



COLONIAL HARMONIST.

BEING A COMPILATION OF THE

MOST APPROVED TUNES, ANTHEMS, AND CHANTS.

With a Figured Bass for the Organ and Piano Forte.

DESIGNED FOR ALL DENOMINATIONS OF CHRISTIANS.

SELECTED AND ARRANGED BY MARK BURNHAM.

PORT HOPE, U. C.

PUBLISHED BY THE COMPILER.

1832.

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A D V E R T I S E M E N T.

THE COMPILER of the following pages, assures the public that he has not undertaken the work from any anxious wish, or vain desire of appearing as an author; but he has been chiefly impelled by the hope of thereby benefitting the rising generation, by furnishing them with some assistance in acquiring the art of correctly singing Sacred Music. No musical treatise has hitherto been published in this Colony.

It has been the object of the Compiler to select such tunes as may be suitable to Christians of every denomination. Among these will be found some from the works of the most approved European and American authors; as well as a variety of original tunes.

Wherever the same pieces have been found differently harmonized by different compilers, that tune has been selected, which can be sung with the greatest advantage; at the same time a due regard has been shown to that in most general use.

INTRODUCTION.

THE following explanation of musical terms, and directions for the student in singing, although superfluous to a finished vocalist, it is considered may be of great service to one just commencing to learn psalmody.

Emphasis or accent in music is of the same nature as accent in poetry, and it is for the most part placed on every other word or syllable. One who is intimately acquainted with language need not be confined to any fixed rules of accent. Words or syllables upon which the emphasis rests, are not of equal importance; but require in singing, as in reading, a different manner of expression. A labored accent ought to be carefully avoided; as should also a sameness of tone; the former will undoubtedly produce disagreeable sounds, and often a double accent on notes that have two beats, and on dotted notes. Proper accent is neither more nor less than singing the accented note or word with a natural, full, round tone. The unaccented note should be sung much softer, but equally distinct.

A due regard should at all times be had in taking breath at proper places, which are where a pause occurs in the words, and where the sense will not be destroyed by a suspension of sound.

Where notes and slurs are of considerable length, the vowels in the words should be dwelt upon with the mouth open, which is to be instantly closed at the end of the word, in order to articulate the final consonant. Pauses are of two kinds. One is a suspension of sound, or rest; the other a prolongation of the sound of a note, or hold. The general rules for good reading will commonly apply to stops and marks in singing. Nothing can be more improper than an abrupt or sudden suspension of sound where only a comma, or semicolon occurs; but it may sometimes be necessary after a note of exclamation, or interrogation. On the last note in a line a prolonged sound is sometimes allowable; but there are instances where it is not so.

Adaptation is the application of tunes so as to suit the words to be sung. The style and time of the same tunes may be so varied as to give effect to words of a very different signification.

Expression is the art of so understanding and realizing the subject of the words we are singing, as to make the subject our own. If the power, the praise, or the majesty of God are intended to be set forth, the mind should be directed to that Being whom we address, without attempting a display of musical talent. If the subject be solemn or sublime, the mind should be fixed attentively on the sublime and awful scenes which we attempt to describe. If the theme be supplicatory, we should be impressed with the fact, that addressing the throne of grace in sacred song, is an act equally as devout as prayer.

With these feelings, individuals cannot fail, in general, of producing the desired effect.

Note.—From the Boston Handel and Haydn Society Collection of Church Music, by permission.

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RUDIMENTS TO THE ART OF SINGING.

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OF THE STAFF.

EXAMPLE.

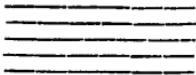


Every line or space is called a degree: thus the *Staff* includes nine degrees, five lines and four spaces.

When more than nine degrees are wanted, the spaces above are used; and if a still greater compass is required, *Leger Lines* are added, either above or below the *Staff*.

EXAMPLE.

— Leger lines above.



— Leger lines below.



The distance between any two degrees of the Staff, is called an *Interval*: as from the first line to the first space, or from the first to the second line, &c.

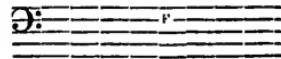
OF THE REPRESENTATION OF MUSICAL SOUNDS UPON THE STAFF AND CLEFS.

There are seven original sounds in music, and these are named from the first seven letters of the Alphabet, viz : A, B, C, D, E, F, G. These letters representing the seven musical sounds are affixed to the several degrees of the Staff in regular order: thus, if A be on the first space, B will be on the second line, C on the space, &c.

Their application to the Staff is determined by a character called a Clef.

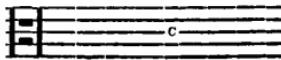
There are three Clefs, viz: the Base, or F Clef; the Tenor, or C Clef; and the Treble, or G Clef. The Base Clef always denotes F, is placed upon the fourth line of the Staff, and is used for the lowest voices of men.

EXAMPLE.



The Tenor Clef always denotes C, and is placed either on the third or fourth line of the Staff. It is sometimes used upon the first, second and fifth, as well as upon the third and fourth line.

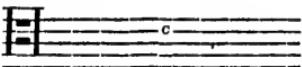
EXAMPLE.



R U D I M E N T S.

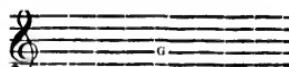
When placed upon the fourth line it is called the Tenor Clef, and it is used for the middle voices of men.

EXAMPLE.



The Treble Clef always denotes G, and is placed upon the second line of the Staff, and is used for female voices.

EXAMPLE.



As it is of great importance that the situation of the letters upon the Staff should be perfectly known, the student is advised to commit to memory the following Scale, or G A M U T.

TREBLE, ALTO AND TENOR.

A	First leger line above.—
G	First space above.
F	Fifth line.
E	Fourth space.
D	Fourth line.
C	Third space.
B	Third line.
A	Second space.
G	Second line.
F	First space.
E	First line.
D	First space below.
C	First leger line below.

OF NOTES AND RESTS.

Notes are characters written upon the Staff, exhibiting the order and duration of the several musical sounds employed in a melody or tune.

Rests are marks of silence.

BASS.

C	First leger line above.—
B	First space above.
A	Fifth line.
G	Fourth space.
F	Fourth line.
E	Third space.
D	Third line.
C	Second space.
B	Second line.
A	First space.
G	First line.
F	First space below.
E	First leger line below.

There are six kinds of Notes, and an equal number of Rests in modern use as follows:

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

Notes.

Rests.

RUDIMENTS.

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The proportion which the different notes bear to each other is exhibited in the following table:

One semibreve



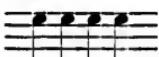
is equal in duration to

2 Minims



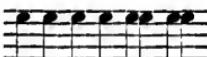
- - - or

4 Crotchets



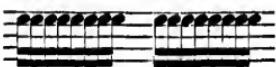
- - - or

8 Quavers



- - - or

16 Semiquavers



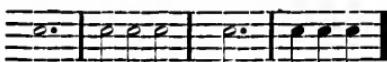
- - - or

32 Demi-semiquavers.



A dot after a note or rest, adds one half to its original length: thus, a dotted semibreve, is equal in duration to three minims; a dotted minim to three crotchets, &c.

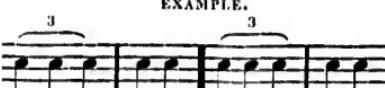
EXAMPLE.



A figure 3, placed over and under three notes, signifies that they are to be performed in the time of two notes of the same kind, without the figure:-

thus, three crotchets with the figure 3 over or under them, are to be performed in the time of two crotchets, without the figure, &c.

EXAMPLE.



A figure 6, placed over or under six notes, signifies that they are to be performed in the time of four notes of the same kind without the figure.

OF VARIOUS MUSICAL CHARACTERS.

A Flat



lowers a note half a tone.

A Sharp



raises a note half a tone.

A Natural



restores a note made flat or sharp, to its original sound.

Flats or Sharps placed at the beginning of a tune or strain are called a *Signature*.

Flats, Sharps, or Naturals, when placed before a note, are called *Accidentals*.

A Bar



is used to divide the notes into equal measures.

A Double Bar



or

Denotes the end of a strain, or movement, or line of poetry.

RUDIMENTS.



A Brace shows how many parts belong to a score, or are to be performed together.

A Slur or Tie () is drawn over or under so many notes as are to be sung to one syllable.

:S:

A Repeat () or () shows what part of the time is to be sung twice.

A Crescendo () signifies a gradual increase of sound.

A Diminuendo () signifies a gradual decrease of sound.

A Swell () signifies a gradual increase and decrease of sound.

A Direct () placed at the end of a Staff, shows the place of the first note upon the following Staff.

A Pause, () leaves the time of a note or rest, to be protracted at the pleasure of the performer.

Sustento Marks () or () are placed over such notes as are to be performed in a short and distinct manner.

EXAMPLE.

Written.	Performed.
1 1 1	() () ()

A Shake, (), is an ornament or grace. It consists of a quick alternate reiteration of the note above, with that over which the character is placed, and generally ends with a turn from the note below.

EXAMPLE.

Written.	Performed.
() - () - () - () -	() () () () () - () -

An Appoggiature, or Leaning Note, is a note of embellishment. Its chief office is to suspend the completion of the subsequent harmony, and thus to soften and smooth the effect of certain intervals. It borrows its time from the succeeding note, and is most frequently half its duration.

EXAMPLE.

Written.	or	or
Performed.		

RUDIMENTS.

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OF SOLMIZATION.

Solmization or Solfaing is the application of certain syllables to musical notes. It enables the young practitioner to utter the sound of a note with fulness and freedom, and assists him to secure a correct intonation. By associating the idea of the several syllables used, with their corresponding sounds, he becomes familiar with the exact relation which one note bears to another, and acquires the power of expressing those notes with ease and certainty.

The syllables usually adopted in Solmization, are

FA, SOL, LA, FA, SOL, LA, MI.*

When a tune has neither sharps or flats at the beginning, Mi is in B.

A 2

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

Above Mi are Fa, Sol, La, Fa, Sol, La, and then comes Mi.

Below Mi are La, Sol, Fa, La, Sol, Fa, and then comes Mi.

Between Mi and Fa, and La and Fa, there is but a semitone; between the rest are whole tones.

* Pronounced Faw, Sol, Law, Faw, Sol, Law, Mee.

OF TIME.

By time, in the science of Music, we are to understand the *duration*, and *regularity* of sound. There are two chief species of Time, Common or equal, and Triple or unequal Time. Common Time contains two equal notes in each measure, as two minims, two crotchets, &c. Triple time has three equal notes in each measure, as three minims, three crotchets, &c. Simple Common Time, has three signs.

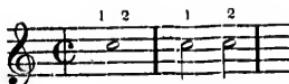
The first contains one semibreve, or other notes or rests, equal to it, in a measure. It has four beats in a measure, and is accented on the first and third parts.

EXAMPLE.



The second sign contains one semibreve, or other notes or rests equal to it, in a measure. It has two beats in a measure and is accented on the first part.

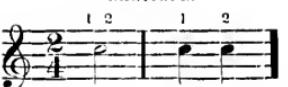
EXAMPLE.



The third sign (called half time) contains one minim, or other notes or rests equal to it, in a measure. It has two beats in a measure, and is accented on the first part.

R U D I M E N T S.

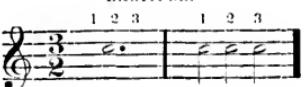
EXAMPLE.



Simple Triple Time has three signs :

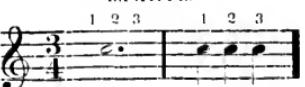
The first sign contains three minims, or other notes or rests equal to them, in a measure. It has three beats in a measure and is accented on the first and third part.

EXAMPLE.



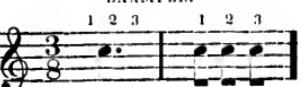
The second contains three crotchets, or other notes or rests equal to them in a measure. Accent, &c. as in the former.

EXAMPLE.



The third sign contains three quavers, or other notes, &c. Accents, &c. as in the former.

EXAMPLE.



Compound Time has two signs in common use.

The first sign contains two dotted minims, or other notes, &c. It has two beats in a measure, and is accented on the first and fourth parts.

EXAMPLE.



The second sign contains two dotted crotchets, or other notes, &c. Accents, &c. as in the former.

EXAMPLE.



Of these figures (3-2 3-4 3-8 6-4 and 6-8) the upper one shows how many parts are contained in a measure, and the lower one shows how many of these notes constitute a semibreve. 2 signifies minims; 4, crotchets; 8, quavers, &c. Thus:

3-2 Three. 3-4 Three. 3-8 Three.
2 Minims. 4 Crotchets. 8 Quavers, &c.

KEYS OR SCALES, AND OF THEIR TWO MODES, MAJOR AND MINOR.

A Diatonic Scale, of which the notes bear certain relations to one principal note, from which they are all, in some measure, derived, and upon which they all depend, is termed a *Key*; and the principal note is called the *Key Note*, or *Tonic*.

Every Scale in which the two Diatonic Semitones are found between the *third* and *fourth* Degrees, and between the *seventh* and *eighth* Degrees, ascending from the Tonic, is termed the Major Mode of that Key;

R U D I M E N T S .

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MINOR.

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because the interval between the Tonic and its third, (or mediant,) consists of two Tones; i. e. of the greater Third. The only series of this Mode among the natural Notes, is that which commences with C; and hence, this Key must be taken as an example of all the Major scales.



Every Scale in which the two Diatonic Semitones are found between the *second* and *third* Degrees, and between the *fifth* and *sixth* Degrees, as ascending from the tonic, is termed the *Minor Mode* of that Key; because the interval between the Tonic and its third, (or mediant,) consists only of one Tone, and one Semitone, i. e. of the lesser Third.

The only series of this Mode among the natural Notes, is that which commences with A; and hence this Key may be taken as an example of all the Minor scales.



In the ascending Scale of the Minor Mode, the seventh is raised a Semitone, as a proper leading note to the Octave. The interval, therefore, between the sixth and seventh is a tone and a half; but as the Diatonic Scale consists of tones and semitones only, the sixth is also sharpened, by which means the extreme sharp second is avoided. Thus, the ascending Scale of the Minor Mode is artificial, and is formed with two notes altered from the Signature. But in the descending Scale, the seventh is depressed a

semitone to accommodate the sixth, and the natural Scale of the Signature remains unaltered.

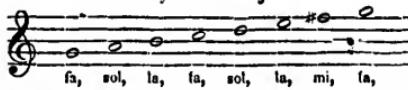
EXAMPLE.



But the note which determines the Mode to be either Major or Minor, and which constitutes the principal difference between the two, is the *Third*.

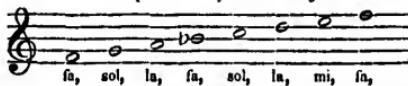
As these two series of tones and semitones form the constituent characteristics of the two modes, it follows that upon whatever note or pitch either of these series begins, the same proportion and order of intervals must be strictly observed. Hence, the utility of flats and sharps. If, for example, we begin with G, instead of C, and from it form the Diatonic Scale in the Major Mode, the seventh, or F, will require to be raised by a Sharp, one Semitone.

Key of G Major.



If we begin with F, in the Major Mode, the fourth, or B, will require to be depressed by a flat, one semitone.

Example. Key of F Major.



Or if we begin with E, instead of A, and from it form the Diatonic Scale, in the Minor Mode, the second, or F, will require to be raised, by a Sharp one semitone.

Example. Key of E Minor.

Or if we begin with D, in the Minor Mode, the sixth, or B, will require to be depressed, by a flat, one semitone.

Example. Key of D Minor.

When the Major and Minor Modes agree with respect to their Signature, they are denominated Relatives, thus, C Major is the Relative of A Minor; A Minor is the Relative to C Major; C Major is the Relative to E Minor, &c. The Relative to any Major Key is its sixth above, or its third below; and the Relative Major to any Minor Key, is its third above, or its sixth below.

OF DIATONIC INTERVALS AND THEIR INVERSION.

The division of the Diatonic Scale being unequal, (consisting of tones and semitones,) fourteen intervals are formed, which are in the following

EXAMPLES.

Unison.	Minor second, 1 Semitone.	Major second, one tone.	Minor third. one tone and a semitone.
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Major third. 2 tones.	Perfect fourth. 2 tones and a semitone.	Sharp fourth. 3 tones.
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Flat fifth. 2 tones and semitones.	Perfect fifth. 3 tones and a semitone.	Minor sixth. 3 tones and 2 semitones.
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Major sixth. 4 tones and a semitone.	Minor seventh. 4 tones and 2 semitones.	Major seventh. 5 tones and a semitone.
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Octave. 5 tones and 2 semitones.

When the lowest note of an Interval is placed an Octave higher, or vice versa, such change is called Inversion. Thus, as in the example, by inversion, a

Second	 becomes a Seventh,	 a
Third	 becomes a Sixth,	 a

R U D I M E N T S.

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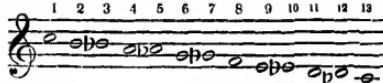
Fourth		becomes a Fifth,		a
Fifth		becomes a Fourth,		a
Sixth		becomes a Third,		and a
Seventh		becomes a Second.		
B				

The Diatonic intervals are either Consonant or Dissonant. The Octave, fifth, fourth, thirds, and sixths, being agreeable to the ear, are called Consonant ; and the seconds, sevenths and sharp fourth, being less pleasing, are called Dissonant.

OF THE CHROMATIC SCALE.

The Chromatic Scale generally ascends by Sharps, and descends by Flats, as in the following examples:

1 2 3 4 5 6 7 8 9 10 11 12 13



Here there are twelve distinct sounds, from each of which, as a tonic, by the use of flats or sharps, we may form the Diatonic Scale in either mode.

OF MODULATION.

In naming such notes as are affected by accidental ♭s, ♯s, or ♯s, it is usual to recognize a change of key, at least for the notes affected.

EXAMPLE I.

Here the signature is one ♭ major, key of F. In the third measure of the Air, a ♭ occurs on B, which neutralizes the signature for that measure ; consequently the passage is modulated to the key of C major, mi on B. In the second measure of the Bass, and the fifth measure of the Air, a ♭ occurs on E, which modulates the passages to the key of B ♭ major. The notes on E are therefore properly called faw.

RUDIMENTS.

EXAMPLE II.

Here the signature is one sharp on F, major key of G, the mi on F. In the third measure a # occurs on C, consequently the passage is modulated to the key of D major, mi on C. In the sixth measure a # occurs on G, which modulates the passage to the key of A minor, the leading note of which must always be sharpened in ascending to the tonic.

EXAMPLE III.

Here the key is on C major, mi on B. In the third measure a b occurs on B, which modulates the major key to F, mi on E; the note on B is therefore properly called faw.

EXAMPLE IV.

PAGE 23, 1st Treble Staff last measure for a semibreve on G, read it on B.—Page 31, 1st Air Staff last measure, for a minima on E, read it on G.—Page 33, 2nd Treble 1st Staff last measure, for a crotchet on A, read it on F.—Page 51, 2nd Treble Staff 5th measure, for a crotchet on B, read it on C.—Page 101, 1st Air Staff 12th measure, for a pointed crotchet on G, read it on A.—Page 123, 2nd Air Staff 5th measure, for a semibreve on B, read it on B.—Page 145, 1st Treble Staff 5th measure, for a crotchet on F, read it on G.—Page 166, 2nd Treble Staff 2nd measure, for a minima on C, read it on D.—Page 180, 2nd Base Staff 5th measure, for a crotchet on D, read it on E.—Page 193, read it F, sharp.—Page 201, 1st Staff read it F and C, sharp.—Page 213, 2nd Treble Staff 12th measure, for a crotchet on D, read it on E, the first line.—Page 213, 1st Treble Staff 7th measure, for a pointed quaver on B, read it on A.—Page 247, 2nd Base Staff 1st measure, for a minima and quaver on A, read it on C.—Page 253, 1st Treble Staff 4th measure, for a crotchet on C, read it on B.—Page 280, 1st Alto Staff 5th measure, for a minima on A, read it on G.—Page 296, 1st Treble Staff 3rd measure, for a semibreve on A, read it on B.

Here the key is A minor, and the sharpened notes are merely the *sixth* and *seventh* of the ascending scale.

EXAMPLE V.

Here the signature is one flat, major key of F. A sharp occurs in the third measure on F, which modulates to the major key of G, mi on F.

EXAMPLE VI.

Here the key is C major. In the third measure a b occurs on B, which modulates to the major key of F. In the fifth measure a # occurs on F, which modulates to the major key of G.

