

*Gift of
G. H. W.
1911*

FROM THE LIBRARY OF
REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO
THE LIBRARY OF
PRINCETON THEOLOGICAL SEMINARY

Division

SCB

Section

2571

72 472 874
BOSTON HANDEL AND HAYDN SOCIETY
COLLECTION OF CHURCH MUSIC;



Digitized by the Internet Archive
in 2012 with funding from
Princeton Theological Seminary Library

<http://archive.org/details/bosto00maso>

✓
THE
BOSTON HANDEL AND HAYDN SOCIETY
COLLECTION OF CHURCH MUSIC ;



BEING A SELECTION OF THE MOST APPROVED

PSALM AND HYMN TUNES ;

TOGETHER WITH MANY BEAUTIFUL EXTRACTS FROM THE WORKS OF

HAYDN, MOZART, BEETHOVEN, AND OTHER EMINENT MODERN COMPOSERS.

HARMONIZED FOR THREE AND FOUR VOICES, WITH A FIGURED BASE FOR THE ORGAN OR 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.*

.....
Second Edition, with additions and improvements.

PUBLISHED BY RICHARDSON AND LORD, No. 75 CORNHILL.

PRINTED BY J. B. A. FROST, CONGRESS-STREET.

1823.

DISTRICT OF MASSACHUSETTS, *to wit* :

DISTRICT CLERK'S OFFICE.

(*L. S.*) BE IT REMEMBERED, that on the seventh day of July, A. D. 1823, in the forty-eighth year of the Independence of the United States of America, JOSEPH LEWIS, *Secretary of the Handel and Haydn Society*, of the said District, has deposited in this office the title of a book, the right whereof he claims as proprietor, in the words following, *to wit* :

"The Boston Handel and Haydn Society Collection of Church Music ; being a selection of the most approved Psalm and Hymn Tunes ; together with many beautiful extracts from the works of Haydn, Mozart, Beethoven, and other eminent modern composers. Harmonized for three and four voices, with a figured Base for the organ or 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.*

Second Edition, with additions and improvements."

In conformity to the Act of the Congress of the United States, entitled, "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the times therein mentioned;" and also to an Act entitled, "An Act Supplementary to an Act, entitled, An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies during the times therein mentioned ; and extending the Benefits thereof to the Arts of Designing, Engraving and Etching Historical and other Prints."

JOHN W. DAVIS,

Clerk of the District of Massachusetts.

PREFACE.

THE HANDEL and HAYDN SOCIETY, having been instituted for the purpose of improving the style of Church Music, have felt it their duty to keep two objects continually in view ; the first to acquire and diffuse that style and taste in performance, without which even the most exquisite compositions lose their effect ; the second, what was indeed a necessary pre-requisite, to furnish the public with a selection of the most approved and useful compositions, from both ancient and modern authors.

With regard to the first of these objects, they reflect with great pleasure upon the success which has attended their efforts. A visible improvement has taken place in the style of singing, and consequently in the taste of the community. Not only the practice but the science and theory, have been the objects of great attention ; the increase of patronage has been commensurate with the increase of knowledge and fondness for the art : and the various collections of psalmody, and the number of editions to which some of them have passed, are sure and certain indications of increasing refinement in the public taste.

These favourable appearances have animated the exertions of the Society, with regard to what they have mentioned as the second object of their attention. It is obvious that no collection of Sacred Music, can be so extensively useful in this country, as one of Psalmody. The only question which can arise therefore, is with respect to the peculiar advantages to be derived from that which is now presented to the public.

The Handel and Haydn Society have certainly no disposition to detract from the merits of the respectable collections which are now in use ; and they wish to avoid any appearance of depreciating the efforts of those whom they consider as fellow-labourers for the promotion of a common benefit. They are highly gratified with the improvement in the selection and performance of Psalmody, which has, within the last few years, been made in the American Churches. But while much attention has been bestowed upon the selection of appropriate

Melodies, it is evident that a correspondent attention has not been paid to correct Harmony. To remedy this defect, has been the special object of the Society, in the present work.

Many of the oldest and best psalm tunes, as they were originally composed, were simple melodies; and as the practice of singing metre psalms in public worship was only allowed, not enjoined in England, and was confined to the parish churches, it was not much attended to by the principal masters, who were chiefly engaged in the composition of Cathedral Music. When therefore the other parts were added to these simple melodies, metre psalmody being considered of minor importance, the harmonies were mostly added by inferior composers. And even when the harmonies were original parts of the composition, a beautiful air might be composed without any of that science which was necessary to direct with propriety the subordinate parts.

Of late years however, a great change has taken place in the public sentiment with regard to the importance of psalmody, and this has of course called the attention of the most eminent masters in England to the subject. Several of them have been recently employed in harmonizing anew, many of the old standard airs, and also in selecting and adapting movements from the works of Handel, Haydn, Mozart, Beethoven, and other great masters, whose mighty talents have been displayed and acknowledged throughout Europe.

The Society are fully aware of the cautious delicacy with which variations should be admitted into tunes, that by long use have become familiar, and by the power of association with holy purposes have been in some measure sanctified. They have been careful therefore to retain in general, the airs of the several tunes unaltered; but as the longest usage cannot reconcile science and correct taste with false harmony, it has been found indispensably necessary to introduce changes into the accompanying parts. The leading part, however, being unaltered, the change will not be such as to shock even the most accustomed ear; while the increased richness of the harmony cannot fail to increase the delight of every lover of Sacred Music.

The very rapid sale of the first edition of the Handel and Haydn Society Collection of Church Music, while it has encouraged the hope that their labours have not been in vain, has stimulated them to renewed efforts to render their work more worthy the patronage of the public. The best collections of Church Music, which have recently appeared in Europe have been procured. It is believed indeed that few publications of Psalmody of any importance, have escaped the notice of the Society.

The form in which some of the best European Organists have lately presented many of the old Church Melodies, has, in several instances, been preferred to that of the copies in the first edition. On account of the purchasers of that edition, it is regretted that these alterations

were necessary : but it would have been unpardonable to have published a new edition, without those improvements which it was in the power of the Society to make.

A method of indicating the precise *time* in which any piece of music should be performed, has long been considered a *desideratum*. The terms Adagio, Largo, Andante, Allegro, and others, commonly used to denote the time of music, are very indefinite. The proportions which they bear one to another are undecided; composers, as to this point, differing from one another, and sometimes being inconsistent with themselves. And even if the proportions were decided, the *actual degree of velocity* denoted by any one of the terms would yet remain undetermined.

Malcolm, in his Treatise of Music, published in 1721, describes a machine invented by M. Loulie, a French musician, for the purpose of measuring time by means of a Pendulum: and Rousseau in his Dictionary speaks of a similar instrument, called a Chronometer, which appeared about 1750. But the machine most recently invented, and which now deservedly possesses the greatest celebrity, is Maelzel's Metronome, or Musical Time-Keeper.

"The object of this invention is twofold: 1st. It affords to the composers of every country the means of indicating, in a simple and decisive manner, the degree of quickness with which their works are to be executed. 2ndly. It accustoms the young practitioner to a correct observance of time, which it beats with unerring precision, and according to any velocity required, during the whole performance.*" Many of the most respectable composers in Europe, now mark their compositions, by this Metronome, and within a few years it has been employed in several publications of Sacred Music.

To those patrons of the following work, who possess Maelzel's Metronome, it will be sufficient to say, that the time is marked at the commencement of every tune, with a view to the use of that instrument. This notation of the time, however, will not be without its use to such as do not possess the Metronome.

The degrees marked on the Metronomic Scale, denote the number of vibrations performed by the Pendulum in one minute: hence if a tune be marked ♩ 80, or ♪ 80, &c. the meaning is that it is to be sung at the rate of 80 crotchets, or quavers, &c. per minute; in which case we have only to adjust the sliding gauge of the Metronome to the 80th degree of the scale, and the Pendulum will then perform 80

* Jones' History of Music.

vibrations in a minute, or one vibration for every crotchet, or quaver, &c. Old Hundred, for example, is marked ♩ 60, and of course is to be sung at the rate of 60 crotchets per minute, or one crotchet per second. In this tune there are 32 minims, equal to 64 crotchets:—allowing a pause of half a measure at the end of each line, which is in general a good rule, the time requisite for the performance of the tune will be 70 seconds. It is evident therefore, that the exact time of any tune marked for the Metronome may be determined by the aid of a stop-watch, with a second-hand.

The Society would not have it inferred that a tune ought, *on all occasions*, to be performed in the exact time here marked: for the time should necessarily be slower, when singing is performed by a congregation, than when it is performed by a choir; and not so slow in the chamber, as in the church; and “Church Tunes, which are to be performed with a great variety of Hymns and Psalms, will require often very different movements.”*

In the general selection of the music and revision of the harmonies of this edition, the Society are happy in acknowledging their obligations to Mr. Lowell Mason, one of their members, “a gentlemen whose musical science is highly honorable to American talent.”

The Society are far from thinking, that with all their care and advantages, they have produced a perfect work. Imperfection is the characteristic of every human effort; and works of this nature especially will approach the ideal standard, only by a slow and gradual approximation. They indulge the hope, however, that, in presenting to the public the following collection of Church Music, they contribute something towards the promotion of correct taste, and the improvement of an interesting and a delightful part of PUBLIC WORSHIP.

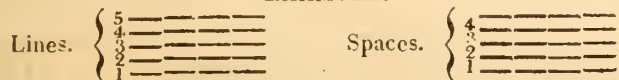
* *Templi Carmina*, Tenth Edition.

INTRODUCTION TO THE ART OF SINGING.

OF THE STAFF.

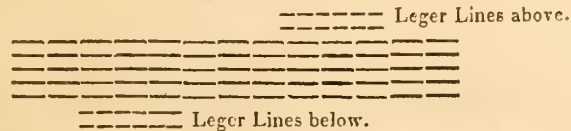
MUSIC is written upon five parallel lines, with their intermediate spaces. These lines and spaces are called a STAFF, and are counted upwards, from the lowest.

EXAMPLE.



Every line or space is called a degree: thus the Staff includes nine degrees, viz. five lines and four spaces. When more than nine degrees are wanted, the spaces below and above are used; and if a still greater compass is required, Leger Lines are added either below or above the staff.

EXAMPLE.



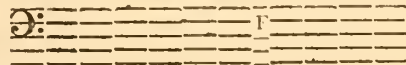
The distance between any two degrees of the Staff is called an Interval: as from the first line to the first space, or from the first to the second line, &c.

Of CLEFS, and the application of Letters to the Staff.

There are seven original sounds in music, and these are named from the first seven letters of the alphabet: viz. A, B, C, D, E, F and G. The application of these letters to the Staff is determined by a character called a CLEF.

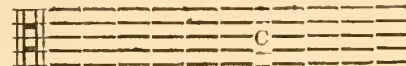
There are three Clefs: viz. the Base, or F Clef; the Tenor, or C Clef; and the Treble, or G Clef. The Base Clef always denotes F, is placed upon the fourth line of the Staff, and is used for the lowest voices of men.

EXAMPLE.



The Tenor Clef always denotes C, and is placed either on the third or fourth line of the Staff.* When placed upon the third line, it is called the Alto, or Counter Tenor Clef, and is used for the highest voices of men.

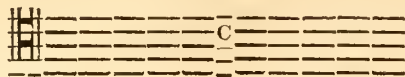
EXAMPLE.



* This Clef was formerly used upon the first, second, and fifth, as well as upon the third and fourth line of the Staff:

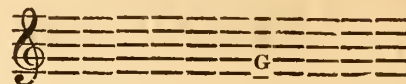
When placed upon the fourth line, it is called the Tenor Clef, and is used for the middle voices of men.

EXAMPLE.



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

EXAMPLE.



The following Example exhibits at one view the different Clefs with their relative situations :

Treble.

Alto.

Tenor.

Base.

* Unison, or the same sound.

In many late publications, the C Clef has been omitted, and the F and G Clefs only have been used; the latter being appropriated to the Tenor and Alto as well as to the Treble. This indiscriminate use of the G Clef, inasmuch as it exhibits the harmony in a false point of light, is certainly calculated to embarrass and mislead both composer and performer: it is much to be regretted, therefore, that its general prevalence in this country, has created a sort of necessity

of its admission into the present work.* It should be observed, however, that when the G Clef is used for Tenor or Alto, it denotes G an octave, or eight notes, lower than when used in its proper place; viz. for the Treble. This will explain some apparently forbidden progressions, as those intervals which appear to be a fifth above, are often in reality a fourth below; and *vice versa*.

* Dr. John Clarke, Professor of Music, Cambridge, (in his late edition of Handel's works,) and a few other respectable English Composers, have employed the G Clef for Tenor and Altn. Horsley, in a late publication of Sacred Music, observes that "this absurd expedient is adopted in no country but our own, (England,) and it is earnestly to be hoped that it will quickly be banished from among us, by the spirit of musical improvement which has gone abroad." Webbe, in his excellent collection of Psalm Tunes, 3d. ed. expresses a hope that

"this undistinguishing use of the G Clef will in time be altogether abandoned:" and Jacob, in the preface to his *Natinnal Psalmody*, "greatly laments that to conform to an absurd custom he had set the Tenor in the G Clef." Crotch, Attwood, Gardiner, Novello, and other composers of the highest standing, both ancient and modern, have employed the C Clef; and a knowledge of it is therefore indispensable to every one who would form an acquaintance with their works.

The following example will exhibit, at one view, the Clefs as used in this work. with their relative situations.

Treble.

Tenor and Alto.

Base.

F G A B C D E F G A B C

* Unison.

As it is of the greatest importance that the situation of the letters upon the Staff, should be perfectly known, the student is advised to commit to memory, with great care, the following

G A M U T.

Treble, Alto, and Tenor.

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

Base.



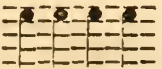
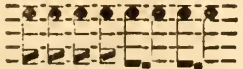


E — Second ledger line above.
 D — Second space above.
 C — First ledger line above.
 B — First space above.
 A — Fifth line.
 G — Fourth space.
 F — Fourth line.
 E — Third space.
 D — Third line.
 C — Second space.
 B — Second line.
 A — First space.
 G — First line.
 F — First space below.
 E — First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

OF NOTES AND RESTS.

NOTES are the representatives of sound ; RESTS are marks of silence :
 of each of these there are six kinds in modern use, as follows :

	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Notes						
Rests						

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

One Semibreve		is equal in duration to
2 Minims		or
4 Crotchets		or
8 Quavers		or
16 Semiquavers		or
32 Demi-semi-quavers		

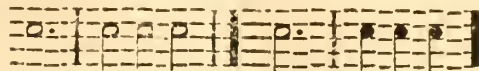
Consequently one Minim is equal in duration to two Crotchets; one Crotchet to two Quavers; one Quaver to two Semiquavers, &c.

The Rests are equal in duration to their corresponding notes: thus a Semibreve rest is equal to a Semibreve; a Minim rest is equal to a Minim, &c.

A Semibreve rest is used to fill a measure in all kinds of time.

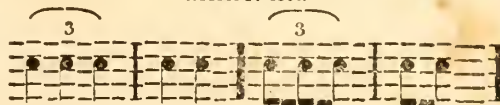
A Dot, after a note or rest, adds one half to its original length: thus, a dotted Semibreve, is equal in duration to three Minims; a dotted Minim to three Crotchets, &c.

EXAMPLE.



A figure 3, placed over or under three notes, signifies that they are to be performed in the time of two notes of the same kind without the figure: thus, three crotchets, with the figure 3 over or under them, are to be performed in the time of two crotchets without the figure, &c.


EXAMPLE.




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

OF VARIOUS OTHER MUSICAL CHARACTERS.


A FLAT  lowers a note half a tone.



A SHARP  raises a note half a tone.

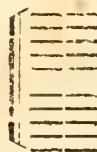
A NATURAL  { restores a note made flat or sharp to its original sound.


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



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

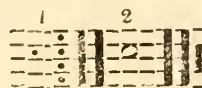
A **BAR**  is used to divide the notes into equal measures.

A **DOUBLE BAR**  or  denotes the end of a strain or movement, or of a line of the poetry.


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


A **SLUR**, or **TIE**,  is drawn over or under so many notes as are to be sung to one syllable.


A **REPEAT**,  or  shows what part of a tune is to be sung twice.


A **DOUBLE ENDING**  signifies that before repeating,



the note under figure 1 is to be sung, and at repeating, the note under figure 2, omitting the first; but when united by a tie, both are to be sung at repeating.

A **CRESCENDO**  signifies a gradual increase of sound.

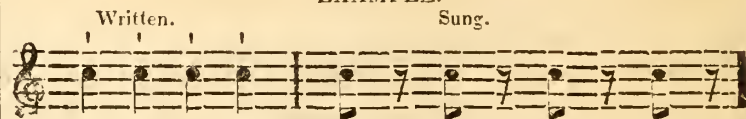
A **DIMINUENDO**  signifies a gradual decrease of sound.


A **SWELL**,  signifies a gradual increase and decrease of sound.


A **PAUSE**,  leaves the time of a note or rest to be protracted at the pleasure of the performer.

STACCATO MARKS  or  are placed over such notes as are to be performed in a short and distinct manner.

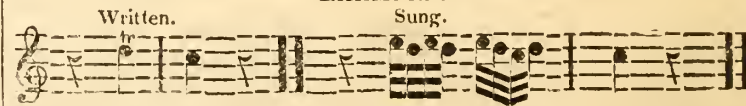
EXAMPLE.



A **DIRECT**,  is employed at the end of a staff, to show the place of the first note upon the following Staff.

A **SHAKE**,  is of all graces the most brilliant and elegant. It consists of a quick alternate repetition of the note above, with that over which the character is placed, and usually ends with a turn from the note below.

EXAMPLE.



AN **APPOGIATURE**, or **LEANING NOTE**, is a note of embellishment. Its chief office is to suspend the completion of the subsequent harmony, and thus to soften and smooth the effect of certain intervals. It borrows its time from the succeeding note and is most frequently half its duration. It always occurs on an accented part of a measure.

EXAMPLE.

Written.

Performed.

AN AFTER NOTE is also a note of embellishment. It borrows its time from the preceding note, and always occurs on an unaccented part of a measure.

EXAMPLE.

Written.

Performed.

As the insertion of the Appoggiature and After Note is a matter of taste, no definite rule can be given for their performance, which must vary according to the expression of the passage. 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.

Syncopated, or Driving Notes, are those which commence on an unaccented, and are continued on an accented, part of a measure.

EXAMPLE.

OF SOLMIZATION.

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

The syllables usually adopted in Solmization, are either

FA, SOL, LA, FA, SOL, LA, MI;* or,

DO, RE, MI, FA, SOL, LA, SI.†

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

† Pronounced Doe, Rae, Mee, Faw, Sol, Law, See.

In the former method the first six syllables are dependent upon the *Mi*, and in the latter they depend upon the *Si*. To find the *Mi* or *Si* observe the following rule :—

The natural place for *Mi* (*Si*) is on B.—

If B be flat <i>Mi</i> (<i>Si</i>) is on	E	If F be sharp <i>Mi</i> (<i>Si</i>) is on	F [#]
If B and E be flat <i>Mi</i> (<i>Si</i>) is on	A	If F and C be sharp <i>Mi</i> (<i>Si</i>) is on	C [#]
If B, E and A be flat <i>Mi</i> (<i>Si</i>) is on	D	If F, C and G be sharp <i>Mi</i> (<i>Si</i>) is on	G [#]
If B, E, A and D be flat <i>Mi</i> (<i>Si</i>) is on	G	If F, C, G & D be sharp <i>Mi</i> (<i>Si</i>) is on	D [#]

The *Mi* or *Si* being found—above *Mi* are *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, and below *Mi* are *La*, *Sol*, *Fa*, *La*, *Sol*, *Fa*: in like manner above *Si* are *Do*, *Re*, *Mi*, *Fa*, *Sol*, *La*, and below *Si* are *La*, *Sol*, *Fa*, *Mi*, *Re*, *Do*.

EXAMPLE.

Base.

mi, fa, sol, la, fa, sol, la, mi, la, sol, fa, la, sol, fa, mi.

si, do, re, mi, fa, sol, la, si, la, sol, fa, mi, re, do, si.

Tenor, Alto, or Treble.

mi, fa, sol, la, fa, sol, la, mi, la, sol, fa, la, sol, fa, mi.

si, do, re, mi, fa, sol, la, si, la, sol, fa, mi, re, do, si.

From *mi* to *fa*, and from *la* to *fa*; or from *si* to *do*, and from *mi* to *fa*, are semitones; the rest are whole tones.

To secure a perfect intonation, which is an essential quality of good singing, it often becomes necessary to change the syllables applied to

notes that are affected by Accidentals. Various modes of effecting this change have been adopted by the most respectable teachers of vocal Music. Mr. Hastings, author of an able "Dissertation on Musical Taste,"* and of several other valuable musical publications, observes in his "Musical Reader," page 8, that "in general, when notes are to be raised by Accidentals, the syllables appropriated to them may be altered by adding to their initials the letter *i*, in imitation of the syllable *Mi*. When Accidentals are designed to depress or lower sounds, the syllable *Fa* may be used. Or in other words—when *Fa*, *Sol*, &c. are sharped, they may be called *Fi*, *Si*, &c. (pronounced *Fee* and *See*,) and when *Mi* is flatted it may be called *Fa*. When the effect of Naturals is to elevate notes, their appropriated syllables may be altered as in the case of sharps; but when they are to depress them, the syllable *Fa* may be used.

Another method of producing correct intonation where Accidentals are used, is to consider and treat them as occasional changes of Signature; thus, if in a tune whose original Signature is B flat, the E becomes flat by an Accidental, the Signature for the time being, may be considered as consisting of two flats, and the *Mi* (*Si*) transferred to A. When an accidental C sharp occurs after the Signature of one sharp, the *Mi* (*Si*) while the accidental continues, may be removed to C sharp, &c."

But although either of these methods may be generally adopted with success, chromatic passages† will sometimes occur, especially in modern music, to which it will be almost impossible to apply any system of Solmization, and in the performance of which it may be proper to substitute the open vowel A, as in *far*, or as in *fall*, in place of the syllables in common use.


* This work should be in the hands of every one who is desirous of acquiring a correct taste, or style of performance.

† That is, such passages as are affected by Accidentals.

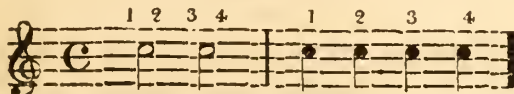
OF TIME.


By **TIME**, in music, is meant the duration and regularity of sound. There are two kinds of time: viz. **COMMON**, or **EQUAL**, and **TRIPLE**, or **UNEQUAL**. Common time contains two equal notes in each measure, as two minims, two crotchets, two dotted crotchets, &c. Triple time contains three equal notes in each measure, as three minims, three crotchets, three dotted crotchets, &c.

Simple Common Time, has three signs:—

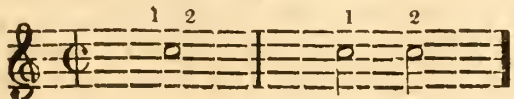
The first,  contains one semibreve, or its equal in other notes or rests, in a measure. It has four motions, or beats, and is accented on the first and third parts of a measure.


EXAMPLE.



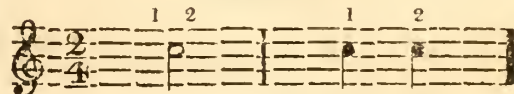
The second,  contains one semibreve, or its equal in other notes or rests, in a measure, it has two motions, or beats, and is generally accented on the first part of a measure.

EXAMPLE




The third,  (which is also called Half Time,) contains one minim, or its equal in other notes or rests, in a measure. It is beat, and accented, as the former.

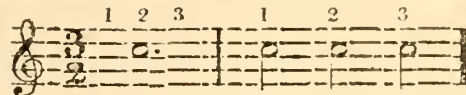
EXAMPLE.




Simple Triple Time, has three signs:—

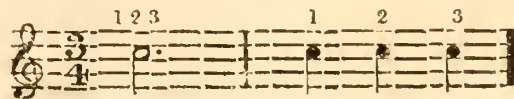
The first,  contains three minims, or their equal in other notes or rests, in a measure. It has three motions or beats, and is accented principally on the first, and slightly on the third parts of a measure.


