INSCRIBED TO

THE REVEREND THE VICAR AND CLERGY

OF THE

PARISH OF HALIFAX.

A NEW AND

ENLARGED EDITION

OF

Cheetham's Psalmody,

HARMONIZED IN SCORE;

WITH

AN ARRANGEMENT FOR THE ORGAN,

OR

Piano Forte.

BY

J. HOULDSWORTH,

LATE ORGANIST OF THE PARISH CHURCH,

HALIFAX.

"LET EVERY THING THAT HATH BREATH PRAISE THE LORD."—PSALM CL. 6.

THIRD EDITION.

HALIFAX:

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MDCCCXXXVI.

WHITLEY AND BOOTH, PRINTERS, HALIFAX.

ENTERED AT STATIONERS' HALL.

TO THE REVEREND

THE VICAR AND CLERGY

OF

The Parish of Halifax,

THIS SELECTION OF SACRED MUSIC

IS, BY PERMISSION,

MOST RESPECTFULLY INSCRIBED,

BY THEIR

VERY GRATEFUL

AND MOST OBEDIENT SERVANT,

J. HOULDSWORTH.

PREFACE.

THE favourable manner with which this Work has been received by the Public, merits the most grateful acknowledgments from the Editor, who has now the pleasure of offering to their notice a Third Edition, in which a few of the Tunes in the former Editions are omitted and replaced by others of a more popular character. Such other necessary alterations and corrections have also been made as the Editor hopes will be found real improvements.

The Selection of Tunes, which has been made with great care, contains almost every variety of metre and expression that can be required for sacred poetry. For this purpose, only such Tunes have been taken from the old Editions of Cheetham's Psalmody as have long maintained their popularity: many other works have been examined, and several valuable Tunes selected from them; but, in making extracts, neither the harmony nor the distribution of parts have been uniformly followed.

The Melodies are given according to the most approved copies, in keys best adapted to Congregational Singing, and the Harmonies are arranged with the greatest attention to accuracy and purity.

The Score contains four parts: the Tenor and Alto, from a compliance with custom, are written in the Treble Clef; the harmonist will, therefore, perceive that they appear an octave above their real pitch; and that the Treble or Air, with the harmony for keyed instruments, is placed next to the Bass for the convenience of the performer.

For the parts of the Liturgy designed to be sung, there will be found a great number of Chants, selected from the works of the best masters, and arranged so as to render this style of Music easy of performance.

With a design to promote uniformity and to assist Choirs, who may wish to introduce chanting into the service, words have been set to each kind of Chant, in such a manner that very little application will be required to enable singers to perform this part of the service with propriety and effect.

Although the Chants in this Work are divided into classes, as the Te Deums, Jubilates, &c. yet any of them may be exchanged, at the pleasure of the performers provided that the words are placed according to the examples. With respect to the style in which Chants should be sung, the principal object to be attended to is, a distinct and forcible articulation of the words; the recited part of the verse must occupy no longer time than a good reader would require to pronounce it, and the cadence must be given in correct time, the beat of which can be felt: dwelling upon the first, or any other word, ought to be avoided, as well as hurrying the words in a confused manner; otherwise the proper effect of this simple and appropriate style of Music will be entirely destroyed.

The Response to the Commandments should be sung in a soft and subdued tone of voice, and requires more expression and feeling in the performance than is necessary in Psalm Tunes; but as this impressive part of the singing is generally left to the Choir, it is therefore unnecessary to give any further directions here. The Doxology at the end of the Response must be sung in full chorus.

The Gloria Patris are intended to be sung at the conclusion of the last Psalm for the day, particularly in churches where the Voluntary is not used; and it is scarcely requisite to observe, that they ought to be sung *Con Spirito.*

In forming a Choir of Singers for a Church or Chapel, (either with or without an organ,) the Treble and Bass may be a little predominant; with this exception, the several parts ought to balance as evenly as possible. No singer should attempt to overpower those who accompany him merely because his voice may happen to be a little stronger than theirs; but each person ought to blend his part with the others, that the whole may seem but one full chord of harmony.

In conclusion, this Work has been undertaken for the purpose of introducing, into one book, nearly all the best Psalm Tunes, &c. which are regularly sung in this part of the kingdom, along with a few others of the same character, from various places; and if it tend to improve the taste for good Psalmody, and to promote its practice in public and private worship, the Editor will not regret the labour and time which have been devoted to its accomplishment.

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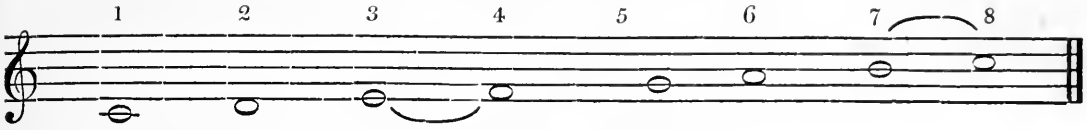
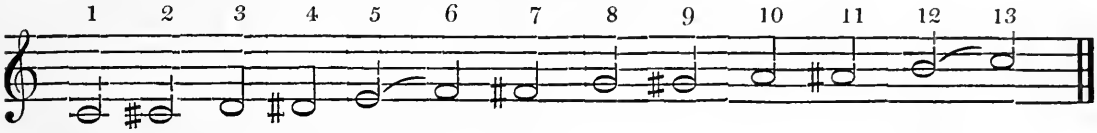
THE DIATONIC SCALE.



THE CHROMATIC SCALE.

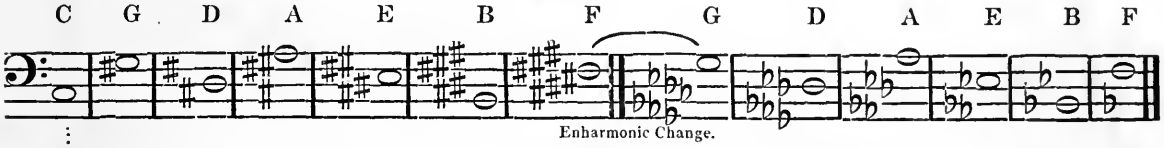


The Diatonic Scale consists of seven sounds, and an eighth which is merely a repetition of the first; the sounds are disposed at intervals of tones and half-tones, the half-tones occur between the 3rd and 4th, and 7th and 8th.

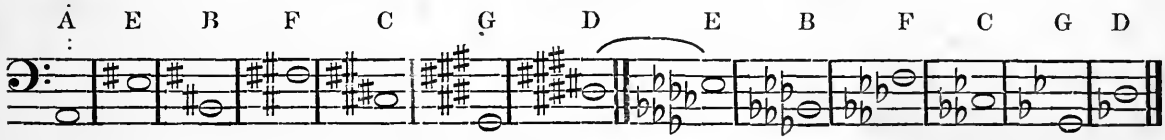
The Chromatic Scale consists of twelve sounds and a repetition of the first; each sound in this Scale can be taken as a Key Note, or the beginning of a Diatonic Scale, shewing that there are twelve Major Keys; and as each Major Key has what is termed a relative Minor Key, the result will be twenty-four Keys in Music.

EX. OF THE DIFFERENT KEY NOTES, MAJOR AND MINOR.

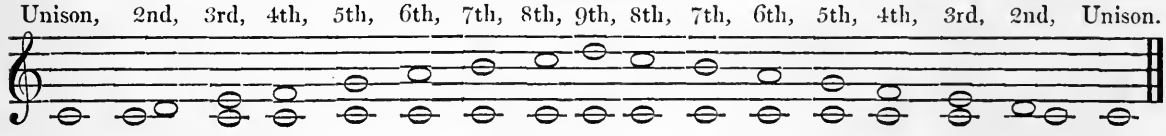
MAJORS.



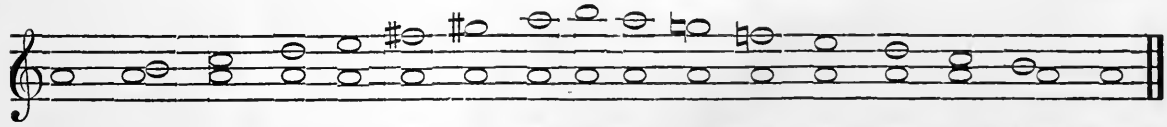
MINORS.



EX. OF INTERVALS.



Intervals in the Key of A Minor.



An interval is the distance between any two Notes, ascending or descending. In the Major Key the Notes are all natural; but as the Minor Key is in itself imperfect, an accidental Sharp is usually placed before the 6th and 7th in the ascending Scale, but in descending it is generally taken off, especially in Vocal Music. A proper close or cadence, however, cannot be effected unless a Sharp be placed to the 7th.

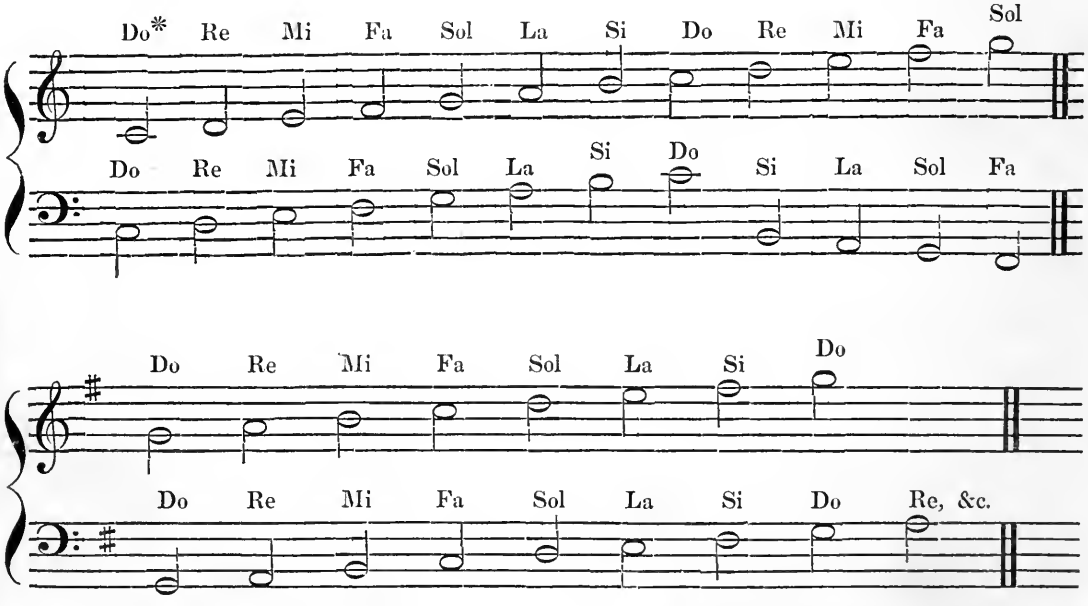
A Tune or Piece is in a Major Key, if the distance from the Key Note to the 3rd above consist of five Semitones, as from C to E; but if it consist of only four Semitones, as from A to C, it is in a Minor Key. In all regular Movements or Tunes, the Bass ends upon the Key Note.

SOLMIZATION, OR SOL-FA-ING.

It is now about 800 years since Guido Aretine, a Monk of the Order of St. Benedict, invented the use of certain syllables to teach the practice of Singing; this system having been found much superior to the method then in use, was generally adopted throughout Italy. The syllables he made use of, viz. UT, RE, MI, FA, SOL, LA, were taken from a Latin Hymn still extant, composed in honour of John the Baptist.

Lemaire, a celebrated French Musician of the 16th century, greatly improved upon Aretine's method, and added a seventh syllable, SI, to the before mentioned six; this plan is still commonly followed in France.

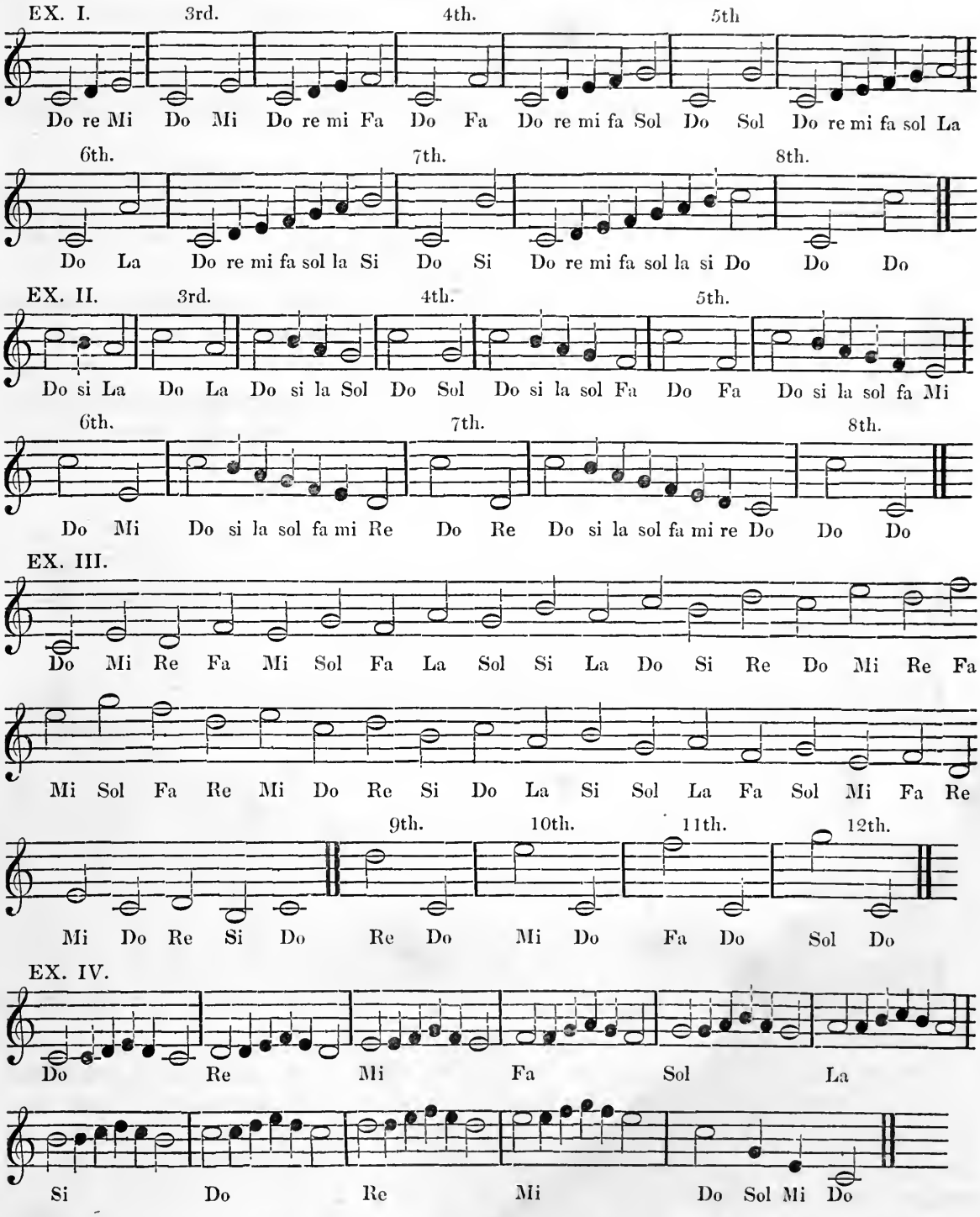
In some of the English publications on this subject, the syllables have been repeated, in this manner, FA, SOL, LA, FA, SOL, LA, MI; but the modern Italian method, from its superiority, has now almost superseded all others. This system dismisses the UT and substitutes the more musical intonation DO, and places the seven syllables to the Scale thus,—



It must be observed that DO is always placed to the Key Note, or the first of the Scale, RE to the second, MI to the third, FA to the fourth, SOL to the fifth, LA to the sixth, and SI to the seventh; the eighth being but a repetition of the first Note, Do is again used, and all the others in the same order of succession, thus shewing that every 8th Note, either ascending or descending, is the same in name as well as sound, only more acute or grave according to its situation.

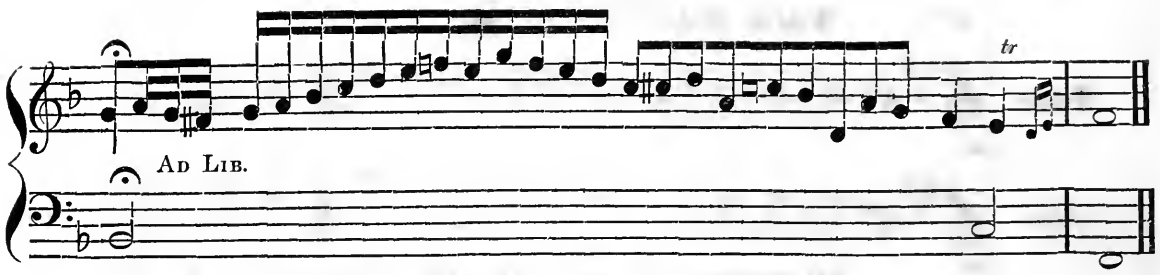
* The Vowels in these syllables are pronounced as in the Italian language, viz. *a* as in father; *e* as the *a* in paper; and *i* as the *e* in me.

EXERCISES IN THE KEY OF C MAJOR.



The above Exercises ought to be practised in various Keys, which may easily be done by copying them, and commencing on a different Key Note, always bearing in mind that DO is the first of the Scale. Any lengthened Examples here, would extend this part of the Work beyond the limits proposed.

CADENZA.



Cadenza is an extemporaneous Passage, which a Singer or Solo Performer introduces in a Piece of Music, on the first Note of a final Cadence.—The Cadenza should only be attempted by a Performer, who has sufficient knowledge of harmony to introduce one suitable to the style and character of the Piece.

ON ACCENT.

Music is divided into bars, not only to measure the Time, but also to mark the Notes upon which the Accent is to be laid. Accented Notes are those which require a greater stress than the rest, by which expression is given to the whole; and unless attention be paid to this, however exactly a Piece of Music may be performed, it will have a monotonous sound.

In every Bar of Common Time, which consists of four parts, the first and third are accented, the second and fourth unaccented. In Triple Time of three parts in a Bar, the first only is accented, the second and third unaccented; but the third should be rather stronger than the second. When $\frac{3}{4}$ Time is divided into Quavers, the Accent falls on the first, third, and fifth parts of the Bar; But in $\frac{6}{8}$ Time the first and fourth only are accented.

Sometimes, to produce effect, the Composer places the Accent on the unaccented part of the Bar: this deviation from the rules of Accent is called Emphasis. It is expressed by this mark $>$ under or over a Note, or by *rf, fz.*

DIRECTIONS FOR PRACTICE.

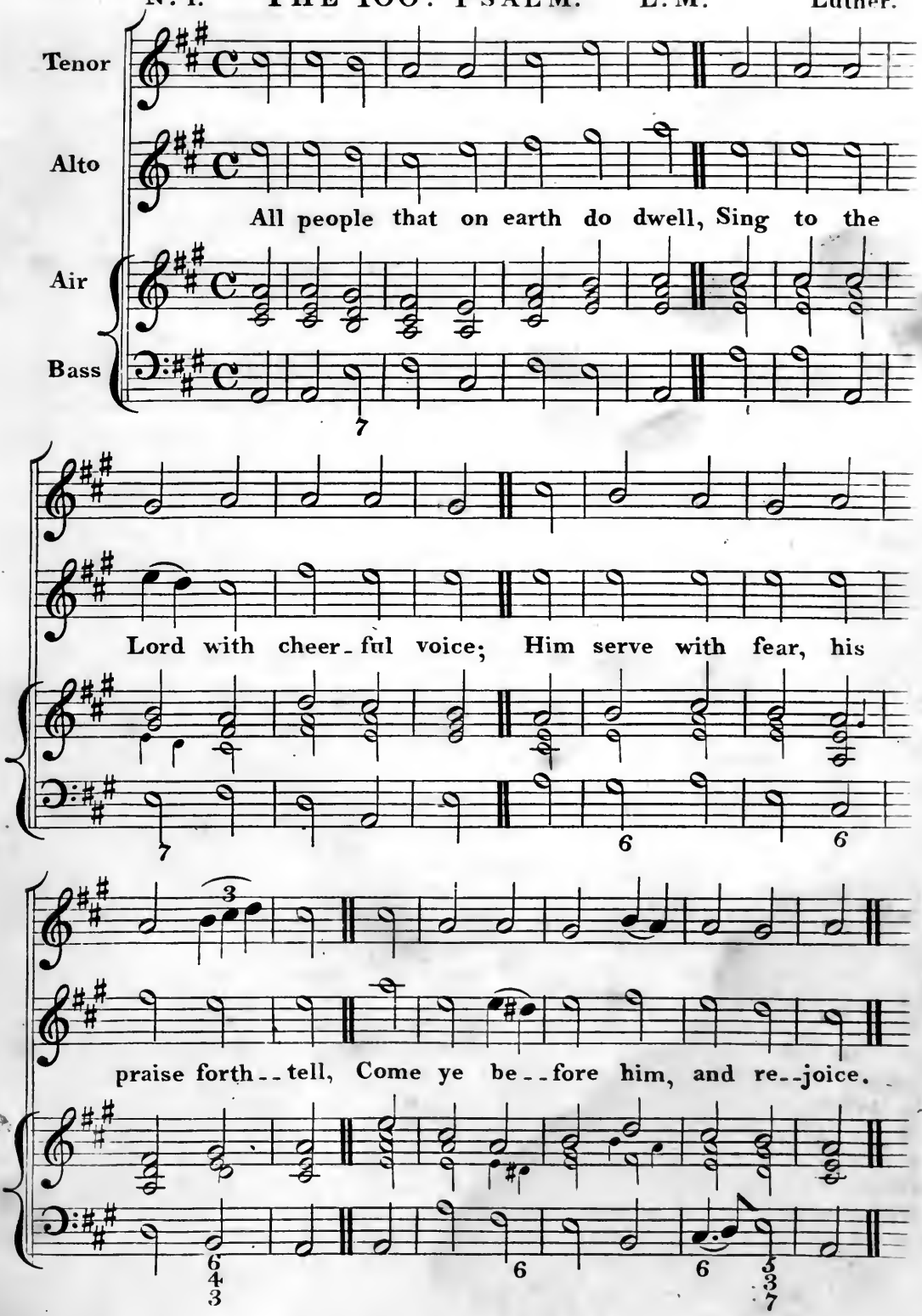
To acquire a good and firm tone of voice, let the mouth be opened about a quarter of an inch, and avoid, as much as possible, closing the teeth, or the tongue touching them.

The Scale is the first Lesson, each Note of which ought to be held for a considerable time, beginning soft and increasing till loud, and then diminishing it.

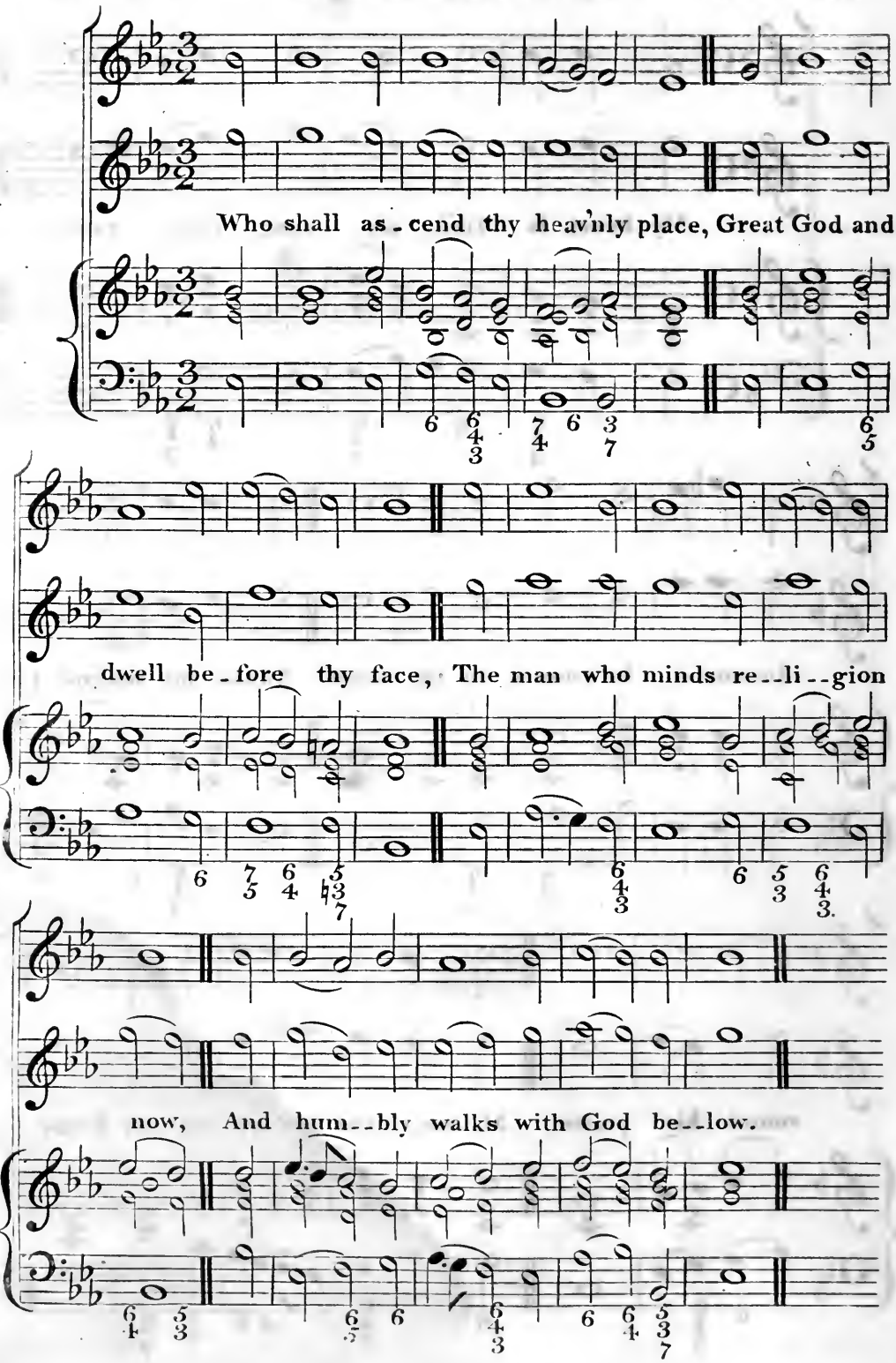
All distortion of the countenance must be avoided, as well as singing through the nose, or too much in the head, as the tone ought to come freely from the chest; and the greatest nicety should be observed, to have the voice perfectly in tune with the Teacher's, or with some well-tuned instrument. Attention to this will not only render the Learner's first attempts at singing more agreeable to others, but will materially improve his own ear for proper sounds. To manage the breath well, it should be taken without noise, and only at proper intervals; as where a rest occurs; after a staccato note (if not dividing a word); after a semibreve or minim, where it is not tied to the next note, and in that case, after the tie; sometimes after a dotted note, but never in the middle of a word.

Attend particularly to the distinct articulation of the words; read them over carefully several times before singing, and let the pronunciation be according to the most correct and approved method.

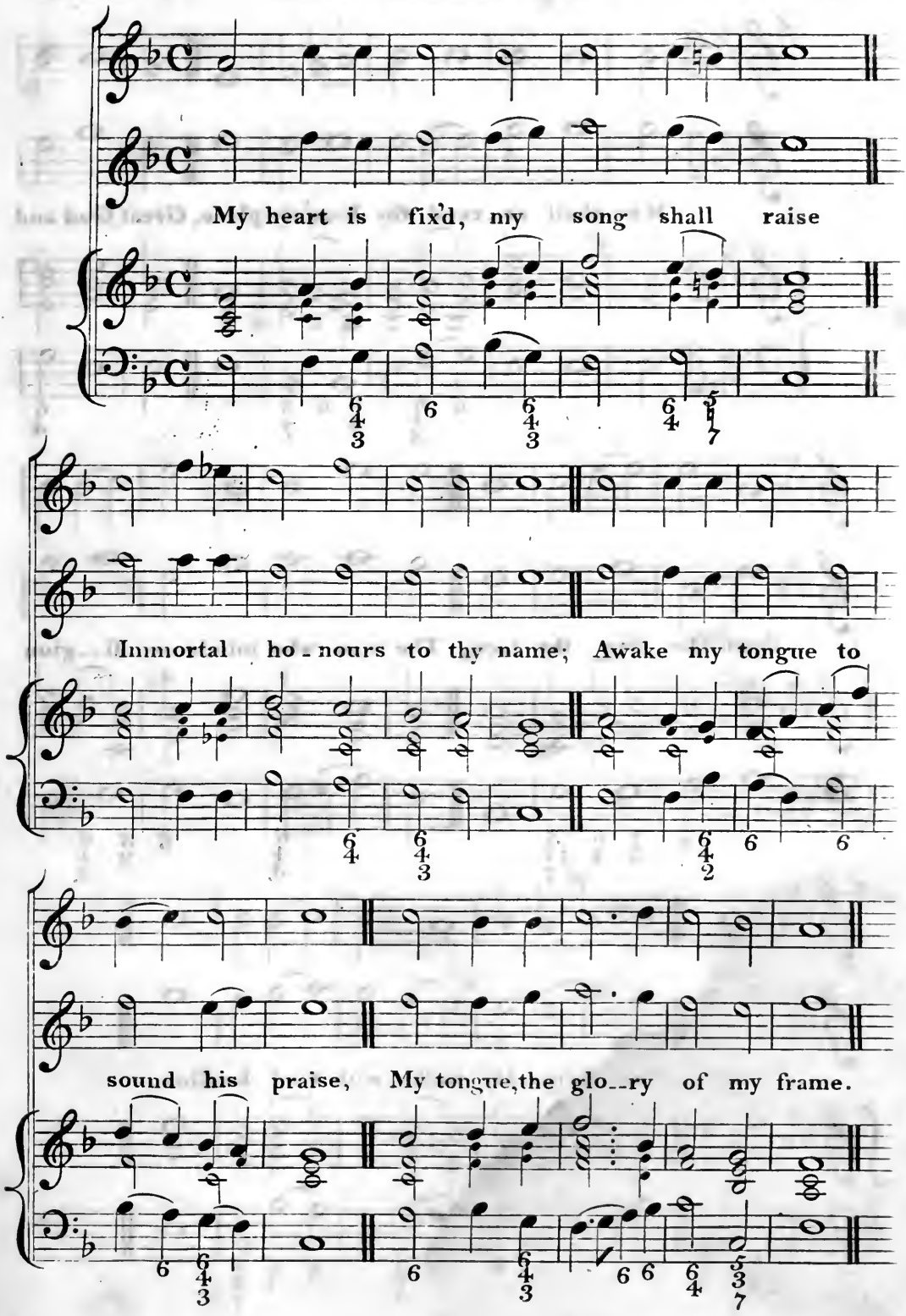
Nº 1. THE 100th PSALM. L. M. Luther.



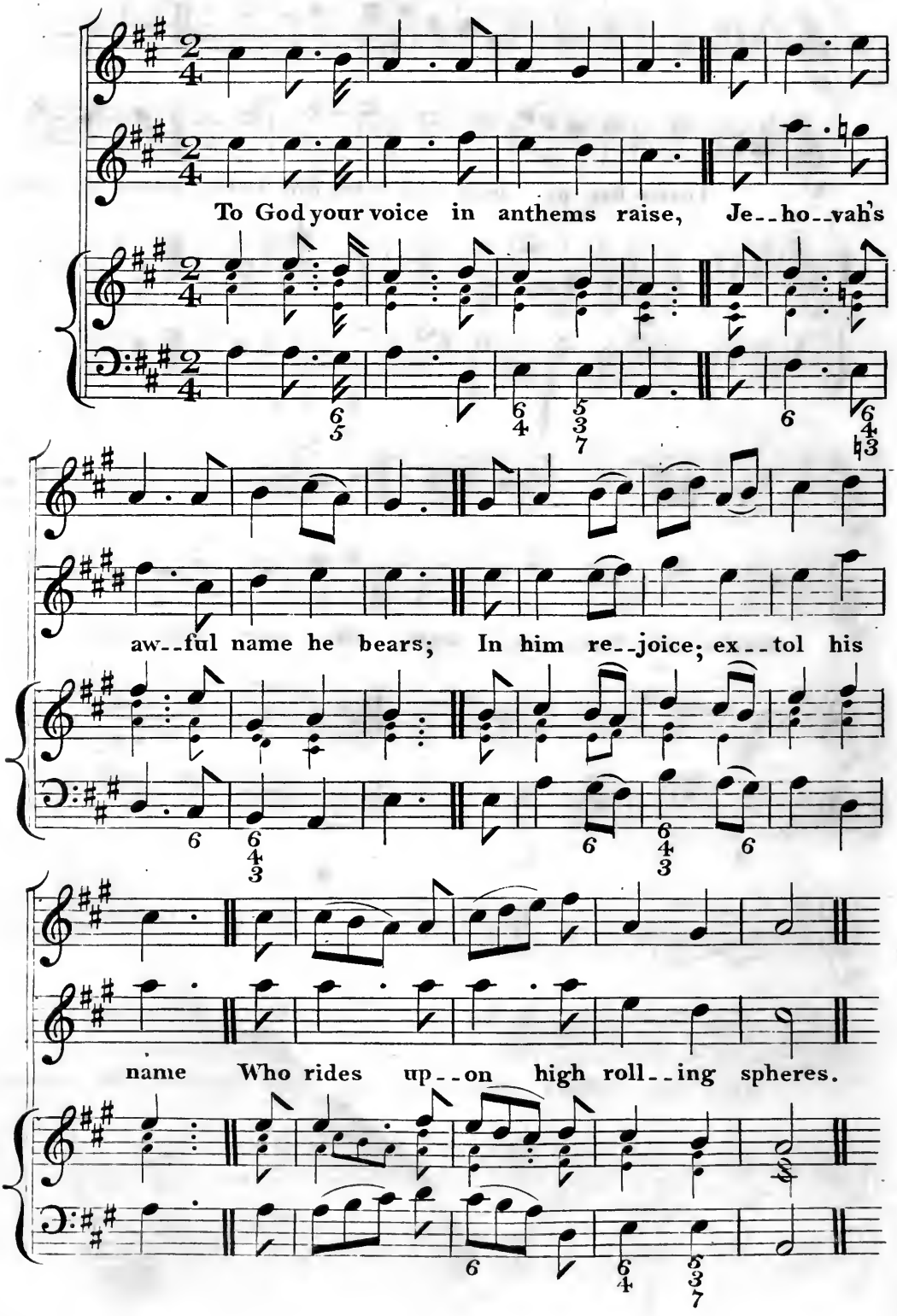
Nº 2. WIDDOP. L.M. Widdop.



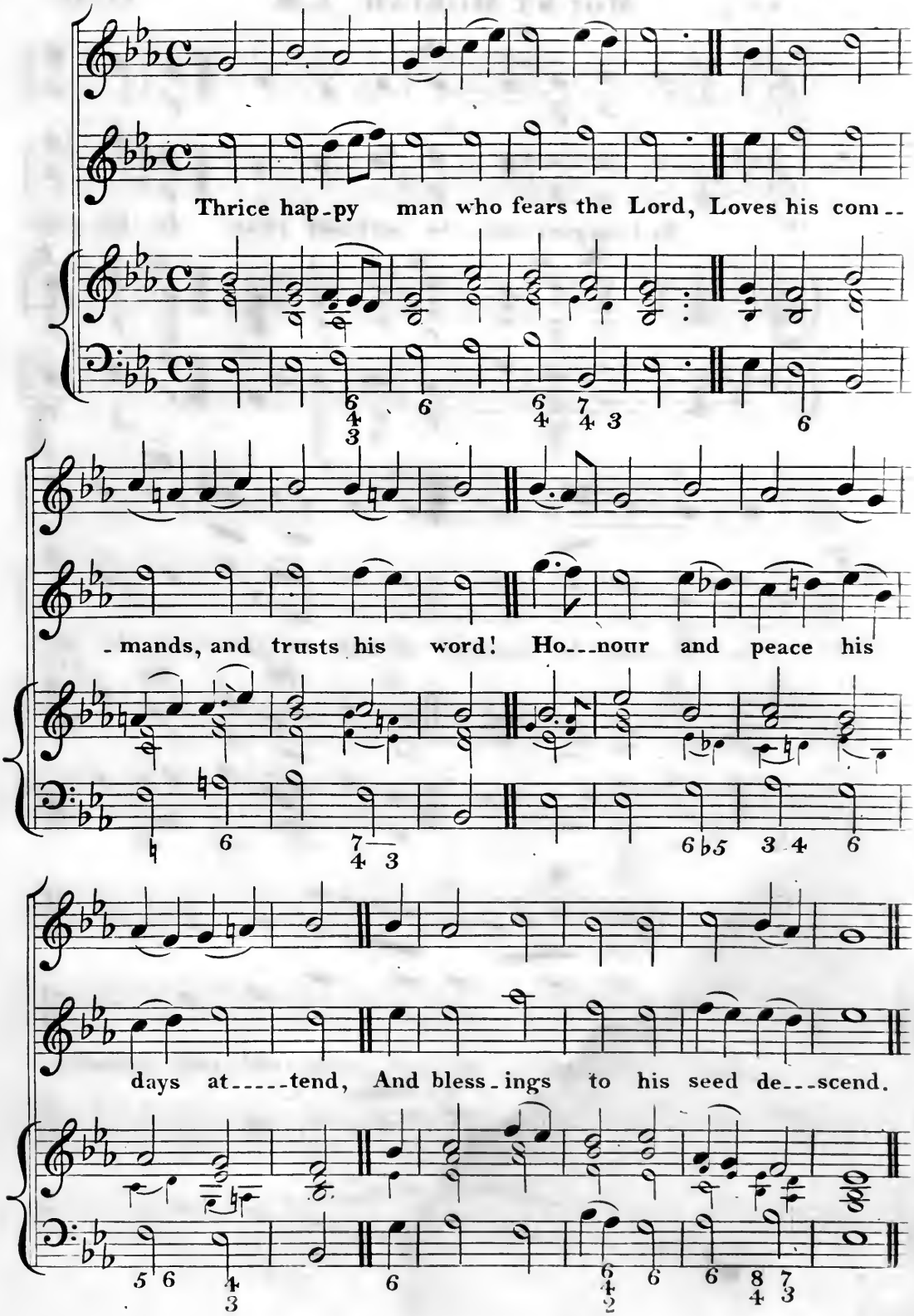
No. 3. WINDLE. L.M. Reed.

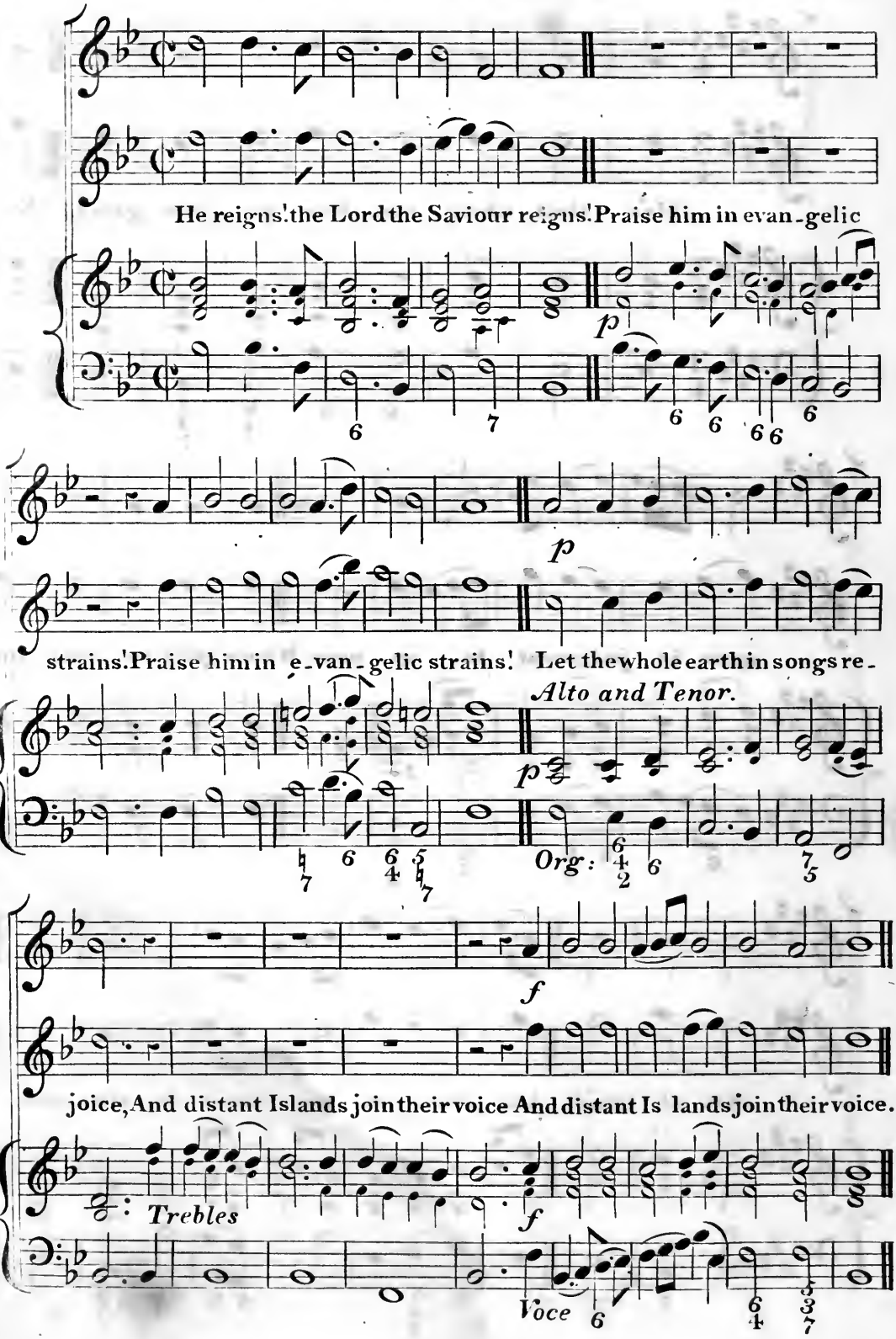


Nº 4 MOUNT MORIAH. L.M. Clarke.

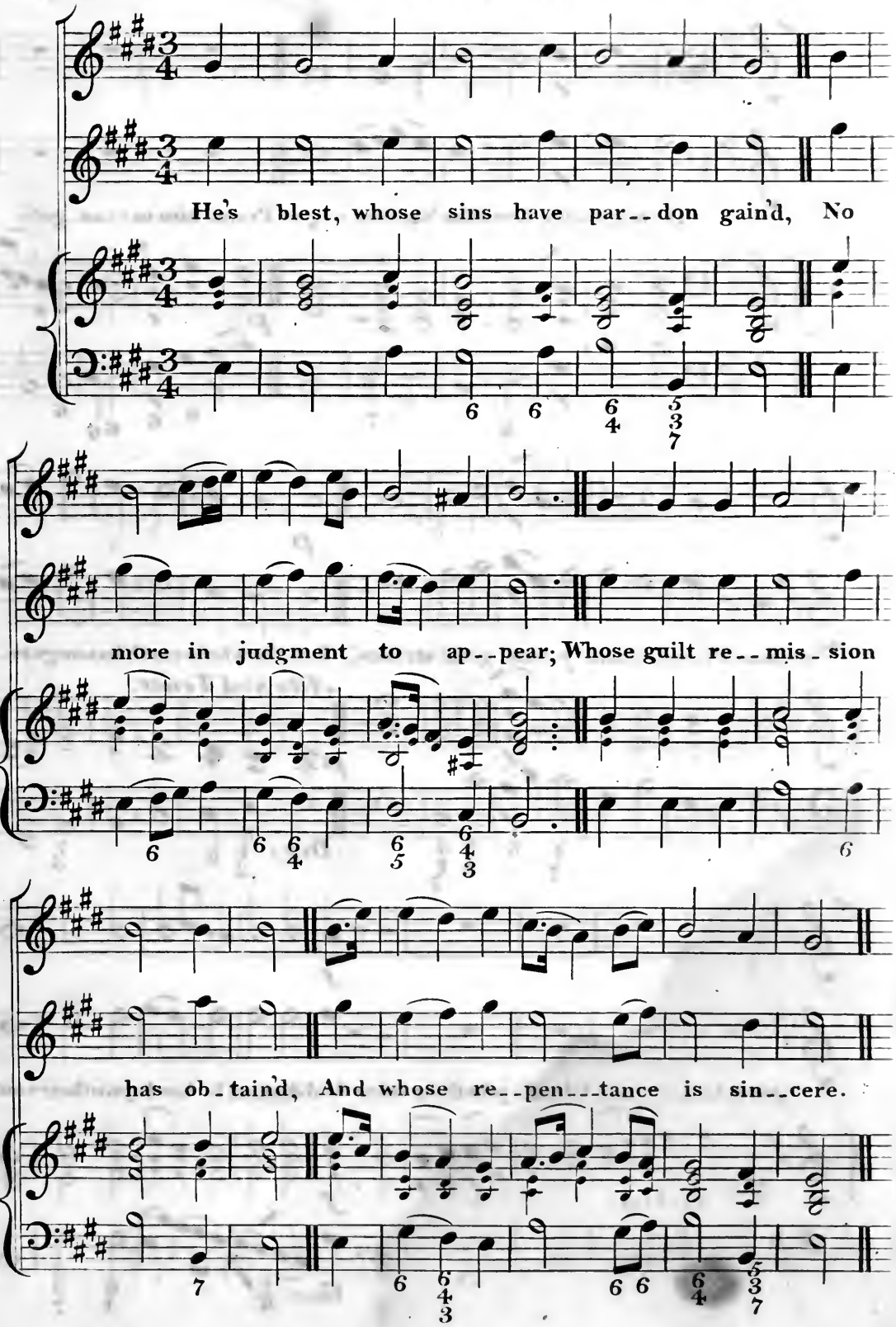


N° 5. SAINT PAULS. L.M. Green.

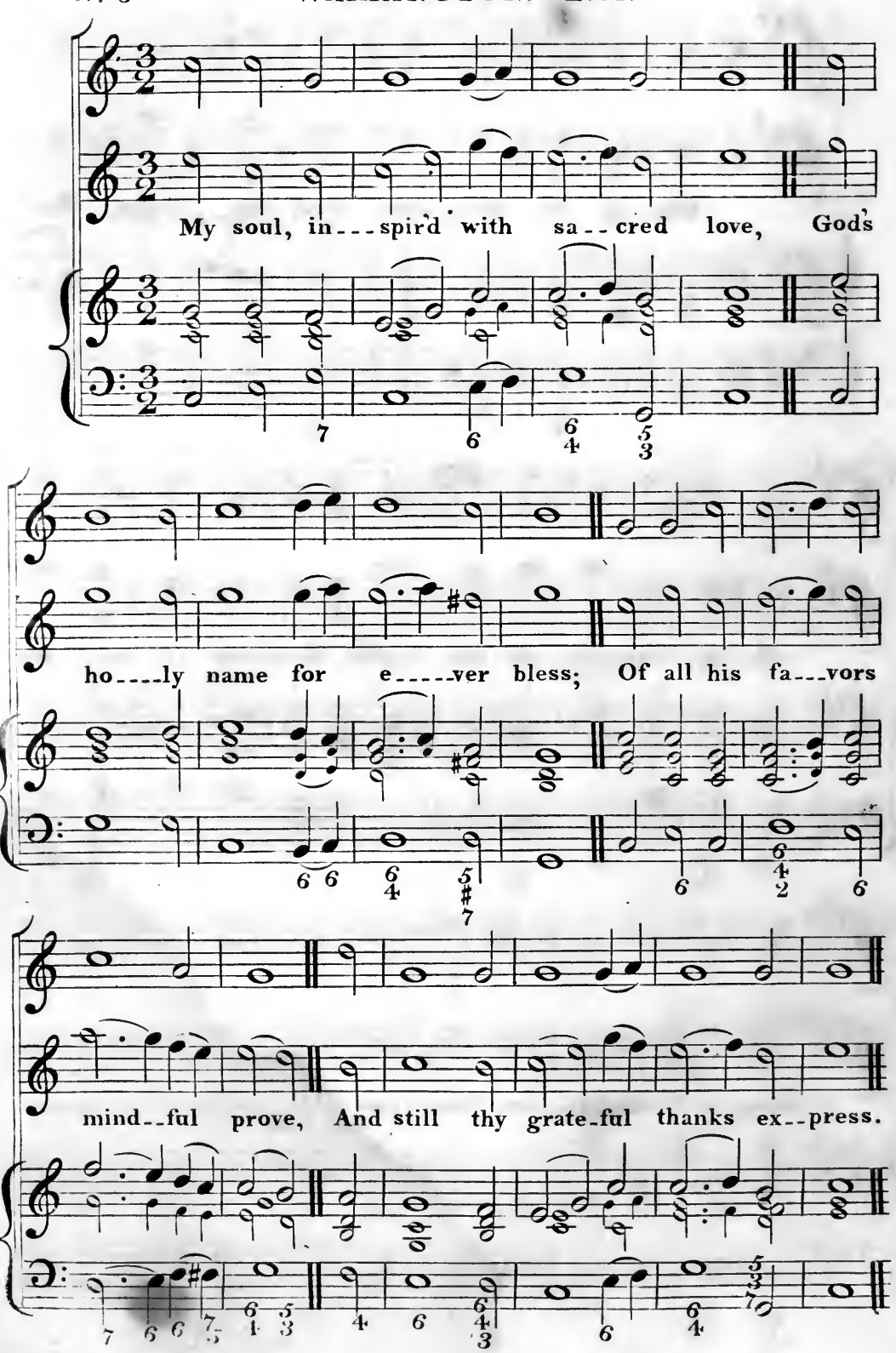



He reigns! the Lord the Saviour reigns! Praise him in evan-gelic
p
strains! Praise him in e-van-gelic strains! Let the whole earth in songs re-
Alto and Tenor.
Org:
joice, And distant Islands join their voice And distant Is lands join their voice.
Trebles
Voce

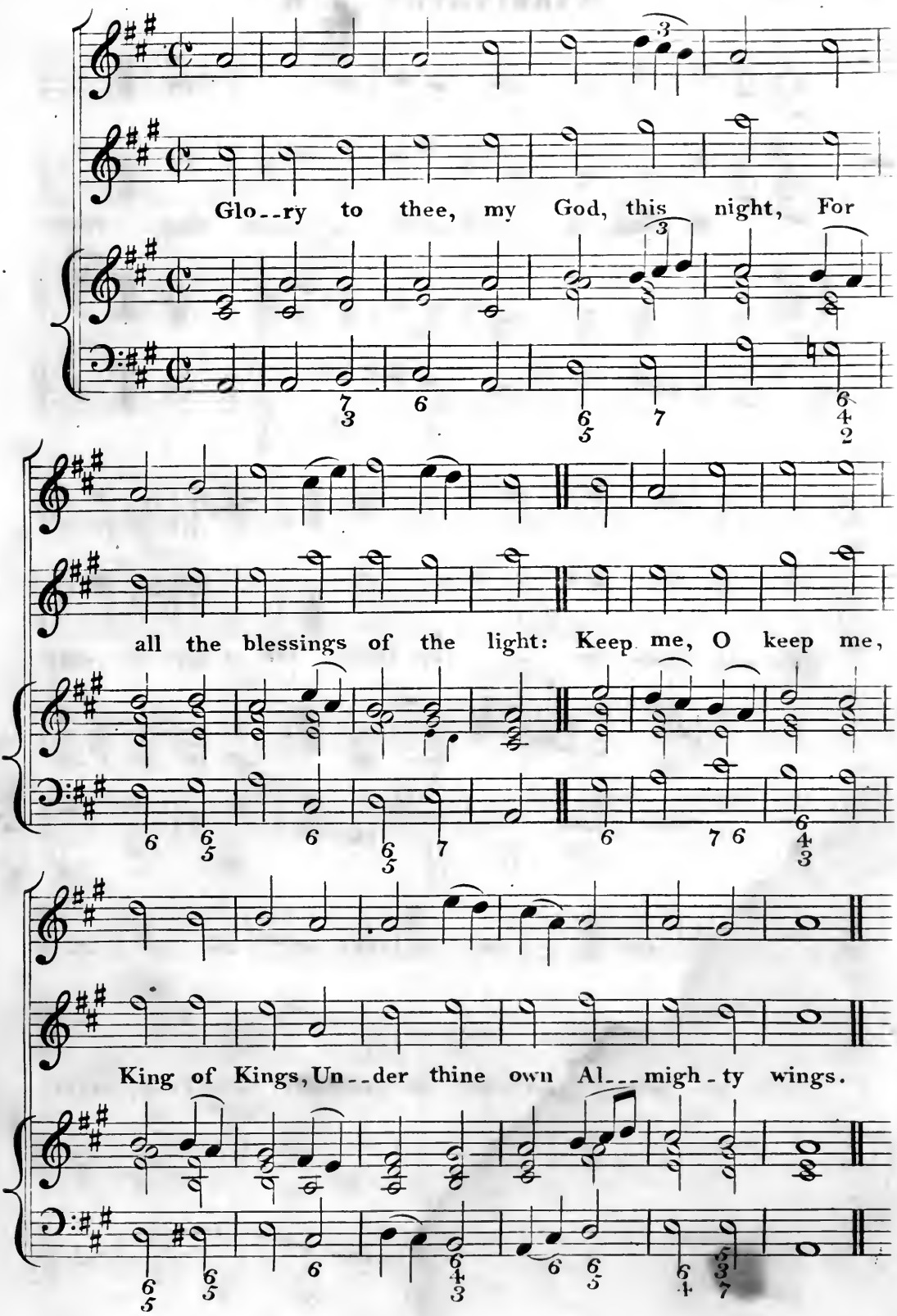
No. 7. PONTEFRACT. L. M.



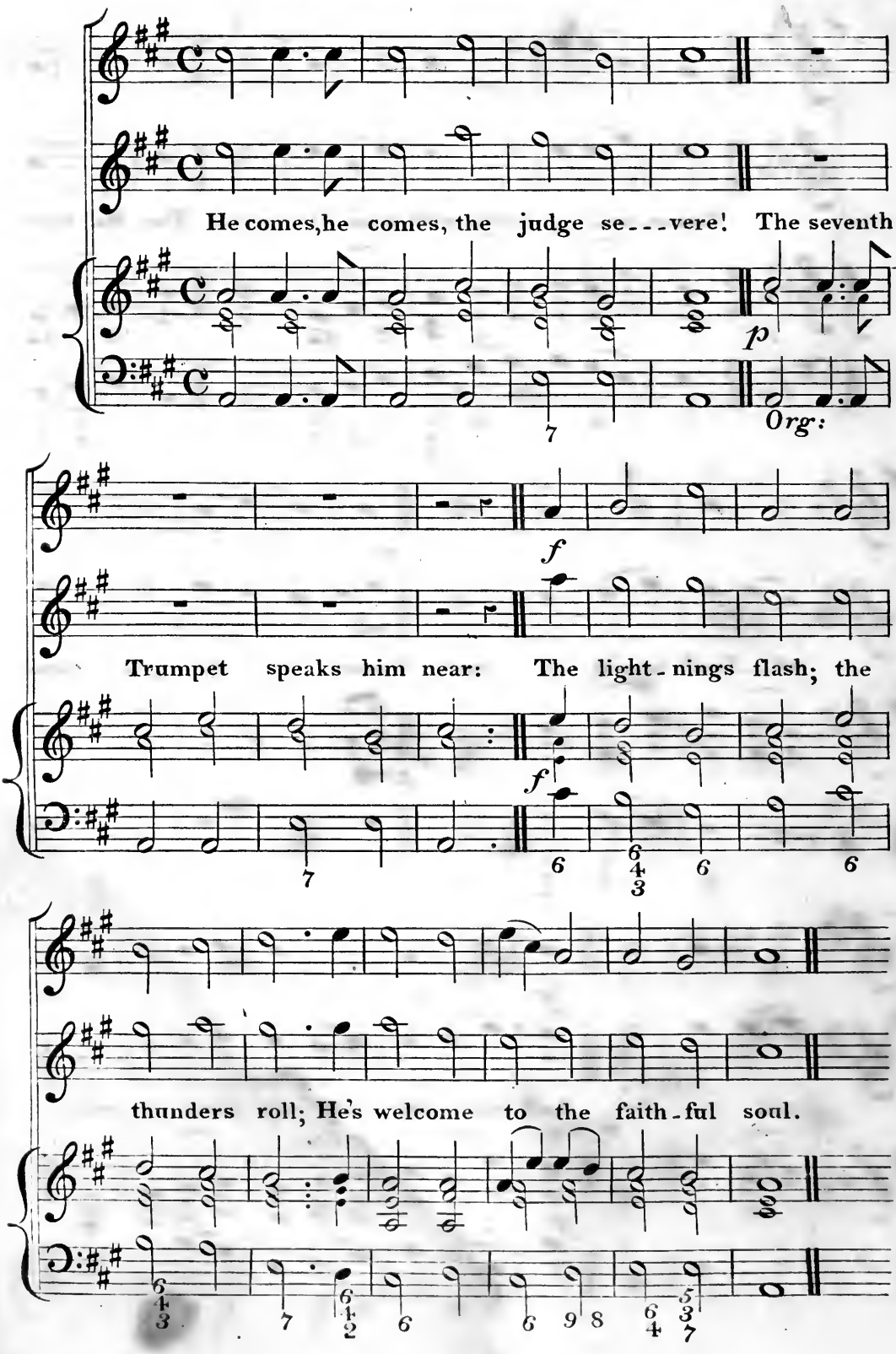
Nº 8 WARRINGTON. L. M.

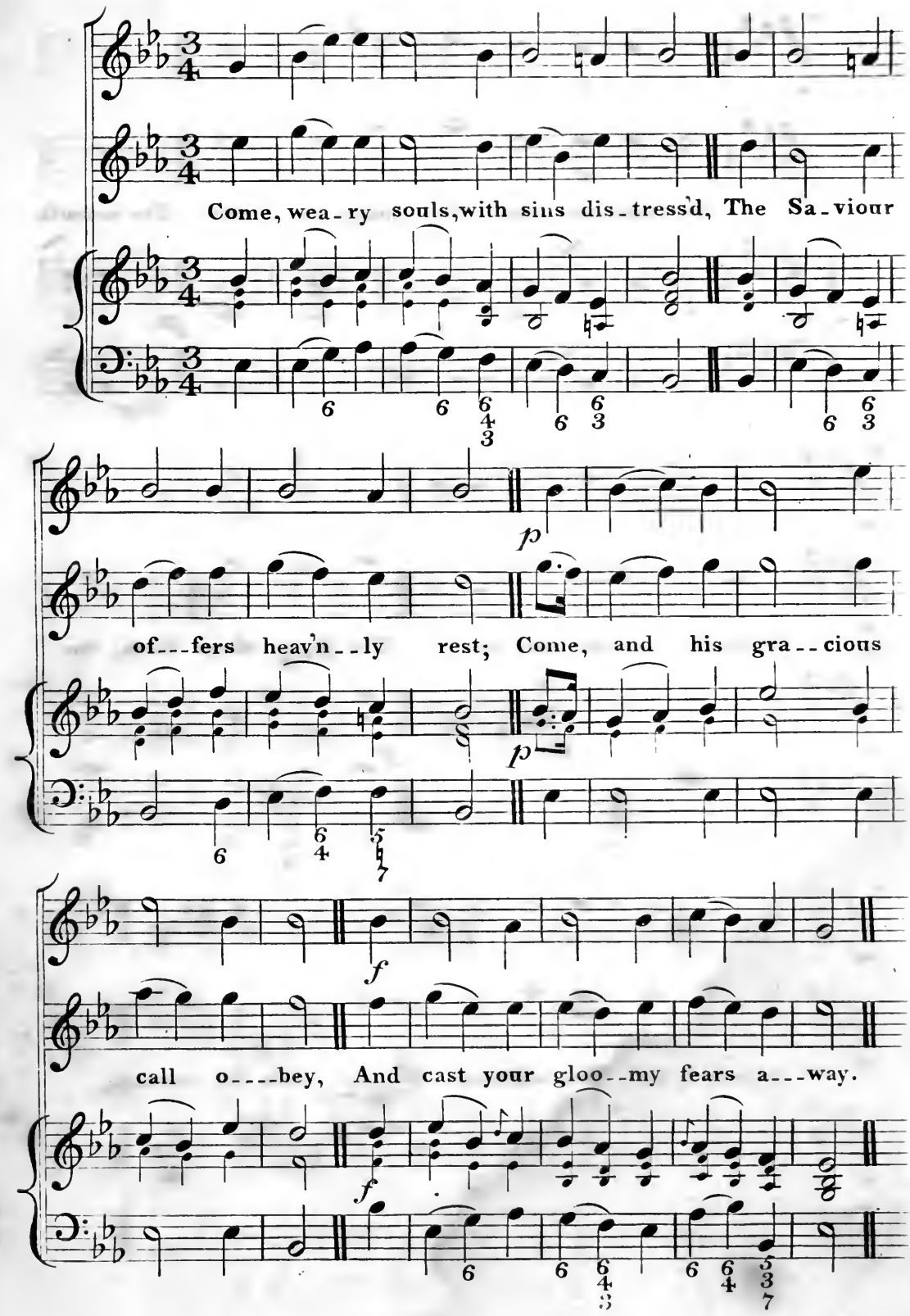


Nº 9. EVENING HYMN. L.M. Tallis.

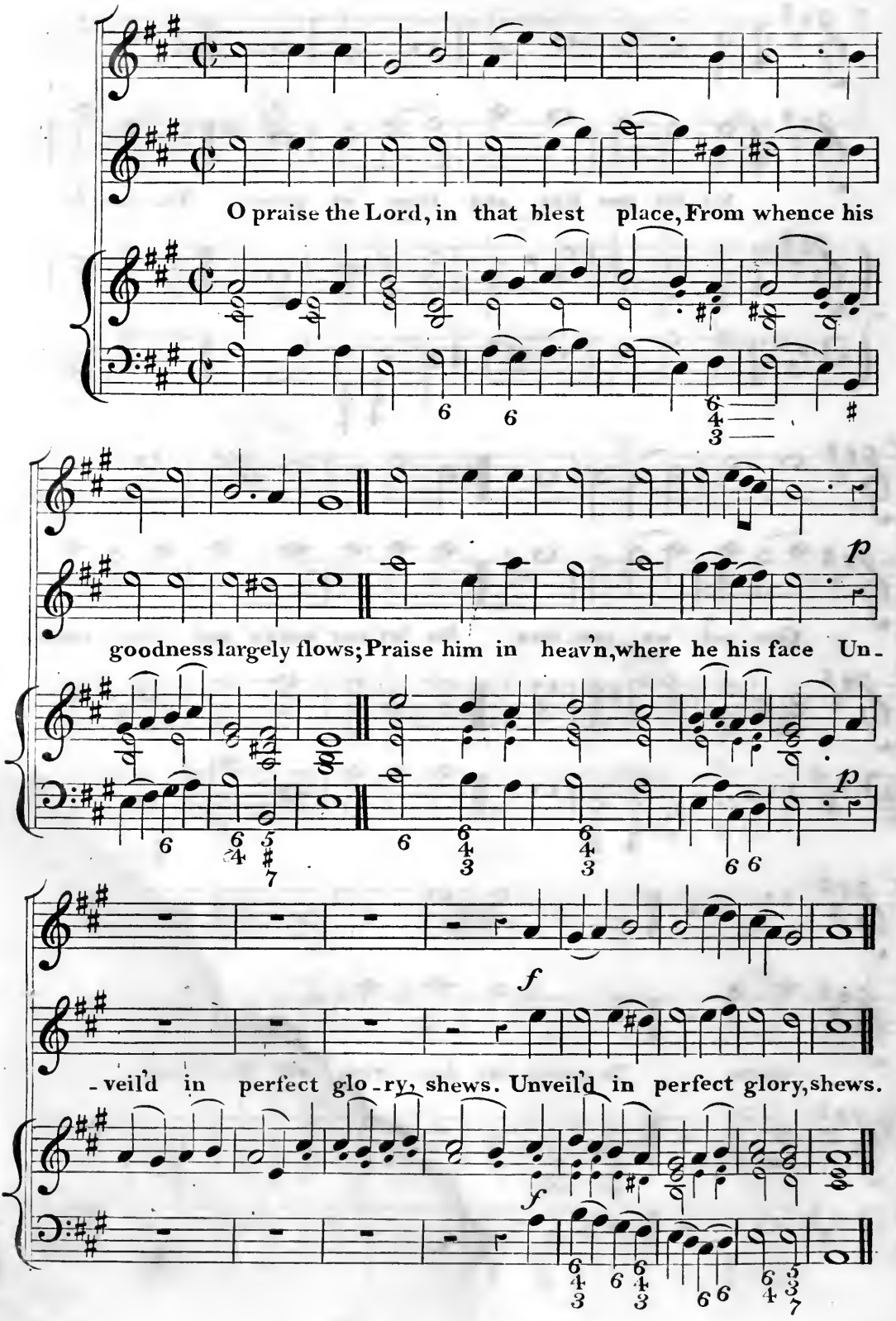


Nº 10. PASSING BELL. L.M. Whitaker.

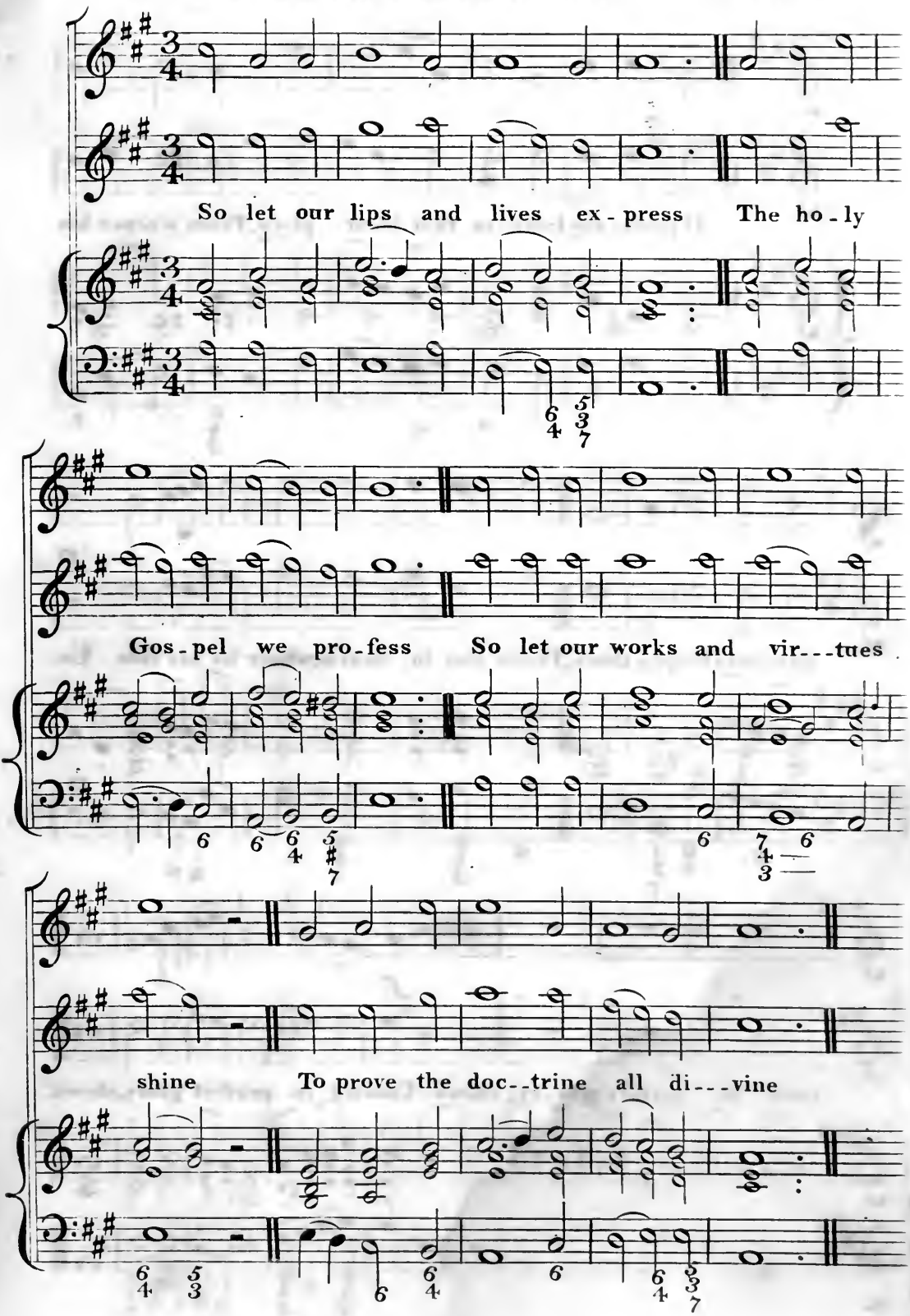



Come, wea-ry souls, with sins dis-tress'd, The Sa-viour
of---fers heav'n--ly rest; Come, and his gra--cious
call o----bey, And cast your gloo--my fears a---way.

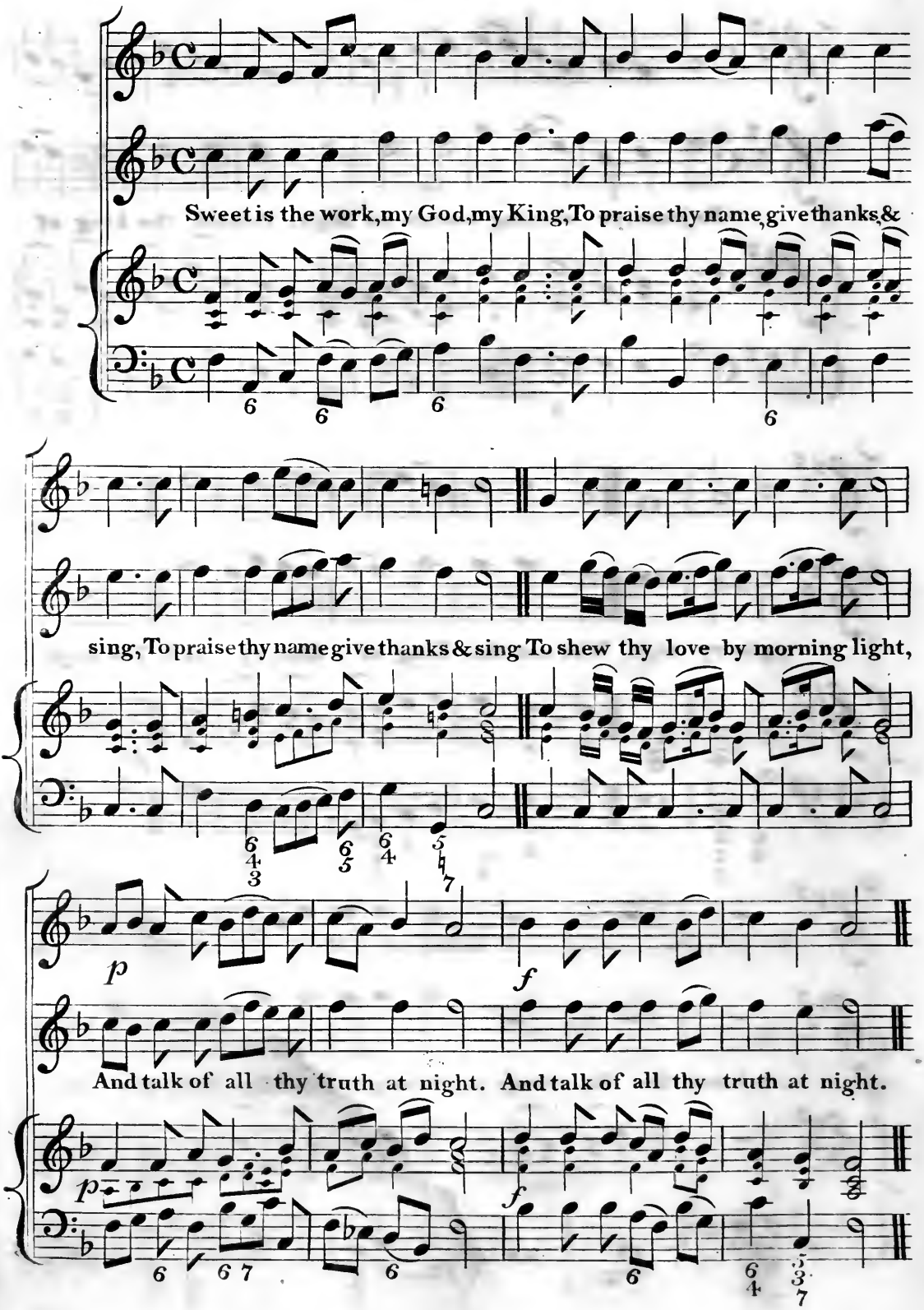
Nº12. PORTUGUESE HYMN. L.M.



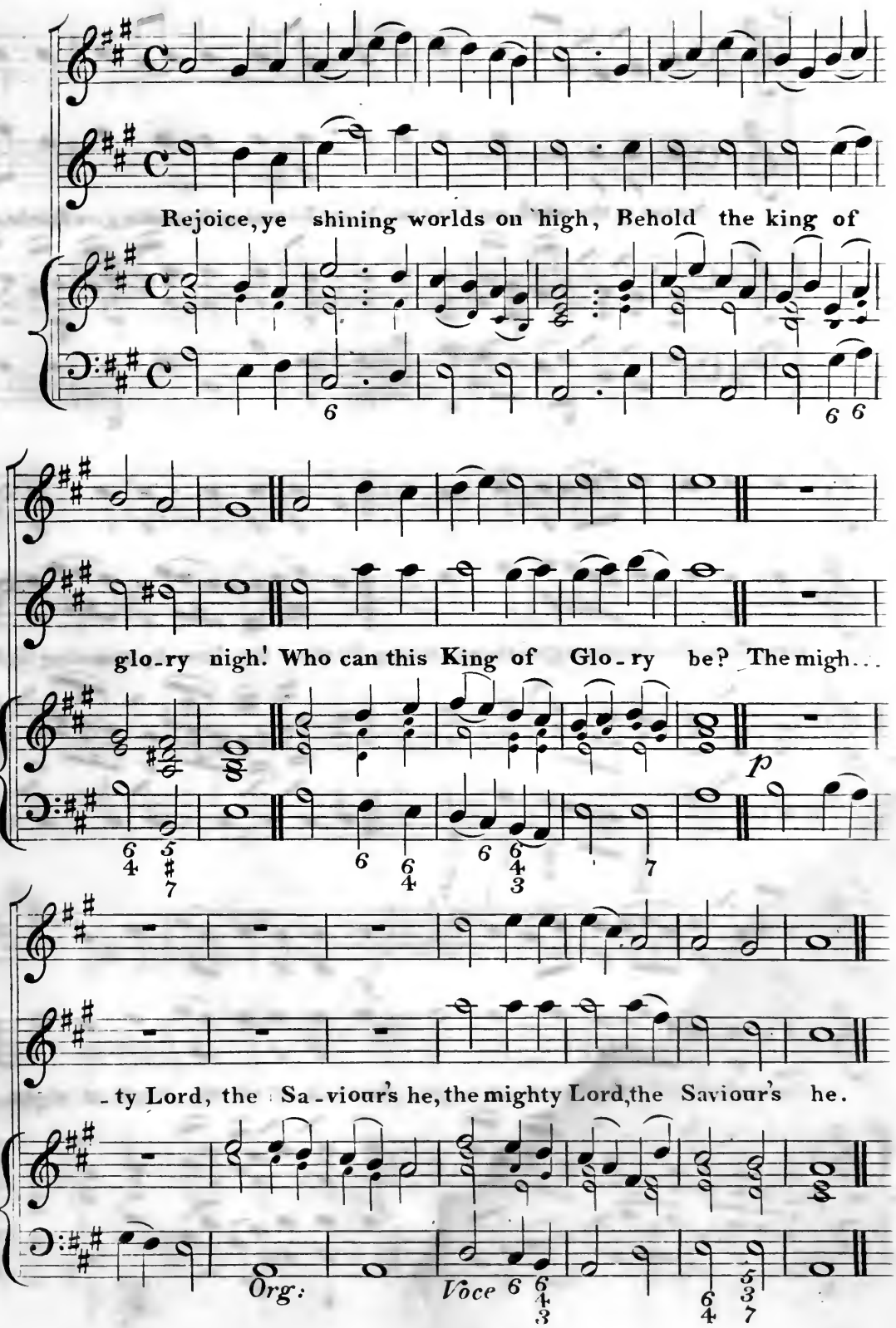
Nº 13. **BIRSTALL. L.M.** Widdop.



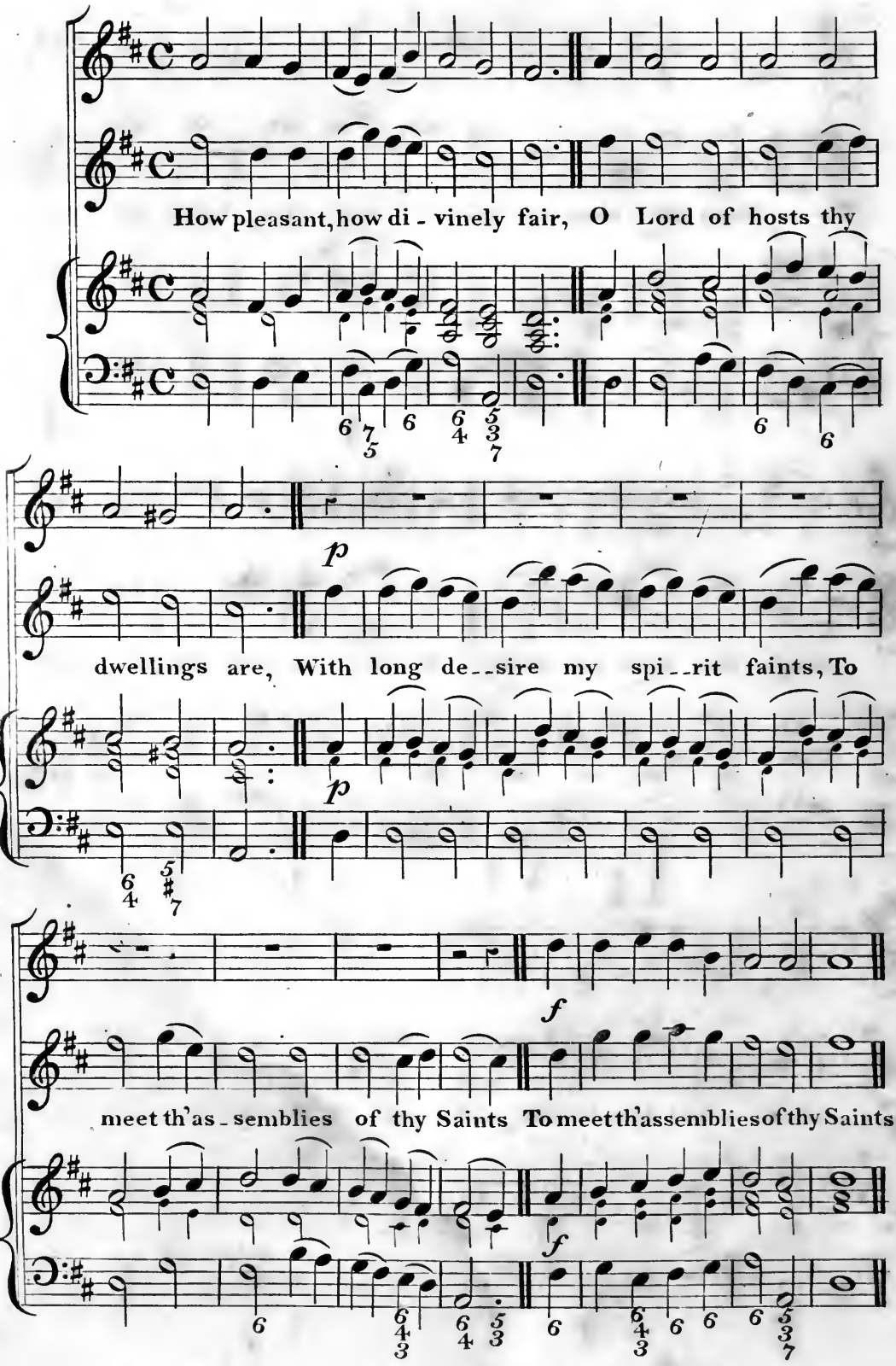
Nº14. NEW COURT. L.M. Beaumont.



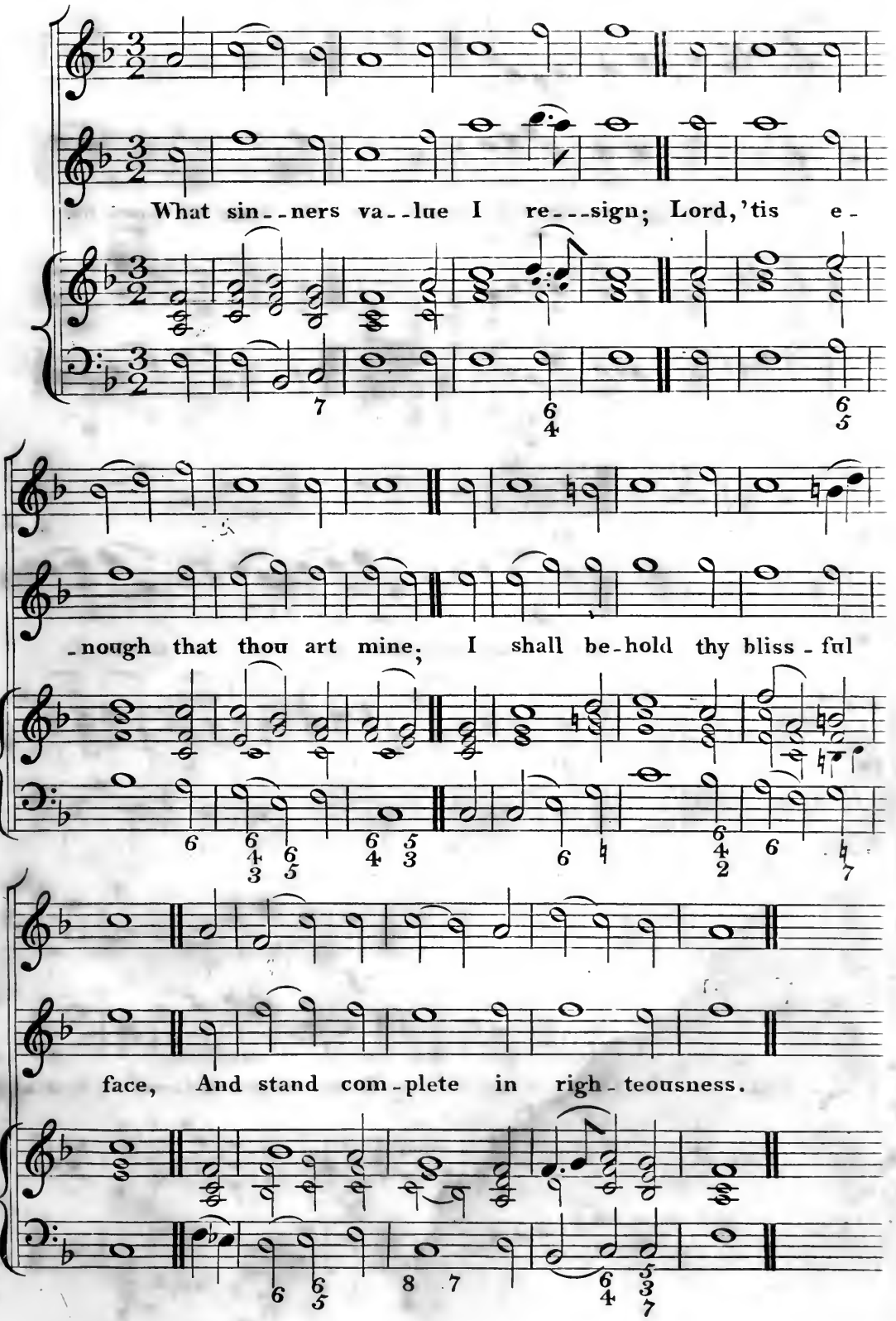
Nº 15. CEDAR. L.M.



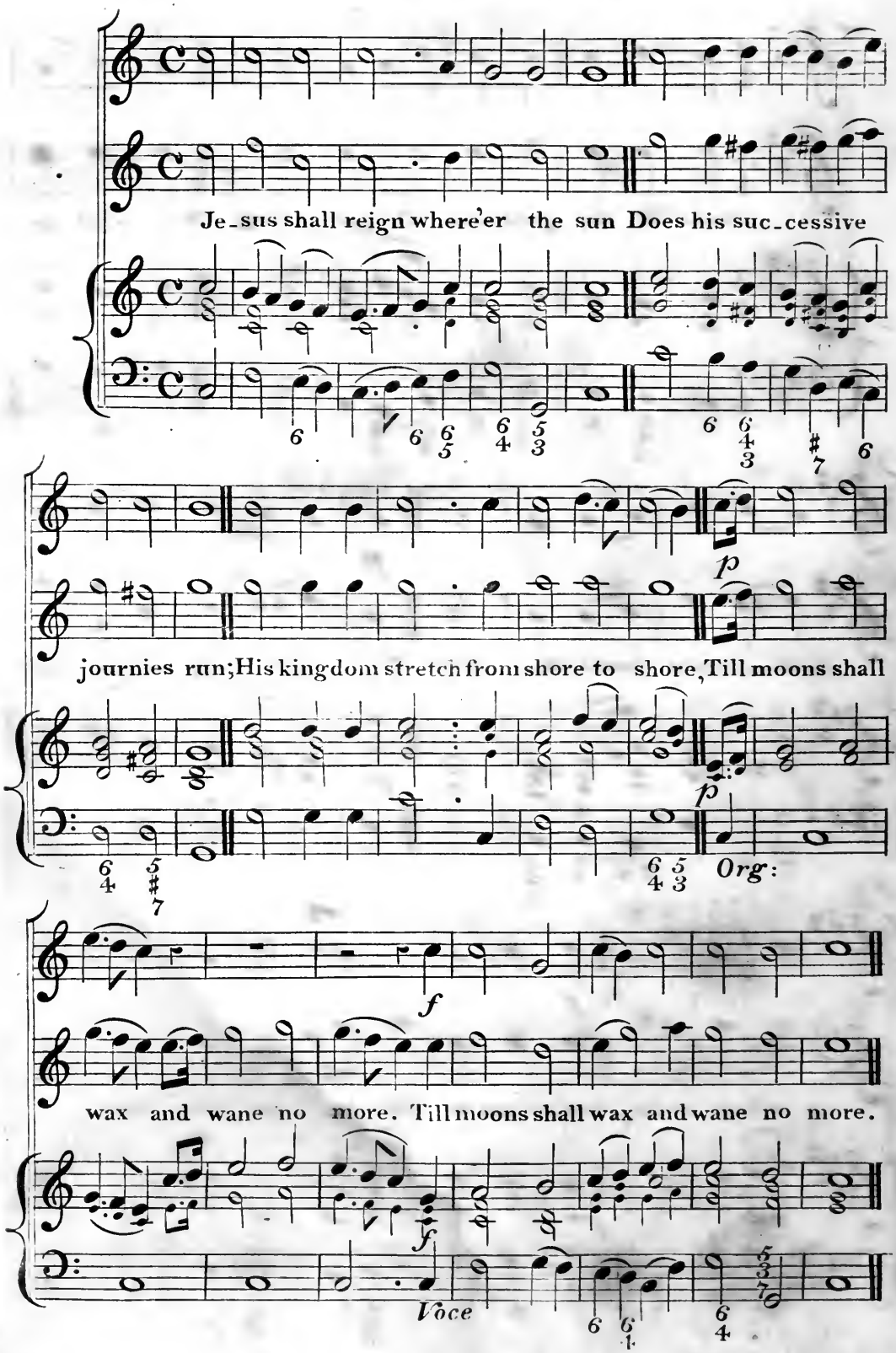
Nº 16. TRANQUILLITY. L.M. Mathews.



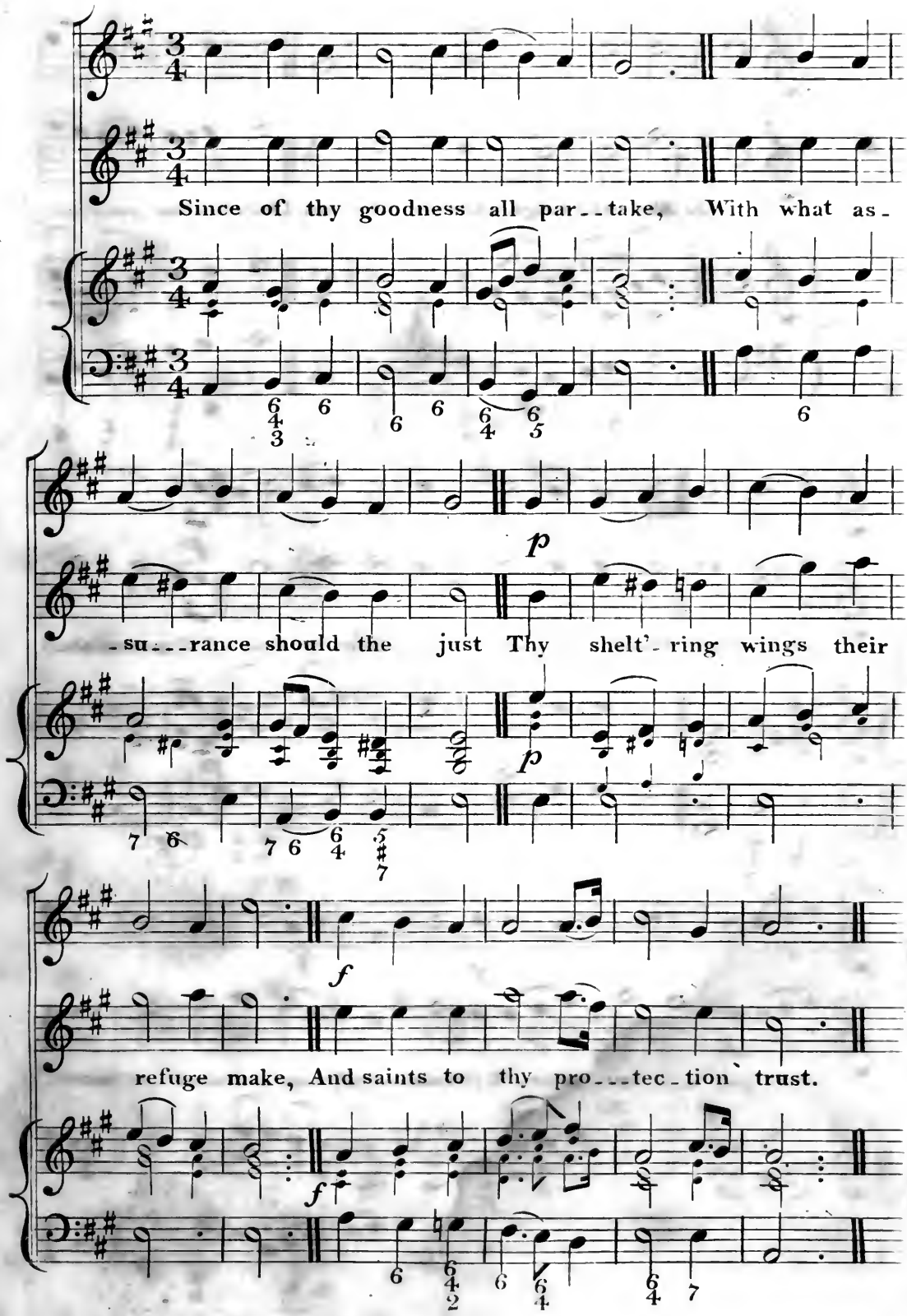
No. 17. ROCKINGHAM. L.M.



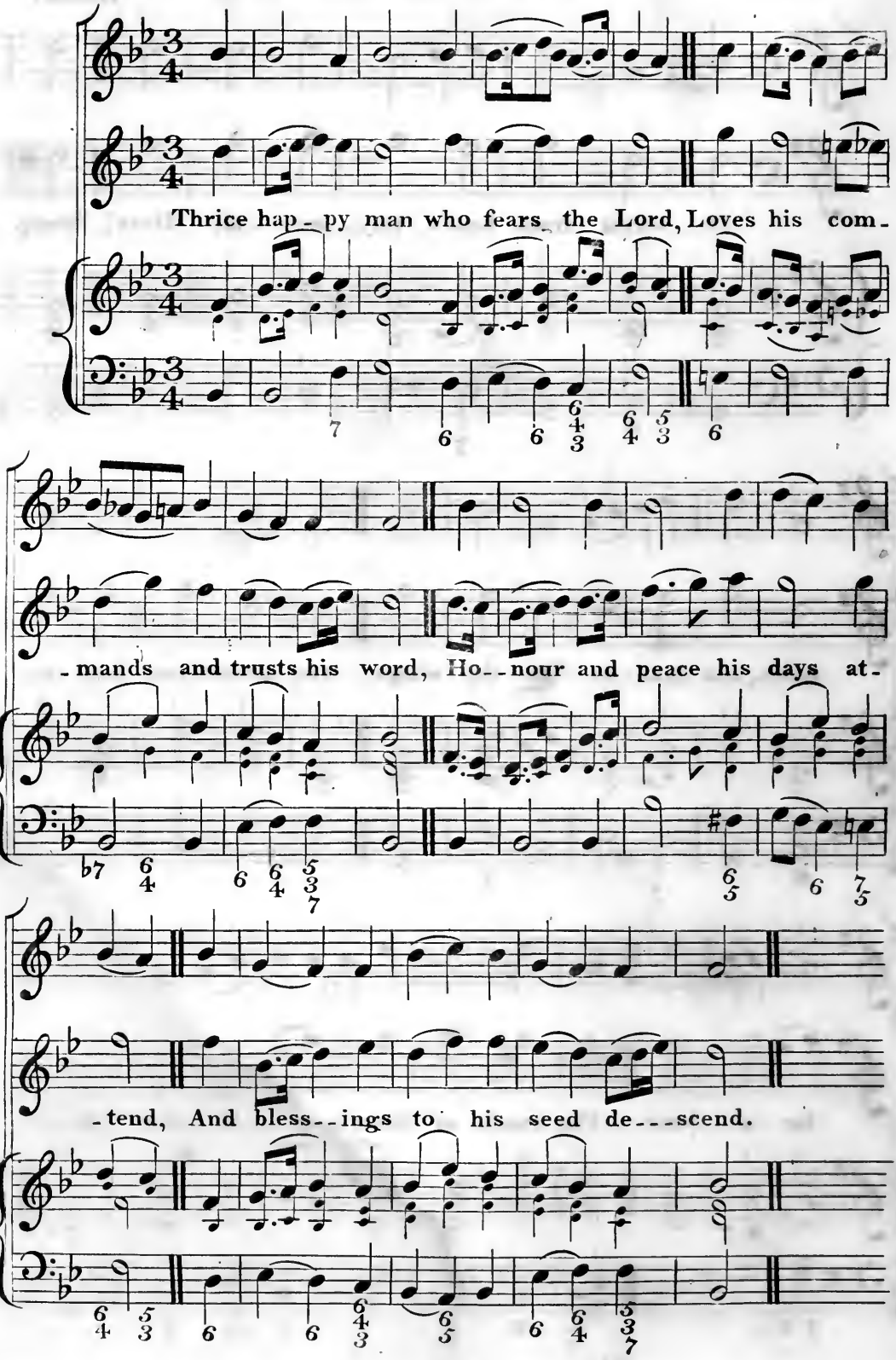
Nº 18. EDWINSTON. L.M.



N° 19. HAYDN. L.M.

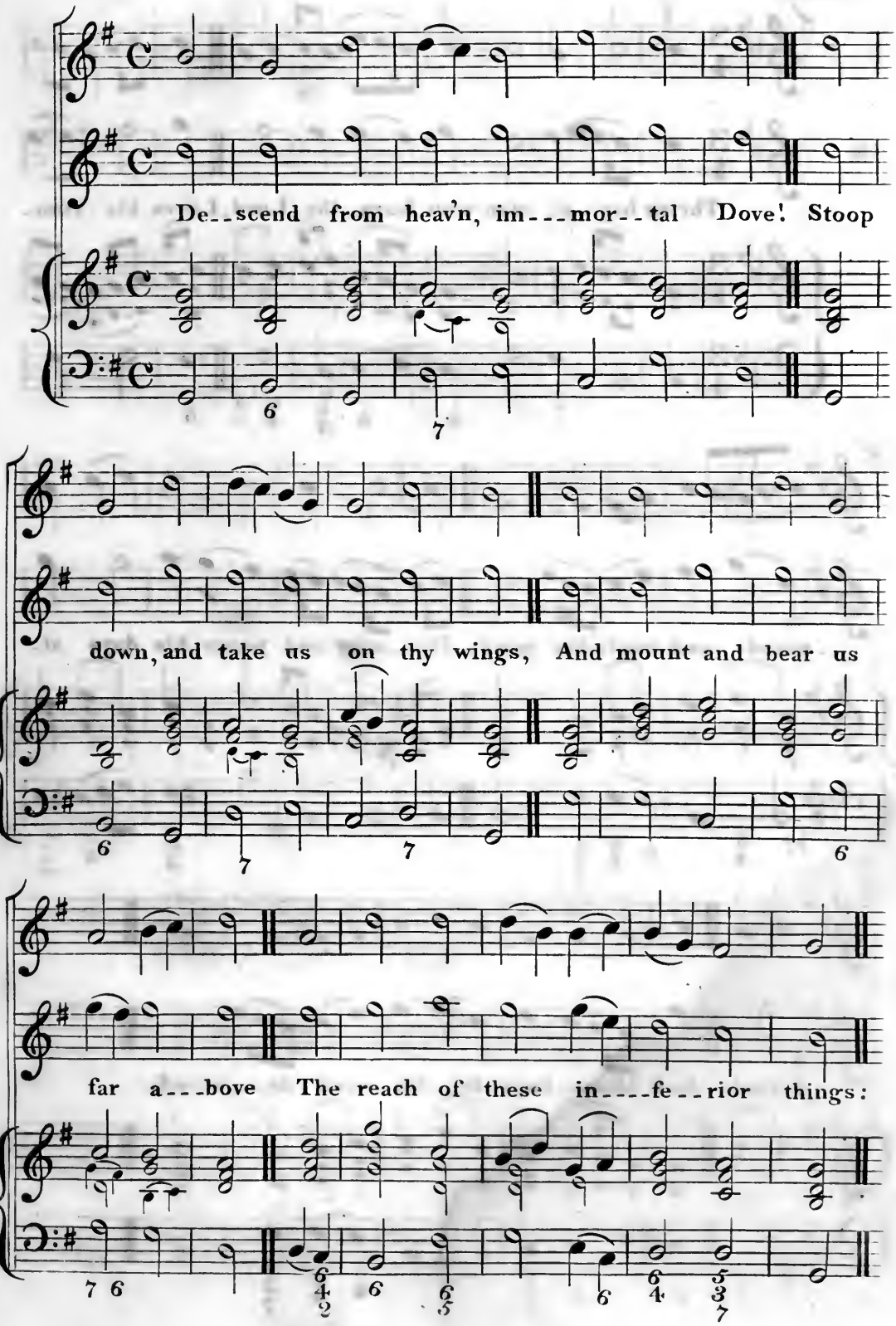

Since of thy goodness all par--take, With what as-
-su---rance should the just Thy shelt'-ring wings their
refuge make, And saints to thy pro---tec-tion trust.

Nº 20. CORK. L.M. De la Main.

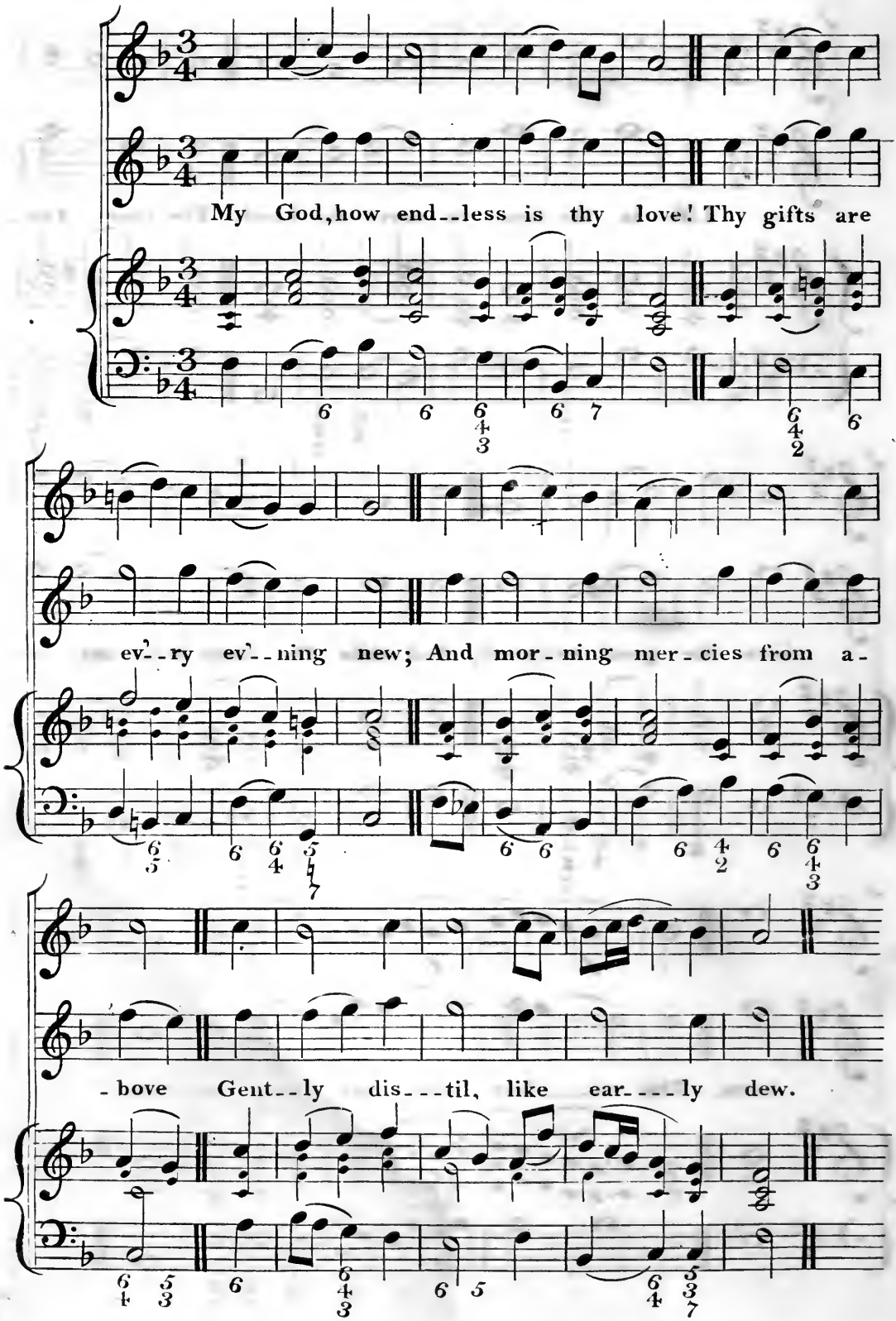


Nº 21. FERTILE PLAINS. L.M.

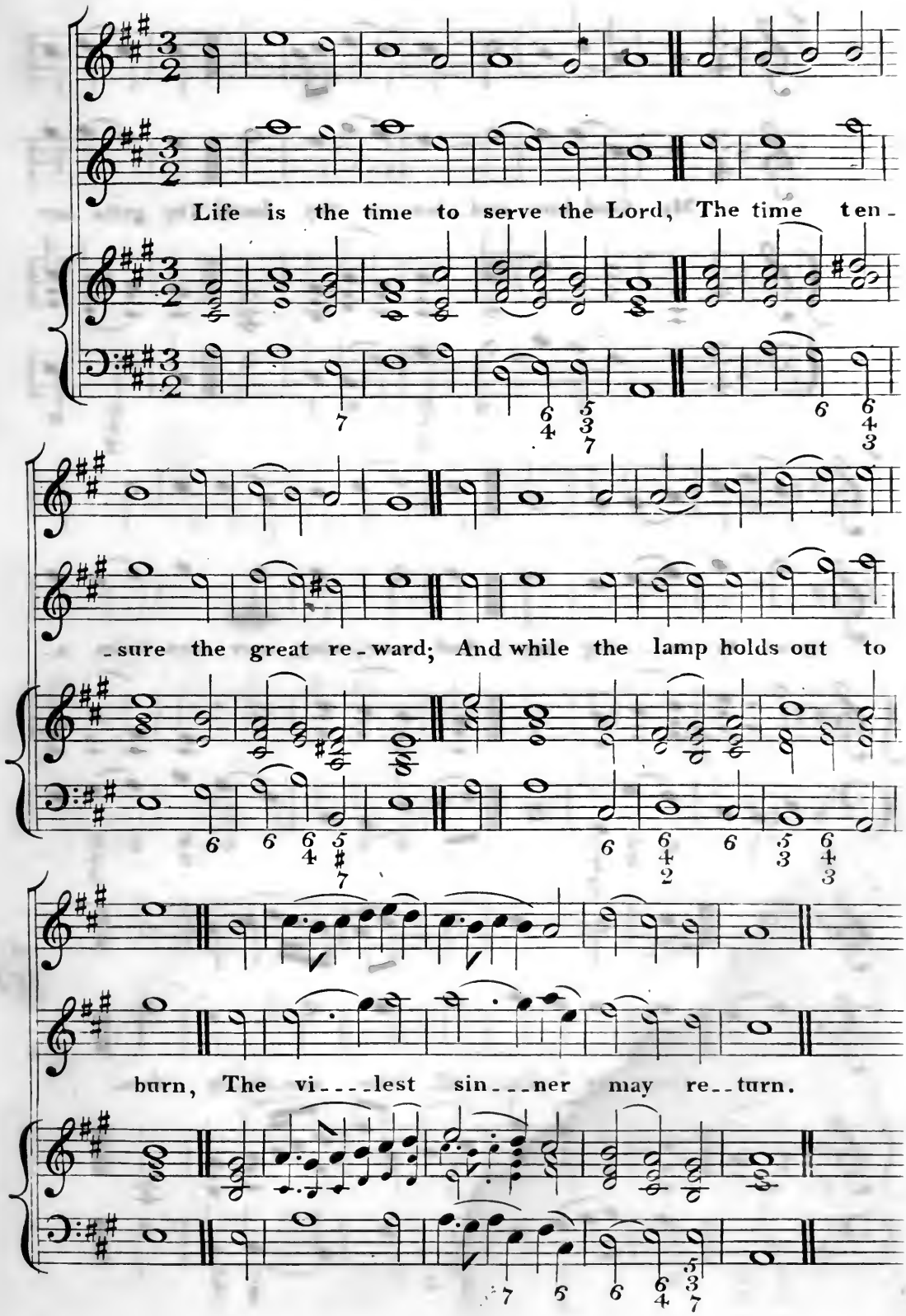
Handel



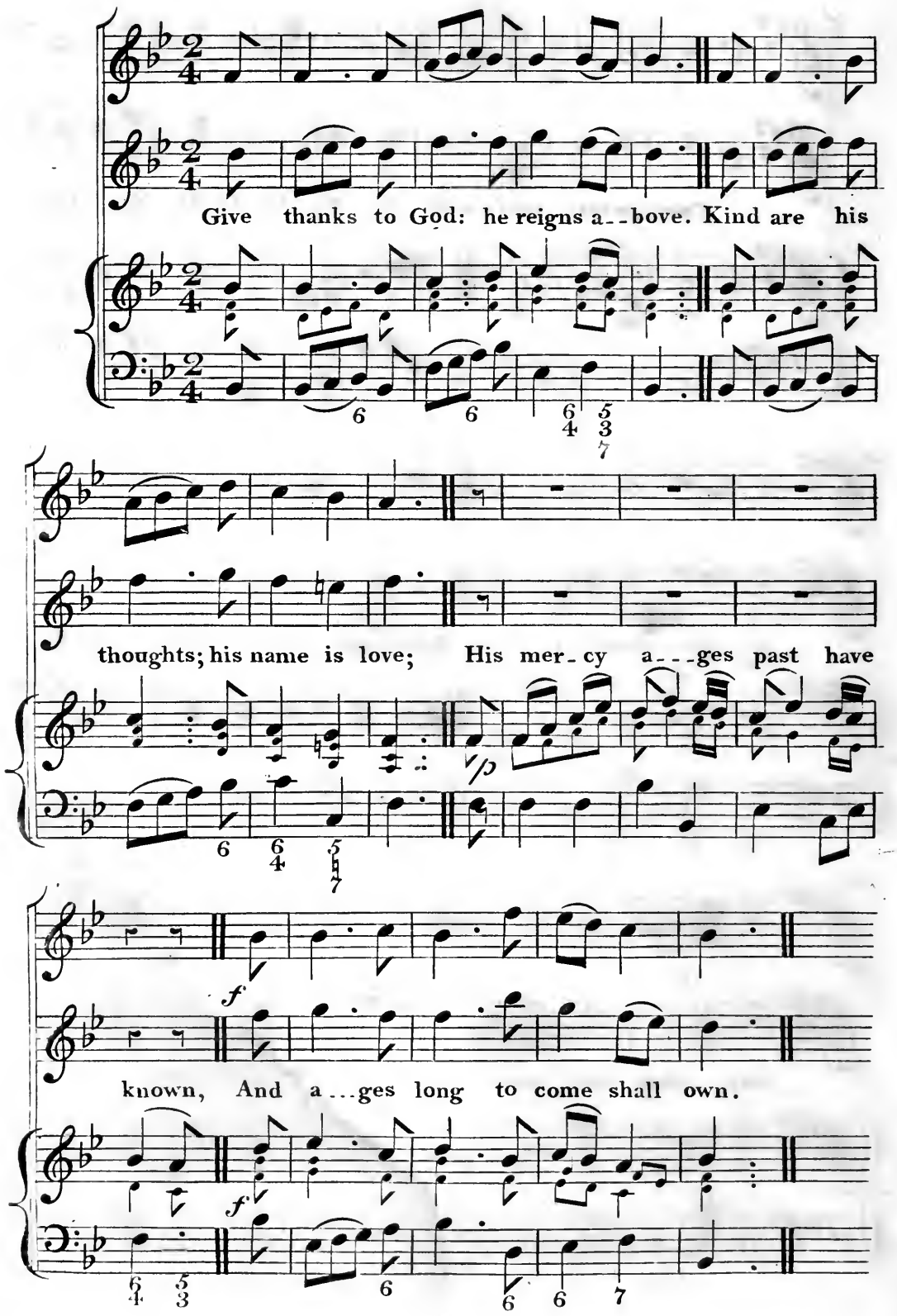
No. 22. St. MARK'S. L.M.



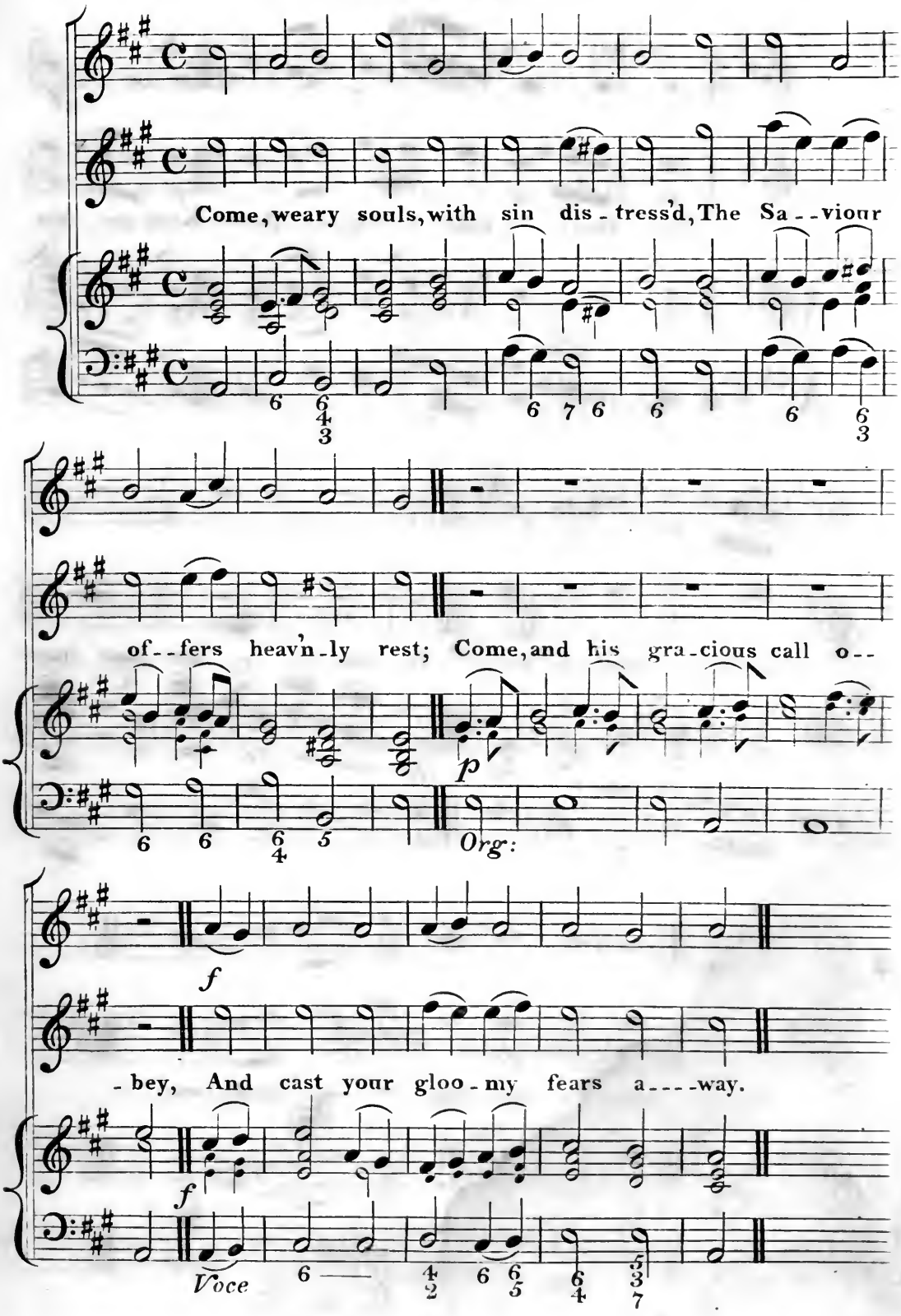
Nº 23. St PETER'S. L.M. Harwood.

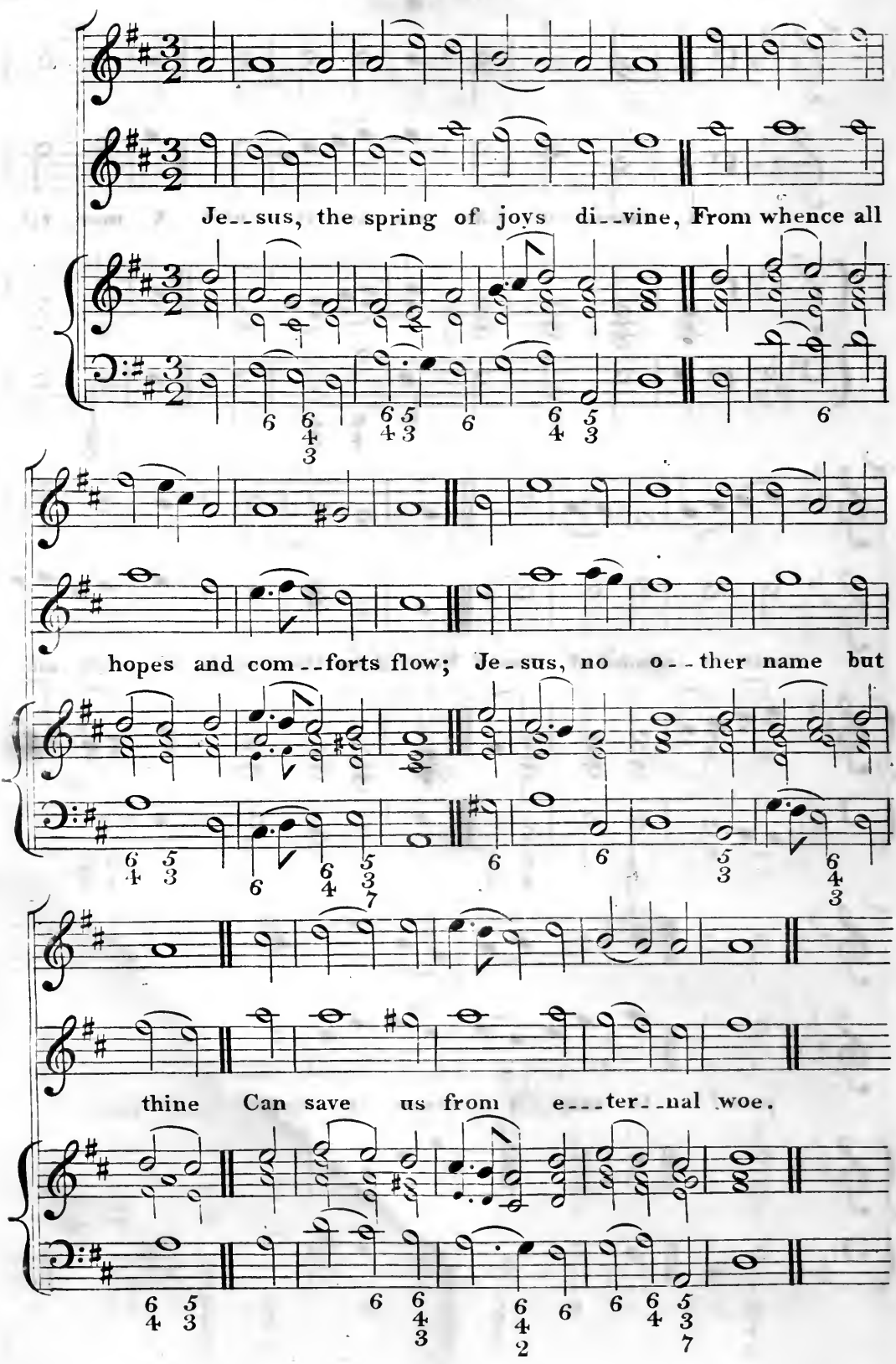


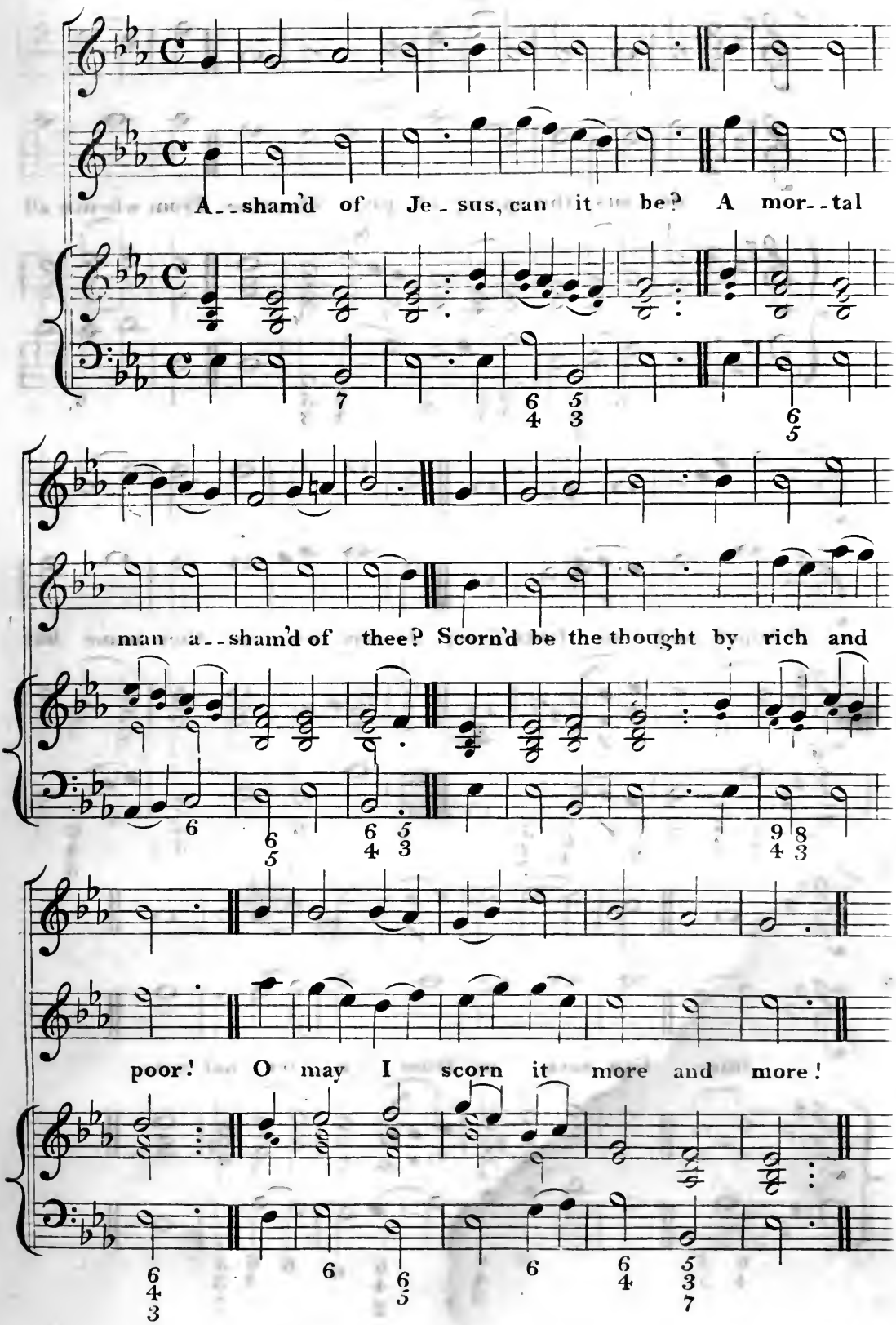
Nº 24. **MILTON. L.M.** Stanley.