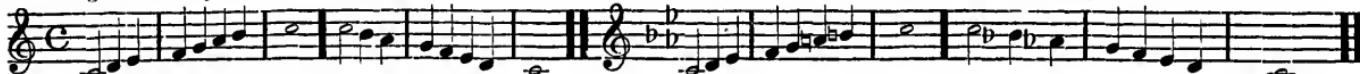
These and similar changes are of common occurrence in books of church music.

RUDIMENTS.

15

LESSONS FOR THE EXERCISE OF THE VOICE.

Ascending Scale—Major Mode. Descending Scale—Minor Mode. Ascending Scale—Minor Mode. Descending Scale—Minor Mode.



No. 1. Beat or Count 2 or 4 in a measure.



No. 2.

No. 3.



No. 1. Beat 4 in a measure.

No. 2.

No. 3.

No. 4.

EXERCISES FOR BEATING TIME.

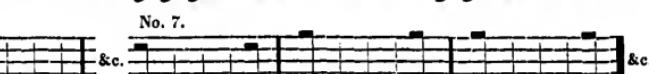


No. 5.

No. 6.

No. 7.

No. 4.

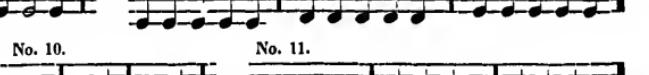


No. 8.

No. 9.

No. 10.

No. 11.

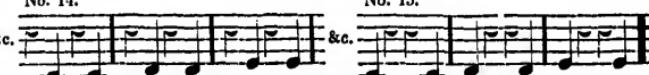
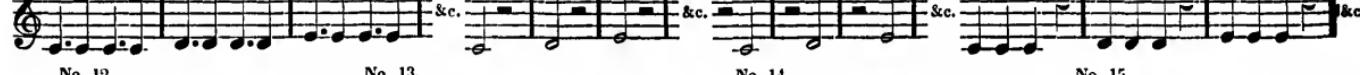


No. 12.

No. 13.

No. 14.

No. 15.



EXPLANATION OF MUSICAL TERMS.

A, signifies in, for, at, with, &c.

Adagio (or *Ado.*) signifies the slowest time.

Ad libitum, at pleasure.

Affetuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.

Allegro, a brisk and sprightly movement.

Allegretto, less quick than Allegro.

Alto, Counter, or high Tenor.

Amoroso, in a soft and delicate style.

Andante, with distinctness. As a mark of time it implies a medium between the Adagio and Allegro movements.

Andantino, quicker than Andante.

Anthem, a musical composition set to sacred prose.

A tempo, in time.

Assai, generally used with some other word to denote an increase or diminution of the time of the movement: as *Adagio Assai*, more slow; *Allegro Assai*, more quick.

Bass, the lowest part in harmony.

Bis, this term denotes a repetition of a passage in music.

Brillante, signifies that the movement is to be performed in a gay, showy and sparkling style.

Cantabile, elegant, graceful, melodious.

Canto, song; or, in choral compositions, the leading melody.

Canto fermo, plain song.

Chorus, a composition or passage designed for a full choir.

Chromatic, a term given to accidental semitones.

Con, with.

Con furia, with boldness.

Crescendo, Cres. or —, with an increasing sound.

Con spirto, with spirit.

Da Capo, or *D. C.*, close with the first strain.

Del Segno, from the sign.

Diminuendo, Dim. or —, with a decreasing sound.

Dirige, a piece composed for funeral occasions.

Dilecta, in a solemn and devout manner.

Duetto, or *Duet*, music consisting of two parts.

Dolce, sweetness, softness, gentleness, &c.

E, and; as *Moderato e Pianissimo*.

Espressione, that quality of composition, from which we receive a kind of sentimental appeal to our feelings.

Expressivo, with expression.

Forte, strong and full.

Fortissimo, very loud.

Fugue or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.

Forzando, (or *fz.*) the notes over which it is placed are to be boldly struck with strong emphasis.

Gius', in an equal, steady, and just time.

Grave, *Gravemente*, deep emotion.

Grazioso, graceful; a smooth and gentle style of execution approaching to piano.

Harmonie, an agreeable combination of musical sounds, or different melodies, performed at the same time.

Interlude, an instrumental passage introduced between two vocal passages.

Interval, the distance between any two sounds.

Largo, somewhat quicker than *Grave*.

Larghetto, not so slow as *Largo*.

Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.

Lento, *Lentamente*, slow.

Ma, not.

Ma non troppo, not too much, not in excess.

Melody, an agreeable succession of sounds.

Men, less.

Mezza voce, with a medium fulness of tone.

Mezzo, half, middle, mean.

Moderato, between Andante and Allegro.

Molla, much.

Non, not.—*Non troppo presto*, not too quick.

Oratorio, a species of Musical Drama, consisting of airs, recitations, duets, trios, choruses, &c.

Overture, in dramatic music is an instrumental strain, which serves as an introduction.

Orchestra, the place or band of musical performances.

Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender and delicate.

Piano, or *Piu*, soft.

Pianissimo, *Pianiss.* or *PP.* very soft.

Poco, little, somewhat.

Pomposo, grand, dignified.

Presto, quick.

Prestissimo, very quick.

Quartetto, a composition consisting of four parts, each of which occasionally takes the leading melody.

Quintetto, music composed in five parts, each of which occasionally takes the leading melody.

Rococaille, a sort of style resembling speaking.

Ripieno, full.

Sempre, throughout; as *sempre piano*, soft throughout.

Soprano, the Treble or higher voice part.

Sostenuto, sustaining the sounds to the utmost of their nominal length.

Staccato, the opposite to *Legato*; requiring a short, articulate, and distinct style of performance.

Senza, without; *Senza Organo*, without the Organ.

Siciliano, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.

Soave, agreeable, pleasing.

Solo, *Voce*, *Dolce*, with a sweetness of tone.

Spirituoso, with spirit.

Solo, a composition designed for a single voice or instrument. Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.

Subito, quick.

Symphony, a passage to be executed by instruments, while the vocal performers are silent.

Tacit, be silent.

Tardo, slowly.

Tempo, time.

Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.

Trio, a composition for three voices.

Tutti, all, all together.

Veloce, quick.

Vigorosa, with energy.

Verse, one voice to a part.

Vivace, in a brisk and lively manner.

Volti, turn over.

COLONIAL HARMONIST.

OLD HUNDRED. L. M.

M. LUTHER.

The musical score consists of four staves of music. The first three staves are in treble clef, G major, common time, and the fourth staff is in bass clef, F major, common time. The music is primarily composed of eighth-note patterns. A brace groups the first two staves. Measure numbers 1, 5, and 8 are indicated below the staves. The lyrics are centered under the third staff:

Be thou, O God, exalt - ed high, And as thy glory fills the sky, So let it bo on earth display'd, Till thou art here as there obeyed.

Adagio. Sostenuto.

SECOND TREBLE.

Up to the fields where an - gels lie, And living waters gently roll, Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

6 6 6 6 4 6 6 5 4 3 6 6 7 4 # 3 7 2 3 7 6 4 3 4 8 7 6 4 3 6 5 3 6 6 7 4

All yo bright armies of the skies, Go worship where your Saviour lies; Angels and kings before him bow, Those gods on high and gods below.

6 6 6 7 6 6 7 5 4 6 6 7 6 6 7 6 4

BLENDON. L. M.

GIARDINI.

19

on my soul.
6 7
4
6 4
3
6
6 4
3
6 # 6
9 8
6 5
4 3
6 7
6
6 4
7

ELLENTHORPE. L. M.

LINLEY.

ods below.
6 7
+
6 4
6 3
6 5
6 8 7
Voice or Organ.
6 4, 6, 7 6, 6, 6 5, 4 3

SECOND TREBLE.

Who is this stranger in dis - tress, That travels thro' this wilder - ness ! Oppress'd with sorrows and with sins, On her beloved Lord she leans—On her, &c.

4 5 4 6 3 2 8 7 6 5 4 3 6 6 4 3 4 3 6 6 4 3 3 8 7 6 5 7 4 6 6 7
3 2 8 7 6 5 4 3 6 6 4 3 4 3 6 6 4 3 3 8 7 6 5 — 2 6 6 4

Great God, whose uni - ver - sal sway The known and unknown worlds obey, Now give the kingdom to thy Son, Extend his pow', ex - alt his throne.

6 — 7 3 6 4 # 6 5 6 4# 7 4 6 6 7 3

PALEY. L. M.

Soft.

Loud.

Organ. 6 5 4 Voice. 6 5 7

Thou, whom my soul ad - - mires a - - above All earth - ly joye, all earth - ly love, Tell me my
 6 6 6 7
 4
 6 7 5
 4 4 5
 5 6
 3 1 #
 5 8 7
 3
 Shepherd, let me know, Where do thy sweet - - est pas-tures grow? Where do thy sweetest pastures grow?
 6 7
 4
 6 5 4
 6 5 7

EVENING HYMN. L. M.

TALIS.

SECOND TREBLE.

Glo - ry to thee, my God, this night,
For all the blessings of the light; Keep me, O keep me, King of kings, Beneath thine own al-migh - ty wings.

6 6 5 6 7 6 6 6 5 8 7 6 5 4 6 6 6 6 6 6 6 6 4 8 7

WINCHESTER, L. M.

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The vocal parts are arranged in two staves, with the Alto and Bass parts stacked vertically. The vocal parts sing a melody with eighth-note patterns and rests. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords. The lyrics describe a spiritual offering to God.

ANGEL'S HYMN. I. M.

TANSUR.

23

SECOND TREBLE.

High in the heav'ns, eter - nal God, Thy goodness in full glo - ry shines; Thy truth shall break thro' ev
cloud, That veils thy just and wise designs.

6 8 7 #4 6 6 6 5 6 6 5 6 6 8 7 6 6 8 7

UXBRIDGE. I. M.

L. MASON.

SECOND TREBLE.

At anchor laid, remoto from home, Toiling, I cry—sweet Spirit, come; Celestial breeze, no longer stay, Be swell my sails, and speed my way.

6 4 5 6 5 6 6 6 3 6 6 4 8 7

A musical score for four voices (SATB) in common time (indicated by '2'). The key signature is one flat (B-flat). The vocal parts are arranged in two staves: soprano (top), alto (second from top), tenor (third from top), and bass (bottom). The music consists of two systems of eight measures each. The lyrics are as follows:

O what a - - mazing joys they feel, While to their gol - den harps they sing, And sit on ev' - - ry
heav'n - ly hill, And sit on ev' - ry heav'nly hill, And sing the triumphs of their King.

The vocal parts are supported by a piano accompaniment, indicated by a treble clef and bass clef in the right margin. Chord symbols are placed below the bass staff at the end of each measure, such as '6', '6 5', '4 3', '6', '6 5', '3', '6', '6 5', '6', '5', '6', '6 5', '4 3', '6', '6 5', '6', '6 5', '1 3'.

TRANQUILLITY. L. M.

B. McKYES.

25

This life's a dream, an empty show: But the bright world to which I go, Hath joys sub - - stan - tial

C

King.

and sincere, When shall I wake, When shall I wake, When shall I wake and find me there.

GLOOM. L. M.

B. McKYES.

Deep from the prison's horrid gloom, O hear the mournful captive sigh; And let thy sovereign pow'r re-

6 5 # 6

The trembling soul condemn'd to die, The trembling soul condemn'd to die,

prieve, The trem - bling soul con - demn'd to die, The trem - bling soul con - demn'd to die,

The trem - bling soul condemn'd to die, The trem - bling soul condemn'd to die.

YES.

DUKE STREET. L. M.

J. HATTON.

27

pow'r re-

Lord, when thou didst as - cend on high, Ten thousand an - gels fill'd the sky; Those heav'ly guards around theo wait, Like chariots that at - tend thy state.

1 6 3 6 5 6 6 6 6 6 3 6 6 4 8 3 3 6 6 6 7

STERLING. L. M.

d to die.

die.

die.

O come loud anthems let us sing, Loud thanks to our al - nigh - ty King, For we our voices high should raise, When our sal - vation's Rock we praise.

6 2 3 6 6 7 6 6 4

SECOND TREBLE.

E - ter nal Source of ev'ry joy Well may thy praise our lips employ, While in thy temple we appear; Thy goodness crowns the circling year.

6 4 3 7 6 4 6 5 6 6 4 7 5 6 5 5 4 3 3 4 5 3 4 6 6 5 5 4 6 7

EFFINGHAM. L. M.

SECOND TREBLE.

At anchor laid re - mote from home, Toil - ing, I cry, sweet spir - it come; Celes - tial breeze no longer stay, But swell my sails and speed my way.

6 4 3 6 5 6 3 3 4 3 4 2 6 6 5 6 7 6 6 7 6 6 6 6 6 7

WELLS. L. M.

HOLDRAYD.

A musical score for three voices (Soprano, Alto, Tenor/Bass) in common time. The key signature changes between G major, F major, and C major. The vocal parts are arranged in three staves. The lyrics are as follows:
Sing to the Lord who loud proclaims His various and his saving names ; O may they not be heard a - lone, But by our sure experience known.
The score includes a basso continuo part at the bottom with a cello-like line and tablature below it.

ROTHWELL. L. M.

Blest be the Fa - ther and his love, To whose ce - les - tial source we owe Rivers of endless joy a - bove, And rills of comfort, And rills of comfort here below.

When Is - rael, freed from Pharaoh's hand, Left the proud tyrant and his land, A - cross the deep their

journey lay; The deep di - vides to make them way: The mountains shook like trembling sheep, Like lambs lambs

Lassoon.

6	5	6 6	7	6 5	6	5	8 9	8 7	6 5	6 5	6 5
5	3						7	6	4 3	5	3



SINAI...CONTINUED.

A musical score for three voices. The top voice has a treble clef, a key signature of one sharp, and a common time signature. The middle voice has a bass clef, a key signature of one sharp, and a common time signature. The bottom voice has a bass clef, a key signature of one sharp, and a common time signature. The lyrics are: "lit - tle hills did leap; Not Sinai on her base could stand, So con - scious of God's pow'r at hand." Below the middle voice staff, the number "6 5" is above "4 3". Below the bottom voice staff, the word "Voice." is centered. Below the bottom voice staff, the numbers "6", "5", "7 8", "6 5", "9 6", and "4 3" are aligned horizontally.

TRURO. L. M.

A musical score for three voices. The top voice has a treble clef, a key signature of one flat, and a common time signature. The middle voice has a bass clef, a key signature of one flat, and a common time signature. The bottom voice has a bass clef, a key signature of one flat, and a common time signature. The lyrics are: "Now to the Lord a noble song, Awake, my soul, awake, my tongue, Ho - sanna to th' Eternal name, And all his boundless love proclaim." Below the middle voice staff, the numbers "3", "6", and "6" are aligned horizontally. Below the bottom voice staff, the numbers "6", "6", "8 7", "6 5", "4", "6", "5", and "4" are aligned horizontally.

SECOND TREBLE.

GREEN'S HUNDRED. L. M.

DR. GREEN.

* Tunes having this mark have been selected by permission from the Boston Handel and Haydn Society Collection of Church Music.

ST. GEORGE'S. L. M.

R. HARRISON.

33

hip so divine.

Retire, O sleep, from ev'ry eye! The rising morning re - appears; The sun ascends the dappled sky, And drinks crea - tion's dewy tears.

6 6 87 6 4 6 3 6 5 6 # 6 5 6 2 7 6 0 4 1 6 6 3 4 3 6 0 6 4 3 6 6 87

C 2

NAZARETH. L. M.

WEBBE.

REEN.

hy truth at night.

SECOND TREBLE.

Return, my soul, and sweetly rest, On thy Al - mighty Father's breast. The bounties of his grace abound. And count his wond'reous mercies o'er.

6 6 71 6 4 3 8 7 6 6 87 6 4 4 - 1 .. 6 6 4 5 6 6 87

Moderato.

In robes of judgment, lo! he comes, Shakes the wide earth and cleaves the tombs; Be - - fore him

8 7 5 6 6 6 8 7 6 8 7 4 3 6

burns do - - vouring fire, Tho the mountains melt, the seas ro - - tire. The mountains melt, the seas ro - - tire.

8 7 6 # 6 3 6 6 1 6 6 5 3 6 6 8 7 6 8 7



Musical notation for the hymn 'Awake my soul'. The melody consists of three staves. The first staff starts with a half note followed by a quarter note. The second staff starts with a half note followed by a quarter note. The third staff starts with a half note followed by a quarter note. The lyrics 'A-wake my soul to hymns of praise, To God the song of triumph raise; Adorn'd with ma-jes - ty di-vine, What pomp, what glo - ry, Lord, aro thine.' are written below the notes. Below the third staff, there are numerical markings: 4, 6, 8, 7, 6, #, 6, 5, 6, 5, 6, 6, 5, 6, 7, 4.



Musical notation for the hymn 'Praise ye the Lord'. The melody consists of three staves. The first staff starts with a half note followed by a quarter note. The second staff starts with a half note followed by a quarter note. The third staff starts with a half note followed by a quarter note. The lyrics 'Praise ye the Lord; 'tis good to raiso Our hearts and voices in his praiso; His naturo and his works ir - vito To make this du - ty our de - light.' are written below the notes. Below the third staff, there are numerical markings: 8, 6, 8, 7, 8, 7, 3 - #, 6, 6, 5, 6, 5, 6, 8, 7, 6.

SECOND TREBLE.

Soon as the morn salutes your eyes, And from sweet sleep refresh'd you rise, Think on the Au - thor of the light, And praise him for the glorious sight!

His boundless love and graco, a - dore, His mercy in - fi - nite implore.

6 3 4 3 2 6 6 4 3 3 3 3 6 4 9 8 6 7 7 6 4 Voice, or Organ.

6 6 4 6 4 3 6 6 7 6 6 4 6 4 3 6 6 7

NEW-MARKET. L. M.

DR. WAINWRIGHT.

SECOND TREBLE.

Thy mercies, Lord, shall be my song; My song on them shall ever dwell: To oges yet un - born, my tongue Thy never - fail - ing truth shall tell.

6 6 4 6 4 3 6 6 7 6 6 4 6 4 3 6 6 7 6 6 4 6 4 3 6 6 7 6 6 4 6 4 3 6 6 7

ow.

RESURRECTION. L. M.

M. BURNHAM.

97



D

This 'tis a dream, an empty show; But the bright world to which I go, Hath joys substantial and sin - cere; When shall I wake and find me there?

6 7 #6 6 #6 1 4 #6 6 6 7
4

IGHT.



HANDEL'S HUNDRED. L. M.

HANDEL.

Show pity, Lord, O Lord, forgive, Let a repenting re - bel live; Are not thy mercies large and free; May not a sinner trust in thee.

6 5 6 5 8 C#6 #6 6 5 3 6 #6 8 #6 6

SECOND TREBLE.

Awake, my soul, and with the sun, Thy daily stage of duty run; Shako off dull sloth, and ear-ly rise, To pay thy morning sacrifice.

6 6 6 6 6 6 0 — 6 4 7 8 3 6 6 7

PORTUGAL. L. M.

THORLEY.

O! could I soar to worlds above, The blest abode of peace and love; How gladly would I mount and fly, On angel's wings to worlds on high.

6 R 7 B 7 # 6 # 6 R 7 B 7

FT.



ATLANTIC. L. M.

GEORGE OATES.

39

SECOND TREBLE.

Come, O my soul, in sacred lays, Attempt thy great Creator's praise: But O! what tongue can speak his fame, What mortal verse can reach the theme!

Fingering below staves:
6 6 4 3
6 6 7
6 6 5 3 — 7 4 3
6 3 6 5 6 5 6 4 3 — 6 6 7

LEY.



LUTON. L. M.

BURDER.

With all my powers of heart and tongue, I'll praise my Maker in my song: Angels shall hear the notes I raise, Ap - prove tho song and join the priso.

Fingering below staves:
6 6 4 3
6 5 6 6 4 3
6 6 4 3
6 4 3 6 7

SECOND TREBLE.

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

CHESTER. L. M.

BILLINGS.

41

The musical score consists of four staves of music in common time, key signature of one flat, and a basso continuo staff below. The vocal parts are in soprano, alto, tenor, and bass. The lyrics are:

Let the high heav'ns your songs in - - vito, These spacious fields of brill - - liant light,
6 5
3

Where son, and moon, and plan - - ots roll, And stars that glow from polo to polo.
6 3
6 - 3
6 4 2
3 6 5 3

When we, our wearied limbs to rest,
Sat down by proud Eu - - - phra - tes¹ stream,

6 6 5
4 3

DUETTO.

