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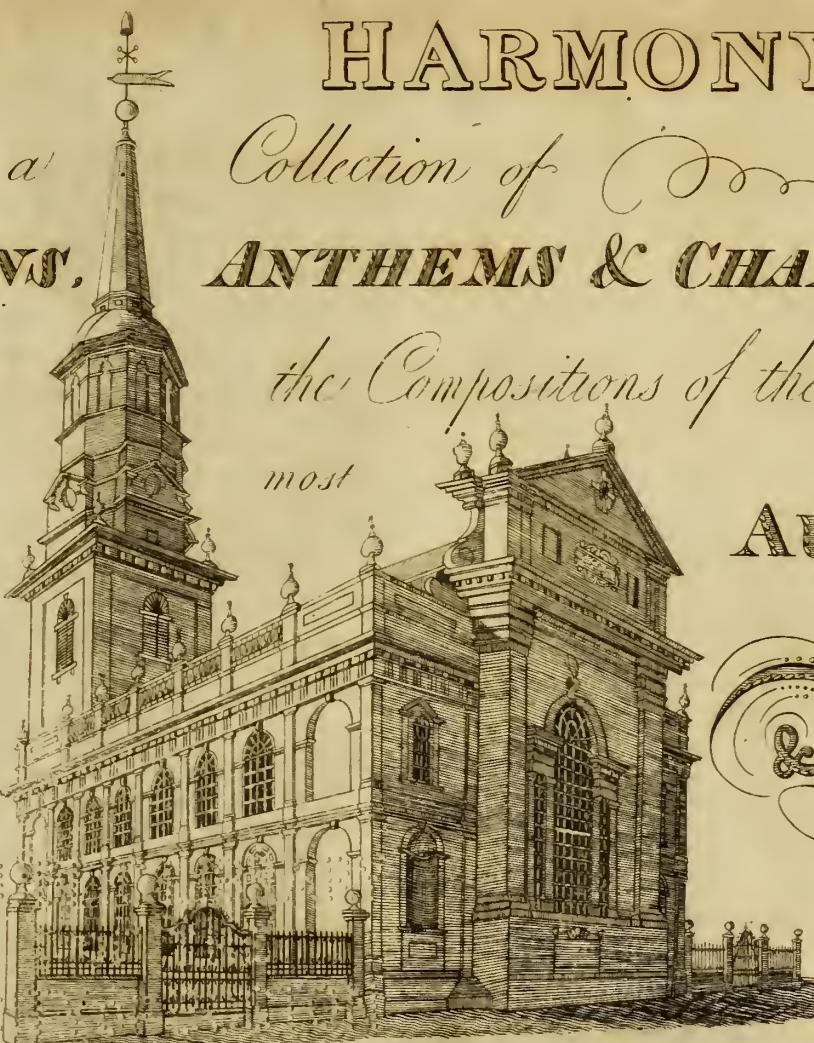


VOCAL
Being a
PSALMS, HYMNS,

Compiled from

APPROVED

Ancient



HARMONY;
Collection of
ANTHEMS & CHANTS,

the Compositions of the
most

AUTHORS

& Modern

By G.E. BLAKE.

Pr. Dols.

Philadelphia. Published & Sold by G.E. Blake No. 1 South 3^d Street.

Jewell
Feb. 20, 1931
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RULES for SINGING,

In music there are but seven sounds; belonging to any key-note. And they are distinguished by the seven first letters of the alphabet, viz., A, B, C, D, E, F, G.

A stave is five lines with their spaces, whereon music is written, to express the gradations of sound.

EXAMPLES.

Bass.

Fifth line		A	9
Fourth	space	G	8
Fourth line		F	7
Third	space	E	6
Third line		D	5
Second	space	C	4
Second line		B	3
First	space	A	2
First line		G	1

Tenor.

Fifth line	Space above	G	15
Fourth	space	F	14
Fourth line		E	13
Third	space	D	12
Third line		C	11
Second	space	B	10
Second line		A	9
First	space	G	8
First line		F	7

Counter.

Fifth line	Space above	G	15
Fourth	space	F	14
Fourth line		E	13
Third	space	D	12
Third line		C	11
Second	space	B	10
Second line		A	9
First	space	G	8
First line		F	7

Treble.

Space above	G	22	
Fifth line		F	21
Fourth	space	E	20
Fourth line		D	19
Third	space	C	18
Third line		B	17
Second	space	A	16
Second line		G	15
First	space	F	14
First line		E	13

In the above examples the figures on the right hand of each, discover the corresponding sounds of the general scale and likewise the pitch of the several parts together. The Treble is considered in a woman's voice, which an eighth above a man's

A flat \flat set before a note sinks it half a tone. — A sharp \sharp raises it half a tone. — A natural \natural restores a note to its primitive sound.

Order of the singing syllables, ascending, is fa, so, la, ba, do, ^{na}mi, fa. — Descending, fa, mi, na, do, ba, la, so, fa.

If no flat or sharp, is at the beginning of a tune, C is Fa.

If F be sharp - - - - G is Fa.

If F and C be sharp - - - D is Fa.

If F C and G be sharp - - A is Fa.

If F C G and D be sharp - E is Fa.

If B be flat - - - - F is Fa.

If B and E be flat - - - B is Fa.

If B E and A be flat - - - E is Fa.

If B E A and D be flat - - A is Fa.

The last note of the bass must always be Fa, or Na, if Fa, the tune is in the major, if Na it is in the minor mode.

A Brace, { or ||, shows how many parts are sung together. A Ledger — Line is added when a note ascends or descends a line beyond the stave. A Slur ⌂ shows how many notes are sung to one syllable. A Single | Bar divides the tune agreeably to the measure. A Double || Bar shows the end of a strain. A Dot. at the right hand of of a note, makes it one half longer. A Staccato ♫ shows that the note thus marked must be sung in a very distinct manner. A Repeat & or ||: shows that the tune is to be sung twice from the note over, or before, which it is placed, to the next double bar or close. A figure three  over or under any three notes of the same kind, shows that they must be performed in the time of two without a figure. A Direct w is set at the end of a stave, to shew the place of the succeeding note. The figures one two ,  at the end of a strain, show that the note under one, is to be sung before the repeat, and that under two, after, omitting the note under one, but if tied with a slur, both must be sung in the repetition. A Close || shows the end of a tune.

MOODS OF COMMON TIME.

FIRST MOOD, is expressed by a plain C at the beginning of the stave, has a semibreve, or its quantity, in a measure; sung in the time of four seconds, or while we may leisurely count one, two, three, four; four beats in a bar; two down, and two up.

SECOND MOOD, is expressed by a C with a stroke thro' it, has the same measure, sung in the time of thee seconds, four beats in a bar, two down and two up.

THIRD MOOD, is expressed by a O or D inverted, has the same measure, sung in the time of two seconds, two beats in a bar, one down and one up.

FOURTH MOOD, is expressed by the figures $\frac{2}{4}$ two four, has a minim for its measure, sung in the time of one second, two beats in a bar, one down and one up.

MOODS OF TRIPLE TIME.

FIRST MOOD, is expressed by the figures $\frac{3}{2}$ three and two, has three minims in a measure, sung in the time of three seconds, three beats in a bar, two down and one up.

SECOND MOOD, is expressed by the figures $\frac{3}{4}$ three and four, has three crotchets in a measure, sung in half the time of the first mood, three beats in a bar, two down and one up.

THIRD MOOD, is expressed by the figures $\frac{3}{8}$ three and eight, has three quavers in a measure, sung in half the time of the second mood, three beats in a bar, two down and one up.

MOODS OF COMPOUND TIME.

FIRST MOOD, is expressed by the figures $\frac{6}{4}$ six and four, has six crotchets in a measure, sung in the time of two seconds, two beats in a bar, one down and one up.

SECOND MOOD, is expressed by the figures $\frac{6}{8}$ six and eight, has six quavers in a measure, sung in the time of one second, two beats in a bar, one down and one up.

In the moods of time that are expressed by figures, we may observe that the under figure shows into how many parts the semibreve is divided, and the upper figure how many of the same parts fill a measure.

ON BEATING OF TIME.

Beating of time, is an artificial method of marking the movement of a musical air, is performed in various ways, but generally with the hand or foot; in performing vocal music alone, it is best to use the hand only.

Every measure begins with a motion of the hand, or foot, downwards, except in very quick instrumental music, where the motion is down with the beginning of one measure, and up with the next, &c.

In beating the two first moods of common time, let the first beat begin with a motion of the hand downwards, resting the hand upon the end of the fingers, on the thing beat upon; the second beat begins with a motion of the heel of the hand downwards, and resting in that position, without raising the fingers; for the third beat, the hand may be raised to the left shoulder; for the fourth, let the hand be brought back to its first position, & then it will be ready to begin another measure — The two first beats in triple time may be performed as the two first in common time; for the third beat, raise the hand to its first position. For the sake of uniformity it is best for the whole choir to beat with the right hand. We may consider the motion and resting of the hand as dividing the beat equally, in common and triple time — but in compound time the resting is double of the motion.

There should not be the least noise in beating of time, or in any other way, during the performance of music, as it has a direct tendency to destroy the musical sounds.

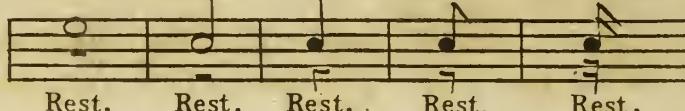
Characters of the NOTES and the PROPORTION they bear to each other.

A Semibreve is as long as	Two Minims, or	Four Crotchets, or	Eight Quavers, or	Sixteen Semiquavers, or	Thirty two Demisemiquavers.
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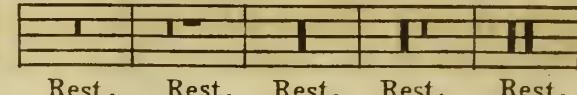
Semibreve. Minim. Crotchet. Quaver. Semiquaver.

2 Bars. 3 Bars. 4 Bars. 6 Bars. 8 Bars.

Example of Rests.



Rest. Rest. Rest. Rest. Rest.



Rest. Rest. Rest. Rest. Rest.

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

LESSONS FOR TUNING THE VOICE.

&c.

PSALM 34. C.M.

Stephenson.

9

The praises of my God shall

Through all the changing scenes of life, in trouble and in joy, The praises of my
Air

The praises of my God shall still The

The praises of my God shall still The

still the praises of my God shall still My heart my heart

God The praises of my God shall still My heart and tongue em-ploy. My heart and tongue em-ploy.

Praises of my God shall still

Air

Have mercy, Lord, on me, as thou wert e - ver kind, Let me, oppress'd with loads of guilt, thy wonted mercy find.

Air

O praise the Lord with hymns of joy, and ce - le - brate his fame ! For pleasant, good, and comely 'tis to praise his ho - ly Name.

COLESHILL. C.M. Hymn 3.

From whence these direful omens round, which heav'n & earth amaze? Wherefore do earthquakes cleve the ground, why hides the Sun his rays.

Air

IRISH. C.M. Psalm 79, V. 9.

Harrison.

Thou God of our salva_tion, help, and free our souls from blame, So shall our pardon and de_fence ex_alt thy glorious name.

Air

Consider that the righteous man is God's peculiar choice, And when to him I ^{ke} my pray'r he always hears my voice, he always hears my voice.

Air

MEAR. C.M. Psalm 93.

Billings.

Sing to the Lord a new made song, who wondrous things has done, With his right hand and holy arm, the conquest he has won.

Air

PORTUGUESE HYMN. P.M. Hymn 17.

13

All glorious God, what hymns of praise Shall our trans - port - ed voic - es raise ! What ardent love and
 zeal are due, While heav'n stands open, While heav'n stands open, While heav'n stands o - pen to our view.

MOUNT HOLLY. C.M. Psalm 23, V. 2.

K —

In ten - der grass he makes me feed, and gent - ly there repose; Then leads me to cool shades & where re - freshing wa - ter flows.

To God, in whom I trust, I lift my heart and voice; O! let me not be put to shame, nor let my foes rejoice.

Air

SUFFIELD. C.M. Hymn 25 V. 2.

King.

Then, why lament departed friends, or shake at death's alarms? Death's but the servant Jesus sends, to call us to his arms.

BRIDGEWATER. L.M. Psalm 89 V. 6.

Edson. 15

What Seraph of celestial birth, to vie with Israel's God shall dare.
Or who among the gods of earth
with our Almighty Lord compare

Air

Or who with with

Music: The score consists of two staves of music in common time, treble clef, and G major. The first staff begins with a dotted half note followed by a sixteenth-note pattern. The second staff begins with a quarter note followed by a sixteenth-note pattern.

OLD 100 PSALM. L.M.

Luther.

With one consent, let all the earth, to God their cheerful voices raise; Glad homage pay, with awful mirth, and sing before him songs of praise
Air

Music: The score consists of three staves of music in common time, treble clef, and G major. The first staff begins with a quarter note followed by a sixteenth-note pattern. The second staff begins with a quarter note followed by a sixteenth-note pattern. The third staff begins with a quarter note followed by a sixteenth-note pattern.

To thee, O Lord, my cries ascend,
O haste to my relief; And with accustom'd pi-ty hear
the accents of my grief.
Air

ROCHESTER. C. M. Psalm 75.

Williams.

To thee, O God, we render praise, to the with thanks repair; For that thy name to us is nigh, thy wondrous works declare.
Air

CARLISLE. L.M. Psalm 39 V. 47.

Spicer.

17

Consider, Lord, how short a space thou dost for mortal life ordain
 No me - thod
Air
 No me - thod to pro -
 No me - thod to pro - long the
 me - thod
 no - - method No me - thod to prolong the race - - - but loading it with grief and pain.
 long the race
 race

The Lord abounds with tender love, and unexampled acts of grace; His wakend wrath doth slowly move, his willing mercy flies apace.

Air

ISLE OF WIGHT. C.M. Psalm 123.

The man is blest that fears the Lord, nor on - ly worship pays, But keeps his steps coufin'd with care, to his appoint-ed ways.

Air

MORNING HYMN. L.M. Psalm 57 V. 8.

Tansur. 19

A wake my glo-ry harp and lute, No longer let your strings bemute, And I my tuneful part to take, Will with the ear-ly dawn awake.
Air

ST MARTINS. C.M. Psalm 42.

Tansur.

As pants the hart for cooling streams, when heated in the chace, So longs my soul, O God, for thee, and thy refreshing grace.
Air

Largo.

Thou, Lord, by strictest search hast known,
My rising up and lying down; My secret thoughts are known to thee, Known long before conceiv'd by me:

NEWCASTLE. S.M. Psalm 67.

To bless thy chosen race, in mercy, Lord, incline; And cause the brightness of thy face, on all thy saints to shine.

PARIS. L.M. Psalm 111.

21

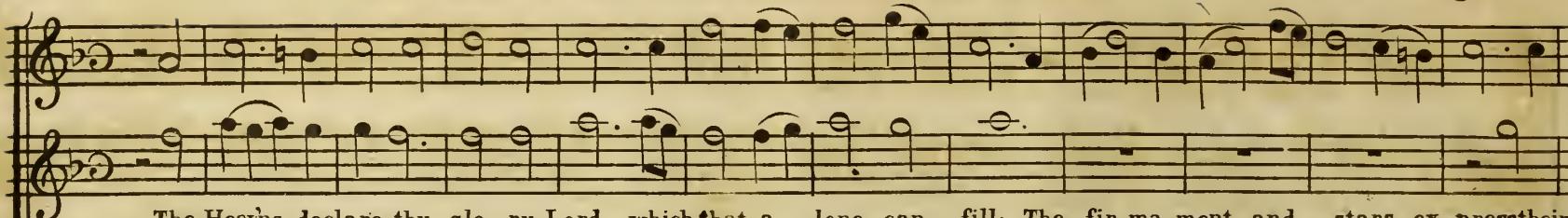
Praise ye the Lord, our God to praise My soul her utmost pow'rs shall raise, With private friends & in the throng, Of saints his ^{praise} shall be my song.

Air

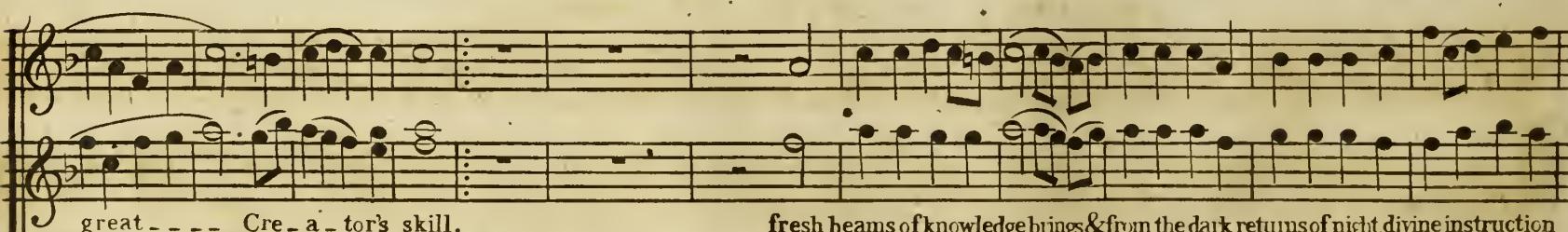
CHRIST'S CHURCH. C.M. Psalm 9.

To ce_le_brate thy praise, O Lord, I will my heart prepare; To all the list'ning world thy works, thy wond'rrous works declare.

