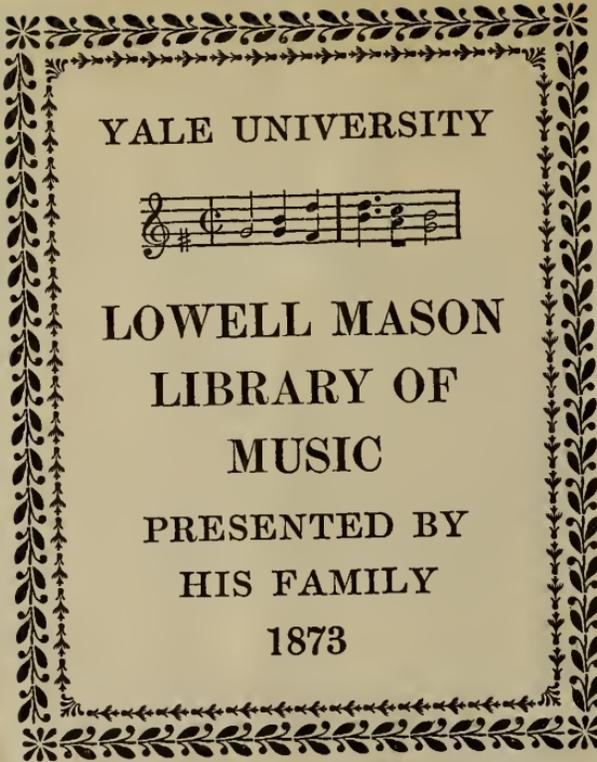
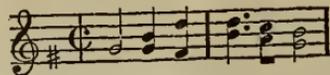


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YALE UNIVERSITY



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TEMPLI CARMINA.



SONGS OF THE TEMPLE,

OR

BRIDGEWATER COLLECTION OF SACRED MUSIC.

L. Mason

5967

“Καὶ ὑμνησαντες ἐξῆλθον εἰς τὸ ὄρος τῶν ἑλαιῶν.” Mark xiv. 26.

Eighth Edition, improved and enlarged.

BOSTON :

PUBLISHED BY RICHARDSON & LORD, No. 75, CORNHILL.

Printed by J. H. A. FROST, *Congress-Street.*

October, 1820.

DISTRICT OF MASSACHUSETTS.

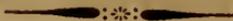
DISTRICT CLERK'S OFFICE.

BE IT REMEMBERED, that on the ninth day of October A. D. 1820, and in the forty-fifthth year of the Independence of the United States of America, RICHARDSON & LORD, of the said District, have deposited in this office the title of a Book, the right whereof they claim as Proprietors, in the words following, to wit:

“*Templi Carmina*. Songs of the Temple, or Bridgewater Collection of Sacred Music. “Καὶ ὑμνησαντες, ἐξήλθον εἰς τὸ ὄρος τῶν ἐλαιῶν.” Mark xiv. 26.
“Improved and enlarged.”

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.



To the Compilers and Publishers of the Bridgewater Collection of Sacred Music.

BOSTON, OCTOBER 31, 1816.

GENTLEMEN,

THE Trustees of the Handel and Haydn Society having seen the work entitled “SONGS OF THE TEMPLE, OR BRIDGEWATER COLLECTION OF SACRED MUSIC,” could not refrain from expressing the satisfaction they derived in the examination of its pages. For beauty of style, justness of adaptation, and correctness of harmony, it is equalled by few, and excelled by none of which they have any knowledge.

Much praise is due to the Compilers for their great research and superior taste; and to the Publishers for its handsome execution. The Trustees hope that its circulation may be as extensive as its merits. I am, Gentlemen, with much respect, your obedient servant.

By order of the Board of Trustees of the Handel and Haydn Society,

M. S. PARKER, Secretary.
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Letter from BENJAMIN ARMITAGE, ESQ. President of the Handel and Haydn Society, New-York, to the Publishers—dated New-York, August 27, 1819.

GENTLEMEN,

HAVING lately examined a Collection of Sacred Music published by you, entitled "SONGS OF THE TEMPLE, OR BRIDGEWATER COLLECTION OF SACRED MUSIC," I avail myself of this means of saying, I consider this Collection as being by far the best I have met with published in the United States; and I should be glad to find it generally used in our Churches, as a means of fostering an improved taste for this interesting part of Christian Worship.

I am, respectfully,

Your Humble Servant,

BENJAMIN ARMITAGE.

ADVERTISEMENT,

Prefixed to the Fourth Edition, Published November, 1816.

THE public opinion in favour of former editions of this work, has been so amply expressed, by the sale they have met with, that the Proprietors now have it in their power to offer the public the present enlarged and improved edition. They flatter themselves, that it contains a larger collection of approved church or congregational music, than can be found in any one book now extant. Besides a very competent proportion of short tunes in all the variety of measures for usual Sunday service, there is added a selection of Anthems, and longer Hymn Tunes for particular occasions. This will render it more suitable and convenient for the practice and improvement of common schools and church choirs. A considerable proportion of the music has never before been published in this country, and will therefore have all the effect of original compositions. The Proprietors and Compilers have omitted no pains or exertions in their power to render the work as perfect in all respects as possible. There may be found some errors of the press, which, however, the eye of a master will readily discover, and which can easily be corrected with the pen. Perfect typography in a work like this is not to be expected, and is indeed impossible. It is hoped, however, and believed, that errors of this kind are few and not very material.

In this edition utility has been a leading object, and therefore the character of the music, it is believed, will be found suited to every sober, sacred, and religious purpose, and adapted to the use of public worship among all societies and denominations of christians. In this hope, and with sentiments of gratitude for past encouragement, the proprietors now present this edition to the public, soliciting the continuance of their patronage, and sincerely hoping that their exertions and labours may have some influence in aiding the public worship of God, and promoting morality and religion among their fellow men.

A DICTIONARY OF MUSICAL CHARACTERS.

ADAGIO, (or *Ado.*) slow.

Affettuoso, or *Con Affetto*, tenderly.

Alla Breve, an Italian term for church music of four minims in a bar, to be performed quick; it is usual however at the present day, to insert a bar after every semibreve or two minims, and the movement is denoted by a bar drawn through the *Adagio* character.

Allegretto, a little brisk.

Allegro, (or *Allo*,) brisk.

Allegro ma non troppo, brisk, but not too fast.

Alto, or *Altus*, the contra Tenor.

Andante, a little slow, or by gentle steps, as in walking.

Andantino, a light sort of *andante*.

Amoroso, see *Affettuoso*.

Anthem, a portion of Scripture set to music.

Bis, signifies a repeat.

Canon, a regular and exact fugue, in either the unison, fifth, or eight. In these pieces one singer begins, alone, and when he comes either to the end of his part, or to a repeat, if written on one staff, a second begins, and then a third in like manner, and so of the rest.

Cadences are closes in music, similar in effect, to stops in reading.

Canto, or *Cantus*, the Treble.

Capella, a chapel or church, as, *Alla Capella*, in church style.

Cantabile, in a graceful and melodious style; an extreme cadence made by the principal performer while the rest stop.

Chorus, full, all the voices.

Con, as *Con Spirito*, with spirit.

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

Con Lamento, in a melancholy style.

E, and, as *Moderato e Mastoso*, moderate and majestic.

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

Decani and Cantoris, the two sides of a choir.

Diminuendo, to diminish the sound.

Dolce, sweet and soft.

Duo, *Duetto*, for two voices or instruments.

Del Segno, (or *D. S.*) from the sign.

Fagotto, the Bassoon part.

Fine, the end of a piece or book.

Forte, (or *For.*) loud.

Fortissimo, or *F F* very loud.

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

Grazioso, gracefully, with taste.

Grave the slowest time.

Larghetto, pretty slow.

Largo, *Lentemente* or *Lento*, very slow.

Ligature, a slur.

Mastoso, slow, firm, and bold.

Moderato, moderately.

Motetto, a kind of Latin Anthem.

Mezzo, moderately, rather, as

Mezzo Forte, moderately loud.

Mezzo Piano, rather soft.

Organo, the Organ part.

Piano, (or *Pia.*) soft.

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

Piu, prefixed to another word, increases its force.

Poco, the contrary of *Piu*.

Presto, quick.

Prestissimo, very quick.

Primo, the first part.

Pomposo, in a grand or pompous style.

Recitative, kind of musical recitation, between speaking and singing.

Ritornello, see *symphony*.

Secundo, the second part.

Semi Chorus, half the voices.

Siciliano, a slow, graceful movement in Compound Time.

Solo, for a single voice or instrument.

Soprano, the Treble.

Spirituoso, or *Con Spirito*, with spirit.

Staccato, very distinct and pointed.

Sotto Voce, middling strength of voice.

Symphony, a passage for instruments.

Tempo, time; as, *A Tempo*, or *Tempo Giusto*, in true time.

Trio, a piece in three parts.

Tempo di Marcia, martial time.

Tutti, when all join after a solo.

Thorough Base, the instrumental Base, with figures for the Organ.

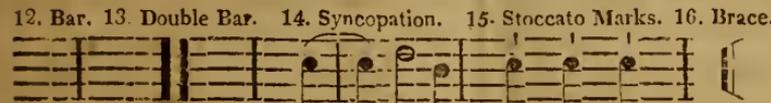
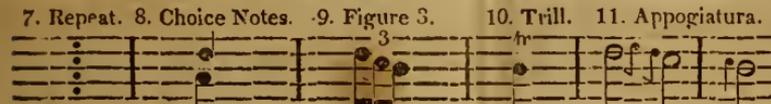
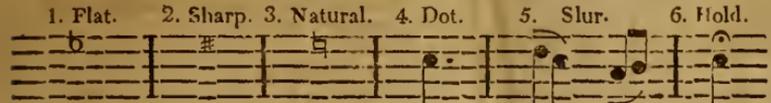
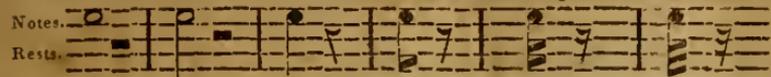
Verse, one voice to a part.

Vivace, with life and spirit.

Volti Subito, turn over quick.

NOTES, RESTS AND OTHER MUSICAL CHARACTERS EXPLAINED.

1 Semibreve, 2 Minims, 4 Crotchets. 8 Quavers, 16 Semiquavers. 32 Demisemi.



1. A *Flat*, set before a note, sinks it half a tone.
2. A *Sharp*, set before a note, raises it half a tone.
3. A *Natural*, restores a note made flat or sharp to its original sound.
4. A *Dot*, after a note, adds to it one half of its original length.
5. A *Slur*, is drawn over or under those notes which are sung to one syllable.
6. The *Hold*, shews that the sound of the note over which it is placed may be continued longer than its usual length.

7. The *Repeat*, shews what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.

8. *Choice Notes*, give the performer liberty to sing which he pleases.

9. The *Figure 3*, over or under three notes, directs that they be performed in the time of two of the same kind.

10. The *Trill*, shews that the note over which it is placed should be shaken.

11. The *Appoggiaturas*, are small notes, which divide the time of the principal note, unless it be followed by a point or rest, and then they take the whole time of the principal note, and that takes the time of the point or rest only.

12. A *Bar*, divides the tune into equal parts, according to its measure note.

13. *Double Bars*, shew the end of a strain.

14. Syncopation, or *Driving Note*, is when a note begins on the weak and ends on the strong part of the measure.

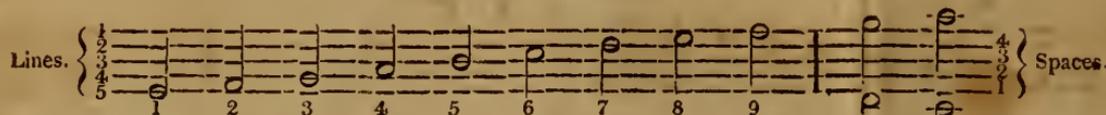
15. Notes having *Staccato Marks*, should be performed distinctly; and when dots are used instead of marks, the performance should be soft and distinct.

16. The *Brace*, connects those parts of a tune which move together.

RUDIMENTS OF MUSIC.

MUSIC is written on five parallel lines, and their four intermediate spaces, called a *Staff*, making nine *Degrees* or places for the heads of the notes, which are counted upwards. When more degrees are necessary, the spaces above and below the staff, and also short or *Leger* lines are used, and thus the number of degrees may be increased at pleasure.

THE STAFF.



There are but seven original sounds, called the *Scale*, which may be repeated upwards or downwards at pleasure, but every series will be the same as the first, differing only in the pitch, being one eighth more acute or grave, that is, higher or lower. To these sounds the seven first letters of the Alphabet are applied, and also certain syllables, instead of words to aid the learner in singing them. There is also prefixed to each *Staff* a certain character called a *Clef*, which represents one of the letters of the scale and its corresponding sound, and thus shews the application of the scale to the staff. There are but two Clefs used in this work; which are the F and G Clefs. The F Clef is confined to the

Base; and is placed on the fourth line. The G Clef is used in all the upper parts, and is placed on the second line. Another

Clef, formed thus,  called the C Clef, was formerly

used for the Counter and Tenor parts, and sometimes for all the upper parts, and was moveable at pleasure to any line in the staff; but this Clef is now very generally rejected as unnecessary. The Counter and Tenor parts are designed for male, and the Treble for female voices. This being understood, different Clefs are unnecessary.

1st Octave. 2d Octave. 3d Octave. 4th Octave.

TREBLE.

COUNTER & TENOR.

BASE.

C D E F G A B c d e f g a b C D E F G A B c d e f g a b C&c.
 fâ sol lâ fâ sol lâ mi fâ

The second octave in the Base, and the first in the Counter and Tenor are in unison ; and the third in the Base, the second in the Counter and Tenor, and the first in the Treble, are also in unison ; and should all the four octaves, and as many more as could be conceived, be sounded at once they would be in perfect concord. Although the second line, being the Clef line, in both the upper parts, is G ; yet it is to be observed, that the Treble is an octave higher than the Counter and Tenor. The parts here are placed in their natural order ; but the Treble, which is the Air or principal melody, is generally written next to the Base, for the accommodation of organists ; it being most convenient for them, that the Air and Base should stand together.

In applying syllables to the seven sounds, which is called *Solfeggio* or *Solmisation*, nations differ. The English use

C.	D.	E.	F.	G.	A.	B.
fa.	sol.	la.	fa.	sol.	la.	mi.

The French use ut. re. mi. fa. sol. la. si.
 The Italians use do. re. mi. fa. sol. la. si.
 others have used da. me. ni. po. tu. la. be.

The sound of *a* in *fa* and *la* is broad, and *i* in *mi* has the sound of *e*. The scale consists of five tones and two half tones or semitones, and when the five tones are divided by sharps or flats, it will consist of twelve semitones.

DIVISION OF THE SCALE INTO SEMITONES.

Ascending by Sharps.Descending by Flats.

C C# D D# E F F# G G# A A# B
C B Bb A Ab G Gb F E Eb D Db C

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

Ascending by Flats.Descending by Sharps.

C Db D# Eb E# F Gb G# Ab A# Bb B#
C B A# A# G# G# F# F# E# D# D# C# C#

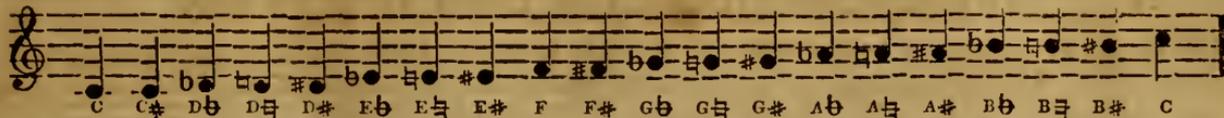
In ascending by flats or descending by sharps it is necessary after every flat or sharp, to insert a *natural*, otherwise the sharp or flat would continue its effect, and the half tone would not be produced. Two of these are called natural semitones, as between E and F and B and C and all the other ten are called artificial, as being changed by sharps or flats from their *natural* state. The natural semitones are sometimes called diatonic, and the artificial ones chromatic, in reference to the ancient Grecian scales.

It may be proper to observe that any two of the five whole tones, separated by an interval of one degree only, as from C to D—D to E—E to F to G—G to A and A to B will be brought together, to all practical purposes, either when sung or struck on keyed instru-

ments, if the upper note of the interval be flatted and the lower one sharped; that is, C# and Db, for instance, are the same in sound, although they stand on different degrees in the scale; and so it is with the other four.

When one octave is taken by itself, and the first note is repeated, that is, when it extends from C to C inclusive, and each is counted, there will be thirteen semitones or sounds, which has led some writers to say, that the scale consisted of thirteen semitones. This is incorrect, for there are but twelve distinct sounds, or intervals, and each of these may become a tonic, pitch, or key; and there can be no more to any practical purpose.

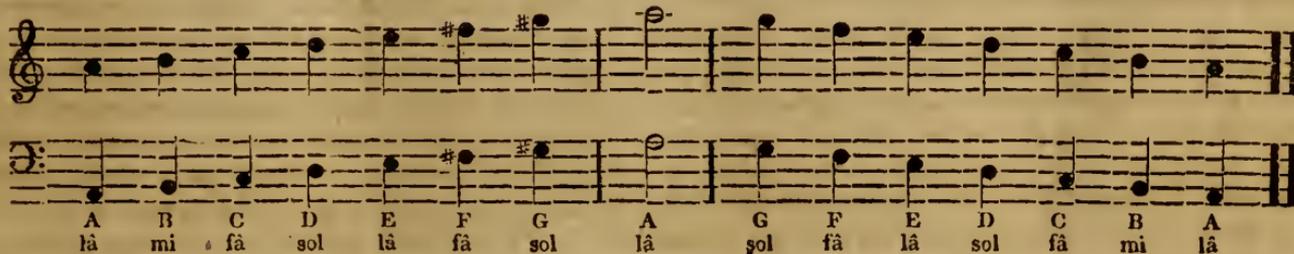
THE scale may be theoretically divided into smaller intervals, called quarter tones, thus.



This is altogether an imaginary division of the scale in modern music, as the quarter tones cannot be struck on keyed instruments; and it arises from writing one and the same key as the sharp of the key below, or as the flat of the key above, that is, making, for instance, a theoretic difference of *nearly* a quarter tone between G# and Ab, or C# and Db, which to all practical purposes are really the same.—This is called, in reference to the Grecian scales, the *Enharmonic*, as that by semi-tones is called the *Chromatic*, division. These names and distinctions, however, have but little use or applicability in modern music.

There are two modes in Music, the Major, and Minor. In the Major mode the tonic or key note is the first above mi, and proceeds

upwards with three full tones, as C D E in the above examples ^{fa. sol. la.} which gives a *Major* third, whence its name arises. In the Minor mode the tonic, or Key note, is the first below mi, and proceeds upwards with two tones and a semi-tone, making a *Minor* third, as A B C (from B to C being a semi-tone,) whence also its name ^{la. mi. fa.} arises. In the Base of every tune a perfect close is in one or the other of these tonics, which will determine the mode. If it be the first above mi, that is, fa, it is in the Major; if the first below mi, that is, la, it is in the Minor mode. This is given as a rule for a beginner, but the air of the tune will immediately discover the mode to a proficient. In the minor mode the sixth and seventh ascending must be sharpened, but not in descending; thus,



This peculiarity, or alteration of the 6th and 7th, from their *natural* state, is the occasion of its having been denominated by some an *artificial* scale. The ancients had no knowledge of (they certainly made no use of) the Major mode. The application of the letters, which was first made by them, shews at least that their scale was in the Minor mode, and all their music was plaintive. The two sharps in ascending was a later refinement.

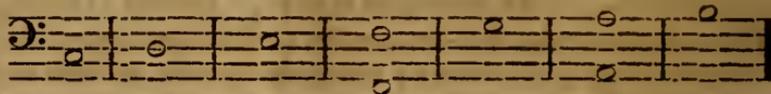
It has already been stated that the Key, pitch, or tonic, may be elevated or depressed by sharps and flats to any of the twelve semi-tones in the scale. This may be done by flats or sharps placed at the beginning of the Tune on such lines or spaces as are necessary to bring the tones and semi-tones into their relative and proper order, required by the alteration intended. For to whatever space or line in the staff the pitch is removed, the seven sounds must retain the same relative order, as in their natural state. These flats or sharps at the beginning of the staff are called, the *Signature*; when there are none placed there, it is a sign or *Signature* of the natural Key, and mi is in B; but

If B be Flat If B and E If B, E and A If B, E, A and D	}	Mi is in	{	<table style="border: none;"> <tr><td style="border-right: 1px solid black; padding-right: 5px;">E</td><td style="padding-left: 5px;">If F be Sharp</td></tr> <tr><td style="border-right: 1px solid black; padding-right: 5px;">A</td><td style="padding-left: 5px;">If F and C</td></tr> <tr><td style="border-right: 1px solid black; padding-right: 5px;">D</td><td style="padding-left: 5px;">If F, C and G</td></tr> <tr><td style="border-right: 1px solid black; padding-right: 5px;">G</td><td style="padding-left: 5px;">If F, C, G and D</td></tr> </table>	E	If F be Sharp	A	If F and C	D	If F, C and G	G	If F, C, G and D	}	Mi is in	{	<table style="border: none;"> <tr><td style="padding-right: 5px;">F</td><td style="padding-left: 5px;">C</td></tr> <tr><td style="padding-right: 5px;">G</td><td style="padding-left: 5px;">D</td></tr> </table>	F	C	G	D
E	If F be Sharp																			
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G	If F, C, G and D																			
F	C																			
G	D																			

And having thus found Mi, the notes above are fa, sol, la, fa, sol, la, and then comes Mi again—and below are la, sol, fa, la, sol, fa, and then comes Mi again; as the foregoing examples will shew.

Sometimes in the course of a tune the Key or tonic will be changed by flats or sharps occasionally inserted and restored again by naturals. These incidental sharps or flats, as also naturals, when they are intended to remove the effects of sharps or flats in the *Signature*, are always indicative of a change of Key, excepting when sharps or naturals are used on the 6th and 7th of the Minor mode; in which case they are said to be the *sign* of that mode; but incidental flats always produce a change of Key. All these incidental changes from the Key established by the *Signature* are called *Modulation*.

The seven sounds have also distinct names from their situation and effect in the scale. The Key note is called, the Tonic, the next above, or its second, the Supertonic,—its third, the Mediant,—its fourth, the Subdominant,—its fifth, the Dominant,—its sixth, the Submediant,—its seventh, the leading note.



Tonic. Supertonic. Mediant. Subdominant. Dominant. Submediant. Leading note.

The *Tonic* is so called from its being the principal *Tone* or pitch of the tune.

The *Supertonic* is so called from its being the next note *above* the *Tonic*.

The *Mediant* is so called from its being in the *middle* way between the Tonic and Dominant.

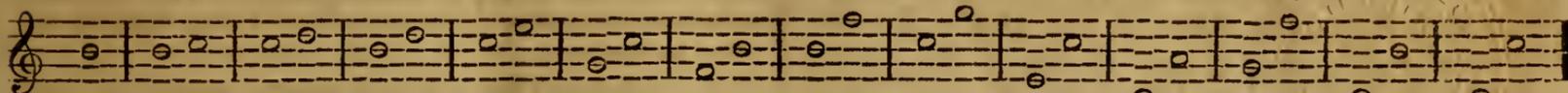
The *Subdominant* is so called from its being the fifth *below* the Tonic, as the *Dominant* is the fifth above.

The *Dominant* is so called from its being a principal note, and requires the Tonic generally to be heard after it, especially at a close, and is therefore said to *govern* it.

The *Submediant* is so called from its being in the *middle* way between the tonic and its fifth *below*.

The *Leading Note* is so called from its *leading* naturally to the Tonic, and is the sharp seventh of the scale, and therefore in the Minor mode is necessarily sharpened in ascending.

There are also fourteen intervals in the scale bearing distinct names; viz. Unison, Minor second, Major second, Minor third, Major third, perfect fourth, sharp fourth, flat fifth, perfect fifth, Minor sixth, Major sixth, Minor seventh, Major seventh, Octave.



Unison. Minor second. Major second, Minor third. Major third. Perfect fourth. Sharp fourth. Flat fifth. Perfect fifth. Minor sixth, Major sixth. Minor seventh. Major seventh, Octave.

As the scale admits of only 12 semitones, so an Octave although by counting the first and last note, which are octaves to each other, and really one and the same sound in effect, it contains 13 sounds, yet it has but 12 intervals; because the Unison cannot properly be called an interval, and the sharp fourth and flat fifth, although necessarily distinguished in harmony, are performed on keyed instruments with the same keys, and make but one interval.

When any one of these intervals is subtracted from 9, or when the lower note is placed an Octave higher, or the upper one an Octave lower, its *inversion* will be produced. Thus unison or one subtracted from 9 leaves 8, its *inversion*; a second from 9, leaves 7, its *inversion*; a third, from 9, leaves a 6th, its *inversion*; and so on. Also place the unison an Octave higher and it will be an 8th

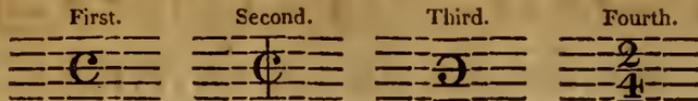
—place the lower note of the *second* an Octave higher, it will be a seventh, or place the upper note an Octave lower, and it will be a 7th, and so on.

There are other intervals produced by sharps or flats, or both, which are called *extremes*, namely, the extreme or chromatic semitone, the *extreme sharp* 2d, the *extreme flat* 3d, the *extreme flat* 4th, the *extreme sharp* 5th, the *extreme sharp* 6th, the *extreme flat* 7th, and the *extreme flat* 8th.—These all arise from the five additional intervals made by the semitonic division of the scale. These are principally theoretic distinctions, as on keyed instruments the *extreme sharp* second, is the same as the minor third; and the extreme flat third, the same as a tone, containing only two degrees, and the most of the rest correspond to other *natural* intervals.

OF TIME.

There are three kinds of time, viz. *Commou*, *Triple*, and *Compound*.

COMMON TIME has four characters.



The first is the slowest, containing four crotchets in a bar. It has four beats, two down, and two up; and is performed in four seconds.

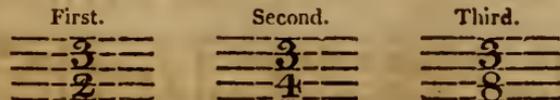
The second is beat as the first, but one fourth faster.

The third has two beats in a bar, one down and one up, and is performed in two seconds.

The fourth is beat as the third, but performed one fourth faster.

☞ In all, the accent falls on the first and third parts of the bar.

TRIPLE TIME has three characters.



The first has three minims in a bar, each minim sounded in a second of time; and is performed with three beats to a bar, the two first with the hand down, and the last with it up.

The second has three crotchets in a bar; the time measured as in the first, but performed one fourth faster.

The third has three quavers in the bar; the time measured as in the others, but performed one fourth faster than the second. ☞ In Triple Time, the accent falls principally on the first, and faintly on the third part of the bar.

COMPOUND TIME has two characters.



The first contains six crotchets in a bar; three sung with the hand down, and three with it up, in the time of two seconds. It is accented on the first part of the bar.

The second has six quavers in a bar; performed like the first, but one fourth faster, and accented in the same manner.