We wept, with doleful thoughts op - prest, And Sion was our mournful theme. And Si - on was our mournful theme.

6 6 5
5 3 Voice 6 6 5
 Instrumental. 4 8

SPRINGVILLE. L. M.

B. HOLT.

43

The wond'ring world in - quires to know, Why I should love my Jo - sus so; What are his charms, say they, a - bove The
6 4 8 7 6 5 6 5 4 3

ob - jects of a mor - tal love? What aro his charms, say they, a - bovo The ob - jects of a mor - tal love?
6 1 8 7 5

HAMILTON. L. M.

HAYDN.

Great God, at whose all powr'ful call, At first a - roso this besuteous frame, Thou mak'st the sea - sons

change, and all The chang - ing seasons speak thy name; The chang - ing sea - sons speak thy name.



Yo nations of the earth, rejoice Before the Lord, your sovereign King; Be - fore the Lord, your sovereign King;

D 2

Serve him with cheer - ful heart and voice, With all your tongues his glo - ry sing. With all your tongues his glo - ry sing.

Figured bass notation below the continuo staff:

- M1: 6 7
- M2: 6
- M3: 2 6 5
- M4: 3 2
- M5: 5
- M6: 6 3
- M7: 6 5
- M8: 6 4
- M9: 6 5
- M10: 6 7

For theo, O God, our con - stant praise, In Zi - on waits; thy chu - sen seat:

Our prom - is'd al - tars we will raise, And there our zeal - ous vows com - plete.

HAMBURG. L. M.

GREGORIAN CHANT.

Sing to the Lord with joyful voice; Let ev'ry land his name a - dore; Let earth, with one u - nited voice, Resound his praise from shore to shore.

scn seat:

6 5
4 3

5 6 3 4 6 # 6 4 3 6 5 1 3 6 6 4 2 6 3 5 6 3 4 6 6 5 8 6 6 5

OSNABURGH. L. M.

HANDEL.

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

m - plete.
5 7
3 -

4 6 4 6 4 6 5 5 6 5 3 5 3 6 4 3 6 4 7

CASTLE STREET, L. M.

Lord, in thy great, thy glo - rious name, I place my hope, my on - ly trust: Save me from sorrow,

guilt and shame, Thou ev - er gracious, ev - er just. Thou ev - er gracious, ev - er just.

WESLEY CHAPEL. L. M. SIX LINES.

WM. YOKELEY.

49

from sorrow,

My soul be - fore Theo prostrate lies, To thee, her source, my spirit flies; My wants I mourn, my chains I see, O

E

er just.

let thy presence set me free. My wants I mourn, my chains I see, O let thy presence set me free.

Spare us, O Lord, a - - loud we pray, Nor let our sun go down at noon: Thy years are one e - ter - nal day,

Yet, in the midst of death and grief, This

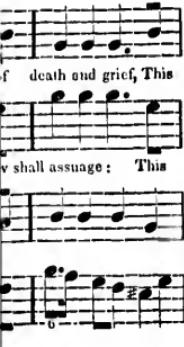
And must thy chil - dren dia so suen ! * Yet, in the midst of death and grief, This thought our sorrow shall assuge; This

* The first part of this tune it suitable for divine worship by omitting the latter.



6 8 1 2
1 2
Soprano: thought our sorrows shall as - suage, Our Father and our Saviour lives, Christ is the same in ev'ry age.
Alto: 6 8 1 2
Bass: 6 8 1 2
4 5 8 7 #
1 2

LEICESTER L. M.



SECOND TREBLE.
6 8 1 7 6 6 7 6 5 6 8 6 7 4 3
My soul, for help a God relies, From him alone my safety flows; My rock, my health, that strength supplies, To bear the shock of all my woes.
1 2 6 6 7 6 5 6 8 6 7 4 3

SECOND TREBLE.

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

Just.

Voice. 6 3 6 6 6 6 7

VIENNA.

BEETHOVEN.

SECOND TREBLE.

The rising morn, the closing day, Repeat thy praise with grateful voice; In both their turns thy pow'r display, And, laden with thy gifts, rejoice.

3 6 6 3 8 6 5 7 0 4 0 #6 0 6 3 6 7 3

COMPASSION. L. M.

RUSSIAN AIR.

on the sand.

6667

gifts, re - joice.

6

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are in common time, treble clef, and B-flat major. The piano part is in common time, bass clef, and B-flat major. The lyrics are: "He dies! the Friend of sinners, dies! Lo! Salem's daughters weep around! He dies! the Friend of sinners, dies! Lo! Salem's daughters weep around! A solemn darkness". The score includes measure numbers 6, 7, and 8.

A musical score page featuring four staves of music. The top staff is soprano, the second is alto, the third is tenor, and the fourth is bass. The key signature is one flat, and the time signature is common time. Measure 11 starts with eighth-note patterns in the soprano and alto, followed by eighth-note pairs in the tenor and bass. Measure 12 continues with eighth-note patterns across all voices. The vocal parts have lyrics: "veil the skies; A sudden trembling shakes the ground! A solemn darkness veil the skies; A sudden trembling shakes the ground!" The piano part is present at the bottom of the page.

INTERCESSION. L. M.

He lives—the great Redeemer lives; What joy the blest as - surance gives! And now before his Father God, Pleads the full merit of his blood.

8 9 3 4 6 6 4 7 6— 8 7 6 5
7 8 9 4 2 4 5 4 5 4 6 7 5 7 5 6 4 6 3 8 6 6 5
3 3 4 3

CORNWALL. L. M.

DR. BOYCE.

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Apprue the song and join the praise.

6 6 7 6 5 6 5 1 3 6 7 4 6 3 6 8 5
3 3 4 3 4 7 6 3 6 8 7

merit of his blood.

8 6 6 6
8 8 7 3
4

Boyce.

and join the praise.

W A C
6 5
8/7

GERMANY. L. M.

BEETHOVEN.

55

Adagio e sempre piano.

SECOND TREBL.

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres.

NINETY-SEVENTH PSALM. L. M.

TUCKEY.

Darkness and clouds of awful shade His dazzling glory shroud in state; Justice and Truth his guards are made, And, fix'd by his pa - vilion, wait.

Our months are ages old, day, And slowly ev'ry minute wears,

Fly, winged time, and roll away, Those tedious rounds of sluggish years.

5 4# 6 6 6 # 1

KYES.

ST. PATRICK'S. L. M.

T. A. GEARY.

57

SECOND TREBLE.

wears,
With humble pleasure, Lord, we trace, The ancient records of thy grace; And our own consolations draw, From what thy servant Moses saw.
6 6 6 5 R7 87 7 6 b6 6 6 43 6 5 6 6 6 4 7

E 2

YOUNG STREET. L. M.

R. COOK.

SECOND TREBLE.

From vocal air and concavo skies, Let wafted hal-le - lu-jahs sound; And let the sacred triumphs rise, Till vaulted heav'n the notes rebound.
4 6 6 4 6 7 #6 6 #6 4 6 7 6 3 4 6 6 5 43 6 6 6 4 7

Moderato.

P. P. Tard.

Come, gentle patience, smile on pain, Then dying hope re - vives a - gain, And wipes the tear from sor - row's eye,

7 7 #6 6 # Inst.

CHORUS. Vivace.

While faith points upward to the sky. And wipes the tear from sorrow's eye, While faith points upward to the sky.

6 7 6 5 Voice. 6 4 6 4 6 7

MEADVILLE. 8's.

B. HOLT.

59

Andante.

How sweetly a - long the gay mead, The daisies and cowslips are seen! The flocks, as they care - less - ly
feed, Rejoice in the beau - ti - ful green. The flocks, as they si - lently feed, Re - joice in the beau - ti - ful green.

His hand will smooth my rugged way,
And lead me to the realms of zday,

5 6 4 7 6 #6 6 # .

To milder skies and brighter plains,
Where ev - - cr - - last - ing pleasure reigns,

34 6 56 3 65 43 34 87 5 66 87 66 .

DOD.

WINCHELSEA. L. M.

PREFACE.

61

1

WINDHAM. L. M.

READ.

A musical score for four voices (SATB) in common time, treble clef, and B-flat major. The vocal parts are arranged in two staves: soprano and alto on top, tenor and bass on bottom. The lyrics are as follows:
Broad is the road that leads to death,
And thousands walk together there;
But wisdom shows a narrow path,
With here and there a travel - ler.
The score includes a dynamic marking "Slow." at the beginning and a repeat sign with endings at the end of the page.

easure reigns.

87
65

Father of all, Omniscent Mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or

$\frac{6}{4}$ $\frac{5}{4}$ 6 $\frac{6}{4}$ 6 6 $\frac{6}{4}$ $\frac{7}{4}$ 4 3

to its lowest depths descend? Its highest point what eye can find, Or to its lowest depths do - descend?

6 4 5 5 4 3 7 6 5 6 5 4 3 6 4 7 6 6 4 3

A musical score for 'ADELAIDE. L. M.' featuring two staves of music with lyrics. The music is in common time, with measures indicated by vertical bar lines. The key signature is two sharps (F major). The first staff uses a treble clef, and the second staff uses a bass clef. The lyrics are as follows:

Thou, whom my soul admires, a - bove All earth - ly joys, all earthly love, Tell me, dear Shepherd,

let me know, Where doth thy sweetest pas - tures grow? Where doth thy sweet - est pastures grow?

The score includes various dynamics and performance markings, such as eighth and sixteenth note patterns, and specific fingerings like 4 3, 6 5, 6 3, 3 7, 4 3, 2 3, 6-, 6 0, 3 0, 6 4, 6, 11 6, 6 5, 5 7, 3 6, 4 5, 4 3, 5 7, 5 3, 6, 7, 4 3, 2, 8 7, 8, 5, 7, 6 5, 6 3, 7, 8 7, 3.

Musical score for the first system of 'CAROLAN'S. L. M.'. The music is in common time (indicated by '3') and has a key signature of two flats (indicated by 'bb'). The vocal line consists of three staves. The lyrics are:

Be - - hold the . path which mortals tread, Down to the regions of the dead :

Below the staff, there are some musical markings: 6 7 over 4 5, 6 3 6 over 5, 6 4 over 5, 6 over 7, 6 over 4.

Musical score for the second system of 'CAROLAN'S. L. M.'. The music continues in common time (indicated by '3') and has a key signature of two flats (indicated by 'bb'). The vocal line consists of three staves. The lyrics are:

Nor will the fleeting mo - ments stay, Nor can we measure back our way.

Below the staff, there are some musical markings: 6, 6 over 4, 3 6 over 4, 6 over 7, 6 over 6, 6 over 5, 6 over 4.

DRESDEN. L. M.

65

D. C.

He dies! the Friend of sinners, dies! Lo! Salem's daughters weep around!

SECOND TREBLE.

He

A solemn darkness veils the skies, A sudden trembling shakes the ground! Come, saints, and drop a tear or two For him who groan'd beneath your load; He
shed a thousand drops for you, A thousand drops of richer blood.

He

the dead :

7

KENT. L. M.

SECOND TREBLE.

Where shall we go to seek and find A habi - ta - tion for our God? A dwelling for th' Eternal Mind, Among the sons of flesh and blood?

our way.

5

In mem'ry of your dy - ing Friend, Do this, ha said, till time shall end;

6 5 6 # 5 0 6 6 4 #

Meet at my tu - blo and re - - cord The love of your de - - part - - ed Lord.

6 3 3 6 # 6 6 4

USBAND.

HERMITAGE. L. M.

M. BURNHAM.

67



Hermitage. L. M.

M. Burnham.

67

SHALL THE VILE RACE OF FLESH AND BLOOD CON - TEND WITH THEIR CRO - A - TOR, GOD?

shall end;

SHALL MOR - TAL WORMS PRO - SUMO TO BE MORE HO - LY, WISE, OR JUST THAN HE?

ed Lord.

Music score for Hermitage, L. M. by M. Burnham, page 67. The score consists of two systems of music. The first system starts with a treble clef, a key signature of two sharps, and a common time signature. The lyrics are "Shall the vile race of flesh and blood Con - tend with their Cro - a - tor, God?". The second system starts with a bass clef, a key signature of one sharp, and a common time signature. The lyrics are "Shall mor - tal worms pro - sumo to be More ho - ly, wise, or just than he?". The music features various note heads, stems, and rests, with some notes having horizontal dashes above them. Measure numbers 4, 5, 6, and 7 are indicated below the bass staff.

PARK STREET. L. M.

VENUA.

Hark! how the choral song of heav'n Swells full of peace and joy a - - above! Hark! how they

Pia.

strike their golden harps, And raise the tuneful notes of love! And raise the tuneful notes of love!

Hark! how they
Man has a soul of vast de - sires; He burns vithin with restless fires;

Pia.
F 2

of love!
Tost to and fro, his passions fly, From van - i - ty to van - i - ty.

*DARWEN. L. M.

L. MASON.

SECOND TREBLE.

Shall life revisit dying worms, And spread the joyful in - seet's wing? And, O, shall man a - wake no more, To see thy face, thy name to sing?

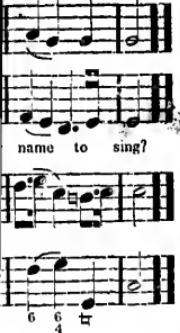
MALABAR. L. M.

Moderato.

SECOND TREBLE.

Thy mercies, Lord, shall be my song; My song on them shall ever dwell; To ages yet unborn, my tongue Thy never failing truth shall tell.

MASON.



*DANVERS. L. M.

L. MASON.

71

SECOND TREBLE.

name to sing?

Awake, my tongue, thy tribute bring, To Him who gave thee pow'r to sing; Praise Him, who is all praise above, The source of wisdom and of love.

8 7 6 5 4 3 6 # 8 6 4 6 5 6 6 - 4 3 6 4 6 6 4 7



BABYLON. L. M.

W. TANSUR'S COLL.

A musical score for three voices (Soprano, Alto, Tenor) in common time. The vocal parts are arranged in three staves. The lyrics are as follows:
There the dark earth and dismal shade,
Shall clasp their naked bodes round,
That

A musical score page featuring four staves of music. The first three staves are in common time (C) and the fourth staff is in 2/4 time. The vocal line includes lyrics: "flesh, so de - li - cate - ly fed, Lies eoid, and moul - ders in the ground." Measure 43 starts with a dotted half note followed by eighth notes. Measure 44 has a dotted quarter note followed by eighth notes. Measure 45 begins with a dotted half note. Measures 46-47 show a melodic line with eighth-note patterns. Measures 48-49 continue this pattern. Measures 50-51 show a melodic line with eighth-note patterns. Measures 52-53 show a melodic line with eighth-note patterns. Measures 54-55 show a melodic line with eighth-note patterns. Measures 56-57 show a melodic line with eighth-note patterns. Measures 58-59 show a melodic line with eighth-note patterns. Measures 60-61 show a melodic line with eighth-note patterns. Measures 62-63 show a melodic line with eighth-note patterns. Measures 64-65 show a melodic line with eighth-note patterns.

*WILTSIRE. L. M.

29.

round, That

#

ground.

*SLADE, L. M.

L. MASON.

TENOR, or SECOND TREBLE—ad lib.

TENURE

1st TIME

3d TIME

• 3. Then shall our cheerful hearts rejoice, At grace divine and love so great; Nor will we change our happy lot, For all their wealth and robes of state.

SECOND TREBLE

Sweet is the work, my God, my King, To raise thy name, give thanks, and sing : To show thy love by morning light. And talk of all the truth at night.

Shall the vile race of flesh and blood Con - tend with their Cro - a - tor, Ged? Shall

mor - tal worms pre - sume to be More ho - ly, wise, or just than he?

* WESTON. L. M.

BEETHOVEN.

75

TENOR. Adagio Sostenuto.

Now night in silent grandeur reigns, And holds the slumb'ring world in chains; Palo from the cloud tho
 God? Shall

6 6 3 7 - 6 6 6 6 6 4 7 6 6 6 7

moon-beam steals, And half cre-a-tion's face re-vails. And half cre-a-tion's face re-vails.

8 7 4 3 6 6 6 6 6 7 6 5 6 6 6 7 3

Lentando. Dim.

Musical score for "Myrtle" in three staves. The first staff uses a treble clef, the second a bass clef, and the third an alto clef. The key signature changes between common time and 3/4 time. The music consists of six measures per staff. The lyrics are as follows:

I want that grace
That quickens all things where it flows,
7 6 5 4

And makes a wretched thorn like me,
Bloom as the myrtle or the rose.
7 6 5 4

The musical score consists of two systems of music. The first system starts with a treble clef, a key signature of one flat, and a common time (indicated by a 'C'). It continues into a 3/4 time signature. The lyrics for this section are: "The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, it flows," followed by a repeat sign. The second system begins with a bass clef, a key signature of one flat, and a common time. It continues into a 3/4 time signature. The lyrics for this section are: "and guard me with a watchful eye. My noon-day walks he shall attend, And all my midnight hours de- no. the rose."

SECOND TREBLE.

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

6 5 6 5 4 3 6 4 3 6 9 8 7 6 5 3 6 5 4 2 6 6 5 7

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

7 6 6 5 5 4 4 # 7 6 6 5 5 4 3 4 6 6 6 8 7 3

ST. HELLEN'S. L. M. SIX LINES.

nobler pow'rs:

ty en - dures.

6 6 7 3

6 6 6 5 3

6 6 6 5 4 6 6 6 5 3

DEVIZES. C. M.

TUCKER.

81

is of thine,
 Now shall my inward joys a - - rise, And burst in - - to n song; Almighty love in-
 3 8 7 6 5 4 3 6 8
 G2

spires my heart, - - - And pleasure tunes my tongue. And pleasure tunes my tongue.
 8 7 6 5 6 5 4 3



Come, let us join our cheerful sons; With an - gels round tho' throne; Ten thousand,

5 6 7 5 7 8 6 #6 7 6 5 4
4



Pno.
For.
thou - sand are their tongues, But all their joys are one. But all their joys are one.

7 # 4 # 6 7 6 7
4 6 4

KNARESBOROUGH. C. M.

RIPON'S COLL.

thousand,

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

7 6 6 4
6

4 6 7 5 4 3
3

4 5 7 6 6 4
3

6 4
2

are one.

6 7
4

0 3 3 6 3
3

6
#6

6 7
4

My God, my portion and my love, My ever - lasting all, I've none but theo in heaven above, Nur on this earthly ball.

6 5 6 5 6 5 7 3 7 6 # 6 7

MEAR. C. M.

WILLIAMS' COLL.

O, 'twas a joyful sound to hear Our tribes de - voutly say, Up, Israel, to thy templo haste, And keep the festal day.

5 6 # 5 6 5 6

TALLIS' CHANT. C. M.

TALLIS. 85

M. slow

O, all ye nations, praise the Lord, Each with a diff'rent tongue; In ev'ry language learn his word, And let his name be sung.

5 7 6 # 6 8 7 5 7 6 6 # 6 5 6 7 -

H

BROCKVILLE. C. M.

FAWCETT.

SECOND TREBLE.

Fountain of comfort and of love, Thy streams how free they flow, Thro' all the glorious worlds a - bove! Then visit us below. Then visit us be - low.

6 4 8 7 4 5 9 3 5 6 6 - 6 - 4 6 6 6 5
3

DUET.

High let us swell our tune - ful notes, And join th'an - gel - ic throng, For angels no such love have known: A - wake a cheerful song.

6 7 6 6 5 6 6 5 13 Inst.

known: A - wake a cheerful song. For angels no such love have known: A - wake a cheer - ful song.

6 6 6 6 6 6 6 7

ST. MATTHEW'S. C. M.

DR. CROFT. 87

love have

"Let Heav'n a - rise, let earth ap - pear," Thus said th' Almighty Lord; The heav'n's a - rose, the earth ap - pear'd, At his cro - ating word.

6, 6, 6, 4, 6, 6, 6, 4, #, 4, 6-, 6, 6, 5, 4, 3, 3, 4, 6-, 6, 6, 6, 4, 3

ful song.

Thick darkness brooded o'er the deep; God said "Let theron be light;" The light shone round with smiling ray, And scatter'd ancient night.

5, 6, 6, 4, #, 6, #, 6, 4, #, 8, 7, 4, 3, #, 2, 1, 6-, 6, 6, 5, 4, 3

While thee I seek, protecting Pow'r,
Bo my vain wishes still'd,
And may this con - so - erated hour,
With bet - ter hopes be fill'd.
3 3
6 7
4

Fla.
Pno.
Thy love the pow'r of thought bestow'd,
To thee my thoughts would soar;
Thy mercy o'er my life has flow'd,
That mer - cy I a - dore.
3 3
6 7
5
6 7 5 7 6 5
4 3
6 4
6 7
4
6 7
4
6 7
4

KINGSTON. C. M.