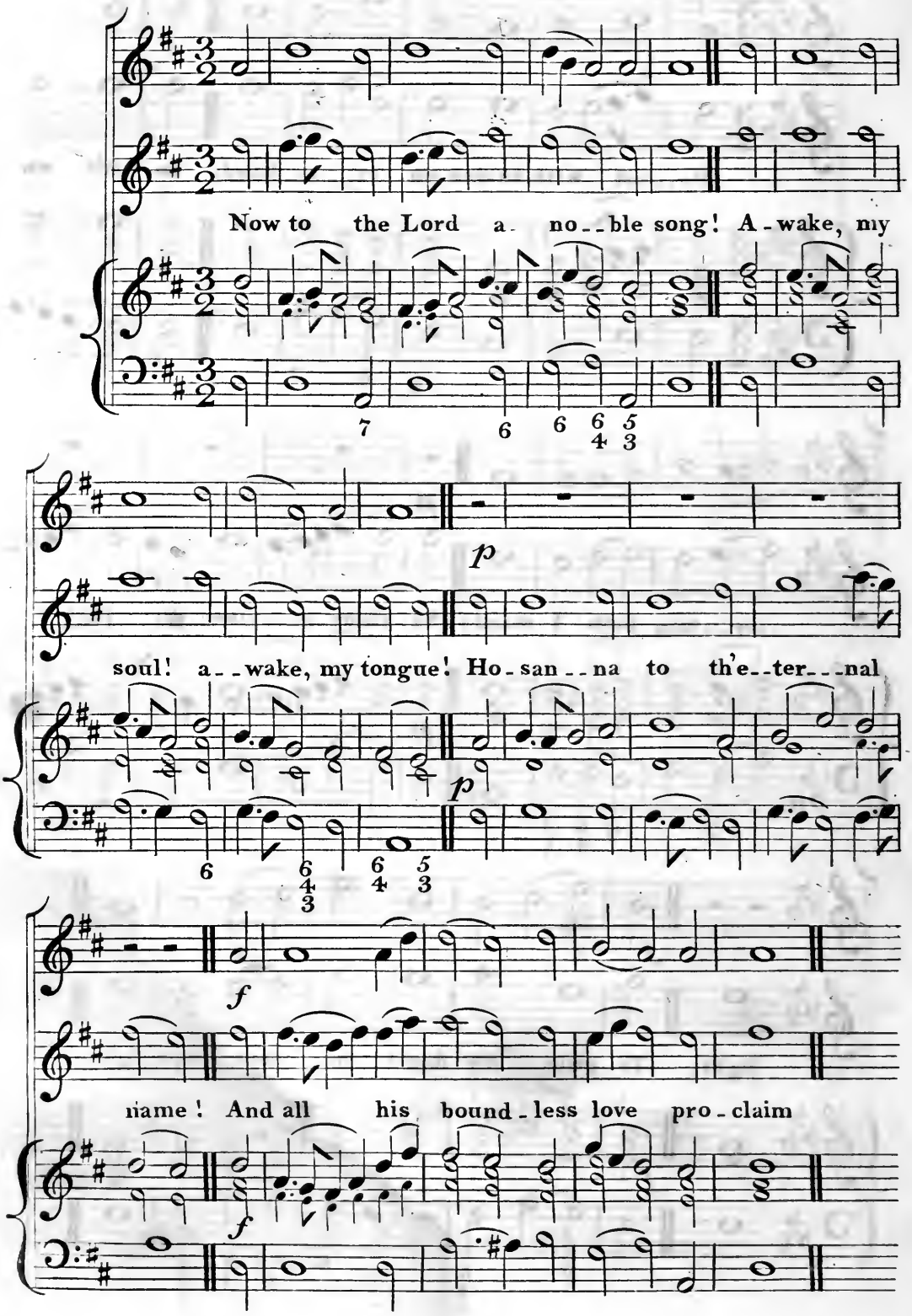
Nº 25. MATHER'S HYMN. L.M.



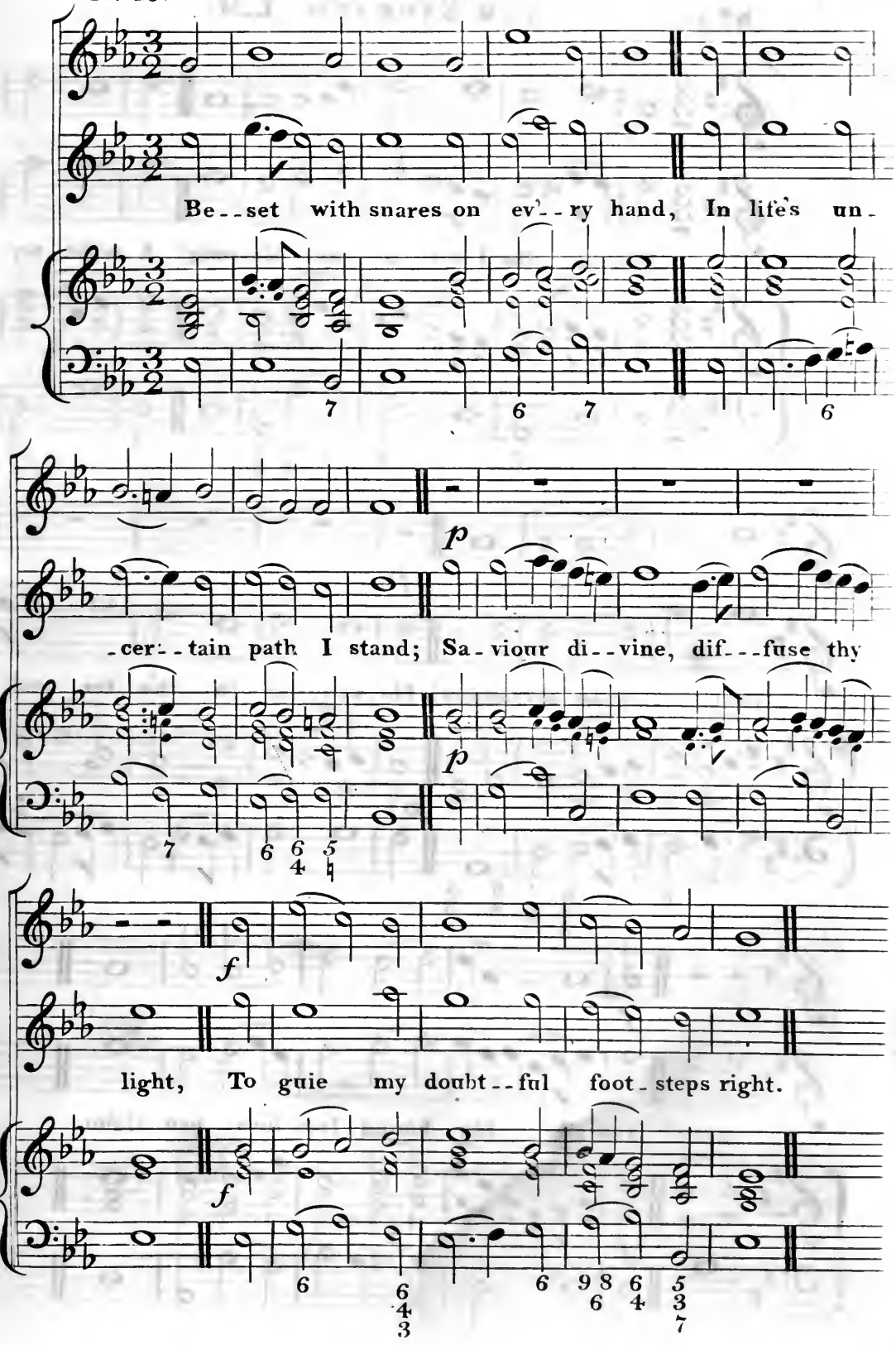

Je--sus, the spring of joys di--vine, From whence all
hopes and com--forts flow; Je-sus, no o--ther name but
thine Can save us from e---ter--nal woe.


A--sham'd of Je-sus, can it be? A mor--tal
man a--sham'd of thee? Scorn'd be the thought by rich and
poor! O may I scorn it more and more!

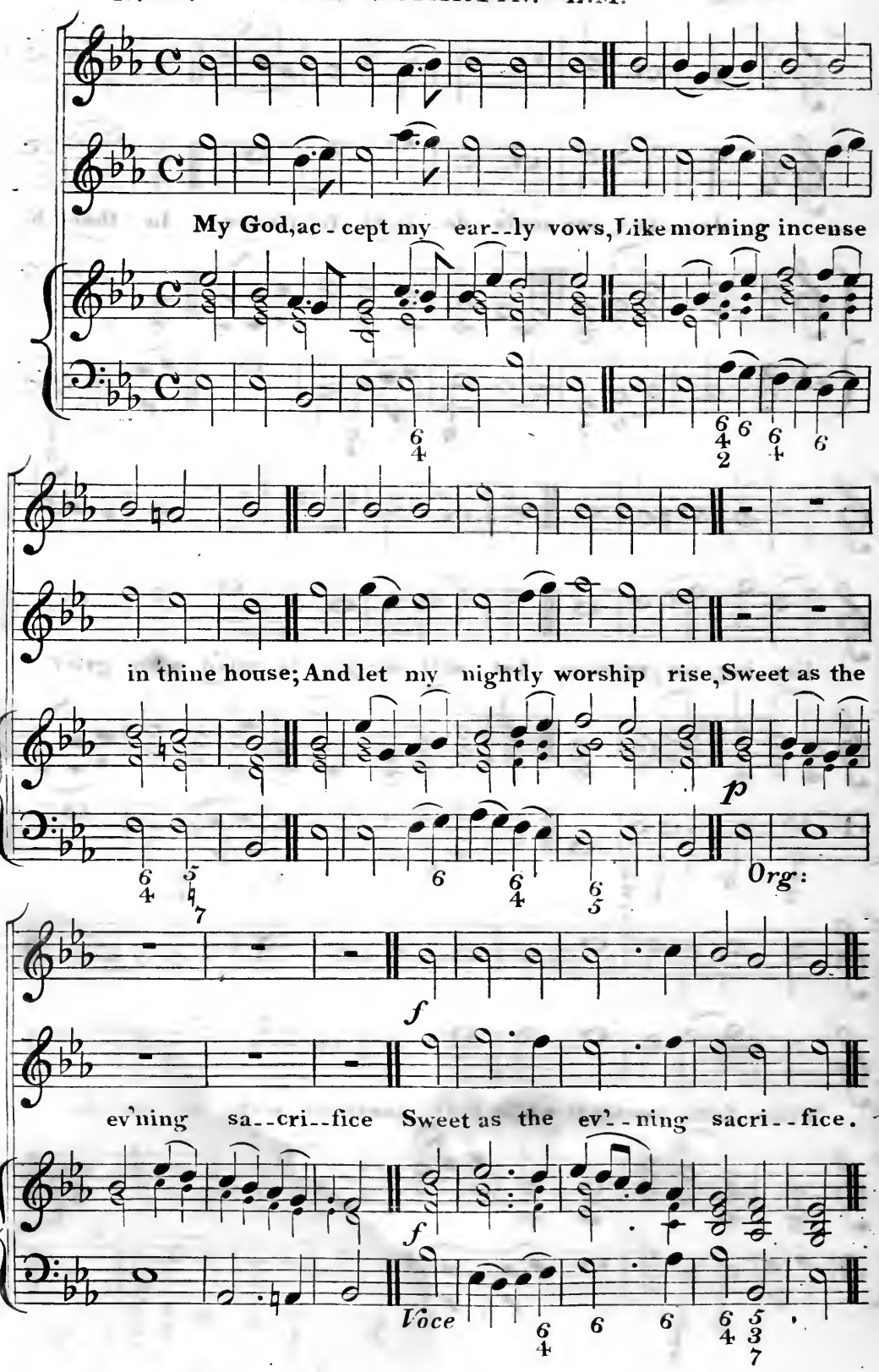
Nº 28. NEW SABBATH. L.M.

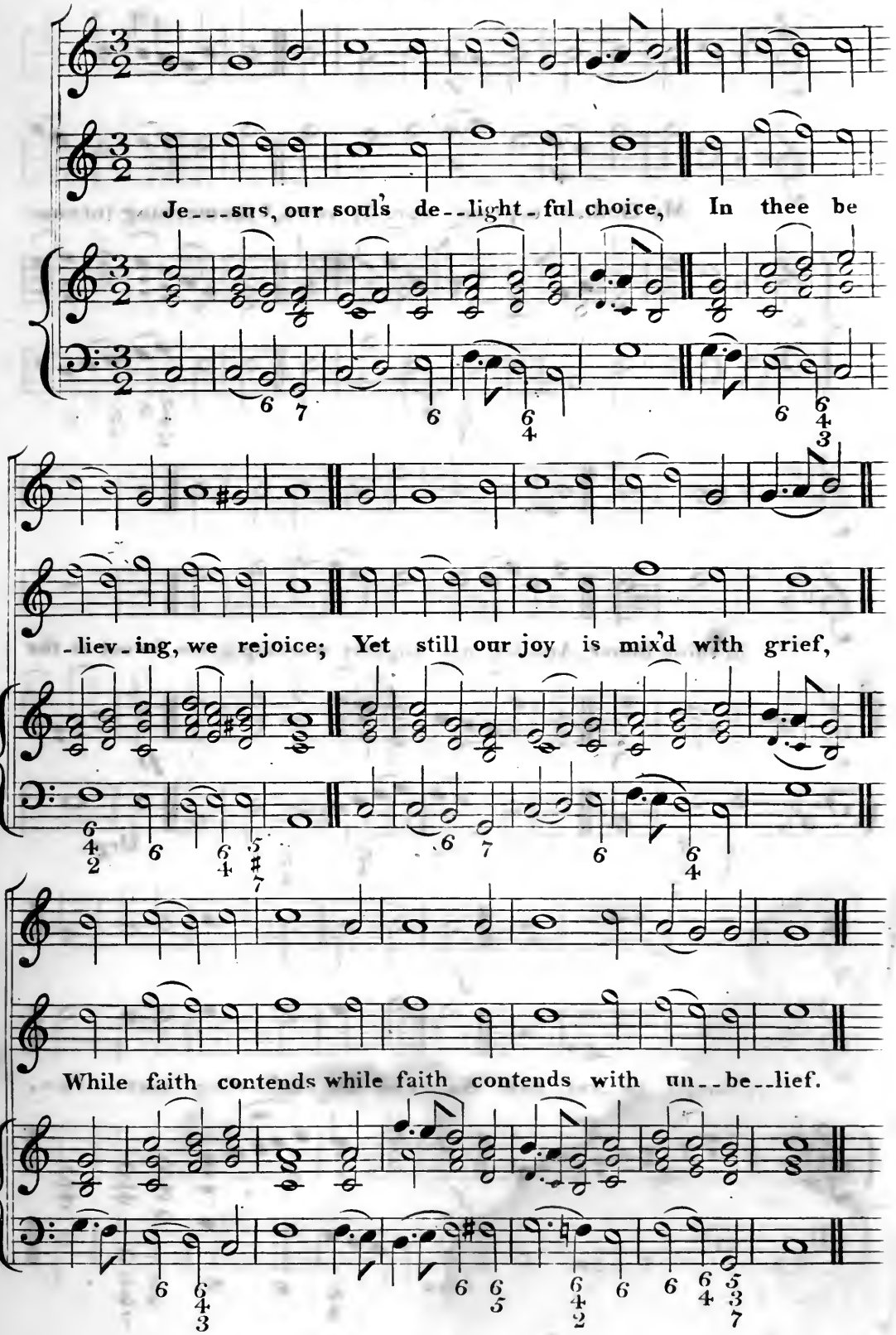


No. 29. STONEFIELD. L.M.

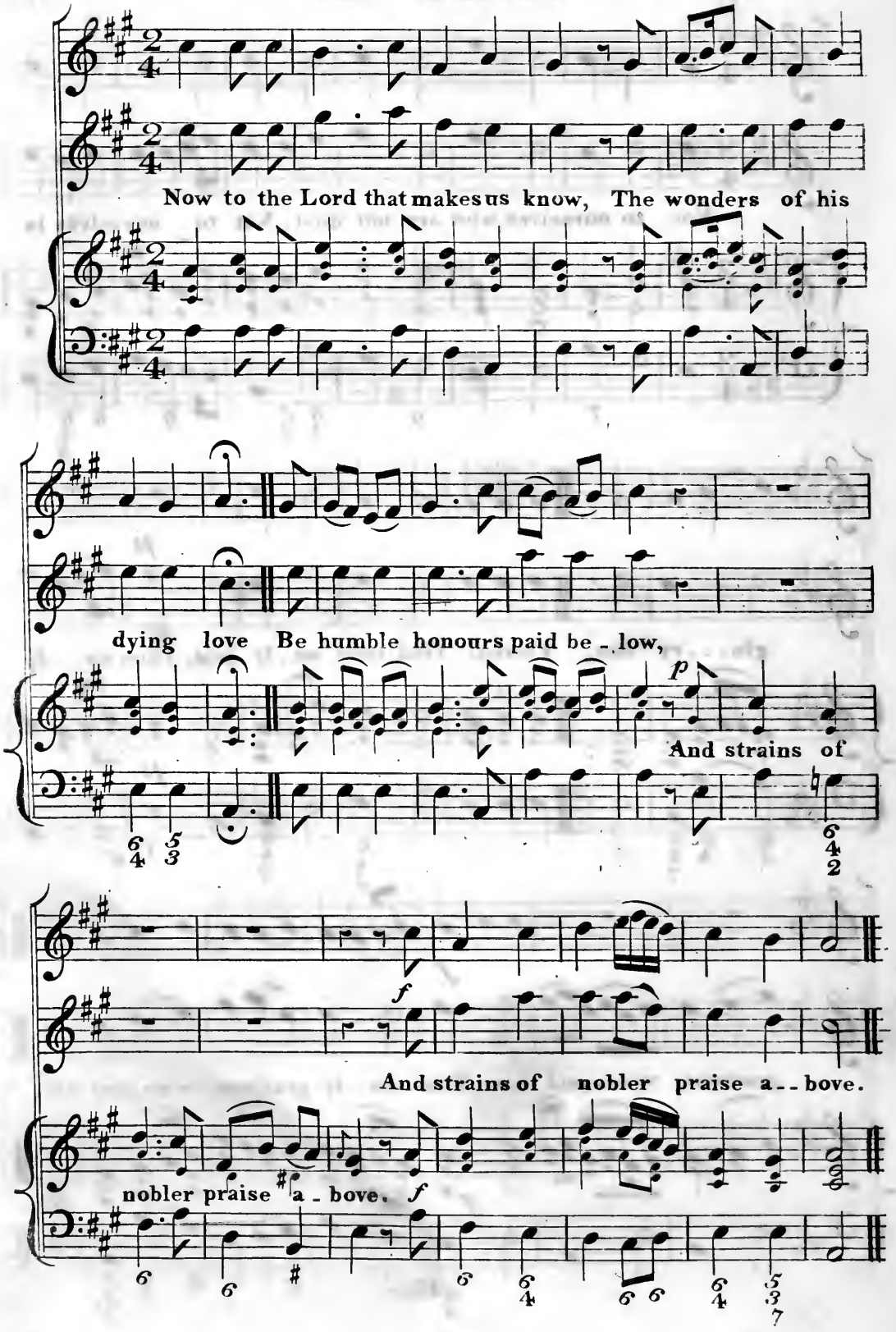


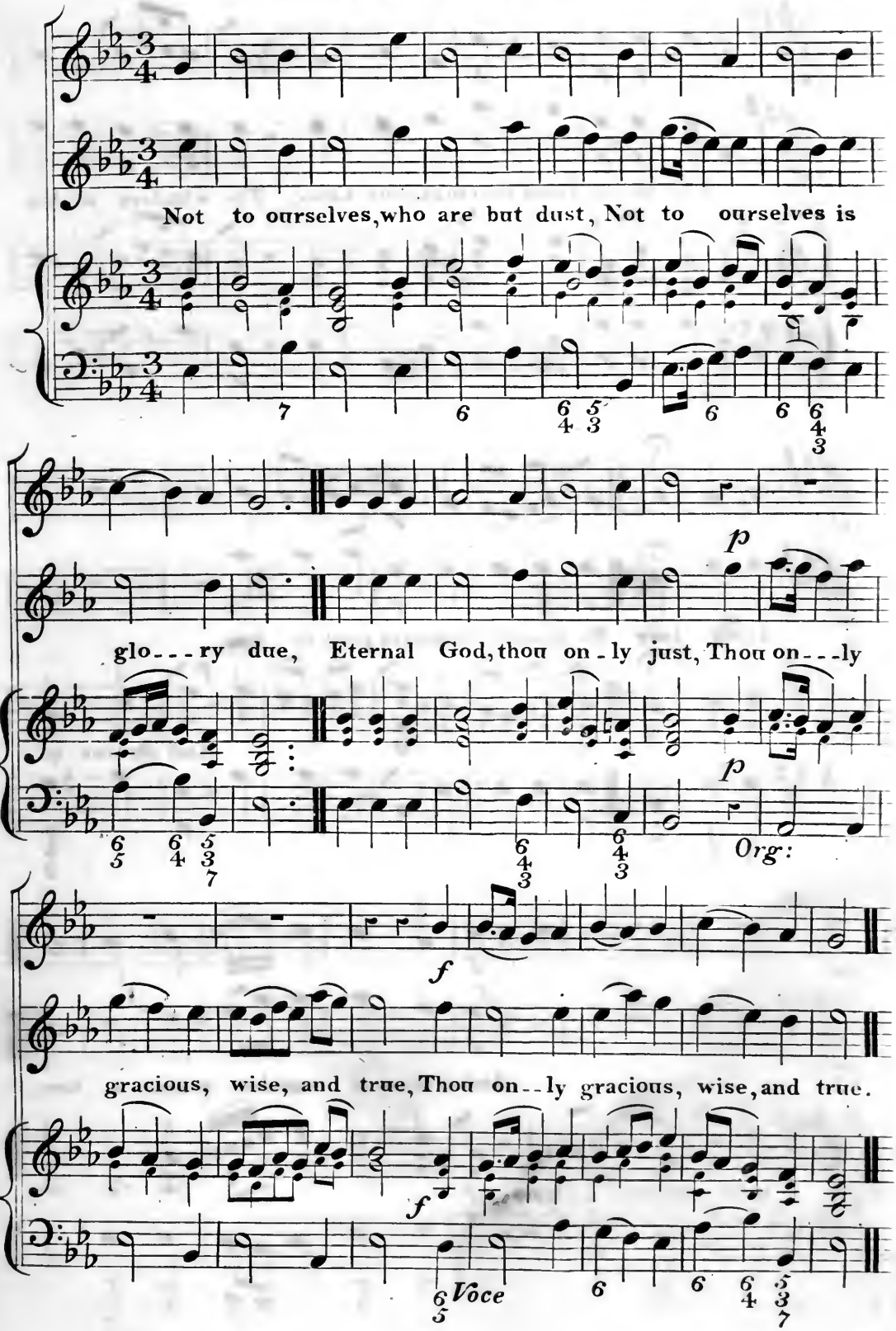
Nº 30. St MARTIN. L.M.



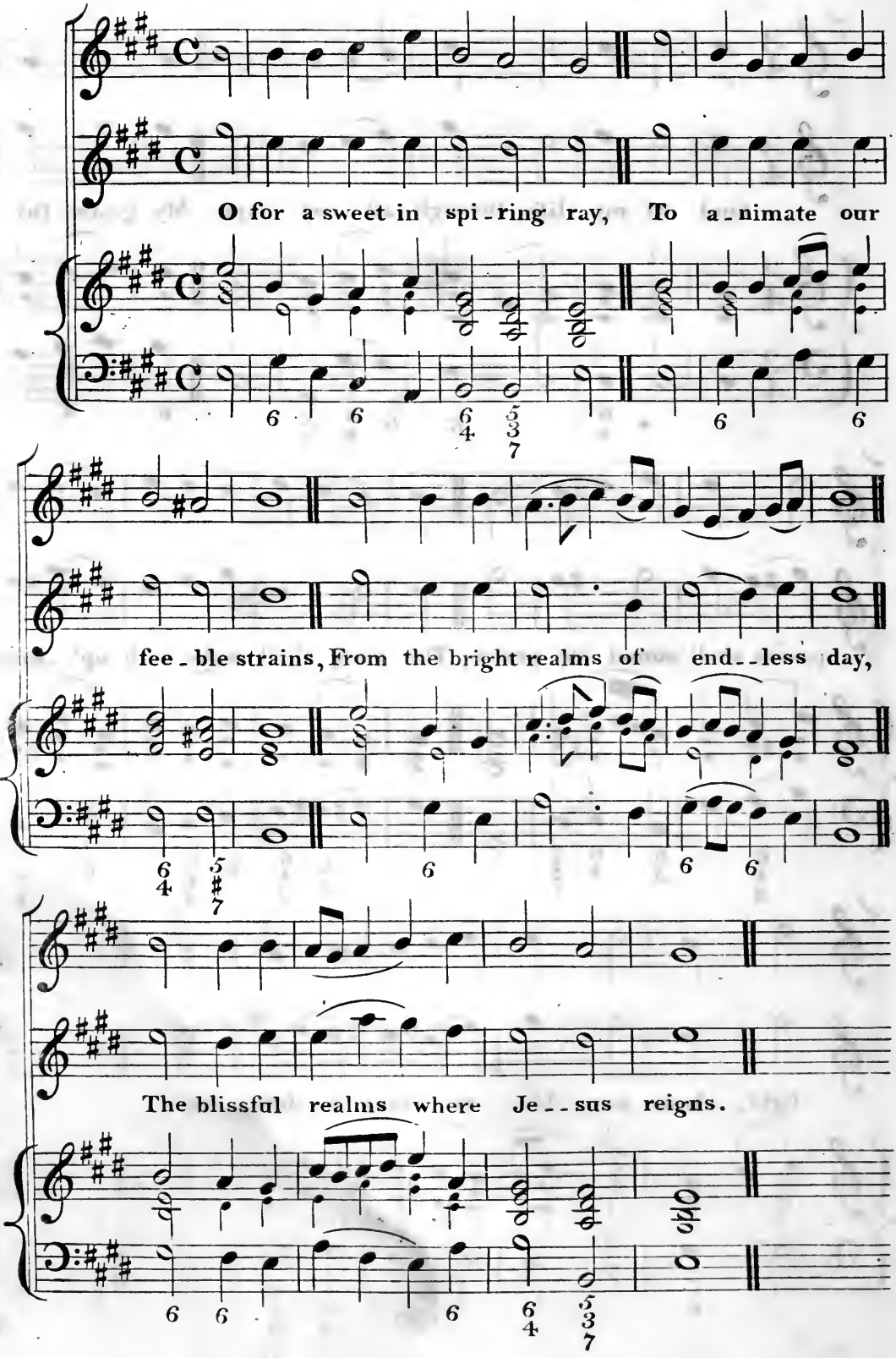

Je--sus, our soul's de--light-ful choice, In thee be
-liev-ing, we rejoice; Yet still our joy is mix'd with grief,
While faith contends while faith contends with un--be--lief.

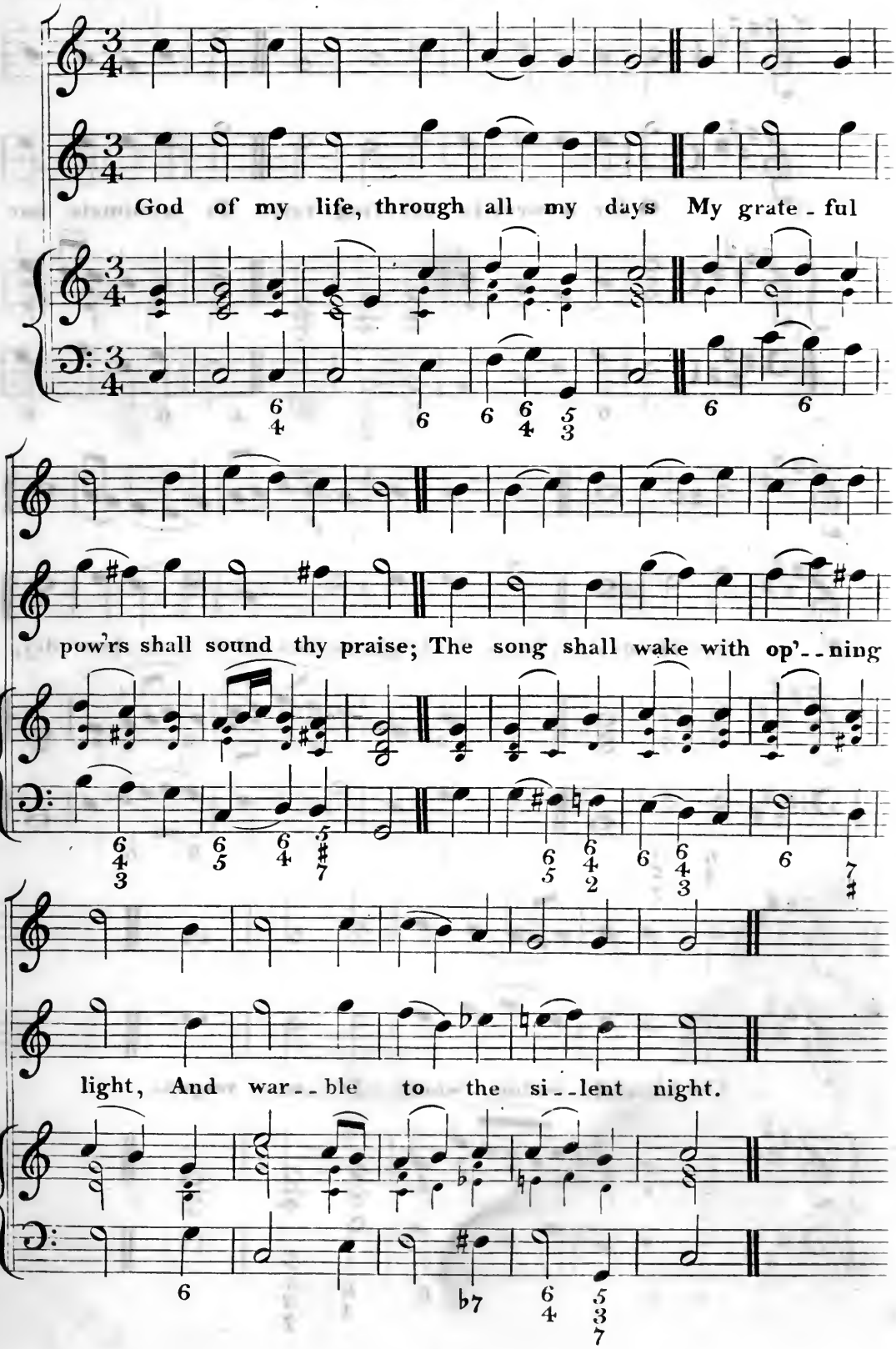
Nº 32. LANGPORT. L.M.



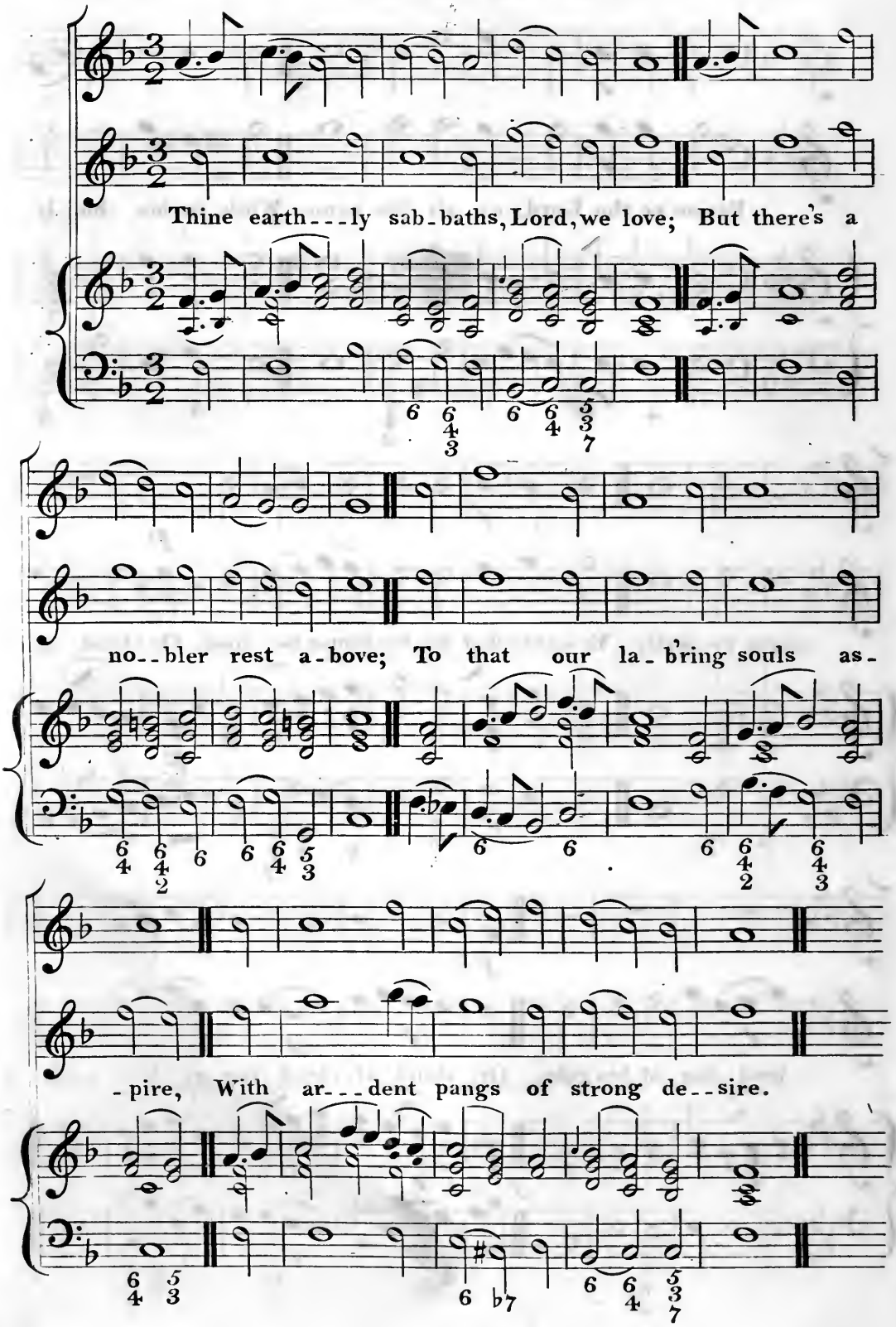

Not to ourselves, who are but dust, Not to ourselves is
glo---ry due, Eternal God, thou on-ly just, Thou on---ly
Org:
gracious, wise, and true, Thou on--ly gracious, wise, and true.
Voce

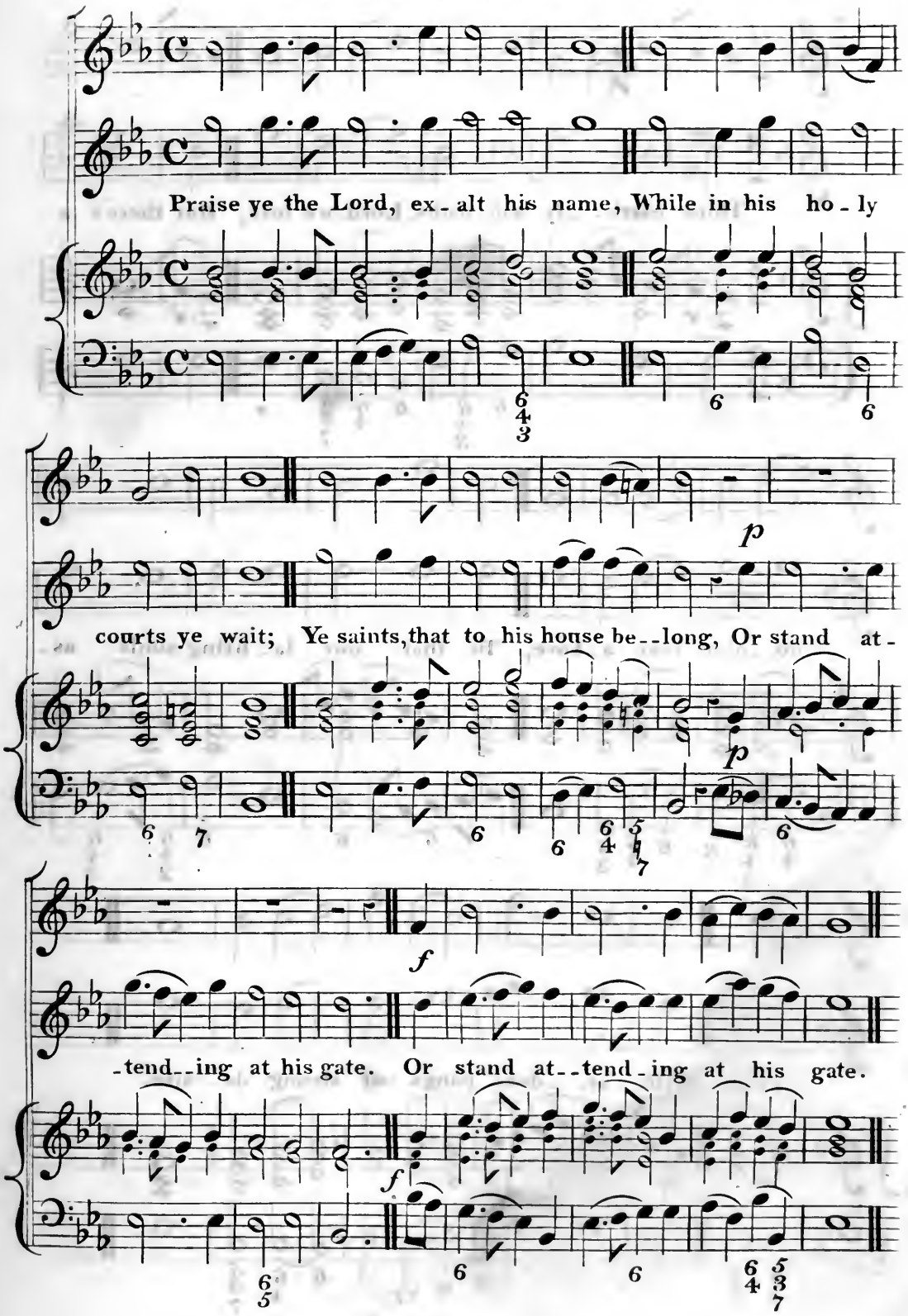
No. 34. CLIFFORD'S L.M. Clifford.



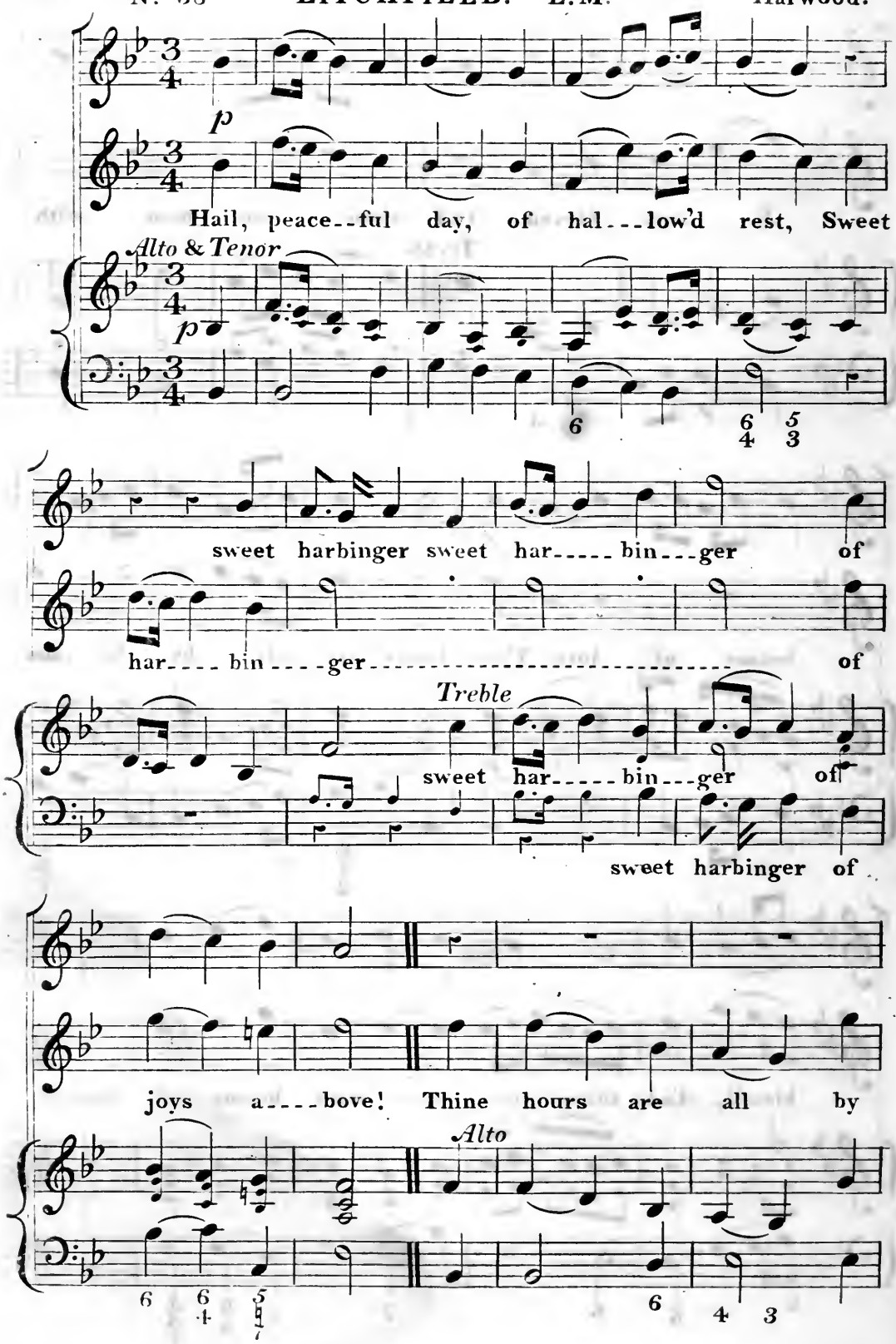

God of my life, through all my days My grate - ful
pow'rs shall sound thy praise; The song shall wake with op'--ning
light, And war--ble to the si--lent night.

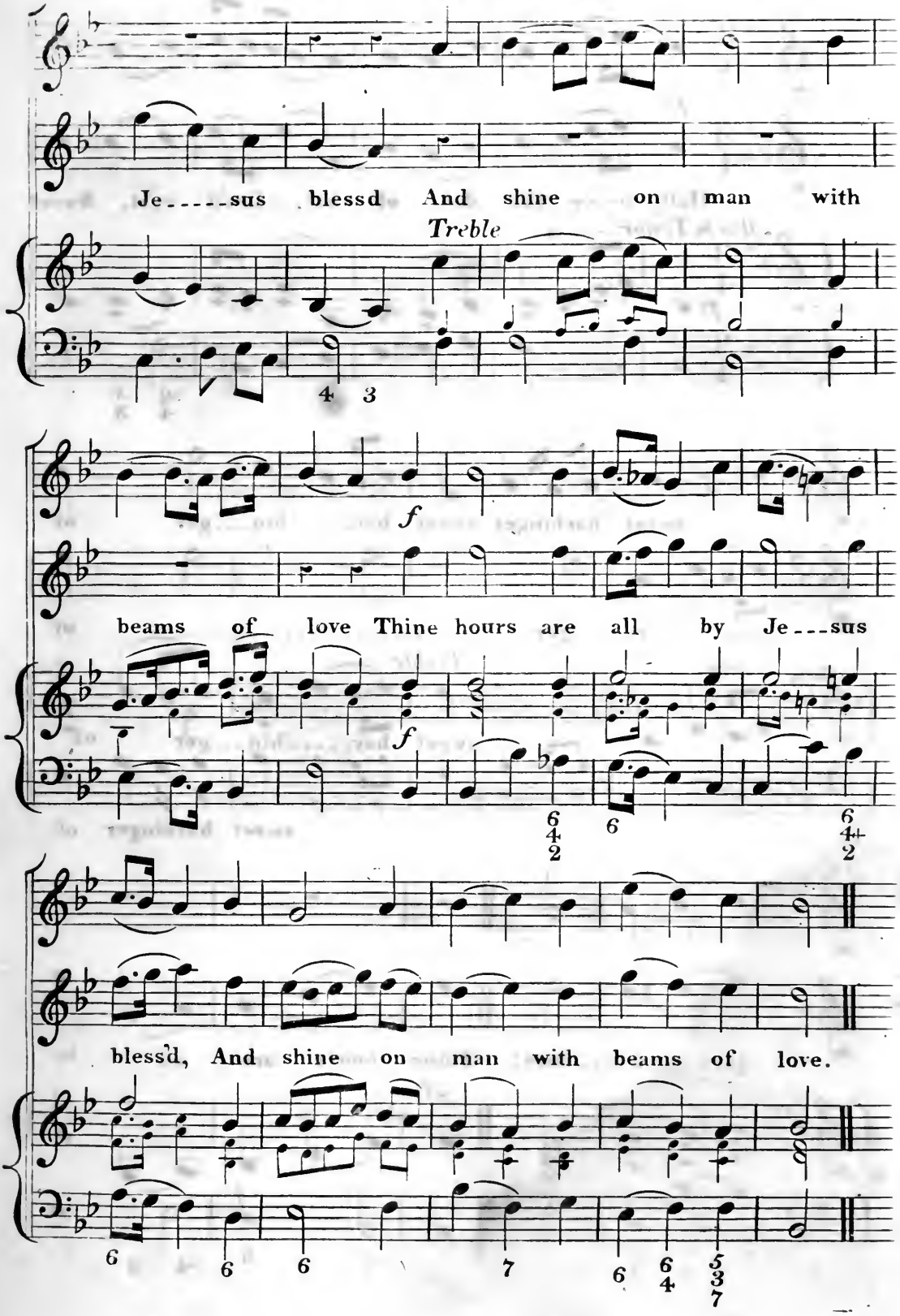
Nº 36. HIGHBURY. L.M.



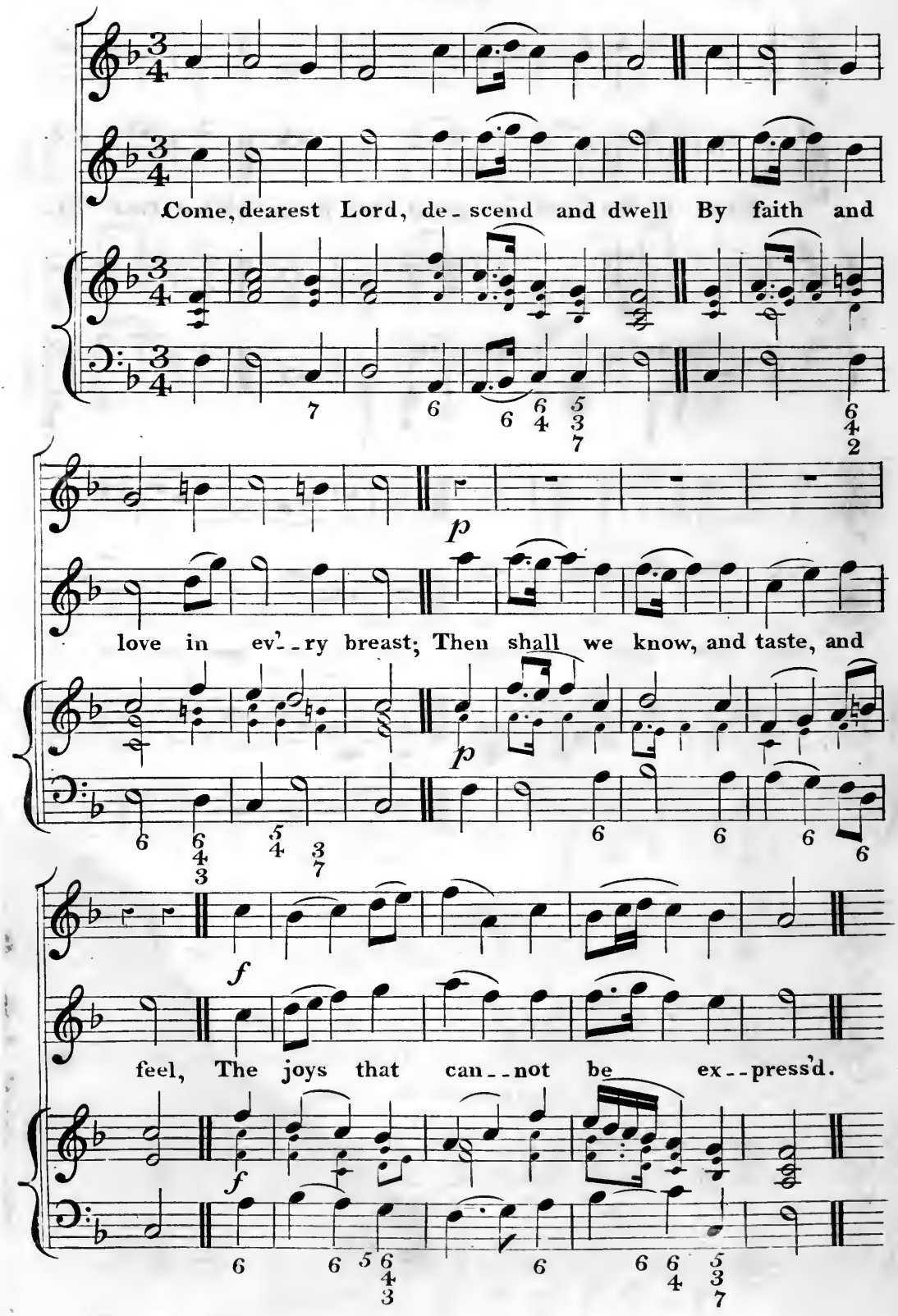

Praise ye the Lord, ex - alt his name, While in his ho - ly
courts ye wait; Ye saints, that to his house be - - long, Or stand at -
- tend - - ing at his gate. Or stand at - - tend - ing at his gate.

Nº 38 LITCHFIELD. L.M. Harwood.

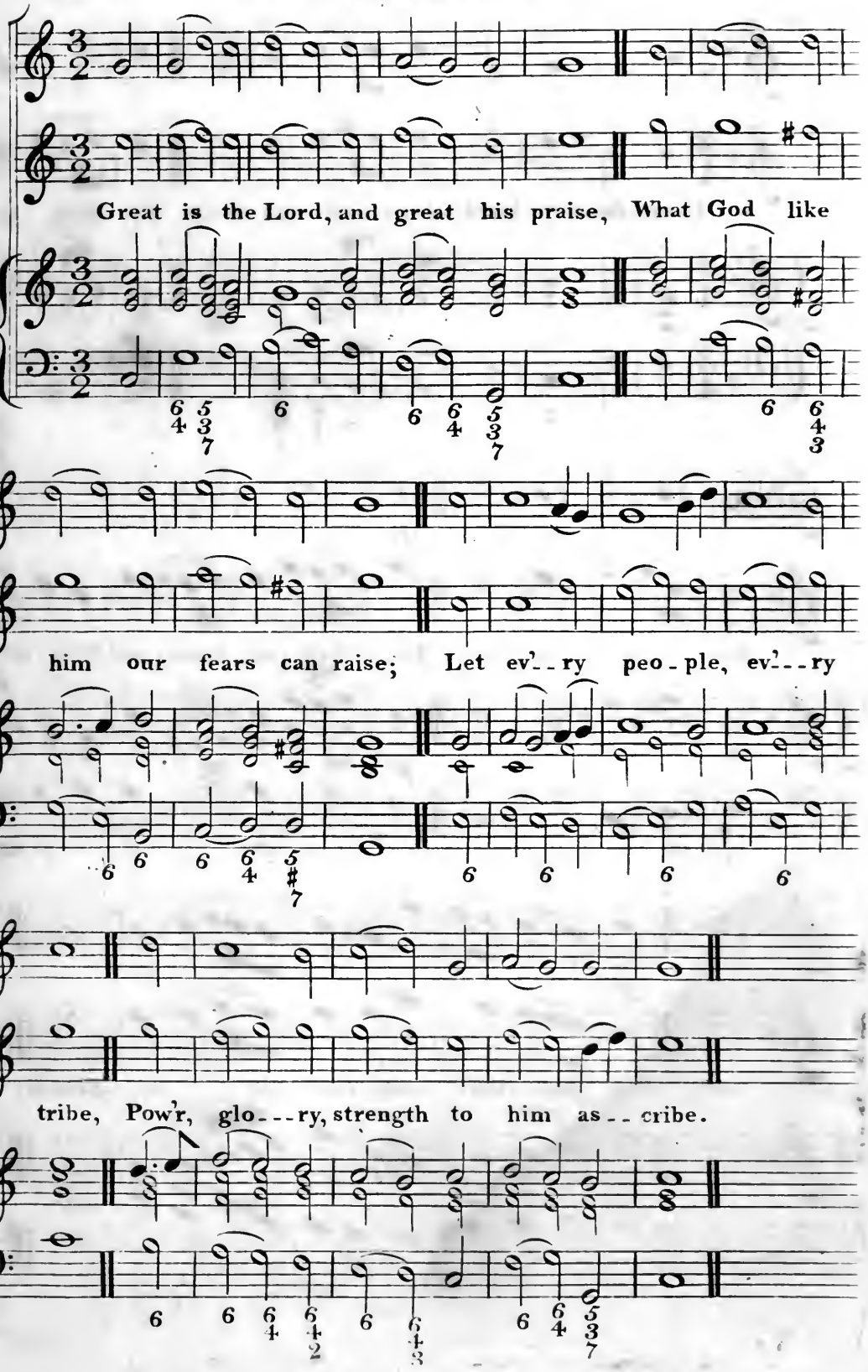



Je - - - - - sus blessd And shine on man with
Treble
4 3
f
beams of love Thine hours are all by Je - - - sus
f
6 4 2
6
6 4 2
blessd, And shine on man with beams of love.
6
6
6
7
6
6 4
5 3 7

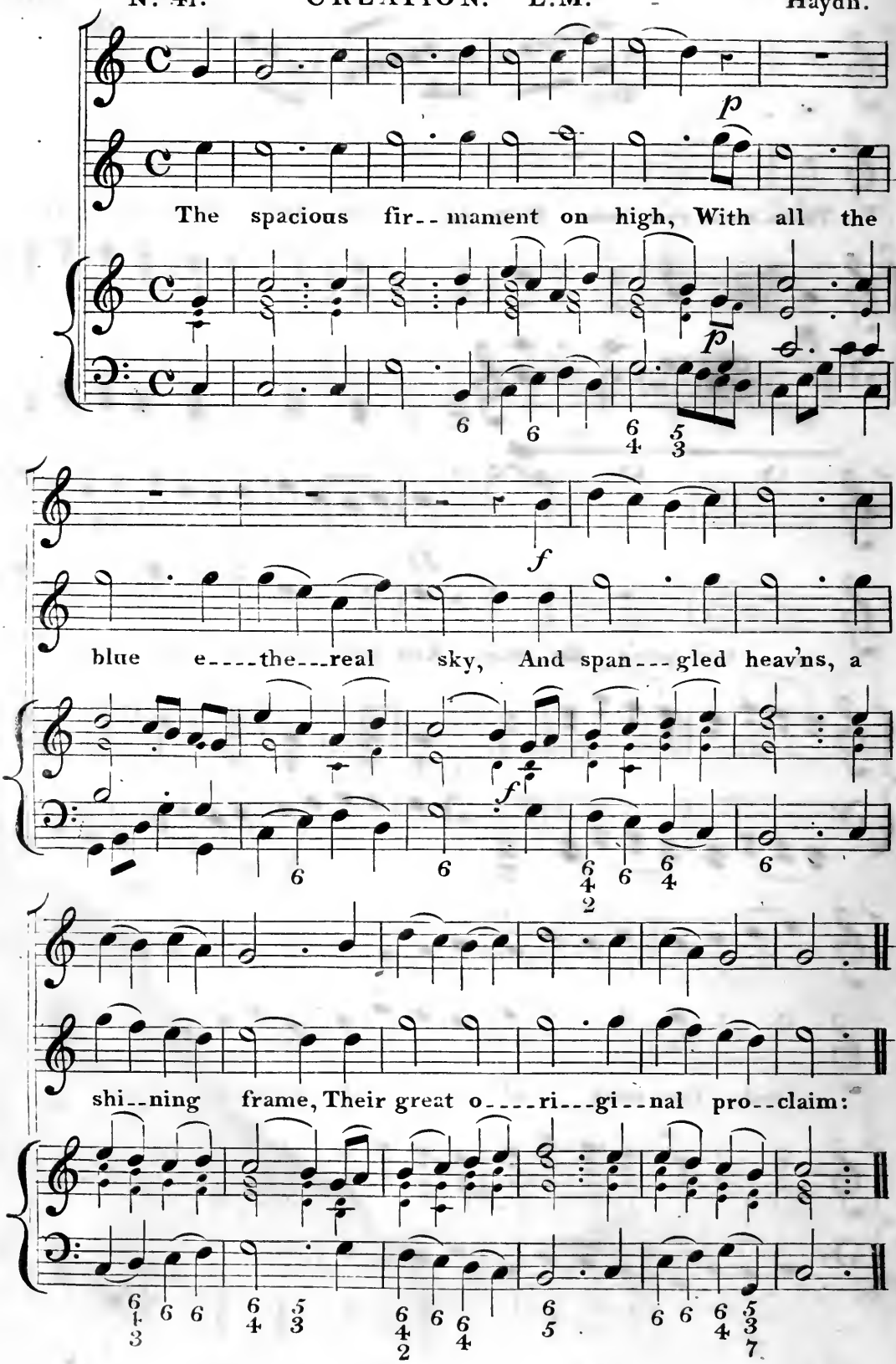
Nº 39. SANDBACH. L.M.

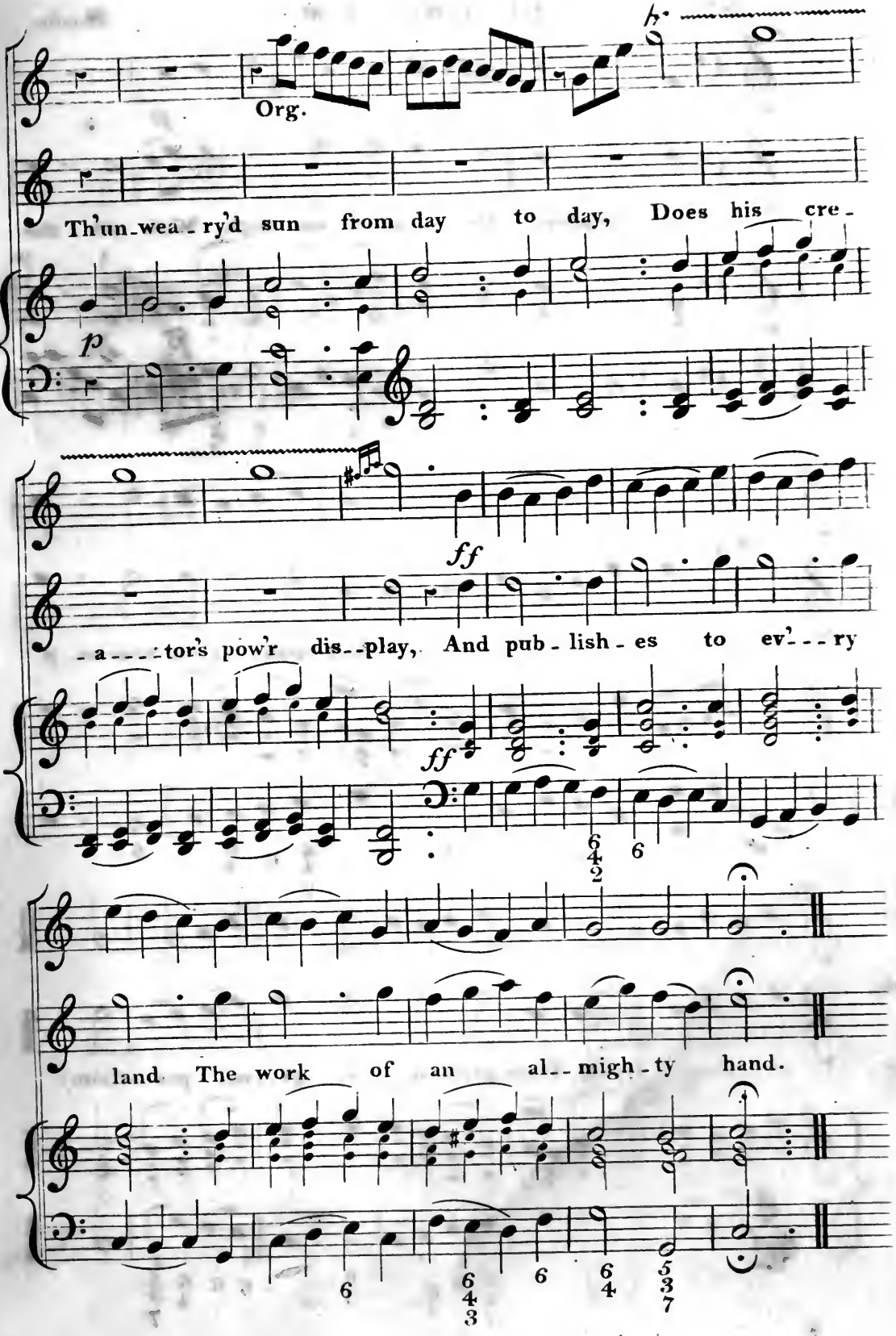


Nº 40. WAREHAM. L.M.

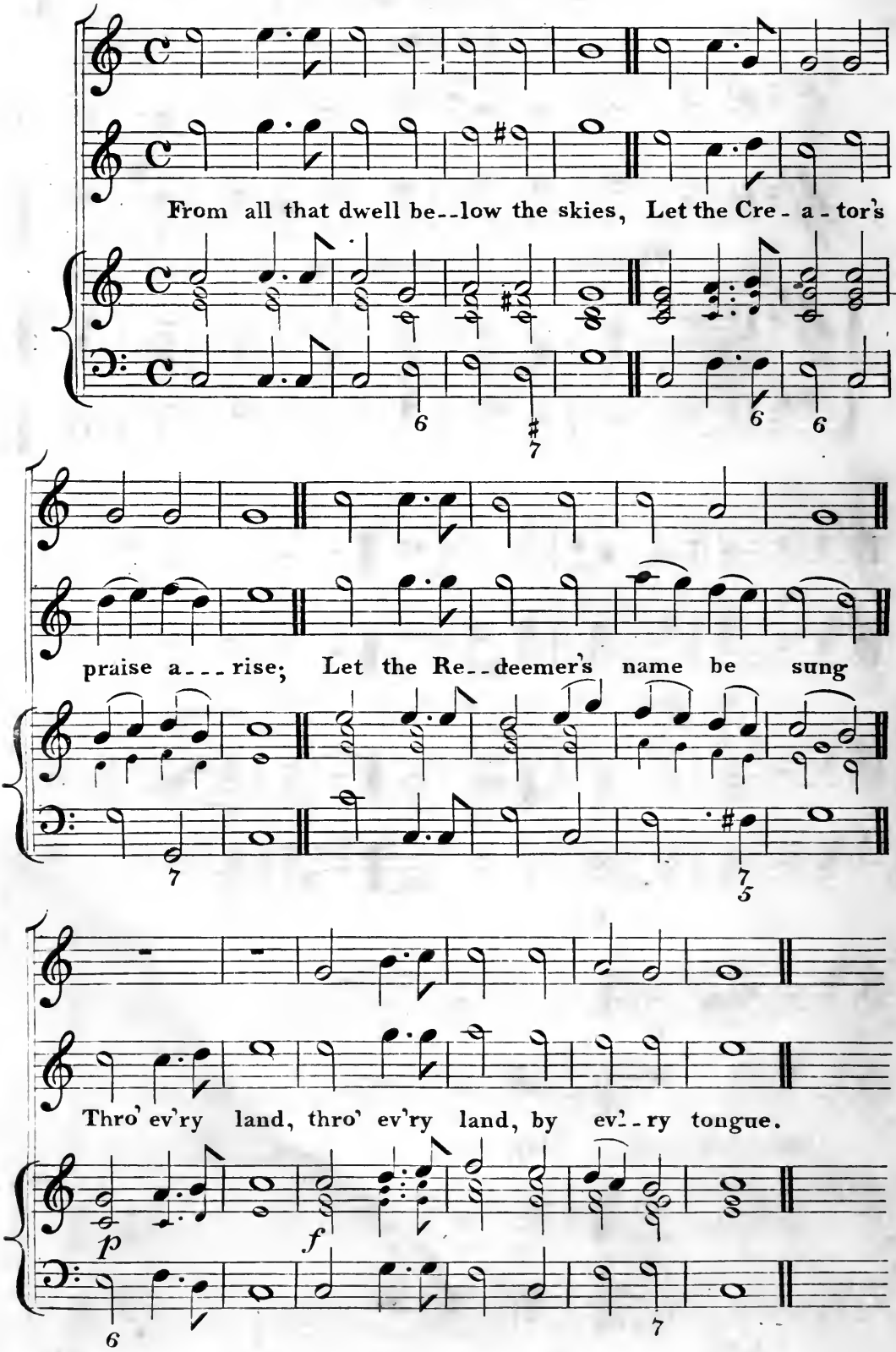


Nº 41. CREATION. L.M. Haydn.

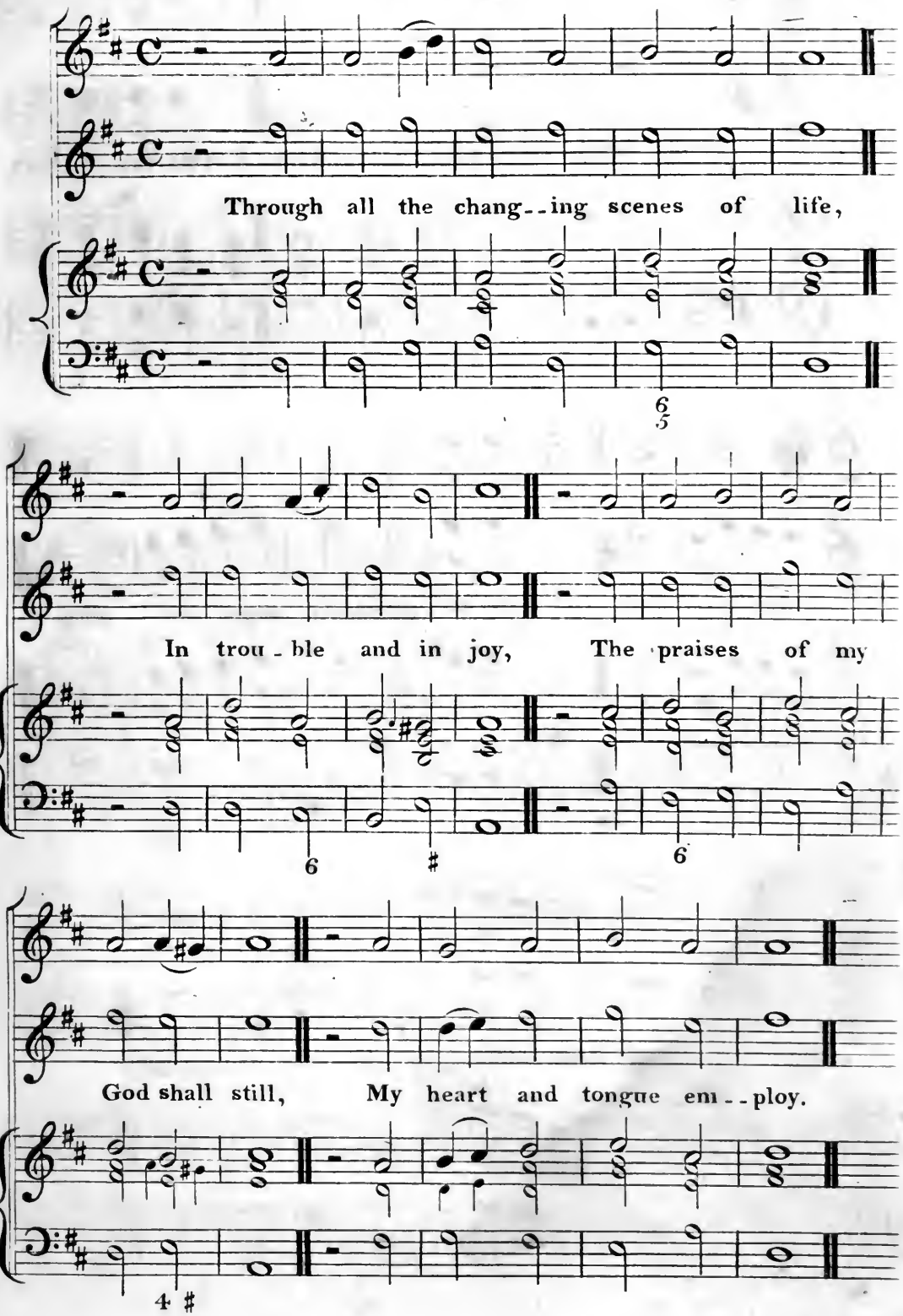



Org.
Th'un-wea-ry'd sun from day to day, Does his cre-
p
ff
-a---tor's pow'r dis--play, And pub-lish-es to ev'---ry
ff
land The work of an al--migh-ty hand.

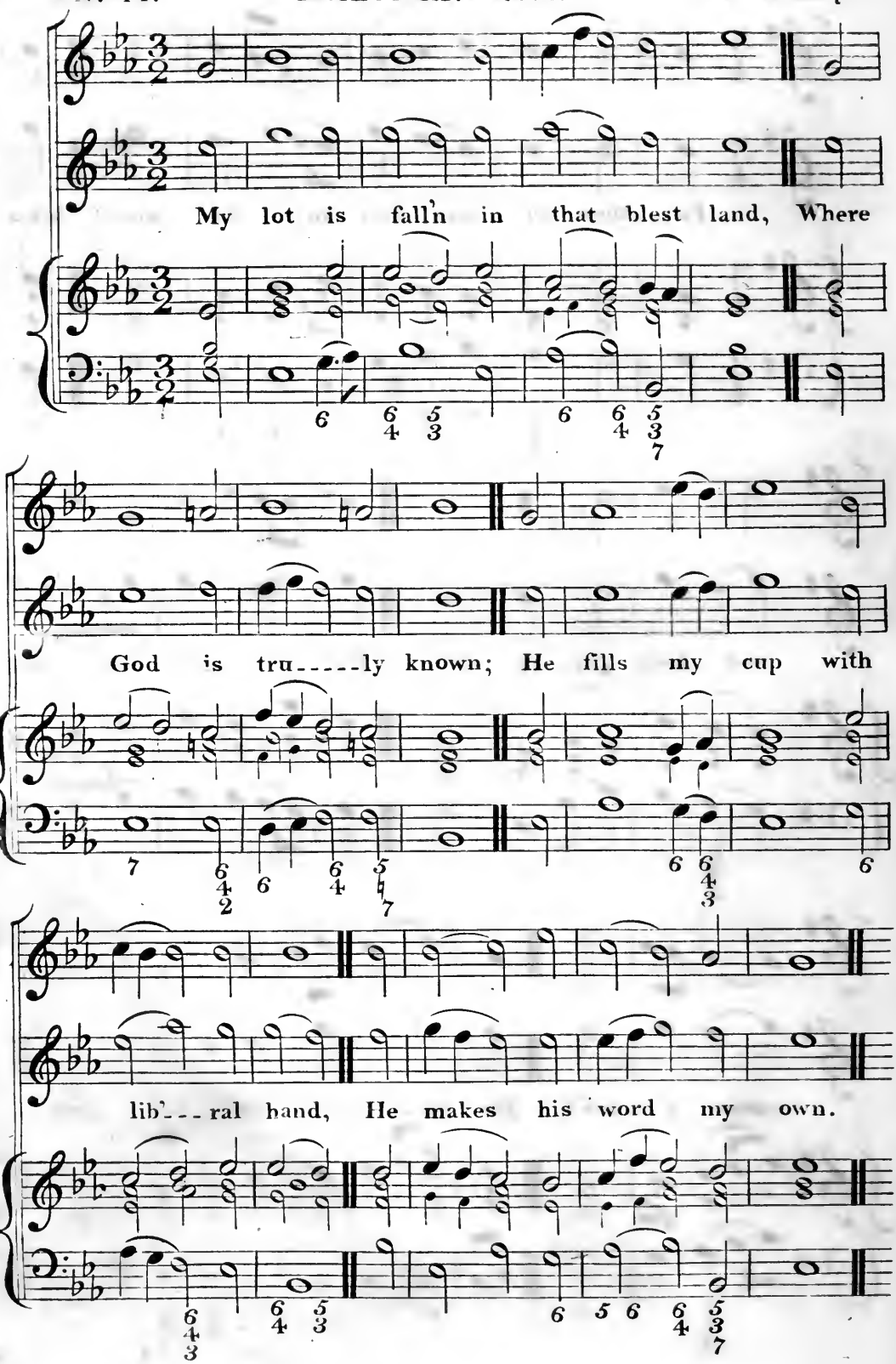
Nº 42. JOB. L.M. Arne.

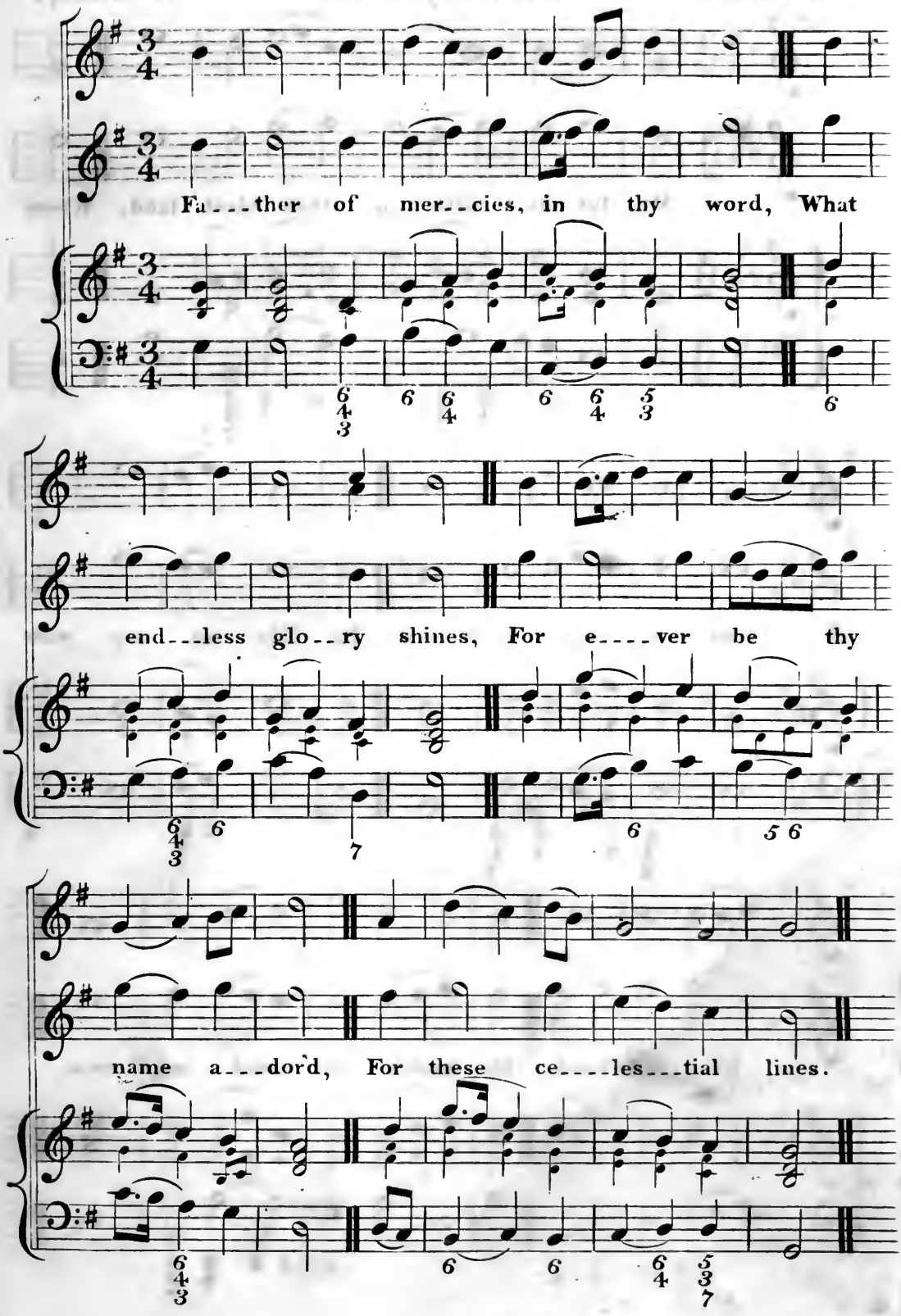


No 43. St ANNS. Croft.

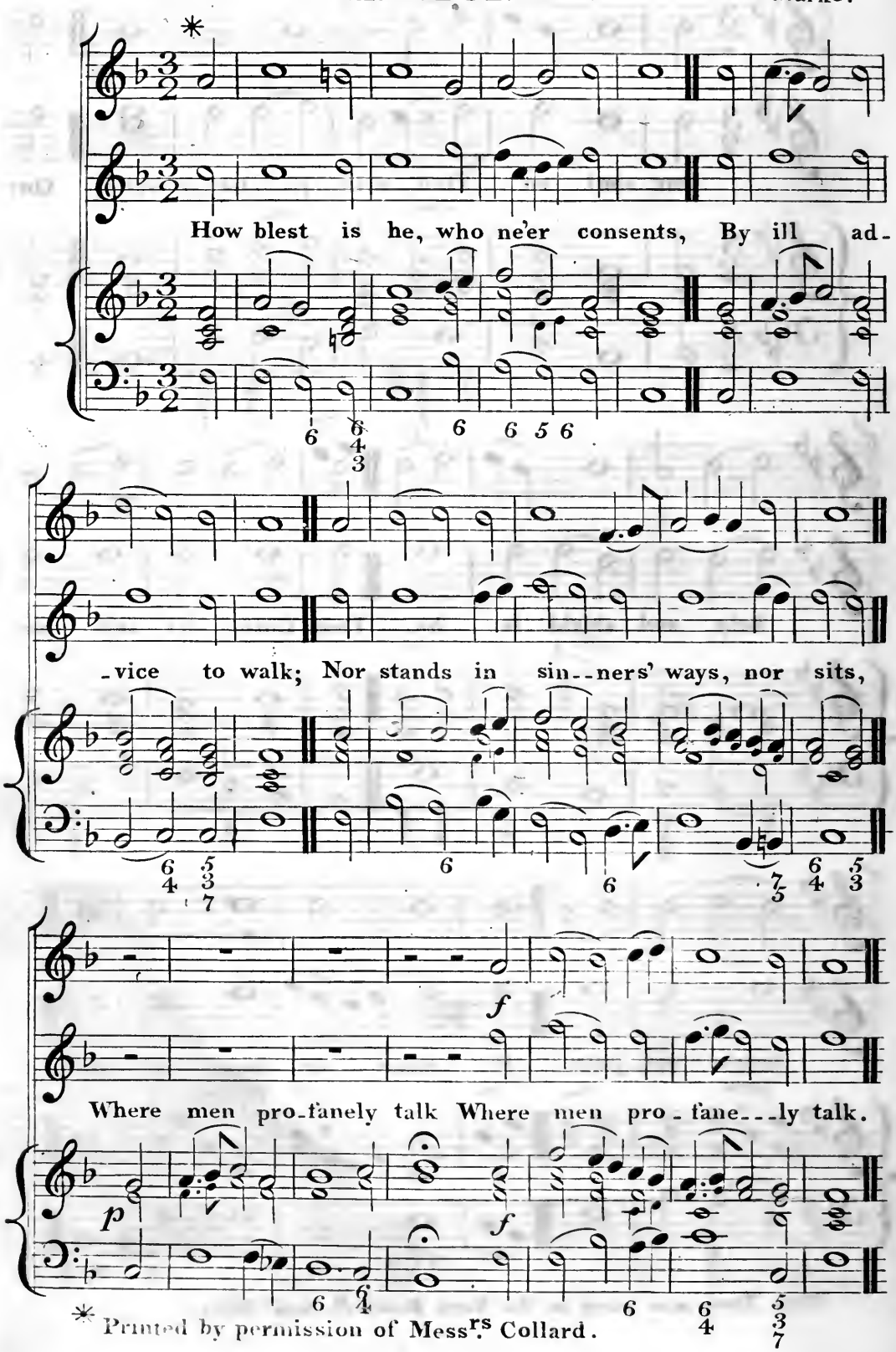


No. 44. HALIFAX. C. M. Widdop.

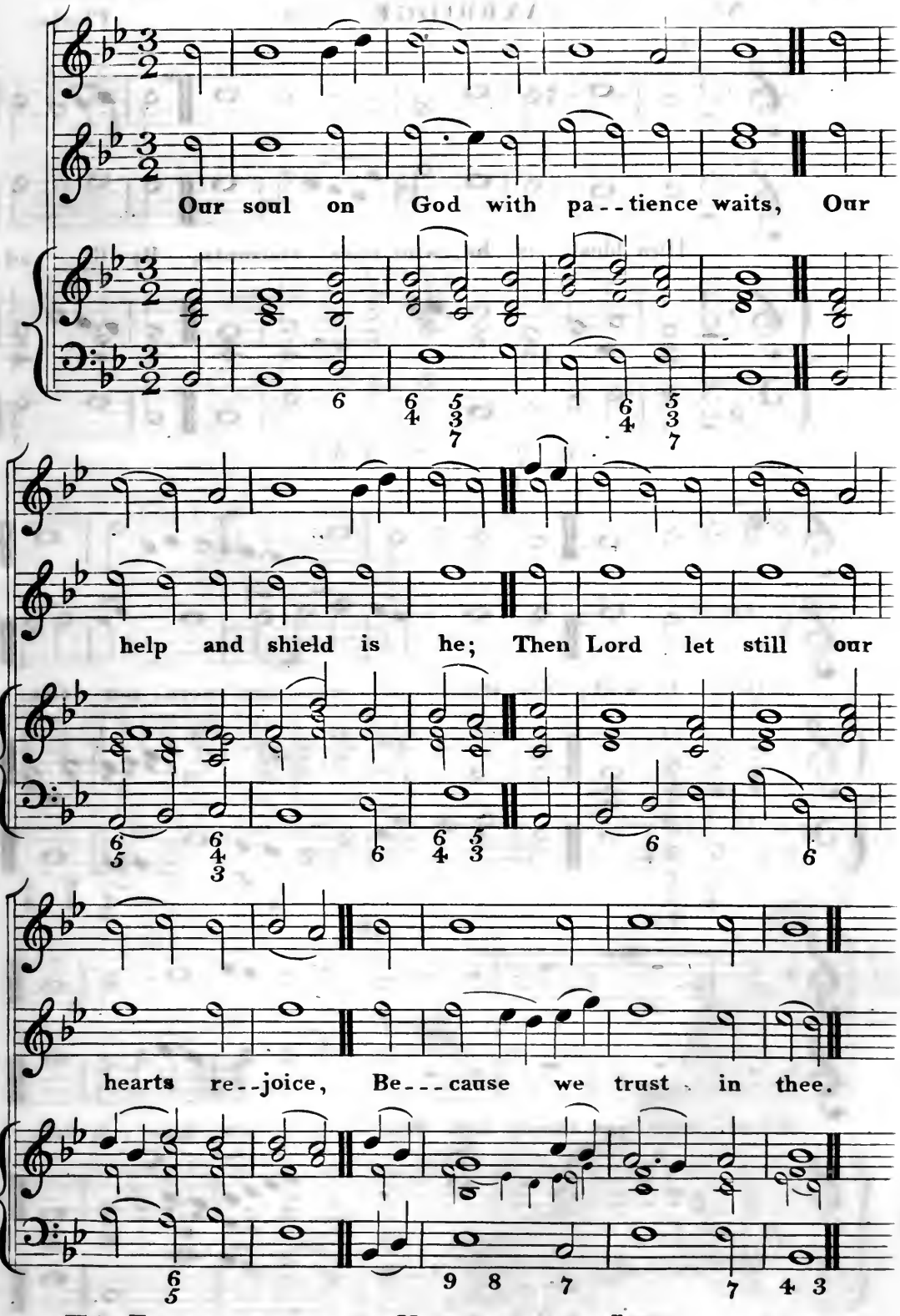



Fa---ther of mer--cies, in thy word, What
end---less glo--ry shines, For e----ver be thy
name a---dor'd, For these ce----les---tial lines.

Nº 46. AXBRIDGE. C. M. Clarke.

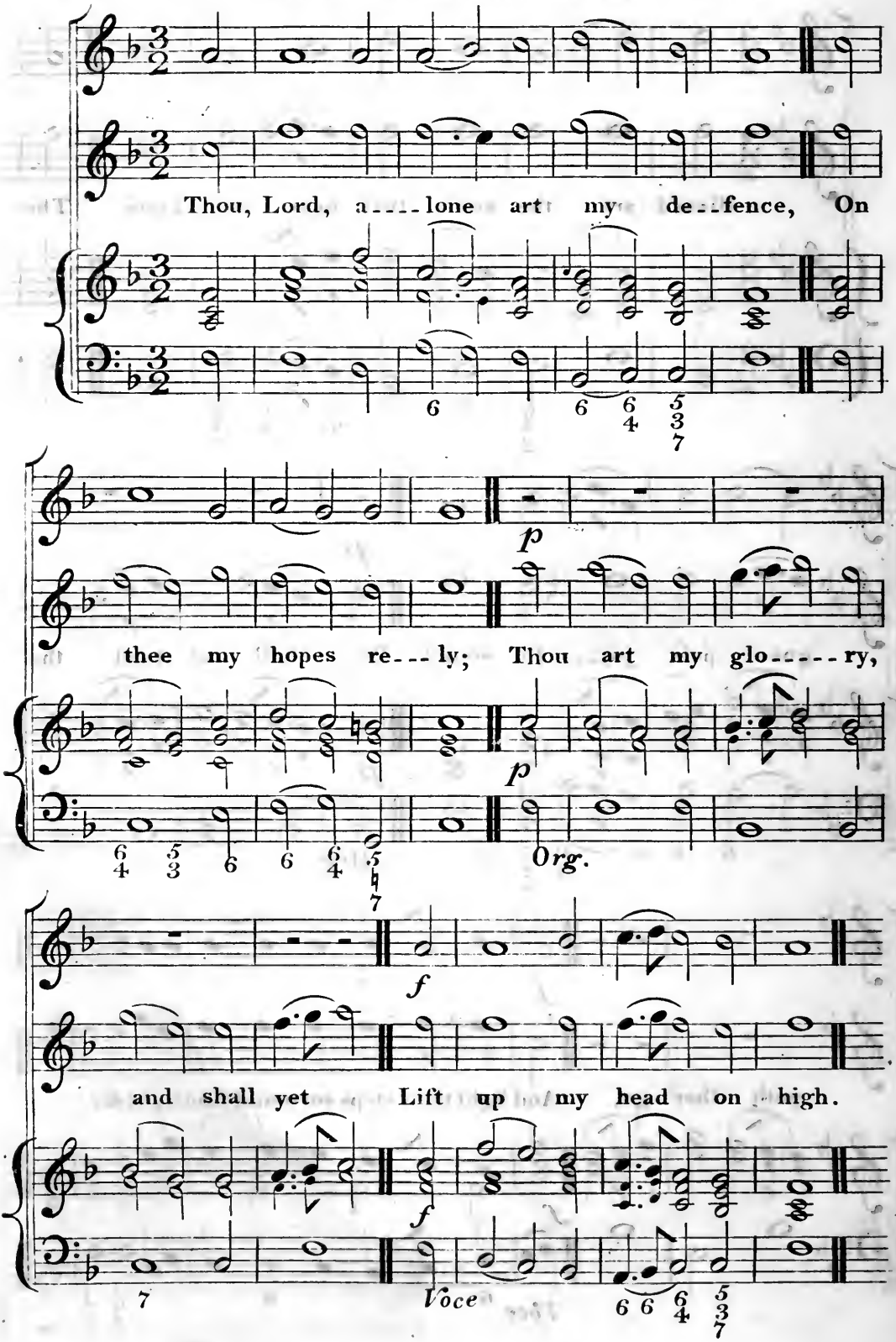


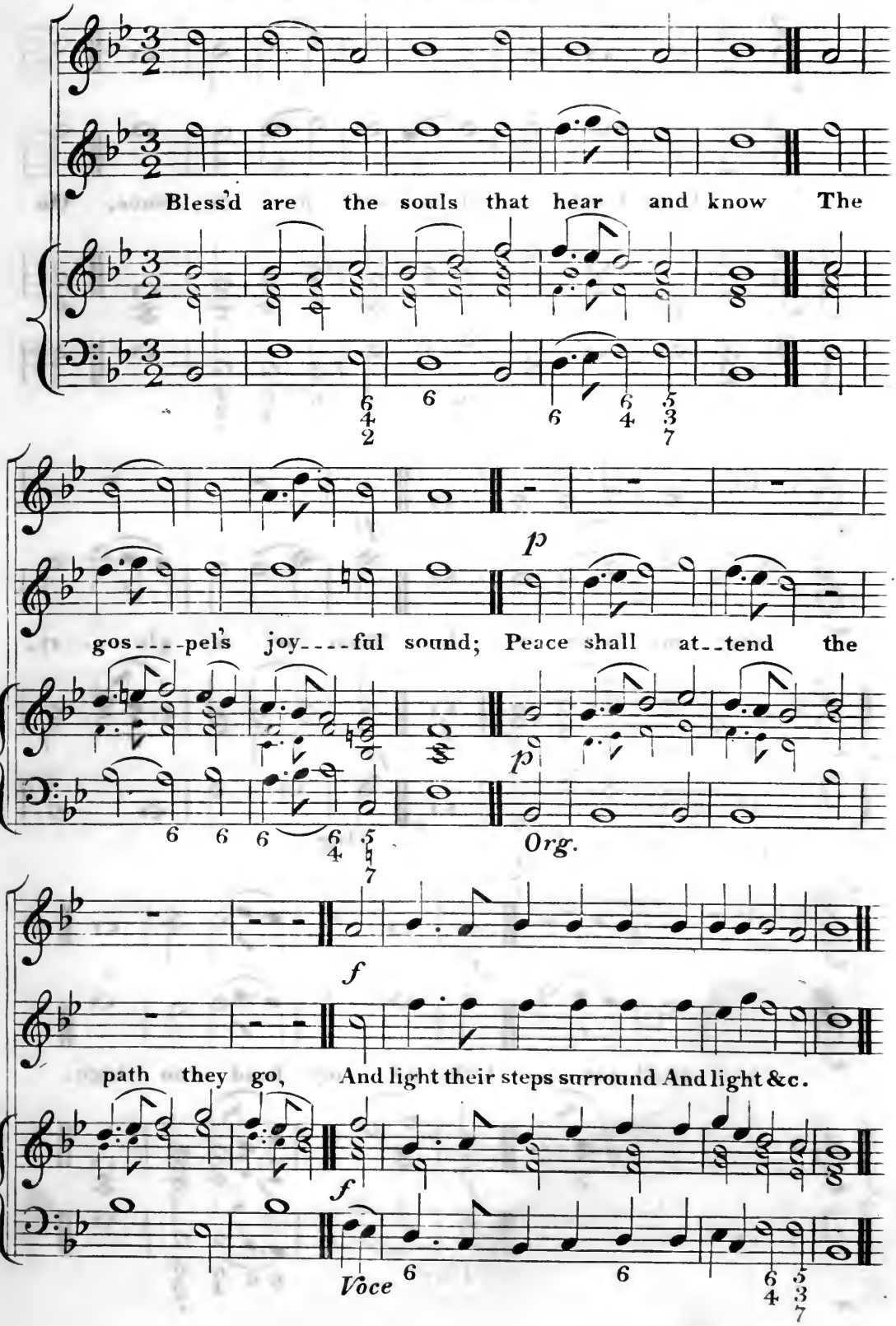
* Printed by permission of Messrs Collard.



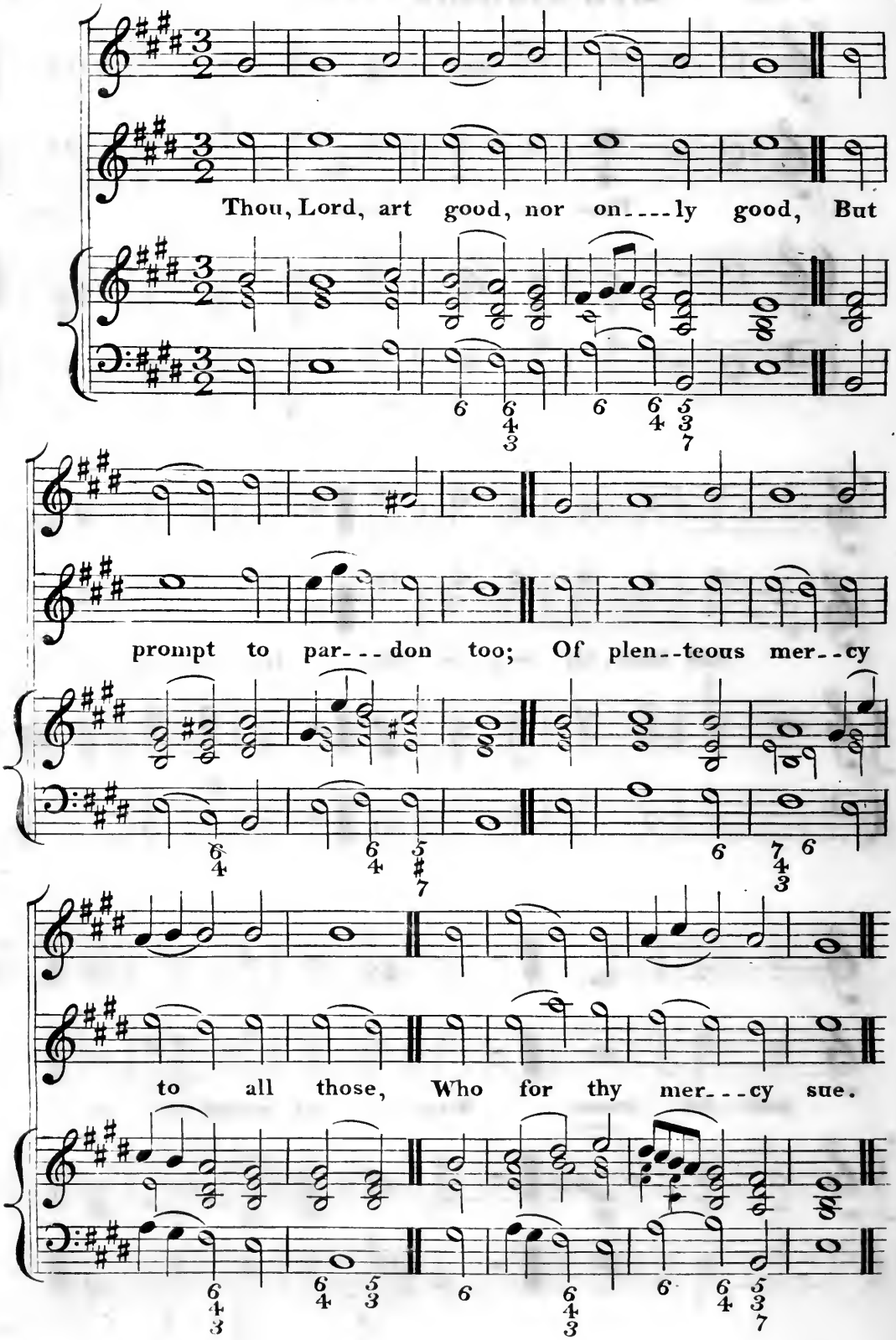
This Tune was sung at the York Festival, Sep.r 1828.

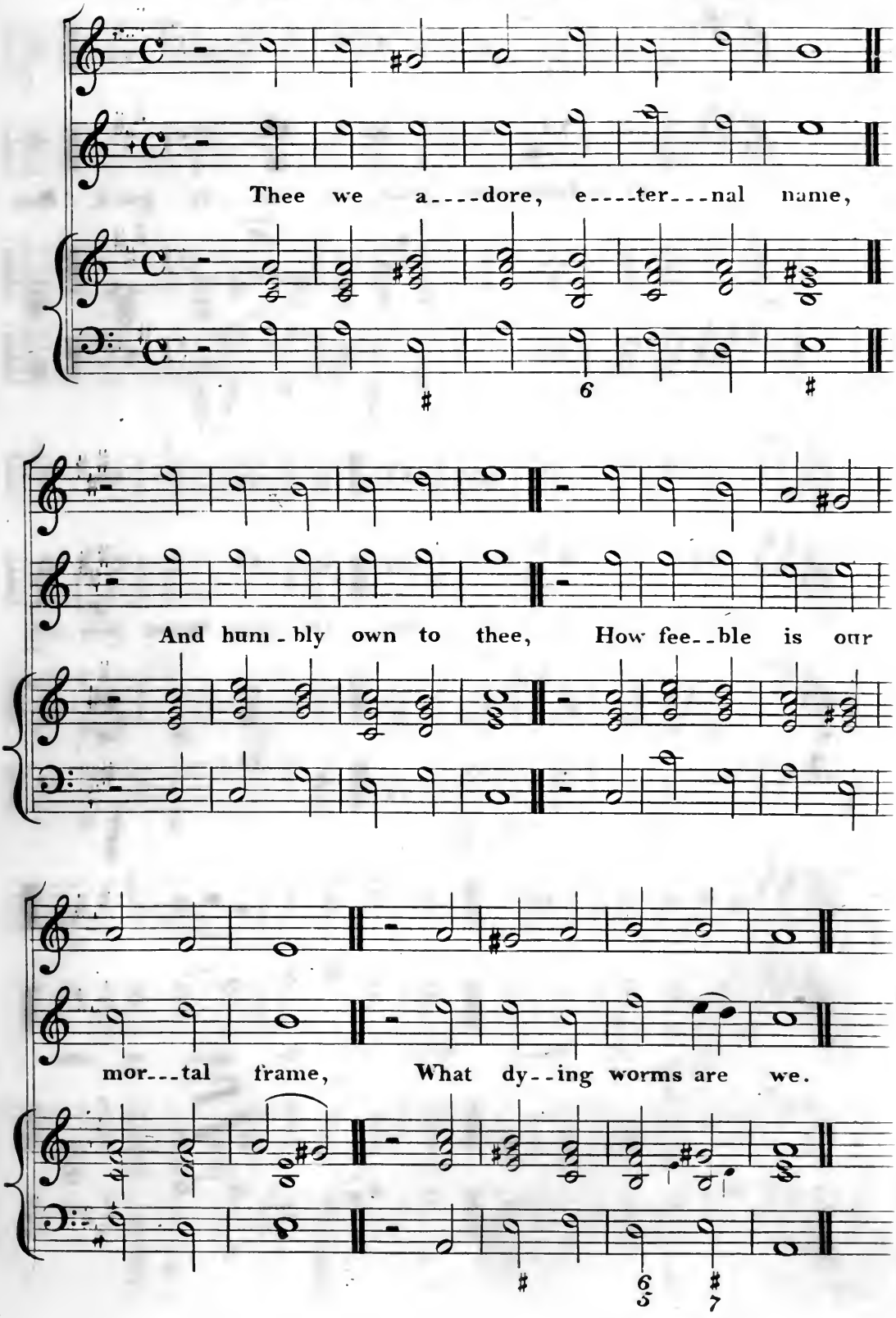
No. 48. TRINITY. C. M.



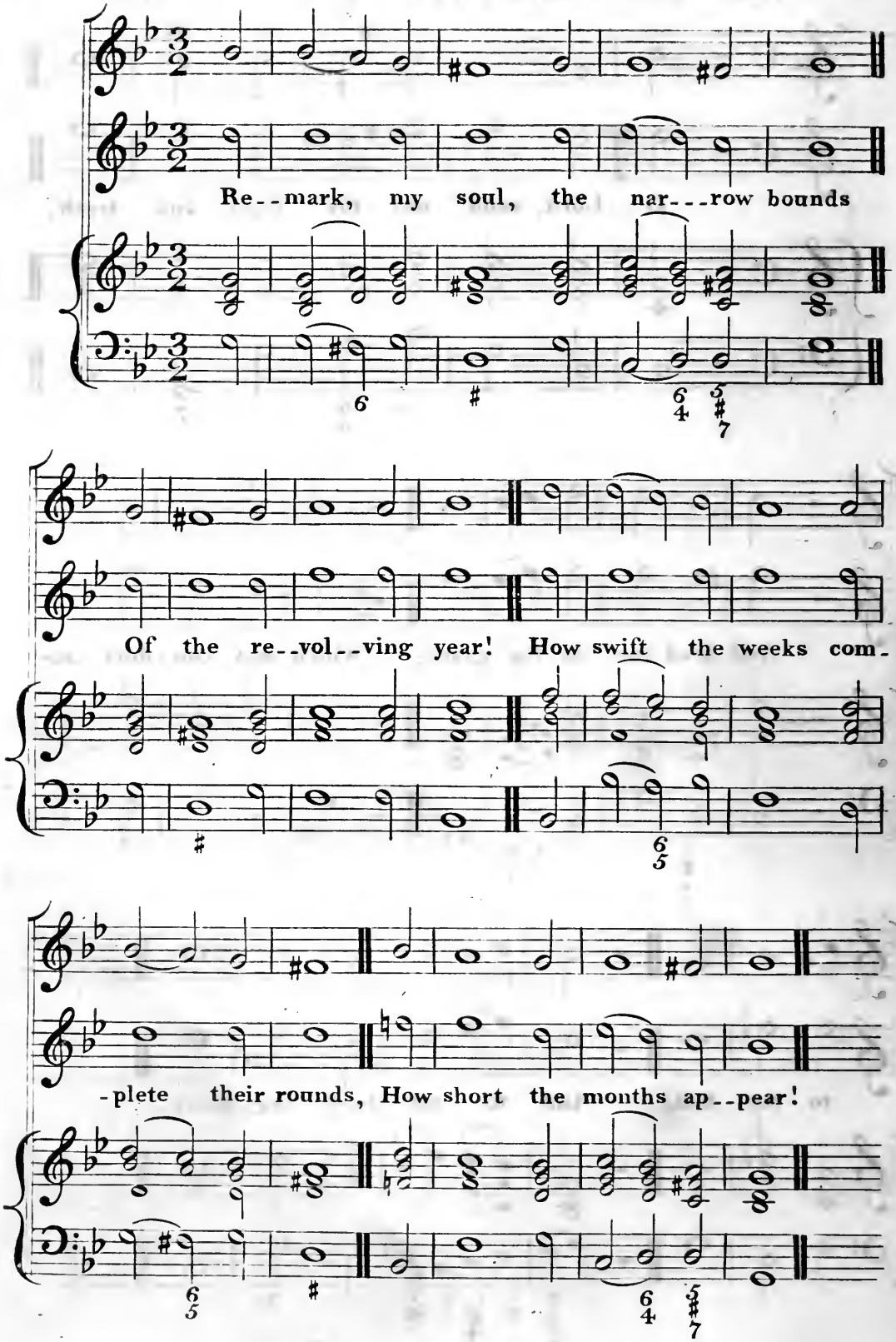

Blessd are the souls that hear and know The
p
gos---pels joy---ful sound; Peace shall at--tend the
p
Org.
f
path they go, And light their steps surround And light &c.
f
Voce

Nº 50. BATH CHAPEL. C.M.

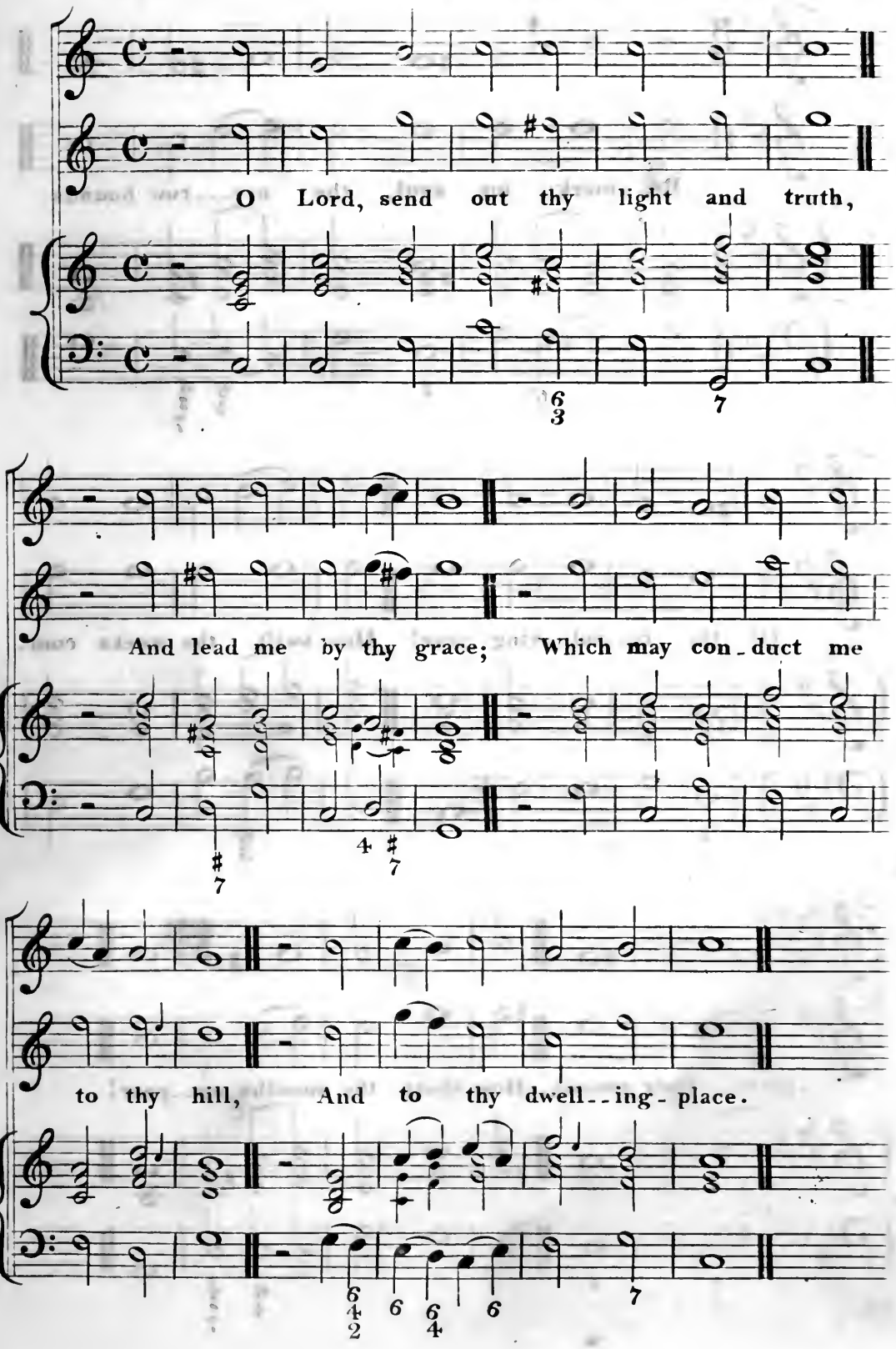



Thee we a---dore, e---ter---nal name,
And hum-bly own to thee, How fee--ble is our
mor---tal frame, What dy--ing worms are we.

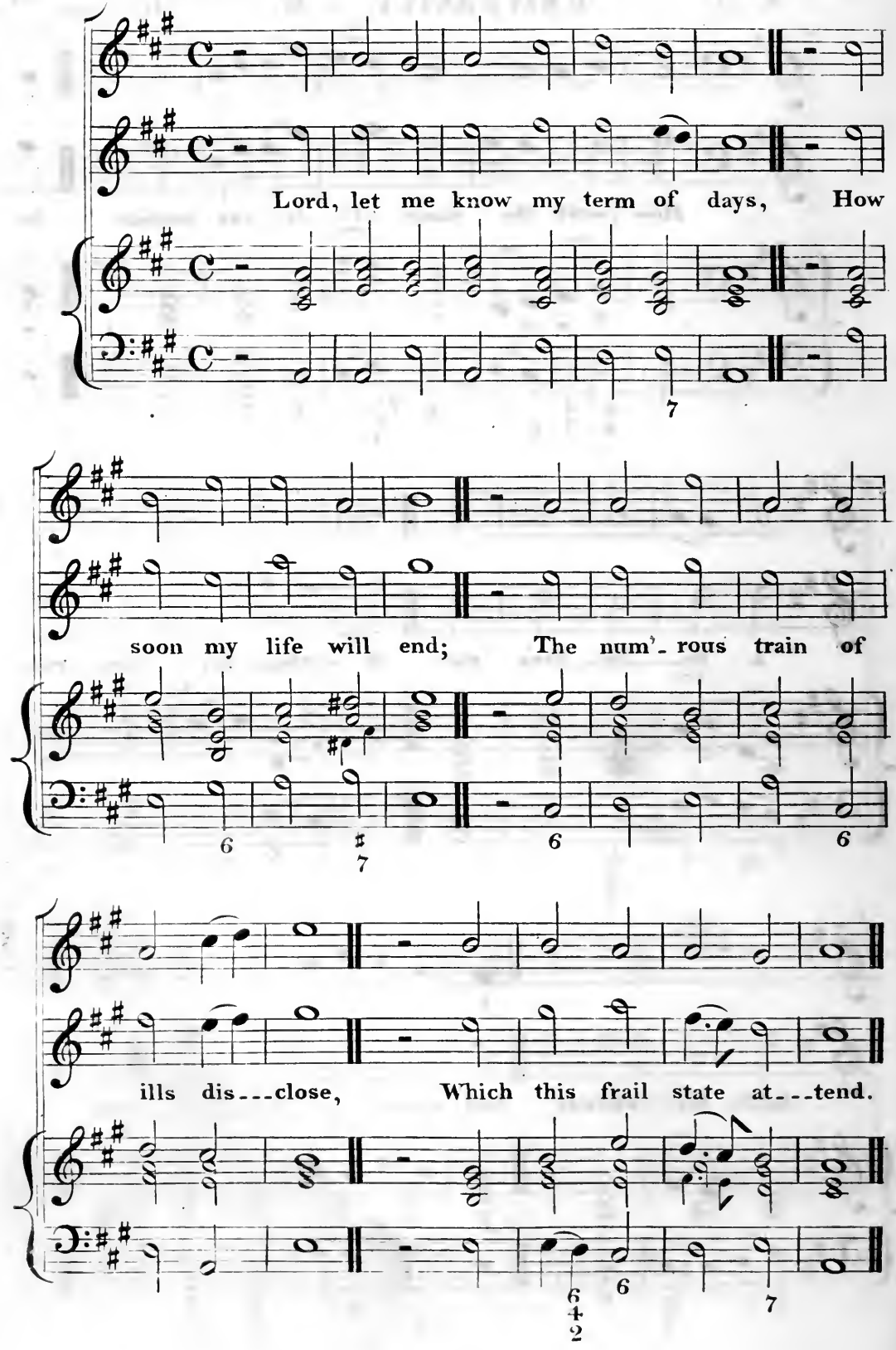
Nº 52. St LUKE. C.M.



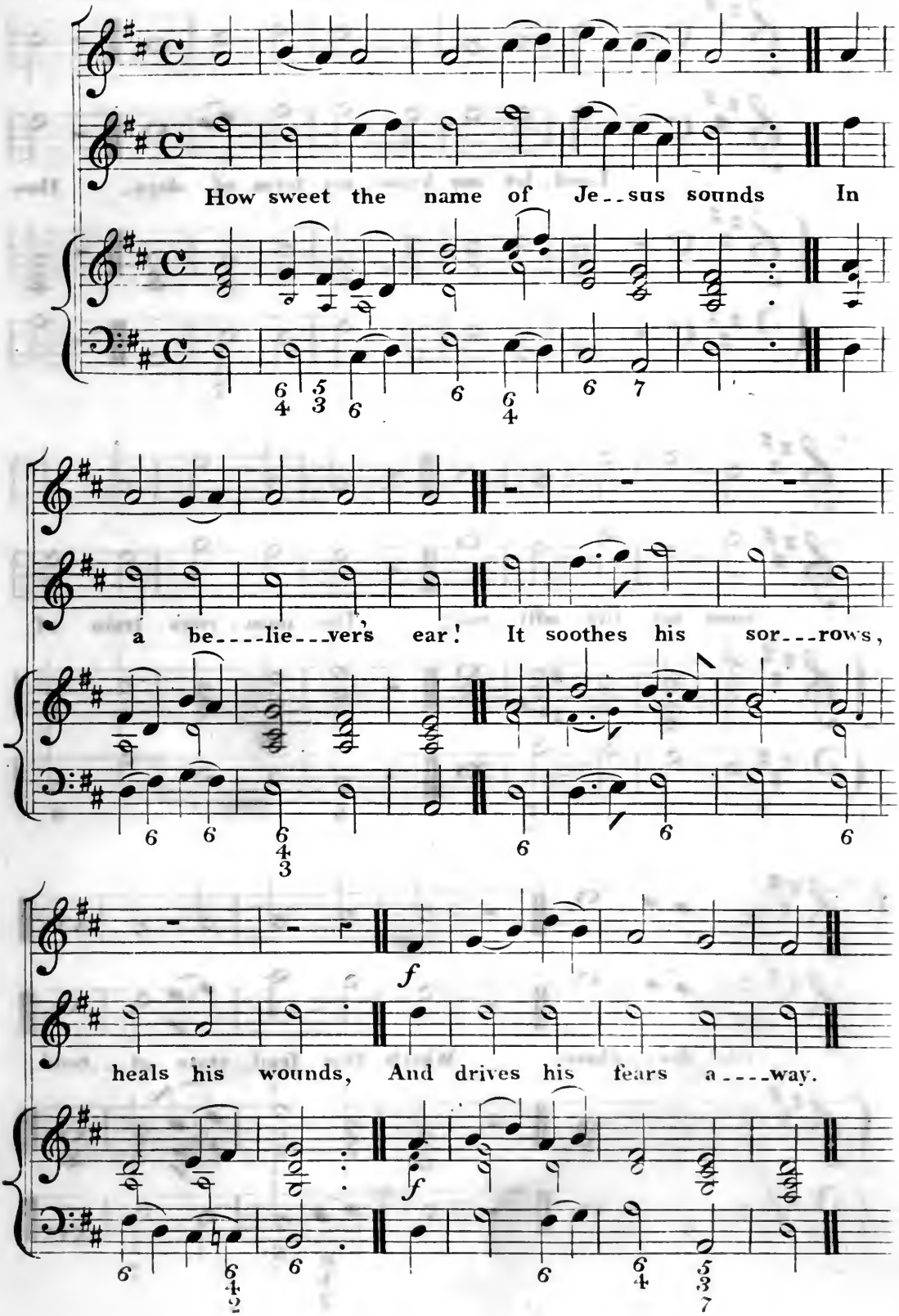
N° 53. S^t JAMES. C. M. Croft.



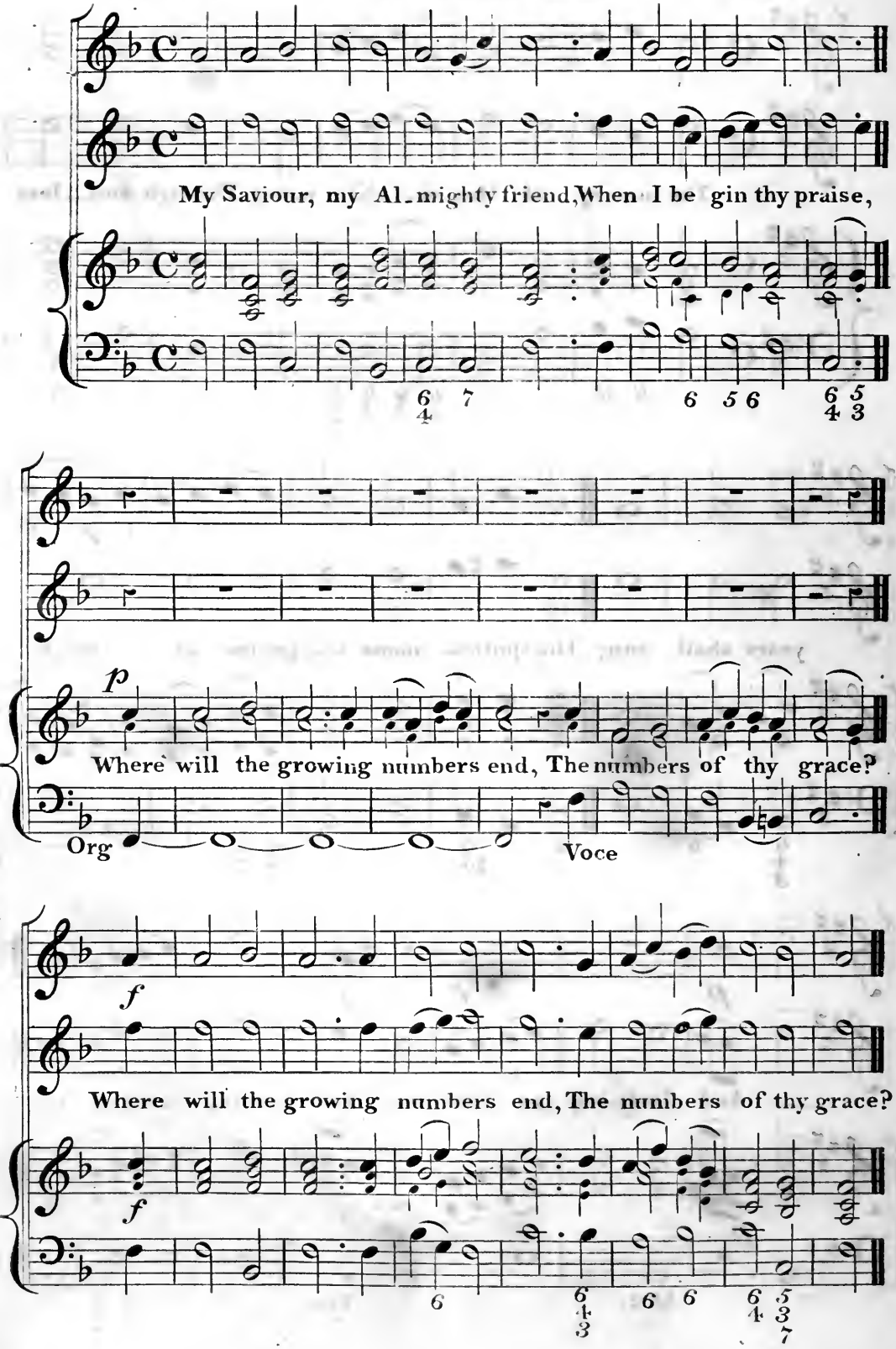
Nº 54. CROFT. C. M. Croft.



