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*By a Professor of Music.*  
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NORRISTOWN, Pa.

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Eastern District of Pennsylvania, to wit:

***** BE IT REMEMBERED, that on the ninth day of October, in
* S. L. * the 55th year of the Independence of the United States of America,
***** A. D. 1830, DAVID SOWER, Jr. of the said district, has deposited
in this office, the title of a book the right whereof he claims as proprietor in
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"The new and much improved Musical Teacher, or Repository of Sacred
Harmony, Psalms, Hymns and Spiritual Songs, containing a number of new
tunes never before published. For the use of Schools and Christian devotion.
Peculiarly well adapted for the instruction of the Youth, and those who have not
the advantage of a Teacher, by a New and Easy Method of explaining the prin-
ciples of MUSIC, by means of Tables and Scales, illustrated by Seven pecu-
liar Characters, shewing at once the seven peculiar sounds in an Octave, ac-
cording to the Italian method of applying seven distinct Syllables to the seven
distinct Sounds, leaving it at the option of the Scholar to use the Italian do, re,
mi, fa, so, la, si, do, or to transpose four of the Italic Syllables, agreeable to the
English mode, and in place of do, re and si, adopt sa, lo, se, or le, pronounced
saw, loh, sai, or lai—Syllables more soft and of much easier pronunciation—
more agreeable and pleasing to the ear, and better adapted to genteel and grace-
ful singing.—By a Professor of Music.

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D. CALDWELL,

Clerk of the Eastern District of Pennsylvania.

PREFACE.

Organs of Sound, Speech and Articulation, are sublime and gracious endowments from our adorable Creator, the ever-blessed Author of all order, peace, and harmony, desirable in heaven, or commendable on earth, and according to our mutual improvements, they ought ever to be employed; and were it not for the depravity of our nature, which is prone to vanity and abuse, we should never have heard an idle word, or known any other than sacred music devoted to holy purposes, in the omnipresence of the great observer God, "Whose eyes are in every place, beholding the evil and the good:" much less should we have violated that peculiar commandment, by taking his most holy name in vain, not only in common conversation, but even in singing the most sacred compositions in a manner quite at variance with the spirit of sacred harmony, by which we not only deprive ourselves of the means kind Providence has afforded us for uniting in his holy praise, but also render ourselves subject to reproach, by refusing to be operated upon by that blessed emanation of holiness in the spirit and love of Him who came, at the expense of glory, a subject of poverty, reproach, and death, to invite us from the gates of destruction, to the palace of bliss and concerts of heaven. To his honour then let worship and adoration be offered up: to his glory let these earthly cottages ring with songs of praise and thanksgiving; and let us contemplate, as we pass along, the sublimity and grandeur of the heavenly theme, the glory and greatness of the subject that employs our vocal gifts; and the heavenly exercise, attended with divine

grace, will tend to meliorate our hearts, exalt our ideas of the deity and the dignity of the station designed for us by the blessed Redeemer.

If devotion be sincere, it is ever acceptable. It is, therefore, as requisite as it is consistent that we should accompany our harmony with suitable and expressive tunes, breathing the spirit of sincerity and piety, which leads us to another important subject to be considered.

It has been observed, and we think very justly, that "although most musical compilations contain many excellent pieces of acknowledged merit, the airs of which, if attended to with suitable expressions, and performed with taste and judgment, are well calculated to meliorate the heart, by producing the power of inclining the soul, if it be not harder than adamant, to the most exalted and sacred feelings of adoration, they, notwithstanding, contain very many which neither do honour to the authors, nor credit to the taste of the compilers, being generally considered improper either for divine worship, or private devotion, and seldom used as such, they are laid aside as so much trash." Still the public are burdened, and the pupil imposed upon with such tunes as are known to do injury to the cause of truth, in carrying an air so discordant with the divine terms expressed; and breathing a spirit as contrary to the words they accompany, as joy is to grief, or happiness to misery. Thus, it often happens, that scholars not knowing what tunes are worthy the expense of acquiring, squander both their

time and their money under an injudicious instructor, and then return from school with a set of tunes of little or no service to them, and less to religious congregations.

Consistency being so essentially necessary in pious devotion, we shall next observe that Music may justly be considered the language of nature. Even the voice of a child is expressive of its disposition, and easily understood. How necessary then that a sacred composition of words, should be accompanied with a sacred composition of tunes, suitable to the sacred expressions they accompany, which observations, we think, are deserving of mature deliberation.

It is to be regretted, that so many of the teachers and choristers are deficient either in piety or the judgment requisite in selecting a set of good tunes, and in applying them to psalms and hymns breathing the same air and spirit in harmony with each other, so as to give propriety and force to every accent, weight and energy to expression, whether it be joy or grief, praise or lamentation, otherwise there will be a discord in spirit, though there be a chord in sound, something merely for the ear of the vain, but little or nothing for the heart of the pious, who have so frequently been disgusted with improper singing in their congregations. For this reason the compilers have endeavoured to select, agreeable to their own judgment, the most approved tunes of modern composition; and have been careful in retaining a number of familiar airs, which, having been long associated with holy purposes, have in a manner become sanctified: to which they have added between twenty and thirty *new Tunes*—thirteen are original, and the remainder are arranged so as to accommodate children with melodious parts of easy intervals, such as Solace, Pascal Tidings, Asylum, and others, in arranging which they have probably paid more attention to melodious ease than harmony, in order to encourage those who imagine

they cannot learn. If the composers have succeeded in accomplishing what will effectuate the desired object, the student will find them as useful as pleasing.

The greatest and most deplorable impediment in Music, is the old English corrupt and heterogeneous mode of sol fawing, applying but four syllables or names to the seven different sounds of the Diatonic Scale; which seven sounds, in an improved method by Andrew Adgate, were denominated fa, sol, la, ba, do, na, me, varying somewhat from the Italian syllables, do, re, mi, fa, sol, la, si. But, unfortunately, this very excellent improvement, hailed by thousands of the more docile, was like almost every other improvement of a literary kind, doomed to encounter the dark prejudices of the more obdurate and designing, who invented four characters adapted to the four syllables, which well-meant "mis-improvement," (if any thing will admit of that appellation,) or cunningly-devised stratagem as it may have been, passed off among them at that time as an excellent improvement, when in reality it was but a perfect creation of the corrupt old method. The compilers, being teachers of Music, coeval with those changes, and long satisfied from practical experience, that scholars in general will arrive at greater perfection in three months, reading tunes by the Italian, or by Adgate's method, than others of equal docility will do in as many years by the old method of sol fawing. Hoping, that as the spell of darkness passes off, the long desired improvement in the sublime and heavenly science of Music will meet with encouragement, have invented seven peculiar and distinct characters, to which they have appropriated an equal number of peculiar syllables, representing and denominating at one view the seven distinct sounds of the Diatonic scale of musical sounds, calling them fa Δ , sol \bigcirc , la \square , ba \triangle , do \bigcirc , na or sau \square , me \diamond , written fa, sol,

la, sa, lo, sal, mi, syllables more soft, and of much easier pronunciation—more agreeable to the ear, and consequently better adapted to genteel and graceful singing than either of the former methods, including ba, do, and na.

Others differing from us in the choice of syllables, may apply such as they deem proper, only so that they adhere to the seven characteristic notes, and apply them to as many distinct and peculiar syllables. The notes are designed, however, so as to accommodate the adherents of the old method, who will perceive sufficient similarity in the notes representing the sounds denominated by the same syllable, which will enable them to read the seven characters by the accustomed four syllables. But such as will allow themselves a few hours practice in acquiring the improved method, will duly appreciate the importance of the improvement. This method has many advantages over the old British mode, of repeating the same syllable with every fourth note, or repeating fa, sol, la, twice above the mi, the only note that does not occur twice in the Diatonic scale, and therefore the only note that represents any one particular sound, while all the remaining sounds, six in number, all distinct and peculiar in their nature, are observed by applying to them but three notes or characters, and denominated by three syllables, which in a great measure destroys the use of singing syllables, and of the four characters, as they do not always indicate the same sound—fa being at one time a key note, and at another the fourth of the key note: in the same manner sol is the second and fifth, and la the third and sixth of the same mode, so that every syllable and character, excepting mi, has a double meaning, and consequently is the cause of much perplexity to the pupil, who is, unfortunately, in a great measure prevented from reading Music, because in ascending and descending he is not capable of

resting on the true sound. The reason is so obvious, that it appears impossible for common intellect not to perceive it. The system is corrupt, perverse, and unnatural, and therefore nature cannot be trained up to receive it. Were the system natural and plain, the pupil would be able to read Music with the same ease he can read the words of the Hymns, and pronounce with emphasis, even while his mind is on another subject, which is a fact every reader must have experienced; but, corrupt the method of reading, and it will be impossible to do so. What then is it that reads in the absence of the mind? You may call it instinct if you please. It is an attendant of the mind....a faithful domestic of the human soul, by which it is governed—simple in its nature, without a will of its own, but of an extraordinary capacity, and susceptible of immense training, even to many arts and sciences, to many languages, and the millions of performances, expressions of characters and pronunciations, letters and words connected with or belonging to them: it is an ever-present assistant—unlike the mind, it cannot soar from country to country, pry into secrets, or decipher dark epithets, nor assist the mind in unnatural, crooked, and perplexing windings; it must have a natural, plain, and regular path, to which it is or may be trained. For this reason all excursive business in which it cannot assist, prove heavy and labourous to the mind, and on that account is in a great measure avoided, as employment suitable for powerful minds only. Consequently but few can read Music, in its present ambiguous, unnatural and perplexing system.

A thorough knowledge of the science, at least of the Gamut, denominated the General Scale, is indispensably necessary in an undertaking so difficult to the greater part of the community, and which is seldom accomplished, except by exercising the most extraordinary exertions of the mind. We have, therefore, endeavour-

ed in some measure, to render the science of reading Music plain and easy; and if we have succeeded in accomplishing this highly interesting and important point, we have accomplished a pleasing task. Prejudice, however, or, in other words, the most ridiculous, absurd, and pernicious systems and practices established by custom, have long been a mighty bulwark of darkness, and an awful impediment to the progress of light, to the prosperity and advancement of the human family, not only in religion and politics, but even in theories, arts and sciences, such as Astronomy, Geology, Music, &c. &c.—the former interfering with men's ideas of divine revelation, the latter being a concomitant of devotion, whether good or evil; consequently, the Italian method, long acknowledged to be the best in the world, has not been adopted, when that method, which was introduced by Adgate, accompanied with syllables even more applicable than the Italian, has also been opposed by the votaries of the old corrupt method, merely on the ground that the *ba, do, na*, were disagreeable syllables; and when the four characters were adopted by their own partisans, in all probability for the purpose of succeeding in opposing the laudable improvement by Adgate, the adherents of the perplexing old mode remonstrated against them, even on the absurd ground that the method was too plain and easy, as it would enable the pupil to read Music without studying or acquiring a knowledge of the Gamut, &c. &c. of which he would, consequently, remain ignorant. This was deemed sufficient cause for resuming the round notes, as these would oblige the pupil to study the Gamut, the various transpositions of the key notes, &c. &c. in order to succeed, and this again proves how fallacious men will reason, either from ignorance, prejudice, or self-interest.

If Adgate's method was objected to, because of *ba, do, na*, being

considered disagreeable syllables, what subterfuge will be devised against the seven characteristic notes, as these characters leave it at every one's option to apply what syllables he pleases? we apprehend, the same alleged against the four characters. If the four characters, so very appropriate to the corrupt old mode, rendered the method of reading Music too plain and easy, may not prejudice or self-interest resume the same sophistical remonstrances, by reverting to the same pretext as the votaries of the old mode? If such be still existing among us, they will, on the same absurd ground, have a hundred-fold more reason for protesting against the seven characteristic notes of musical sounds; for by them, in the present improvement, the scholar will have no need to perplex himself with the Gamut, &c. &c., (any further than to ascertain the true pitch or position of the several key notes, in case he wishes to raise or pitch the several parts of a tune,) knowing the names, and several measures of the notes and rests, and the meaning of a few other marks and technical terms, he will be able to proceed almost without a teacher. Parents will be able to instruct their children, who, pleased with the sweet sounds of Music, will be induced to become more perfect in reading the tune, than the words.

We are aware that the clouds of darkness are about breaking; that the heavy gloom of prejudice is on the verge of oblivion, and trembling before the march of light in the literary world. Still the greatest of all struggles is yet pending: however, we do not despair, as we observe several musical publications now in circulation in Philadelphia, New York, Boston, &c. containing the best collections of tunes the world, in all probability, ever produced, which are attended with a choice of syllables which do honour to the taste and judgment of the publishers, and proves them capable of improving the science, we flatter ourselves that we shall not be left

to stand alone. We appeal to the public, to parents and guardians of children, to all the friends of truth, and even common sense, whether it is not as essential that the seven distinct and peculiar sounds in Music, as well as the several distinct sounds of the vowels and letters of the alphabet should be represented and read by peculiar, appropriate, and distinct characters, and pronunciations? The former, as well as the latter, and we doubt not before this question will be fairly answered in the negative, the new Septenary and improved method will be generally approved.



We are fully aware, and quite willing to confess, that for those designed and predisposed to become accomplished musicians, in order to make a profession of it, or for those at leisure, and of ability to amuse themselves and others with instrumental Music, much more than the science of plain reading vocal Music is requisite. That long, steady, and close application in the progress, requiring considerable talent, and much patience is absolutely necessary. Let those then designed and qualified for the task, take that course. But why impose it injudiciously upon the whole rising community, as though they had nothing to do but amuse themselves, when it is known that great numbers are and must in-

evitably be designed to fill other important stations; and that far the greater number, including the industrious poor, are thereby insidiously detained and perplexed—consequently discouraged, and actually prevented from acquiring the science of reading music? We ask again, why perplex those with the arduous task, for whom it is not absolutely necessary, any more than it is indispensably requisite for every reader to be a grammarian, or every printer a type-founder? And if the plain system of reading was so confounded, that none but complete grammarians could understand it, would not the greater part of mankind be thereby prevented from reading at all? And should we not, on beholding such a circumstance in any part of the United States, deeply deplore the impediment, commiserate our neighbours, and strongly urge them to adopt a better method? Facts will speak for themselves, if we will but deliberately attend to their import. Let, then, every one be accommodated by pursuing his designed course: let him abide by his calling, and faithfully fill his station designed by Providence, *and we shall all be happy.*

THE COMPILERS.

INTRODUCTION.

Among the various modern improvements in the different arts and sciences, it appears the science of Music also claims a share, among which is one we wish to introduce in this place, in order to pave its course through the following Rudiments, where the indication of Time will be given agreeably to a newly invented Musical Timepiece, or Time Measurer, denominated Harmonious Metrometer.

Malcolm, in his Treatise of Music, published in 1721, describes a machine invented by M. Laulie, a French musician, for the purpose of measuring Time by means of a pendulum; and Rousseau, in his Dictionary, speaks of a similar instrument called a Chronometer, invented about 1750, lately succeeded by Maelzel's now celebrated Metronome, or Musical Time Keeper, which by a particular scale denotes the number of vibrations performed by the pendulum in a minute. If a tune is regulated by the Metronome, and marked  80 or  80, &c., the meaning is that it is to be sung

at the rate of 80 crotchets or quavers, &c. in a minute.

It appears, that many of the most respectable composers in Europe, now mark their compositions by this Metronome; and within a few years it has been employed in several publications of Sacred Music, among which that by the Haydn Society is one. The Metrometer, in like manner, denotes the number of vibrations in a minute, answering the same purpose as the Metronome: in addition to which, the Metrometer at the same time also denotes the

precise Time and number of Beats in a Measure, by means of a Pulsator or Time Beater; consequently, if a Tune in this compilation is marked $\frac{1}{8}$, or $\frac{2}{8}$, or $\frac{3}{8}$, the meaning is, that it is to be sung by two, three or four beats in a measure, at the rate of 60, 48 and 90 crotchets or quavers in a minute; the Numerator always denoting the number of beats in a measure, and the Denominator or lower figures, the number of beats in a minute.

Throughout this work the various measures of poetry and music are indicated by letters and figures, denoted as follows: S. M. short meter—Spirland, C. M. common meter—Mear, L. M. long meter—Bridgewater, $\frac{1}{2}$, or $\frac{2}{4}$, and $\frac{3}{4}$, Peculiar meter—Supplication, the $\frac{1}{2}$ or $\frac{2}{4}$ indicate that the Tune will admit of four lines with five syllables in each line, or of two lines with 10 syllables in each, and the $\frac{3}{4}$ that the syllables of the last four lines number in succession, 6, 7, 6, 7. Whatever number of syllables completes a line in poetry, is the poetical measure of that line, which is entirely distinct from the musical measure marked by the bars on the staff of a Tune. The poetical measure has reference to the number of syllables in a line, and the musical measure to space of time, quantity of notes, &c.

The following observations may be useful to all singers and particularly to the student of Music. They and the Rudiments are numbered in order that the Teacher and pupil may refer to them with greater facility.

Art. 1st. Where the chief object of song is to heighten the effect of speech by adorning the sentiments with sounds naturally agreeable

or musical, it is evidently important that students should pay great attention to a clear utterance, articulation, accents and emphasis, that when singing they may pronounce clear, and impart as much force upon accents and emphasis, as the air or part they sing will admit of, for on these points depends its greatest usefulness. It is very disagreeable to hear a singer, even with a beautiful voice, drawling out his words without the least energy, while the attention of amateurs is worried, and the mind perplexed with the anxiety of catching the subject. Such singing in graceless vanity.

Art. 2nd. Uncouth and disagreeable as it is to bawl or scream, it is important in singing, to make a clear, full and proper sound; to effect which, the organs must have just force enough to exert and perform their functions. This depends, in part, to the formation of the mouth, which must not be too much closed, or too wide open: as a general rule, however, it may be so far opened as to have the teeth close gently upon the little finger. Enlarge as much as possible the cavity of the mouth by lowering, or seemingly suffering the back part of the under jaw to fall: let the tongue, at the intervals of articulation, lie low and flat in the bottom of the mouth. Open the mouth before you begin to sound, and close it gradually as you end.