Where figures are employed as characters to express the Time, they are to be understood as denoting the fractional parts of a semi-breve that are contained in each bar; as three halves, is three minims; three fourths, is three crotchets; three eighths, is three quavers; six fourths, is six crotchets; six eighths, is six quavers, the upper figure denoting the number, and the lower one the kind, of notes, which are necessary to fill the bar. Other similar characters, as $\frac{3}{4}$, $\frac{6}{8}$, $\frac{12}{4}$, $\frac{12}{8}$, &c. are sometimes used; but generally in instrumental music.

The proportions here given to the different species of time are not to be found in many of the best European treatises; but are such as have been generally observed in this country, and are well enough for general regulations. But all the species in each kind of time are really the same, and may, and ought to be, performed, slower or faster, according to the sentiment to be expressed.

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

The first system of music consists of two staves. The upper staff is in G Major (one sharp) and common time, showing an ascending and descending scale. The lower staff is in G Minor (two flats) and common time, also showing an ascending and descending scale. The lyrics are written below the notes.

The second system of music consists of two staves in G Major (one sharp) and common time. It features a more complex melodic exercise with various rhythmic values and rests.

The third system of music consists of two staves in G Major (one sharp) and common time. It features a more complex melodic exercise with various rhythmic values and rests.

GENERAL OBSERVATIONS.

THE early Christians had a propensity to singing Psalms, Hymns, and Spiritual Songs, as the New Testament teaches us; and Lucien, and Pliny the younger, bear their testimony to the same fact. It does not appear, however, what their music was. They were probably compelled to adopt the music of the times, and perhaps pagan hymns. Origen said, "we sing hymns to none but the Supreme Being, and to his only Son, in the same manner as the pagans sing to the sun, moon, stars, and all the heavenly hosts." Christianity became the established religion in the year 312, and in the time of Constantine, chants were first established. That of Ambrose, called the *Ambrosian chant*, was first introduced, by which the Psalms were chanted after the eastern manner, till about the year 600, when St. Gregory reformed it, and established, what was afterwards called the *Gregorian chant*. This plain chant, or *canto fermo*, adapted to prose only, was distinguished from the *canto figurato*, or florid song, to which verse and rhymes were sung, and which was banished from the church, as being too lively and paganish: hence Psalmody degenerated into plain monotonous song, or chant. This was a single part, in which most of the notes were on one and the same line or degree, in which all the voices united; but in time, *diaphonia*, *organum*, *discant*, *counterpoint*, or *faburden*, (all which terms mean the same thing, namely, music in parts, or harmony, in contradistinction to *plain chant*, or single melody,) began to take place. This at first was only singing the plain song a fifth, fourth, or eighth higher or lower. At length they began to vary some of the tones from constant consecutive fourths, fifths, or eighths, to some other concordant tone, as to a third or sixth. Thus they proceeded from one step to another, till at length they built all kinds of *florid counterpoint*, or harmony on these plain songs or chants. These additional parts were at first extemporaneous, and not written; but finally written counterpoint or harmony took place,

and gave rise to all the arts of *canon*, *fugue*, *imitation*, *inversion*, *augmentation* and *diminution*. But while the artists and professors were exercising their skill on these different superadded parts in florid counterpoint, the congregation were singing only the plain chant and well known song. This *holding on* in the plain song, is what has given the name of *Tenor* to the principal melody; which, in modern times, however, is generally called the *Treble*. The mode of performance was generally by way of *question* and *answer*, by different choirs, or different parts of the same choir. This mode of singing, together with such licentious accompaniments, it is easily conceived, would almost totally obscure the plain tune or melody, and lead to the greatest confusion. And hence we are told that it gave great offence to the first reformers. They admitted "the people to join with one voice in a plain tune," but nothing more. In 1586, they prayed Parliament, "that all cathedral churches might be put down, where the service of God was grievously abused by singing, ringing, and trowling of Psalms from one side of the choir to the other." This reproof would but too well apply to the "*light, fuguing, and ballad-like*" kind of music, which has heretofore overrun our country, but is now giving way to a better taste, and a more sober and devotional kind of psalmody.

Metrical or Parochial Psalmody in slow notes of equal length had its origin in Germany, and was thence spread by reformers into other parts of Europe. Clement Marot, in France, translated 30 of the Psalms in 1540, into French verse, which were sung to the tunes of the most favorite songs of the times. He soon after fled from persecution to Geneva, where he versified 20 more. The whole 50 were printed at Geneva in 1543, with a preface by Calvin himself. Marot dying the next year, Theodore Beza versified the rest, and the whole 150 were published at Strasburgh in 1545 with single melodies, which are still extant, and in possession of

the compilers of this work. These Tunes or melodies, were said to be composed by one William Franc. In all these there are but three tunes, which are now used, namely, Old Hundred, Old 50th, or Landaff, and the 46th Psalm, in this collection. It is upon these single melodies, that most of the able harmonists have laboured in constructing parts. Claude Le Jeune first harmonized Old 100, which is here inserted, page 256. These Psalms of Marot and Beza began afterwards in 1549, to be translated into English Metre, when Thomas Sternhold's 51 Psalms were published. The entire version by Sternhold and Hopkins, and others, was not published, however, till 1562, with the simple melodies in one part only, which are chiefly German Tunes. These were again published in 1594, and fully harmonized in four parts, by John Dowland, E. Blanks, E. Hooper, J. Farmer, R. Allison, G. Kirby, W. Cobbold, E. Johnson, and G. Farnaby. But the most complete publication of Psalm Tunes in four parts, which perhaps ever appeared in England, was that of Thomas Ravenscroft, now in the possession of the compilers, in small octavo, in 1621, containing a melody for each of the Psalms, many of them by the Editor himself. Many of these melodies are still in use. The three added parts were composed by 21 English Musicians, among whom were Tullis, Dowland, Morley, Bennet, Stubbs, Farnaby, and John Milton, father of the Poet. Dr. Dowland harmonized Old 100, but Ravenscroft ranks the melody among the old French tunes. This publication informs us who composed the parts to old melodies, and who added new ones, and is therefore in some measure historical. A great number of other smaller publications were made, but all becoming scarce, honest John Playford, about 1560, furnished the lovers of Psalmody with the whole book of Psalms and Hymns in three parts, which being printed in a pocket volume, at a very reasonable price, encouraged and excited a passion for this

species of music throughout Great Britain, equal to that of the Calvinists and other protestants on the continent. This publication was used nearly 100 years without any alteration; the only two tunes introduced into general use during that time, being St. Michael's and Easter Hymn, and these perhaps by a kind of necessity on account of their peculiar metres. These old Tunes have since, many of them at least, been a thousand times published in England and this country, and almost as often varied in some particulars, as it respects harmony or the number of parts. The complaints, therefore, which are often made of the alteration of the old Tunes, are unfounded, and only expose the ignorance of those who make them. No one can say, which is the original. Probably the oldest Tunes now in use, like Old 100, were originally composed without parts, and have been harmonized many different ways, as that of Old 100 by Claude Le Jeune will show. When the English books containing these Tunes were first brought to this Country, as Tansur, Williams, Knapp, J. Arnold, &c. who were by no means musicians of the first class in England, they were evidently, set or harmonized, as Tansur professes, in the most simple manner; containing principally the common chords, without any regard to the modern rules of relation and progression. If any complaint, therefore, of the alteration of these old tunes is well founded, it lies as well against these authors, from whom we first learnt them in this country, as against those, who are endeavoring to render them conformable to the modern rules of harmony.—Late English publications present them with very different harmony from the former ones, and different from each other. Many of them, however, are still retained in this publication with the same dress and accompaniment in which they have been most accustomed to be seen in this country; and although not strictly agreeable, in many instances, to the present rules of

counterpoint, yet, having become familiar to us, more injury than benefit would probably result from any supposed alterations of them whatever. Plain common chords were exclusively used in ancient Church music, and applied, without regard to connexion, to six of the seven different notes in the scale; and it is doubtful if it has gained much by the modern doctrine of relation. Palestrina in his famous *stabat mater*, as well as other celebrated authors, used perfect chords of the same kind diatonically, and every note in the scale except the 7th, as a fundamental base. And Dr. Burney, from whom most of this account is derived, says, "the modulation was so qualified by the disposition of the parts, that though it looked unscientific and licentious on paper, its effects, *of which no idea can be acquired from keyed instruments*, were admirable." He further says, that "this disregard of *relation*, is doubtless the true secret of ancient church music, and the principal cause of its effects so widely different from that of modern compositions; an effect, compounded of solemnity, wildness, and melancholy."

If those, who complain of the alterations of the old Tunes, will take the trouble to examine the latest English Collections of Psalmody, they will find many of their favorite old Tunes, as *St. Martin's*, *Colchester*, *All Saints*, and others, so much changed, not merely in harmony, but sometimes in the melodies themselves, that they will scarcely be able to recognize them. The compilers of this work have not, for reasons already mentioned, adopted these alterations, but in a few instances; and those, where the change was not great, and where the good effects were believed to be important.

In the following work, the air or principal melody is universally placed next above the Base, to accommodate those who perform on organs, or other keyed instruments. The natural order is to place the air or Treble at the top, and the other parts in order

downwards, as Counter, Tenor and Base. It has however for a long time been customary to place the parts as we have here arranged them, and is perhaps the most convenient, for the reasons above mentioned. Females should, however, generally sing the air or principal melody, otherwise the harmony will often be destroyed, or at least it will not have its intended and proper effect. Singers should also be informed, that where a piece is set for one, two or three voices, and contains such directions, only the number of voices prescribed should be employed in the performance. Such directions are generally misunderstood, and instead of one person only on each part, all the singers on the parts mentioned unite, which is altogether wrong in practice, and should be corrected. When three voices, for instance, are directed to perform a piece, three persons are intended, and not three parts; one person only on each part is meant. After such directions, they will generally find the word *Tutti*, or *Chorus*, used, which indicates that the whole choir is again to unite. And generally where *Tutti*, or *Chorus* occurs, it is understood that the previous strain should be performed by one voice on each part, whether such directions are expressly given or not. This rule, however, is not absolute, but is generally proper, and in some instances essential.

The Compilers have thought it unnecessary to enlarge on the Rudiments of Music in a school-book like the present, as a master will be able to supply all that is wanting, and even more than could be well inserted in a collection of music for general use. It is hoped the additional rules in this edition will be found amply sufficient for beginners. Those who wish to perfect themselves in the rules of music, must not expect to find sufficient instruction in a mere collection of music for public worship, but must have recourse to grammars, and other professed works of instruction.

ARLINGTON. C. M.

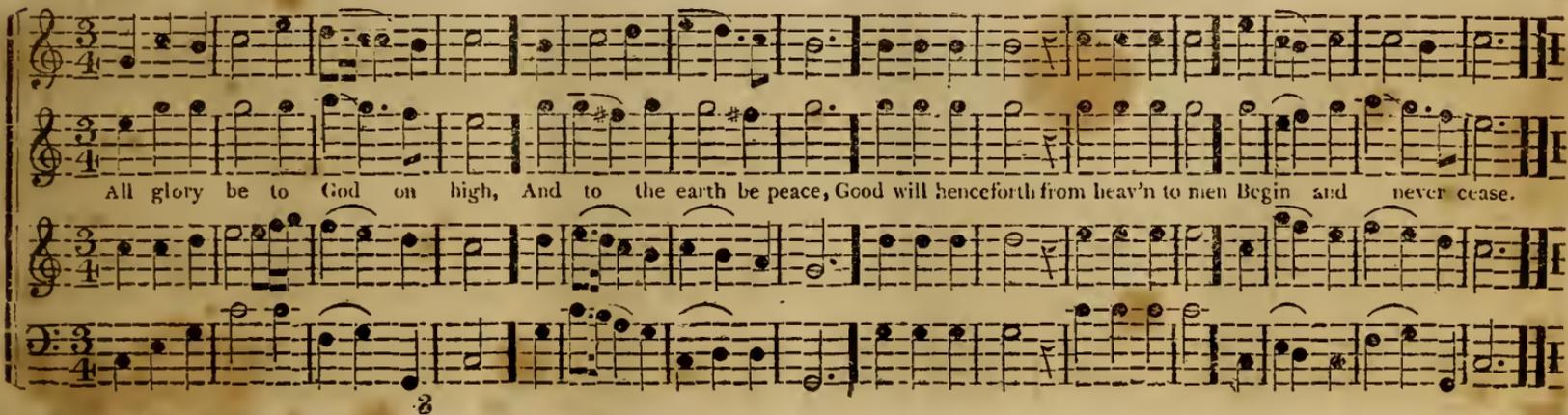
Dr. Arne.

17

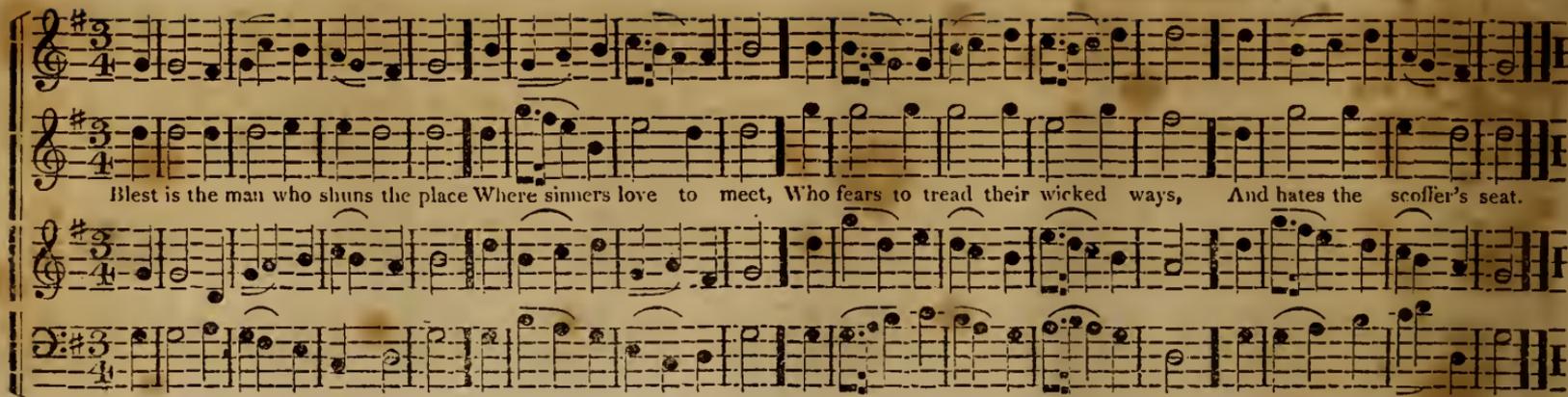


Jesus, with all thy saints above, My tongue would bear her part,; Would sound aloud thy saving love, And sing thy bleeding heart.

ARUNDEL. C. M.

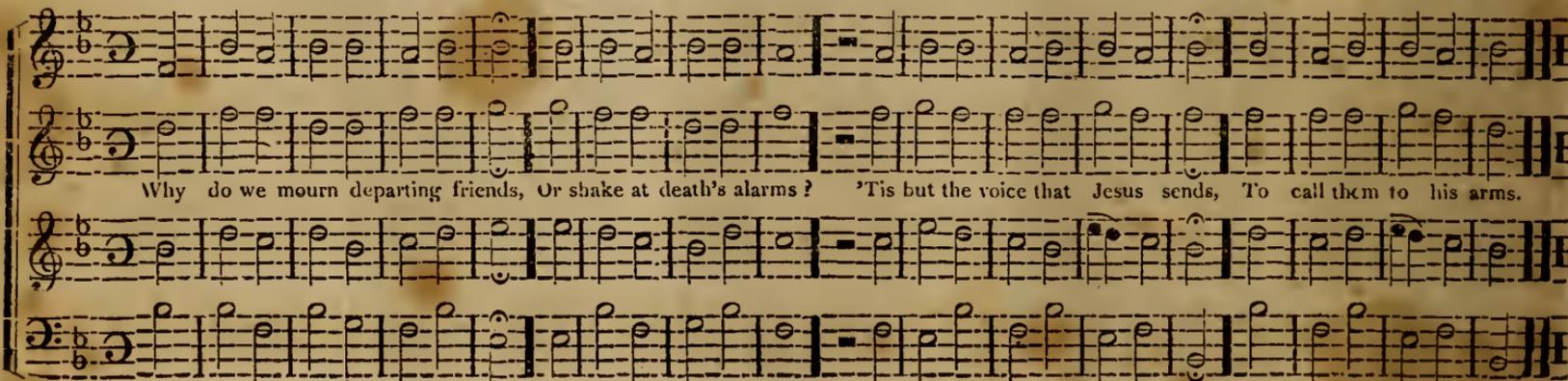


All glory be to God on high, And to the earth be peace, Good will henceforth from heav'n to men Begin and never cease.



Blest is the man who shuns the place Where sinners love to meet, Who fears to tread their wicked ways, And hates the scoffer's seat.

CANTERBURY. C. M.



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

FUNERAL THOUGHT.

C. M.

Smith.

Musical score for 'Funeral Thought' in common time (C. M.). The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature has one sharp (F#), and the time signature is common time. The lyrics are: 'Hark ! from the tombs a mournful sound ! My ears, attend the cry ; Ye living men come view the ground, Where you must shortly lie.'

St. MARTIN'S.

C. M.

Smith.

Musical score for 'St. Martin's' in common time (C. M.). The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature has two sharps (F# and C#), and the time signature is common time. The lyrics are: 'O thou, to whom all creatures bow, Within this earthly frame, Thro' all the world how great art thou, How glorious is thy name !'

Lord, who's the happy man that may, To thy blest courts repair, And while he bows before thy throne, Shall find acceptance there.

CHAPEL. C. M.

See, gracious God, before thy throne, Thy mourning people bend, 'Tis on thy sovereign grace alone Our humble hopes depend, Our humble hopes depend.

See Israel's gentle Shepherd stands, With all engaging charms ;

Hark, how he

3

LOUD.

calls the tender lambs,

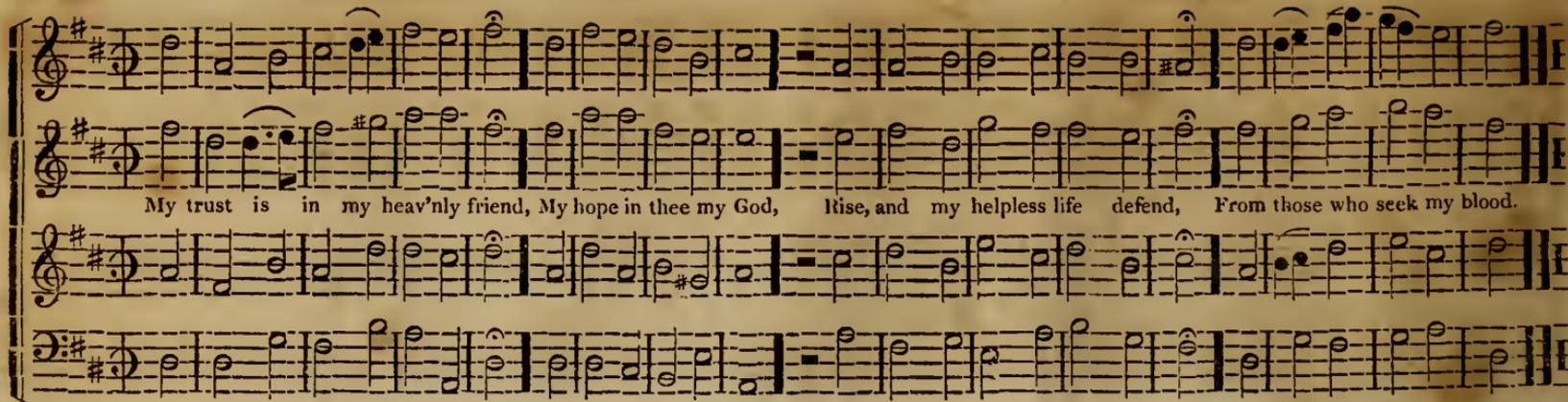
And folds them in his arms.

And folds them in his arms.

Org. Voice.

St. ANNE's. C. M.

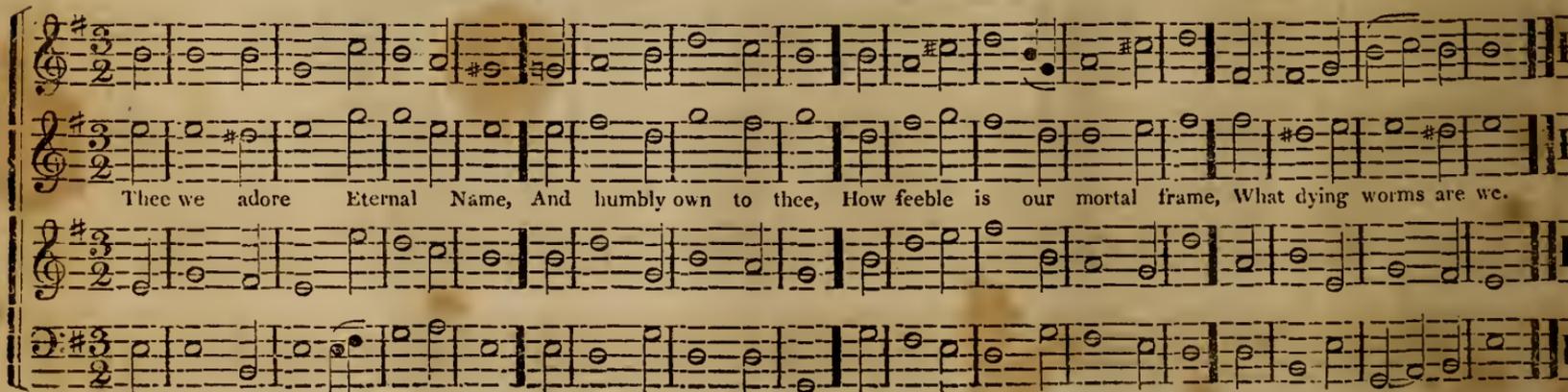
Dr. Croft.



My trust is in my heav'nly friend, My hope in thee my God, Rise, and my helpless life defend, From those who seek my blood.

St. MARY's. C. M.

Dr. Croft.



Thee we adore Eternal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we.



When pale with sickness, oft hast thou With health renew'd my face, And when in sin and sorrow sunk, Reviv'd my soul with grace.



Thy bounteous hand, with worldly good, Has made my cup run o'er, And in a kind and faithful friend, Has doubled all my store.

BRAINTREE. C. M.

Musical score for 'BRAINTREE. C. M.' in G major, 3/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around.' The music features a key signature of one sharp (F#) and a 3/4 time signature. The piano part includes triplets and various rhythmic patterns.

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

WINDSOR. C. M.

Kirby.

Musical score for 'WINDSOR. C. M. Kirby.' in G major, 3/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'My God, how many are my fears! How fast my foes increase! Their number, how it multiplies! How fatal to my peace!' The music features a key signature of one sharp (F#) and a 3/4 time signature. The piano part includes various rhythmic patterns and rests.

My God, how many are my fears! How fast my foes increase! Their number, how it multiplies! How fatal to my peace!

My God, I cry with every breath, For some kind power to save, To break the yoke of sin and death, And thus redcem the slave.

The musical score for 'BROOMSGROVE' consists of four staves. The first two staves are in treble clef with a 3/4 time signature. The third and fourth staves are in bass clef with a 3/4 time signature. The melody is written in a key with one sharp (F#). The lyrics are printed below the first two staves.

PLYMOUTH. C. M.

Now let our lips, with holy fear And mournful pleasure, sing The sufferings of our great High Priest, The sorrows of our King.

The musical score for 'PLYMOUTH' consists of four staves. The first two staves are in treble clef with a 3/2 time signature. The third and fourth staves are in bass clef with a 3/2 time signature. The melody is written in a key with one sharp (F#). The lyrics are printed below the first two staves.

Behold the glories of the Lamb, Amidst his Father's throne! Prepare new honours for his name, Prepare new honours for his

name, And songs before un - known. Let elders worship at his feet, The church adore a - round, With

vials full of odours sweet, With vials full of odours sweet, And harps of sweeter sound, And harps of sweeter sound.

BEDFORD. C. M.

The heav'ns declare thy glory, Lord, Which that alone can fill : The firmament and stars express Their great Creator's skill.

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

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The second and third staves are piano accompaniment in treble clef, and the fourth staff is piano accompaniment in bass clef. The lyrics are written below the second staff.

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

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second and third staves are piano accompaniment in treble clef, and the fourth staff is piano accompaniment in bass clef. The lyrics are written below the second staff.

GREENWALK. C. M.

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

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

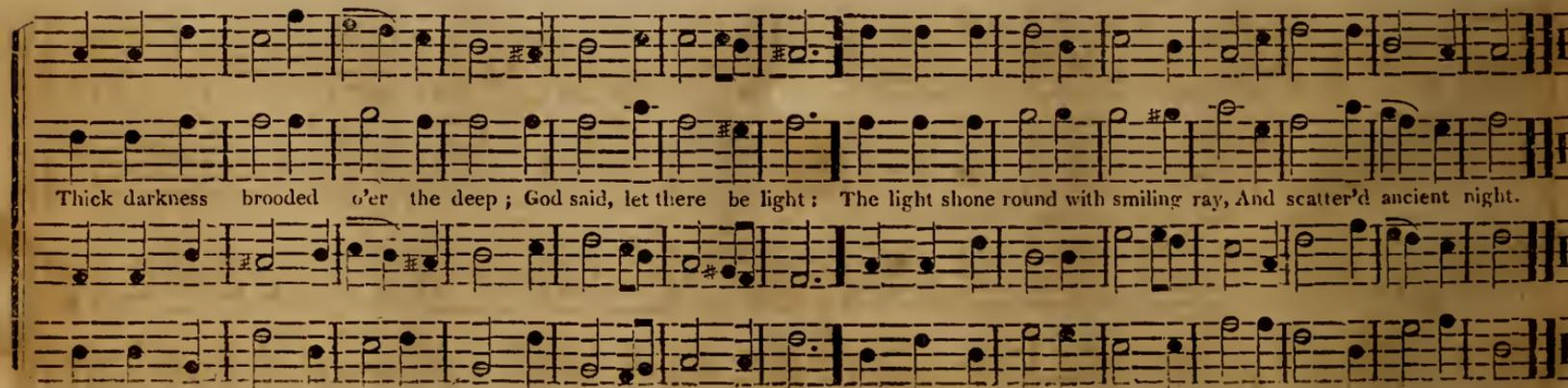
DUNDEE. C. M.

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

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



Let heaven arise, let earth appear, Said the Almighty Lord, The heavens arose, the earth appear'd, At his creating word.



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

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The second staff is a vocal line with lyrics underneath. The third staff is another treble clef with a B-flat key signature and 3/2 time signature. The fourth staff is a bass clef with a B-flat key signature and 3/2 time signature. The lyrics for the first system are: "Nor eye hath seen, nor ear hath heard, Nor sense nor reason known, What joys the Father hath prepar'd, For those who love his Son. Pure are the".

Bass Viol.