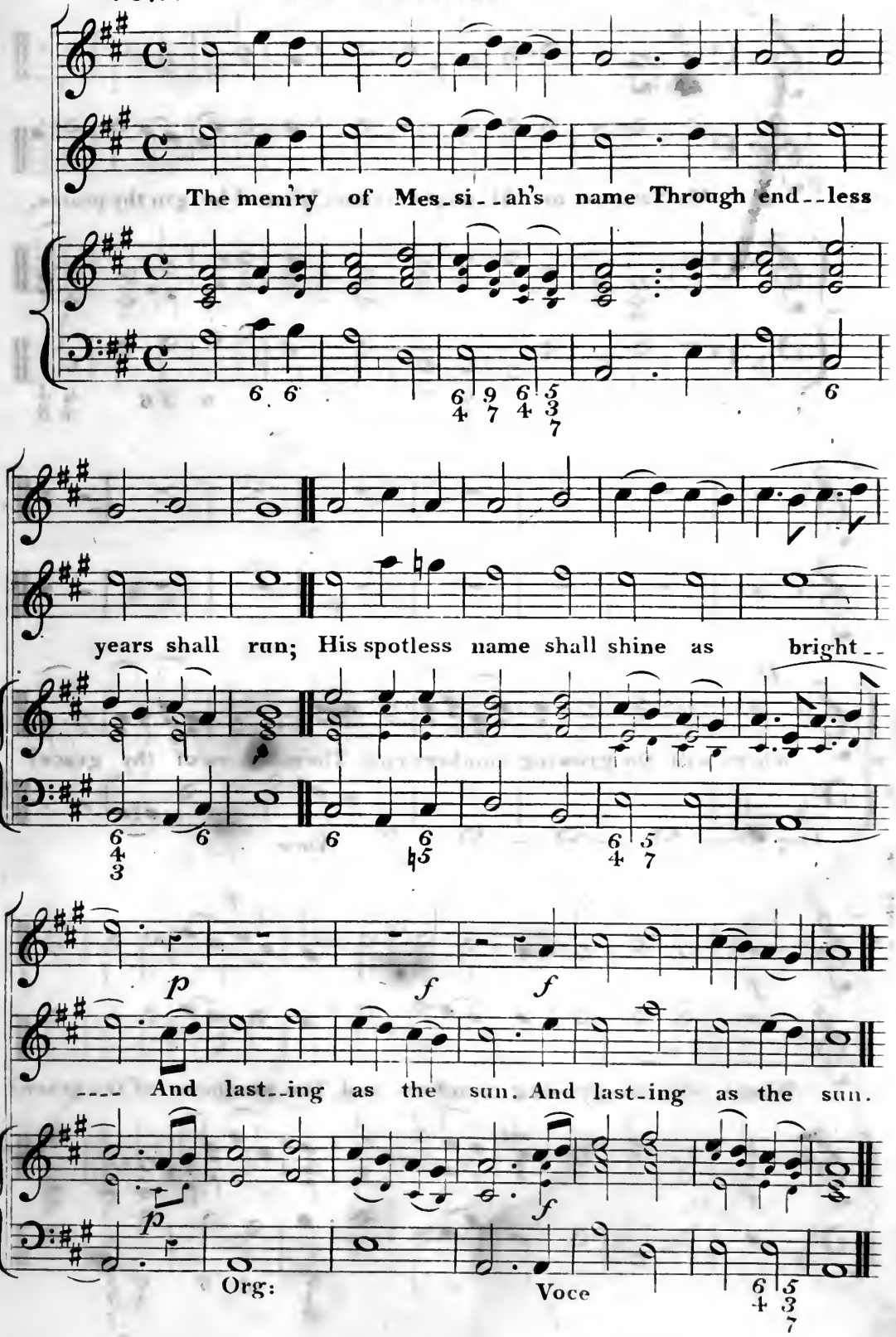
Nº 55. UNIVERSITY. C.M. Harwood.



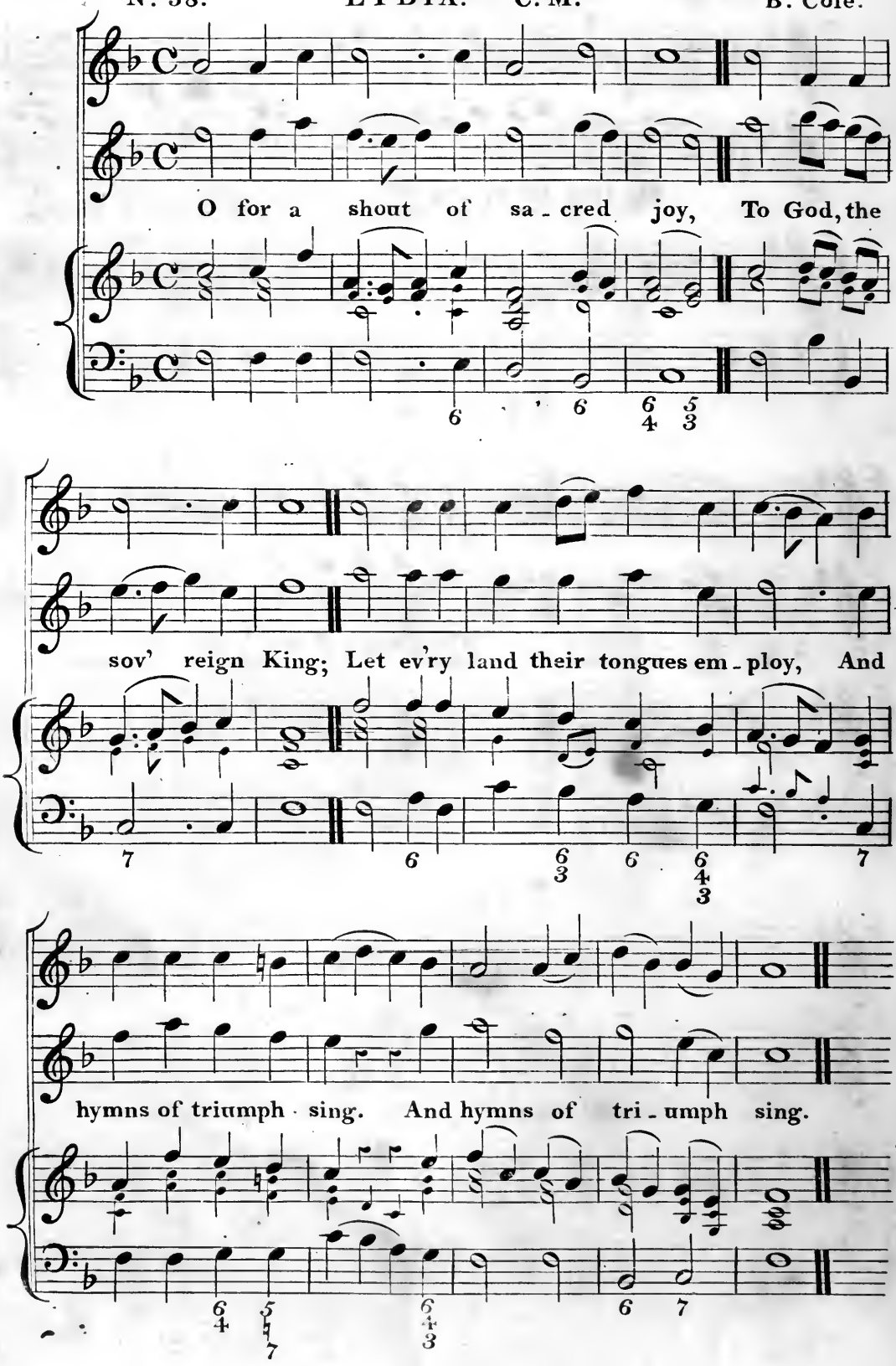
Nº 56. ARABIA. C.M.

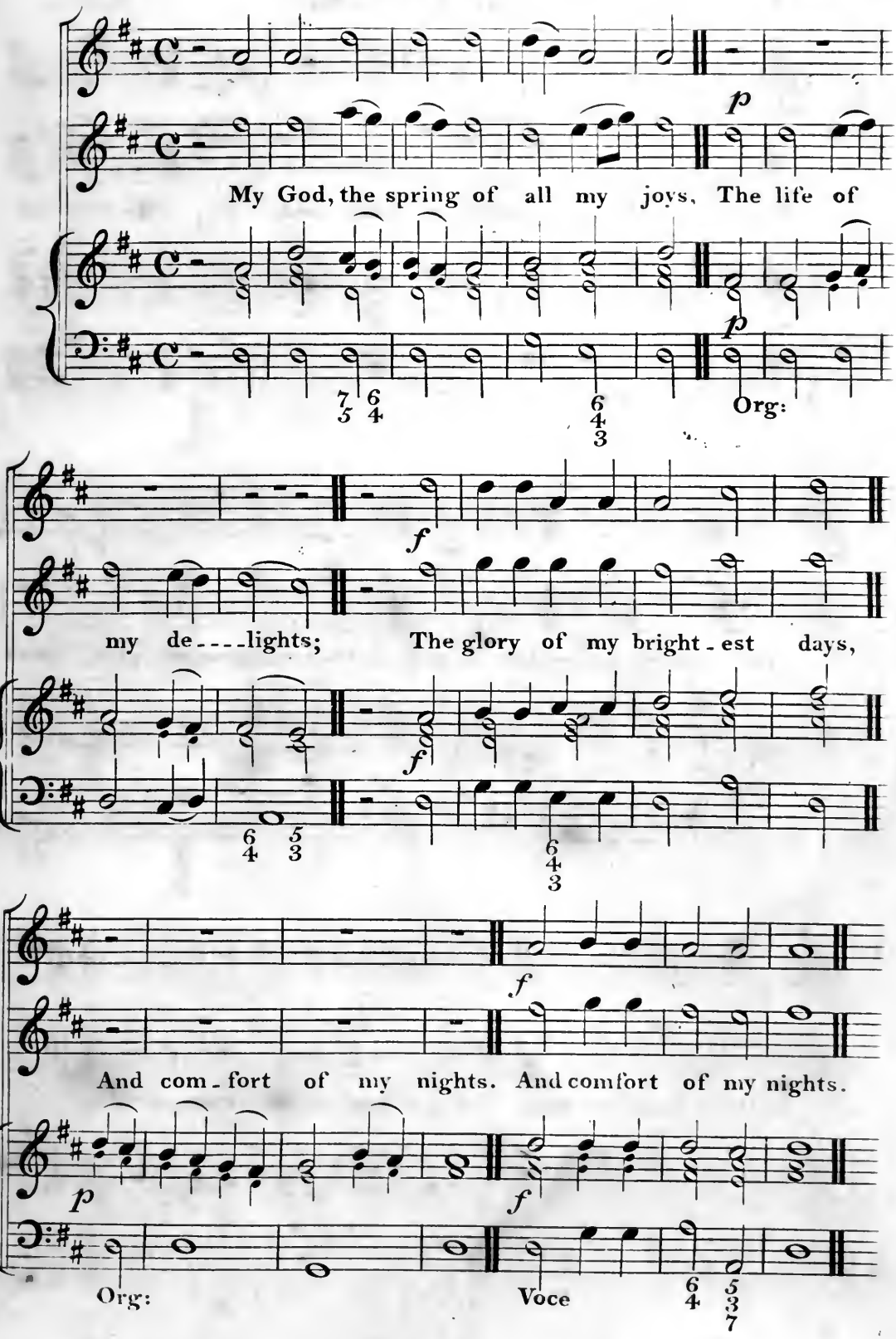


Nº 57. DEVIZES. C. M. Gardiner.

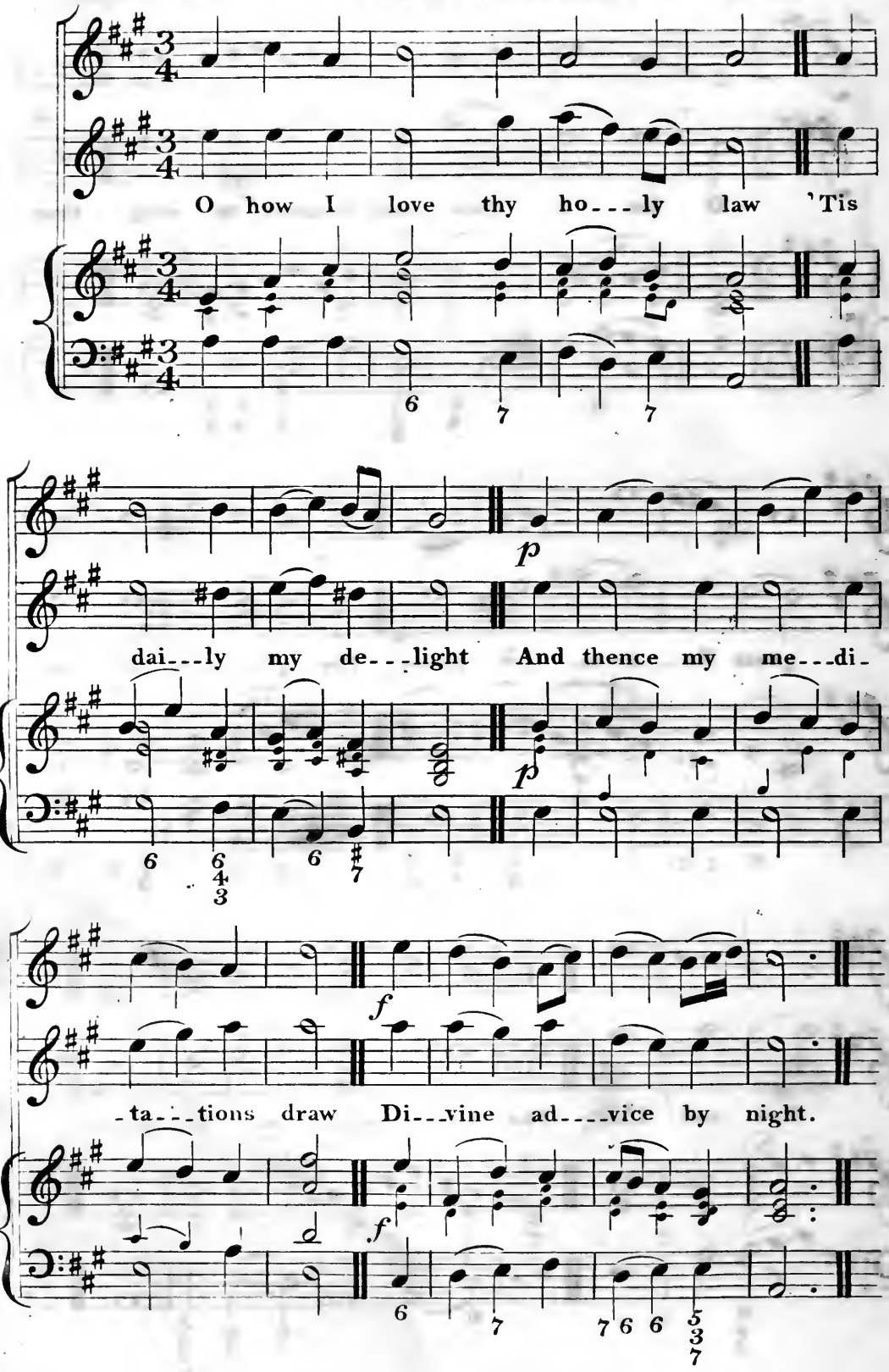


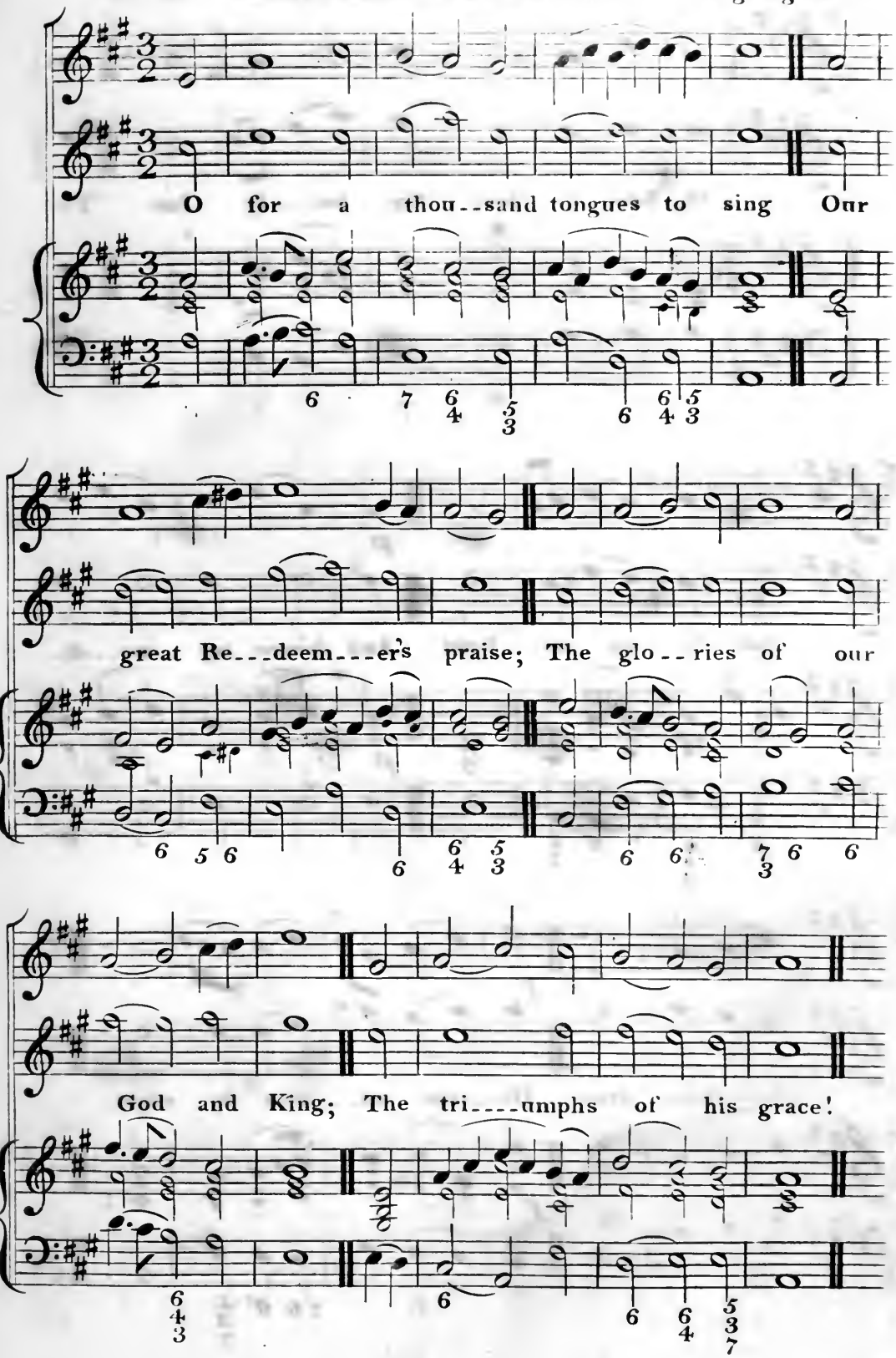
Nº 58. LYDIA. C. M. B. Cole.

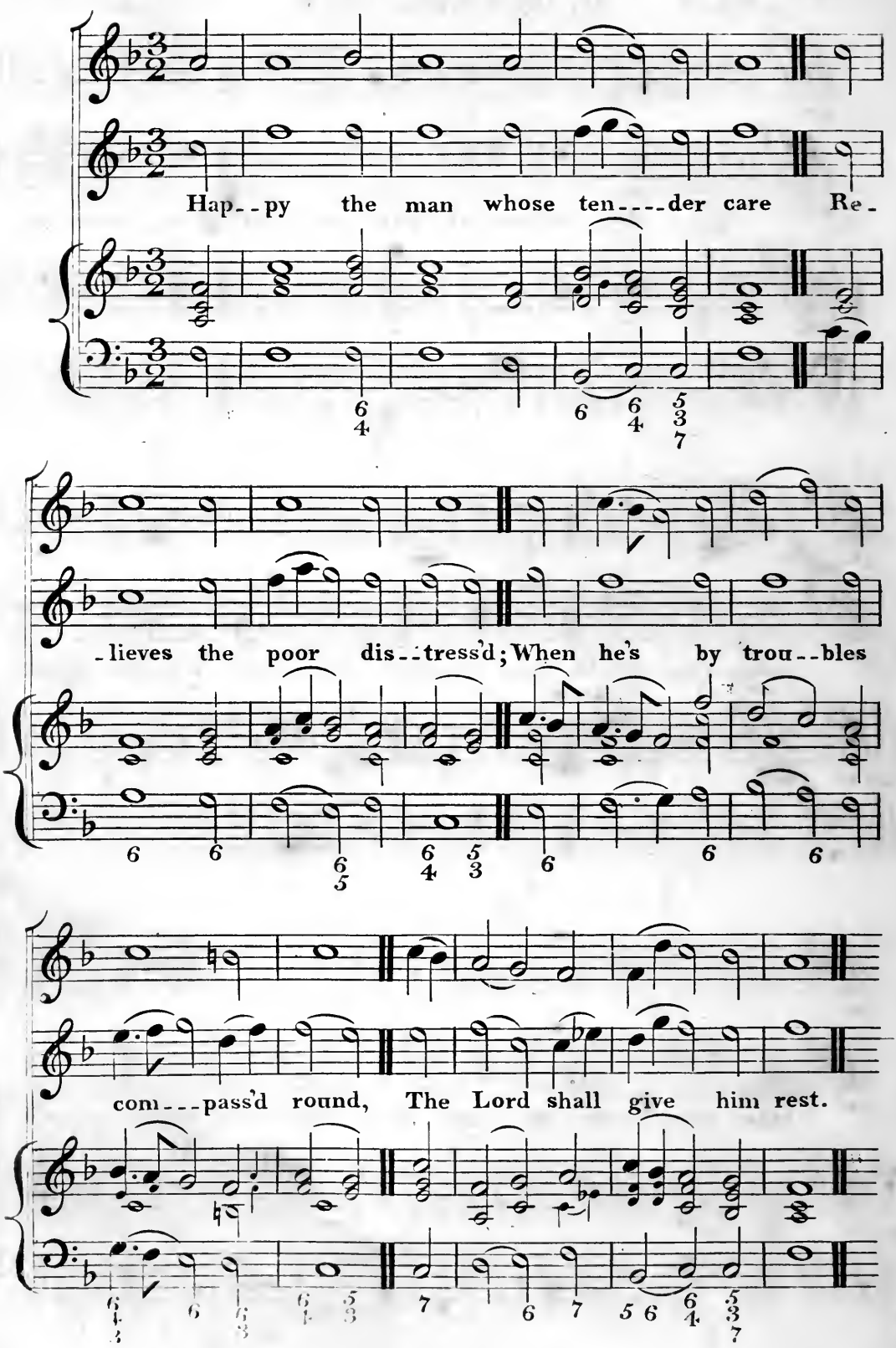



p
My God, the spring of all my joys, The life of
Org:
f
my de---lights; The glory of my bright-est days,
f
And com-fort of my nights. And comfort of my nights.
p
f
Org:
Voce

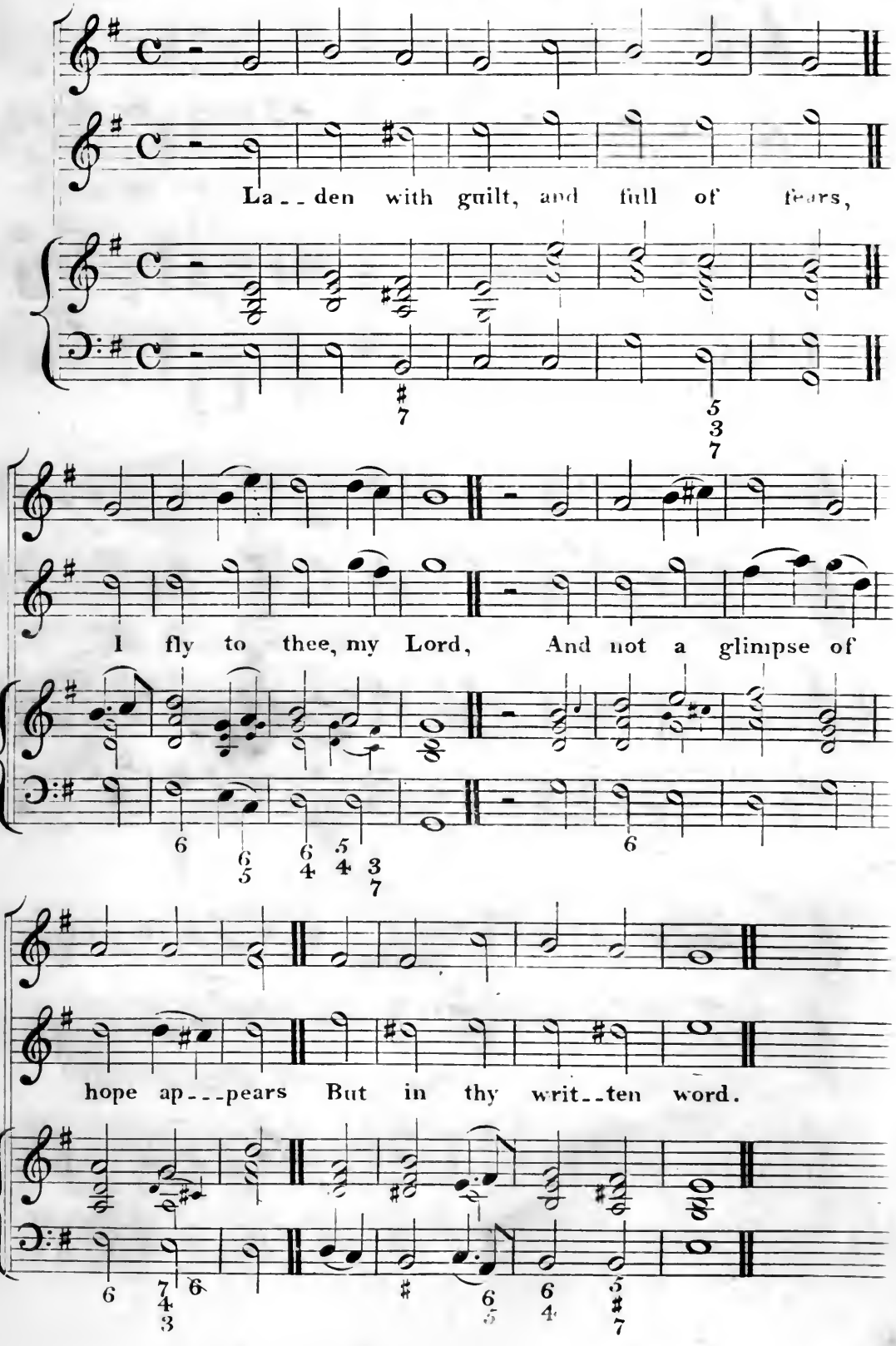
Nº 64. RICHMOND. C.M.



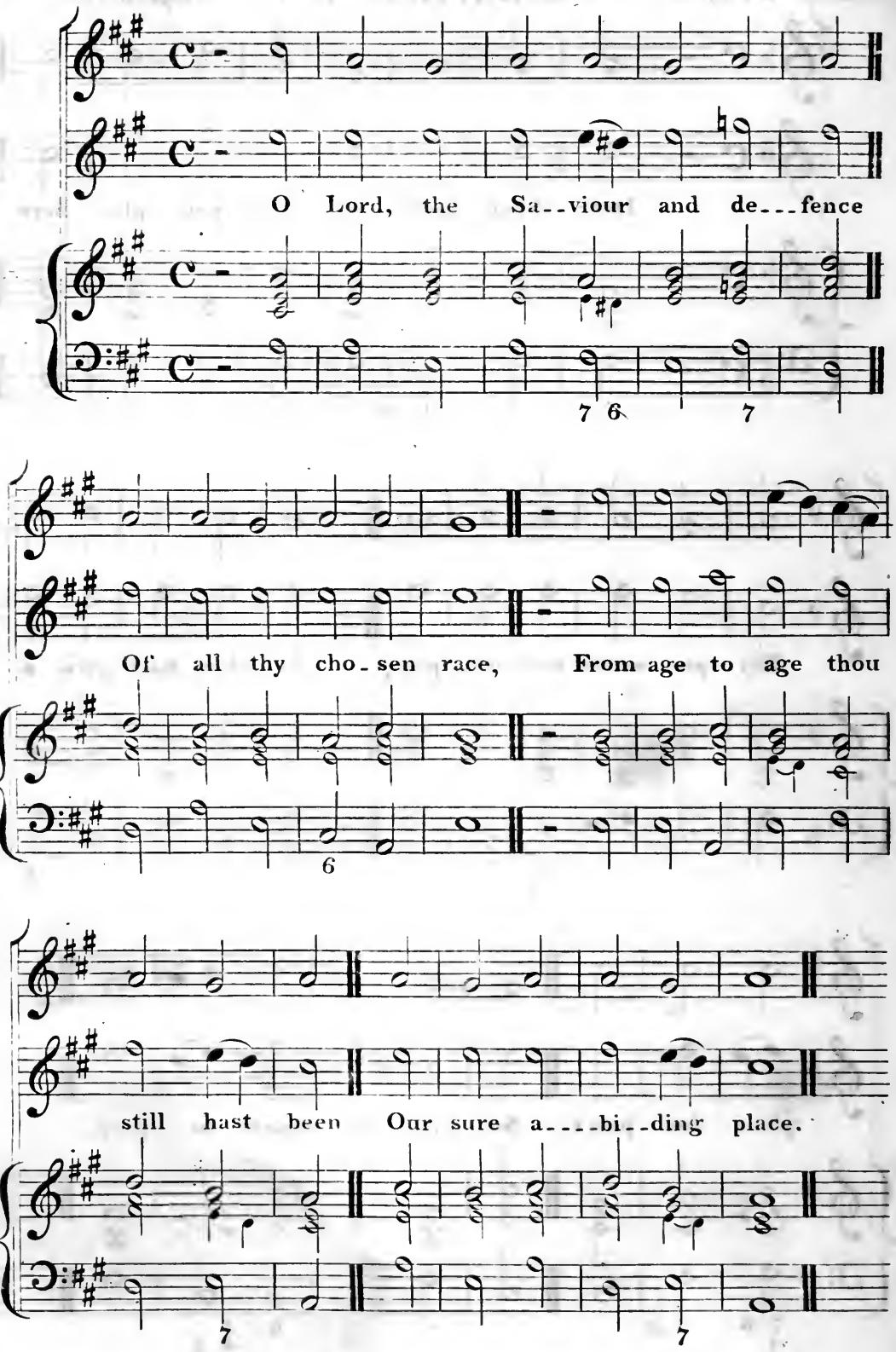

O for a thou--sand tongues to sing Our
great Re---deem---er's praise; The glo--ries of our
God and King; The tri----umphs of his grace!


Hap--py the man whose ten----der care Re-
-lieves the poor dis--tress'd; When he's by trou--bles
com---pass'd round, The Lord shall give him rest.

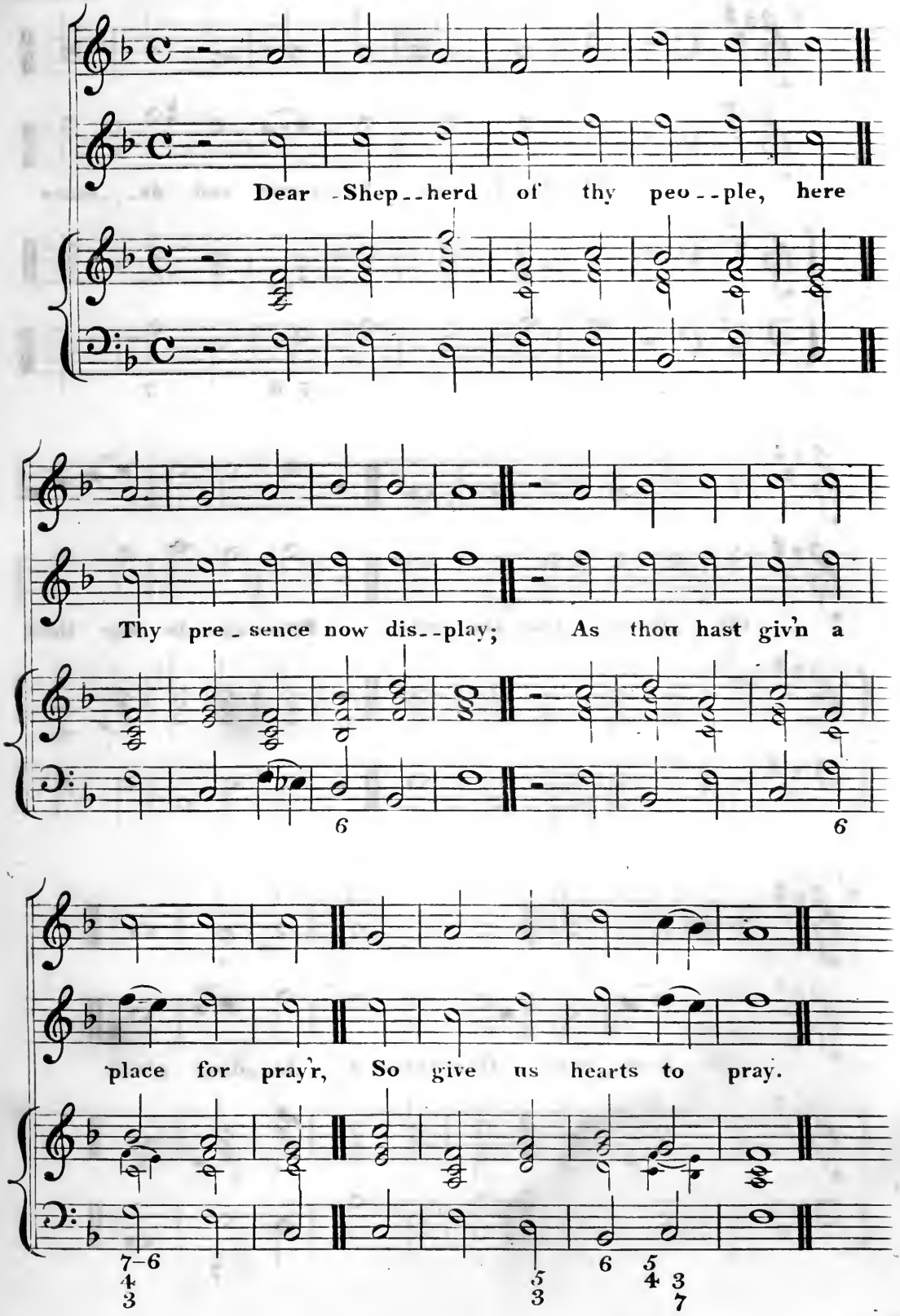
Nº 59. St MARY. C.M. Croft.



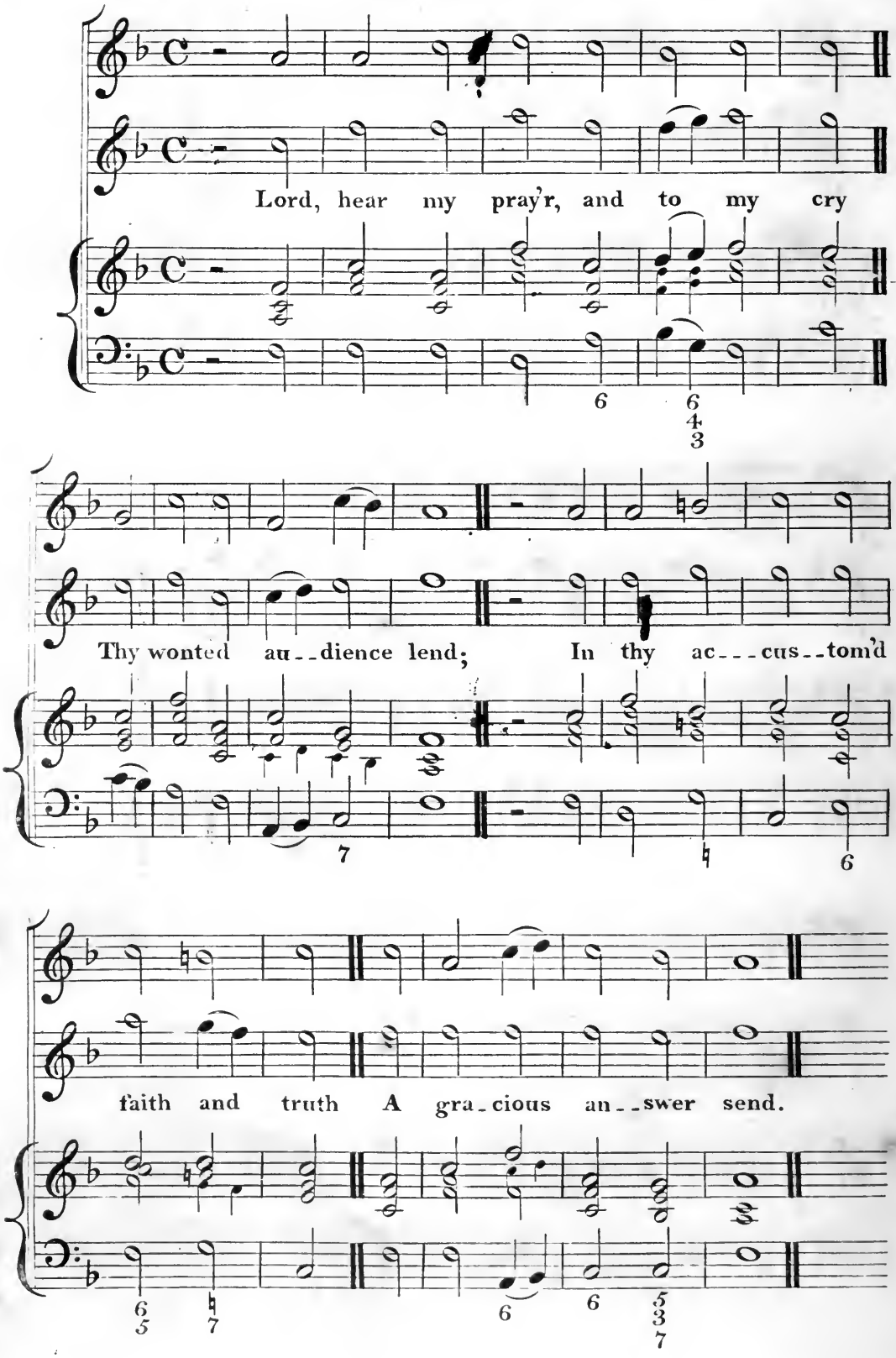
Nº 60. CANTERBURY. C.M. Luther.

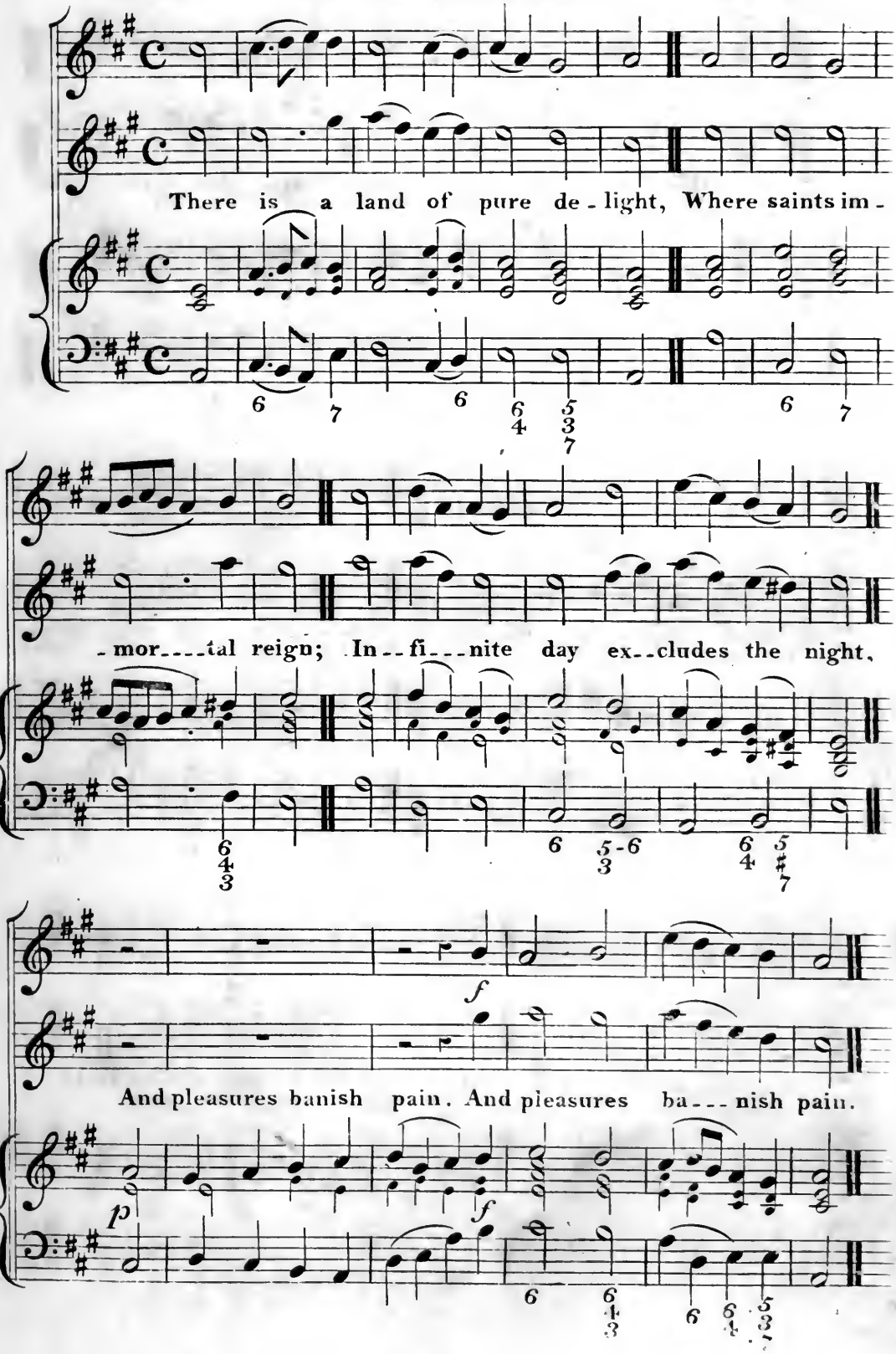


Nº 61. **St DAVID'S.** C. M. Ravenscroft.

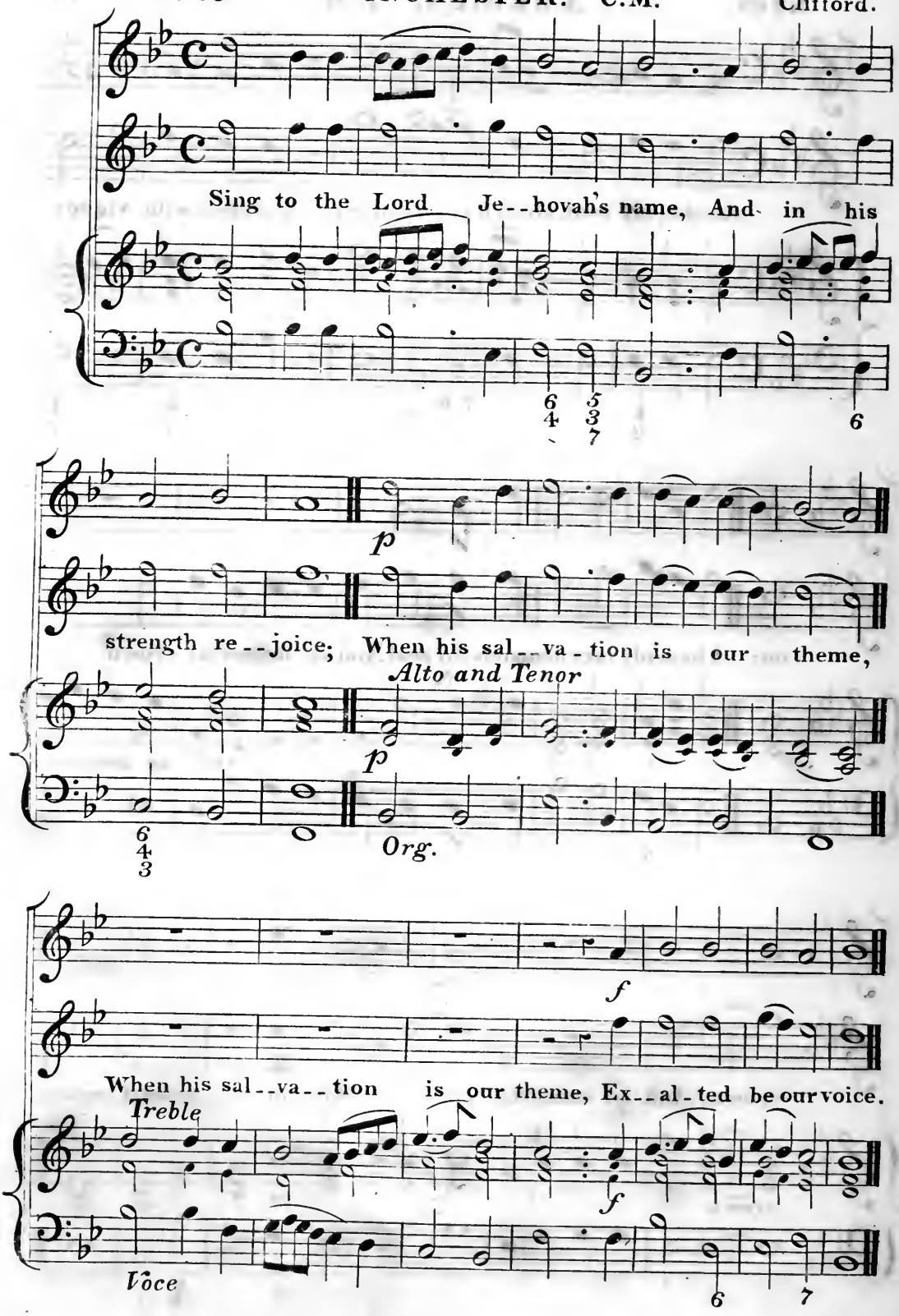


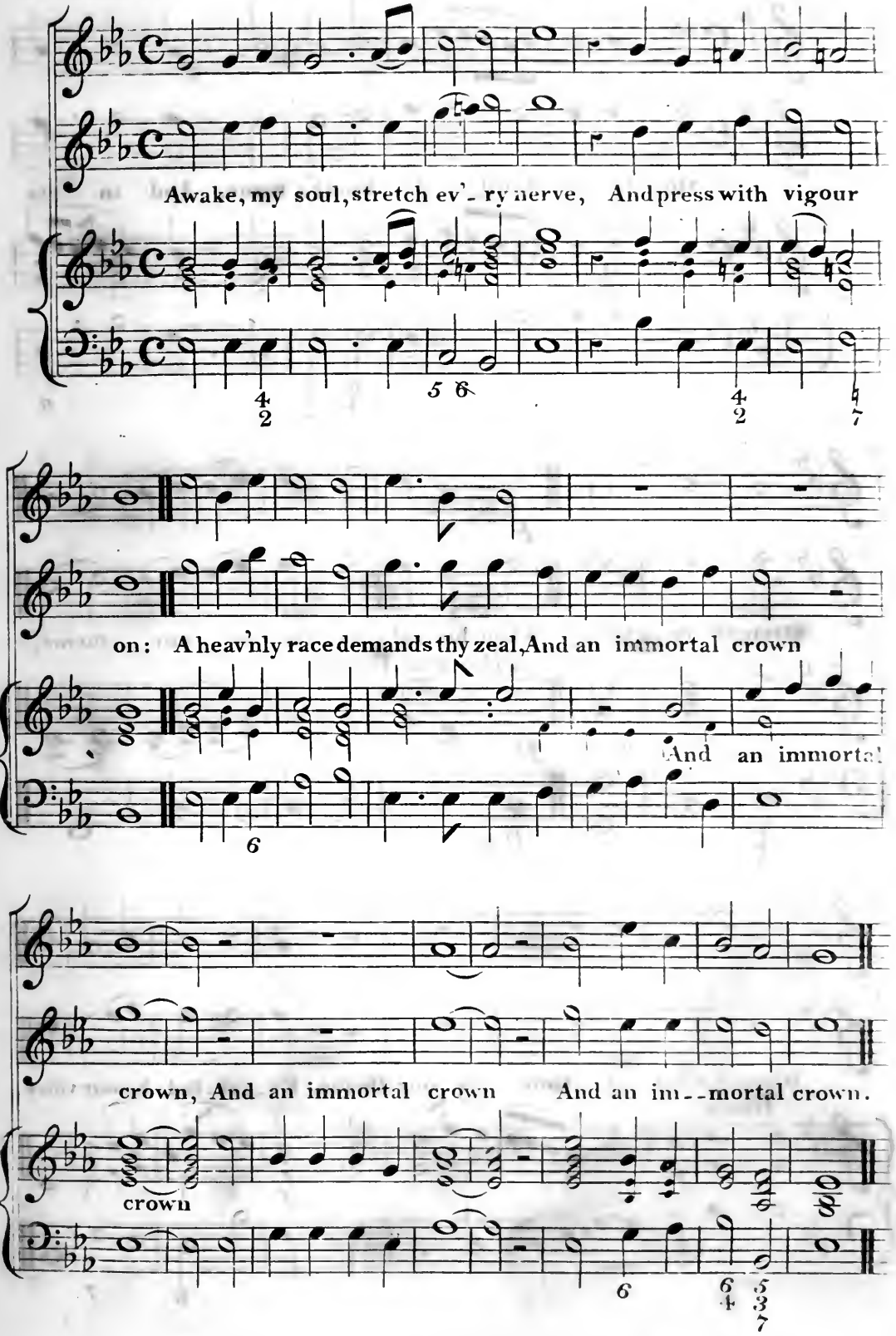
Nº 62. LONDON. C.M. Croft.



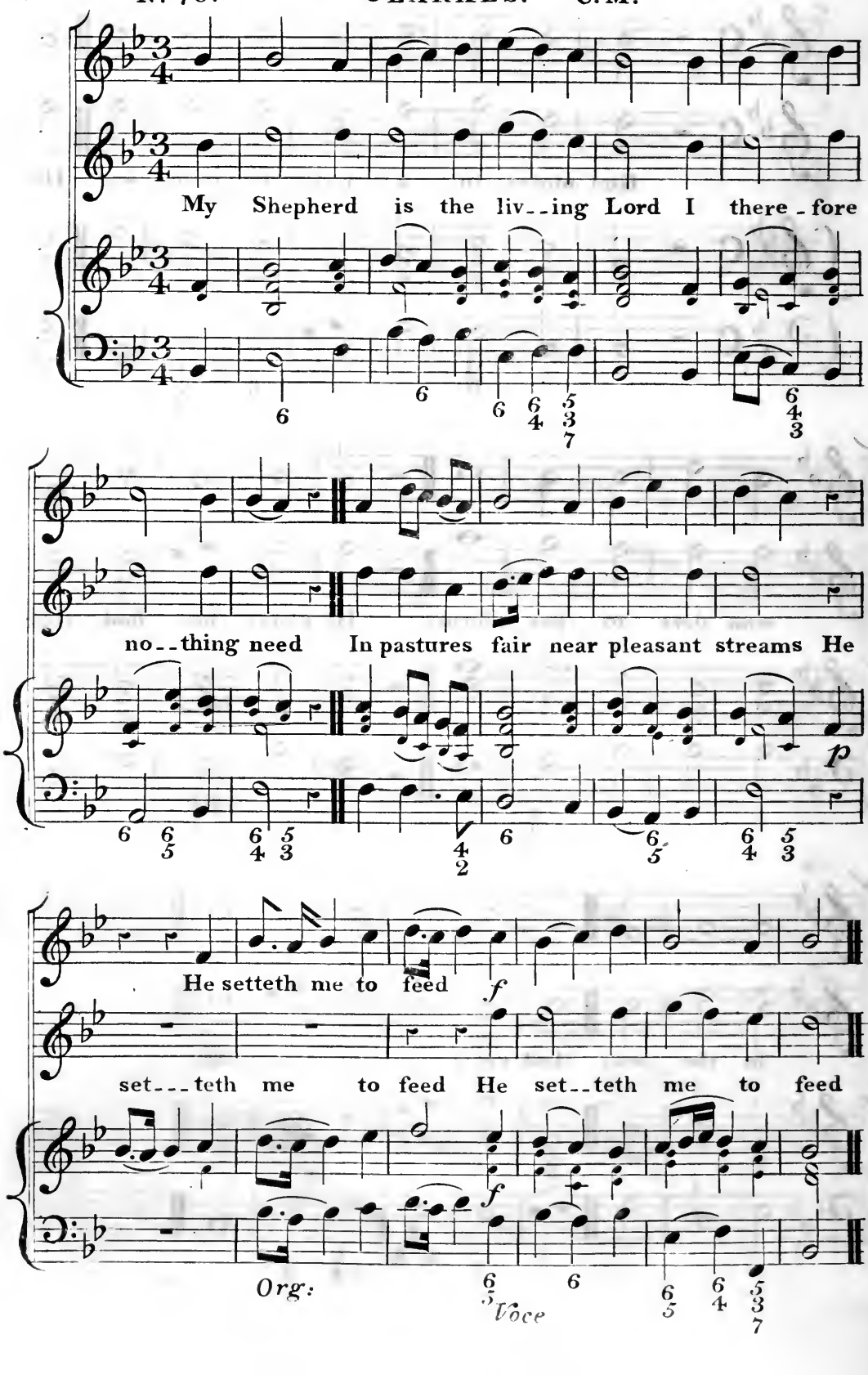

There is a land of pure de - light, Where saints im -
- mor - - - tal reign; In - - fi - - - nite day ex - - cludes the night,
And pleasures banish pain. And pleasures ba - - - nish pain.

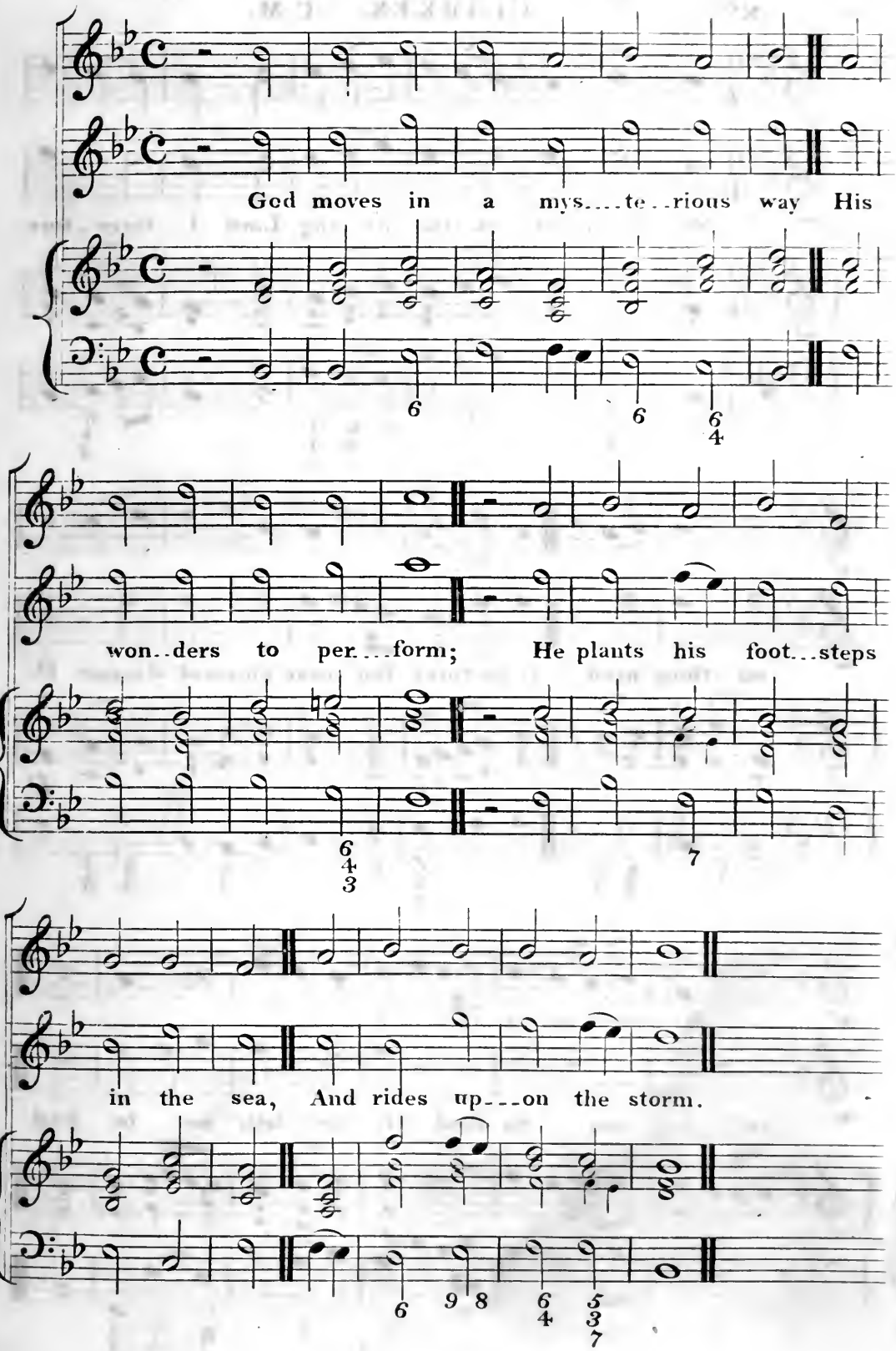
Nº 68. WINCHESTER. C.M. Clifford.



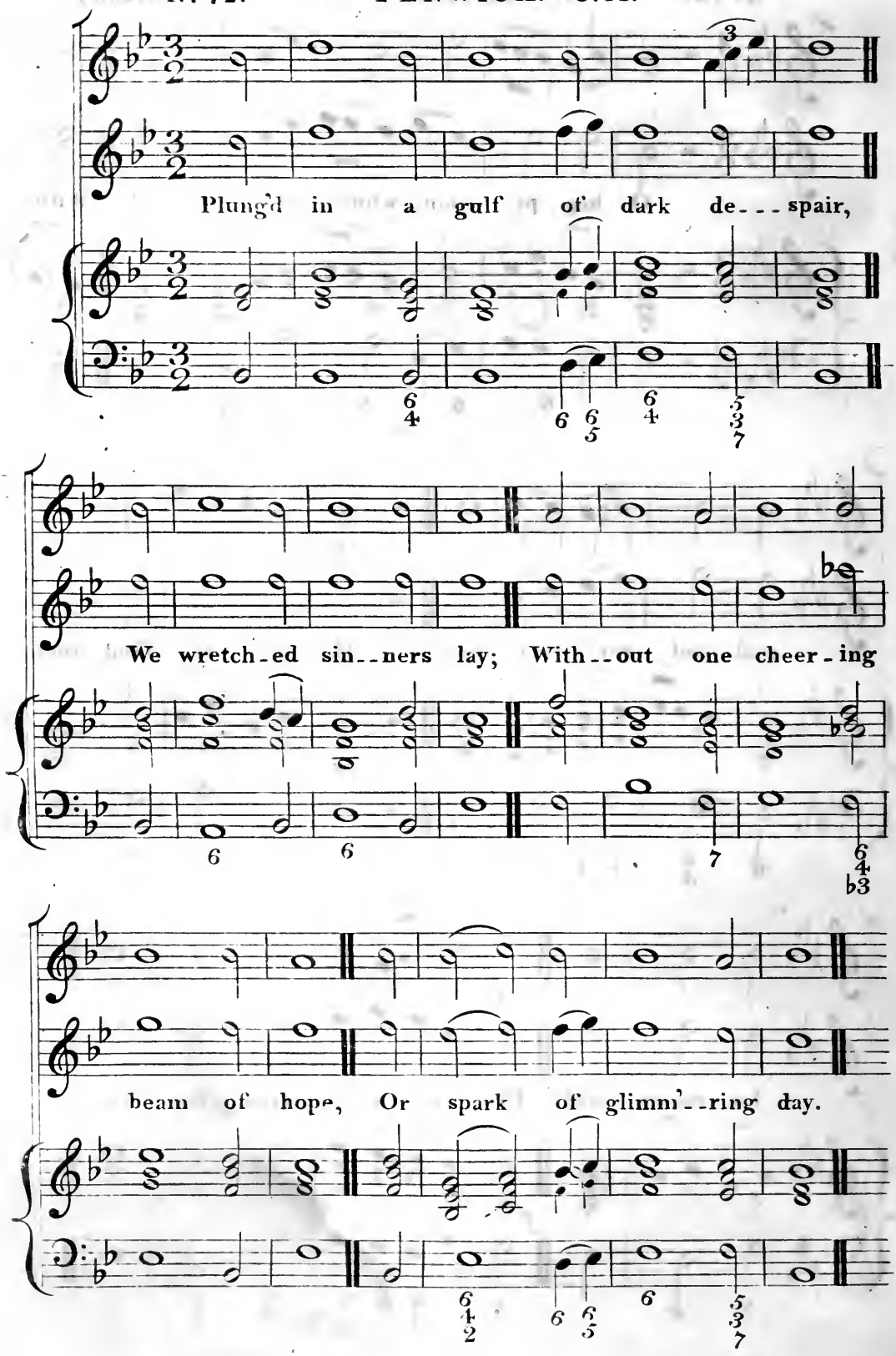

Awake, my soul, stretch ev'- ry nerve, And press with vigour
on: A heav'nly race demands thy zeal, And an immortal crown
And an immorta
crown, And an immortal crown And an im--mortal crown.
crown

Nº 70. CLARKE'S. C.M.

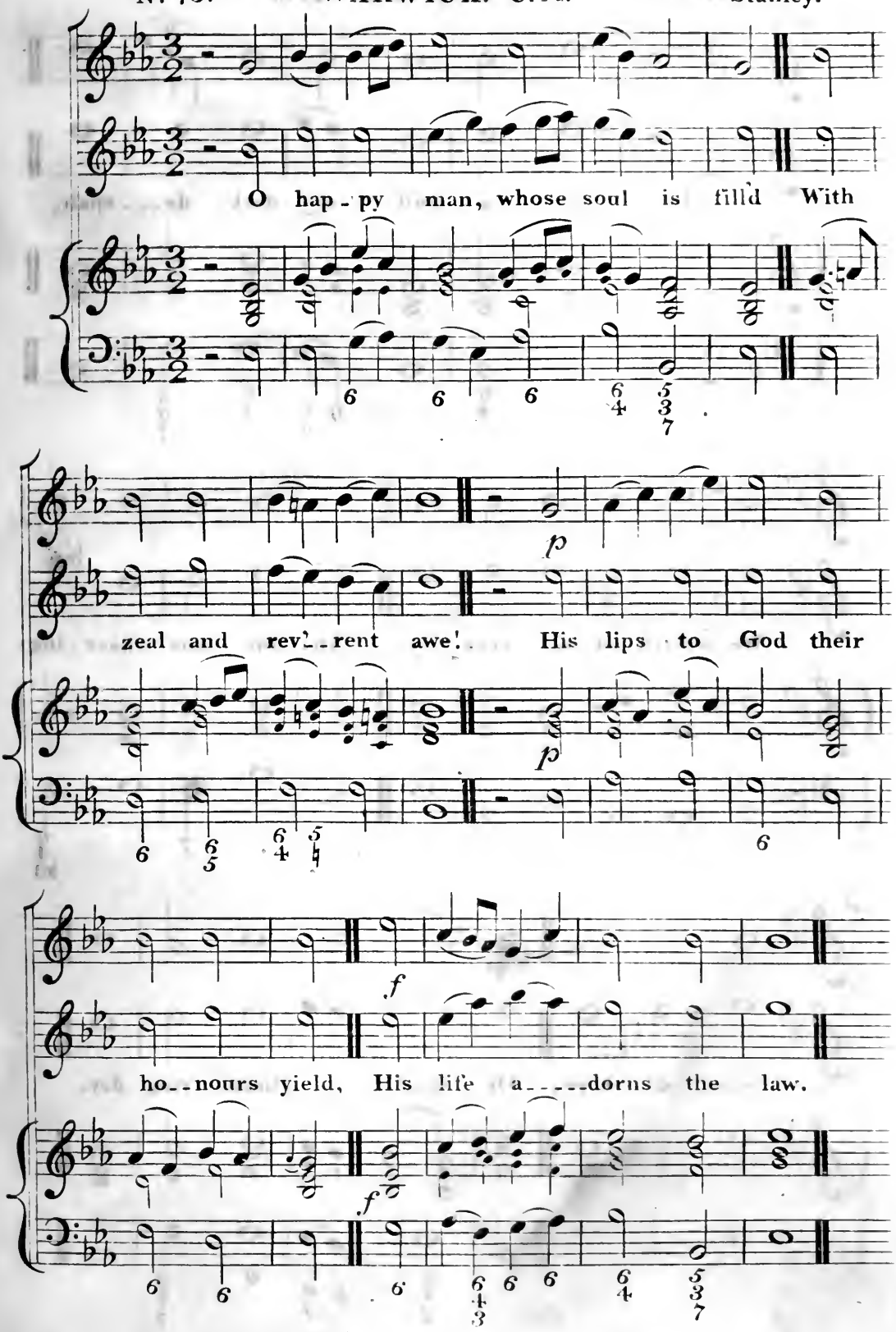



God moves in a mys....te..rious way His
won..ders to per....form; He plants his foot...steps
in the sea, And rides up...on the storm.

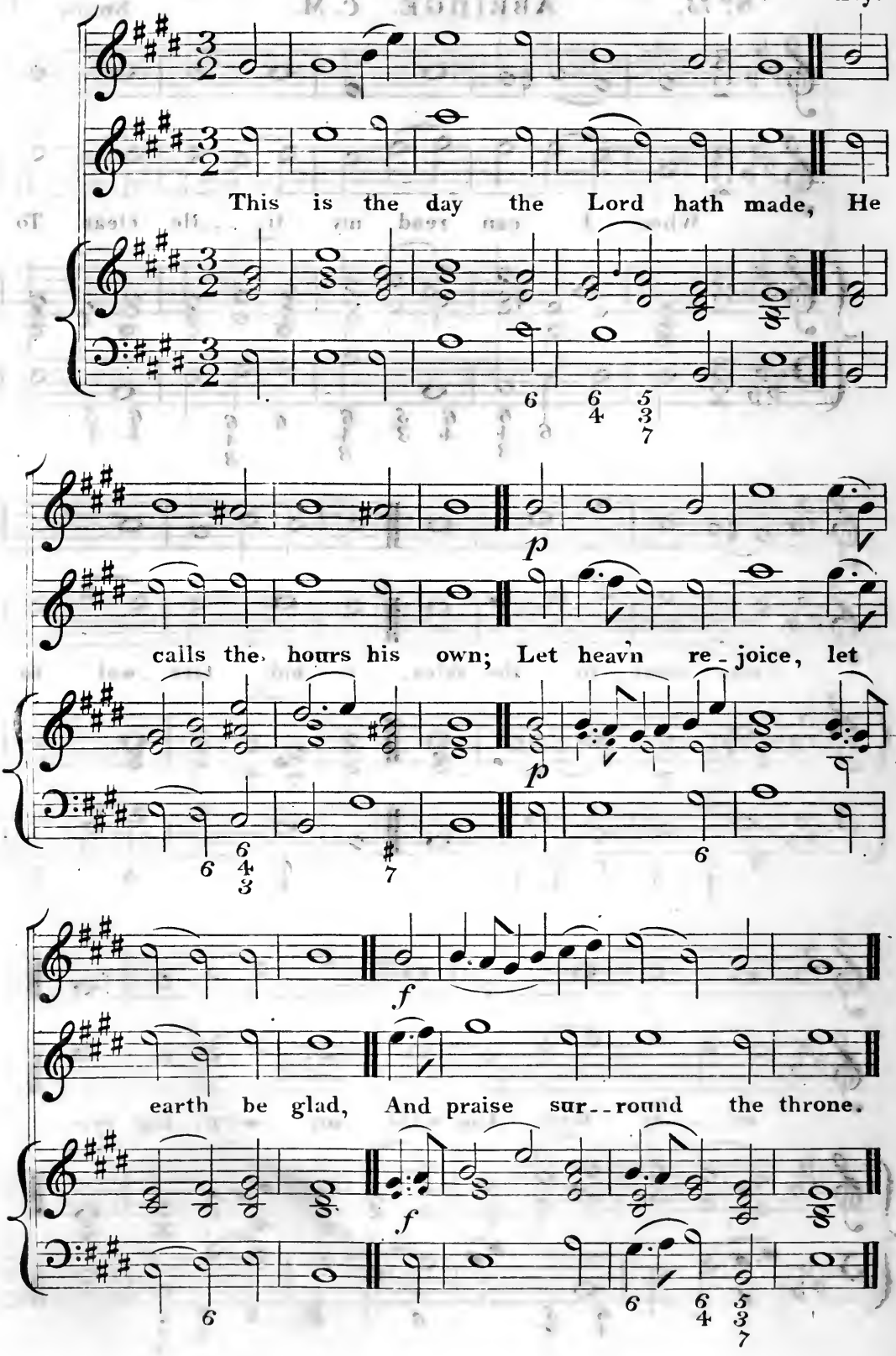
Nº 72. FENWICK. C.M.



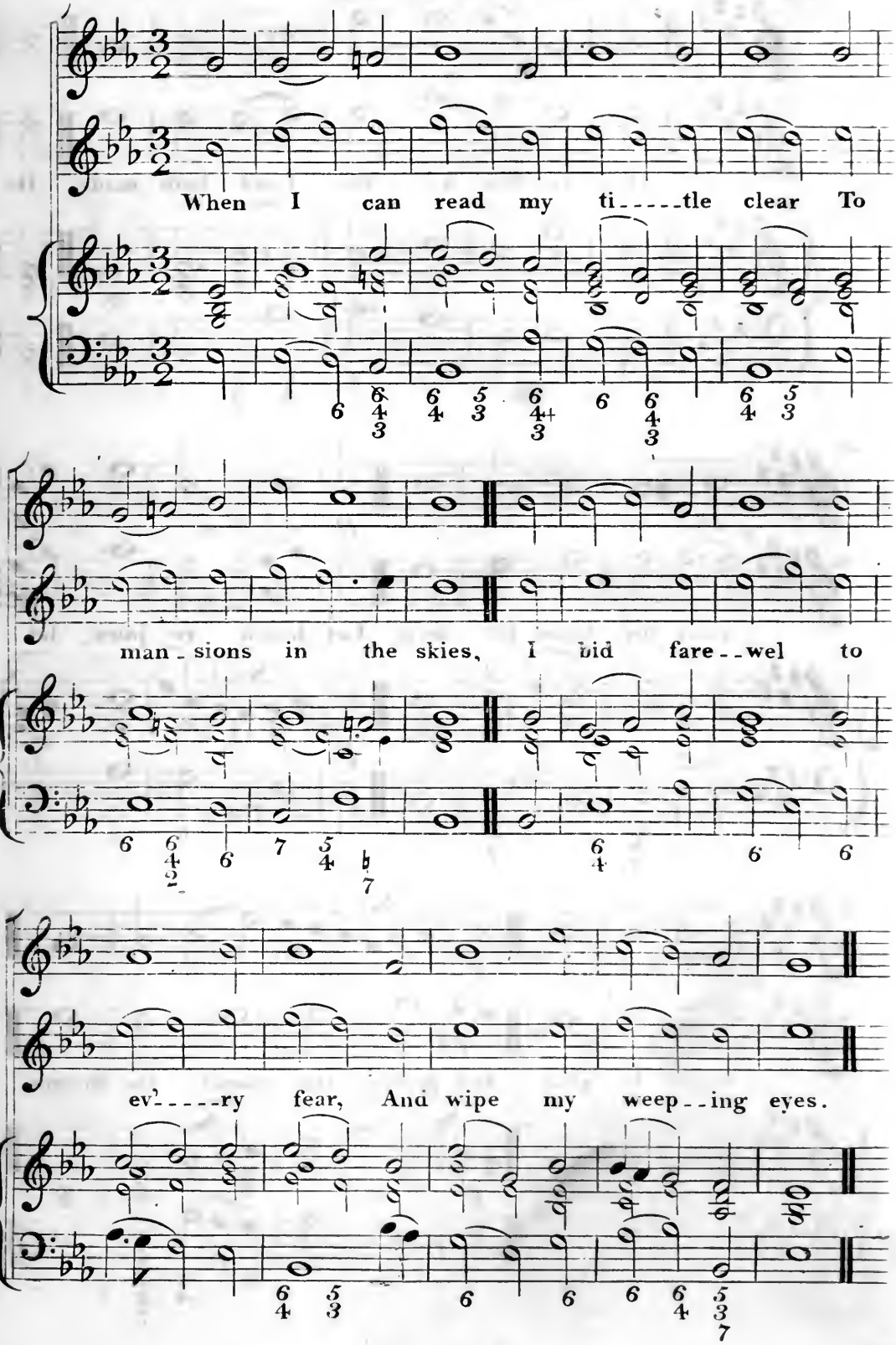
No. 73. WARWICK. C.M. Stanley.



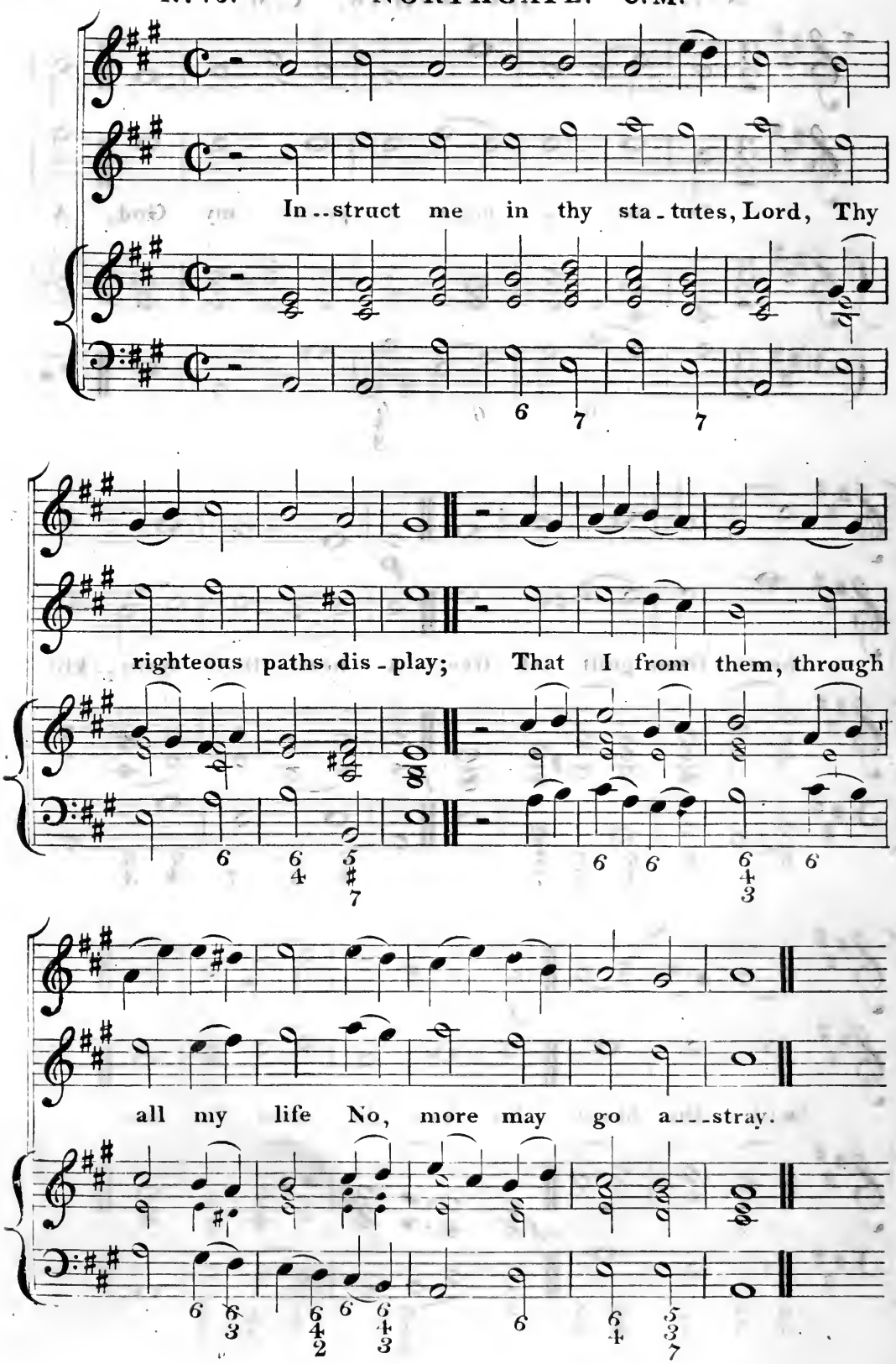
Nº 74. DEVOTION. C.M. J. Hartley.



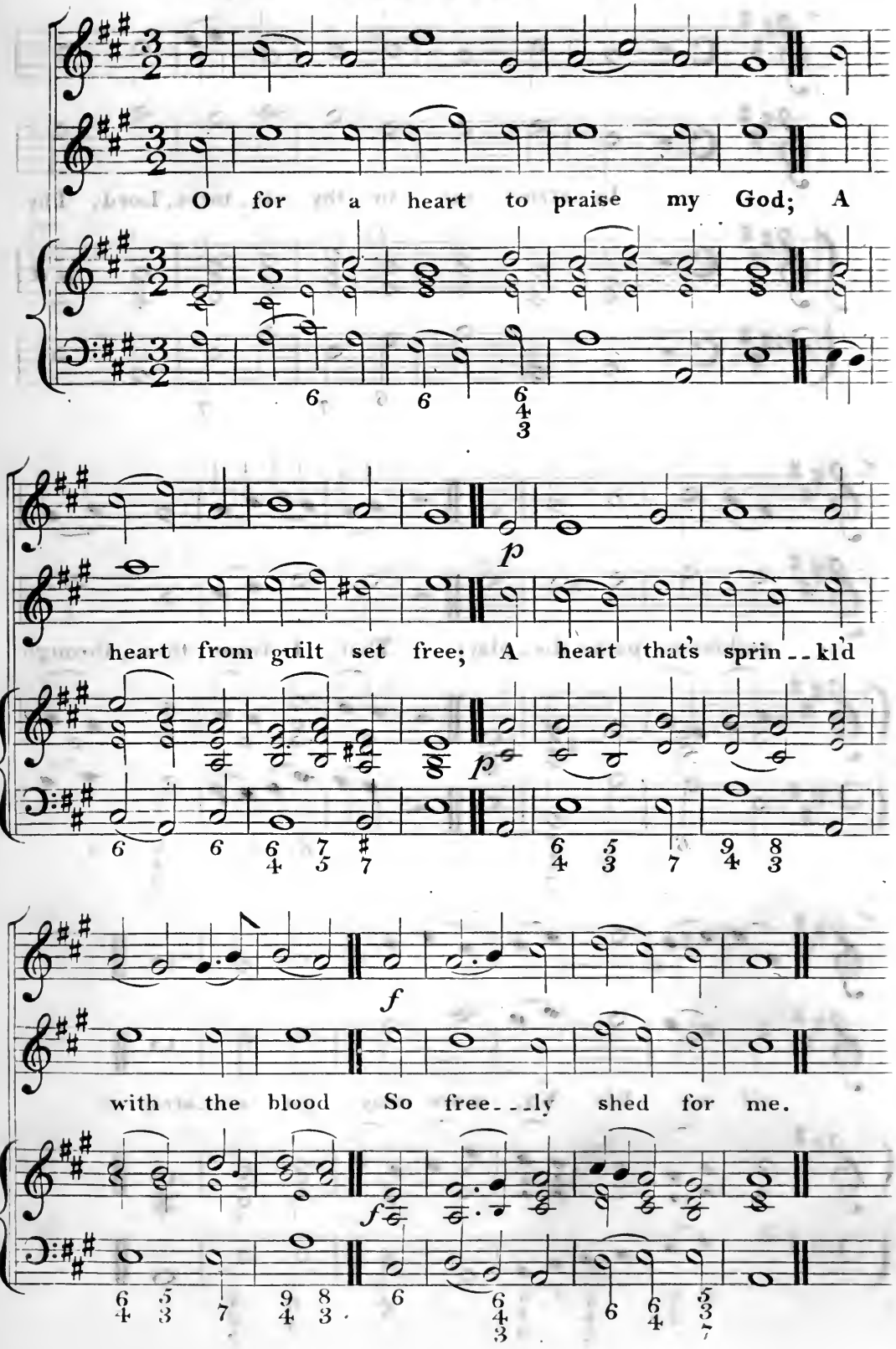
Nº 75. ABRIDGE. C. M. Smith.



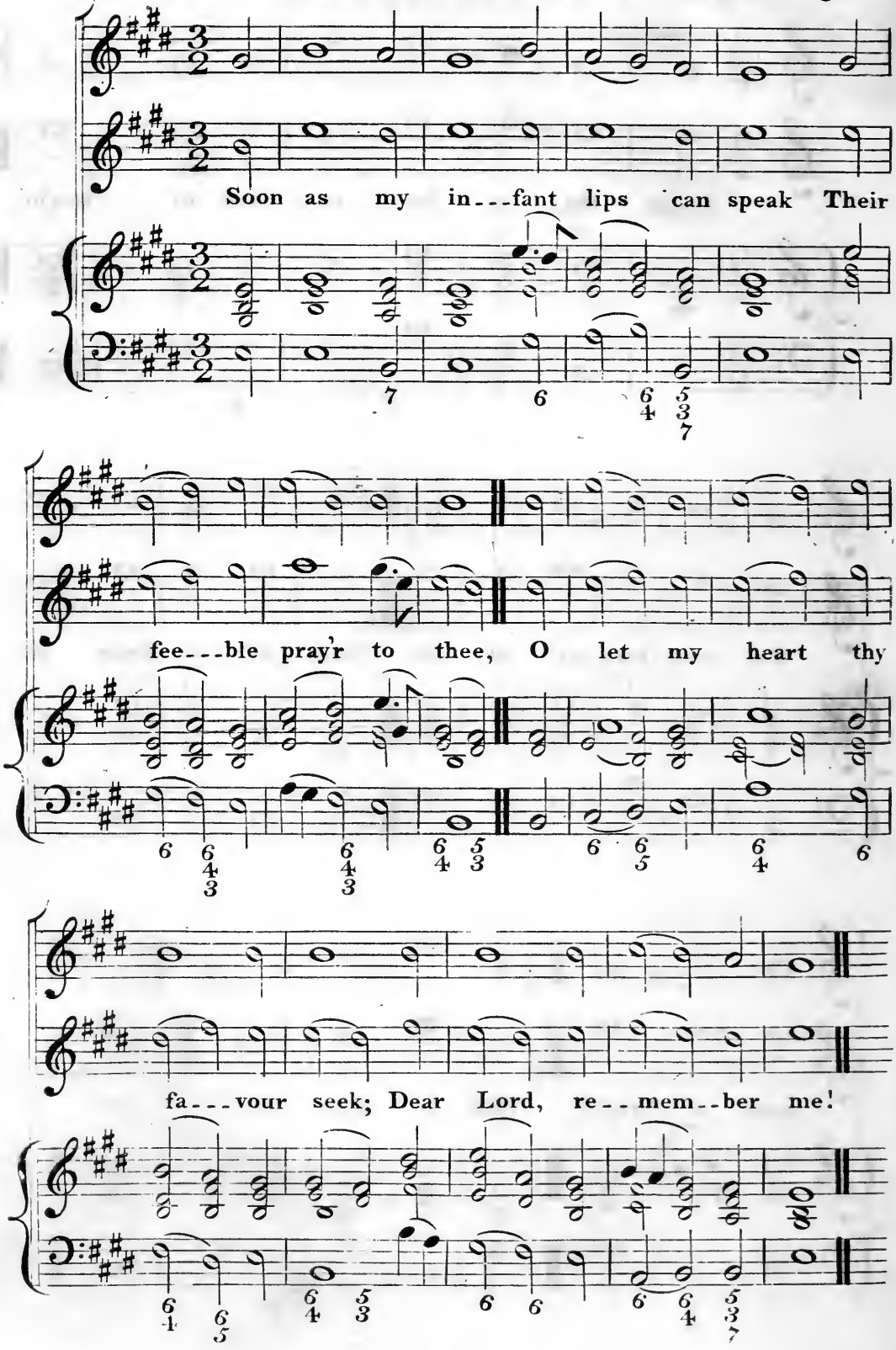
No. 76. NORTHGATE. C.M.



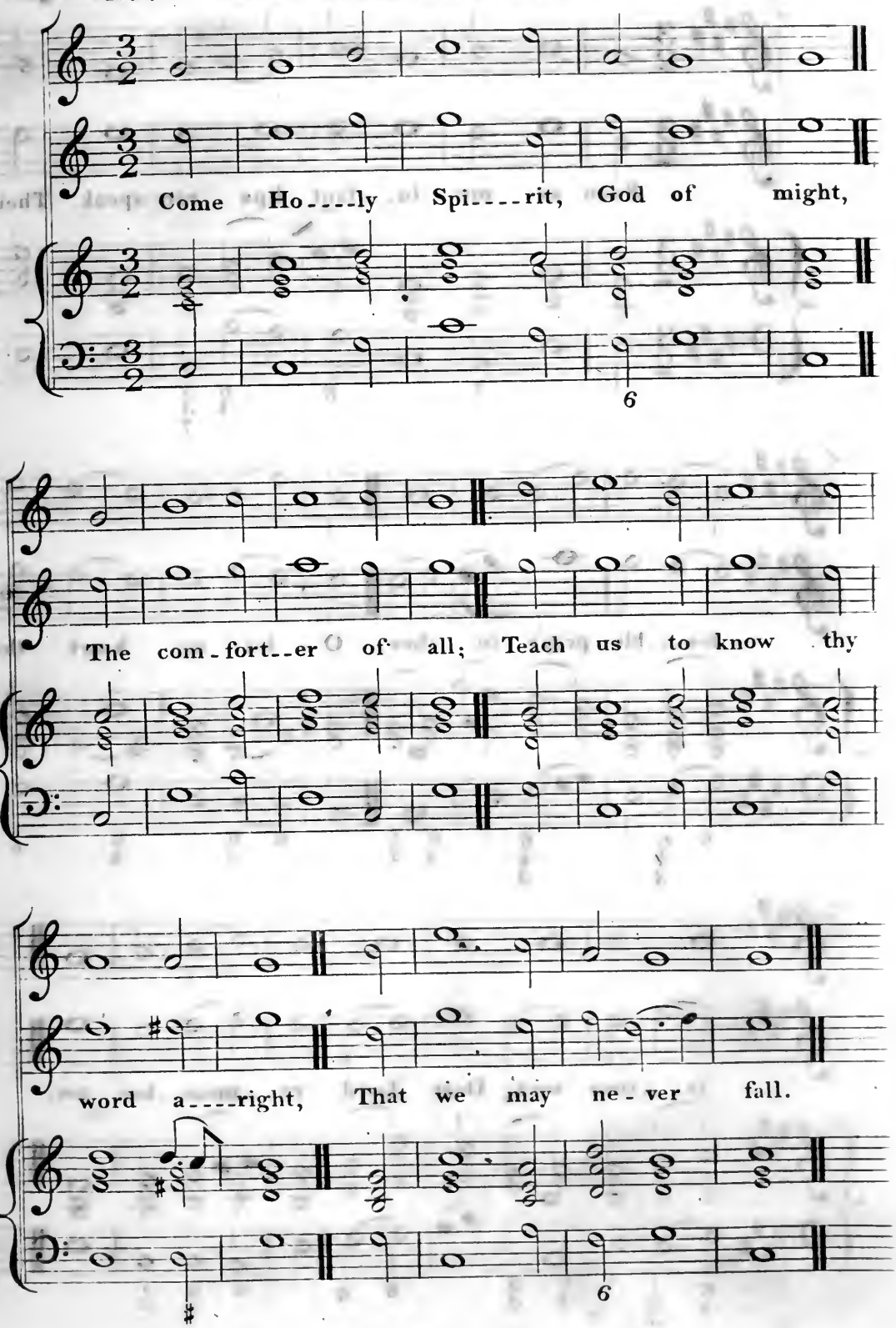
Nº 77. LANGSHAW. C.M.



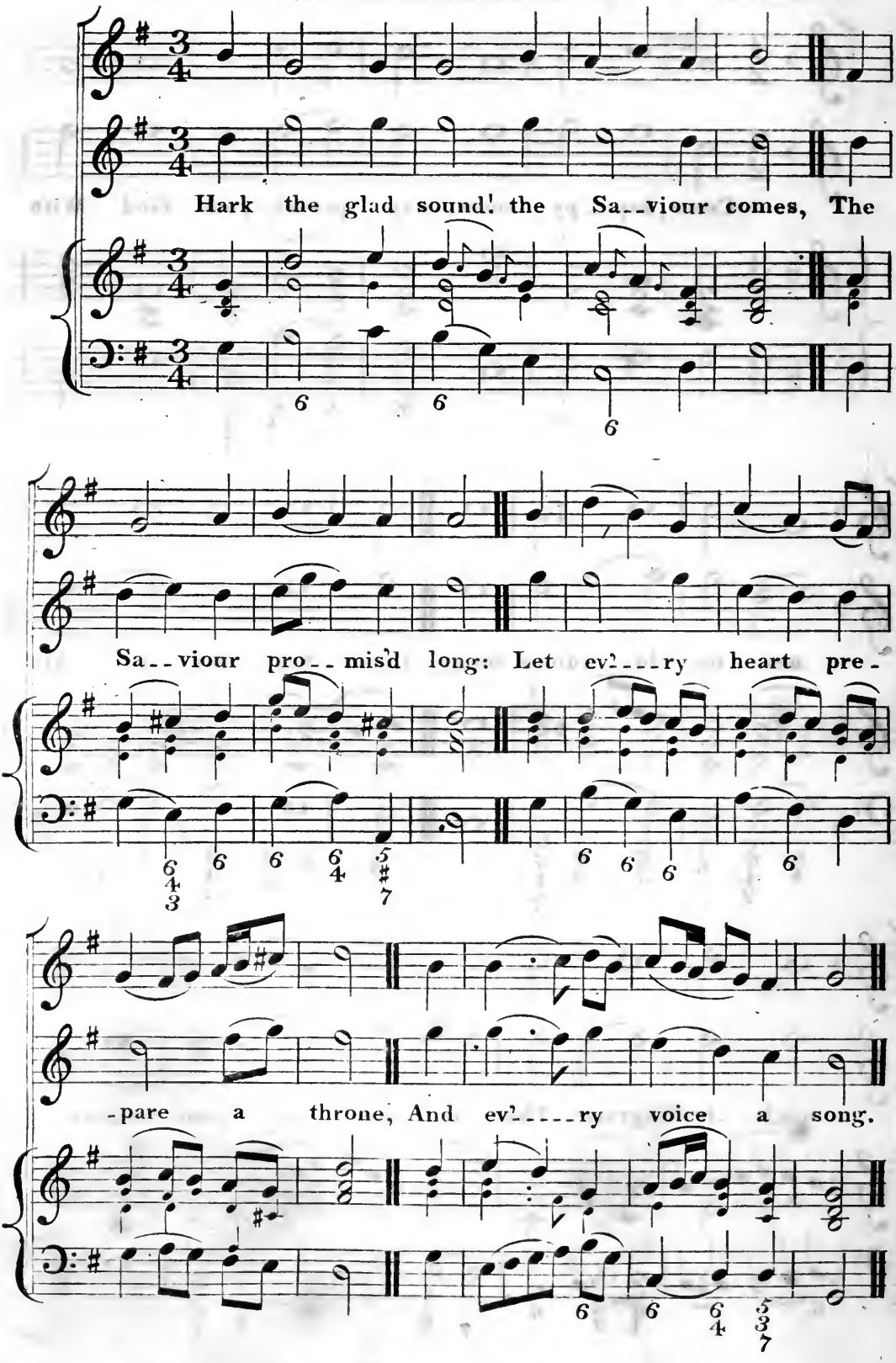
Nº 78. MANCHESTER. C.M. Wainwright.



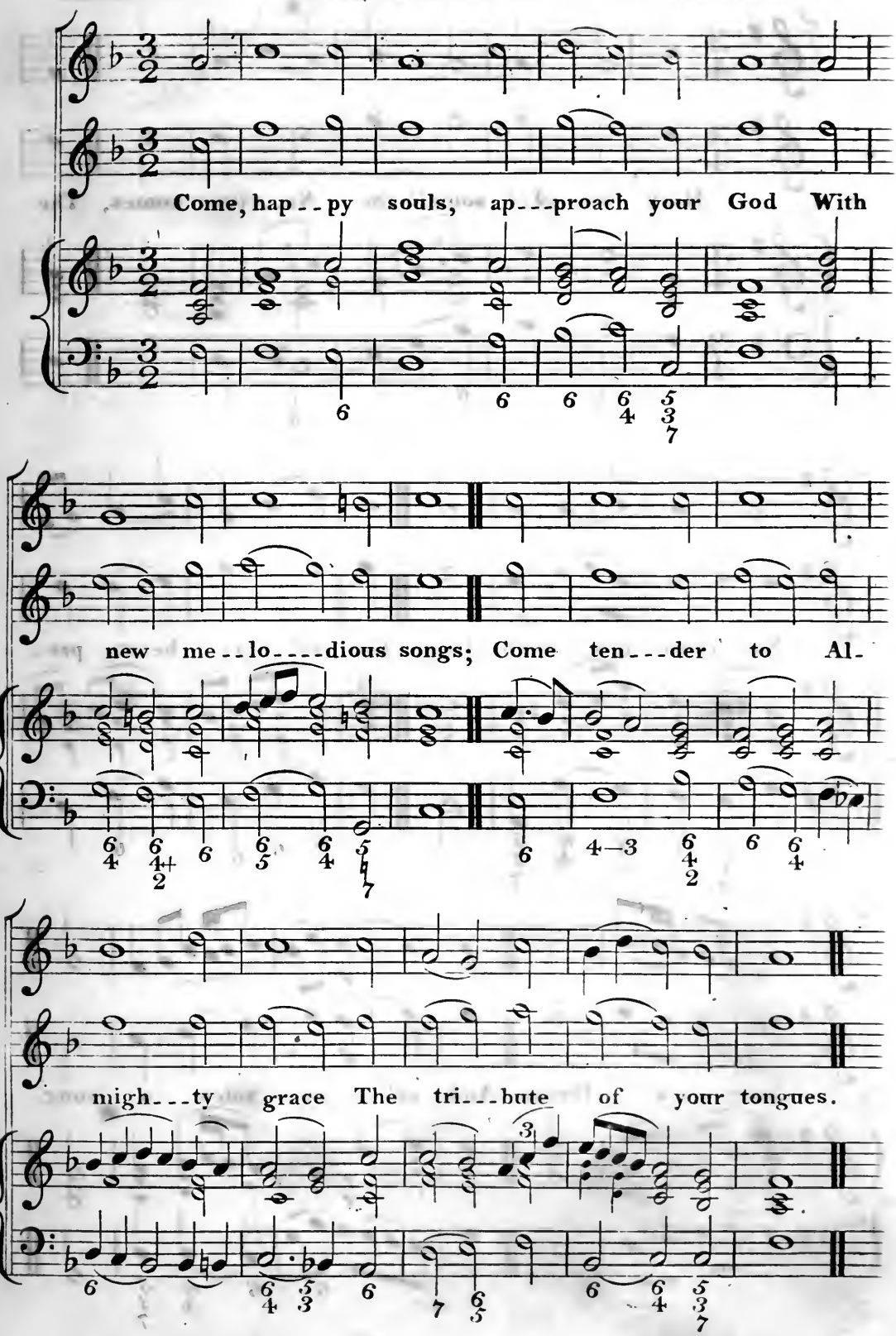
No. 79. St. MICHAEL. C.M. Wainwright.



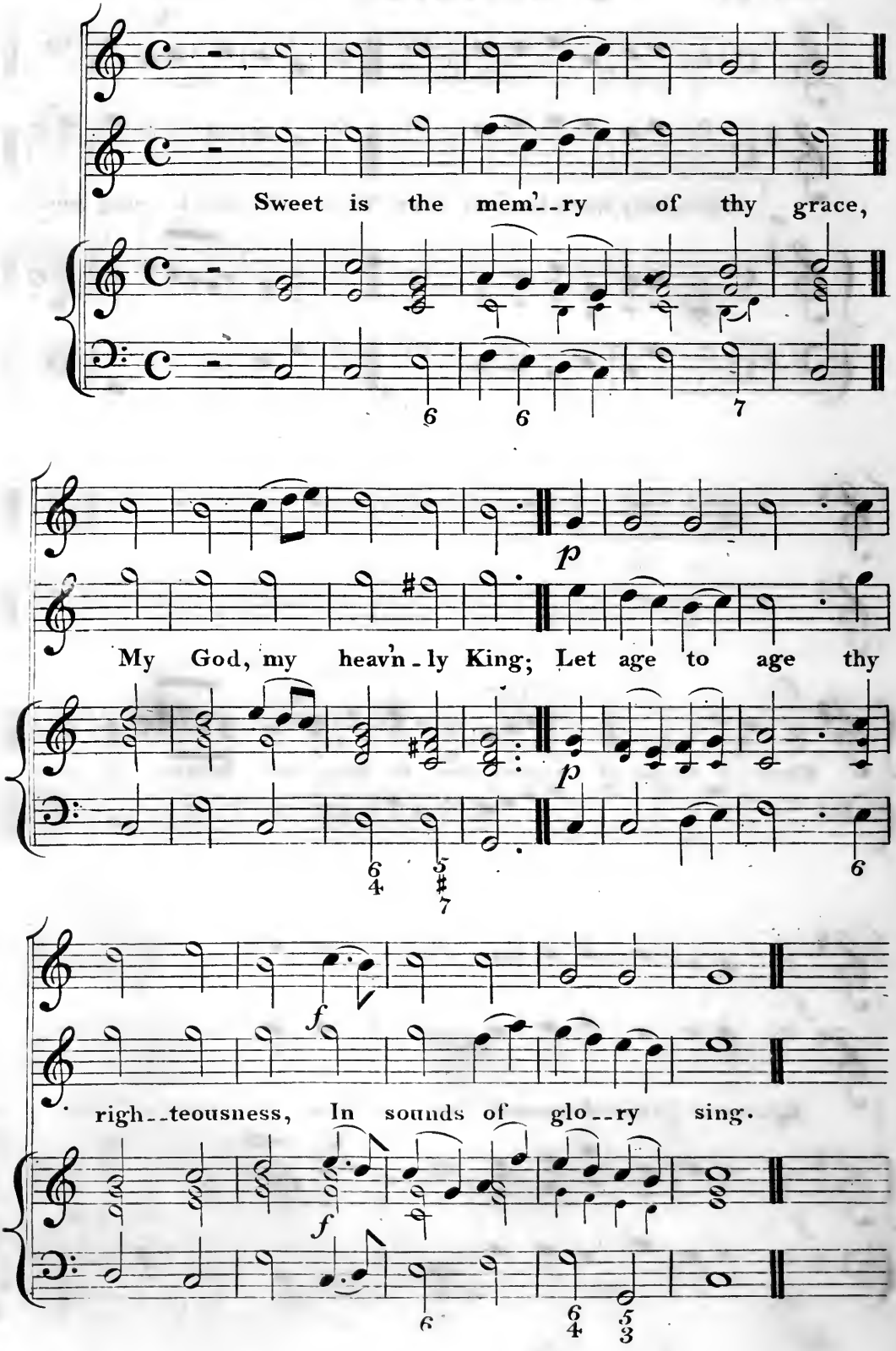
Nº 80. MELODY. C. M. Leach.



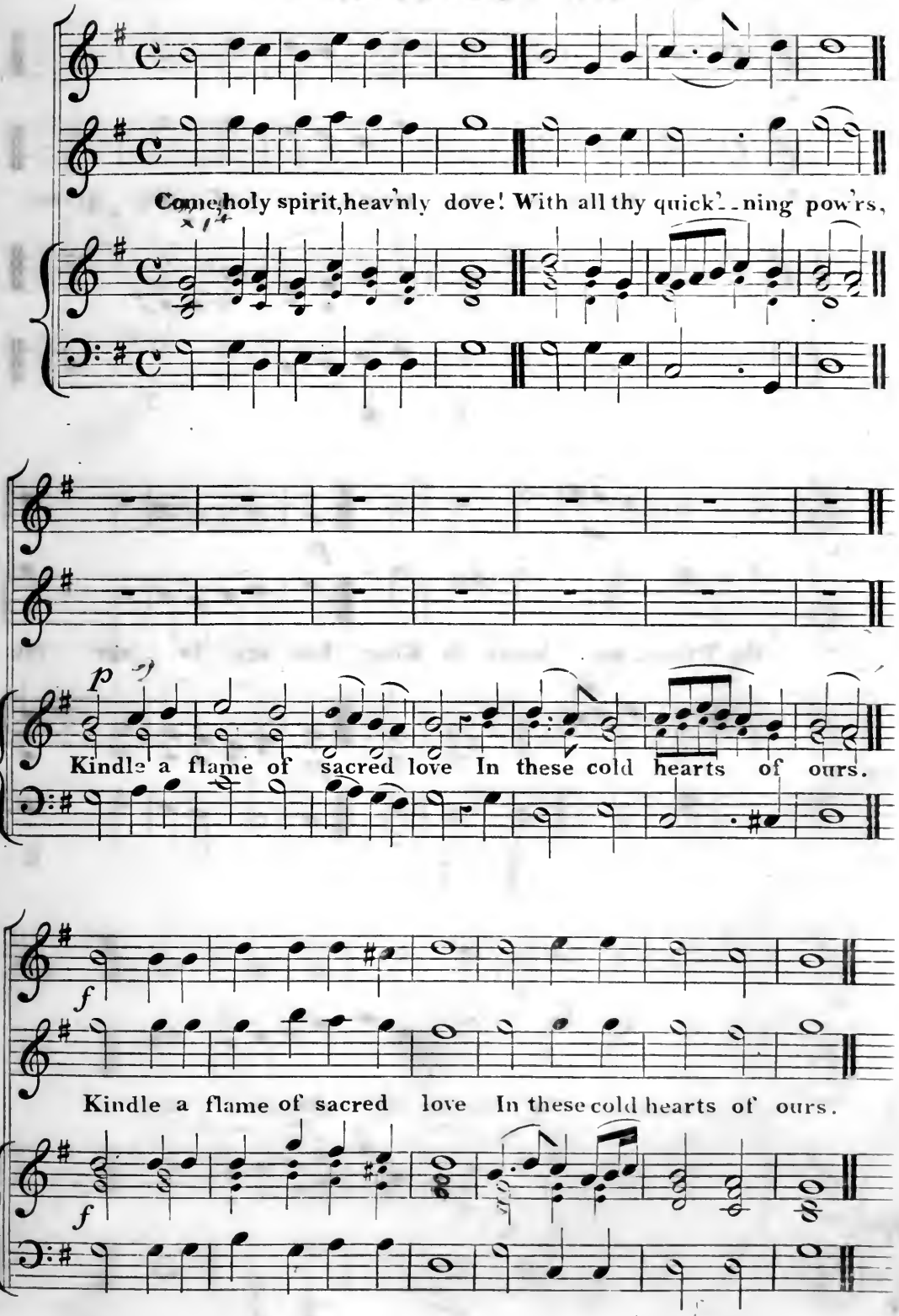
N° 81. LIVERPOOL. C. M.



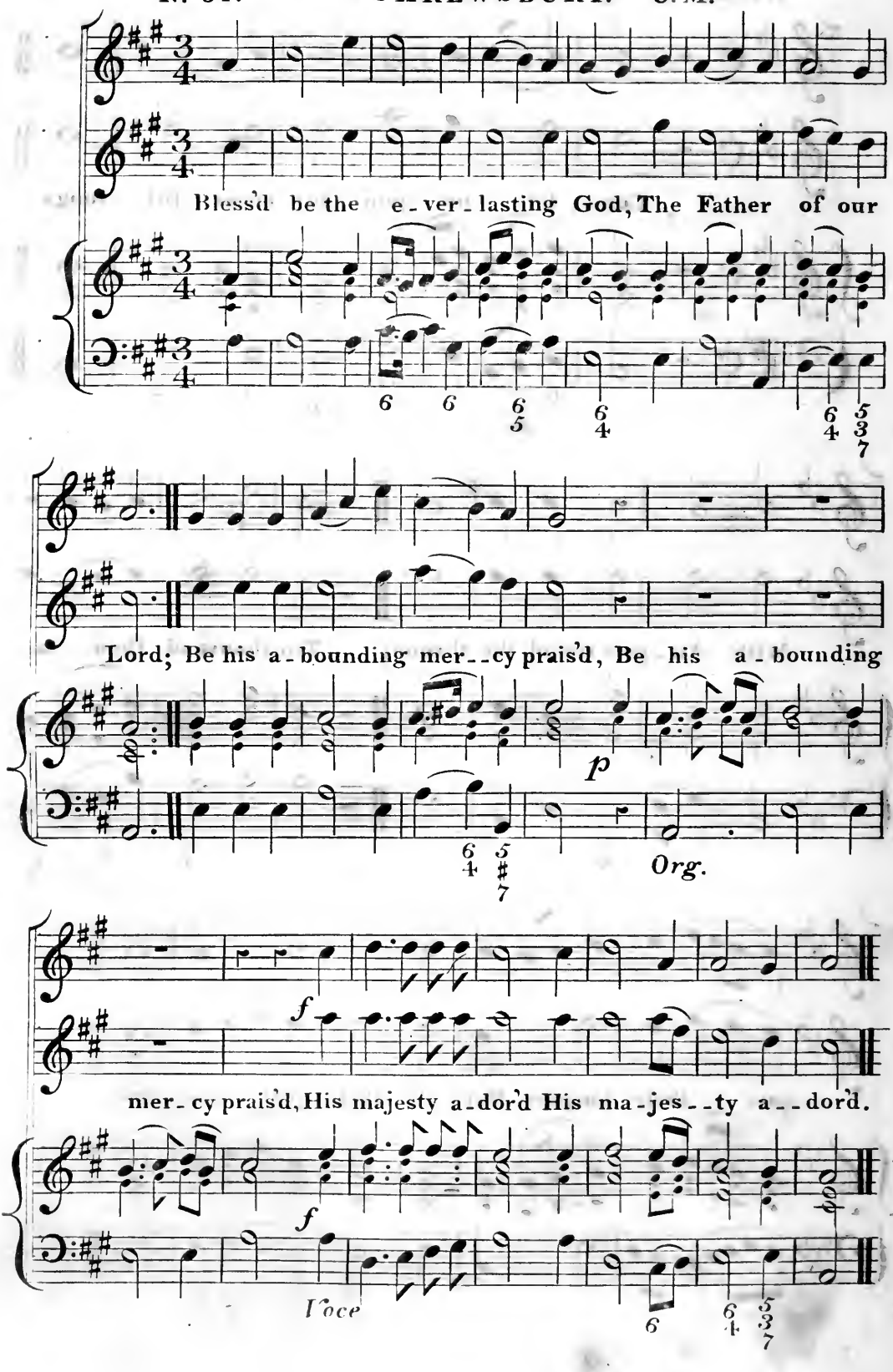
Nº 82. BETHEL. C.M. Leach.



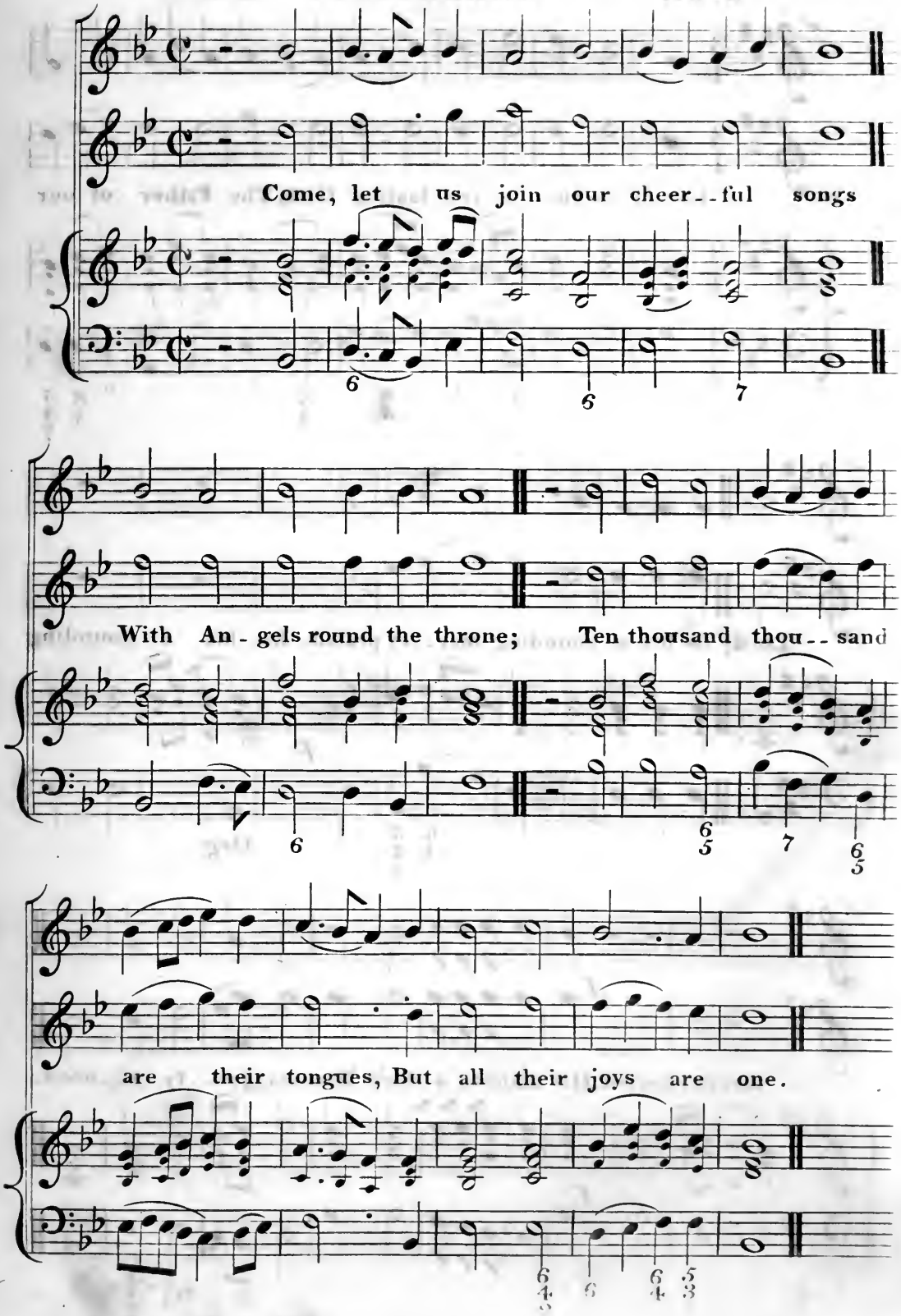
Nº 83. SUFFOLK. C. M.



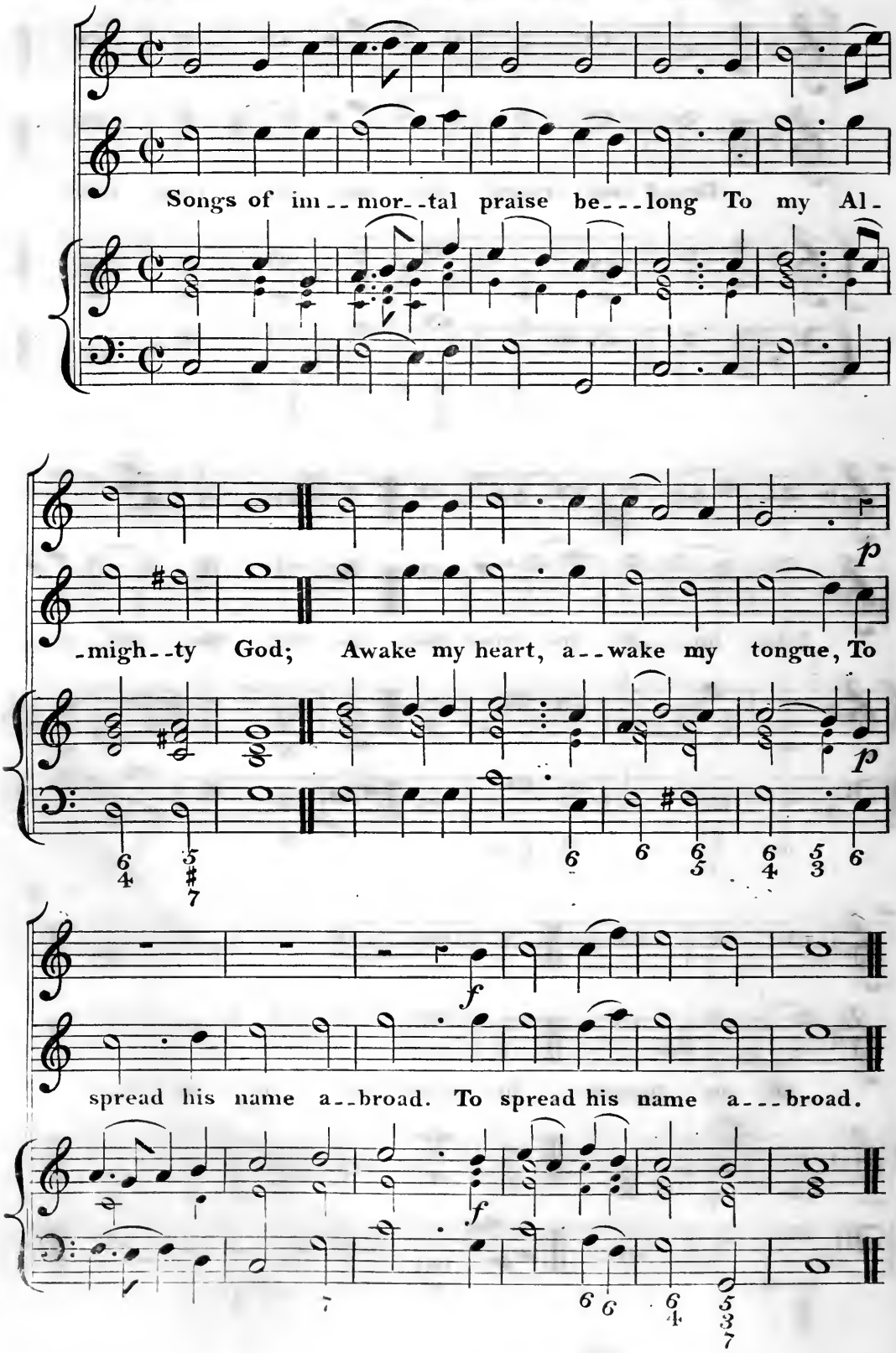
Nº 84. SHREWSBURY. C. M.



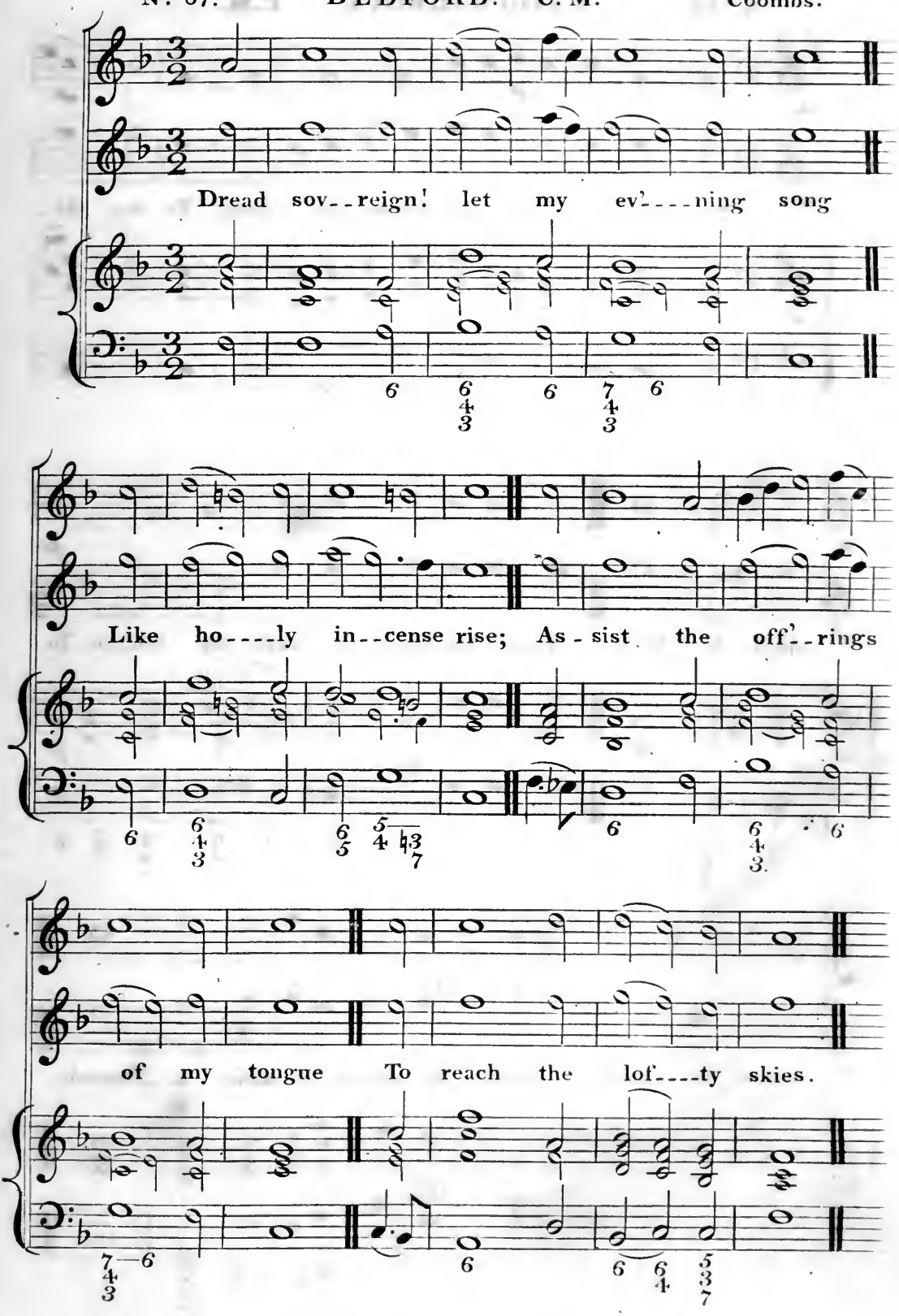
Nº 85. St. JOHN'S. C. M.



