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Northampton Collection of SACRED HARMONY.

IN THREE PARTS.

CONTAINING,

- I. A PLAIN and CONCISE INTRODUCTION to the GROUNDS of MUSIC.
- II. A large Number of PSALM TUNES, selected from the most approved and eminent Authors. And adapted them to all the different METRES and KEYS used in CHURCHES.
- III. A Number of PIECES of SEVERAL VERSES each, many of which are compositions NEVER BEFORE PUBLISHED, and calculated for the USE of CHURCHES, and EXTRAORDINARY OCCASIONS ;—with a number of universally approved ANTHEMS.

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By ELIAS MANN.

+++++

——— And ever against eading cares,
*Lap me in soft Lydian airs ;
In notes with many a winding bout
Of linked sweetness long drawn out ;
With wanton heed and giddy cunning,
The melting voice through mazes running ;
Untwisting all the chains that tie
The hidden soul of Harmony.*—MILTON.

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C.

P R E F A C E.

THE Compiler of the following work, encouraged by the success of its first edition, begs leave to offer to the public a second edition, of the Northampton Collection of SACRED HARMONY.

It is prefixed, as every work of this kind ought to be, with a concise Dissertation upon the principles of Music, and a plain Introduction, to its Rudiments.

It is the excellence of this edition, to contain all that variety of Psalm and Hymn tunes, of the different Metres and Keys which is suited to the approved selection of Dr. Bleknep, and which is adapted to the use of Churches in general, also to Dr. Watt's Psalms and Hymns; the tunes are arranged in a manner the most convenient to their use, both for public worship and schools.

Care also is taken to prevent the needless turning of leaves, for in every instance of a tune containing but two pages, the whole is presented at one view.

It will be observed that this collection contains many tunes never before published, and also several European Compositions which were never before printed in America, and therefore has a new claim to the candour of the Public.

The Compiler sincerley hopes that it may prove useful and acceptable to the lovers of Sacred Harmony; and he heartily acknowledges his gratitude to those gentlemen who have furnished any portion of the Music, and also all those who have in any way patronised the work.

DISSERTATION.

MUSIC may be considered as the result of a proper disposition of natural sounds. As a *Science*, it exhibits and explains their just proportion and true relation; and upon their graceful and proper expression, and skilful modulation, depend both the *Art* and whole delight of music.

All music is comprised in *melody* and *harmony*. One is single, the other a combined arrangement of the infinite variety of sounds.

Our organs of sound naturally divide into four classes; containing together, a little more than three octaves. Those again judiciously divided, enable us to fill those concordant intervals essential to perfect harmony of sounds.

Music seems designed to be the vehicle of sentiment through the medium of sounds; or when united with sentiments, to give energy to their impression upon our senses.

When, therefore, different words or ideas are applied to the same tune, expressive of the various emotions of *joy*, *grief*, *fear*, *sorrow*; &c. the notes (either by quickening or moderating the time—swelling or softening the voice, &c.) should yield so as to sympathize with the subject, otherwise the music will lose its proper effect.

Just so when words are set to music; the composer can in a great degree preserve the analogy between the sense and sound, by adapting notes to the peculiarity of the subject.

From these observations, the necessity of the most careful attention to the sense as well as notes is fully evident; and that every action and grace should combine with full force, or the performance of the best pieces will be vapid and tasteless.

Moreover, not only the voice, but whole demeanor should conform to the subject; for it is vain to expect that sensibility will be excited in others which is wanting in ourselves.

For example, the majestic and sublime must be accompanied with a sublimity of air and voice ; and in like manner the grave and the gay, the melencholy and the cheerful, with their correspondent tones and deportment, or the performance, instead of satisfaction and delight, will be productive of displeasure and disgust.

It is rather difficult, perhaps, to be always able to assign a satisfactory reason for the different degrees of pleasure and disgust, produced upon our senses by different objects and impressions ; as for example, Why the eye dwells with less delight upon angular than circular figures ; or why a curve should be more pleasing to it than a straight line. Our feelings, however, witness to these truths, and probably in most cases, a bare knowledge of the existence of the fact, is sufficient to our purpose. These observations may serve a little to illustrate the foregoing upon the combined effects of sense and sound.





Fine pieces of music, suitably performed, never fail to produce a most agreeable and surprising effect. They soothe and calm the passions, assuage our cares and griefs, and raise and animate us to action.

But nothing more fully displays the importance of music, than its use in the high acts of worship and adoration. No part of divine worship is more sublime than sacred music, and none contributes more effectually to the order, beauty and harmony of the *HOUSE OF GOD*.


INTRODUCTION.



THE GAMUT


IS the scale of Musical Notes. It consists of seven distinct degrees of sound, viz. Five whole tones, and two semi or half tones, which are called an *Octave*. They are represented on five lines and spaces, by the seven first letters of the alphabet, arranged as follows.

Bass.		Counter.		Tenor, or Treble.	
B	Mi.	A	La.	G	Sol.
A	La.	G	Sol.	F	Fa.
G	Sol.	F	Fa.	E	La.
F 	Fa.	E	La.	D	Sol.
E	La.	D	Sol.	C	Fa.
D	Sol.	C 	Fa.	B	Mi.
C	Fa.	B	Mi.	A 	La.
B	Mi.	A	La.	G 	Sol.
A	La.	G	Sol.	F	Fa.
G	Sol.	F	Fa.	E	La.
F	Fa.	E	La.	D	Sol.

The scale is divided into three parts, each of which, consisting of five lines with their spaces, is called a *Staff*, and distinguished with a cliff.

The first is called the *Bass Staff*—its cliff is called the *F Cliff*, and is marked thus :  It is placed on the uppermost line but one, and gives to the line its name.

The second is called the *Counter Staff*, the cliff, marked thus,  is called the *C Cliff*, and is placed on the middle line, which is also called the *C line*. This cliff is by some authors considered as moveable to any of the five lines or spaces, in which case it always carries the C with it ; but in the following selection it is  invariably placed on the middle line of the staff.

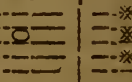
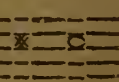
The third is called the *Tenor* and *Treble* flave; its cliff is called the *G Cliff*, marked thus,  and is fixed on the second line from the bottom, which is called the *G line*.

In music there are but four notes representing sounds, their names are *mi*, *fa*, *sol*, *la*; the principal of which is *mi*, when that is found the order of the others in rising, will be *fa*, *sol*, *la*, *fa*, *sol*, *la*, and in falling, *la*, *sol*, *fa*, *la*, *sol*, *fa*, after which in either way, the *mi* recurs. It hath been before remarked, that of the seven distinct degrees of sound, called tones, two are semi or half tones; their natural places are between *B* and *C*, and *E* and *F*. They are, however, often placed differently by flats and sharps, which transpose *mi* from *B*, its natural place; in all which cases, the semi or half tones, will be between *mi* and *fa*, and *la* and *fa*, as in the natural scale.

RULES for finding the MI.

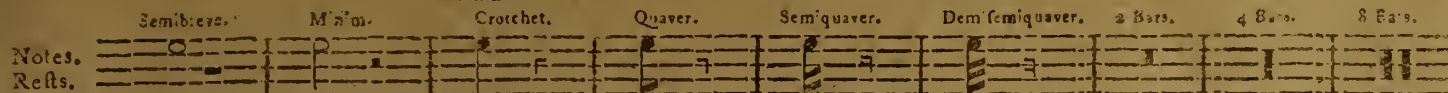
Its natural place is in	- - - B	If F be SHARP <i>mi</i> is in	- - - F
But if B be FLAT <i>mi</i> is in	- - - E	If F and C be SHARP <i>mi</i> is in	- - - C
If B and E be FLAT <i>mi</i> is in	- - - A	If F C and C be SHARP <i>mi</i> is in	- - - G
If B E and A be FLAT <i>mi</i> is in	- - - D	If F C G and D be SHARP <i>mi</i> is in	- - - D
If B E A and D be FLAT <i>mi</i> is in	- - - G		

A TABLE of the TRANSPOSITION of the MI.

MI on B, its natural place. Tenor or Treble.	B flat MI on E.	B & E flat MI on A.	B E and A flat MI on D.	B E A and D flat MI on G.	F sharp MI on F.	F and C sharp MI on C.	F C and G sharp MI on G.	F, C, G and D sharp MI on D
								
Counter.								
Base.								

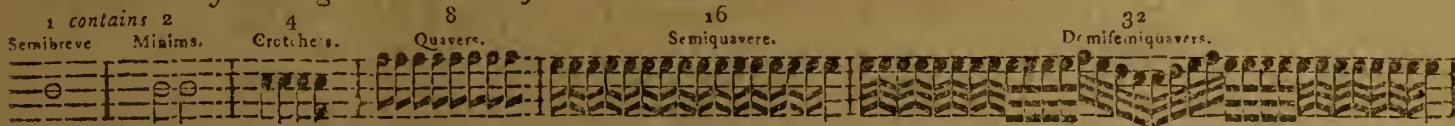
The *mi* is always a fourth above, or a fifth below, the last added Flat; and when governed by sharps, it is always on the last letter sharped.

MUSICAL NOTES with their RESTS.

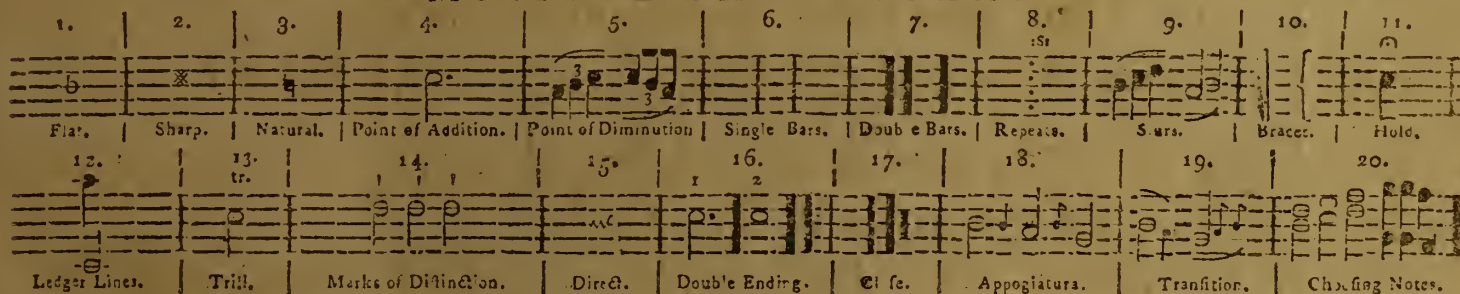


Rests are notes of silence, indicating a pause or silence for the length of time required for the notes they represent. The semibreve rest is also used for filling a bar, in all modes of time.

The following SCALE will shew the PROPORTION the NOTES bear to each other.



MUSICAL CHARACTERS.



EXPLANATION.

A *FLAT*, placed at the beginning of a tune or strain, regulates the mi, and when before a note, sinks it half a tone.

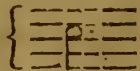
A *Sharp* also regulates the mi, and when placed before a note, raises it half a tone.

A *Natural*. The property of this character is to counteract the two foregoing characters, respecting the tone of the notes only, except when placed at the beginning of a new strain; in which case its effect is to restore the mi also to its natural place. Nevertheless, when a

tune begins with two or more flats or sharps, and one or more of them are restored with this character through all the parts, the residue will be in their full force.

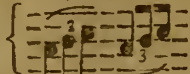
The important uses and effects of these three characters should be critically explained by every teacher, and as carefully attended to by every learner of music.

*Point of
Addition.*



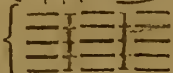
This placed on the right hand of a note, makes it half as long again as it would otherwise be.

*Point of
Diminution*



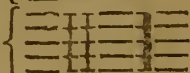
This point either over or under any three notes, reduces them to the time of two.

*Single
Bars.*



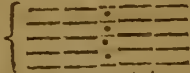
These are used to divide certain quantities of notes or rests between each, according to the mode of time to which the tune is set.

*Double
Bars.*



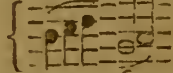
These denote the end of a strain.

Repeats,



Either of these characters denote that the notes standing between them, are to be sung a second time.

A Slur,



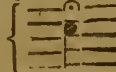
Drawn over or under any number of notes, denote their belonging to one syllable.

A Brace.



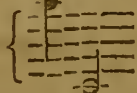
Both of these are used to determine the number of parts which move together.

A Hold.



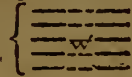
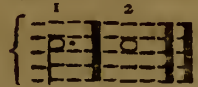

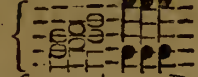



This character shews that the note over which it is placed, should be dwelt upon something less than a beat longer than its true time.

*A Ledger
Line.*






This is added when the notes ascend or descend two places above or below the five lines.

- A Trill,*  Is a warbling of the voice on the note over which it is placed ; this, although one of the graces of music, had better be omitted than unskillfully attempted.
- Marks of Distinction,*  These shew that the notes over which they are placed are to be distinctly and emphatically sung.
- A Direct,*  This is placed at the end of a stave, to point to the place of the first note in the next stave.
- A Double Ending,*  Denotes a repeat; and that you are to sing the note under figure 1 before the repeat, and omit it when repeating, and sing that under figure 2, unless connected with a slur, in which case both must be sung repeating.
- A Close,*  This is three or more bars together, and denotes the end of a tune.
- Choosing Notes,*  Are placed directly over each other, and shew that either or both may be sung at pleasure, if there are performers enough on the part which contains them.
- Appoggiatura and Transition,*  Are small intermediate notes, their design is to aid the voice gracefully in a transition from one note to the other ; the former of these is annexed to a succeeding, and the latter to a preceding note ; the time given to them is always taken from the note to which they are attached.

Of TIME, and its various MARKS or MODES.

IN music there are used three sorts of time, viz. Common Time, Treble Time, and Compound Time.

Common Time is divided into four modes. The first is called *Adagio*, and is marked thus :  It contains one semibreve, or the amount thereof in other notes or rests, in each bar. Four seconds of time are usually allowed  to the bar.

The second mode is called *Largo*, and marked thus :  This contains the same quantity of notes in a bar as the first, but is performed in one quarter less time.

The third is called *Allegro*, and thus marked : $\frac{\text{—}}{2}$ This mode, likewise, contains the same quantity of notes in each bar as the preceding modes, but is performed in the time of $\frac{\text{—}}{2}$ two seconds to a bar.

The fourth mode of Common Time contains the amount of one minim in a bar, and is marked with figures thus : $\frac{2}{4}$ It is performed about one quarter faster than the *Allegro*.

Treble Time is divided into $\frac{3}{2}$ three modes, the first of which, contains three minims in a bar, or other notes and rests to the same amount, and is marked thus : $\frac{3}{2}$ This is performed in the time of three seconds to the bar.

The second mode is marked thus, $\frac{3}{4}$ and contains three crotchets or their amount in a bar, and is performed about one quarter faster than the former.

The third mode contains the amount of three quavers in a bar, and is thus marked : $\frac{3}{8}$ It is performed about a quarter faster than the second.

The modes of Compound Time are two ; the first of which, thus marked, $\frac{6}{4}$ contains to the amount of six crotchets in a bar, and is performed in the time of two seconds.

The other mode contains in a bar to the amount of six quavers, & is thus marked : $\frac{6}{8}$ This is performed one quarter faster than the first.

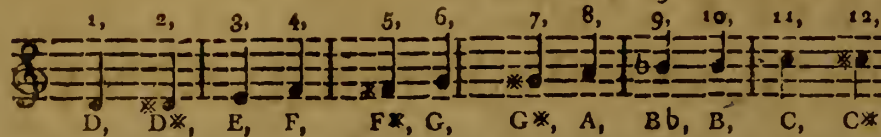
Here it may not be improper to notice, that the four modes of Common Time are measured by even numbers ; as for example, 2, 4, 8, &c. Those of Treble Time by odd numbers ; as for example, 3, 6, 9, &c. and Common Time, by an even number of beats in a bar, with an odd number of notes to each beat ; as for example, three crotchets, three quavers, &c. But the first mode of Common Time, is the standard, by which all the other modes of time are measured and regulated. The modes marked with figures, are derived from, and have a primary reference to that ; for example, the mode marked with the figures 2:4, denotes the bar to contain two fourths of a bar, or semibreve, in the first mode of Common Time. Thus all the other modes, distinguished with figures, are to be considered as fractional parts of a semibreve, in the first mode of Common Time ; the lower figure shewing into how many parts the semibreve is to be divided, and the upper figure the number contained in the bar.

The foregoing modes having been sufficiently explained and understood ; the others marked with figures, will easily be comprehended.

Of BEATING.

BEATING time is the way of measuring the proportionate duration of notes. The common methods of which, are these ; for the two first modes of Common Time, having four beats in a bar, let the end of the fingers fall, then the heel of the hand ; thirdly, raise the heel of the hand, and fourthly, throw up the ends of the fingers, which finishes the bar.

SCALE of SEMITONES.



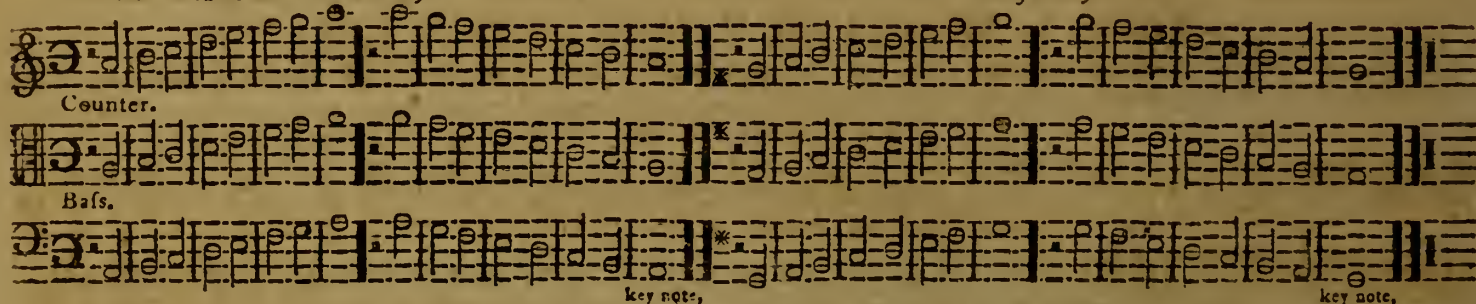
In this scale the letters *sharped*, may be considered as the letters next above, *flatted*.

LESSONS for TUNING the VOICE.

Tenor or Treble.

Minor Key.

Major Key.



An EXPLANATION of TERMS USED in MUSIC.

ADAGIO, slowest mode of time,
Affettuoso, or *Affettuoso*, affection-
 ately.
Alf, leading part.
Allegro, a brisk movement.
Allegretto, not so quick as *Allegro*.
Andante, not too quick, also in a
 distinct manner.
Choro Grando, Grand Chorus.

Crescendo, increasing the sound.
Da Capo, or *D C*, close with the
 first strain.
Diminuendo, decreasing the sound
Divoto, in a devout manner.
Espressivo, Expressively.
Forte, Loud.
Fortissimo, very loud.
Fuge, the parts falling in after

each other in the same notes.
Grave, heavy and slow.
Masloso, or *Masuso*, with majesty.
Mezza, or *Mez*, a natural degree of
 voice between the *Piano* and
Forte.
Moderato, slacken the time.
Piano, Soft.
Pianissimo, very soft.

Spiritofo, or *Spiritufo*, with spirit.
Symphony, or *Sym*, an interlude for
 instruments.
Unison, when two or more parts
 sound the same note of an octave.
Vigorofo, with energy.
Vivace, lively, quick.
Voluntary, an air played in the
 church without singing.

T H E

Northampton Collection of SACRED HARMONY.

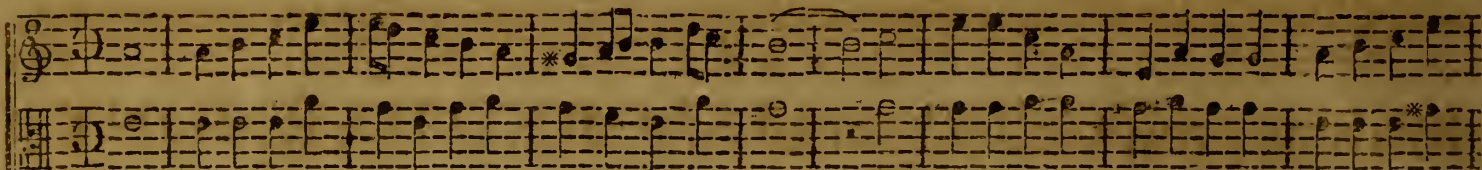
P A R T II.

P S A L M and H Y M N T U N E S.

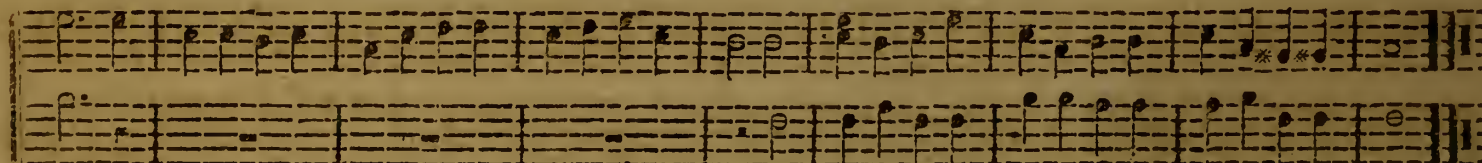
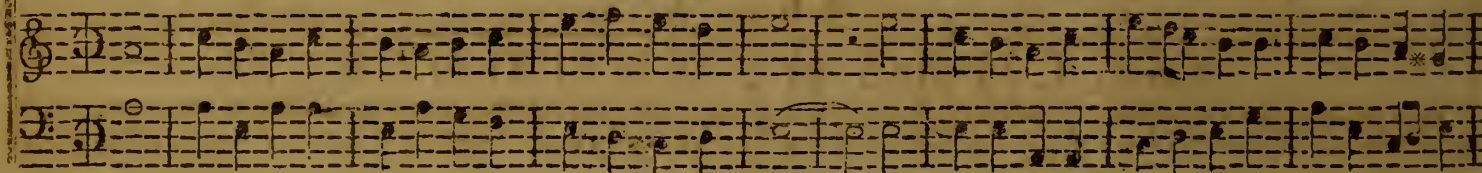
From the most approved ancient and modern AUTHORS. Adapted to all the different METRES and KEYS used in CHURCHES.

Concord. S M.

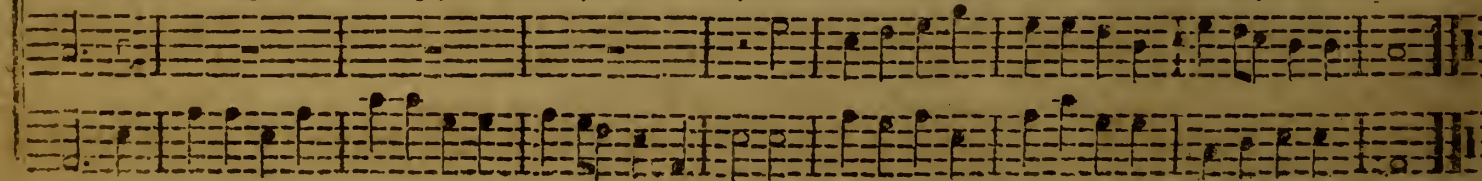
The hill of Zion yields A thousand sacred sweets, Before we reach the heav'nly fields, Before we reach the heav'nly fields, or walk the golden streets, Before we reach the heav'nly fields, &c.

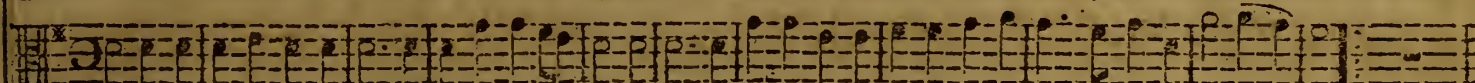
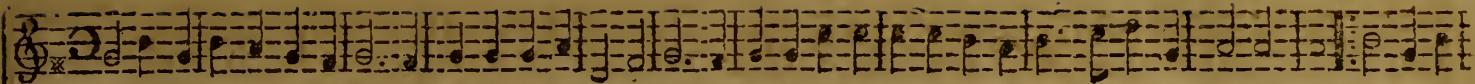


Naked as from the earth we came, And erept to life at first, We to the earth return again, And mingle with our

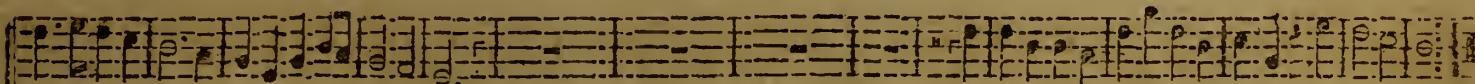
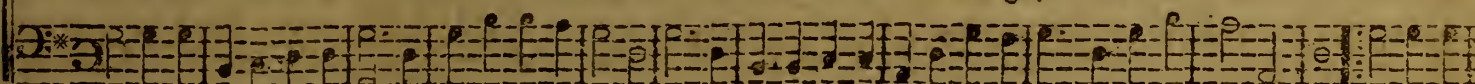
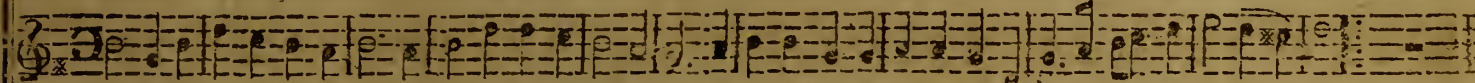


dust. The dear delights we here enjoy, And fondly call our own, Are but short favors borrow'd now, To be repaid anon.

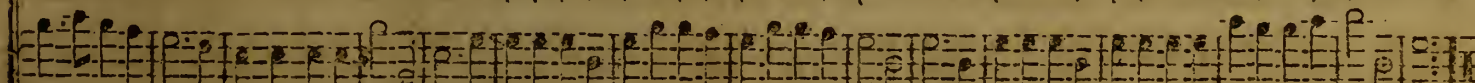
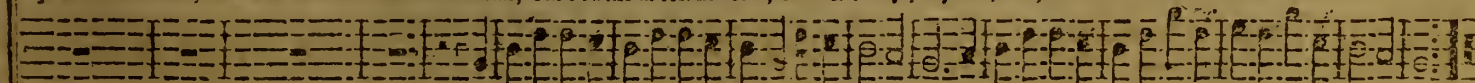


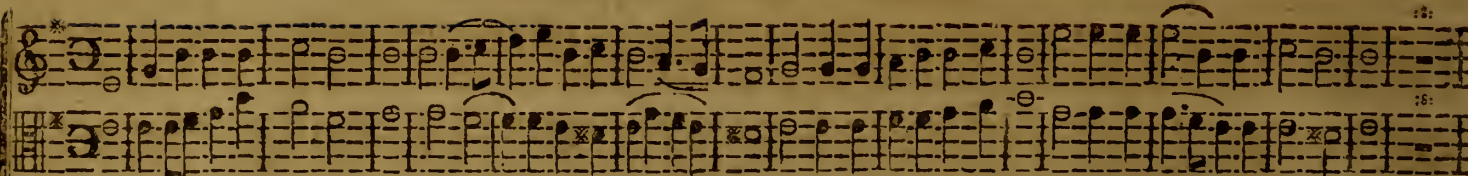


Now can my soul in God rejoice, I feel my Saviour's cheering voice, My heart awakes to sing his praise, And longs to join immortal lays. Hold me O

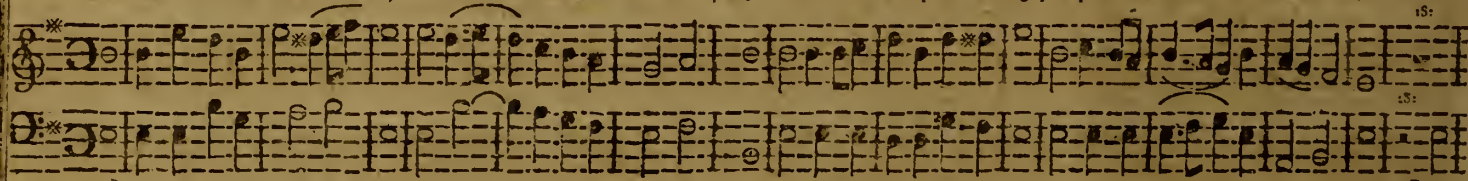
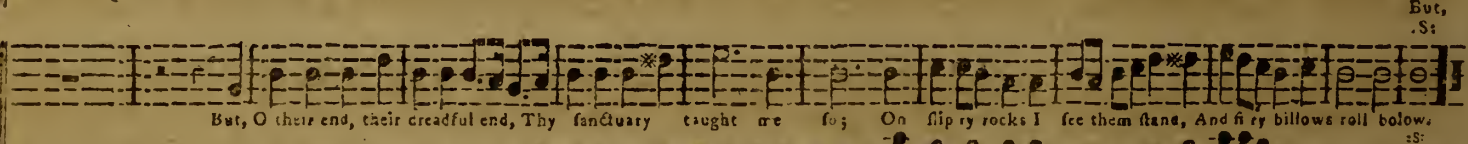


Jesus in thine arms, And cheer me with immortal charms, Till I awake in realms above, Forever to enjoy thy love, Till, &c.

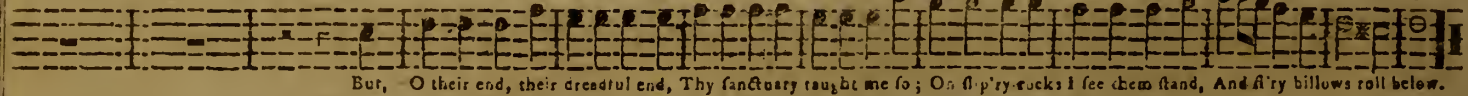
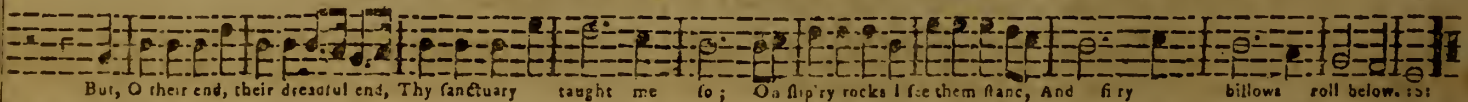




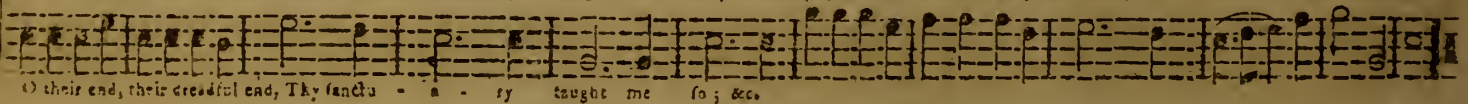
Lord what a tho'tless wretch was I, to mourn and murmur and re - pine, To see the wicked plac'd on high, In pride and robes of ho - nor shine.

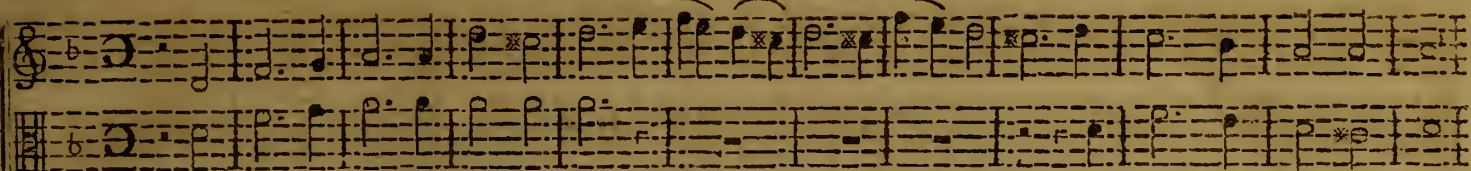
But, O their end, their dreadful end, Thy sanctuary taught me so; On slip'ry rocks I see them stand, And fiery billows roll below.

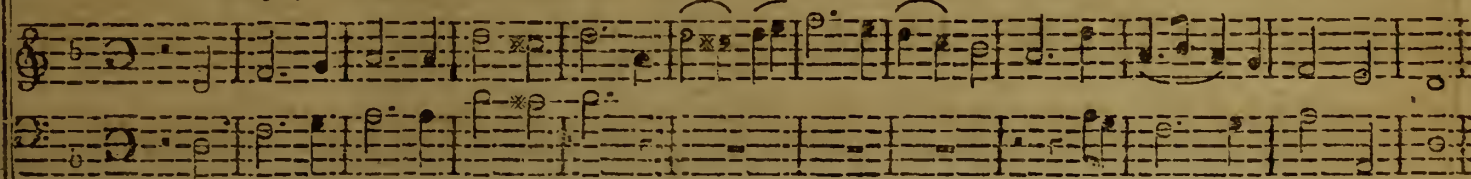
But, O their end, their dreadful end, Thy sanctuary taught me so; On slip'ry rocks I see them stand, And fiery billows roll below.



O their end, their dreadful end, Thy sanctu - a - ry taught me so; &c.

