

THE 375368

**BOSTON HANDEL AND HAYDN SOCIETY
COLLECTION OF CHURCH MUSIC;**

BEING A SELECTION OF THE MOST APPROVED

PSALM AND HYMN TUNES, ANTHEMS, SENTENCES, CHANTS, &c.

TOGETHER WITH MANY BEAUTIFUL EXTRACTS FROM THE WORKS OF

HAYDN, MOZART, BEETHOVEN, AND OTHER EMINENT COMPOSERS.

HARMONIZED FOR THREE AND FOUR VOICES, WITH A FIGURED BASE FOR THE ORGAN AND PIANO FORTE.

"——— Assembled men to the deep Organ join
The long resounding voice, oft breaking clear;
At solemn pauses, through the swelling Base;
And, as each mingling flame increases each,
In one united ardour rise to Heaven!"—*Thomson.*

BY LOWELL MASON.

W. H. Mason
EIGHTEENTH EDITION, WITH ADDITIONS AND IMPROVEMENTS.

Boston:

PUBLISHED BY J. H. WILKINS & R. B. CARTER NO. 17, WATER-STREET.
1838.

Entered according to Act of Congress in the year 1836,
By J. H. WILKINS, AND R. B. CARTER,
In the Clerk's Office of the District Court of Massachusetts

PREFACE.

THE several later editions of this work have presented an almost uniform appearance. It was thought better to forego the advantages, as to correctness and good taste, which would have resulted from introducing various improvements, than to subject choirs and schools to the inconvenience arising from frequent alterations in the tunes. It is obvious, however, from the progressive nature of science and taste, in respect to music as well as other subjects, that this uniformity cannot be, and ought not to be perpetual. Within the last few years, much attention has been directed to the subject, and, as was to be expected, great improvement has been made, not only in the manner of performing psalm and hymn tunes, but also in their composition.

Is it to be supposed that in psalmody, science and taste have accomplished all they can accomplish? and is it desirable that all attempts at improvement should be checked? This is impracticable, if it were desirable. The same tunes, and in the same form, will not always please. New tunes will be composed, and old tunes will receive new harmonies, and other alterations will be introduced, more in accordance with the existing taste. The question, then, is, whether this book shall be enriched, by being made to conform to these improvements, or whether, by remaining stationary while the public taste is advancing, it shall be suffered to fall into neglect.

Unless, therefore, it be maintained that the present psalm and hymn tunes cannot be improved, and that no better can be substituted in their stead, or else, that bad tunes are as valuable as good ones, there may be as valid reasons, founded in public utility, for introducing alterations into books of psalmody, as for introducing alterations into text books on arithmetic or grammar.

In accordance with these views, it has been thought advisable, after deferring it several years, to make, at this time, a thorough revision of the Handel and Haydn Collection, and to present to the lovers of church music, from the new materials which have been accumulating, those pieces which are most interesting and valuable; and to make such other additions, together with such alterations in the tunes of former editions, as the improving state of psalmody and of the public taste seemed to require. In doing this, it has been found very difficult to pursue a proper medium between an excessive desire for novelty, on the one hand, and undue prejudices in favor of early associations, on the other. Utility has been the aim. No alteration, not even the most trifling, has been made, except for the purpose of rendering the book more truly valuable.

PREFACE.

The present edition of this work is believed to possess advantages over any preceding edition, in the following respects: viz

1. **NEW MUSIC.** Nearly one hundred metrical tunes have been introduced, presenting a great variety in respect to style, and a large portion of entirely new tunes. These have been selected with great care, and it is believed that nearly all of them are of such a character as to promote the great design of psalmody, and are well adapted to secure its appropriate effect. It would have been easy to have given a larger portion of light music, and of imitative and fuguing pieces; but it was supposed that the good sense and improved taste of the public would be better satisfied with those tunes, which, while they have a sufficient flow of melody to interest and please, are, at the same time, sufficiently chaste and dignified for public religious worship. Several of the tunes newly introduced are in the chanting style. These will be found well adapted to psalms and hymns of a didactic or prosaic character, which require to be recited rather than to be sung.

2. **HARMONY.** The editor has aimed so to adapt the parts to vocal execution, as that they may be easily performed without instrumental accompaniment; while, at the same time, it is believed that the organist will find a richer and fuller harmony in this, than in any preceding edition. Combinations and progressions will occasionally be found, which could hardly be justified by rules drawn from the works of Haydn and Mozart, but which are common in the works of older writers, and especially in church music. In the course of the work there will be found several tunes, harmonized in the style of ancient psalmody, and closing on the dominant, or on the relative minor or major mode. Al though these will, perhaps, appear singular, yet no good reason is known why this ancient style, which is peculiar to the church, should not be preserved. Some of them contain very rich harmony, and when properly performed, are very solemn and truly devotional.*

3. **CLASSIFICATION.** Such pieces as are principally designed for private use, and for those who have made considerable proficiency in music, have been separated from the common psalm and hymn tunes, and placed among the anthems and select pieces. All the tunes from page 25 to page 248 will be found, under various circumstances, appropriate to the purposes of public worship. To a considerable extent, tunes in the same key, or in keys nearly related, have been placed together. This will be found convenient where choirs are accustomed occasionally to change the tune, while going through with a hymn, for the sake of securing more appropriateness between the music, and the sentiment, in the several stanzas.

4. **ANTHEMS AND OCCASIONAL PIECES.** Several of the longest, and probably the least useful of these, have been omitted, and their places supplied with others which are shorter, easier, and more applicable to the various circumstances of public worship. The chief object of this work is to furnish church music for common use; and it is not, therefore, to be expected that it should contain a very great variety of anthems, choruses, and pieces suitable for musical exhibitions and concerts. A collection consisting of such pieces, the Handel and Haydn Society have presented to the public in *Choral Harmony*, to which individuals and choirs are recommended.

* See *Dunbarton*, p. 89.

PREFACE.

5. INTRODUCTORY RULES. These have been written entirely anew, in the form of question and answer. Although very brief and perfectly simple, they are believed to contain every thing necessary for acquiring the art of reading music.

Whether the present edition of this work has actually been improved in the several respects just mentioned, the public will judge.

In regard to future alterations little need be said. It is not to be supposed, as before intimated, that science and taste have yet accomplished all that they are capable of accomplishing for church music, and that nothing further can be done to enrich and purify it, and render it more capable of communicating elevated enjoyment, and of expressing and exciting devout feeling. Nor can it be desired by any candid and reflecting person, that such improvements, when made, should not be given to the public in books designed for common use. The public have a claim to them; and no book which should reject them could long continue to deserve or receive public patronage. Still, those changes should be introduced in such a manner as to occasion as little embarrassment as possible. On this account it is intended, that, for some time to come, future editions of this work, should they be called for, shall receive such alterations only, as are imperiously demanded; and that they shall so nearly correspond, as to admit of their being used together, without much inconvenience. One tune may occasionally be exchanged for another, promising to be more pleasing and useful, and additions may be made; but in general it will probably be thought advisable to present new music to the public through the medium of supplementary publications.

No pains have been spared to correct and enlarge this edition of the Handel and Haydn Society Collection, and to adapt it to the taste and wants of the community. It contains, in addition to the most common standard tunes used in public worship, a great variety of new music, embracing tunes of all the different metres; and without any invidious comparison with other valuable works in the same department, it is deemed safe to say, that no similar publication contains such an amount and variety of church music. Previous editions of the work have been honored with much more of public favor and patronage than was anticipated. This edition is presented to the lovers of psalmody, and to all others who feel an interest in this part of public worship, with the hope and confidence that it will be found still more worthy of their approbation and support.

EXTRACTS FROM REVIEWS OF THE WORK.

"It is a collection [Handel and Haydn Society] containing most of the old approved tunes whose melody or air is dignified, solemn, reverent, chaste, and every way suited to divine worship—harmonized judiciously upon the improved and essential principles of modern musical science. This is ground enough for recommendation." "The harmony throughout is executed in the highest style of scientific accuracy and skill. But what is still more important, it has been written with a constant reference to the grand object of church music, the excitement of devotional feeling. It is emphatically religious harmony."—*Christian Spectator, published at New Haven.*

"We congratulate the friends of Church Music on the appearance of a book containing a sufficient number and variety of tunes for public and private worship, harmonized with judgment, accuracy, and elegance. Believing it to be calculated to improve the public taste in relation to psalmody, and to secure this delightful part of public worship from its languishing state, we sincerely hope it may be generally adopted, and become the standard of sacred music."—*Christian Advocate, published at Philadelphia.*

"We feel fully assured, that the Handel and Haydn Collection is calculated to elevate the standard of sacred music, and to secure the object of its institution; and we warmly recommend its introduction, as a sure means of improving this part of the public services of religion."—*Boston Telegraph.*

"After a thorough examination we are decidedly of the opinion, that clergymen and others, who are desirous of improving the present state of sacred music, can employ no means so effectual as the circulation of this admirable collection."—*Boston Recorder.*

"It is a work, containing one of the most complete collections of psalmody that ever was embodied."

"It demonstrates the advancement of the Americans in music." "Without pretending to have looked minutely into each of the tunes, contained in this volume, we can assert of the many we have examined, that they are well arranged, that the harmonies are faultless, and that the devotional character of both music and words has been attended to most strictly."—*Harmonicon, published at London.*

"The concurrent testimony of good judges, so far as we have had the opportunity of knowing, is, that the selection of melodies is singularly judicious and complete."—*Missionary Herald.*

"This collection excels in the selection and variety of the tunes, and in the perfection of the harmony." "A book so valuable must become the standard of music in our churches, since its harmony and style are fixed on the immovable basis of science and correct taste."—*New Haven Chronicle.*

INTRODUCTION TO THE ART OF SINGING.

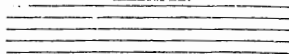
LESSON I.

OF THE STAFF.

- ### 1. What is a Staff?

A Staff is five lines with their intermediate spaces.

EXAMPLE.



- ## 2. What is the use of a Staff?

Most of the musical characters are written upon it.

3. In what order are the lines and spaces of the Staff counted?
From the lowest, upward.

EXAMPLE.

<i>Lines.</i>		<i>Spaces.</i>	
5	Fifth Line.	4	Fourth Space.
4	Fourth Line	3	Third Space.
3	Third Line.	2	Second Space.
2	Second Line.	1	First Space.
1	First Line.		

4. What is each line and space of the Staff called?

A degree.

5. How many degrees does the Staff contain?

Nine; there being five lines and four spaces.

6. What are used when more than nine degrees are wanted?

The spaces below or above the Staff; also additional lines called added, or leger lines.

EXAMPLE.

Space above. _____ } Leger lines above.

Space below. _____ } Leger lines below.

LESSON II.

OF THE REPRESENTATION OF MUSICAL SOUNDS UPON THE STAFF.

1. How many primary musical sounds are there?

Seven.

2. How are they named?

After the first seven letters of the alphabet, A, B, C, D, E, F, & G.

3. How are musical sounds represented upon the Staff?

By the letters after which they are named.

- #### 4. What is a Clef?

A Clef is a character used to fix or determine the situation of the letters upon the Staff.

5. How many Clefs are there? Three.

Three.

6. What are they called?

The Base, or F Clef; the Tenor, or C Clef; and the Treble, or G Clef.

EXAMPLE.

The Base, or F. Clef. The Tenor, or C. Clef. The Treble, or G. Clef.

7. Which of the Clefs are most used in vocal music?

The Base and Treble; the latter being appropriated to the Tenor and Alto as well as to the Treble.

8. How are the letters placed upon the Staff according to the Treble Clef?

Situation of the letters upon the Staff, according to the Treble Clef.

Space above.
 Fifth line.
 Fourth space.
 Fourth line.
 Third space.
 Third line.
 Second space.
 Second line.
 First space.
 First line.
 Space below.

G
F
E
D
C
B
A
D E F G

9. How are the letters placed upon the Staff according to the Base Clef?

Situation of the letters upon the Staff according to the Base Clef.

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

10. How does the use of the Treble Clef for Tenor and Alto, differ from its use for Treble?

When used for the Tenor and often when used for Alto it signifies G on an octave lower than when used for Treble.

NOTE. The following example exhibits the G Clef as variously used, the Base Clef, and the relative situation of each.

	TREBLE CLEF	G			
		F			
		E			
		D			
		C			
		B			
		A			
		G			
		F			
		E			
		D			
		C			
	BASE CLEF.	B			
		A			
		G			
		F			
		E			
		D			
		C			
		B			
		A			
		G			
		F			
		E			
		D			
		C			
		B			
		A			
		G			
		F			
		E			
		D			
		C			
		B			
		A			
		G			
		F			
		E			
		D			
		C			
		B			
		A			
		G			
		F			
		E			
		D			
		C			
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		G			
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		A			
		G			
		F			
		E			
		D			
		C			
		B			
		A			
		G			
		F			
		E			
		D			
		C			
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		G			
		F			
		E			
		D			
		C			
		B			
		A			
		G			
		F			
		E			
		D			
		C			
		B			
		A			
		G			

11. What is the use of the Tenor or C Clef?

It is used for the Tenor on the fourth line; and for the Alto on the third line of the Staff; and always represents the middle C.

NOTE. This clef is also in common use in European music for the Treble or Soprano, and when thus used it is placed upon the first line of the Staff.

LESSON III

OF NOTES AND RESTS.

1. What are notes?

Characters written upon the Staff as signs of musical sounds showing their length and order.

2. How many kinds of notes are there?

Six.

3. What are they called?

Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver.

EXAMPLE.

Semibreves. Minims. Crotchets. Quavers. Semiquavers. Demisemiquavers.

4. What is the proportionate duration or length of the notes?

One Semibreve is equal to 2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demisemiquavers.

One Minim is equal to 2 Crotchets, or 4 Quavers, or 8 Semiquavers, or 16 Demisemiquavers.

One Crotchet is equal to 2 Quavers, or 4 Semiquavers, or 8 Demisemiquavers.

One Quaver is equal to 2 Semiquavers, or 4 Demisemiquavers.

One Semiquaver is equal to 2 Demisemiquavers.

5. What is the use of a dot after a note?

A dot after a note adds one half to its length.

EXAMPLE.

Dotted Minim. Dotted Crotchet. Dotted Quaver.

6. What is the use of the figure 3, placed over or under any three notes of the same kind?

It shows that the three notes over or under which it is placed are to be performed in the time of two notes of the same kind without the figure.

7. What are such notes called?

Triplets.

EXAMPLE. *



8. What are Rests?

Rests are marks of silence.

9. How many are there?

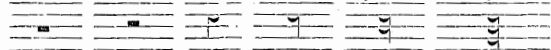
Six.

10. What are they called?

Semibreve Rest, Minim Rest, Crotchet Rest, Quaver Rest, Semiquaver Rest, and Demisemiquaver Rest.

EXAMPLE.

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



11. How long is the performer required to remain silent at a rest?

As long as he would be singing its correspondent note, or note of the same name.

12. How may the length of a Rest be augmented?

By the use of a dot, as is the case with notes.

* The figure 6 is sometimes placed over or under six notes, signifying that they are to be performed in the time of four notes of the same kind without the figure.

LESSON IV.

OF VARIOUS MUSICAL CHARACTERS.

1. What is the use of a Flat?

A Flat lowers the pitch of a sound, half a tone.

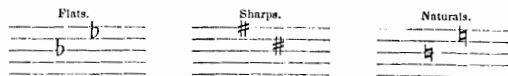
2. What is the use of a Sharp?

A Sharp raises the pitch of a sound half a tone.

3. What is the use of a Natural?

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

EXAMPLE.



4. What are Flats or Sharps called, when placed at the beginning of a tune or strain?

The Signature.

5. What are Flats, Sharps or Naturals called, when placed before a single note?

Accidentals.

6. How far do accidentals extend their influence?

Through the measure in which they occur.

7. What is the use of a Bar?

A Bar is used to divide the notes into equal measures.

8. What is a Measure?

A Measure consists of all the notes contained between two bars

EXAMPLE.

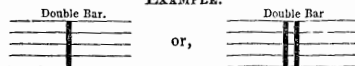


INTRODUCTION TO THE ART OF SINGING.

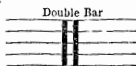
9. What is the use of a Double Bar?

It shows the end of a strain, or a line of the poetry

EXAMPLE.



or,



10. What is the use of a Brace?

It shows how many parts are to be performed together.

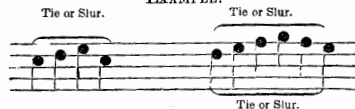
EXAMPLE.



11. What is the use of a Tie or Slur?

It shows that the notes over or under which it is drawn are all to be sung to one syllable.

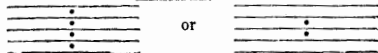
EXAMPLE.



12. What is the use of a Repeat?

It shows what part of a tune is to be sung twice.

EXAMPLE.



13. What is the use of Marks of Distinction, or Staccato Marks?

They are placed over or under such notes as are to be performed in a very short, distinct manner.

EXAMPLE.



14. What is meant by singing Staccato?

Singing in a short, pointed, and articulate manner.

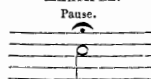
15. What is meant by singing Legato?

Singing in a smooth, close, and gliding manner.

16. What is the use of a Pause?

It shows that a note may be continued beyond its usual length.

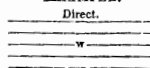
EXAMPLE.



17. What is the use of a Direct?

It is employed at the end of a staff, to show the place of the first note upon the following staff.

EXAMPLE.



18. What is a Shake or Trill?

It consists of a quick alternate reiteration of the note above, with that over which the character is placed, and usually ends with a turn from the note below.



NOTE. The Shake is an ornament, both brilliant and elegant ; but it should have no place in Psalmody, or common Church Music

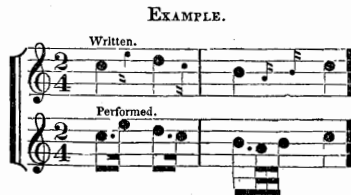
19. What is an Appoggiature?

A small note which takes its time from the note which immediately succeeds it. It always occurs on an accented part of a measure.



20. What is an After Note?

A small note which takes its time from the note which immediately precedes it. It always occurs on an unaccented part of a measure.



NOTE. Appoggiatures and After Notes are not reckoned in making up the time of a measure ; but are deducted from the time of the Notes on which they depend. This, for the most part, is done in proportion to their own nominal value, with the exception that the Appoggiature receives double its nominal value when it precedes a pointed note. As the insertion of these Notes is a matter of taste and as the best composers use them

in various ways, no rule that is of infallible application can be given for their performance, which must vary according to the expression of the passage in which they occur. They are usually written in a smaller character than common notes, to show that they do not properly belong to the chord in which they appear ; by which means a *visible* breach of the laws of harmony is avoided.

21. What are Syncopated Notes?

Those which commence on an unaccented and are continued on an accented part of a measure.



LESSON V. (a.)

OF SOLMIZATION.

1. What is Solmization?

It is the application of certain syllables to musical sounds.

2. Of what use is Solmization?

It enables the young performer to utter a sound with fulness and freedom, and assists him to secure a correct intonation.

It promotes a feeling or consciousness of the precise relation of the sounds in the octave to each other, and especially to the Tonic, or Key Note. By associating the several syllables with their corresponding sounds, this relation becomes familiar, and we acquire the habit of expressing any note with ease and certainty.

3. How many syllables are used in Solmization?

Seven; there being one for each sound.

4. What are they?

Do, Re, Mi, Fa, Sol, La, Si.

Pronounced.

Doe, Rae, Mee, Fa,* Sole, La,* Seo.

5. Which of these syllables governs the others, and fixes their places upon the Staff?—Si.

6. By what is the place of the syllable Si known?

By the Signature.

7. What is the Signature?

The Flats or Sharps placed at the beginning of a tune or strain.

8. What is the signature said to be, when there are neither flats or sharps at the beginning of a tune or strain?

Natural.

9. If the signature be natural, on what letter is the syllable Si?

On B.

10. If the signature be one flat, (B \flat) on what letter is the syllable Si?—On E.11. If the signature be two flats, (B and E \flat) on what letter is the syllable Si?

On A.

12. If the signature be three flats, (B, E, and A \flat) on what letter is the syllable Si?

On D.

* The *a* in these syllables may be sounded as in *Far*, or as in *Fall*—at the discretion of the Teacher.

13. If the signature be four flats, (B, E, A and D \flat) on what letter is the syllable Si?

On G.

14. If the signature be one sharp, (F \sharp) on what letter is the syllable Si?

On F \sharp .

15. If the signature be two sharps, (F and C \sharp) on what letter is the syllable Si?

On C \sharp .

16. If the signature be three sharps, (F, C and G \sharp) on what letter is the syllable Si?

On G \sharp .

17. If the signature be four sharps, (F, C, G and D \sharp) on what letter is the syllable Si?

On D \sharp .

18. Having ascertained the place of the syllable Si by the signature, by what rule are the places of the other syllables known?

They follow upon each degree of the Staff, in regular order.

19. What is the order of the syllables ascending from Si?

Do, Re, Mi, Fa, Sol, La.

20. What is the order of the syllables descending from Si?

La, Sol, Fa, Mi, Re, Do.

21. What effect have accidentals on solmization?

When accidentals are used, it often becomes necessary to change the syllables, in order to sing in exact tune.

22. How are such changes to be made?

Sometimes by a different termination of the syllables, *Fa* for *Fa*, *Se* for *Sol*, &c.; and sometimes by considering the accidentals as occasional changes of the signature.

NOTE. The use of accidentals is so various, that it is impossible to give any rule which shall be applicable to all cases. A judicious teacher will be able to direct such changes as the nature of the different passages may require, and to assign the reasons for them.

LESSON V. (b.)

OF SOLMIZATION BY FOUR SYLLABLES.

1. What is solmization?
It is the application of certain syllables to musical sounds.
2. How many syllables are used in solmization?
Four.
3. What are they?
Fa, Sol, La, Mi.
4. Which of these syllables governs the others, and fixes their places upon the Staff?
Mi.
5. By what is the place of the syllable Mi known?
By the Signature.
6. What is the Signature?
The Flats or Sharps placed at the beginning of a tune or strain.
7. What is the Signature said to be when there are neither flats or sharps at the beginning of a tune or strain?
Natural.
8. If the Signature be natural, on what letter is the syllable Mi?
On B.
9. If the Signature be one flat, (B \flat) on what letter is the syllable Mi?
On E.
10. If the Signature be two flats, (B and E \flat) on what letter is the syllable Mi?
On A.
11. If the Signature be three flats, (B, E and A \flat) on what letter is the syllable Mi?
On D.
12. If the Signature be four flats, (B, E, A and D \flat) on what letter is the syllable Mi?
On G.
13. If the Signature be one sharp, (F \sharp) on what letter is the syllable Mi?
On F \sharp .

B

14. If the Signature be two sharps, (F and C \sharp) on what letter is the syllable Mi?
On C \sharp .
15. If the Signature be three sharps, (F, C and G \sharp) on what letter is the syllable Mi?
On G \sharp .
16. If the Signature be four sharps, (F, C, G, and D \sharp) on what letter is the syllable Mi?
On D \sharp .
17. Having ascertained the place of the syllable Mi by the Signature, by what rule are the places of the other syllables known?
They follow upon each degree of the staff in regular order.
18. What is the order of the syllables ascending from Mi?
Fa, Sol, La, Fa, Sol, La.
19. What is the order of the syllables descending from Mi?
La, Sol, Fa, La, Sol, Fa.
20. What effect have accidentals upon solmization?
When accidentals are used it often becomes necessary to change the syllables, in order to sing in exact tune.
21. How are such changes to be made?
Sometimes by a different termination of the syllables, as *Fa* for *Fa*, *Se* for *Sol*, &c. and sometimes by considering the accidentals as occasional changes of the Signature.

NOTE. See note at the end of Lesson V. (a.) page xii.

LESSON VI.

OF TIME.

1. What is meant by Time, in Music?
The duration, or the measure and movement of sounds.
2. How many kinds of time are there?
Three.

3. What are they called?

Common, Triple and Compound.

NOTE. There are, strictly speaking, but two kinds of time; Common or equal, and Triple or unequal; but by a union of two or more measures of either of these a third kind may be formed, which it may be convenient to designate by another name. Compound time, however, may always be reduced to Common or Triple.

4. What is the difference between Common, Triple, and Compound Time?

Common time contains two equal notes in each measure—Triple time contains three equal notes in each measure—Compound time is formed by the union of two or more measures of Common or Triple time.

OF COMMON TIME.

5. How many signs has Common time?

Three.

6. What is the first sign of Common time?

The letter C .

7. What note or notes fill a measure?

A Semibreve or its equal in other notes or rests.

8. How many motions or countings are employed in describing or measuring it?

Four.

9. On what part of the measure does the accent fall?

On the first and third.

10. What is the second sign of Common time?

The letter C with a bar drawn across it.

11. What note or notes fill a measure?

A Semibreve or its equal in other notes or rests

12. How many motions or countings are employed in describing or measuring it?

Two or four.

13. On what part of the measure does the accent fall?

Usually on the first, but sometimes on the first and third.

14. What is the third sign of Common time?

The figures $\frac{3}{4}$.

15. What note or notes fill a measure?

A Minim or its equal in other notes or rests.

16. How is it described or measured and accented?

In the same manner as the second sign of Common time

OF TRIPLE TIME.

17. How many signs has Triple time?

Three.

18. What is the first sign of Triple time?

The figures $\frac{3}{8}$.

19. What note or notes fill a measure?

A dotted Semibreve, or its equal in other notes or rests.

20. How many motions or countings are employed in describing or measuring it?

Three.

21. On what part of the measure does the accent fall?

Principally on the first, and slightly on the third.

22. What is the second sign of Triple time?

The figures $\frac{3}{4}$.

23. What note or notes fill a measure?

A dotted Minim, or its equal in other notes or rests.