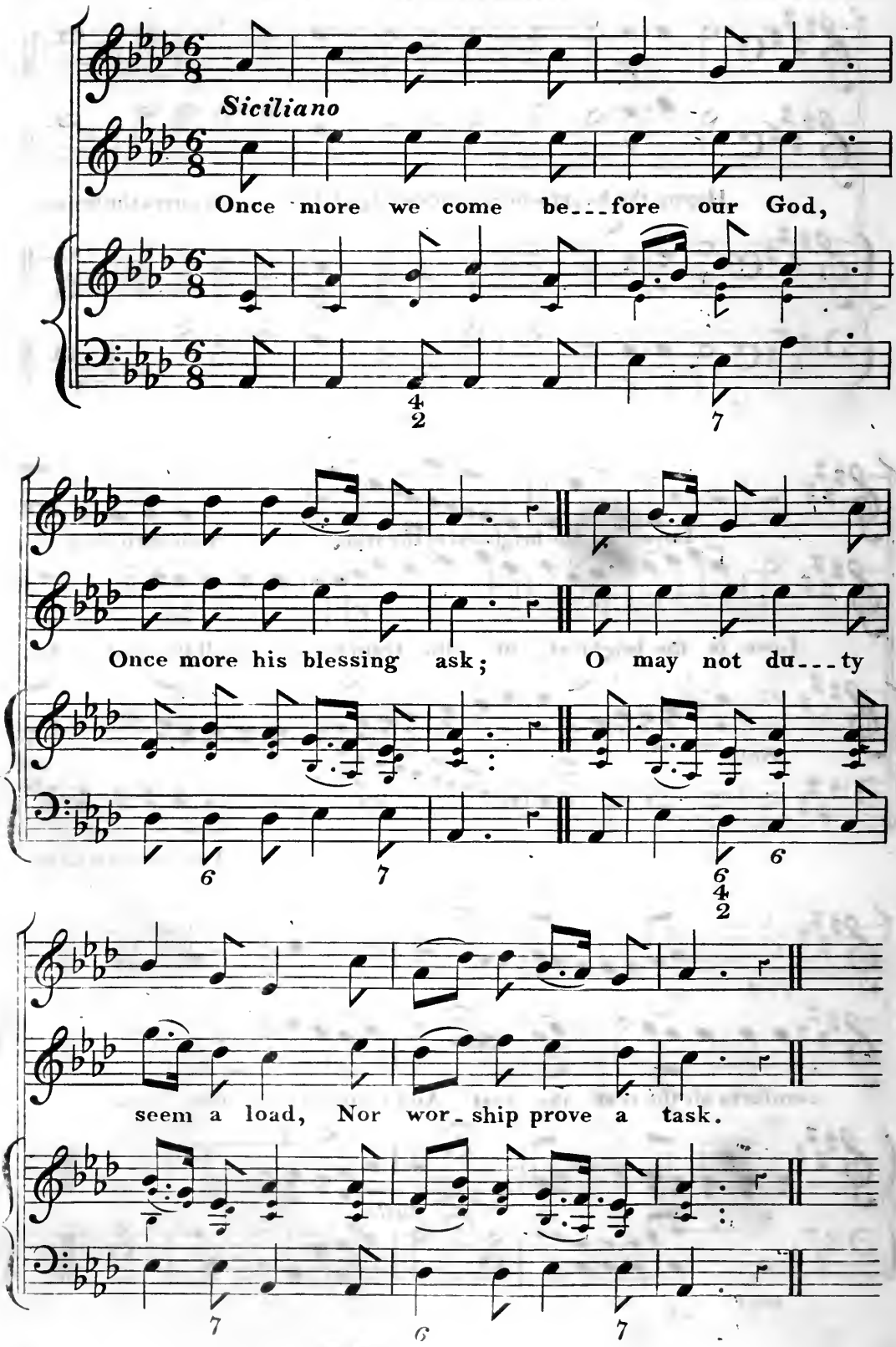
Nº 86. BROOMSGROVE. C.M.



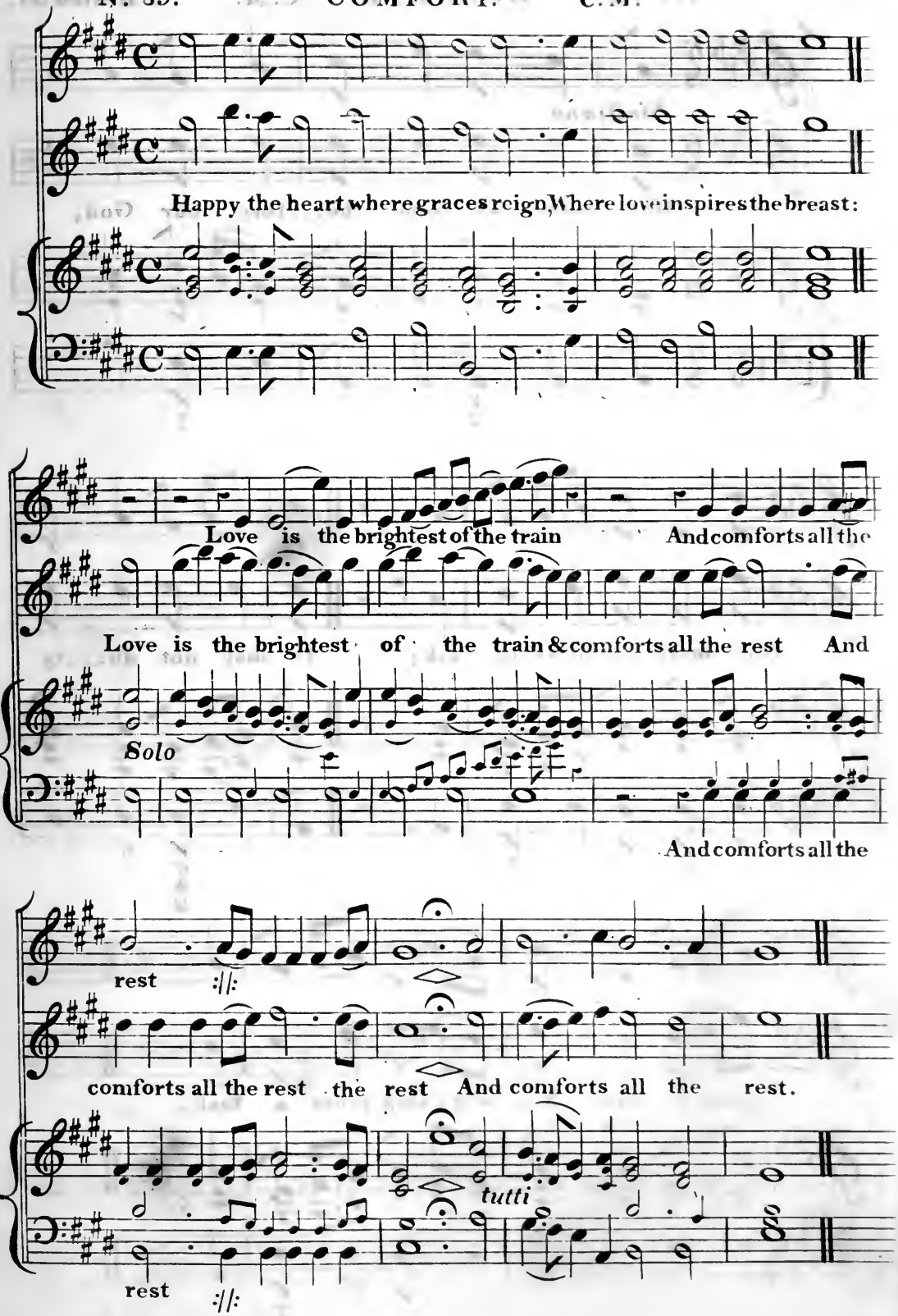
Nº 87. BEDFORD. C. M. Coombs.



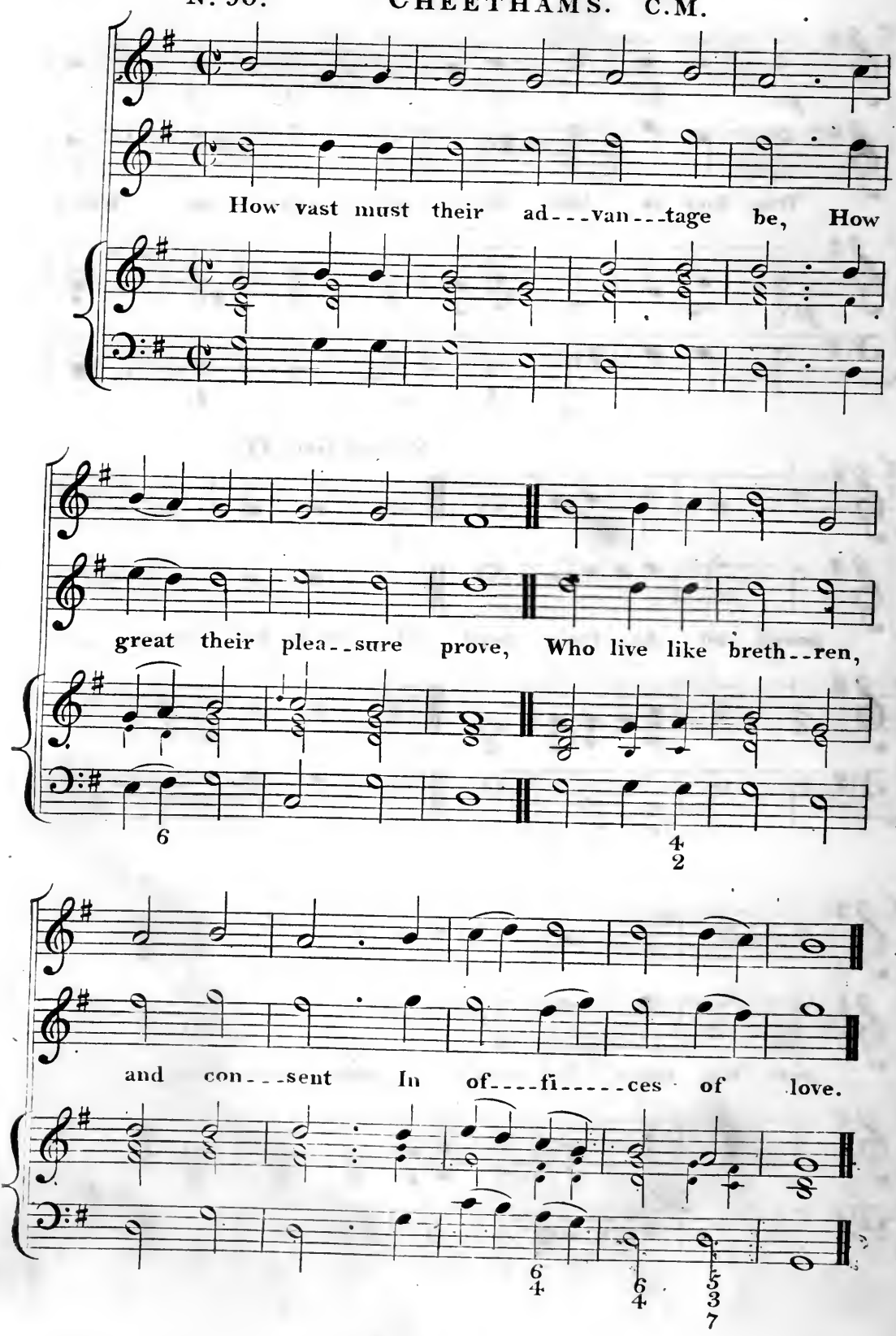
Nº 88. BURNETT. C.M. J.B.Stewart.

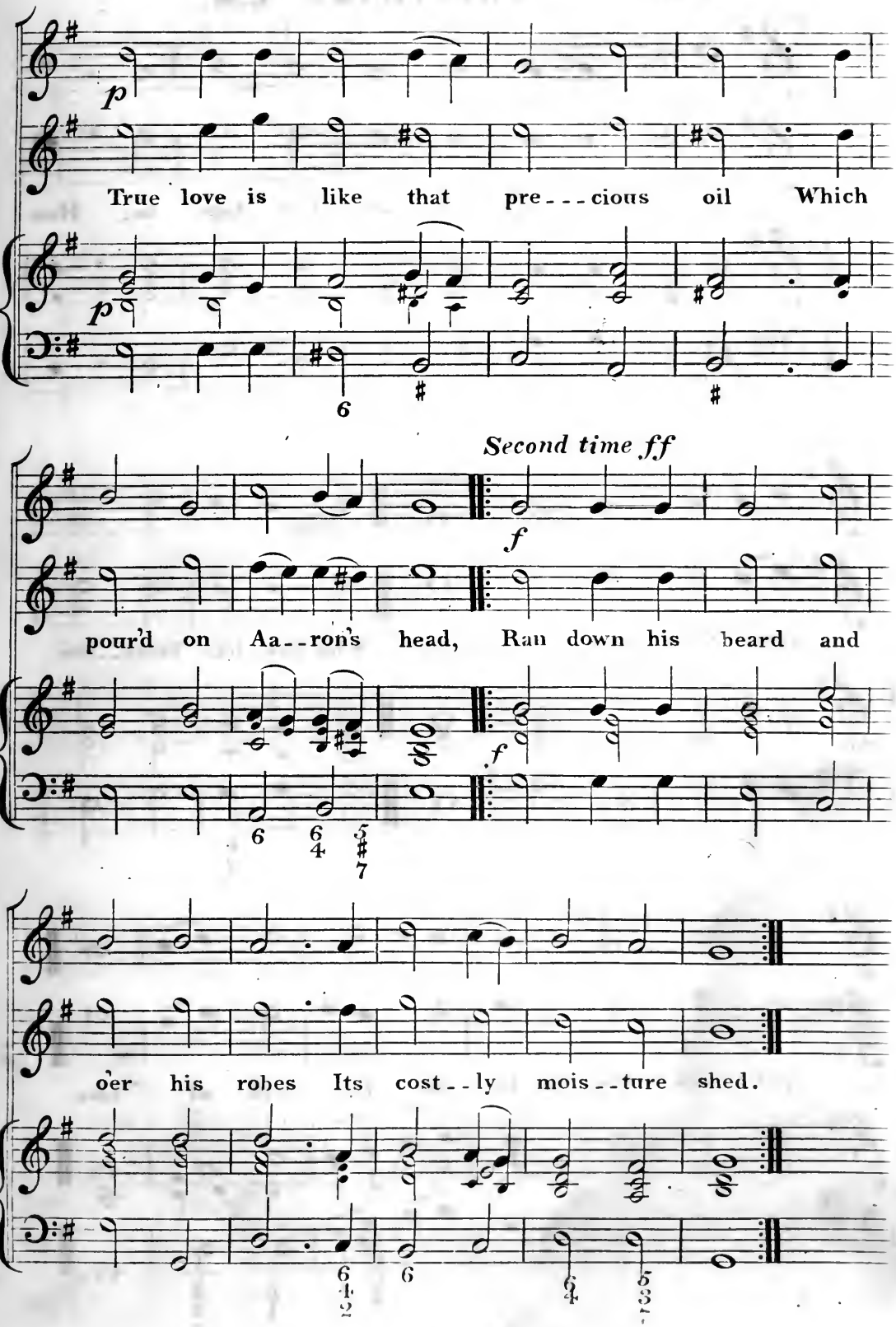


Nº 89. COMFORT. C.M.

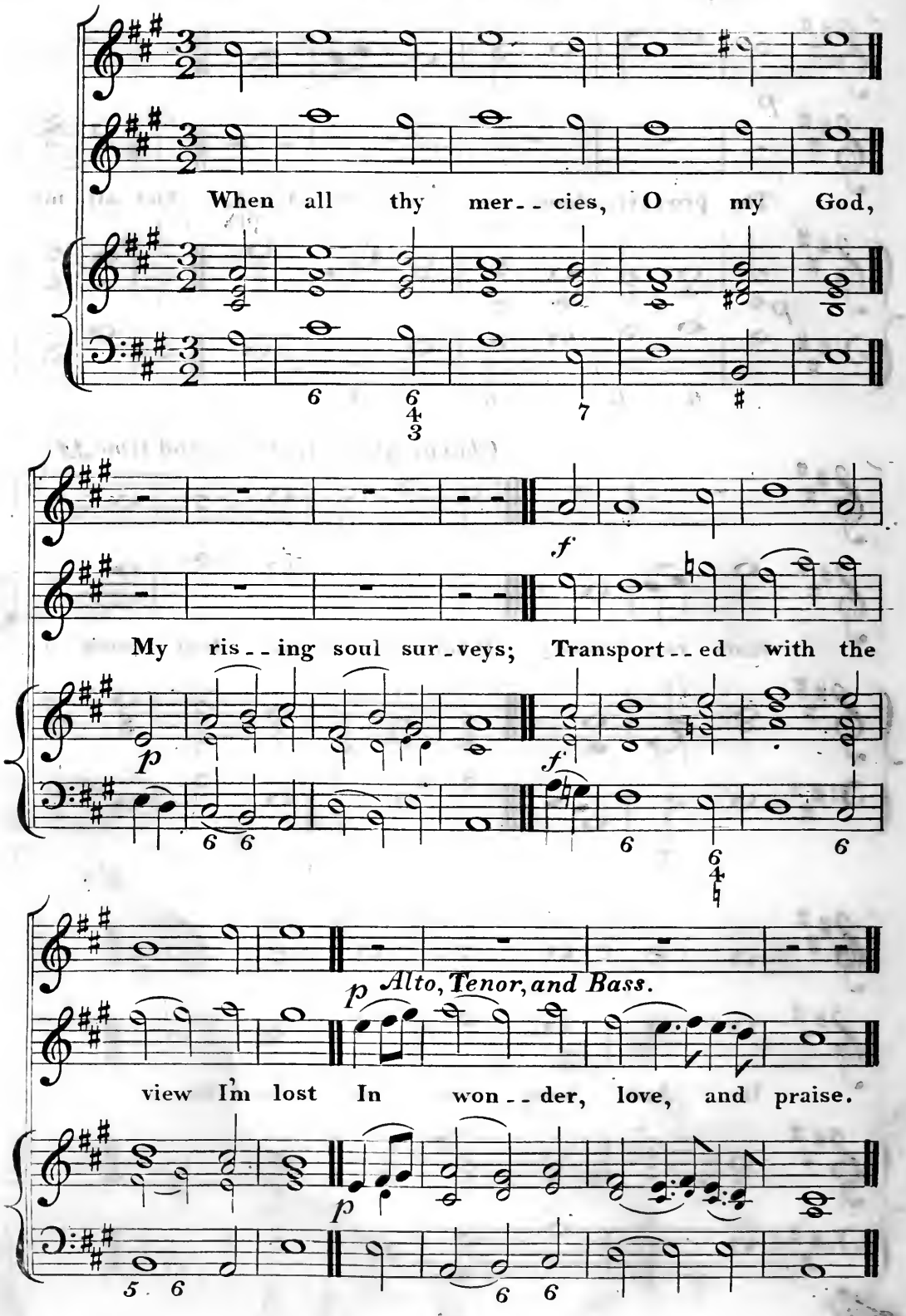


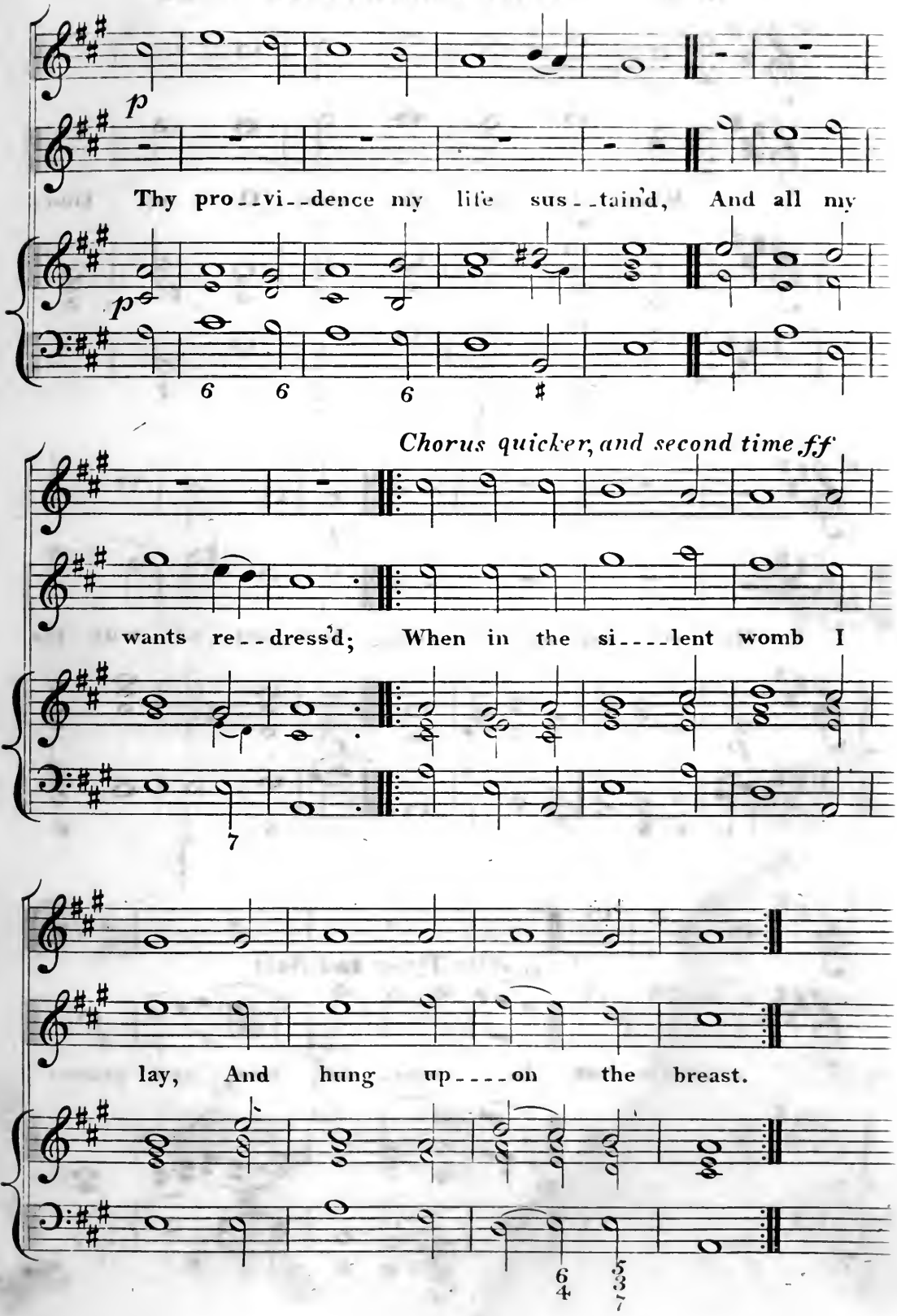
Nº 90. CHEETHAM'S. C.M.



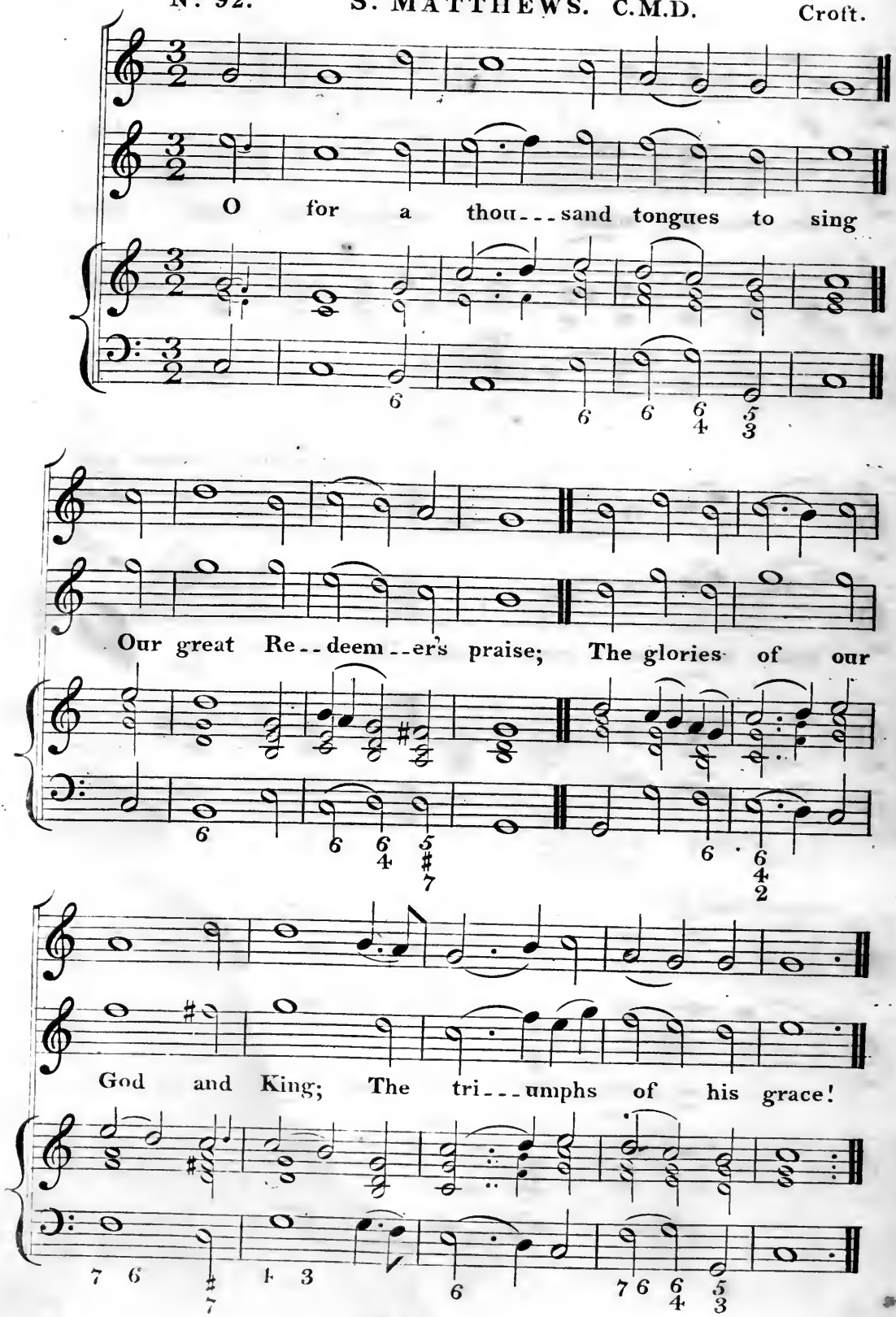

p
True love is like that pre - - - cious oil Which
p
6
Second time ff
f
pour'd on Aa - - ron's head, Ran down his beard and
f
6
6 5
4 ♯
7
o'er his robes Its cost - - ly mois - - ture shed.
6 6 6 5
4 6 4 3
2

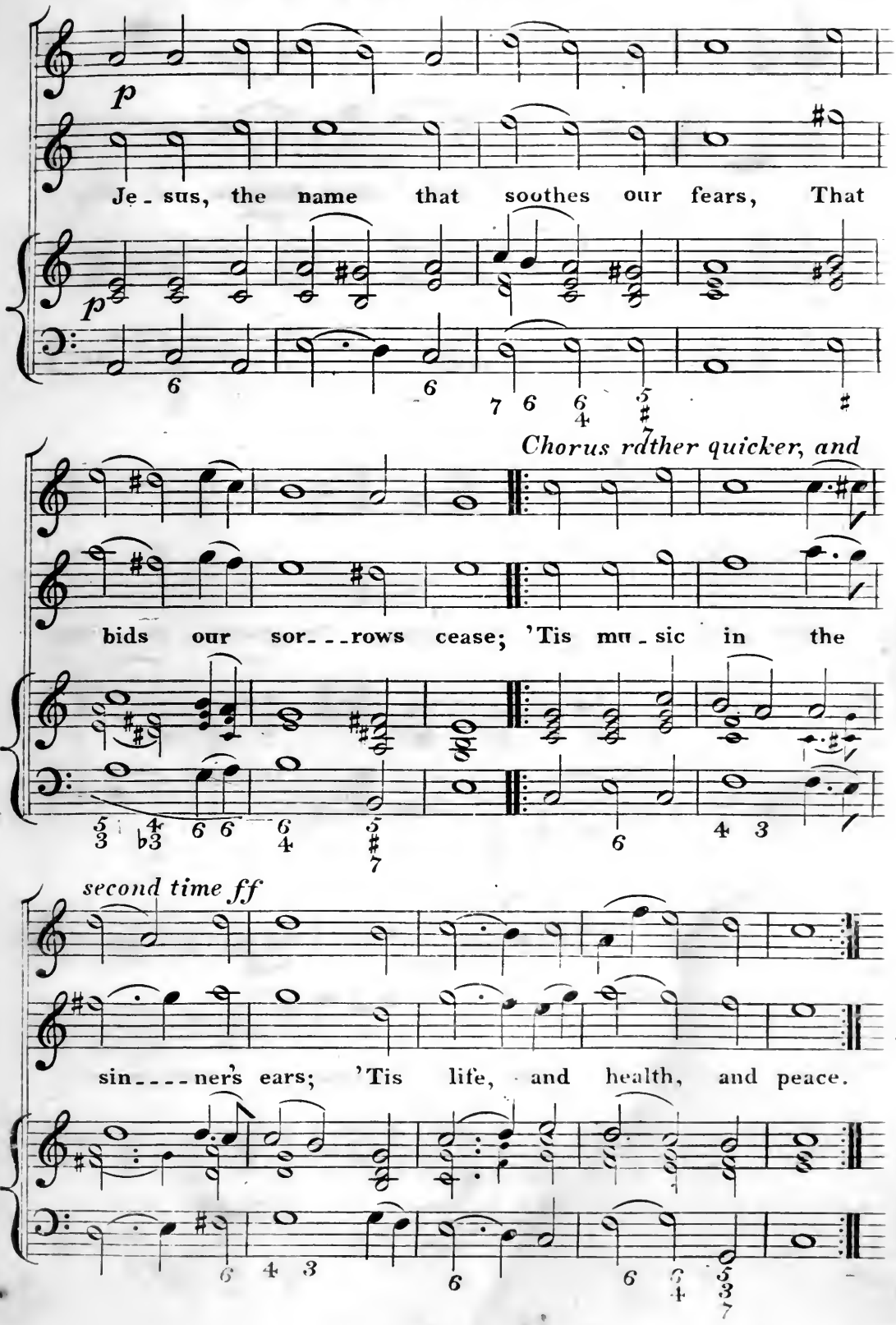
Nº 91. WAINWRIGHT'S 84th. C.M.D.



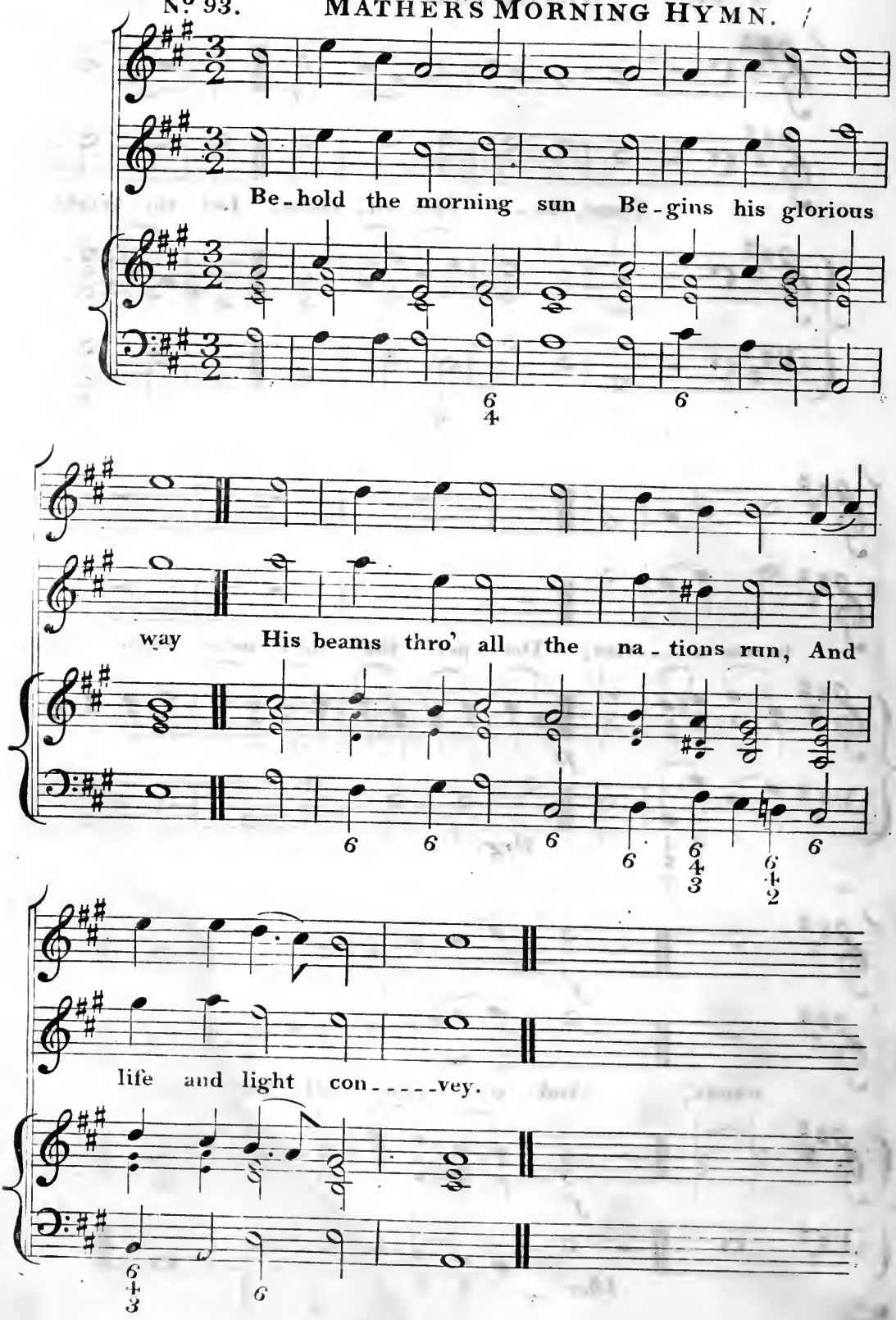

p
Thy pro--vi--dence my life sus--tain'd, And all my
p
6 6 6 ♯
Chorus quicker, and second time ff
wants re--dress'd; When in the si----lent womb I
7
lay, And hung up----on the breast.
6 5
4 3

Nº 92. St MATTHEW'S. C.M.D. Croft.

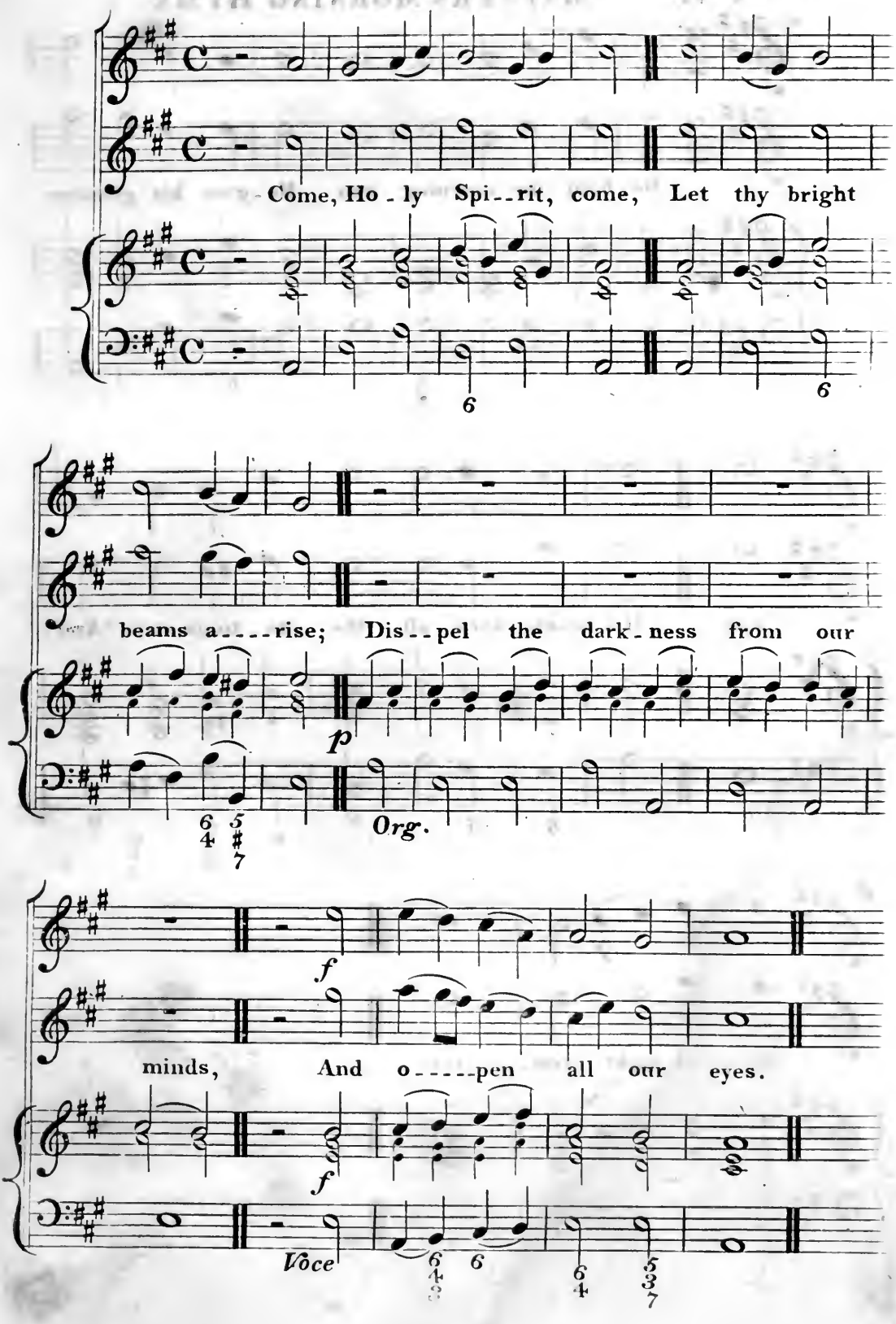



p
Je - sus, the name that soothes our fears, That
p
Chorus rather quicker, and
bids our sor - - rows cease; 'Tis mu - sic in the
second time ff
sin - - - ners ears; 'Tis life, and health, and peace.

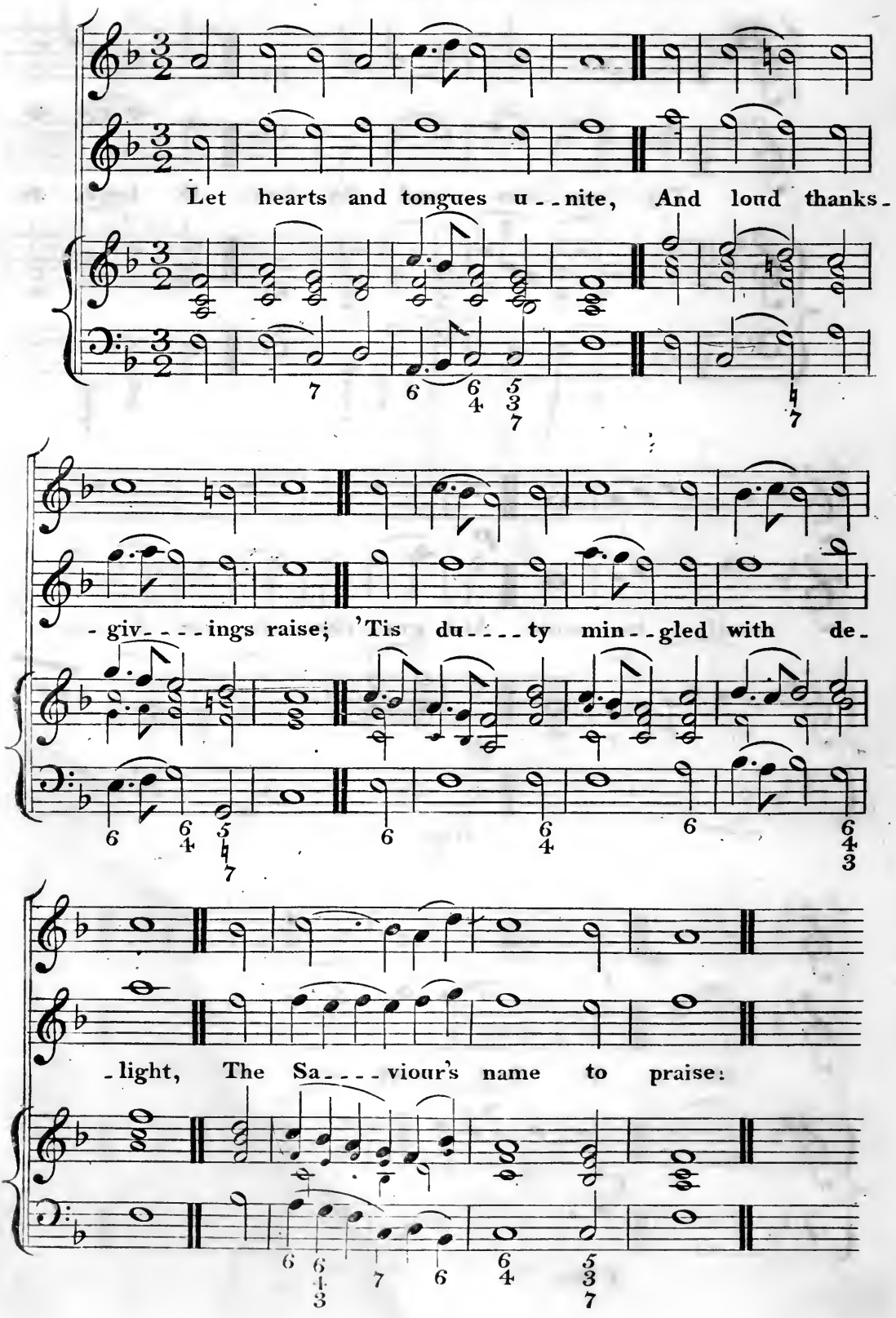
No. 93. MATHER'S MORNING HYMN.



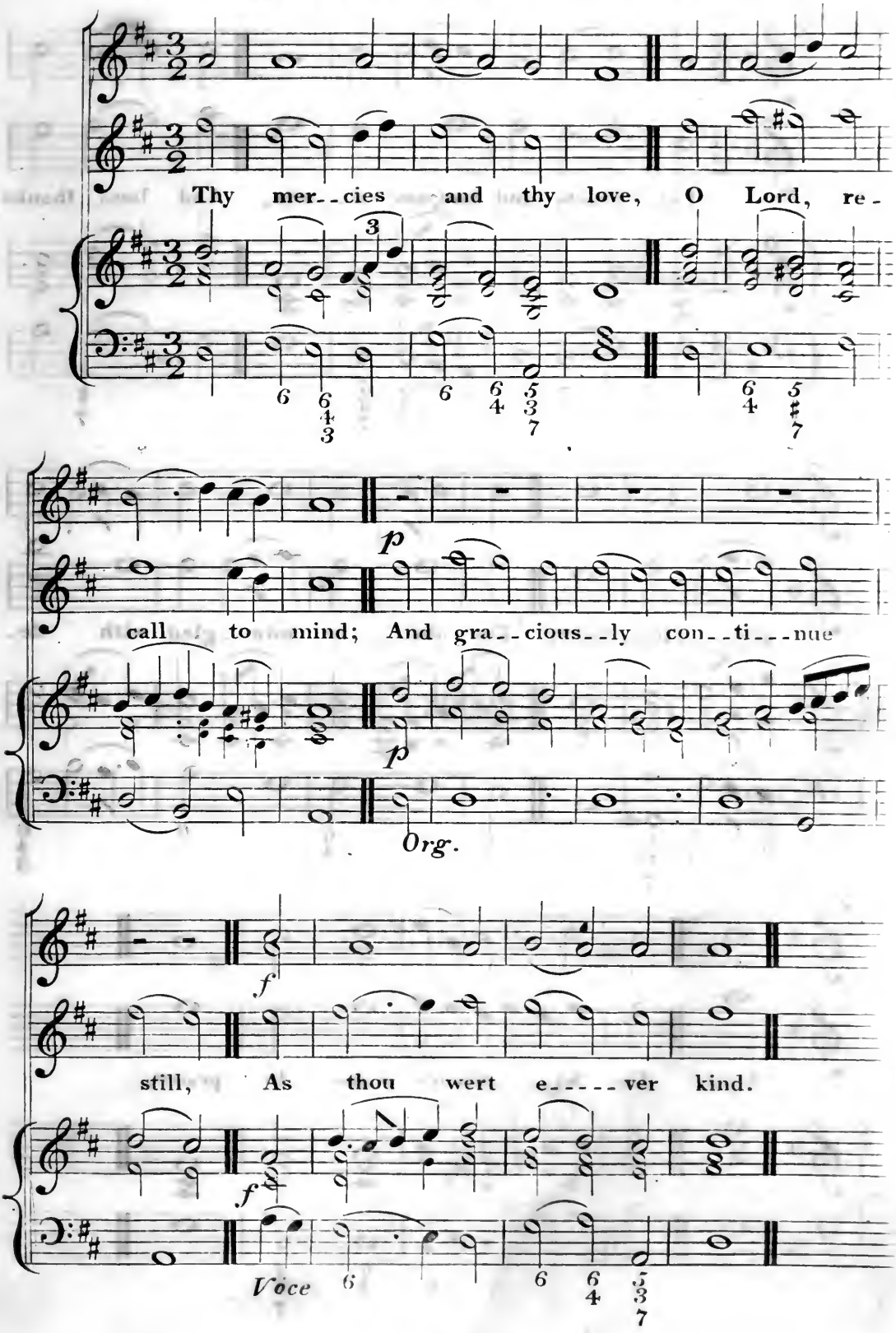
Nº 94. SHIRLAND. S. M. Stanley.



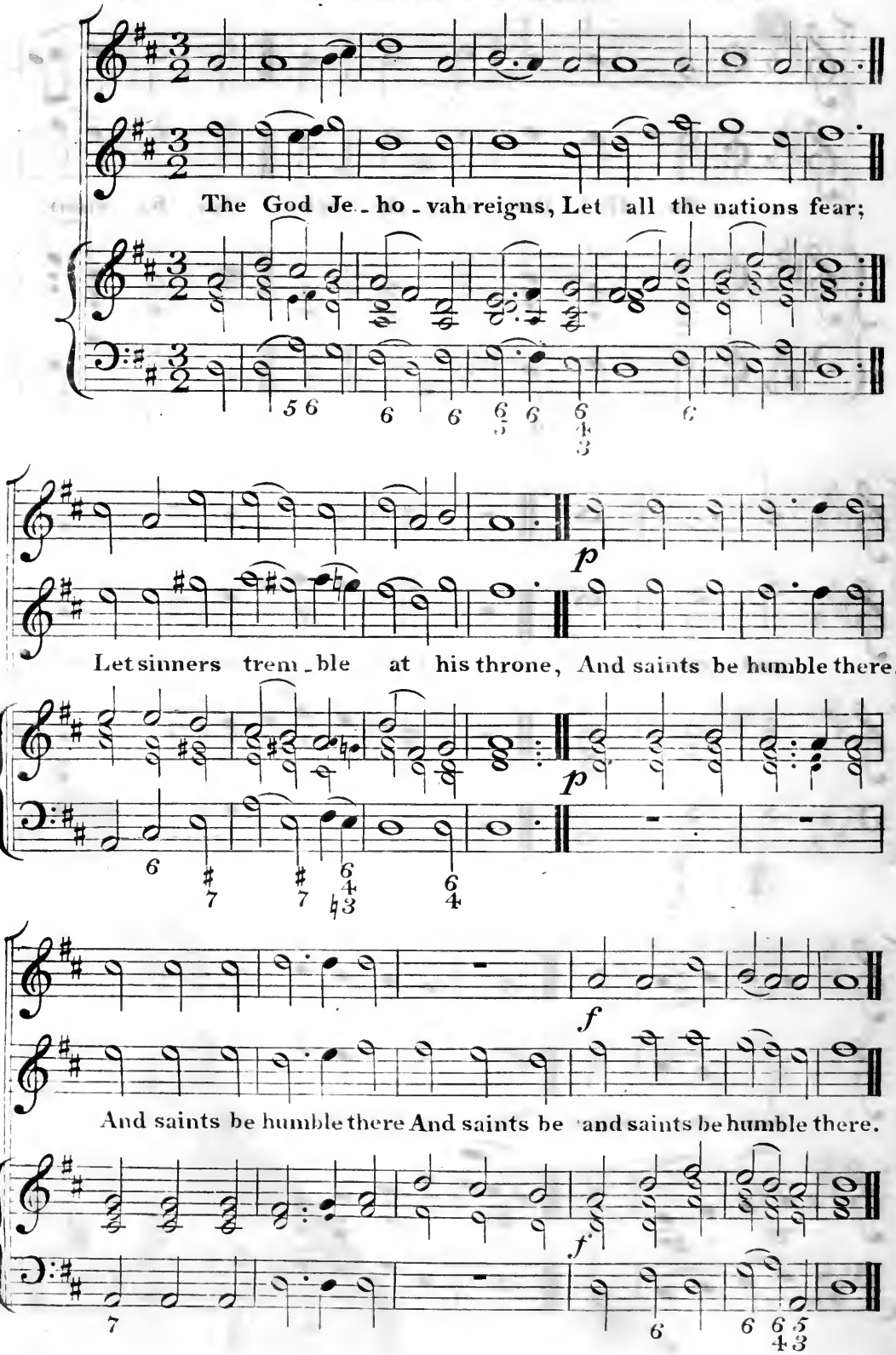
Nº 95. MOUNT EPHRAIM. S. M.



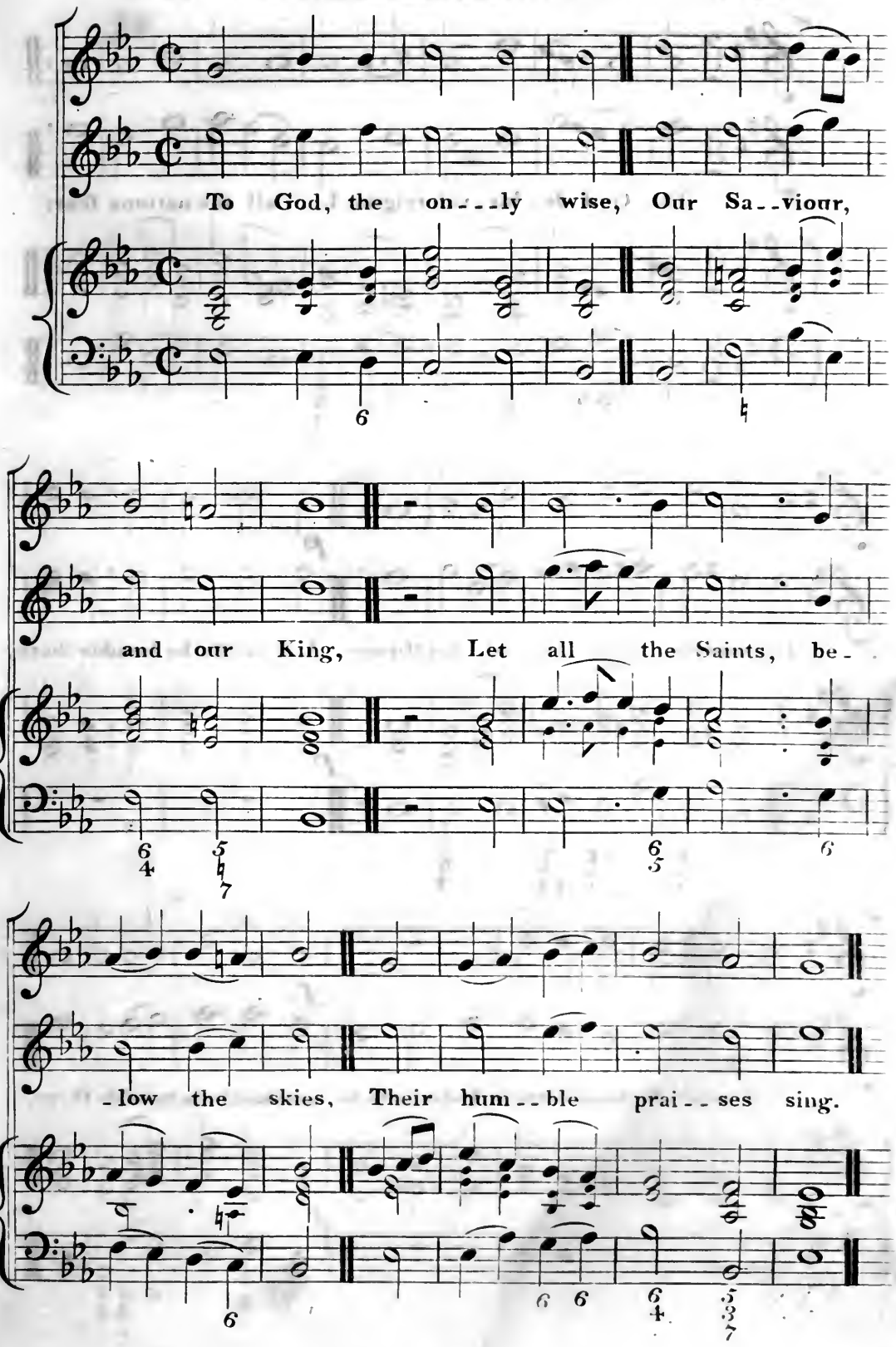
Nº 96. PECKHAM. S.M. Smith.



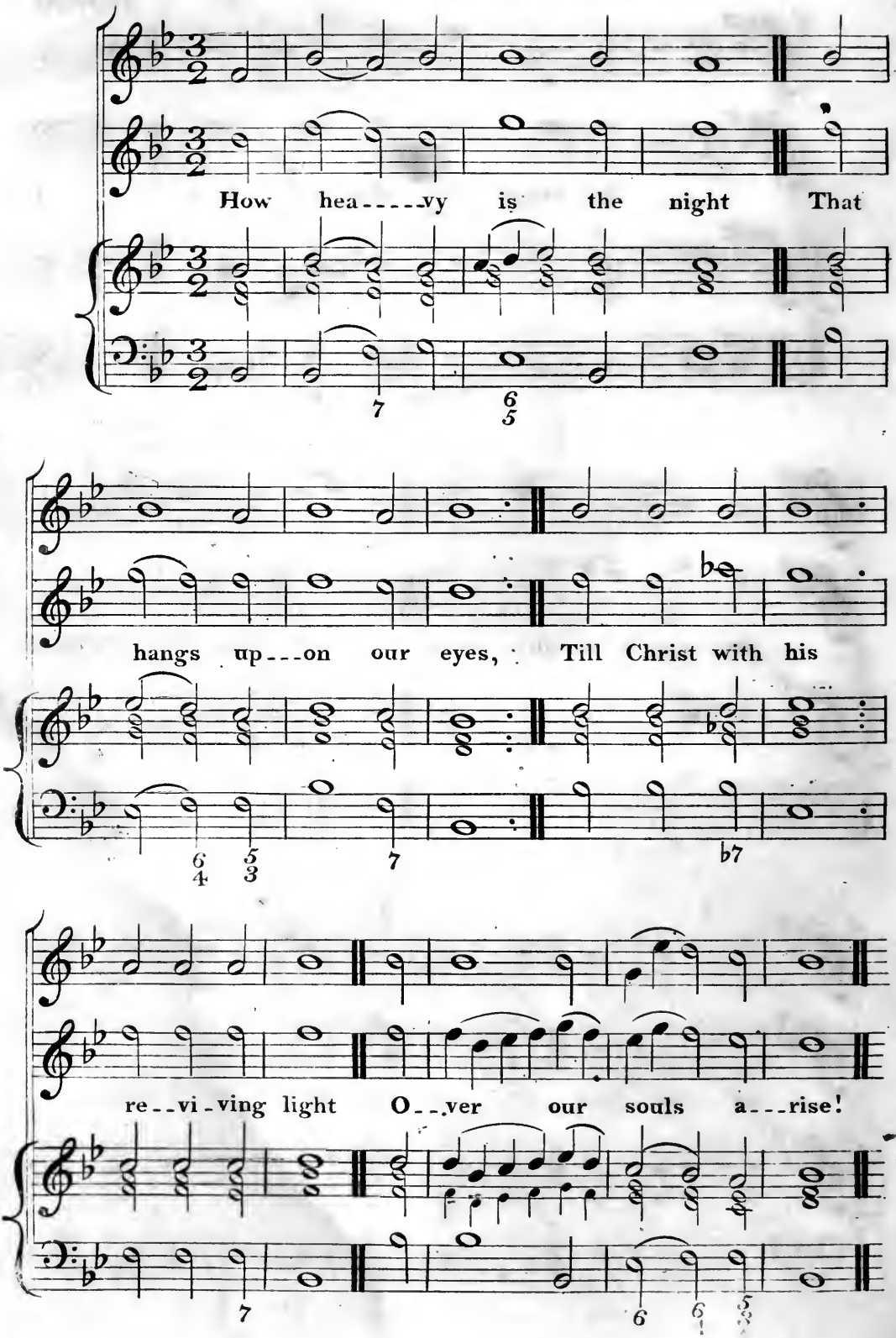
Nº 97. CHRISTIANITY. S.M



Nº 98. WATCHMAN. S. M. Leach.

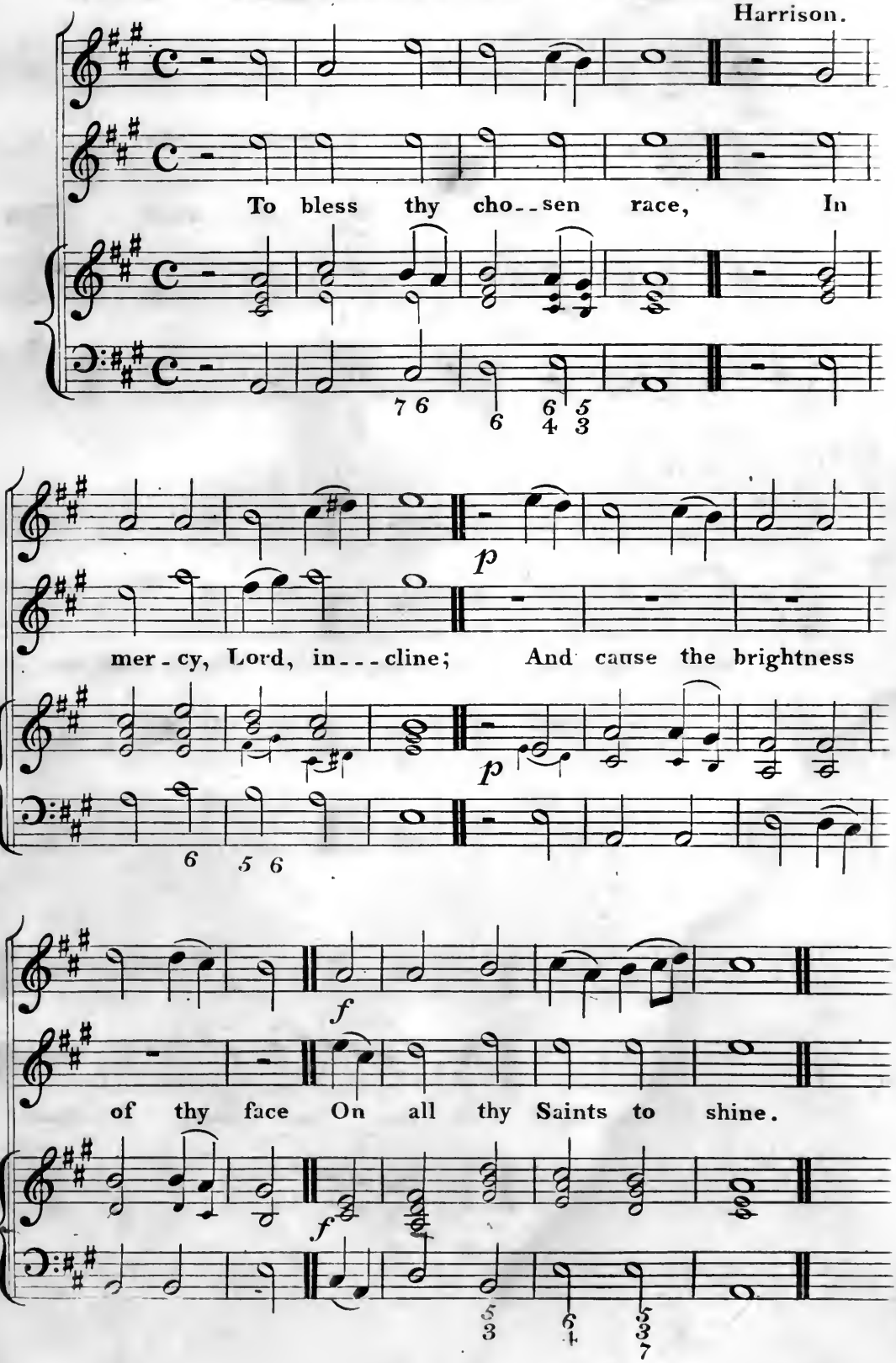


Nº 99. SARAH. S. M.

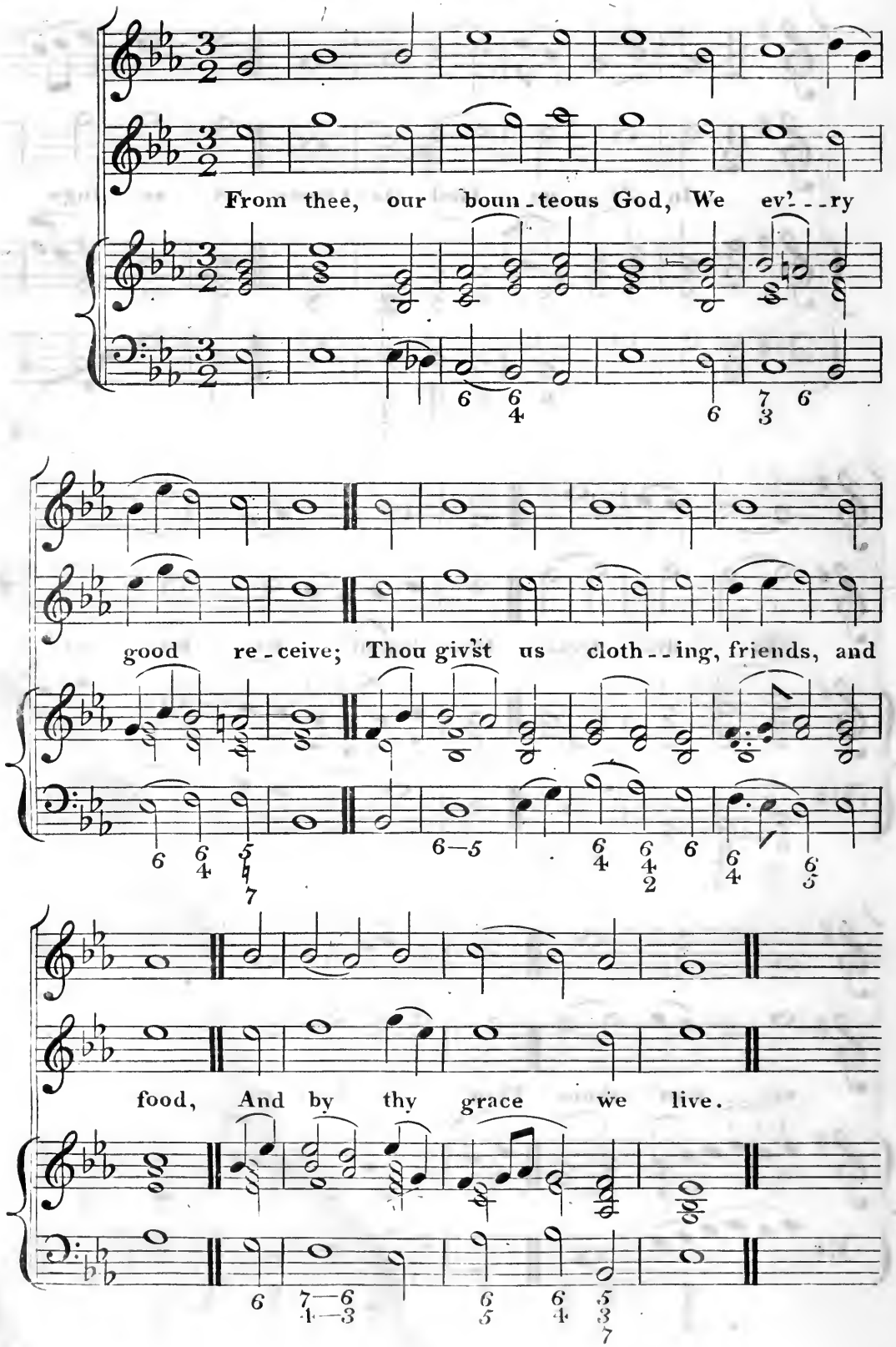


Nº 100. OLD CAMBRIDGE. S. M.

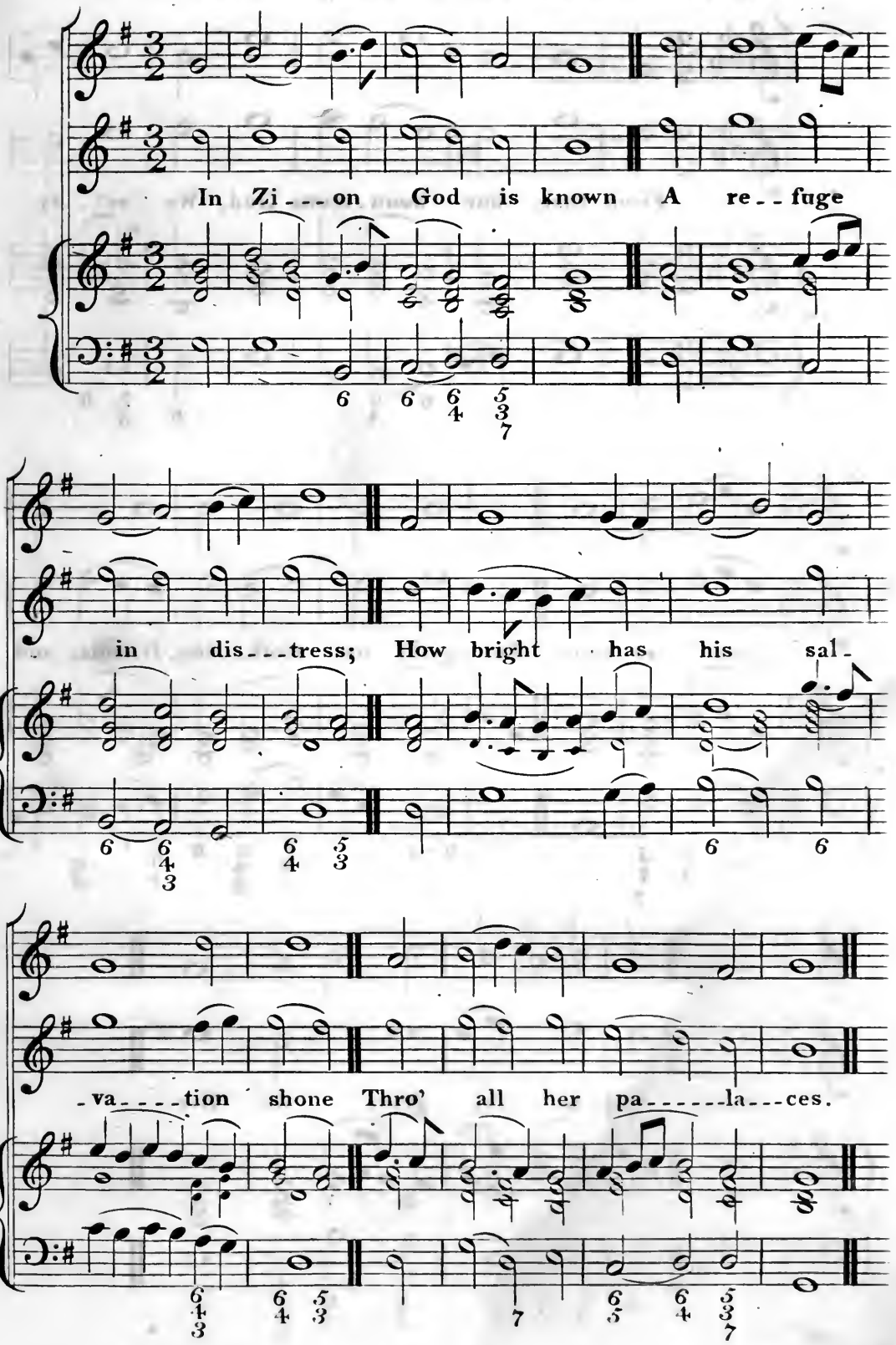
Harrison.



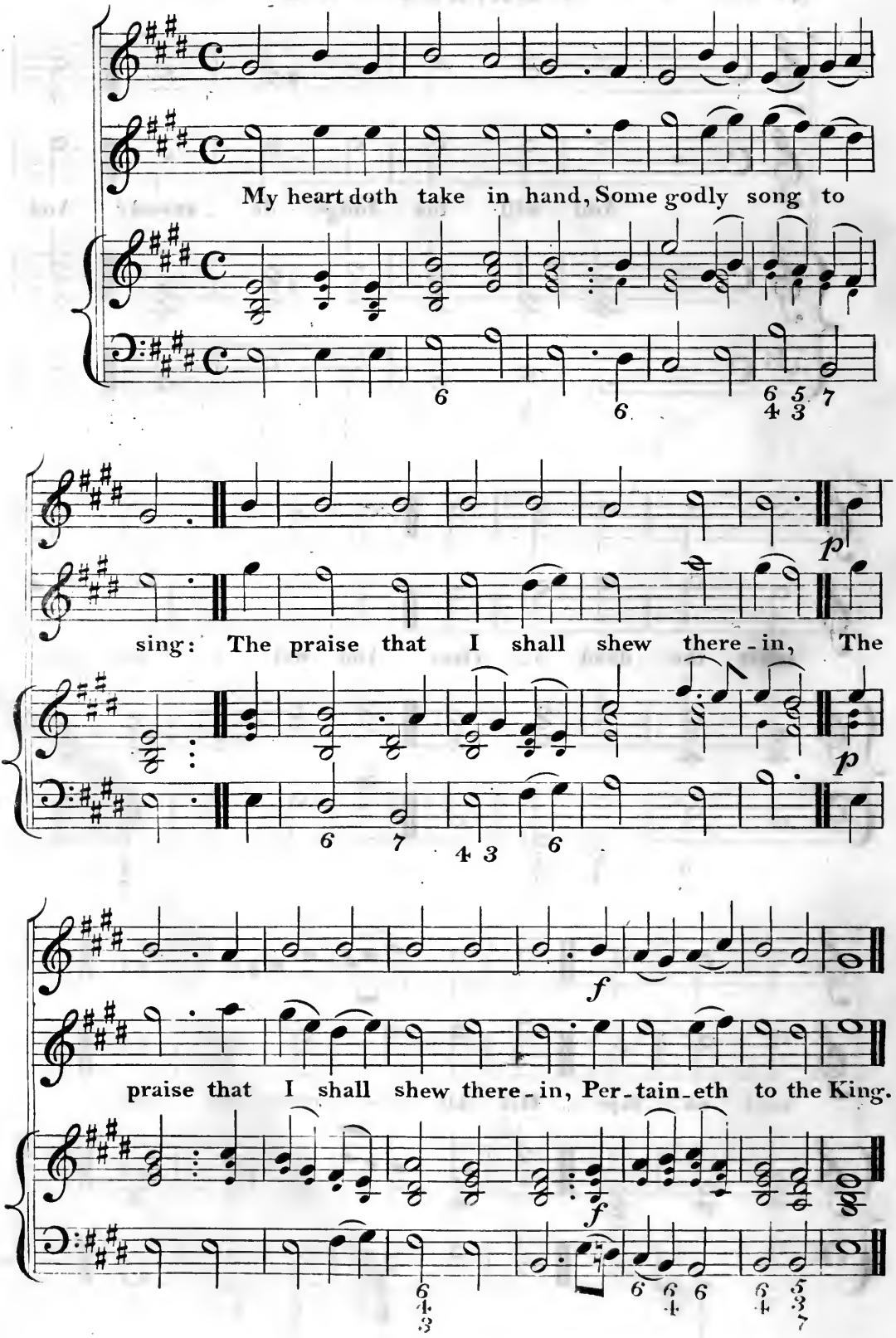
Nº 101. HARRINGTON. S.M.

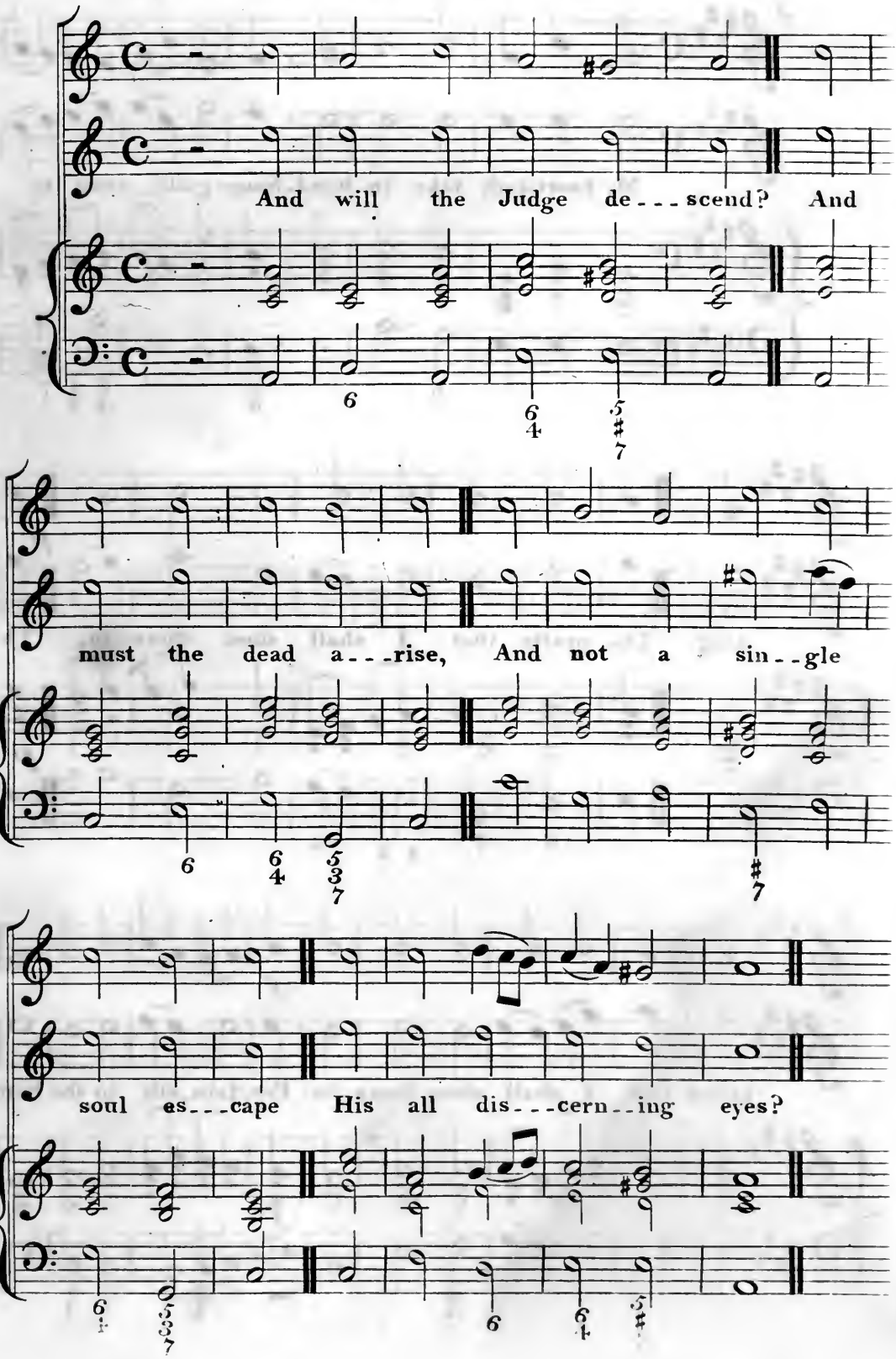


Nº 102. St BERNARD. S.M.

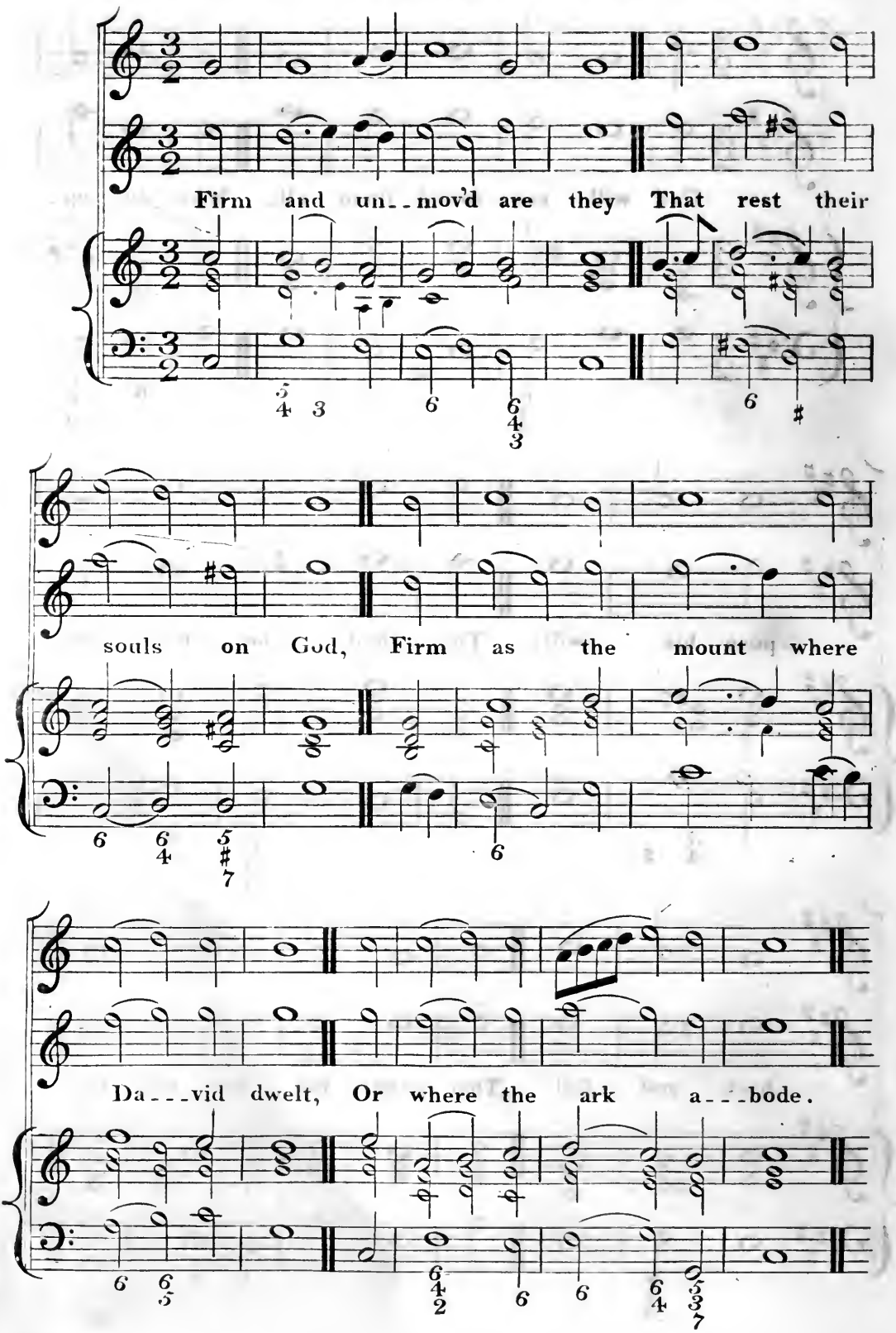


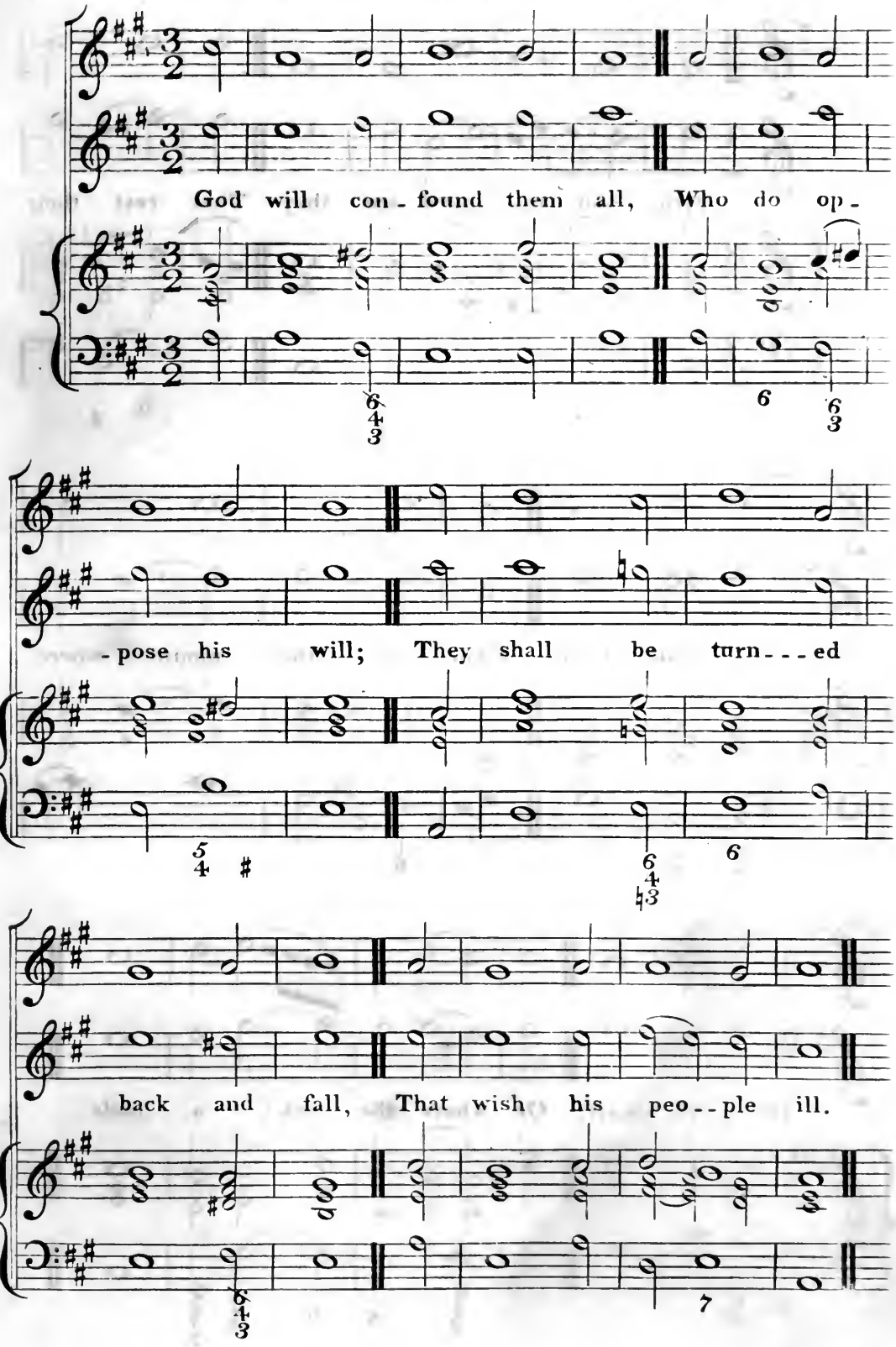
Nº 103. MILTON ABBEY. S.M.



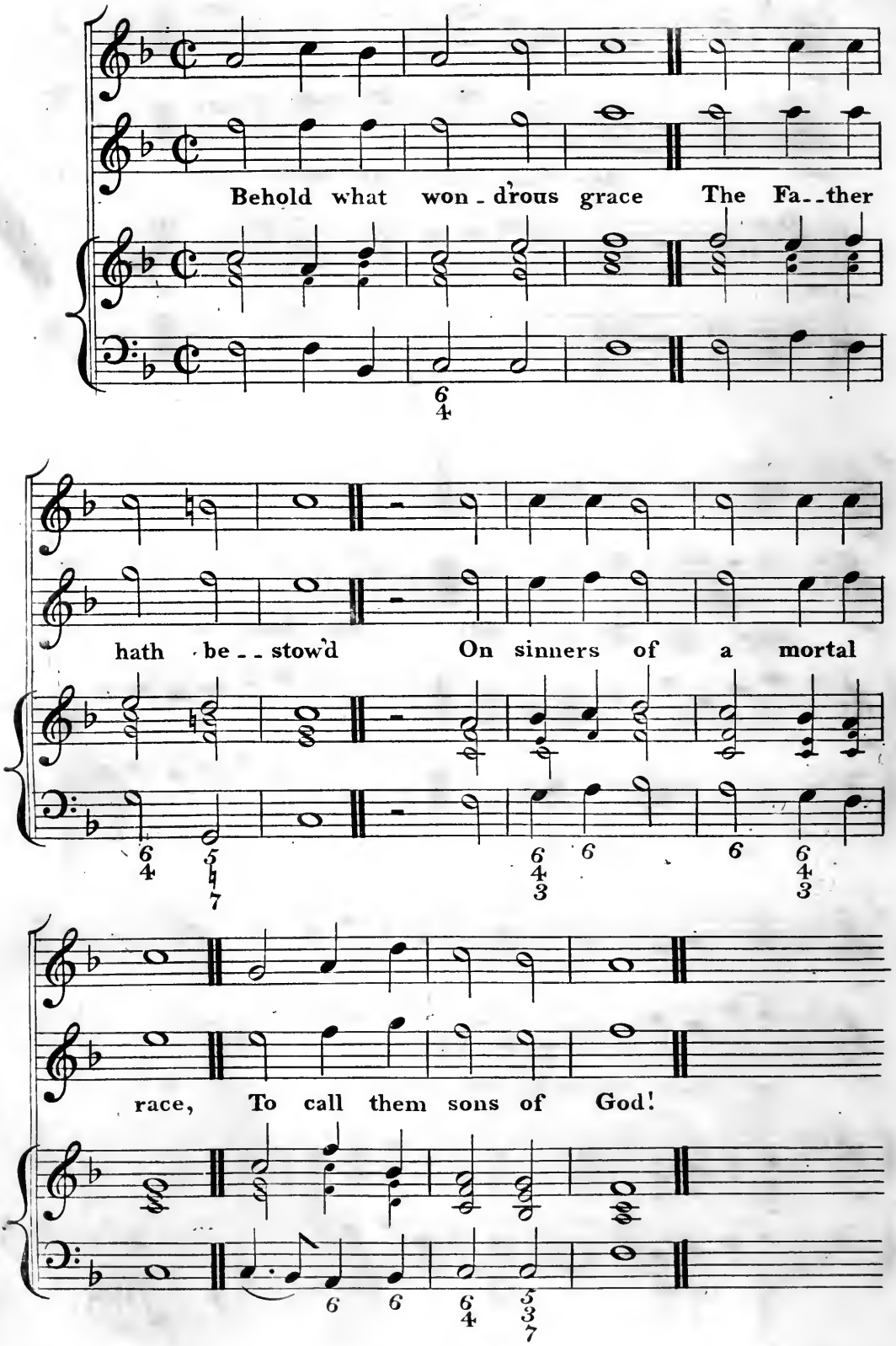

And will the Judge de - - - scend? And
must the dead a - - - rise, And not a sin - - gle
soul es - - - cape His all dis - - - cern - - ing eyes?

Nº 105. NARES. S.M. Nares.

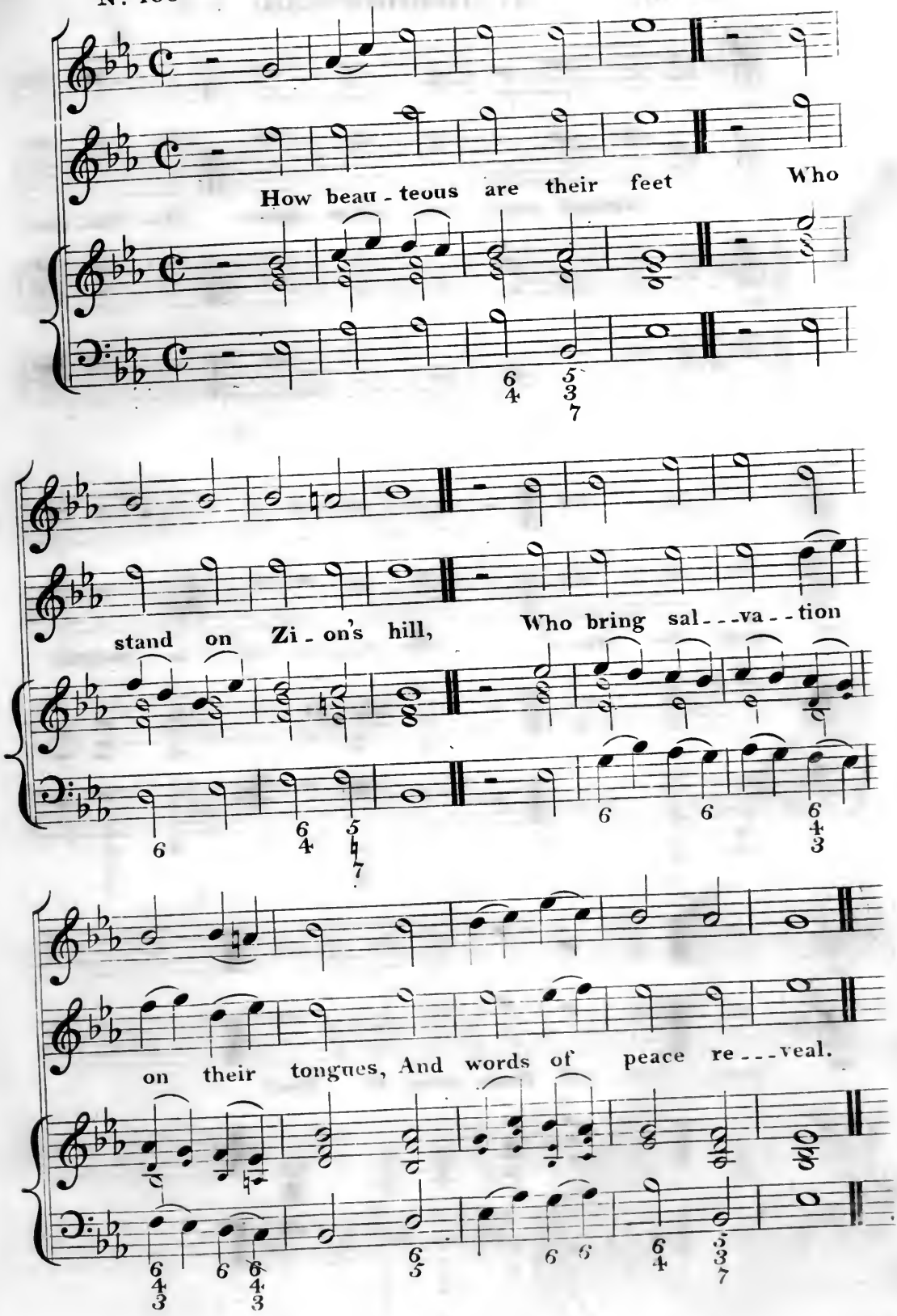



God will con - found them all, Who do op -
- pose his will; They shall be turn - - - ed
back and fall, That wish his peo - - ple ill.

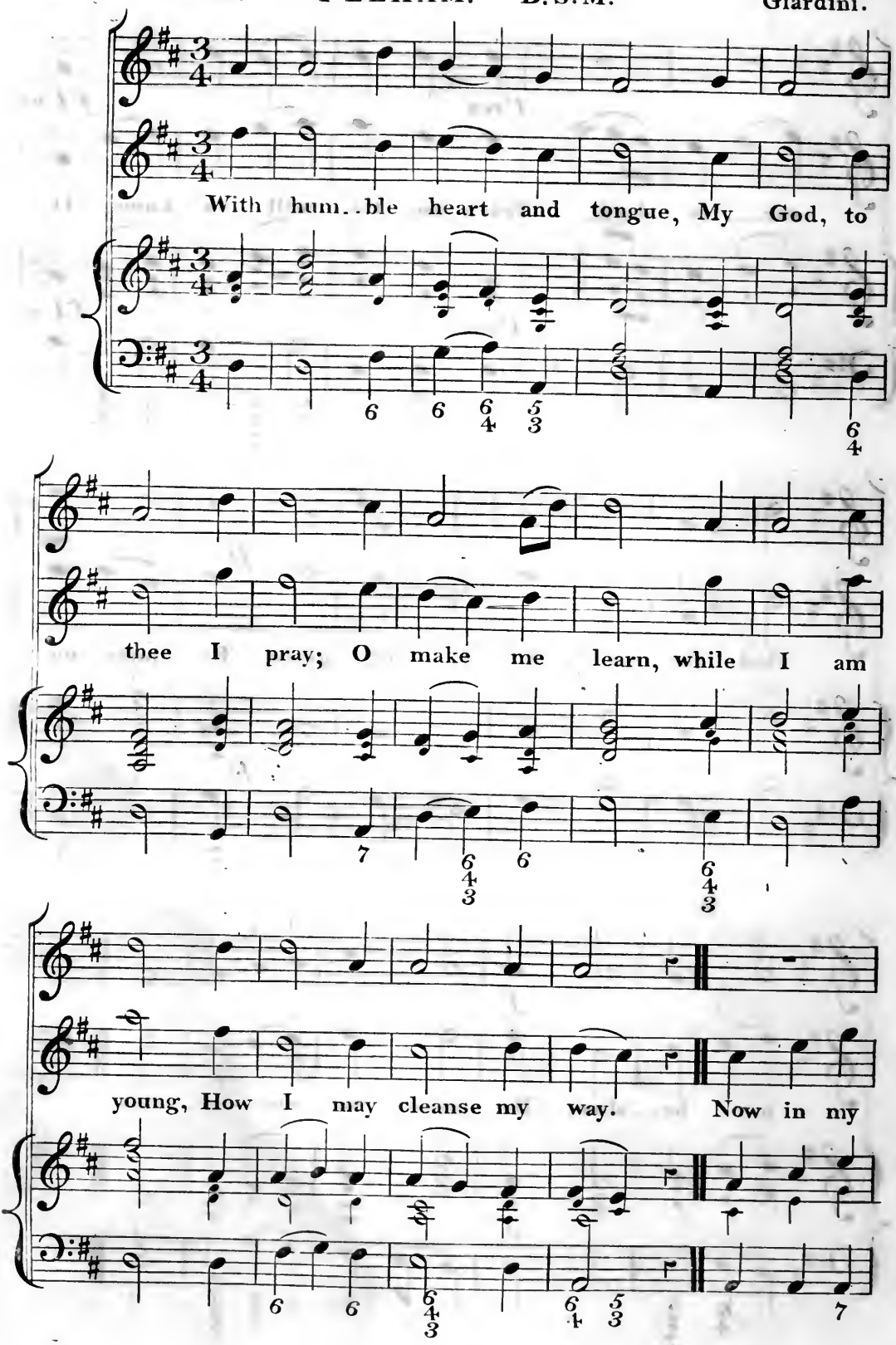
Nº 107. HUDDERSFIELD. S.M.

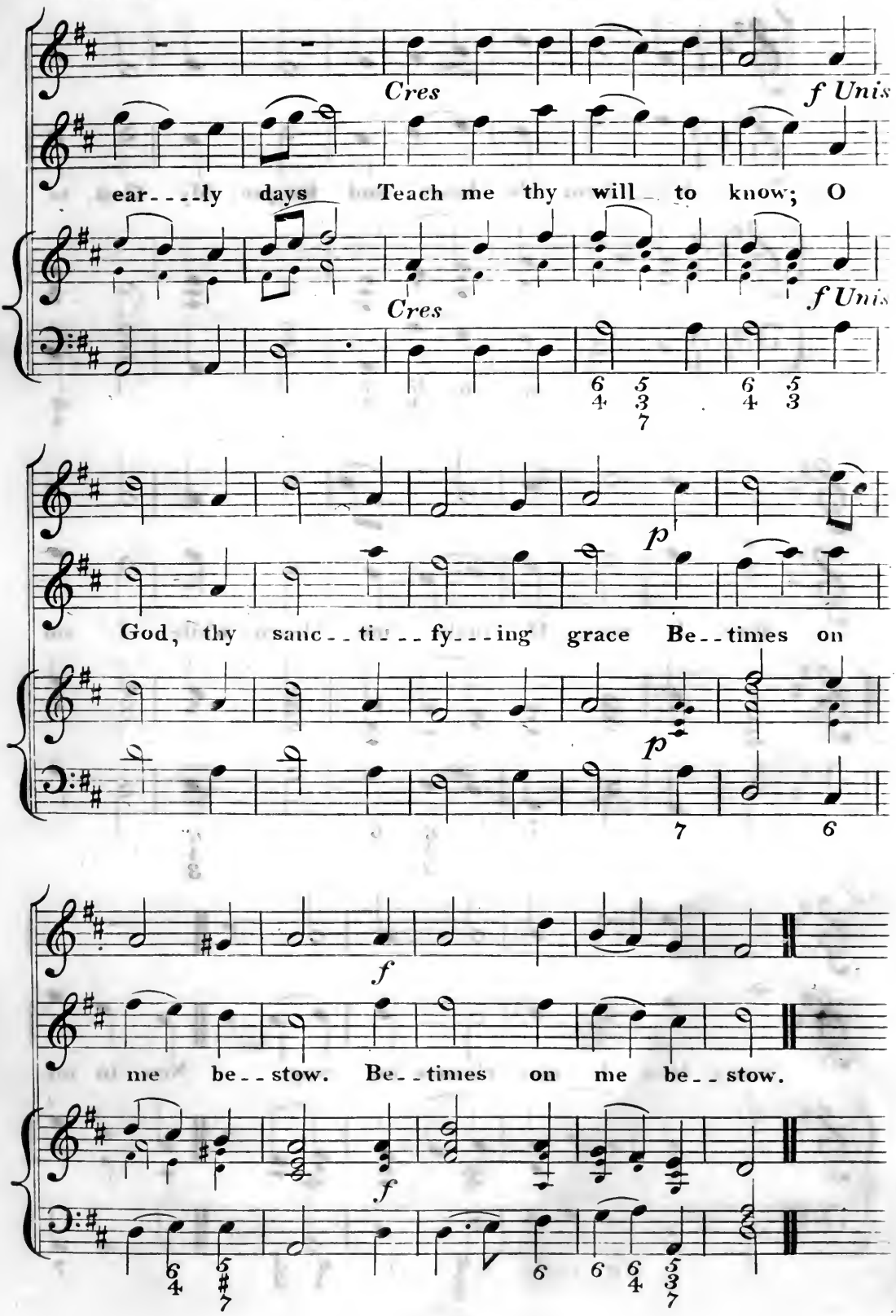


Nº 108. MATTHIAS. S. M.

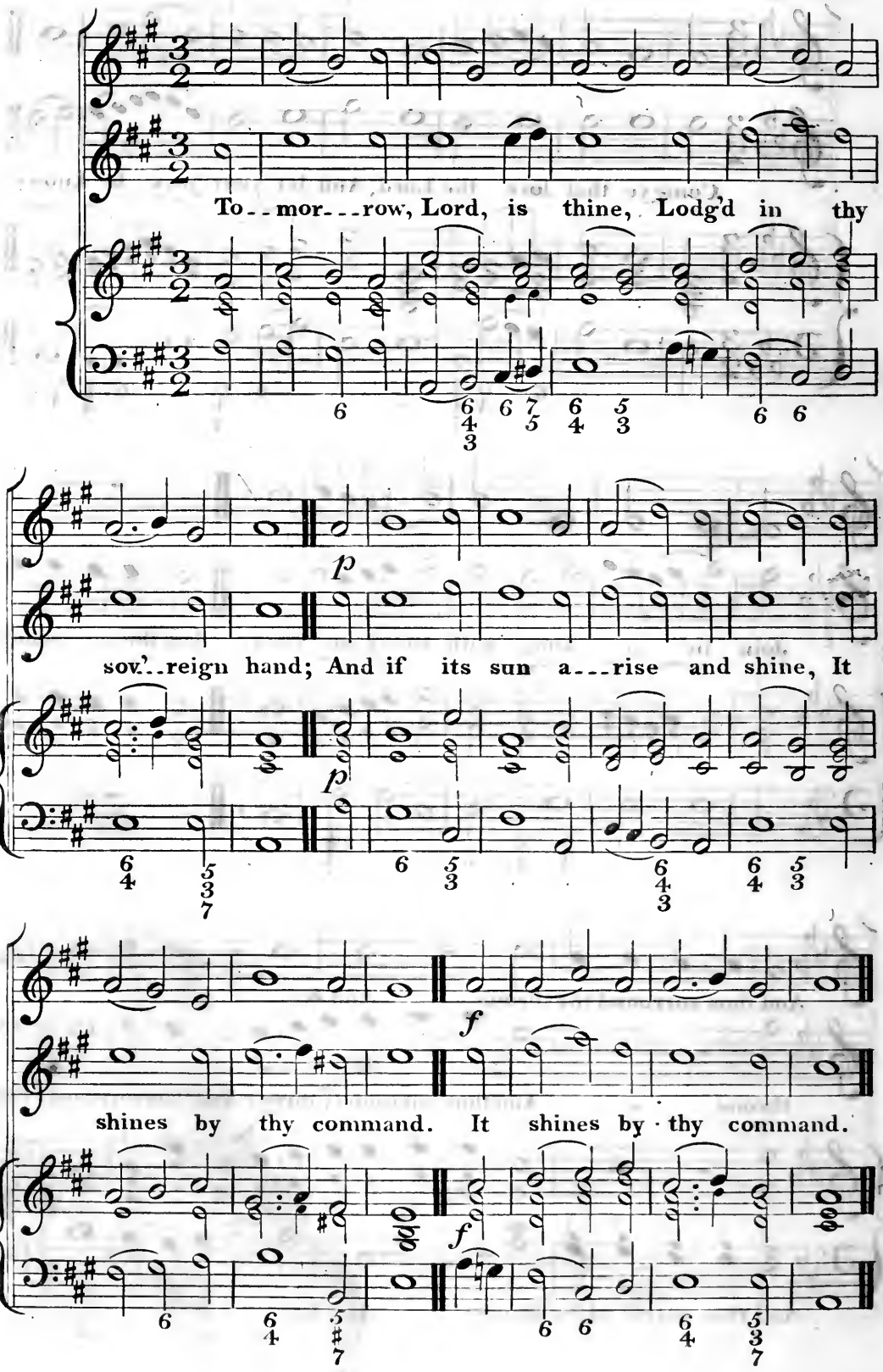


Nº 109. PELHAM. D.S.M. Giardini.

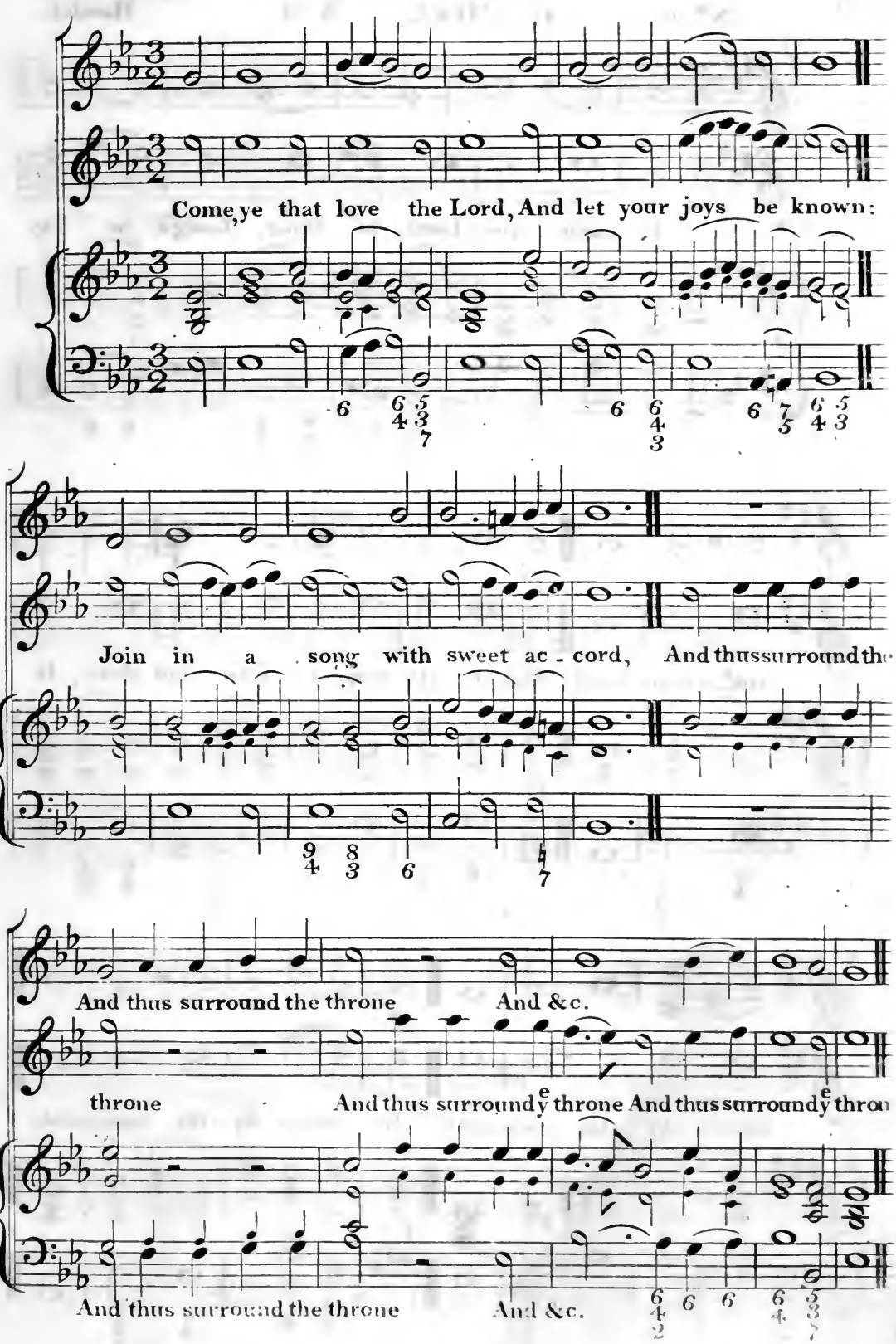



Cres
f Unis
ear - - - ly days Teach me thy will to know; O
Cres
f Unis
p
God, thy sanc - - ti - - fy - - - ing grace Be - - times on
p
f
me be - - stow. Be - - times on me be - - stow.
f

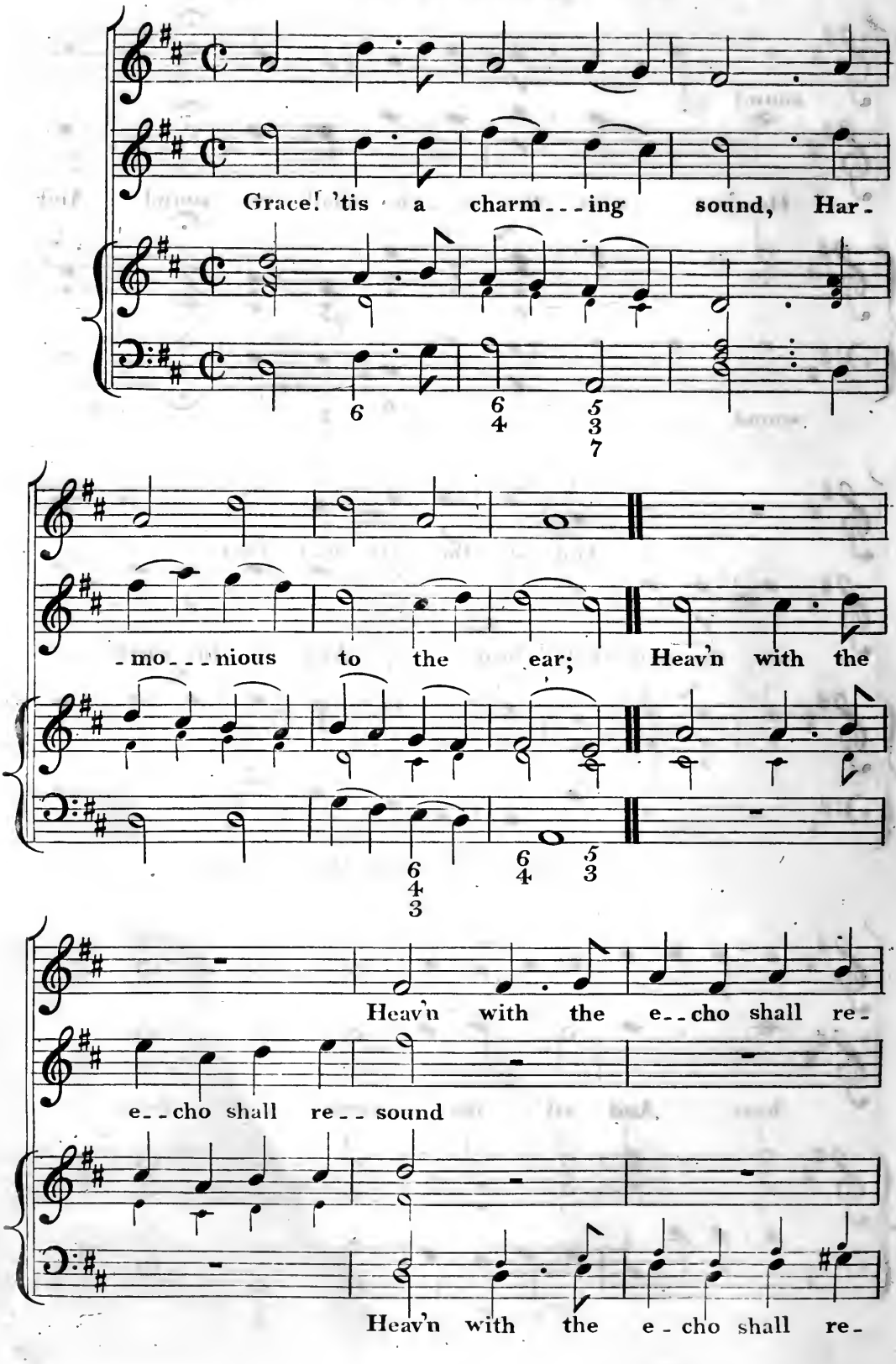
No. 110. HANDEL. S. M. Handel.

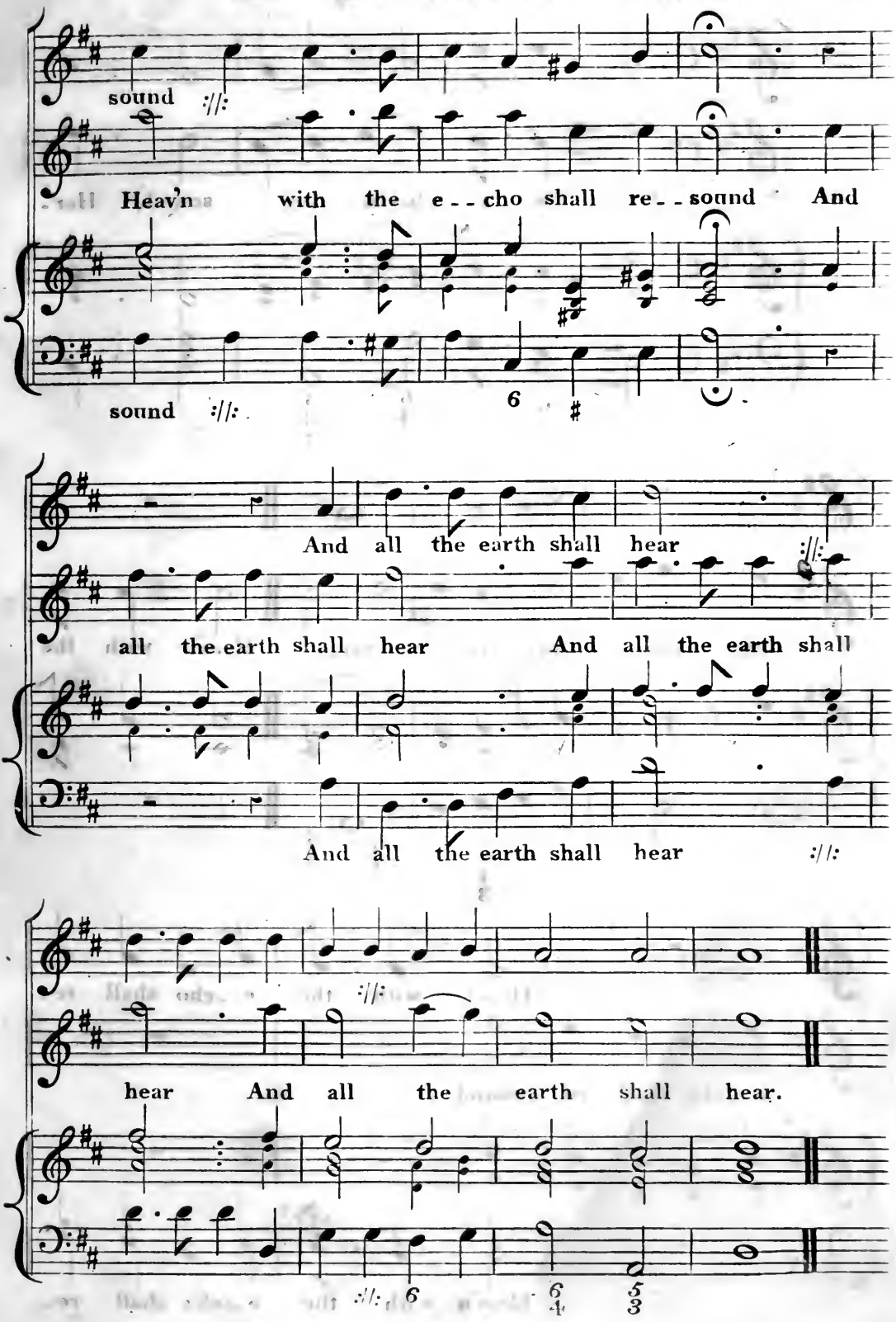


Nº 111. STOW. S. M.

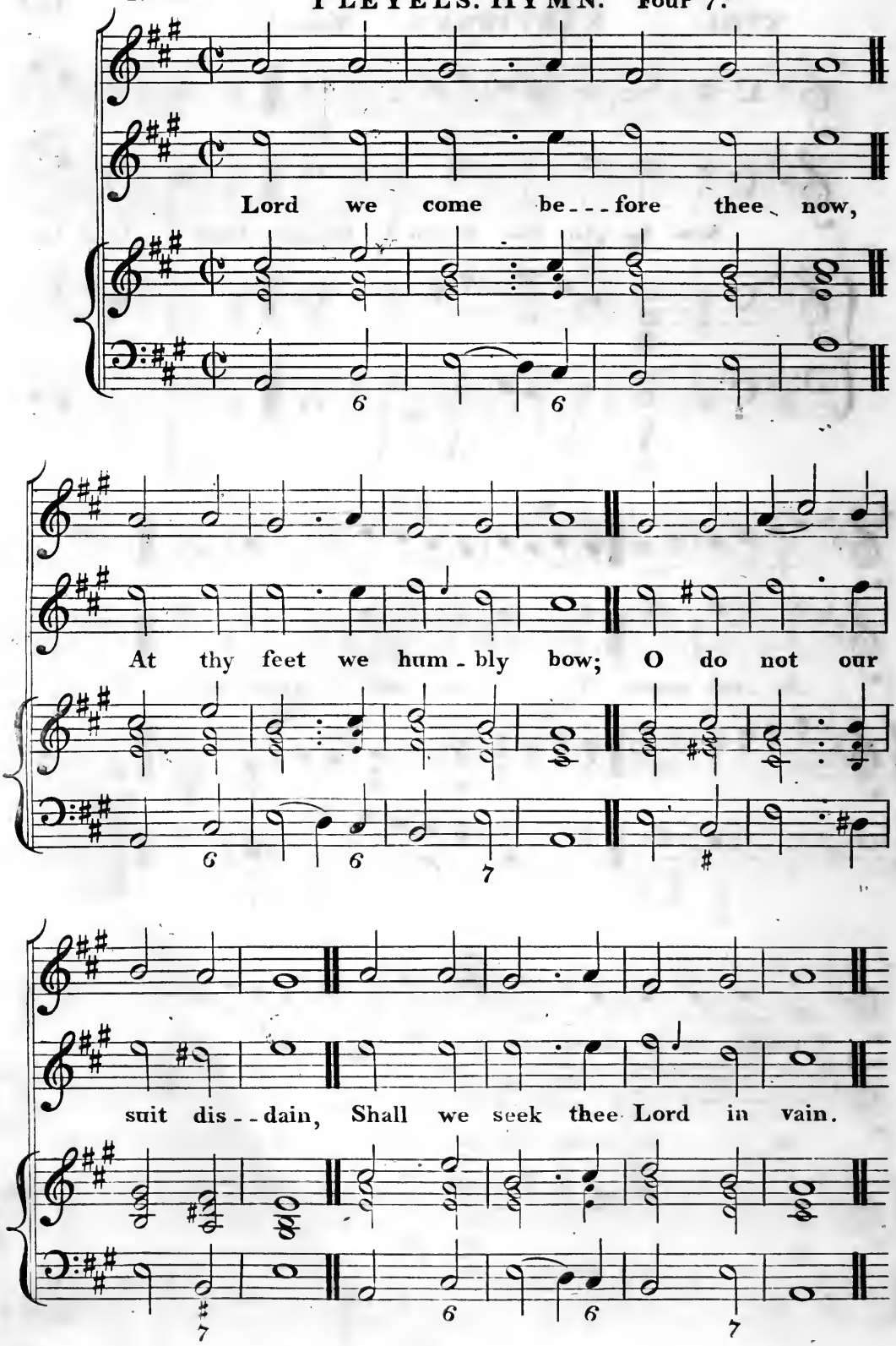


Nº 112. CRANBROOK. S. M.

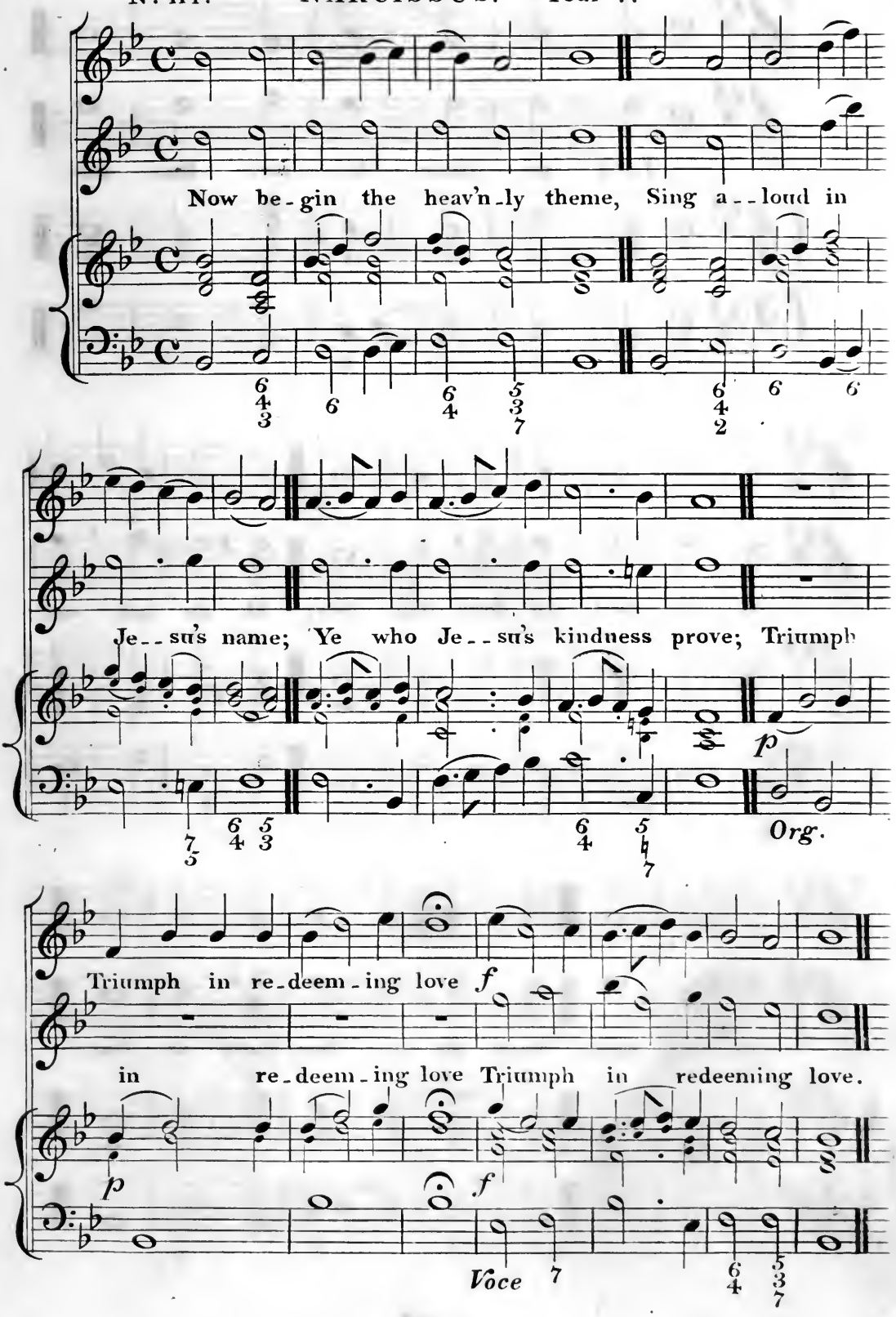



sound :||:
Heav'n with the e - - cho shall re - - sound And
sound :||:
And all the earth shall hear :||:
all the earth shall hear And all the earth shall
And all the earth shall hear :||:
hear And all the earth shall hear.