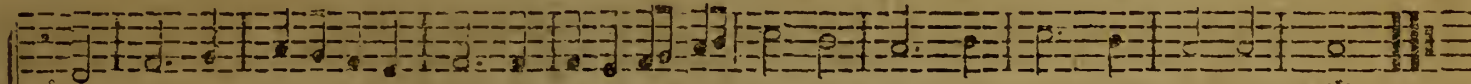


Almighty King of heav'n above, Eternal source of truth and love, And Lord of all below ;



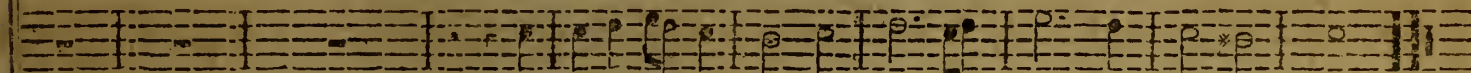
:S:

:S:

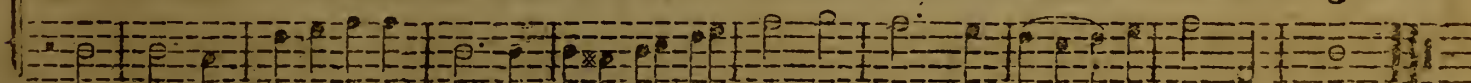
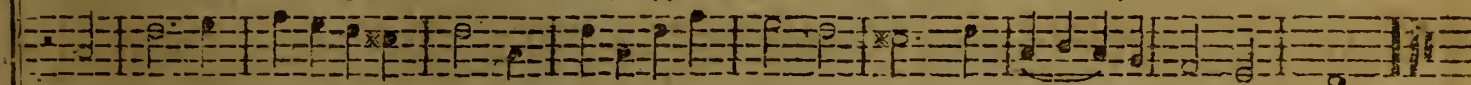


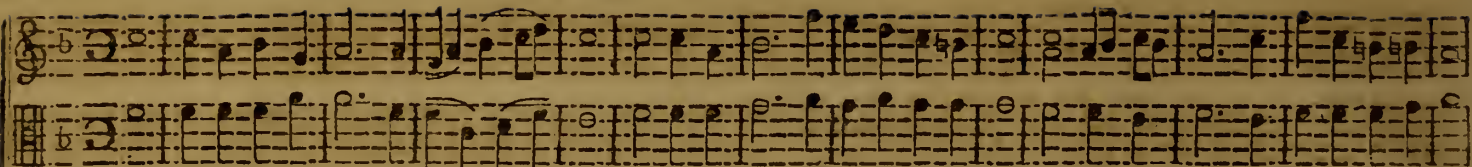
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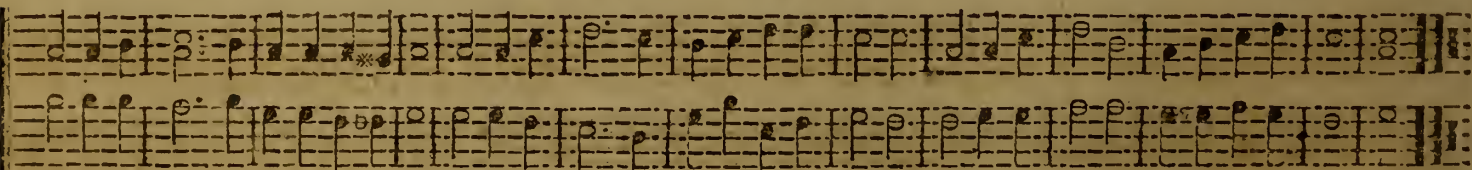
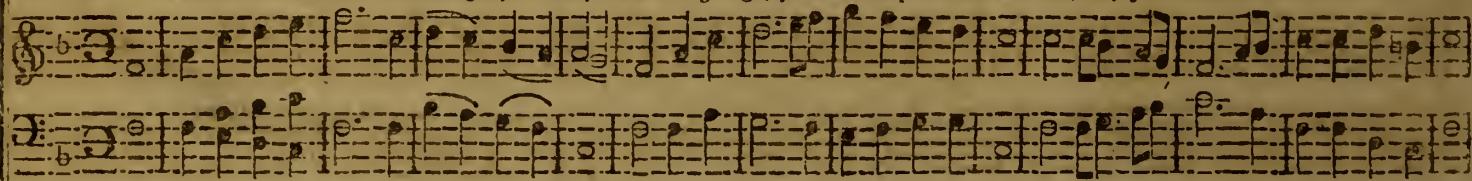


With rev'rence and religious fear, Permit thy suppliants to draw near, And at thy feet to bow.

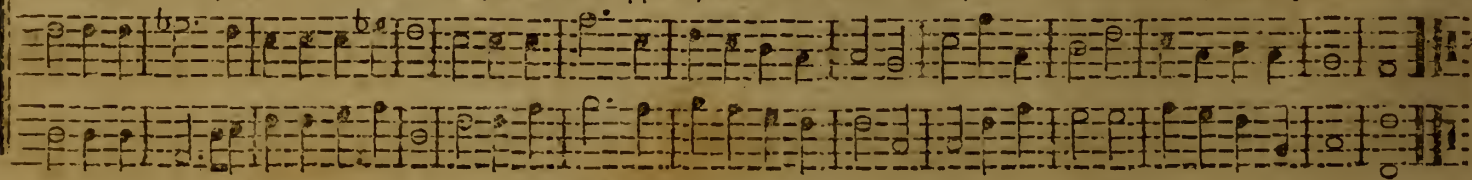


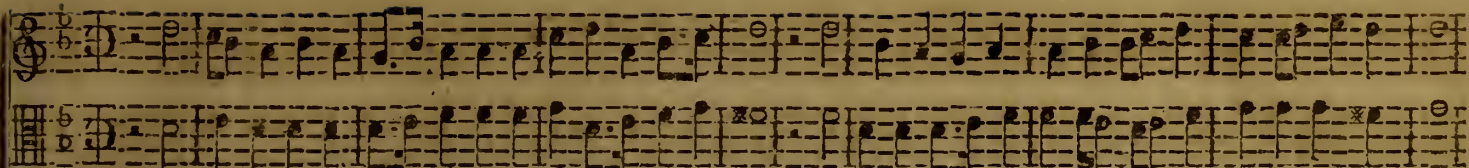


I am the Saviour, I th' Almighty God, I am the Judge, ye heav'ns proclaim abroad, My just eternal sentence & declare

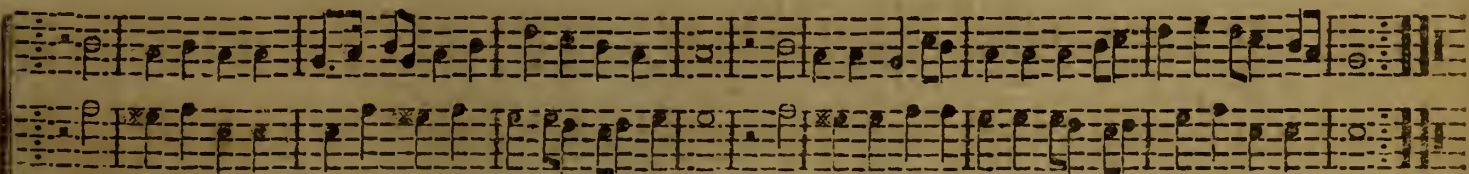
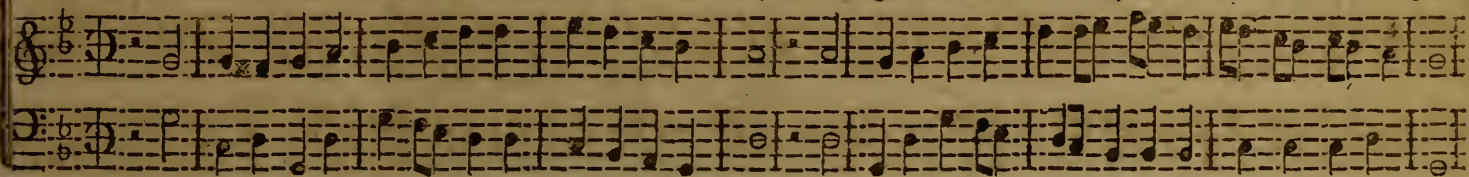


Those awful truths, that sinners dread to hear, When God appears, all nature shall adore him, While sinners tremble, saints rejoice before him.

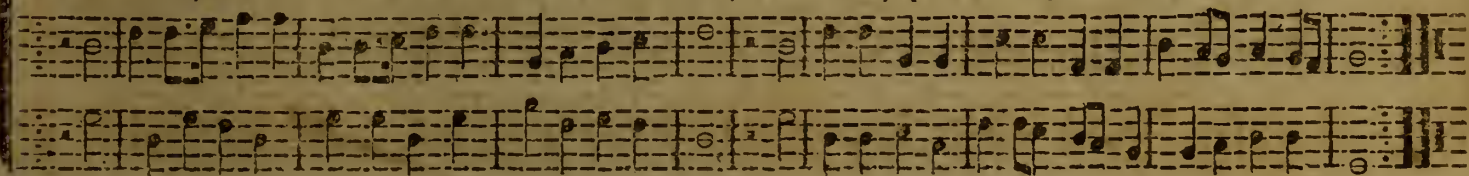




Great God how frail a thing is man, How swift his minutes pass, His age contracts within a span, He blooms & dies like grass.



And must my moments thus decline, And must I sink to death, To thee my spirit I resign, Thou maker of my breath.



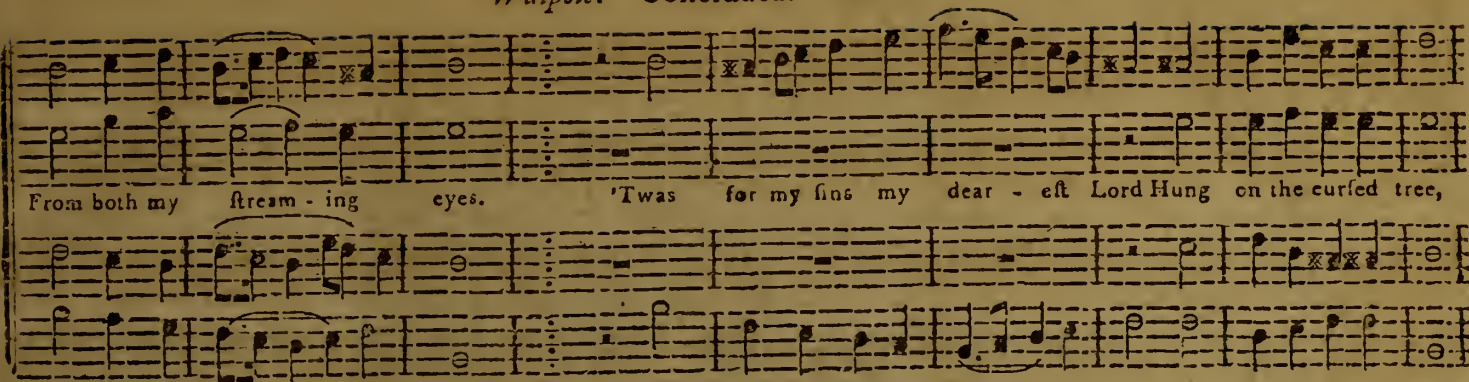
Lisbon. S. M.

:S: Welcome to this, &c. 1 2
 Welcome sweet day of rest, That saw the Lord arise, :S: Welcome to this reviving bread, And these rejoicing eyes. 1 2
 :S: Welcome, &c. 1 2

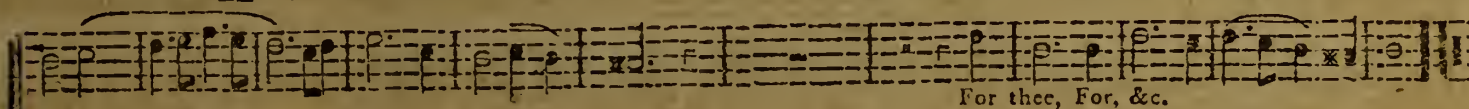
Welcome, &c.

Walpole. C. M.

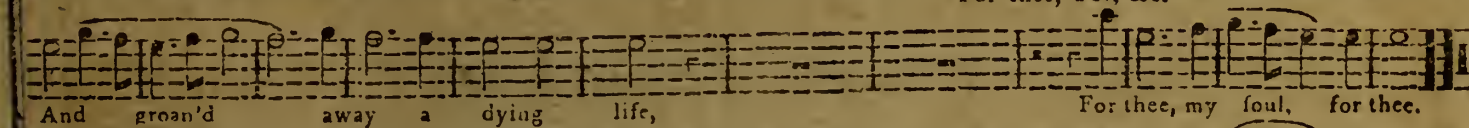
Oh, if my soul was form'd for woe, How would I vent my sighs! Repentance should like rivers flow



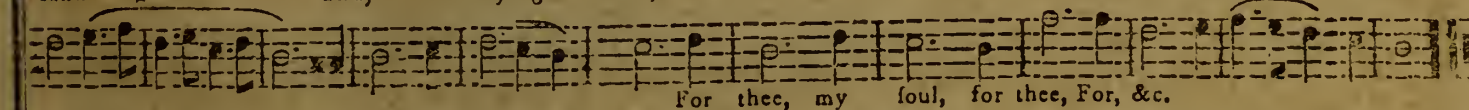
From both my stream - ing eyes. 'Twas for my sins my dear - est Lord Hung on the cursed tree,



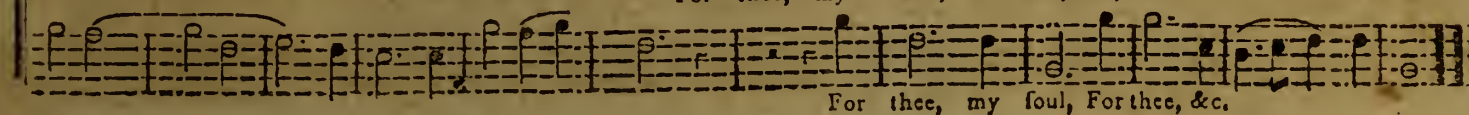
For thee, For, &c.



And groan'd away a dying life, For thee, my soul, for thee.



For thee, my soul, for thee, For, &c.



For thee, my soul, For thee, &c.

Behold with awful pomp, The Judge prepares to come:

Th'Arch-angel

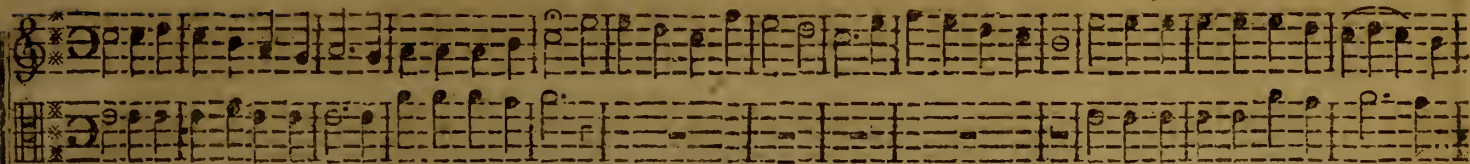
Th'Arch-angel sounds the

Th'Arch-angel, &c.

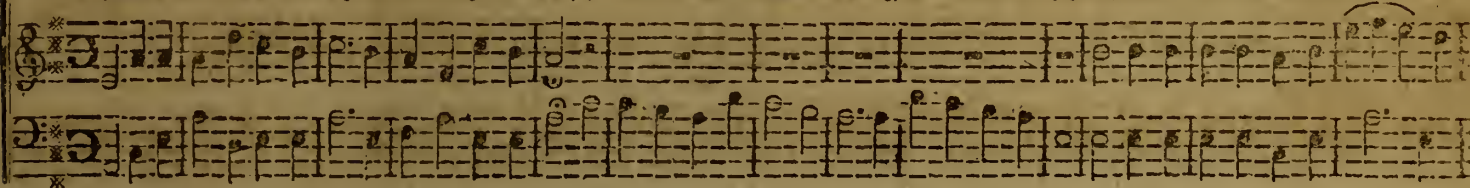
Th'Arch-angel sounds the dreadful trump, And wakes the gen' - ral doom.

sounds, &c.

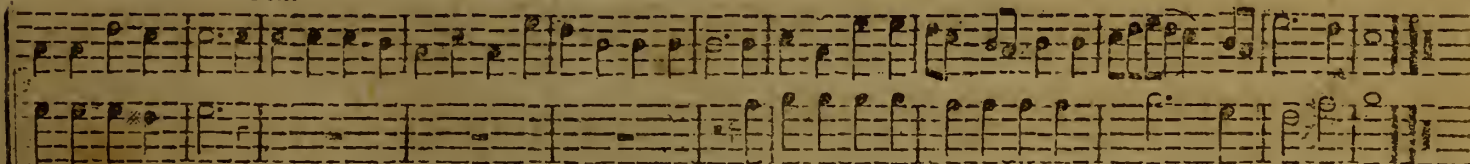
dreadful trump, And wakes, &c.



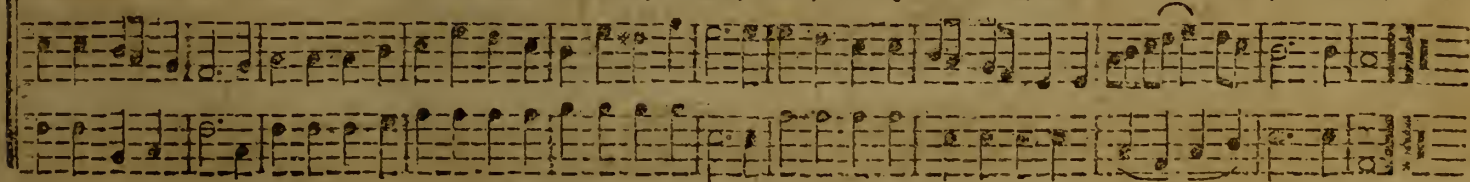
Why should the children of a king, Go mourning all their days, Great Comforter descend and bring, Some token of thy grace, Thou art the earnest of his love, The



PIA.



pledge of joys to com, And thy soft wings celestial Dove, Will safe convey me home, And thy soft wings celestial Dove, Will safe convey me home,



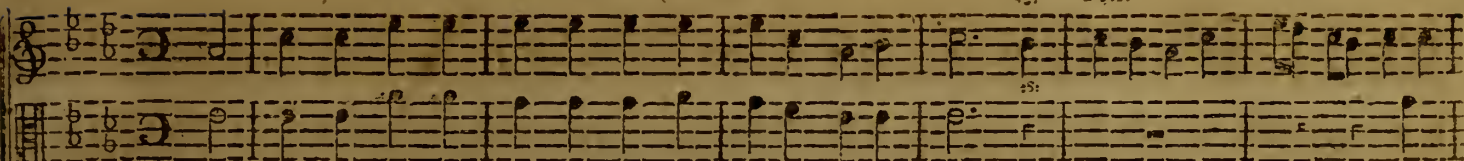
The land of silence & of death, Attends my next remove, O may these poor remains of breath, Teach the wide world thy love.

This musical score is for a hymn in common time (C. M.). It consists of four staves. The first two staves are for the vocal parts, with a treble clef and a key signature of one flat (B-flat). The last two staves are for the keyboard accompaniment, with a bass clef and a key signature of one flat. The melody is written in a simple, hymn-like style with many whole and half notes. The lyrics are written below the second and third staves.

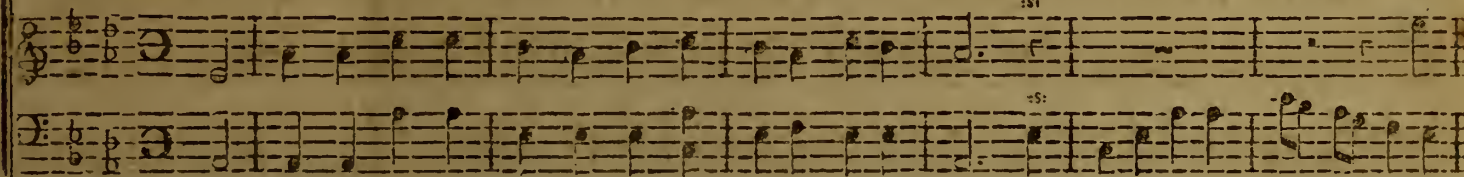
No. 30. L. M.

Great is the Lord, ex - alt - ed high, Above all pow'rs and ev'ry throne, What'e'r he please, in earth or sea, Or heav'n or hell his hand hath done.

This musical score is for a hymn in long measure (L. M.). It consists of four staves. The first two staves are for the vocal parts, with a treble clef and a key signature of one flat (B-flat). The last two staves are for the keyboard accompaniment, with a bass clef and a key signature of one flat. The melody is written in a simple, hymn-like style with many whole and half notes. The lyrics are written below the second and third staves.



All hail the pow'r of Jesus' name, Let angels prostrate fall, Bring forth the royal di-a-dem, And



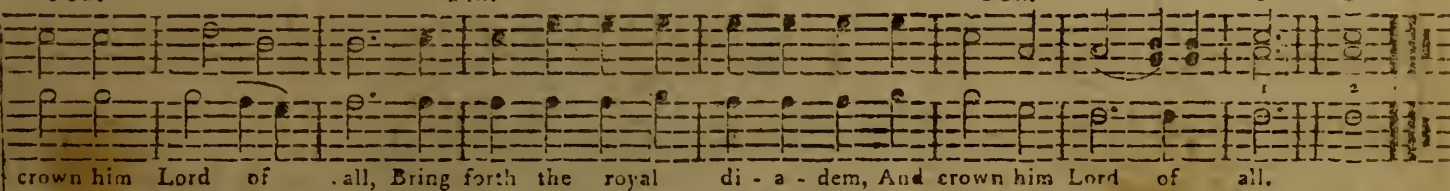
FOR.

PIA.

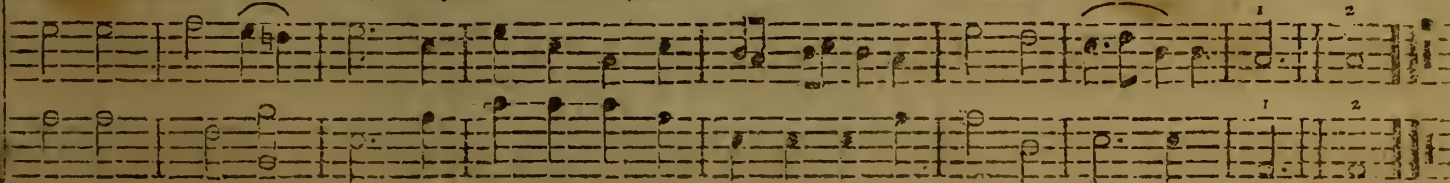
FOR.

1

2



crown him Lord of all, Bring forth the royal di - a - dem, And crown him Lord of all.



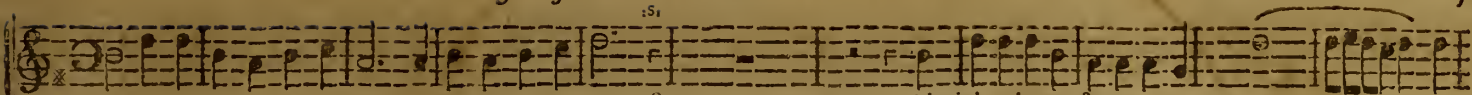
SLOW.

Now let our mournful songs record, The dying sorrows of the Lord, When he complain'd in tears & blood, As one forsaken of his God,

This system contains the first two staves of the musical score. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The music is written in a slow, solemn style with many half and whole notes. There are several asterisks (*) above certain notes in both staves, likely indicating specific performance instructions or ornaments.

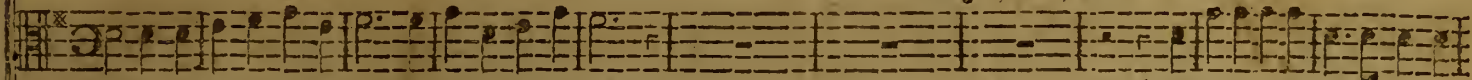
The Jews beheld him thus forlorn, And shake their heads & laugh in scorn, He rescu'd others from the grave, Now let him try himself to save.

This system contains the next two staves of the musical score. It continues the melody and accompaniment from the first system. The notation includes various musical symbols such as beams, slurs, and dynamic markings. A large, dark circular ink blot is visible on the right side of the second staff, partially obscuring the notation.



:S:

Almighty love, &c.



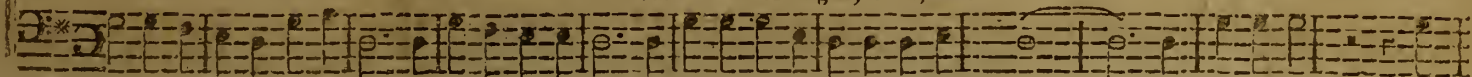
Now shall my inward joys arise, And burst into a song, :S:

Almighty love inspires my heart, And

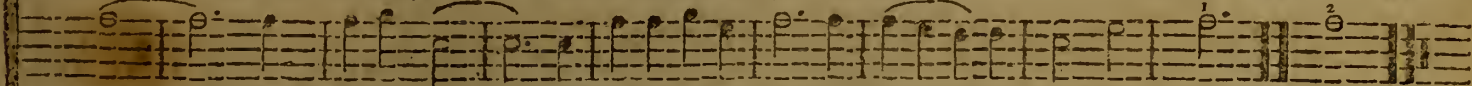
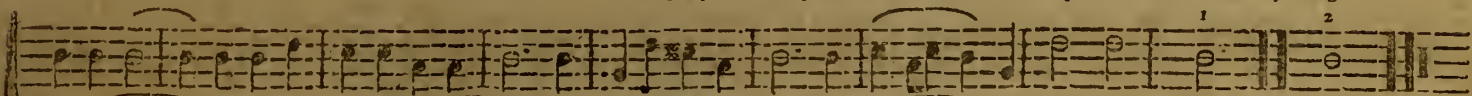


:S:

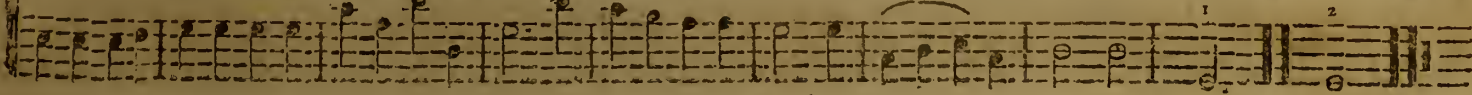
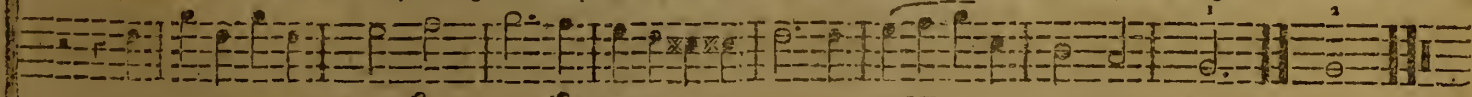
Almighty love, &c.

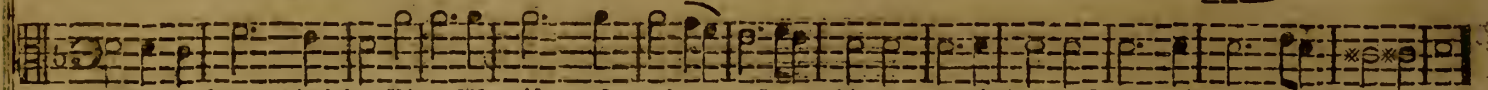
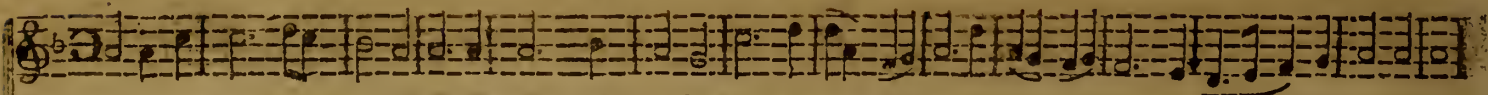


Almighty love inspires my heart, And plea - sure tunes my tongue.

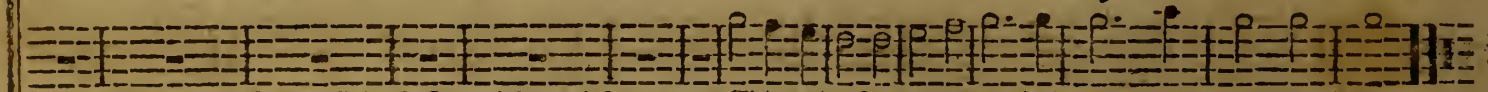
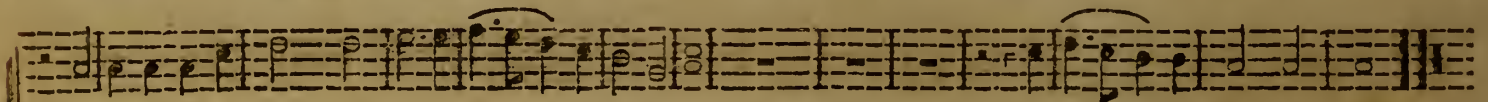
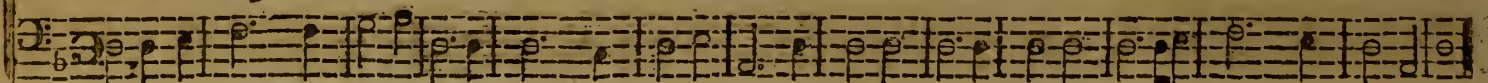
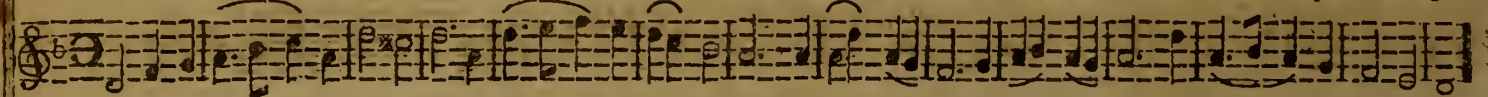


plea - - sure tunes my tongue, And pleasure tunes my tongue, And pleasure tunes my tongue.

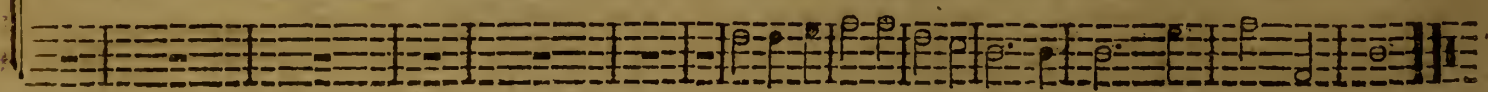
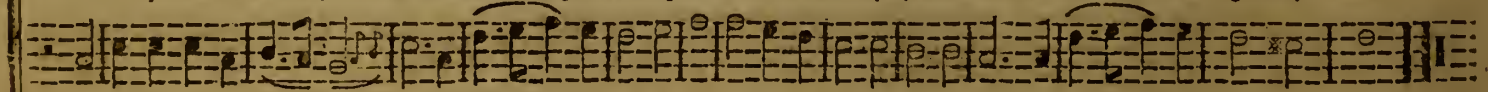




Up to thy throne Almighty King, We raise our fireaming eyes, In humble notes thy judgment sing, And breathe our plaintive sighs.



Into thy bosom, Father, Friend, Our mighty griefs we pour, Thine ear of pity to us lend, Console this gloomy hour.



Ye princes that in might ex - - cel, Your grateful sac - ri - fice pre - pare, God's glor'ous actions

This musical system consists of four staves. The first two staves are for Treble clefs, and the last two are for Bass clefs. The time signature is 2/4. The first staff begins with a key signature of one sharp (F#) and a common time signature (C). The music is written in a simple, homophonic style. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

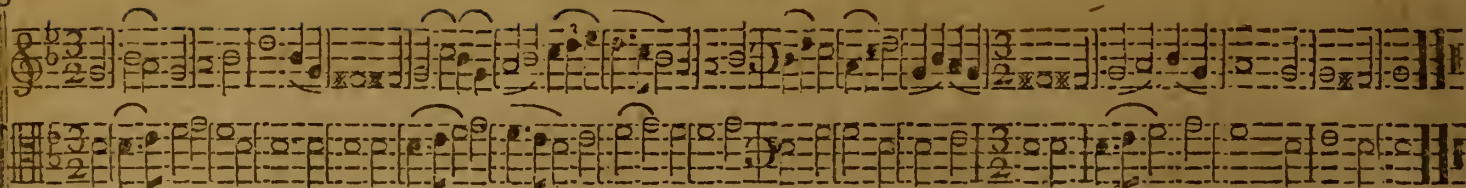
Soft.

Loud.

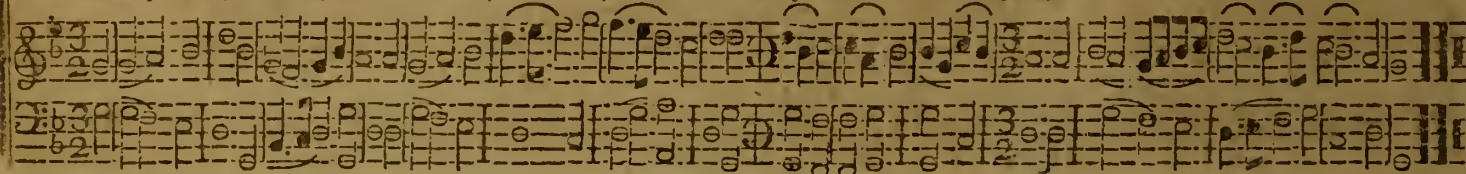
loudly tell, His wond'rous pow'r to all declare. His wond'rous pow'r to all declare.

This musical system consists of four staves. The first two staves are for Treble clefs, and the last two are for Bass clefs. The time signature is 2/4. The music is written in a simple, homophonic style. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The system includes dynamic markings: 'Soft.' at the beginning of the second staff and 'Loud.' at the beginning of the third staff.

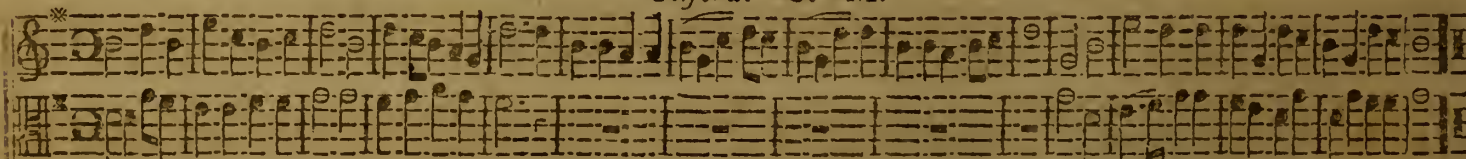
Emmaus. L. M.



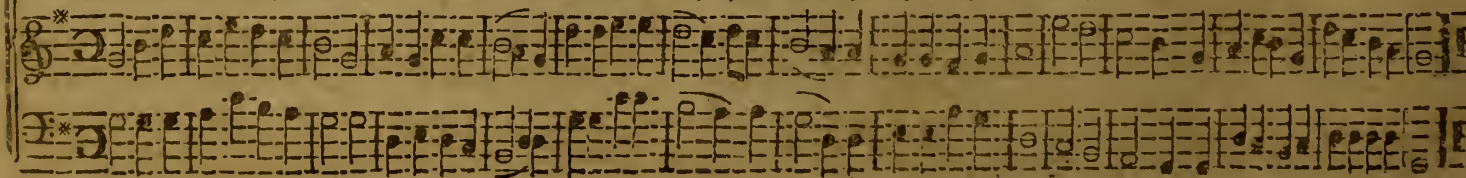
When Jesus wept a falling tear, In mer - cy flow'd beyond all bound, When Jesus groan'd, a trembling fear, Seiz'd all the guilty world around.