89

opes be fill'd.
6 7
4



Come, holy Spirit, heav'nly dove, With all thy quick'ning pow'r's; Kill'e a flame of sacred love, In these cold hearts of ours. In these cold hearts of ours.
5 6 5 6
7 4 7 3

I a - dore.
6 7
4

Look, how we grovel here be - low, Fond - some earthly toys: Our souls can neither fly nor go, To reach o - ternal joys.

6 5 7 6 8
8 7 5 6 5
6 6 6 5 3

SECOND TREBLE.

MANCHESTER.

DR. WAINWRIGHT.

SECOND TREBLE.

TWEED. C. M.

DR. CARTER.

91

SECOND TREBLE.

How sweet the men'ry of thy grace, My God, my heav'nly King: Let age to age thy righteousness In sounds of glo - ry sing!

Fingerings below the notes:

- Staff 1: 0 7, 1 3, 6 6 5, 4 3
- Staff 2: 6 7, 6 6 8 7, 5 6, 3 4, 5
- Staff 3: 3 6, 3 6, 6 5, 4 3, 6 4, 6 6 7

IRISH. C. M.

Blest morning, whose young dawning rays Beheld the Son of God A - rise triumphant from the grave, And leave his dark a - bode.

Fingerings below the notes:

- Staff 1: 6, 6 5, 6 6 5, 6 3
- Staff 2: 6 5, 6 3, 6 3
- Staff 3: 6, 2 6, 6 7

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

6 6#6 6 6 6 6#6

Piano,

cludes the night, And pleasures banish pain. Sweet fields beyond the swelling flood Stand dress'd in

6 6#6 6 6 6 6#6

JORDAN....CONTINUED.

93

Ponte.

day ex-
liv - ing green: So to the Jews old Canaan stood, Whilo Jor - dan roll'd be - tween.
6#6

H 2

DAWN. C. M.

HOLYoke.

Once more, my soul, the rising day Salutes thy waking eyes; Once more, my voice, thy tribute pay To Him that rules the skies.
6 #6

H 2

ST. MARTIN'S. C. M.

W. TANSUR,

O Thou, to whom all creatures bow With in this earth - ly frame,

Thro' all the world how great art thou, & glo - rious is thy name!

MOUNT PLEASANT. C. M.

95

frame,

Know that his kingdom is supreme; Your lofty thoughts are vain : He calls your gods—that awful name ; But ye must die like men. But ye must die like men.

7 6 5 7 6 6 6 6 4 8 3 3 8 6 7

PORT-HOPE. C. M.

name !

With &c.

Erect your heads, erect your heads, Eternal gates, unfold to entertain The King of Glory ! See ! he comes ! With his celestial train. With his celestial train.

1 5 6 6 5 6 7 6 4 6 6 4 3 2 4 Inst. 6 6 7

When God re - veal'd his gracious name, And chang'd my mourn - - ful state, My rapture seem'd a pleasing

dream, The grace ap - pear'd so great. The world beheld tho glorious change, And did thy hand confess; My

Soft. Cres.

ARCHDALE....CONTINUED.

97

Loud.

tongue broke out in unknown strains, And sung sur - prising grace. My tongue broke out in unknown strains, And sung sur - prising grace.

6/4 6/4 6/3 6/7 6/4 6/4 8/2 8/5 7/2

ADDISON. C. M.

HOLDEN.

Pia. — For. Pia. For.

See Israel's gentle Shepherd stand, With all-en - gaging charma; Hark! how he calls the tender lambs, And folds them in his arms. And folds them in his arms.

6/4 6/3 6/5 6/5 6/3 6/4 6/7

SECOND TREBLE.

Lord, hear the voice of my complaint, Accept my secret pray'r, To thee alone, my God, my King, Will I for help repair.

6 4 6 14 3 8 7 4 3, 6 6 5, 6 4 12 8 7 6 5 3, 4 6 3 4 6 6 7

SECOND TREBLE.

I know that my Re-deemer lives, And ever prays for me; Salvation to his saints he gives, And life and lib-er-ty.

6 7 7, 6 7# 6 6 6, 4-5 5 7, 6 5 6 1 3 6 5 3, 6 6-7 7

SEAMAN'S SONG C. M.

T. WILLIAMS' COLL.

99

Would you be - hold the works of God, His wonders in the world abroad, Go with the
mariner, and trace The unknown re - gions of - - the seas. The unknown re - - gions of the seas.

SECOND TREBLE.

Sing to the Lord, Ja - ovah's name, And in his strength rejoice; When his salva - tion is our theme, Ex - alt - ed be our voice.

7 6 3 5 3 2 6 6 0 6 7 3 6 4 6 6 6 5 6 5 3 6 3 6 6 7

COVINGTON. C. M.

SECOND TREBLE.

How sweet and awful is the place, With Christ with in the doors; While everlasting love displays, The choicest of her stores.

0 3 6 6 7 4 3 6 5 6 6 7 10 6 6 5 6 5 4 8 6 6 6 7

BELVILLE. C. M.

101

Let all the lands, with shouts of joy, To God their voices raise; Sing psalms in honor of his name, And spread his glorious praise. And spread his glorious praise.

6 6 6 5 6 7 3

NEWTON. C. M.

T. JACKSON.

In ev'ry joy that crowns my days, In ev'ry pain I bear, My heart shall find do - light in praise, Or seek relief in prayer.

6 — 5 6 5 5 6 0 — 6 6 5 6 6 4

{

Treble or Tenor.

Ma.

Hark! the glad sound! the Saviour comes! The Saviour promis'd long: Let ev'ry heart pre - pare him

Pia.

Organ or Voice.

For.

room, Let ev' - ry heart pre - pare him room, And ev'ry voice a song. And ev' - ry voice a song.

Voice.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and organ. The music is in common time, with a key signature of one flat. The vocal parts are in soprano, alto, and tenor/bass clefs. The organ part is indicated by the word "Organ." at the end of the first system. The score consists of two systems of music. The first system ends with a repeat sign and a double bar line, with the organ part continuing on the next page. The second system begins with a single bar line and ends with a final double bar line. The vocal parts sing in unison throughout. The organ part provides harmonic support, with specific chords indicated by Roman numerals and numbers below the staff.

Soon shall the glo - rious morn - ing come, When all thy saints shall rise; And, cloth'd in
their im - mor - tal bloom, At - tend theo to the skies. At - tend thou to the skies.

him
song.

Organ.

6 4 6 3 6 5 6 4 6 3 Voice. 6 4 6 5 6 4 6 1 7

SECOND TREBLE. Med. Affet.

Let not despair, nor fell revenge, Be to my bosom known; O, give me tears for others' woe, And patieace for my own.

6 5 - 6 8 7 6 6 # 6 8 7 6 7

SECOND TREBLE.

Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same, In the bright world above.

6 8 7 4 5 7 6 6 8 7 8 7

WANTAGE. C. M.

TANSUR. 105

1

Our days run thoughtlessly along, Without a moment's stay; Just like a story or a song, We pass our lives away.

87 6 6
4 6 87 # * 87 # 6 # 6
4 3 87 #

COLLINGHAM. C. M.

T. JACKSON.

12

Tho dear delights we here on - joy, And e our own in vain, Are but short favors borrow'd now, To bo repaid again.

7 6 6 5
4 6 6 6 1 7 6 6 6 5 - 6 4 -
3 4 5 1 4 - 3 6 5 6 6 6 7
1 1

All glory be to God on high, And to the earth be peace; Good will henceforth from heav'n to men, Begin and never cease.

6 6 7 # 6 6 # 6 6 7

WINTER. C. M.

REED.

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

6 6 6 6 6 6 6 7

POLAND. C. M.

SWAN.

God of my life, look gently down, Behold the pains I feel: But I am dumb before thy throne, Nor dare dispute thy will.
 6 5 6 5 # 6 6 6 - 6 6 # 7 6 6 5 6 5 #

MELODY, C. M.

SECOND TREBLE

SECOND TREBLE.

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

O holy, holy, holy Lord, Whom heav'nly hosts obey, The world is with thy glory fill'd, Of thy majestic sway.

6 7 7 4

SECOND TREBLE.

Great God, how in - fi - nite art thou! What worthless worms are we! Let all the race of creatures bow, And pay their praise to thee.

6 6 6 6 6 6 6 . 6 8 7 6 6 6 6 6 6 6 7 6 6 6 6 6 6 8 7

CAMBRIDGE. C. M.

DR. RANDAL. 109

A cordial for our fears,
Salvation, O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears, A cordial for our fears.
A cordial for our fears,
A cordial for our fears.

6 7 5 7 6 5 6 6 5 3

K

CHINA. C. M.

SWAN.

Why do we mourn de - parting friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.
thee.

6 5 6 5 5 5 4 3 4 6 5 3

There is a fountain, fill'd with blood, Drawn from Immanuel's veins; And sinners, plung'd beneath that flood, And

6 5 9 6 6 5
4 3 7 6 4 3

sinners, plung'd beneath that flood, Lose all their guilty stains. Lose all their guilty stains.

6 6 5 6 6 3 6 5 T. A. 4 5 6 7
3 6 5 6 6 3 6 5 T. A. 4 5 6 7

FARRINGDON. C. M.

WIVILL.

111

Hence from my soul, sad thoughts, be gone, And leave me in my joys: My tongue shall triumph in my God, And make a joy - ful noise.

Pia. Cres. Pia. For.

Darkness and doubts had veil'd my mind, And drown'd my head in tears, Till sovereign grace, with shining rays, Dispell'd my gloomy fears. Dispell'd my gloomy fears.

6 6 4 6 4 3 6 6 4 3 6 6 7
Pia. Cres. Pia. For.
6 4 3 6 6 7
6 3 6 6 7 6 6 4

Je - sus, our God, ascends on high; His heav'nly guards around At - tend him rising through the sky, With trumpet's joyful sound.

While

ROCHESTER, C. M.

A. WILLIAMS.

BRAINTREE. C. M.

113

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

6 6 4 6 5 3 # 6# 6- 6 1 6 6 6 3 6 4 7

BARBY. C. M.

W. TANSUR.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full immor - tal prime, And bloom to fade no more.

6 5 6 6 6 4 6 7 6

PETERBOROUGH. C. M.

Once more, my soul, the rising day Salutes thy waking eyes ; Once more, my voice, thy tribute pay, To Him that rules the sky.

6 6 6 6 — 7

WINDSOR. C. M.

G. KIRBY.

That awful day will surely come ; Th' appointed hour makes haste, When I must stand be - fore my Judge, And pass the solemn test.

6 5 5 #

PLYMPTON. C. M.

Dr. ARNOLD.

115

Now let our droop - - ing hearts re - - vive, And ev' - - ry tear be dry.

6 7 # --- 8 6 - - 5

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

5 7 6 5 6 6 4

SECOND TREBLE.

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

6 5 6 6 5 6 7 6 7 6 6 5 Voice or Organ.

6 — 3 6 9 8 6 8 7

BLANDFORD. C. M.

T. JACKSON.

SECOND TREBLE.

Awake, my soul, arise, my tongue! Pre - pare a tuneful voice, In God, the life of all my joys, Aloud will I rejoice.

6 6 4 8 7 3 4 2 6 6 7 6 6 7 6 5 6 6 7

DORCHESTER. C. M.

117

SECOND TREBLE.

Father of mercies in thy word What endless glory shines! For ev - er be thy dard, For these ce - - les - tial lines.

6 8 7
4
6 7
8 7
6 6
6 7
6 5
3 2 8 7
6 5
6 6
6 7

K.2

CLARENDON. C. M.

ISAAC TUCKER.

SECOND TREBLE.

What shall I render to my God, For all his kind - ness shown? My feet shall visit time v - bode, My songs ad - dress thy throne.

6 5 8 8
6 4
6 5 8
1 3 6
6 8
6 7
4 3
6 6
6 6
3 4 5 3
8 7 6 5
3 2 2 1

God is a Spi - rit, just and wise; He sees our in - most mind;

S 7
6 5

In vain to Heav'n we raise our cries, And leave our souls be - hind.

4 5

KENDALL. C. M.

CLARK. 119

Lord, when together here we meet, And taste thy heav'ly grace, Thy smiles are so divine - ly sweet, We're loth to leave the place.

6 7 7 6 6 7 6 6 7 5 3

ST. JOHN'S. C. M.

SECOND TREBLE.

Now to the Lamb that once was slain, Ho endless honors paid; Sal - va - tion, glo - ry, joy, remain, For - ever on his head.

7 4 6 5 4 3 6 5 5 6 6 6 7 5 6 4 3 6 6 6 7 4

See, gra - cious God, be - fore thy throne, Thy mourning people bend; 'Tis on thy sovereign'

6 6 # 6 6 # 6 5 7 6

grace a - - - lone, Our hun - blo hopes de - pend. Our hum - blo hopes do - - pend,

7 b # 6 7 6 7 6 4 #

LEBANON. C. M.

BILLINGS. 121

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

1

6 5 6 # 5 # 6 5 4

PLYMOUTH. C. M.

W. TANSUR.

My God, the spring of all my joys, The life of my delights, The glory of my brightest days, And comfort of my nights.

6 #

5 6 4 # # # # #

SECOND TREBLE.

The glorious armies of the sky, To thee, Al - mighty King, Harmonious anthems consecrate, And Halle - lujahs sing.

5#6 6 87 7 2 6 4 3 4 6 4 3 87 6 2 6 4 3 87 7 0

YORK. C. M.

SECOND TREBLE.

Thee we a - dore, E - ternal name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we !

6 6 6 6 7 6 6 6 6 7 6 6 6 6 4 #6 3 87 6

BUCKINGHAM. C. M.

A. WILLIAMS. 123

The musical score consists of three staves of music in common time (indicated by 'C'). The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. The lyrics are written below the notes, corresponding to the three staves. The first section of lyrics is:

To heav'n I lift my wait - - ing eyes, There all my hopes are laid;

The Lord that built the earth and skies, Is my per - - pet - - - ual aid.

Accompanying the music are vertical bar lines and numerical markings such as 2, 3, 5, 6, 7, and 8, which likely refer to specific measures or sections of the hymn tune.

SECOND TREBLE.

Awake my soul, stretch ev'ry nerve, And press with vigor on! A heav'ly race demands thy zeal, And an immortal crown, And an immortal crown.

3 3 6 6 6 3 3 3 6 6 5 4 3 3 3 6 7 9 8 7 3 4 6 6 - 6 7

ST. DAVID'S. C. M.

RAVENSCHROFT.

SECOND TREBLE.

To celebrate thy praise, O Lord, I will my heart preparo; To all tho liat'ning world will I, Thy wond'rous works declare.

6 6 4 6 6 6 6 6 4 6 6 8 7

MEDFIELDJD. C. M.

MATHER. 125

SECOND TREBLE.

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

6 7 6 4 5 7 6 6 5 6 5 6 2 6 6 6 6 5 7
6 3

HALLOWELL. C. M.

B. McKYES.

Awake! Awake! my tuneful pow'r, With this do - light - ful song I'll entertain the darkest hours, Nur think the sea - - son long.

6 6 5 5 6 * 6 6 6 6 7
3 3

SECOND TREBLE.

To my complaint, O Lord my God, Thy gracious ear incline;
Hear me, distress'd, and destitute Of all relief but thine.

6 7 5 8 7 6 6 1 8 7 5 8 7

BANGOR. C. M.

RAVENCROFT.

Return, O God of love return, Earth is a tiresome place; How long shall we, thy children, mourn, Our absence from thy face?

5 6 8 7 # 5 4 6 6 6 4 5 # 5 6 8 7 6 4

BEDFORD. C. M.

WREALL. 127

SECOND TREBLE.

Lord, thou wilt hear me when I pray; I am for ev - er thine; I fear be - fore thee all the day, Nor will I dare to sin.

6 6 5 6 3 6 5 4 6 3 6 4 7 6 6 6 3 6 4 6 7

BURFORD. C. M.

I. SMITH.

SECOND TREBLE.

Some scrap thy face? lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our e - ternal King.

6 6 6 6 8 7 8 7 5 6 3 6 9 3 6 7

Why do we mourn de - parting friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.

L 2

SECOND TREBLE.

O render thanks and bless the Lord, Invoke his holy name; Acquaint the nations with his deeds, His matchless deeds proclaim. His matchless, &c.

REC.

Early

* LITCHFIELD. C. M.

L. MASON. 129

is arms.
2 0
2 0
2 0
7

Yo hearts with youthful vigor warm,
In smiling crowds draw near,
And turn from ev'ry mortal charm,
A Saviour's voice to hear.

6 6 7 6 6 7 6 6 4 5 6 6 6 7 4

L 2

ST. CATHARINE'S. C. M.

SECOND TREBLE.

Early, my God, without delay,
I haste to seek thy face: My thirsty spirit faints away;
My thirs - ty spirit faints away, Without thy cheering grace.

6 - 3 6 7 4 3 6 6 7 6 6 3 2 6 6 4

SECOND TREBLE.

Our little bark on boist'rous seas, By cruel temptat' tost; Without one cheerful beam of hope,
 ex - peet - ing to be lost. Hal - lo - lu - jah! Hallo - lu - jah! Hal - lo - lu - jah! A - - - men.

The Hallelujah to be sung to the last verse of the Psalm or Hymn.

OXFORD. C. M.

131

hope,

SECOND TREBLE.

The va - rious months thy goodness crowns; How beau - teous aro thy ways! Tho bloating flocks spread

6 #6 4 3 - 6 6 6 7 4 3 5 3 3 3 3 5 6 6 4 5 6 6 7 8 7

3 4 5

men.

o'er tho downs, And shepherds shout— And shepherds shout— And shepherds shout thy praise.

6 4 6 5 6 3 6 6 6 4 7

FUNERAL HYMN. C. M.

DR. MÜLLER.

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The music is in common time, with a key signature of two flats. The vocal parts are arranged in a four-line staff, and the piano part is in a separate staff below. The lyrics are as follows:
Why do we mourn de-parting friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends To call us to his arms.
The piano part includes harmonic markings such as 6-6, 6, 6-7, 6-6, 5-6, tr, 6, 5-6, 8-7, 5, tr, 6-5-6, and 4-5.

DOVER, S. M.

Blest is the Lord our God, And let his praise be great. He makes the church his blest a - bode, His most do - light - ful seat.

AIR.

Come, sound his praise a - broad, And hymns of glo - ry sing: Jo - hovah is the sov' - reign God, The u - ni - versal King.

Musical notation: Treble clef, common time. Measures 1-4 show a melodic line. Measures 5-8 show a continuation of the melody. Measure 9 starts with a bass note (6) followed by a treble note (8). Measures 10-12 show a melodic line. Measure 13 starts with a bass note (6) followed by a treble note (5). Measures 14-17 show a melodic line. Measure 18 starts with a bass note (6) followed by a treble note (6).

CHORUS.

Pia. For. Pia. For. Allegro. Adagio.

Praise yo tho Lord, Halle - luja, Praise yo the Lord, Hallelujah, Hallelujah, Hallelujah, Praie ye the Lord.

Musical notation: Treble clef, common time. Measures 1-4 show a steady eighth-note pattern. Measures 5-8 show a steady eighth-note pattern. Measures 9-12 show a steady eighth-note pattern. Measures 13-16 show a steady eighth-note pattern. Measures 17-20 show a steady eighth-note pattern. Measures 21-24 show a steady eighth-note pattern. Measures 25-28 show a steady eighth-note pattern. Measures 29-32 show a steady eighth-note pattern. Measures 33-36 show a steady eighth-note pattern. Measures 37-40 show a steady eighth-note pattern. Measures 41-44 show a steady eighth-note pattern. Measures 45-48 show a steady eighth-note pattern. Measures 49-52 show a steady eighth-note pattern. Measures 53-56 show a steady eighth-note pattern. Measures 57-60 show a steady eighth-note pattern. Measures 61-64 show a steady eighth-note pattern. Measures 65-68 show a steady eighth-note pattern. Measures 69-72 show a steady eighth-note pattern. Measures 73-76 show a steady eighth-note pattern. Measures 77-80 show a steady eighth-note pattern. Measures 81-84 show a steady eighth-note pattern. Measures 85-88 show a steady eighth-note pattern. Measures 89-92 show a steady eighth-note pattern. Measures 93-96 show a steady eighth-note pattern. Measures 97-100 show a steady eighth-note pattern.

