

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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MDCCXXXVI.

ENTERED AT STATIONERS' HALL.

TO THE REVEREND

THE VICAR AND CLERGY

OF

The Parish of Halifax,

THIS SELECTION OF SACRED MUSIC

IS, BY PERMISSION,

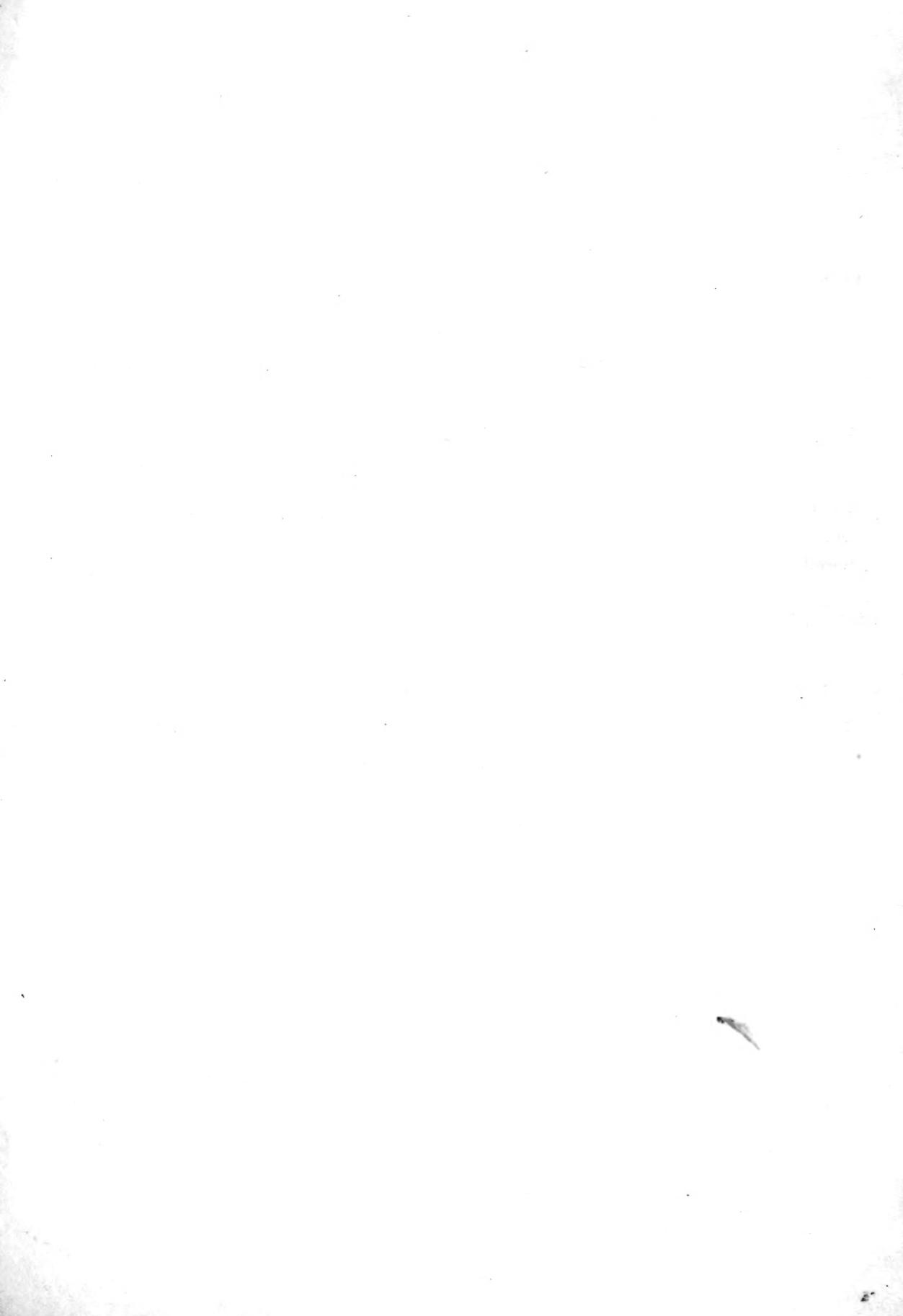
MOST RESPECTFULLY INSCRIBED,

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.



INDEX TO THE PSALM TUNES.

LONG METRES.

Page.	Page.	Page.	Page.
Birstal	13	Haydn	19
Calcott	27	Highbury	36
Canada	33	Islington	31
Cedar	15	Job	44
Clifford's	34	Justification	37
Cork	20	Langport	32
Cooke's Morning Hymn	35	Litchfield	38
Creation	42	Mark's, St.	22
Edwinston	18	Martin, St.	30
Evening Hymn	9	Mather's Hymn	25
Fertile Plains	21	Milton	24
		Montgomery	11
		Mount Moriah	4
		New Court	14
		Ossett	26
		Passing Bell	10
		Paul's, St.	5
		Peter's, St.	23
		Pontefract	7
		Portuguese	12
		Psalm 100	1
		Rockingham	17

COMMON METRES.

Page.	Page.	Page.	Page.
Abridge	77	Cheetham's	92
America	71	Clark's	72
Ann's St.	45	Comfort	91
Arabia	58	Croft	56
Augustine, St.	68	David's, St.	63
Axbridge	48	Devizes	59
Bath Chapel	52	Devotion	76
Bedford	89	Fenwick	74
Bennet's	65	George, St.	73
Bethel	84	Halifax	46
Broomsgrove	88	Heighington's	67
Burnet	90	Irish	47
Canterbury	62	James, St.	55
		John's, St.	87
		Langshaw	79
		Liverpool	83
		London, New	51
		London	64
		Luke, St.	54
		Lydia	60
		Manchester	80
		Mary, St.	61
		Matthew's St.	96
		Melody	82
		Michael, St.	81
		Mount Pleasant	69

SHORT METRES.

Page.	Page.	Page.	Page.
Andrew, St.	111	Cranbrook	118
Bernard, St.	107	Handel	116
Bride's St.	109	Harrington	106
Cambridge, Old ..	105	Huddersfield	112
Christianity	102	Mather's Morning Hymn	98
		Matthias	113
		Milton Abbey	108
		Mount Ephraim ..	100
		Nares	110
		Peckham	101
		Pelham	114
		Sarah	104
		Shirland	99
		Stow	117
		Watchman	103

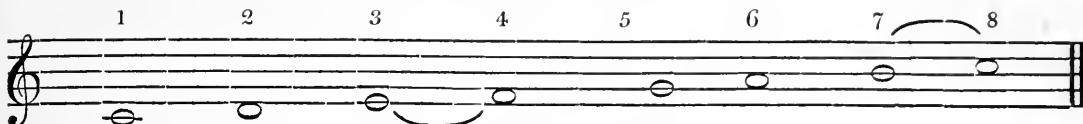
PECULIAR METRES.

Page.	Page.	Page.	Page.
Advent	152	Christmas Hymn ..	153
Arne's	136	Dismission	138
Ascension	140	Easter Hymn	143
Baxter	158	Eaton	128
Burnham	132	Goshen	156
Calvary	149	Grovesnor	159
Canaan	160	Handel's 104th	142
Carey's	134	Haydn's German Hymn	157
		Helen's, St.	129
		Helmsley	145
		Hotham	122
		Luther's Hymn	146
		Lynn	125
		Mariner's Hymn	124
		Mawdsley Street ..	154
		Narcissus	121
		Pleyel's Hymn	120
		Portsmouth	126
		Queenborough	150
		Sabbath Old	141
		Vesper Hymn	148
		Warsaw	144
		Whitby	130

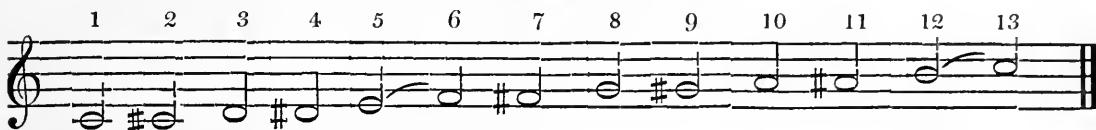
INDEX TO THE CHANTS, &c.

Page.	Page.	Page.	Page.
Te Deum	162 to 169	Magnificat	199 to 201
Benedicite and Benedictus	170 — 171	Deus Misereatur	202 — 204
Jubilate	172 — 179	Responses	205 — 220
Cantate	180 — 189	Gloria Patri	221 — 229
Nunc Dimittis	190 — 198	COLLECT	230

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.

A musical staff with a treble clef and four lines. The notes are represented by open circles with various sharp and flat symbols. Above the staff are the letters C, G, D, A, E, B, F, G, D, A, E, B, F. An arrow points from the 7th note (G) to the 8th note (G), labeled "Enharmonic Change".

MINORS.

A musical staff with a treble clef and four lines. The notes are represented by open circles with various sharp and flat symbols. Above the staff are the letters A, E, B, F, C, G, D, E, B, F, C, G, D. An arrow points from the 7th note (D) to the 8th note (D), labeled "Enharmonic Change".

EX. OF INTERVALS.

Unison, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 8th, 7th, 6th, 5th, 4th, 3rd, 2nd, Unison.

A musical staff with a treble clef and four lines. The notes are represented by open circles. The 7th note (F) is highlighted with a circle. The notes are A, B, C, D, E, F, G, A, B, C, D, E, F, G, A.

Intervals in the Key of A Minor.

A musical staff with a treble clef and four lines. The notes are represented by open circles. The 7th note (F#) is highlighted with a circle. The notes are A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A.

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,—

The image displays three staves of musical notation, each consisting of five horizontal lines. The top staff begins with a treble clef and a common time signature (indicated by a 'C'). It contains eight notes, with the first note labeled 'Do*' and the subsequent seven labeled 'Re', 'Mi', 'Fa', 'Sol', 'La', 'Si', and 'Do' respectively. The middle staff begins with a bass clef and a common time signature. It also contains eight notes, labeled 'Do', 'Re', 'Mi', 'Fa', 'Sol', 'La', 'Si', and 'Do'. The bottom staff begins with a treble clef and a common time signature. It contains eight notes, labeled 'Do', 'Re', 'Mi', 'Fa', 'Sol', 'La', 'Si', and 'Do'. Below the notes on each staff, the corresponding solmization syllables are written: 'Do', 'Re', 'Mi', 'Fa', 'Sol', 'La', 'Si', and 'Do' for the top and bottom staves; and 'Do', 'Re', 'Mi', 'Fa', 'Sol', 'La', 'Si', and 'Do' for the middle staff.

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.

EX. I.

3rd.

4th.

5th

Do re Mi Do Mi Do re mi Fa Do Fa Do re mi fa Sol Do Sol Do re mi fa sol La
Do La Do re mi fa sol la Si Do Si Do re mi fa sol la si Do Do Do

6th.

7th.

8th.

EX. II.

3rd.

4th.

5th.

Do si La Do La Do si la Sol Do Sol Do si la sol Fa Do Fa Do si la sol fa Mi
Do Mi Do si la sol fa mi Re Do Re Do si la sol fa mi re Do Do Do

6th.

7th.

8th.

EX. III.

Do Mi Re Fa Mi Sol Fa La Sol Si La Do Si Re Do Mi Re Fa
Mi Sol Fa Re Mi Do Re Si Do La Si Sol La Fa Sol Mi Fa Re

9th.

10th.

11th.

12th.

Mi Do Re Si Do Re Do Mi Do Fa Do Sol Do
Mi Do Re Si Do Re Do Mi Do Fa Do Sol Do

EX. IV.

Do Re Mi Fa Sol La
Si Do Re Mi Do Sol Mi Do

Do Re Mi Fa Sol La
Si Do Re Mi Do Sol Mi Do

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 nicely 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.

LONG METRES.

1

N^o. 1.THE 100th PSALM.

L. M.

Luther.

Tenor



Alto

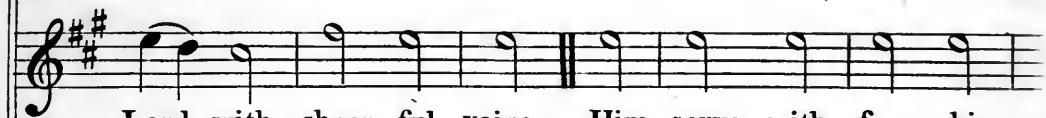


All people that on earth do dwell, Sing to the

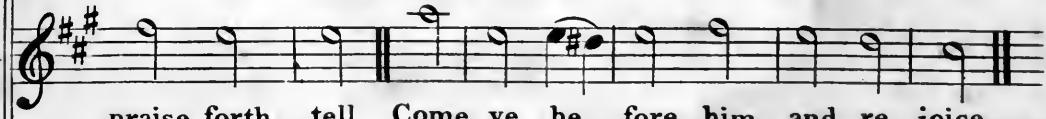
Air



Bass



Lord with cheer-ful voice; Him serve with fear, his



praise forth-tell, Come ye be-fore him, and re-joice.



Who shall as - cend thy heav'nly place, Great God and
 dwell be - fore thy face, The man who minds re - li - gion
 now, And hum - bly walks with God be - low.