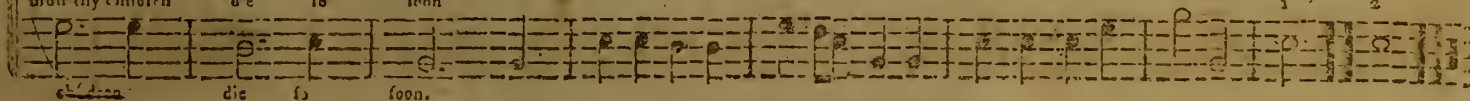
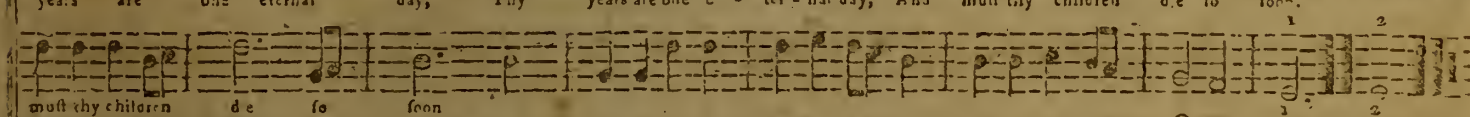
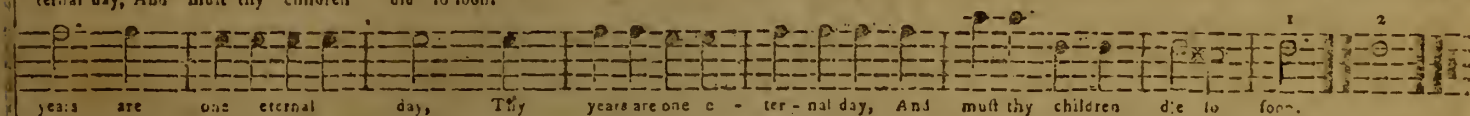
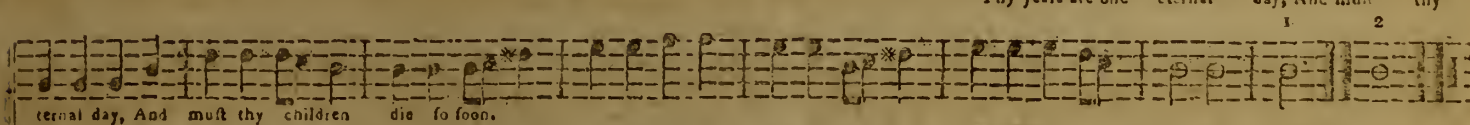
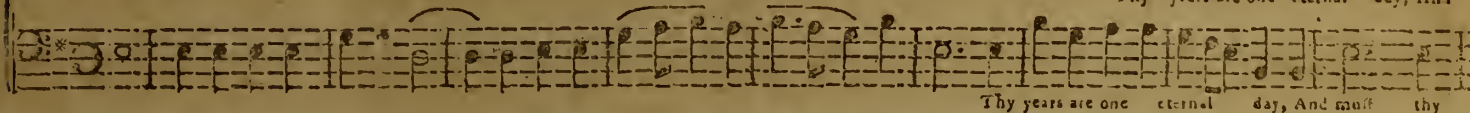
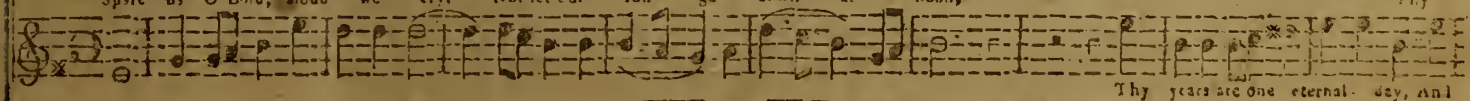
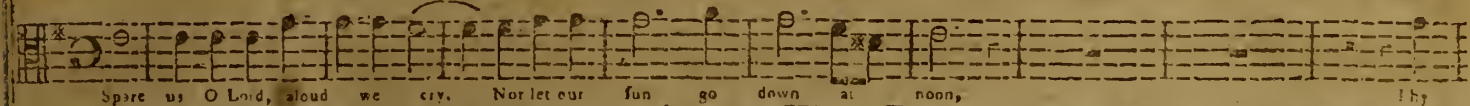
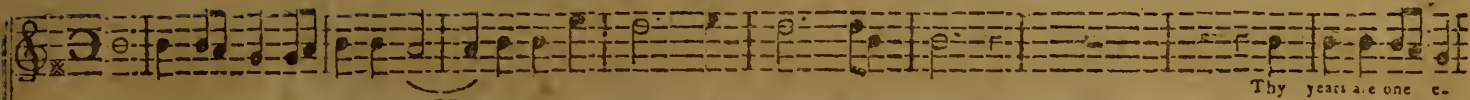


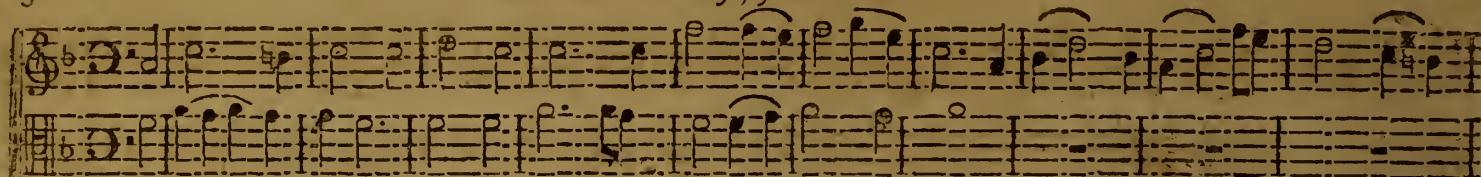
Oxford. C. M.



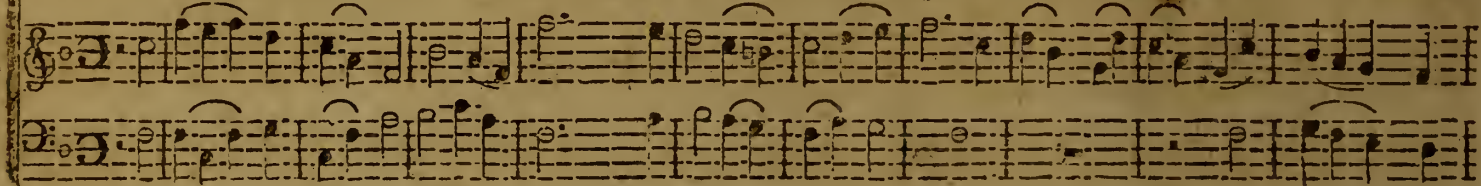
When God reveal'd his gracious name, And chang'd my mournful state. My rapture seem'd a pleasing dream, The grace appear'd so great. My, &c.



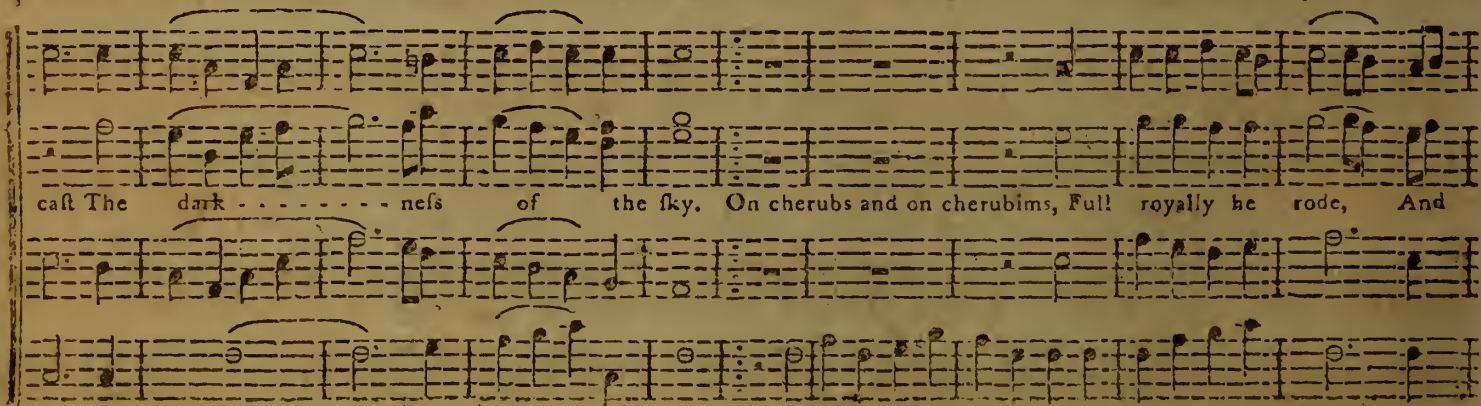




The Lord descended from above, And bow'd the heav'ns most high, And un-der-neath his feet he



cast The dark - - - - - nefs of the sky. On cherubs and on cherubims, Full royally he rode, And



on the wings of mighty winds, Came flying all abroad, And on the wings of mighty winds, Came flying all abroad. :S:

This block contains the musical notation for the 'Majesty' section. It consists of four staves of music. The first two staves are for the vocal melody, and the last two are for the basso continuo. The lyrics are written below the first two staves. The music is in a key with one sharp (F#) and a common time signature (C). The tempo is marked 'Majesty'.

Acceptance. C. M.

When midnight darkness veils the skies, I call thy works to mind; My tho'ts in warm devotion rise, And sweet acceptance find.

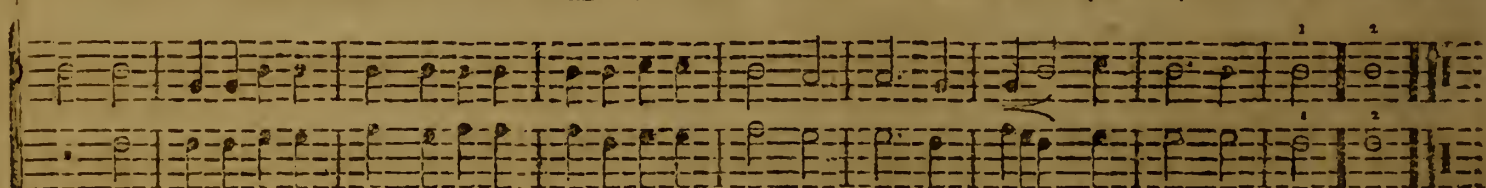
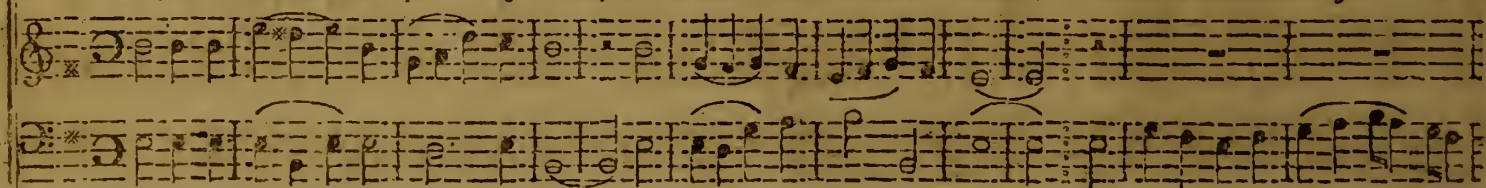
This block contains the musical notation for the 'Acceptance' section. It consists of four staves of music. The first two staves are for the vocal melody, and the last two are for the basso continuo. The lyrics are written below the first two staves. The music is in a key with one sharp (F#) and a common time signature (C). The tempo is marked 'Acceptance'.

MODERATO.

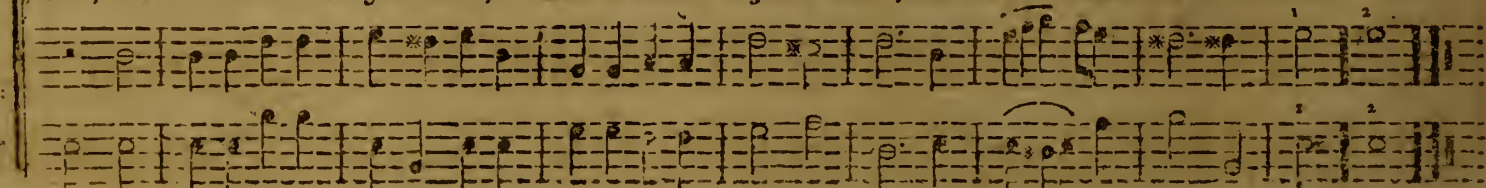
PIA.



Why do we mourn de - part - ing friends, Or shake at death's a - larms; 'Tis but the voice that Je - sus



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



Sweet is the day of sacred rest, No mortal joys shall seize my breast, O may my

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 common time (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves, aligned with the notes.

heart in tune be found, Like David's harp of solemn sound, Like David's harp, &c.

This system contains the next two staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves, aligned with the notes. The system concludes with a double bar line.

O praise ye the Lord, Prepare your glad voice, His praise in the great assembly to sing, In our great Creator let

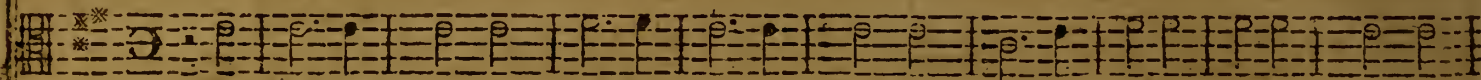
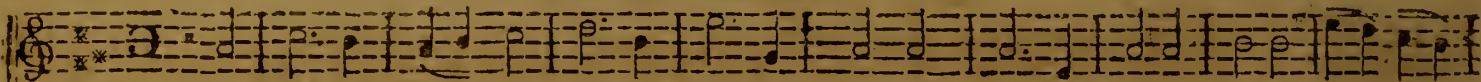
Israel rejoice, And children of Zion be glad in their King, And children of Zion be glad in their King.

Treble.

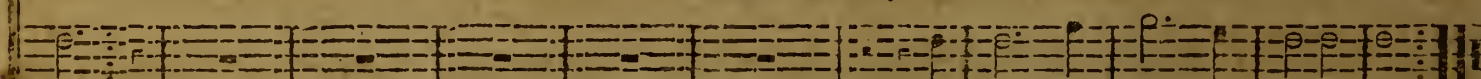
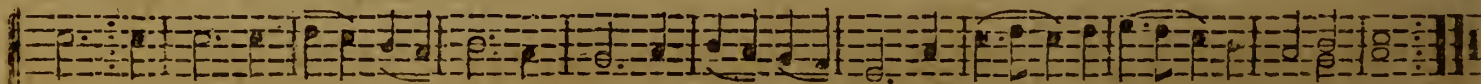
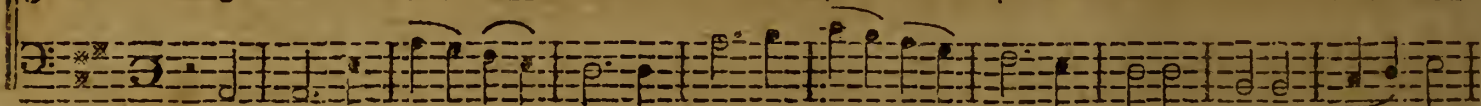
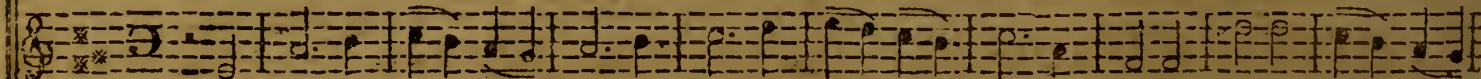
My soul repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate, High as the heav'ns are rais'd, A

FOR. PIA. FOR.

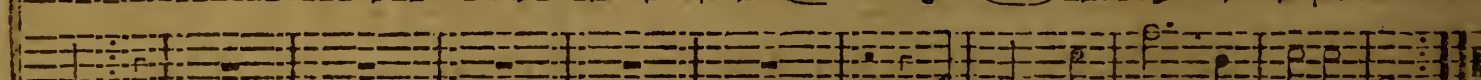
bove the ground we tread. So far the riches of his grace, Our highest thro'ts exceed, Our highest thro'ts exceed



The Lord Je - ho - vah reigns, And royal state maintains, His head with awful glories



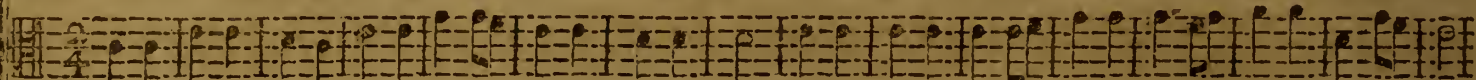
crown'd, Array'd in robes of light, Begirt with sov'reign might, And rays of maj - esty around.



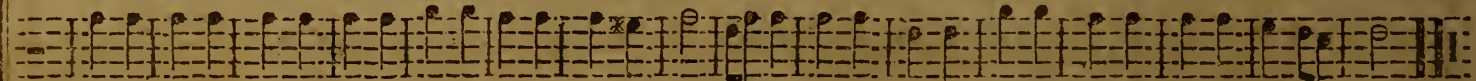
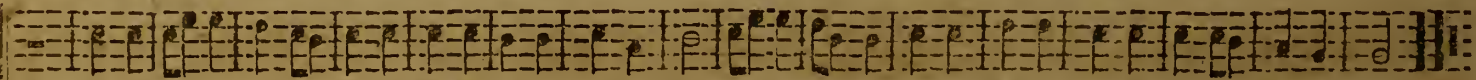
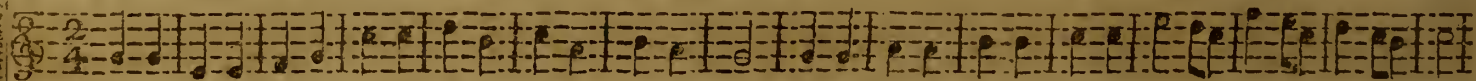
Musical score for the hymn "Come sound his praise abroad". The score is written for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "Come sound his praise abroad, And hymns of glory sing, Jehovah is the Sovereign Lord, The universal King, The universal King." The music is in G major (one sharp) and 4/4 time. The first line of music is for the Soprano part, the second for the Alto, the third for the Tenor, and the fourth for the Bass. The lyrics are written below the corresponding parts.

No. 22. C. M.

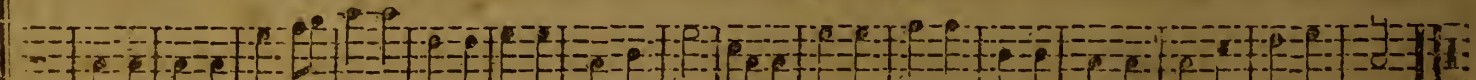
Musical score for the hymn "Once more my soul, the rising day". The score is written for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "Once more my soul, the rising day Salutes thy waking eyes: Once more, my voice, the tribute pay, to him that rolls the seas." The music is in C major (no sharps or flats) and 4/4 time. The first line of music is for the Soprano part, the second for the Alto, the third for the Tenor, and the fourth for the Bass. The lyrics are written below the corresponding parts.

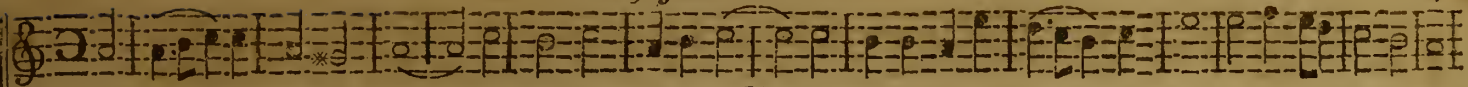


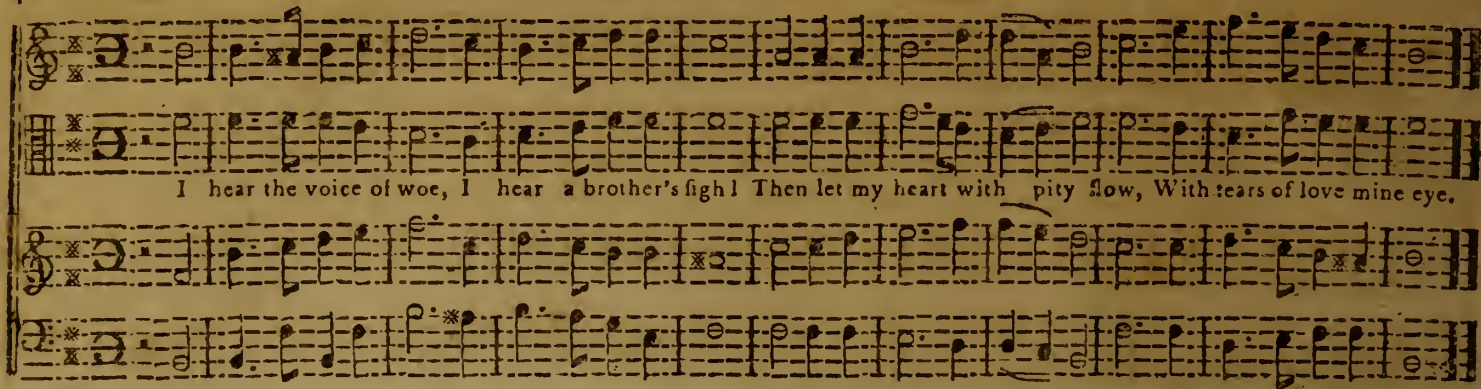
Holy Ghost, inspire our praises, Touch our hearts & tune our tongues, While we laud the name of Jesus, Heav'n will gladly share our songs.



Ho!s of angels bright and glorious, While we hymn o r common King, Will be proud to join the chorus : And the Lord himself sha'l sing.



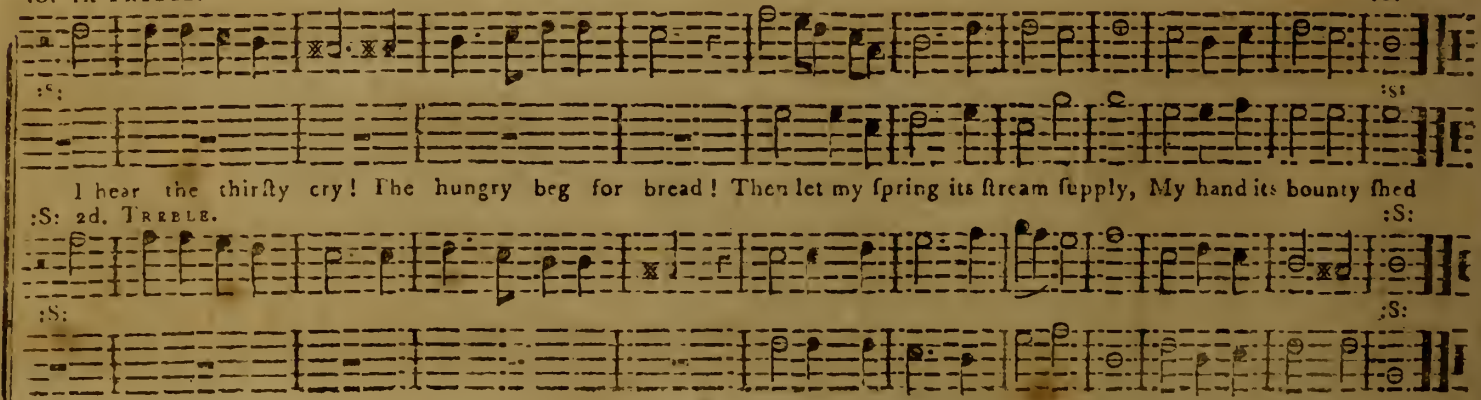




I hear the voice of woe, I hear a brother's sigh! Then let my heart with pity flow, With tears of love mine eye.

:S: 1st TREBLE.

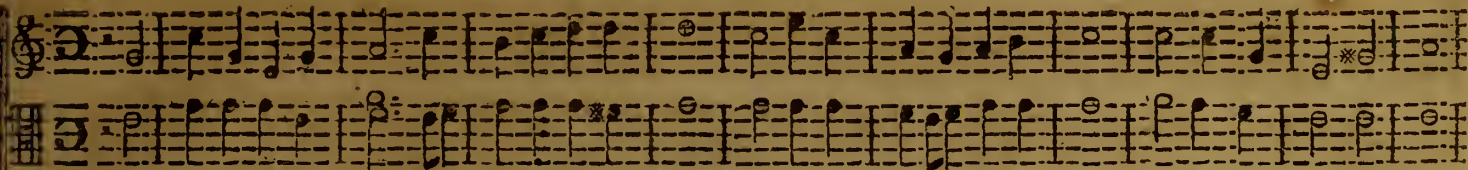
:S:-



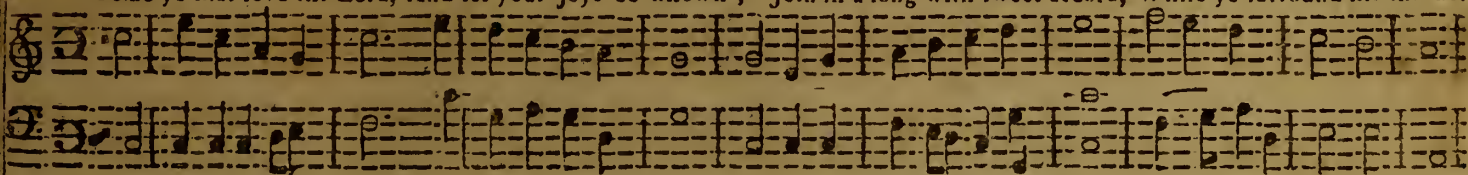
I hear the thirsty cry! The hungry beg for bread! Then let my spring its stream supply, My hand its bounty shed

:S: 2^d. TREBLE.

:S:

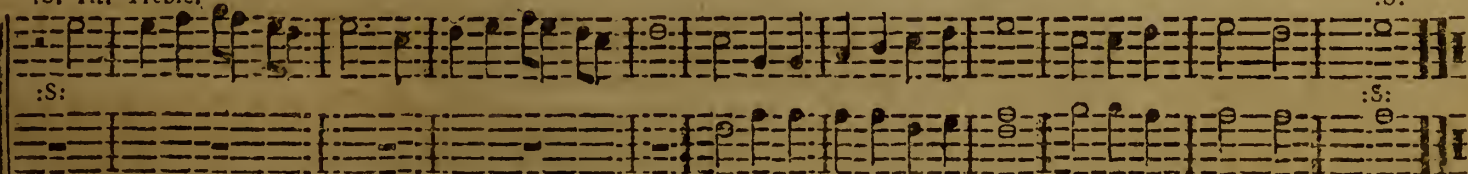


Come ye that love the Lord, 'And let your joys be known ; Join in a song with sweet accord, While ye surround his throne.



:S: 1st. Treble.

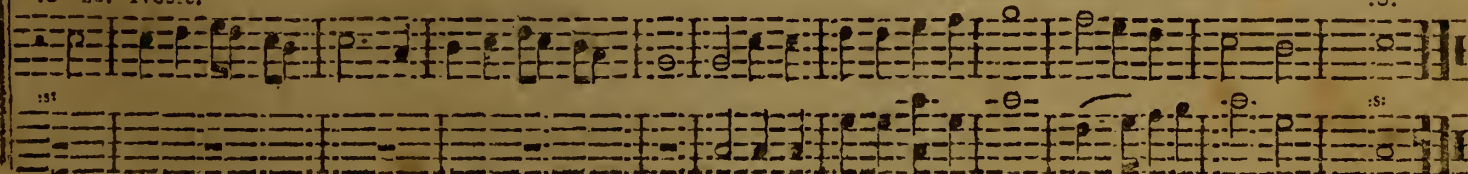
:S:



Let those refuse to sing, Who never knew our God ; But servants of the heav'nly King, May speak their joys abroad.

:S: ad. Treble.

:S:



See what a living stone, The builders did refuse; Yet
Yet God, &c.
Yet God hath built his church there-

Yet God, &c.
God hath built his church thereon, In spite of envious Jews.
Yet, &c.
on, Yet, &c.

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

This tune may be sung to the N w gott, by tying the two minims at the end of the fifth line, and the two last crotchets in the last line.

spreads, 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,

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

My days of praise shall ne'er be past, My, &c. While
My days of praise. My days of praise shall ne'er be past, While life and tho't, While
days of praise shall ne'er be past. My, &c. While life and tho't and being last, While
My, &c. While life and tho't and being last, While

Ohio. Concluded.

47

life and tho't, and - being 1. st. Or im-mor-tal - i - ty endures, Or im-mor-tal - i - ty en - dures. Or, &c.

life, and tho't, and - being 1. st. Or im-mor-tal - i - ty endures, Or im-mor-tal - i - ty endures.

life, &c. Or im-mor-tal - i - ty endures. Or, &c.

life, &c. Or im-mor-tal - i - ty - en - dures.

Norwich. S. M.

1. st. Into thy bosom, &c.

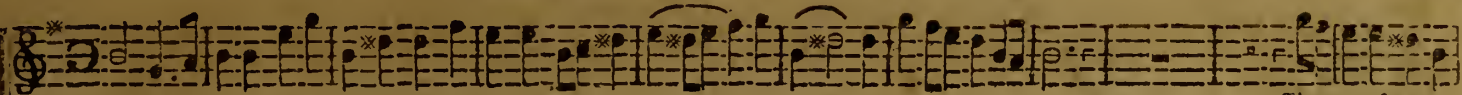
My sorrows like a flood. Impat out of red-dim, &c. Into thy bosom, O, into thy bosom, O my God. Pour out a - ng - complaining.

1. st. Into thy bosom, &c.

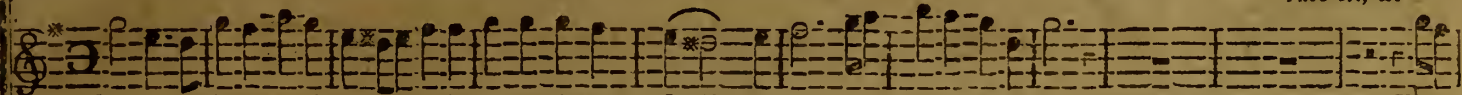
Into thy bosom, &c.

Ye boundless realms of joy, Exalt your Maker's fame, His praise your long employ,

Above the starry frame, Your voices raise Ye cherubim and seraphim to sing his praise,

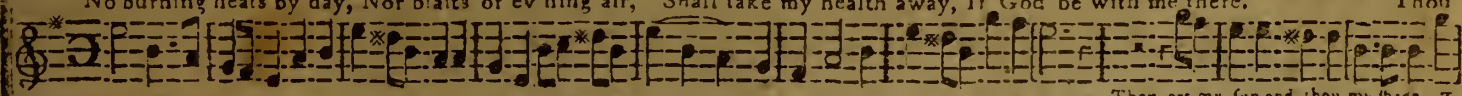


Thou art, &c.

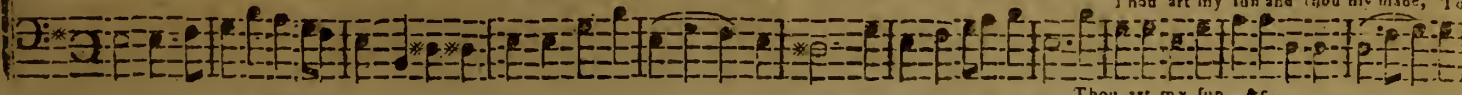


No burning heats by day, Nor blasts of ev'ning air, Shall take my health away, If God be with me there.

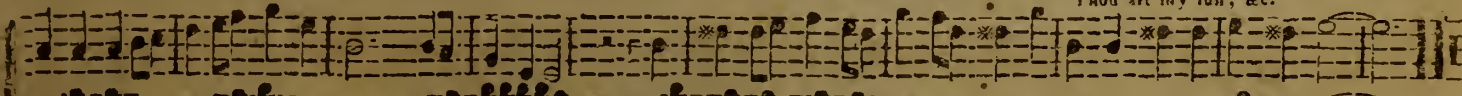
Thou



Thou art my sun and thou my shade, To



Thou art my sun, &c.

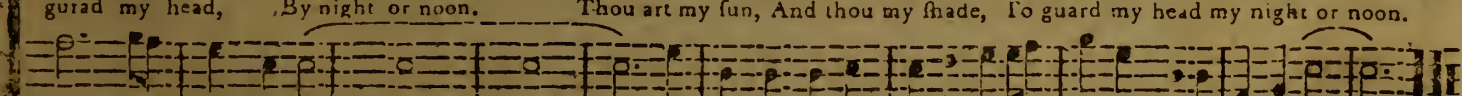
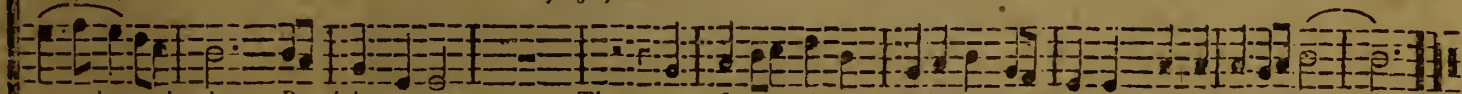


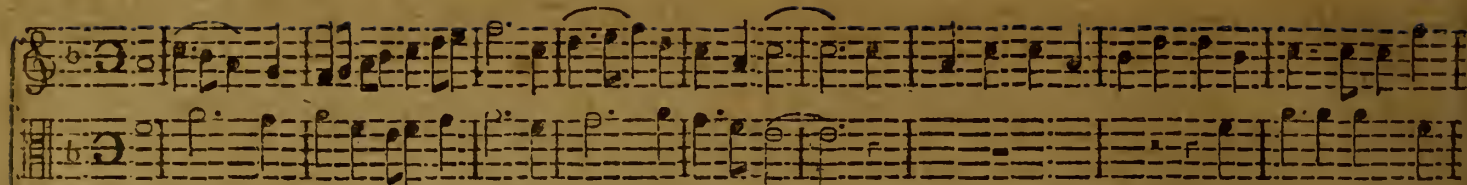
art my sun, &c.

By night, &c.

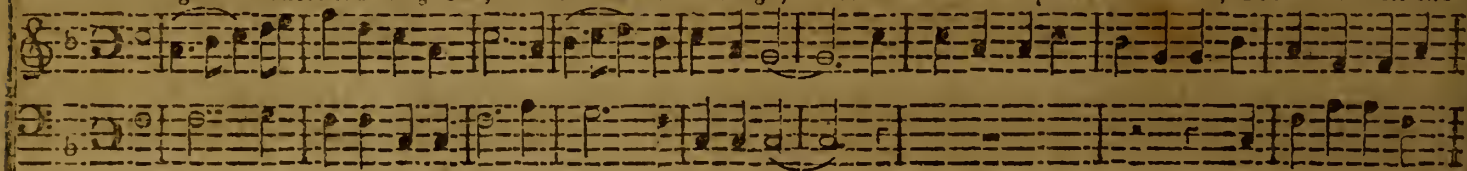


guard my head, By night or noon. Thou art my sun, And thou my shade, To guard my head my night or noon.