Art. 3rd. Genteel, graceful, and easy singing, also requires the performer to stand or sit with the body erect—and before sounding, to inhale a full supply of breath, so as to expand the chest considerably. When you sound, keep the chest expanded, and do not suffer it to relax; but inhale a sufficiency of breath previously, and use it with economy, never employing more than the sound actually requires. In commencing the sound, do not let the voice strike it with an open and full force at once; but let it gradually open, so as to gently increase it as the sound strengthens, and

then as gently decrease, so as to resemble the echoes of vaulted ceilings, or the reverberations of an empty cask. This quality of voice is of the most musical, excellent, and engaging character—the most graceful and becoming a piously devoted mind.



RUDIMENTS OF SACRED HARMONY.

Lesson 1st.—Music consists in a succession of harmonizing and pleasing sounds, uniting their charms in employing the auditory organs as a medium, for displaying the virtue of their delightful power and influence immediately upon the heart, and seat of those noble and internal senses implanted in us by the great Author of nature, who hath taught even the elements the science of Music, otherwise man could never have performed Music; for as man can breathe no other air than that which is natural, and which actually displays the various sounds by its kindly accommodating and peculiar dexterity, so neither can he, with all his ingenuity, compose one single chord that has not been determined and established by the Great and Supreme Head of the universe, the profound Legislator of nature, which, like a faithful servant, cannot be prevailed on to vary or depart, like unfaithful man, from the eternal basis which supports its existence. But the Deity has graciously endowed man with a capacity of searching into nature—to see so much of his divine excellencies, in order to raise his ideas, meliorate his heart, and mould his senses—for the adorning of his soul in the beatitude of Him who purposed the dignity and appointed the destiny of man beyond any thing and every thing this world, with all its wealth and ingenuity, is able to imagine or

comprehend, because it misapplies the talents so graciously bestowed. And, lest the student should be wearied with these observations, let us warn him not to be regardless of the Divine grace; let us assure him, that without it he will not be capable to perform harmony—no, not even to breathe. The heavenly science should be treated with all possible respect; for the time is near at hand, when concerts shall come from the utmost bounds of the earth, with a new song, adoring the Prince of Peace, who is coming to reign, which all must sing at the appointed time.

To prove that Harmony is the order and language of nature, witness, first, the mighty orbs, and the glorious luminaries, of the ethereal heavens, bearing testimony to this truth in their unwearied revolutions; while the air, if blowing upon a simple thread extended between the upper and lower sashes of a window, or other suitable aperture, called the *Æolian Harp*, will exert its pleasing dexterity in playing all the fundamental chords of the Major Scale, which undoubtedly must be the favourite Mode of Nature, in her purity and simplicity, extolling the Deity, yet as if sympathising with hapless man, will as if by Divine permission, condescend to accommodate the mourner with the most plaintive notes, in lamenting his deep depravity on beholding the dignity of his dignified and true station, from which he has fallen into ignominy, wretchedness, and woe.

The chords which nature will perform by means of the *Æolian Harp*, commencing with the Major Key-note, are a third, a fifth, and an eighth, which, agreeable to our syllables and characteristic notes are *fa* ♭, *la* ♮, *so* ♮, *fa* ♭, which, with their intervals or intervening sounds, complete the Octave, (now generally termed the Diatonic Scale,) consisting of an octave of eight intervals, but comprising, in reality, but seven distinct, peculiar, full, and proper


sounds, which were anciently represented only by the first seven letters of the alphabet, upon which they remain still based, as represented by the keys of a Piano Forte, but are more particularly represented by characteristic notes, denominated by appropriate syllables—which notes are written or printed on five lines, with their four intermediate spaces, admitting of nine degrees in music, called a Staff, to which, when short lines are added above or below, they are called *Leger lines*, and their respective spaces, *Leger spaces*. The degrees determine the intervals in music.

EXAMPLE.

The diagram illustrates the musical staff with the following labels and notes:

- Leger lines and spaces above:** Indicated by a bracket on the left.
- 5th line, . . . 9th degree:** Corresponds to the note *F* (fa).
- 4th space, . . . 8th degree:** Corresponds to the note *E* (e).
- 4th line, . . . 7th degree:** Corresponds to the note *D* (d).
- 3d space, . . . 6th degree:** Corresponds to the note *C* (c).
- 3rd line, . . . 5th degree:** Corresponds to the note *B* (be).
- 2d space, . . . 4th degree:** Corresponds to the note *A* (a).
- 2nd line, . . . 3rd degree:** Corresponds to the note *G* (g).
- 1st space, . . . 2nd degree:** Corresponds to the note *F* (fa).
- 1st line, . . . 1st degree:** Corresponds to the note *E* (e).
- Natural position of the Major Key-note on the Tenor & Treble staves:** Indicated by a bracket on the left, showing the note *C* (c) on the first line.
- Leger lines and spaces below:** Indicated by a bracket on the right.

Additional labels include: "Recurring key and C", "the unison", "sol", and "fa".

The above example represents the three highest staves in Music, which are known by this mark  called the *G Clef*, being

placed on the line of G, which crosses it in four places. It also represents the stationary position of the Letters, together with the natural position of the Notes, commencing their Natural and Major Scales with their Key-note fa upon the line of C, which is the first Leger line below the Staff in the Example, and the second space of the Bass. The following Examples will illustrate the Clefs.

EXAMPLES.

Lesson 2nd.—The Bass, or F Clef, always denoting F, is placed upon the fourth line of the Staff, and is used for the lowest voices of men.

The C Clef is movable, at pleasure, upon any line of the Staff. It was formerly used for Counter and Tenor, but is not used by modern composers: when placed upon the fourth line, it is called the Tenor Clef, and is used for the middle voices of men; but when placed upon the third and middle line, as may appear in some few instances of this work, it denotes the Counter or Alto, and is sung by the highest voices of females.

The G Clef, already noticed in Lesson 1st, is placed on the second line, which crosses it in three places, and always denotes G: it is used for all parts except the Bass.

INTERVALS AND DEGREES.

Lesson 3rd.—The degrees noted in the first Lesson, are also called intervals; and these intervals are called tones, semitones, thirds, fifths, &c., which will be explained in regular order.

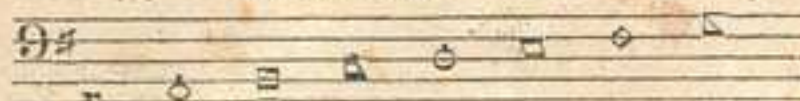
All authors, in our day, agree that an Octave (or eighth) of Mu-

sic, now termed the Diatonic Scale, contains five whole tones, and two semi or half tones: that ascending from C, the Key of the Major Mode, sounds naturally succeed each other, as follows, viz: from the 1st to the 2nd, a tone; from the 2nd to the 3rd, a tone; from the 3rd to the 4th, a semitone; from the 4th to the 5th, a tone; from the 5th to the 6th, a tone; from the 6th to the 7th, a tone; and from the 7th to the 8th, a semitone. But when we ascend, and reckon from A the Natural Key of the Minor Mode, the semitones lie between the 2nd and 3rd, and 5th and 6th—that is, two degrees, intervals, or sounds lower, and not between the 3rd and 4th, and 7th and 8th, as in the Major Mode. This order of tones and semitones in the Diatonic Scale, is called Natural, for reasons which we have already stated in Lesson 1st. The difference will more fully appear in the Example of the following Lesson, showing that thirteen semitones complete the Octave, with twelve intervals.

NOTES AND SYLLABICATION.

Lesson 4th.—Notes are certain marks or characters—so called, because they note or denote the respective letters, degrees, or intervals, for which they have been adopted. Some, as has been observed in the preface, adopt one round character to denote all intervals, and apply to them but four syllables, a method denominated Solmization. Others adopt four characters, for the sake of representing or applying to them fa, sol, la, mi, the above-mentioned syllables; but what sounds they mean to denote, or represent by them, we must leave for them to explain. The Compilers of the Musical Teacher, adopting seven peculiar and distinct characters, and applying to them seven peculiar syllables, thought this method might, with some propriety, be denominated Syllabication.

EXAMPLE.



Written fa, sol, la, so, lo, sa or sal, mi, fa.
 Pronounced faw, sull, law, sai, low, sau or soll, mee, faw.

Fa Δ is the Key-note of the Major, and Sal is the Key-note of the Minor Mode.

EXAMPLES.

Natural, or Major Mode.*Plaintive, or Minor Mode.*

In the above scales, sounds, or tones and semitones, are considered in quality of space or measure of inches and half inches. The upper figures give the number of spaces or intervals in the Diatonic Scale and the lower figures; the number of degrees and

sounds in an octave exhibiting, at one view, the position of all the natural semitones. The Major Scale commences with Δ key on E; and the Minor Scale with \square key on A—that is, two degrees lower than the former.

SYLLABICATION—Various Sets of Syllables at Option.

Lesson 5th.—EXAMPLE.



The seventh set of syllables are those which have been adopted, and will be applied to the characteristic notes throughout this book. The sixth are the best in regularly ascending and descending the scale. The fifth are preferable in reading tunes; and the fourth are the nearest the old sol fawing method so common at this time. The fourth, fifth, sixth, and seventh sets of syllables, belong to the present improvement, and are secured by copyright.

The seven characteristic notes leave it at the option of every one to adopt such syllables as he pleases; the science will not be materially injured, provided he adopts seven—that is, one syllable for every character, and changes the vowels into E in me, as will be shown in the following Example, which will give nearly all those changes affected by accidental sharps \sharp and naturals \natural appearing

before a note in the Staff, not alluding to those at the Clef, which are not called accidentals, but fixed sharps.

The effect accidental Sharps and Naturals produce upon Syllabication, will be best exhibited by dividing the Diatonic Scale into semitones, which is called

The Chromatic Scale ascending by Sharps.

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

1st. fa, fi, sol, sil, la, se, si, lo, li, sa, si, mi, fa.
2nd. faw, fec, solo, soel, law, sai, sec, low, lee, saw, see, me, faw.

Chromatic scale descending by Naturals.

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

fa, mi, si, sa, li, lo, si, se la, sil, sol, fi, fa.
faw, me, see, saw, lee, low, sec, sai, law, seel, sol, fec, faw.

TRANSPOSITION.

Lesson 6th.—Although the Musical Letters answering to the Keys of a Piano Forte, are never altered, unless their respective Clefs are moved; nevertheless, their notes are moved higher or lower than their natural position on the Staff. This is done by Flats and Sharps at the Clef to which they are affixed, in order to accommodate the Air, or part it performs, to the pitch of voice for which it is designed.

EXAMPLES.

fa, la, lo, fa, fa, la, lo, fa.

The pupil will observe that what is termed the Diatonic Scale, is very frequently called the Octave; and, that for brevity, it is most frequently called the Scale, meaning the eight sounds, exclusive of the Staff on which the Scale is placed, and transposed upwards or downwards, as seen in the above Example, fa is always and invariably the Key-note of the Major Scale, sa the Key-note of the Minor Scale, and are alike transposed from letter to letter as represented above; the former by Minims, and the latter by Crotchets, from which the pupil will perceive that the Minor-Key-note is always two intervals lower or beneath the Major Key-note;

and that when either of them is moved, its whole Scale is moved. It will, therefore, be sufficient for the pupil to recollect the transpositions of the Major Key-note; and that he may be enabled to commit it to memory, we will accommodate him with the following table.

TABLE OF TRANSPOSED KEY NOTES.

<i>By Sharps.</i>	<i>Major Key.</i>	<i>Minor Key.</i>
Naturally	C is fa	A.
If F# be sharp	G is fa	E.
F and C#	D is fa	B.
F, C, and G#	A is fa	F#.
F, C, G, and D#	E is fa	C#.
F, C, G, D, and A#	B is fa	G#.
F, C, G, D, A, and E#	F# is fa	D#.
F, C, G, D, A, E, and B#	C# is fa,	A#.
<i>By Flats.</i>		
If Bb be flat	F is fa	D.
B and Eb	Bb is fa	G.
B, E, and Ab	Eb is fa	C.
B, E, A, and Db	Ab is fa	F.
B, E, A, D, and Gb	Db is fa	Bb.
B, E, A, D, G, and Cb	Gb is fa	Eb.
B, E, A, D, G, C, and Fb	Cb is fa	Ab.

There are seldom more than four letters sharp or flat; therefore, let the pupil first commit to memory those four letters made sharp, in rotation, by repeatedly saying—if F is sharp, G is fa, and so on as they succeed each other in the foregoing table, and he will know that always the first letter after the one last made sharp is fa, and that fa is the Key-note of the Major mode invariably. As to the transpositions of the Major mode by flats, the third letter below the one last made flat is always fa; but it will be easier for him to recollect the first four transitions, by saying F, B, E, and A, until he has them firmly impressed in his memory; and when he observes one flat on the staff, he will know that F is fa; when two, that B is fa; when three, that E is fa; and when four, that A is fa. However, when accommodated with the characteristic notes, this will not be necessary; but in reading tunes from round notes, it may be of service to him.

POSITION OF THE SEVERAL PARTS USED IN HARMONY.

Lesson 7th.—The following Scale, comprising three Octaves, represents at one view all the different parts of a tune, used in vocal Music. Every recurring letter, or characteristic note, completes its own Octave.

THE GAMUT OR GENERAL SCALE.

Single Chords. Concords Discords.

Their Octaves. { 8 | 10 | 12 | 13 | 9 | 11 | 14 }
 { 15 | 17 | 19 | 20 | 16 | 18 | 21 }
 { 22 | 24 | 26 | 27 | 23 | 25 | 28 }

(For an explanation of the above, see Lesson 8.)

Space above.
5th—line
4th space
4th—line
3d space
3d—line
2d sp. A .
2d—G—line
F — 1st space
E — 1st line of—Treble Stave.

Treble Stave.

Space above.
5th—line
4th space
4th—line
3d space
3d—line
2d space A .
2d—line-G—
1st F — space
E — 1st line of—Tenor Stave.

Tenor Stave and Alto, or 2nd Treble.

Bass Stave.
5th—line
4th space
4th—line
3d space
3d—line
2d space C —
2d—line-B—
1st space A — The Natural Key-note of the Minor mode.
1st—line-G—of the—Bass Stave.

The Natural Key-note of the Major mode.

G
la.
sol.
fa.
me.
sa.
lo.
se.
la.
so.
fa.
me.
sa.
lo.
se.
la.
sol.
fa.
me.
sa.
lo.

By attending to the above Scale, we may perceive the positions of the several parts with their Clefs—the natural position or place of the Key-notes, and of all the notes, and the degree that every note and part holds above or beneath each other in the scale of harmony, consisting of twenty-one intervals, and twenty-two de-

degrees of natural sounds which they represent by their respective notes.

Three octaves, observes A. Adgate and others, being more than any common voice can perform, the Bass is assigned to the gravest of men's voices; the Tenor to the highest of men's; the Treble to

female voices; and the Counter, when used, to boys. It is customary, however, at the present time, to assign the air or leading part to females; admitting that this does not destroy the scale, as the intervals between the voice of a female and a male forms a perfect octave, the former being an octave more acute than the latter. The Composers admit, that as Music is designed to give force and energy to expression, the most sacred and important, the Air, or leading part, ought not to be altogether abandoned by men's voices, as it is the most important part of the scale, and the articulation of men's voices generally is more powerful than that of females.

If the Tenor or Air of a tune be performed by females, it places that Staff in the usual place for the Staff of Treble, then the next part below is called Second Tenor, and the second below is by some called the Alto or Counter, and by others Counter-Tenor or Second Treble, and the lower one the Bass. Let then the Bass be assigned to the lowest of male voices; the Air, now also called Treble, to the middle voices of males, and the lowest of females; and the Alto, or Second Treble, when it is sung, to the highest of female voices; and the Tenor to the highest of males, and to boys' voices. The pupil will observe, that the Air, formerly called Tenor, is now called treble, and is still written or printed on the second Staff; and that the part next above, formerly called Alto, Counter, and Counter-tenor, is now called Second treble; and that the part on the upper Staff, formerly called treble, is now called tenor.

HARMONY.

Lesson 8th.—Harmony consists in unison of two, three, or more agreeable sounds sung, at the same time; and of so many different degrees (represented in Lesson 7th) as are produced by the vibrations of solid bodies, which effect the same vibrations in the elastic

fluids of the air, answering minutely to the degrees of vibration and elasticity of those several bodies in all their proportioned motions, and corresponding and assisting each other in all their several movements which nature has assigned to them. This unison of sounds is called Harmony, consisting of certain cords or concords, which depend on the relative and proportioned degrees of acuteness and velocity, when the vibrations of those sounding bodies are of uniform or proportioned velocity and acuteness—that is, of such numbers of vibrations, as will in an equal time form equal parts of the lowest and gravest vibrations, which supports the Bass, (and are, therefore, so called,) so that they mingle in a pleasing manner; all which may be vocalized by our vocal organs, answering in place of those sounding bodies, by operating in the same manner upon the air, which to a certain degree is the spirit and life of animated nature. The air of the Organ produces those delightfully pleasing sounds, which Musicians call cords and concords, considering them in the quality of measure to extend from the gravest note in the Bass, to the most acute note on the scale, (see Lesson 7,) including their respective intervals of inches and half inches.

Having, in the 4th and 5th Lessons, given an explanation of the intervals of tones and semitones, we proceed in giving the intervals of chords and discords, (commonly called concords,) and their intervals, and the latter discords and dissonant intervals.

DIATONIC INTERVALS AND THEIR INVERSION.

The first column of Examples, give the direct intervals; and the second, the inverted, which is occasioned by singing a part of the tune an octave higher.

1st Example.

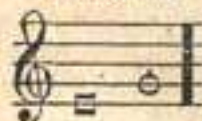
Direct
Chords.

2d Example.

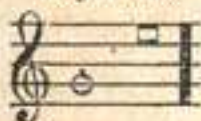
Inverted
Chords.

Minor Third, (called also the flat, or lesser third,) as from E to G, consisting of one tone and a semitone; or, agreeable to measure of intervals, $=1\frac{1}{2}$ inch.

Minor 3d.

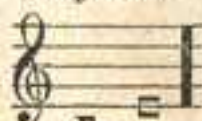


Major 6th.

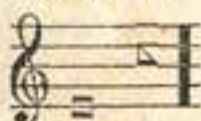


Major Third, (called also sharp or greater third,) as from C to E, consisting of two tones, $=2$ inches.

Major 3d.