EXAMPLE.



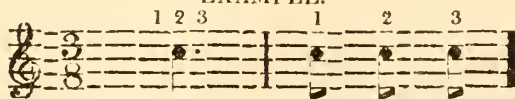
The second,  contains three crotchets, or their equal in other notes or rests, in a measure. It is beat, and accented as the former.

EXAMPLE.




The third,  contains three quavers, or their equal in other notes or rests, in a measure. It is beat, and accented as the former.

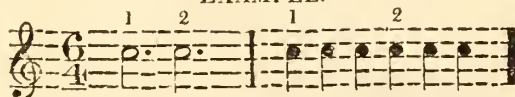
EXAMPLE.




Compound Common Time has two signs in common use:—

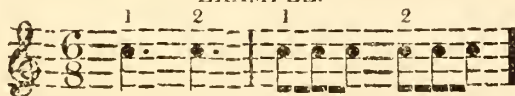
The first,  contains two dotted minims, or their equal in other notes or rests, in a measure. It has two motions, or beats, and is accented on the first and fourth parts of a measure.

EXAMPLE.



The second,  contains two dotted minims, or their equal in other notes or rests, in a measure. It is beat and accented, as the former.

EXAMPLE.



Compound Triple Time, has several signs; as $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{16}$, &c.

They are found in the works of CORRELLI, HANDEL, and others; but seldom occur in modern music.

The Semibreve (now the longest note in common use) is made the general standard of reckoning: therefore, when figures are employed as signs of time, those figures express the fractional parts of a semibreve contained in each 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.

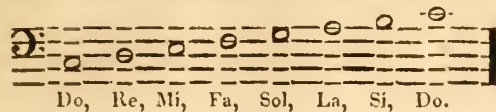
On the subject of beating time, Dr. ARNOLD makes the following remark:—"I am by no means an advocate for the smallest motion or gesticulation, either with the hand, foot, or head, when a performer once begins to play with any degree of exactness; but, at the commencement, it is absolutely necessary that 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."

OF THE DIATONIC SCALE, AND MAJOR AND MINOR MODES.

The natural scale of music is called Diatonic, and is a gradual succession of eight regular sounds, including five whole tones and two semitones. The whole doctrine of melody or tune, depends on rightly understanding the application of the two semitones and their places in the scale. These vary according to the Mode.

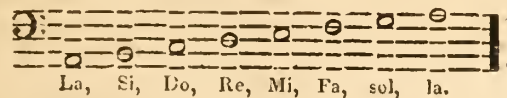
There are two Modes, Major and Minor. In the Major, the semitones are always found (ascending from the Tonic or Key note) between the third and fourth, and between the seventh and eighth notes. The only natural series of this Mode is that which commences with C.

Example of the Diatonic Scale in the Major Mode of C.



In the Minor, the semitones are found between the second and third, and between the fifth and sixth notes. The only natural series of this Mode is that which commences with A.

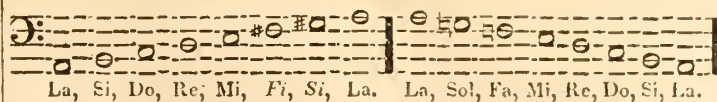
Example of the Diatonic Scale in the Minor Mode of A.



In the Major Mode the series of sounds are the same, both in ascending and descending; but in the Minor Mode the ascending scale and the descending scale differ. In the ascending scale of the Minor Mode, the seventh is raised a semitone as the proper Leading Note to the Octave. This leaves the interval, between the sixth and seventh, a tone and a half; but as the Diatonic Scale must consist of tones and semitones only, the sixth is also sharpened, by which means this harsh Interval (the extreme sharp second) is avoided. Thus the ascending scale of the Minor Mode is artificial, and is formed with two notes altered from the Signature.

But in the descending scale the seventh is depressed a semitone to accommodate the sixth, and the natural scale of the Signature remains unaltered.

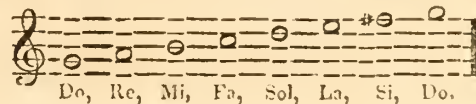
Examples of the Ascending and Descending Scale in the Minor Mode.



But the note which determines the Mode to be either Major or Minor, and which constitutes the principal difference between the two, is the *Third*. By the arrangement of the Semitones in the two Modes, it is evident that the third of the Major Mode, as from *Do* to *Mi*, is comparatively great, and the third of the Minor Mode, as from *La* to *Do*, is of course comparatively small; the former consisting of two tones, and the latter consisting of one tone and one semitone: and it is chiefly to this difference of the *third* in the two Modes, that we are to attribute the effect peculiar to each; the Major Mode being cheerful and vigorous, and the Minor Mode being plaintive and languid.

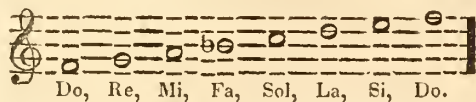
As these two series of tones and semitones form the constituent characteristics of the two modes, Major and Minor, it follows that upon whatever note or pitch either of these series begins, the same proportion and order of Intervals must be strictly observed. Hence the utility of flats and sharps. If,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

Example of the Diatonic Scale in the Key of G Major.



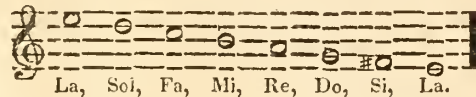
Or if we begin with F, and from it form the Diatonic Scale in the Major Mode, the fourth, or B, will require to be depressed, by a flat, one semitone.

Example of the Diatonic Scale in the Key of F Major.



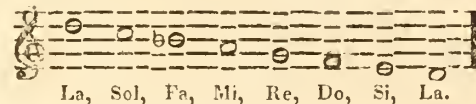
Or if we begin with E, instead of A, and from it form the Diatonic Scale in the Minor Mode, the second, or F, will require to be raised, by a sharp, one semitone.

Example of the Diatonic Scale in the Key of E Minor.



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

Example of the Diatonic Scale in the Key of D Minor.



When the Major and Minor Mode agree with respect to their Signature, they are denominated Relatives: thus, C Major is the Rela-

tive to A Minor; A Minor is the Relative to C Major; G Major is the Relative to E Minor; E Minor is the Relative to G Major, &c.

The Relative Minor to any Major Key is its sixth above, or its third below; and the Relative Major to any Minor Key is its third above, or its sixth below.

OF THE QUALITIES OF THE SEVERAL NOTES WHICH COMPOSE THE DIATONIC SCALE.

The seven notes (for the eighth is but a repetition of the first) which form the Diatonic Scale, in either Mode, are known by the following technical appellations, which are descriptive of their peculiar character and relative situation, viz:

The *first*, or *Key Note*, is called the *Tonic*, because it regulates the tune of the Octave, and upon it all the other notes depend.

The *second* is called the *SUPERTONIC*, from its being the next above the Tonic.

The *third* is called the *MEDIANT*, from its being midway between the Tonic and the Dominant. It is the most important note in the Diatonic Scale, since upon it depends the nature of the Mode.

The *fourth* is called the *SUBDOMINANT*, from its sustaining the same relation to the Octave, which the Dominant sustains to the Tonic; being a fifth from the Octave, as the Dominant is a fifth from the Tonic.

The *fifth* is called the *DOMINANT*, from its importance in the Scale, and its immediate connexion with the Tonic.

The *sixth* is called the *SUBMEDIANT*, from its being midway between the Tonic and the Subdominant.

The *seventh* is called the SUBTONE, or LEADING NOTE, from its being immediately beneath the Octave, and because upon hearing it the ear naturally anticipates the Tonic.

The last note in the Base is always the Tonic; if it be *Do* it is the Major Mode, if it be *La* it is the Minor Mode. The Major Tonic is always the first degree above the last sharp, or the third degree below the last flat, of the Signature. The Minor Tonic is always the first degree below the last sharp, or the second degree above the last flat, of the Signature.

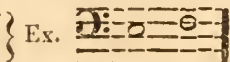
OF DIATONIC INTERVALS AND THEIR INVERSION.

By the unequal division of the Diatonic Scale, (which consists of tones and semitones,) fourteen Intervals are formed, which are as follows, viz :

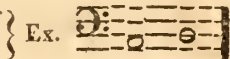
UNISON. This cannot properly be called an Interval, although in composition it is considered and treated as such ; as C



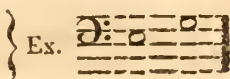
MINOR SECOND; as from E to F, consisting of one semitone.



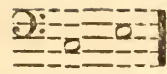
MAJOR SECOND; as from C to D, consisting of one tone.



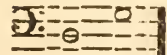
MINOR THIRD; (called also the *flat third* or *lesser third*;) as from E to G, consisting of one tone and one semitone.



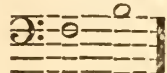
MAJOR THIRD; (called also *sharp third* or *greater third*;) as from C to E, consisting of two tones.



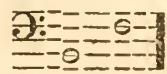
PERFECT FOURTH; as from D to G, consisting of two tones and one semitone.



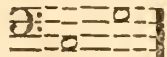
SHARP FOURTH; (called also *Tritonus*;) as from F to B, consisting of three tones.



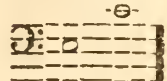
FLAT FIFTH; (called also *imperfect* or *false fifth*;) as from B to F, consisting of two tones and two semitones.



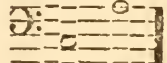
PERFECT FIFTH; as from C to G, consisting of three tones and one semitone.



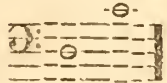
MINOR SIXTH; as from E to C, consisting of three tones and two semitones.



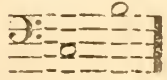
MAJOR SIXTH; as from C to A, consisting of four tones and one semitone.



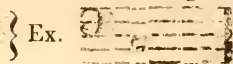
MINOR SEVENTH; (called also *flat seventh*;) as from D to C, consisting of four tones and two semitones.



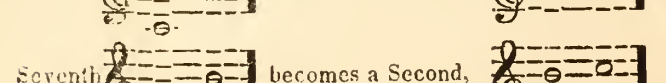
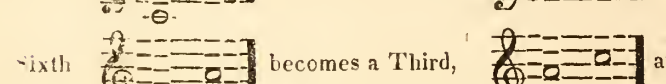
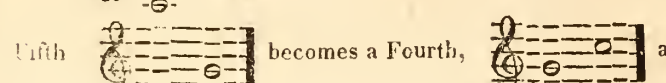
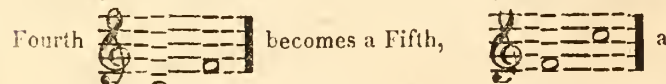
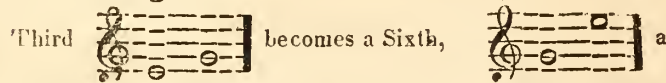
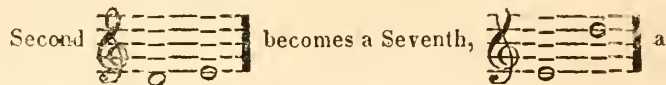
MAJOR SEVENTH; (called also *sharp seventh*;) as from C to B, consisting of five tones and one semitone.



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



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*. Thus by inversion a

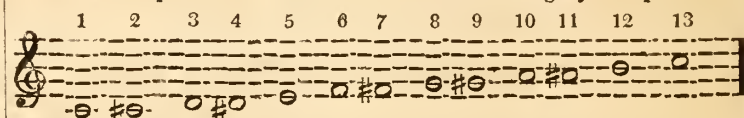


The Diatonic Intervals are either Consonant or Dissonant. The Octave, Fifth, Fourth, Thirds, and Sixths, being agreeable to the ear are called Consonant; and the Seconds, Sevenths, and Sharp Fourth being less pleasing are called Dissonant.

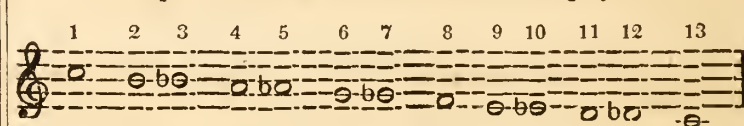
OF THE CHROMATIC SCALE, CHROMATIC INTERVALS, &c.

By a division of the Diatonic Scale, ascending by sharps, and descending by flats, a scale is formed of Semitones only, which is called CHROMATIC.

Example of the Chromatic Scale ascending by sharps.

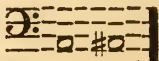


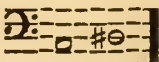
Example of the Chromatic Scale descending by flats.



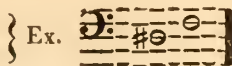
Here we have twelve distinct sounds, from each of which as a Tonic, by the use of flats or sharps, we may form the Diatonic Scale in either mode.

From this Scale are also derived the following Chromatic Intervals, viz:

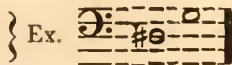
Extreme sharp, or Superfluous, Unison; as } Ex. 
from C to C#.

Extreme sharp, or Superfluous, Second; as } Ex. 
from C to D#.

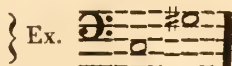
Extreme flat, or Diminished, Third; as }
from D# to F.



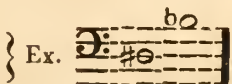
Extreme flat, or Diminished, Fourth; as from }
D# to G.



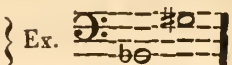
Extreme sharp, or Superfluous, Fifth; as }
from C to G#.



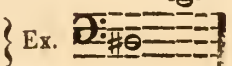
Extreme flat, or Diminished, Sixth; as from }
D# to Bb.



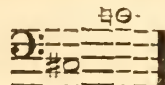
Extreme sharp, or Superfluous, Sixth; as from }
Bb to G#.



Extreme flat, or Diminished, Seventh; as }
from D# to C.



Extreme flat, or Diminished, Octave; as }
from C# to C.



The Scale is also subdivided into smaller intervals called *Dieses*, or *Quarter tones*, as from C# to Db, or from G# to Ab, &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 Db—for G# and Ab, &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, Callcott's Musical Grammar, Kollman's Essay on Musical Harmony, and the articles on Music in Rees' Cyclopaedia, are recommended as the best works which have been published in this country.

LESSONS FOR THE EXERCISE OF THE VOICE.

G Major ascending and descending.

G Minor ascending and descending.

fa, sol, la, fa, sol, la, mi, fa, fa, mi, la, sol, fa, la, sol, fa. la, mi, fa, sol, la, fe, si, la, la, sol, fa, la, sol, fa, mi, la.
do, re, mi, fa, sol, la, si, do, do, si, la, sol, fa, mi, re, do. la, si, do, re, mi, fi, si, la, la, sol, fa, mi, re, do, si, la.

EXPLANATION OF MUSICAL TERMS.

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

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

Ad libitum, as you please.

Affettuoso, tender and affecting.

Air, the leading part.

Allegretto, a little brisk.

Allegro, (or *Allo.*) brisk.

Alto, (or *Counter Tenor*,) that part which lies between the Treble and Tenor.

Amoroso, in a soft and delicate style.

Andante, rather slow and distinct.

Andantino, somewhat quicker than *Andante*.

Animated, with spirit and boldness.

Anthem, a composition for vocal music, the words of which are generally selected from the Psalms, and used in divine service.

Ardito, bold and energetic.

Assai, generally used with other words, to express an increase, or diminution of the time of any composition ; as, *Adagio assai*, more slow ; *Allegro assai*, more quick.

Base, the lowest part in a harmony.

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

Canon, a vocal composition, in two or more parts, so constructed as to form a perpetual fugue.

Cantabile, in a graceful, elegant and melodious style.

Canto, (or *Cantus*,) the Treble.

Chorus, signifies that all the voices sing on their respective parts.

Con, with ; as *Con Spirito*, with spirit.

Crescendo, (or *Cres.*) to increase the sound.

Da Capo, (or *D. C.*) to return and end with the first strain.

Diminuendo, to diminish the sound.

Dolce, sweet and soft.

Duo, (or *Duetto*,) two ; as two voices or instruments.

E, and ; as *Moderato e Maestoso*, moderate and majestic.

Espressione, an expressive manner.

Expressivo, with expression.

Forte, (or *For.* or *F.*) loud.

Fortissimo, (or *F. F.*) very loud.

Forzando, (or *forz.*) implies that the notes over which it is placed is to be struck with particular force and held on.

Fugue, a piece in which one or more parts lead, and the rest follow in regular intervals.

Giusto, in an equal, steady and just time.

Grave, (or *Gravemente*,) denoting a time slower than *Largo*, but not so slow as *Adagio*.

Grazioso, a smooth, flowing and graceful style.

Largo, somewhat quicker than *Grave*.

Larghetto, not so slow as *Largo*.

Lamentevole, denotes that the movement over which it is placed is to be sung in a melancholy style.

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

Lento, very slow.

Maestoso, with majesty.

Moderato, moderately.

Mezzo, half, middle, mean.

Mezzo Forte, moderately loud.

Mezzo i ano, rather soft.

Perdendosi, signifies a gradual decreasing of time to the last note ; and a diminishing of tone, till entirely lost.

Piano, (or *Pia.*) soft.

Pianissimo, (or *P. P.*) very soft.

Poco, little ; as *Poco piu lento*, a little slower ; *Poco piu allegro*, a little quicker.

Quartetto, four voices, or instruments.

Quintetto, five voices, or instruments.

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

Siciliano, a composition of $\frac{6}{4}$ or $\frac{6}{8}$, to be performed slowly and gracefully.

Solo, for a single voice or instrument.

Soprano, the Treble or higher voice part.

Sostenuto, a word implying that the notes are to be sustained, or held on to the extremity of their lengths.

Spirituoso, (or *Con Spirito*,) with spirit.

Staccato, notes to be staccated, must not be slurred, but performed in a distinct manner.

Symphony, a passage for instruments.

Tasto, no chords.

Tempo, time.

Trio, three voices or instruments.

Tutti, all ; a word used in contradistinction to *Solo*.

Verse, one voice to a part.

Vivace, in a brisk and animated style.

ERRATA.

Page

- 32, Second base staff, 8th measure, the minim on E should be on F.
35, First Tenor staff, 5th measure, the minim on D should be on G 2d line.
35, Second Alto staff, 10th measure, the first crotchet on E \flat , should be a minim.
38, Tenor, 8th measure, the crotchet on C, should be on D.
38, Tenor, 8th measure, the dotted semibreve on F \sharp , should be on E.
42, Alto, 2d measure, the crotchet on D, should be on E \flat .
44, Tenor, 6th measure, the two first crotchets should be quavers.
48, Tenor, 8th measure, the last semiquaver on C \sharp , should be on D.
72, Base, the last note on C should be on B \flat .
84, Base, the 4th note from the close on E, should be on C.
85, Tenor, 1st staff, the two crotchets in the fifth measure should be quavers.
95, Treble staff, 3d measure, the two crotchets on G \sharp and A, should be two quavers
119, Alto staff, the last note on E \flat , should be on D.
174, Alto staff, the 1st note on D should be on C.
182, 2d Alto staff, the first note on C, should be on E.
183, 1st Tenor staff, the first quaver on E should be on D.
183, 2d Treble staff, 3d measure, the first crotchet on A, should be on G.
184, 2d Treble staff, the first crotchet in the 5th measure on G, should be a minim.
189, 2d Treble staff, last measure but one, the first quaver on A \flat , should be on B \flat .
203, 2d Treble staff, the third quaver in the last measure but one should be on C.
205, 2d Alto staff, 2d measure, the fifth and sixth notes on C and B should be on E and D.
206, Tenor, 2d measure, the crotchet on G should be on D fourth line.
207, 2d Alto staff, 4th measure, the semibreve on C, should be on D.
208, 2d Treble staff, the crotchet on A in the 9th measure, should be on C.
210, 2d Tenor staff, 3d measure, the second crotchet on B should be on G.
238, 2d Treble staff, 2d measure, the crotchet on F \sharp , should be on D.
273, 1st Alto staff, 8th measure, the semibreve on F should be on E.

BOSTON HANDEL AND HAYDN SOCIETY

COLLECTION OF CHURCH MUSIC.

Maelzel's Metronome.

♩ 60.

OLD HUNDRED.

L. M.

Martin Luther.

Maestoso.

Tenor.

Alto.

Treble
or
Air.

Base.

Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.

H. & H.

4

6 5 # 6

8 7 5

6 5 6

7 # 6

6

Sostenuto Adagio.

Lord, when my thoughts delighted 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-light-ed rove, Amidst the wonders of thy love.

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

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

And praise him for the glo - rious sight! His mer - cy in - fi - nite a - dore, His good - ness in - fi - nite im - plore.

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

ANGELS HYMN. L. M.

Tansur.

High in the heav'ns, eternal God, Thy goodness in full glory shines; Thy truth shall break thro' ev'ry cloud, That veils and darkens thy designs.

69.

VIENNA. L. M.

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.

O could I soar to worlds a - bove, The blest a - bode of peace and love,

How glad - ly would I mount and fly, On an - gels' wings, To worlds on high!

To God the great, the ev - er blest, Let songs of hon - our be ad - drest;

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

His mer - cy firm for - ev - er stands, Give him the thanks his love de - mands.

P. F. P. F.

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

Legato.

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.

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

First system of the musical score. It consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is a treble clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The lyrics are: "This life's a dream, an emp - ty show, But the bright world to which I go,". The bottom staff includes figured bass notation: 7, 4/3, 6, 4/3, 6, 4/3, 5 3 2, 6, 6, 7 4#.

This life's a dream, an emp - ty show, But the bright world to which I go,

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is a treble clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The lyrics are: "Hath joys sub - stan - tial and sin - cere, When shall I wake, When shall I wake, and find me there." The bottom staff includes figured bass notation: 7, 4/3, 6, 4/3, 6, 4/3, 6, 4/3, 6, 4/3, 5, 3, 6, 6, 6 4, 7. There are also dynamic markings 'P.' and 'F.' above the second and third staves.

Hath joys sub - stan - tial and sin - cere, When shall I wake, When shall I wake, and find me there.

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

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

60.

GARDNER. L. M.

Viotti.

Sostenuto Adagio.

How pleas-ant, how di-vine-ly fair, O Lord of hosts, thy dwellings are! With long de-sire my spirit faints, To meet th'as-sem-bles of thy saints.

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

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

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

88.

Dolce.

SEASONS. L. M.

Pleyel.

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

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

My soul, in - spir'd with sa - cred love, God's ho - ly name for - ev - - er bless;

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

Of all his fa - vours mind - ful prove, And still thy grate - ful thanks ex - press.

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

Maestoso.

O God, my strength, my soul's de-sire, To thee my heart and voice as-pire; For thou art good, as well as great,

And mer-cy is thy judg-ment seat. O God, my King, with ho-ly fire, My heart and voice to thee as-pire.

Con. Spirito.

Angels of light, e - the - real fires! A - rise and sweep your aw-ful lyres! To you the sa - cred right be - longs,

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

To raise the lay, and lead our songs. Ye in his courts of glo-ry dwell, And best his pow'r and grace can tell.

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

BRENTFORD. L. M.

F.

P. Second Treble. Alto. F.

Bu-ried in sha-dows of the night, We lie, till Christ re-stores the light. Wis-dom de-scends to heal the blind, And chase the dark-ness of the mind.

P. F.

7 6 7 6 6 6 4 5 7 5 6 6 7 Accompt. Ff Voce. 6 5 7 5 6 6 7

Maestoso.

BLENDON. L. M.

Giardini.

Je-sus, my all, to heav'n is gone, He whom I fix my hopes up-on; His track I see, and I'll pur-sue 'The nar-row way, till him I view.

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

Maestoso.

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

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

burns de - vour - ing fire, The moun-tains melt, the seas re - tire. The moun-tains melt, the seas re - tire.

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

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

92.

ROTHWELL. L. M.

Praise ye the Lord, let praise employ, In his own courts, your songs of joy ! The spacious firmament around, Shall echo back, Shall echo back the joyful sound.

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

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

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

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

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

LUTON. L. M.

With all my pow'rs 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.

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

TRURO. L. M.

Dr. Charles Burney.

