draws—



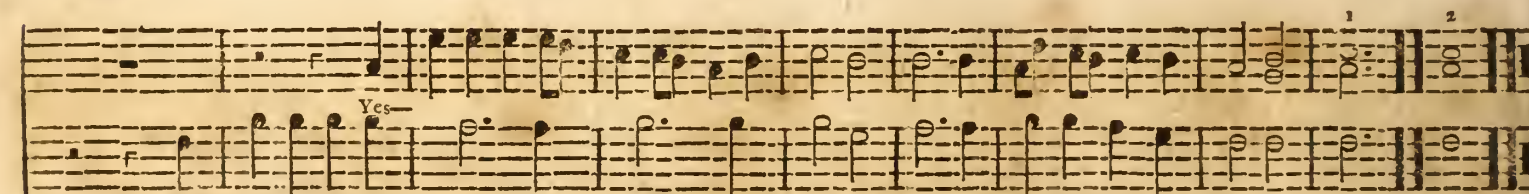


How pleas'd and blest was I, To hear the people cry, "Come, let us seek our God to day :"

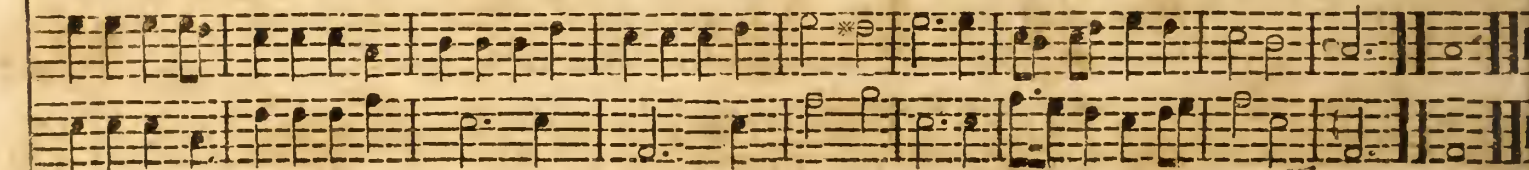
Yes—

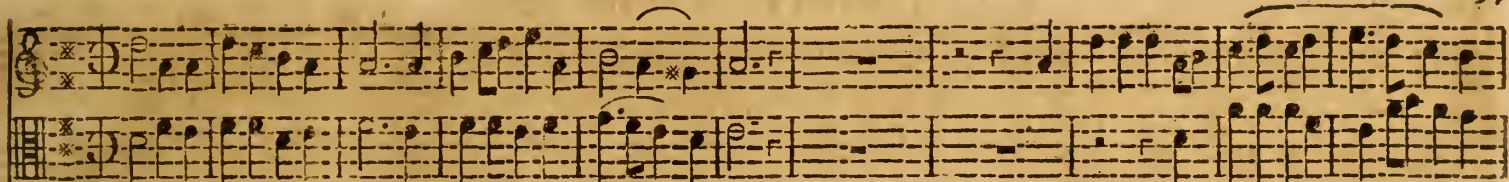


Yes—

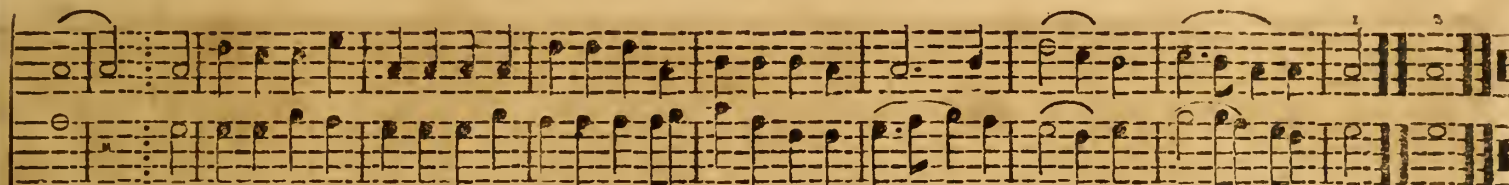
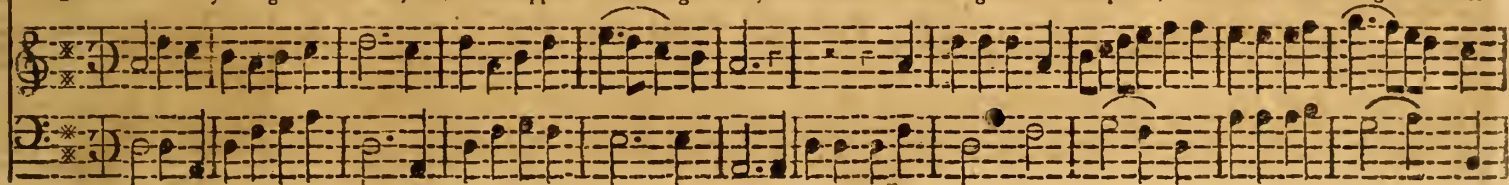


Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honours pay.

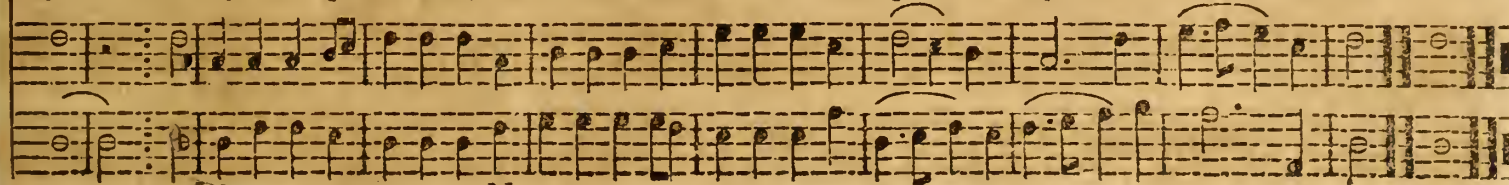




The Lord hath eyes to give the blind ; The Lord supports the sinking mind ; He sends the lab'ring conscience peace, He sends the lab'ring conscience



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



ADMIRATION. C. M.

Our life contains a thousand springs, And dies if one be gone: Strange! that a harp of thousand strings, Should keep in tune so long.

long, Strange Strange! that a harp of thousand strings, Should keep in tune so long.

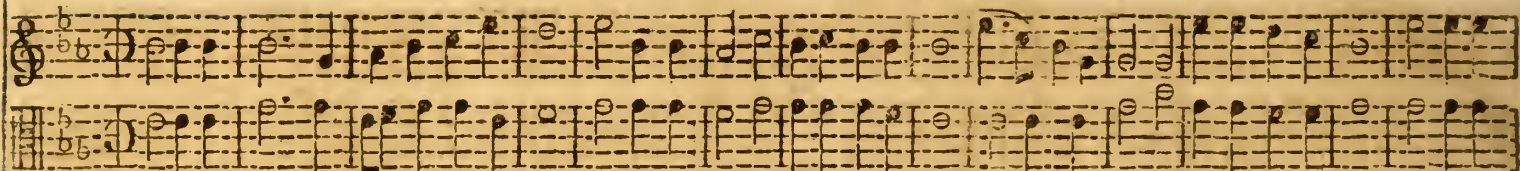
long, Strange Strange! that a harp of thousand strings, Should keep in tune so long.

long, Strange Strange! that a harp of thousand strings, Should keep in tune so long.

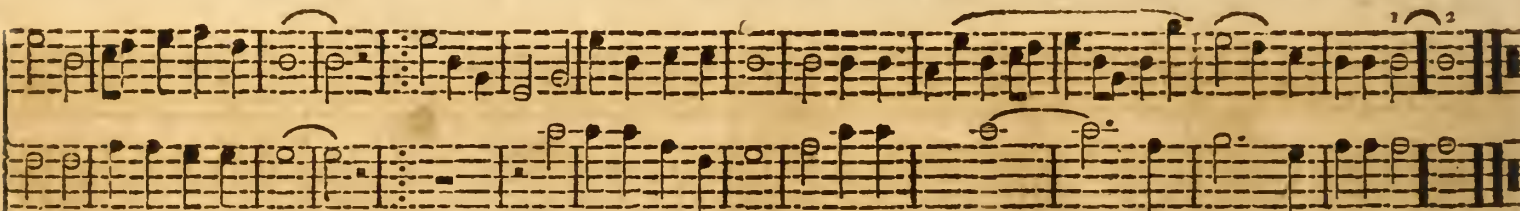
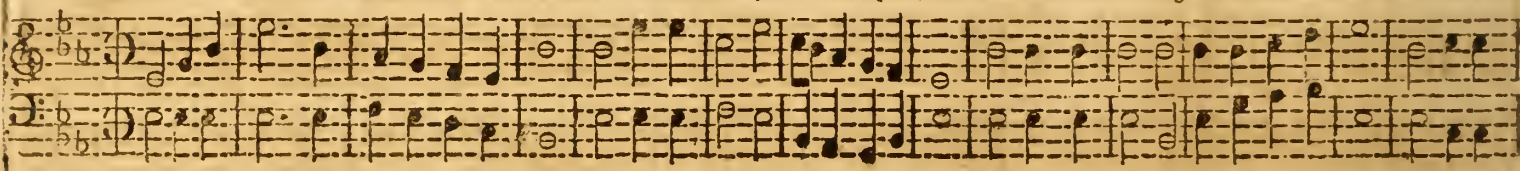
God is our refuge in distress, A present help when dangers press: In him undaunted we'll confide, Though

Though earth—

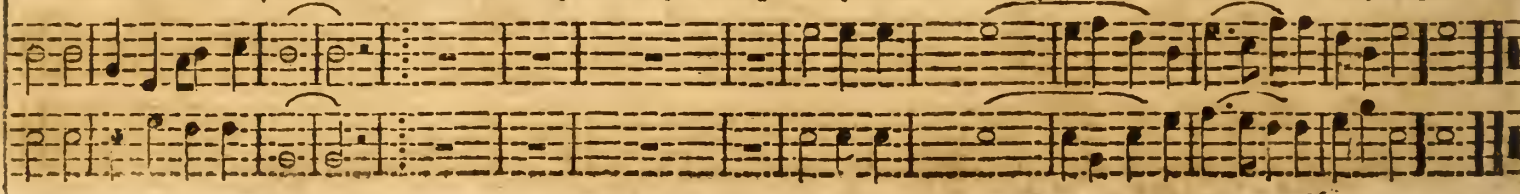
earth were from her centre tost, Though earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.