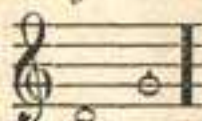


Minor 6th.

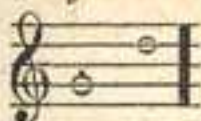


Perfect Fourth, as from D to G, consisting of two tones and a semitone $=2\frac{1}{2}$ inches.

Perfect 4th.

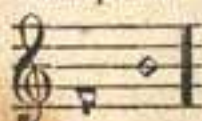


Perfect 5th.

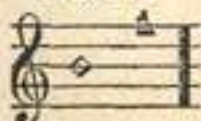


Sharp Fourth, (called also Tritonus,) as from F to B, consisting of three tones, $=3$ inches.

Sharp 4th.



Flat 5th.



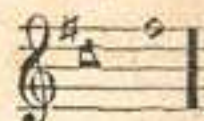
C

Flat Fifth, (called also imperfect or false fifth,) as from B to F, consisting of two tones and two semitones, $=3$ inches.

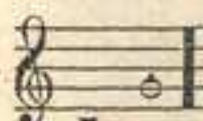
Flat 5th.



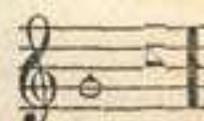
Sharp 4th.



Perfect 5th.



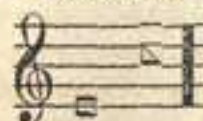
Perfect 4th.



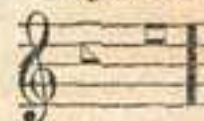
Perfect Fifth, as from C to G, consisting of three tones and one semitone, $=4\frac{1}{2}$ inches.

Minor Sixth, from E to C, consisting of three tones and two semitones, $=4$ inches.

Minor 6th.



Major 3d.

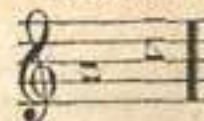


Major Sixth, as from C to A, consisting of four tones and a semitone, $=4\frac{1}{2}$ inches.

Major 6th.

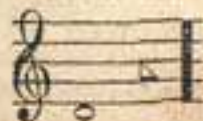


Minor 3d.



Minor Seventh, (called also flat seventh,) as from D to C, consisting of four tones and two semitones, $=5$ inches.

Minor 7th.



Major 2d.



Major Seventh, (called also sharp seventh,) as from C to B, consisting of four tones and two semitones, = 5 inches.

Major 7th.



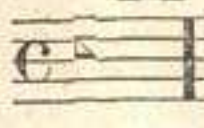
Minor 2d.



Octave.



Octave.



Octave or Unison, as from C to C, consisting of five tones and two semitones, equal to 6 inches.

When the lowest note of an interval is placed an octave higher, or when the highest note is placed an octave lower, such a change is called *Inversion*. Thus, as we may see in the preceding examples, a Minor 3d becomes a Major 6th—a Major 3d a Minor 6th—a Perfect 5th a Perfect 4th—a Minor 6th a Major 3d—and a Major 6th a Minor Third—so that these being the concords of which Music generally consists, Harmony will not be greatly injured by the lowest voices of females uniting with the highest voices of men, who ought never to abandon the air altogether.

There are but four Concords in Music, viz. Unison, Third, Fifth, and Sixth; as, also, their eighths or octaves. The Unison is called a perfect chord, and commonly the fifth is so called; but the fifth may be made imperfect, if the composer pleases. The third and sixth are called imperfect—their chords not being so full, nor so agreeable to the ear, as the perfect; but, in four parts, the sixth is often used instead of the fifth, in some particular places, when the

5th is omitted, and the third, especially the Major, is a natural concord, it is very frequently made use of.

CHARACTERISTIC VARIATIONS.

Lesson 9th.—Relative to duration or space of time. Six variations in the notes and rests, are necessarily observed in Sacred Music, to indicate the duration of sounds, and of pauses, commonly called rests—a dot (•) annexed to either of them, increases the length just one half; consequently, a dotted semibreve is as much as three minims; and so all others in proportion.

Semibreve.	Half note or Minim.	Quarter or Crotchet.	Eighth or Quaver.	Sixteenth or Semiquaver.	Thirty-second or Demisemiquaver.	Equal to 3 Minims.	3 Crotchets.	3 Quavers.	3 Semiquavers.	3 Demisemiquavers.
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NOTES

RESTS

The following Scale will show, at one view, the proportion one note bears to another:

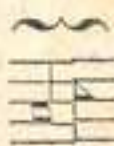
SCALE.

One Semibreve



is equal to

Two



Minims,

Four



Crotchets,

Eight



Quavers.

Sixteen



Semiquavers,

Thirty-two



Demi-semi-quavers.

Music, relative to time, is naturally divided into small and equal divisions, called measures, by strokes, called bars, across the Staff. Each measure of music contains a certain number of Notes or Rests, the amount of which is specified by a mood, sign, or mark of time, following the Clef at the beginning of every tune. In addition to which, the Metronomical figures placed over the metrical indications, have reference to the Metrometer in their application. The Numerator, or upper figure, shows the number of beats in a measure; and the Denominator, or lower figures, give the number of beats to be performed in a minute; while the annexed note, answering to the measure, shows first the amount of a beat, and also whether the tune be of the Major or Minor mode, by its being always the key-note of one or the other, as will appear in the following examples.

VARIOUS MOODS OF TIME USED IN PSALMODY.


Lesson 10th.—Eight different Moods of time are at present used in Psalmody, of which three are called Common-time, three Treble-time, and two Compound-time, or, by some, Compound Common-time.

Common Time.

The First Mood, known by a plain C, is the measure of a Semibreve, and is performed in four seconds $\frac{4}{4}$ —with two accents, by four beats, two down and two up.

EXAMPLES.



The Second Mood, is known by this mark , and is performed in three minutes $= \frac{4}{3}$ —with two accents, by four beats, two down and two up. It may be performed by two beats $= \frac{2}{3}$.

The Third Mood, known by a figure 2 over 4, is the measure of a Minim, and is performed in two seconds $= \frac{2}{3}$ —with one accent, by two beats, one down and one up.

Triple Time.

The First Mood, known by a figure 3 over 2, is the measure of three minims, and is performed in three seconds $= \frac{3}{2}$ —by three beats, two down and one up—accented principally on the first, and slightly on the third.

The Second Mood, known by a figure 3 over 4, is the measure of three Crotchets, and is performed in about two and a half seconds $= \frac{3}{2}$ —by three beats, two down and one up, accented full on the first, and slightly on the third.



The Third Mood, known by a figure 3 over 8, is the measure of three Quavers, and is performed in two seconds $= \frac{2}{3}$ —by three beats, two down and one up—accented full on the first, and slightly on the third.

Compound Time.

The First Mood, known by a figure 6 over 4, is the measure of six Crotchets, or two dotted Minims, and is performed in two and a half seconds $= \frac{3}{2}$ —with two accents, by two beats, one down and one up.

The Second Mood, known by a figure 6 over 8, is the measure of six Quavers, or two dotted Crotchets, and is performed in two minutes $= \frac{2}{3}$ —with two accents, by two beats, one down and one up.



VARIOUS INDICATIONS.

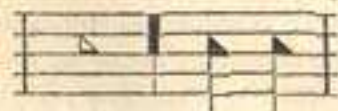
Lesson 11th.—The slender bar, shows the end of a measure.



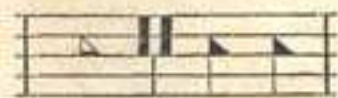
The broad half bar shows the end in a line of poetry.



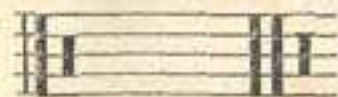
The broad top shows the end of a measure and line.



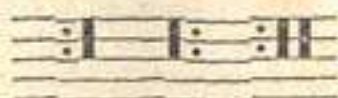
The double top shows the end of a measure, line, and strain.



The two and a half bars shows the end of a tune.



The Repeat (:) or (: S :) shows the part on the side of which it stands, is to be repeated.



The figures (1) and (2) denote double ending—the notes under figure 1 are to be sung the first time, but omitted the second—that is, in repeating.



But when these two figures (1—2) are connected by a slur, both are to be sung the second time.



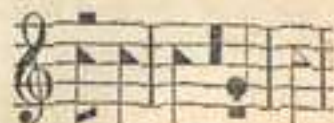
When the figures $\begin{pmatrix} 1 \\ 2 \end{pmatrix}$ or $\begin{pmatrix} 2 \\ 1 \end{pmatrix}$ occur before, or above and below a note or set of notes, as in the first line of *Redeeming Grace*, the upper or lower, respectively, are to be sung the first time, and those nearest the figure 2, the second.



The figure $\begin{pmatrix} 2 \end{pmatrix}$ over three notes, or figure $\begin{pmatrix} 4 \end{pmatrix}$ over six notes, indicate respectively, that they must be sung in the time of two, and of four of the same kind.



The Dependant, $\begin{pmatrix} \text{—} \end{pmatrix}$ appearing over or under a note, indicates that it depends on the quantity of syllables, and their accents, whether the notes are to be sung or omitted.



The Slur — appearing over or under a set of notes, signifies they are to be sung to one syllable, in a smooth and gliding manner, similar to grace notes.



The same is the case when notes are joined together.



Slides $\begin{pmatrix} \text{♪} \end{pmatrix}$ and Glides $\begin{pmatrix} \text{♪} \end{pmatrix}$ denominated Grace Notes, set before and after notes, show, the former by a



hook pointing to its note, that the voice is merely to touch, and slide from it up or down into the sound of the following note; and the latter, with a plain stroke, that the voice in passing from the foregoing note, is to touch upon them, and glide over in a quick and graceful manner.

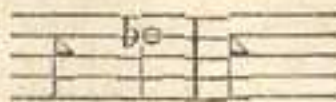
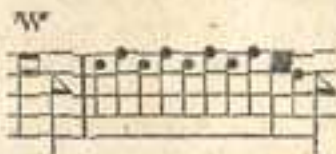
The Shake or Trill, (w) somewhat similar to a combination of grace notes, indicates that the note over which it is placed, is to be sung in a tremulous but graceful manner.

Choosing Notes, either may be sung, and frequently both: when the choice consists in an equal number of the same measure, grace notes are sufficient.

A Sharp (\sharp) raises the sound half a tone: if annexed to the Clef, it raises all the notes of its line or space; but if it be an accidental sharp set before a particular note, it only raises that note.

A Flat (\flat) lowers the sound half a tone: if annexed to the Clef, it lowers all the notes of its line or space; but if it be an accidental flat set before a particular note, it only lowers that note.

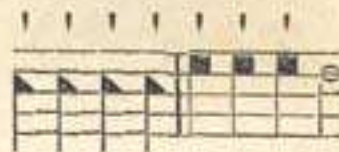
A Natural (\natural) restores a note made sharp or flat at the Clef, to the natural sound of the scale.



The Pause or Roll, (\circ) appearing over or under a rest or note, indicates that the singer may rest, or let the sound roll on at pleasure.



The Staccato ($!$) appearing over or under a note or notes, indicates that they are to be sung in a distinct, short and bold manner, as if warning or threatening.



The Piannado (\cdot) indicates a sound equally distinct, but more soft, expressive of caution, admiration or surprise, &c.



The Crescendo ($<$) implies a gradual increase of sound, becoming the words, arise, behold, aloft, on high, &c.



The Diminuendo ($>$) implies a gradual decrease of sound, becoming the words, Paradise, triumph, &c.



The Swell (\diamond) indicates both the former, becoming the words, Hosanna, Hallelujah, Salvation, &c.



The full and heavy accent or Emphasis (\wedge) or if inverted, the shout (\vee) and the light accent (\cdot) have similar significations, but differ in degrees of force and energy, as much as the heavy accent (\wedge) exceeds the slight accent



(\cdot), so in proportion, the shout exceeds the heavy accent, being equal in power and much more exalted in its carriage, extending its influence frequently over several notes in succession, as in the shouting of Hosanna.



12th, LESSONS FOR THE EXERCISE OF THE VOICE BY SYLLABLES.

Major scale ascending and descending.

1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
fa,	so,	la,	se,	lo,	sa,	mi,	fa,	fa,	mi,	sa,	lo,	se,	la,	so,	fa,
do,	re,	mi,	fa,	sol,	la,	si,	do,	do,	si,	la,	sol,	fa,	mi,	re,	do,
fa,	sol,	la,	fa,	sol,	la,	mi,	fa,	fa,	me,	la,	sol,	fa,	la,	sol,	fa.

1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
fa,	sol,	la,	se,	lo,	sal,	mi,	fa,	fa,	mi,	sal,	lo,	se,	la,	sol,	fa,

LESSONS IN THE VARIOUS MOODS OF TIME.

*Major Mode.**(Common Time.)**Minor Mode.**Triple Time.**Compound Time.*

Adagio, or *Ado.* signifies the slowest time.
Ad libitum, as you please.
Air, the leading part.
Allegro, a brisk and sprightly movement.
Allegretto, a little brisk.
Alto, or *Counter Tenor*, that part which lies between the Treble and Tenor.
Amoroso, in a soft and delicate style.
Andante, rather slow and distinct.
Andantino, quicker than *Andante*.
Anthem, a composition for vocal music, the words of which are generally selected from the Psalms, for divine service.
Assai, generally used, with other words, to express an increase or diminution of the time of any composition, as *Adagio Assai*, more slow; *Allegro Assai*, more quick.
Base, the lowest part in harmony.
Brillante signifies that the movement is to be performed in a gay, showy, and sparkling style.
Canon, a vocal composition in two or more parts, so constructed as to form a perpetual fugue.
Cantabile, in a graceful, elegant, and melodious style.
Canto, song; or, in choral compositions, the leading melody.
Chorus, a composition or passage designed for a full choir.
Con, with; as *Con Spirito*, with spirit.
Crescendo, or *Cres.*, to increase the sound.
Diminuendo, to diminish the sound.

Da Capo, or *D. C.*, to return, and end with the first strain.
Dolce, sweetness, softness, gentleness, &c.
Dirge, a composition for funeral occasions.
Duo, or *Duetto*, two; as two voices or instruments.
Divoto, in a solemn manner.
E, and; as *Moderato e Maestoso*, moderate and majestic.
Expressivo, with expression.
Forte, or *For.* or *F.*, loud.
Fortissimo, or *F. F.*, very loud.
Giusto, in an equal, steady, and just time.
Grave, or *Gravemente*, denoting a slower time than *Largo*, but not so slow as *Adagio*.
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.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Lamentevole, denotes that the movement over which it is placed is to be sung in a melancholy style.
Legato, signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.
Lento, very slow.
Maestoso, with majesty.

Melody, an agreeable succession of sounds.
Moderato, moderately.
Piano, or *Pia.* soft.
Pianissimo, or *P. P.*, very soft.
Poco, little; as *Poco piu Lento*, a little slower; *Poco piu Allegro*, a little quicker.
Quartetto, four voices or instruments.
Quintetto, Five voices or instruments.
Recitative, a style resembling speaking.
Sempre, always, throughout; as *Sempre Piano*, soft throughout.
Solo, for a single voice or instrument.
Soprano, the Treble or higher voice part.
Sostenuto, a word implying that the notes are to be sustained, or held on to the extremity of their lengths.
Spirituoso, or *Con Spirito*, with spirit.
Staccato, notes to be staccated, must not be slurred, but performed in a distinct manner.
Symphony, a passage for instruments.
Tacit, be silent.
Tutti, all, all together.
Tardo, slowly.
Tasto, no chords.
Tempo, time.
Trio, three voices or instruments.
Tutti, all; a word used in contradistinction to *Solo*.
Verse, one voice to a part.
Veloce, quick.
Vigorouso, with energy.
Vivace, in a brisk and animated style.

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

Awake, and sing the song, Of Moses and the Lamb; Wake, ev'ry heart and ev'ry tongue, To praise the Saviour's name.

Raise your triumphant songs, To an im-mor-tal tune; Let the whole earth resound the deeds Ce-lestial grace hath done.

My soul with pa-tience waits, For thee, the liv-ing God; My hopes are on thy pro-mise built, Thy ne-ver failing word.

AYLESBURY. S. M.

[Dr. Green.

From lowest depths of woe, To God I send my cry: Lord, hear my sup - pli - cating voice, And gracious - ly re - - ply.

SHIRLAND. S. M.

[Stanley.

Behold the morn - ing sun, Be - gins his glo - rious way: his beams thro' all the na - tions run, And life and light convey.

High as the heav'ns are rais'd A - bove the ground we tread, So far the riches of his grace, Our highest thoughts exceed.

My sor - rows like a flood, Im - pa - tient of re - straint, In - to thy bosom O my God, Pour out a long com - plaint.

SALVATION. S. M.[*Composed for this Work.*

A - wake, and sing the song Of Mo - ses and the lamb; Wake ev' - ry heart, and ev' - ry tongue, To praise the Saviour's name.

♩ or ♪]

ORANGE. S. M.[*Altered measure.*

Is this the kind re - - turn, Are these the thanks we owe, Thus to a - buse e - ter - nal love, Whence all our feel - ings flow?

And must this bo - dy die? This mor - tal frame de - cay? And must these ac - tive limbs of mine, Lie mould'ring in the clay?

Is this the kind re - turn? Are these the thanks we owe? Thus to a - - - - - abuse a - - - - - tur - - - - - nal love, Whence all our bless - ings flow.

Be - hold what wond'rous grace, The Fa-ther hath be-stow'd On sin-ners of a mor-tal race, To call them sons of God!

And must this bo - dy die? This well-wrought frame do-cay? And must these ac-tive limbs of mine Lie mould'ring in the clay?