Air



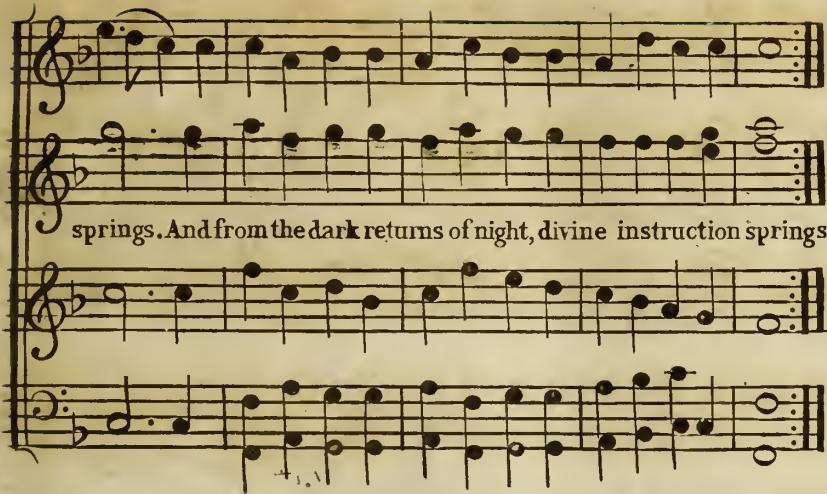
The Heavns declare thy glo-ry, Lord, which that a- lone can fill; The fir-ma-ment and stars ex-press their



great- Cre-a-tor's skill.

fresh beams of knowledge brings & from the dark returns of night, divine instruction

The dawn of each returning day



springs. And from the dark returns of night, divine instruction springs.

Two staves of musical notation in common time with a treble clef. The top staff begins with a treble clef and a key signature of one sharp. The word "Air" is written above the top staff. The music includes eighth and sixteenth notes.

Lord, hear the voice of my com - plaint, ac - cept - - - my

Air

Four staves of musical notation in common time with a treble clef. The music includes eighth and sixteenth notes. The lyrics "will I" are repeated three times at the end of the section.

se - cret pray'r; To thee a - lone, my King, my God,

will

will I ----- for help re-pair

will I --- for help re-pair, will

will

will

Thy mercy, Lord, to me extend; On thy protection I depend; And to thy wing for shelter haste, Till this outrage - - - - - ous storm is pass'd.
Air

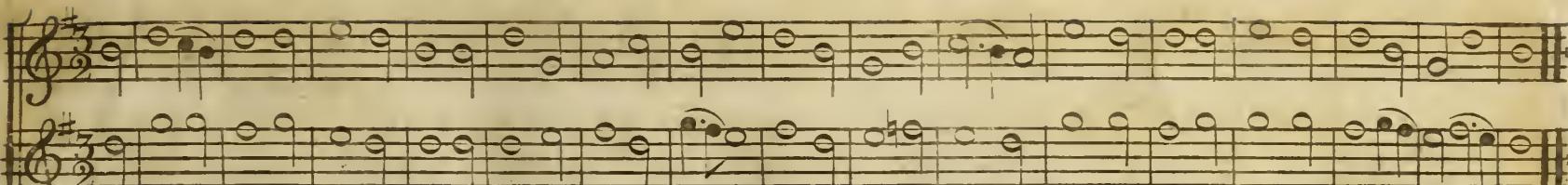
NORWICH. S.M. Psalm 51 V. 2.

Wash off my foul offence, and cleanse me from my sin For how how great my guilt has been.
Air

For I confess my crime, & see how g^t my guilt has been.
For for

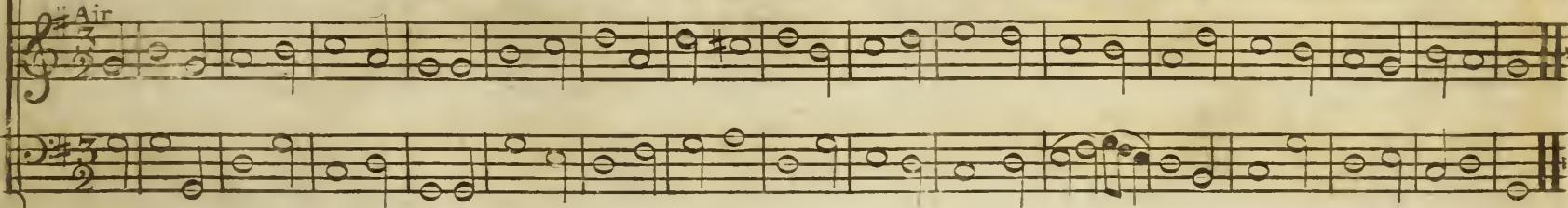
ANGELS HYMN. L.M. Psalm 95.

25



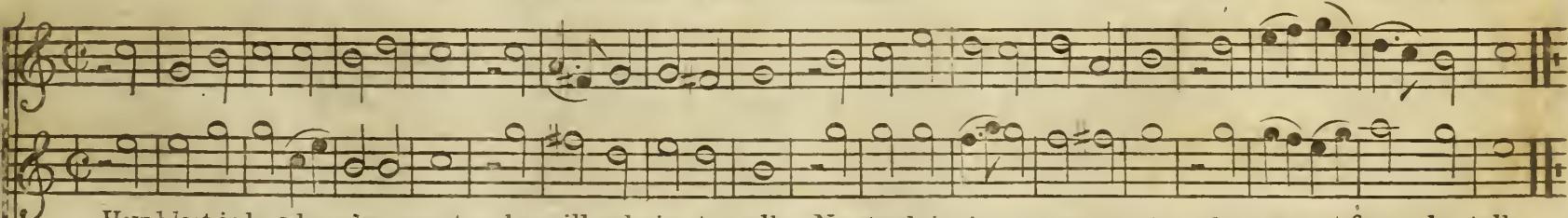
O come, loud anthems let us sing, Loud thanks to our Almighty King; For we our voices high should raise When our salvation's Rock we praise.

Air



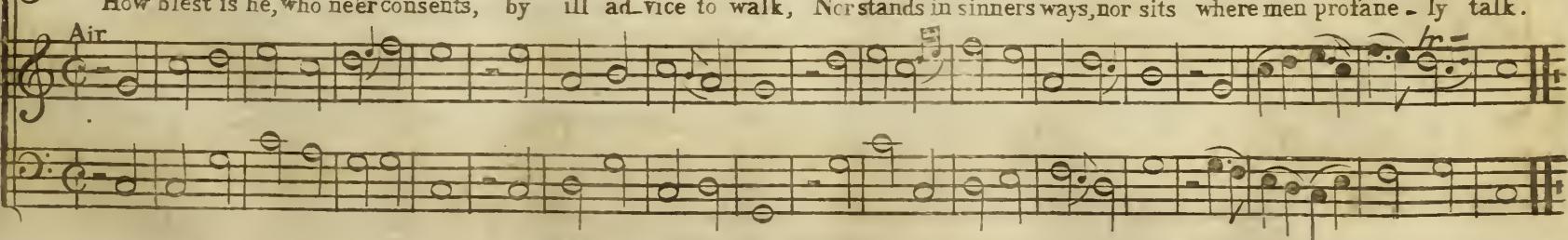
ST JAMES'S. C.M. Psalm 1.

Courtiville.



How blest is he, who ne'er consents, by ill advice to walk, Nor stands in sinners ways, nor sits where men profane - ly talk.

Air



While Angels thus, O Lord, re - joice, shall men no Anthem raise?

Air

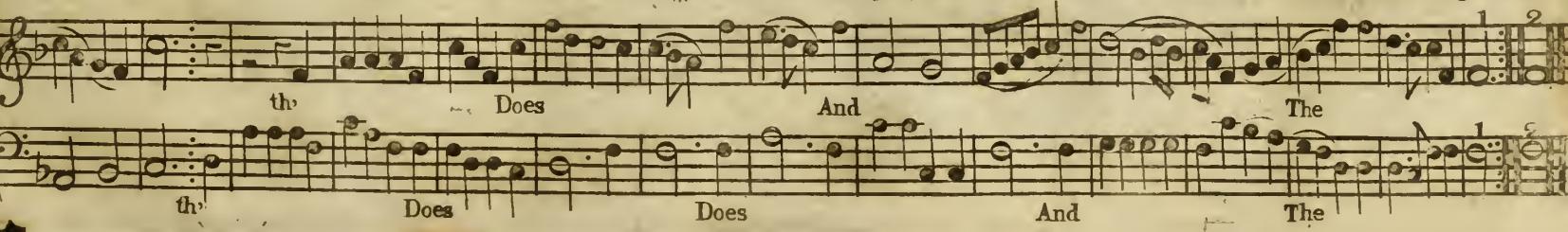
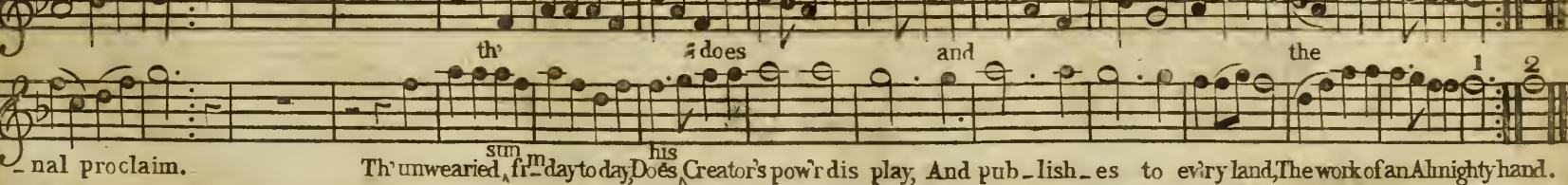
O may when we
O may when we when
O may we lose theseuselesstongues,when we for - get to praise!when

we when we O may when we
when we for - get to praise! O may we lose theseuselesstongues,when we for - get to praise -
we O may when we when we
we - O may when we when we



The spa - cious fir - ma - ment on high, With all the blue e - the - rial sky, And spangled heav'ns a shin - ing frame, Their great o - ri - gi-

Air



FUNERAL HYMN. C.M. Psalm 39 V.4.

Air

Lord, let me know my term of days, how soon my life will, how soon my life will end: The num'rous train of ills dis-
how soon my life my life will end

- close which this frail state which this frail state which this frail state at - tend. which this frail state at - tend.
which this frail state which this frail state frail state at - tend

ST ANDREW'S. C.M. Psalm 92.

How good and pleasant must it be to thank the Lord most high, And with re-peated hymns of praise, his name to mag-ni-fy.

A musical score for three voices in common time. The top voice is in G major, the middle in A major, and the bottom in F major. The lyrics are:

Lord who's the hap-py man that may, to thy blest courts repair,
Not, stranger like, to vi-sit them, but to in-habit there.

NEW EAGLE STREET. S.M. Psalm 67 V.3.

Is. Smith.

A musical score for three voices in common time. The top voice is in G major, the middle in A major, and the bottom in F major. The lyrics are:

Let diff'ring na-tions join to ce-le-brate thy fame, Let all the world, O Lord, combine to praise thy glo-ri-ous name.

ST PETERS. L.M. Psalm 106 V. 3.

A musical score for three voices in common time. The top voice is in G major, the middle in A major, and the bottom in F major. The lyrics are:

Hap-py are they, and on-ly they Who from thy judgments ne-ver stray Who know what's right, nor only so, But always practise what they know.

O God, my gracious God, to thee My morning pray'r shall of fer'd be, for thee my thirs-ty soul does pant:
My faint-ing flesh im plores thy grace With-in this dry and bar-ren place, where I re-fresh-ing waters want.

PHILADELPHIA. C.M. Psalm 16 V.8.

F. Hopkinson.

I strive each ac-tion to approve to his all see-ing eye; No danger shall my hopes remove, because he still is nigh.

Air

Ye boundless realms of joy, Ex - alt your Maker's fame; His praise your song employ A - bove the star-ry frame:

Chorus.

Your voices raise, Ye Cherubim , And Se - raphim, To sing his praise. Your voices raise, Ye Che - ru - bim, And Se - ra - phim, To sing his praise.

ST MICHELS. L.M. Psalm 38 V. 3.

For seas of trouble me in-vade, My soul draws nigh to death's cold shade, Like one whose strength & hopes are fled, They number me among the dead.

39

32

Je-ho-vah reigns, let all the earth, in his just go-ver-ment re-joice, Let all the isles with sacred mirth, in his applause unite their voice.

Air

32

32

CAMBRIDGE. C.M. Psalm 8.

Dr Randal.

32

32

O thou to whom all creatures bow within this earthly frame, Thro' all the world how ^t art thou ! how glorious is thy name, how glorious is thy name.

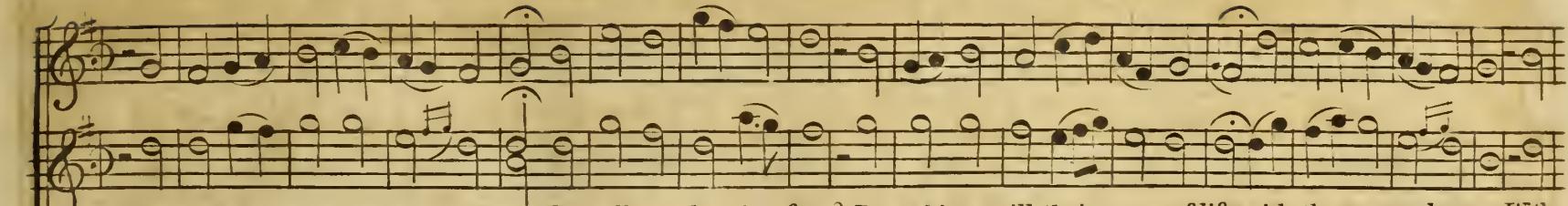
Air

32

32

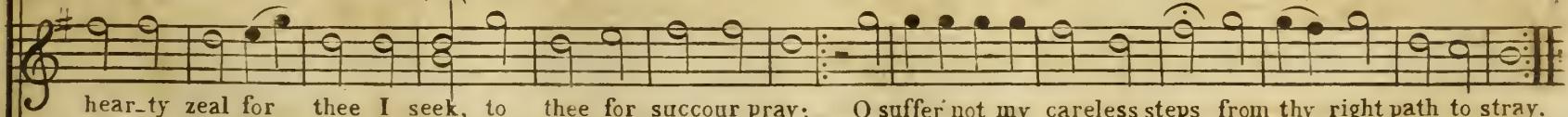
how how how

GREAT MILTON. C.M. Psalm 119 V. 9 & 10.

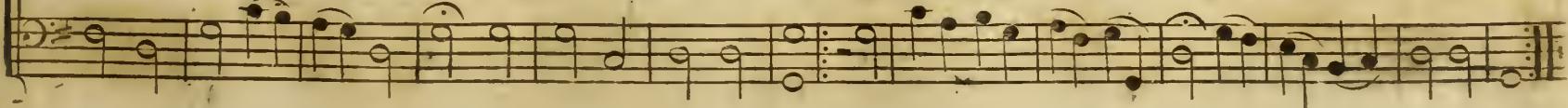
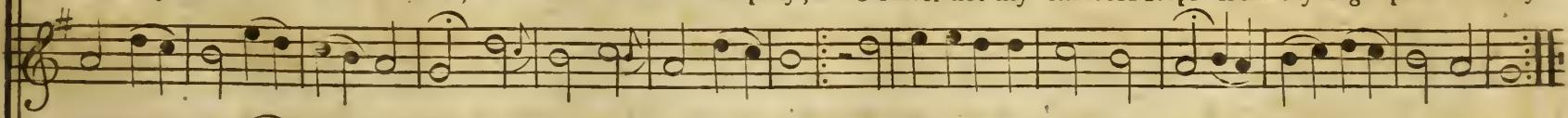


How shall the young preserve their ways from all po - lu - tion free? By making still their course of life with thy commands agree.

Air



hear - ty zeal for thee I seek, to thee for succour pray; O suffer not my careless steps from thy right path to stray.



Air
3/4

Awake my soul & with the Sun Thy daily stage of duty run, Shake off dul sloth & ear-ly rise, To pay thy morning sacri-fice.

EVENING HYMN.

Air
3/4

Glory to thee my God this night, for all the blessings of the light; Keep me O keep me King of Kings, under thy own Almighty wings.

PSALM 150 L.M. V. 6.

Horton.

Let all that vital breath enjoy, the breath he does to them afford In just returns of praise employ; let ev'ry creature praise the Lord.

PSALM 96 PROPER.

F. Hopkinson. 35

Sing to the Lord a new made song, Let earth in one assembled throng her common Paton's praise resound; Sing to the Lord & bless his name, From day to day his praise proclaim, who us has with sal-va-tion crown'd; To heathen lands his fame rehearse, His wonders to the u - ni-verse.

SHIPHAM. S.M. Psalm 63 V.4.

My life, while I that life en-joy, In blessing God I will em-ploy, with lift-ed hands a-dore his name. My souls con-tent shall be as great As theirs who choicest dain-ties eat, while I with joy his praise pro-claim.

O praise ye the Lord, prepare ^{r'd} y'g voice, His ^{se} pr' in the great assembly to sing. In our ^t g' Creator Let Isr'el rejoice, And children of Sion be glad in their King.

Air

STAFFORD. S.M. Psalm 130 V. 5.

Read.

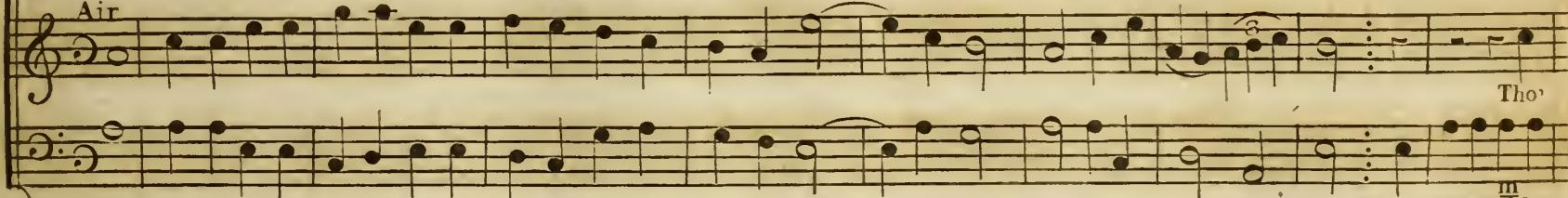
My soul with patience waits for thee, the living Lord; My hopes are on thy pro - - mise built, thy ne - - ver failing word.