To bless the Lord our God in strains divine, With thankful hearts and raptur'd voices join ; To us what wonders his right hand hath shown ! Mercies his



chosen tribes have scarcely known ! Like David blest, begin th' enraptur'd song ; Let praise and joy, awaken ev'ry tongue.



Ye boundless realms of joy, Exalt your Maker's fame; Let praise your songs employ,

This system contains the first two staves of the hymn. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef. The lyrics are written below the staves, aligned with the music.

Above the starry frame: Your voices raise, Ye cherubim, And seraphim, to sing his praise.

This system contains the next two staves of the hymn. The first staff is in treble clef and the second is in bass clef. The lyrics are written below the staves, aligned with the music.

FUNERAL HYMN. C. M.

PIA.

Why do we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus

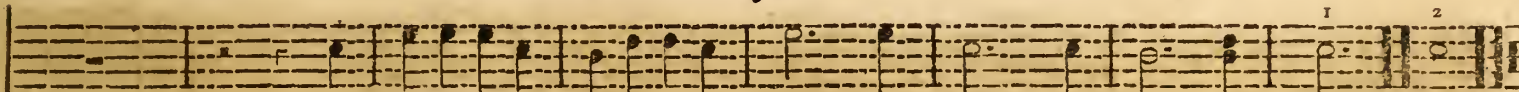
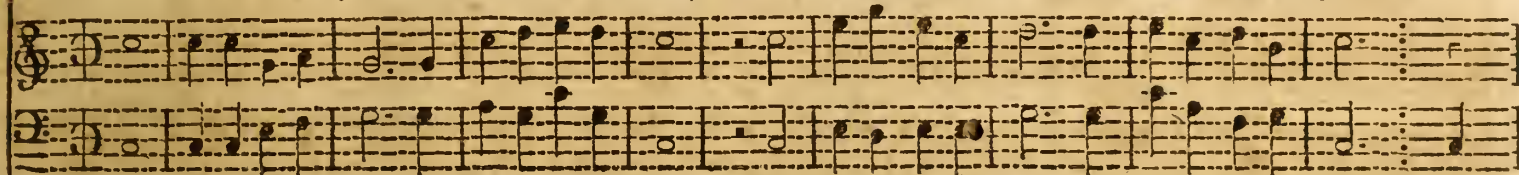
The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The music is in a hymn style, with a slow, solemn tempo. The lyrics are printed below the staves, aligned with the notes.

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

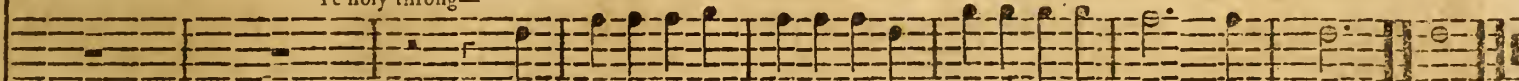
The second system of the musical score continues the hymn. It also consists of four staves. The lyrics are printed below the staves, aligned with the notes. The music continues with the same key signature and time signature as the first system.



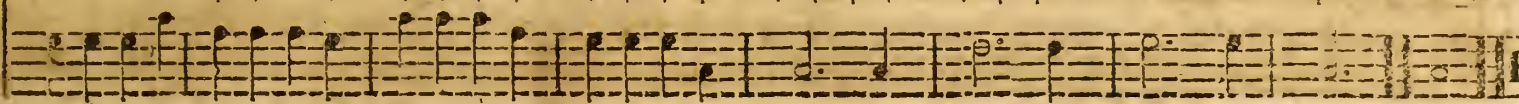
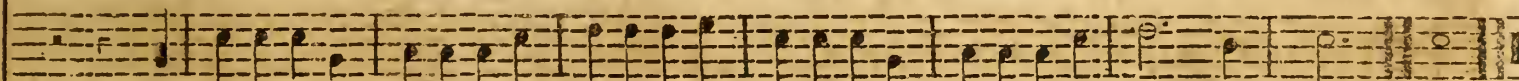
Ye tribes of Adam join, With heav'n, and earth, and seas, And offer notes divine, To your Creator's praise, Ye

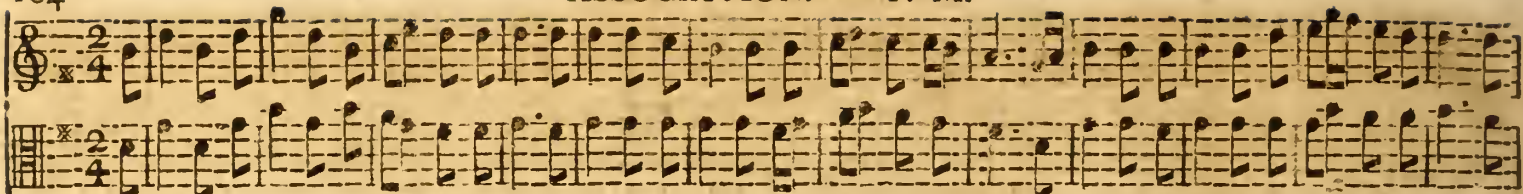


Ye holy throng—

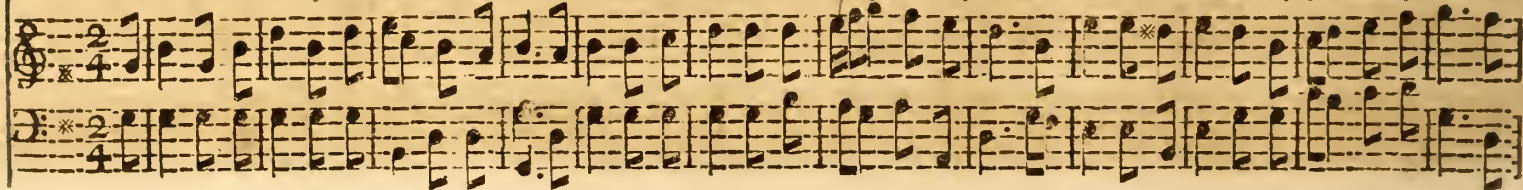


holy— Ye holy throng of angels bright, Ye holy throng of angels bright, In worlds of light Begin the song,





Content ! thou dear object of all our desires, To thee the fond bosom with rapture aspires, Poor mortals, deluded, thy phantoms pursue, We

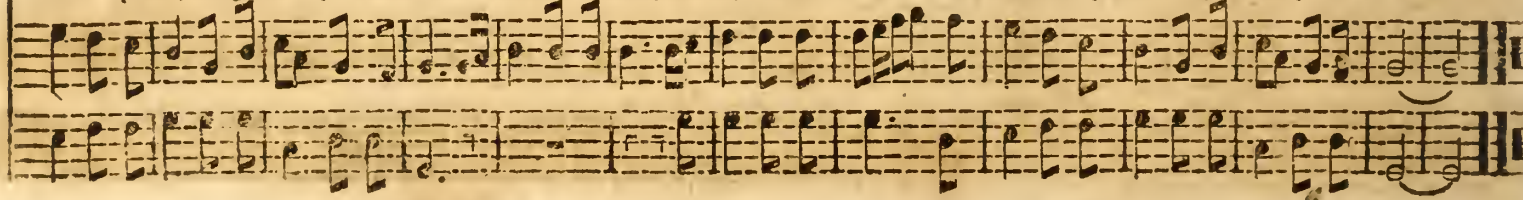


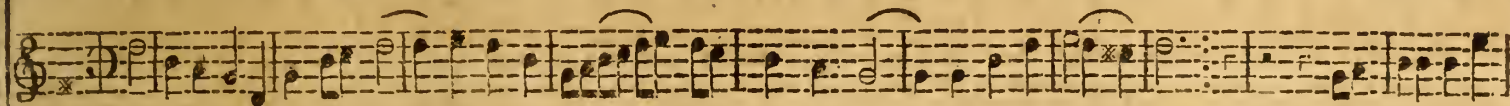
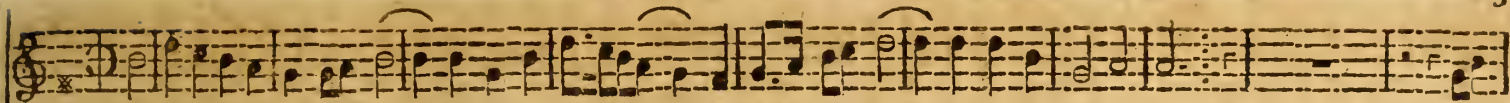
PIANO.