N^o. 3.

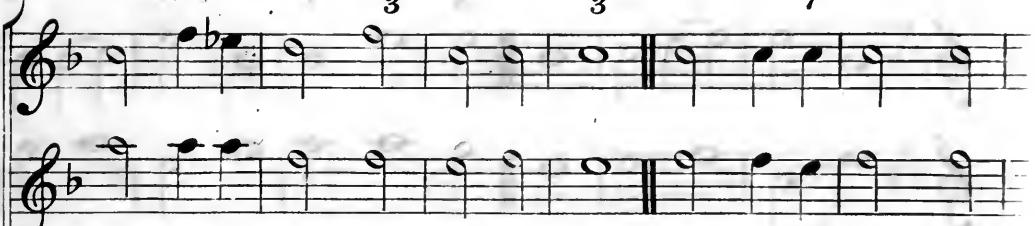
WINDLE. L.M.

Reed.

3



My heart is fix'd, my song shall raise



Immortal ho - nours to thy name; Awake my tongue to



sound his praise, My tongue, the glo - ry of my frame.

The musical score consists of three staves of music in common time (indicated by '2') and G major (indicated by a treble clef and two sharps). The first staff uses a soprano vocal line. The second staff uses an alto vocal line. The third staff uses a basso continuo line, indicated by a bass clef and a bassoon-like instrument icon. The music is divided into measures by vertical bar lines, with repeat signs and endings indicated by Roman numerals I and II.

Lyrics:

To God your voice in anthems raise, Je-ho-vah's
awful name he bears; In him rejoice; ex-tol his
name Who rides up-on high roll-ing spheres.

N^o. 5.

SAINT PAULS. L.M.

Green.



Thrice hap-py man who fears the Lord, Loves his com-

- mands, and trusts his word! Ho...nour and peace his

days at----tend, And bless...ings to his seed de...scend.

Nº 6.

WAINWRIGHT. L.M.

Wainwright.



He reigns! the Lord the Saviour reigns! Praise him in evan-gelic

strains! Praise him in e-van-gelic strains! Let the whole earth in songs re-

Alto and Tenor.

f

joice, And distant Islands join their voice And distant Is lands join their voice.

Nº 7.

PONTEFRAC T. L. M.

He's blest, whose sins have par-don gain'd, No
more in judgment to ap-pear; Whose guilt re-mis-sion
has obtain'd, And whose re-pen-tance is sin-cere.

WARRINGTON. L. M.

My soul, in...spird with sa...cred love, God's

hol...ly name for e....ver bless; Of all his fa...vors

mind..ful prove, And still thy grate..ful thanks ex--press.

Nº 9.

EVENING HYMN. L.M.

Tallis.

Glory to thee, my God, this night, For
 all the blessings of the light: Keep me, O keep me,
 King of Kings, Un-der thine own Al-migh-ty wings.



He comes, he comes, the judge se...vere! The seventh



Org:



f

Trumpet speaks him near: The lightnings flash; the



f

7 6 6 6 6



thunders roll; He's welcome to the faith ful soul.



3 7 6 6 6 9 8 6 3 7

Come, weary souls, with sins distress'd, The Sa-viour
offers heav'n-ly rest; Come, and his gra--cious
call o---bey, And cast your gloo--my fears a---way.

O praise the Lord, in that blest place, From whence his
goodness largely flows; Praise him in heav'n, where he his face Un-
veil'd in perfect glo-ry, shews. Unveil'd in perfect glory, shews.

Nº 13.

BIRSTALL. L.M.

Widdop.

Handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano, page 13. The music is in common time, key signature of two sharps. The vocal parts are in soprano, alto, and tenor/bass. The piano part is in bass clef, with harmonic indications above the staff. The score consists of eight staves of music, with lyrics written below the vocal parts. The lyrics are:

So let our lips and lives ex - press The ho - ly
 Gos - pel we pro - fess So let our works and vir - tues
 shine To prove the doc - trine all di - vine

The score includes various dynamics and performance instructions, such as "Gentle" and "Loud". The piano part features harmonic changes indicated by Roman numerals and sharps. The vocal parts also have harmonic changes indicated by Roman numerals and sharps.



Sweet is the work, my God, my King, To praise thy name, give thanks, &



sing, To praise thy name give thanks & sing To shew thy love by morning light,



And talk of all thy truth at night. And talk of all thy truth at night.



Nº 15.

CEDAR. L.M.

Rejoice, ye shining worlds on high, Behold the king of
 glo-ry nigh! Who can this King of Glo-ry be? The migh...
 ty Lord, the Sa-viour's he, the mighty Lord, the Saviour's he.

Org: *Voce* $\frac{6}{4}$ $\frac{6}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$

How pleasant, how di - vinely fair, O Lord of hosts thy
 dwellings are, With long de - sire my spi - rit faints, To
 meet th'as - semblies of thy Saints To meet th'assemblies of thy Saints

Nº 17.

ROCKINGHAM. L.M.

What sin - ners va - lue I re - sign; Lord, 'tis e -

nough that thou art mine; I shall be - hold thy bliss - ful

face, And stand com - plete in righ - teousness.

Jesus shall reign where'er the sun Does his successive journeys run;
His kingdom stretch from shore to shore, Till moons shall wax and wane no more.
Till moons shall wax and wane no more.

Voce

N° 19.

HAYDN. L.M.

Since of thy goodness all par-take, With what as-

p

-su-rance should the just Thy shelt'-ring wings their

f

refuge make, And saints to thy pro-tec-tion trust.

Thrice hap - py man who fears the Lord, Loves his com -

- mands and trusts his word, Ho - nour and peace his days at -

- tend, And bless - ings to his seed de - scend.

The musical score consists of two staves of music in common time, key signature of one sharp (F major). The top staff is for the soprano voice and the bottom staff is for the basso continuo (bassoon and harpsichord).

Top Staff (Soprano):

- Measure 1: G, A, B, C, D, E, F, G, | G
- Measure 2: G, A, B, C, D, E, F, G, | G
- Measure 3: (Lyrics: "De- scend from heav'n, im- mor- tal Dove! Stoop")
- Measure 4: G, A, B, C, D, E, F, G, | G
- Measure 5: G, A, B, C, D, E, F, G, | G
- Measure 6: G, A, B, C, D, E, F, G, | G
- Measure 7: G, A, B, C, D, E, F, G, | G

Basso Continuo Staff:

- Measure 1: G, G, | G, G
- Measure 2: G, G, | G, G
- Measure 3: (Lyrics: "De- scend from heav'n, im- mor- tal Dove! Stoop")
- Measure 4: G, G, | G, G
- Measure 5: G, G, | G, G
- Measure 6: G, G, | G, G
- Measure 7: G, G, | G, G

Bottom Staff (Basso Continuo):

- Measure 1: G, | G
- Measure 2: G, | G
- Measure 3: (Lyrics: "De- scend from heav'n, im- mor- tal Dove! Stoop")
- Measure 4: G, | G
- Measure 5: G, | G
- Measure 6: G, | G
- Measure 7: G, | G

Text:

De- scend from heav'n, im- mor- tal Dove! Stoop
down, and take us on thy wings, And mount and bear us
far a- bove The reach of these in- fe- riор things:

My God, how end-less is thy love! Thy gifts are
 ev'-ry ev--ning new; And mor--ning mer-cies from a-
 bove Gent--ly dis--til, like ear--... ly dew.

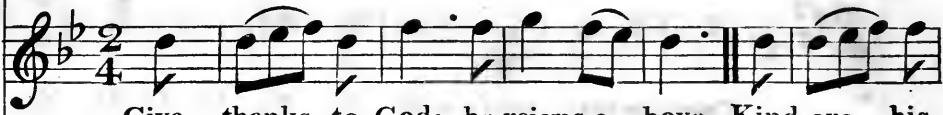
1 2 3 4 5 6 7 8 9 10

Nº 23.

S^t PETER'S. L.M.

Harwood.

Life is the time to serve the Lord, The time ten-
 sure the great re-ward; And while the lamp holds out to
 burn, The vi...lest sinner may re-turn.



Give thanks to God: he reigns a... bove. Kind are his



thoughts; his name is love; His mer... cy a... ges past have



known, And a... ges long to come shall own.



Nº 25.

MATHER'S HYMN. L.M.

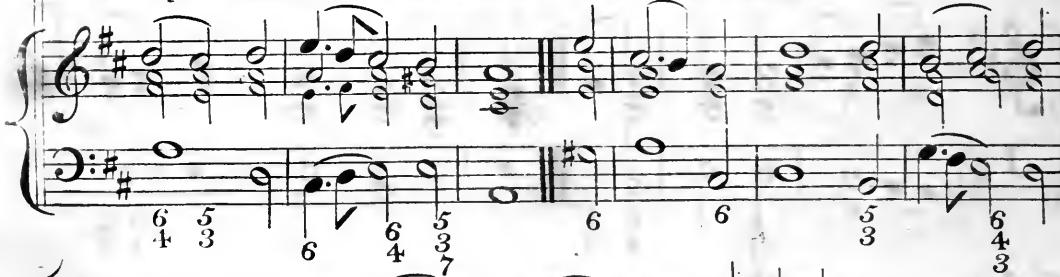
Come, weary souls, with sin dis-tress'd, The Sa- - viour
of-fers heav'n-ly rest; Come, and his gra-cious call o--
bey, And cast your gloo-my fears a---way.



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!

Now to the Lord a noble song! A-wake, my
 soul! a-wake, my tongue! Ho-san-na to the-ter-nal
 name! And all his bound-less love pro-claim

The musical score consists of four staves of music. The top two staves are in treble clef, G major (indicated by a sharp sign), and 3/2 time. The bottom two staves are in bass clef, C major (indicated by a sharp sign), and 3/4 time. The lyrics are integrated into the music, appearing below the notes. Various dynamics are indicated, such as 'p' (piano) and 'f' (forte). Measure numbers 1 through 12 are present at the beginning of each staff. The score is written on a light-colored background with black ink.

Be - set with snares on ev' - ry hand, In life's un-

- cer - tain path I stand; Sa - viour di - vine, dif - fuse thy

light, To guie my doubt - ful foot - steps right.

My God, accept my early vows, Like morning incense
 in thine house; And let my nightly worship rise, Sweet as the
 ev'ning sa--cri--fice Sweet as the ev'ning sacri--fice.

Jesus, our soul's delightful choice, In thee be
 - lieving, we rejoice; Yet still our joy is mix'd with grief,
 While faith contends while faith contends with unbelief.



Now to the Lord that makes us know, The wonders of his



dying love Be humble honours paid be - low,



And strains of

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

$\frac{6}{4}$ $\frac{2}{3}$



And strains of nobler praise a - bove.



nobler praise a - bove.

$\frac{6}{6}$ $\frac{6}{6}$ $\frac{#}{4}$

$\frac{6}{6}$

$\frac{6}{6}$

$\frac{6}{6}$

$\frac{6}{6}$

$\frac{5}{5}$

$\frac{5}{5}$

$\frac{7}{7}$

Musical score for "CANADA" in L. M. The score consists of three staves of music with lyrics. The first staff uses a treble clef, the second a bass clef, and the third an alto clef. The key signature is three flats, and the time signature is common time (indicated by a '4'). The music is divided into measures by vertical bar lines. The lyrics are as follows:

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

Accompaniment figures are provided below the main vocal line, including chords and bass notes. Measure numbers 1 through 10 are indicated above the music. The vocal line includes dynamic markings such as *p* (piano), *f* (forte), and *Org:* (organ). The bass line includes harmonic indications like $\frac{6}{4}$, $\frac{5}{3}$, and $\frac{7}{6}$. The vocal line also includes *s* (soprano) and *Voice*.

O for a sweet in spi - ring ray, To a-ni-mate our
fee - ble strains, From the bright realms of end - less day,
The blissful realms where Je - sus reigns.

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

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.

Thine earthly sab-baths, Lord, we love; But there's a
 nobbler rest a-bove; To that our la-bring souls as-
 -pire, With ar-dent pangs of strong de-sire.



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.

Alto & Tenor
Treble
Alt

Hail, peace--ful day, of hal--low'd rest, Sweet
 sweet harbinger sweet har---bin---ger of
 har---bin---ger.
 sweet harbinger of
 joys a---bove! Thine hours are all by
 6 6 5
 6 4 3

Je.....sus blessd And shine on man with

Treble

beams of love Thine hours are all by Je...sus

bless'd, And shine on man with beams of love.

A musical score for a three-part setting. The top part is in treble clef, G major, 3/4 time. The middle part is in bass clef, C major, 3/4 time. The bottom part is in bass clef, F major, 3/4 time. The vocal parts sing in unison. The piano accompaniment provides harmonic support with chords and bass notes. The lyrics are as follows:

 Come, dearest Lord, descend and dwell By faith and

 love in ev'-ry breast; Then shall we know, and taste, and

 feel, The joys that can--not be ex--press'd.