Air



God is our refuge in distress; A present help when dangers press; in him undaunted, we'll con - sive;

Air



Tho'

Tho' earth were f' her



Tho'

torn

1 2



Tho' earth were from her centre lost, And mountains in the o - cean lost, torn piece meal by the roaring tide.

1 2



And

torn

torn

1 2

centre lost, And mountains in the o - cean lost, torn piece meal by the roar-ing tide. torn

Let virgin troops soft timbrels bring, and some with graceful mo - tion dance, and some with graceful mo - tion dance;

Air

Let

Let with Let

Let with or - - - gans, Let

Let instruments with organs with or - - - gans, with or - - -

in stru - ments of vari - ous string, with Organs join'd his ^{1se} pra - advance, with or - gans

Let instruments with

with or - gans, with or - gans, with
with organs joind his praise ad vance, Let instruments of various strings with organs joind his praise ad vance
gans Let instruments of va - rious strings, with organs joind, his praise ad - vance.

Let with organs, with organs
ST ANNS. C.M. Psalm 24.

The spacious earth is all the Lord's, the Lord's her fulness is; The world, and they that dwell therein, by sov'reign right are his.
Air

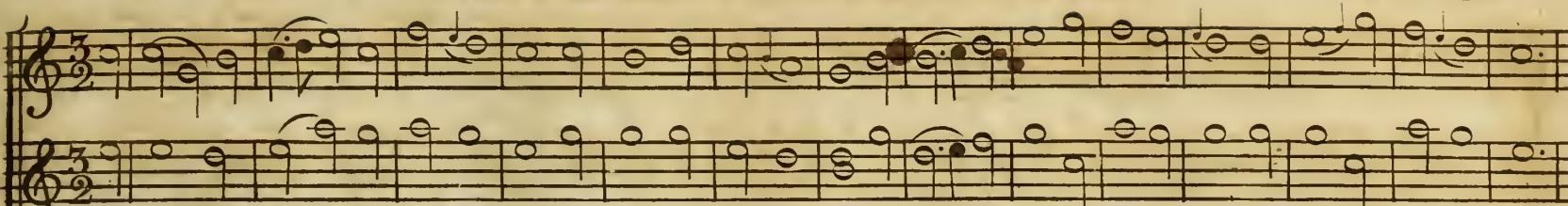
To thee, my God & Saviour, I by day & night address my cry: Vouchsafe my mournful voice to hear, To my distress incline thine ear.

Air

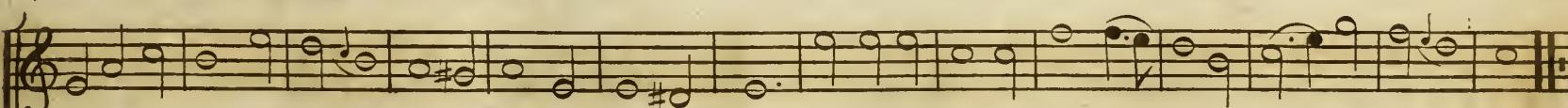
For My Like They
 For seas of trouble me invade, My soul Like They
 For seas of trouble me invade, My soul draws nigh to death's cold shade: Like one with ^{seigh} hopes are fled, They number me among the dead.

ST MATTHEWS. C.M. Psalm 145.

Dr Croft. 41



Air.



Thou, Lord, beyond compare art great, and highly to be prais'd; Thy ma-jes-ty, with boundless height, a-bove our knowledge rais'd.



For Our
For Our Air
For Our For
ve stant ed
For God does pro Our con fri, For God Our

To God the mighty Lord, Your joyful thanks repeat; To him due praise afford, As good as he is great

ISLINGTON. LM. Psalm 103 V. 19.

His Shall 1 2
Our His boundless love Shall never end.
His Shall 1 2
His Shall 1 2

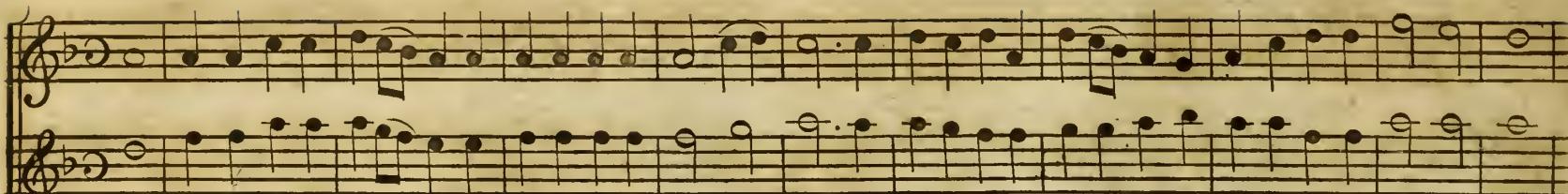
The Lord, the u - ni - ver - sal King, in heav'n has
Air

fix'd his lof - ty throne: To him, ye An-gels praises sing, in whose great strength,in whose great strength his pow'r is shown.

WALSAL. C.M. Psalm 42 V. 11.—

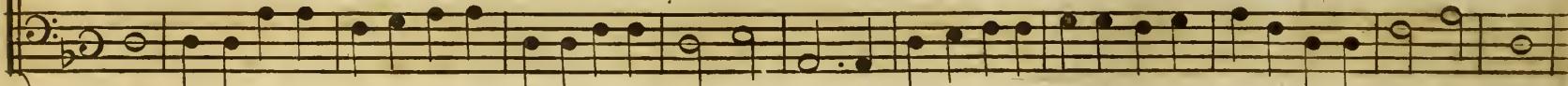
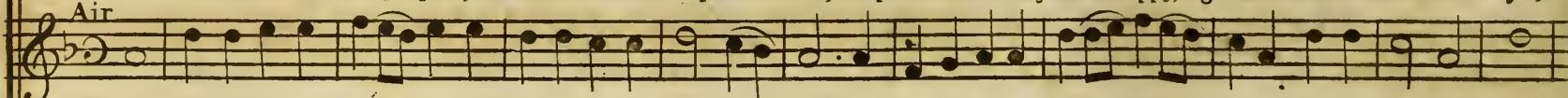
Why restless, why cast down my soul? hope still, and thou shalt sing The praise of him who is thy God, thy health's e_ter_nal spring.

Air



The Lord my pasture shall prepare, And feed me with a shepherd's care, His presence shall my wants supply, & guard me with a watchful eye;

Air



My noon-day walks he shall attend, And all my midnight hours defend, When in the sultry glee I faint, Or on the thirsty mountain pant.



DENBIGH. L M Psalm 65.

M. Madan. 45

Air

To thee, O God, our constant praise In Zi - on waits, thy cho - sen seat; Our promis'd al-tars there well raise, & all our
 zeal - lous vows complete O thou, who to my humble pray'r didst always bend thy list'ning ear., To thee shall all man -
 zeal - lous
 zealous

Pia. For. Pia. For. tr.

kind re - pair, and at thy gra - cious throne appear, and at thy gra - cious throne appear, and at thy gracious throne appear.

Bless God, my soul: thou, Lord, alone, possessest empire without bounds; With honor thou art crown'd thy throne E-ter-nal Ma-jes-ty surrounds

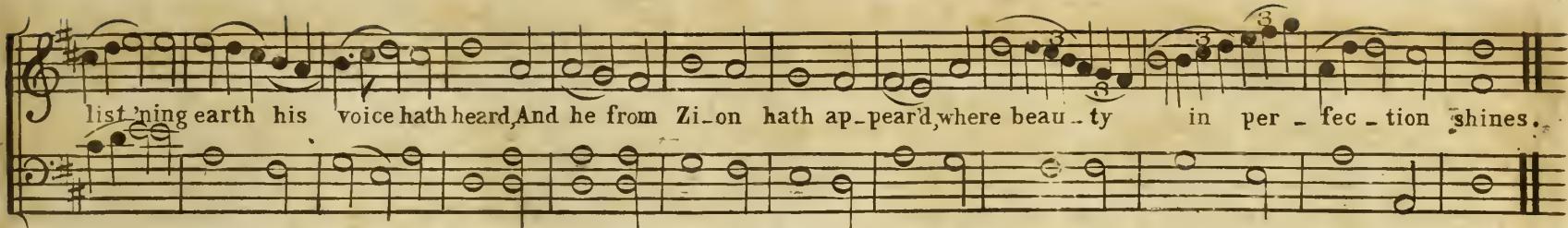
NEW SABBATH L.M. Psalm 95 V. 2.

In-to his presence let us haste, To thank him for his favors past; To him address, in joy-ful songs, The praise that to his Name belongs.

Air. Pia. For.

PSALM 50 PROPER. P.M.

The Lord hath spoke, the migh-ty God Hath sent his summons all a-broad, from dawning light, till day de-clines: The



HOTHAM. P.M.

M. Madan.

Air

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

Saviour hide, Till the storm of life is past; Safe in-to the ha-ven guide, O re-ceive O re-ceive O receive my soul at last.

My soul inspir'd with sa_cred love, God's ho_ly name for e_ver bless; Of all his favors mindful prove, and still thy grateful thanks express.

ITALIAN. L.M. Hymn 18.

Sal - va - tion doth to God be - long, His pow'r and grace shall be our song; From him a_ lone all mer - cies flow; His arm a_lo - ne, His arm a _ lone subdues the foe!

The musical score consists of three staves of handwritten notation on a single page. The notation uses a treble clef, a key signature of one sharp (F#), and common time. The first staff begins with a melodic line, followed by a vocal line labeled "The Angel". The lyrics for this section are:

While shepherds watch their flocks by night, all seated on the ground, The Angel of the Lord came down, and glo - ry shone around.

The second staff begins with a melodic line, followed by a vocal line labeled "The Angel". The lyrics for this section are:

Air
The Angel

The third staff begins with a melodic line, followed by a vocal line labeled "The Angel". The lyrics for this section are:

And The And And And And And
The Angel of the Lord came & glory shone a - rou - - - - nd, And glo - - - - ry, And glo - - - - ry, And glo - - - - ry shone a round.
And The And And And And
And And And And And And

The musical score consists of two staves of handwritten notation on five-line staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a '2'). The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (indicated by a '4'). The music features various note values including eighth and sixteenth notes, with some notes connected by vertical stems. The lyrics are written below the staves:

Je_ho_vah reigns, let all the earth, in his just go _ ver_ment rejoice, in his just go _ ver_ment re _ joice;

Air

Let all the Isles with sa _ cred mirth, in his ap _ plause u _ nite their voice, in his applause unite their voice.

Defend me, Lord, from shame, for still I trust in thee, for still I trust in thee;

Air

Defend me, Lord, from shame, for still I trust in thee; As just and righteous is thy name,

Defend me for still I trust

Defend me for from

from from from

from danger set me free, from danger set me free, from danger danger set me free.

from from from from

danger set me free from from from from

Air

Lord we come before the now, At thy feet we humbly bow; Oh! do not our suit disdain,

Pia. hr

Shall we seek thee Lord in vain, Lord on thee our souls de-pend, In com-pas-sion now de-scend:

For. Pia. hr For.

Fill our hearts with thy rich grace, Tune our lips to sing thy praise, tune our lips to sing thy praise.

The
 Thus in thy sacred courts, w I my cheerful thanks express; In presence of thy saints per form the vows of my distress. The meek compani
 ons.
 Air
 The The
 The The
 shall And And And with 1 2
 of my grief, shall find my table spread; And all that seek y Lord, And all th seek y Lord shall be, & all th seek y Lord shall be with joys immortal fed.
 shall And And with 1 2
 shall And And with

While Angels While shall

While Angels thus, O Lord, O Lord, re-joice, shall men no Anthems raise?

Air

While Angels thus, O Lord, re-joice, While O Lord, shall

While While shall O

O may when when when 1 2

O may we lose these use - less tonguesⁿ when we foret to praise, when we forgetⁿ when we forget to praise!

when when 1 2

may O may when when 1 2

PSALM 46 P.M. V. 10.

Bull. 55

Sub-mit to God's Almigh-ty sway, For him the hea-then shall o--bey, and earth her Sov'reign Lord con-

Air

-fess: The God of hosts conducts our arms, Our tow'r of re-fuge in a lar-ms, as to our fathers in distress.

The rag-ing and

Thou gav'st the word—the winds did cease, the storms obey'd thy will, The rag-ing sea was hush'd in peace,
Air

The

The

and

and ev'ry wave was sti - - - - ll and ev'ry wave was still - - - - and ev'ry wave was still.

and

and

FALCON STREET. S.M. Psalm 25 V. 7.

I. Smith. 57

Musical score for Falcon Street, S.M. Psalm 25 V. 7. The score consists of two staves. The top staff is in common time with a treble clef, featuring a mix of quarter and eighth notes. The bottom staff is also in common time with a treble clef, showing a similar pattern of notes. The lyrics "Let all my youthful crimes be blotted out by thee; And, for thy wondrous goodness' sake, in mercy" are written below the top staff. The word "Air" is printed above the bottom staff.

Musical score for the Hallelujah Chorus. The score consists of four staves. The top staff is in common time with a treble clef, starting with a dotted half note followed by a half note. The second staff begins with a dotted half note. The third staff starts with a half note. The fourth staff begins with a half note. The lyrics "think on me. Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah! Praise ye the Lord." are written below the first staff. The words "Praise" and "For" are repeated under the first and second staves respectively. The word "Slow" is written above the fourth staff.

And words of peace reveal
 Who bring salvation on their tongues,
 Who brings salvation on their ^{tong} And
 Who stand on Zion's hill,
 How beauteous are their feet Who
 Who bring And
 words of peace reveal. How charming, charm^g is their voice, How sweet the tidings are.
 Zion be-
 Zion
 Zion behold thy sav**u**rking He reigns &

hold thy saviour king, He reigns & triumphs here, He reigns and triumphs here. Zion behold thy saviour king — He reigns & triumphs here.

triumphs here, Zion

BROOKFIELD. L.M. Psalm 83 V. 9.

Billings.

My eyes from weep^g never cease; They wast^e but still my griefs increas^e. Yet dai^{ly}, Lord, to thee I've pray'd; With outstretch'd hands invok'd thy aid.

Air

The musical score consists of four staves. The top staff is soprano, the second is alto, the third is tenor, and the bottom is bass. The music is in common time. The lyrics are as follows:

Interlude.

Thou art my Lord, O God, and still I'll praise thy holy
I'll praise thy
I'll praise thy

Because thou on..ly, Because thou on..ly, Because
name, Because thou on..ly art my God, art my God, Because thou on..ly art my God, I'll ce..le..brate thy fame.

Because thou on..ly, Because thou on..ly, Because

O praise the Lord in that blest place, from whence his goodness largely flows; Praise him in heav'n where he his face unveild, in perfect glo - ry shows.

Air

KETTERING. L.M. Hymn 15 V. 3.

Soon as the evening shades prevail, The moon takes up ^ewondrous tale, And nightly to the list'ning earth, Repeats the story of her birth; Whilst all the stars

round her burn, And all the planets in their ^mtum, Confirm the tidings as they roll, And spread the truth ^m pole to pole, And spread the truth from pole to pole.

My soul thy great cre-a-tor praise, When cloth'd in his ce-les-tial rays; He in full majes-t-----y appears, And
like a robe his glo-ry wears and like ----- a robe his glo-ry wears.

Chorus

Great is the Lord what tongue can frame, An equal honor to his name.

PSALM 33. C.M.

Tuckey.

Let all the just to God with joy their cheerful voices raise; For well the
Air



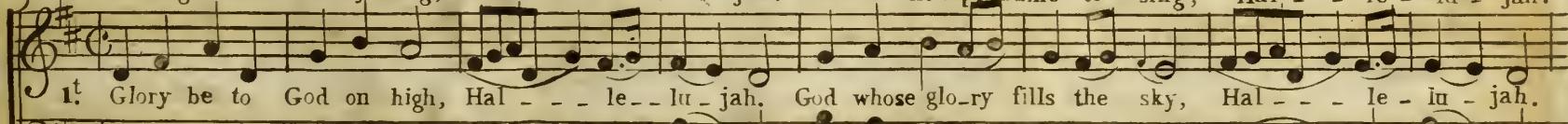
righteous it becomes, to sing glad songs of praise. Let harps & psalteries & lutes, in joyful concert meet; & new made songs of loud applause, y^e harmony complete..



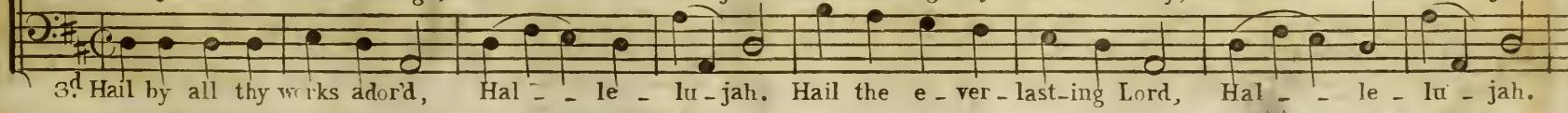
SALISBURY.

H. Cary.

2^d. Sovreign father heavenly king, Hal - - le - lu - jah. Thee we now presume to sing, Hal - - le - lu - jah.



1^t. Glory be to God on high, Hal - - le - lu - jah. God whose glo - ry fills the sky, Hal - - le - lu - jah.



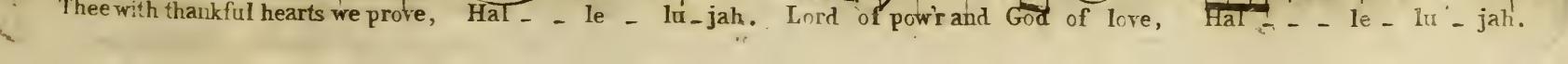
3^d. Hail by all thy works adord, Hal - - le - lu - jah. Hail the e - ver - last - ing Lord, Hal - - le - lu - jah.



