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.

ADVERTISEMENT.

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.

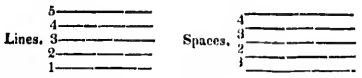
With these feelings, individuals cannot fail, in general, of producing the desired effect.

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

RUDIMENTS TO THE ART OF SINGING.

OF THE STAFF.

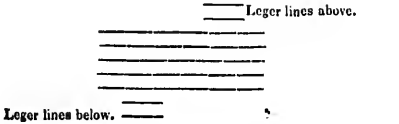
EXAMPLE.



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.



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.

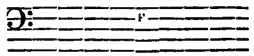
OF THE REPRESENTATION OF MUSICAL SOUNDS UPON THE STAFF AND CLEFS.

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 charactor called a Clef.

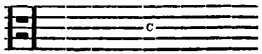
There are three Clefs, viz: the Base, or F Clef: the Tenor, or C Clef; and the Treble, or G Clef. The Base Clef always denotes F, is placed upon the fourth line of the Staff, and is used for the lowest voices of men.

EXAMPLE.



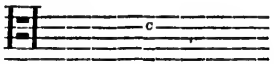
The Tenor Clef always denotes C, and is placed either on the third or fourth line of the Staff. It is sometimes used upon the first, second and fifth, as well as upon the third and fourth line.

EXAMPLE.



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

GAMUT.

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.

BASS.

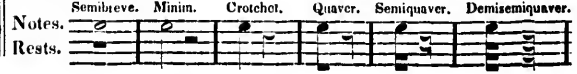
C—First leger line above.—
B First space above.
A—Fifth line.
G Fourth space.
F—Fourth line.
E Third space.
D—Third line.
C Second space.
B—Second line.
A First space.
G—First line.
F First space below.
E—First leger line below.

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.

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



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

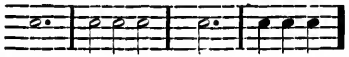
8 Quavers - - or

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.*

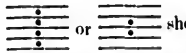
Flats, Sharps, or Naturals, when placed before a note, are called *Accidentals.*

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.

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.

A Repeat  shows what part of the tune is to be sung twice.

A Crescendo 𝆒 signifies a gradual increase of sound.

A Diminuendo 𝆓 signifies a gradual decrease of sound.

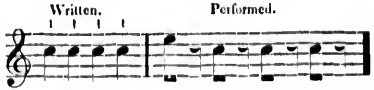
A Swell signifies a gradual increase and decrease of sound.

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.

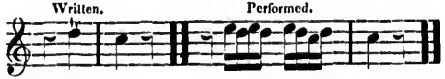
Staccato Marks ! ! ! or • • •, are placed over such notes as are to be performed in a short and distinct manner.

EXAMPLE.



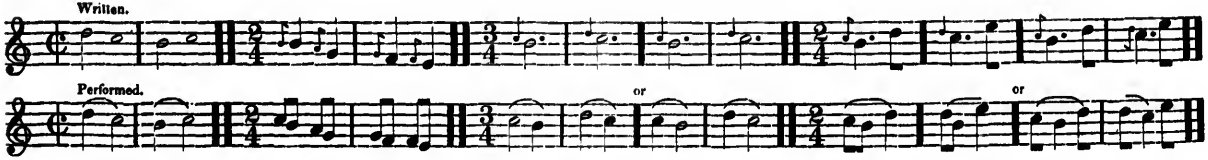
A Shake, tr is an ornament or grace. It consists of a quick alternate reiteration of the note above, with that over which the character is placed, and generally ends with a turn from the note below.

EXAMPLE.



An Appogiature, 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.



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.

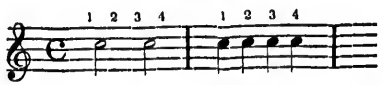
* Pronounced Faw, Sol, Law, Faw, Sol, Law, Mee.

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.

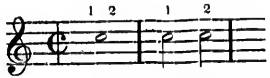
The first contains one semibreve, or other notes or rests, equal to it, in a measure. It has four beats in a measure, and is accented on the first and third parts.

EXAMPLE.



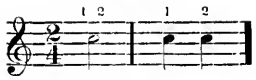
The second sign contains one semibreve, or other notes or rests equal to it, in a measure. It has two beats in a measure and is accented on the first part.

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.

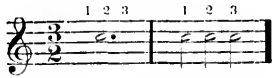
EXAMLPE.



Simple Triple Time has three signs:

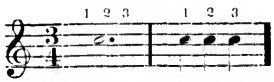
The first sign contains three minims, or other notes or rests equal to them, in a measure. It has three beats in a measure and is accented on the first and third part.

EXAMPLE.



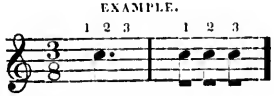
The second contains three crotchets, or other notes or rests equal to them in a measure. Accent, &c. as in the former.

EXAMPLE.



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

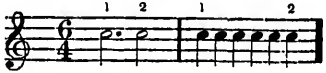
EXAMPLE.



Compound Time has two signs in common use.

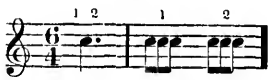
The first sign contains two dotted minims, or other notes, &c. It has two beats in a measure, and is accented on the first and fourth parts.

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:

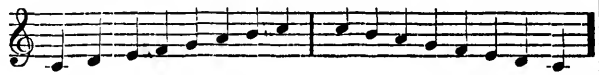
3-2 Three.	3-4 Three.	3-8 Three.
2 Minims.	4 Crotchets.	8 Quavers, &c.

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*.

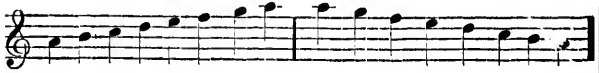
Every Scale in which the two Diatonic Semitones are found between the *third* and *fourth* Degrees, and between the *seventh* and *eighth* Degrees, ascending from the Tonic, is termed the Major Mode of that Key;

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.



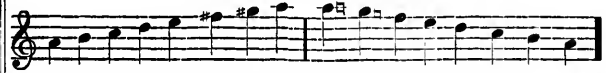
Every Scale in which the two Diatonic Semitones are found between the *second* and *third* Degrees, and between the *fifth* and *sixth* Degrees, as ascending from the tonic, is termed the *Minor Mode* of that Key; because the interval between the Tonic and its third, (or mediant,) consists only of one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

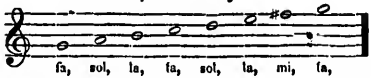
EXAMPLE.



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*.

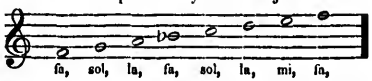
As these two series of tones and semitones form the constituent characteristics of the two modes, it follows that upon whatever note or pitch either of these series begins, the same proportion and order of intervals must be strictly observed. Hence, the utility of flats and sharps. If, for example, we 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.



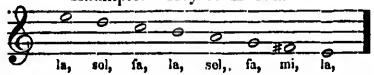
If we begin with F, in the Major Mode, the fourth, or B, will require to be depressed by a flat, one semitone.

Example. Key of F Major.



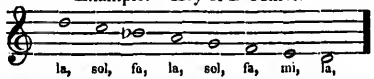
Or if we begin with E, instead of A, and from it form the Diatonic Scale, in the Minor Mode, the second, or F, will require to be raised, by a Sharp one semitone.

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.

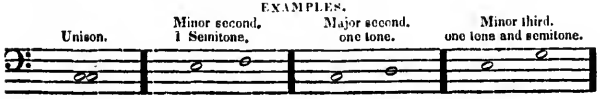


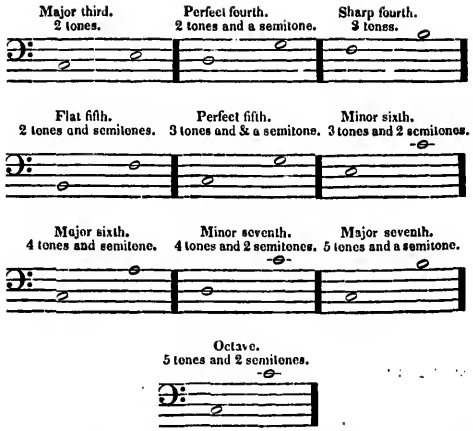
When the Major and Minor Modes agree with respect to their Signature, they are denominated Relatives, thus, C Major is the Relative of A Minor; A Minor is the Relative to C Major; C Major is the Relative to E Minor, &c. The Relative to any Major Key is its sixth above, or its third below; and the Relative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

OF DIATONIC INTERVALS AND THEIR INVERSION.

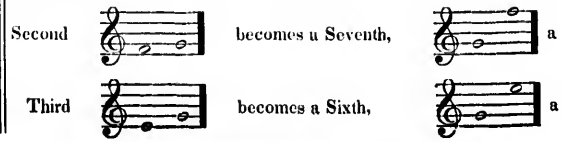
The division of the Diatonic Scale being unequal, (consisting of tones and semitones,) fourteen intervals are formed, which are in the following

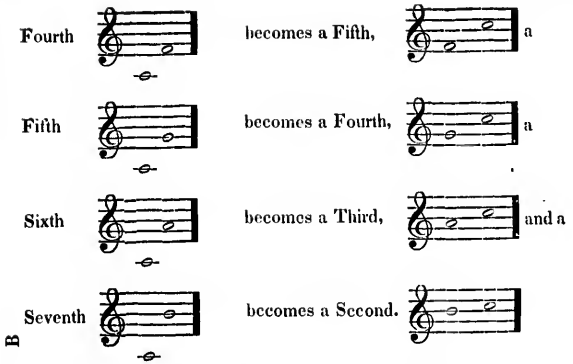
EXAMPLES.





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



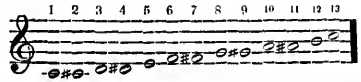


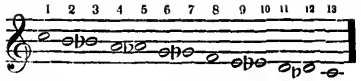
B

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:



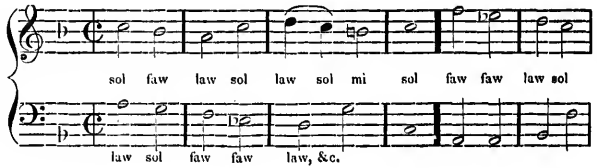


Here there are twelve distinct sounds, from each of which, as a tonic, by the use of flats or sharps, we may form the Diatonic Scale in either mode.

OF MODULATION.

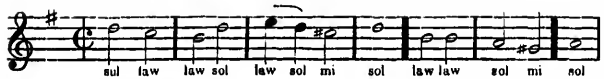
In naming such notes as are affected by accidental ♭s, ♯s, or ♮s, it is usual to recognize a change of key, at least for the notes affected.

EXAMPLE I.



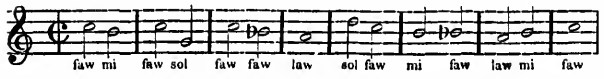
Here the signature is one ♭ major, key of F. In the third measure of the Air, a ♮ occurs on B, which neutralizes the signature for that measure; consequently the passage is modulated to the key of C major, mi on B. In the second measure of the Bass, and the fifth measure of the Air, a ♭ occurs on E,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

EXAMPLE II.



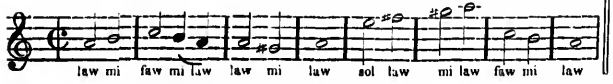
Here the signature is one sharp on F, major key of G, the mi on F. In the third measure a ♯ occurs on C, consequently the passage is modulated to the key of D major, mi on C. In the sixth measure a ♯ occurs on G, which modulates the passage to the key of A minor, the leading note of which must always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

EXAMPLE III.



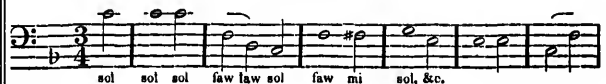
Here the key is on C major, mi on B. In the third measure a ♭ occurs on B, which modulates the major key to F, mi on E; the note on B is therefore properly called faw.

EXAMPLE IV.



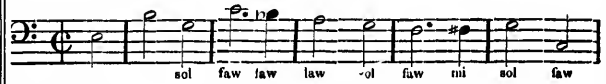
Here the key is A minor, and the sharped notes are merely the *sixth* and *seventh* of the ascending scale.

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 ♭, 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.

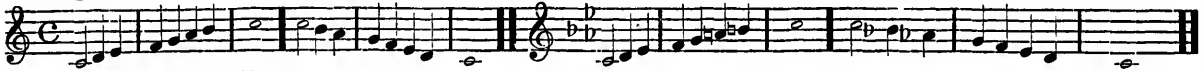
ERRATA.

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 minum on E, read it on G.---Page 38, 2nd Treble 1st Staff last measure, for a crotchet on A, read it on F.---Page 51, 2nd Treble Staff 9th 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 D, 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 minum on C, read it on D.---Page 189, 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 minum on F, read a quaver on E, the first line.---Page 219, 1st Treble Staff 7th measure, for a pointed quaver on B, read it on A.---Page 247, 2nd Base Staff 1st measure, for a minum and quaver on A, read it on C.---Page 273, 1st Treble Staff 4th measure, for a crotchet on C, read it on B. Page 280, 1st Alto Staff 5th measure, for a minum on A, read it on G.---Page 286, 1st Treble Staff 3rd measure, for a semibreve on A, read it on B.

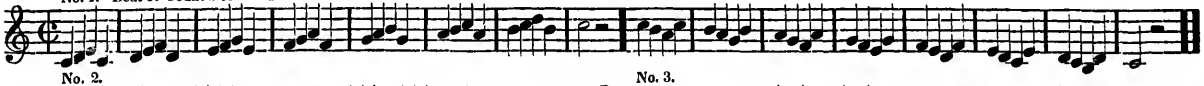
LESSONS FOR THE EXERCISE OF THE VOICE.

Beat or Count 4 in a measure.

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

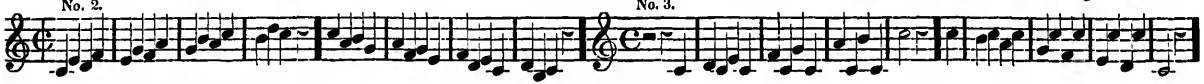


No. 1. Beat or Count 2 or 4 in a measure.



No. 2.

No. 3.



EXERCISES FOR BEATING TIME.

No. 1. Beat 4 in a measure.

No. 2.

&c. through the scale, ascending and descending.

No. 3.

No. 4.

No. 5.

No. 6.

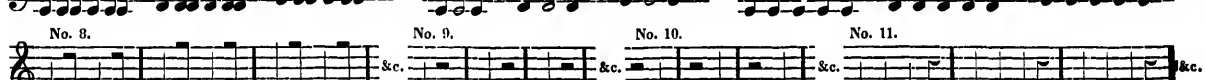
No. 7.

No. 8.

No. 9.

No. 10.

No. 11.

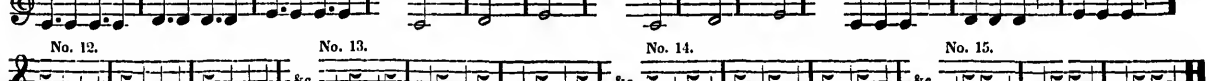


No. 12.

No. 13.

No. 14.

No. 15.

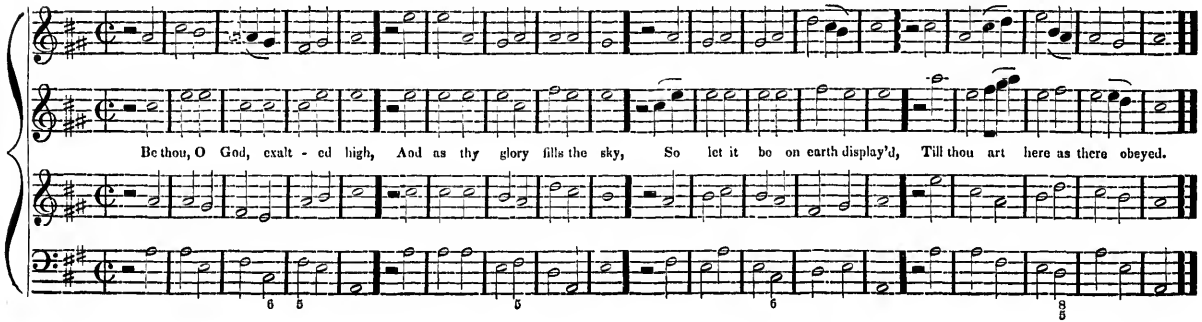


EXPLANATION OF MUSICAL TERMS.

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.
Brilliante, 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 spirito, with spirit.
Da Capo, or ***D. C.***, close with the first strain.
Del Segno, from the sign.
Diminuendo, ***Dim.*** or , with a decreasing sound.
Dirge, a piece composed for funeral occasions.
Divoto, in a solemn and devout manner.
Duetto, or ***Duett***, music consisting of two parts.
Dolce, sweetness, softness, gentleness, &c.
E, and; as ***Moderato e Piamissimo.***
Expression, 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.
Giusto, in an equal, steady, and just time.
Grave, ***Gravemente***, deep emotion.
Grazioso, graceful; a smooth and gentle style of execution approaching to piano.
Harmony, 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, ***Lentemente***, 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.
Molto, much.
Non, not.——***Non troppo presto***, not too quick.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duetts, 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 ***Pia.*** 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.
Recitative, a sort of style resembling speaking.
Rippienno, 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.
Soto, ***Voce***, ***Dolce***, with a sweetness of tone.
Spirituoso, with spirit.
Solo, a composition designed for a single voice or instrument. Vocal solos, duetts, &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.
Vigoroso, 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.



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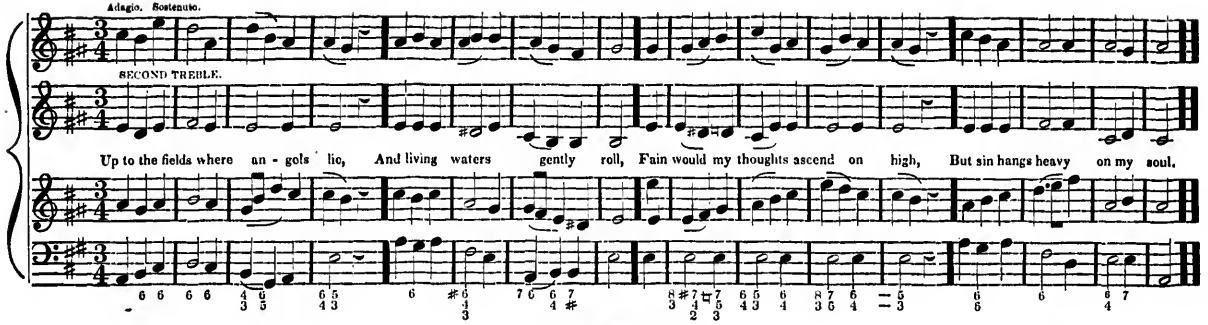

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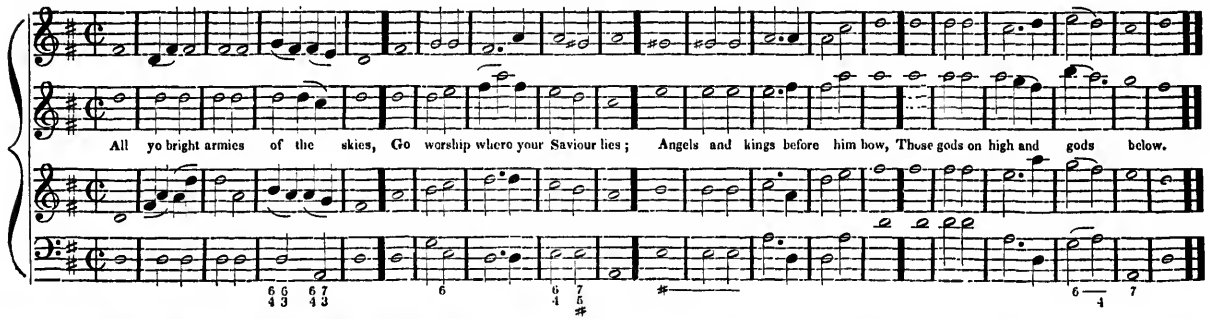

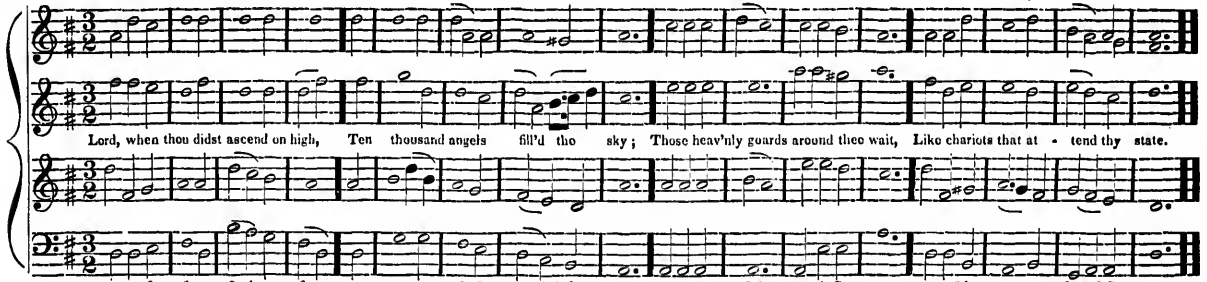

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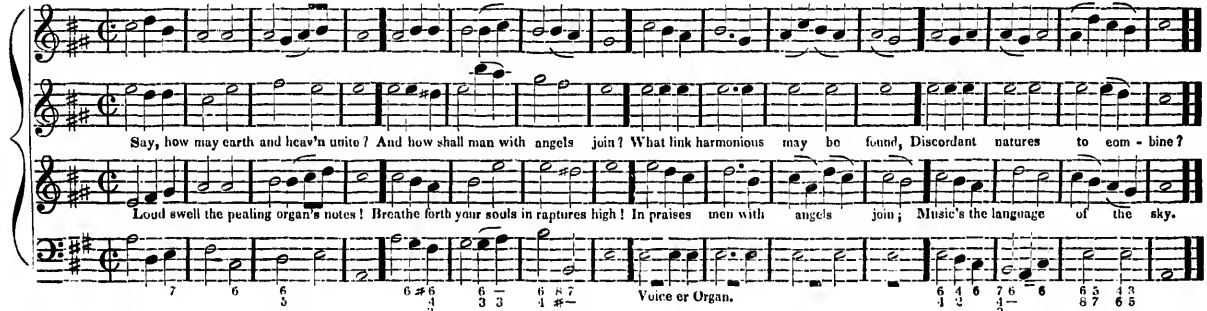

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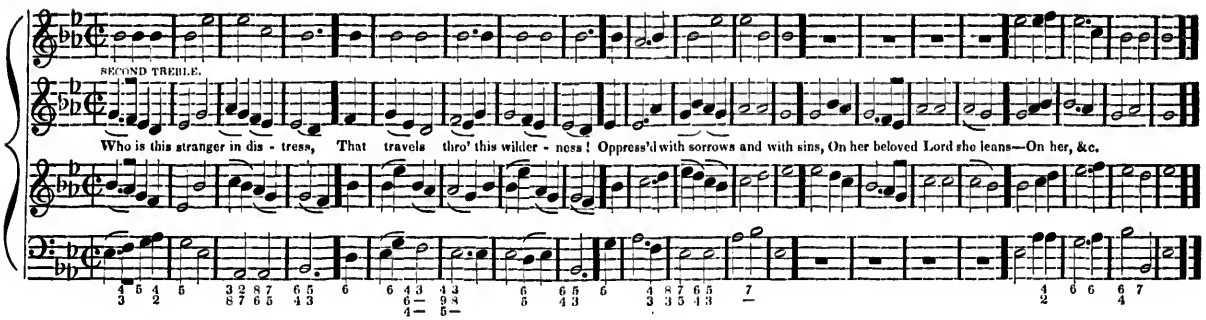

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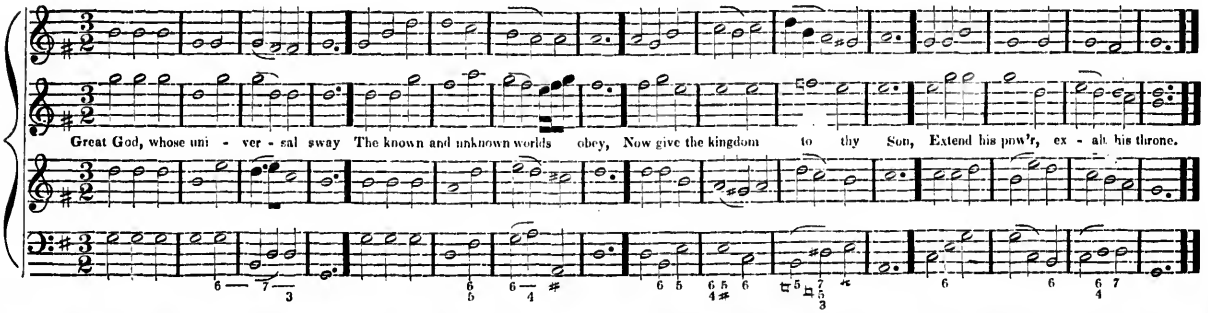
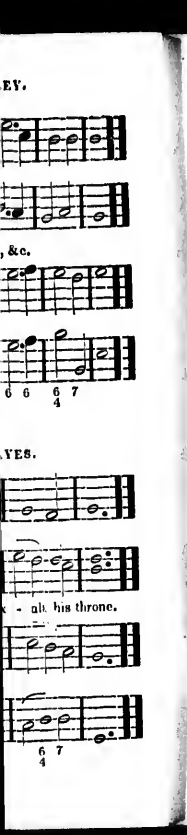
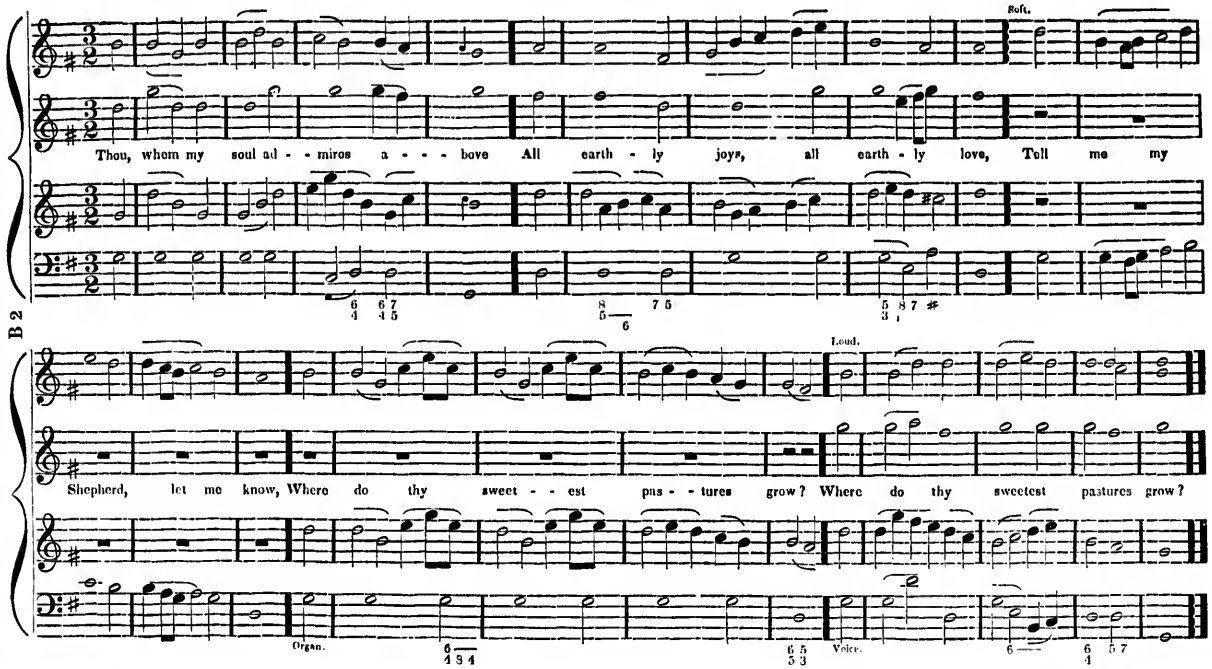
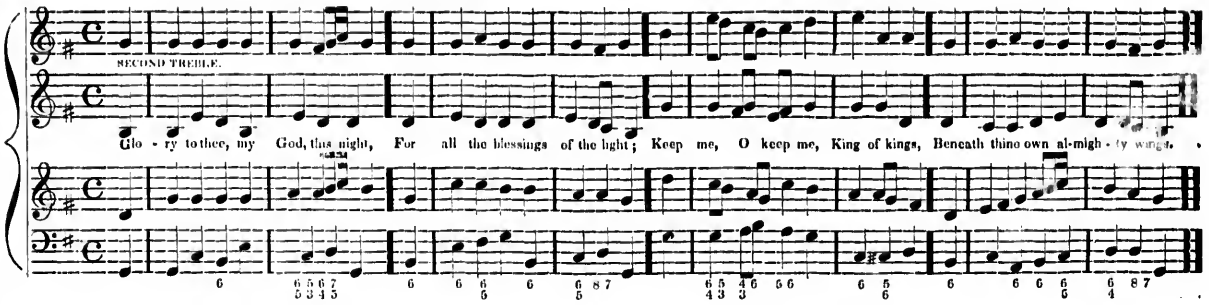
DOCT. HAYES.






Soft.
Thou, whom my soul ad - - miros a - - - bove All earth - ly joys, all earth - ly love, Tell me my
Loud.
Shepherd, let me know, Where do thy sweet - - est pas - - tures grow? Where do thy sweetest pastures grow?
Organ.
Voice.



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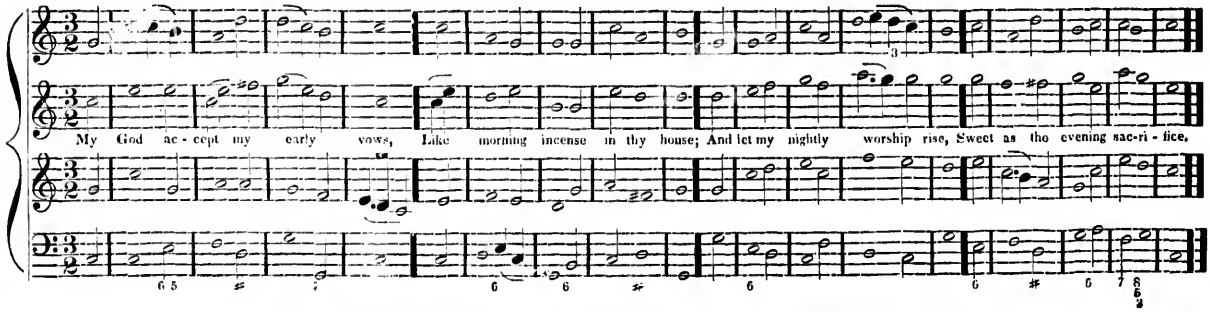
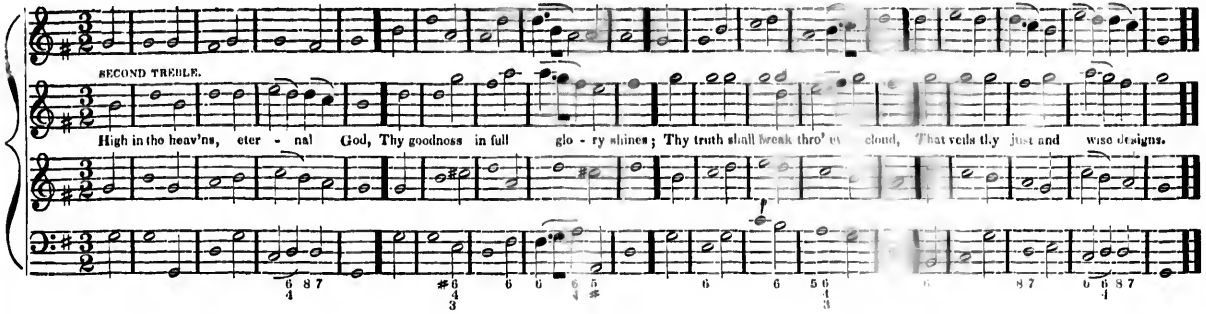
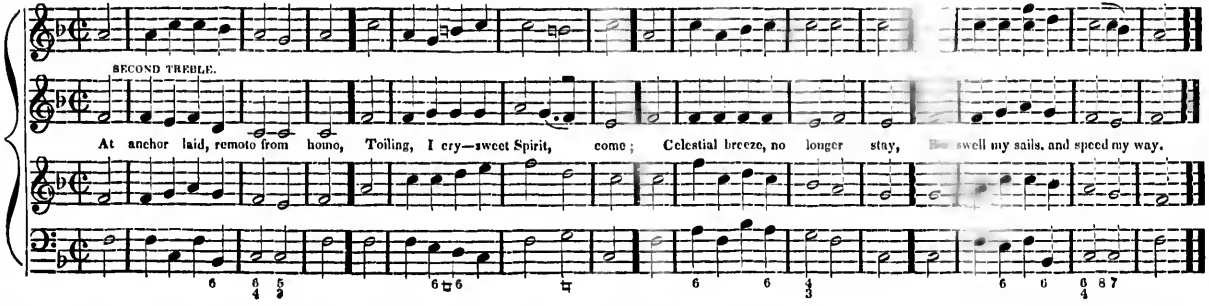
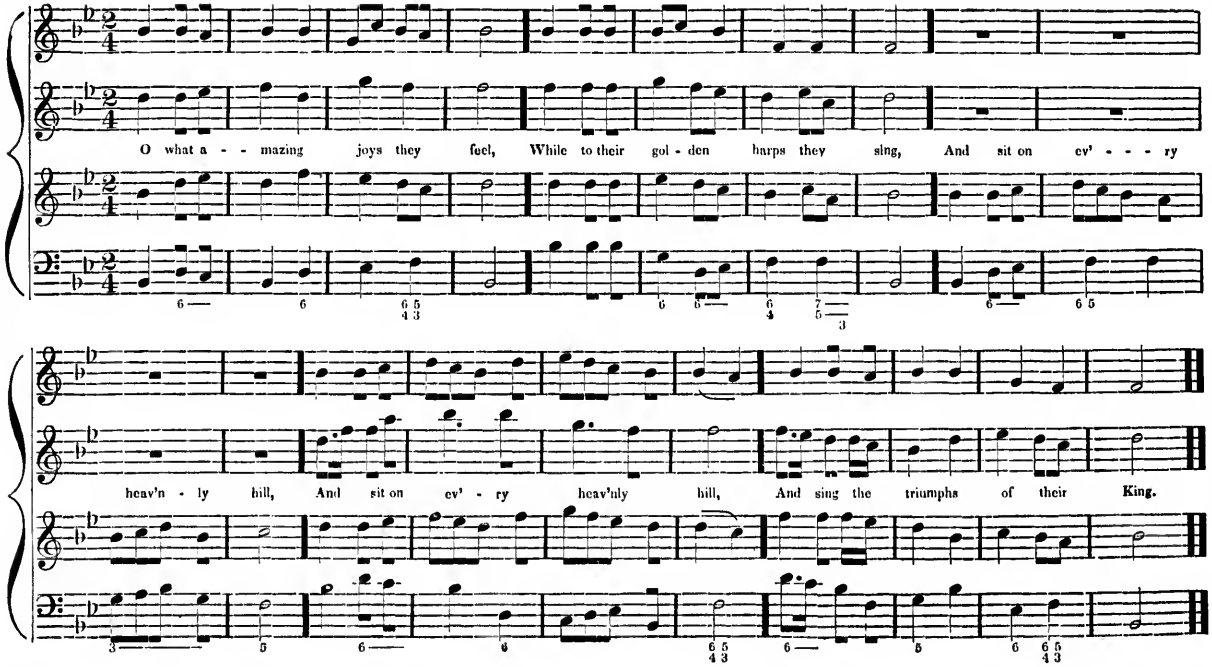


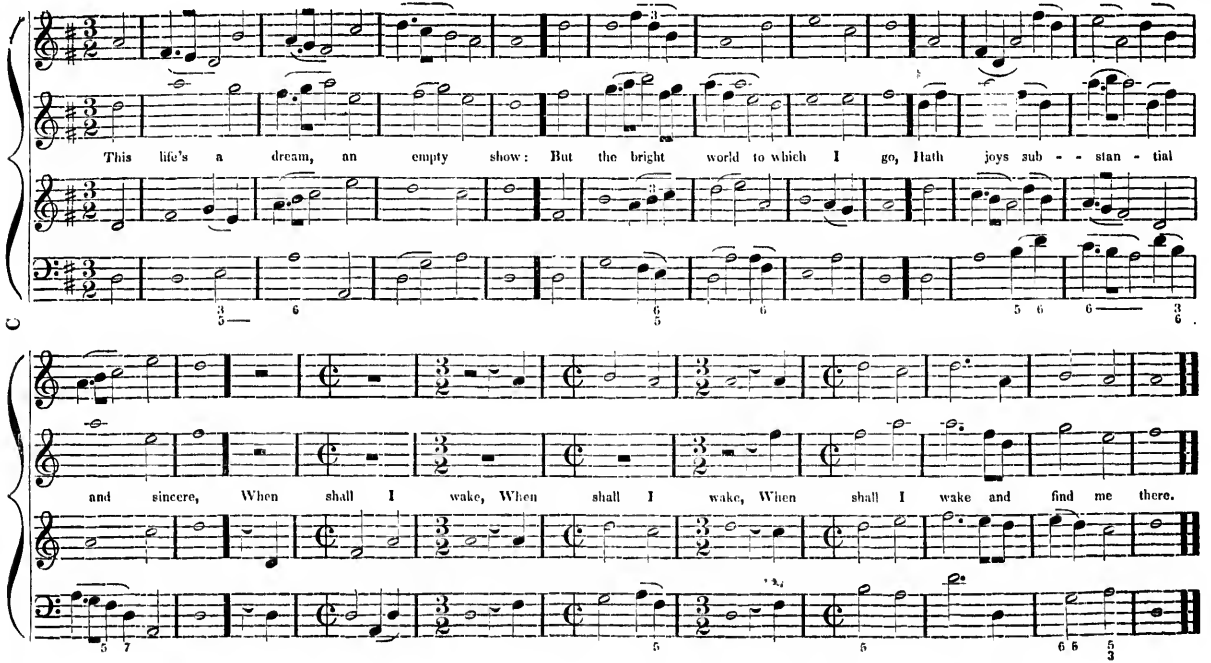


UXBRIDGE. L. M.

L. MASON.

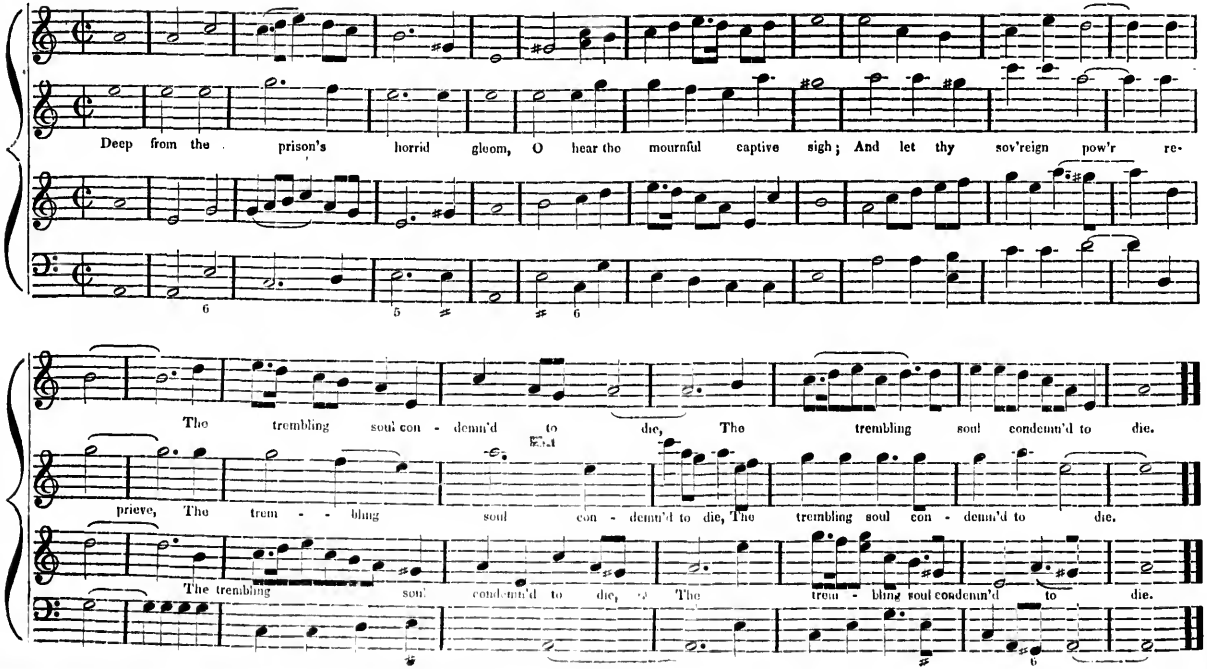


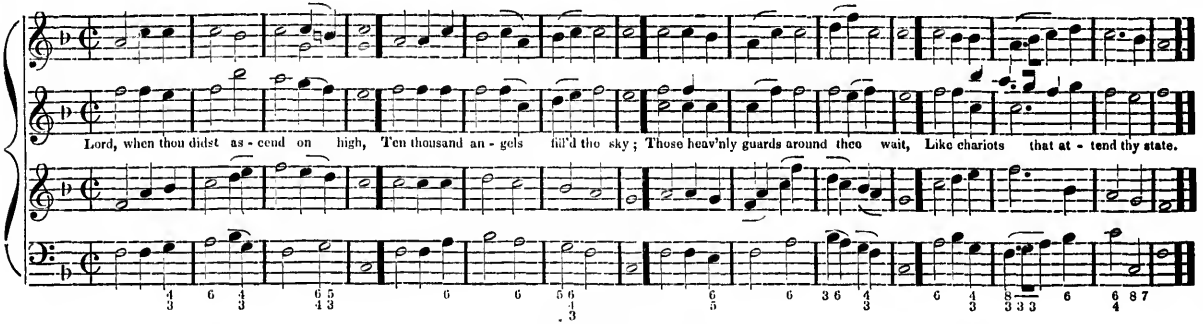

O what a - - mazing joys they feel, While to their gol - den harps they sing, And sit on ev' - - - ry
heav'n - ly hill, And sit on ev' - ry heav'nly hill, And sing the triumphs of their King.


This life's a dream, an empty show: But the bright world to which I go, Hath joys sub - - stan - tial
and sincere, When shall I wake, When shall I wake, When shall I wake and find me there.

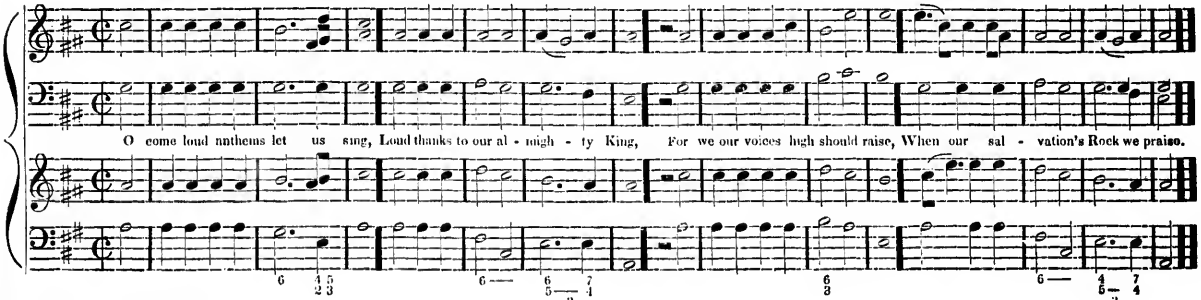
GLOOM. L. M.

B. McKyes.



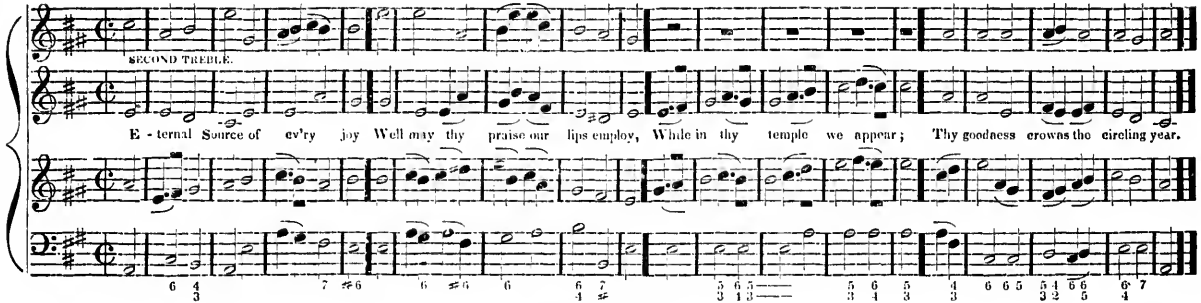

Lord, when thou didst as - cend on high, T'en thousand an - gels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that at - tend thy state.

STERLING. L. M.

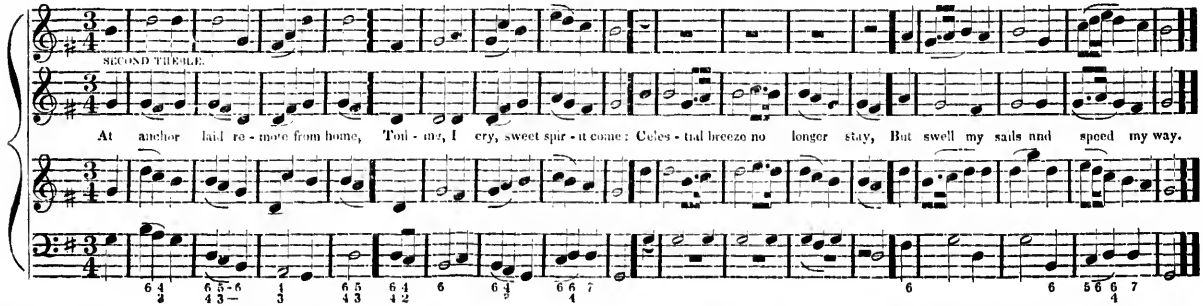

O come loud anthems let us sing, Loud thanks to our al - migh - ty King, For we our voices high should raise, When our sal - vation's Rock we praise.

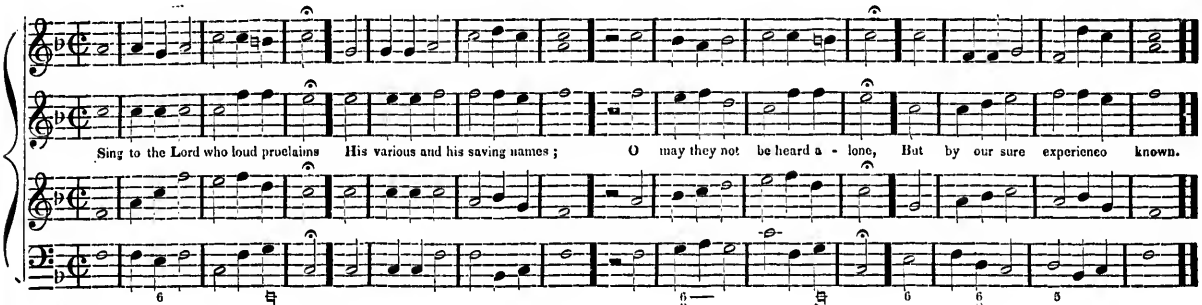
CHAPEL STREET. L. M.

Wm. Mather.

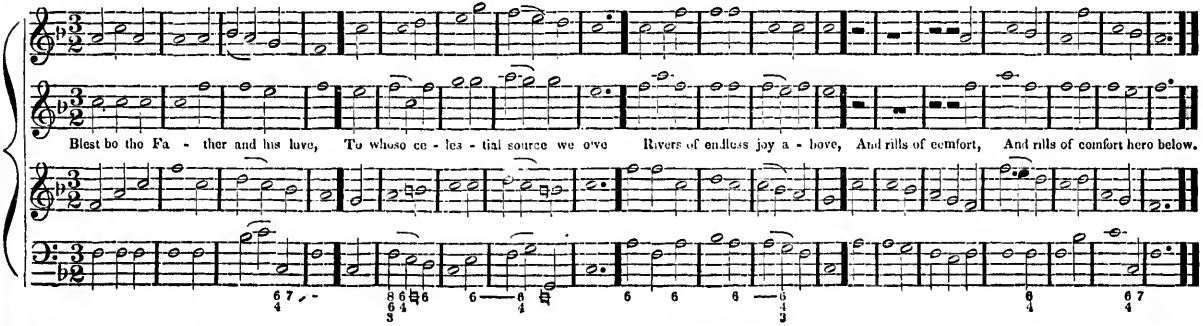


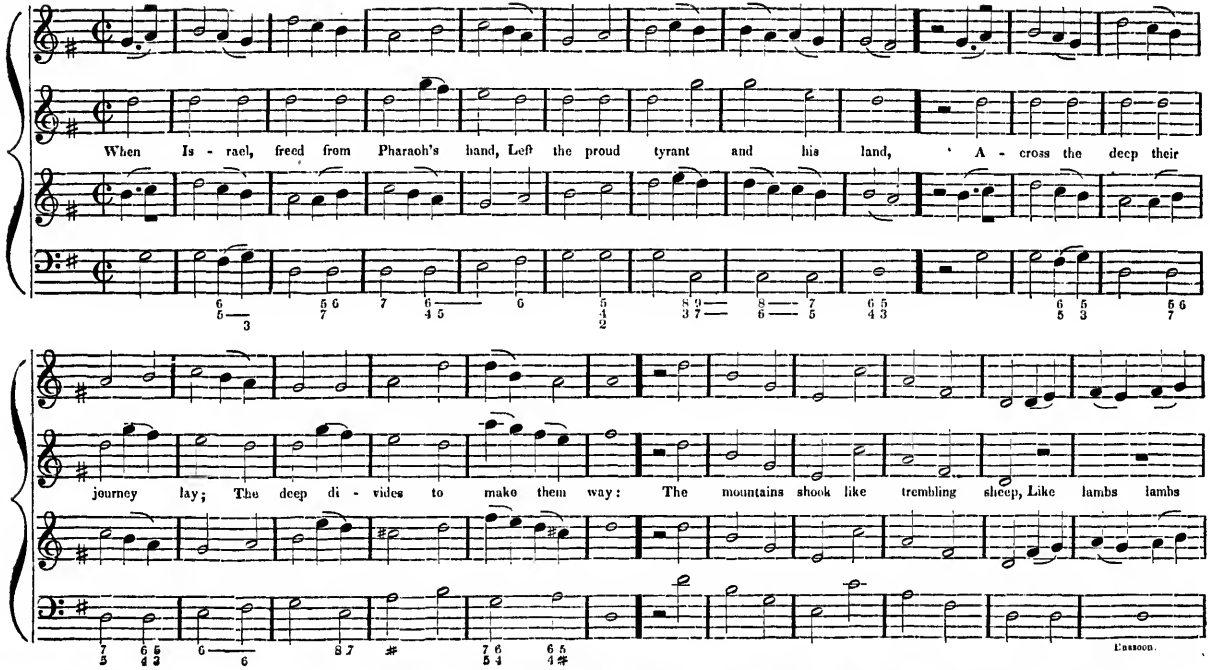
EFFINGHAM. L. M.

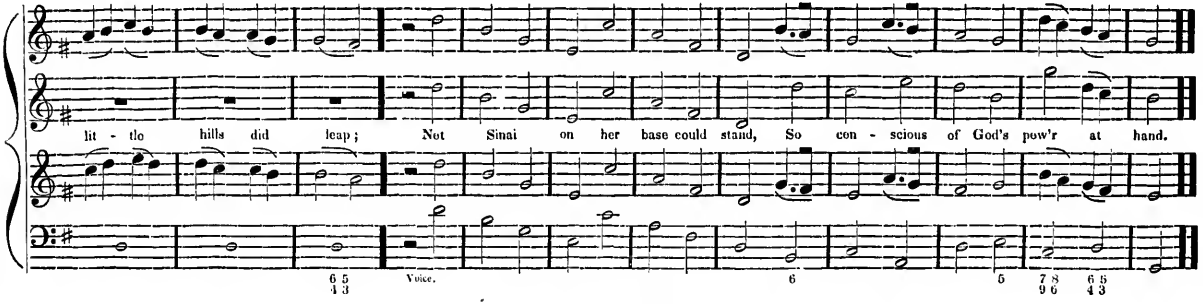



Sing to the Lord who loud proclaims His various and his saving names ; O may they not be heard a - lone, But by our sure experience known.

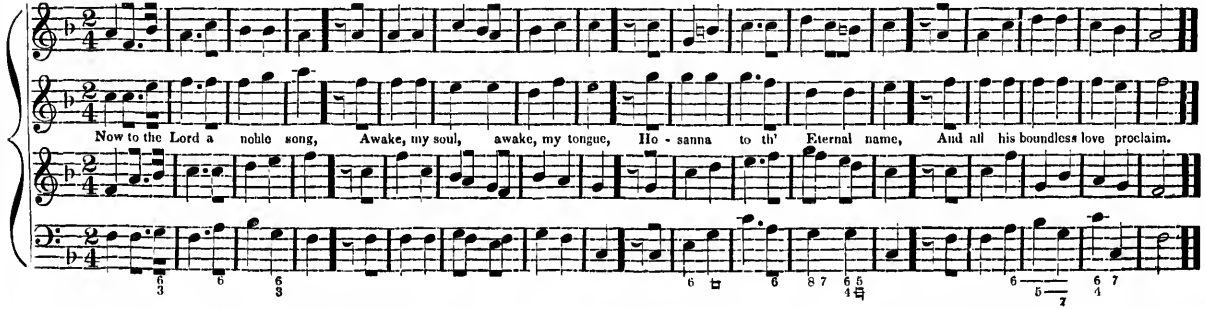
ROTHWELL. L. M.


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.

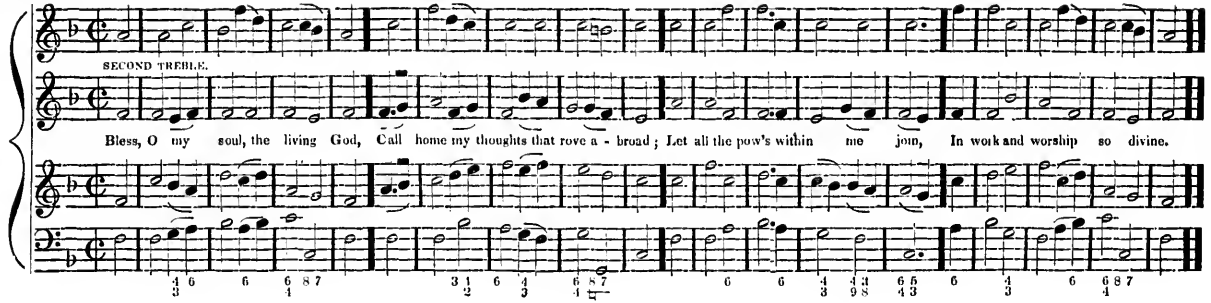

When Is - rael, freed from Pharaoh's hand, Left the proud tyrant and his land, A - cross the deep their
journey lay; The deep di - vides to make them way: The mountains shook like trembling sheep, Like lambs lambs
Unison.


lit - tle hills did leap; Not Sinai on her base could stand, So con - scious of God's pow'r at hand.
Voice.

TRURO. L. M.

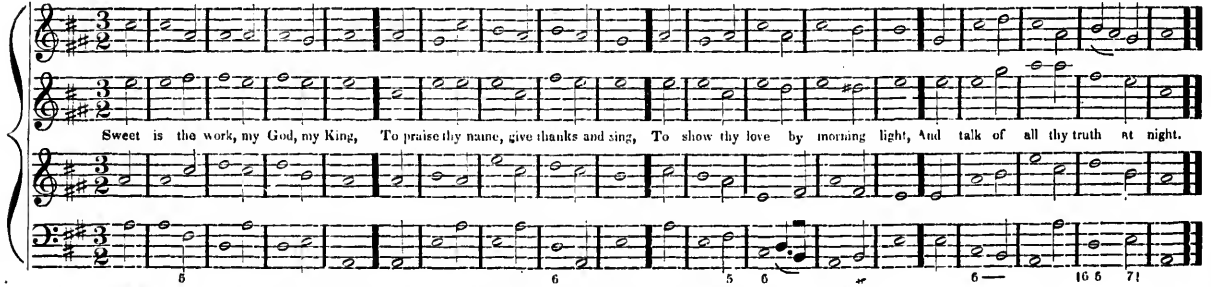

Now to the Lord a noble song, Awake, my soul, awake, my tongue, Ho - sanna to th' Eternal name, And all his boundless love proclaim.

*ALFRETON. L. M.

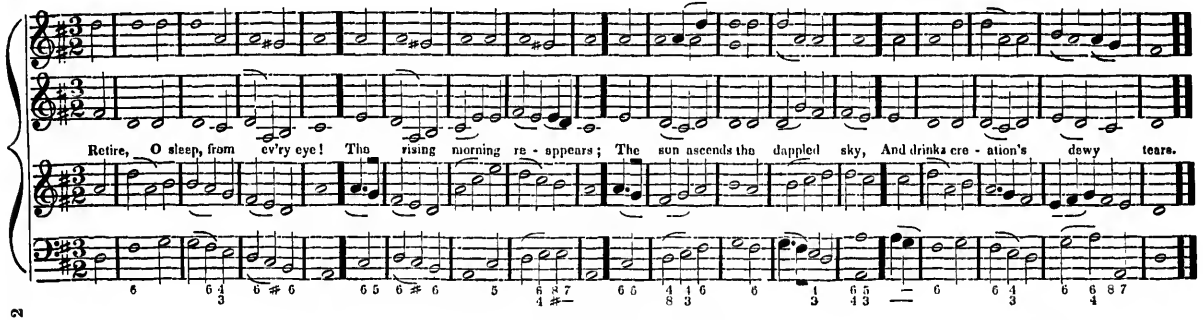


GREEN'S HUNDRED. L. M.

DR. GREEN.

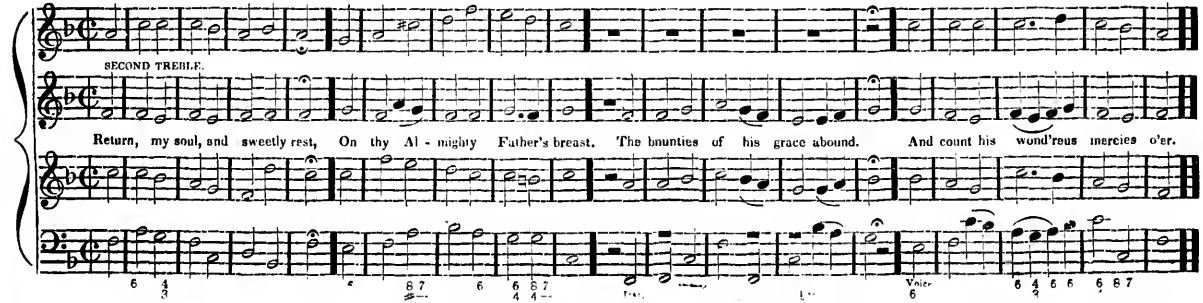


* Tunes having this mark have been selected by permission from the Boston Handel and Haydn Society Collection of Church Music.



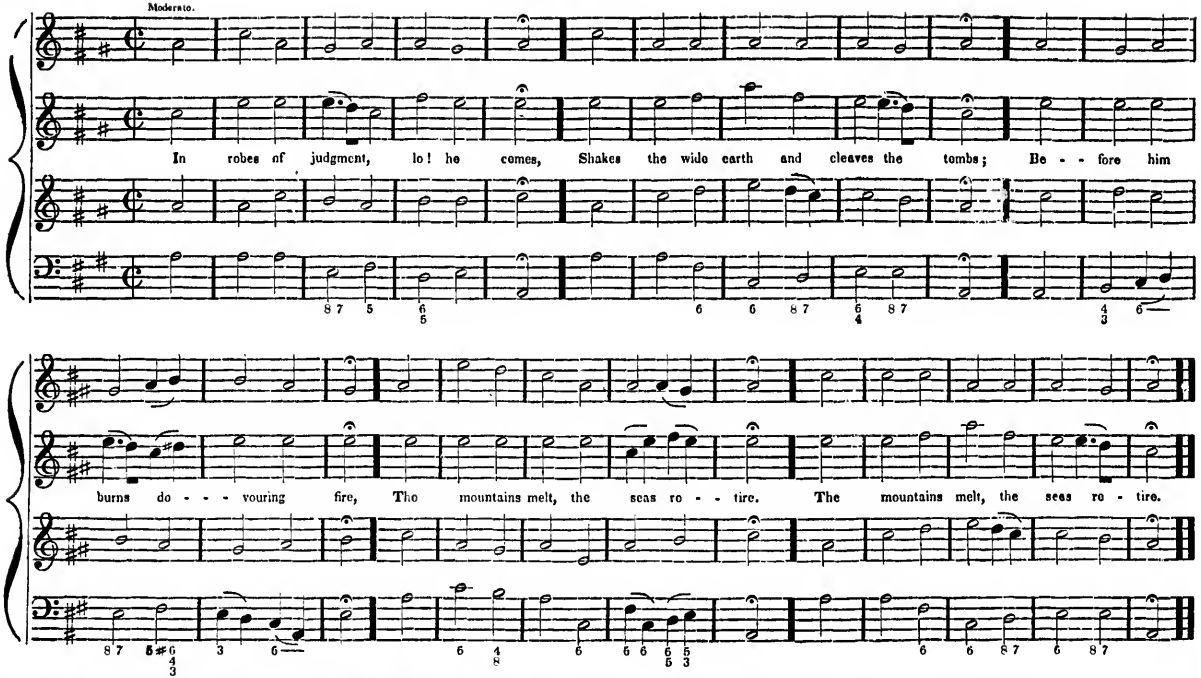
C 2

NAZARETH. L. M. WEBBE.



MONMOUTH. L. M.

M. Luther.



- - fore him

seas re - tire.

A-wake my soul to hyms of praise, To God the song of triumph raise; Adorn'd with ma-jes - ty di-vine, What pomp, what glo - ry, Lord, are thine.

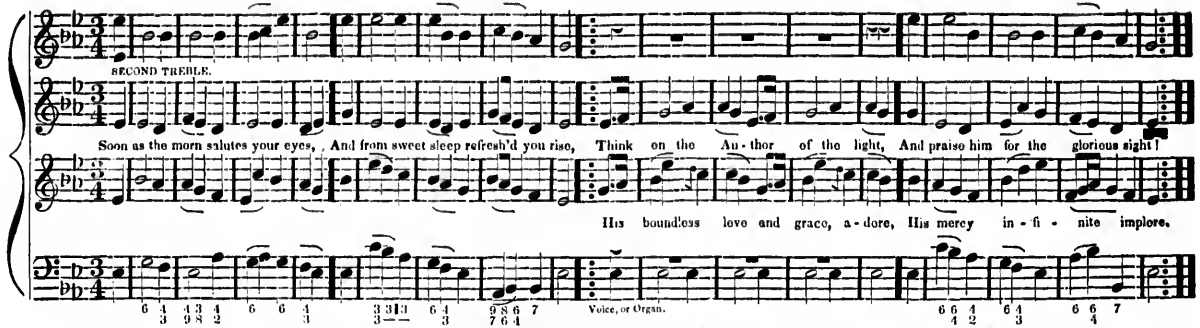
PARIS. L. M.

BILLINGS.

Praise ye the Lord; 'tis good to raise Our hearts and voices in his praise; His naturo and his works in. - vito To make this du - ty our de - light.

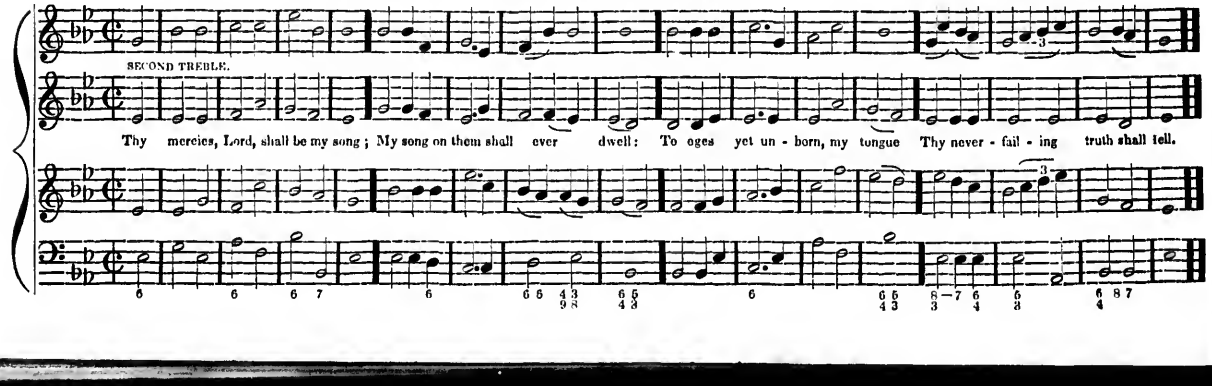
SHEPHERD. L. M.

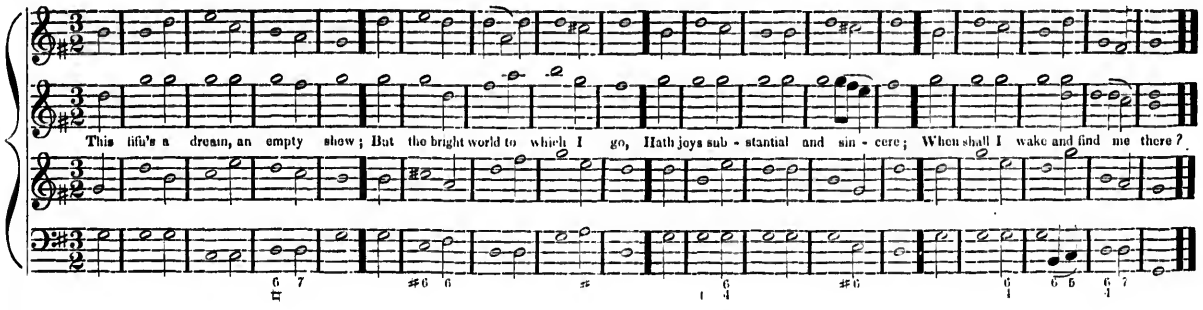
COSTELLOW.



NEW-MARKET. L. M.

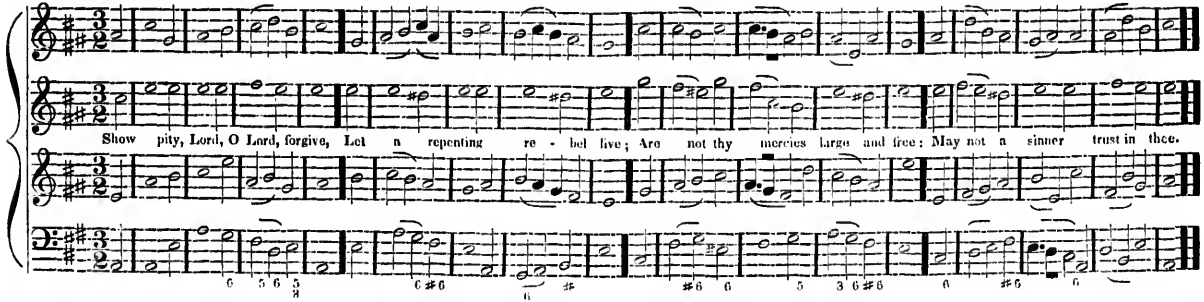
DR. WAINWRIGHT.





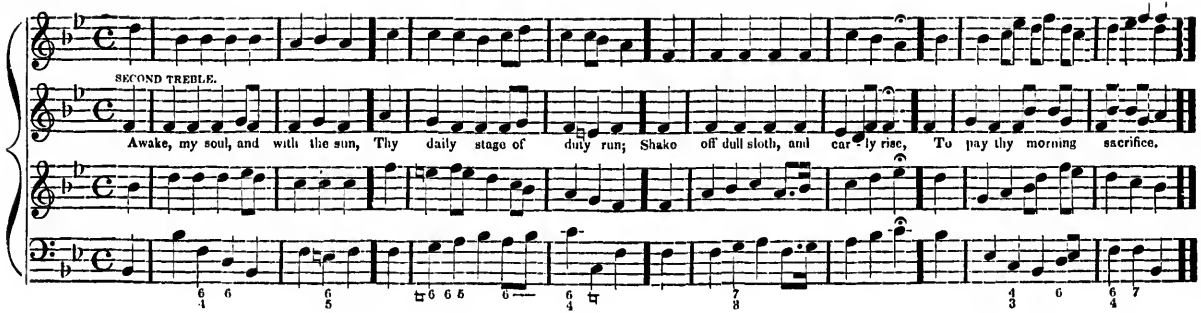
D

HANDEL'S HUNDRED. L. M. Handel.



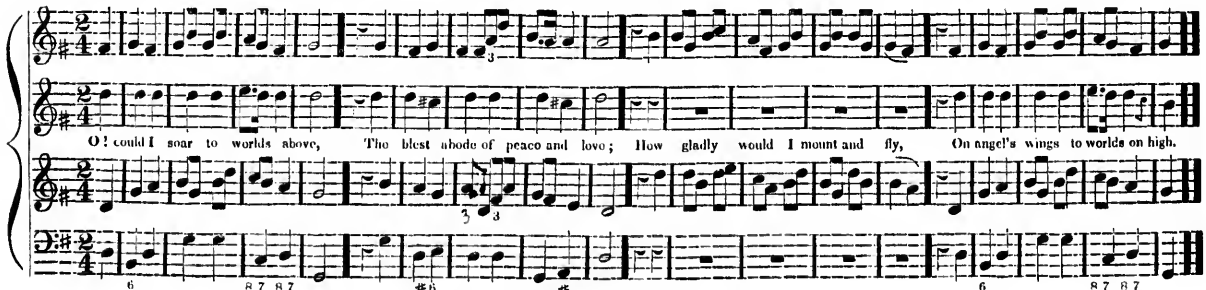
MORNING HYMN. L. M.

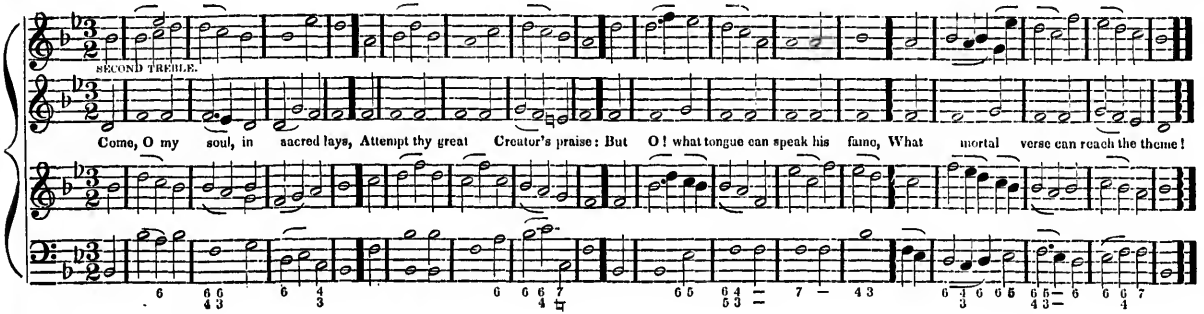
DR. CROFT.



PORTUGAL. L. M.

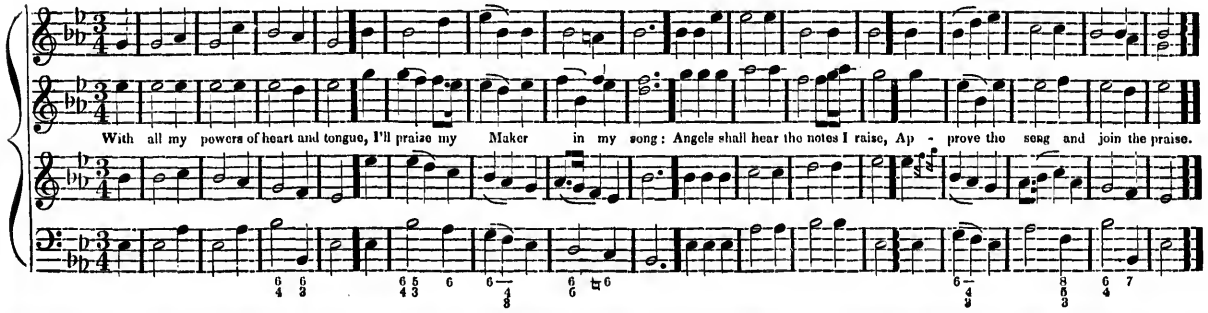
THORLEY.

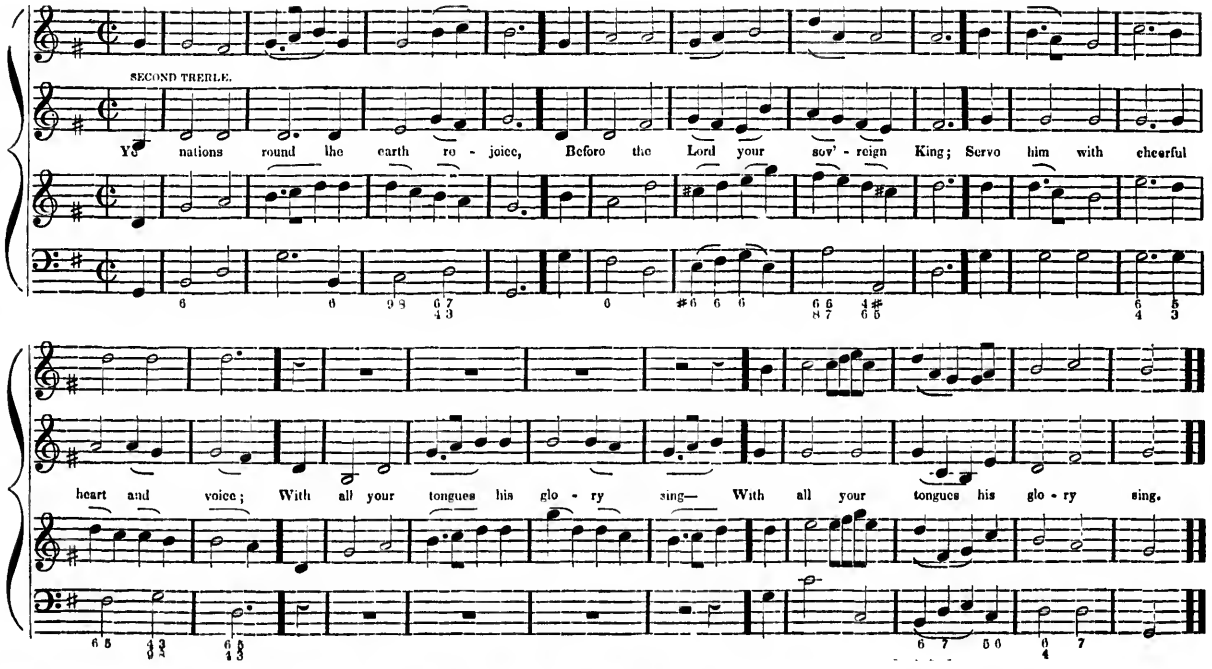


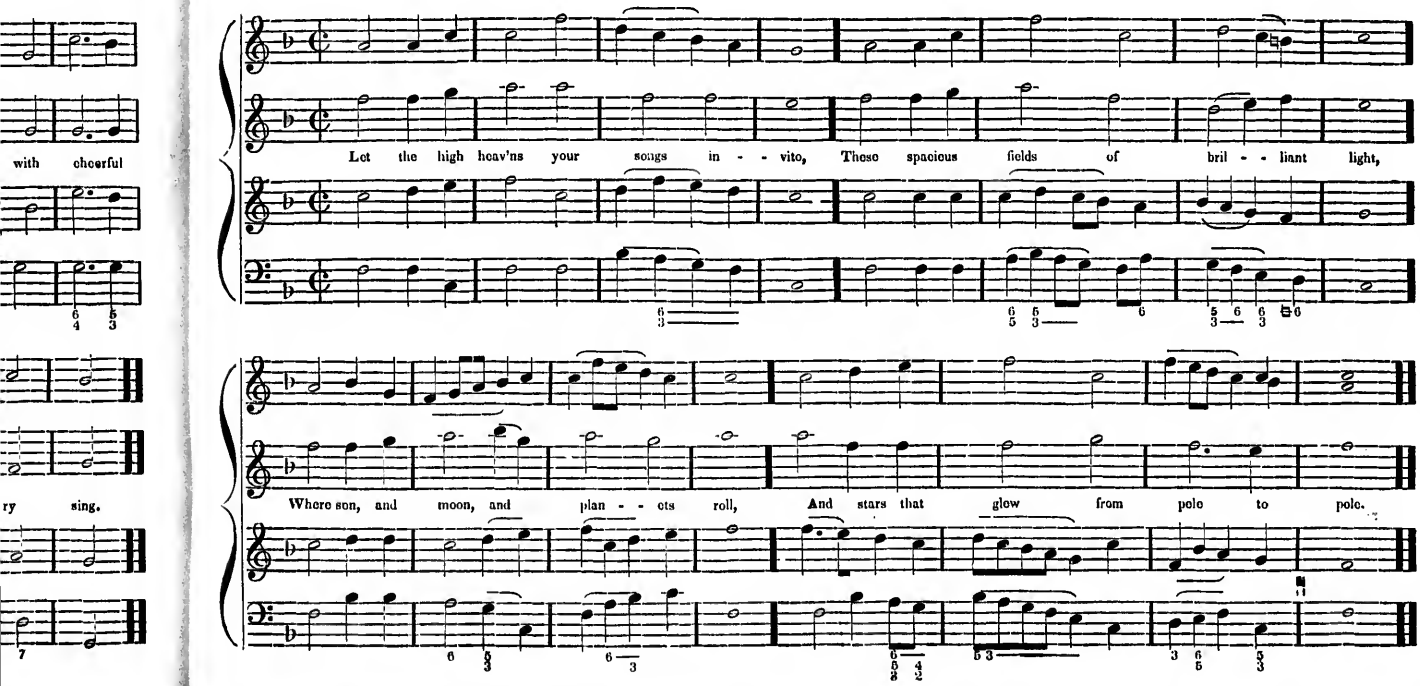


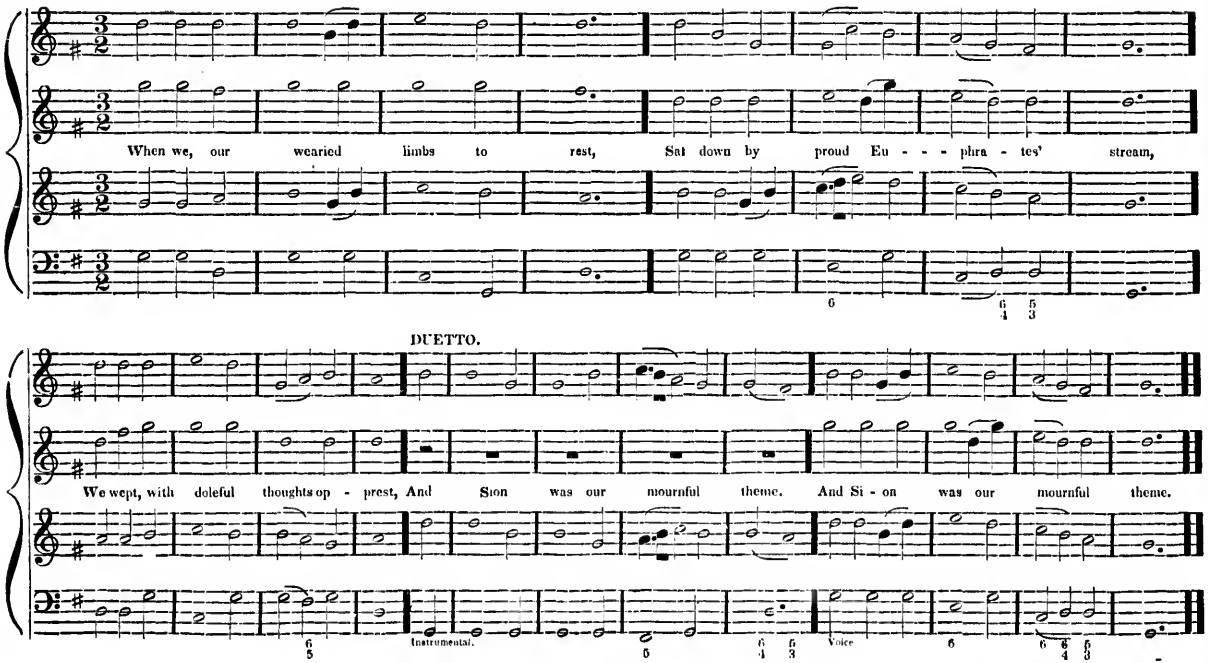
LUTON. L. M.

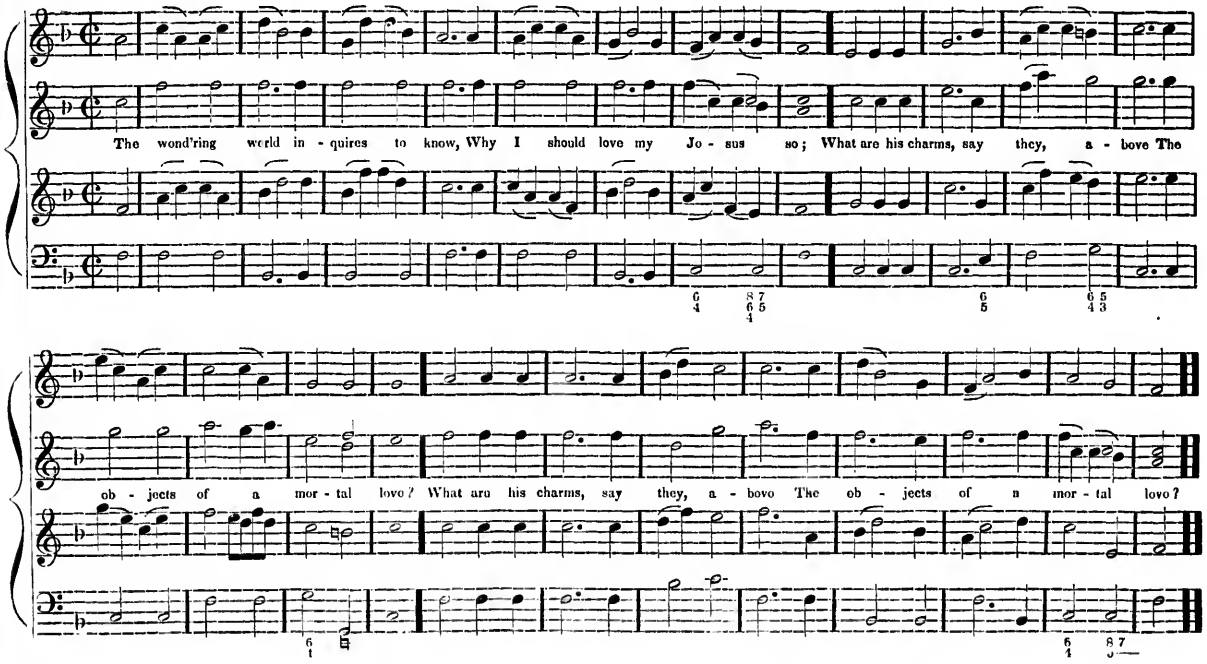
BURDER.




SECOND TREBLE.
Ye nations round the earth re - joice, Before the Lord your sov' - reign King; Serve him with cheerful
heart and voice; With all your tongues his glo - ry sing— With all your tongues his glo - ry sing.

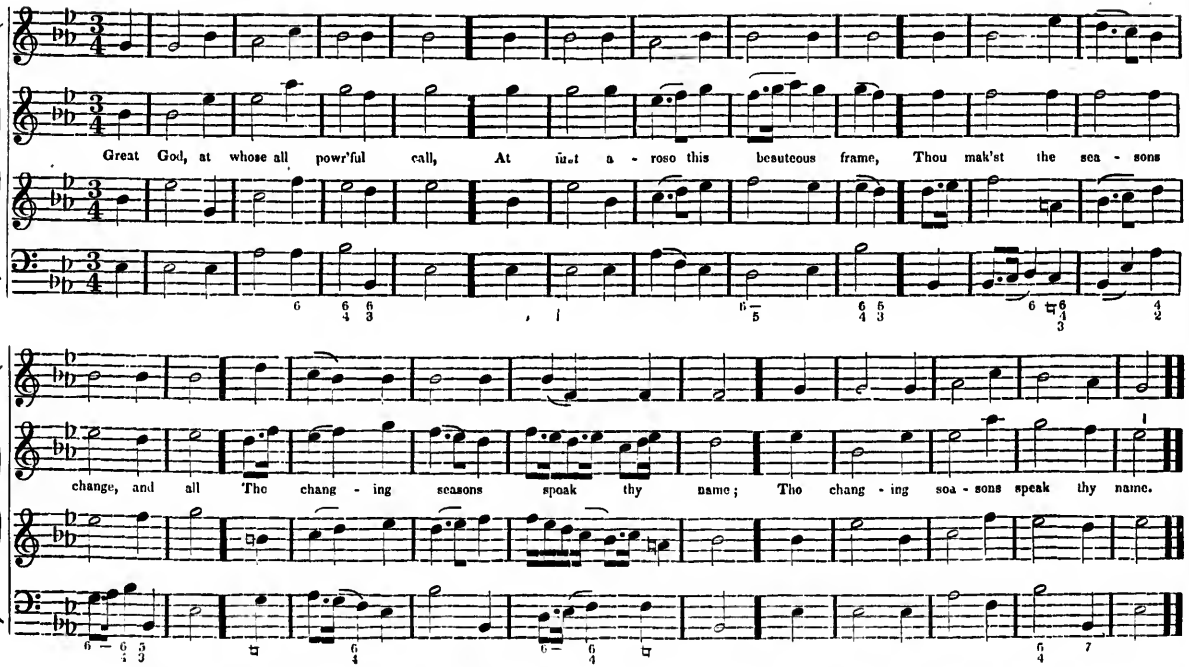

Let the high heav'ns your songs in - - vite, These spacious fields of bril - - liant light,
Where son, and moon, and plan - - ets roll, And stars that glow from pole to pole.

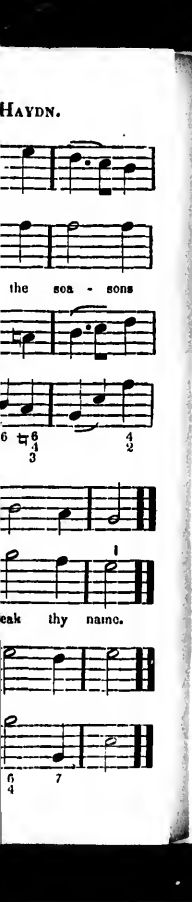

When we, our wearied limbs to rest, Sat down by proud Eu - - - phra - tes' stream,
DUETTO.
We wept, with doleful thoughts op - prest, And Sion was our mournful theme. And Si - on was our mournful theme.
Instrumental.
Voice

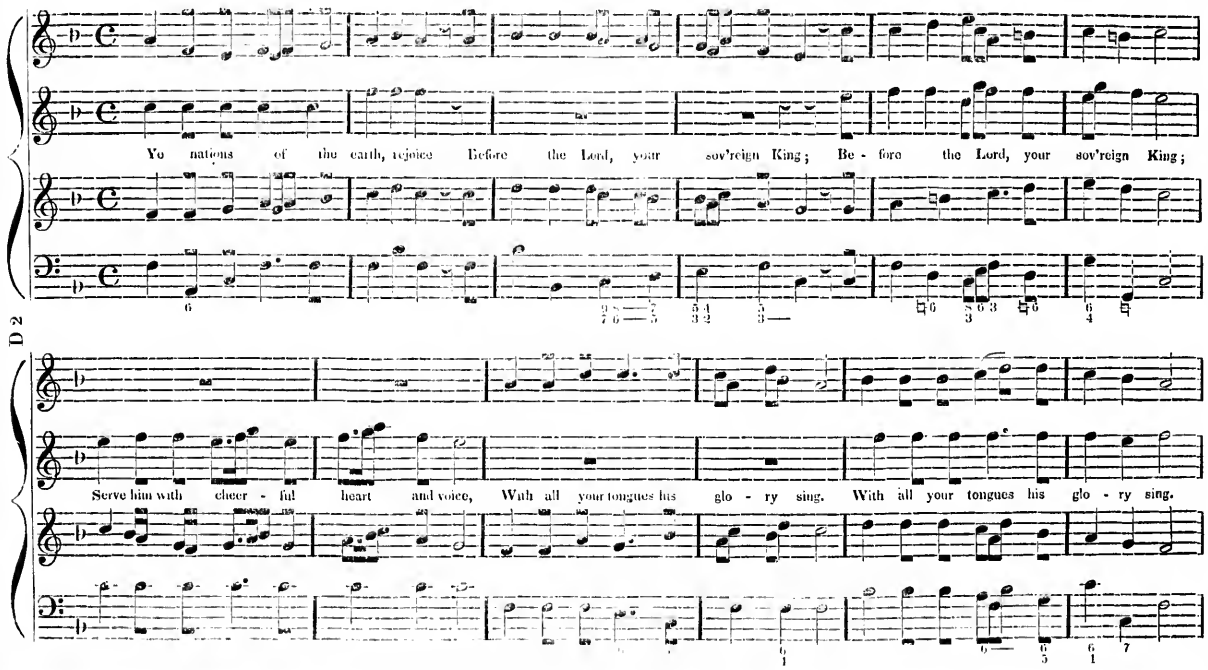

The wond'ring world in - quires to know, Why I should love my Je - sus so; What are his charms, say they, a - bove The
ob - jects of a mor - tal love? What are his charms, say they, a - bove The ob - jects of a mor - tal love?

HAMILTON. L. M.

HAYDN.

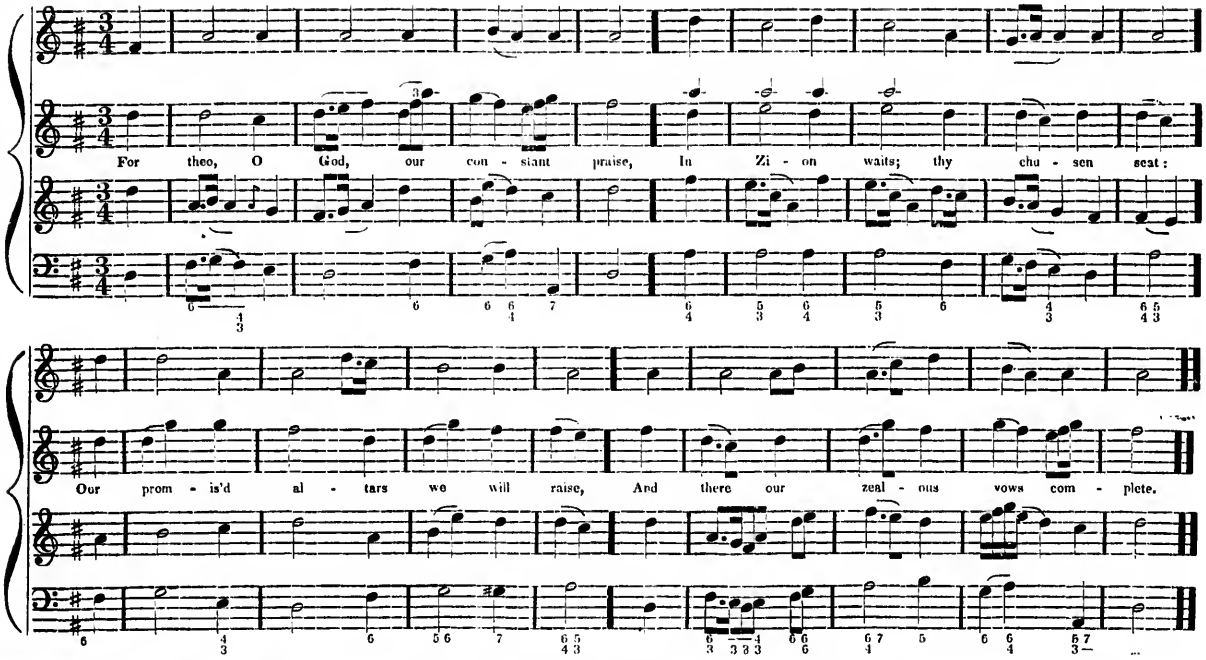


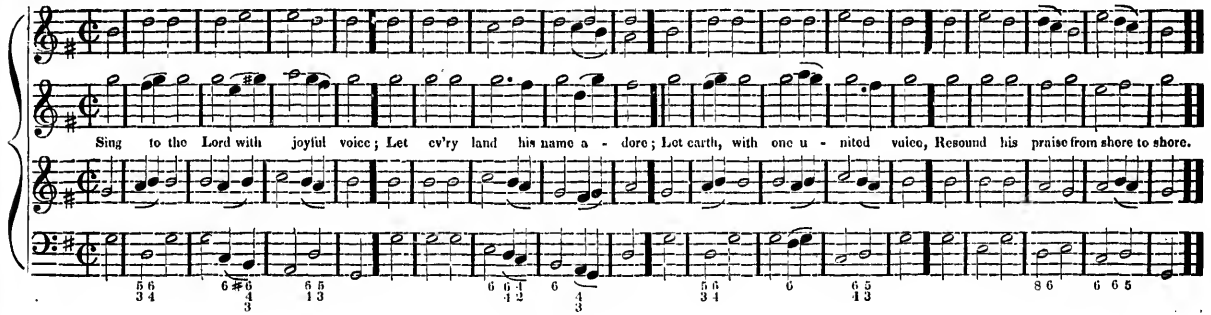

HAYDN.
the sea - sons
eak thy name.


Ye nations of the earth, rejoice Before the Lord, your sov'reign King; Be - fore the Lord, your sov'reign King;
Serve him with cheer - ful heart and voice, With all your tongues his glo - ry sing. With all your tongues his glo - ry sing.