24. How is it described or measured and accented?
In the same manner as the first sign of Triple time.
25. What is the third sign of Triple time?

The figures $\frac{3}{8}$.

26. What note or notes fill a measure?
A dotted Crotchet, or its equal in other notes or rests.
27. How is it described or measured and accented?
In the same manner as the first sign of Triple time.

OF COMPOUND TIME.

28. How many signs has Compound time?—Two.
29. What is the first sign of Compound time?

The figures $\frac{6}{4}$.

30. What notes fill a measure?
Two dotted Minims, or their equal in other notes or rests.
31. How many motions or countings are employed in describing or measuring it?—Two, or Six.
32. On what part of the measure does the accent fall?
On the first and fourth.
33. What is the second sign of Compound time?

The figures $\frac{6}{8}$.

34. What notes fill a measure?
Two dotted Crotchets, or their equal in other notes or rests.
35. How is it described or measured and accented?
In the same manner as the first sign of Compound time.

NOTE. Other signs of Compound time, as $\frac{3}{4}$, $\frac{2}{8}$, $\frac{2}{16}$, &c. may be sometimes found; but they seldom occur in modern music.

36. What note is made the general standard of reckoning time?
The Semibreve.
37. Why are figures employed as signs of time?
To express the fractional parts of a Semibreve contained in a measure: as $\frac{3}{4}$, three crotchets, or three fourths of a Semibreve; $\frac{3}{8}$, three quavers, or three eighths of a Semibreve, &c.
38. What rest is used to fill a measure in all kinds of time?
A Semibreve rest.
39. How may the habit of keeping time with accuracy be acquired?
By the frequent and persevering practice of counting or beating while singing.

NOTE. On the subject of beating time, Dr. Arnold makes the following remark:—"I am by no means an advocate for the smallest motion or gesticulation, either with the hand, foot or head, when a performer once begins to perform with any degree of exactness; but at the commencement, it is absolutely necessary that the right hand should be taught to make the beats in every measure, till it becomes to the pupil what the pendulum is to the clock, which is to keep it regular and in exact motion."

LESSON VII.

OF THE DIATONIC SCALE AND THE MAJOR AND MINOR MODES.

1. What is the Diatonic Scale?

A gradual succession of eight* fixed sounds; proceeding by unequal degrees, or intervals, called Tones and Semitones.

2. How many Tones are there in the Diatonic Scale?—Five.

3. How many Semitones?—Two.

4. What is meant by mode?

The order or arrangement of Tones and Semitones in the Diatonic Scale.

5. How many modes are there?—Two.

6. What are they called?

Major and Minor.

* The first of the seven primary sounds, being repeated to make out the eight notes, or to complete the octave.

7. What is the peculiar effect of each mode?

The Major Mode is bold and cheerful: the Minor Mode is pathetic and mournful.

8. What is the order of intervals in the Diatonic Scale, Major Mode?

From the Third to the Fourth sounds, [Mi to Fa]—and from the seventh to the eighth sounds [Si to Do] are semitones; the rest are whole tones.

9. What is the order of Intervals in the Diatonic Scale Minor Mode, ascending?

From the Second to the Third sounds [Si to Do]—and from the Seventh to the Eighth sounds [Sol to La] are semitones, the rest are whole tones.

10. What is the order of Intervals in the Diatonic Scale, Minor Mode, descending?

From the Fifth to the Sixth sounds [Mi to Fa] and from the Second to the Third sounds [Si to Do] are semitones, the rest are whole tones.

NOTE. The arrangement of Intervals in the Diatonic Scale may be represented by the following divisions of a perpendicular line.

MAJOR MODE. Ascending and Descending.		MINOR MODE. Ascending.		MINOR MODE. Descending.	
Do. ———	8	La. ———	8	La. ———	8
Si. ———	Semitone.	Si. ———	Semitone.	———	Tone.
———	7	———	7	———	7
———	Tone.	———	Tone.	Sol. ———	Tone.
La. ———	6	Fl. ———	6	———	6
———	Tone.	———	Tone.	Fa. ———	Semitone.
Sol. ———	5	Mi. ———	5	Mi. ———	5
———	Tone.	———	Tone.	———	Tone.
Fa. ———	4	Re. ———	4	Re. ———	4
Mi. ———	Semitone.	Do. ———	Tone.	———	Tone.
———	3	———	3	Do. ———	3
———	Tone.	———	Semitone	Si. ———	Semitone.
Re. ———	2	Si. ———	2	———	2
———	Tone.	———	Tone.	La. ———	Tone.
Do. ———	1	La. ———	1	———	1

11. What is the difference between the Ascending and Descending scale, Minor Mode?

In the Ascending scale, the upper Semitone occurs between the seventh and eighth sounds; but in the Descending scale it occurs between the fifth and sixth sounds.

12. What characters are used to denote this change in the Minor Mode?

Sharps or Naturals are used* as accidentals in ascending; and Naturals or Flats are used as accidentals in descending.

13. When are the Major and Minor Mode said to be relative?

When the Signature is the same—or, when they agree in Signature.

14. What is the relative Minor to any Major Key?

Its sixth above or its third below.

15. What is the relative Major to any Minor Key?

Its third above or its sixth below.

16. What interval is that which determines the Mode to be either Major or Minor.

The third.

17. What is the difference between the third in the Major mode, and the third in the Minor mode?

The Major third is one Semitone greater.

18. To what is the peculiar effect of each mode to be chiefly attributed?

To the third.

19. What is meant by the Key note?

The note with which the scale begins and ends.

20. What syllable is applied to the Key note in the Major mode?

Do. [Fa.]

21. What syllable is applied to the Key note in the Minor mode?

La.

* On the Sixth and Seventh Degrees of the Scale.

22. When is the Diatonic scale said to be in its natural position?
When it is formed without the aid of flats or sharps—or when the signature is natural.
23. On what letter does the Natural Diatonic scale commence—Major mode?—On C.
24. On what letter does the Natural Diatonic scale commence—Minor mode?—On A.
25. What is meant by the transposition of the scale?
The scale is said to be transposed when it commences on any other

letter than C in the Major mode; or on any other letter than A in the Minor mode.

26. In the transposition of the scale how is the relative situation of the semitones preserved?—By the use of Flats or Sharps

27. Into how many keys may the scale be transposed?

Twelve—each of which may be in the Major or Minor mode.

28. But if there are but seven primary sounds in music, how can these twelve keys be obtained?

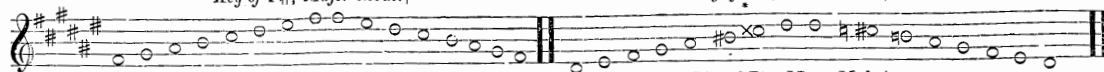
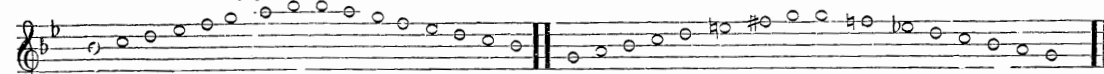
By an artificial division of the Diatonic scale into Semitones.

EXAMPLE OF THE SCALE IN ALL THE KEYS, MAJOR AND MINOR MODE.

<p><i>Key of C, Major Mode.</i></p>	<p><i>Key of A, Minor Mode.</i></p>
<p><i>Key of G, Major Mode.</i></p>	<p><i>Key of E, Minor Mode.</i></p>
<p><i>Key of D, Major Mode.</i></p>	<p><i>Key of B, Minor Mode.</i></p>
<p><i>Key of A, Major Mode.</i></p>	<p><i>Key of F#, Minor Mode.</i></p>
<p><i>Key of E, Major Mode.</i></p>	<p><i>Key of C#, Minor Mode.†</i></p>

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INTRODUCTION TO THE ART OF SINGING.

*Key of B, Major Mode.†**Key of G#, Minor Mode.†**Key of F#, Major Mode.†**Key of D#, Minor Mode.†**Key of Db, Major Mode.†**Key of Bb, Minor Mode.†**Key of Ab, Major Mode.†**Key of F, Minor Mode.**Key of Eb, Major Mode.**Key of C, Minor Mode.**Key of Bb, Major Mode.**Key of G, Minor Mode.**Key of F, Major Mode.**Key of D, Minor Mode.*

† These Keys are but seldom used.

• Double Sharp.

LESSON VIII.

Of the peculiar qualities and relation of the several notes which compose the Diatonic scale, or, of the technical appellations applied to the several notes of the scale, descriptive of their peculiar character and relative situation.

1. What is the first note of the Scale, or the Key note, called?
The Tonic. [Do in the Major and La in the Minor mode.]
2. What is its peculiar character?
It determines the pitch of the scale. It is the basis or foundation upon which all the other notes rest, and from which they are reckoned.
3. What is the second note of the scale called?
The Supertonic. [Re in the Major and Si in the Minor mode.]
4. Why is it so called?
Because of its situation; being the next above the Tonic.
5. What is the third note of the scale called?
The Mediant. [Mi in the Major and Do in the Minor mode.]
6. Why is it so called?
Because it is midway between the Tonic and Dominant.
7. What is peculiar to the Mediant?
It forms in connexion with the Tonic the most important chord in harmony; and determines the nature of the mode.
8. What is the fourth note in the scale called?
The Subdominant. [Fa in the Major and Re in the Minor mode.]
9. Why is it so called?
Because it sustains the same relation to the Octave, which the Dominant sustains to the Tonic: being a fifth below the Octave, as the Dominant is a fifth above the Tonic.
10. What is the fifth note of the scale called?
The Dominant. [Sol in the Major and Mi in the Minor mode.]
11. Why is it so called?
Because of its importance in the scale, its constant occurrence, and its immediate connexion with the Tonic.

12. What is the sixth note of the scale called?

The Submediant. [La in the Major and Fa in the Minor mode.]

13. Why is it so called?

Because it is midway between the Subdominant and the Octave; or because it sustains the same relation to the Octave which the Mediant sustains to the Tonic.

14. What is the seventh note of the scale called?

The subtonic, or leading note. [Si in the Major and Sol in the Minor mode.]

15. Why is it so called?

Because it is only a Semitone below the Octave, and upon hearing it the ear naturally anticipates the Octave.

16. What is the eighth note of the scale called?

When considered in relation to the first it is called the Octave

17. What is the difference between the Tonic and the Octave?

The difference consists only in the pitch; the Octave is essentially the same, being but a repetition of the Tonic, eight notes higher.

18. How may the Tonic or Key Note be known?

If the Signature be natural, C is the Tonic in the Major, and A in the Minor mode. If the Signature be formed by Sharps, the Tonic in the Major mode is always the first degree *above* the last Sharp of the Signature, and the Tonic in the Minor mode is always the first degree *below* the last sharp of the Signature. If the Signature be formed by Flats, the Tonic in the Major mode is always the third degree *below* the last flat of the signature, and the Tonic in the Minor mode is always the second degree *above* the last flat of the signature.

The last note in the Base is usually the Tonic, though not necessarily so.

19. How may the Minor Tonic be known from its relative Major?

By the leading note, which in the Minor mode is always formed by an accidental.

INTRODUCTION TO THE ART OF SINGING.

LESSON IX

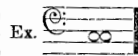
OF INTERVALS AND THEIR INVERSION.

1. What is meant by an Interval?
The distance from one sound to another.
2. What is the smallest practicable interval?
A Semitone.
3. How many intervals are found in the Diatonic Scale?
Fourteen.
4. What are they called?

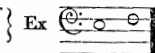
Unison.
Minor Second.
Major Second.
Minor Third.
Major Third.
Perfect Fourth.
Sharp Fourth.
Flat Fifth.
Perfect Fifth.
Minor Sixth.
Major Sixth.
Minor Seventh.
Major Seventh.
Octave.

EXAMPLE.

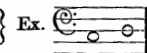
UNISON. This cannot properly be called an Interval, although in composition it is considered and treated as such; as C, C



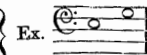
MINOR SECOND; as from E to F, consisting of one semitone.



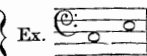
MAJOR SECOND; as from C to D, consisting of one tone.



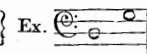
MINOR THIRD; (called also the *flat third* or *lesser third*;) as from E to G, consisting of one tone and one semitone.



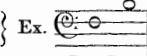
MAJOR THIRD; (called also *sharp third* or *greater third*;) as from C to E, consisting of two tones.



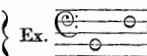
PERFECT FOURTH; as from D to G, consisting of two tones and one semitone.



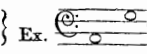
SHARP FOURTH; (called also *Tritonus*;) as from F to B, consisting of three tones.



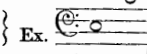
FLAT FIFTH; (called also *imperfect* or *false fifth*;) as from B to F, consisting of two tones and two semitones.



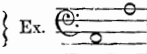
PERFECT FIFTH; as from C to G, consisting of three tones and one semitone.



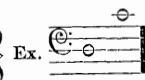
MINOR SIXTH; as from E to C, consisting of three tones and two semitones.



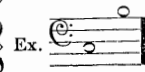
MAJOR SIXTH; as from C to A, consisting of four tones and one semitone



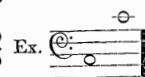
MINOR SEVENTH; (called also *flat seventh*;) as from D to C, consisting of four tones and two semitones.



MAJOR SEVENTH; (called also *sharp seventh*;) as from C to B, consisting of five tones and one semitone.



OCTAVE; as from C to C, consisting of five tones and two semitones.



5. What is meant by the Inversion of Intervals?

When the lowest note of an Interval is placed an Octave higher, or when the highest note of an Interval is placed an Octave lower, such change is called Inversion.

EXAMPLE.

By Inversion

a Second		becomes a Seventh,	
a Third		becomes a Sixth,	
a Fourth		becomes a Fifth,	
a fifth		becomes a Fourth,	

a Sixth



becomes a Third,



a Seventh



becomes a Second,



6. Which of the Diatonic intervals are called Consonant?
The Octave, Fifth, Perfect Fourth, Thirds and Sixths.
7. Which of the Diatonic intervals are called Dissonant?
The Seconds, Sevenths, and Sharp Fourth.

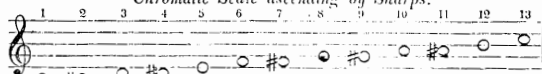
LESSON X.

OF THE CHROMATIC SCALE, &C.

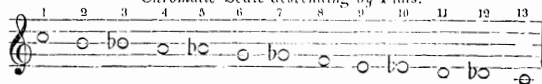
1. What is the Chromatic Scale?
A scale proceeding by Semitones only.
2. How is the Chromatic Scale formed?
By a Division of the Diatonic Scale into semitones; ascending by Sharps, and descending by Flats.
3. What syllable is used in singing this scale?
Ah.

EXAMPLE.

Chromatic Scale ascending by Sharps.



Chromatic Scale descending by Flats.



4. How many distinct sounds are there in the Chromatic Scale?

Twelve.

5. How may the Diatonic Scale be formed upon each of these as a Tonic or Key Note?

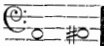
By the use of Sharps or Flats. (See Lesson vii. Ques. 23, and Ex. page xvii.)

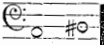
OF CHROMATIC INTERVALS.

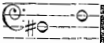
6. What are Chromatic Intervals?

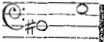
Such Intervals as are derived from the Chromatic Scale.

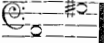
7. What are they?

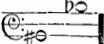
Extreme Sharp, or Superfluous, Unison; as } Ex. 


Extreme Sharp, or Superfluous, Second; as } Ex. 


Extreme Flat, or Diminished, Third; as from } Ex. 


Extreme Flat, or Diminished, Fourth; as } Ex. 

Extreme Sharp, or Superfluous, Fifth; as } Ex. 

Extreme Flat, or Diminished, Sixth; as from } Ex. 

Extreme Sharp, or Superfluous, Sixth; as from } Ex. 

Extreme Flat, or Diminished, Seventh; as from } Ex. 

Extreme Flat, or Diminished, Octave; as from } Ex. 

NOTE. The Scale is also subdivided into smaller intervals called *Dieses*, or *Quarter Tones*, as from C# to D \flat ; or from G# to A \flat , &c. and thus divided, it is called the *ENHARMONIC SCALE*. These distinctions, however, although theoretically important, are of little practical utility; since upon keyed instruments, as the Organ, or Piano Forte, the extreme sharp second, is the same as the Minor Third; the extreme flat third is the same as the Major Second, &c. and the same key is used for C# and D \flat —G# and A \flat , &c.

It is believed that, with the assistance of a judicious instructor, the foregoing principles will be sufficient for all the purposes of vocal performance. To such as wish to become acquainted with the Theory of Music, Calcott's Musical Grammar, Kollman's Essay on Musical Harmony, and Burrow's Thorough Base Primer, are recommended as the best works which have been published in this country.

EXPLANATION OF MUSICAL TERM

A, signifies in, for, at, with, &c.
Adagio (or *Ado.*) signifies the slowest time.
Ad libitum, at pleasure.
Affettuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.
Allegro, a brisk and sprightly movement
Allegretto, less quick than *Allegro*.
Alto, Counter, or high Tenor.
Amoroso, in a soft and delicate style
Andante, with distinctness. As a mark of time, it implies a medium between the *Adagio* and *Allegro* movements.
Andantino, quicker than *Andante*.
Anthem, a passage or passages of scripture set to music.
A tempo, in time.
Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.
Bass, the lowest part in harmony.
Bis, this term denotes a repetition of a passage in music.
Brillante, signifies that the movement is to be performed in a gay, showy and sparkling style.
Cantabile, elegant, graceful, melodious
Canto, song; or, in choral compositions, the leading melody.
Canto fermo, plain song.
Chorus, a composition or passage designed for a full choir.
Chromatic, a term given to accidental semitones.
Con, with
Con furia, with boldness.
Crescendo, *Cres.* or < , with an increasing sound
Con spirito, with spirit.
Da Capo, or *D. C.*, close with the first strain.
Del segno, from the sign.
Diminuendo, *Dim.* or > , with a decreasing sound.
Dirge, a piece composed for funeral occasions.
Divoto, in a solemn and devout manner.
Duetto, or *Duet*, music consisting of two parts.
Dolce, sweetness, softness, gentleness, &c.
E, and.

Expression, that quality of composition, from which we receive a kind of sentimental appeal to our feelings.
Expressivo, with expression.
For, strong and full.
Fortissimo, very loud.
Fugue, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.
Forzando, [for *sz.*] the notes over which it is placed are to be boldly struck with strong emphasis.
Giusto, in an equal, steady, and just time.
Grave, *Gravemente*, deep emotion.
Grazioso, graceful; a smooth and gentle style of execution approaching to piano.
Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.
Interlude, an instrumental passage introduced between two vocal passages.
Interval the distance between any two sounds.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.
Lento, *Lentamente*, slow.
Ma, not.
Ma non troppo, not too much, not in excess.
Melody, an agreeable succession of sounds.
Men, less.
Mezza voce, with a medium fulness of tone.
Mezza, half, middle, mean.
Moderato between *Andante* and *Allegro*.
Molto, much.
Non, not.—*Non troppo presto*, not too quick.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Overture, in dramatic music is an instrumental composition, which serves as an introduction.
Orchestra, the place or band of musical performances.
Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender and delicate.

Piano, or *Pia*, soft.
Pianissimo, *Pianiss.* or *PP*, very soft
Poco, little, somewhat.
Pomposo, grand, dignified.
Presto, quick.
Prestissimo, very quick.
Quartetto, a composition consisting of parts, each of which occasionally takes the leading melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Recitative, a sort of style resembling speaking.
Ripieno, full.
Sempre, throughout; as *sempre piano*, soft throughout.
Soprano, the Treble or higher voice part.
Sostenuto, sustaining the sounds to the utmost of their nominal length.
Staccato, the opposite to *Legato*; requiring a short, articulate, and distinct style of performance.
Senza, without; *Senza Organo*, without the Organ.
Siciliano, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.
Suave, agreeable, pleasing.
Spirituoso, with spirit.
Solo, a composition designed for a single voice or instrument, Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.
Subito, quick.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Tacit, be silent.
Tardo, slowly.
Tempo, time.
Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.
Trio, a composition for three voices.
Tutti, all, all together.
Veloce, quick.
Vigorous, with energy.
Verse, one voice to a part.
Vivace, in a brisk and lively manner.
Volti, turn over.

LESSONS FOR THE EXERCISE OF THE VOICE.*

Beat or Count 4 in a measure.

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

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



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



No. 2.

No. 3.



EXERCISES FOR BEATING TIME.

No. 1. Beat 4 in a measure.

No. 2.

No. 3.

No. 4.



No. 5.

No. 6.

No. 7.

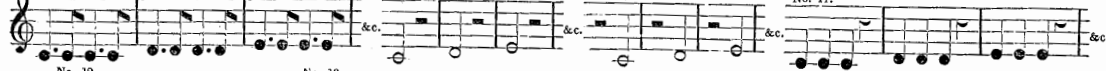


No. 8.

No. 9.

No. 10.

No. 11.

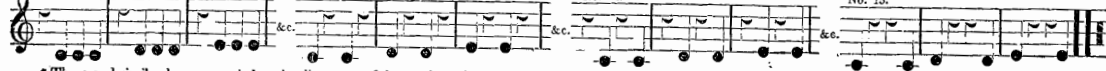


No. 12.

No. 13.

No. 14.

No. 15.



* These and similar lessons, varied at the discretion of the teacher, should form a part of every day's practice.

THE
BOSTON HANDEL AND HAYDN SOCIETY
COLLECTION OF CHURCH MUSIC.

Maelzel's Metronome.  80

OLD HUNDRED. L. M. MARTIN LUTHER.

TENOR.

SECOND TREBLE, OR ALTO.

TREBLE.

BASS.

Be thou, O God, ex - ult - ed high ; And, as thy glory fills the sky, So let it be on earth displayed, Till thou art here as there obeyed

[H. & H.] C 4 87 6 7 #6 6 - 7

WILTSHIRE. L. M. [MINOR MODE.]*Tenor, or Second Treble—Ad Lib.**Tenor.*

1. O God of grace and righteousness, Hear thou my voice, when I complain; Thou hast enlarged me in distress, Bow down thy gracious ear again.

2. What though the thoughtless many say, 'Who will bestow some earthly good?' We, for thy light and love will pray; Our souls desire this heavenly food.

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

WILTSHIRE. L. M. [MAJOR MODE.]*Tenor, or Second Treble—Ad Lib.**Tenor.*

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

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

The third line in the above tune, may be sung either in Chorus, or as a Duet by Trebles or Tenors.

Sal - vation is for - ev - er nigh The souls, that fear and love the Lord; And grace, de - scend - ing

from on high, Fresh hopes of glo - ry shall af - ford. Fresh hopes of glo - ry shall af - ford.

F. *Tasto.*

ANGEL'S HYMN. L. M.

TANSUR.

28 F 96 ANGEL'S HYMN. L. M. AMBROS

High in the heavens, eternal God, Thy goodness in full glo - ry shines; Thy truth shall break through every cloud, That veils thy just and wise designs.

4 87 #6 6 6 4 6 6 6 5 6 6 87 6 4 87

● 100.

SABAOOTH. L. M.

R. TAYLOR.

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

Who shall ascend thy heavenly place, Great God, and dwell before thy face? The man who loves religion now, And humbly walks with God below.

To God the great, the ever blest, Let songs of hon - our be address; His mercy firm forever stands, Give him the thanks his love demands.

♩ 138.

SANDWICH. L. M.

Salvation is for - ev - er nigh, The souls that fear and trust the Lord; And grace, descending from above, Fresh hopes of glory shall afford.

80.

Adagio. Sostenuito.

BOWEN. L. M.

HAYDN.

31

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

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

100.

WINCHESTER. L. M.

DR. CROFT.

My God, accept my early vows, Like morning incense in thy house; And let my nightly worship rise, Sweet as the evening sacrifice.

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

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "This life's a dream, an emp - ty show, But the bright world to which I go,". The piano part includes fingerings: 7, 3, 6, 3, 6, 3, 5 4, 6, 4, 4.

Second system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Hath joys sub - stan - tial and sin - cere, When shall I wake, When shall I wake, and find me there." The piano part includes fingerings: 7, 3, 6, 3, 6, 3, 6 6, 3, 5, 6, 4, 7. Dynamics markings *P.* and *F.* are present above the vocal staves.

92.

STERLING. L. M. [CHANT.]

33

Four staves of music in 2/2 time, key of D major. The melody is on the first staff, and the bass line is on the fourth staff. The lyrics are written below the second staff.

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

6 4 8 7 6 6 5 7

100.

APPLETON. L. M. [CHANT.]

DR. BOYCE.

Four staves of music in 2/2 time, key of D major. The melody is on the first staff, and the bass line is on the fourth staff. The lyrics are written below the second staff.

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

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

[H. & H.]

5

34 ♩ 104.

BATH. L. M.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The viles sinner may return.

♩ 96.

SEASONS. L. M.

PLEYER

Dolce.

Thy goodness, Lord, doth crown the year: Thy paths drop fatness all around; While barren wilds thy praise declare, And voca hills repeat the sound.

My soul, inspired with sacred love, God's holy name for-ev-cr bless; Of all his favors mindful prove, And still thy grateful hand confess.

43 6 4 3 6#6 6 6 4 87 Taste. 6 7 4 3 6 4 87

Bless, O my soul, the living God, Call home my thoughts that rove abroad; Let all the powers within me join, In work and worship so di-vine.

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

36 ♯84.

SHOEL. L. M.

ALTERED FROM SHOEL.

Now shall the trembling mourner come, And bind his sheaves, and bear them home; The voice, long broke with sighs, shall sing, Till heaven with hallelujahs ring.

♯96.

DANVERS. L. M.

L. MASON.

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

♩ 100.

BREWER. L. M.

O God, how endless is thy love, Thy gifts are every evening new ; And morning mercies from above, Gent - ly dis - til like early dew.

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

♩ 100.