Glad thine attributes con - fess, Hal - - le - lu - jah. Glorious all and num - ber - less, Hal - - le - lu - jah.



Peace on earth to man forgivn, Hal - - le - lu - jah. Man the well be - lov'd of heav'n, Hal - - le - lu - jah.



Thee with thankful hearts we prove, Hal - - le - lu - jah. Lord of pow'r and God of love, Hal - - le - lu - jah.

2d time *Pia.* *For:*

Air

God is a constant sure defence against op - pres-sing rage: As trou-bles rise, his need-ful aids in our be-half en-gage.

Chorus Vivace.

Pia. *For:*

Glory honor pr^{se} & power, be unto the Lamb for ever Halle-lujah, Halle-lujah, Halle-lujah Praise y^e Lord.

Air

Jesus Christ is our redeemer

HALLELUJAH

A musical score for 'HALLELUJAH' featuring three staves of music and lyrics.

The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It starts with a dotted half note followed by a series of eighth notes. The word 'Air' is written above the staff.

The second staff continues the musical line, maintaining the same key signature and time signature. It features a mix of eighth and sixteenth notes.

The third staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It consists primarily of eighth notes.

Below the musical staves, the lyrics are written in a cursive script:

Praise ye the Lord immor-tal choir, That fill the realms above; Praise him, who form'd you of his fire, And feeds you with his love, Shine
to. his praise, ye crystal skies, The floo-r of his a-bode; Or veil in shades your thousand eyes, Be-fore your
brighter God. Hal-le-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Hallelujah.



Air

Musical score for the second system of the hymn. The music continues in common time with one sharp. The top staff has a treble clef and the bottom staff a bass clef. The vocal line is in soprano range. The lyrics are: "With My". The word "With" appears at the end of the first line and the beginning of the second line of the lyrics.

Musical score for the third system of the hymn. The music continues in common time with one sharp. The top staff has a treble clef and the bottom staff a bass clef. The vocal line is in soprano range. The lyrics are: "My with 1 2 My". The words "My", "with", "1", "2", and "My" are placed above the musical notes corresponding to the lyrics.

Musical score for the fourth system of the hymn. The music continues in common time with one sharp. The top staff has a treble clef and the bottom staff a bass clef. The vocal line is in soprano range. The lyrics are: "With restless cries my spirit faint, My voice is hoarse wth complaint, My sight decays with tedious pain whilst for my God I wait in vain." The words "With", "restless", "cries", "my", "spirit", "faint", "My", "voice", "is", "hoarse", "wth", "complaint", "My", "sight", "decays", "with", "tedious", "pain", "whilst", "for", "my", "God", "I", "wait", "in", "vain." are placed above the musical notes corresponding to the lyrics.

My 1 2 with My

Thy constant blessing, Lord, bes-tow, to cheer my droop-ing heart; To me according to thy word, thy saving health impart, thy
Air

To thy To thy

thy To To thy

saving health impart. To me according to thy word, thy saving health im-part.

To To thy

To thy

My soul oppress'd ^hw deadly care, close to ^ey dust does cleave,
Revive me, Lord, & let me now, thy promis'd aid receive.

Air

Revive thy thy thy

ELENBOROUGH. C.M. Psalm 19 V. 3.

The statutes of the Lord are just, and bring sin_cere de_light; His pure commands in search of truth, His pure commands in

Air

MISSIONARY. C.M. Psalm 66.

search of truth, as-sist the feeblest sight, as-sist the feeblest sight.

Let all the lands with shouts of joy, to God their voices raise;

Air

Pia.

Sing

For:

Sing

Sing psalms in honor of his Name, Sing psalms in honor of his Name, and spread his glorious praise.

Sing

Sing

psalms in honor of his Name

Sing

Pia.

Air

My time O ye daughters of Zi-on did run, Most sweetly and soft ly when Christ was my Sun, Most sweet ly and

This section contains three staves of musical notation for a single voice. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The music consists primarily of quarter notes and eighth notes. The vocal line starts with a half note, followed by a series of eighth notes. The lyrics are written below the notes.

For:

soft ly when Christ was my Sun: Through darkness I fearless could walk by his light, His rays were my comfort his shield was my

This section continues the musical score with three staves of notation. The vocal line begins with a half note, followed by a series of eighth notes. The lyrics are written below the notes.

might, Through darkness I fearless could walk by his light, His rays were my comfort his shield was my might.

This section concludes the musical score with three staves of notation. The vocal line begins with a half note, followed by a series of eighth notes. The lyrics are written below the notes.

DUNSTAN. L.M. Psalm 29 V. 10.

M. Madan.

71

Andante.

Pia.

God rules the an-gry floods on high; his boundless sway shall ne-ver cease; His saints with strength he will sup-

Air

For

-ply, and bless his own with con-stant peace, and bless his own with con-stant peace.

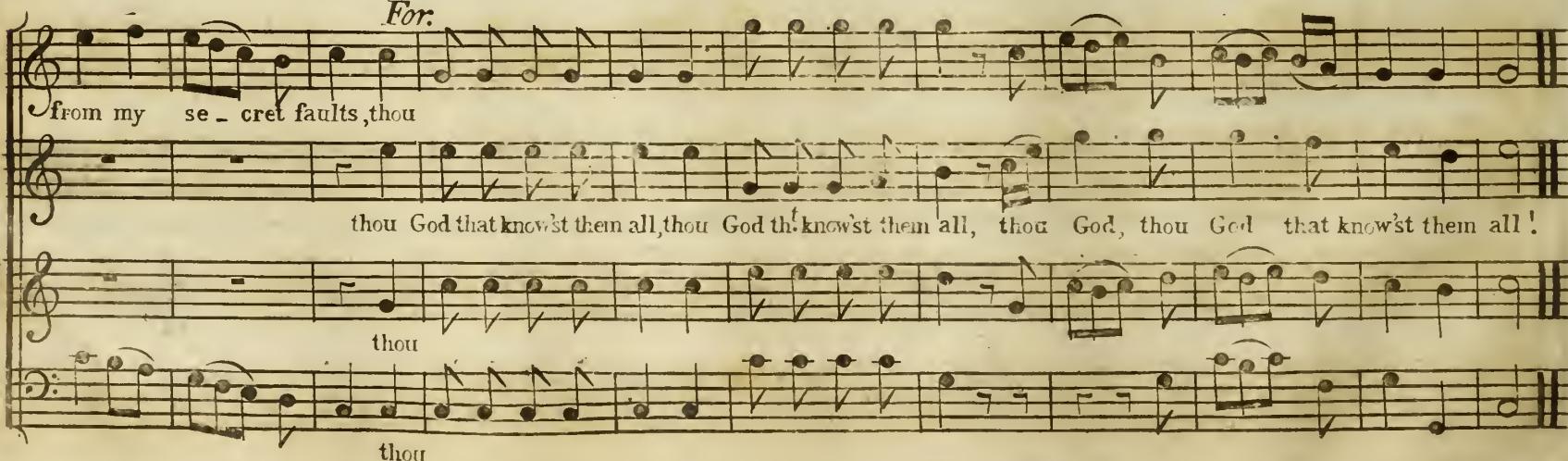


But what frail man observes how oft he does from virtue fall? O clense me from my se--cret faults,

Air



For:



The musical score consists of six staves of music. The first three staves are in common time (indicated by '3') and the last three are in common time (indicated by '2'). The key signature is one sharp (F#). The music is divided into two sections: the first section ends with a repeat sign and the second section begins with the word 'Air' above the staff. The lyrics are integrated into the music, appearing below the staves. The lyrics for the first section are: 'The Lord, who made both heav'n and earth, and all that they con-tain, Will ne-ver quit his stedfast truth, nor'. The lyrics for the second section are: 'make his promise vain. Will ne-ver quit his sted-fast truth, nor make, nor make his promise vain.'

The Lord, who made both heav'n and earth, and all that they con-tain, Will ne-ver quit his stedfast truth, nor

Air

make his promise vain. Will ne-ver quit his sted-fast truth, nor make, nor make his promise vain.

Maestoso

MILES'S LANE. C.M. Psalm 9 V. 8.

Shrubsole.

Pia.

For Slow

Musical score for Miles's Lane, C.M. Psalm 9 V. 8. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The music is in Maestoso tempo. The lyrics are: "The Lord for ever lives, who has His righteous throne prep. Impartial justice to dispense, To punish or reward, to punish or reward."

Air

Handwritten musical score for Miles's Lane, C.M. Psalm 9 V. 8. It includes three staves. The middle staff contains handwritten lyrics: "All have the power of salvation, but angels proclaim you bring forth the chosen". The score is in common time (C).

PSALM 106. L.M.

Musical score for Psalm 106, L.M. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The music is in Air tempo. The lyrics are: "O Render thanks to God above, The Fountain of eternal love Whose mercy firm through ages past Has stood, & shall for ever last."

Air

Handwritten musical score for Psalm 106, L.M. It includes three staves. The middle staff contains handwritten lyrics: "O Render thanks to God above, The Fountain of eternal love Whose mercy firm through ages past Has stood, & shall for ever last". The score is in common time (C).

AMSTERDAM. P.M.

Rise my soul and stretch thy wings, Thy better portion trace, Rise from transitory things, Tow'rs heavn thy native place. Sun and Air

Moon and stars de_cay, Time shall soon this Earth re_move, Rise my soul and haste a_way, To seats pre_pard a_bove.

How the Who

How blis^{dare} they who always keep The pure, the pure and perfect way Who never from the

Air How the Who Who

How the the the Who never from the sacred paths, Who

of of of of com-mandments stray.

sacred paths, the, sacred paths of God's ----- of God's ----- of God's ----- com-mandments stray.

the of 1 2
of 1 2
the of 1 2

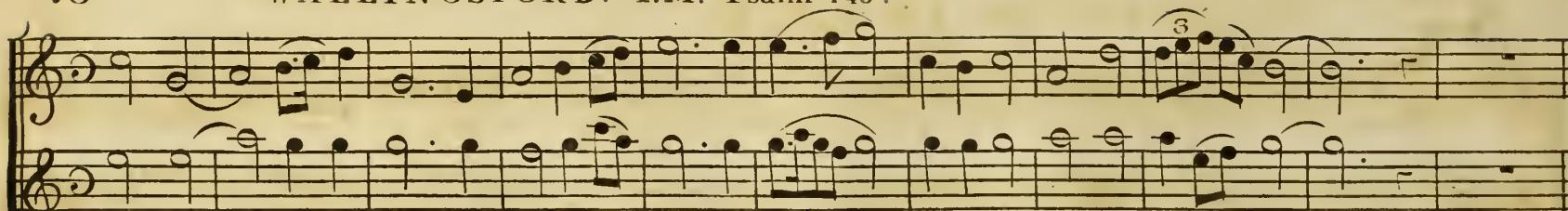
WILLIAMSTOWN. L.M. Psalm 83.

77

To thee, my God & Saviour, I by day & night address my cry:
Vouchsafe my mourn^f. voice to h^r. To my dist^s. incline thine ear.
Air
Vouchsafe Vouchsafe To

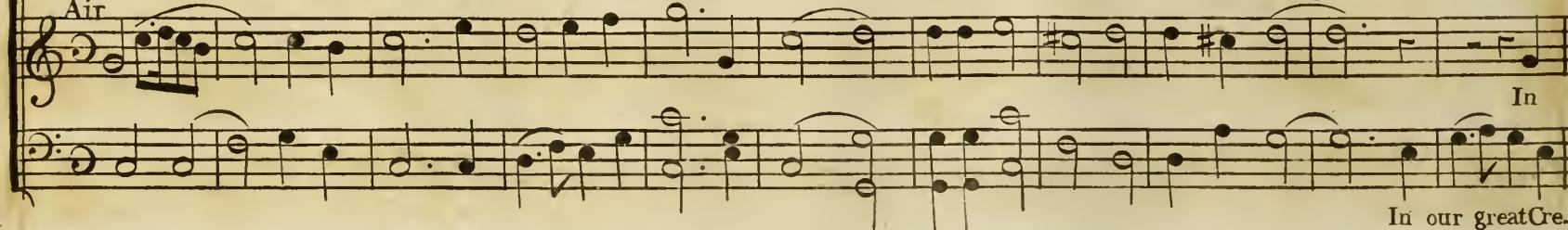
RUSSIA. L.M. Hymn 12 V. 4.

That breath is ^{the} eternal God, Is thine to fix my soul's abode,
It holds its life from thee a - lone, On earth in the world unknown.
Air
It On



O praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing.

Air



In our great Cre.



In let And
our great Creator let Israel rejoice, And children of Zion be glad in their King.



let And
a tor let Israel re joice - - - - - And

LISBON. S.M. Psalm 130 V. 7.

The e-ternal
The plenteous source & sp'lf whence, e-ter - nal suc-cour flows.
Air The e-ter - nal e- te - nal The

SOLEMNITY. L.M. Psalm 69 V. 16.

Lord, hear the humble pray'r I make, For thy transcend'g goodness sake; Relieve thy supplicant once more From thy abounding mercys store.
Air

Like

Air

Let upright men re - pro - ve my faults, and I shall thin - k them kind;

Like

Like balm that heals a wounded head, I

I Like 1 2 1 2 I

Lik balm that heals a wounded head, I their reproof shall find - - - Like I their reproof shall find.

I 2 Like I

their reproof shall find - - - Like fin - - - d I

Chorus. Andante.

Before Je - ho - vahs awful Throne, ye nations bow with sa - cred joy, Know that the Lord is GOD a -

For:

Trio.

alone, He can cre - ate and he des - troy, He can cre - ate and he des - troy. His sov'reign pow'r with-out our aid

Pia.

made us of Clay and formid us men, and when like wand'ring sheep we strayd, He brought us to his fold' a -

Duett Affettuoso.

gain he brought us to his fold a-gain. We are his People, we are his people, we his care, our
 we his care,
 Souls and all our mor-tal frame, what last-ing ho-nors, last-ing ho-nors, shall we rear, Al-mighty
 and what last-ing ho-nors shall we shall we rear —

Err. Chorus Allegro Mod^o

Pia.

ma-ker to thy name, Al-mighty ma-ker to thy name. We'll croud thy Gates with thank-ful songs, high as the

For. Pia. For.
 heav'ns our voi - ces raise, and earth, and earth with her ten thou - sand, thousand tongues, Shall fill thy courts, with sounding
 Pia. For. Duett Affettuoso.
 praise, shall fill thy courts, with sounding praise, shall fill, shall fill thy courts with sounding praise. With Harp & Hymns soft
 Andante.
 me - lo-dy, soft me - lo-dy, into the concert bring, into the concert bring, the trumpet & shrill cornets sound, the trumpet & shrill

Chorus Allegro.

corte's sound to praise th'Almighty King, to praise th'Almigh-ty King. Wide, wide as the world is thy command, vast as e-
to praise th'Almigh-ty King.

terni-ty e- ter-ni-ty thy love, firm as a Rock thy truth must stand, when rolling years shall cease to move, shall
cease to move, when rol-ling years shall cease to move, when rol-ling years shall cease to move, shall cease to move.

THE DYING CHRISTIAN.

Words, by Pope. 85

Air.

Vital spark of heavenly flame, quit, O quit this mortal frame; trembling, hoping, ling'ring, flying, Oh! the pain the bliss of dy-ing

Affettuoso.

Hark! they they
cease fond nature, cease thy strife, and let me languish in-to life. Hark! they whisper Angels say they whisper An-gels say

For.

Hark! they whisper Angels say Hark! they
Hark! Hark! they whisper An-gels say, sis-ter spirit come a-way sis-ter spirit come a-way.
whisper Angels say Hark! they

Pia.

what is this absorbs me quite, steals my senses, shuts my sight, drowns my spirits, draws my breath, tell me my soul can this be death?

*For.**Adagio.**Pia. Andante.*

tell me my soul! can this be death? The world re-cedes, it dis-appears, heav'n opens on my eyes, my ears with sounds se-

Vivace.

ra- phic ring. Lend, lend your wings, I mount I fly, O Grave where is thy vic-to-ry, O grave where is thy vic-to-ry, O

Pia.

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

victory, thy victory, O grave where is thy victory, thy victory, O death where is thy sting. O death where is thy sting. Lend, lend thy wings, I

Adagio.

mount I fly, O grave where is thy victory, thy victory, O death! O death! where is thy sting?

ANTHEM. Corentians 15 Chapter.

Symphony.

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and an air tempo of Moderato. The lyrics are integrated into the music, appearing below the staves where they correspond to the melody. The lyrics are taken from 1 Corinthians 15:20-23:

Now is Christ risen,
And become the first fruits of them that slept, And become the first fruits of them that slept, For since by
now is Christ risin from the Dead And And

man came death, by man came also the re-sur-rection of the dead. Halle-lujah, Halle-lujah, Hal - - - - le-lujah, by

Sym.

man came also the re-sur-rection of the dead. Behold I shew you a mystery, we shall not all

we shall we shall
 sleep, we shall not all sleep but we shall be changed, be changed, be changed in a moment, in the twinkling of an eye, at the last
 we shall we shall

Sym. So. Sym. So.
 trump.
 For the Trumpet shall sound, And the

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano, page 91. The score consists of six staves. The top three staves are for the vocal parts: Soprano (Sy.), Alto (So.), and Bass (Sy.). The bottom three staves are for the piano. The music is in common time, with a key signature of one sharp. The vocal parts sing in unison. The piano part includes harmonic indications and bass lines. The lyrics are written below the vocal staves. The score is divided into sections by vertical bar lines and rests.

Sy. So. Sy. So. Sy.

dead shall be raised incorruptable, incorruptable And we shall be chang'd.