FORTE.

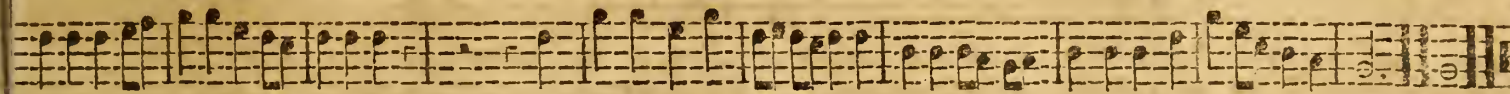
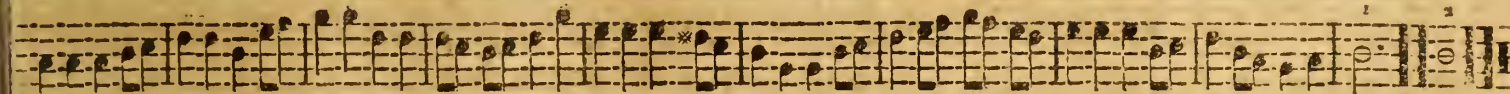
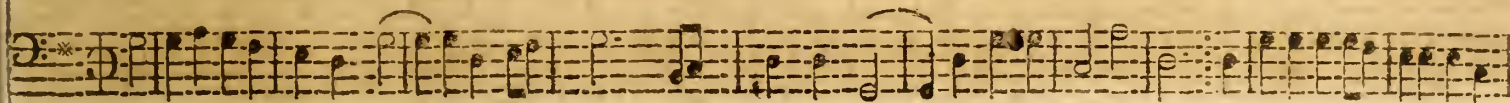


never possess, though we keep thee in view, we keep thee in view, we keep thee in view, We never possess though we keep thee in view.



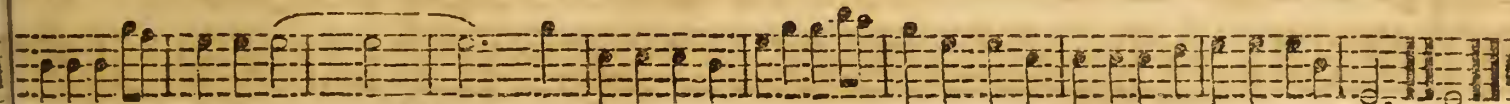


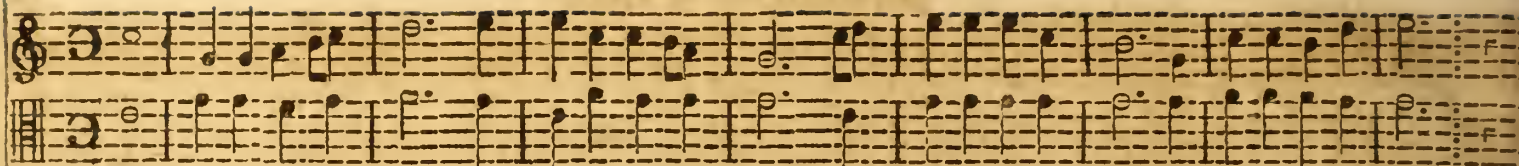
Wake, all ye soaring throng, and sing; Ye cheerful warblers of the spring, Harmonious anthems raise, To Him who shap'd your



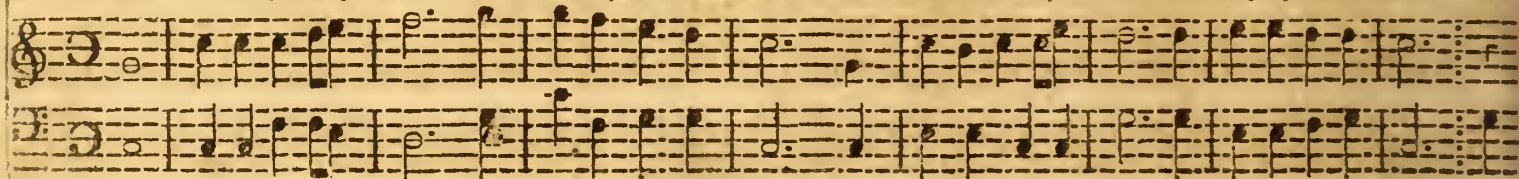
finer mould, Who tipt your glitt'ring wings with gold, To him—

And tun'd your voice to praise.

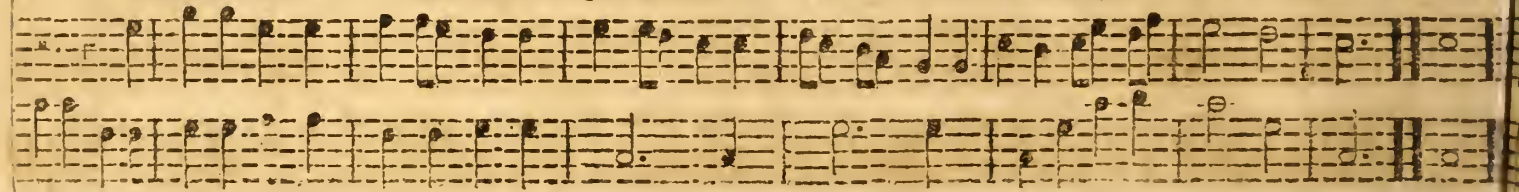




Hast thou not given thy word, To save my soul from death? And I can trust my Lord, To keep my mortal breath. I'll



I'll go and come, Nor fear to die, I'll go and come, Nor fear to die, 'Till from on high, Thou call me home.



LONDON. L. M.

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Methinks I hear the heav'ns resound, And all the earth exulting ring, To usher in the glorious day, And hail the

This musical system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals, with notes, rests, and bar lines clearly visible. The lyrics are printed below the staves, aligned with the corresponding measures of music.

spotless infant King, To usher in the glorious day, And hail the spotless infant King, And hail the spotless infant King.

This musical system continues the hymn and consists of two staves, maintaining the same musical notation as the first system. The lyrics are printed below the staves, with some words like 'And hail the' appearing twice, indicating a repetition or a specific musical arrangement. The notation includes various note values, rests, and phrasing slurs.

ad. Treble. Come—

A! R. Zion rejoice, and Judah sing, The Lord assumes his throne; Come, let us own the heavenly King, Come let us own the

Piano. Forte.

heav'nly King, And make his glories known. Come let us own the heav'nly King, Come let us own the heav'nly King, And make his

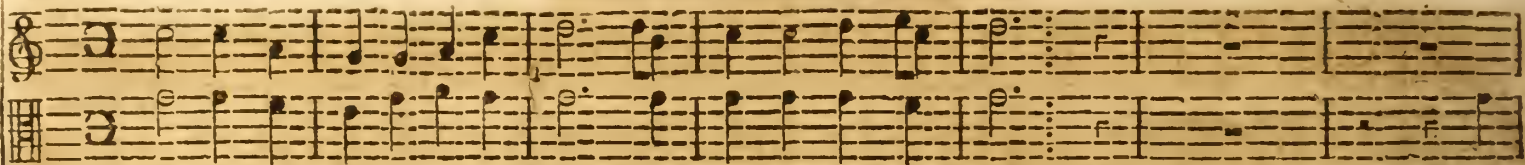
Sopr.

glories known. The great, the wicked, and the proud, From their high seats are hurl'd; Jehovah rides upon a cloud,

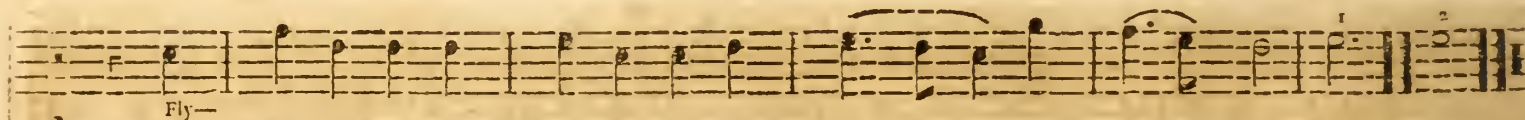
This block contains the first system of a musical score for a Soprano part. It consists of four staves. The first two staves contain the vocal melody with lyrics underneath. The third and fourth staves appear to be accompaniment or a second vocal part, with some notes and rests visible. The lyrics are: "glories known. The great, the wicked, and the proud, From their high seats are hurl'd; Jehovah rides upon a cloud,"

Jehovah rides upon a cloud, Jehovah rides upon a cloud, And thunders through the world.