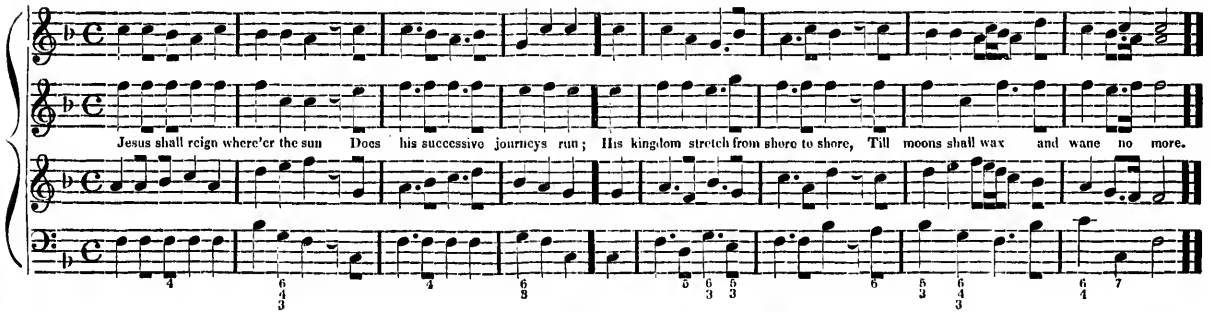
NEW SABBATH. L. M.

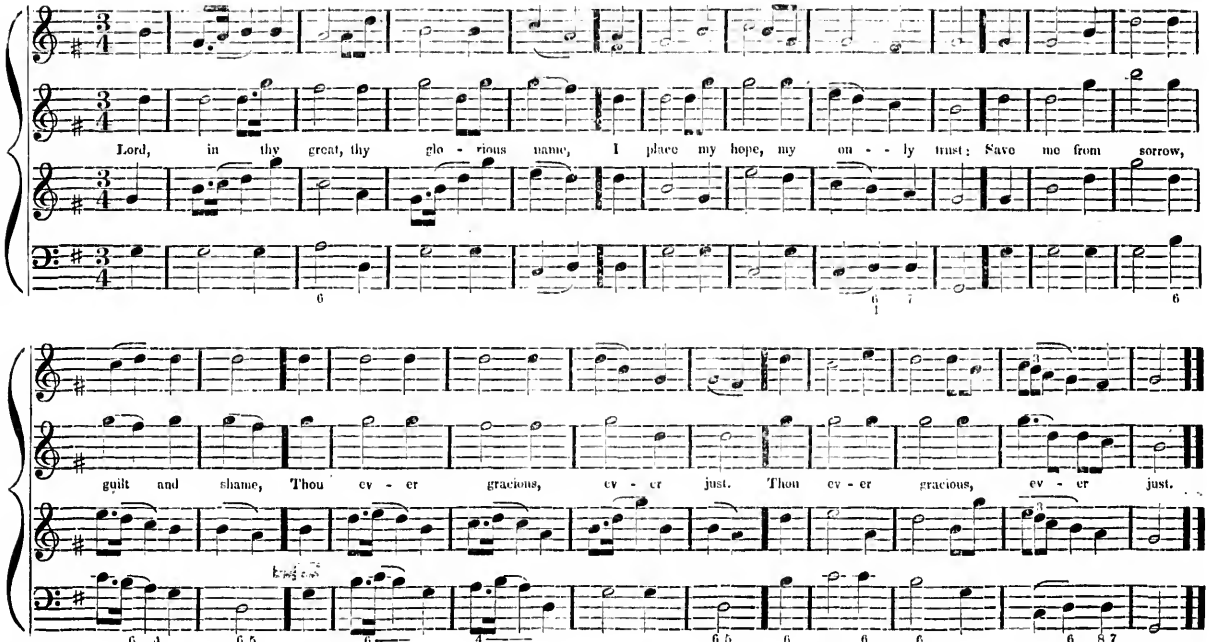
ISAAC SMITH.

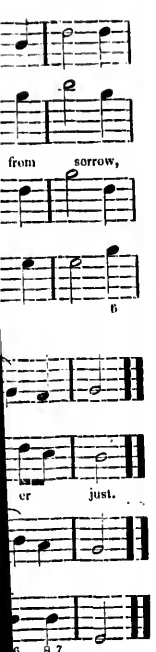


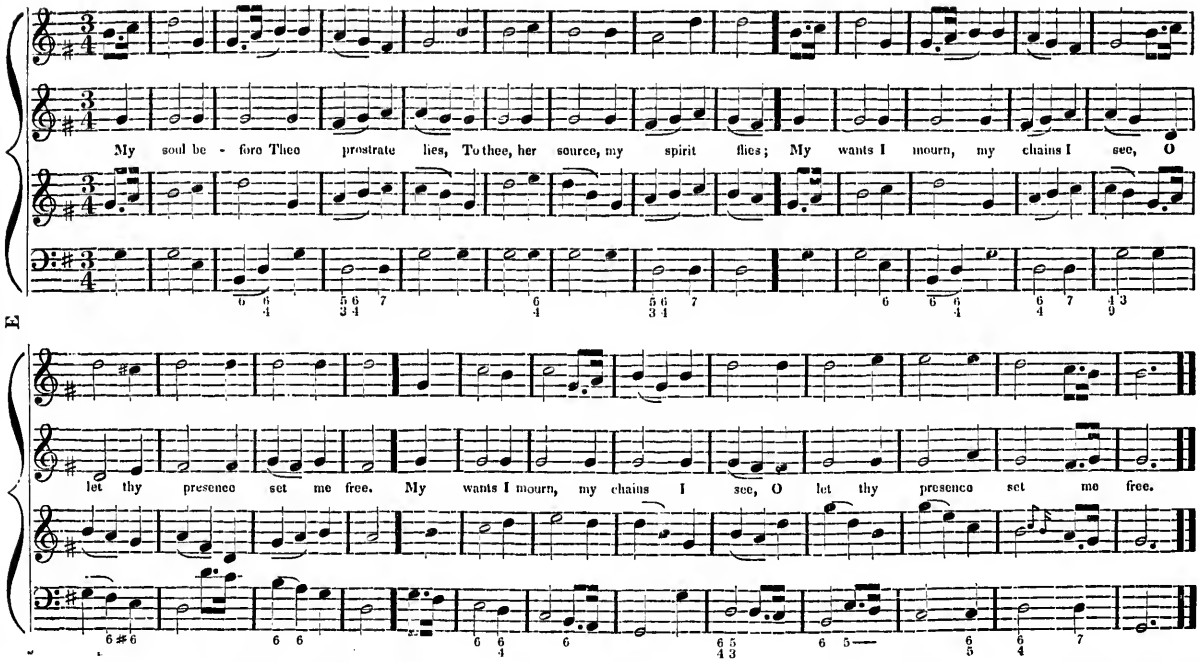


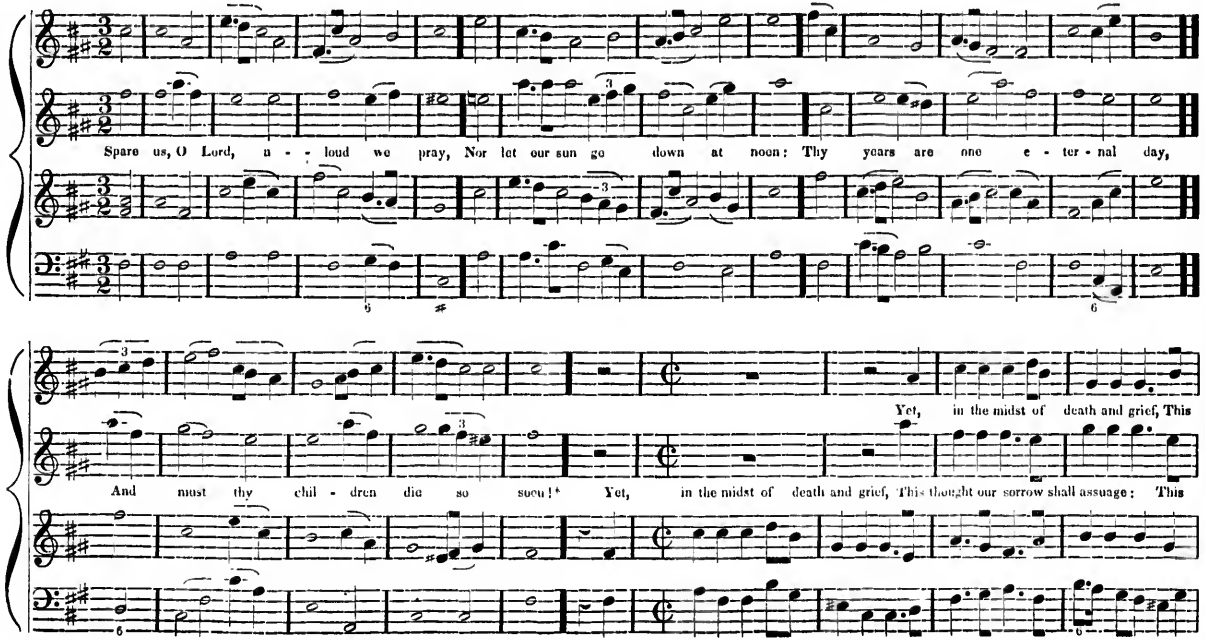
OSNABURGH. L. M. HANDEL.



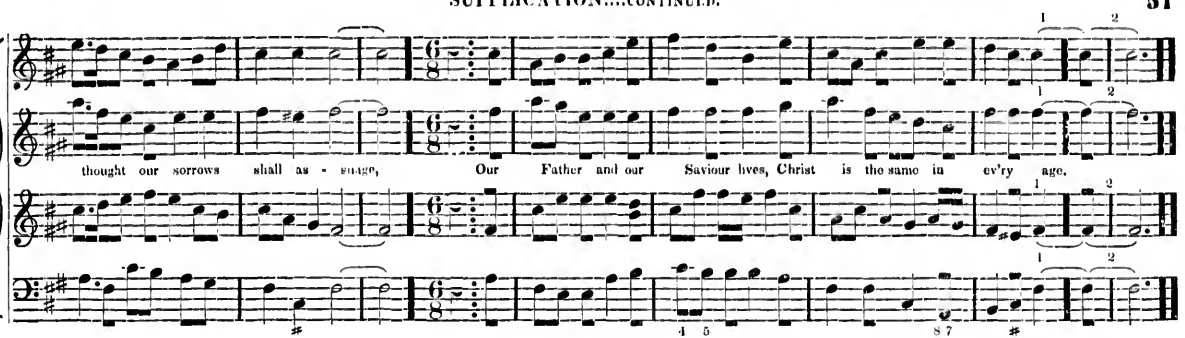

Lord, in thy great, thy glo - rious name, I place my hope, my on - - ly trust; Save me from sorrow,
guilt and shame, Thou ev - er gracious, ev - er just. Thou ev - er gracious, ev - er just.


from sorrow,
er just.

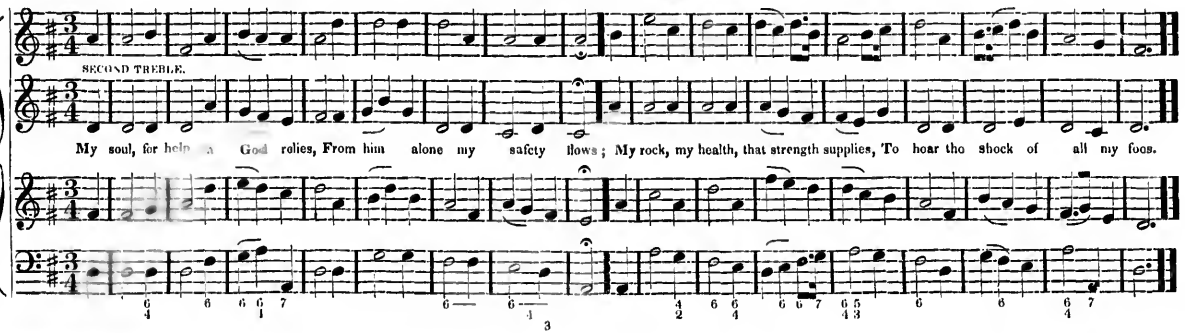

My soul be - fore Thee prostrate lies, To thee, her source, my spirit flies; My wants I mourn, my chains I see, O
let thy presence set me free. My wants I mourn, my chains I see, O let thy presence set me free.



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

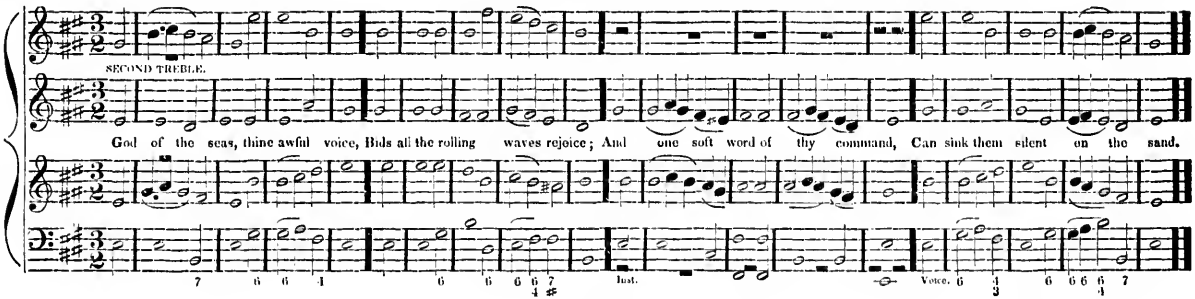


LEICESTER L. M.



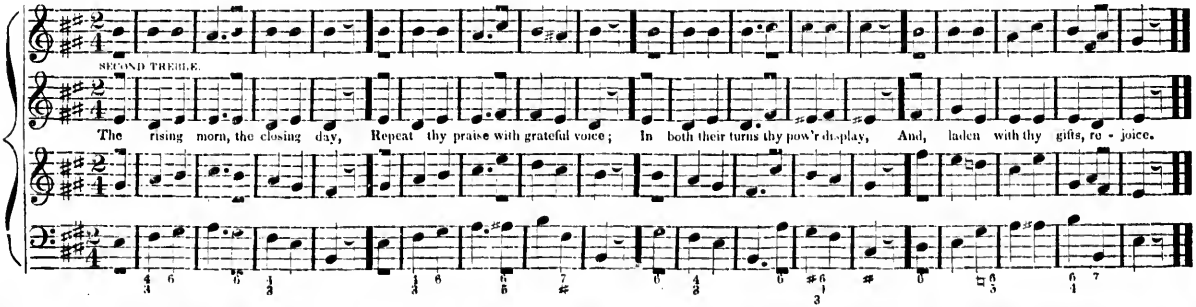
STONEFIELD L. M.

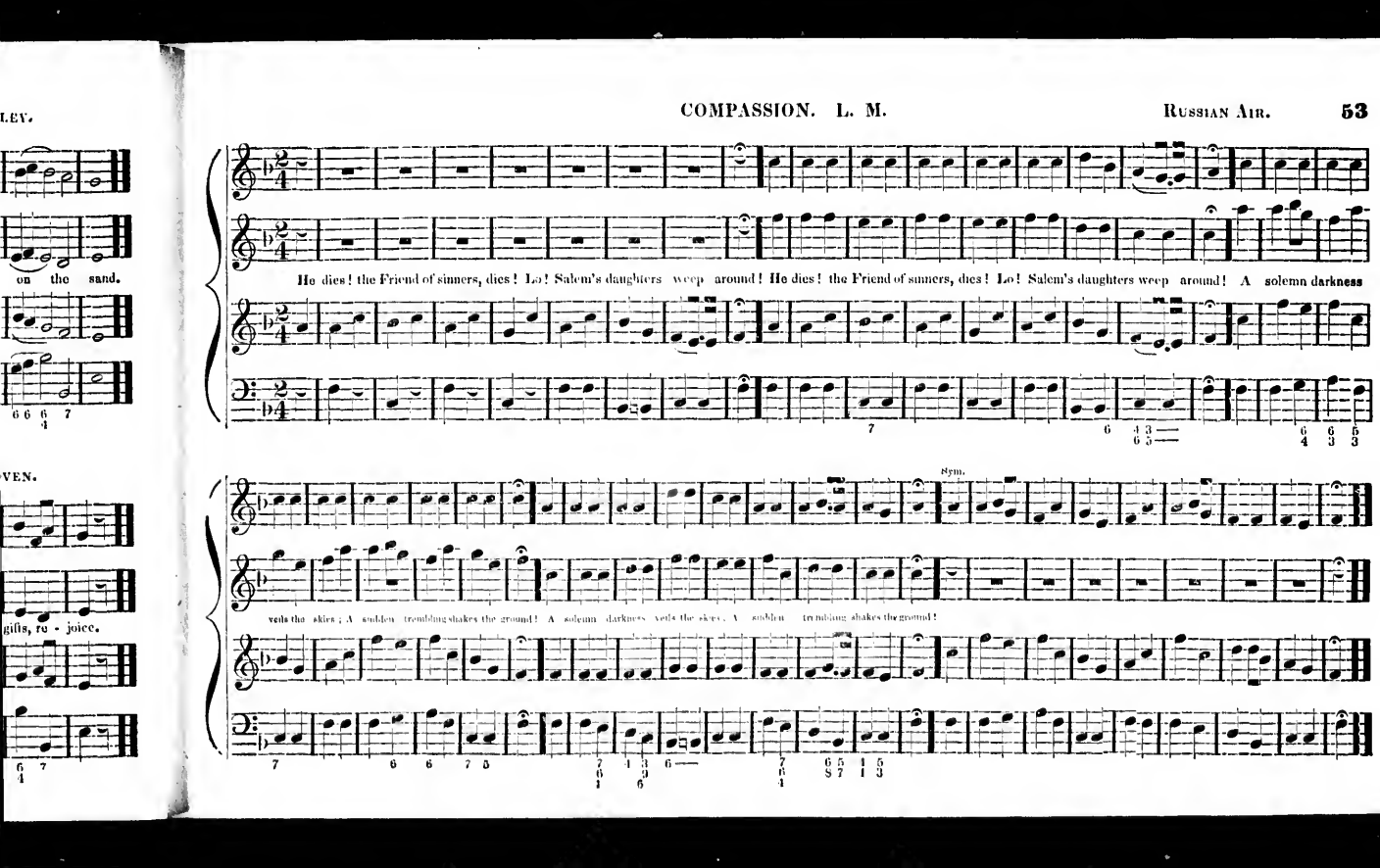
STANLEY.



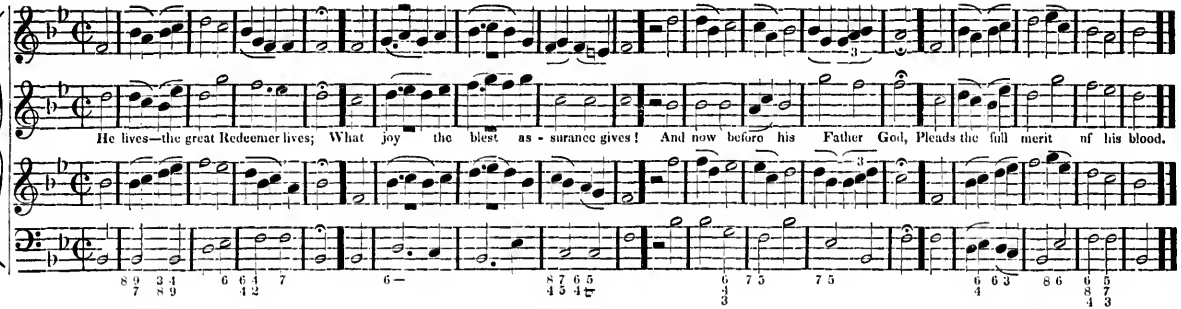
VIENNA.

BEETHOVEN.



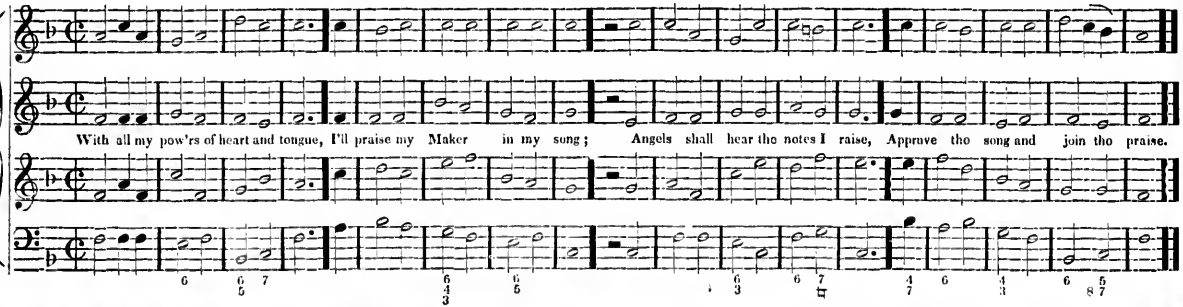

He dies! the Friend of sinners, dies! Lo! Salem's daughters weep around! He dies! the Friend of sinners, dies! Lo! Salem's daughters weep around! A solemn darkness
8va.
veils the skies; A sudden trembling shakes the ground! A solemn darkness veils the skies; A sudden trembling shakes the ground!

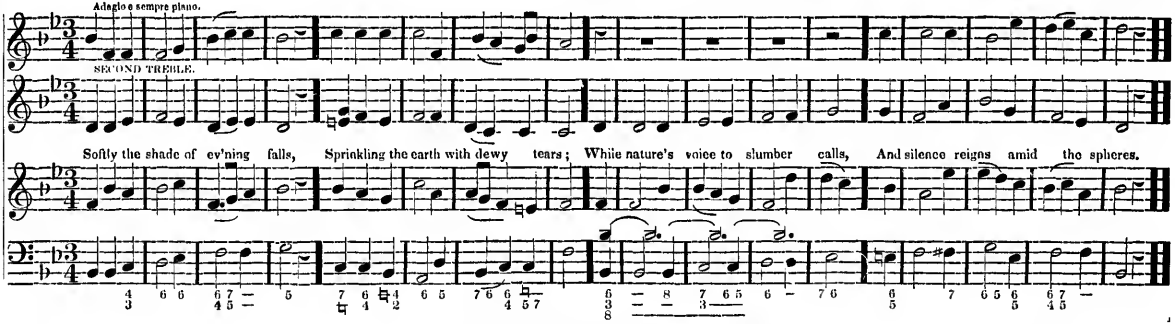
INTERCESSION. L. M.



CORNWALL. L. M.

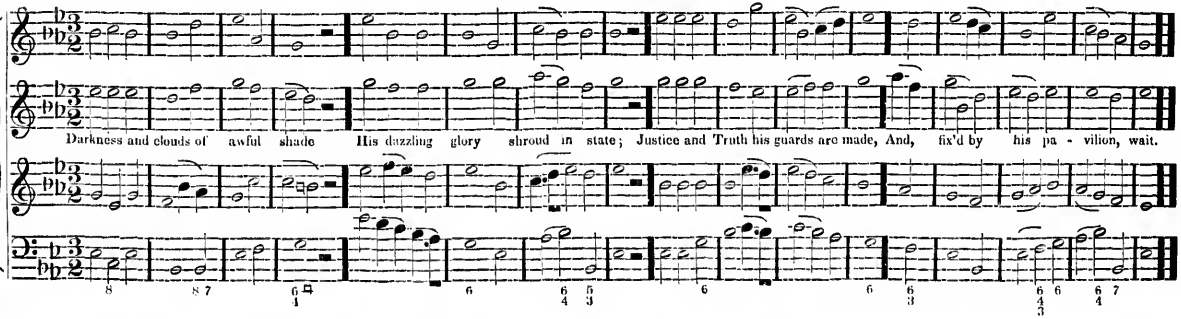
DR. BOYCE.

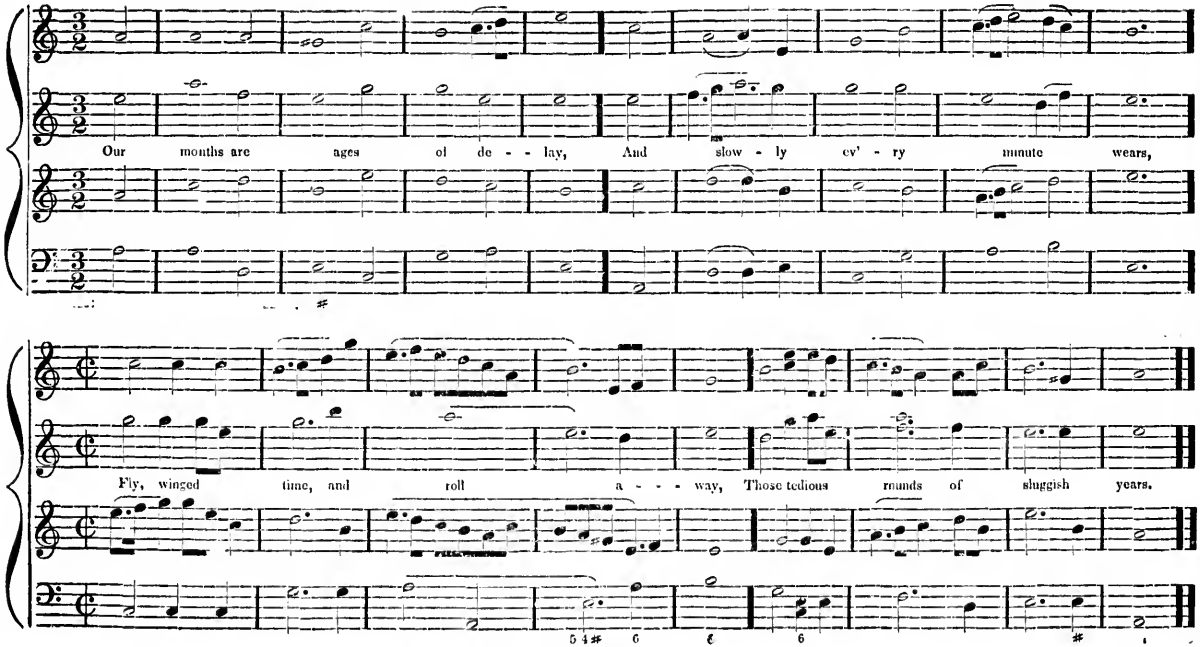


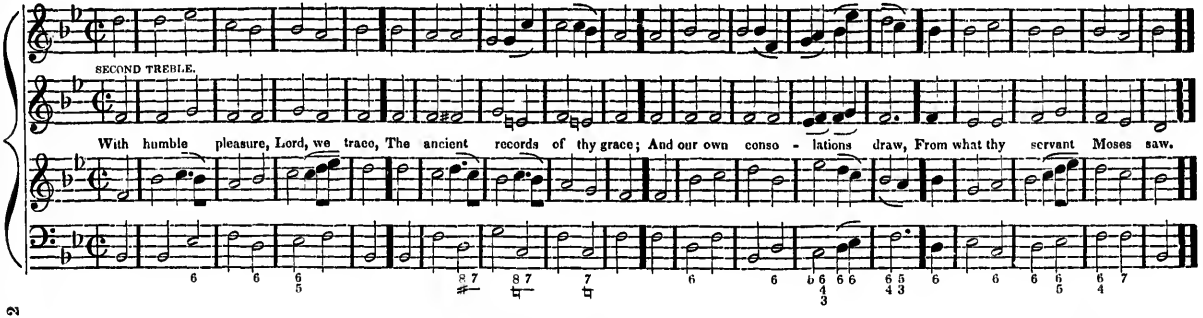


NINETY-SEVENTH PSALM. L. M.

TUCKEY.



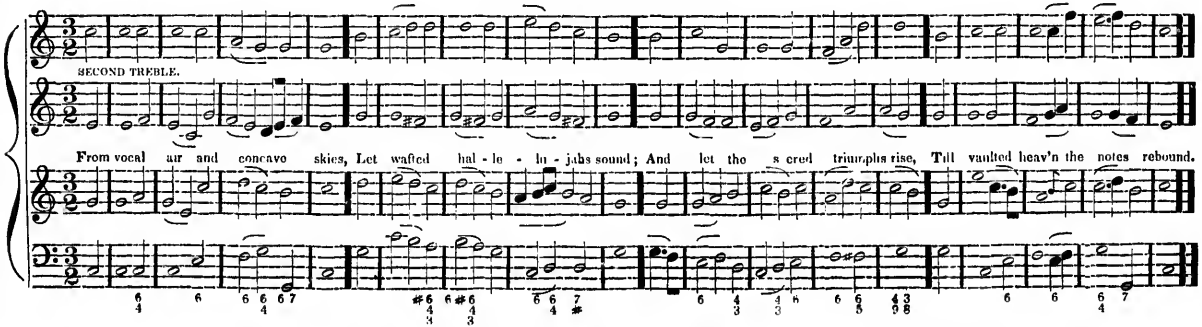

Our months are ages of de - - lay, And slow - ly ev' - ry minute wears,
Fly, winged time, and roll a - - - way, Those tedious rounds of sluggish years.

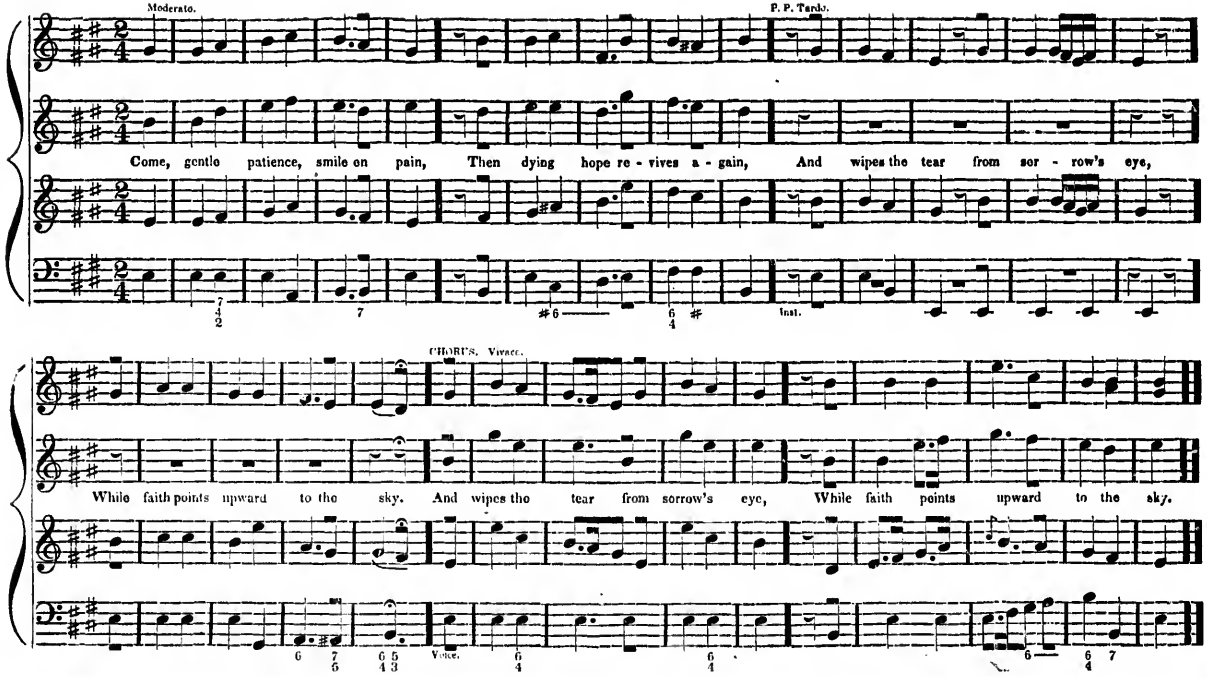


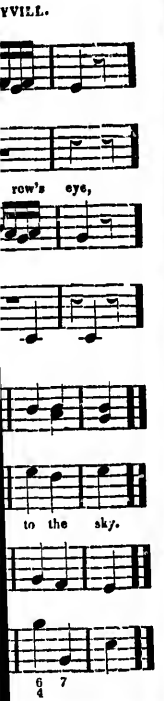
E 2

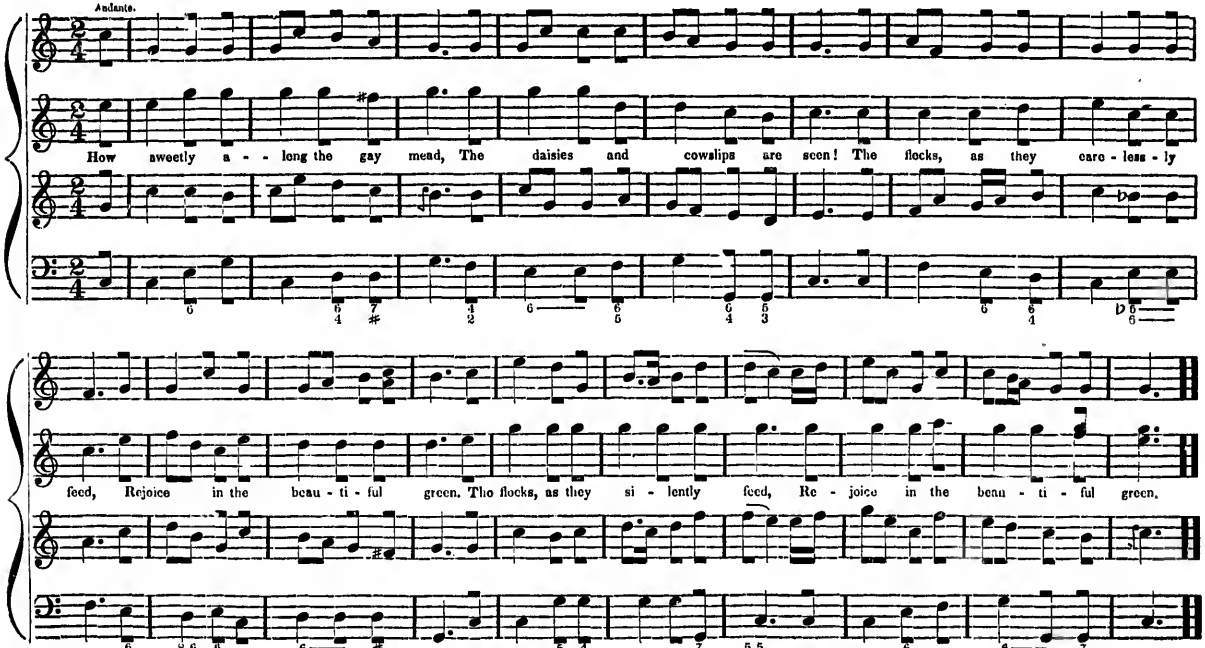
YOUNG STREET. L. M

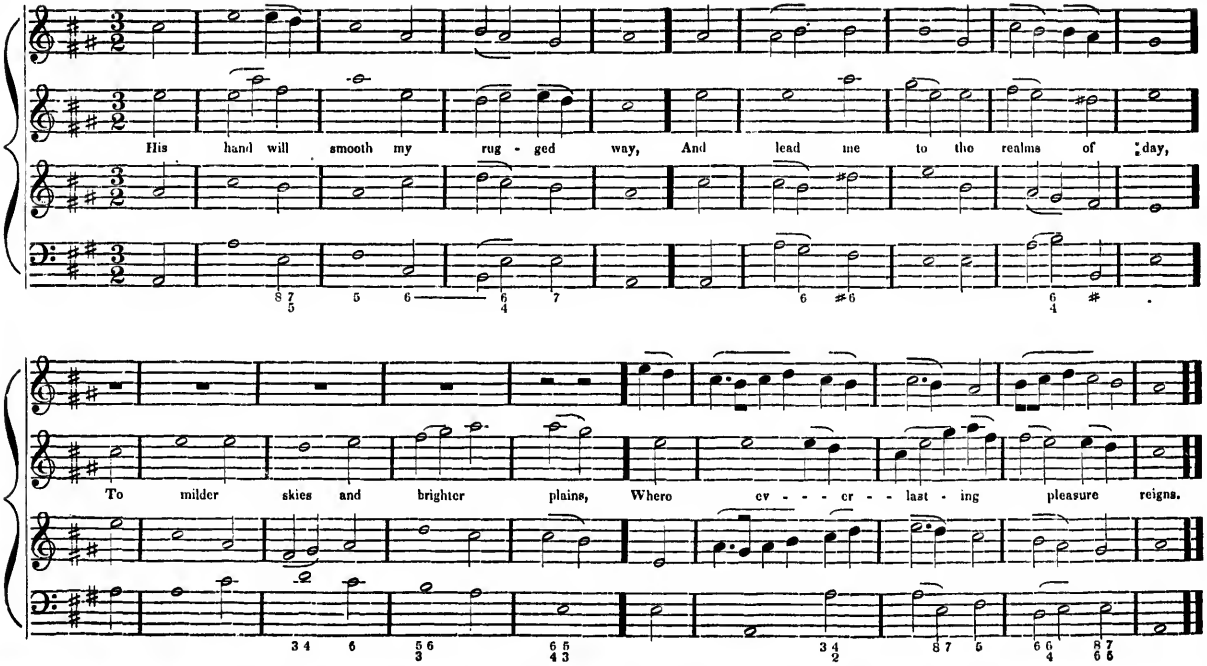
R. COOK.



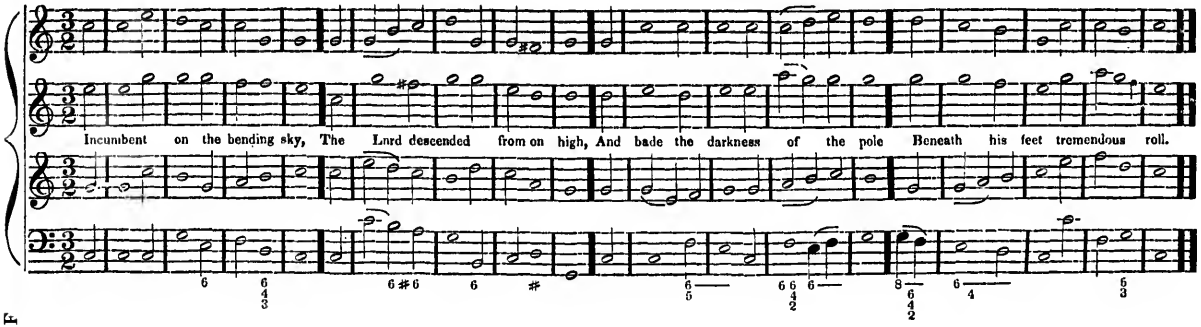

Moderato.
P. P. Tardo.
Come, gentle patience, smile on pain, Then dying hope re - vives a - gain, And wipes the tear from sor - row's eye,
CHORUS. Vivace.
While faith points upward to the sky. And wipes the tear from sorrow's eye, While faith points upward to the sky.
Voice.


YVILL.
row's eye,
to the sky.


Andante.
How sweetly a - - long the gay mead, The daisies and cowslips are seen! The flocks, as they caro - 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.

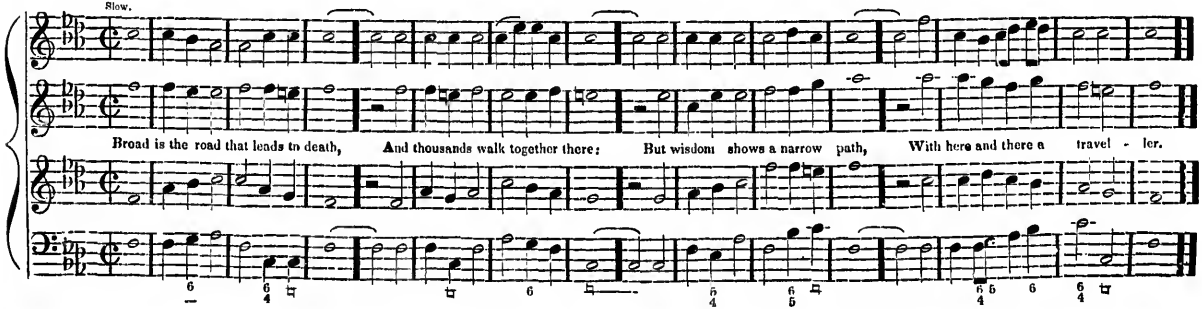

His hand will smooth my rug - ged way, And lead me to the realms of day,
To milder skies and brighter plains, Where ev - - - er - last - ing pleasure reigns.

WINCHELSEA. L. M.



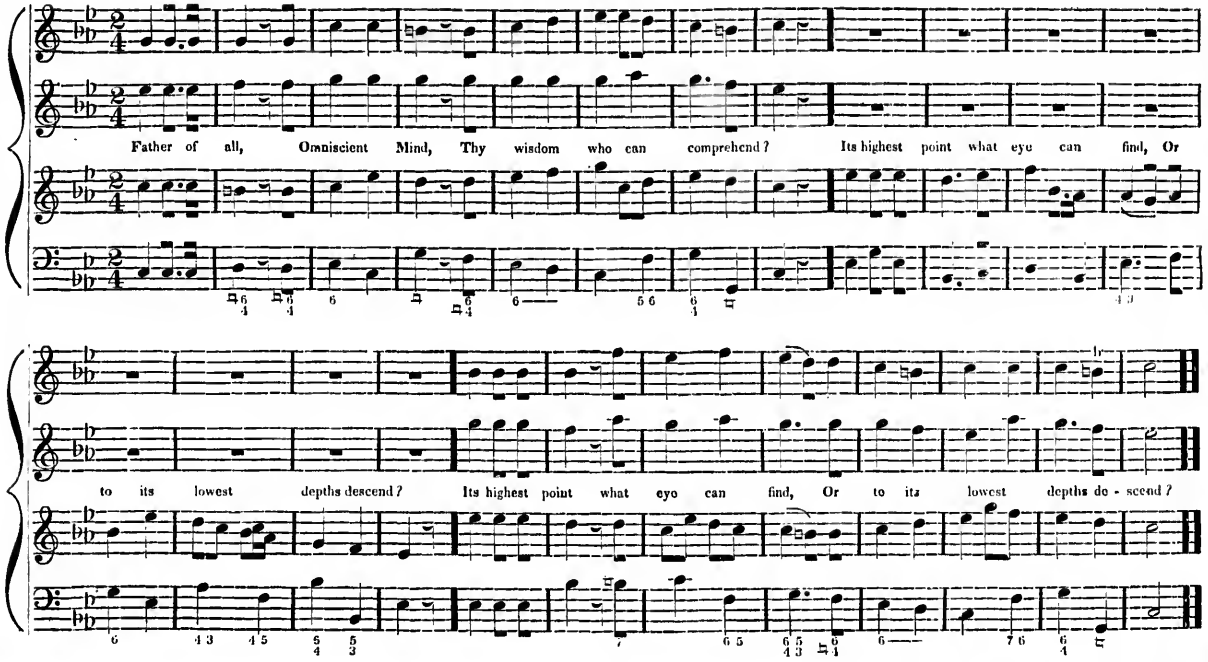
WINDHAM. L. M.

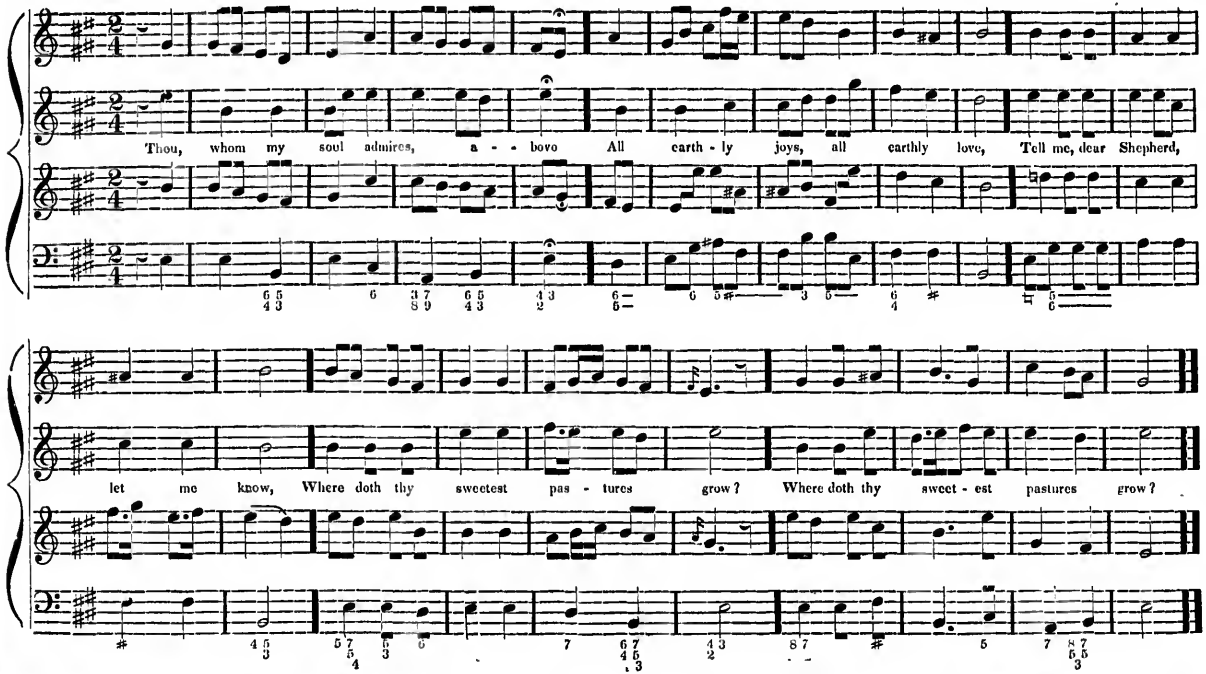
READ.

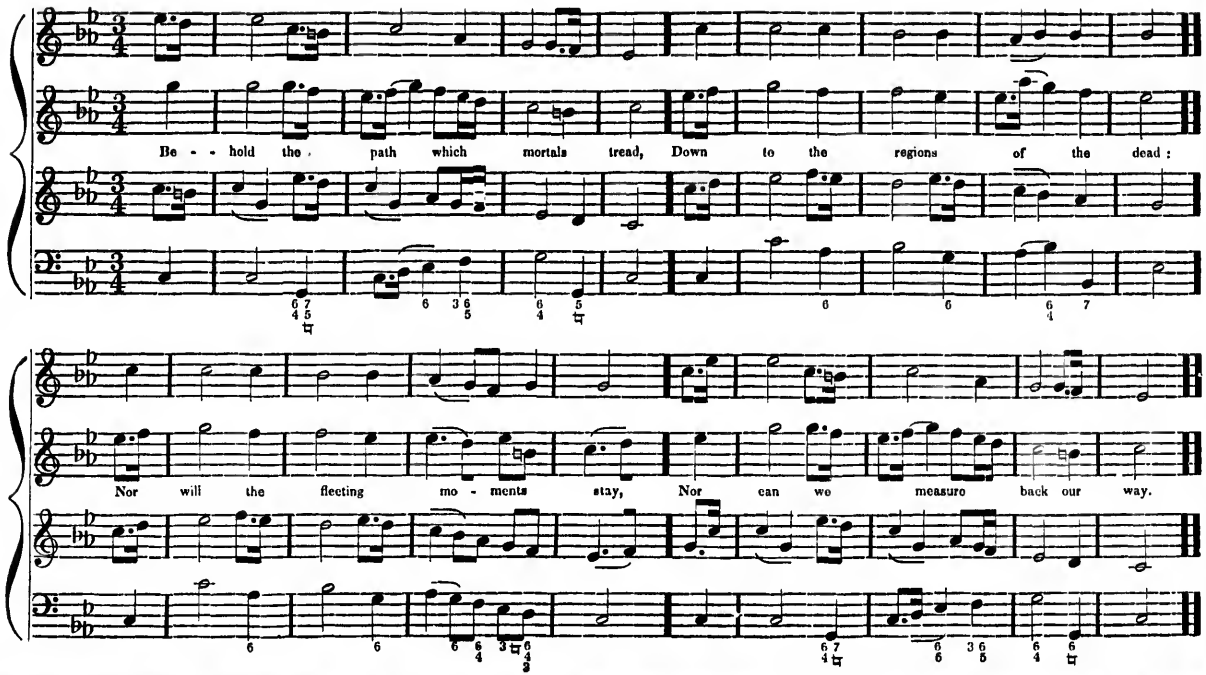


CARTHAGE. L. M.

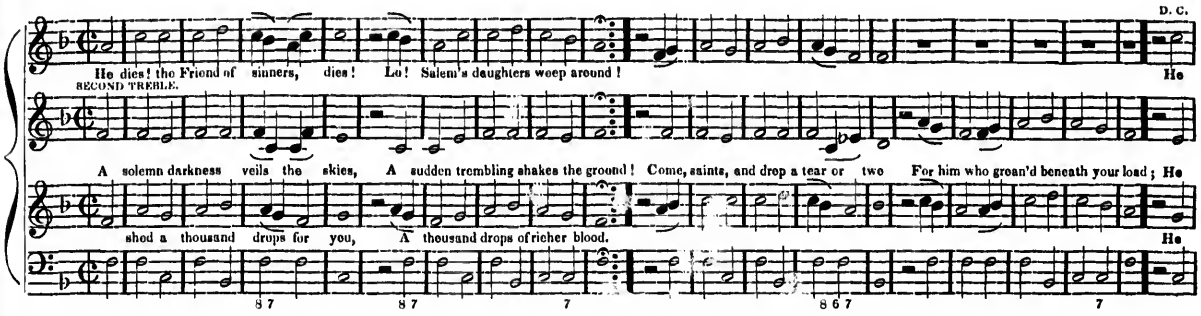
DALMER.



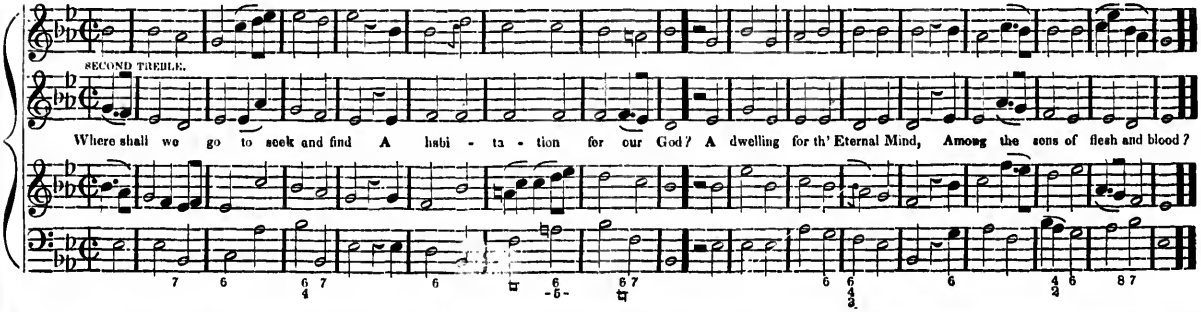

Thou, whom my soul admires, a - - bove All earth - ly joys, all earthly love, Tell me, dear Shepherd,
let me know, Where doth thy sweetest pas - tures grow? Where doth thy sweet - est pastures grow?

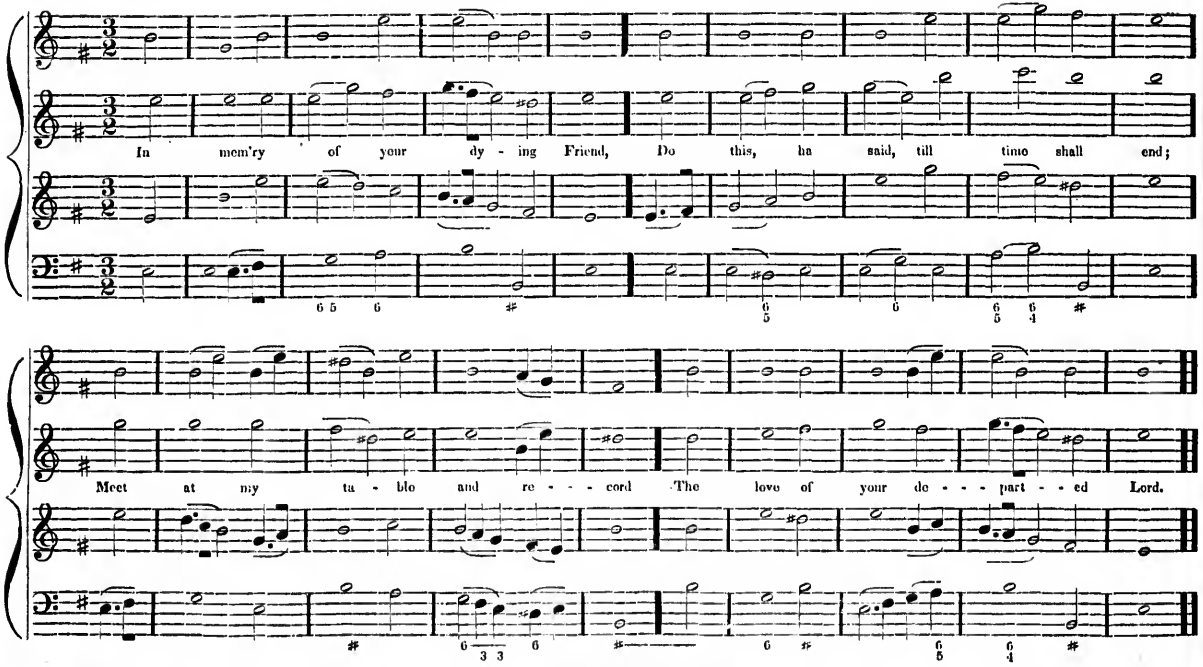

Be - - hold the path which mortals tread, Down to the regions of the dead:
Nor will the fleeting mo - ments stay, Nor can we measure back our way.

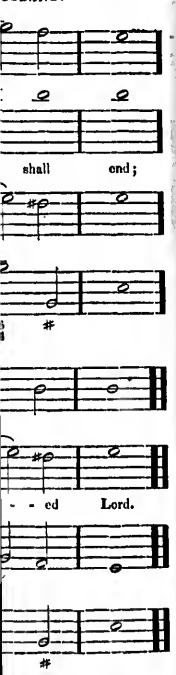
DRESDEN. L. M.

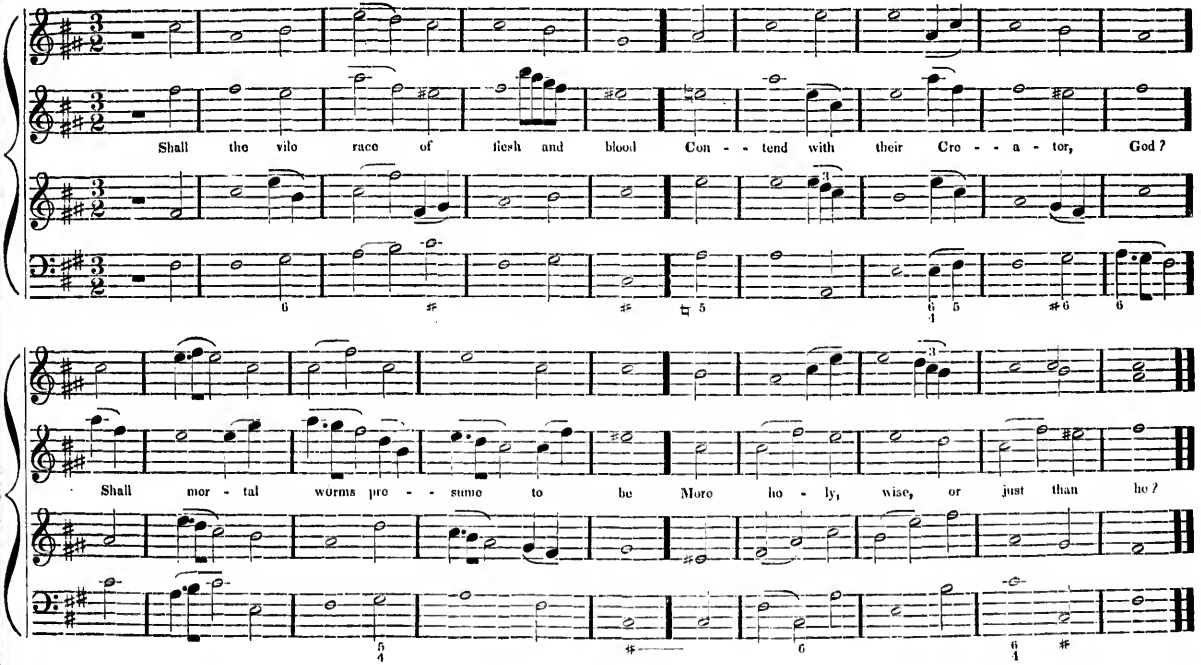


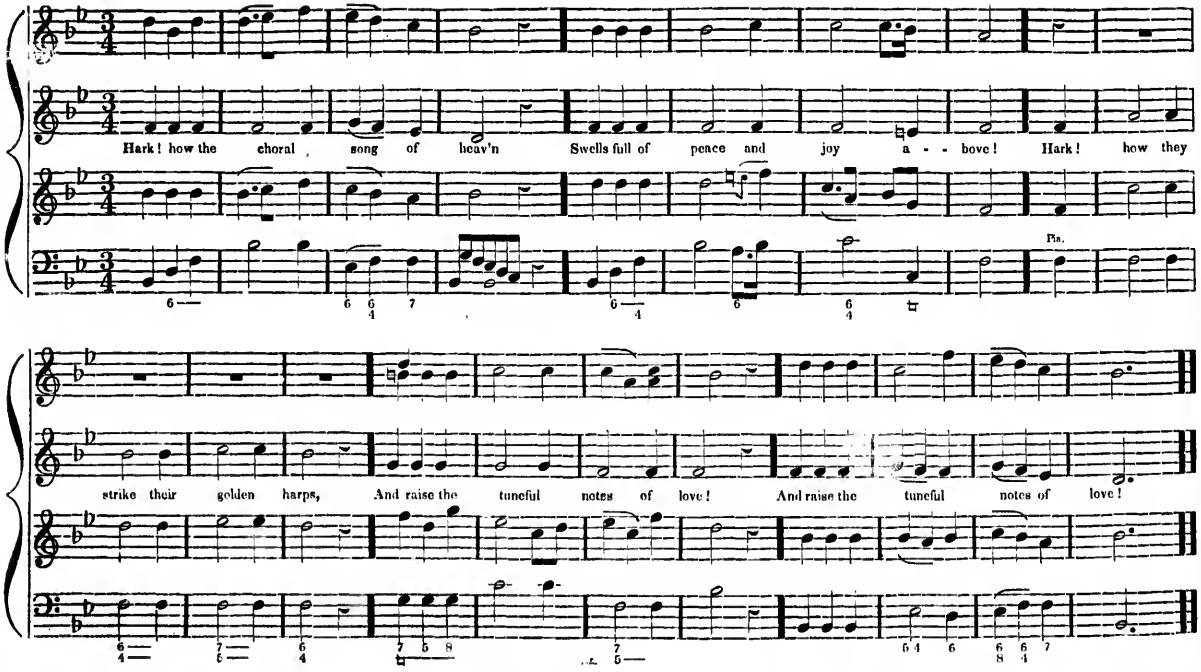
KENT. L. M.




In mem'ry of your dy - ing Friend, Do this, ha said, till time shall end;
Meet at my ta - ble and re - - - cord The love of your de - - - part - - ed Lord.


USBAND.
shall end;
- - ed Lord.

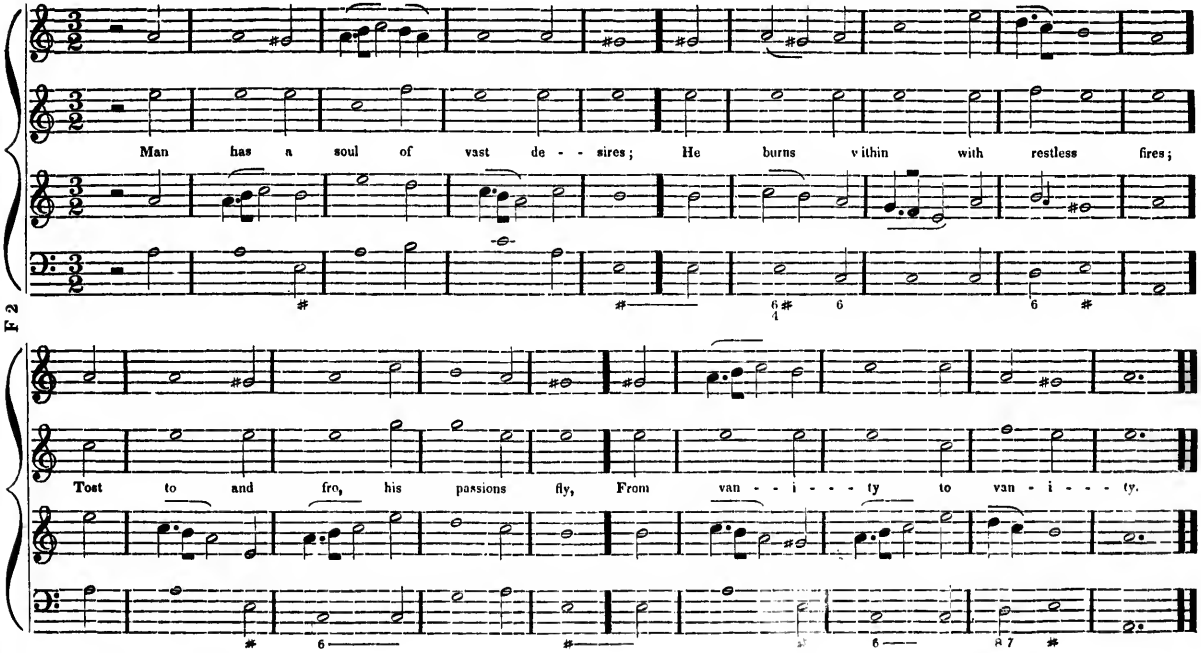

Shall the vile race of flesh and blood Con - - tend with their Cre - - a - tor, God?
Shall mor - tal worms pre - - sume to be More ho - ly, wise, or just than he?


Hark! how the choral song of heav'n Swells full of peace and joy a - - bove! Hark! how they
Fin.
strike their golden harps, And raise the tuneful notes of love! And raise the tuneful notes of love!

Hark! how they

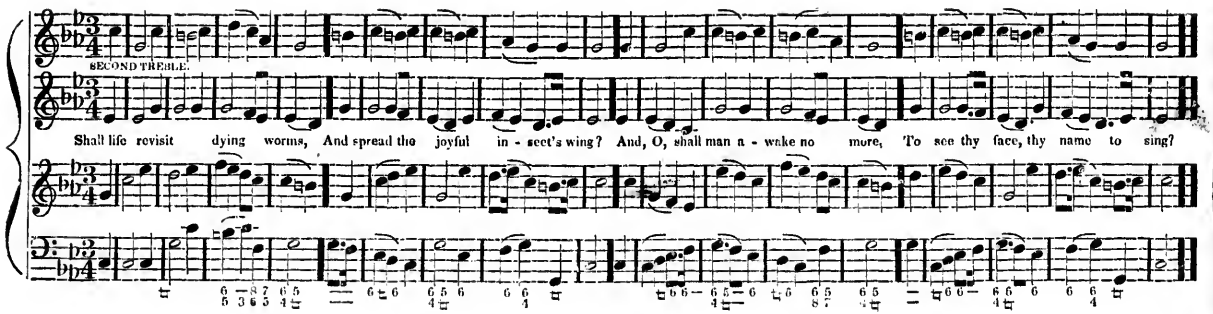
Pia.

of love!

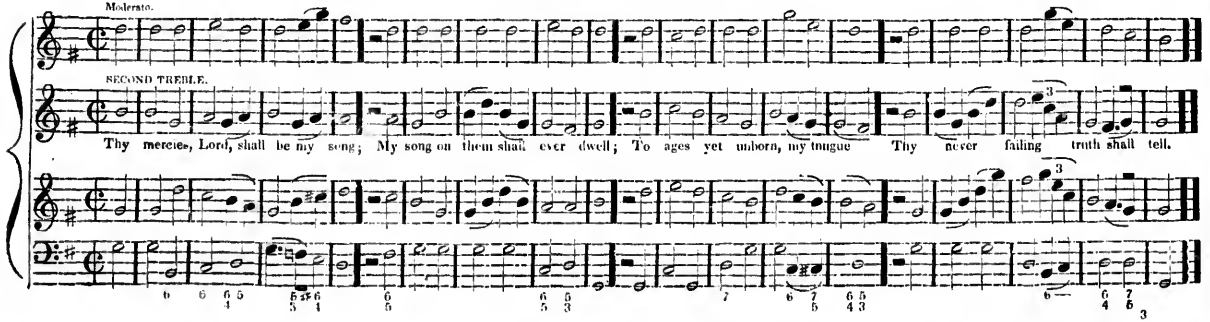


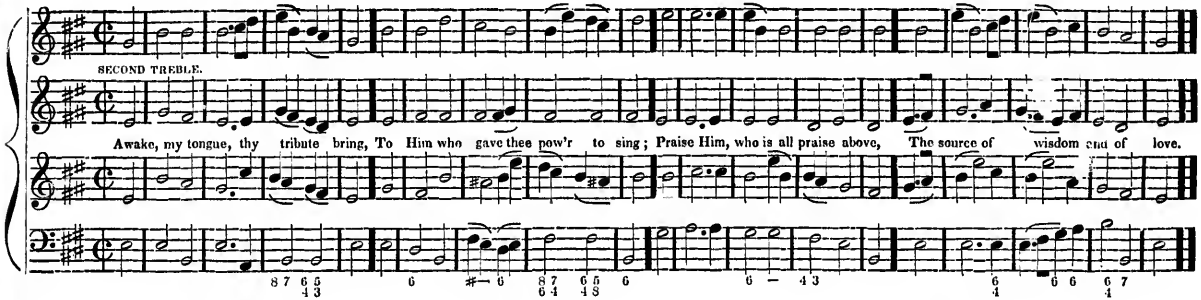
*DARWEN. L. M.

L. Mason.

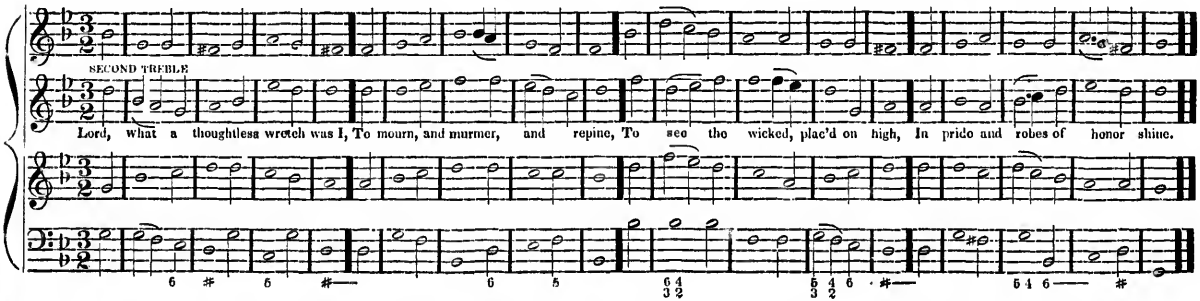


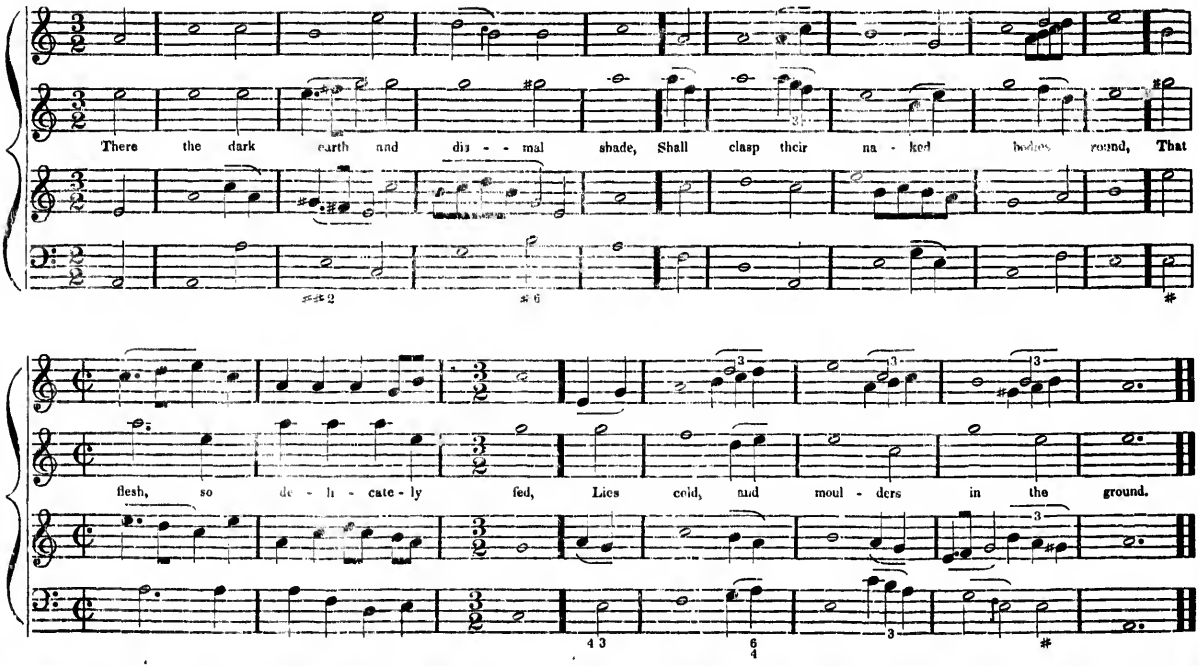
MALABAR. L. M.



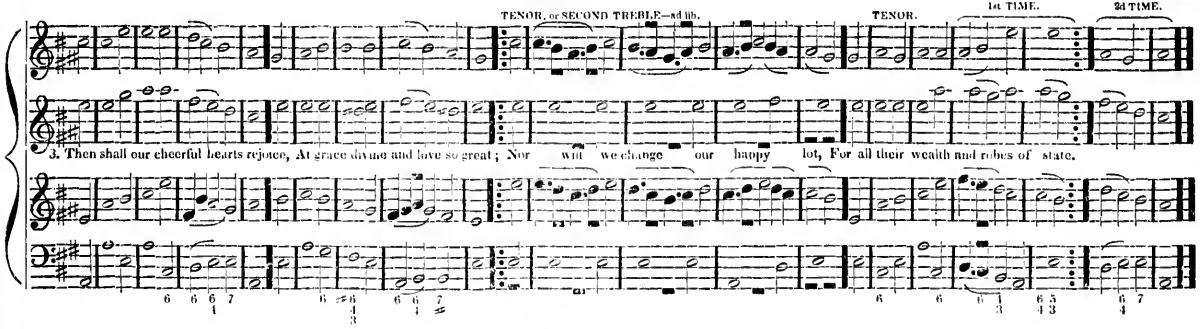


BABYLON. L. M. W. Tansur's Coll.



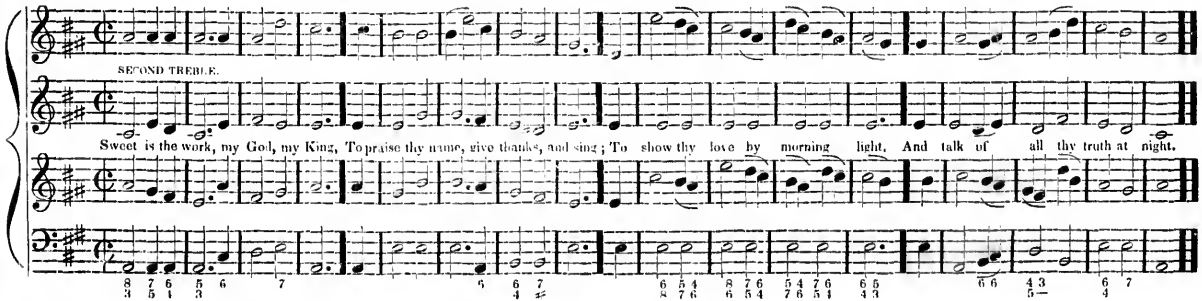

There the dark earth and dis - - mal shade, Shall clasp their na - ked bodies round, That
flesh, so de - li - cate - ly fed, Lies cold, and moul - ders in the ground.

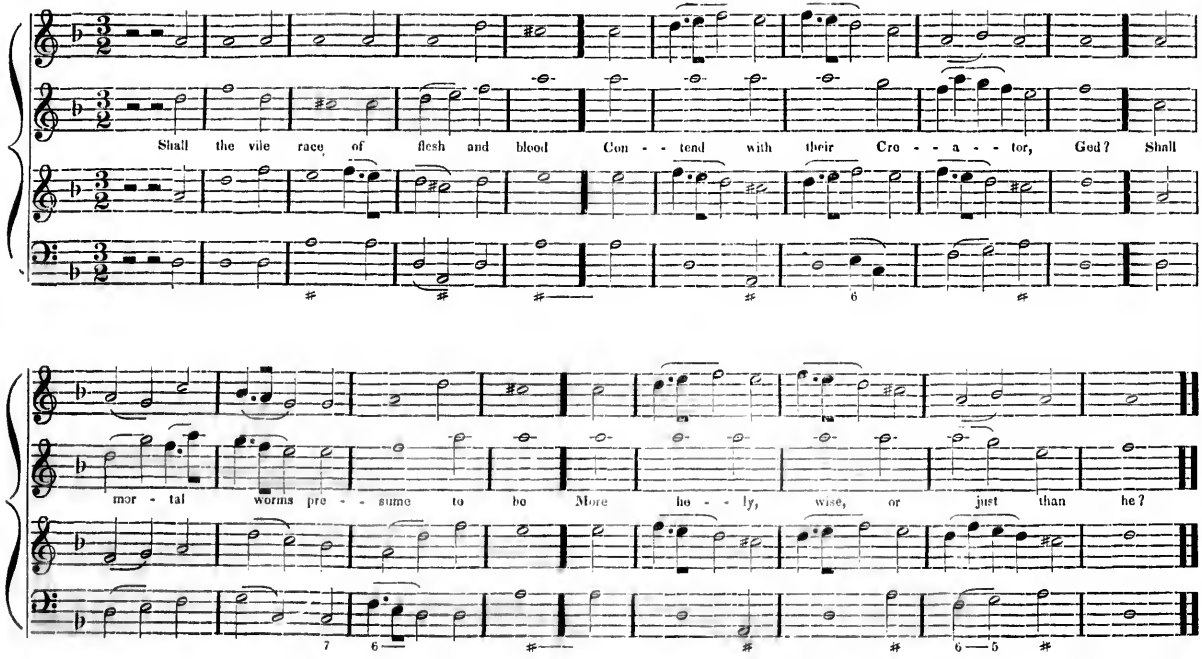
*WILTSHIRE. L. M.

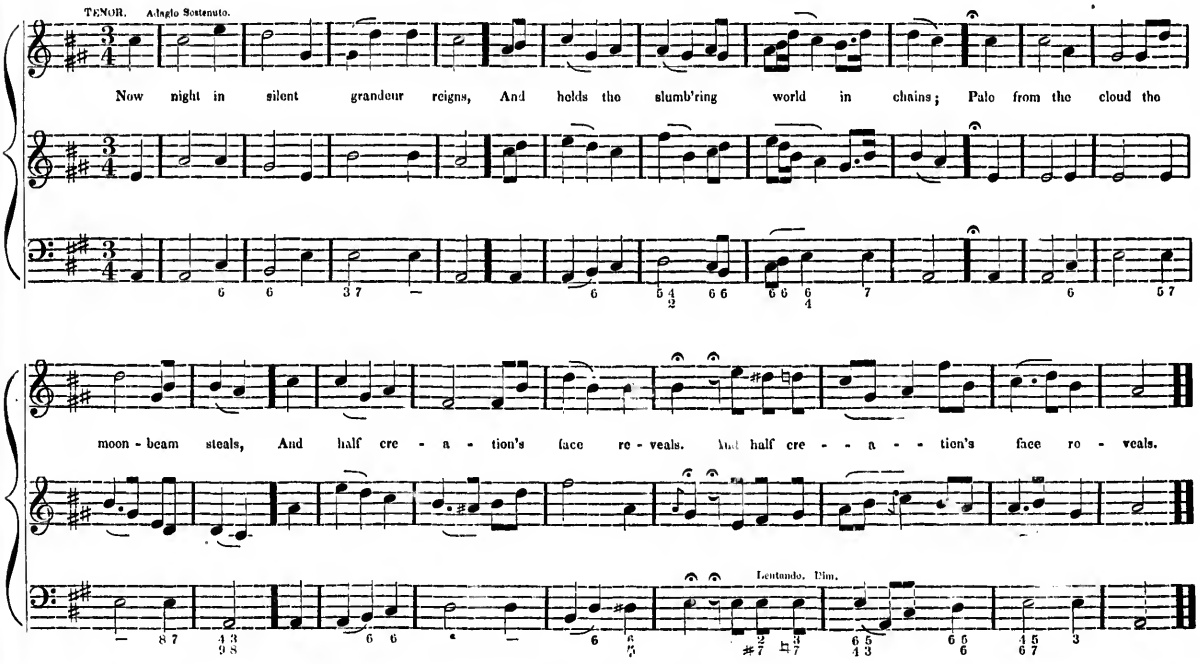


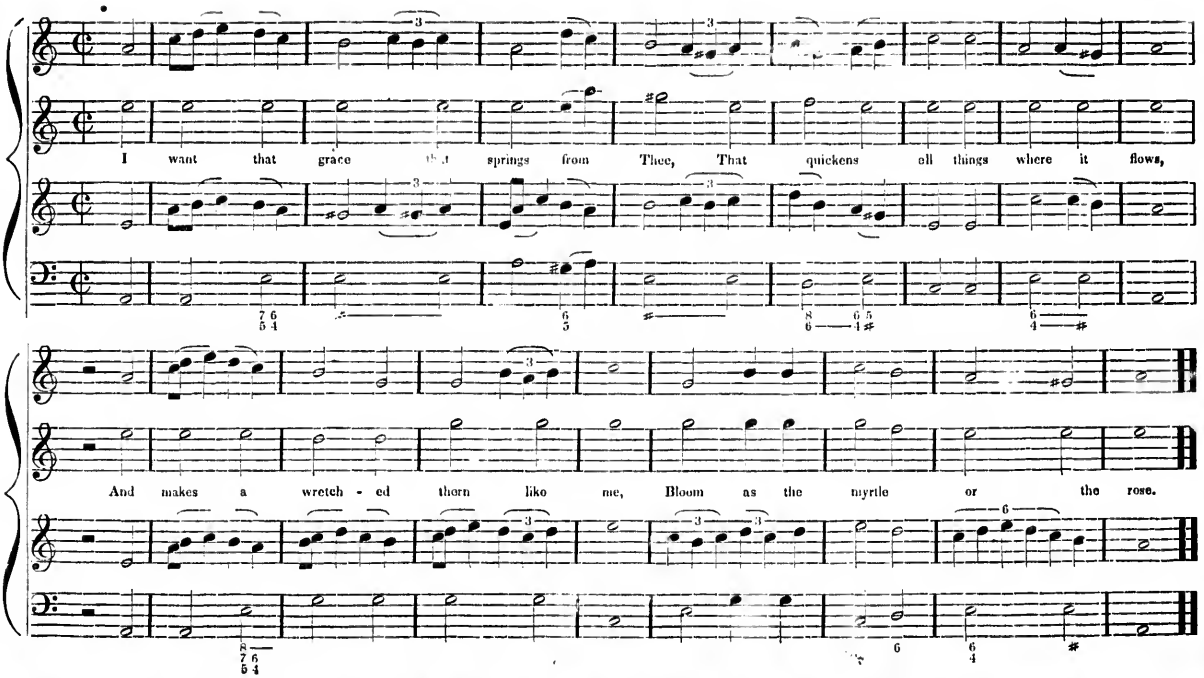
*SLADE. L. M.

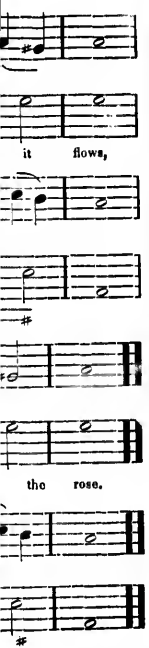
L. Mason.

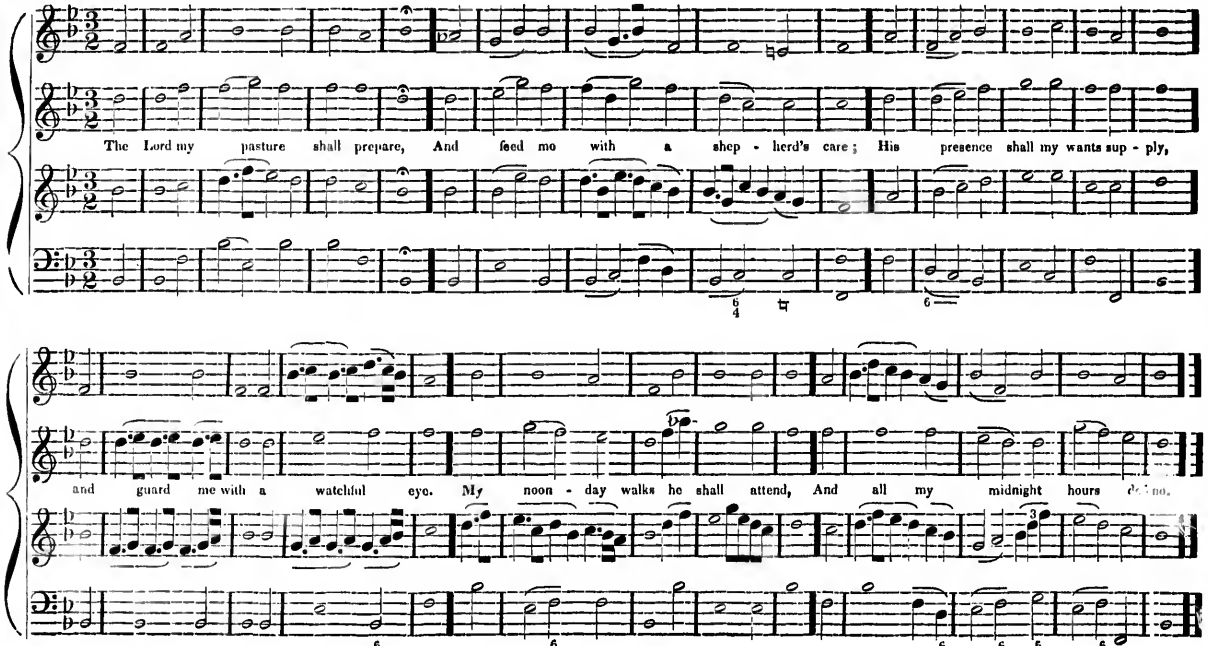



Shall the vile race of flesh and blood Con - - tend with their Cre - - a - - tor, God? Shall
mor - tal worms pre - - sume to be More ho - - ly, wise, or just than he?


TENOR. Adagio Sostenuto.
Now night in silent grandeur reigns, And holds the slumb'ring world in chains; Pale from the cloud the
moon - beam steals, And half cre - a - tion's face re - veals. And half cre - - a - - tion's face ro - veals.
Lentando. Dim.

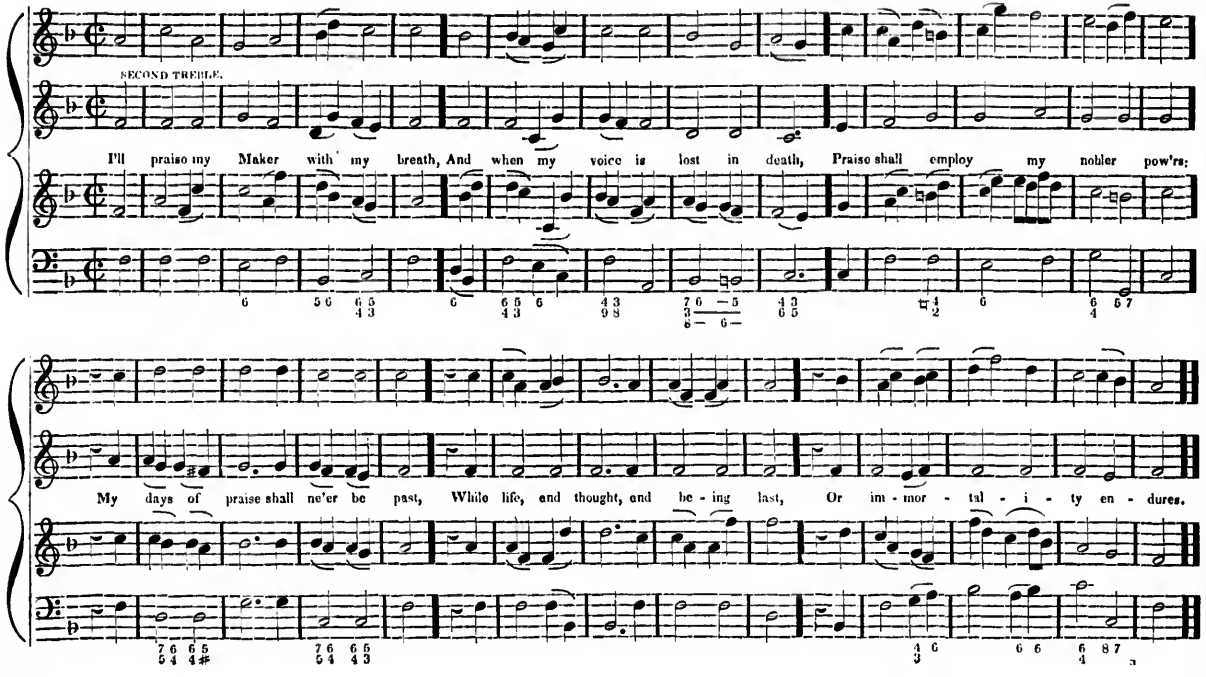

I want that grace that springs from Thee, That quickens all things where it flows,
And makes a wretch - ed thorn like me, Bloom as the myrtle or the rose.

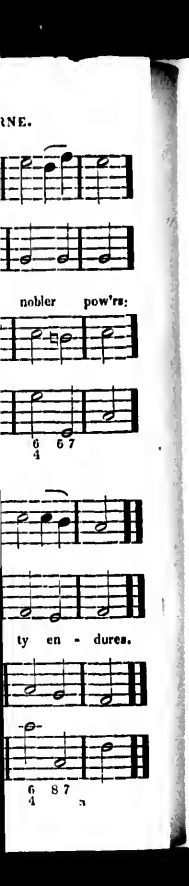

it flows,
the rose.

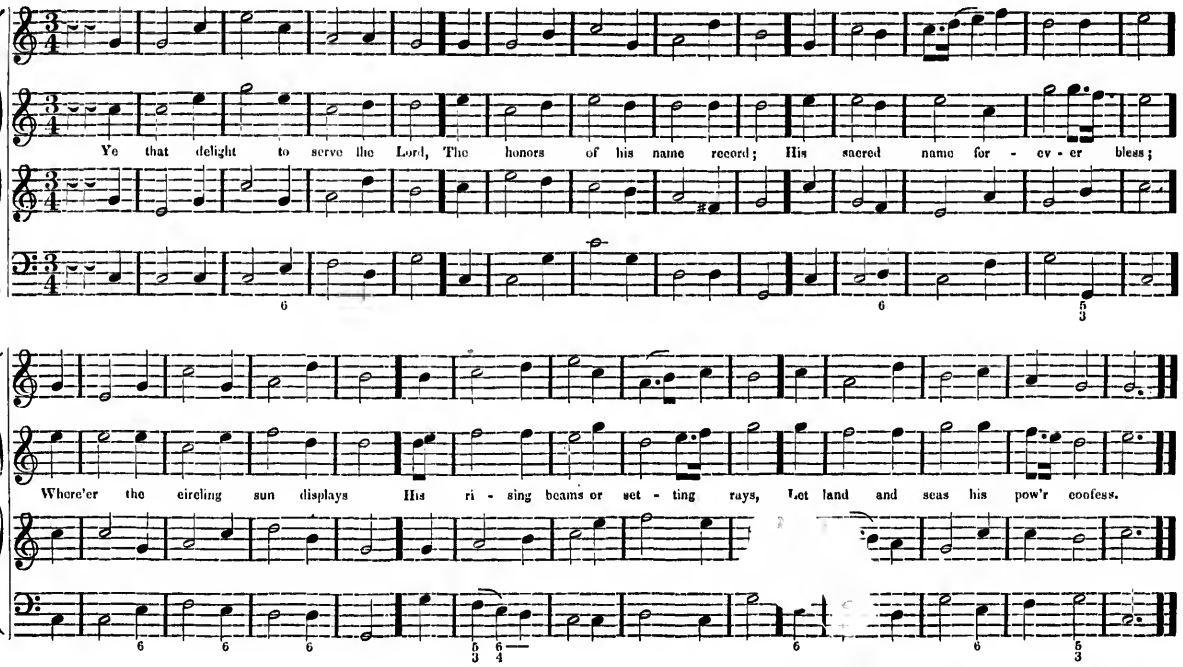

The Lord my pasture shall prepare, And feed me with a shep - herd's care; His presence shall my wants sup - ply,
and guard me with a watchful eye. My noon - day walks he shall attend, And all my midnight hours de - fend.

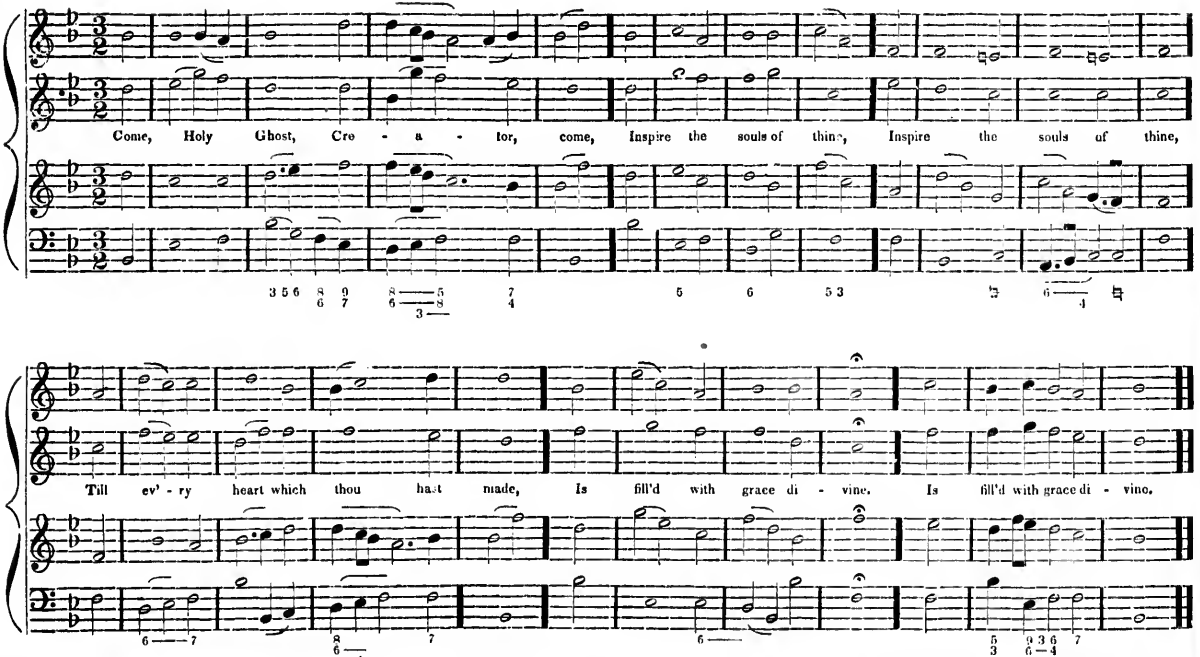
MARTIN'S LANE. L. P. M.

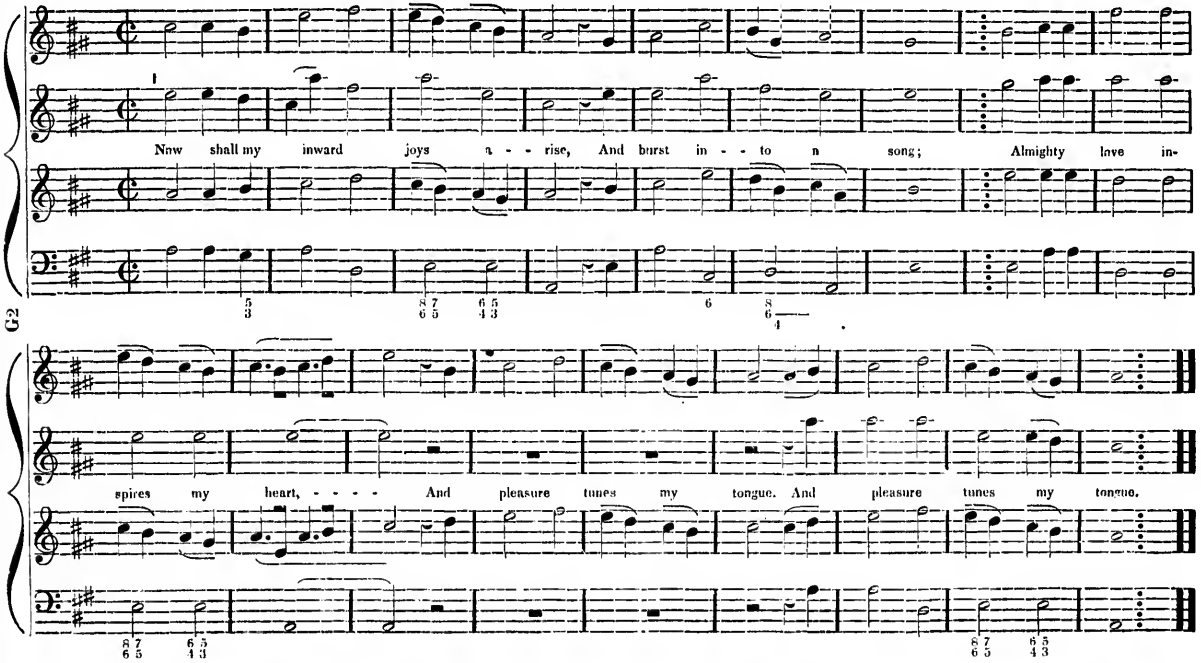
DR. ARNE.




nobler pow'rs:
ty en - dures.