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

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

Dolce é legato.

There is a stream, whose gentle course Surrounds the cit - y of our God. There is a stream, whose gentle course

Surrounds the cit - y of our God—A sac - red riv - er, from whose fount, The liv - ing wa - ters flow abroad.

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

80. **GERMANY. L. M.** **Beethoven.**
Adagio é sempre piano.

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

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

First system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music features a melody in the upper staves and a bass line in the lower staves. A dynamic marking 'fz' (forzando) appears above the first staff. The lyrics 'Lord, in thy great, thy glorious name, I place my hope, my on-ly trust: Save me from sorrow' are written below the first two staves. Fingerings are indicated by numbers 3, 7, 6, 6, 4, 3, b 5, 6, 6, 6, 7, and 6 below the bottom staff.

fz

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

fz *Tasto.*

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

Second system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music continues the melody and bass line from the first system. A dynamic marking 'Tasto.' appears above the third staff. The lyrics 'guilt and shame, Thou ev-er gra-cious, ev-er just. Thou ev-er gracious ev-er just.' are written below the first two staves. Fingerings are indicated by numbers 4, 3, 6, 5, 4, 3, b 5, 6, 5, 8, b 7, 5, 6, 4, and 7 below the bottom staff.

Tasto.

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

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

For thee, O God, our con-stant praise, In Zi-on waits, thy cho-sen seat;

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

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

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

Largo.

My God, permit me not to be, A stranger to myself and thee; Amidst ten thousand tho'ts I rove, Forgetful of my highest love.

80.

ELLENTHORPE.

L. M.

Linley.

Say, how may earth and heav'n unite? 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 angels join;—Music's the language of the sky.

Cantabile e Sostenuuto.

Now night in silent grandeur reigns, And holds the slumb'ring world in chains; Pale from the cloud the

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

moonbeam steals, And half cre - a - tion's face reveals— And half cre - a - tion's face reveals.

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

How sweet thy dwellings, Lord, how fair, What peace, what bliss, in - hab - it there. With ardent hope, with strong desire,

6 7 7 6 6 5 7 6 7

My heart, my flesh to thee aspire ; I burn to tread thy courts, and thee, My God, the living God, to see.

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

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near,

7 7 6 5 6 3 7 — — 7 5 6 5 6 # 6

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

To dis - si - pate the ling'ring mist; And while his mantling splendors dart, Their radiance o'er the kindling skies,

* 6 6 6 7 — 4 2 — 6 6 5 — 7 — 6 5 6 — 5 3 —

* 6 6 6 7 — 4 2 — 6 6 5 — 7 — 6 5 6 — 5 3 —

To chase the darkness of my heart, A - rise, O God of light, a - rise, a - rise, a - rise, a - rise.

72.

St. PAUL's. L. M.

Dr. Green.

Great Source of life, our souls confess, The various riches of thy grace; Crown'd with thy mercy, we rejoice, And in thy praise exalt our voice.

ALL SAINTS. L. M.

W. Knapp.

God of the Sab - bath, hear our vows, On this thy day, with - in thy house!

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

And own, as grateful sa - cri - fice, The songs which in thy tem - ple rise!

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

First system of musical notation, 3/4 time, key of B-flat. The score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The melody is written in the first treble staff. The lyrics are: "Hark! how the choral song of heav'n, Swells full of peace and joy, a - bove! Hark! how they strike their". The music features various note values, rests, and dynamic markings like *p.* and *f.*. Fingering numbers (6, 4, 7) are indicated below the bass staff.

Second system of musical notation, continuing the 3/4 time and B-flat key. The score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The melody continues in the first treble staff. The lyrics are: "golden harps, And raise the tuneful notes of love! And raise the tune - ful notes of love." The music includes dynamic markings like *f.*, *fz*, and *fz*. Fingering numbers (7, 6, 4, 7) are indicated below the bass staff.

Cantabile é Sostenuto.

Cantabile e Sostentuto.

With ho-ly fear and hum-ble song, The dread-ful God, our souls a-dore; Rev'-rence and awe be-come the tongue That

speaks the ter-rors of his pow'r. Rev'-rence and awe be - come the tongue That speaks the ter-rors of his pow'r.

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

Alto Dolce.

Lord, thou hast known my inmost mind, Thou dost my path and bed inclose; My wak-ing soul on thee relies,

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

On thee my sleeping thoughts repose: Where from thy presence can I fly, - - - Lord, ever present ever nigh?

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

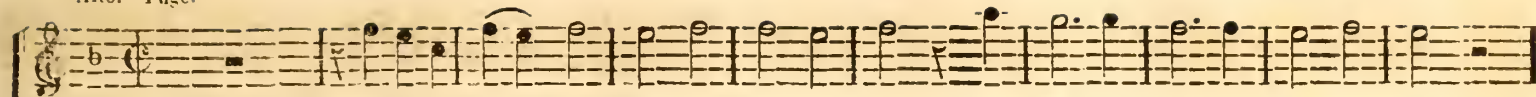
My God, in thee are all the springs, In which my comfort can arise; I seek the shadow of thy wings,

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

When gath'ring clouds obscure the skies. I seek the shadow of thy wings, When gath'ring clouds obscure the skies.

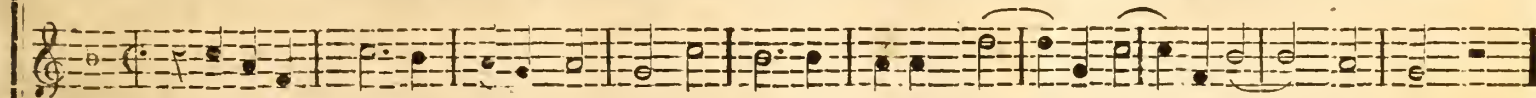
6 6 6 6 6 7 7 3 8 7 5 3 6 4 7 4 6 6 6 6 6 7

Alto. Fuge.



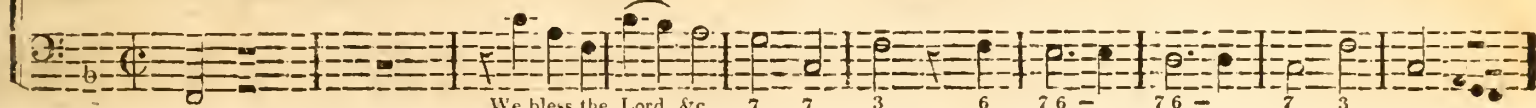
Treble.

We bless the Lord, the Lord, the just, the good, Who fills our hearts with joy and food ;

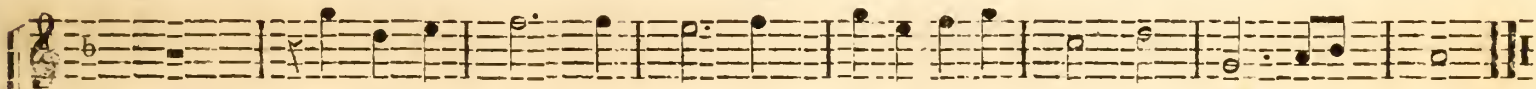


Base.

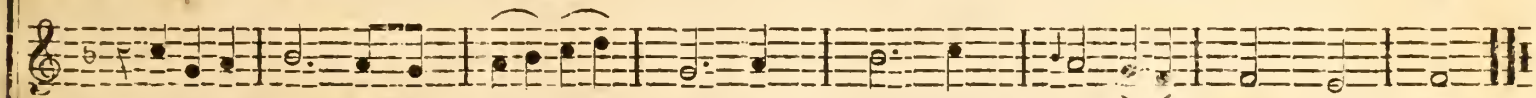
We bless the Lord, we bless the Lord, the just, the good, Who fills our hearts with joy and food ;



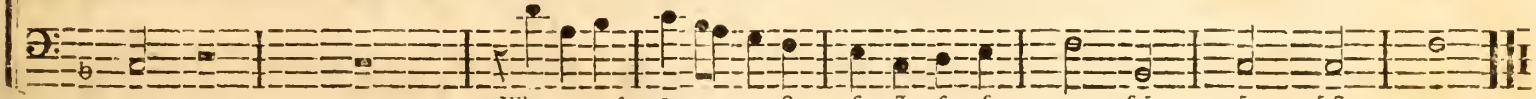
We bless the Lord, &c. 7 7 3 6 7 6 - 7 6 - 7 3



Who pours his blessings from the skies, And loads our days with rich sup - - plies.



Who pours his blessings from the skies, And loads our days with rich sup - plies.



Who pours, &c. 5 3 6 7 6 6 6 5 5 4 5 7 8

Con spirito.

First Treble.

Second Treble.

A - wake our souls, a - way our fears, Let ev'ry trembling thought be gone! A - wake, and run the heav'nly race,

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

Alto.

F.

And put a cheerful courage on! A - wake, and run the heav'nly race, And put a cheerful courage on!

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

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's

voice to slum - ber calls, And silence reigns a - mid the spheres—a - mid the spheres.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written on the top staff, with the bass line on the bottom staff. The lyrics are written below the staves.

O thou, to whose all - search - ing sight, The dark - ness shin - eth as the light ;

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

Second system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written on the top staff, with the bass line on the bottom staff. The lyrics are written below the staves.

Search, prove my heart, it pants for thee, O burst these bonds, and set me free.

Second Treble. F. Alto. P. F. P. F.

6 — 4 3 5 7 3 5 6 7 5 6 5 7

Second Treble. P. Alto. F.

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.

P. Tasto. F.

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

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

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

DRESDEN. L. M. 6 lines.

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

Fine. D. C.

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

♩ 84.

LINTON. L. M.

Dr. G. K. Jackson.

No change of time shall ever shock My firm affection, Lord, to thee, For thou hast always been a rock, A fortress and defence to me.

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

Thou Lamb of God, thou Prince of Peace, For thee my thirs - ty soul doth pine; My long-ing

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

heart im - plores thy grace, Oh! make me in thy like-ness shine! Oh! make me in thy like-ness shine!

P. P. F. P. Tasto. F.

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

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

7 6 3 5 6 6 4 3 7

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

P. F. P. F.

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

The hope of sin - ners lies be - low, 'Tis all the hap - pi - ness they know ;

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

'Tis all they seek ; they take their shares, And leave the rest— And leave the rest a - mong their heirs.

P. F. P. F.

Tasto.

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

When we, our wearied limbs to rest, Sat down by proud Eu - phra - tes' stream; We wept, with doleful

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

thoughts op - prest, And Si - on was our mourn - ful theme. Our harps, that, when with joy we sung, Were wont their

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

tune - ful parts to bear, With si - lent strings ne - glect - ed hung, On wil - low trees that wither'd there.

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

69.

NORFOLK. L. M.

J. Ashton.

Amidst the various scenes of ills, Each stroke some kind design fulfils; And shall I murmur at my lot, When sov'reign love directs the rod?

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

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

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

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 heav'nly home.

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

Let ev-er-last-ing glories crown Thy head, my Saviour, and my Lord; Thy hands have brought salvation down, And writ the blessings in thy word.

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

Second Treble.

This is the word of truth and love, Sent to the nations from above, Jehovah here resolves to show, What his almighty grace can do.

7 5 6 6-#6 9 8 6 5 7 9 8 6 5

Cantabile.

Eternal Ruler of the skies, How various are thy works, how wise! How great the wonders

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

thou hast wrought, And deep beyond all search of thought!

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

Organ.

E - ter - nal Rul - er of the skies, How various are thy works, how wise!

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

♩ 84.

St. GEORGE's. L. M.

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

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

Thus saith the high and lowly One, I sit upon my holy throne, My name is God, I

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

P. F. dwell on high, Dwell in mine own e - ter - ni - ty. Dwell in mine own e - ter - ni - ty.

P. F. 6 4 3 6 6 3 6 6 6 7

Alto.

Treble.

To thee, O God, with - out de - lay, Will I my morning hom - age pay ; For thee I

long, for thee I look, So pil - grims seek the cool - ing brook. So pil - grims seek the cool - ing brook.

Praise to thy name, eternal God! For all the grace thou shed'st abroad; For all thine influence from above, To warm our souls with sacred love.

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

69.

SEMLEY.

L. M.

F. Barthelemon.

Great God! to thee my ev'ning song With humble grati - tude I raise; O let thy mercy tune my tongue, And fill my heart with lively praise.

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

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

Figured bass notation (from left to right):
 6 4/3 6 6/4 7 4/2 # 7 6 3/3 7 6 # 6/3 4 3 - 6 4/3 - 6 # 6/3 4/2 # 6 6/4 7

From vocal air and concave skies, Let wafted hal - le - lu - jah's sound; And let the sacred triumphs rise, Till vaulted heav'n the notes rebound.

Figured bass notation (from left to right):
 6 6 6 6/4 7 6 6 # 6/3 6 5 # 6/3 6 6/4 7 5 # 6 4/3 6 4/3 6 6/4 6 7 4/3 # 6 4/3 6 6/4 6 7 -

Great God, at - tend, while Zi - on sings The joy, that from thy presence springs,

To spend one day with thee on earth, Ex - ceeds a thou - sand days of mirth.

Maestoso.

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

79.

CHAPEL STREET. L. M.

Wm. Mather.

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

Bless, O my soul, the liv - - ing God! Call home my thoughts that rove a - broad;

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

Let all the pow'rs with - in me join, In work and wor - ship so di - vine.

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

The King of saints, how fair his face, A - dorn'd with maj - es - ty and grace !

Unison.

6 6 4 7 4 2 6 6 6 5 6

He comes with bles - sings from a - bove, And wins the na - tions to his love.

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

Lamentevole.

Alto, Ad Lib.

Now let our mournful songs re - cord, The dy - ing sor - rows of your Lord ;

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

When he com - plain'd in tears and blood, As one for - sak - en of his God.

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

Were I inspir'd to preach and tell All that is done in heav'n or hell, Or could my faith the world remove, Still I am nothing without love.

Figured bass: 7 6 6 5 6 6 7 6 6 5 6 6 7 6 5 6 7 6 5 6 7 6 5 6 7 6 5 6 7

84.

GREEN'S HUNDREDTH. L. M.

Dr. Green.

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

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

LEICESTER. L. M. 6 lines.

When 'mid the gloom of night I stray, And heav'n's re - splen-dent arch survey— And mark with rapture and sur - prize,

The first system of the musical score for 'LEICESTER' consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music is in common time (C). The lyrics are written below the staves. The bottom staff includes figured bass notation: 5 - 6 # 8 3 3 6 5 8 7 6 5 4 6 5 3 - 6 5 6 4 5 5 - 6 # 8 3 3 6 5 8 7 6 5 4 #.

The va - ried glories of the skies, Ah! what is man? thou great Su - preme, That thou should stop to visit him?

The second system of the musical score continues with three staves. The bottom staff includes figured bass notation: # 5 # 6 3 - 6 6 5 6 4 3 6 5 3 - 6 8 7 6 5 4 # = # 6 5 3 - 6 - 6 5 4 #.

Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities! Welcome, sweet sleep, that driv'st away, The toils and follies of the day!

My humble soul its crimes shall own, Behold me bow before thy throne; To thee my inmost guilt disclose, And in thy bosom pour my woes.

Lamentevole.

T'was on that dark, that doleful night, When pow'rs of earth and hell arose Against the Son of God's delight, And friends betray'd him to his foes.

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

Shew pity, Lord! O Lord, forgive! Let a re-pent-ing sinner live! Are not thy mercies large and free? May not a sinner trust in thee?

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

Affettuoso.

Who from the shades of gloomy night, When the last tear of hope is shed,

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

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

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

Moderato.

Be - hold the path which mortals tread, Down to the re - gions of the dead!

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

Nor will the fleet - ing mo - ments stay, Nor can we mea - sure back our way.

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

So fades the love - ly, bloom - ing flow'r, Frail, smil - ing sol - ace of an hour ;

So soon our tran - sient comforts fly, And - pleasure on - ly blooms to die.

LIMEHOUSE. L. M.

First system of the musical score for 'Limehouse'. It consists of four staves: a vocal melody (treble clef), a vocal accompaniment (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'In mem'ry of your dy - ing Lord, Do this, he said, till time shall end,'. The piano accompaniment features chords with figured bass notation: 6 5, 6 5, 6 4, 5 #, # 6 6 4 3, and 6 6 7 #.

Second system of the musical score for 'Limehouse'. It continues with the same four-staff format. The lyrics are: 'Meet at my ta - ble and re - cord, The love of your de - part - ed Lord.' The piano accompaniment features chords with figured bass notation: 8 7, 6 5 3 6 -, 6 5 4 #, # 6 4 3, 6 # 6 4 3, 6 5, 6 5 4 #, # 4 2, 6 # 6 4 3, 6, 6 4, and 7 #.

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

T. S.

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

dwell on high, Dwell in my own e - ter - ni - ty. Dwell in my own e - ter - ni - ty.

H. & H.

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

God of my life, through all its days, My grateful pow'rs 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 si - lent night.

Awake, my soul, to hymns of praise ; To God the song of tri - umph raise ;

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

A - dorn'd with maj - es - ty di - vine, What . pomp, what glo - ry, Lord, are thine ?

6 4 3 6 4 3 3 6 4 7

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

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

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.

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

From all that dwell below the skies, Let the Creator's praise arise; Let the Redeemer's name be sung, Through ev'ry land by ev'ry tongue.

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

80.

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 fix'd by his pavilion wait.

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

To cel-e-brate thy praise, O Lord, I will my heart prepare; To all the list'ning world thy works, Thy wond'rous works declare.

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

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

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

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

88.

HOWARDS. C. M.

Mrs. Cuthbert.

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

JORDON. C. M.

Harwood.

Shepherds re-joyce, lift up your eyes, And send your fears away! News from the region of the skies! Salvation's born to-day!

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

♩ 76.

STAMFORD. C. M.

The glorious armies of the sky, To Thee, Almighty King, Har-mo-nious anthems consecrate, And hal-le-lu-jahs sing.

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

Let heav'n arise, let earth ap - pear!" Said the Almighty Lord: The heav'ns arose, the earth appear'd, At his cre - a - ting word.

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

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

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

P.

Tutti. F.

I choose the path of heav'nly truth, And glory in my choice: Not all the riches of the earth, could make me so rejoice.

Tutti.

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

Adagio Affettuoso.

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

Figured bass notation: $\sharp 6 \frac{4}{3}$, $5 \sharp 6 \frac{4}{3}$, $6 \ 5 \ 6 \frac{4}{3}$, $6 \ 5 \ 4 \ 3$, 6 , 6 , 6 , $6 \ 8 \ 7$.

O thou, from whom all goodness flows, I lift my heart to thee; In all my sorrows, conflicts, woes, Dear Lord, remember me!

Figured bass notation: 6 , 4 , 3 , 5 , 6 , $6 \sharp 6 \frac{4}{3}$, $5 \ 6 \ 4 \ 3$, $8 \ 7 \ 5$, $8 \ 7 \ 7$, $8 \ 7 \ 7$.

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

Thro' all the world how great art thou, How glorious is thy name!

Come, Holy Spirit, heav'nly dove, With all thy quick'ning pow'rs, Come, shed abroad a Saviour's love, And that shall kindle ours, And that, &c. And that, &c.

72. Maestoso.

TALLIS' CHANT. C. M. Tallis.

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

Hap - - py the man, whose grac - es reign, Where love in - spires the breast;

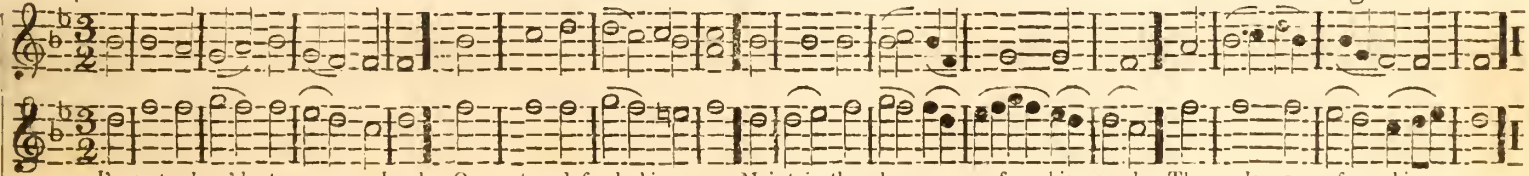
6 6 6 3-- 4 7 6-- 4 3 6 6 4 8 7

Love is the bright - est of the train, And per - fects all the rest.

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

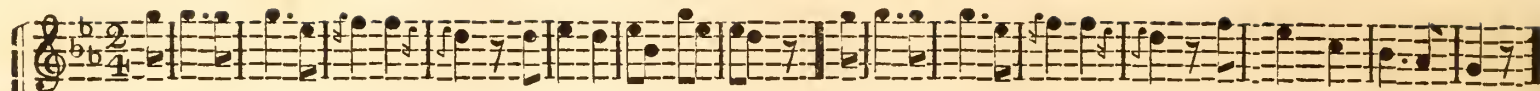


Come, happy souls, approach your God With new melodious songs! Come, render to Al - migh - ty grace, The tribute of your tongues.

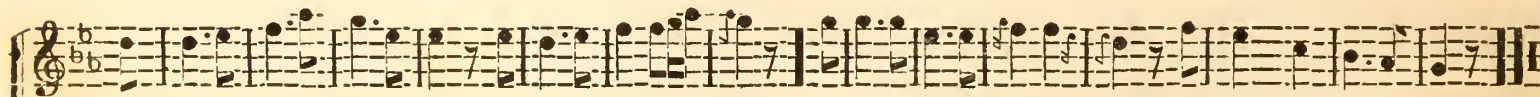
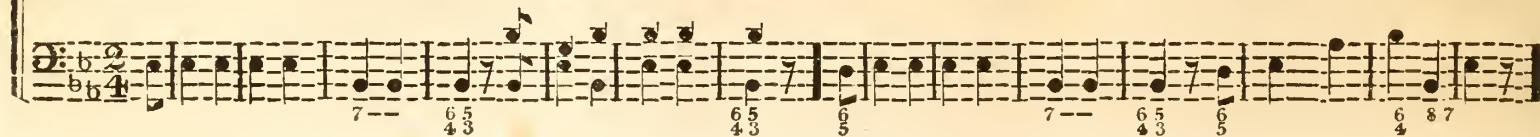
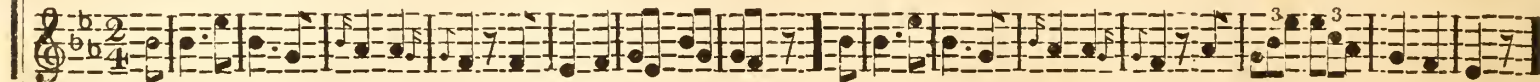


I'm not ashamed to own my Lord, Or to defend his cause, Maintain the honour of his word, The glo - ry of his cross.

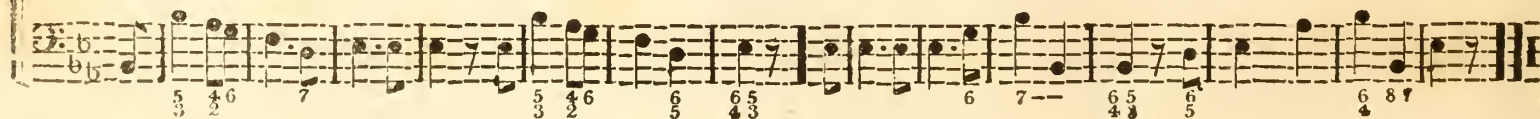
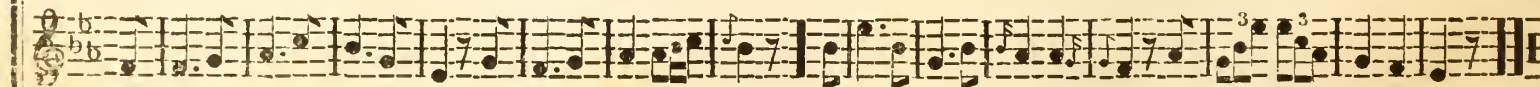




While thee I seek, protecting Pow'r, Be my vain wishes still'd ; And may this con-se-crat-ed hour, With better hopes be fill'd !