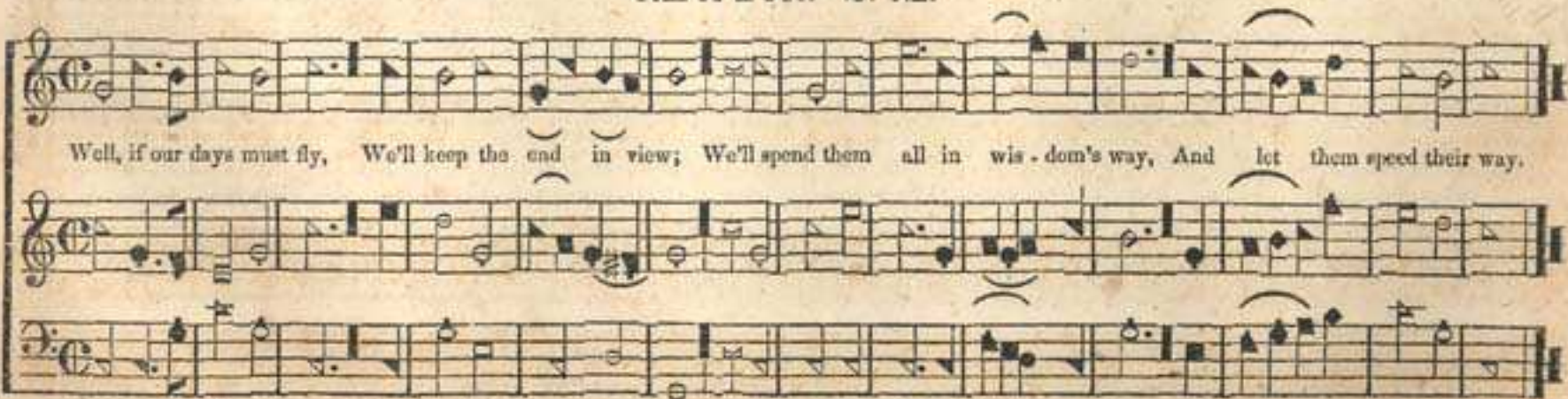
See what a liv - ing stone the build - ers did re - fuse; Yet God hath built his church thereon, Yet God, &c.

In



Yet God hath built his church thereon, Yet God, &c.

NEWTON. S. M.



Well, if our days must fly, We'll keep the end in view; We'll spend them all in wis - dom's way, And let them speed their way.



My songs address thy throne. My songs address thy throne.

What shall I ren-der to my God, For all his kindness shown! My feet shall visit thine abode, My songs address thy throne.

My songs address thy throne, My songs address thy throne.

Why should we mourn de-part-ing friends, Or shake at death's a-lar-m? 'Tis but the voice that Je-sus sends To call them to his arms.



Now let our lips with ho-ly fear, And mourn-ful plea-sure sing, The suf-fering of our great High Priest, The sor-rows of our king.

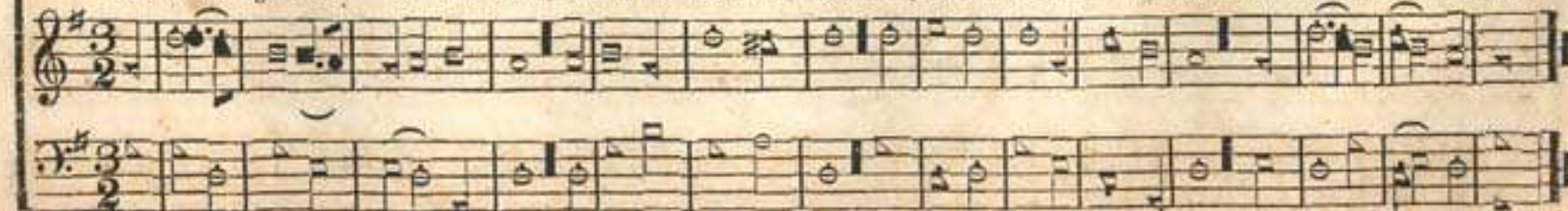


3. 2]

MEAR. C. M.



Be-hold the glo-ries of the Lamb, A-mid the Fa-ther's throne; Pre-pare new ho-nours for his name, And songs before un-known.



NORFOLK. C. M.

[D.

There is a foun-tain fill'd with blood, Drawn from Immanuel's veins; And sin-ner's plung'd be-neath that flood, Loo-se all their guilt-y stains.

Andante. ♩]

STONELEY. C. M.

[Coombs.

My Sa-vior, my Al-migh-ty friend; When I be-gin thy praise, Where will the grow-ing num-bers end, The num-bers of thy grace?

How con-descend-ing and how kind, Was God's e - ter - nal Son, Our mis'-ry reach'd his heavn'ly mind, And pi - ty brought him down.

The musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The music is in common meter (C. M.).

Let this vain world en-gage no more; Be-hold the op'-ning tomb; It bids us seize the pre-sent hour, To-mor-row death may come.

The musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The music is in common meter (C. M.).

BANGOR, C. M.[*Ravenscroft.*

Musical score for 'Bangor, C. M.' in common time (C). The score consists of four staves. The first two staves contain the vocal melody, and the last two staves contain the piano accompaniment. The key signature has one flat (B-flat). The lyrics are written below the first two staves.

To God I made my sor-rows known, From God I sought re - lief; In long complaints be - fore his throne, I pour'd out all my grief.

♩]

ST. MARTIN'S, C. M.[*Tansur.*

Musical score for 'St. Martin's, C. M.' in 3/4 time. The score consists of three staves. The first two staves contain the vocal melody, and the third staff contains the piano accompaniment. The key signature has two sharps (F# and C#). The lyrics are written below the first two staves.

O for a shout of sa - cred joy, To God the sov'-reign King: Let ev'-ry land their tongues em-ploy, And palms of ho-nour sing.

Hope looks be - yond the bounds of time, When what we now do-plore Shall rise in full im - mor-tal prime, And bloom to fade no more.

The musical score for 'NORWICH, C. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'P' (piano) and 'F' (forte).

Divoto. 3 4 or 2 4]

DUNDEE, C. M.

Let not dea-pair nor fell re-venge, Be to my be-som known; O give me tears for other's woes, And pa-tience for my own.

The musical score for 'DUNDEE, C. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'P' (piano) and 'F' (forte).

BARBY, C. M.

Be - gin my soul the lofty strain; In so - lemn ac - cent sing, A sa - cred hymn of grate - ful praise, To heav'n's Al - mighty King.

The musical score for 'Barby, C. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/2. The melody begins with a half note G4, followed by a quarter note A4, and continues with various intervals and rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some triplets.

♩ or ♪

STEPHENS, C. M.

[Rev. Wm. Jones.

My Shep - herd will sup - ply my need, Je - - ho - vah is his name; In pas - tures fresh he makes me feed, Be - side the liv - ing stream.

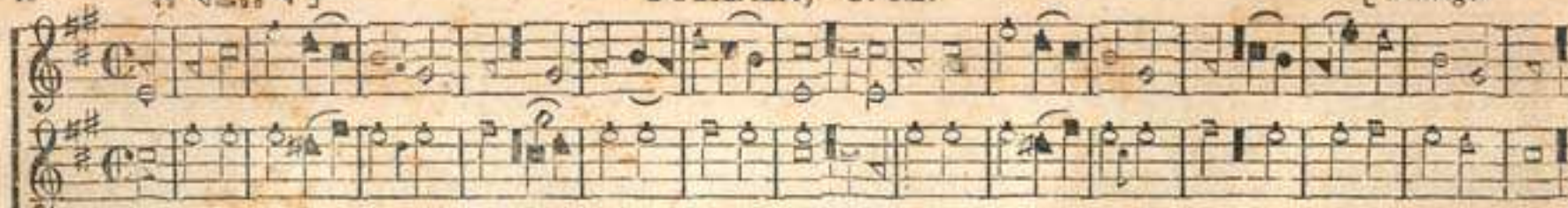
The musical score for 'Stephens, C. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (Bb), and the time signature is common time (C). The melody begins with a half note G3, followed by a quarter note A3, and continues with various intervals and rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some triplets.

In all my vast con - cerns with thee, In vain my soul would try To shun thy pro-sence Lord, or flee The no - tice of thine eye.

See Is-ra-el's gen - tle Shep-herd stands With all en-gag-ing charms; Hark! how he calls the ten - der lambs, And folds them in his arms.

JORDAN, C. M.

[Billings.



There is a land of pure de-light, Where saints im-mor-tal reign; In-fi-nite day ex-cludes the night, And plea-sures ban-ish pain.

**BEDFORD, C. M.**

[W. Wheall.



Once more my soul the ris-ing day, Sa-lutes thy wak-ing eyes; Once more my heart thy tri-bute pay, To him who rules the skies.



JORDAN—continued.

47

Sweet fields be-yond the swell-ing flood, Stand dress'd in liv-ing green; So to the Jews old Ca-naan stood, While Jor-dan roll'd be-tween.

2/4

MACEDONIA, C M.

Not from the dust afflic-tions grow, Nor troubles rise by chance; But we are born to care and woe, A sad inheritance. A sad in-he-rit-ance.



You to the courts a-bove.



- 1 Glad tidings of great joy we bring
To all who will draw nigh;
A brother, Saviour, Priest, and King,
Who pleads for them on high.
- 2 For you he died on Calvary—
For you he rose again—
That you from death and slavery
Might rise with him to reign.
- 3 Lo, what a Friend for you appears
Before the Father's face,
Whose sweat and blood and death and tears,
Hath gain'd the Father's grace.
- 4 The seraph sheath'd his sword, and, lo!
The tree of life once more
Appears unto the sons of woe,
More glorious than before.

Lord, when my raptur'd thought sur-veys Cre-a-tion's beau-ties o'er, All na-ture joins to teach thy praise, And bid my soul a-dore.

Come, chil-dren, learn to fear the Lord; And that your days be long, Let not a false nor spite-ful word Be found upon your tongue.

Songs of im-mor-tal praise be-long To my Al-migh-ty God, To my Al-migh-ty God: He has my heart, and

he my tongue, To spread his name a-broad, To spread his name a-broad.

- 1 Lift up your heads in joyful hope,
Salute the happy morn;
Each heav'nly pow'r proclaims the glad hour
Jesus the Saviour's born!
- 2 How great the works his hand hath wrought;
How glorious in our sight!
And men in every age have sought
His wonders with delight.
- 3 When he re'deem'd his chosen sons,
He fix'd his cov'nant sure;
The orders that his lips pronounce,
To endless years endure.
- 4 To fear thy pow'r, to trust thy grace,
Is our divinest skill;
And he's the wisest of our race,
Who best obeys thy will.

1. The righteous souls that take their flight, Far from this world of pain, In God's pa - ter - nal bo-som blest, For e - ver shall re-main.

2. To minds un-wise they seem to die; All joy-ful hope to cease; While they se-cur'd by faith, re-pose In e - ver - last-ing peace,

3. For at the great, tho' aw-ful day, When Christ de-scends from high, With myriads of an - gel - ic saints, They'll meet me in the sky.

Their God, their Judge, their migh-ty Lord, Shall pour re-deem-ing grace, And call them e - ver to be-hold The bright-ness of his face.

GENEVA, C. M.

[J. Cole.

When all thy mer-cies, O my God, My ris-ing soul sur-veys,

When all thy mer-cies, O my God, My ris-ing soul sur-veys,

When all thy mer-cies, O my God,

When all thy mer-cies, O my God,

COLLINGHAM, C. M.

[T. Jackson.

My God con-si-der my dis-tress, Let mer-cy plead my cause; Tho' I have sinn'd a- gainst thy grace, I'll ne'er for- get thy laws.

Trans - port - ed with the view, I'm lost In won - der, love, and praise.

Trans - port - ed with the view, I'm lost In won - der, love, and praise.

Trans - port - ed with the view, I'm lost

$\frac{3}{4}$ ∇]

ST. JOHN'S, C. M.

Now to the lamb that once was slain, Be endless honours paid; Sal - va - tion, glo - ry, joy, re-main For - e - ver on his head.

Once more, my soul, the rising day Salutes thy waking eyes; Once more my heart thy tribute pay To him who rules the sky, To him who rules the sky.

♩]

MALDEN, C. M.

And must I be to judgment brought, And answer in that day, For ev'-ry vain and idle thought, And ev'-ry word I say.

Why do we mourn do-part-ing friends, Or shake at death's alarms? 'Tis but the voice that Je - - sus sends To call us to his arms.

This musical score is for the hymn 'WALSALL, C. M.' by Pureell. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The lyrics are written below the first two staves.

Our God our help in a-ges past, Our hope for years to come; Our shel-ter from the stormy blast, And our e - - ter - nal home.

This musical score is for the hymn 'PHILADELPHIA, C. M.' It consists of three staves. The first two staves are for the vocal parts, and the third is for the piano accompaniment. The key signature is one flat (Bb), and the time signature is common time (C). The melody is written in a simple, hymn-like style with many whole and half notes. The lyrics are written below the first two staves.

Soon shall the glorious morning dawn, When all thy saints shall rise; And cloth'd in their im - mor - tal bloom, At - tend thee to the skies,

At - tend thee to the skies.

- 1 Ye sons of men attend the news,
With wonder and surprise—
While death and hell and stubborn Jews
Must know that Christ did rise!
- 2 The pains they took to watch his grave—
His body to secure—
But tend to prove he lives to save,
And tend to make us sure.
- 3 Redem'g love resign'd his breath,
And, lo! beneath the clod
He burst the iron bars of death—
Great Conqueror! great God!
- 4 'Twas on that memorable day
Of first fruits, long ordain'd,
The sheaf—the type of Christ did say
“My doctrine is explain'd.”

- 5 I as a prophet long foretold
That Christ this day should rise;
The truth of which you now behold
Fulfill'd before your eyes.
- 6 In vain may earth and hell go on—
In vain their rage and lies;
While three on earth agree in one,
To prove Christ dead—did rise.
- 7 The blood and water from his heart,
Declares him dead, and slain;
The spirit quick'ning ev'ry heart,
Is proof he lives again.
- 8 My many grains but indicate
The saints who left the grave;
This day declares my doctrine great—
Declares Christ lives to save.

How short and has - ty is our life, How vast our soul's af - fairs; Yet senseless mortals vainly strive To la - vish out their years.

My God, my e - ver - last - ing hope, I live up - on thy truth; Thy hands have held my childhood up, And strengthen'd all my youth.

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

And plea-sures ban-ish pain, And plea-sures ban-ish pain.

- 2 Sweet fields beyond the swelling flood,
Stand drest in living green;
So to the Jews old Canaan stood,
While Jordan roll'd between.
- 3 There everlasting spring abides,
With never with'ring flow'rs;
Death like a narrow sea divides
This heav'nly land from ours.
- 4 But tim'rous mortals start and shrink
To cross this narrow sea;
And linger, shiv'ring on the brink,
And fear to launch away.
- 5 O could we make those doubts remove—
Those gloomy doubts that rise—
And view the Canaan which we love,
With unobscured eyes!
- 6 Could we but climb where Moses stood
And view the landscape o'er;
Not Jordan's stream, nor death's cold flood,
Should fright us from the shore.



Re-turn, O God of love, re-turn, Earth is a tire-some place; How long shall we thy children mourn The absence of thy face.



How long, dear Saviour, O how long Shall this bright hour delay; Fly swiftly round ye wheels of time, And bring, &c.

Fly swiftly round ye wheels of time, And bring the welcome day, And bring &c.

MOUNT OLIVET, C. M.[*Composed for this Work.*]

When I can read my ti - tle clear, To mansions in the skies, I'll bid fare - well to ev - ry fear,

The musical score for 'Mount Olivet, C. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The lyrics are written below the first two staves, with the piano part providing harmonic support.

RANDALL, C. M.[*Dr. Randall.*]

The kindlings of thy love, The kindlings of thy love.

Talk with us, Lord, thyself reveal, While here o'er earth we rove; Speak to our hearts and let us feel The kindlings of thy love, The kindlings of thy love.

The musical score for 'Randall, C. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The lyrics are written below the first two staves, with the piano part providing harmonic support.

I'll bid fare - - well to ev' - ry fear, And wipe my weep - ing eyes, And wipe my weep - ing eyes.

The musical score for 'MOUNT OLIVET' consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the second and third staves.

$\frac{4}{16}$]

ALDENBURG, C. M.

[German.

To thee, O Lord, my cries as - cend, O haste to my re - - lief; And with ac - cus - tom'd pi - ty hear The accents of my grief.

The musical score for 'ALDENBURG, C. M.' consists of four staves. The first staff is a treble clef with a key signature of one sharp (F-sharp). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics are written below the second and third staves.

Alas! and did my Saviour bleed, And did my Sov'reign die? Would he devote that sacred head For such a worm as I, For such a worm as I?

CHORUS TO PASCAL EVE.

Behold the Lamb, the bleeding Lamb, The Lamb on Calvary; The Lamb that was slain, and liveth again, To intercede for me, To intercede for me.

The main part of the hymn is written for four staves. The first two staves are treble clef, and the last two are bass clef. The time signature is 3/4. The key signature has one sharp (F#). The melody is written on the first staff, with the lyrics underneath. The accompaniment is written on the second, third, and fourth staves. The lyrics are: "In e-vil long did I de-light, Un-aw'd by shame or fear; Till a new ob-ject struck my sight, And stop'd my wild career."

In e-vil long did I de-light, Un-aw'd by shame or fear; Till a new ob-ject struck my sight, And stop'd my wild career.

CHORUS TO CONVICTION.

[May be sung or omitted.

The chorus is written for four staves. The first two staves are treble clef, and the last two are bass clef. The time signature is 3/4. The key signature has one sharp (F#). The melody is written on the first staff, with the lyrics underneath. The accompaniment is written on the second, third, and fourth staves. The lyrics are: "And stop'd my wild ca-reer, And stop'd my wild ca--reer; 'Till a new ob-ject struck my sight, And stop'd my wild ca-reer."

And stop'd my wild ca-reer, And stop'd my wild ca--reer; 'Till a new ob-ject struck my sight, And stop'd my wild ca-reer.

1 Why should the chil-dren of a king Go mourn-ing all their days? Great Com-fort - - er, de - scend and bring

Some to - kens of thy grace, Some to - - kens of thy grace.

- 2 Dost thou not dwell in all thy saints,
And seal the heirs of heaven?
When wilt thou banish my complaints,
And show my sins forgiven?
- 3 Assure my conscience of her part
In the Redeemer's blood:
And bear thy witness with my heart,
That I am born of God.
- 4 Thou art the earnest of his love,
The pledge of joys to come;
May thy bless'd wings, celestial Dove,
Safely convey me home!

1 The spacious fir - ma - - - ment on high, With all the blue e - the - real sky, And span - gled heav'n's a

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many beamed eighth and sixteenth notes. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

shin - ing frame, And spangled heav'n's, a shining frame, Their great original pro - claim, Their great o - - ri - gi - nal pro - claim.