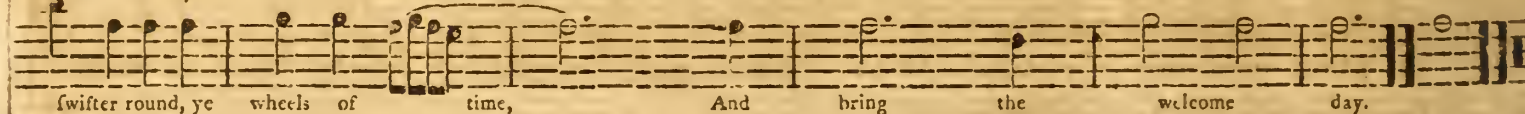
This block contains the second system of the musical score for the Soprano part. It also consists of four staves. The first two staves contain the vocal melody with lyrics underneath. The third and fourth staves are accompaniment. The lyrics are: "Jehovah rides upon a cloud, Jehovah rides upon a cloud, And thunders through the world."



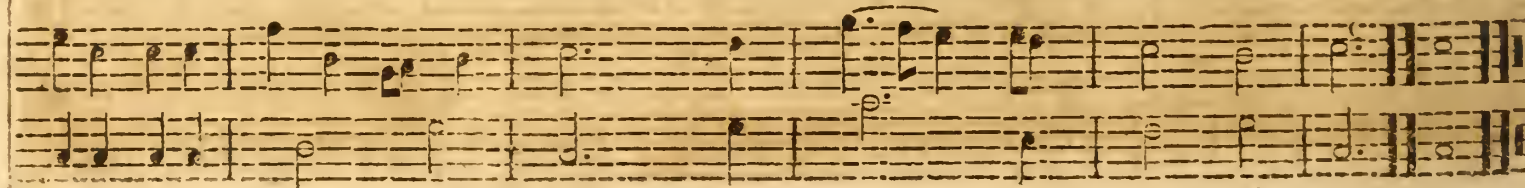
How long, dear Saviour, O how long, Shall this bright hour delay; Fly swifter round, ye wheels of time, Fly



Fly—

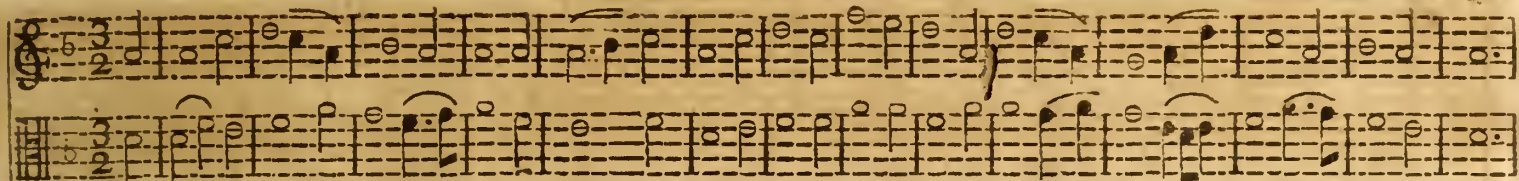


swifter round, ye wheels of time, And bring the welcome day.

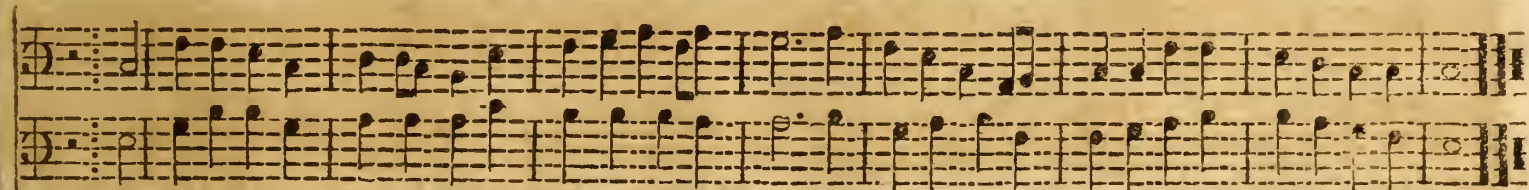
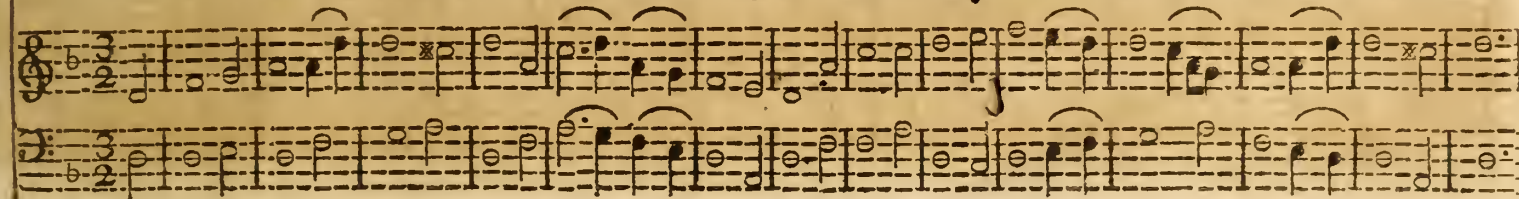


REFLECTION. C. M.

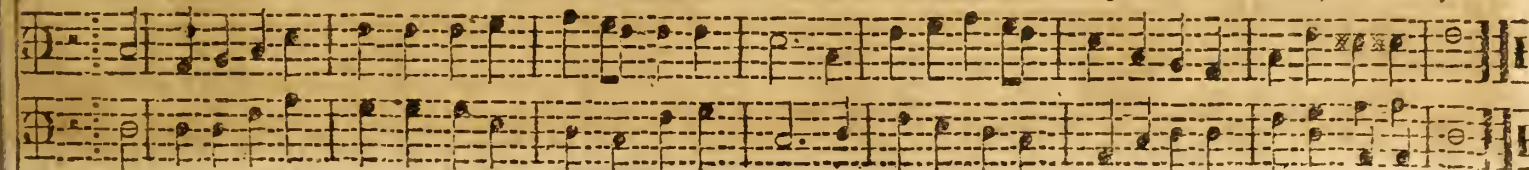
111



Whence do our mournful thoughts arise, And where's our courage fled? Has restless sin, And raging hell, Struck all our comforts dead?



Have we forgot th' Almighty name, Which form'd the earth and sea? And can an all creating arm, Grow weary or decay?



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

This system contains the first four staves of music. The first two staves are for the vocal parts, and the next two are for the keyboard accompaniment. The lyrics are written below the first two staves.

1st. Treble.

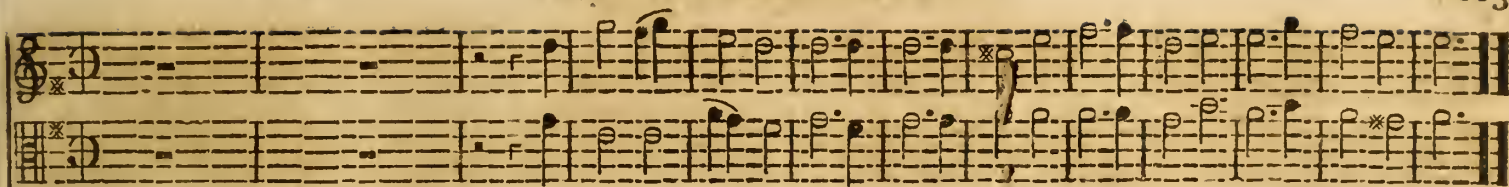
Let those refuse to sing, Who never knew our God;

This system contains the first two staves of music for the second part of the hymn. The first staff is for the 1st Treble part, and the second is for the 2nd Treble part. The lyrics are written below the first staff.

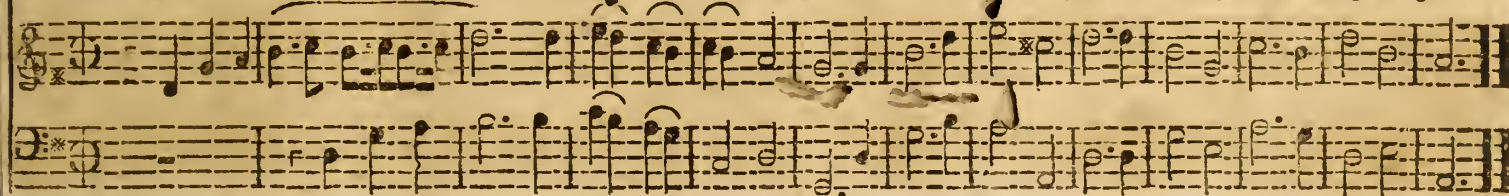
2d. Treble.

But servants of the heavenly King, May speak their joys abroad.

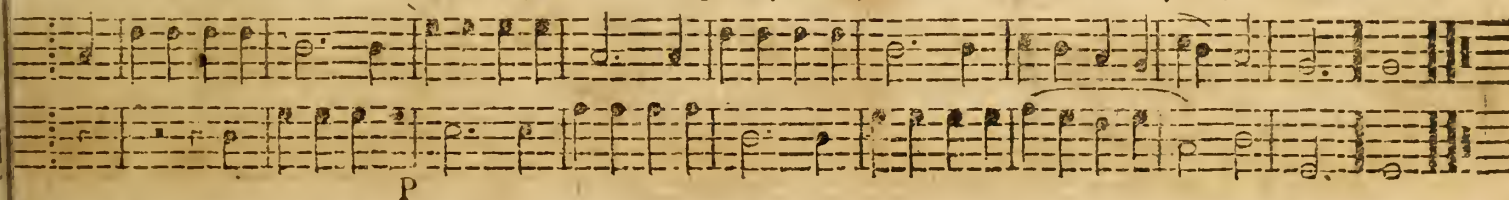
This system contains the second two staves of music for the second part of the hymn. The first staff is for the 1st Treble part, and the second is for the 2nd Treble part. The lyrics are written above the first staff.