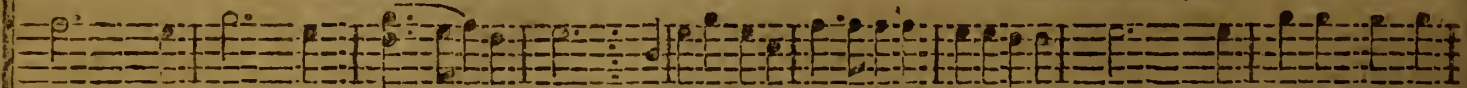




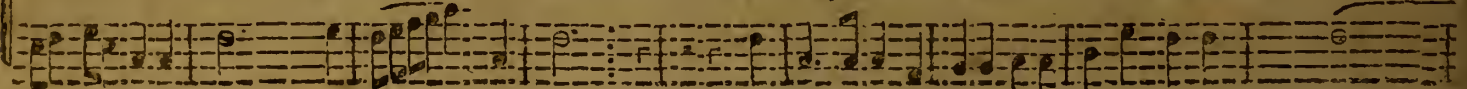
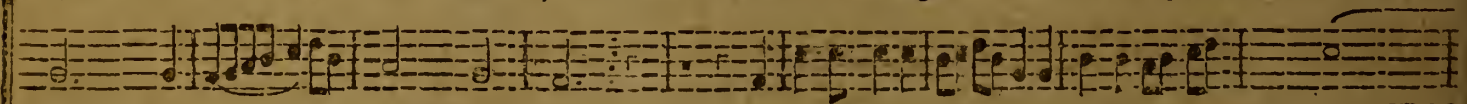
With songs and honors sounding loud, Address the Lord on high, Over the heav'ns he spreads his clouds, And waters veil the

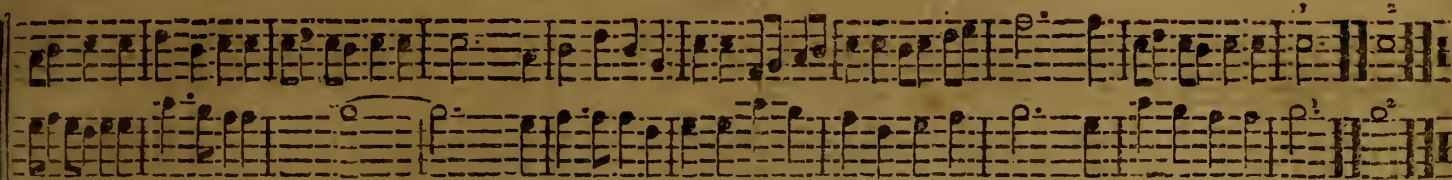


He sends his showers, &c.

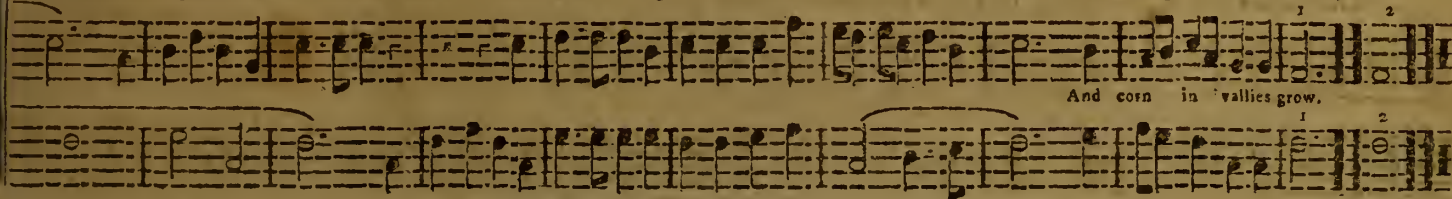


sky, And wa - ters veil the sky. He sends his showers of blessings down, To cheer the plains below. He sends &c.



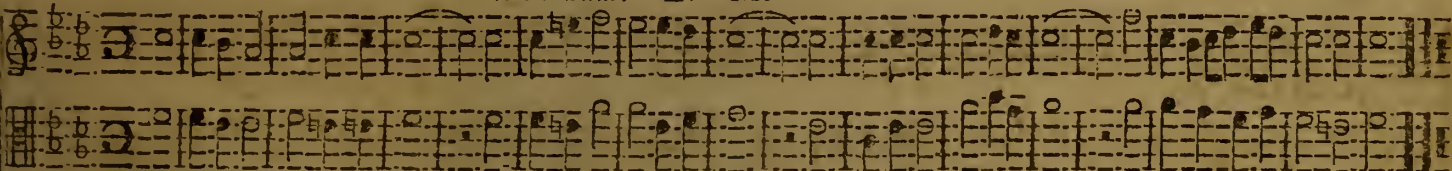


He makes the grafs the mountains crown, He makes the grafs the mountains crown, And corn in vallies grow, And corn, &c.

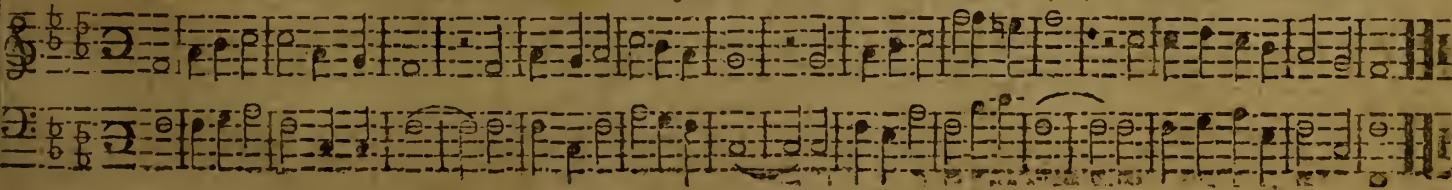


And corn in vallies grow.

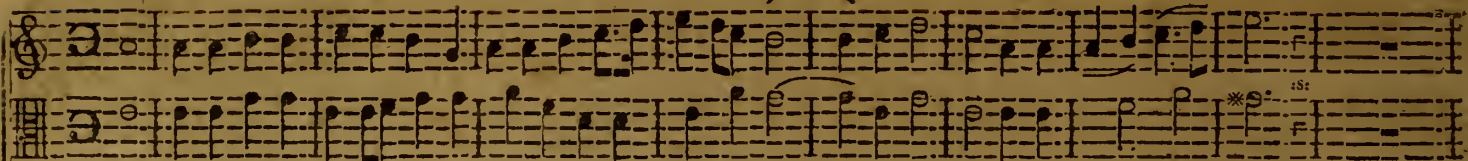
Windham. L. M.



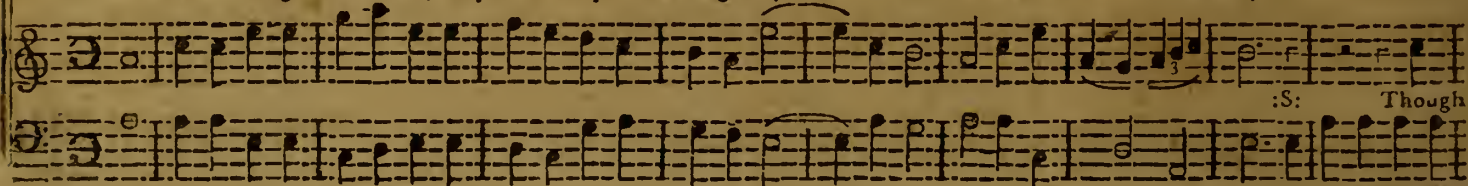
Broad is the road that leads to death And thousands walk together there But wisdom shows a narrow path, With here and there a traveller.



:S:

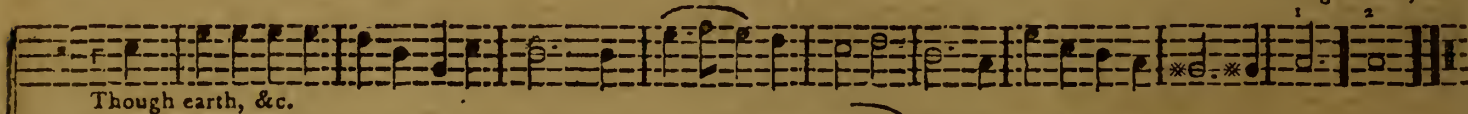


God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide, :S:



:S: Though

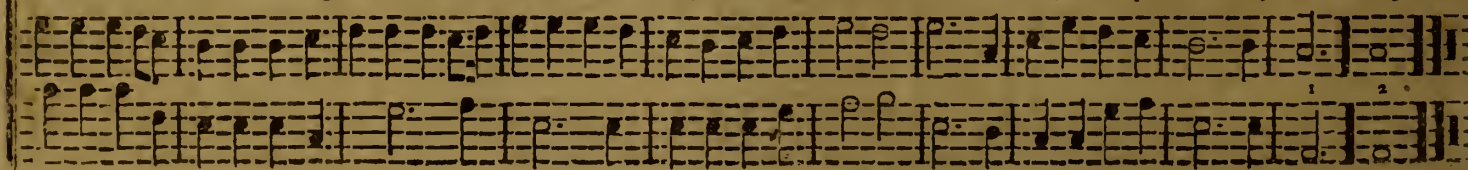
Though earth, &c.

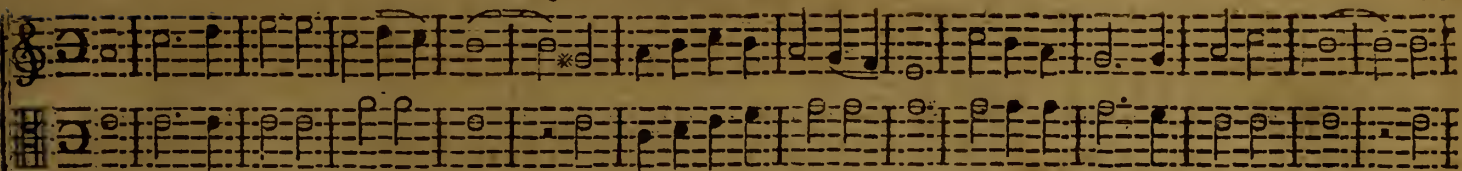


Though earth, &c.

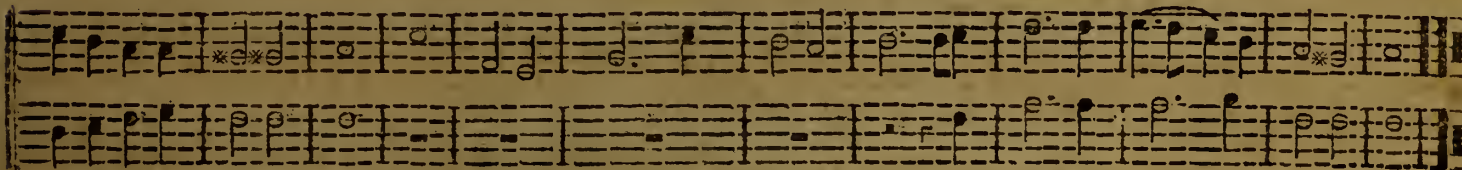
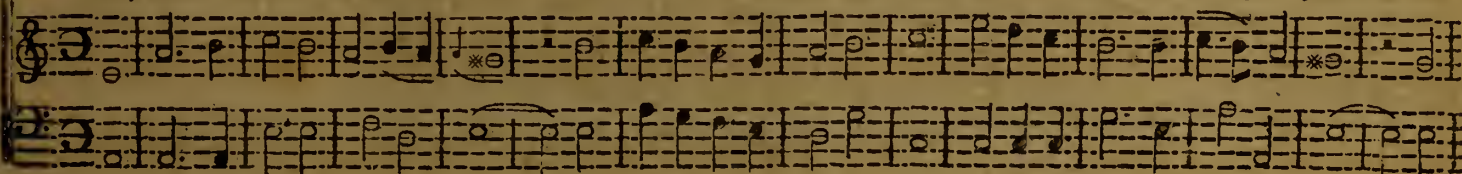


Though earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.

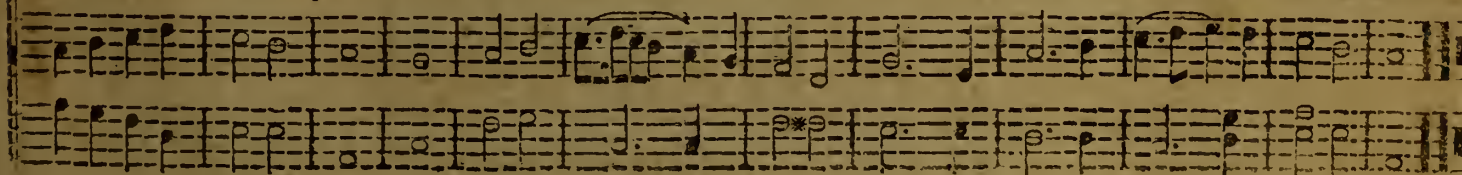




Why moves to mournful measures slow, Yon sable retinue of woe, With tearful eye and visage pale, And

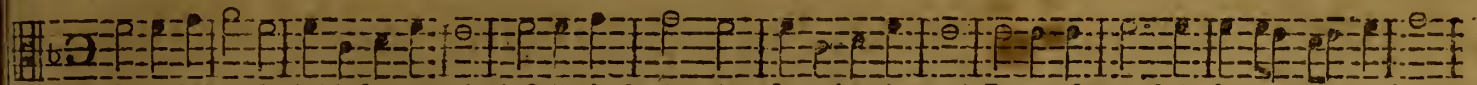
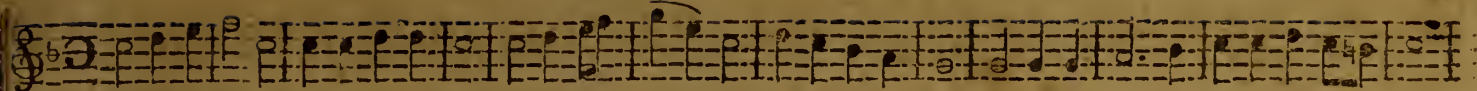


why this u-ni - ver-sal gloom! Sure nature trembles o'er her tomb, And bids her wilder'd children mourn.

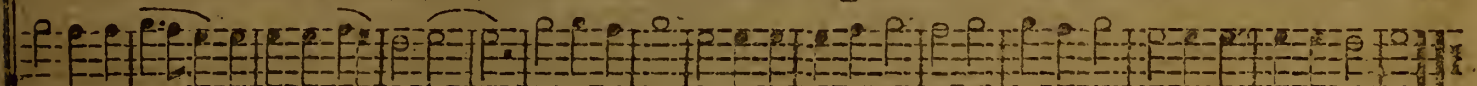
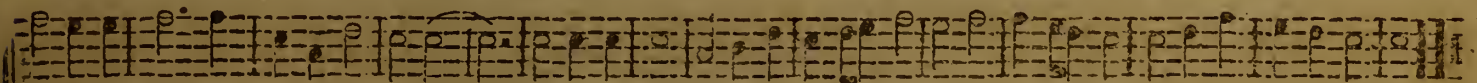
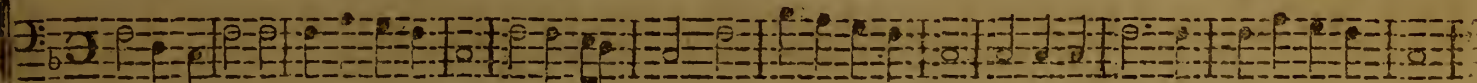
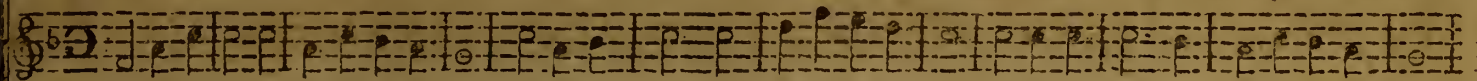


How pleasant 'tis to see, Kindred and friends agree, Each in their proper station move,

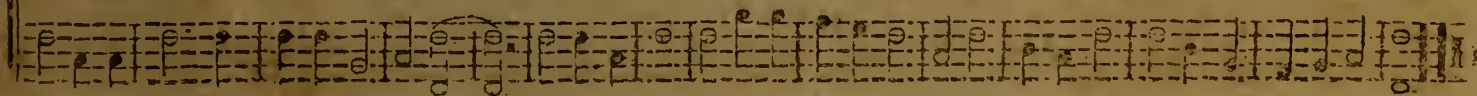
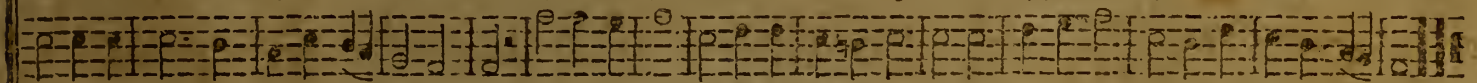
And each fulfill their part, With sympathizing heart, In all the cares of life and love.

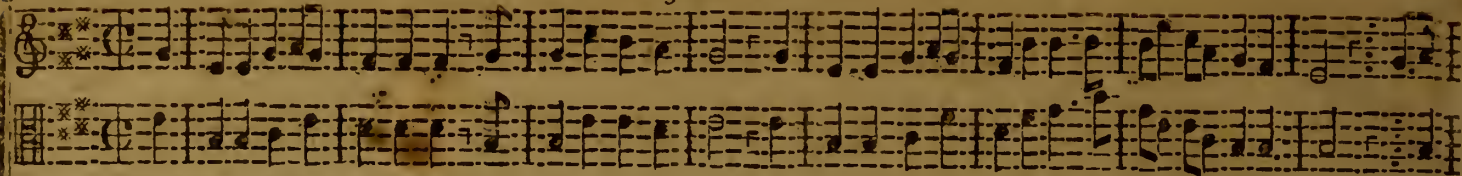


The God of glory sends his summons forth, Calls the south nations & awakes the north, From east to west the sov'reign orders spread,

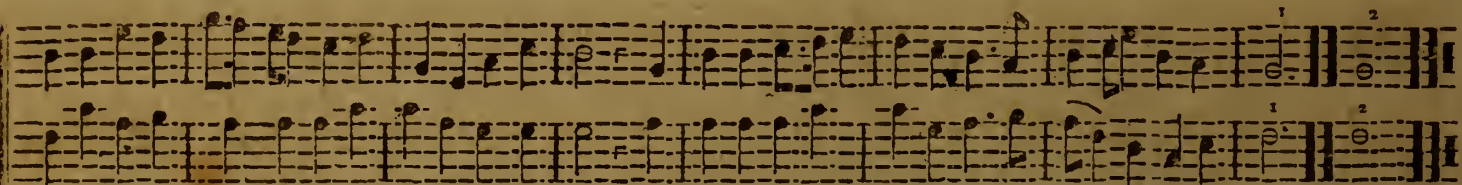
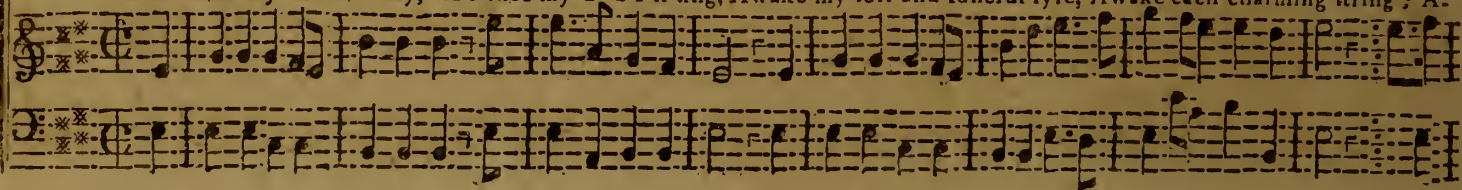


Thro'distant worlds & region of the dead, The trumpet sounds, hell trembles, heav'n rejoices, Lift up your heads ye saints with cheerful voices.

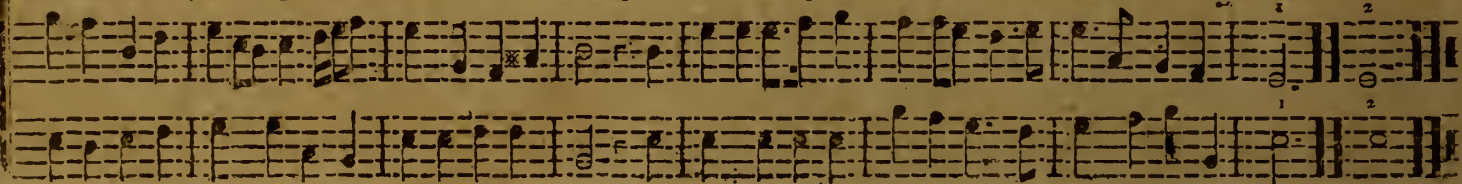




Before the rosy dawn of day, To thee my God I'll sing, Awake my soft and tuneful lyre, Awake each charming string : A.



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



Be thou, O God exalted high, And as thy glory fills the sky, So let us be on earth display'd, Till thou art here as there obey'd.

This musical score is for the hymn 'Old Hundred'. It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the keyboard accompaniment (Right and Left Hand). The music is in common time (C) and features a mix of half, quarter, and eighth notes, with some rests. The lyrics are written below the vocal staves.

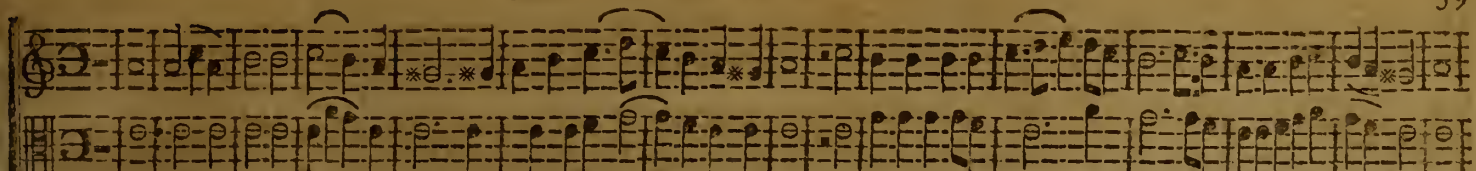
No. 2. S. M.

From lowest depths of woe, To God I sent my cry, Lord hear my supplicating voice, And gracious - ly reply.

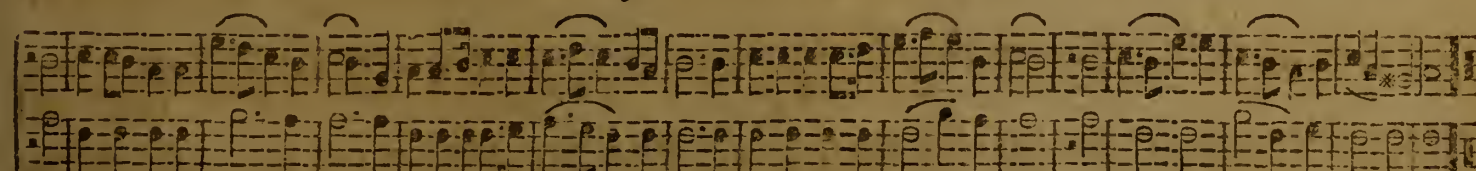
This musical score is for the hymn 'No. 2. S. M.'. It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the keyboard accompaniment (Right and Left Hand). The music is in common time (C) and features a mix of half, quarter, and eighth notes, with some rests. The lyrics are written below the vocal staves.

Hail thou once despised Jesus! Thou didst die, thou didst free salvation bring; By thy death thou didst release us, From the tyrant's from the tyrant's

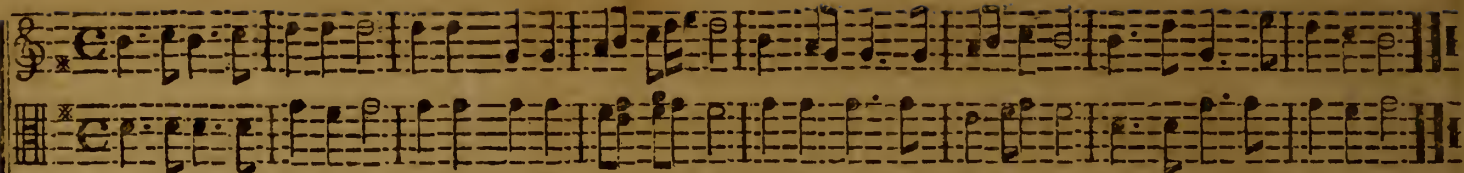
deadly King, Hail thou ap - o - nising Saviour, Bearer of our sin and shame, By thy merits we find favour, Life is given thro' thy name.



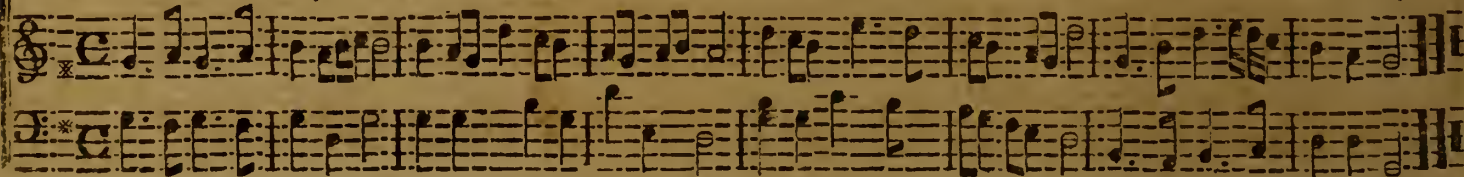
O the immense th's mar-ling height ! The boundless grandeur of a God ! Who treads the world beneath his feet, And sways the nations with his nod !



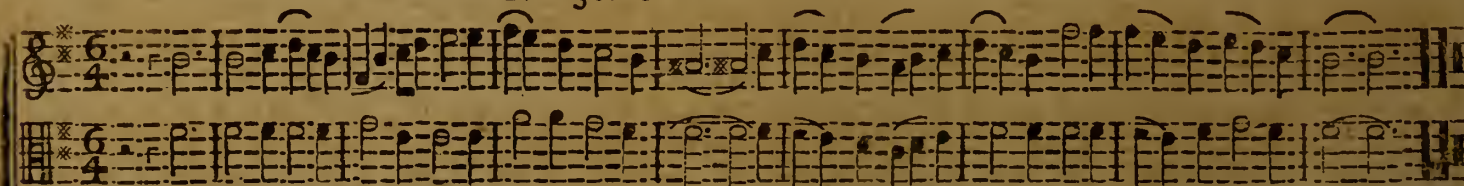
He speaks and lo all nature shaketh, Heav'n's everlasting pil - lars bow, He rends the skies with hideous cracks, And sends his fiery arrows thro'.



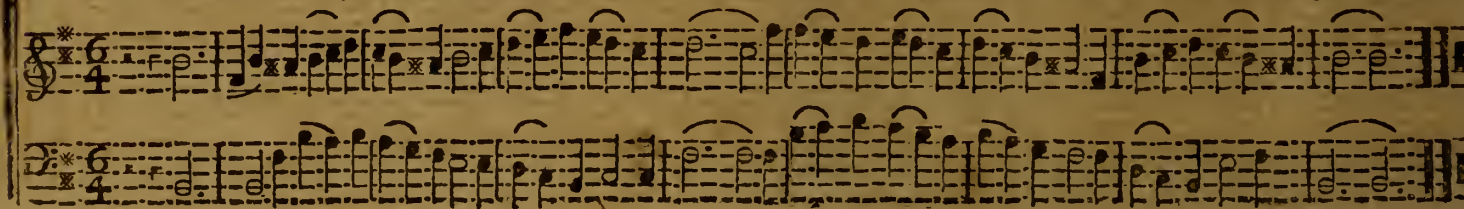
Praise to God immortal praise, For the love that crowns our days, Bounteous source of ev'ry joy, Let thy praise our songs employ.

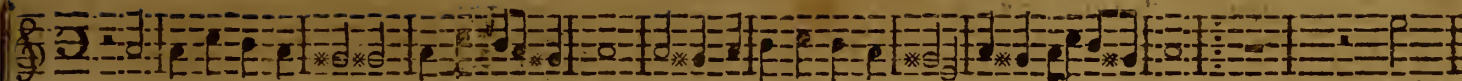


No. 38. C. M.

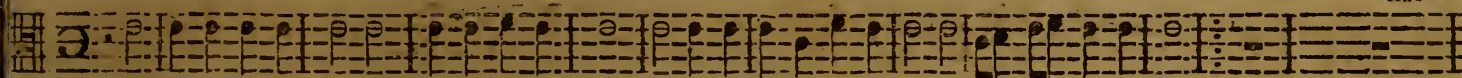


Thou round the heav'nly arch dost draw, A dark and sable veil, That all the beauties of the world, From mortal eyes conceal.

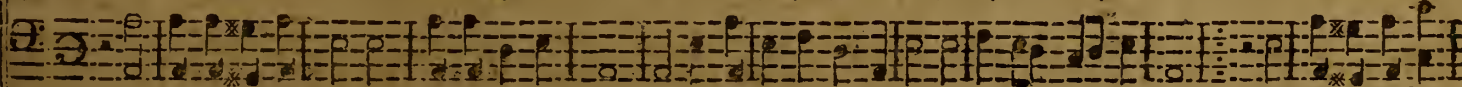
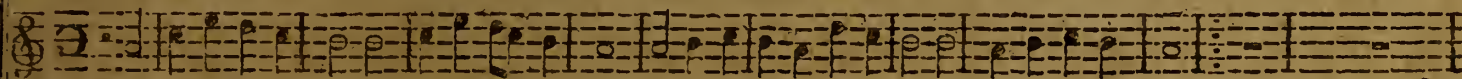




And



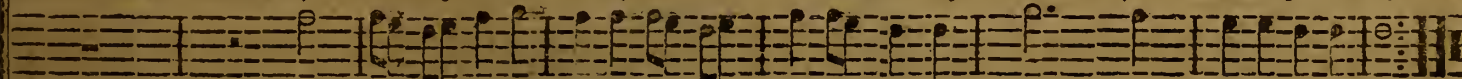
And must this body d.e, This mortal frame decay? And must these active limbs of mine Lie mould'ring in the clay?



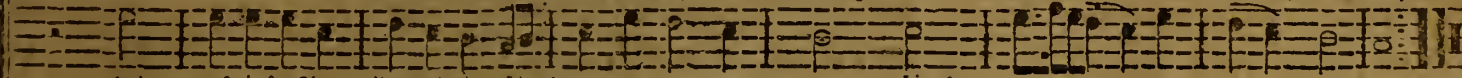
And must these active



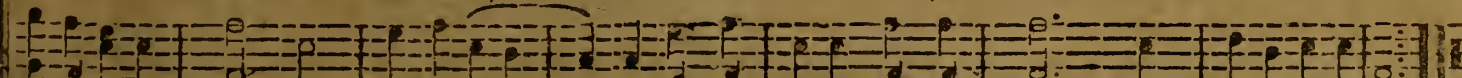
must these active -- limbs of mine, Lie mould'ring in the clay, Lie mould'ring in the clay, Lie mould'ring in the clay.



And must these active limbs of mine, Lie mould'ring in the clay. Lie mould'ring in the clay.



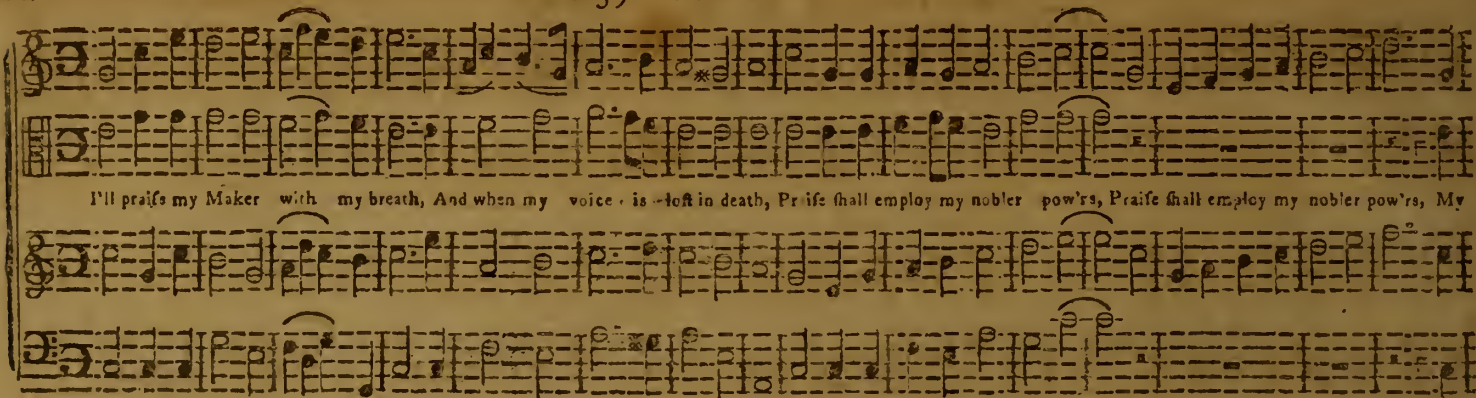
And must these active limbs of mine, Lie, &c. Lie, &c.



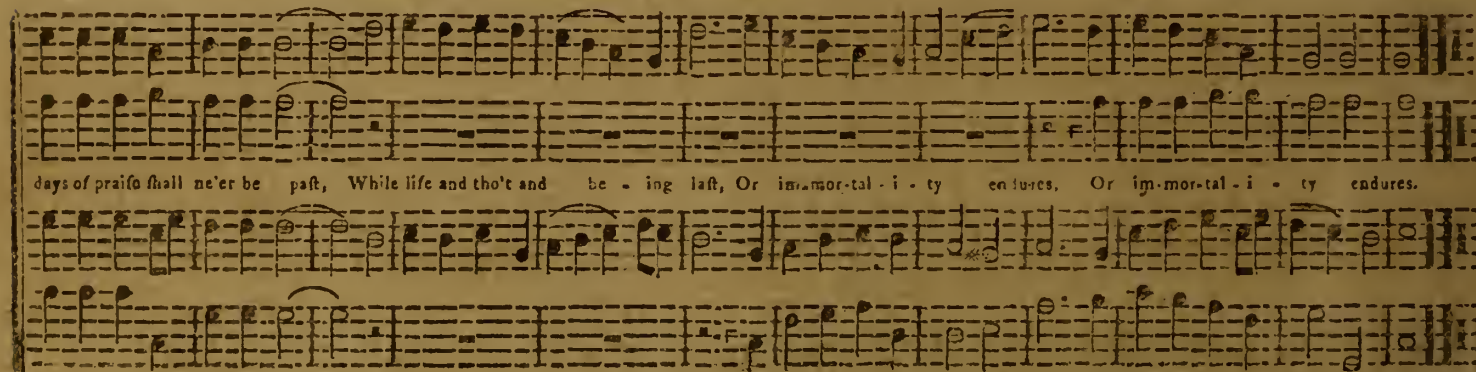
limbs of mine, Lie, &c.