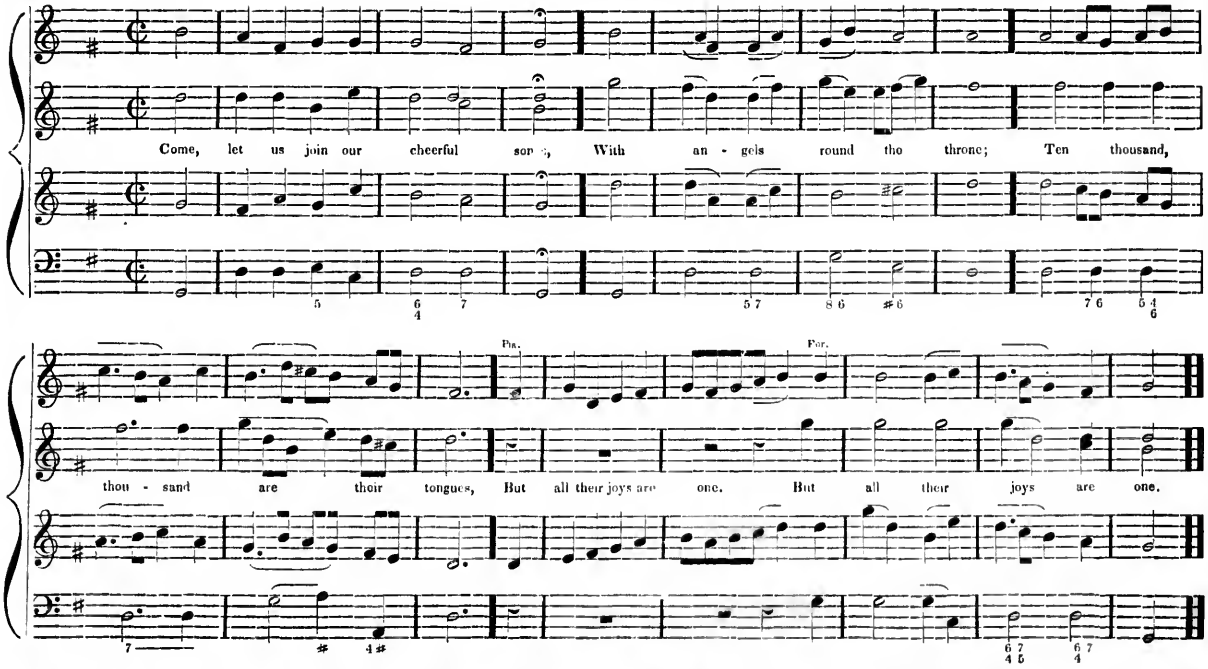

Ye that delight to serve the Lord, The honors of his name record; His sacred name for - ev - er bless;
Where'er the circling sun displays His ri - sing beams or set - ting rays, Let land and seas his pow'r confess.

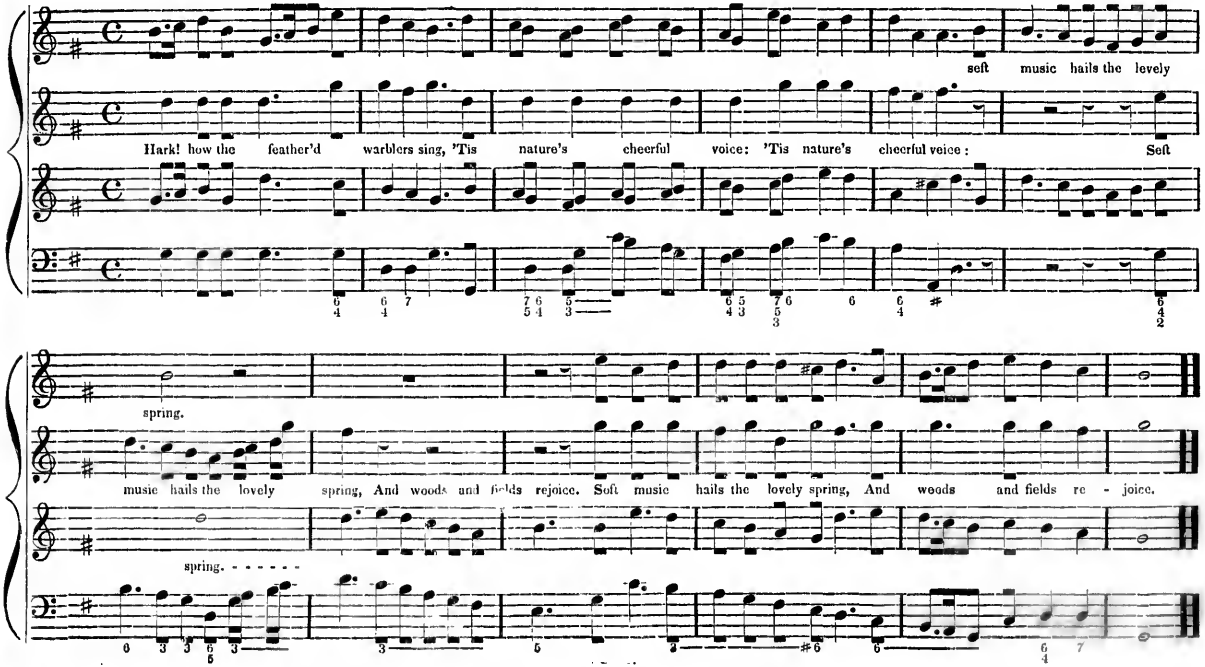

Come, Holy Ghost, Cre - a - tor, come, Inspire the souls of thine, Inspire the souls of thine,
Till ev' - ry heart which thou hast made, Is fill'd with grace di - vine. Is fill'd with grace di - vine.


Now shall my inward joys a - - rise, And burst in - - to a song; Almighty love in-
spires my heart, - - - - And pleasure tunes my tongue. And pleasure tunes my tongue.

BARTON. C. M.

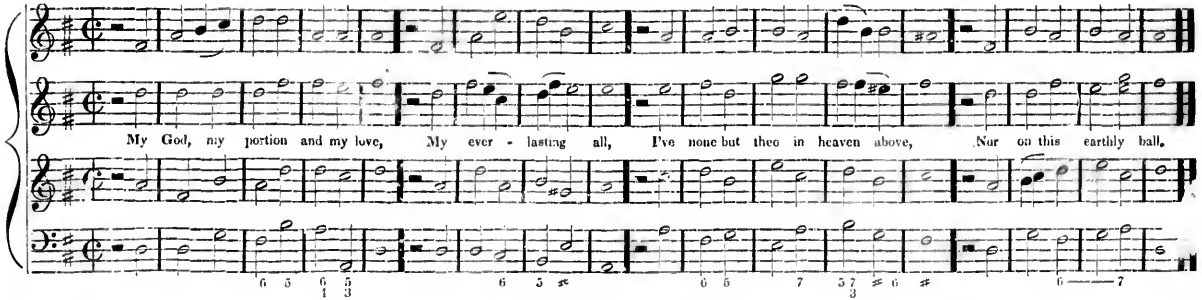
B. Holt.




soft music hails the lovely
Hark! how the feather'd warblers sing, 'Tis nature's cheerful voice: 'Tis nature's cheerful voice: Soft
spring.
music hails the lovely spring, And woods and fields rejoice. Soft music hails the lovely spring, And woods and fields re - joice.
spring. - - - - - -

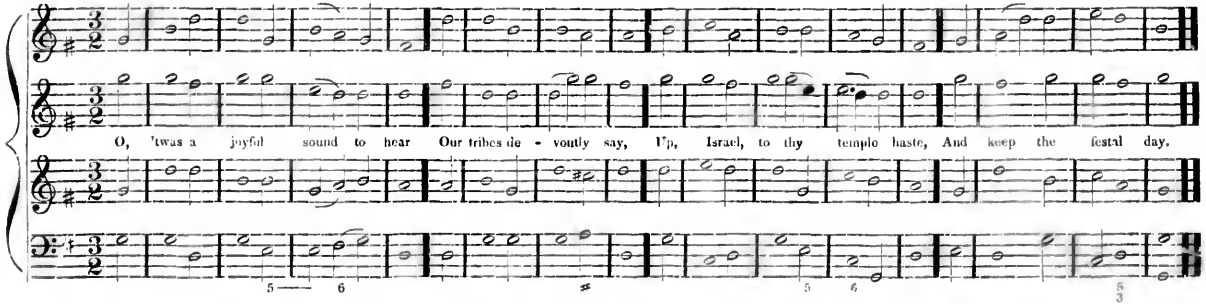
ST. ANNE'S. C. M.

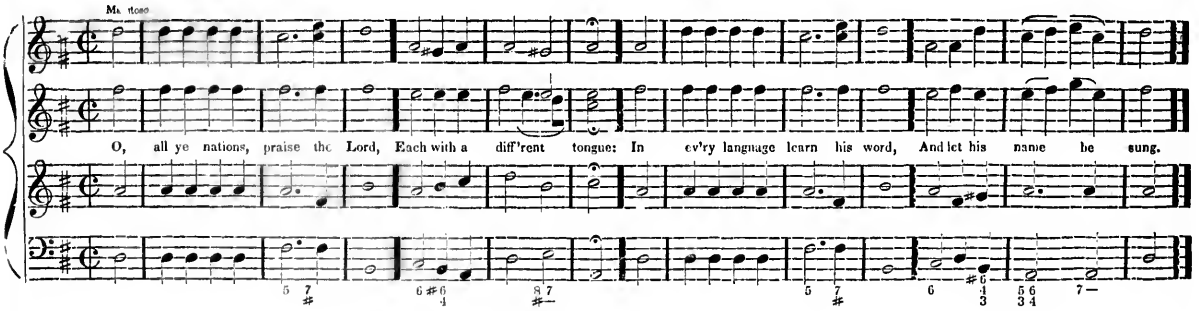
Dr. Croft.



MEAR. C. M.

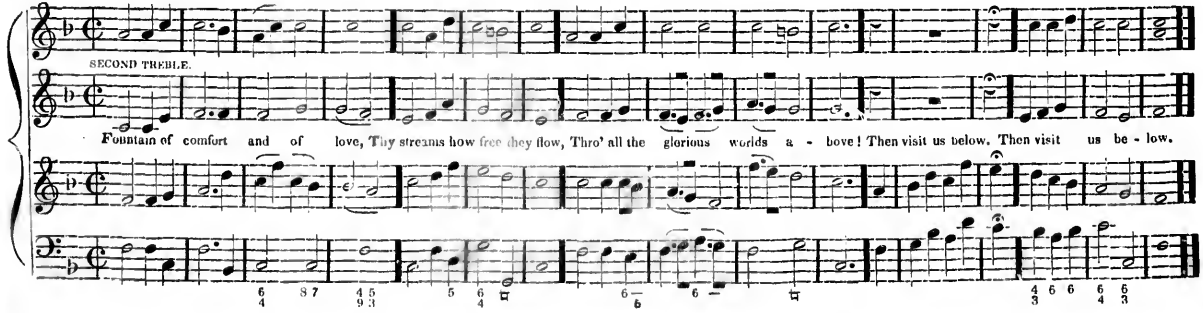
Williams' Coll.

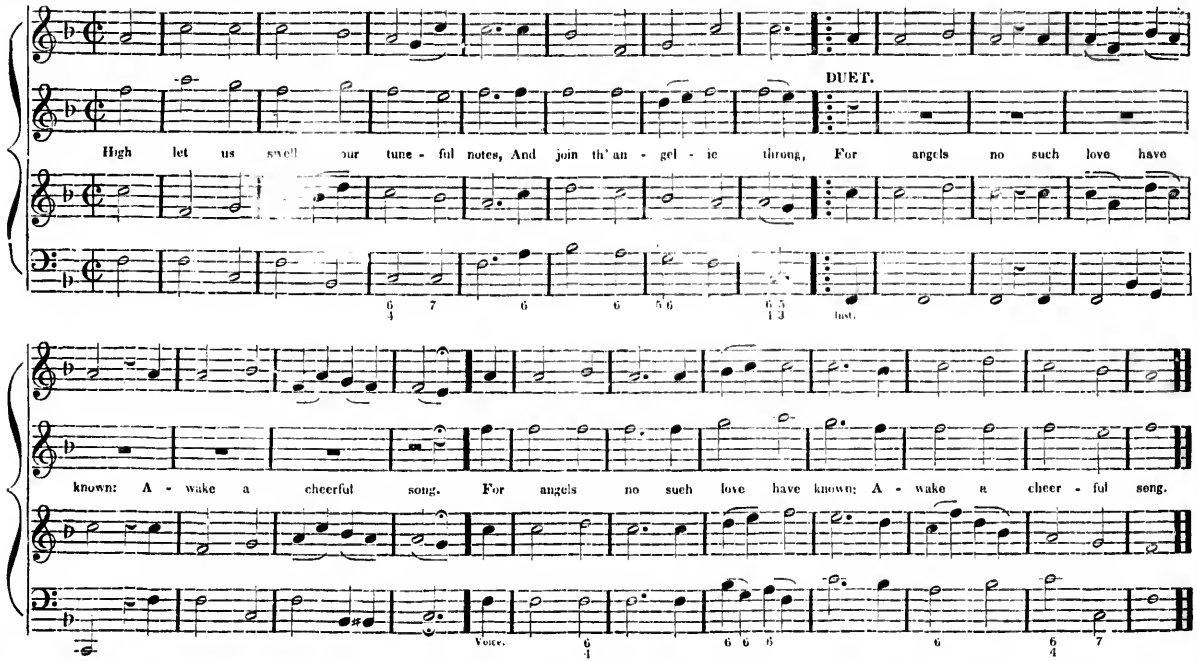


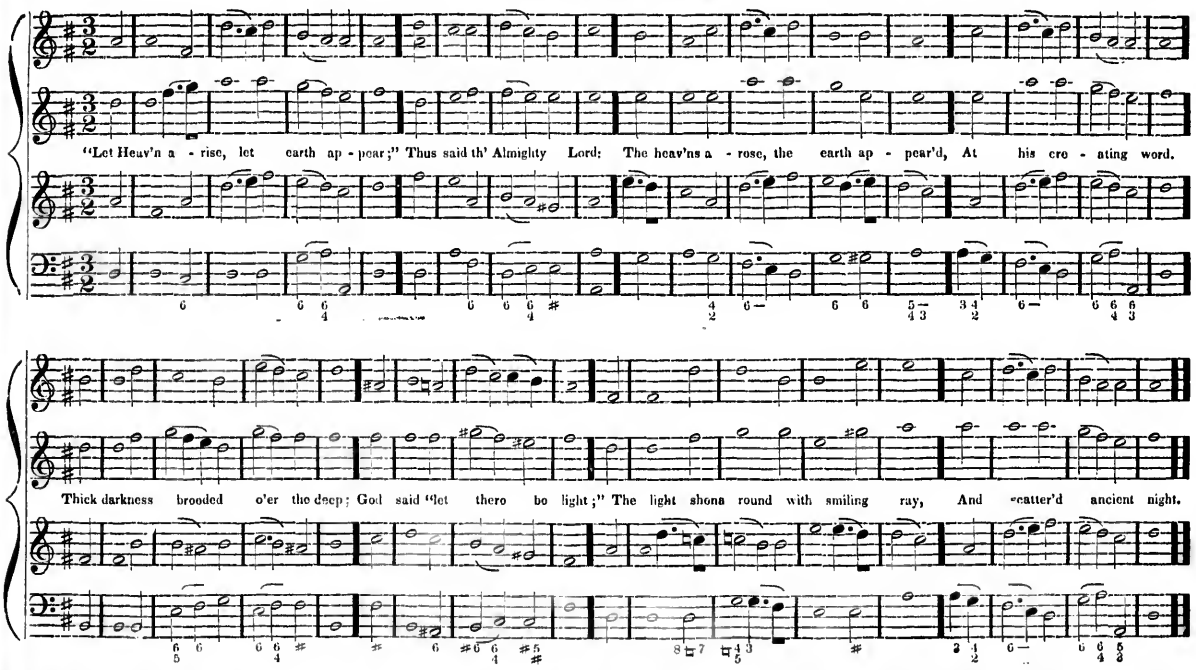


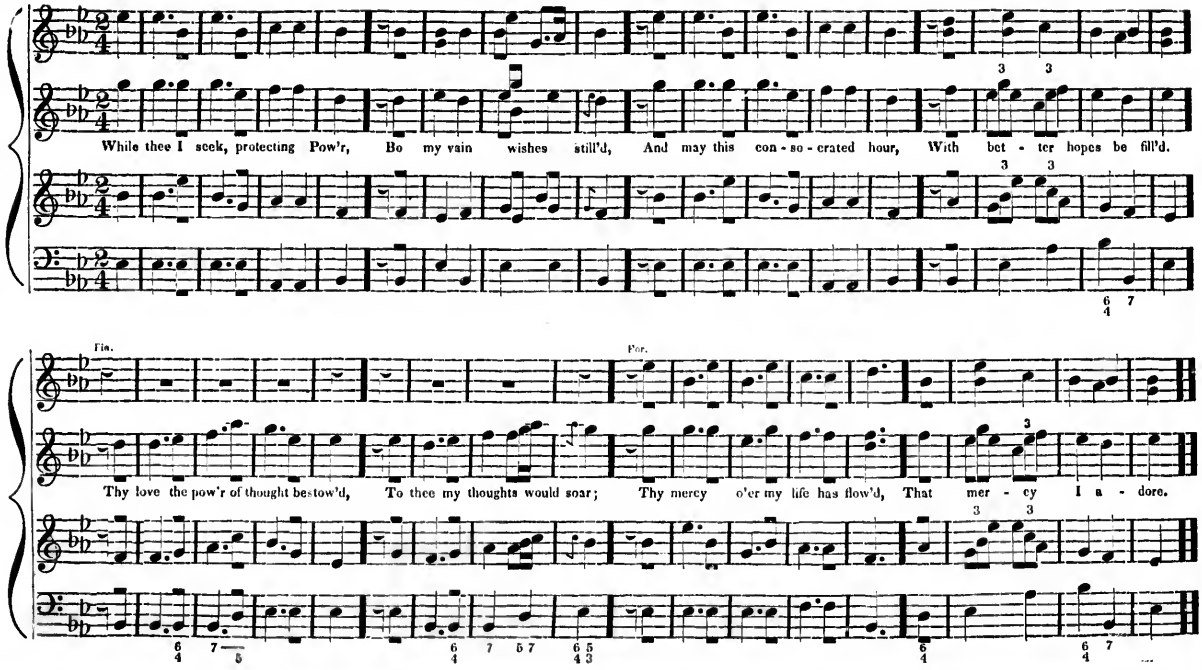
BROCKVILLE. C. M.

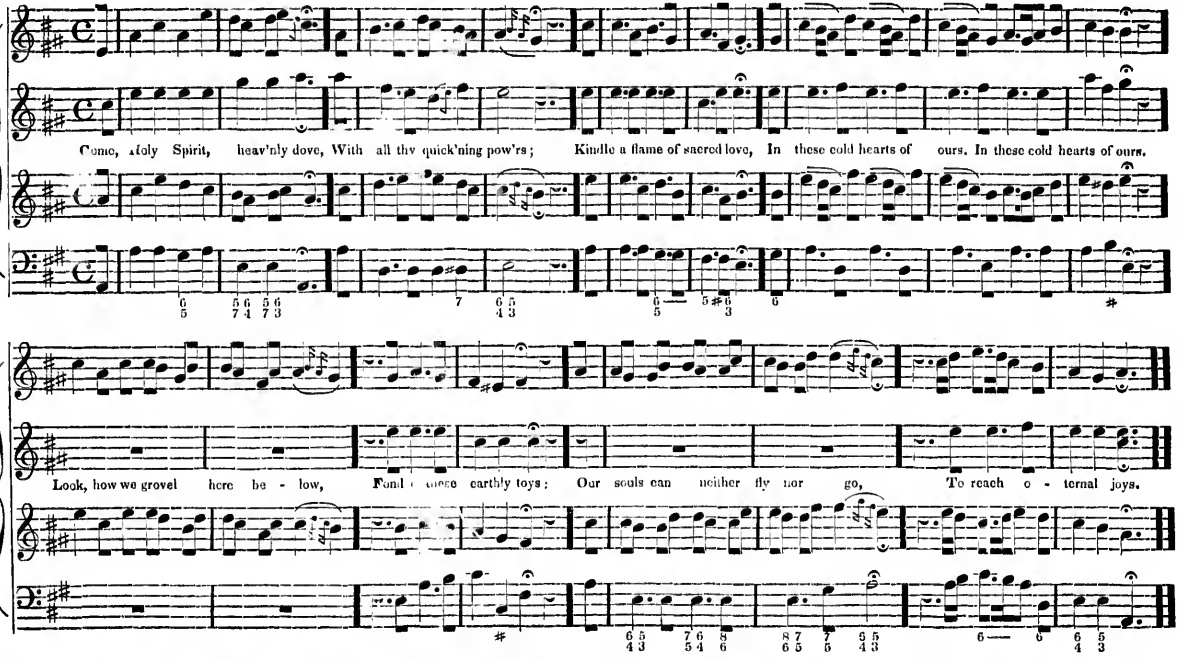
FAWCETT.




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

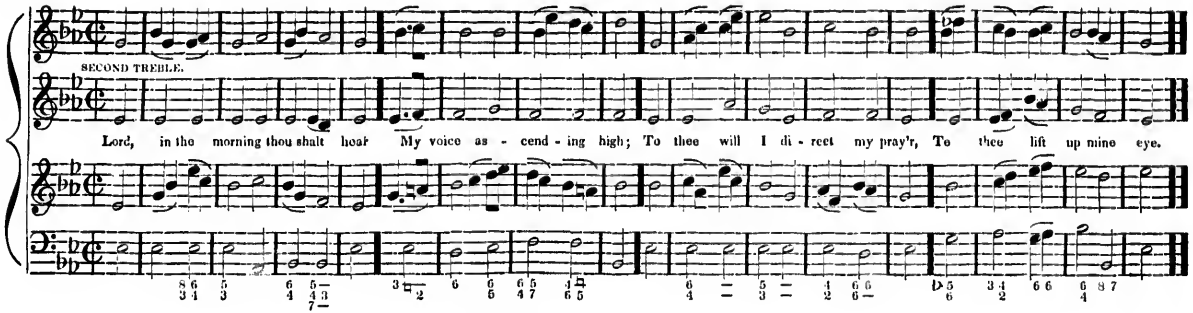

"Let Heav'n a - rise, let earth ap - pear;" Thus said th' Almighty Lord: The heav'ns a - rose, the earth ap - pear'd, At his cre - ating word.
Thick darkness brooded o'er the deep; God said "let there be light;" The light shone round with smiling ray, And scatter'd ancient night.


While thee I seek, protecting Pow'r, Be my vain wishes still'd, And may this con - se - crated hour, With bet - ter hopes be fill'd.
Fin.
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.


Come, Holy Spirit, heav'nly dove, With all thy quick'ning pow'rs; Kindle a flame of sacred love, In these cold hearts of ours. In these cold hearts of ours.
Look, how we grovel here be - low, Fond of these earthly toys; Our souls can neither fly nor go, To reach e - ternal joys.

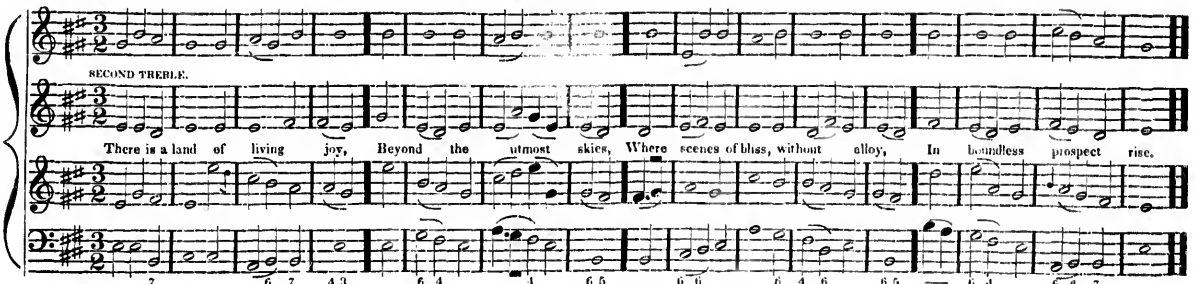
WARWICK. C. M.

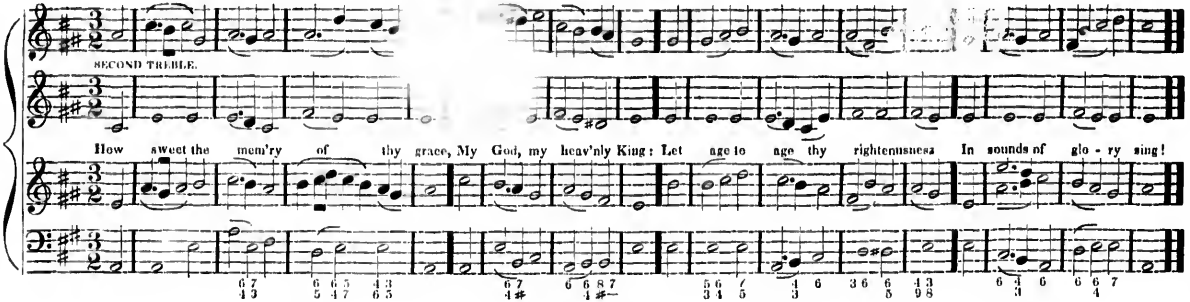
STANLEY.



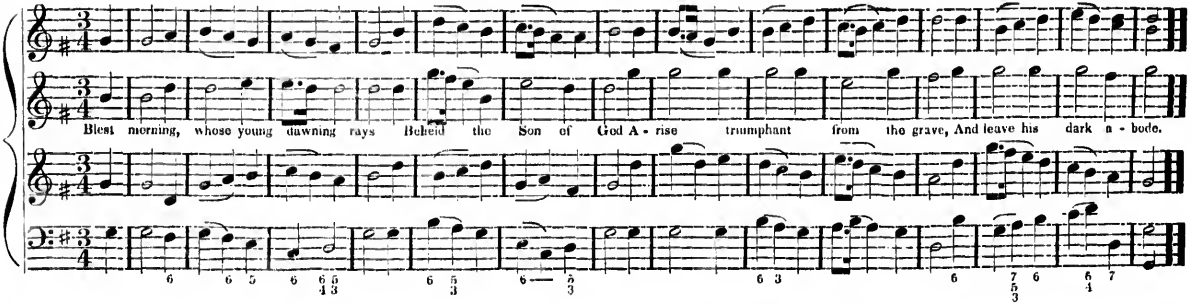
MANCHESTER.

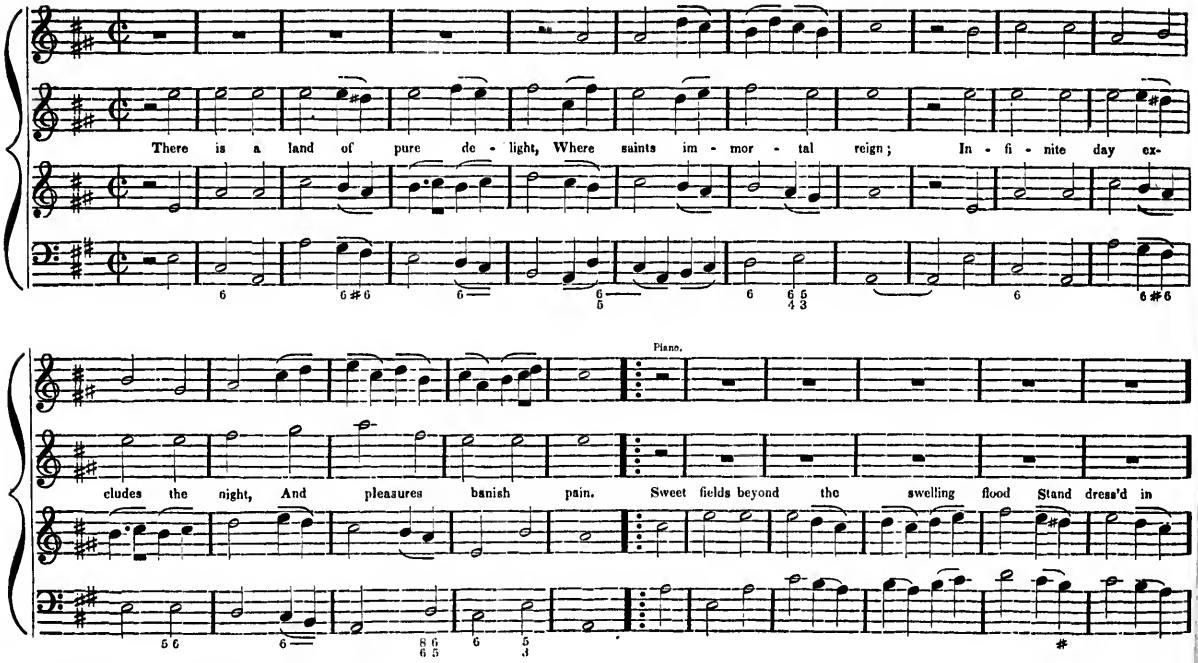
DR. WAINWRIGHT.

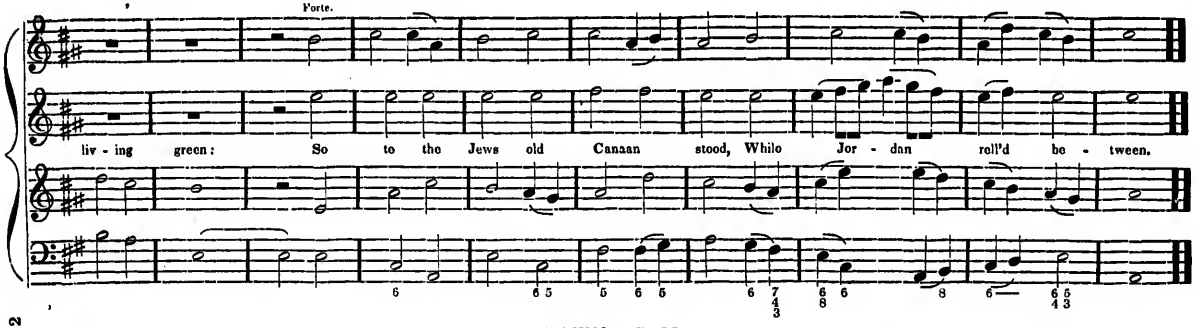



SECOND TREBLE.
How sweet the mem'ry of thy grace, My God, my heav'nly King; Let age to age thy righteousness In sounds of glo - ry sing!

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.

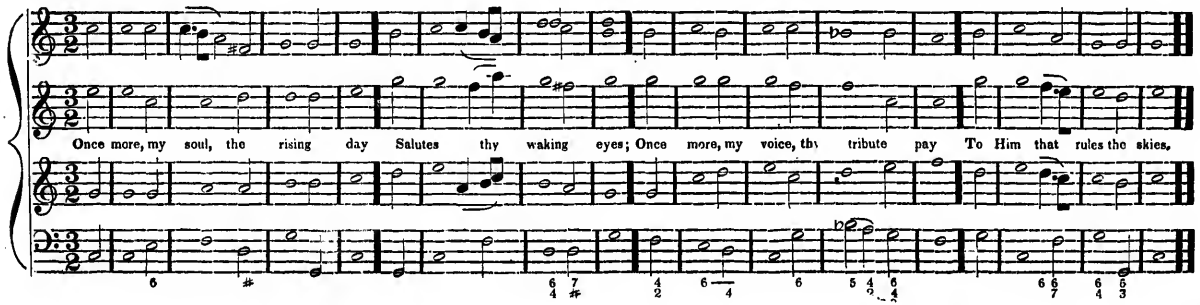

There is a land of pure de - light, Where saints im - mor - tal reign; In - fi - nite day ex-
Piano.
cludes the night, And pleasures banish pain. Sweet fields beyond the swelling flood Stand dress'd in



H 2

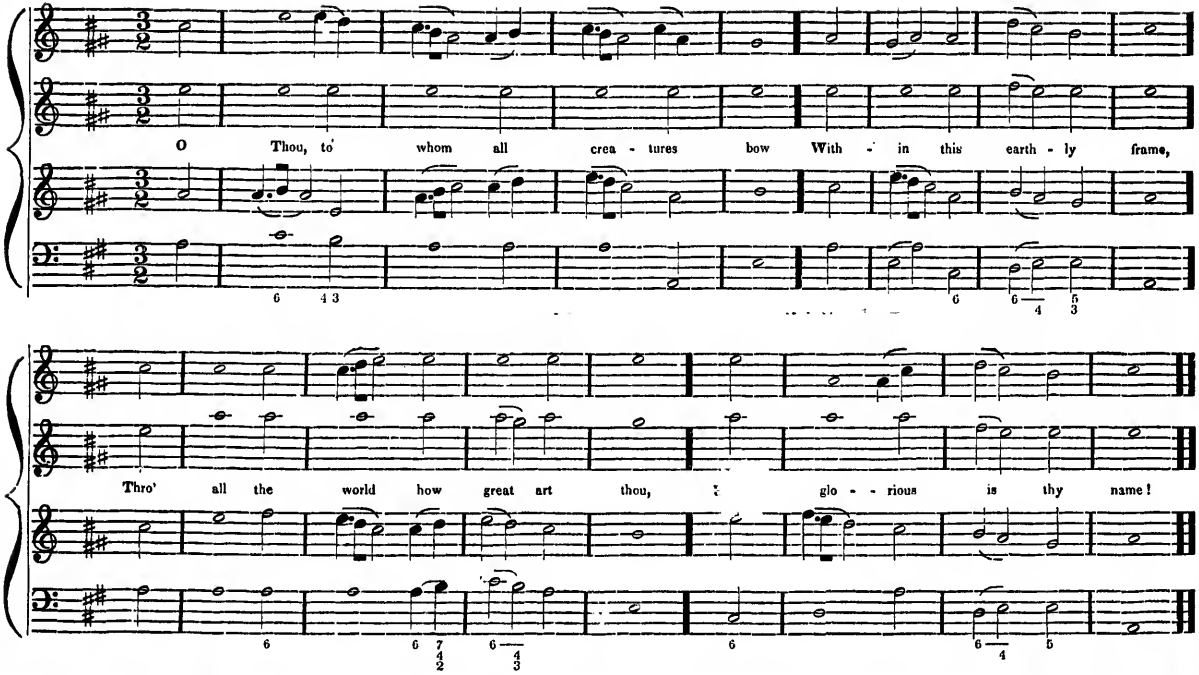
DAWN. C. M.

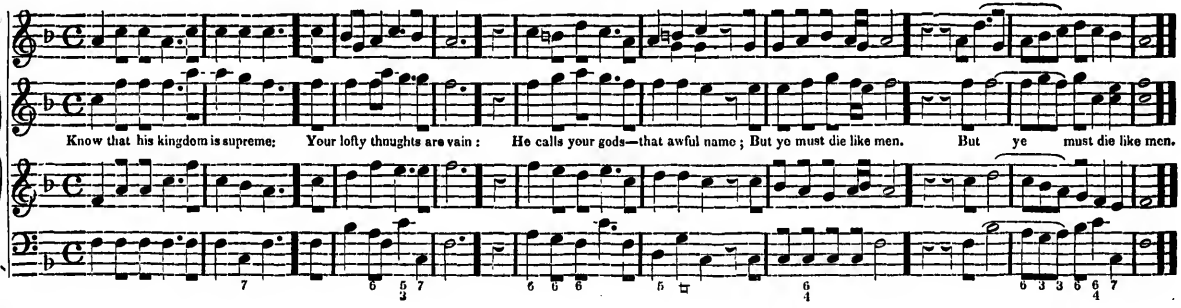
HOLYOKE.



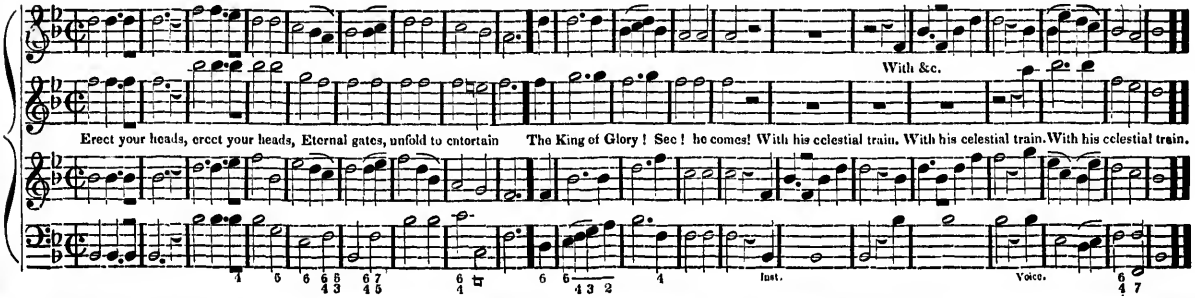
ST. MARTIN'S. C. M.

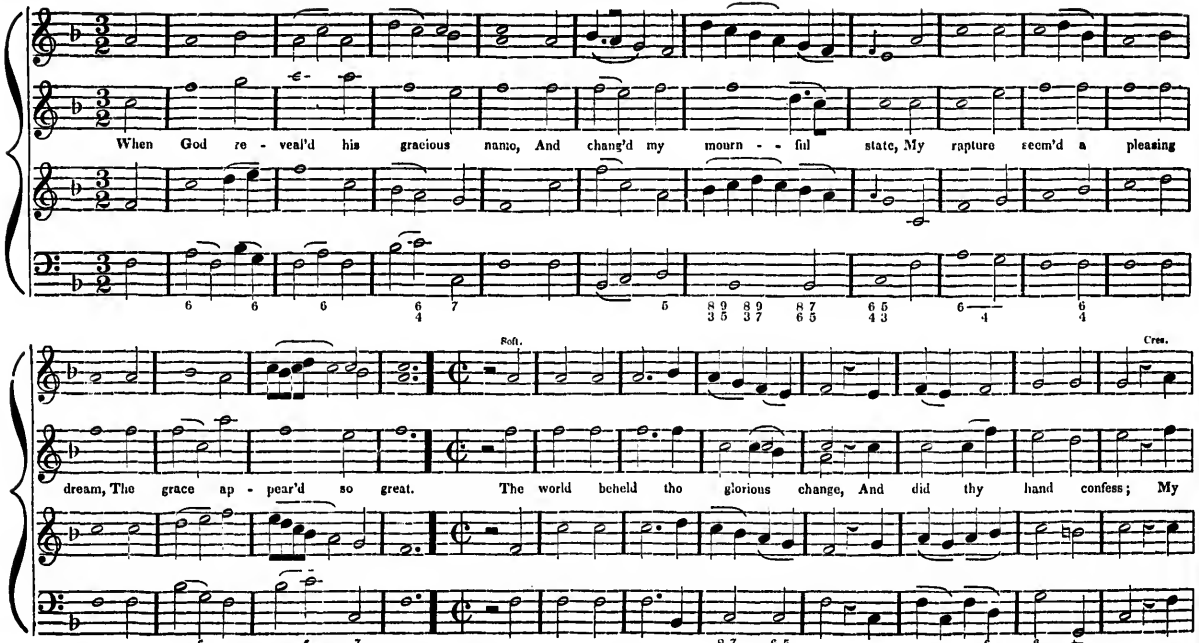
W. TANSUR.

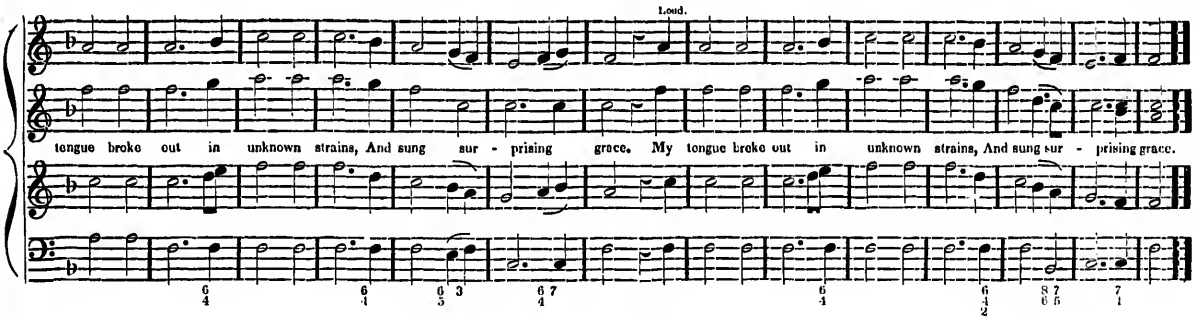



Know that his kingdom is supreme; Your lofty thuughts are vain : He calls your gods—that awful name ; But ye must die like men. But ye must die like men.

PORT-HOPE. C. M.

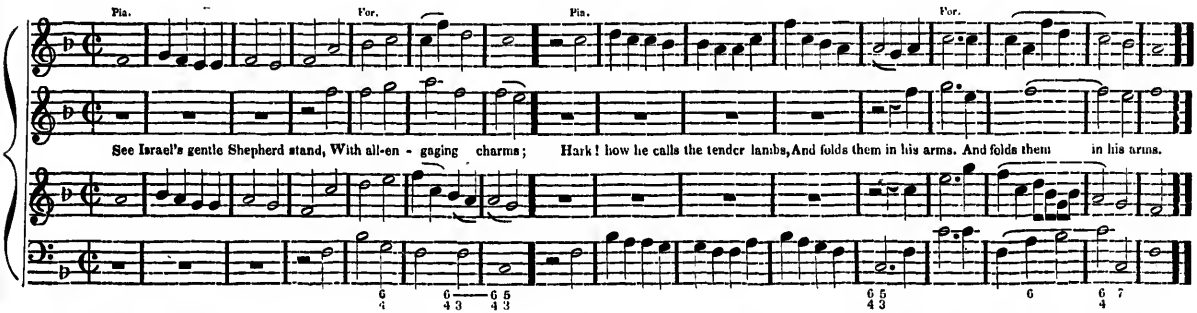

With &c.
Erect your heads, erect your heads, Eternal gates, unfold to entertain The King of Glory ! See ! he comes! With his celestial train. With his celestial train. With his celestial train.
Inst.
Voice.


When God re - veal'd his gracious name, And chang'd my mourn - - ful state, My rapture seem'd a pleasing
Soft.
Cres.
dream, The grace ap - pear'd so great. The world beheld the glorious change, And did thy hand confess; My



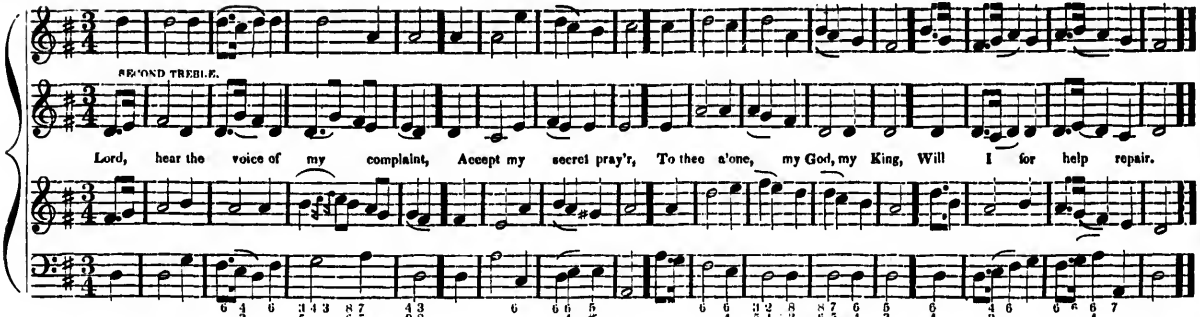
ADDISON. C. M.

HOLDEN.



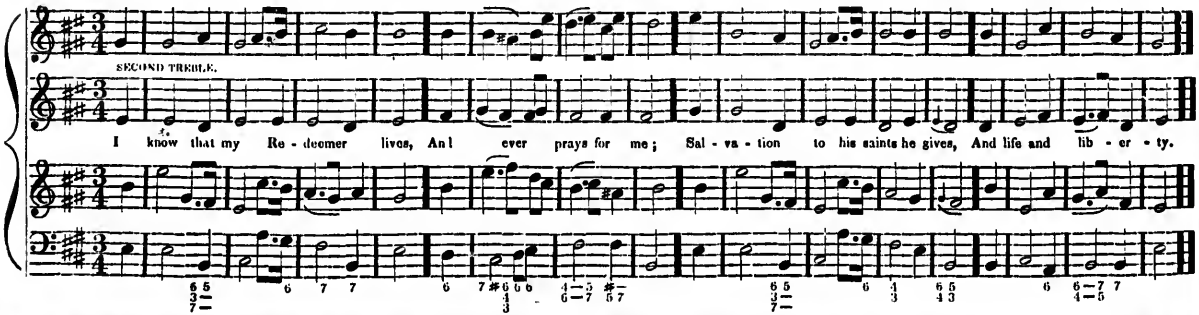
HOWARD'S. C. M.

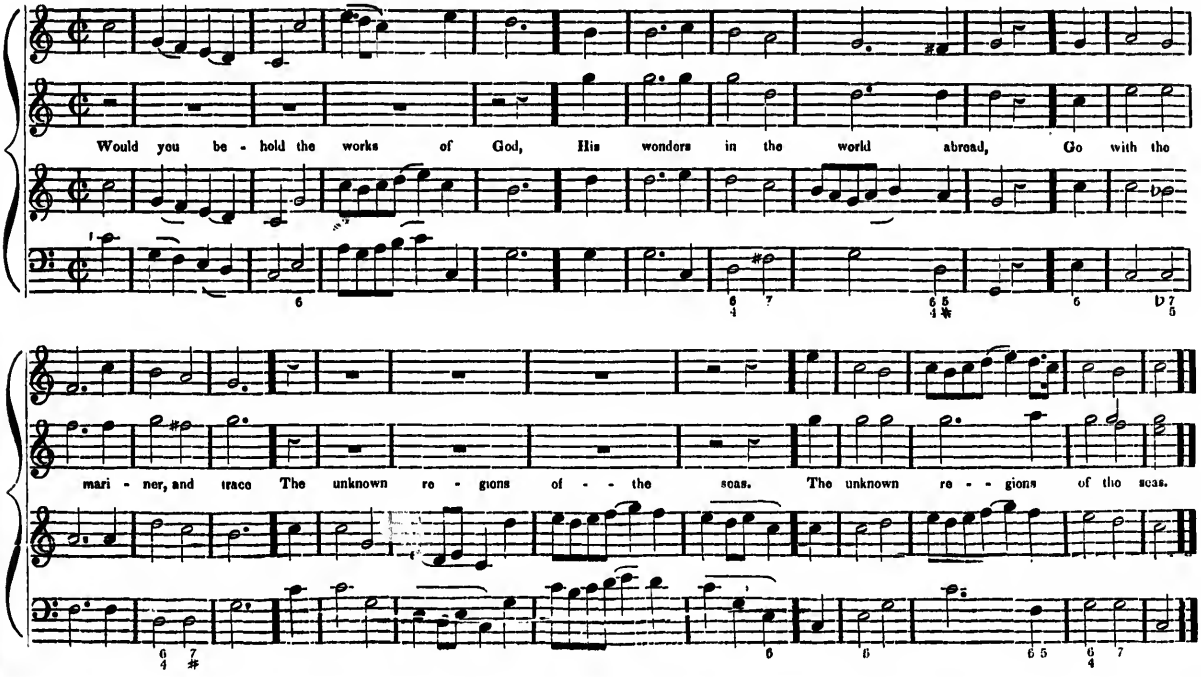
MRS. CUTHBERT.



MESSIAH. C. M.

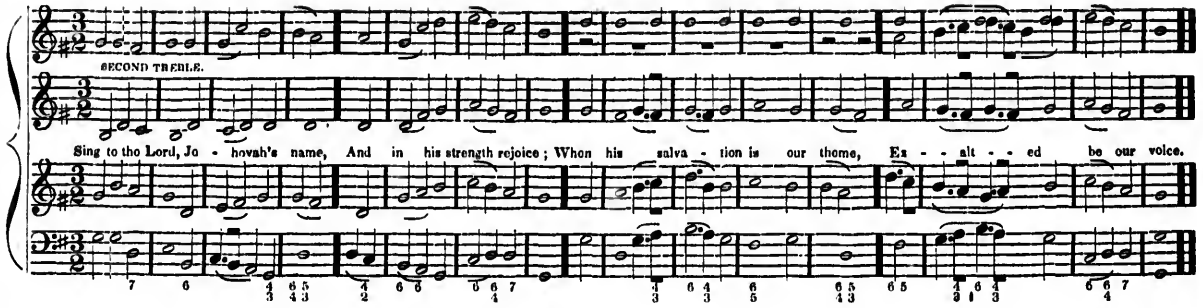
HANDEL.



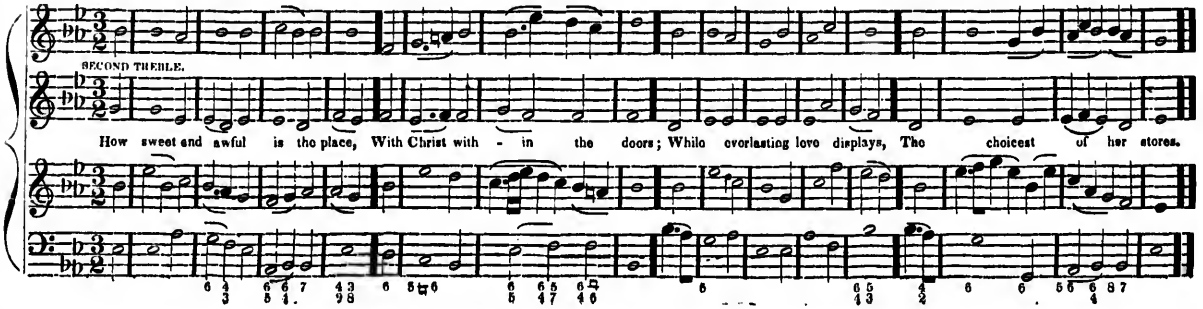

Would you be - hold the works of God, His wonders in the world abroad, Go with the
mari - ner, and trace The unknown re - gions of - - the seas. The unknown re - - gions of the seas.

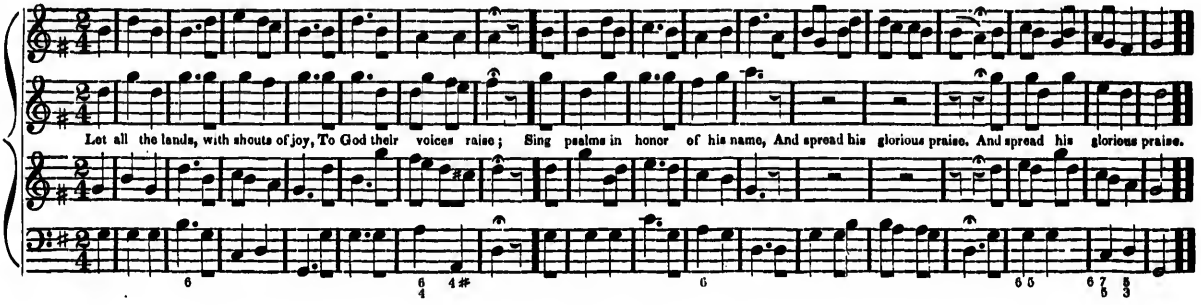
WALNEY. C. M.

Dr. Boyce.



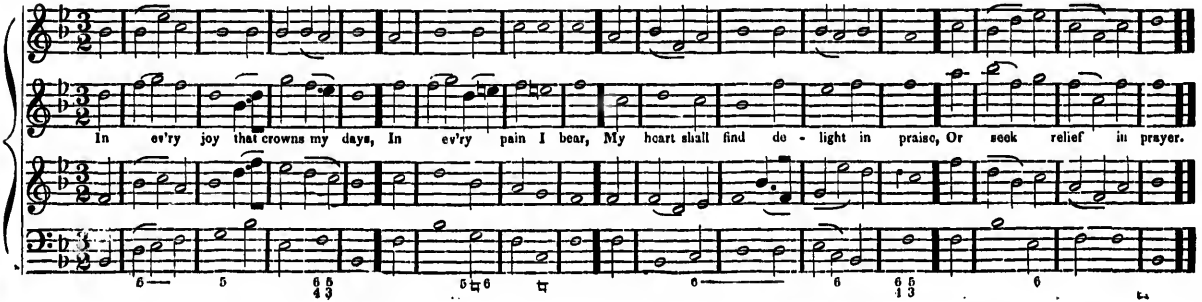
COVINGTON. C. M.



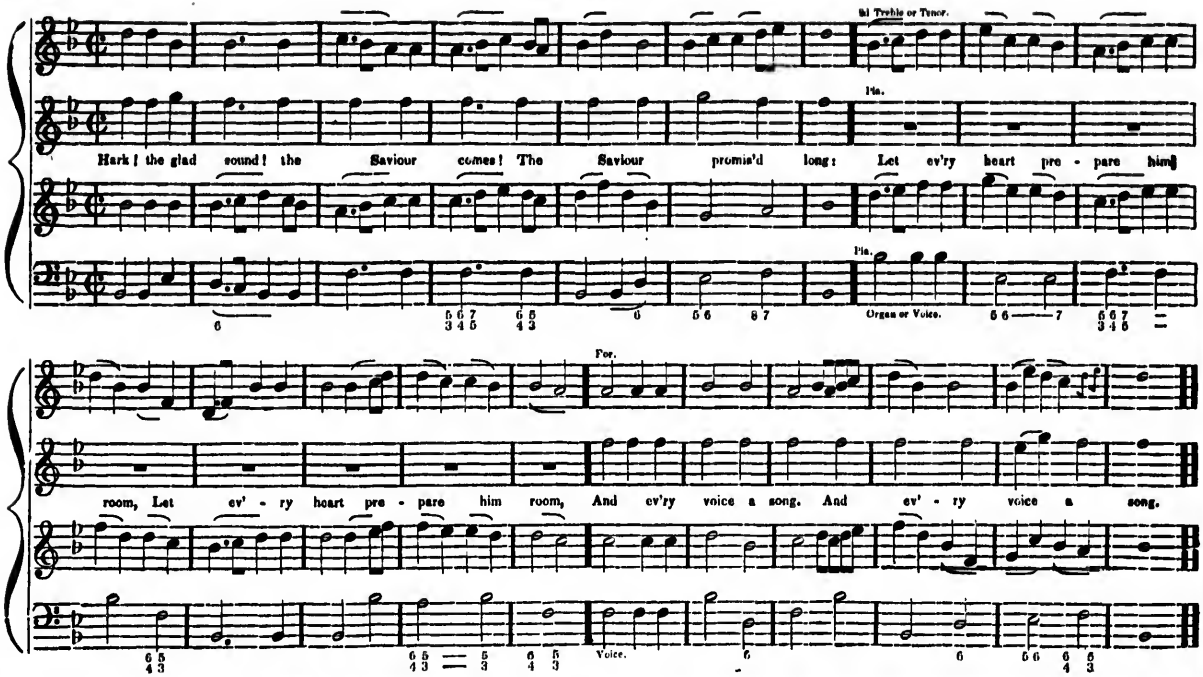


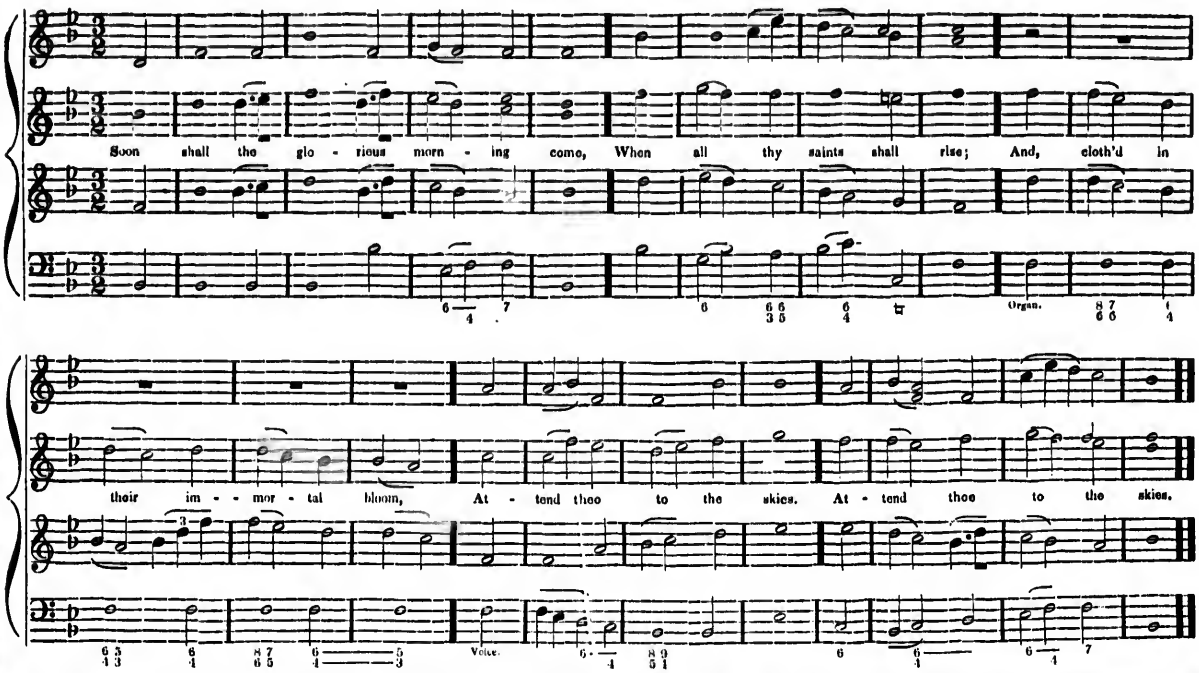
NEWTON. C. M.

T. Jackson.



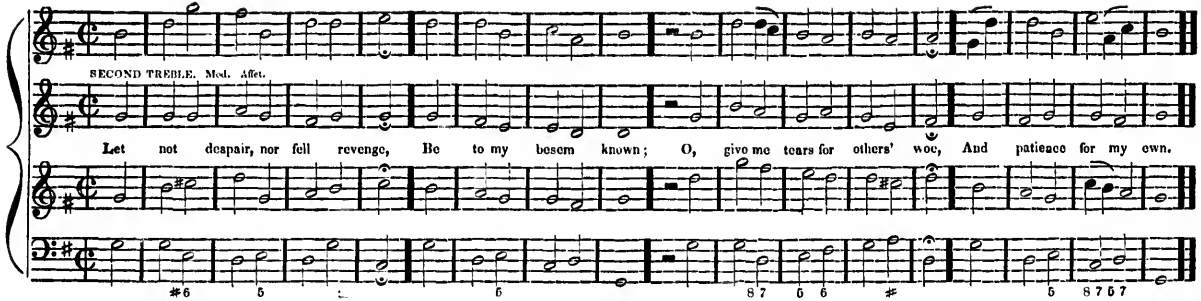
CLIFFORD. C. M.


1st Treble or Tenor.
Pia.
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.


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

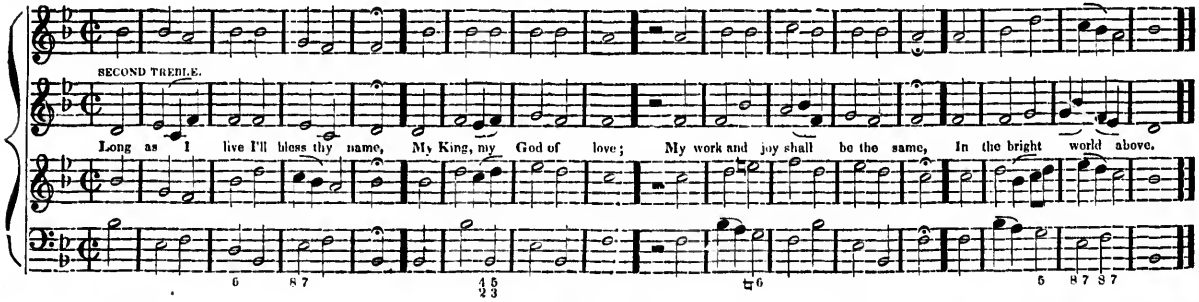
DUNDEE. C. M.

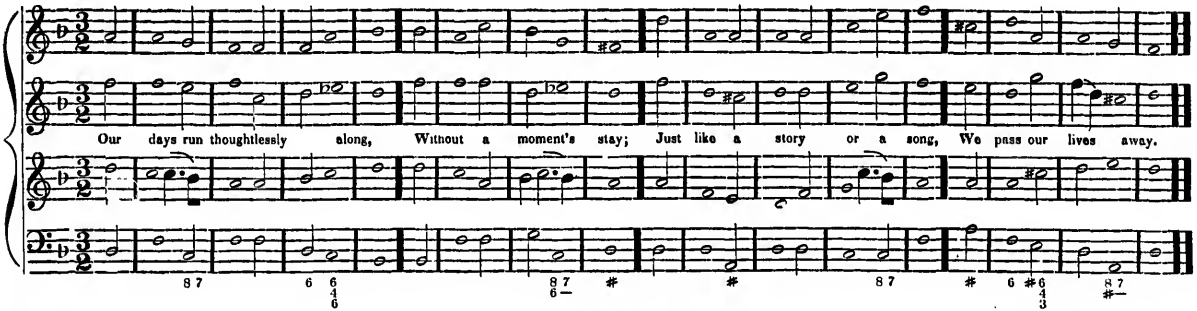
Scottish.



DUNCHURCH. C. M.

Scottish.

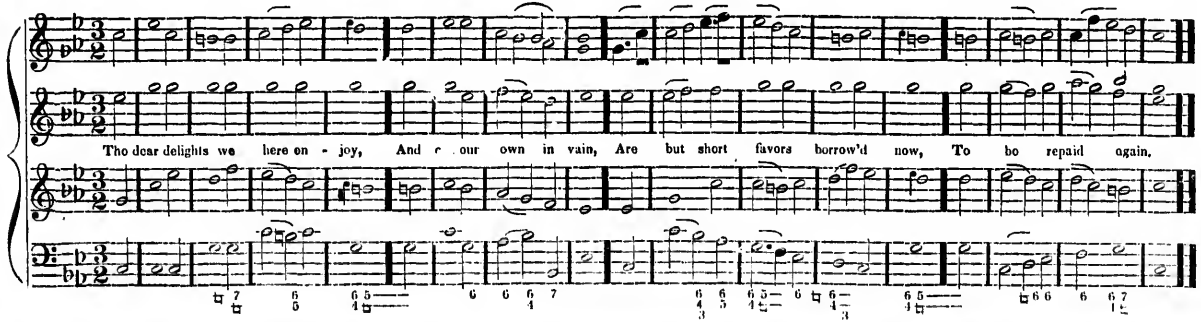




12

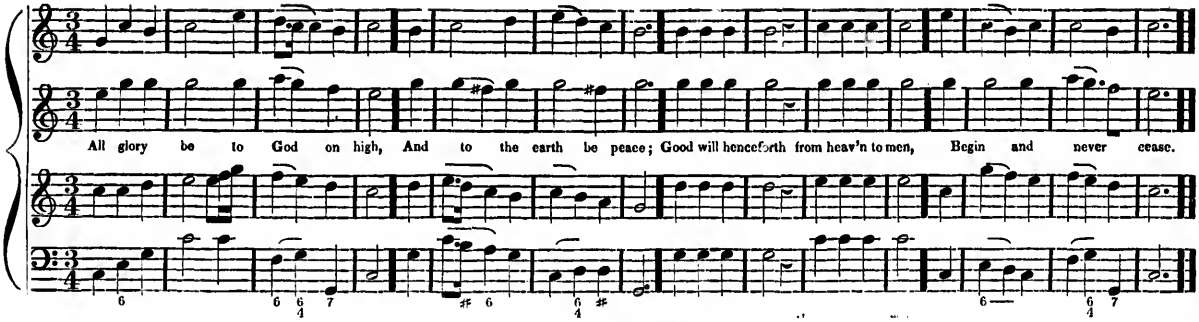
COLLINGHAM. C. M.

T. JACKSON.



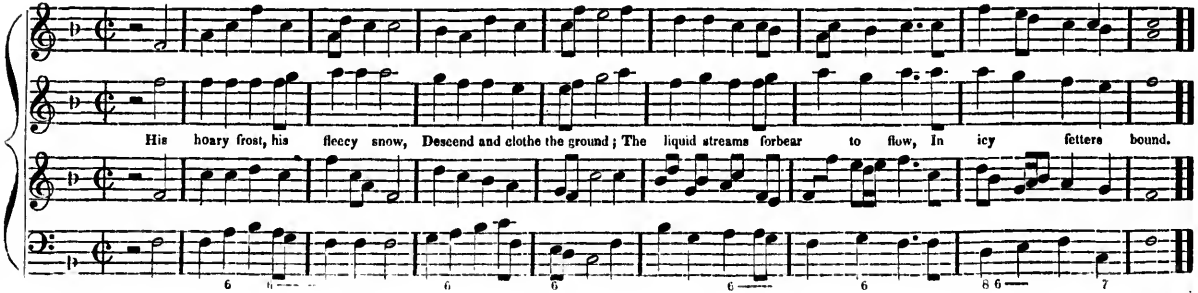
ARUNDEL. C. M.

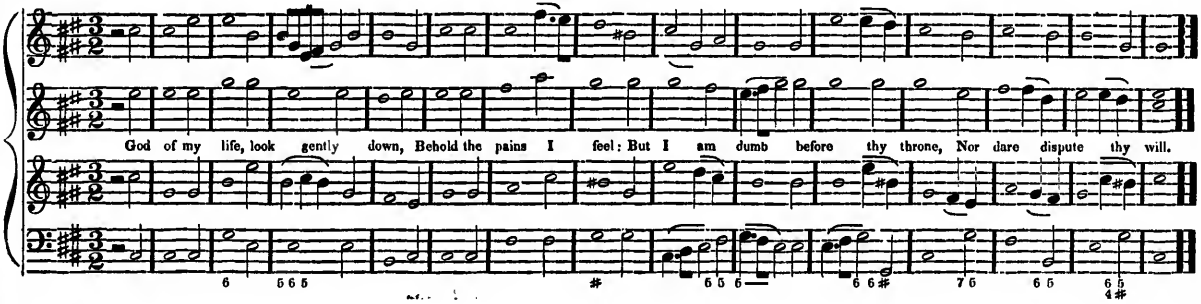
WILLIAMS' COLL.



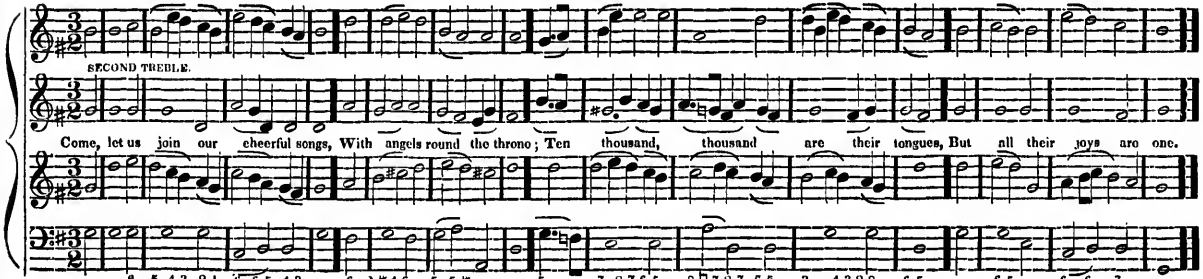
WINTER. C. M.

REED.



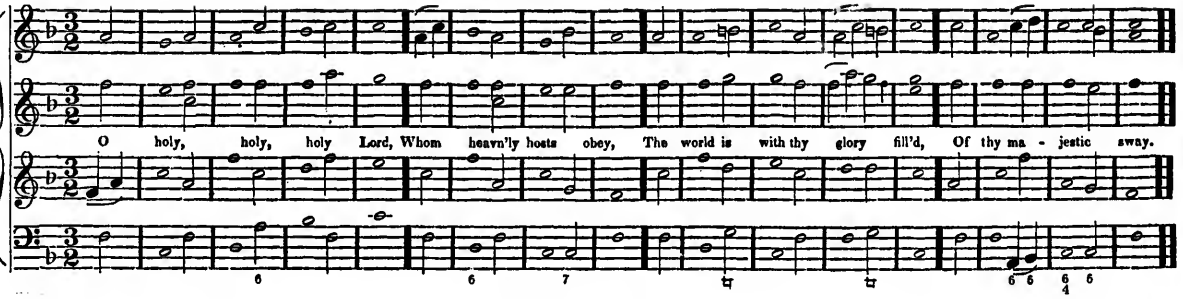

God of my life, look gently down, Behold the pains I feel: But I am dumb before thy throne, Nor dare dispute thy will.

MELODY. C. M.


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.

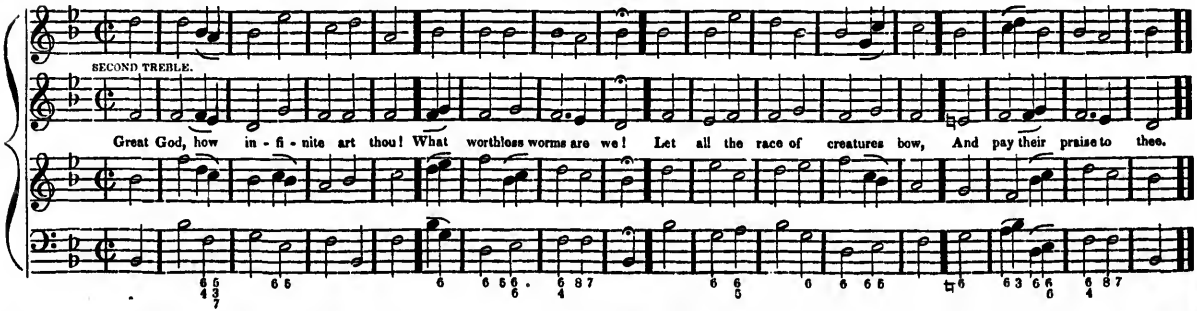
LONDON. C. M.

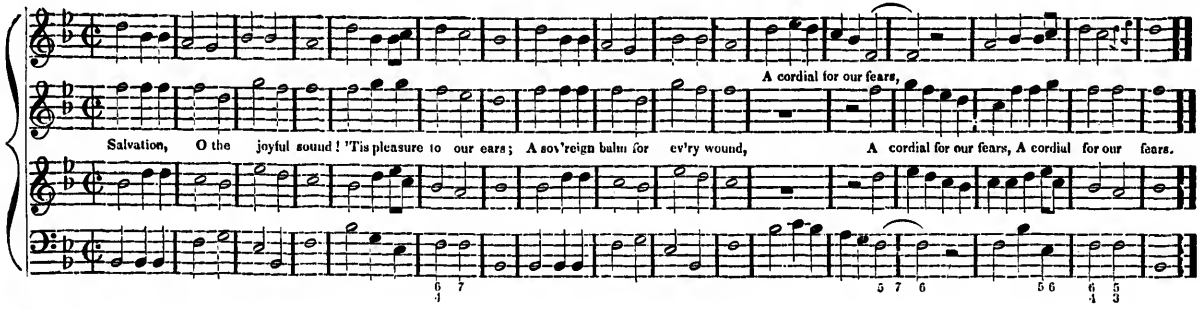
DR. CROFT.



STEPHENS. C. M.

JONES.

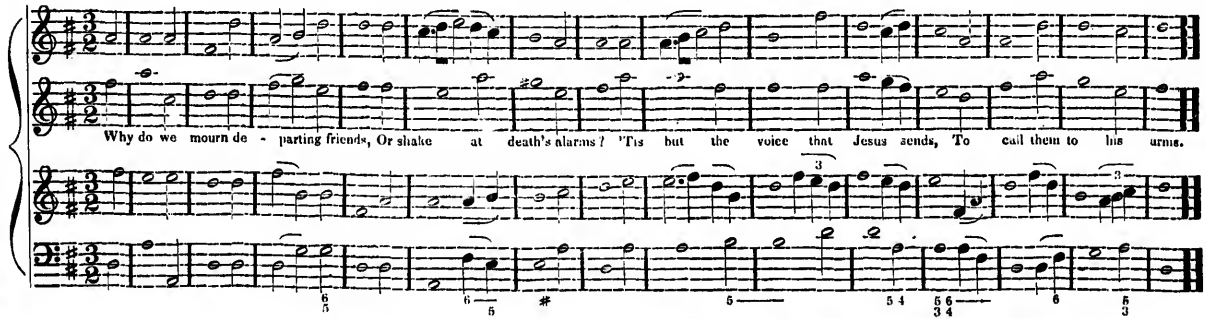


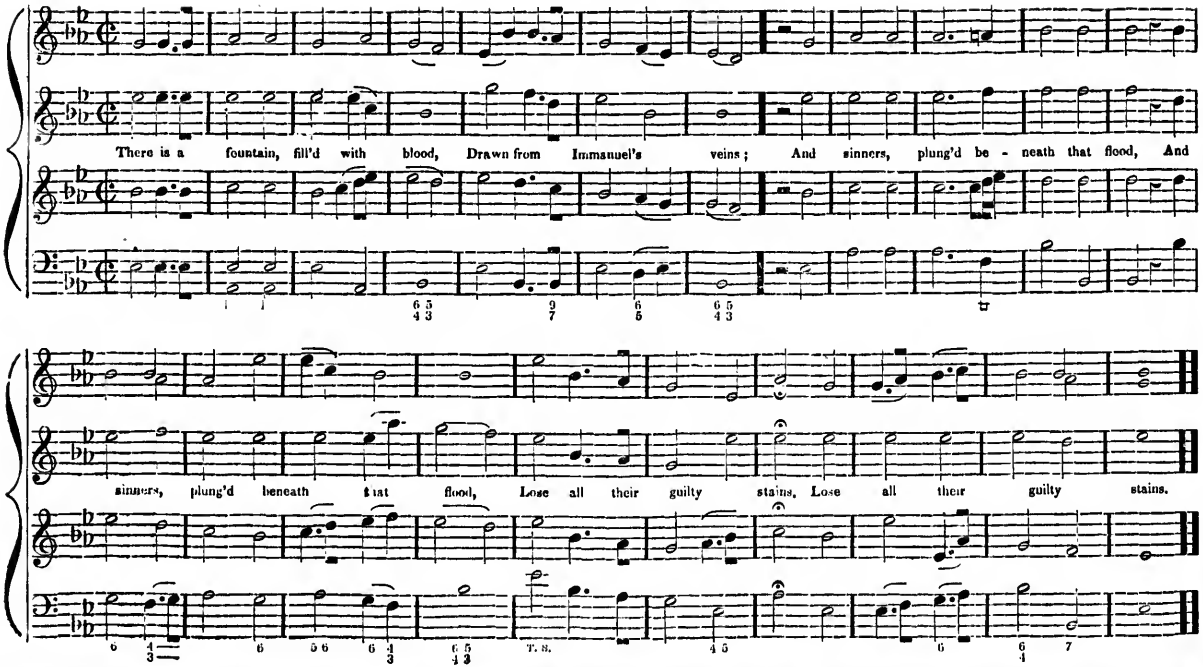


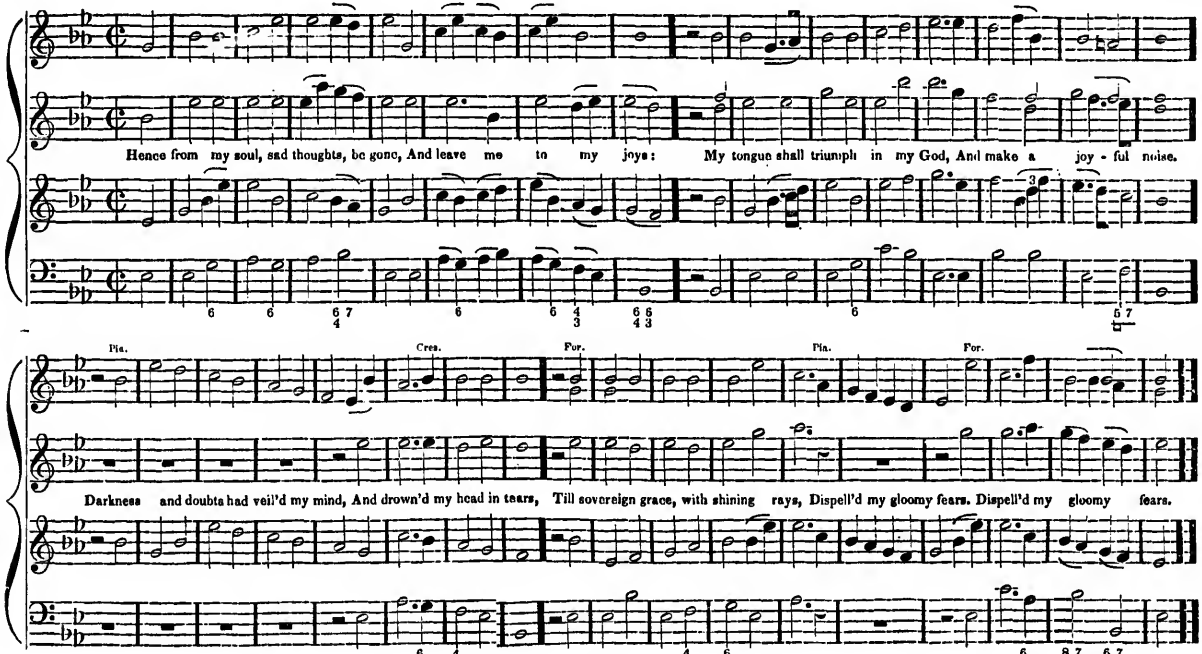
K

CHINA. C. M.

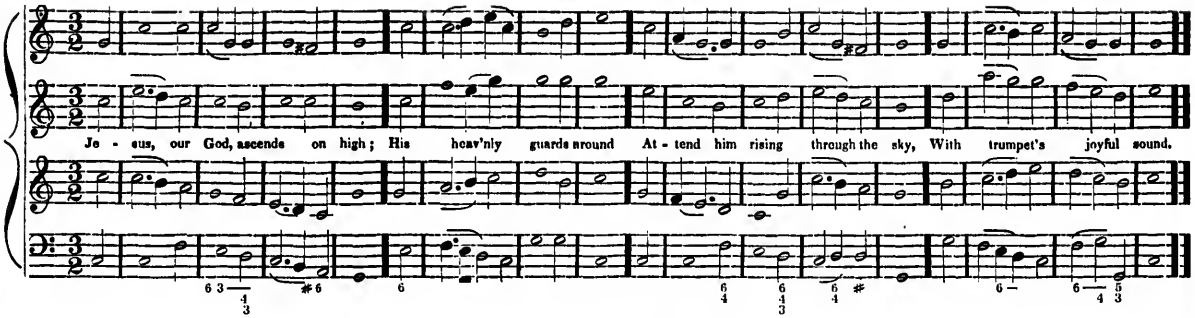
Swan.




There is a fountain, fill'd with blood, Drawn from Immanuel's veins; And sinners, plung'd be - neath that flood, And
sinners, plung'd beneath that flood, Lose all their guilty stains, Lose all their guilty stains.
T. S.

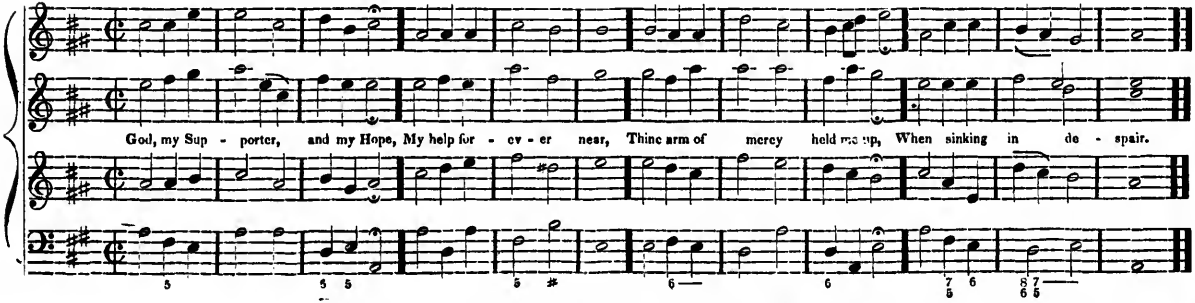

Hence from my soul, sad thoughts, be gone, And leave me to my joys: My tongue shall triumph in my God, And make a joy - ful noise.
Pia. Cres. For. Pia. For.
Darkness and doubts had veil'd my mind, And drown'd my head in tears, Till sovereign grace, with shining rays, Dispell'd my gloomy fears. Dispell'd my gloomy fears.

COLCHESTER. C. M.

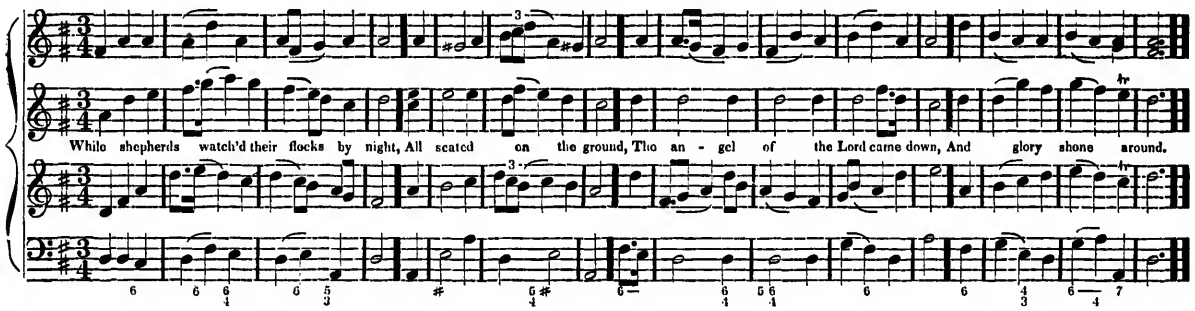


ROCHESTER. C. M.

A. WILLIAMS.

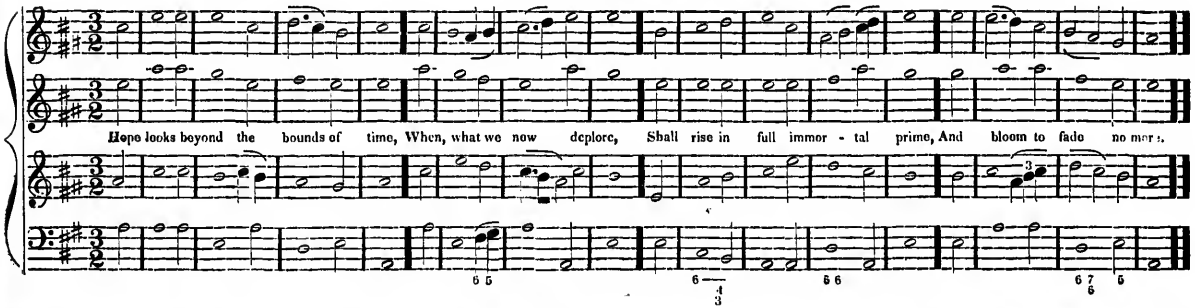


BRAINTREE. C. M.

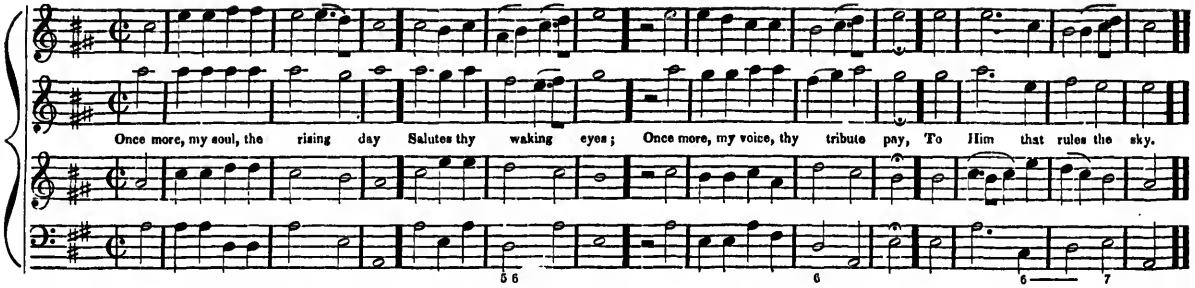


BARBY. C. M.

W. TANSUR.

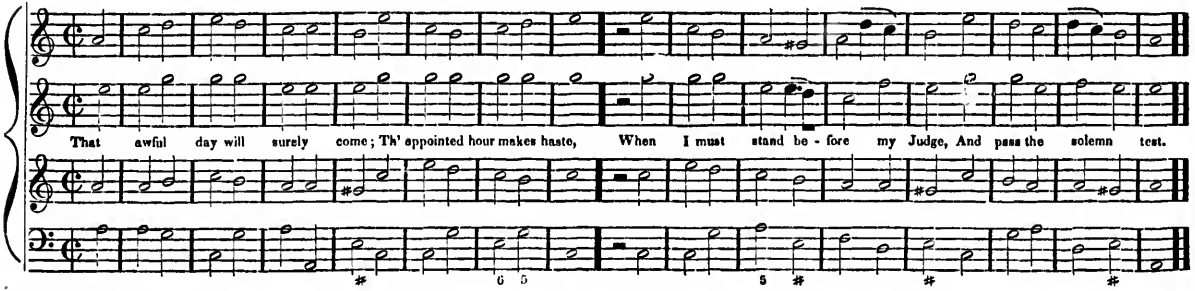


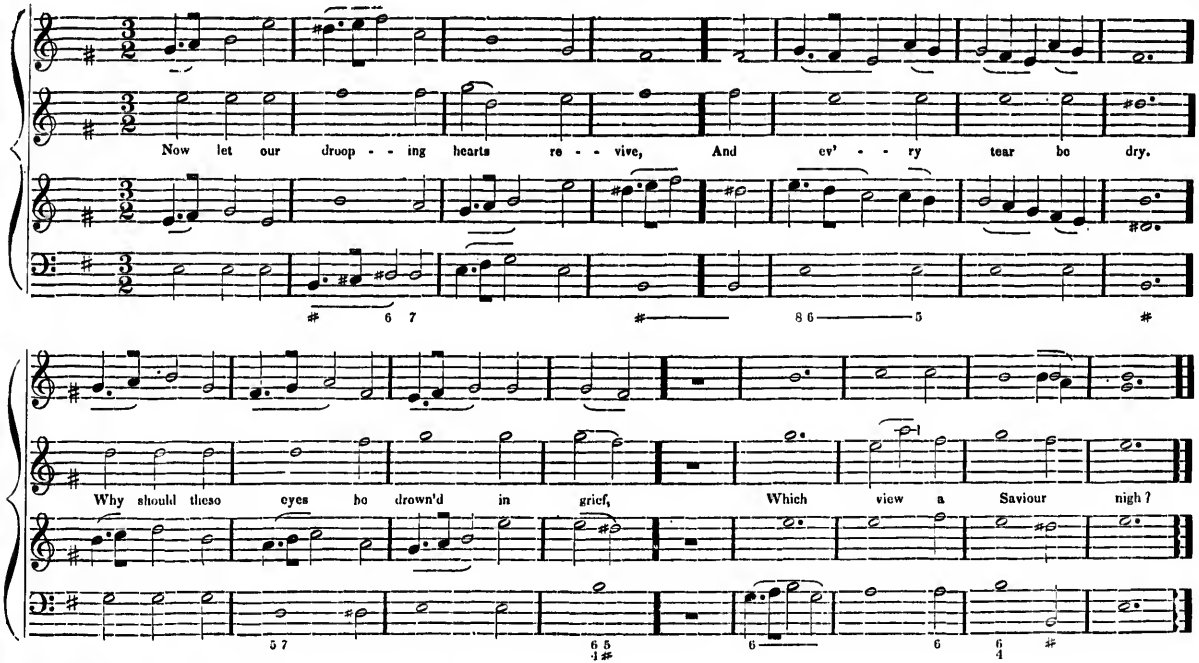
PETERBOROUGH. C. M.



WINDSOR. C. M.

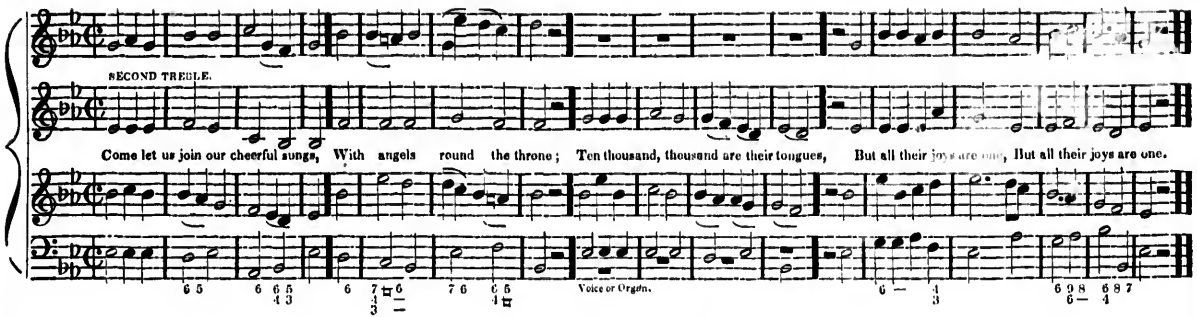
G. Kirby.




Now let our droop - - ing hearts re - - vive, And ev' - - ry tear be dry.
Why should these eyes be drown'd in grief, Which view a Saviour nigh?

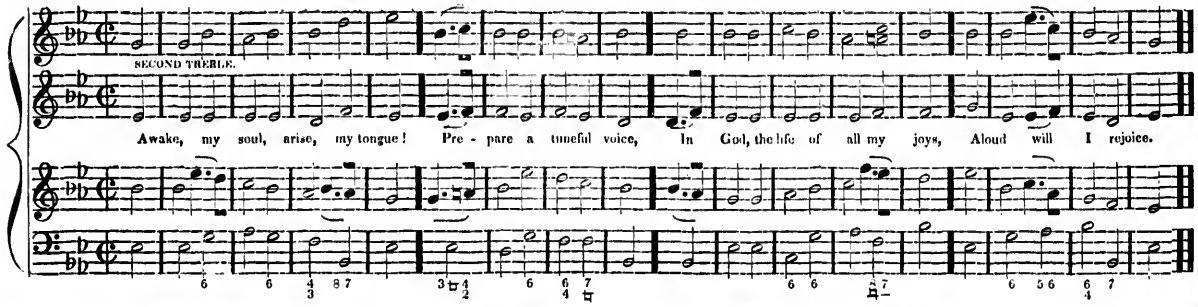
* WESTFORD. C. M.

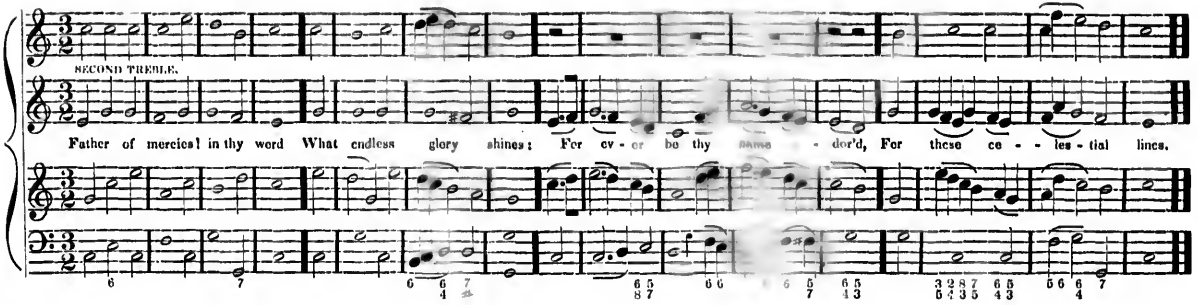
L. Mason.



BLANDFORD. C. M.

T. Jackson.

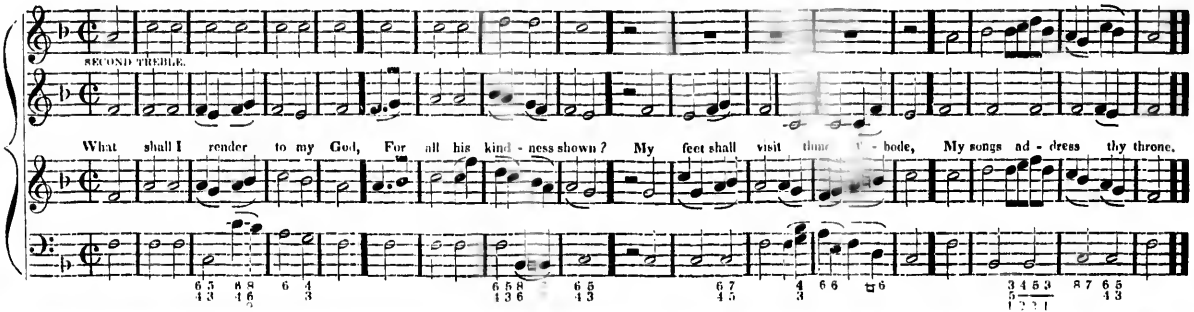




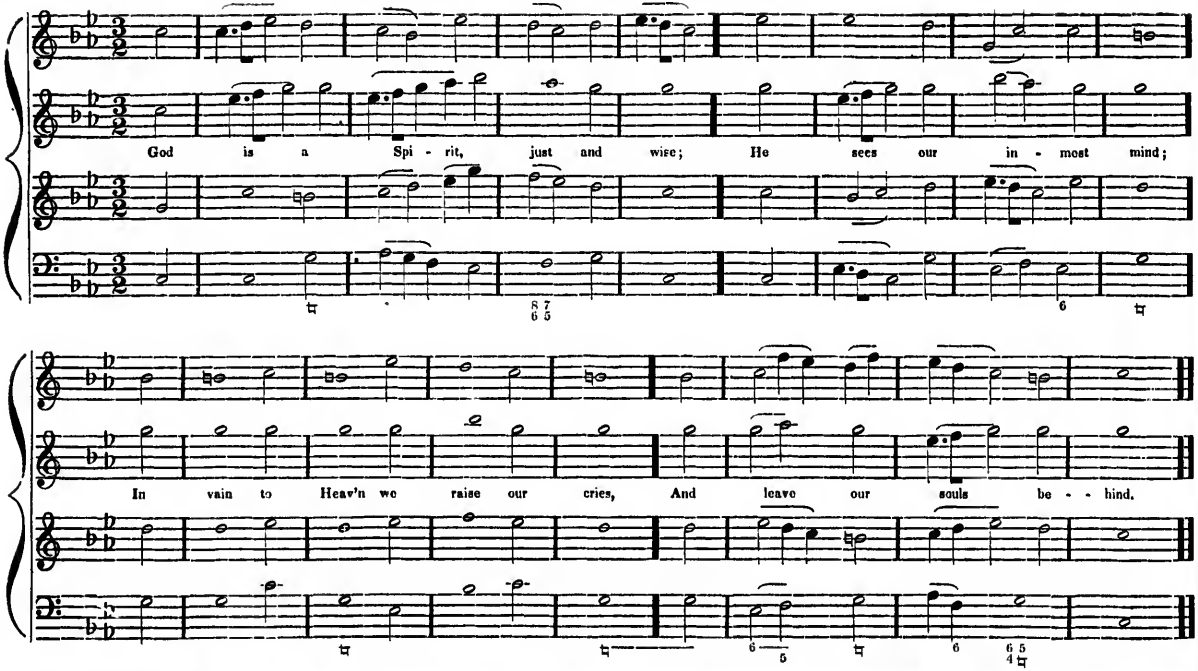
K 2

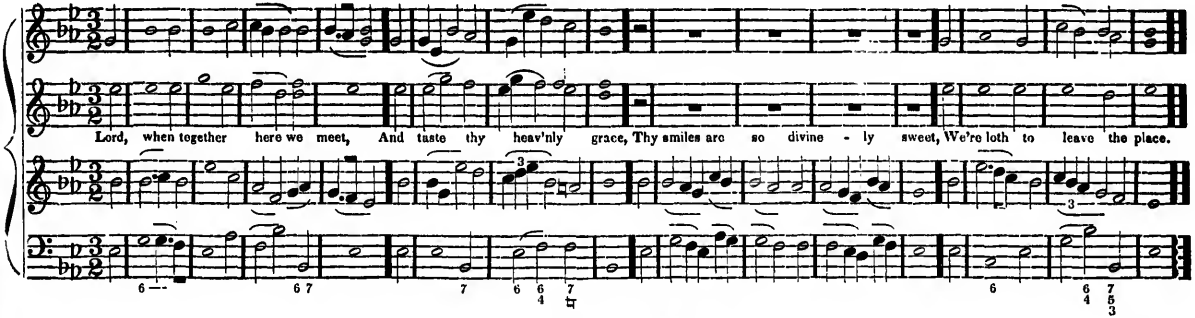
CLARENDON. C. M.