The second system of the musical score consists of four staves. The top staff is a treble clef with a B-flat key signature and 3/2 time signature. The second staff is a vocal line with lyrics underneath. The third staff is another treble clef with a B-flat key signature and 3/2 time signature. The fourth staff is a bass clef with a B-flat key signature and 3/2 time signature. The lyrics for the second system are: "joys above the sky, And all the region peace, No wanton lip, nor envious eye, Can see or taste the bliss."

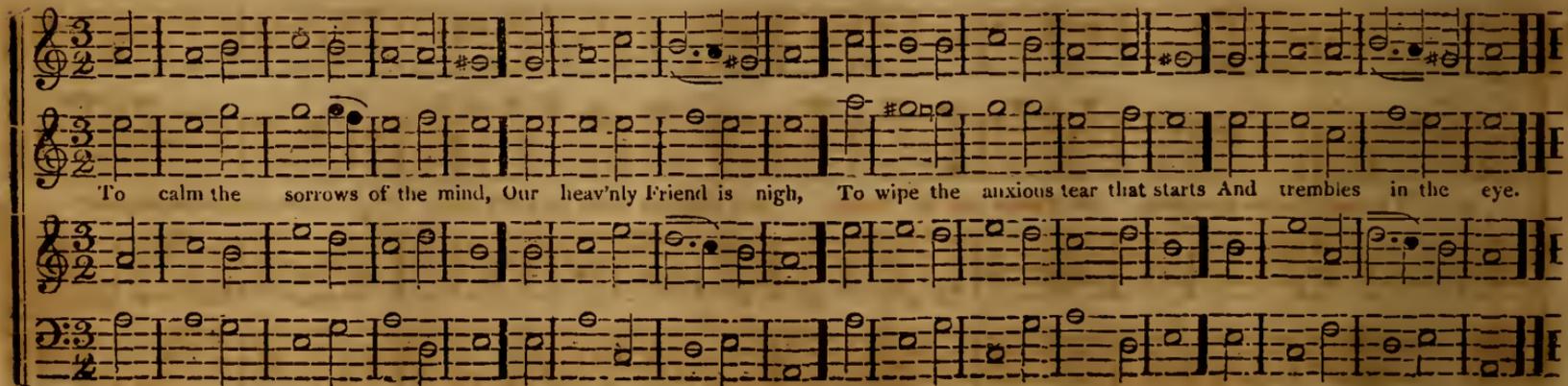
FUNERAL HYMN. C. M.

Dr. Miller.



The righteous souls that take their flight, Far from this world of pain, In God's paternal bosom blest, For - ever shall remain.

WORKSOP. C. M.



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.

Hear, gracious God, my humble moan, To thee I breathe my sighs: When will the tedious night be gone, And when the dawn arise!

My God, O could I make the claim, My Father and my Friend, And call thee mine by every name, On which thy saints depend.

Now let our drooping hearts re - vive, And ev' - - ry tear be dry :

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

BUCKINGHAM. C. M.

Help, Lord, for men of virtue fail, Religion loses ground, The sons of wickedness prevail, And treacheries abound.

The musical score for 'BUCKINGHAM' consists of four staves. The top staff is the vocal line in G major, 3/2 time, with a key signature of one sharp (F#). The second staff is the vocal line in C major, 3/2 time, with a key signature of no sharps or flats. The third and fourth staves are the piano accompaniment in G major, 3/2 time, with a key signature of one sharp (F#).

KENDALL. C. M.

Clark.

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

The musical score for 'KENDALL' consists of four staves. The top staff is the vocal line in G major, 3/2 time, with a key signature of one sharp (F#). The second staff is the vocal line in C major, 3/2 time, with a key signature of no sharps or flats. The third and fourth staves are the piano accompaniment in G major, 3/2 time, with a key signature of one sharp (F#). There are triplets in the piano accompaniment on the third and fourth staves.

More gaily smiles the blooming spring, When wintry storms are o'er; Retreating sorrow thus may bring Delight unknown before.

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 3/2. The music is written in a key with one sharp (F#). The lyrics are printed below the second staff.

Then, Christian, send thy fears away, Nor sink in gloomy fear; Though clouds o'erspread the scene to-day, To-morrow may be fair.

The second system of the musical score also consists of four staves (two treble, two bass). The time signature remains 3/2. The lyrics are printed below the second staff.

MARTYRS. C. M.

The year rolls round and steals away, The breath that first it gave; Whate'er we do, where'er we be, We're hast'ning to the grave.

Detailed description: This musical score is for the hymn 'Martyrs'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/2. The melody is written in a soprano clef. The lyrics are printed below the vocal line. The piece concludes with a double bar line and repeat dots.

LINCOLN. C. M.

Coombs.

Blest be the dear u - niting love, That will not let us part; Our bodies may far off remove; We still are one in heart.

Detailed description: This musical score is for the hymn 'Lincoln'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is written in a soprano clef. The lyrics are printed below the vocal line. The piece concludes with a double bar line and repeat dots.

Musical score for the first system of the hymn "VENI CREATOR". It consists of four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat) and the time signature is 3/2. The melody is written in the first treble staff, and the bass line is in the bottom two staves. The lyrics are: "Come, Holy Ghost, Cre - a - tor, come, In - spire the souls of thine, In - spire the souls of thine,".

Come, Holy Ghost, Cre - a - tor, come, In - spire the souls of thine, In - spire the souls of thine,

Musical score for the second system of the hymn "VENI CREATOR". It consists of four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat) and the time signature is 3/2. The melody continues in the first treble staff, and the bass line is in the bottom two staves. The lyrics are: "Till every heart which thou hast made, Is fill'd with grace divine. Is fill'd with grace divine." The system ends with a double bar line.

Till every heart which thou hast made, Is fill'd with grace divine. Is fill'd with grace divine.

Soft. Loud.

Lies mingled,

How long shall death the tyrant reign, And triumph o'er the just, While the rich blood of martyrs slain Lies mingled, Lies mingled with the dust.

Organ. Voice.

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It begins with a soft dynamic and transitions to a loud dynamic. The bottom staff is the organ accompaniment, starting with a bass clef and the same key signature and time signature. The lyrics are written below the vocal staff.

Lo faith beholds the scatter'd shades, The dawn of heaven appears, And the bright morning gently spreads Its blushes, Its blushes, Its blushes round the spheres.

Organ. Voice.

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, continuing from the first system. The bottom staff is the organ accompaniment. The lyrics are written below the vocal staff.

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

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

Indulgent Father, how divine, How bright thy glories are! Thro' nature's ample round they shine, Thy goodness to declare.

The musical score for 'WELKIN' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are written below the vocal line.

LONDON. C. M.

Dr. Croft.

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

The musical score for 'LONDON' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are written below the vocal line.

Jesus, the friend of sinners, calls, With pity in his eyes; And warns them of the dang'rous foes, That all around them rise.

WANTAGE. C. M.

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

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

The musical score for 'CAROLINA. C. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are written below the vocal line. A triplet of eighth notes is marked with a '3' above it in the second measure of the vocal line.

ROCHESTER. C. M.

God my supporter and my hope, My help for - ever near, Thine arm of mercy held me up, When sinking in despair.

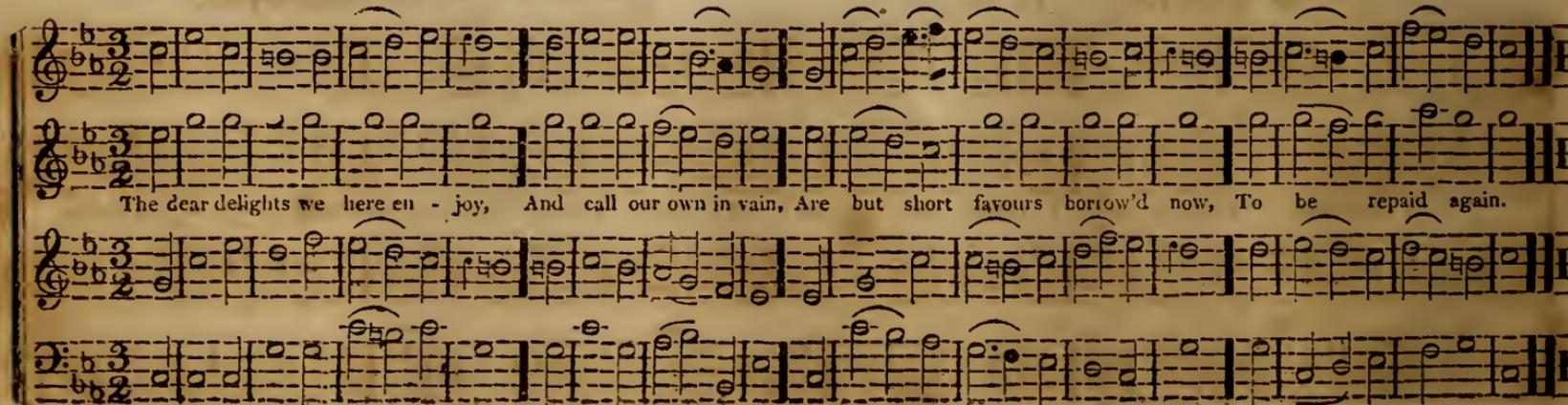
The musical score for 'ROCHESTER. C. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 3/4. The lyrics are written below the vocal line.



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

COLLINGHAM. C. M.

T. Jackson.



The dear delights we here en - joy, And call our own in vain, Are but short favours borrow'd now, To be repaid again.

The Lamb shall lead his heav'nly flock, Where living fountains rise; And love divine shall wipe away, The sorrows of their eyes.

St. JAMES'. C. M.

Courteville.

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

PETERBOROUGH. C. M.

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

The musical score for "Peterborough" consists of four staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are bass clefs with the same key signature and time signature. The lyrics are written below the second staff.

COLCHESTER. C. M.

Lord, in the morning thou shalt hear, My voice ascending high; To thee will I address my prayer, To thee lift up mine eye.

The musical score for "Colchester" consists of four staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are bass clefs with the same key signature and time signature. The lyrics are written below the second staff.

BANGOR. C. M.

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

MEAR. C. M.

Sing to the Lord ye distant lands, Ye tribes of ev'ry tongue: His new discover'd grace demands A new and nobler song.

Arise, O King of grace, arise, And enter to thy rest; Lo! thy church waits with longing eyes, Thus to be own'd and blest.

BURFORD. C. M.

Purcell.

How shall the young secure their hearts, And guard their lives from sin; Thy word the choicest rules imparts, To keep the conscience clean.

Musical score for the first system of "Foreland". It consists of four staves: three treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The melody is written in the first treble staff, with lyrics underneath. The bass staff provides a simple accompaniment.

Thy words the raging winds control, And rule the boisterous deep, And rule the boisterous deep;

Musical score for the second system of "Foreland". It consists of four staves: three treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The melody continues from the first system, with lyrics underneath. The bass staff provides a simple accompaniment.

'Thou mak'st the sleeping billows roll, The rolling billows sleep, The rolling billows sleep.

Let earth stand trembling on her base, And clouds the heavens deform; Blow, all ye winds, from every place,

Blow, all ye winds, from every place, And rush the final storm, And rush the final storm.

Soon shall the glorious morning come, When all thy saints shall rise, And cloth'd in

BASSOON.

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

PEMBROKE. C. M.

Dalmer.

Praise ye the Lord, immortal choir, That fill the realms above, Praise him who form'd you of his fire, Praise him, &c. And feeds you with his love.

BARBY. C. M.

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

He sends his showers of blessings down, To cheer the plains below ; He makes the wood the mountains crown, And corn in vallies grow.

Org. Voice.

Detailed description: This is a four-staff musical score for the hymn 'GARLAND'. The top two staves are for the vocal line, and the bottom two are for the organ accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves. The organ part features a steady accompaniment with some melodic lines.

NEWTON. C. M.

T. Jackson.

In every joy that crowns my days, In every pain I bear, My heart shall find delight in praise, Or seek relief in prayer.

Detailed description: This is a four-staff musical score for the hymn 'NEWTON'. The top two staves are for the vocal line, and the bottom two are for the organ accompaniment. The key signature is two flats (Bb, Eb) and the time signature is 3/2. The lyrics are written below the vocal staves. The organ part provides a harmonic accompaniment with some melodic interludes.

To meditate thy precepts, Lord, Shall be my sweet employ, My soul shall ne'er forget thy word, Thy word is all my joy.

BLANDFORD. C. M.

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

PENROSE. C. M.

Tucker.

Tenor.

Alto.

2d Treble.

Air.

Your lofty thoughts are vain, But ye must die like men, But ye must die like men.

Know that his kingdom is supreme, He calls you gods, that awful name,

Detailed description: This block contains the musical score for the hymn 'PENROSE'. It consists of five staves. The first three staves are for Tenor, Alto, and 2d Treble voices, respectively. The fourth staff contains the lyrics for an 'Air' part. The fifth staff is a bass line. The music is in common time (C) with a key signature of one flat (B-flat). The lyrics are: 'Your lofty thoughts are vain, But ye must die like men, But ye must die like men. Know that his kingdom is supreme, He calls you gods, that awful name,'.

DUNKENFIELD. C. M.

R. Harrison.

Thee we adore, Eternal Name, And humbly own to Thee, How feeble is our mortal frame, What dying worms are we.

Detailed description: This block contains the musical score for the hymn 'DUNKENFIELD'. It consists of three staves. The first two staves are for the vocal parts, and the third is a bass line. The music is in 3/2 time with a key signature of one flat (B-flat). The lyrics are: 'Thee we adore, Eternal Name, And humbly own to Thee, How feeble is our mortal frame, What dying worms are we.'.

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

Soft

spring,
music— Soft music hails the lovely spring, And woods and fields re-joice.

spring, And woods and fields rejoice.

music hails the lovely springs

Hark! the glad sound, the Saviour comes, The Saviour promis'd long; Let ev' - ry

heart a throne pre - pare, And every voice a song. And every voice a song.

When rising from the bed of death, O'erwhelm'd with guilt and fear, I see my Maker face to face, O how shall I appear!

If yet while pardon may be found, And mercy may be sought, My heart with inward horror shrinks And trembles at the thought.

Hence from my soul, sad thoughts be gone, And leave me to my joys. My tongue shall triumph in my God, And make a joyful noise.

Pia. *Cres.* *For.* *Pia.* *For.*

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

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

Now to draw near to thee, my God, Shall be my sweet em - ploy; My tongue shall sound thy

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff contains the lyrics. The third and fourth staves are accompaniment staves, with the third staff in treble clef and the fourth staff in bass clef. The music is written in a style typical of 18th or 19th-century hymnals.

works a - broad, And tell the world my joy. And tell the world my joy.

The second system of the musical score also consists of four staves. The top staff continues the vocal line. The second staff contains the lyrics. The third and fourth staves continue the accompaniment. The system concludes with a double bar line and repeat dots on the top and bottom staves.

Now to thy heavenly Father's praise, My heart, thy tribute bring; That goodness which prolongs my days, With grateful pleasure sing.

CHRISTMAS. C. M.

Handel.

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

Musical score for the first system, featuring Trebles and Org. parts. The lyrics are: "O God, my Father, I adore That all commanding name: It will my soul to"

Trebles.

O God, my Father, I adore That all commanding name: It will my soul to

Org.

Musical score for the second system, featuring Voice and Org. parts. The lyrics are: "life re-store, And kindle all my flame. And kindle all my flame."

life re-store, And kindle all my flame. And kindle all my flame.

Voice.

Org.

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

This system contains the first four staves of music. The first 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 fourth staff is a bass clef with a 3/4 time signature. The lyrics are written below the second and third staves.

And shepherds shout, And shepherds shout thy praise.

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

And shepherds shout thy praise.

This system contains the next four staves of music. The first 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 fourth staff is a bass clef with a 3/4 time signature. The lyrics are written below the second, third, and fourth staves.

When that illustrious day shall rise, And all thy armies shine In robes of

Trebles.

vict'ry thro' the skies, The glory shall be thine. The glory shall be thine. The glory, &c.

There is a land of pure delight, Where saints immortal reign; In - finite day excludes the night, In-

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, and then two more piano accompaniment staves. The music is in 2/4 time and begins with a treble clef. The lyrics are printed below the piano accompaniment staves.

finite day excludes the night, And pleasures banish pain, And pleasures banish pain, And pleasures, pleasures banish pain.

The second system of the musical score also consists of four staves, continuing the vocal and piano accompaniment from the first system. The lyrics are printed below the piano accompaniment staves. The system concludes with a double bar line.

Soft.

Where'er I turn my gazing eyes, Thy radiant footsteps shine; Ten thousand pleasing

Org.

Loud.

wonders rise, Ten thousand pleasing wonders rise, And speak the hand di-vine.

Voice.

The Lord sup - plies his people's need, Je - ho - vah is his name ; In pastures

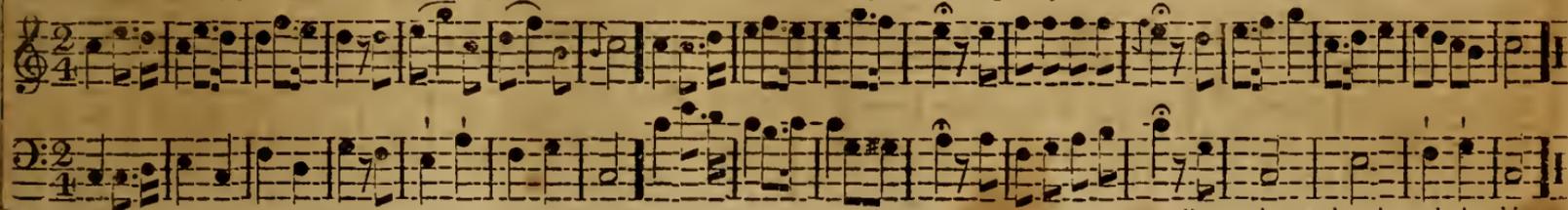
fresh he makes me feed, Be - side the living stream. Be - side the liv - ing stream.

With pity-ing eyes, the Prince of grace Beheld our helpless grief: He saw, and (O amazing love!)

He came to our relief. Halle - lujah, Halle - lujah, Halle - lujah, A - men.



Father, how wide thy glories shine, How high thy wonders rise! Known thro' the earth by thousand signs, By thousands thro' the skies. By thousands, thousands—



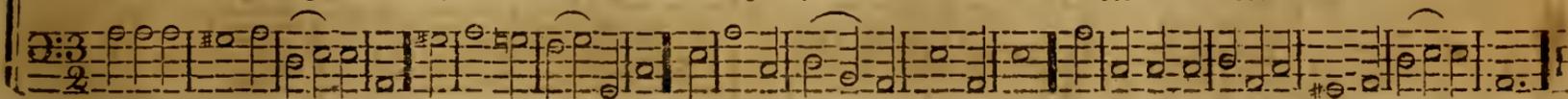
By thousands through the skies.

ROCKINGHAM. C. M.

Dr. Burney.



He is a God of sovereign love, That promis'd heav'n to me, And taught my soul to soar above, Where happy, where happy, where happy spirits be.



ARNOLD'S. C. M.

With transport, Lord, we view the page, Where all thy mercies shine, And joy to tell the rising race, What bound - less grace is thine.

What, &c.

CHARMOUTH. C. M.

My Saviour, my Almighty friend, When I begin thy praise, Where will the growing numbers end, The numbers of thy grace!

What, &c.

God of our mercy and our praise, Thy glory is our song; We'll speak the honours of thy grace, With a re-joic-ing tongue.

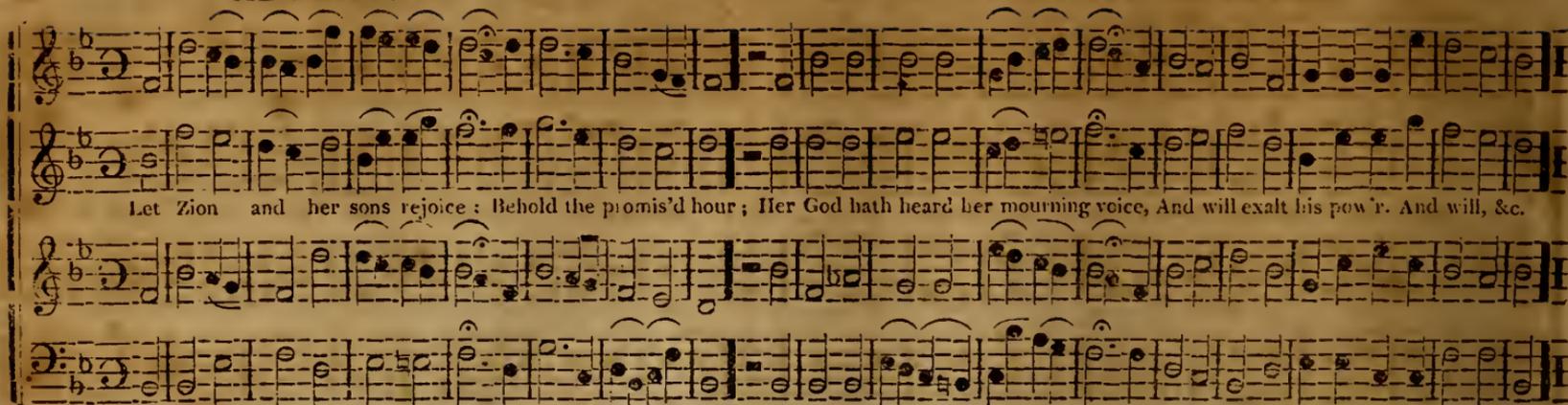
PALMYRA. C. M.

Buononcini.

That once lov'd form, now cold and dead, Each mournful thought employs, And nature weeps, her comforts dead, And wither'd all her joys.

ADVENT. C. M.

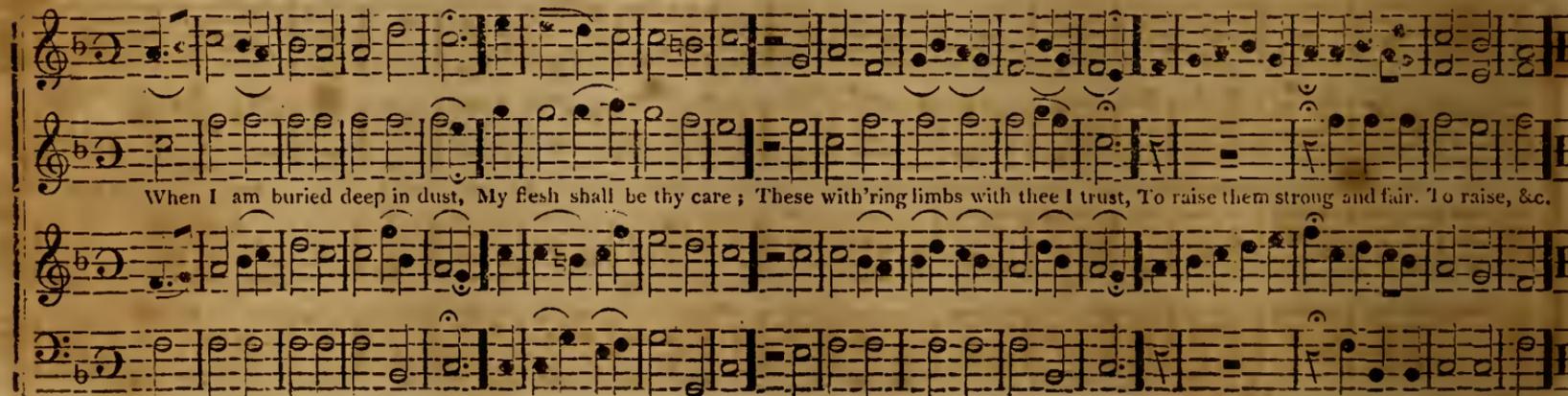
Calleott.



Let Zion and her sons rejoice : Behold the promis'd hour ; Her God hath heard her mourning voice, And will exalt his pow'r. And will, &c.

DANVILLE. C. M.

Dixon.



When I am buried deep in dust, My flesh shall be thy care ; These with'ring limbs with thee I trust, To raise them strong and fair. To raise, &c.

Slow.

While thee I seek, protecting Pow'r, Be my vain wishes still'd, And may this consecrated hour With better hopes be fill'd.

Pia. For.

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 mercy I adore.

Soft.

Shepherd, rejoice, lift up your eyes, And send your fears a - way; News from the region of the skies,

Sal - vation's born to - day. News, &c. Sal - va - tion, &c.

Behold the glories of the Lamb, Amid his Father's throne, Prepare new honors

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, and two more piano accompaniment staves. The lyrics are written below the vocal staff. The music is in common time (C.M.) and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

for his name, And songs be - fore un - known. And songs be - fore un - known.

The second system of the musical score continues the piece with four staves. It includes the same vocal and piano parts as the first system. The lyrics are written below the vocal staff. The music concludes with a double bar line and repeat dots.

Sof.

As pants the hart for cooling streams, When heated in the chase; So longs my soul, O

Loud.

God, for thee, And thy re-fresh-ing grace. And thy, &c.

When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace appear'd so great. The grace, &c.

The musical score for 'MIDDLEBURG. C. M.' 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#) and the time signature is common time (C). The melody is primarily in the treble clef, with a bass line accompaniment. The lyrics are written below the second staff.

BABYLON, L. M.

Ravenscroft.

Now let our mournful songs record The dying sorrows of our Lord, When he complain'd in tears and blood, As one forsaken of his God.

The musical score for 'BABYLON, L. M. Ravenscroft.' consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one flat (Bb) and the time signature is 3/2. The melody is primarily in the treble clef, with a bass line accompaniment. The lyrics are written below the second staff.

OLD HUNDRED. L. M.

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.

The musical score for 'OLD HUNDRED' consists of four staves. The top two staves are vocal parts, and the bottom two are instrumental accompaniment. The music is in a common time signature and features a key signature of one sharp (F#). The lyrics are printed below the vocal staves.

BATH. L. M.

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

The musical score for 'BATH' consists of four staves. The top two staves are vocal parts, and the bottom two are instrumental accompaniment. The music is in a common time signature and features a key signature of one sharp (F#). The lyrics are printed below the vocal staves.

The heav'ns declare thy glory, Lord, In every star thy wisdom shines; But when our eyes be-

This system contains the first four staves of the musical score. The top staff is the vocal line, followed by a piano accompaniment staff, and then two more piano accompaniment staves. The music is in 2/4 time with a key signature of one flat (B-flat). The lyrics are written below the vocal staff.

hold thy word, We read thy name in fairer lines. We read thy name in fairer lines.

This system contains the next four staves of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff. The system concludes with a double bar line and repeat dots.

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

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

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

Which warble from im - mor - tal tongues. Which warble from im - mor - tal tongues.

EVENING HYMN. L. M.

Clark.

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

KENT. L. M.

Dr. Green.

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

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

WINCHESTER. L. M.

Dr. Croft.

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 sinner may return.

ARMLEY. L. M.

Thou, whom my soul ad - mires, a - bove All earth - ly joys, all earthly love,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The music is in common time and features various melodic lines with slurs and triplets.

Tell me, dear Shep - herd, let me know, Where do thy sweetest pastures grow.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The music continues with similar melodic lines and includes triplets and slurs.

O let us to his courts repair, And bow with ado - - ra - tion there. Down on our knees de-

The first system of the musical score 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#) and the time signature is 2/4. The lyrics are written below the second staff.

voutly all Be - fore the Lord our Maker fall. Be - fore the Lord our Maker fall

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the second staff.