And must, &c.

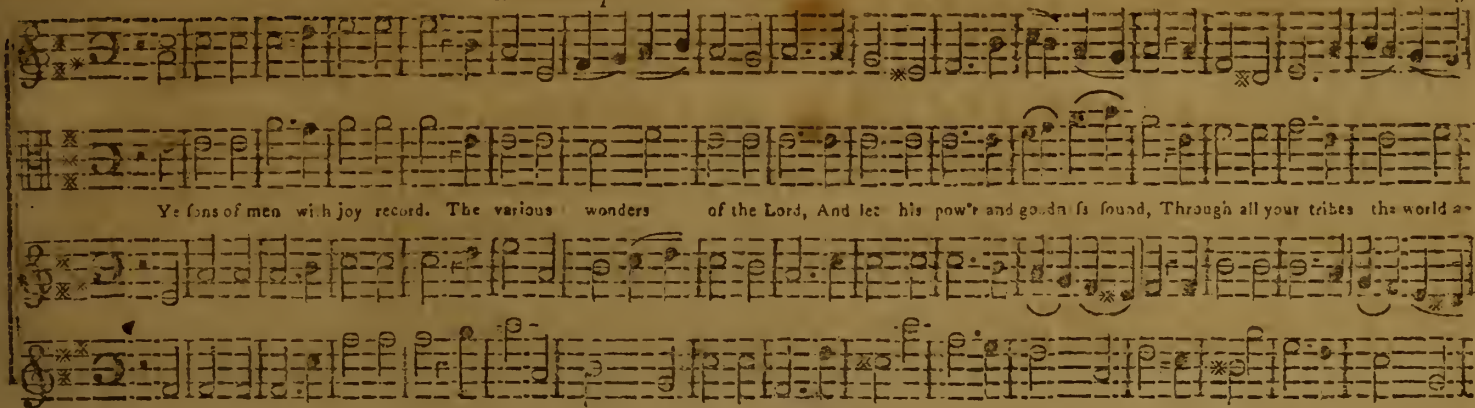
Lie, &c.



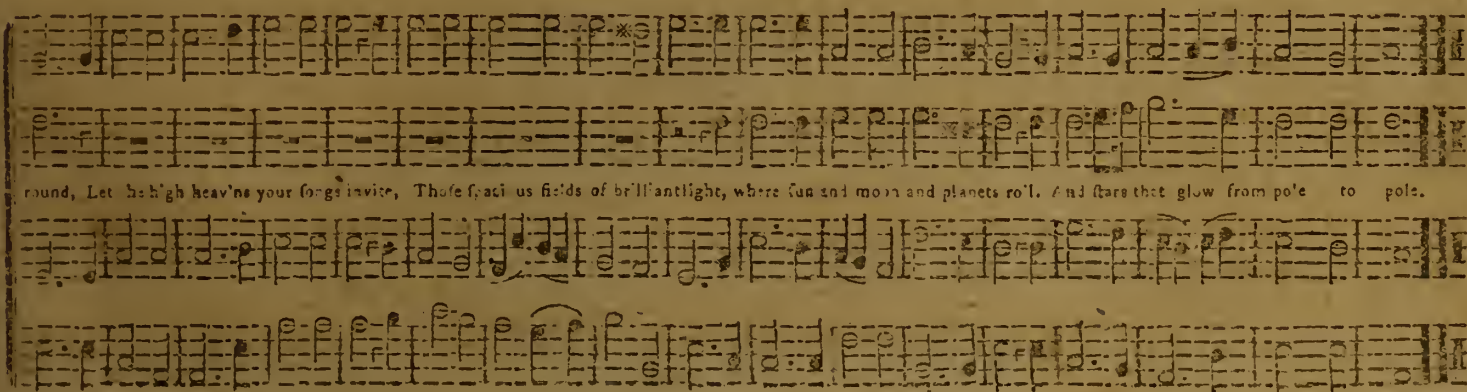
I'll praise my Maker with my breath, And when my voice is lost in death, Pr life shall employ my nobler pow'rs, Praise shall employ my nobler pow'rs, My



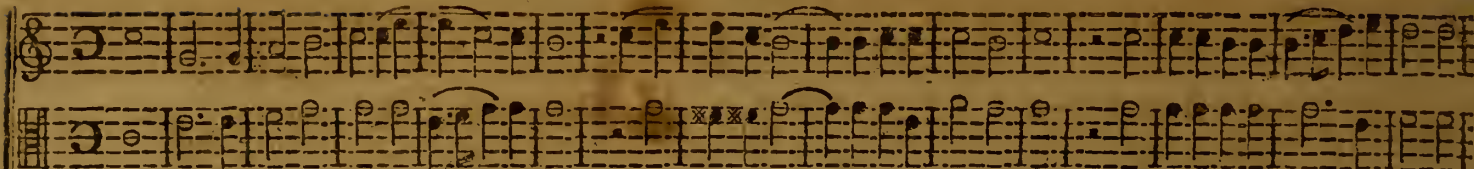
days of praise shall ne'er be past, While life and tho't and be - ing last, Or im-mor-tal - i - ty en - dures, Or im-mor-tal - i - ty en - dures.



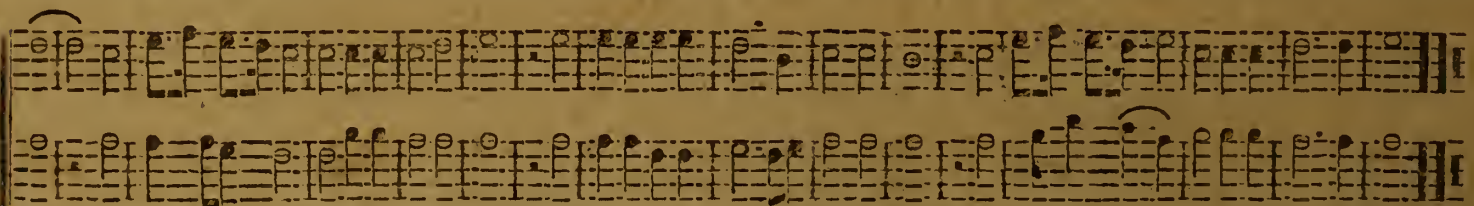
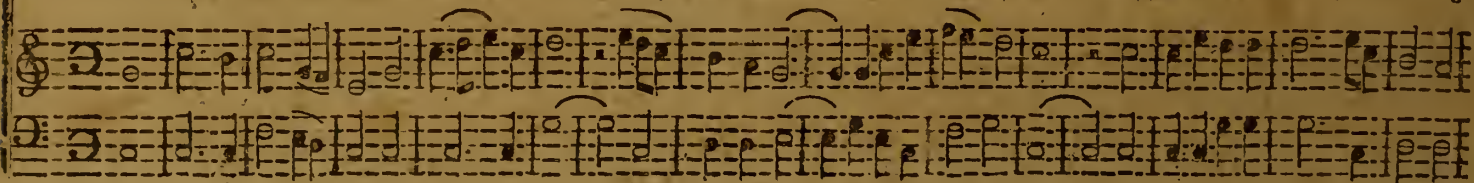
Ye sons of men with joy record. The various wonders of the Lord, And let his pow'r and goodness sound, Through all your tribes the world a-



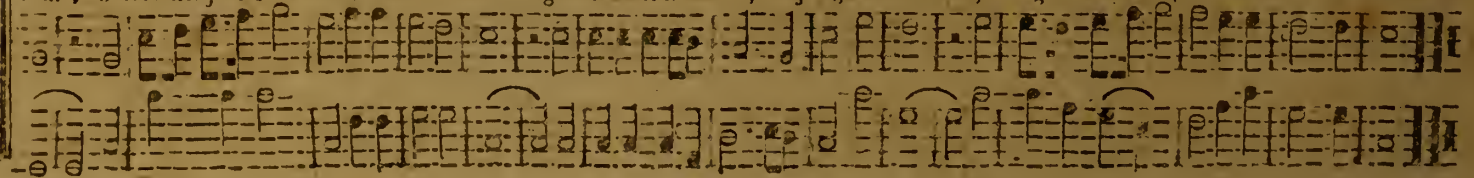
round, Let his high heav'n's your songs invite, Those spacious fields of brilliant light, where sun and moon and planets roll. And stars that glow from pole to pole.

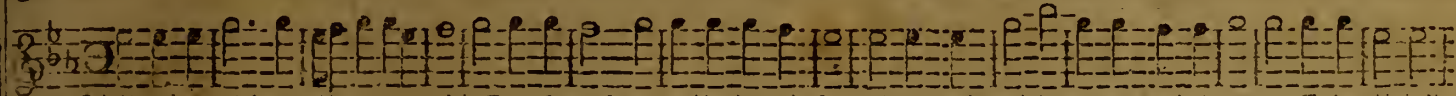


Behold the Judge descends, his guards are nigh, Tempest & fire attend him down the sky, Heav'n earth & hell draw near, let all things

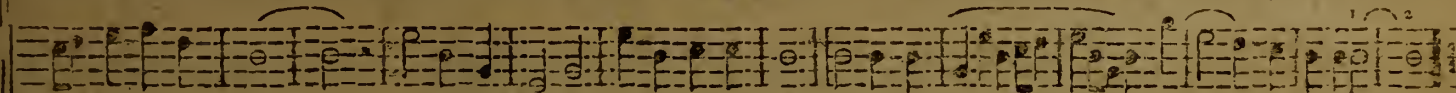
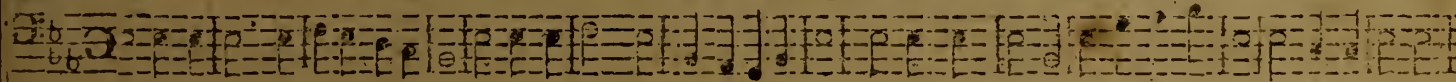
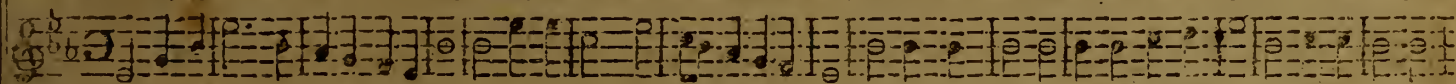


come, To hear his just c- & the sinner's doom. But gather first the faints, the judge commands, Bring them ye angels from their distant lands.

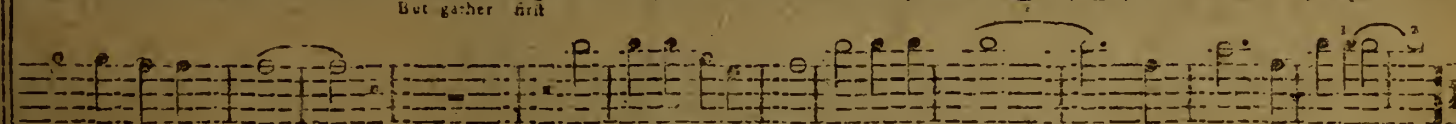




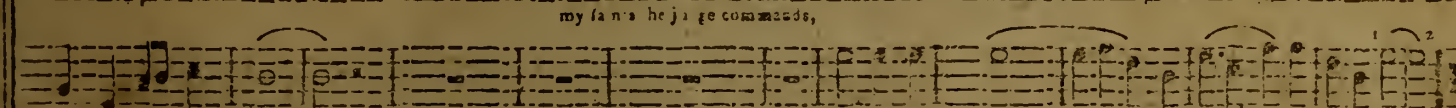
Behold the j e descends his guards are nigh, Tempest and fire attend him down the skie, He-v'n earth and hell draw near yet all things come, To hear his justice



But gather first



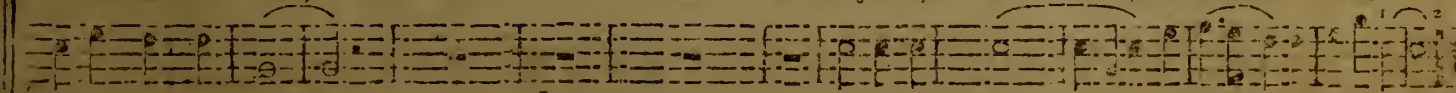
my sa n's he j e commands,

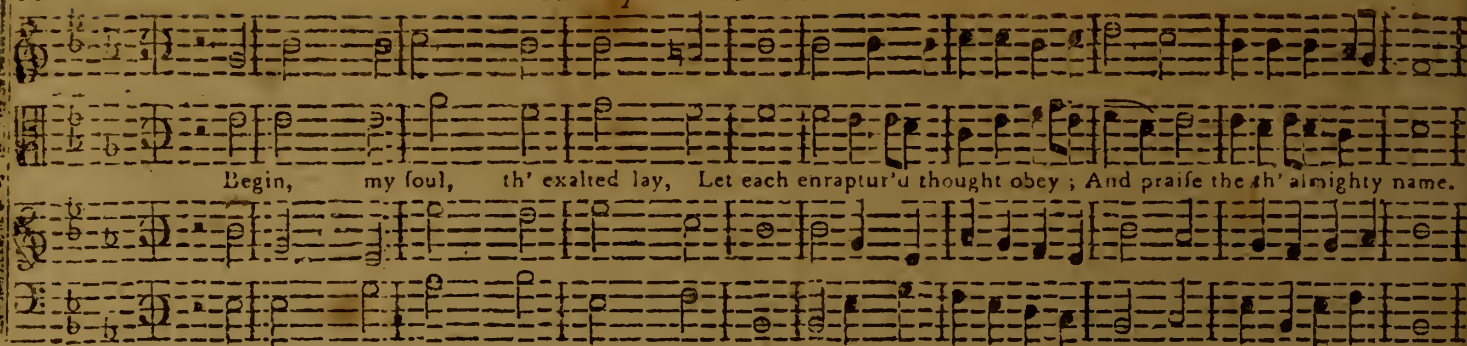


and the sinners

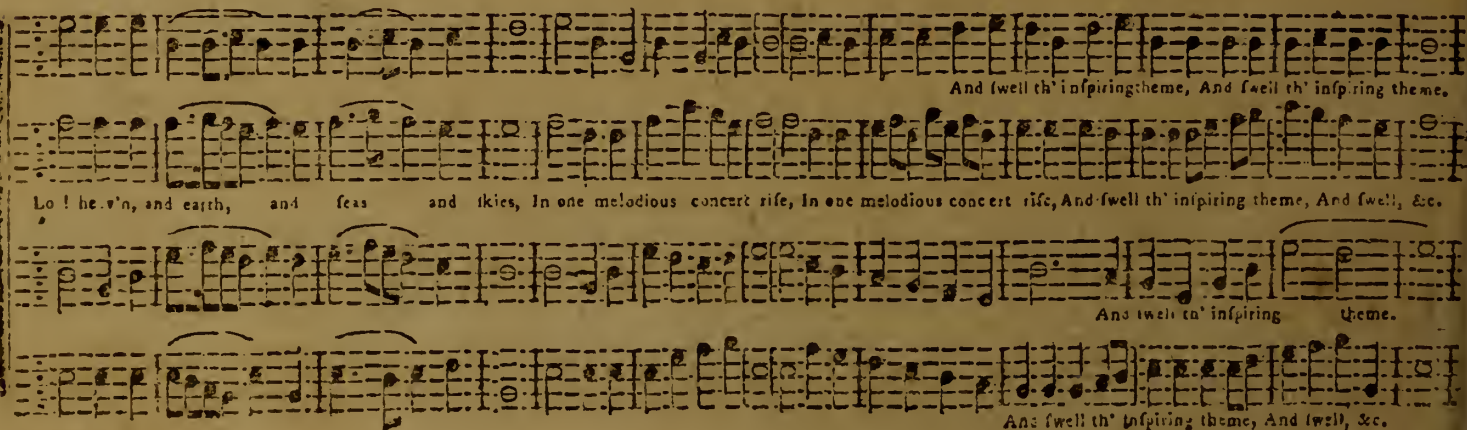
form;

Bring them ye an - - - gels from their distant lanes





Begin, my soul, th' exalted lay, Let each enraptur'd thought obey; And praise the th' almighty name.



And swell th' inspiring theme, And swell th' inspiring theme.

Lo! he, 'n, and earth, and seas and skies, In one melodious concert rise, In one melodious concert rise, And swell th' inspiring theme, And swell, &c.

And swell th' inspiring theme.

And swell th' inspiring theme, And swell, &c.

For

3:

3:

3:

3:

theme,

theme.

In one melodious concert rise, And swell th' inspiring them.

Uffington. L. M.

Lord when my thro' with wonder roll, O'er the sharp furrows of my soul, And read my Maker's broken laws, Repair'd and honour'd by the cross.

Soft.

151

In God the life of a, &c.

152

Awake my heart a - - rife my tongue, Prepare a tuneful voice,

153

154

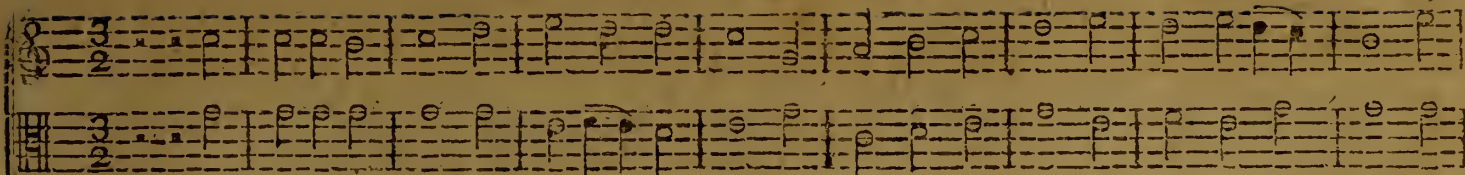
1

2

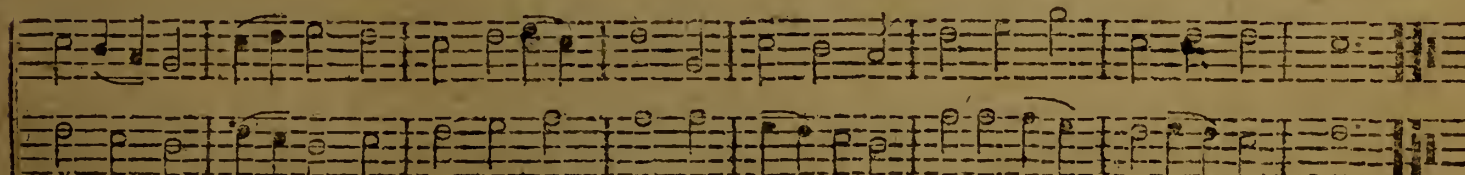
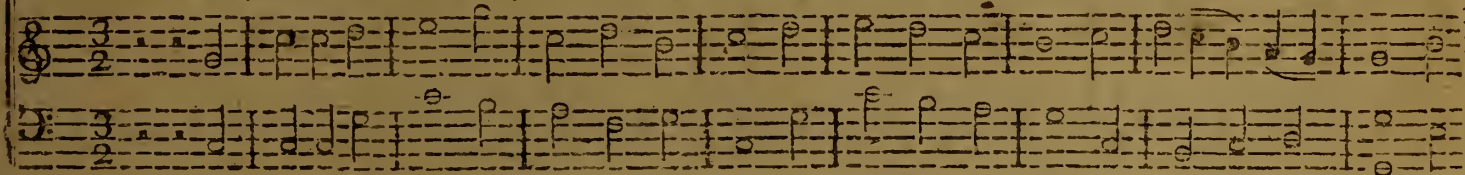
God the life of, all my joy, Aloud will I rejoice, A - - loud will I rejoice,

1

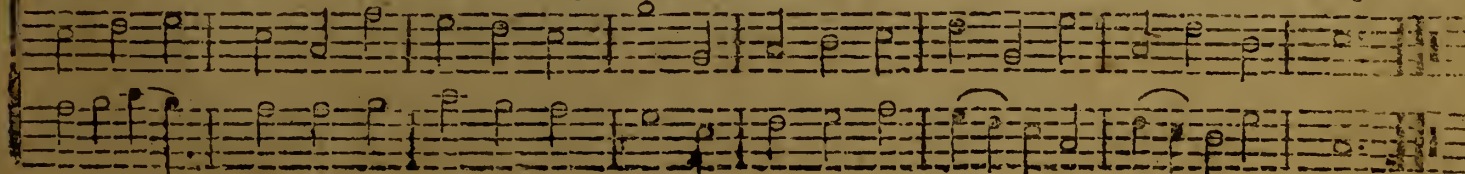
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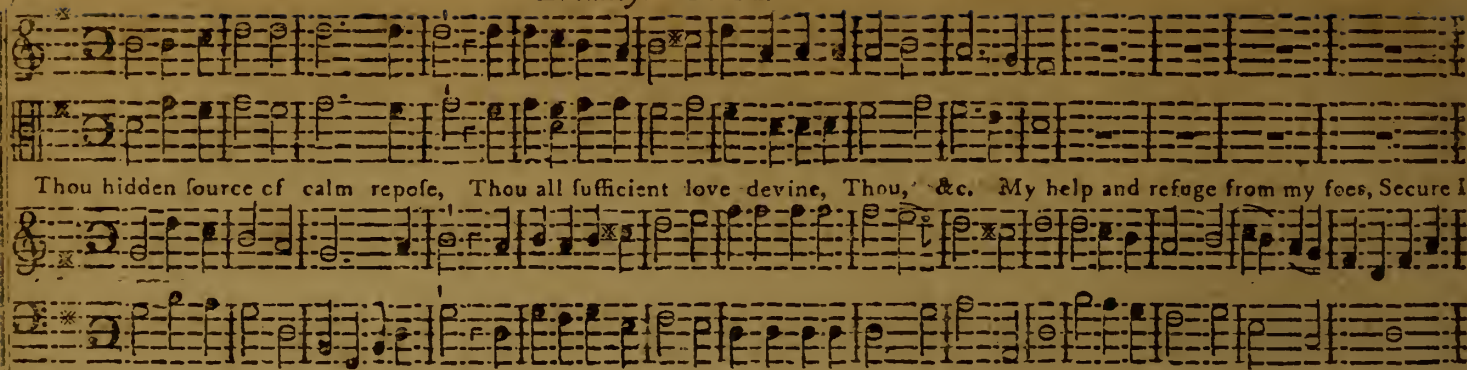


O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing: In

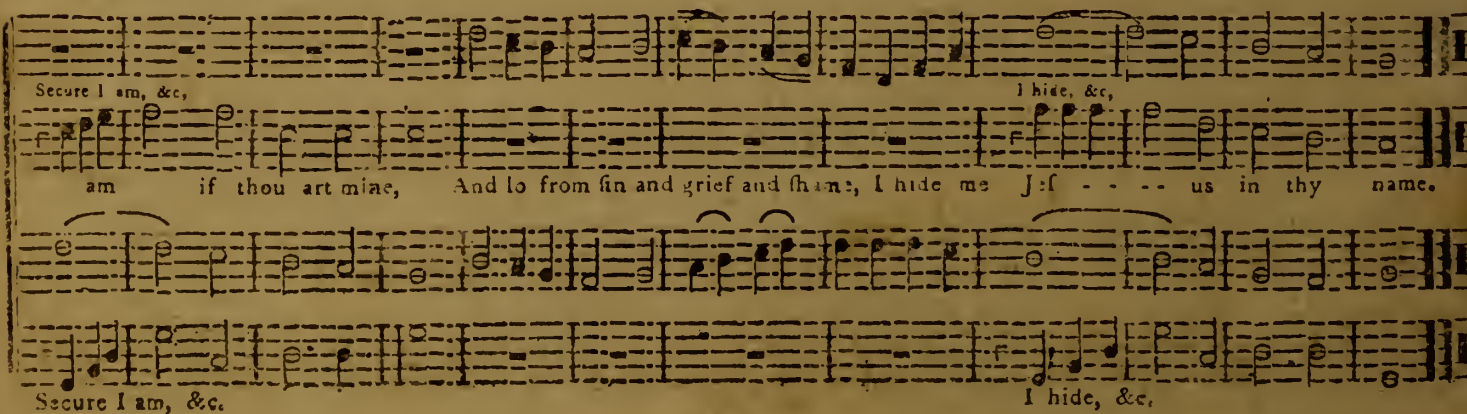


our great Creator Let Israel rejoice. And children of Zion Be glad in their King.





Thou hidden source of calm repose, Thou all sufficient love divine, Thou, &c. My help and refuge from my foes, Secure I



Secure I am, &c, I hide, &c,
 am if thou art mine, And lo from sin and grief and shame, I hide me J:st . . . us in thy name.

Secure I am, &c, I hide, &c,

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

Yes with &c.

Yes, with &c.

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

Yes, with &c.

We haste

1st. Treble. Air.

Duet. Pia.

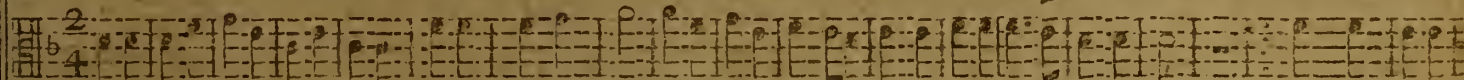
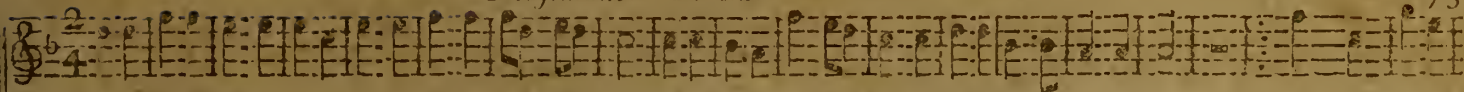
2d. Treble.

Ye nations round the earth rejoice, Before the Lord your sovereign King, Serve him with cheerful hearts and

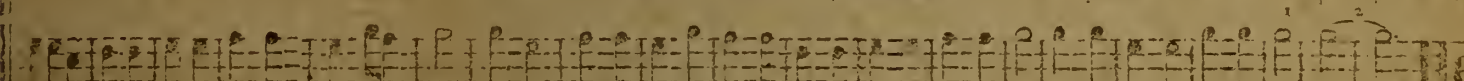
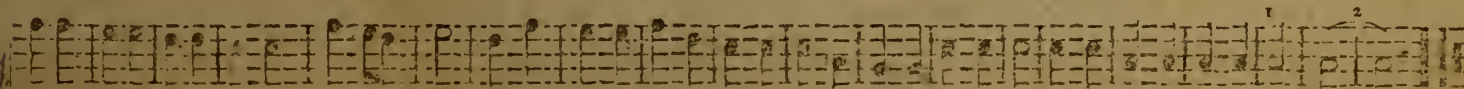
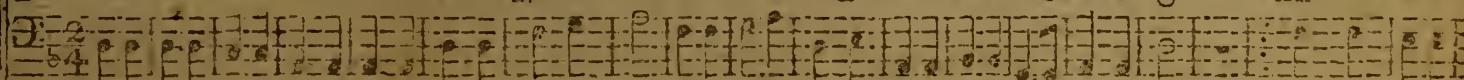
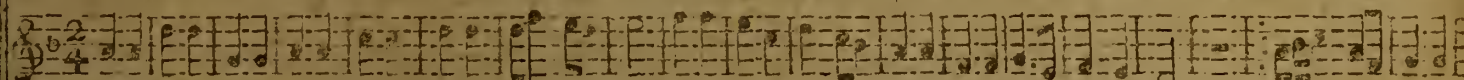
Forc. *Duet. Pia.* *Forc.* *tr.*

voice, With all your tongues his glo - ry sing, With all your &c.

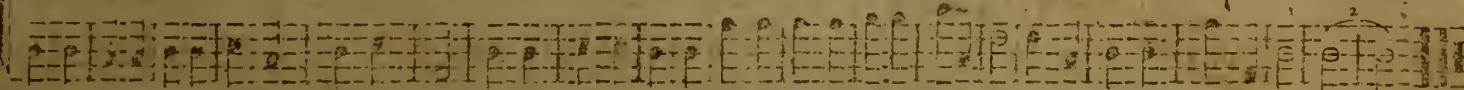
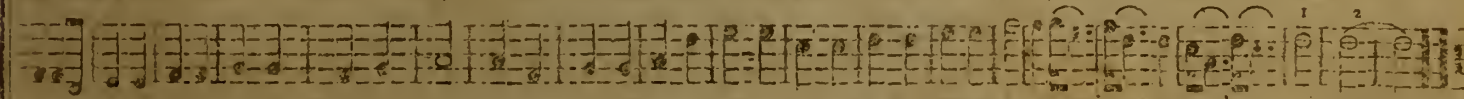
tr.



Great High Priest we view the stooping, With our names upon thy breast, In the garden groaning drooping to the ground with horror prest, Weeping angels



And can we remain unwounded When we know 'twas all for us, When we know &c

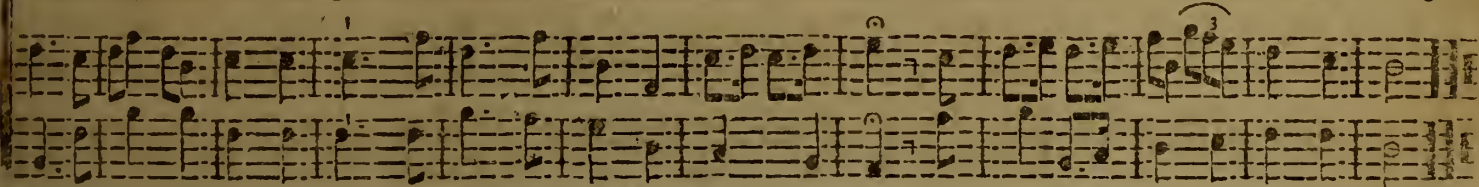
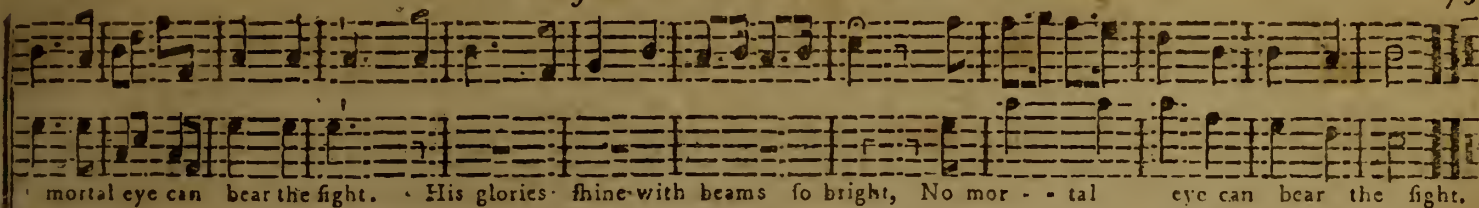


The Lord Je-ho - vah reigns His throne is built on high, The garments he af - - - lumes The

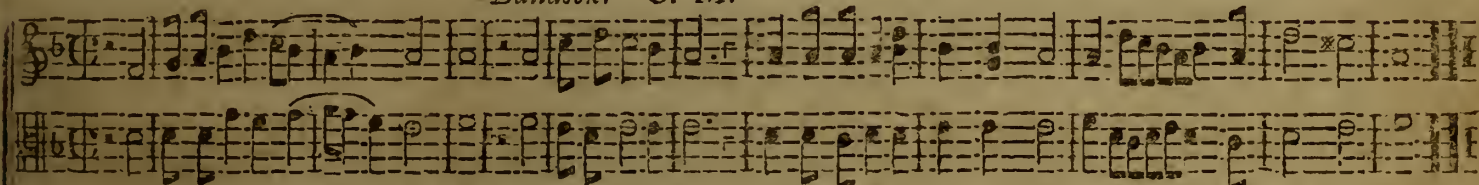
This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is an alto clef with the same key signature and time signature. The third and fourth staves are bass clefs with the same key signature and time signature. The music is written in a style typical of 18th or 19th-century hymnals, with notes, rests, and bar lines clearly visible. The lyrics are printed below the staves, aligned with the corresponding measures of music.

garments he af - - - lumes, Are light and majesty, Are light and ma - jesty, His glories shine with beams so bright, No

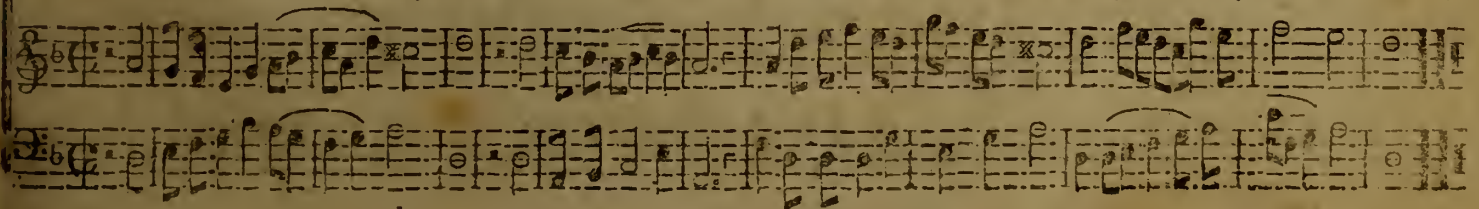
This musical system continues the hymn and consists of four staves, similar in notation to the first system. The lyrics are printed below the staves, continuing the text from the first system. The music is written in the same key signature and time signature as the first system.



Ballad. C. M.



He rais'd me from a horrid pit, Where mourning long I lay, And from my bonds releas'd my feet, Deep bonds of miry clay.



This spacious earth is all the Lord's, And men and worms, & beasts & birds; He rais'd the build - ing on the

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef. The music is written in a hymn style with various note values and rests. The lyrics are written below the staves, with some words underlined.

seas, And gave it for their dwelling place. But there's a brighter world on high, Thy palace Lord a -

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef. The music is written in a hymn style with various note values and rests. The lyrics are written below the staves, with some words underlined.

Love the sky, Who shall ascend that blest a - bode, And dwell so near his maker God.

This musical score consists of four staves. The first staff contains the melody, with lyrics written below it. The second staff is a tenor part, the third is an alto part, and the fourth is a bass part. The music is written in a common time signature (C) and features various musical notations including notes, rests, and bar lines.

Norfolk. S. M.

All a the brittle clay, That build our bodies fit, And every month and every day, 'Tis mould'ring back to dust, The mould'ring &c.

This musical score consists of four staves. The first staff contains the melody, with lyrics written below it. The second staff is a tenor part, the third is an alto part, and the fourth is a bass part. The music is written in a common time signature (C) and features various musical notations including notes, rests, and bar lines.

Blow ye the trumpet blow the trumpet blow, The gladly solemn sound, Let all the nations know to

Blow ye the trumpet blow, Blow ye, &c.

This system contains the first two staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words split across lines.