The second system of the musical score also consists of three staves in the same key and time signature as the first. It continues the melody and accompaniment from the first system. The lyrics continue below the staves, with a double bar line at the end of the system.

2 The unwearied sun, from day to day,
Doth his Creator's power display;
And publishes to every land
The work of an Almighty hand.

3 Soon as the ev'ning shades prevail,
The moon takes up the wondrous tale;
And nightly, to the list'ning earth,
Repeats the story of her birth.

4 While all the stars that round her burn,
And all the planets, in their turn,
Confirm the tidings, as they roll,
And spread the truth from pole to pole.

1 So let this fee-ble bo-dy fail, So let it faint or die, My soul shall quit this mournful vale, And soar to worlds on high!

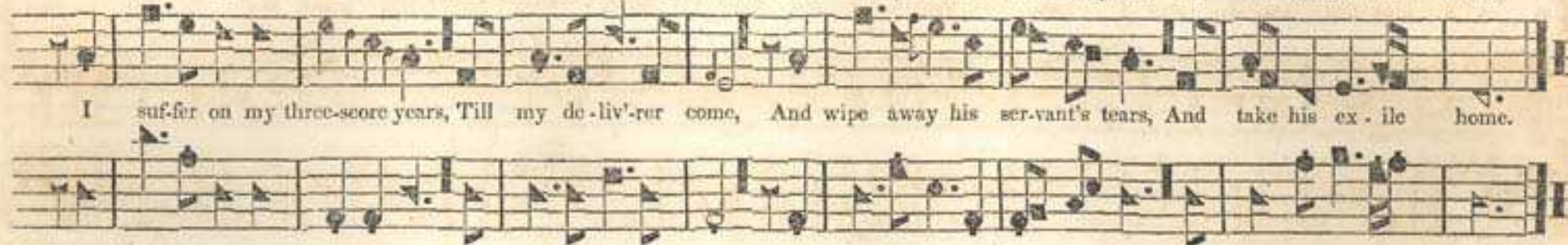
2 In hope of that im-mor-tal crown, I now the cross sus-tain; And glad-ly wan-der up and down, And smile at toil and pain.

COLESHILL, C. M.

Lord, what is man, poor fee-ble man, Born of the earth at first? His life a sha-dow, light and vain, Still hast'ning to the dust?



Shall join the glo-ri-fi-ed saints, And find its long sought rest, That on-ly bliss for which it pants At the Re-deem-er's breast.



I suf-fer on my three-score years, Till my de-liv'-rer come, And wipe away his ser-vant's tears, And take his ex-ile home.

$\frac{3}{2} = 120$

QUEENSBOROUGH, C. M.



Through all the chang-ing scenes of life, In trou-ble and in joy, The praises of my God shall still My heart and tongue em-ploy.

NORRISTOWN, C. M.

[Arranged for this Work.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music is written in a common time signature (C). The lyrics are written below the staves, with some words grouped by parentheses.

I own I'm vile, my sins I own, To thee, O Lord I flee; Thy bound-less grace, thy dy-ing groan,

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the staves, with some words grouped by parentheses.

Is all my hope and plea; Thy bound-less grace, thy dy-ing groan, Is all my hope and plea.

First system of musical notation. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one sharp (F#) and the time signature is 6/4. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the second staff.

O what hath Je-sus bought for me, Be-fore my ravish'd eyes? Ri - vers of life di - vine I see, And trees of Pa-ra - dise!

Second system of musical notation. It consists of four staves, continuing from the first system. The key signature and time signature remain the same. The melody continues on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the second staff.

I see a world of spi-rits bright, Who taste the pleasures there; They all are rob'd in spot-less white, And conq'ring palms they bear.

FIDUCIA, C. M.

[Robison.

Father, I long, I faint to see The place of thine abode; } Here I behold thy distant face, And 'tis a pleasing sight, But to abide in thine embrace, Is
I'd leave thine earthly courts, and flee Up to thy seat, my God! { [infinite delight!

TWENTY-FOURTH, C. M.

[Chapin.

Sal - va - tion! oh the joy - ful sound, 'Tis pleasure to our ears; A sov'-reign balm for ev'-ry wound, A cor-dial for our fears.

♩ or ♪

ADORATION, C. M.

1 2

Je - ru - sa - lem, my hap - py home, Oh, how I long for thee! When will my sorrows have an end? Thy joys when shall I see?

Sweet to re-joice in live-ly hope, That when my change shall come, An-gels will ho-ver, An-gels will ho-ver, An-gels will

The first system of the musical score consists of four staves. The top two staves contain the vocal melody, and the bottom two staves contain the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a common style with various note values, rests, and dynamic markings like 'P' (piano).

ho-ver round my bed, And waft my spi-rit home; An-gels will ho-ver round my bed, And waft, and waft my spi-rit home.

The second system of the musical score continues the piece with four staves. It follows the same instrumental layout as the first system. The lyrics continue across the vocal staves, with the piano accompaniment providing harmonic support. The system concludes with a final cadence.

NEW DURHAM, C. M.

[Austria.

Ye living men come view the ground Where you must shortly

Hark from the tomb a doleful sound, My ears attend the cry; Ye living men come view the ground Where

Ye living men, &c.

Ye living men come view the ground Where you must shortly lie.

PASSEVER, C. M.

[Arranged for this Work.

Alas! and did my Saviour bleed? And did my Sov'reign die? Would he de-vote that sa-cred head, For such a worm as I?

lie.
you must shortly lie. Ye living men come view the ground Where, &c.

This system consists of four staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves continue the piano accompaniment. The music is in 3/8 time and features a key signature of one flat (B-flat).

When all thy mer - cies, O my God,

This system consists of three staves of music. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The music is in 3/8 time and features a key signature of one flat (B-flat).

My ris - ing soul sur - - veys; Trans - port - ed with the view, I'm lost In won - der, love, and praise.

This system consists of three staves of music. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The music is in 3/8 time and features a key signature of one flat (B-flat). Dynamics markings include *P* (piano) and *F* (forte).

SOLACE, C. M.

[Arranged for this Work.

When I can read my ti-tle clear, To mansions in the skies, I'll bid farewell to ev'-ry fear, And wipe my weeping eyes.

The musical score for 'Solace, C. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written in a soprano and alto clef, while the accompaniment is in a soprano and bass clef. The lyrics are written below the first two staves.

SUFFIELD, C. M.

[King.

Teach me the measure of my days, Thou Maker of my frame; I would sur - vey life's nar - row space, And learn how frail I am.

The musical score for 'Suffield, C. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written in a soprano and alto clef, while the accompaniment is in a soprano and bass clef. The lyrics are written below the first two staves.




And wipe my weeping eyes, And wipe my weeping eyes, I'll bid farewell to ev'ry fear, And wipe my weeping eyes.

$\frac{2}{4}$ or $\frac{3}{4}$

MEDFIELD, C. M.

[Mather.



In ear-ly morn, without de-lay, O Lord, I seek thy face; My thirsty spi-rit faints a-way, With-out thy cheer-ing grace.

WILLOW-GROVE, C. M.[*Composed for this Work.*]

My drow-sy pow'rs, Why sleep ye so? A - wake my sluggish soul; No - thing has half thy work to do, Yet nothing's half so sweet.

CHESTER, S. M.[*Molineux.*]

Let ev' - ry crea-ture join To praise th'e - ter - nal God; Ye heavn'ly hosts be - gin the song, And sound his name abroad.

Before Je-ho-vah's aw-ful throne, Ye na-tions bow with sa-cred joy; Know that the Lord is God a-lone, He can cre-ate and he de-stroy.

The musical score for 'OLD HUNDRED, L. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

Broad is the road that leads to death, And thousands walk together there; While wisdom shows a narrow path, With here and there a travel-ler.

The musical score for 'WINDHAM, L. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

COMPASSION, L. M.

[Composed for this Work.

Blest is the man whose bowels move, And melt with pity o'er the poor; Whose heart, with sym-pathy and love, Feels what his fellow saints endure.

The musical score for 'COMPASSION, L. M.' consists of four staves. The first three staves are in treble clef with a 3/4 time signature. The fourth staff is in bass clef. The music is written in a key with one sharp (F#). The lyrics are printed below the first three staves.

♩ ♪ or ♩ ♪]

ALFRETON, L. M.

[W. Beestall.

Be-fore Je-ho-vah's awful throne, Ye nations bow with sa-cred joy; Know that the Lord is God alone, He can cre-ate and he destroy.

The musical score for 'ALFRETON, L. M.' consists of four staves. The first three staves are in treble clef with a common time signature (C). The fourth staff is in bass clef. The music is written in a key with one flat (Bb). The lyrics are printed below the first three staves.

Behold the path which mortals tread, Down to the regions of the dead; Nor will the fleeting moments stay, Nor can we measure back our way.

This musical score is for the hymn 'St. Barnabas, L. M.' It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'Behold the path which mortals tread, Down to the regions of the dead; Nor will the fleeting moments stay, Nor can we measure back our way.'

Up to the fields where an-gels soar, And liv-ing waters gently roll, My thoughts would rise, the bliss explore, But sin hangs heavy on my soul.

This musical score is for the hymn 'Bowen, L. M.' It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: 'Up to the fields where an-gels soar, And liv-ing waters gently roll, My thoughts would rise, the bliss explore, But sin hangs heavy on my soul.'

Four staves of music in common time (C). The melody is written on the first staff, with the lyrics underneath. The accompaniment is written on the second, third, and fourth staves. The music features various note values, including eighth and sixteenth notes, and rests.

O thou who hear'st when sinners cry, Though all my crimes before thee lie, Behold them not with angry look, But blot their mem'ry from thy book.

Four staves of music in common time (C). The melody is written on the first staff, with the lyrics underneath. The accompaniment is written on the second, third, and fourth staves. The music features various note values, including eighth and sixteenth notes, and rests.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky, Those heav'nly guards around thee wait, Like chariots that attend thy state.

3 Teach me to live, that I may dread the grave as lit - - - tle as my bed; Teach me to die, that so I

may Rise glo - rious at the joy - ful day.

- 1 Glory to thee, my God, this night,
For all the blessings of the light;
Keep me, O keep me, King of kings,
Beneath thine own Almighty wings.
- 2 Forgive me, Lord, for thy dear Son,
The ills that I this day have done;
That with the world, myself, and thee,
I, ere I sleep, at peace may be.
- 4 O let my soul on thee repose,
And with sweet sleep my eyelids close;
Sleep that shall me more vig'rous make,
To serve my God when I awake.
- 5 If, in the night, I sleepless lie,
My soul with heav'nly thoughts supply;
Let no vain dreams disturb my rest,
Nor pow'rs darkness me molest.

NEW SABBATH, L. M.

[I. Smith.

Praise God, from whom all bless - - ings flow, Praise him all crea - - tures here be - low; Praise him a - bove, ye

EPHESUS, L. M.

[Composed for this Work.

With pleas-ing hope as from the deep, I me - di - tate the blessed day, When my lib'rated foot shall leap From off the threshold of this clay.



heav'nly host, Praise Fa - - ther, Son, and Ho - - ly Ghost.



Who from the shades of gloomy night, When the last



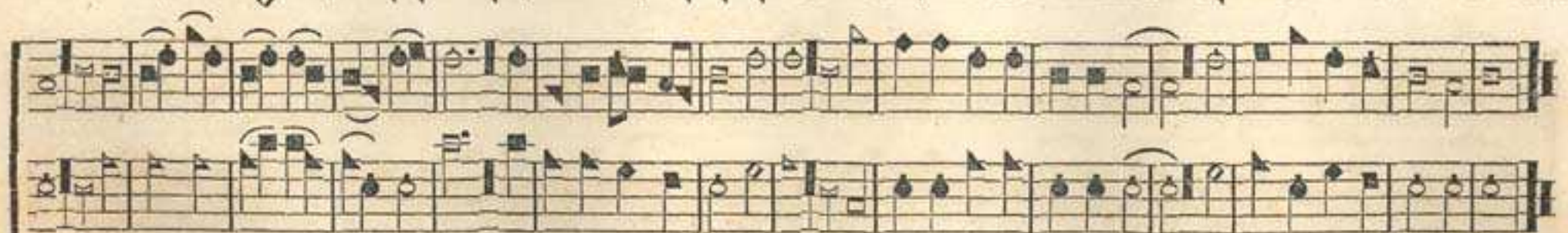
tear of hope is shed, Can bid the soul re - - turn to light, And break the slum - ber of the dead?



SCOTLAND, L. M.



Then let my soul march bold-ly on, Press forward to the heav'nly gate; There peace and joy eternal reign, And glit'ring robes for conq'rors



wait. There shall I wear a star-ry crown, And triumph in Almighty grace, While all the ar-mies of the skies, Join in my glorious Leader's praise.



Ye na-tions round the earth re-joice, Be-fore the Lord your sove-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.

BRIDGEWATER, L. M.



Life is the time to serve the Lord, The time t' ensure the great reward! And while the lamp holds out to burn, The vi - lest sin - ner



$\frac{1}{2}$ or $\frac{3}{4}$]

WELLS, L. M.

[Holdrayd.



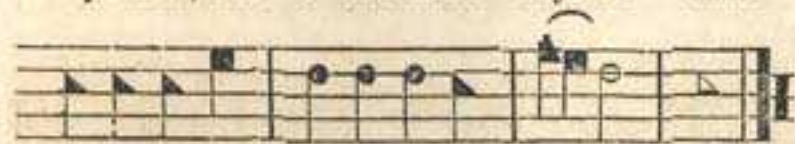
Life is the time to serve the Lord, The time t' en-sure the great reward; And while the lamp holds out to burn, The vilest sinner may re-turn.



BRIDGEWATER—continued.



may return, The vi- - lest sin-ner may re - - turn.



$\frac{3}{8}$ or $\frac{2}{8}$

WILLIAMSTOWN, L. M. [Brown. 87]



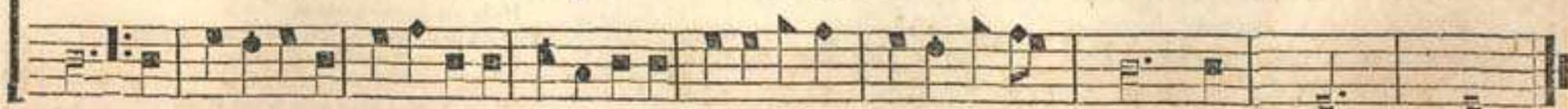
Show pi-ty Lord, O Lord for - give, Let a re - pent - ing re - bel



I 2



live; Are not thy mercies large and free? May not a sin-ner trust in thee, May not a sin-ner trust in thee.





1 The time in - deed is near at hand, When Christ shall come in pow - er, } Like trumpets sound - ing through the earth,
While Judgment's marching through the land, Proclaim the ap - proach - ing hour; }



To warn the rude and care - less throng Throughout earth's gloo - my regions.



- 2 These awful judgments, not to cease
Till all shall be subdued,
Will, with the trumpet's sound, increase,
While all will be pursued,
Till others still more loud and shrill,
The earth with their dread echo fill,
And turn her mirth to mourning.
- 3 The time is near, O saints beware,
And watch as Christ directed;
Or you'll be taken in the snare,
Destroyed and rejected!
The Son of Man will soon appear,
His sign will fill the earth with fear,
And shock the unprepared.
- 4 Let him who calculates to cry
Hosanna in the highest,
When Christ shall come, and drawing nigh,
Shun ev'ry bait—the slightest,
That tend to turn his foot aside—
That he, when Christ selects his bride,
May not be disappointed.

Life is the time to serve the Lord, The time t' ensure the great re-ward; And while the lamp holds out to burn, The vi-lest sin-ner may re-turn.

Behold the Saviour of mankind, Nail'd to the shameful tree; How vast the love that him inclin'd, To bleed and die, To bleed and die for me!

2 Hark how he groans while nature shakes,
And earth's strong pillars bend!
The temple's veil in sunder breaks,
The solid marbles rend.

M

3 'Tis done—the precious ransom's paid—
'Tis finish'd hear him cry!
Then see him bow his sacred head
Resignedly, and die!

4 Behold him break death's heavy chains,
And in full glory sing!
O Lamb of God, was ever pain—
Was ever love like thine!

Soon as the morn sa - lutes your eyes, And from sweet sleep re - fresh'd you rise, Think of the Au - thor

 $\frac{4}{2}$ ♩ or $\frac{2}{3}$ ♩]

KEDRON, L. M.

[Dure.

1 Come all who love the Lord indeed, O be from sin and bondage freed; Submit to all the ways of God, And walk this nar-row happy road.

2 Great tribulation you may meet,
But soon shall walk the golden streets,
Though hell may rage and vent her spite,
Yet Christ will save his heart's delight,

3 That happy day will soon appear,
When Gabrie's trumpet you shall hear
Sound through the earth—yes, down to hell,
To call the nations great and small,

4 Behold the righteous marching home,
While all the angels bid them come;
And Christ, the Judge, their joy proclaim,
Here comes my saints; I own their names.

of the light, And praise him for that glo - rious sight.

Now let our mour-nful songs re - - cord.

The dy - ing sor - rows of the Lord; When he complain'd in tears and blood, As one for - sak - - en of his God.

ALL SAINTS NEW, L. M.

Oh! if the Lord would come and meet, My soul should stretch her wings in haste, Fly fearless thro' death's i - - ron gate,

The first system of the hymn consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains the melody for the first line of the hymn. The middle staff is also in treble clef with the same key signature and time signature, and it contains the melody for the second line. The bottom staff is in bass clef with the same key signature and time signature, and it contains the bass line for the first two lines of the hymn. The lyrics are written below the staves, with the first line of the hymn starting with 'Oh! if the Lord would come and meet, My soul should stretch her wings in haste, Fly fearless thro' death's i - - ron gate,'.

Nor feel the ter-rors as she pass'd. Je - - sus can make a dy-ing bed Feel soft as

Jo - sus can, &c.

Je - - sus can make, &c. While

The second system of the hymn consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains the melody for the third line of the hymn. The middle staff is also in treble clef with the same key signature and time signature, and it contains the melody for the fourth line. The bottom staff is in bass clef with the same key signature and time signature, and it contains the bass line for the third and fourth lines of the hymn. The lyrics are written below the staves, with the third line of the hymn starting with 'Nor feel the ter-rors as she pass'd. Je - - sus can make a dy-ing bed Feel soft as'.