WATCHMAN. S. M.

LEACH.

A musical score for three voices: Bass, Alto, and Second Treble. The Bass part is in common time, B-flat major, with a key signature of one sharp. The Alto part is in common time, B-flat major, with a key signature of one sharp. The Second Treble part is in common time, B-flat major, with a key signature of one sharp. The vocal parts are accompanied by a piano or organ, indicated by a treble clef and bass clef above the staff. The lyrics "My soul with patience waits For thee, the living God; My hopes are on thy promise built, Thy never failing word." are written below the vocal parts. The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 6 through 11 are indicated at the bottom of the page.

NELSON. S. M.

M. BURNHAM.

And must this body die? This mortal frame decay?
And must these active limbs of mine Lie mouldering in the clay?

SUTTON. S. M.

135

word.

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

5 6 4
3 4
5 4 6 5
3 6 5 6 7

ST. THOMAS. S. M.

clay?

Let ev'ry creature join To praise thine eternal God; Ye heav'nly hosts the song begin, And sound his name a - broad.

6 4 6 # 6
6 6
6 6
6 6 6 7
6 4

PECKHAM. S. M.
 SMITH.

Be - - hold the morn - ing sun Bo - - gins his glo - - - rious way,
 His beams through all the na - - - tions run, And life end light con - - vey.

Harmonic changes indicated below the staff:
 System 1: 6, 4, 7, 6#

System 2: 6, 6, #6, 6, 5, 6, 4, 3

sound

FOUNDER'S HALL. S. M.

WALKER. 137

way,

Bo - hold, with awful pomp The Judge prepares to come; Th' archan - gel

Moderato.

SECOND TREBLE.

Blest are the sons of peace, Whose hearts and hopes are one; Whoso kind designs, to serve and please, Through all their actions run.

6 6 3 6 6 5 7 3 4 3 2 3 5 4 3 5 4 3 5 6 3 6 6 4 3 5 4 3 7

SECOND TREBLE. Sozzen.

My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to a-bate.

6 6 6 5 4 3 5 6 6 1 6 6 6 5 7 6 6 6 5 7 4 3

AYLESBURY. S. M.

DR. GREEN.

139

run,

Shall we go on to sin, Because thy grace abounds? Or crucify the Lord again, And open all his wounds.

6 5 5 7 6 5 6 6 5 6 # # 6 6 7

SHIRLAND. S. M.

STANLEY.

SECOND TREBLE.

a - bate.

He leads me to the place Where heav'nly pastures grows; Where living waters gently pass, And full salvation flows.

8 3 6 6 6 6 5 4 3 3 4 6 - 6 7

Grace, 'tis a charm - ing sound, Har - monious to the ear; Heav'n with tho echo shall resound,

6 7 6 5

And all the earth shall hear, Heav'n with the echo shall re - sound, And all the earth shall hear.

#6 6 6 4 7 6 5 4 3 4 6 5 4 3 2 3 5 3 7 6 5 4 3 6 6 7

M. 2

Where

COBOURG. S. M.

M. BURNHAM. 141

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, treble clef, and B-flat major. The piano part is in common time, bass clef, and B-flat major. The lyrics are: "O let thy God and King, Thy sweetest thoughts employ, Thy children shall his honors sing, In palaces of joy." The piano part includes harmonic markings such as 3, 6, 6, 5, 6, 6, 4, 6, 6, 7.

M 2

ST. SIMON'S. S. M.

T. WILLIAMS.

A musical score for three voices and piano. The top staff is soprano, middle staff alto, bottom staff bass. The piano part is at the bottom. The music is in common time, key signature of G major. The lyrics are: "Where shall the man be found, That fears to offend his God; That loves the gospel's joyful sound, And trembles at his word." The piano part includes a harmonic progression with Roman numerals and fingerings.

Let diff'rning nations join To cel - ebrate thy famo, And all the world, O Lord, combine, To praise thy glorious name.

JIRON. S. M.

B. HOLT.

When man grows bold in sin, My heart within me cries, He hath no faith of God within, Nor fear before his eyes.

HUDSON. S. M.

II. 143

SECOND TREBLE.

Come, sound his praise abroad, And hymns of glory sing; Jo-hovah is the sovereign God, Tho uni - - versal King.

6 6 6 5 7 6 4 3 6 6 4 6 6 6 6 5 7

OLMUTZ. S. M.

SECOND TREBLE.

Your harps, ye trembling saints, Down from the willows take: Loud to the praise of love divine, Bid ev'ry string awake.

3 7 0 #6 3 6 4 8 7 4 7 6#6 8 7 6 6 5 7

The musical score consists of three staves, one for each voice: Soprano (top), Alto (middle), and Bass (bottom). The music is in common time and major key. The vocal parts are separated by large curly braces. The lyrics are written below the notes. Measure numbers 35, 4, 3, 7, 6, 4, and 6 are indicated at the bottom of the page.

Come, sound his praiso a - broad, And hymns of glo - ry sing: Je - ho - vah
 35 4 3 7 6 4 6

is the suv' - reign God, The u - - ni - ver - sal King. The u - - ni - ver - sal King.
 6 5 4 3 6 6 4 6 6 7

ELYSIUM. S. M.

DR. ARNOLD. 145

On the fair heav'nly isles, The saints are blest above, Where joy like
morning dew distills, And all the air is love.

1 2 3 4 5 6 7 8 9 10 11 12

Tie.

My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate. High as the

heav'n's are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts ex - ceed. Our highest thoughts exceed.

SIDNEY. S. M.

147

High as the

7

My gracious, loving Lord, To thee what shall I say; Well may I tremble at thy word, And scarce presume to pray.

6 7 6 6 5 6 6 4 6 5 7

RICHMOND. S. M.

SECOND TREBLE.

To bless thy cho - sen race, In mercy, Lord, in - cline, And cause the brightness of thy face, On all thy saints to shine.

6 7 3 2 6 5 3 7 3 6 6 - 6 8 7

SECOND TREBLE.

FAIRFIELD. S. M.

R. HARRISON.

149

Let diff'reng na - tions join, To ce - lebra - thy fame; And all the world, O Lord, combine, To praise thy glorious name.

6 6 8 7 6 6 5 6 7 8 7 6 6 8 7

DUNBAR. S. M.

CORELLI.

When overwhelm'd with grief, My heart within me dies, Helpless, and far from all ro - lief, To heav'n I lift my eyes.

6 1# 6 6 6 8 7 5 3 6 4# 6 6 6 8 7

Your harps, yo trembling saints, Down from the willows take; Loud to the praise of love di - vine, Bid ev' - ry string awake!

87 6 6 6 87 6 5 6 6 4 87 6 6 6 4 3 6 6 7 6 3 7 6 6 7 6 87
7 4 4 3 4 4 4 4

* SOUTHFIELD. S. M.

L. MASON.

Thy name, Al - mighty Lord, Shall sound through distant lands: Great is thy grace, and sur - thy word, Thy truth for ever stands.

6 7 6 5 1 #7 3 6 3 6 6 6 4 87
4 4 3 3 6 6 4 4



Oh! re -



6 6

SMYRNA. 8's, 7's, & 4's.

MOZART. 151

Gently, Lord, O gently lead us, Through this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears;

Oh! re - fresh us with thy blessing: Oh! re - fresh us with thy grace— Oh! re - fresh us— Oh! re - fresh us— Oh! re - fresh us with thy grace.

Tho Lord is our shepherd, our guardian and guide, What - ever wo want he will kindly providu; To sheep of his pasturо his

6 5 6 5 6 5 6 4 6 4

merces a - bound, His care and pro - tection, His care and pro - tection, His care and pro - tection his flock will sur - round.

6 — 6 5 6 5 6 4 6 4 1 3

WALWORTH. 10's.

DR. WAINWRIGHT.

153

A musical score for a four-part choir. The top two staves are soprano and alto, both in G major. The bottom two staves are bass and tenor, both in F major. The vocal parts are written in black ink on five-line staves. The piano accompaniment is written in brown ink on a single staff below the vocal parts. The music consists of a series of measures with various note values and rests. The lyrics are written in a cursive font below the music, starting with "Behold the Judge descends, his guards are nigh: Tempest and fire attend him down the sky: Heav'n, earth, and hell draw near; let all things come," followed by a repeat sign and the end of the section.

N2

A musical score page featuring four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The lyrics are written below the first staff: "To hear his Justice and the sinner's doom! 'But gather first my saints,' (the Judge commands.) 'Bring them, ye angels, from their dis-tant lands!'" Below the lyrics are numerical markings under each note: 4, 2, 6, #6, 6, 4, #6, 6, 7, 6, 6, 5, 6, #6, 6, 6, 4, 6, 6, 7. The page number 10 is at the bottom left.

O praise yo tho Lord, Prepare your glad voice, His praise in the great As - - sembly to sing: in
 our great Cre - - a - tor, Let Is -'el re - joice, And chil - dren of Si - on Bo glad in their King.

in
5

King.

6 5 7 6 5 6 6 7 6 5 4 3

6 6 6 7 6 5 6 6 7 6 5 4 3

6 6 6 7 6 5 6 6 7 6 5 4 3

6 6 6 7 6 5 6 6 7 6 5 4 3

6 6 6 7 6 5 6 6 7 6 5 4 3

6 6 6 7 6 5 6 6 7 6 5 4 3

Almighty King of Heav'n above, E - ter - nal Source of truth and love, And Lord of all be - - - low,

With rev'rence and re - ligious fear, Per - mit thy suppliants to draw near, And at thy feet to bow.

Guilty,

TABERNACLE. 8's, & 7's.

Cross. 157

Jesus, full of all compassion, Hear a suppliant's humble cry; Let me know thy great sal - va - tion; See, I languish, faint and die.

Guilty, but with heart re - lenting, Overwhelm'd with helpless grief; Prostrate at thy feet repenting; Send, O send me, Send, O send me quick relief.

Glory to God on high, Let earth and skies reply, Praise ye his name; His love and grace adore, Who all our sorrows bore, Sing aloud

ev - ermore, Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Sing aloud evermore, Worthy the Lamb.

Ca...
Mes...
May...

CANAAN. 7's, 6's, & 8's.

B. HOLT

159

Pia. Met. Fort. Fort. Pia.

 Canaan promised is before; Come let us forward go; Not the ocean nor its roar, Nor the E - gyptian fue,
 5 6 7 6 6 6 . 6 #6 6 4 6 5 4 3
 Met. Fort. Fort. Met. Fort.
 May obstruct, when God commands: His power on our behalf he shows; Move we forward to the land, Where milk and honey flows.
 6 4 6 6 5 6 7 6 4 7 6 5 6 6 1 7

Hark! the voice of love and mercy, Sounds a - loud from Cal - va - ry! See! it rends the rocks a - sunder,
 8 7 6 5 6 # 6 4 6 5 7 7 6 5 # 7 3 2

 Shakes the earth and veils the sky. "It is finish'd! It is finish'd!" Hear the dying Saviour ery!
 6 # 6 4 4 3 4 3 3 4 2 0 6 8 7

LAMBETH. 8's.

MILGROVE. 161

Encompass'd with clouds of distress, Just ready all hope to re - sign, I pant for the light of thy face, And fear it will never be mine.

6 - 6 7 6 6 5 6 - 6 7 8 - 6 8 - 6 4

Dis - hearten'd with waiting so long, I sink at thy feet with my load; All plaintive I pour out my song, And stretch forth my hands unto God.

6 - 5 4 6 6 - 5 4 6 - 5 4 4 3 6 4 3

CEYLON. 7's & 6's

B. HOLT. 163

SECOND TREBLE. *Moderato.*

FIRST TREBLE.

Musical score for the First Treble part, starting in 2/4 time with a key signature of one sharp. The music consists of eight measures of eighth-note patterns. The lyrics "From Greenland's icy mountains, From India's coral strand; Where Afric's sunny fountaine Roll down their golden sand;" are written below the staff. Measure 4 contains a bass clef and a 2/4 time signature. Measure 5 contains a bass clef and a 3/4 time signature. Measures 6-8 contain a bass clef and a 2/4 time signature. Measure 8 ends with an instruction "inst."

From Greenland's icy mountains, From India's coral strand; Where Afric's sunny fountaine Roll down their golden sand;

6 5
4 3

6

6

4

#

inst.

Musical score for the Bass part, starting in 2/4 time with a key signature of one sharp. The music consists of eight measures of eighth-note patterns. The lyrics "From many an ancient river, From many a palmy plain; They call us to deliver Their land from cr - ron's cabin." are written below the staff. Measure 1 contains a bass clef and a 2/4 time signature. Measures 2-3 contain a bass clef and a 3/4 time signature. Measures 4-5 contain a bass clef and a 2/4 time signature. Measures 6-8 contain a bass clef and a 3/4 time signature. Measure 8 ends with a bass clef and a 2/4 time signature.

From many an ancient river, From many a palmy plain; They call us to deliver Their land from cr - ron's cabin.

Voice.

Lovely is the face of nature, Deck'd with spring's unfold - ing flowers; Birds with songs the time be - guil - ing,
While the sun shows every feature, Smiling through descending showers.

Chant their ht - te notes with glee; But to see a Saviour smiling, Is more soft and sweet to me.

WALSALL. 5's & 6's.

DR. MADAN. 165

O, praise ye the Lord, Prepare your glad voice His praise in the great As - sembly to sing; In our great Crea - tor

Let Is - rael rejoice, And children of Sion Be glad in their King. And children of Sion Be glad in their King.

Fingerings below the notes:

- Staff 1: 6 #, 12, B 6, 2, 4 # 0
- Staff 2: 6, *, 6
- Staff 3: 6, *, 6
- Staff 4: 6, 7, 6, 5, 3, 6, *, 6, 6, *, 6, 6, 4, 5, 7

Christ, the Lord, is ris'n to - day! Hal - - - - lo - lu - - jah! Our triumphant, holy day. Hal - - - - le - - - lu - jah!

Who so lately on the cross, Hal - - - - le lu - jah! Suf - fer'd to re - deem our loss. Hal - - - - lo - lu - jah!



BENEVENTO. 7's.

WEBBE. 167

Andantino.

AUGUSTINE.

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

4 7 6 6 6 6 6 7

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

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

DESPONDENCE. 10's.

B. HOLT.

169

Along tho banks whero Babel's cur - - rent flows, Our captive bands in deep des - pondence stray'd; While

Zi - on's fall in sad re - - mem - brance rose, Her friends, her children mingled with the dead.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Quartetto.

The musical score consists of four staves, each representing a voice part in a quartet setting. The time signature is 12/8 throughout. The vocal parts are: Bass (bottom staff), Tenor (second from bottom), Alto (third from bottom), and Soprano (top staff). The lyrics are integrated into the music, appearing below the notes. Measure numbers are indicated at the beginning of each measure. The vocal parts are separated by vertical bar lines, and the piano accompaniment is indicated by a brace on the right side of the page.

The voice of free grace cries escape to the mountain! For all that he - lieve, Christ has open'd a fountain; For sin and uncleanness, and

p.
ev'ry transgression, His blood flows so freely, in streams of sal - va - tion. His blood flows so freely, in streams of sal - va - tion.

5 4 3 2
7 5 3
4 3
5 6 7 6 5
3 4 6 6 4 3
5 2 3 4 7 6 5
6 5 4 3
6 5 4 3
6 2

SCOTLAND....CONTINUED.

171

A musical score for three voices (Soprano, Alto, Bass) in common time, treble clef, and B-flat major. The vocal parts are supported by a harmonic basso continuo line. The lyrics are:

Hal - le - lu - jah to the Lamb, who hath bought us our pardon,
We'll praise him a -

The basso continuo line features a bassoon part, indicated by the word "bassoon" and a bassoon icon. Measure numbers 5, 7, and 6 are marked below the staff.

A continuation of the musical score for three voices and basso continuo. The lyrics are:

gain, when we pass over Jordan. We'll praisu hin a - gain when wo pass over Jordan.

The basso continuo line continues with the bassoon part. Measure numbers 4, 3, and 6 are marked below the staff.

Lift up your heads in joyful hope, Sa - lute the happy morn, Sa - lute the hap - py morn;

6 6 7 6 8 7 6 6 3 9 8 7 6 5 4 3

Each Heav'ly pow'r Proclaims the glad hour, Lo, Jesus the Saviour is born. Lo, Jesus the Saviour is born.

6 7 # 9 8 6 5 7 6 4 8

BENEFICENCE. 7's.

O. HOLDEN. 173

6
43

Father of our feeble race, Wise, be - nef i cent and kind, Spread o'er nature's ample face, Flows thy goodness unconfin'd.

8
6 6 6 7
4 9 7
6 6 2 6 4 5

6
43

Musing in the silent grove, Or tho busy walks of men,
wondrous love, Claiming large re - turns again.

8
6 6
6 6 6 4 7 6

PROVINCE COURT. 7's.

J. HUNTINGTON.

Gracious Lord in - cline thine ear, My com - plaints veuchsafe to hear; Faint and sick of sin am I,
 Pardon me, Par - don me, For Par - don me or else I die.
 Inst. 6 G# 4 Voice. 6 6 4 4 7 5 6 6 7 4

WORSHIP. S. P. M.

175

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

How pleasant 'tis to see, Kin - dred and friends a - gree, Each in his proper sta - tion move;

Below the lyrics are some numerical markings: 4 3, 6 4 3, 5 6, 6 8, 6 4 5 7, 6 6 4 3 8 7, 4 6 7 4 5 7.

The second section of lyrics is:

And each fulfi his part, With sympa - thizing heart, In all the ears of life and love.

Below the lyrics are some numerical markings: 3 6, 6 8, 7 4 3 6 6 7.

How pleas'd and bless'd was I, To hear the people cry, " Come, let us seek our God to-day :" Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honors pay.

How pleas'd and bless'd was I, To hear the people cry, "Come, let us seek our God to-day;" Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honors pay.

PROVIDENCE. 2 2's, 6, & 2 4's.

LANE.

Time flies, man dies, E - ternity's at hand; What's best, my rest is in Imanuel's hand. My rest is in Im - manuel's hand.
 ♫ G C ♫ G C ♫ G C ♫ G C ♫
 ♫ G C ♫ G C ♫ G C ♫ G C ♫
 ♫ G C ♫ G C ♫ G C ♫ G C ♫
 ♫ G C ♫ G C ♫ G C ♫ G C ♫

Time flies, man dies, E - ter nity's at hand; What's best, my rest is in Immanuel's hand. My rest is in Im - manuel's hand.

MISSIONARY HYMN. 8, 7, & 4.

B. HOLT.

177

SECOND TREBLE. Larghetto.

Ad. Lib.

Yes, my native land I love thee, All thy scenes I love them well, Friends, connexions, happy country, Can I bid you all farewell? Can I leave

P 2

Attempo.

you, Can I leave you, Can I leave you, far in heathen lands to dwell? Can I leave you far in heathen lands to dwell?

3 Home, thy joys are passing lovely,
Joy no stranger heart can tell;
Happy home; 'tis sure I love thee,
Can I say farewell?
Can I leave the
Far in heathen lands to dwell?

3 Scenes of sacred peace and pleasure,
Holy days and Sabbath bell;
Birch'd, brightest, sweetest treasure,
Can I say a last farewell?
Can I leave thee—
Far in heathen lands to dwell.

4 Yes I hasten from you gladie,
From the scenes I love so well
Far away, ye hollow hear me
Lovely, native land, farewell
I had I leave thee—
Far in heathen lands to dwell.

5 In the deserts let me labour,
On the mountains let me tell
How he liveth—the blest Saviour—
To redeem a world from hell!
Let me go
Far in heathen lands to dwell.

6 Dear me, thou canst see
Just the winds my capes sweep
How I go in with a arm expand
With a far bower to dwell
With a far cell, Farewell!

EMANUEL. 11^s. FOR CHRISTMAS.

BILLINGS. 179

As shepherds in Jewry were guarding their sheep, Promis - cuous - ly seated, es - tranged from sleep, An angel from heaven pre-

7 6 7 6 7 6

sented to view, And thus he accost - ed the trem - bling few: Dis - - pel all your sorrows and banish your fears, For

6 5 6 7 5 6 6 5 6 5 6 6 5

A musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, key of G major. The vocal parts are in 3/4 time. The piano part has bass and treble staves. The lyrics are: "Jesus, your Saviour, in Jewry appears, Dispel all your sorrows, and banish your fears, For Jesus, your Saviour, in Jewry appears." The score includes measure numbers 6, 4, 3, 6, 6, 6, 5.