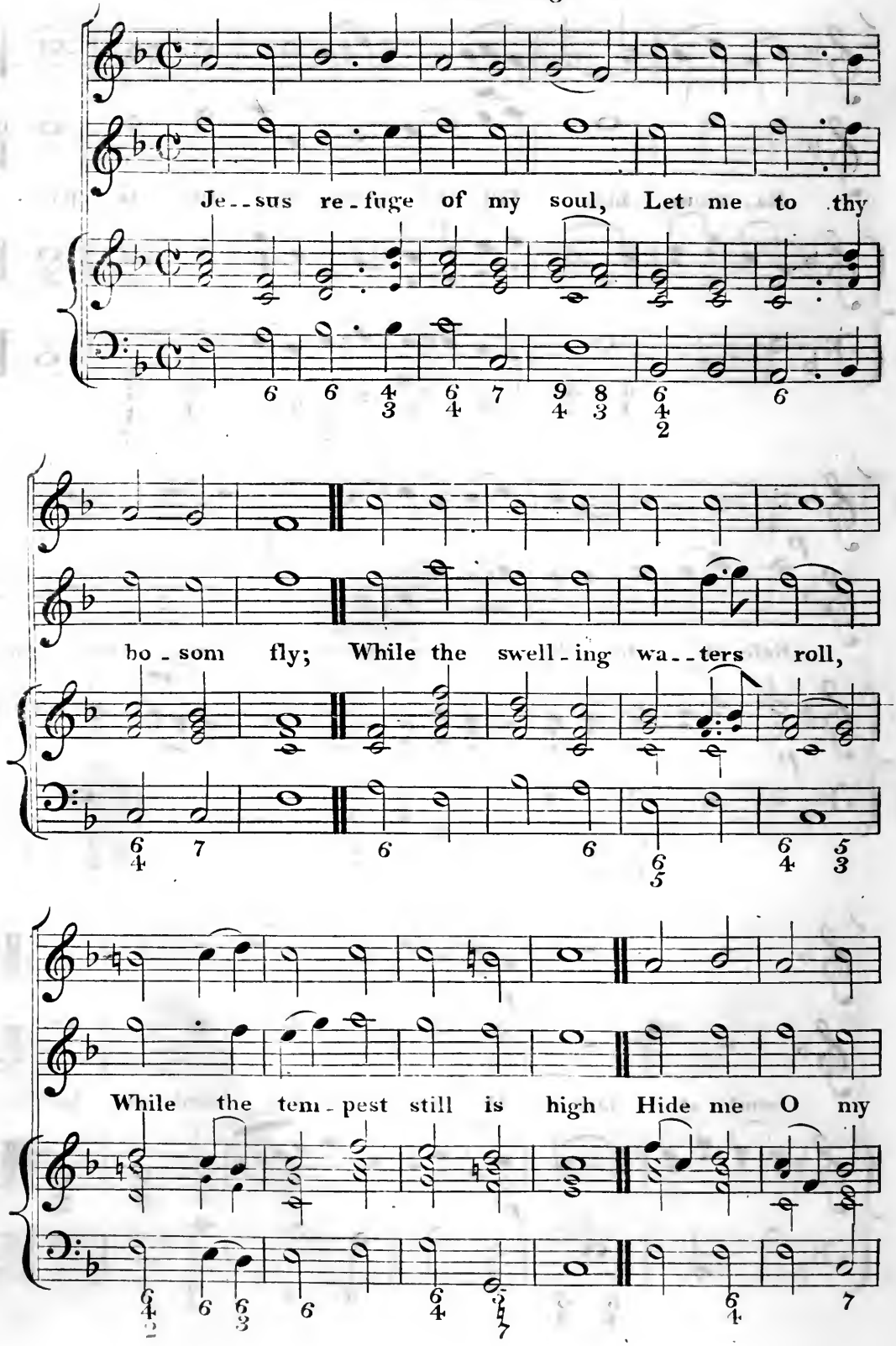
Nº 113. PLEYEL'S. HYMN. Four 7s.

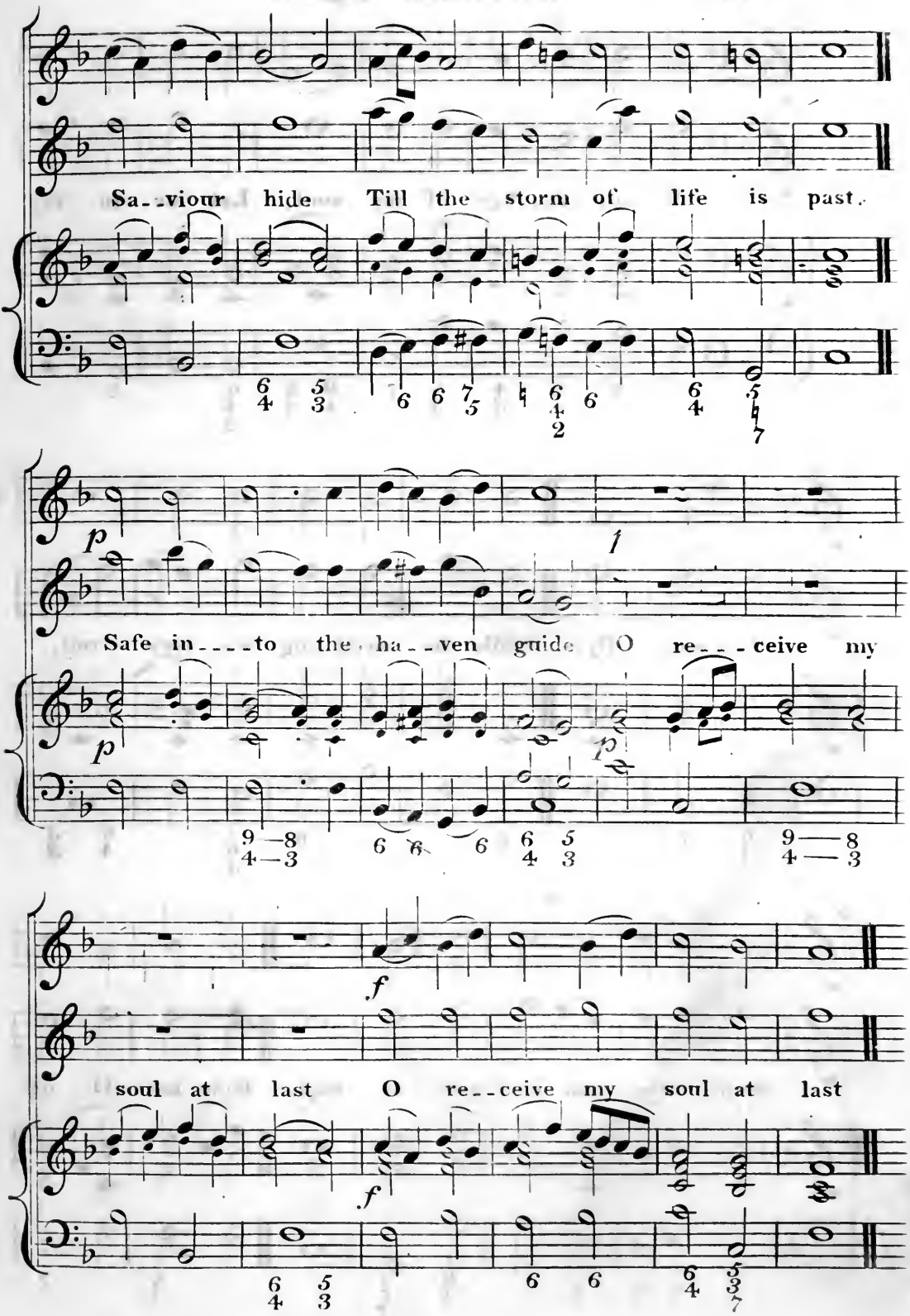


N°. 114. NARCISSUS. Four 7s.

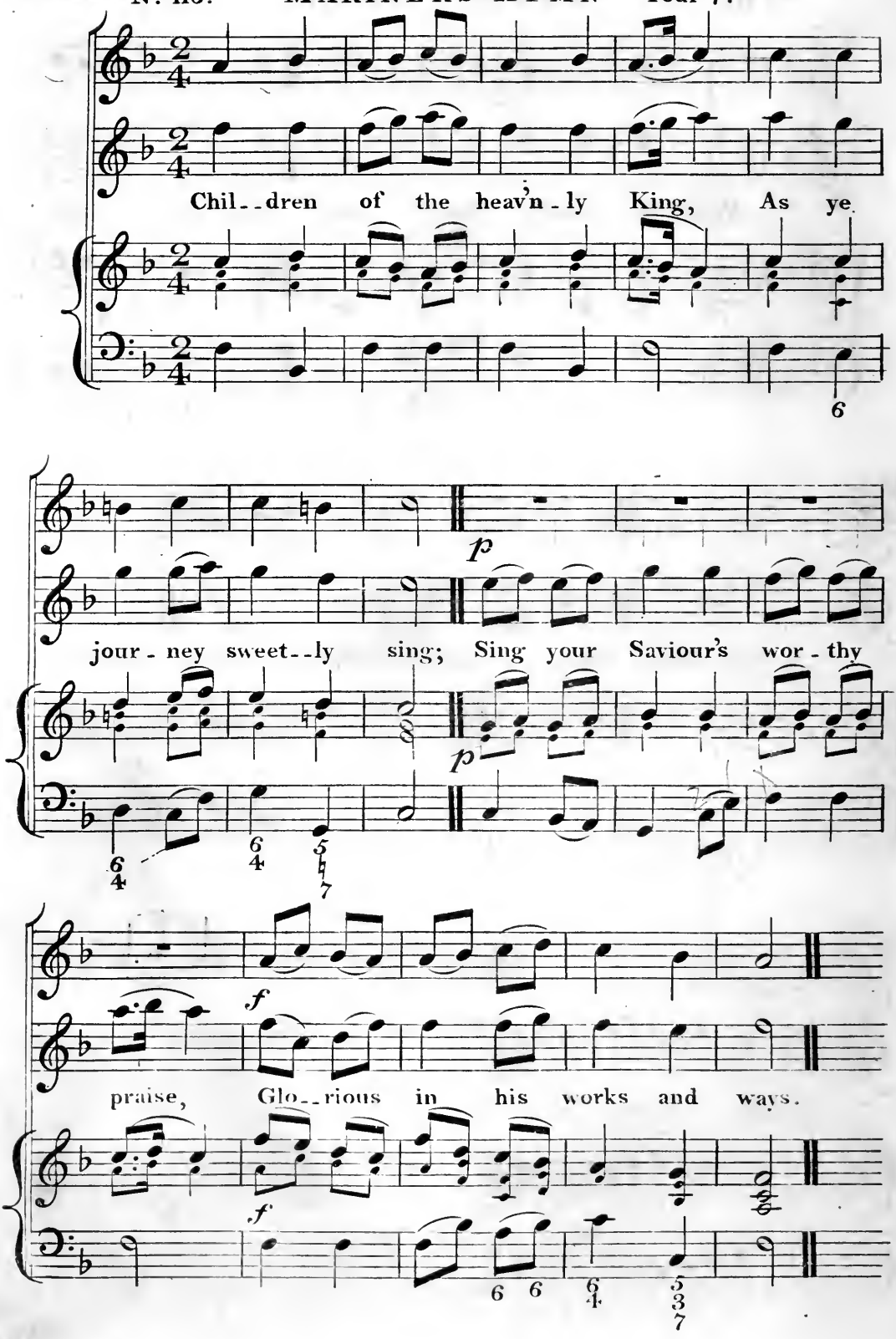


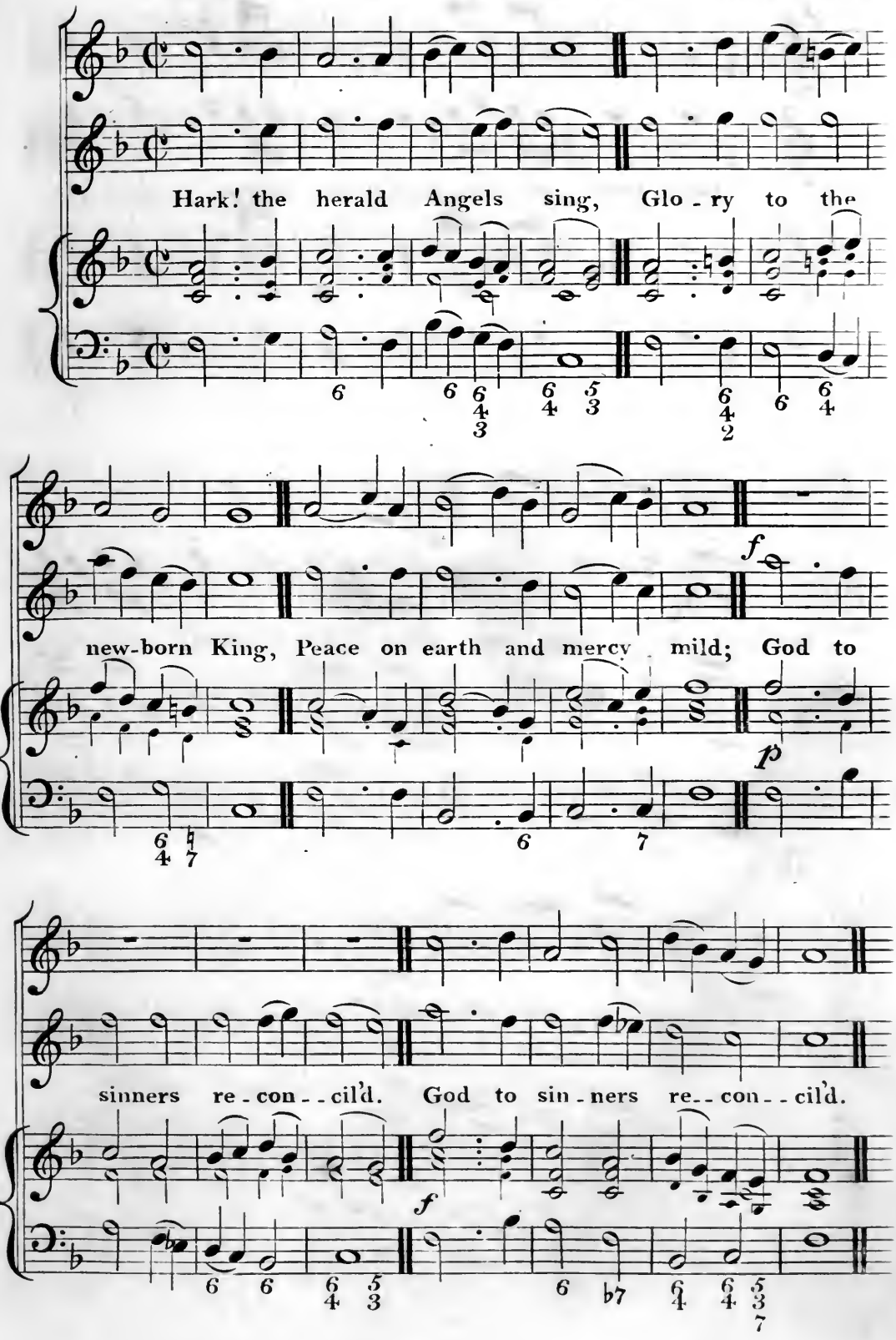
No. 115. HOTHAM. Eight 7s



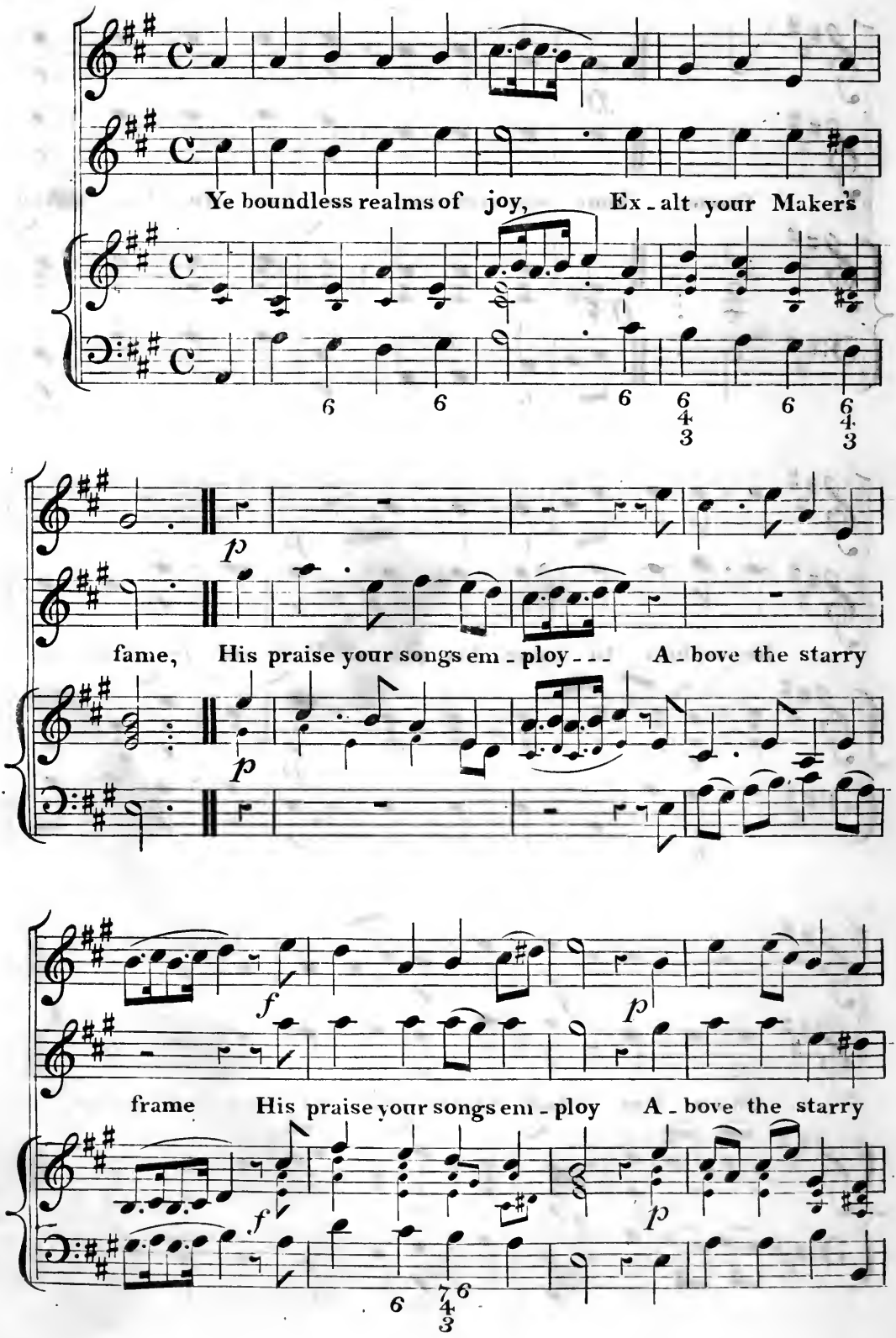

Sa--viour hide Till the storm of life is past.
Safe in----to the ha--ven guide O re---ceive my
soul at last O re--ceive my soul at last

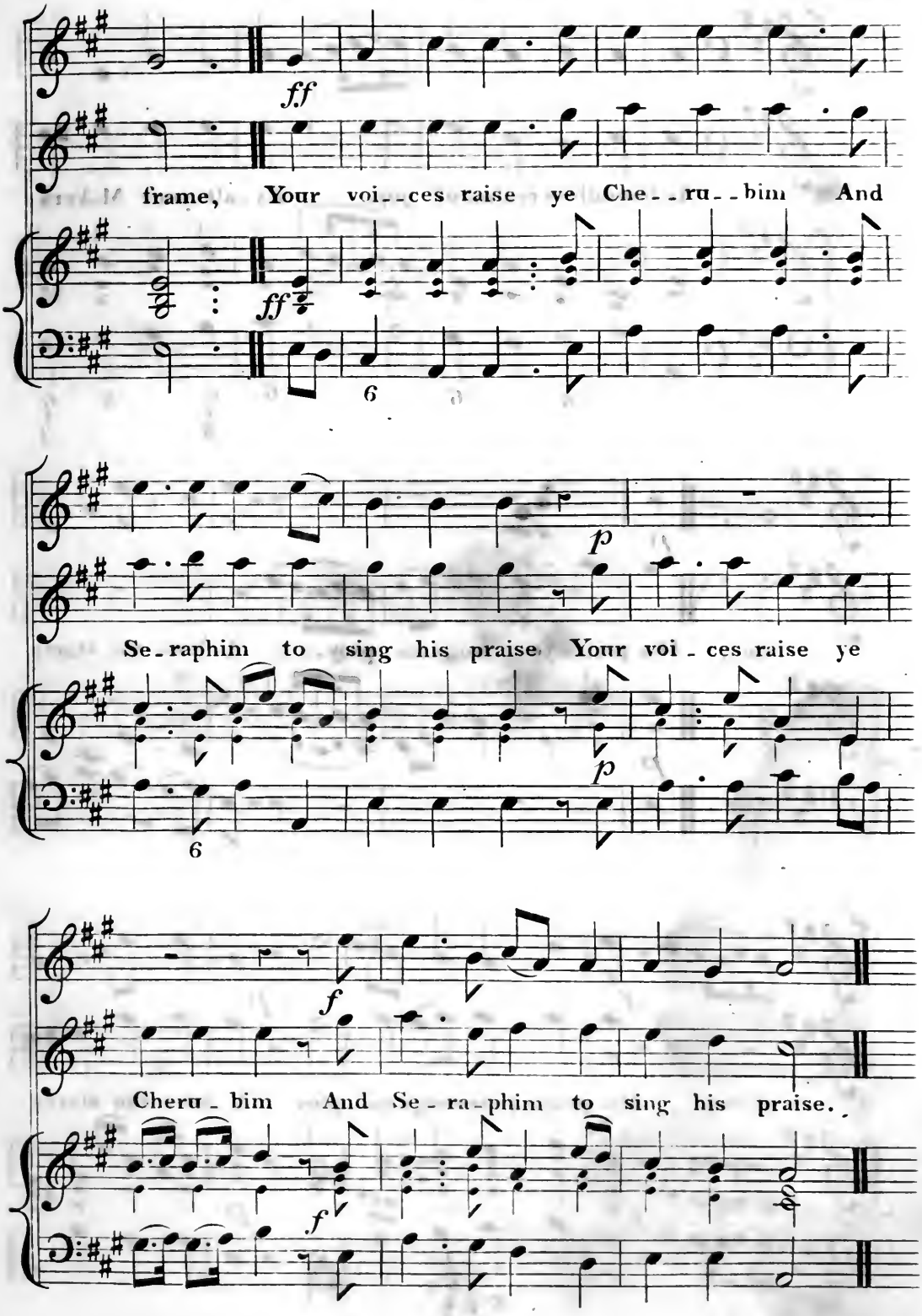
No. 116. MARINER'S HYMN Four 7s



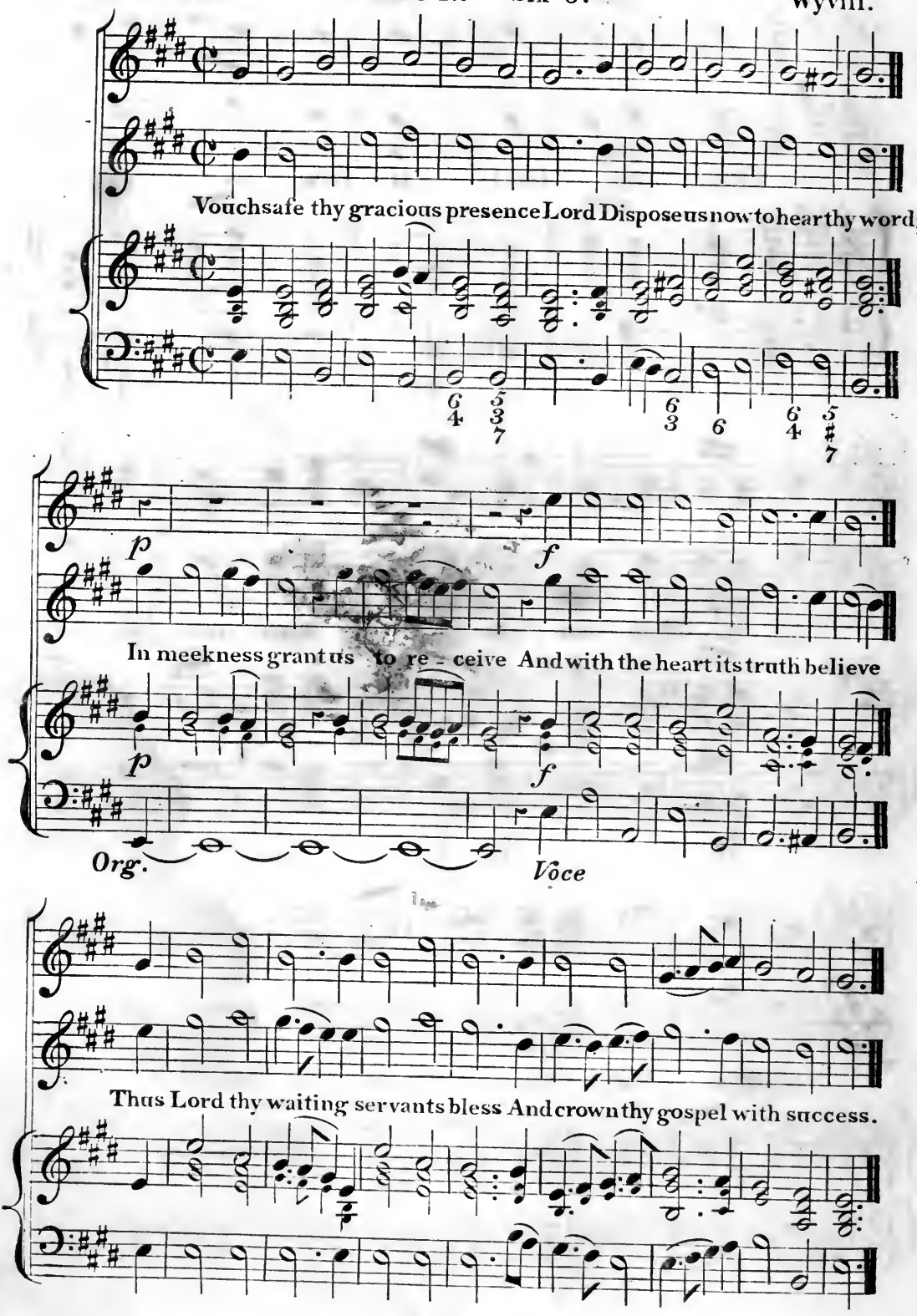

Hark! the herald Angels sing, Glo - ry to the
new-born King, Peace on earth and mercy mild; God to
sinners re - con - - cil'd. God to sin - ners re - - con - - cil'd.

Nº 118. PORTSMOUTH. 4-6. 2-8.

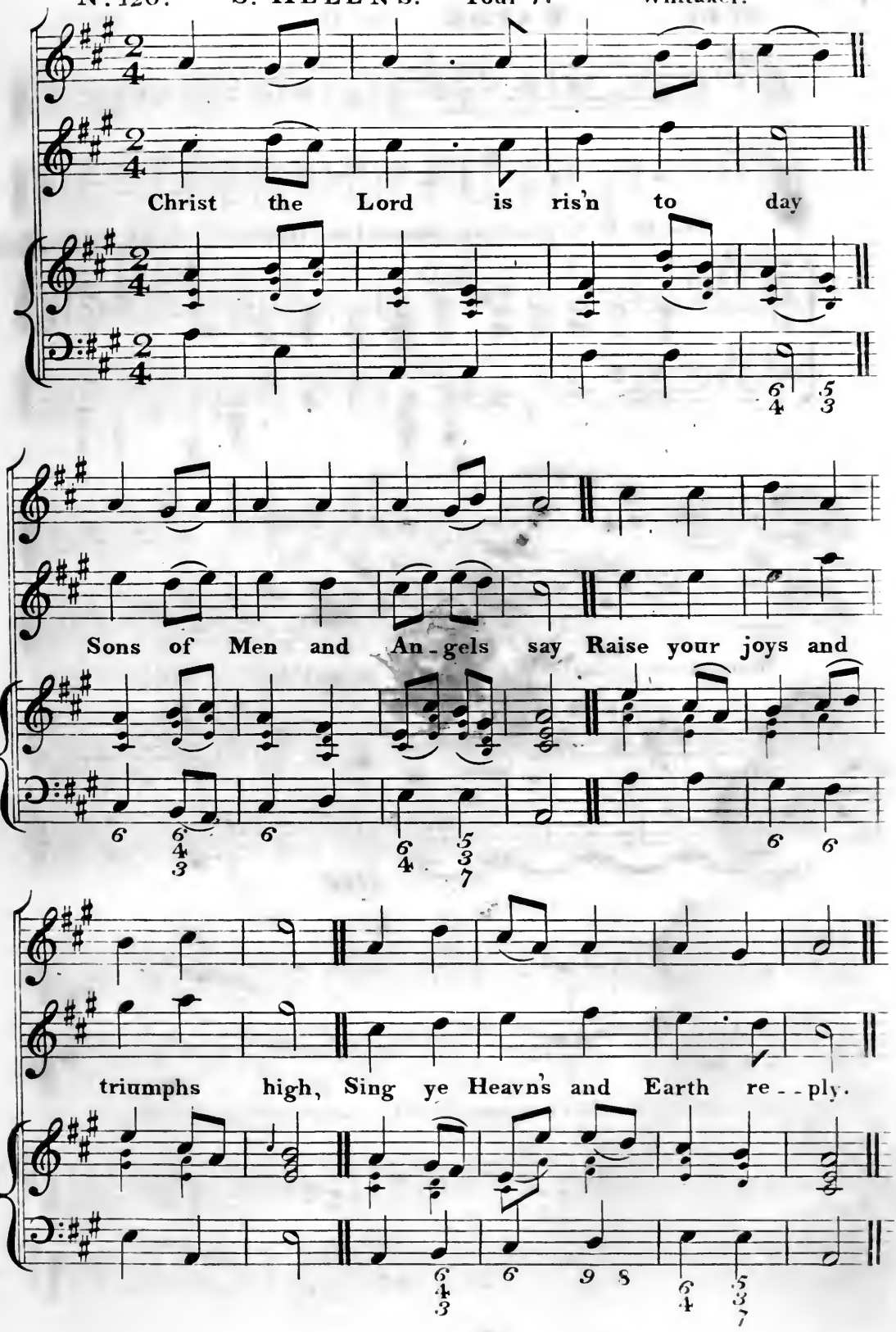



ff
frame, Your voi - ces raise ye Che - ru - bim And
ff
6
p
Se - raphim to sing his praise Your voi - ces raise ye
p
6
f
Cheru - bim And Se - ra - phim to sing his praise.
f

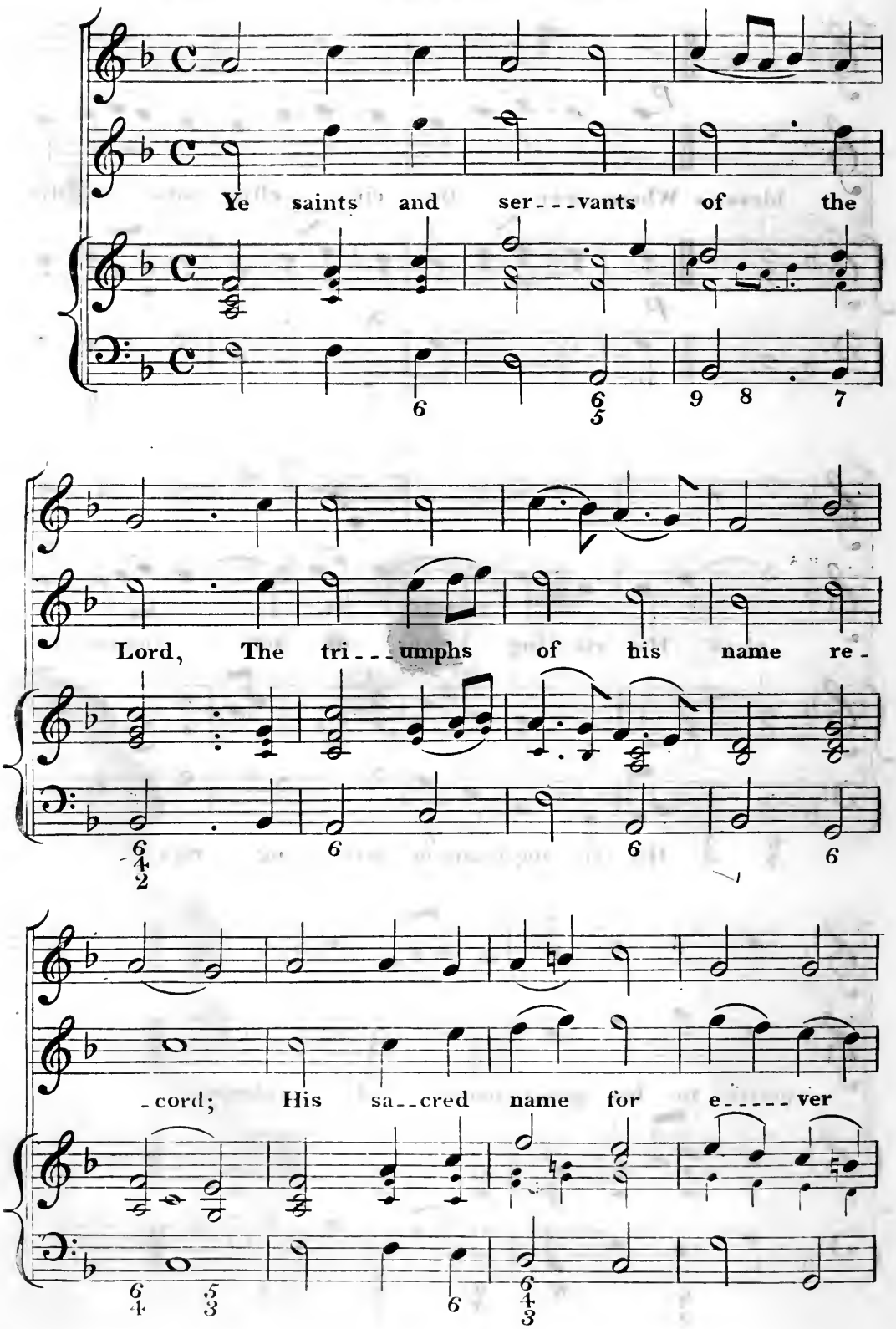
Nº 119. EATON. Six 8s. Wyvill.

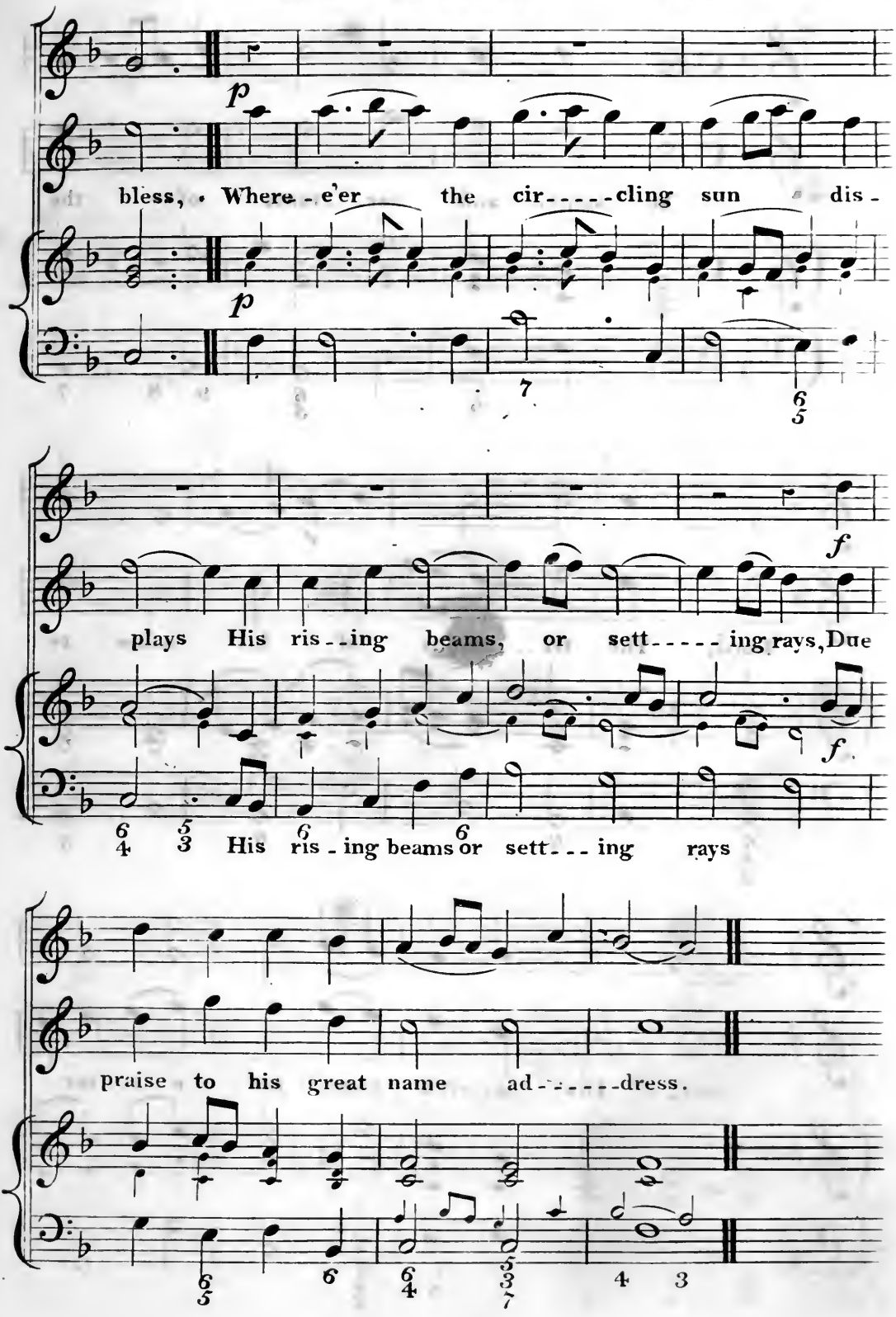


N.º 120. St HELENS. Four 7.s Whitaker.

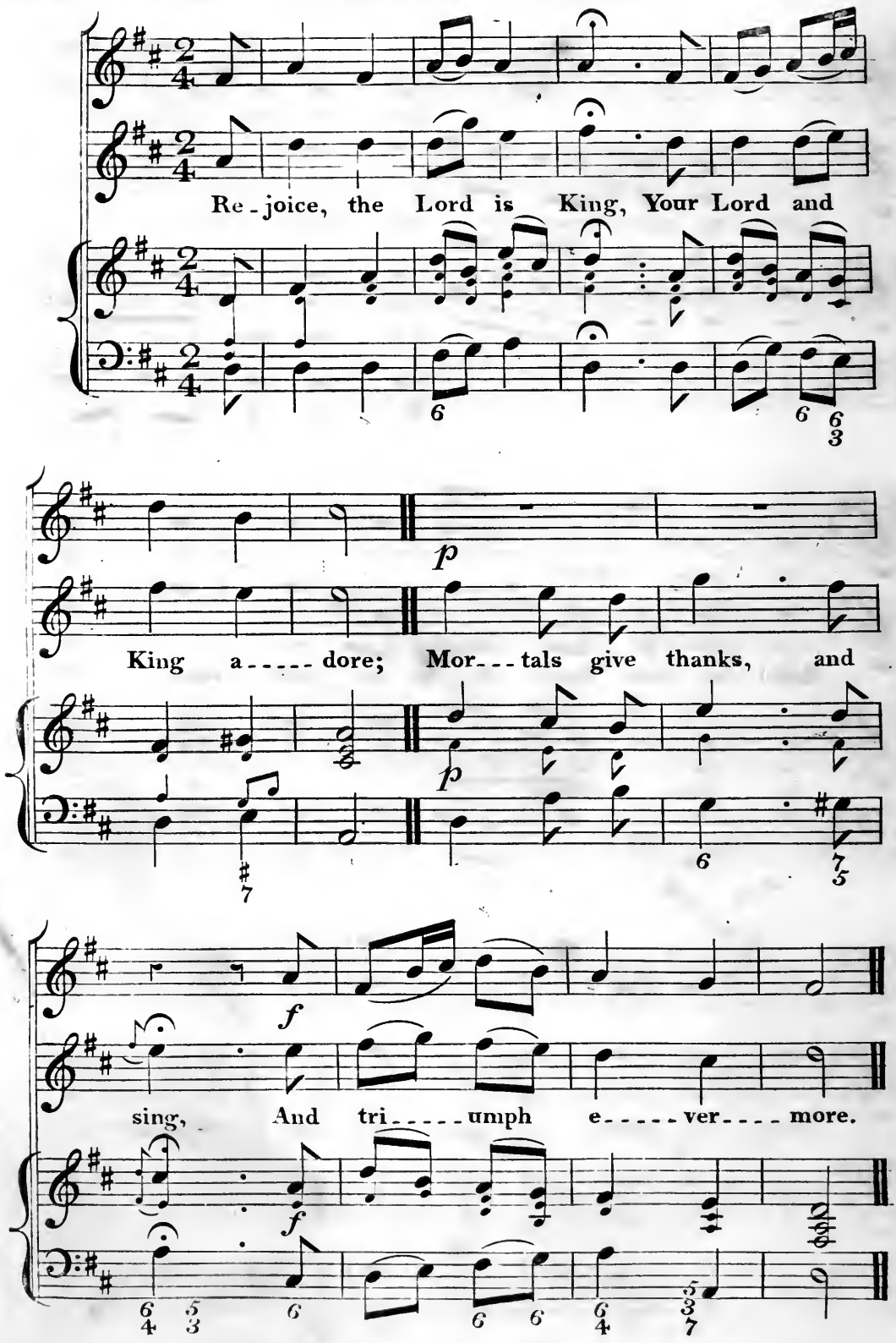


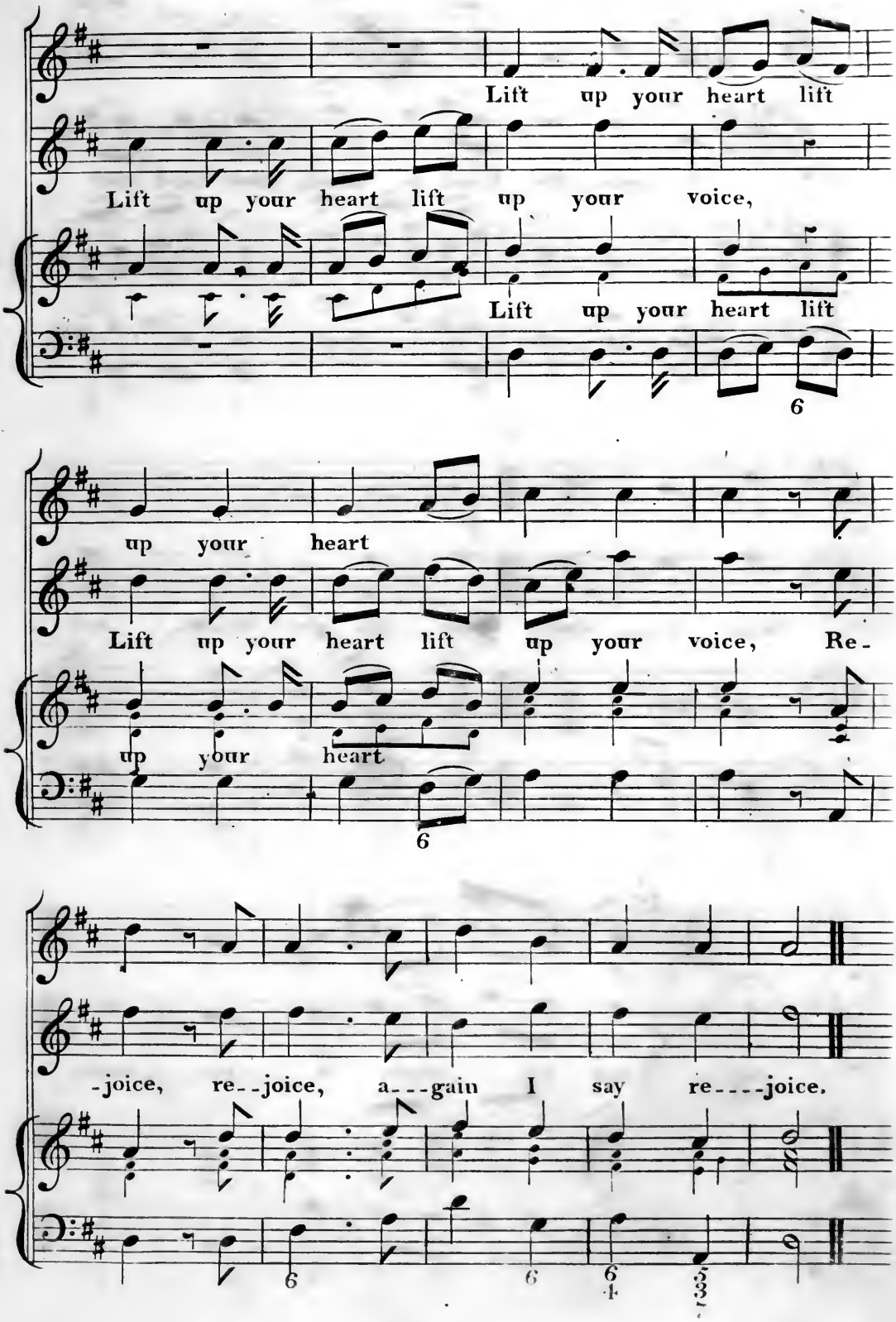
Nº 121. WHITBY. Six 8s.

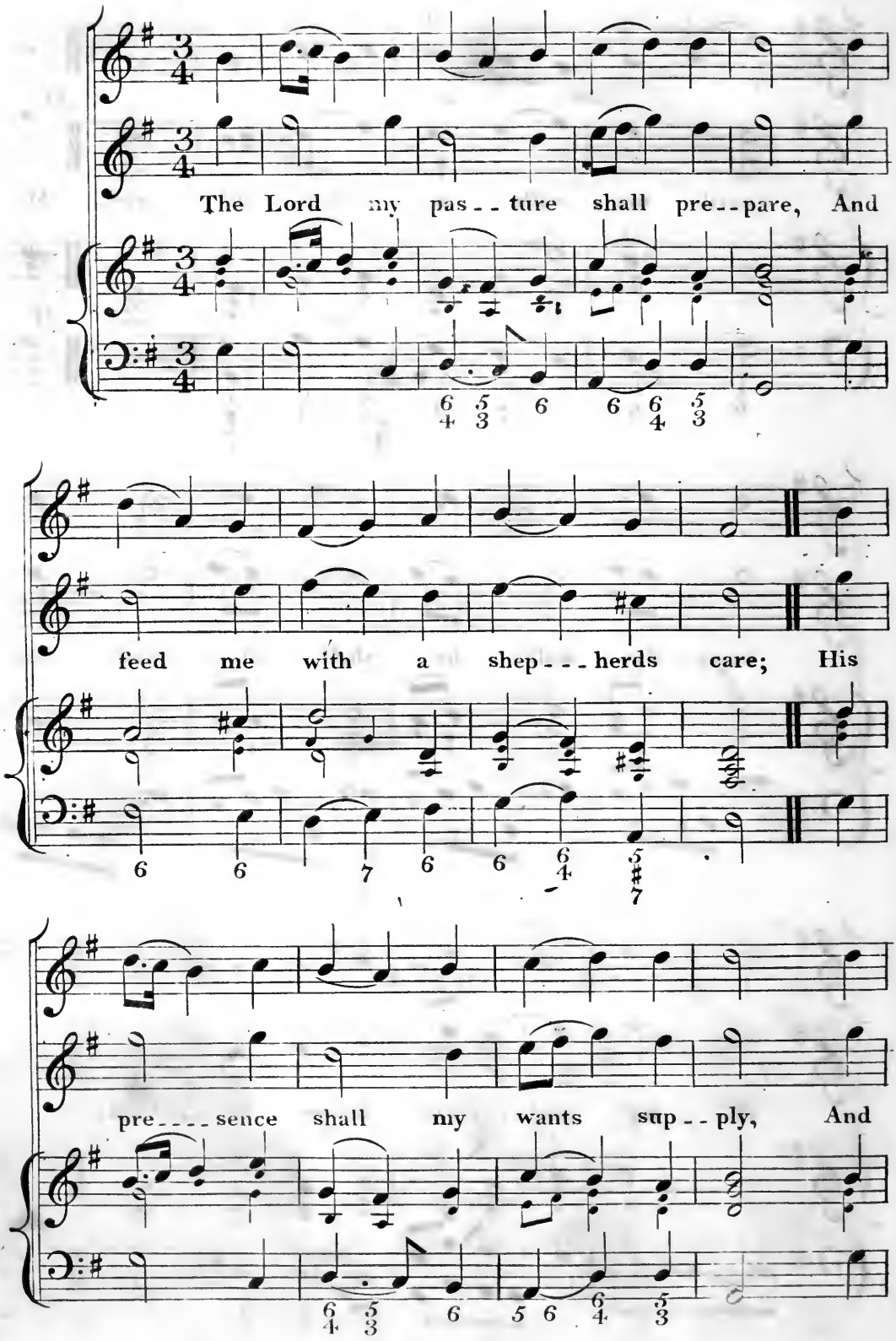


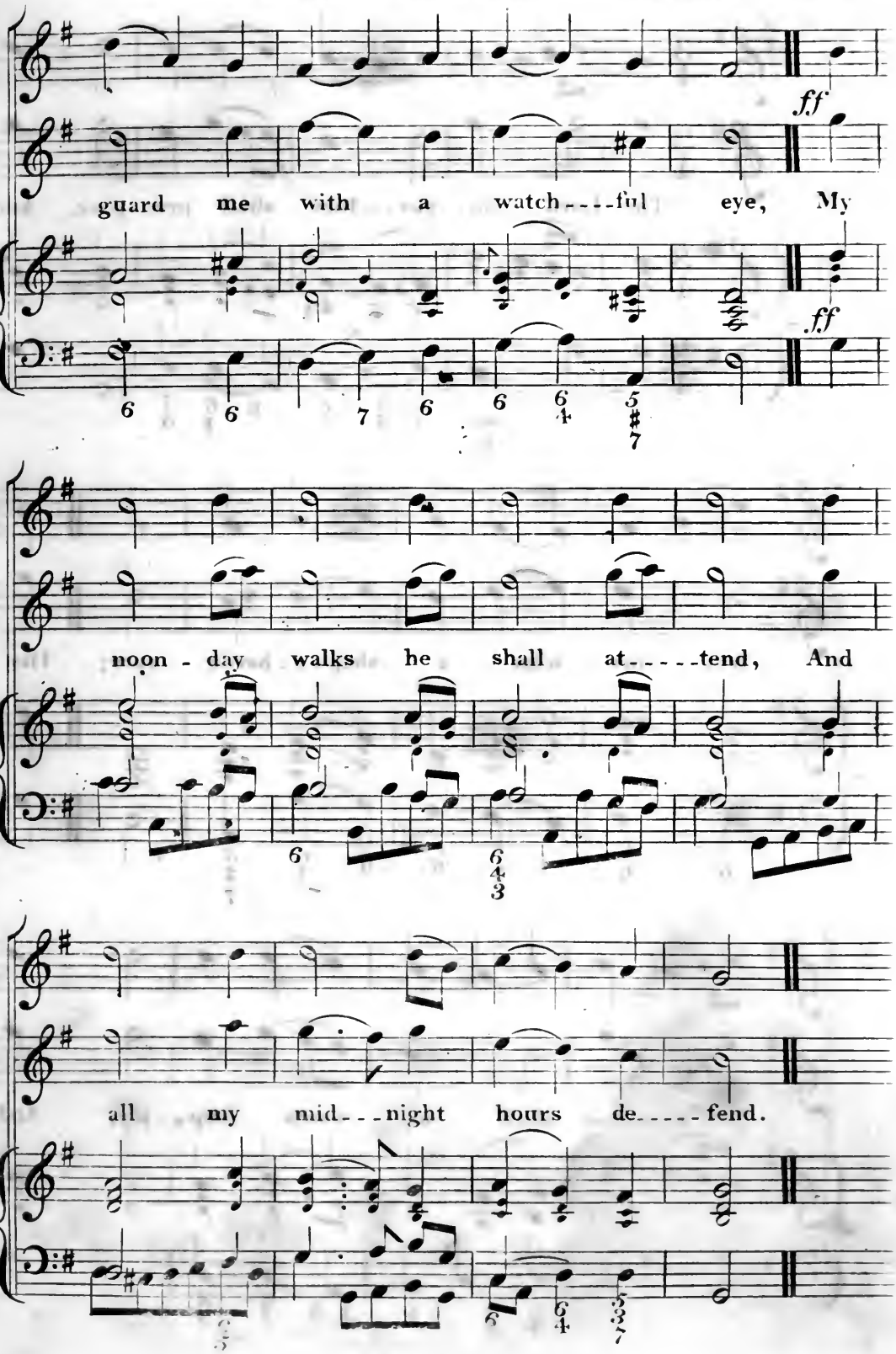

p
bless, Where - e'er the cir - - - - - cling sun dis -
p
f
plays His ris - - ing beams, or sett - - - - - ing rays, Due
f
His ris - ing beams or sett - - - ing rays
praise to his great name ad - - - - - dress.

N° 122. BURNHAM. 4-6 2-8. Clark.

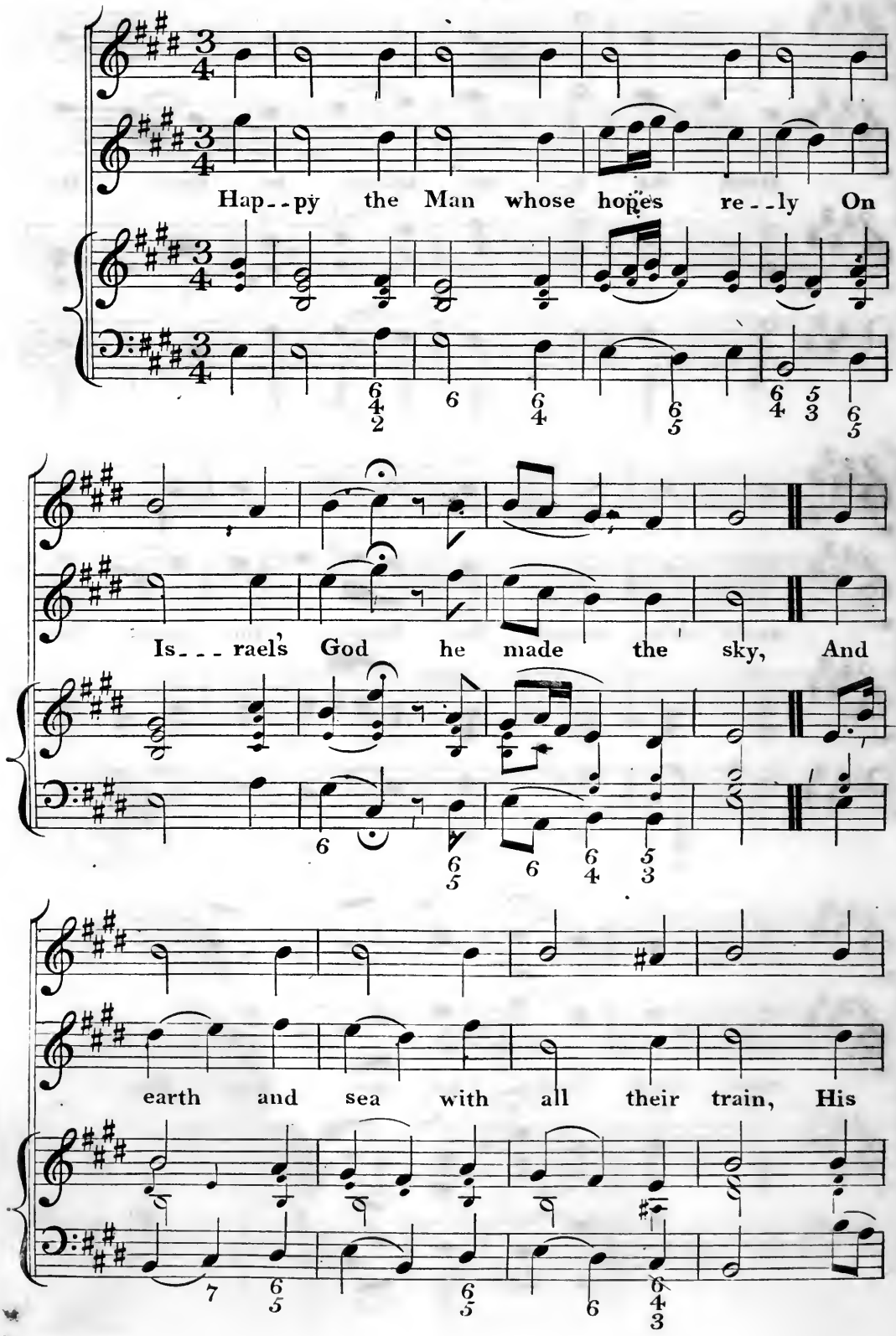


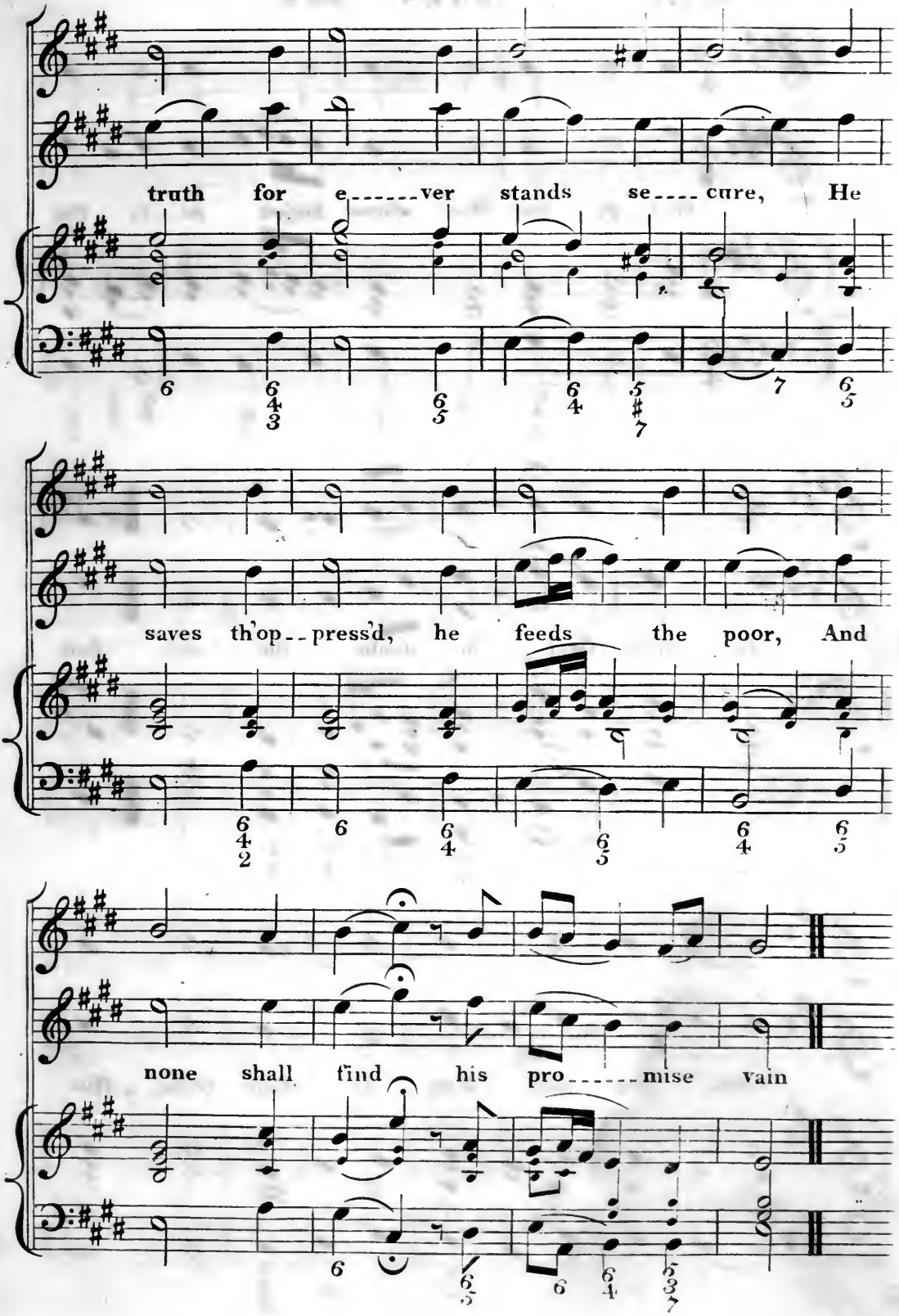

Lift up your heart lift
Lift up your heart lift up your voice,
Lift up your heart lift
6
up your heart
Lift up your heart lift up your voice, Re-
up your heart
6
-joice, re--joice, a---gain I say re----joice.
6
6
6
4
5
3


The Lord my pas - - ture shall pre - - pare, And
feed me with a shep - - - herds care; His
pre - - - - sence shall my wants sup - - ply, And

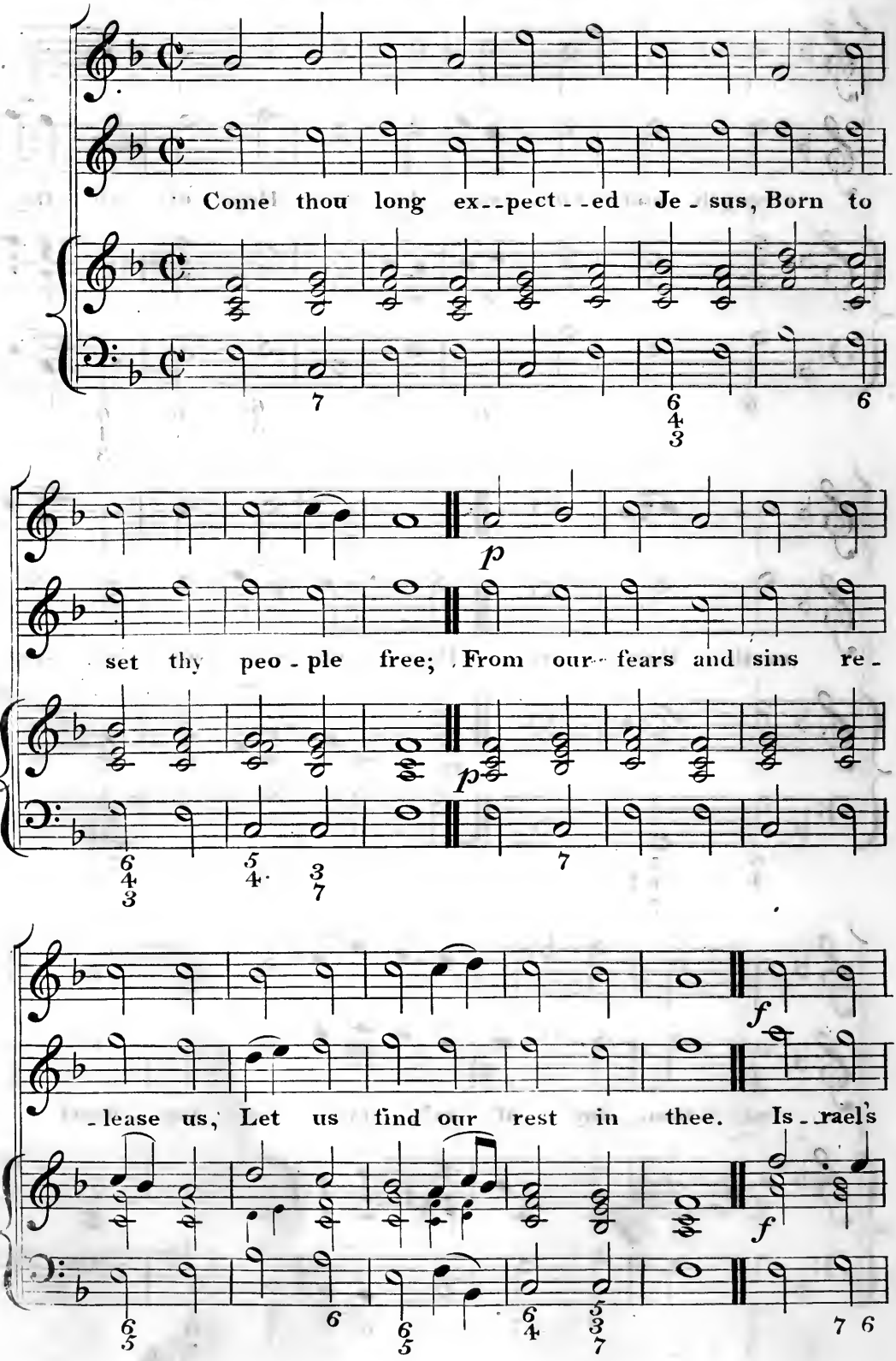

ff
guard me with a watch---ful eye, My
ff
noon - day walks he shall at----tend, And
all my mid---night hours de----fend.

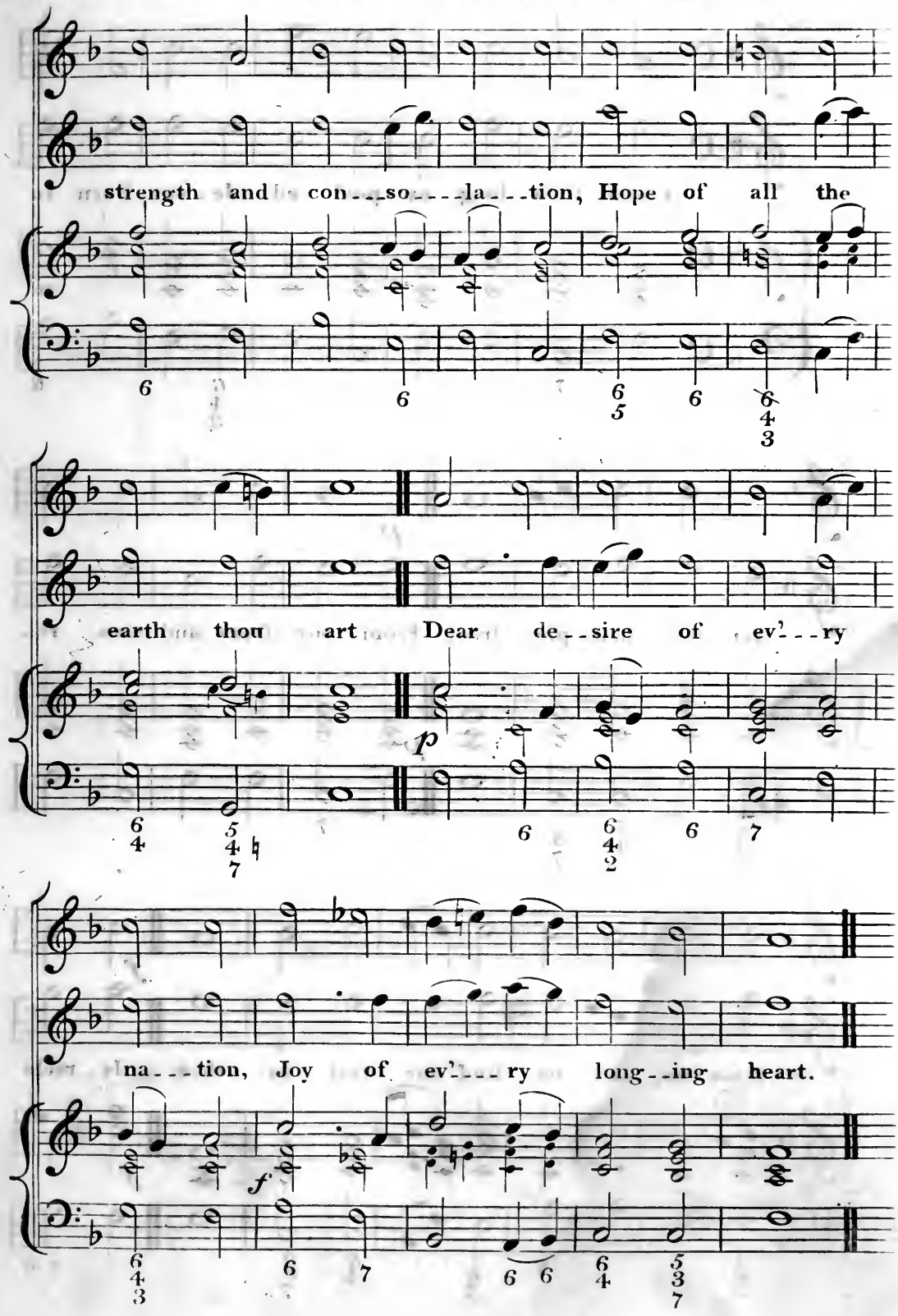
No 124. ARNE'S. Six 8s.



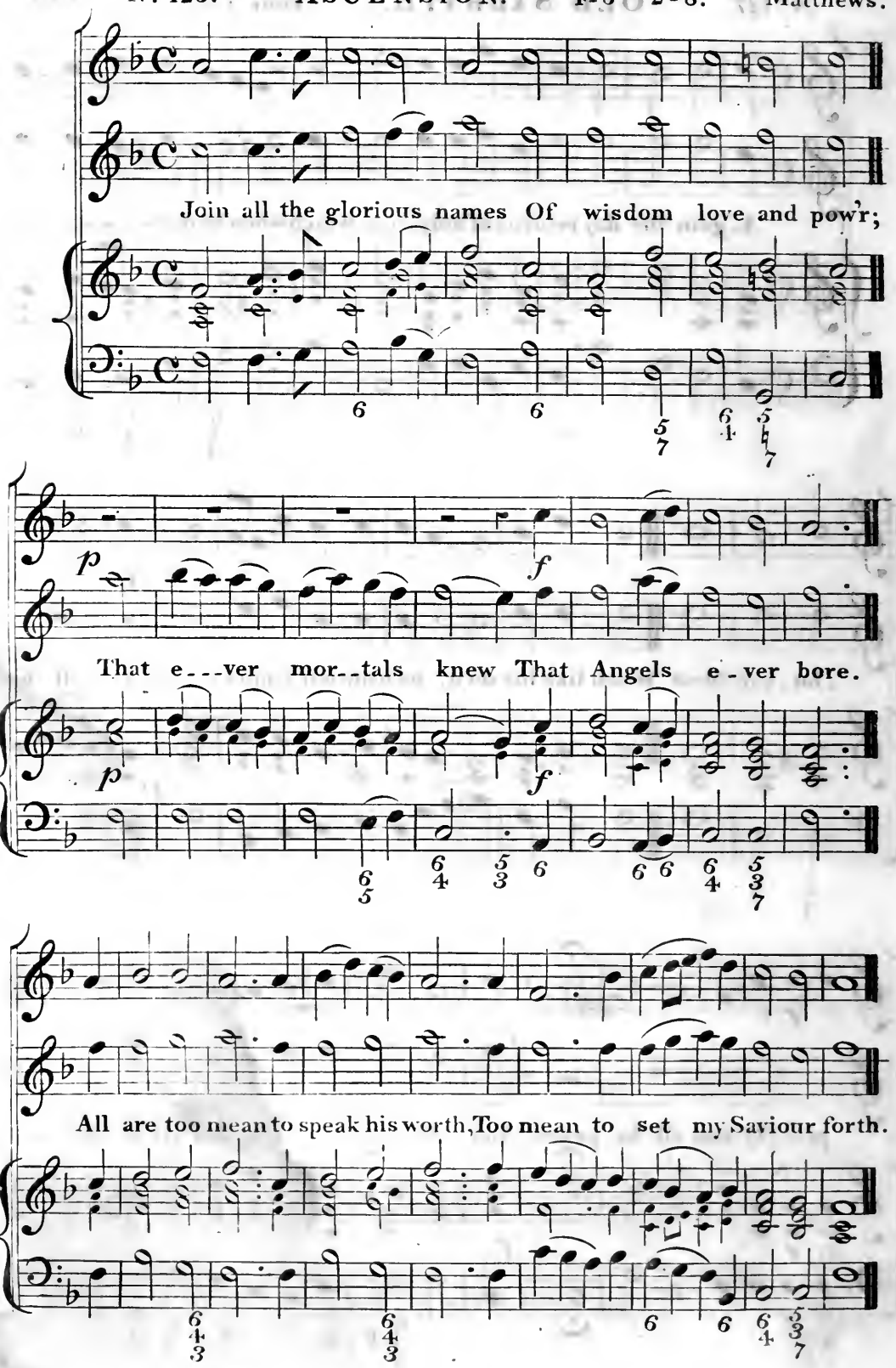

truth for e------ver stands se---- cure, He
saves th'op--press'd, he feeds the poor, And
none shall find his pro------mise vain

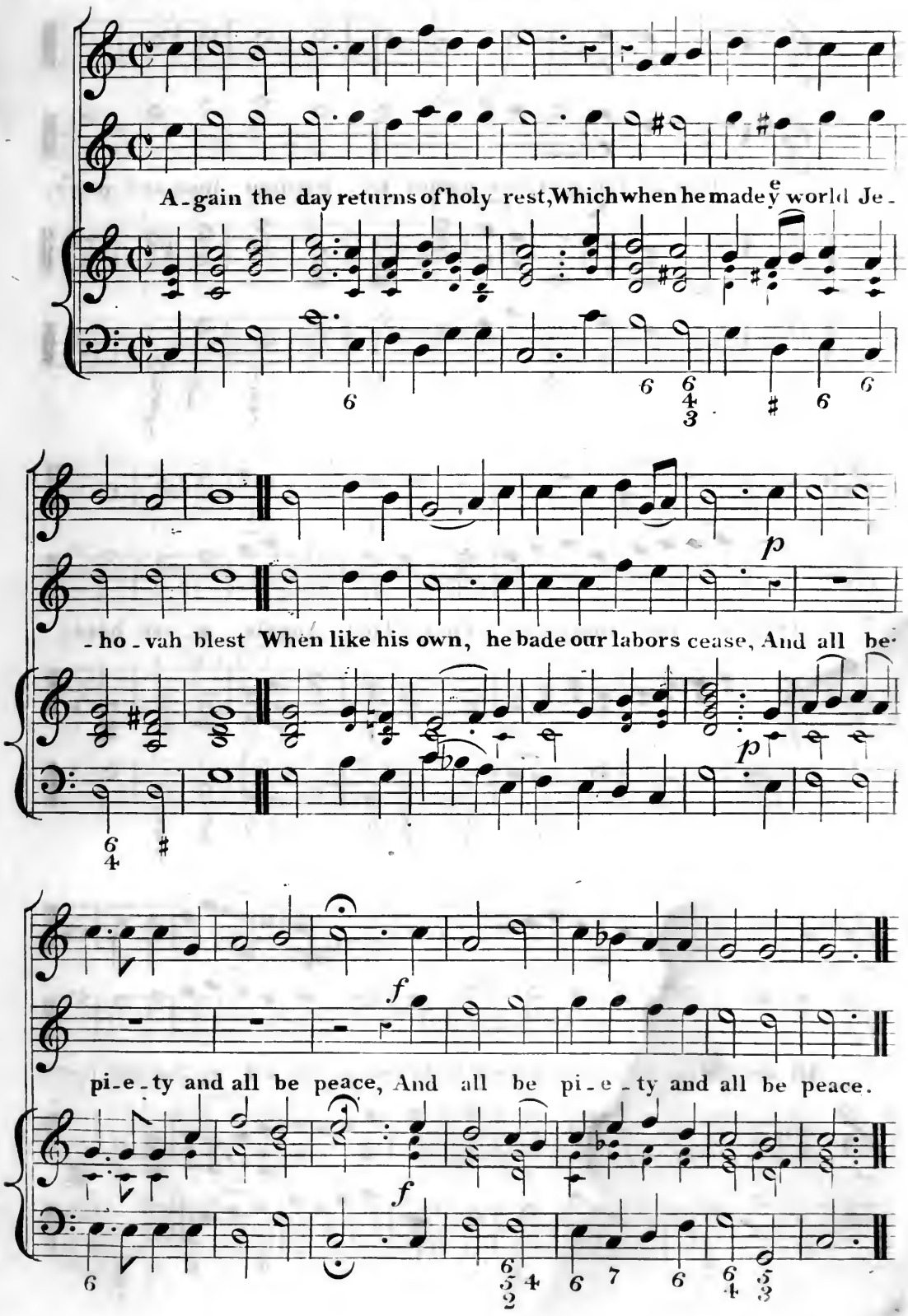
Nº 125. DISMISSION. 4-8. 4-7. From the Missal.



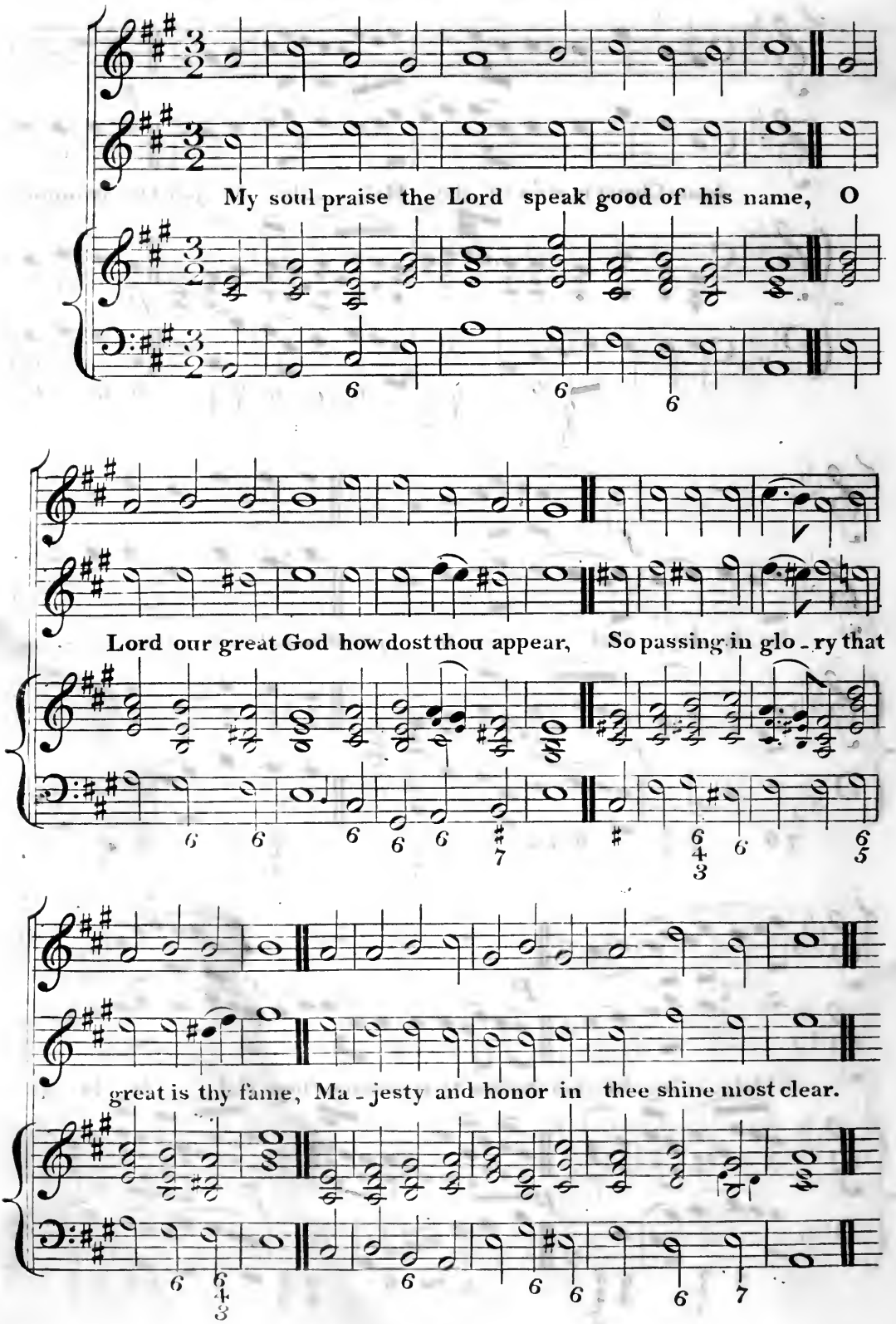

strength and con - - so - - - la - - tion, Hope of all the
earth thou art Dear de - - sire of ev'- - ry
na - - tion, Joy of ev'- - - ry long - - ing heart.
p
f

Nº 126. ASCENSION. 4-6 2-8. Matthews.

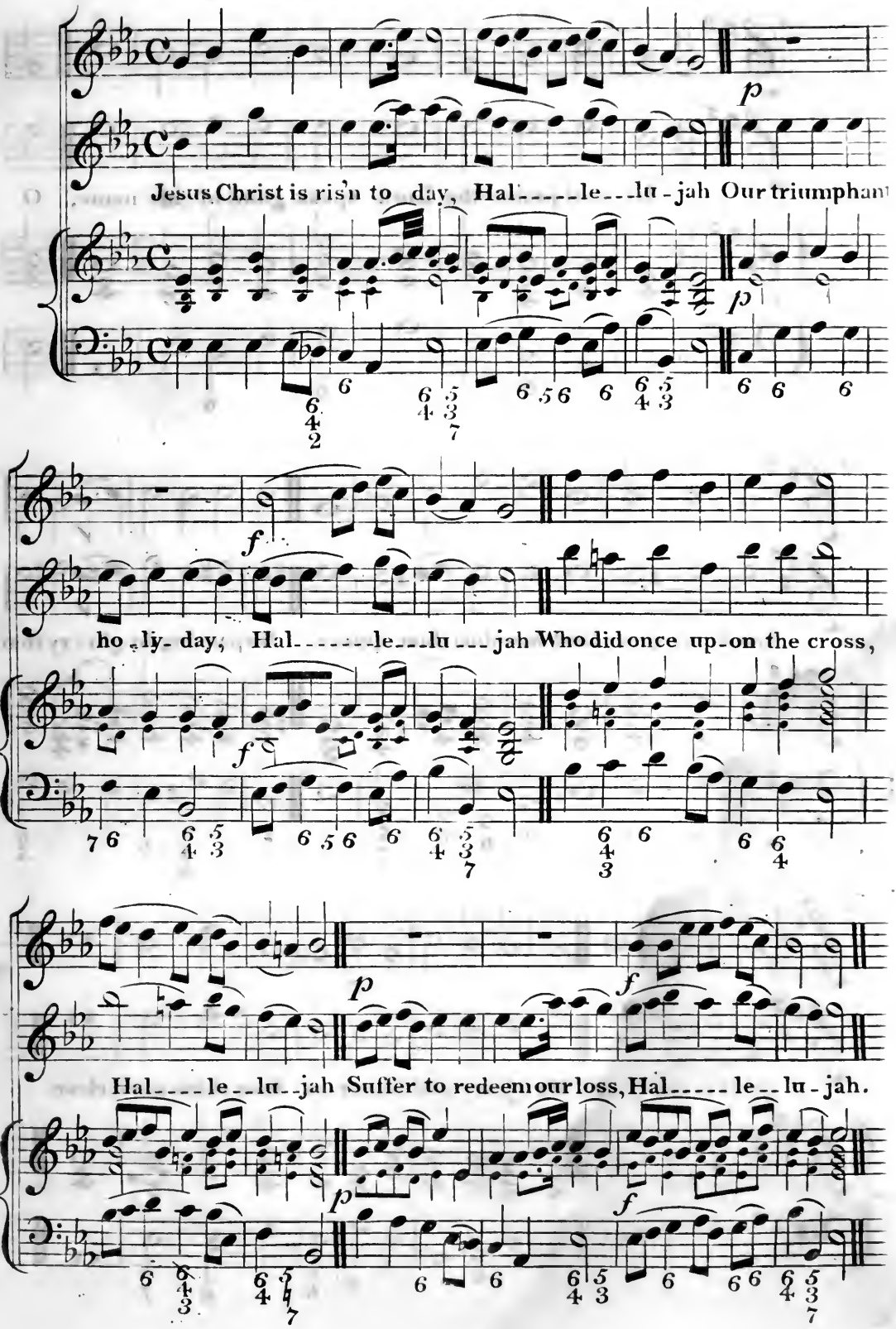



A-gain the day returns of holy rest, Which when he made e'y world Je-
-ho-vah blest When like his own, he bade our labors cease, And all be-
pi-e-ty and all be peace, And all be pi-e-ty and all be peace.

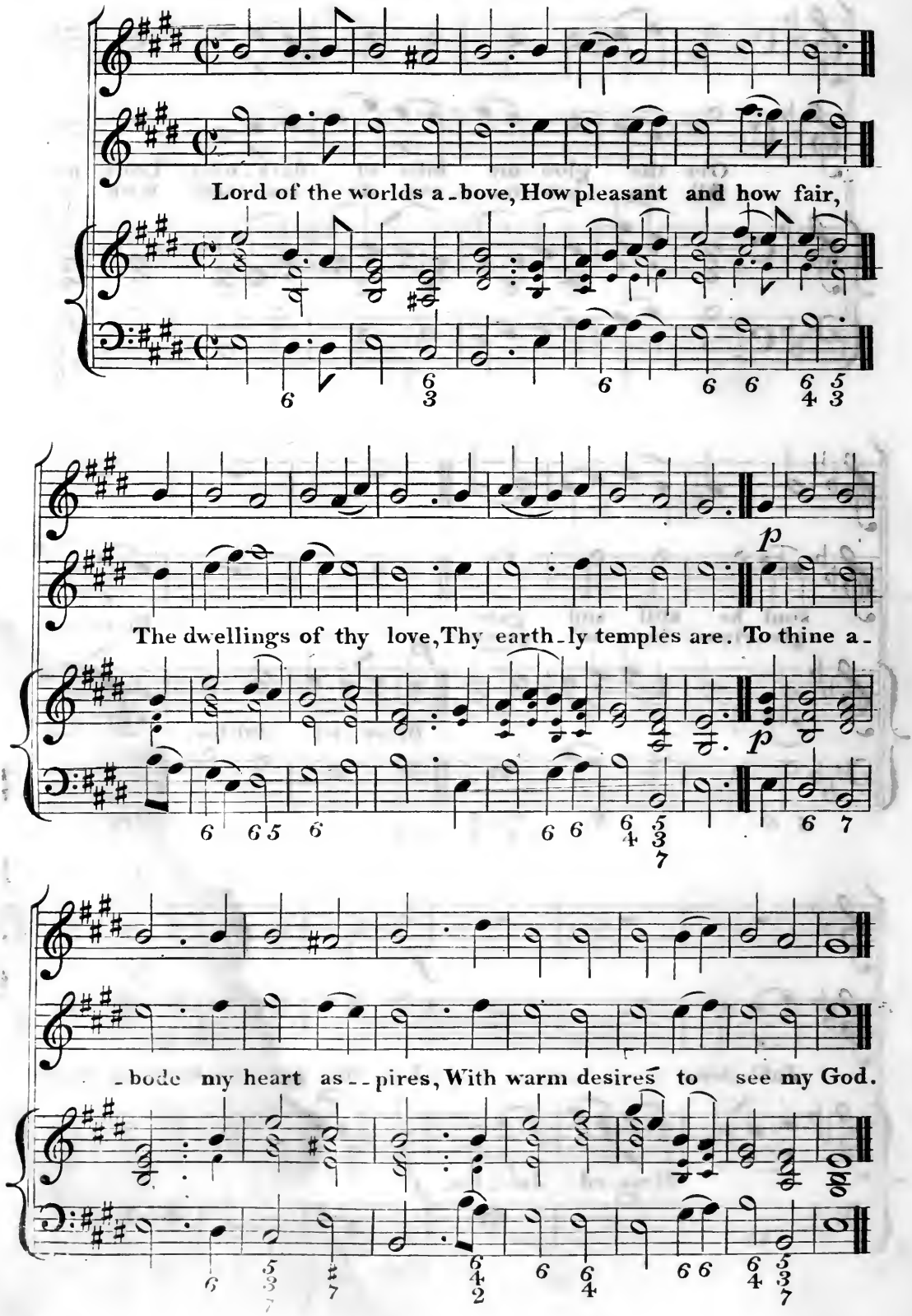
Nº 128. HANDEL'S 104th. 10s. 11s.



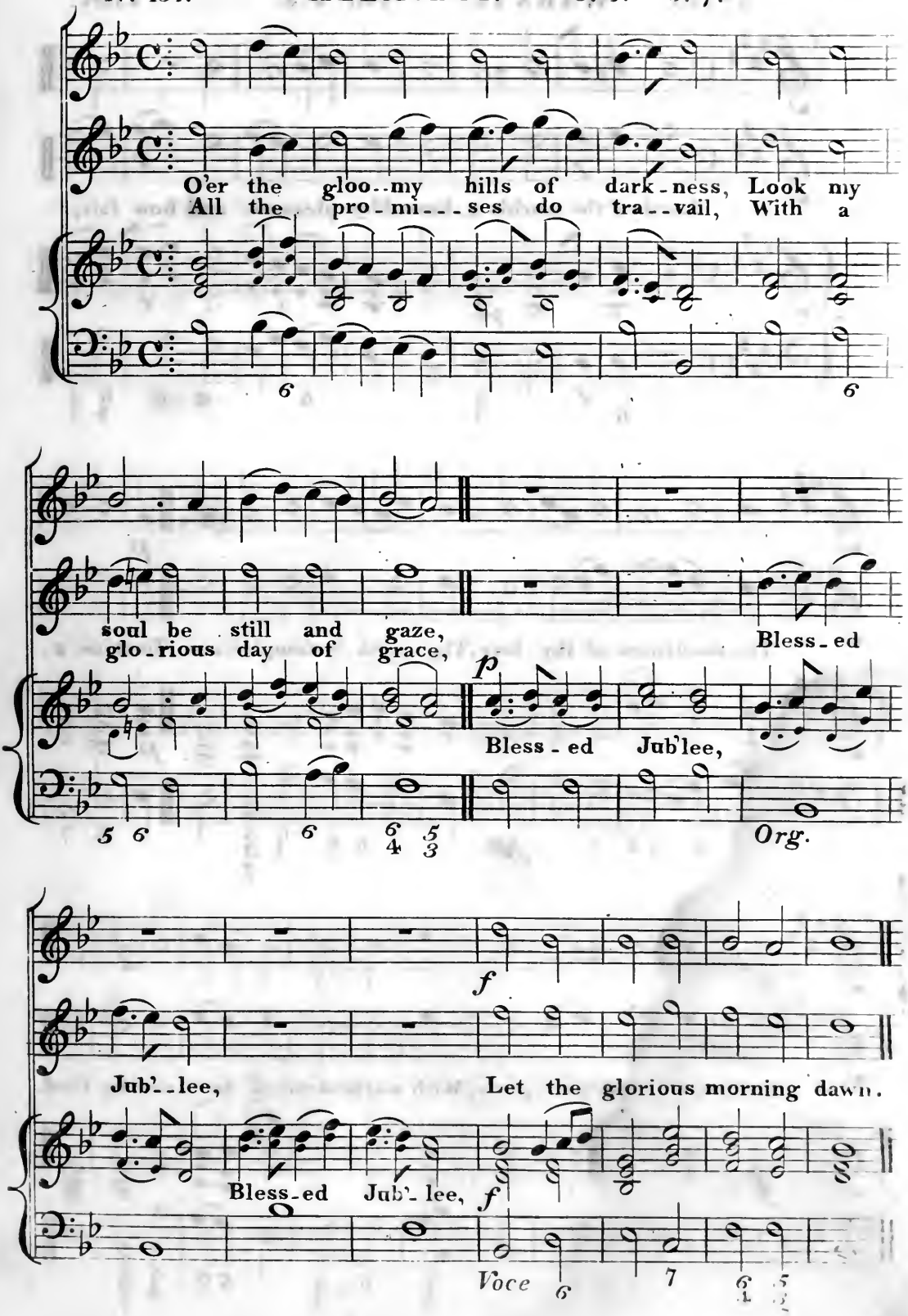
Nº 129. EASTER HYMN. P.M.



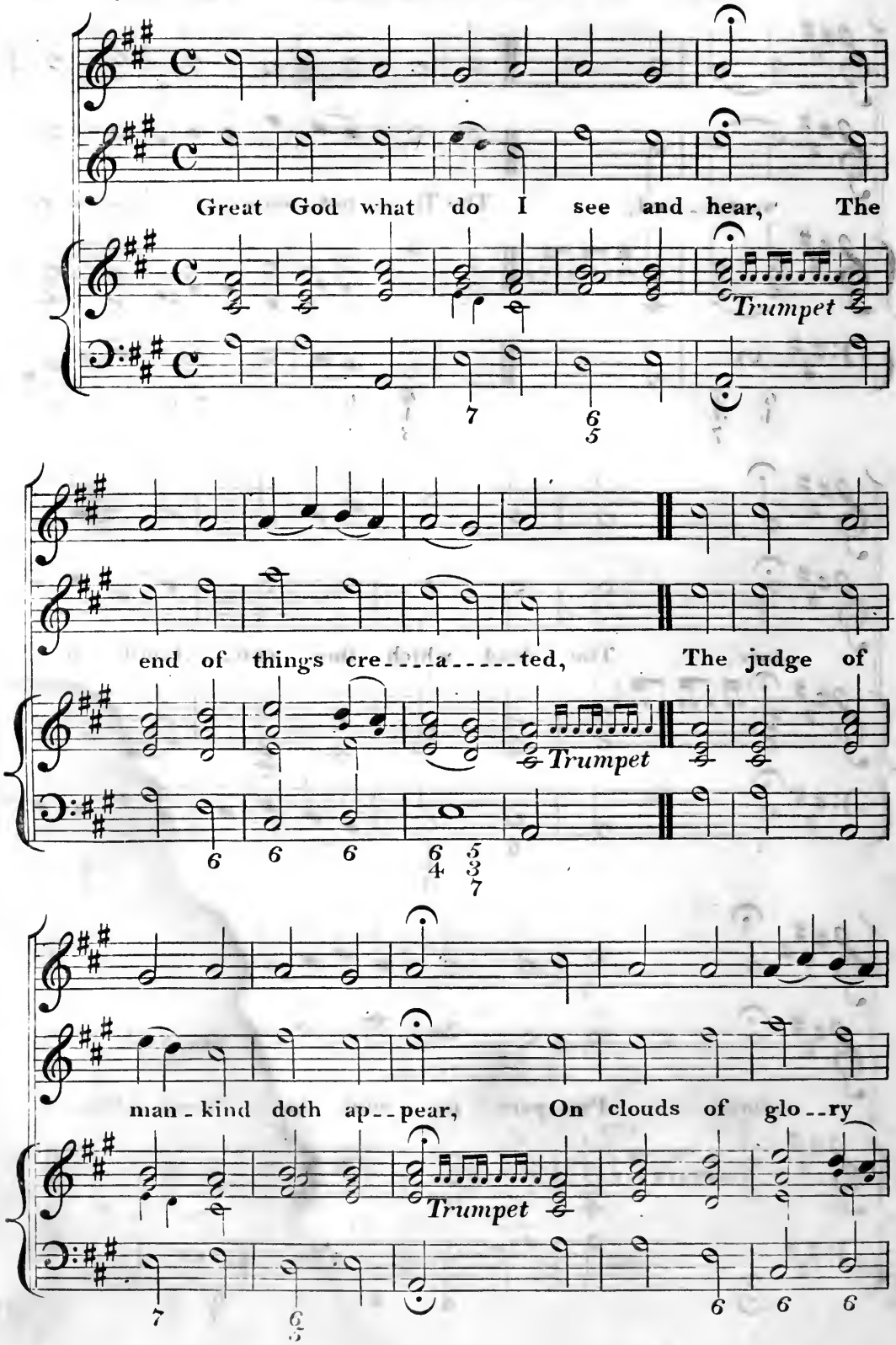
Nº 130. WARSAW. 4-6 2-8. Clark.

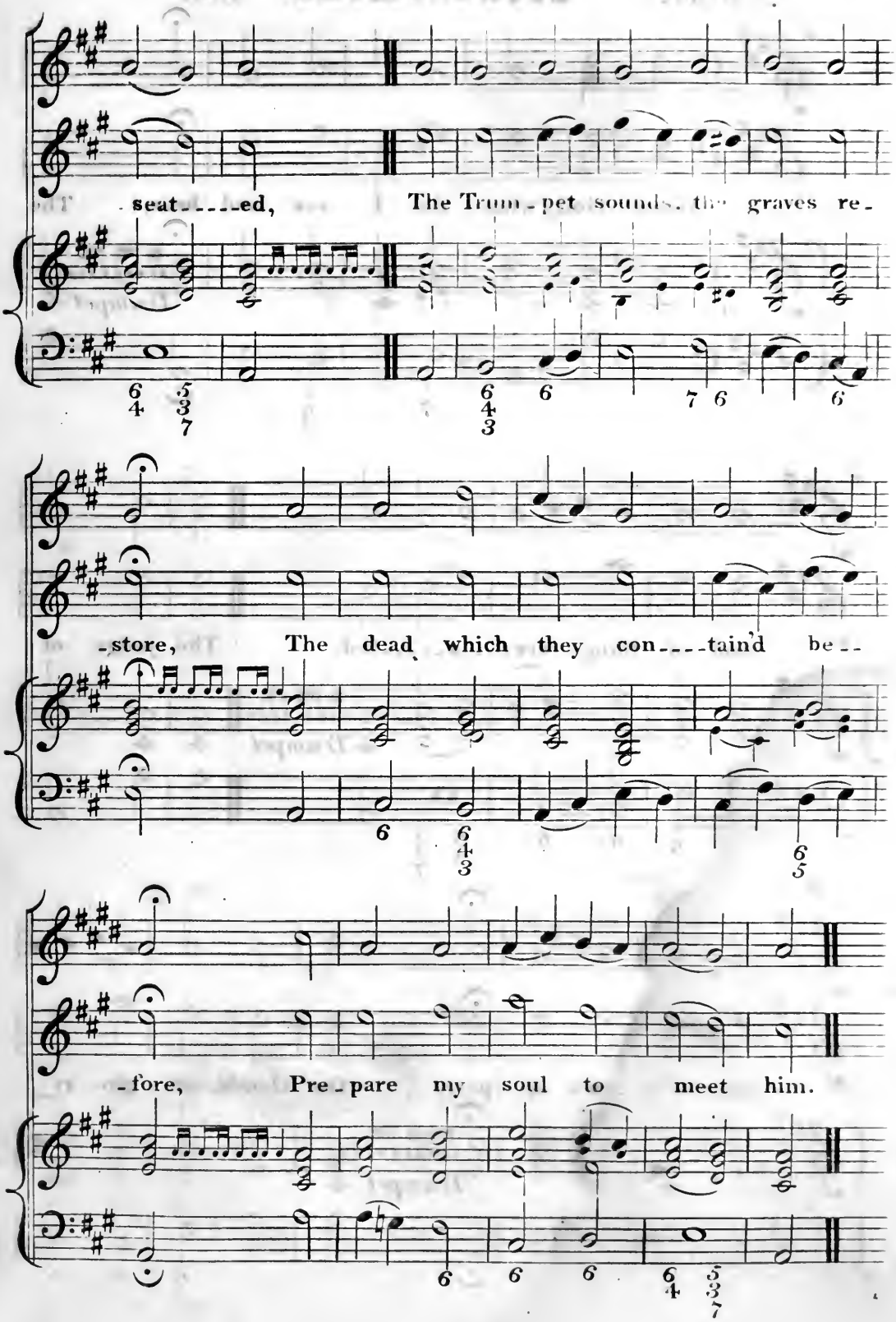


Nº 131. HELMSLEY. 3. 8s. 3. 7s.

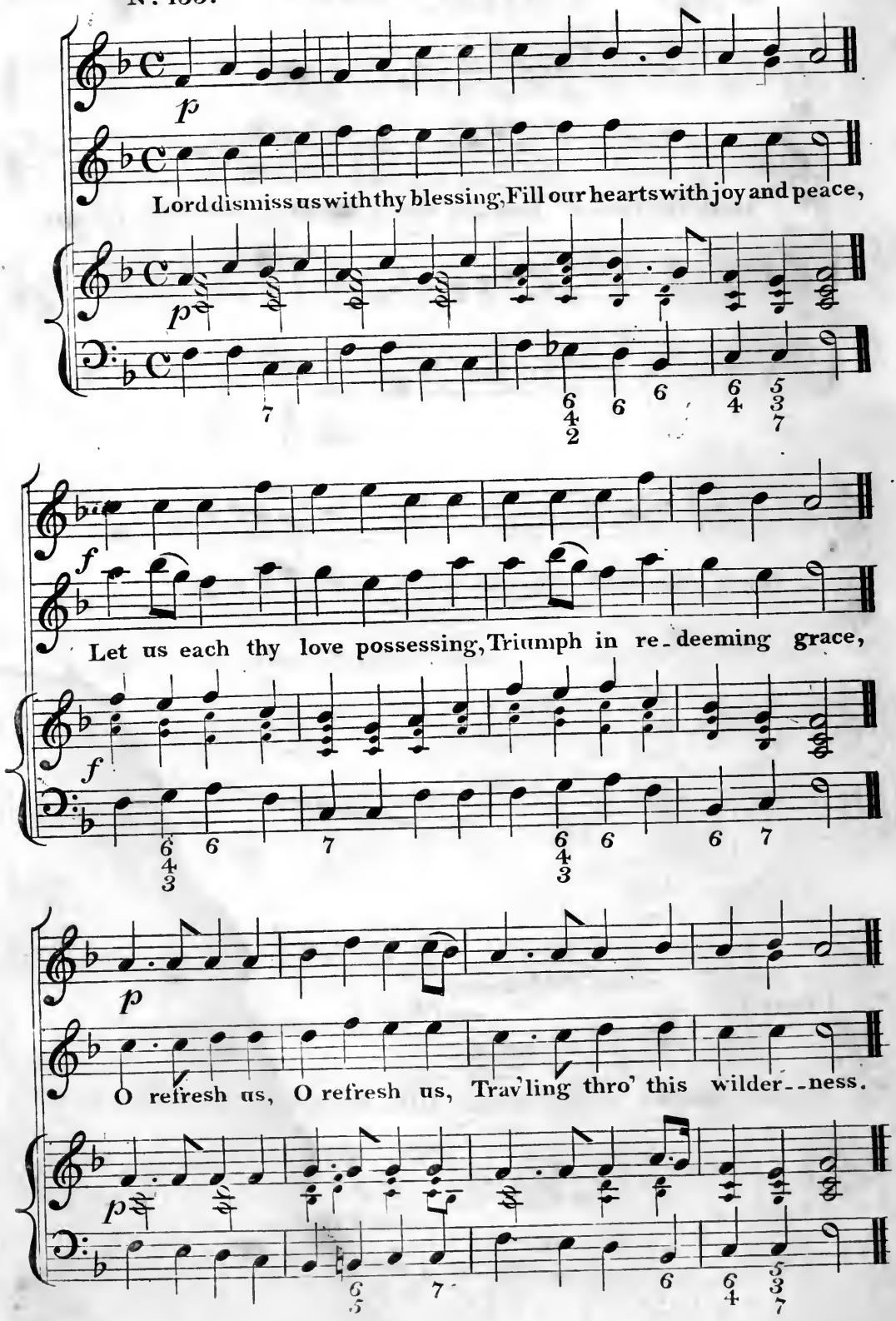


Nº 132. LUTHER'S HYMN. P.M.

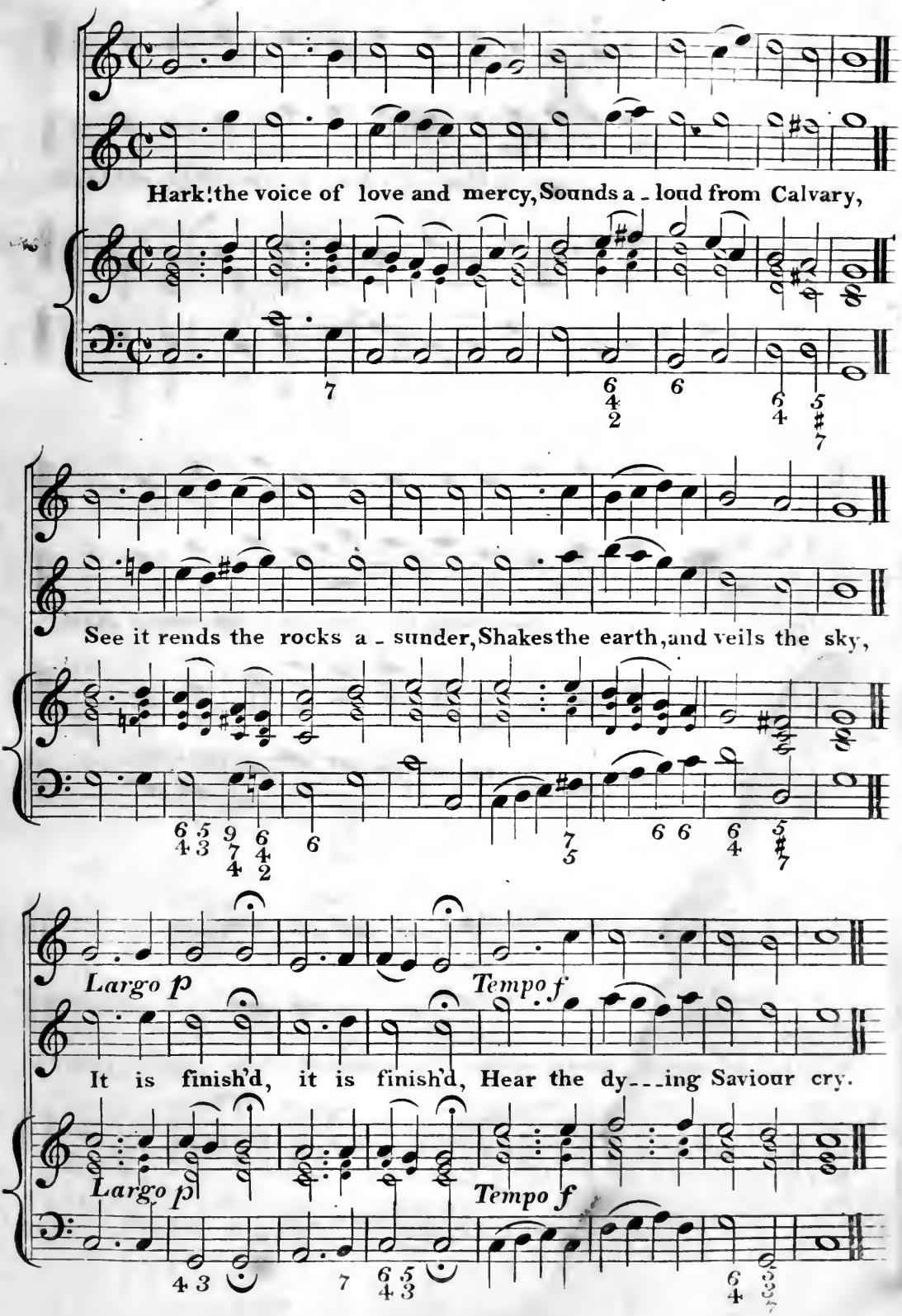


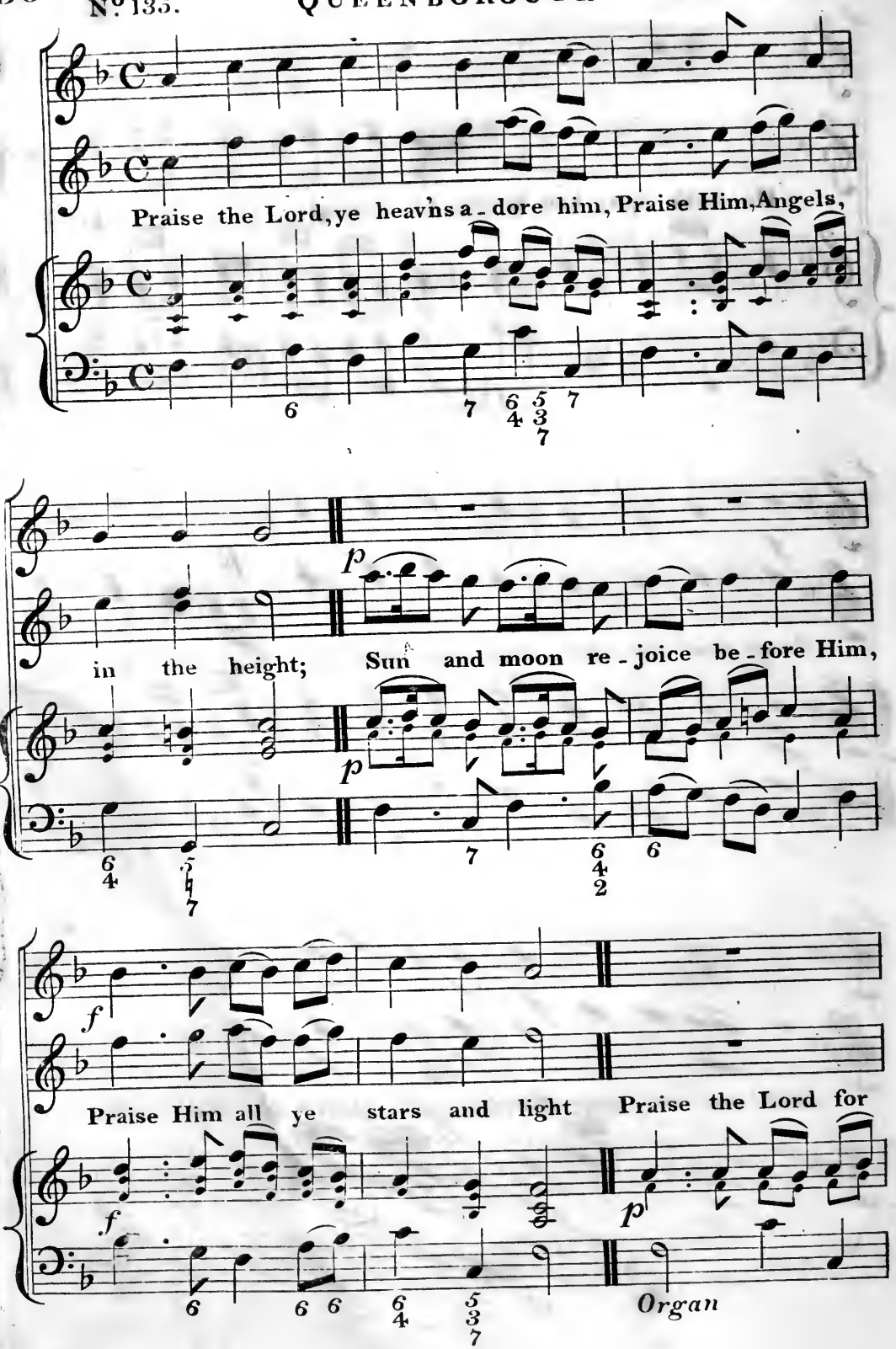

-seat----ed, The Trum-pet sounds, the graves re-
-store, The dead which they con----tain'd be--
-fore, Pre-pare my soul to meet him.

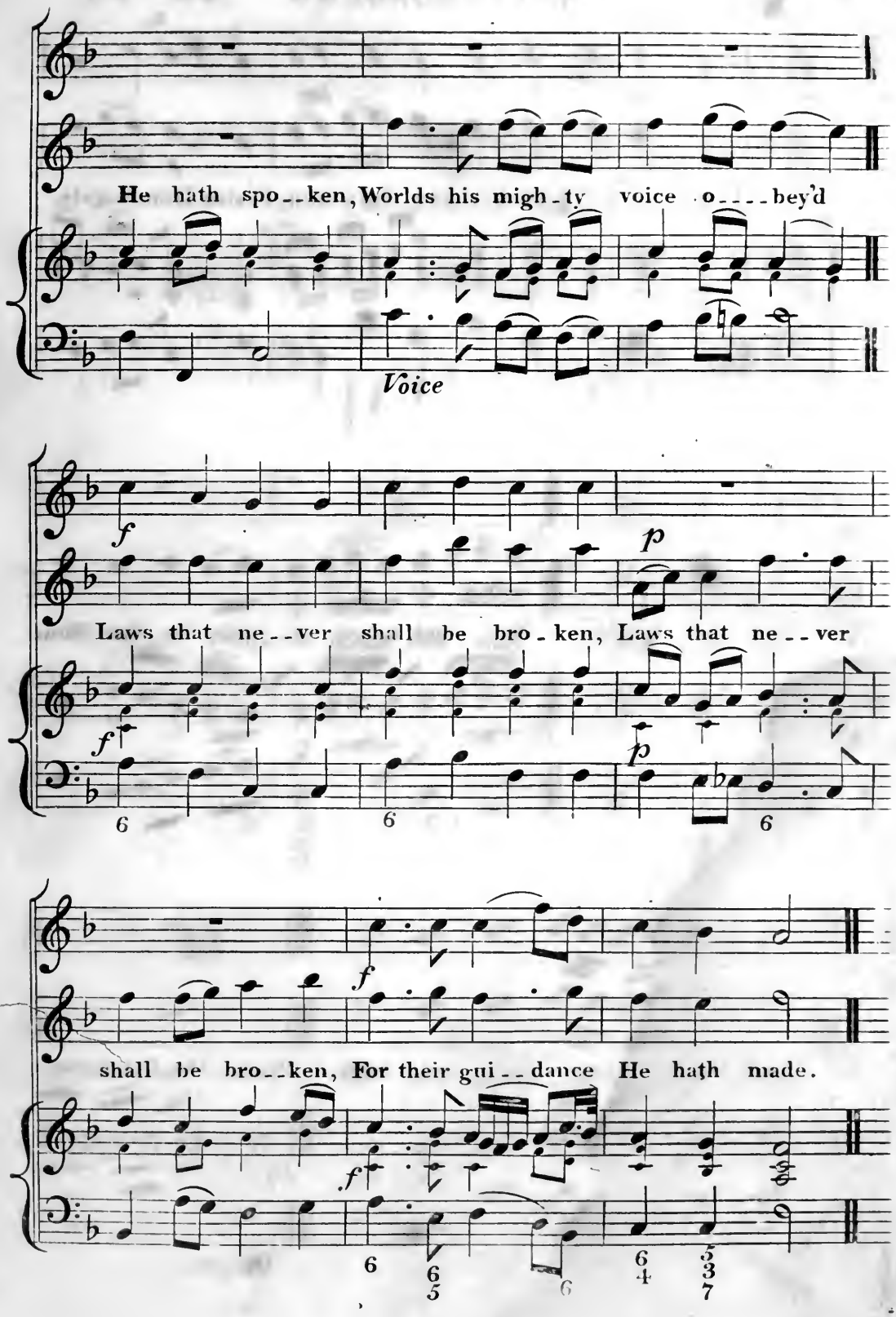
Nº 133. GRECIAN HYMN. 3-8 3-7.



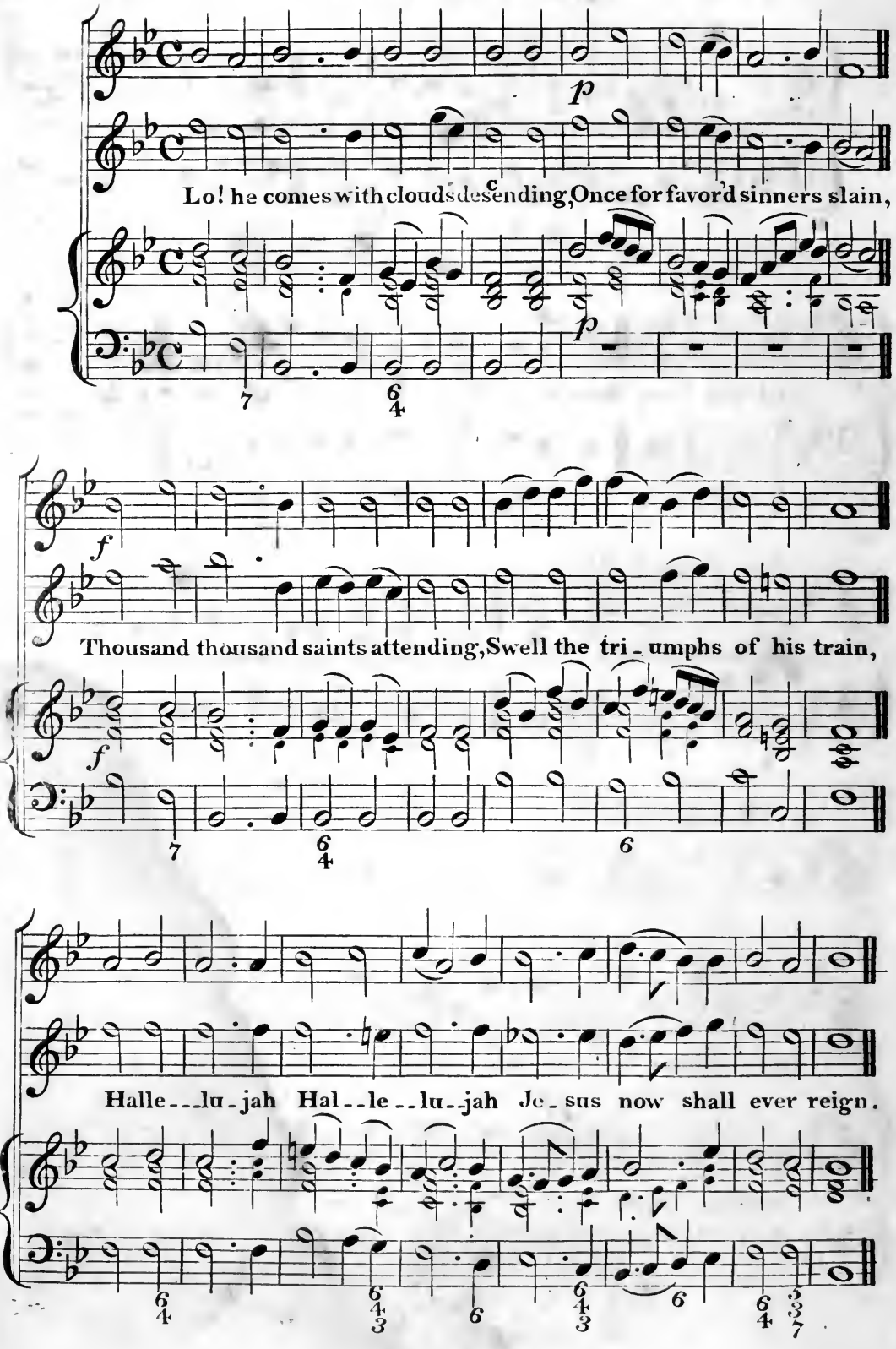
Nº 134. CALVARY. 3 8s. 3 7s.