Shew pity, Lord, O Lord, forgive; Let a re - penting rebel live, Are not thy mercies

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 3/4. The music is written in a key with one sharp (F#). The lyrics are printed below the second staff. The first staff contains the melody, the second staff contains the lyrics, the third staff contains a secondary melody, and the fourth staff contains the bass line. There are repeat signs at the end of the first and second phrases.

large and free? May not a sinner trust in thee? May not a sinner trust in thee?

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 3/4. The music is written in a key with one sharp (F#). The lyrics are printed below the second staff. The first staff contains the melody, the second staff contains the lyrics, the third staff contains a secondary melody, and the fourth staff contains the bass line. There are repeat signs at the end of the first and second phrases.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are written below the second staff.

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

The second system of the musical score consists of four staves, continuing from the first system. It maintains the same key signature and time signature. The lyrics are written below the second staff.

lowest depths descend! Its highest point, what eye can find, Or to its lowest depths descend!

And didst thou, Lord, for sinners bleed? And could the sun be - hold the deed? No, he withdrew his sick'ning

ray, And darkness veil'd the mourning day. No, he withdrew his sick'ning ray, And darkness veil'd the mourning day.

Great God, at whose all pow'ful call, At first arose this beauteous frame, Thy bounty bids the
 Thou mak'st the seasons change, and all The changing seasons speak thy name.

infant year From wint'ry storms recover'd rise, When thousand grateful scenes appear, When thousand, &c. Fresh op'ning to our wond'ring eyes.

The first system of the musical score 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#) and the time signature is 3/4. The melody is written in the upper staves, and the accompaniment is in the lower staves. The lyrics are written below the second staff.

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

The second system of the musical score consists of four staves, continuing from the first system. It features the same key signature and time signature. The melody continues in the upper staves, and the accompaniment is in the lower staves. The lyrics are written below the second staff.

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

Deep in our hearts let us record The deeper sorrows of our Lord; Behold the rising

billows roll, To over-whelm his holy soul. To over-whelm his holy soul.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The melody is written on the top staff, with lyrics underneath. The accompaniment is on the other three staves. The lyrics for this system are: "I send the joys of earth away, Away, ye tempters of the mind, False as the smooth de-".

I send the joys of earth away, Away, ye tempters of the mind, False as the smooth de-

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The melody continues on the top staff, with lyrics underneath. The accompaniment is on the other three staves. The lyrics for this system are: "ceit - ful sea, And empty as the whistling wind. And empty as the whistling wind.".

ceit - ful sea, And empty as the whistling wind. And empty as the whistling wind.

On ev'ry side I cast mine eye, But find no friend, no help - er nigh,

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "On ev'ry side I cast mine eye, But find no friend, no help - er nigh,"

No lenient tongue, my grief to cheer, No eye to drop a so - cial' tear.

The second system of the musical score also consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature remains one sharp (F#) and the time signature is common time (C). The lyrics are: "No lenient tongue, my grief to cheer, No eye to drop a so - cial' tear."

His hand will smooth my rug-ged way, And lead me to the realms of day,

To milder skies, and brighter plains, Where ev-er-last-ing plea-sure reigns.

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

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

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

How gladly would I mount and fly, On angel's wings to joys on high.

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

BLENDON. L. M.

Giardini.

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.

Great God whose universal sway The known and unknown worlds obey, Extend the kingdom of thy Son, Till every land his laws shall own.

The musical score for 'LEEDS' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are trills and triplets indicated in the score.

PUTNEY. L. M.

Spare us, O Lord, aloud we pray, Nor let our sun go down at noon, Thy years are one eternal day, And must thy children die so soon!

The musical score for 'PUTNEY' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The melody is characterized by a slower tempo and features a trill in the first staff. The piano accompaniment consists of simple chords and moving lines.

Musical score for 'ANTWORTH. L. M.' consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat) and the time signature is 3/2. The melody is written in a simple, hymn-like style with many notes beamed together. The lyrics are printed below the second staff.

No bleeding bird, nor bleeding beast, Nor hyssop branch, nor sprinkling priest, Nor running brook, nor flood nor sea, Can wash the dismal stain away.

WINCHELSEA. L. M.

Prelleur.

Musical score for 'WINCHELSEA. L. M. Prelleur.' consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat) and the time signature is 3/2. The melody is written in a simple, hymn-like style with many notes beamed together. The lyrics are printed below the second staff.

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

He comes, he comes, the judge se - vere; The seventh trumpet speaks him near; His lightnings flash, his

Pia. thunders roll, He's welcome to the faithful soul. *For.* He's welcome to the faithful soul.

Buried in shadows of the night, We lie till Christ re-stores the light, Wis-dom de-

scend to heal the blind, And chase the darkness of the mind. And chase the darkness of the mind.

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

The first system of the musical score for 'Darwent' consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: 'Who, from the shades of gloomy night, When the last tear of hope is shed,'. The music features a mix of quarter and eighth notes, with some phrasing slurs.

Can bid the soul re - turn to light, And break the slumber of the dead!

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are: 'Can bid the soul re - turn to light, And break the slumber of the dead!'. The musical notation includes various note values and rests, with some notes beamed together. The system concludes with a double bar line.

Soft. Loud.

He guides our feet, di - rects our way, His morning smiles en - liven day ; And when the

Org. Voice.

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the organ accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music is divided into two sections: the first section is marked 'Soft.' and the second section is marked 'Loud.'. The lyrics are: 'He guides our feet, di - rects our way, His morning smiles en - liven day ; And when the'.

Soft. Loud.

sun with - draws the light, His presence cheers the shades of night. His presence cheers the shades of night.

Org. Voice.

Detailed description: This system contains the second two staves of the musical score. The top staff is the vocal line, and the bottom staff is the organ accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music is divided into two sections: the first section is marked 'Soft.' and the second section is marked 'Loud.'. The lyrics are: 'sun with - draws the light, His presence cheers the shades of night. His presence cheers the shades of night.'.

Soft.

Thou, whom my soul ad - mires a - bove All earthly joys, all earthly love, Tell me, my

Loud.

Shepherd, let me know, Where do thy sweetest pas - tures grow. Where do thy sweetest pastures grow.

Org. Voice.

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

This musical score is for the hymn 'PILES GROVE. L. M.'. It consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are printed below the second staff.

ALL SAINTS. L. M.

Knapp.

God of the sabbath, hear our vows, On this thy day, in this thy house; And own, as grateful sacrifice, The songs that in thy temple rise.

This musical score is for the hymn 'ALL SAINTS. L. M.' by Knapp. It consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are printed below the second staff.

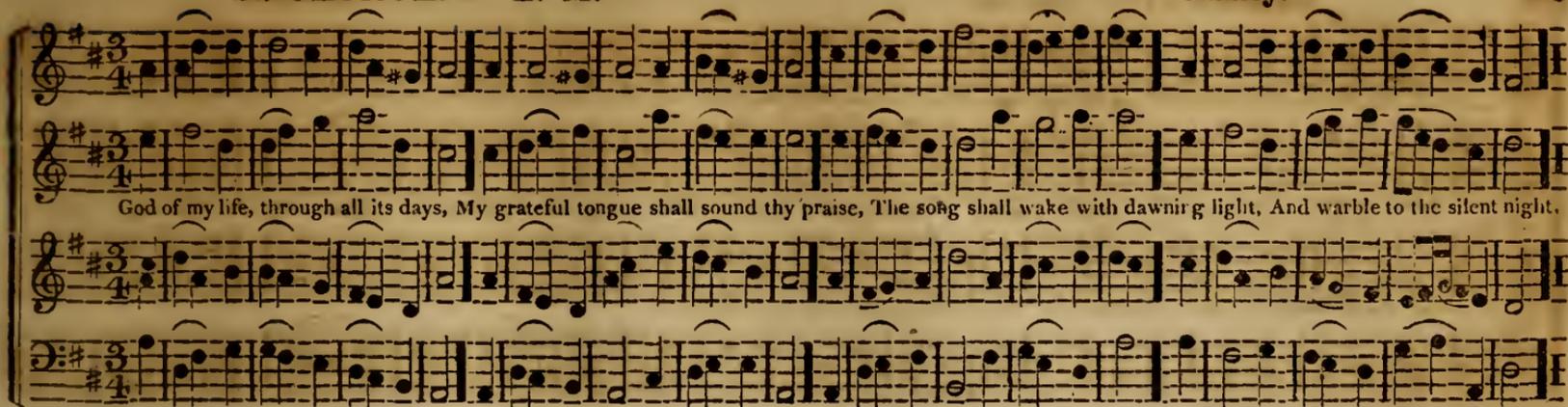
Great God, a - - midst the darksome night, Thy glories dart up - - on my sight,

While wrapt in wonder, I be - - hold The silver moon, and stars of gold.

St. GEORGE. L. M.

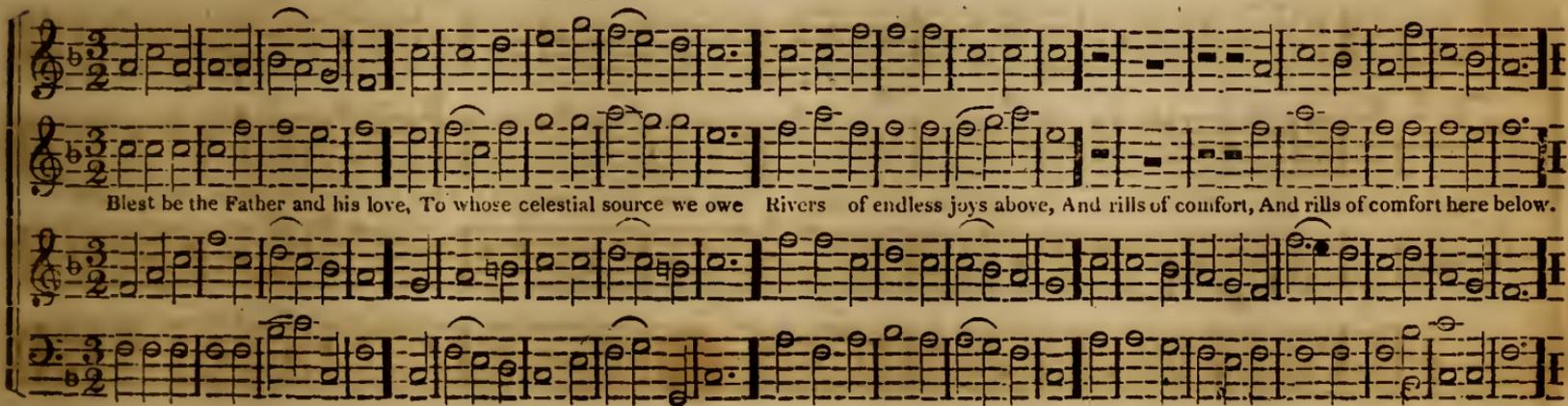
Stanley.

107



God of my life, through all its days, My grateful tongue shall sound thy praise, The song shall wake with dawning light, And warble to the silent night.

ROTHWELL. L. M.



Blest be the Father and his love, To whose celestial source we owe Rivers of endless joys above, And rills of comfort, And rills of comfort here below.

What sinners value I resign, Lord, 'tis enough that thou art mine; This life's a dream, an empty show, But the bright world to
I shall behold thy blissful face, And stand complete in righteousness

which I go, Hath joys substantial, and sincere, When shall I wake and find me there? When shall I wake and find me there?

When I sur - vey the wondrous cross, On which the Prince of glo - ry died,

The first system of the musical score 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 vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The lyrics are: "When I sur - vey the wondrous cross, On which the Prince of glo - ry died,"

My rich - est gain I count but loss, And pour con - tempt on all my pride.

The second system of the musical score 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 vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The lyrics are: "My rich - est gain I count but loss, And pour con - tempt on all my pride."

Awake, my soul, to hymns of praise, To God the song of triumph raise; Adorn'd with majes-

ty di - vine, What pomp, what glory, Lord, are thine! What pomp, what glory, Lord, are thine!

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 3/4. The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are written below the second staff.

The flocks which graze the mountain's brow, The corn which clothes the plains be - low,

The second system of the musical score consists of four staves, continuing the melody and bass line from the first system. The lyrics are written below the second staff.

To ev'ry heart new transports bring, And hills and vales, And hills and vales re - joice and sing.

TRURO. L. M.

Musical score for 'TRURO. L. M.' in G major, 2/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The melody is characterized by eighth and sixteenth notes with frequent rests. The lyrics are: 'Now to the Lord, a noble song, Awake, my soul, awake, my tongue, Hosanna to th'Eternal Name, And all his boundless love proclaim.'

QUERCY. L. M.

Musical score for 'QUERCY. L. M.' in D major, 3/2 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The melody is characterized by half and quarter notes. The lyrics are: '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.'

Musical score for 'GREEN'S HUNDREDTH' in G major (one sharp) and 4/4 time. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The lyrics are: Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morning light, And talk of all thy truth at night.

KIRKE. L. M.

Musical score for 'KIRKE' in C major (no sharps or flats) and 4/4 time. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The lyrics are: O Lord my God, in mercy turn, In mercy hear a sinner mourn: To thee I call, to thee I cry, O leave me, leave me not to die.

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

NINETY-SEVENTH PSALM. L. M.

Tuckey.

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

Finis.

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. D.C.

The musical score for 'DRESDEN' consists of four staves. The top staff is the vocal line, featuring a melody with various note values and rests, ending with a fermata. The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The music is in a common time signature and a key signature of one flat. The lyrics are printed below the vocal line.

MAYHEW. L. M.

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.

The musical score for 'MAYHEW' consists of four staves. The top staff is the vocal line, featuring a melody with various note values and rests, ending with a fermata. The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The music is in a 3/2 time signature and a key signature of one flat. The lyrics are printed below the vocal line.

Come, gentle patience, smile on pain, Then dying hope revives again, And wipes the tear from sorrow's eye,

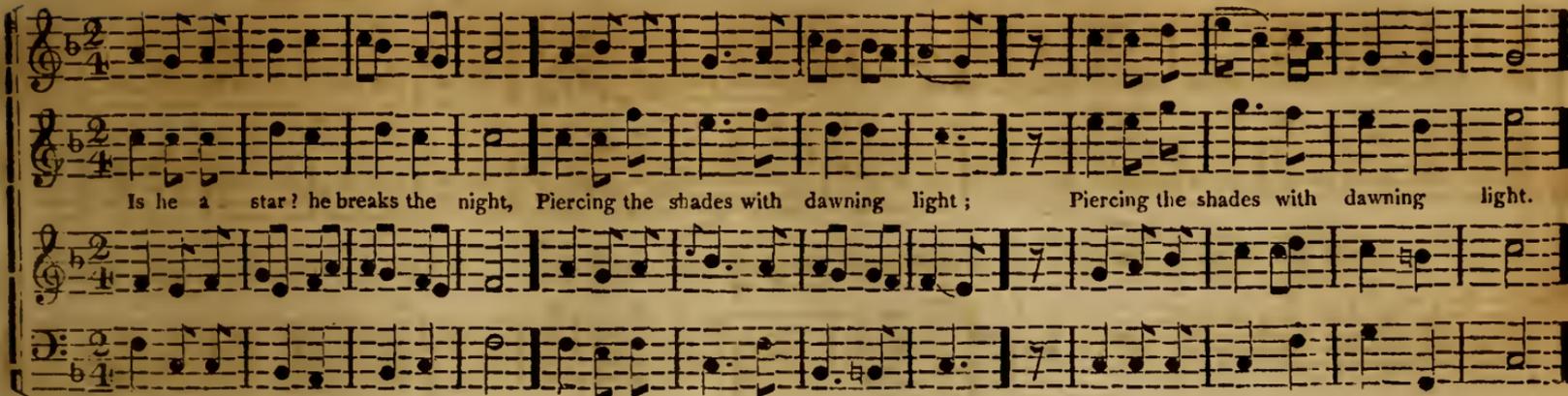
While faith points upwards to the sky. And wipes the tear from sorrow's eye, While faith points upwards to the sky.

To whom but thee shall mortals go, To find the true and living way, That leads us

thro' this world of woe, To the bright realms of endless day. To the bright realms of endless day.

Unveil thy bosom faithful tomb, Take this new treasure to thy trust, And give these sacred relics room,

To slumber in the si - lent dust. And give these sac - red relics room, To slumber in the si - lent dust.



Is he a star? he breaks the night, Piercing the shades with dawning light; Piercing the shades with dawning light.



Pia. *For.*
I know his glories from a - far, I know the bright, the morning star. I know the bright, the morning star.

Now shall the trembling mourner come, And bind his sheaves, and bear them home ;

The first system of the musical score for 'Shoel' consists 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 2/4. The music is written in a simple, homophonic style. The lyrics are printed below the second and third staves.

The voice, long broke with sighs, shall sing, Till heav'n with hal - le - lu - jah's ring.

The second system of the musical score continues the piece. It also consists of four staves in the same key and time signature as the first system. The lyrics are printed below the second and third staves. The music concludes with a double bar line and repeat dots.

Lord, I will bless thee all my days, Thy praise shall dwell up - - on my tongue,

The first system of the musical score consists of four staves. The top two staves are in treble clef with a 2/4 time signature. The bottom two staves are in bass clef with a 2/4 time signature. The music is written in a key with one flat (B-flat). The lyrics are printed below the second staff.

My soul shall glory in thy grace, And saints re - jice to hear the song.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are printed below the second staff.

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

Meet at my ta - ble, and re - cord The love of your de - part - ed Lord.

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

This system contains the first two staves of the musical score. The top staff is a treble clef with a common time signature. The bottom staff is a bass clef. The lyrics are written below the top staff. The music consists of a vocal line and a bass line. The lyrics are: "The King of saints, how fair his face, A - dorn'd with maj - es - ty and grace!". There are slurs over "A - dorn'd" and "maj - es - ty".

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

This system contains the second two staves of the musical score. The top staff is a treble clef and the bottom staff is a bass clef. The lyrics are written below the top staff. The music consists of a vocal line and a bass line. The lyrics are: "He comes with blessings from a - - bove, And wins the na - tions to his love.". There are slurs over "comes" and "wins".

O what a - mazing joys they feel, While to their golden harps they sing, And sit on ev' - ry

This system contains the first four staves of music. The top staff is the vocal line in G major (one flat) and 2/4 time. The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The lyrics are written below the tenor staff.

heav'n - ly hill, And sit on ev' - ry heav'aly hill, And sing the triumphs of their King.

This system contains the next four staves of music, continuing the vocal line and accompaniment. The lyrics are written below the second staff.

Soft

My sad com - plaints in praises end, And tears of grat - i - tude descend; I throw my sackcloth

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The lyrics are written below the vocal line. The second and third staves are piano accompaniment, both using the same key signature and time signature. The fourth staff is the bass line, using a bass clef and the same key signature and time signature. The music is marked 'Soft'.

Loud.

on the ground, And ease and glad - ness gird me round. And ease and gladness gird me round.

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line, continuing from the first system. The lyrics are written below the vocal line. The second and third staves are piano accompaniment. The fourth staff is the bass line. The music is marked 'Loud.' and ends with a double bar line.

Soft.

Lord, when my thoughts de - light - ed rove Amidst the wonders of thy love, Glad hope re-

Loud.

vives my drooping heart, And bids in - trud - ing fear de - part. And bids in - trud - ing fear de - part.

Pia.

Thou dost the raging sea control, And change the surface of the deep; Thou mak'st the sleeping billows roll,

For.

Thou mak'st the rolling billows sleep. Thou mak'st the sleeping billows roll, Thou mak'st the rolling billows sleep.

How transient is the life of man! At most, a brief con - tract - ed span;

It blooms, it fades, and serves to show, How vain, how frail, are things be - low.

Be earth with all her scenes withdrawn, Let noise and van-i-ty be gone; In secret silence of the mind, My heav'n and there my God I find.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

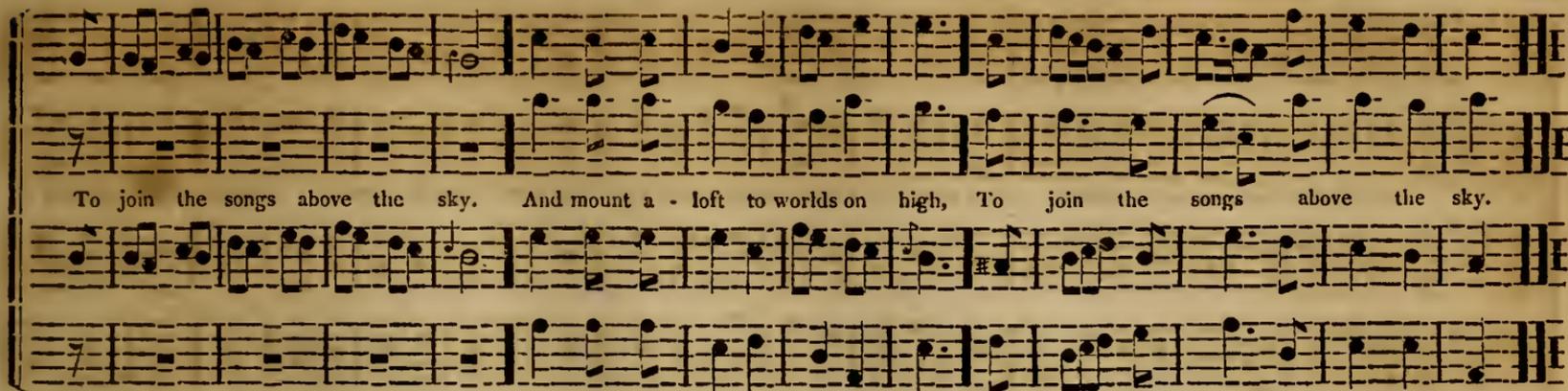
STERLING. L. M.

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

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

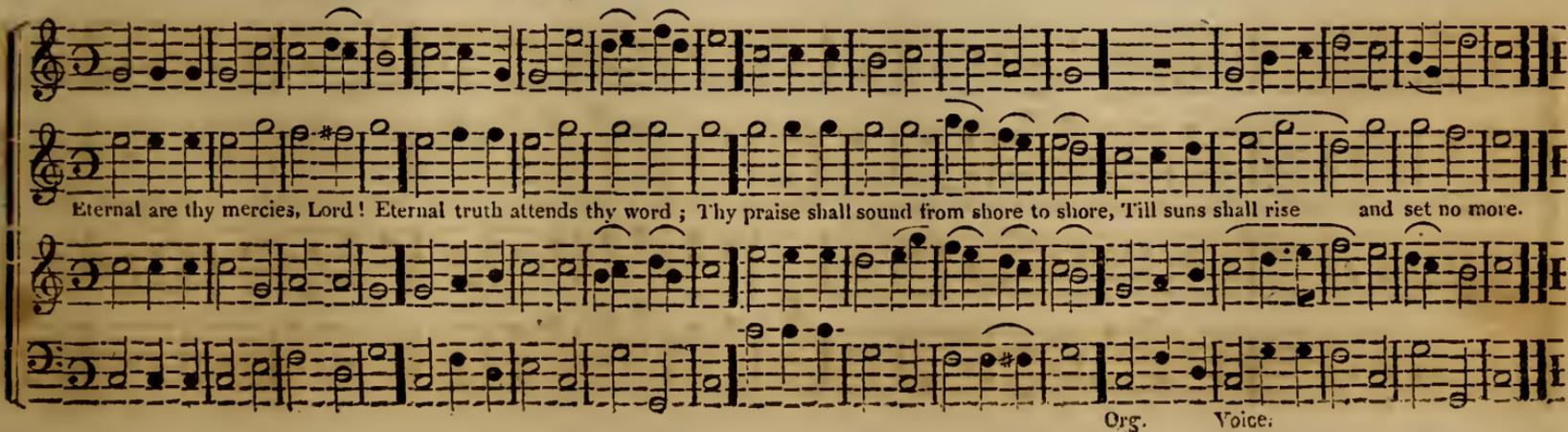
My passions rise and soar above, I'm wing'd with faith and fir'd with love; Fain would I reach eternal things, And learn the

notes which Gabriel sings. Soon the kind minute will appear, When we shall leave these bodies here, And mount aloft to worlds on high,



To join the songs above the sky. And mount a - loft to worlds on high, To join the songs above the sky.

ORLAND. L. M.



Eternal are thy mercies, Lord! Eternal truth attends thy word; Thy praise shall sound from shore to shore, 'Till suns shall rise and set no more.

Org. Voice.

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

This system consists of four staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

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

This system consists of four staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

Earth from afar hath learnt thy fame, And men have learn'd to lisp thy name; But the full glories of thy mind, Leave all our soaring thoughts behind.

HALIFAX. L. M.

Dr. Madan.

Come, all ye weary fainting souls, Ye heavy laden sinners, come, I'll give you rest from all your toils, And lead you to my heav'nly home.

The spacious firmament on high, With all the blue - ethereal sky, And spangled heav'ns, a shining frame, Their great Original proclaim.

Pia.

For.

Th'unwearied sun, from day to day, Does his Cre - ator's pow'r display; And publishes to ev'ry land, The work of an Almighty hand.

Pia.

For.

'Tis fin - ish'd, 'Tis fin - ish'd, so the Saviour cried, And meekly bow'd his

head and died. 'Tis finish'd, yes, the race is run, The battle's fought, the vic - t'ry won.

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

This musical score is for the hymn 'OLD TEN COMMANDMENTS' in L. M. meter. It consists of four staves of music. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The music is written in common time (C). The lyrics are: 'From all that dwell below the skies, Let the Creator's praise arise, Let the Redeemer's name be sung, Thro' ev'ry land, by ev'ry tongue.'

MORIAH. L. M.

Heptinstall.

When Isr'el freed from Pharaoh's hand Left the proud tyrant and his land, The tribes with cheerful homage own Their king, and Judah was his throne.

This musical score is for the hymn 'MORIAH' in L. M. meter, composed by Heptinstall. It consists of three staves of music. The first two staves are treble clef, and the last is bass clef. The key signature is one sharp (F#). The music is written in common time (C). The lyrics are: 'When Isr'el freed from Pharaoh's hand Left the proud tyrant and his land, The tribes with cheerful homage own Their king, and Judah was his throne.' The score includes dynamic markings 'Soft.' and 'Loud.' and a trill ornament 'tr'.

I hear the voice of woe, I hear a brother's sigh, Then let my heart with pity flow, With tears of love mine eye.

FAIRFIELD. S. M.

Let differing nations join, To celebrate thy fame, And all the world, O Lord, combine, To praise thy glorious name.

Shall wisdom cry aloud, And not her speech be heard? The voice of God's eternal word, Deserves it no regard? Deserves it no regard?

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 flat (B-flat) and the time signature is 3/4. The lyrics are written below the vocal staves.

WARTON. S. M.

T. Jackson.

Behold the lofty sky Declares its Maker God, And all the starry works on high Proclaim his pow'r abroad.

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-sharp) and the time signature is 3/4. The lyrics are written below the vocal staves.

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

This musical score for 'PECKHAM' consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are: 'Behold, the morning sun Begins his glorious way, His beams through all the nations run, And life and light convey.' The music is in a major key with a treble clef and a 3/4 time signature. It features various musical notations including notes, rests, and dynamic markings.