Musical score for "ALL SAINTS NEW—continued." The score is written on five systems of staves. The lyrics are:

dow-ny pil-lows are, While on his breast I lean, While on his breast I lean, I lean my
 While, &c. And breathe my life out sweet-ly there. While on his breast I
 on his breast I lean my head, And, &c.
 heed, And breathe, &c. And breathe, And breathe, and breathe, my life out sweetly there.
 lean, I lean my head. And, &c.

CREATION, L. M.

[Adapted from Haydn.

1 From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re - deem'ers name be sung,
 2 E - ter - nal are thy mer - cies Lord, E - ter nal truths at - tend thy word; Thy praise shall sound from shore to shore,

The musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The music is in a simple, hymn-like style with a clear melody and accompaniment.

 $\frac{3}{4}$]

WINCHESTER, L. M.

[Dr. Croft.

Come, O my soul, in sacred lays At-tempt thy great Creator's praise: But oh, what tongue can speak his fame? What mortal voice can reach the theme?

The musical score consists of three staves. The first two staves are for the vocal parts, and the last is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The music is in a simple, hymn-like style with a clear melody and accompaniment.



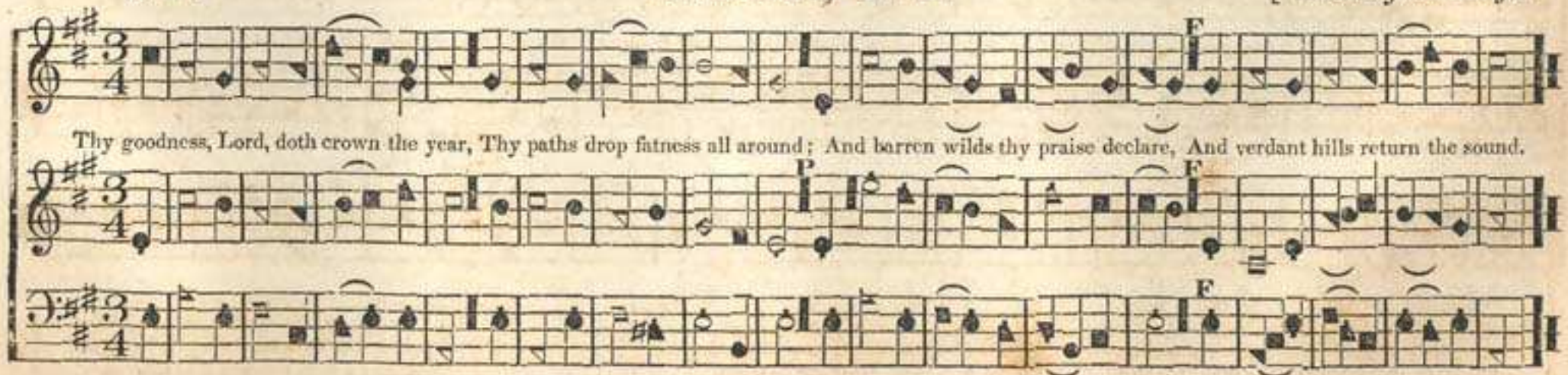
Thro' ev'-ry land, by ev'-ry tongue; Let the Re-deem-er's name be sung, Thro' ev'-ry land, by ev'-ry tongue.
Till suns shall rise and set no more; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.



$\frac{3}{8}$ ∇]

SEASONS, L. M.

[*Altered from Pleyel.*]



Thy goodness, Lord, doth crown the year, Thy paths drop fatness all around; And barren wilds thy praise declare, And verdant hills return the sound.

Shall I forsake that heav'nly friend, On whom my highest hopes depend? Forbid it, Lord, my wand'ring heart, From thee, my Saviour, should depart.

SUPPLICATION, L. M.

O thou that hear'st when sinners cry, Though all my crimes before thee lie, Behold them not with angry look, But blot their mem'ry from thy book.

Though I have griev'd thy spirit, Lord,
Thy help and comfort still afford;
And let a wretch come near thy throne,
To plead the merits of thy Son.

A broken heart, my God, my King,
Is all the sacrifice I bring;
The God of grace will not despise
A broken heart for sacrifice.

My soul lies humbled in the dust,
And owns thy dreadful sentence just,
Look down, O Lord, with pitying eye,
And save a soul condemn'd to die.

Four staves of music in G major (two sharps) and common time (C). The melody is written on the first staff, with accompaniment on the second, third, and fourth staves. The lyrics are: "E-ter-nal source of ev'-ry joy, Well may thy praise our lips employ; While in thy temple we appear, Thy goodness crowns the circling year."

Three staves of music in B-flat major (two flats) and 2/4 time. The melody is written on the first staff, with accompaniment on the second and third staves. The lyrics are: "Hap-py the man who finds the grace, The blessing of God's chosen race; The wisdom coming from above, The faith that sweetly works by love." There are letter markings 'F' and 'P' above some notes in the third staff.

BROOKFIELD, L. M.

[Billings.



'Twas on that dark and doleful night, When pow'rs of earth and hell a - rose A - gainst the Son of God's de - light,

 $\frac{3}{4}$ \blacktriangle]**BERLIN, L. M.**

[German—"Auf Christenmensch, auf—"]



Hap-py the church, thou sacred place, The seat of thy Creator's grace: Thy ho-ly courts are his a-bode, Thou earthly palace of our God.



And friends be - tray'd him to his foes.

Lord what a heav'n of sav - ing grace, Shines thro' the

beauties of thy face, And lights our pas - sions to a flame! Lord, how we love thy charm - ing name!

The lof - ty pil - lars of the sky, And spacious concave rais'd on high; Spangled with stars a shi - ning frame,

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one flat (B-flat) and a common time signature (C). The music features various note values including eighth and sixteenth notes, as well as rests. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

Their great O - - ri - - gi - - nal pro - claim, Th' unwearied sun, from day to day, Pours knowledge on his golden ray, And pub - lish - - es to

This system contains the next two staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are aligned with the notes, showing the continuation of the hymn's text. The notation includes various musical symbols such as beams, slurs, and repeat signs.

BRISTOL—continued.

ev - 'ry land, The work of an Almighty hand.

3/8 [= 120] STONEFIELD, L. M. [Stanley. 101

Let God a - rise in all his might,

And put the foes of hell to flight; As smoke that sought to cloud the skies, Be - fore the ris - ing tem - pest flies.

PORTUGAL, L. M.

[Thorley.

Soon as the morn salutes your eyes, And from sweet sleep refresh'd you rise, Think of the Author of the light, And praise him for the glorious sight.

COSTELLOW, L. M.

[Costellow.

Be earth with all her scenes withdrawn, Let noise and van - i - ty begone; In so - cret si - lence of the mind, My heav'n, and there my God I find.

Three staves of music in 3/2 time. The melody is written on the top staff, with piano accompaniment on the middle and bottom staves. The lyrics are: "Come hither, all ye wea - - ry souls, Ye heavy la-den sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home."

BATH CHAPEL, C. M.

[Milgrove.

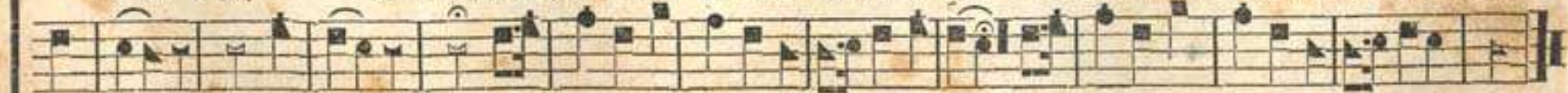
Three staves of music in 2/4 time with a key signature of two sharps (D major). The melody is written on the top staff, with piano accompaniment on the middle and bottom staves. The lyrics are: "Come ho-ly Spi-rit heav'nly dove, With all thy quick'ning pow'rs, Kindle a flame of sacred love, Kindle a flame of sacred love, In these cold hearts of ours."



All ye that pass by, To Je-sus draw nigh, To you is it nothing that Je-sus should die? Our ransom and peace, our sure - ty is peace.



Come see, Come see, Come see if there ever was sorrow like his; Come see if there ever was sorrow like his,



Come see, Come see,



Join all ye glorious names, Of wisdom, love, and pow'r, That mor-tals ev - er knew, That an - gels ev - er bore;

All are too mean to speak his worth, Too mean to set my Saviour forth.

Great Prophet of my God,
My tongue would bless thy name;
By thee the joyful news
Of our salvation came:
The joyful news of sins forgiv'n,
Of hell subdn'd, and peace with heav'n.

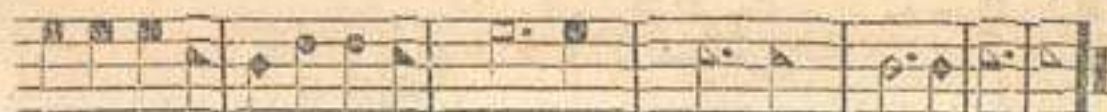
Be thou my Counsellor,
My Pattern and my Guide;
And through this desert land
Still keep me near thy side:
O let my feet ne'er run astray,
Nor rove, nor seek the crooked way.

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

Ye holy throng, &c.

Ye holy throng,

O tell me no more Of this vain world's store, The time for such tri-fles with me now is o'er.



holy throng, &c.



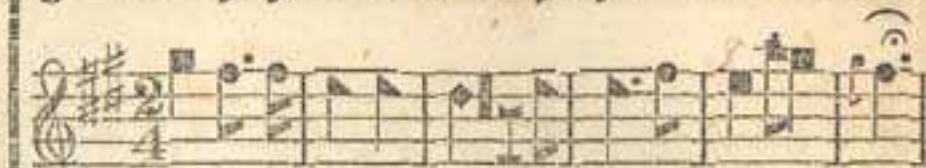
Ye holy throng Of angels bright, In worlds of light Begin the song.



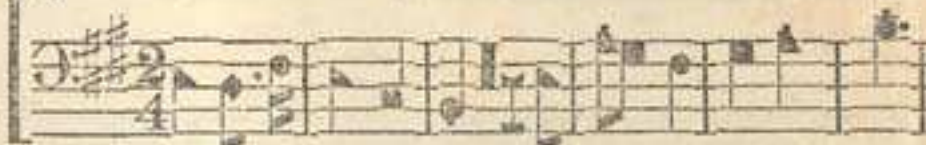
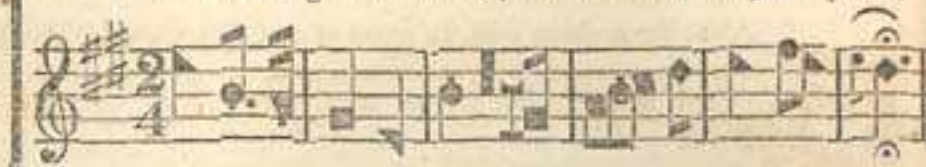
holy, &c.



That mortals ev-er knew, That an-gels ev-er bore; All are too mean to speak his worth Too mean to set my Saviour forth.



Join all the glorious names, Of wis-dom, love, and pow'r,



And down they go To realms of woe, To realms, &c.

Alas! for souls so vain, In quest of earthly toys, On Sodom's fairy plain; How transient are their joys! And down they go, To realms of woe.

And down they go, &c.

And down they go, And down they

2/3]

OLIVET. 2 of 8, 8, 6.[*Arranged for this Work.*

1 To thee, Al-migh - ty God, to thee I owe my all, and wish to be For ev - er re - concil'd; Do - scend in mer - cy

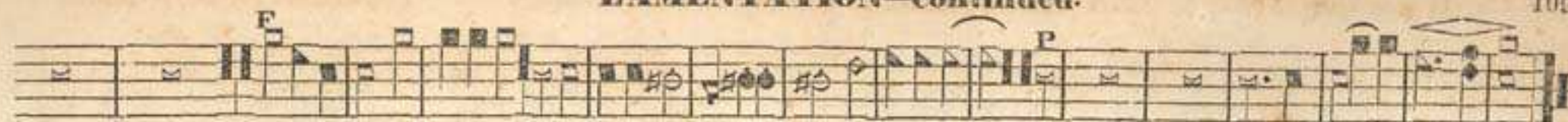
2 No longer let me be misled,
To seek repose among the dead;

Averse to truth and light,
Lest with them I should chance to wake,

'Midst devils in a fiery lake,
Of everlasting night.

LAMENTATION—continued.

109



woe; And down they go To realms of woe; Alas, they know, Alas, they know, And still they go; A - las! A - las! alas!



To realms, &c.



go, To realms of woe;

A - las!

OLIVET—continued.



from above, And let me taste thy parting love, The seal of ev' - ry child, The seal of ev' - ry child.



3 How vast the contrast, mighty Lord,
I tremble when I read thy word,

And think of what's reveal'd;
How near the great and awful day,

When heaven and earth shall pass away,
And am I not yet seal'd?

Ye boundless realms of joy, Ex-alt your Ma-ker's fame; His praise your songs em-ploy, A-bove the star-ry frame.

Your voices raise, Ye Cher-u-bim And Ser-a-phim, To sing his praise.

Let all the young engage
To sound his praise divine,
While infancy and age
Their feeble voices join.
Wide as he reigns,
His name be sung,
By every tongue
In endless strains.

Let all the nations fear
The God that rules above;
He calls his people near,
To taste his boundless love:
While earth and sky
Attempt his praise,
His saints shall raise
His honours high.

O wond'rous night, when my dear Saviour Lay prostrate in Gethsamany; When for my sins, my vile be-ha-viour, He sweated blood in a-go-ny!

This musical score consists of four staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

CHORUS TO GETHSAMANY.

[Composed for this Work.

Now let me follow my dear Saviour, And live for him who died for me; Let me throughout all my be-ha-viour, Remember Christ on Cal-va-ry.

This musical score consists of four staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

Come on my fel-low pil-grims, come. And let us all be hast'ning home; We soon shall land on yon blest shore,

Where pains and sor-rows are no more, Where we our Je-sus shall A-dore, A-mong the blest in peace and rest.

2 What though our way to Zion be
Beset with pain and poverty;
What though temptation us assail,
While foes increase, and friends do fail,
The Lord's our Friend, we soon shall hail
Among the blest in peace and rest.

3 O! what a joyful meeting, when
With all the saints and righteous men,
With angels and archangels too,
We sing the song for ever new,
With blessed Jesus in our view,
Among the blest in peace and rest.

4 No period then our joys shall know,
Secure from every fiend or foe;
No sickness there, nor want nor pain
Shall e'er disturb our peace again,
When with Immanuel we shall reign,
Among the blest in peace and rest.



Rise my soul and stretch thy wings, Thy bet-ter por-tion trace;
Rise from tran - si - - to - ry things, T'wards heav'n thy native place: Earth throughout is in de - cay, Lo, her aw - ful doom is nigh!



Rise my soul and haste a - - way, To scenes pre - - par'd on high.



P

2 Rivers to the ocean run,
All hast'ning to their source;
Planets rolling round the sun,
Delay not in their course:
So a soul that's born of God,
Pants to view his glorious face;
Upward tends to his abode,
To rest in his embrace.

3 Rise, ye pilgrims, cease to mourn,
Press onward for the prize;
Soon our Saviour will return,
Triumphant in the skies:
Yet a season, and you know
Happy entrance will be given;
All your sorrows left below,
And earth exchange'd for heav'n.



O when shall I see Je - sus, And dwell with him a - - bove;
 And taste the flow - ing fountain, Of e - ver - last - ing love; When shall I be de - li - ver'd, Of this vain world of sin,
 And with my bless - ed Sa - viour, Drink end - less plea - sure in?



Hail, believer and friend, Let us often ascend, To a taste of the banquets above! If thy heart be as mine, If for Jesus it pine, Come ascend the sweet chariot of love

2 Who in Christ will confide,
 Shall with Jesus outide,
 All the storms of affliction beneath;
 With the Saviour we'll soar,
 To the heavenly shore,
 In despite of the arrows of death!

3 'Tis by faith we have come,
 To our permanent home,
 And by hope we the rapture improve;
 'Tis by love we still rise,
 And look down on the skies,
 For the heaven of heaven is love.

4 Who on earth can conceive,
 How delightful we'll live,
 In the palace of Zion's great King!
 What a concert of praise,
 When the Saviour's sweet grace,
 All the armies of heaven will sing!

Lord, we come before thee now, At thy feet we hum-bly bow; O do not our suit dis - dain, Shall we seek thee, Lord, in vain?

Christ the Lord has ris'n to - day, Sons of men and an-gels say; Raise your joys and tri-umphs high, Sing O heav'ns, and earth re - - ply!

Sin - ners, why stand ye i - dle, While saints do march a - long?
Has conscience nev - er told you, That you are go - ing wrong? Down the broad road to sor - row, To bear a dread - ful doom,

♩]

SICILY. 4 of 7, or 2 of 8, 7.

Come, thou Fount of ev'ry bless - ing, Tune my heart to sing thy grace! Streams of mercy, ne - ver ceasing, Call for songs of loudest praise.



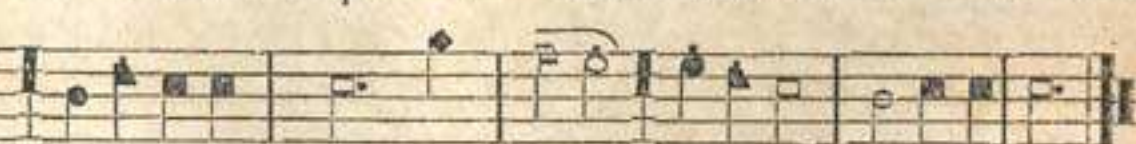
De . . lay not till to - mor-row, Es-cape while yet there's room.



Hide me, O my Sa-viour, hide, 'Till the storm of life be past; Safe in - to the



Je-sus, lo-ver of my soul, Let me to thy bo - som fly,
While the nearer waters roll, While the tempest still is nigh;



PILTON. 4 of 7.

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

The musical score for 'PILTON' consists of four staves. The first two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a continuation of the vocal melody. The fourth staff is the bass line, in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves.

COOKHAM. 4 of 7.

Hark! the herald an - gels sing, Glo-ry to the new born King; Peace on earth and mercy mild, God and sin-ners re - con-cil'd!