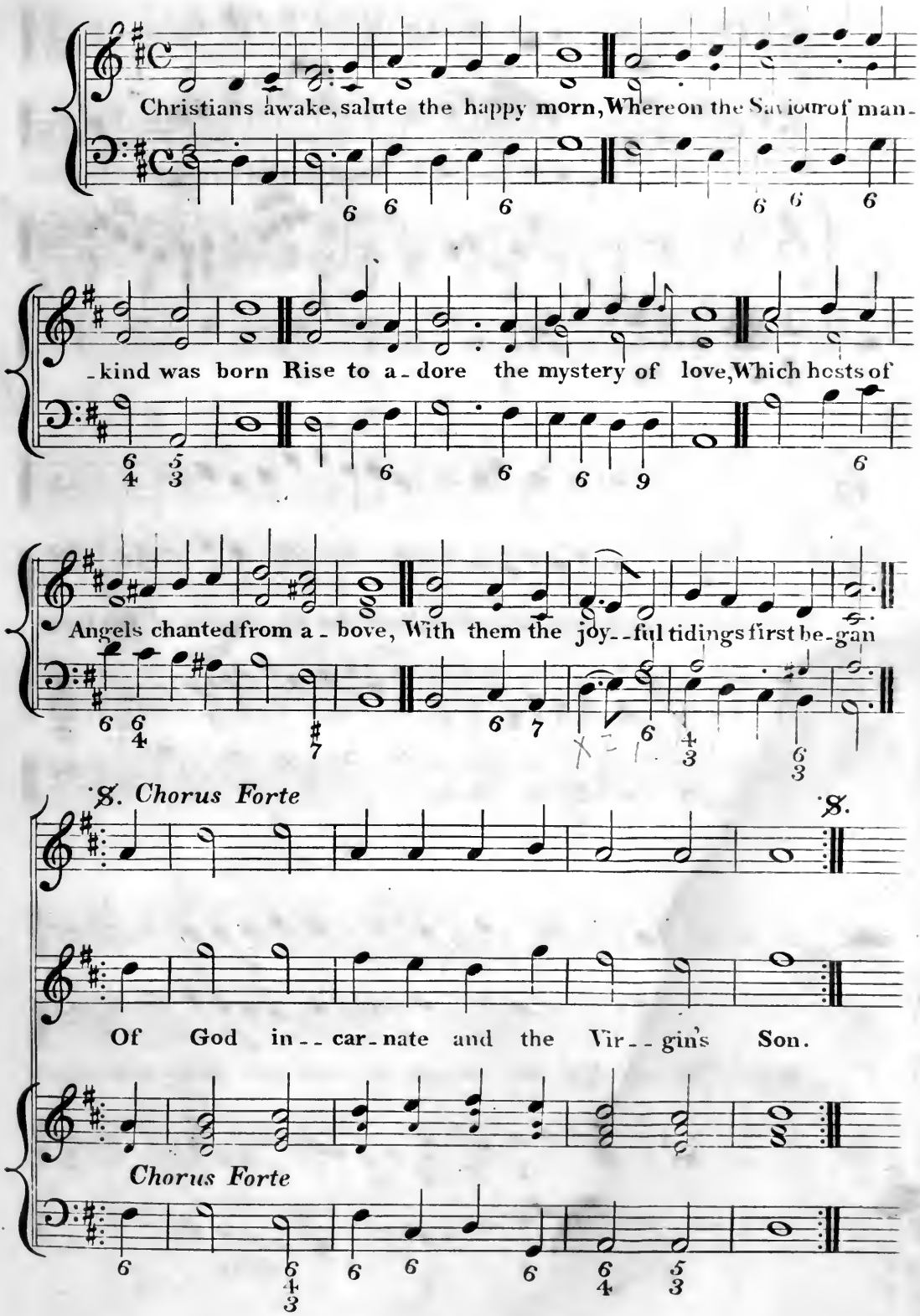



Praise the Lord, ye heav'ns a - dore him, Praise Him, Angels,
in the height; Sun and moon re - joice be - fore Him,
Praise Him all ye stars and light Praise the Lord for
Organ

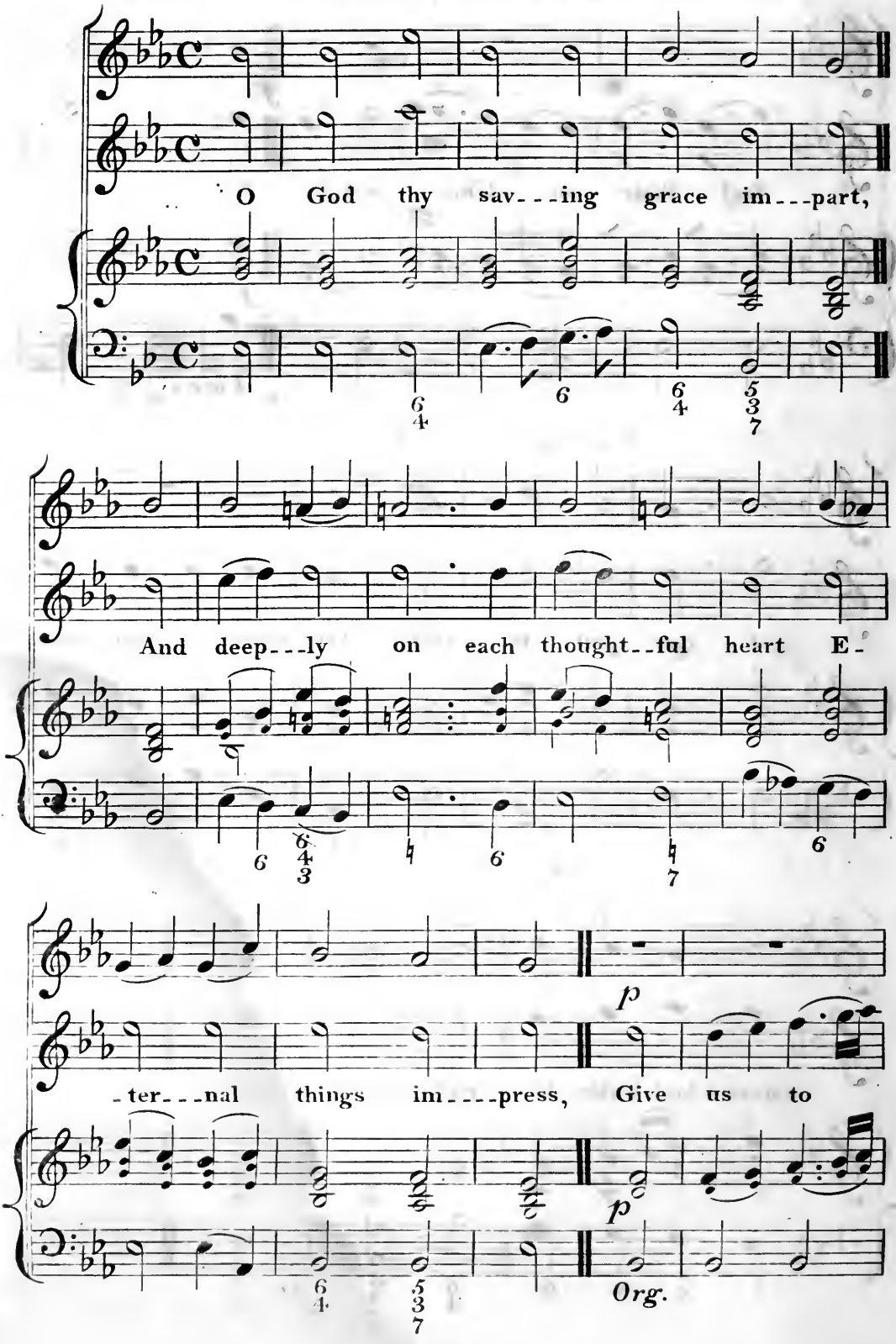

He hath spo--ken, Worlds his migh-ty voice o----bey'd
Voice
f
p
Laws that ne--ver shall be bro-ken, Laws that ne--ver
f
p
6
6
6
f
shall be bro--ken, For their gui--dance He hath made.
f
6
6
5
6
6
4
5
3
7

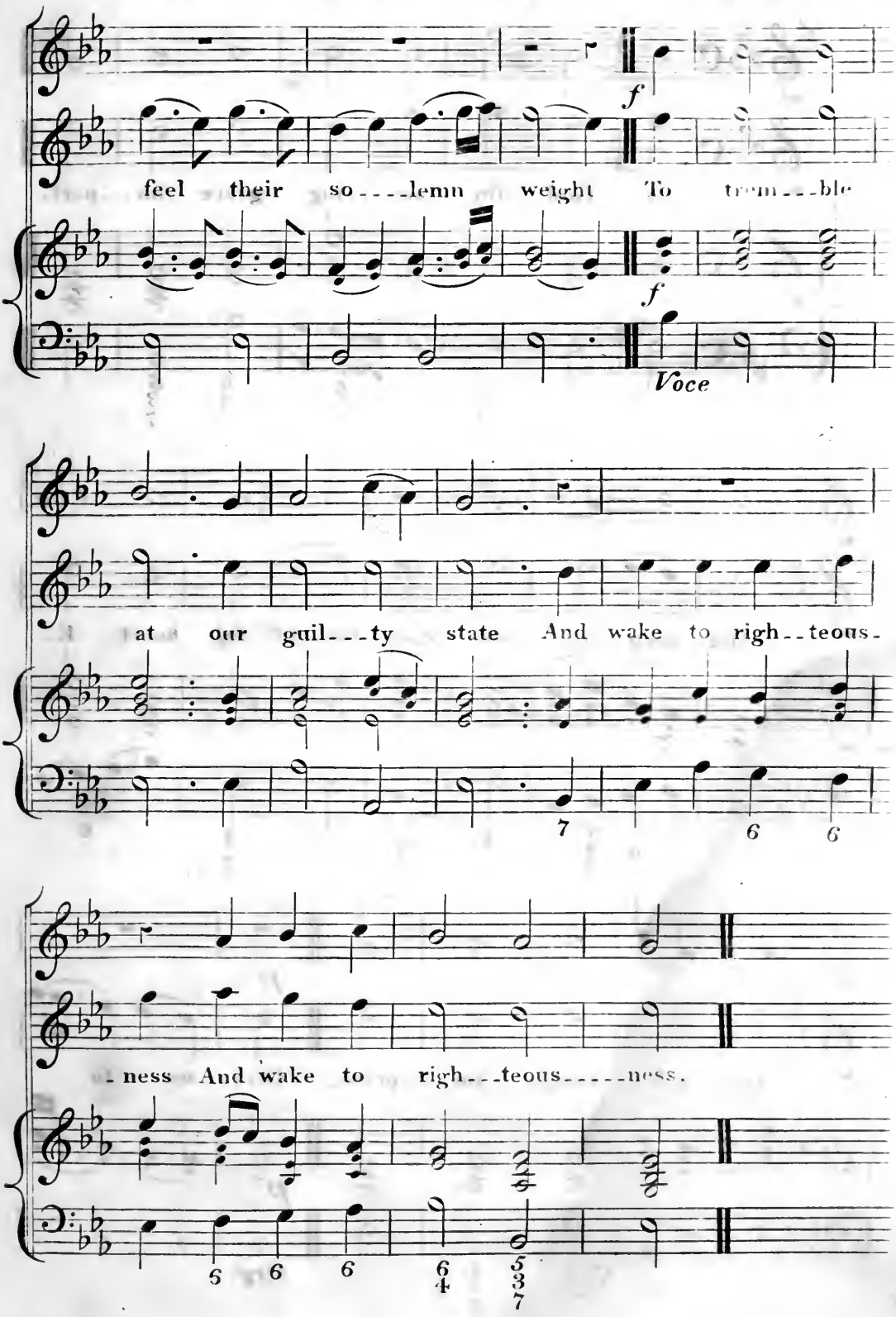
Nº 136. ADVENT. 3-8. 3-7.



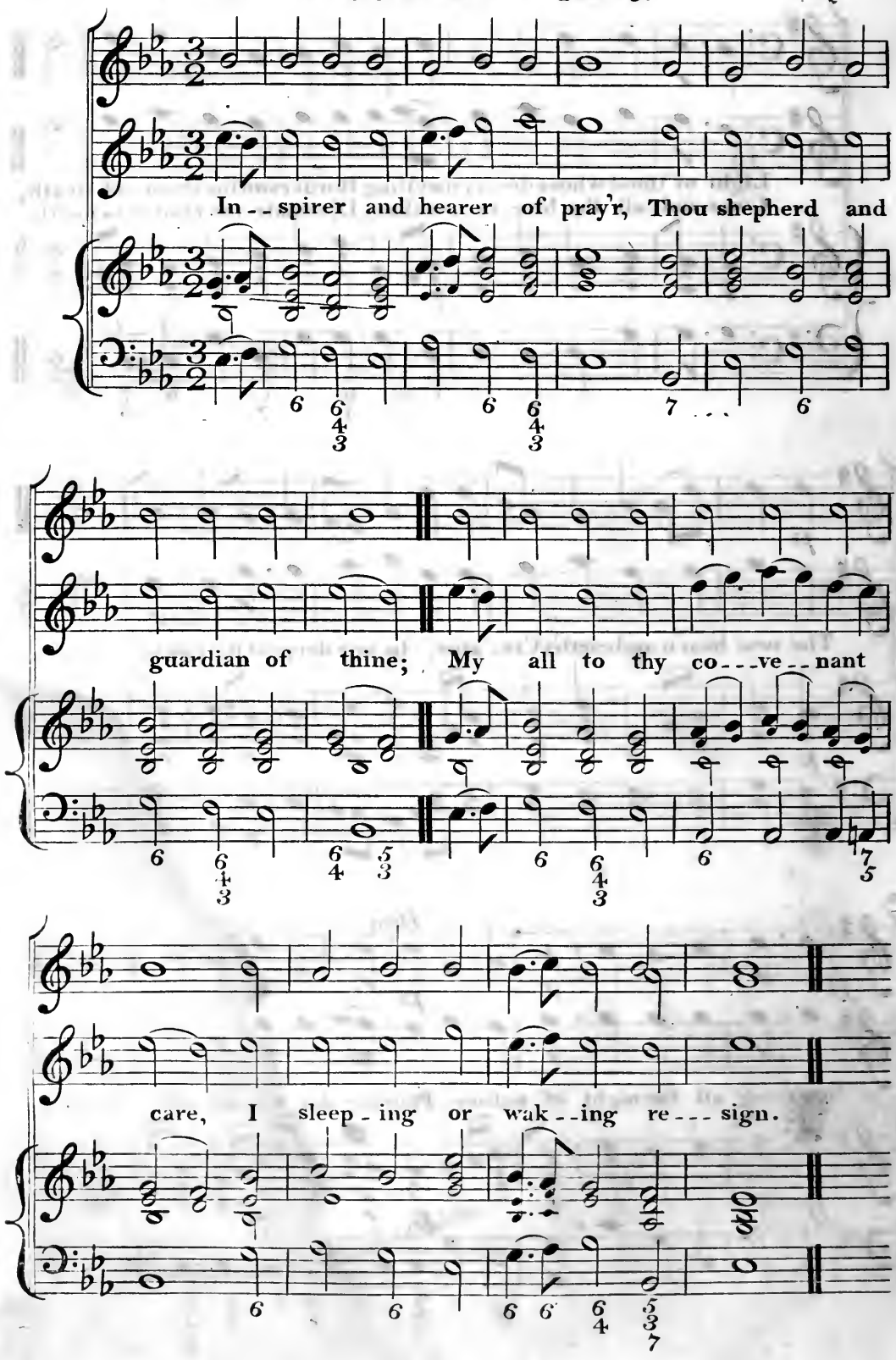

Christians awake, salute the happy morn, Whereon the Saviour of man-
-kind was born Rise to a-dore the mystery of love, Which hosts of
Angels chanted from a-bove, With them the joy--ful tidings first be-gan
S. Chorus Forte
S.
Of God in--car-nate and the Vir--gin's Son.
Chorus Forte

Nº 138. MAWDSLY STREET. 4-8s. 2-6s.

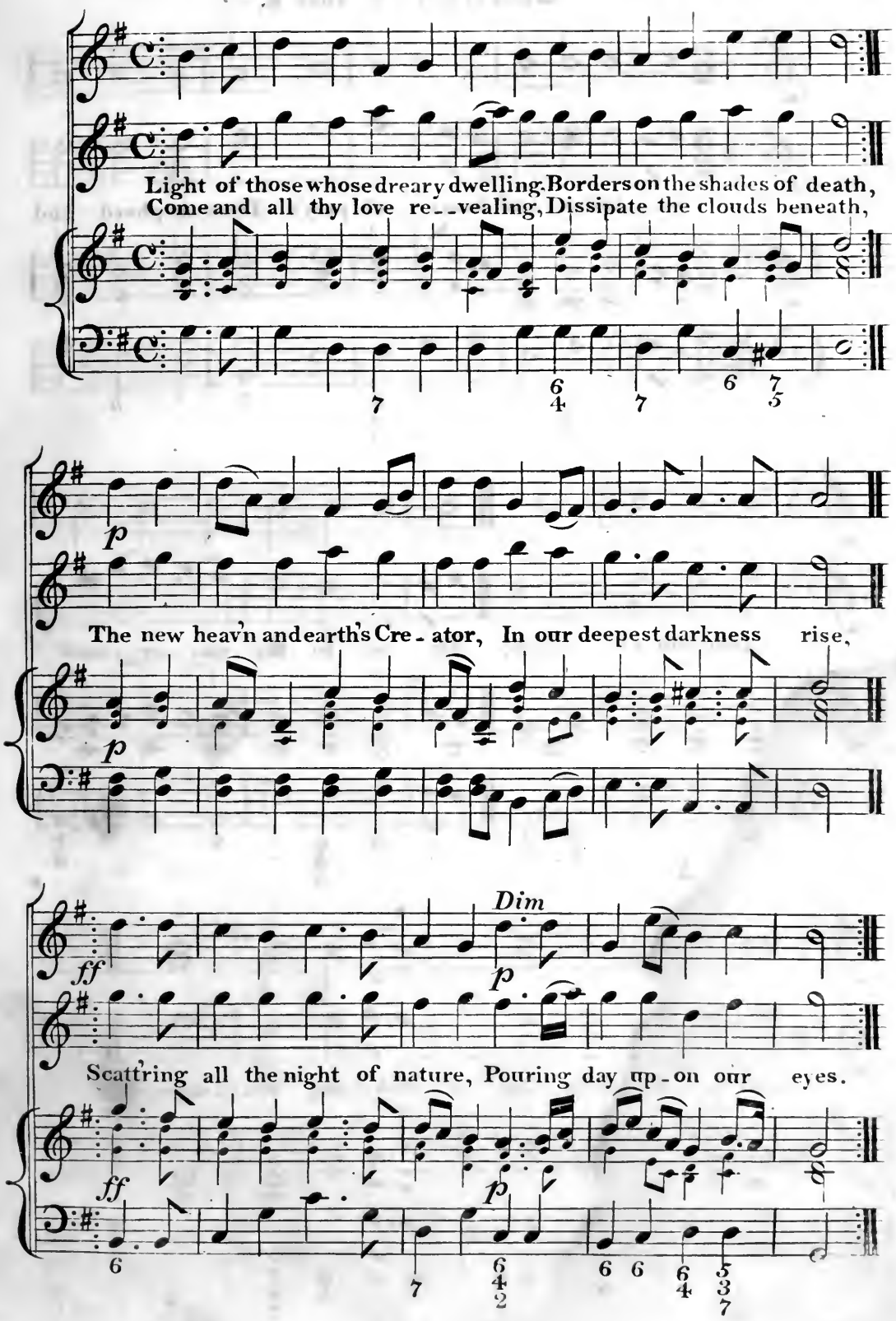



f
feel their so - - - lemn weight To trem - - ble
f
Voce
at our guil - - ty state And wake to righ - - teous -
7
6
6
- ness And wake to righ - - teous - - - - - ness.
6
6
6
6
4
5
3
7

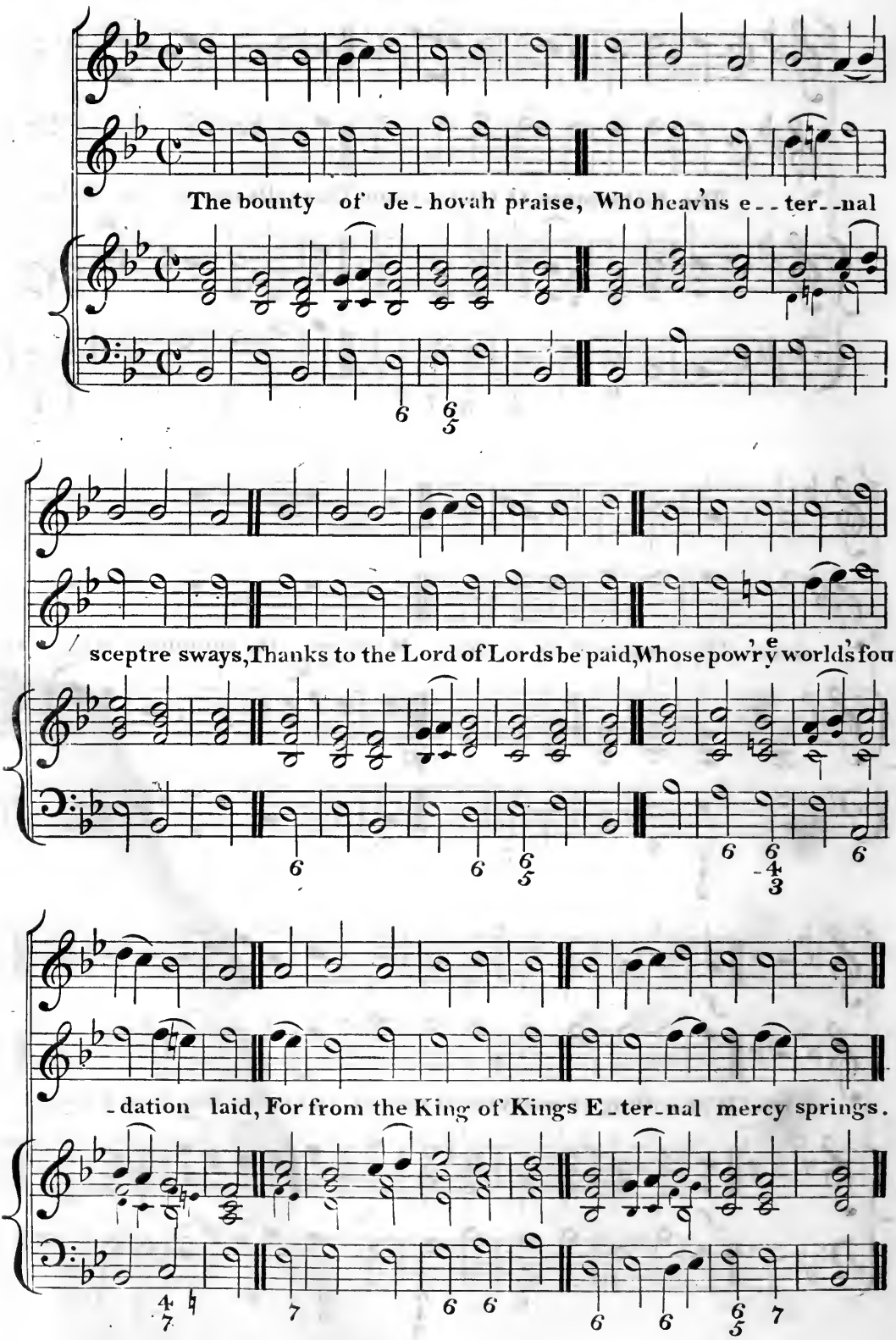
Nº139. GOSHEN. Four 8s.



Nº 140. HAYDN'S GERMAN HYMN. 4-8s 4-7s



Nº 141. BAXTER. 4 8s 2 6s



Nº 142. GROVESNOR. 4 8s. 2 6s. Harwood.

The festal morn O God is come, That calls us to thy hallow'd

dome, Thy presence to a - dore, With joy thy summons we at-

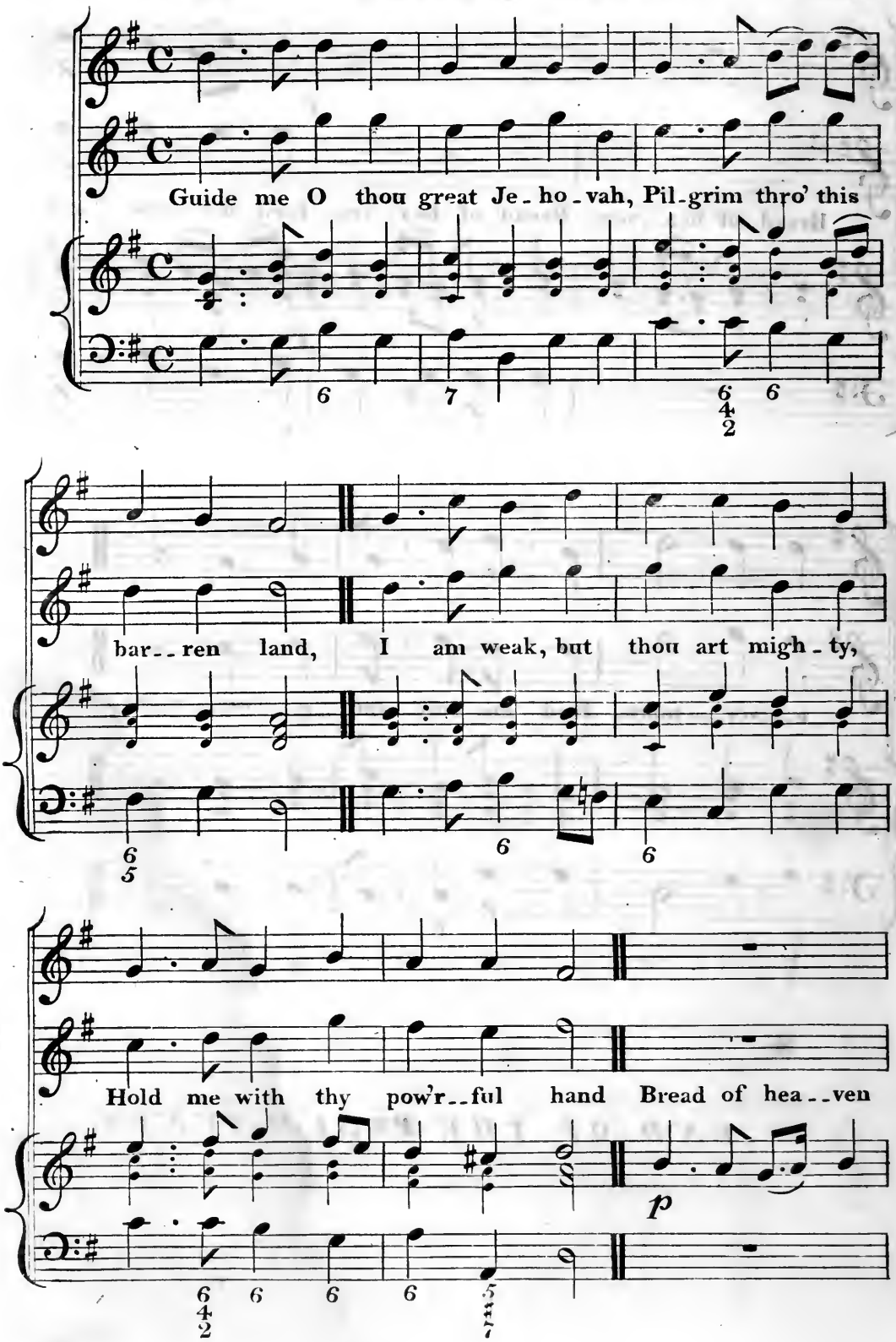
p

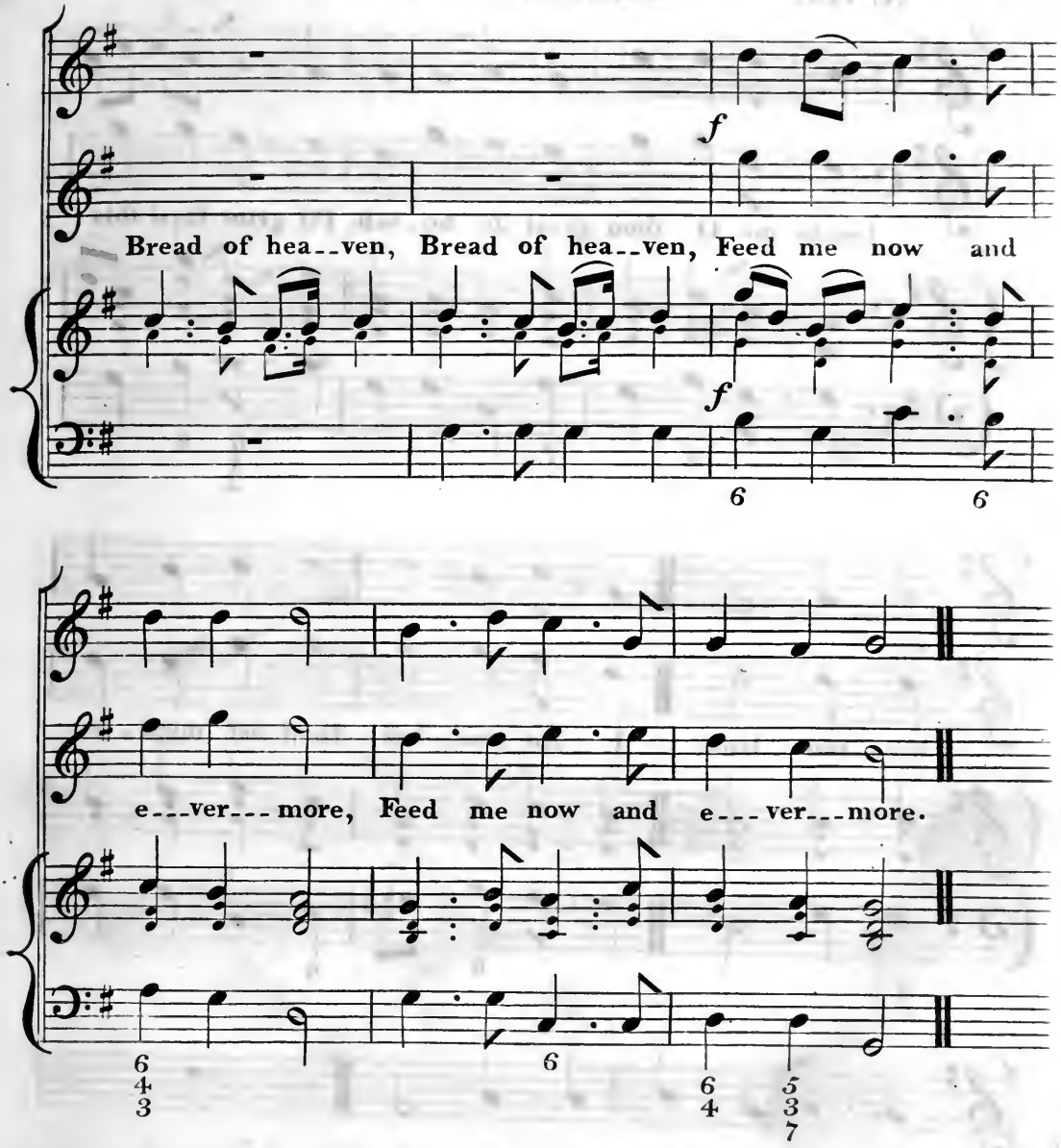
f

- tend, With willing steps thy court ascend, And tread the sacred floor.

f

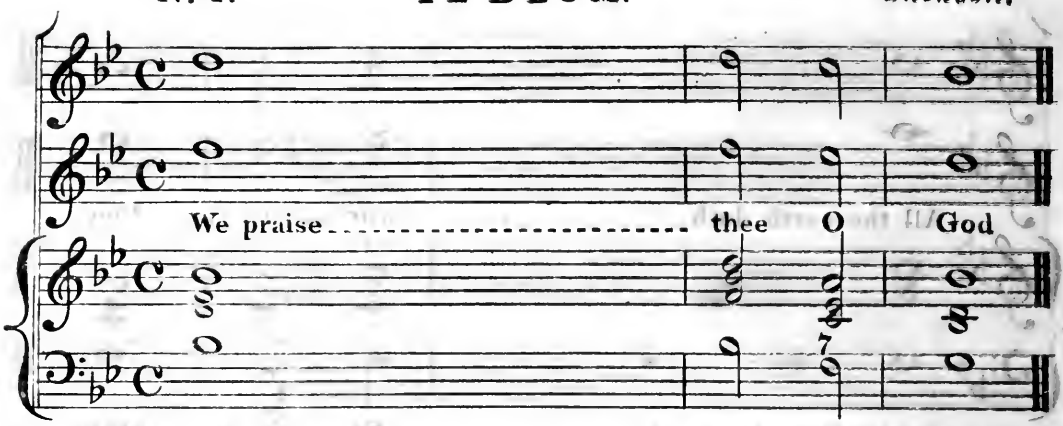
N.º 143. CANAAN. 3-8.s 3-7.s Clark.



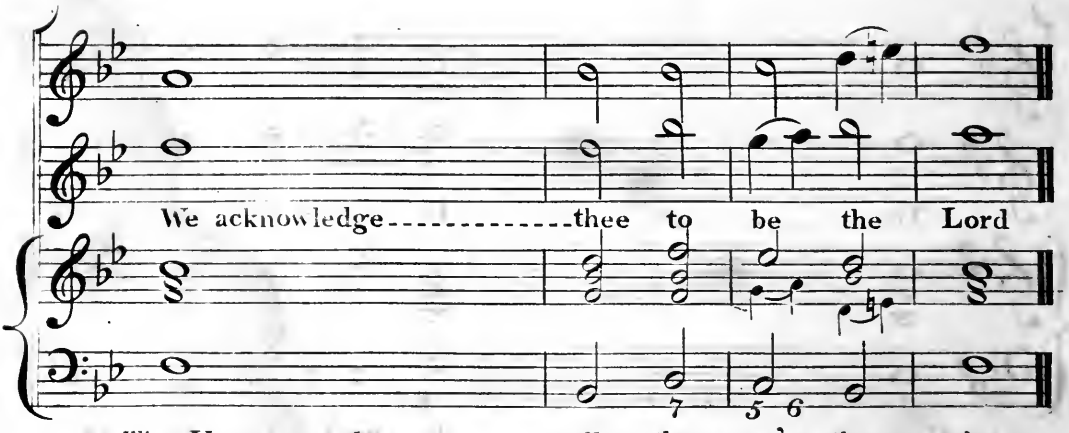


END OF THE PSALM TUNES.

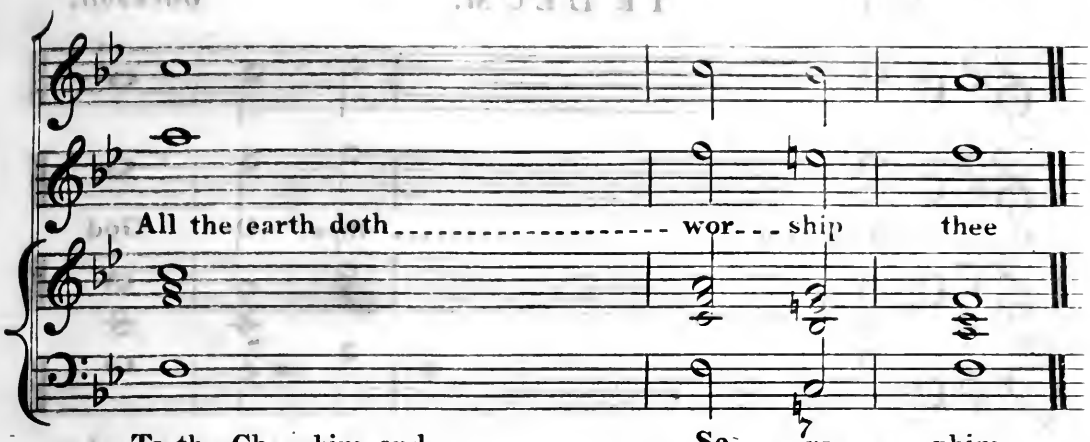
No. 1. TE DEUM. *Jackson.*



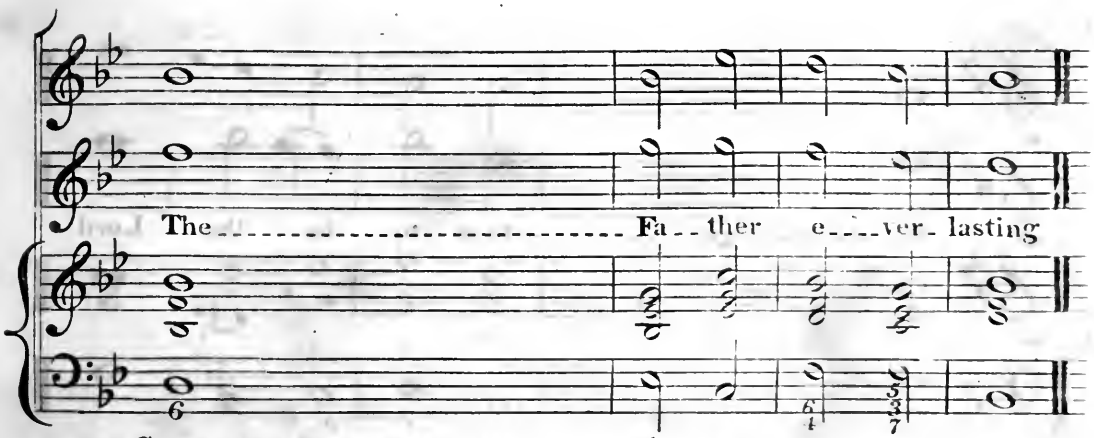
To thee all Angels cry a loud
Holy Ho ly Holy
The glorious company of the Apostles
The noble army of martyrs
The Father
Thou art the King of Glory
When thou tookest upon thee to de li ver Man
Thou sittest at the right hand hand of God
We therefore pray thee help thy servants
O Lord save thy people
Day by day
Vouch safe O Lord
O Lord let thy mercy lighten up on us



The Heavens and all the pow'rs there in
Lord God of Sa ba oth
Praise thee
Praise thee
Of an in finite Ma jes ty
O Christ
Thou didst not ab hor the Vir gin's womb
In the glo ry of the Father
Whom thou hast redeemed with thy pre cious blood
And bless thine he ri tage
We mag ni fy thee
To keep us this day with out sin
As our trust is in thee

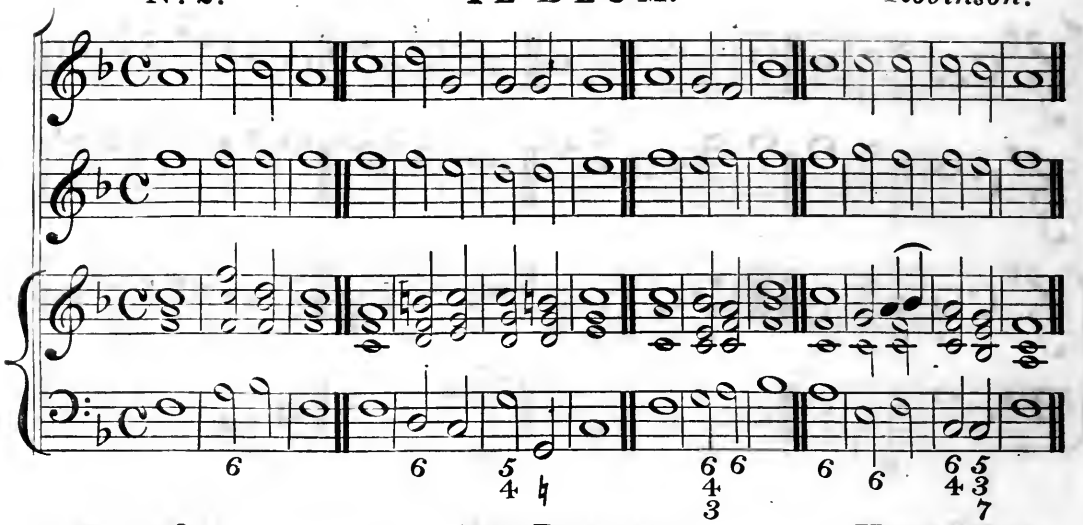


To theeCherubim and Se ra phim
Heaven and earth are full of the Ma jes ty
The goodly fellowship of the prophets
The holy Church throughout all the world
Thine honorable true and on ly Son
Thou art the ever last ing Son
When thou hadst overcome the sharpness of death
We believe that thou shalt come
Make them to be numbered with thy Saints
Go vern them
And we worship thy name
O Lord have mercy up on us
O Lord in thee have I trusted

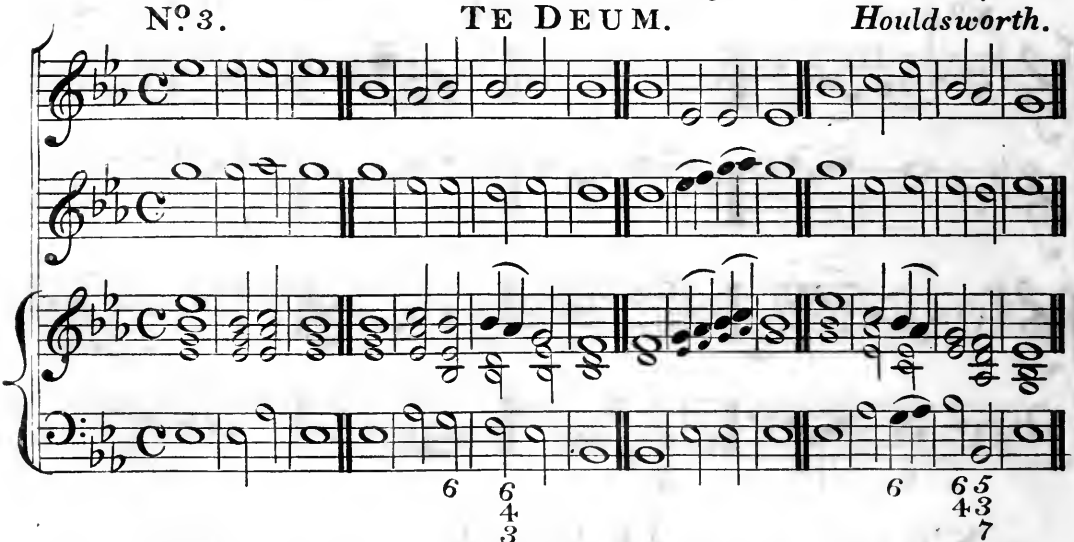


Con ti nual ly do cry
Of thy Glory
Praise thee
Doth ac knowledge thee
Also the Holy Ghost the com fort er
Of the Father
Thou didst open the Kingdom of Heaven to all be lievers
To be our Judge
In glo ry e verlasting
And lift them up for ever
E ver world with out end
Have mer cy up on us
Let me ne ver be confounded

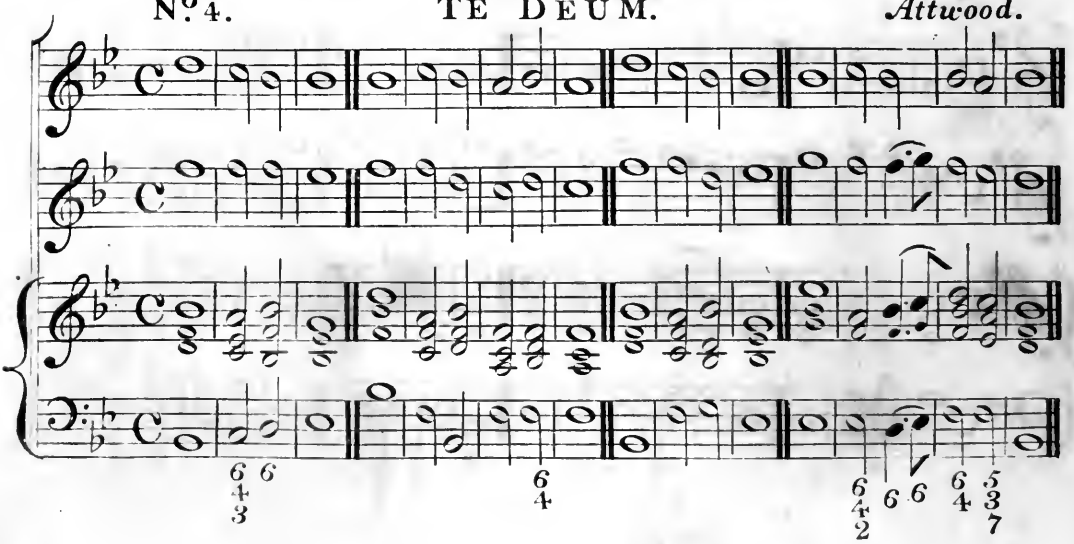
No. 2. TE DEUM. *Robinson.*



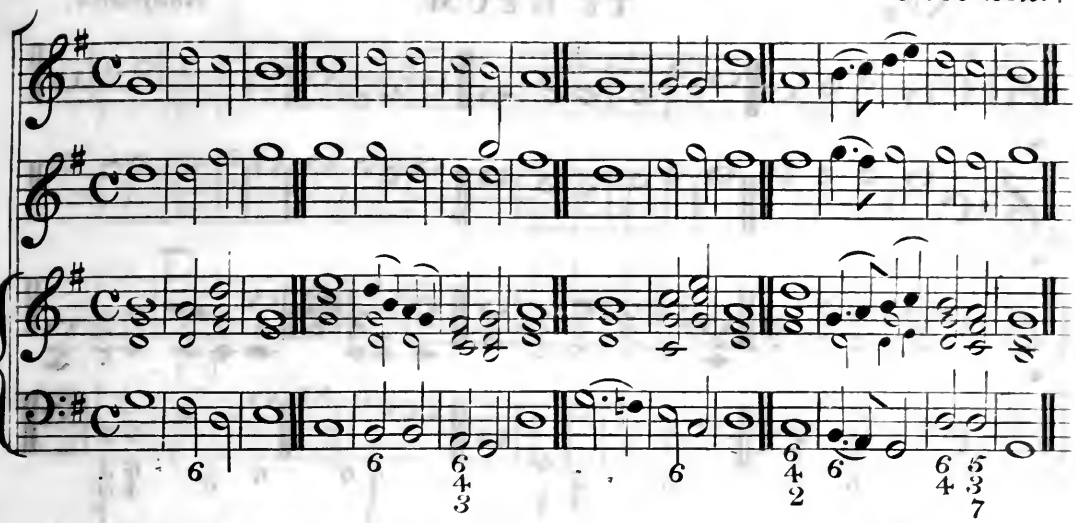
No. 3. TE DEUM. *Houldsworth.*



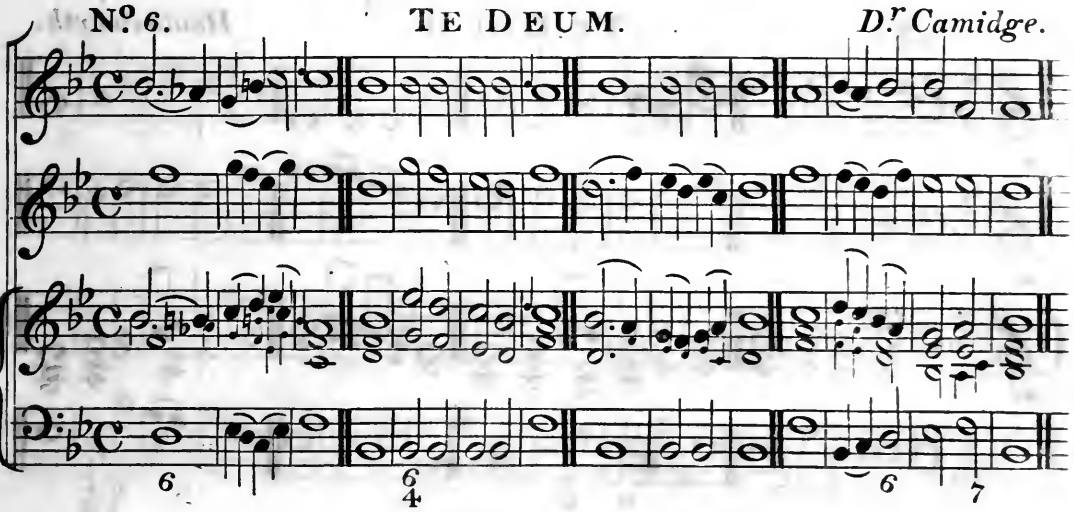
No. 4. TE DEUM. *Attwood.*



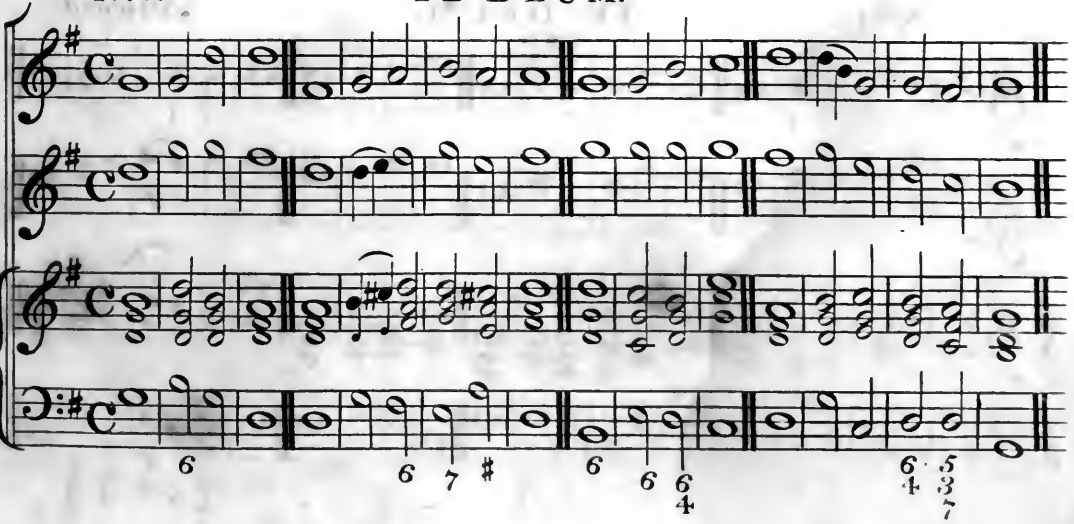
N° 5. TE DEUM. *Stevenson.*



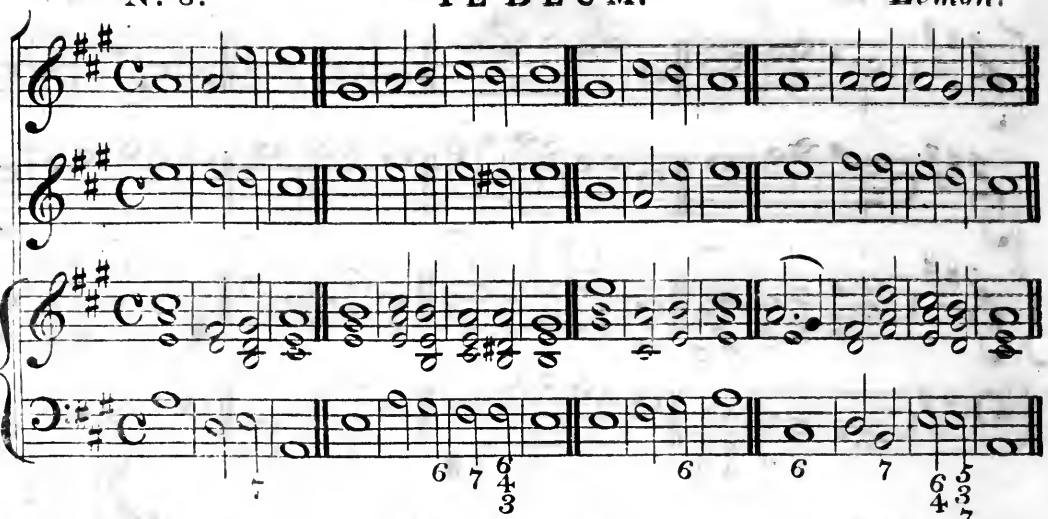
N° 6. TE DEUM. *D.r Camidge.*



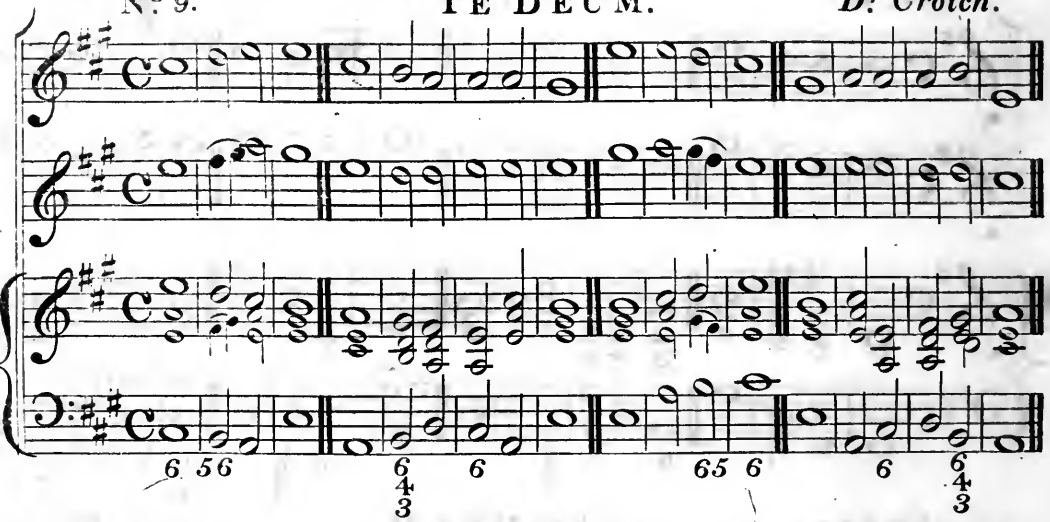
N° 7. TE DEUM.



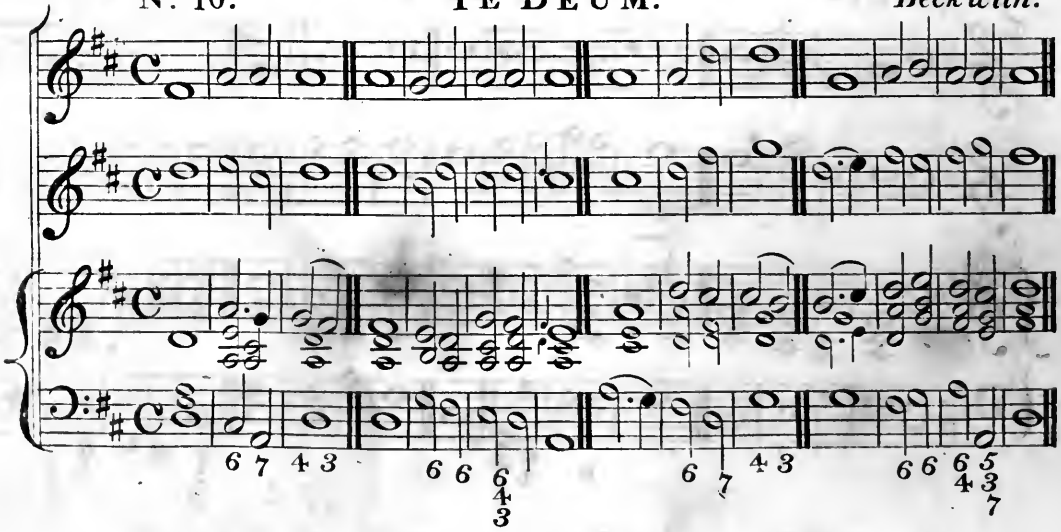
Nº 8. TE DEUM. *Lemon.*



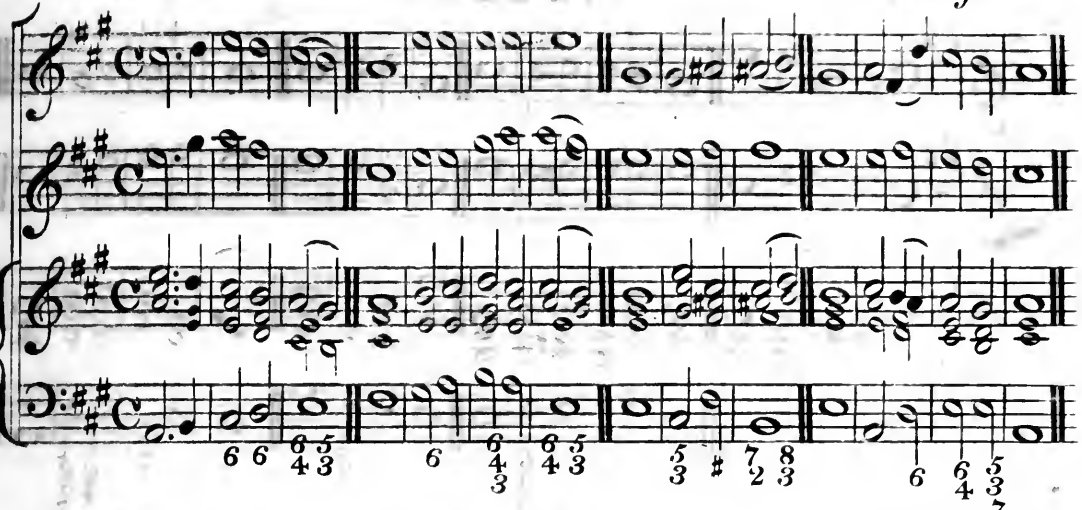
Nº 9. TE DEUM. *Dr. Crotch.*



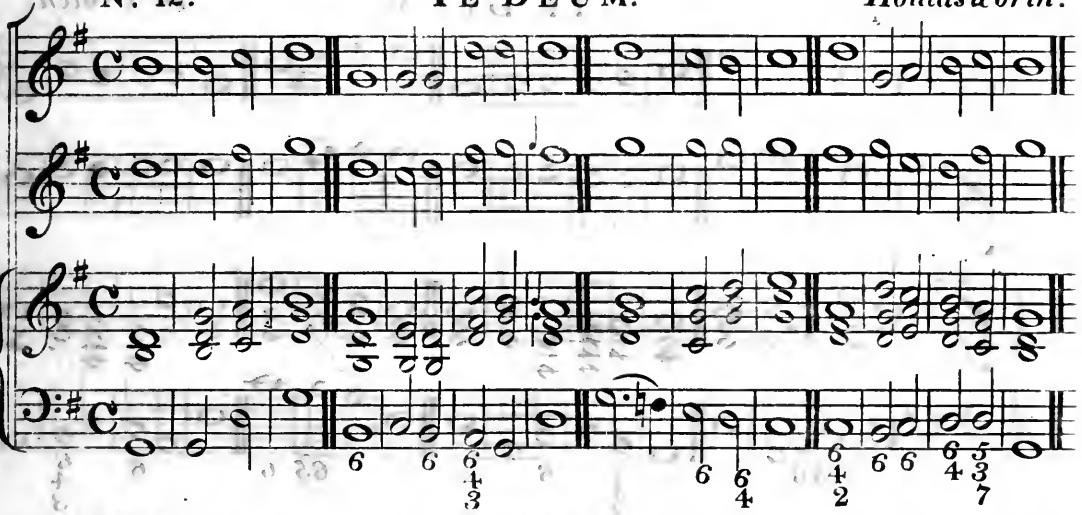
Nº 10. TE DEUM. *Beckwith.*



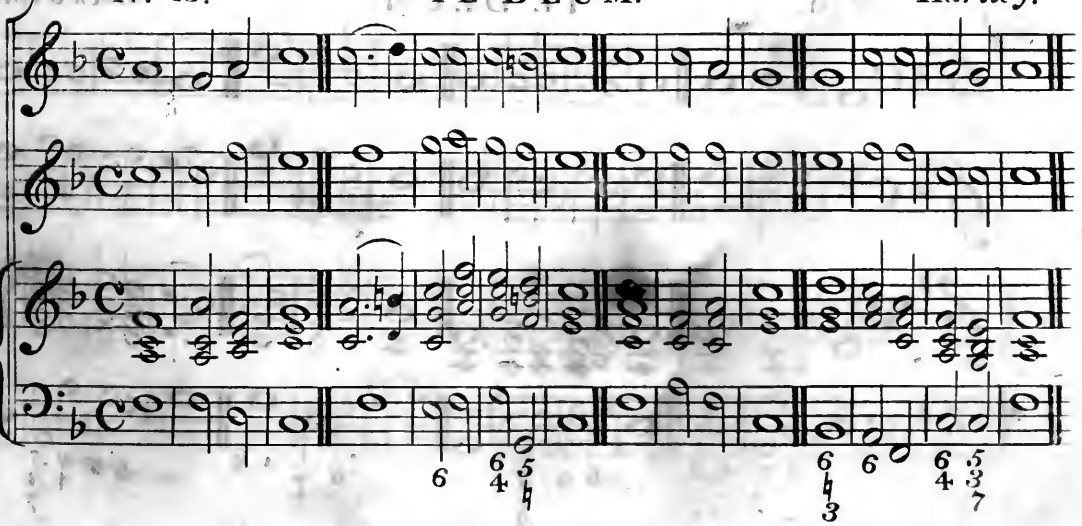
N.º 11. TE DEUM. *Corfe.*



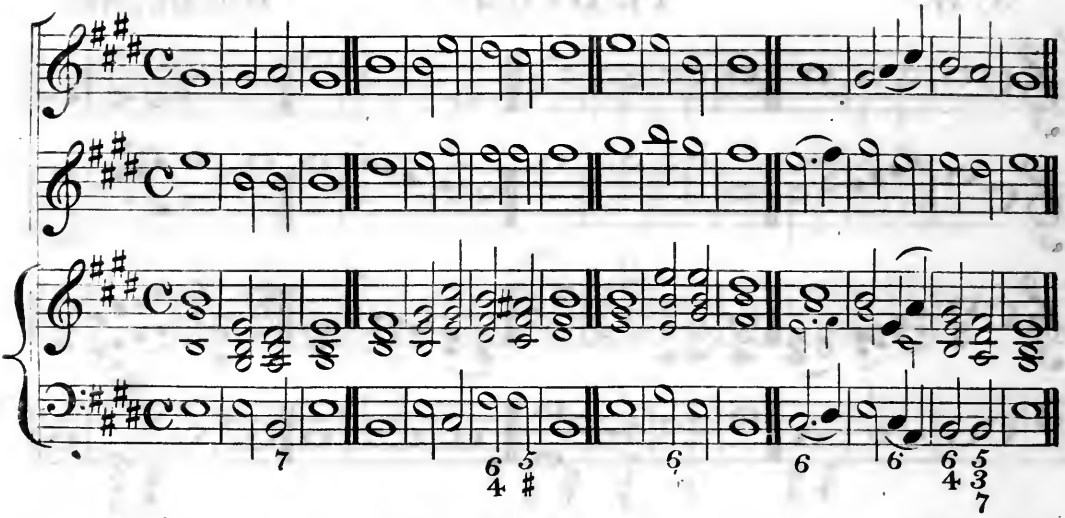
N.º 12. TE DEUM. *Houldsworth.*



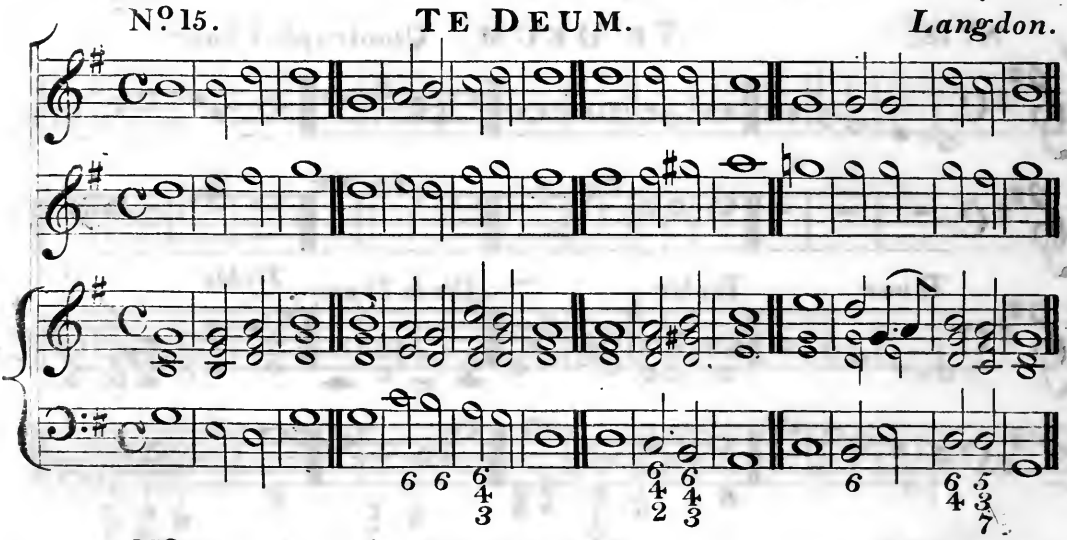
N.º 13. TE DEUM. *Hartley.*



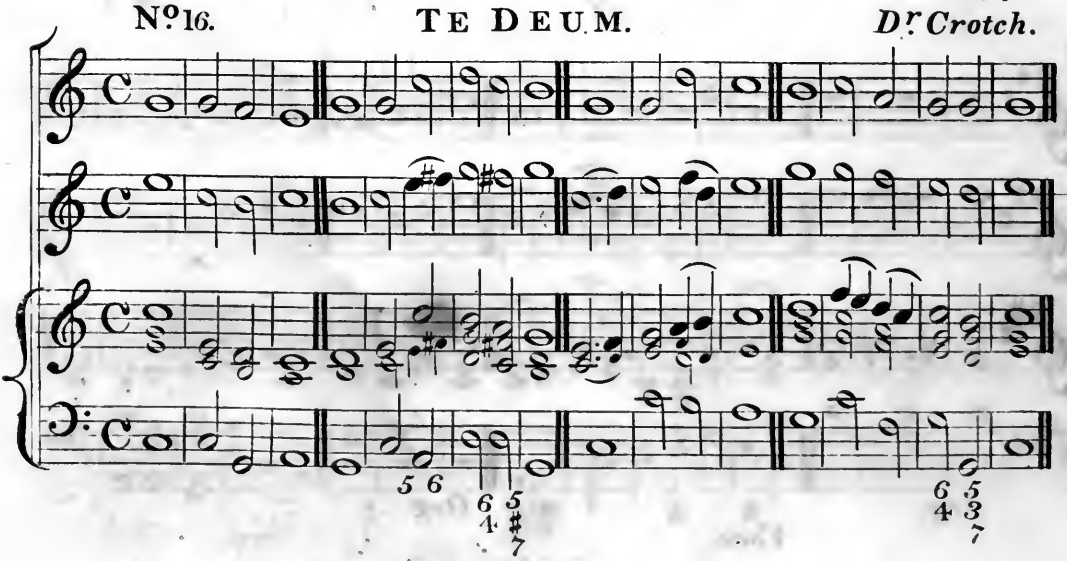
Nº14. TE DEUM. *Jackson.*



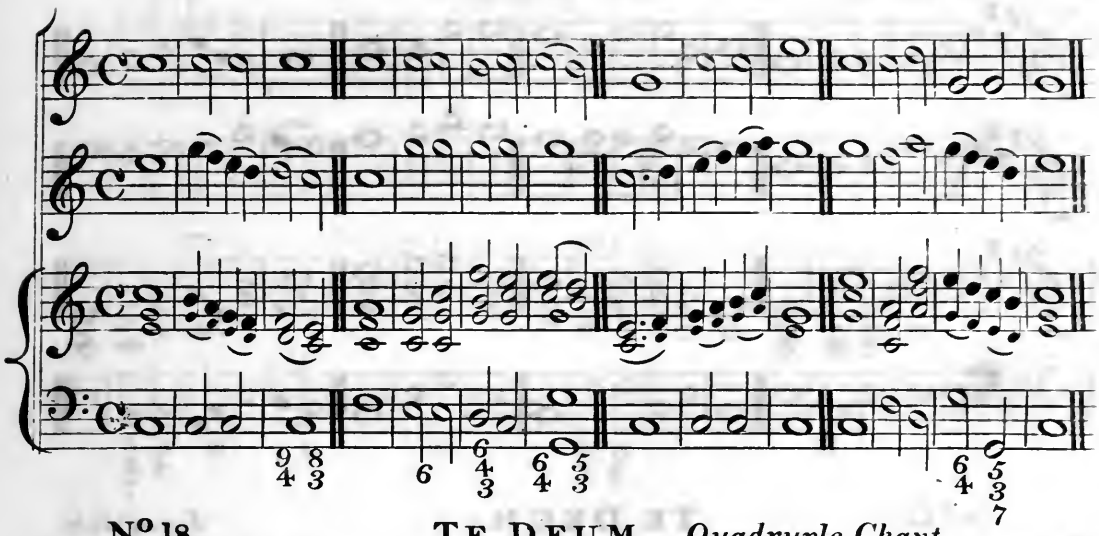
Nº15. TE DEUM. *Langdon.*



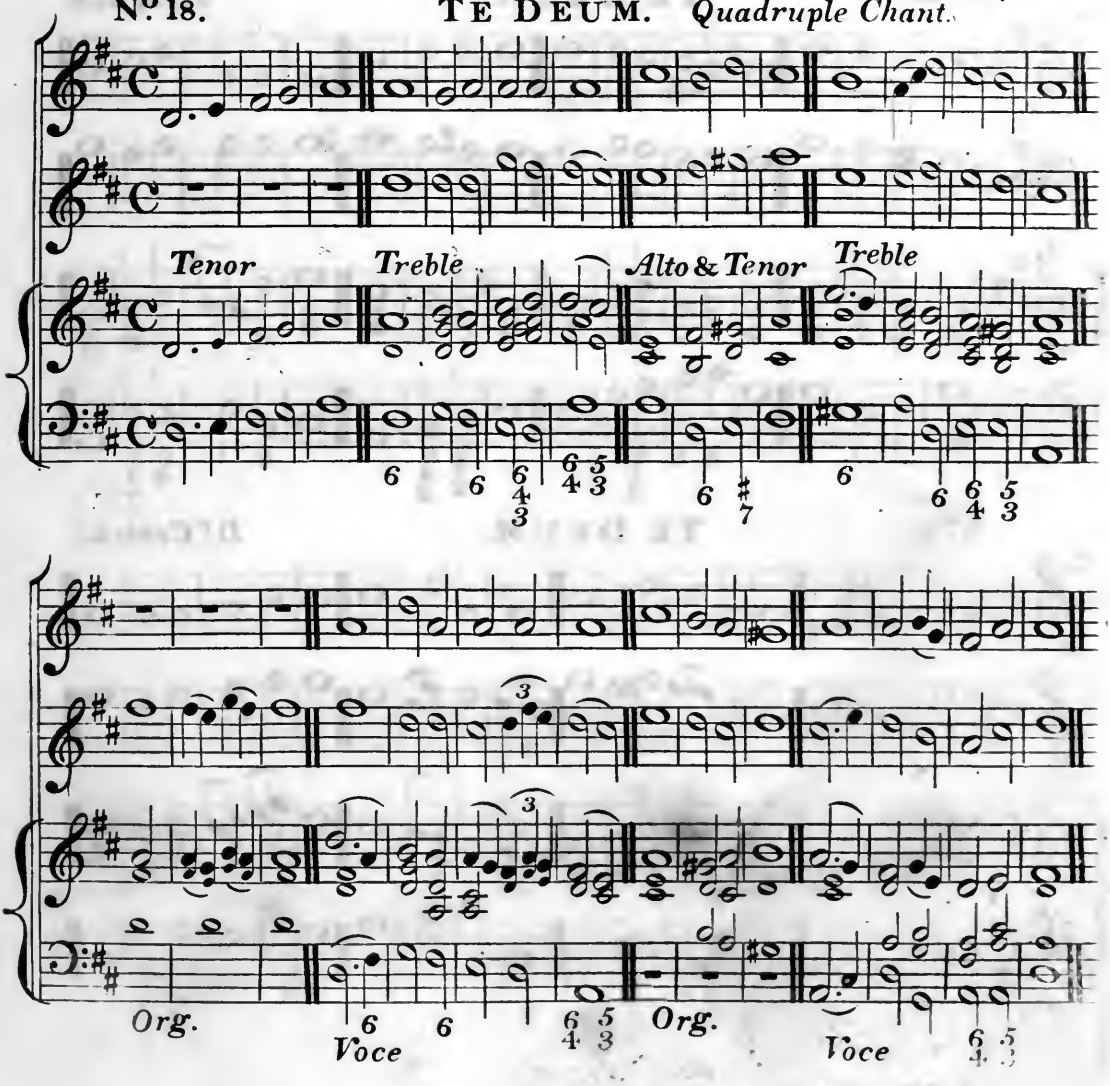
Nº16. TE DEUM. *Dr. Crotch.*



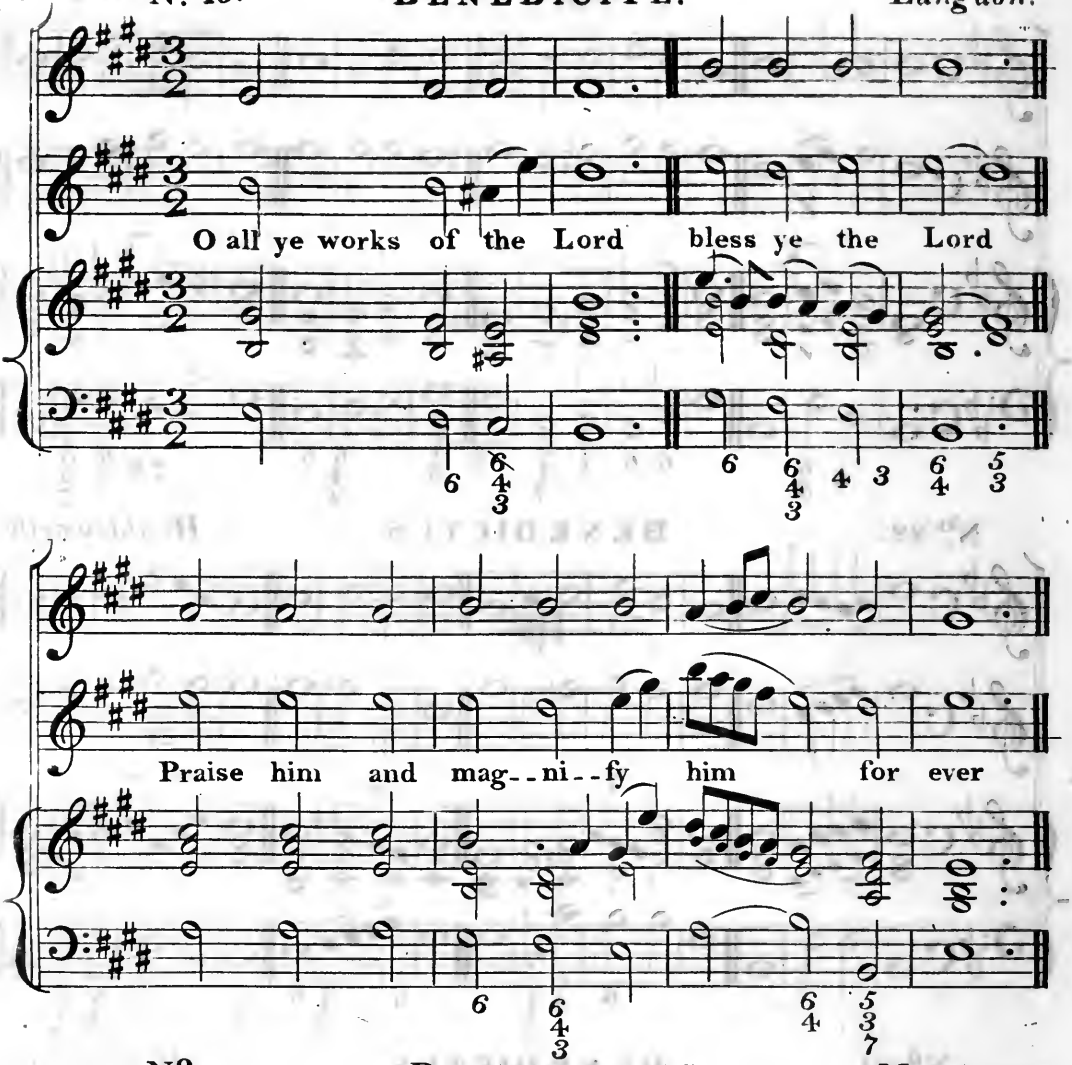
N°17. TE DEUM. *Houldsworth.*



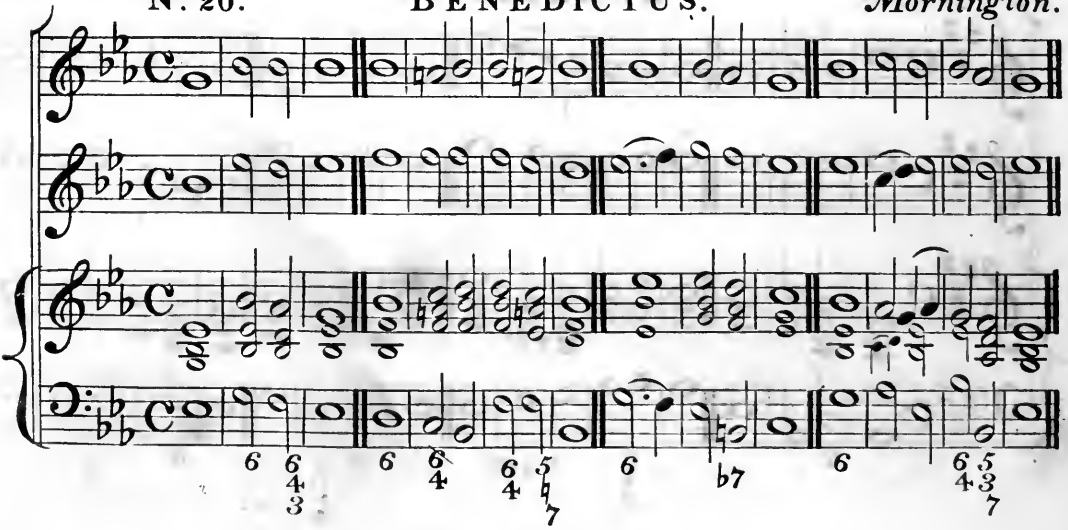
N°18. TE DEUM. *Quadruple Chant.*



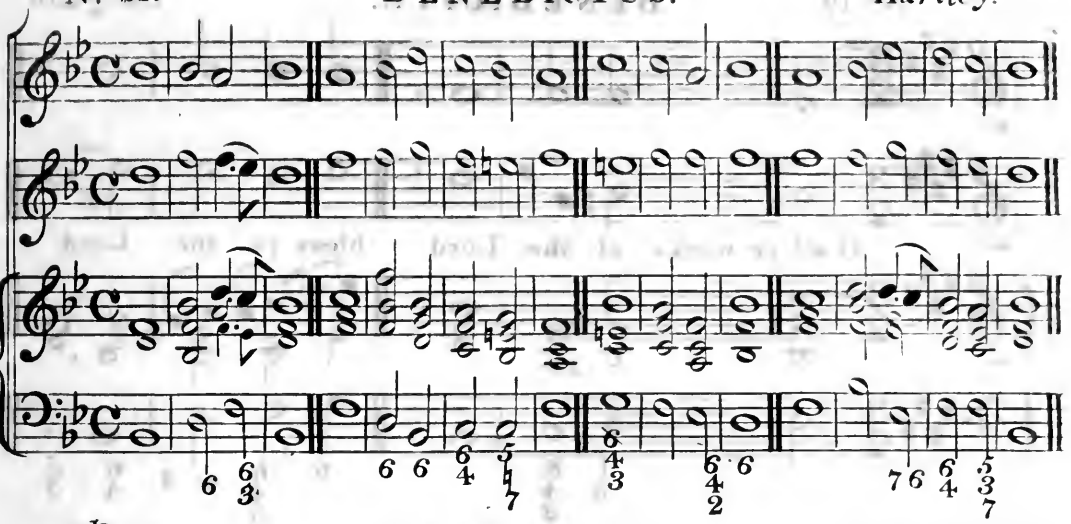
Nº 19. BENEDICITE. *Langdon.*



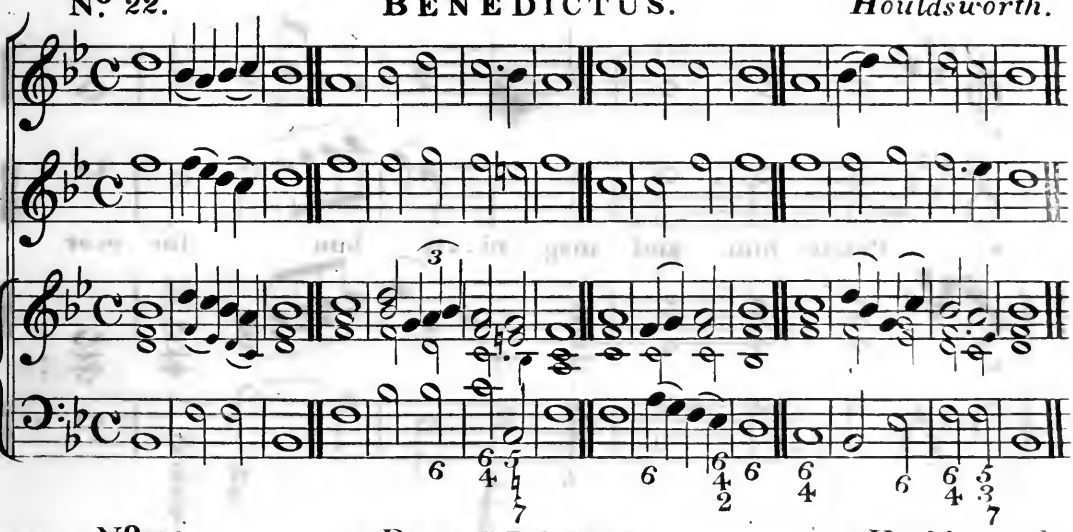
Nº 20. BENEDICTUS. *Mornington.*



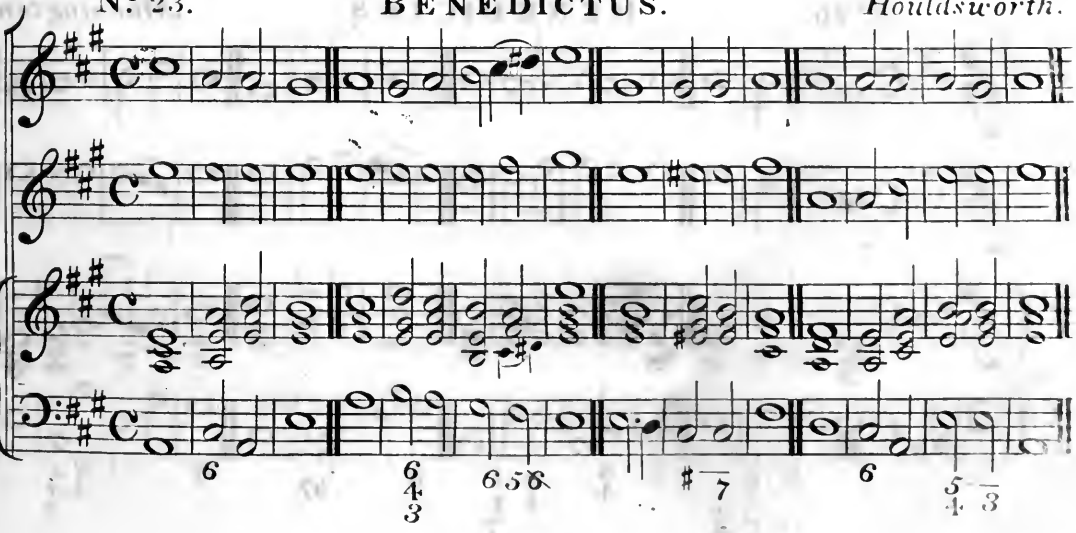
No. 21. BENEDICTUS. *Hartley.*



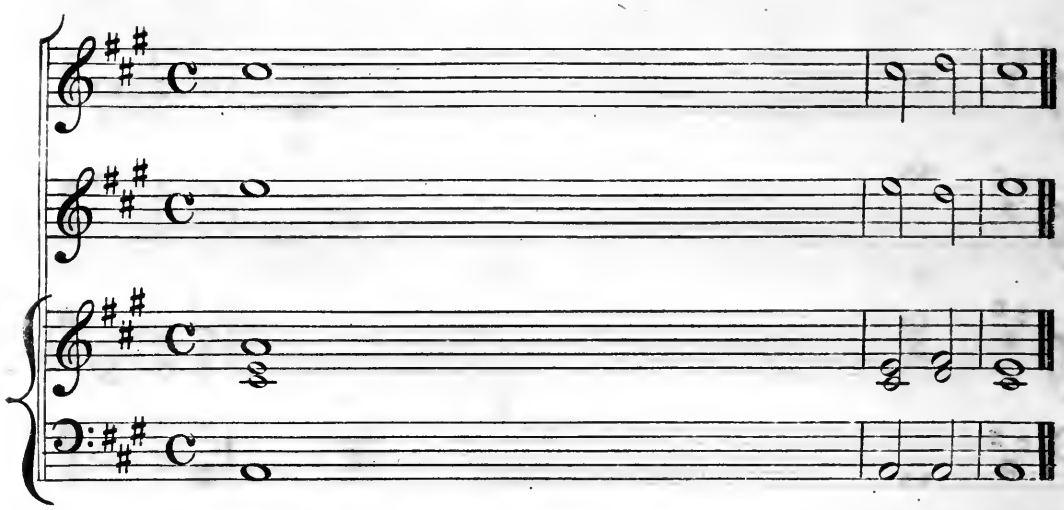
No. 22. BENEDICTUS. *Houldsworth.*



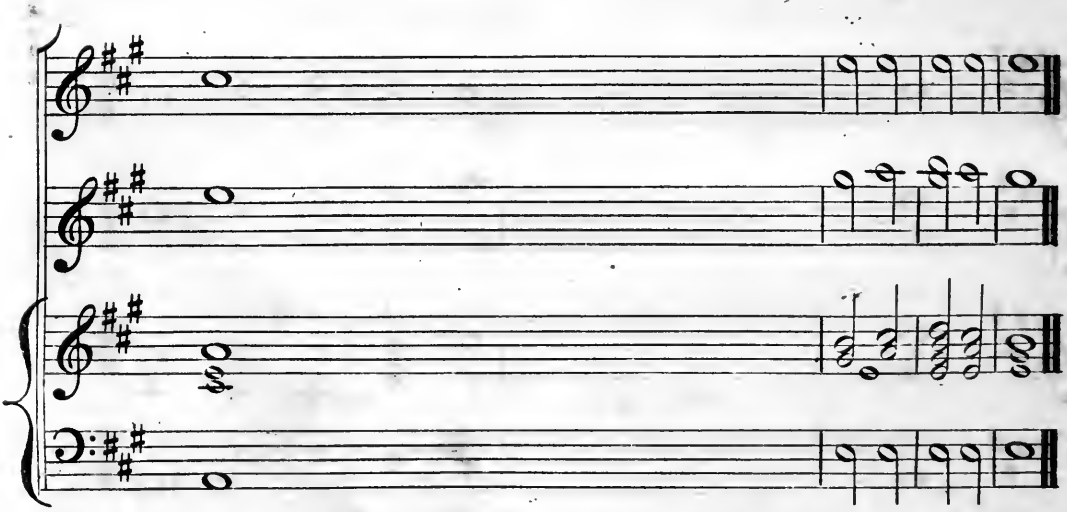
No. 23. BENEDICTUS. *Houldsworth.*



N°24. JUBILATE. Houldsworth.

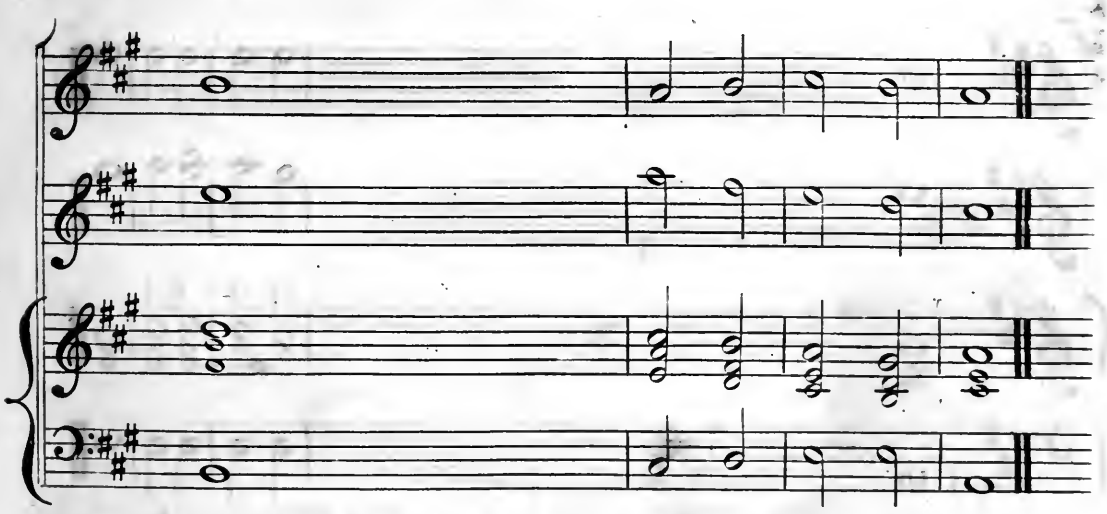


O be joyful in the Lord ---------- all ye lands
O go your way into his gates with thanksgiv.[g] & into his courts w.[h] praise
Glory be to the Father and ---------- to the Son



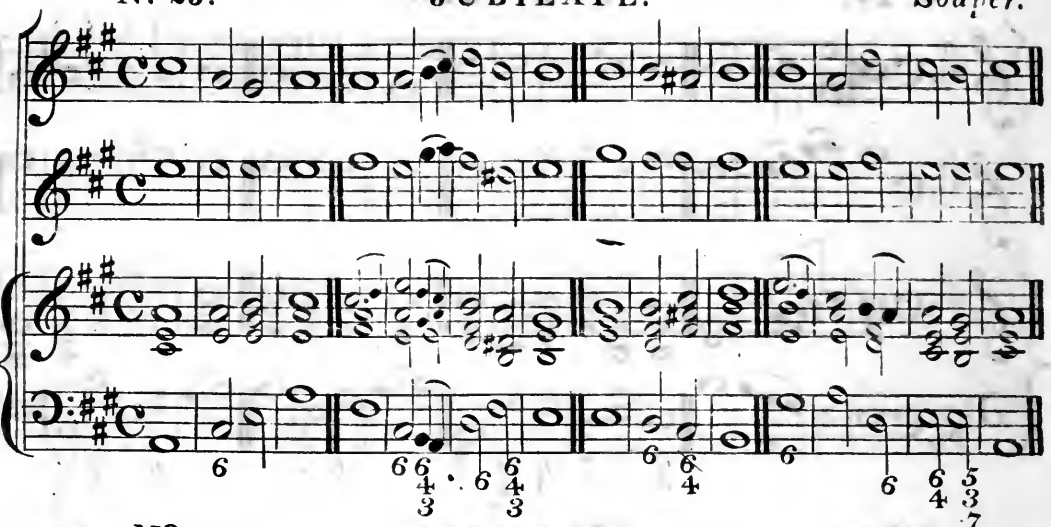
Serve the Lord with gladness & come before his presence w.[h] a song
Be thankful unto him and ---------- speak good of his name
And ---------- to the Holy Ghost

Be ye sure that the Lord he is God: it is he that hath made us & not we ourselves
For the Lord is gracious his mercy is ---------- everlasting
As it was in the beginning is now and ---------- ever shall be

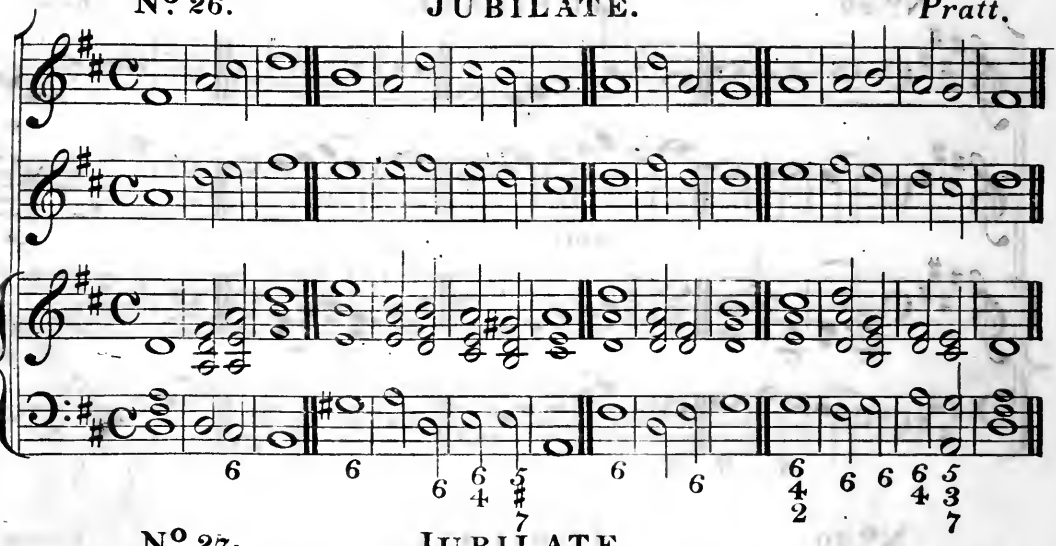


We are his people and the ---------- sheep of his pas - - ture
And his truth endureth from gene - - ration to ge - - ne - - ration
World ---------- with - out end A - - - men.

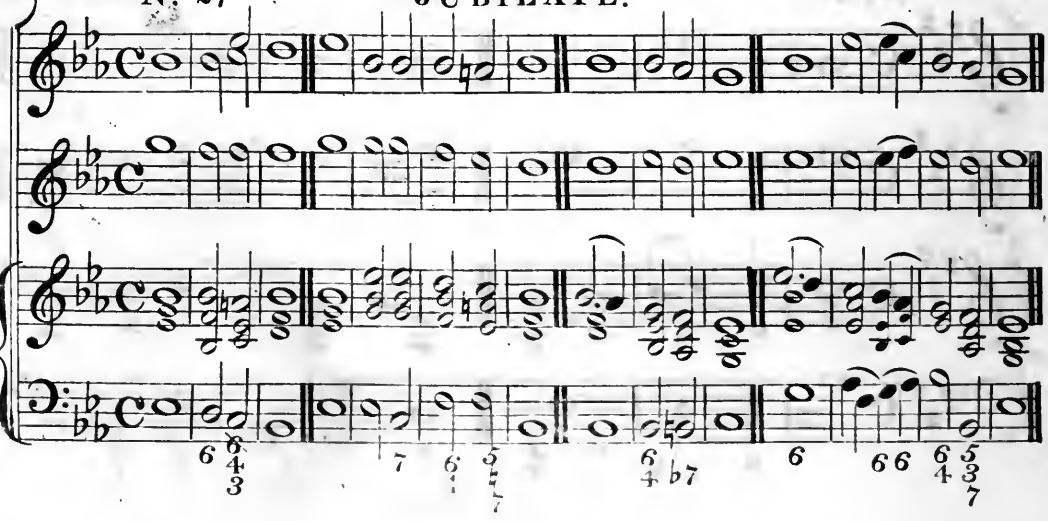
Nº 25. JUBILATE. *Soaper.*



Nº 26. JUBILATE. *Pratt.*



Nº 27. JUBILATE.



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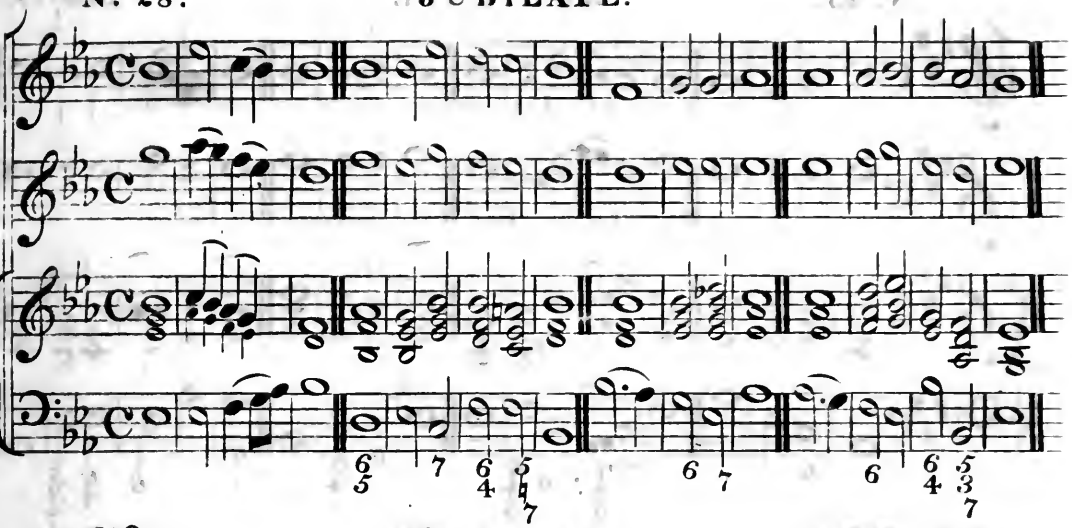
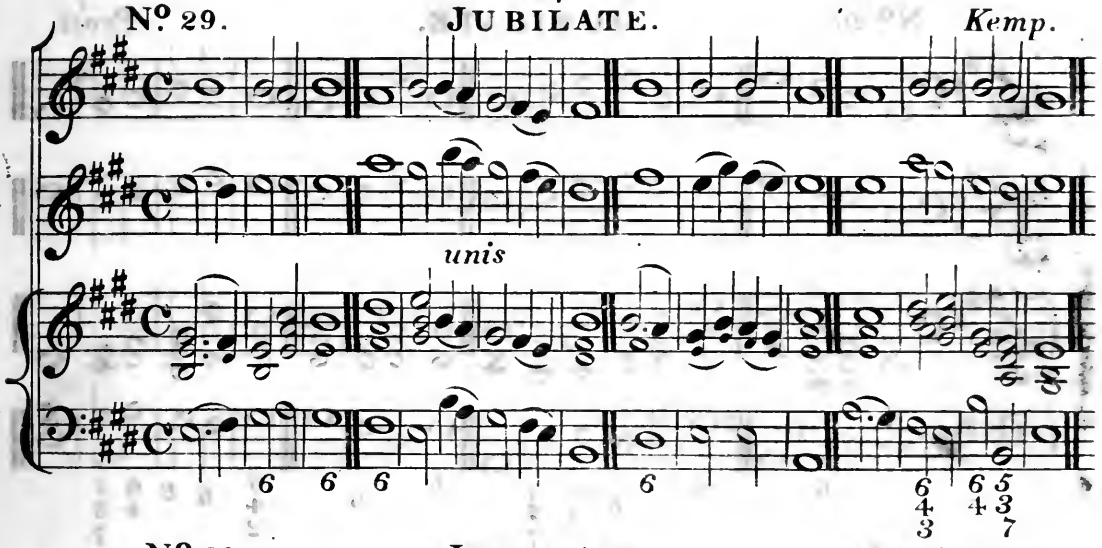
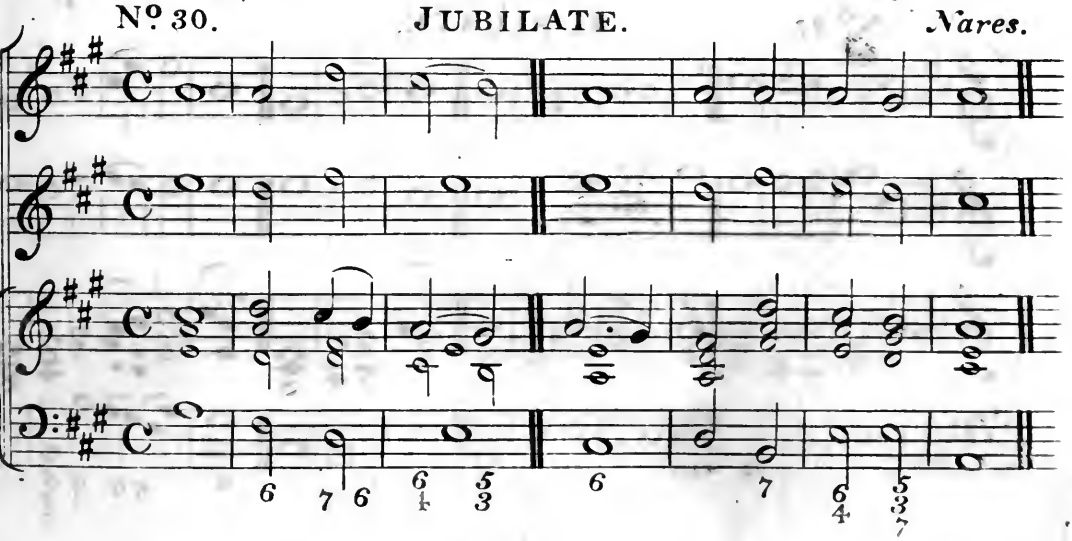


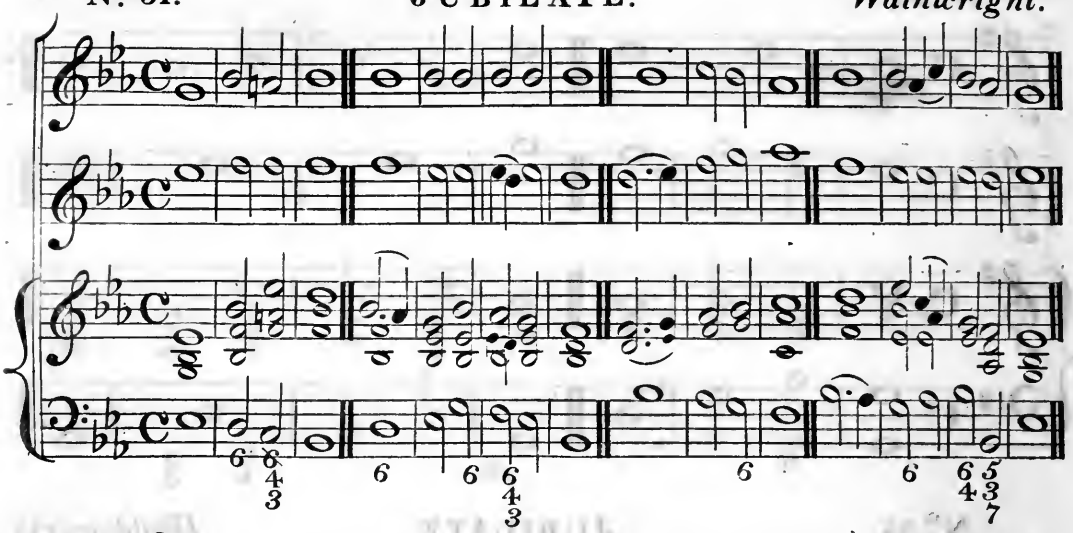
Nº 29. JUBILATE. *Kemp.*



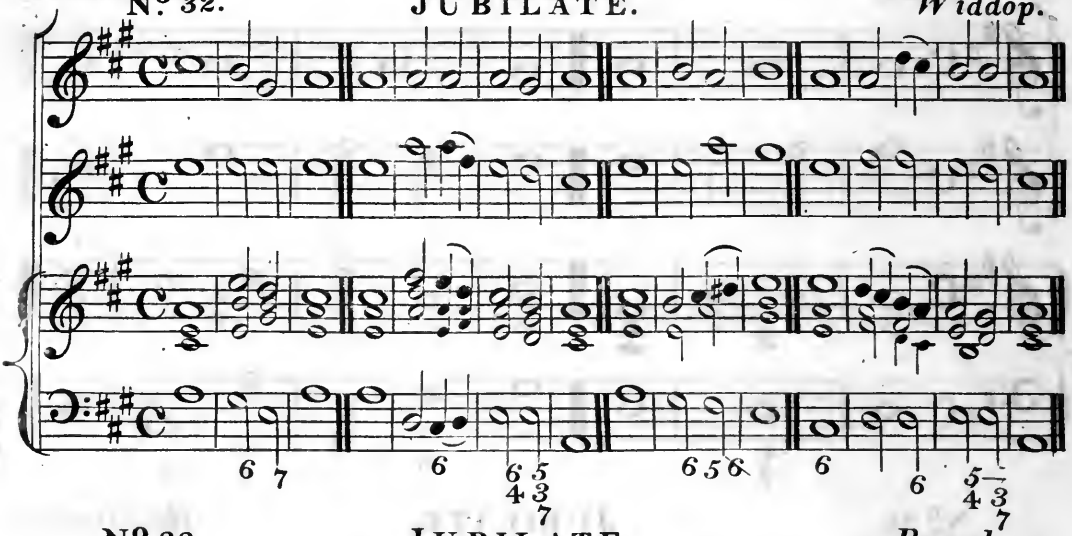
Nº 30. JUBILATE. *Nares.*



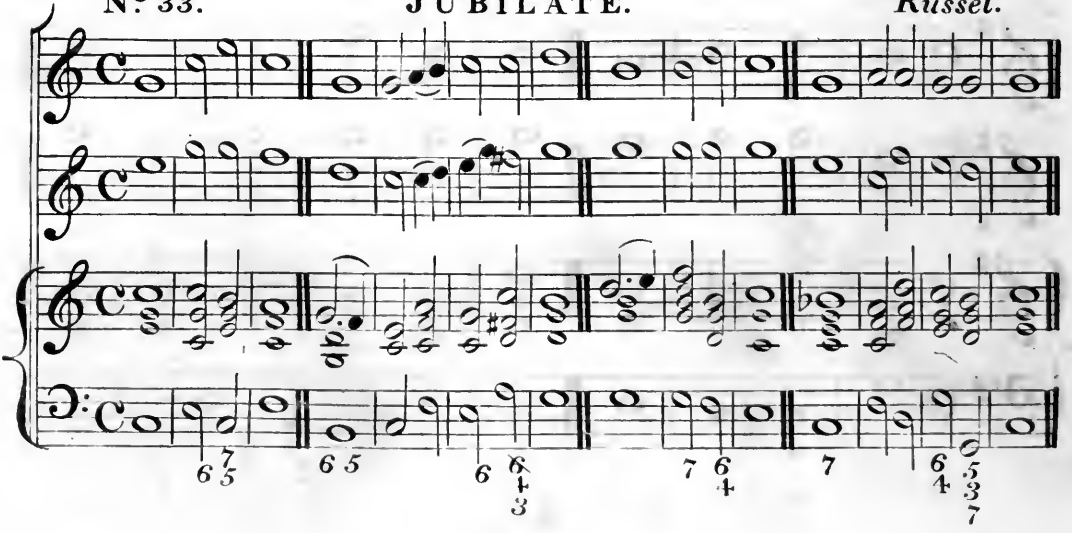
No. 31. JUBILATE. *Wainwright.*



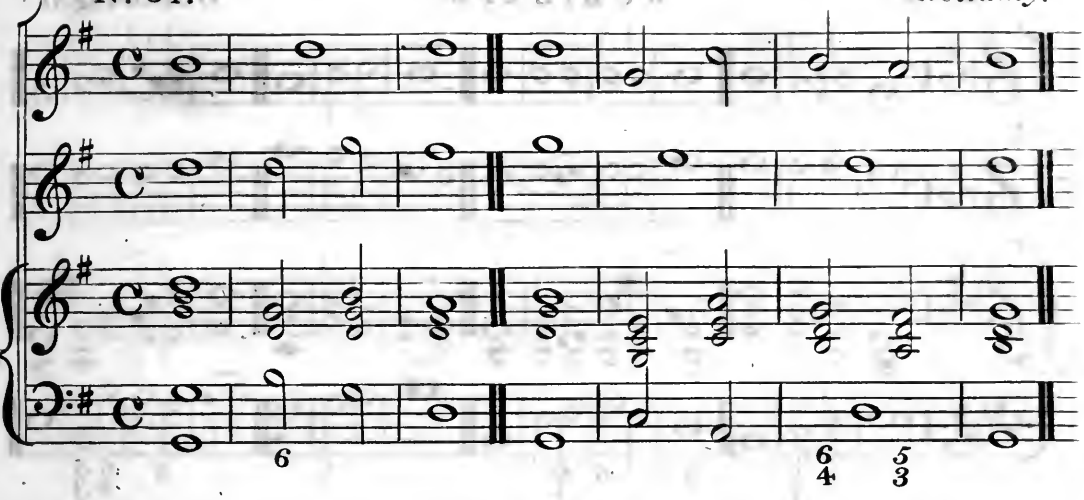
No. 32. JUBILATE. *Widdop.*



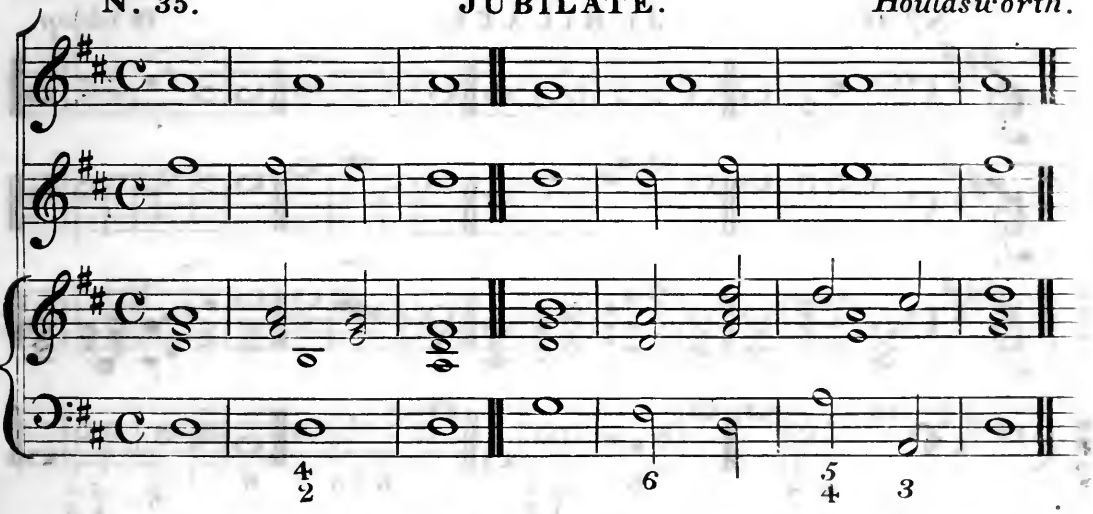
No. 33. JUBILATE. *Russel.*



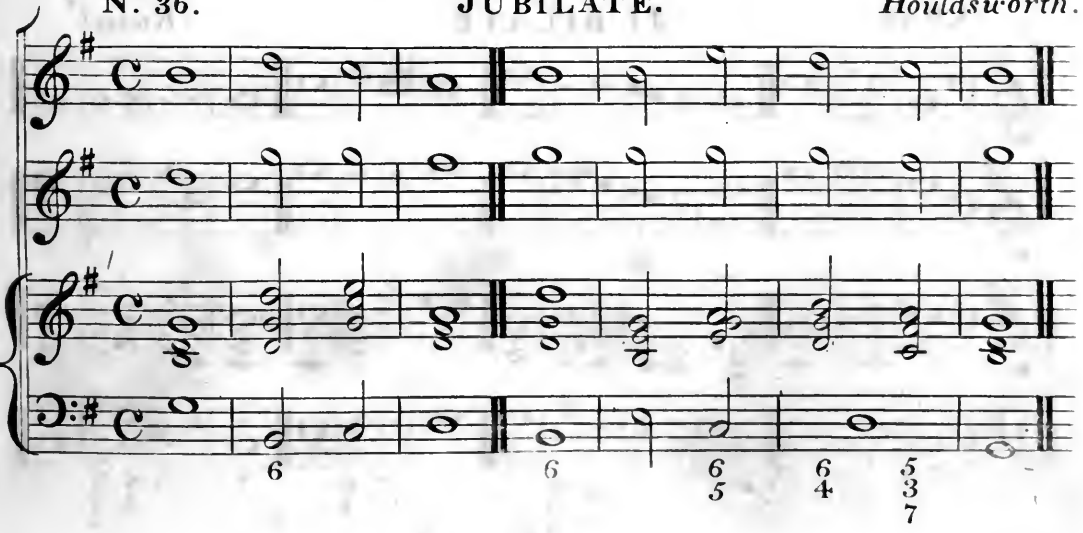
N° 34. JUBILATE. *Bellamy.*



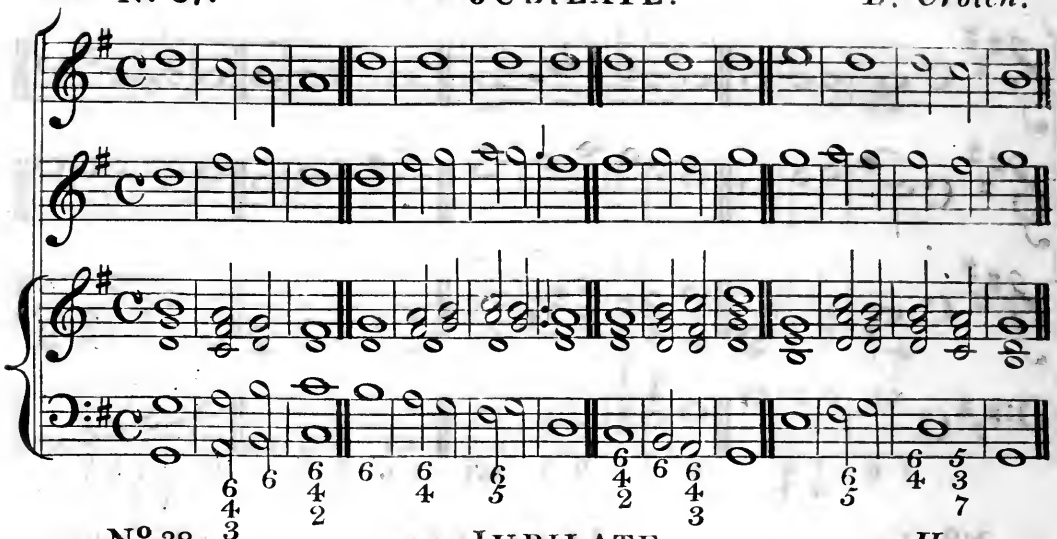
N° 35. JUBILATE. *Houldsworth.*



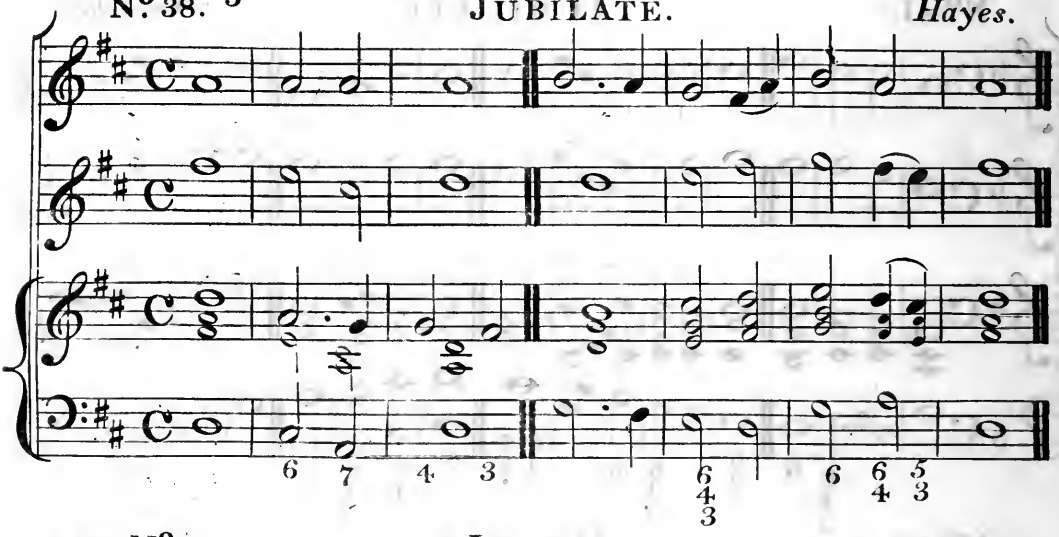
N° 36. JUBILATE. *Houldsworth.*



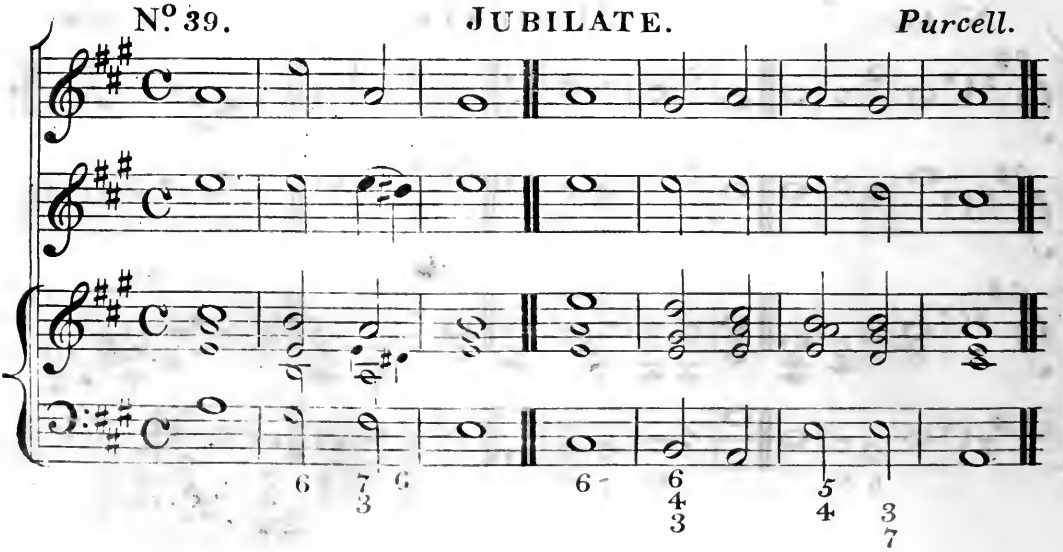
Nº 37. JUBILATE. *Drᵗ Crotch.*



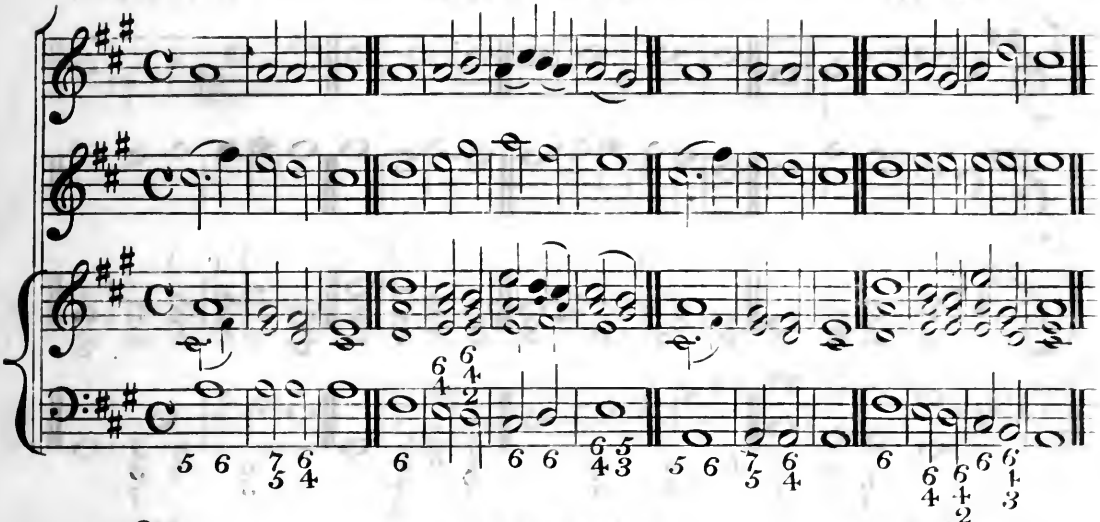
Nº 38. JUBILATE. *Hayes.*



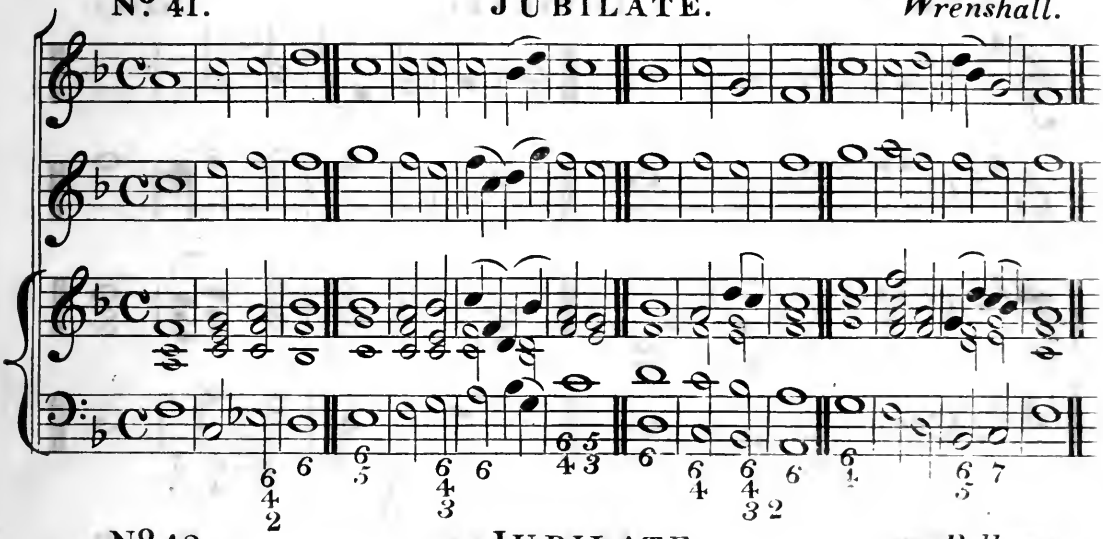
Nº 39. JUBILATE. *Purcell.*



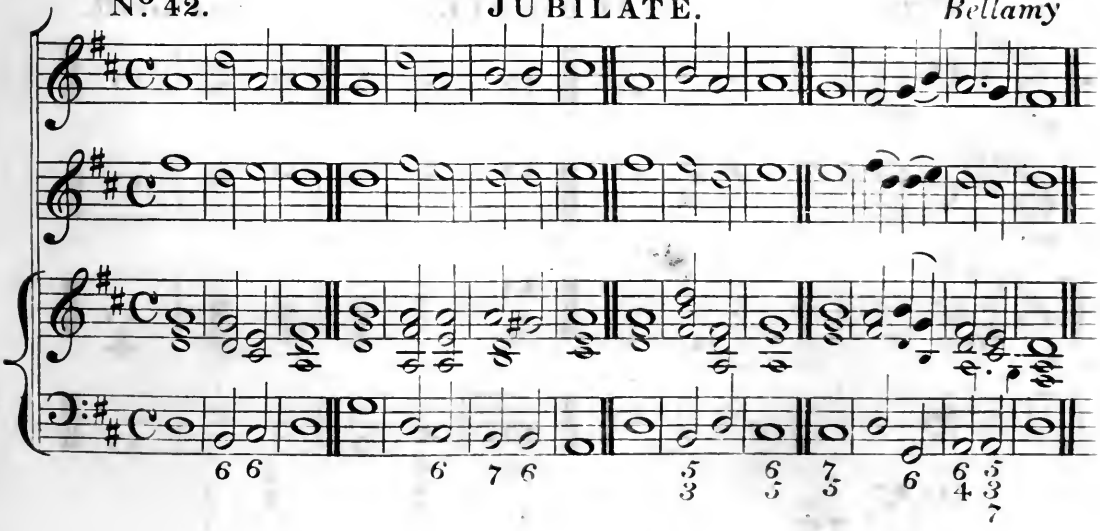
Nº 40. **JUBILATE.** *Heathcote.*

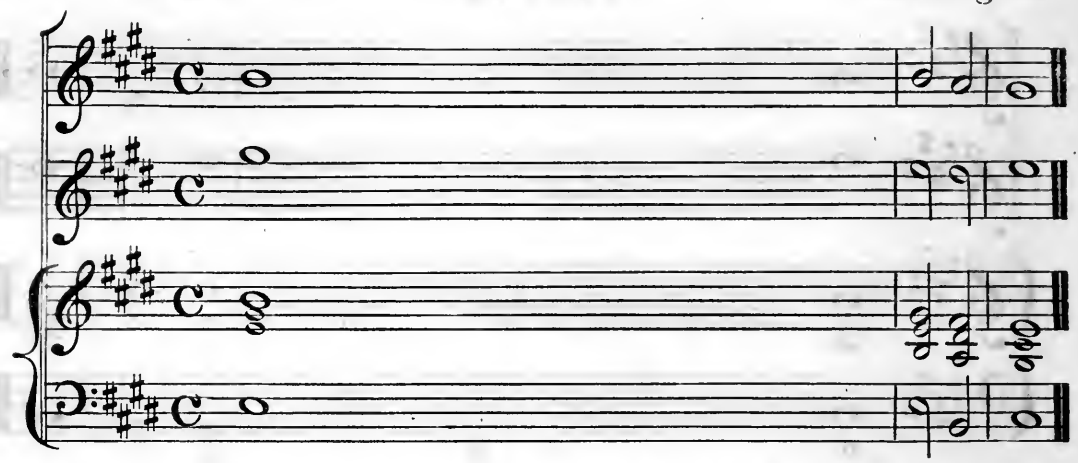


Nº 41. **JUBILATE.** *Wrenshall.*

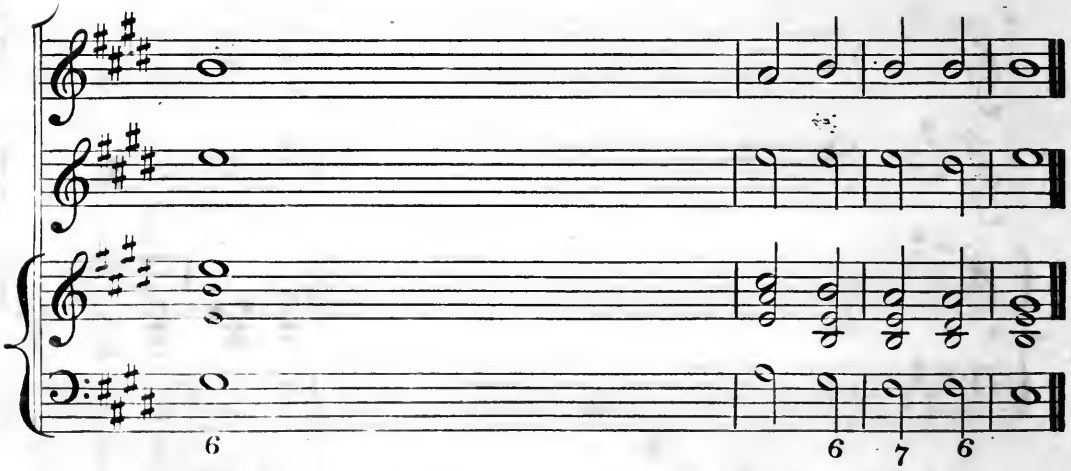


Nº 42. **JUBILATE.** *Bellamy*

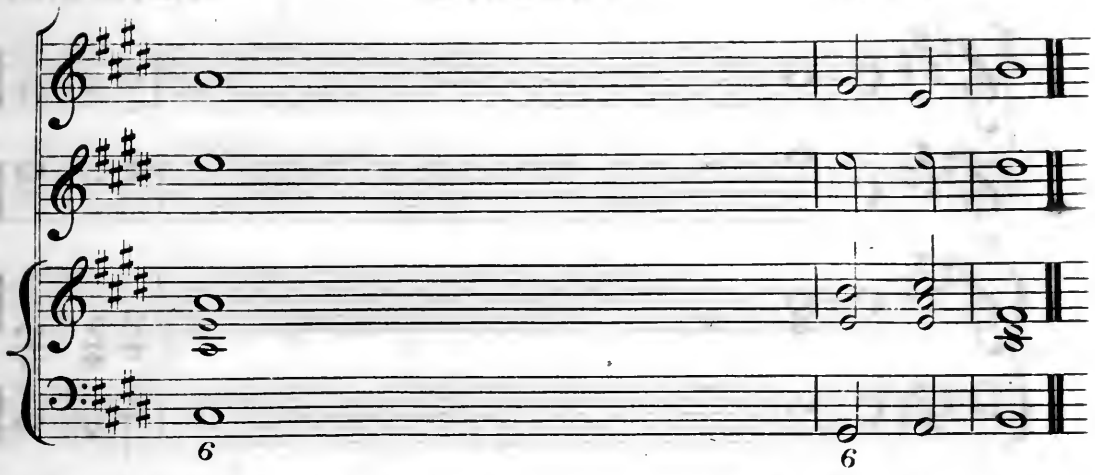




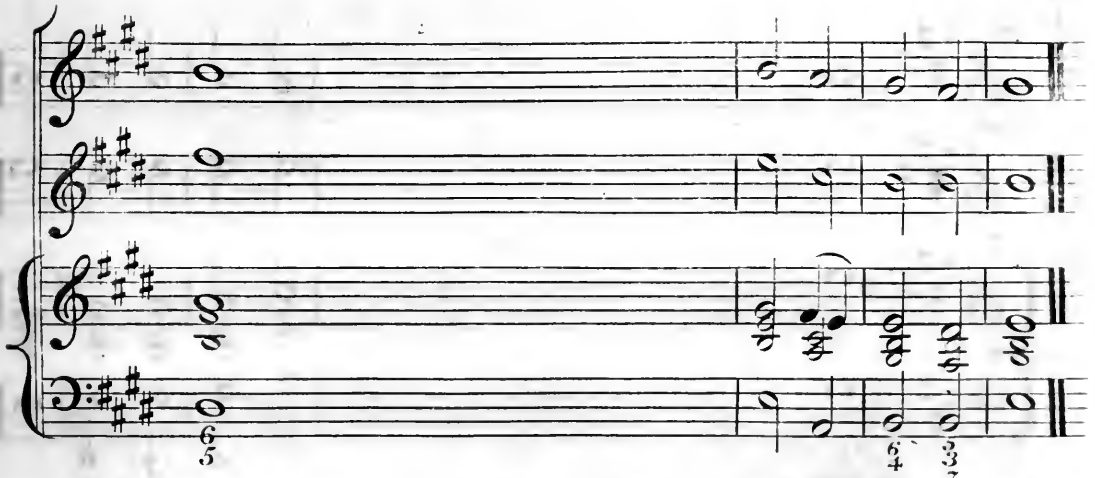
O sing unto the Lord ---------- a new Song
The Lord declared ---------- his salvation
Shew yourselves joyful unto the Lord ---------- all ye lands
With trumpets ---------- also & shawms
Let the floods clap their hands & let the hills be joyful together before the Lord
Glory be. to the Father and ---------- to the Son