Thy love the pow'r of thought bestow'd, To thee my thoughts would soar, Thy mercy o'er my life has flow'd, That mer - cy I adore.



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

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

88.

LIVERPOOL. C. M.

Dr. Wainwright.

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

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

Moderato.

As originally published by Dr. ARNOLD.

How large the promise, how divine, To Abr'ham and his seed! "I'll be a God to thee and thine, Sup-

6 — 6 $\frac{4}{3}$ — $\frac{4}{3}$

ply - ing all their need." "I'll be a God to thee and thine, Sup - ply - ing all their need."

$\frac{4}{3}$ 6 $\frac{4}{3}$ 6 6 6 6 6 6 6 9 $\frac{4}{3}$ 6 $\frac{6}{4}$ 7

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

6 5 6 4 3 8 7 3 4 2 6 6 4 7 8 7 3 -- 6 6 b 5 3 8 7 3 6 5 6 6 4 7

To God, our never failing strength, With loud applauses sing; And jointly make a cheerful noise, To Jacob's awful King! To Jacob's awful King!

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

Maestoso.

The Lord, our God, is full of might, The winds obey his will; He speaks, and in his heav'nly height, The rolling sun stands still.

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

Re - bel ye waves, and o'er the land, With threat'ning aspect roar; The Lord uplifts his awful hand, And chains you to the shore.

T. S. 5 3 6 5 6 4 3 6 6 6 6 7

Now to the Lamb that once was slain, Be end-less hon-ors paid; Sal-va-tion, glo-ry, joy remains, For-ev-er on his head.

Tasto. F.

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

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

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

Soon shall the glorious morning dawn, When all thy saints shall rise; And cloth'd in their im-

6 6 6 4 7 5 6 6 7

mor - tal bloom, At - tend thee to the skies. At - - tend thee to the skies.

Solo. P. Tutti. F. Solo. P. Tutti. F.

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

Cantabile.

My God, the steps of pi - ous men, Are order'd by thy will; Though they should fall, they rise again, Thy hand sup - ports them still.

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.

While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glo - ry shone a - round.

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

♩ 69.

FERRY. C. M.

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

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

Some seraph lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our e - ter - nal King!

CHESTERFIELD. C. M.

Dr. Haweis.

Lord, when my raptur'd thought surveys Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul re-joice.

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

♩ 84.

ABRIDGE. C. M.

I. Smith.

Great God, to thee my grateful tongue, My fer-vent thanks shall raise; Inspire my heart to raise the song, Which cel-e-brates thy praise!

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

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

CHORUS. Assai Allegro.

Glory, honour, praise and power, be unto the Lamb forever, Jesus Christ is our Redeemer ! Hallelujah ! Hallelujah ! Hallelujah ! Praise the Lord !

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

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

Once more, my soul, the rising day, Salutes my waking eyes: Once more, my voice, the tribute pay, To him that rules the skies!

8 7 7 3 5 6 7

The va - rious months thy good - ness crowns: How beauteous are thy ways!

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

The bleating flocks spread o'er the downs, And shepherds shout—And shepherds shout—And shepherds shout thy praise

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

Awake, my soul, a - - rise, my tongue, Pre - pare a tune - ful voice; In God, the life of

6 6 7 6 7 6 5 6

all my joys, . . . A - loud will I re - joice. A - loud will I re - joice.

2d Treble. Alto. F. F.

6 7 6 5 6 6 6 8 7 6 7

There is a land of liv - ing joy, Beyond the ut - most skies, Where scenes of bliss without al - loy, In boundless prospect rise.

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

Great is the Lord; his works of might Demand our noblest songs: Let his as - sem - bled saints unite Their harmony of tongues.

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

CLIFFORD. C. M.

F.

2d Treble.

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

F.

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

3 4 5 4 3

F. Counter.

God, From Zi-on's hill and Zi-on's God, Who heav'n and earth has made, Who heav'n and earth has made.

F.

8 6 5 6 6 5 4 3

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

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

My Shepherd is the living Lord, No thing therefore I need; In pastures fair, near pleasant streams, He setteth me to feed.

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

COLCHESTER. C. M.

Williams.

Lord, in the morn'g thou shalt hear, My voice ascending high; To thee will I direct my pray'r, To thee lift up mine eye.

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

84.

MEAR. C. M.

O, 'twas a joyful sound to hear, Our tribes de-vout - ly say, Up, Is - r'el, to the tem-ple haste, And keep the festal day!

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

Far from the world, O Lord, I flee, From strife and tu - mult far ;

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

Detailed description: This block contains the first system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics 'Far from the world, O Lord, I flee, From strife and tu - mult far ;' are written below the staves. Below the bottom staff, there are numerical figures: 6 4, 5 3, 5 6, 6 5, 4 3, 6, 6, 4, 3.

From scenes where sin is wag - ing still, Its most suc - cess - ful war.

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

Detailed description: This block contains the second system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics 'From scenes where sin is wag - ing still, Its most suc - cess - ful war.' are written below the staves. Below the bottom staff, there are numerical figures: 6, 6, 5, 6, 4, 3, 6, 5, 4, 3, 6, 6, 5, 4, 3.

ORENBURG. C. M.

Haydn.

Be - - gin, my soul, the lof - ty strain, In sol - - - emn ac - cent sing,

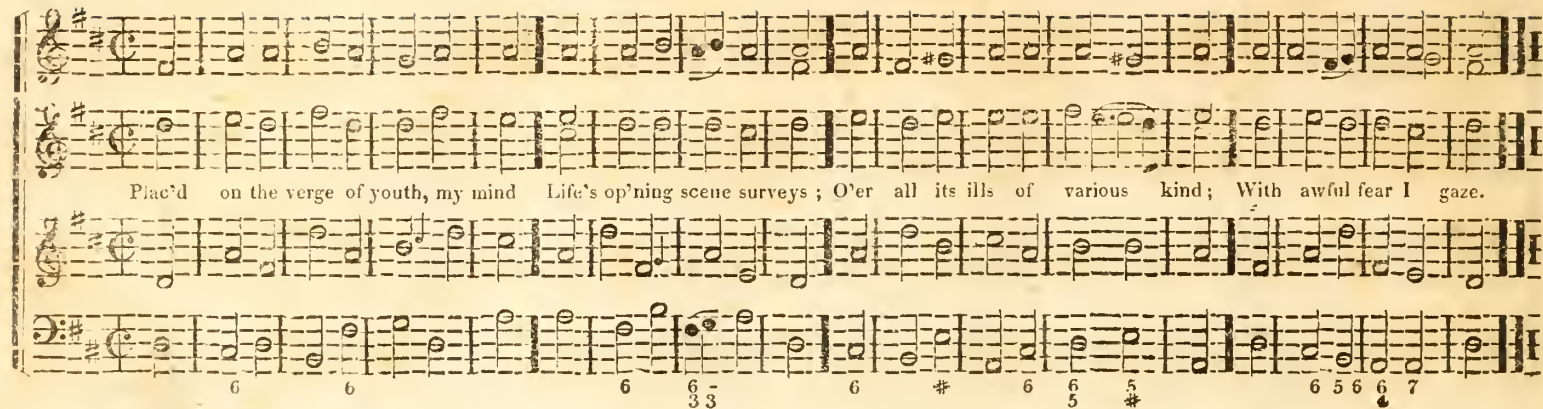
4 6 4 3 6 6 5 6 7 9 8 6 3 4 5 # 6 9 8 6 5 7 #

A sacred hymn of grate - ful praise, To heav'n's Al - migh - ty King!

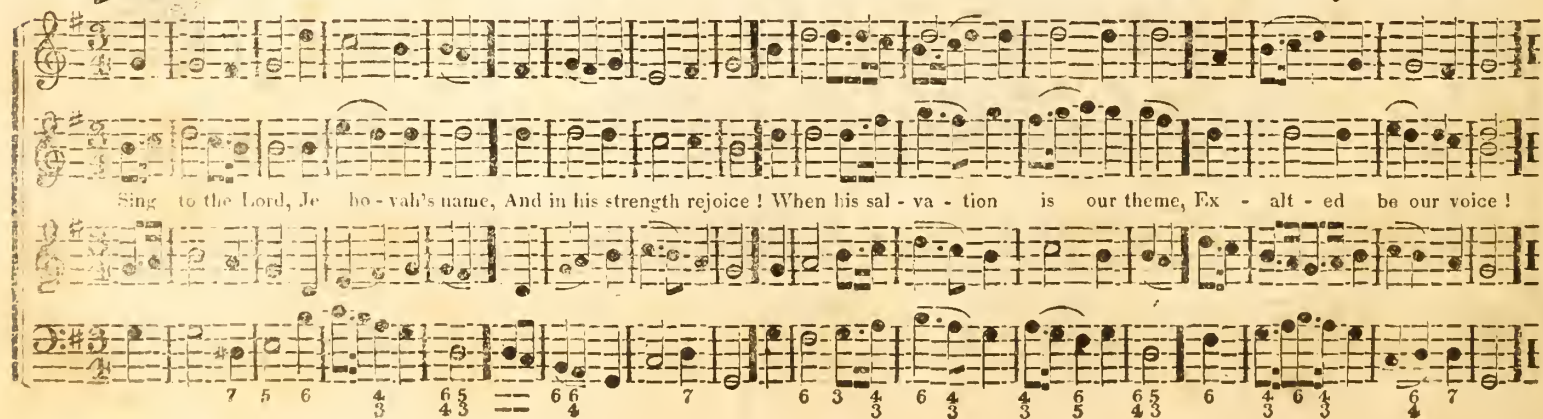
8 7 5 # 4 3 7 6 4 3 6 - 6 5 4 3 6 7 8 3 3 3 7 6 6 6 5 7 3 -

First system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the first treble staff. The lyrics are: "Come, let us join our cheerful songs, With an - gels round the throne ;". Below the bass staves, there are numerical figures: 6 4, 6 8 7 6 7 4, 6, 3 # 4 2, 6, and 6 5 7 4 # -.

Second system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The melody continues from the first system. The lyrics are: "Ten thou - sand, thou - - sand are their tongues, But all their joys are one.". Below the bass staves, there are numerical figures: 7 # -, 6 5 4 #, 3 8 7, 6 5 4 3, 6 # 6 4 3, 8 3 3 3 3, 6, 6 4 5, 6 6 4, and 7.



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



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!

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

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

Maestoso.

A - wake, my soul, stretch ev'ry nerve, And press with vigour on! A heav'n - - ly

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

race de - mands thy zeal, And an im - mor - tal crown. And an im - mor - tal crown.

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

Thē we adore, E - ter-nal Name, And humbly own to thee, How feeble is our mortal frame. What dying worms are we!

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

I know that my Re - deem-er lives, And ev - er prays for me; Sal - va - tion to his saints he gives. And I and Ab - er - ty.

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

Con. Spirito.

In God's own house pro - nounce his praise, His grace he there re - veals:

To heav'n your joy and won - der raise, For there his glo - ry dwells.

Moderato.

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

66.

MEDFIELD.

C. M.

Mather.

Affettuoso.

In early morn, without de-lay, O Lord, I seek thy face; My thirsty spirit faints away, Without thy cheering grace.

DUNDEE. C. M.

Scottish.



Let not despair nor fell re-venge, Be to my bosom known; O give me tears for oth-ers' woes, And patience for my own!

Fingerings: #6, 6, 5, 7, 8, 7, 5, 6, 5, 7, 6, 5, 6, 5, 7, 6, 7, 5, 8, 7

♩ 84.

BARBY. C. M.



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

Fingerings: 6, 6, 6, 7, 6, 6, 6, 6, 5, 6, 6, 6, 6, 6, 6, 6, 7

Grave.

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

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

80. Lamentevole.

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 pray'd.

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

Life is a span, a fleeting hour, How soon the vapour flies! Man is a tender, transient flow'r, That e'en in blooming dies.

Figured Bass: 6 #6 3, - 6, 6 6 5 7, # 7 6 8 3, - 6 4 #, ♭ 3, 5 6 7, 3 #, 6 5, #, # 6 3, 6 #6 3, 6 6 5 7, 6 4 #.

♩ 60.

St. MARY's.

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

Figured Bass: 8 7, # -, 6 7 -, 4 5 3, 6 5 6, 6 8 7, 4 3 -, 6 ♭, 6 5 ♭ 6, 6 8 7, 4 # -.

Lamentevole.

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

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

The righteous souls that take their flight, Far from this world of pain, In God's pa - ter - nal bosom blest, For - ev - er shall re - main.

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

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

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

♩80.

WANTAGE.

C. M.

Now I forbid my carnal hope, My fond desires recall; I give my mortal int'rest up, And make my God my all.

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

Tenor and Alto.

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

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

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

7 6 6 4 5 6 6 6 5 #

Behold thy waiting servant, Lord, De-vot-ed to thy fear; Re-member and confirm thy word, For all my hopes are there.

Figured bass notation for the piano part: 6 5, 6, #6 4/3, #, --, 7 6, 6, 6 5, #, --, 5 3, 6, 10 9 5, 5 7 3, 6, 9 8, 6, 7 #.

♩ 60.

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.

Figured bass notation for the piano part: #, #, 8 7, #, 6 5, #, #, 8 7 6 5, 6 5, 6 5, 8 7 #.

To calm the sorrows of the mind, Our heav'nly Friend is nigh; To wipe the anxious tear that starts, And trembles in the eye.

Help, Lord, for men of virtue fail! Re - li - gion los - es ground; The sons of wickedness pre - vail, And treacheries a - bound.

A - wake, ye saints, and raise your eyes, And raise your voices high ;

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

P. Second Treble. *F.* Alto.
A - wake, and praise that sov' - reign love, That shows sal - va - tion nigh.

P. *F.*
8 7 6 5 9 8 4 3 6 6 5 4 3 6 8 7 4 3



By foreign streams that murmur'd round, While captive Israel mourn'd, Their mind was free—their thoughts unbound, Were still t'wards Zion bound.

My lot is fall'n in that blest land; Where God is tru - ly known; He fills my

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

He fills my cup with lib' - ral, lib' - ral hand; 'Tis—
cup with lib' - ral hand, with lib' - ral hand; 'Tis he supports my throne. 'Tis he, 'Tis he supports my throne.

He fills my cup with lib' - ral, lib' - ral hand; 'Tis—

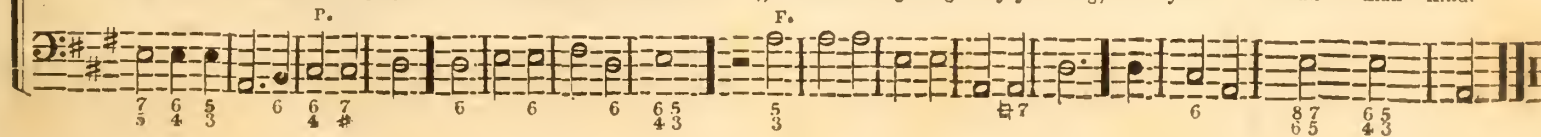
6 4 3 = 6 - 4 3 6 5 6 4 3 6 4 3 6 4 3 6 4 7



While shepherds watch'd their flocks by night All seated on the ground; The angel of the Lord came down, And glory shone around,



"Fear not," said he, (for mighty dread Had seiz'd their troubled mind,) "Glad tidings of great joy I bring, To you and all man-kind."



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

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

p 69.

CLARENDON. C. M.

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

6 5/4 3 6 3 4/3 4/3 6 10 9/8 7 6 5/4 3 6 7/4 5 4/3 6 6 6 6 6 7/4

First system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 3/2. The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are written below the first treble staff. The music features various note values, including eighth and sixteenth notes, and rests. There are also some accidentals (sharps and naturals) and phrasing slurs. The system ends with a double bar line.

Come, let us lift our joy - ful eyes Up to the courts above, And smile to see our Fath - er there

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

Second system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 3/2. The melody continues from the first system. The lyrics are written below the first treble staff. The music features various note values, including eighth and sixteenth notes, and rests. There are also some accidentals (sharps and naturals) and phrasing slurs. The system ends with a double bar line.

Upon a throne of love. And smile to see our Fath - er there Upon a throne—a throne of love.

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

The Lord himself, the mighty Lord, Vouchsafes to be my guide; The shepherd by whose constant care, My wants are all supplied.

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

♯69.

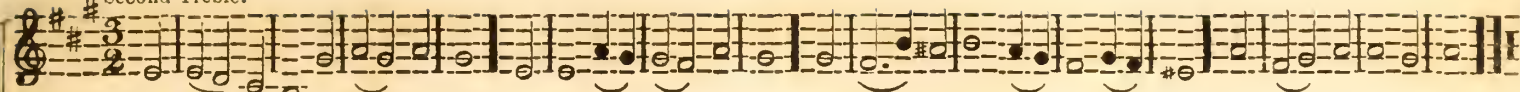
CHELTENHAM. C. M.

Ravenscroft.

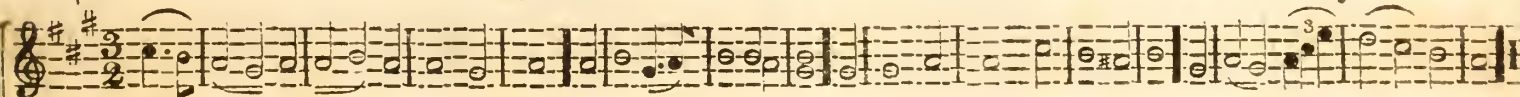
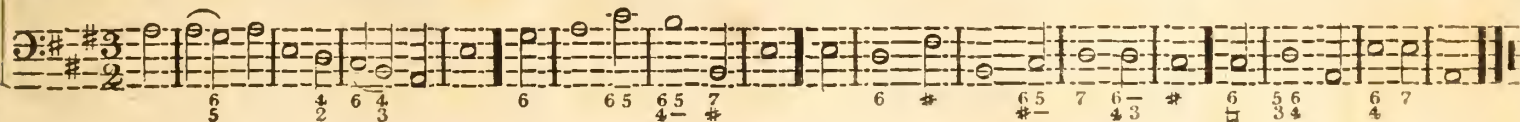
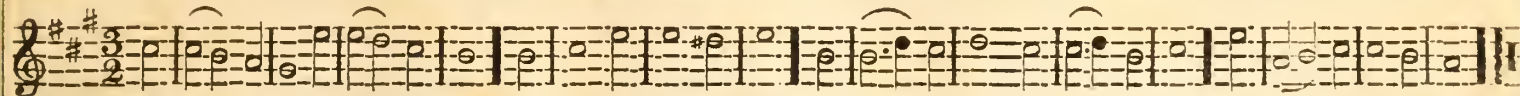
My God, my everlasting hope, I live up - on thy truth; Thine hands have held my childhood up, And strengthen'd all my youth.

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

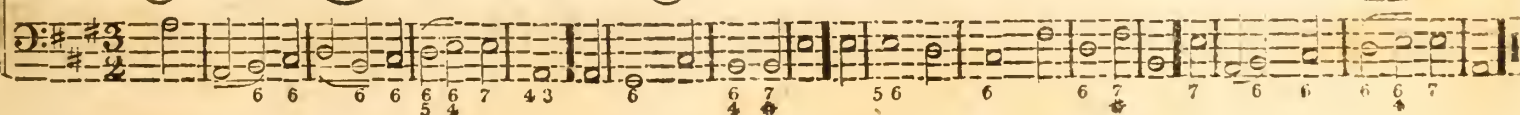
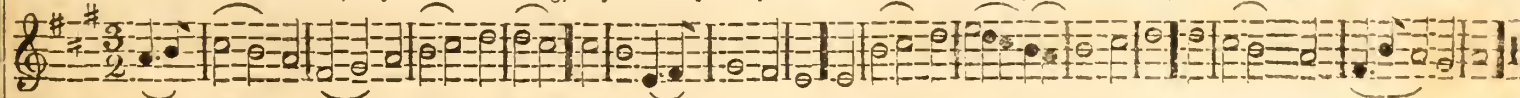
Second Treble.



Raise thee, my soul, fly up and run Thro' ev'ry heav'nly street, And say, there's nought below the sun, That's worthy of thy feet.



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



When all, &c. My rising, &c.

When all thy mercies, O my God, My rising soul sur-veys,

When all, &c.

When all, &c. 6 5 5 7 6 6 6 4

Trans - port - ed, &c. In won - der, &c.

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

Trans - port - ed, &c. 6 6 4 3 6 5 8 3 3 3 6 6 7 6 7 4 5 4 7

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

My soul arise! shake off thy fears, And wipe thy sorrows dry; Je - sus, in heav'n thy witness bears, Thy reeord is on high.

Re - - turn, O God of love, re - - turn, Earth is a tire - some place;

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

How long shall we, thy chil - dren mourn, Our ab - sence from thy face.

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

My hiding place, my re - fuge, tow'r, And shield art thou, O Lord; I firm - ly anchor

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

all my hopes, On thy un - err - ing word, On thy un - - err - - ing word.

Second Treble. Alto. F. P. F.

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

BROOMSGROVE. C. M.

First system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are written below the second treble staff.

O render thanks and bless the Lord; In - voke his holy name, Ac - quaint the

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

Second system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are written below the second treble staff.

nations with his deeds, His matchless deeds pro - claim, His matchless deeds pro - claim.

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

Allegro.

First system of musical notation for 'Silver Street'. It consists of three staves (treble, alto, and bass clefs) in common time. The melody is written in the treble clef. The lyrics are: 'Come, sound his praise abroad, And hymns of glory sing! Je-ho-vah is the sov'reign God, The u-ni-ver-sal King.' Below the staves, there are figured bass numbers: 6 4, 5 3, 5 7, 6, 6 5, 4 #, 6 6 5, 6, 4 3, 6, 6 4, 8 7.

Assai Allegro.

Second system of musical notation for 'Silver Street'. It consists of three staves (treble, alto, and bass clefs) in common time. The melody is written in the treble clef. The lyrics are: 'Praise ye the Lord! Hallelujah! Praise ye the Lord! Hallelujah! Hallelujah! Hallelujah! Hallelujah! Praise ye the Lord!'. Below the staves, there are performance instructions: 'Solo.', 'Tutti. Unison. Solo.', 'Tutti. Unison.', and 'F. F.'. There are also dynamic markings: 'F.', 'P.', 'F.', 'F. F.', and 'F. F.'. Below the staves, there are figured bass numbers: 6, 6 5, 6 5, 6, 4 3, 6 5, 6 4, 8 7.

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

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

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

7 -6 5 6 - - - - - 7 6 -5 5 6 6 7 6 6 6 7

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

Behold the lofty sky, Declares its Maker, God; And all the starry works on high, Pro - claim his pow'r abroad!

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

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

Great is the Lord our God, And let his praise be great! He makes the church his blest abode, His most de-light-ful seat.

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

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

Maestoso.

Thy name, Almighty Lord, Shall sound thro' distant lands: Great is thy grace and sure thy word; Thy truth for - ev - er stands.

Tasto. Unison. Tasto. Unison.

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

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

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

How various and how new, Are thy com-pas-sions, Lord? Each morning shall thy mercy shew, Each night thy love record.

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



Maker and sovereign Lord, Of heav'n and earth and seas, Thy prov-i-dence confirms thy word, And answers thy decrees.

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



Welcome, sweet day of rest, That saw the Lord arise! Welcome to this re-viv-ing breast, And these re-joic-ing eyes!

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

ELYSIUM. S. M.

Musical score for "The Air is Love" in A major (three sharps). The score is arranged in four systems, each with a vocal line (soprano and alto) and a piano accompaniment line. The lyrics are: "dew dis - tils, And all the air is love. And all the air is love." The piano part includes fingerings: 5-3, 7-5-4, 5-3, 7-5-4, 6-4, 5-3, 6-4, 5-3, 6, 6-3-6, 9-8-6, 6-4, 7.

My gracious God, how plain, Are thy di-rec-tions giv'n! O may I never read in vain, But find the path to heav'n.

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

THESSALIA.

S. M.

See what a living stone, The builders did re-fuse; Yet God hath built his church thereon, In spite of envious Jews.

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

Come, Holy Spirit, come, Let thy bright beams a - rise ; Dispel the darkness from our minds, And open all our eyes !