And

mortal, this mortal, this mortal must

For this corruptible, for this cor - rup - tible, must put on incorruption, And this mortal, this

for this corruptible, for this corruptible, must this

Slow.

O Death

O Death! where is thy sting? O Grave! where is thy victory?

put on immortality,

Then sh^l. be br^t to pass the saying that is written, Death is swallow'd up in victory. O Death

O Death

Vivace

thanks

The sting of death is sin and the strength of sin is the Lord.

but thanks be to God who giveth us the victory, thanks be to God who giveth us the

thanks

But thanks be to God

who

thanks

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, key signature of one sharp (F#), and consists of six staves. The vocal parts are in soprano, alto, and tenor voices. The piano part is on the bottom staff, featuring bass notes and harmonic chords. The lyrics are integrated into the music, appearing below the vocal lines. The score includes several melodic lines, some with sustained notes and others with more complex patterns. The handwriting is clear, though there are some ink smudges and variations in note heads.

Hal - le - lu - jah,

victory through Jesus Christ our Lord.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -

- le - lu - jah, Hal - - - - - le - lu - jah, Hal - - - - - le - lu - jah, Hal - - - - - le - lu - jah.

FALL OF BABYLON.

Moderato

Pia

In Ga-briels hand a mighty mighty stone, Lies a fair type of Ba-by-lon. Prophets rejoice, and all ye saints,

In Ga-briels hand a mighty stone

For:

God shall avenge your long complaints. He said, He said, and dreadful as he stood he sunk the milstone in the flood.

Adagio

Thus terribly shall Babel fall, thus terribly sh^l. Babel fall sh^l. Babel fall, and never, never, nevermore be found at all, and nevermore be found at all.

thus

and

Symphony.

Moderato.

*For.**Pia.**For.*

Hast happy day, Hast happy day, Hast happy day that time I long to see, When ev'ry son of Adam shall be free

*Pia.**For.*

then shall the happy world a - loud proclaim, the pleasing wonders, the pleasing wonders, the pleasing wonders of the Saviour's Name.

Musical score for "Arise, Arise, shine, shine O Zion," featuring four staves of music with lyrics in black ink. The music is in common time, with a key signature of one sharp (F#). The lyrics are as follows:

Arise forthy lig - ht is and the
Arise, Arise, shine, shine O Zion, for thy light is come & the glory of the Lord is ris'n upon thee,
for thy lig - ht is
for is
glo - ry of the Lord
is ris'n upon thee, and the glo - - - - ry of the Lord is ris'n upon thee.
the glory of the Lord

and the gentiles sh. come to thy light, & kings, & kings to the brightness of thy rising, and the gentiles sh. come to thy light & kings &

kings to the brightness of thy rising.

for behold I bring you glad tidings

Sing, sing, sing O heavens and be joyful O earth,

behold I

for behold

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written on treble, alto, and bass staves respectively. The piano part is at the bottom, featuring a bass staff and a treble staff for the right hand. The score consists of four systems of music. The lyrics are written below the vocal parts, corresponding to the musical phrases. The lyrics include "bring you g^d tid^{gs} gl^d tids", "glad tidings glad tidings", "glad tid^s glad tid^s glad tidings", "glad tidings of great joy", "of g^t joy glad", "glad", "of g^t joy", and "which sh! be to all people glad tidings". The score is written in black ink on aged paper.

bring you g^d tid^{gs} gl^d tids glad tidings glad tidings glad tid^s glad tid^s glad tidings glad tidings of great joy,
of g^t joy glad
glad
of g^t joy
which sh! be to all people glad tidings gl^d tids glad tidings gl^d tidings of great joy gl^d tidings glad

Handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time. It contains lyrics: "tidings gd tidings gla - ad tidings of great joy. which shall be to all people to all all a - ll". The second system begins with a treble clef, a key signature of one sharp, and a common time. It contains lyrics: "people, For unto you is bo - rn, this day In the City of David,a saviour,a saviour,a saviour who is Chri - st the Lord.". The music features various note heads, stems, and rests, with some notes connected by horizontal lines. The vocal parts are written on three staves, and the piano part is on a single staff below the voices.

Continuation of the handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. This section starts with a treble clef, a key signature of one sharp, and a common time. It features a vocal line with a melodic line above it, likely for soprano or alto. The piano part is present at the bottom, showing bass clef, a key signature of one sharp, and a common time. The music consists of two systems of music, each with a treble clef, a key signature of one sharp, and a common time. The lyrics for the second system are: "people, For unto you is bo - rn, this day In the City of David,a saviour,a saviour,a saviour who is Chri - st the Lord.". The music features various note heads, stems, and rests, with some notes connected by horizontal lines. The vocal parts are written on three staves, and the piano part is on a single staff below the voices.

A handwritten musical score for four voices and piano. The score consists of eight staves. The top two staves are soprano, the middle two alto, and the bottom two bass. The piano part is on the left, indicated by a treble clef and a bass clef over a staff with a common time signature. The vocal parts are in common time. The music is in G major throughout. The lyrics are as follows:

Glory Glory Glory be to God on high and on earth peace, peace, peace goodwill to-
peace and on earth peace, and
peace peace peace

For unto us a child is born,
wards men
For unto us a child is born, unto us a son is giv'n, and his name shall be called

wonderful counsellor the mighty God, the ever-lasting Father the prince of peace.

Adagio.

men Halle-lujah Amen Halle-lujah Amen A - men Amen A - men . A men.

Thou sweet gliding Kedron, by thy silver stream Our Saviour at midnight when Cynthia's pale beam Shone bright on the waters, w'd
Air
frequently stray, And lose in thy murmers, and lose in thy murmers the toils of the day, the toils of the day, the toils of the day.

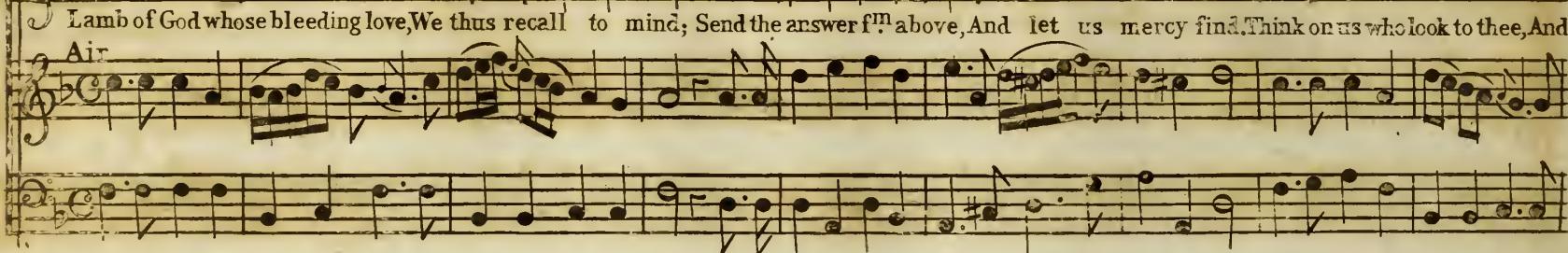
CHORUS with Spirit.

For:

Come Saints & a_dore him, Come bow at his feet, O give him the glory, The praise th:is meet, Let joyful hosannas unceasing arise, Let joyful hosannas unceasing arise

For:

joyful hosannas unceasing arise And join in full chorus that gladdens the skies, And join in full chorus that gladdens the skies.



Pia. For Recitative Chorus 1 2

ev'ry strugling soul release, O remember Calve - ry, O remember Calvary, And bid us go in peace, And bid us go in peace, And bid us go in peace.

ANTHEM.

Luke 2d Chapter.

Stephenson. 105

Behold I bring you glad tidings, glad tidings of joy which sh! be to all people,

Air

joy which sh! be to all people

For unto you; unto you is born this day In the City of David, in the City of David.

For unto you, unto you is born this day In the City, in the

A saviour who is Christ the Lord, A saviour who is Christ the Lord.
 glad tidings

 glad

 glad tidings glad tidings

 glad tidings glad tidings

 gl - ad tidings of joy, which

 tidings glad tidings of joy glad tidings which sh^l be to all people.
 And this sh^l be a si - gn un -

 gl - ad tidings of joy, which

 tidings glad tidings glad tidings of joy, which

And
 - to you. You shall find the babe wrapt in swadlingclothes, ly¹ ing in a manger, ly² ing in a manger
 suddenly there was with the Angel a multitude of the heavn¹ - - - ly, heavnly, heavnly hoste
 And suddenly there was with the Angel a multitude of the heavn¹ - - - ly, heavnly, heavnly hoste
 And suddenly there was with the Angel a multitude of the heavn¹ - - - ly hoste
 And suddenly there was with the Angel a multitude of the heavn¹ - - - ly hoste

Slow

Handwritten musical score for three staves in G major, 2/4 time. The first two staves are treble clef, and the third staff is bass clef. The music consists of six measures. The lyrics "Glory to God in the highest, Glory to God in the highest and on earth peace, Praise - - - ing God and saying," are written below the staves. The first two staves begin with a dotted half note followed by eighth notes. The third staff begins with a dotted half note followed by eighth notes.

Lively.

Handwritten musical score for three staves in G major, 2/4 time. The first two staves are treble clef, and the third staff is bass clef. The music consists of six measures. The lyrics "peace, good will to - wards men Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Halle - iujah, Halle - lu - jah." are written below the staves. The first two staves begin with a dotted half note followed by eighth notes. The third staff begins with a dotted half note followed by eighth notes.

EXALTATION.

Breillat. 109

Ex - al - ted high at God's righthand, Nearer the Throne than cherubs stand, With Glory crown'd, with Glory crown'd, My
wond' - - - ring Soul says, who are they? who are they? My wond' - - - ring soul, says who are they?

They are the saints be-lovd by God, Wash'd are their robes in Jesus' blood; More spotless than the pur-est
white, More spotless than the purest white, They shine in un-cre-a-ted light, They shine in un-cre-a-ted light.

Chorus.

Amen, Amen, Amen, Amen they cry to him a lone, Who dares to fill his Fathers throne, they give him glory, they

A - men A - men A - men A - men

give him glory, And again repeat his praise, repeat his praise, repeat his praise

A - men A - men A - men

A - men A - men A - men

men.

men. They give him glory, They give him glory, And again repeat his praise, repeat his praise and say A - men.

men.

men.

Prepare! Prepare! To meet thy God, Nor trifle with a Saviour's blood, Nor trifle with a Saviour's blood: Attend, the voice, immortal souls, Tis time, 'tis death,

Air

Pia.

Judgem't calls, 'tis Time, 'tis Death, 'tis Judgem't calls. Jesus, our Spirits waiting stand, To hear thy great august command; Assist us Lord,

Vivace

towatch& pray And realize that solemn day, And rea_lize that solemn day. Give us a Faith that works byLove, To bear our Souls to

Pia.

For:

thee above; Thy heavnly graces all impart, To cleance _____ and puri_fy the heart, Adorn us with thy spotless robe&br^gus to thy bles^d a

Handwritten musical score for three staves in G major. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a basso continuo bass clef. The music consists of six measures. The lyrics are as follows:

bode, where all thy Saints In glory shine, cloath'd in a right eousness divine Where all thy Saints In glory shine, Cloath'd in a righteousness divine

Chorus Full.

Handwritten musical score for four staves in G major. The staves are labeled with their respective voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music consists of six measures. The lyrics are as follows:

There, There sh! we see our Saviour God, There, There sh! we see our Saviour God? And spread redeeming love abroad, And spr'd redeeming love abroad

While

For:

Shall join to make thy wonders known, Shall

list'ng, list'ng, list'ng Angels, Wh' list'ng, list'ng, list'ng Angels round the Throne, Wh' list'ng, Angels r'd the throne,

join to make thy won - - - - ders thy wonders, Shall join to make thy won - - - - ders known.

thy wonders

wonders, wonders, wonders, thy wonders,

For

At Anchor laid, re - mote from home, Toiling I cry sweet spirit come, Toiling I cry sweet spirit come:

Air

Pia. *For:*

Celestial breeze, no lon-ger stay But swell my sails, and speed my way, But swell my sails and speed my way.

Pia.

For:

Pia.

For:

Fain would I mount, fain would I glow, Fain would I mount, fain would I glow, And loose my ca - ble, and loose my ca - ble
from be - low But I can only spread my sail, Thou, thou must breathe the auspicious gale. But I can on - ly

*Pia.**For.*

spread my sail, Theu, thou must breathe th'auspicious gale, Thou, thou must breathe, Thou, thou must breathe th'auspicious gale.

ANTHEM, PSALM 124.

If the Lord himself had not been on our side now may Israel say. If the Lord himself had not been, the Lord himself had not been.

Air.

If the Lord himself, the Lord himself had not been, the Lord himself had not been.

A handwritten musical score for three voices, featuring three staves of music with lyrics written underneath. The music is in common time and consists of measures separated by vertical bar lines. The lyrics are in a Gothic script and describe a historical or biblical event involving water and conflict.

The lyrics are:

- had not been on our side when men rose up a-gainst us,
- Yea the waters had drown'd us & the
- They had swallowed, swallow-ed us up quick.
- stre - - - am had gone over our soul. Yea the waters had drown'd
- Yea the waters - had drown'd us & the stre - - - am had gone over our souls.

Numbered circled "1" and "2" are placed above certain notes in the music, likely indicating different endings or parts of the performance.

But praised be the Lord The snare is broken &

But praised be the Lord our soul is escap'd even as a bird out of the snare of the fowler.

we are de li_ver_ed. Our help stand^h in the name, Our help stand^h in the na---me of

Our help standeth in the name , Our help standeth in the name of the Lord who made heavn and earth.

Our (Our of

Our Our of

CHESHUNT NEW.

Andante.

Our Lord is risen from the Dead, Our Jesus is gone up on high; The powrs of hell are cap - tive led, Drag'd to the portals of the Sky. The powrs of hell are captive led, Drag'd to the portals of the Sky, Drag'd to the portals of the Sky.

For:

There his trium - phal Chariot waits, And Angels chaunt the so - lemn lay: Lift up your heads ye heav'ly Gates, Ye

e - ver - last - ing Doors give way, Lift up your heads ye heav - nly Gates Ye e - ver - last - ing Doors give way.

Duett Andantino.

Loose your bars of massy light, And wide un - fold th'e - the - rial scene, He claims these mansions as his
right, Re - ceive the King of Glo - ry in, He claims these mansions as his right, Re - ceive the King of

4 Organ

right, Re - ceive the King of Glo - ry in, He claims these mansions as his right, Re - ceive the King of

Glo - ry in, Re - ceive the King of Glo - ry in. Loose your bars of mas - sy light, And wide un - fold the -

- the - rial scene, He claims these mansions as his right Re - ceive the King of Glo - ry in,

He claims these

He claims these man - sions re - ceive the King of Glo - ry in, Re - ceive the King of Glo - ry in.

mansions as his right re - ceive

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score consists of six staves of music. The vocal parts are in common time, treble clef, and mostly C major. The piano part is in common time, treble clef, and mostly G major. The lyrics are written below the vocal parts. The score begins with a piano introduction followed by the vocal entries.

Who is the king of glo-ry who who who is the king of glory who The Lord that all his foes o'er came, The world, sin,
death & hell o'er threw, And Jesus is the conq'r'r's name, And Jesus is the conq'r'r's name, And Jesus is the conq'r'r's name.
Lo his triumphal chariot waits, And Angels chant the solemn lay; Lift up your heads ye heavenly gates, Ye e - ver - lasting doors give way

A handwritten musical score for three voices, likely for soprano, alto, and bass. The music is written in G major with a common time signature. The score consists of four systems of music, each with three staves. The top system starts with a treble clef, the second with an alto clef, the third with a bass clef, and the fourth with a bass clef. The vocal parts are accompanied by a piano-style accompaniment. The lyrics are integrated into the music, appearing below the staves.

Lift up your heads ye heav'nly gates, Ye e_ver last_ing doors give way. Who is the king of glory who who

who, who is the king of glory who, The Lord of glorious pow'r possest, The king of Saints & Angels too, God over all, for ever

blest, God over all for e_ver blest, God over all for e_ver blest, God over all for e_ver blest, for e_ver blest.

A handwritten musical score for three voices (Soprano, Alto, Bass) in common time, featuring a key signature of one flat. The music consists of three staves, each with a treble clef. The lyrics are integrated into the music, appearing below the notes. The first staff begins with an 'Air' instruction. The second staff starts with the lyrics 'O Charity'. The third staff continues the lyrics from the second staff. The music concludes with a final staff of music and lyrics.

Air

O Charity O Charity O Charity sweet cheer-ing sound O Charity.

sweet cheer-ing sound, to man with wants op press'd, thou hast a balm for ev-ry wound, and aid for

all des-tress: from him who reigns a-bove the skies their ori-gin we trace, he bade thee in

thy beau - ties rise to bless the human race. Dek'd in thy robe of love di - vine

he sent his Son to save On na - ture dark, in glo - ry shine

Quick

Pia. *For.*

and triumph o'er the grave, and triumph o'er the grave, and tri - umph der the grave.

O ye who bear the Christian name, be as your Saviour kind, be no ve lent in ev'ry aim.
and sympathizing mind. Then shall sweet chari- ty pre-pare your souls for heavenly joy and grace shall save from
satans snare and soothe your evry sigh, and soothe your evry sigh, and soothe your ev'ry sigh.

Audante Affettuoso.

E A S T E R .

M. Madan.

129

Air

He dies, the friend of sinners dies! Lo! Salem's daughters weep a round! A solemn darkness
viels the skies! A sudden trembling shakes the ground! Come saints & drop a tear or two, For
him who groan'd beneath your load, He shed a thousand drops for you, A thousand drops of richer blood!

Affettuoso

Here's love and grief be-yond de-gree, The Lord of glo-ry dies for men! But Lo! what

Vivace

sudden joys we see! Je-sus the dead re-vives a-gain! The rising God forsakes the tomb! In

vain the tomb for-bids his rise! Che-ru-bic le-gions guard him home! And shout him wel-come to the skies!