STONEFIELD. L. M.

STANLEY.

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

7 6 6 3 6 6 6 7 6 3 6 6 6 7

D

BRENTFORD. L. M.

Buried in shadows of the night, We lie till God restores the light; Wisdom descends to heal the blind, And chase the darkness of the mind.

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

♩ 100.

Maestoso.

BLENDON. L. M.

GIARDINI.

Through every age, e - ternal God, Thou art our rest, our safe abode; High was thy throne, e'er heaven was made, Or earth, thy hum - ble footstool laid.

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

♩ 80 to 100.

MONMOUTH. L. M.

LUTHER.

39

In robes of judgment, lo! he comes, Shakes the wide earth, and cleaves the tombs; Before him burns devouring fire, The mountains melt, the seas retire—The mountains melt, the seas retire.

Figured bass notation: 6, 6 6, 4 3, 3 6, 6, 6 3, 6, 6 0, 4 3

♩ 100.

ALFRETON. L. M.

Bless, O my soul, the living God, Call home my thoughts that rove a - broad; Let all the powers within me join, In work and worship so divine.

Figured bass notation: 4 6, 6 4 97, 3 4 6 3 4 87, 6 6 3 3 3 4 3 6 3 6 4 87

PORTSMOUTH. L. M.

GELINECK.

Indulgent still to my request, How free thy tender mercies are! With full consent, my thoughts attest, My gracious God, thy faithful care.

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

♯ 144.

ROTHWELL.* L. M.

The heavens declare thy glory, Lord, In every star thy wisdom shines; But when our eyes behold thy word, We read thy name in fairer lines—We read thy name in fairer lines.

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

* The first four notes of this tune may be sung in unison.

Incumbent on the bending sky, The Lord descended from on high; And bade the darkness of the pole, Beneath his feet tremendous roll.

♣ 132

CHARLESTON. L. M.

R. COOK.

132 CHARLESTON. L. M.

From vocal air and concave skies, Let wafted hal - le - lu-jahs sound; And let the sacred triumphs rise, Till vaulted heaven the notes rebound.

42 ♯ 120.

LUTON. L. M.

BURDER.

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

♯ 104.

TRURO. L. M.

DR. CH. BURNEY.

Now to the Lord, a noble song, Awake, my soul, awake, my tongue! Hosanna to th'e - ternal name, And all his boundless love proclaim.

92.

MORNING HYMN. L. M.

COSTELLO.

43

Soon as the morn salutes your eyes, And from sweet sleep refreshed you rise, Think on the Author of the light, And praise him for the glorious sight!

His boundless love and grace adore, His mercy in - fi - nite implore.

Voice, or Organ.

92.

NEW-MARKET. L. M.

DR. WAINWRIGHT.

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

WAKEFIELD. L. M.

Come, weary souls, with sin distrest, Come, and accept the promised rest; The Saviour's gracious call o - bey, And cast your gloomy fears away.

DUKE STREET. L. M.

J. HATTON.

Lord, when thou didst ascend on high, Ten thousand angels filled the sky; Those heavenly guards around thee wait, Like chariots that attend thy state.

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

7 $\frac{3}{2}$ 6 — 6 5 6 6 6 $\frac{6}{4}$ 7 Unison. 6

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

6 $\frac{3}{4}$ $\frac{11}{8}$ $b\frac{8}{8}$ $\frac{8}{8}$ $sb7$ $\frac{9}{8}$ 7

Alto.

This is the word of truth and love, Sent to the nations from a - bove; Jehovah here resolves to show, What his almighty power can do.

P. *F.*

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

Eternal source of every joy, Well may thy praise our lips employ; Thy goodness crowns the rolling year, While in thy temple we appear.

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

♩ 66.

MEDWAY. L. M.

PERGOLESÌ.

47

Largo.

My God, permit me not to be, A stranger to myself and thee: Amidst ten thousand thoughts I rove, For - getful of my highest love.

7 6#6/3 6 6/4 8/7 7 7 6/4 8/7

♩ 92.

ELLENTHORPE. L. M.

LINLEY.

Say, how may earth and heaven u - nite? And how shall man with angels join? What link harmonious may be found, Discordant natures to combine?

Loud swell the pealing organ's notes! Breathe forth your souls in raptures high! In praises men with an - gels join; Music's the language of the sky.

7 6 6/3 6#6/3 6 6/3 6/4 8/7 Voice or Organ 6/4 6 6/3 6/4 8/7 6 6/3 6/4 8/7

88. NINETY-SEVENTH PSALM TUNE. L. M. TUCKEY.

Darkness and clouds of awful shade, His dazzling glory shroud in state, Justice and truth his guards are made, And fixed by his pavilion wait.

No more fatigue, no more dis - tress, Nor sin, nor death, shall reach the place; No groans shall mingle

6 6 87 4 6 4³ 7 6 6

with the songs, Which war - ble from im - mor - tal tongues, Which war - ble from im - mor - tal tongues.

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

[H. & H.] E 7

QUITO. L. M.

Who is this stranger in distress, That travels through this wilderness? Oppressed with sorrows and with sins, On her beloved Lord she leans, On her beloved Lord she leans.

Figured bass notation: 4 6 4 6 3 7 6 5 4 3 6 6 4 3 4 3 6 4 3 6 4 3 5 4 3 7 4 6 6 4 7

EMSWORTH. L. M.

T. BENNETT.

Great God, attend, while Zi - on sings The joy, that from thy presence springs; To spend one day with thee on earth, Exceeds a thousand days of mirth.

Figured bass notation: 4 6 6 4 7 6 4 3 6 4 6 6 4 5 7 5 4 3 3 3 7 4 3 3 7 4 5 4 6 4 6 8 4 7

100.

NEW IPSWICH. L. M.

51

Musical score for 'NEW IPSWICH' in 4/4 time, key of B-flat major. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'In vain my roving thoughts would find, A portion worthy of the mind; On earth my soul can never rest, For earth can never make me blest, For earth can never make me blest.' The piano part includes figured bass notation at the bottom: 6 3, 8 7, 6 5 4 6, 4 7, 3 6 3 8 4 3 3 3, 6 b 7, and 3 1 5 1 3 2 5 4 6 6 4 7. An 'Inst.' marking is present above the final measure of the piano part.

88.

St. PAUL's. L. M.

Musical score for 'St. PAUL's' in 2/2 time, key of B-flat major. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'Great source of life, our souls confess, The various riches of thy grace; Crowned with thy mercy we rejoice, And in thy praise exalt our voice.' The piano part includes figured bass notation at the bottom: 7, 4 7, 6 4 6 6 6, 4 8 7, 6, 6 4, 6, 6 4 8 7.

Hark! how the choral song of heaven, Swells full of peace and joy above! Hark! how they strike their golden harps, And raise the tuneful notes of love! And raise the tuneful notes of love!

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

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

6 4 3 6 4 6 6 4 7 6 5 4 3 = 7 - 4 3 6 4 6 5 4 3 = 6 6 4 7

O God of Sabbath! hear our vows, On this thy day, within thy house! And own as grateful sac - ri - fice, The songs that in thy temple rise.

With humble pleasure, Lord, we trace, The ancient records of thy grace; And our own conso - lations draw, From what thy servant Moses saw.

HEBRON. L. M.

Andante Sostenuto.

Thus far the Lord hath led me on, Thus far his power prolongs my days; And every evening shall make known, Some fresh memorial of his grace.

The score is for a four-part setting in B-flat major, 3/2 time. It features a soprano, alto, tenor, and bass line. The lyrics are written below the tenor line. The piece concludes with a double bar line and repeat dots.

SHARON. L. M.

Praise to thy name, e - ternal God, For all the grace thou shedst abroad; For all thine influence from above, To warm our hearts with sacred love.

The score is for a four-part setting in B-flat major, 2/2 time. It features a soprano, alto, tenor, and bass line. The lyrics are written below the tenor line. The piece concludes with a double bar line and repeat dots.

Largo Sostenuto.



Thus saith the high and lofty One, I sit up - on my ho - ly throne, My name is God, I

6 65 87 Unison.

96.

PUTNAM. L. M.

57

Thou wilt I bless, my God and King, Nor cease thy wondrous name to sing; From earliest dawn to latest eve, Thy praises on my tongue shall live.

6 6 7 6 6 6 4 7 4 3 = 7 6 4 3 3 = 4 7 = 4 7 - - 4 8 4 8 9 8 6 4 7

80.

GERMANY. L. M.

BEETHOVEN.

Adagio e sempre piano.

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

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

[H. & H.]

8

Sal - va - tion is for - ev - er nigh The souls that fear and trust the Lord ; And grace descending from on high, Fresh hopes of glory shall afford.

Figured bass notation: 5 6 7 6 5 4 8 7 6 6 4 4 6 6 5 4 5 4 7 6 5 3 6 6 4 8 7

Return, my soul, and sweetly rest, On thy almighty Father's breast ; The bounties of his grace a - dore, And count his wondrous mercies o'er.

Figured bass notation: 6 4 8 7 6 8 7 6 4 5 7 4 6 6#6 7 6 6 3 6 6 4 8 7

2116.

WOODBURY. L. M

59

Ho! every one that thirsts, draw nigh; 'Tis God invites the fallen race; Mercy and free sal - vation buy; Buy wine, and milk, and gospel grace.

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

2120.

Slow.

NORTHFIELD. L. M.

Come, smiling hope, and joy sincero, Come, make your constant dwelling here; Still let your presence cheer my heart, Nor sin compel you to de - part.

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

60 ♯100.

WARNER. L. M.

Come hither all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

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

♯122.

SPRINGFIELD. L. M.

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near, To dis-si-pate the lingering mist.

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

♩ 100.

MAYHEW. L. M.

61

Were I inspired to preach and tell, All that is done in heaven or hell, Or could my faith the world remove, Still I am nothing without love.

Figured Bass: 6 87 6 7 6 6 5 4 3 6 4 3 6 7 6 5 87 4 87

♩ 100.

St. OLAVES. L. M.

HUDSON.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

Figured Bass: 8 4 3 4 3 6 6 4 3 4 4 6 6 4 4 4 = 4 3 6 5 4 3 3 3 7 5 6 4 7

UXBRIDGE. L. M.

L. MASON.

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

♩ 122. *Slow.* *WELLS. L. M. HOLDRAD.

Life is the time to serve the Lord, The time t'ensure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

* The air of this tune is found in the old Choral Books as far back as the time of Luther; it was originally written in notes of equal length.

♩ 68.

WARRINGTON. L. M.

63

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

♩ 96.

MARIETTA. L. M.

Happy the church, thou sacred place, The seat of thy Creator's grace; Thine ho - ly courts are his abode, Thou earthly palace of our God.

Lord, thou hast searched and seen me through, Thine eye commands with piercing view, My rising and my resting hours, My heart and flesh with all their powers.

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

Thee will I thank, and day by day, To thee I'll tune the joyful lay; From morn to eve, the song extend, To thee my father, thee my friend.

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

The King of saints, how fair his face, Adorned with ma - jes - ty and grace! He comes with blessings from above, And wins the nations to his love.

6 4 7 4 6 3 6 3 6 Unison. 3 3 3 3 3 3 3 3 6 3 6 6 9 8 7

Through every age, e - ternal God, Thou art our rest, our safe a - bode; High was thy throne ere heaven was made, Or earth thy humble footstool laid.

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

[H. & H.] F2 9

66 ♩ 120.

EFFINGHAM. L. M.

At anchor laid, remote from home, Toiling I cry, sweet spirit come, Ce - lestial breeze, no longer stay, But swell my sails, and speed my way.

The musical score for 'Effingham' is in 3/4 time, key of D major. It features a four-part vocal setting with treble and bass staves for each part. The lyrics are written below the vocal staves. The bass line includes figured bass notation: 3 2, 4 3, 6, 4 3, 6, 6, 4 7, 6, 4 7.

♩ 104.

PILESGROVE. L. M.

Awake, my soul, to hymns of praise ; To God the song of triumph raise Adorned with majesty divine, What pomp, what glory, Lord, are thine.

The musical score for 'Pilesgrove' is in 3/2 time, key of D major. It features a four-part vocal setting with treble and bass staves for each part. The lyrics are written below the vocal staves. The bass line includes figured bass notation: 8 7, 6 6, 4 5 7, 3 1, 8 7, 5 # 4, 6, 6 4 7, 6, 4, 6 4, 3 3 3, 6 4 8 7.

Ye nations round the earth re - joice, Be - fore the Lord your sovereign King; Serve him with cheerful

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

heart and voice; With all your tongues his glo - ry sing, With all your tongues his glory sing.

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

68 ♩ 112.

DUNSTAN. L. M.

DR. MADAN.

Awake, my soul, to hymns of praise, To God the song of triumph raise; Adorned with majesty divine, What pomp, what glory, Lord, are thine!

Figured bass notation: 6 56 6 #6 3 6 4 45 34 6 7 8 7 56 4 3

♩ 100.

FRAMINGHAM. L. M.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

Figured bass notation: 7 6 6 6 4 7 45 6 4 54 3 #6 3 6 6 6 4 7

92.

HAMBURG. L. M. [GREGORIAN CHANT.]

69

O praise the Lord with one consent ; Let every land his name adore ; Let earth, with one u - nit - ed voice, Resound his praise from shore to shore.

Figured bass notation: 6#6 43 6 76 4 34 5 6#6 43 6 87 6 66 3-

29.

TALLIS' EVENING HYMN. L. M.

TALLIS.

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 al - mighty wings.

Figured bass notation: 6 6 567 6 6 6 6 87 43 46 56 6 6 6 6 6 6 87

SHEFFIELD. L. M.

R. TAYLOR.

Awake, my glory, harp and lute, No longer let my strings be mute, And I, my tune-ful part to take,

Unison.

5 4 87 6 5# 6 4# 6# 6 4 87 3 3 3 6 4 3

Will with the ear-ly dawn a-wake, Will with the early dawn awake.

Second ending.

6 # 6 6 4 87 3 3 3 3 6 56 4 87 3 3 3 6 56 4 57

From vocal air and concave skies, Let wafted hal - le - lujahs sound; And let the sacred triumphs sound, Till vaulted heaven the notes rebound.

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

Retire, O sleep, from every eye! The rising morning re - appears; The sun ascends the dappled sky, And drinks creations dew - y tears.

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

For thee, O God, our constant praise, In Zion waits, thy chosen seat; Our promised altars we will raise, And there our zealous vows complete.

Unison. 5 7 6 7 3 3 3 7 6 6 6 8 7

♩ 144.

LOWELL. L. M.

Behold the rose of Sharon here, The lily which the vallies bear; Behold the tree of life, that gives Refreshing fruits and healing leaves.

3 6 6 7 6 6 5 1 6 3 3 6 6 5 6 1 6 0 6 7 7

108.

GEORGETOWN. L. M.

HAYDN.

73

To thee, O God, without delay, Will I my morning homage pay; For thee I long, for thee I look, So pilgrims seek the cooling brook, So pilgrims seek the cooling brook.

108.

NEW SABBATH. L. M.

ISAAC SMITH.

For thee, O God, our constant praise In Zi - on waits, thy chosen seat; Our promised alters we will raise, And there our zealous vows complete.

[H. & H.]

G

10

ARNHEIM. L. M.

S. HOLYOKE.

All ye bright armies of the skies, Go worship where the Saviour lies; An - gels and kings before him bow, Those gods on high and gods below.

6 6 $\frac{3}{4}$ 6 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{8}{7}$ # $\frac{3}{4}$ 6 5 7

SEMLEY. L. M.

F. BARTHOLEMON.

Great God, to thee my evening song, With humble grat - i - tude, I raise; Oh let thy mercy tune my tongue, And fill my heart with lively praise.

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ # $\frac{6}{4}$ 6 6 $\frac{4}{4}$ 7 # $\frac{6}{4}$ 6 6 $\frac{4}{3}$ 6 6 $\frac{6}{4}$ $\frac{9}{8}$ 8 7

♩ 96.

St. ALBAN's. L. M.

VINCENT NOVELLO.

75

Salvation is forever nigh The souls that fear and trust the Lord; And grace descending from on high, Fresh hopes of glory shall afford.

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

♩ 88.

SLADE. L. M.

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

3 7 4 3 6 7 6 4 7 8 7 6 7 7 4 7 6 4 5 6 6 13 4 7

MONTGOMERY. L. M.

Sing to the Lord with joyful voice; Let every land his name adore; Let earth, with one united voice, Resound his praise from shore to shore.

6 6 87 87 6 6 6 56 6 6 6 4 3 3 6 87 6 5

♩ 80.

CULWORTH. L. M.

Adagio Sostenuto.

How pleasant, how divinely fair, O Lord of hosts, thy dwellings are; With warm desire my spirit fairs, To meet th'assembly of thy saints.

6 5 87 87 6 87 6 5 6 5 13 6 33 6 5 87 8- 6 5 33 28 6 87

88.

MIDDLEBURY. L. M.

L. MASON.

77

Dear Jesus, when, when shall it be, That I no more shall break with thee? When shall this war of passion cease, And I enjoy a lasting peace.

80.
Slower.

CHELSEA. L. M.

1. Blest are the humble souls, that see Their emptiness and pov-er-ty: Treasures of grace to them are given, And crowns of joy laid up in heaven.

2. Blest are the men of peaceful life, Who quench the coals of burning strife; They shall be called the heirs of bliss, The sons of God, the God of peace.

3. Blest are the faithful, who partake Of pain and shame for Jesus' sake, Their souls shall triumph in the Lord, E-ternal life is their reward.

Ye nations of the earth rejoice, Before the Lord, your sovereign King; Serve him with cheerful heart and voice, With all your tongues his glo - ry sing.

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

96.

Major.

MALDEN.* L. M.

[CHANT.]

Minor.

Through every age, e - ternal God, Thou art our rest, our safe a - bode; High was thy throne, ere heaven was made, Or earth thy humble footstool laid.

6 6 5 # # 6 4 #

* This Chant may commence with the strain in the Minor Mode, and end with that in the Major, if preferred

Preserve me, Lord, in time of need, For succor to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee.

D. C.

D. C.

D. C.

D. C.

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

DRESDEN. . M.

[MINOR MODE]
Soli, or Tutti—ad lib.

Preserve me, Lord, in time of need, For succor to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee.

D. C.

D. C.

D. C.

D. C.

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

Repeat either in the Minor or Major Mode—ad lib.

80 ♩ 100.

ARMLEY. L. M.

Now let our mournful songs record, The dying sorrows of our Lord; When he complained in tears and blood, As one for - sa - ken of his God.

The score is written for four staves (two treble and two bass clefs) in 3/2 time. It features a vocal melody on the top staff and a piano accompaniment on the bottom three staves. The lyrics are written below the vocal staff. The piece concludes with a double bar line and repeat signs.

♩ 88.

DENTON. L. M. [GREGORIAN CHANT.]

2d ending.

O Thou, that hearest when sinners cry, Tho' all my crimes before thee lie, Behold them not with angry look, But blot their memory from thy book.

The score is written for four staves (two treble and two bass clefs) in 2/2 time. It features a vocal melody on the top staff and a piano accompaniment on the bottom three staves. The lyrics are written below the vocal staff. The piece concludes with a double bar line and repeat signs.

♩ 88.

MUNICH. L. M. [MINOR MODE.]

81

1. O Thou, who hearest when sinners cry, Though all my crimes before thee lie, Behold them not with angry look, But blot their memory from thy book.

2. Create my nature pure within, And form my soul averse from sin; Let thy good Spirit ne'er do - part, Nor hide thy presence from my heart.

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

♩ 91.

MUNICH. L. M. [MAJOR MODE.]

3. So shall thy love inspire my tongue, Sal - vation shall be all my song; And all my powers shall join to bless, The Lord, my strength and righteousness.

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

[H. & H.]

1. Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of endless joy, Where Jesus, thy great Captain's gone.

3. Then let my soul march boldly on, Press forward to the heavenly gate; There peace and joy eternal reign, And glittering robes for conquerors wait.

The first system consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/2. The piano part includes figured bass notation: 6, 4 8 7, 6 4 8 7, 6 3 6, 6 6 4 8 7.

2. Hell and thy sins re-sist thy course, But hell and sin are vanquished foes; Thy Jesus nailed them to the cross, And sung the triumph when he rose.

The second system also consists of four staves, with the same vocal and piano parts. The piano part includes figured bass notation: #, 6 4 8 7, #, 6 4 8 7, 6 6 3 6, 6 6 4 8 7.

• 96.

SUMMER. L. M.

LATROBE.

83

Thee will I bless, my God and King, Nor cease thy wondrous acts to sing; From earliest morn to latest eve, Thy praises on my tongue shall live.

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

• 96.

AUTUMN. L. M.

DR. BOYCE.

Sing to the Lord with joyful voice; Let every land his name adore; Let earth, with one united voice, Resound his praise, from shore to shore.

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

84 ♯ 88.

SPARTA. L. M. [CHANT.]

Lord, when my thoughts delighted rove, A - mid the wonders of thy love; Sweet hope revives my drooping heart, And bids intruding fears depart.

6 # 6 6 # - # 6 # 6 3 6 87 1 3

♯ 92.

MACEDONIA. L. M.

Through every age, e - ternal God, Thou art our rest, our safe a - bode; High was thy throne, ere heaven was made, Or earth thy humble footstool laid.

6 # 87 87 4 4 2 6 5 6 # 87 87 4 4 2 6 5 # 6 #

♩ 100.

POMFRET. L. M.

CECIL.

85

O thou, in whom are all the springs Of boundless love and grace unknown, Hide me beneath thy spreading wings, Till this dark cloud be overblown, Till this dark cloud be overblown.

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

♩ 100.

HINGHAM. L. M.

Sweet is the day of sacred rest! No mortal care shall seize my breast; Oh, may my heart, in tune, be found, Like David's harp of solemn sound, Like David's harp of solemn sound.

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

So fades the lovely blooming flower, Frail smiling solace of an hour; So soon our transient comforts fly, And pleasure on - ly blooms to die.

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

Show pi - ty, Lord, O Lord forgive! Let a repenting rebel live! Are not thy mercies large and free? May not a sinner trust in thee?

* 6 6 # * 6 6 6 # - # 6 6 - 6 #

96.

DARWEN. L. M.

87

O Thou, who hearest when sinners cry, Though all my crimes before thee lie, Behold them not with angry look, But blot their memory from thy book.

The musical score for 'DARWEN. L. M.' is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The piano part features a complex bass line with many accidentals and figured bass notation.

66.

PENFIELD. L. M.

Who, from the shades of gloomy night, When the last tear of hope is shed, Can bid the soul return to light, And break the slumber of the dead.

The musical score for 'PENFIELD. L. M.' is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The piano part features a complex bass line with many accidentals and figured bass notation.

The spacious firmament on high, With all the blue e - the-real sky, And spangled heavens a shining frame, Their great o-rig - inal proclaim.

Sym.

Th'unwearied sun, from day to day, Does his Creator's power display; And publishes to every land, The work of an almighty hand.

♩ 88.

DUNBARTON. L. M.

83

Through every age, e - ter - nal God, Thou art our rest, our safe abode; High was thy throne, ere heaven was made, Or earth thy humble footstool laid.

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

♩ 66.

WINDHAM. L. M.

READ.

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

[H. & H.] #6 6 6 7 # 6 #6 # 6 5 6 6 7

[H. & H.]

H 2

12

LONDON. C. M.

DR. CROFT

2d ending.

Placed on the verge of youth, my mind Life's opening scene surveys ; O'er all its ills of various kind, With awful fear I gaze.

♯ 100.

CHRISTMAS. C. M.

HANDEL.

Awake, my soul, stretch every nerve, And press with vigor on ; A heavenly race demands thy zeal, And an immortal crown, And an immortal crown.

When I with pleasing wonder stand, And all my frame survey, Lord, 'tis thy work, I own thy hand, That formed my humble clay.

6 5 6 6 4 87 2 4 6 8 4 87 6 4 3 6 4 3 8 7 3 7 8 7 4 3 4 6 4 6 4 87

How vain are all things here below! How false, and yet how fair! Each pleasure has its poi - son too, And every sweet a snare.

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

While thee I seek, protecting power, Be my vain wishes stilled; And may this conse - crated hour, With bet - ter hopes be filled!

The first system of the musical score for 'Brattle Street' consists of three staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, melodic style. The lyrics are written below the staves, with the first line of lyrics corresponding to the first system of music. The bottom staff has some figured bass notation below it, including '7', '6', '4 5', '7', '6', '5 6', and '4 8 7'.

Thy love the power of thought bestowed, To thee my thoughts would soar; Thy mercy o'er my life has flowed, That mercy I adore.

The second system of the musical score continues the melody from the first system. It also consists of three staves in the same key signature and time signature. The lyrics are written below the staves, with the second line of lyrics corresponding to the second system of music. The bottom staff has some figured bass notation below it, including '3 4 5 6', '7', '3 4 5 6', '6', '4 5', '6', '7', '6', '5 6', and '4 8 7'.

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

Tempests arise, when God ap - points, And mighty tempests roar; He bids the winds and waves be still, And straight the storm is o'er.

♩ 100.

OAKLAND. C. M.

95

Lord, in the morning thou shalt hear, My voice as - cending high; To thee will I direct my prayer, To thee lift up mine eye.

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

♩ 100.

PRINCETON. C. M.

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

3 6 7 6 7 6 3 5 6 5 7

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

6 5 6 4 3 6 7 6 5 7 6 4 3 Voice or Organ. 6 - 3 6 8 8 7

How sweet and awful is the place, With Christ within the doors; While everlasting love displays, The choic - est of her stores.

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

♩ 112.

SWANWICK. C. M.

LUCAS.

97

Soon shall the glorious morning dawn, When all thy saints shall rise; And clothed in their immortal bloom, Attend thee to the skies, Attend thee to the skies.

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

♩ 100.

NOTTINGHAM. C. M.