USTICK. S. M.

O lead me to the rock, That's high above my head, And make the covert of thy wings, My shelter and my shade.

This musical score for 'USTICK' consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are: 'O lead me to the rock, That's high above my head, And make the covert of thy wings, My shelter and my shade.' The music is in a major key with a treble clef and a 3/4 time signature. It features various musical notations including notes, rests, and dynamic markings.

Pia.

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

For.

Pia.

For.

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

Sing to the Lord aloud, And make a joyful noise, God is our strength, our Saviour God, Let Israel hear his voice.

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

LITTLE MARLBOROUGH. S. M.

O thou, whose mercy hears
 Contrition's humble sigh, Whose hand, in - dulgent, wipes the tears
 From ev'ry weeping eye.

This musical score is for the hymn "Little Marlborough" in the style of a Short Metre (S. M.). It consists of four staves: a vocal line and three instrumental accompaniment staves. The key signature has one sharp (F#), and the time signature is 3/4. The melody is written in the soprano clef. The lyrics are printed below the second staff.

SUTTON. S. M.

Maker and sovereign Lord
 Of heav'n and earth and seas, Thy providence confirms thy word,
 And answers thy decrees.

This musical score is for the hymn "Sutton" in the style of a Short Metre (S. M.). It consists of four staves: a vocal line and three instrumental accompaniment staves. The key signature has two flats (Bb and Eb), and the time signature is 3/2. The melody is written in the soprano clef. The lyrics are printed below the second staff.

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

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are written below the vocal line, with 'fr' (fermo) markings under 'sun' and 'convey'.

St. THOMAS. S. M.

A. Williams.

Hark! it is wisdom's voice, That spreads itself around; Come hither, all ye sons of death, And listen to the sound.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two sharps (D major) and the time signature is 2/4. The lyrics are written below the vocal line, with a '3' (triple) marking under 'listen'.

The first system of the musical score consists of four staves. The top staff is the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is the vocal line with lyrics. The third staff is the treble clef accompaniment. The bottom staff is the bass clef accompaniment. The lyrics for the first system are: "Grace, 'tis a charming sound, Har - monious to the ear; Heav'n with the echo shall resound,"

The second system of the musical score consists of four staves. The top staff is the treble clef accompaniment. The second staff is the vocal line with lyrics. The third staff is the treble clef accompaniment. The bottom staff is the bass clef accompaniment. The lyrics for the second system are: "And all the earth shall hear. Heav'n with the echo shall resound, And all the earth shall hear."

Soft.

O! may I ne'er for - get, The mercy of my God! Nor ev - er want a

Loud.

tongue to spread, His loudest praise a - broad. His loudest praise a - broad.

On the fair heav'nly hills, The saints are blest a - bove, Where joy like

morning dew dis - tills, And all the air is love. And all the air is love.

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

The musical score for 'SHIRLAND. S. M.' consists of four staves. The top two staves are for the vocal line, 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.

LUCERN. S. M.

Dixon.

The hill, the lawn, the lake, With thousand beauties shine, The silent grove, and awful shade, Proclaim his pow'r divine.

The musical score for 'LUCERN. S. M.' by Dixon consists of four staves. The top two staves are for the vocal line, 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.

Come, sound his praise abroad, And hymns of glory sing; Jehovah is the sovereign God, The universal King.

CHORUS.

Slow.

Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord

Let all our songs a - bound, And all our tears be dry, We're marching

through Im - man - uel's ground, To fairer worlds on high. To fair - er worlds on high.

YARMOUTH. S. M.

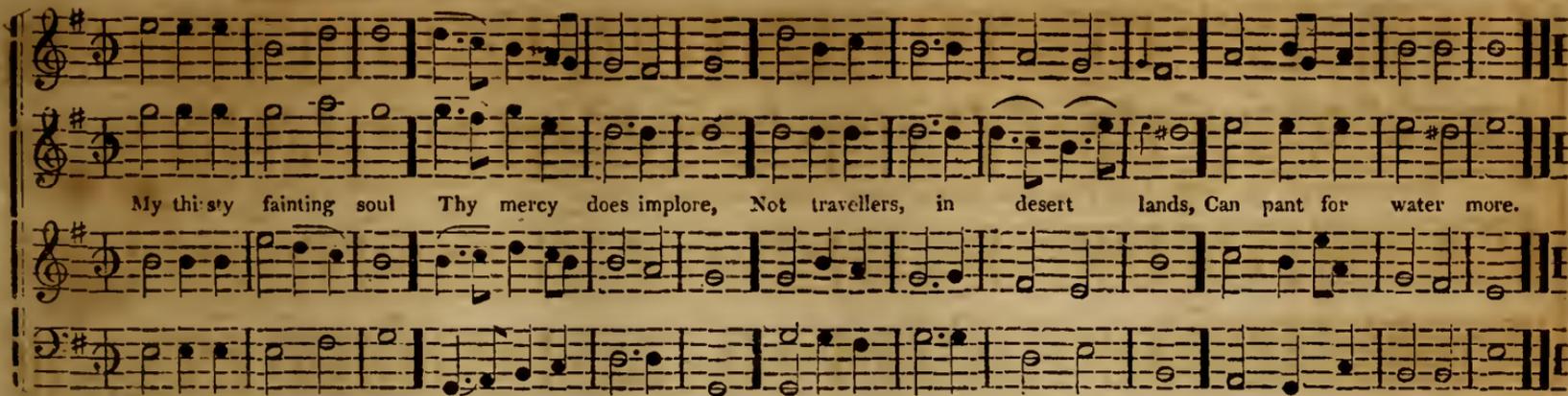
Wainwright.

Thou centre of my rest, Look down with pitying eye, While with pro - tracted pain oppress'd, I breathe the plaintive sigh.

WINTHROP. S. M.

T. Jackson.

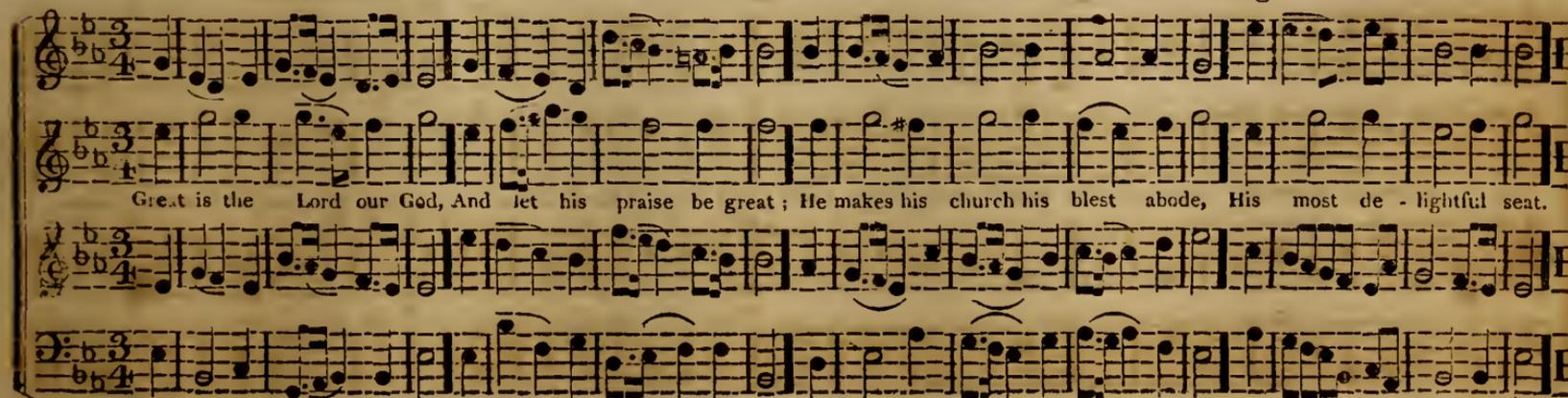
Far as thy name is known, The world declares thy praise; Thy saints, O Lord, before thy throne, Their songs of honor raise.



My thir-ty fainting soul Thy mercy does implore, Not travellers, in desert lands, Can pant for water more.

MOUNT EPHRAIM. S. M.

Milgrove.



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

If God af - ford me aid, Why should I yield to fear? Tho' I may walk thro' death's dark shade,

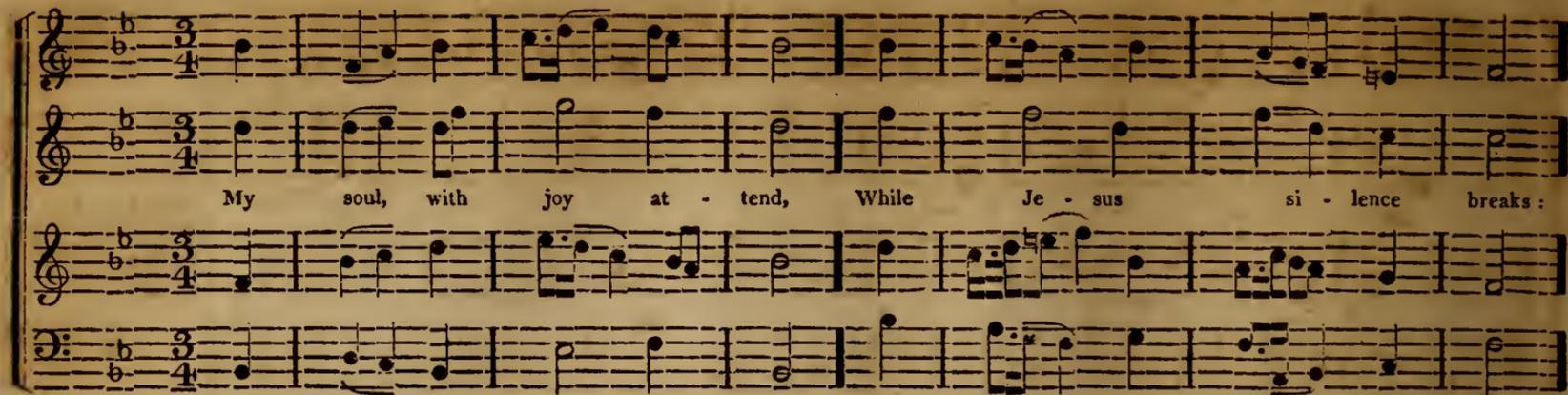
My shepherd's with me there. Though I may walk thro' death's dark shade, My shepherd's with me there.

Pia.

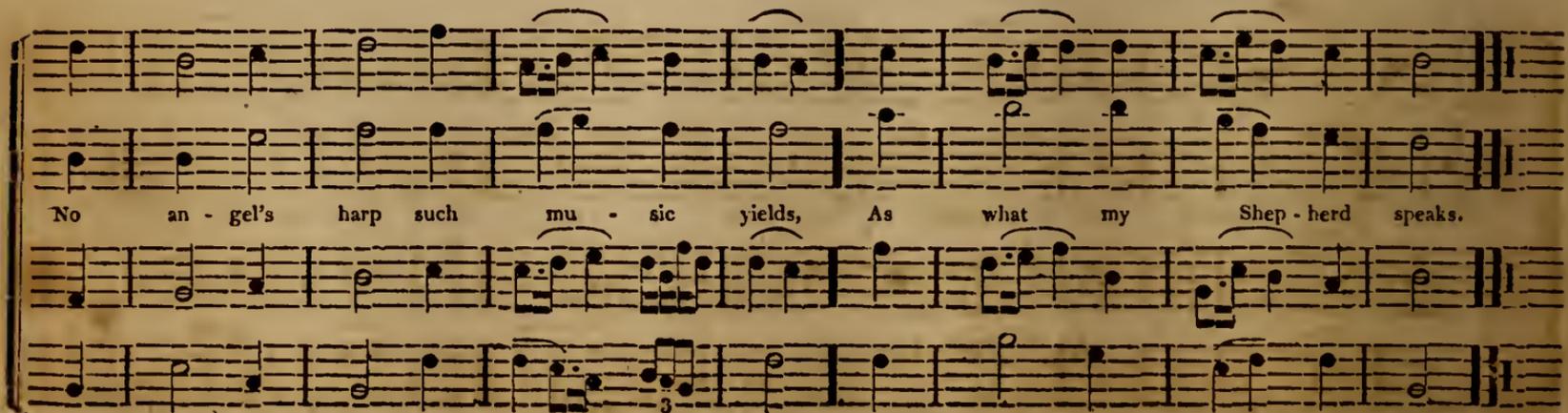
The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the vocal staff. The music is in the key of D major and 4/4 time. The lyrics for this system are: "O may the church be - low Re - semble that a - bove, Where springs of purest pleasure flow,"

For.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the vocal staff. The music is in the key of D major and 4/4 time. The lyrics for this system are: "And ev'ry heart is love. Where springs of purest pleasure flow, And ev'ry heart is love."



My soul, with joy at - tend, While Je - sus si - lence breaks :



No an - gel's harp such mu - sic yields, As what my Shep - herd speaks.

With looks se - rene, he said, Go vis - it Christ your king: And straight a

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in 3/4 time with a key signature of one flat (B-flat). The lyrics are: "With looks se - rene, he said, Go vis - it Christ your king: And straight a".

flaming troop appear'd, The shepherds heard them sing. The shepherds heard them sing.

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "flaming troop appear'd, The shepherds heard them sing. The shepherds heard them sing." There is a triplet of eighth notes under the word "flaming".

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

FOUNDER'S HALL. S. M.

Walker.

Behold, with awful pomp, The Judge prepares to come, Th'archangel sounds the dreadful trump, And wakes the gen'ral doom. And wakes, &c.

Arrsy'd in beauteous green, The hills and vallies shine, And man and beast are fed By Prov i-

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment, with the fourth staff being a bass clef. The music features a mix of eighth and sixteenth notes, with some notes beamed together. There are several measures with rests, and the system concludes with a double bar line.

dence di - vine. The harvest bows Its golden ears, The copious seed Of future years.

The second system of the musical score also consists of four staves. The top staff continues the vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment. The music continues with similar notation to the first system, ending with a double bar line.

Blow ye the trumpet, blow The gladly solemn sound; Let all the na - tions know,

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The melody is written in a simple, rhythmic style with many eighth and sixteenth notes. The lyrics are printed below the second staff.

To earth's re - mot - est bound, The year of Jubilee is come, Return, ye ransom'd sinners, home. Return, Return, ye

The second system of the musical score also consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 2/4. The melody continues from the first system. The lyrics are printed below the second staff.

ransom'd sinners, home. Return, ye ransom'd sinners, home. Re - turn, ye ransom'd sinners, home.

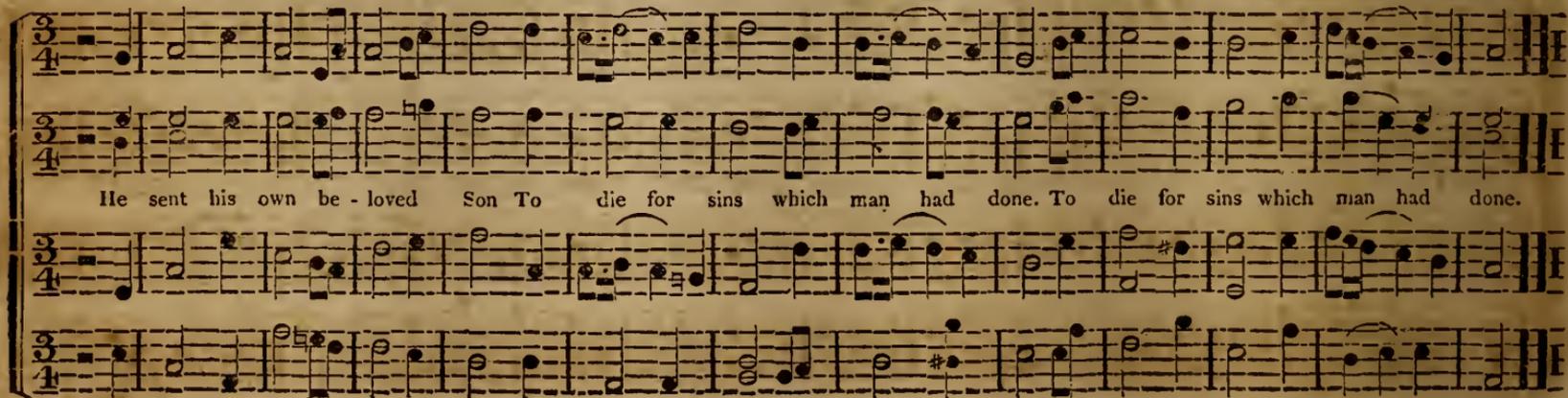
N. B. In singing other words, omit what is between the two last double bars.

GROVE. H. M.

The God who rules above : And makes them taste his love. His saints shall raise His honours high.
 Let all the nations fear He brings his people near, While earth and sky Attempt his praise,



We give immortal praise To God the Father's love, For all our comforts here, And better hopes above. And better hopes above.



He sent his own be-loved Son To die for sins which man had done. To die for sins which man had done.

Ye tribes of Adam, join, With heav'n and earth and seas, And offer notes di - vine, To your Cre-

ator's praise. Ye holy throng Of angels bright, In worlds of light, Be - gin the song.

Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs employ, His

praise your songs employ Above the starry frame, Above the starry frame. Ye holy throng Of

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

NORWICH. H. M

Dr. Green.

To save our souls from death? To keep our mortal breath. Nor fear to die, Thou call us home.
Hast thou not given thy word, And we can trust thee, Lord, We'll go and come, Till from on high,

Loud to the Prince of heav'n Your cheerful voices raise; To him your vows be giv'n, And fill his courts with praise.

This system consists of four staves of music. 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 2/4. The music is written in a standard notation style with notes, rests, and bar lines.

With conscious worth, All clad in arms, All bright in charms, He sallies forth, All bright in charms, He sallies forth.

This system also consists of four staves of music, continuing the piece from the first system. It maintains the same key signature and time signature. The lyrics are printed below the vocal staves.

Forth in the flowery spring We see thy beauty move; The birds on branches sing Thy ten - der-

ness and love. Wide flush the hills; The air is balm; De - vo - tion's calm The bosom fills.

Blow ye the trumpet, blow The gladly solemn sound: Let all the nations know To earth's re-

motest bound, The year of Ju - bi - lee is come; Re - turn, ye ransom'd sinners, home.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/2 time signature. The second staff is a treble clef with the same key signature and time signature, containing the vocal line with lyrics. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics for the first system are: "To God, the mighty Lord, Your joyful thanks repeat: To him due praise afford, As good as

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/2 time signature. The second staff is a treble clef with the same key signature and time signature, containing the vocal line with lyrics. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics for the second system are: "he is great. For God does prove Our constant friend; His boundless love Shall never end."

The first system of the musical score consists of three staves. The top two staves are 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 music is written in a simple, hymn-like style with various note values and rests.

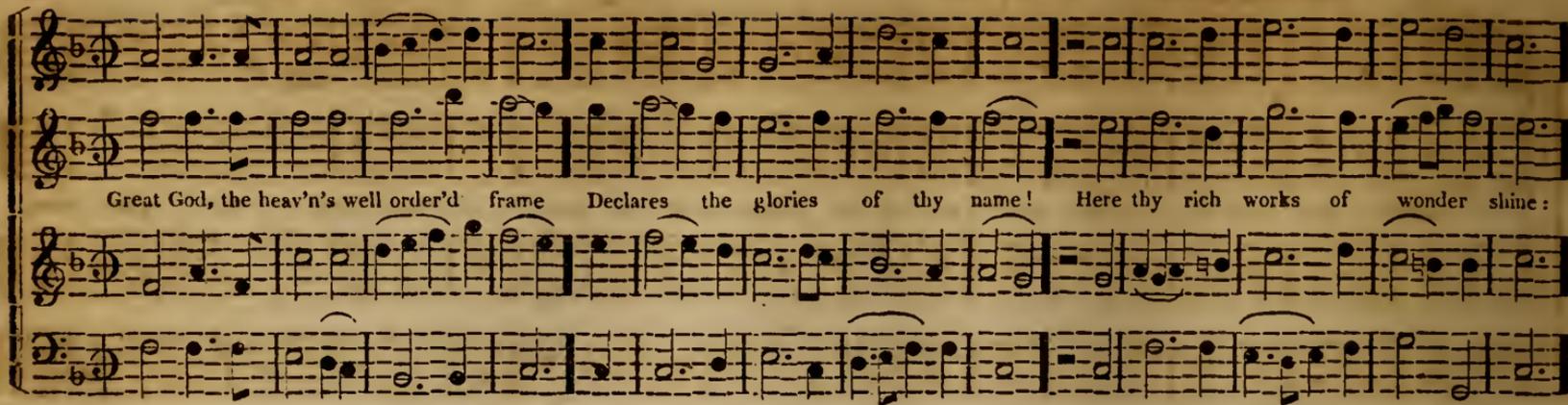
To God I lift my eyes, From whom is all my aid: The God who built the skies, And

The second system of the musical score also consists of three staves, continuing the melody and bass line from the first system. The notation includes various musical symbols such as beams, slurs, and rests.

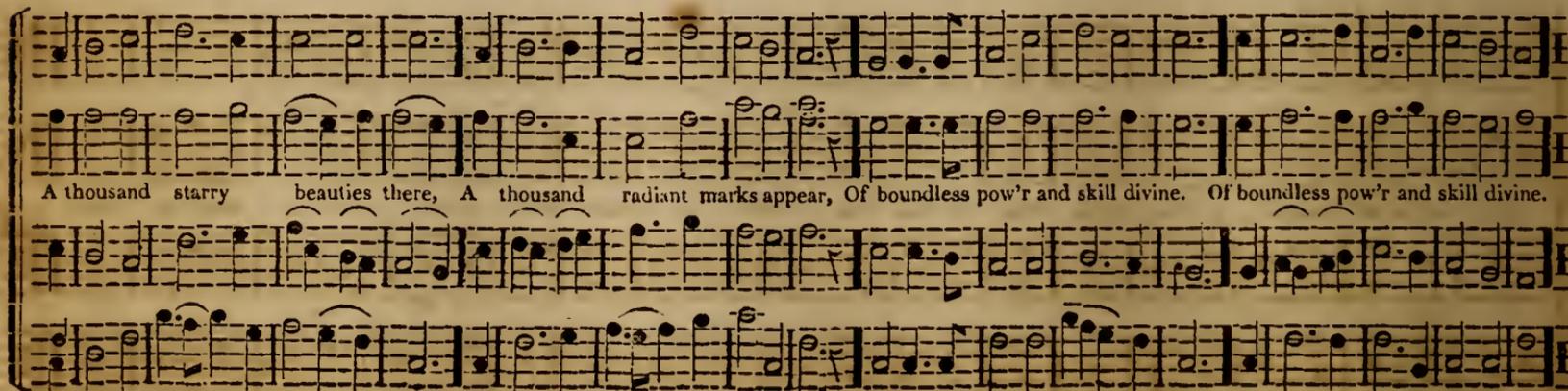
earth's foundations laid. God is the tow'r, To which I fly; His grace is nigh, In ev'ry hour.

Think, mighty God, on feeble man, How few his hours, how short his span! Short from the cradle to the grave!

Who can secure his vital breath, Against the bold demands of death, With skill to fly or pow'r to save?



Great God, the heav'n's well order'd frame Declares the glories of thy name! Here thy rich works of wonder shine:



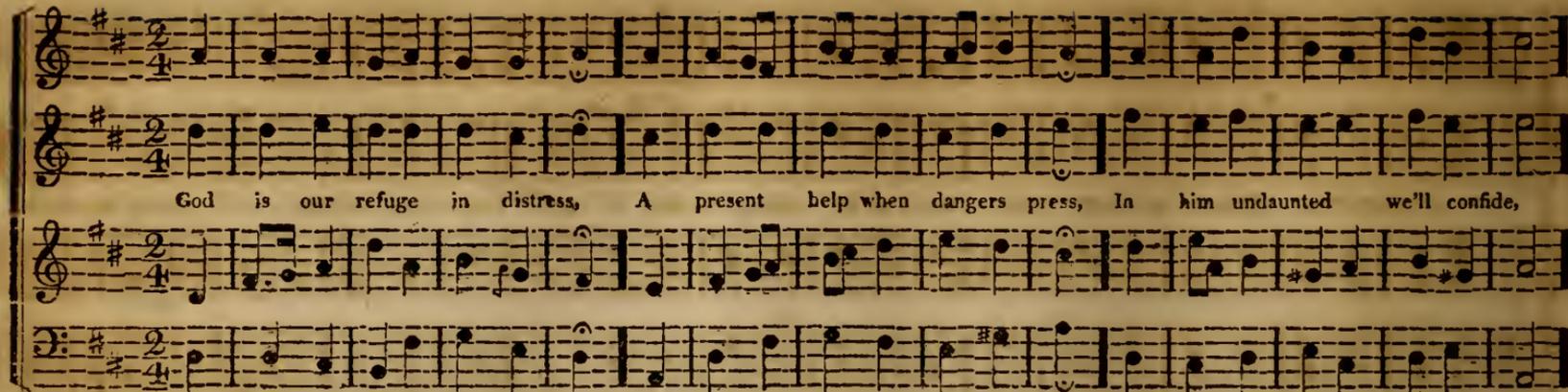
A thousand starry beauties there, A thousand radiant marks appear, Of boundless pow'r and skill divine. Of boundless pow'r and skill divine.

He fram'd the globe, he spread the sky, And all the shining worlds on high, And reigns complete in glory there.

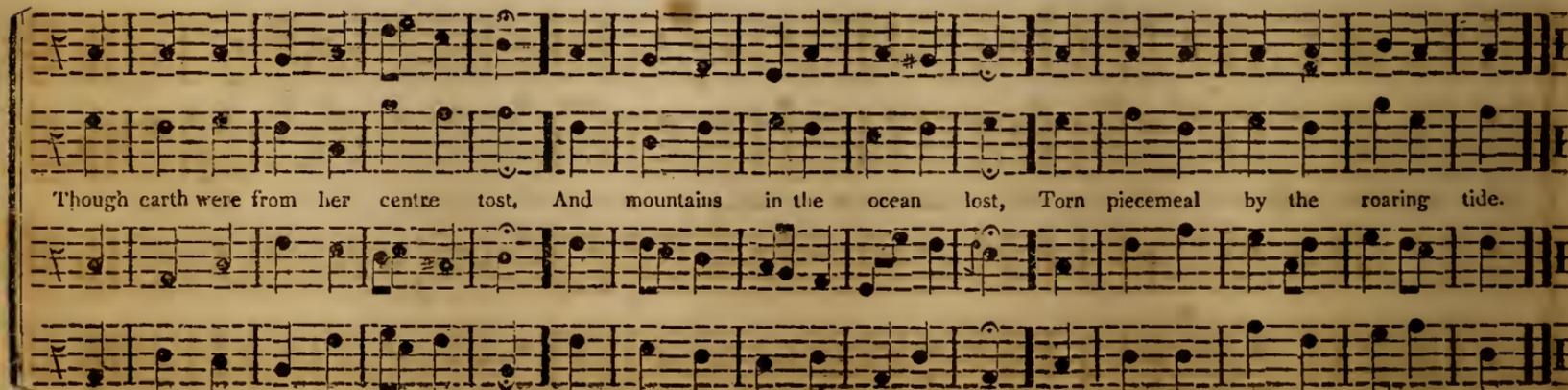
The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The music is written in a simple, hymn-like style with quarter and eighth notes. The lyrics are printed below the second staff.