Vivace.

2d time forte.

po Break off your tears ye saints and tell How high our great de_liv_ rer reigns ! Sing how he spoild the hosts of hell, And

led the monster death in chains ! Say, live for ever, wondrous King ! Born to re_deem & strong to save, Then

fortis.

ask the monster, where's thy sting? And where's thy vic_to_ry boast ing grave? And where's thy vic_to_ry boast ing grave.

Air F

The voice of my Be-loved sounds While o'er the mountain top he bounds, He flies exult-ing
o'er the hills And all my Soul with transport fills. The voice of my Be-loved sounds While
o'er the mountain tops he bounds He flies exult-ing o'er the Hills And all my soul with transport fills He

A handwritten musical score for two voices (Soprano and Alto) and piano. The music is in common time, with various key signatures and dynamic markings like *hr.* (hairpin) and *(3)*. The vocal parts are written on treble and bass staves respectively, with lyrics underneath. The piano part is on a separate staff at the bottom. The score consists of six systems of music. The lyrics are as follows:

flies ex - ulting o'er the Hills And all my Soul with transport fills. Gently doth he chide my
stay, Rise my Love and come a - way come -
----- a - way Gently doth he chide my stay, Rise my Love and come a - way.
Da Capo.

Hal - le - lu-jah, The Lord is ris'n indeed, Halle - lu - jah.

Now is Christ

The Lord is ris'n in-deed,

Now is Christ risen from the dead & become^f first fruits of them that slept. Hallelujah, Hallelujah,

risen f^m the dead & become^f first fruits of th^m. th^t. slept.

*For.*And did he rise, and did he rise
he rose, he rose,

Halle-lu-jah

And did he rise, did he rise, Hear O ye nations, hear it, O ye dead

And did he rise, and did he rise
he rose, he rose, he

And did he rise, and did he rise

he burst the bars of death, he burst the bars of death, & triumph'd o'er the grave. Then, then, then I rose, then I rose,

rose, he rose, he bursty bars of death,

*Pia.**For.*

then I rose, then I rose, then first humanity triumphant past the chrystal ports of light, and seiz'd e-ternal youth. Man all immortal

hail, hail, heaven all lavish of strange gifts to man, Thine all the glory, man's ^bboundless bliss. Thine all the glory, man's the boundless bliss.

ANTHEM ISAIAH 44 CHAP.

Sing sing sing O ye heav'ns sing for^e y sing sing sing O ye heav'ns sing sing sing for^e Lord

Sing sing sing O ye heav'ns for^e Lord hath done it sing sing sing O ye heav'ns sing sing sing for the

Sing sing sing O ye heav'ns sing sing sing for^e Lord, the sing sing sing O ye heav'ns

Sing sing sing O ye heav'ns sing sing sing for^e y sing sing sing O ye heav'ns

Lord hath done it. Shout shout shout ye lower parts of the earth. shout shout shout shout shout shout ye lower parts of the earth.

Shout shout shout ye lower parts of the earth. shout shout shout shout shout shout

For the and hath
 For the Lord hath redeemed Ja - cob and glorified himself in Is - rael hath glorified him^f, hath glorified him^f in Is - ra -
 For the and for the hath
 For the and for the and hath

Break mount - tains break & ev'ry tree there - - in - and
 el Break forth into sing - - ing ye mountains, break forth into singing ye mount^s. O forest and ev'ry tree therin, and
 Break forth break sing - - ing ye and
 Break sing - - ing ye break and

A handwritten musical score for four voices, likely a setting of the hymn "How Firm a Foundation". The music is written in common time with a key signature of one sharp. There are four staves, each with a treble clef. The vocal parts are labeled "and" and "ev'ry tree & ev'ry tree therein" at various points. The lyrics are as follows:

and and and and and
ev'ry tree & ev'ry tree therein and ev'ry tree therein and ev'ry tree therein and ev'ry tree therein and
and and and ev'ry tree therein and and and
and and and and and
and and and and and
ev'ry tree therein and ev'ry tree therein and ev'ry tree, and ev'ry tree therein and ev'ry tree therein and ev'ry tree therein
and and and and and

For the and and

For the Lord hath redeemed Ja-cob and glorified himself in Israel and glorified him^f. & glorified him^f in Is-ra-el.

For the and for the and

Glo - ry be to the Father, glo - ry be to the Son, glo - ry be to the holy Ghost

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, key signature of one sharp (F#). The vocal parts are written in soprano, alto, and tenor clefs. The piano part is indicated by a treble clef and a bass clef. The lyrics are in English, referring to the Holy Trinity.

The score consists of five systems of music. The first system starts with "Glo - ry be to the Father, Son & holy Ghost," followed by a repeat sign and another line of the same phrase. The second system continues with "Glo - ry be to the Father, Son & holy Ghost" and ends with "Glo - ry be to the ho - ly". The third system begins with "Ghost" and ends with "Glo - ry be to the Son," followed by a repeat sign and another line of the same phrase. The fourth system begins with "Glo - ry be to the Father," followed by a repeat sign and another line of the same phrase. The fifth system starts with "Glo - ry be to the Father, Son & holy Ghost, as it was in the beginning, is now, now, now, is now, now, now," followed by a repeat sign and another line of the same phrase. The sixth system begins with "Ghost," followed by "is now, now, now and ever shall be," and ends with "and e - ver shall be". The seventh system starts with "Glo - ry, glo - - ry," followed by a repeat sign and another line of the same phrase. The eighth system ends with "is now, now, now, is now, now, now," followed by a repeat sign and another line of the same phrase.

 Glory Amen Amen world w.^d A-
 Glory, glory be to the Father, Son & holy Ghost, World without end, w.^d without end, w.^d without end Amen world without end A-
 #
 Glo - ry A - men world without end, w.^d w.^d A-
 Glory, glory world w.^d w.^d world w.^d A-
 #
 men A - men world w.^d A - men
 men world without end, w.^d without end Amen world without end A - men
 #
 men w.^d w.^d Amen A - men men w.^d w.^d A - men
 men world w.^d w.^d world A - men

ANTHEM PSALM 104.

Praise the Lord O my Soul - - - Praise the Lord O my soul, O my soul

Praise the Lord O my Soul - - - Praise the Lord O my Soul - - - Lord praiseth the Lord

Praise the Lord O my Soul - - - Praise the Lord O my Soul - - - Praise

my soul.

Praise the Lord O my soul O my soul.

my soul. O Lord my God thou art become exceeding glo - - - rious, thou art become exceed^g

thou thou with
 thou art cloathed with majesty and honor with ma - - - - - jesty, with majesty &
 glo - - - rious, art become exceeding glorious thou thou with
 thou thou with
 thou thou with
 thou glo - - - rious, thou
 honor thou art become exceeding glo - - - rious, thou art cloathed ^hmajesty and honor,
 thou glo - - - rious, thou honor thou
 thou glo - - - rious, thou honor thou glo - - - rious

honor thou glo rious, thou
 thou art become exceed^g thou art become exceed^g exceeding glorious, thou art become exceed^g exceed^g glorious, thou art cloathed ^hmajesty & honor.
 glo - - rious, become exceed^g exceeding glorious, thou glo - - rious, exceed^g
 thou honer thou glo - - rious, exceeding

Halle_lu_jah Amen hal hal
 Halle_lujah Amen, hallelujah Amen A - men. Thou dekest thy - self - with light as it were with a gar - ment
 Hallelujah Amen hal hal - le_lujah A_men Amen
 Hallelujah, Amen hal hal A - men

and spreadest out the heav'ns, and spread^t out the heav'ns like - a curtain Who layeth the beams of his chambers in the waters, and maketh the

his cha - riot & & &

clouds his chariot his cha - riot, and walk - - - eth and walketh and walk - - - eth upon the wings of the wind

his cha - riot & & &

He maketh his
his cha - riot & & &

foundations the foun-
 He laid the foun - da -
 Angels Spi - - rits he maketh his Angels Spirits and his ministers a flame- - ing fire foundations the foun-
 dations that re - mo - ed, that
 tions of the earth that it never be re - mo - - ved, that it never be removed, that it never be removed
 dations that that that
 that it never be re - mo - - - ved that re - mo - ed, that

O Lord how manifold are thy works, in wisdom hast thou made them all, the earth is full - is full - - - is full - of thy

riches,

The glorious majes - ty of the Lord shall endure for ever the Lord shall re - - joice - - shall re - joice - -

rejoice in his works

joice rejoice in

joice - - in

Amen hal Amen hal A men A - - men

men halle-lujah A-men Amen halle-lujah A-men hallelujah A-men A - - men

hal hal A-men hal Amen hal - - le-lujah A-men A-men A - - men

A-men A-men hal hal A-men A - - men

A handwritten musical score for "Sheffield" featuring four staves of music and lyrics. The music is in common time, key signature of one sharp, and includes various note heads (circles, dots, crosses) and rests. The lyrics are written below the music, corresponding to the different staves. The first two stanzas are in a single-line staff, while the third stanza begins with an "Air" and continues in a two-line staff.

Sinners O why so thought less grown, Why in such dreadful haste to die; Daring to leap to worlds un-known, Headless a -

Air

gainst thy God to fly. Wilt thou dispise e-ter-nal fate, Urg'd on by sin's fan-tas-tic dreams, Madly attempt th'in-fer-nal

gate, And force thy pas-sage to the flames. Stay, Stay, Stay sinner stay, Stay sinner, on the gos-pel plains, Be-

hold, be-hold the God of love un-fold The glories of his dying pains, For e-ver telling yet untold, For

Adagio

ever, for ever, For ever telling, ever telling yet un told, For ever telling, e-ver telling yet un - told

FRIENDSHIP.

Friendship thou charmer of the mind, Thou sweet deluding ill; The brightest minutes mortals find, And sharpest hours we feel. Fate has di-Air.

vid-ed all our shares O pleasure and of pain; of pleasure pleasure, pleasure, pleasure and of pain. Fate has divided al' our share:

of pleasure and of pain; In love the comforts and the cares are mixt and join'd a-gain, are mixt and join'd a - gain.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of eight staves of music. The vocal parts are in common time, with the soprano and alto in treble clef and the tenor/bass in bass clef. The piano part is in common time, with a bass clef. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like forte (f), piano (p), and sforzando (sf). The lyrics are written below the vocal staves, corresponding to the musical phrases. The handwriting is in black ink on aged paper.

But while in floods our sorrow rolls, And drops of joy are few; This dear delight of mingl^g. souls, Serves but to swe - - - ll our woe. This dear de -

- light of mingling souls, Serves but to swell our woe. Oh! why should bliss dep^t in haste & friends^p stay to mourn, Why the fond passion dings so fast, when

Handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, treble clef for voices, bass clef for piano. The vocal parts consist of four staves of music. The lyrics are written below the vocal parts:

evry joy evry joy evry joy evry joy is gone. Why the fond passion cling so fast, When evry joy is gone.

Handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, treble clef for voices, bass clef for piano. The vocal parts consist of four staves of music. The lyrics are written below the vocal parts:

Yet never let our hearts divide, Nor death dissolve the chain, nor death, nor death dissolve the chain; For love & joy were once al - ly'd, And must be

A handwritten musical score for four voices and piano, page 156. The music is in common time, key signature of one sharp. The vocal parts are in soprano, alto, tenor, and bass. The piano part is at the bottom. The lyrics are as follows:

love and joy -
join'd again. Love and joy, love and joy, love and joy, love and joy - love & joy were once ally'd, & must
love and joy
love & joy
love and joy, love and joy love and joy love and joy
be join'd again. Never let our hearts divide, Nor death dissolve the chain, For love and joy were once ally'd, And must be join'd a gain.

Handwritten musical score for "Portsmouth. P.M." featuring five staves of music with lyrics in English. The music is in common time, key signature of one sharp, and consists of five staves. The lyrics are as follows:

The dwelling of thy love -- Thine
Lord of the worlds a_bove, How pleasant & how fair The dwelling of thy love -- Thine earthly temples are
Air
The Thine
earthly temples are To thine abode my heart aspires
To thine abode my heart aspires With warm desires to see my God. With warm desires to see my God.
To

to thee all

We praise the O God we acknowledge thee to be the Lord, all the earth doth worship thee the Father ever last - ing.
Air

angels cry aloud, the heav'ns & all the pow'rs therein.

to thee cherubim & seraphim continu - ally do cry. holy holy holy Lord God of sabbath.

A handwritten musical score for four voices, likely for a church service. The music is written in G major with a common time signature. The score consists of eight staves, each representing a different voice or instrument. The voices are arranged in two groups: soprano/alto on top and bass/tenor on the bottom. The music features various note heads, stems, and rests, with some notes connected by horizontal lines. The lyrics are written in a cursive hand below the staves, corresponding to the musical phrases. The lyrics describe the majesty and glory of God, mentioning the apostles, prophets, martyrs, and the holy church.

heavn & earth are full of the majesty of thy glo-ry. the glorious company of the apostles prai - - se thee. the godly fellowship of thy prophets
prai - - se thee. the noble army of mar-tys prai - - se thee. the holy church thro'out all the world doth acknowledge thee. the Father

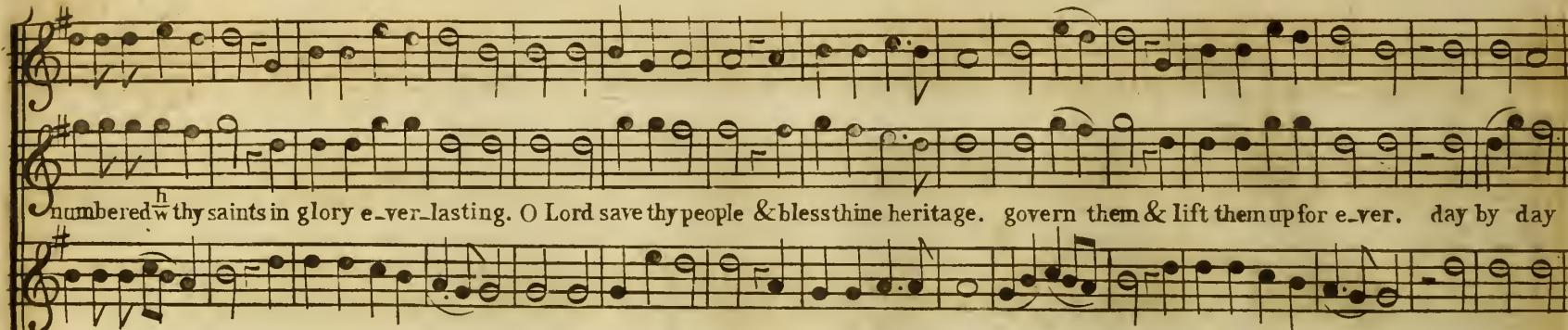
A handwritten musical score for four voices, likely for a church service. The music is written in G major with a key signature of one sharp. The score consists of eight staves, each representing a different voice or instrument. The voices are arranged in two groups: soprano/alto on top and bass/tenor on the bottom. The music features various note heads, stems, and rests, with some notes connected by horizontal lines. The lyrics are written in a cursive script below the staves. The first section of lyrics reads: "of an infinite majesty, thine ado- rable true and on ly son. also the Holy Ghost the com-for- ter, thou art the king of glory". The second section of lyrics begins with "O - - - Christ, thou art the e_verlasting son of the Father, when thou tookest upon thee to deli_ ver man thou dst humble thyself to be". The music concludes with a final section of lyrics: "I will exalt him in the highest, I will sing unto him a new song, for he has done mar_vellous things, his right hand and his聖臂 have won for him". The score is written on aged paper with some foxing and staining.

A handwritten musical score for four voices, featuring four staves of music and corresponding lyrics in English. The music is written in common time, with a key signature of one sharp (F#). The voices are arranged in a treble/bass (TBA) format, with the top two staves in treble clef and the bottom two in bass clef.

The lyrics are as follows:

born of a pure virgin, when thou hadst overcome ^e sharps of death, thou dst open the kingdom of heav'n to all believers, thou sittest at the r^t hand of God, in the glory

of the Father, we believe ^t thou shalt come to be our judge. we therefore pray thee help thy serv.^{ts} whom ^u hast redeemed with thy precious blood. ^{ke} in them to be



we - - magni - fy thee.and we worship thy name ever world without end. vouchsafe O Lord, to keep us this day without sin.



O Lord have mercy upon us, have mercy upon us. O Lord let thy mercy be up-on us as our trust is in thee A - - - men.

PHILADELPHIA NEW. S.M.

Pia. For.

My Saviour & my king, Thy beauties are divine; Thy lips with blessings over - flow, And ev'ry grace is thine, & ev' ry grace is thine.
Air

Air
Deep in the dust before thy Throne Our Guilt & our Disgrace we own Great God we own th' unhappy Name whence sprung our Nature & our shame,^{but}

whilst our Spirit's fill'd with Awe, Behold the Terrors of the Law We sing the Honors of thy Grace That sent to save a ruind Race That sent to save a ruind Race.

Pia.

We sing thine ever - last - ing Son, Who joined our Nature to his own, A - dam the se - cond from the Dust Raises the Ru - ins

of the First. Where Sin did reign and Death abound, There have the Sons of Adam found, abounding Life, There glorious Grace Reigns tho' the

Lord our Righteousness Reigns thro' the Lord Our Righteousness.

MILBANK.

C. B.

Air Ba
Of him who did Salva - tion bring, Lord may we

For. Pia For.
e - ver think and sing! A - rise, ye guil - ty he'll for - give, A - rise, ye nee - dy he'll re - lieve.

Air

Hail ho ly ho ly ho ly Lord! Be end-less Praise Praise to Thee! Supreme es-sen-tial One a-

dord In co e - ter - nal Three! Enthron'd in e - ver - last - ing State e'er Time its round be-

-gan, Who join'd in Council to cre ate the Dig - ni - ty of Man. The Dig - ni - ty of Man.