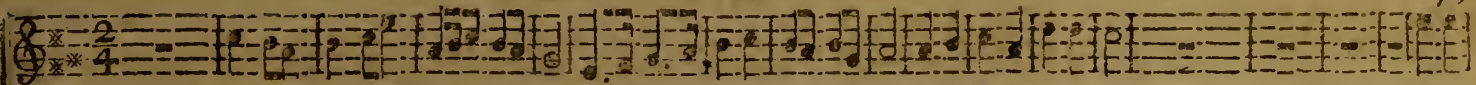
:S:

:S:

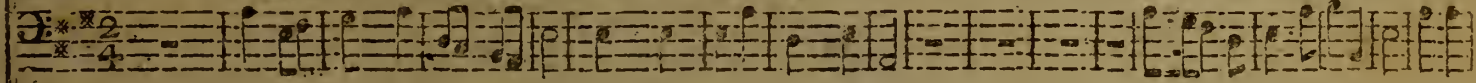
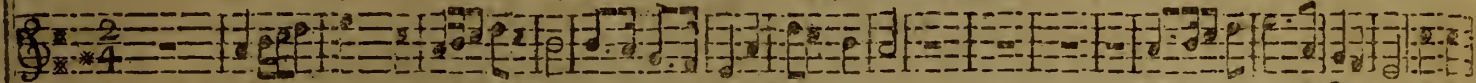
earths remotest bound, The year of ju-bi - lee is come re - - turn ye ransom'd sinners home.

:S:

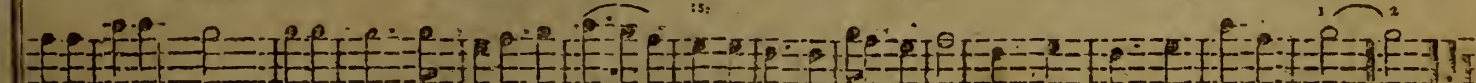
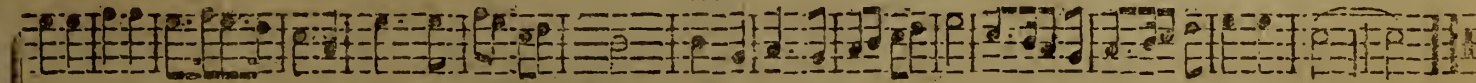
:S:



Had the day that saw him rise, 'Ravish'd' from our wishful eyes, Christ a while to mortals giv'n, Reascends his native heav'n, There the

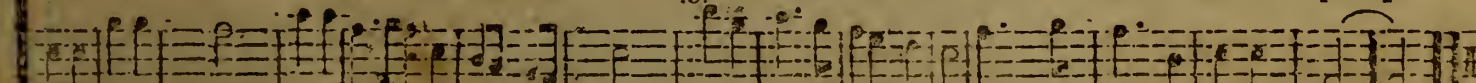
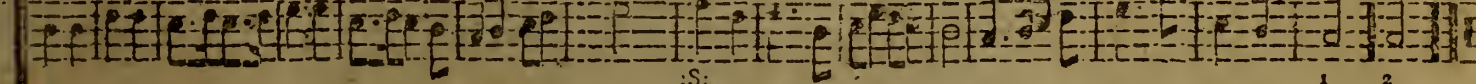


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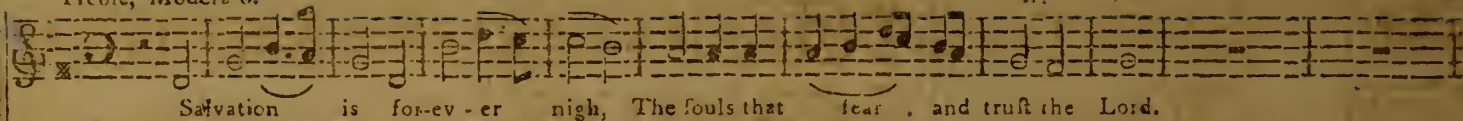
pompous-triumph-waits, Lift your heads e - ternal gates Wide un - fold the radiant scene Take the King of glory in.

:S:

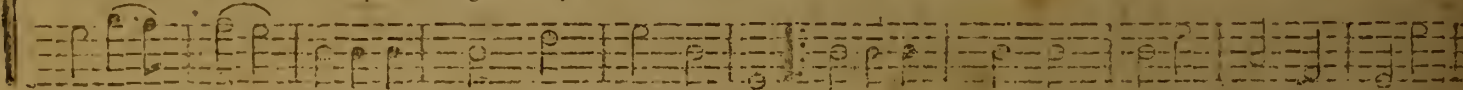
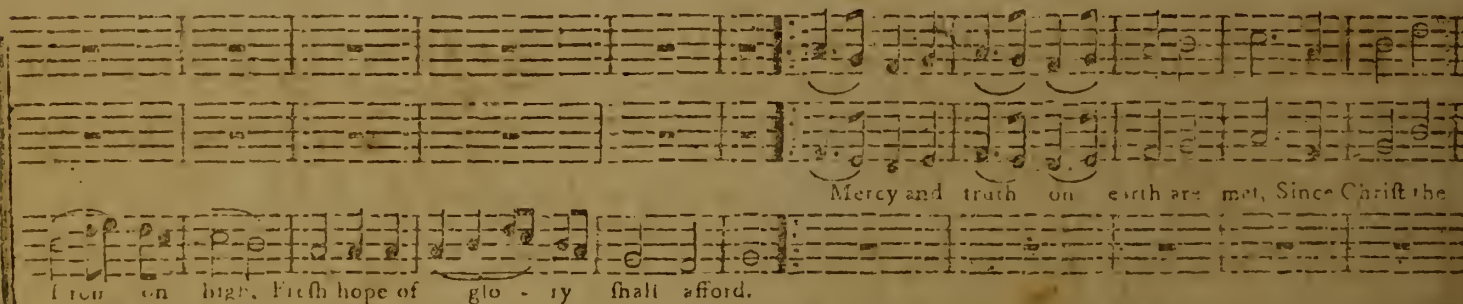
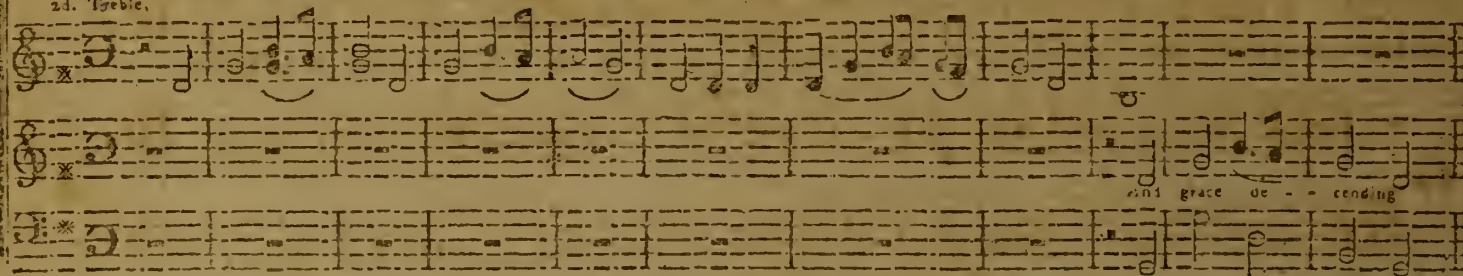


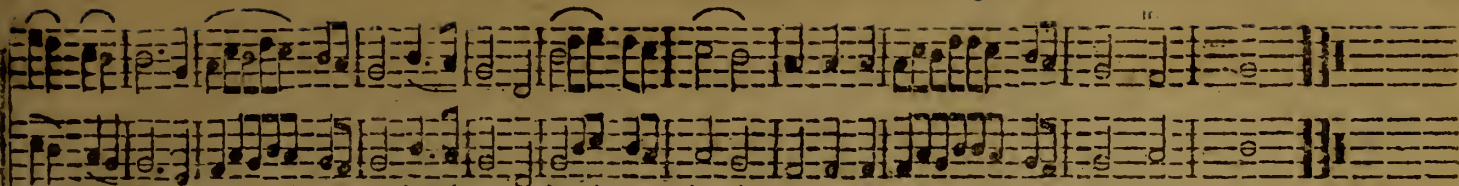
Treble, Moderato.

17.

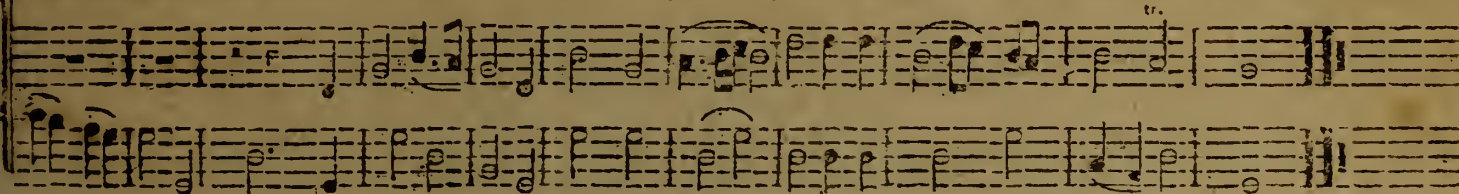


2d. Treble.

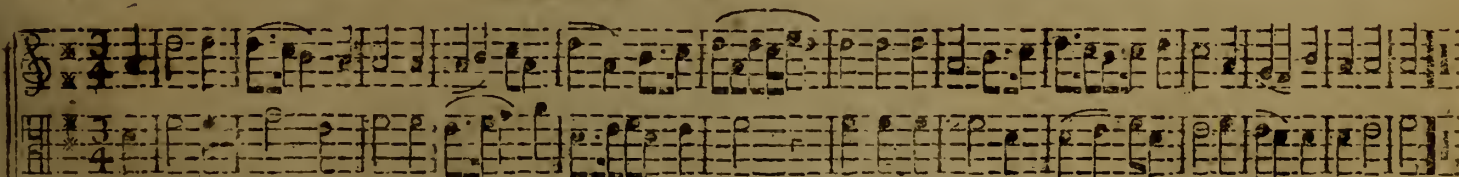




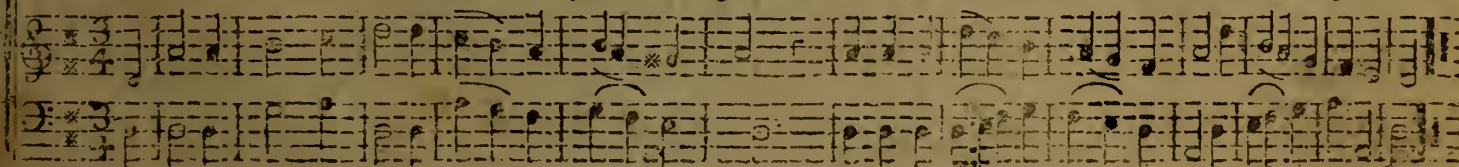
Lord came down from heav'n By his obedience to complete, Justice is pleas'd and peace is giv'n.



Connexion. S. M.



Great is the Lord our God, And let his praise be great; He makes the churches his abode, His most delightful seat.



Fifty Seventh Psalm Tune. L. M.

Duet, Two Trebles. Pia.

tr.

tr.



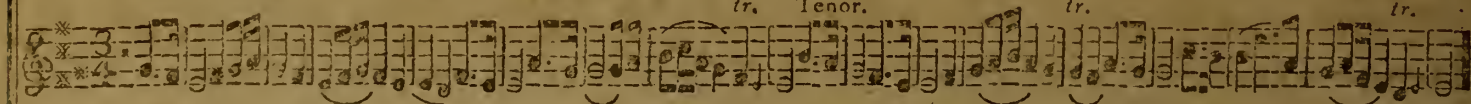
My God in whom are all the springs Of boundless love and grace unknown;

tr.

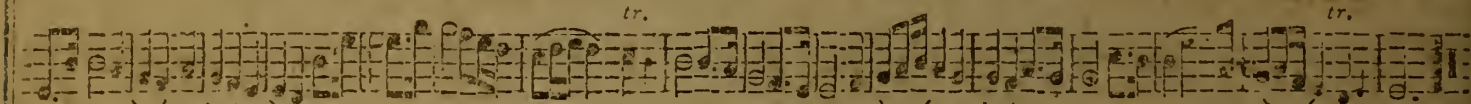
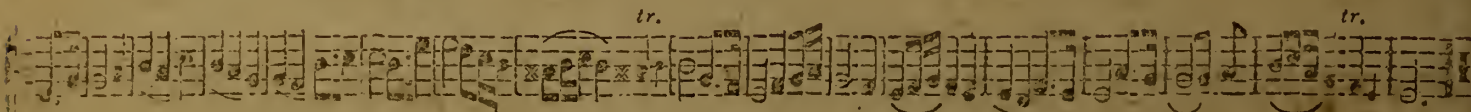
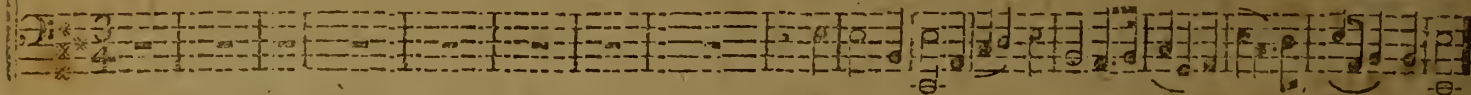
Tenor.

tr.

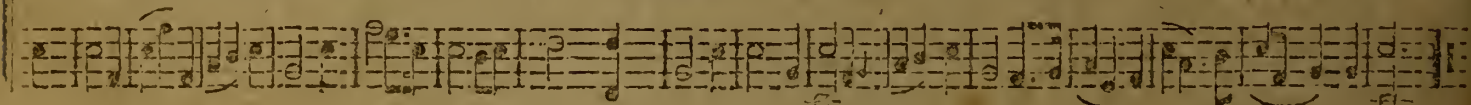
tr.



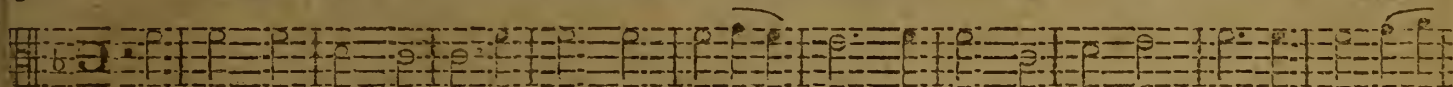
Hide me beneath thy spreading wings Till the dark cloud is overblown.



Up to the heav'ns I send my cry, The Lord will my desires perform, He sends his angel from the sky, And saves me from the threatening storm.

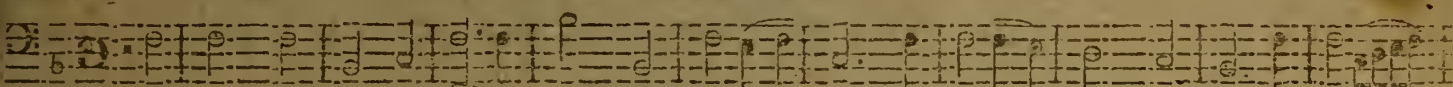
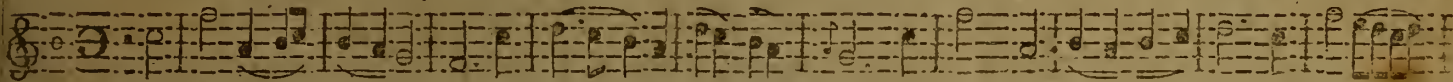


tr.



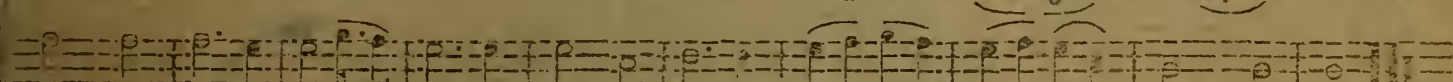
Hast thou not giv'n thy word, To save my soul from death, And I can trust my Lord, To keep my

tr.

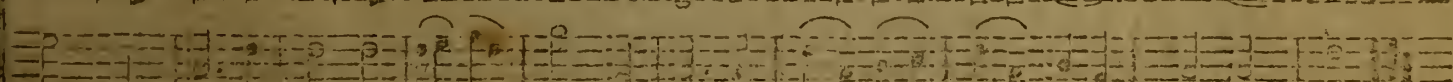
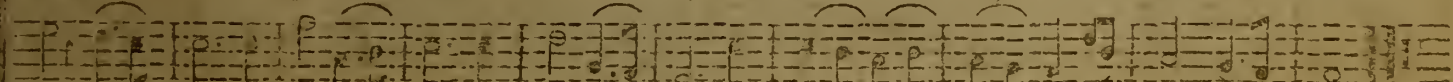


tr.

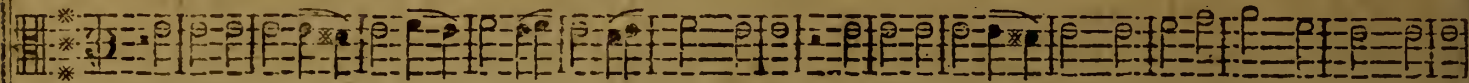
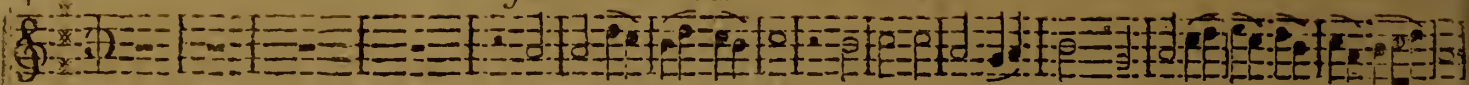
tr.



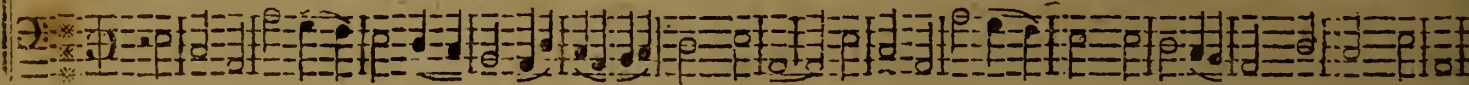
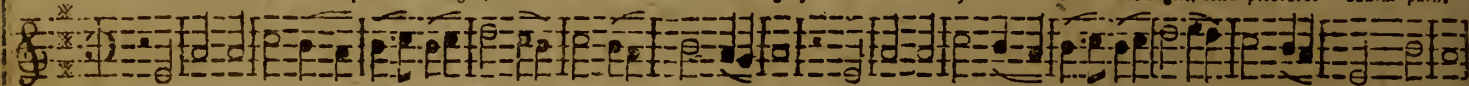
breath, I'll go and come Nor fear to die, Till from on high Thou call me home.



Jordan. C. M.



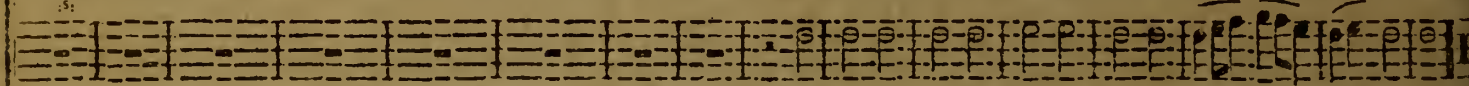
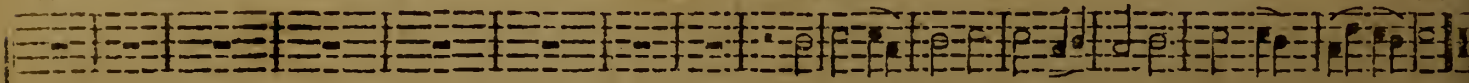
There is a land of pure delight, Where saints im-mor-tal reign; Infinite day ex-cludes the night, And pleasures banish pain.



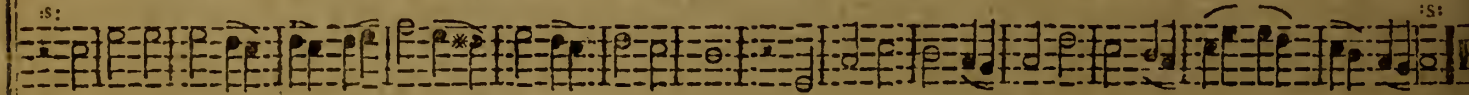
:S: PIANO.

FORTE.

:S:



Sweet fields beyond the swelling floods, Stand dress'd in living green; So to the Jews old Canaan's flood, While Jordan roll'd between.



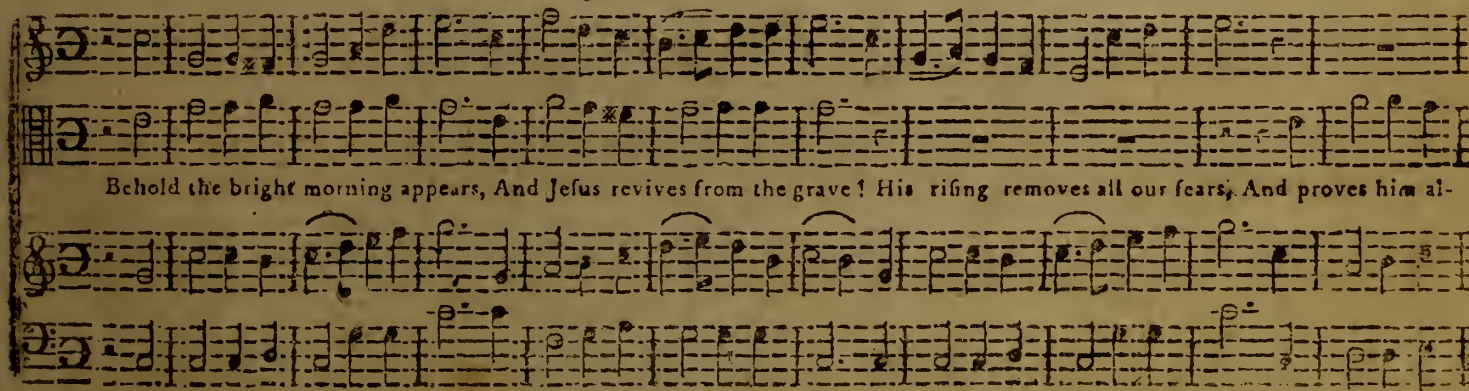
T H E

Northampton Collection of SACRED HARMONY.

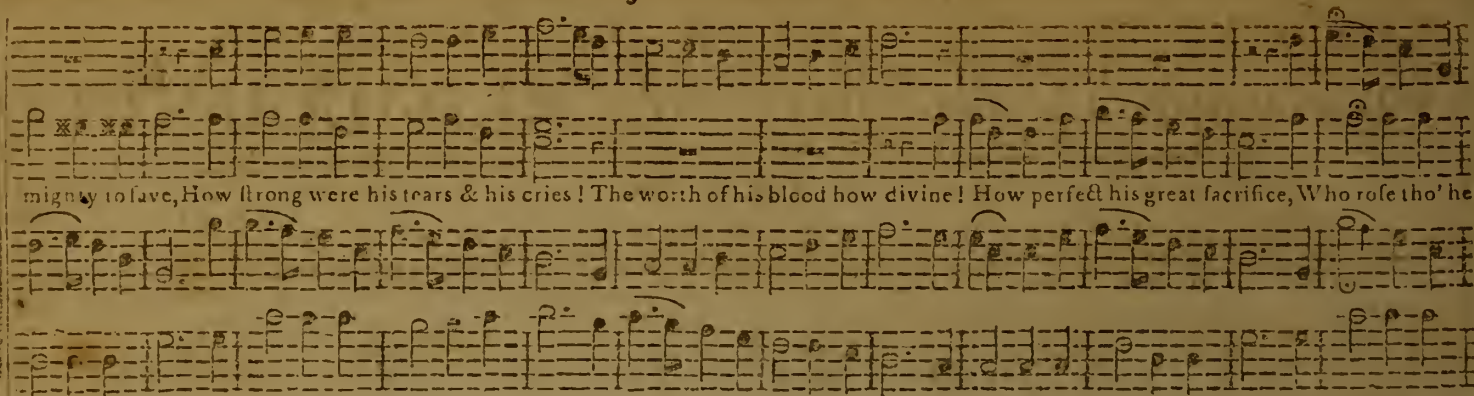
PART III. CONTAINING,

A Number of *PIECES* of *SEVERAL VERSES* each, many of which are compositions *NEVER BEFORE PUBLISHED*, and calculated for the *USE* of *CHURCHES*, and *EXTRAORDINARY OCCASIONS*;—with a number of universally approved *ANTHEMS*.

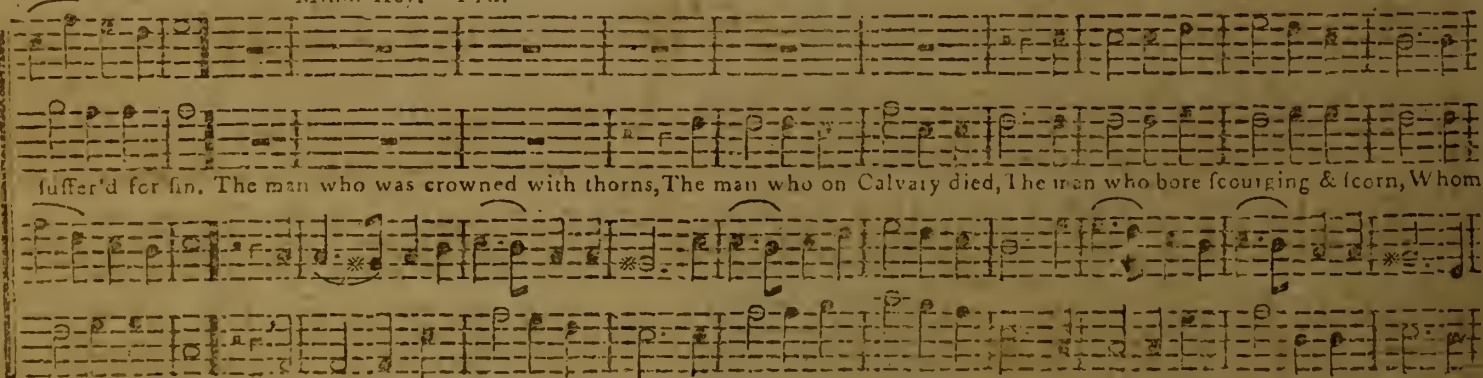
No. 25. P. M.

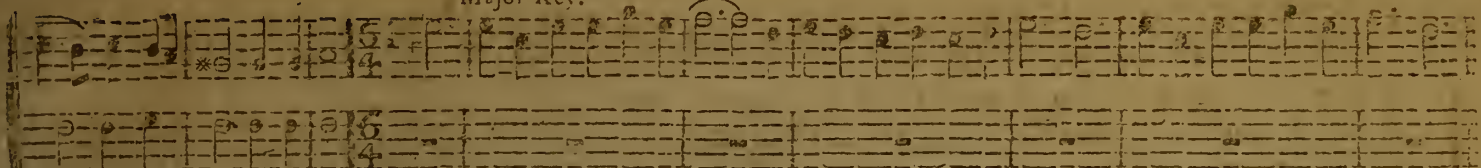


Behold the bright morning appears, And Jesus revives from the grave! His rising removes all our fears; And proves him al-

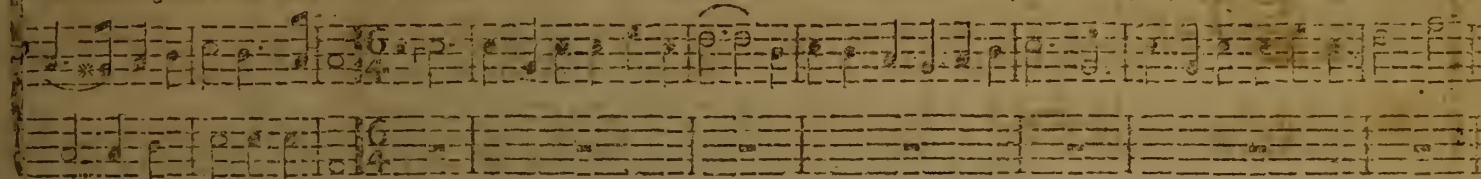


Minor Key. P1A.

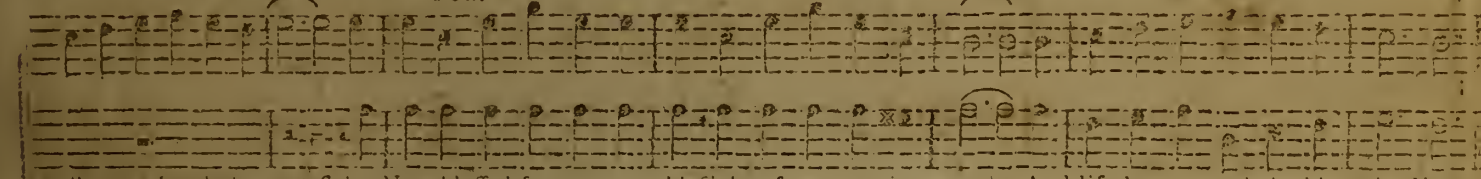




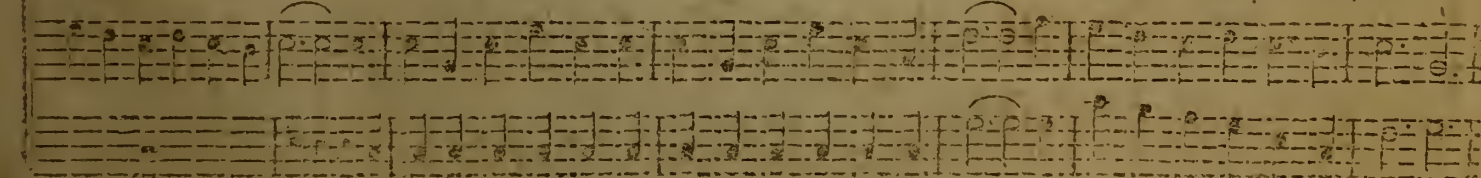
sinners agree'd to deride. Now blessed forever is made, And life has rewarded his pain, Now glory has crowned his head, This

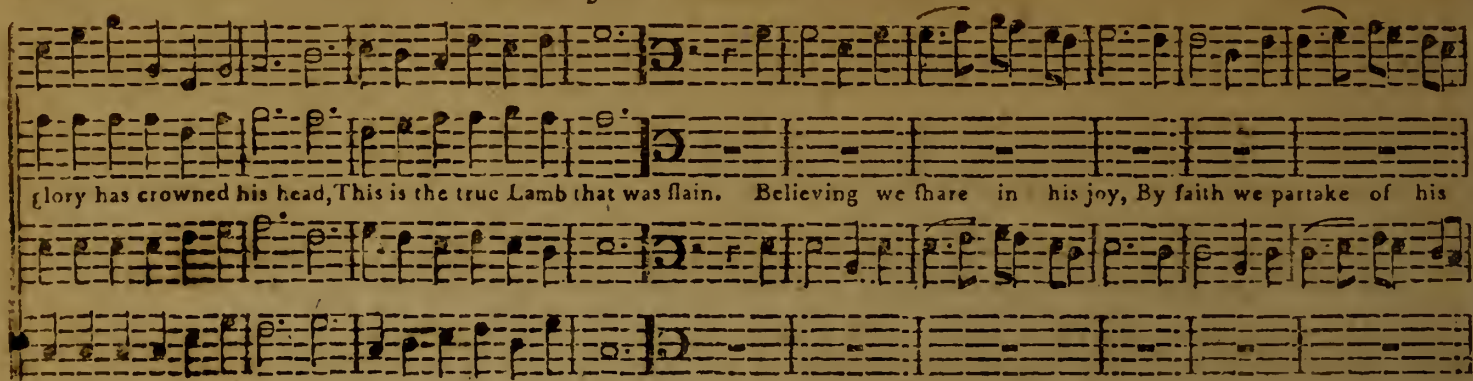


For.



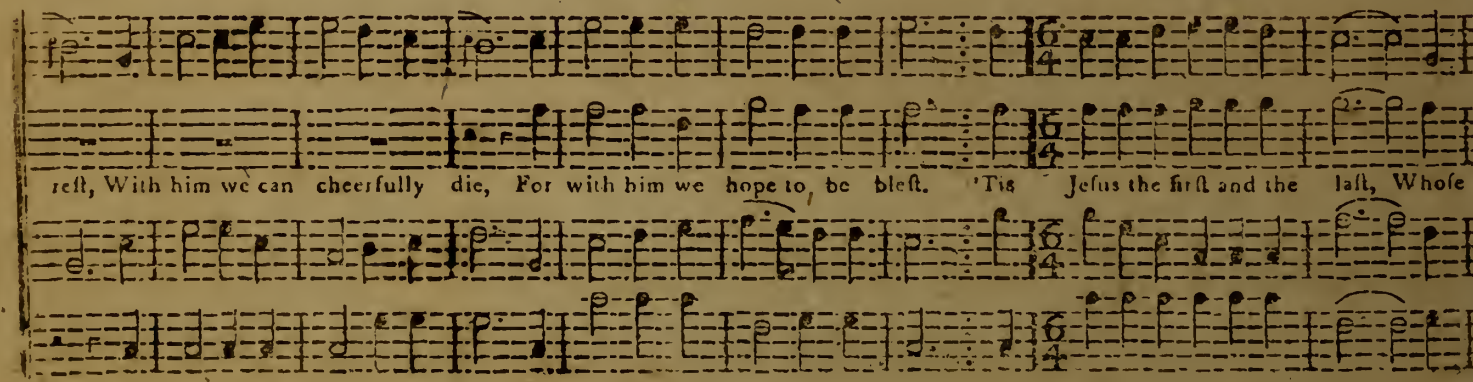
is the true Lamb that was slain, Now blessed forever, now blessed forever is made, And life has rewarded his pain, Now





glory has crowned his head, This is the true Lamb that was slain. Believing we share in his joy, By faith we partake of his

The first system of the musical score consists of four staves. The first staff contains the melody, starting with a treble clef and a key signature of one flat. The second staff contains the lyrics. The third and fourth staves contain the bass line. The system ends with a double bar line.



rest, With him we can cheerfully die, For with him we hope to, be blest. 'Tis Jesus the first and the last, Whose

The second system of the musical score consists of four staves. The first staff contains the melody, continuing from the first system. The second staff contains the lyrics. The third and fourth staves contain the bass line. The system ends with a double bar line.

No. 25. Concluded.

Spirit shall guide us safe home, We'll praise him for all that is past, And trust him for all that's to come.

Cres.