ISAAC TUCKER.

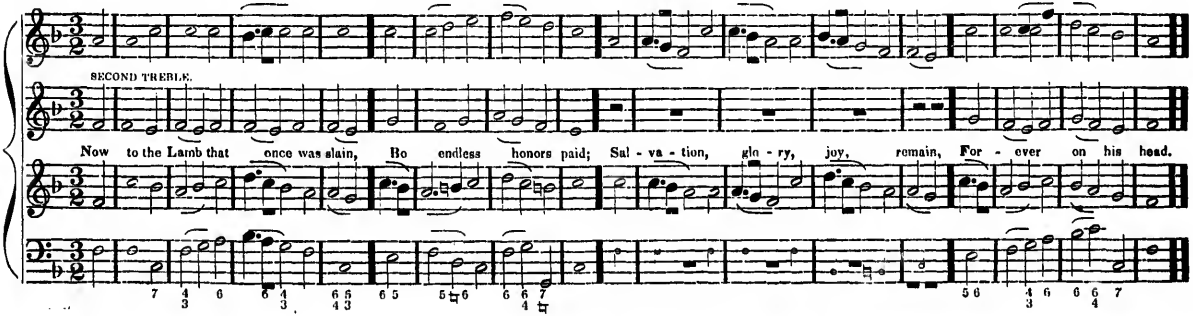


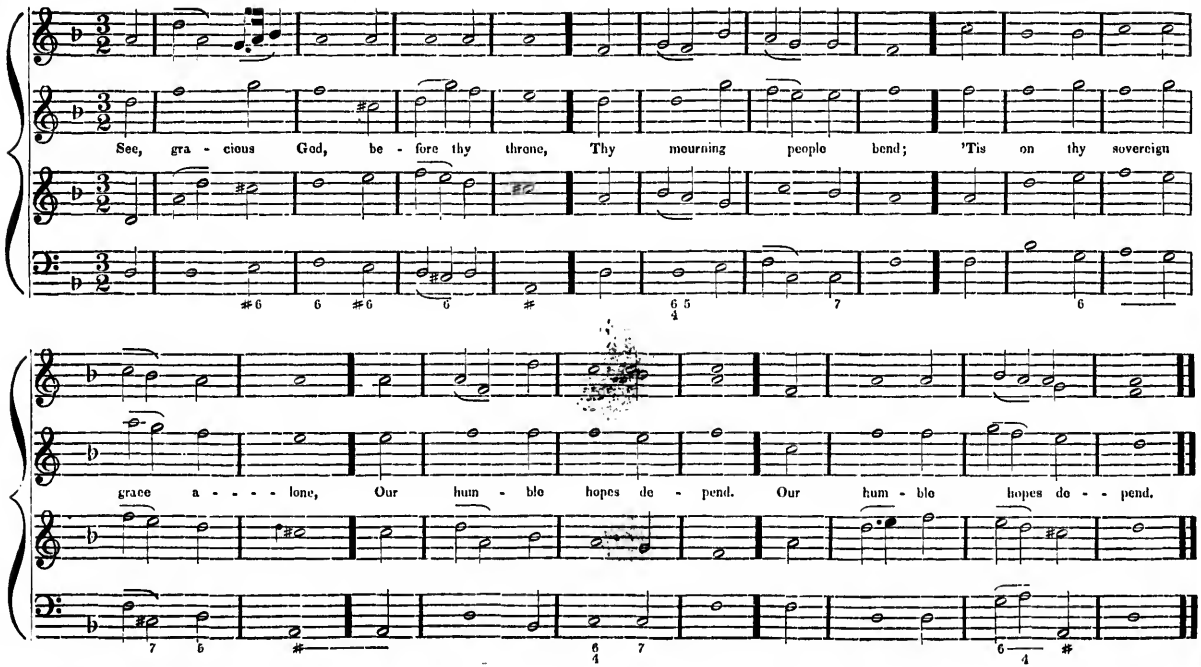
MARSH. C. M.

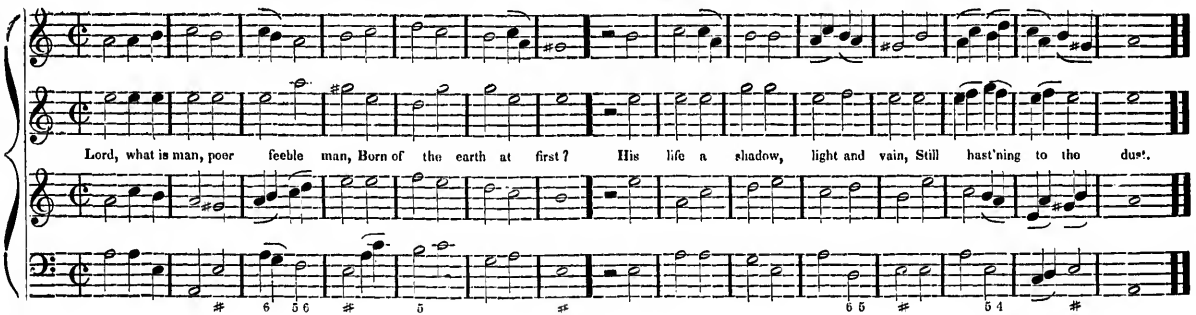

God is a Spi - rit, just and wise; He sees our in - most mind;
In vain to Heav'n we raise our cries, And leave our souls be - - hind.


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

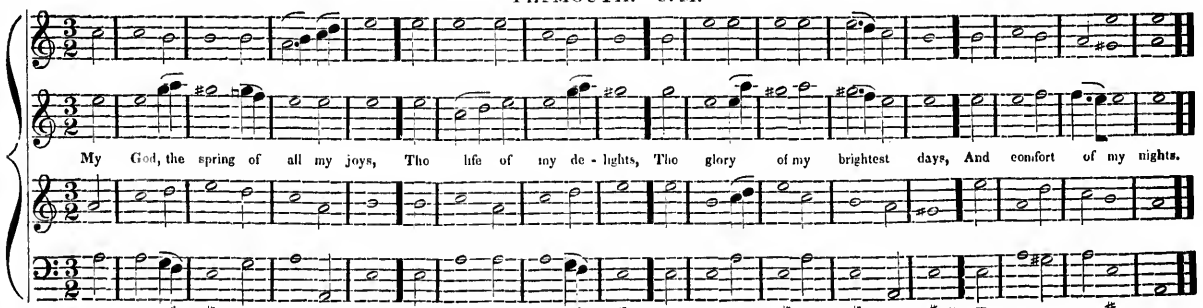
ST. JOHN'S. C. M.


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


See, gra - cious God, be - fore thy throne, Thy mourning people bend; 'Tis on thy sovereign
grace a - - - - lone, Our hum - ble hopes de - pend. Our hum - ble hopes de - - pend.

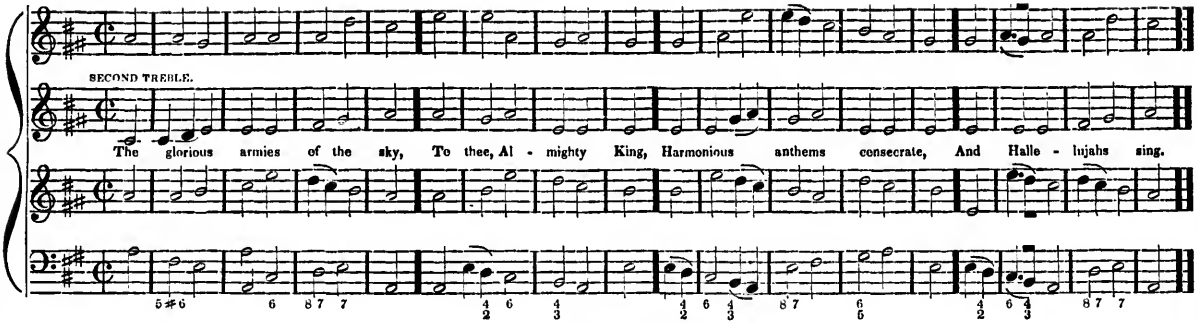


PLYMOUTH. C. M. W. TANSUR.

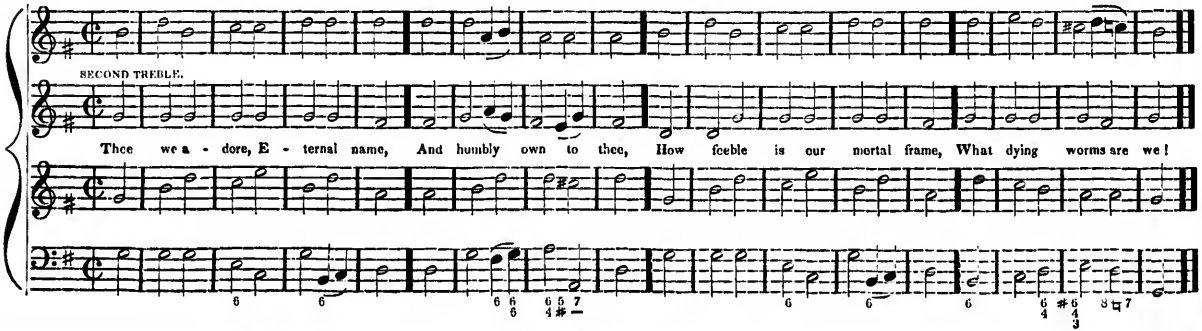


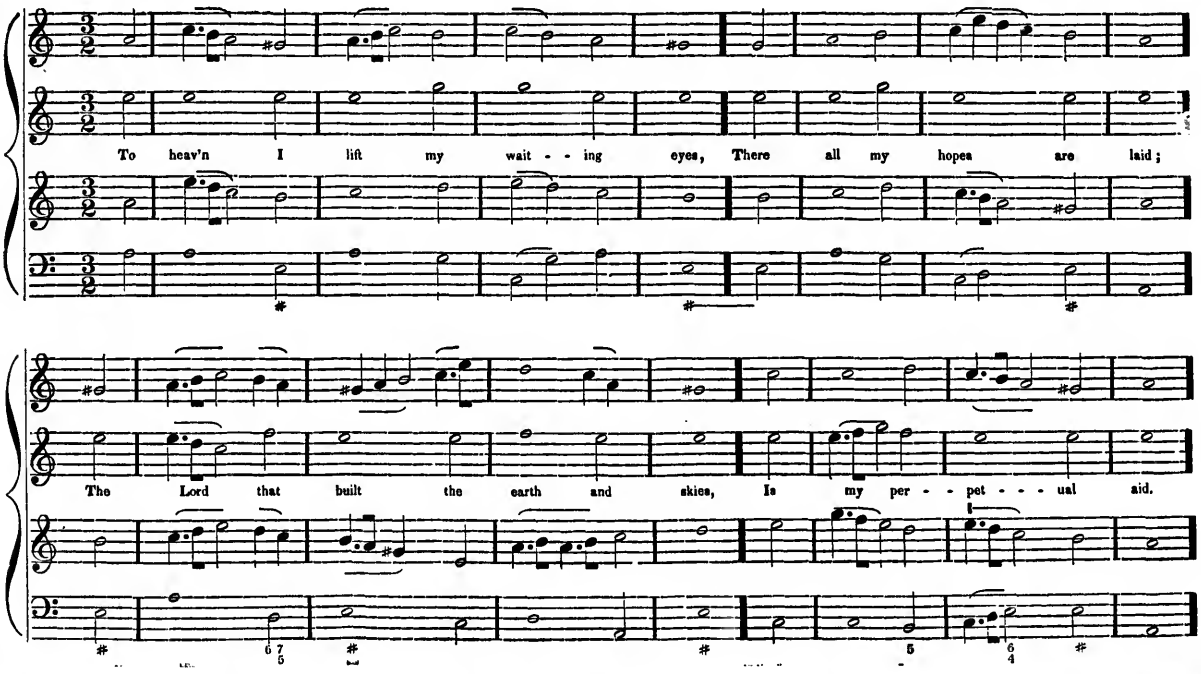
STAMFORD. C. M.

W. TANSUR.



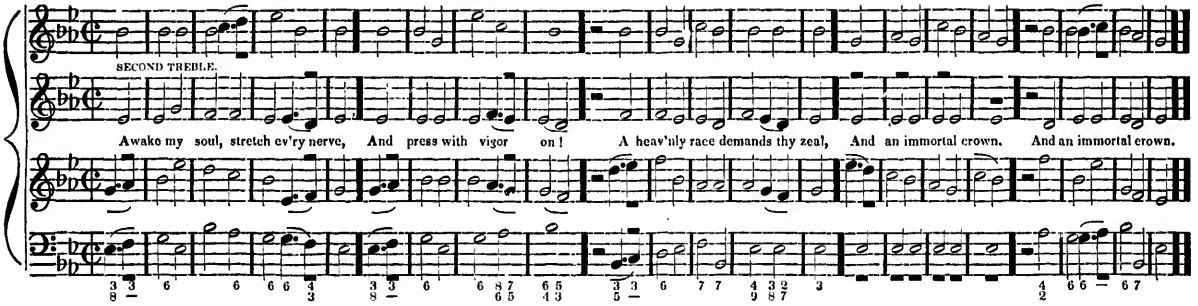
YORK. C. M.




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.

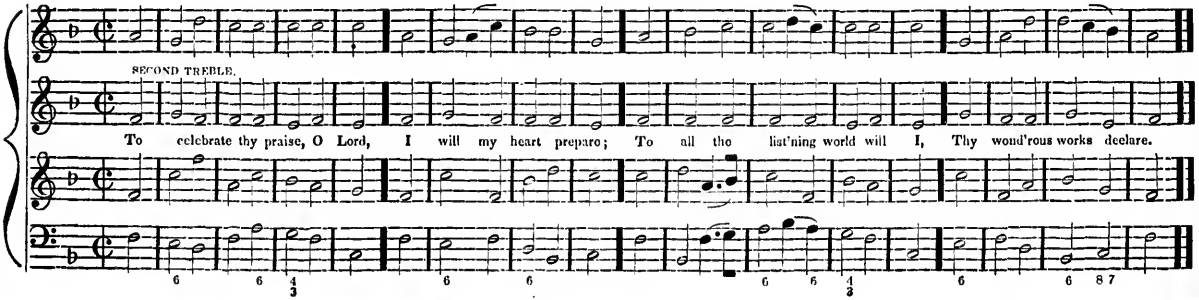
CHRISTMAS. C. M

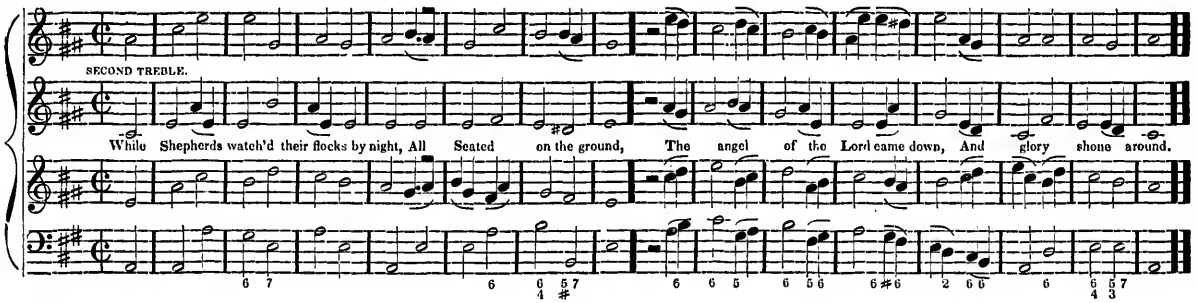
HANDEL.



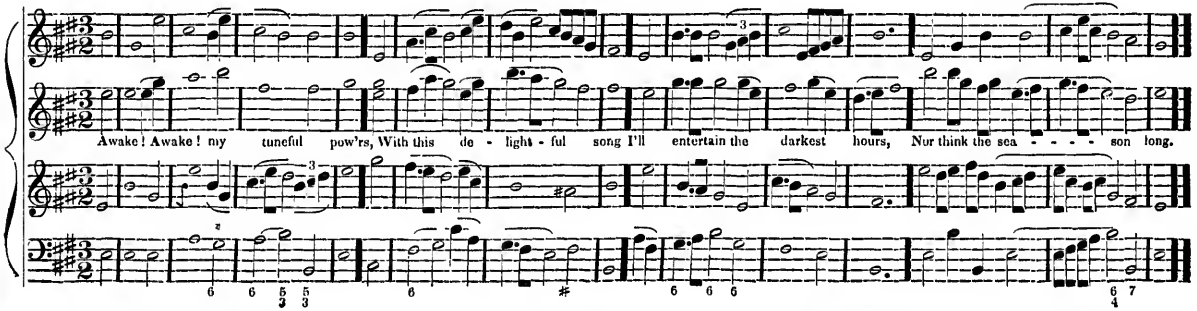
ST. DAVID'S. C. M.

RAVENSCROFT.



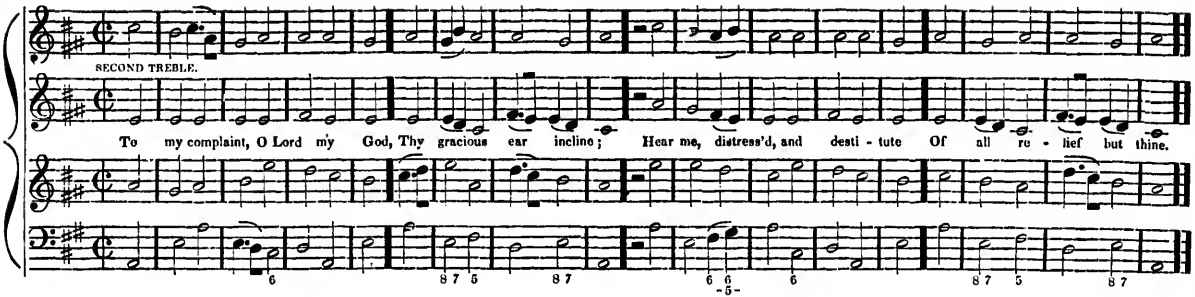


HALLOWELL. C. M. B. MCKYES.



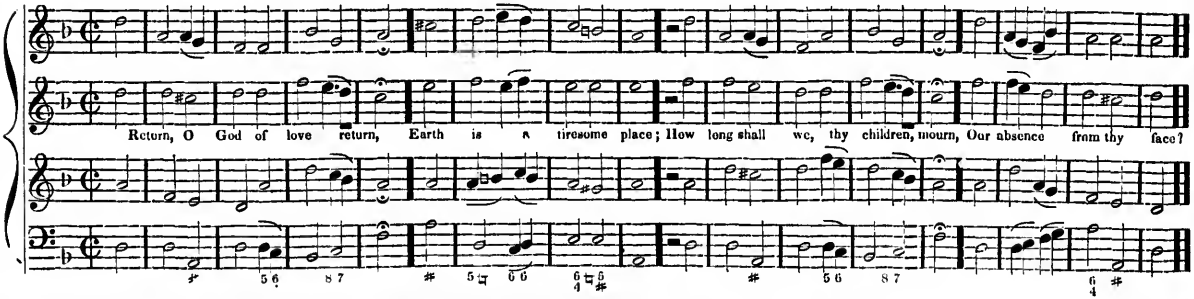
FERRY. C. M.

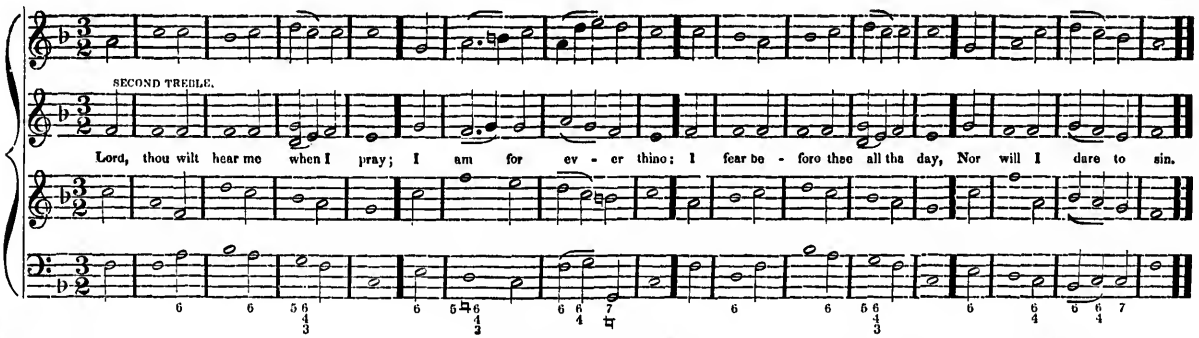
WEBBE.



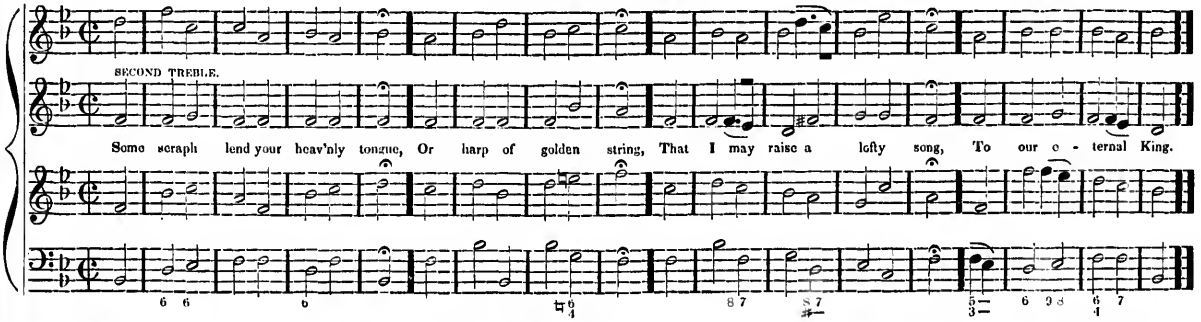
BANGOR. C. M.

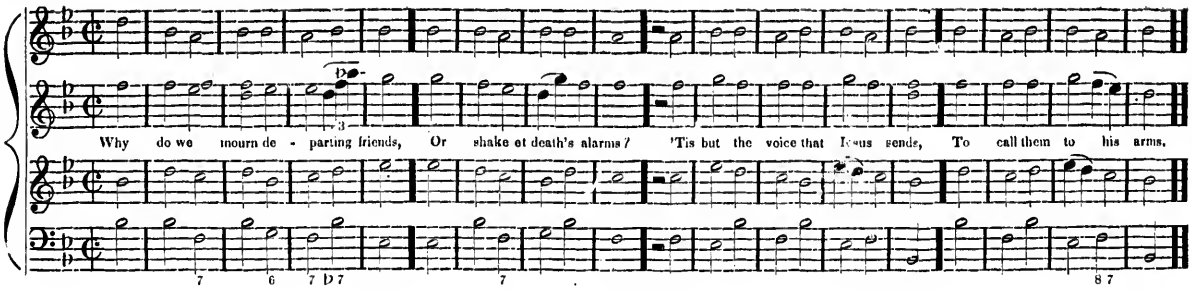
RAVENCROFT.



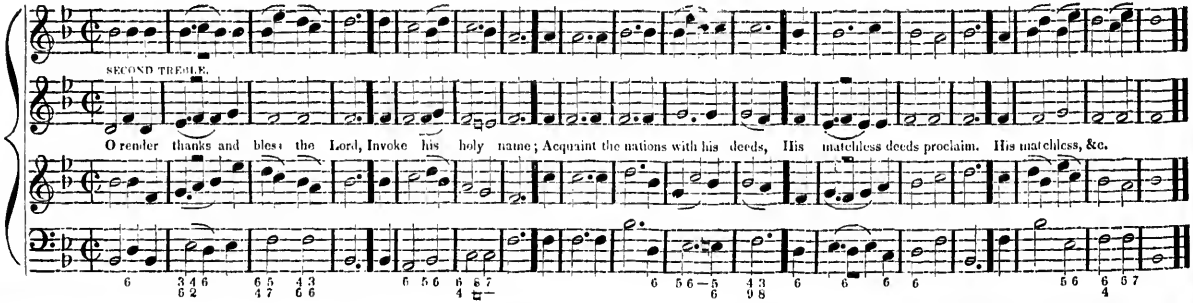


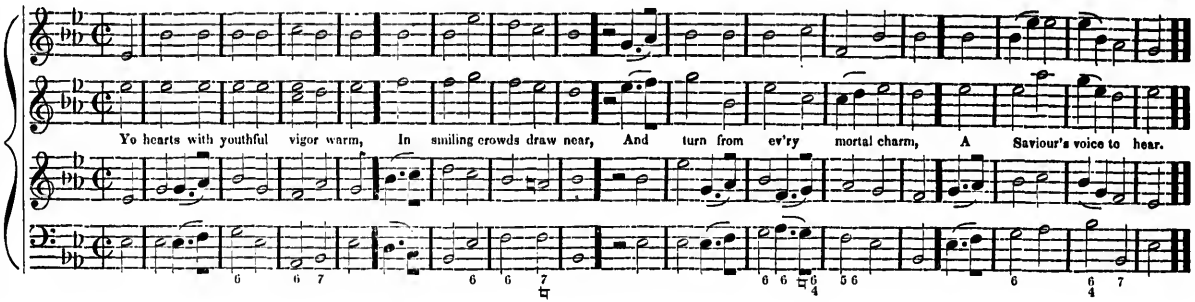
BURFORD. C. M. I. SMITH.




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.

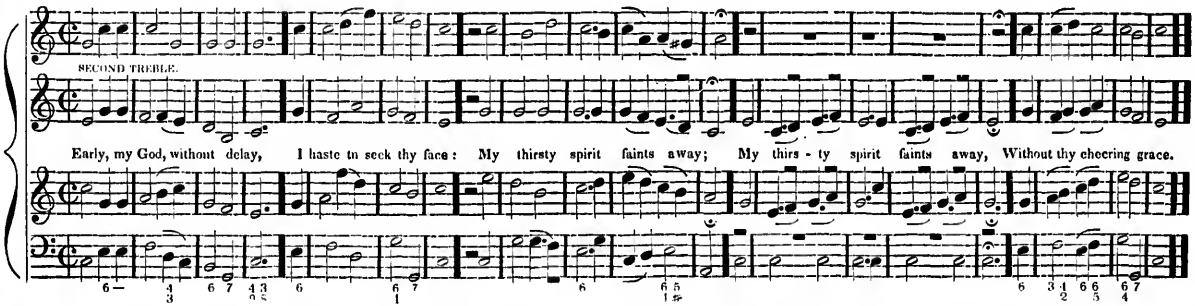
WESLEY. C. M.


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.



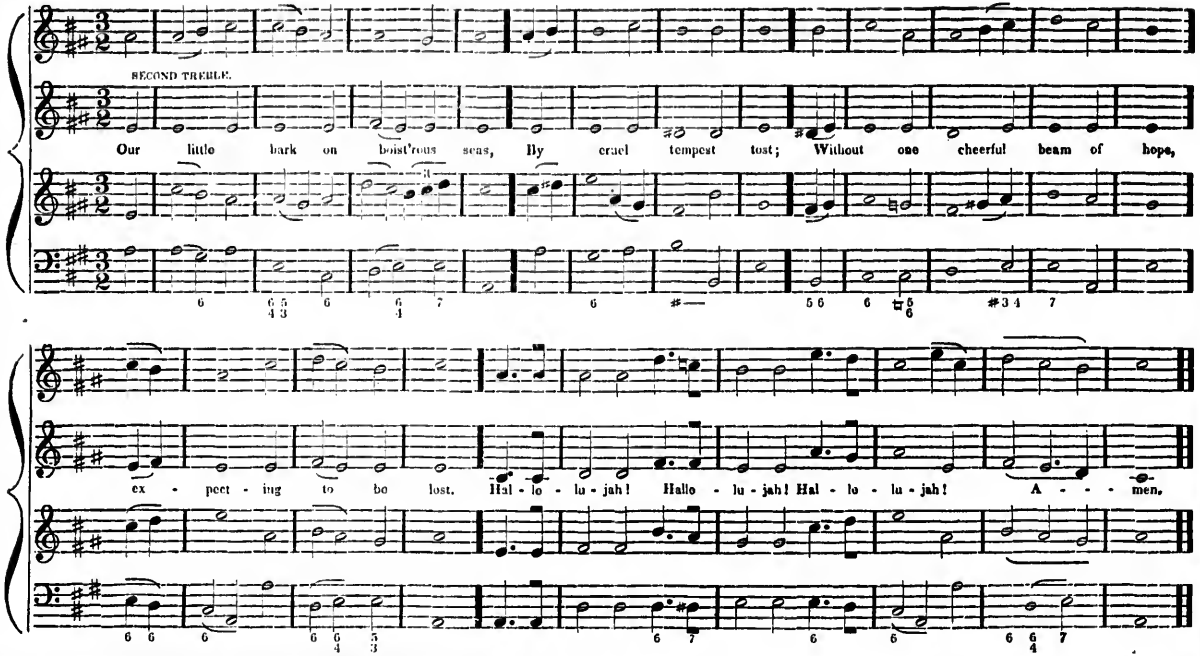
L 2

ST. CATHARINE'S. C. M.

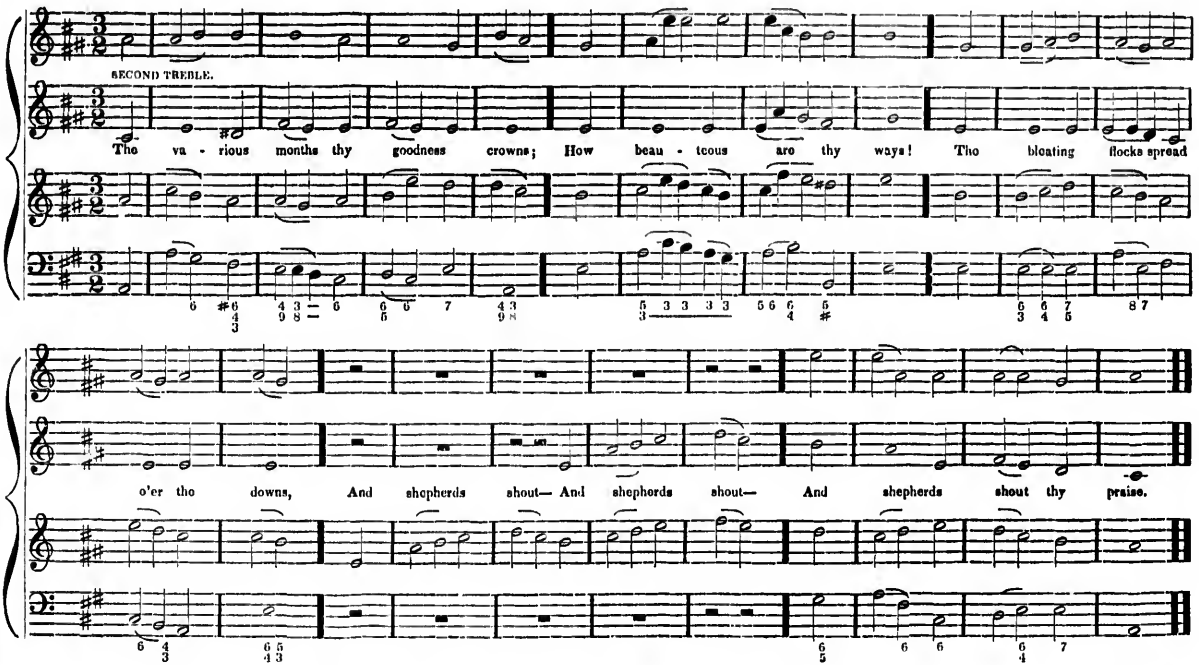


STADE. C. M.

Dr. Burney.

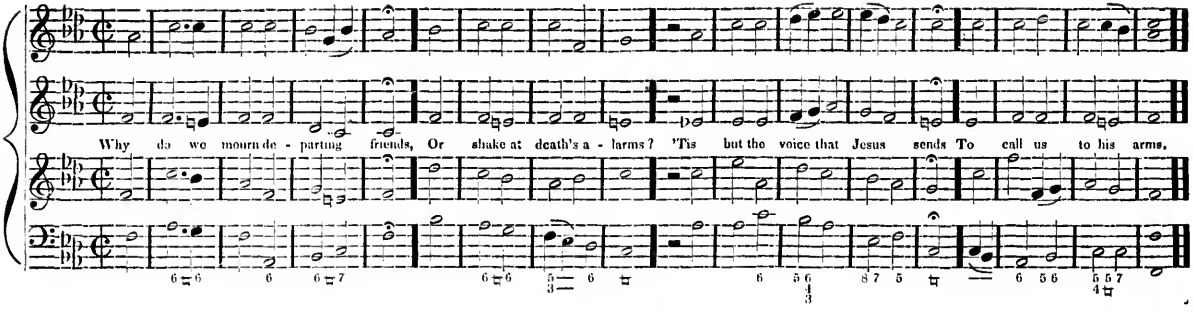


The Hallelujah to be sung to the last verse of the Psalm or Hymn.

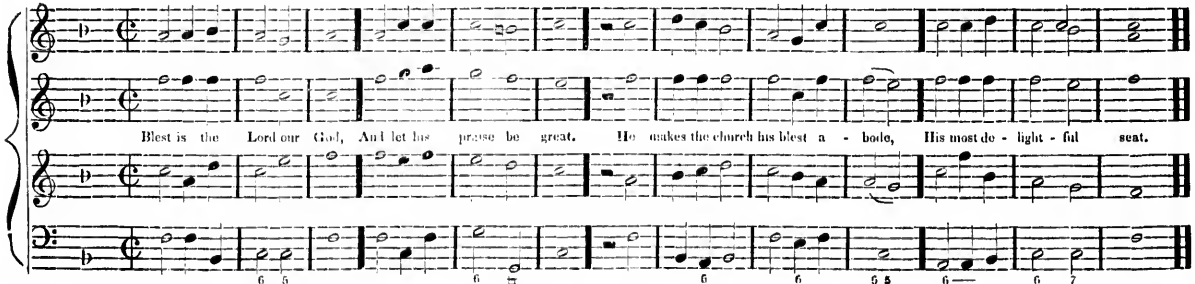

SECOND TREBLE.
Tho va - rious months thy goodness crowns; How beau - teous are thy ways! Tho bleating flocks spread
o'er tho downs, And shepherds shout— And shepherds shout— And shepherds shout thy praise.

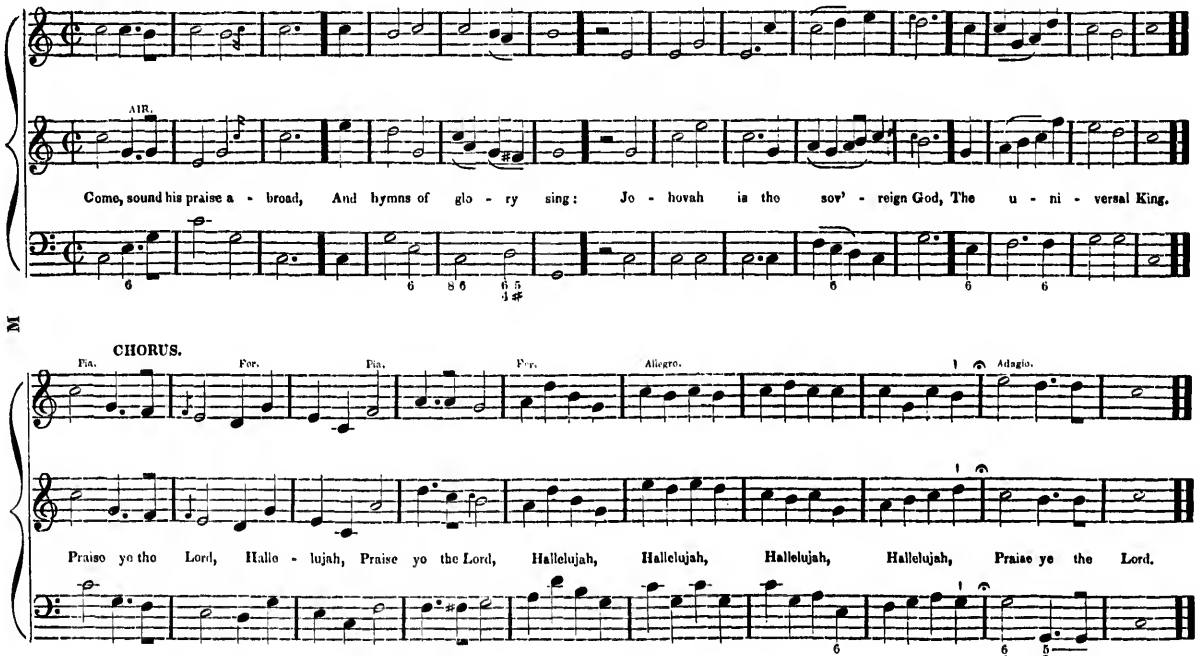
FUNERAL HYMN. C. M.

DR. MILLER.



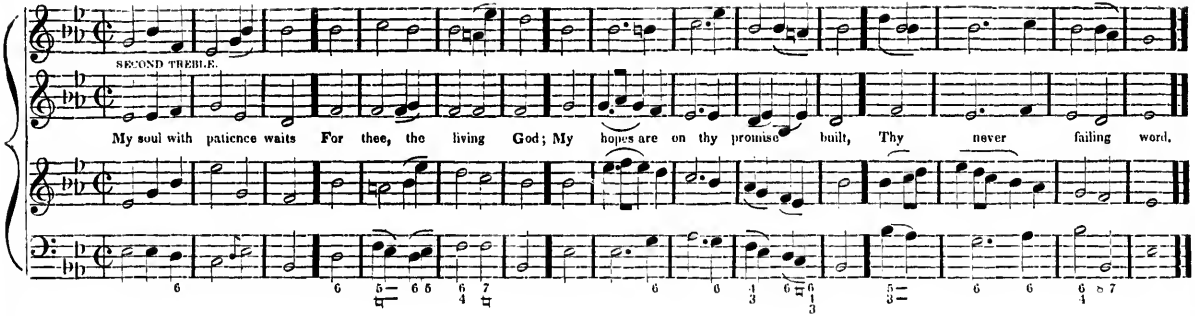
DOVER. S. M.




AIR.
Come, sound his praise a - broad, And hymns of glo - ry sing: Je - hovah is the sov' - reign God, The u - ni - versal King.
CHORUS.
Fia. For. Fia. For. Allegro. Adagio.
Praise ye the Lord, Halle - lujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord.

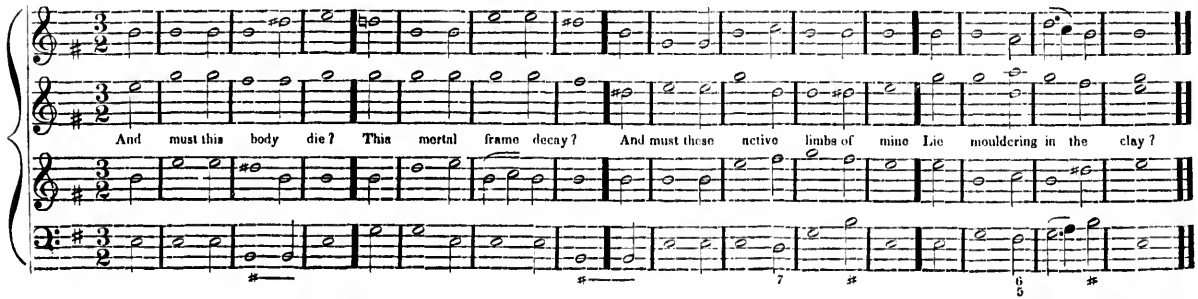
WATCHMAN. S. M.

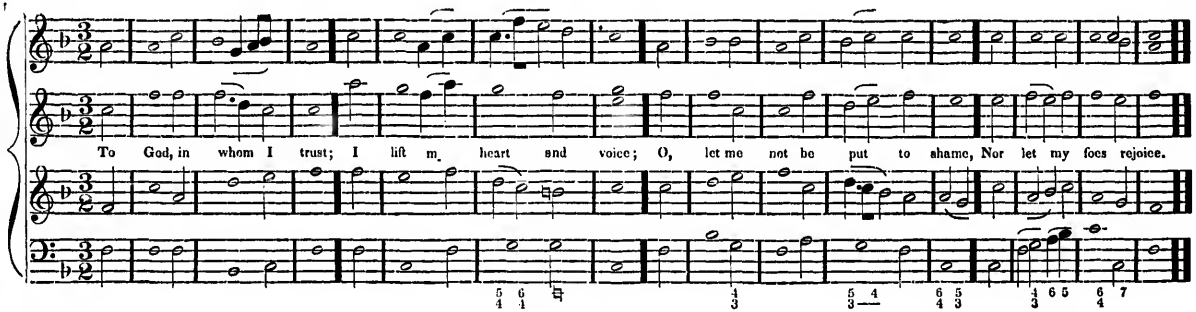
LEACH.



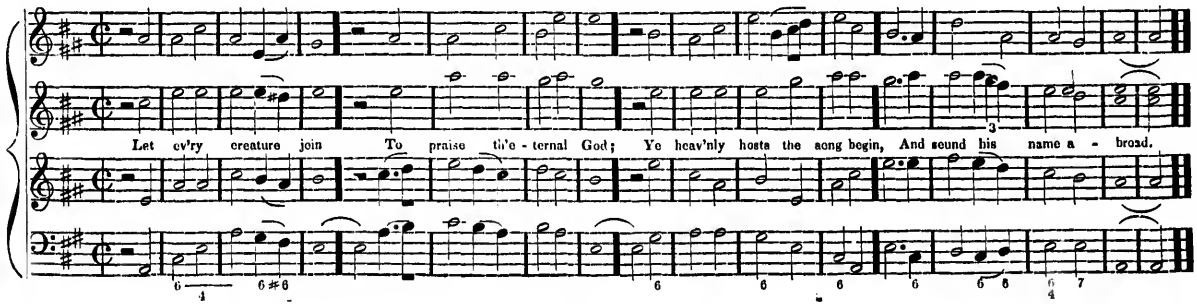
NELSON. S. M.

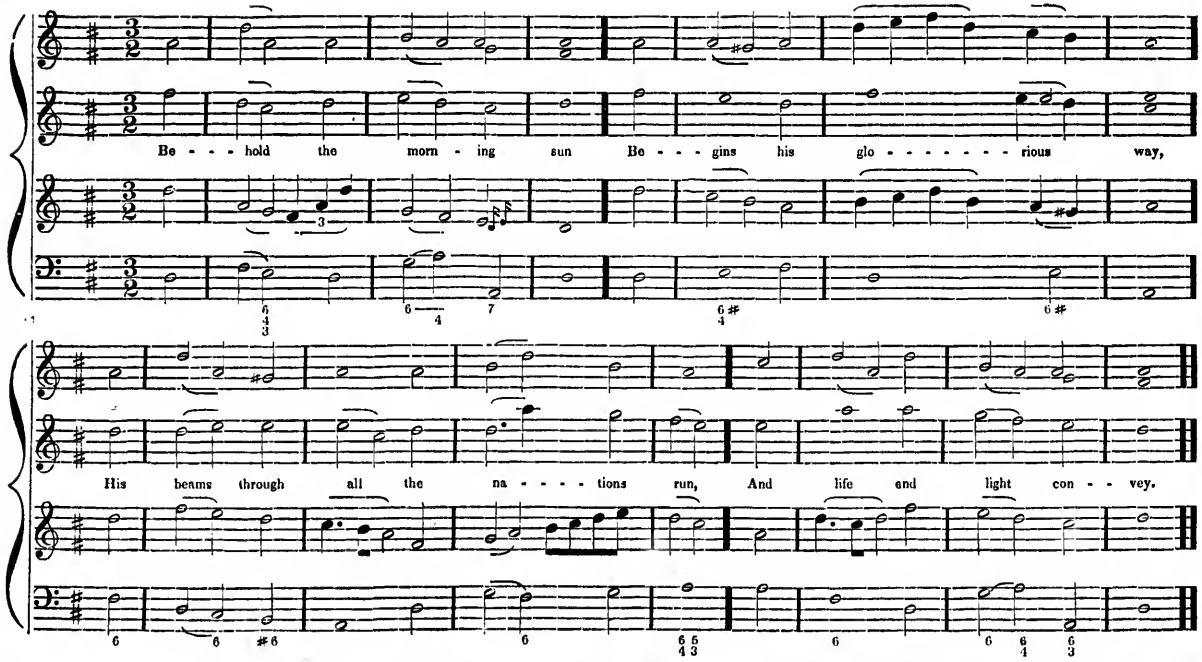
M. BURNHAM.

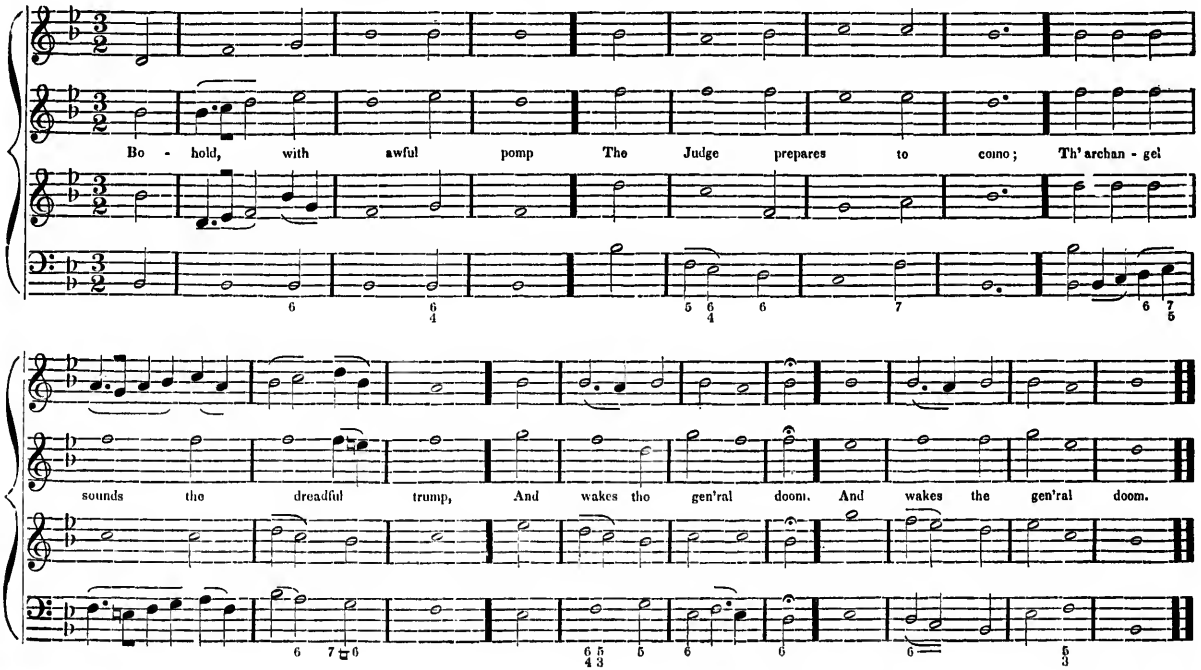



To God, in whom I trust; I lift m. heart and voice; O, let me not be put to shame, Nor let my foes rejoice.

ST. THOMAS. S. M.

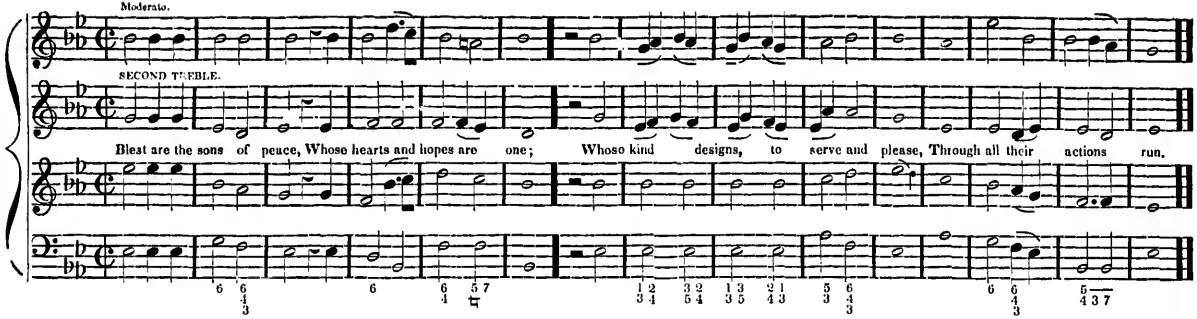

Let ev'ry creature join To praise th'e - ternal God; Ye heav'nly hosts the song begin, And sound his name a - broad.


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


Bo - hold, with awful pomp The Judge prepares to come; Th' archan - gel
sounds the dreadful trump, And wakes the gen'ral doom. And wakes the gen'ral doom.

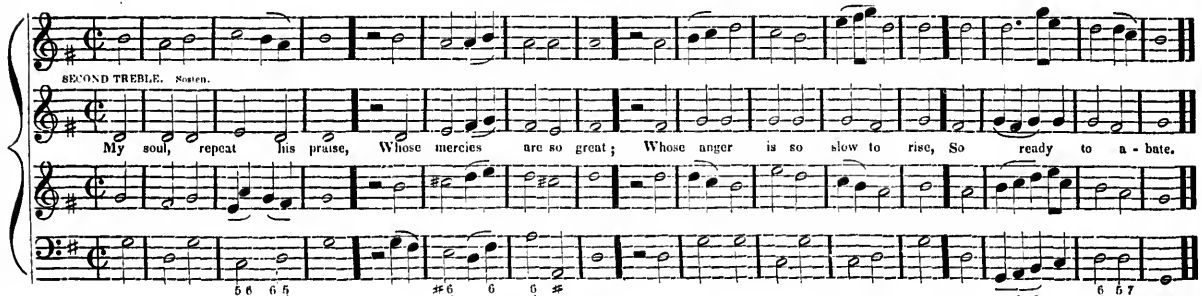
WESTMINSTER. S. M.

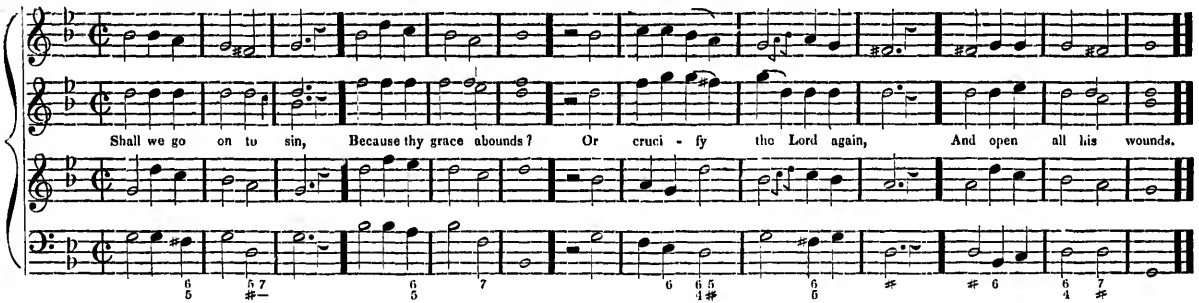
BOYCE.



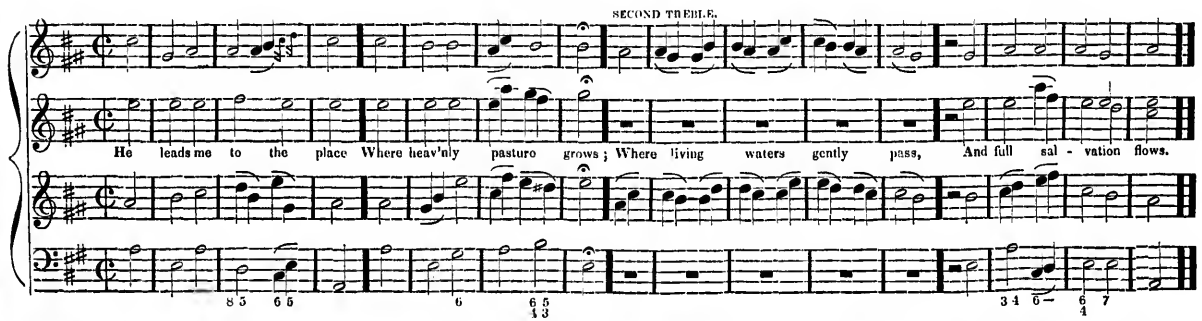
SANDWICH. S. M.

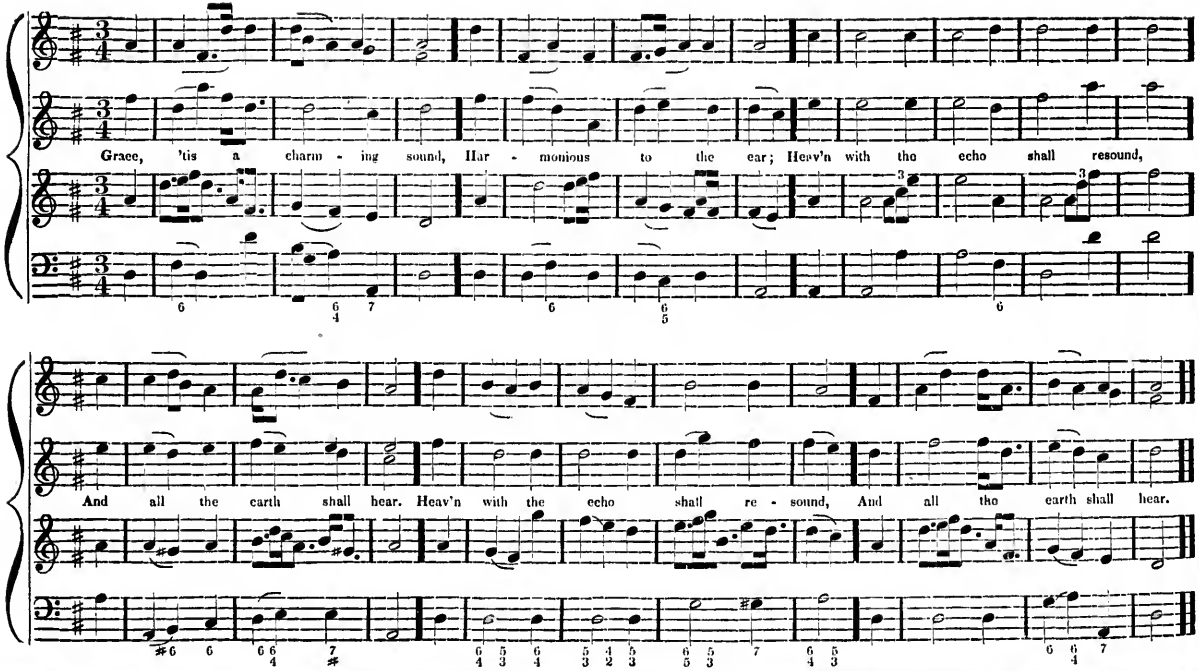
H.





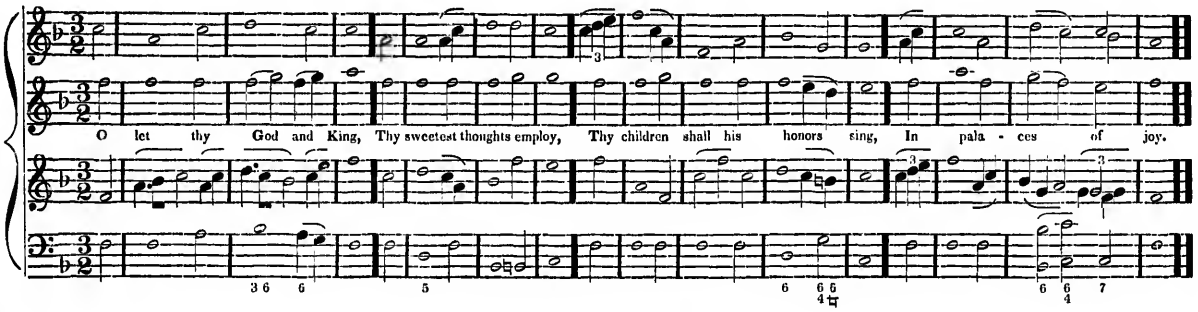
SHIRLAND. S. M. STANLEY.




Grace, 'tis a charm - ing sound, Har - monious to the ear; Heav'n with the echo shall resound,
And all the earth shall hear. Heav'n with the echo shall re - sound, And all the earth shall hear.

COBOURG. S. M.

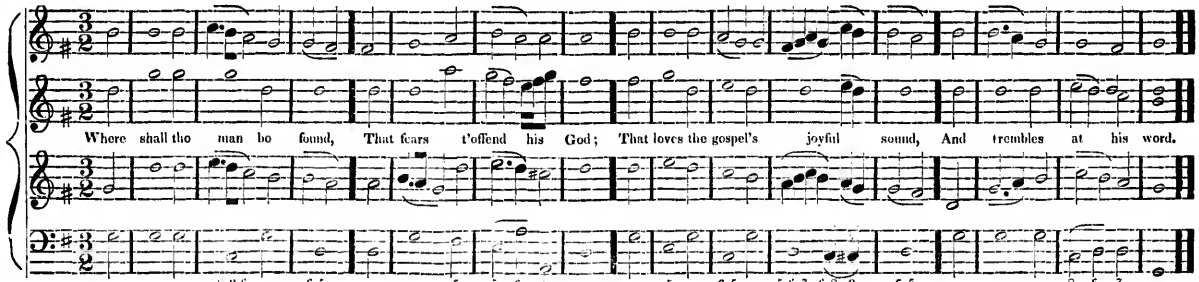
M. Burnham.



M 2

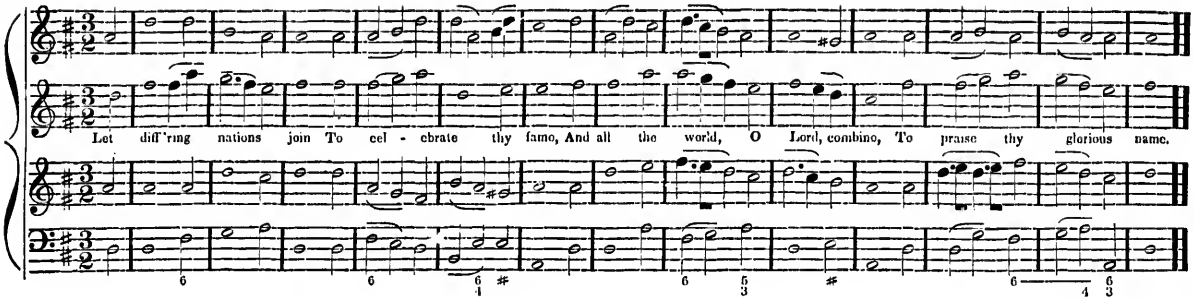
St. SIMON'S. S. M.

T. Williams.



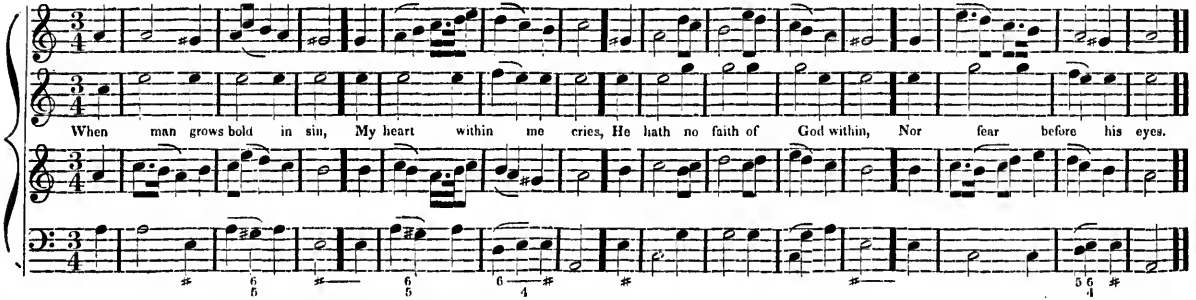
PHILADELPHIA. S. M.

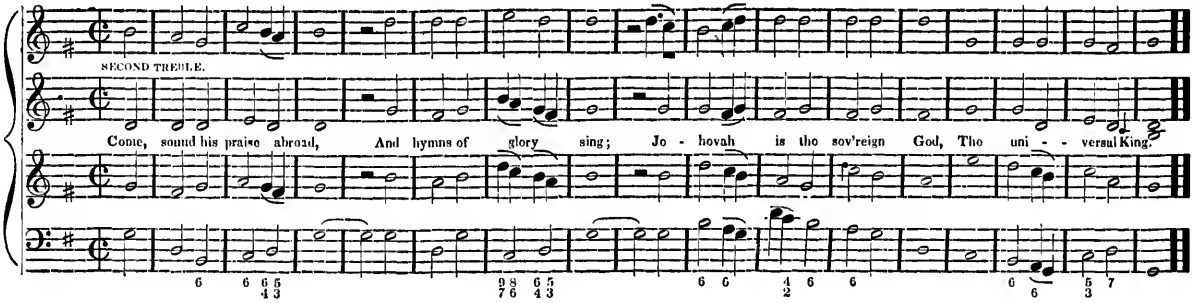
BILLINGS.



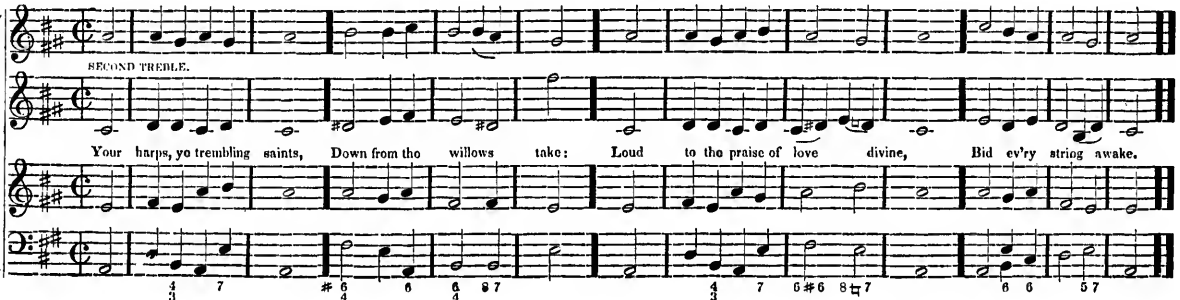
JIRON. S. M.

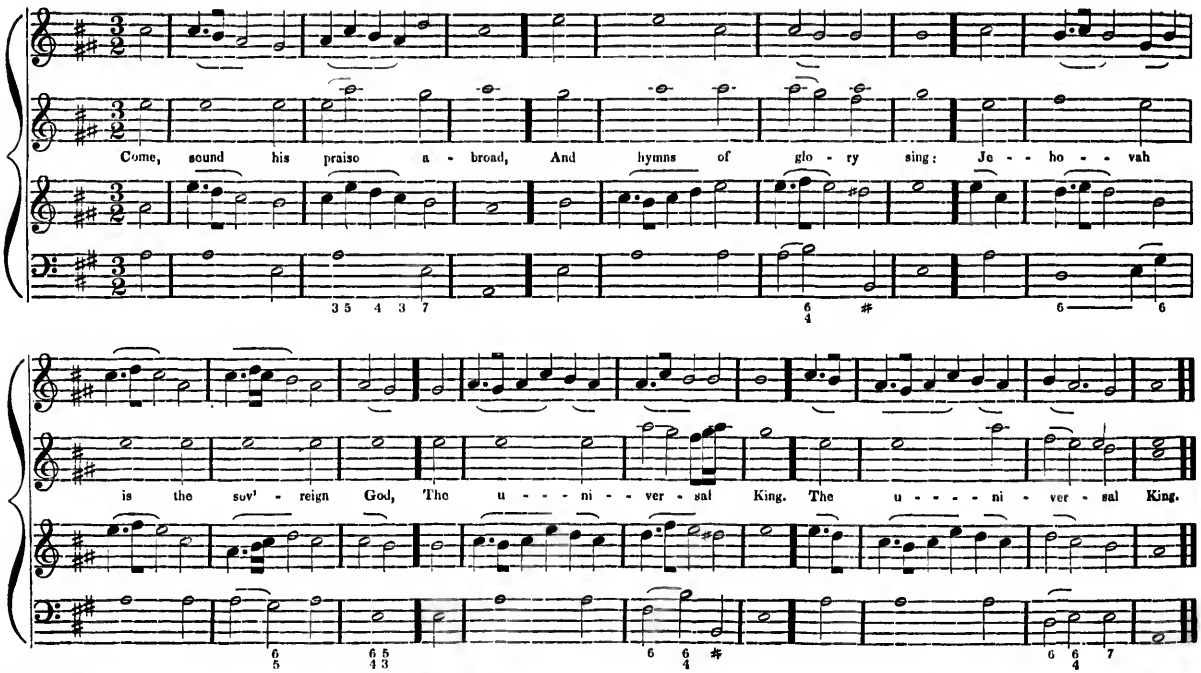
B. HOLT.

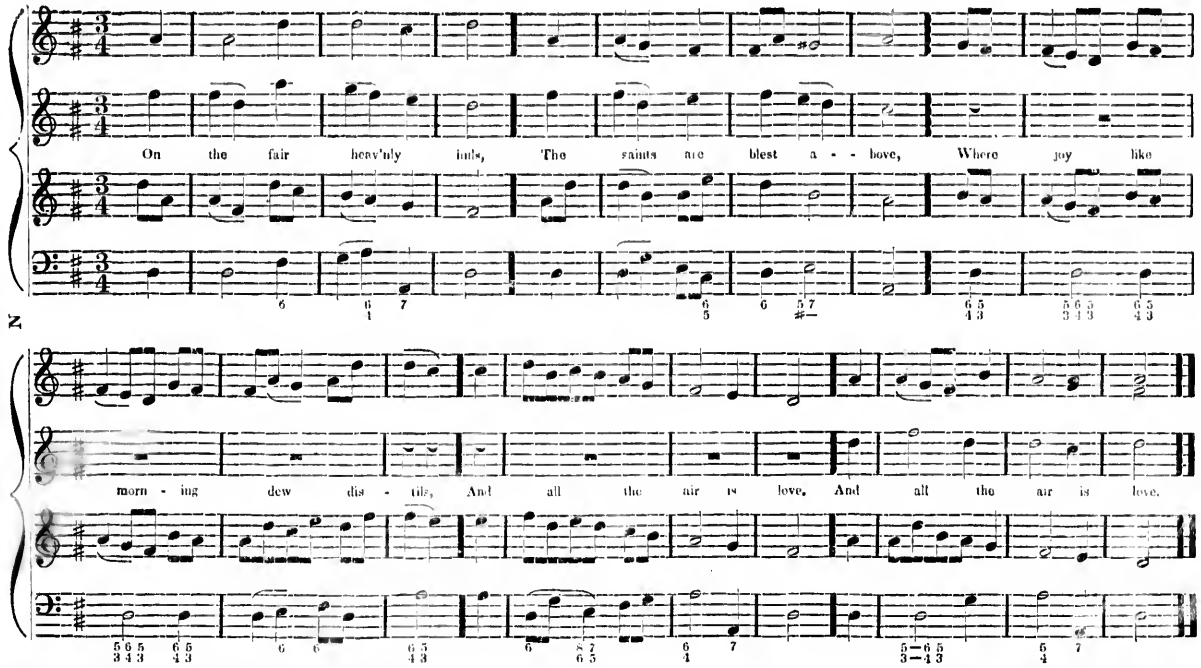


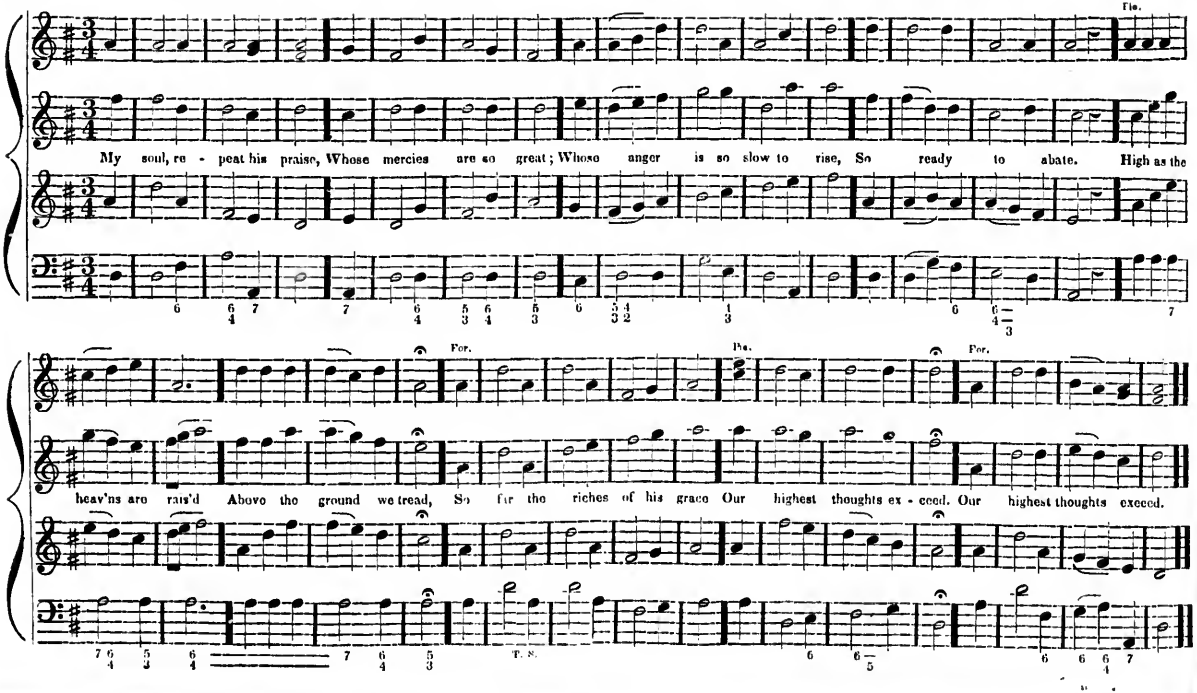

SECOND TREBLE.
Come, sound his praise abroad, And hymns of glory sing; Je - hovah is the sov'reign God, The uni - - - versal King.

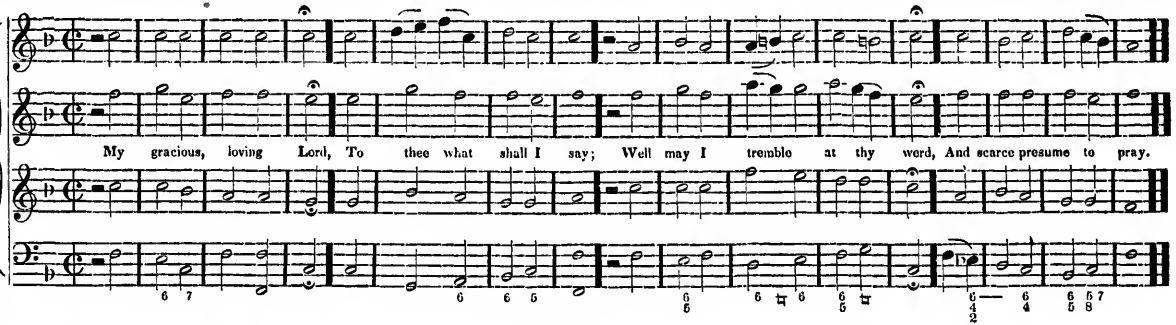
OLMUTZ. S. M.


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

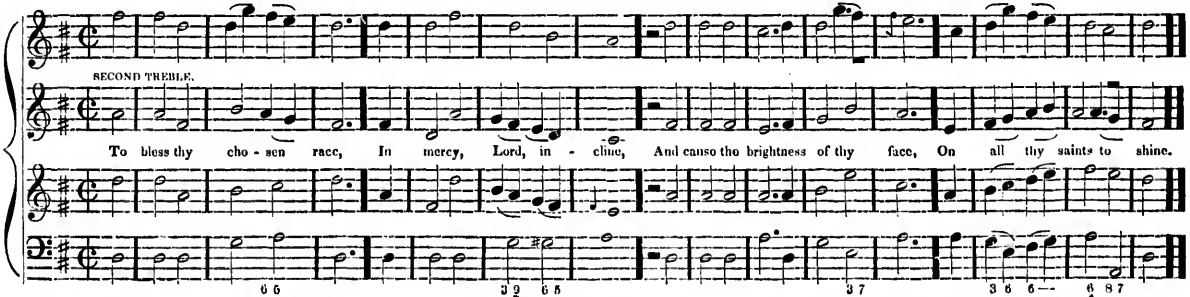

Come, sound his praise a - broad, And hymns of glo - ry sing: Je - ho - vah
is the sov' - reign God, The u - - - ni - ver - sal King. The u - - - - ni - ver - sal King.


On the fair heav'nly hills, The saints are blest a - - bove, Where joy like
morn - ing dew dis - tils, And all the air is love, And all the air is love.


Fie.
My soul, re - peat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate. High as the
For.
Pia.
For.
heav'ns are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts ex - ceed. Our highest thoughts exceed.

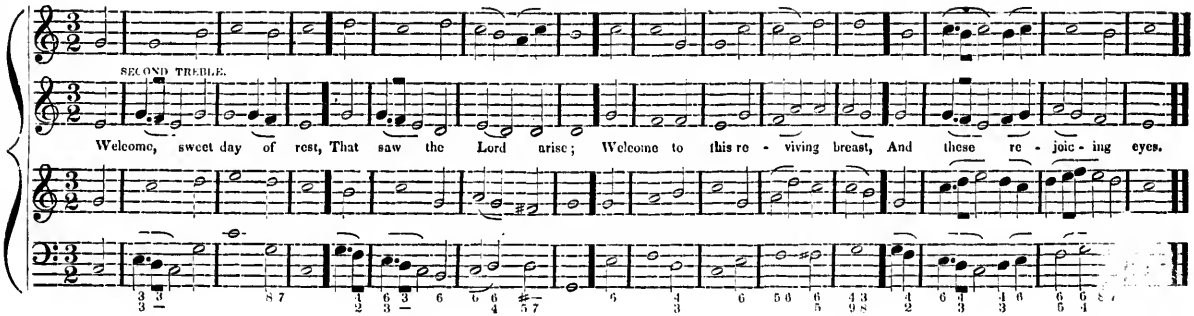

My gracious, loving Lord, To thee what shall I say; Well may I tremble at thy word, And scarce presume to pray.

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.

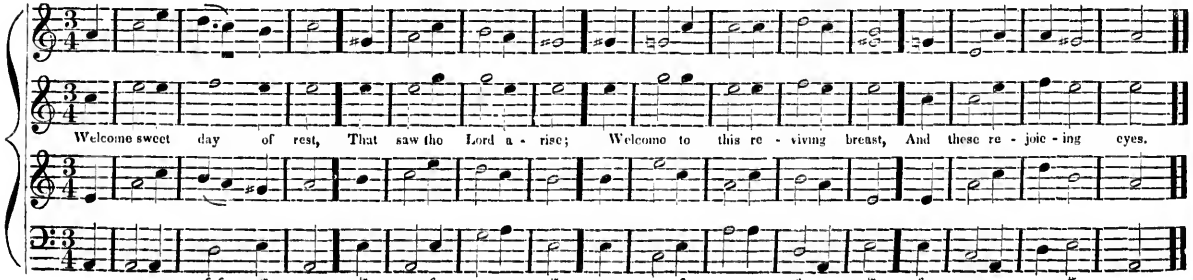
BEVERIDGE. S. M.

A. Williams.



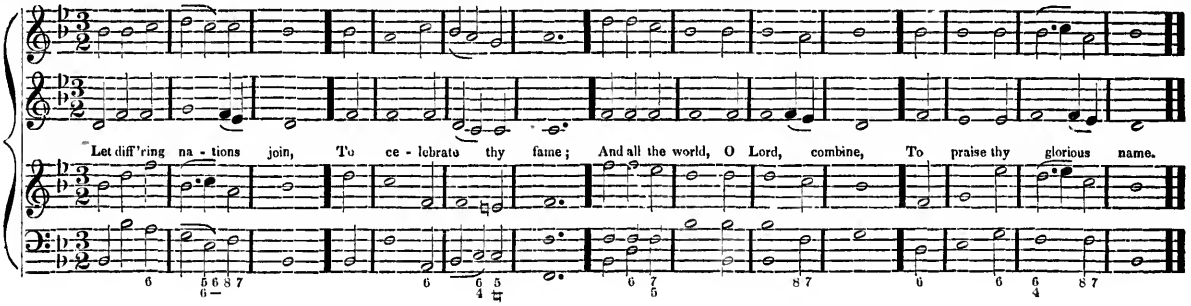
LITTLE MARLBOROUGH. S. M.

Williams.



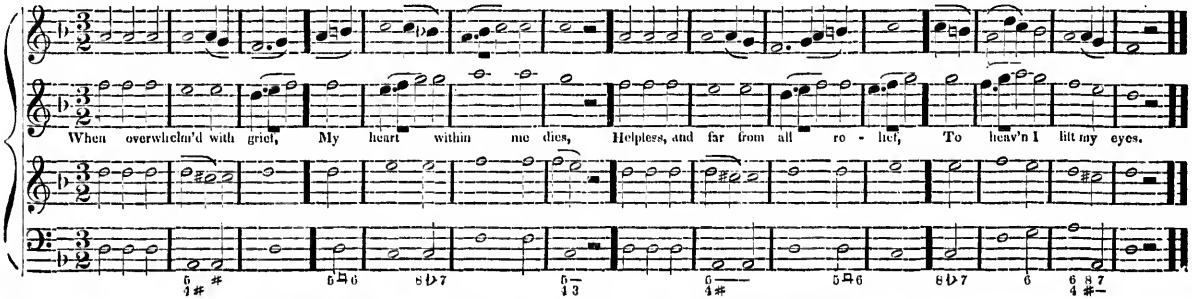
FAIRFIELD. S. M.

R. Harrison.



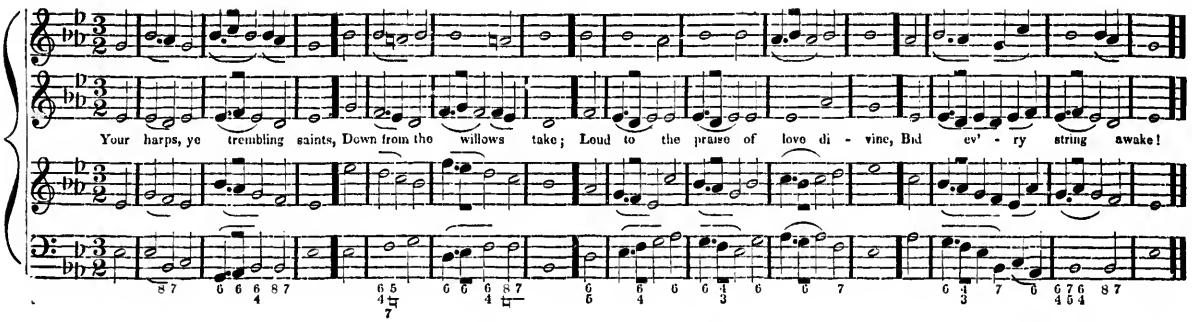
DUNBAR. S. M.

Corelli.



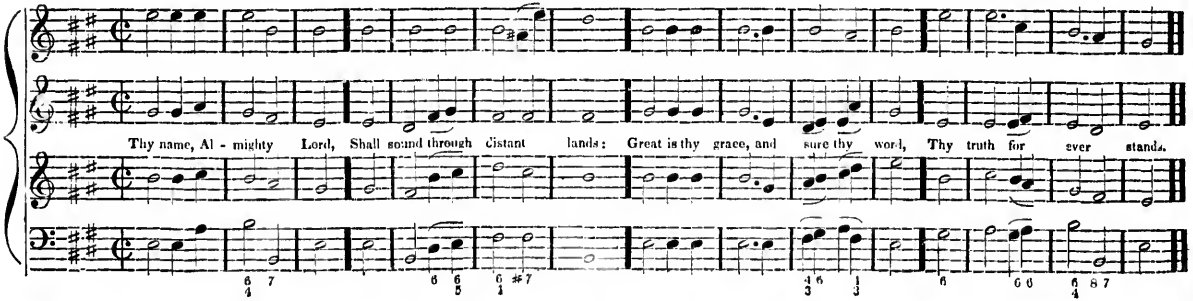
MOUNT EPHRAIM. S. M.

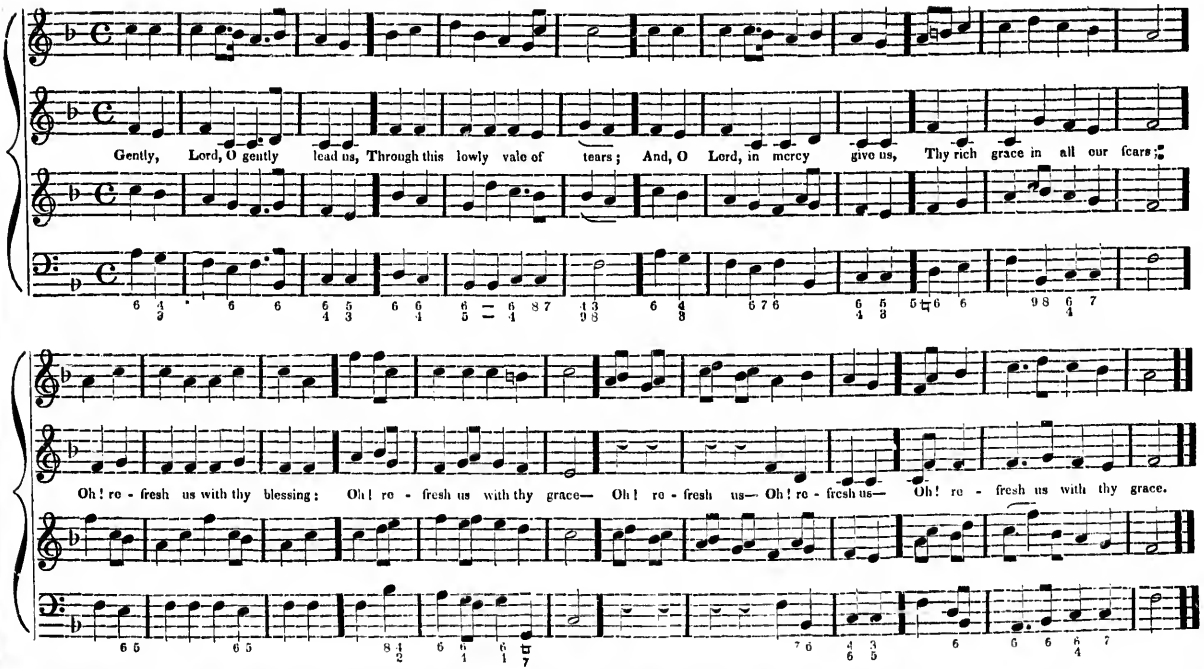
MILGROVE.

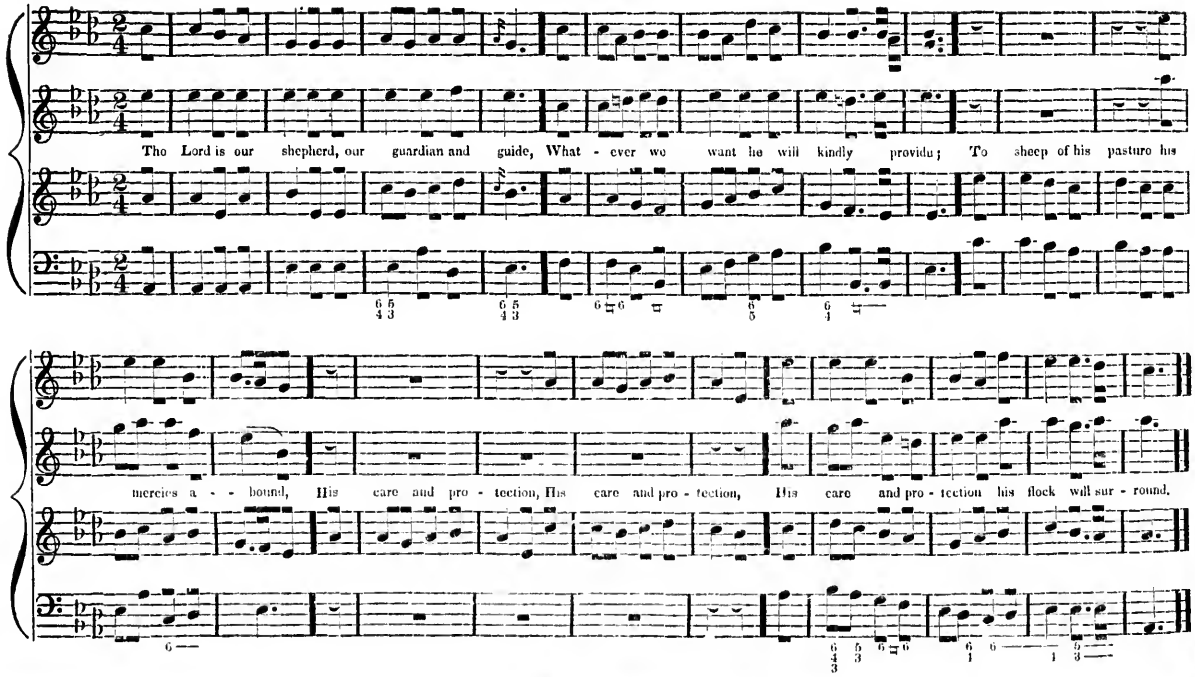


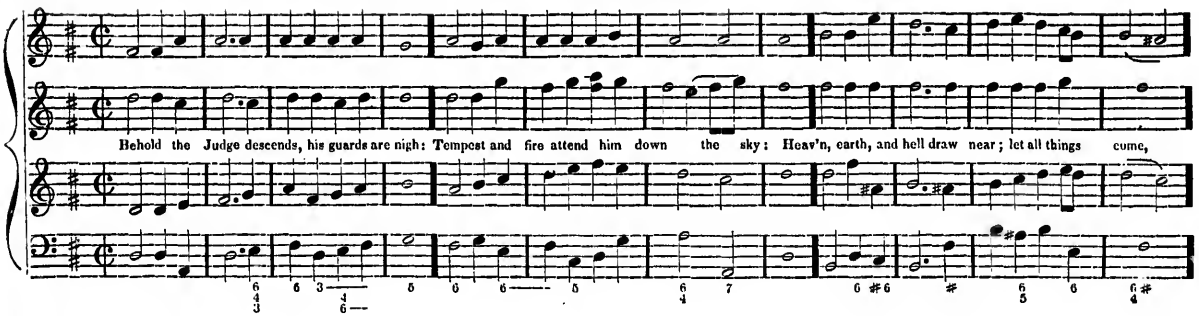
* SOUTHFIELD. S. M.

L. MASON.

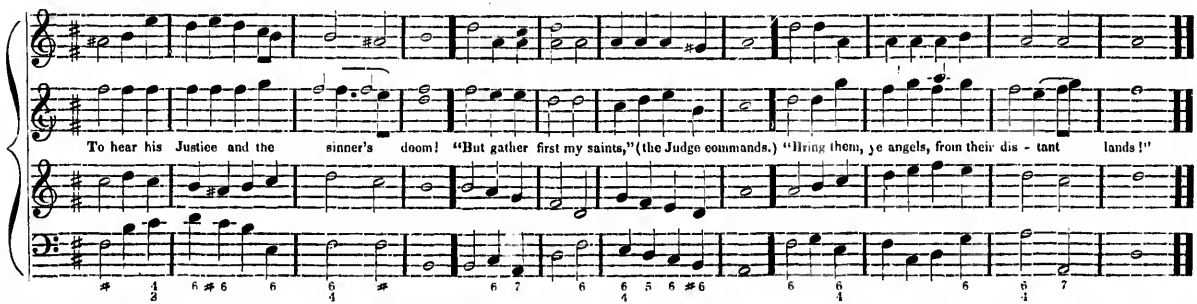


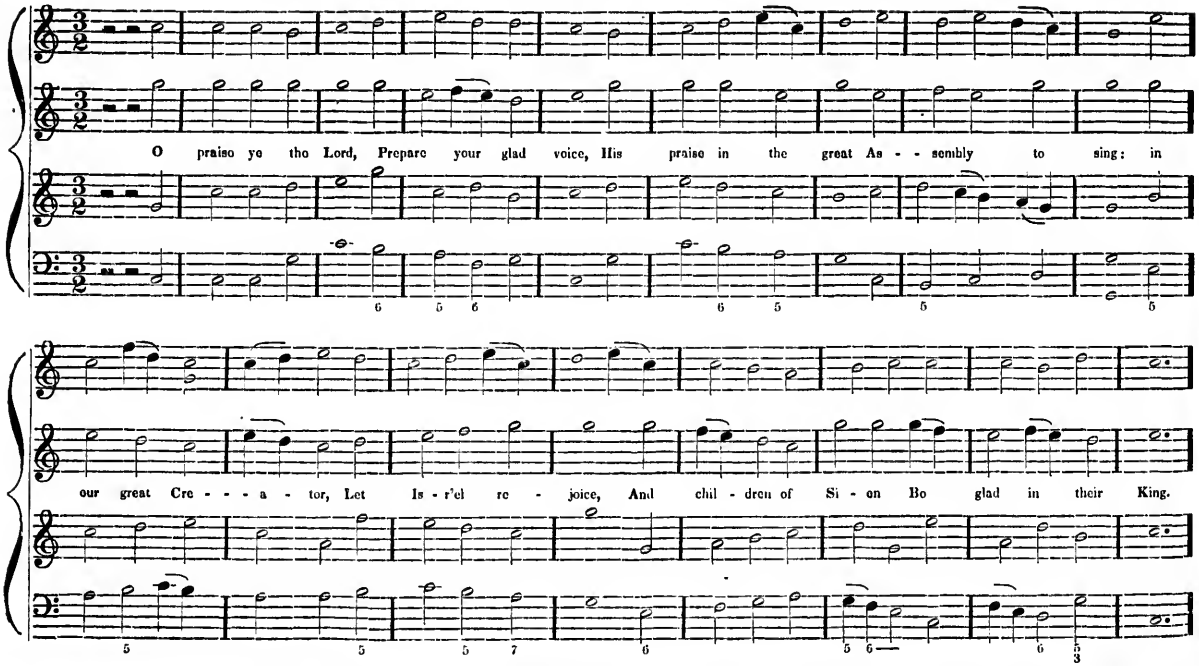

Gently, Lord, O gently lead us, Through this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears;
Oh! re - fresh us with thy blessing; Oh! re - fresh us with thy grace— Oh! re - fresh us— Oh! re - fresh us— Oh! re - fresh us with thy grace.

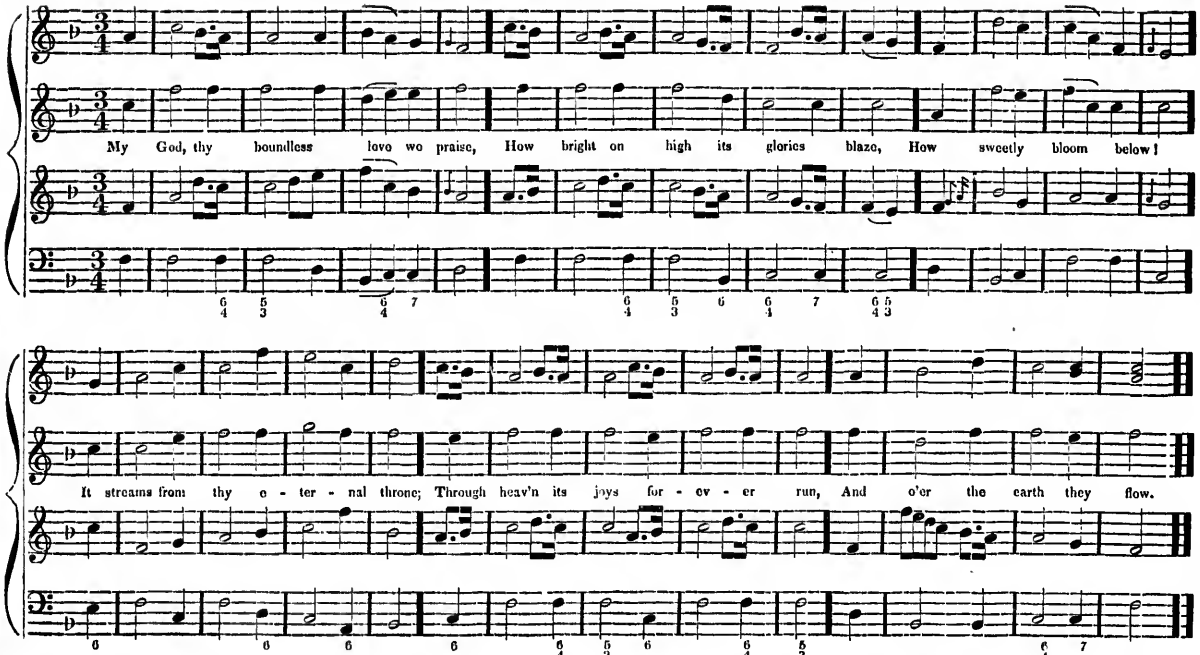

Tho Lord is our shepherd, our guardian and guide, What - ever we want he will kindly providu; To sheep of his pasture his
mercies a - - bound, His care and pro - tection, His care and pro - tection, His care and pro - tection his flock will sur - round.