LAMBETH.

C.L.¹⁶⁷

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written on three staves, and the piano part is on a separate staff below the vocal staves. The vocal parts are labeled "Alt.", "Ten.", and "Bass." The piano part has markings "Pia." and "Pia." above the staff. The lyrics are written in a cursive hand, corresponding to the musical phrases. The score is numbered 167 at the top right.

Alt. Long have we sat beneath the Sound Of thy Sal - va - tion Lord, But still how weak our Faith is found, And knowledge of thy

Ten. For Pia.

Bass. Word. Oft we fre - quent thine ho - ly Place, Yet hear al - most in vain, How small a Por - tion of thy

Grace, Do our false Hearts retain ! How small a Por - tion of thy Grace Do our false Hearts retain.

Air Vivace.

Air Vivace.

Now to the Pow'r of God Su-preme Be e-ver - last-ing e-ver - last-ing Honor giv'n, He saves from
Hell (we bless his Name) He calls lost wand-ring Souls to Heav'n, He calls lost wand'ring Souls to Heav'n.

Andante.

NANTWICH.

M. Madan.

O God, how endless is thy Love ! Thy Gifts are ev'ry Evning new, And Morning Mercies

*Pia.**For.*

from a - bove, Gent-ly dis - till like ear-ly Dew. Gent-ly dis - till like ear-ly Dew.

REDEEMING LOVE.

I. W.

*Air For.**Pia.**For.*

Now be-gin the Heav-ly Theme, Sing a - loud in Je-sus' Name, Sing a - loud in Je-sus' Name

*Pia.**For.*

Ye, who Je-sus' Kindness prove, Triumph in Re-deem-ing Love, Triumph in Re-deem-ing Love.

Air

Come let us a - new our Journey pursue, Roll round with the year, roll round with the year, And never stand still till our master appear, and

never stand still till our master appear. His a - do - ra - ble will let us gladly fulfill, And our talents improve, our talents improve, By the

patience of Hope & the labour of Love, by the patience of hope & the labour of love, the patience of hope & the labour of love

Our life is a dream, our time is a stream, glides swiftly away, glides swiftly away, & the fu-gi-tive moment re-fuses to stay, The

arrow is flown the moment is gone, the mil-le-nial year rushes on to our view, & E-ter-ni-ty's here, e-ter-ni-ty's here, the mil-

-le-nial year Rushes on to our view & e-ter-ni-ty's here, e-ter-ni-ty's here, e-ter-ni-ty's here, e-ter-ni-ty's here.

172 SOLO Andante.

Handwritten musical score for solo instrument and piano. The top staff is for the solo instrument, starting with a treble clef, a key signature of one sharp, and a common time signature. The lyrics begin with "O, that each in the day of his com^g may say, I have fought my way thro', have fo^t. my way thro', I have finish'd the work thou didst g.^{ve} me to do, have finish'd the". The piano accompaniment staff below has a bass clef, a key signature of one sharp, and a common time signature. The music consists of eighth and sixteenth note patterns.

TUTTI.

Continuation of the handwritten musical score. The solo instrument part starts with a treble clef, one sharp key signature, and common time. The lyrics continue with "O, that each from the L^d. may receive the glad world well & faithfully done, faithfully done, enter into my joy & sit". The piano accompaniment staff below has a bass clef, one sharp key signature, and common time. The music consists of eighth and sixteenth note patterns.

Final section of the handwritten musical score. The solo instrument part starts with a treble clef, one sharp key signature, and common time. The lyrics end with "work thou didst give me to do.", followed by "down on my throne, enter into my joy & sit down on my throne, enter into my joy & sit down on my throne & sit down on my throne.". The piano accompaniment staff below has a bass clef, one sharp key signature, and common time. The music consists of eighth and sixteenth note patterns.

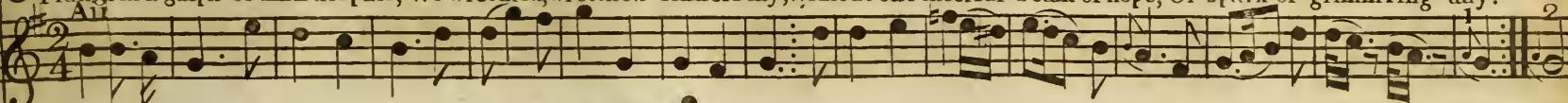
GREENWICH.

For:

M. Madan. 173



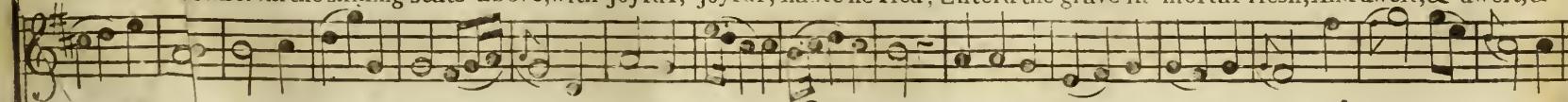
Plung'd in a gulph of dark despair, We wretched, wretched sinners lay, Without one cheerful beam of hope, Or spark of glimm'ring day.



With pitying eyes the Prince of grace Beheld our helpless, helpless grief, He saw and O amazing love! He came, he came to



our relief down from the shining seats above, with joyful, joyful, haste he fled, Enter'd the grave in mortal flesh, And dwelt, & dwelt, &



Lively

dwelt among the dead. Oh ! Oh ! for this love, let rocks & hills their lasting silence break, their lasting silence break their silence break
 And all harmonious hu-man tongues, The Saviours praises speak. Oh ! Oh ! for this love let rocks and hills their lasting silence
 break, their lasting silence break, their silence break. Angels assist our migh-ty joys, Strike all your Harps our harps of gold, But

Pia.

For.

when you raise your highest notes your highest notes His love, his love, his love can ne'er be told, his love can ne'er be told.

ANTHEM

Bladgrove

Air

O Lord whose mercies number - less, O'er all thy works prevail, o'er all thy works pre.

Org.

O Lordwhose

vail, hear me hear me hear me O Lord my God, hear me hear me hear me O Lord my God hear me O Ld. my God

Org.

Org.

Org.

Wash me thoroughly from my wickedness, & cleanse me from my sin, and cleanse me from my sin cleanse me cleanse me
Org.

cleanse me from my sin cleanse me cleanse me
cleanse me f^m my sin my God cleanse me f^m my sin
Org. Org. Org.

For I acknowledge my transgression & my sin is e'er before me, & my sin is e'er before me, mercy mercy mercy O

This image shows a page from a handwritten musical manuscript. The page number '176' is at the top left. The music is written in three systems, each consisting of a soprano (treble) part, an alto (C-clef) part, and a bass (F-clef) part. The key signature is G major (one sharp). The time signature varies between common time and 6/8. The music is for three voices and organ. The lyrics are written below the notes. The first system starts with 'Wash me thoroughly from my wickedness, & cleanse me from my sin, and cleanse me from my sin cleanse me cleanse me'. The second system continues with 'cleanse me from my sin cleanse me cleanse me' and includes the organ part with 'Org.'. The third system begins with 'cleanse me f^m my sin my God cleanse me f^m my sin' and also includes the organ part with 'Org.'. The final line of lyrics is 'For I acknowledge my transgression & my sin is e'er before me, & my sin is e'er before me, mercy mercy mercy O'.

Lord on me! mercy mercy
mercy O Lord on me! my God have mercy on me A-

-against thee only have I sinned, and done evil in thy sight & done evil in thy sight, mercy mercy
Against thee

Org.

mercy O Lord on me! mercy, mercy
mercy O Lord on me! My God have mercy on me. Then
Org. Org.

shall I teach thy ways to the wicked, & sinners shall be converted, & sinners shall be converted, sinners shall be converted.

Then shall I

ed to thee, sinners shall be converted to thee my God, converted to thee.

Org. Org.

LOCK

W. B.

Ye servants of God, Your master pro-claim, And publish a - broad, His wonder-ful name.

Org. Org.

The name all vic-to-ri-ous of Je-sus ex-tol, His King-dom is glo-ri-ous and rules o-ver all.

UPTON.

Air

M Madan.

Not all the Blood, not all the blood of beasts On Jewish Altars, on Jewish altars slain; Could give the guilty conscience peace Or
On Jewish altars, on Could

wash, or wash a-way the stain - way the stain But Christ, but Christ the Heav'nly Lamb, Takes all our sins, our
or

sins a-way A sa - cri - fice of nobler name And richer, richer blood than they.
A sacri fice of nobler name
And

SOLO Andante.

My Faith would lay its hand On that dear head of thine, While like a pe-ni-tent I
stand And there con-fess my sin. My Soul looks back to see The burdens thou didst bear, When
hang-ing on th'ac-curs-ed tree And hopes, and hope's was there

CHORUS. Vivace.

181

Believing we re-joice, to see the curse remove, Believing we re joice, to see the curse remove, We bless the

Lamb with cheerful voice, And sing, and sing his bleed-ing Love, we bless the Lamb with cheerful

voice, And sing, and sing his bleeding Love. Believing we re-joice, to see the curse remove, Believing we re-

joice, to see the curse re - move, We bless the Lamb With cheerful voice And sing, and sing his bleeding
 Love, We bless the Lamb with cheerful voice, And sing, and sing his bleeding Love, his bleeding Love.

ANTHEM. Psalm 18.

J. Lyon.

Treble

The Lord descended f'rn above, And bowd'y heavns m't high, bowd'y heavns m't high, & underneath his feet a darknes of the sky.

The Lord descended from above,
And bow'd the heav'ns most high, bow'd the heav'ns most high,
And underneath his feet he cast

Allegro.

full roy-ally he rode, On cherubs
the darkness the darkness of the sky. On cherubs & on therubims, full royally he rode,
full royally he rode,

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is written on five staves. The vocal parts are in common time, with a key signature of one sharp. The piano part is in common time, with a key signature of one sharp. The vocal parts begin with a melodic line, followed by a piano section, and then continue with another melodic line. The lyrics are written below the vocal parts, corresponding to the musical phrases. The handwriting is in black ink on aged paper.

& on cherubim's full royal - ly he rode,
full roy - ally he rode,

he ro - de; on ché - rubs and on

che - rubims, full roy - al - ly he rode, And on the wings of mighty winds, Came fly - - - - ing all a -



On the wings,

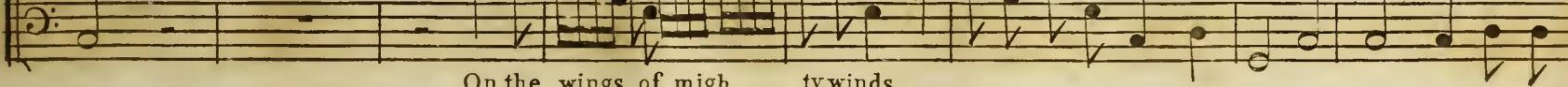
broad,



On cherubs & on che-ru-bims, full roy-ally he



On the wings,



On the wings of migh - tywinds,



rode And on the wings of mighty winds, Came fly-ing all a - broad.

¹Treble.

²d Treble. let all the earth,
with sacred mirth

Counter

¹ Je-ho-vah reigns, Je-ho-vah reigns, let all the earth, let all the earth, rejoice, all, let all the earth, in his just government rejoice, all, all, all, let

² Let all the isles, Let all the isles with sacred mirth, with sacred mirth, rejoice, all, with sacred mirth, in his applause unite their voice all, all, all, with

Tenor.

Bass.

earth, all

²d Treble. Counter.

all the earth, in his just government rejoice, rejoice, rejoice, rejoice, let all the earth, in his just government rejoice.
sacred mirth, in his applause unite their voice, rejoice, rejoice, rejoice, let all the isles, in his applause unite their voice.

Darkness & clouds of awful shade, His dazzling glory shroud in state, Justice and truth his guards are made, & fix'd by his pa-

Treble. Brisk.

Devouring fire before his face,
- vilion wait.
devouring fire, before his
devouring fire, His foes around with vengeance
face, before his face

Chorus.

His lightning set the world on blaze, Earth saw it & with terror shook.

188 Treble & Bass.

2/3
4

The proudest hills His presence felt Their height nor strength could help a - ford; The proudest hills like wax did melt,

Slow.

6/8
4

in presence of th' al - migh - ty Lord. The heav'n his right'ous - ness to show, with storms of fire, his foes pursu'd;

2/3
4

And all the tremb - ling world be - low, Have his descend - ing glo - ry view'd.

Tenor & Bass.

6/8
4

Glad Sion of thy triumph heard,

1^t. & 2^d Trebles.

2/3
4

And Judah's daugh - ter's were o'er - joyd,

Treble & Bass.

2/3
4

Because thy right'ous judg'ments, Lord, Have Pagan pride and pow'r des - troyd .

23
68

Rejoice ye righteous, in the Lord, Memorials of his holiness, Deep in your faithful breasts record; And with your thankful tongues confess.

23
68

ANTHEM, Psalm 122.

A. Williams.

Treble & Bass.

5
4

I was glad was gla - - - d, was glad when they said unto me, we will go, we will go we will go into the house of the L^d.

23
4

I was glad

23
4

We will go, we will go we will go into the house of the L^d. Our feet shall stand in thy gates O Je - ru - sa - lem.

Handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano, page 190. The score consists of four systems of music, each with a treble clef and a key signature of one sharp (F#). The vocal parts are in common time, while the piano part is in 2/4 time.

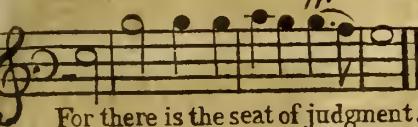
System 1: Soprano and Alto sing in unison. The lyrics are: "Jerusalem is built as a city that is at unity in itself, For thither go the tribes, even the tribes of Lord. To testify unto Isra-". The piano accompaniment features eighth-note chords.

System 2: The vocal parts continue with: "For For". The piano accompaniment includes a melodic line above the chords.

System 3: The vocal parts sing: "el, to testify unto Isra - el. And to give tha - nks give thanks, unto the name of the Lord." The piano accompaniment has a sustained bass note.

System 4: The vocal parts sing: "And give give And to give tha - nks give thanks give than - ks". The piano accompaniment features eighth-note chords.

Counter Solo.



Tenor & Bass.

Even the seat,

even the seat, even the seat of the house of David.

1^t Chorus. Slow.

O pray for the peace, O pray for the peace, O pray for the peace of Jeru-sa-lem !

Slow.

Brisk.

Peace be within thy walls, & plentiousness & plentousness within thy palaces.

Counter & Bass.

23
34

Form my brethren & companions sake

For my brethren & comp^{ns} sake, I will wish the pro-

I will wish thee prosperity, I will wish thee prosperity.

pe-ri-ty

For my brethⁿ. & comp^{ns} sake, I will wish thee prosper^y, I will wish he^p prospr^y & I will

Repeat the first Chorus & conclude with the second.

1 2 Grave Brisk Moderate Grave.

Amen, A - - - men,

seek to do thee good. Amen, Amen, Amen, Amen, Hallelujah, hallelujah, hallelujah, Amen, A - - - - men, A - - men.

Amen, A - - - men,

HALLELUJAH CHORUS from the MESSIAH.

Handel. 193

Hallelujah, hallelujah, hallelujah, hallelujah , hallelu - jah , hallelujah , hallelujah, halle -

6 6 6 6 6 43

lujah,hallelujah, hallelujah, For the Lord God omnipotent reigneth,Hallelujah, hallelujah, hallelujah, hallelujah, For the Lord God omnipote.