His beams are majes - ty and light, His glories, how divine - ly bright? His temple, how di - vine - ly fair!

The second system of the musical score also consists of four staves, continuing the melody from the first system. It features the same instrumental parts and time signature. The lyrics are printed below the second staff.



God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide,



Though earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one flat (B-flat) and the time signature is 3/4. The music is written in a simple, hymn-like style with quarter and half notes. The lyrics are printed below the second staff.

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

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are printed below the second staff.

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

Yet a few years, or days, perhaps, Or moments pass, in silent lapse, And time, to me, shall be no more, No more the sun these

eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's de-lusive dream be o'er.

Come, sinners, attend, And make no delay; Good news from a friend I bring you to - day;

Glad news of sal - va - tion, Come now and re - ceive; There's no condem - nation, To them who believe.

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

In their great Cre - a - tor Let all men re - joice, And heirs of sal - va - tion Be glad in their King.

How can we adore, Or worthily praise, Thy goodness and pow'r, Thou God of all grace! With honor and blessing Be-

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and eighth notes.

fore thee we fall, Most gladly confessing Thee Father of all. Most gladly con - fessing, Thee Father of all.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It concludes with a double bar line and repeat dots. The lyrics are printed below the staves.

PORTUGUESE HYMN. P. M.

The Lord is our shepherd, our guardian, and guide, Whatever we want he will kindly provide; To sheep of his pasture his

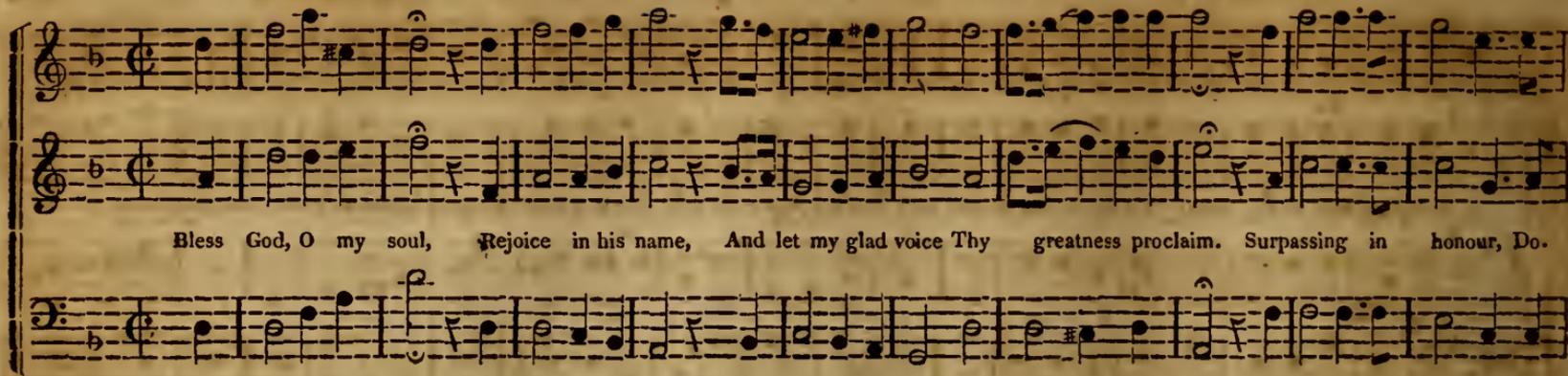
mercies abound, His care and protection, His care and protection, His care and protection his flock will surround.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a treble clef and a key signature of one sharp. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Bless God, O my soul! Rejoice in his name, And let my glad voice Thy greatness proclaim, Thy greatness proclaim. Surpassing in

The second system of the musical score continues the piece with four staves. It maintains the same key signature and time signature as the first system. The vocal line continues with quarter notes E5, F#5, G5, and A5, followed by a half note B5. The piano accompaniment provides harmonic support with chords and a consistent bass line.

honour, Dominion and might, Thy throne is the heaven, Thy robe is the light. Thy throne is the heaven, Thy robe is the light.



Bless God, O my soul, Rejoice in his name, And let my glad voice Thy greatness proclaim. Surpassing in honour, Do.



minion and might, Thy throne is the heaven, Thy robe is the light, Thy throne is the heaven, Thy robe is the light.

Jesus, we hang upon the word Our faithful souls have heard of thee; Be mindful of thy promise, Lord,

Thy promise made to all and me, Thy followers, who thy steps pursue, And dare believe that God is true.

Musical score for the first system, consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are:

Eternal Spirit, Source of light, Enliv'ning con - se - crating Fire, Descend, and with ce - lestial heat, Our

Musical score for the second system, consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are:

dull, our frozen hearts inspire; Our souls refine, our dross consume; Come, con - de - scend - ing Spirit, come.

Soon as the morn salutes your eyes. And from sweet sleep, refresh'd, you rise, Think on the author of the light,

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 B-flat major (two flats) and the time signature is 3/4. The lyrics are written below the vocal staves.

And praise him for that glorious sight; His mercy in - fi - nite implore, His goodness in - fi - nite adore.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 2/4. The music is written in a key with one sharp (F#). The lyrics are: "Come, thou dear Lord, thyself reveal, And let the promise now take place; Be it according to thy will".

Come, thou dear Lord, thyself reveal, And let the promise now take place; Be it according to thy will

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 2/4. The music continues in the same key and style as the first system. The lyrics are: "According to thy word of grace. Thy sorrow - ful dis - ci - ples cheer, And send us down the Comforter.".

According to thy word of grace. Thy sorrow - ful dis - ci - ples cheer, And send us down the Comforter.

The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply,

And guard me with a watch-ful eye My noonday walks he shall at-tend, And all my midnight hours defend.

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

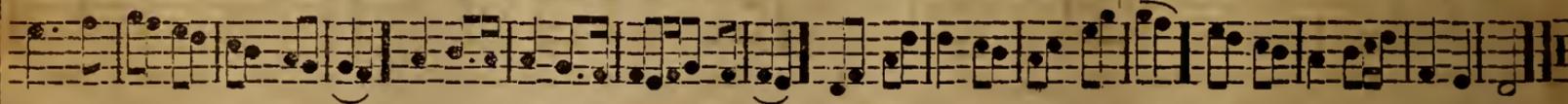
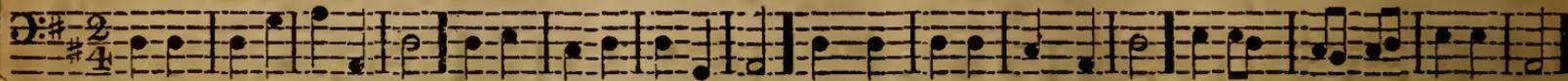
With thy sap our spirits feed. Here we suppli - cate thy throne, Here thou mak'st thy glories known.

Christ our Lord is ris'n to - day, Hal - le - lu - jah. Sons of men and angels say, Hal - le - lu - jah.

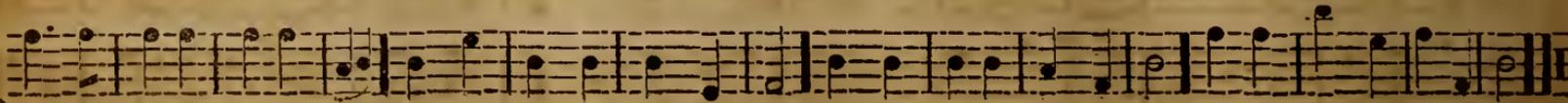
Raise your joys and triumphs high, Hal - le - lu - jah. Sing, ye heav'ns, and earth reply, Hal - le - lu - jah.



When his spirit leads us home, When we to his glory come, We shall all his fullness prove Of our Lord's redeeming love.



Hither all your music bring, Strike aloud each cheerful string: Mortals, join the host above, Join to praise redeeming love.



Now begin the heav'nly theme, Sing aloud in Jesus' name, Sing aloud in Jesus' name :

The first system of the musical score consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a treble clef with a common time signature. The third staff is a treble clef with a common time signature. The fourth staff is a bass clef with a common time signature. The lyrics are written below the second and third staves.

Ye who Jesus' kindness prove, Triumph in re - deeming love. Triumph in re - deeming love.

The second system of the musical score consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a treble clef with a common time signature. The third staff is a treble clef with a common time signature. The fourth staff is a bass clef with a common time signature. The lyrics are written below the second and third staves.

ALCESTER. Sevens.

When the morning paints the skies, When the stars of ev'ning rise, We thy praises will record, Sov'reign Ruler, mighty Lord.

The musical score for 'ALCESTER' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in a soprano and alto clef. The lyrics are printed below the vocal staves.

CONDOLENCE. Sevens.

Pleyel.

See, the lovely, blooming flow'r Fades and withers in an hour; So our transient comforts fly, Pleasure only blooms to die.

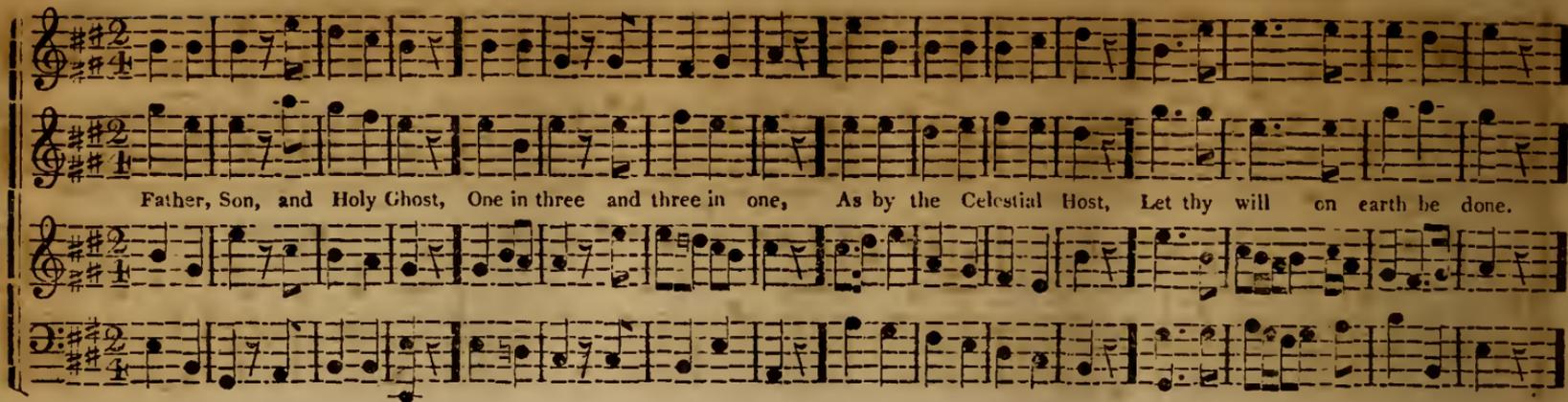
The musical score for 'CONDOLENCE' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in a soprano and alto clef. The lyrics are printed below the vocal staves.

Pia.

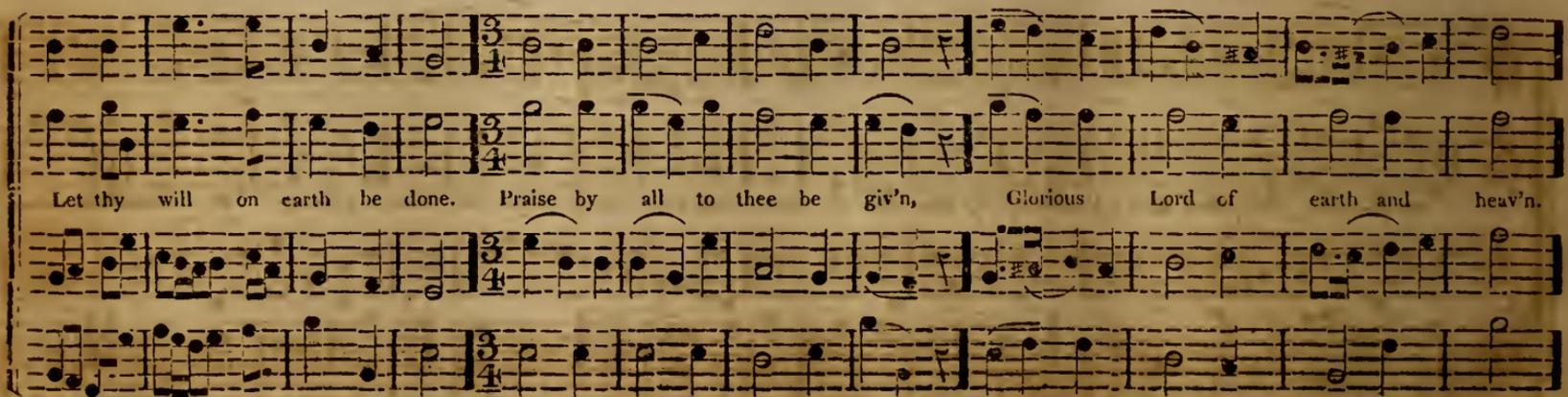
Blessed are the sons of God: They are bought with Christ's own blood: They are ransom'd from the grave;

For.

Life e - ter - nal they shall have. With them number'd may we be, Here and in e - ter - ni - ty.



Father, Son, and Holy Ghost, One in three and three in one, As by the Celestial Host, Let thy will on earth be done.



Let thy will on earth be done. Praise by all to thee be giv'n, Glorious Lord of earth and heav'n.

Glorious Lord of earth and heav'n. Men on earth and saints above, Sing thine ever-lasting love.

LOTHIAN. Sevens.

Angels, roll the stone away; Death, give up thy mighty prey. See, he rises from the tomb, Shining in immortal bloom.

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

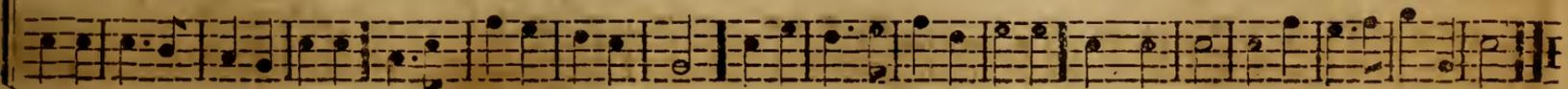
Saviour, hide, Till the storm of life is past; Safe into thy haven guide; O receive, O receive, O receive my soul at last.



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



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



Praise to thee, thou great Cre - ator, Praise to thee from ev'ry tongue! Join, my soul, with ev'ry creature,

Join the u - ni - versal song. Hal - le - lujah, A - men,

Lord, dismiss us with thy blessing, Hope and comfort from above, Let us each, thy peace possessing, Triumph in redeeming love.

The musical score for 'SICILIAN HYMN' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The melody is characterized by a slow, graceful pace with frequent rests and a mix of eighth and sixteenth notes. The lyrics are printed below the vocal staves.

JORDAN. 8. 7.

Guide me, O thou great Jehovah, Pilgrim, through this barren land; Bread of heaven, Bread of heaven, feed me till I want no more.

I am weak, but thou art mighty, Hold me with thy pow'ful hand.

The musical score for 'JORDAN' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The melody is characterized by a slow, graceful pace with frequent rests and a mix of eighth and sixteenth notes. The lyrics are printed below the vocal staves.

Come, thou Fount of every blessing, Tune my heart to sing thy grace, Streams of mercy

never ceasing, Call for loudest songs of praise. Call for loudest songs of praise.

Love di - vine, all love ex - celling, Joy of heav'n to earth come down! Jesus, thou art all compassion,
 Fix in us thy humble dwelling, All thy faithful mercies crown.

Pure, un - bounded love thou art; Visit us with thy sal - vation, Enter ev' - ry trembling heart.

F. P. F. P. F.

See how beautiful, on the mountains, Are their feet whose blest design, Is to guide us to the fountains, That o'erflow with bliss divine.

While these heralds of salvation His abounding grace proclaim, Let his friends, in ev'ry station, Gladly join to spread his name.

Pia.

For.



Guide me, O thou great Je - ho - vah, Pilgrim through this barren land! I am weak, but thou art



Pia.

For.



mighty, Hold me with thy pow'ful hand. Bread of heaven, Bread of heaven, Feed me, till I want no more.



How pleasant 'tis, to see Kindred and friends agree, Each in their proper station move,

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the second staff. The music is in 4/4 time and G major.

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

The second system of the musical score also consists of four staves. The lyrics are written below the second staff. The music continues from the first system.

Zion, thrice hap - py place, Adorn'd with wond'rous grace, And walls of strength embrace thee round. In thee cur

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in 3/2 time with a key signature of two flats (B-flat and E-flat). The lyrics are: "Zion, thrice hap - py place, Adorn'd with wond'rous grace, And walls of strength embrace thee round. In thee cur".

tribes appear, To pray, and praise, and hear The sacred gospel's joyful sound. The sacred gospel's joyful sound.

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music continues from the first system. The lyrics are: "tribes appear, To pray, and praise, and hear The sacred gospel's joyful sound. The sacred gospel's joyful sound.".

How pleas'd and blest was I, To hear the people cry, Come, let us seek our God to - day!

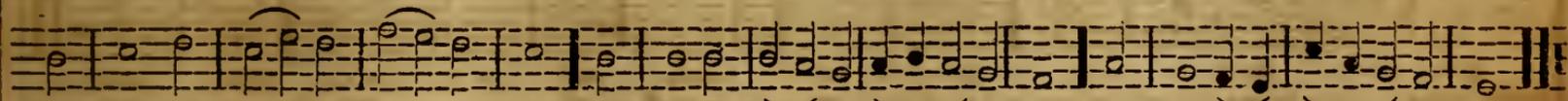
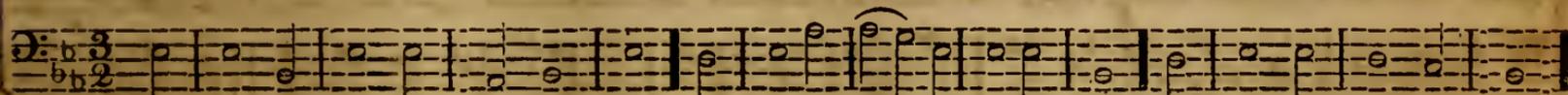
The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music is written in a simple, homophonic style with a clear vocal line and accompaniment.

Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honours pay.

The second system of the musical score also consists of four staves, continuing the same instrumental and vocal parts as the first system. It concludes with a double bar line and repeat dots. The lyrics are printed below the vocal line.



Thou God of glorious maj - es - ty, To thee, against myself, to thee, A worm of dust, I cry :



An half awaken'd child of man, An heir of endless bliss or pain, A sinner, born to die.



The joy - ful morn, my God, is come, That calls me to thy honour'd dome, Thy

Thy presence to a - dore; My feet the summons shall at - tend, With willing

steps thy courts ascend, And tread the hollow'd floor, My feet the summons

shall attend, With willing steps thy courts ascend, And tread the hollow'd floor.

My God! Thy boundless love we praise: How bright on high its glories blaze—How sweetly bloom below!

It streams from thy e - ter - nal throne; Thro' heav'n its joys for - ev - er run, And o'er the earth they flow.

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

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The time signature is 6/4. The key signature has one sharp (F#). The lyrics are written below the vocal staves.

evermore, Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Sing aloud evermore, Worthy the Lamb.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

Let the bright hosts above, In realms of endless love, Praise his dear name.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in a simple, hymn-like style.

To him as - crib - ed be, Honour and maj - es - ty, Through all e - ter - ni - ty,

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music continues the hymn-like style from the first system.

Slow.

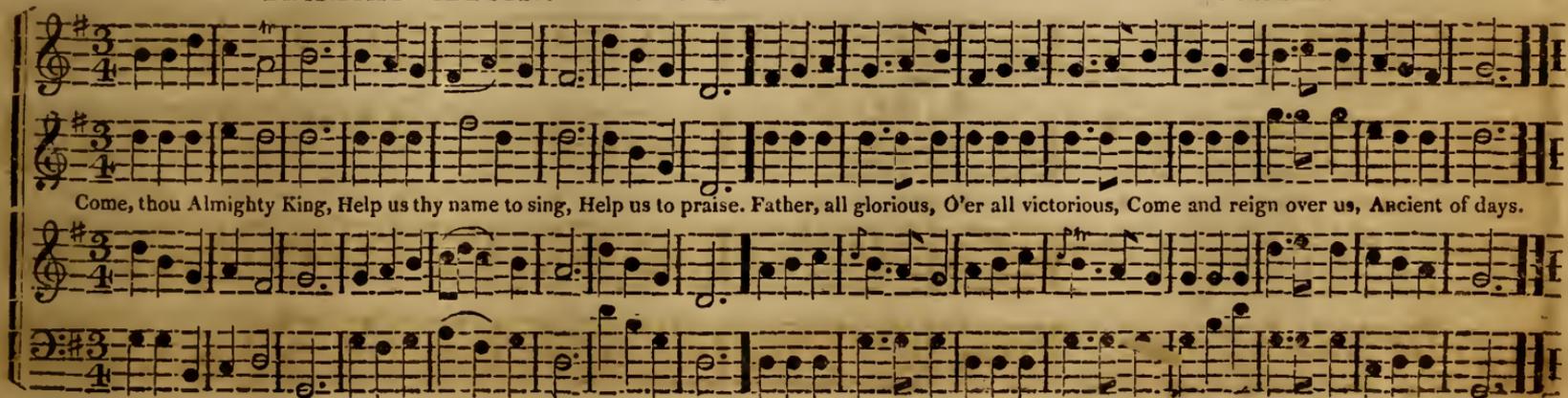
Adagio.



Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Thro' all e - ter - ni - ty. Worthy the Lamb.

ITALIAN HYMN. 6. 6. 4.

Giardini.



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.

LAMBETH. Eights.

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

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

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,

To hear his justice and the sinner's doom. But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.

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

Immortal honours to thy sovereign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, And where's your God!

DIRGE. Tens.

Handel.

Adagio.

Pia.

Few are our days, Those few we dream away ; Sure is our fate to moulder in the clay :

For.

Pia.

For.

Pia.

Rise, immortal soul, a - bove thine earthly fate, Time yet is thine, but soon it is too late.

DESPONDENCE. Tens.

Along the banks where Babel's current flows, Our captive bands in deep de - spondence stray'd;

This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third and fourth staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

While Zi - on's fall in sad remembrance rose, Her friends, her children, mingled with the dead.

This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third and fourth staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

The God of glory sends his summons forth, Calls the south nations and awakes the north, From east to west his sovereign orders spread,

Through distant worlds and regions of the dead ; The trumpet sounds, hell trembles, heav'n rejoices ; Lift up your heads, ye saints, with cheerful voices.

On wings of faith mount up, my soul, and rise, View thine in - her - i - tance beyond the skies. Nor heart can think, nor

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

mortal tongue can tell, What endless pleasures in those mansions dwell. There our Redeemer lives, all

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the second staff.

P.

F.

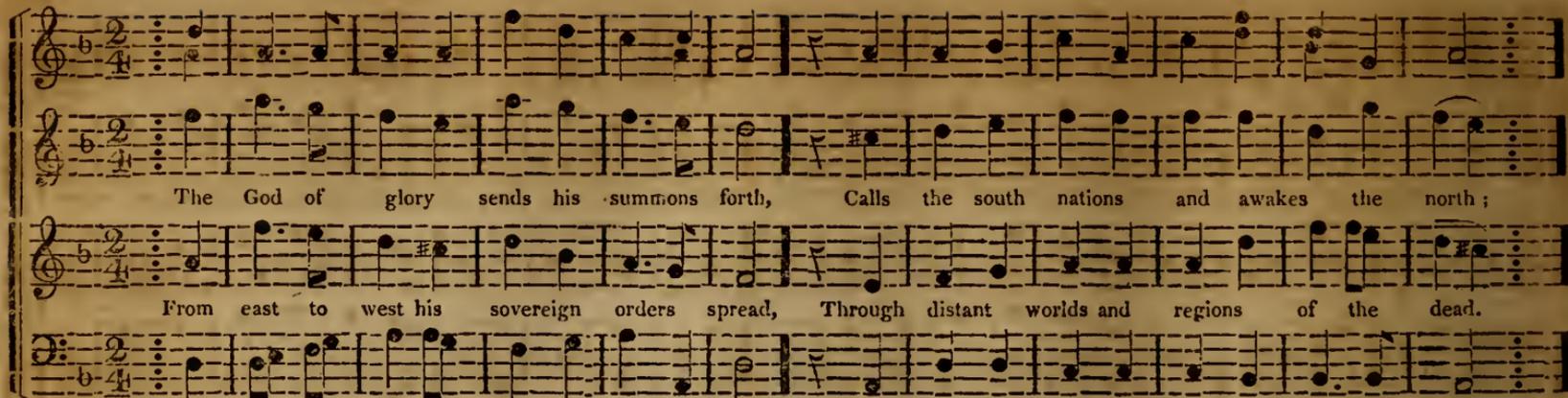
P.

F.F.

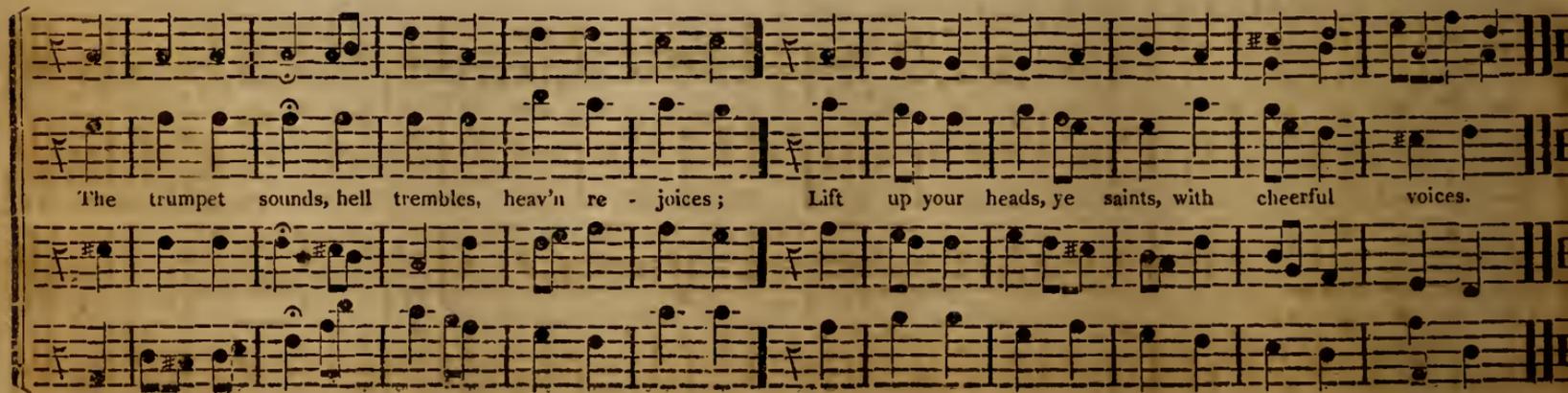
bright and glorious, O'er sin, and death, and hell, O'er sin, and death, and hell, he reigns vic - torious.

FAIRFAX. 7. 6. Peculiar.