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

Let differ'ing nations join, To celebrate thy fame ; And all the world, O Lord, com - bine, To praise thy glorious name !

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

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

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

The God Je - ho - vah reigns, Let all the nations fear; Let sinners tremble at his throne, And saints be humble there.

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

Con Spirito.

Heav'n with the echo shall resound,

Grace! 'tis a charming sound, Har - mo - nious to the ear; P. Heav'n with the echo shall re-

Heav'n with the echo shall re - sound, P. P.

Heav'n with, &c. 6 6 5 re-

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

Heav'n, &c. P. And all, &c. F.

sound, with the echo shall resound, And all the earth shall hear, And all the earth shall hear. And all the earth shall hear.

Heav'n, &c. P. P. F.

sound, 6 6 7 And all, &c. And all the earth, And all, &c. 3 6 4 5 7

My soul with patience waits, For thee the living God; My hopes are on thy promise built, Thy nev - er failing word.

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

From lowest depths of woe, To God I send my cry: Lord, hear my sup - pli - cat - ing voice, And gra - cious - ly re - ply!

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

LITTLE MARLBOROUGH. S. M.

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!

Fingerings: 6 #5, 6 6 5 7, # #6 6, # - - 6, 8 7 5 6, 6 5 4 #, - - 6 #6 3, 6 6 5 7

♩80.

Grave.

DUNBAR. S. M.

Corelli.

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

Fingerings: 5 #, 5 #6, 8 b 7, 5 - 4 3, 5 - 4 #, 5 #6, 8 b 7, 6 6 8 7

For my desponding soul, What comfort shall I find; Where is the sovereign healing balm, For an af-flict-ed mind.

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

Lamentevole.

And must this body die? This mortal frame decay? And must these ac-tive limbs of mine, Lie mould'ring in the clay?

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

How pleas'd was I to hear The friends of Zi - - on say,

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

Now to her courts let us re - - pair, And keep the sol - emn day.

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

Blest are the sons of peace, Whose hearts and hopes are one, Whose kind designs to serve and please, Thro' all their actions run. Thro' all, &c.

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

Ye saints and servants of the Lord, The triumphs of his name record; His sacred name for - ev - er bless. Where'er the

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

circling sun displays His ris - ing beams or set - ting rays, Due praise to his great name address. Due praise to his great name address.

7-8 7 6 5 6 7 5 6 4 2 6 10 9 8 7 6 5 4 3 6 8 9 7 8 7 3 #4 6 6 6 5 6 6 6 8 7

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall em - ploy my nobler pow'rs.

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

My days of praise, shall ne'er be past, While life, and thought, and being last, Or im - mor - tal - i - ty endures.

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

Let all the earth their voices raise, To sing a lof - ty psalm of praise, And bless the great Je - ho - vah's name!

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

His glory let the heath - en know; His wonders to the nations show; And all his works of grace pro - claim!

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

Andante.

Great God, the heav'n's well order'd frame, De - clares the glory of thy name; There thy rich works of wonder shiue :

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

A thousand star - ry beau - ties there, A thousand ra - diant marks appear, Of boundless pow'r and skill di - vine.

6 3 6 6 5 7 5 6 6 8 7

The joyful morn, my God, is come, That calls me to thy honor'd dome, Thy presence to adore.

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

My feet the summons shall attend, With willing steps thy courts ascend, And tread the hal - low'd floor.

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

Be - gin my soul, th'ex - alt - ed lay, Let each en - rap - tur'd thought o - bey, And praise th'Almighty's name!

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

Second Treble. Alto.

Lo! heav'n and earth, and seas and skies, In one me - lo - dious concert rise, To swell th'in - spir - ing theme.

6 5 3 6 6 6 7

First system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are written below the second treble staff.

O Thou that hear'st the pray'r of faith, Wilt thou not save a soul from death, That casts it - self on thee ?

Below the first bass staff, there are figured bass notations: 6, 6 5 4 3, 4 3, 6 4 3, 6 4 4 2, 6 6 4, 6 7 4, and 6 3 5.

Second system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The melody continues in the first treble staff, and the bass line is in the first bass staff. The lyrics are written below the second treble staff.

I have no refuge of my own, But fly to what my Lord hath done, And suffer'd once for me.

Below the first bass staff, there are figured bass notations: 6, 6 7 4, 4 3, 6 4 3, 6 4 4 2, 6 6 4, a double bar line, 6 5, 6 4, and 8 7.

The Lord th'e - ter - nal sceptre rears, And nature's pow'r ob - serv - ant hears, Whate'er his will en - joins:

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

His head with purest splendors crown'd, With majesty he vests him round, And girds with strength his loins.

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

Now for a hymn of praise to God, Ye trophies of a Saviour's blood; Join the sweet choir a - - bove;

The first system of the musical score 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 common time (C). The lyrics are written below the vocal staves. The piano part includes fingerings: 2, #, 6, 6, 6, 5, 7.

All your harmonious accents bring, Wake ev'ry high ce - les - tial string, To chant re - deem - ing love.

The second system of the musical score also 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 common time (C). The lyrics are written below the vocal staves. The piano part includes fingerings: 6, 6, 6, 5, 7.

The Lord Je - ho - vah reigns, And royal state maintains, His head with awful glo - ries crown'd;

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

This system contains the first four staves of music. The first two staves are vocal parts (Soprano and Alto), and the last two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the vocal staves.

Array'd in robes of light, Be - girt with sov'reign might, And rays of maj - es - ty a - round.

6 7 7 6 6 6 7

This system contains the next four staves of music, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

WORSHIP. S. P. M.

How pleas - ant 'tis to see, Kind - red and friends a - gree, Each in their proper sta - tion move,

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

And each ful - fil their part, With sym - pa - thiz - ing heart, In all the cares of life and love.

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

To God, the mighty Lord, Your joyful thanks re - peat; To him due praise af - ford, As good as

he is great. For God does prove our constant friend, His boundless love shall have no end.

Maestoso.

Re - jice! the Lord is King! Your God and King adore! Mortals, give thanks and sing, And triumph

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

ev - er - more! Lift up your hearts, Lift up your voice! Re - jice! a - gain, I say, re - jice!

Tasto.

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

First system of musical notation for 'Shaftsbury'. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The music features a variety of note values including eighth and sixteenth notes, as well as rests. A fermata is placed over the final note of the first vocal staff. The lyrics are written below the vocal staves.

A - wake, our drowsy souls, And burst the slothful band; The wonders of this day, Our noblest

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

Second system of musical notation for 'Shaftsbury'. It continues with four staves (three vocal, one bass). The key signature remains one sharp (F#) and the time signature is 2/4. The lyrics continue below the vocal staves. The system concludes with a double bar line.

songs de - mand. Au - spi - cious morn, Thy bliss - ful rays, Bright seraphs hail, In songs of praise.

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

Second Treble. Alto.

Jesus, our great High Priest, Hath shed his blood and died: My guilt conscience seeks - - - No sacrifice beside.

Fingerings: 6 5 6 4 6 3 6 5 4 3, 4 6 6 7

Second Treble. Alto. F.

His precious blood Did once atone, And now he pleads before the throne—His precious blood did once atone, And now he pleads before the throne.

F.

Fingerings: 6 7 4 7 5 3 3 3 5 6 7

Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love, Thy earthly

7 6 4 6 4 7

temples are! To thine abode, My heart aspires, With warm de - sires, To see my God.

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

A - wake! A - wake! a - rise, And hail the glorious morn! Hark! how the angels sing, "To you a

Tasto.

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

Saviour's born! Now let our hearts, In concert move, And ev'ry tongue be tun'd to love.

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

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise your songs employ, Above the starry frame: A-

bove the starry frame. Your voices raise, Ye cherubim And seraphim, To sing his praise. Your voices raise, Ye cherubim And seraphim, To sing his praise.

Moderato, a tempo Giusto.

Let us, with a joyful mind, Praise the Lord, for he is kind; For his mercies

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

shall en - dure, Ever faithful, ev - er sure, Ev - er faithful, ever sure.

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

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

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

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

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

Largo é sempre piano.

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

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

♩ 33.

BERNICE.

Sevens.

Handel.

Andante é sempre piano.

Hark! my soul, it is the Lord, 'Tis thy Saviour, hear his word! Jesus speaks and speaks to thee, "Say, poor sinner, lov'st thou me?"

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

Light of life, se - raph - ic fire, Ev' - ry faint - ing soul in - spire! Love divine, thyself impart,

Shine in ev'ry drooping heart! Light of life, se - raph - ic fire, Ev'ry fainting soul inspire!

Moderato.

Son of God, thy blessing grant! Still supply my ev'-ry want! Tree of life, thine influence shed,

fz.

fz.

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

With thy sap my spirit feed! Tree of life, thine influence shed, With thy sap my spirit feed.

P. *F.*

P. *F.*

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

Affettuoso.

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!

88.

PILTON. Sevens.

Weldon.

Praise to God, im - mor - tal praise, For the love that crowns our days! Bounteous source of ev'ry joy, Let thy praise our tongues employ!

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

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

SICILIAN HYMN. 7. or 8 & 7.

Come, thou Fount of ev'ry blessing, Tune my heart to sing thy grace! Streams of mercy, never ceasing, Call for songs of loudest praise.

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

Andantino.

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

Fixt in an e - ter-nal state, They have done with all below; We a little longer wait, But how little none can know.

Largo.

Ho - ly Father, God of love, Look with mercy from above! Let thy streams of comfort roll,

Let them fill and cheer my soul! Let them fill and cheer my soul!

Tutti.

Ho - ly Father, God of love, Look with mercy from a - bove! Look with mercy from above!

Tutti.

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

80. WORTHING. Sevens. Schelz.

Glorious things of thee are spoken, Zion, City of our God; He whose word cannot be broken, Form'd thee for his own abode.

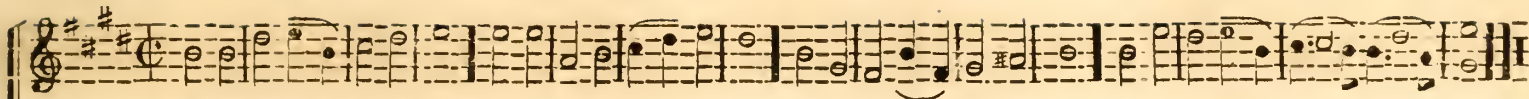
4 6 5 6 7 8 6 3 6 5 6 7 4 3 8 7 6 5 6 6 6 6 5 6 6 5 7 4 3

Largo con espressione.

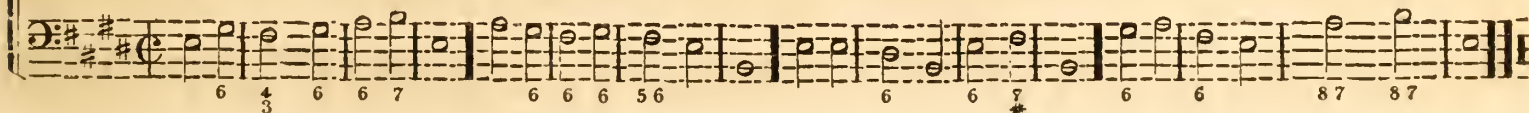
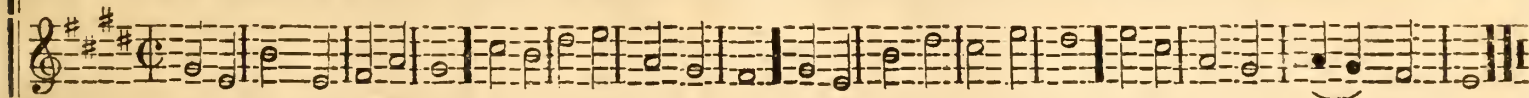
Think, O ye who fondly languish, O'er the grave of those you love, While your bosoms throb with anguish, They are warbling hymns above!

Largo.

Sovereign Ruler of the skies, Ever gracious, ever wise, All my times are in thy hand, All events at thy command.



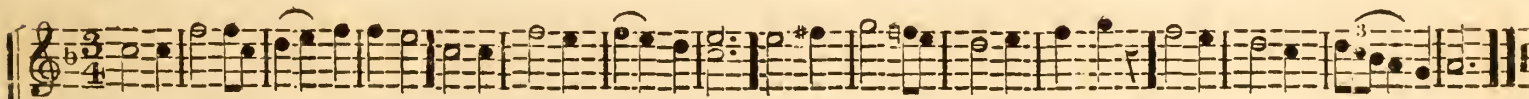
Morning breaks upon the tomb, Jesus dissipates its gloom ! Day of triumph through the skies—See, the glorious Saviour rise !



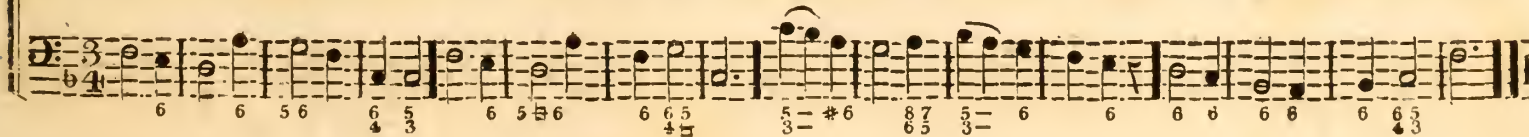
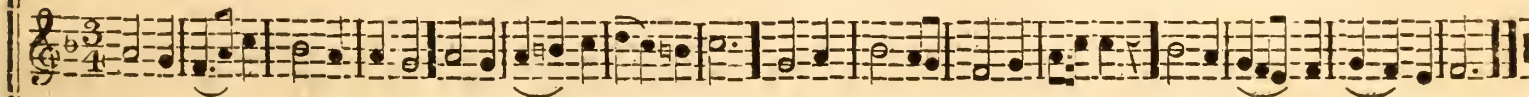
88.

STANLEY. 8's. & 7's.

Stanley.



With my heart's sincere intention, Lord, my pray'r shall be preferr'd ; I will make melodious mention, Of the wonders of thy word.



Largo. Affettuoso.

O'er the hills I lift mine eyes, To those hills beyond the skies! Thence my soul her help de - rives,

There my ho - - ly Re - fuge lives, There my ho - ly Re - fuge lives.

High in yonder realms of light, Far above these lower skies, Fair and ex - quis - ite - ly bright, Heav'n's unfading mansions rise.

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

Built of pure and massy gold, Strong and du - ra - ble are they ; Deck'd with gems of worth untold, Subjected to no decay.

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

Andante.

Gracious Spirit, Love divine, Let thy light with - in me shine! All my guilty fears remove, Fill me full of heav'n and love!

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

Speak thy pard'ning grace to me, Set the burden'd sinner free! Lead me to the Lamb of God, Wash me in his precious blood!

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

Allegretto, Maestoso.

Mighty God, E - ter - nal Father, Now we glo - ri - fy thy name; Lord of all cre - at - ed nature,

Thou art ev'ry creature's theme— Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - - men!

Andante.

Lord Almighty, gracious Father, Thou art all my hope and fear; When in danger thou in mercy, Lord, dost hear my humble pray'r.

72. Dolce é Sostenuto;

REUBENS.

8 & 7.

Paesiello.

1. 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.

2. So my bosom comforts languish, Like a lil-ly over-blown, And my heart is fill'd with anguish, When I see my Saviour frown.

Lo! he comes, with clouds de - scend - ing, Once for favour'd sin - ners slain,
Thousand, thousand saints at - tend - ing, Swell the triumph of his train.

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

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Je - sus now shall ever reign.

Solo. Tutti. F.

Solo. Tutti. F.

5 3 5 6 5 3 6 3 8 7 3

Rise, ye saints, to praise your King! All your sweetest passions raise, Holy pleasure while you sing, Blending with your notes of praise!

Maestoso.

Praise the Lord, the great Creator, Bounteous source of ev'ry joy: Praise him all ye works of nature: Let his praise our tongues employ!

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!

Perdendosi. A tempo. Perdendosi. A tempo.

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

Andante.

In the floods of trib - u - lation, While the billows o'er me roll, Je - sus whispers con - so - lation,

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

And sup - ports my fainting soul— Sweet af - flic - tion!—Sweet af - flic - tion—That brings Je - sus to my soul!

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

more.

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

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

Affettuoso.

Lord, in mer-cy, oh! pro - tect us! Keep, oh! keep us thro' the day! Thou a - lone canst on - ly save us;

Un - to Thee we sing and pray. Lord, in mer - cy, oh! pro - tect us! Keep, oh! keep us thro' the day!

Moderato.

Lord, dis - miss us with thy blessing, Fill our hearts with joy and peace! Let us, each thy love pos - sers - ing,

6 7 6 4/3 6 4 7 4/2 6 — 6 4/3

Triumph in re - deem - ing grace. Oh! re - fresh us! Oh! re - fresh us, Trav'ling thro' this wil - der - ness!

6 6 6 4/3 6 4 6 4/2 6 6 7 6 6 6 7

The first system of the musical score is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo and mood are indicated as 'Largo. Cantabile e sostenuto.' The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The system concludes with a double bar line.

P.

" Sons of Adam, (once in Eden, " When like us, he blighted fell,) " Hear the lecture we are reading, " 'Tis, a - las ! the truth we tell ! "

A musical score for a piece titled "The Song of the Lark". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some rests. The score is divided into measures by vertical bar lines. Below the staff, there are several lines of text, including the title "The Song of the Lark" and the name "J. S. G. G.". The score is presented in a traditional, handwritten style.

Rise, my soul, stretch out thy wings, Thy better portion trace; Rise from tran - si - to - ry things, Tow'rd's heav'n thy native place.

2d Treble. P. Alto F.
Sun and moon and stars decay, Time shall soon this earth remove; Rise, my soul, and haste away, To seats prepar'd above.

Andante é dolce.

p. See from Zion's sacred mountain, Streams of liv - ing water flow! *f.* God has open'd there a fountain,

p. *f.*

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

P. Solo. Blessed, *Tutti.* *Solo.* Blessed, *Tutti.* *P. Solo.*

This sup - plies the plains be - low. They are blessed — They are blessed, Who its sovereign

P. Solo. Blessed, *Tutti.* *Solo.* Blessed, *Tutti.* *P. Solo.*

Blessed,

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

Tutti. F.

virtue know. They are blessed,— They are blessed, Who its sov'reign virtue know.

Tutti. F.

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

69. *Expressivo,*

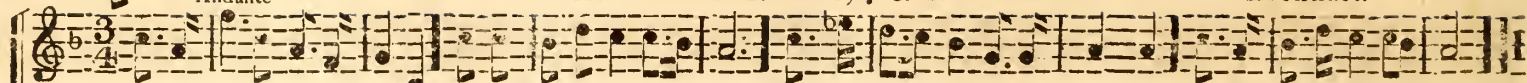
EASTABROOK. 8 & 7.

Dr. Boyce.

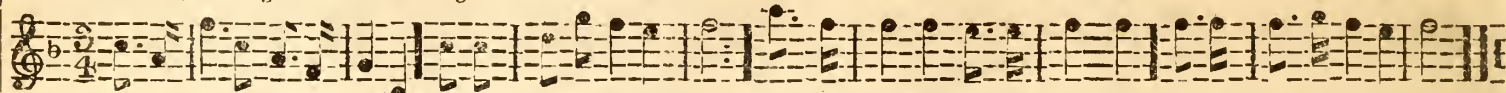
Weigh the words of my profession, Lord, in thine in-dul-gent scale, Of a Father's prepossession, Let my thoughts themselves avail!

Lord, not e'en an-gel-ic nature, Can sustain thy brightness near; How then can a mortal creature, Dare to meet thy eye severe?

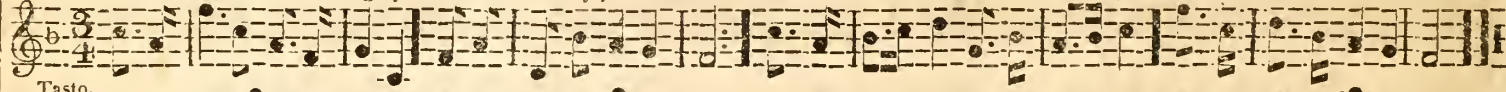
6 5 6 7 6 6 7 6 3 6 7 6 3 6 5 6 7 8 7 5 8 7 6 5 4 3



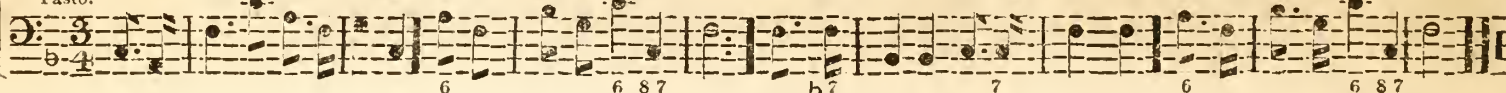
Guide me, O thou great Je-ho-vah, Pilgrim thro' this barren land!



I am weak, but thou art mighty, Hold me with thy pow'rful hand!—Bread of heaven, Bread of heaven, Feed me till I want no more!



Tasto.



6

6 8 7

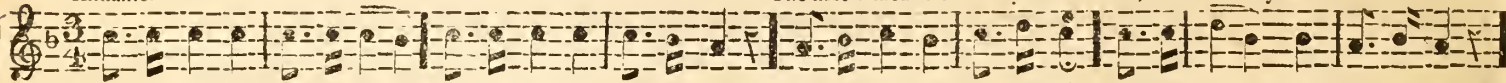
b 7

7

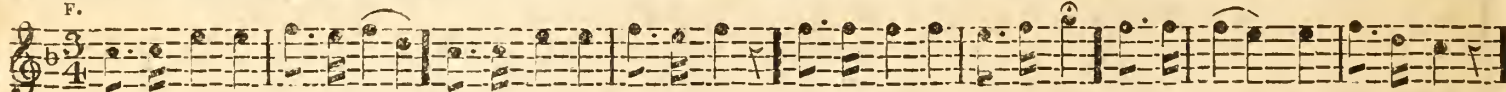
6

6 8 7

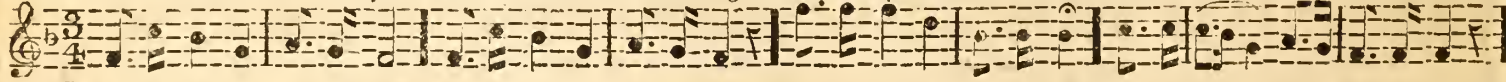
The first 8 measures are by MILGROVE, the other 8 by WHITAKER.



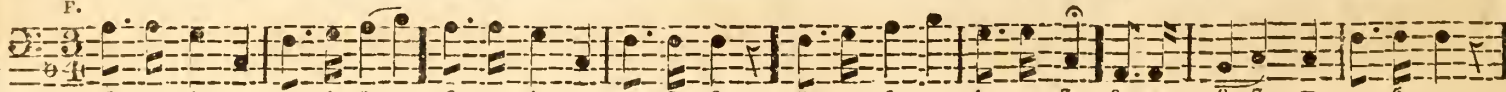
F.



Jesse's son awakes the lyre: Listen while the Psalmist sings! His the Spirit's sacred fire, And his theme the King of kings.



F.



6

4

3

4

3

6

6

4

3

7

5

4

3

8

3

6

4

3

7

6

9

7

6

4

Others sing of worldly things, Themes like these to men belong; But when Israel's Psalmist sings, Sacred themes inspire his song.

F.

Jesse's son awakes the lyre: Listen while the Psalmist sings! His the Spirit's sacred fire, And his there the King of kings.

F.

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

Largo Expressivo.

Solo. Tutti. Solo.

When the vale of death ap - pears, (Faint and cold this mor - tal clay,) Kind Fore-runner sooth my fears,

Solo. Tutti. Solo.

7 6 5 7 6 8 7

Tutti. F.

Light me thro' the darksome way! Light me thro' the darksome way! Break the shadows, Break the shadows,

Tutti. F.

6 6

Ush - er in e - ter - nal day. Sym.

6 4 3 6 4 3 6 7 6 7 4

This musical score is for the hymn 'WICKLOW. Continued.' It is written for four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics 'Ush - er in e - ter - nal day.' are written under the first vocal staff. A 'Sym.' (Symphony) section begins on the third staff. The piano part includes figured bass notation: 6 4 3, 6 4 3, 6 7, 6 7, 4.