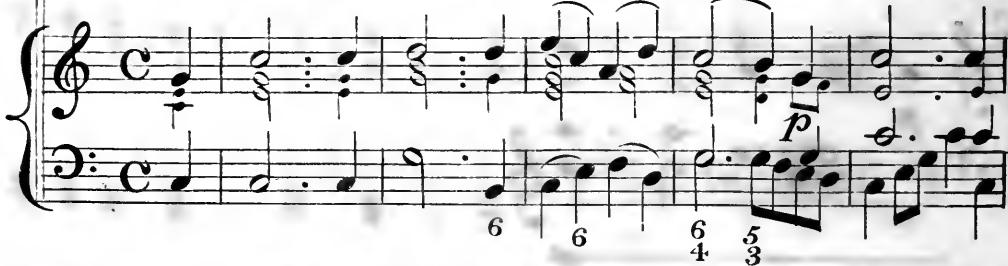
N^o. 40.

WAREHAM. L.M.

Great is the Lord, and great his praise, What God like
him our fears can raise; Let ev'ry peo- ple, ev'ry
tribe, Pow'r, glo...ry, strength to him as... crie.



The spacious fir.. mament on high, With all the



blue e----the---real sky, And span---gled heav'ns, a



shi...ning frame, Their great o....ri...gi...nal pro...claim:



Org.

Th'un-wea-ry'd sun from day to day, Does his cre-

-a- - -tor's pow'r dis - play, And pub - lish - es to ev' - - ry

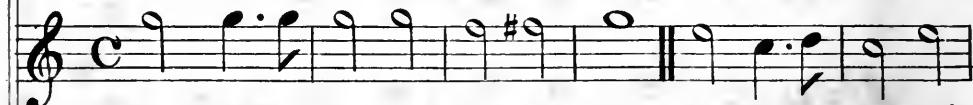
land. The work of an al - migh - ty hand.



Nº 42.

J O B. L. M.

Arne.



From all that dwell be--low the skies, Let the Cre - a - tor's



praise a...rise; Let the Re-deemer's name be sung



Thro' ev'ry land, thro' ev'ry land, by ev'-ry tongue.



N^o 43.S^t. ANNS.

Croft.



Through all the chang-ing scenes of life,



In trou - ble and in joy, The praises of my



God shall still, My heart and tongue em - ploy.

My lot is fall'n in that blest land, Where

God is tru.....ly known; He fills my cup with

lib...ral hand, He makes his word my own.

A musical score for a hymn titled "Irish" in Common Measure. The score consists of eight staves of music, divided into two systems by a double bar line. The key signature is G major (one sharp). The time signature varies between common time (C.M.) and three-quarter time (3/4). The vocal parts are in soprano and alto voices, with bass and tenor parts provided for the piano accompaniment. The lyrics are integrated into the music, appearing below the vocal lines. The piano part includes harmonic notation with Roman numerals and bass clef. The score is numbered N^o 45 at the top left and 47 at the top right.

Lyrics:

 Father of mercies, in thy word, What
 endless glory shines, For ever be thy
 name accord, For these celestial lines.

*

How blest is he, who ne'er consents, By ill ad-

vice to walk; Nor stands in sinners' ways, nor sits,

Where men profanely talk Where men profane...ly talk.

* Printed by permission of Mess^{rs} Collard.

A musical score for two voices and piano. The vocal parts are in treble clef, 3/2 time, and B-flat major. The piano part is in bass clef, 3/2 time, and B-flat major. The lyrics are as follows:

 Our soul on God with pa - tience waits, Our
 help and shield is he; Then Lord let still our
 hearts re - joice, Be - cause we trust in thee.

Thou, Lord, a lone art my defence, On

 6 6 5 3 7

 thee my hopes re... ly; Thou art my glo... ry,

 6 3 6 6 4 5

 Org.

 7

 f

 and shall yet Lift up my head on high.

 7

 f

 voice

 6 6 6 5 3 7

Bless'd are the souls that hear and know The

gos---pels joy---ful sound; Peace shall at...tend the

Org.

path they go, And light their steps surround And light &c.

Voce

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

Thou, Lord, art good, nor on---ly good, But
6 6 6 5 3 7

 prompt to par---don too; Of plen---teous mer---cy
6 7 6 3

 to all those, Who for thy mer---cy sue.
6 6 6 4 5 3 7

Musical notation for the first two staves of 'Old Windsor'. The key signature is common time (C), common key (C), and common time (C). The bass staff includes a sharp sign below the staff and a 6 below the bass note.

The lyrics are: Thee we a----dore, e----ter---nal name,

Musical notation for the third and fourth staves of 'Old Windsor'. The key signature changes to common time (F#) and common key (F#).

The lyrics are: And humili-bly own to thee, How fee-ble is our

Musical notation for the fifth and sixth staves of 'Old Windsor'. The key signature changes to common time (G) and common key (G).

The lyrics are: mor---tal frame, What dy---ing worms are we.

Re - mark, my soul, the nar - row bounds

Of the re - vol - ing year! How swift the weeks com -

- plete their rounds, How short the months ap - pear!

O Lord, send out thy light and truth,

And lead me by thy grace; Which may conduct me

$\frac{7}{4}$

to thy hill, And to thy dwell-ing-place.

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

The musical score consists of six staves of music. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The piano accompaniment is provided by the bottom two staves. The key signature is G major (two sharps). The time signature is common time. The vocal parts enter at measure 1, while the piano part begins earlier. The lyrics are as follows:

 Lord, let me know my term of days, How
 soon my life will end; The num'rous train of
 ills dis...close, Which this frail state at...tend.



How sweet the name of Je-sus sounds In

Musical notation for the second line of the hymn. The key signature changes to F# major (two sharps). The melody continues with two staves. The soprano staff features a sustained note followed by eighth notes. The alto staff includes a bass line with numerical basso continuo markings: 6, 5, 6, 6, 6, 7.

a be---lie---ver's ear! It soothes his sor---rows,

f

heals his wounds, And drives his fears a --- way.

f

A musical score for two voices and basso continuo. The top two staves are soprano and alto parts in common time, both in C major (indicated by a 'C' with a 'b' for flat). The soprano part begins with a dotted half note followed by an eighth note. The alto part follows with a quarter note. The basso continuo part (bottom staff) is in common time, also in C major. It features sustained notes and bassoon entries. The lyrics 'My Saviour, my Almighty friend' are written below the soprano staff, followed by a colon and the continuation 'When I begin thy praise,'. The basso continuo staff includes numerical markings below the notes: 6/4, 7, 6, 5/6, 6, 5/3.

Where will the growing numbers end, The numbers of thy grace?

The mem'ry of Mes-si-ah's name Through end-less

6 6 6 9 6 5 6

years shall run; His spotless name shall shine as bright

6 4 3 6 6 6 5 6 4 5 7

And last-ing as the sun. And last-ing as the sun.

Org:

Voce

6 5
4 3

Music for two voices (Soprano and Bass) and piano. The key signature is one flat (F#). The time signature is common time. The vocal parts enter at measure 1. The piano part begins at measure 2. The bass line starts at measure 3. Measure 4 contains a harmonic progression: 6, 6, 6, 5, 3.

O for a shout of sa - cred joy, To God, the

Music for two voices (Soprano and Bass) and piano. The key signature is one flat (F#). The time signature is common time. The vocal parts enter at measure 1. The piano part begins at measure 2. The bass line starts at measure 3. Measure 4 contains a harmonic progression: 7, 6, 6, 6, 4, 3, 7.

sov' reign King; Let ev'ry land their tongues em - ploy, And

Music for two voices (Soprano and Bass) and piano. The key signature is one flat (F#). The time signature is common time. The vocal parts enter at measure 1. The piano part begins at measure 2. The bass line starts at measure 3. Measure 4 contains a harmonic progression: 6, 5, 6, 4, 3, 6, 7.

hymns of triumph sing. And hymns of tri - umph sing.

My God, the spring of all my joys, The life of
 $\frac{7}{5} \frac{6}{4}$ $\frac{6}{4} \frac{3}{3}$

Org:

my de... lights; The glory of my bright... est days,

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

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

And com... fort of my nights. And comfort of my nights.

Org:

Voce

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

Handwritten musical score for "RICHMOND. C.M." featuring three staves of music and lyrics.

Staff 1: Treble clef, key signature of two sharps (F major), time signature 3/4. The lyrics are: "O how I love thy ho... ly law 'Tis". Measure 1 consists of quarter notes. Measures 2-3 show a melodic line with eighth and sixteenth notes, followed by a repeat sign and a melodic line with eighth and sixteenth notes.

Staff 2: Bass clef, key signature of two sharps (F major), time signature 3/4. Measures 1-2 consist of quarter notes. Measures 3-4 show a melodic line with eighth and sixteenth notes, followed by a repeat sign and a melodic line with eighth and sixteenth notes.

Staff 3: Bass clef, key signature of two sharps (F major), time signature 3/4. Measures 1-2 consist of quarter notes. Measures 3-4 show a melodic line with eighth and sixteenth notes, followed by a repeat sign and a melodic line with eighth and sixteenth notes.

Second System:

Staff 1: Treble clef, key signature of two sharps (F major), time signature 3/4. The lyrics begin: "dai... ly my de... light And thence my me... di...". Measure 1 consists of quarter notes. Measures 2-3 show a melodic line with eighth and sixteenth notes, followed by a repeat sign and a melodic line with eighth and sixteenth notes.

Staff 2: Bass clef, key signature of two sharps (F major), time signature 3/4. Measures 1-2 consist of quarter notes. Measures 3-4 show a melodic line with eighth and sixteenth notes, followed by a repeat sign and a melodic line with eighth and sixteenth notes.

Staff 3: Bass clef, key signature of two sharps (F major), time signature 3/4. Measures 1-2 consist of quarter notes. Measures 3-4 show a melodic line with eighth and sixteenth notes, followed by a repeat sign and a melodic line with eighth and sixteenth notes.

Third System:

Staff 1: Treble clef, key signature of two sharps (F major), time signature 3/4. The lyrics continue: "... ta... tions draw Di... vine ad... vice by night.". Measure 1 consists of quarter notes. Measures 2-3 show a melodic line with eighth and sixteenth notes, followed by a repeat sign and a melodic line with eighth and sixteenth notes.

Staff 2: Bass clef, key signature of two sharps (F major), time signature 3/4. Measures 1-2 consist of quarter notes. Measures 3-4 show a melodic line with eighth and sixteenth notes, followed by a repeat sign and a melodic line with eighth and sixteenth notes.

Staff 3: Bass clef, key signature of two sharps (F major), time signature 3/4. Measures 1-2 consist of quarter notes. Measures 3-4 show a melodic line with eighth and sixteenth notes, followed by a repeat sign and a melodic line with eighth and sixteenth notes.

Heighington, 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!

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

6 4 3

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.



Laden with guilt, and full of fears,



I fly to thee, my Lord, And not a glimpse of



hope ap...pears But in thy writ...ten word.



O Lord, the Sa-viour and de-fence

Of all thy cho-sen race, From age to age thou

still hast been Our sure a-bi-ling place.

Music for the first system of the hymn. The score consists of four staves. The top two staves are in treble clef, G clef, and common time (indicated by a 'C'). The bottom two staves are in bass clef, F clef, and common time. The music features quarter notes and half notes. The lyrics "Dear Shepherd of thy people, here" are written below the top staff.

Music for the second system of the hymn. The score consists of four staves. The top two staves are in treble clef, G clef, and common time. The bottom two staves are in bass clef, F clef, and common time. The music features quarter notes and half notes. The lyrics "Thy presence now display; As thou hast giv'n a'" are written below the top staff. Measure numbers 6 are indicated below the bass staves.

Music for the third system of the hymn. The score consists of four staves. The top two staves are in treble clef, G clef, and common time. The bottom two staves are in bass clef, F clef, and common time. The music features quarter notes and half notes. The lyrics "place for pray'r, So give us hearts to pray." are written below the top staff. Measure numbers 7, 6, 5, 6, 5, 4, 3, 7 are indicated below the bass staves.

Lord, hear my pray'r, and to my cry
 Thy wonted au--dience lend; In thy ac--cus--tom'd
 faith and truth A gra--cious an--swер send.

Musical score for "Mount Pleasant" featuring three staves of music in G major (two treble clef staves) and bass clef staff, with a key signature of one sharp. The music consists of six measures per staff. The first two staves begin with a dotted half note followed by eighth-note pairs. The third staff begins with a quarter note. Measure numbers 6 and 7 are indicated below the bass staff. The lyrics are integrated into the music, appearing between the staves. The score concludes with a dynamic marking *p*.

There is a land of pure de-light, Where saints im-

- mor-ral reign; In-fi-nite day ex-cludes the night,

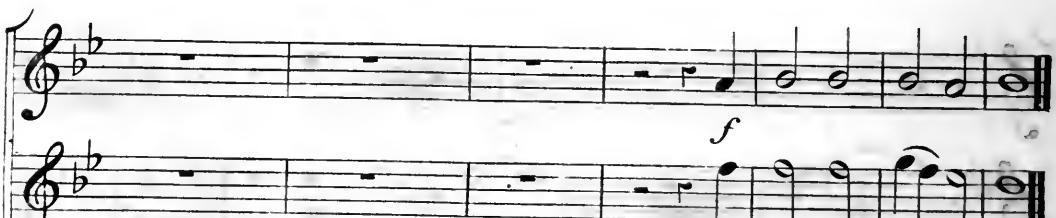
And pleasures banish pain. And pleasures ba---nish pain.