LXRB4 11, 9,

B. HOLT,

ITALIA. 11, 3.

B. HOLI.

Andante.

A - way with our fears, the glad morn - ing ap-pears, When an heir of sal - va - tion was born:

5 6 6 4

Front

From

—17—

6 —

LYRA....CONTINUED.

181

SOLO.

His glo - ry I am,

SOLO.

And to him I with sing - ing re - turn.

From Je - ho - vah I came,

INST.

From Je - ho - vah I came, his glo - ry I am, And to him I with sing - ing re - turn.

Voice.

6 4

6 5

SECOND TREBLE.

All hail, triumphant Lord, Who sav'st us by thy blood; Wide be thy name a - dor'd, Thou ris - ing, reigning God.

F.

With thee we rise, With thee we reign, And empires gain Beyond the skies— With thee we rise, With thee we reign, And empires gain, Beyond the skies.

F.

2 2 2 2 2 2

5 4 6 6 3 4

BETHESDA. H. M.

DR. GREEN. 183

The Lord, Je - ho - vah reigns, His throne is built on high; The garments 'ho as - sumes Are light and
ma - jes - ty. His glories shine with beams so bright, No mor - tal eye can bear the sight.

5 4 6 5 8 7 7 6 - 6 8 7 4 6 6 7

3

Ye tribes of Adam join, With heav'n, and earth, and seas, And of - fer notes di - vine,

6 7 6 5 6 6 5

3

To your Cre - a - tor's praise. Yo holy throng of angels bright, In worlds of light Be - gin the song,

6 6 4 6 4 - 6 6 5 6 5

SE
O
there

NEWBURY, H. M.

M. HAYDN.

185

Blow.

SECOND TREBLE.

O happy souls who pray, Where God appoints to hear! O happy men who pay Their constant servico

6 = 7 = 9 8

there! They praise theo still; And happy they, Who love the way To Zi - on's hill.

4 6 4 6 5 4 6 8 7 6 5 7 5

TENOR.

SECOND TREBLE.
 FIRST TREBLE.
 Ye boundless realms of joy, Exalt your Ma - ker's fame; His praise your songs cm - - ploy, Above the
 6 7 6 8 7 5 6 6 4 3 6 4 6 6 # 5 6 4
 star - ry frame; Your voices raise Yo cheru - bim And so - ra - phim, To sing his praise.
 6 7 6 6 5 6 6 4

Now Voices.

ANTHEM FOR EASTER DAY. 1 COR. xv. 20.

KEY. 187

SYMPHONY.



CHORUS.

The musical score for the Chorus section consists of four staves. The top staff is in common time and has a key signature of one sharp. The second staff is in common time and has a key signature of one sharp. The third staff is in common time and has a key signature of two sharps. The bottom staff is in common time and has a key signature of two sharps.

Now is Christ risen, Now is Christ risen from the dead, and become the first fruits of them that slept, and become the first

Voices.

Instrumental. #

6 5
4 3 *Voice.*

ANTHEM....CONTINUED.

ANTHEM...CONTINUED.

199

Sym.

DUETO.

Behold I show you a mystery: we shall not all sleep, we shall not all sleep.

Voice.

CHORUS.

But we shall be changed, we shall be changed, we shall be changed, in a moment, in the twinkling of an eye, at the last trump.

But changed, he changed in a moment,

Sym.

Vocal SOLO.

For the trumpet shall sound,

Vocal SOLO.

and the dead shall be rais - ed in - corruptible,

Vocal SOLO.

incor - ruptible,

and we shall be chang'd,

6 87
6 6

CHOR

and this

ANTHEM....CONTINUED.

191

Sym.

Voice. DUET.
For this corruptible, For this cor - rupt - - able must put on incorruption,
For this cor - ruptible, For this cor - ruptible must put on incorruption,

CHORUS. DUET.

and this mortal, this mortal, this mortal must put on immor - tal - ty, Then shall be brought to pass the saying that is written—Death is swallowed in Victory,

ANTHEM...CONTINUED.

CHORUS. Slow.

DUETTO.

O ! Death, where is thy sting ? O ! Grave, where is thy victory ? The sting of death is sin, and the strength of sin is the law.

The

Christ

...and the last time I saw him he was in my office.

During the 1990s, the strength of the U.S. dollar fell sharply.

三

CHORUS.

Lively. But thanks be to God, which giveth us the victory. Thanks be to God, which giveth us the victory, through Je - sus,

But thanks be to God, which giveth us the victory. Thanks be to God, which giveth us the victory, through Jesus Christ unto us.

But thanks be to God,

65
43

ANTHEM...CONTINUED.

193

Christ the Lord, Hal - lo - lu jah! Hal - lo - lu jah! Hal - le lu jah! Hal - lo - lu jah! Hal - - - - - lu - lu jah!

R

Hal - - - - - le - lu jah! Hal - - - - - lu - lu jah! Hal - - - - - lu - lu - jah!

6 6 5 6 6 8 7 5 7

GOFFSTOWN. 8's & 7's.

M. BURNHAM.

O, to grace how great a debtor Daily I'm constrain'd to be; Let that grace, now, like a fetter, Bind my wand'ring heart to thee. Prone to wander, Lord, I feel it—

Prone to leave the God I

Instrumental. Voice.

6 4 3 2 6 4 4 5 6 7 Instrumental. Voice.

Prone to leave the God I

love, Here's my heart— O take and seal it, Seal it for thy courts a - bove.

6 7 7 6 6 7 9 5

ANTHEM. FROM SUNDRY SCRIPTURES.

195

A - rizo,
A - rise, ariso, shinio, shine, shine, O Zion, for thy lig - - - ht,
for thy lig - - - ht, &c.
for thy lig - - - ht, &c.
and the glo - ry, &c.
ris'n up - on thee, the glory of the Lord is ris'n up - on thee, and the glo -
0 8# # 6 7 3 5# 6 6

ANTHEM...CONTINUED.

ry of the Lord is ris'n up on thee. And tho Gentiles shall come to thy light, and kings, and kings to the bright - ness
 3 6 6 8 6 5 6 3 6

ANTHEM....CONTINUED.

197

for behold I bring you glad tidings, glad tidings, glad
sing O heav'n's and be joyful O earth, behold I bring you glad tidings, glad tidings, gl - - - ad
glad tidings, glad

6 6 6 6 6 # for behold 6 gl 4

glad tidings, gl - - - ad tidings, gl - - ad tidings, gl - - ad
tidings, glad tidings, glad tidings, glad tidings, glad tidings of great joy, which shall be to
gl - - ad tidings, glad tidings of great joy, gl - - ad tidings,
ad tidings glad 6 6 5 4 glad tidings, gl - - ad 6 6# 6 4 6

ANTHEM....CONTINUED.

glad tidings of great joy, gl - - - ad tidings, gl - - - ad tidings, glad tidings, glad
 all people, glad tidings, glad tidings, gl - - - ad tidings, glad tidings of great joy, glad tidings, gl - - - ad
 gl - - - ad tidings, glad tidings, glad tidings, glad tidings, glad tidings, glad
 5# 4 # 6 — 6 glad tidings 6 gl - - - ad tidings, 6 5 4 3
 tidings of great joy
 tidings, glad tidings, gl - - - ad tidings of great joy, which shall be to all people, to all, all, a - ll people,
 tidings of great joy,
 glad tidings 8 - 3 6 4 3 6 4 # 7 # 6 5

For un
 Moderate.
 Glo - ry,

ANTHEM....CONTINUED.

199

For unto you is bo - rn this day, in the city of David, a Saviour, a Saviour, a Saviour who is Chr - - - - - ist the Lord.

Moderately.

$\# \quad 6 \quad 6 \quad 5 - 6 \quad 7 \quad 4$

and on earth peace, and on earth peace,

Glo - ry, glory, glory ho to God on high, and on earth peace, peace, peace, good will towards

people,

peace, and on earth peace, and on earth peace,

$\# \quad 5 \quad 6 \quad 7 \quad \# \quad 6 \quad 7 \quad 1 \quad \# \quad 5 \quad 4 \quad 3 \quad 5 \quad 6 \quad 4 \quad 3$

ANTHEM....CONTINUED.

Lively.

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

5 6 — 3 4 3 6

Counsellor, the mighty God, the ever-lasting Father, the Prince of Peace,
For. Amen, Halle-lujah, A-men.

5 4 3 5 3

ANTHEM....CONTINUED.

201

halle - lu - jah, A - men, A - - - - men, A - men, A - - - - men, A - men.

6 4 # 3

R 2

GREENVILLE. 8 & 7, or 8, 7, & 4.

Gently, Lord, O ! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!

Fine.

Oh! refresh us— Oh! re - fresh us— Oh! refresh us with thy grace.

Fine.

1 7

D. C.



Solo.

Three staves of musical notation for the Solo section, in common time and C major. The notation consists of eighth and sixteenth notes. The lyrics are:

I'll wash my hands in in - nocon - cy, I'll wash my hands in in - nocen - cy, O Lord, O Lord, and

so will I go, so will I go, and so will I go to thine al - tar.

Sym.

Three staves of musical notation for the Symphony section, continuing from the previous page, in common time and C major. The notation consists of eighth and sixteenth notes.

ANTHEM....CONTINUED.

203

CHORUS.

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, G major. The vocal parts are grouped by a brace. The lyrics are:

I'll wash my hands in in - nocency, I'll wash my hands in in - nocency, O Lord, O Lord, and so will I go,

The vocal parts are accompanied by a piano or organ part at the bottom. The piano part includes a bass line and harmonic chords indicated by Roman numerals below the staff. The chords are:

Soprano: 6 6 3 3
Alto: 3
Tenor: 9 6 4 6
Bass: 6 4 3
Piano: 6 6 6 6 1

and

SYMPHONY.

A musical score for three staves: two woodwind instruments (likely Flute and Clarinet) and a bassoon. The bassoon part is prominent, providing harmonic support. The lyrics are:

so will I go, and so will I go to thine altar.

The bassoon part includes a bass line and harmonic chords indicated by Roman numerals below the staff. The chords are:

Flute: 3 6 5
Clarinet: 8 5 6 0
Bassoon: 6 7

ANTHEM....CONTINUED.

AIR. SOLO.

That I may shout the voice of thanksgiving,
That I may shout the voice of thanksgiving,
and tell of all,

Instrumental.

tell of all, and tell of all, and tell of all, and tell of all, tell of all and tell of all thy wond'rrous works, and tell of all,

Tell

Lord,

BASS. S.

Inst.

Lord,

ANTHEM....CONTINUED.

205

The musical score consists of three staves of music. The top staff is labeled "SYM." (Symphony) and features a treble clef. The middle staff is labeled "TREBLE" and features a soprano clef. The bottom staff is labeled "BASS, SOLO," and features a bass clef. The lyrics are written below the staff lines. The first section of lyrics is: "Tell of all, and tell of all thy wondrous works." The second section, starting with a bass solo, is: "Lord, Lord, Lord, I have lov'd the habi - tation of thine house, and the place where thine honor dwelleth. Lord, I have lov'd." This is followed by an instrumental section indicated by a bracket and the word "Instrumental." The final section of lyrics is: "Lord, I have lov'd the hab - i - ta - tion of thine house, and the place, the place where thine honor dwel - leth."

Tell of all, and tell of all thy wondrous works.

Lord, Lord, Lord, I have lov'd the habi - tation of thine house, and the place where thine honor dwelleth. Lord, I have lov'd.

Instrumental.

Lord, I have lov'd the hab - i - ta - tion of thine house, and the place, the place where thine honor dwel - leth.

ANTHEM....CONTINUED.

A musical score for two voices, likely soprano and alto, continuing from page 205. The music is in common time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dotted half note. The second staff begins with a bass clef, a key signature of one flat (B-flat), and a dotted half note. The lyrics are as follows:

I will walk, I will walk in - no cent - ly, in - nocently. O deliver me,

O deliver me, and be merciful un - to me, O be merciful, O be merciful, O be merciful un - to me.

ANTHEM....CONTINUED.

207

CHORUS. Vivace.

I will praise the Lord, praise the Lord, praise the Lord, in the congre - ga - tion, praise the Lord, praise the Lord, in the congre - ga - tion,

I will praise the Lord, I will praise the Lord in the congre - ga - tion. Praise the Lord, praise the Lord in the congre - ga - tion,

ANTHEM....CONTINUED.

Largo.

praise the Lord, praise the Lord in the con - gre - ga - tion, praise the Lord.

6 6 6 4 3

ITALIAN HYMN. 6's & 4's.

GIARDINI.

SECOND TREBLE.

Come, thou Almighty King, Help us thy name to sing, Help us to praise: Father all glorious, O'er all vic - torious, Come and reign over us, Aneient of days.

6 6 6 7 6 2 6 3 4 7 0 3 2 3 3 4 5 3 2 4 3 6 4 5 6 6 4 7

Cease,

DYING CHRISTIAN.

BARTON.

209

Largo. Maj. Fin.

Vital spark of heav'nly flame, Quit, O quit this mortal frame, Trembling, hoping, ling'ring, flying, O the pain, the bliss of dying.

Affetuoso.

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

I. Per. Lia. Fin. For.

say, they whisper, angels say, Hark,
say, Hark, Hark, they whisper, angels say, Sister spirit, come a-way. Sister spirit, come away.
Hark, they whisper, angels say, Hark, 3 9 43 54 65 39 43 64 6 6 6 4

Pis. Cws. Fin. Cres.

What is this absorbs me quite, Steals my senses, 'shuts my sight, Drowns my spirit, draws my breath, Tell me, my soul, can open
4 7 43 3 54 2 43-5 54-63 65 6 6 3 4 6 9 3 5

ANTHEM...CONTINUED.

21

Fur. *Cresc.* *Vivace. Fur.*

opens on my eyes, my ears with sounds so - raph - ic ring. Lend, lend your wings, I mount I fly! O

6 *6* *5* *6* *3* *4* *3* *tr 6* *6* *4* *tr* *5*

ANTHSEM...CONTINUED.

A musical score for three voices. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The music consists of six measures of eighth-note patterns. The lyrics are as follows:
grave, where is thy victo - ry, O grave, where is thy vic - to - ry, O death, where is thy sting? O grave, where is thy
The bass staff has a bass clef, a common time signature, and a key signature of one sharp. Measure numbers 6 are indicated under the bass staff.

Fine.

victo - ry, O death, where is thy sting ? Lend, lend your wings, I mount, I fly, O grave, where is thy

1 3 6 4 9 7 6 5 6 5 6 — 5

ANTHEM....CONTINUED.

123

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

6 6 0 6

S2

Lend, lend your wings, I mount, I fly, O grave, where is thy vi - to - ry, thy vi - to - ry? O death, O death, where is thy sting?

Adagio.

6 4 6 7 6 5 5 6 6 5 6 7 4

Musical score for "Hal-le-lujah" featuring three staves in G major, 2/4 time. The vocal parts are in soprano, alto, and bass. The lyrics "Hal - le - lujah, The Lord is ris'n in - deed, Hal - lo - lu - juh." are written below the alto staff. The bass staff contains the lyrics "The Lord is ris'n in - deed," with a sharp sign above the note "in". Measure numbers 5 and 6 are indicated above the bass staff.

Continuation of the musical score for "Hal-le-lujah" with three staves in G major, 2/4 time. The vocal parts are in soprano, alto, and bass. The lyrics "Now is Christ risen from the dead, and be - come the first fruits of them that slept." are written below the bass staff. Measure numbers 7 and 8 are indicated above the bass staff.

Continuation of the musical score for "Hal-le-lujah" with three staves in G major, 2/4 time. The vocal parts are in soprano, alto, and bass. The lyrics "And di" are partially visible at the end of the page.

ANTHEM...CONTINUED.

Hallelujah

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

Hallelujah.

Hallelujah.

A musical score for four voices (SATB) in G major, 2/4 time. The vocal parts are arranged in four staves. The lyrics "And did he rise?" are repeated three times in a descending pattern from top to bottom. The fourth repetition concludes with a final cadence. The score includes a dynamic marking "Loud." above the third staff.

ANTHEM....CONTINUED.

He rose, he rose, he rose, he rose, Ho burst the bars of death, He burst the bars of death, He burst the bars of death, And triumph'd o'er the grave.

Then, then, then I rose, then I rose, then I rose, then I rose, Then first human - ity triumphant past the ehrystal ports o' light and

ANTHEM....CONTINUED.

217

The musical score consists of two staves of music in G major, 2/4 time. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music features eighth-note patterns and rests. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "sciz'd e - - ter - nal youth. Man, all immortal, hail, hail, heaven all lavish of strange gifts to man." The second section of lyrics is: "Thine all the glo - ry, man's the boundless bliss, Thine all the glo - ry, man's the boundless bliss." Measure numbers 6 and 3 are indicated below the bass staff, and measure numbers 1, 3, 6, 5, 4, 7, and 7 are indicated below the bass staff.



Be - fore Jo - hovah's awful throne, Ye nations bow with sacred joy. Know that the Lord is God a - - lone, He can cre - ate, and he destroy.

He can cre - ate and he destroy. His sov'reign pow'r with - out our aid, Made us of clay and form'd us men, And when like wand'ring sheep we



DENMARK....CONTINUED.

219

A musical score for three voices (Soprano, Alto, Tenor/Bass) in common time, treble clef, and G major. The vocal parts are arranged in three staves. The lyrics "stray'd, he brought us to his fold again, He brought us to his fold again." are written below the top staff. The music includes dynamic markings "Lou.", "Soft.", and a basso continuo line at the bottom with numbered harmonic progressions.

fill thy courts with sounding praise, Shall fill thy courts &c.

DENMARK....CONTINUED.

1 2 1

1 2 1

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

6 6 4 3 6 6 5 6 6 6 4 3

A musical score for a solo voice and piano. The vocal line consists of eighth-note patterns. The piano accompaniment features sustained notes and eighth-note chords. The lyrics are: "truth must stand When rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When ro l - ing years shall cease to move." The piano part includes dynamic markings: Soft., Soft., Loud., and a bass clef with a sharp sign.

THE VOICE OF ANGELS. A MOTET. (WORDS VARIED FROM OSSIAN. MUSIC BY DR. CLARKE.)

221

R:

Come pilgrim, come away,
Come pilgrim, come a-way, come a-way,
Come, come a-way, Come pilgrim, come away,
Come pilgrim, come a-way, come a-way, Why shouldst thou be lingering

Largo, P.P. [Swell.] Vivace, Mod. F. Come pilgrim, come a-way,
Come pilgrim, come a-way, come a-way.

P. Mod. [Fine.] For.
here? Why shouldst thou be lingering here?
Come pilgrim, come a-way, Come pilgrim, come a-way, Come a-way.

I hear the voice of angels, I hear the voice of angels, They er-ry
Pilgrim in reply.) Come away,

[Bass.] Come pilgrim, come away, Come pilgrim, come away, Come away,

6 6 8 7 [Bass.] Come away, Come away,

VOICE OF ANGELS....CONTINUED.

Pia. Forte. Pia.

ALTO. Fly to thy mansions, Fly to thy mansions,

Come a - way, Come a - way, Come a - way, Come a - way, Fly, Fly to thy man - sions,

wa - - - y, They cr - - - y come a - - - wa - - y, come u - - way. Fly to thy mansions, Fly to thy mansions,

Fly to thy mansions, Fly to thy mansions,

Come a - way, Come a - way, Come a - way, Come a - way.

R 3 3 3 3 3 9 8 7 6 5
3 7 6 5 4 3

Cres. Forte. F. F. F. F. F.

man - sions, Fly to thy mansions, Fly, fly to thy mansions, thy mansions a - bove, above, above

Fly to thy mansions, Fly to thy mansions, thy mansions, thy mansions a - bove, a - bove, above.

SECOND TREBLE.

Fly to thy mansions, Fly to thy mansions, Fly to thy mansions, thy mansions a - bove, a - bove, above. (Iphim in reply.) Fair would I come and

fly to thy mansions, Fly to thy mansions, Fly to thy mansions, thy mansions.

Audante. Larghetto.

R 8 3 3 3 3 9 8 7 6 5
3 7 6 5 4 3

Com.,
langu.,
Come, pi.

THE VOICE OF ANGELS....CONTINUED.

223

P. P. Cres.

Come, pilgrim, come a-way,
be at rest.
Fain would I come and be at rest.
I be - gin to lan - guish, to

(BASS.) Come, pilgrim, come a-way.