84.

GOSHEN. Eights.

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!

F. F.

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

This musical score is for the hymn 'GOSHEN. Eights.' It is written for four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is two flats (Bb, Eb), and the time signature is 3/2. The lyrics '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!' are written under the first vocal staff. The piano part includes figured bass notation: 3 6 4 3, 6 4 3, 5 7, 6, 6 4 3, 6 3, 4 3, 6 4, 6 -, 8 7 -, 3, 6, 6, 6 4, 8 7.

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

84.

SPRING.

Eights.

Thos. Clark.

Grazioso.

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 away.

2. Shall every creature around, Their voices in concert unite, And I the most favour'd be found, In praising to take less delight?

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

3. Awake, then, my harp and my lute! Sweet organs your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell.

4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my duty, to sing.

From Jesse's root, behold a branch a-rise, Whose sacred flow'r with fragrance fills the skies:

6 3 5 4 2 6 3 6 8 7

The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

6 5 4 3 2 6 3 6 8 7

Christ our Lord is ris'n to-day, Hal - - - le - lu - jah, Sons of men and angels say, Hal - - - le - lu - jah,

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

Raise your songs and triumph high, Hal - - - le - lu - jah, Sing, ye heav'ns, and earth reply, Hal - - - le - lu - jah.

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

Dolce.

The Lord is our shepherd, our guardian, and guide: What - ev - er we want he will kindly provide. To sheep of his

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

pasture his mercies a - bound. His care and protection, His care and protection, His care and protection his flock will surround.

Solo. P. Tutti. F.

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

Affettuoso.

The day is far spent, the ev'ning is nigh, When we must lay down the body and die.

Figured bass notation for the piano accompaniment:

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

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

Great God, we sur - render our dust to thy care ; But, oh ! for the summons our spirit prepare !

Figured bass notation for the piano accompaniment:

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

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

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,

Fingering numbers for Bass staff: 4/3, 6, 4/3, 6, 6, 4/3, 6, 6/5, 6, 6, 5/4, 7, 6, #6/3, #, 5, 8/5, 6/4.

To hear his justice and the sinners doom! "But gather first my saints," (the Judge commands,) "Bring them, ye angels, from their distant lands!"

Fingering numbers for Bass staff: #, #6/4, 6, #6/4, 6, 6, 8/4, 7, 6, 7, 6, 4/3, 6, #6/4, 6, 4/3, 6, 5, 6, 6, 6, 5/4, 7.

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,

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

Immortal honours to thy sov'reign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, "Where is your God?"

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

Adagio é sempre piano.

My Father, my God, I long for thy love, Oh! shed it a-broad; send Christ from a-bove

My heart ever fainting he only can cheer, And all things are wanting, till Je-sus is here.

Maestoso.

Oh! praise ye the Lord, pre-pare a new song; And let all his saints in full concert join!

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

With voices u-nit-ed, the anthem pro-long, And shew forth his praises in mu-sic di-vine.

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

Maestoso.

Oh! praise ye the Lord, prepare your glad voice, His praise in the great as - sem - bly to sing!

in their great Cre - a - tor let all men re - joice, And heirs of sal - va - tion be glad in their King!

The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to west his sov'reign orders spread,

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

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!

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

Maestoso.

Alto ad Lib.

Come, saints, and a - dore him : come bow at his feet ! Oh ! give him the glory, the praise that is meet !

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

Let joyful ho - san - nas un - ceas - ing a - rise, And join the full chorus that gladdens the skies !

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

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,

Tasto. *F.* *Cres.*

6 6 6 5 6 6 6 3 6 6 6 3 6 5 6 6

evermore, Worthy the Lamb!— Worthy the Lamb!— Worthy the Lamb!— Sing aloud, evermore. Worthy the Lamb!

F.

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

84.
Maestoso.

ITALIAN HYMN. 6 & 4.

Giardini.

233

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!

66.

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

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!

Oh! refresh us—Oh! refresh us—Oh! refresh us with thy grace.

H. & H.

The Lord is our shepherd, our guardian, and guide: What - ev - er we want he will kind - ly provide.

7 6 6 5 4 3 6 7 6 7

To sheep of his pas - ture his mercies a - bound, His care and pro - tec - tion his flock will sur - round.

7 7 5 6 7 7 6 6 7

Maestoso.

Be - fore Je - ho - vah's aw - ful throne, Ye na - tions bow with sa - cred joy! Know that the Lord is

God a - lone, He can cre - ate, and he de - stroy, He can cre - ate, and he de - stroy.

Andante.

P. His sov'-reign pow'r, with - out our aid, Made us of clay, and form'd us men; And when, like

wand'ring sheep, we stray'd, He brought us to his fold a - gain. He brought us to his fold a - gain.

Tutti. F.

We'll crowd thy gates with thank - ful songs, High as the heav'ns our voic - es raise ; And

Tutti. F.

9 7 6

earth, and earth with her ten thousand thousand tongues, Shall fill thy courts with sounding praise, Shall

Unison.

Unis.

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

fill thy courts with sounding praise, Shail fill, Shall fill thy courts with sound - ing praise.

Unison.

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

Wide! Wide as the world is thy com - mand, Vast as e - ter - ni - ty, e - ter - ni - ty thy love;

Unison. Unison.

6 7 5 6 4 5 3

First system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The lyrics are: "Firm as a rock thy truth shall stand, When roll - ing years shall cease to move, shall cease to".

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

Second system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The lyrics are: "move, When roll - ing years shall cease to move, When roll - - ing years shall cease to move.".

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

Larghetto.

The voice of free grace cries escape to the mountain! For all that believe Christ hath open'd a fountain, For sin and uncleanness, and

ev'-ry transgression: His blood flows so freely, in streams of salvation, His blood flows so freely, in streams of salvation.

CHORUS.

F. Hal - le - lu - jah! to the Lamb who has bought us a pardon! We'll praise him a - gain, when we

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

pass over Jordan. We'll praise him a - gain, When we pass over Jordan.

6 6 3 7 6 4 7 3

First system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb). The second staff is an alto clef with a key signature of two flats. The third staff is a treble clef with a key signature of two flats. The fourth staff is a bass clef with a key signature of two flats. The music is written in a common time signature. The lyrics are: "Lord, E - ter - nal truth at - tends thy word ; Thy praise shall sound from shore to shore, Till suns shall". Dynamic markings include "P." (Piano) and "F." (Fortissimo). Fingering numbers are provided for the bass staff: 6 5 4 3, 6 4, 5 3 4, 5 3 4, 6 4 3, 6 5, 6 4 3, 6 4, 5 3, 4 3.

Second system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of two flats. The second staff is an alto clef with a key signature of two flats. The third staff is a treble clef with a key signature of two flats. The fourth staff is a bass clef with a key signature of two flats. The music is written in a common time signature. The lyrics are: "rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more." Dynamic markings include "P." (Piano), "F." (Fortissimo), and "F.F." (Fortississimo). Fingering numbers are provided for the bass staff: 6 5 4 3, 6 5 4 3, 6 5 4 3, 6 5 4 3, 6 5 4 3, 6 5 4 3, 6 5 4 3, 6 5 4 3, 6 5 4 3, 6 5 4 3.

THE DYING CHRISTIAN.

Harwood.

Largo. Second Treble.

Vital spark of heav'nly flame, Quit, oh! quit this mortal frame! Trembling, hoping, ling'ring, flying!—

Oh! the pain, the bliss of dying! Cease, fond nature, cease thy strife, And let me languish into life!

Allegro. Tenor.

Allegro. Tenor.

P. Hark! Alto. Hark! Hark! Hark!

P. Hark! they whisper, an - gels say, they whisper, an - gels say, they whisper, they whisper, angels say--

P. Second Treble. Hark! Hark! Hark! Hark!

6
4 = 5
3

P. 2d Treble. F. Alto. P.
 "Sister spirit come a - way!" "Sister spi - rit, come away!" What is this ab - sorbs me quite,
 P. F. P.
 4/2 6 6 6 5 7 7 4 6 5 4 3

Steals my senses, shuts my sight, Drowns my spirits, draws my breath? Tell me, my soul, can this be death?

6 5 = 6 = 5 = 6 5 4 3 6 5 3 7 4 6 = b 6 = 6 5 = 6 = 5 = 6 5 4 3 6 5

88. Andante.

Tell me, my soul, can this be death! The world re - cedes, it dis - ap - pears; Heav'n opens

F. P. P. F. P. P.

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

on my eyes! my ears, With sounds se - - raph - ic ring! Lend, lend your wings! I

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

mount, I fly, O grave, where is thy vic - to - ry? O grave where is thy vic - to - ry? O death where is thy sting?

6 3 4 3 6 6 3 6 4 3

First system of the musical score. It consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with the same key signature. The music is written in a common time signature (C). The lyrics are written below the second staff. The bottom staff includes fingerings (6, 3, 4, 3) and a 'Unison' instruction.

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

6 3 4 3 Unison.

Second system of the musical score. It consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the second staff. The bottom staff includes fingerings (6, 6, 6, 3).

grave, where is thy victory? thy victory? O grave, where is thy victory? thy victory? O death, where is thy sting, O death, O

6 6 6 3

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

3 6 6 4 3 5 3 6 4 3

Adagio. 66.

vic - to - ry? thy vic - to - ry? O death, O death, where is thy sting?

4 6 5 5 6 6 6 4 8 7

THE LAST DAY.

Whitaker.

Larghetto.

First system of musical notation. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#). The time signature is common time (C). The first staff has a 'P.' (piano) marking. The lyrics 'That day of wrath, that dread - ful day, When heav'n and earth shall pass a - way,' are written below the second staff. The bottom two staves have fingerings: 6 5 6 5 6 8 7.

Second system of musical notation. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#). The time signature is common time (C). The first staff has a 'P.' (piano) marking. The lyrics 'When heav'n and earth shall pass away, What pow'r shall be the sin - ner's stay? How shall he meet that' are written below the second staff. The bottom two staves have fingerings: 3 7 6 6 5 # # 4 3 6 5. There is a 'F.' (forte) marking above the third staff and another 'F.' above the fourth staff. The word 'Unis.' is written at the bottom right.

THE LAST DAY. Continued. 96.

251

Allegro.

First system of musical notation. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). The time signature is common time (C). The music is marked with a 'P.' (Piano) dynamic. The lyrics are: 'dreadful day, When shriv'ling like a parched scroll, The flam - ing heav'ns to - geth - er'.

8
3

Second system of musical notation. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). The time signature is common time (C). The music continues from the first system. The lyrics are: 'roll, - - - to - geth - er roll— The flam - ing heav'ns to - geth - er roll— The flaming heav'ns to -'. Below the staves, there are fingerings: 5, 6, 6, 3, 3, 6, 6, 6.

The

geth-er roll-to - geth - - er roll-to-geth-er roll; When louder yet, and yet more dread, Swells the high trump -

The

6 6 6 6 5 7 7

4 3 4 3 4 3

heav'ns, the heav'ns, the heav'ns together roll; The heav'ns, the heav'ns, the heav'ns together roll;

Swells the high trump,

Trumpet.
heav'ns, the heav'ns, the heav'ns together roll; The heav'ns, the heav'ns, the heav'ns together roll;

6

5

Larghetto.

The trump that wakes the dead? Oh!

Trumpet.

on that day, that wrathful day, When man to judgment wakes from clay, Be thou the trembling

sinners stay, Though heav'n and earth shall pass away! Though heav'n and earth shall pass a - way! Be thou the trembling

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

sinners stay, Though heav'n and earth shall pass away! Though heav'n and earth shall pass a - - way!

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

First system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

P. Second Treble.

Blessed, Blessed, Blessed be the Lord for - ev - er - more. Blessed be the Lord, Blessed be the Lord,

P.

Second system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

Cres. Alto.

F.

Blessed be the Lord, for - ev - er - more, Blessed be the Lord, for - ev - er - more. A - men and A - men, A - men.

Cres.

F.

Chapple.

Chorus. Allegro assai.

in the strength of our sal - va - - tion ; let us hearti - ly re -

in the

hearti - ly rejoice in the strength of our sal - va - tion ; let us hearti - ly re - - - - - joice - - - - -

3 3 3 3 3 in the 6 6 7 6 5 7 let us hearti - ly re - 3 3 3 3 3

joice,

let us hearti - ly re - - - - - joice - - - - - in the strength of our sal - - va - tion.

let us hearti - ly re - joice

joice, 3 3 3 3 3 3 3 6 6 7 6 5 7 4 4 3

Verse. Treble and Base.

Let us come be - fore his presence, let us come be - fore his presence with thanks - giv - ing, with thanks.

Let us 6 6 3 4 3 = 6 7

giving; come before his presence, let us come before his presence with thanksgiving;

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

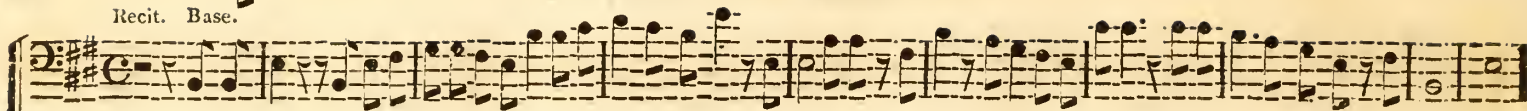
And shew our - selves glad, and shew ourselves glad, and shew ourselves glad . .

And shew ourselves glad, and shew ourselves glad, and shew our - selves 6

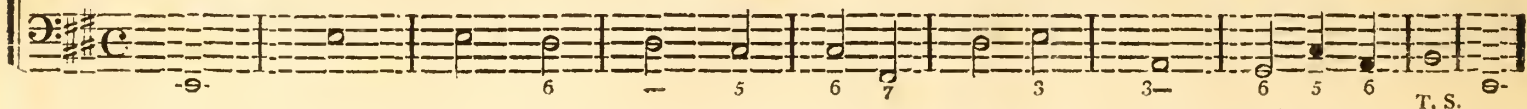
The image shows a musical score for a hymn. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written between the staves. The top staff has a 'Sym.' marking above it. The bottom staff has a 'glad' marking below it. The lyrics are: 'in him with psalms.' and 'glad'. The bottom staff has a 6/4 time signature change and a 5/3 time signature change. The bottom staff has a 6/4 time signature change and a 5/3 time signature change.

ANTHEM. Continued.

Recit. Base.

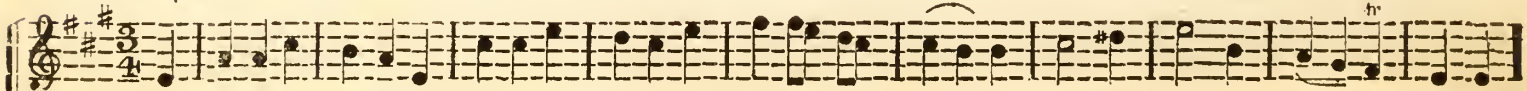


In his hands are all the concerns of the earth, and the strength of the hills is his also. The sea is his and he made it : and his hands prepared the dry land.

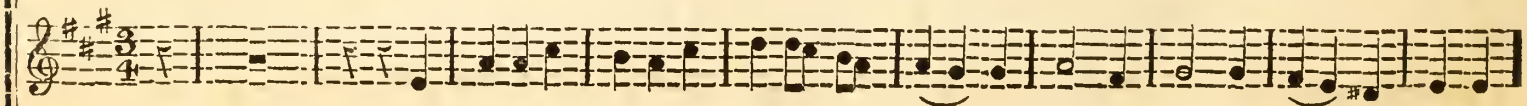


T. S.

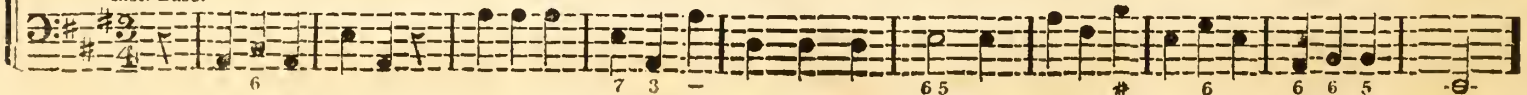
Duet. 100.



O come, let us worship, O come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our Maker.



Inst. Base.



CHORUS.

O come, let us worship; O come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our Maker.

Voice. 6 7 7 6 6 5 4 3 5 # 6 6 5 7

Duet.

For he is the Lord, the Lord our God; and we are the people, we are the people, we are the people of his pasture, and the sheep of his hand.

Inst. Base. 6 7 7 6 4 5 3 6 7 5 5 4

T. S.

CHORUS.

For he is the Lord, the Lord our God! we are the

And we are the people,

T.S. Inst. 6

Adagio. CO.

people, we are the people of his pasture, and the sheep of his hand.

Voice.

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

Maestoso. Chorus.

Lord of all pow'r and might, Lord of all pow'r and might,

Solo. P.

Solo. P.

Thou that art the author, Thou that art the author, Thou that art the giver of all good things ;

Solo. P.

Chorus.

F. Chorus. P.

Graft in our hearts the love of thy Name, the love of thy Name, increase in us true re-

Solo. P. F. Chorus. P.

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

F. P. Solo. P. Solo.

li-gion. Lord of all pow'r and might, nourish us in all good-ness,

F. P. Solo.

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

Solo.

Chorus. F.

Solo, Second Treble.

Alto.

Lord of all pow'r and might, and of thy great mercy, and of thy great mer - cy, Keep us, Keep us,

Chorus. F.

Solo.

Keep us

Organ.

Solo. Voice.

F. Chorus.

Solo. P.

Chorus. F.

F, F.

Keep us in the same, thro' Jesus Christ our Lord, thro' Je - sus Christ our Lord ! Amen ! A - men !

F. Chorus.

Solo. P.

Chorus. F.

F. F.

THANKSGIVING.

Jno. Smith.

First system of musical notation. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The music consists of a single melodic line in the treble and a single bass line in the bass. The lyrics are: "O give thanks, O give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give".

Second Treble. Solo.

Tutti. Alto.

Tutti.

6 6 6 7 8 7 6 6 4 5

Second system of musical notation. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The music consists of a single melodic line in the treble and a single bass line in the bass. The lyrics are: "thanks, give thanks un - to the Lord, give thanks un - to the Lord, give thanks un - to the Lord, for".

Second Treble. Solo.

Tutti. Alto.

Second

Tutti.

Tutti.

Solo.

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

First system of musical notation. It consists of four staves. The top staff is a Treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of whole and half notes. The second staff is a Treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of whole and half notes. The third staff is a Treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of whole and half notes. The fourth staff is a Bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of whole and half notes. The lyrics are: "he is good, for he is good, is good, for his mercy en - dur - eth for - ever, his mercy en - dureth, his".

Treble. Solo.

Tutti. Alto.

Solo. Second Treble.

he is good, for he is good, is good, for his mercy en - dur - eth for - ever, his mercy en - dureth, his

Tutti.

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

Second system of musical notation. It consists of four staves. The top staff is a Treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of whole and half notes. The second staff is a Treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of whole and half notes. The third staff is a Treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of whole and half notes. The fourth staff is a Bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of whole and half notes. The lyrics are: "mercy en - dureth for - ever, his mercy en - dureth for - ever, A - men, A - men.".

Tutti. Alto.

Tutti.

mercy en - dureth for - ever, his mercy en - dureth for - ever, A - men, A - men.

Tutti.

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

FUGE. Moderato.

Let Zion and her sons re - - joice, Behold the promis'd hour;

Let Zion and her sons re - - joice, Her God hath

Let Zi - on and her sons re - - joice, Be - hold the promis'd hour; Her God hath heard her

Let Zion and her sons, her sons re - joice, Behold the promis'd hour, the promis'd hour;

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

Her God hath heard her mourning voice, Her God hath heard her mourning voice,

heard, hath heard her mourning voice, And will ex - alt his pow'r, And will exalt his pow'r, And will exalt his pow'r.

mourning voice, Her God hath heard her mourning voice,

Her God hath heard her mourning voice, her mourning voice,

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

THANKSGIVING ANTHEM.

F. O - - - be joy - ful, O be joy - ful in the Lord, all ye lands.

F. O - - - be joy - ful, O be joy - ful in the Lord, all ye lands.

F. O - - - be joy - ful, O be joy - ful in the Lord, all - - - ye lands.

6 7#6 4 3

Second Treble.

Be joy - ful, O be joyful, be

Alto.

Be joy - ful, O be joyful, be

T. S.

6 7#6 4 3

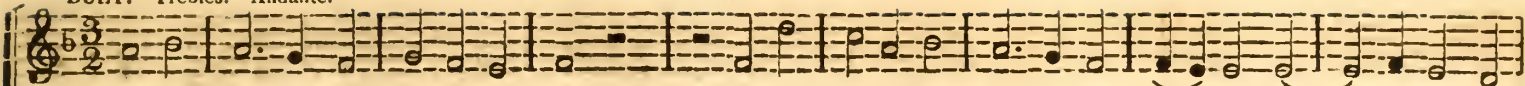
joyful in the Lord all ye lands, Serve the Lord with glad - - - - - ness, the
 joyful in the Lord all ye lands, Serve the Lord with glad - - - - - ness, the
 joyful in the Lord all ye lands, Serve the Lord with glad - - - - - ness, the
 joyful in the Lord all ye lands, Serve the Lord with glad - - - - - ness, the

6 6 5 4 #

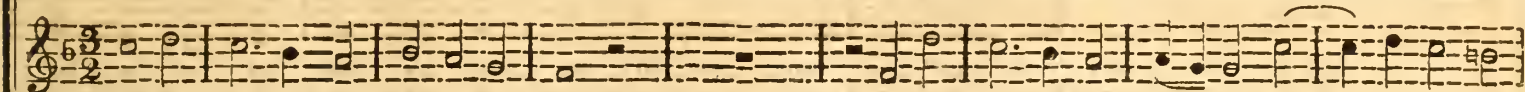
with glad - - - - - ness, and come—
 Lord with gladness, and come before his presence, come before his presence with a song.
 with gladness, and come—
 Lord with gladness, and come—

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

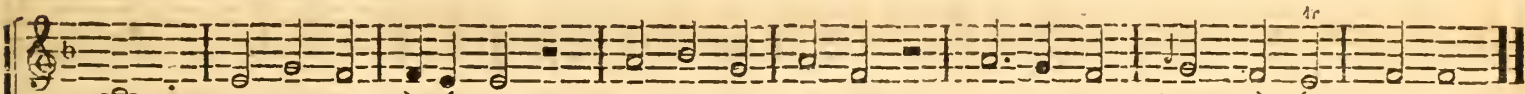
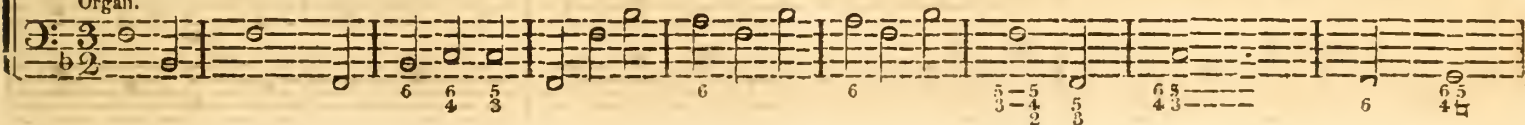
DUET. Trebles. Andante.



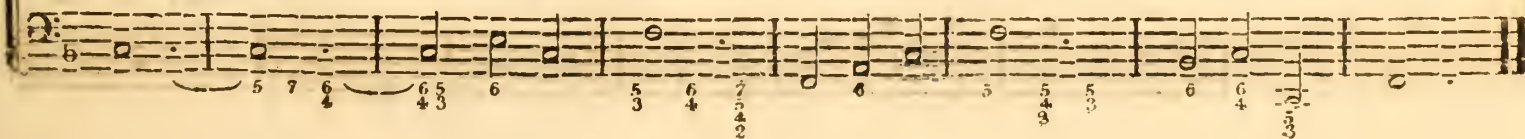
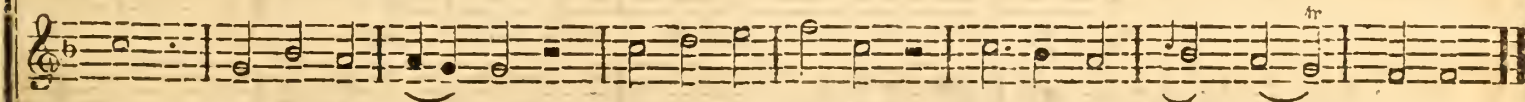
Be ye sure that the Lord he is God, it is he, it is he that hath made us, and not we our-



Organ.



selves, We are his people, we are his people, and the sheep of his pasture.