Like fruitful show'rs Like fruitful show'rs of rain, That water all the plain, Descending from the neighb'ring hills :

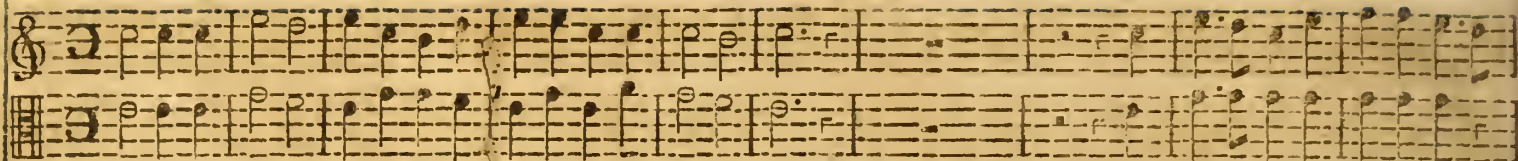


Such streams of pleasure roll, Such streams of pleasure roll, Through ev'ry friendly soul, Where love, like heav'nly dew, distils,

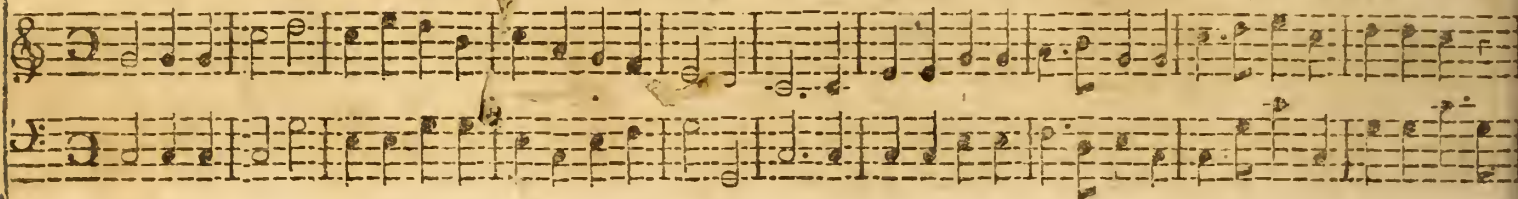


Piano

Forte.



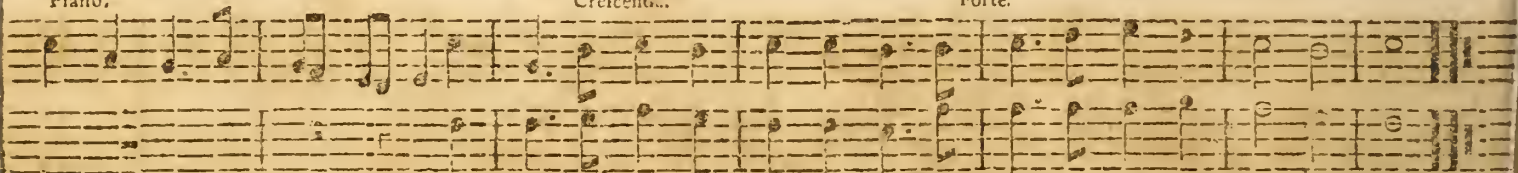
Now to the Lord, who makes us know The wonders of his dying love, Be humble honours paid below, And strains of nobler praise above. Be



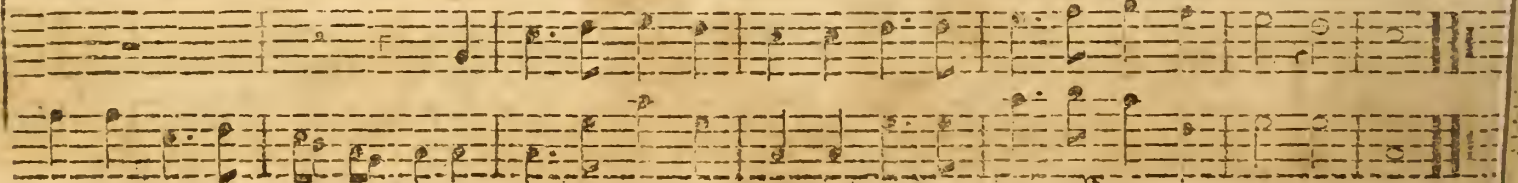
Piano,

Crescendo.

Forte.



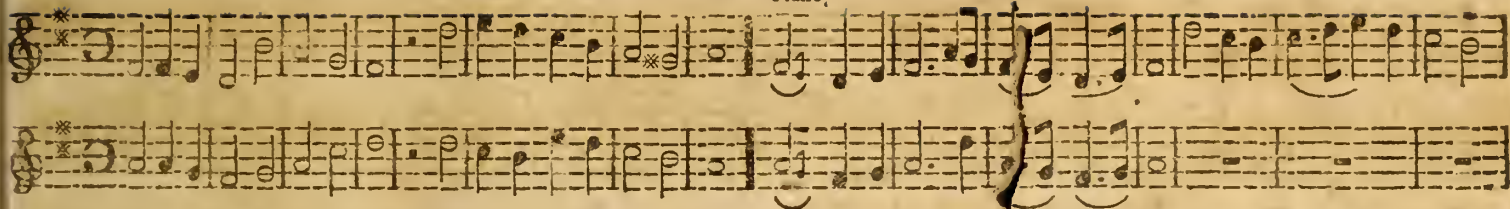
humble honours paid below, And strains of nobler praise above, And strains of nobler praise above.



AFFECTION. L. M.

115

Piano.



Kind is the speech of Christ, our Lord, Affection sounds in ev'ry word; Lo, thou art fair, my love, he cries, Not the young doves have sweeter



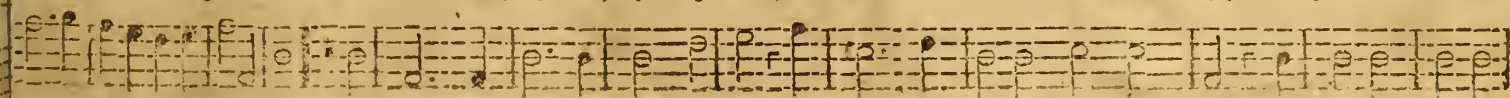
Forc. -

Dolce.



eyes. Not the—

Sweet are thy lips, thy pleasing voice, Salutes mine ear with secret joys; No spice so much de-



lights the smell, Nor milk nor honey tastes so well No spice—

This musical score is for a hymn titled 'AFFECTION. Concluded.' It consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, accessible style. The second staff continues the melody and includes the lyrics 'lights the smell, Nor milk nor honey tastes so well No spice—'. The third staff concludes the piece with a final cadence.

CALVARY. L. M.

Slow.

He dies, the Heavenly Lover dies! Lo! Salem's daughters weep around; A solemn darkness

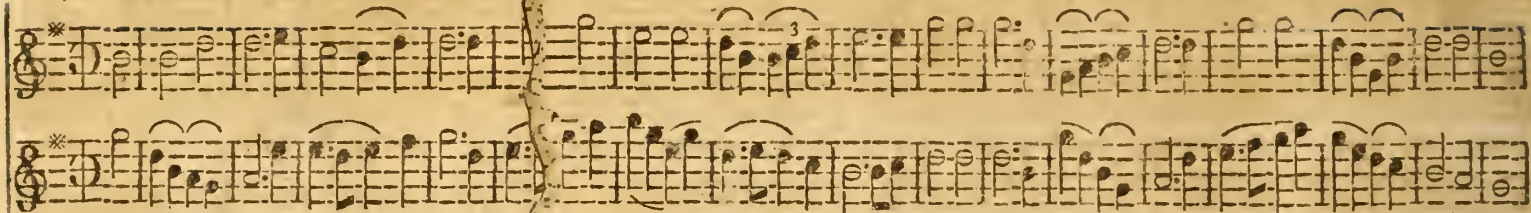
This musical score is for a hymn titled 'CALVARY. L. M.' It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Slow.' The second staff includes the lyrics 'He dies, the Heavenly Lover dies! Lo! Salem's daughters weep around; A solemn darkness'. The third and fourth staves continue the melody and conclude the piece with a final cadence.

veils the skies, A sudden trembling shakes the ground. Come, saints, and drop a tear or two, For him who

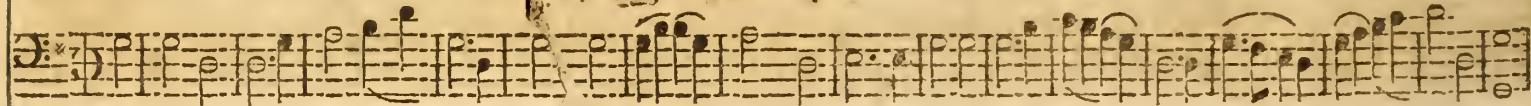
groan'd beneath your load; He shed a thousand drops for you, A thousand drops of richer blood.

AN ODE ON SCIENCE.

Composed for, and Sang at the Dedication of BRISTOL ACADEMY, in TAUNTON.