I. SMITH.

2d ending.

Some seraph lend your heavenly tongue, Or harp of golden string, That I may raise a lofty song, To our eternal King.

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

[H. & H.]

I

13

Great is the Lord; his works of might Demand our noblest songs: Let his assembled saints unite Their har - mony of tongues.

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

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

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

2d ending.

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

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

2d ending.

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

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

106. NEWTON. C. M. JACKSON.

Come, happy souls, approach your God, With new melodious songs! Come, render to al - migh - ty grace, The tribute of your tongues.

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

♩ 88. HAVEN. C. M.

Thee I'll extol, my God and King; Thy endless praise proclaim; This tribute will I daily bring, And ev - er bless thy name.

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

What shall I render 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.

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

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

What shall I render 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.

87 12 87 87 3 3 3 3 3 3 5 6 87

102 ♩ 100.

MANSFIELD. C. M.

O Thou, to whom all creatures bow, Within this earthly frame, Through all the world how great art thou, How glorious is thy name?

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

♩ 100.

St. JAMES's. C. M.

How shall I praise th'eternal God, That in - fin - ite unknown? Who can ascend his high abode, Or come be - fore his throne?

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

I sing the mighty power of God, That made the mountains rise, That spread the flowing seas abroad, And built the lofty skies.

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

I sing the wisdom that ordained The sun to rule the day, The moon shines full at his command, And all the stars obey.

8 = 7 = 6 = 5 T. S. 7 4 5 6 6 6 4 7

CLIFFORD. C. M.

First system of the musical score. It consists of four staves: two for the vocal melody and two for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The vocal melody begins with the lyrics "To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zi - on's". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand with some chords and single notes.

To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zi - on's

Second system of the musical score, continuing from the first. It also consists of four staves. The vocal melody continues with the lyrics "God, From Zi - on's hill and Zi - on's God, Who heaven and earth hath made, Who heaven and earth hath made." The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the right hand and a sustained bass note in the left hand.

God, From Zi - on's hill and Zi - on's God, Who heaven and earth hath made, Who heaven and earth hath made.

♩ 88.

St. DAVID's. C. M.

RAVENS-CROFT.

105

To celebrate thy praise, O God, I will my heart prepare; To all the listening world, will I, Thy wondrous works declare.

6 6 4 6 6 6 4 6 6 8 7

♩ 88.

LITCHFIELD. C. M.

L. MASON.

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

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

[H. & H.]

Now shall my inward joys arise, And burst into a song; Al - mighty love inspires my heart, And pleasure tunes my tongue.

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

What shall I render to my God, For all his mercies shown? My feet shall visit thine a - bode, My songs address thy throne.

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

Begin, my soul, the lofty strain, In solemn accent sing A sacred hymn of grateful praise, To heaven's almighty King.

6 6 9 8 7 6 4 6 6 6 #6 6 6 4 6 9 7

Oh that the Lord would guide my ways, To keep his statutes still; Oh that my God would grant me grace, To know and do his will.

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

108. ARCHDALE. C. M.

When God revealed his gracious name, And changed my mournful state, My rapture seemed a pleasing dream, The grace appeared so great.

The world beheld the glorious change, And did thy hand confess; My tongue broke out in unknown strains, And sung surprising grace.

♩ 104.

St. JOHN's. C. M.

109

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

♩ 104.

FARNSWORTH. C. M.

On thee, each morning, O my God, My waking thoughts attend; In thee are founded all my hopes, In thee my wishes end.

K

EASTPORT. C. M. [CHANT.]

How long wilt thou forget me, Lord? Must I for - ever moura? How long wilt thou withdraw from me, Oh! never to return, Oh! never to return.

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

♩ 96.

ORMOND. C. M.

2d ending

To celebrate thy praise, O Lord, I will my heart prepare; To all the listening world, will I, Thy wondrous works declare.

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

♩ 100. **BEDFORD.** C. M. [R. 1.]

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

♩ 100. **BEDFORD. C. M.** [NO. 2.]

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

6 6 4 5 6 6 5 7 4 6 #0 5 6 6 6 87

As pants the hart for cooling streams, When heated in the chase, So longs my soul, O God, for thee, And thy re-freshing grace.

6 43 87 43 6 4 6 4 43 43 43 3 6 43 28 43 6 88 76 6 57

Ye humble souls, approach your God With songs of sacred praise; For he is good, supremely good, And kind are all his ways, And kind are all his ways.

7 87 43 87 43 4 = 7 6 4 56 4 87

♩ 96.

MEDFORD. C. M.

113

2d ending.

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.

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

♩ 96.

DORCHESTER. C. M.

Father of mercies! in thy word, What endless glo - ry shines; For - ev - er be thy name a - dored, For these ce - les - tial lines.

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

[H. & H.]

K 2

15

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: "Come, sound aloud Je - hovah's name, And in his strength rejoice, When his sal - vation is our theme, Ex - alted be our voice."

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

Second system of the musical score. It continues with four staves for vocal and piano parts. The lyrics are: "With thanks approach his awful sight, And psalms of honor sing; The Lord's a God of boundless might, The whole cre - ation's King."

Unison. 5 6 4 4 7 4 3 6 4 3 3 3 3 5 6 3

‘Let heaven a - rise, let earth appear!’ Thus said th’almighty Lord; The heavens arose, the earth appeared, At his cre - at - ing word.

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

Thick darkness brooded o'er the deep: God said, ‘Let there be light!’ The light shone round with smiling ray And scattered ancient night.

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

♩ 80.

PETERBOROUGH. C. M.

117

Once more, my soul, the rising day, Salutes thy waking eyes: Once more, my voice, thy tribute pay, To him who rules the skies.

6 4 7 6 8 7 5 7

♩ 80.

ARLINGTON. C. M.

DR. ARNE.

Jesus, I love thy charming name, 'Tis music to my ear; Fain would I sound it out so loud, That earth and heaven should hear.

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

In all my vast concerns with thee, In vain my soul would try, To shun thy presence, Lord, or flee The notice of thine eye.

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

In all my vast concerns with thee, In vain my soul would try, To shun thy presence, Lord, or flee The notice of thine eye.

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

♩ 80.

MEDFIELD. C. M.

WM. MATHER.

119

In early morn, without delay, O Lord, I seek thy face; My thirsty spirit fains away, Without thy cheering grace.

Tasto.

♩ 80.

DUNDEE. C. M.

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

Third line, as found in the old German copies.

Sing to the Lord, ye distant lands, Ye tribes of every tongue; His new discovered grace demands, A new and nobler song.

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

* The melody of this tune (with the exception of the third line) has here been restored to its original form. It is found among the old German Chorals, and was without doubt composed by Luther.

2d ending.

With reverence let the saints appear, And bow before the Lord; His high commands with reverence hear, And tremble at his word.

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

92.

*ELY. C. M.

121

How blest is he, who ne'er consents, By ill advice to walk; Nor stands in sinners' ways, nor sits, Where men profanely talk.

6 # 6 6 6 4 6 6 37

* From "The whole Book of Psalms," published by Thomas Ravenscroft, London, 1633.

80.

ROCHESTER. C. M.

God, my sup-port-er and my hope, My help for-ev-er near; Thine arm of mercy held me up, When sinking in despair.

6 6 6 6 57 6 4 6 3 6 87 57

[H. & H.]

L

16

MEAR. C. M.

O 'twas a joyful sound, to hear, Our friends de - vout - ly say, 'Up, Israel, to the temple haste, And keep the festal day.'

87 3 6 3 6 6 #6 57 6 2 3 4 6 3 6 87 5 4 7

♩ 92.

CHELTENHAM. C. M.

RAVENS CROFT.

2d ending.

My God, my everlasting hope, I live upon thy truth; Thy hands have held my childhood up, Thou hast preserved my youth.

6 6 6 6 -5 4 57 6 5 6 87 # 5 5 87 6 57 87 4 87

96.

ABINGTON. C. M.

DR. HEIGHINGTON

123

Far from the world, O Lord, I flee, From strife and tumult far; From scenes where sin is waging still, Its most suc-cess-ful war.

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

96.

WALNEY. C. M.

DR. BOYCE.

Sing to the Lord, Je-ho-vah's name, And in his strength rejoice; When his sal-va-tion is our theme, Ex-alt-ed be our voice.

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

Salvation, O the joyful sound, 'Tis pleasure to our ears; A sovereign balm for every wound, A cordial for our fears.

104.

Glory, honor, praise, and power, Be unto the Lamb forever, Jesus Christ is our Redeemer! Hal-le - lu-jah! Hal-lo - lu-jah! Hal-lo-lu-jah! Praise the Lord!

96.

YORK. C. M. [NO. 1.]

JOHN MILTON, father of the Poet.

125

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

96.

*YORK. C. M. [NO. 2.]

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

* In this copy, the principal melody is given to the Tenor

L 2

GREAT MILTON. C. M. [DOUBLE.]

Thou art my portion, O my God, Soon as I know thy way, My heart makes haste to - bey thy word, And suffers no delay.

The first system of the musical score for 'Great Milton' is in 2/2 time, key of D major. It consists of four staves: two for the upper voice and two for the lower voice. The lyrics are written between the staves. The lower voice part includes figured bass notation at the bottom of the staves.

I choose the path of heavenly truth, And glory in my choice: Not all the riches of the earth, Could make me so rejoice.

The second system of the musical score continues the piece. It also consists of four staves with the same layout as the first system. The lyrics are written between the staves. The lower voice part includes figured bass notation at the bottom of the staves.

MELODY.

C. M.

♩ = 100.

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

♩ 96. **BETHLEHEM. C. M.** **DR. MADAN.**

While shepherds watched their flocks by night, All seated on the ground, All seated on the ground, The angel of the Lord came down, And glory shone around, And glory shone around.

128 ♩ 96.

St. MARTIN'S. C. M.

TANSUR.

O thou, to whom all creatures bow, Within this earthly frame, Through all the world how great art thou, How glorious is thy name!

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

♩ 88.

FRANKLIN. C. M.

L. MASON.

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

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

♩ 100.

MARLOW. C. M. [CHANT.]—[MAJOR MODE.]

129

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

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

♩ 92.

MARLOW. C. M. [MINOR MODE.]

2. And let them say, 'How dreadful, Lord, In all thy works art thou; Beneath thy power, thy stubborn foes Shal. all be forced to bow.'

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

[H. & H.]

17

130 ♩ 69.

St. ANN'S. C. M.

DR. CROFT.

My God, my portion, and my hope, My ev - er - last-ing all! I've none but thee in heaven above, Or on this earthly ball.

3 3 4 6 6 6 5 7 6 # 6 7 # 3 1/2 6 6 5 7

♩ 100.

COLCHESTER. C. M.

WILLIAMS.

O 'twas a joyful sound, to hear, Our friends devoutly say, 'Up, Israel, to the temple haste, And keep the festal day.'

3-7 6 4 6 3 1/2 6 7 3 4 3 6 6 7 6 4 6 1 5 7

88.

SAXONVILLE. C. M.

131

Awake, my soul, stretch every nerve, And press with vigor on: A heavenly race demands thy zeal, A bright immortal crown.

108.

BOWDOIN. C. M.

How vain are all things here below! How false, and yet how fair! Each pleasure hath its poison too, And every sweet a snare.

132 ♩ 88.

TALLIS' CHANT. C. M.

TALLIS.

O all ye nations, praise the Lord, Each with a different tongue; In every language learn his word, And let his name be sung.

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

♩ 112.

BRAINTREE. C. M.

In God's own house pronounce his praise, His grace he there reveals; To heaven your joy and wonder raise, For there his glory dwells.

Unison. 6 7 4 3 8 7 4 3 6 3 7 4 7 3 6 6 4 4 3 4 3 6 3 6 4 5 7

2d ending.

Let Zion and her sons rejoice, Behold the promised hour! Her God hath heard her mourning voice, And comes t'exalt his power.

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

2d ending.

1. I love to steal awhile away, From every cumbering care, And spend the hours of setting day, In humble, grateful prayer.

2. I love to think on mercies past, And future good implore; And all my cares and sorrows cast, On him whom I adore.

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

M

CONWAY. C. M.

Come, let us lift our joyful eyes Up to the courts above, And smile to see our Father there, And smile to see our Father there, Upon a throne of love.

4 6 6 7 4 3 4 3 6 4 7 8 3 = 6 6 4 8 7

♩ 100.

WESTMORELAND. C. M.

[DOUBLE.]

[MORAVIAN TUNE.]

I'm not ashamed to own my Lord, Or to defend his cause, D. C.

Maintain the honor of his word, The glo-ry of his cross. Jesus, my God! I know his name, His name is all my trust;

Nor will he put my soul to shame, Nor let my hope be lost. D. C.

6 4 8 7 7 6 6 6 8 7 Fine. # 4 6 4 6 4 8 7

♩ 100.

HOWARD'S. C. M. [MAJOR MODE.]

MRS. CUTHBERT.

135

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

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

♩ 88.

HOWARD'S. C. M. [MINOR MODE.]

Lord, hear the voice of my complaint, Ac - cept my secret prayer; To thee a - lone, my King, my God, Will I for help repair.

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

CANTERBURY. C. M.

RAVENS-CROFT.

Now let Je-ho-vah be adored, On whom our hopes depend; For who, ex-cept the mighty Lord, His people can defend?

#6 4/4 4/2 6 6 6 8 7 5 7

ALBOROUGH. C. M.

V. NOVELLO.

2d ending.

O praise the Lord with one consent, And magnify his name; Let all the servants of the Lord, His worthy praise proclaim.

0 7 6 7 # 6 6 7 6 6 5 6 # 5 7 # 7

100.

JORDAN. C. M.

HARWOOD.

137

Shepherds rejoice, lift up your eyes, And send your fears away; News from the region of the skies! The Saviour's born to-day.

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

100.

STAMFORD. C. M.

W. TANSUR.

The glorious armies of the sky, To thee, almighty King, Harmonious anthems consecrate, And Hal - le - lu - jahs sing.

5#6 6 8 7 7 1/2 6 3/4 3/4 6 3/4 8 7 9 1/2 6 3/4 8 7 7

[B. & H.] M2 18

DEDHAM. C. M.

Sweet was the time when first I felt, The Saviour's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.

112.

ARUNDEL. C. M.

Soli, or Tutti.[Words from Dr. Willard's Hymns.]
Tutti.

God over all, to thee we bow, To thee our homage bring; Joyfully raise, anthems of praise, And loud thy wonders sing.

The various months thy goodness crowns, How beauteous are thy ways! The bleating flocks spread

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

o'er the downs, And shepherds shout, And shepherds shout, And shepherds shout thy praise.

6 4 4 5 6 6 6 4 7

140 ♯ 92.

DEVIZES. C. M.

TUCKER.

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

♯ 100.

BARBY. C. M.

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

100.

CHESTERFIELD. C. M.

141

Lord, when my raptured thought surveys, Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul adore.

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

100.

TWEED. C. M.

How sweet the memory of thy grace, My God, my heavenly King: Let age to age thy righteousness, In sounds of glory, sing!

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

142 88.

GAINSBOROUGH. C. M.

HANDEL.

As pants the hart for cooling streams, When heated in the chase, So longs my soul, O God, for thee, And thy refreshing grace.

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

92.

JUDEA. C. M. [CHANT.]

2d ending.*

O praise the Lord with one consent, And magnify his name, Let all the servants of the Lord, His worthy praise proclaim.

Unison. 6 6 6 4 6 4 Unison. 6 4 3 3 5 4 5 7 6 4 3 5 6 4 5 7

* Not to be used as a final close

96.

BILLINGS'S JORDAN. C. M.

BILLINGS.

143

There is a land of pure de-light, Where saints im-mor-tal reign; E-ternal day excludes the night, And pleasures banish pain.

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

Sweet fields beyond the swelling flood, Stand dressed in living green; So to the Jews old Canaan stood, While Jordan rolled between.

6 6 6 7 8 6 5 4 3

This passage may be sung alternately by Trebles and Tenors.

MANCHESTER. C. M.

DR. WAINWRIGHT.

44. 96. MANCHESTER. C. M. DR. WAINWRIGHT.

There is a land of living joy, Beyond the utmost skies, Where scenes of bliss without alloy, In boundless prospect rise.

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

♩ 96. NEW-YORK. C. M. DR. BLOW.

Blest morning, whose first opening rays, Beheld our rising God; That saw him triumph o'er the dust, And leave his last abode.

Figured Bass: 3 3 6, 6 6, 6 3 - 6 5 7, 3 3, 3 7 6 5, 6 6 5 7, 6 5 3 4 3 2, 5 3 2 3 3 2, 6, 4 6, 4 3 - 6 4, 3 5 4 3 4 6, 6 6 8 7

C. M. How large the promise, how divine, To Abraham and his seed! 'I'll be a God to thee and thine,
 11s & 8s. Be joyful, ye servants and children of God, And sing of his mercy and might; With grateful de-votion, at-tend in his courts,

7 5 7 6 34 3 18 26 7 Inst.

Chorus.

Sup-ply-ing all their need,' 'I'll be a God to thee and thine, Sup-ply-ing all their need.'
 While duty and pleasure in-vite, With grateful de-votion at-tend in his courts, While duty and pleasure in-vite.

6 3 6 6 7

* By omitting the Ties, so as to make three syllables in a measure.

146 ♯ 88.

BRADFORD. C. M.

HANDEL.

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

6 5 6 7 7 6 7#6 6 6 4-5 5 7 6 5 6 4 4 5 6 4-5 7

♯ 96.

WARSAW. C. M.

A new and nobler song,

Sing to the Lord, ye distant lands, Ye tribes of every tongue; His new discovered grace demands, A new and nobler song, A new and nobler song.

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

♩ 96. **PLYMPTON. C. M.**

Now let our drooping hearts re - vive, And every tear be dry; Why should these eyes be drowned in grief, Which view a Saviour nigh?

£ 100.

CORNISH. C. M.

R. SPOFFORTH.

2d ending.

Now let our drooping hearts revive, And every tear be dry; Why should these eyes be drowned in grief, Which view a Saviour nigh?

1. My soul lies cleaving to the dust, Lord, give me life di-vine; From vain desires and every lust, Turn off these eyes of mine.

2. Are not thy mercies sovereign still? And thou a faithful God? Wilt thou not grant me warmer zeal, To run the heavenly road?

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

3. Then shall I love thy gospel more, And ne'er forget thy word; When I have felt thy quickening power To draw me to the Lord.

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

♩ 80.

St. AUSTIN's. C. M.

WM. HORSLEY.

149

2d ending.

Behold thy waiting servant, Lord, Devoted to thy fear; Remember and confirm thy word, For all my hopes are there.

6 6 #6 3 # - 6 6 5 # - 6 #6 3 6 4 #7 6 4 87

♩ 100.

SACO. C. M.

E - ternal power, al - mighty God, Who can approach thy throne; Accessless light is thine abode, To angel eyes unknown.

87 4 3 6 7 6 7 6 4 7 6 4 6 - 6 0 1/2 6 - 6 4 87

150 ♩ 80.

ELGIN. C. M.

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

The score is for a hymn in 2/2 time, C major. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are written below the first two staves. The piano part features a simple harmonic accompaniment with a bass line that includes some figured bass notation (e.g., #6, 6, #, 6, 6, #, #6, #, 6, 6, #, 6, 6, #, 7).

♩ 96.

BERWICK. C. M.

To celebrate thy praise, O Lord, I will my heart prepare; To all the listening world, thy works, Thy wondrous works declare.

The score is for a hymn in 2/2 time, C major. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are written below the first two staves. The piano part features a simple harmonic accompaniment with a bass line that includes some figured bass notation (e.g., 6, 7, 5#6, 6, #, #, 6, 7, 7). A "2d ending." is marked above the final measure of the vocal melody.

92.

WORKSOP. C. M.

151

Teach me the measure of my days, Thou Maker of my frame; I would survey life's narrow space, And learn how frail I am.

The musical score for 'WORKSOP. C. M.' is written for four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/2. The lyrics are: 'Teach me the measure of my days, Thou Maker of my frame; I would survey life's narrow space, And learn how frail I am.' The piano part includes figured bass notation at the bottom: # # 6 6 4 5 7 # # 6 4 5 7.

96.

WALSALL. C. M.

PURCELL.

Rebuke me not, O Lord, for - give; In mercy O reprove; And in thy mer - cy grant re - lief, Nor cast me from thy love.

The musical score for 'WALSALL. C. M.' is written for four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/2. The lyrics are: 'Rebuke me not, O Lord, for - give; In mercy O reprove; And in thy mer - cy grant re - lief, Nor cast me from thy love.' The piano part includes figured bass notation at the bottom: 4 4 6 4 5 7 # 6 6 # 3 4 5 6 # 4 5 - 4 5 8 7 # 6 6 # 6 # 3 # 6 6 4 5 7.

152 ♩ 80.

WINDSOR. C. M.

J. KIRBY.

My God, how many are my fears! How fast my foes increase; Their number how it mul - ti - plies, How fatal to my peace!

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

♩ 92.

BURFORD. C. M.

PURCELL.

Dark was the night, and cold the ground, On which the Lord was laid; His sweat, like drops of blood, ran down, In ag - o - ny he prayed.

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

96.

FUNERAL THOUGHT. C. M.

SMITH.

153

Hark! from the tombs, a doleful sound, My ears, attend the cry; Ye living men, come view the ground, Where you must shortly lie.

Figured bass: 6 # 6 5 # # 6 # 3 # # 6 # 6 # 3 # # 4 # 7

80.

GRAFTON. C. M.

How oft, alas! this wretched heart, Has wandered from the Lord! How oft my roving thoughts depart, For - get - ful of his word.

Figured bass: 6 # 6 4 5 # 6 # 6 # # 6 # # 6 5 6 6 8 7

LEBANON. C. M.

BILLINGS.

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

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

♩ 80.

St. MARY's. C. M.

2d ending.

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

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

♩ 72

BANGOR. C. M.

RAVENS-CROFT.

2d ending

155

Hark! from the tombs, a doleful sound, My ears attend the cry; Ye living men, come view the ground, Where you must shortly lie.

87 56 87 5 4 6 6 4 6 6 5 6 7 # 6 # 6 6 7 5 6 8 7 # 6 6 6 8 7 # 6 6 6 6 7

♩ 80.

WENHAM. C. M.

L. MASON.

2d ending.

Teach me the measure of my days, Thou Maker of my frame; I would survey life's narrow space, And learn how frail I am.

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

WACHUSETT. C. M.

L. MASON.
2d ending.

Oh! for a closer walk with God, A calm and heavenly frame; A light to shine upon the road, That leads me to the Lamb!

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

♩ 84.

CHESTER. C. M.

L. MASON.

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

6 # 6 7 6 4 # 5 6 8 8 7 8 7 6 5 * - 6 7 6 4 #

2d ending.

Behold thy waiting servant, Lord, De-voted to thy fear: Remember and confirm thy word, For all my hopes are there.

* For this beautiful melody the author is indebted to Mr. George Pollock.—

Strait is the way, the door is strait, That leads to joys on high; 'Tis but a few that find the gate, While crowds mistake and die.

158 ♩ 80.

BETHER. C. M.

DR. HOWARD

2d ending.

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

♩ 92.

HARTLAND. C. M.

Behold thy waiting servant, Lord, De - voted to thy fear; Remember and con - firm thy word, For all my hopes are there.

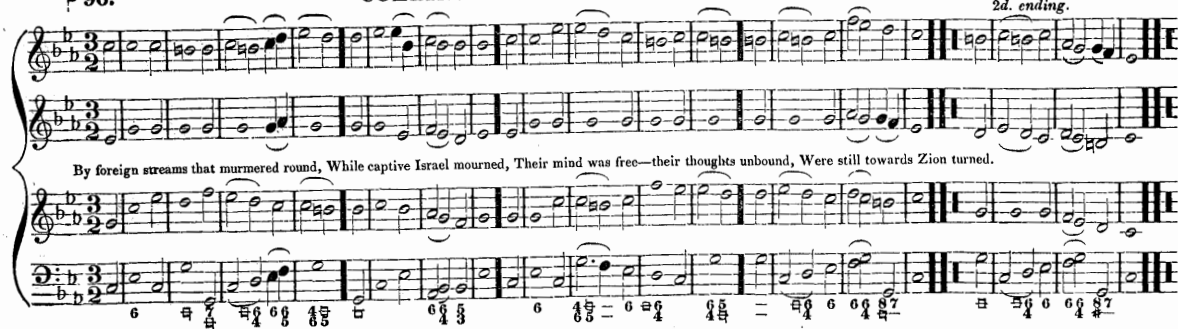
96.

·COLLINGHAM. C. M.

I. JACKSON.

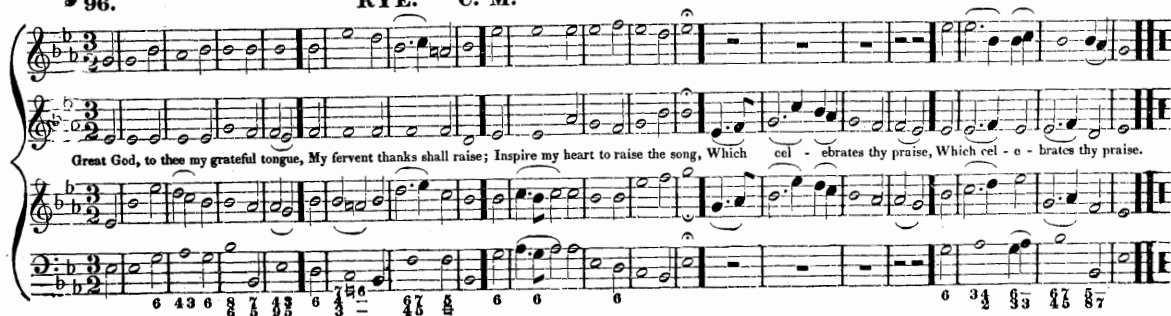
2d. ending.