Sing to the Lord Jehovah's name, And in his



strength re..joice; When his sal..va..tion is our ..theme,
Alto and Tenor



When his sal..va..tion is our theme, Ex..al..ted be our voice.
Treble



Awake, my soul, stretch ev'ry nerve, And press with vigour

The musical score consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of three flats (indicated by three flats). It features a soprano vocal line with eighth and sixteenth note patterns. The bottom staff is also in common time ('C') and has a key signature of one flat (one flat). It features a basso continuo line with sustained notes and harmonic chords. The lyrics 'Awake, my soul, stretch ev'ry nerve, And press with vigour' are centered between the two staves.

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

on: A heav'ly race demands thy zeal, And an immortal crown.

And an immortal

Musical score for "Crown, And an immortal crown" featuring four staves. The first two staves are soprano voices in G clef, B-flat key signature, with lyrics "crown, And an immortal crown". The third staff is a bassoon part in F clef, B-flat key signature, with lyrics "crown". The fourth staff is a basso continuo part in C clef, B-flat key signature, with lyrics "And an im-mortal crown." Measure numbers 6, 6, 4, and 5 are indicated at the bottom right.

crown, And an immortal crown And an im--mortal crown.

My Shepherd is the living Lord I there - fore

no--thing need In pastures fair near pleasant streams He

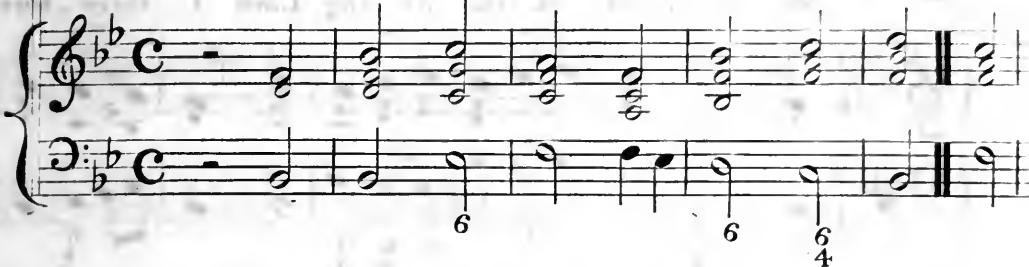
He setteth me to feed *f*

set---teth me to feed He set---teth me to feed

Org.: *6* *6* *6* *6* *5*
Voice *3* *7* *4* *3*

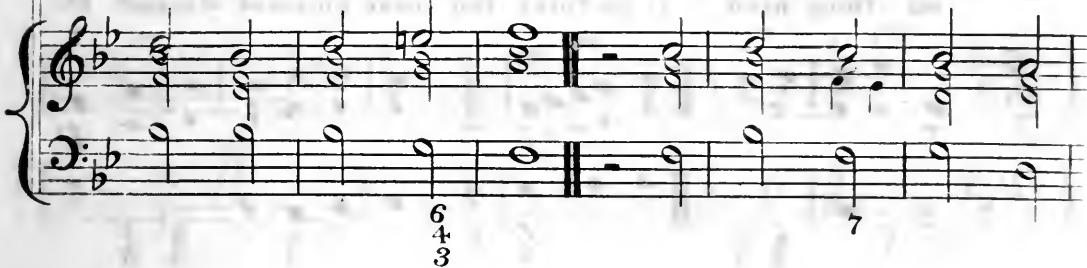


God moves in a mys...te...rious way His



6 6 6 4

won..ders to per...form; He plants his foot..steps



6
4
3

7

in the sea, And rides up---on the storm.



6 9 8 6 5 3
4 7



Plung'd in a gulf of dark de...spair,



We wretch-ed sin-ners lay; With..out one cheer-ing

6 6 . 7 6



beam of hope, Or spark of glimm'ring day.

$\frac{6}{2}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$

The musical score consists of three staves of music in common time, key signature of two flats. The vocal parts are in 3/2 time. The bass part is in 3/2 time.

Lyrics:

- O hap - py man, whose soul is fill'd With
- zeal and rev'rent awe! His lips to God their
- honours yield, His life a-dorns the law.

Chord Progressions:

- Staff 1: 6, 6, 6, 4, 3, 7
- Staff 2: 6, 6, 6, 4, 3
- Staff 3: 6, 6, 6, 4, 3

This is the day the Lord hath made, He
 calls the hours his own; Let heavn rejoice, let
 earth be glad, And praise surround the throne.

When I can read my ti-tle clear To

 man-sions in the skies, I bid fare-wel to

 ev'-ry fear, And wipe my weep-ing eyes.

A handwritten musical score for "NORTHGATE. C.M." featuring four staves of music and lyrics. The music is in common time, with a key signature of two sharps. The first staff begins with a treble clef, the second with a bass clef, the third with a treble clef, and the fourth with a bass clef. The lyrics are integrated into the music, appearing below the notes. Measure numbers 1 through 10 are indicated above the music. The score includes various note heads, stems, and rests, with some notes having horizontal dashes or dots. Measures 1-3 show a simple melody. Measures 4-6 introduce a more complex harmonic progression with chords. Measures 7-10 continue the melody. The lyrics are as follows:

 In .. struct me in thy sta - tutes, Lord, Thy
 righteous paths dis - play; That I from them, through
 all my life No, more may go a - astray.

O for a heart to praise my God; A

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

 heart from guilt set free; A heart that's sprin - k'd

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

 with the blood So freely shed for me.

 6 5 7 9 8 . 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ 5

The musical score consists of two staves of music in common time, key signature of three sharps. The top staff uses soprano and alto voices, while the bottom staff uses bass and tenor voices. The lyrics are integrated into the music, appearing below the notes. The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers are present at the beginning of each measure. The score is enclosed in a large brace.

Soon as my infant lips can speak Their
 feeble pray'r to thee, O let my heart thy
 fa...vour seek; Dear Lord, re...mem...ber me!

Nº 79.

S^t. MICHAEL. C.M.

Wainwright.

3
2

Come Ho---ly Spi---rit, God of might,

3
2

6

The com - fort - er of all; Teach us to know thy

word a --- right, That we may ne - ver fall.

*

6

MUSIC:

Hark the glad sound! the Sa- viour comes, The
Sa- viour pro- mis'd long: Let ev'- ery heart pre-
pare a throne, And ev'- ery voice a song.

Music for two voices (Soprano and Alto) and piano. The key signature is one flat, and the time signature is common time (indicated by '3'). The piano part provides harmonic support with sustained notes and chords. The vocal parts enter at the beginning with eighth-note patterns.

Come, hap - py souls, ap - proach your God With

Music for two voices (Soprano and Alto) and piano. The key signature changes to no sharps or flats, and the time signature remains common time. The piano part continues to provide harmonic support. The vocal parts enter at the beginning of the second measure of the staff.

new me - lo - dious songs; Come ten - der to Al-

Music for two voices (Soprano and Alto) and piano. The key signature changes back to one flat, and the time signature remains common time. The piano part continues to provide harmonic support. The vocal parts enter at the beginning of the second measure of the staff.

migh - ty grace The tri - bute of your tongues.

Sweet is the mem'ry of thy grace,

My God, my heav'n-ly King; Let age to age thy

righ-teousness, In sounds of glo-ry sing.

Sheet music for the first section of the hymn. It consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature is one sharp (F#). The time signature changes from common time to 3/4. The lyrics are: "Come holy spirit, heav'nly dove! With all thy quick'-ning pow'r's,"

Sheet music for the second section of the hymn. It consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature is one sharp (F#). The time signature changes to 3/8. The dynamic is *p*. The lyrics are: "Kindle a flame of sacred love In these cold hearts of ours."

Kindle a flame of sacred love In these cold hearts of ours.

Sheet music for the third section of the hymn. It consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature is one sharp (F#). The time signature changes to 3/8. The dynamic is *f*. The lyrics are: "Kindle a flame of sacred love In these cold hearts of ours."

Bless'd be the e - ver - lasting God, The Father of our

Lord; Be his a - bounding mer - cy prais'd, Be his a - bounding

mer - cy prais'd, His majesty a - dord His ma - jes - ty a - dord.

A handwritten musical score for a four-part setting of the hymn "St. John's". The score consists of four staves, each with a treble clef and a key signature of one flat. The time signature varies between common time and 6/8. The lyrics are integrated into the music, appearing below the staves where appropriate. The first two staves begin with a dotted half note followed by a sixteenth-note pattern. The third staff begins with a dotted half note followed by a sixteenth-note pattern. The fourth staff begins with a dotted half note followed by a sixteenth-note pattern. The lyrics "Come, let us join our cheerful songs" appear above the third staff. The lyrics "With An-gels round the throne; Ten thousand thou-sand" appear above the fourth staff. The lyrics "are their tongues, But all their joys are one." appear below the fourth staff. Measure numbers 6 and 7 are indicated below the third and fourth staves respectively. Measure numbers 6, 5, 7, and 6 are indicated below the fourth staff. Measure numbers 6, 6, 6, 5, and 3 are indicated below the fourth staff.

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

Songs of im-mor-tal praise be-long To my Al-

-migh-ty God; Awake my heart, a-wake my tongue, To

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

f

spread his name a-broad. To spread his name a-broad.

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

Nº 87.

BEDFORD. C. M.

Coombs.

Dread sov-reign! let my ev-ning song

6 6 6 7 6

Like ho-ly in-cense rise; As-sist the off- rings

6 6 6 5 5 6 6

of my tongue To reach the lof-ty skies.

7 - 6
3

6

6

6

5

7

Nº 88.

BURNETT.

C.M.

J. B. Stewart.



Happy the heart where graces reign, Where love inspires the breast:

Love is the brightest of the train And comforts all the

Solo

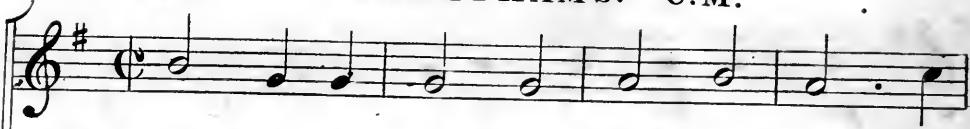
And comforts all the

rest :::

comforts all the rest the rest And comforts all the rest.

tutti

rest :::



How vast must their ad-van-tage be, How

Musical staff showing a melody in G major, continuing from the previous staff, consisting of four measures of music with a common time signature.

great their plea-sure prove, Who live like breth-ren,

Musical staff showing a melody in G major, continuing from the previous staff, consisting of four measures of music with a common time signature. Measure 6 ends with a double bar line, followed by measure 4 over 2.

and con-sent In of-fi-cies of love.

Musical staff showing a melody in G major, continuing from the previous staff, consisting of four measures of music with a common time signature. Measures 6, 6, 5, and 7 are indicated below the staff.

True love is like that pre - - cious oil Which

Second time ff

pour'd on Aa - ron's head, Ran down his beard and

o'er his robes Its cost - - ly mois - - ture shed.

When all thy mer-cies, O my God,

 My ris-ing soul sur-veys; Transport-ed with the

 view I'm lost In won-der, love, and praise.

p Alto, Tenor, and Bass.

Thy pro...vidence my life sus...tain'd, And all my

wants re...dress'd; When in the si....lent womb I

Chorus quicker, and second time ff.

lay, And hung up....on the breast.

6 6 6 #

6 5

O for a thou... sand tongues to sing

Our great Re... deem... er's praise; The glories of our

God and King; The tri... umphs of his grace!

A musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of six staves of music. The first two staves are soprano, the third is alto, and the fourth is bass. The piano part is on the fifth staff, with the right hand in treble clef and the left hand in bass clef. The vocal parts enter at different times, with the bass and alto entering earlier than the soprano. The music includes various dynamics like *p* (piano), *ff* (fortissimo), and *Chorus rdther quicker, and*. The bass staff features a unique rhythmic pattern where each measure contains six eighth notes. The piano part has a prominent bass line. The vocal parts sing in homophony, with the bass providing harmonic support. The overall style is reminiscent of early 20th-century church music or hymns.

Je-sus, the name that soothes our fears, That
bids our sorrows cease; 'Tis mu-sic in the
sin-ner's ears; 'Tis life, and health, and peace.

Chorus rdther quicker, and
second time ff

N^o. 93.

MATHER'S MORNING HYMN. /

3
2

3
2

Be-hold the morning sun Be-gins his glorious

3
2

3
2

6 6

3
2

3
2

way His beams thro' all the na-tions run, And

3
2

3
2

6 6 6 6 6 6 6

3
2

3
2

life and light con---vey.