Come, my soul, before the Lord, Fall and do him rev'rence; Praise him for his blood and name, Sing his great de - liv'rance.



The God of glory sends his summons forth, Calls the south nations and awakes the north;
From east to west his sovereign orders spread, Through distant worlds and regions of the dead.



The trumpet sounds, hell trembles, heav'n re-joices; Lift up your heads, ye saints, with cheerful voices.

Rise, my soul, stretch out thy wings, Thy better portion trace: Rise from transi - tory things, Tow'rd's heav'n thy native place.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

Sun and moon and stars decay, Time shall soon this earth remove; Rise, my soul, and haste away To seats prepar'd above.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

For. Pia.

No war or battle's sound Was heard, the world around, No hostile chiefs to furious combat ran, But peaceful was the

Cres. For.

night, In which the Prince of light His reign of peace upon the earth began. His reign of peace upon the earth began.

O tell me no more Of this world's vain store; The time for such trifles, The time for such

trifles, The time for such trifles, With me now is o'er. With me now is o'er.

All ye that pass by, To Jesus draw nigh; To you is it nothing that Jesus should die? Our ransom and peace, Our surety he is,

Come, see, Come, see, Come, see, Come, see, Come, see if there ever was sorrow like this. Come, see if there ever was sorrow like this.

Come, let us ascend, My companion and friend, To a taste of the banquet above. If thine heart be as

Pia. *For.*

mine, If for Jesus it pine, Come up into the chariot of love. Come up into the chariot of love.

Lift up your heads in joyful hope, Salute the happy morn, Salute the happy morn;

Each heav'nly pow'r Proclaims the glad hour, Lo Jesus the Saviour is born, Lo Jesus the Saviour is born.

DYING CHRISTIAN.

Barton.

227

Largo. Mez. Pia.

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

Affetuoso.

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

For. Pia. For.

say, they whisper, angels, say, Hark,

say, Hark, Hark, they whisper, angels say, Sister spirit, come a - way. Sister spirit, come away.

Hark, they whisper, angels say, Hark,

Pia. Cres. Pia. Cres.

. What is this, absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me, my soul, can

For.

Pia.

Pia. Andante.

Cres.



this be death? Tell me, my soul, can this be death? The world re - cedés, it dis - ap - pears, Heav'n



For.

Dim.

Cres.

Vivace. For.



opens on my eyes; My ears with sounds se - raph - ic ring Lend, lend your wings, I mount, I fly, O



grave, where is thy victory, O grave, where is thy victory, O death, where is thy sting! O grave, where is thy

Pia.

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

victory, thy victory, O grave, where is thy victory, thy victory, O death, where is thy sting? O death, where is thy sting?

Adagio.

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

I beheld, and lo, a great multitude, which no man could number, of all nations, and kindred, and people, and tongues,

stood be-fore the throne, and be-fore the Lamb, clothed with white robes, and palms were in their hands.

with a loud voice, unto God, sal-

And they cried with a loud, a loud - - - - - voice, saying, sal - va - tion, sal - vation un - to

loud - - - - - a loud voice, un - to God, sal-

vation un - to God, who sitteth

God, sal - va - tion unto God, who sitteth on the throne, - - - - - on the throne, and un - to the Lamb.

vation unto God, who sitteth

with a loud

And they cried with a loud, a loud - - - - - voice, saying, Blessing, Hallelujah, and glory, Hallelujah, and

loud - - - - - a loud

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third and fourth staves are piano accompaniment. The lyrics are: "with a loud", "And they cried with a loud, a loud - - - - - voice, saying, Blessing, Hallelujah, and glory, Hallelujah, and", "loud - - - - - a loud".

wisdom and thanksgiving, and honour, Hallelujah, Blessing and glory, and wisdom, and thanksgiving, and

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third and fourth staves are piano accompaniment. The lyrics are: "wisdom and thanksgiving, and honour, Hallelujah, Blessing and glory, and wisdom, and thanksgiving, and".

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men,

Hallelujah, Halle - lu - jah,

HAVANT. 8. 3. 6.

Ere I sleep, for ev'ry favour, This day show'd, By my God, I will bless my Saviour.

EASTER ODE.

J. Peck.

237

Bold.

Behold, behold, the blind their sight receive, Behold, behold, the dead awake and live, The

This system contains the first four staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The time signature is 2/4 and the key signature has one flat (B-flat). The lyrics are: "Behold, behold, the blind their sight receive, Behold, behold, the dead awake and live, The".

The dumb speak wonders, and the lame Leap like the hart, and bless his name.

This system contains the next four staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The time signature is 2/4 and the key signature has one flat (B-flat). The lyrics are: "The dumb speak wonders, and the lame Leap like the hart, and bless his name." The system concludes with a double bar line.

Three voices.

Thus doth th'E - ter - nal Spirit own And seal the mis - sion of his Son ; The Father vindi-

cates his cause, While he hangs bleeding, While he hangs bleeding, While he hangs bleeding on the cross.

Alla Breve.

Poco. Allegro. For.

He dies, the heav'ns in mourn - - - ing stood, He ri - - - ses, ri - - - ses,

He ri - - - ses, ri - - - ses, rises and appears a God, He rises and ap - ri - - ses, ri - - - ses, rises and ap - - - pears a God, He ri - - - ses and ap - - - pears rises and appears a God, He ri - - - ses, ri - - - ses and ap - - - pears

Pia.

pears a God. He ri - ses and ap - pears a God, He
 a God. He ri - ses, ri - ses, and ap - pears a God. He

Andante M. Pia.

ri - ses, He ri - ses and ap - pears a God.
 ri - ses, ri - ses and ap - pears a God. Behold the Lord, as-

cend - ing high, No more to bleed, no

more to die. Hence, hence, Hence, and for-

ev - er, for ev - er from my heart, for

ev - er from my heart, I bid my doubts and

M. Fia.

Cres.

fears de - part, And to those hands my soul re - - sign, Which bear, Which bear cre-

Dim.

And to those hands my soul re - si gn,
 dentials so divine. And to those hands my
 And to those hands my soul re - si gn,
 And to those hands my

Dim.

Which bear cre - den - tials so di - vi - ne.

soul re - sign, Which bear cre - den - tials so di - vine. And

Which bear cre - den - tials so di - vi - ne.

Which bear cre - den - tials so di - vine.

to those hands my soul re - sign, Which bear cre - den - tials so di - vine.

Grateful notes and numbers bring, While Jehovah's name we sing! Holy, holy Lamb of God, Be thy

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "Grateful notes and numbers bring, While Jehovah's name we sing! Holy, holy Lamb of God, Be thy".

Soft.

glorious name ador'd. Men on earth and saints above, Men on earth and saints above, Sing the great Redeemer's love.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "glorious name ador'd. Men on earth and saints above, Men on earth and saints above, Sing the great Redeemer's love." The word "Soft." is written above the first staff of this system.

Loud.

Soft.

Sing the great Redeemer's love, Sing the great Redeemer's love. Men on earth and saints above, Men on earth and saints above,

Loud.

Soft.

Sing the great Redeemer's love, Sing the great Redeemer's love, Sing the great Redeemer's love.
Lord, thy mercies never fail;

Loud.

Lord, thy mercies never fail, Hail, hail, ce - lestial goodness, hail, Hail, hail, ce - les - tial goodness, hail!

Loud.

Though un - wor - thy, Lord, thine ear, Our hum - ble hal - le - lu - jah's hear: Pur - er

Soft.



praise we hope to bring, When with saints we stand and sing.

Siciliano.



Lead us to that blissful state, Where thou reign'st su - preme - ly great ;

Look with pi - ty from thy throne, And send thy ho - ly Spir - it down.

While on earth or - dain'd to stay, Guide our foot - steps in thy way,

Till we come to reign with thee, And all thy glorious greatness see.

CHORUS. Loud. Very Loud.

Then with angels we'll a - gain, Wake a louder, louder strain, Wake a louder, louder

Soft. Loud. Soft.

strain, Then in joyful songs of praise We'll our grateful voices raise, There no tongue shall silent be,

Loud.

There all shall join sweet har-mo-ny, That thro' heav'ns all spacious round Thy praise, O God, may ever sound.

ANTHEM.

Chapple.

249

Chorus. *Allegro assai.*

O come, let us sing un - to the
 O come, let us sing un - to the Lord ; O
 O come, let us sing un - to the Lord ; O come, let us sing un - to the
 O
 Lord . let us hear - ti - ly rejoice,
 Come, let us sing un - to the Lord ; let us hear - ti - ly rejoice -
 Lord ; let us hear - ti - ly re - joice - - let us
 come, let us sing un - to the Lord ; let us hear - ti - ly re - joice

in the strength of our sal - va - tion; let us hearti - ly re-

in the

hearti - ly rejoyce in the strength of our sal - va - tion; let us hearti - ly re - - - joyce - - -

in the let us hearti - ly re-

joyce

let us hearti - ly re - - - joyce - - - in the strength of our sal - va - tion.

let us hearti - ly re - joyce

joyce

VERSE. TREBLE & BASS.

Let us come before his presence, let us come before his presence with thanks - giv - ing, with thanks -

Let us

giving ; come before his presence, let us come before his presence with thanksgiving ;

tr SYM. tr

And shew ourselves glad, and shew ourselves glad, and shew ourselves glad - -

And shew ourselves glad, and shew ourselves glad, and shew ourselves

in him with psalms.

glad

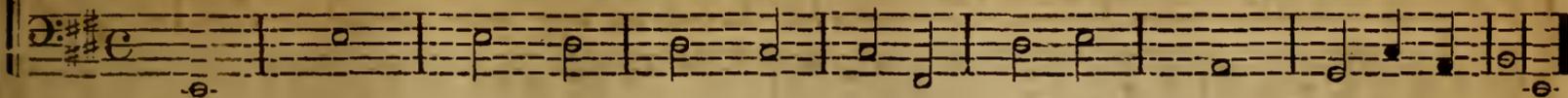
CHORUS. *Largo Expressivo.*

For the Lord is a great God; the Lord is a great God, and a great King above all gods; a great King above all gods.

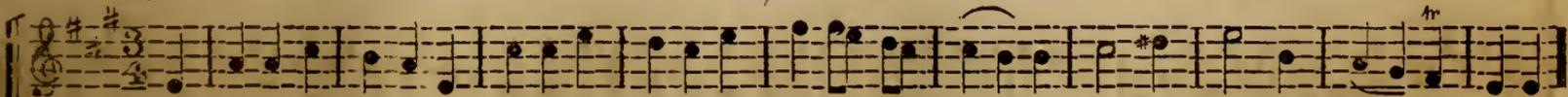
Recit : Bass.



In his hands are all the corners 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.



Duet.



O come, let us worship, O come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our maker.



Inst. Bass.



CHORUS.

O come, let us worship; O come, let us worship, and fall down, and kneel before the Lord, the Lord our maker.

Voice.

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. Bass.

CHORUS.

For he is the Lord, the Lord our God; we are the
and we are the people,

Inst.

Detailed description: This system contains the first two lines of the chorus. It features four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "For he is the Lord, the Lord our God; we are the and we are the people,". The word "Inst." is written below the piano part.

Adagio.

people, we are the people of his pasture, and the sheep of his hand.

Voice.

Detailed description: This system contains the second two lines of the chorus. It features four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "people, we are the people of his pasture, and the sheep of his hand." The word "Voice" is written below the vocal part.

OLD HUNDRED, as harmonized by Claude Le Jeune, in the 16th century.

DRESSUS. ALLA BREVE.

HAUTE CONTRE.

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.

TAILLE.

BASSE CONTRE.

N. B. The melody is the same as it stands in the most ancient copies of Marot and Theodore Beza, in 1546.

Brisk.

ANTHEM.

Handel.

O praise the Lord with one consent, O praise the Lord with one consent, And mag - ni - fy his name, Praise the Lord with one con -

His worthy praise, His worthy praise proclaim.

sent, And *inag - ni - fy* his name. Let all the servants of the Lord His worthy praise, His worthy, worthy praise proclaim.

His worthy praise, His worthy praise proclaim.

His worthy praise, His worthy, worthy praise proclaim.

CHORUS. Brisk.

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

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

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

HYMN FOR THANKSGIVING.

Dr. J. A. Stevenson.

259

Maestoso. For.

Pia.

For.

Redeemed by their Shepherd's care, Re - deem - ed by their Shepherd's care, In
As Israel's people in despair, Org. Redeemed by their Shepherd's care,

rejoice, rejoice,
gratitude rejoice, In gratitude rejoice, rejoice, rejoice, In gratitude rejoice, In

gratitude rejoice, Or, as on Sinai's banks reclin'd, Our

Cres. Pia. Cres. For. Pia.

holy fathers swell'd the wind With hallelujah's voice, With hallelujah's voice, Our holy fathers swell'd the wind, With

For.

F. F.

hal - le - lu - jah's, with hal - le - lu - jah's voice, With hal - le - lu - jah's voice, With hal - le - lu - jah's voice, Our

With hal - le - lu - jah's voice.

holy fathers swell'd the wind With hal - le - lu - jah's, With hallelujah's voice, With hallelujah's voice, With

With hal - le - lu - jah's voice,

hal - le - lu - jah's voice.

This musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

CORYDON. S. M.

For.

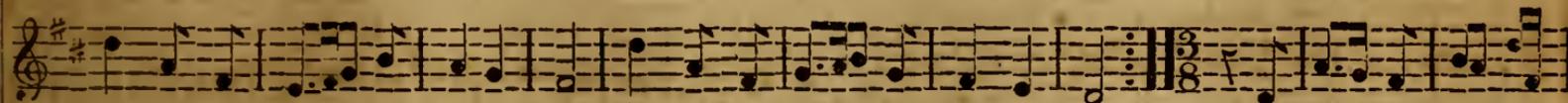
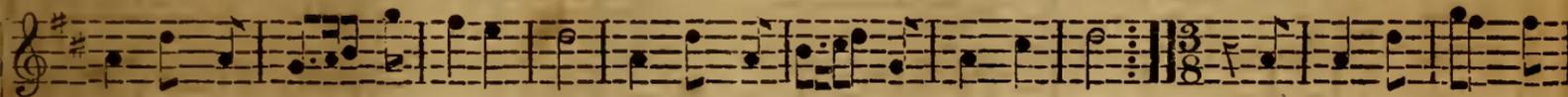
Come, sound his praise abroad, And hymns of glory sing ; *pia.* Jehovah is a sov'reign God, The universal King.

Je - ho - vah is a sov'reign God,

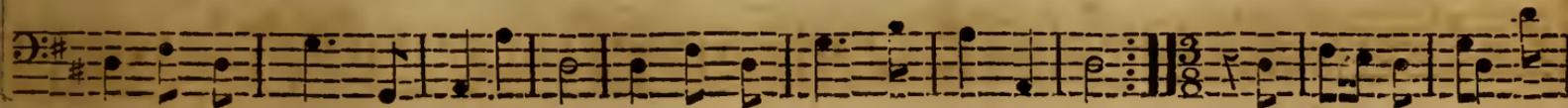
This musical score is for a hymn titled 'CORYDON. S. M.' and is written in common time (C). It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The lyrics are: 'Come, sound his praise abroad, And hymns of glory sing ; *pia.* Jehovah is a sov'reign God, The universal King.' and 'Je - ho - vah is a sov'reign God,'. The score includes various musical notations such as notes, rests, and dynamic markings.



Before Je - hovah's awful thron's, Ye nations, bow with sacred joy : Know that the Lord is God a - lone ;



He can cre - ate and he destroy. He can cre - ate and he destroy. His sovereign 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 again; He brought us to his fold again. We'll crowd thy gates with thank - ful songs, High as the

heav'n's our voic - es raise, And earth, And earth, with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise. Shall

fill thy courts with sounding praise, Shall fill, shall fill thy courts with sounding praise. Wide, wide as the world is thy command,

Vast as e - ternity, e - ternity thy love; Firm as a rock thy truth must stand, When rolling years shall cease to

move, shall cease to move, When rolling years shall cease to move. When roll - ing years shall cease to move.

ANTHEM.

Capel Bond.

267

3 Voices.

The glory of the Lord, of the Lord

The glory of the Lord shall en - dure for ever, of the Lord shall en - dure for

Orc. The glory of the Lord

Detailed description: This system contains four staves of music. The top three staves are for voices, and the bottom staff is for the orchestra. The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are: "The glory of the Lord, of the Lord" on the first line; "The glory of the Lord shall en - dure for ever, of the Lord shall en - dure for" on the second line; and "Orc. The glory of the Lord" on the third line.

ever, the glory, the glory of the Lord, the glo - - - - - ry, the glory of the Lord shall en -

the glory, he glory

Detailed description: This system continues the musical score with four staves. The top three staves are for voices, and the bottom staff is for the orchestra. The lyrics are: "ever, the glory, the glory of the Lord, the glo - - - - - ry, the glory of the Lord shall en -" on the first line; and "the glory, he glory" on the second line.

dure for ever, shall en - dure for ever, the Lord shall rejoice in his works, shall rejoice - - in his works, in his

The Lord shall re - joice

Lord shall re - joice, in his works, shall re - joice - - - shall re - joice - - -

works, shall re - joice in his works, shall re - joice, - - - shall re - joice, - - - The

Lord shall re - joyce - - - re - joyce in his works, shall re - joyce, re - joyce, re - joyce in his works.

re - joyce, re-joyce

CHORUS.

the glo - - - ry of the

The glory of the Lord shall en - dure for ever, the glory of the Lord, the glory of the Lord, of the

The glory of the Lord, of the Lord shall en - dure the glo - - - ry of the

The glory

Lord shall endure for ever, the glo - - - - - ry of the Lord shall endure for ever, shall en - dure for ever.

the glory, the glory,

Mod.

I will be glad,

My medi - tation of him shall be sweet; I will be glad in the Lord, be glad in the Lord.

CHORUS. Allegro

Bless thou the Lord, O my soul, bless, praise, O bless thou the Lord, praise the Lord.

Prai

O my soul, praise the Lord, Praise the Lord, the Lord,

O my soul, prai se the Lord, O my

Prai

se the Lord,

se the Lord, praise the Lord, praise the Lord, the Lord,

soul. Bless thou the Lord, bless thou the Lord, O my soul, bless, praise, O

Adagio.

Praise thou the Lord, Bless thou the Lord, Praise thou the Lord, A - men.

Praise thou the Lord,

Blessed, blessed be thou, Lord God of Isra - el, our Father, Blessed, blessed be thou, Lord

God of Is - ra - el our Father, for ever and ever, for ever and ev - er, blessed, blessed be thou, Lord

Bless - ed, bless - ed,

Bless - ed, bless - ed,
 God of Is - ra - el our Father, for ever and ever, for ever and ever, Blessed, blessed be thou, Lord
 Bless - ed for ev - er and ev - er,

for ever and ever, 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,

Bless - ed, for ev - er,

Bless - ed, Bless - ed 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,

Two voices.

Thine, O Lord, O Lord, is the greatness, Thine, O Lord, O Lord, is the greatness.

ORG.

The first system of the musical score consists of four staves. The top two staves are for the voice, and the bottom two are for the organ. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "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.

Voice.

Organ.

Voice.

The second system of the musical score continues with four staves. The top two staves are for the voice, and the bottom two are for the organ. The lyrics are: "is in the heav'n, in the heav'n and the earth are thine: Thine is the kingdom, thine is the kingdom, O For all that is in the heav'n,".

Organ.

Voice.

Lord, and thou art ex - al - ted as head over all, as head over all, as head, as head over all.
 over all,
 as head over all.

DUET.

Both riches and honour come of thee, come of thee, riches and honour come of thee,

and thou reignest, thou reignest, thou reignest over all; and in thine hand, in thine hand is

is pow'r,

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.

CHORUS.

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,

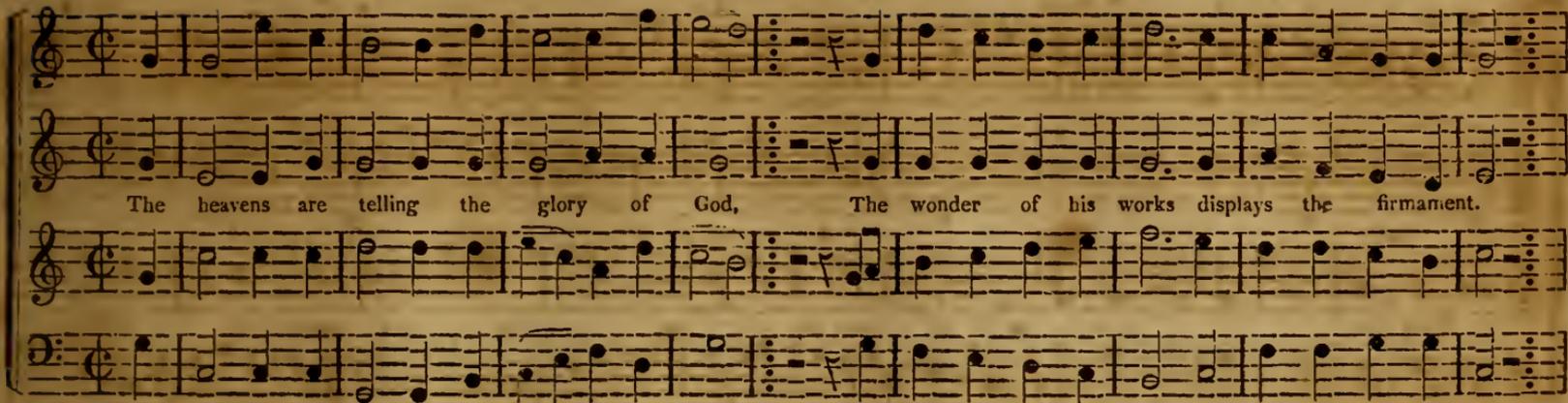
we thank thee, we thank thee, O God.

se thy glo - rious name, we thank thee, we thank thee, and

we thank thee, and prai se thy glo - rious

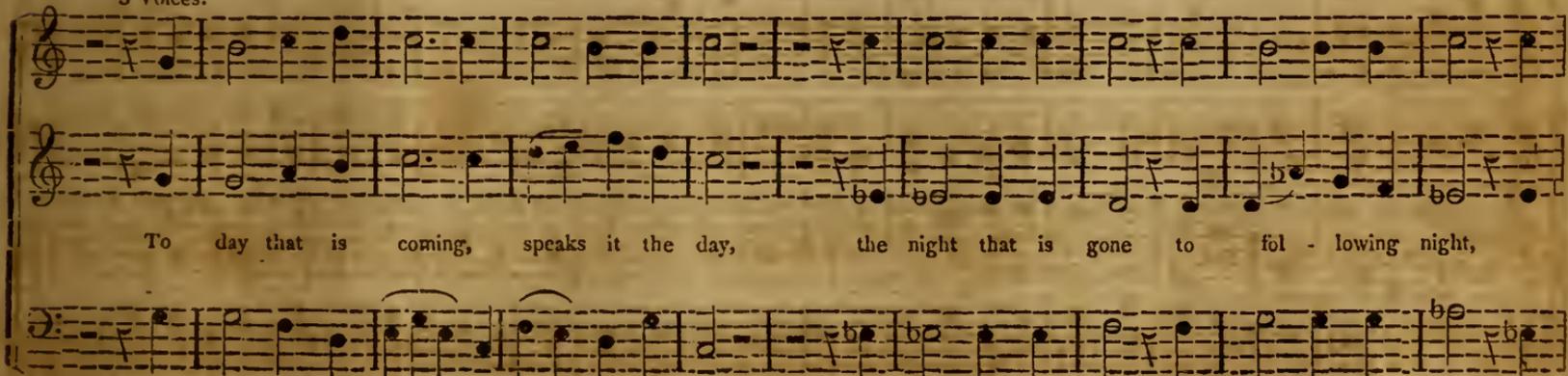
thank thee, and prai se thy glo - rious name, we

we thank thee, and prai



The heavens are telling the glory of God, The wonder of his works displays the firmament.

3 Voices.



To day that is coming, speaks it the day, the night that is gone to fol - lowing night,

Tutti.

The heavens are telling the glo - ry of God, the wonder, the
 night that is gone, to fol - low - ing night. The heavens are telling the glory of God, the
 the wonder of his

The heavens are telling the glo - ry of God, the wonder, the wonder of his

wonder of his works, displays, displays the firmament. The wonder of his works, displays, displays the firmament.

works, the wonder of his works displays the firmament. The wonder of his works displays the firmament.

Three voices.

In all the lands resounds the word, never unperceived, ever understood, ever, ever,

In all the lands resounds the word, never unperceived, ever understood, ever, ever,

In all the lands resounds the word,

Piu. Allo. Tutti.

The heavens are telling the glory of

ev - er understood, ever, ever, ev - er, ev - er understood, The heavens are telling the

The heavens are telling the glo - ry of

God, the wonder, the wonder of his works, The wonder of his
 glory of God, the wonder of his works displays, displays the firmament.
 glory of God, the wonder of his works, the wonder of his works displays the firmament.
 God, the wonder, the wonder of his works, the wonder of his works, The wonder of his works displays the firma-

works displays the firmament, the firmament, The wonder of his works dis-
 The wonder of his works displays the firmament. The wonder
 The wonder of his works dis - plays the firmament, the firmament.
 ment, displays the firmament. The wonder of his works displays, dis-

plays the firmament, the firmament. The wonder of his works displays the firmament, the firmament.

plays, displays the firmament. The wonder of his works, the wonder of his works displays, displays the

of his works displays the firmament.

me - nt, the firmament. The wonder of his works, the wonder of his works displays, displays the

ment. The heavens are telling the glory of God, the wonder of his works displays the firmament.

firm - a - ment. The heavens are telling the glory of God. The

The heavens are telling the glory of God, the wonder of his works displays the firmament.

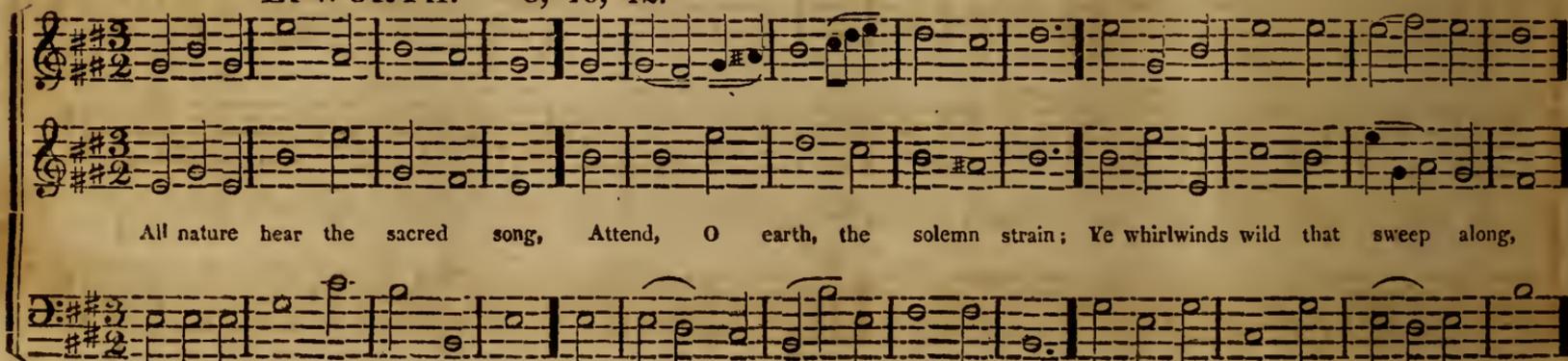
firm - a - ment. The heavens are telling the glory of God, the wonder of his works - - - dis-

ment, displays the firmament, dis - pla - ys the firmament. The wonder of his works displays the
wonder of his works displays the firmament, the firm - a - ment. The wonder of his works, the wonder of his
ment, displays the firmament, dis - pla - ys the firmament,
plays, - - - dis - plays - - - the firmament. The wonder of his works, the wonder of his
firma - ment, the firm - a - ment. The heavens are telling the glo - ry of God, - - - the won -
works displays, displays the firm - a - ment. The heavens are tell - ing, are tell - ing the glo -
works displays, displays the firma - ment. The heavens are telling the glory of God, the wonder of his works dis -
works displays, displays the firma - ment. The heavens are telling the glory of God, - - - the won - der



der of his wo - rks displays the firmament,
 ry of God, - - the wonder of his works displays the firmament, displays the firmament, displays the firmament.
 plays - - displays - - the firmament, displays the firmament,
 of his works displays the firmament, displays the firm-a-ment.