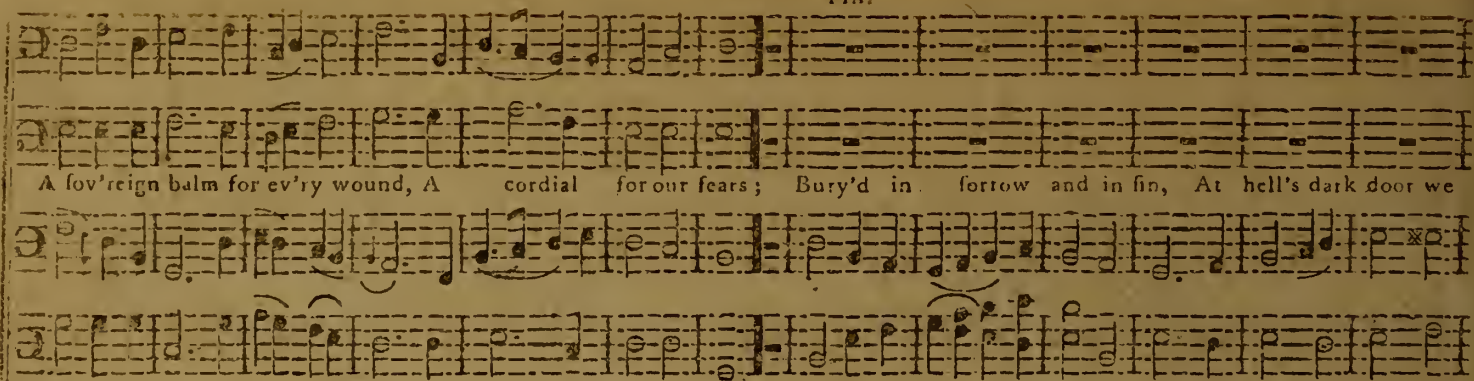
No. 37. C. M.

Salvation! Salvation! Salvation! O the joyful the joyful sound! 'Tis pleasure, 'tis pleasure to our ears;

M

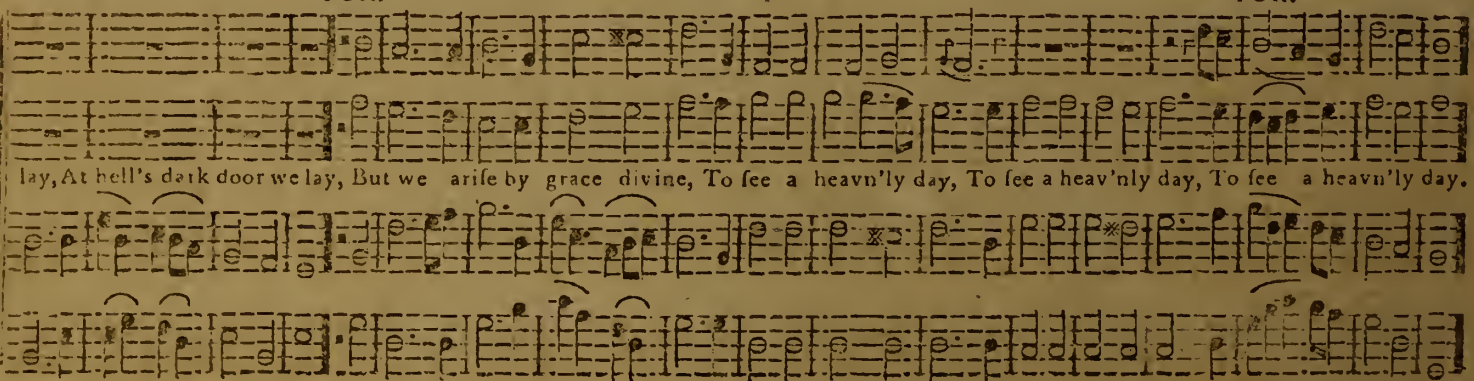
No. 37. Continued.

PIA.



FOR.

FOR.



Brisk.

Salvation let the ech- fly, fly, fly. A - - - y.

Salvation let the ech A y, The echo n fly, ne

Salvation let the e chn A - - - y, the echo fly, The spacious earth around,

Salvation let the ech A - - - y, A, fly,

spacious earth around, While all the armies of the sky, Conspire to raise the sound, Conspire to raise the sound.

Loud.

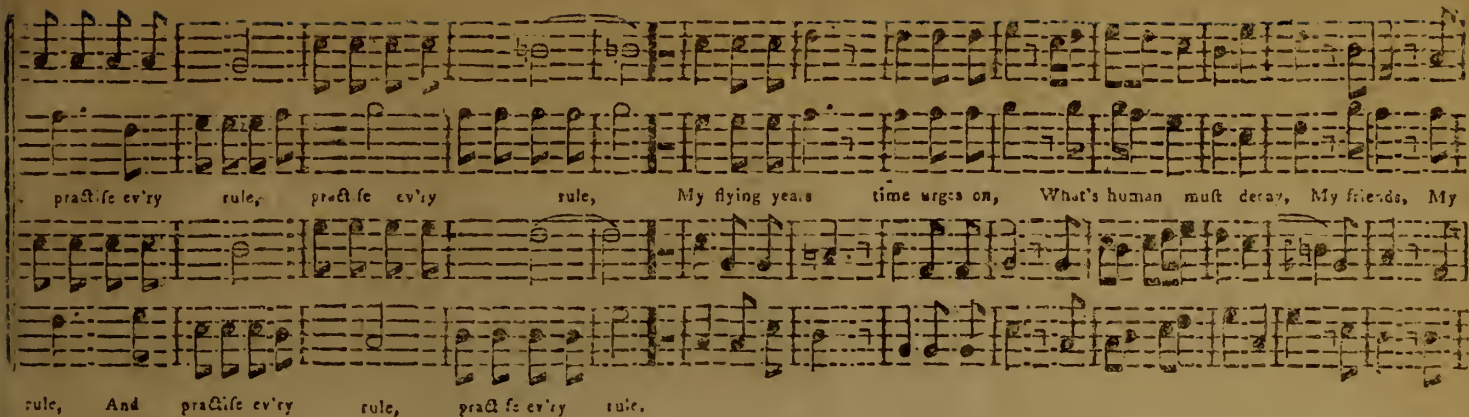
Counter.

Eternal God! Eternal God! enthron'd on high, Whom angel hosts adore; Whom yet to suppliant dust art nigh, Thy presence

Slow and plaintive.

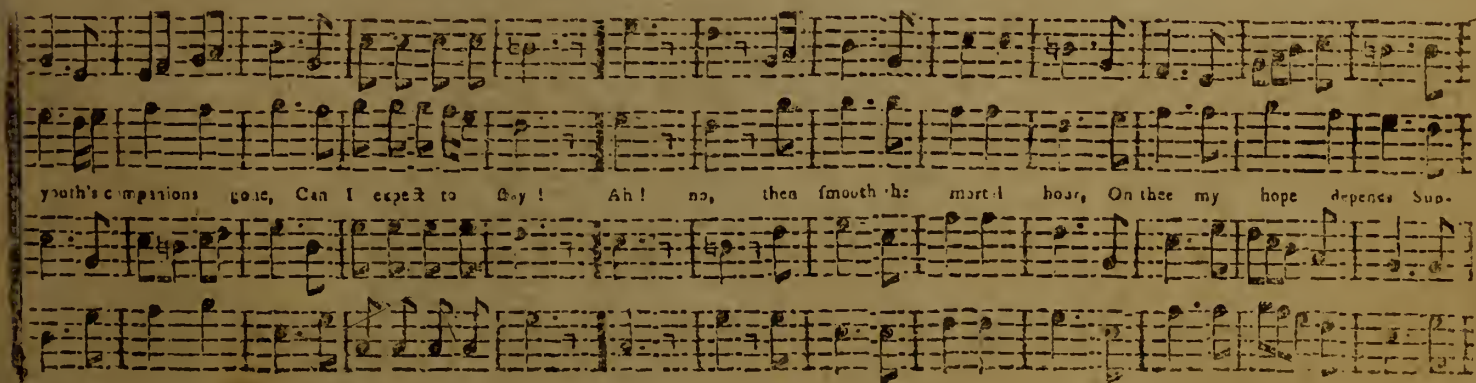
1 implore. O guide me down the steep of age, And keep my passions cool: Teach me to scan the sacred page, And practise every rule, And

page, And practise every



practise ev'ry rule, practise ev'ry rule, My flying years time urges on, What's human must decay, My friends, My

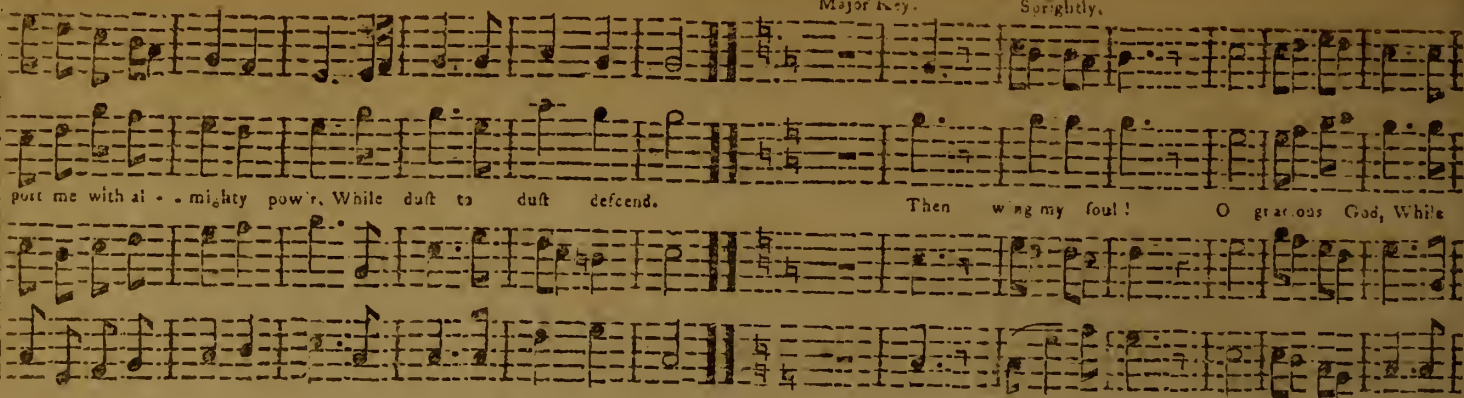
rule, And practise ev'ry rule, practise ev'ry rule,



youth's companions gone, Can I expect to stay! Ah! no, then smooth the mortal hour, On thee my hope depends. Sup-

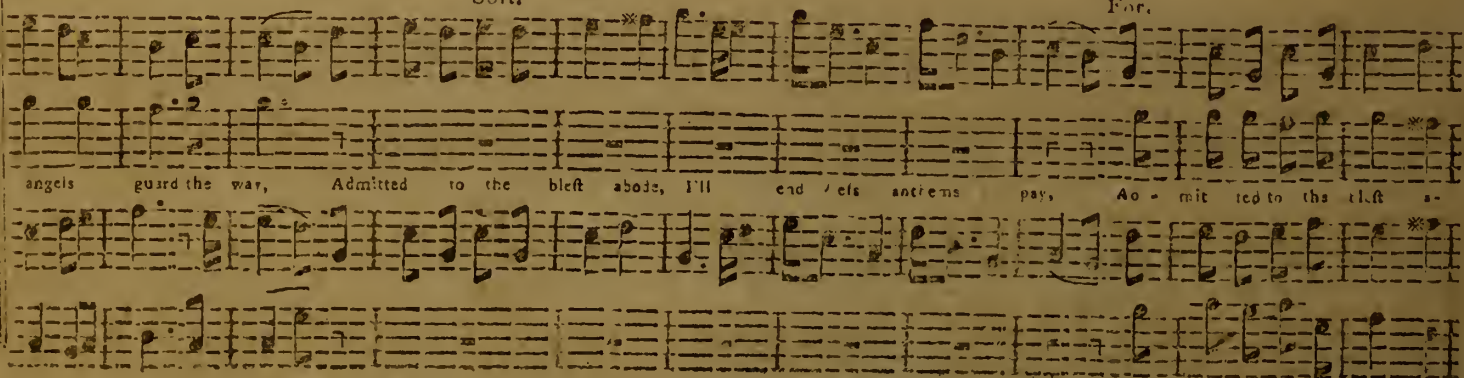
Major Key.

Spirightly.



Soft.

For.



No. 12. Concluded.

95
7

code, till endless anthems pay, Thro' heav'n how'er remote the bound, Thy matchless love pro - ce - eds, And

join the chor' of saints that sound Their dear Red-eme's name, And join the eh'le of saints that sound Their dear Red-eme's name.

N. B. End with the first verse of the Major Key.

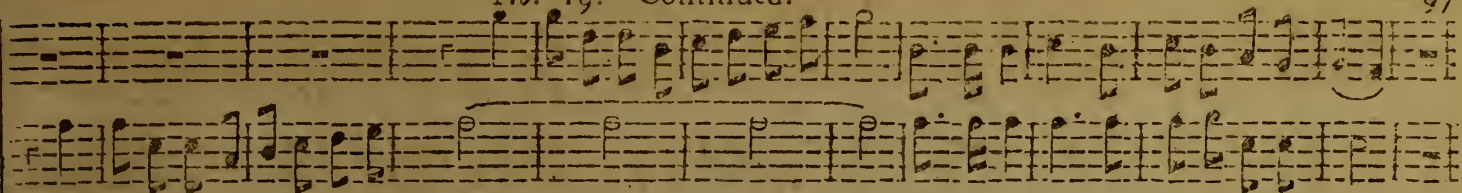
Treble, 1

Two Trebles.

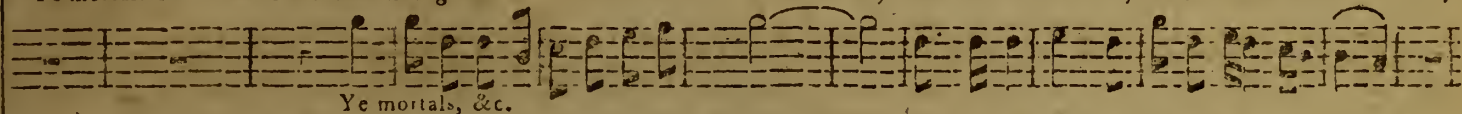
Pia.

tr.

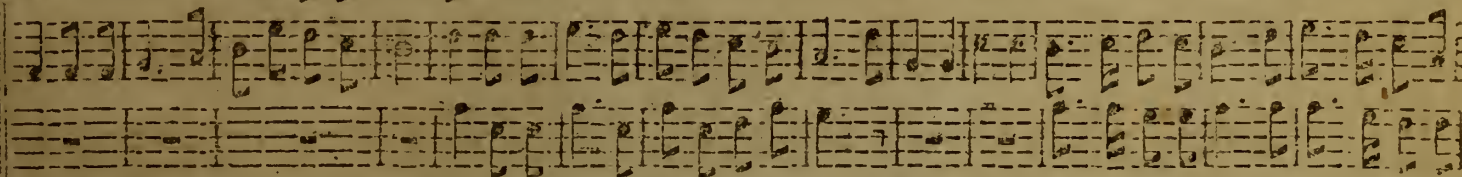
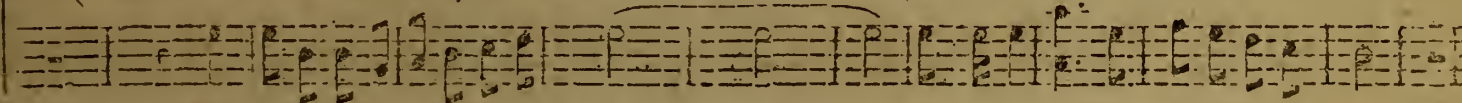
tenor. Hark hark! what distant music melts up - on the ear, So sweet the tones the
 Hark hark!
 Symphonies so clear; Some Seraph sure has touch'd his golden lyre,
 And praise refounds,
 And praise refounds throughout the heavenly choir,
 And praise refounds,
 And praise refounds,



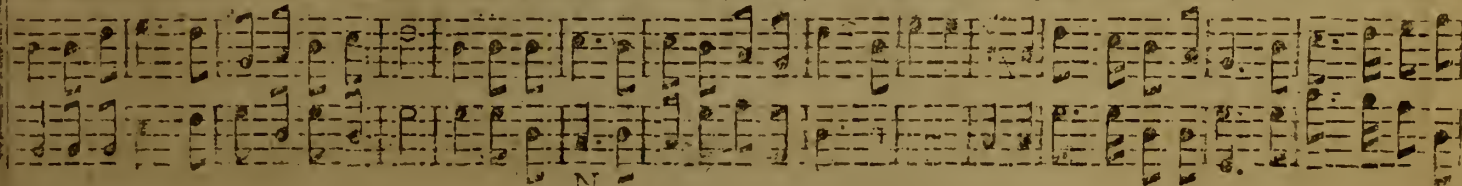
Ye mortals catch the soul commanding sou - - - - - nd, Learn the blest theme, and chaunt the chorus round,



Ye mortals, &c.



O could our strains the rapt'rous notes combine, Then should our grateful Anthems pour along, The soothing swelling harmonies of song, And ev'ry breast would



Minor Key.

glow with love divine, Most gracious G.d thy humble suppliant hear, Accept the trib - u - ta - ry lays we bring; Thy pow'r we

Major Key.

own, Thy majesty revere, Thy goodness celebrate, Thy glories sing, And O! may all in one grand

To Thee Hosannas,

chorus raise, To the ho - - san - nals,

To Thee ho - - san - nals of un - ceasing praise.

No. 28. C. M.

Hark! from the tomb, a mournful sound, My ears attend the cry; 'Ye living men come view the ground, Where you must shortly lie' "Princes, this

cay must be your bed, In spite of all your tow'rs, The tall, the wise, the rev'rend head, Must lie as low as ours, " Great God! is this our

certain doom? And are we still secure? Still walking downward to the tomb, And yet pre-pare no more, Grant us the power of

quick'ning grace, To fit our souls to As Then when we drop this ev'ning flesh, We'll rise we'll rise we'll rise above the sky,

An Anthem for Easter.

Hal - le - lujah, The Lord is ris'n indeed, Hal - le - The Lord is ris'n in - deed,

lu - j - h,

Now is Christ risen from the

Now is Christ risen from the dead, and be - come the first fruits of them that slept.

dead, and become the first fruits of them that slept.

:S: Hal - le - lu - j - h,

Hal - le - lu - j - h,

Forte.

And did he rise, and did he rise, And did he rise, Hear O ye nations,

And did he rise, And did he rise, And did he rise, He rose, he rose,

Hear it O ye ears, He burst the bars of death, He burst the bars of death, He rose, he rose, He burst the bars of death,

death and triumph'd o'er the grave, Shout ill: earth and heav'n this sum of good to man,

Whole nature then took

Whole nature then took

g &c.

Who's nature then took

win

g

to k

wing

and

mounted

with

him

from

the

Whole nature then took

win

g

who's

nature

then

took

wing

&c.

win

g

whole nature

then

took

win

g &c.

:S:

:S:

tomb, and mounted with him from the tomb. Then, then, then I rose, then I rose, then I

:S:

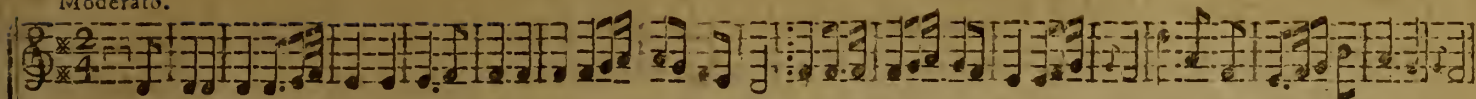
:S:

rose, then I rose, then first hu - man - i - ty tri - umph-ant pass the Chrystal ports of sight, and :S:

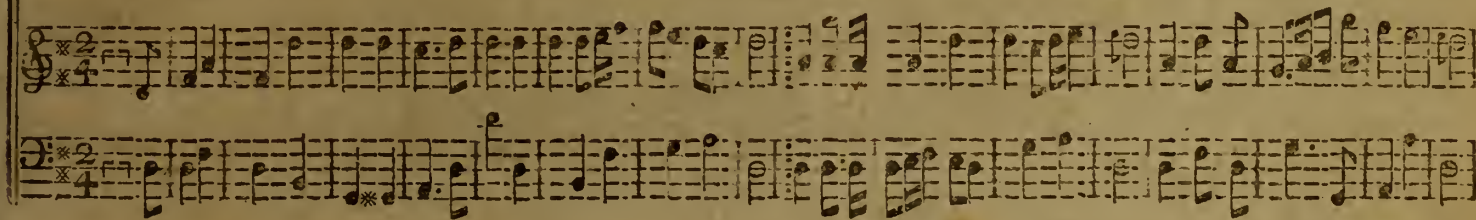
:S:

1: S: 2
 1: S: 2
 seiz'd e - - ter - nal youth. Man all immortal hail, hail, heav'n all lavish of strange
 1: S: 2
 1: S: 2
 : S: : S:
 : S: : S:
 gifts to man, : S: Thine all the glory, man's the boundless bliss : S:
 Thine all the glory, man's the boundless bliss, : S: : S:
 : S: : S:

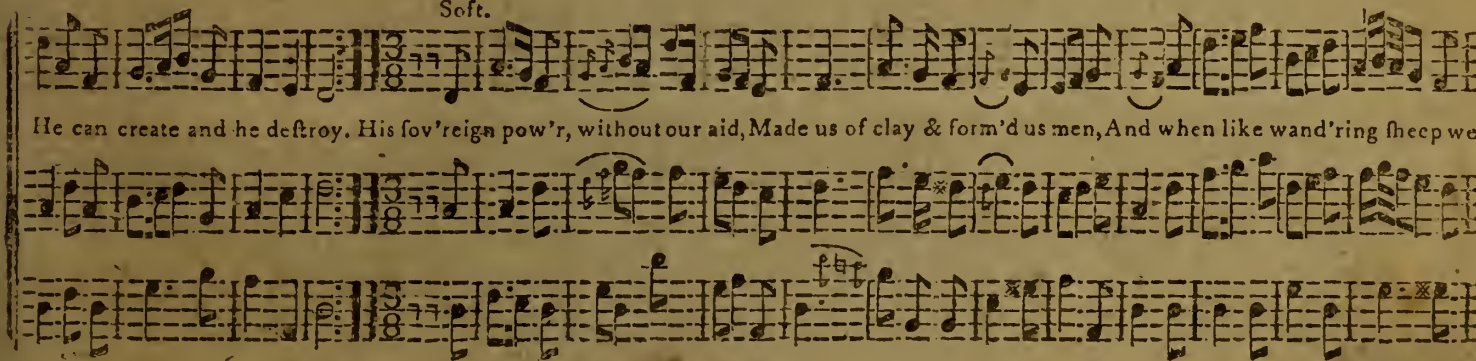
Moderato.



Before Jehovah's awful throne, Ye nations bow with sacred joy, Know that the Lord is God alone, He can create, and he destroy.



Soft.



He can create and he destroy. His sov'reign pow'r, without our aid, Made us of clay & form'd us men, And when like wand'ring sheep we

Denmark. Continued.

Pia.

Pray'd, He brought us to his fold again, He brought us to his fold again. — We are his people, we his care, Our souls and all our

For.

Loud.

Soft.

mortal frame, What lasting honors shall we rear, Almighty Maker, to thy name, We'll croud thy gates with thank - - ful songs, High as the Heav's our

Loud.

:S: Soft.

Loud.

Soft.

Loud.

voic - es raise, And earth, and earth with her ten th u - sand, thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall

1 2 :S:

For.

fill shall fill thy courts with sounding praise. Wide, Wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love, Firm as a rock thy

Lucid.

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

An Anthem

An Anthem.

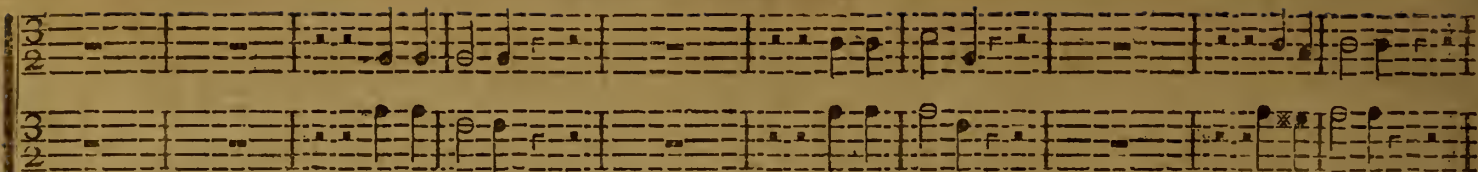
O come sing un - to the Lord, un - to the Lord, O - come

O come sing un - to the Lord, O come sing unto the Lord,

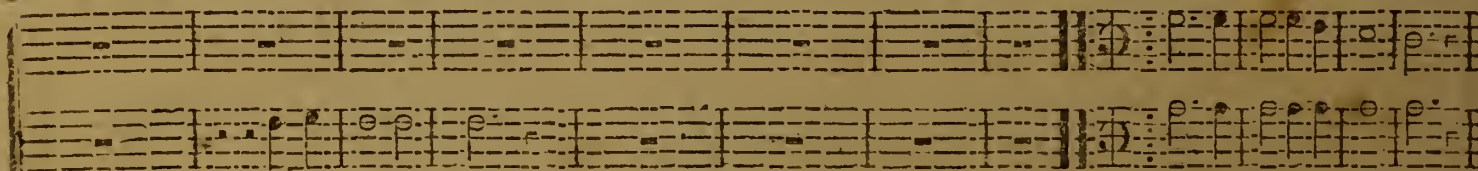
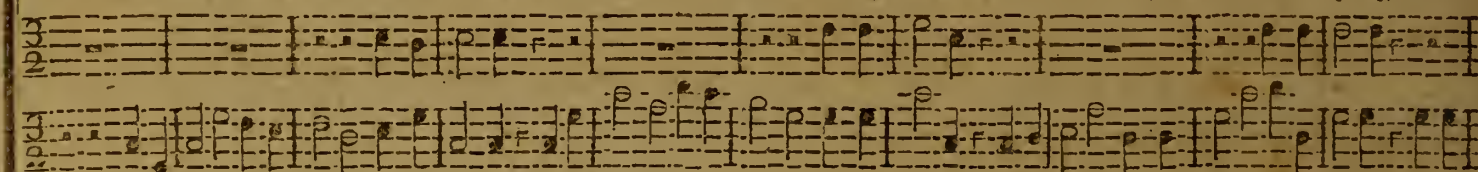
O come sing un - to the Lord, O come sing unto the Lord, O come sing un - to the

O come sing un - to the Lord, O come sing un -

sing un - to the Lord unto the Lord.
 O come sing un - to the Lord, Let us heartily rejoice, in the rock of our sal - va - tion, the rock of our sal - va - tion, the
 Lord, O come sing unto the Lord.
 to the Lord come sing unto the Lord,
 rock of our sal - va - tion, Let us heartily re - - jice in the rock of our sal - va - tion, in the rock of our sal - va - tion.

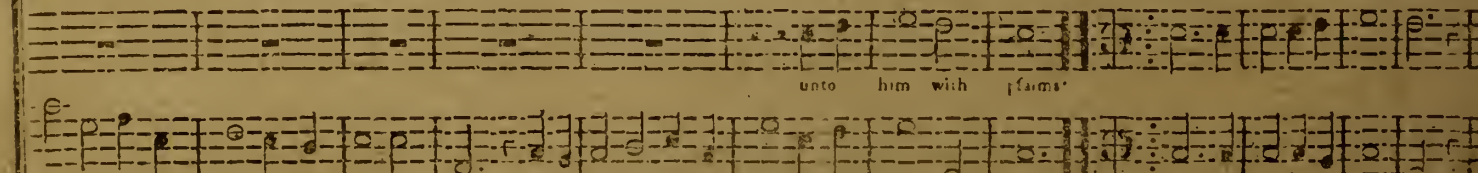


We will come into his presence with thanksgiving, we will come into his presence with thanksgiving, we will come into his presence with thanksgiving, we will



unto him with psalms,

For the Lord is a great God,



unto him with psalms.

make a joyful noise unto him with psalms, we will make a joyful noise

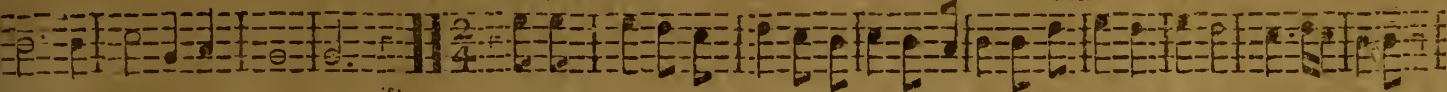
Anthem. Continued.

113

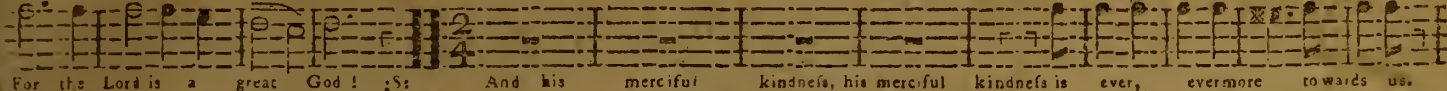
:S:

PIA.

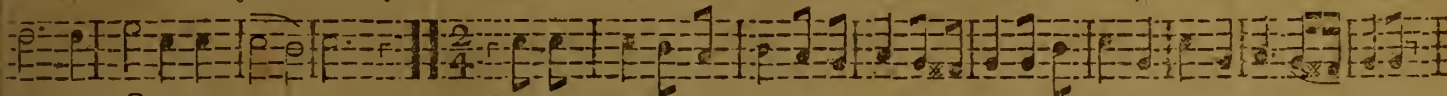
FOR.



:S:



For the Lord is a great God ! :S: And his merciful kindness, his merciful kindness is ever, evermore towards us.



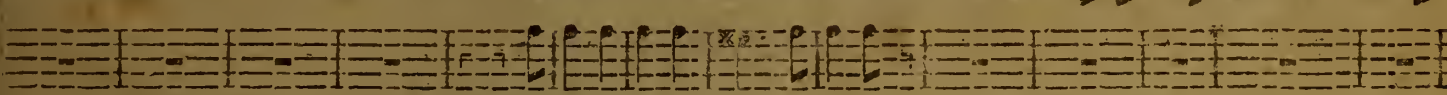
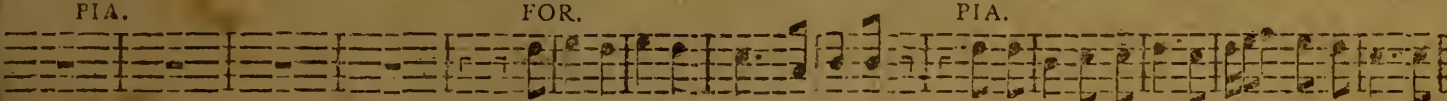
:S:



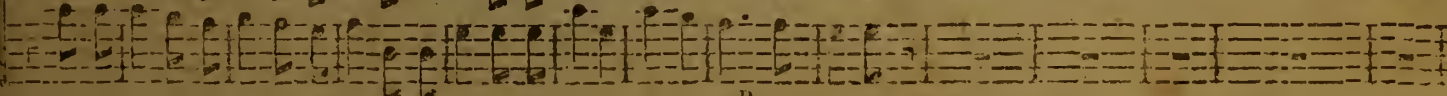
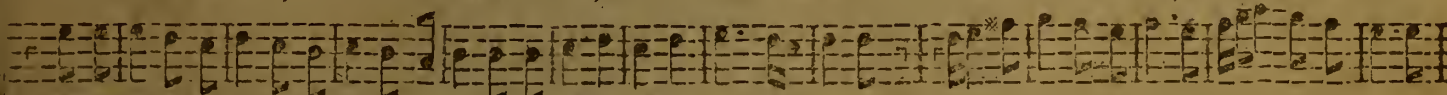
PIA.

FOR.

PIA.



and his merciful kindness, his merciful kindness is ever, ever - more towards us. And the truth of the Lord, the truth of the Lord, the



P

Anthem. Continued.

FOR.

PIA.

FOR.

truth of the Lord en - dureth for - ever the truth of the Lord, the truth of the Lord, en - dureth for - ev - er.

Minor.

Tho' his wrath, tho' his wrath may endure for a moment, tho his wrath, tho' his wrath may endure for a moment,

Major.

Yet in his favor, in his favor is life, yet in his favor, in his favor is life, yet in his favor, in his favor, in his favor,

is life. Glory be to the Father and to the Son and to the Ho - ly Ho - ly Gh st, Glory be to the Father and to the

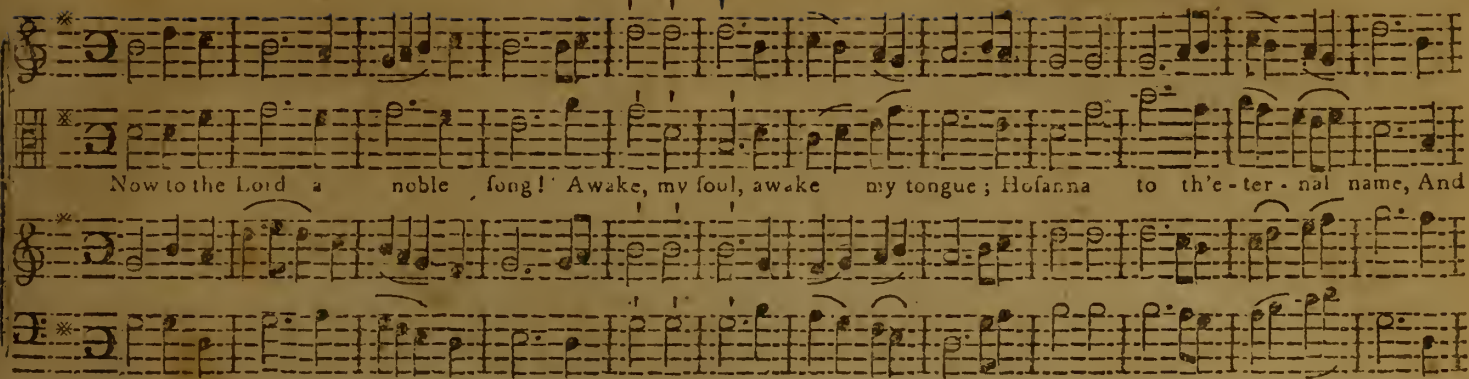
FOR.