158



● 96.

RYE. C. M.



Sing to the Lord, ye distant lands, Sing loud with solemn voice; Let every tongue ex - alt his praise, And every heart rejoice.

6 7 6 4 5 7 6 6

Is this the kind re - turn, Are these the thanks we owe; Thus to abuse e - ternal love, Whence all our blessings flow?

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

92.

WATCHMAN. S. M.

LEACH.

161

2d ending.

My soul with patience waits, For thee, the living God; My hopes are on thy promise built, Thy never failing word.

100.

MOUNT EPHRAIM. S. M.

MILGROVE.

Your harps, ye trembling saints, Down from the willows take; Loud to the praise of love divine, Bid eve-ry string awake!

[H. & H.]

O2

21

162 ♩ 80.

BEVERLY. S. M.

2d ending.

Let songs of endless praise, From every nation rise ; Let all the lands their tribute raise, To God, who rules the skies.

6 6 6 6 6 7

Detailed description: This is a four-staff musical score for the hymn 'Beverly'. It is in 3/2 time with a key signature of one flat (B-flat). The melody is written on the top staff, and the accompaniment is on the bottom three staves. The piece includes a '2d ending' section. The lyrics are: 'Let songs of endless praise, From every nation rise ; Let all the lands their tribute raise, To God, who rules the skies.' Fingerings are indicated by numbers 6 and 7 on the bottom staff.

♩ 96.

FAIRFIELD. S. M.

R. HARRISON.

2d ending.

Let differing nations join, To cele - brate thy fame ; Let all the world, O Lord, combine, To praise thy glorious name.

6 6 87 6 6 87 6 5 87 6 5 87 6 7

Detailed description: This is a four-staff musical score for the hymn 'Fairfield'. It is in 3/2 time with a key signature of one flat (B-flat). The melody is written on the top staff, and the accompaniment is on the bottom three staves. The piece includes a '2d ending' section. The lyrics are: 'Let differing nations join, To cele - brate thy fame ; Let all the world, O Lord, combine, To praise thy glorious name.' Fingerings are indicated by numbers 6, 87, 5, and 7 on the bottom staff.

96.

HUDSON. S. M.

R. HARRISON.

163

2d ending.

Ye saints, in concert join, Your tuneful voices raise; And cel - e - brate in songs divine, Your great Cre - ator's praise

112.

FROOME. S. M.

I. HUSBAND.

Ye saints, in concert join, Your tuneful voices raise; And celebrate in songs divine, Your great Cre - ator's praise, Your great Creator's praise.

DOVER. S. M.

2d ending.

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

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

SUTTON. S. M.

Behold the morning sun Begins his glorious way; His beams through all the nations run, And life and light convey.

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

108.

INVERNESS. S. M.

L. MASON.

165

1. O cease, my wandering soul, On restless wing to roam; All this wide world, to either pole, Has not for thee a home.

2. Behold the ark of God! Behold the open door; Oh! haste to gain that dear a-bode, And rove, my soul, no more.

3. There, safe thou shalt abide, There, sweet shall be thy rest, And every longing sat-is-fied, With full sal-va-tion blest.

96.

BLADENBURG. S. M.

[GERMAN TUNE.]

2d ending.*

Exalt the Lord our God, And worship at his feet; His nature is all ho-li-ness, And mercy is his seat.

* Not to be used as a final close

First Treble.
Second Treble.
Tenor.
Bass.

Is this the kind re - turn! Are these the thanks we owe! Thus to abuse e - ternal love, Whence all our blessings flow!

6 4 8 7 6 4 # 6 4 8 7

[No. 2.]

6 4 8 7 6 4 # 6 4 8 7

[No. 3.]

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

[No. 4.]

3 4 7 6 4 # 6 4 8 7

2d beginning.

2d beginning.

Come sound his praise abroad, And hymns of glo - ry sing; Jehovah is the sovereign God, The u - niver - sal King.

Unison.

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

* CHORUS.

68
Solo.

Tutti.

Slow.

Halle - lujah, Praise ye the Lord, Halle - lujah,

Halle - lujah, Halle - lujah, Halle - lujah, Praise ye the Lord.

Solo.

Tutti.

Praise ye the Lord, Halle - lujah,

Halle - lujah,

Unison.

Unison.

* This Chorus has received a new arrangement, in which the rhythm has been corrected. A regular answer to the Treble Solo is also given in the Tenor. Should any, however, prefer the Treble Solo throughout, the small notes may be used, and the Tenor Solo omitted.

168 ♩ 108.

BEVERIDGE. S. M.

A. WILLIAMS.

Welcome, sweet day of rest, That saw the Lord arise; Welcome to this re-vi-ving breast, And these re-joicing eyes.

♩ 104.

UTICA. S. M.

L. MASON.

Behold, the lofty sky Declares its Maker God; And all the starry works on high, Proclaim his power abroad.

96.

SHIRLAND. S. M. [MAJOR MODE.]

STANLEY.

2d ending.

169

Behold the morning sun Begins his glorious way; His beams through all the nations run, And life and light convey.

56 43 6 56 43 6 6 4 37 6 6 4 57

96.

SHIRLAND. S. M. [MINOR MODE.]

My gracious God, how plain Are thy di-rections given! O may I never read in vain, But find the path to heaven.

[H & U] P 22 7#6 # 33 33 6 #7

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

6 6 6 7 4 6 4 4 7 4 6 4 6 6 4 45

High as the heavens are raised Above the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.

F. P. F.

7 - 6 4 4 = = = = 7 4 = 5 Unison. 5 6 4 7 6 6 4 7

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

32 32 32 3 34 6 76 4 5 65 4 6 - 6 5 4 6 6 6 4 8 7 4 6 6 4 8 7

100.

CLAPTON. S. M. [CHANT.]

JONES. *2d ending.*

1. Thy name, Almighty Lord, Shall sound through distant lands : Great is thy grace and sure thy word ; Thy truth forever stands.

2. Far be thine honor spread, And long thy praise endure ; Till morning light and evening shade Shall be exchanged no more.

Unison. 5 6 4 6 6 5 Unison 5 6 5 6 4 5 7 6 6 4 7

2. Far be thine honor spread, And long thy praise endure ; Till morning light and evening shade Shall be exchanged no more.

Unison.

Unison

172 ♩ 112.

PECKHAM. S. M.

ISAAC SYLTH.

How pleased was I to hear, The friends of Zi - on say, 'Now to her courts let us repair, And keep the solemn day.'

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

♩ 88.

CALMAR. S. M.

[GREGORIAN CHANT.]

2d ending.

My gracious God, how plain, Are thy directions given; O may I never read in vain, But find the path to heaven.

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

96.

LINSTEAD. S. M.

173

2d ending.

Mine eyes and my desire Are ever to the Lord; I love to plead his prom-i-ses, And rest upoa his word.

104.

HADLEY. S. M.

O Lord! accept the praise, Of these our humble songs, Till tunes of nobler sound we raise, With our immortal tongues, With our immortal tongues.

174 ♩ 100.

ST. THOMAS. S. M.

A. WILLIAMS

2d ending.

High as the heavens are raised, Above the ground we tread, So far the riches of thy grace, Our highest thoughts exceed.

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

♩ 80.

OLMUTZ. S. M.

ARRANGED FROM A GREGORIAN CHANT.

2d ending.

Your harps, ye trembling saints, Down from the willows take; Loud to the praise of love divine, Bid every string awake!

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

♩ 100.

THACHER. S. M.

HANDEL.

175

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

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

♩ 96.

HAVERHILL. S. M.

Third line varied.

How gentle God's commands! How kind his precepts are! Come, cast your fears upon the Lord, And trust his constant care.

6 6 5 6 7 6 6 6 3

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

My gracious God, how plain, Are thy directions given! Oh may I never read in vain, But find the path to heaven.

104.

WESTMINSTER. S. M. [CHANT.]

DR. BOYCE.

177

2d ending.

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

100.

PADDINGTON. S. M.

2d ending.

Come, Holy Spirit, come; Let thy bright beams arise; Dispel the sorrows from our minds, The darkness from our eyes.

[H. & H.]

23

SOUTHFIELD. S. M.

2d ending.

Thy name, almighty Lord, Shall sound through distant lands: Great is thy grace, and sure thy word, Thy truth forever stands.

Far be thine honor spread, And long thy praise endure, Till morning light and evening shade Shall be exchanged no more.

♭ 7 0 ♭ ♭ 7 3 6 3 6 6 6 ♭ 8 7 3 3 6 6 3 5 7

♩ 92.

DARTMOUTH. S. M.

L. MASON.

2d ending.*

Is this the kind return, Are these the thanks we owe; Thus to abuse e - ternal love, Whence all our blessings flow?

6 6 - ♭ 8 7 6 6 # 3 6 8 7 6 # 6 6 ♭ 8 7 # -- 6 #

* Not to be used as a final close.

♩ 96.

LITTLE MARLBOROUGH. S. M.

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

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

♩ 88.

St. BRIDE's. S. M.

DR. HOWARD.

And must this body die? This mortal frame de - cay? And must these active limbs of mine, Lie mouldering in the clay?

6 4 # 7 6 4 8 7 8 7 5 # 7 5 8 b7 8 7 # 8 7 5 4 # 7

180 ♯ 80.

AYLESBURY. S. M.

DR. GREEN

From lowest depths of woe, To God I send my cry; Lord, hear my suppli - cating voice, And graciously reply.

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

♯ 92.

DUNBAR. S. M.

CORELLI.

2d ending.

When overwhelmed with grief, My heart within me dies, Helpless and far from all relief, To heaven I lift my eyes.

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

♩ 100.

THESSALIA. S. M.

BENJAMIN HOLT

181

See what a liv - ing stone, The builders did refuse? Yet God hath built his church thereon, In spite of envious Jews.

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

♩ 96.

BOXFORD. S. M.

2d ending.*

Is this the kind return! Are these the thanks we owe! Thus to abuse eternal love, Whence all our blessings flow?

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

* Not to be used as a final close.

The Lord, my shepherd is, I shall be well supplied; Since he is mine, and I am his, What can I want beside?

He leads me to the place, Where heavenly pastures grow, Where living waters gently pass, And full sal - vation flows.

96.

YARMOUTH. S. M.

DR. WAINWRIGHT.

183

For my desponding soul, What mercy can I find; Where is the sovereign healing balm, Of an afflicted mind?

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

80.

CEDRON. S. M.

2d ending.*

Have mercy, Lord, on me, As thou art ever kind; Let me, oppressed with loads of guilt, Thy wonted mercy find.

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

* Not to be used as a final close

2d ending.*

Wellcome, sweet day of rest, That saw the Lord arise; Welcome to this re-viv-ing breast, And these rejoicing eyes.

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

* Not to be used as a final close.

• 80.

NORWALK. S. M.

MATHER.

Where shall the man be found, That fears t'offend his God; That loves the gospel's joyful sound, And trembles at his rod?

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

[illegible]

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

[H. & H.] Q 2 21

Eternal Father, God of love, Oh! hear a humble suppliant's cry; Bend from thy lofty throne above, Thy throne of glorious majesty: D. C.

Oh! deign to hear my feeble voice, And bid my drooping heart rejoice.

6 6 5 6 6 6 6 4 5 5 6 7 6 6 4 5 7 Fine. 4 6 # 4 8 7 4 6 # 4 8 7

96. GLOUCESTER. L. M. 6 lines. MILGROVE.

Angels of light, ethereal fires! Arise, and sweep your awful lyres! To you the sacred right belongs, To raise the lay, and lead our songs. D. C.

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

Call me away from flesh and sense, Thy word, O Lord, can draw me thence; I would o - bey the voice di - vine,

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

And all in - ferior joys re - sign, I would o - bey the voice di - vine, And all in - fe - rior joys re - sign.

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

How sweet thy dwellings, Lord, how fair, What peace, what bliss, in - habit there? With ardent hope, with strong de - sire,

6 8 7 6 4 5 6 6 7

My heart, my flesh, to thee aspire; I burn to tread thy courts, and thee, My God, the living God, to see.

6 4 6 6 6 6 5 6 4 5 7

Awake, our souls, away our fears, Let every trembling thought be gone! Awake, and run the heavenly race,

6 4 8 7 #6 3 3 6 7

And put a cheerful courage on! Awake, and run the heavenly race, And put a cheerful courage on!

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

Could I so false, so faithless be, To think of once de - serting thee; Where, Lord, could I thine influence shun?

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

Or whither from thy presence run? Where, Lord, could I thine influence shun? Or whither from thy presence run?

6 5 4 3 2 2 2 7

Let all the earth their voices raise, To sing a lofty psalm of praise, And bless the great Je - ho vah's name;

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 2/2 time signature. The second and third staves are piano accompaniment in treble and alto clefs, respectively, with the same key signature and time signature. The bottom staff is a bass line in bass clef with a key signature of one flat and a 2/2 time signature. The lyrics are written below the piano staves. The system concludes with a double bar line.

His glory let the heathen know, His wonders to the nations show, And all his works of grace pro - claim.

The second system of the musical score continues the composition with four staves. The vocal line (top staff) and piano accompaniment (middle staves) continue with the same key signature and time signature. The bass line (bottom staff) also continues. The lyrics are written below the piano staves. The system concludes with a double bar line.

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

My days of praise shall ne'er be past, While life, and thought, and being last, Or im - mor - tal - i - ty endures.

Great God, the heaven's well ordered frame Declares the glo - ry of thy name; There thy rich works of wonder shine:

A musical score for a hymn, featuring three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The lyrics are written below the middle staff: "A thousand star-ry beauties there, A thousand radiant marks appear, Of boundless power and skill divine." The score includes various musical notations such as notes, rests, and bar lines. The bottom staff is labeled "Voice or Organ." and has a series of numbers (7, 6, 7, 6, 5, 6, 6, 8, 7) written below it, likely indicating fingerings or a sequence of notes.

Voice or Organ.

[H. & H.]

R

25

Let all the earth their voices raise, To sing a lof - ty hymn of praise, And bless the great Je - hovah's name:

His glory let the heathen know, His wonders to the nations show, And all his works of grace proclaim.

Begin, my soul, th'ex - alted lay, Let each en - raptured thought o - bey, And praise th'Al mighty's name:

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

Lo! heaven and earth, and seas and skies, In one melodious concert rise, To swell th'in - spiring theme.

Voice or Organ.

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

1. The joyful morn, my God, is come, That calls me to thine honored dome, Thy presence to a - dore:

2. What joy, while thus I view the day, That warns my thirsting soul away, What transports fill my breast!

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

My feet the summons shall at - tend, With willing steps thy courts ascend, And tread the hallowed floor.

For lo! my great Re - deemer's power, Unfolds the ev - er - lasting door, And leads me to his rest.

6 $\frac{4}{3}$ 6 $\frac{6}{8}$ 6 $\frac{6}{8}$ $\frac{6}{4}$ $\frac{5}{3}$ 6 $\#6$ 6 $\frac{6}{4}$ 8 7

Largo e Piano.

1. O thou, that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts it - self on thee?

2. Slain in the guilty sinner's stead, His spotless righteous - ness I plead, And his a - vail - ing blood:

3. Then snatch me from e - ter - nal death, The spirit of a doption breathe, His con - so - la - tions send:

4. The King of terrors then would be, A welcome mes - sen - ger to me, To bid me come a - way:

I have no refuge of my own, But fly to what my Lord hath done. And suffered once for me.

Thy righteousness my robe shall be, Thy merit shall a - tone for me, And bring me near to God.

By him some word of life im - part, And sweetly whisper to my heart, 'Thy Maker is thy friend.'

Unclogged by earth or earthly things, I'd mount, I'd fly with eager wings, To ev - er - lasting day.

First system of musical notation. It consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#), and the time signature is 2/2. The melody is written in the first treble staff. The lyrics are written below the second treble staff. The bass line is written in the two bottom staves, with fingerings indicated by numbers 1-7 and 8.

Father of all, e - ter - nal mind, In un - cre - at - ed light en - shrined, Im - mensely good and great.

Second system of musical notation. It consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#), and the time signature is 2/2. The melody continues in the first treble staff. The lyrics are written below the second treble staff. The bass line continues in the two bottom staves, with fingerings indicated by numbers 1-7 and 8.

Thy children formed and blessed by thee, With filial love and reverence pay, Their homage at thy feet.

1. Be - gin, my soul, th'ex - alt - ed lay, Let each en - raptured thought o - bey, And praise th'Al - mighty's name.

2. Wake, all ye soaring throng, and sing, Ye feathered warblers of the spring, Har - monious anthems raise.

2. Let man, by nobler passions swayed, The feeling heart, the judging head, In heavenly praise employ;

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

Lo! heaven and earth, and seas and skies, In one melodious concert rise, To swell th'in - spiring theme.

To him who shaped your fin - er mould, Who tipped your glittering wings with gold, And tuned your voice to praise.

Spread the Cre - a - tor's name around, Till heaven's broad arch ring back the sound, In general bursts of joy.

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

WORSHIP. S. P. M.

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

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

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

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

How pleased and blest was I, To hear the people cry, [omit.] 'Come, let us seek our God to-day!'

Unison.

6 3 4 2 6 6 6 8 7 4 3

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

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

How pleased and blest was I, To hear the people cry, 'Come let us seek our God to-day!' Yes, with a cheerful zeal,

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

*Soli** *Tutti.*

We'll haste to Zi - on's hill, And there our vows and hon - ors pay, And there our vows and honors pay.

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

* Let this passage be sung alternately by Trebles and Tenors.

The Lord Jehovah reigns, And royal state maintains, His head with awful glory crowned: Arrayed in robes of light, Begirt with sovereign might, And rays of majesty around.

The Lord Jehovah reigns, His throne is fixed on high; The garments he assumes, Are light and majesty: His glories shine with beams so bright, No mortal eye can bear the sight.

Slow.

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

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

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

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

First system of the musical score. It consists of four staves: a vocal line (treble clef, key of B-flat, 2/2 time) and three piano accompaniment staves (treble, bass, and a grand staff). The lyrics are: "To God the mighty Lord, Your joy - ful thanks re - peat; To him due praise af - ford,". The piano part includes figured bass notation: 6, 8 7, 3 2 4, 6, 4, 8 7, 6, 4, 8 7.

Second system of the musical score. It continues the four-staff format. The lyrics are: "As good as he is great, For God does prove Our constant friend, His boundless love Shall have no end." The piano part includes figured bass notation: 5 4 3, 6, 4, 8 7, 6, 4, 6 5, 4 8 7.

Re - joice! the Lord is King! Your God and King adore! Mortals, give thanks and sing, And triumph

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

ev - er - more! Lift up your hearts, Lift up your voice! Rejoice! a - gain, I say, re - joice!

4 4 4 4 4 3 Unison. 3 4 5 7 8 5 4 5 6 6 7 8 6 7 8 4 5 6 6 7

To God, the mighty Lord, Your joy - ful thanks re - peat; To him due praise af - ford,

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

As good as he is great, For God does prove Our constant friend, His boundless love Shall have no end,

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

WATERTOWN. H. M.

Lord of the worlds a - - bove, How pleasant and how fair. The dwell - ings of thy love, Thine earth - ly

4 6 6 6 8 7 6 6 6

Detailed description: This block contains the first system of a musical score. It 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 flat (B-flat). The melody is written on the top staff, with lyrics underneath. The bottom staff provides a bass line. Fingering numbers (4, 6, 6, 6, 8, 7, 6, 6, 6) are placed below the bottom staff.

tem - ples are; To thine a - - bode My heart as - - pires, With warm de - - sires To see my God.

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

Detailed description: This block contains the second system of the musical score. It also consists of four staves in the same format as the first system. The melody continues on the top staff with lyrics. The bottom staff has a bass line. Fingering numbers (6, 7, 6, 6, 4, 3, 6, 7, 3, 3, 3, 4, 6, 6, 7) are placed below the bottom staff.

P 117.

1. Welcome, de - light - ful morn, Thou day of sa - - cred rest; I ball thy kind re - - turn,

2. Now may the King de - - scend, And fill his throne of grace; Thy scep - tre, Lord, ex - tend,

3. De - scend, ce - - les - tial Dove, With all thy quick' - - ning pow'rs; Dis - - close a Sa - vour's love,

6 6 7 82 87 65 6 6 7
4 4 87 65 43

Lord, make these moments blest: From the low train of mor - tal toys, I soar to reach im - mor - tal joys.

While saints ad - - dress thy face: Let sin - ners feel thy quick' - ning word, And learn to know and fear the Lord.

And bless the - - sa - - cred hours: Then shall my soul new life ob tain, Nor Sabbatus be indulg'd in vain.

H. & H. S2 27

A - wake, our droway souls, And burst the slothful band; The wonders of this day,

6 4/3 6/5 6 #

Our noblest songs do - mand. Au - spi - cious morn, Thy blissful rays Bright seraphs hall, In songs of praise.

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

Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love, Thy earthly

7 56 6 4 7

Detailed description: This is the first system of a musical score for the hymn 'Bethesda'. It consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The melody is written on the top staff, with lyrics underneath. The accompaniment is on the other three staves. The system ends with a double bar line. Below the staves, there are numbers: 7, 56, 6, 4, and 7, which likely represent fingerings or measure counts.

temples are: To thine a - bode My heart aspires With warm de - sires To see my God.

7 87 6 4 3 4 5 6 87

Detailed description: This is the second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are 'temples are: To thine a - bode My heart aspires With warm de - sires To see my God.' The system ends with a double bar line. Below the staves, there are numbers: 7, 87, 6, 4, 3, 4, 5, 6, and 87, which likely represent fingerings or measure counts.

First system of the musical score. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef with a key signature of one sharp (F#). The bottom staff is the piano accompaniment in bass clef with a key signature of one sharp (F#). The tempo is marked as 100 beats per minute. The lyrics are: "All hail, triumphant Lord, Who sav'st us by thy blood; Wide be thy name a - dor'd, Thou ris - ing; reigning God." Below the piano staff, there are fingerings: 6 5 4 3, 6 4 3, 6 5 4 3, 4 6, 6 7.

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

Second system of the musical score. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef with a key signature of one sharp (F#). The bottom staff is the piano accompaniment in bass clef with a key signature of one sharp (F#). The lyrics are: "With thee we rise, With thee we reign, And empires gain Beyond the skies—With thee we rise, With thee we reign, And empires gain Beyond the skies." Below the piano staff, there are fingerings: 8 7 6 5 4 3, 7 — 7 — 5 3 3, 5 — 9 8 6 8 7.

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

Arranged by Thos Hastings.

80.

HARWICH. H. M.

213

I give immortal praise, To God the Father's love, For all my comforts here, And better hopes above: He sent his own E - ter - nal Son, To die for crimes That man had done.

6 6 6 7 6 5 6 6 7 6 7

80.

DARWELL'S. H. M.

Rev. Dr. Darwell.

Awake! awake! arise, And hail the glorious morn: Hark! how the angels sing, "To you a Saviour's born." Now let our hearts, In concert move, And ev'ry tongue Be tun'd to love.

Tasto. 6 6 4 6 5 4 3 7 7 - 6 6 8 7 6 4 6 3 6 4 6 6 6 5 7

RAMAH. L. M. [MINOR MODE.]

1. My soul lies humbled in the dust, And owns the dreadful sentence just : Look down, O Lord, with pitying eye, And save the soul condemned to die.

The score is written for 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 (B-flat), and the time signature is 3/2. The melody is in a minor mode. The piano accompaniment features a steady eighth-note bass line. Below the piano staves, there are numerical figures: 7, 8 7 6 5 =, 6 5 3, 7, 7 5 6, ♯, -, ♯, 6 ♯ 5 ♯.

♯ 96.

RAMAH. L. M. [MAJOR MODE.]

2. Then will I tell the world thy ways, And men shall learn thy saving grace ; I'll lead them to a Saviour's blood, And they shall praise a pardoning God.

The score is written for 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-sharp), and the time signature is 3/2. The melody is in a major mode. The piano accompaniment features a steady eighth-note bass line. Below the piano staves, there are numerical figures: 7, 6 8 7 6 5 =, ♯ 6 3, 6 6 5 3, 7, 5 6 7, 5 7, 6 3 6, 5 7.

♩ 80.

PLAINFIELD. H. M.

♩ 120.

215

I give immortal praise, To God the Father's love, For all my comforts here, And better hopes above: He sent his own E - ter - nal Son, To die for crimes That man had done.

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

♩ 92.

EDYFIELD. 3/4 Sevens.

C. L. Latrobe.

Lord, submissive make us go! Gladly leaving all below; Only thou our leader be, And we then will follow thee.

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

1. Jesus refuge of my soul, Let me to thy bosom fly; While the raging billows roll, While the tempest still is high; All my trust on

2. Other refuge have I none,—Helpless hangs my soul on thee! Leave, oh! leave me not alone! Still support and comfort me! Hide me, O my

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

thee is stay'd; All my hope from thee I bring; Cover my defenceless head, With the shadow of thy wing— With the shadow of thy wing.

Saviour! hide, Till the storm of life be past; Safe in - to the haven guide, Oh, receive— Oh, receive— Oh, receive my soul at last.

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

Haste, O Sinner, now be wise, Stay not for the morrow's sun, Wisdom, if you still despise, Harder is it to be won.

7 6 6 6 6 6 6 6 6 6 5

100. NUREMBERG. 7's.

Once I thought my mountain strong, Firmly fix'd, no more to move;
Then my Saviour was my song, Then my soul was fill'd with love; Those were happy, golden days, Sweetly spent in prayer and praise.

H & H 6 T 28 6 65 48 5 6 65 48

NORWICH. Sevens.

L. Mason.

1. Gently glides the stream of life, On a-long the flow'ry vale; Or im-petuous down the cliff, Rushing roars when storms as-sail.

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

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

100.

ROTTERDAM. 7's.