P. P.

Come, pilgrim, come a-way.
Come, pilgrim, come away.
Come, pilgrim, come a-way, pilgram come a-way.
Come a-way.

Da Capo Segno.: 8:

Come, pilgrim, come a-way.
Come, pilgrim, come away.
Come, pilgrim, come a-way, come a-way, come a-way.
languish, how soon shall I take my flight, Shall I take my flight!

Come, pilgrim, come a-way.

Come, &c. $\frac{6}{4} \frac{7}{4} \frac{5}{4}$

Come, &c. $\frac{6}{4} \frac{5}{4}$

Da Capo, Segno.: 8:

ANTHEM. LUKE, CHAP. XIX.

Tell ye the daughters of Je - rusa'lem, ho - hold the King cometh meek - ly,
 Tell ye the daughters of Jeru - sa - lem, &c.
 e - ven at the do - scent of the mount of O - lives, e - ven at the do - scent of the mount of O - lives.
 8 7 - event 6 7 6 5 - of the mount of O - lives. 6 5

Then the whole multitude be - gan to re - - joice and praise God with loud voices, for all
 for all the migh - ty works, for all the migh - ty wo - - - - rks,

T2

6

ANTHEM...CONTINUED.

225

ANTHEM....CONTINUED.

225

T2

the mighty, mighty, mighty works they had seen, saying,

that cometh in the name of the Lord, Hosanna, Hosanna, thou King of glory,

blessed is he that, &c.

Blessed is he - - that, &c.,

thou King of glo - ry, peace, peace in Heav'n, Glo - - ry, Glo - ry, Glory in the highest, Halle - hujah, Halle - hujah, Halle - hujah, Amen.

Slow.

Halle - lu - jah, Halle - lu - jah, A - - - - - A - - - - - men. A - - men.

SICILIAN HYMN. 8 & 7.

Lord, dis - miss us with thy blessing, Hope and comfort from a - bove, Let us each thy peace pos - sessing, Triumph in redeeming love.

6 4 6 1 6 3 6 4 5 6 5 6 3 4 7 5 6 5 4 3 2 6 5 6 4 3 6 7

HYMN FOR CHRISTMAS.

CHAPLE. 227

SYMPHONY.

Musical score for "Hymn for Christmas" featuring four staves of music and lyrics. The music is in common time, key signature of one flat (B-flat). The lyrics are:

Mortals a - wake, with an - gels join, Mortals awake, with an - gels join,
Mortals awako, Mortals awake, &
Mortals awako,
and chant the pleasing lay, tho 3 pleasing lay. Joy, love, and grati - tude combino,
Chant tho pleasing lay, and chant the pleasing lay,

Below the music staff, the time signature is indicated as 3 $\frac{4}{4}$ 4 6 7 9 5 3 4 end chant the 3 in 1 6 the 6 pleasing lay.

HYMN FOR CHRISTMAS...CONTINUED.

Joy, love, and gratitude combine, To hail, hail the au - spi - cious day, To hail, hail, hail the au - spi - cious day.

CHORUS. Brisk.

CHORUS. Brisk.

The musical score consists of four staves of music for voices. The first three staves are in treble clef, G clef, and the fourth staff is in bass clef. The time signature is common time (indicated by '3'). The key signature is one flat. The vocal parts sing in unison. The lyrics are: "In heav'n, In heav'n, In heav'n the rapture song began, and sweet, sweet, sweet". The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 6, 6, 6, 7, 4, 5, and 6, 5, 4 are indicated below the staves. The score is enclosed in a large brace on the left side.

HYMN FOR CHRISTMAS....CONTINUED.

229

raphic fire, Thro' all the shining legions ran, And strung and tun'd the lyre; Swift thro' the

U

Swift thro' the vast ex - pa - nse it flew, And loud the echo roll'd, tho' e - echo roll'd,

vast ex - pa - nse it flew, end loud and loud the echo roll'd The theme, the

swift thro' 6 the vast ex - pa - nse 6 it flew, and loud 6 the e - echo 6 6 5 5
3 4 3 4 7 6 6 7 6 6 4 4 7 3

HYMN FOR CHRISTMAS...CONTINUED.

song, the joy was new, 'Twas more than Heav'n could hold, 'Twas more than Heav'n could hold,

6 7 6 6 6 7 6 6 6 7 7

AIR. SOLO.

Down thro' the por - tals of the skies, The impetuous torrent ran, The impetuous torrent ran, The im - petuous torrent, torrent ran, And

C C C C C C C C

Instrumental.

angels flew with ea - ger joy, To bear the news to man, And an - gels flew with ea - ger joy, To bear the news to man.

D D D D D D D D

Good

E

HYMN FOR CHRISTMAS....CONTINUED.

231

CHORUS

Hark! Hark! Hark! the cherubic armies shout, They shout, they shout, the armies shout, And glory leads the lay; Good will and peace are now complete,

Good will and peace are now complete, Jesus is born, Jesus is born, Jesus is born to-day, Hail, prince of life, for ever hail, Ro-decmar, Brothers,

HYMN FOR CHRISTMAS....CONTINUED.

Adagio.

friend, Though earth and time and life should fail, Thy praise shall never, never end, Thy praise shall never end.

3 6 6 6 6 6 6 5

PLEYEL'S HYMN. 7's.

Children of the heav'nly King, As ye journey sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.

6 6 6 7 8 # 6 8 7 0 6 7

PLEVLL.

pre... po... am... 6

CHORUS, THE GREAT JEHOVAH.

G. F HANDEL. 233

The musical score consists of four staves of music in common time, key signature of one sharp (F#). The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics are repeated three times, with the third repetition including a bass line. The vocal entries are as follows:

- First repetition:** Soprano: "The great Je - ho - vah is our aw - ful theme," Alto: "Sublime in ma - jes - ty, ia pow'r su -"
- Second repetition:** Alto: "The great Je - ho - vah is our aw - ful theme, Sublime in ma-jes-ty, sublime in ma - jesty, in"
- Third repetition (including bass):** Tenor: "The great Je ho - vah is our aw - ful theme, Sublime in ma - jes - ty, sublime in"
- Bass line (third repetition):** "5 6 1 6 6 6 6 6 7"
- Fourth repetition (continuing from the third):**
 - Soprano: "preme, The great Jo - ho - vah is our aw - ful theme, Sublime in"
 - Alto: "pow'r in pow'r su - preme. sublime in ma-jes-ty, in pow'r supreme, in pow'r supreme, in pow - - 'r su -"
 - Tenor: "ways. amajesty, in pow'r su - preme,
 - Bass: "sublime in majesty, Tho great Jo - ho - - 6"

CHORUS....CONTINUED.

majes - ty, supreme in pow'r, supreme, supreme in pow'r, supreme, supreme in pow'r, in pow'r supreme,
 prime, supreme in pow'r, in pow'r supreme, in pow'r supreme, Sublime in majes - ty, supreme in pow'r, supreme, Sublime in
 the great Je - ho - - - vah is our aw - - - ful theme, Sublime in
 vah is our aw - - - - - 6 6 - - - 6 6 - - - ful theme, Sublime in

CHORUS....CONTINUED.

235

The musical score consists of two staves of music in common time, key of G major. The top staff uses soprano and alto voices, while the bottom staff uses bass and tenor voices. The lyrics are as follows:

pow'r, in pow'r supreme, in pow'r supreme, Sublime in ma - jes - ty, in pow'r supreme. The great Je.
6 6 6 6 5 5 6
ho - vah is our aw - - ful theme, Hal - lo - - - lu - jah, Hal - - le - lu - jah, Hal - - le - - lu - - - jah.
5 6 7 6 5 6 5 7

Briek.

O praise the Lord with one consent, O praise the Lord with one consent, And magnify his name, Praise the Lord with one consent,

6 6 4 6 6 6

His worthy praise, His worthy, worthy praise proclaim.

sent, and magnify his name. Let all the servants of the Lord His worthy, praise his worthy praise proclaim.

6 7 5 3 6 — 8 7 6 5 3 3 3 3

His worthy praise, His worthy, worthy praise proclaim.

5 6 3 5 3 7 5 3

ANTHEM....CONTINUED.

237

CHORUS. Erak.

one con-

O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye

U 2

lands, O be joyful in God, all ye lands, Make his praise glorious: O be joyful in God, all ye lands, in God, all ye

lan - ds.
lands, in God, all ye lands, in God, all ye lands, O he joyful in God all ye lands, Make his praise glo - rious.
lands, O bo joy - ful in God, all ye lands, in God, all ye lands,
0 6 7 6 6 3 4 5 6 7 6 5 6 7 6 7 6 7 6 3 7 6 3
6 5 4 2 3

ALCESTER. P. M. 7's.

When the morning paints the skies, When the stars of evning rise, We thy praises wil er - cord, Sov'reign Ruler, mighty Lord.
6 4 8 7 7 6 3 6 3 6 6 5 5 6 6 8 7 8 7 6 5 6 5 6 7
3 4 3 3 3 3

Horn
Horn
Horn
C. 3
I. Here
2. Here
3

"COME, YE DISCONSOLATE."

WEBBE.

239

SOLO. TREBLE.

1 Come yo dis - con - so - late,
2 Joy of the comfort - less,
 wher - e'er you light
 of the straying languish,
 straying, Come at the shrine of God,
 Hope, when all oth - ers dio, fer - vent - ly kneel,
 fadeless and pure,

4 5 6 6 4 2 6 6 4 #

Hero bring your wounded hearts, hero in tell your anguish;
Hero speaks tho' Comfort - er, in God's name saying, "Earth has no sorrow that Heav'n cannot heal.
 Earth has no sorrow that Heav'n cannot cure."

3 5 6 5 4 3 6 5 4 3 9 8 5 6 6 4

TRIO—or SEMI CHORUS.

1. Hero bring your wounded hearts, hero tell your anguish; Earth has no sorrow that Heav'n cannot heal.
2. Hero speaks tho' Com - fort - er, in God's name saying, "Earth has no sorrow that Heav'n cannot cure."

3 5 6 5 4 3 11 6 6 4 3 6 4 5

FUNERAL ANTHEM. REV. CHAP. XIV.

KIMBALL.

ANTHEM....CONTINUED.

241

A handwritten musical score for a three-part anthem. The score consists of two systems of music, each with three staves. The top system starts with a treble clef, a bass clef, and an alto clef. The bottom system starts with a treble clef, a bass clef, and a soprano clef. The music is in common time. The first system ends with a forte dynamic and the second system begins with a piano dynamic. The lyrics are written below the notes in both systems. The score is bound by large curly braces on the left side.

Even so, even so, saith the Spirit, for they rest from their labors, they rest from their labors, they rest from their labors,

Piano. Forte. Adagio.

labors, and their works do follow them, Their works do follow them, Their works do follow them.

CHORUS. O, THAT I HAD WINGS.

KENT.

THE BEE.

ALTO.

TENOR.

SECOND TREBLE.

O that I had wings, had wings like a dove, then would I flee ev
then would I flee a - - way, would flee a

way, and be at rest, then would I flee a - - way,
would flee away, and be at rest.

Then would I flee a - - way, would, &c.

CHORUS....CONTINUED.

243

TREBLE. CHORUS.



TENOR.

Then would I flee a - way, would flee a - way, and be at rest, then

Then would I flee a - way and be at rest, be at 6 - rest, then

way and be at rest, would I flee a - way, flee a - way, then would I flee a - way, would flee away, and be at rest

then would I flee a - way, would flee a - way, and be at rest, would flee away, and be at rest,

would I flee a - way, then would I flee a - way, flee a - way, and be at rest, and be at rest, be at rest,

would I flee a - way, would I flee a - way, and be at rest, be at 6 - rest, would, &c., 6 4 6 6 8 7

“LORD, DISMISS US WITH THY BLESSING.” (DISMISSION.)

BROAD.

Lord, dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure scrupul - ic love increase:

6 4 3 6 6 3 6 6 6 5 7 3 3 3 6 4 3 6 6 4

Fill each breast with con - so - la - tion, Up to thee our voi - ces raise; When we reach that blissful station, Then we'll give thee nobler praise.

N 6 A 7 6 6 6 6 6 5 3 6 4 3 6 7 6 5 3

"LORD DISMISS US WITH THY BLESSING"....CONTINUED.

245

Then we'll give thee nobler praise. And we'll sing Hallelujah, Amen, Halle - jah, And we'll sing Hallelujah, Amen, Hallelujah, to God and the Lamb,



* I WILL ARISE, AND GO TO MY FATHER. [SENTENCE.]

Larghetto.

Tutti.

M.F.

P. Express.

M.P.

Solo.

I will a - rise, I will a - rise, will a - rise, and go to my Fa - ther; and will say unto him— Father, Father, I have

Solo.

Sym. Pia.

6 6 8 7 3 11 6 4 2

Ad lib P.P. Tempo M.P.

Lentando. Pia.

Fz. P.P.

MP

Fz.

sinned—have sinned, I have sinned against heav'n and before thee— before thee, and am no more worthy to be called thy son—and am no more worthy to be called thy son.

6 5 6 5 — 6 7 6 8 7 6 — 5 8 7 6 6 7 5 4 3 2 1

4 3 4 5 — 4 5 4 6 5 4 3 2 1

3 5 4 6 5 4 6 5 4 3 2 1

PAVILION. 7's.

Cres.

For.

SECOND TREBLE.

Gently glides tho stream of life, Soft a-long the flow'ry vale, Or impetuous down the cliff, Rushing roars when storms assail.

FIRST TREBLE.

Pia.

Cres.

'Tis an ever varied flood, Always rolling to its sea, Slow, or quick, or mild, or rude, Tending to E - - ter - ni - ty.

6 5
3 4 5
7 3 6 8 4 7
6 6 6
4 4 3
7

CHORUS ANTHEM.

REV. C. GREGORE.

AIR.

Ho - sanna, blessed is he that comes,

Ho - sanna,

Ho - sanna,

blessed is he that comes,

he that comes, he that comes in the name of the Lord,

Ho - san - na, blessed is he that comes,

Ho - sanna, Ho -

he that comes in the name of the Lord.

Ho - sanna, blessed is he that comes,

Hosan - na, Hosanna,

sanna,

in the highest,

Ho - sanna,

Ho - sanna in the highest, Ho - sanna in the high - est.

Ho - sanna in the highest, in the highest,

Hosan - na,

Ho - sanna,

Ho - sanna in the high - est.

ANTHEM....CONTINUED.

249

V. 2

Forte.

Ho - san - na, blos - ad is he that comes, Ho - sanna, blos - ed, blessed is he that comes, Hosannn, Ho - sanna, Ho -

Ho - san - na, blessed, blessed is he that comes, Ho - sanna, blessed, blessed is he that comes, Hosanna, Ho - sanna, Ho -

Ho - san - na, blessed is he that comes, Ho - sanna, Ho - sanna, Ho -

Ho - san - na, blos - ad, blessed is he that comes, Ho - sanna, 6 Ho - sanna, 7 Ho - sanna, Ho -

Ho - san - na, Ho - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord,

Ho - san - na, Ho - sanna, blessed is he that comes, - - he that comes in the name of the Lord, in the name of the Lord, Ho - san - na,

Ho - san - na, Ho - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord, Ho - san - na,

Ho - san - na, Ho - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord, Ho - san - na,

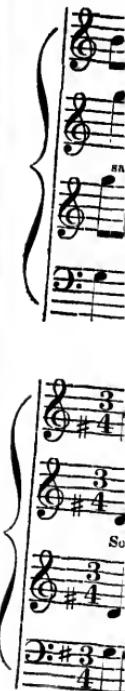
ANTHEM....CONTINUED.

Pia. Cres. Forte.

Blessed is he that comes, Ho - sanna. Blessed is ho that comes, Hosanna, Ho - sanna, Ho - sanna, Ho - sanna, in the high - est,
 Ho - sanna, blessed is he that comes, Ho - san - na, Ho - san - na in the highest,
 Blessed is he that comes, Ho - san - na, Ho - san - na, Ho - sanna in the highest,
 Ho - sanna, blessed is he that comes. Ho - sanna, Ho - sanna in the highest,

in the highest, Ho - san - na, Hosanna in the highest, Ho-

* # Organ. 6



For,

ANTHEM....CONTINUED.

251

Musical score for "Hosanna in the Highest" in G major, 4/4 time. The vocal line consists of three staves: soprano, alto, and bass. The lyrics are: "hosanna in the highest, Hosanna in the highest, Hosanna in the highest;". The bass staff includes harmonic numbers: 6 5 7 above the first measure, and 6 5 7 below the third measure.

SOFTLY THE SHADE OF EV'NING FALLS. [SOUTH STREET.] HAYDN.

Musical score for "Softly the shade of ev'ning falls" in G major, 3/4 time. The vocal line consists of three staves: soprano, alto, and bass. The lyrics are: "Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres—amid the spheres." The bass staff includes harmonic numbers: 6 5 7 above the first measure, # 6 5 5 6 below the second measure, 7 5 6 6 6 5 above the third measure, and 6 6 6 5 below the fourth measure.

Pia.
Pia. Solf.
Pia. Solf.
Tutti. Pia.

Un - veil thy bosom, faith - ful tomb, Take this new treasure to thy trust; And give these sacred relias room,

6 6 7 6 5
4 3 1 5 4 3

8 7 6 5
6 5 4 3

8 6 7 6 5
3 4 5 4 3

Repeat for the 2d and 3d verses.

Iba. Solf.
Tutti.

To slumber in the si - lent dust. And give these sa - cred relias room, To slumber in the si - lent dust.

8 7 6 5
5 4 3

7 6 5
6 5 3

6 5
4 3

V. 2. Nor pain, nor grief, nor anxious fear
3. So Jesus slept ;—God's dying Son
Leave thy bounds. No mortal woe
Pass'd through the grave, and bese'd the bier ;
Can reach the lovely sleeper here;
Rest here, dear sicut, till from his throne
Whilst angel's watch the soft repose,
The morning break, and pierce the shade.

"UNVEIL THY BOSOM, FAITHFUL TOMB"....CONTINUED.

258

Verse 4th.

For. Dim. Pis. Bell.

Break from his throne, il - lustrious morn; At tend O earth! his sov' - reign word; Restore thy trust,—a glo - rious form—

F.F. Tutti.

W

Shall then a - rise, to meet the Lord. Restore thy trust,— a glo - rious form— Shall then arise, to meet the Lord.

ANTHEM. FROM ISAIAH CHAP. LII.

255

255

ANTHEM. FROM ISAIAH CHAP. LII.

TREBLE.

COUNTER.

ALTO.

BASS.

Awake, awake, put on thy strength O Zion, awake, awake, put on thy strength, awake, awake, put on thy strength, O Zion, put on thy beau - ti - ful gar - ments, O Je - ru - na - lem.

strength, O Zion, put on thy beau - ti - ful gar - ments, O Je - ru - na - lem.

strength, O Zion.

4 6 7 6 5
4 5 4 3

6 4

6 5 3

6 4

ANTHEM....CONTINUED.

SOLO.

A musical score for two parts. The top part is labeled "SOLO" and the bottom part is labeled "Instrumental". Both parts are in common time (indicated by a "C") and key signature of one flat (B-flat). The vocal line consists of eighth and sixteenth notes, with lyrics: "Loose thy - - self from thy bands, tho bands of thy neck, Loose thy - self". The instrumental part follows a similar pattern.

Instrumental.

A continuation of the musical score. The vocal line continues with the lyrics: "from thy bands, the bands of thy neck, O cap - tive Daugh - ter of Zi - on.". The instrumental part continues below.

CHORUS.

A musical score for three parts, indicated by three staves. The top staff is in common time (C) and key signature of one flat (B-flat). The middle staff is in common time (C) and key signature of one flat (B-flat). The bottom staff is in common time (C) and key signature of one flat (B-flat). The vocal line consists of eighth and sixteenth notes, with lyrics: "Shake thyself from the dust, Shake thyself from the dust, O Je - ru - sa - lem, thou holy, holy city.". The instrumental parts follow a similar pattern.



ANTHEM....CONTINUED.

257

DUETT. TREBLE. Affetnoso.

AIR.

How beautiful upon the mountains, How beauti - ful upon the mountains are the feet of him that brings

Glad ti - - dings, of peace and sal - va - tio, that saith unto Zion, thy God reigneth,

CHORUS. Vigoroso.