For he hath ---------- done marvel-lous things
His righteousness hath he openly shewed in the sight of the heathen
Sing ---------- rejoice and give thanks
O shew yourselves joyful be ---------- fore the Lord the King
For he ---------- cometh to judge the earth
And ---------- to the Ho-ly Ghost

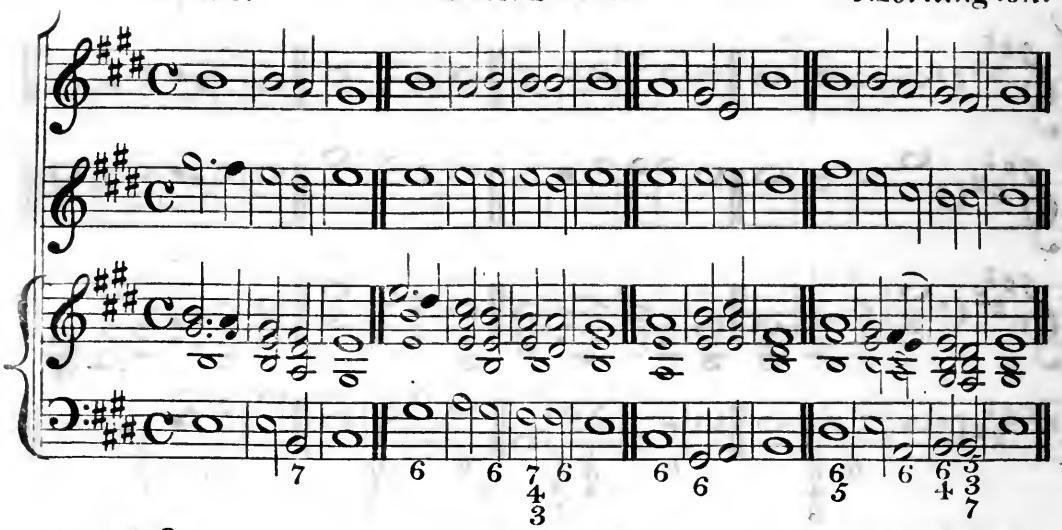


With his own right hand and with his ho-ly arm
He hath remembered his mercy and truth toward the house of Israel
Praise the Lord up on the Harp
Let the Sea make a noise and all that there-in is
With righteousness shall he judge the world
As it was in the beginning is now and ever shall be

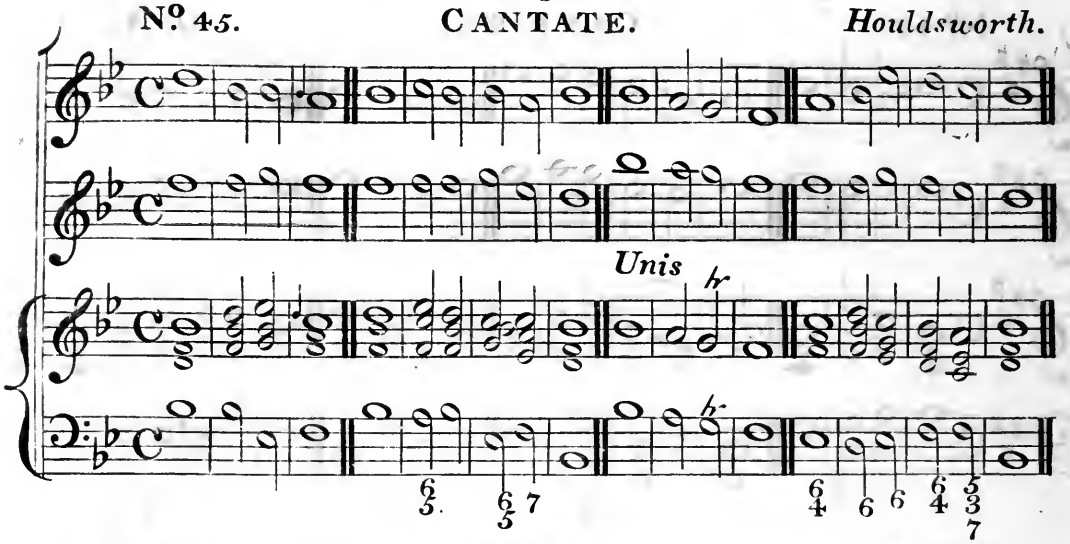


Hath he gotten him self the vic-to-ry
And all the ends of the world have seen the sal-va-tion of our God
Sing to the Harp with a Psalm of thanksgiving
The round world and they that dwell therein
And the people with e-qui-ty
World without end A-men

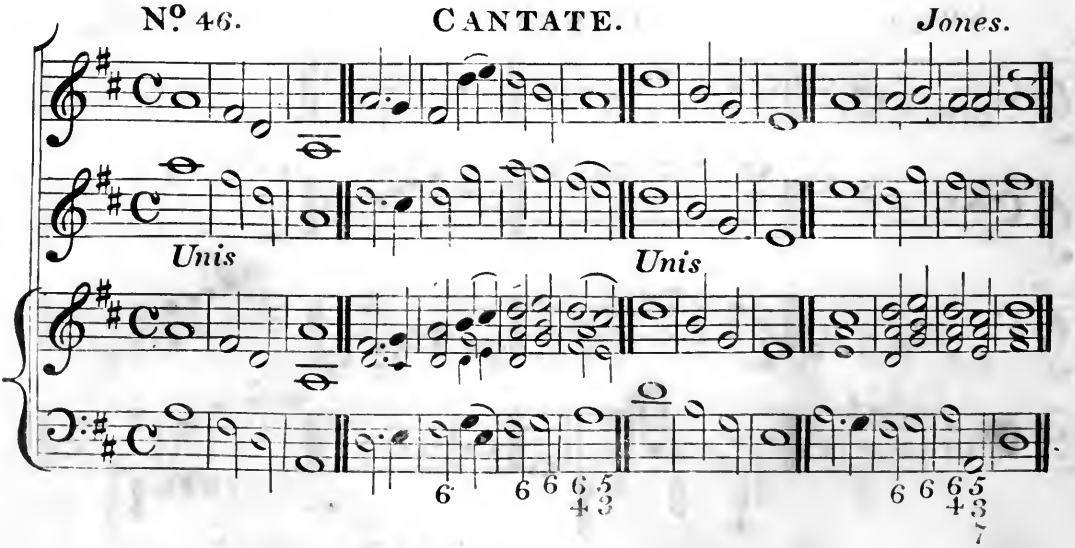
No. 44. CANTATE. *Mornington.*



No. 45. CANTATE. *Houldsworth.*

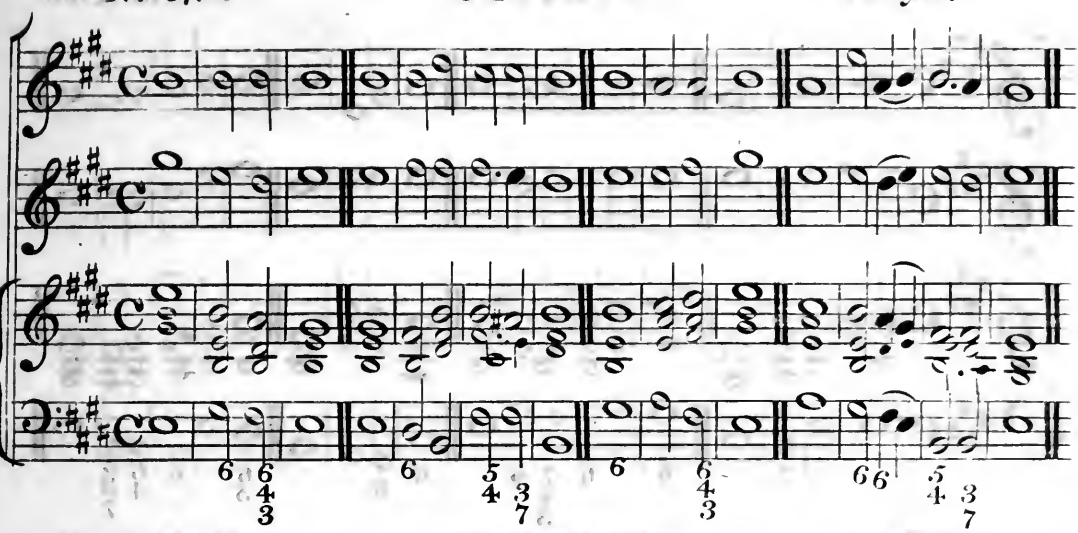


No. 46. CANTATE. *Jones.*

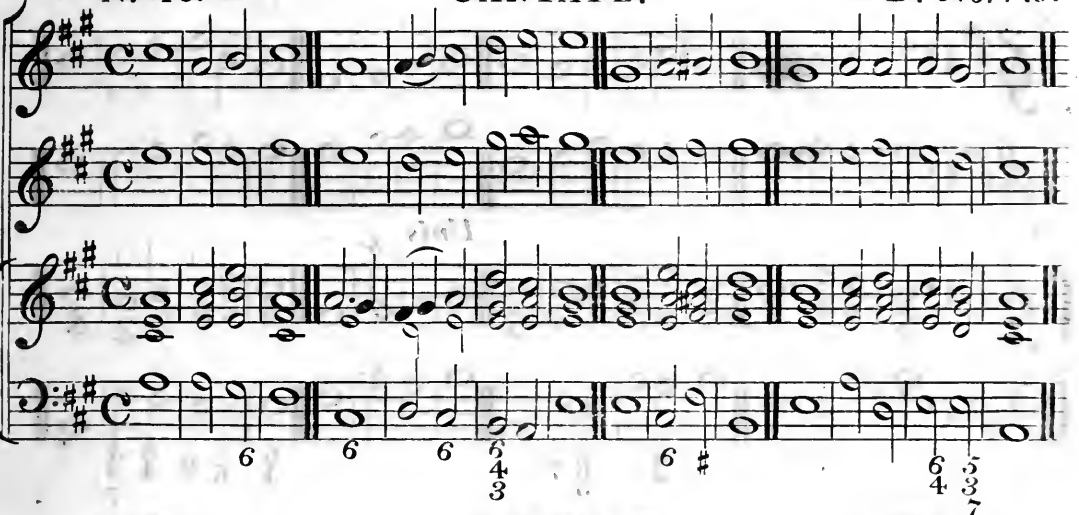


2-7-15-40-45-46

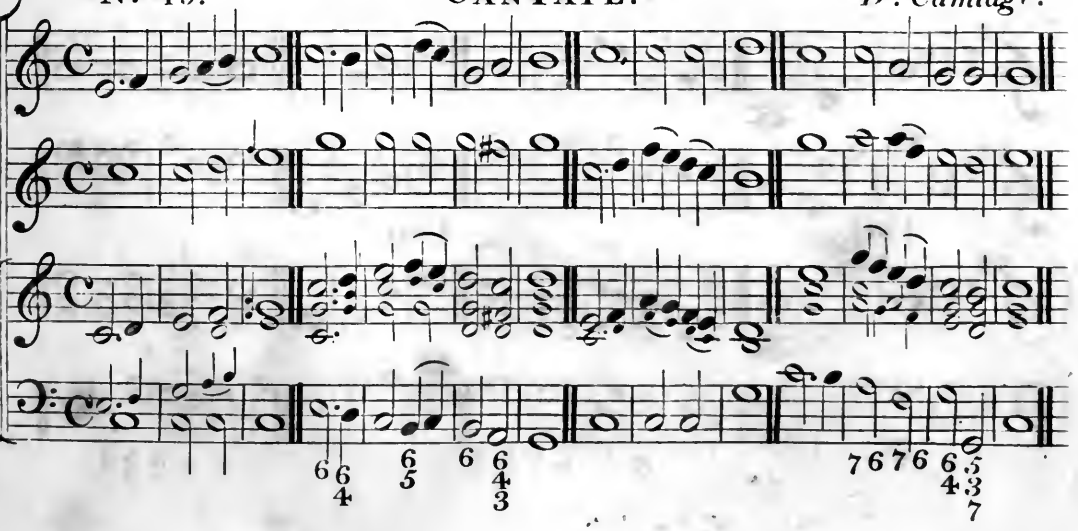
Nº 47. CANTATE. *Boyce.*



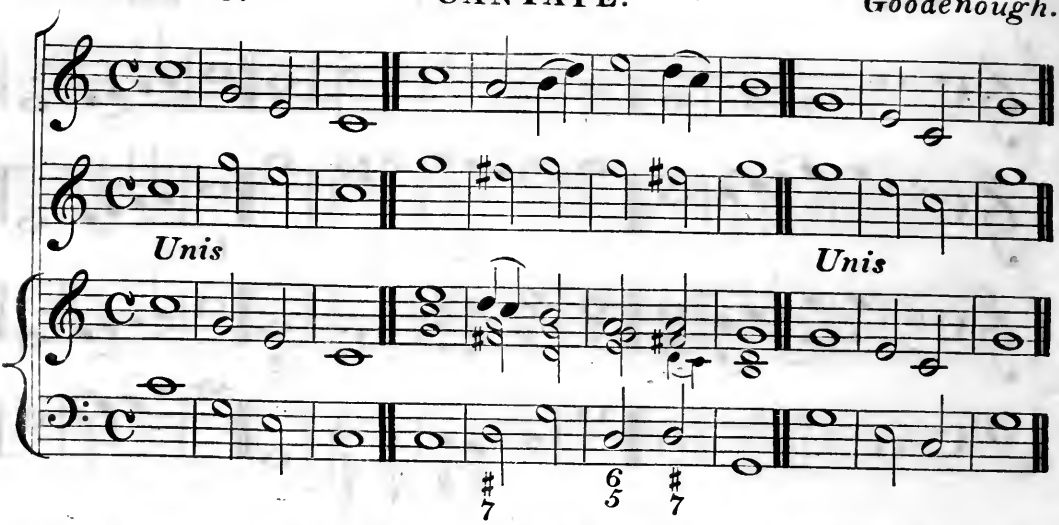
Nº 48. CANTATE. *Dr. Norris.*



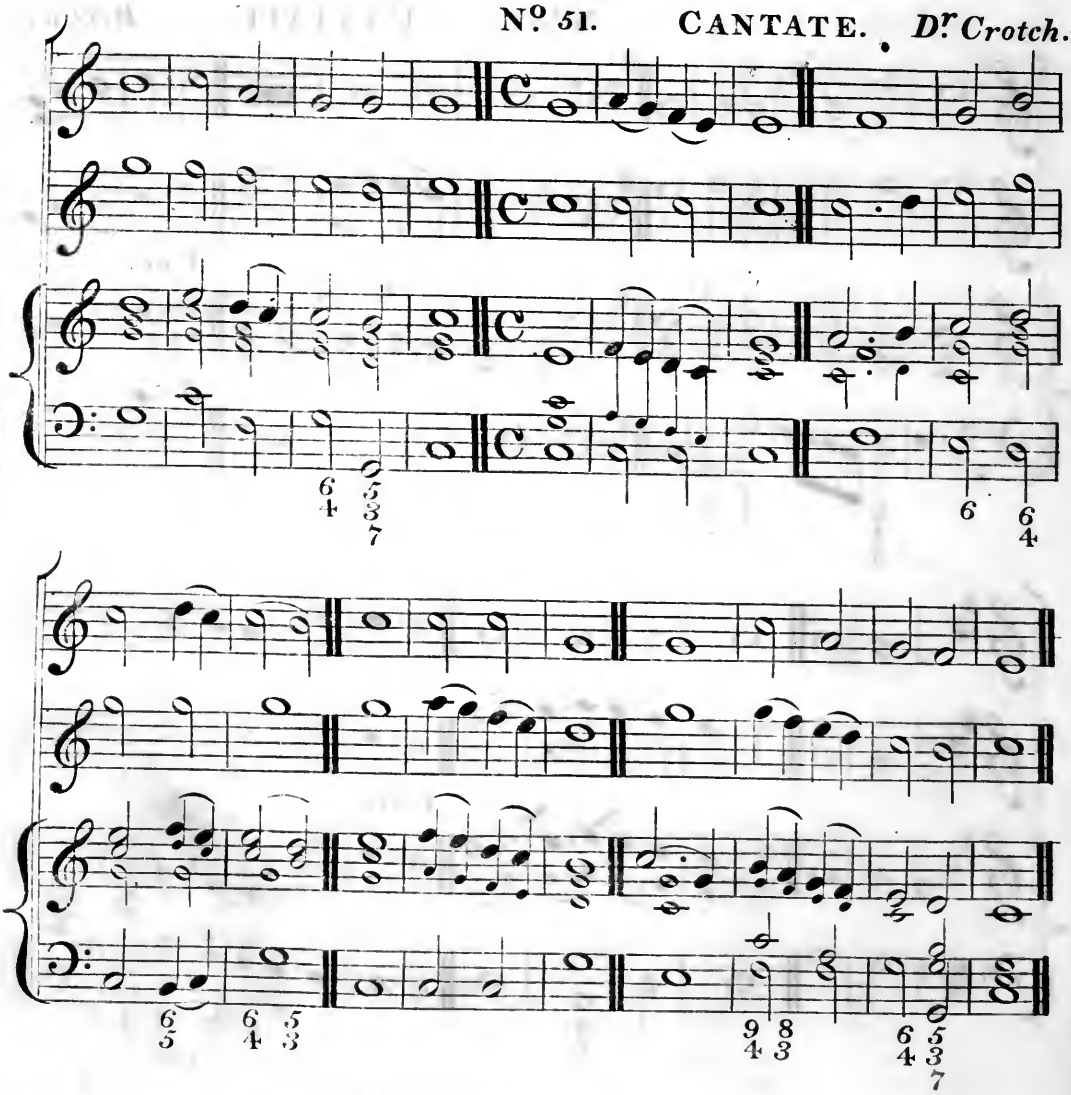
Nº 49. CANTATE. *Dr. Camidge.*



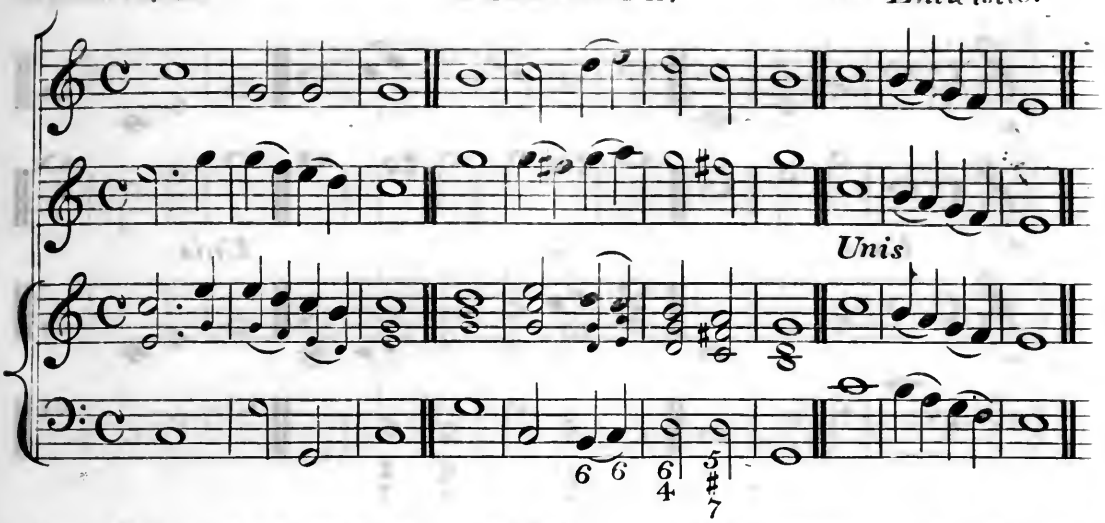
Nº 50. CANTATE. *Goodenough.*



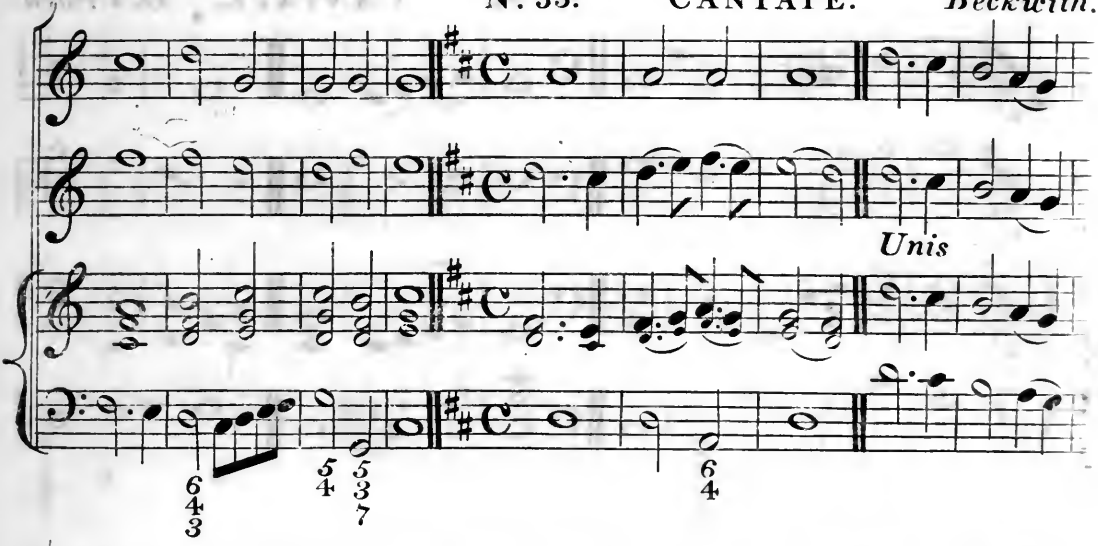
Nº 51. CANTATE. *Dr. Crotch.*

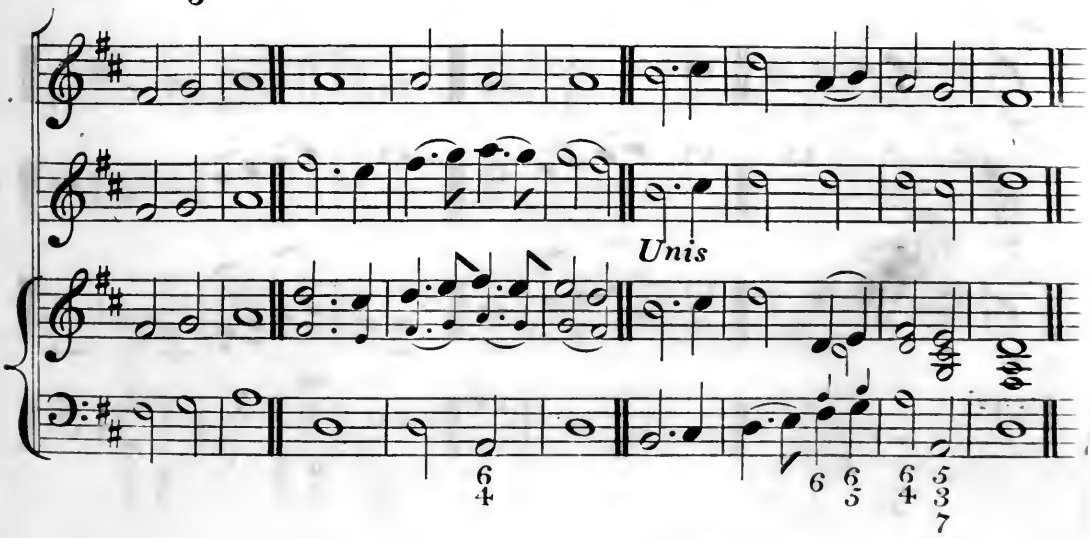


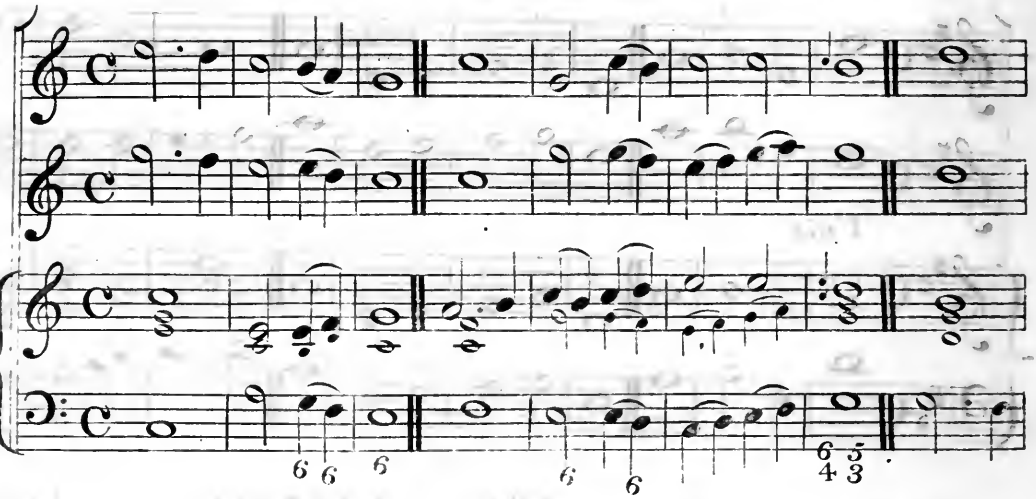
No. 52. CANTATE. *Entwistle.*



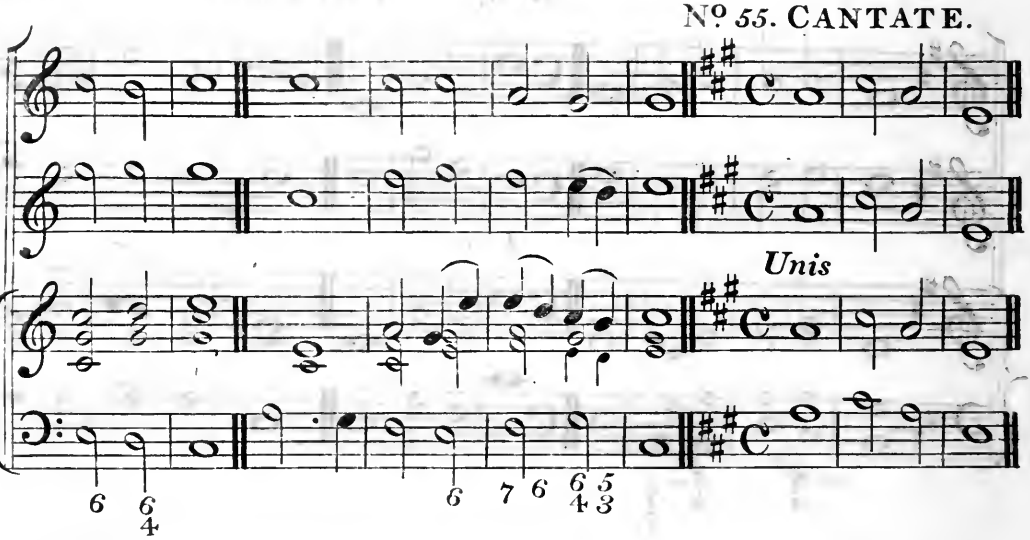
No. 53. CANTATE. *Beckwith.*

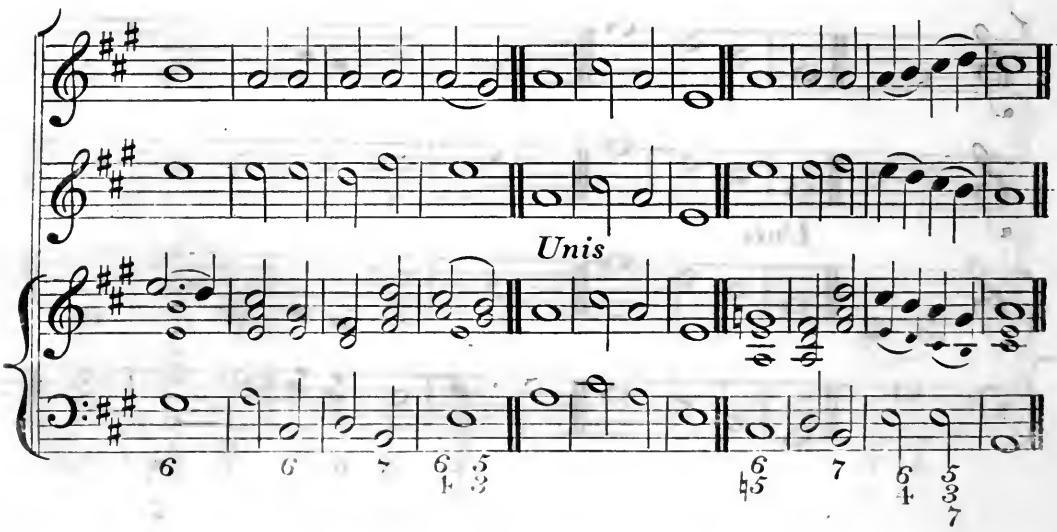




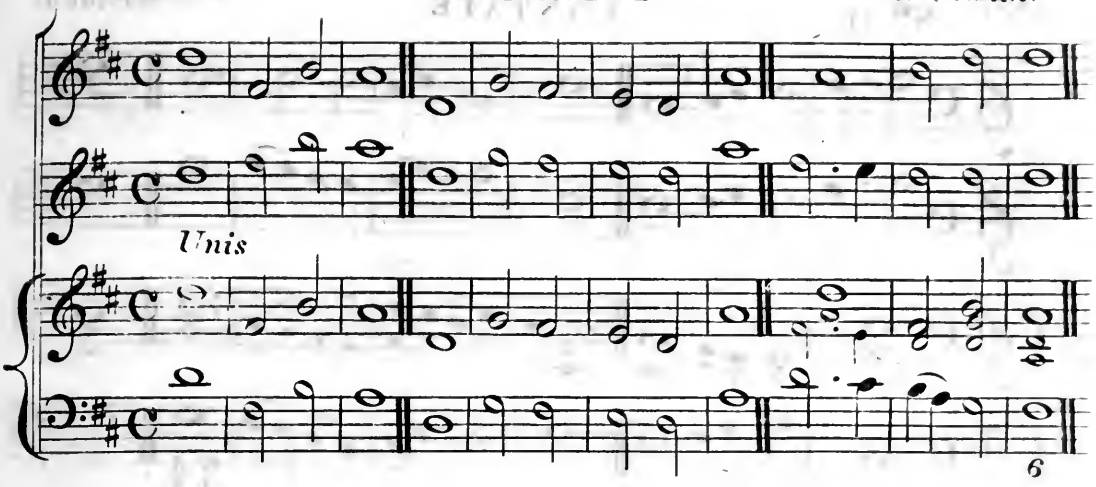


Nº 55. CANTATE.

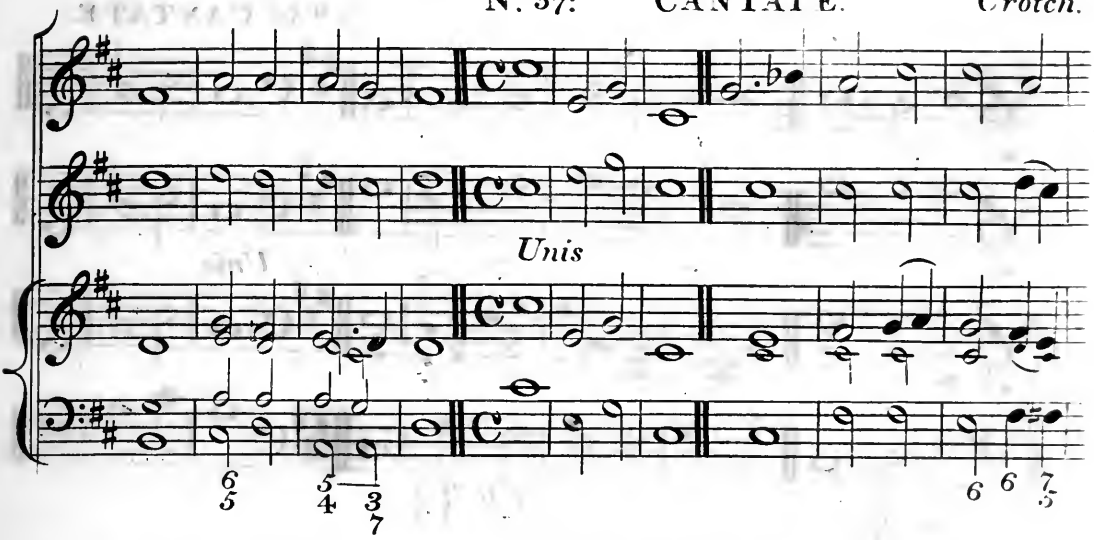


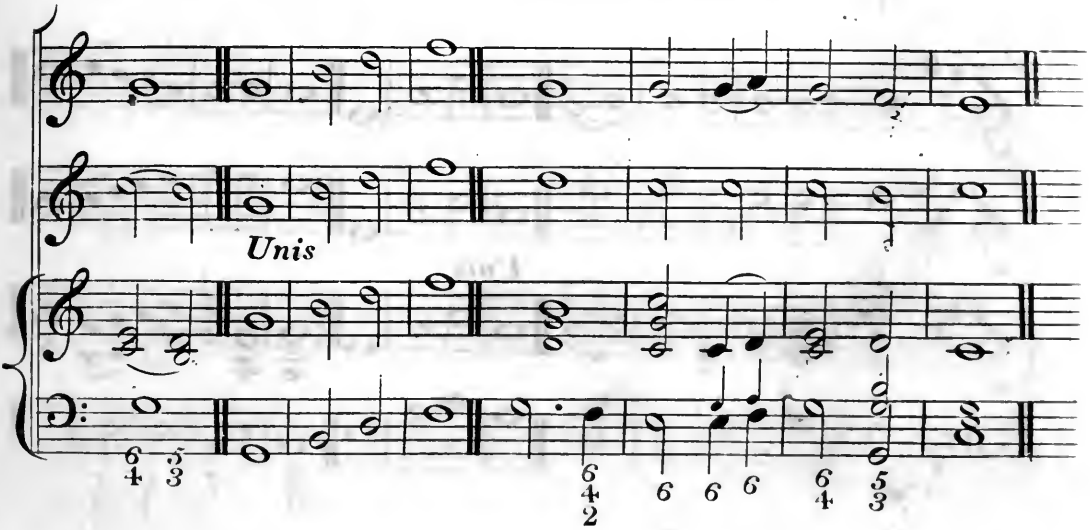


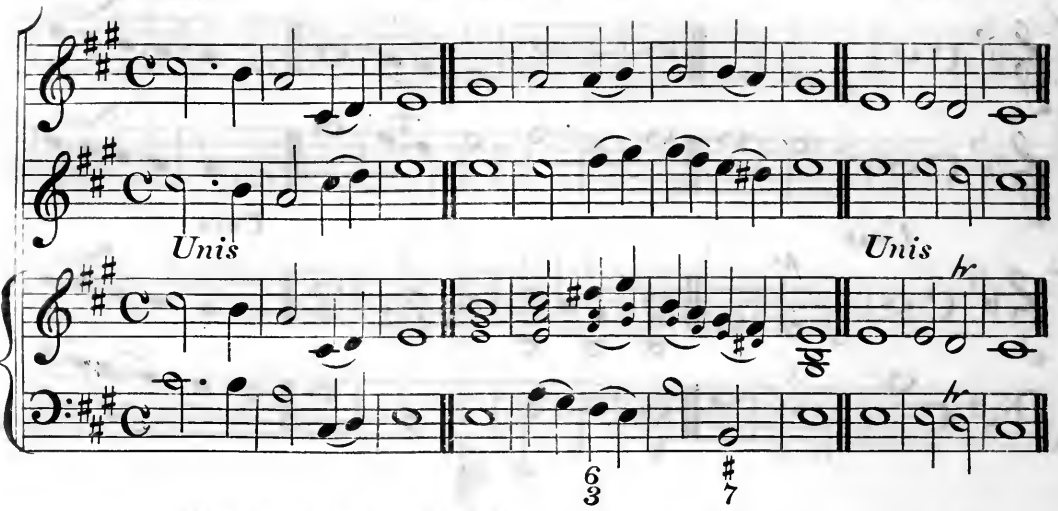
N° 56. CANTATE. *Beckwith.*



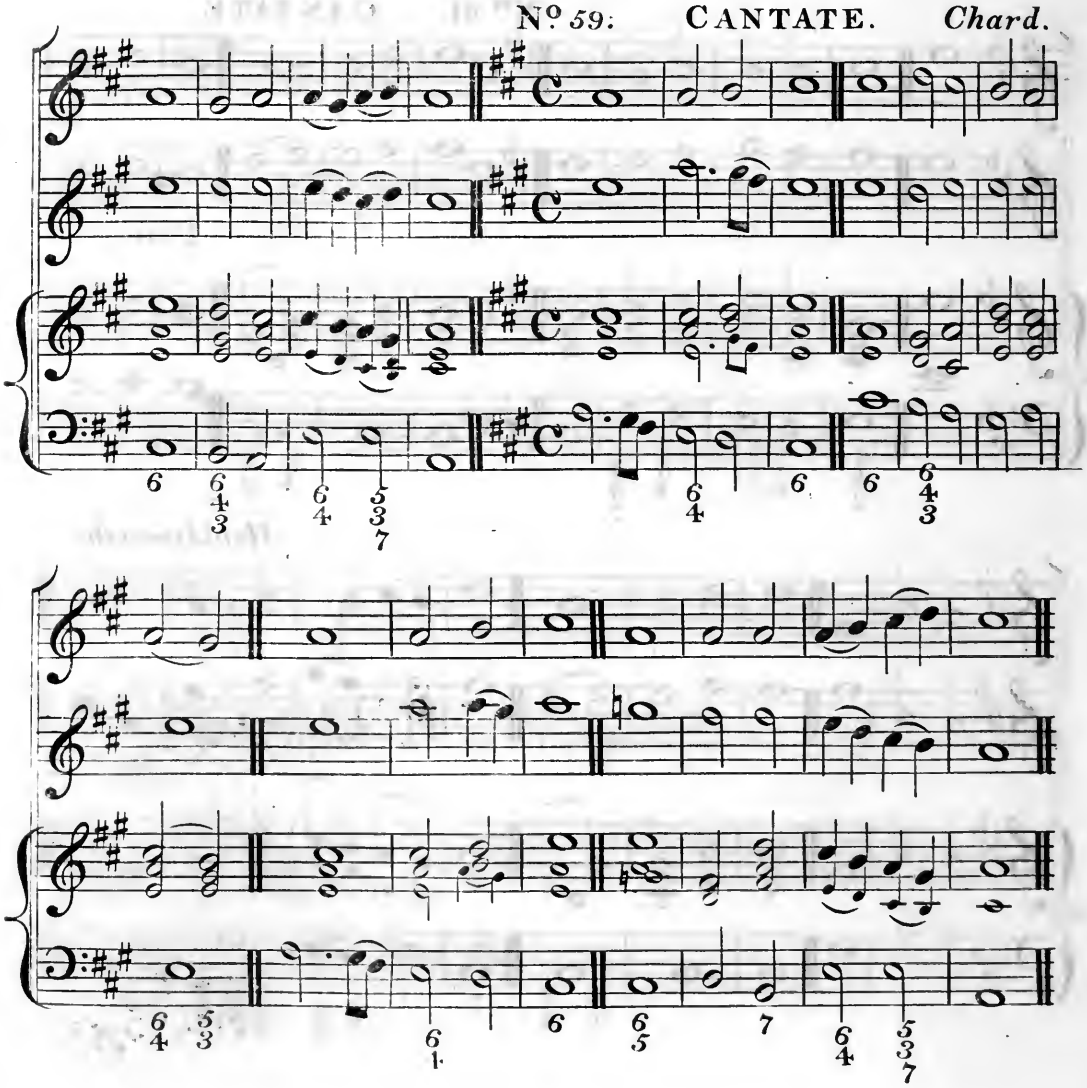
N° 57. CANTATE. *Crotch.*



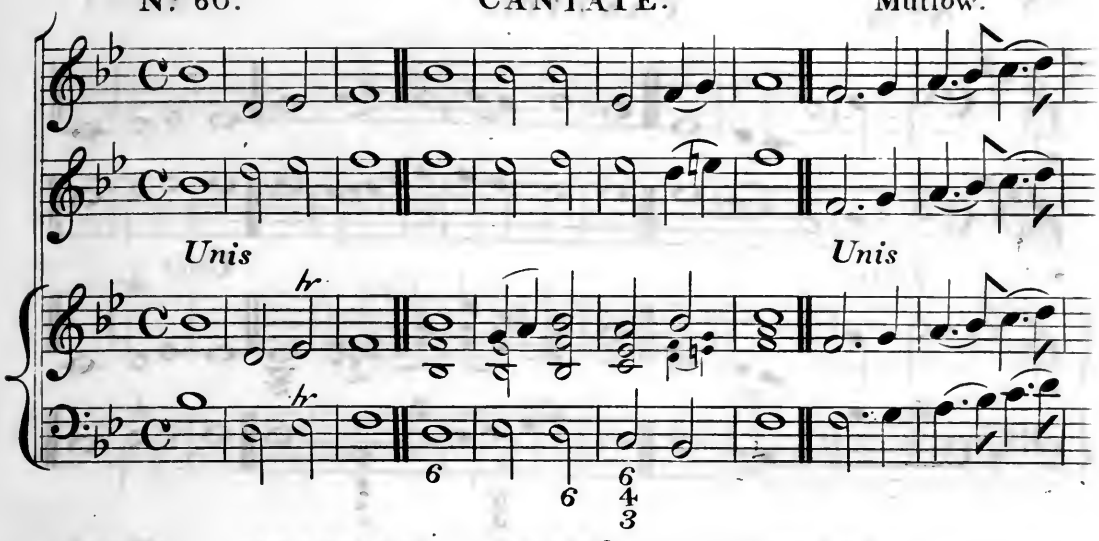




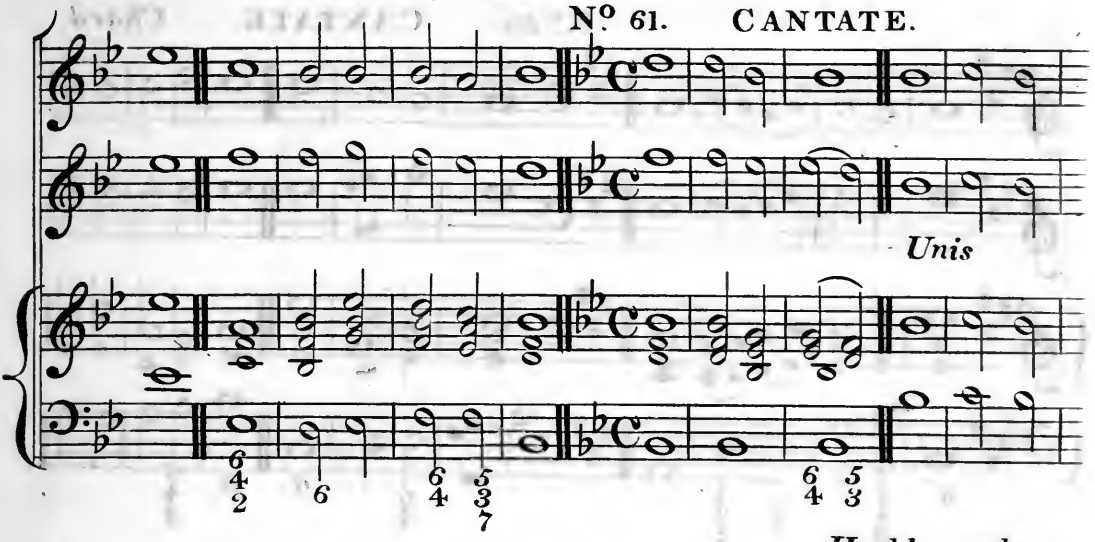
Nº 59. CANTATE. Chard.



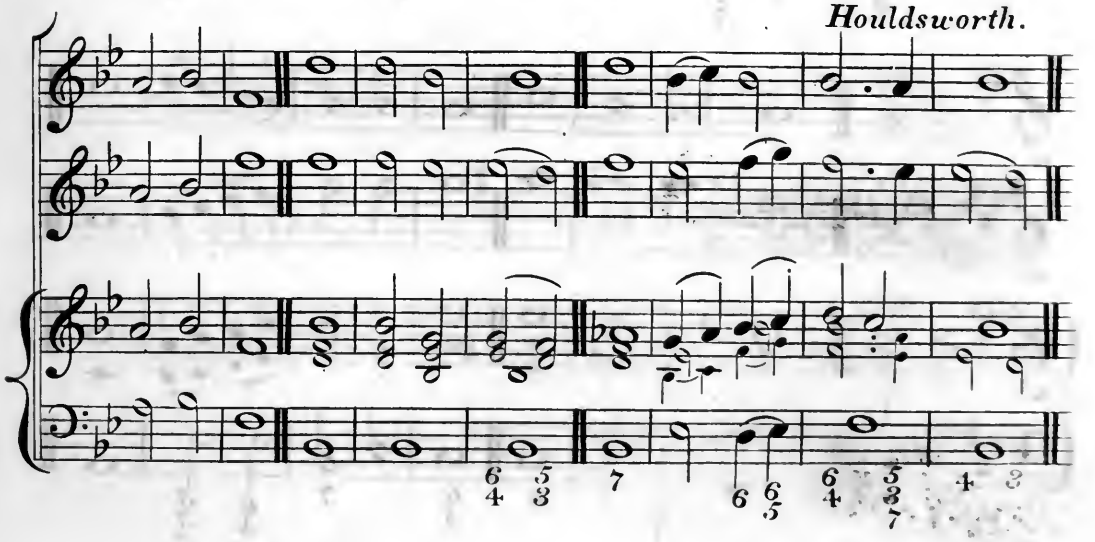
Nº 60. CANTATE. Mutlow.



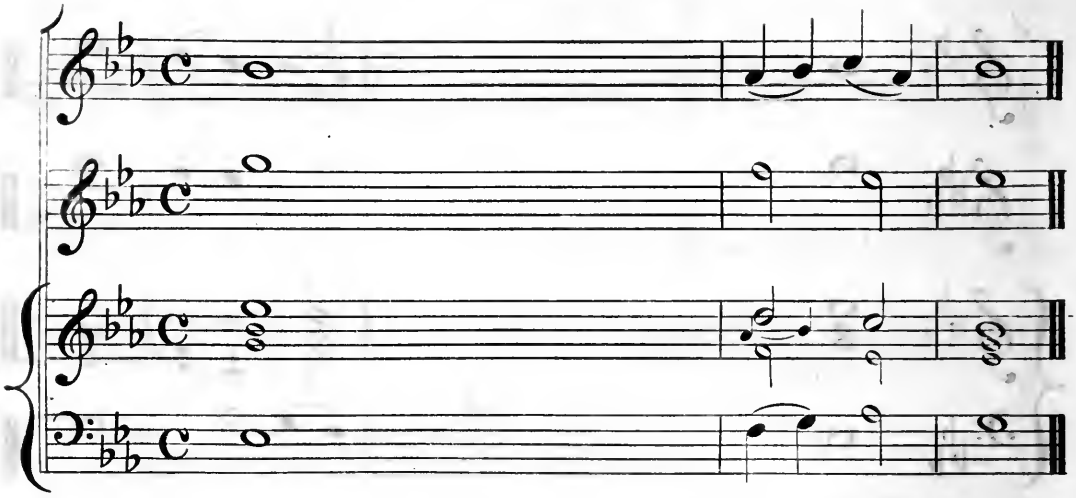
Nº 61. CANTATE.



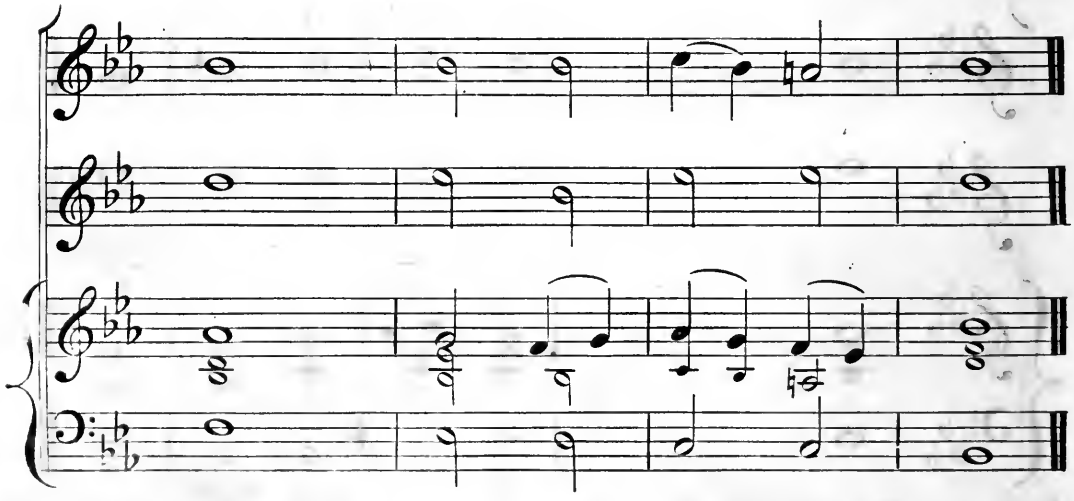
Houldsworth.



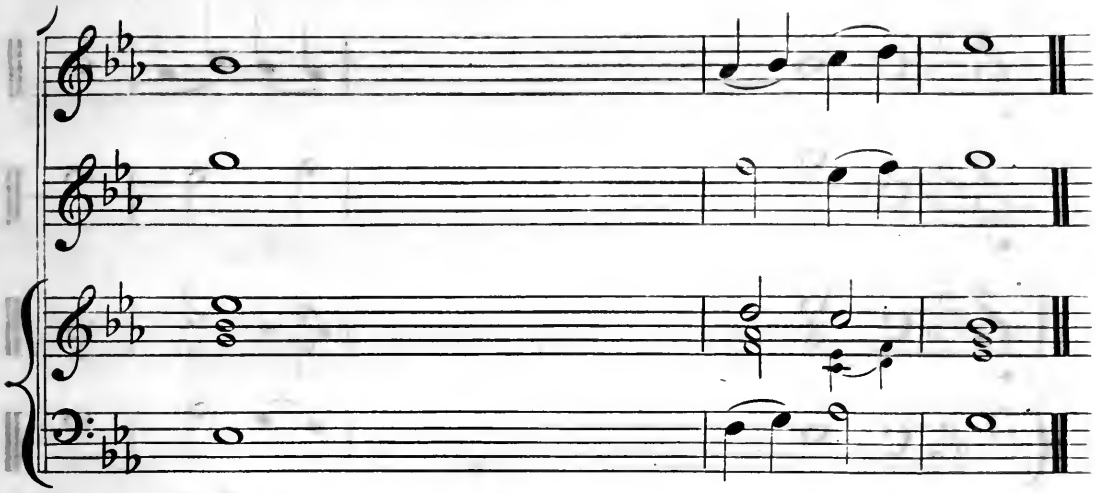
Nº 62. NUNC DIMITTIS. Battishill.



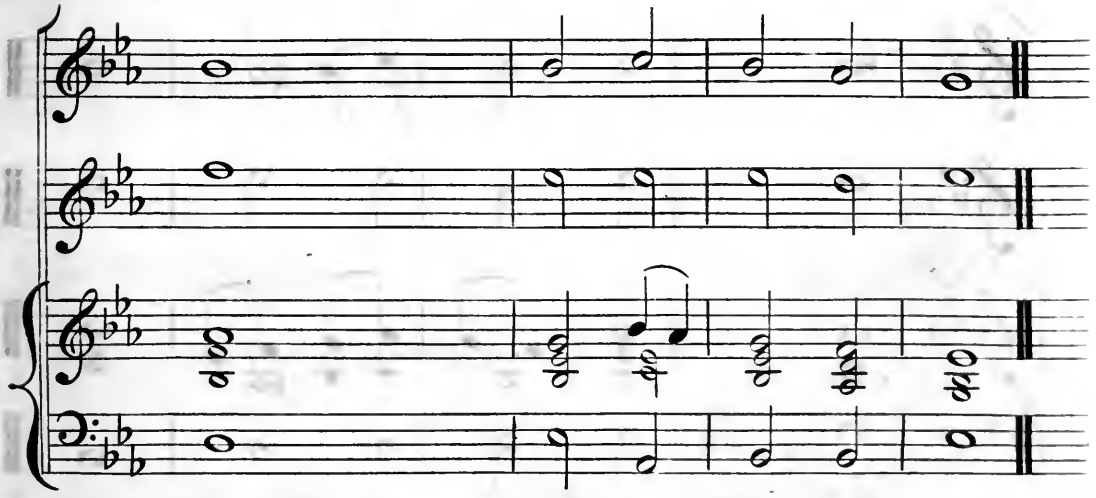
Lord now lettest thou thy servant de---part in peace
Which thou ---------- hast pre---pared
Glory be to the Father and ---------- to the Son



Ac---------- cord---ing to thy word
Before the------- face---------- of all people
And--- ---------- to the Ho---ly Ghost

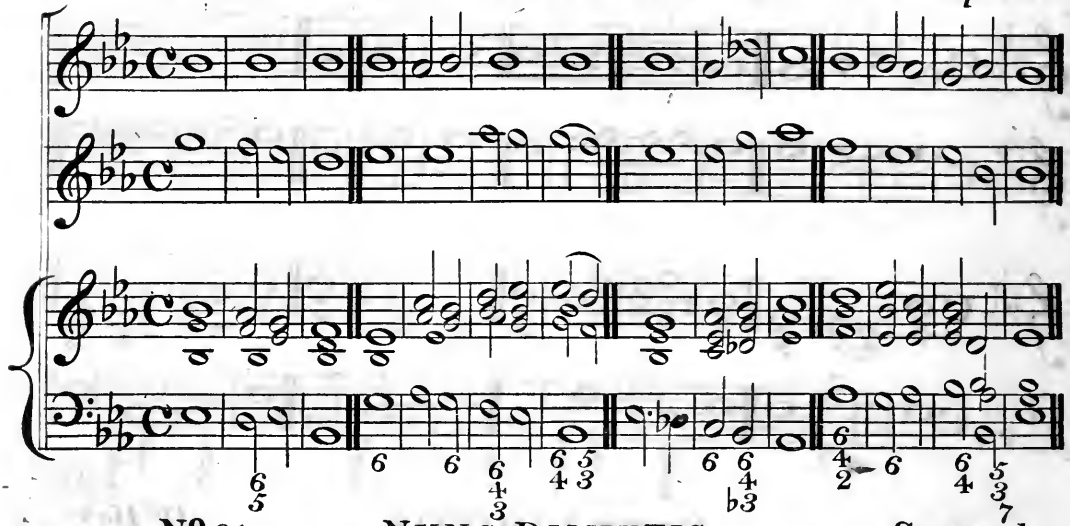


For mine ---------- eyes have seen
To be a light to ---------- lighten the gentiles
As it was in the beginning is now and ever shall be

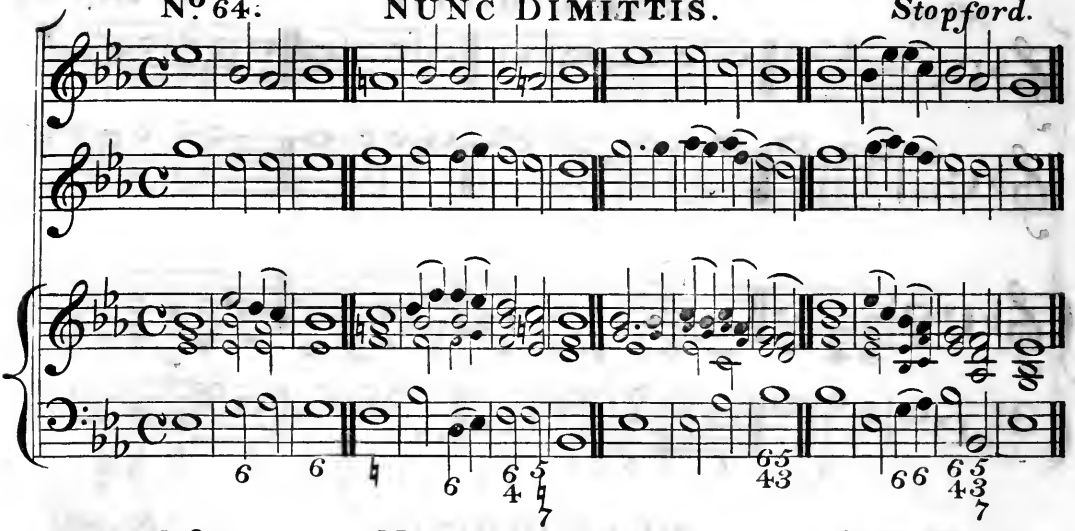


Thy ---------- sal---vation
And to be the glory of thy peo--ple Israel
World ---------- with-out end A---- men.

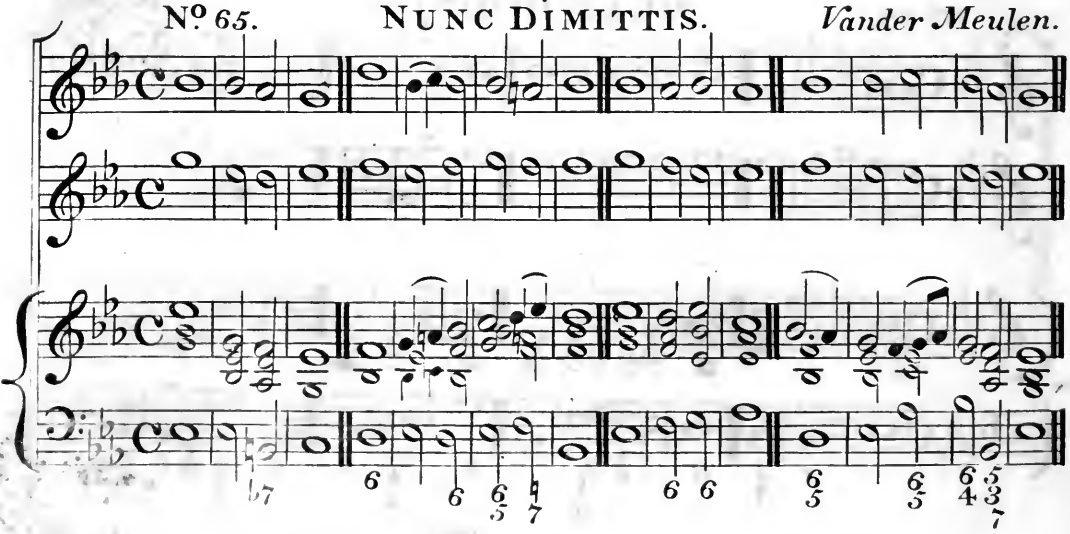
No. 63. NUNC DIMITTIS. *Rev.d F. D. Sempriere.*



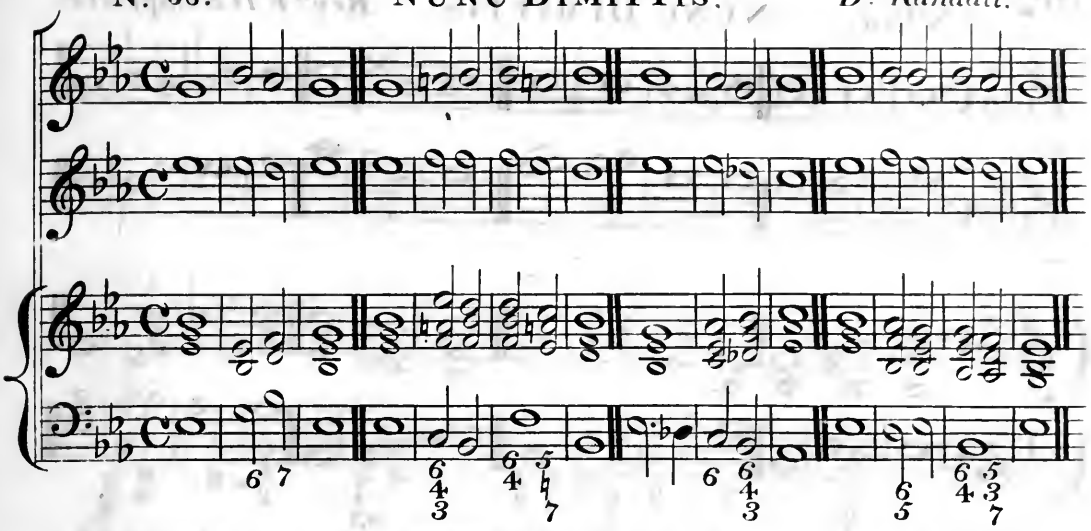
No. 64. NUNC DIMITTIS. *Stopford.*



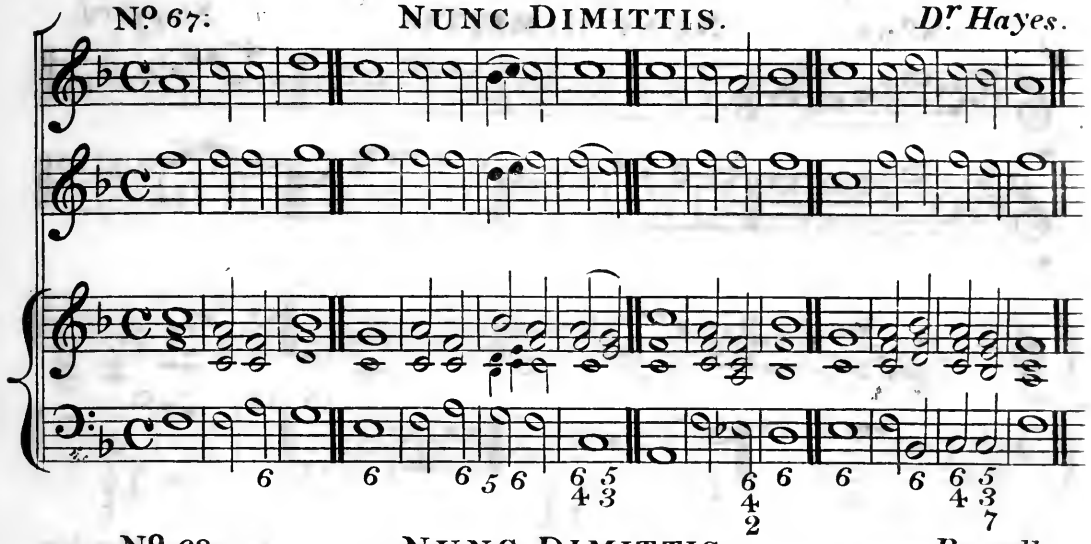
No. 65. NUNC DIMITTIS. *Vander Meulen.*



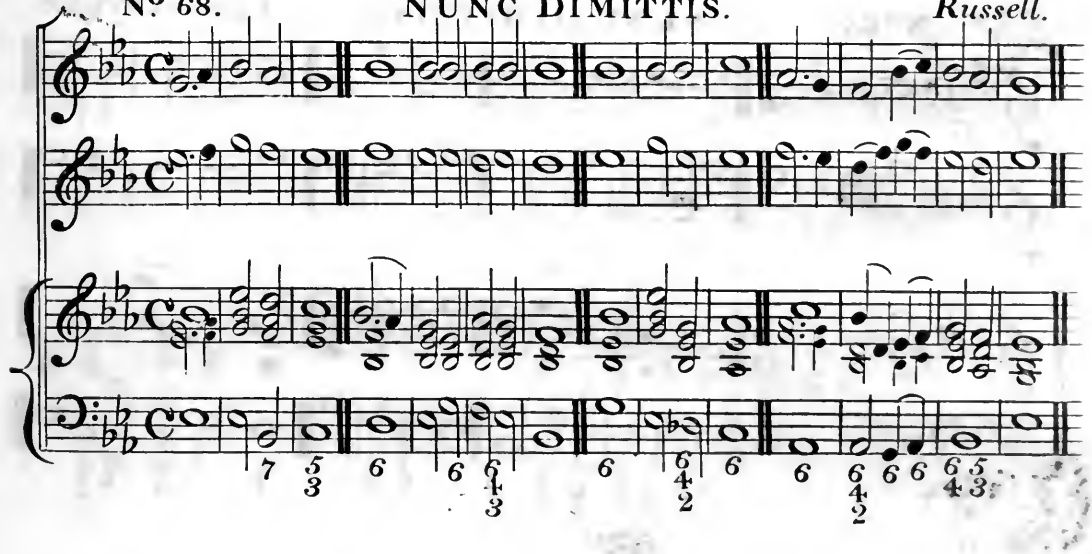
Nº 66. NUNC DIMITTIS. *Dr Randall.*



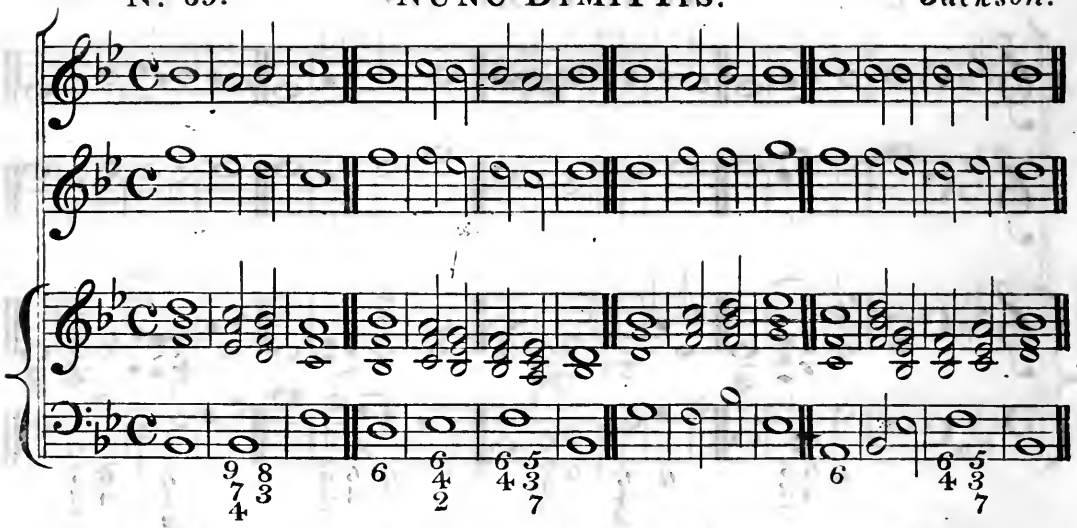
Nº 67. NUNC DIMITTIS. *Dr Hayes.*



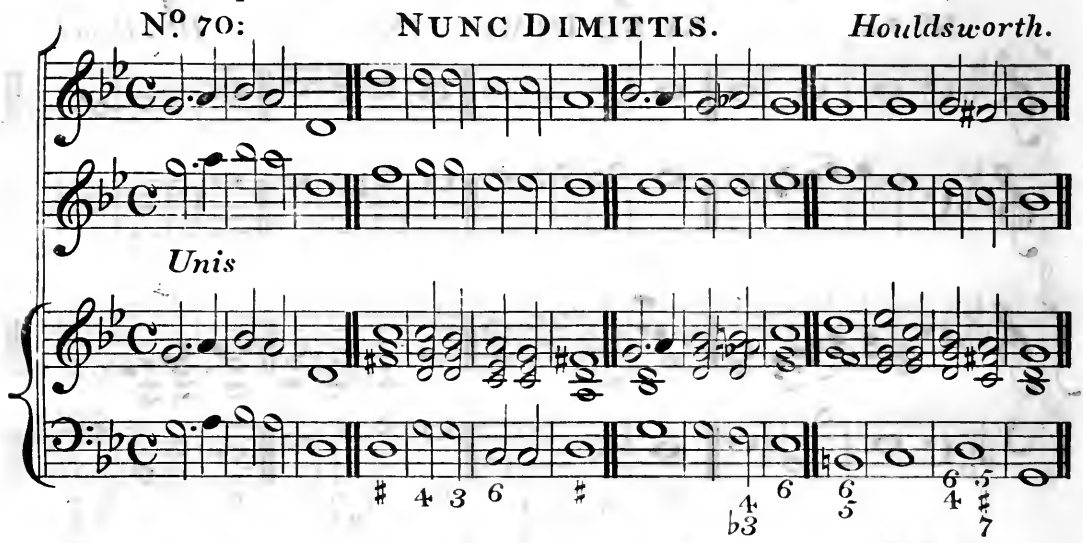
Nº 68. NUNC DIMITTIS. *Russell.*



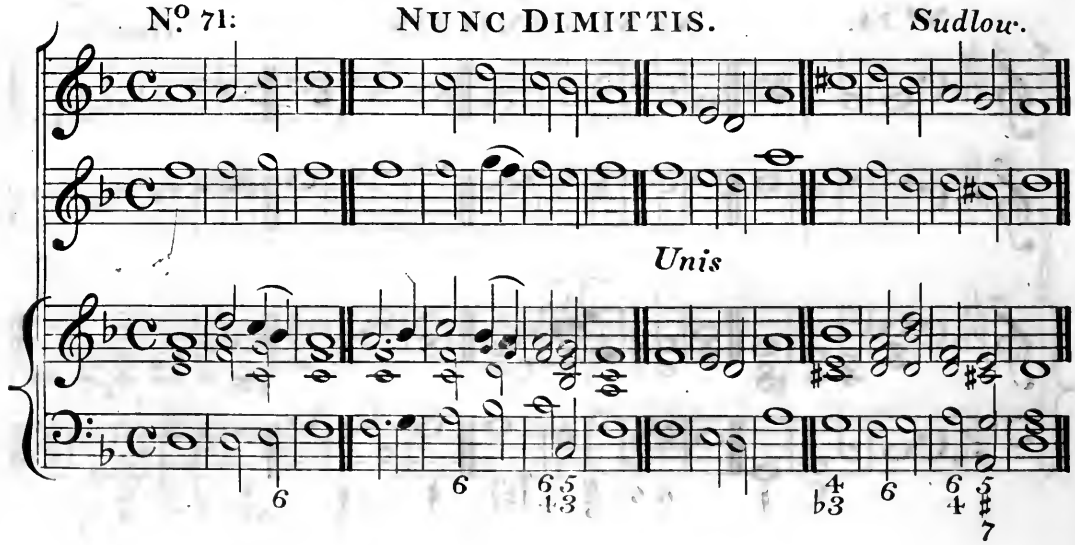
No. 69. NUNC DIMITTIS. *Jackson.*



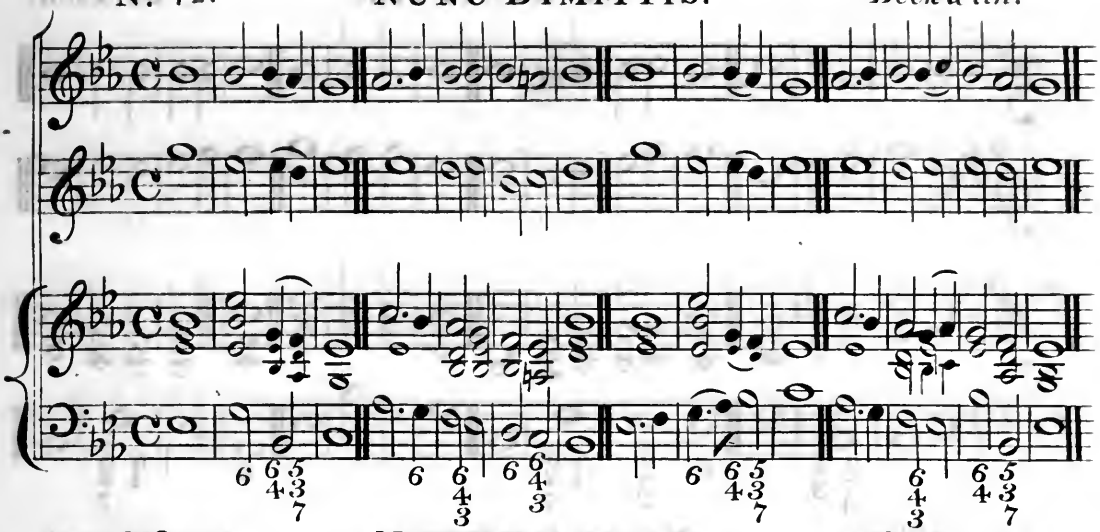
No. 70. NUNC DIMITTIS. *Houldsworth.*



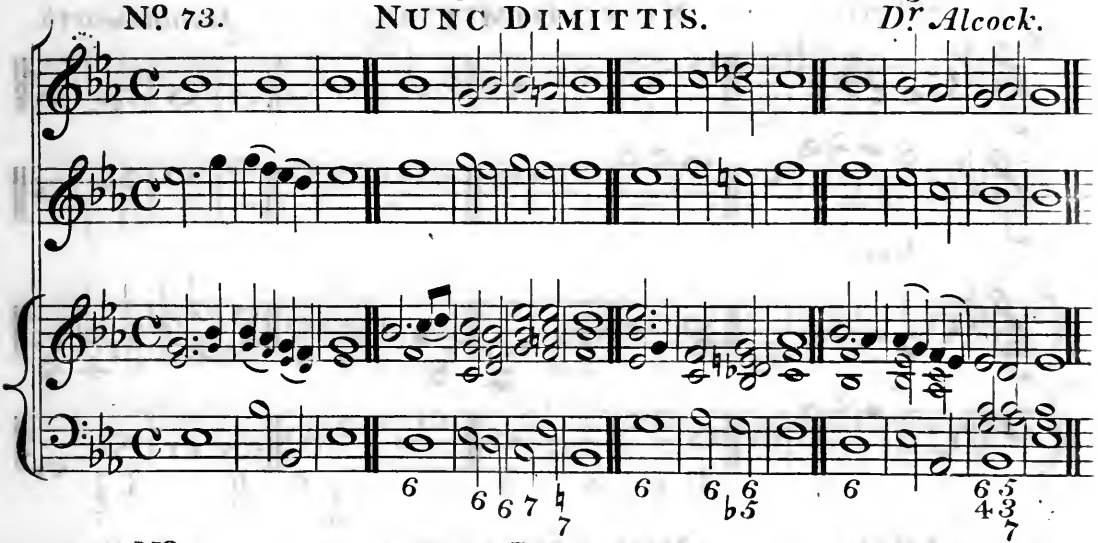
No. 71. NUNC DIMITTIS. *Sudlow.*



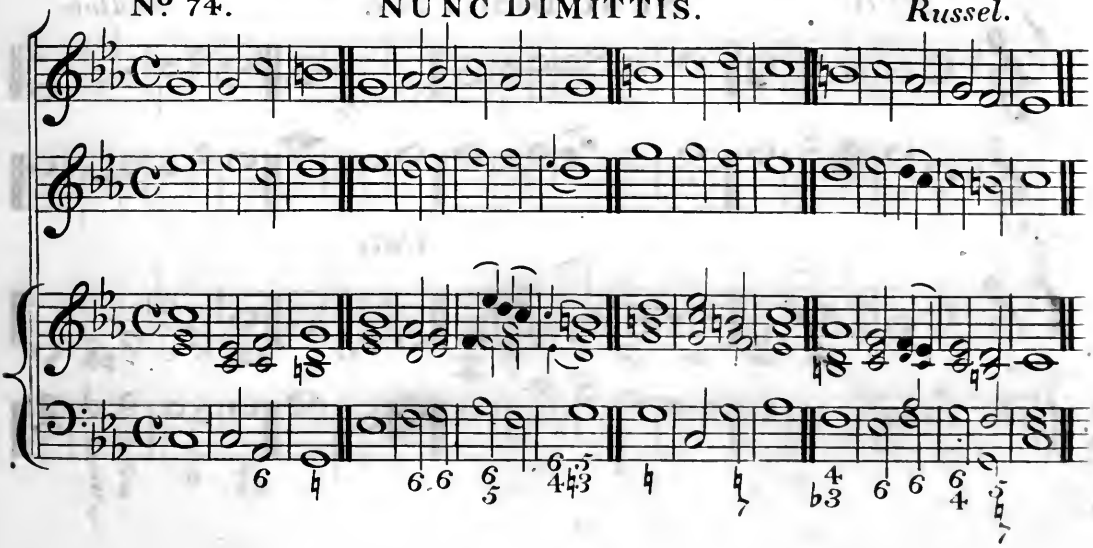
Nº 72. NUNC DIMITTIS. *Beckwith.*



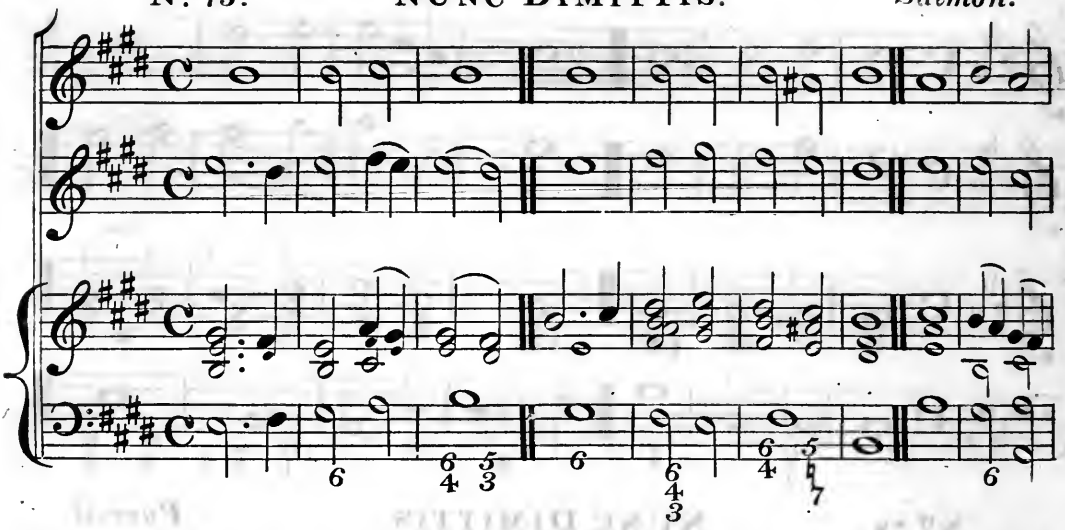
Nº 73. NUNC DIMITTIS. *Dr. Alcock.*



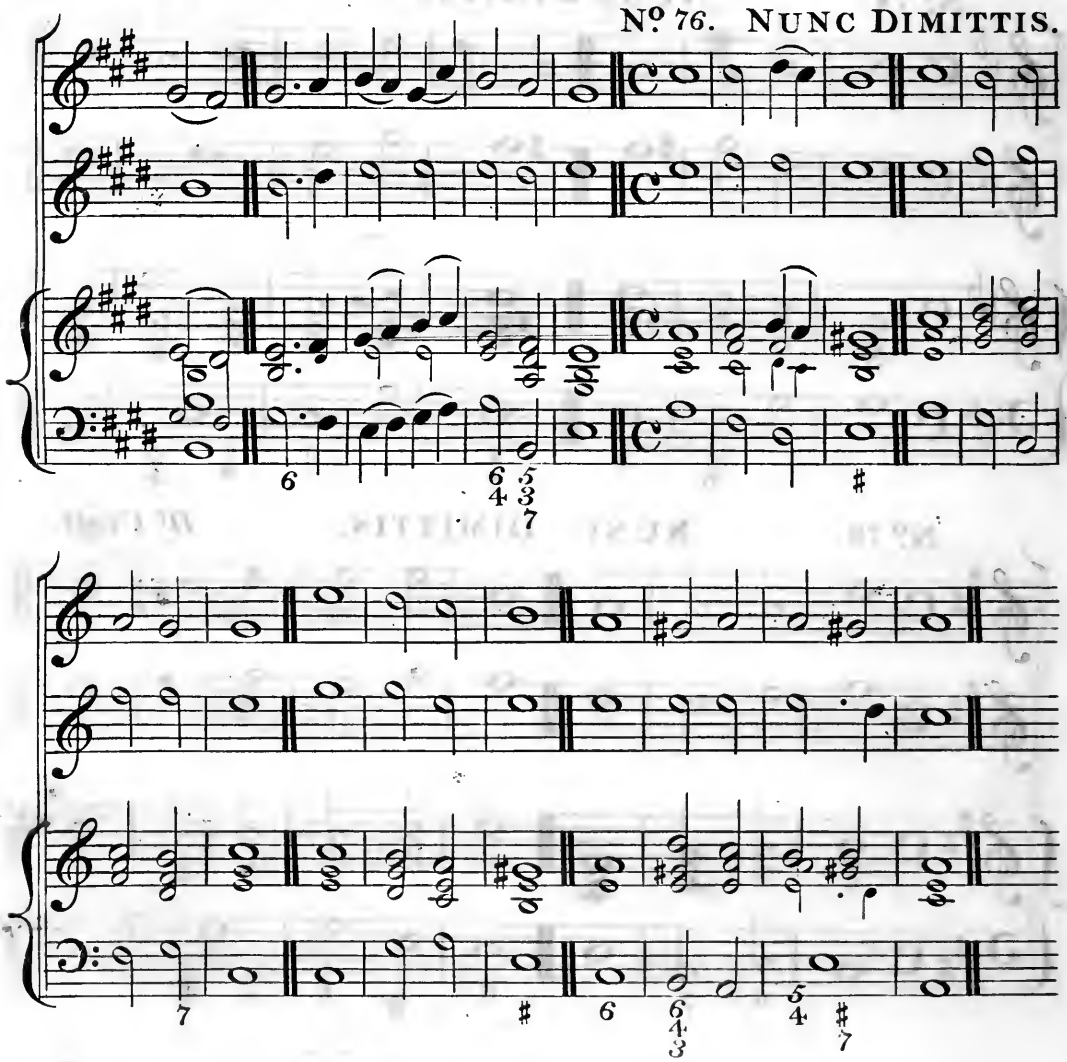
Nº 74. NUNC DIMITTIS. *Russel.*



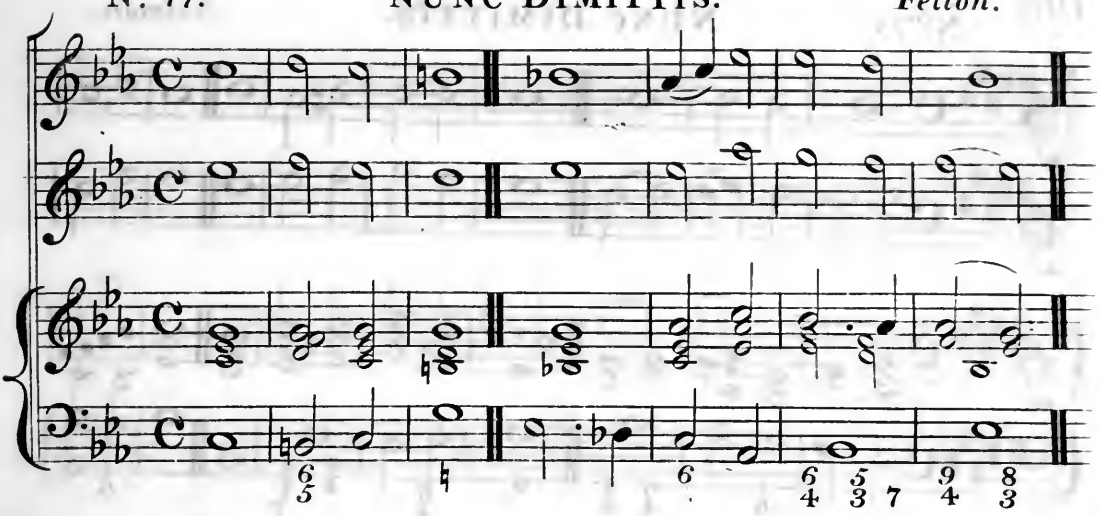
No. 75. NUNC DIMITTIS. *Salmon.*



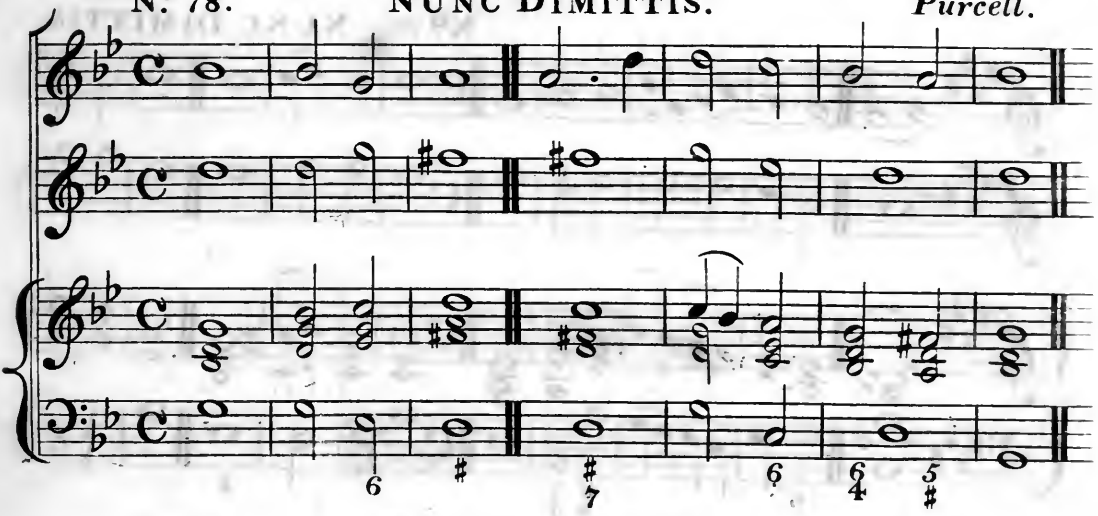
No. 76. NUNC DIMITTIS.



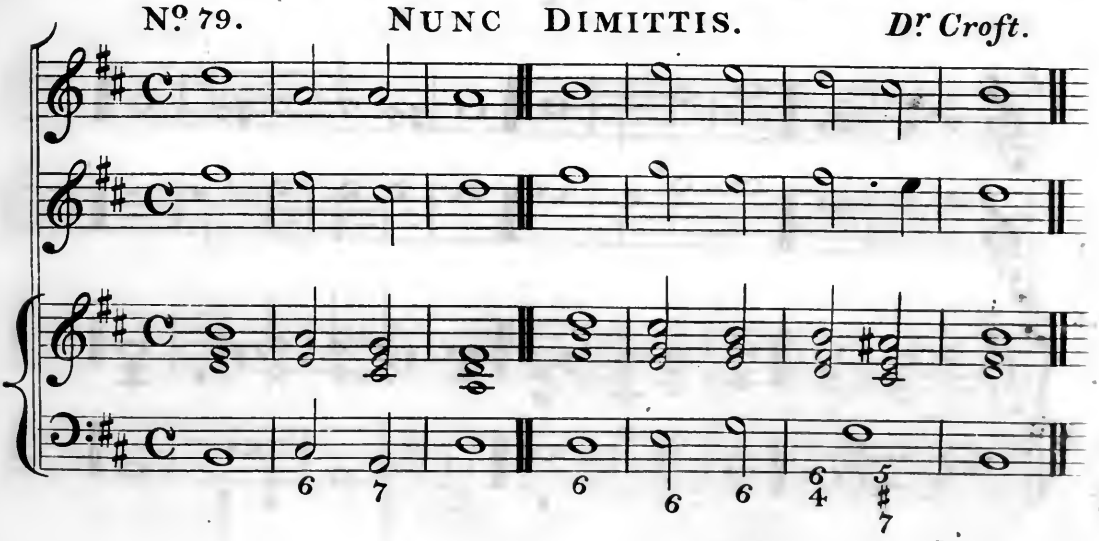
Nº 77. NUNC DIMITTIS. *Felton.*



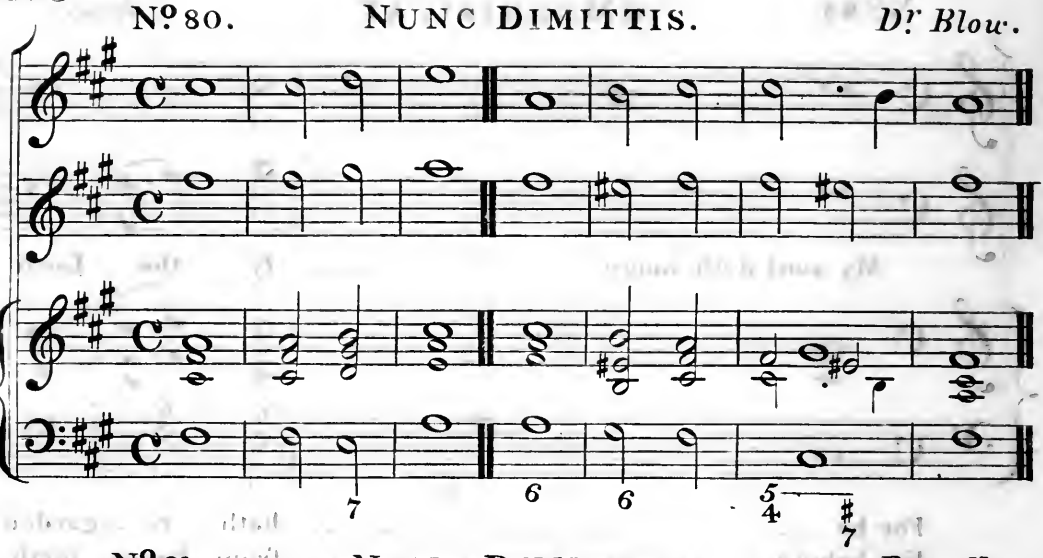
Nº 78. NUNC DIMITTIS. *Purcell.*



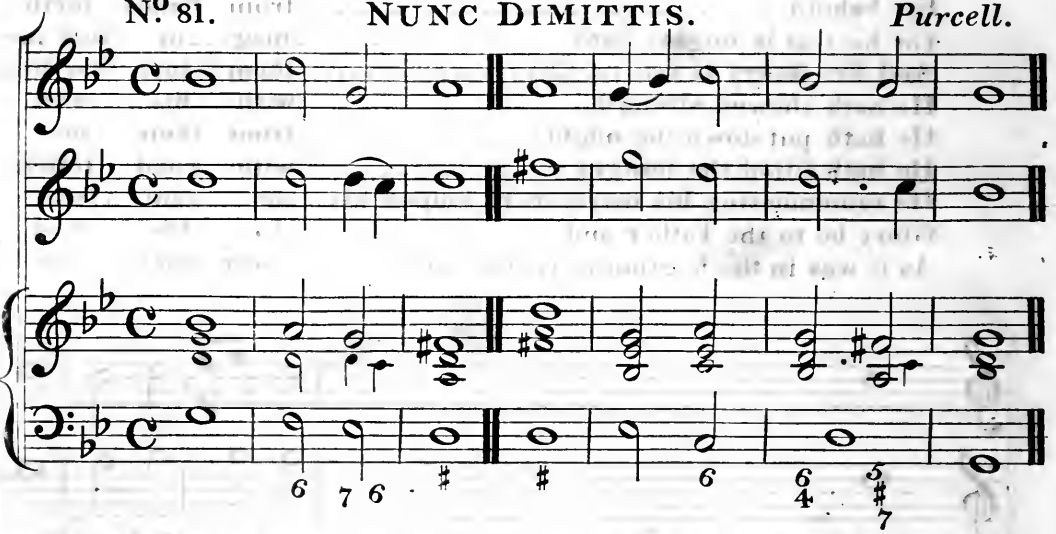
Nº 79. NUNC DIMITTIS. *Dr. Croft.*



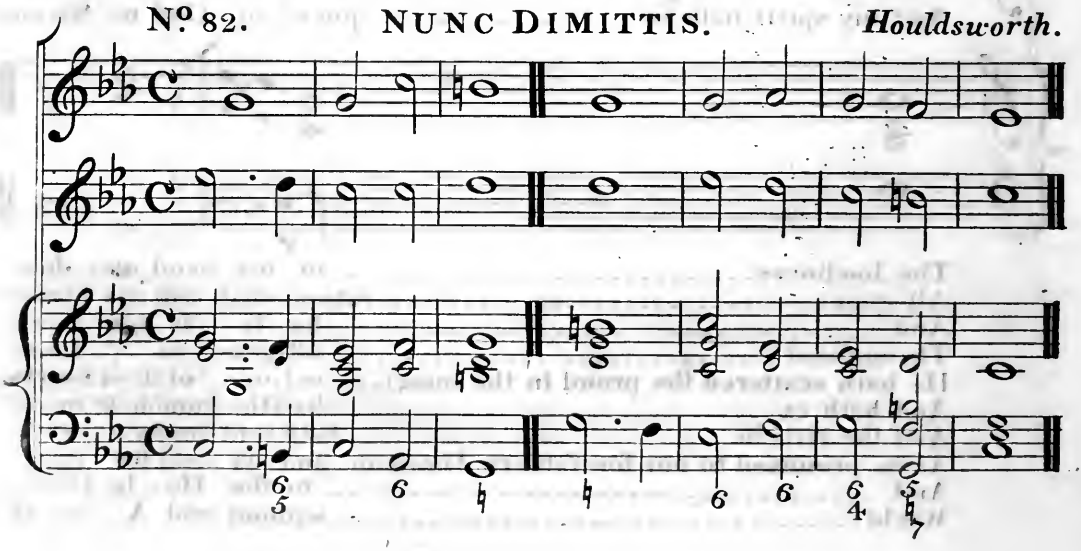
Nº 80. NUNC DIMITTIS. *Dr Blow.*

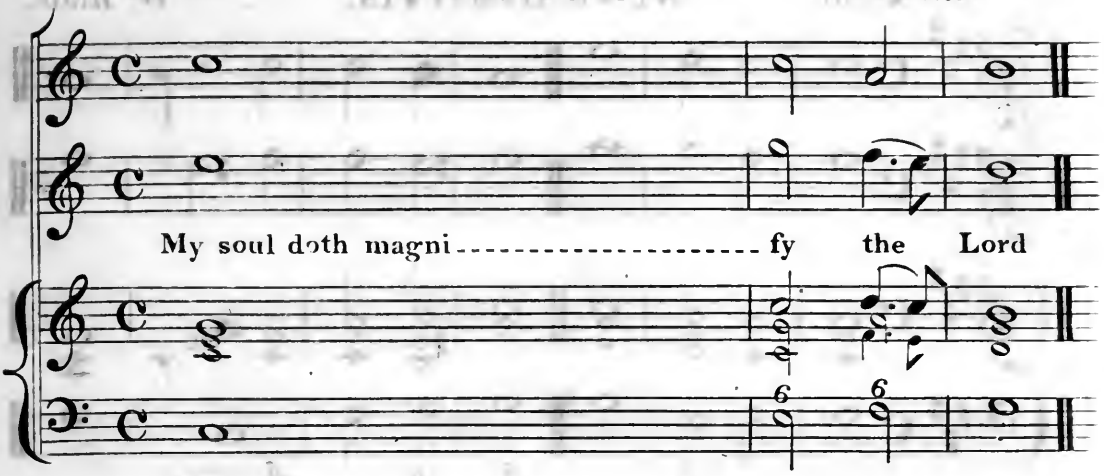


Nº 81. NUNC DIMITTIS. *Purcell.*

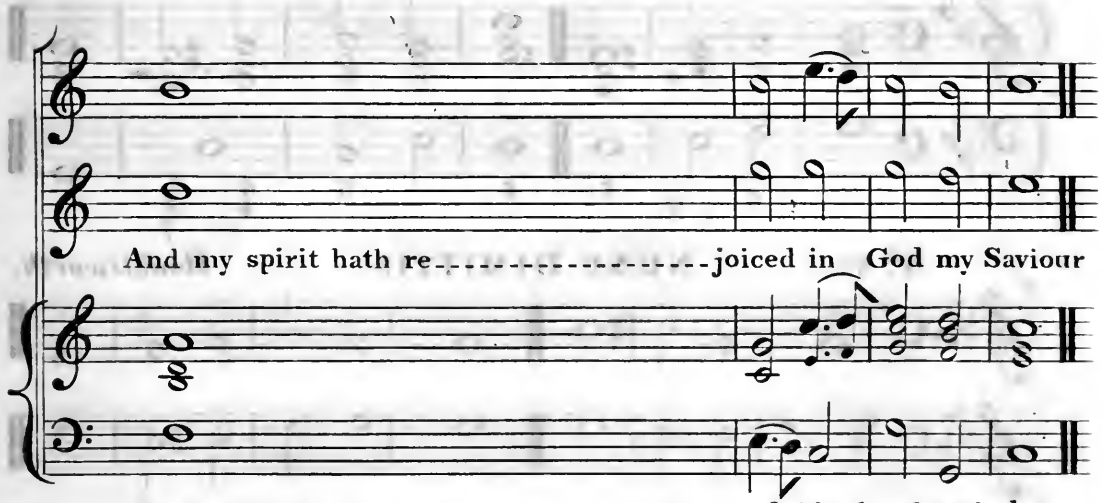


Nº 82. NUNC DIMITTIS. *Houldsworth.*



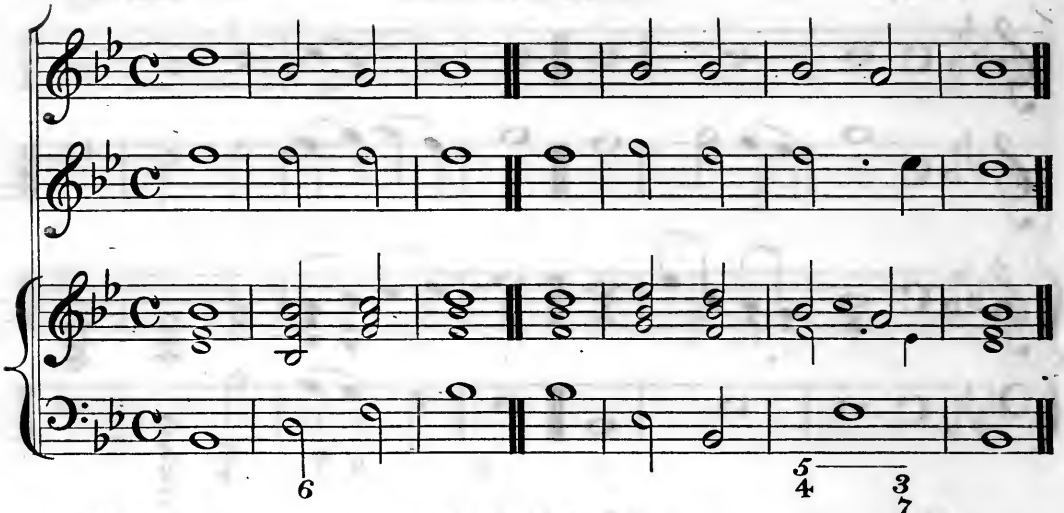


For he hath re-garded
For behold from hence forth
For he that is mighty hath mag-ni-fied me
And his mercy is on them that fear him
He hath shewed strength with his arm
He hath put down the mighty from their seat
He hath filled the hungry with good things
He remembering his mercy hath holpen his ser-vant Israel
Glory be to the Father and to the Son
As it was in the beginning is now and ever shall be.

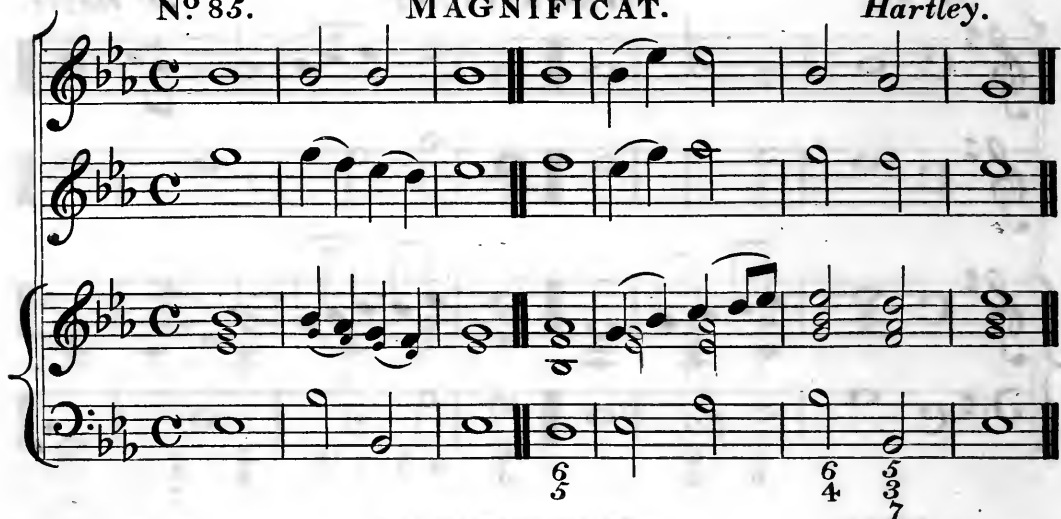


The lowliness of his hand mai-den
All gene rations shall call me blessed
And ho-ly is his name
Throughout all gene-ra-tions
He hath scattered the proud in the imagi-nation of their hearts.
And hath ex alted the humble & meek
And the rich he hath sent empty a-way
As he promised to our forefathers Abraham and his seed for ever
And to the Ho-ly Ghost
World without end A-men.

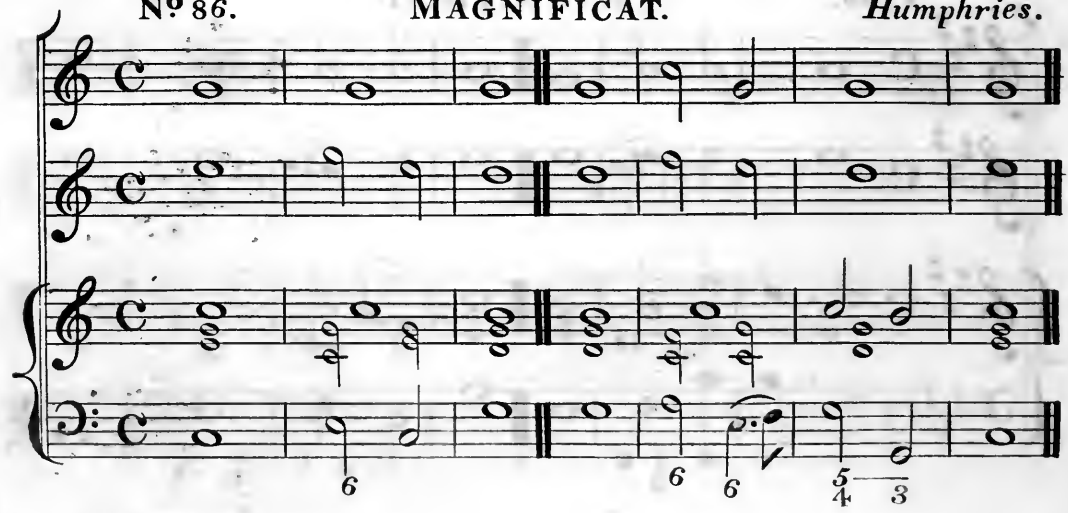
Nº 84. MAGNIFICAT.



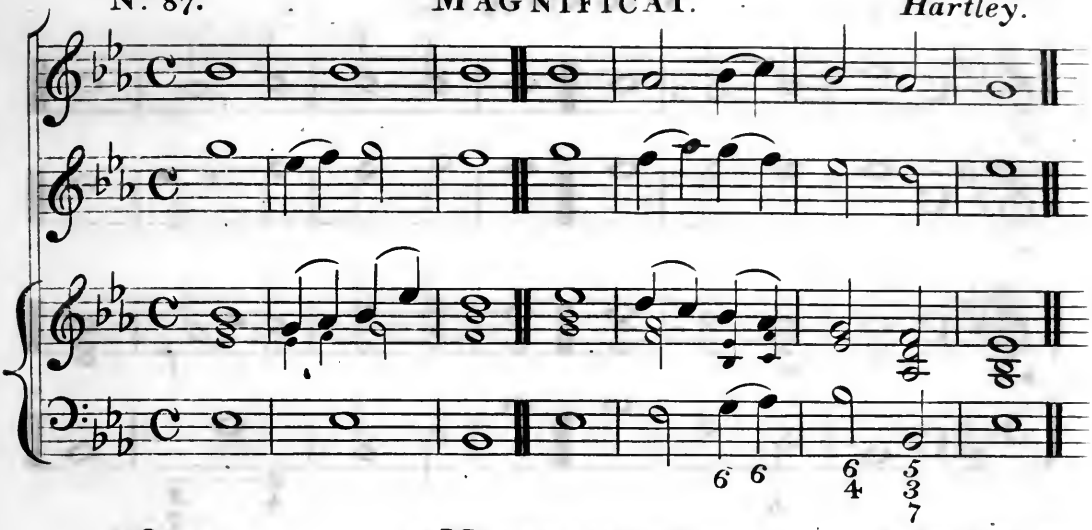
Nº 85. MAGNIFICAT. *Hartley.*



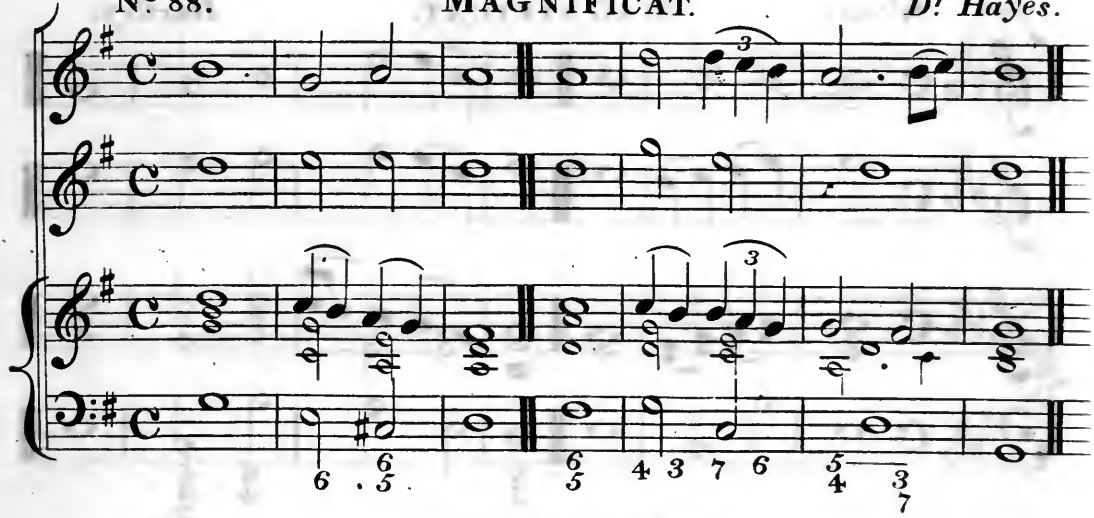
Nº 86. MAGNIFICAT. *Humphries.*



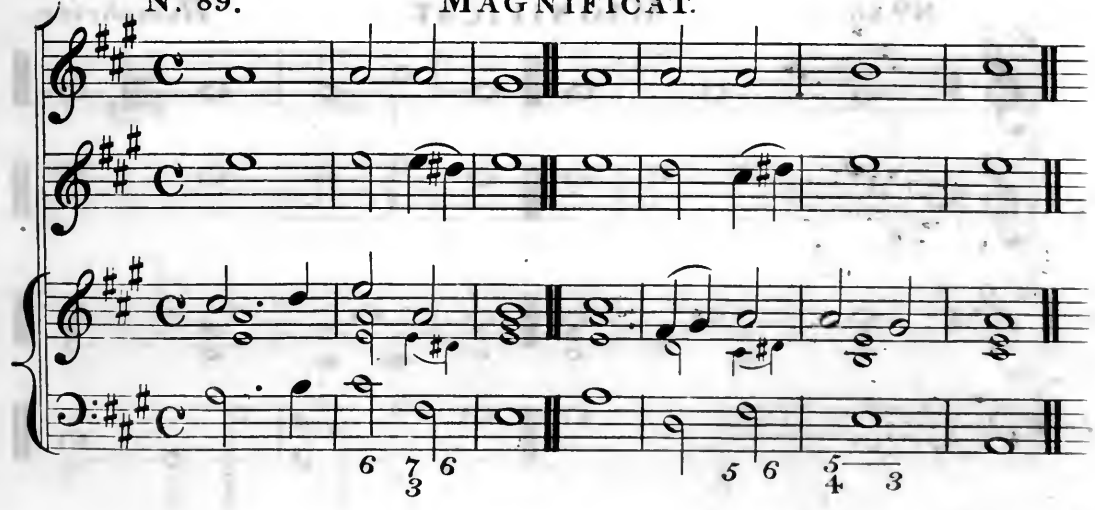
Nº 87. MAGNIFICAT. *Hartley.*



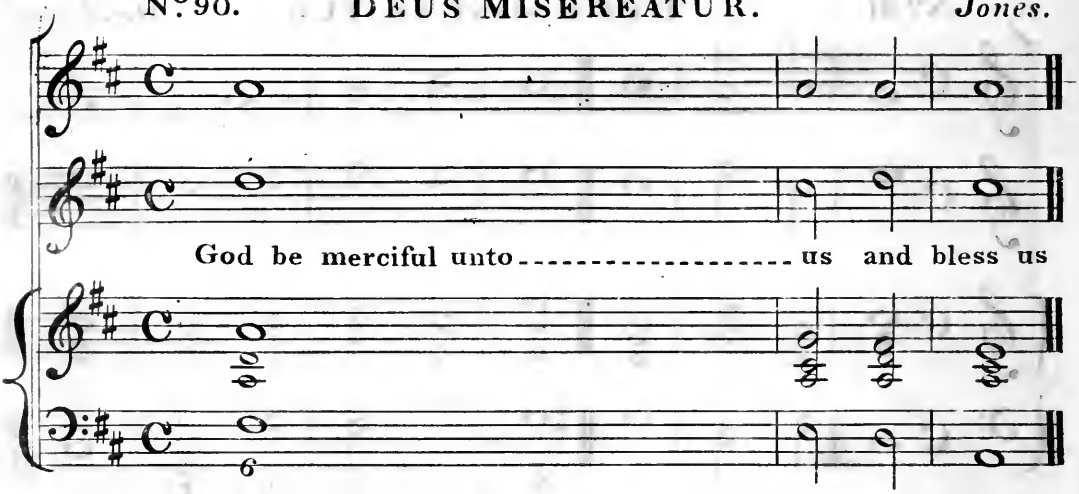
Nº 88. MAGNIFICAT. *Dr Hayes.*



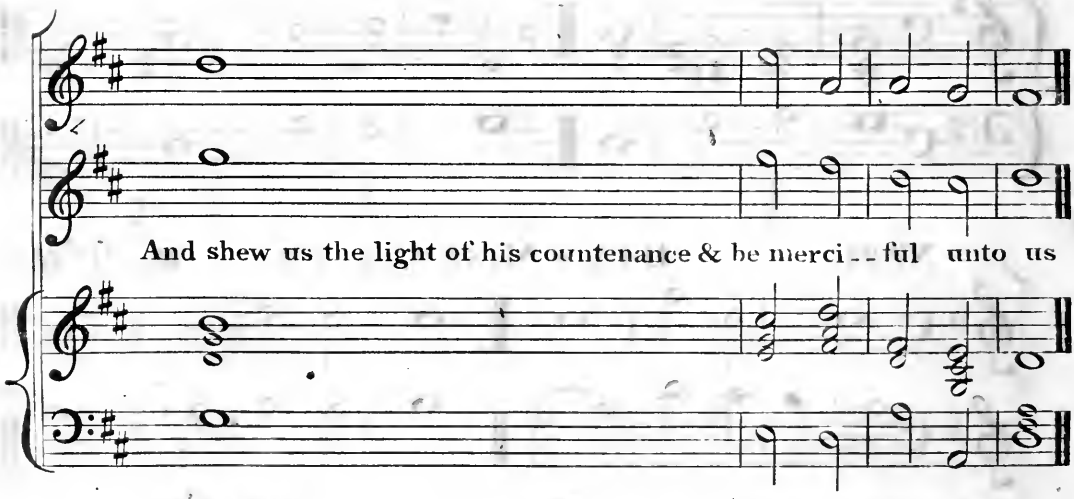
Nº 89. MAGNIFICAT.