EPWORTH. 8, 10, 12.



All nature hear the sacred song, Attend, O earth, the solemn strain; Ye whirlwinds wild that sweep along,

Ye dark'ning storms of beating rain, Umbrageous glooms of forests drear, And sol - i - ta - ry deserts, hear.

Be still, ye winds, while to your Maker's praise, The creatures of his pow'r aspire their voice to raise.

Shepherds, rejoice, rejoice, rejoice, rejoice, and send your fears a - way, and send your fears a - way!

re - joice,

News from the sky, News from the sky, News from the sky, the Saviour's born to - day.

DUET—Treble & Bass.

Jesus the Lord comes down to dwell with you. To day he comes, but not as monarchs do. To day he comes, but not as monarchs do. No

gold nor purple, royal, shining things, A manger stands, and holds the King of kings, A manger stands, and holds the King of kings.

TRIO.

Thus Gabriel sang, Thus Gabriel sang, the heav'nly angels throng, They tune their harps, they tune their harps, they tune their harps, they tune their harps,

who reigns enthron'd above, who reigns, who reigns enthron'd a - bove, Good will to
 reigns enthron'd above, who reigns enthron'd above, who reigns, who reigns enthron'd above, Good will to
 who reigns enthron'd, who reigns enthron'd above,
 who reigns enthron'd, who reigns enthron'd, who reigns enthron'd above,

Pia.

For.

Pia.

men, Good will to men, and peace, and endless love, Good will to men, and peace, and peace, and peace and
 and peace,
 and peace, peace and endless love,

Good will to men, and peace, peace and endless love,
 endless love, peace, and endless love, and peace, and peace and endless love, Good
 will to men, and peace

peace, peace, peace, peace, peace and endless love,

will to men, and peace, and peace and endless love, and peace, peace, and endless love.

ANTHEM.

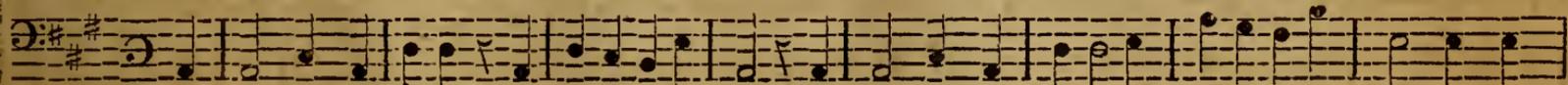
Dr. James Nares.



The souls of the righteous are in the hand of God,



The souls of the righteous are in the hand of God, and there



no tor - - - - - ment



shall no torment touch them, there shall no torment touch them, there shall no tor - - - - - ment



there shall no torment touch them, no tor - ment

touch them. The souls of the righteous are in the hand of God, are in the hand of God, and there shall no

tor - - - - - ment, no tor - ment touch them.
 there shall no tor - - - - - ment touch them.
 touch them, no tor - ment touch them, no torment, no torment touch them.

SOLO. *Mez. For.* *For.*

In the sight of the unwise, they seem to die, and their departure is taken for misery,

Mez. For. *ORG.* *Pia.*

their de - parture is taken for misery, but they are in peace, they are in peace,

Cres. *Mez. For.*

they are in peace. In the sight of the unwise they seem to die, and their departure is

taken for misery, but they are in peace, they are in peace, they are in peace.

RECITATIVE.

For though they be punish'd in the sight of men, yet is their hope full of immor - tal - i - ty,

yet is their hope full of immor - tal - i - ty. For God hath prov'd them and found them worthy of him - self. For God hath

For

prov'd them and found them worthy of himself. And in the day of visit - a - tion they shall

For God hath found them worthy of himself. And in the day of visit - ation they - - - shall

God hath found them of vis - it - ation they shall

shine, they shall judge, shall judge the nations, and have dominion, and have do - minion over the people.

shine, they - - - shall judge,

CHORUS.

Allegro.

They shall judge the nations, and have do - minion over the people. And their Lord shall

for ev - er, and ever, shall reign for ever, their Lord shall reign for

reign for ev - er, ev - er, shall reign for ever, their Lord shall reign

ev - er, and ever, shall reign for ever, their Lord shall reign

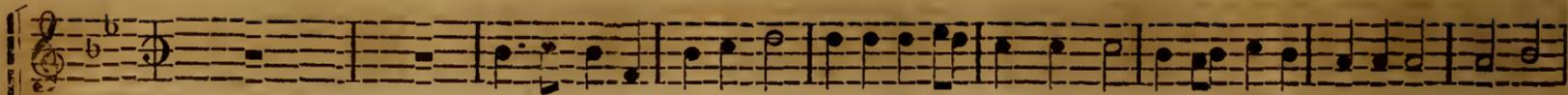
ev - er, and ever, shall reign for ever, their Lord shall reign

For.

ever, shall reign for ever, ever, their Lord shall reign, shall reign, for ever, their Lord shall reign for ever, shall shall reign for ever, shall reign

Adagio.

reign for ever, shall reign for ever, their Lord shall reign for ever. A - men.



Hark, the herald angels sing, Hark, the herald angels sing Glory to the new-born King, Glory to the new-born King, Peace on



earth and mercy mild, God and sinners reconcil'd. God and sinners reconcil'd. Joyful, all ye nations, rise,



Join the triumph of the skies, With the angelic host proclaim Christ is born at Bethlehem. Hark, the herald angels sing,

Hark, the herald angels sing Glory to the new-born King, Glory to the new-born King, Glory to the new-born King.

Finis.

Christ, by highest heav'n ador'd, Christ, by highest heav'n ador'd, Christ the ever - lasting Lord, Christ the ever - lasting Lord,

Late in time behold him come, Offspring of a virgin's womb, Offspring of a virgin's womb. Veil'd in flesh, the

God - head he, Hail, hail th'incarnate Deity, Hail th'incarnate Deity. Pleas'd as man with man ap-

From the Repeat to Finis.

our Immanuel here, our Immanuel here. D. S.

pear, Jesus our Immanuel here, Jesus our Immanuel here

our Immanuel here, our Immanuel here.

2 Voices. Allegro.

Come, let us sing unto the Lord, let us sing unto the Lord, because he hath dealt so lovingly with us, be-

Come, let us sing, let us sing, &c.

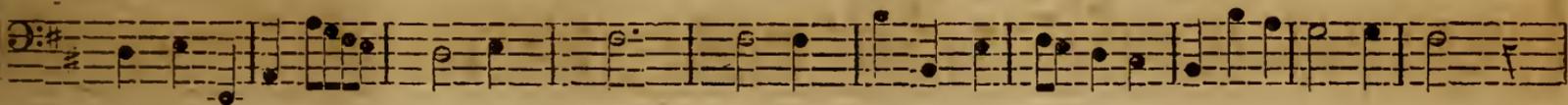
cause he hath dealt so lovingly with us.



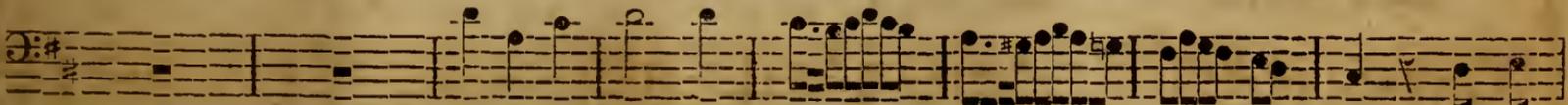
Yea, we will praise the name of the Lord, of the Lord most high, of the Lord most high.



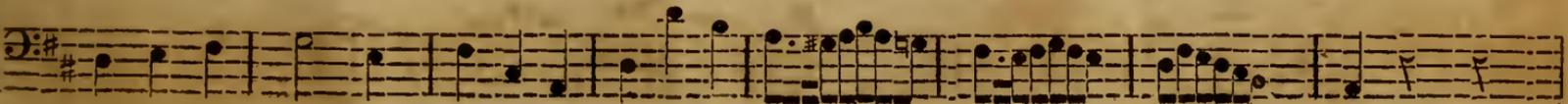
Yea, we will praise the name of the Lord, &c.



Yea, we will praise the Lord most high, we will



Yea, we will praise, will praise the Lord, we will



praise the name of the Lord most high, of the Lord most high, of the Lord most high, we will praise the name of the

we will

CHORUS. Air.

Lord most high, of the Lord most high, of the Lord most high. For ever, halle - lujah, and ever, halle-

praise the name of the Lord, &c.

lujah, and ever, halle - lujah, and ever, halle - lujah, for ever and ever, for ever and ever, for ever and

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics underneath. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

ever, for ever and ever, for ever, halle - lujah, and ever, halle - lujah, for ever and ever, for

The second system of the musical score continues the vocal line and piano accompaniment from the first system. It also consists of three staves: a vocal line with lyrics, a treble clef piano staff, and a bass clef piano staff. The musical notation and lyrics are consistent with the first system, maintaining the same key signature and time signature.

ever and ever, for ever, halle - lujah, and ever, halle - lujah, halle - lujah, halle - lujah, halle - lujah, halle -

lujah, halle - lujah, halle - lujah, halle - lujah, halle - lujah, A - men, A - men.

CHORUS ANTHEM.

Rev. C. Gregore.

313

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

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

he that comes, he that comes in the name of the Lord. Hosanna, blessed is he that comes, Hosanna, Ho-

he that comes in the name of the Lord. Ho - sanna, blessed is he that comes, Hosanna, Hosanna,

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

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

Pia. Fortis. Pia.

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

Fortis. Fortis.

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

Pia.

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

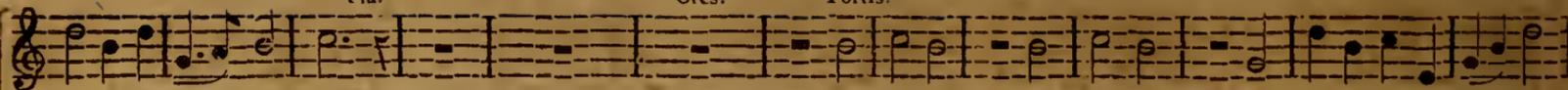
Pia.

sanna, Hosanna, blessed is he that comes in the name of the Lord, in the name of the Lord,

Pia.

Cres.

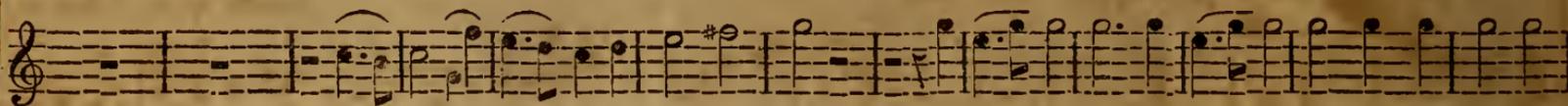
Fortis.



blessed is he that comes,

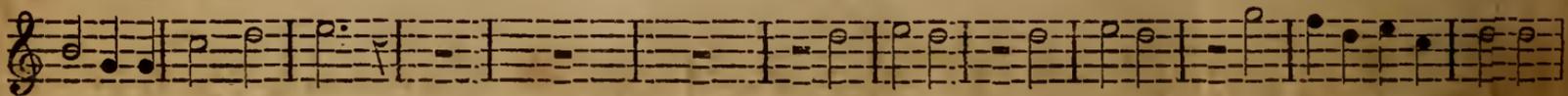
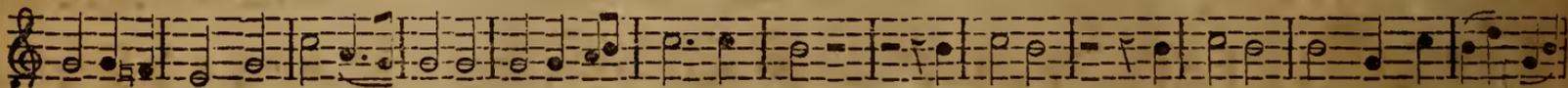
Hosanna, • Hosanna,

Hosanna in the highest,



Ho - sanna, blessed is he that comes,

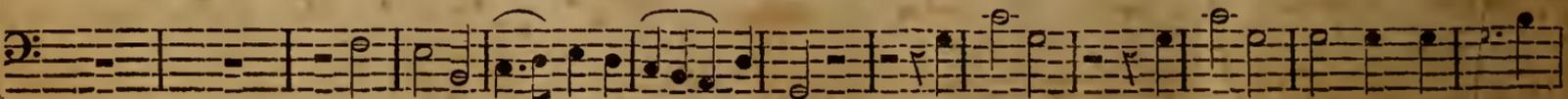
Ho - sanna, - Ho - sanna, - - in the highest,



blessed is he that comes,

Hosanna, Hosanna,

Ho - sanna in the highest,



Hosanna, blessed is he that comes,

Hosanna,

Hosanna, - - in the highest,

Pia.

in the highest. Ho - sanna, Ho - sanna, Hosanna in the highest, Ho -

in the highest. Ho - sanna, Ho - sanna, Hosanna in the highest, Ho -

in the highest. Ho - sanna, Ho - sanna, Hosanna in the highest, Ho -

Fortissimo.

For.



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



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



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



Andante.

O azure vaults, O crystal sky, The world's transparent canopy, Break your long silence, and let mortals know With what contempt you

look on things below. With what contempt you look on things below. Sym.

The fountain of Christ, Lord, help us to sing, The blood of our Priest, Our cru - ci - fied King.

This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

Here's strength for the weakly, That hither are led, Here's health for the sickly, And life for the dead.

This system contains the next four staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

How shall I my Saviour set forth? How shall I his beauties declare? O how shall I speak of his worth, Or what his chief dignities are?

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a simple, homophonic style with a clear melody and accompaniment.

His angels can never express, Nor saints who sit nearest his throne, How rich are the treasures of grace; No, this is a myst'ry unknown.

The second system of the musical score also consists of four staves, continuing the same musical style and notation as the first system. It concludes with a double bar line and repeat dots.

ALPHABETICAL INDEX.

ABRIDGE	54	Brooms Grove	25	Despondence	216	Grove	159	Lowell	155	Pilesgrove	105
Acton	319	Buckingham	35	Dezives	75	Guilford	137	Lucern	147	Plymouth	25
Adams	308	Buckminster	36	Devotion	170	Halifax	133	Luton	83	Plympton	34
Advent	72	Burford	48	Dirge	215	Hartford	67	Magdalen	97	Portsea	71
Alcester	190	Chorus Anthem	313	Dorset	53	Harwich	224	Magdalen Ode	243	Portsmouth	162
Allerton	165	Canterbury	18	Dover	143	Havant	236	Martyrs	37	Portugal	96
All Saints	105	Cardiff	168	Dresden	115	Helmsley	196	Mayhew	115	Portuguese Hymn	178
Amsterdam	221	Cardmarthen	164	Drummond	200	Herald	100	Meor	47	Prescott	203
Anniversary	69	Carmel	133	Dundee	29	Herald Angels	304	Messiah	44	Price	149
Antigua	123	Carolina	43	Dunkenfield	55	Herrnon	31	Middleburg	77	Psalm 46	173
Antworth	99	Carthage	87	Dunstan	110	Holborn	61	Milan	58	Psalm 97	114
Arcadia	45	Castle Street	90	Durham	20	Hopkins	154	Moumouth	95	Putney	98
Arlington	17	Chapel	20	Dying Christian	227	Hotham	194	Morden	181	Quercy	112
Arnold's	70	Charmouth	70	Easter Hymn	187	Hoxton	182	Moriah	136	Quincy	174
Armsley	84	Cherriton	218	Easter Ode	237	Hymn for Christmas	292	Morning Hymn	183	Redeeming Love	189
Arundel	17	Cheshunt	175	Eaton	116	Hymn for Thanks.	259	Mount Ephraim	151	Rochester	43
Aylesbury	156	Chilton	205	Eddington	74	Interment	118	Munich	135	Rockbridge	28
Babylon	77	China	124	Elysiun	146	Irish	18	Music	88	Rockingham	69
Baltimore	206	Christmas	61	Emhden	76	Islington	111	Nantwich	80	Romaine	320
Bangor	47	Churchill	169	Epworth	290	Italian Hymn	211	New Fiftieth	214	Rothwell	107
Barby	52	Claybury	184	Evening Hymn	82	Italy	108	Newton	53	Rowlstone	130
Barnstead	103	Clifton	57	Fairfax	219	Jordan	197	Northamp. Chapel	198	Rushton	179
Bath	78	Clyde	208	Fairfield	137	Jubilee	158	Norwich	163	Rutland	144
Bath Abbey	188	Colchester	46	Farringdon	59	Kendall	35	New Jerusalem	121	Kyland	152
Bathford	86	Collingham	44	Fawcett	117	Kent	82	Old Hundred	78	St. Alban's	60
Beckwith	101	Concord	62	Fewersham	225	Kippis	25	Old Hundred	256	St. Ann's	22
Bedford	27	Condolence	190	Finedon	191	Kirke	113	Old Ten Command.	136	St. Bridge's	141
Belmont	21	Corydon	262	Florence	39	Kirkland	134	Orland	131	St. Claire	126
Bermondsey	209	Costellow	129	Foreland	49	Knaresboro'	56	Oxford	93	St. David's	48
Bethesda	166	Courtney	222	Founder's Hall	156	Lambeth	212	Paley	104	St. Francis	145
Bethlehem	226	Cumberland	109	Proome	138	Landaff	217	Palmyra	71	St. George	107
Bingham	151	Dalston	204	Funeral Hymn	32	Leeds	98	Pa: ma	26	St. Giles	202
Blandford	54	Danville	72	Funeral Thought	19	Leyden	85	Pastoral Hymn	185	St. Helen	171
Blendon	97	Dartmouth	160	Garland	53	Limehouse	122	Peckham	139	St. James'	45
Bowerbank	66	Darwell	161	German	128	Limerick	91	Pelew	119	St. Mark	132
Braintree	24	Darwent	102	Gloucester	127	J:ncoln	57	Pham	140	St. Martin's	19
Bramham	223	Dedham	220	Gouldbourn	92	Little Marlboro'	142	Pembroke	52	St. Mary's	22
Brattle Street	75	Denmark	263	Green's Hundredth	113	London	41	Penrose	55	St. Matthew's	20
Bridgeton	210	Deptford	192	Greenwalk	29	Lothian	193	Peterborough	46	St. Michael	176

ALPHABETICAL INDEX *continued.*

St. Peter	94	Standish	172	Thacher	141	Warton	138	Workshop	32	Easter Ode	237	
St. Philip	167	Stennet	106	Tisbury	65	Welch	199	Yarmouth	150	Herald Angels	304	
St. Thomas	143	Sterling	129	Truro	112	Weldon	79	York	42	Hymn for Christmas	292	
Salem	63	Surry	81	Turin	186	Welkin	41			Hymn for Thanksgiving	259	
Shirland	147	Sussex	177	Ustick	139	Wells	114	ANTHEMS, &c.			I beheld, &c.	232
Shoel	120	Sutton	142	Veni Creator	38	Wells Row	121	Adams	308	Magdalen Ode	243	
Sicilian Hymn	197	Swanwick	51	Wenfield	153	Wesley	64	Blessed be thou	273	O come let us sing	249	
Silver Street	148	Swithin	157	Walsal	180	Winchelsea	99	Chorus Anthem	313	O praise the Lord	256	
Somersworth	125	Tabernacle	195	Waiworth	213	Winchester	83	Chorus : the Heavens	283	The glory of the Lord	267	
Spring	89	Tamworth	201	Wantage	42	Windsor	24	Denmark	263	The souls of the righteous, &c.	297	
Stade	68	Tempest	50	Wareham	40	Winthrop	150	Dying Christian	227			

METRICAL INDEX.

<i>C. M. Major.</i>												
ABRIDGE	54	Colchester	46	Messiah	44	Tempest	50	Funeral Hymn	32	Blendon	97	
Advent	72	Concord	62	Middleburg	77	Tisbury	65	Funeral Thought	19	Carmel	133	
Anniversary	69	Danville	72	Milan	56	Veni Creator	38	Greenwaik	29	Castle Street	90	
Arcadia	45	Devides	75	Newton	53	Wareham	40	Martyr's	37	China	124	
Arlington	17	Dundee	29	Parma	26	Welkin	41	Palmyra	71	Costello	129	
Arundel	17	Eddington	74	Pembroke	52	Wesley	64	Plymouth	25	Cumberland	109	
Arnold's	70	Emden	76	Penrose	55	York	42	Plympton	34	Dresden	115	
Barby	52	Farrington	59	Peterborough	46			Rockingham	69	Dunstan	110	
Bedford	27	Florence	39	Portsea	71	<i>C. M. Minor.</i>		St. Mary's	22	Eaton	116	
Belmont	21	Garland	53	Rochester	43	Bangor	47	Wantage	42	Fawcett	117	
Blandford	54	Hartford	67	Rockbridge	28	Brooms Grove	25	Windsor	24	Gloucester	127	
Bowerbank	66	Hermon	31	St. Alban's	60	Buckingham	35	Workshop	32	Green's Hundredth	113	
Braintree	24	Holborn	61	St. Ann's	22	Burford	48			Halifax	133	
Brattle Street	73	Irish	18	St. David's	48	Carolina	43	<i>L. M. Major.</i>			Herald	100
Buckminster	36	Kendall	35	St. James'	45	Chapel	20	All Saints	105	Interment	118	
Canterbury	18	Kippis	23	St. Martin's	19	Collingham	44	Antigua	123	Islington	111	
Charmouth	70	Knarborough	56	St. Matthew's	30	Dorset	33	Barnstead	103	Italy	108	
Christmas	61	Lincoln	37	Salem	63	Dunkenfield	55	Bath	78	Kent	82	
Clifton	57	London	41	Stade	68	Durham	26	Beckwith	101	Kirkland	134	
		Mear	47	Swanwick	51	Foreland	49			Leeds	98	

METRICAL INDEX *continued.*

Leyden	85	L. M. <i>Minor.</i>	Shirland	147	L. P. M. <i>Minor.</i>	Tabernacle	195	10 & 11 <i>Minor.</i>		
Luton	83	Antworth	99	Sutton	142	Churchill	169	Dedham	220	
Magdalen	97	Armley	84	Thacher	141	_____	_____	Landaff	217	
Mayhew	115	Babylon	77	Wakefield	153	6. L. M. <i>Major.</i>	_____	_____	_____	
Monmouth	95	Bathford	86	War'ton	138	Hoxton	182	8 & 7. <i>Minor.</i>	_____	
Moriah	136	Carthage	87	Wintthrop	150	Morden	181	Jordan	197	
Music	88	Darwent	102	_____	_____	Morning Hymn	183	_____	_____	
Nantwich	80	Evening Hymn	82	S. M. <i>Minor.</i>	_____	Pastoral Hymn	185	6. 6. 8. <i>Major.</i>	7. 6. Peculiar. <i>Minor.</i>	
Old Hundred	78	German	128	Aylesbury	156	_____	_____	Dalston	204	
Old Hundred	256	Goulbourn	92	Bingham	151	6. L. M. <i>Minor.</i>	_____	Prescott	203	
Old Ten Command.	156	Kirk	113	Guilford	137	Claybury	184	St. Giles	202	
Orland	131	Limehouse	122	Little Marlboro'	142	_____	_____	_____	6. 6. 10. <i>Major.</i>	
Paley	194	Limerick	91	St. Bridge's	141	P. M. <i>Major.</i>	_____	_____	Courtney	222
Pelew	119	Munich	135	Ustick	139	Cheshunt	175	Baltimore	206	
Pilesgrove	105	Oxford	93	Yarmouth	150	Portuguese Hymn	178	Chilton	205	
Portugal	96	Putney	98	_____	_____	Rushton	179	Clyde	208	
Psalm 97	114	_____	_____	H. M. <i>Major.</i>	_____	St. Michael	176	_____	_____	
Quercy	112	S. M. <i>Major.</i>	_____	Allerton	165	Sussex	177	6. 6. 4. <i>Major.</i>	5. 6. <i>Minor.</i>	
Rothwell	107	Dover	143	Bethesda	166	_____	_____	Bermondsey	209	
Rowlstone	130	Corydon	262	Cardiff	168	7's. <i>Major.</i>	_____	Bridgeton	210	
St. Claire	126	Elysium	146	Carmarthen	164	Alcester	190	Italian Hymn	211	
St. George	107	Fairfield	137	Dartmouth	160	Bath Abbey	188	_____	_____	
St. Mark	132	Founder's Hall	156	Darwell	161	Condolence	190	8s. <i>Major.</i>	6. 9. <i>Major.</i>	
St. Peter	94	Froome	138	Grove	159	Deptford	192	Lambeth	212	
Shoel	120	Hopkins	154	Jubilee	158	Easter Hymn	187	New Jerusalem	321	
Somersworth	125	Lowell	155	Norwich	163	Finedon	191	_____	_____	
Spring	89	Lucern	147	Portsmouth	162	Hotham	194	10s. <i>Major.</i>	8. 10. 12. <i>Major.</i>	
Stennet	106	Mount Ephraim	151	St. Philip	167	Lothian	193	Dirge	215	
Sterling	129	Peckham	130	Swithins	157	Redeeming Love	189	New Fiftieth	214	
Surry	81	Pelham	140	_____	_____	Turin	186	Walworth	215	
Truro	112	Price	149	L. P. M. <i>Major.</i>	_____	_____	_____	_____	_____	
Weldon	79	Rutland	144	Devotion	170	8 & 7. <i>Major.</i>	_____	10. <i>Minor.</i>	Peculiar. <i>Major.</i>	
Wells	114	Ryland	152	Psalm 46	173	Drummond	200	Dsspondence	216	
Wells Row	121	St. Francis	145	Quincy	174	Helmsley	196	_____	_____	
Winchelsea	99	St. Thomas	143	St. Helen	171	Northampton Chapel	198	10 & 11 <i>Major.</i>	8 & 10. <i>Major.</i>	
Winchester	83	Silver Street	148	Standish	172	Sicilian Hymn	197	Cleriton	218	
								Acton	519	





WILLIAM SALLOCH
Pine Bridge Road
Ossining N.Y. 10562