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,

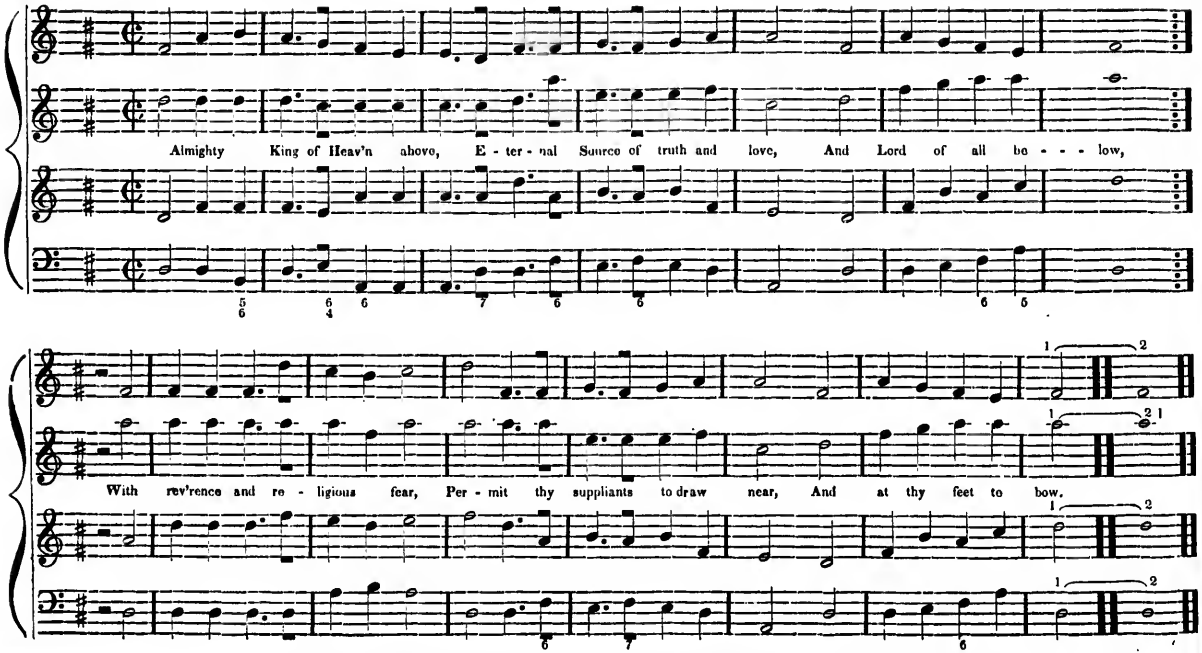
N2

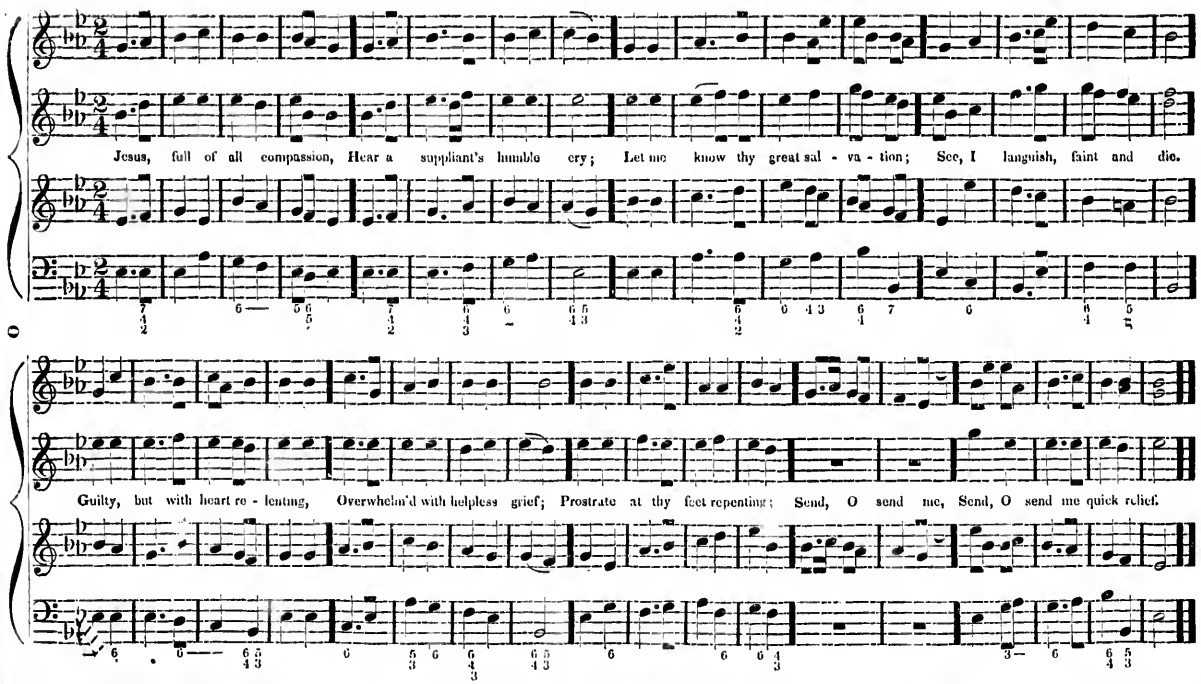

To hear his Justice and the sinner's doom! "But gather first my saints," (the Judge commands.) "Bring them, ye angels, from their dis - tant lands!"

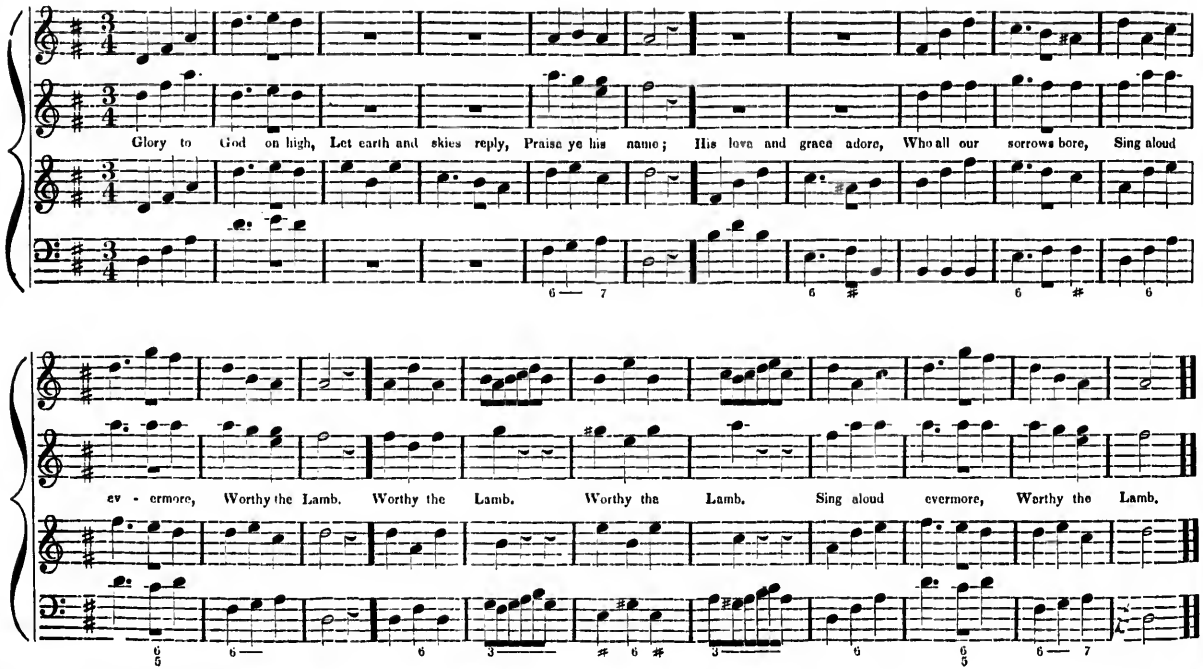

O praise ye tho Lord, Prepare your glad voice, His praise in the great As - - sembly to sing: in
our great Cre - - - a - tor, Let Is - r'el re - joice, And chil - dren of Si - on Bo glad in their King.

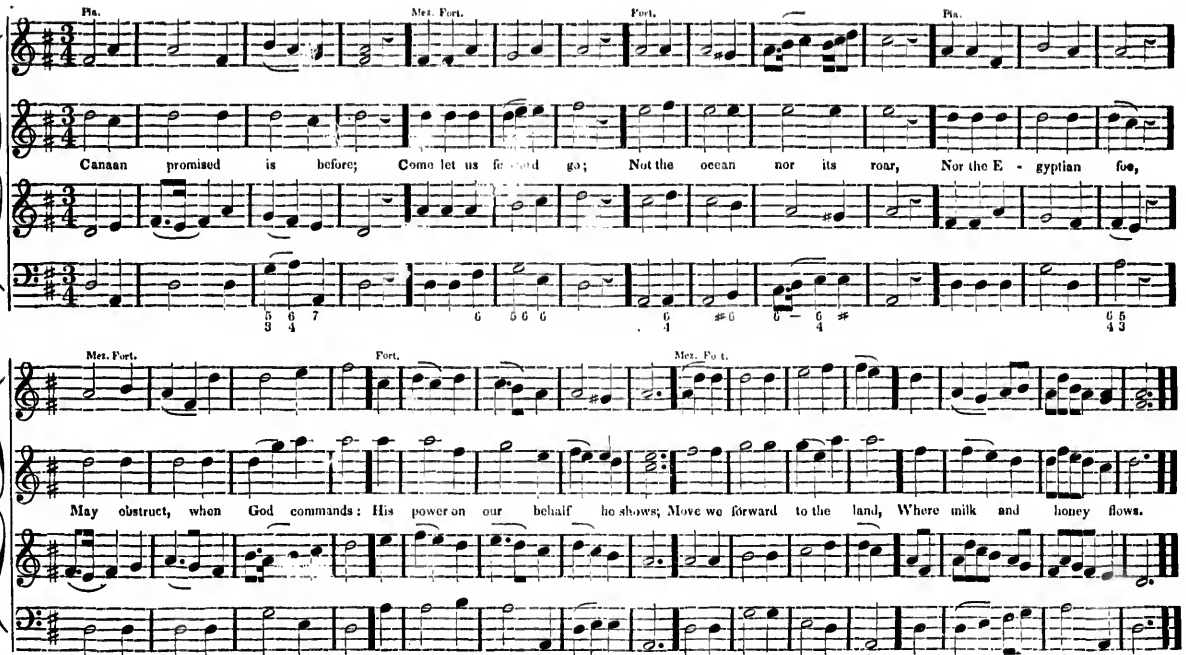

My God, thy boundless love we praise, How bright on high its glories blaze, How sweetly bloom below!
It streams from thy e - ter - nal throne; Through heav'n its joys for - ev - er run, And o'er the earth they flow.

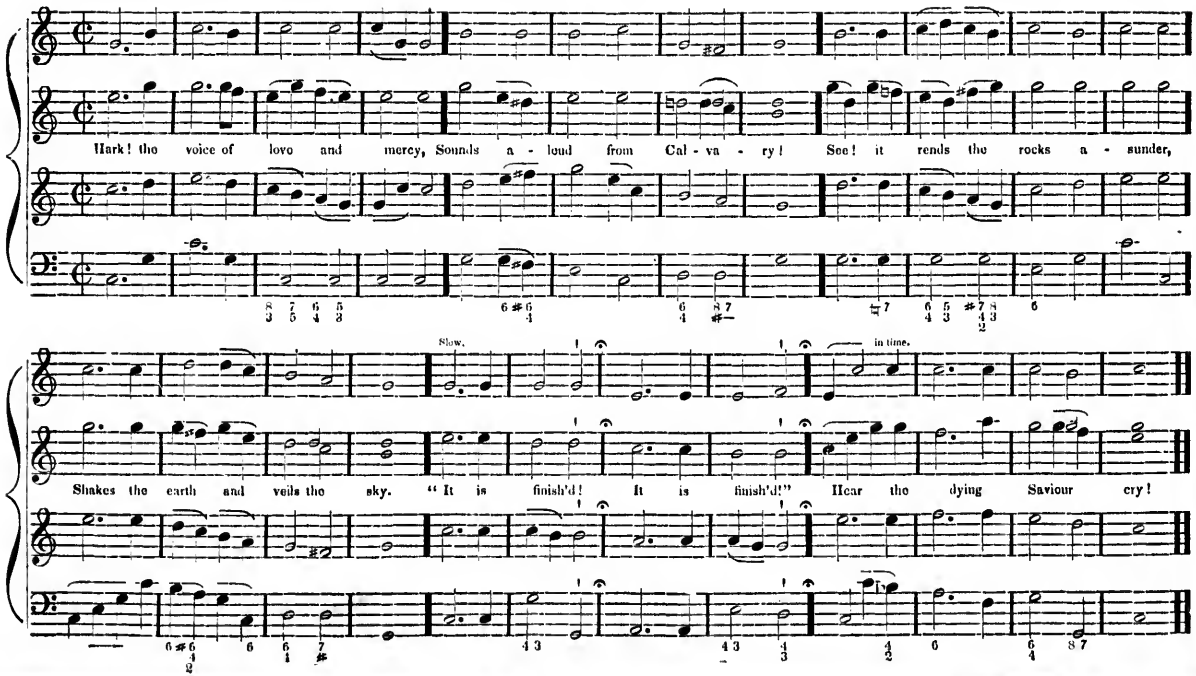
GANGES. C. M. 6 LINES.

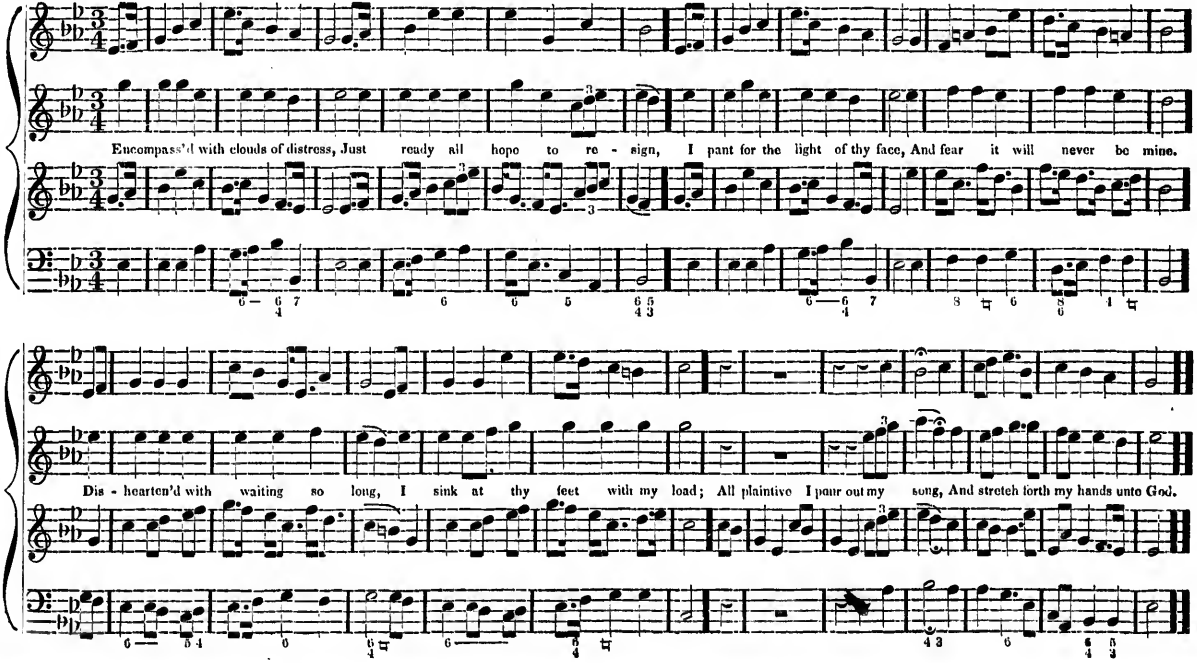


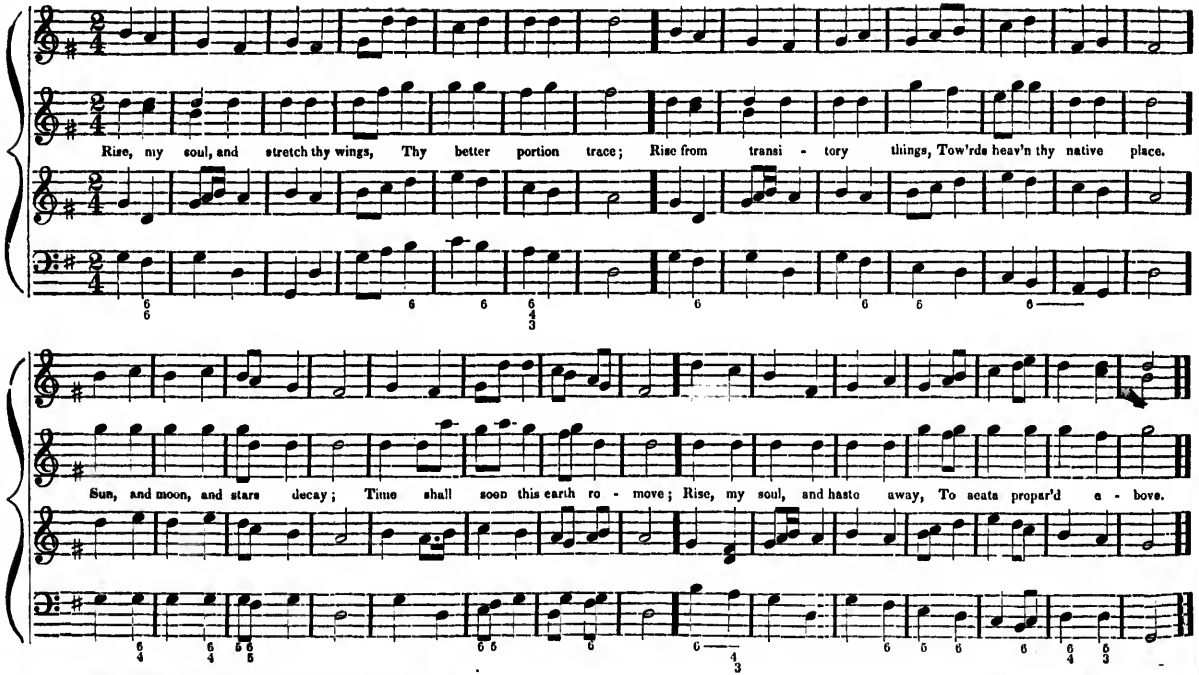

Jesus, full of all compassion, Hear a suppliant's humble cry; Let me know thy great sal - va - tion; See, I languish, faint and die.
Guilty, but with heart re - lenting, Overwhelm'd with helpless grief; Prostrate at thy feet repenting; Send, O send me, Send, O send me quick relief.

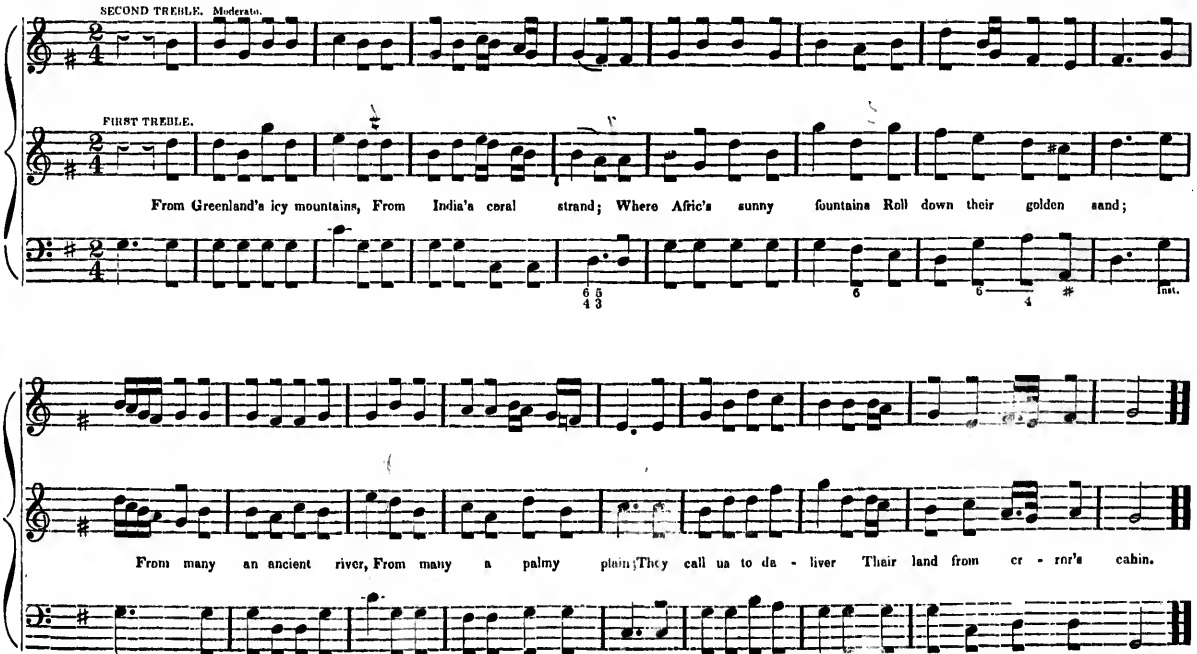

Glory to God on high, Let earth and skies reply, Praise ye his name; His love and grace adore, Who all our sorrows bore, Sing aloud
ev - ermore, Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Sing aloud evermore, Worthy the Lamb.

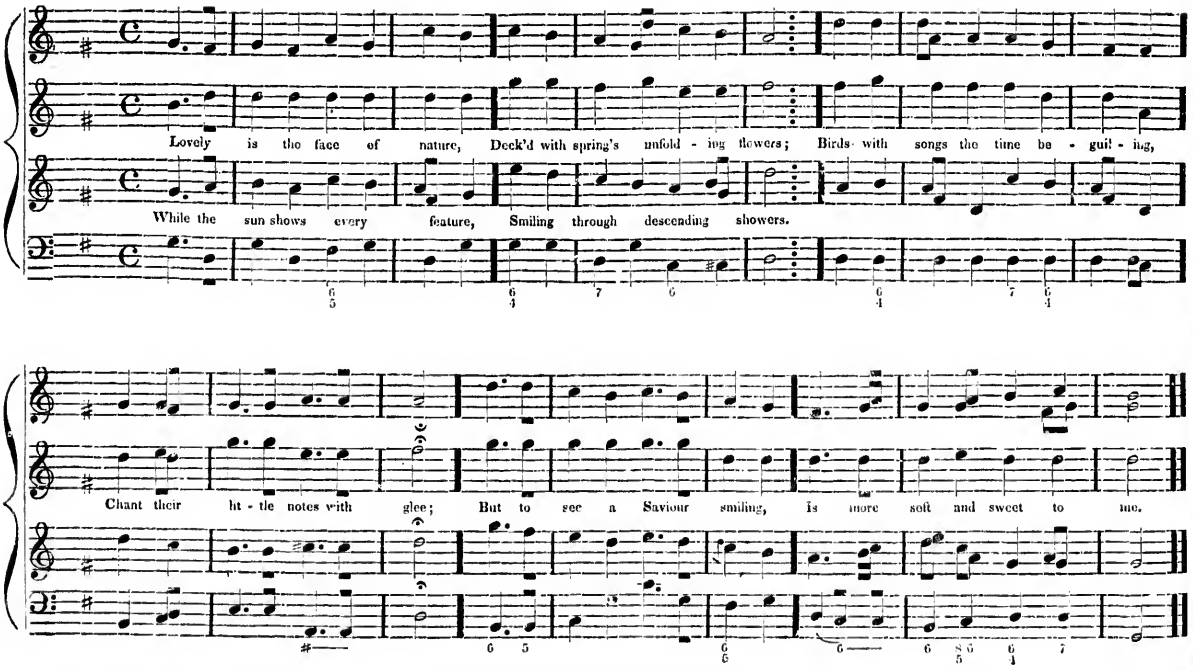

Pia.
Mez. Fort.
Fort.
Pia.
Canaan promised is before; Come let us forward go; Not the ocean nor its roar, Nor the E - gyptian foe,
Mez. Fort.
Fort.
Mez. Fo rt.
May obstruct, when God commands: His power on our behalf he shows; Move we forward to the land, Where milk and honey flows.

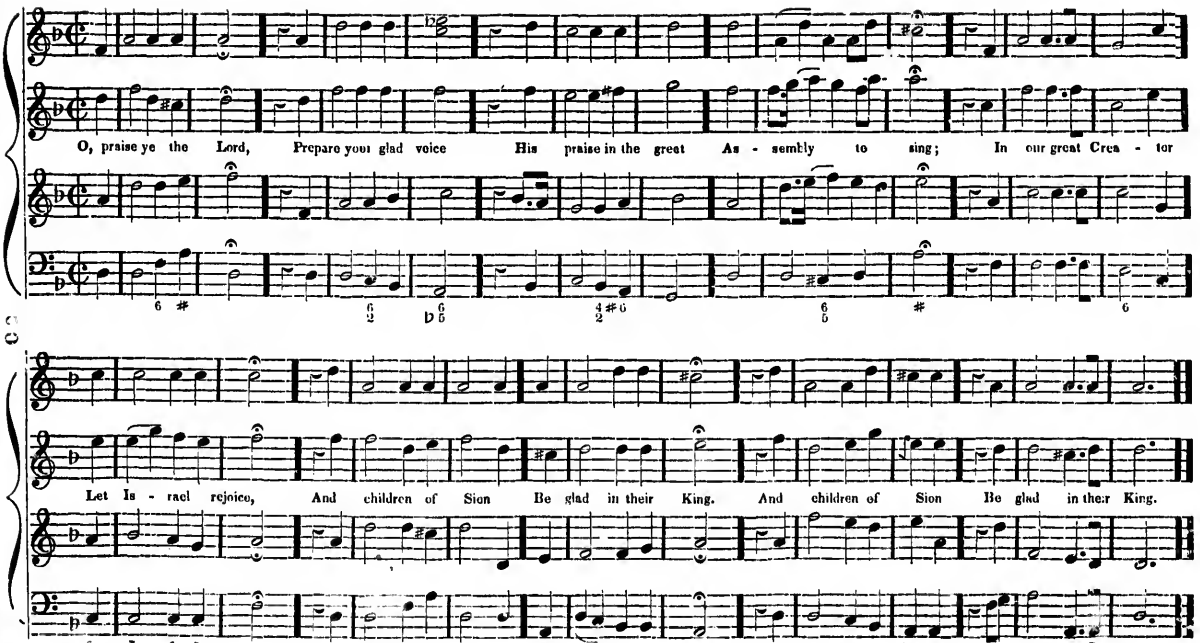

Hark! the voice of love and mercy, Sounds a - loud from Cal - va - ry! See! it rends the rocks a - sunder,
Slow.
in time.
Shakes the earth and veils the sky. "It is finish'd! It is finish'd!" Hear the dying Saviour cry!

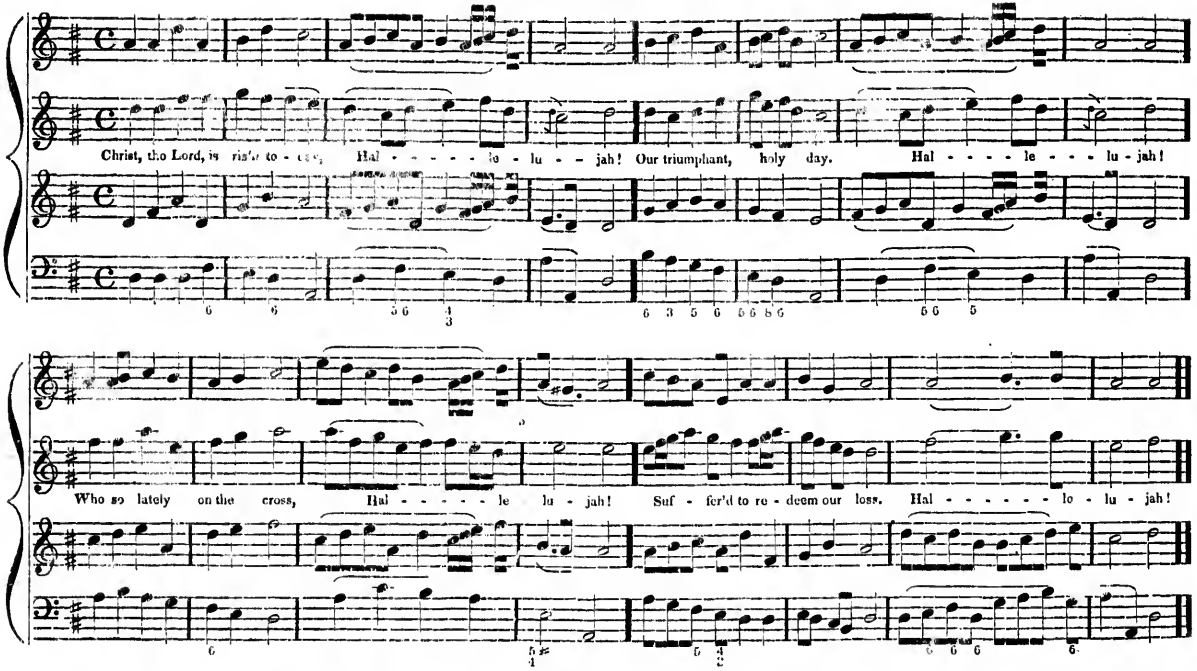

Encompass'd with clouds of distress, Just ready all hope to re - sign, I pant for the light of thy face, And fear it will never be mine.
Dis - hearten'd with waiting so long, I sink at thy feet with my load; All plaintive I pour out my song, And stretch forth my hands unto God.

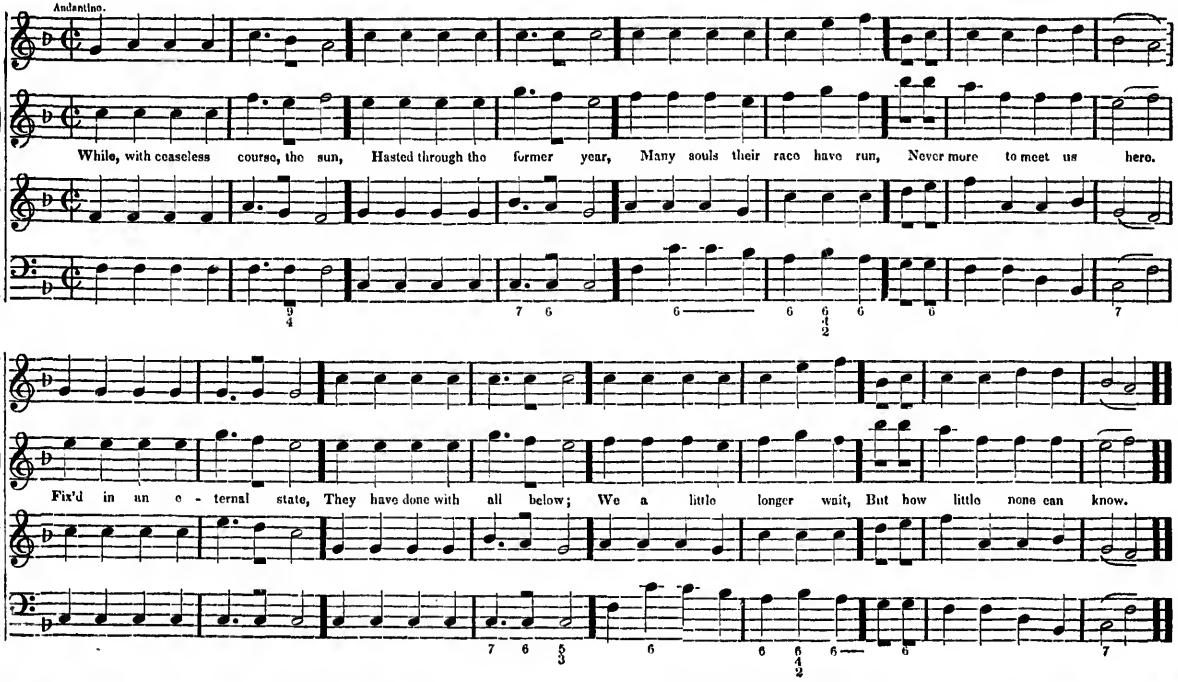

Rise, my soul, and stretch thy wings, Thy better portion trace; Rise from transi - tory things, Tow'rds heav'n thy native place.
Sun, and moon, and stars decay; Time shall soon this earth ro - move; Rise, my soul, and haste away, To seats prepar'd a - bove.

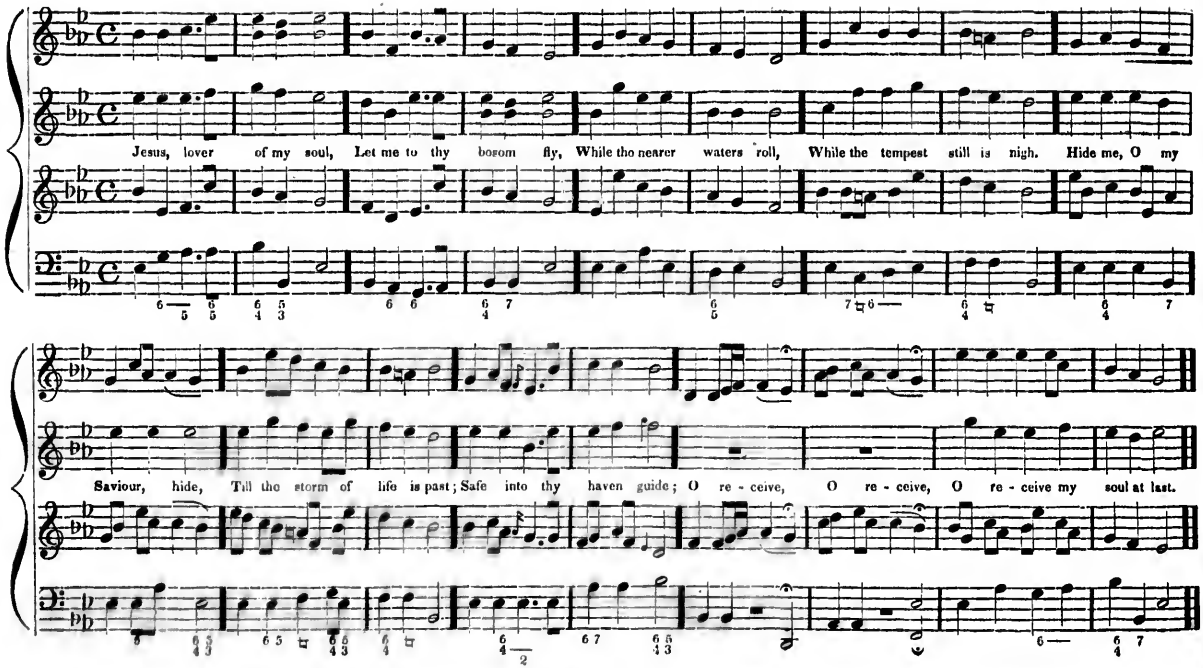

SECOND TREBLE. Moderato.
FIRST TREBLE.
From Greenland's icy mountains, From India's coral strand; Where Afric's sunny fountains Roll down their golden sand;
From many an ancient river, From many a palmy plain; They call us to de - liver Their land from er - ror's chain.
Inst.
Voice.

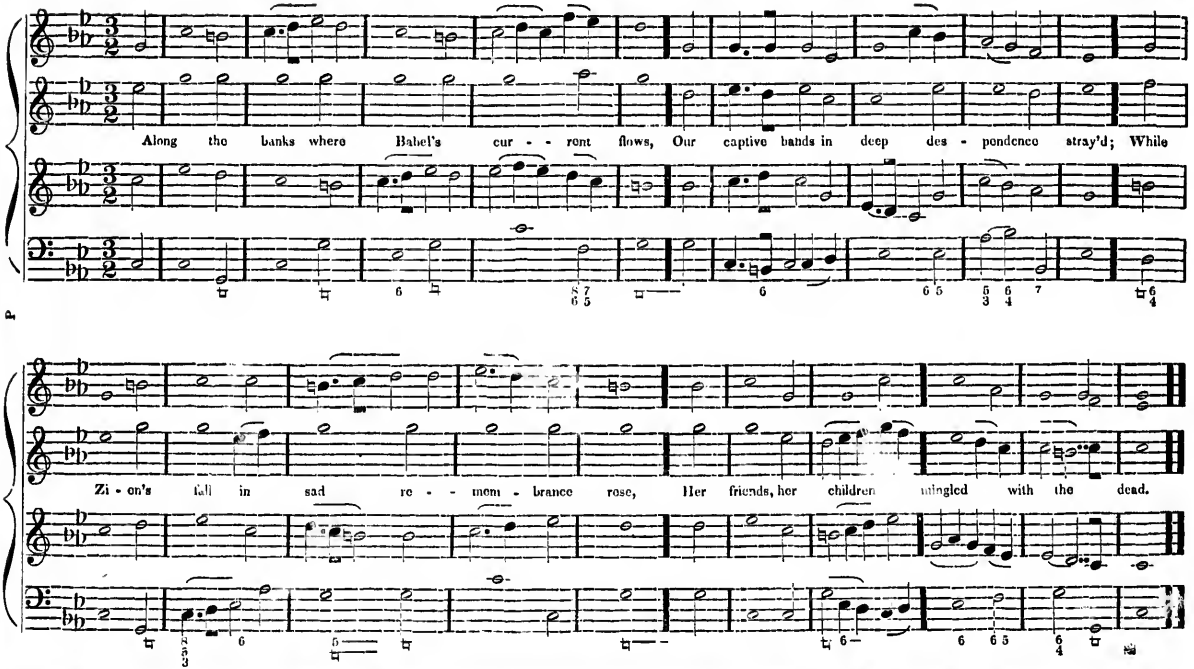

Lovely is the face of nature, Deck'd with spring's unfold - ing flowers; Birds with songs the time be - guil - ing,
While the sun shows every feature, Smiling through descending showers.
Chant their ht - tle notes with glee; But to see a Saviour smiling, is more soft and sweet to me.

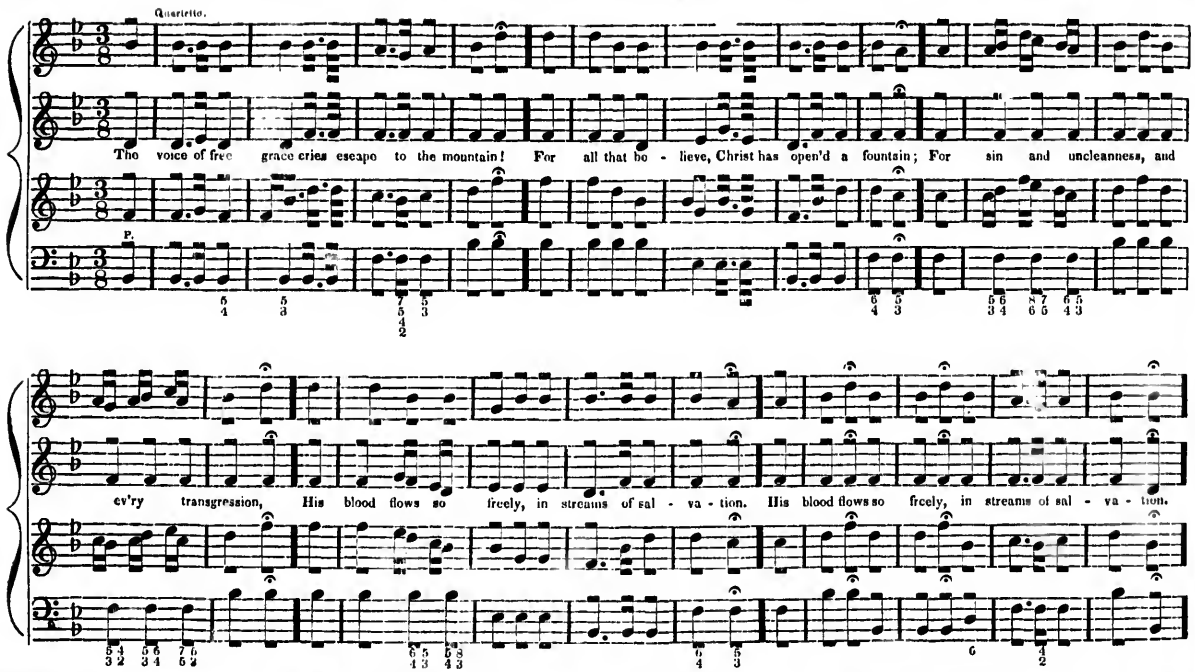

O, praise ye the Lord, Prepare your glad voice His praise in the great As - sembly to sing; In our great Crea - tor
Let Is - rael rejoice, And children of Sion Be glad in their King. And children of Sion Be glad in their King.

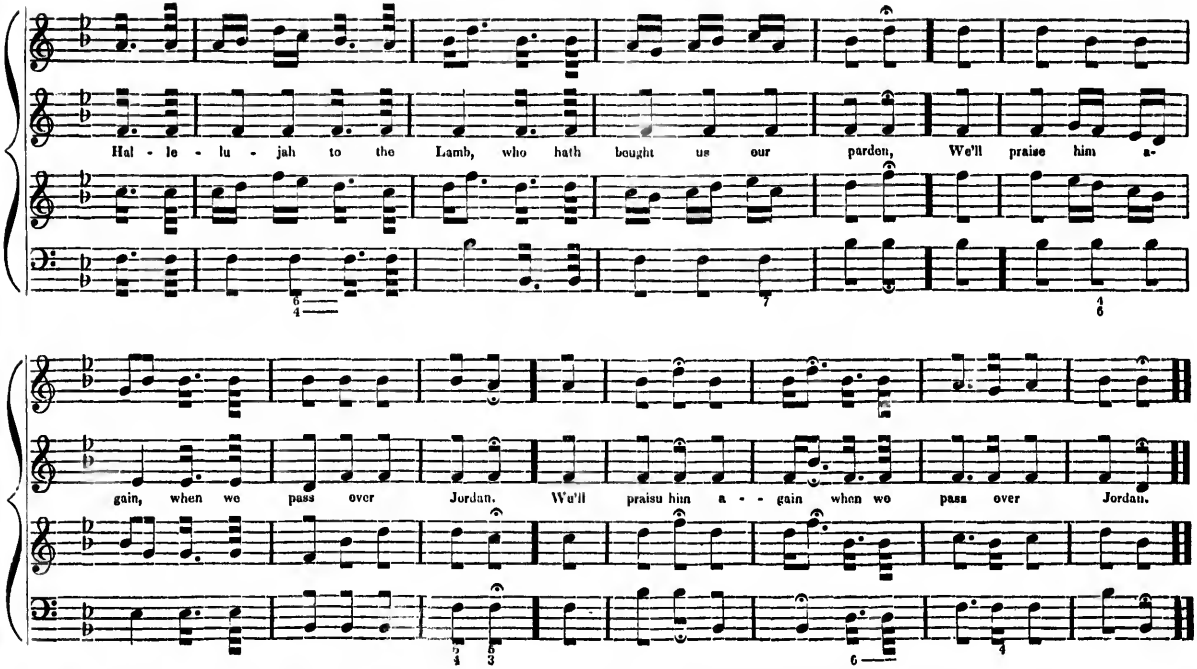

Christ, the Lord, is ris'n to - day, Hal - - - - - le - lu - - jah! Our triumphant, holy day. Hal - - - - le - - - lu - jah!
Who so lately on the cross, Hal - - - - - le lu - jah! Suf - fer'd to re - deem our loss. Hal - - - - - - lo - lu - jah!


Andantino.
While, with ceaseless course, the sun, Hasted through the former year, Many souls their race have run, Never more to meet us here.
Fix'd in an e - ternal state, They have done with all below; We a little longer wait, But how little none can know.


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.

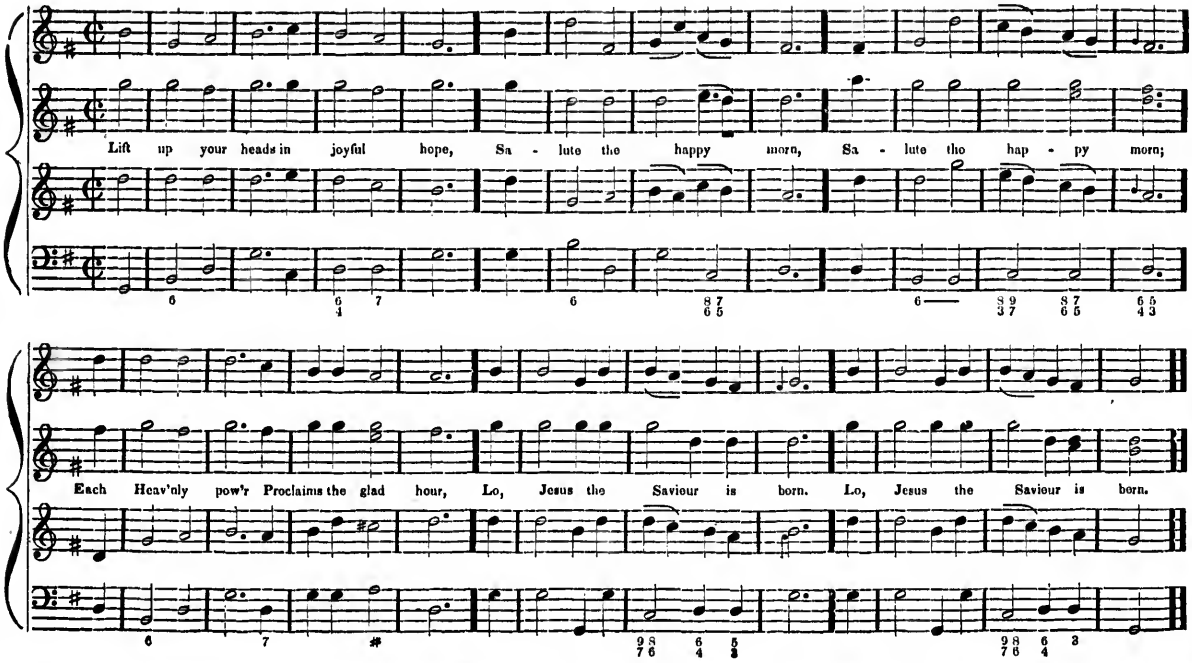

Along the banks where Babel's cur - - rent flows, Our captive bands in deep des - pondence stray'd; While
Zi - on's fall in sad re - - mem - brance rose, Her friends, her children mingled with the dead.

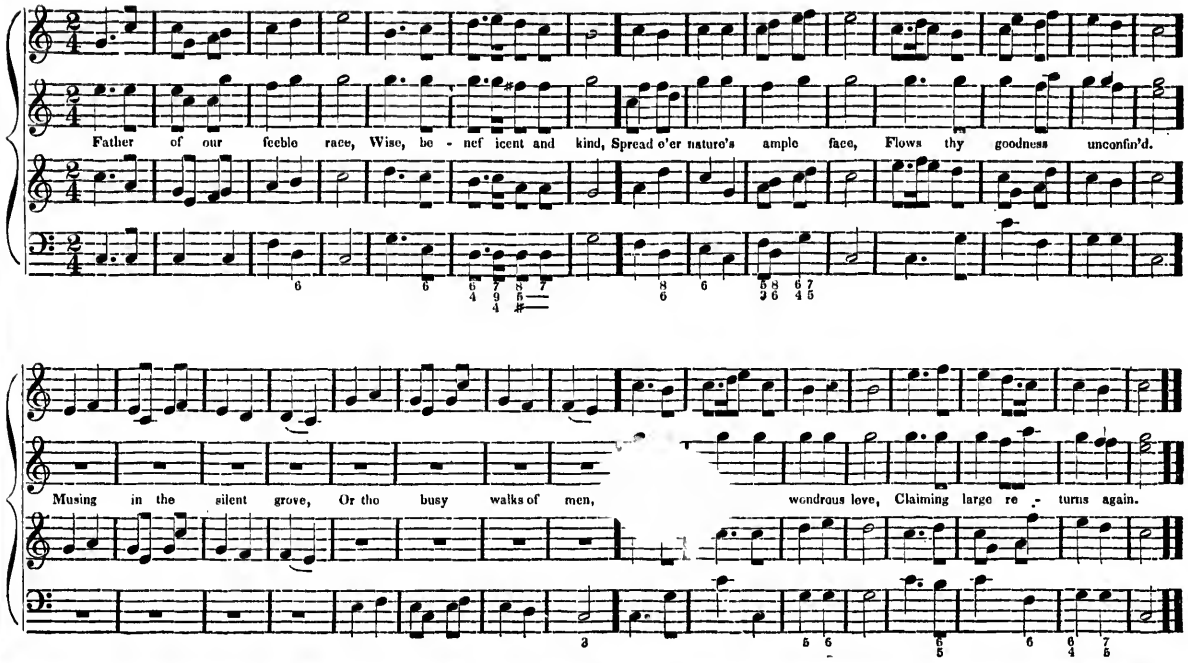

Quartetto.
P.
The voice of free grace cries escape to the mountain! For all that be - lieve, Christ has open'd a fountain; For sin and uncleanness, and
ev'ry transgression, His blood flows so freely, in streams of sal - va - tion. His blood flows so freely, in streams of sal - va - tion.

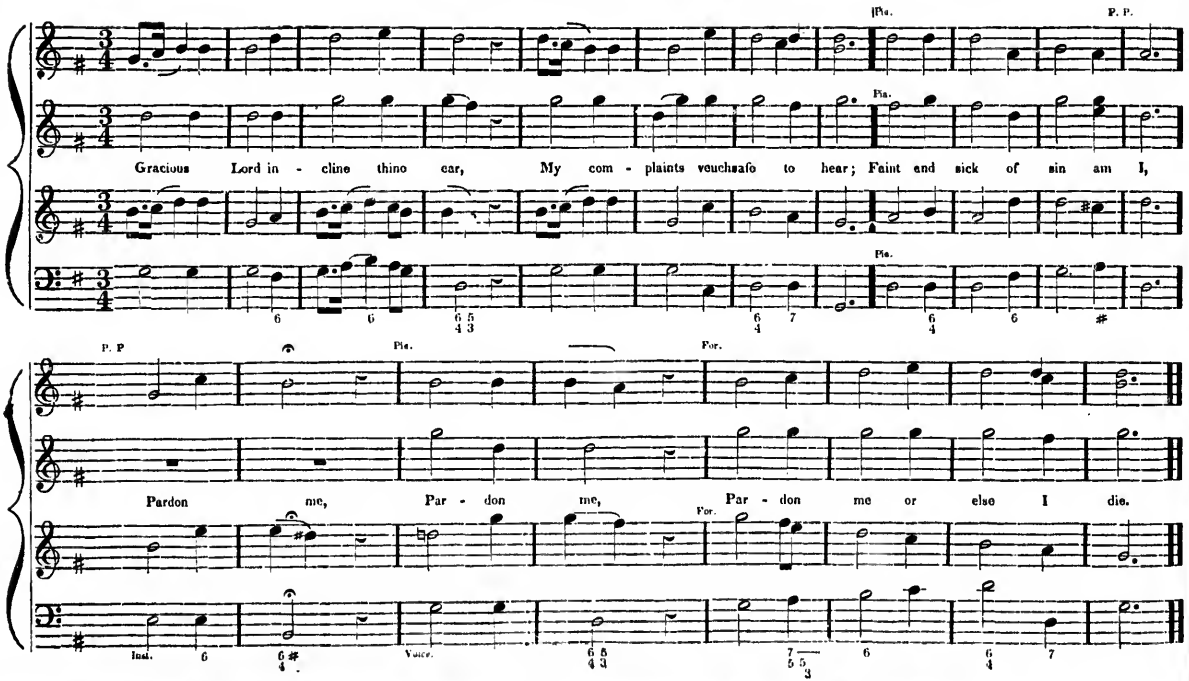

Hal - le - lu - jah to the Lamb, who hath bought us our pardon, We'll praise him a-
gain, when we pass over Jordan. We'll praisu him a - - gain when we pass over Jordan.

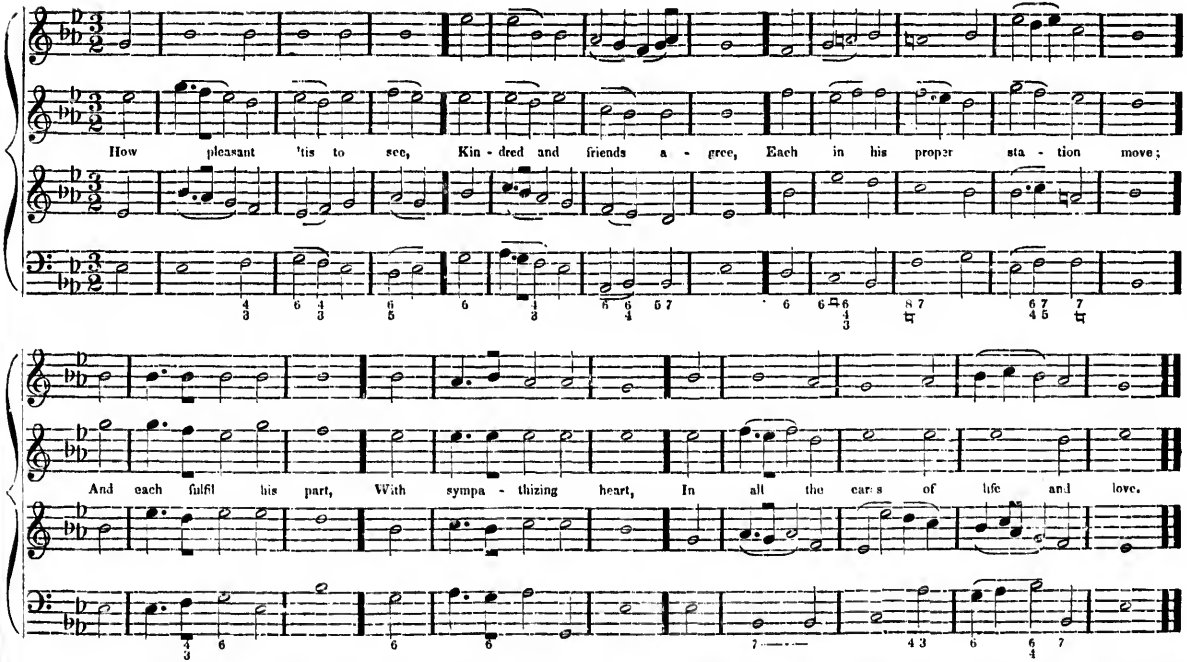
BETHLEHEM. P. M. 8, 6, 9, 8.

DR. MADAN.



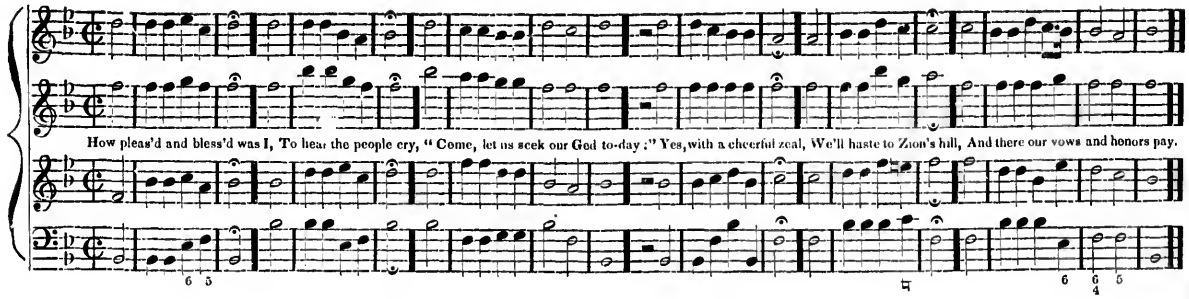

Father of our feeble race, Wise, be - nef icent and kind, Spread o'er nature's ample face, Flows thy goodness unconfin'd.
Musing in the silent grove, Or tho busy walks of men, wondrous love, Claiming large re - turns again.


Gracious Lord in - cline thino ear, My com - plaints veuchsafo to hear; Faint and sick of sin am I,
Pardon me, Par - don me, Par - don me or else I die.
Pia.
P. P.
For.
Inst.
Voice.


How pleasant 'tis to see, Kin - dred and friends a - gree, Each in his proper sta - tion move;
And each fulfil his part, With sympa - thizing heart, In all the cares of life and love.

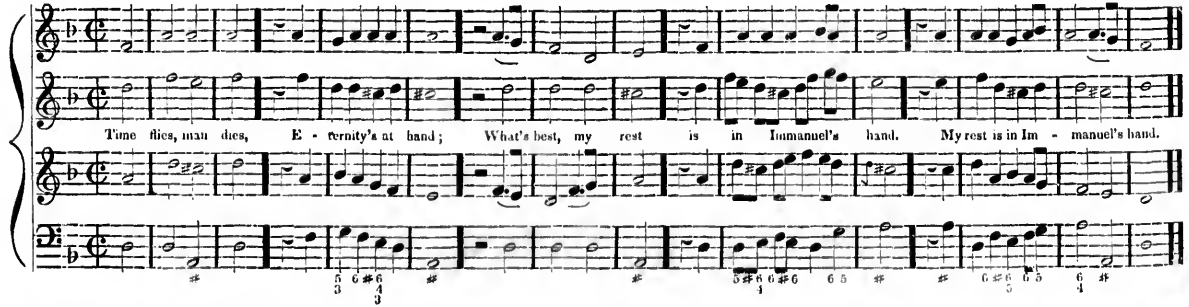
DALSTON. S. P. M.

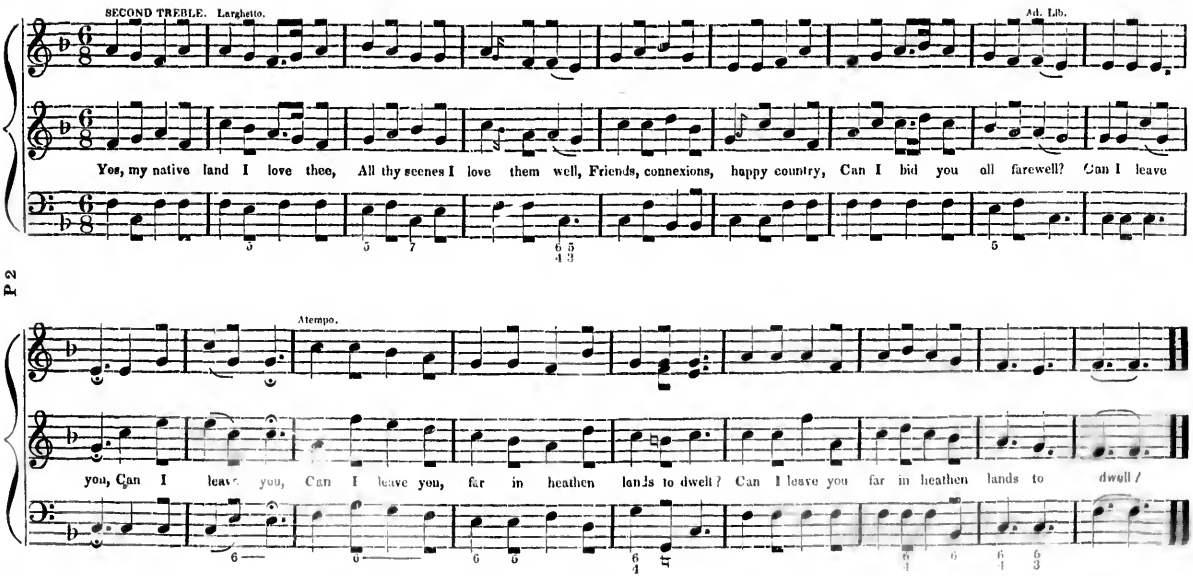
A. Williams.



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

Lane.





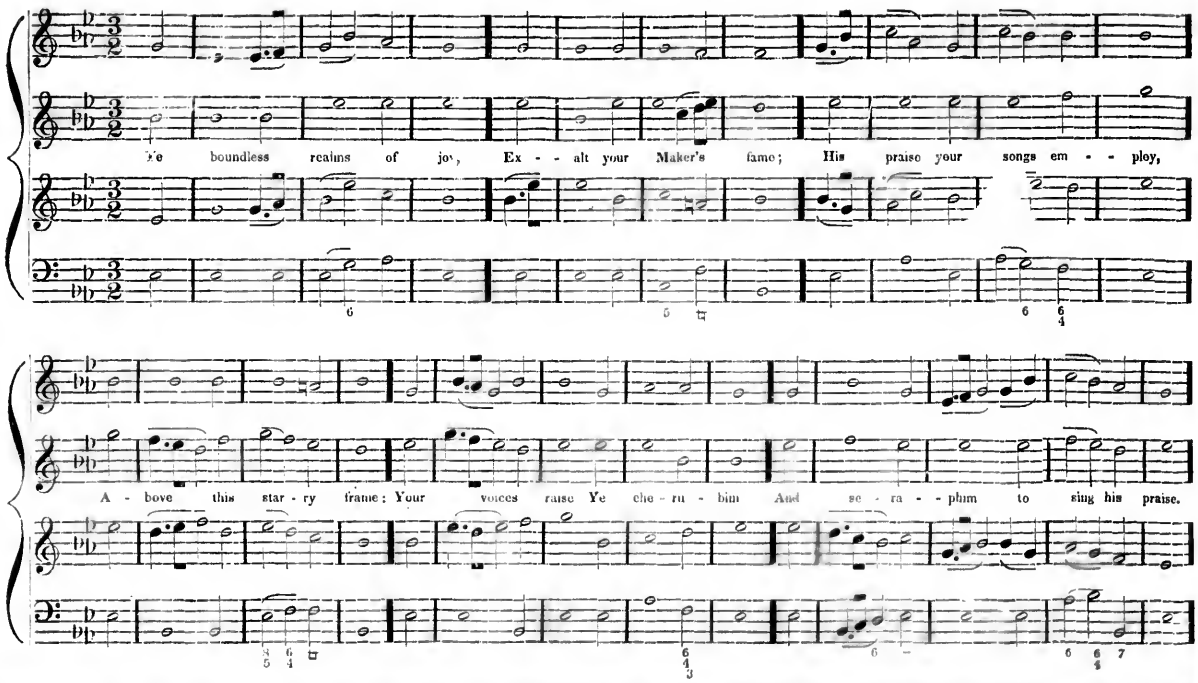
2 Home, thy joys are passing lovely,
Joys no stranger-heart can tell;
Happy home; 'tis sure I love thee,
Can I say—Farewell?
Can I leave thee—
Far in heathen lands to dwell

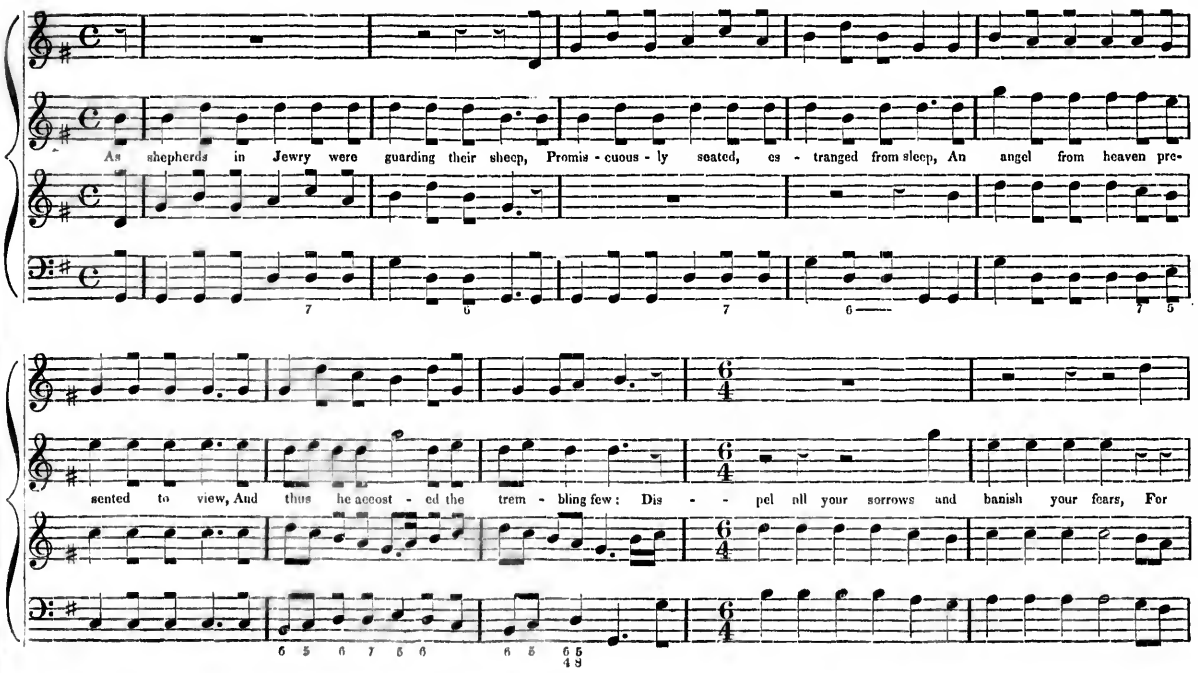
3 Scenes of sacred peace and pleasure,
Holy dave and Sabbath bell,
Richest, brightest, sweetest treasure,
Can I say a last farewell?
Can I leave you—
Far in heathen lands to dwell

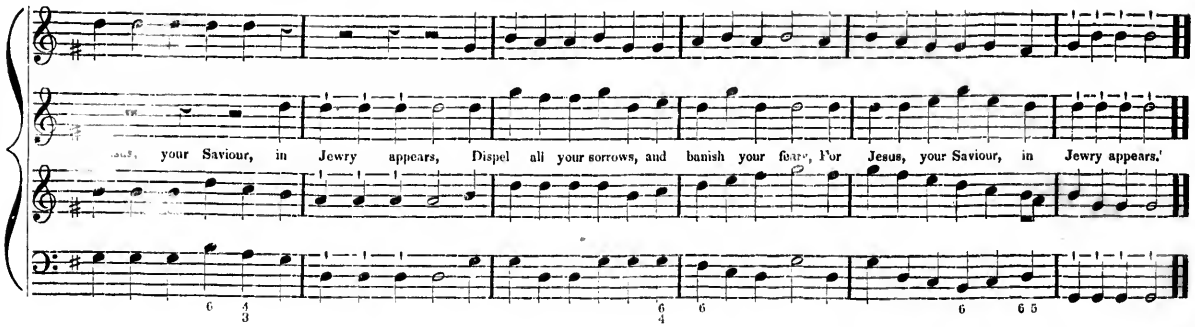
4 Yes! I hasten from you gladly,
From the scenes I love so well
Far away, ye billows bear me
Lovely, native land, farewell
I has'd I leave thee—
Far in heathen lands to dwell.

5 In the deserts let me labor,
On the mountains let me tell
How he died—the blessed Saviour—
To redeem a world from hell!
Let me hasten,
Far in heathen lands to dwell.

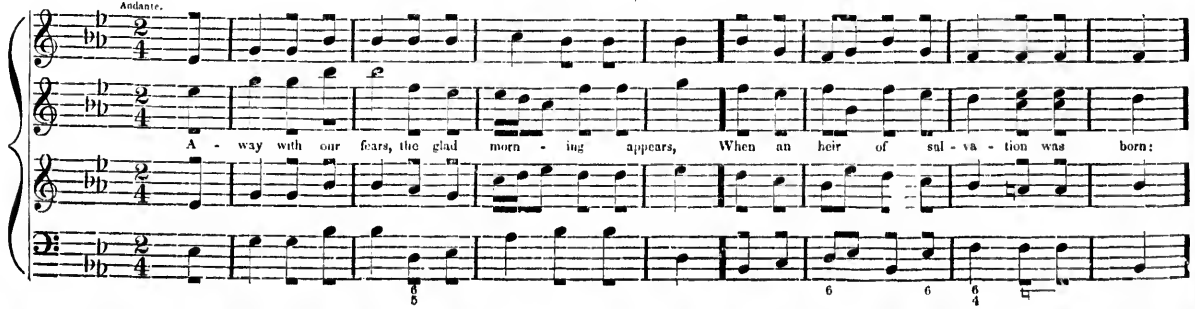
6 Bear me [illegible], thou [illegible] ocean
Let the winds my [illegible] swell,
[illegible] my heart with a [illegible]
[illegible] for hence to dwell
[illegible] Fare [illegible]

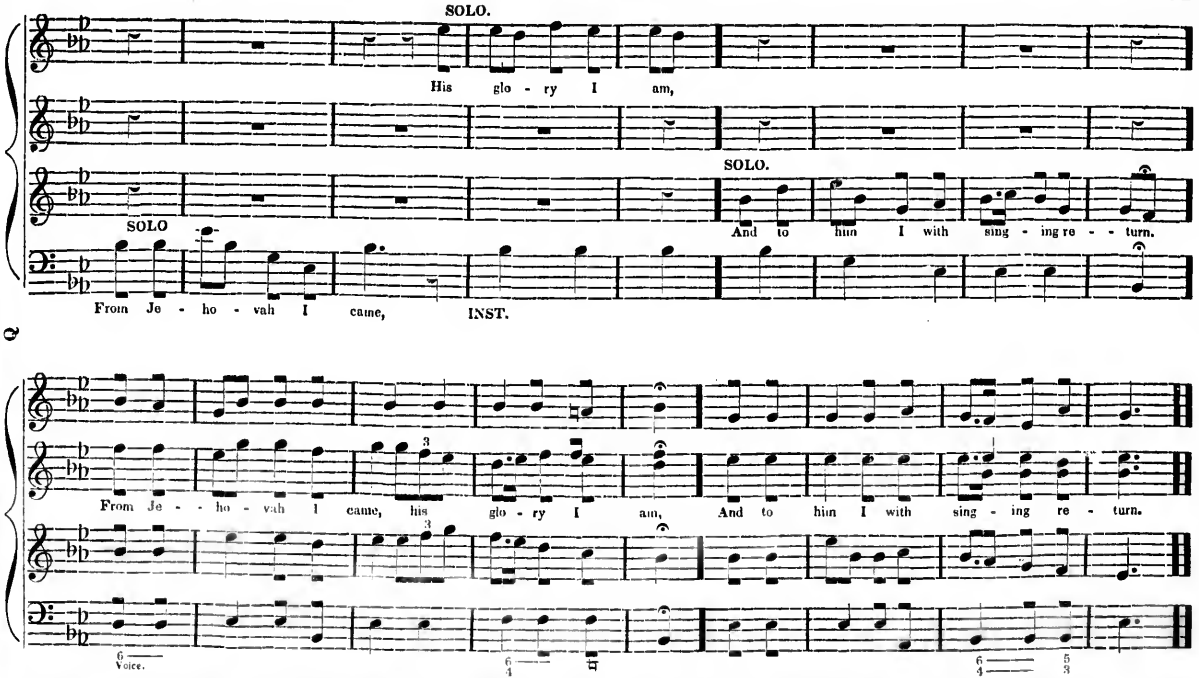

Ye boundless realms of joy, Ex - - alt your Maker's fame; His praise your songs em - - ploy,
A - bove this star - ry frame: Your voices raise Ye che - ru - bim And se - ra - - phim to sing his praise.

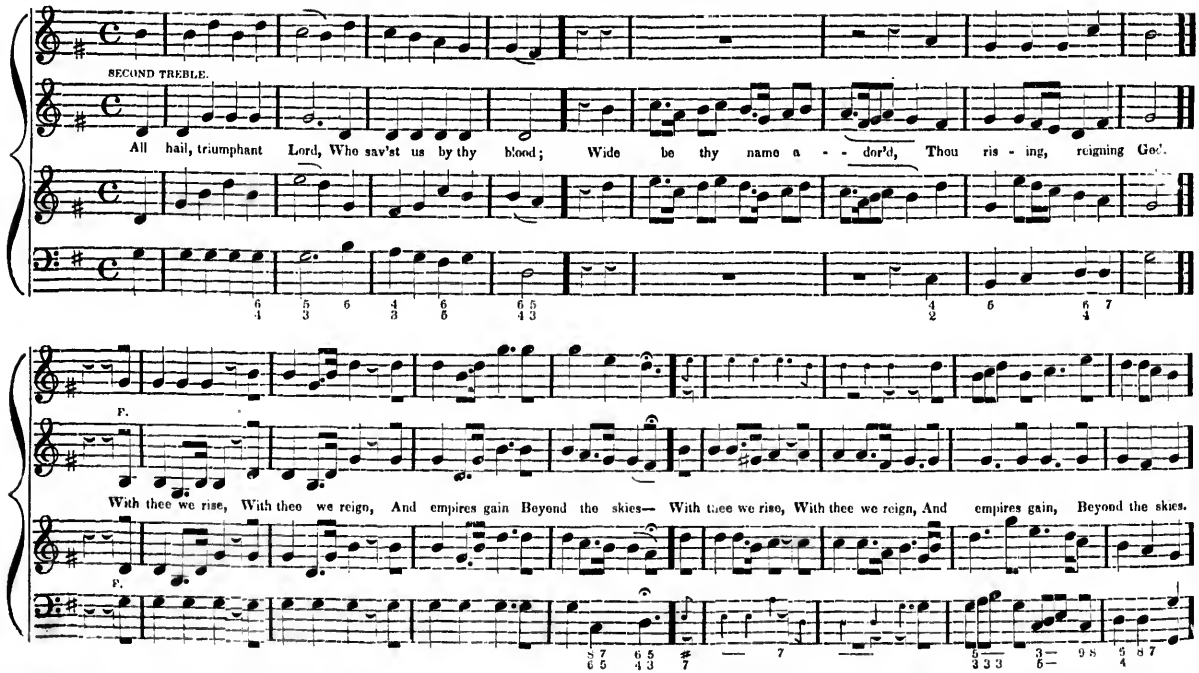

As shepherds in Jewry were guarding their sheep, Promis - cuous - ly seated, es - tranged from sleep, An angel from heaven pre-
sented to view, And thus he accost - ed the trem - bling few: Dis - - pel all your sorrows and banish your fears, For

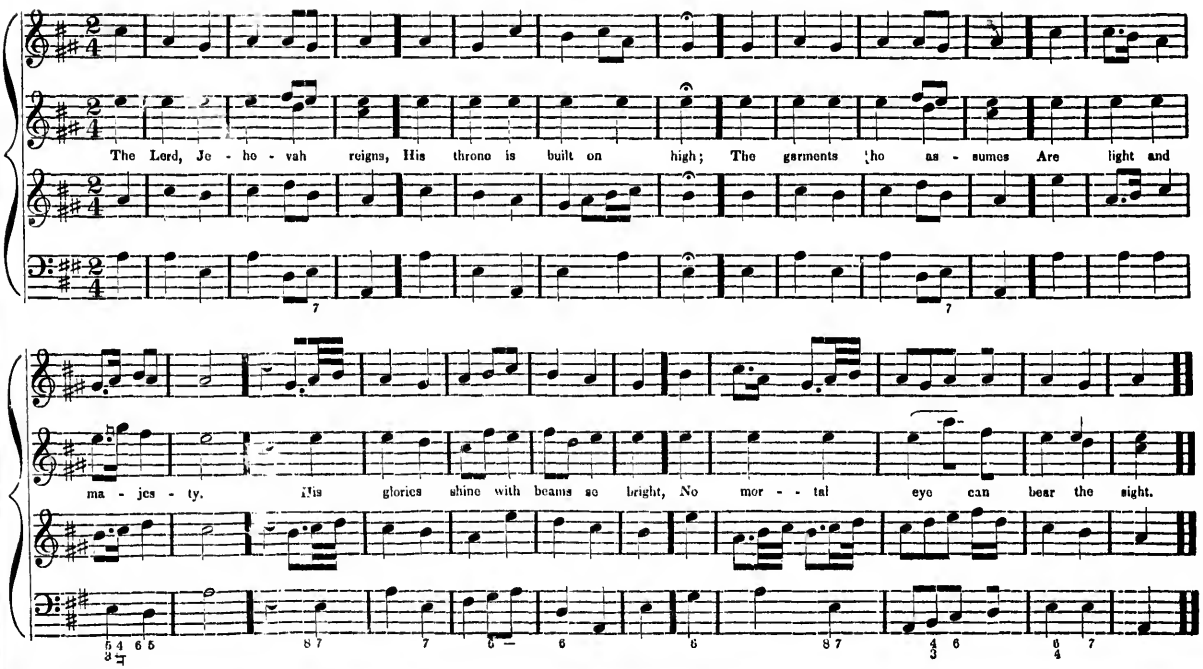


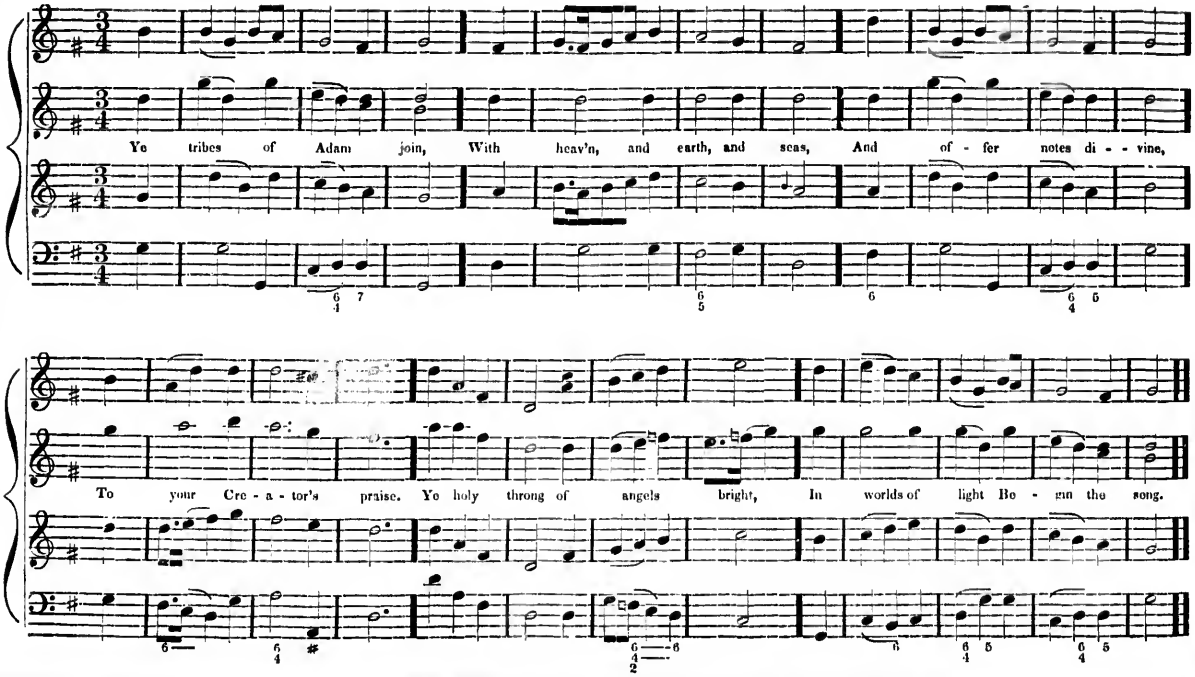
LYRA. 11, 9. B. HOLT.

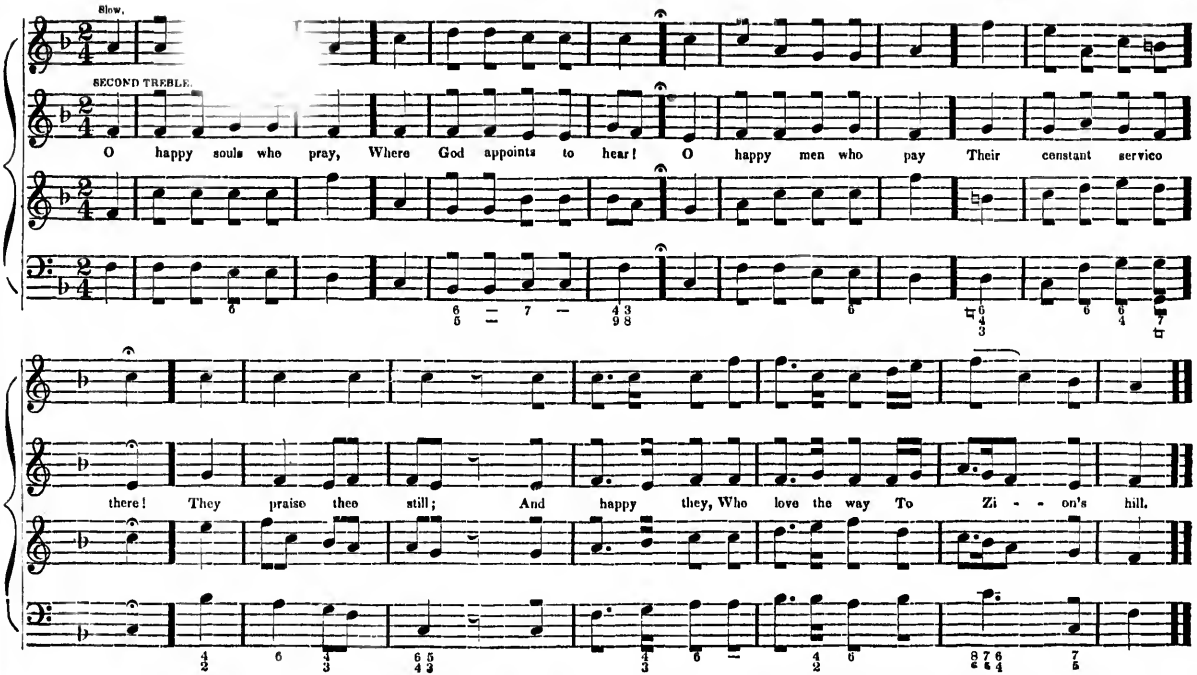


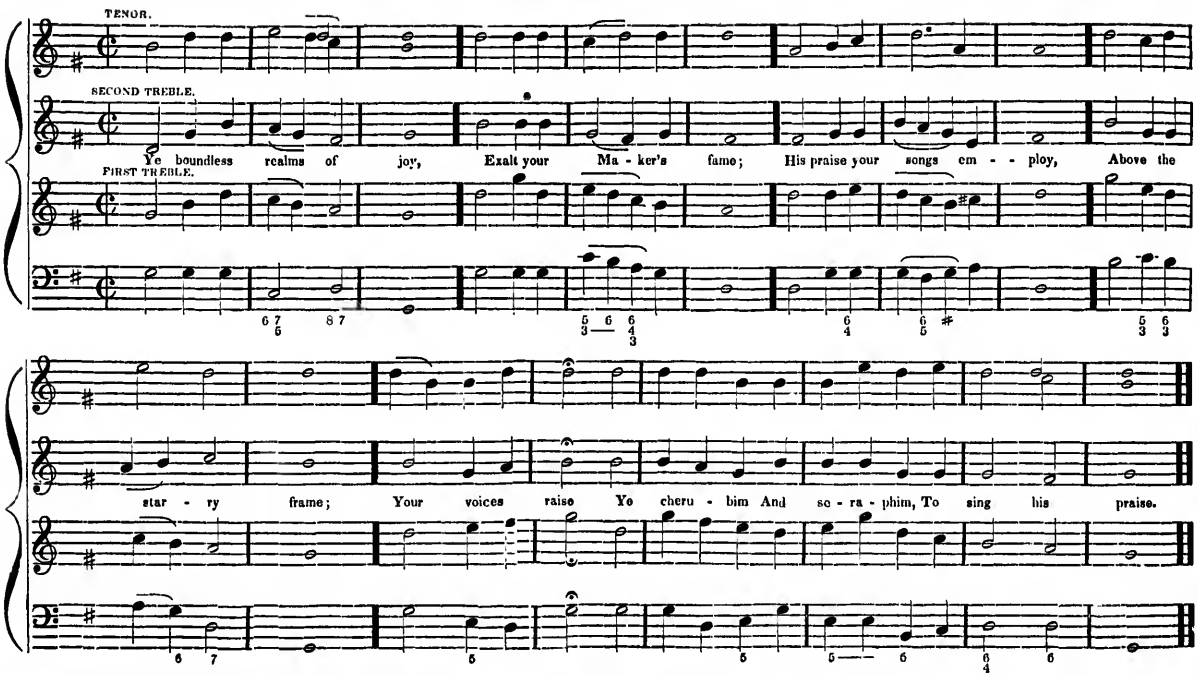

SOLO.
His glo - ry I am,
SOLO.
And to him I with sing - ing re - turn.
SOLO
From Je - ho - vah I came, INST.
From Je - - ho - vah I came, his glo - ry I am, And to him I with sing - ing re - turn.
Voice.

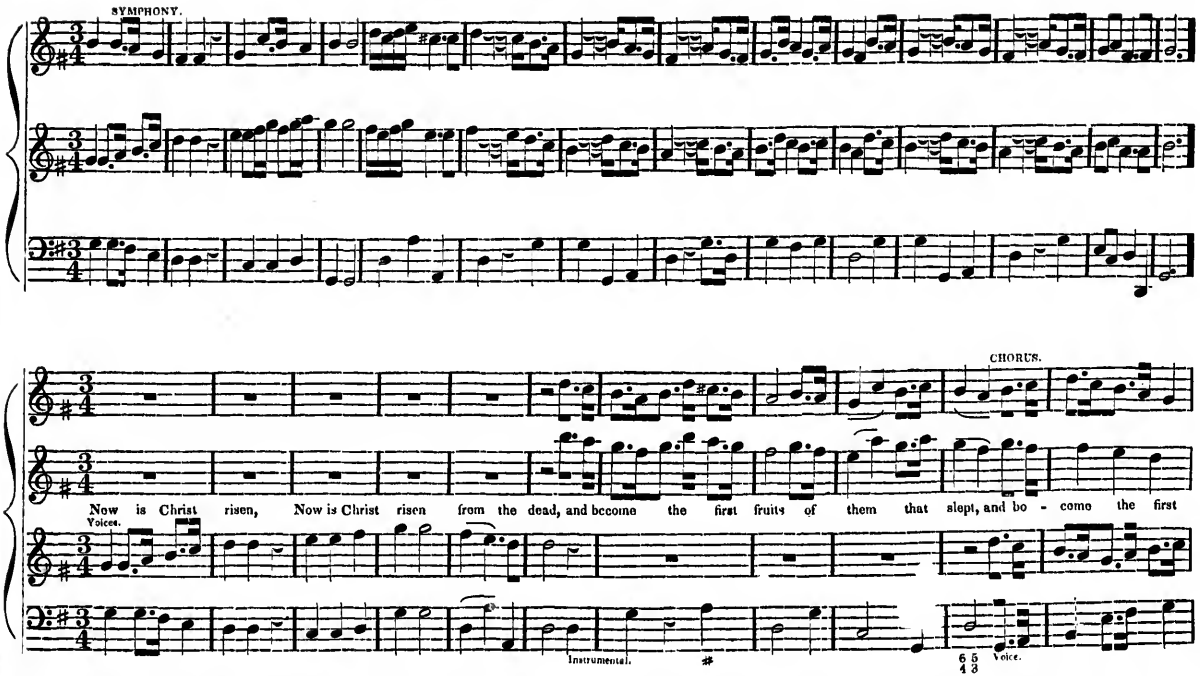

SECOND TREBLE.
All hail, triumphant Lord, Who sav'st us by thy blood; Wide be thy name a - - dor'd, Thou ris - ing, reigning God.
F.
With thee we rise, With thee we reign, And empires gain Beyond the skies— With thee we rise, With thee we reign, And empires gain, Beyond the skies.
F.

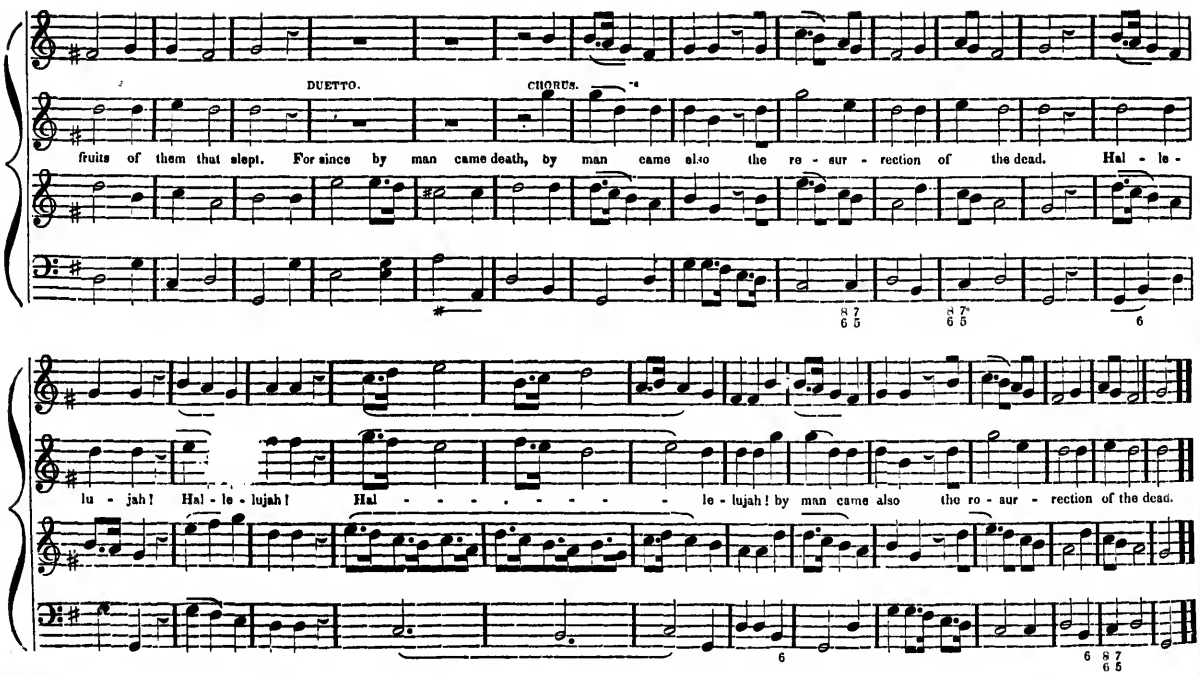

The Lord, Je - ho - vah reigns, His throne is built on high; The garments tho as - sumes Are light and
ma - jes - ty. His glories shine with beams so bright, No mor - - tal eye can bear the sight.

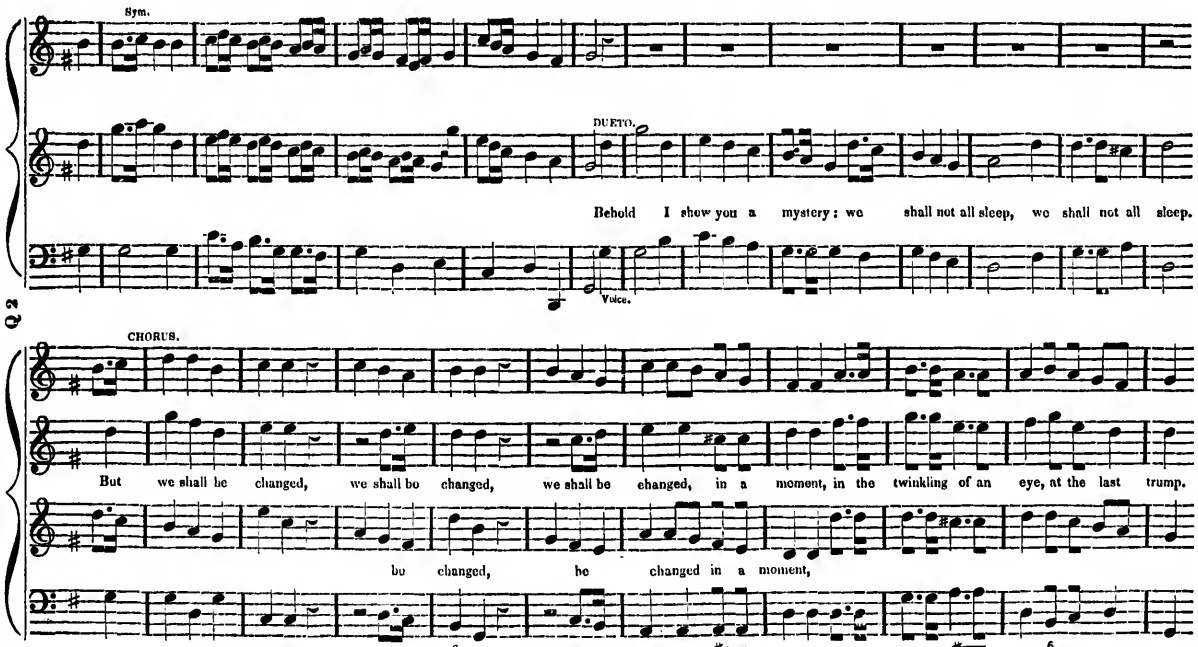

Ye tribes of Adam join, With heav'n, and earth, and seas, And of - fer notes di - - vine,
To your Cre - a - tor's praise. Ye holy throng of angels bright, In worlds of light Be - gin the song.