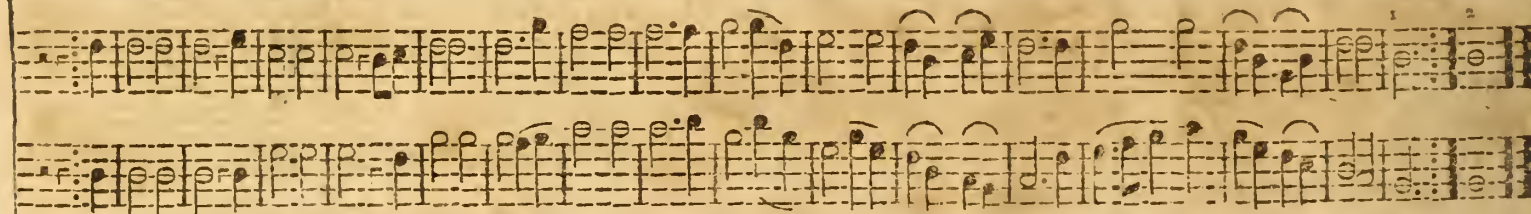


The morning sun shines from the east, And spreads his gleams o'er all the world, All nations with his beams are blest, Where'er his radiant light appears.

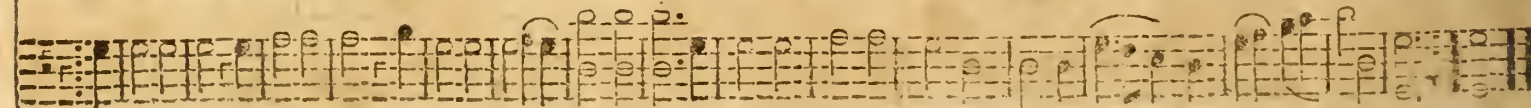


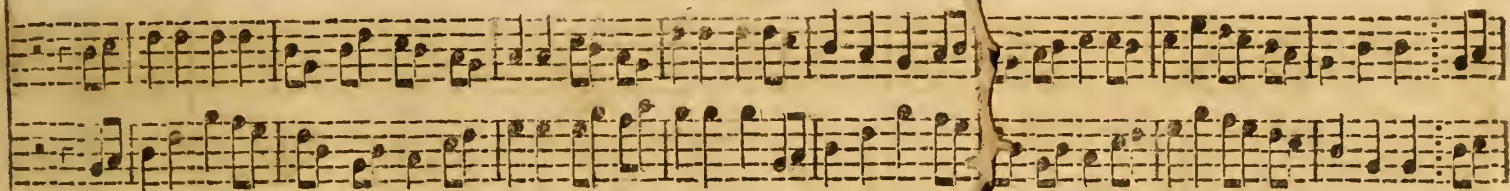
Piano.

Forte.

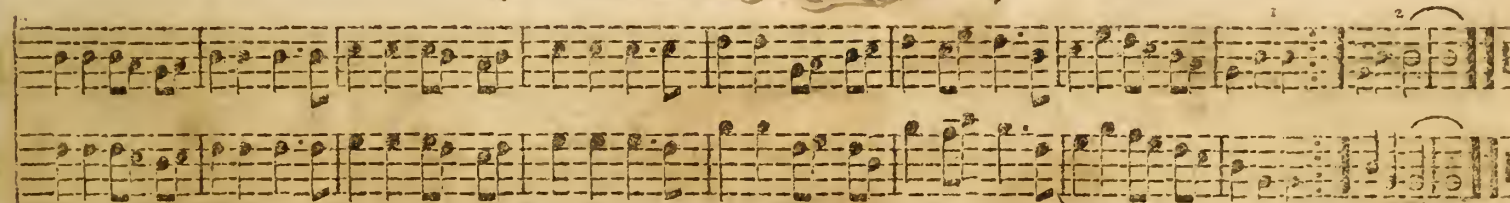


So Science spreads her lucid ray, O'er lands that long in darkness lay, She visits fair Columbia, And sets her sons among the stars.

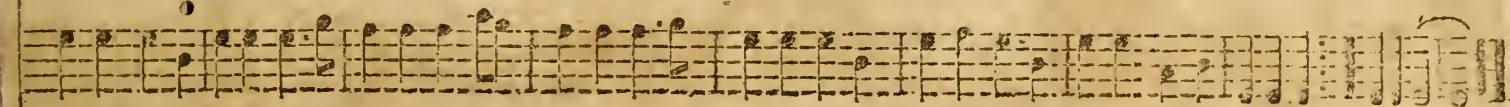




Fair Freedom, her attendant waits, To bless the portals of her gates, To crown the young and rising States, With laurels of immortal day. The



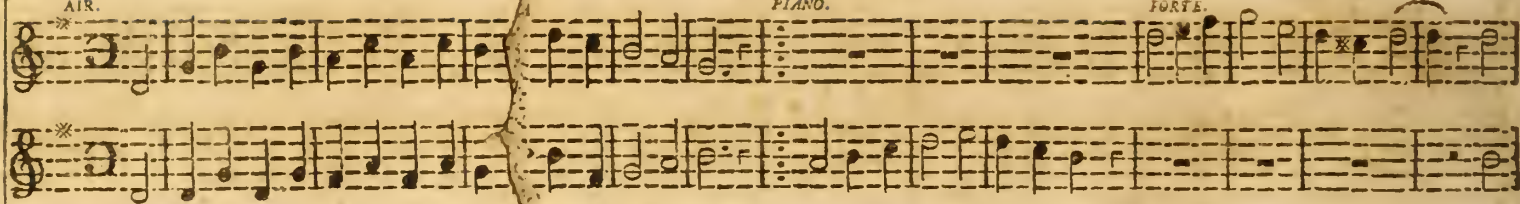
British yoke, the Gallic chain, Was urg'd upon our sons in vain ; All haughty tyrants we disdain, And shout, Long live America.



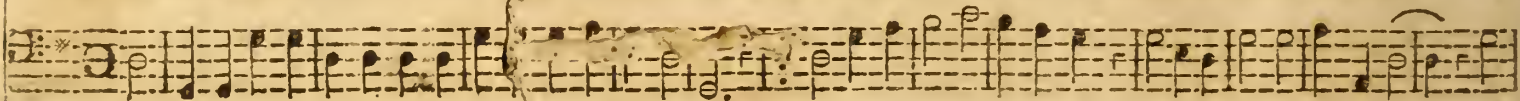
AIR.

PIANO.

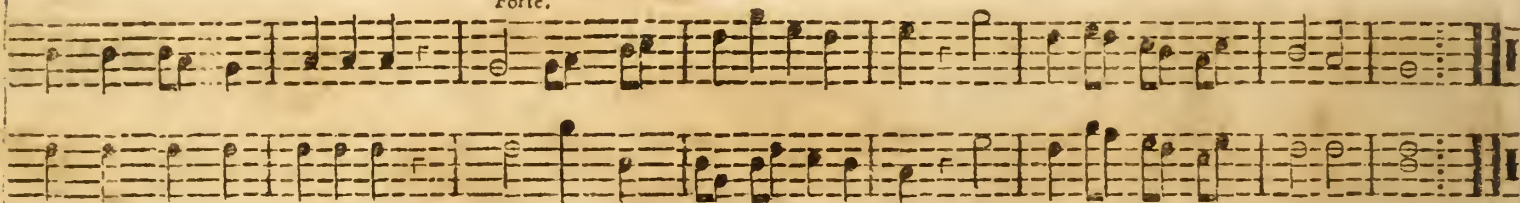
FORTE.



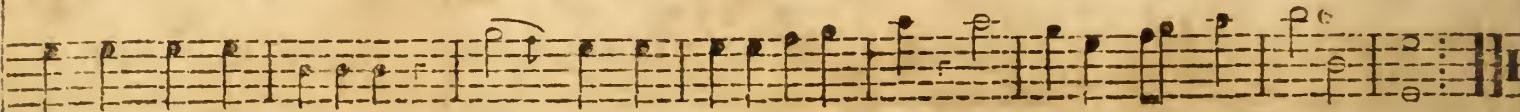
Say, live forever, wondrous king, Born to redeem, art strong to save; Then ask the monster, where's thy sting? And where's thy vict'ry, boasting grave? Then



Forte.