All ye nations, praise the Lord, All ye lands, your voices raise; Heav'n and earth, with loud accord, Praise the Lord, for-ev-er praise.

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

Son of God, thy blessing grant! Still supply my ev'ry want! Tree of life, thine influence shed,

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

With thy sap my spir - it feed— Tree of life, thine influence shed, With thy sap my spir - it feed.

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

ALCESTER. Sevens.

Now the shades of night are gone, Now the morning light is come, Lord, may we be thine to-day, Drive the shades of sin a-way.

56 56 6 6 5 6 6 5 43 65 6 6 65 6 43 65 65 7 5 6 6 87
 34 34 4 5 98 43 5 43 98 43 7

♩ 80.

ALSEN. 7's, or 8's & 7's.

F. L. Abel.

Sov'reign Ruler of the skies, Ever gracious, ever wise; All my times are in thy hand, All e - vents at thy command.

6 4 65 7 65 6 6 4 87 6 7 4 6 5 3 5 65 5 6#6 6 6 4 57
 43 5 4 2 43 6 5 6

100.

NAPLES. Sevens.

Pleyel.

221

Sov'reign Ruler, Lord of all, Prostrate at thy feet I fall; Hear, O hear, my ardent cry; Frown not, lest I faint and die.

6 6 7 6 4 6 6 5 7 4[#]6 6 6 5 7 6 6 6 4 5 7

112.

PILTON. Sevens.

Weldon.

Praise to God, immortal praise, For the love that crowns our days; Bounteous Source of ev'ry joy, Let thy praise our tongues employ

8 3 6 6 6 7 6 6 [#]4 6 4 6 7 8 7 6 5 4 3 6 3 4 [#]6 6 6 7

SABBATH. 7's. 6 lines.

Safely through an - oth - er week; God has brought us on our way; Let us now a blessing seek,

Waiting in his courts to - day; Day of all the week the best, Emblem of e - ter - nal rest.

Keep me, Saviour, near thy side, Let thy counsel be my guide; Never let me from thee rove, Sweetly draw me—Sweetly draw me—Sweetly draw me by thy love.

6 5 4 3
8 7 6 5

#6 6

6 5 4 #
8 7 6 5

6 5 8 7 4 3
4 3 9 8

5 6 6 5
4 3

6 6 6 8 7
4

Winter.

D. C.

92.

RUTLAND.

Sevens.

Weary souls, that wander wide, From the central point of bliss, Turn to Je-sus crucified, Fly to those dear wounds of his.
Sink in - - to the pur-ple flood, Rise in - - to the life of God. Fine.

D. C.

D. C.

D. C.

7

6
4

6

5 6

6

4

Fine.

6

6

6

7 6

6 5

7

#

♩ 88.

PLEYEL's HYMN.* 7's.

PLEYEL.

225

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

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

* The key of G (in which this piece was originally written) will be found best for many choirs

♩ 88.

LINCOLN. 7's.

DR. BOYCE.

Morning breaks upon the tomb, Jesus dissipates the gloom: Day of triumph through the skies, See the glorious Saviour rise.

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

[H. & H.]

Lord, we come be - fore thee now, At thy feet we humbly bow; Oh do not our suit disdain, Shall we seek thee, Lord, in vain?

Figured bass notation: 3 6 3 6 6 7 4 3 #4 6 6 4 # 3 6 - 3 4 3 4 6 6 5 8 8 7

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

Figured bass notation: 6 4 4 3 6 4 6 4 3 4 3 4 #6 6 4 6 4 3

80.

GREENVILLE.

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

Rousseau.

227

Fine. D.C.

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

Oh refresh us, Oh re - fresh us, Oh refresh us with thy grace.

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

52.

SICILIAN HYMN.

7's, or 8's & 7's.

1. Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us all thy love possessing, Triumph in re - deem - ing grace.

2. Thanks we give, and ado - ra - tion, For the gospel's joyful sound; May the fruit of thy sal - vation In our hearts and lives be found.

3. Jesus, thou art all com - passion: Pure, un - bounded love thou art, Visit us with thy sal - vation, Enter ev'ry trembling heart.

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

Lovely is the face of nature, Decked with spring's unfolding flowers; While the sun shows every feature, Smiling through descending showers.

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

Glorious things of thee are spoken, Zion, city of our God; He whose word cannot be broken, Formed thee for his own abode.

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

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 flat (B-flat), and the time signature is common time (C). The melody is written on the top staff, with the lyrics underneath. The bass line is written on the bottom staff. The lyrics for this system are: "Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us, each thy love pos - sess - ing,"

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

The second system of the musical score consists of four staves, continuing the melody and bass line from the first system. The lyrics for this system are: "Triumph in re - deem - ing grace. Oh! re - fresh us! Oh! refresh us! trav'ling thro' this wil - der - ness."

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

SMYRNA.

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

Mozart.

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

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

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

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

When the winter's tempest lowers, O'er a bleak and cloudy sky, Nature's fading fruits and flowers, Hang their drooping heads and die.

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

Lo! he comes, with clouds descending, Once for favour'd sinners slain:
Thousand, thousand saints at - tending Swell the triumph of his train. Hal - le - lu jah, Halle - lu - jah, Jesus now shall ever reign.

Tasto. 6 8 7 9 7 7 6 6 7

Mighty God, E - ter - nal Father, Now we glo - ri - fy thy name; Lord of all cre - at - ed nature,

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

Thou art ev'ry creature's theme— Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - - - men!

6 9/7 5 7# 6 — 7 6/7 8/4 5/6 6/4 7

CALVARY.

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

Stanley.

Hark! the voice of love and mercy, Sounds a - loud from Cal - va - - ry: See, it rends the rocks a - - sun - der,

Shakes the earth and veils the sky; "It is finish'd!" "It is finish'd!" Hear the dying Saviour cry.

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

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

May the grace of Christ our Saviour, May the Father's boundless love, With the Holy Spirit's favour, Rest upon us from above.

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

Detailed description: This block contains the first system of a musical score. It features four staves of music in G major (one sharp) and common time. The melody is written on the top staff, with three-part harmony on the lower staves. The lyrics are printed below the second staff. Below the fourth staff, a series of numbers (6, 6, 6, 5, 6, 6, 7, 6, 6, 6, 6, 5, 6, 6, 7) are aligned with the notes, likely representing a simplified harmonic or fingering system. The system concludes with a double bar line.

Thus may we abide in union With each other and the Lord, And possess in sweet communion, Joys which earth cannot afford.

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

Detailed description: This block contains the second system of the musical score. It continues with four staves of music in G major. The lyrics are printed below the second staff. Below the fourth staff, a second series of numbers (6, 4, 6, 6, 5, 6, 6, 6, 7, 4, 6, -, 4, 6, 6, 7) is provided. The system concludes with a double bar line.

WANWORTH. Eights.

Harwood.

My gracious Redeemer I love, His praises aloud I'll proclaim, And join with the armies above, To shout his a - dor - a - ble name.

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

100.

SPRING. Eights.

Thos. Clark.

1. The winter is over and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles a - way,

2. Shall ev'ry creature around, Their Voices in concert unite, And I, the most favour'd, be found, In praising to take less delight?

3. Awake, then, my harp and my lute,
4. His love in my heart shed abroad,

Sweet organs your notes softly swell
My graces shall bloom as the spring;

No longer my lips shall be mute,
This temple, his Spirit's abode,

The Saviour a high praises to tell,
My joy, as my duty to sing

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

Tenor • 88.

GOSHEN. Eights.

First and Second Treble.

Ye angels, who stand round the throne, And view my Immanuel's face, In rapturous songs make him known, Tune all your soft harps to his praise.

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

• 108.

DEVONSHIRE. 5's & 7's.

Prof. Norton.

1. Ye servants of God; Your master proclaim, And publish abroad His wonder 1 name: The name all victorious Of Jesus extol; His kingdom is glorious, And rules over all.

2. God ruleth on high, Almighty to save; And still he is nigh, His presence we have. The great congregation His triumph shall sing, Ascribing salvation To Jesus our King.

3. Salvation to God, Who sits on the throne: Let all cry aloud, And honour the Son: Our Jesus' high praises The angels proclaim, Fall down on their faces, And worship the Lamb.

Tasto. 6 5 4 3 6 5 4 6 - 4 6 6 7 8 7 5 5 6 7 6 5 7 6 7 8 4 3 4 6 6 6 6 6 7 8 7

4. Then Let us adore, And give him his right; All glory and pow'r, And wisdom and might, All honor and blessing, With angels above; With thanks never ceasing, And infinite love

From Jesse's root, behold a branch a - rise Whose sacred flow'r with fragrance fills the skies;

6 5 4 6 5 87

Detailed description: This is the first system of a musical score for a song titled 'SAVANNAH'. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with the same key signature. The music is in common time (C). The lyrics are written below the staves. At the end of the system, there are numerical figures: 6, 5, 4, 6, 5, and 87, which likely represent fingerings or measure numbers.

The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a - shade.

6 6 6 4 6 87

Detailed description: This is the second system of the musical score. It continues with four staves in the same key and time signature as the first system. The lyrics continue below the staves. At the end of the system, there are numerical figures: 6, 6, 6, 4, 6, and 87.

The Lord is our shepherd, our guardian and guide, What - - e - - v - - e - - r we want, he will kindly provide; To sheep of his

pasture his mercies abound, His care and protection, His care and protection, His care and pro-tection his flock will surround.

Solo. Tutti.

8 3 - 6 6, 4 8, 6 #6 4, 3 4, 6 6, 6 4, 7

HAMILTON 10's & 11's.

Affettuoso

The day is far spent, the ev' - ning is nigh, When we must lay down this bo - dy and die.

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

5 4 # 6 5 9 8 4 # 5 4 # 6 5 9 8 4 4

Great God, we sur - ren - der our dust to thy care; But, oh! for the summons our spir - it pre - pare.

6 4 5 6 7 6 5 6 4 5 # 6 6 # 6 4 6 6 6 9 8 6 5

4 5 6 7 6 5 4 # # 6 6 4 6 6 9 8 6 5

The Lord is our shepherd, our guardian and guide, What - ev - er we want, he will kindly provide:

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

5 4 3 5 4 3 5 4 3 5 4 3

To sleep of his pas - ture his mer - cies abound, His care and pro - tec - tion his flock will surround.

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

5 4 3 5 4 3 5 4 3 5 4 3

H & H X 31

BERMONDSEY. 6 s & 4's.

Mulgrove.

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

Unison. 6 - 6 5 6 6 6 6 # 7 6 5 4 3 2 1 6 -

evermore, Worthy the Lamb!—Worthy the Lamb!— Worthy the Lamb! Sing aloud, evermore, Worthy the Lamb!

7 6 6 6 Sym. 6 # 6 Sym. 7 6 6

2 12.

ITALIAN HYMN. 6's & 4's.

Giardini.

243

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

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

88.

AUBURN. 8, 3, & 6.

1. Ere I sleep, for ev'ry favor This day show'd By my God, I do bless my Sa - vour.

2. Leave me not, but ever love me; Let thy pence Be my bliss, Till thou hence re - - - move me.

3. Thou—my Rock, my Guard, my Tower— Safely keep, While I sleep, Me with all thy pow - er.

4. And where'er ip death I slumber, I— me rise with the wise— Counted in their num - ber

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

MALTA. 6's & 10's.

First system of musical notation for 'MALTA. 6's & 10's.' It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written across all staves. Below the staves, the lyrics are: "No war nor battle's sound Was heard the world around, No hos - tile chiefs to furious combat ran;

7

6

6

6

6

6

6

7

Second system of musical notation for 'MALTA. 6's & 10's.' It consists of four staves, continuing the melody from the first system. Below the staves, the lyrics are: "But peaceful was the night, In which the Prince of light His reign of peace upon the earth began."

7

6

5

6

6

6

6

6

6

57

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

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

To hear his justice and the sinner's doom: "But gather first my saints," (the Judge commands,) "Bring them, ye angels, from their distant lands."

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

X 2

MONTAGUE. 10's, or 10's & 11's.

10's Not to our names, Thou only Just and True, Not to our worthless names is glory due; Thy pow'r, and grace, thy truth and justice, claim,

10's & 11's. The God of glory sends his summons forth, Calls the south nations, and awakes the north; From east to west the sov'reign orders spread,

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

Immortal honors to thy sov'reign name. Shine thro' the earth, from heav'n thy blest acode, Nor let the heathen say, "Where is your God."

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

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

● 112.

LYONS. 10's & 11's.

Haydn.

247

Oh! praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices united, the anthem prolong, And shew forth his praises in music divine.

6 6 4 3 2 6 6 6 6 7 8 — #7/4 b7/5 — 6 4 5 — 6 7 6 6 6 7

● 108.

St. MICHAEL'S. 10's & 11's.

Handel.

Oh! praise the Lord, prepare your glad voice, His praise in the great assembly to sing, In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

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

AMSTERDAM. 7's & 6's.

Dr. Nares.

Rise, my soul, stretch out thy wings, Thy bet - ter portion trace; Sun and moon and stars decay, Time shall soon this earth re - - move;
 Rise from transi - - tory things, Tow'rd's heav'n thy native place. D. C.

Rise my soul, and haste away, To (omit.) seats prepar'd above. D. C.

6 3 3 6 6 4 3 6 6 7 Fine.

* The notes under figure 3 are to be sung only at the close of the tune.

90.

"THE RISING MORN, THE CLOSING DAY." [VIENNA.]

Beethoven.

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

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

Sostenuto Adagio

Lord, when my thoughts delight - ed rove, Amidst the wonders of thy love, Sweet hope revives my drooping heart,

And bids my fears and doubts de - part, Lord, so my thoughts de - lighted rove, Amidst the wonders of thy love.

H. & H. 32

"IN VERDANT PASTURES."

Geminiani.

Adagio Sostenuto.

In verdant pastures large and fair, The Shepherd feeds his chosen sheep; He guards his flock with tender care, And watches o'er them while they sleep.

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

86.

"HOW PLEASANT, HOW DIVINELY FAIR."

[GARDNER.]

Viotti. 4

Sostenuto Adagio.

How pleasant, how divinely fair, O Lord of hosts, thy dwellings are! With strong desire my spirit fairs, To meet th'assembly of thy saints

p. fz

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

SC

"LORD, THOU HAST KNOWN MY INMOST MIND."

[SALISBURY.]

Haydn.

251

Adagio Sostenuto.

Lord, thou hast known my in-most mind, Thou dost my path and led in - close; My waking soul on thee re - - lies,

76 6 76 6 76 #6 6 7 7 6 6 6 6 #7

4-3-2-1

On thee my sleeping thoughts re - - pose: Where from thy presence can I fly, - - - - - Lord, ever pres - ent, ev - er nigh?

7 4 6 #6 7 6 5 6 - 6 56 6 7

4-3-2-1

"WITH HOLY FEAR AND HUMBLE SONG."

[WALTHAM.]

Beethoven.

Cantabile e Sostenuto. D. C.

With holy fear and humble song, The dreadful God, our souls adore; Rev'rence and awe becomes the tongue That speaks the terrors of his pow'r—

Rev'rence and awe become the tongue That speaks the terrors of his pow'r.

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

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

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

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

88.

"THERE IS A STREAM WHOSE GENTLE FLOW." [MILTON.]

Haydn.

253

Adagio Sostenuto.

There is a stream, whose gentle flow Surrounds the city of our God— There is a stream, whose gentle flow

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

Surrounds the city of our God— A sacred river, from whose fount, The living wa - - - ters flow abroad.

4 6 #6 9 8 6 7 7 6 6 4 3 6 4 6 0 6 5 4 6 #6 3 8 7 6 6 4 7

"GOD OF MY LIFE." [Music.]

21. June.

God of my life through all my days, My grateful pow'r shall sound thy praise; The song shall wake with op'ning light,

And warble to the si - lent night. The song shall wake with op'ning light, And warble to the silent night.

43

80.

"NOW NIGHT IN SILENT GRANDEUR REIGNS."

[WESTON]

Beethoven.

255

Tenor. Adagio Sostenuto

Now night in silent grandeur reigns, And holds the slumb'ring world in chains; Pale from the cloud the

6 6 37 - 6 5 4 6 6 6 6 4 7 6 57

moon - - - beam steals. And half cre - a - - tion's face reveals— And half cre - a - - tion's face re - veals.

Lento, Dim.

- 87 43 98 6 6 6 - 6 3 4 3 6 5 6 5 4 5 3

My God, the steps of pious men, Are order'd by thy will; Though they should fall, they rise again, Thy hand supports them still.

6 = 98 65 6 56 67 5 6 = 87 65 4 6 56 4 5 3

The Lord delights to see their ways, Their virtue he approves; He'll ne'er deprive them of his grace, Nor leave the man he loves.

65 6 7 7 43 #6 6 43 # 56 # 6 4 4 6 56 45 3

138

BEHOLD THE GLORIES OF THE LAMB. (Chorus.)

Behold the glories of the Lamb, Amidst his Father's throne: Prepare new honors for his name—Prepare new honors for his name, And songs before unknown. Let elders worship at his feet, The church adore around; With vials full of odours sweet,—With vials full of odours sweet, And harps of sweeter sound—And harps of sweeter sound.

H. & H. Y 2 33

"PEACE, TROUBLED SOUL."

[PALESTINE.]

Mazzinghi.

1 Peace troubled soul, whose plaintive moan Hath taught these rocks the notes of woe; Cease thy complaint, suppress thy groan,

2. Come, freely come, by sin op-pressed, Un-bur-den here the weigh-ty load, Here find thy re-fuge and thy rest,

And let thy tears forget to flow; Behold the precious balm is found, To lull thy pain, to heal thy wound.

And trust the mer-cy of thy God; Thy God's thy Sa-viour, glorious word— For-ever love and praise the Lord.

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

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near, To dissipate the ling'ring mist; And while his mantling splendors dart, Their

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

radiance o'er the kindling skies. To chase the darkness of my heart, Arise, O God of light, a - rise, a - rise, a - rise, a - rise.

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

Andantino.

1. While, with ceaseless course, the sun, Hasted round the former year, Many souls their race have run, Never more to meet us here.

2. As the winged arrow flies, Speedily the mark to find; As the lightning from the skies Darts, and leaves no trace be - - hind;

3. Thanks for mercies past receive, Pardon of our sins renew; Teach us, henceforth, how to live With e - - ter - ni - ty in view;

7 6 5 6 4 6 5 6 5 3 7

Fix'd in an e - ter - nal state, They have done with all below: We a little longer wait, But how little none can know.

Swiftly thus our fleeting days Bear us down life's rapid stream; Upwards, Lord, our spirits raise, All be - low is but a dream.

Bless thy word to young and old, Fill us with a Saviour's love; And when life's short tale is told, May we dwell with thee a - bove.

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

Andante.

1. Safely thro' another week, God has brought us on our way, Let us now a blessing seek, Waiting in his courts to-day:

2. While we seek supplies of grace, Thro' the great Redeemer's name; Show thy re-con-cil-ing face—Take a-way our sin and shame.

3. Here we come thy name to praise, Let us feel thy presence near; May thy glory meet our eyes, While we in thy house appear;

4. May the gospel's joyful sound, Conquer sinners, comfort saints; Make the fruits of grace abound; Bring re-lief from all complaints

Soli, *Tutti.*

Day of all the week the best; Emblem of e-ter-nal rest— Day of all the week the best; Emblem of e-ter-nal rest:

From our worldly cares set free, May we rest this day in thee—From &c.

Here af-ford us, Lord, a taste, Of our ev-er-last-ing feast—Here &c.

Thus let all our sabbaths prove, Till we join the church a-bove—Thus &c.

"HOW BEAUTEIOUS ARE THEIR FEET." [HYMN.]

1. How beauteous are their feet, Who stand on Zion's hill! Who bring salvation on their tongues, And words of peace reveal! 2. How charming is their voice! How

3. How happy are our ears, That hear this joyful sound! Which kings and prophets waited for, And sought but never found! 3. How blessed are our eyes, That

5 The watchmen join their voice, And tuneful notes employ; Je-ru-salem breaks forth in songs, And deserts learn the joy. 6. The Lord makes bare his arm, Thro'

sweet the tidings are! Zion, behold thy Saviour—King, He reigns and triumphs here—He reigns—He reigns and triumphs here!

see this heav'nly light! Prophets and kings desir'd it long, But [- - - * - - -] died—But died without one sight.

all the earth abroad, Let ev'ry nation now be-hold Their Saviour and their God—be-hold Their Saviour and their God.

The first two lines of the 3d and 4th stanzas should be sung as a Duet by Treble voices. In the 4th stanza omit the two measures between the brackets, [*] so as to avoid a repetition of the line "But died without the sight;" and let this line be sung slow and soft

Second Treble.



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



2. What though the spicy breezes, Blow soft o'er Ceylon's isle; Though ev'ry prospect pleases, And only man is vile.

Base.



3. Shall we, whose souls are lighted By wisdom from on high, Shall see to men benighted, The lamp of life deny?
4. Warr, warr ye winds, his story; And you, ye waters, roll, Till like a sea of glory, It spreads from pole to pole;



1. From many an ancient river, From many a palmy plain, They call us to de-liv-er,—Their land from error's chain.



2. In vain with lavish kindness The gifts of God are strown; The heathen in his blindness Bows down to wood and stone.



3. SALVATION. O SALVATION. The joyful sound pro-claim, Till earth's remotest nation, Has learnt Messiah's name.
4. Till o'er our ransom'd nature, The Lamb for sinners slain, REDEEMER. KING, CAMARON, Returns in bliss to reign.

"MORN OF ZION'S GLORY."

From "Spiritual Songs" published in this work by permission
Words by S. F. SMITH.

Spiritoso.

1. Morn of Zi-on's glo-ry, Bright-ly thou art break-ing, Ho-ly joys thy light is wak-ing; Morn of Zi-on's glo-ry,

2. Morn of Zi-on's glo-ry, Ev'-ry hu-man dwel-ling, With thy notes of joy are swel-ling; Morn of Zi-on's glo-ry,

3. Morn of Zi-on's glo-ry, Now the night is riv-en, Now the star is high in heav-en; Morn of Zi-on's glo-ry,

An-cient saints fore-told thee, Ser-aph an-gels glad be-hold thee; See them glide, Far and wide, Streams of rich Sal-va-tion, Flow to ev'ry na-tion.

Die-tant hills are ring-ing, Echo-ed vol-ces sweet are sing-ing; Haste thee on, Like the sun, Paths of splendor tracing, Hea-then midnight chasing.

Joy-ful hearts are bounding, Hal-le-lu-jah's now are sound-ing; Peace en Dwells a-gain, Je-sus reigns for- ever! Je-sus reigns for- ever

HEAD OF THE CHURCH TRIUMPHANT.

[PISGAH.]

265

1. Head of the church tri - um - phant, We joy - ful - ly a - do - re thee; Till thou ap - pear, Thy mem - bers here, Shall sing like those in glo - ry.

2. While in af - fic - tion's tur - nace, And passing through the fire; Thy love we praise, That knows our days, And ev - er brings us high - er.

3. Thou dost con - duct thy peo - ple, Through torrents of temp - ta - tion; Nor will we fear, While thou art near, The fire of trib - u - la - tion.

4. Faith now be - hold the glo - ry, To which thou wilt re - store us; And earth des - pise, For that high prize, Which thou hast set be - fore us.

We lift our hearts and voices, In blest an - tic - i - pa - tion; And cry a - loud, And give to God, The praise of our sal - va - tion.

We lift our hearts ex - alt - ing, In thine al - migh - ty fa - vor; The love di - vine, That made us thine, Shall keep us thine for - ev - er.

The world, with sin and Sa - tan, In vain our march op - po - ses; By thee we will, Break through them all, And sing the song of Mo - ses.

And if thou count us wor - thy, We each like dy - ing Ste - phen; Shall see thee stand At God's right hand, To take us up to heav - en

H & H

34

Z

'BEFORE JEHOVAH'S AWFUL THRONE.'

[DENMARK.]

Dr. Madan.

Maestron

Be - fore Je - ho - vah's awful throne, Ye nations bow with sacred joy! Know that the Lord is God a - lone,

6 5 6 2 3 9 8 7 6 5 4 3 2 1

100.

Andante.

He can ere - ate, and he destroy—He can ere - ate and he destroy. His sov'reign pow'r without our aid,

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

"BEFORE JEHOVAH'S AWFUL THRONE."

[Continued.]

267

Musical score for the first system. It consists of four staves: a vocal line (soprano), a vocal line (alto/tenor), a vocal line (bass), and a piano accompaniment line. The key signature is one sharp (F#). The lyrics are: "Made us of clay, and form'd us men; And when, like wand'ring sheep, we stray'd, He brought us to his fold again—". Below the piano staff are the following fingering numbers: 7 6 5 6 5 6 7 5 7 8 7 6 5 6 6 5 6 7 5 6 6 5 4 3.

Musical score for the second system. It consists of four staves: a vocal line (soprano), a vocal line (alto/tenor), a vocal line (bass), and a piano accompaniment line. The key signature is one sharp (F#). The lyrics are: "He brought us to his fold again. We'll crowd thy gates with thank - ful songs, High as the heav'ns our voic - - es raise." Above the piano staff is the tempo marking "Con Spirito." and the number "120." Below the piano staff is the tempo marking "Tutti F." and the number "120." Below the piano staff are the following fingering numbers: 6 6 7 5 6 6 5 6 7 6 6 7 6 6 4 3 6 7 6 6 4 8 7.

"BEFORE JEHOVAH'S AWFUL THRONE." [Continued.]

And earth, and earth with her ten thousand, thousand tongues; Shall fill thy courts with sounding praise—Shall fill thy courts with

sounding praise—Shall fill—Shall fill thy courts with sounding praise. Wide! wide as the world is thy command,

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

6 6 5 4 3 6 6 4 8 7 6 4 7 5 Unisen.

"BEFORE JEHOVAH'S AWFUL THRONE."