3
2

3
2

6 6

Music for four voices (SATB) and organ. The key signature is G major (two sharps). The time signature is common time. The vocal parts are in soprano, alto, tenor, and bass. The organ part is in bass clef. The vocal entries are staggered, with the bass entering first at measure 1, followed by the tenor, alto, and soprano. The organ part begins at measure 6. The lyrics are: "Come, Ho-ly Spi-rit, come, Let thy bright".

beams a---rise; Dis---pel the dark-ness from our

Continuation of the musical score. The key signature changes to F major (one sharp). The time signature changes to common time. The vocal parts continue their staggered entry. The organ part begins at measure 6. The lyrics are: "Org.". The organ part continues with a sustained note at the end of the measure.

minds, And o----pen all our eyes.

Continuation of the musical score. The key signature changes to C major (no sharps or flats). The time signature changes to common time. The vocal parts continue their staggered entry. The organ part begins at measure 6. The lyrics are: "Voice". The organ part continues with a sustained note at the end of the measure.



Let hearts and tongues u .. nite, And loud thanks ..

7 6 6 5 7

- giv .. - ings raise; 'Tis du .. - ty min .. - gled with de ..

6 6 5 7

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 7 6 6 5 7

6 6 7 6 6 5 7

6 6 7 6 6 5 7

6 6 7 6 6 5 7

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6 6 7 6 6 5 7

6 6 7 6 6 5 7

6 6 7 6 6 5 7

6 6 7 6 6 5 7

6 6 7 6 6 5 7

6 6 7 6 6 5 7

6 6 7 6 6 5 7

6

Three staves of music in common time, key signature of one sharp. The top two staves are for voices, and the bottom staff is for organ. The vocal parts begin with "Thy mer- cies and thy love, O Lord, re-", with harmonic analysis below the notes: 6, 6, 6, 4, 3, 7. The organ part continues with 6, 4, 5, 7.

The music continues with "call to mind; And gra-cious-ly con-ti-nue". The organ part is labeled "Org.". The vocal parts end with a fermata over the last note of the phrase.

The music begins again with "still, As thou wert e- ver kind." The organ part starts with a forte dynamic (f). The vocal parts end with a fermata over the last note of the phrase.

Vōce 6 6 6 4 5 7



The God Je . ho . vah reigns, Let all the nations fear;

5 6 6 6 6 6 c
 3

Let sinners tremble at his throne, And saints be humble there,

6 # 7 6 6
 4 3 4 6

And saints be humble there And saints be ' and saints be humble there.

7 - 6 6 5
 4 3

Nº 98.

WATCHMAN. S. M.

Leach.

Musical score for three voices (Soprano, Alto, Bass) and piano, page 103. The music is in common time, key signature is B-flat major (two flats). The vocal parts are in soprano, alto, and bass clef. The piano part is in bass clef. The score consists of six systems of music. The lyrics are:

To God, the on - ly wise, Our Sa - viour,

and our King, Let all the Saints, be -

low the skies, Their hum - ble prai - ses sing.

Accompaniment figures include eighth-note patterns and sustained notes. Measure numbers 6, 5, 7, 6, 5, 6 are indicated below the bass staff in the third system. Measure numbers 6, 6, 6, 4, 5, 3 are indicated below the bass staff in the sixth system.

How hea---vy is the night That

7 *6*

hangs up---on our eyes, : Till Christ with his

6 *5* *7* *b7*

re---vi---ving light O---ver our souls a---rise!

7 *6* *6* *5*

Nº 100.

OLD CAMBRIDGE.

S. M.

Harrison.

Musical score for the first system of "Old Cambridge". The score consists of four staves. The top two staves are in common time (C) and the bottom two are in common time (C). The key signature is one sharp (F#). The vocal parts are in soprano (S) and alto (A). The piano accompaniment has two staves: bass (B) and treble (T). The lyrics are: "To bless thy chosen race, In". The piano part includes harmonic notation below the staff, showing chords such as 7 6, 6, 6 4, and 5 3.

Musical score for the second system of "Old Cambridge". The score continues with four staves. The top two staves are in common time (C) and the bottom two are in common time (C). The key signature is one sharp (F#). The vocal parts are in soprano (S) and alto (A). The piano accompaniment has two staves: bass (B) and treble (T). The lyrics are: "mer - cy, Lord, in - - cline; And cause the brightness". The piano part includes harmonic notation below the staff, showing chords such as 6, 5, and 6.

Musical score for the third system of "Old Cambridge". The score continues with four staves. The top two staves are in common time (C) and the bottom two are in common time (C). The key signature is one sharp (F#). The vocal parts are in soprano (S) and alto (A). The piano accompaniment has two staves: bass (B) and treble (T). The lyrics are: "of thy face On all thy Saints to shine.". The piano part includes harmonic notation below the staff, showing chords such as 5 3, 6, 5, and 3.

From thee, our boun-teous God, We ev-ry

good re - ceive; Thou giv'st us cloth-ing, friends, and

food, And by thy grace we live.

In Zi - - on God is known A re - - fuge

in dis - - tress; How bright has his sal -

va - - tion shone Thro' all her pa - - - la - - ces.

My heart doth take in hand, Some godly song to

sing: The praise that I shall shew there-in, The

praise that I shall shew there-in, Per-tain-eth to the King.

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?

Firm and unmov'd are they That rest their
 souls on God, Firm as the mount where
 Da...vid dwelt, Or where the ark a...bode.

Musical score for Huddersfield hymn, first two staves. The key signature is one flat, indicating F major or A minor. The time signature is common time (indicated by 'C'). The vocal parts are arranged in four voices: soprano, alto, tenor, and bass. The bass part includes a bassoon part below it. The music consists of two measures followed by a double bar line. The bassoon part has a bass clef and a '6' over a '4' in its first measure.

Musical score for Huddersfield hymn, third and fourth staves. The key signature changes to no sharps or flats. The time signature remains common time. The vocal parts continue in soprano, alto, tenor, and bass. The bassoon part continues below the bass line. The music consists of two measures followed by a double bar line. The bassoon part has a bass clef and a '6' over a '4' in its first measure.

Musical score for Huddersfield hymn, fifth and sixth staves. The key signature changes back to one flat. The time signature remains common time. The vocal parts continue in soprano, alto, tenor, and bass. The bassoon part continues below the bass line. The music consists of two measures followed by a double bar line. The bassoon part has a bass clef and a '6' over a '4' in its first measure.

Nº 108.

MATTHIAS.

S. M.

How beau - teous are their feet Who

stand on Zi - on's hill, Who bring sal - va - tion

on their tongues, And words of peace re - - veal.

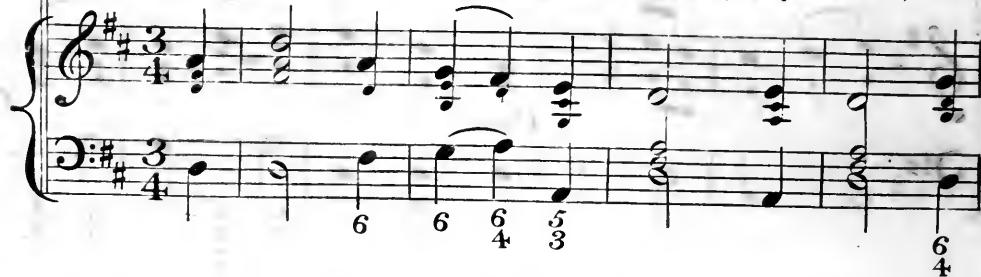
Nº 109.

PELHAM. D.S.M.

Giardini.



With hum..ble heart and tongue, My God, to



thee I pray; O make me learn, while I am



young, How I may cleanse my way. Now in my

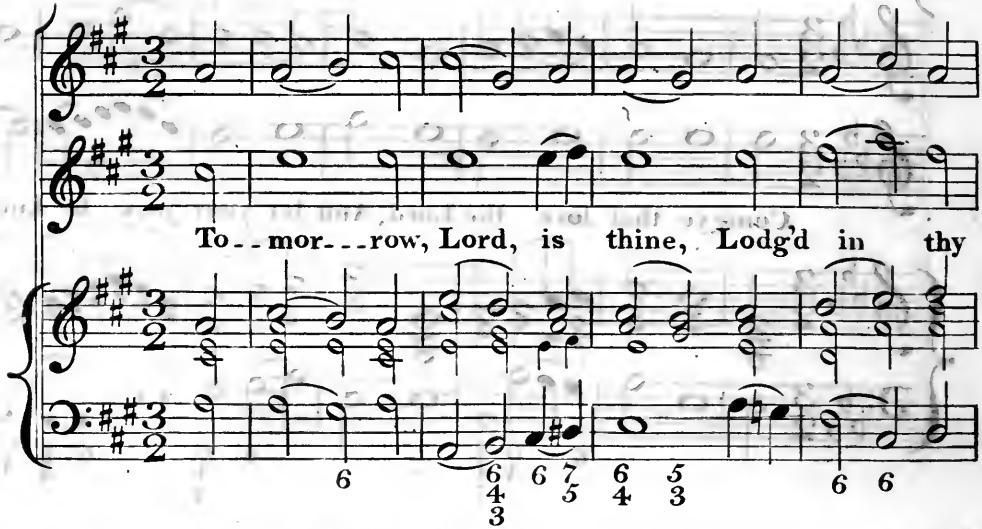


ear...ly days Teach me thy will to know; O
Cres *f Unis*
 ear...ly days Teach me thy will to know; O
Cres *f Unis*

God, thy sanc...ti...fy...ing grace Be...times on
p
 God, thy sanc...ti...fy...ing grace Be...times on
p

me be...stow. Be...times on me be...stow.
f
 me be...stow. Be...times on me be...stow.

f



sov'reign hand; And if its sun a...rise and shine, It



shines by thy command. It shines by thy command.



Nº III.

S T O W.

S. M.

Come, ye that love the Lord, And let your joys be known:

Join in a song with sweet ac-cord, And thus surround the

And thus surround the throne And &c.

throne And thus surround thy throne And thus surround thy

And thus surround the throne And &c. 6/4 6/6 6/4 6/3

Musical score for "CRANBROOK" in S. M. time signature, featuring four staves of music with lyrics:

Staff 1: Treble clef, key of G major. Notes: D, E, F#, G, A, B, C, D. Chords: G, A, B, C, D, E, F#.

Staff 2: Treble clef, key of G major. Notes: D, E, F#, G, A, B, C, D. Chords: G, A, B, C, D, E, F#.

Staff 3: Bass clef, key of G major. Notes: B, C, D, E, F#, G, A, B. Chords: G, A, B, C, D, E, F#.

Staff 4: Bass clef, key of G major. Notes: B, C, D, E, F#, G, A, B. Chords: G, A, B, C, D, E, F#.

Lyrics:

Grace! 'tis a charm...ing sound, Har...
 - mo...nious to the ear; Heav'n with the
 Heav'n with the e..cho shall re..
 e..cho shall re..sound
 Heav'n with the e - cho shall re..

Chord Progressions:

- Staff 1: G, A, B, C, D, E, F#.
- Staff 2: G, A, B, C, D, E, F#.
- Staff 3: G, A, B, C, D, E, F#.
- Staff 4: G, A, B, C, D, E, F#.

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, key signature of one sharp (F#). The vocal parts are in soprano, alto, and bass clef. The piano part is in soprano clef.

The score consists of three systems of music. The first system starts with the piano accompaniment and continues with the vocal parts. The lyrics are:

sound ://:
Heavn with the e - - cho shall re - - sound And
sound ://: 6 #

The second system begins with the piano accompaniment and continues with the vocal parts. The lyrics are:

And all the earth shall hear ://:
all the earth shall hear And all the earth shall
And all the earth shall hear ://:

The third system begins with the piano accompaniment and continues with the vocal parts. The lyrics are:

And all the earth shall hear ://:
hear And all the earth shall hear.
6 6 5

N^o. 113.PLEYEL'S. HYMN. Four 7^s.

Lord we come be-fore thee now,

At thy feet we hum-bly bow; O do not our

suit dis-dain, Shall we seek thee Lord in vain.

Nº 114.

NARCISSUS. Four 7^s.

Now be - gin the heav'n-ly theme, Sing a - loud in
 $\frac{6}{4}$ 6 $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ 6 6

Je - su's name; Ye who Je - su's kindness prove; Triumph
 $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{7}{7}$ Org.

Triumph in re-deem-ing love f
 in re-deem-ing love Triumph in redeeming love.
 p f

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

The musical score consists of four staves of music for voices and an organ. The voices are arranged in two parts: soprano/alto and tenor/bass. The organ part is located at the bottom of the page. The music is in common time, with a key signature of one flat. The vocal parts sing in unison, while the organ provides harmonic support. The lyrics are integrated into the musical lines, with some words underlined. Measure numbers are present at the beginning of each staff. The score is numbered 114 and includes a section title 'NARCISSUS. Four 7^s'.