Son and to the Holy Holy Ghost, As it was in the beginning, as it was in the beginning, is now and ever shall

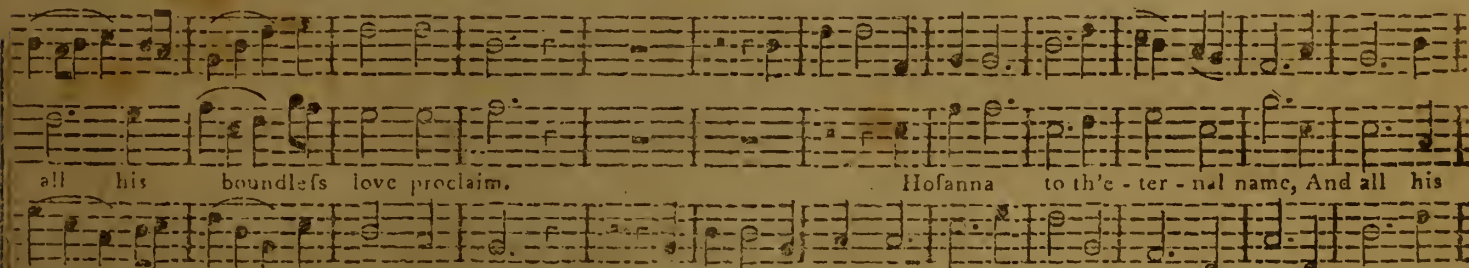
PIA.

FOR.

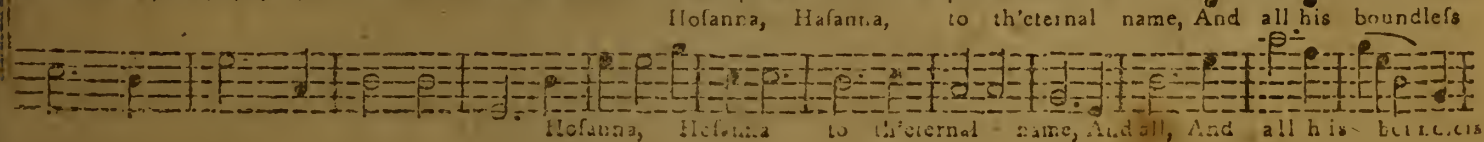
be and ever shall be, World without end amen, world without end amen, amen, amen, amen.



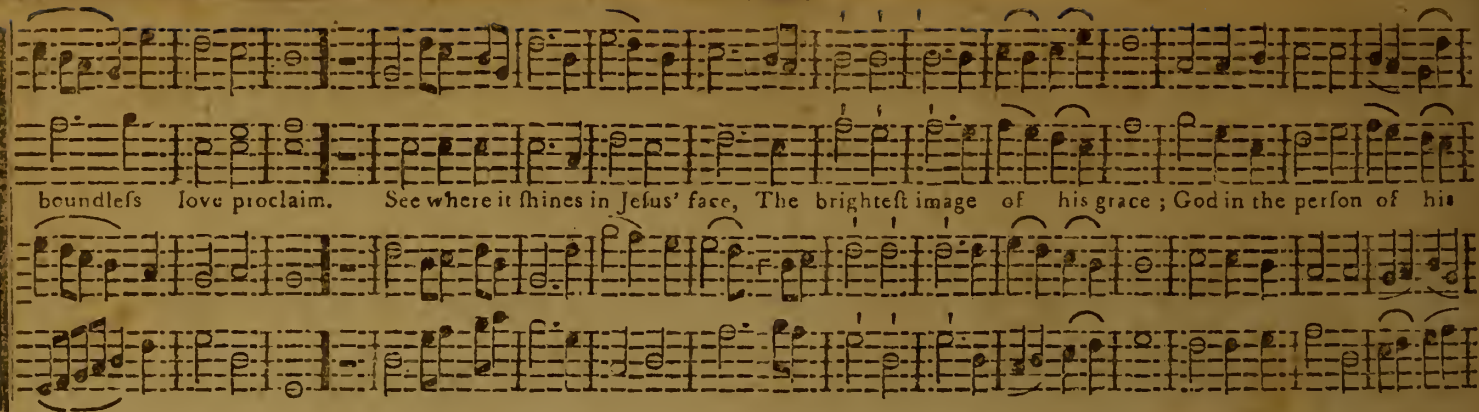
Now to the Lord a noble song! Awake, my soul, awake my tongue; Hosanna to th'e - ter - nal name, And



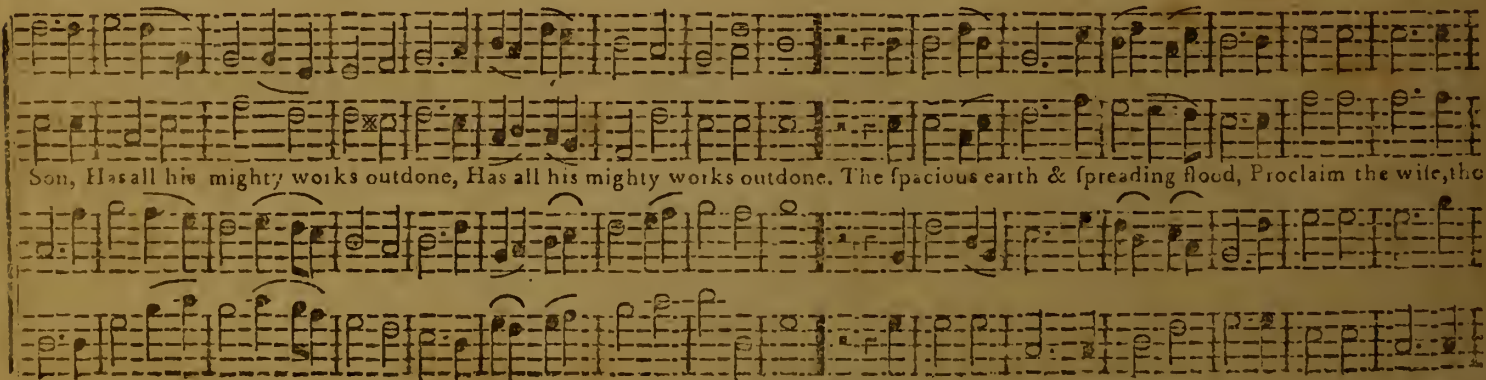
all his boundless love proclaim. Hosanna to th'e - ter - nal name, And all his



Hosanna, Hosanna, to th'eternal name, And all his boundless
Hosanna, Hosanna to th'eternal name, And all, And all his boundless



boundless love proclaim. See where it shines in Jesus' face, The brightest image of his grace; God in the person of his



Son, Has all his mighty works outdone, Has all his mighty works outdone. The spacious earth & spreading flood, Proclaim the wile, the

Slow and Majestic.

pow'rful God, And thy rich glories from afar, Sparkle in ev'ry roll - ing star. But in his looks - a glory stands, The

Soft.

Loud.

noblest labour of thine hands; The pleasing lustre of his eyes. Outshines the wonders of the skies. Grace! 'tis a sweet, a charming

No. 6. Concluded.

Soft.

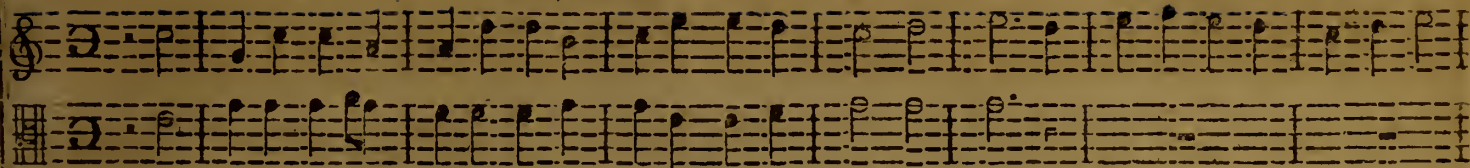
Affectionate.

theme, My thoughts rejoice at Jesus name! O may I live to reach the

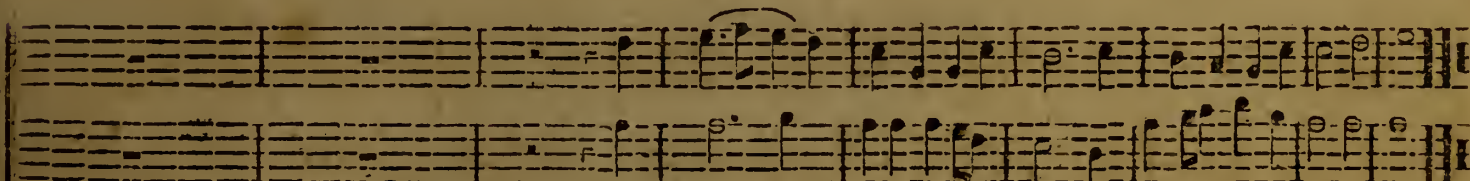
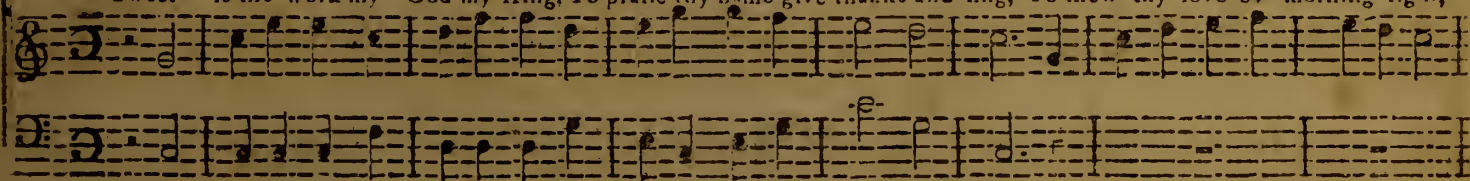
Ye angels dwell upon the sound, Ye heav'ns reflect it to the ground.

With life and Spirit.

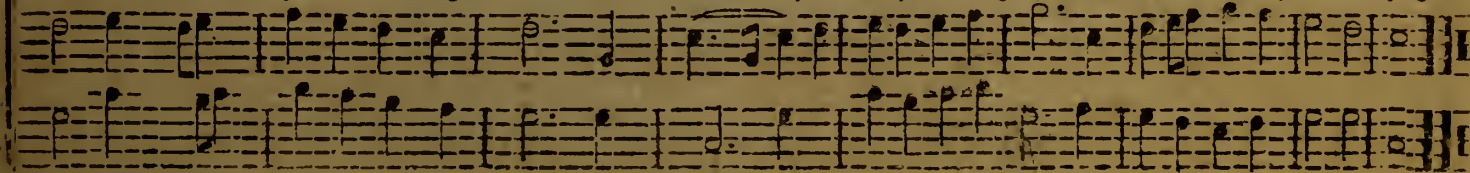
place, Where he unveils his lovely face! Where all his beauties you behold, And sing his name, And sing his name to harps of gold.

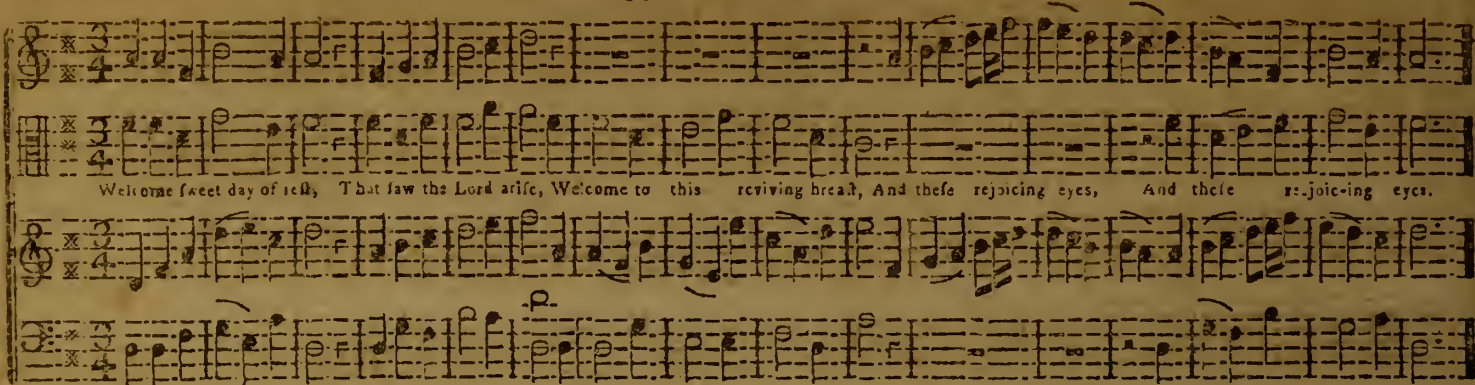


Sweet is the work my God my King, To praise thy name give thanks and sing, To shew thy love by morning light,

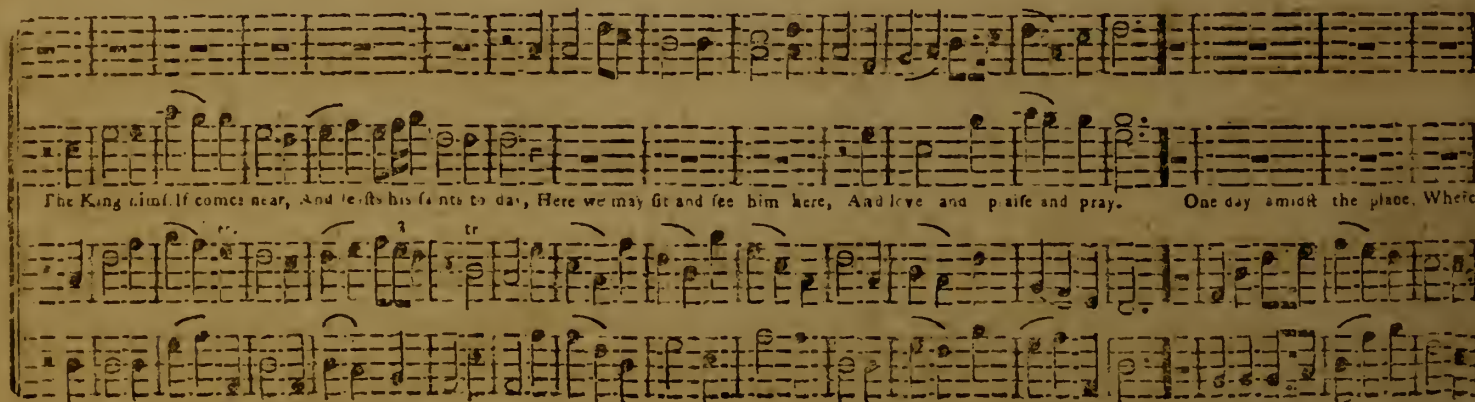


And talk of all thy truths at night. To shew thy love by morning light, And talk of all thy truths at night.





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



The King himself comes near, And tests his saints to day, Here we may sit and see him here, And love and praise and pray. One day amidst the place, Where

No. 35. Concluded.

123

my dear God hath been, Is sweeter than ten thousand days, Of pleasure and of sin.

My willing soul would say, In such a frame as this, And sit and sing her-

self a - - way, and sit and sing her self a - - way. To everlasting bliss, To ev - er - last - ing bliss.

Anthem No. 1. For Dedication. or Ordination.

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is in a 4/4 time signature. The lyrics are written below the staves, with some words appearing on multiple staves. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are as follows:

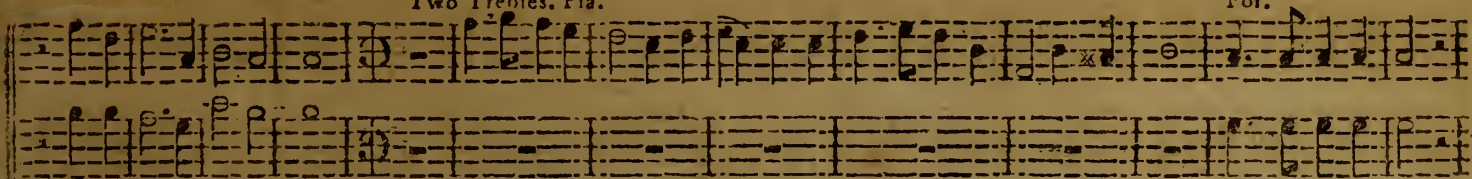
I was glad,
 I was glad,
 I was glad,
 when they said unto me, we will go we will go into the house of the Lord. Praise waiteth for
 I was glad,
 Praise waiteth for Thee O God in Zion, unto Thee shall the vow be performed, O thou that hearest Pray'r
 Praise waiteth for Thee O God in Zion, unto Thee shall the vow be performed, O thou that hearest Pray'r

Pia. Two Beats to a Bar.

Anthem N^o. 1. Continued.
Two Trebles, *Pia.*

125

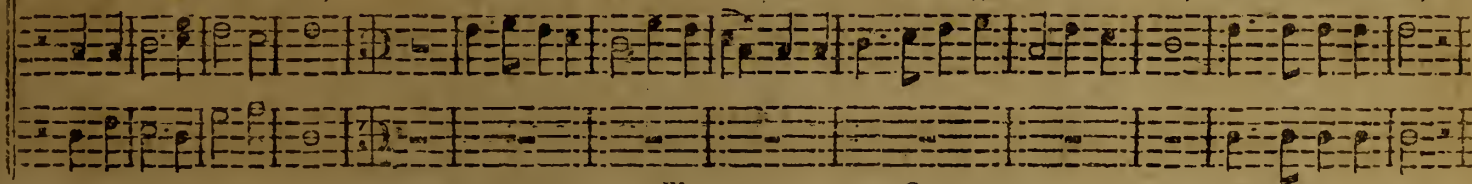
For.



unto Thee shall all flesh come,

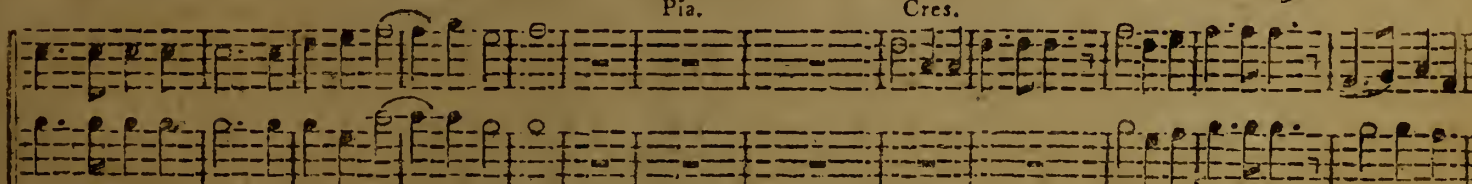
Blessed be the man whom thou choicest and caulest to approach unto

Thee, Blessed be the man,



Pia.

Cres.



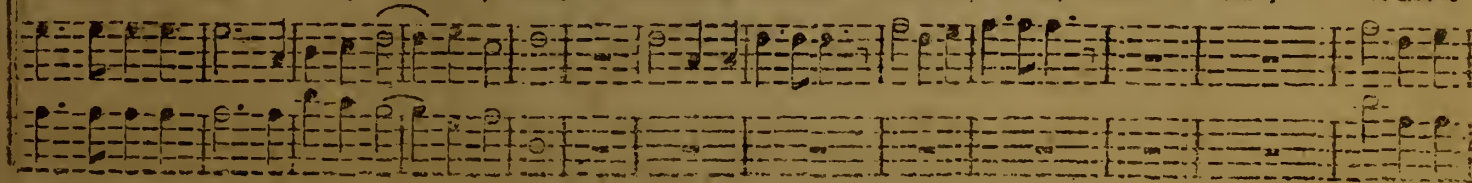
Blessed be the man that he may dwell in thy courts,

We shall be satisfi'd

We shall be satisfi'd,

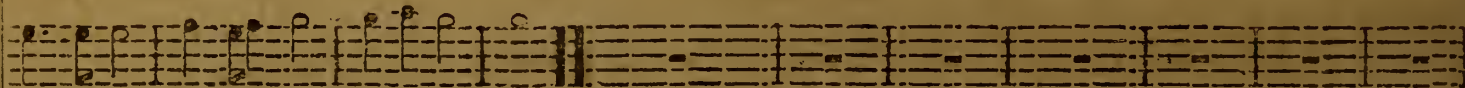
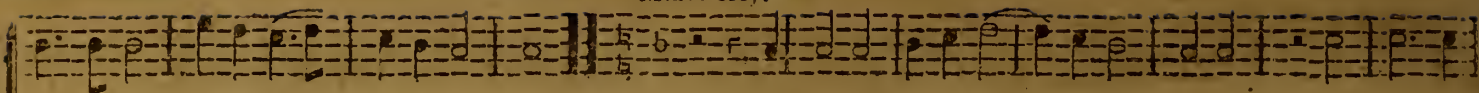
We shall be satisfi'd,

We shall be



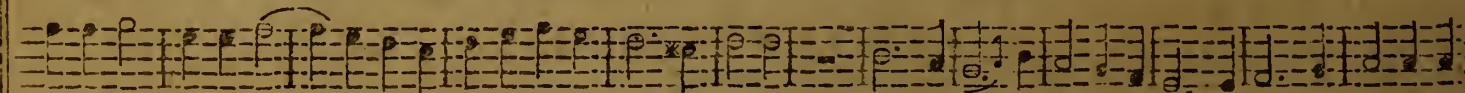
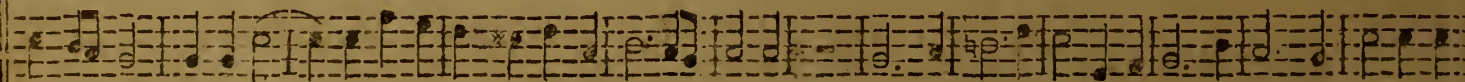
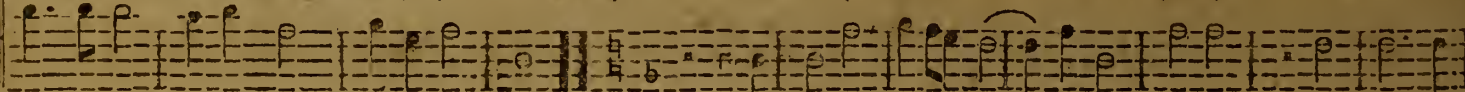
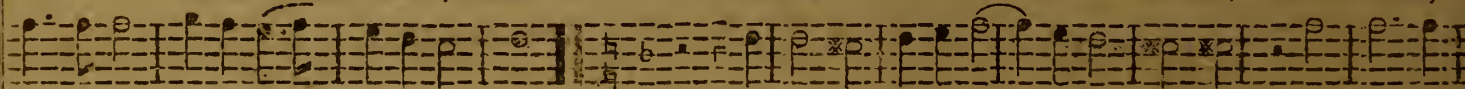
Antiphon No. 1. Continued.

Minor Key.



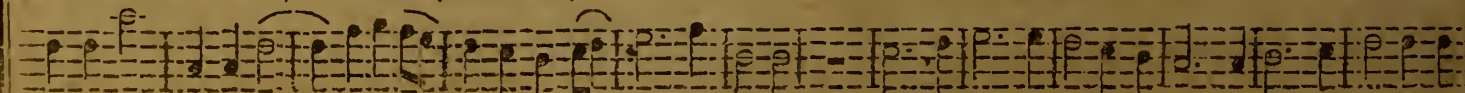
sat - is - fid With the goodness of thy house.

The Lord said he would dwell in thick darkness, Yet surely



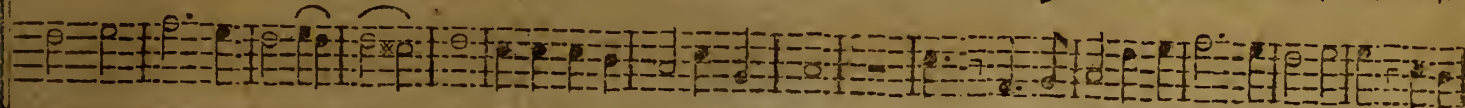
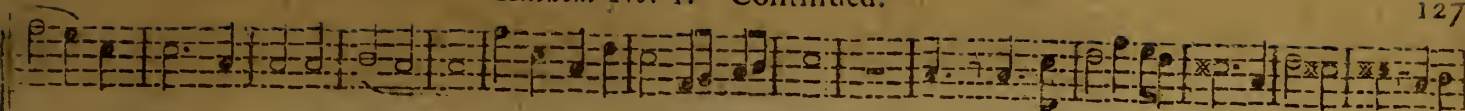
we have built Thee a house, a settled place to worship Thee for - ever.

But will God indeed dwell on earth, behold the Heav'n and the

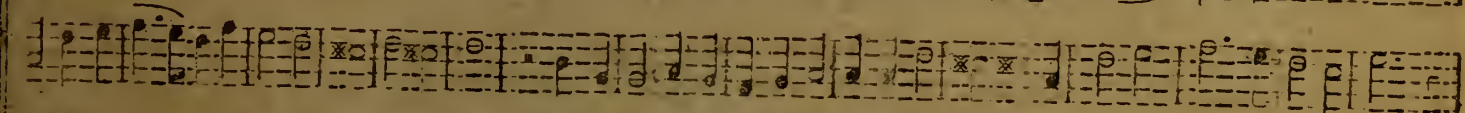
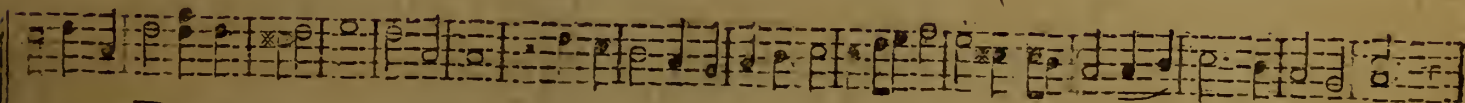
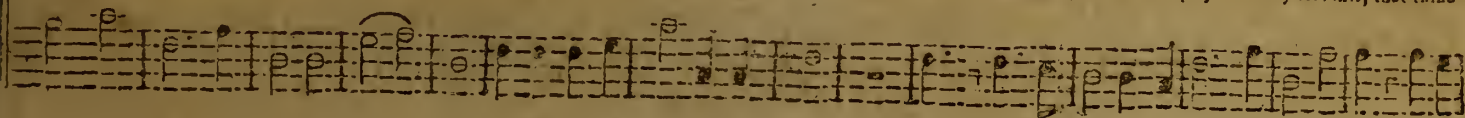


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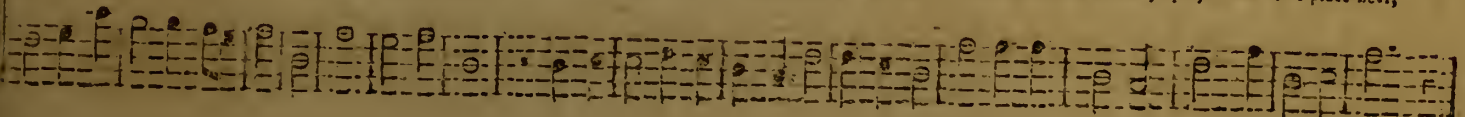
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heav'n of heav'n's cannot con - tain Thee, How much less this house we have built, Yet have respect to the pray'r of thy servants, that thine

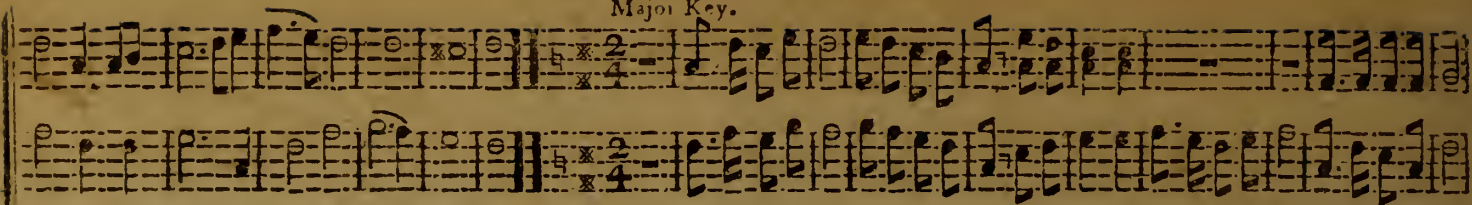


yes may be o pen towards this house night and day, . . . Hearken thou to the supplications of thy servants and when they pray in this place hear,



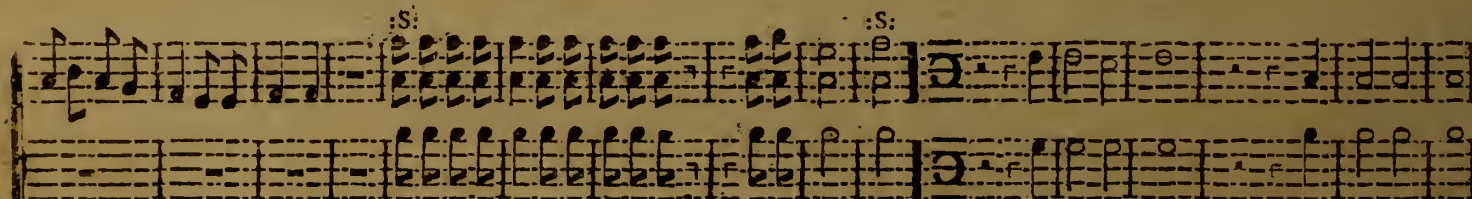
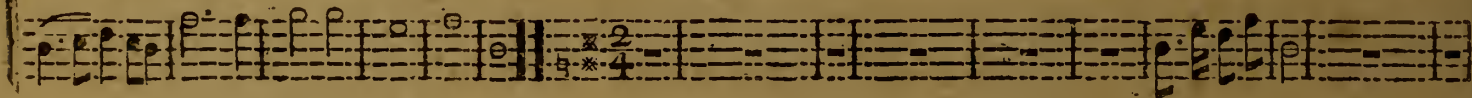
Anthem No. 1. Continued.

Major Key.



hear thou in heav'n and when thou hear'st forgive.

Blessed be the Lord that hath given rest to his people, Blessed be the Lord, Blessed be the Lord

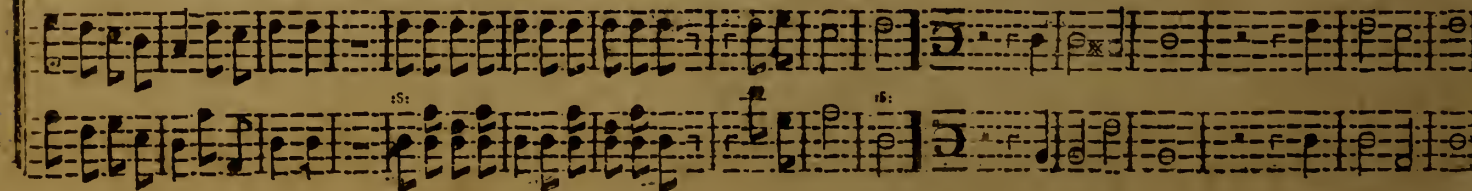


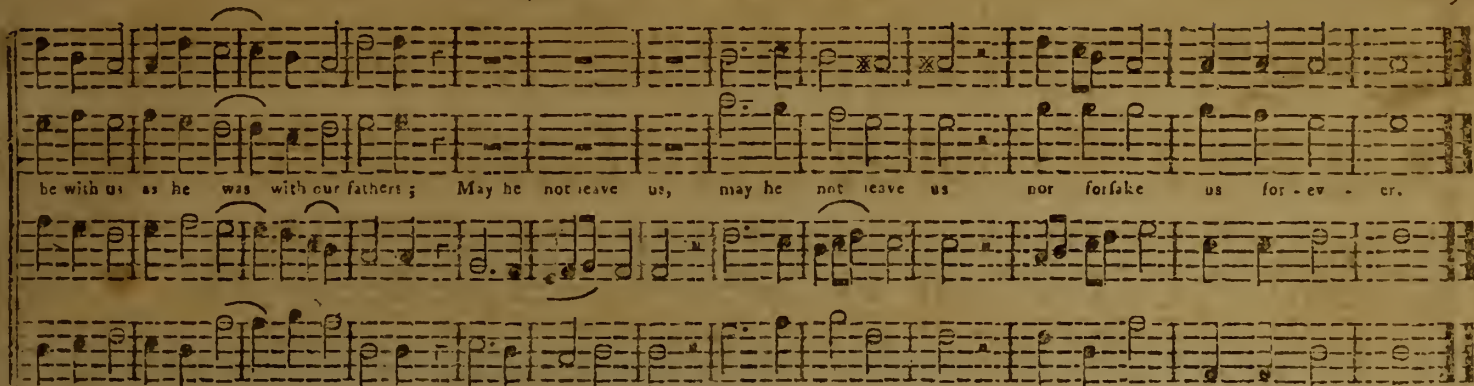
that hath given rest to his people,

Blessed be the Lord that hath given rest to his people.

The Lord our God,

the Lord our God

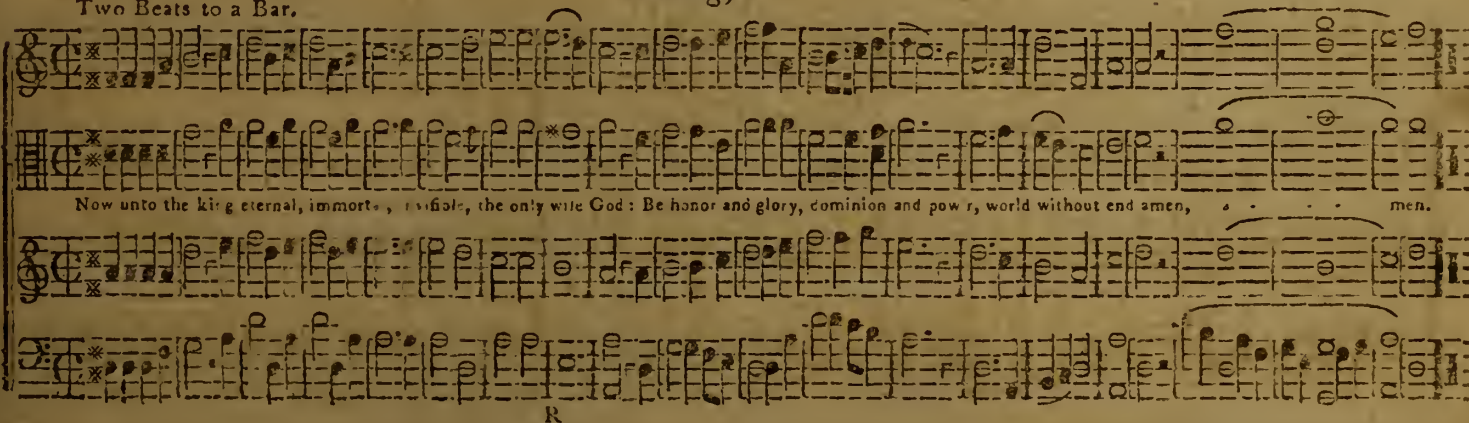




be with us as he was with our fathers; May he not leave us, may he not leave us nor forsake us for - ev - er.

Doxology.

Two Beats to a Bar.



Now unto the king eternal, immortal, invisible, the only wise God: Be honor and glory, dominion and power, world without end amen.

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