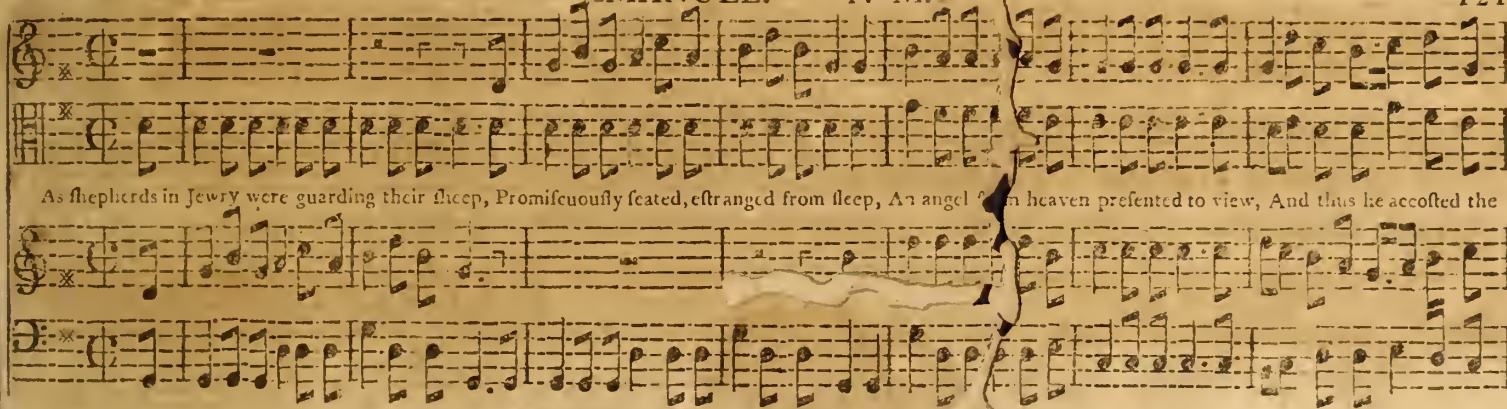


ask the monster, where's thy sting? And where's thy vict'ry, boasting grave? And where's—

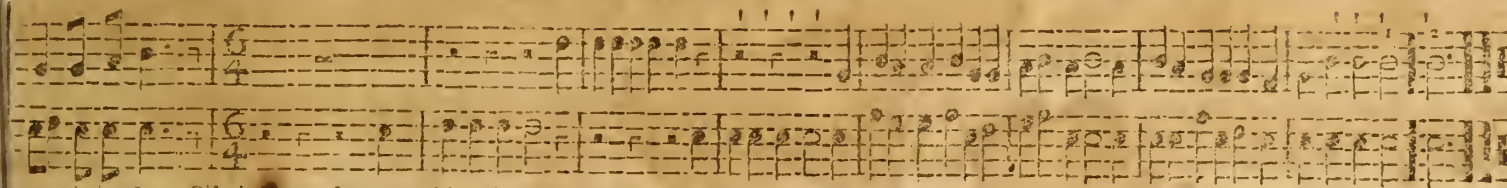
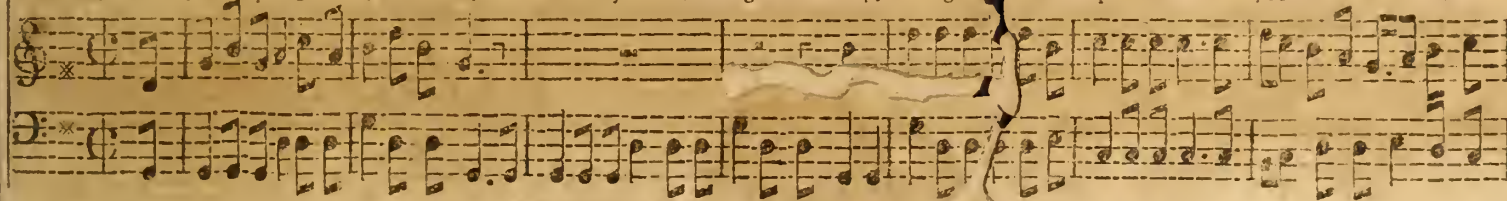


EMANUEL. P. M.

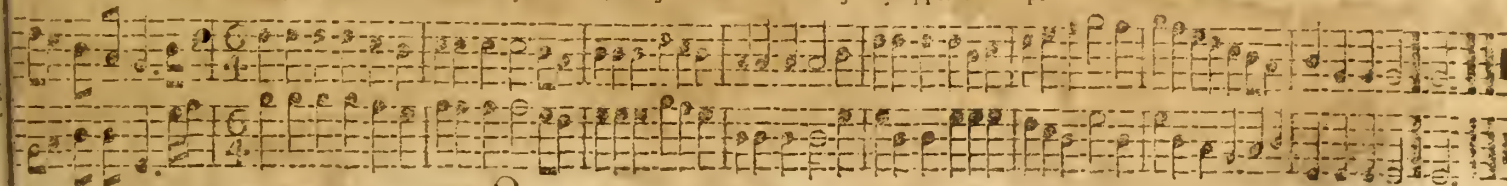
121



As shepherds in Jewry were guarding their sleep, Promiscuously seated, estranged from sleep, An angel from heaven presented to view, And thus he accosted the



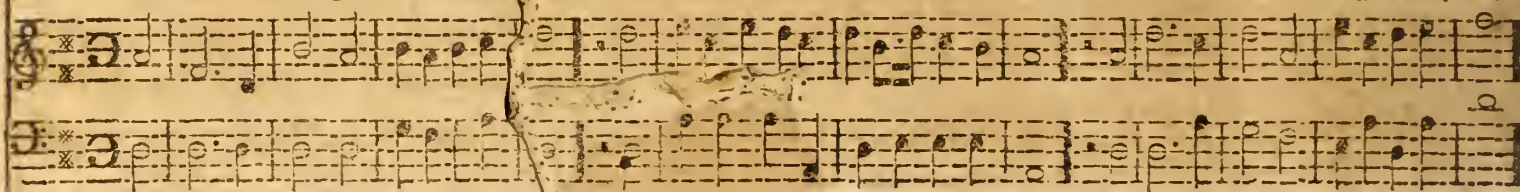
wondering few : Dispel all your sorrows and banish your fears, For Jesus the Saviour in Jewry appears. Dispel—



SUMMONS. P. M.

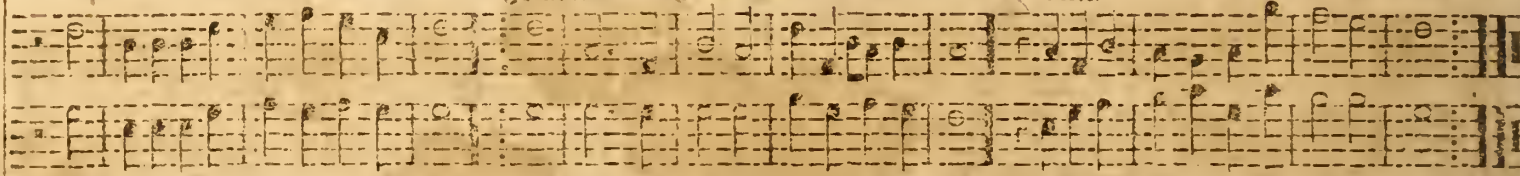


The Lord, the Sov'reign, sends his summons forth, Calls the fourth nations and awakes the north; From east to west, his sounding orders spread,

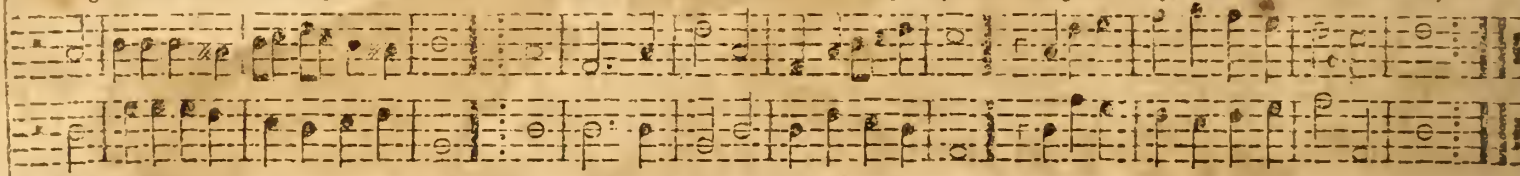


Crescendo.

Forte.



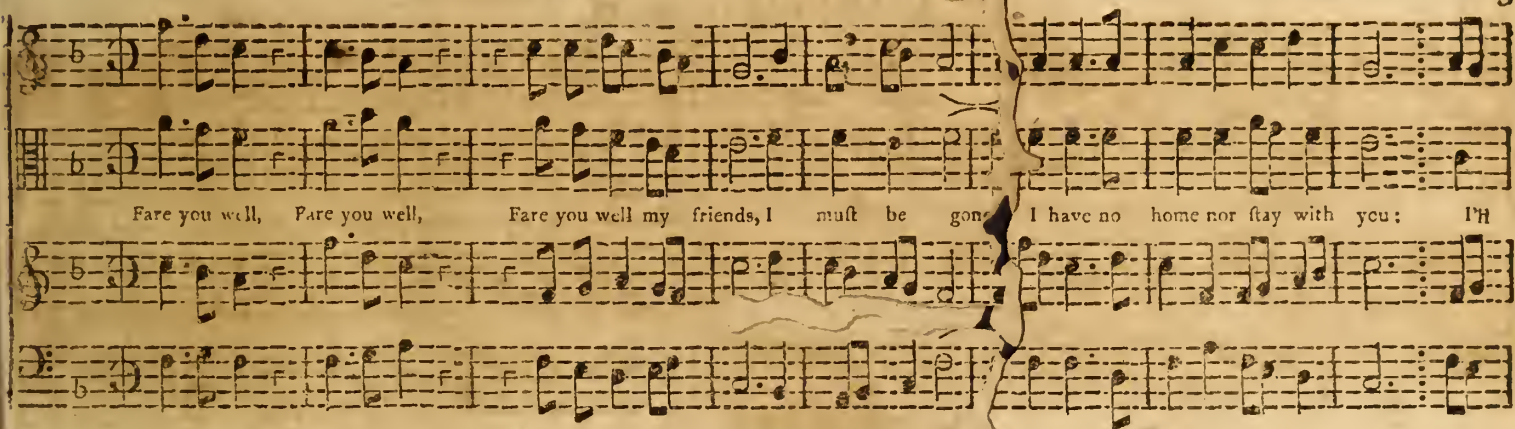
Through distant worlds, and regions of the dead: No more shall atheists mock his long delay; His vengeance sleeps no more; behold the day!