For the Lord God om ni-potent reign-eth Hallelujah

reign-eth, Hallelujah, hallelujah, hallelujah, hallelujah,

Hallelujah, hallelujah, hallelujah, hallelujah, hallelujah,

Hallelujah, hallelujah, hallelujah, hallelujah, hallelujah, For the Lord

hallelujah

jah, hallelujah, hal-e-lu-jah, hallelujah, hallelujah, For the Lord God om ni-potent reign-eth, hallelujah,

God omni potent reign-eth, hallelujah hal-

hallelujah

hallelu-jah The kingdom of this world, Is become the kingdom of our Lord & of his Christ, & of his Christ;

:||:

And he shall

And he shall reign for ever & e-

And he shall reign forever, & e-ver, forever, & ever for e-ver &

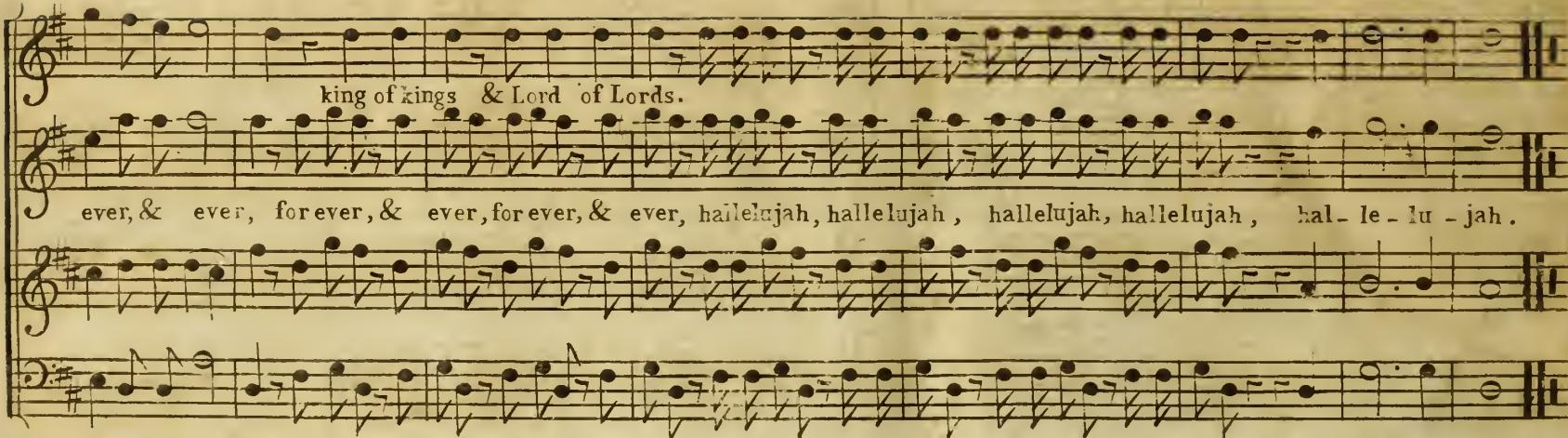
And he shall reign forever & e-ver & he shall reign forever & e-ver & he shall reign forever &

reign forever & ever for ever & ever & he shall r& hesh.r for ever & ever, forever & ever for ever, forever &

ver, king of kings & Lord of Lor ds, king of king
 ever king of forever, & ever, hallelujah, hallelujah,
 ever for ever, & ever, hallelujah, hallelujah, for ever, & ever, hallelujah, hallelujah,

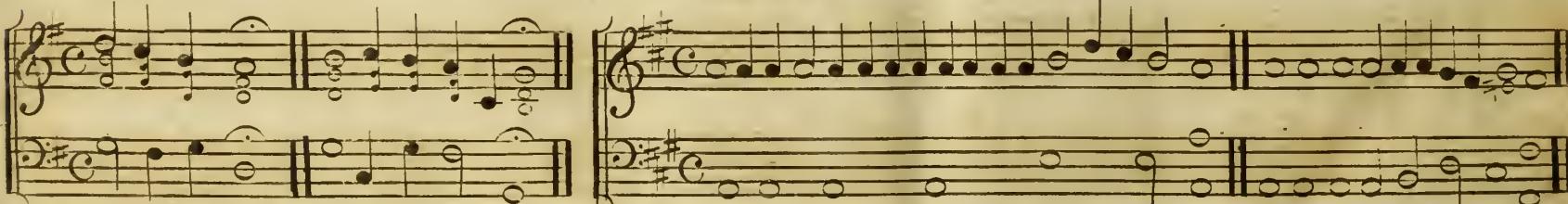
s & Lord of Lor ds, king of king s & Lord of Lords & Lord of Lords, & he shall
 lujah, for ever, & ever, hallelujah, hallelujah, forever, & ever, hallelujah, hallelujah, king of kings, & Lord of Lords,
 & he shall

reign, And he shall reign for ever & e - ver forever & ever hallelujah, halle
 And he shall reign & he shall reign sh! reign for ever & e - ver, king of kings, forever & ever & Lord of Lords,
 And he shall reign & he shall reign & he shall reign for ever & e - ver king of king --- s & Lord of Lord ---
 reign for ever & e - ver & he shall reign for ever & e - ver, king of kings, forever & ever, & Lord of Lds hallelujah halle
 lujah, & he shall reign for ever for ever & e - ver
 & he shall reign for ever, & e - ver, king of kings, & Lord of Lords, king of kings, & Lord of Lords, & he shall reign for
 - s & he shall reign for ever, & e - ver, & e - ver,
 lujah, & he shall reign for ever &

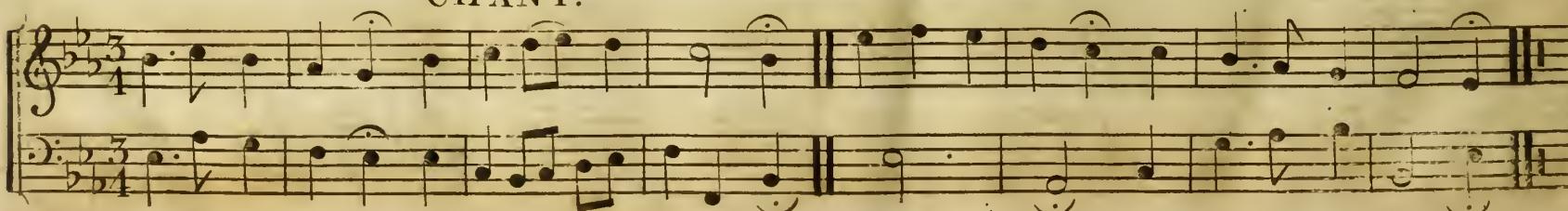


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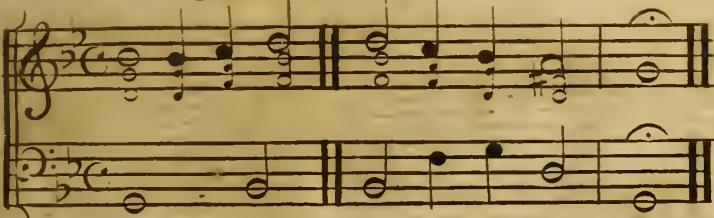
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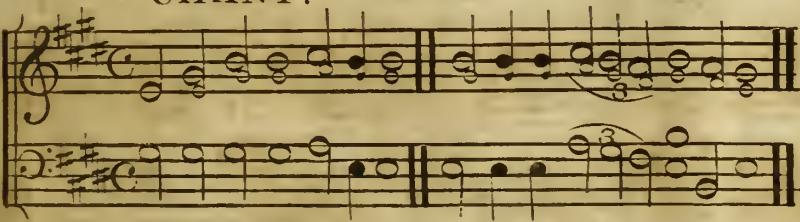
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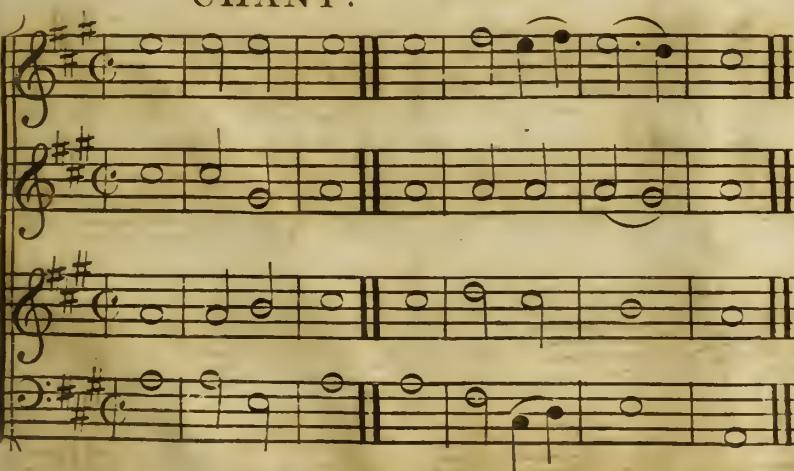
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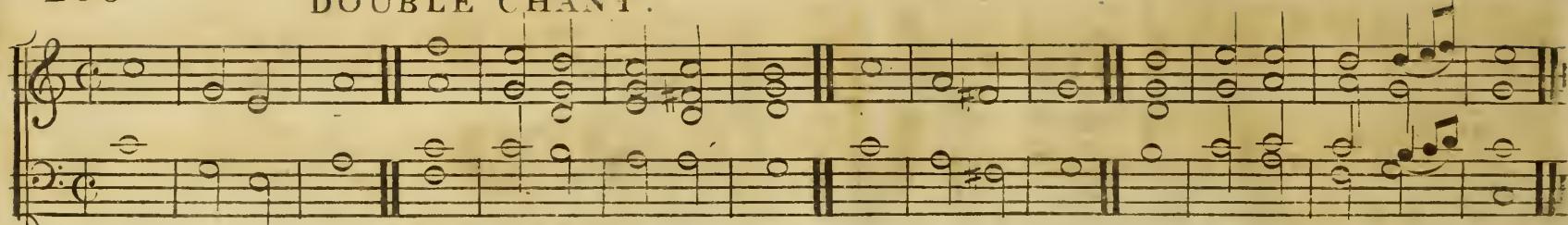
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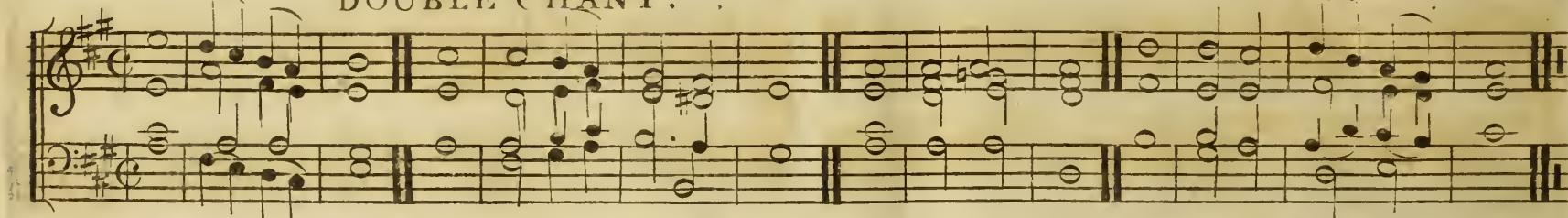
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DOUBLE CHANT.



DOUBLE CHANT.



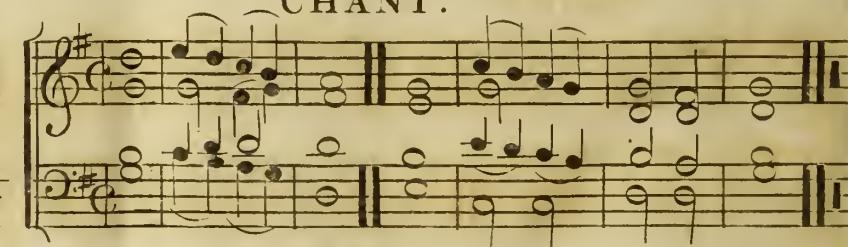
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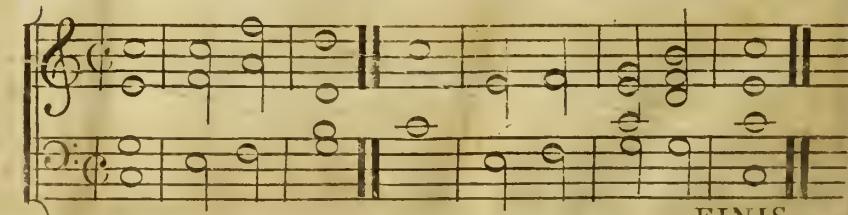
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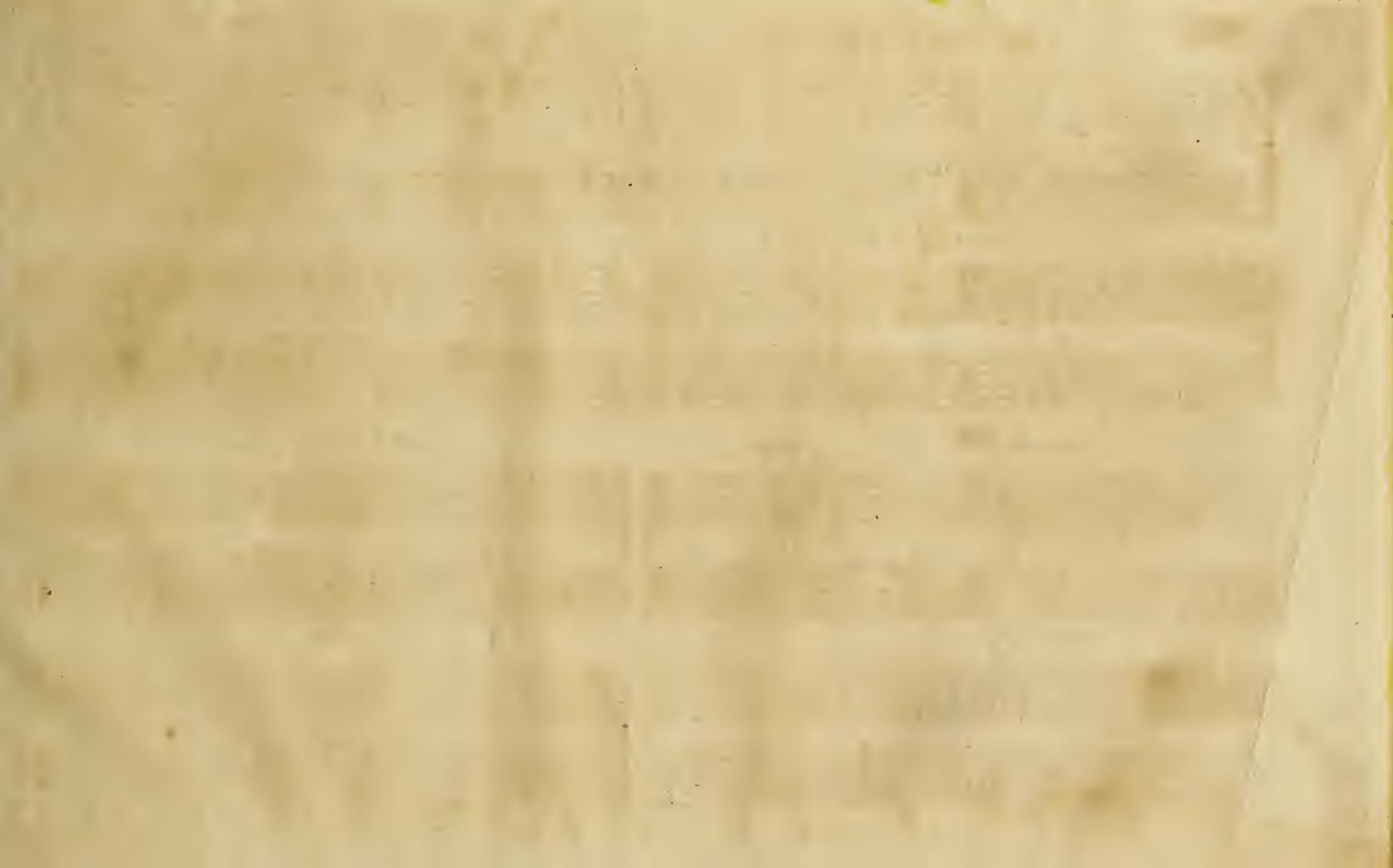
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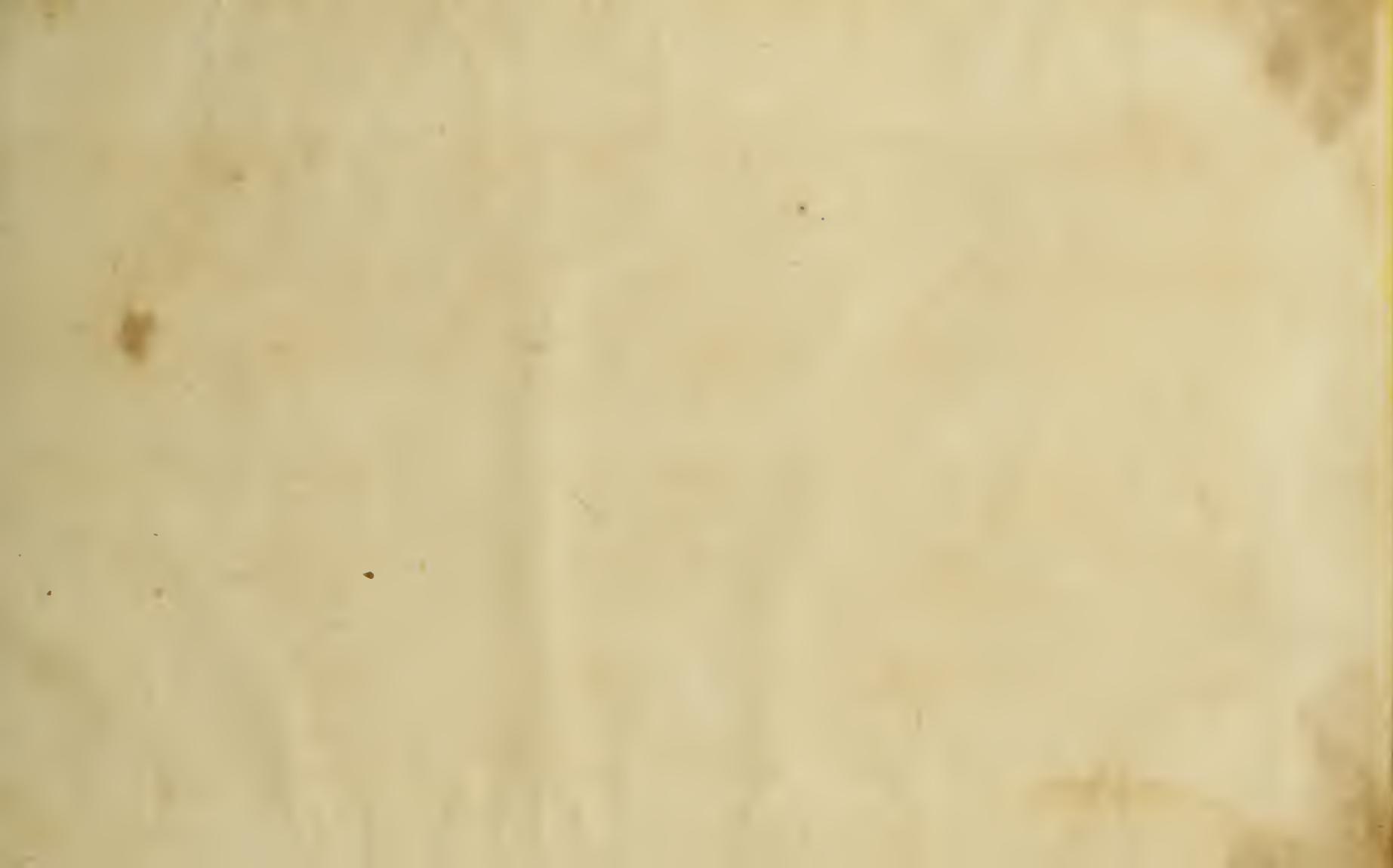


CHANT.



FINIS.





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