Jesus refuge of my soul, Let me to thy
 bosom fly; While the swelling waters roll,
 While the tempest still is high Hide me O my

To the tune "BELOVED"

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

p

f

f

$\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$ $\begin{matrix} 6 & 6 & 7 \\ 5 \end{matrix}$ $\begin{matrix} 6 & 6 \\ 4 & 2 \end{matrix}$ $\begin{matrix} 6 & 5 \\ 4 & 7 \end{matrix}$

$\begin{matrix} 9 & 8 \\ 4 & 3 \end{matrix}$ $\begin{matrix} 6 & 6 \\ 4 & 3 \end{matrix}$ $\begin{matrix} 9 & 8 \\ 4 & 3 \end{matrix}$

$\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$ $\begin{matrix} 6 & 6 \\ 4 & 3 \end{matrix}$ $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$

2
4

2
4

Chil - dren of the heav'n - ly King, As ye

2
4

2
4

6

p

jour - ney sweet..ly sing; Sing your Saviour's wor - thy

p

6 4 5

f

praise, Glo - rious in his works and ways.

f

6 6 6 4 3 7

Music for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature one flat. The vocal parts are grouped by a brace. The bass part includes harmonic indications below the staff: 6, 6, 6, 5, 6, 6, 6. The vocal line consists of eighth and sixteenth note patterns.

Hark! the herald Angels sing, Glo . ry to the

Music for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature one flat. The vocal parts are grouped by a brace. The bass part includes harmonic indications below the staff: 6, 4, 7, 6, 7. Dynamics include *f* and *p*.

new-born King, Peace on earth and mercy mild; God to

Music for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature one flat. The vocal parts are grouped by a brace. The bass part includes harmonic indications below the staff: 6, 6, 6, 5, 6, b7, 4, 6, 5, 7. Dynamics include *f*.

sinners re - con - cild. God to sin - ners re .. con .. cild.



Ye boundless realms of joy, Exalt your Maker's



6 6 6 6 6 6



fame, His praise your songs em - ploy... A bove the starry



frame His praise your songs em - ploy A bove the starry

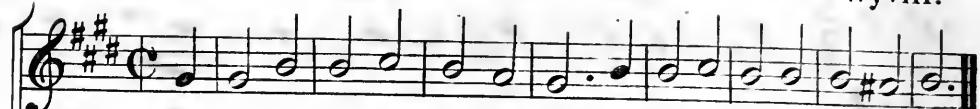


6 7 6

frame, Your voi - ces raise ye Cheru - bim And

Se - raphimi to sing his praise. Your voi - ces raise ye

Cheru - bim And Se - ra - phim to sing his praise.



Vouchsafe thy gracious presence Lord Dispose us now to hear thy word;



In meekness grant us to re - ceive And with the heart its truth believe



Thus Lord thy waiting servants bless And crown thy gospel with success.



Christ the Lord is ris'n to day

Sons of Men and Angels say Raise your joys and

triumphs high, Sing ye Heav'n's and Earth re - - ply.

Ye saints and servants of the

 Lord, The triumphs of his name record;
 His sacred name for ever

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one flat. The vocal parts are in treble clef, and the bass part is in bass clef. The piano part is in bass clef. The score consists of four systems of music. The first system starts with a forte dynamic. The second system begins with a piano dynamic. The third system begins with a forte dynamic. The fourth system begins with a piano dynamic. The vocal parts sing in homophony, while the piano part provides harmonic support. The lyrics describe the sun's movement across the sky and its praise to God.

Soprano:
 bless, Where - e'er the cir - - - cling sun dis -
 plays His ris - ing beams, or sett - - - ing rays, Due
 His ris - ing beams or sett - - - ing rays

Bass:
 4 3 His ris - ing beams or sett - - - ing rays

Piano:
 6 6 6 5

Lyrics:
 praise to his great name ad - - - - dress.

Piano Bass:
 6 6 6 5 4 3

Handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano, page 122. The music is in common time, key signature of one sharp (F#), and consists of three systems. The vocal parts are written in soprano, alto, and bass staves. The piano part is in the bass staff, indicated by a brace. The vocal parts enter sequentially, starting with Soprano, followed by Alto, and then Bass. The piano part provides harmonic support with chords and bass lines. The lyrics are integrated into the vocal parts. Measure numbers are present at the beginning of each system, and dynamic markings (p, f) are included. Figured bass notation is provided below the piano staff in some measures.

Re - joice, the Lord is King, Your Lord and
King a - - - dore; Mor - - - tals give thanks, and
sing, And tri - - - umph e - - - ver - - - more.

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

-oice, re-joice, a-gain I say re-joice.
6 6 3

The Lord my pas - ture shall pre - pare, And

feed me with a shep - herds care; His

pre - sence shall my wants sup - supply, And

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

Musical score for "Happy the Man whose hopes" by Arne, Op. 124, Six 8ths. The score consists of three systems of music for voice and piano.

System 1: Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time (indicated by '3'). The vocal line begins with eighth-note pairs. The piano accompaniment features sustained notes and eighth-note chords. The lyrics are: "Hap - py the Man whose hopes re - ly On". Chord symbols below the bass staff indicate harmonic progressions: 6/2, 6, 6/4, 6, 6/4, 5/3, 6.

System 2: Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time (indicated by '3'). The vocal line continues with eighth-note pairs. The piano accompaniment includes eighth-note chords and sustained notes. The lyrics are: "Is - -rael's God he made the sky, And". Chord symbols below the bass staff indicate harmonic progressions: 6, 6, 6/4, 5/3.

System 3: Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time (indicated by '3'). The vocal line continues with eighth-note pairs. The piano accompaniment includes eighth-note chords and sustained notes. The lyrics are: "earth and sea with all their train, His". Chord symbols below the bass staff indicate harmonic progressions: 7, 6, 6/5, 6, 6/4, 3.

truth for e-----ver stands se----cure, He

$\begin{array}{cccccc} 6 & 6 & 6 & 6 & 5 & 7 \end{array}$

saves th'op--press'd, he feeds the poor, And

$\begin{array}{cccccc} 6 & 6 & 6 & 6 & 6 & 6 \end{array}$

none shall find his pro-----mise vain

$\begin{array}{cccccc} 6 & 6 & 6 & 6 & 5 \end{array}$

The musical score consists of four systems of music, each with three staves: Treble, Alto, and Bass. The key signature is B-flat major (two flats), and the time signature varies between common time and 6/8. The score is for three voices and piano, with the piano part providing harmonic support and rhythmic patterns.

System 1: The vocal parts enter with eighth-note chords. The lyrics are: "Come thou long ex--pect--ed Je--sus, Born to". The bass staff has a bassoon-like line with sustained notes and rests.

System 2: The vocal parts continue with eighth-note chords. The lyrics are: "set thy peo--ple free; From our fears and sins re--". The bass staff has a bassoon-like line with sustained notes and rests.

System 3: The vocal parts enter with eighth-note chords. The lyrics are: "lease us; Let us find our rest in thee. Is--rael's". The bass staff has a bassoon-like line with sustained notes and rests.

System 4: The vocal parts enter with eighth-note chords. The lyrics are: "f". The bass staff has a bassoon-like line with sustained notes and rests.

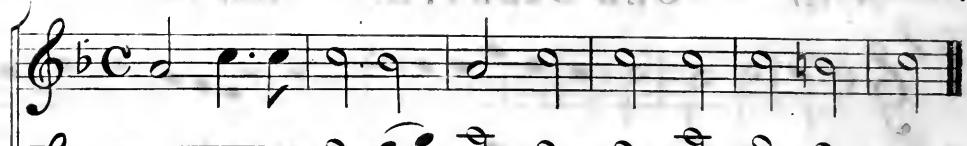
Piano Accompaniment:

- System 1:** The piano part provides harmonic support with sustained notes and eighth-note chords.
- System 2:** The piano part provides harmonic support with sustained notes and eighth-note chords.
- System 3:** The piano part provides harmonic support with sustained notes and eighth-note chords.
- System 4:** The piano part provides harmonic support with sustained notes and eighth-note chords.

Chord Progressions:

- System 1:** The bassoon line starts with a sustained note followed by a bassoon-like eighth-note chord.
- System 2:** The bassoon line starts with a sustained note followed by a bassoon-like eighth-note chord.
- System 3:** The bassoon line starts with a sustained note followed by a bassoon-like eighth-note chord.
- System 4:** The bassoon line starts with a sustained note followed by a bassoon-like eighth-note chord.

in strength and consolation, Hope of all the
 earth thou art Dear desire of ev'ry
 nation, Joy of ev'ry longing heart.



Join all the glorious names Of wisdom love and pow'r;



That e- - ver mor-tals knew That Angels e- - ver bore.



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



Musical score for the first system of "Old Sabbath". The music is in common time, treble clef, and consists of two staves. The bass staff has a bass clef. The key signature changes from C major to G major at the end of the section. The lyrics are:

A-gain the day returns of holy rest, Which when he made y^e world Je-

6 6 4 3

Musical score for the second system of "Old Sabbath". The music continues in common time, treble clef, with two staves. The bass staff has a bass clef. The key signature changes to F# major at the beginning of the section. The lyrics are:

- ho - vah blest When like his own, he bade our labors cease, And all be-

6 4

Musical score for the third system of "Old Sabbath". The music continues in common time, treble clef, with two staves. The bass staff has a bass clef. The key signature changes to D major at the beginning of the section. The lyrics are:

pi - e - ty and all be peace, And all be pi - e - ty and all be peace.

f

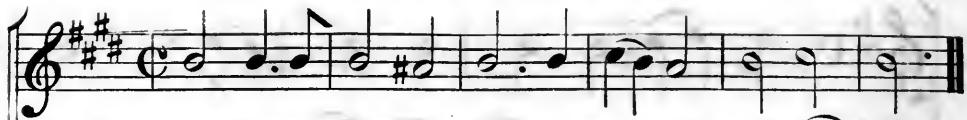
6 5 4 6 7 6 6 5

Musical score for Handel's 104th Chorus, featuring three staves in G major (two treble clef staves and one bass clef staff). The key signature is two sharps. The time signature is common time (indicated by '3'). The vocal parts are labeled 'My soul praise the Lord speak good of his name, O'.

Continuation of the musical score for Handel's 104th Chorus. The vocal parts are labeled 'Lord our great God how dost thou appear, So passing in glo - ry that'. The bass staff includes harmonic analysis below the notes, showing chords such as G7, C7, F7, and B7.

Continuation of the musical score for Handel's 104th Chorus. The vocal parts are labeled 'great is thy fame, Ma - jesty and honor in thee shine most clear.' The bass staff includes harmonic analysis below the notes, showing chords such as G7, C7, F7, and B7.

Jesus Christ is ris'n to day, Hal---le---lu---jah Our triumphant
ho, ly- day, Hal---le---lu---jah Who did once up-on the cross,
Hal---le---lu---jah Suffer to redeem our loss, Hal---le---lu---jah.



Lord of the worlds a - bove, How pleasant and how fair,



The dwellings of thy love, Thy earth-ly temples are. To thine a -



- bode my heart as - - pires, With warm desires to see my God.



C: C: C: C:

O'er the gloomy hills of darkness, Look my
All the promises do traveil, With a

6 6

C: C: C: C:

soul be still and gaze,
glorious day of grace,

Bless-ed

5 6 6 6 5 3

Bless-ed Jub'lee,

Org.

C: C: C: C:

Jub'-lee,

Let the glorious morning dawn.

Bless-ed Jub'-lee, f

Voce 6 7 6 5

The musical score consists of three staves of music in common time, key signature of two sharps (F major), and a tempo marking of P.M. (Presto Maestoso).

- Top Staff:** Treble clef. The lyrics are "Great God what do I see and hear, The".
- Middle Staff:** Bass clef. The lyrics are "end of things cre-a-a-ated, The judge of".
- Bottom Staff:** Bass clef. The lyrics are "man-kind doth ap-pear, On clouds of glo-ry".

Accompaniment patterns include eighth-note chords and sixteenth-note patterns. The word "Trumpet" appears in the lyrics and is also written above the middle staff, indicating a specific instrument or dynamic section. Measure numbers 1 through 7 are indicated below the bass staff.

seat.....ed, The Trumpet sounds, the graves re...

store, The dead which they con....tain'd be...

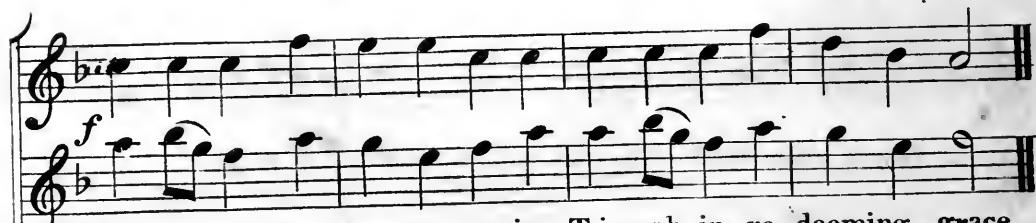
-fore, Pre - pare my soul to meet him.