The musical score for 'COOKHAM' consists of four staves. The first two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#) and a time signature of common time (C). The third staff is a continuation of the vocal melody. The fourth staff is the bass line, in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves.

O glorious hope of per-fect love, Which lifts my heart to things above! It bears on eagle's wings, It bears on eagle's wings:

It gives my ravish'd soul a taste, As if it did some moments feast, With Je-sus' priests and kings, With Jesus' priests and kings.

Come on my part-ners in dis-tress, My com-rades through the wil-des-ness, Who still your bo--dies feel.

A-while for-get your griefs and fears, And look be-yond this vale of tears, To that ce-les-tial hill.

Beyond the bounds of time and space
 Look forward to that heavenly place,
 The saints' secure abode;
 On faith's strong eagle pinions rise,
 And force your passage to the skies,
 And scale the mount of God.

Who suffer with our Master here,
 We shall before his face appear,
 And by his side sit down;
 To patient faith the prize is sure;
 And all that to the end endure
 The cross, shall wear the crown.

Thrice blessed bliss-inspiring hope,
 It lifts the fainting spirits up,
 It brings to life the dead!
 Our conflicts here shall soon be past
 And you and I ascend at last,
 Triumphant with our head.

When, my Sa-viour, shall I be Per-fect-ly resign'd to thee; Poor and vile in my own eyes, On-ly in thy wisdom wise.

To the haven of thy breast, O Son of man I fly;
Be my refuge and my rest, For oh, the storm is nigh! Save me from the furious blast, A covert from the tempest be; Hide me, Saviour, till o'erpast The storm

[of life I see.

The glorious time is roll-ing on, The gracious work is now begun; A Saviour will for-give, A Saviour will forgive.

Ye jew-els of my mas-ter, Who shine with heav'nly ray, A - mid the beams of glo-ry, Re-flect im-mor-tal blaze:

2 Ye lambs of my Redeemer,
The purchase of his blood,
Who feed among the lillies,
Beside the purple flood;

Go on ye happy pilgrims,
Your journey still pursue,
And at a humble distance,
I'll sing and follow too.

3 Ye shall, he mine, says Jesus,
In that auspicious day,
When I make up my jewels,
Releas'd from cumb'rous clay;

He'll polish and refine you,
From worthless dross and tin,
And to his heav'nly kingdom,
Will bid you enter in.



I taste and see the pardon free, For all mankind as well as me; Who come to Christ may live, Who come to Christ may live.



NORRITON—continued.

T. W.



Ye diamonds of beau - ty, With pleasing lus-tre crown'd, Of hea - ven-ly ex - trac - tion, To Zi - on's ci - - ty bound.

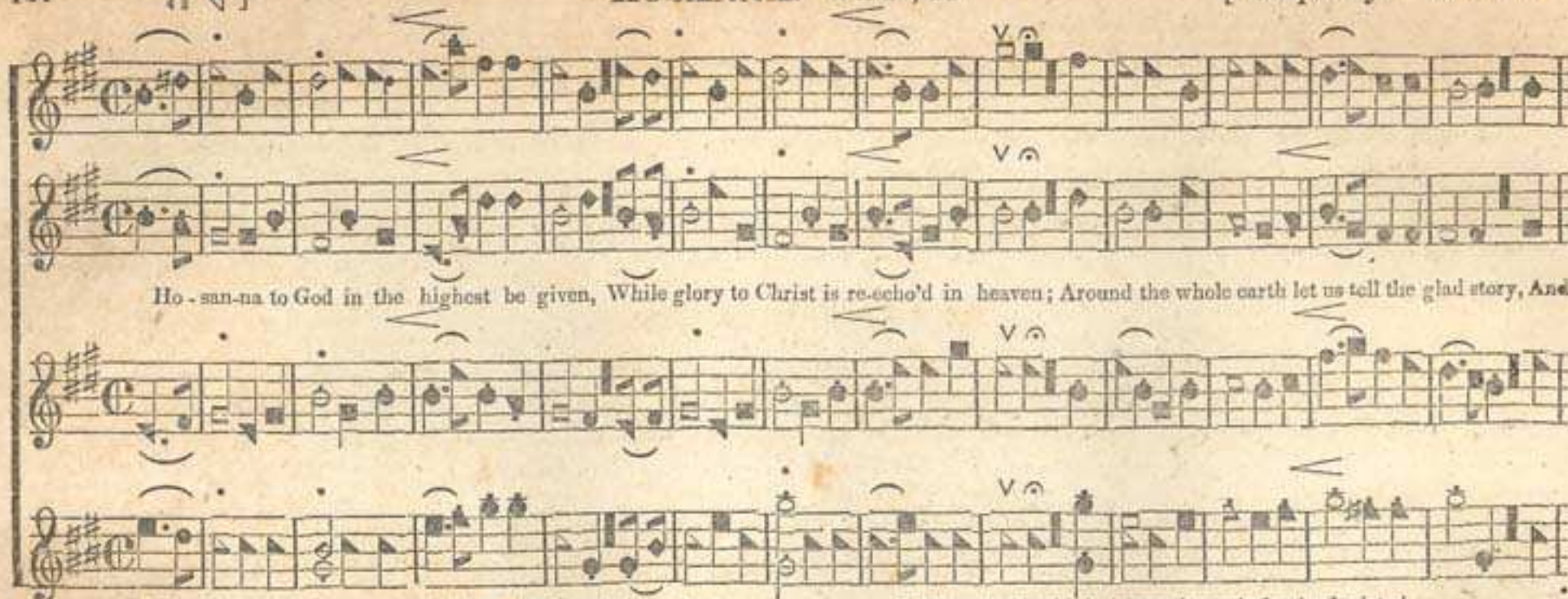


4 The golden bells will echo,
Around the sacred hill;
And sweet immortal anthems,
The vocal regions fill.

In everlasting beauty,
The shining millions stand,
Safe on the Rock of ages,
Amid the promis'd land.

5 We'll range the wide dominion,
Of our Redeemer round;
And in dissolving rapture,
Be lost in love profound.

While all the flaming harpers,
Begin the lasting song,
With hallelujah's rolling
From the celestial throng.



- 1 Salvation and judgment march through these dark regions,
While powers of darkness are must'ring their legions;
'They dread the return of the Prince who approaches,
They know he will now come to wipe off reproaches.
- 2 They dread him because of him being the stronger,
And fear he will spare their dominion no longer;
They saw the bright throne in La-Orient shining,
And heaven's bright millions around it combining.
- 3 The mountains in jealousy plotted and schemed,
While Balaamites for them divined and dreamed;
Beholding the Star in blest Israel rising,
To them was all manner of dread most surprising.
- 4 Beholding in turn the bright-sceptre prevailing,
Was mortification so fierce and assailing,
As threw all their lofty curl'd heads in commotion,
All trembling to fall from their beds to the ocean.

- 5 'Twas by the high throne the arch fiend calculated,
That none but the greatest of beings created,
Could ever ascend to that summit of power,
Which Lucifer envied from his lofty tower.
- 6 He knew not the Lamb, but he envied his station,
And wond'ring at seeing the Lamb's incarnation;
The day he was tempting one he thought inferior,
Discover'd to him the blest Lamb his superior.
- 7 Off handed the vilest of powers assembled,
All plotted, some threat'ned, and others dissembled;
But though they succeeded in killing the Saviour,
They lost their dominions by that vile behaviour.
- 8 Still spared—both armies, preparing for conquest,
When fate shall decidedly prove who's the strongest,
Will now soon be winking for facing each other,
When Babel shall fall, and that brother by brother.

sing of his love, his salvation and glo-ry. Hal-le-lu-jah to the Lamb, in whom we've found pardon, We'll praise him again when we pass over Jordan.

9 Two banners, the white and the purple are playing,
While sinners are scoffing at saints that are praying;
While all are repairing to one or the other—
Go! sister to sister, and brother to brother.

10 An earthquake, a conquest, and triumph much greater,
Than ever here known, now awaits this theatre;
The armies of heaven are ready for shouting,
While Lucifer's centinels watch amid scoffing.

$\frac{3}{4}$ \triangleleft]

INVITATION. 4 of 8, 7.

[Arranged for this Work.

Come ye sinners, poor and nee - dy, Weak and wounded, sick and sore,
Je - sus rea - dy waits to save you, Full of pi - - ty, love, and pow'r; He is a - ble, he is a - ble, He is willing, doubt no more.
He is a - ble, he is a - - ble, He is willing, Doubt no more.

Lord we come be-fore thee now, At thy feet we hum-bly bow; O do not our suit dis-dain, Shall we seek the Lord in vain?

Lo! he cometh, countless trum-pets Blow to raise the sleeping dead;
 'Midst ten thousand saints and angels, Praising their exalt-ed head: Hal-le-lu-jah! Hal-le-lu-jah! Welcome, welcome, bleeding Lamb!
 Hal-le-lu-jah! Hal-le-lu-jah! Welcome, welcome, bleeding Lamb!



Lo, he cometh! signs and wonders, Go be - fore his mighty train; Earth astonish'd, hears the thunders, Of the Trumpet's roar again.



Lo: he comes, on clouds de-scending, Hail the Lamb for sin-ners slain! Thousand, thousand saints at - tend-ing, Swell the triumph of his train.

DISMISSION. 2 of 3 or 4 of 8, 7.

Lord dismiss us with thy blessing, Fill our hearts with joy and peace; Let us each thy love possessing, Triumph in Re-deeming grace.
 Thanks we give and a-do-ra-tion, For the gospel's joyful sound; May the fruits of our sal-va-tion, In our hearts and lives abound.

O re-fresh us, O re-fresh us, O re-fresh us, Trav'ling through this wil-der-ness, Trav'ling thro' this wil-der-ness.
 May thy presence, May thy pre-sence, May thy presence, With us e-ver-more be found, With us e-ver-more be found.

Lord dis - miss us with thy blessing, Fill our hearts with joy and peace; Let us each thy love pos-sess - ing, Triumph in redeeming grace.
Thanks we give, and a - do - ra - tion, For the gos-pel's joy-ful sound; May the fruits of thy sal - va - tion, For our hearts and lives abound.

O re - - fresh us, O re - fresh us, Trav'ling through this wilderness; O re - fresh us, O re - - fresh us, Trav'ling through this wilder-ness.
Ev - er faith-ful, Ev - er faith-ful, To the truth may we be found, Ev - er faith - ful, Ev - er faith - ful, To the truth may we be found.



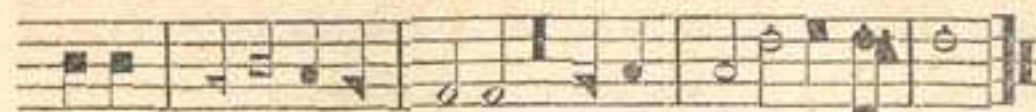
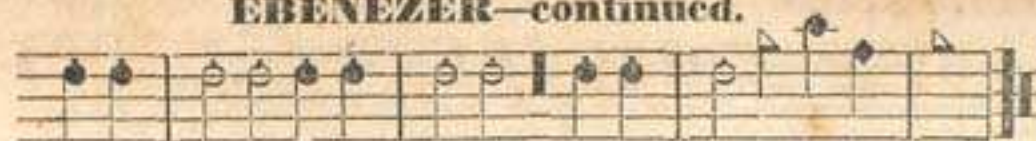
O to grace how great a debt-or, Dai-ly I'm constrain'd to be!
 Let that grace, Lord, like a fet-ter, Bind my wand'ring soul to thee! Prone to wander, Lord, I feel it, Prone to leave the God of love:



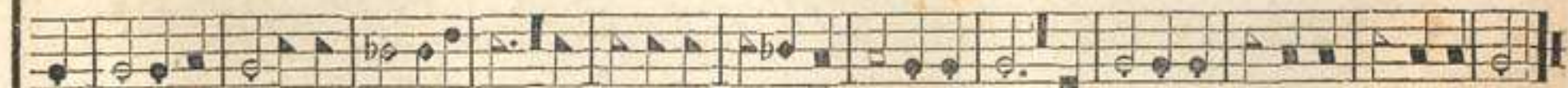
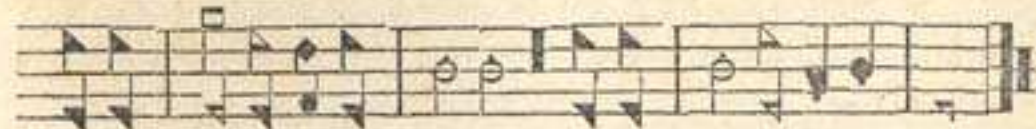
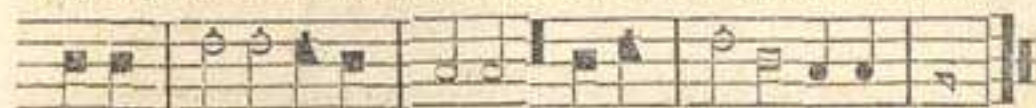
Come, ye sinners, poor and nee-dy, Weak and wounded, sick and sore; } He is a-ble, He is a-ble, He is willing, doubt no more;
 Je-sus rea-dy, waits to save you, Full of pi-ty, love, and pow'r: } He is a-ble, He is a-ble, He is willing, doubt no more.



EBENEZER—continued.



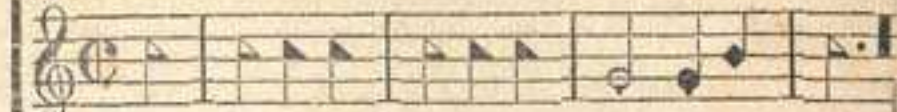
Here's my heart, Lord take and seal it, Seal it for thy courts a - bove.



Is laid for your faith in his ex-cel-lent word; What more can he say than to you he hath said, To you who to Je-sus for re-fuge have fled.



DAMASCUS. 4 of 11. [Original. 131



How firm a foun - - da-tion ye saints of the Lord,



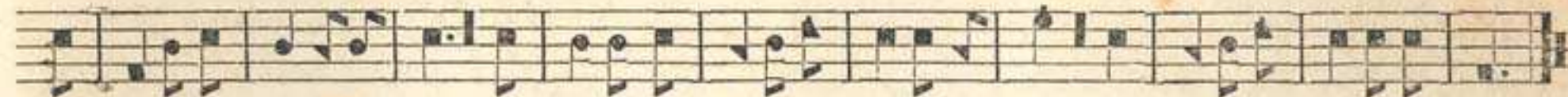
O thou in whose presence my soul takes delight, On whom in af-flict-ion I call,
 My com-fort by day, and my song in the night, My hope, my sal-va-tion, my all: Where dost thou at noontide re-sort with thy sheep,
 O Hei-land in dem mine seele sich freut, Bey dem ich in lei-dem, such ruh;
 Mein trost durch den tag und mein lied nachte zeit, "Mei" hoffnang und retter bist do: Wo weid'st du zu mittag dein se-lige heerd,

Now the Saviour stands a pleading, At the sinner's bolted heart;
 Now in heav'n he's in-ter-ceding, Un-der-tak-ing sinners part: Sinners can you hate the Saviour? Will you thrust him from your arms?
 Him who died for your be-ha-viour, Now he calls you to his charms?



To feed on the pas-tures of love? O why in the val - ley of death should I weep, Or lone in the wil-der-ness rove?

Auf auen der liebe so schoen? Warum soll ich weinen im todem thal erd, Und einsam die wueste durchgeh'n?



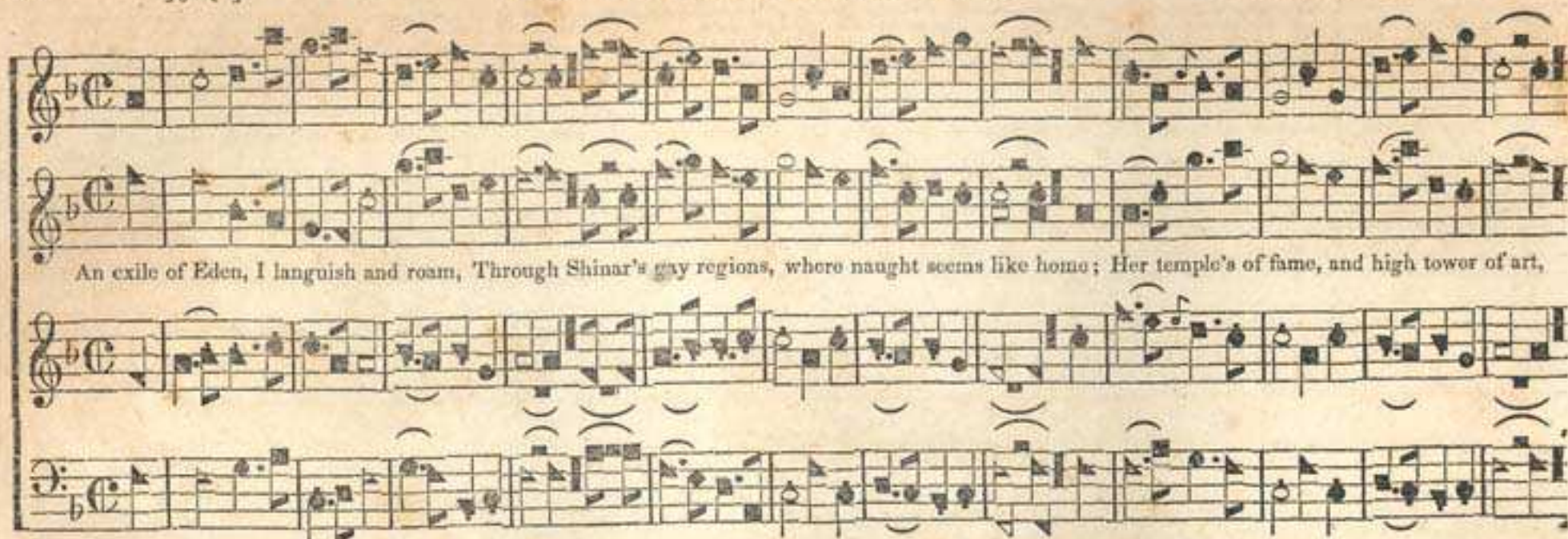
4/4

JORDAN. 2 or 3 or 4 of 8, 7.