Sing, O Heav'ns, Sing, O Heav'ns,

Sing, O Heav'ns, Sing, O Heav'ns, Sing, O Heav'ns, and be joyful, O Earth, Sing, O Heav'ns, and be

Sing, O Heav'ns, Sing, O Heav'ns,

last. voice.

joy - ful O Earth. Break forth into joy, Hallelujah, Break forth in - to joy. . Sing to - geth - er, Sing to -
Halle - luja.

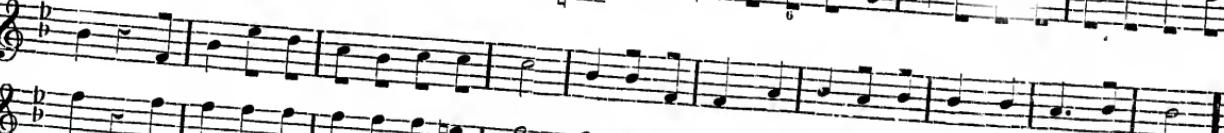
Hallelujah,

gather, ye waste places of Je - ru - sa - lem, Sing together, Sing to - gether ye waste places of Je - ru - sa -

ANTHEM....CONTINUED.

259

Sing to -
lem, Hal - lo - lu - jah! for the Lord hath com - fort - ed his peo - ple; Hal - lo - lu - jah! and all the world, and all tha



world shall see the sal - va - tion of our God: And all the world shall see the sal - va - tion of our God.



Yo ransom'd sin - ners, hear, The pris'ners of the Lord; And wait till Christ appear Accord - - ing to his word.

b 3 4 6 6 6 4 7

Rejoice in hope, re - joice with me, re - joice with me.
SECOND TREBLE. COUNTER.

Rejico in hope, ro - joice with me, Rejoice in hope, re - joice with me: We shall, We shall from all our sins be free.

Rejoice in hope, re - joice with me,

W2

GLORY BE TO GOD ON HIGH.

MOZART.

261

Allegro. F.

word.

Glory, glory, glory be to God on high. Glory be to God. Glory be to

Inst. Voice. 7 Inst. Voice. 7

W2

God, high, glo - ry be to God on high, glo - ry be to God on

glory be to God, glory be to God on high

Inst. Voice. 7 Inst. Voice. 7 Inst. Voice. 7

GLORY BE TO GOD ON HIGH...CONTINUED.

high, glo-ry be to God on high,
on high, glory be to God, to God on high,
glory to God on high, and on earth, peace.

D. F. P.
Inst. Voice. Inst. Voice. Inst. Inst.

P. F. P.
Inst. Voice. Inst. Voice. Inst. Inst.

peace, peace on earth, and on earth peace, peace, peace on earth, peace on earth, peace on earth,
Inst. Voice. 3 Inst. Voice. Inst. Voice. Inst. Inst. 7 Inst.

GLORY BE TO GOD ON HIGH....CONTINUED.

263

GLORY BE TO GOD ON HIGH....CONTINUED.

For
263

The musical score consists of four staves of music. The top staff is in common time (C) and G clef. The second staff is also in common time (C) and G clef. The third staff is in common time (C) and F clef. The bottom staff is in common time (C) and F clef. The lyrics are: "peace on earth, peace on earth, glory be to God on high, glo - ry, glory," repeated in each section. The chords are indicated by numbers below the staff: 7, 7, 6 5, 6 5, 6 4, 6; 7, 6 5, 6 5, 6 4, 6; 7, 6 5, 6 5, 6 4, 6; and #6 6 6 4, #, In 1., Voice, 6 6 6 6 4, #6 6 6 6 4.

Fls.

peace on earth; good will towards men. peace on earth; good will towards men. We praise thee,

Inst. Voice. 6 # Inst. Voice. 6 # Inst. 6 Voice. Inst. 6

We bless thee, we worship thee, we glori - fy thee, we give thanks to thee, give thanks to

Voice. 6 Inst. 5 Voice. #6 Inst. Voice. 6 # Inst. 6

GLORY BE TO GOD ON HIGH....CONTINUED.

265

Musical score for "GLORY BE TO GOD ON HIGH....CONTINUED." The score consists of four staves of music, each with a treble clef and a common time signature. The vocal parts are labeled "Inst.", "Voice.", and "Inst.". The score includes lyrics such as "thee, for thy great glory, for thy great glo - ry, for thy great glo - ry, for thy great glo - ry, we give thanks to thee," and "for thy great glory, for thy great glory, for thy great glo - ry, Cres. O Lord God, O Lord, Voice." The score also includes dynamic markings like "Forte," and key changes indicated by Roman numerals (D6, D5, D3, B6, B5, B3) and sharps/parallels (6, 6#).

thee, for thy great glory, for thy great glo - ry, for thy great glo - ry, for thy great glo - ry, we give thanks to thee,

Inst. Voice. Inst. Voice. D3 D6

Fortis.

for thy great glory, for thy great glory, for thy great glo - ry, Cres. O Lord God, O Lord,

D6 D5 D3 B6 B5 B3 6 6# 6 6# Inst. Voice.

GLORY BE TO GOD ON HIGH....CONTINUED.

God, heav'ly King, Father al - migh - - ty. Glory bo to God,

Voice. 7 Inst.

Glory he to God. Glory be to God, Halle - lu jah, halle - lu jah, halle - - lu - jah,

Voice. 7 Inst. Voice. 7 Inst.

GLORY BE TO GOD ON HIGH...CONTINUED.

267

SECOND TREBLE.

O give thanks, O give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give

6 6 6 7 8 7 6 6 7

Tutti.

thanks, give thanks un - to the Lord, give thanks un - to the Lord, give thanks un - to the Lord,

4 2 6 4 7 5 5 8 6 6 8

"O GIVE THANKS UNTO THE LORD"....CONTINUED.

269

Soli.

Tutti.

Roll.

give

for he is good, for he is good, is good, for his mer - ey en - du - reth for - ev - er, his mercy en - du - reth, his

Inst. 3 6 4 5 2 Voice. 6 7 4 3

Tutti.

Lord,

mer - ey en - du - reth for - ev - er, his mercy en - du - reth for - ev - er, A - - men, A - - men.

6 8 6 4 2 3 6 7 4 9

TENOR.

O praise God in his ho - li - ness, Praise him in the fir - mament of his pow'r;

SECOND TREBLE.

O praise God in his ho - li - ness, Praise him in the fir - mament of his pow'r; Praise him in his noble acts, Praise him in his noble acts,

TREBLE.

O praise God in his ho - li - ness, Praise him in the fir - mament of his pow'r;

BASE.

6

4

6

7

inst.

Praise him ac - cording to his excellent greatness; Praise him in the sound of the trumpet, of the trumpet,

Praise him upon the lute and harp;

Praise him ac - cording to his excellent greatness; Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute, upon the lute and harp;

Voice.

Praise him, &c.

$\frac{4}{3}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{7}{5}$

$\frac{7}{6}$ $\frac{6}{6}$

"O PRAISE GOD IN HIS HOLINESS....CONTINUED.

271

Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Lot ev'ry thing that hath breath, Let ev'ry thing that hath breath, Praise the Lord, Praise the Lord.

Let ev'ry thing that hath breath praise the Lord, that hath breath praise the Lord, Praise the Lord, Praise the Lord.

breath, Let ev'ry thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord, Praise the Lord, Praise the Lord.

breath, - - - that hath breath praise the Lord, that hath breath praise the Lord, Praise the Lord, Praise the Lord.

6 3 6 2 6 4 3 4 6 6 2

BENEDICTION.

Adagio.

The grace of our Lord Jesus Christ, and the love, the love of God, and the fellowship of the Holy Ghost, Be with us all, be with us all, ever - more, be with us all, evermore.

6 6 5
4 3 6 #6
2 6 — 16 2 3
3 #4 6 6 6 4
6 6

RESPONSES TO THE COMMANDMENTS.

Lord, have mer - ey up - on us, and in - elino our hearts to keep this law.
SECOND TREBLE.

The last Response.

Lord, have mer - ey up - on us, and write all these thy laws in our hearts, we be - sench theo.

THE RESPONSES TO THE COMMANDMENTS.

273

A musical score for three voices. The top voice starts with a single note followed by a series of eighth notes. The middle voice begins with a single note, followed by a series of eighth notes, and then the lyrics "Lord, have mer - ey, have mer - ey up - on us, and in - cline our hearts to keep this law." The bottom voice starts with a single note followed by a series of eighth notes. The music is in common time, key signature of one sharp, and consists of four staves.

X²
THE LAST RESPONSE.

A musical score for three voices. The top voice starts with a single note followed by a series of eighth notes. The middle voice begins with a single note, followed by a series of eighth notes, and then the lyrics "Lord, have mer - ey, have mer - ey up - on us, and write all these thy laws in our hearts, we hu - - seech thee." The bottom voice starts with a single note followed by a series of eighth notes. The music is in common time, key signature of one sharp, and consists of four staves.

VENITE, EXULTEMUS DOMINO.

DR. BOYCE.

DOUBLE CHANT.

1. O come, let us sing.....un.....to the.....Lord ; ..let us heartily rejoice in the.....strength.of.....our.....sal.....vation. 2.
 3. For the Lord is a.....great.....God; ..and a great.....King,.....a.....bove.all.....gods. 4.
 5. The sea is his and.....he.....made.....it,.....and his hand pre.....pa.....red.....the.....dry.....land. 6.
 7. For he is the.....Lord.....our.....God,.....and we are the people of his pasture,.....and.....the.....sheep.of his..hand. 8.
 9. When your fathers.....tempt.....ed.....me,.....provedme,.....and.....saw.my.....works. 10.
 Glory be to the Father, and.....to.....the.....Son,.....and.....Holy.....Ghost.

10. Forty years was I grieved with this genera.....tion,.....and.....said,

VENITE, EXULTEMUS DOMINO...CONTINUED.

275

2. Let us come before his presence.....with....thanks....giving,...and show ourselves.....glad.in....him....with....psalms. 3.
 4. In his hand are the corners.....of....the....earth,...and the strength of the.....hills.is....his.....also. 5.
 6. O come, let us worship.....and....fall....down....and kneel be.....[temp].fore.the..Lord....our....Maker. 7.
 8. To-day if ye will hear his voice harden....not....your....hearts....as in the provocation and in the day of tation....in....the....wilderness. 9.
 11. Unto whom I swear.....in....my....wrath,...that they should not.....en....ter....in....to....my rest. 9.
 As it was in the beginning,.....is.....now,...and ever.....shall be,...world without....end....A....men.

It is a people that do err in their hearts, for they.....have.....not.....known....my.....ways.

11.

GLORIA PATRI. No. 1.

BETTISHILL.

MORNING PRAYER, AFTER THE PORTION OF PSALMS.

SINGLE CHANT.

1. Glory be to the Father, and to the Son, and to the Ho ly Ghost.
2. As it was in the beginning, is now, and ever shall be, world without end. A men.

MORNING PRAYER, AFTER THE PORTION OF PSALMS

GLORIA PATRI. No. 2.

DR. CROFT.

SINGLE CHANT.

1. Glory be to the Father, and to the Son, and to the Ho ly Ghost.
2. As it was in the beginning, is now, and ever shall be, world without end. A men.

1. Glory be to the Father, and to the Son, and to the Ho ly Ghost.
2. As it was in the beginning, is now, and ever shall be, world without end. A men.

JUBILATE DEO.

BATTISHILL & JACKSON.

277

MORNING PRAYER. PSALM C.

1. O be joyful in the Lord,.....all...ye.....lands ;.. Serve the Lord with gladness, and come before his.. pre..sence .. with.....a.....song. 2.
 3. O go your way into his gates with }.....courts with.....praise.. Be thankful unto him and..... speak good..of.....his.....name. 4.
 thanksgiving, and into his
 5. Glory be to the Father, and.....to.....the.....Son,....andto.....the.....Ho.....ly.....Ghost. 6.

2. Be ye sure that the Lord.....he.....is.....God; .. { it is he that hath made us and not } .. people and the sheep of his pasture. 3.
 we ourselves; we are his
 4. For the Lord is gracious,his mercy is.. ev.....er.....lasting, { and his truth endureth from gene- } .. ge.....ne.ra.....tion. 5.
 ration to
 6. As it was in the beginning,.....is.....now,....and ever.....shall.....be { world } end.....A.....men.
 without }

MORNING PRAYER.



Glo - - ry be to the Fa - - ther, and to the Son, and to the

Ho - - - ly, Ho - - - ly Ghost; as it was in the be - - gin - ning, is

GLORIA PATRI....CONTINUED.

279

world with - - out end,
now, and ev - er shall be, world with - - out end, world
world with - out end, - - - - -

with - - - out end, world with - out end, A - - men, A - - - men.

TE DEUM, LAUDAMUS.

DR. RANDALL.

MORNING PRAYER.

1. We praise thee, O God, we acknowledge thee to... be....the.....Lord.,..all the earth doth worship thee the.. Fa.....ther.....ever.....lasting. 2.
 4. Heaven and earth are full of the majesty.....ofthy.....glory .. The glorious company of the A....pos.....thes.....praise.....thee. 5.
 6. The Holy Church throughout all the world doth ac...knowledge.....thee.. the Father of an.....infin.....ite.....ma...jes.....ty. 7.
 14. O Lord, save thy people and.....bless thine.....heritage.Govern them andlift.....them.....up...for.....ever. 15.
 16. Vouchsafe, O Lord, to keep us this.....day without.....sin.... O Lord, have mercy upon us, have.mer.....cy.....up...on.....us. 17.
 18. Glory be to the Father, and.....to ..the.....Son,....and.....to.....the.....Ho.....ly.....Ghost. 19.

3. Holy,.....Holy,.....Ho.....ly.

TE DEUM....CONTINUED.

281

A musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The vocal parts are grouped by a brace. The music consists of three staves: Soprano (G clef), Alto (C clef), and Bass (F clef). The vocal parts are grouped by a brace.

- ing. 2.
shee. 5.
ty. 7.
ever. 15.
us. 17.
Ghost. 19.
2. To thee all angels ery aloud; the heavens and all the... powers there... in..... To thee cherubim and seraphim con...tin...ual...ly..... do...cry. 3.
5. Te goodly fellowship of the prophets.....praise.....thee,.....the noble army of.....martyrs.....praise.....thee. 6.
7. Thine honorable, true and.....on.....ly... Son;also the Holy.....Ghost, the.....com.....forter. 8.
15. Day by day we.....magni...fy... thee,and we worship thy.....name ever,.....world without...end. 16.
17. O Lord, let thy merey lighten upon us, as our.....trust is...in...thee.....O Lord, in thee have I trusted, let me...nev...er...be.....con...founded. 15.
19. As it was in the beginning, is now, and.....ev...er...shall be,.....world without.....end....A....men.....A....men.

A continuation of the musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The vocal parts are grouped by a brace. The music consists of three staves: Soprano (G clef), Alto (C clef), and Bass (F clef). The vocal parts are grouped by a brace.

.....Lord.....Cod.....f.....Sa.....ba.....oth..... 4.

TE DEUM....CONTINUED.

MINOR.

Musical score for three voices (Treble, Alto, Bass) in minor key. The score consists of four staves. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. Measures 1-4 are shown, followed by a repeat sign and measures 5-8.

8. Thou art the King of.....Glory,...O.....Christ,.....Thou art the ever.....last.....ing,.....Son,....of the .Father. 9.
 10. When thou hadst overcome the.....sharpness of.....death,.....thou didst open the kingdom of.....heaven.....to,.....all.....be...lievers. 11.
 12. We therefore pray thee.....help,....thy...servants,.....whom thou hast redeemed,.....with.....thy....precious.....blood. 13

Musical score for three voices (Treble, Alto, Bass) in minor key, continuing from measure 9. The score consists of four staves. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. Measures 9-12 are shown, followed by a repeat sign and measures 13-16.

9. When thou tookest upon thee to de...liv.er,....man;thou didst not ab.....hor,.....the.....vir...gins...wen.b. 10.
 11. Thou sittest at the right hand of God } of.....the...Father.....We believe that thou shalt.....one.....to,.....be...our...Judge. 12
 13. Make them to be numbered,.....withthy...saints,.....in.....glo.....ry,.....a...ver,....lasting. 11

NUNC DIMITTIS.

JACKSON.

283

EVENING PRAYER.

1. Lord now lettest thou thy servant de . part in peace ne cord to thy word 2.
 3. Which thou hast pre par ed before the face of all people 4.
 5. Glory be to the Father, and to the Son, and to the Ho ly Ghost 6.

2. For mine eyes have seen thy sal va tion 3.
 4. To be a light to lighten the Gen tiles and to be the glory of thy peo ple Is ra el 5.
 6. As it was in the beginning, is now, and ever shall be world without end A men

MAGNIFICAT.

EVENING PRAYER.

1. My soul doth magni.....
 3. For behold.....
 5. And his mercy is on them.....
 7. He hath put down the mighty.....
 9. He, remembering his mercy, hath holpen his servant, Is.....ra.....el.....

fy.....the.....Lord ;and my spirit hathrejoiced in .. God .. my .. Saviour. 2.
 from .. hence .. forth .. all genera.....tions shall .. call .. me .. blessed. 4.
 that .. fear .. him .. throughout .. all .. ge .. ne .. ra .. tions. 6.
 from .. their .. seat .. and hath exalt .. ed the hum .. ble .. and .. meek. 8.
 as he promised to our forefathers, Abraham and .. his .. seed, for .. ever.
 Glory be to the Father, and .. to .. the .. Son, .. and .. to .. the .. Ho .. ly .. Ghost.

2. For he hath.....re.....gard .. ed .. the lowli.....ness of .. his .. hand .. maiden. 3.
 4. For he that is mighty hath mag .. ni .. fied .. me ;and .. ho .. ly .. is .. his .. name. 5.
 6. He hath showed strength .. with .. his .. arm ;he hath scattered the proud in the .. imagination .. of .. their .. hearts. 7.
 8. He hath filled the hungry .. with .. good .. things .. and the rich he .. hath sent .. emp .. ty .. away. 9.
 As it was in the beginning, .. is .. now, .. and ever .. shall .. be .. world without end .. A .. men.

GLORIA PATRI. No. 4.

285

1. Glory be to the Father, and to the Son, and to the Ho ly Ghost.
 2. As it was in the beginning, is now, and ever, shall be, world without end. A .. men.

V. 2

GLORIA. No. 1.

GLORIA. No. 2.

Glo - - - ry,

GLORIA. No. 3.

Glory be to thee, O Lord.

Saviour. 2.
 blessed. 4.
 tions. 6.
 meek. 8.
 ever.
 Ghost.

3.
 5.
 7.
 9.
 Amen.

CANTATE DOMINO.

II.

1. O sing unto the Lord a..... new..... song, for he hath..... [in the] done..... marvel...lous..things.
 3. The Lord declared..... his..... sal..... vation; his righteousness hath he openly showed sight..... of..... the..... heathen.
 5. Show yourselves joyful unto the Lord all..... ye.... lands; sing, re..... joice, and..... give..... thanks.
 7. With trumpets..... also,..... and..... shawms,..... O show yourselves joyful be..... fore,..... the..... Lord,..... the..... King.
 9. Let the floods clap their hands, and let } fore .. the... Lord; for he..... cometh...to..... judge..... the... earth.
 Glory be to the Father, and..... to..... the... Son,..... and..... to..... the... Ho..... ly... Ghost.

2. With his own right hand, and with his hol..... ly.... arm..... hath he gotten him..... self..... the.... vie..... to..... ry.
 4. He hath remembered his mercy and } lous o'.... Israel; { and all the ends of the world have seen } va..... tion...of..... our... God.
 Truth toward the
 6. Praise the Lord up..... n..... the..... harp; sing to the harp with a..... Psalm...of..... thank giving.
 8. Let the sea make a noise, and all that.... cre..... in..... is; the..... round world, and..... they that.... dwell..... there.... in.
 10. With righteousness shall he..... jdg..... the.... world, and the..... peo..... ple.... with..... equity.
 As it was in the beginning, is now, and, ev..... er, shall be,..... odd without..... Edg..... A..... men.

Ad...
 Ade...
 Ade...
 Ale...
 Alfr...
 Am...
 Am...
 Ang...
 Arn...
 Arch...
 Ayle...
 Arun...
 Atla...
 Baby...
 Bart...
 Bath...
 Barb...
 Bang...
 Bethe...
 Belvi...
 Bedf...
 Bever...
 Berm...
 Benev...
 Benha...
 Benet...
 Bethlo...
 Bland...
 Blend...
 Brook...
 Bratt...
 Braint...
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 Bwen...
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 Camb...
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 Carol...
 Cartha...
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