Figured Bass Notation:

- Measures 1-2: 6 4 3
- Measures 3-4: 6 4 3
- Measures 5-6: 7 6
- Measures 7-8: 6
- Measures 9-10: 6 4 3
- Measures 11-12: 6
- Measures 13-14: 6 4 3
- Measures 15-16: 6
- Measures 17-18: 6 4 3
- Measures 19-20: 6
- Measures 21-22: 6 4 3
- Measures 23-24: 6
- Measures 25-26: 6 4 3
- Measures 27-28: 6
- Measures 29-30: 6 4 3
- Measures 31-32: 6
- Measures 33-34: 6 4 3
- Measures 35-36: 6
- Measures 37-38: 6 4 3
- Measures 39-40: 6
- Measures 41-42: 6 4 3
- Measures 43-44: 6
- Measures 45-46: 6 4 3
- Measures 47-48: 6
- Measures 49-50: 6 4 3
- Measures 51-52: 6
- Measures 53-54: 6 4 3
- Measures 55-56: 6
- Measures 57-58: 6 4 3
- Measures 59-60: 6
- Measures 61-62: 6 4 3
- Measures 63-64: 6
- Measures 65-66: 6 4 3
- Measures 67-68: 6
- Measures 69-70: 6 4 3
- Measures 71-72: 6
- Measures 73-74: 6 4 3
- Measures 75-76: 6
- Measures 77-78: 6 4 3
- Measures 79-80: 6
- Measures 81-82: 6 4 3
- Measures 83-84: 6
- Measures 85-86: 6 4 3
- Measures 87-88: 6
- Measures 89-90: 6 4 3
- Measures 91-92: 6
- Measures 93-94: 6 4 3
- Measures 95-96: 6
- Measures 97-98: 6 4 3
- Measures 99-100: 6



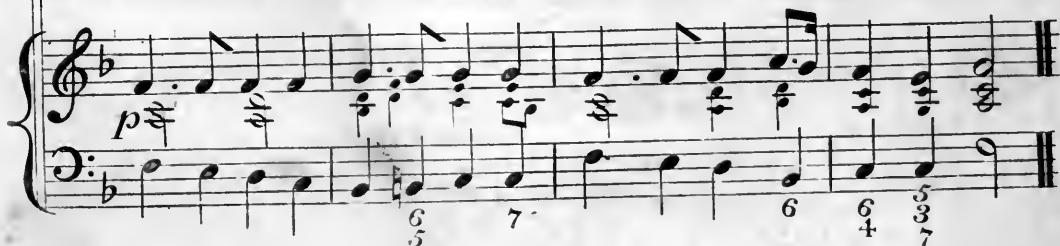
Lord dismiss us with thy blessing, Fill our hearts with joy and peace,



Let us each thy love possessing, Triumph in re-deeming grace,



O refresh us, O refresh us, Trav'ling thro' this wilder-ness.





Hark! the voice of love and mercy, Sounds a - loud from Calvary,



See it rends the rocks a - sunder, Shakes the earth, and veils the sky,



Largo p *Tempo f*
It is finish'd, it is finish'd, Hear the dy---ing Saviour cry.



Praise the Lord, ye heav'n's adore him, Praise Him, Angels,

in the height; Sun and moon rejoice before Him,

Praise Him all ye stars and light Praise the Lord for

Organ

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, 4/4, with a key signature of one flat. The piano part is in common time, 2/4, with a key signature of one flat. The vocal parts begin with a rest followed by a melodic line. The piano part begins with a rhythmic pattern of eighth and sixteenth notes. The lyrics "He hath spo-ken, Worlds his migh-ty voice o- bey'd" are written below the vocal parts. The bass part is labeled "Voice".

Laws that ne- ver shall be bro- ken, Laws that ne- ver

A musical score page featuring three staves. The top two staves are for voices, each with a treble clef and a key signature of one flat. The third staff is for the piano, indicated by a bass clef and a key signature of one flat. The vocal parts sing the lyrics "shall be bro-ken, For their gui-dance He hath made." The piano part includes eighth-note chords and harmonic markings such as Roman numerals (VI, VI, V, IV, III) and a dynamic instruction "ff".

Musical score for the first stanza of "Advent". The music is in common time, key signature is one flat. It consists of four staves: Treble, Alto, Bass, and a continuo staff with bass and treble clefs. The vocal parts begin with eighth-note patterns. The bass part has a prominent eighth-note on the first beat of each measure. The continuo part features sustained notes and chords. The lyrics are: "Lo! he comes with clouds descending, Once for favor'd sinners slain,". Measure endings are indicated by colons and repeat signs.

Musical score for the second stanza of "Advent". The music continues in common time, one flat key signature. The vocal parts show more complex rhythms, including sixteenth-note patterns. The bass part maintains its eighth-note pulse. The continuo part provides harmonic support with sustained notes and chords. The lyrics are: "Thousand thousand saints attending, Swell the tri-umphs of his train,". Measure endings are indicated by colons and repeat signs.

Musical score for the third stanza of "Advent". The music remains in common time and one flat key signature. The vocal parts continue with their rhythmic patterns. The bass part's eighth-note pulse is consistent. The continuo part's harmonic function is clearly defined by its sustained notes and chords. The lyrics are: "Halle-lu-jah Halle-lu-jah Je-sus now shall ever reign.". Measure endings are indicated by colons and repeat signs.

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

Of God in - car-nate and the Vir - gin's Son.

Chorus Forte

154

Nº 138.

MAWDSL Y STREET.

4-8^s. 2-6^s.

The image shows a handwritten musical score for a four-part setting (SATB) and organ. The vocal parts are in common time, with a key signature of two flats. The organ part is in common time, with a key signature of one flat. The vocal parts consist of soprano, alto, tenor, and bass. The lyrics are as follows:

 O God thy sav-ing grace im-part,
 And deep-ly on each thought-ful heart E-
 -ter-nal things im-press, Give us to
 Org.

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of three systems of music. The vocal parts are in treble, alto, and bass clef, respectively. The piano part is in bass clef. The key signature is two flats. The tempo is indicated as "Presto". The vocal parts sing in unison. The piano part provides harmonic support with chords. The lyrics are written below the notes.

feel their so...lemn weight To trem...ble

at our guil...ty state And wake to righ...teous-

-ness And wake to righ...teous...ness.

The musical score consists of three systems of music, each with four staves. The key signature is B-flat major (two flats). The time signature varies between common time and 3/4 time. The vocal parts are labeled with Roman numerals I, II, III, and IV above the staves. The lyrics are written below the staves.

System 1:

- Staves I & II:** Treble clef. The lyrics are: "In - spirer and hearer of pray'r, Thou shepherd and".
- Staves III & IV:** Bass clef. The bassoon part contains harmonic numbers: 6, 6, 6, 6, 6, 7, 6.

System 2:

- Staves I & II:** Treble clef. The lyrics are: "guardian of thine; My all to thy co - ve - nant".
- Staves III & IV:** Bass clef. The bassoon part contains harmonic numbers: 6, 6, 6, 4, 3, 6, 6, 6, 7.

System 3:

- Staves I & II:** Treble clef. The lyrics are: "care, I sleep - ing or wak - ing re - - sign.". The bassoon part contains harmonic numbers: 6, 6, 6, 6, 6, 6, 6, 5.

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

Light of those whose dreary dwelling, Border on the shades of death,
Come and all thy love revealing, Dissipate the clouds beneath,

The new heav'n and earth's Cre- ator, In our deepest darkness rise,

Scat'ring all the night of nature, Pouring day up-on our eyes.

The bounty of Je-hovah praise, Who heav'n's e-ter-nal
 sceptre sways, Thanks to the Lord of Lords be paid, Whose pow'r^e worlds foun-
 dation laid, For from the King of Kings E-ter-nal mercy springs.



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-

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

Musical score for the first system of the hymn 'Canaan'. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is one sharp. The time signature is common time. The vocal line begins with 'Guide me O thou great Je-ho-vah, Pil-grim thro' this'. The piano accompaniment provides harmonic support with sustained chords.

Musical score for the second system of the hymn 'Canaan'. The score continues with three staves. The vocal line continues with 'bar-ren land, I am weak, but thou art migh-ty,'. The piano accompaniment maintains the harmonic structure with sustained chords.

Musical score for the third system of the hymn 'Canaan'. The score concludes with three staves. The vocal line ends with 'Hold me with thy powr-ful hand Bread of hea-ven'. The piano accompaniment ends with a dynamic marking 'p'.

Bread of hea--ven, Bread of hea--ven, Feed me now and
 f

e---ver--- more, Feed me now and e---ver--- more.

$\begin{matrix} 6 \\ 4 \\ 3 \end{matrix}$ 6 6 $\begin{matrix} 5 \\ 3 \\ 7 \end{matrix}$

E N D O F T H E P S A L M T U N E S.

We praise... thee O God

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
 Vouchsafe O Lord
 O Lord let thy mercy... lighten up on us

We acknowledge... thee to be the Lord

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

All the earth doth-----wor---ship thee

To thee Cherubim 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 upon us
 O Lord in thee-----have I trusted

The-----Fa---ther e---ver lasting

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 upon us
 Let me-----ne---ver be confounded

164

Nº 2.

TE DEUM.

Robinson.

A handwritten musical score for three voices. The top voice is in G minor (indicated by a 'b' and a treble clef), the middle voice is in C major (indicated by a 'C' and a treble clef), and the bottom voice is in C major (indicated by a 'C' and a bass clef). The score consists of four systems of music. The first system starts with a common time signature. The second system begins with a 2/4 time signature. The third system begins with a 3/4 time signature. The fourth system begins with a 6/8 time signature. Measures are numbered below the staff: 6, 6, 5, 6, 6, 6, 6, 6, 6, 6, 6, 6.

Nº 3.

TE DEUM.

Houldsworth,

A musical score for "The Star-Spangled Banner" arranged for four voices. The top staff is soprano, the second staff is alto, the third staff is bass, and the bottom staff is tenor. The music is in common time, with a key signature of two flats. The score includes lyrics in parentheses above the notes. Measure numbers 6 and 6 5/4 are indicated at the bottom.

Nº 4.

TE³DEUM.

Attwood.

Nº 5.

TE DEUM.

165 Stevenson.

Musical score for N° 5 TE DEUM. The score is written for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The key signature is G major (one sharp). The time signature is common time (C). The basso continuo part uses Roman numerals below the notes to indicate harmonic changes.

Nº 6.

TE DEUM.

D.^r Camidge.

Musical score for N° 6 TE DEUM. The score is written for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The key signature is F major (one flat). The time signature is common time (C). The basso continuo part uses Roman numerals below the notes.

Nº 7.

TE DEUM.

Musical score for N° 7 TE DEUM. The score is written for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The key signature is G major (one sharp). The time signature is common time (C). The basso continuo part uses Roman numerals below the notes.

166

Nº 8.

TE DEUM.

Lemon.

Musical score for N° 8, TE DEUM, by Lemon. The score consists of four staves of music in common time, key signature of one sharp. The vocal parts are soprano, alto, tenor, and bass. The bass staff includes harmonic numbers below the notes: 6, 7, 6, 7, 6, 5, 7. The vocal parts sing eighth-note patterns primarily.

Nº 9.

TE DEUM.

Dr Crotch.

Musical score for N° 9, TE DEUM, by Dr Crotch. The score consists of four staves of music in common time, key signature of one sharp. The vocal parts are soprano, alto, tenor, and bass. The bass staff includes harmonic numbers below the notes: 6, 5, 6, 6, 6, 5, 6. The vocal parts sing eighth-note patterns primarily.

Nº 10.

TE DEUM.

Beckwith.

Musical score for N° 10, TE DEUM, by Beckwith. The score consists of four staves of music in common time, key signature of one sharp. The vocal parts are soprano, alto, tenor, and bass. The bass staff includes harmonic numbers below the notes: 6, 7, 4, 3, 6, 6, 6, 7, 4, 3, 6, 6, 6, 5, 7. The vocal parts sing eighth-note patterns primarily.

Nº II.

TE DEUM.

Corfe. 167

Musical score for N° II. TE DEUM. by Corfe. The score consists of four staves of music in common time, key signature of two sharps. The bass staff includes harmonic numbers below the notes: 6 6 4 3, 6 4 3, 3 2 3, 6 4 3.

Nº 12.

TE DEUM.

Houldsworth.

Musical score for N° 12. TE DEUM. by Houldsworth. The score consists of four staves of music in common time, key signature of one sharp. The bass staff includes harmonic numbers below the notes: 6 6 4 3, 6 6 6 6, 6 6 6 6, 6 6 6 5 7.

Nº 13.

TE DEUM.

Hartley.

Musical score for N° 13. TE DEUM. by Hartley. The score consists of four staves of music in common time, key signature of one flat. The bass staff includes harmonic numbers below the notes: 6 6 5, 6 6 6, 6 6 6, 6 6 5 7.

Musical score for N° 14, TE DEUM, by Jackson. The score consists of four staves. The top two staves are in treble clef and the bottom two are in bass clef. The key signature is three sharps. The time signature varies throughout the piece. Measures include eighth and sixteenth note patterns, followed by measures with eighth-note chords. The bass staff includes numerical markings below the notes: 7, 6, 5, 4, #, 6, 6, 5, 4, 3, 7.