Nº 90. DEUS MISEREATUR. *Jones.*

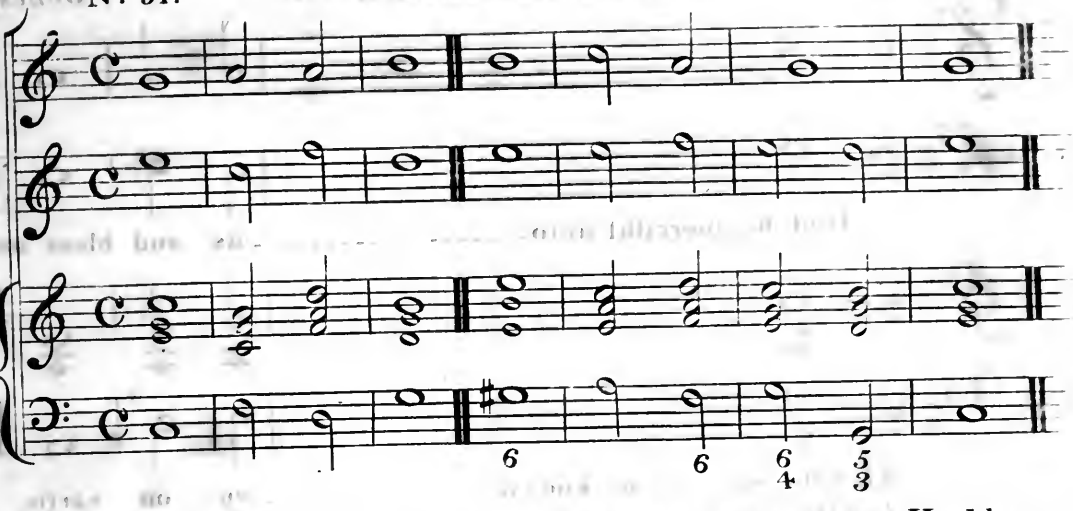


That thy way may be known up on earth
Let the people praise thee O God
O let the nations rejoice and be glad
Let the people praise thee O God
Then shall the earth bring forth her in crease
God shall bless us
Glory be to the Father and to the Son
As it was in the beginning is now and ever shall be

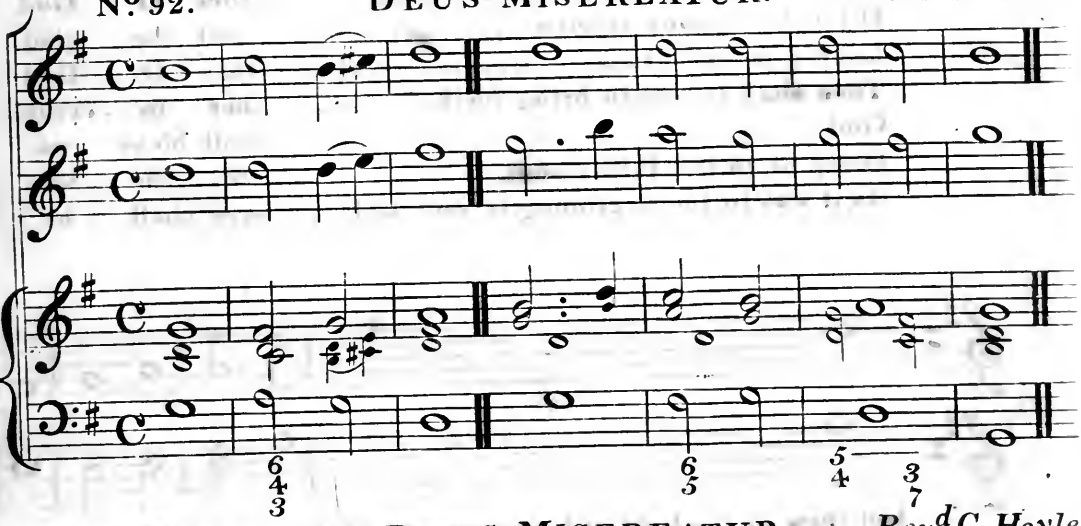


Thy saving health among all nations
Yea let all the peo ple praise thee
For thou shalt judge the folk righteously & govern the nations up on earth
Yea let all the peo ple praise thee
And God even our own God shall give us his blessing
And all the ends of the world shall fear him
And to the Ho ly Ghost
World without end A men.

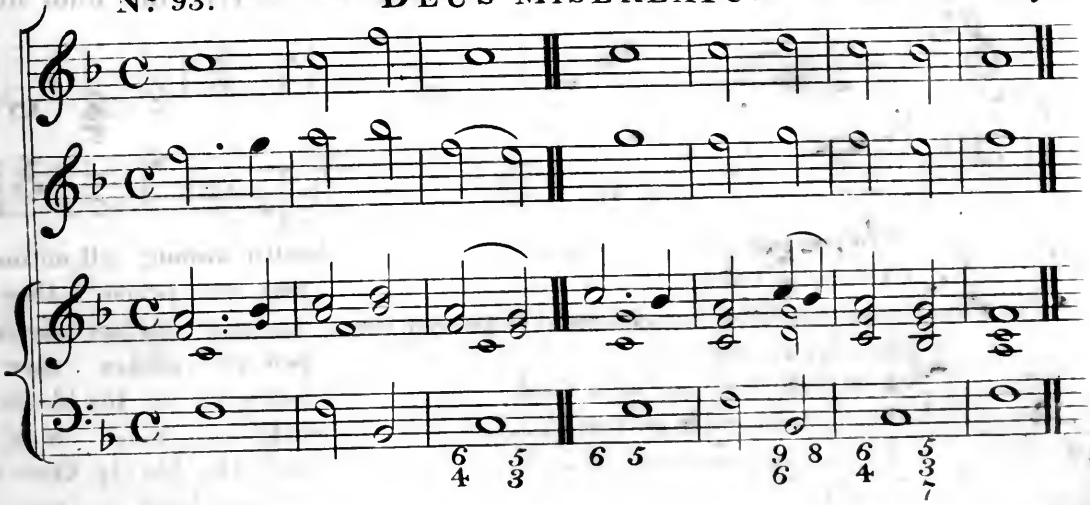
Nº 91. DEUS MISEREATUR. *Dr Alcock.*



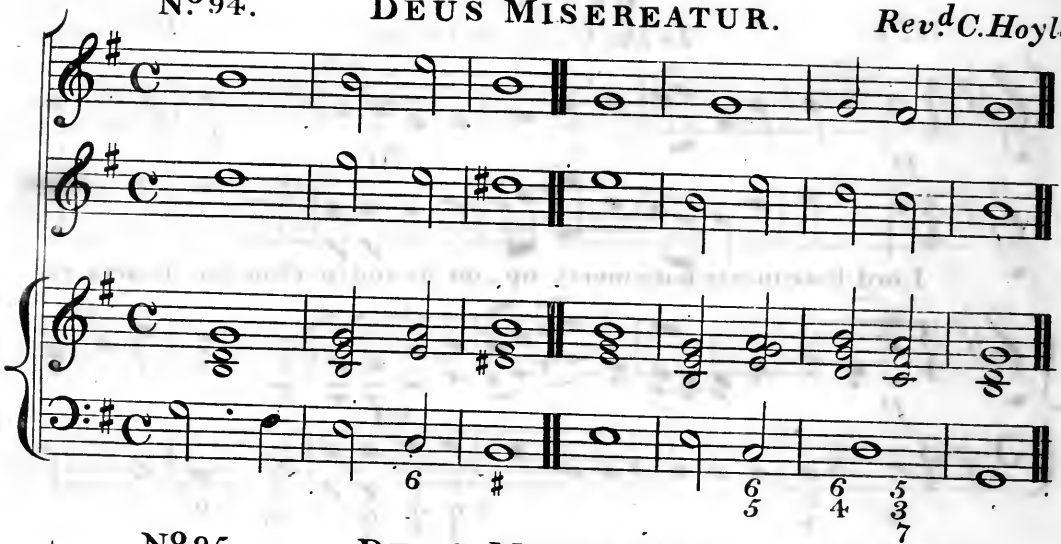
Nº 92. DEUS MISEREATUR. *Houldsworth*



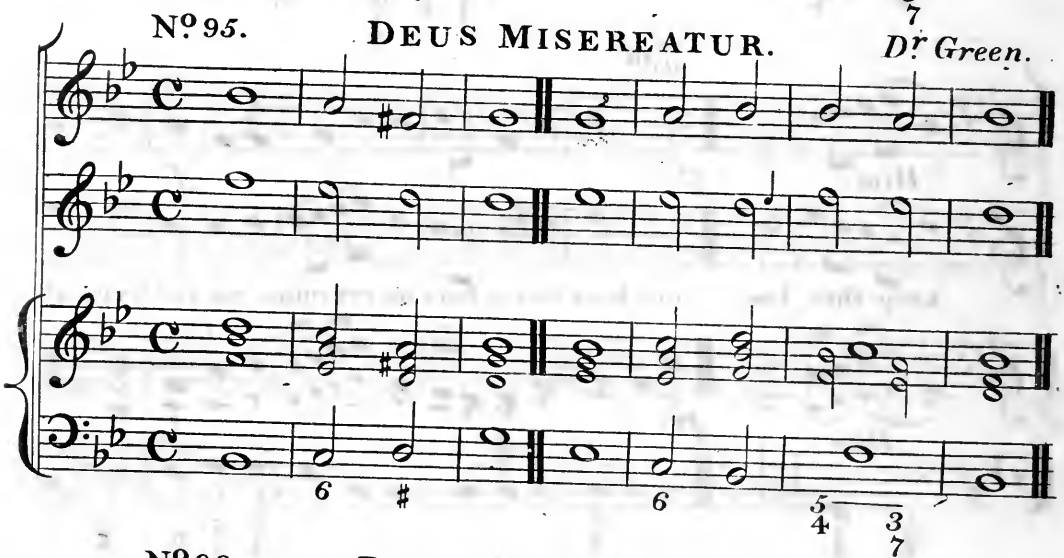
Nº 93. DEUS MISEREATUR. *Rev.d C. Hoyle.*



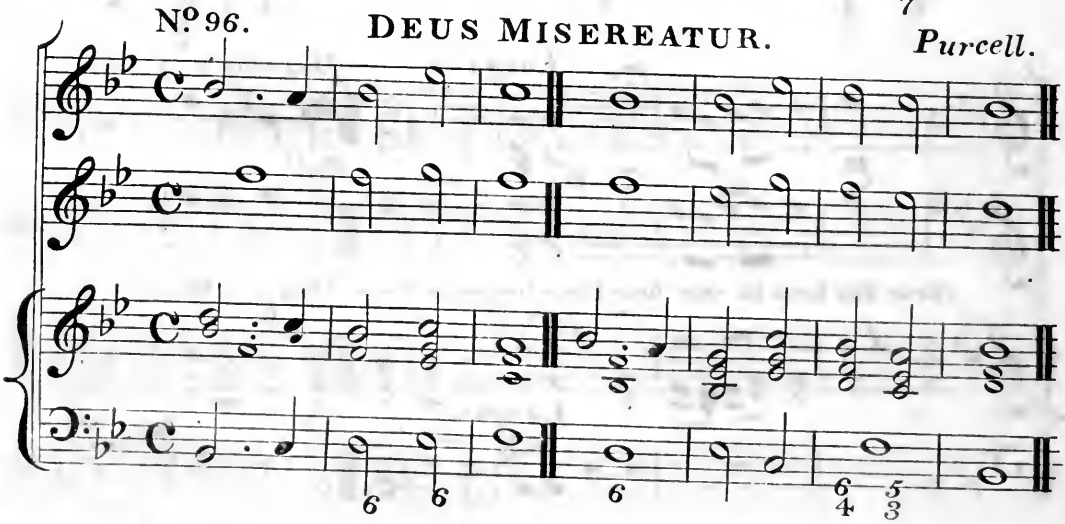
Nº 94. **DEUS MISEREATUR.** *Revd C. Hoyle.*



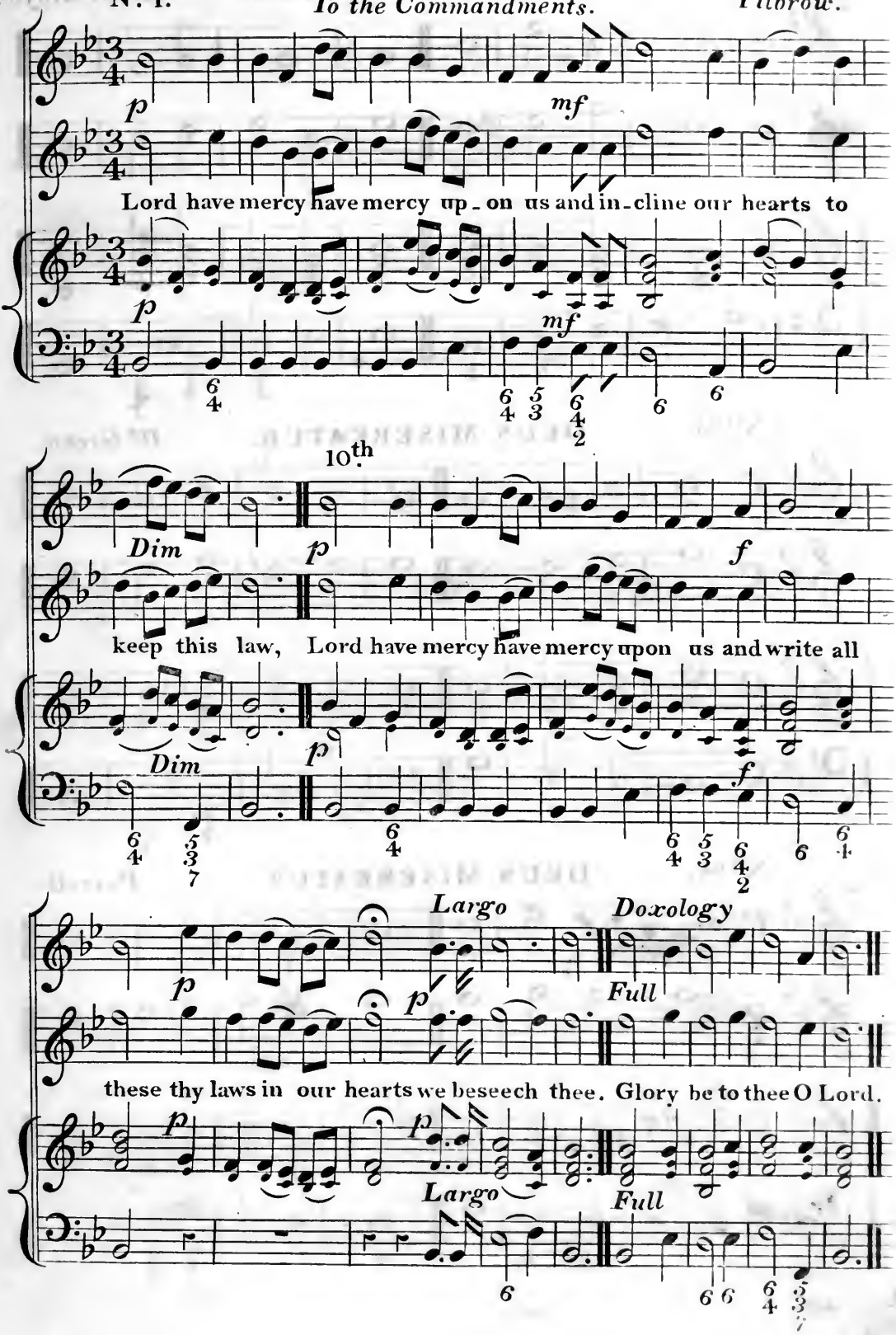
Nº 95. **DEUS MISEREATUR.** *Dr Green.*



Nº 96. **DEUS MISEREATUR.** *Purcell.*

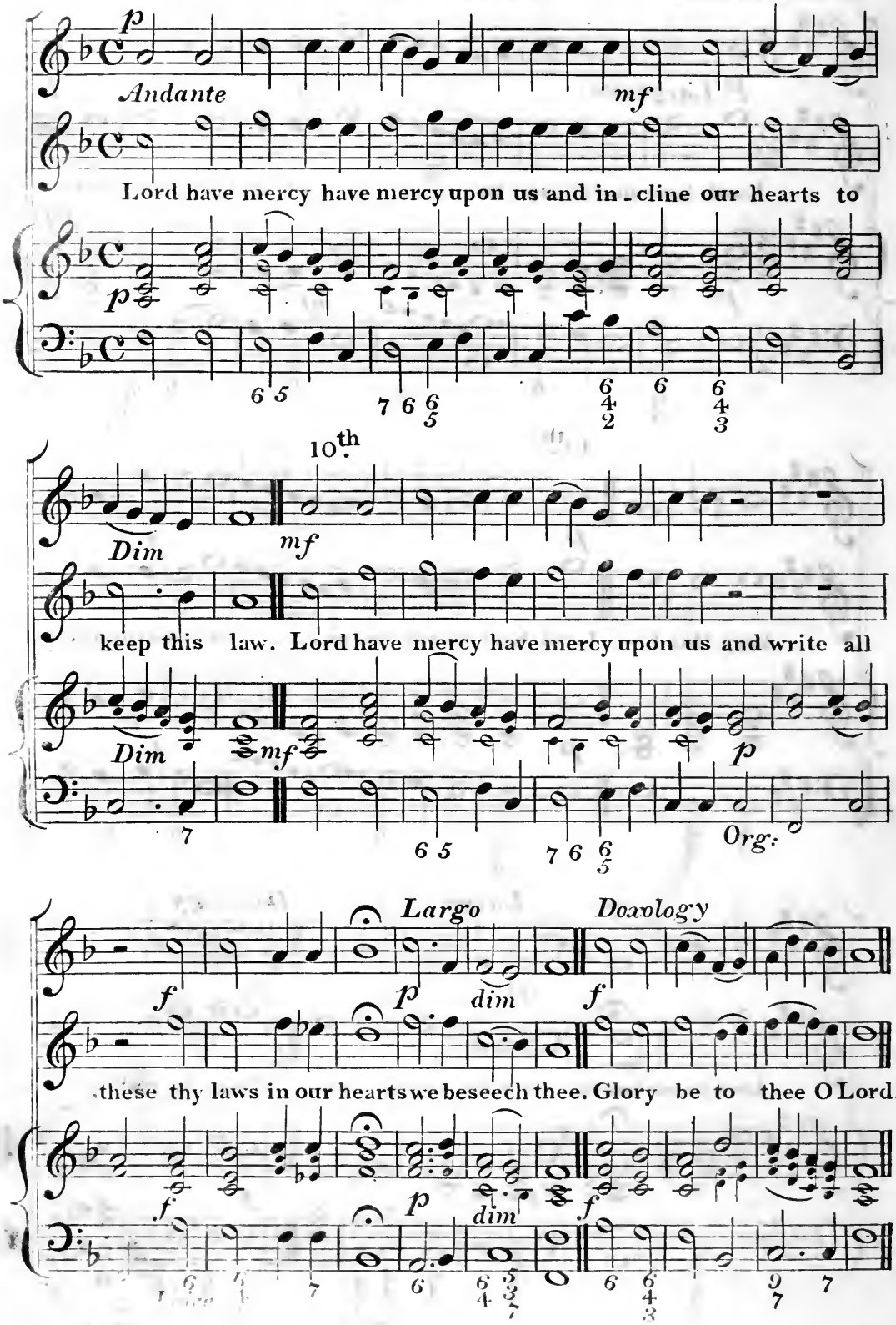


No. 1. *To the Commandments.* *Pilbrow.*

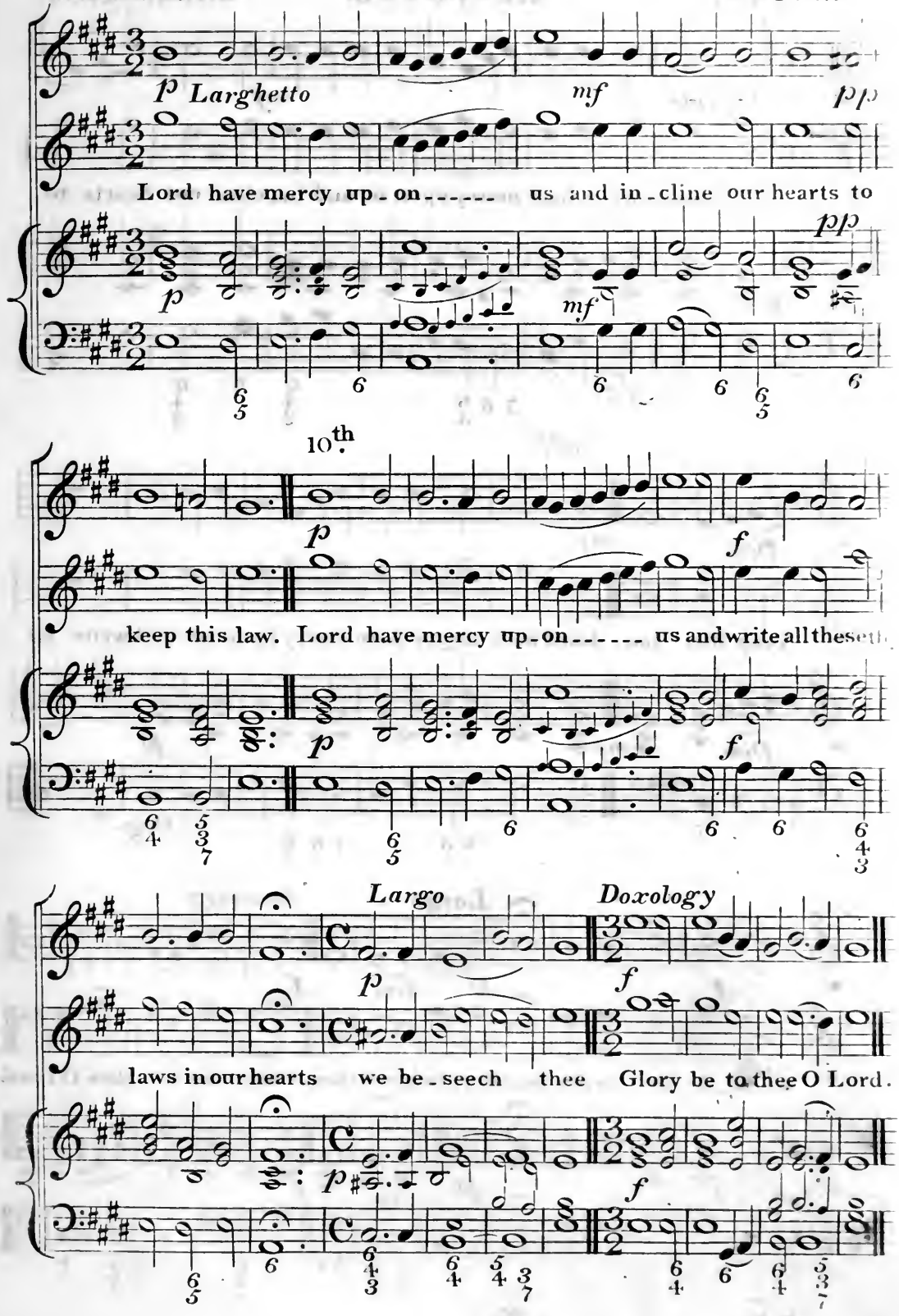


Nº 2. RESPONSE.

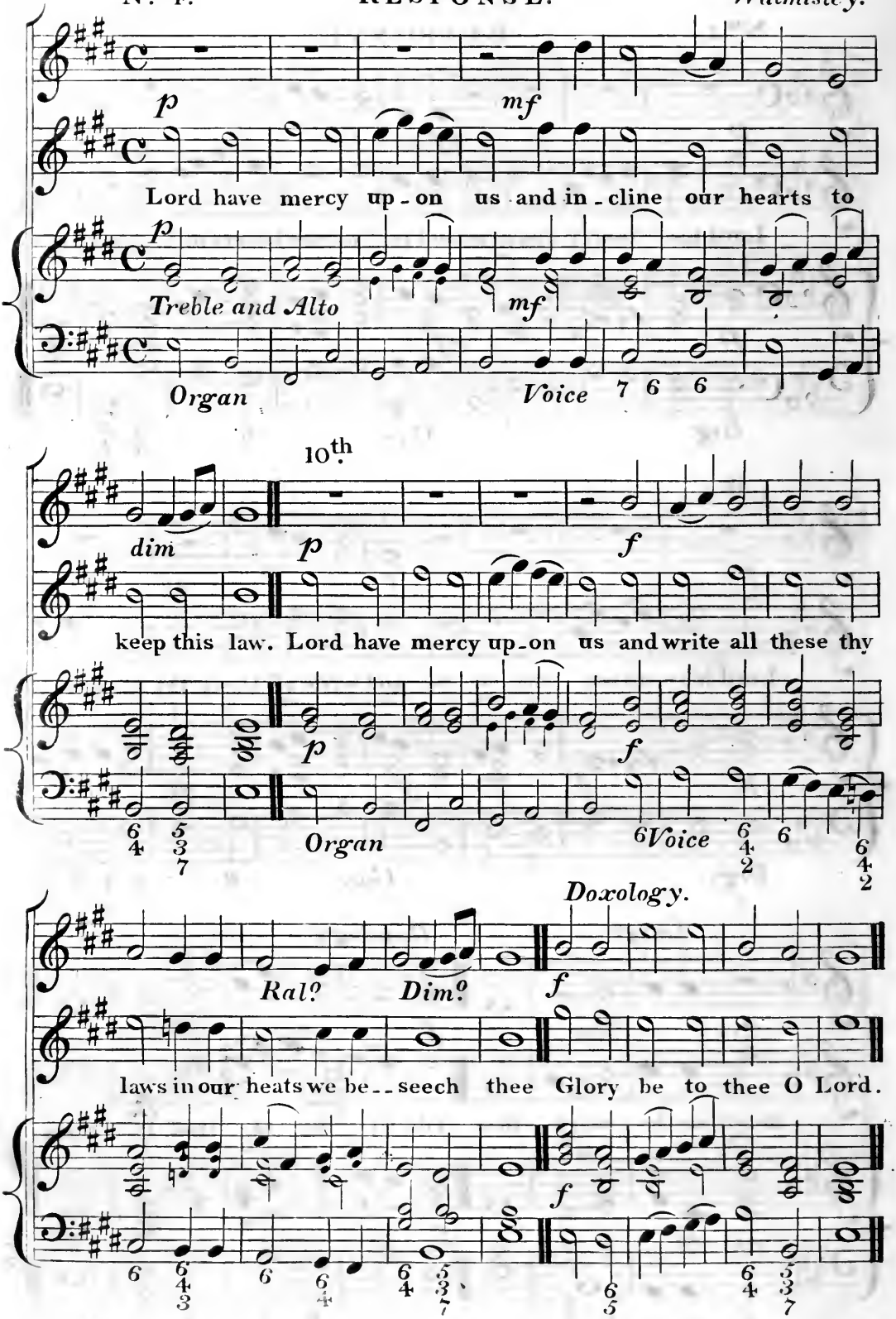
Arranged by J. Houldsworth.



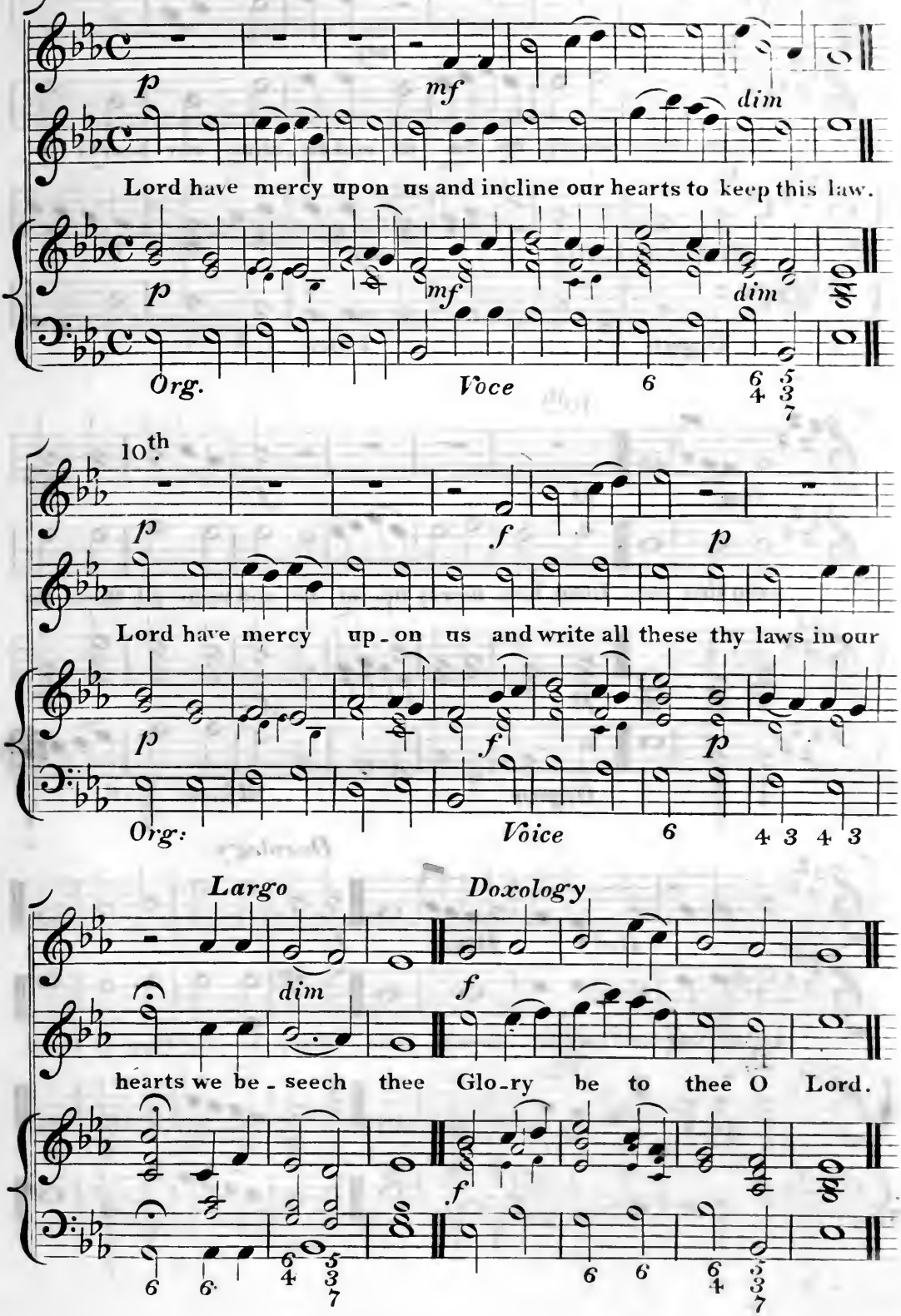
No. 3. RESPONSE. Pratt.



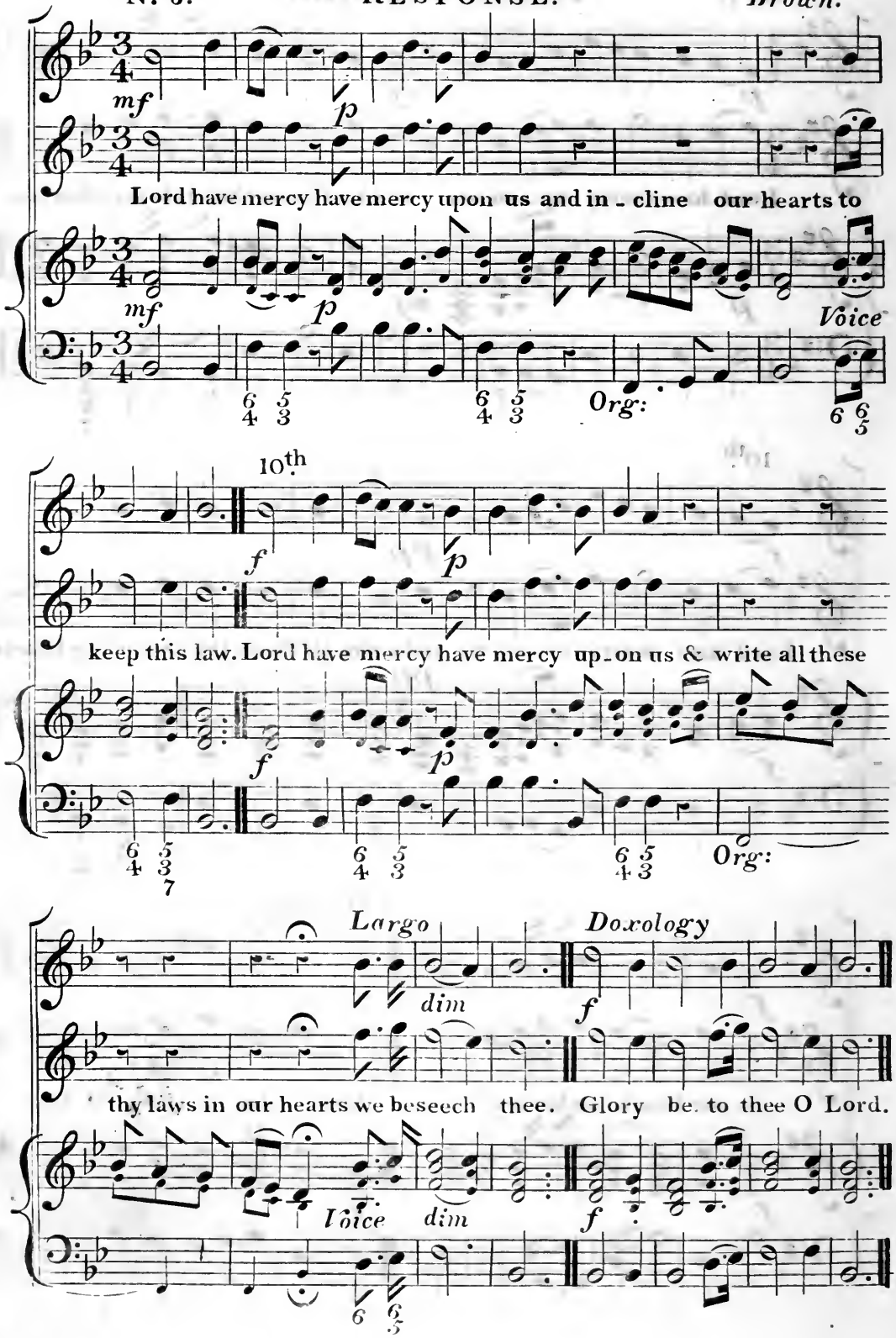
Nº 4. RESPONSE. *Walmisley.*



No. 5. RESPONSE.



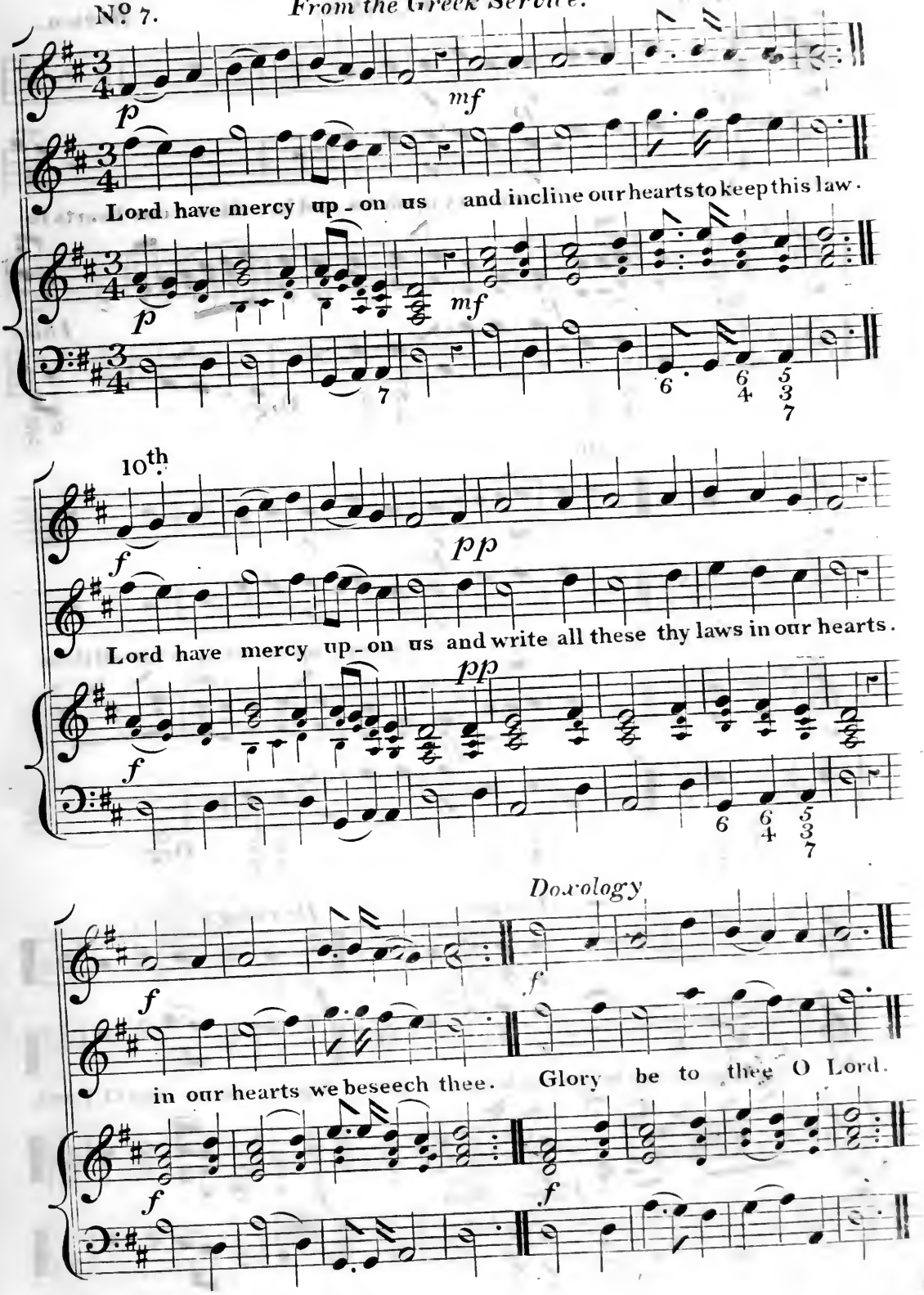
Nº 6. RESPONSE. *Brown.*

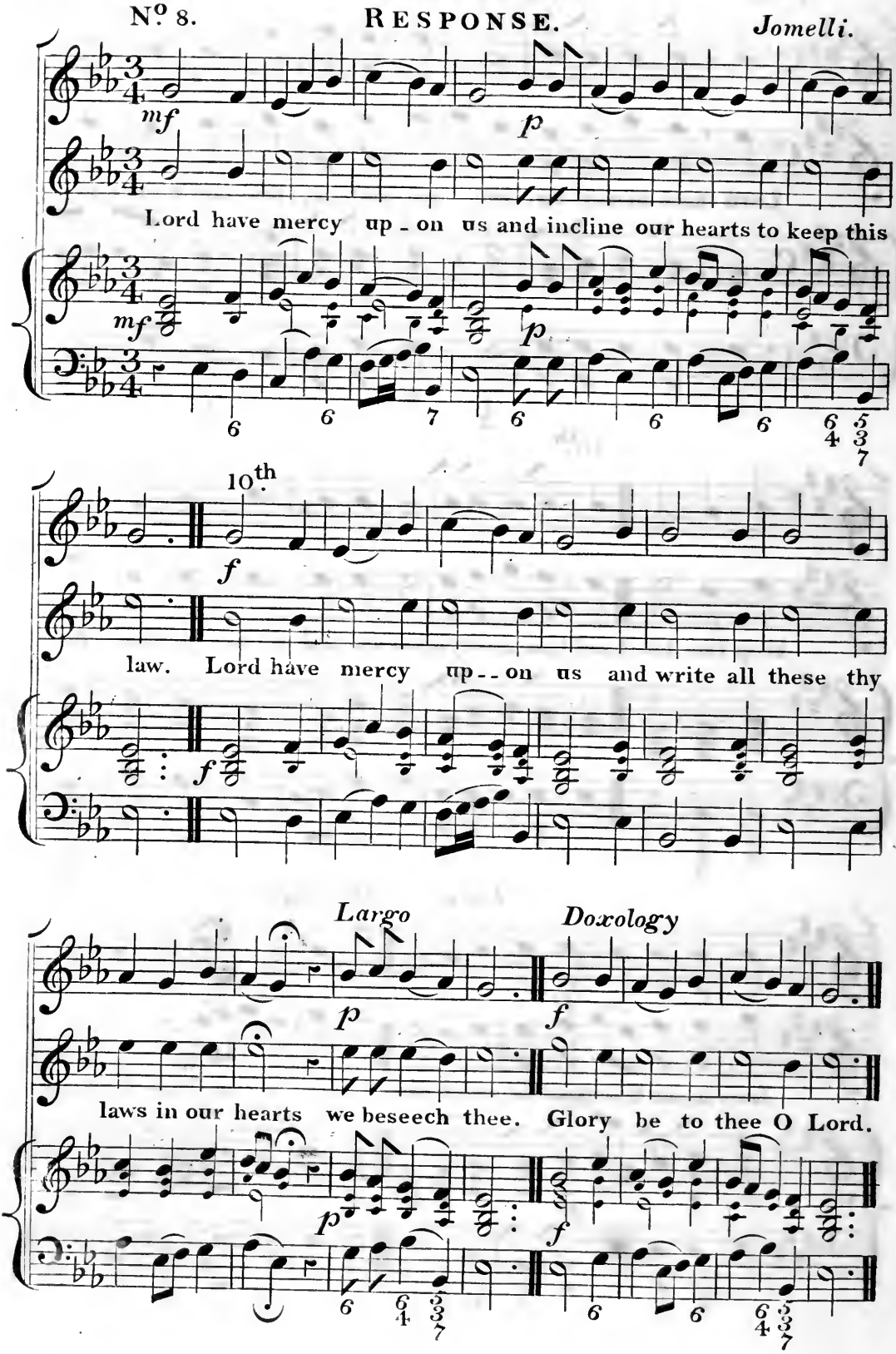


RESPONSE

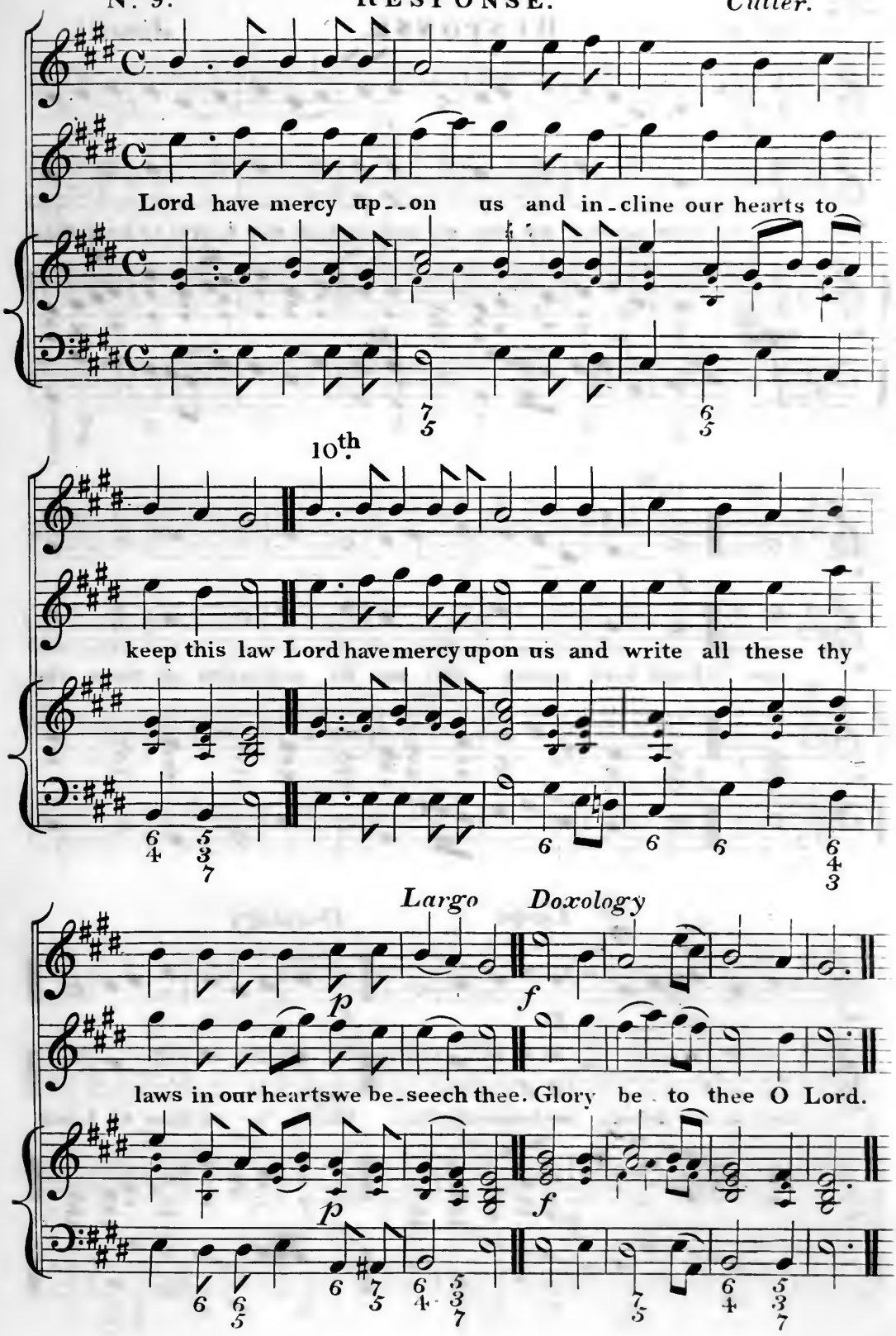
From the Greek Service.

No. 7.



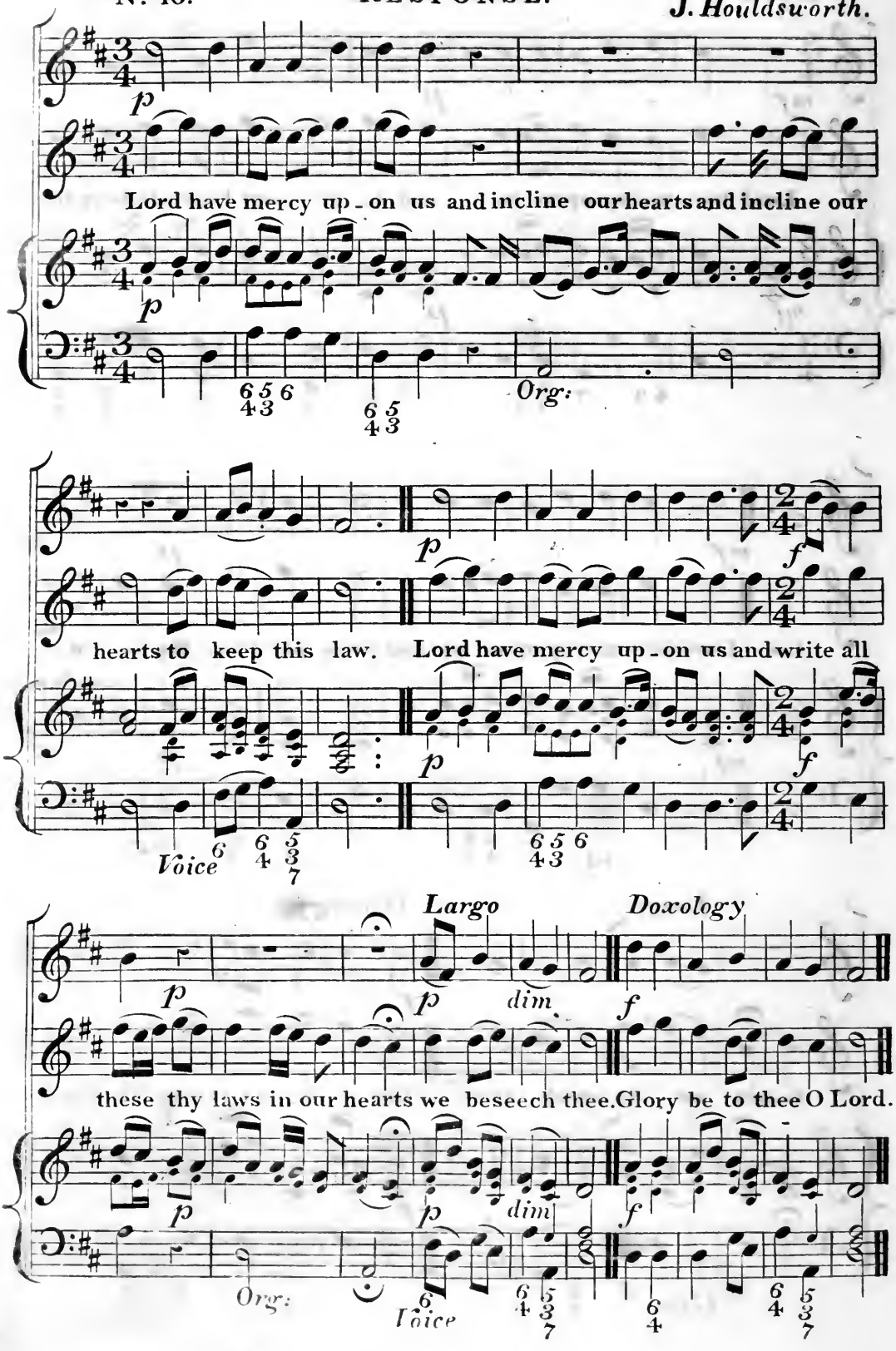

Nº 8.
RESPONSE.
Jomelli.
mf
p
Lord have mercy up - on us and incline our hearts to keep this
10th
f
law. Lord have mercy up - - on us and write all these thy
Largo
Doxology
p
f
laws in our hearts we beseech thee. Glory be to thee O Lord.

Nº 9. RESPONSE. *Cutler.*

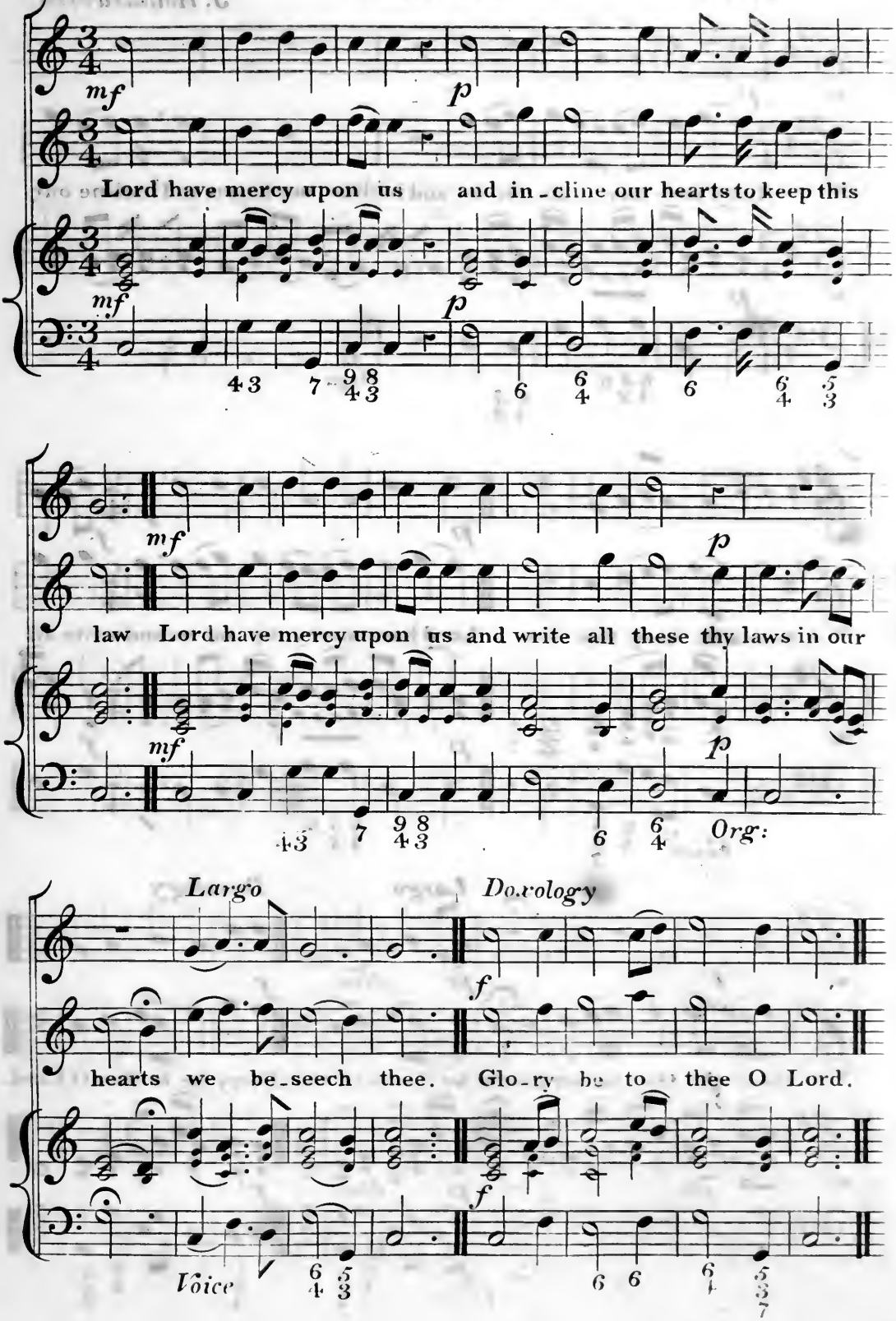


Nº 10. RESPONSE.

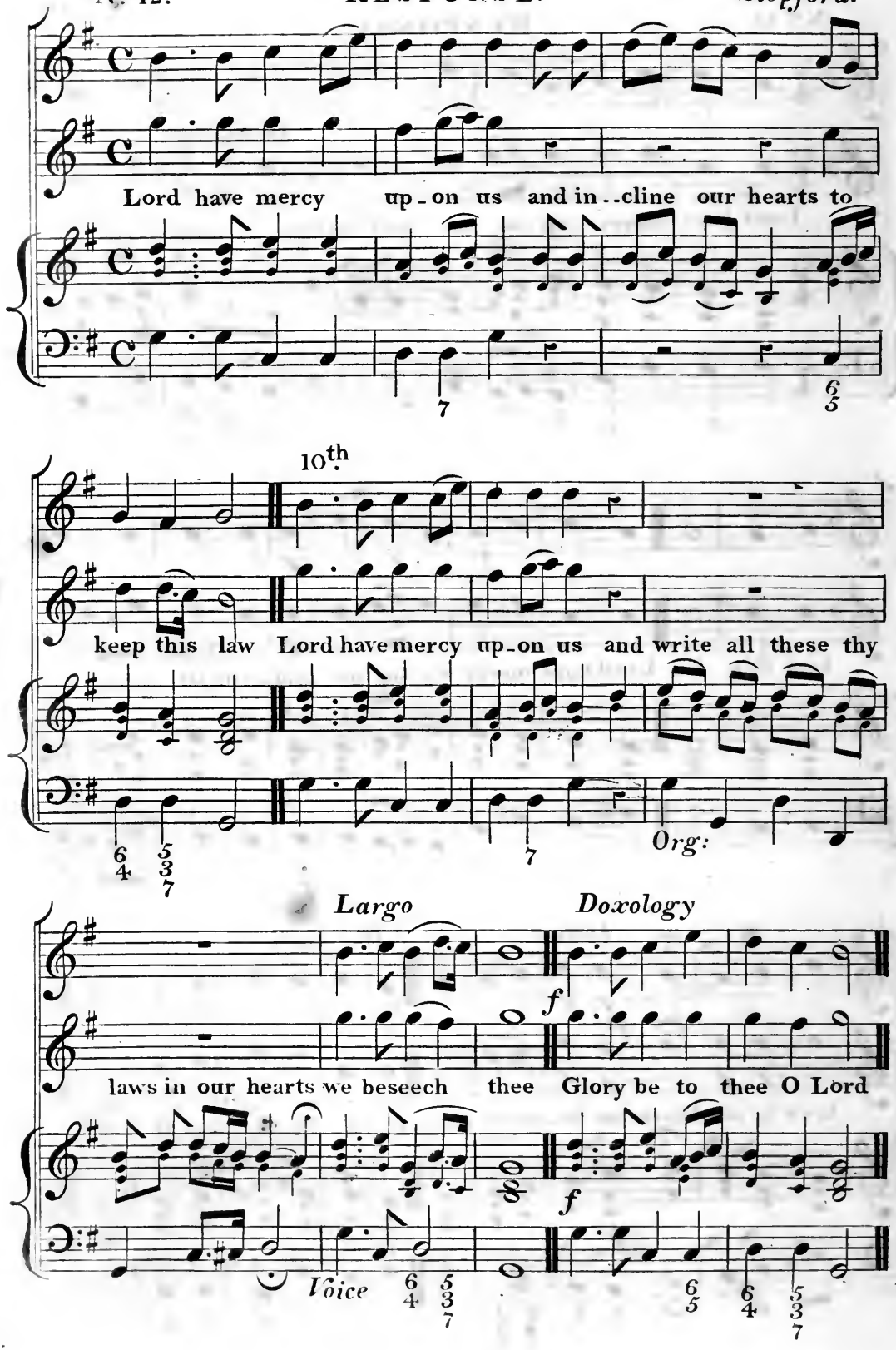
Arranged by J. Houldsworth.



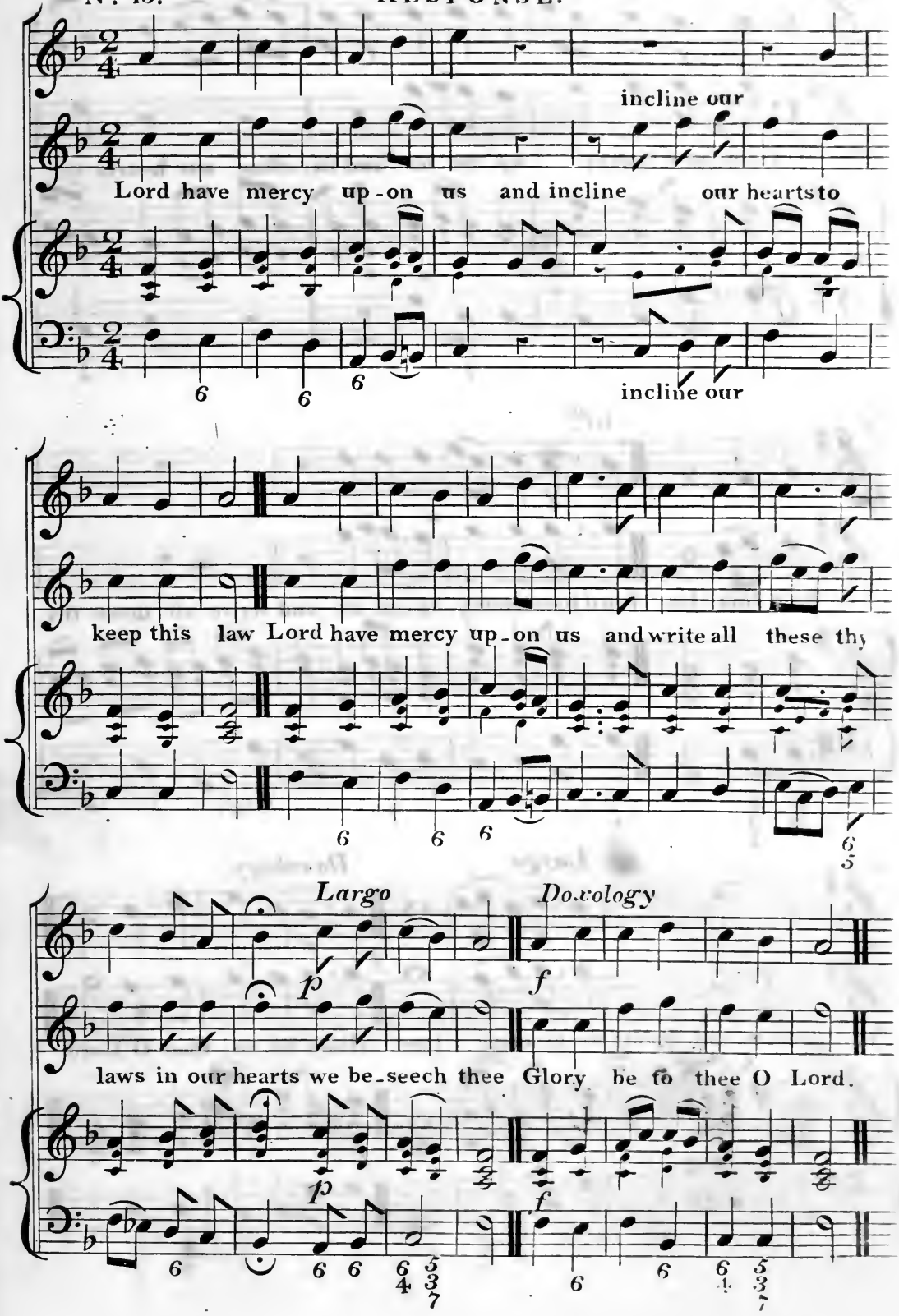
No 11. **RESPONSE.** *Ebdon.*



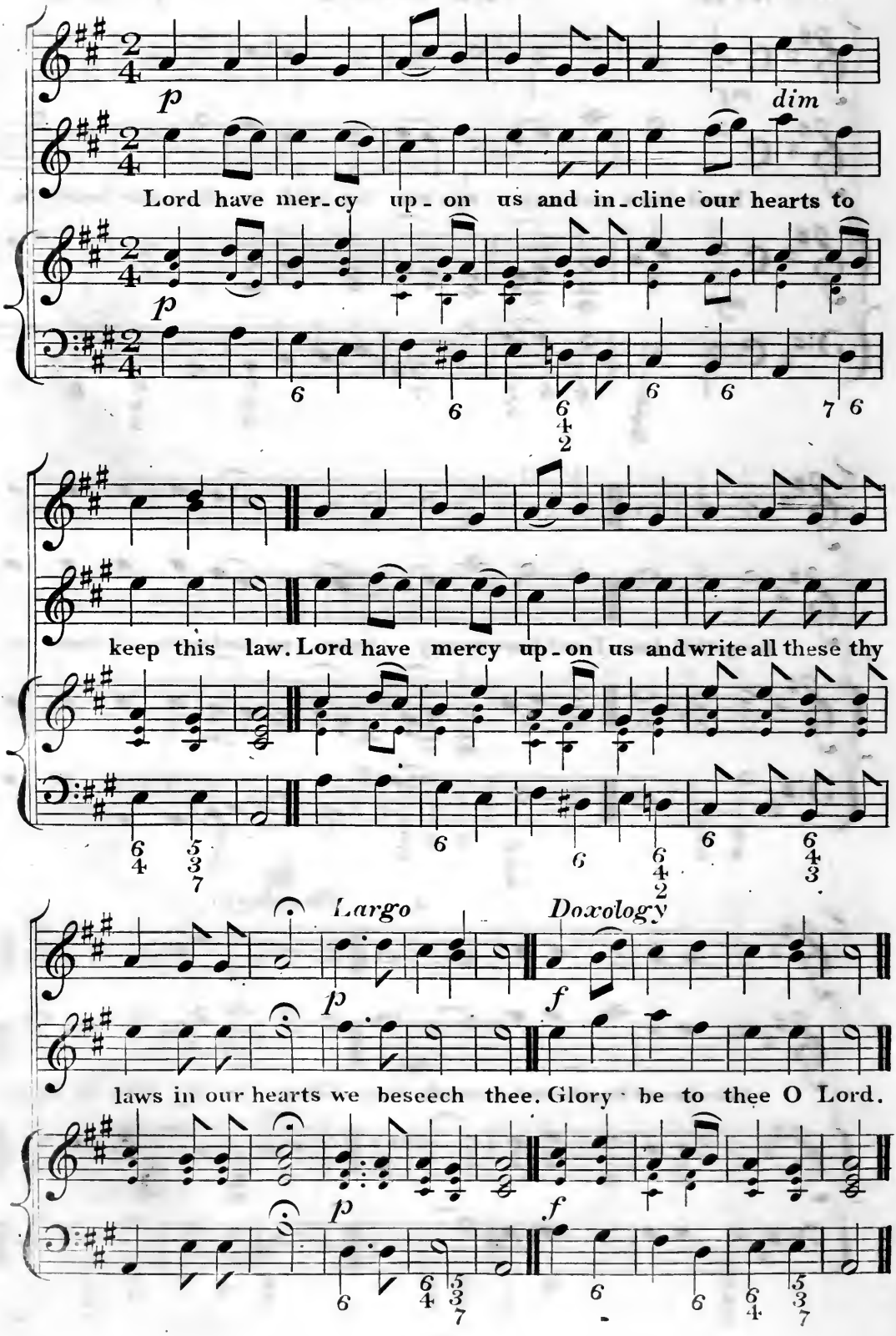
No 12. RESPONSE. *Stopford.*



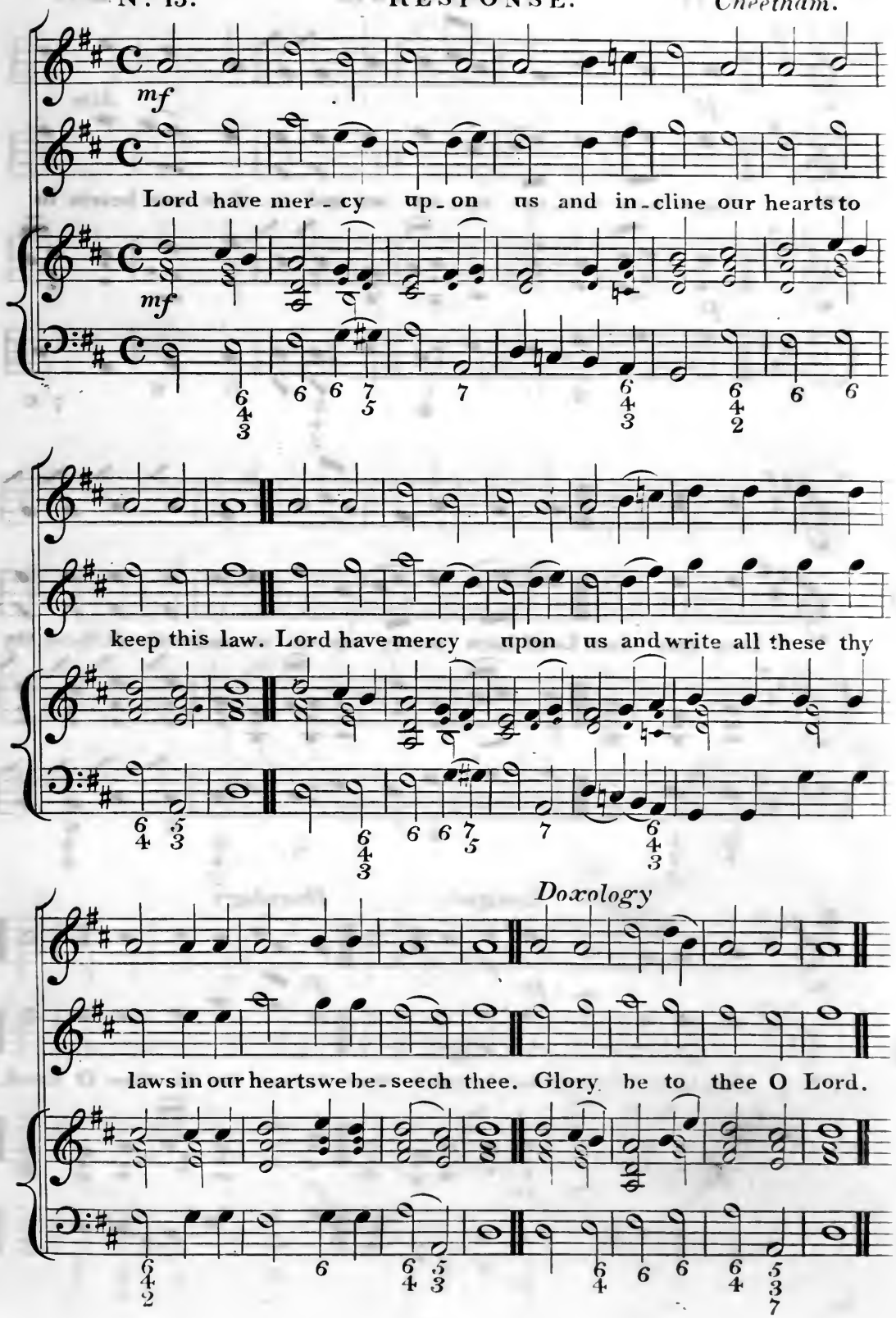
Nº 13. RESPONSE.



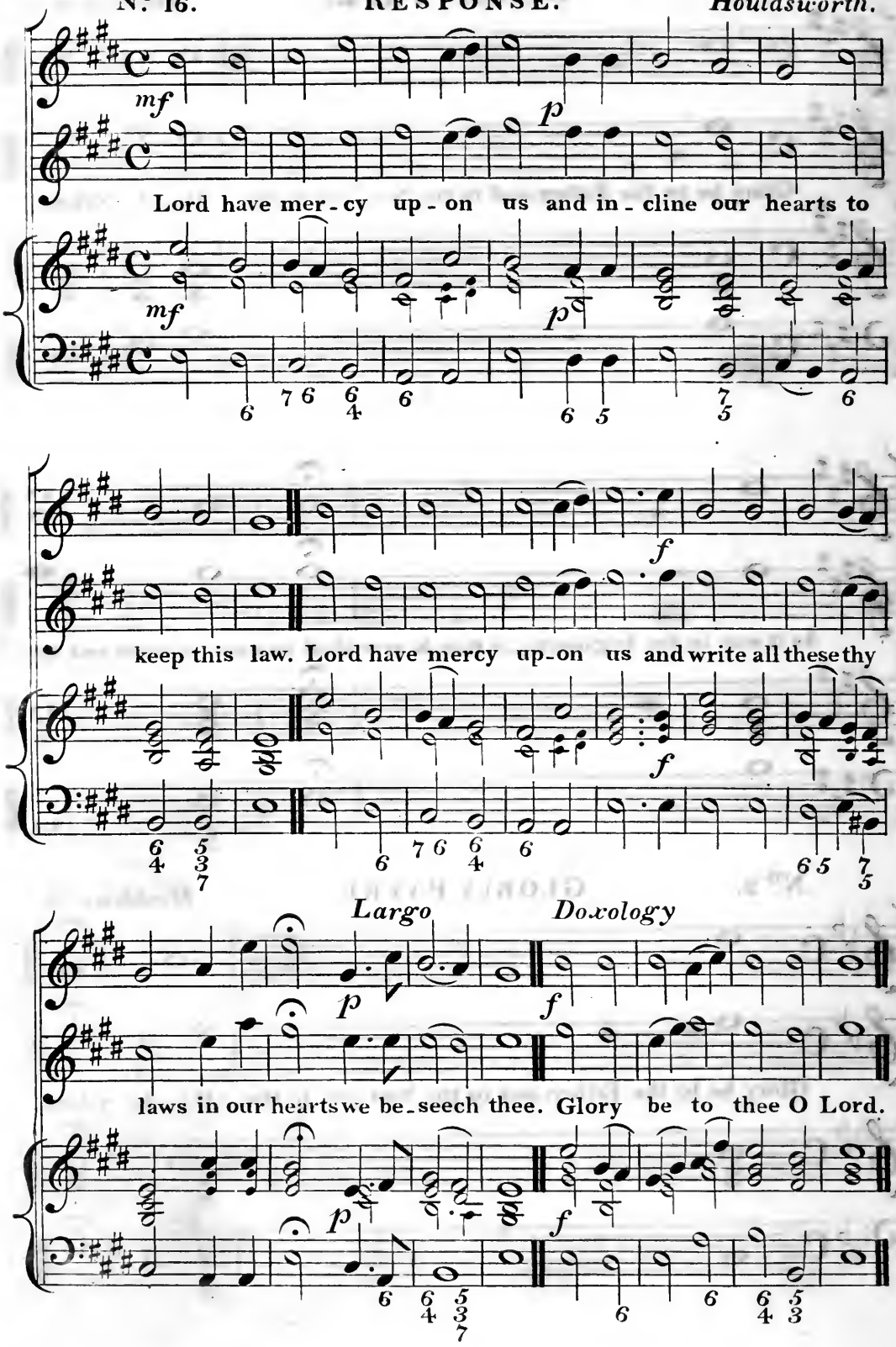
No. 14. RESPONSE. *Lee.*

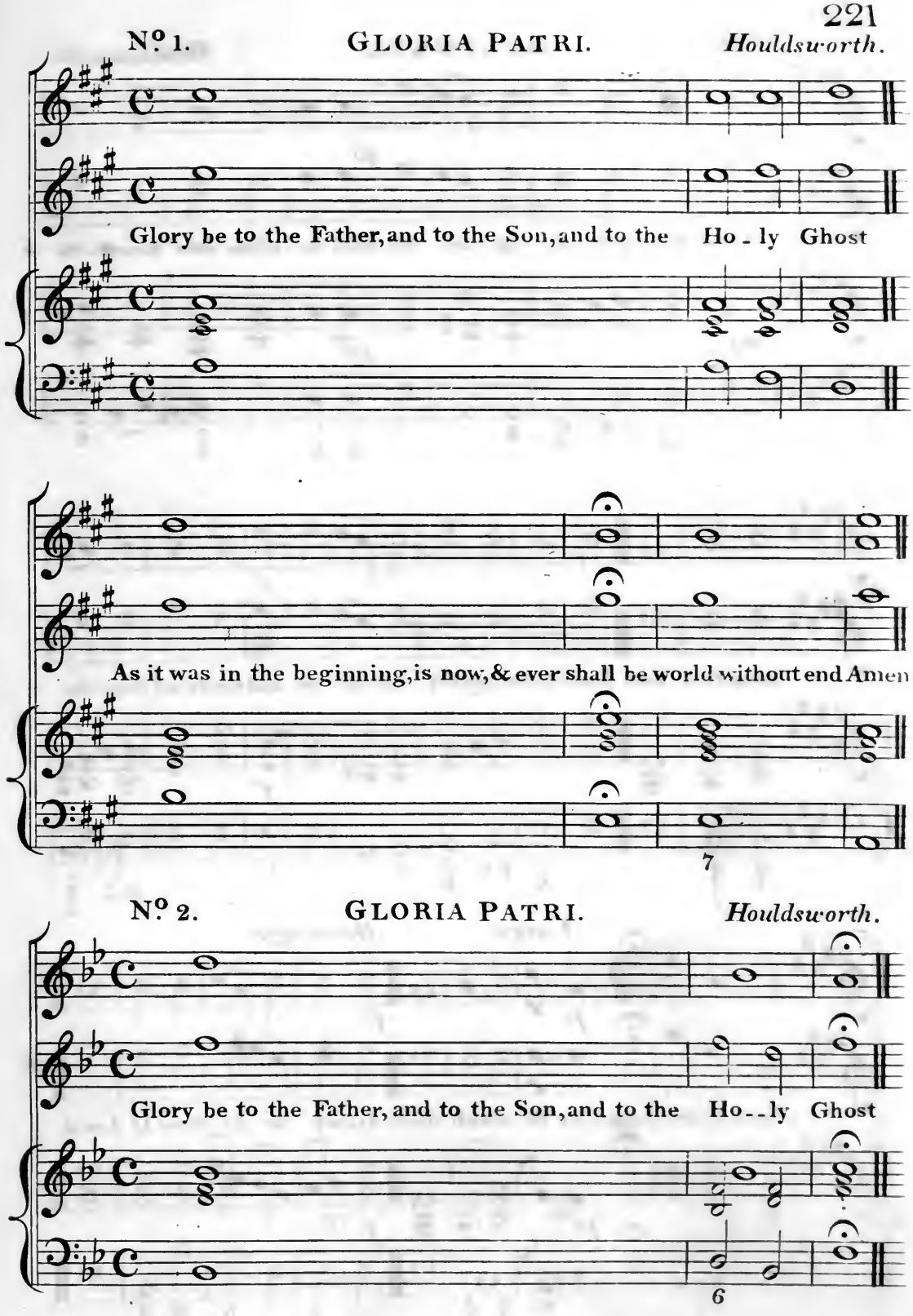


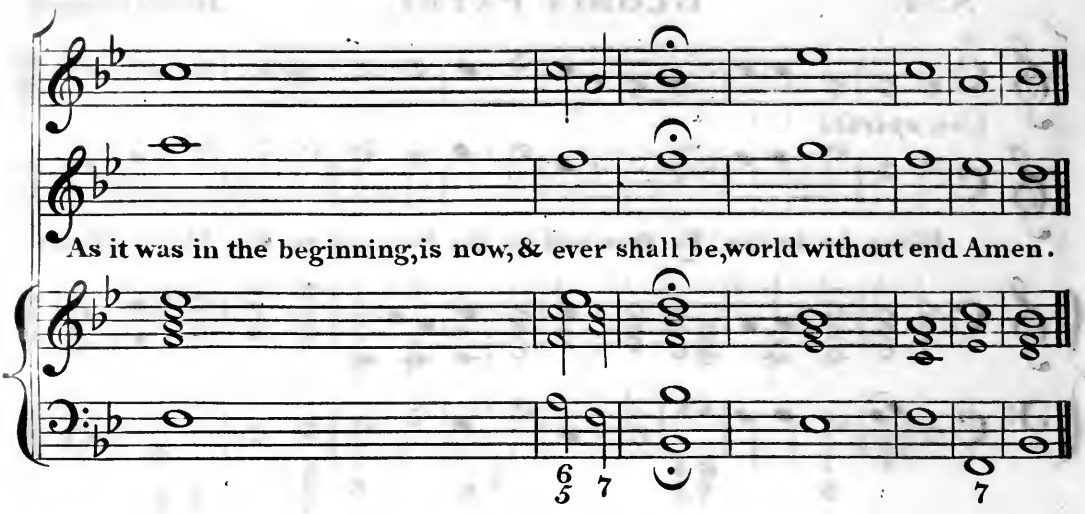
Nº 15. RESPONSE. *Cheetham.*



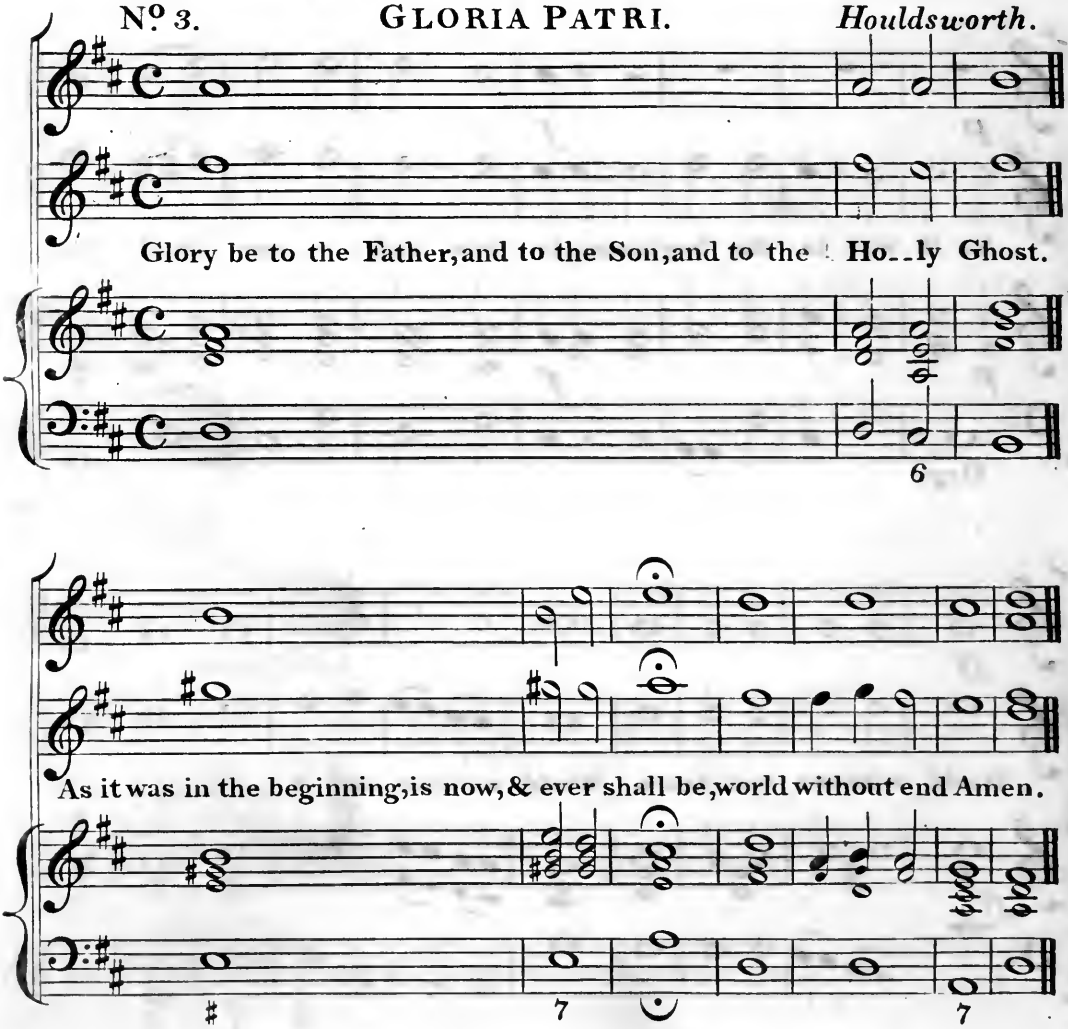
No. 16. RESPONSE. *Houldsworth.*



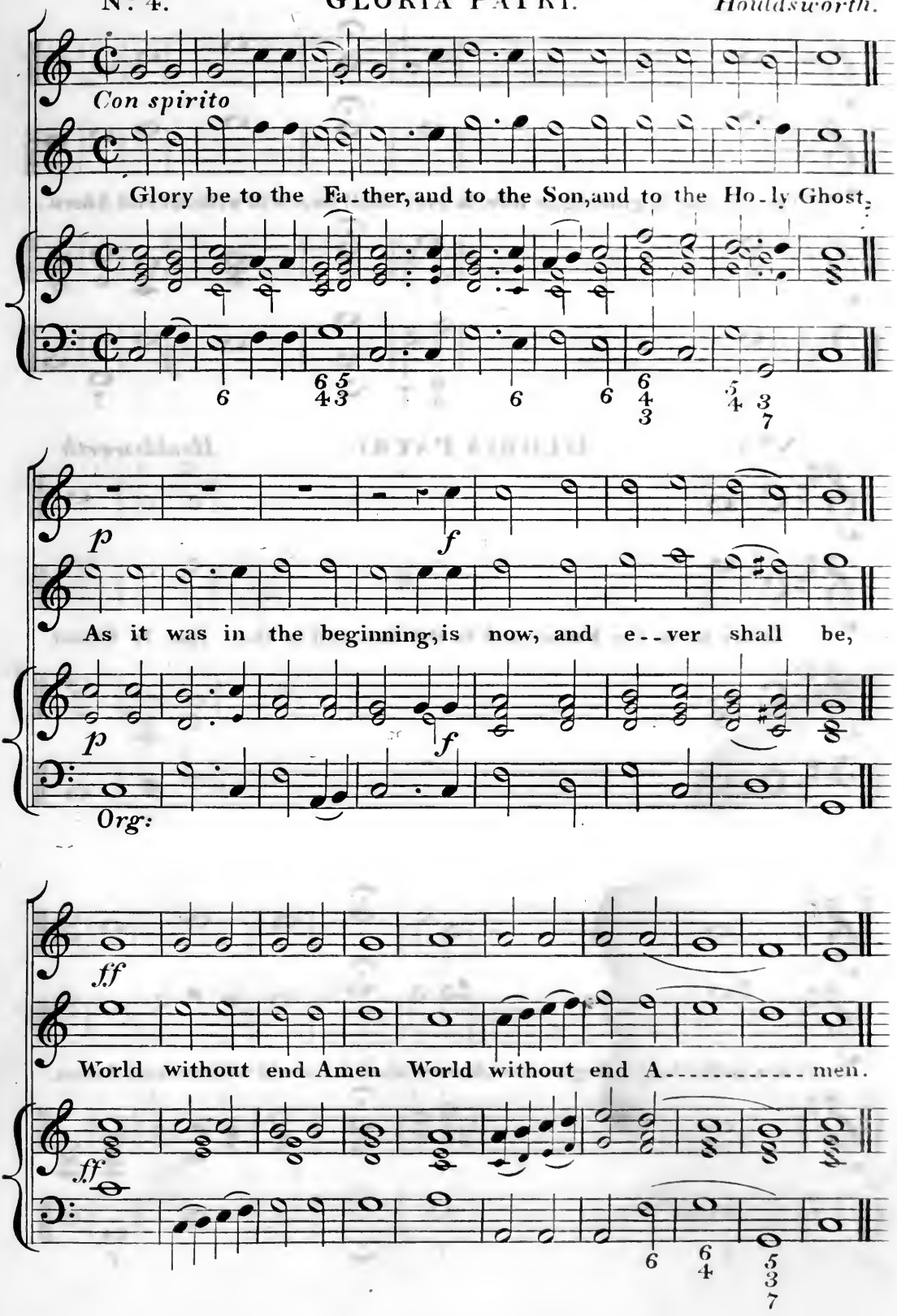

Nº 1.
GLORIA PATRI.
Houldsworth.
Glory be to the Father, and to the Son, and to the Ho - ly Ghost
As it was in the beginning, is now, & ever shall be world without end Amen
7
Nº 2.
GLORIA PATRI.
Houldsworth.
Glory be to the Father, and to the Son, and to the Ho - - ly Ghost
6



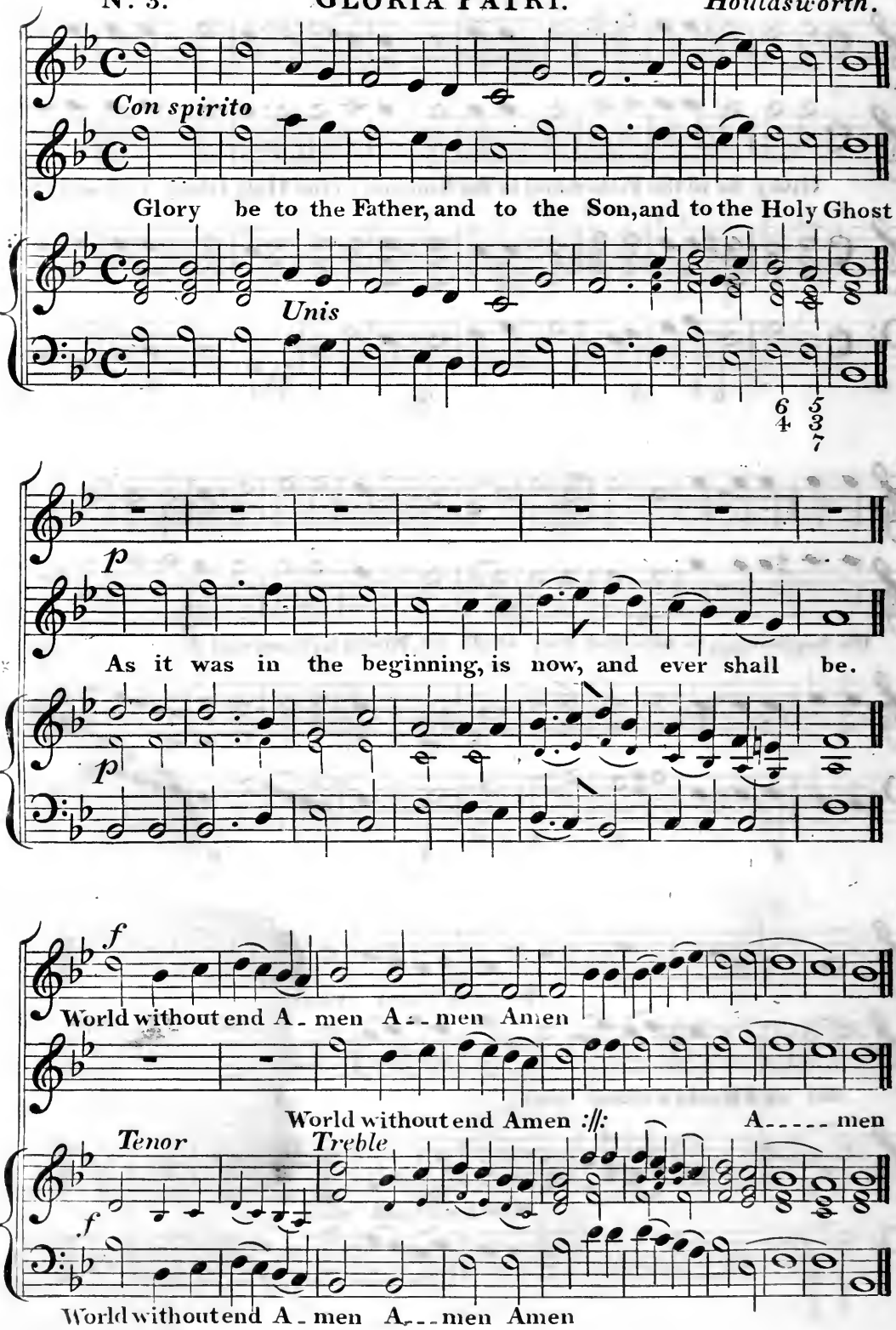
Nº 3. GLORIA PATRI. *Houldsworth.*

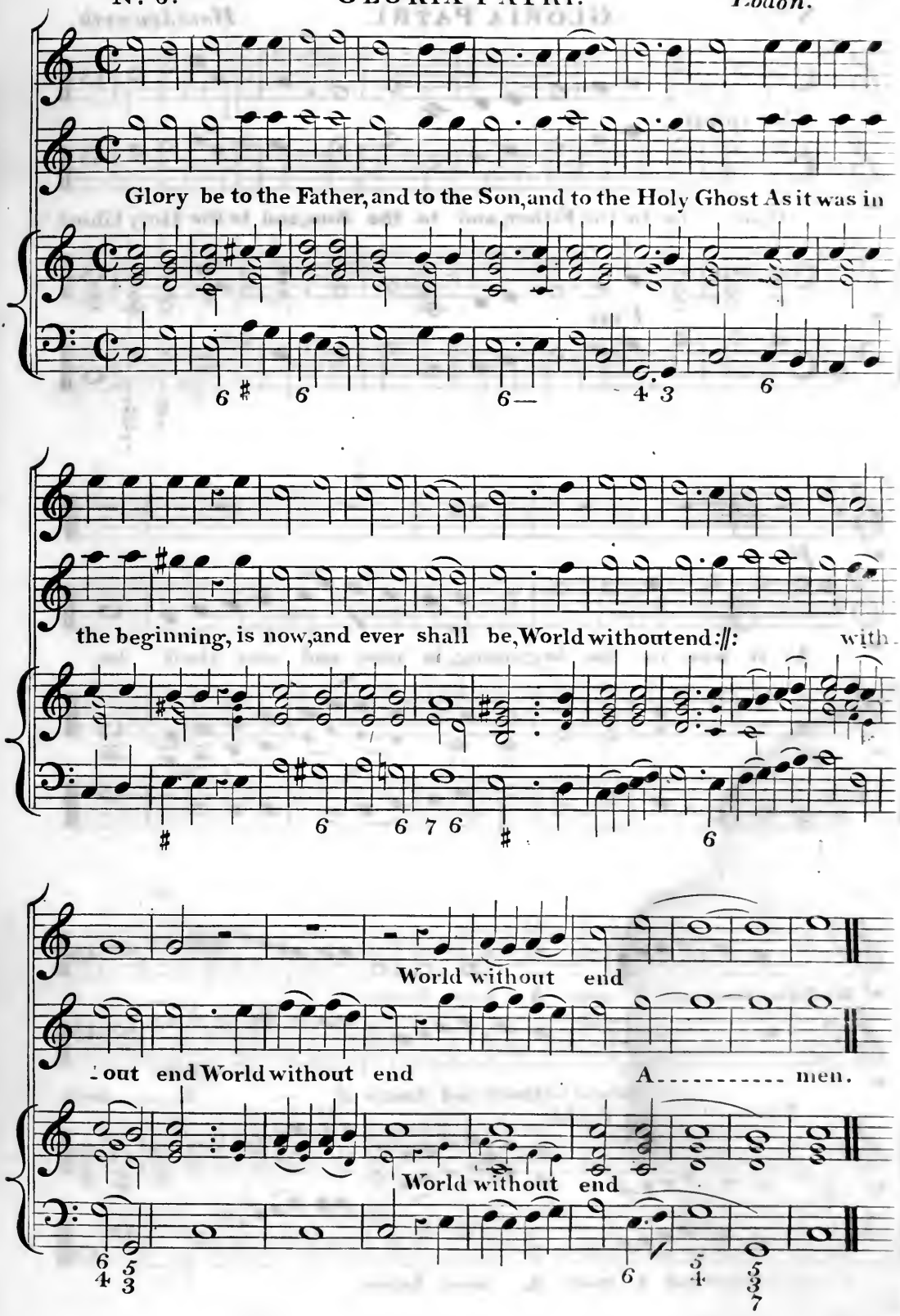


Nº 4. GLORIA PATRI. *Houldsworth.*

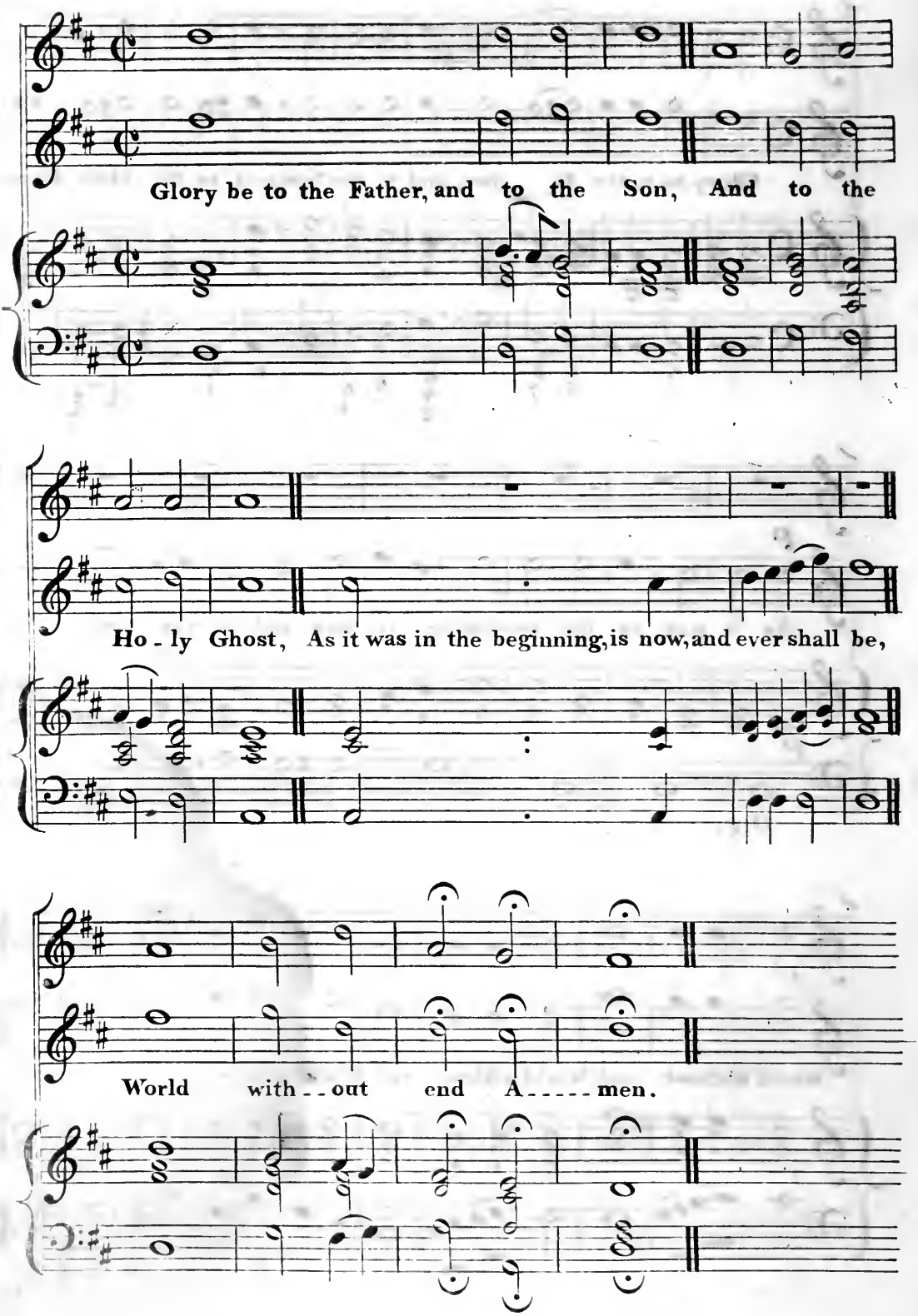


No. 5. GLORIA PATRI. *Houldsworth.*

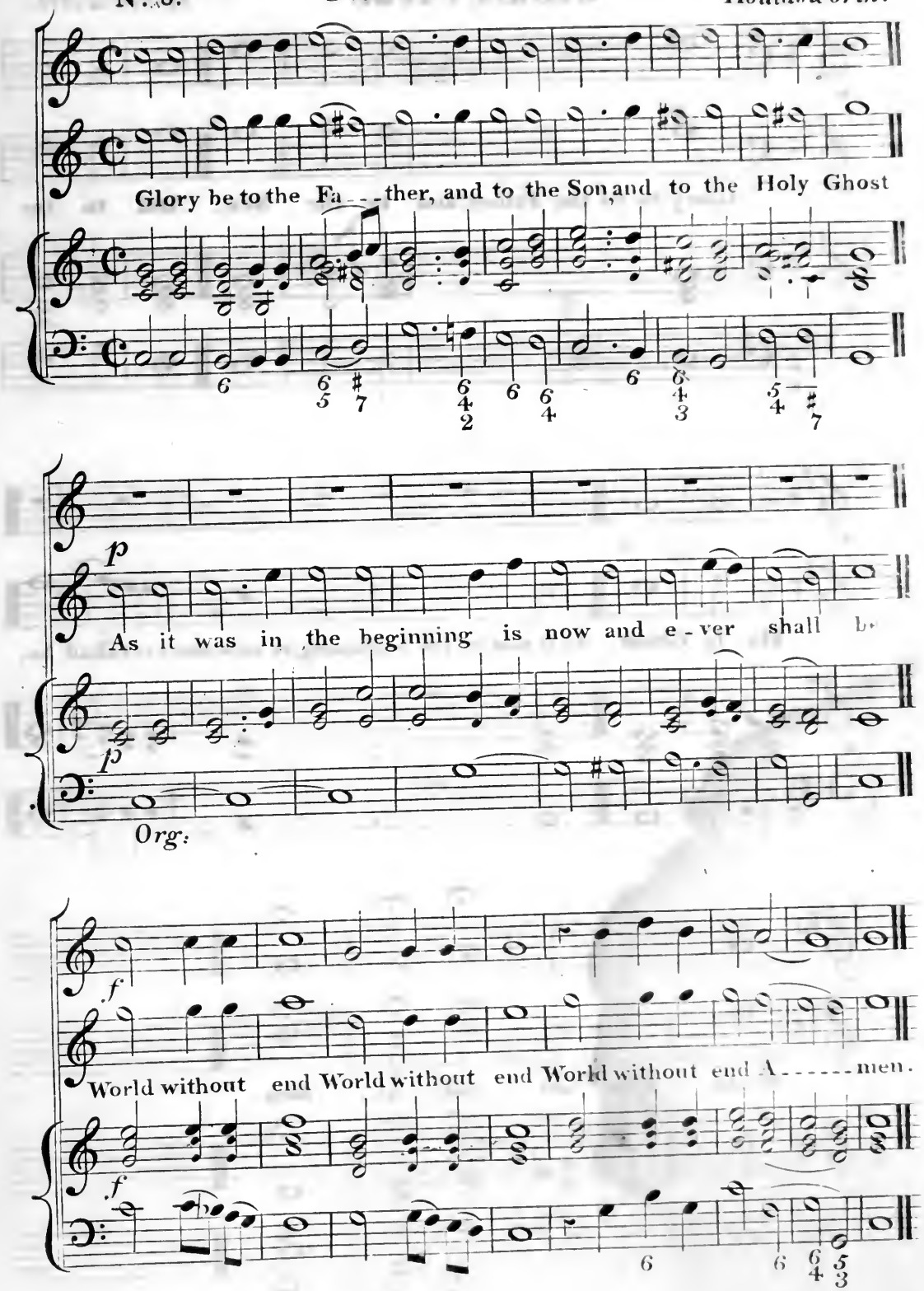



Glory be to the Father, and to the Son, and to the Holy Ghost As it was in
the beginning, is now, and ever shall be, World without end :||: with-
World without end
out end World without end
A---------- men.
World without end

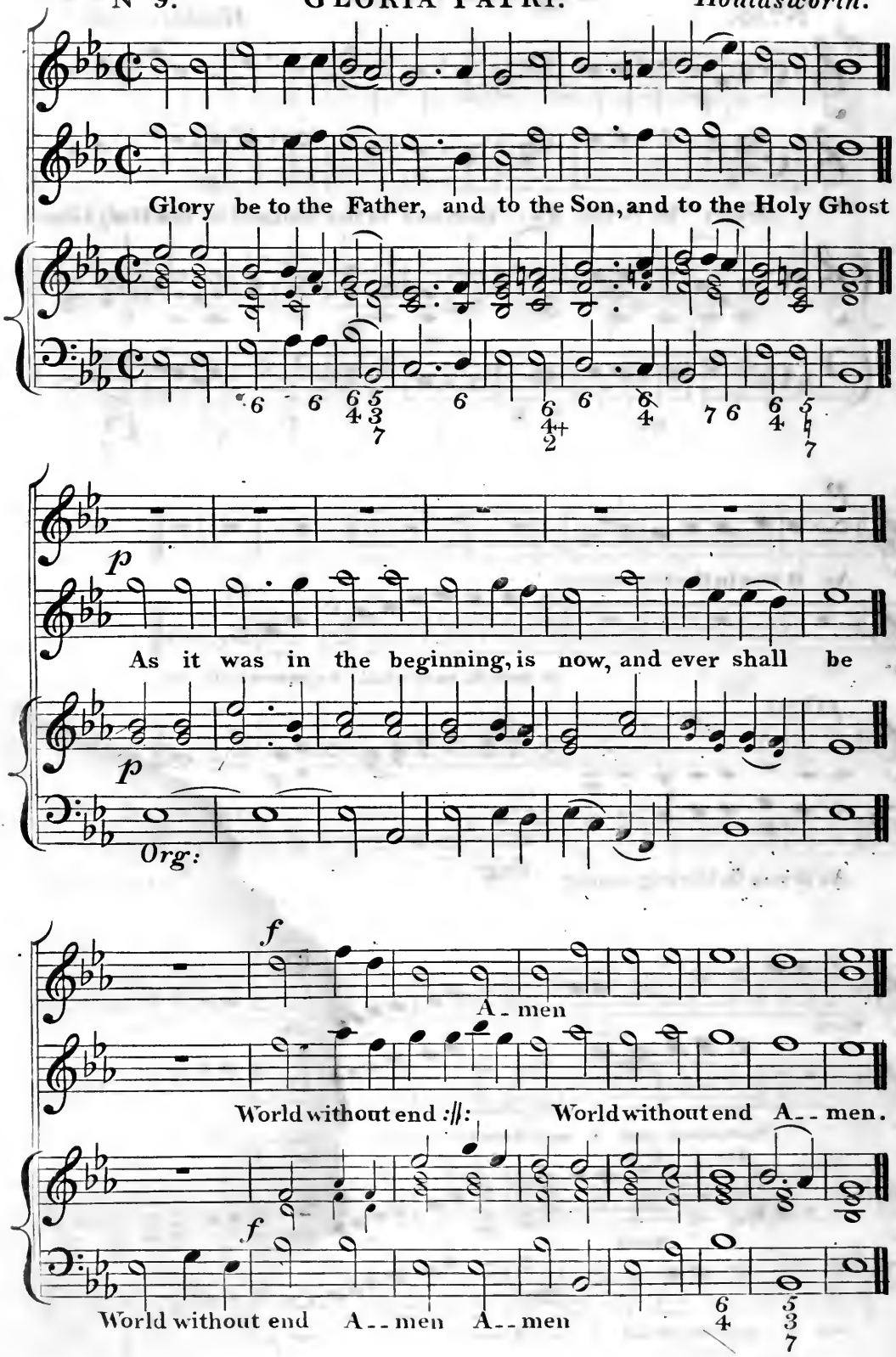
N°7. GLORIA PATRI. *Houldsworth.*



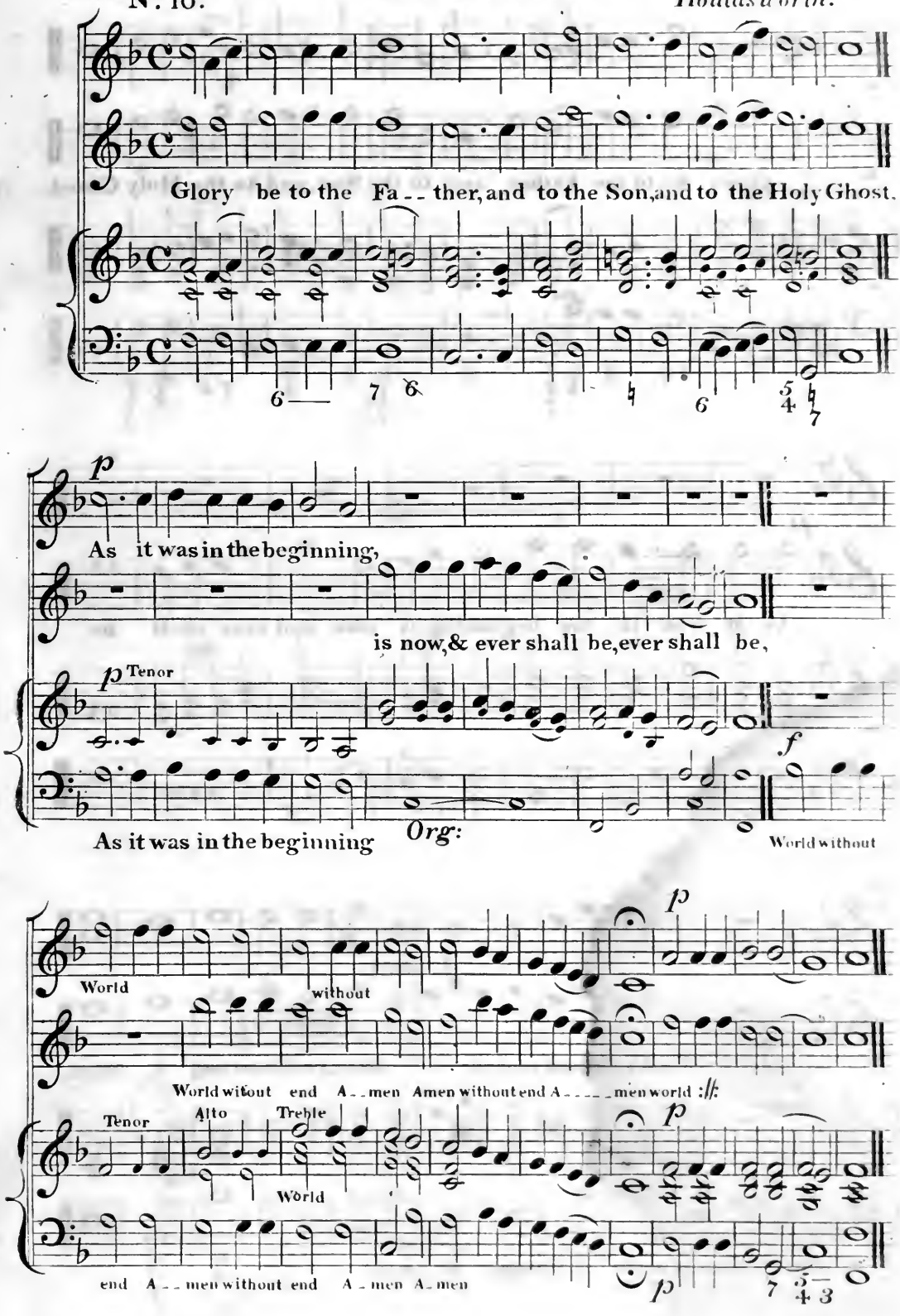
No. 8. GLORIA PATRI. *Houldsworth.*

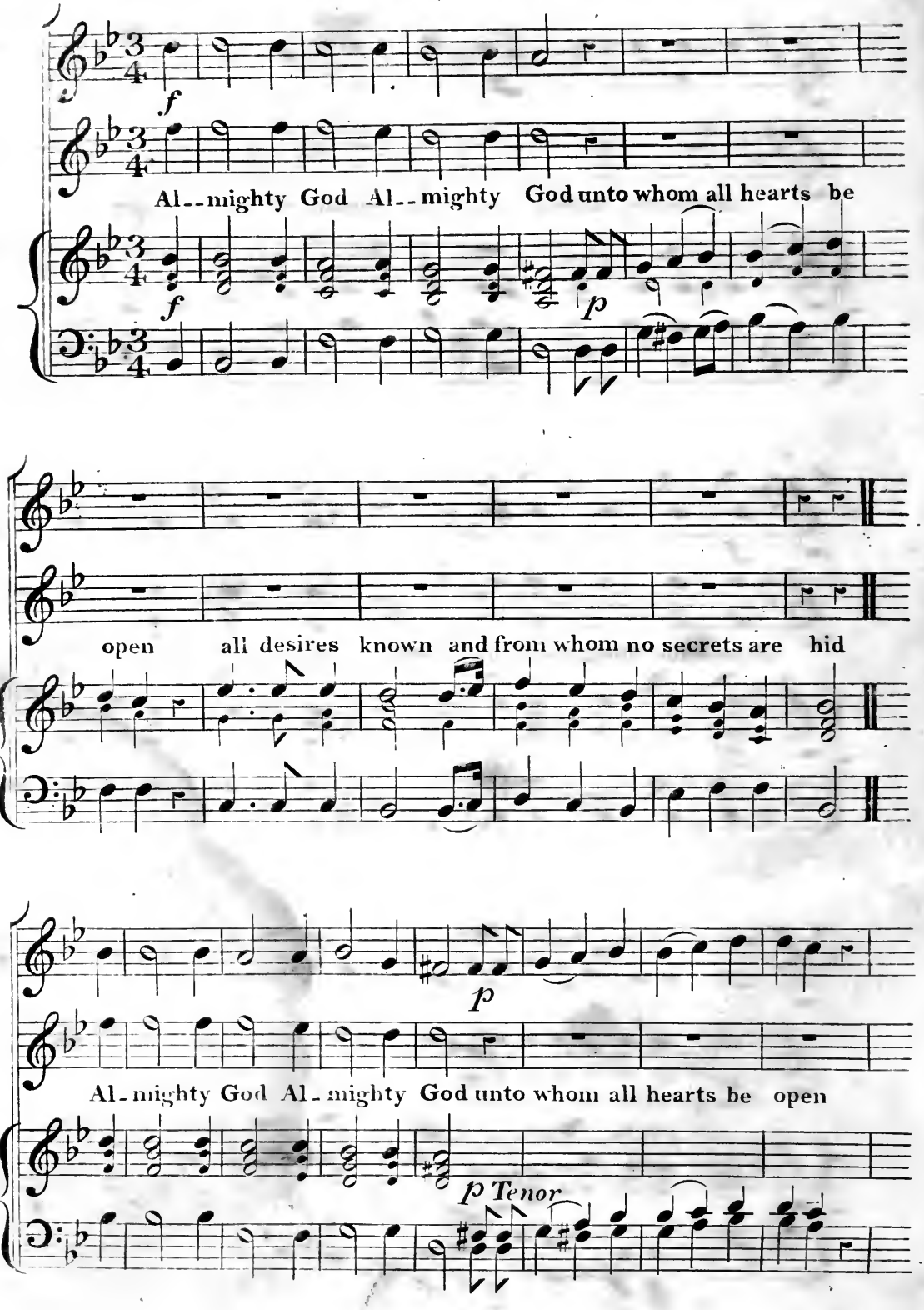


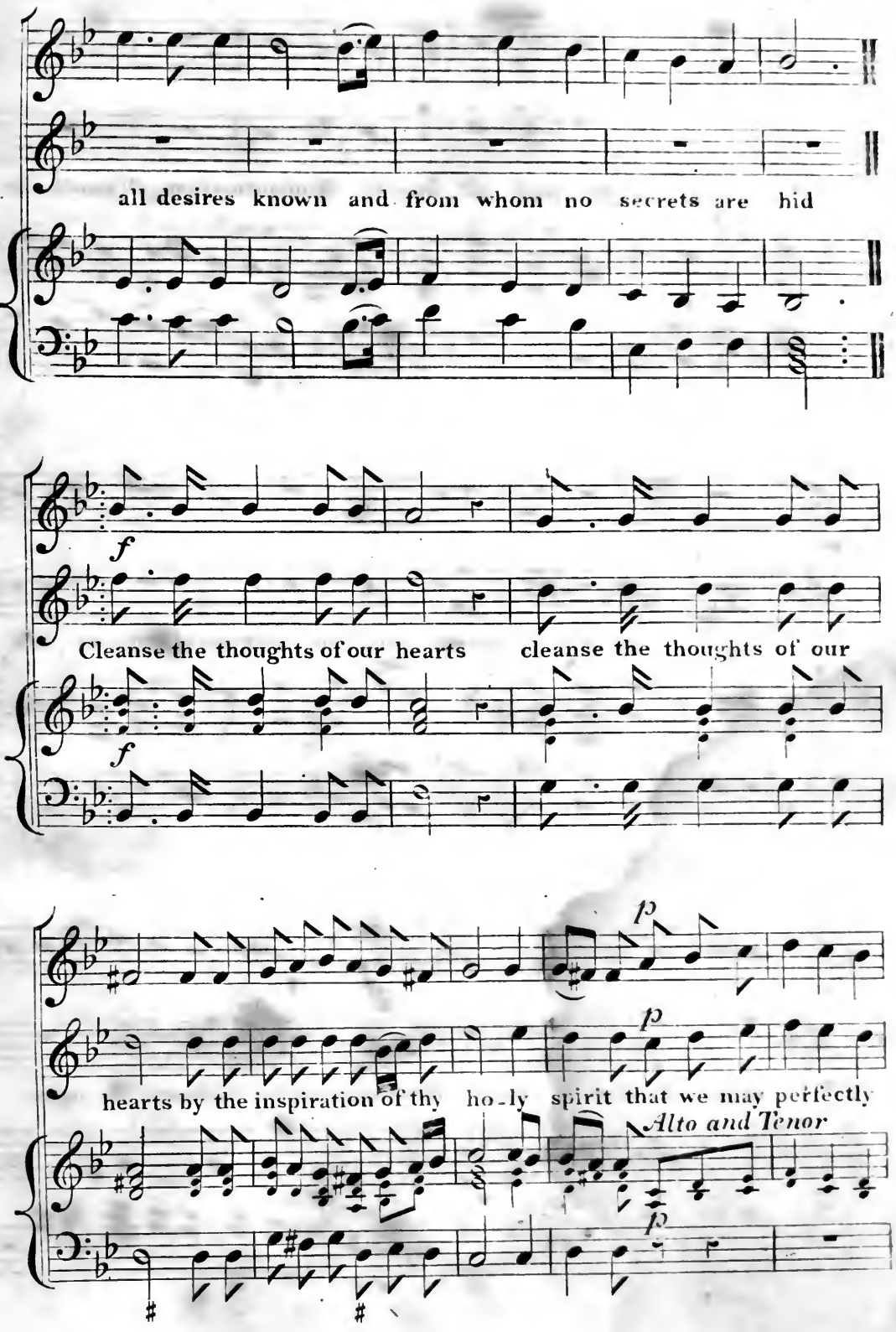
N°9. GLORIA PATRI. *Houldsworth.*

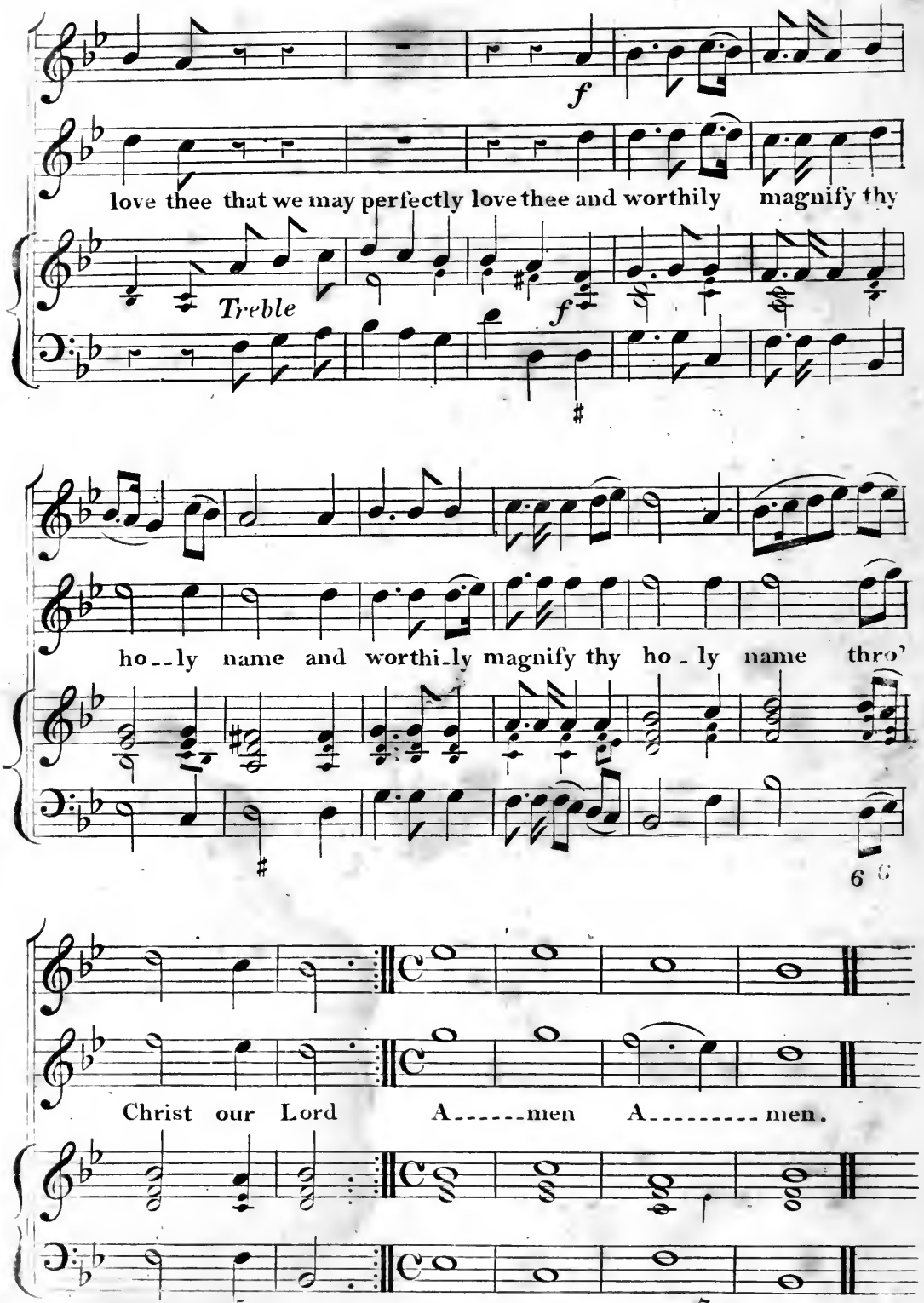


No. 10. *Houldsworth.*




f
Al--mighty God Al--mighty God unto whom all hearts be
f
p
open all desires known and from whom no secrets are hid
p
Al-mighty God Al-mighty God unto whom all hearts be open
p Tenor


all desires known and from whom no secrets are hid
f
Cleanse the thoughts of our hearts cleanse the thoughts of our
f
p
hearts by the inspiration of thy ho-ly spirit that we may perfectly
p
Alto and Tenor
p



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