ANTHEM.

Continued.

Chorus. Allegro.

Unison.

O go your way, O go your way, O go your way, go your way in - to his

gates with thanks - giv - ing, and in - to his courts, his courts, with praise, be

be thank - ful un-

be thank - ful un - - to him, be thankful, be, &c.

thank - ful un - - to him, be thank - ful un - to him, be, &c.

to him, and speak good of his name, be thank - ful, be thank - ful un-

be 6 thank - ful un - to him, be, &c. 5 6 b 3 6 3 6 3 b 7

6 7 3 b 6 b 5

To him and speak good of his name, speak good, speak good of his name.

5 - 6 4 6 2 6 5 6 6 7 6 7

Tenor. *Largo.* TRIO.

For the Lord is gra - cious, For, &c. gra - cious, the Lord is gra - cious, his

Alto

For the Lord is gra - cious, For the Lord is gra - cious, For the Lord is gra - cious, the Lord is gra - cious,

Base.

5 4 5 4 9 8 4 3 For the Lord 6 5 3 5 4 7 6 5 his

mer - cy, his mer - cy, his mer - cy, his mer - cy is ever - last - ing, ever - last - ing.

mercy is ever - - - last - - - ing, his mer - cy, his mer - cy is ev - er - last - ing.

6 5 6 6 5 6 6 5 6 3 6 5 3 6 5 3 6 5 6 5

275

ra - tion to gen - e - ra - - - - - tion to gen - - e -

from gen - e - - ra - tion to gen - e - ra - tion, from gen - e -

from gen - e - - ra - tion to gen - e - - ra - tion, from gen - e - - ra - tion to gen - - e -

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

ANTHEM. Continued.

ra - tion, from gen - e - - ra - tion, from gen - e - - ration to gen - e - - ration.

ra - tion to gene - - - ra - - - - - tion, from gen - e - - ration to gen - e - - ration.

ra - tion, from gene - ra - - - - - tion, from gen - e - - - - - ration to gen - e - - - - - ration.

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

♩ 66, or ♩ 112.

Chorus. Allegro.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost :

6 5 6 #6 # 5 #

As it was in the beginning, is now and ever shall be, now and ever shall be,

As it was in the be-gin-ning, is now and ever shall be, is now and ever shall be,

As it was in the be-gin-ning, is now, is now and ever shall be,

As it was in the be-gin-ning, is now, &c. 6 7 #6 3

world without end, A - men, A - - - - men, world without

world without end, Amen, A - - - - - men, A - men, world without end, A - - - - - men,

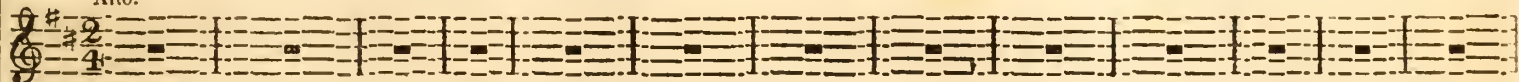
world without end, A - - men, A - men, world without end, A - - - - - men,

world without end, A - - men, 3 - - - men,

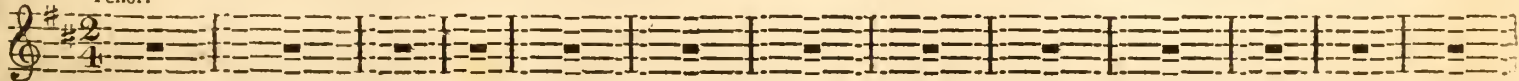
Soprano.



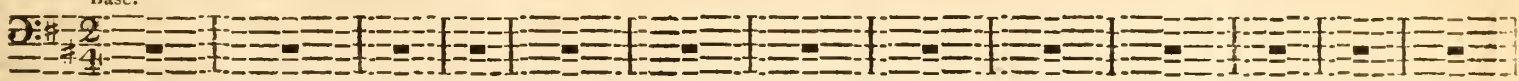
Alto.



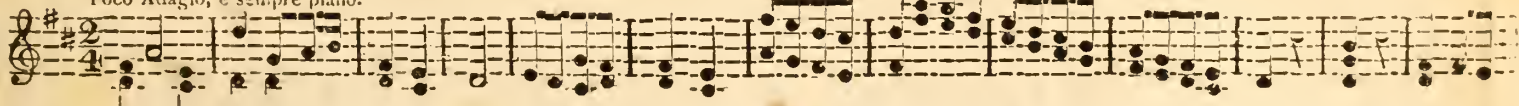
Tenor.



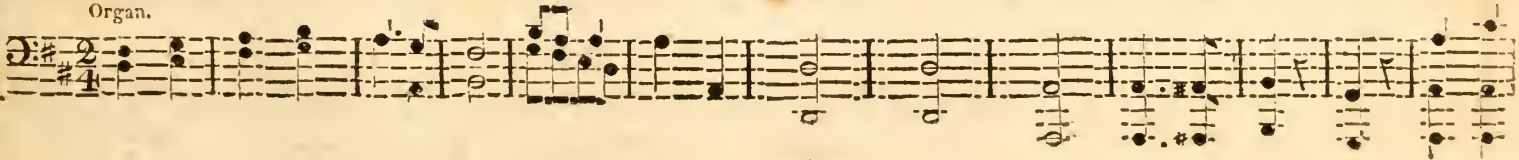
Base.



Poco Adagio, e sempre piano.



Organ.



THE LORD'S PRAYER. Continued.

Our Father, who art in heav'n, hal-low-ed be thy name, Thy kingdom come, thy will be done, on

Our Father, who art in heav'n, hal-low-ed be thy name, Thy kingdom come, thy will be done, on

Figured Bass Figures (from bottom staff):

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

earth as it is in heav'n; Give us this day our dai - ly bread, and for - give us our tres-pass-es, as

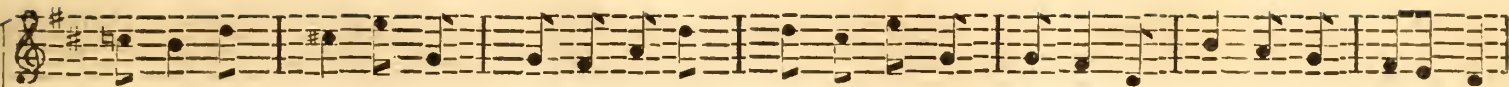
earth as it is in heav'n; Give us this day our dai - ly bread, and for - give us our tres-pass-es, as

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

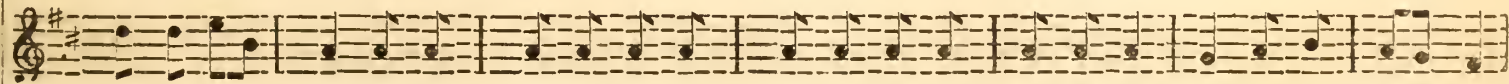
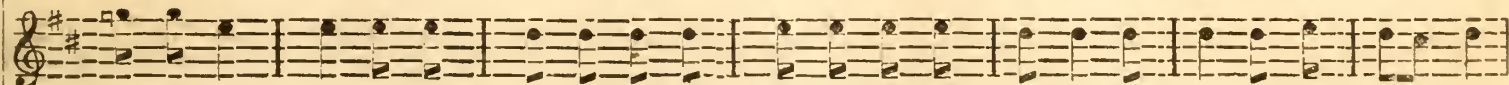
we for-give them that tres-pass a - gainst us, and lead us not in - to temp - ta - tion, but de - liv - er us from

we for-give them that tres-pass a - gainst us, and lead us not in - to temp - ta - tion, but de - liv - er us from

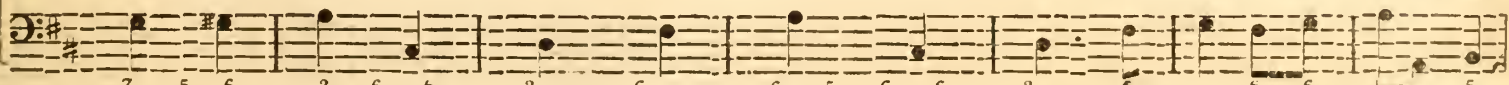
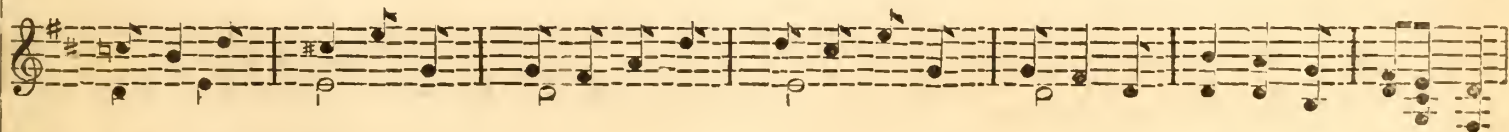
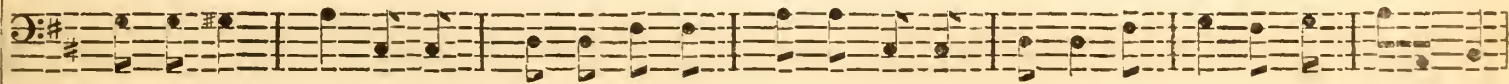
Figured Bass: $\sharp 4$ 2 6 4 2 6 4 3 3 6 5 7 5 7 6 4 5 3 6 4 7 5 4 2 8 5 7 3 5



e - vil, for thine is the kingdom, and the pow - er, and the glo - ry, for ev - er, and ev - er,



e - vil, for thine is the kingdom, and the pow - er, and the glo - ry, for ev - er, and ev - er,



7
5
4
2

5

6

3

6

5

3

6

5

3

6

5

6

5

6

5

8

6

6

6

6

6

6

6

6

6

6

5

5

This musical score is for a hymn titled "THE LORD'S PRAYER. Continued." It is page 284 of a collection. The score is written for a four-part choir: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#), and the time signature is common time (C). The Soprano part begins with a whole note rest, followed by a half note G4, and then a series of whole note rests. The Alto part begins with a whole note G4, followed by a half note A4, and then a series of whole note rests. The Tenor part begins with a whole note G3, followed by a half note A3, and then a series of whole note rests. The Bass part begins with a whole note G2, followed by a half note A2, and then a series of whole note rests. The lyrics "a - - - - men." are written below the Soprano and Tenor parts. The score continues with a series of whole note rests for all parts, followed by a final cadence. The Soprano part has a final whole note G4, while the other parts have final whole note rests.

a - - - - men.

a - - - - men.

Blessed, blessed be thou, Lord God of Is - ra - el, our Fa-ther, Blessed, blessed be thou, Lord

6 6 7 6 5 6 5 6

God of Is - ra - el, our Fa-ther, for ev - er and ev - er, for ev - er and ev - er, blessed, blessed be thou, Lord

Bless - - ed, Bless - - ed,

T. S. 6 4 2

ANTHEM. **Continued.**

7 6
 Bless - ed for ever and ever, #3
 3 3 3 3 3 3 3

for ev - er and ev - er, for ev - - - er,
God of Is - ra - el our Father, Bless - - ed for ev - er and ev - er, for ever and ever,
for ev - er and ev - er.
Bless - - ed for ev - er and ev - er,
T, S, 6 3 3 3 3 3 3 3 6 5 3

Bless - ed, for ev - er,
 Bless - ed, Blessed art thou, for ev er and ev - er, for ever and ever.
 for ev - er and ev - er,
 for ev - er, for ev - er, and ev - er, for ev - er, 6 5 4 3 3 3 3 3 3 3 3 6 6 6 4 3 3 3

100. Two voices.

Thine, O Lord, O Lord, is the greatness. Thine, O Lord, O Lord, is the greatness.

Organ.
 6 4 3 -- 6 6 5 5 6 4 4 b 7 6 -- 6 6 6 5 5 3 -- 6 6 5 5 6 4 4 7

Tutti.

Thine, O Lord, O Lord, is the greatness, and the pow'r, and the glory, and the victo - ry,

Voice. 6 5 4 3 6 6 6 b

and the majes - ty, and vic - to - ry and maj - es - ty. Thine, O Lord, thine, O Lord, is the

Voice. 6 5 3 3 6 Organ. 6 Organ.

greatness and the pow'r, is the greatness and the pow'r, and the glory, and the victory, and the majesty, the majesty, for all that

Organ. 6 T. S. Voice. Organ. 5 3 b 5 5

For all that is in the heav'n,
is in the heav'n, in the heav'n and the earth are thine: Thine is the kingdom, thine is the kingdom, O

8 $\flat 3$ 3 3 $\flat 3$ $\flat 7$ 3 5 $\flat 6$ 5 $\flat 3$ Organ. $\frac{6}{4}$ $\frac{5}{3}$ Voice $\frac{6}{6}$ $\flat 3$ 3 $\frac{6}{4}$ $\frac{5}{3}$ 3

ANTHEM. Continued.

Lord, and thou art ex - alted as head over all, as head over all, as head, as head over all.

6 5 / 4 3 6 — 6 5 / b 3 3 — 6 b 6 / 3 3 b b 7 as 3 head 6 / 4 — 5 — 3 all.

100. DUET.

Both riches and hon - our come of thee, come of thee, riches and honour come of thee.

7 6 4 / 5 3 6 7 / 4 3 3 — 6 4 / 5 3

And thou reignest, thou reignest, thou reignest over all ; and in thine hand, in thine hand is

is pow'r,

T. S. $\frac{5}{3} \frac{7}{5} \frac{5}{3} \frac{7}{2}$ 3 T. S. 6 9

And in thine hand it is to make great, and to give strength un - to all.

pow'r and might, And in thine hand it is to make great, to make great, and to give strength un - to all.

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

ANTHEM. Continued.

CHORUS. Presto.

we thank thee, we thank thee, O God, and prai - - - -

Now therefore, our God, we thank thee, we thank thee, we thank thee, O God, we thank thee, O God,

we

we thank thee, we thank thee, O God,

- - - - se thy glo - rious name, we thank thee, we thank thee, and

we thank thee, and prai - - - - se thy glo - rious

thank thee, and prai - - - - se thy glo - rious name, we

we thank thee, and prai - - - -

6 6

prai - - - - - se thy name, we thank thee, we thank thee and praise thy name, we thank thee and prai - - - - -

name, we thank thee and praise thy name,

thank thee and praise thy name, and praise thy name, and praise thy name,

- - - - - se thy name, we thank thee, we thank thee, we thank thee, 6 5 we thank thee and
3 - - - - - 6 - 6 5 # - - 4 # 6

- - - - - se thy name, we thank thee, and

thank thee and praise thy name, we thank thee, we thank thee, and praise thy glo - rious

we thank thee, we thank thee, and praise thy glo - rious name, we

praise thy name, we thank thee, we thank thee, we

ANTHEM. Continued.

praise thy glorious name, we thank thee, and praise thy glorious name, we thank thee, and praise thy glorious name, we thank thee, and praise thy glorious name, we thank thee, and praise thy glorious name.

name, thy glorious name, we thank thee, we thank thee, O God, we thank thee, we thank thee, O God, and praise thy glorious name.

6

Allergetto.

To accommodate those persons who prefer this tune as here written, it has been inserted again.

Second Treble.

A - wake our souls, a - way our fears, Let ev'ry trembling thought be gone! A - wake, and run the heav'nly race,

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

Alto.

And put a cheerful courage on! A - wake, and run the heav'nly race, And put a cheerful courage on!

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

Lively.

Organ.

The Organ part is written in 3/2 time. It begins with a series of whole notes on a single pitch, followed by a melodic line consisting of eighth and sixteenth notes. The Lively section is indicated by a tempo marking above the Organ staff.

Counter.

Tenor.

Voice.

Sing O heav'ns, Sing O heav'ns, and be joy - ful, be joy - ful, be joy - ful O earth, and be

Sing O heav'ns, and be joy - ful, be joy - ful, be joy - ful O earth, Sing O heav'ns, and be

Sing O heav'ns, Sing O heav'ns,

6 5 4 3 #6 6

The Counter and Tenor parts are written in 3/2 time. The Counter part features a melodic line with eighth and sixteenth notes. The Tenor part features a melodic line with eighth and sixteenth notes. The Voice part features a melodic line with eighth and sixteenth notes. The lyrics are written below the Counter and Tenor staves. The Voice part includes a final line of lyrics and a series of numbers (6, 5, 4, 3, #6, 6) below it.

joy - ful, be joy - ful O earth, break forth into singing, O mountains: Sing O

joy - ful, be joy - ful O earth, break forth in - to singing, O- mountains:

Voice. 8 7 6 5 break forth in - to singing, O mountains: Organ. 4 6

heav'ns, Sing O heav'ns, and be joy - ful, be joy - ful O earth, be joy - ful, be joy - ful O earth,

Sing O heav'ns, and be joy - ful, be joy - ful O earth, be joy - ful, be joy - ful O earth,

be joyful, be joyful O earth, Organ, Voice. 6 8 7 5 6 5

comforted his people, be joyful, be joyful, O earth, be joy - ful, the Lord hath com-forted his
 comforted his people, be joyful, be joyful, O earth, be joy - ful, the Lord hath com-forted his
 the Lord hath com-forted his people, Organ. the Lord hath com-forted his people, the Lord hath com-forted his

people, and will have mercy, he will have mercy on his af - flict - ed.

people, and will have mercy, he will have mercy on his af - flict - ed.

people, and will have mercy, he will have mercy on his af - flict - ed,

Figured Bass: 5, 6/5, 9/4, 8/3, 6, b7, 4/3

CHORUS:

Sing O heav'ns, and be joyful, be joyful O earth, break forth in - to

Sing O heav'ns, and be joyful, be joyful O earth, break forth into singing O mountains, break

Sing O heav'ns, and be joyful, be joyful O earth, break forth in - to sing - ing O

Sing O heav'ns, and be joyful, be joyful O earth,

Figured Bass: 6, 6, 5/2, 6, 6

singing O mountains, break forth in - to singing O mountains: the Lord hath comforted, hath comforted his
 forth in - to singing, break forth in - to singing, O mountains: the Lord hath comforted, hath comforted his
 mountains: break forth in - to singing O moun - - tains, the Lord hath comforted, hath comforted his
 * 6 - break forth in - to singing 6 O mountains: the Lord hath 6 comforted, hath 6 comforted his 7 3

people, he will have mer - cy, he will have mer - cy, mercy on his af - flict - ed.
 people, he will have mer - cy, he will have mercy on his af - flict - ed.
 people, he will have mer - cy, he will have mer - cy, mercy on his af - flict - ed.
 people, Organ. he will have mer - cy, he will have mercy on his af - flict - ed.
 Voice. 7 5 3 6 7 5 3 2 6 5 6 4 7 3

ANTHEM.

Kent.

301

Verse. 2 Voices.

Thou O Lord, thou O Lord art my defender, thou art my worship, and the lift - er up of my head, Thou O Lord, thou O Lord art my defender, thou art my worship, thou art my worship and my de-

6 6 3 6 5 7 6 6 4 3

thou art my worship, and the lifter up, the lifter up, lifter up, the lifter up of my head. Thou O fender, thou art my worship and the lifter up, the lifter up, the lifter up of my head. Organ 6 6

6 6 3 6 6 5 6 5 4 3

Lord, thou art my worship, and the lifter up, the lift - er up of my head. Thou O Lord, thou art my de - fend - er, and the lifter up, the lifter up of my head.

6 6 6 4 3

CHORUS. Verse.

Sal - va - tion be - long - eth, be - long - eth unto the Lord, and thy blessing, and thy blessing is a-

6 Org.

Cho.

mong thy peo - ple. Sal - va - tion be - long - eth, be - long - eth un - to the Lord, and thy bless- and thy blessing, thy

6 6 5 4 3 Voice. 6 6 6 4 5 3 6 6 5 3

blessing,
 sing, thy blessing is a - mong thy people. And thy blessing, and thy blessing, and thy
 And thy bless - - - - - ing, thy
 Org. Voice, and thy

blessing, and thy blessing, and thy
 bless - - - ing, and thy blessing is among thy people, is among thy peo - ple.
 thy
 blessing, and thy blessing, thy

Adagio.

alone in thee, alone in thee we trust,
 O Lord, we trust alone in thee, alone in thee, in thee, a - lone, a - lone in thee we trust,
 a - lone in thee, a - lone, alone in thee we trust,
 alone, &c. 6 7 6

in thee, O Lord, in thee, O Lord, O Lord, we trust alone in thee.
 6 6 6 6 4 3 6 6 4 3 4 3

Sym.

1st Treble.

I was glad, I was glad, when they said unto me, We will go, we will go, we will go into the

Voice.

Duo. 1st and 2d Trebles.

house of the Lord. We will go in to the house,
Accompt.

We will go in - to the house,

CHORUS.

F.

We will go into the house, We will go into the house, into, &c.

P. into the house of the Lord, We will go, we will go into the house of the Lord, into the house of the Lord.

F. Voice.

Solo.

I WAS GLAD, &c.

Continued.

Tutti.

Peace be with - in thy walls, Peace be within thy walls, Peace be within thy walls, And plenteousness within thy palaces.

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

Peace be within thy walls, Peace be within thy walls, And plenteousness, and plenteousness within thy palaces. A - men, A - men.

6 6 6 7 7 5 4 2 7

Tenor. Adagio.

the Lord,

Second Treble.

We praise thee, O God! we acknowledge thee the Lord! All the earth doth worship thee! In - fi - nite Majesty! O

the Lord!

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

God of Sa - ba - oth! Heav'n and earth are full of thee! and of thy glo - ry, Lord God of Sabaoth!

6 5 4 3 b7 3 5 6 3 3 3 3 7 5 6 8 7

SONS OF ZION COME BEFORE HIM.

Nauman.

Sons of Zion come before him bring the
 come be - fore him,
 Sons of Zion come before him bring the
 cymbal bring the harp, bring the cymbal bring the harp.
 lo! he's seated, he sits in
 bring the harp, bring the cymbal bring the harp.
 High in glory lo! he's seated, see the King he sits in
 cymbal bring the harp, bring the cymbal bring the harp.
 lo! he's seated, he sits in

Sym. Voice. Sym. Voice. Sym.

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

See the King he sits in state.

state, see the King he sits in state.

Sons of Zion come before him, sound the lute and strike the harp, sound the

Voice.

See the King he sits in state.

Sym.

Voice.

Tasto.

5 3 3 3 6 6 5

lute strike the harp.

Sym.

Sons of Zion come before him, sound the

Voice.

Sym.

Voice.

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 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 3 3 5 6 8 7 8 7 7 -

Lord, now lettest thou thy ser- vant de- part in peace, ac- cord- ing

6 7 6 5 6 6 6 6

F. For mine eyes have seen, mine eyes have seen, thy sal - va - tion.

to thy word; For mine eyes have seen, mine eyes have seen, have seen, thy sal - va - tion.

F. For mine eyes, &c.

For mine eyes have seen, &c.

Which thou hast pre - pared before the face of all peo - ple ; To be a light to lighten the

First system of musical notation, consisting of four staves (treble and bass clefs). The melody is in G major (one sharp) and 3/2 time. The lyrics are written below the second staff. The first staff has a key signature change from one sharp to one flat (F major) at the end of the first measure. The fourth staff has a key signature change from one flat to one sharp (G major) at the end of the first measure. The system ends with a double bar line.

Gentiles, And to be the glory, and to be the glory of thy peo - ple Is - ra - - el.

Second system of musical notation, consisting of four staves (treble and bass clefs). The melody is in G major (one sharp) and 3/2 time. The lyrics are written below the second staff. The system ends with a double bar line.

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost ;

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

b

and ever shall be, world without end, A - men.