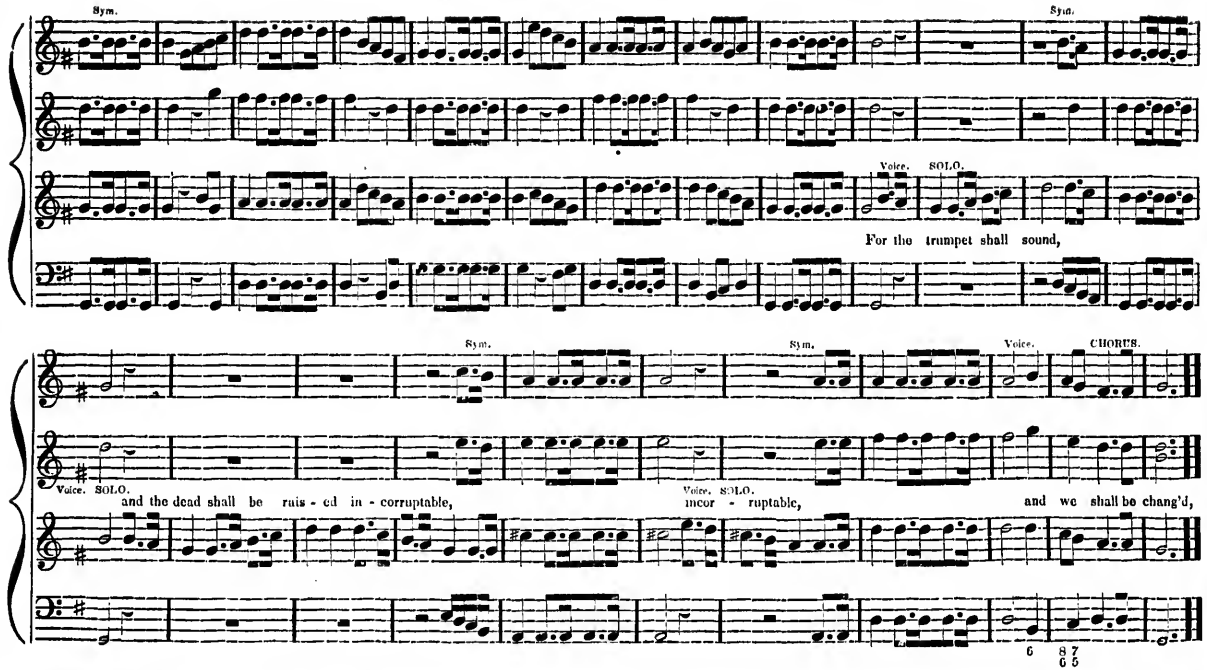

Slow.
SECOND TREBLE.
O happy souls who pray, Where God appoints to hear! O happy men who pay Their constant service
there! They praise thee still; And happy they, Who love the way To Zi - - on's hill.

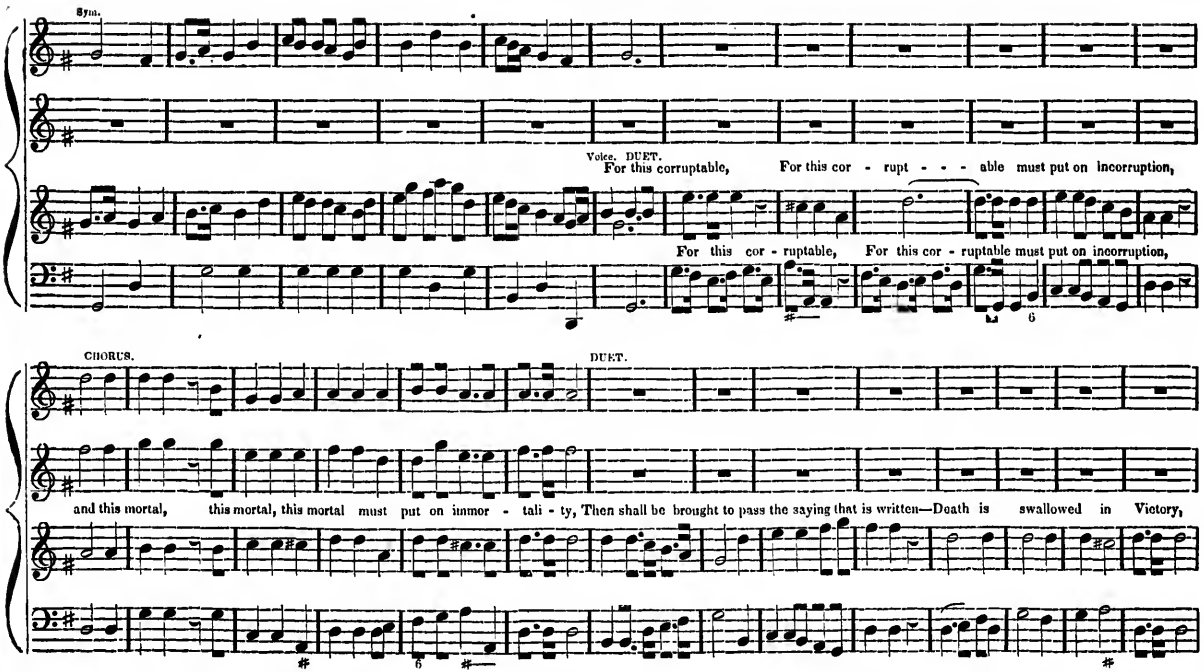

TENOR.
SECOND TREBLE.
FIRST TREBLE.
Ye boundless realms of joy, Exalt your Ma - ker's fame; His praise your songs em - - ploy, Above the
star - ry frame; Your voices raise Ye cheru - bim And se - ra - phim, To sing his praise.

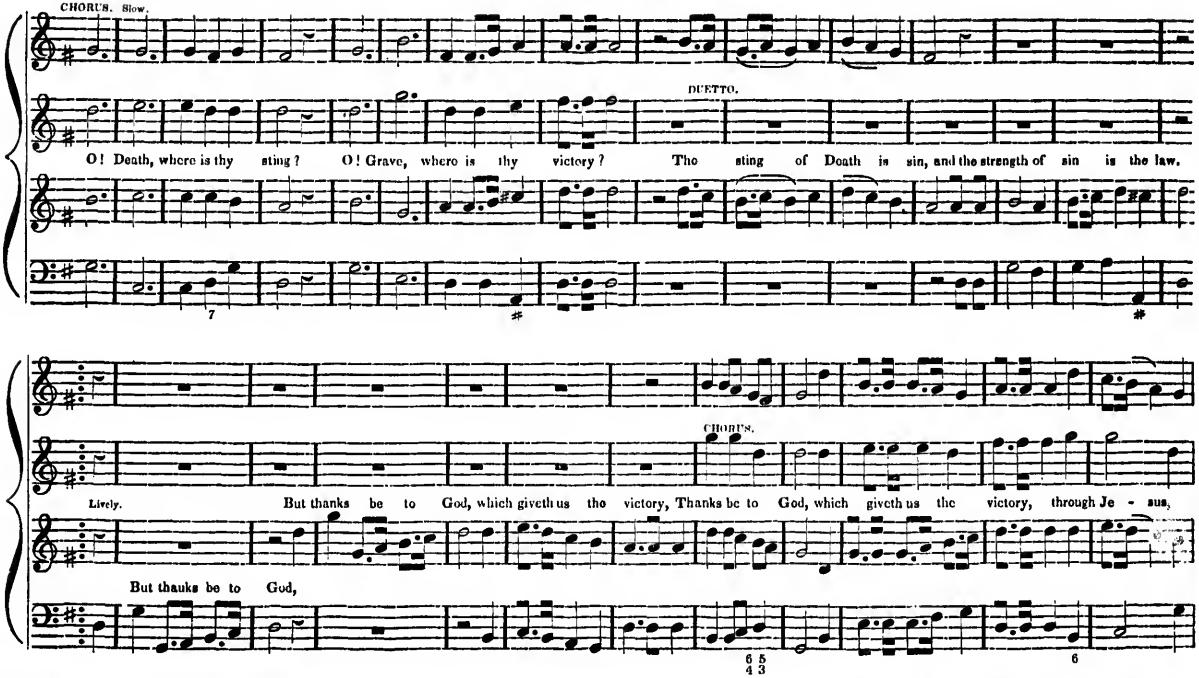

SYMPHONY.
CHORUS.
Now is Christ risen, Now is Christ risen from the dead, and become the first fruits of them that slept, and bo - come the first
Voices.
Instrumental.
Voice.

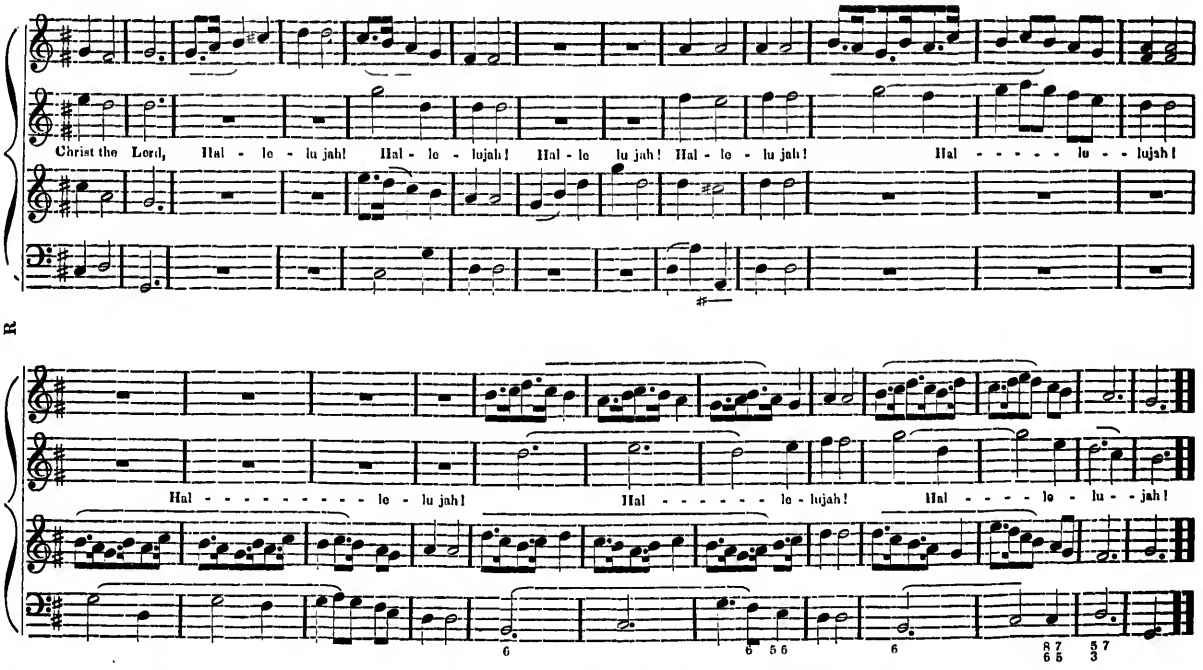

DUETTO.
CHORUS.
fruits of them that slept. For since by man came death, by man came also the re - sur - rection of the dead. Hal - le -
lu - jah! Hal - le - lujah! Hal - - - - - - - - le - lujah! by man came also the ro - sur - rection of the dead.

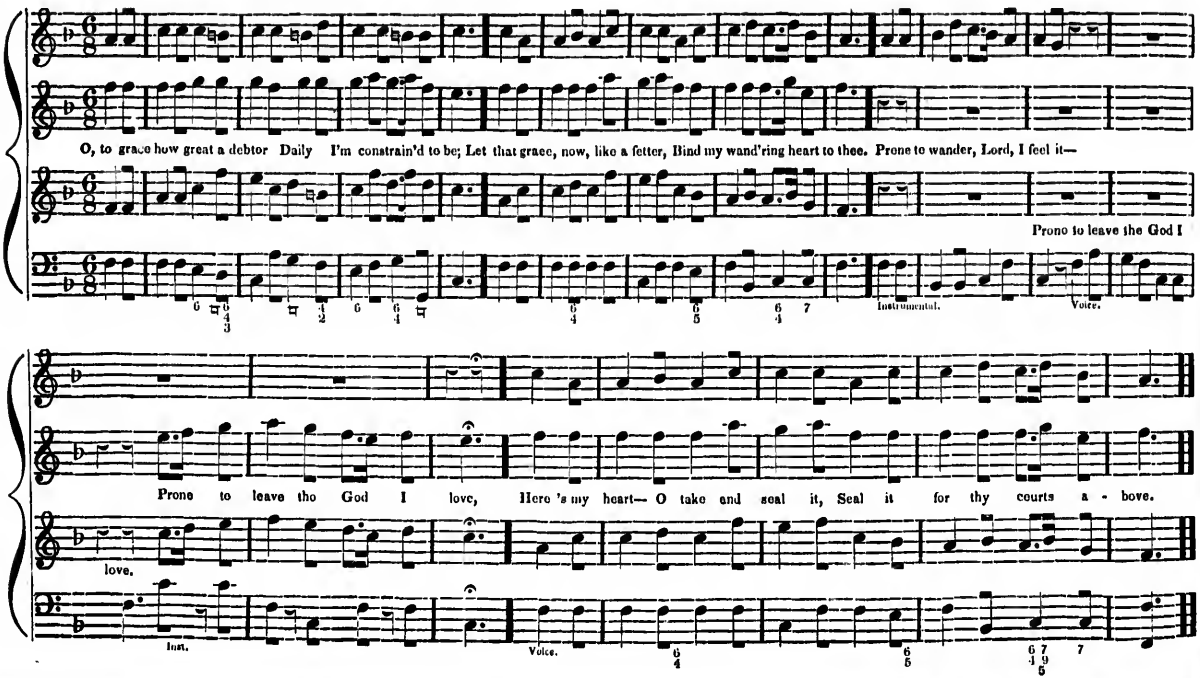

Sym.
DUETO.
Behold I show you a mystery: we shall not all sleep, we shall not all sleep.
Voice.
CHORUS.
But we shall be changed, we shall be changed, we shall be changed, in a moment, in the twinkling of an eye, at the last trump.
be changed, be changed in a moment,

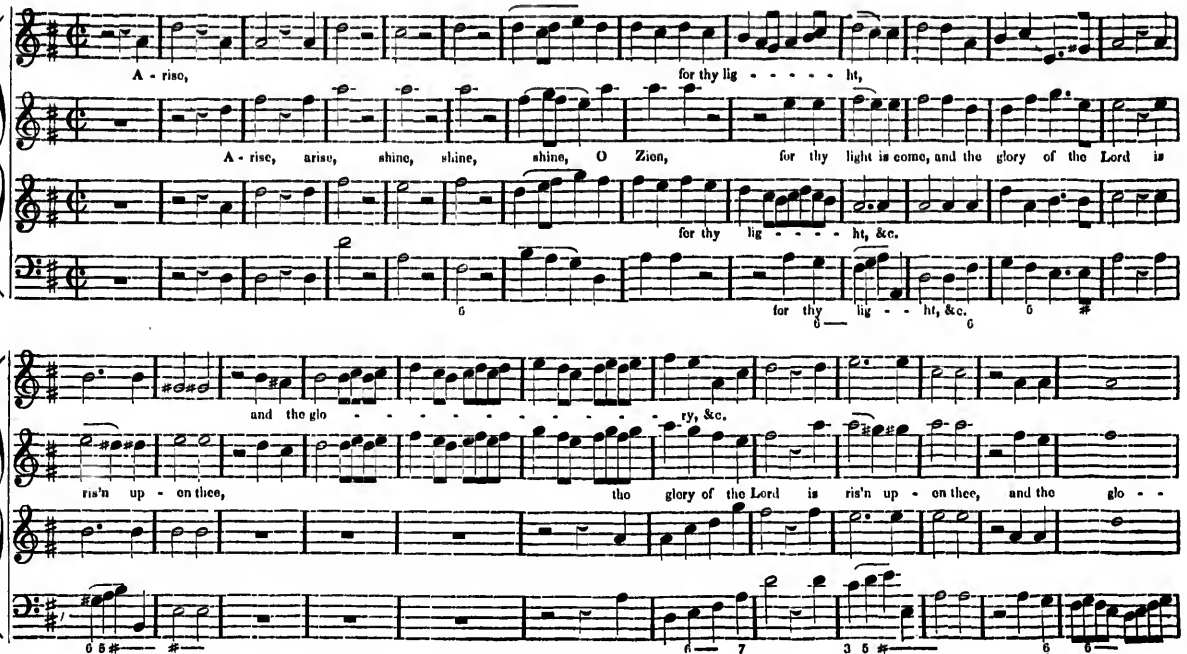

Sym.
Sym.
Voice. SOLO.
For the trumpet shall sound,
Sym.
Sym.
Voice.
CHORUS.
Voice. SOLO.
and the dead shall be rais - ed in - corruptable,
Voice. SOLO.
incor - ruptable,
and we shall be chang'd,
6
8 7
6 5

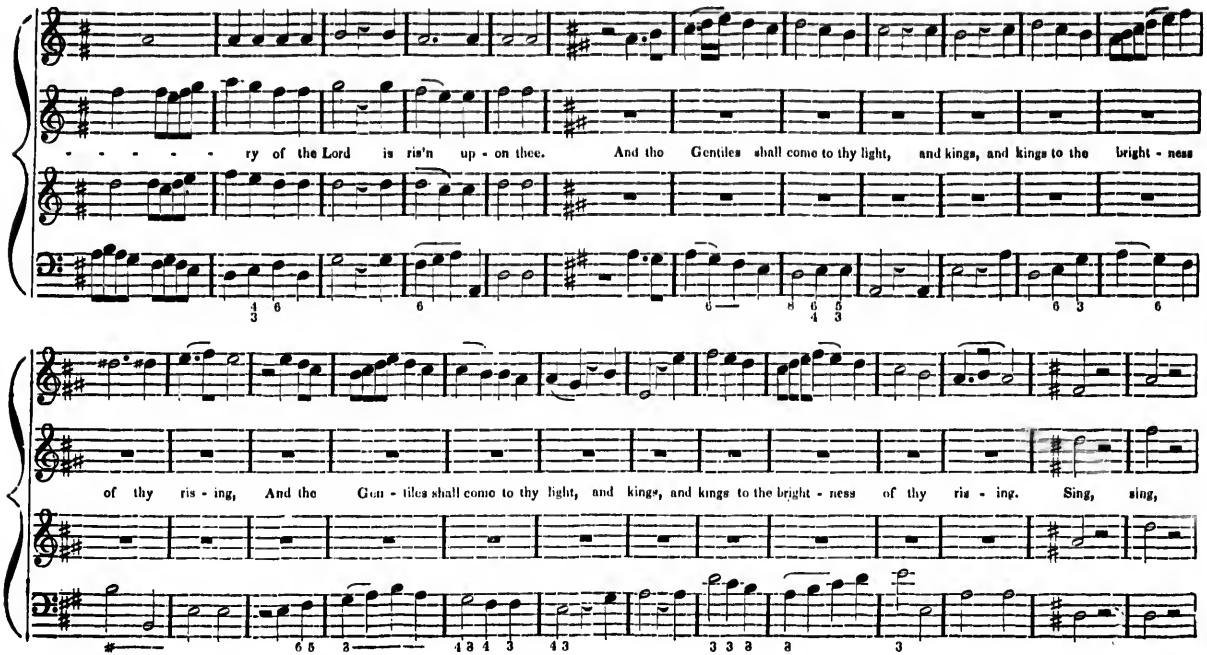

Sym.
Voice. DUET.
For this corruptable, For this cor - rupt - - - able must put on incorruption,
For this cor - ruptable, For this cor - ruptable must put on incorruption,
CHORUS.
DUET.
and this mortal, this mortal, this mortal must put on immor - tali - ty, Then shall be brought to pass the saying that is written—Death is swallowed in Victory,

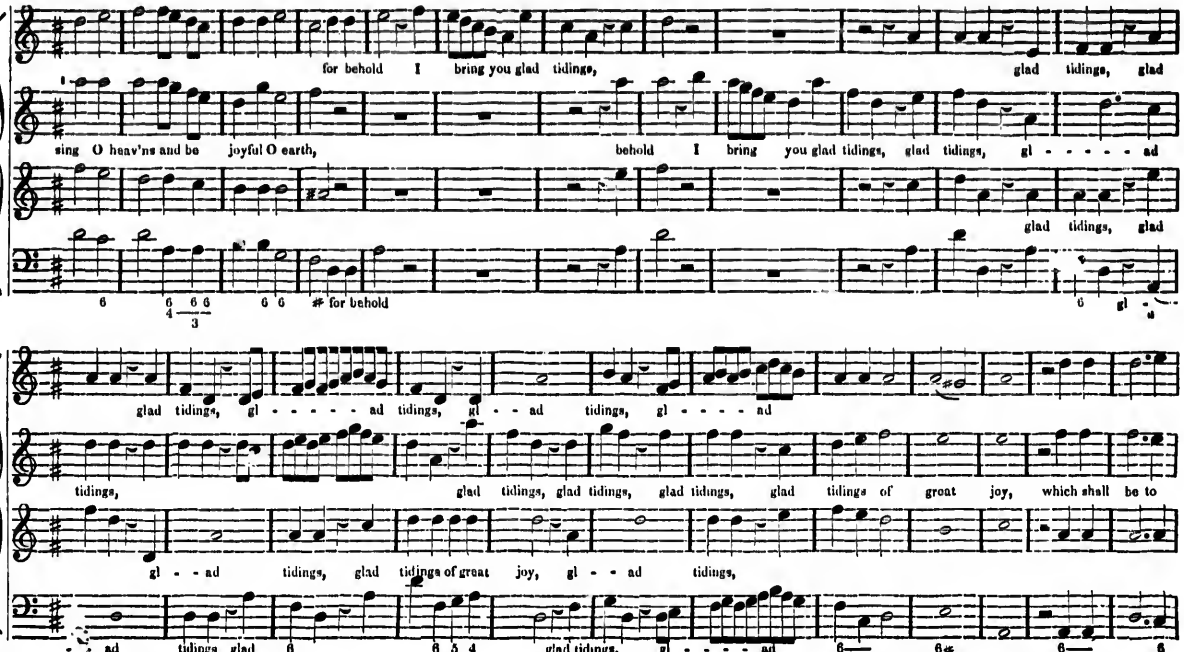

CHORUS. Slow.
DUETTO.
O! Death, where is thy sting? O! Grave, where is thy victory? The sting of Death is sin, and the strength of sin is the law.
CHORUS.
Lively. But thanks be to God, which giveth us the victory, Thanks be to God, which giveth us the victory, through Je - sus,
But thanks be to God,

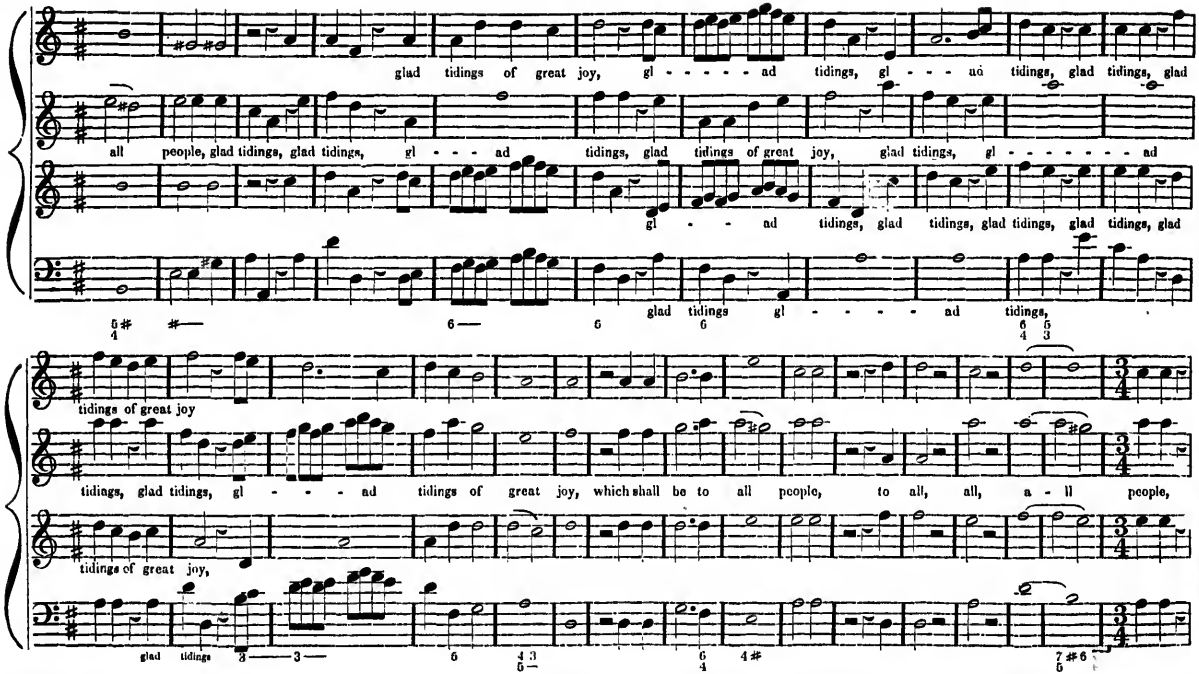

Christ the Lord, Hal - le - lu jah! Hal - le - lujah! Hal - le lu jah! Hal - le - lu jah! Hal - - - - - lu - - lujah!
Hal - - - - - - - - - le - lu jah! Hal - - - - - - le - lujah! Hal - - - - le - lu - - jah!

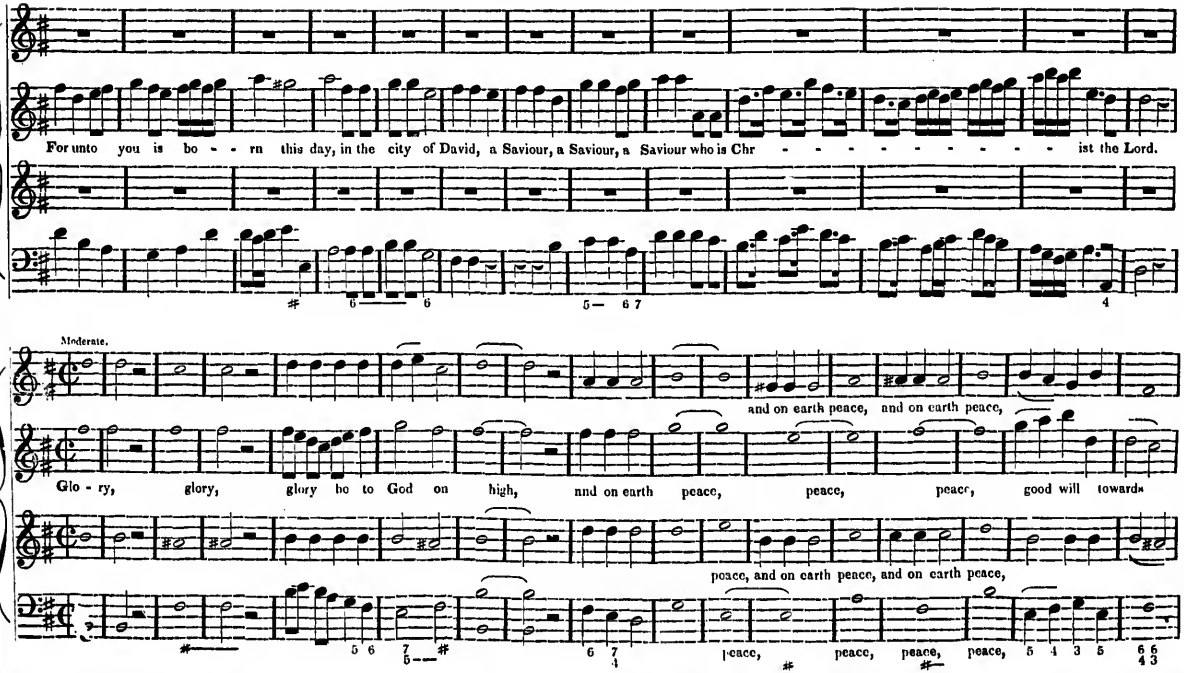

O, to grace how great a debtor Daily I'm constrain'd to be; Let that grace, now, like a fetter, Bind my wand'ring heart to thee. Prone to wander, Lord, I feel it—
Prone to leave the God I
Instrumental.
Voice.
Prone to leave tho God I love, Here 's my heart— O take and seal it, Seal it for thy courts a - bove.
love.
Inst.
Voice.

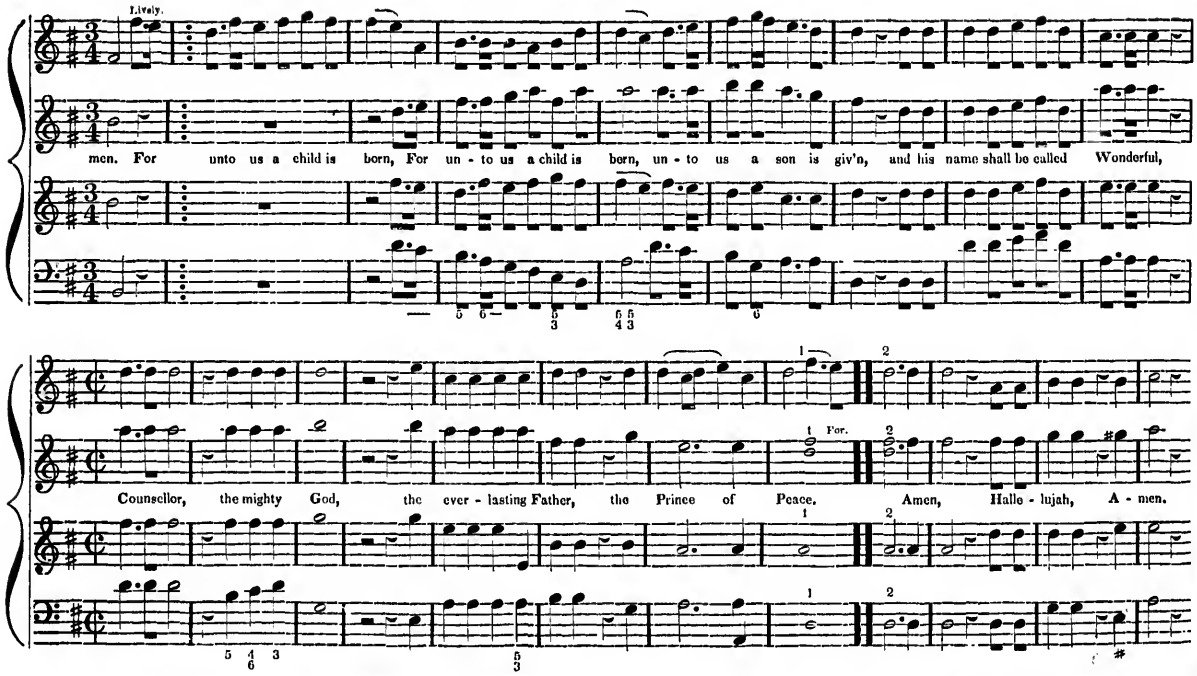

A - rise,
for thy lig - - - - - ht,
A - rise, arise, shine, shine, shine, O Zion, for thy light is come, and the glory of the Lord is
for thy lig - - - - ht, &c.
for thy lig - - ht, &c.
and the glo - - - - - - - - - - - ry, &c.
ris'n up - on thee,
tho glory of the Lord is ris'n up - on thee, and the glo - -

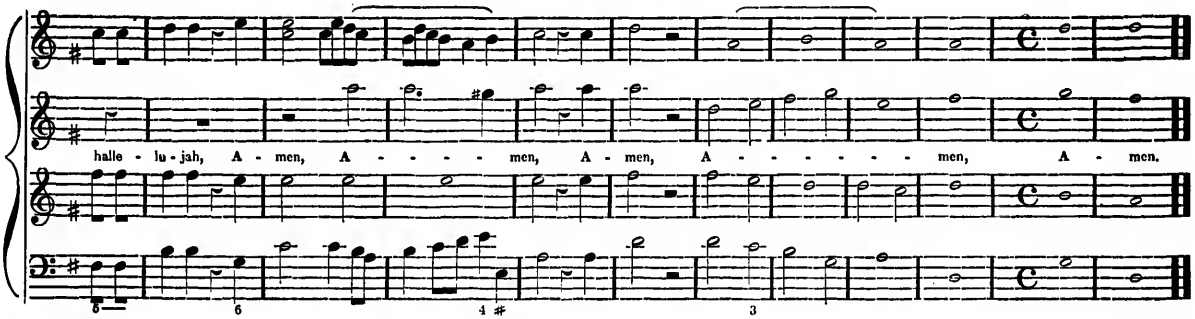

- - - - - ry of the Lord is ris'n up - on thee. And tho Gentiles shall come to thy light, and kings, and kings to the bright - ness
of thy ris - ing, And tho Gen - tiles shall come to thy light, and kings, and kings to the bright - ness of thy ris - ing. Sing, sing,


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

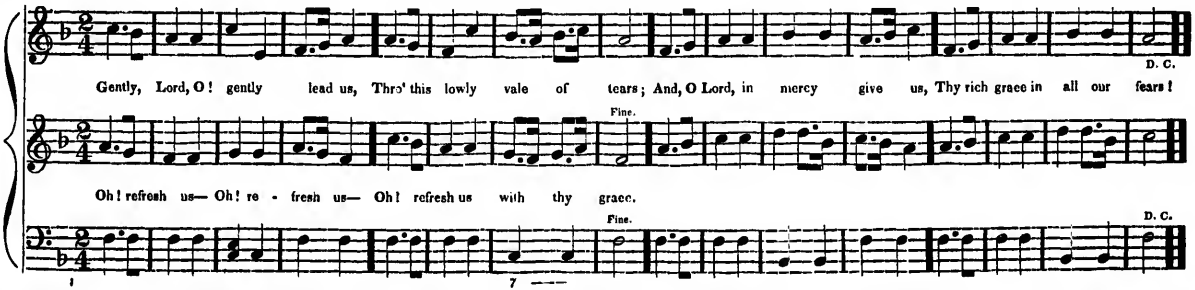

glad tidings of great joy, gl - - - - - ad tidings, gl - - - ad tidings, glad tidings, glad
all people, glad tidings, glad tidings, gl - - - ad tidings, glad tidings of great joy, glad tidings, gl - - - - - - - ad
gl - - - ad tidings, glad tidings, glad tidings, glad tidings, glad
glad tidings gl - - - - - ad tidings,
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

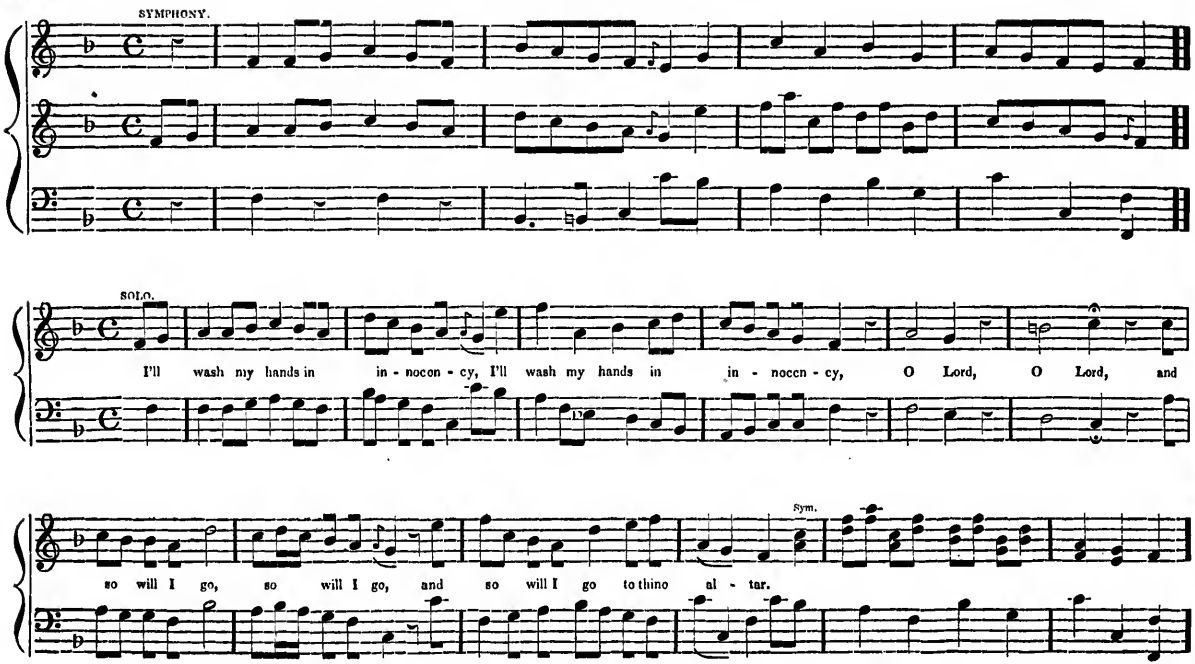

For unto you is bo - - rn this day, in the city of David, a Saviour, a Saviour, a Saviour who is Chr - - - - - - - - - - ist the Lord.
Moderate.
and on earth peace, and on earth peace,
Glo - ry, glory, glory be to God on high, and on earth peace, peace, peace, good will towards
peace, and on earth peace, and on earth peace,
peace, peace, peace, peace,

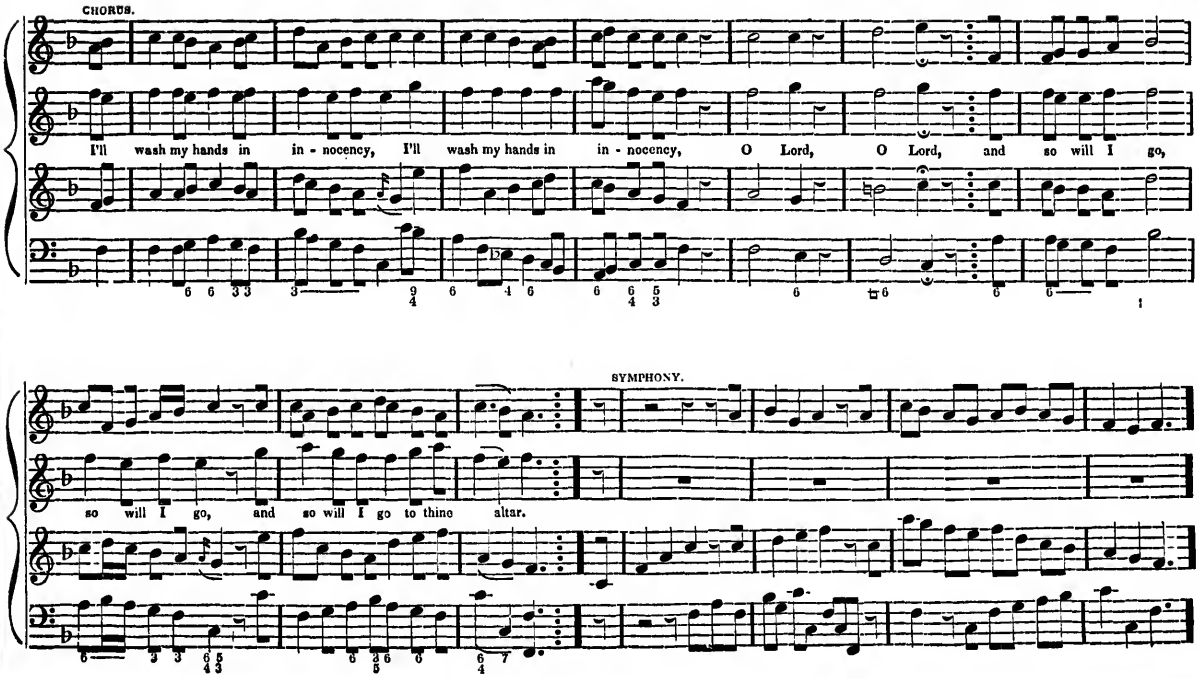

Lively.
men. For unto us a child is born, For un - to us a child is born, un - to us a son is giv'n, and his name shall be called Wonderful,
Counsellor, the mighty God, the ever - lasting Father, the Prince of Peace. For Amen, Halle - lujah, A - men.

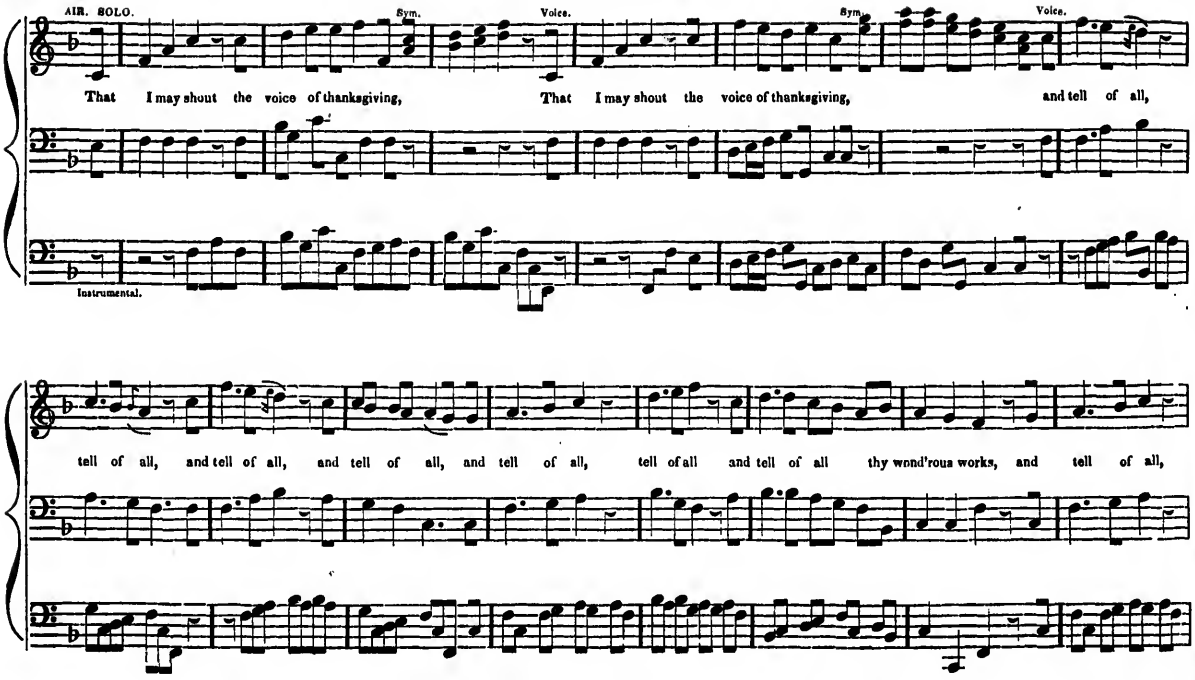


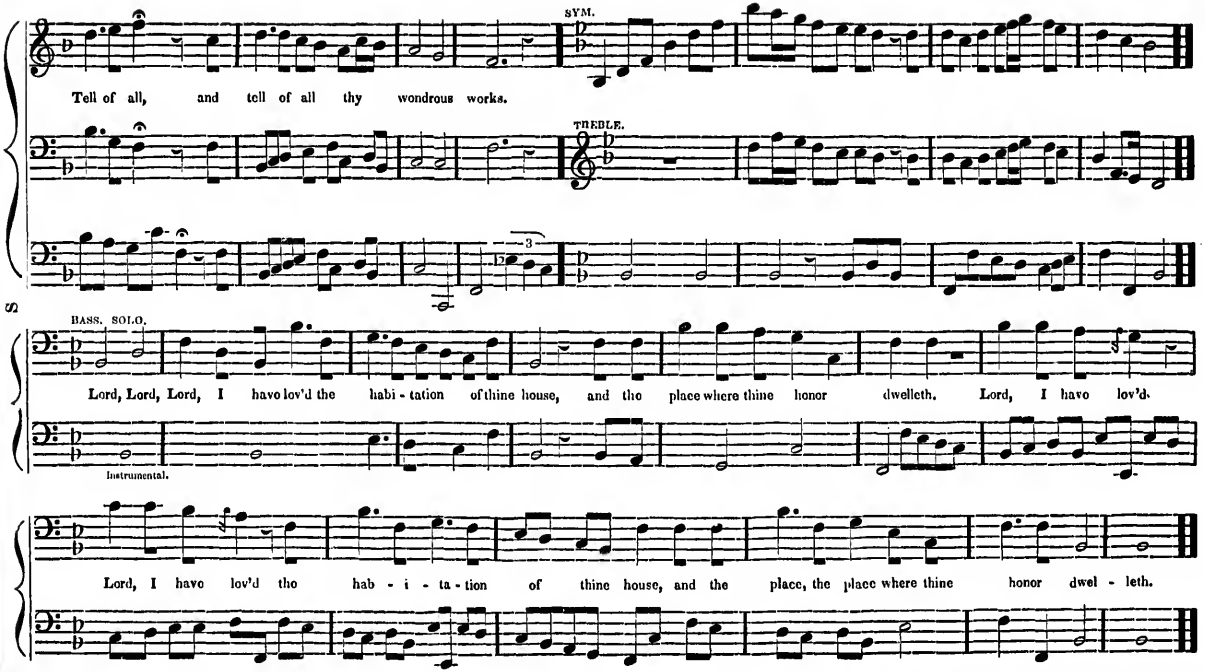
GREENVILLE. 8 & 7, or 8, 7, & 4.

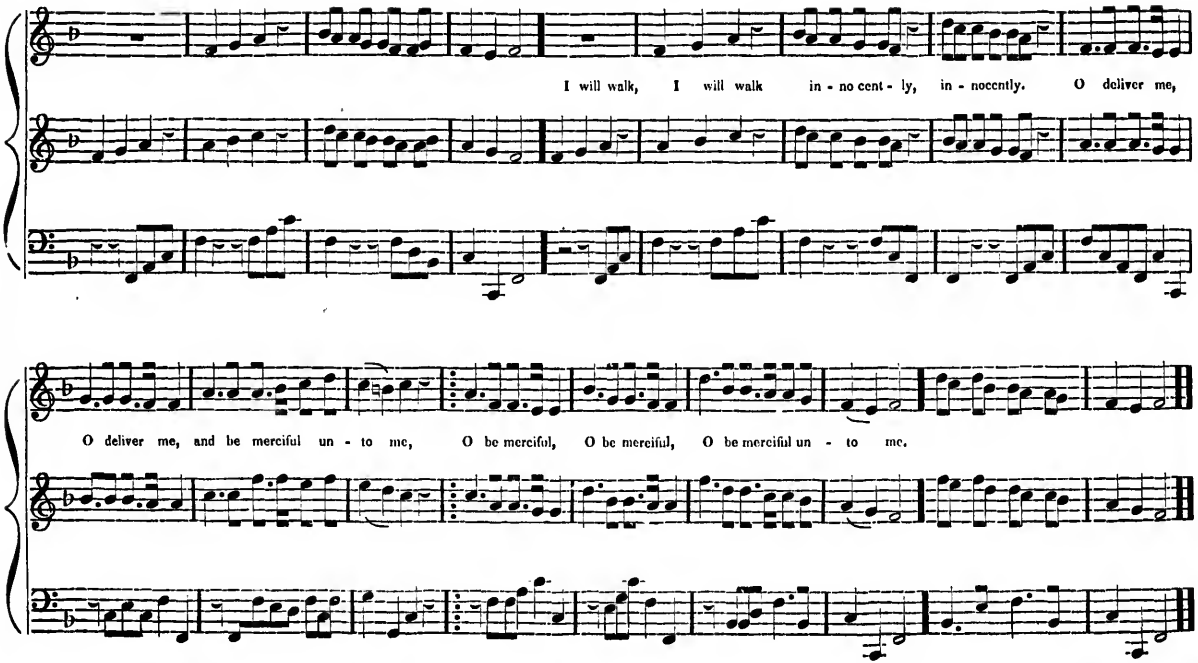


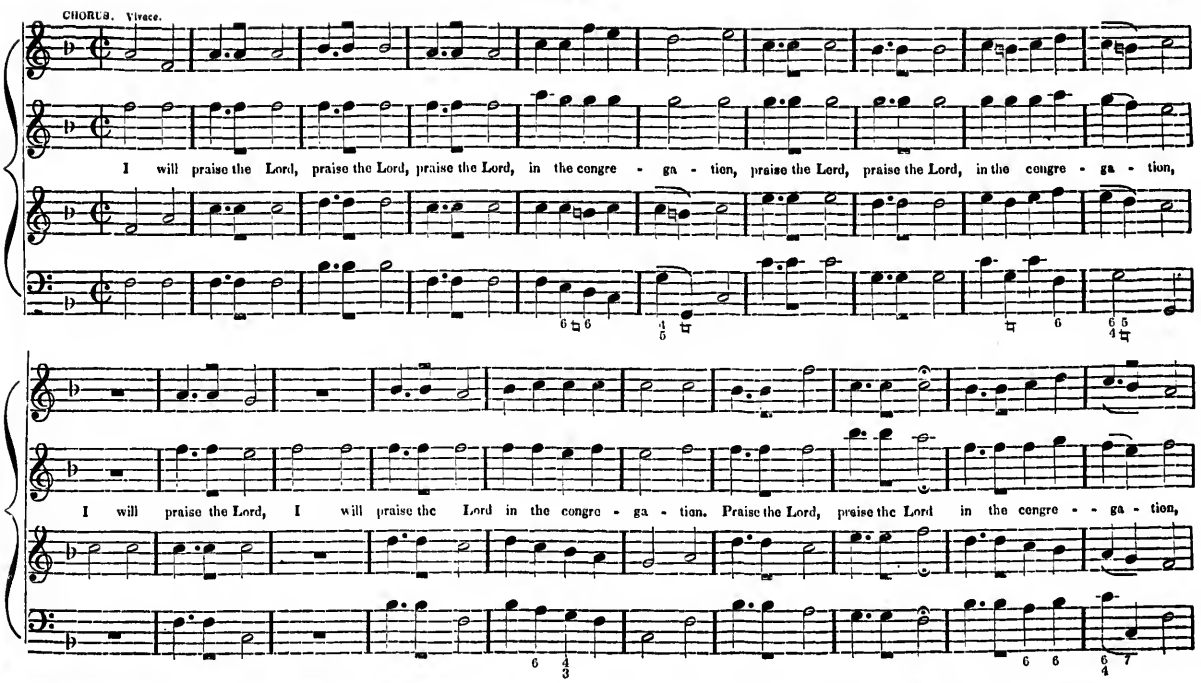

SYMPHONY.
SOLO.
I'll wash my hands in in - nocon - cy, I'll wash my hands in in - nocen - cy, O Lord, O Lord, and
Sym.
so will I go, so will I go, and so will I go to thino al - tar.

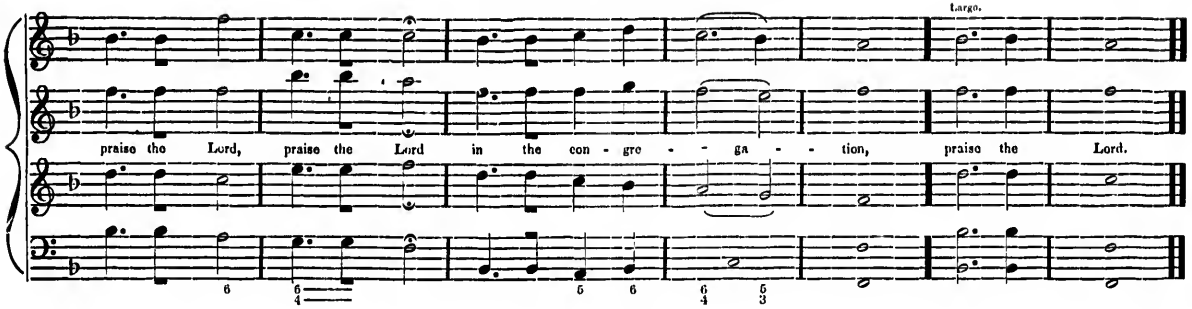

CHORUS.
I'll wash my hands in in - nocency, I'll wash my hands in in - nocency, O Lord, O Lord, and so will I go,
SYMPHONY.
so will I go, and so will I go to thine altar.


AIR. SOLO.
Sym.
Voice.
Sym.
Voice.
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'rous works, and tell of all,

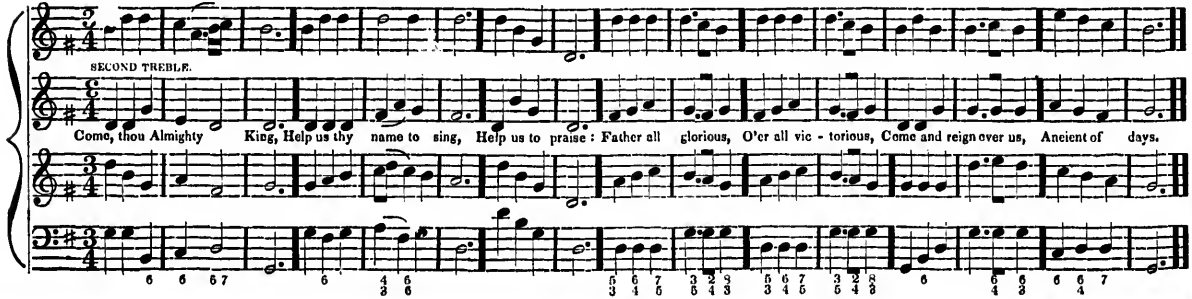

SYM.
Tell of all, and tell of all thy wondrous works.
TREBLE.
BASS. SOLO.
Lord, Lord, Lord, I have lov'd the habi - tation of thine house, and the place where thine honor dwelleth. Lord, I have lov'd.
Instrumental.
Lord, I have lov'd the hab - i - ta - tion of thine house, and the place, the place where thine honor dwel - leth.

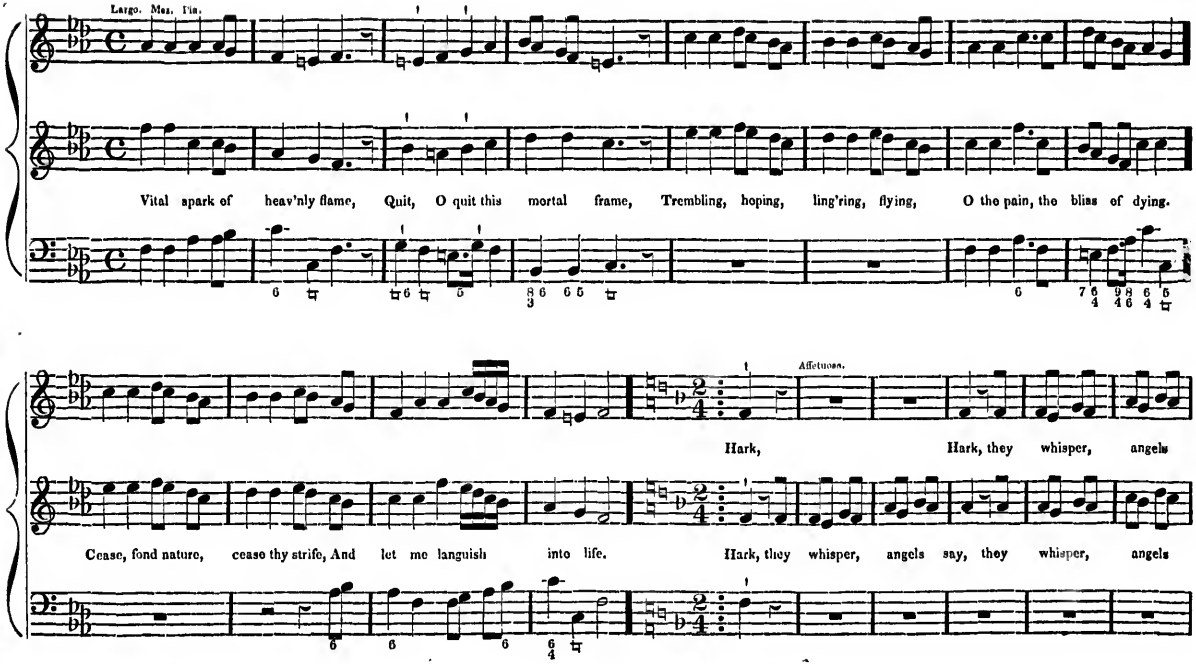

I will walk, I will walk in - no cent - ly, in - nocently. O deliver me,
O deliver me, and be merciful un - to me, O be merciful, O be merciful, O be merciful un - to me.

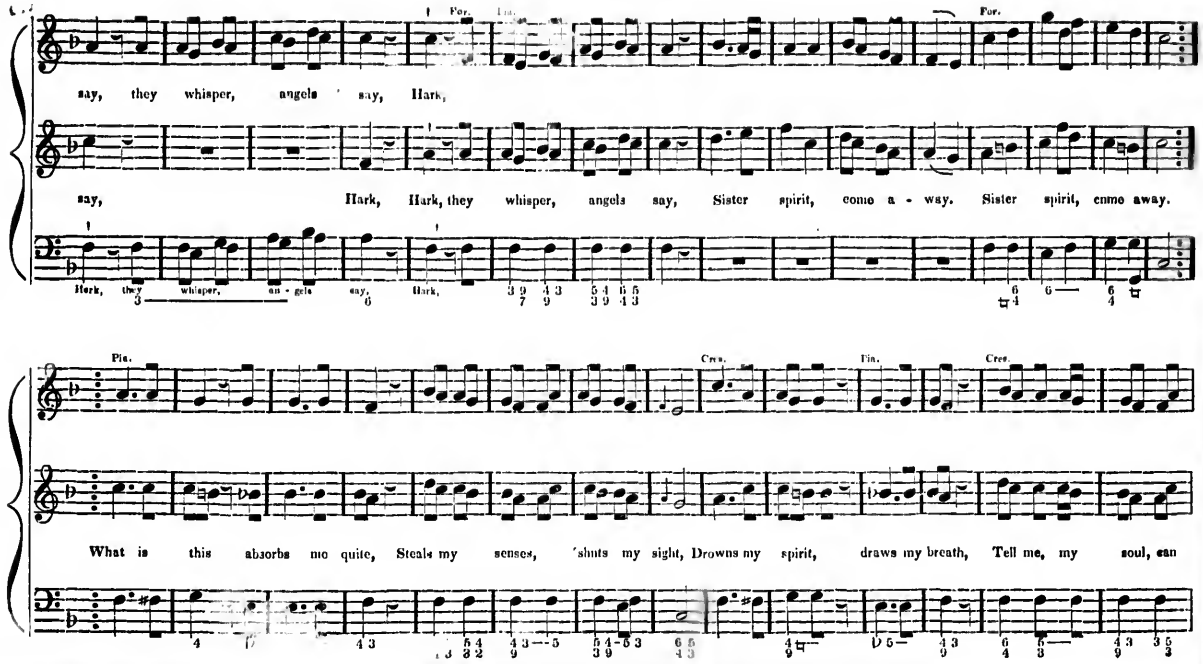

CHORUS. Vivace.
I will praise the Lord, praise the Lord, praise the Lord, in the congre - ga - tion, praise the Lord, praise the Lord, in the congre - ga - tion,
I will praise the Lord, I will praise the Lord in the congre - ga - tion. Praise the Lord, praise the Lord in the congre - - ga - tion,

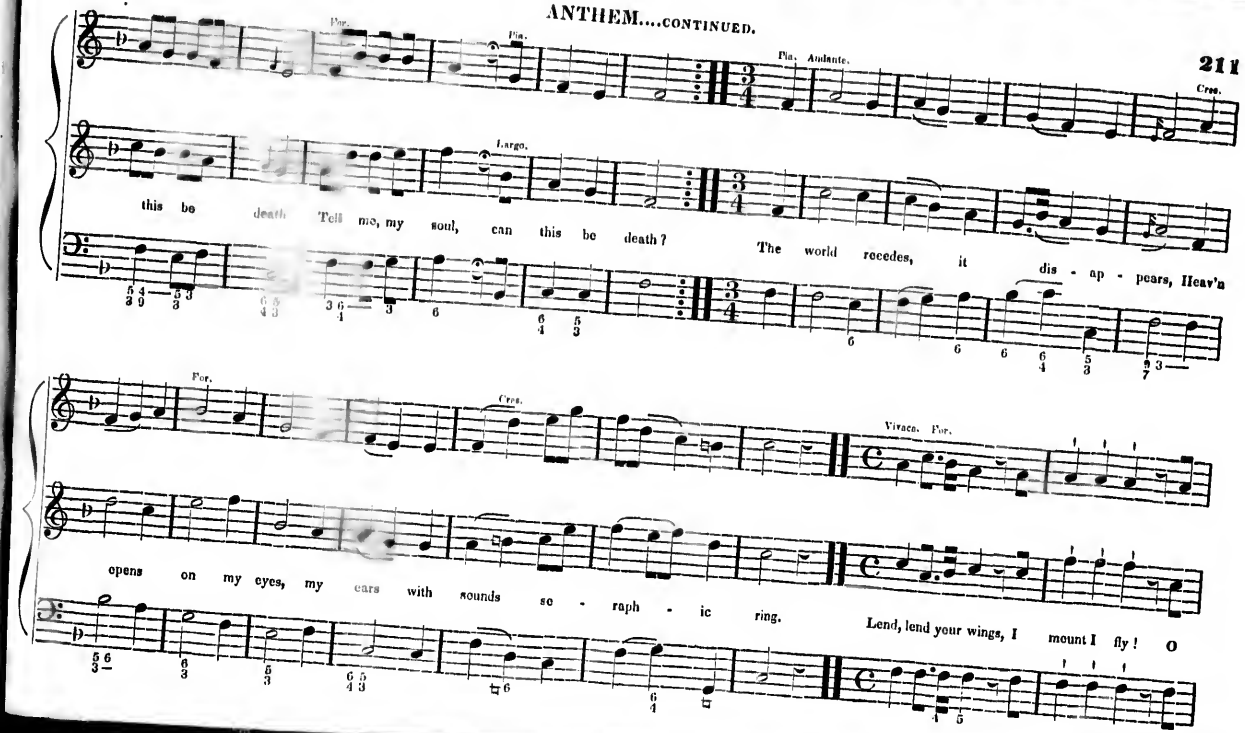


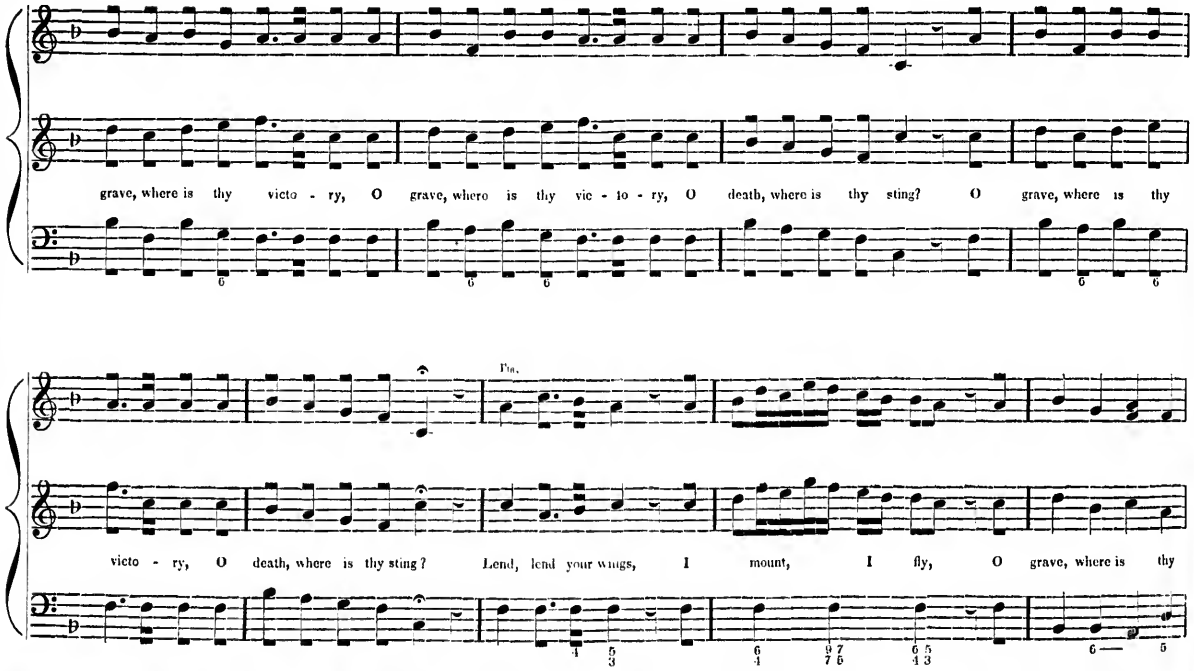
ITALIAN HYMN. 6's & 4's. GIARDINI.

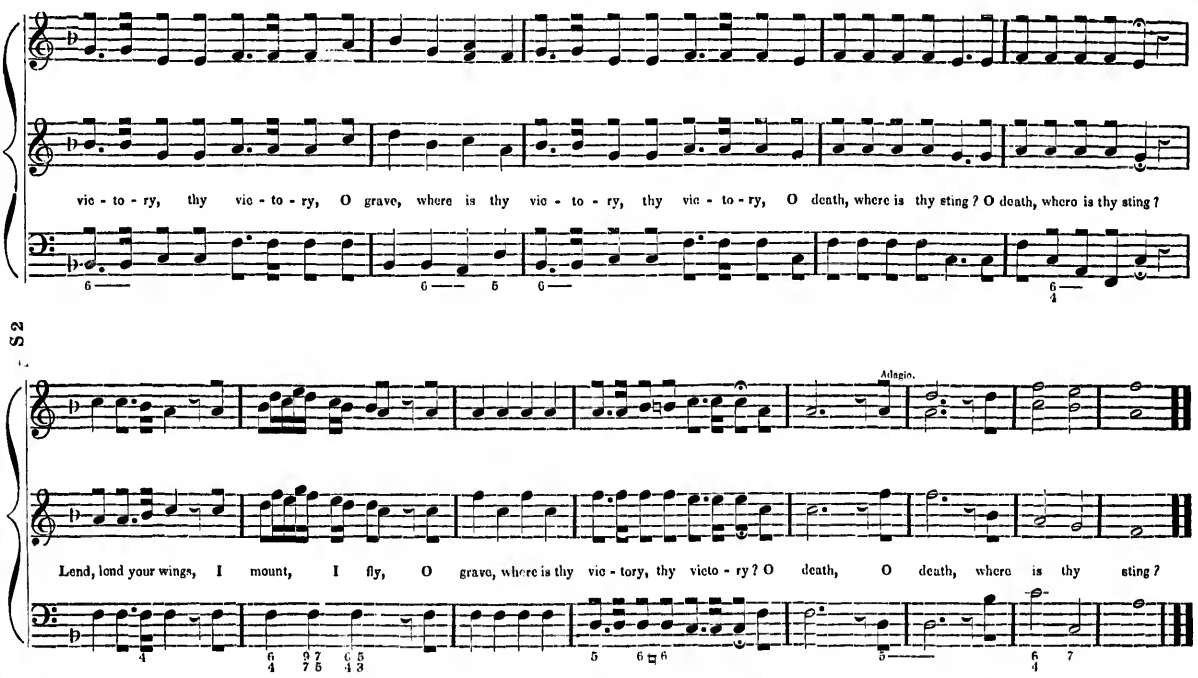


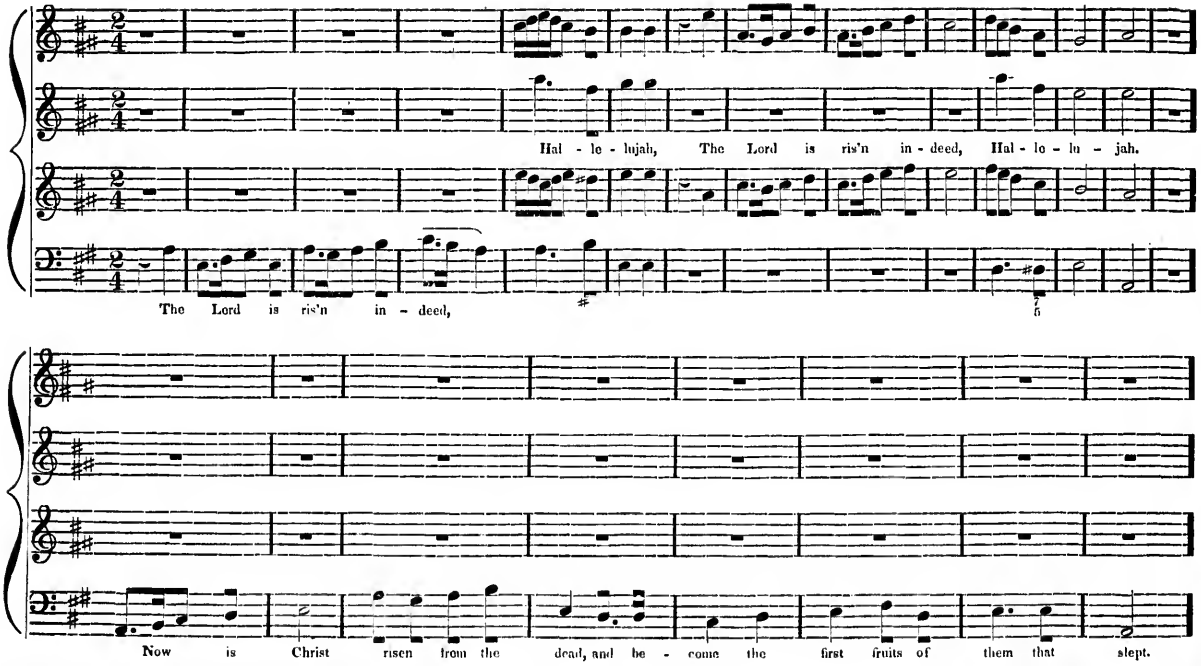

Largo. Mez. Voi.
Vital spark of heav'nly flame, Quit, O quit this mortal frame, Trembling, hoping, ling'ring, flying, O the pain, the bliss of dying.
Affettuoso.
Hark, Hark, they whisper, angels
Cease, fond nature, cease thy strife, And let me languish into life. Hark, they whisper, angels say, they whisper, angels

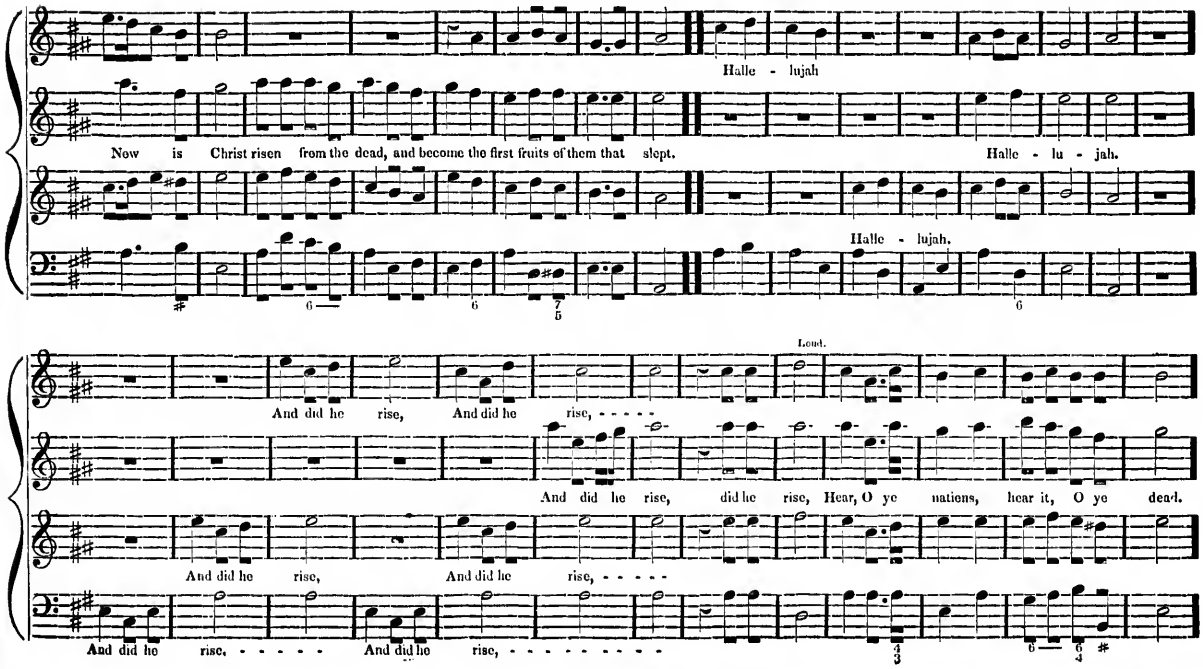

For.
For.
say, they whisper, angels say, Hark,
say, Hark, Hark, they whisper, angels say, Sister spirit, come a - way. Sister spirit, come away.
Hark, they whisper, an - gels say, Hark,
Pia.
Cres.
For.
Cres.
What is this absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me, my soul, can

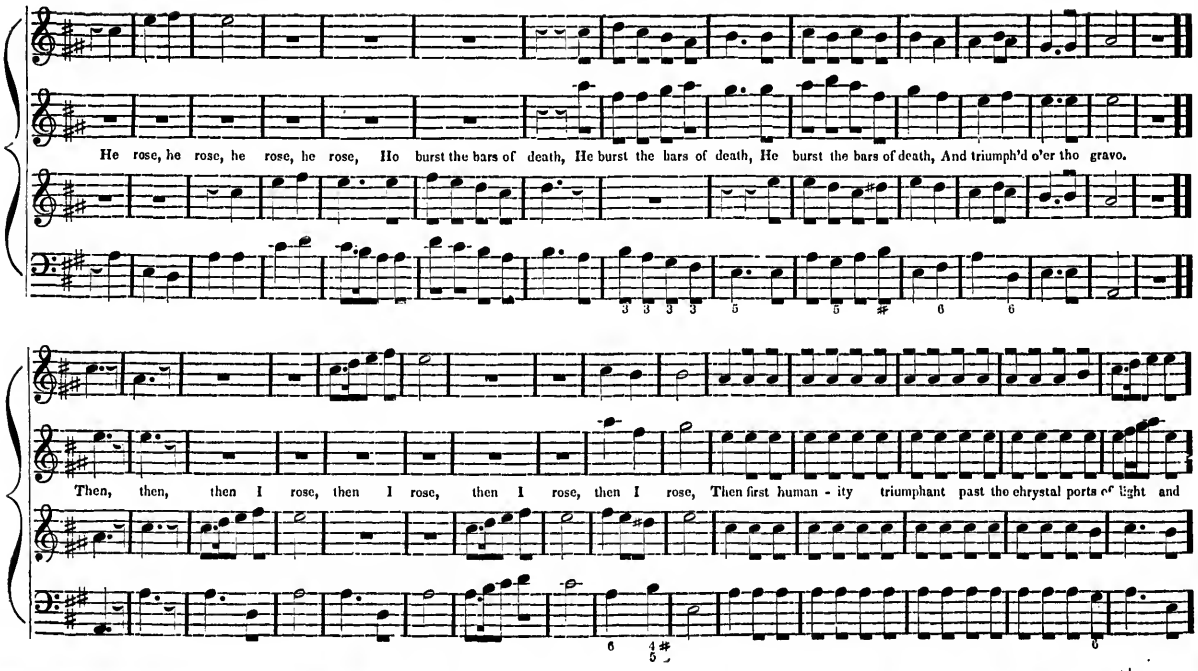

For.
Pia.
Pia. Andante.
Cres.
Largo.
this be death Tell me, my soul, can this be death? The world recedes, it dis - ap - pears, Heav'n
For.
Cres.
Vivace. For.
opens on my eyes, my ears with sounds se - raph - ic ring. Lend, lend your wings, I mount I fly! O

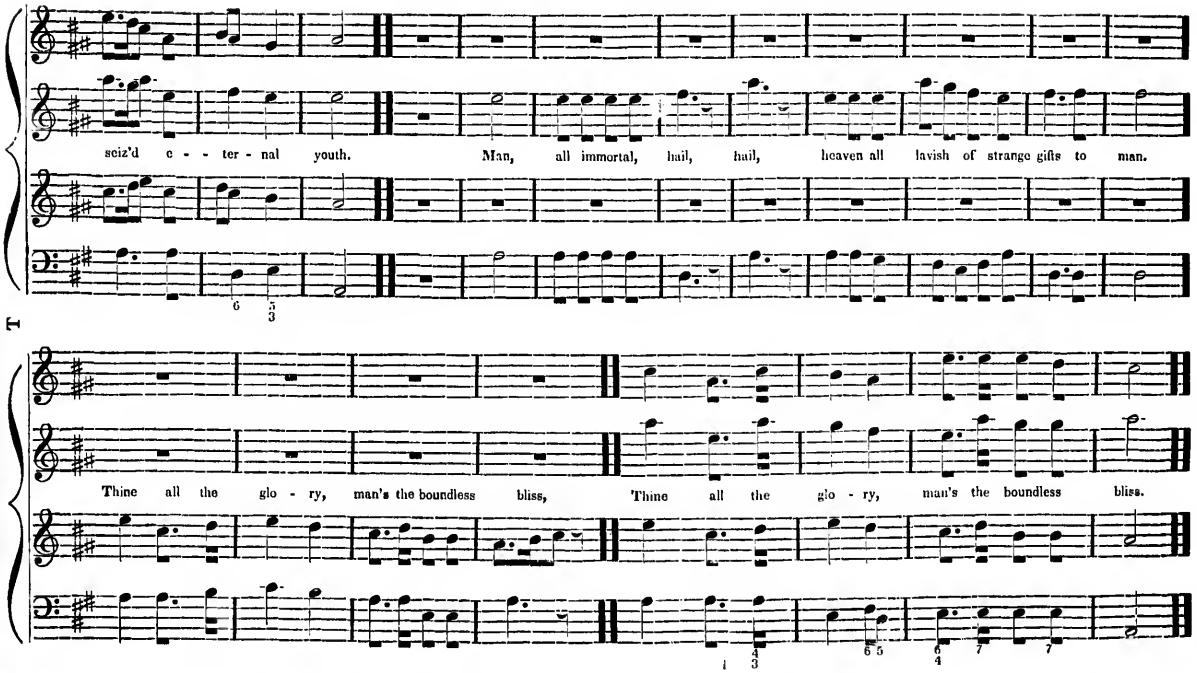

grave, where is thy victo - ry, O grave, where is thy vic - to - ry, O death, where is thy sting? O grave, where is thy
Fin.
victo - ry, O death, where is thy sting? Lend, lend your wings, I mount, I fly, O grave, where is thy

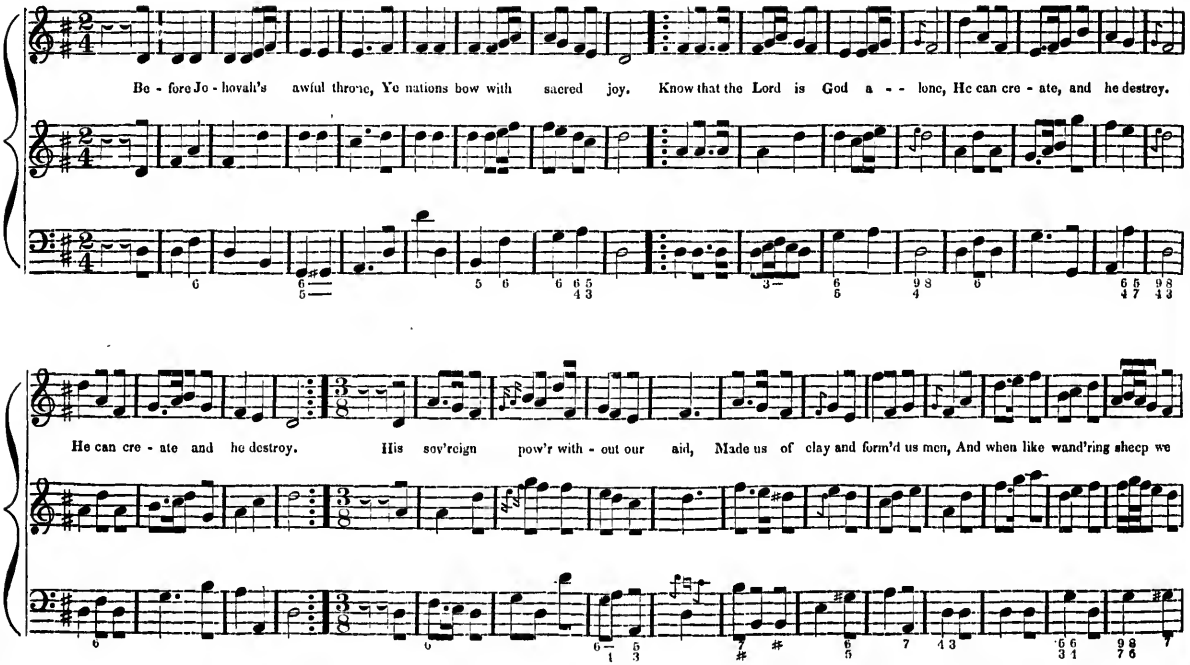

vic - to - ry, thy vic - to - ry, O grave, where is thy vic - to - ry, thy vic - to - ry, O death, where is thy sting? O death, where is thy sting?
S2
Adagio.
Lend, lend your wings, I mount, I fly, O grave, where is thy vic - tory, thy victo - ry? O death, O death, where is thy sting?

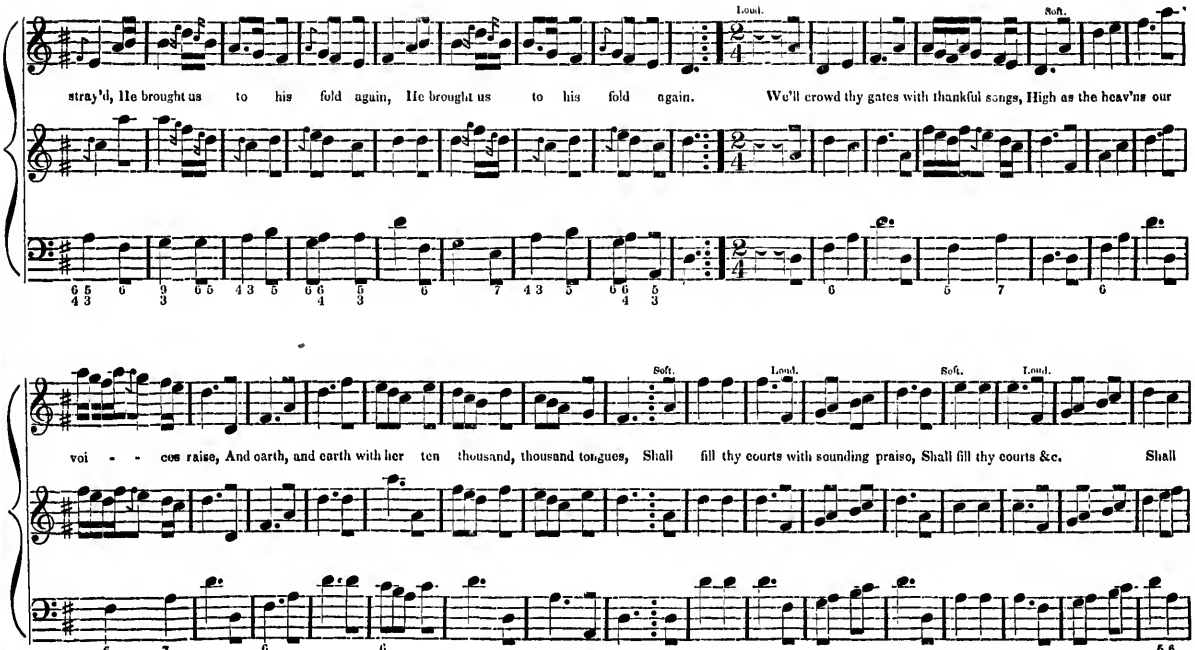

Hal - le - lujah, The Lord is ris'n in - deed, Hal - le - lu - jah.
The Lord is ris'n in - deed,
Now is Christ risen from the dead, and be - come the first fruits of them that slept.

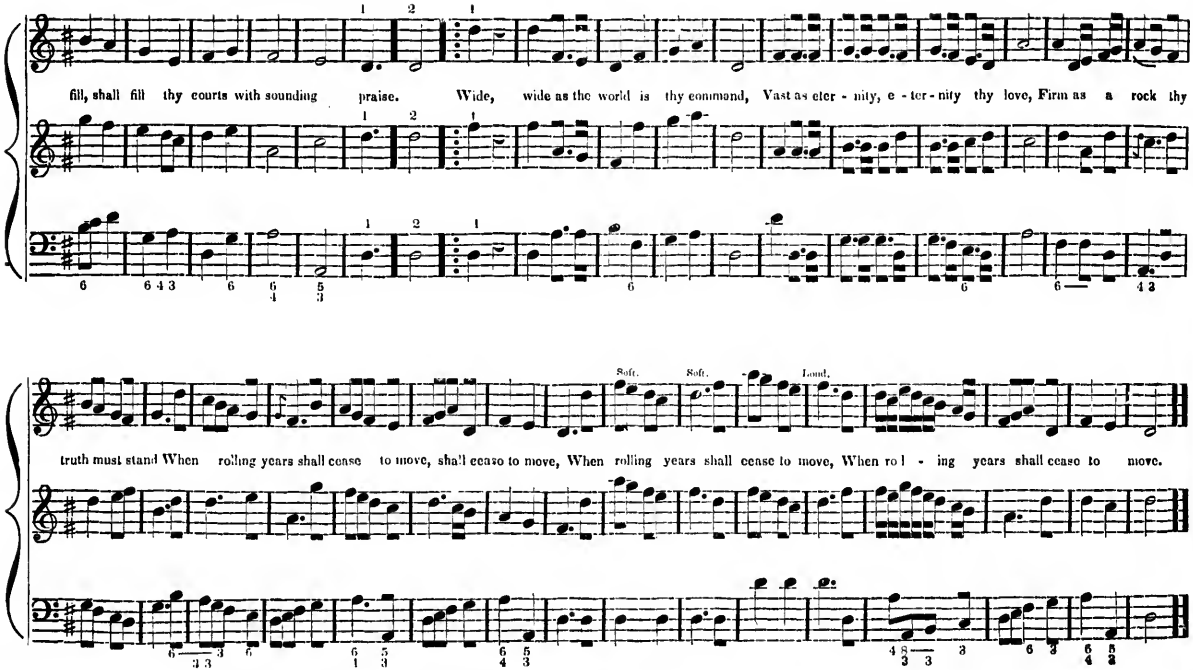

Halle - lujah
Now is Christ risen from the dead, and become the first fruits of them that slept.
Halle - lu - jah.
Halle - lujah.
Loud.
And did he rise, And did he rise, - - - - -
And did he rise, did he rise, Hear, O ye nations, hear it, O ye dead.
And did he rise, And did he rise, - - - - -
And did he rise, - - - - - And did he rise, - - - - - - - - -

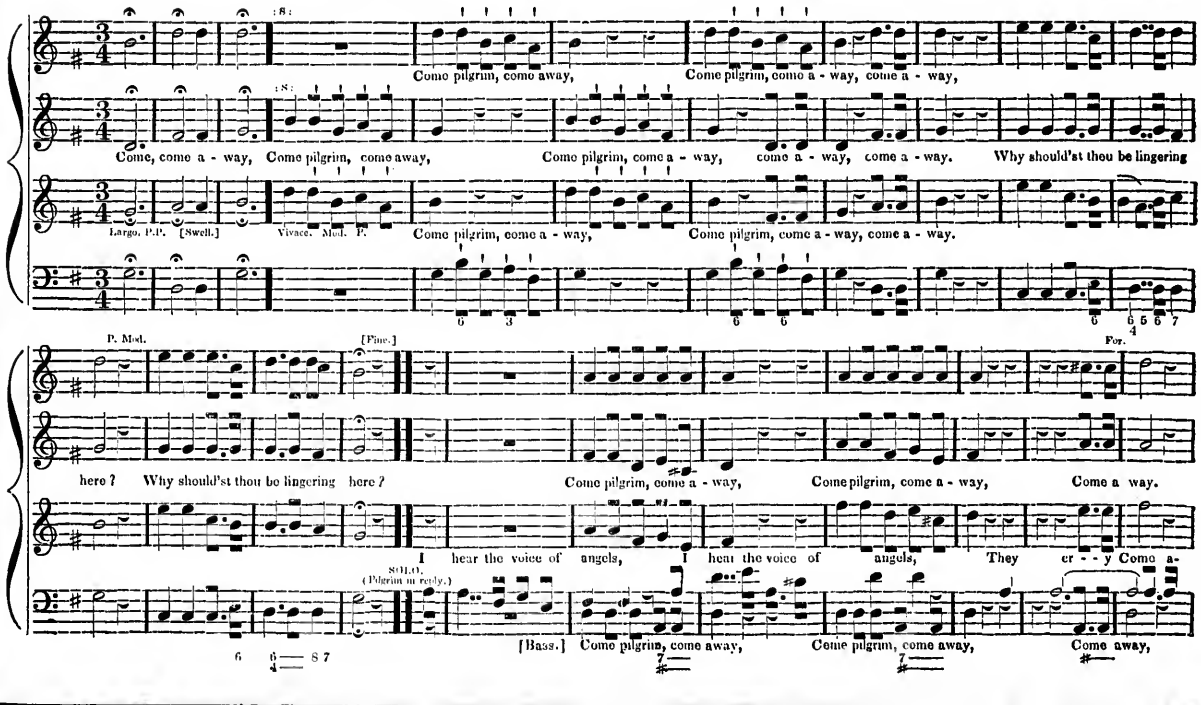

He rose, he rose, he rose, he rose, He burst the bars of death, He burst the bars of death, He burst the bars of death, And triumph'd o'er the grave.
Then, then, then I rose, then I rose, then I rose, then I rose, Then first human - ity triumphant past the chrystal ports of light and

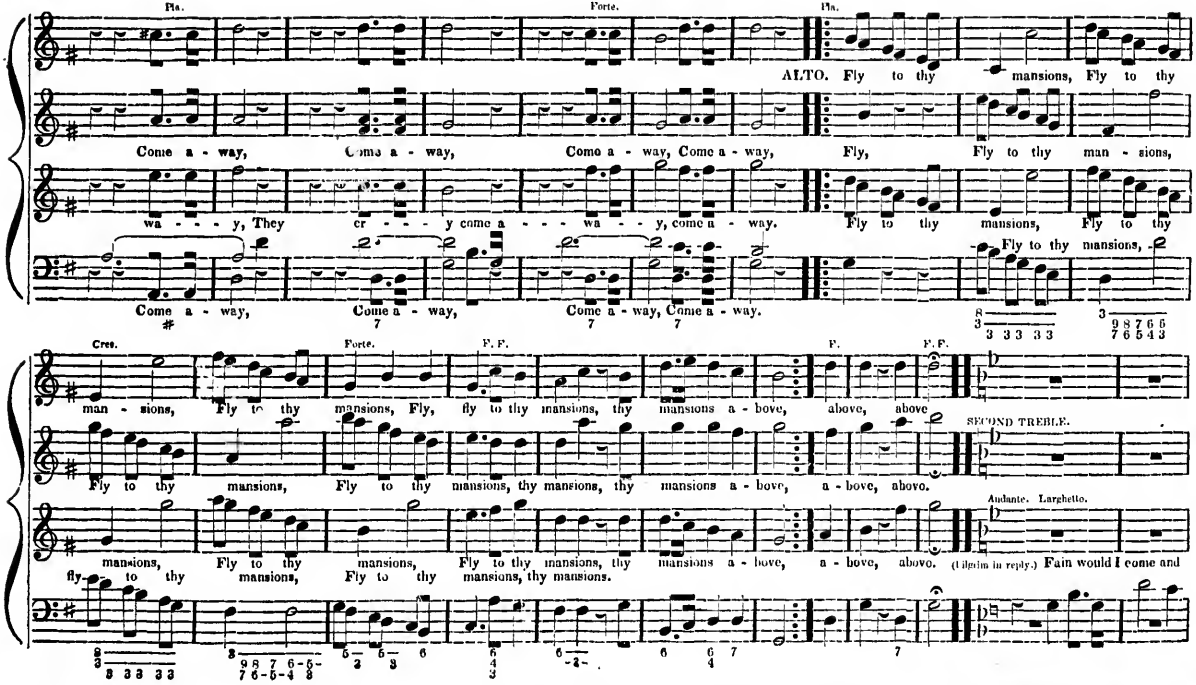

seiz'd e - - ter - nal youth. Man, all immortal, hail, hail, heaven all lavish of strange gifts to man.
Thine all the glo - ry, man's the boundless bliss, Thine all the glo - ry, man's the boundless bliss.