This Tune may be sung as the old 50.h. metre, by dividing the last note in each of the two last lines, so as to sing two minims instead of the semibreve.

THE PILGRIM'S FAREWELL.

123



Fare you well, Fare you well, Fare you well my friends, I must be gone. I have no home nor stay with you: I'll



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

Soft and Slow.

Loud and Quick.

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

This musical score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are written below the first two staves.

DORCHESTER. L. M.

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

This musical score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are written below the first two staves.

Why should— And—

should my passions mix with earth, And thus debase my heav'nly birth ; Why should I cleave to things below Why should I cleave to things below, And

let my God, my Saviour, go? Why should I cleave to things below, And let my God, my Saviour, go!

MOUNTAIN. C. M.

When some kind shepherd, from his fold has lost a straying sheep, Through vales, o'er hills, he anxious roves, And

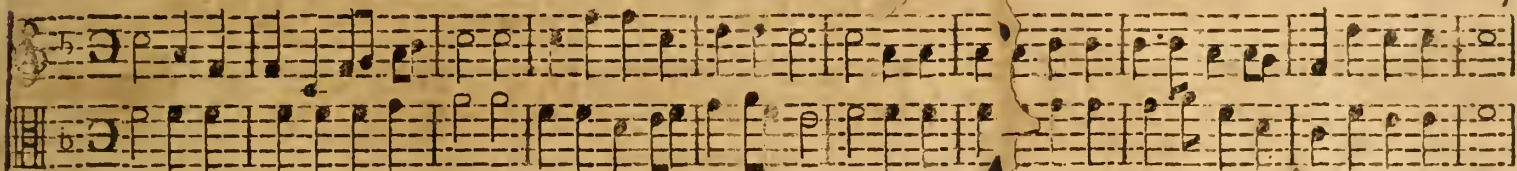
This system contains the first four staves of music. The first two staves are vocal parts, and the last two are piano accompaniment. The lyrics are written below the first two staves. There is a large tear in the paper between the first and second systems.

climbs the mountain steep. Through vales, o'er hills, he anxious roves, And climbs the mountain steep.

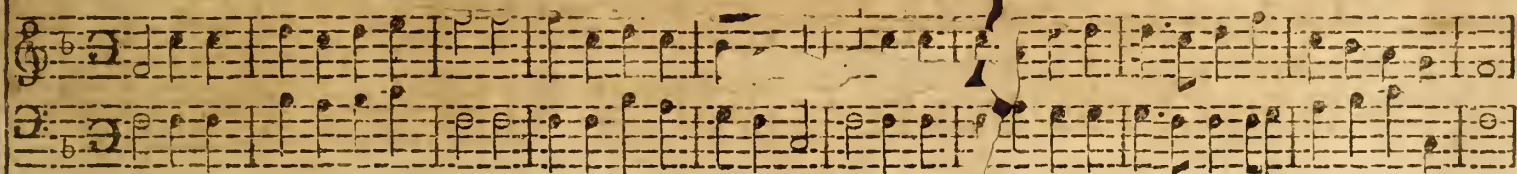
This system contains the next four staves of music, continuing the vocal and piano parts from the first system. The lyrics are written below the first two staves.

DOXOLOGY. L. M.

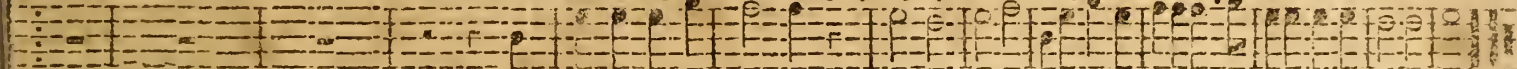
127



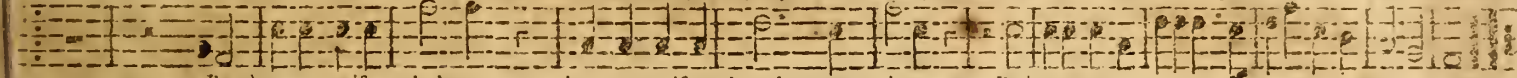
To God the Father, God the Son, And God the Spirit, three in one, Be honour, praise, and glory giv'n, By all on earth, and all in heav'n.



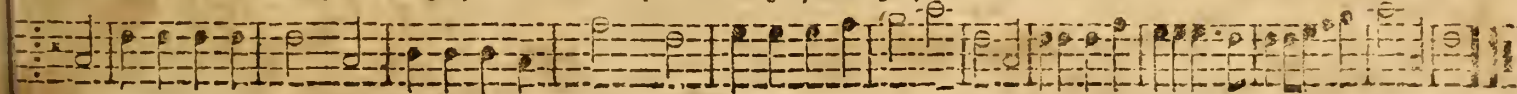
Be honour, praise, and glory glory glory glory giv'n,



Be honour, praise, and glory glory glory giv'n, Be honour— By all on earth, and all in heav'n.

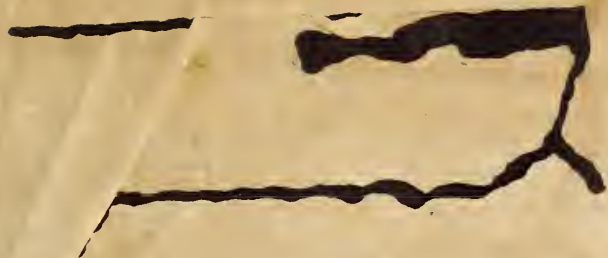


Be honour praise, and glory, honour, praise and glory glory, Be honour—

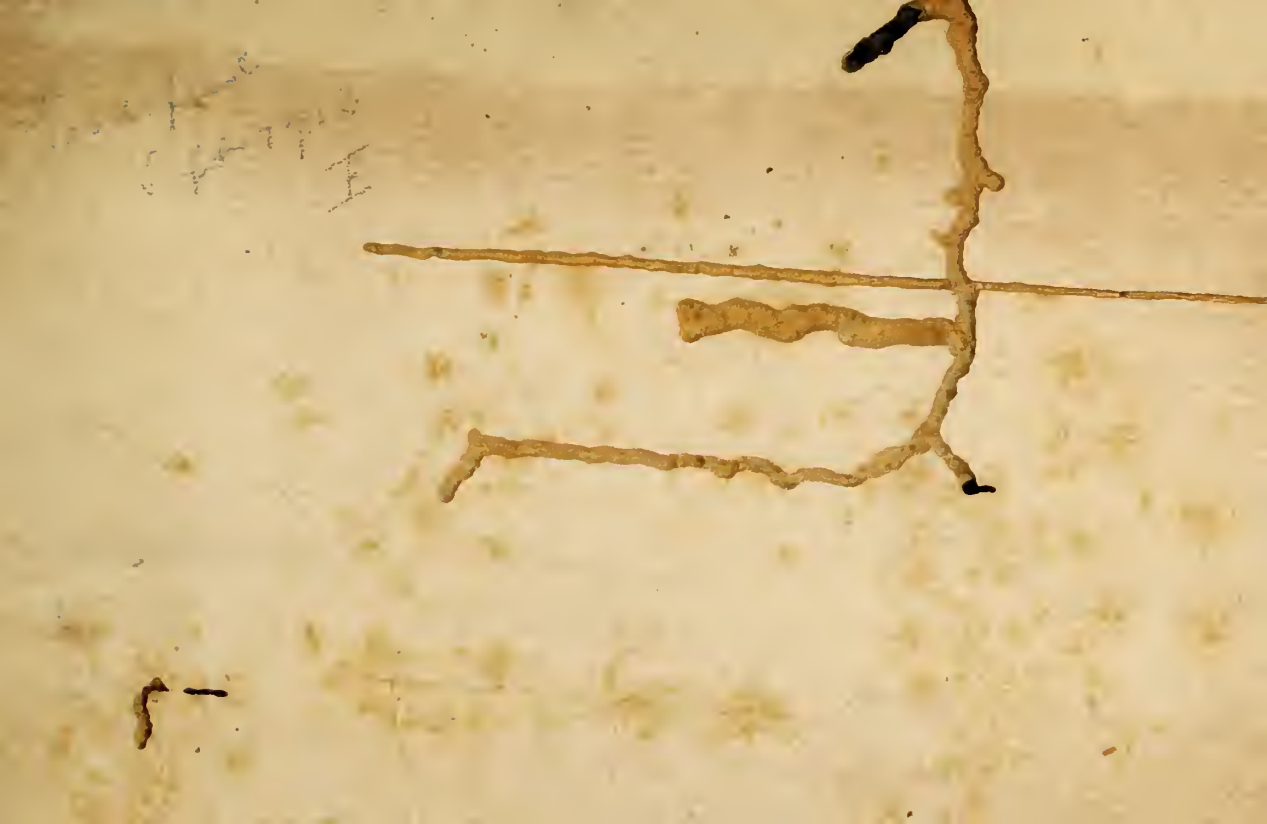


THE UNIVERSITY OF CHICAGO

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oration
Christians
Penitential