Come ye sinners, poor and nec - dy, Weak and wounded, sick and sore;
Je - - sus rea-dy waits to save you, Full of pi - ty, love, and pow'r: He is a - ble, He is a - ble, He is will-ing, doubt no more.





2 Her proud dazzling pillars, and lofty old dome,
Delight not the stranger detained from home:
They ask me a song of fair Zion to sing,
While they laugh at my grief after killing my King.

3 The broken down walls of my city destroy'd,
Her streets and her sweet blooming gardens devoid;
Her King, prophets, children, all captive or slain,
O! how shall I sing, or from weeping refrain?

4 Our King they have slain, though he liveth again;
They love not to hear of his coming to reign:
They love but the sound, not the truth of my song,
Nor the mourning for Zion prostrated so long.

6 O cease not to mourn, till the Prince who was slain,
Shall come and deliver his people and reign;
When Zion's "Delight," in whose goodness we trust,
Will raise up her beautiful gates from the dust.

7 I'll speak of her King, and his coming to reign,
Though scoffers oppose me again and again;
I'll point to her ruins, and talk of her grace,
While a charm from the skies seems to hallow the place.

8 The world may deride me as long as it please,
My pray'rs for Jerusalem never shall cease:
I feel what I sing, and express what I say,
With tears on the page of my book on the way.

9 I'll mention her ruins to all that I see,
And warn the poor captives from Babel to flee.
The moment she falls under Antichrist's powers,
Whose ensign of darkness shall waive on her tow'rs.

10 When that awful signal shall once be display'd,
And Babylon's glory in ashes be laid,
How many would flee who get mix'd with the throng,
If they could but take their old Babel along.



A - - vail naught for those who have Zi-on at heart. Home! Zi-on! sweet, sweet home! There's no place like home, the traveller's sweet home.



♩ ♪]

GREENVILLE. 2 or 3 or 4 of 8, 7.

[*Rousseau.*



O, to grace how great a debt-or, Dai-ly I'm constrain'd to be;
Let that grace, Lord, like a fet-ter, Bind my wand'ring soul to thee.
Here's my heart, Lord take and seal it, Seal it for thy courts a - - bove.

Prone to wander, Lord, I feel it, Prone to leave the God I love.





1 From the regions of glory an angel descended,
To declare how the heavenly Babe was attended,
The night the Messiah repos'd in a manger,
Where the shepherds could visit this wonderful stranger.

2 Lo! the message of joy and glad tidings to all—
All the exiles of Eden on this earthly ball;
When a heavenly concert their voices united,
And hail'd the Redeemer, in whom they delighted.

3 Shall the heavens delight in this blessed salvation,
And the news not be hailed by every nation?
Nay, around the whole earth let us tell the glad story,
And sing of his love, his salvation, and glory.

4 O the day that is coming, when the heavens delighted,
Shall echo the anthems of the saints now invited;
When the concert completed, on the banks of Salvation,
With the saints from all people, a blest congregation!

5 When with Abraham, Isaac, and Jacob, once seated,
The redeemed from the earth in their kingdom completed,
Shall regale on the dainties of life and salvation,
With the King in his beauty to illumine their station.

7 O Redeemer, ride on in thy chariot victorious,
Over sin, death, and hell, in thy garments all glorious;
With thy banner unfurled, let the nations surrender,
And own thee their Saviour, their King, and Defender!



And sing hal-le-lu-jahs for ever and ev - er. Hallelujah to the Lamb, in whom we've found pardon, We will praise him again when we pass over Jordan.

- 7 How majestic thy footsteps throughout the deep waters,
But terrific when traced over Antichrist's slaughters;
Till the vile feet of Babel's proud image be broken,
While the trumpet's long sound thine approach doth betoken.
- 8 Now Jerusalem's pillars from the dust shall be lifted,
While the wheat from the tares shall be fanned and sifted;
When the King in his beauty and power displayed,
Shall appear with his bride in her glory arrayed.

Remainder of Verses for Hosanna.

- 11 A terrible Shepherd will rise in his day,
Will clear out the stones, upon which the highway

Will soon be cast up, which, prepared in speed,
To a sabbath of peace will delightfully lead.

- 12 When the sign of the Lamb shall be seen in the skies,
The high trumpet sounding, the blessed arise;
The earth will soon open her mouth and devour
The agents of darkness with all their dread power.

Remaining Verse for Traveller's Home.

- 5 Ye mourners of Zion, in Babel confin'd,
Who're longing to flee and leave Babel behind;
When soon he shall come in whose power we trust,
And level her gates and proud walls to the dust.

BABYLONIAN CAPTIVITY. 4 of 10.

While Zi - on's, &c.

A - long the banks where Babel's current flows, Our cap-tive bands in deep despondence stray'd; While Zi - on's fall in sad rememb'rance

This musical score is for the hymn 'BABYLONIAN CAPTIVITY', part 4 of 10. It is written for four voices (Soprano, Alto, Tenor, and Bass) in a key of D major (two sharps) and common time (C). The lyrics are: 'While Zi - on's, &c. A - long the banks where Babel's current flows, Our cap-tive bands in deep despondence stray'd; While Zi - on's fall in sad rememb'rance'.

REDEEMING GRACE. 4 of 9, 8.

[Arranged for this Work.

Re - deem-ing grace, sweet salutation, All hail the tidings from on high!
To ev'-ry land, and ev'-ry nation, To groaning captives doom'd to die; The deaf, the dumb, the blind, the maimed, May now begin to leap and sing,
While li - ber - ty to them proclaimed, They rise to reign with Christ their King.

This musical score is for the hymn 'REDEEMING GRACE', part 4 of 9, 8. It is written for four voices (Soprano, Alto, Tenor, and Bass) in a key of D major (two sharps) and 2/4 time. The lyrics are: 'Re - deem-ing grace, sweet salutation, All hail the tidings from on high! To ev'-ry land, and ev'-ry nation, To groaning captives doom'd to die; The deaf, the dumb, the blind, the maimed, May now begin to leap and sing, While li - ber - ty to them proclaimed, They rise to reign with Christ their King.'

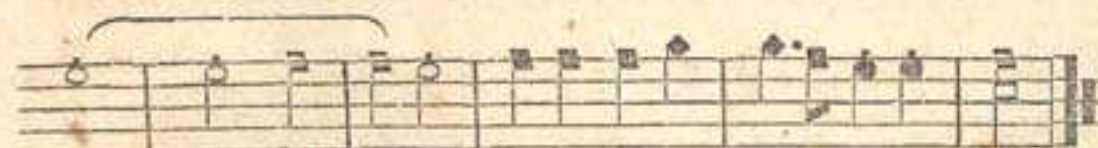
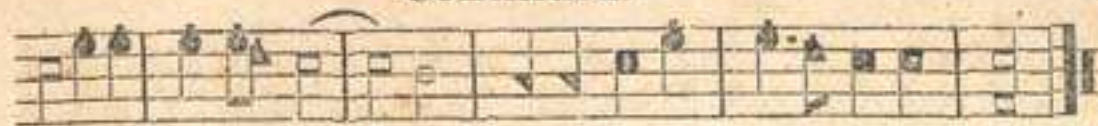
Continued.

12

HELMESLEY.

2 or 3 or 4 of 8, 7.

139



rose Her friends, her children mingled with the dead.



Lo! he comes with clouds de - scend - ing,
Thousand thou - sand saints at - tend - ing,



Once for fa-vour'd sin - ners slain;
Swell the tri-umph of his train:

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Welcome, welcome, bleeding Lamb!



The Lord is our shepherd, our guar-dian, and guide, What-ev-er we want, he will kind-ly pro-vide; To sheep of his

PIETY, C. M.

Hap-py is he that fears the Lord, And follows his com-mands, And fol-lows his commands: Who lends the poor with-

pas-ture his mer-cies a - - bound, His care and pro-tec-tion, His care and pro-tec-tion, His care and protection his flock will sur-round.

PIETY—continued.

out re - ward, Who lends the poor with-out re - - ward, Or gives with lib'-ral hands.

2 As pity dwells within his breast,
To all the sons of need,
So God shall answer his request,
With blessings on his seed.

3 No evil tidings shall surprise,
His well establish'd mind;
His soul to God, his refuge flies,
And leaves his soul behind.

Verse for Fidelity.

Hither ye faithful, haste with songs of triumph,
To Bethlehem haste the Lord of life to meet:
To you this day is born a Prince and Saviour,
O come and let us worship, O come and let, &c.
O come and let us worship at his feet.

Abridge, c. m.	45	Chester, s. m.	76	Gorham, 2 of 3, 8, 6.	120	New Sabbath, L. M.	32, 83	St. Philip's, 4 of 6 and	
Adoration, c. m.	70	Chesterfield, c. m.	49	Greenville, 2 or 3 or		Newton, s. m.	36	2 of 3 or 4 of 4.	105
Airs of Paradise,		Christmas, c. m.	54	4 of 3, 7.	135	Norfolk, c. m.	40	St. Thomas, s. m.	31
4 of 7, 6.	114	Coleshill, c. m.	66	Harwich, 2 of 5, 5, 11.	104	Norristown, c. m.	68	Salvation, s. m.	32
Alcester, 4 of 7.	121	Collingham, c. m.	52	Helmsley, 2 or 3 or		Norriton, 4 of 7, 6, or		Scotland, L. M.	84
Aldenburg, c. m.	61	Compassion, L. M.	78	4 of 3, 7.	139	8 of 7.	122, 123	Seabury, L. M.	81
Alfreton, L. M.	78	Condescension, c. m.	41	Hierosolimah,		Northfield, c. m.	59	Seasons, L. M.	95
All Saints New, L. M.	92, 93	Conviction, c. m.	63	4 of 12, 14.	136, 137	Norwick, c. m.	43	Shields, 2 or 3 or 4 of	
America, s. m.	23	Cookham, 4 of 7.	118	Hosanna,		Norwalk, s. m.	28	8, 7.	126
Amherst, 4 of 6 and		Costello, L. M.	102	4 of 12, 14.	124, 125	Old German, 2 of 5, 5,		Shirlsmd, s. m.	30
2 of 3 or 4 of 4.	110	Creation, L. M.	94, 95	Idumen, 4 of 7.	115	11.	106	Shoel, L. M.	97
Amsterdam, 4 of 7, 6.	113	Crowle, c. m.	57	Invitation, 4 of 8, 7.	125	Old Hundred, L. M.	77	Solace, c. m.	74, 75
Animation, 2 or 3 or		Damascus, 4 of 11.	131	Jordan, c. m.	46, 47	Olivet, 2 of 3, 8, 6.	108, 109	Solicitation, 4 of 7, 6.	
4 of 3, 7.	132	Derwen, L. M.	83	Jordan, 2 or 3 or 4 of		Orange, s. m.	32	116, 117	
Antepast, 2 of 3, 8, 6.	119	Dismission, 2 or 3 or		8, 7.	133	Overton, c. m.	71	Stafford, s. m.	36, 37
Armley, L. M.	91	4 of 3, 7.	128	Judgment, L. M.	88	Paradise, c. m.	58	Stevens, c. m.	44
Asbury, c. m.	89	Dublin, c. m.	57	Kedron, L. M.	90	Pascal Ensign, 4 of 8, 7.	127	Stonefield, L. M.	101
Asylum, 2 of 7, 6, or		Duke Street, L. M.	80	Kendall, c. m.	73	Pascal Eve, c. m.	62	Stoneley, c. m.	40
1 of 7, 8, 7, 6.	121	Dundee, c. m.	43	Kentucky, s. m.	29	Passover, c. m.	72	Suffield, c. m.	74
Axbridge, c. m.	64	Ebenezer, 4 of 3, 7.		Lamentation 4 of 6 &		Peckham, s. m.	33	Supplication, L. M.	96
Aylesbury, s. m.	30	130, 131		4 of 4 or 2 of 3.	108, 109	Philadelphia, c. m.	55	Sutton, s. m.	36
Babylonian Captivity,		Ecstasy, c. m.	69	Lenox, 4 or 6 & 2 of		Piety, c. m.	140, 141	Swanwick, c. m.	56
4 of 10.	138, 139	Eden, 2 of 3, 8, 6.	122, 123	8 or 4 of 4.	106, 107	Pilton, 4 of 7.	118	Traveller's Home,	
Bangor, c. m.	42	Egypt, s. m.	35	Liberty, 3 of 7.	112	Pittsburgh, L. M.	80	4 of 11, 12.	134, 135
Barby, c. m.	44	Enfield, c. m.	37	Little Marlborough,		Plymouth, c. m.	39	Twenty-Fourth, c. m.	70
Bath Chapel, c. m.	103	Ephesus, L. M.	82	s. m.	34	Portugal, L. M.	102		
Bath, L. M.	89	Epping, s. m.	33	Macedonia, c. m.	47	Protection, 3 of 7.	117	Ustick, s. m.	31
Bavaria, 2 or 3 or 4 of		Fairfax, 4 of 7.	115	Malden, c. m.	54	Queensborough, c. m.	67		
8, 7.	129	Fidelity, 4 of 3 or		Mary Magdalene, 4 of		Randall, c. m.	60	Vernon, L. M.	99
Bedford, c. m.	46	10 or 11.	140, 141	7 or 2 of 7 & 2 of 8.	126	Redeeming Grace,		Walsall, c. m.	55
Berlin, L. M.	98	Fiducia, c. m.	70	Marseilles, c. m.	48	4 of 9, 8.	138	Warrington, L. M.	103
Bethany, 2 of 6, 6, 9.	114	Firmament, L. M.	65	Mear, c. m.	39	Rochester, c. m.	49	Warsaw, 4 of 6 and	
Bowen, L. M.	79	Fountain, L. M.	96	Medfield, c. m.	75	Samantha, 4 of 11, 8.		2 of 3 or 4 of 4.	107
Bridgewater, L. M.	86, 87	Funeral Hymn, c. m.	51	Monson, L. M.	90, 91	132, 133		Watchman, s. m.	29
Bristol, c. m.	50	Funeral Thought, c. m.	38	Mount Olivet, c. m.	60, 61	St. Barnabas, L. M.	79	Wells, L. M.	86
Bristol, L. M.	100, 101	Galilee, 4 of 3, 7.	130	Nazareth, c. m.	45	St. Bride's, s. m.	34	Williamstown, L. M.	87
Brookfield, L. M.	98, 99	Geneva, c. m.	52, 53	New Durham, c. m.	72, 73	St. John's, c. m.	53	Willow-Grove, c. m.	76
Cambridge, c. m.	38	Georgia, c. m.	59	New Hope, c. m.	66, 67	St. Martin's c. m.	42	Winchester, L. M.	94
Chapel Street, L. M.	97	Gethsamany, 2 of 3, 8.	111	New Hundred, L. M.	85	St. Mary's c. m.	41	Windham L. M.	77

Short Metres.									
America,	28	Christmas,	54	Philadelphia,	55	Ephesus,	82	Warsaw,	107
Aylesbury,	30	Coleshill,	66	Piety,	140, 141	Firmament,	65		
Chester,	76	Collingham,	52	Plymouth,	39	Fountain,	96	2 of 6, 6, 9.	
Egypt,	35	Condescension,	41	Queensborough,	67	Judgment,	88	Bethany,	114
Epping,	33	Conviction,	63	Randall,	60	Kedron,	90		
Kentucky,	29	Crowle,	57	Rochester,	49	Monson,	90, 91	4 of 7, 6.	
Little Marlborough,	34	Dublin,	57	St. John's,	53	New Hundred,	85	Airs of Paradise,	114
Newton,	36	Dundee,	43	St. Martin's,	42	New Sabbath,	82, 83	Amsterdam,	113
Norwalk,	28	Ecstasy,	69	St. Mary's,	41	Old Hundred,	77	Solicitation,	116, 117
Orange,	32	Enfield,	37	Solace,	74, 75	Pittsburgh,	80		
Peckham,	33	Fiducia,	70	Stevens,	44	Portugal,	102	4 of 7, 6, or 8 of 7.	
St. Bride,	34	Funeral Hymn,	51	Stoneley,	40	St. Barnabas,	79	Norriton,	122, 123
St. Thomas,	31	Funeral Thought,	38	Suffield,	74	Scotland,	84		
Salvation,	32	Geneva,	52, 53	Swanwick,	56	Seabury,	81	2 of 7, 6, & 1 of 7, 8, 7, 6.	
Shirland,	30	Georgia,	59	Twenty-Fourth,	70	Seasons,	95	Asylum,	121
Stafford,	36, 37	Jordan,	46, 47	Walsall,	55	Shoel,	97		
Sutton,	35	Kendall,	73	Willow-Grove,	76	Stonefield,	101	4 of 7.	
Ustick,	31	Macedonia,	47			Supplication,	96	Alcester,	121
Watchman,	29	Malden,	54			Vernon,	99	Cookham,	118
Common Metres.		Marseilles,	48	Long Metres.		Warrington,	103	Fairfax,	115
Abride,	45	Mear,	39	Alfreton,	78	Wells,	86	Idumea,	115
Adoration,	70	Medfield,	75	All Saints Now,	92, 93	Williamstown,	87	Pilton,	118
Aldenburg,	61	Mount Olivet,	60, 61	Armley,	91	Winchester,	94		
Asbury,	89	Nazareth,	45	Bath,	89	Windham,	77	8 of 7.	
Axbridge,	64	New Durham,	72, 73	Berlin,	98			Liberty,	112
Bangor,	42	New Hope,	66, 67	Bowen,	79	2 of 5, 5, 11.		Protection,	117
Barby,	44	Norfolk,	40	Bridgewater,	86, 87	Old German,	106		
Bath Chapel,	103	Norristown,	68	Bristol,	100, 101	Harwich,	104	4 of 7 or 2 of 7 & 2 of 8.	
Bedford,	46	Northfield,	59	Brookfield,	98, 99			Mary Magdalene,	126
Bristol,	50	Norwich,	43	Chapel Street,	97	4 of 6 & 2 of 8 or 4 of 4.			
Cambridge,	38	Overton,	71	Compassion,	78	Amherst,	110	2 or 3 or 4 of 8, 7.	
Chesterfield,	49	Paradise,	58	Costello,	102	Lamentation,	108, 109	Animation,	132
		Pascal Eve,	62	Creation,	94, 95	Lenox,	106, 107	Bavaria,	129
		Passover,	72	Derwen,	83	St. Philip's,	105	Dismissal,	128
				Duke Street,	80				