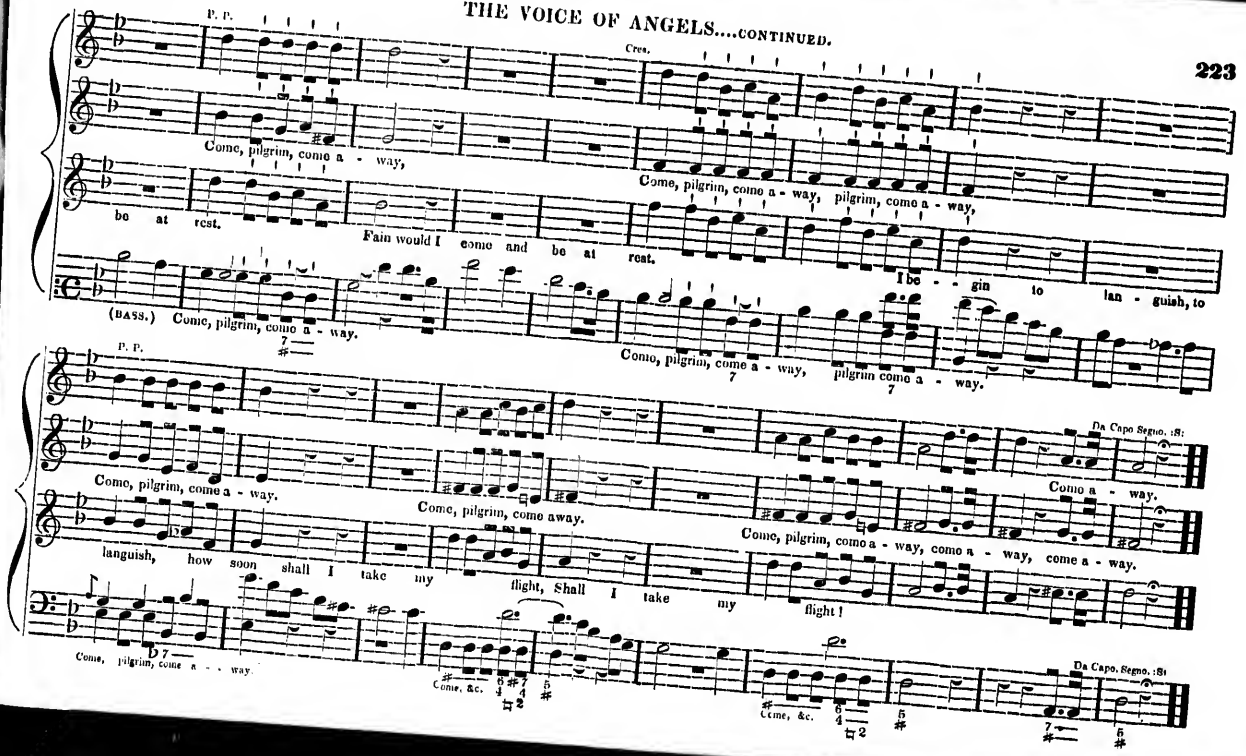

Be - fore Je - hovah's awful throne, Ye nations bow with sacred joy. Know that the Lord is God a - - lone, He can cre - ate, and he destroy.
He can cre - ate and he destroy. His sov'reign pow'r with - out our aid, Made us of clay and form'd us men, And when like wand'ring sheep we

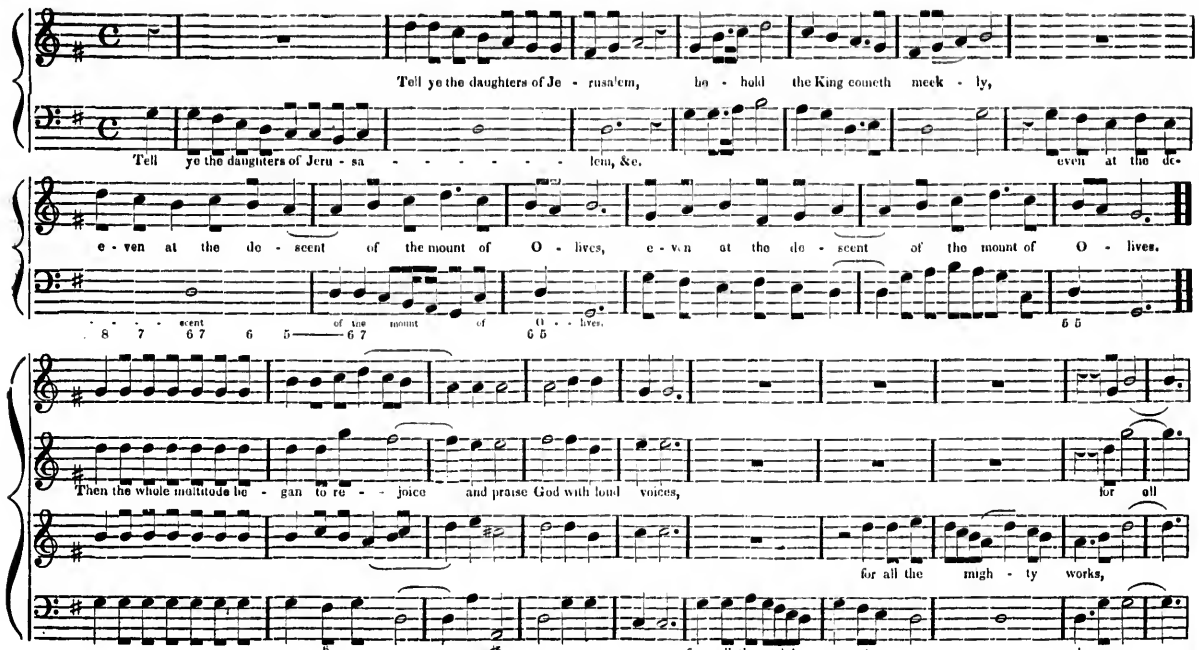

Loud.
Soft.
stray'd, He brought us to his fold again, He brought us to his fold again. We'll crowd thy gates with thankful songs, High as the heav'ns our
Soft.
Loud.
Soft.
Loud.
voi - - ces raise, And earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall fill thy courts &c. Shall

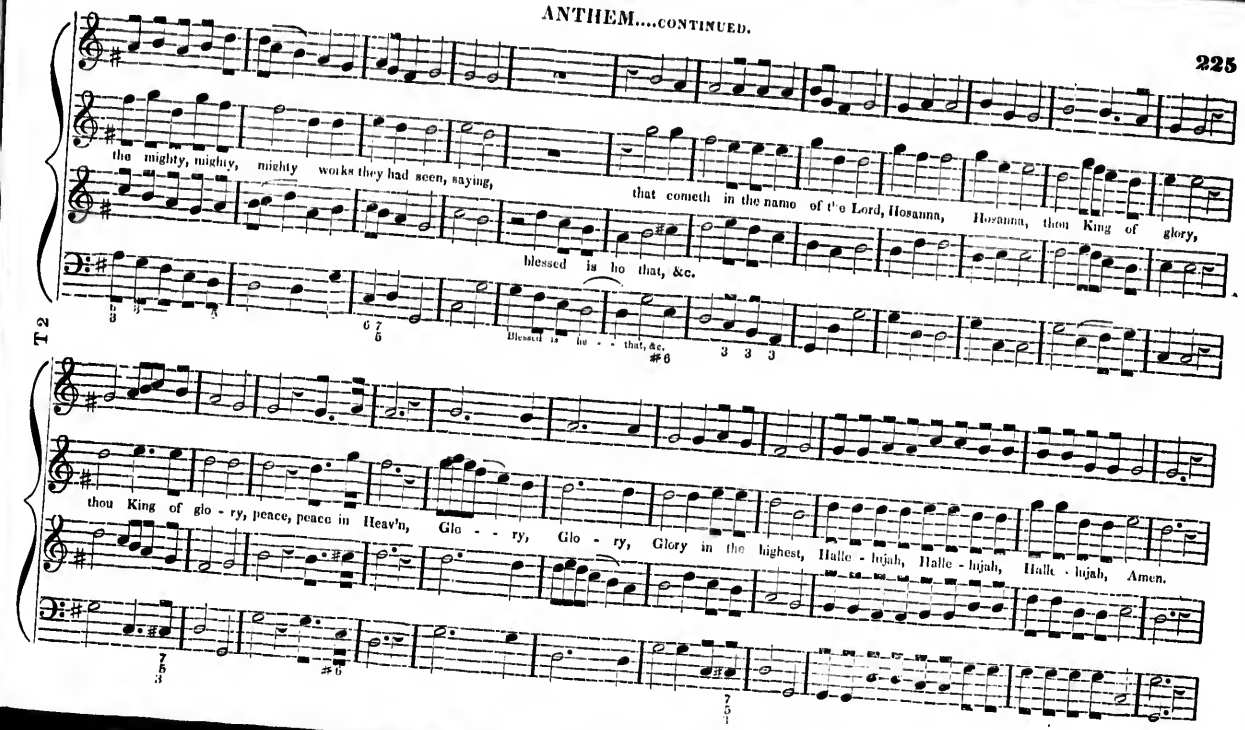

fill, shall fill thy courts with sounding praise. Wide, wide as the world is thy command, Vast as eter - nity, e - ter - nity thy love, Firm as a rock thy
truth must stand When rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When ro l - ing years shall cease to move.
Soft.
Soft.
Loud.

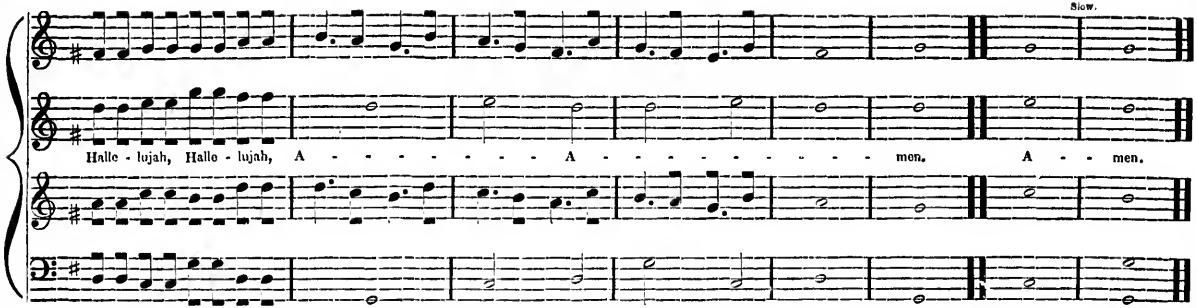

Come pilgrim, come away,
Come pilgrim, come a - way, come a - way,
Come, come a - way, Come pilgrim, come away,
Come pilgrim, come a - way, come a - way, come a - way.
Why should'st thou be lingering
Largo. P.P. [Swell.]
Vivace. Mod. F.
Come pilgrim, come a - way,
Come pilgrim, come a - way, come a - way.
P. Mod.
[Fine.]
For.
here? Why should'st 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 cr - - y Come a-
SOLO.
(Pilgrim is ready.)
[Bass.] Come pilgrim, come away,
Come pilgrim, come away,
Come away,


Pia.
Forte.
Pia.
ALTO. Fly to thy mansions, Fly to thy
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 a - way. Fly to thy mansions, Fly to thy
Fly to thy mansions,
Come a - way, Come a - way, Come a - way, Come a - way.
Cres.
Forte.
F. F.
F.
F. F.
man - sions, Fly to thy mansions, Fly, fly to thy mansions, thy mansions a - bove, above, above
SECOND TREBLE.
Fly to thy mansions, Fly to thy mansions, thy mansions, thy mansions a - bove, a - bove, above.
Andante. Larghetto.
mansions, Fly to thy mansions, Fly to thy mansions, thy mansions a - bove, a - bove, above. (Pilgrim in reply.) Fain would I come and
fly to thy mansions, Fly to thy mansions, thy mansions.

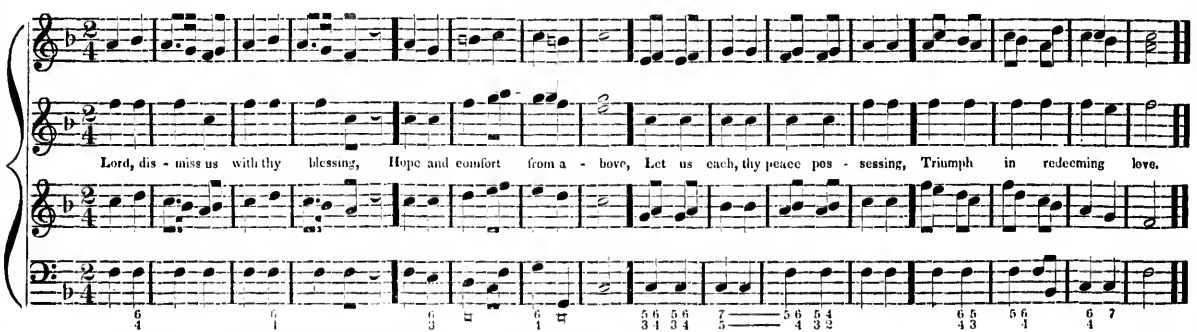

P. P.
Cres.
Come, pilgrim, come a - way,
Come, pilgrim, come a - way, pilgrim, come a - way,
be at rest.
Fain would I come and be at rest.
I be - gin to lan - guish, to
(BASS.) Come, pilgrim, come a - way.
Come, pilgrim, come a - way, pilgrim come a - way.
P. P.
Da Capo Segno. :S:
Come, pilgrim, come a - way.
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.
Come, &c.
Da Capo. Segno. :S:

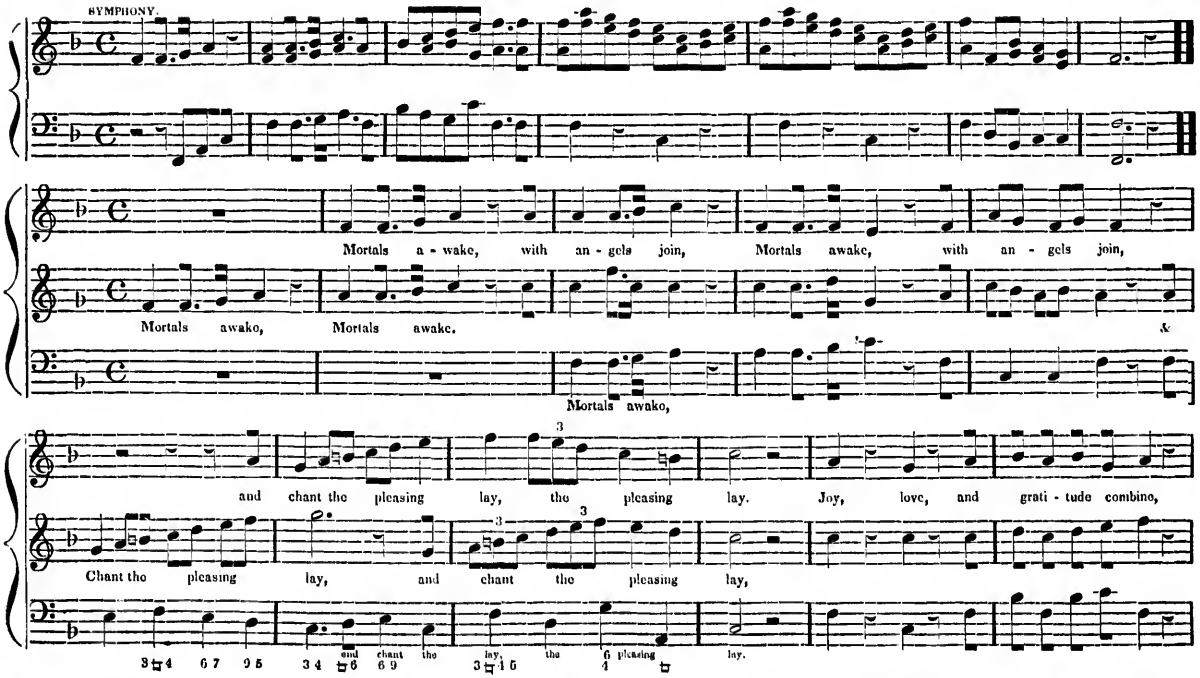

Tell ye the daughters of Je - rusa'lem, be - hold the King cometh meek - ly,
Tell ye the daughters of Jeru - sa - - - - - - lem, &c.
even at the de-
e - ven at the de - scent of the mount of O - lives, e - ven at the de - scent of the mount of O - lives.
- - - - scent of the mount of O - - lives.
8 7 6 7 6 5 6 7 6 5 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,
6 5
fer all the migh - - ty wo - - - - - rks,

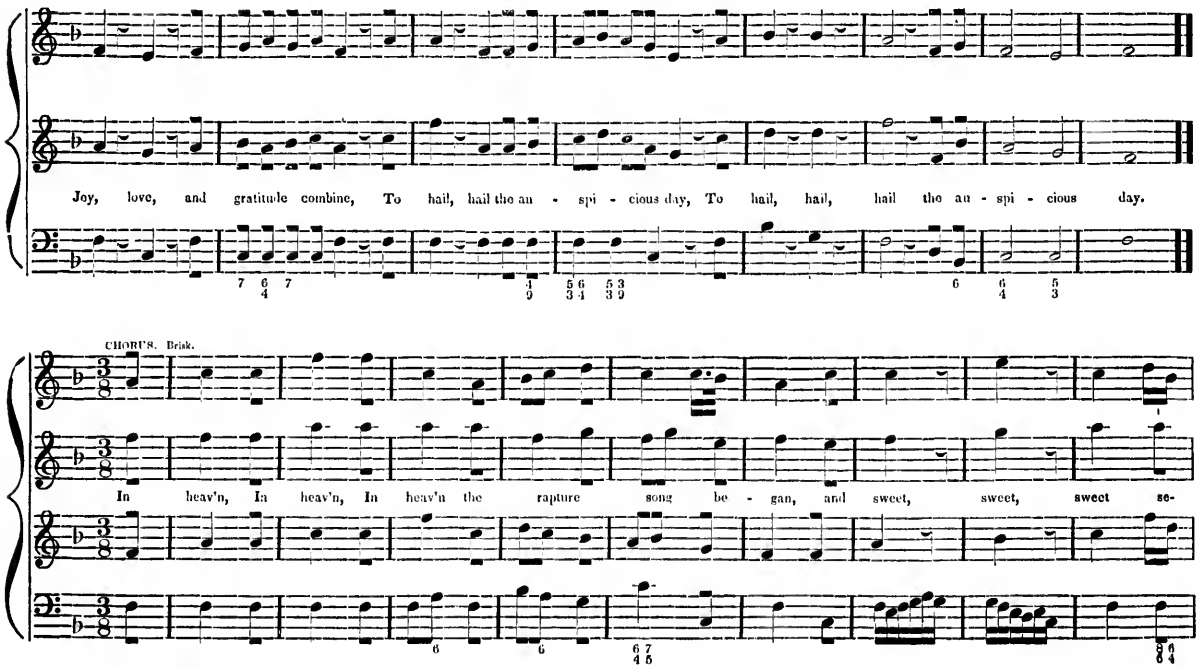

the mighty, mighty, mighty works they had seen, saying,
that cometh in the name of the Lord, Hosanna, Hosanna, thou King of glory,
blessed is he that, &c.
T 2
Blessed is he - - that, &c.
thou King of glo - ry, peace, peace in Heav'n, Glo - - ry, Glo - ry, Glory in the highest, Halle - lujah, Halle - lujah, Halle - lujah, Amen.

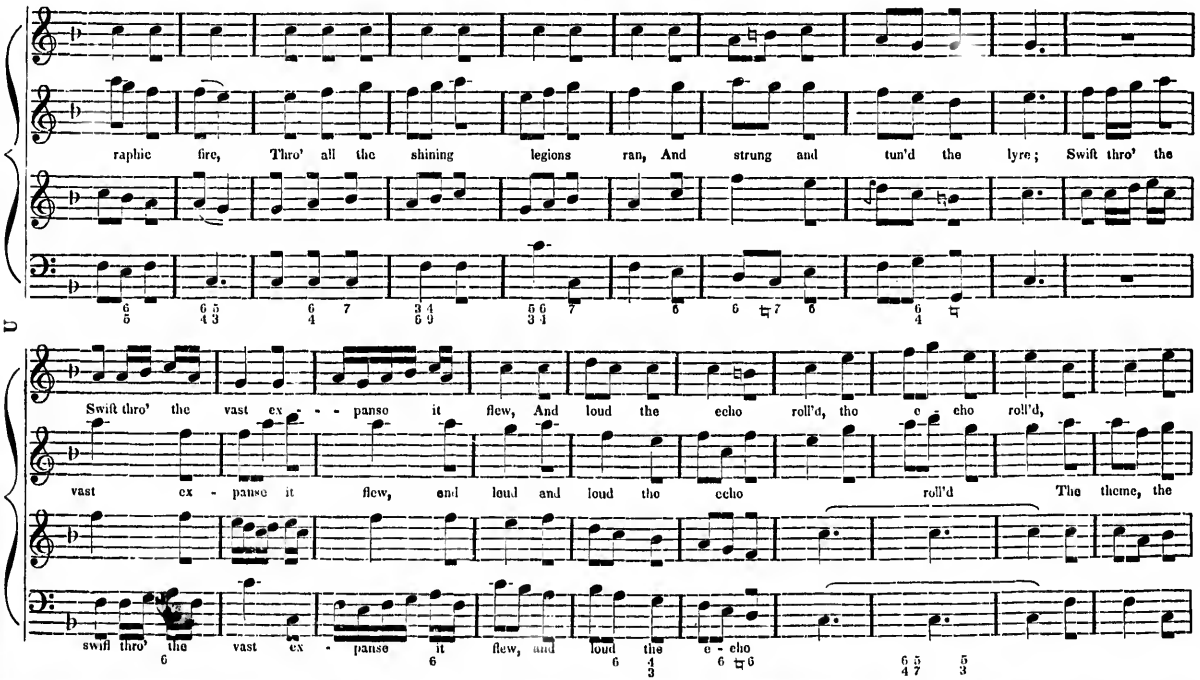


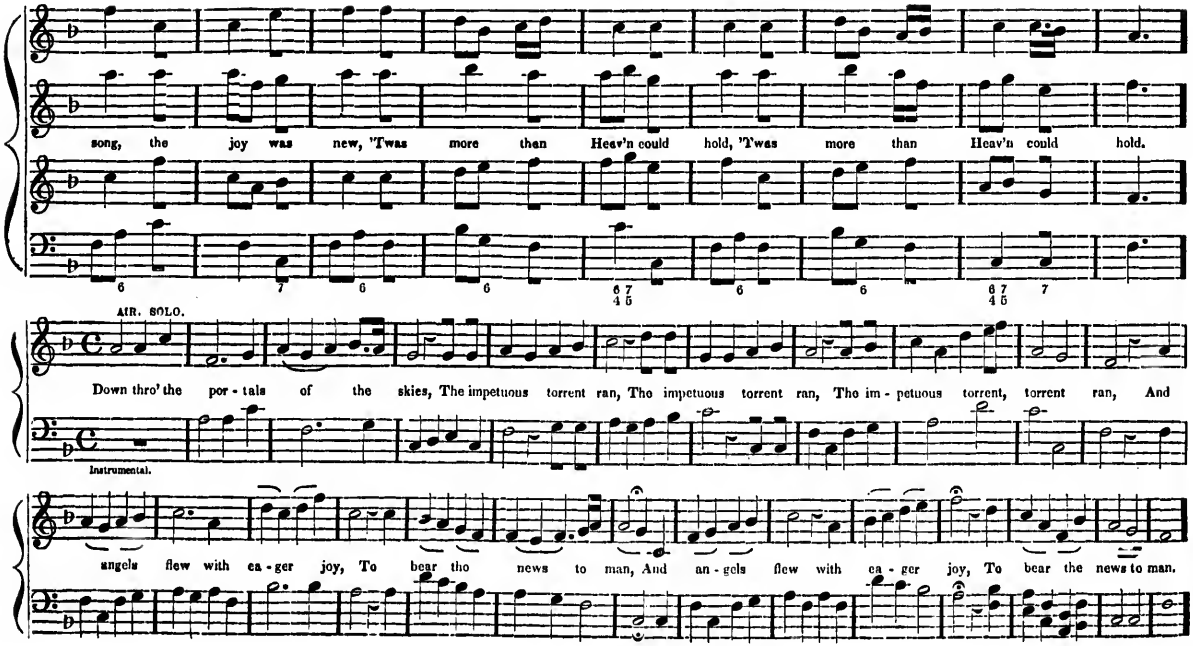
SICILIAN HYMN. 8 & 7.

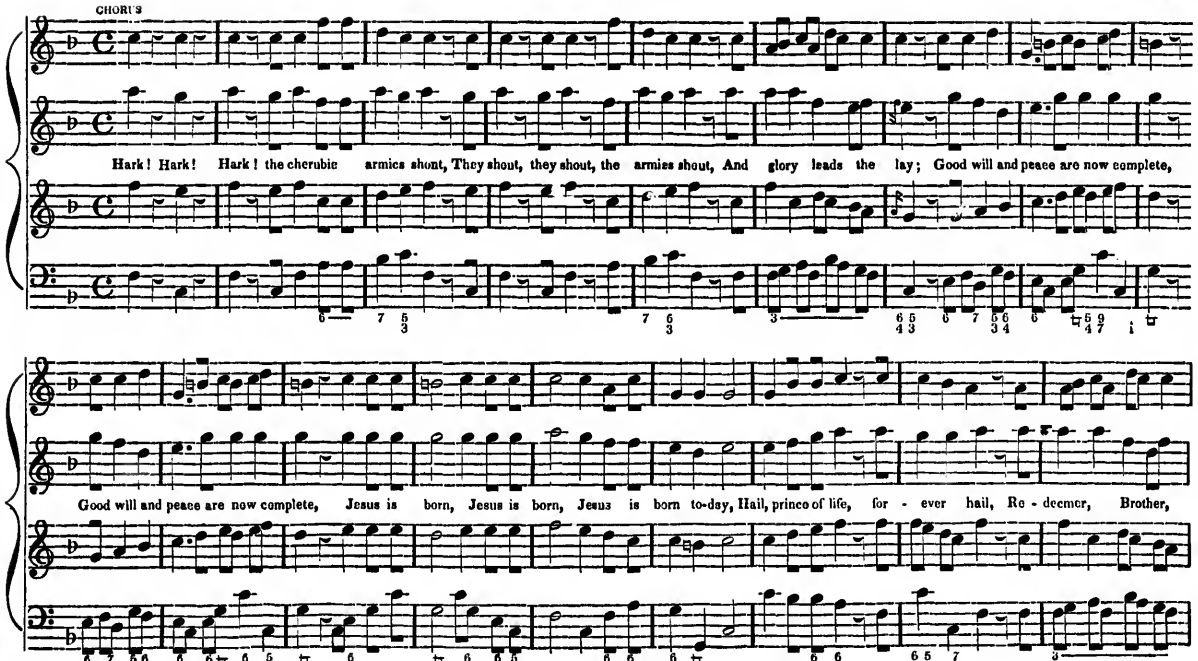


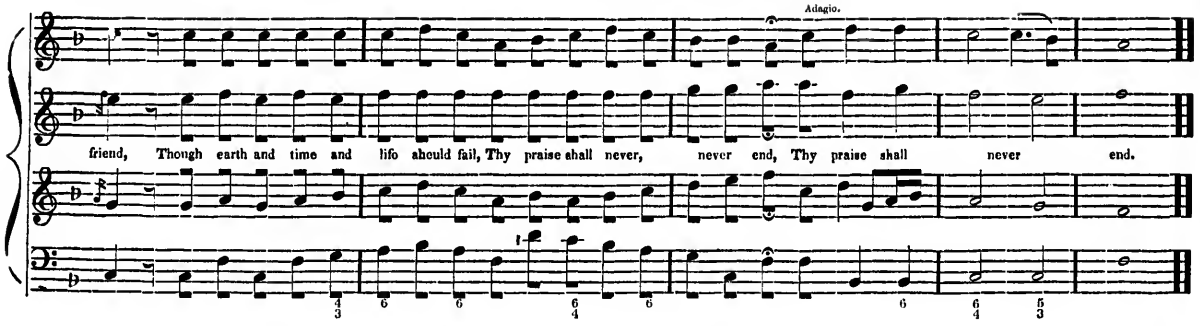

SYMPHONY.
Mortals a - wake, with an - gels join, Mortals awake, with an - gels join,
Mortals awake, Mortals awake.
Mortals awake,
and chant the pleasing lay, the pleasing lay. Joy, love, and grati - tude combine,
Chant the pleasing lay, and chant the pleasing lay,
and chant the lay, the pleasing lay.


Joy, love, and gratitude combine, To hail, hail the au - spi - cious day, To hail, hail, hail the au - spi - cious day.
CHORUS. Brisk.
In heav'n, In heav'n, In heav'n the rapture song be - gan, and sweet, sweet, sweet se-

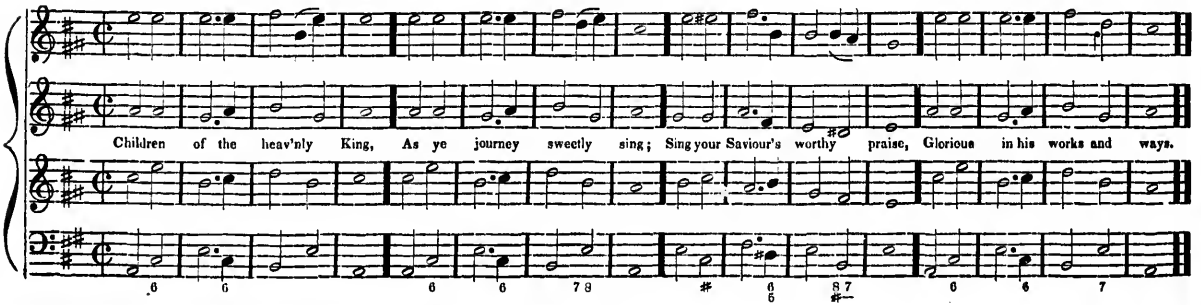

raphic fire, Thro' all the shining legions ran, And strung and tun'd the lyre; Swift thro' the
Swift thro' the vast ex - - panse it flew, And loud the echo roll'd, tho e cho roll'd,
vast ex - panse it flew, and loud and loud the echo roll'd The theme, the
swift thro' the vast ex - panse it flew, and loud the e - cho

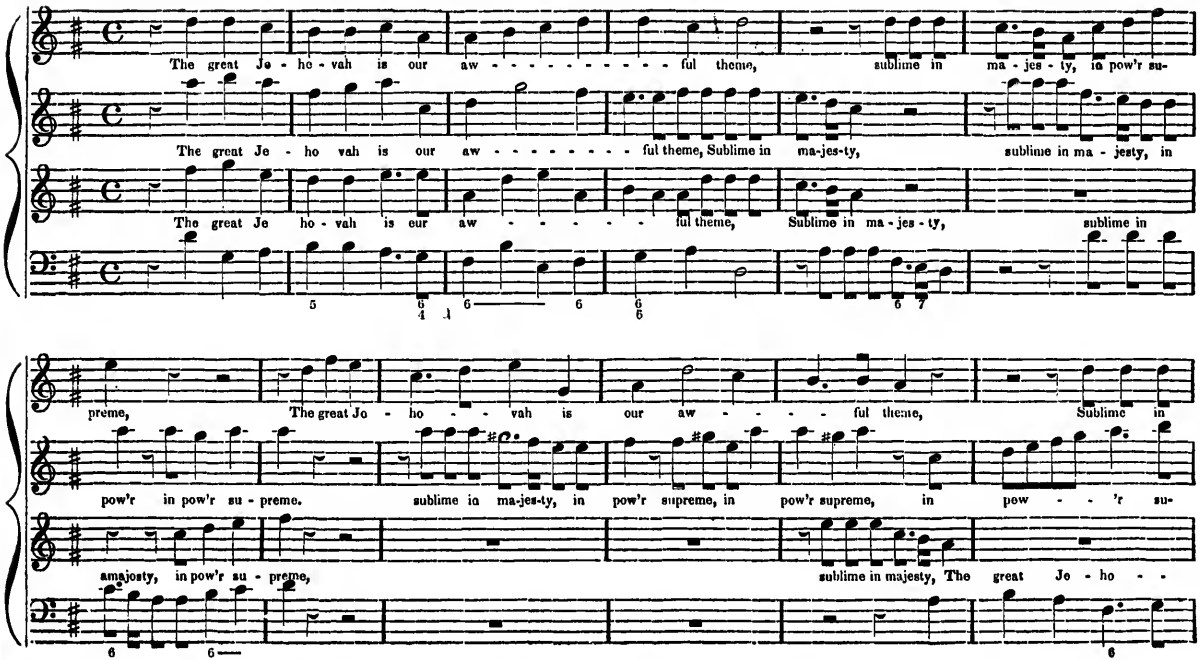

song, the joy was new, 'Twas more than Heav'n could hold, 'Twas more than Heav'n could hold.
AIR. SOLO.
Down thro' the por - tals of the skies, The impetuous torrent ran, The impetuous torrent ran, The im - petuous torrent, torrent ran, And
Instrumental.
angels flew with ea - ger joy, To bear the news to man, And an - gels flew with ea - ger joy, To bear the news to man.

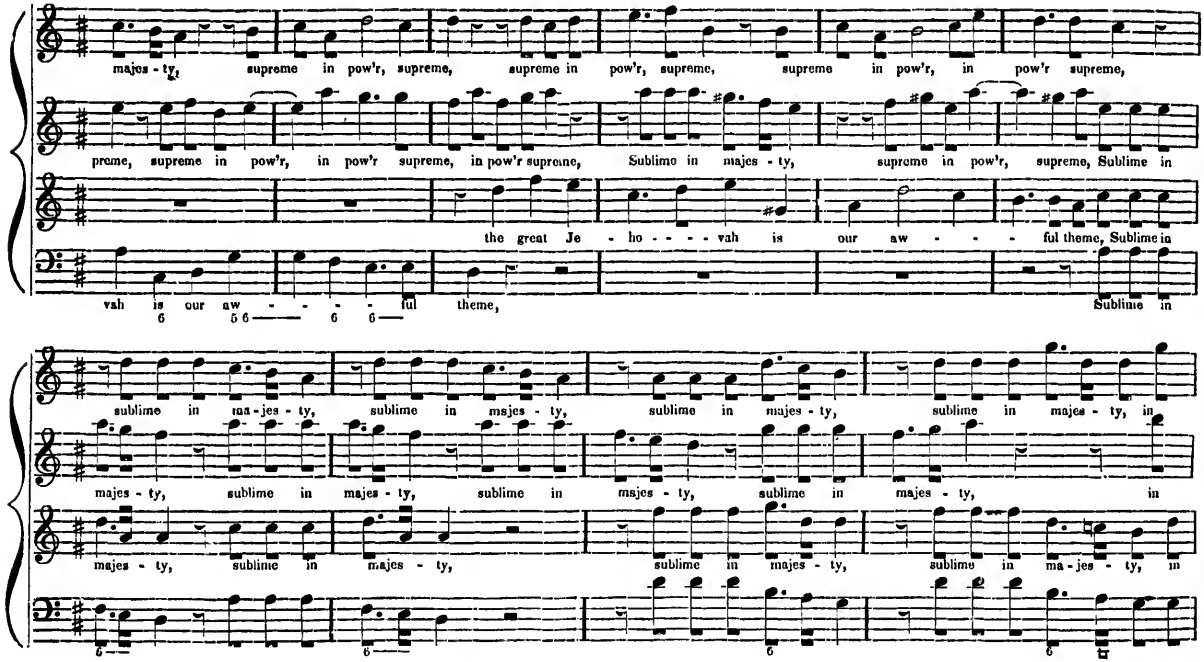

CHORUS
Hark! Hark! Hark! the cherubic armies shout, They shout, they shout, the armies shout, And glory leads the lay; Good will and peace are now complete,
Good will and peace are now complete, Jesus is born, Jesus is born, Jesus is born to-day, Hail, prince of life, for - ever hail, Re - deemer, Brother,

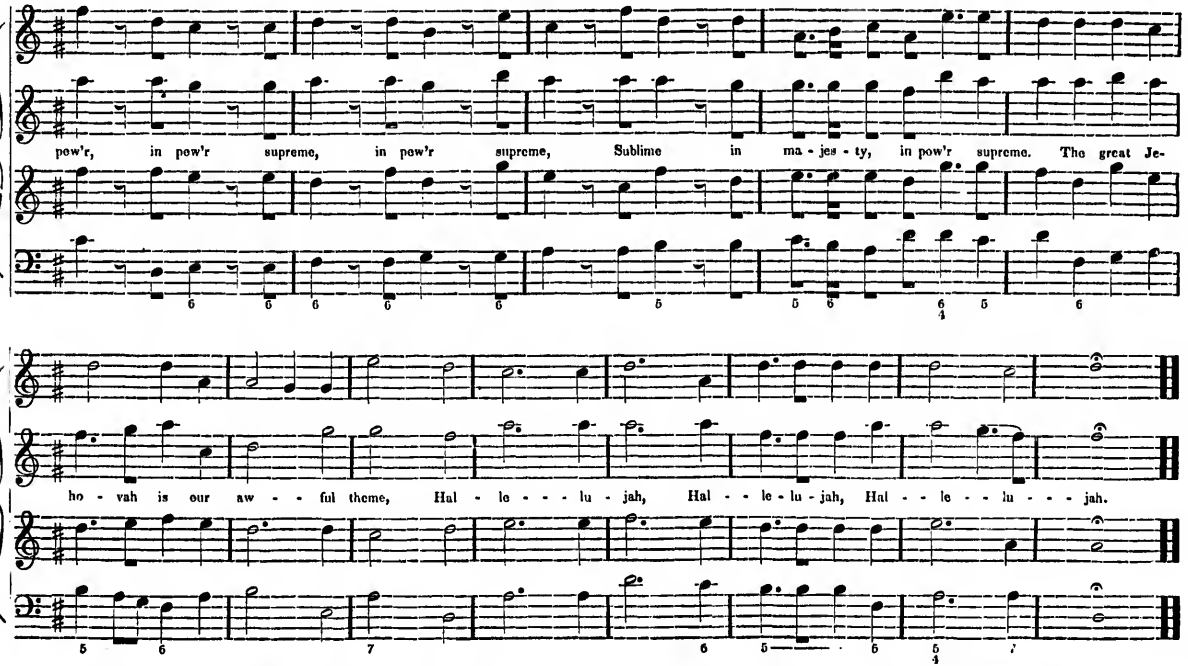


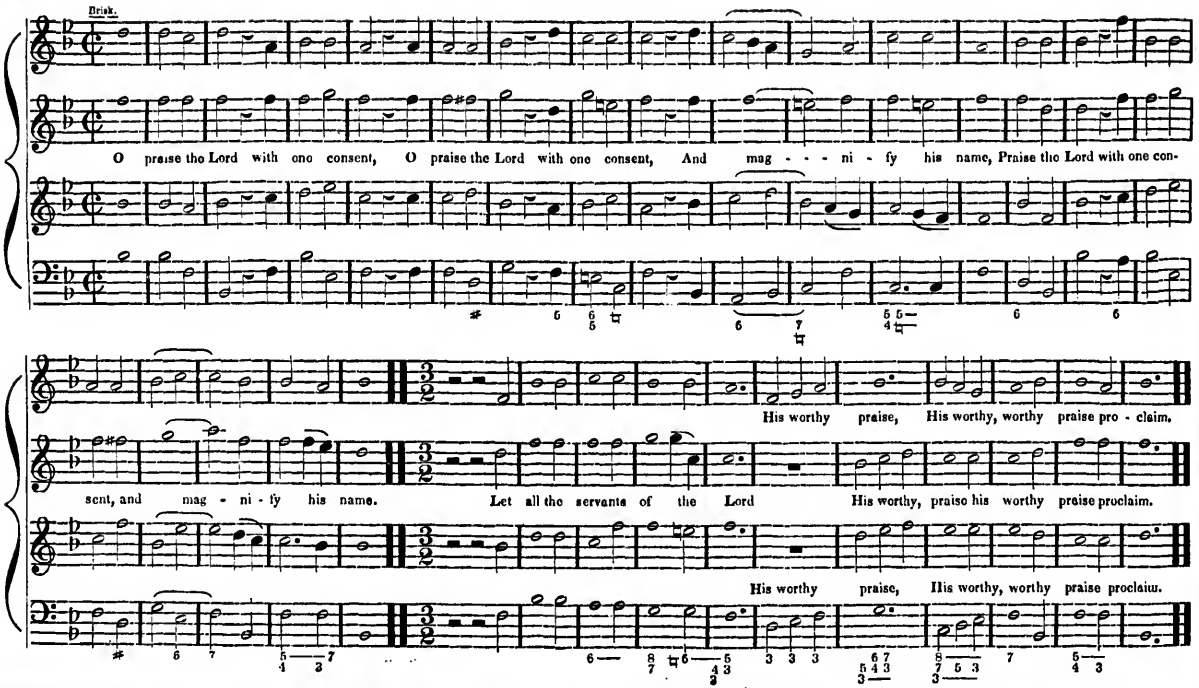
PLEYEL'S HYMN. 7's. PLEYEL.

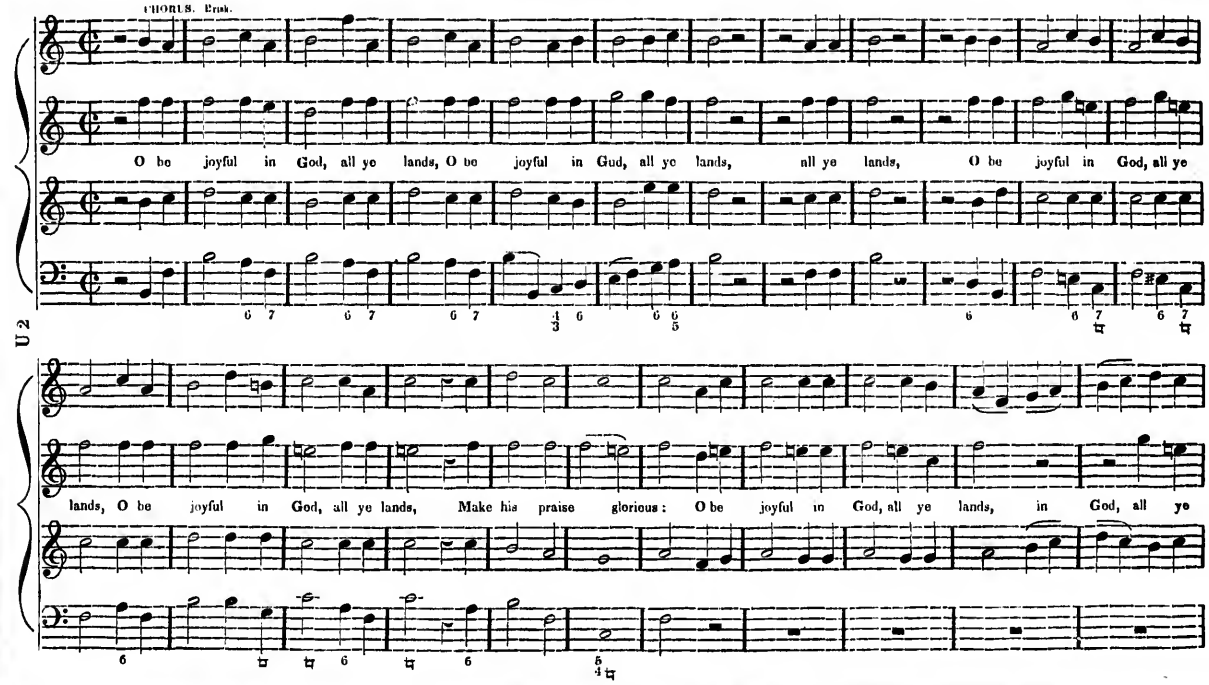


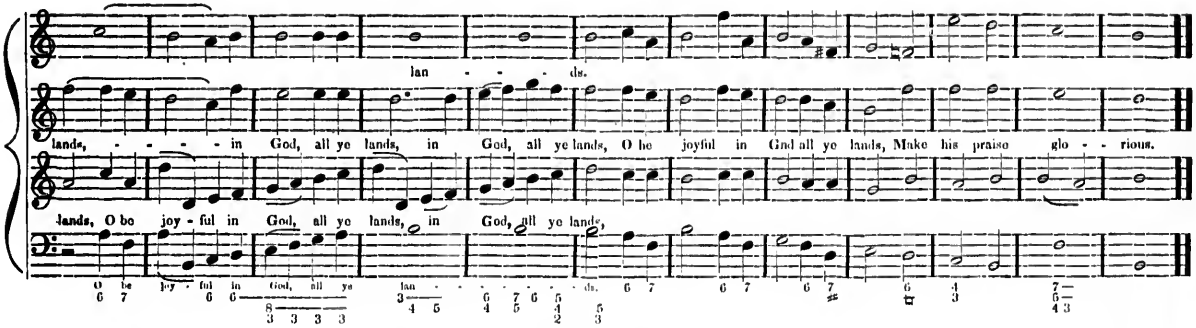

The great Je - ho - vah is our aw - - - - - - - - - - ful theme, sublime in ma - jes - ty, in pow'r su-
The great Je ho vah is our aw - - - - - - - - ful theme, Sublime in ma-jes-ty, sublime in ma - jesty, in
The great Je ho - vah is our aw - - - - - - ful theme, Sublime in ma - jes - ty, sublime in
preme, The great Jo - ho - - - vah is our aw - - - - ful theme, Sublime in
pow'r in pow'r su - preme. sublime in ma-jes-ty, in pow'r supreme, in pow'r supreme, in pow - - 'r su-
amajosty, in pow'r su - preme, sublime in majesty, The great Je - ho - -


majes - ty, supreme in pow'r, supreme, supreme in pow'r, supreme, supreme in pow'r, in pow'r supreme,
preme, 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 - - - - ful theme, Sublime in
sublime in majes - ty, sublime in majes - ty, sublime in majes - ty, sublime in majes - ty, in
majes - ty, sublime in majes - ty, sublime in majes - ty, sublime in majes - ty, in
majes - ty, sublime in majes - ty, sublime in majes - ty, sublime in ma - jes - ty, in

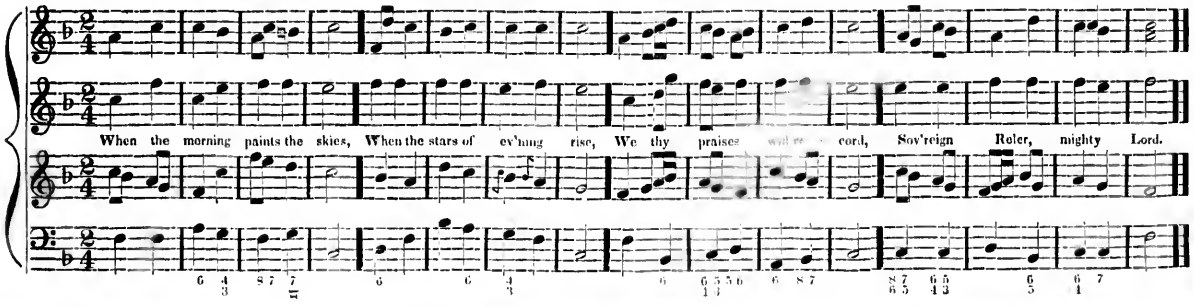

pow'r, in pow'r supreme, in pow'r supreme, Sublime in ma - jes - ty, in pow'r supreme. The great Je-
ho - vah is our aw - - ful theme, Hal - le - - - lu - jah, Hal - - le - lu - jah, Hal - - le - - lu - - - jah.

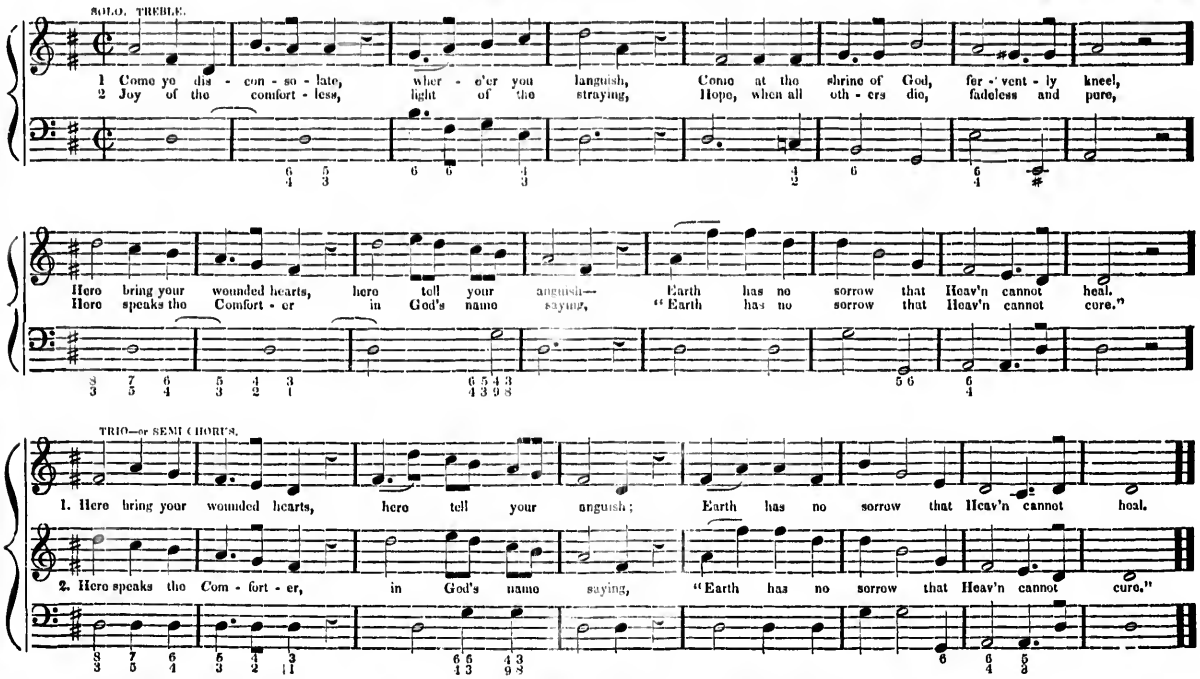

Brisk.
O praise the Lord with one consent, O praise the Lord with one consent, And mag - - - ni - fy his name, Praise the Lord with one con-
His worthy praise, His worthy, worthy praise pro - claim.
sent, and mag - ni - fy his name. Let all the servants of the Lord His worthy, praise his worthy praise proclaim.
His worthy praise, His worthy, worthy praise proclaim.

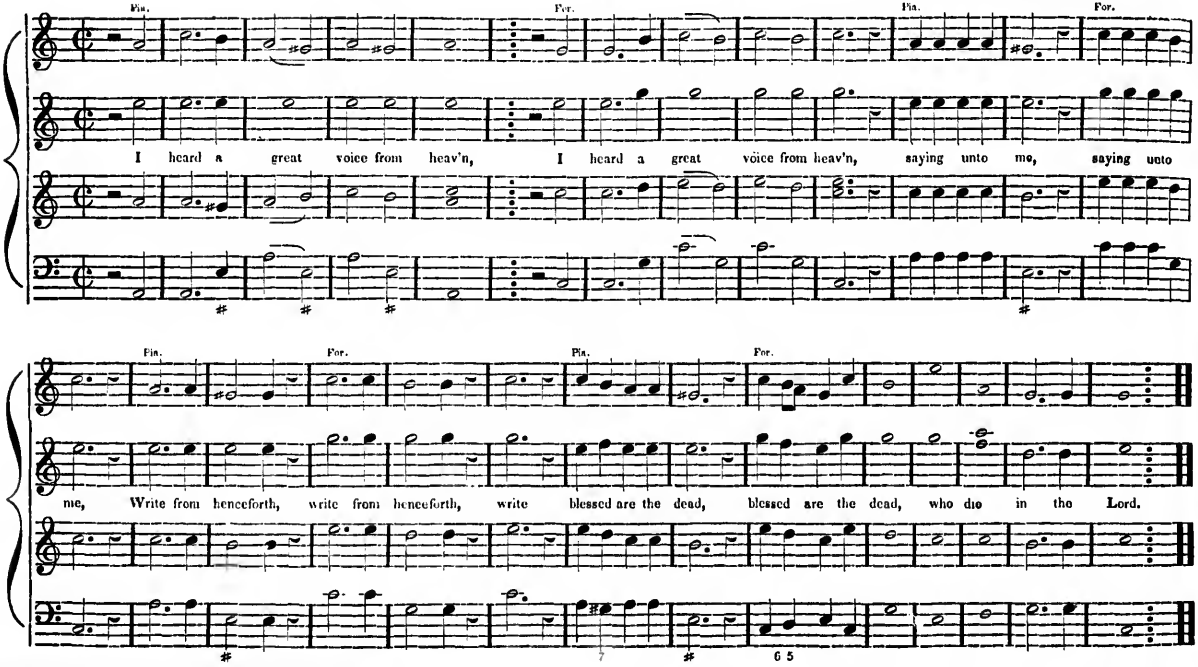

CHORUS. Eng.
O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye
lands, O be joyful in God, all ye lands, Make his praise glorious: O be joyful in God, all ye lands, in God, all ye

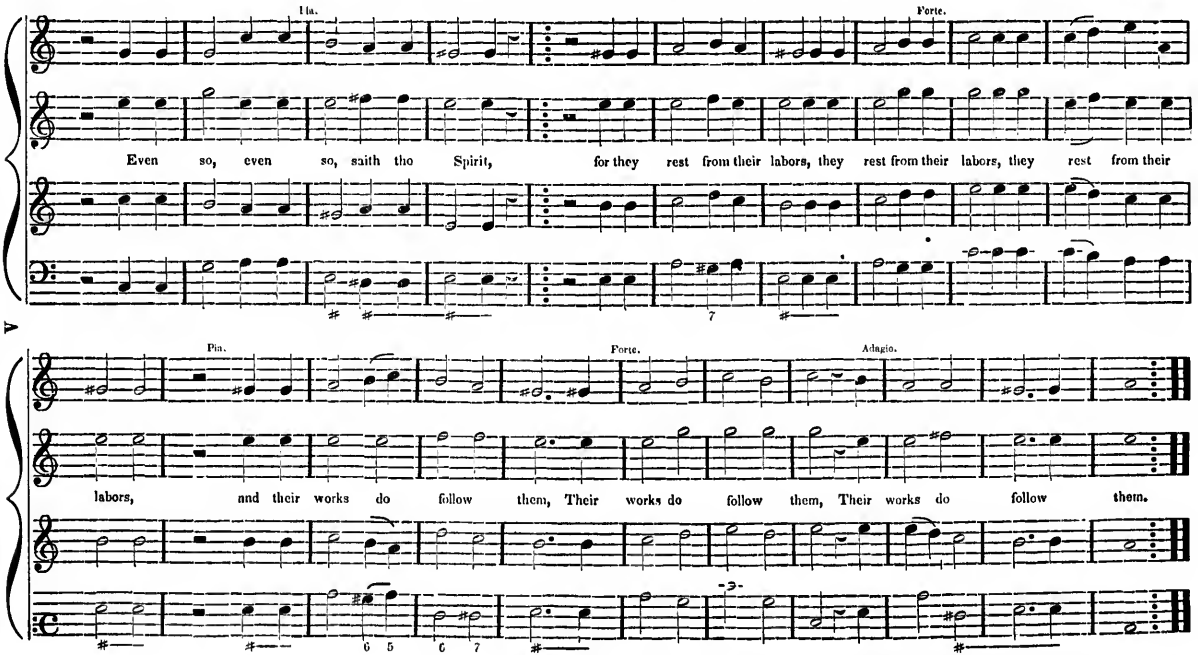


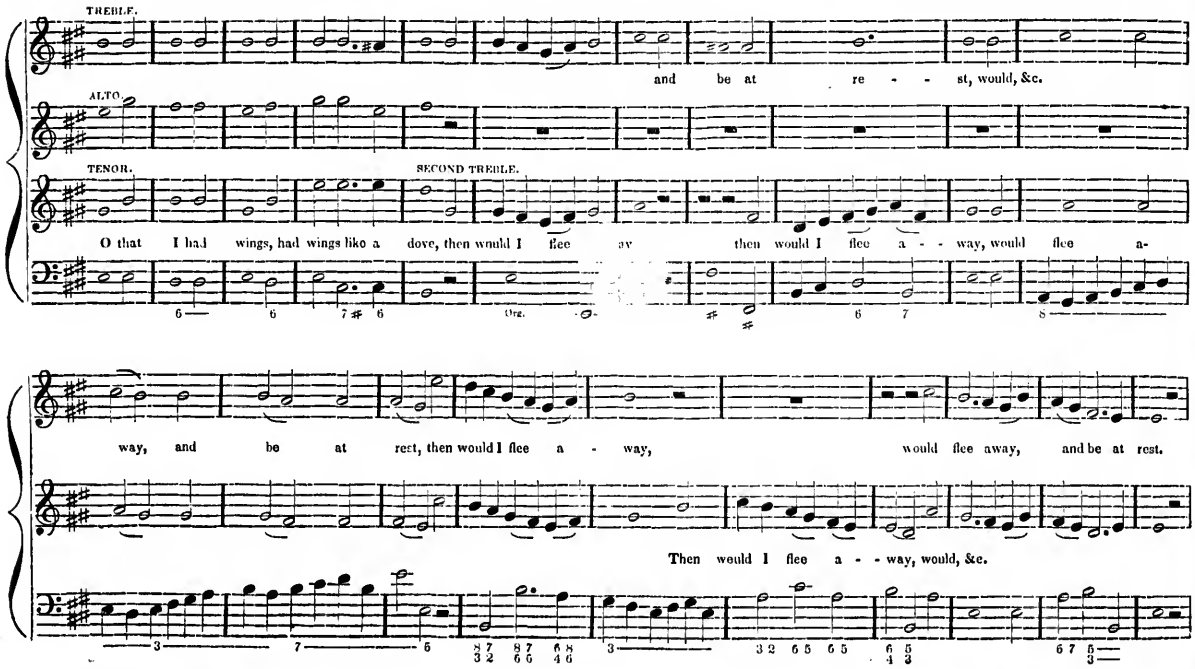
ALCESTER. P. M. 7's.

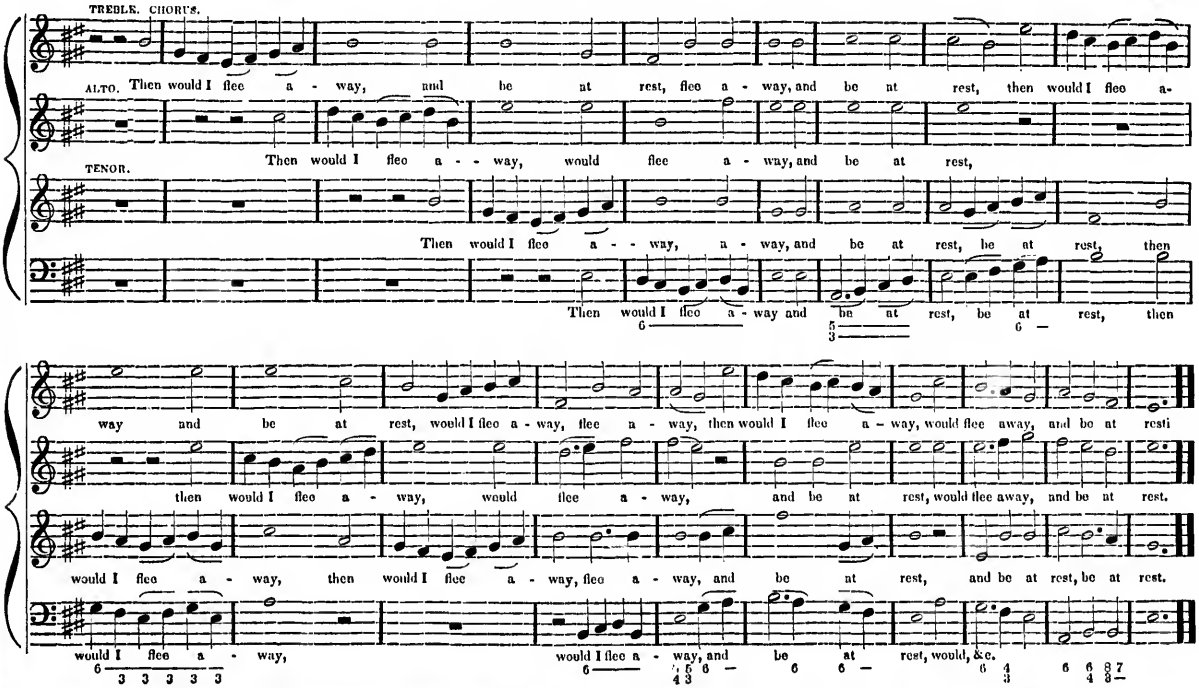


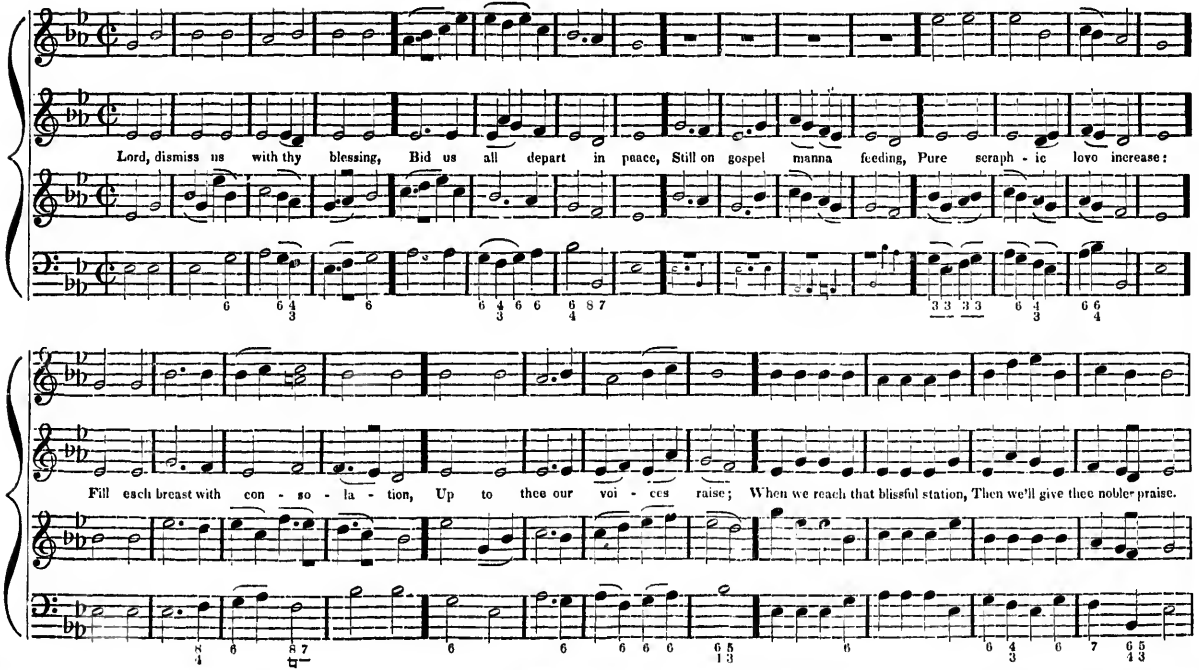

SOLO. TREBLE.
1 Come ye dis - con - so - late, wher - e'er you languish, Come at the shrine of God, fer - vent - ly kneel,
2 Joy of the comfort - less, light of the straying, Hope, when all oth - ers die, fadeless and pure,
Here bring your wounded hearts, here tell your anguish— Earth has no sorrow that Heav'n cannot heal.
Here speaks the Comfort - er in God's name saying, "Earth has no sorrow that Heav'n cannot cure."
TRIO—or SEMI CHORUS.
1. Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heav'n cannot heal.
2. Here speaks the Com - fort - er, in God's name saying, "Earth has no sorrow that Heav'n cannot cure."

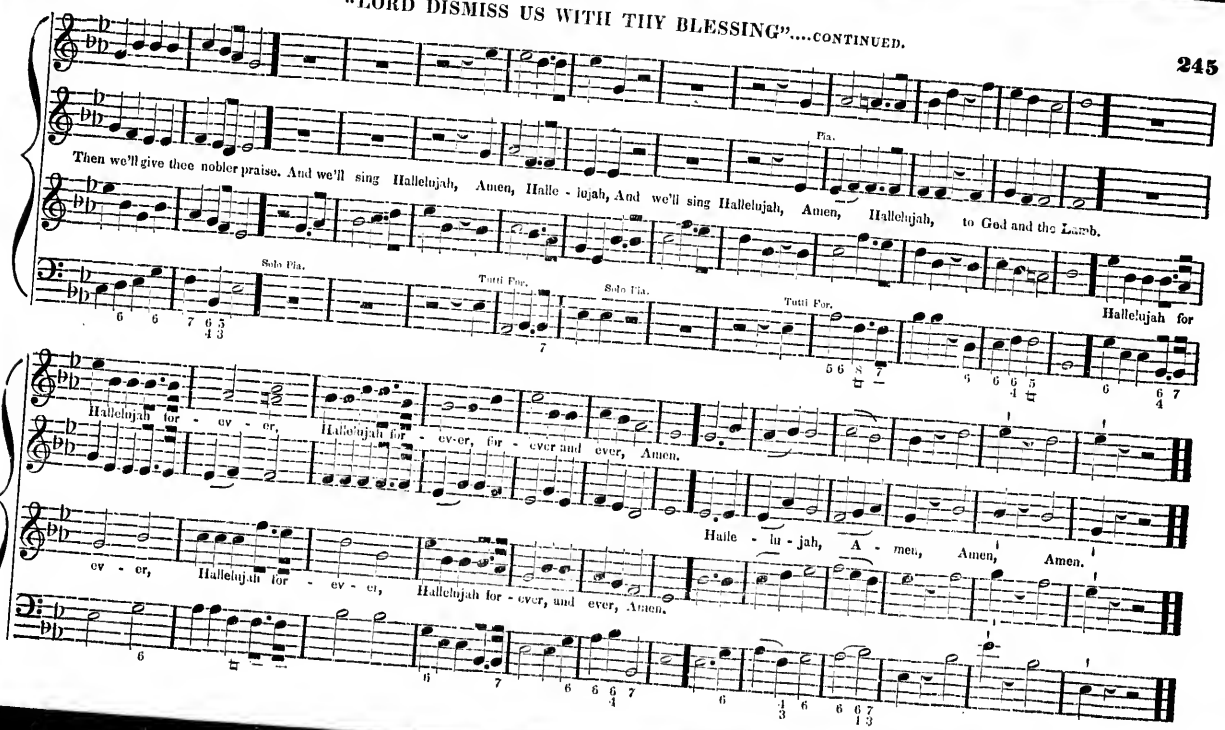

Pia. For. Pia. For.
I heard a great voice from heav'n, I heard a great voice from heav'n, saying unto me, saying unto
Pia. For. Pia. For.
me, Write from henceforth, write from henceforth, write blessed are the dead, blessed are the dead, who die in the Lord.
6 5

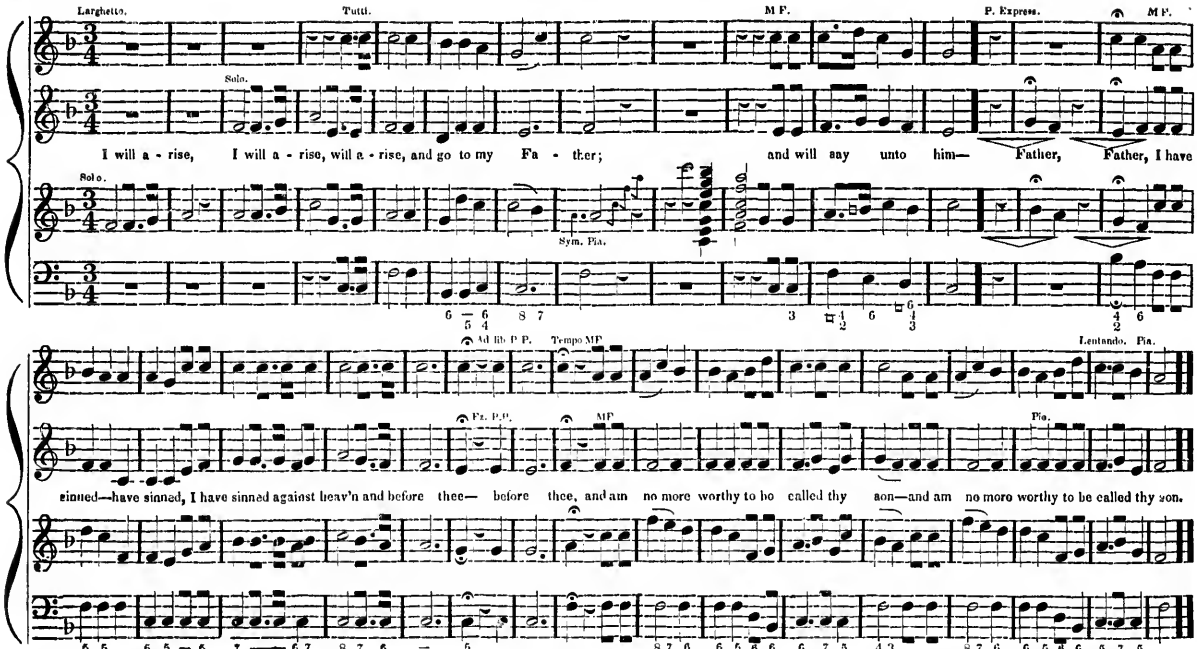

Pia.
Forte.
Even so, even so, saith the Spirit, for they rest from their labors, they rest from their labors, they rest from their
Pia.
Forte.
Adagio.
labors, and their works do follow them, Their works do follow them, Their works do follow them.

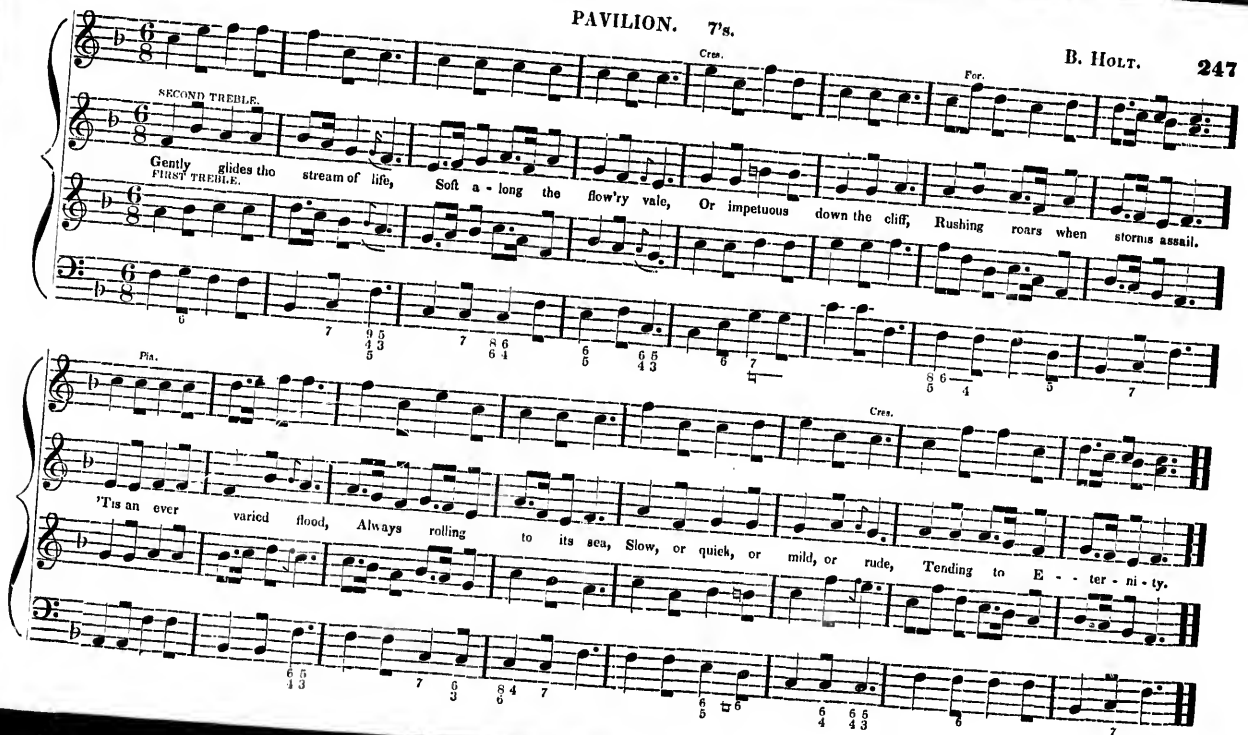

TREBLE.
and be at re - - st, would, &c.
ALTO.
TENOR.
SECOND TREBLE.
O that I had wings, had wings like a dove, then would I flee av then would I flee a - - way, would flee a-
Org.
way, and be at rest, then would I flee a - way, would flee away, and be at rest.
Then would I flee a - - way, would, &c.

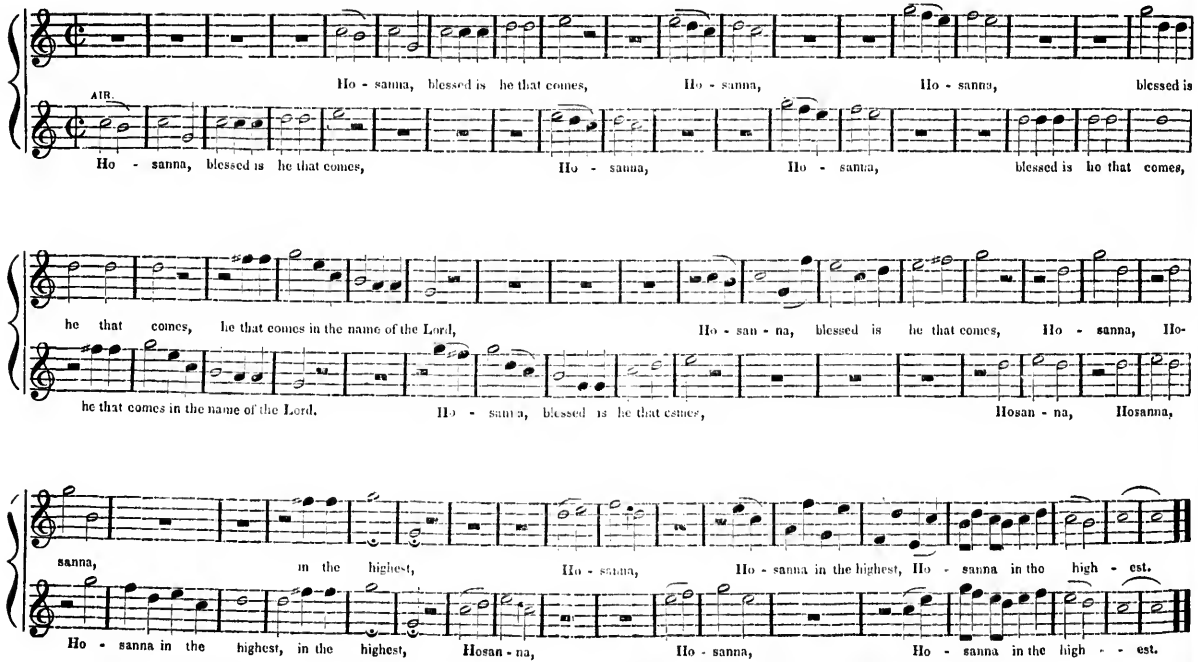

TREBLE. CHORUS.
ALTO. Then would I flee a - way, and be at rest, flee a - way, and be at rest, then would I flee a-
Then would I flee a - - way, would flee a - way, and be at rest,
TENOR.
Then would I flee a - - way, a - way, and be at rest, be at rest, then
Then would I flee a - way and be at rest, be at 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 resti
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, would, &c.

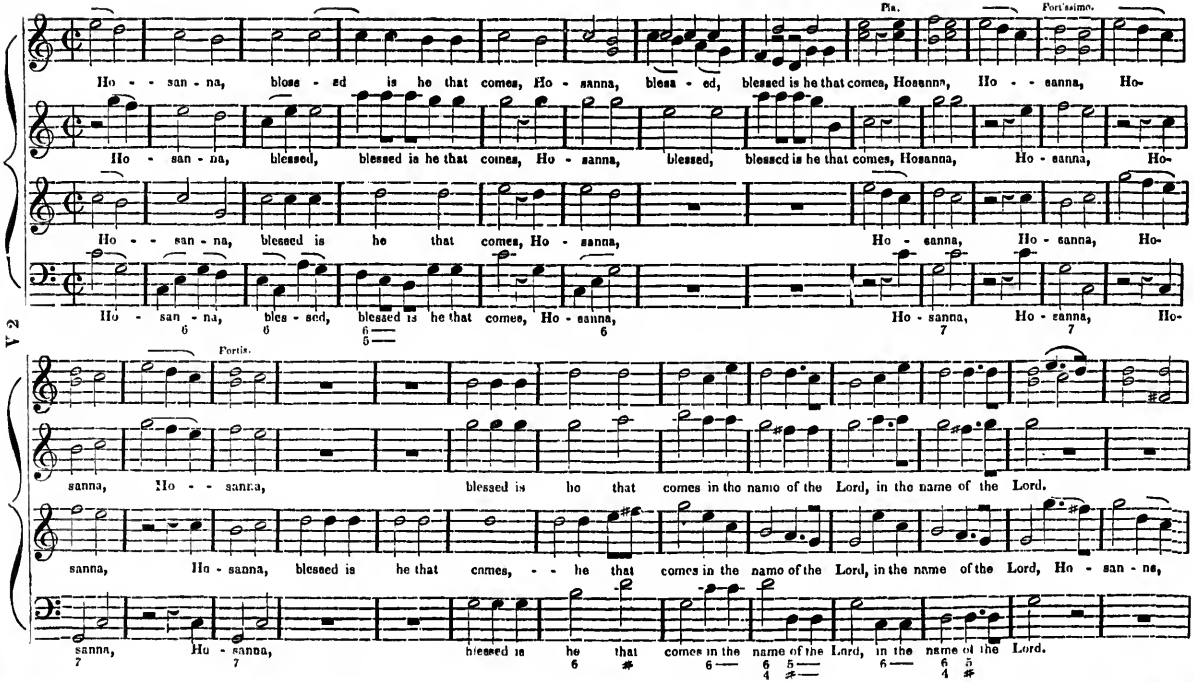

Lord, dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure seraph - ic love increase:
Fill each breast with con - so - la - tion, Up to thee our voi - ces raise; When we reach that blissful station, Then we'll give thee nobler praise.

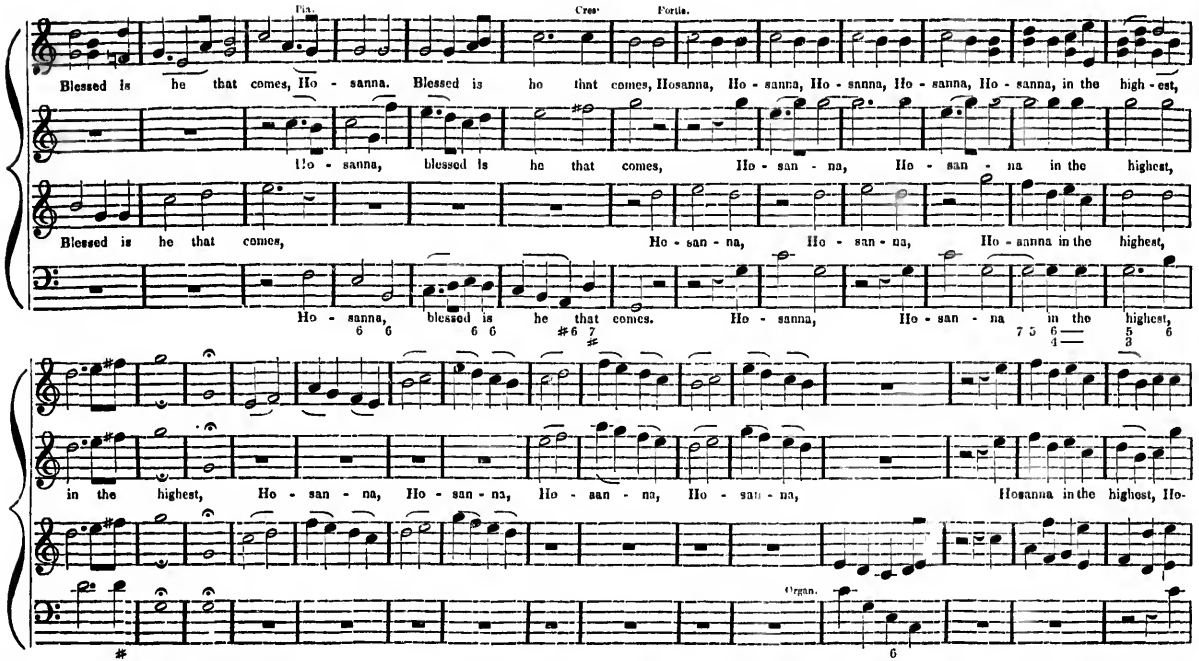

Fla.
Then we'll give thee nobler praise. And we'll sing Hallelujah, Amen, Halle - lujah, And we'll sing Hallelujah, Amen, Hallelujah, to God and the Lamb.
Solo Fla.
Tutti For.
Solo Fla.
Tutti For.
Hallelujah for
Hallelujah for - ev - er, Hallelujah for - ev-er, for - ever and ever, Amen.
Halle - lu - jah, A - men, Amen, Amen.
ev - er, Hallelujah for - ev - er, Hallelujah for - ever, and ever, Amen.


Larghetto.
Tutti.
M F.
P. Express.
M F.
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.
Ad lib P P.
Tempo MF
Lentando. Pia.
Fz. P P.
MF
Pia.
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.


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


AIR.
Ho - sanna, blessed is he that comes, Ho - sanna, Ho - sanna, blessed is
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.


Pia.
Fort'ssimo.
Ho - - san - na, bless - ed is he that comes, Ho - sanna, bless - ed, blessed is he that comes, Hosanna, 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 - sanna, Ho-
Ho - san - na, bless - sed, blessed is he that comes, Ho - sanna, Ho - sanna, Ho - sanna, Ho-
Fortis.
sanna, Ho - - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord.
sanna, 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,
sanna, Ho - sanna, blessed is he that comes in the name of the Lord, in the name of the Lord.

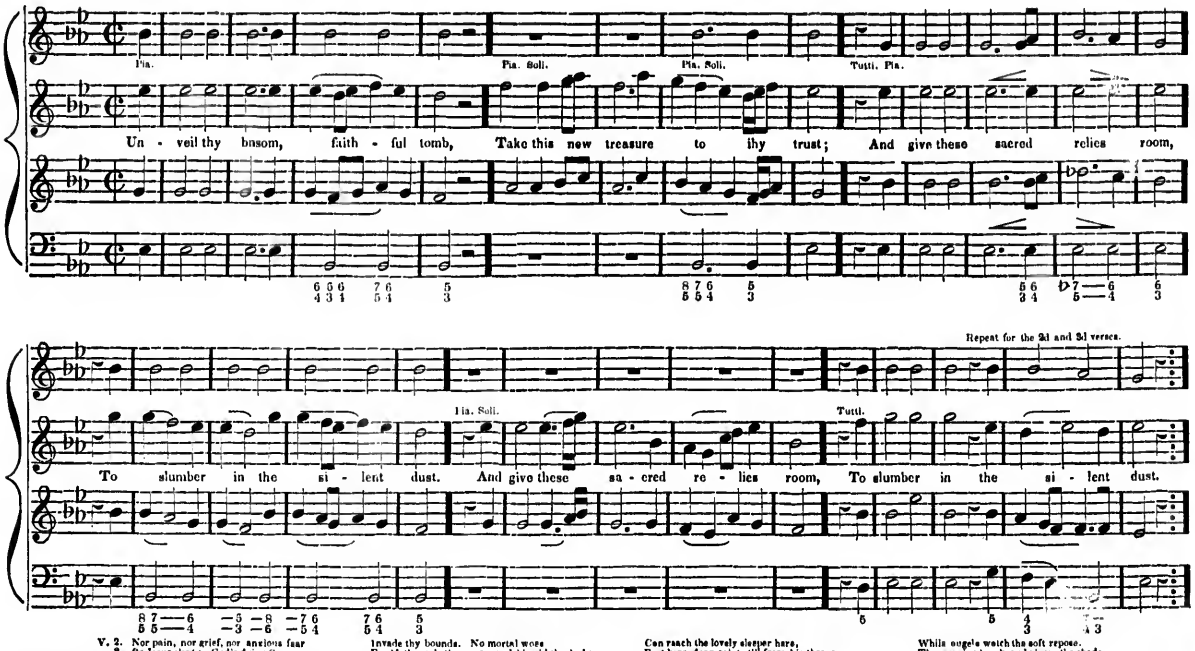

Fin.
Cres.
Forte.
Blessed is he that comes, Ho - sanna. Blessed is he that comes, Hosanna, Ho - sanna, Ho - sanna, Ho - sanna, Ho - sanna, in the high - est,
Ho - sanna, blessed is he that comes, Ho - san - na, Ho - san - na in the highest,
Blessed is he that comes, Ho - san - na, Ho - san - na, Ho - sanna in the highest,
Ho - sanna, blessed is he that comes. Ho - sanna, Ho - san - na in the highest,
in the highest, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Hosanna in the highest, Ho-
Organ.

For.

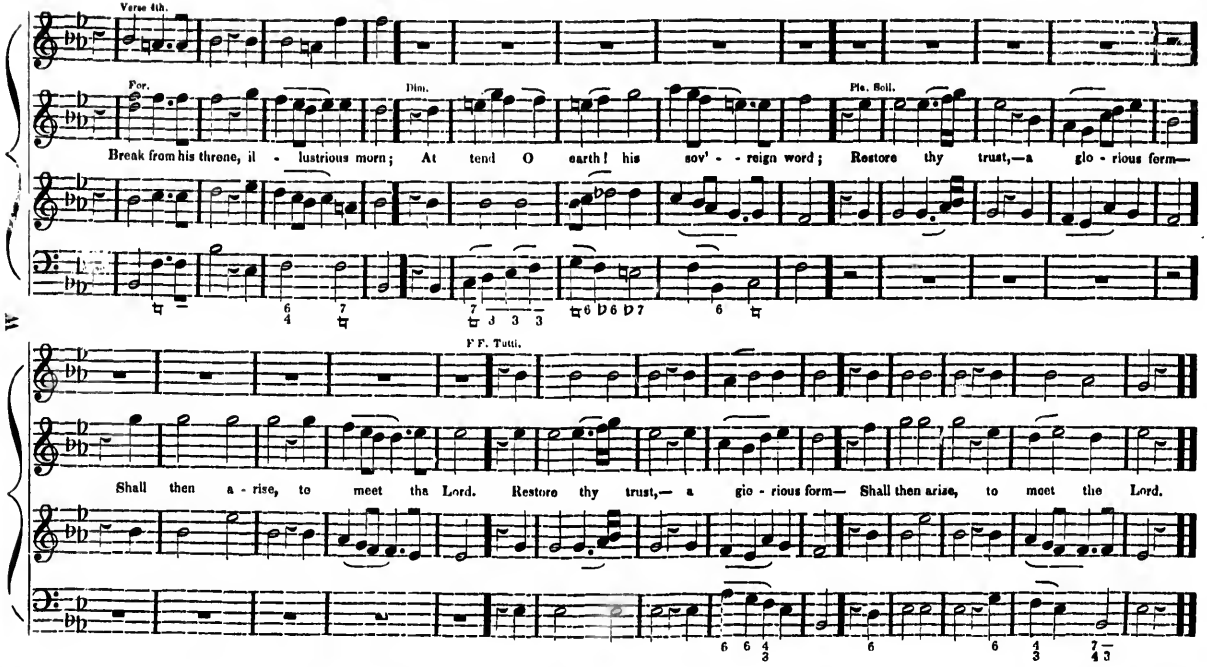
sanna in the high - est, Ho - sanna in the highest, Ho - sanna in the high - - - - - est.

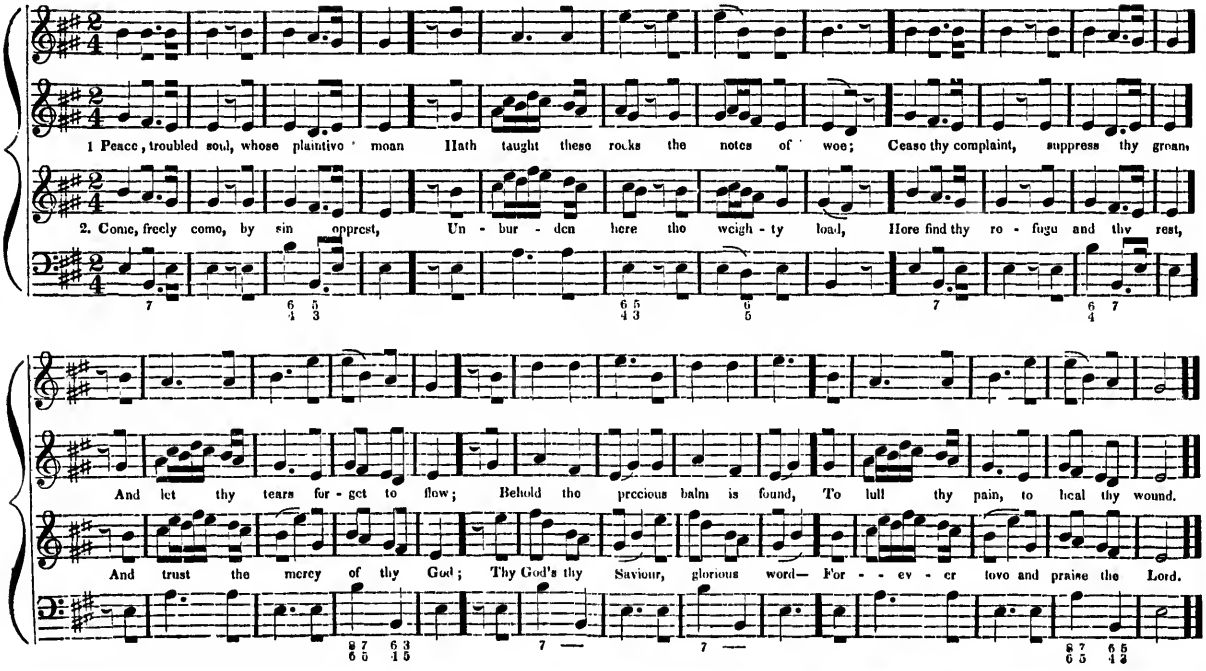
SOFTLY THE SHADE OF EV'NING FALLS. [SOUTH STREET.] HAYDN.

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.

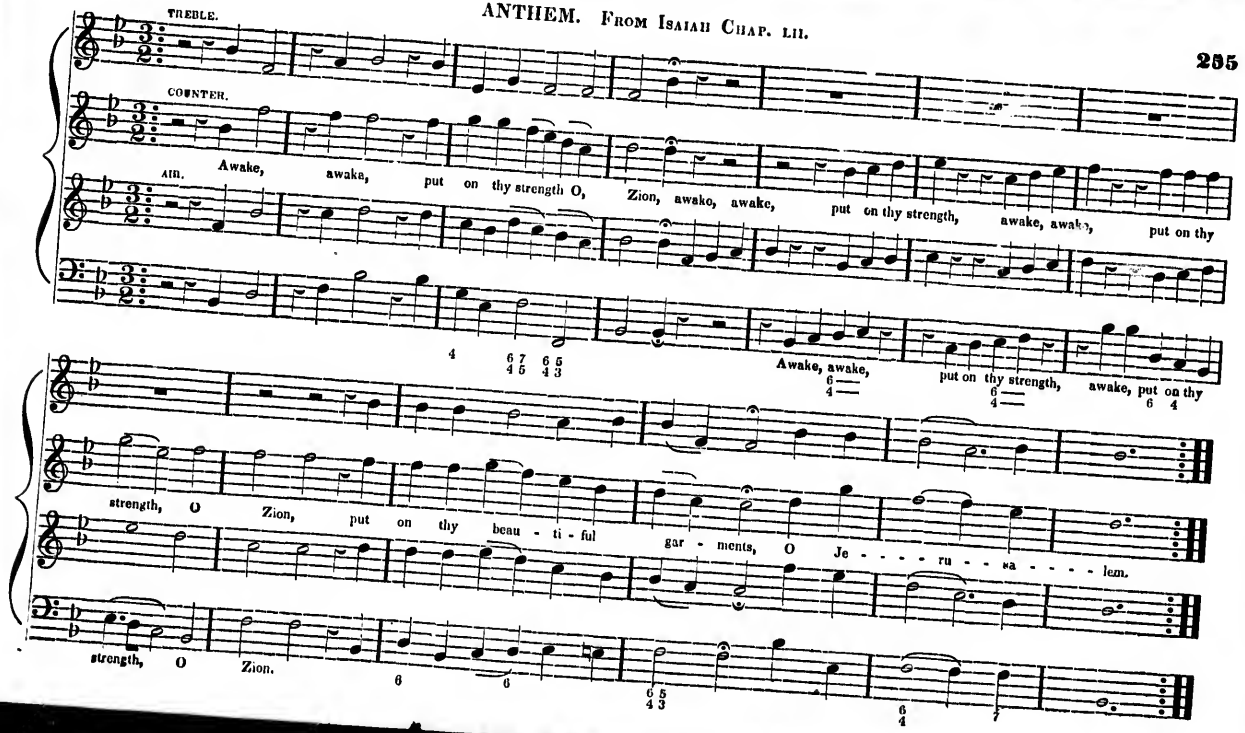


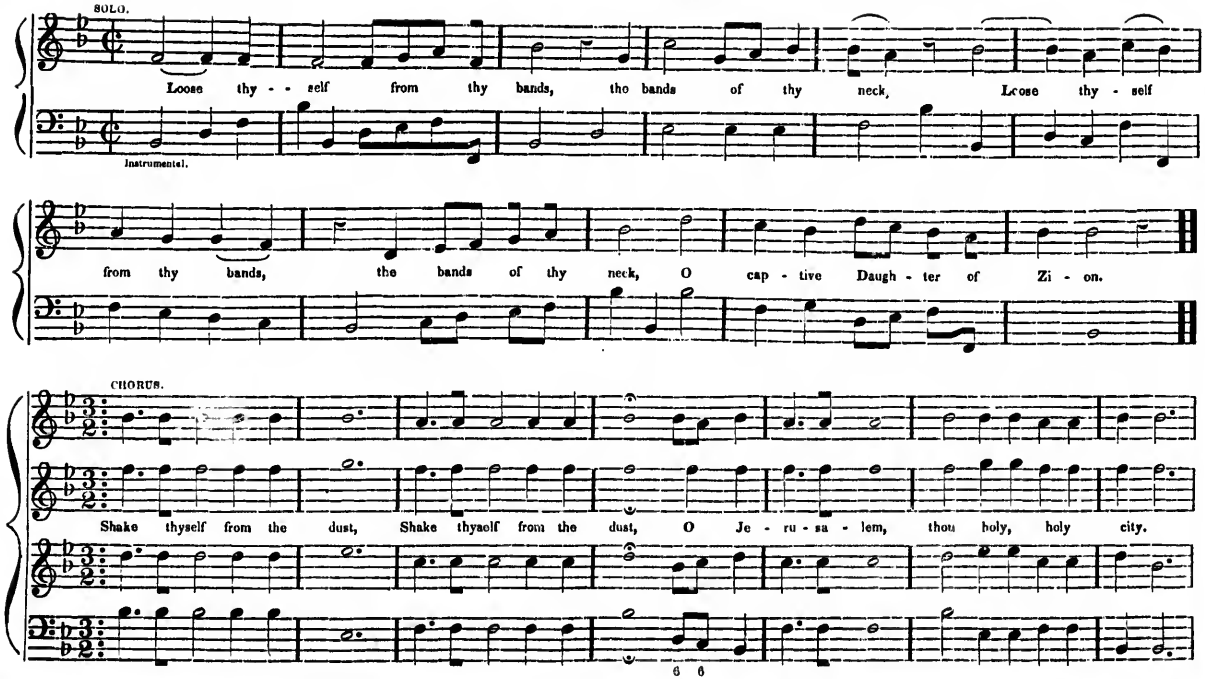
V. 2. Nor pain, nor grief, nor anxious fear Invade thy bounds. No mortal woes Can reach the lovely sleeper here,
3. So Jesus slept;—God's dying Son Pass'd through the grave, and blest the bed; Rest here, dear saint, till from his throne
While angels watch the soft repose. The morning break, and pierce the shade.