As it was in the be - ginning, is now, and ever shall be, world without end, A - men, A - men.

and ever shall be, world without end, A - - - men, A - men.

and ever shall be, world without end, A - men.

6 6 4 6 - 6 5 5 3

VESPER HYMN.

Solo.

Russian Air.

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.

2. Now, like moon-light waves retreating, To the shore it dies along; Now, like angry surges meeting, Breaks the mingled tide of song.

Ju - bi - la - te, A - men, A - men.

Ju - bi - la - te, A - men, A - men.

Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, Amen. Farther now, now farther stealing, Soft it fades up - on the ear.

Hush! again, like waves retreating, To the shore it dies along.

Ju - bi - la - te, A - men, A - men.

Sym.

F.

P.

Unison.

6 6 $\frac{4}{3}$ 6 7 6 4 2 6 6 7 6 $\frac{6}{4}$ 6 6 $\frac{4}{2}$ 6 4 3 6 4 3

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah to the God of Israel, Sym.

Voice.

Voice.

Sym.

Voice.

Sym.

6 6 $\frac{4}{3}$ 6 7 4 2 6 6 7 5 - 5 - 6 4 2 6 4 3 6 4 3

CHORUS. Continued.

He will save - - - us in the day the day of fight.

He will save us in the day, - - will save us in the day of fight. Hal-le-lu-jah, the Lord is our de-

Voice. Sym. Voice. P.

He will save us in the day, will save us in the day of fight.

Sym. Voice. Sym. Voice.

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

fender, He will save us in the day, in the day of fight. F. God is great in battle, for he is the Lord of hosts.

Sym. Voice. Sym.

Sym. Voice. Sym.

6 5# - 7 6 6 6 6 5# 1 6 6 6 6 5

Hal-le - lu - jah, He is our refuge, I will praise him for ever, ever - more. Hal - le lu - jah,

Voice. Sym. Voice. Sym. Voice.

b7 4/2 6b43 5/4 3 6/4 b7

I will praise him, will praise him evermore, will praise him, will praise him, will praise him, will praise him for - ever, forever

b7 b7 6/4 6/4 3 7 9/8 8/6 6

for - ever, 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 Sym.

forever, forever, ever, ever more, forever, forever, forever, ever, ever more Sym.

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

will praise him, will praise him, forever, ever more, will praise him, will praise him, forever, ever more.

Voice. Sym. Voice.

Voice. Sym. Voice. Sym.

T. S. 6 5 6 4 3 T. S. 6 5 6 4 3

Repeat for the 2d and 3d verses.

Soprano

Alto

Tenor

P. Solo. **Tutti.**

To slumber in the silent dust. And give these sa - cred relics room, To slumber in the si - lent dust.

P. Solo. **Tutti.**

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

6 6 4 7 =
4 3 4 3

3. So Jesus slept;—God's dying Son Pass'd thro' the grave, and bless'd the bed; Rest here, dear saint, till from his throne The morning break, and pierce the shade.

DIRGE. Continued.

F. Dim. P. Solo.

Break from his throne, illustrious morn; Attend, O earth! his sov' - reign word; Restore thy trust,—a glorious form—

F. Dim. P. Solo.

♩ 3 3 3 ♯ 6 b 6 b 7 6 ♯

F.F. Tutti.

Shall then a rise, to meet the Lord. Restore thy trust,—a glorious form— Shall then a-rise, to meet the Lord.

F.F. Tutti.

6 6 4 6 6 4 7 3

Smy.

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

Second Treble.

Lo! my Shepherd is divine, How can I want when he is mine,

Voice.

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

LO! MY SHEPHERD, &c. Continued.

Lo! my Shepherd is divine, How can I want when he is mine, when he is mine.

Sym.

He leadeth me—He leadeth

By the stream that wanders slow, Thro' the meads where flow'rets grow, - - - - - He leadeth me and there

Voice.

He leadeth

Fingerings: 6 7 3 3 3 3 3 3 6, 6 5 #, 6 6, 6 4 5 #, 6 5, 6 4

Fingerings: 6 5, 4 3 7 #, 6 5, 4 3 7 #, 3 3 3 3 3

me and there I rest, In peace di - vine - ly blest.

there I rest In love and peace di - vine - ly blest. In love, In love and peace di - vine - ly blest. Sym.

me and there I rest, In peace di - vine - ly blest.

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

Lo! my

Lo! my Shepherd is divine, How can I want

Voice.

Lo! my

Voice.

6 6 #6 4 5 6 7 4 6 # 6 4 5 1 6

Shepherd is divine, How can I want when he is mine. By - - the stream that wanders slow, that wanders

when he is mine. By - - - the stream that wanders slow, that wan - - - ders wanders

Shepherd is di - vine. How can I want when he is mine. By the stream that wanders slow, wanders

slow, He lead - - - eth me, he leadeth me and
He lead - - - eth, lead - - - eth me and

slow, 'Thro' the meads where flow' - - - rets grow. He lead - - - eth me, He leadeth me, and there, and

slow, He leadeth me, leadeth me, leadeth me and

Figured Bass: 3 3 3 3 3 3 2 6 - 6 - 7 7 - 7 7 - 7 6 7 6 4

Figured Bass: 7 - 6 6 6 5 6 7 7 - 7 7 - 7

there I rest, in love and

there I rest, In love and peace di - vinely blest, In love and peace di - vinely

there I rest, in love and

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

peace.

blest, In love and peace di - vinely blest. Sym.

peace,

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

Verse. Alto.

O speak good, speak good of the Lord, all ye works of Voice. - his

Org. 6 5 6 4 7 3 6 5 6 5 6 4 7 3

speak good, O speak good, speak good of the Lord, speak good all ye works, all

Lord, all ye works of his, O speak good of the Lord, speak good all ye works, all

all ye works, all, all ye works of his in all places, in all places, all

all ye works, all speak good, in all

ANTHEM. Continued.

327

places of his domin - ion, speak good of the Lord, speak good of the Lord, in all places, in all

6 6 6 3 4 # speak good of the Lord, speak good of the Lord, in all 6

places of his do - min - ion, praise thou the Lord, praise thou the Lord, O my soul, praise the

6 6 # # | praise thou the Lord, O my soul, O my soul, 5 6

Lord, O my soul, praise the Lord, praise thou the Lord, O my soul, praise the Lord, O my soul praise the Lord.

6 6 6 3 4 # praise thou the Lord, O my soul, O my soul, 5 6 6 6 6 3 4

CHORUS.

O speak good of the Lord, all ye works of his in all
 O speak good, in all places of his do-
 in all places of his do - minion, in all places of his dominion,
 places of his do - minion, praise thou the Lord, O my soul, in all places of his dominion, praise thou the
 minion, in all places of his dominion, in all places of his do - minion, in all places of his dominion,
 Voice. in all places of his do - minion, of his dominion,

5 7 6 7 6 Org.
 6 6 Org.

ANTHEM.

That I may dwell in the house of the Lord.

Recit :

One thing have I de - sired of the Lord, which I will re - quire,

4/2 6 5

Sym. Andante.

2 4r

That I may dwell, That I may dwell, That I may dwell in the house, in the house of the Lord, may

dwell in the house of the Lord all the days of my life. To be - hold the fair beauty of the Lord, To be -

hold the fair beauty of the Lord, and to visit, to visit his temple, to behold the fair beauty of the

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

Lord, and to visit his temple, and to visit his temple. A - men. A - men.

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

that is past, and give us grace to a - mend our sin - ful life; to de - cline from sin,

that is past, and give us grace to a - mend our sin - ful life; to de - cline from sin,

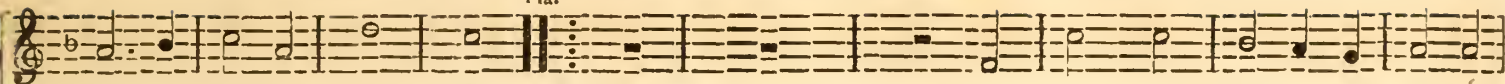
that is past, and give us grace to a - mend our sin - ful life; to de - cline from sin,

that is past, and give us grace to a - mend our sin - ful life; to de - cline from sin,

that is past, and give us grace to a - mend our sin - ful life; to de - cline from sin,

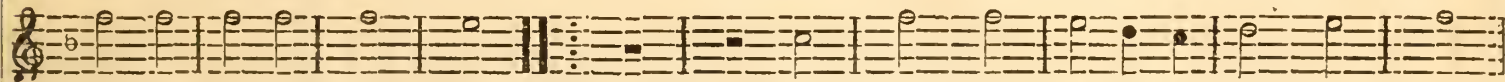
5 6 5 5 6 5 5 6 5 6

Pia.



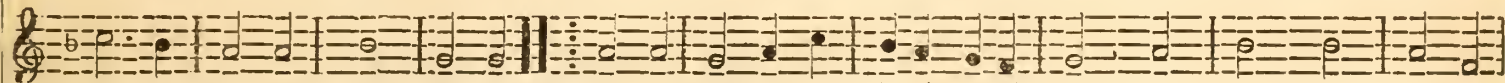
and in - cline to vir - tue.

That we may walk in a perfect

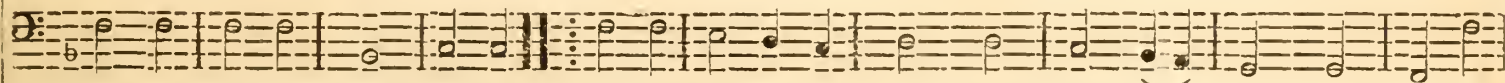


and in - cline to vir - tue.

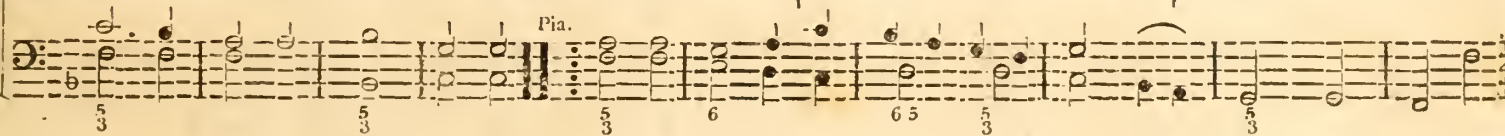
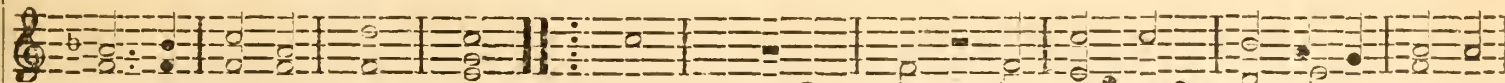
That we may walk in a per - fect heart,



and in - cline to vir - tue. That we may walk in a per - fect heart, a per - fect heart, that



and in - cline to vir - tue. That we may walk in a per - fect heart, a per - fect heart, that



Pia.

LORD, FOR THY TENDER MERCIES' SAKE. Continued.

Repeat loud. 1

2

heart, - - - that we may walk in a perfect heart be - fore thee now and ev - er more.

that we may walk in a perfect heart be - fore thee now, and ev - er more.

we may walk in a per - fect heart, in a perfect heart be - fore thee now, and ev - er more. That

we may walk in a per - fect heart, in a perfect heart be - fore thee now, and ev - er more. That

5

6

7

8

4

5

3

5

3

5

6

6

6

5

8

4

Affettuoso.

Hear my pray'r O Lord, and give ear unto my calling, O my God. Hear my prayer, O Lord, O

Hear my prayer, O Lord, and give ear unto my calling, O my God, Hear my prayer, O

Hear my prayer, O Lord, and give ear unto my calling, O my God. Hear my

Finis.

Lord, when I mourn, when I mourn, when I mourn, O my God, hear my prayer, O Lord, and give

Lord, O Lord, when I mourn, when I mourn, when I mourn, O my God, Hear my prayer, O

prayer, O Lord, O Lord, when I mourn, when I mourn, when I mourn, O my God, hear my

N. B. To be sung twice from the repeat, :S: and end at the pause, ♩

ALPHABETICAL INDEX.

ABINGTON	122	Blandenburg	163	Darwen	35	Greece	211	Monmouth	39	Rapture	175
Abridge	114	Blendon	38	Dedham	121	Greenville	233	Montague	226	Redeeming Love	178
Advent Fuge	268	Blanford	107	Denbigh	242	Great Milton	98	Morning Hymn	27	Reubens	204
Aithlone	176	Bray	107	Denmark	235	Hamden	70	Mornington	161	Richmond	66
Alcester	194	Boxgrove	170	Devizes	118	Hamilton	224	Mount Ephraim	155	Rochester	127
Aldborough	109	Bostock	65	Dover	156	Haselton	139	Munich	84	Rothwell	40
All Saints	52	Bradford	129	Dresden	62	Havanna	113	Musie	90	Salem	117
Alsen	198	Braintree	130	Duke Street	61	Havre	227	Namur	63	Salsbury	55
Amboyna	202	Brattle Street	104	Dunbar	166	Helmsey	205	Nantwich	89	Savannah	221
Amsterdam	213	Bowen	31	Dundee	132	Hinton	234	Naples	193	Seasons	34
Angola	206	Bridgeport	119	Dungeness	111	Hotham	189	Newark	57	Semley	74
Angel's Hymn	28	Brentford	38	Eaton	53	Howards	95	Newcourt	173	Scotland	240
Antigna	79	Broomsgrrove	152	Eaton, second time	295	Huddersfield	151	Newmarket	41	Seville	208
Andover	75	Burford	133	Eastburn	157	Hull	121	Newton	103	Shaftsbury	183
Arlington	99	Calvary	207	Eastbrook	215	Invocation	162	New Sabbath	46	Shirland	158
Armley	80	Cambridge	101	Easter Hymn	222	Irish	144	New York	102	Sicilian Hymn	194
Arundel	127	Camden	50	Edingham	61	Islington	32	Ninetyseventh Psalm	93	Silver Street	153
Ashley	115	Canterbury	99	Elgin	138	Italian Hymn	233	Norfolk	67	South Street	59
Astor	69	Castle Street	45	Ellenthorpe	47	Jordan	96	Northampton	164	St. Alban's	68
Asylum	147	Carolans	86	Elysium	160	Kew	174	Nottingham	113	St. Ann's	95
Athens	204	Carolina	150	Emsworth	76	Landaff	230	Old Hundred	25	St. Austin's	138
Athol	158	Charleston	75	Evening Hymn	44	Leicester	82	Orenburg	124	St. Bride's	167
Austria	200	Chapel Street	77	Evening Hymn	83	Limehouse	88	Owen	26	St. David's	94
Autumn	212	Cheltenham	146	Eversly	149	Lincoln	199	Oxford	112	St. Denis	231
Averno	82	Chesterfield	114	Exeter	142	Linton	62	Park Street	53	St. George's	71
Aylesbury	165	Clapton	157	Fairfield	162	Little Marlborough	166	Peckham	163	St. Gregory's	103
Babylon	84	Clifford	120	Ferry	112	Liverpool	105	Pelham	154	St. Helen's	172
Bangor	135	Clarendon	144	Foundling	146	London	126	Pergolesi	78	St. James'	94
Barby	132	Colchester	122	Froome	169	Luton	42	Peterborough	116	St. John's	109
Bath	34	Collingham	141	Funeral Hymn	135	Lyons	228	Pilesgrove	91	St. Martin's	100
Bath Abbey	201	Compton	147	Funeral Thought	149	Manchester	113	Pilton	193	St. Mary's	134
Bedford	131	Christmas	128	Gardner	33	Martin's Lane	171	Pleyel's Hymn	190	St. Matthew's	97
Benevento	195	Christmas Hymn	143	Ganges	206	Mayhew	81	Plympton	137	St. Michael's	229
Beveridge	159	Croydon	163	Geneva	148	Mear	122	Poland	36	St. Olaves'	68
Bernice	190	Crowle	134	Georgetown	73	Medway	47	Portsmouth	40	St. Paul's	51
Bermondsey	232	Cromer	74	Germany	44	Medfield	131	Portugal	29	St. Patrick's	92
Bether	136	Cumberland	35	Gloucester	37	Melody	125	Portuguese Hymn	223	St. Peter's	30
Bethesda	185	Dalston	179	Goshen	219	Milton	43	Princeton	169	St. Philip's	181
Byzantium	177	Darwell's	186	Goshen's Hundred	181	Milton	188	Proctor	72	St. Thomas'	156

METRICAL INDEX.

Stamford	96	Truro	42	Westbury	87	Lord of all power and might	263
Stanley	199	Turin	192	Westminster	155	O come, let us sing unto the	
Sterling	33	Tweed	116	Weston	48	Lord	256
Stephens'	105	Venice	196	Westville	56	O give thanks unto the Lord	266
Smyrna	209	Vienna	28	Weston Favel	145	O Lord, we trust in thee alone	304
Spring	220	Wales	191	Weymouth	184	O speak good of the Lord	326
Surry	64	Walney	126	Wicklow	218	Sing O heavens, and be joyful O	
Sutton	159	Waltham	54	Wilna	210	earth	296
Swanwick	110	Walton	140	Winchelsea	41	Sons of Zion come before him	303
Sweden	108	Walsal	141	Winchester	31	The Dying Christian	244
Tallis' Chant	101	Walworth	225	Windor	133	The Last Day	250
Tamworth	216	Wanworth	220	Woodstown, <i>Holt</i> ,	93	The Lord's Prayer	279
Tempest	108	Wantage	136	Worksop	139	Thou, O Lord, art my defender	301
Thessalia, <i>Holt</i> ,	161	Watson's	60	Worship	180	Unveil thy bosom, faith-	
Trenton	77	Wareham	106	Worthing	197	ful tomb	319
Trevecca	216	Watchman	165	Yarmouth	167	praise thee, O God	307
Triumph	182	Waterville	69	York	129	my prayer, O Lord, &c.	
Trivoli	214	Wells	92	Zion	49	anon, three in one)	337
Trumpet	187	Westborough	203				

ANTHEMS, &c.

METRICAL INDEX.

L. M. Major.	Cumberland	35	Monmouth	39	St. George's	71	Winchester	31	Arundel	127	
All Saints	52	Dresden	62	Namur	63	St. Olaves'	68	Woodstown	93	Ashley	115
Andover	75	Duke Street	61	Ninety-seventh Psalm	93	South Street	59			Aldborough	109
Angels' Hymn	28	Effingham	61	Norfolk	67	St. Patrick's	92	L. M. Minor.		Asylum	147
Antigua	79	Ellenthorpe	47	Old Hundred	25	St. Paul's	51	Armley	80	Barby	132
Astor	69	Emsworth	76	Park Street	53	St. Peter's	30	Averno	33	Bedford	131
Babylon	84	Evening Hymn	44	Pergolesi	78	Sterling	33	Carolans	6	Blanford	107
Bath	34	Gardner	33	Pilesgrove	91	Surry	64	Darwen	3	Bradford	129
Blendon	38	Georgetown	73	Portsmouth	40	Trenton	77	Evening Hymn	8	Brattle Street	104
Bowen	31	Germany	44	Portugal	29	Truro	42	Limehouse	8	Braintree	130
Bostock	65	Gloucester	37	Proctor	72	Vienna	28	Munich	8	Bray	107
Brentford	38	Green's Hundredth	81	Richmond	66	Waterville	69	Westbury	87	Ridgeport	109
Camden	50	Islington	32	Rothwell	40	Watson's	60			Booms Grove	152
Castle Street	45	Linton	62	St Alban's	68	Wells	92	C. M. Major.		Cambridge	101
Chapel Street	77	Luton	42	Salsbury	55	Weston	48	Abington	123	Caterbury	99
Charleston	75	Mayhew	81	Seasons	34	Westville	56	Abridge	114	Chenham	146
Cromer	74	Medway	47	Semley	74	Winchelsea	41	Arlington	99	Cherfield	114

METRICAL INDEX, Continued.

Christmas	129 St. Gregory's	103 Dover	156 St. Helens'	172 Hotham	189 Ganges	206
Clarendon	144 St. James'	94 Eastburn	157 Zion	49 Milton	188 Greece	211
Clifford	120 St. John's	109 Elysium	160	Naples	193 Greenville	233
Colchester	122 St. Martin's	100 Fairfield	162 L. M. 6 line. <i>Minor.</i>	Pilton	193 Helmsley	205
Compton	147 St. Matthew's	97 Froome	169 Leicester	32 Pleyel's Hymn	190 Seville	208
Dedham	121 Tallis' Chant	101 Invocation	162	Trevecca	216 Smyrna	209
Devizes	118 Tempest	108 Mount Ephraim	155 L. P. M. <i>Major.</i>	Turin	192 Tamworth	216
Dundee	132 Walney	126 Mornington	161 Martin's Lane	171 Venice	196 Trivola	214
Dungeness	111 Walton	140 Northampton	164	Wales	191 Westborough	203
Eversley	149 Wareham	106 Pelham	154 C. P. M. <i>Major.</i>	Worthing	197 Wicklow	218
Exeter	142 Weston Favel	145 Peckham	168 Aithlone	176	Wilna	210
Ferry	112 York	129 Princeton	169 Bizantium	177 7's, & 6's. <i>Major.</i>		
Geneva	148	Shirland	158 Kew	174 Amsterdam	213 10's. <i>Major.</i>	
Great Milton	98 C. M. <i>Minor.</i>	Silver Street	153 Rapture	175	Savannah	221
Havanna	113 Bangor	135 Sutton	159 Redeeming Love	178 7's, or 8's, & 7's. <i>Major.</i>		
Howards	95 Bether	136 St. Thomas'	156	Alsen	198	
Huddersfield	151 Burford	133 Thessalia	161 S. P. M. <i>Major.</i>	Amboyna	202 10's, & 11's. <i>Major.</i>	
Hull	121 Carolina	150 Watchman	165 Dalston	179 Austria	200 Havre	227
Irish	144 Collingham	141 Westminster	155 Worship	180 Bath Abbey	201 Lyons	228
Jordan	96 Crowle	134		Sicilian Hymn	194 Montague	226
Liverpool	105 Elgin	138 S. M. <i>Minor.</i>	H. M. <i>Major.</i>	Sweden	193 St. Michael's	229
London	126 Funeral Hymn	135 Aylesbury	165 Bethesda	185	Walworth	225
Manchester	119 Funeral Thought	149 Dunbar	166 Darwells	186 3's. <i>Major.</i>		
Mear	122 Haselton	139 Little Marlborough	166 Shaftsbury	183 Goshen	219 10's, & 11's. <i>Minor.</i>	
Medfield	131 Plympton	137 St. Bride's	167 St. Philip's	181 Spring	220 Hamilton	224
Melody	125 St. Austin's	138 Yarmouth	167 Triumph	182 Wanworth	220 Landaff	230
Newton	103 St. Bride's	167	Trumpet	187		
New-York	102 St. Mary's	134 L. M. 6 lines, <i>Major.</i>	Weymouth	184 3's, & 7's. <i>Major.</i>	11's. <i>Major.</i>	
Nottingham	113 Walsal	141 Eaton	58	Athens	204 Hinton	234
Orenburgh	124 Wantage	136 Boxgrove	170 6's, & 4's. <i>Major.</i>	Autumn	212 Portuguese Hymn	223
Oxford	112 Windsor	136 Hamden	70 Bermondsey	232 Reubens	204 St. Denis'	231
Peterborough	116 Workseop	139 Milton	43 Italian Hymn	233 Stanley	199	
Rochester	127	Morning Hymn	27		12's. <i>Major.</i>	
Salem	117 S. M. <i>Major.</i>	Mnsic	90 7's. <i>Major.</i>	8's, & 7's. <i>Minor.</i>		
Stamford	96 Athol	158 Newcourt	173 Alcester	194 Eastabrook	215 Scotland	240
Stephen's	105 Beveridge	159 Owens	26 Angola	206		
Swanwick	110 Bladenburg	163 Poland	36 Benevento	195 8's, & 7's, or 8's, 7's, & 4's. <i>Major.</i>	Fugues. <i>Major.</i>	
St. Ann's	95 Clapton	157 Waltham	54 Bernice	190	Advent	263
St. David's	94 Croyden	163 Westville	56 Easter Hymn	222 Calvary	207 Newark	57