269

Vast as e - - ter - ni - ty, e - - ter - ni - ty thy love; Firm as a rock thy truth shall stand, When rolling years shall cease to

Unison.

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

move, shall cease to move— When rolling years shall cease to move— When roll - - - ing years shall cease to move.

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

"THE VOICE OF FREE GRACE." [SCOTLAND.]

[SCOTLAND.]


Dr. Clark.

Larghetto

P.

The voice of free grace cries - - - epe to the mountain! For Ad - am's lost race Christ has open'd a fountain,

P.

For sin and uncleanness, and ev'ry transgression:  His blood flows so freely, in streams of salvation—

56 87 65
34 63 42

54 56 75
32 34 58

43 28
65 49

46 101

"THE VOICE OF FREE GRACE." [Continued.]

CHORUS.

271

His blood flows so freely, in streams of salvation Hal - le - lu - jah! to the Lamb, who has bought us our pardon!

6

5 6 5 4

5 6 5 4

5 6 5 4

5 6 5 4

5 6 5 4

5 6 5 4

5 6 5 4

5 6 5 4

5 6 5 4

5 6 5 4

We'll praise him a - gain when we pass over Jordan— We'll praise him a - gain, when we pass over Jordan.

4 3 5 4

4

5

6

"FROM ALL THAT DWELL BELOW THE SKIES." [DENBIGH.]

Altered from Dr. Madan

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - - rise; Let the Re -

deemer's name be sung, Thro' ev'ry land by ev' - ry tongue. E - - ter - nal are thy mer - cles, Thro' ev' - ry land by ev' - ry tongue.

Figured Bass: 9 8 6 6 6 8 7 7 9 8 6 4 6 4 4 7 4 3 6 5 4 3 6 6 5 6 4 4 3 6 4 9 6

"FROM ALL THAT DWELL BELOW THE SKIES.

[Continued.]

273

Lord, E - - ter - - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall

rise and set no more,—Till suns shall rise and set no more,—Till suns shall rise and set no more.

H. & H

35

Detailed description: This is a musical score for a hymn, titled "FROM ALL THAT DWELL BELOW THE SKIES." with the instruction "[Continued.]" and page number "273". The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "Lord, E - - ter - - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more,—Till suns shall rise and set no more,—Till suns shall rise and set no more." The score includes various musical notations such as notes, rests, and dynamic markings like "P." (piano) and "F." (forte). At the bottom, there are figured bass notations for the organ or harpsichord, including "8 4 5 5 6 7", "6 5 4 3", and "4 3 7 6 6 4 7". The publisher's name "H. & H" and the number "35" are also present.

"VITAL SPARK OF HEAV'NLY FLAME." [DYING CHRISTIAN.]

[DYING CHRISTIAN.]

Harwood.

Adagio. Affet

[illegible]

126.

Pianissimo.

Pianissimo.

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

6 6 6 6 6 4 5

"VITAL SPARK OF HEAV'NLY FLAME," [Continued.]

[Continued.]

Cres. F. Dim. Cres. F. 144. *Allo. Staccato. F.*
 Hear'n opens on my eyes! My ears with sounds ae - raph - ic ring! Lend, lend your wings! I mount I fly, O grave, where is thy victory? O
 6 6 4 5 6 5 3 6 5 6 3 5 8 7
 grave where is thy victory? O death, where is thy sting? O grave, &c. O death, &c. Lend, lend your wings! I mount, I fly, O
 6 4 6 4 6 4 6 4 6 4 5 6 4 5
 Tasto.

"VITAL SPARK OF HEAV'NLY FLAME." [Continued.]

277

Cres. *F.* *Dim.* *Pia.* *For.* *Pia.*

grave, where is thy victory? thy victory? O grave, where is thy victory? thy victory? O death, where is thy sting, O death, O death, where; &c.

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

For. *For.* *Adagio.*

Lend, lend your wings: I mount, I fly, O grave, where is thy victory? thy victory? O death, O death, where is thy sting?

A a 6 4 1 5 6 5 6 D 6 6 6 8 7

"WHEN I CAN READ MY TITLE CLEAR."

Thos. Hastings.

Andante Moderato.

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

6 43 5 65 6 4 6 6 43 65 6 65 4 6 -

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

4 43 65 5 b6 87 b3 6 65 4 43 7 67 6 4 6 6 6 87

"WHEN I CAN READ MY TITLE CLEAR."

[Continued.]

Then shall I bathe my wea - ry soul, In seas of heav'n - - ly rest; And not a wave of

trouble roll, A - - - cross my peace - - - ful breast— A - - - cross my peace - - ful breast.

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

Solo. Tutti P. Solo.

Blessed, Blessed, Blessed be the Lord for - ev - er - more, Blessed be the Lord, Blessed be the Lord,

Tutti. P.

6 4 5 7

Tutti F.

Blessed be the Lord, for - ev - er - more, Blessed be the Lord, for - ev - er - more. A - men and A - men, A - - men,

Tutti. F.

3 3 3 6 6 4 5 36 3 3 3 6 6 4 87 7 6 87

H. & H. A a 2 36

AWAKE, PUT ON THY STRENGTH.

[ANTHEM.]

Abridged from W. Jackson.

Solo.

Awake, awake, put on thy strength, O Zi -- on, put on thy strength, O Zi -- on, O,

Solo. Awake, awake, put on thy strength, O Zi -- on, put on thy beautiful garments, O,

Awake, awake, put on thy strength, O Zi -- on, put on thy beautiful garments,

Solo.

Awake, put on thy strength, O Zion, put on thy strength, O Zion— O,

Tutti.

O Jerusalem, O Jerusalem, the holy city, Awake, awake, put on thy strength, O Zion, put

O Jerusalem, O Jerusalem, the holy city, Awake, awake, put on thy strength, O Zion, put

O Jerusalem, O Jerusalem, the holy city, Awake, awake, put on thy strength, O Zi -- on, put

Sym.

O Jerusalem, O Jerusalem, the holy city, Awake, awake, put on thy strength, O Zi -- on, put

Tutti.

O Jerusalem, O Jerusalem, the holy city, Awake, awake, put on thy strength, O Zi -- on, put

AWAKE, PUT ON THY STRENGTH. Continued.

283

Solo. Pia. on thy strength, O Zion, put on thy beau - tiful garments, *Solo. Pia.* Awake, awake, put

on thy strength, O Zion, put on thy beau - tiful garments, *Solo. Pia.* Awake, awake, put

on, &c. *Solo. Pia.* on thy beautiful garments, *Tutti. For.* Awake, awake, put

on thy strength, O Zion, put on thy beautiful garments, *Tutti. For.* Awake, awake, put

on thy strength, thy strength, O Zion, put on thy beautiful garments, *Solo. Pia.* O, O Jerusalem, the holy city, *Tutti. For.*

on thy strength, thy strength, O Zion, put on thy beautiful garments, *Solo. Pia.* O, O Jerusalem, the holy city, *Tutti. For.*

on thy strength, thy strength, O Zion, put on thy beautiful garments, *Solo. Pia.* O, O Jerusalem, the holy city, *Tutti. For.*

on thy strength, thy strength O Zion, put on thy beautiful garments, O, O Jerusalem, the holy city,

AWAKE, PUT ON THY STRENGTH. Continued.

O Jerusalem, the holy city. The redeemed of the Lord shall re-
 O Jerusalem the holy city. The re-deemed of the Lord shall return.
 O Jerusalem the holy city. Sym. The redeemed of the Lord shall return.
 O Jerusalem, the holy city. The redeemed of the Lord shall re-
 turn, Sorrow and mourning shall pass away, shall pass away, shall pass away, shall
 For. ever-lasting joy shall be upon their head, shall pass, shall pass, shall pass, shall
 turn, Sorrow and mourning shall pass away, shall pass away, shall pass away, shall pass away, shall

The musical score is written for four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth staff is the piano accompaniment. The music is in 4/4 time and G major. The lyrics are written below the vocal staves. The score includes a symphony (Sym.) section and a repeat sign. The piano part features a prominent bass line and chordal accompaniment.

AWAKE, PUT ON THY STRENGTH.

Continued.

285

pass away, The redeemed of the Lord shall return,

pass away, Sym. The redeemed of the Lord shall return, Sym.

pass away. The redeemed of the Lord shall return,

pass away, The redeemed of the Lord shall return, ever-

ever - lasting joy shall be upon their head, ever - lasting joy shall be upon their head, sorrow and mourning shall pass away,

ever - lasting joy shall be upon their head, ever - lasting joy shall be upon their head, sor - row and mourning

Pia.

ever - lasting joy shall be upon their head, ever - lasting joy shall be upon their head, sorrow and mourn - - - ing,

lasting Joy - shall be up-on their head, ever - lasting Joy shall be up-on their head. Sorrow and mourning shall pass away,

Shall pass away, Shall pass away, Shall pass, Shall pass a - - way. Awake, awake,

Shall pass away, Shall pass away, Shall pass a - - way. Awake, awake, put

Shall pass away, Shall pass a - - way, Shall pass a - - way, Awake, awake put

Shall pass away, Shall pass away, Shall pass, Shall pass a - - way. Awake, awake,

Awake, awake, put on thy strength O Zion, Awake, awake, put on thy strength, Awake, awake, put

on thy strength O Zion, Awake, awake, put on thy strength, Awake, awake, put

on thy strength, O Zion, Awake, awake, put on thy strength, Awake, awake, put

Awake, awake put on thy strength, O Zion Awake, awake, put on thy strength, Awake, awake, put

Sym.

AWAKE, PUT ON THY STRENGTH

Continued.

287

on thy strength, put on thy strength, thy strength, O Zi - - - - on, put on thy beautiful garments,

on thy strength, put on thy strength, thy strength, O Zi - - - - on, put on thy beautiful

on thy strength, put on thy strength, O Zi - - - - on, put on thy beautiful

on thy strength, put on thy strength, thy strength, O Zi - - - - on, put on thy beautiful garments, *ff.*

O, O Je - ru - sa - lem, the holy city, O Je - ru - sa - lem, the holy city, A - - - men— A - - - men. *pp.*

garments, O, O Je - ru - sa - lem, the holy city, O Je - ru - sa - lem, the holy city, A - - - men— A - - - men. *pp.*

garments, O Je - ru - sa - lem, the holy city O Je - ru - sa - lem, the holy city, A - - - men— A - - - men. *pp.*

O, O Je - ru - sa - lem, the holy city, O Je - ru - sa - lem, the holy city, A - - - men— A - - - men

"SALVATION BELONGETH UNTO THE LORD."

[CHORUS.]

Kent.

Solo.

2d Treble

Solo.

Sal - - va - - tion be - long - eth be - long - eth un - to the Lord, And thy blessing, and thy blessing is a -

6 Org.

Tutti.

Tutti.

and thy blessing, thy

mong th people, Sal - va - tion be - long - eth, be - long - eth unto the Lord, and thy bless-

Tutti.

Tutti.

and thy blessing, thy

6 6 5 4 3 Voice. 6 5 6 4 3

I WAS GLAD, WHEN THEY SAID UNTO ME. [ANTHEM.]

Dr. Callcott.

Sym. Solo. Treble. Solo Base.

I was glad, I was glad, when they said unto me, We will go, we will go into the

Duo, 1st and 2d Trebles.

house of the Lord, We will go in - to the house, We will go in - to the house, &c.

Tutti.

Tutti.

into the house of the Lord, We will go in - to the house into the house of the Lord, into the house of the Lord.

into the house of the Lord, We will go, - - - we will go - - - into the house of the Lord, into the house of the Lord.

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

6 5 - 5 6 7 #6 6 4 b 6 6 5 5 6 7 7 6 6 4 3 6 6 5

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

Solo *Tutti.*

Peace be within thy walls, Peace be within thy walls, *Tutti*

Peace be within thy walls, Peace be within thy walls, And plenteousness within thy pal - a - ces.

Solo. *Tutti.*

Peace be within thy walls. *Tutti.*

6 - 6 4 3 6 - 6 6 6 4 3 5 2

Tutti.

Solo. *Tutti.*

Peace be within thy walls, Peace be within thy walls, And plenteousness, and plenteousness within thy palaces. A - men, A - men.

Solo. *Tutti.*

6 6 4 3 7

"PRAISE THE LORD"—"SONS OF ZION." [CHORUS.]

Nauman.

60. *ff.* 100. *Alla Marcia.*

Sons of

Praise ye the Lord—Glorify him for - ev - er:

Voice.

Sons of

7 — #6 4 7 — 7 — 5 — 6 6 — 3 3 3 4 7

Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp. lo! he's seated,

come before him, bring the harp, bring the cymbal, bring the harp. High in glory lo! he's seated, see the

Sym.

Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp. lo! he's seated,

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

"PRAISE THE LORD."—"SONS OF ZION."

Continued.

293

he sits in state, See the King he sits in state.

King he sits in state, see the King he sits in state. Sym. Sons of Zion come before him, sound the lute and strike the harp, sound the Voice.

See the King he sits in state. Sym. Tasto.

lute, strike the harp. Sym. Sons of Zion come before him, Sound the Voice.

Sym. Voice.

Bb2 3 7

"PRAISE THE LORD."—"SONS OF ZION." Continued.

lute and strike the harp, sound the lute and strike the harp, Sound the lute and strike the harp. Sons of Zion come before him, sound the

Sound the lute and harp, Sound the lute and harp.

7 — 6 6 6 6 8 7 6 6 6 8 7 6

Sound the lute and harp.

lute and strike the harp, sound the lute and strike the harp, strike the harp,—strike the harp, strike the harp—

Sound the lute and harp. Sym. Voice.

8 — 6 8 8 3 4 8 7

Solo.

9d Treble. *Solo.* Ju - bi - la - te, A - men, A - men.

1. Hark! the vesper hymn is stealing, O'er the waters soft and clear; Nearer yet and nearer pealing, Now it bursts up - on the ear.
Solo.

2. Now, like moonlight waves retreating, To the shore it dies along; Now like angry surges meeting, Breaks the mingled tide of song.
Solo.

Tutti. F. *Solo. P.P.* Ju - bi - la - te, A - men, A - men.

Tutti. *Solo.* Ju - bi - la - te, A - - - men, A - men.

Tutti. *Solo.* Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men. Further now, now farther stealing, Soft it fades up - on the ear

Tutti. *Solo.* Hush! again, like waves retreating, To the shore it dies along.

Tutti. *Solo.* Ju - bi la te, A - - men, A - - men

HALLELUJAH TO THE GOD OF ISRAEL.

[CHORUS.]

Haydn.

For.

6 6 6 8 8 6 4 6 8 8 6 6 6 4 6 4 8 6 4 5 8 Tasto.

Hal - le - lujah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, to the God of Israel,

6 6 6 8 4 2 6 8 8 5 - 5 6 4 2 6 4 6 4 5 8

HALLELUJAH TO THE GOD OF ISRAEL.

Continued.

297

First system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "We will praise him we will praise him ever evermore." The second staff is a piano accompaniment. The third and fourth staves are additional piano parts. The key signature is one flat (B-flat). The time signature is 4/4. The system ends with a "Tasto." marking.

Second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "fender, he will save us he will save with his might-ty arm. God is great in battle, for he is the Lord of hosts." The second staff is a piano accompaniment. The third and fourth staves are additional piano parts. The key signature is one flat (B-flat). The time signature is 4/4. The system ends with a "Tasto." marking.

H. & H.

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HALLELUJAH TO THE GOD OF ISRAEL. Continued.

Hal-le - lu - jah, He is our refuge, We will praise him for - ever, ever - more, Hal - le - lu - jah, Voice. Sym.

Tasto. b^7 $\frac{4}{2}$ $6b^43$ $\frac{5}{4}$ $\frac{3}{3}$ $\frac{6}{4}$ $b -$

We will praise him, will praise him ever - more, will praise him, will praise him will praise him for - ev - er, for - ev - er, for - ev - er, for -

Voice. Sym. Voice. b^7 b^7 $3\sharp 6$ $\frac{4}{3}$ 7 - - $\frac{9}{7}$ $\frac{8}{6}$ for - ev - er

Continued.

299

forever, forever, ever, ever more, forever, forever, forever, ever, ever more,
 forever, forever, ever, ever more, forever, forever, forever, ever, ever more,
 ever, for - ever, for - ever, ever more, for - ever, for - ever, for - ever, for - ever, ever more,
 6 forever, 6 forever, 6 5 ever, 6 4 5 more, 6 forever, 6 forever, 6 5 ever, 6 4 5 more, *Tasto.*
 will praise him, will praise him for - ever, ever more, will praise him, will praise him for - ever, ever more. *Sym.*
Sym.
 6 5 6 4 5 *Tasto* 6 5 6 4 5

"HOLY LORD GOD OF SABAOOTH."

B. M. Swaffield

Andante Maestoso.

Ho - ly, Ho - ly, Ho - ly, Lord God of Sabaoth, Heav'n and earth, Heav'n and earth Heav'n and earth are full of the

6 6 5
4 3

#6
4 3

6
4

Allegro.

majesty of thy glory. Glory be to thee, Glory be to thee, Glory be to thee, O Lord, Most High.

6 6 6 5
4 4 3

6

6 6 7
4

'THAT I MAY DWELL IN THE HOUSE OF THE LORD.'

[ANTHEM.]

301

Recitative.

One thing have I de - - sir - - ed of the Lord, which I will re - - quir

4 6 6

96. Sym. Andante.

Cc

"THAT I MAY DWELL," &c. Continued.

That I may dwell, That I may dwell, That I may dwell in the house, in the house of the Lord, may

23 6 4 5 4 6 6 56 7 48
8 4 5 2 5 34 6 98

dwell in the house of the Lord all the days of my life. To be - hold the fair beau - ty of the Lord, To be-

6 #6 6 65 6 6 6 7
4 4 4 4 4 4 4 4
Organ. 6 87 6 65 43 Voice.

"THAT I MAY DWELL, &c. Continued.

303

hold the fair beauty of the Lord, and to visit, to visit his temple, to behold the fair beauty of the

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

Lord, and to visit his temple, and to visit his temple. A - men. A - men.

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

'O SING UNTO THE LORD."

[ANTHEM.]

Dr. John Clark Whitfield.

Allegro.

O sing unto the Lord a new song, a new song.

Sym.

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

O sing unto the Lord a new song, a new song.

Sym.

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

"O sing unto the Lord." Continued.

305

Let the congre - gation of the saints praise him. O sing un - to the Lord the

Let the congre - gation of the saints praise him. O sing, the

Let the congre - gation of the saints praise him. O sing un - to the Lord, the

Octaves.

Let the congre - gation of the saints praise him. O sing un - to the

Lord a new song. O sing unto the Lord a new song.

O sing a new song. Sym.

Lord a new song, O sing unto the Lord a new song

7 Lord O sing unto the Lord, unto the Lord a new song H. & H. 39

C c 2

"O sing unto the Lord." Continued

Let the congre - gation of the saints - - praise him, Let the congre - gation of the

pra - - - - - ise him, Let the congregation of the saints praise him,

Let the congre - gation of the saints - - - praise him, pra - - -

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

saints praise him.

Let the congre - gation of the saints praise him, the saints praise him, the saints praise him.

se him.

6 5 6 him, praise him.
 4 3 4 7 6 5
 5 4 3

6

7

6 5 7
 4

6 5 7
 4 3 5

6 5
 4 3

SOLO *Andante Allegro*

Blessed is he whose hope is in the Lord the Lord his God, Bless-ed is he, Bless-ed is

he, Blessed, Bless-ed is he whose hope is in the Lord, in the Lord his God, in the Lord his

CHORUS Tenor

2d Treble

Bless-ed, Blessed, Blessed is he whose hope is in the Lord, in the Lord his God, who

God, Blessed, Blessed,

Tutti

for ev - er,

keepeth his promise, his promise for - ev - er, who keepeth his promise for - ev - er, for - ev - er, for -

keepeth his prom - - - ise, for - ev - er, for - ev - - - - er,

ev - - er, Blessed is he whose hope is in the Lord, the Lord his God, Blessed is he, Sym. Bless

Bless

Bless

The musical score is written for four staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The third staff is in treble clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The music is a hymn tune with lyrics written below the staves. The score is divided into two systems. The first system contains the first two staves, and the second system contains the last two staves. The lyrics are: "Blessed is he, whose hope is in the Lord, in the Lord his God; who keepeth his promise, his promise for ever, who keepeth his promise, his promise for ever." The word "Tasto" is written below the third staff in the first system. The score ends with a double bar line and repeat dots.

- - ed is he,

Blessed is he, whose hope is in the Lord, in the Lord his God; who keepeth his

- ed is he, Tasto

who keepeth his promise, his promise for ev - er,

promise, his promise for ev - er, for - ev - - er, for - ev - - er. - - -

who keepeth his promise, his promise for - ev - er

"Again the day returns."

[HYMN.]

Rev. Wm. Mason.

1st Treble.

A - gain the day returns of ho - - ly rest, Which, when he made the world, Je - ho - vah blest;
Let us devote this con - se - cra - - ted day, To learn his will, and all we learn o - - bey.

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

When like his own he bade our la - bours cease, And all he pi - e - ty, and all be peace;
So shall he hear when fer - vent - - ly we raise, Our sup - pli - ca - tions and our songs of graise.

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

"Again the day returns." Continued.

311

Father of heav'n in whom our hopes con-fide, Whose pow'r defends us, and whose precepts guide; In life our Guar-dian

and in death our Friend; Glory supreme— Glory supreme— Glory su - - preme be thine—be thine—till time shall end.

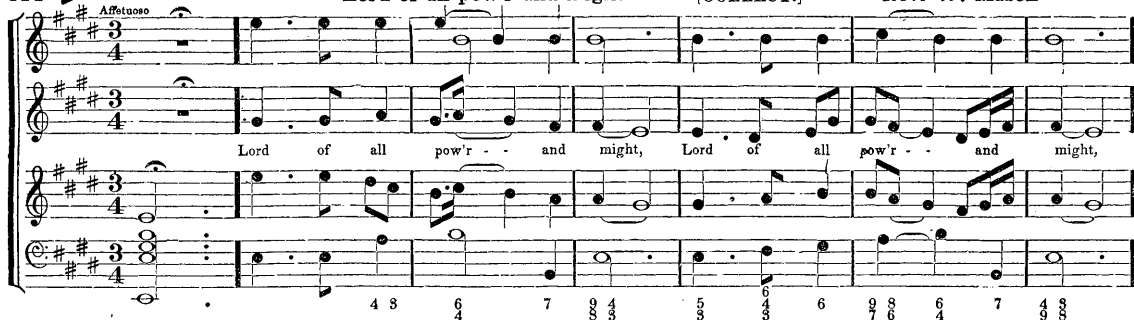
The musical score is arranged in four systems, each with four staves. The top staff is a vocal line (Soprano/Alto), the second is a vocal line (Tenor/Bass), the third is a piano accompaniment (Right Hand), and the fourth is a figured bass (Left Hand). The key signature is one sharp (F#), and the time signature is 3/2. The lyrics are: "O give thanks, O give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give thanks, give thanks un - to the Lord, give thanks un - to the Lord, give thanks un - to the Lord." The score includes markings for "Soli." and "Tutti." and a "Tutti" marking in the figured bass. The figured bass includes numbers such as 6, 6, 6, 7, 8, 7, 6, 6, 4, 7, 6, 4, 5, 6, 6, 4, 5.

"O give thanks unto the Lord," **Continued.**

313

Soli
 O give thanks unto the Lord.
 Tutti
 Continued.
 Soli
 513
 for he is good, for he is good, is good, for his mercy en-dureth for-ever, his mercy en-dureth, his
 4 6 6 5 4 6 7 6 5
 Tutti
 mer-cy en-dur-eth for-ev-er, his mercy en-dureth for-ev-er, A-men, A-men.
 6 6 6 6 5 4 6 7 6 7 7

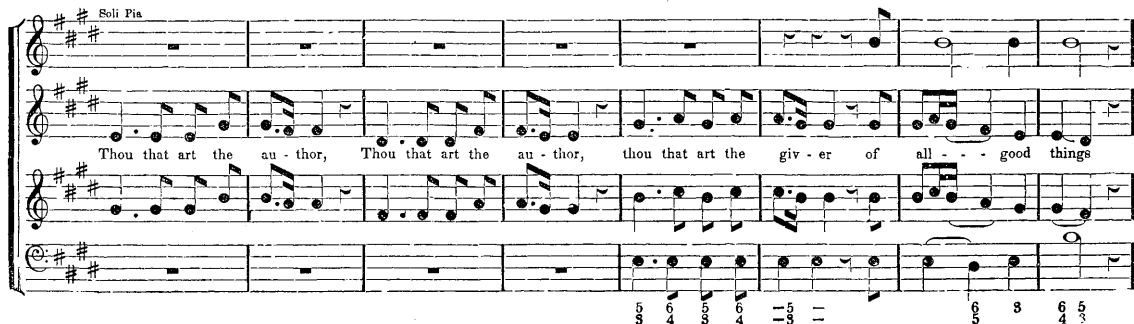
Affettuoso



Lord of all pow'r - - and might, Lord of all pow'r - - and might,

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

Soli Pio



Thou that art the au - thor, Thou that art the au - thor, thou that art the giv - er of all - - good things

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

"Lord of all pow'r and might." **Continued.**

315

Lord of all pow'r and might.

Soprano
 Tutti F
 Graft in our hearts the love of thy name, the love of thy name, increase in us true re - - li - gion.

Alto
 Tutti
 Graft in our hearts the love of thy name, the love of thy name, increase in us true re - - li - gion.

Tenor
 Graft in our hearts the love of thy name, the love of thy name, increase in us true re - - li - gion.

Bass
 Graft in our hearts the love of thy name, the love of thy name, increase in us true re - - li - gion.