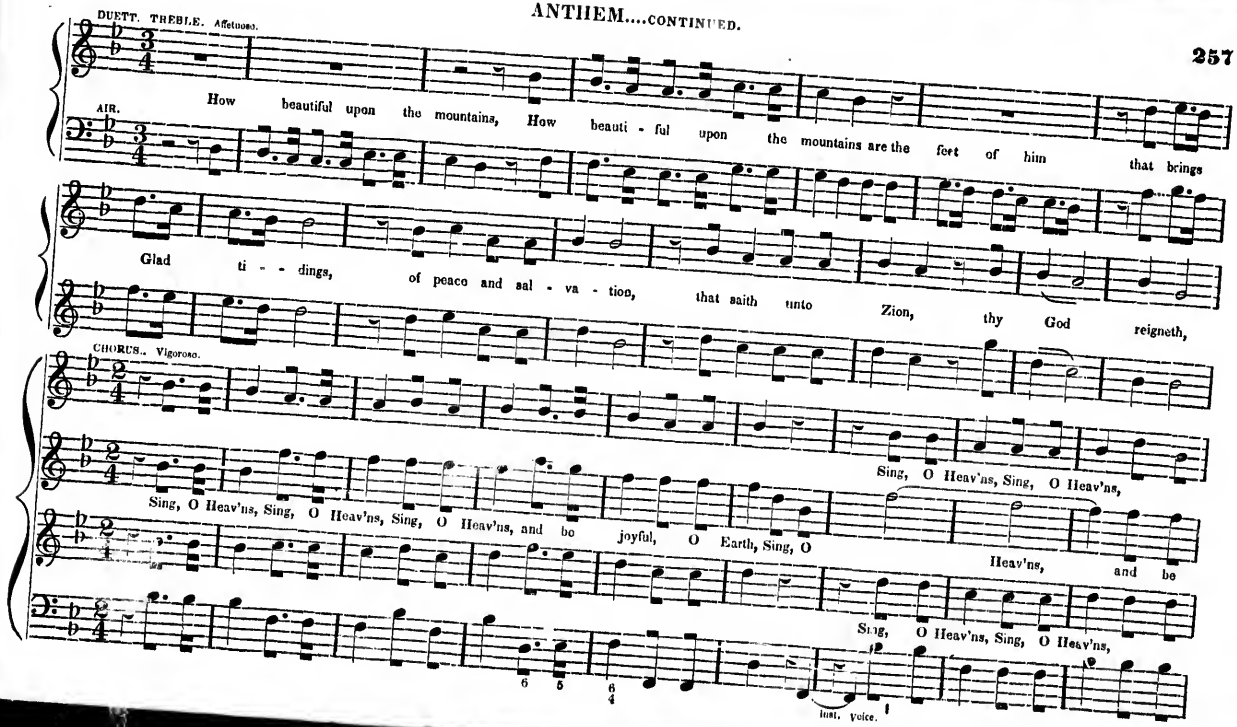

Verse 4th.
For.
Dim.
Pia. Soll.
Break from his throne, il - lustrious morn; At tend O earth! his sov' - - reign word; Restore thy trust,—a glo - rious form—
F F. Tutti.
Shall then a - rise, to meet tha Lord. Restore thy trust,— a glo - rious form— Shall then arise, to meet the Lord.

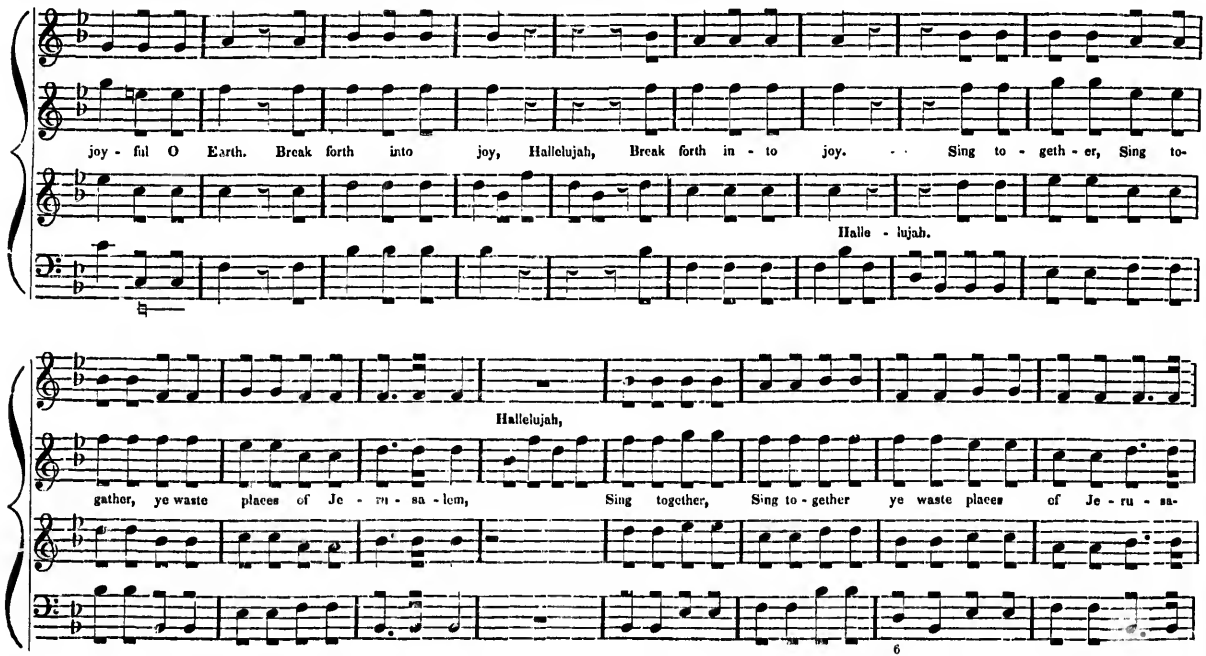

1 Peace, troubled soul, whose plaintive moan Hath taught these rocks the notes of woe; Cease thy complaint, suppress thy groans
2. Come, freely come, by sin oppress, Un - bur - den here the weigh - ty load, Here find thy ro - fuge and thy rest,
And let thy tears for - get to flow; Behold the precious balm is found, To lull thy pain, to heal thy wound.
And trust the mercy of thy God; Thy God's thy Saviour, glorious word— For - - ev - er love and praise the Lord.

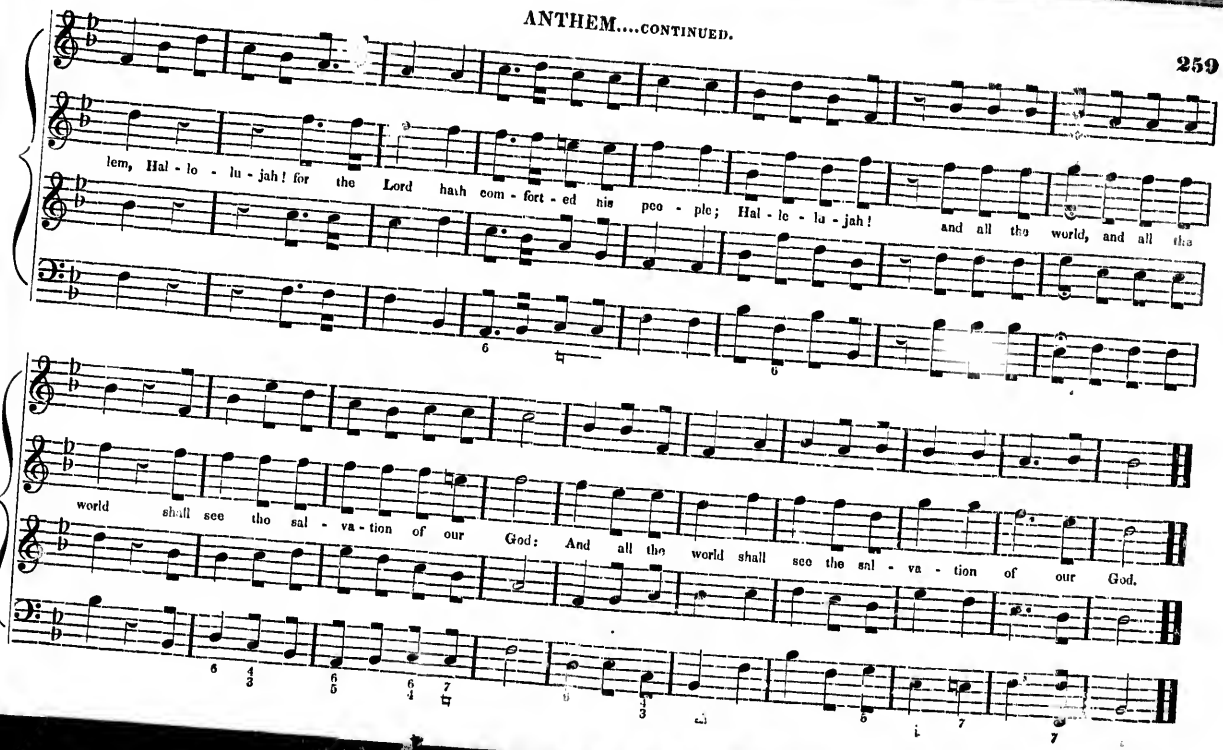
ANTHEM. From Isaiah Chap. lii.

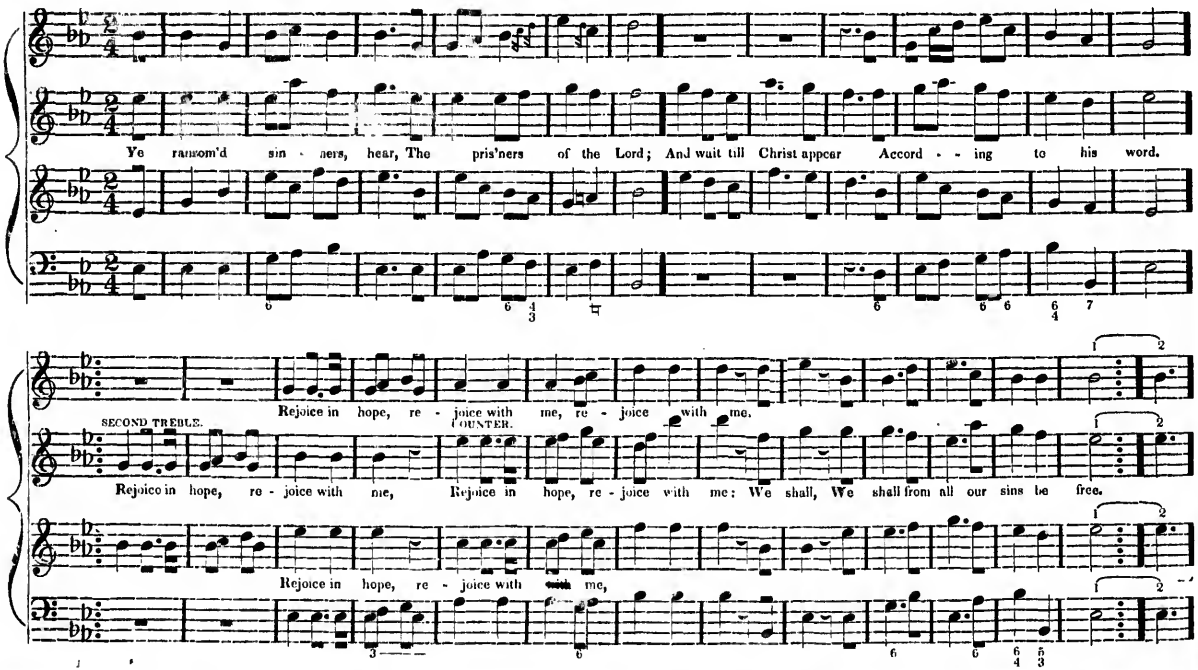


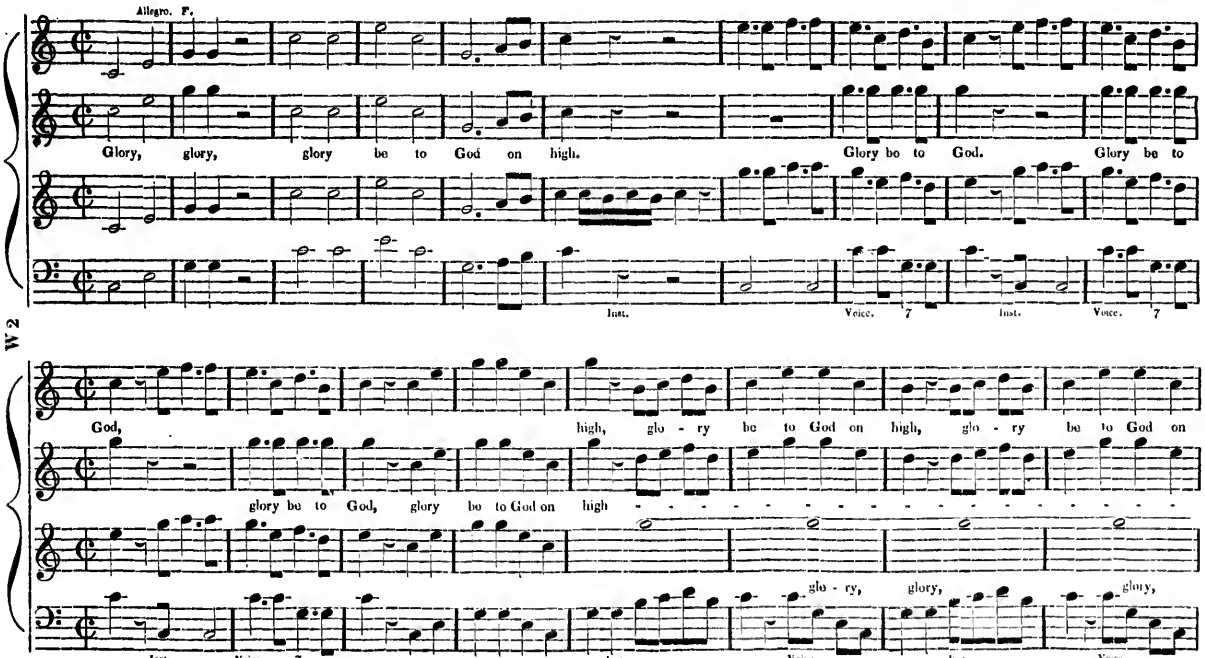

SOLO.
Loose thy - self from thy bands, tho bands of thy neck, Loose thy - self
Instrumental.
from thy bands, the bands of thy neck, O cap - tive Daugh - ter of Zi - on.
CHORUS.
Shake thyself from the dust, Shake thyself from the dust, O Je - ru - sa - lem, thou holy, holy city.

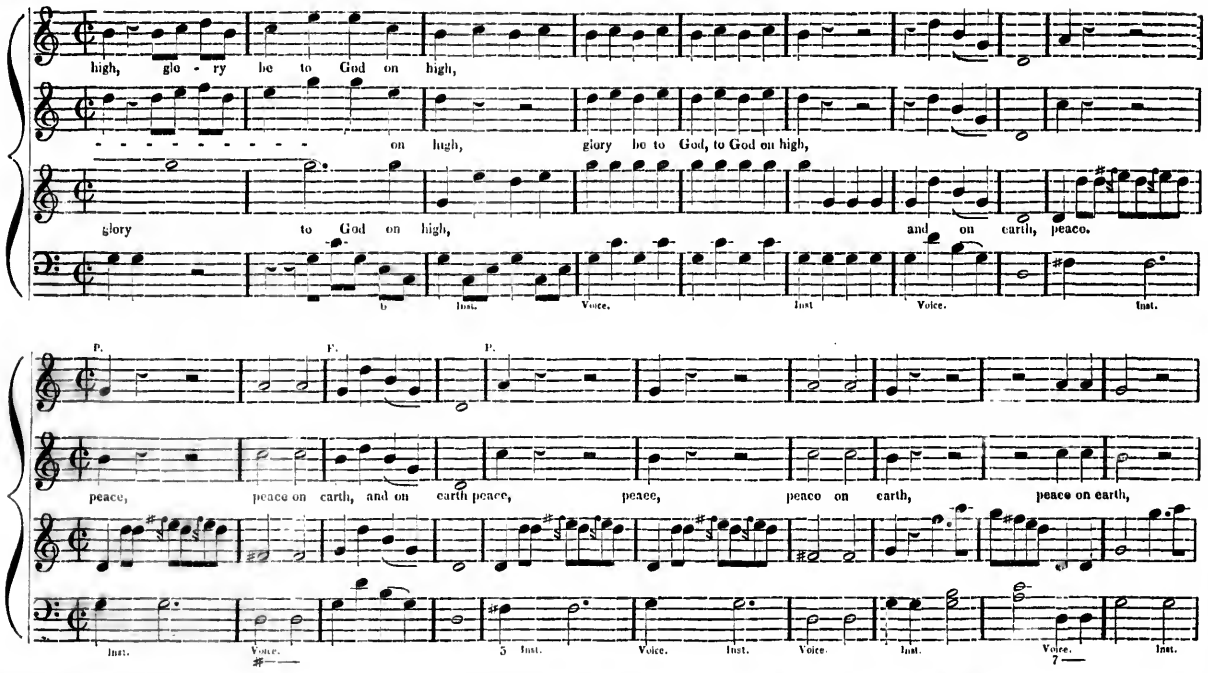

DUETT. TREBLE. Affetuoso.
AIR.
How beautiful upon the mountains, How beauti - ful upon the mountains are the feet of him that brings
Glad ti - - dings, of peace and sal - va - tion, that saith unto Zion, thy God reigneth,
CHORUS. Vigoroso.
Sing, O Heav'ns, Sing, O Heav'ns,
Sing, O Heav'ns, Sing, O Heav'ns, Sing, O Heav'ns, and be joyful, O Earth, Sing, O
Heav'ns, and be
Sing, O Heav'ns, Sing, O Heav'ns,
6 5 6 4
Inst. Voice.

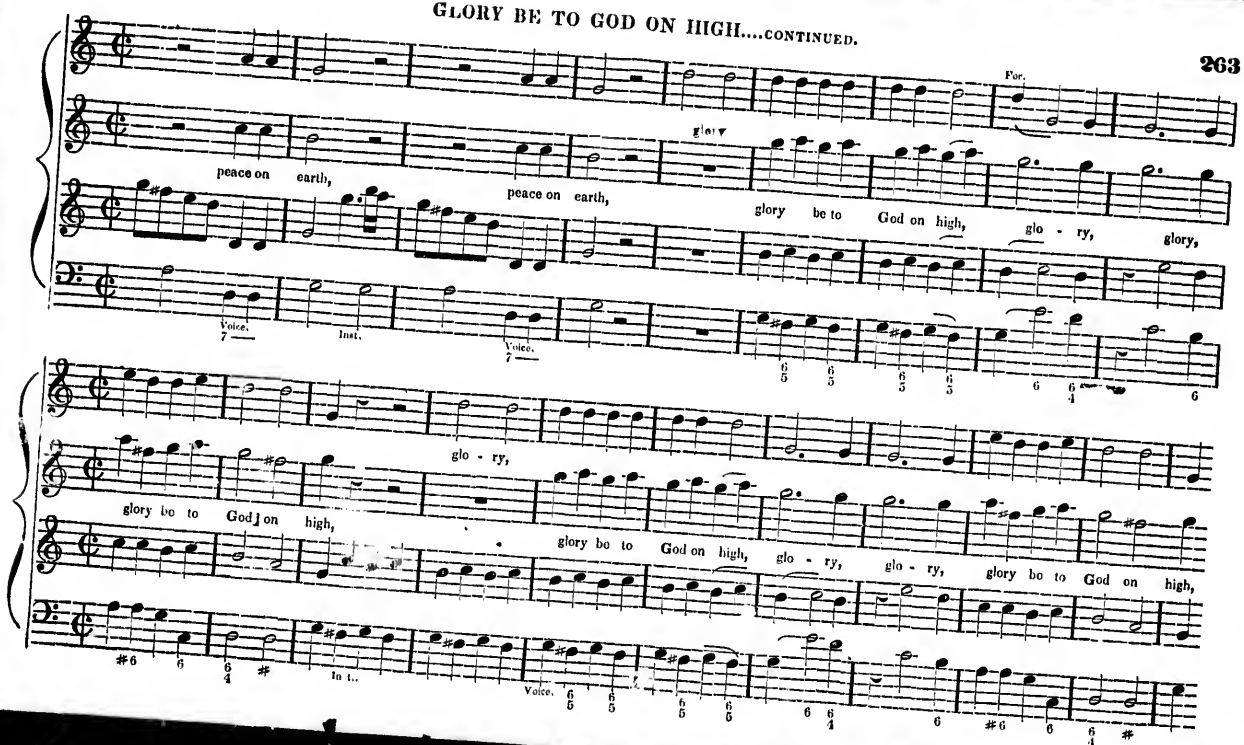

joy - ful O Earth. Break forth into joy, Hallelujah, Break forth in - to joy. - - Sing to - geth - er, Sing to-
Halle - lujah.
Hallelujah,
gather, ye waste places of Je - ru - sa - lem, Sing together, Sing to - gether ye waste places of Je - ru - sa-

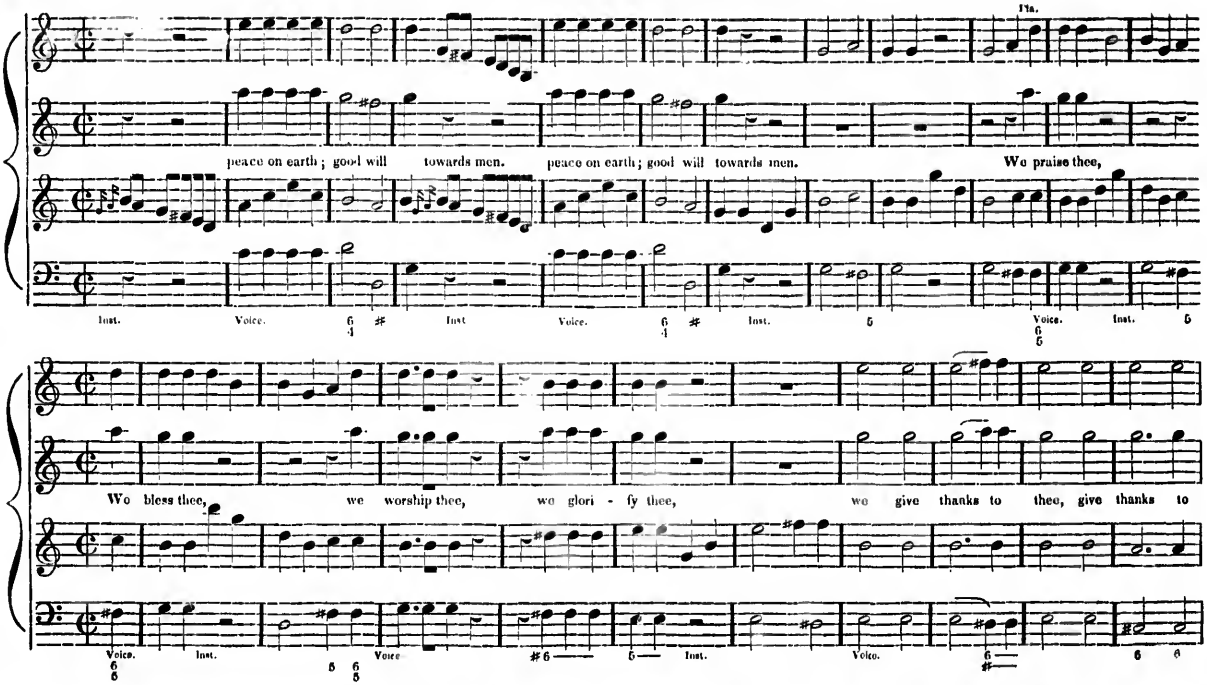

lem, Hal - lo - lu - jah! for the Lord hath com - fort - ed his peo - ple; Hal - le - lu - jah! and all the world, and all the
world shall see the sal - va - tion of our God: And all the world shall see the sal - va - tion of our God.

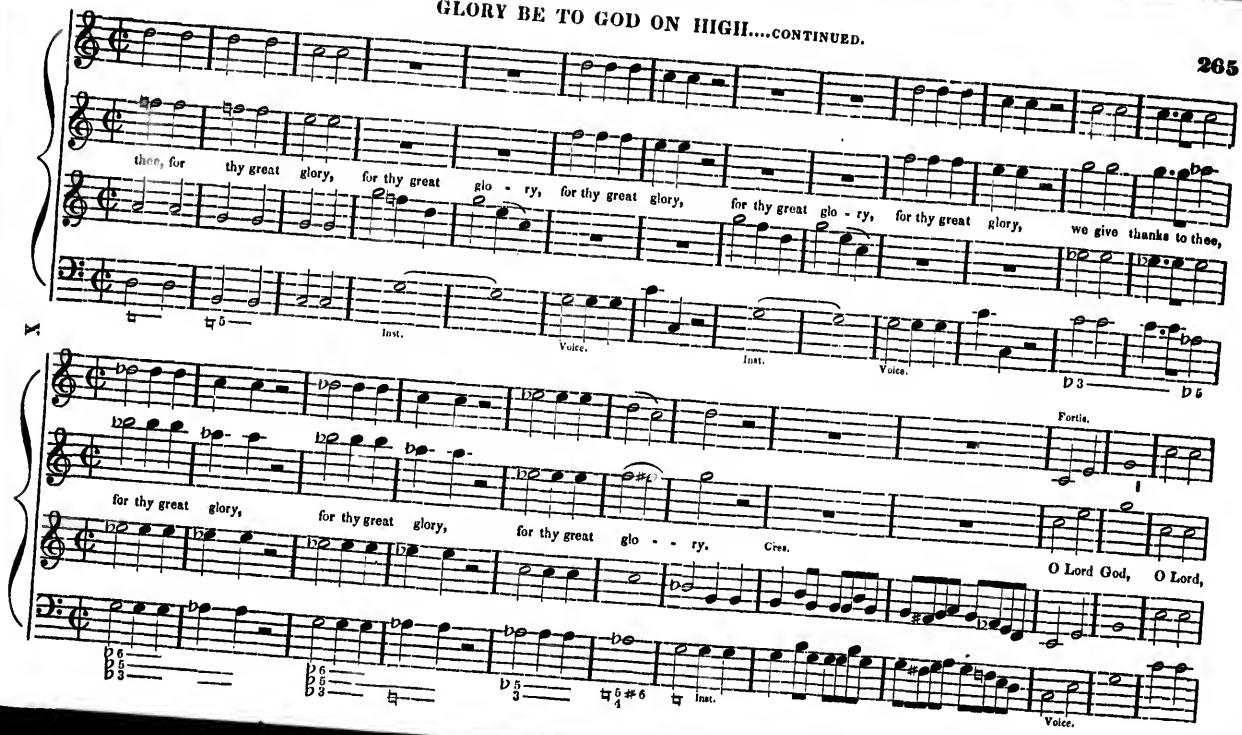

Ye ransom'd sin - ners, hear, The pris'ners of the Lord; And wait till Christ appear Accord - ing to his word.
SECOND TREBLE.
COUNTER.
Rejoice in hope, re - joice with me, re - joice with me.
Rejoice in hope, re - joice with me, Rejoice in hope, re - joice with me: We shall, We shall from all our sins be free.
Rejoice in hope, re - joice with me,

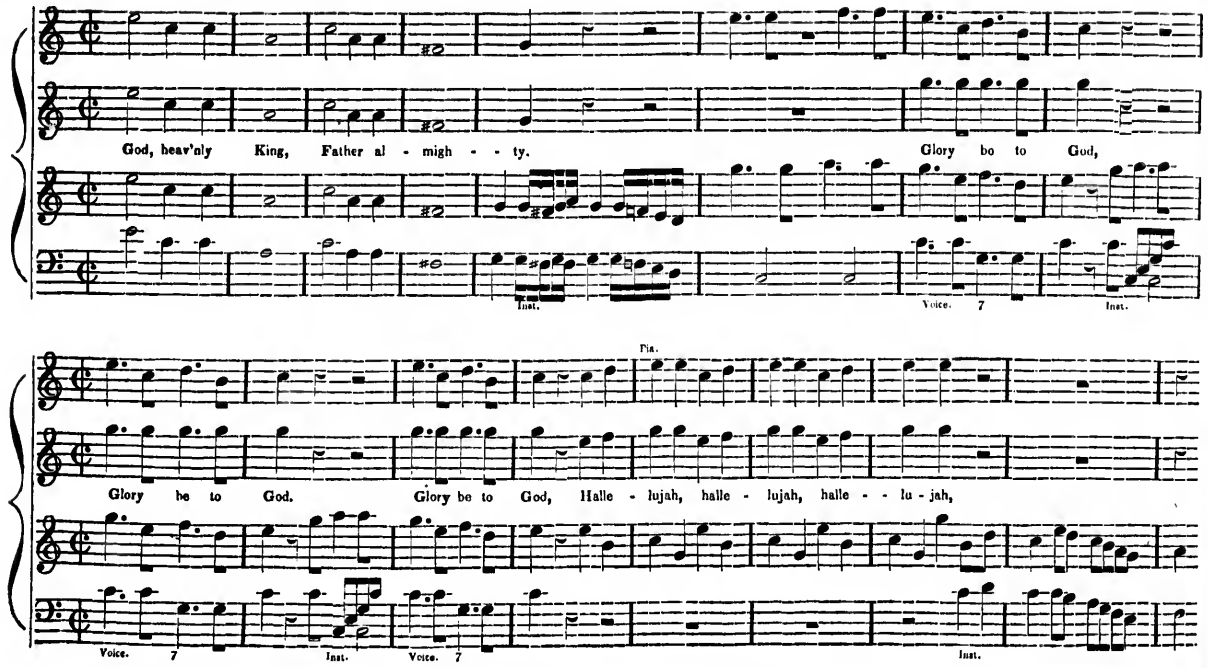

Allegro. F.
Glory, glory, glory be to God on high.
Glory be to God.
Glory be to
Inst.
Voice. 7
Inst.
Voice. 7
W 2
God,
high, glo - ry be to God on high, glo - ry be to God on
glory be to God, glory be to God on high
glo - ry, glory, glory,
Inst.
Voice. 7
Inst.
Voice
Inst
Voice.

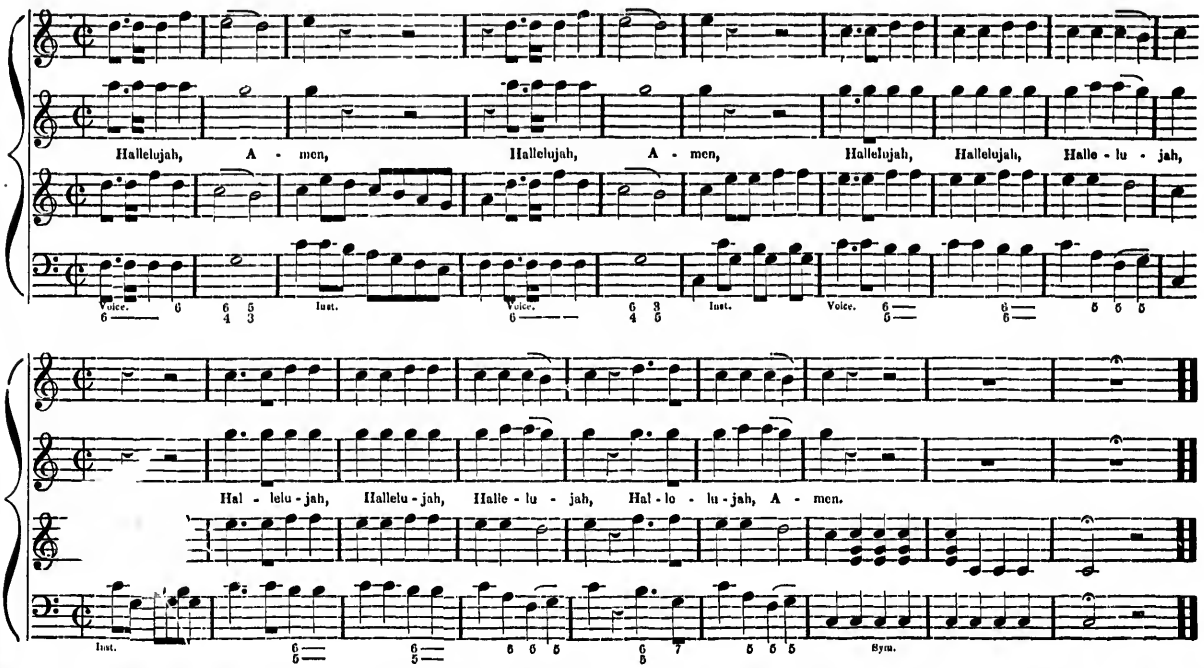

high, glo - ry be to God on high,
on high, glory be to God, to God on high,
glory to God on high, and on earth, peace.
b
Inst.
Voice.
Inst
Voice.
Inst.
P.
F.
P.
peace, peace on earth, and on earth peace, peace, peace on earth, peace on earth,
Inst.
Voice.
5
Inst.
Voice.
Inst.
Voice.
Inst.
Voice.
7
Inst.

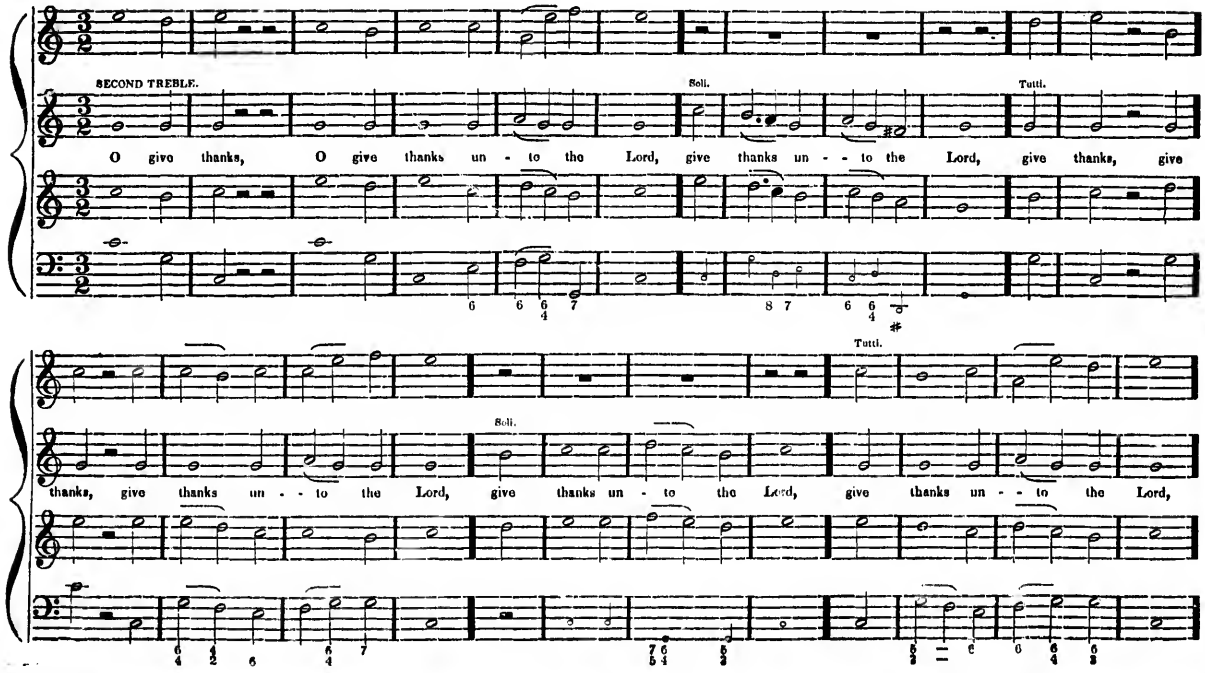

For.
glory
peace on earth,
peace on earth,
glory be to God on high,
glo - ry,
glory,
Voice.
Inst.
Voice.
glo - ry,
glory be to God on high,
glory be to God on high,
glo - ry,
glo - ry,
glory be to God on high,
Inst.
Voice.

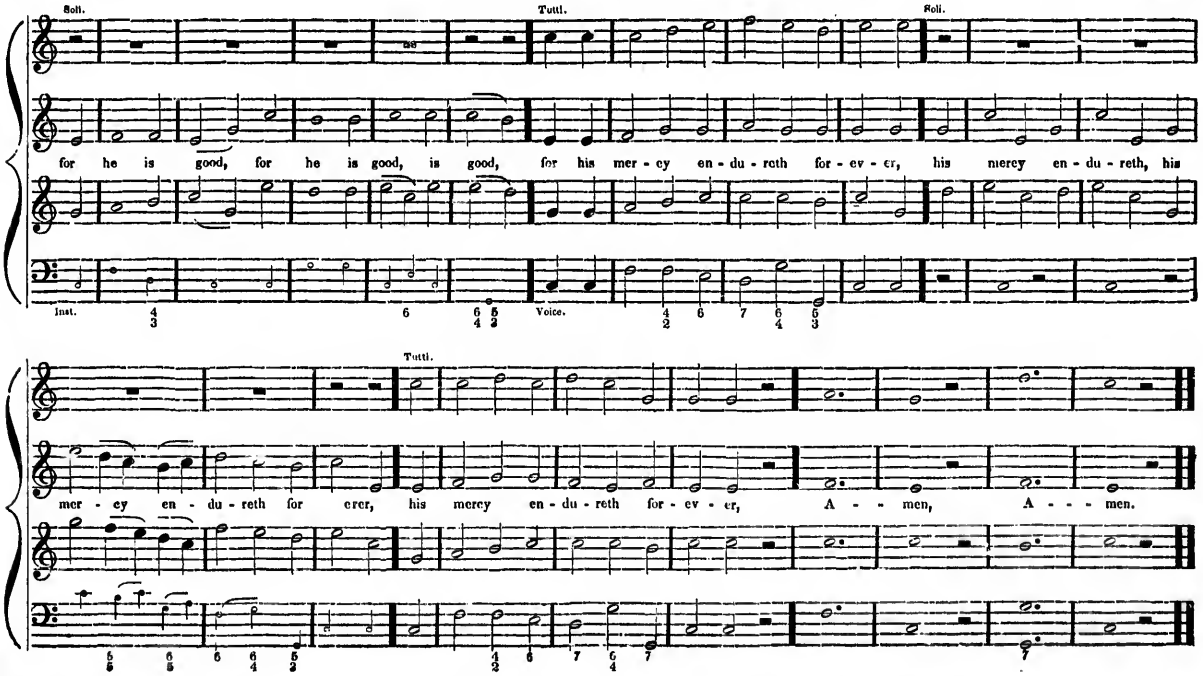

peace on earth; good will towards men. peace on earth; good will towards men. We praise thee,
Inst. Voice. Inst Voice. Inst. Voice. Inst.
We bless thee, we worship thee, we glori - fy thee, we give thanks to thee, give thanks to
Voice. Inst. Voice Inst. Voice.

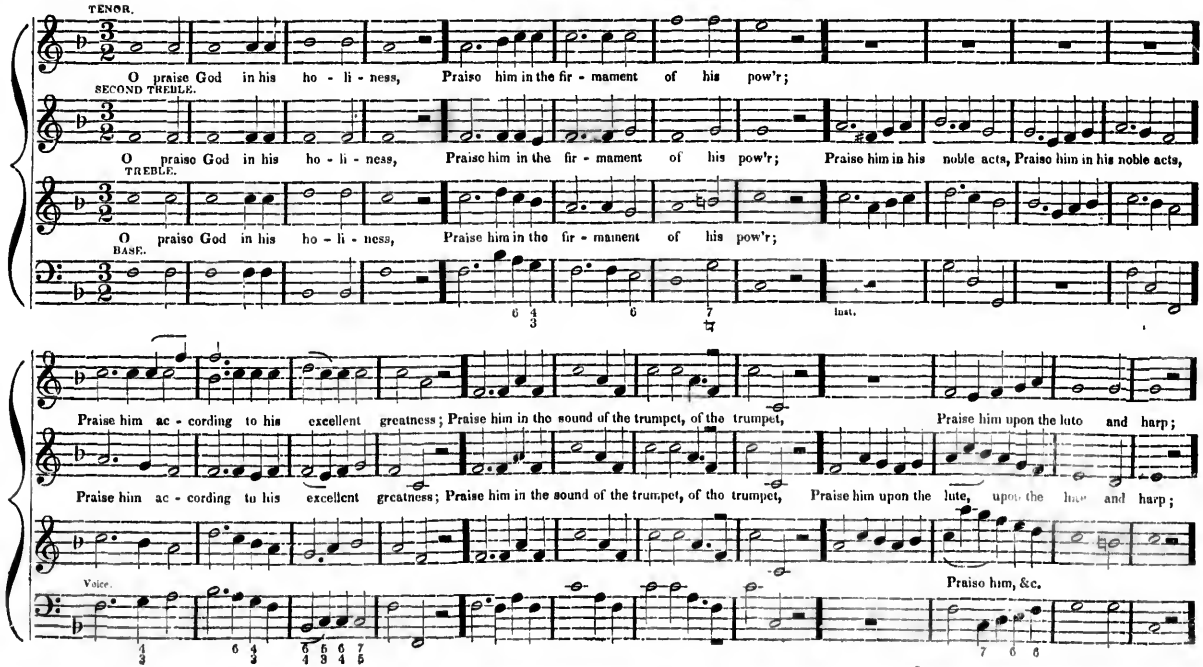

thee, for thy great glory, for thy great glo - ry, for thy great glory, for thy great glo - ry, for thy great glory, we give thanks to thee,
Inst.
Voice.
Inst.
Voice.
Fortis.
for thy great glory, for thy great glory, for thy great glo - - ry.
Cres.
O Lord God, O Lord,
Inst.
Voice.

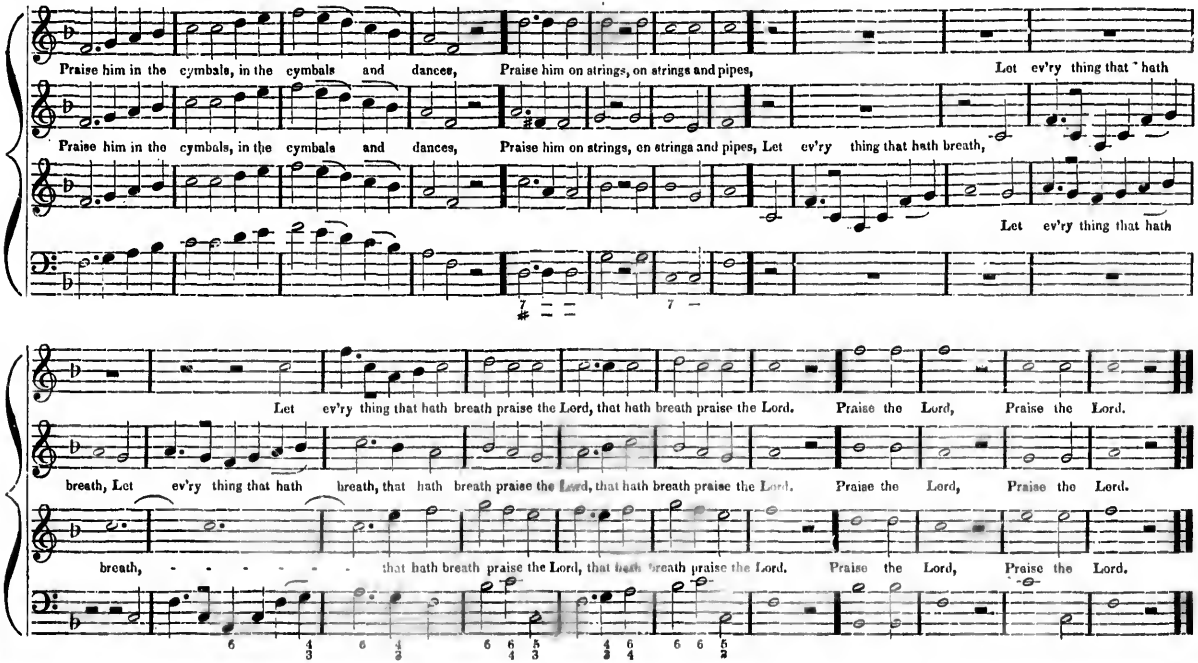

God, heav'nly King, Father al - migh - - ty.
Glory bo to God,
Inst.
Voice. 7
Inst.
Pia.
Glory be to God.
Glory be to God, Halle - lujah, halle - lujah, halle - - lu - jah,
Voice. 7
Inst.
Voice. 7
Inst.


Hallelujah, A - men, Hallelujah, A - men, Hallelujah, Hallelujah, Halle - lu - jah,
Voice. Inst. Voice. Inst. Voice.
Hal - lelu - jah, Halleiu - jah, Halle - lu - jah, Hal - lo - lu - jah, A - men.
Inst. Sym.

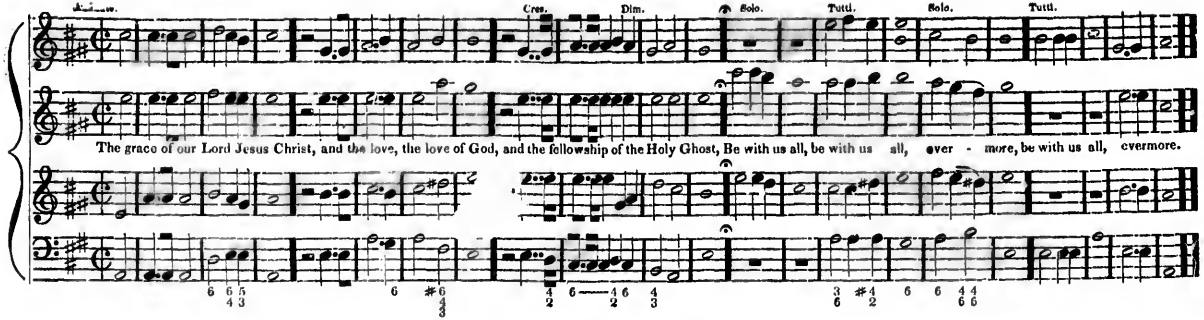

SECOND TREBLE.
Soli.
Tutti.
O give thanks, O give thanks un - to the Lord, give thanks un - - to the Lord, give thanks, give
Tutti.
Soli.
thanks, give thanks un - - to the Lord, give thanks un - to the Lord, give thanks un - - to the Lord,


Soli.
Tutti.
Soli.
for he is good, for he is good, is good, for his mer - cy en - du - reth for - ev - er, his mercy en - du - reth, his
Inst.
Voice.
Tutti.
mer - cy en - du - reth for ever, his mercy en - du - reth for - ev - er, A - - men, A - - - men.

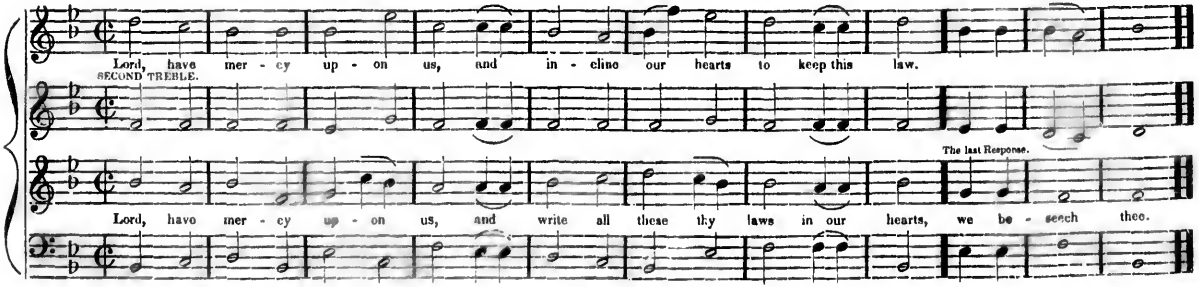

TENOR.
O praise God in his ho - li - ness, Praise him in the fir - mament of his pow'r;
SECOND TREBLE.
O praise God in his ho - li - ness, Praise him in the fir - mament of his pow'r; Praise him in his noble acts, Praise him in his noble acts,
TREBLE.
O praise God in his ho - li - ness, Praise him in the fir - mament of his pow'r;
BASE.
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.

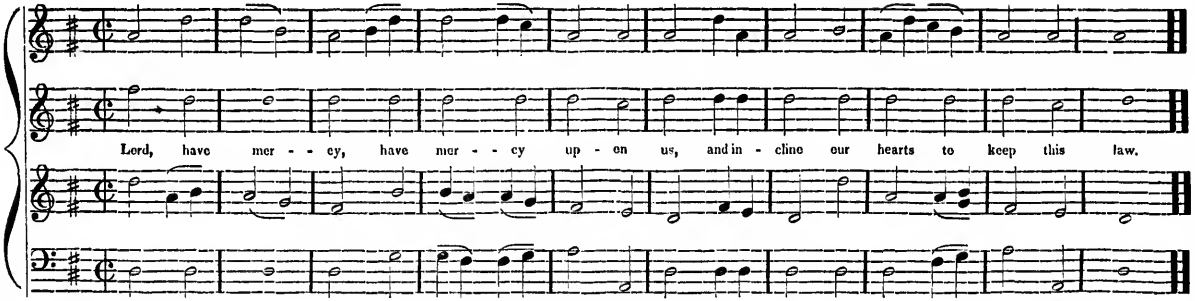

Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let ev'ry thing that hath
Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let ev'ry thing that hath breath,
Let ev'ry thing that hath
Let ev'ry thing that 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.

BENEDICTION.



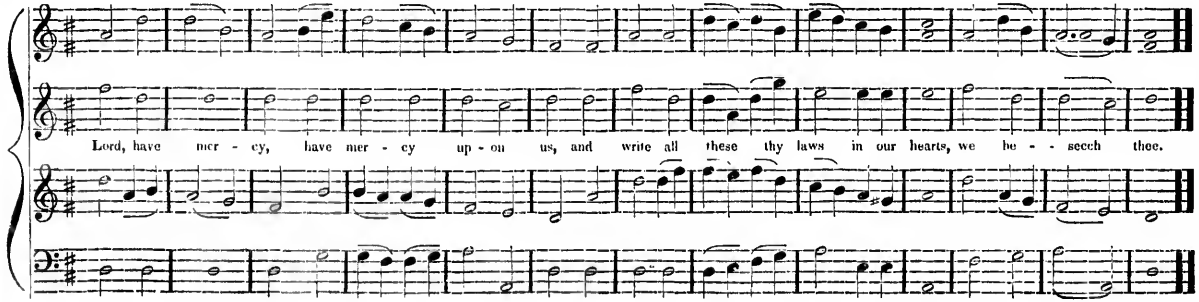
RESPONSES TO THE COMMANDMENTS.





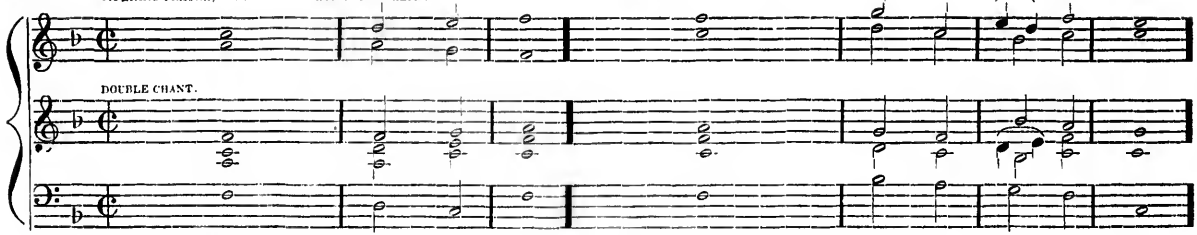
X 2

THE LAST RESPONSE.

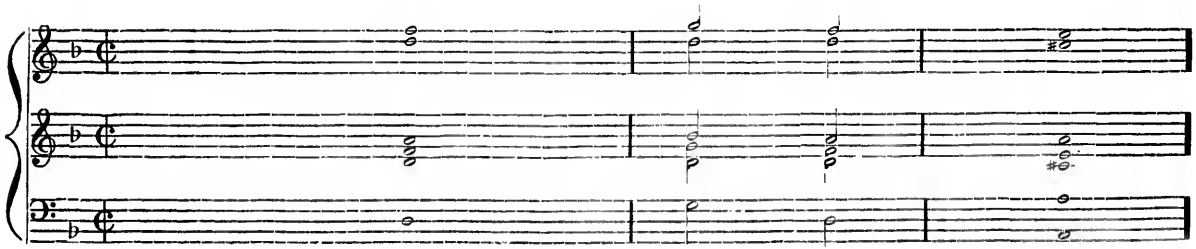


MORNING PRAYER, BEFORE THE PORTION OF PSALMS.

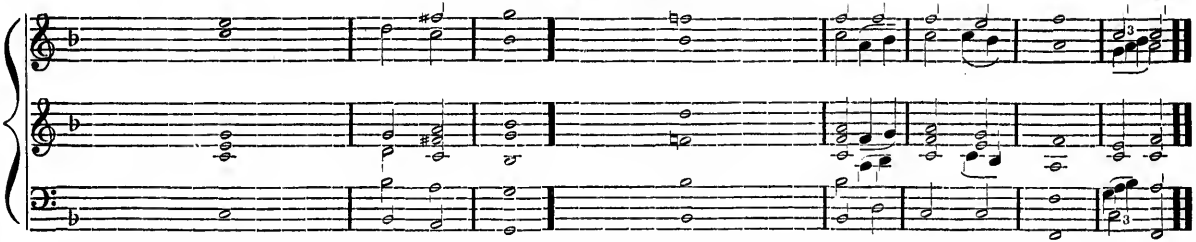
DOUBLE CHANT.



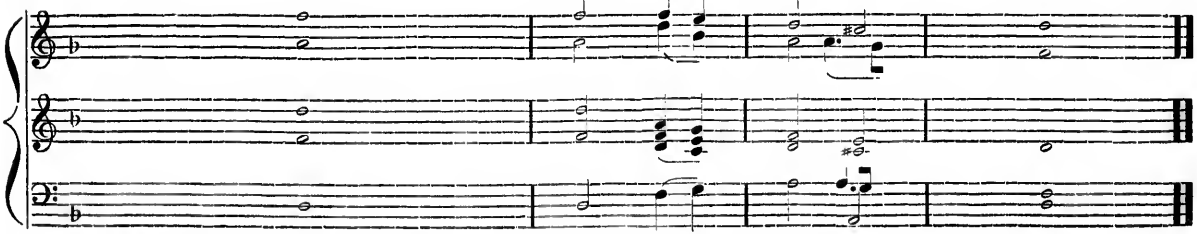
1. O come, let us sing.....un.....to the.....Lord;...let us heartily rejoice in the.....strength of.....our....sal.....vation. 2.
3. For the Lord is a.....great.....God;....and a great.....King,...a.....bove...all.....gods. 4.
5. The sea is his and.....he.....made.....it,.....and his hand pre.....pa.....red.....the....dry.....land. 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,.....proved.....me,....and.....saw....my.....works. 10.
Glory be to the Father, and.....to.....the.....Son,....and.....to.....the.....Holy.....Ghost.



10. Forty years was I grieved with this genera.....tion,.....and.....said,



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.



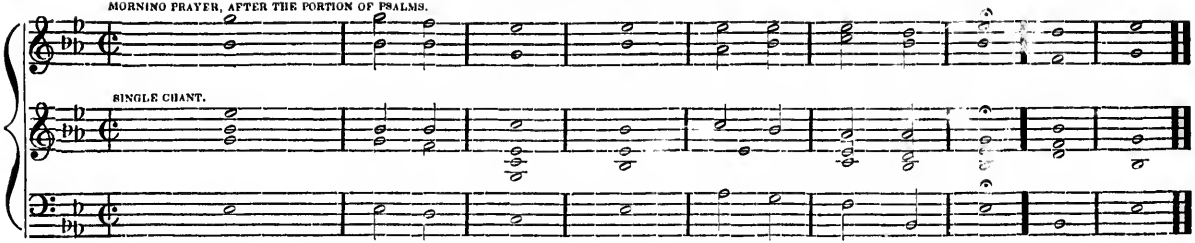
It is a people that do err in their hearts, for they..... .....have.....not..... .....known..my.....ways. 11.

GLORIA PATRI. No. 1.

BETTISHILL.

MORNING PRAYER, AFTER THE PORTION OF PSALMS.

SINGLE CHANT.



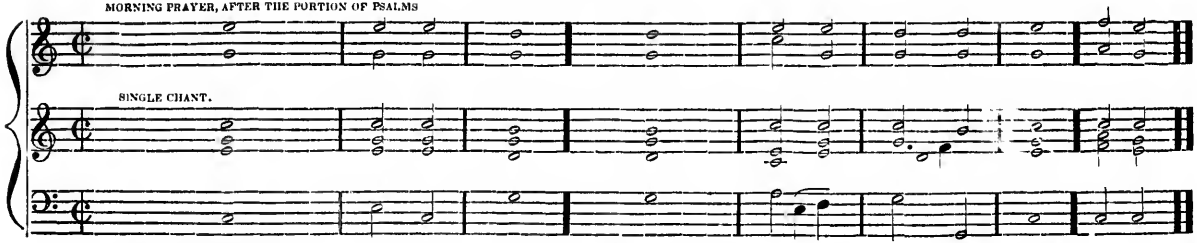
1. Glory be to the Father, and.....to....the.....Son,.....and.....to....the.....Ho.....ly.....Ghost.
2. As it was in the beginning,.....is .....now,.....and ever.....shall..be.....world without.....end.....A.....men.

GLORIA PATRI. No. 2.

DR. CROFT.

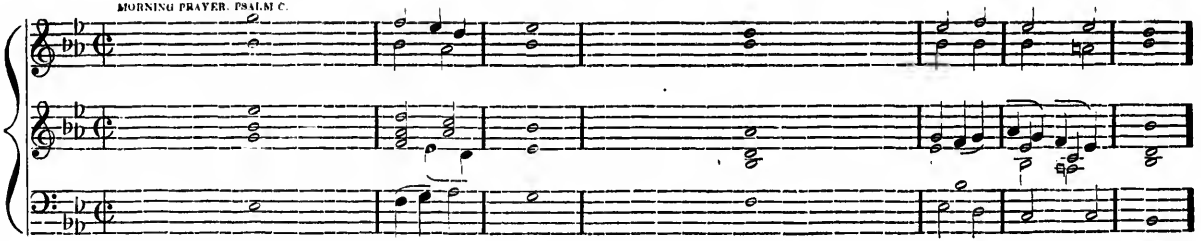
MORNING PRAYER, AFTER THE PORTION OF PSALMS

SINGLE CHANT.

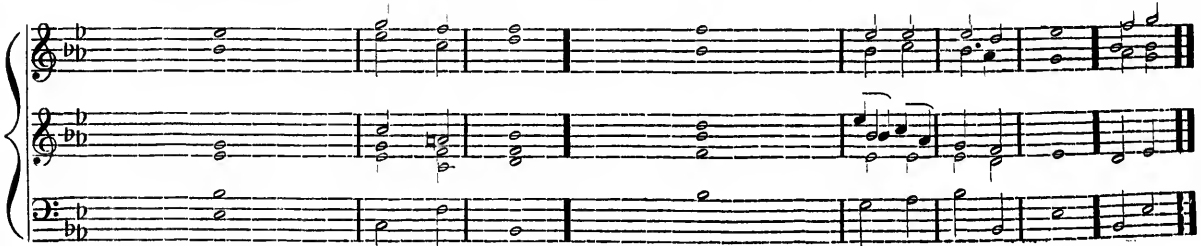


1. Glory be to the Father, and.....to.....the.....Son,.....and.....to...the.....Ho.....ly.....Ghost.
2. As it was in the beginning,.....is... .....now,.....and ever.....shall be,.....world without.....end.....A...men.

MORNING PRAYER. PSALM C.

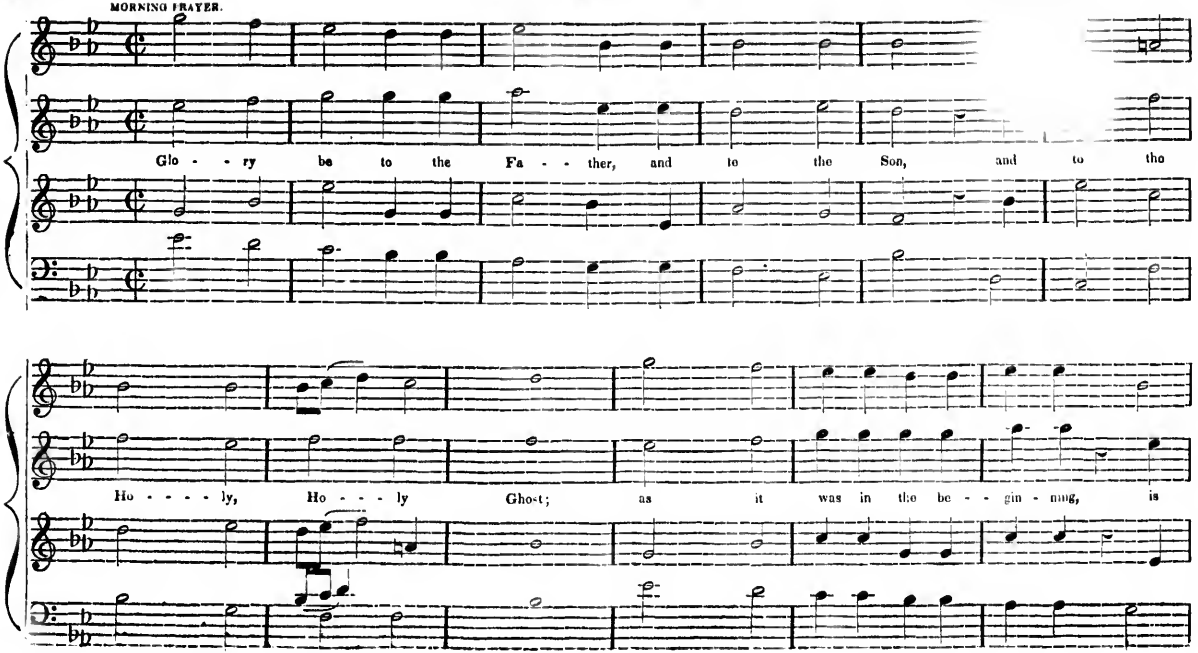


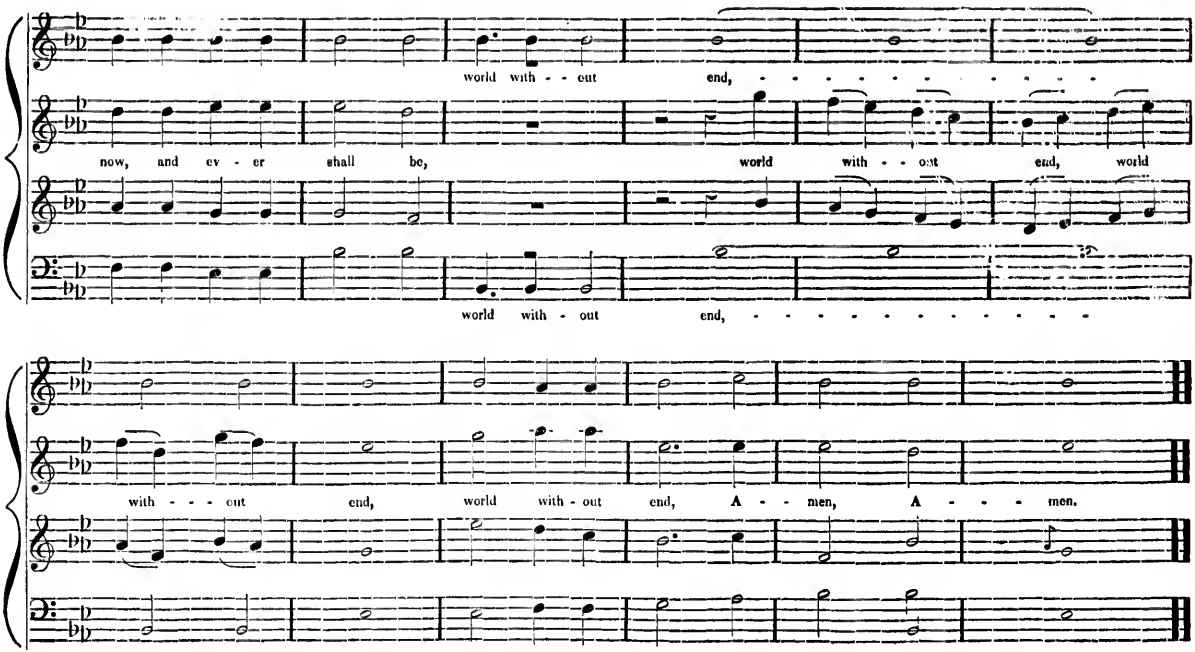
1. O be joyful in the Lord, ... all . . . ye . . . . . lands ; . . Serve the Lord with gladness, and come before his . . pre . . sence . . with . . . . . a . . . . . song. 2.
3. O go your way into his gates with thanksgiving, and into his . . . . courts with . . . . . praise . . . Be thankful unto him and . . . . . speak good . . of . . . . . his . . . . . name. 4.
5. Glory be to the Father, and . . . . . to . . . the . . . . . Son, . . . and . . . . . to . . . the . . . . . Ho . . . . . ly . . . . . Ghost. 6.



2. Be ye sure that the Lord . . . . . he . . . . . is . . . . . God; . . it is he that hath made us and not we ourselves; we are his . . people and the sheep of his pasture. 3.
4. For the Lord is gracious, his merey is . . ev . . . . . er . . . . . lasting, and his truth endureth from generation to . . ge . . . . . ne . . ra . . . . . tion. 5.
6. As it was in the beginning, ... is . . . . . now, ... and ever . . . . . shall . . . . . be world without end . . . . . A . . . men.

MORNING PRAYER.

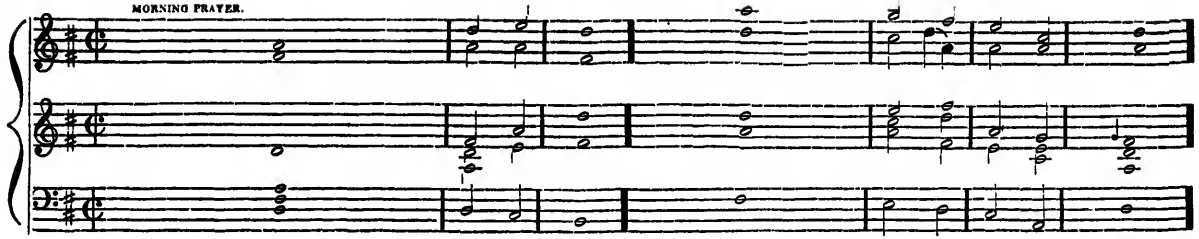



world with - - out end,
now, and ev - er shall be, world with - - out end, world
world with - out end,
with - - - out end, world with - out end, A - - men, A - - - men.

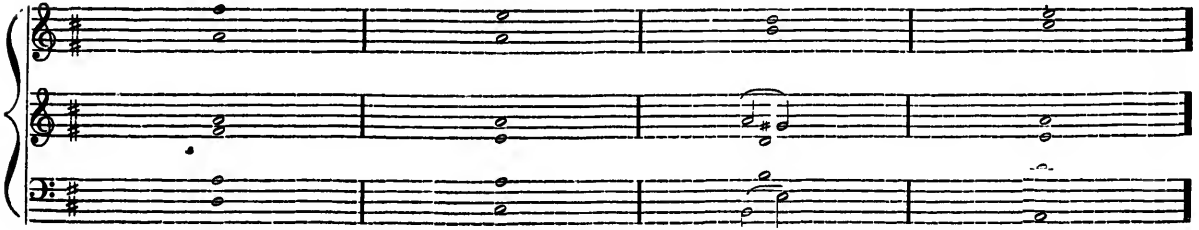
TE DEUM, LAUDAMUS.

DR. RANDALL.

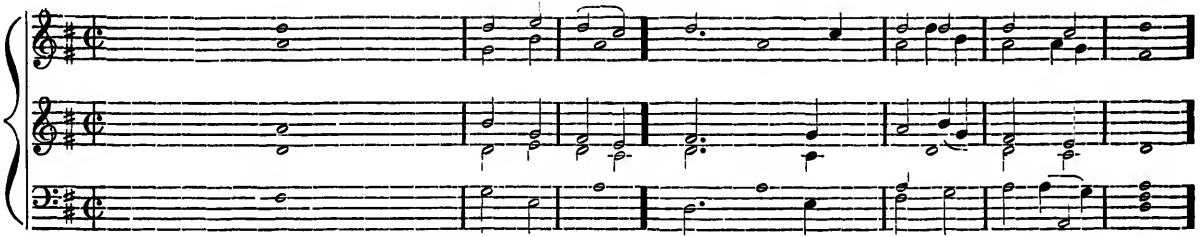
MORNING PRAYER.



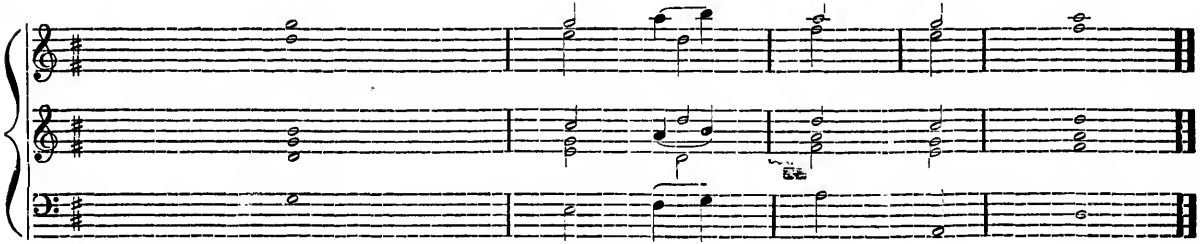
1. We praise thee, O God, we acknowledge thee to....be....the.....Lord,..all the earth doth worship thee the..Fa.....ther....ever.....lasting. 2.
4. Heaven and earth are full of the majesty.....of....thy.....glory..The glorious company of the A....pos.....tles....praise.....thee. 5.
6. The Holy Church 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 and.....lift.....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.



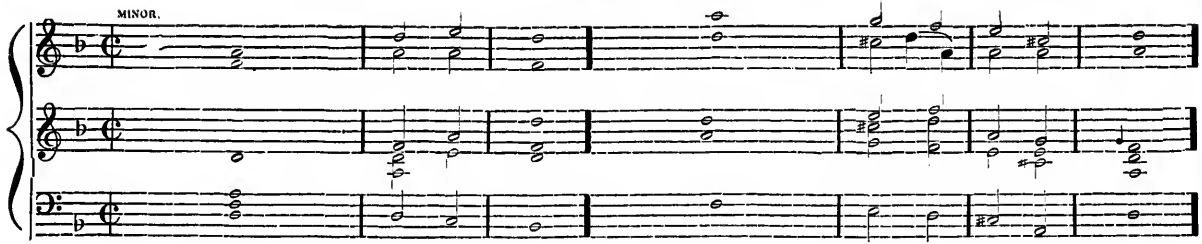
3. Holy,..... ...Holy,.....Ho.....ly.



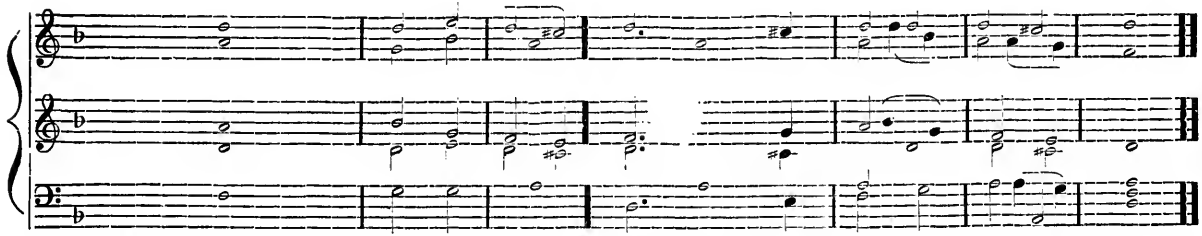
2. To thee all angels cry aloud; the heavens and all the..powers there..in.....To thee cherubim and seraphim con..tin....ual....ly.....do....ery. 3.
5. The goodly fellowship of the prophets.....praise.....thee,.....the noble army of.....martyrs.....praise.....thee. 6.
7. Thine honorable, true and.....on.....ly...Son;.....also the Holy.....Ghost, the....com.....fort....er. 8.
15. Day by day we.....magni...fy...thee,.....and we worship thy.....name ever,....world without...end. 16.
17. O Lord, let thy mercy lighten upon us, as our.....trust is..in...thee.....O Lord, in thee have I trusted, let me..nev....er....be .....con...founded. 18.
19. As it was in the beginning, is now, and.....er.....er...shall be,..world without.....end....A....men.....A....men.



.....Lord.....God.....f.....Sa.....ba.....oth..... 4.

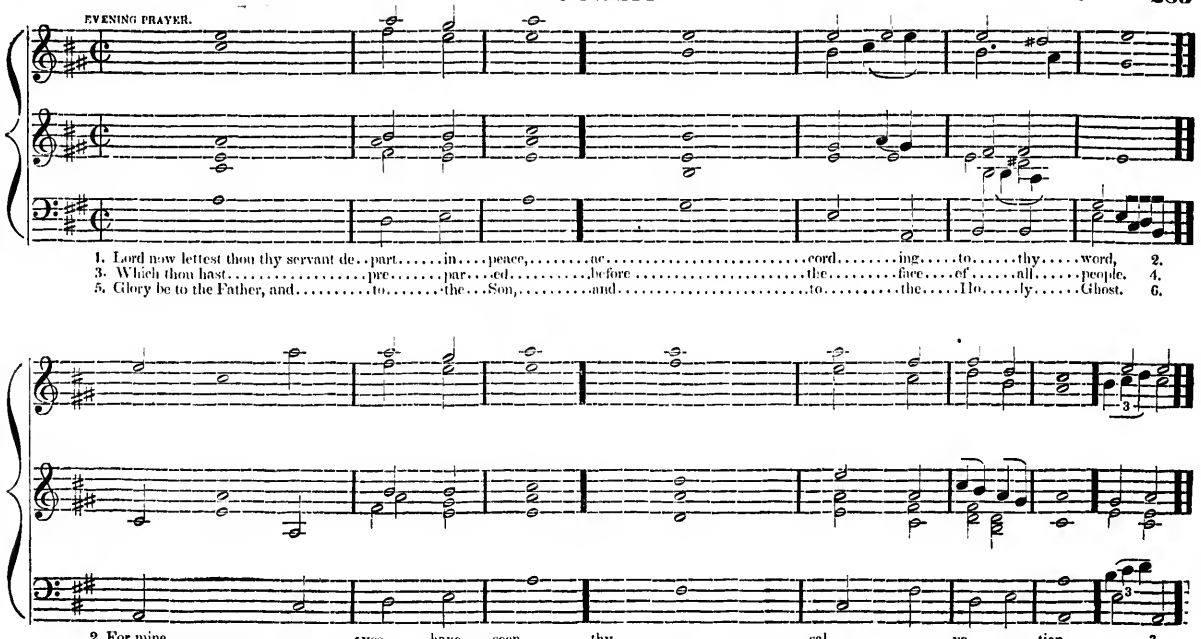


8. Thou art the King of.....Glory,...O.....Christ,.....Thou art the ever.....last.....ing.....Son....of the Father. 9.
10. When thou hadst overcome the.....sharpness of.....death,.....thou didst open the kingdom of.....heaven....to.....all.....be....lievers. 11.
12. We therefore pray thee.....help.....thy....servants.....whom thou hast redeemed.....with.....thy.....precious.....blood. 13

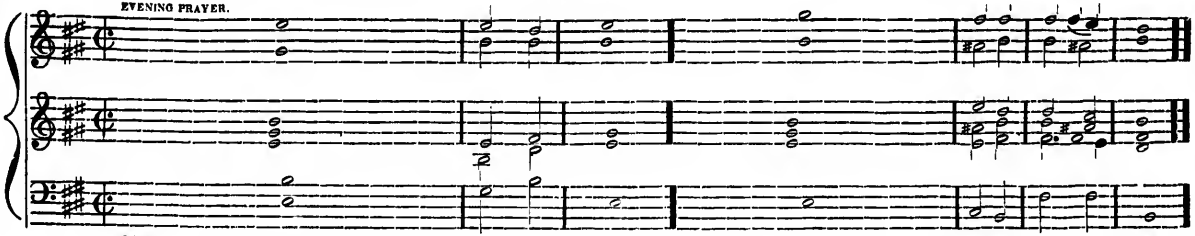


9. When thou tookest upon thee to de...liv. .....er....man, ...thou didst not ab.....hor.....the.....vir...gin's...womb. 10.
11. Thou sittest at the right hand of God in the glory } of.....the...Father.....We believe that thou shalt.....come.....to.....be...our....Judge. 12
13. Make them to be numbered.....with .....thy..saints.....in.....glo..... ry.....ev...er...lasting. 13.

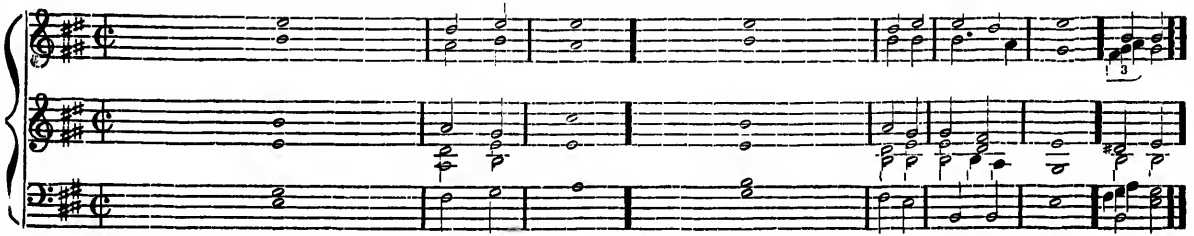
EVENING PRAYER.



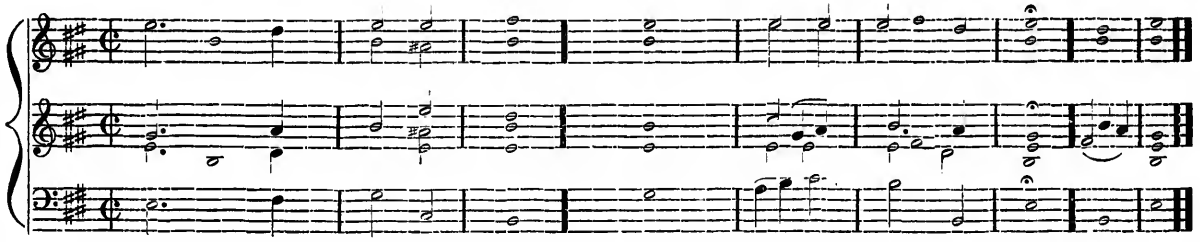
EVENING PRAYER.



1. My soul doth magni.....fy.....the....Lord;.....and my spirit hath .....rejoiced in..God..my..Saviour. 2.
3. For behold.....from..hence..forth.....all genera.....tions shall...call...me..blessed. 4.
5. And his mercy is on them.....that...fear...him .....throughout.....all...ge....ne....ra...tions. 6.
7. He hath put down the mighty.....from..their...seat,.....and hath exalt.....ed the hum..ble....and .meek. 8.
9. He, remembering his mercy, hath holpen his servant Is....ra.....el,.....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.

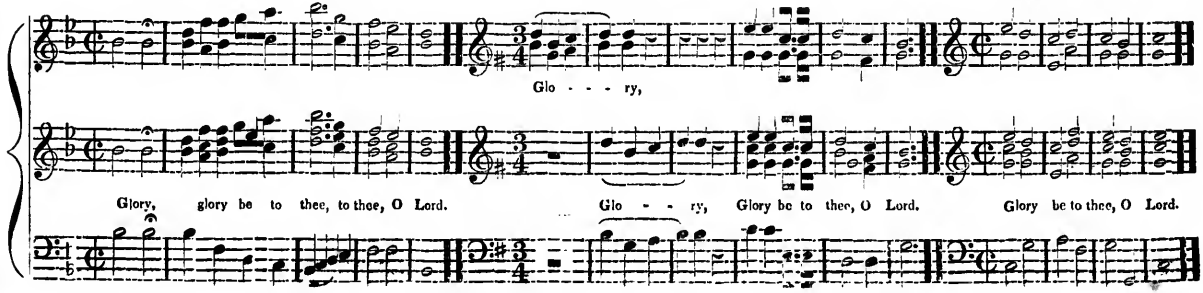


2. For he hath.....re.....gard...ed.....the lowli..... .....ness.of.....his..hand...maiden. 3.
4. For he that is mighty hath mag.....ni.....fied ...me;.....and.....ho...ly.....is...his.....name, 5.
6. He hath showed strength.....with...his....arm;.....he hath scattered the proud in the...imagination..of...their...hearts. 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.

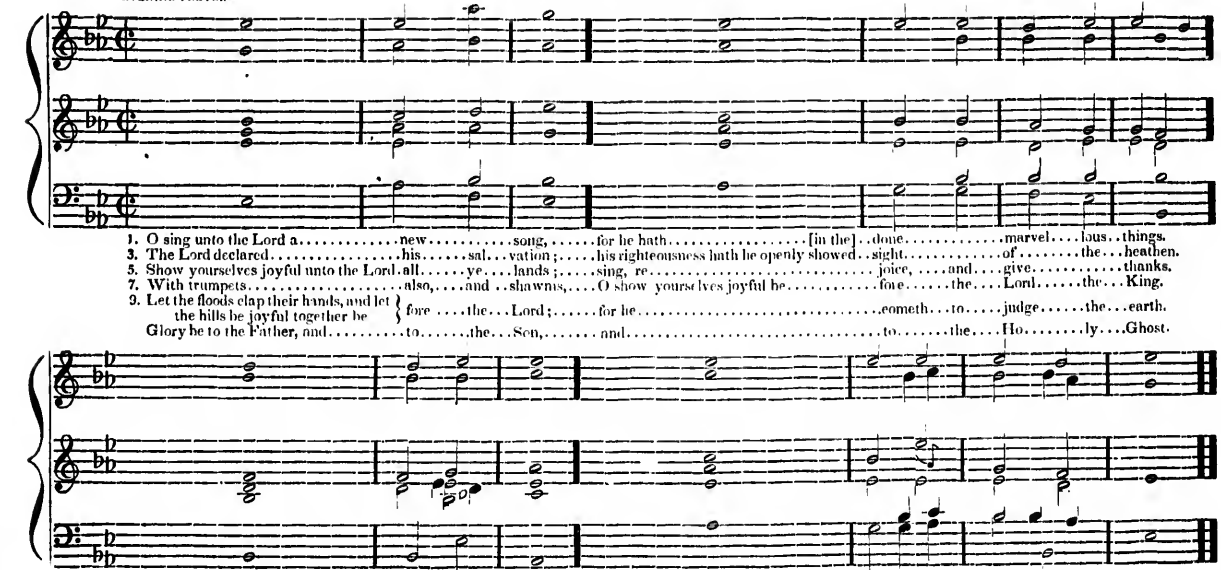


24

GLORIA. No. 1. GLORIA. No. 2. GLORIA. No. 3.



EVENING PRAYER



Adelaide....Page 63
Addison....97
Alcester....238
Alfreton....32
Amherst....186
Amsterdam....162
Angels' Hymn....23
Arnheim....18
Archdale....96
Aylesbury....130
Arundel....106
Atlantic....39
Babylon....71
Barton....82
Bath....21
Barby....113
Bangor....126
Bethesda....183
Belville....101
Bedford....127
Beveridge....148
Bermondsey....158
Benevento....167
Benham....184
Beneficence....173
Bethlehem....172
Blandford....116
Blendon....19
Brookfield....74
Brattle Street....88
Braintree....113
Brockville....85
Bowen....18
Buckingham....123
Burford....127
Burnham....260
Cambridge....109
Castle Street....48
Cavalan's....64
Carthage....62
Canterbury....128
Canaan....159
Calvary....160
Canada....77
Ceylon....163
Cheltingham....20
Chester....41
Chapel Street....23
China....109
Christmas....124
Clarendon....117
Clyde....155
Clifford....102
Compassion....53
Complaint....56
Cornwall....54
Covington....100
Colchester....112
Cobourg....141
Dalston....176
Dawn....93
Danvers....71
Darwen....70
Despondence....169
Devizes....81
Dover....132
Dorchester....117
Duke Street....27
Dunbar....149
Dumbarton....178
Dunchurch....101
Dundee....104
Dresden....65
Eaton....58
Easter Hymn....56
Effingham....28
Ellenthorpe....19
Elysium....115
Emanuel....179
Evening Hymn....92
Farrington....111
Fairfield....149
Ferry....126
Founder's Hall....137
Funeral Hymn....132
Ganges....156
Germany....55
Green's Hundred....32
Greenville....201
Hamilton....41
Handel's Hundred....37
Hamburg....47
Hollowell....125
Hermitage....67
Holham....168
Howards....98
Hudson....143
Jordan....92
Kent....65
Kendall....119
Kingston....89
Knaresborough....83
Lambeth....161
Lebanon....121
Leicester....51
Limehouse....66
Litchfield....129
Little Marlborough....148
London....108
Luton....39
Lyra....180
Malabar....70
Martin's Lane....78
Manchester....90
Marsh....118
Messiah....98
Mear....84
Meadville....59
Melody....107
Medfield....125
Missionary Hymn....177
Monmouth....34
Morning Hymn....38
Mount Ephraim....150
Mount Pleasant....95
Myrtle....76
Nazareth....33
New Castle....12
New Market....36
New Sabbath....16
Newton....101
Nelson....131
Newbury....185
Newcourt....45
Niagara....86
Ninety-seventh Ps....55
Old Hundred....17
Olmutz....143
Omega....72
Osnaburgh....47
Oxford....131
Park Street....68
Paris....35
Paley....21
Pavilion....217
Peterborough....111
Peckham....136
Pelham....146
Philadelphia....142
Plympton....115
Pleyel's Hymn....242
Pilesgrove....35
Plymouth....121
Port Hope....95
Portuguese Hymn....152
Poland....107
Portugal....38
Providence....176
Province Court....147
Quebec Chapel....40
Quito....20
Resurrection....37
Richmond....147
Rockbridge....110
Rochester....112
Rutland....140
Sandwich....138
Scotland....170
Seaman's Song....93
Shepherd....36
Shirland....139
Sicilian Hymn....226
Silver Street....133
Sidney....147
Slade....73
Sinai....30
Smyrna....151
Southfield....150
Springville....43
Sterling....27
Stonefield....52
Stephens....108
Winter....139
Stamford....122
St. Ann's....84
St. Catharine's....129
St. David's....124
St. George's....33
St. Helen's....79
St. John's....119
St. Martin's....91
St. Matthew's....87
St. Michael's....154
St. Peter's....60
St. Patrick's....57
St. Thomas....135
Sutton....135
Supplication....59
Swanwick....103
Tallis' Chant....85
Tabernacle....157
Truro....31
Tranquillity....25
Tweed....91
Uxbridge....23
Veni Creator....80
Vienna....52
Wantage....105
Walsall....165
Wahey....100
Warwick....90
Watchman....134
Walworth....153
Westminster....138
Wesley....128
Wesley Chapel....49
Westbrough....164
Westford....116
Weston....75
Wells....29
Weymouth....182
Wingfield....144
Wiltshire....73
Windham....61
Winchelsea....61
Winchester....22
Windsor....114
Worship....175
York....122
Young Street....57

ANTHEMS, SENTENCES, &c.

A wake, put on thy strength, O Zion 255
Arise, shine, O Zion....195
Before Jehovah's awful throne (Denmark)....218
Chorus, O that I had wings....242
Come, pilgrim, come away....221
Come, ye disconsolate....239
Glory be to God on high....261
Hosanna, blessed is he that comes, 248
I will arise and go to my Father. 246
I heard a great voice....240
Lord, dismiss us with thy blessing, (Dismission)....272
Mortals, awake, with angels join. 227
Now is Christ risen from the dead, 187
O give thanks unto the Lord....268
O praise the Lard with one consent 236
O praise God in his holiness....270
Softly the shade of evening falls....55
The grace of our Lord Jesus Christ 272
Peace, troubled soul....254
The great Jehovah....233
Tell ye the daughters of Jerusalem 224
The Lord is risen, indeed....214
Unveil thy bosom....252
Vital spark of heavenly flame....209

CHANTS.

Te Deum Laudamus....280
Cantate Domino....286
Jubilate Deo....277
Gloria Patri No. 1....276
Gloria Patri No. 2....276
Gloria Patri No. 3....278
Gloria Patri No. 4....285
Gloria, No's. 1, 2, and 3....285
Magnificat....284
Nunc Dimmittis....283
Responses to the Commandments..273
Venite Exultemus Domino....174

L. M. MAJOR.

Adelaide....63
Alfreton....32
Angel's Hymn....23
Arnheim....18
Atlantic....39
Bath....24
Blendon....19
Bowen....18
Castle Street....18
Chapel Street....28
Chelt ngham....20
Chester....41
Corowall....54
Danvers....71
Dresden....65
Duke Street....27
Eaton....58
Effingham....28
Ellenthorpe....19
Evening Hymn....22
Germany....55
Green's Hundred....32
Hamilton....44
Handel's Hundred....37
Hamburg....47
Intercession....54
Kent....65
Leicester....51
Luton....39
Malcbar....70
Mon nouth....34
Mor ing Hymn....38
Naz reth....33
New Market....36
New Castle....42
New Sabbath....46
Newcourt....45
Ninety-seventh Psalm 55
Old Hundred....17
Osnal urgh....47
Paley....21
Paris....35
Portugal....28
Park Street....68
Pilesgrove....35
Quito....20
Quebec Chapel....40
Resurrection....37
Rothwell....29
Shepherd....36
Sinai....30
Slade....73
Springville....43
Sterling....27
Stonefield....52
St. George's....33
St. Patrick's....57
St. Peter's....60
Truro....31
Tranquillity....25
Uxbridge....23
Vienna....5
Weston....75
Winchester....22
Winchelsea....61
Wiltshire....73
Wells....29
Young Street....57

L. M. MINOR.

Babylon....71
Brookfield....74
Carolan's....64
Complaint....56
Compassion....53
Darwen....70
Gloom....26
Hermitage....67
Limehouse....66
Myrtle....76
Omega....72
Putney....69
Supplication....50
Windham....61

C. M. MAJOR.

Addison....97
Archdale....96
Arundel....106
Burton....92
Bayby....113
Belvidere....101
Bedford....127
Blandford....116
Brattle Street....88
Brookville....85
Braintree....113
Burford....127
Cambridge....109
Canterbury....128
China....103
Christmas....124
Clarendon....117
Clifford....102
Colchester....112
Covington....100
Dawn....93
Devizes....81
Dorchester....117
Dundee....104
Dunchurch....104
Farringdon....111
Ferry....126
Hallowell....125
Howards....98
Irish....91
Jordan....92
Kendall....119
Kingston....29
Kumresborough....83
Litchfield....120
London....108
Manchester....90
Mear....81
Messiah....98
Melody....107
Medfield....125
Mount Pleasant....95
Newton....101
Niagara....86
Oxford....131
Port Hope....95
Peterborough....114
Rochester....112
Rockbridge....110
Seaman's Song....99
Stephens....108
Stamford....122
Stad....130
St. Ann's....84
St. Catharine's....129
Swanwick....103
St. David's....124
St. John's....110
St. Martin's....94
St. Matthew's....87
Sidney....147
St. Simon's....141
St. Thomas....135
Southfield....150
Sutton....135
Watchman....134
Westminster....138
Wingfield....144

S. M. MAJOR.

Aylesbury....133
Dunbar....149
Jiron....142
Little Marlborough....148
Nelson....134

L. M. SIX LINES, MAJOR.

Wesley Chapel....49

L. M. SIX LINES, MINOR.

Carthage....62
Wantage....105
Windsor....111

S. M. MAJOR.

Beveridge....148
Cobourg....141
Dover....132
Elysium....145
Founder's Hall....137
Fairfield....149
Hods n....143
Mount Ephraim....150
Olmutz....143
Peckham....136
Pelham....146
Philadelphia....142
Richmond....147
Rutland....140
Sandwich....138
Shirland....139
Silver Street....133
Sidney....147
St. Simon's....141
St. Thomas....135
Southfield....150
Sutton....135
Watchman....134
Westminster....138
Wingfield....144

S. M. MINOR.

Aylesbury....133
Dunbar....149
Jiron....142
Little Marlborough....148
Nelson....134

C. M. MINOR.

Bangor....126
Buckingham....123
Collingham....105
Funeral Hymn....132
Hyma for Fast....120
Lebanon....121
Marsh....118
Plymouth....121
Poland....107
Plympton....115

L. P. M.

Canada....77
Martin's Lane....78
St. Helen's....79

C. P. M.

Clyde....155
Ganges....156

S. P. M. MAJOR.

Dalston....176
Worship....175

H. M. on 4 6's, 2 8's.

Amherst....186
Bethesda....183
Benham....184
Burnham....200
Dunbarton....178
Newbury....185
Weymouth....182

EIGHTS.

Lambeth....161
Meadville....59

EIGHTS AND SEVENS.

Goffstown....191
Sicilian Hymn....226
Tabernacle....157
Westbrough....164

SEVENS.

Alcester....238
Beneficence....173
Benevento....167
Easter Hymn....166
Hotham....163
Pavilion....217
Province Court....147
Pleyel's Hymn....232

SEVENS AND SIXES.

Amsterdam....162
Ceylon....163

EIGHT, SIX, NINE, & FOUR.

Bethlehem....172

EIGHT, SEVEN, AND FOUR.

Calvary....160
Greenville....201
Smyrna....151
Missionary Hymn....177

SIXES AND FOUR.

Bermondsey....158
Italian Hymn....208

SEVENS, SIXES & EIGHTS.

Canaan....159

TENS.

Despondence....169
Walwo th....153

ELEVENS.

Emmuel....179

ELEVEN AND NINE.

Lyra....180

TENS AND ELEVENS.

Portuguese Hymn....152
St. Michael's....154

TWO TWO'S, SIX, & TWO FOUR'S.

Providence....1 6

TWELVES.

Scotland....170

FIVES AND SIXES.

Walsall....165

..163
Four.
..172
Four.
...160
...201
...151
...177
ur.
...158
...208
Eights.
...159
....169
....153
....179
Nine.
....180
vens.
n...152
....154
& Two
....1 6
....170
ixes.
....165
.....