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

Soprano
 Solo
 Lord of all pow'r and might, nour - ish us in - - all good - ness, Lord of all pow'r and might,

Alto
 Solo
 Lord of all pow'r and might, nour - ish us in - - all good - ness, Lord of all pow'r and might,

Tenor
 Lord of all pow'r and might, nour - ish us in - - all good - ness, Lord of all pow'r and might,

Bass
 Lord of all pow'r and might, nour - ish us in - - all good - ness, Lord of all pow'r and might,

Figured Bass
 4 3 6 7 4 6 4 6 5 6 5 6 7 4 6 7 4 3

"Lord of all pow'r and might."

Continued.

316 "Lord of all pow'r and might." Continued.

Soli Tutti

Keep us,

and of thy great mer - cy, and of thy great mer - cy, Keep us, Keep us in the same,

Keep us, 6 4 6 6 6

Soli Tutti

FF PP

Thro' Jesus Christ our Lord, Thro' Je - - sus Christ our Lord! A - men! A - - men.

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

4 3 4 3 4 3 5 4

Solo

Tutti

1. How heavy is the night, That hangs up - on our eyes;— Till Christ with his re - viv - ing light, Ov - er our souls a rise.

2. Our guilty spirits dread To meet the wrath of heav'n;— But in his righteousness array'd, We see our sins for - giv'n.

3. Un - ho - ly and im - pure, Are all our thoughts and ways;— His hands in - fected nature cure, With sanc - ti - fy - ing grace.

Instrument **Vocal Base**

Tasto **Tasto** **Pia** **Tutti** **Soli**

4. The pow'rs of hell a - gree, To hold our souls in vain;— He sets the sons of bondage free, And breaks th'acur - sed chain.

5. Lord - we adore thy ways To bring us near to God; Thy sov'reign pow'r, thy healing grace, And thine atoning blood—And thine atoning blood.

Instrument **Vocal Base**

"Great is the Lord."

[SENTENCE.]

Great is the Lord, and greatly to be praised—and greatly to be praised—and greatly to be praised,

Sym. 8va - - - - -

Sym.

6 4 6 6 6 6

Soli

in the ci - ty of our God, in the ci - ty of our God, in the mountain of his ho - liness—in the ci - ty of our

"Great is the Lord."

Continued.

319

Tutti

God, in the ci ty of our God, in the mountain of his ho - li - ness— in the ci - ty of our God, in the

Soli

Voice

Tutti

Tasto

ci - ty of our God, in the mountain of his holiness— in the mountain of his ho - li - ness. A - men, A - men.

6 # 6 1 2 3 4 5 6

Adapted to these words by Thomas Hastings.

[illegible]

Pia Pia Soli Pia Soli Tutti Pia

Un - veil thy bo - som faith - ful tomb, Take this new treasure to - thy trust; And give these sacred relics room,

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

Pia Soli Tutti

To slumber in the si - lent dust And give these sa - cred re - lics room, To slumber in the si - lent dust.

Repeat for the 2d and 3d Verses.

8 7 - 6 5 - 4 3 - 2 1 6 7 6
 V. 2. Nor pain, nor grief, nor anxious fear
 3. So Jesus slept;—God's dying Son

5
 Invade thy bounds. No mortal woes
 Pass'd thro' the grave and bless'd the bed;

6
 Can reach the lovely sleeper here,
 Rest here, dear saint till from his throne

5 4 3
 While angels watch the soft repose
 The morning break, and pierce the shade

"Unveil thy bosom, faithful tomb."

Continued.

323

Verso 4th

For

Dim

Pia Soli

Break from his throne, il lustrous morn; At - tend O earth! his sov' - reign word; Restore thy trust,—a glo - rious form—

6 7 7 3 3 3 #6b6b7 6

FF Tutti

Shall then a - rise, to meet the Lord. Restore thy trust,—a glo - rious form— Shall then a - rise, to meet the Lord.

6 6 4 6 6 4 7 4

"Let the words of my mouth." [SENTENCE.]

Let the words of my mouth, and the med - i - tations of my heart,

Sym.

Sym.

6 6 6 6 7

Solo

Solo

Inst.

be always ac - ceptable—be always ac - ceptable in thy sight, O Lord, be always ac - ceptable—be always acceptable in thy sight, O

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

Detailed description: This is a musical score for a piece titled "Let the words of my mouth." The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and includes instrumental parts. The key signature is one sharp (F#), and the time signature is 3/2. The score is divided into two systems. The first system contains the vocal parts and a piano accompaniment. The second system contains the vocal parts, a solo vocal part, and an instrumental part. The lyrics are: "Let the words of my mouth, and the med - i - tations of my heart, be always ac - ceptable—be always ac - ceptable in thy sight, O Lord, be always ac - ceptable—be always acceptable in thy sight, O". The score includes various musical notations such as notes, rests, and dynamic markings. The instrumental part at the bottom of the second system includes a sequence of numbers: 4 3 7 6 5 6 5 4 3 # 7 # 7 6 4 7.

"Let the words of my mouth." Continued.

325

Tutti

Lord— O Lord, my strength and my Redeemer, O Lord my strength, my strength & my Redeemer, My strength and my &c. my strength & my Redeemer,

Soli

Tasto 6 7 7 9 8 6 5 4 3 2 1

O Lord, O Lord, my strength and my Redeemer, O Lord, O Lord, my strength and my Re - deemer, A - men, A - men.

7 9 8 6 5 4 3 2 1 6 6 5 9 8 6 4 3 2 7 7

Re 4 3 2 1 6 6 5 9 8 6 4 3 2 7 7

"God be merciful unto us and bless us."

[ANTHEM.]

First Treble *Pia*

Second Treble
God be mer-ci-ful unto us and bless us, and show us the light - - of his coun-te-nance, and be
and show &c.

Tenor

Bass and show us &c.


mer and be &c. ci - - ful be mer-ci - - ful unto us. That thy way may be known up - on earth, thy sav - ing

health a - mong all na - tions. Let the people praise thee, O - God, yea, let all the nations praise - - thee.

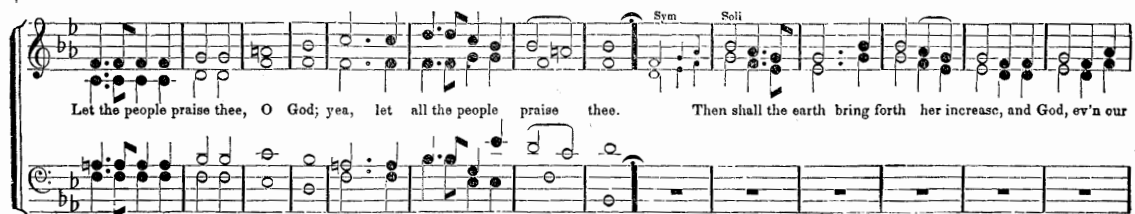
"God be merciful unto us and bless us."

Continued.

327



O let the nations rejoice and be glad, for thou shalt judge the people righteously and govern the nations upon the earth.



Let the people praise thee, O God; yea, let all the people praise thee. Then shall the earth bring forth her increase, and God, ev'n our



own God shall give us his blessing. God shall bless us and all the ends of the earth shall fear him. A - men, A - men.

"We praise thee, O God."

[TE DEUM]

all the earth doth worship thee,

We praise thee, O God, we acknowledge thee to be the Lord, all the earth doth worship thee—doth wor - ship thee, the Father ever-

Tasto

doth worship thee—worship thee,

Soli

To thee all angels cry a - loud—

Tutti

last - ing—

he heav'ns and all the pow'rs therein,— *Soli*

to thee all angels cry a - loud—

to thee Cherubim, Cherubim and

"We praise thee, O God.

Continued.

329

Soli *Tutti For*

to thee cherubim, cherubim and seraphim con - tinually do cry—

Holy, Holy, Holy, Lord God of Sabaoth,

seraphim con - tinually do cry—

Heav'n and earth are full—Heav'n and earth are full—Heav'n and earth are full of the majesty of thy great glo - ry. A - men, A - men.

"The Lord will comfort Zion."*

[SENTENCE.]

[illegible]

I will arise, and go to my Father.

[SENTENCE.]

331

Larghetto *Tutti* *MF* *P Express* *MF*

Solo

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

Solo *Sym Pia*

6 5 6 8 7 3 4 6 6 4 3

Ad lib PP *Tempo MF* *Lento Pia*

Fz PP *MF* *Pia*

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

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

"Daughter of Zion."

[HYMN]

Soli

Daughter of Zion, awake from thy sadness, Awake, for thy foes shall oppress thee no more; Bright o'er thy hills dawns the day star of gladness, A-

Play eight measures for a Symphony.

7 6 6 5 6 6 7

Tutti

- rise! for the night of thy sorrow is o'er. Daughter of Zion, awake from thy sadness, Awake for thy foes shall oppress thee no more.

Repeat four measures for a Symphony.

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

" Daughter of Zion !"

Continued

333

Sol.

Strong were thy foes, but the arm that subdu'd them And scatter'd their legions was mightier far; They fled like the chaff from the scourge that pursu'd them,

7 6 5 6 7 6 5 6 7

Tutti

Vain were their steeds and their chariots of war. Daughter of Zion, awake from thy sadness, Awake, for thy foes shall oppress thee no more.

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

Repeat for Symphony.

Soli.

Daughter of Zion, the pow'r that hath sav'd thee, Extoll'd with the harp, and the timbrel should be; Shout! for the foe is destroy'd that enslav'd thee, Th'oppressor is vanquish'd and

7 6 7 6 6 7

Tutti

Zion is free. Daughter of Zion, awake from thy sadness, Awake, for thy foes shall oppress thee no more—shall oppress thee no more—no more—no more.

7 5 7 6 6 7

"The grace of our Lord Jesus Christ."

[BENEDICTION.]

335

Andante Pia Cres For Dim Solo Tutti For

The grace of our Lord Jesus Christ, and the love, the love of God, and the fellowship of the Holy Ghost, be with us all—be with us all—be with us all ev - er - more.

6 6 5
4 3

6 #6
4 3

4 6 4
3 2

Tasto 3 #1 6 6 4 4
5 2 6 5

Solo Tutti Pia Tutti Solo Slow PP

be with us all— be with us all— be with us all ev - er - more— be with us all— ev - er - more— be with us all ev - er - more.

3 6 6 4
4 8 7

7 -

Lord, dis - miss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure se - raph - ic love increase;

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

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

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

"Lord, dismiss us with thy blessing."

Continued.

337

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

Hallelujah for-

Hallelujah for - ev - er, Hallelujah for - ev - er, for - ever and ever, Amen.

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

- ev - er, Halle - lujah for - ev - er, Hallelujah for - ever and ever, Amen.

H. & H. Ff 43

"Praise God from whom all blessings flow."[†]

[DOXOLOGY.]

Musical score for the hymn "Praise God from whom all blessings flow." The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "Praise God from whom all blessings flow, Praise him all creatures here be - low—Praise him all crea - tures here be - low;"

Praise him a - bove— Praise him a - bove— Praise him a - bove, ye heav'nly host, Praise him a - bove—
 Praise him above— Praise him above— Praise him above, ye heav'nly host, Praise him a - bove—
 Praise him a - bove— Praise him a bove— Praise him a - bove, ye heav'n - ly host, Praise him a - bove—
 5 3 3 3 3 3 3 3 6 6 5

† For this very popular piece the editor acknowledges his obligation to Mr James Sharp.

"Praise God, from whom all blessings flow."

Continued.

339

Praise him a - bove— Praise him a - bove, ye heav'n - ly host, Praise Father, Son, and Holy Ghost—Praise him &c Praise Fa - ther, Son, and Ho - ly Ghost—Praise

6 4 5 4 5 6 6 4 6

Fa - ther, Son, and Ho - ly Ghost— Praise Father, Son, and Ho - ly Ghost. Halle - lujah, Halle -


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

100

Hal - le - lu - jah,
- - lujah, Halle - lujah, Amen, Amen, Hal - le - lujah, Hal - le - lu - jah, Halle - lujah, Halle - lujah, Halle - lujah, Halle.
Tutti

4 6 4
3 3 3 3

Hal - le - lu - jah,



- - lujah, Hal - le - lu - jah, Hal - le - lujah, A - men, A - men, Halle - lujah, Amen, Halle - lujah, Amea.

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

"O 'twas a joyful sound to hear."

[PSALM. 122.]

341

First and Second Treble
Soli

1. O 'twas a joyful sound to hear, Our tribes de - vout - ly say, Up Is - rael to the tem - ple haste And
2. O pray we then for Sa - lem's peace, For they shall prosperous be, Thou ho - ly ci - ty of our God, Who

keep the festal day.
bear true love to thee.

First Treble
Tutti

Second Treble
At Salem's court we must ap - pear, With our as - sem - bled pow'rs; In
May peace within thy sa - cred walls, A con - stant guest be found, With

Tenor

Base
Soli

strong and beauteous or - der ranged, Like her uni - ted towers. Like her uni - ted towers, Like her united towers, Like her uni - ted towers.
plen - ty and pros - per - i - ty, Thy palac - es be crown'd, Thy palaces be crown'd, Thy palaces be crown'd, Thy palac - es be crown'd.

Tutti

Ff2

The musical score is written for four staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The third staff is in bass clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The music is in 4/4 time. The lyrics are written below the staves, with some words appearing on multiple staves. The score includes various musical notations such as notes, rests, and bar lines. There are also some markings below the staves, including the number '7' and a series of numbers: 6, 4, 6, 4, 6, 4, 5, 4, 6, 4, 6, 5.

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

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

Let ev'ry thing that hath

Let ev'ry thing that hath breath praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.

breath, Let ev'ry thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.

breath, that hath breath praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.

6 4 6 4 6 4 5 4 6 4 6 5

"Mark the perfect man."

[FUNERAL SENTENCE.]

Solo Pia

Tutti Pia

Mark the perfect man, and behold th'upright; For the end of that man is peace—peace—For the end of that man is peace,

For the end of that man is peace—peace— For the end of that man is peace—For the end of that man is peace—peace—For the end of that man is peace—peace—peace.

right,

Composed and sung by the ancient Bohemian Brethren in times of persecution.

First Treble

Second Treble
Praise God for ev - er, Boundless is his fa - - vor, To his church and chosen flock, They stand on Christ the Rock, His Al migh - ty Son.

Tenor.

Base.

On fair mount Zi - - on, By his spir - it grace and word, Blest ci - - ty of the Lord, Thou in spite of ev' - ry pow'rful foe,

Shall undaunted stand, and prosp'ring grow; 'Midst disgrace, to God's praise, Both in love and u - ni - ty, To all e - - ter - ni - ty - To all e - - ter - ni - ty.

"Come, ye disconsolate."

[WEBBE.]

Solo Treble.

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

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

Here bring your wounded hearts, here tell your anguish; Earth has no sor-row that Heav'n can-not heal.
Here speaks the Com-fort-er in God's name say-ing, "Earth has no sor-row that Heav'n can-not cure."

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

Trio-or Semi Chorus

1. Here bring your wounded hearts, here tell your anguish; Earth has no sor-row that Heav'n can-not heal.
2. Here speaks the Com-fort-er, in God's name say-ing, "Earth has no sor-row that Heav'n can-not cure."

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

104.

"Watchman! tell us of the night,"*

[MISSIONARY OR CHRISTMAS HYMN.]

L. MASON.

347

Andante. Treble voice.

Tenor voice.

Watchman! tell us of the night, What its signs of promise are; Trav'ler! o'er yon mountain's height, See that glo ry beaming star!

Watchman! tell us of the night, Higher yet that star as - cends; Trav'ler! bless - ed - ness And light, Peace and truth its course portends!

Watchman! tell us of the night, For the morning seems to dawn; Trav'ler! darkness takes its flight, Doubt and ter ror are withdrawn.

Watchman! does its beauteous ray Aught of hope or joy foretell? Trav'ler! yes: it brings the day,— Promis'd day of Is - ra - - el!

Watchman! will its beams a - - lone Gild the spot that gave them birth? Trav'ler! a - ges are its own, See! it bursts o'er all the earth.

Watchman! let thy wand'rings cease; Hie thee to thy qui - et home; Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come.

Chorus to 1st and 2d stanzas. First and Second Treble and Base.

Chorus to 3d stanzas.

Trav'ler! yes: it brings the day, Promis'd day of Is - ra - - el! Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come.

Trav'ler! ages are its own, See! it bursts o'er all the earth.

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Maestoso



1. The Lord is great! ye hosts of heav'n a - dore him, And ye who tread this earth - ly ball,

2. The Lord is great! his ma - jes - ty how glo - rious! Resound his name from shore to shore;

3. The Lord is great! his mer - cy how a - - bound - ing! Ye an - - gels strike your gold - en chords!

In ho - ly songs re - joice a - loud be - fore him, And shout his praise, who made you all.

O'er sin and death, and hell now made vic - to - rious, He rules and reigns for - ev - er - - more

O praise our God! with voice and harp re - sound - ing, The King of kings, and Lord of lords!

Maestoso

And crown him Lord of all

All hail the great Immanuel's name! Let angel's prostrate fall; Bring forth the royal di - a - dem, And crown him, crown him, crown, And crown him Lord of all.

Solo.

CHORUS. And crown him Lord of all

And crown, &c.	4	87
German air.		

German air.

⁶**MEN**⁴⁷**DON.** ⁶**L. M.**

Loud swell the pealing organ's notes; Breathe forth your soul in raptures high; Praise ye the Lord with harp and voice, Join the full cho - - - rus of the sky.

Gg

Soli. Pia

The Lord is in his ho-ly temple; The Lord is in his ho-ly temple; Let all the earth—let all the earth keep silence—keep silence—

Soll.

[illegible]

Tasto.

6

678	567
454	345

CHANTS.

351

VENITE, EXULTEMUS DOMINO. No. 1. [Double.] Dr. Boyce.

Treble.

2d Treble or Alto

Tenor.

Base.

1. O come, let us sing un - to the Lord; let us heartily rejoice in the strength of our sal - vation.

3. For the Lord is a great God; and a great King - a - bove all gods.
5. The sea is Eas and he made it; and his hands pre - pared the dry - land.
7. For he is the Lord our God; and we are the people of his pasture and the sheep of his hand.
10. Glory be to the Father and to the Son; and the Holy Ghost;

2. Let us come before his presence with thanks - giving and show ourselves glad in him with psalms.

4. In his hands are all the corners of the earth; and the strength of the hills is the Lord our also.
6. O come, let us worship him; and kneel be - fore the Lord our Maker.
8. O worship the Lord in the beauty of holiness; let the whole world without end. stand in awe of him.
10. As it was in the beginning, is now, and ever be, world without end. A - men - men.

Minor.

9. For he cometh, for he cometh to judge the earth; and with righteousness to judge the world and the peo - ple. with his truth.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost; (For words see No. 1.)

As it was in the beginning, is now, and ever shall be, world without end, A - men, A - men.

JUBILATE DEO. No. 1. [Double.]

1. O be joyful in the Lord . . . all ye hands; Serve the Lord with gladness, and come } pres - ence with a song.
before his

3. O go your way into his gates with thanks- } courts with praise; be thankful unto him and . . . speak - good of - his name.
giving, and into his

5. Glory be to the Father, and . . . to the Son, and . . . to the Ho - ly Ghost.

2. Be ye sure that the Lord . . . he is God: it is he that hath made us and not we } people, and the sheep of - his pasture.
ourselves, we are his

4. For the Lord is gracious, his mercy is ev - er lasting; and his truth endureth from gene - ration to ge - ne ration
6. As it was in the beginning, is now, and ever shall be, world without . . . end. A - men. A - men.

GLORIA IN EXCELCIS.

[Single.]

353

1. Glory be to God on high: and on earth peace, good will t'wards men. A - men.

2. We praise thee, we bless thee, we wor - ship thee; we glorify thee, we give thanks to thee, for thy great glo - - - ry. A - men.
3. O Lord, God, heav'n - ly King; God the Al - - - mighty.
4. For thou only art holy; thou on - ly art the Lord.
5. Thou, only, O Christ, with the Ho - ly Ghost; art most high in the glory of God the Fa - - - ther.

4. O Lord, the only begotten Son, Je - sus Christ; O Lord, God, Lamb of God, Son of the Fa - - - ther.

5. That takest away the sins of the world; have mer - cy up - on - - - us.
6. Thou that takest away the sins of the world; have mer - cy up - on - - - us.
7. Thou that takest away the sins of the world; re - - - ceive our pray - - - er.
8. Thou that sittest at the right hand of God the Father; have mer - cy up - on - - - us.

CANTATE DOMINO.

[Double.]

1. O sing unto the Lord a new song; for he hath done marvel-lous things.

3. The Lord declared his sal-vation; his righteousness hath he openly showed in the sight of all men.

5. Show yourselves joyful unto the Lord all ye also and sing, re-joice - the Lord give thanks. With trumpets and shawms, O show yourselves joyful be-fore the Lord; for he and the King of heav'n.

7. Let the floods clap their hands, and let the hills be joyful together before the Lord, Son, and to the Ho - ly Ghost.

9. Glory be to the Father, and

11. Glory be to the Father, and

2. With his own right hand, and with his arm, hath he gotten him-self the vic-to-ry.

4. He hath remembered his mercy and truth toward the house of Israel: and all the ends of the world have seen the sal-vation of our God.

6. Praise the Lord up on the harp; sing to the harp with a psalm of thank - giving.

8. Let the sea make a noise, and all that there - in is; the round world, and they that dwell there - in.

10. With righteousness shall he judge the people with equity.

12. As it was in the beginning, is now, and ever shall be, world without end, A - - men. A - - men.

BENEDICTUS.

No. 1. [Single.]

1. Blessed be the Lord God of Israel; for he hath visited and re-deemed his people.

2. And hath raised up a mighty sal-vation for us;

3. As he spake by the mouth of his he - ly prophets, in the which have and from the

4. That we should be saved from our enemies, Son, and world without

5. Glory be to the Father, and ever shall be,

6. As it was in the beginning, is now, and

house of his ser-vant David

been since the world be-gan.

hand - - of the all that hate us.

to the Ho - ly men A - - Ghost

end, A men. men.

BONUM EST CONFITERI.

[Double.]

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1. It is a good thing to give thanks - - unto the Lord; and to sing praises unto thy - - name, - - O Most Highest.

3. Upon an instrument of ten strings, and up - on the lute; upon a loud instrument and to up- on the harp; Ghost;

5. Glory be to the Father, and to the Son; and . . .

2. To tell of all thy loving kindness early in the morning; and of thy truth - in the night - season.

4. For thou, Lord, hast made me glad through-thy works; and I will rejoice in giving praise for the op- ra - - tions of thy hands end. A - men. A - men.

6. As it was in the beginning, is now an- ever shall be, world without

GLORIA. No. 1. [After naming the Gospel.]

GLORIA. No. 2.

GLORIA. No. 3.

Glo - - - ry, Glory, Glory, Glory be to thee, O Lord.

Glo - - - ry, Glory be to thee, O Lord

DEUS MISEREATUR.

[Double.]

1. God be merciful unto us and - - bless - - us; and show us the light of his countenance, and be merci - - ful un - to us.

3. Let the people praise thee, : : O : : God; yea, let : : : : all the - people praise - - thee.
 5. Let the people praise thee, : : O : : God; yea, let : : : : all the - people praise - - thee.

2. That thy way may be - - known up - on earth; thy saving - - health a - mong all nations. A - - men.

4. O let the nations re- - joice and be glad; for thou shalt judge the folk righteous-
 6. Then shall the earth bring - forth her increase; ly, and govern the - na - tions up - on earth,
 7. God shall - - bless us; and God, even our own - - God, shall give us - his earth,
 and all the ends of the - world shall fear him.

Close.

SINGLE CHANT.

GLORIA. No. 4.

GLORIA. No. 5.

BENEDIC ANIMA MEA.

[Double.]

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1. Praise the Lord, - - - O my soul; and all that is within me, praise his ho - - ly name.

3. Who forgiveth - - - all thy sin; and - - - healeth all thine in - firmities.

5. O praise the Lord, ye angels of his, ye that ex - cel in strength; and ye that fulfil his commandment and hearken un - to all the voice of his word;

2. Praise the Lord, - - - O my soul; and for - - - get not all his benefits.

4. Who saveth thy life - - - from de - struction; and crowneth thee with - - - mercy and lov - ing kindness.

6. O praise the Lord, all ye his hosts; and ye servants of his Lord, O that do his pleasure.

7. O speak good of the Lord, all ye works of his, in all places of his do - minion; praise thou the Lord, O my soul.

GILEAD L. M.

[Chant.]

O render thanks and bless the Lord, Call ye up - on his holy name; Tell all the nations of his deeds, His matchless deeds abroad proclaim.

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Nazarath.....	58	C. M. Minor.			109	Tallia's Chant.....	132	S. P. M.			Perth.....	181	Bethel.....		202	Bethel.....		202
New Ipswich.....	51	Banor.....	155	Bether.....	158	Tallia's Chant.....	132	S. P. M.			Perth.....	181	Bethel.....		202	Bethel.....		202
New Market.....	43	Bethel.....	158	Blackburn.....	157	Tallia's Chant.....	132	S. P. M.			Perth.....	181	Bethel.....		202	Bethel.....		202
New Sabbath.....	63	Burford.....	152	Blackburn.....	157	Tallia's Chant.....	132	S. P. M.			Perth.....	181	Bethel.....		202	Bethel.....		202
Ninety Seventh Psalm.....	48	Cambridge.....	101	Bethel.....	158	Tallia's Chant.....	132	S. P. M.			Perth.....	181	Bethel.....		202	Bethel.....		202
Norfield.....	59	Cedron.....	159	Bethel.....	158	Tallia's Chant.....	132	S. P. M.			Perth.....	181	Bethel.....		202	Bethel.....		202
Ok Hundred.....	25	Eastport.....	110	Bethel.....	158	Tallia's Chant.....	132	S. P. M.			Perth.....	181	Bethel.....		202	Bethel.....		202