Musical score for N° 15, TE DEUM, by Langdon. The score consists of four staves. The top two staves are in treble clef and the bottom two are in bass clef. The key signature is one sharp. The time signature varies. Measures include eighth and sixteenth note patterns, followed by measures with eighth-note chords. The bass staff includes numerical markings below the notes: 6, 6, 6, 4, 3, 6, 2, 4, 3, 6, 6, 5, 4, 3, 7.

Musical score for N° 16, TE DEUM, by Dr. Crotch. The score consists of four staves. The top two staves are in treble clef and the bottom two are in bass clef. The key signature is one sharp. The time signature varies. Measures include eighth and sixteenth note patterns, followed by measures with eighth-note chords. The bass staff includes numerical markings below the notes: 5, 6, 6, 5, 4, 3, 6, 5, 4, 3, 7.

Nº 17.

TE DEUM.

169
Houldsworth.

Musical score for N° 17. TE DEUM. The score consists of four staves. The first three staves are in common time (indicated by 'C') and the fourth staff is in common time (indicated by 'C'). The key signature is common (no sharps or flats). The music is divided into measures by vertical bar lines. The bass staff has a basso continuo realization below the staff line. Below the staff, there are harmonic indications: 9/8, 6, 6/4, 6/5, and 6/5/7. The vocal parts are likely to be performed by two voices per staff.

Nº 18.

TE DEUM. Quadruple Chant.

Musical score for N° 18. TE DEUM. Quadruple Chant. The score consists of four staves. The first three staves are in common time (indicated by 'C') and the fourth staff is in common time (indicated by 'C'). The key signature is common (no sharps or flats). The music is divided into measures by vertical bar lines. The bass staff has a basso continuo realization below the staff line. Below the staff, there are harmonic indications: 6, 6, 6/4, 6/3, 6/7, 6, 6, 6/4, and 6/3. The vocal parts are labeled: Tenor, Treble, Alto & Tenor, and Treble.

Musical score for N° 18. TE DEUM. Quadruple Chant. The score consists of four staves. The first three staves are in common time (indicated by 'C') and the fourth staff is in common time (indicated by 'C'). The key signature is common (no sharps or flats). The music is divided into measures by vertical bar lines. The bass staff has a basso continuo realization below the staff line. Below the staff, there are harmonic indications: 6, 6, 6/4, 6/3, Org., 6, 6, 6/4, Org., 6, 6, 6/4, and 6/3. The vocal parts are labeled: Org., Voce, Org., and Voce.

O all ye works of the Lord bless ye the Lord

Praise him and magnify him for ever

Nº 21.

BENEDICTUS.

Hartley.

Musical score for Benedictus No. 21 by Hartley. The score consists of four staves of music in common time, key signature of one flat. The first three staves are in soprano clef, and the fourth staff is in bass clef. The music features various note values including eighth and sixteenth notes, and rests. Measure endings are indicated by double vertical bar lines. The bottom staff includes a harmonic analysis below the notes, showing chords such as 6, 6, 6, 4, 5, 3, 4, 6, 6, 7, 6, 4, 3, 7.

Nº 22.

BENEDICTUS.

Houldsworth.

Musical score for Benedictus No. 22 by Houldsworth. The score consists of four staves of music in common time, key signature of one flat. The first three staves are in soprano clef, and the fourth staff is in bass clef. The music features eighth and sixteenth notes, and rests. Measure endings are indicated by double vertical bar lines. The bottom staff includes a harmonic analysis below the notes, showing chords such as 6, 6, 4, 1, 6, 4, 6, 6, 4, 1, 6, 6, 4, 3, 7.

Nº 23.

BENEDICTUS.

Houldsworth.

Musical score for Benedictus No. 23 by Houldsworth. The score consists of four staves of music in common time, key signature of two sharps. The first three staves are in soprano clef, and the fourth staff is in bass clef. The music features eighth and sixteenth notes, and rests. Measure endings are indicated by double vertical bar lines. The bottom staff includes a harmonic analysis below the notes, showing chords such as 6, 6, 5, 8, 6, 7, 6, 5, 3.

N^o. 24.

J U B I L A T E.

Houldsworth.

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

Serve the Lord with gladness & come before his presence wth a song^h
 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.

Musical score for No. 25, JUBILATE, by Soaper. The score consists of four staves. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 6/8 time (indicated by a 'C' with a '6'). The key signature is one sharp (F#). The music features various note heads, including open circles, solid circles, and stems with dots. Measure numbers are present above the staves. The bass staff includes a basso continuo realization with Roman numerals below the notes.

Nº 26.

JUBILATE.

Pratt.

Musical score for No. 26, JUBILATE, by Pratt. The score consists of four staves. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 6/8 time (indicated by a 'C' with a '6'). The key signature is one sharp (F#). The music features various note heads, including open circles, solid circles, and stems with dots. Measure numbers are present above the staves. The bass staff includes a basso continuo realization with Roman numerals below the notes.

Nº 27.

JUBILATE.

Musical score for No. 27, JUBILATE, by an unnamed composer. The score consists of four staves. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 6/8 time (indicated by a 'C' with a '6'). The key signature is one flat (B-flat). The music features various note heads, including open circles, solid circles, and stems with dots. Measure numbers are present above the staves. The bass staff includes a basso continuo realization with Roman numerals below the notes.

Nº 28.

JUBILATE.

Handwritten musical score for No. 28, JUBILATE. The score is written in common time with a key signature of two flats. It consists of four staves. The bass staff at the bottom has harmonic analysis written below the notes, showing chords such as G6, A7, D6, E7, G6, A7, D6, E7. The vocal parts are in soprano, alto, tenor, and bass voices.

Nº 29.

JUBILATE.

Kemp.

Handwritten musical score for No. 29, JUBILATE. The score is written in common time with a key signature of three sharps. It consists of four staves. The bass staff at the bottom has harmonic analysis written below the notes, showing chords such as C6, C6, C6, G6, C6, G6, C6, G6. The vocal parts are in soprano, alto, tenor, and bass voices. The word "unis" is written above the vocal parts in the middle section.

Nº 30.

JUBILATE.

Nares.

Handwritten musical score for No. 30, JUBILATE. The score is written in common time with a key signature of three sharps. It consists of four staves. The bass staff at the bottom has harmonic analysis written below the notes, showing chords such as C6, C7, C6, C5, C6, C7, C6, C5. The vocal parts are in soprano, alto, tenor, and bass voices.

176

Nº 31.

JUBILATE.

Wainwright.

1 2 3 4 5 6 7 8

6 6 6 6 6 6 6 6

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

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

Nº 32.

JUBILATE.

Widdop.

1 2 3 4 5 6 7 8

6 6 6 6 6 6 6 6

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

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

Nº 33.

JUBILATE.

Russel.

1 2 3 4 5 6 7 8

6 6 6 6 6 6 6 6

$\frac{6}{5}$ 6 6 6 6 6 6 $\frac{5}{4}$

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

Nº 34.

JUBILATE.

177
Bellamy.

Nº 35.

JUBILATE.

Houldsworth.

Nº 36.

JUBILATE.

Houldsworth.

178

Nº 37.

JUBILATE.

Dr Crotch.

A handwritten musical score for four voices. The top three voices are in treble clef, and the bottom voice is in bass clef. The key signature is one sharp (F#). The time signature is common time (indicated by a 'C'). The music consists of four measures. The first measure has a bass note followed by three eighth notes. The second measure has two eighth notes. The third measure has a bass note followed by three eighth notes. The fourth measure has two eighth notes.

Nº 38.

JUBILATE.

Hayes.

A musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, key signature of one sharp (F#), and consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is tenor/piano. The piano part includes bass notes and harmonic indications. The vocal parts have lyrics in italics. Measure numbers 6 through 10 are indicated below the tenor staff.

Nº 39

JUBILATE.

Purcell.

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, G major (indicated by a C with a sharp sign). The vocal parts are arranged in two staves: Soprano and Alto in the upper staff, and Tenor and Bass in the lower staff. The vocal parts sing eighth-note patterns. The piano accompaniment is in the basso continuo style, indicated by a bass clef and a bass staff. The bass staff includes harmonic markings such as 6, 7, 6, 6-, 6, 5, 4, 3, and 7, suggesting a basso continuo part with specific harmonic instructions.

Nº 40.

JUBILATE.

179

179

Nº 41.

JUBILATE.

Wrenshall.

A musical score for piano and voice. The top two staves are for the voice, and the bottom two staves are for the piano. The key signature is one flat, and the time signature is common time. Measure 11 starts with a half note followed by a dotted half note. Measure 12 begins with a half note followed by a quarter note. The piano part includes harmonic analysis below the staff, showing chords such as $\frac{6}{4}$, $\frac{6}{5}$, $\frac{6}{4} \frac{5}{3}$, $\frac{6}{4}$, $\frac{6}{4} \frac{6}{3}$, $\frac{6}{4} \frac{6}{3}$, and $\frac{6}{5} \frac{7}{3}$.

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-qu-i-ty
 World----- without end A-men

Musical score for Cantate No. 44 by Mornington. The score consists of four staves in common time (indicated by 'C') and a key signature of two sharps (indicated by 'F#'). The vocal parts are arranged in a soprano, alto, tenor, and basso continuo (bass) configuration. The basso continuo part includes a bassoon line and a harpsichord line. The vocal parts sing homophony. The basso continuo part provides harmonic support with sustained notes and chords. The score concludes with a bassoon solo section.

Nº 45.

CANTATE.

Houldsworth.

Musical score for Cantate No. 45 by Houldsworth. The score consists of four staves in common time (indicated by 'C') and a key signature of one flat (indicated by 'F'). The vocal parts are arranged in soprano, alto, tenor, and basso continuo. The basso continuo part includes a bassoon line and a harpsichord line. The vocal parts sing homophony. The basso continuo part provides harmonic support. The score includes a section where the vocal parts sing in unison, indicated by 'Unis' above the staff.

Nº 46.

CANTATE.

Jones.

Musical score for Cantate No. 46 by Jones. The score consists of four staves in common time (indicated by 'C') and a key signature of one sharp (indicated by 'F#'). The vocal parts are arranged in soprano, alto, tenor, and basso continuo. The basso continuo part includes a bassoon line and a harpsichord line. The vocal parts sing homophony. The basso continuo part provides harmonic support. The score includes sections where the vocal parts sing in unison, indicated by 'Unis' above the staff.

Nº 47.

CANTATE.

Boyce. 183

Musical score for No. 47, CANTATE. The score consists of four staves of music in common time, treble clef, and G major. The vocal parts are in three parts: Treble, Alto, and Bass. The bass part includes harmonic indications below the staff, such as 6, 6, 6, 5, 6, 6, 6, 5, 6, 6, 5, 7. The vocal parts sing mostly sustained notes or simple melodic lines.

Nº 48. H

CANTATE.

Dr. Norris.

Musical score for No. 48, CANTATE. The score consists of four staves of music in common time, treble clef, and G major. The vocal parts are in three parts: Treble, Alto, and Bass. The bass part includes harmonic indications below the staff, such as 6, 6, 6, 6, 6, 6, 6, 5, 6, 6, 5, 7. The vocal parts sing mostly sustained notes or simple melodic lines.

Nº 49.

CANTATE.

Dr. Camidge.

Musical score for No. 49, CANTATE. The score consists of four staves of music in common time, treble clef, and G major. The vocal parts are in three parts: Treble, Alto, and Bass. The bass part includes harmonic indications below the staff, such as 6, 6, 6, 5, 6, 6, 6, 5, 6, 6, 5, 7. The vocal parts sing mostly sustained notes or simple melodic lines.

184 N° 50.

CANTATE.

Goodenough.

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The vocal parts are labeled "Unis". The vocal parts are labeled "Unis". The vocal parts are labeled "Unis".

Nº 51. CANTATE. D^r Crotch.

A handwritten musical score for four voices. The top three voices are in treble clef, and the bottom voice is in bass clef. The music consists of three systems separated by double bar lines. The first system has measures 1 through 4. The second system has measures 5 through 8. The third system has measures 9 through 12. The score includes various note heads, stems, and beams. Below the bass staff, there are harmonic analyses indicating chords and inversions. The first system shows a progression from G major (I) to C major (IV). The second system shows a progression from C major (IV) to F major (I). The third system shows a progression from F major (I) to B-flat major (V). The harmonic analysis below the staff uses Roman numerals with subscripts to indicate specific chordal functions.

Nº 52.

CANTATE.

18.5

The musical score consists of four staves. The top three staves represent the vocal parts: Soprano (C-clef), Alto (C-clef), and Tenor (F-clef). The bottom staff represents the piano (F-clef). The music is in common time. The vocal parts sing in unison, as indicated by the label "Unis" above the Tenor staff. The piano part provides harmonic support, with specific chords indicated by Roman numerals below the staff.

Nº 53. CANTATE. *Beckwith.*

A handwritten musical score for three voices. The top two voices are in treble clef (G-clef) and common time (C). The bottom voice is in bass clef (F-clef) and common time (C). The basso continuo part includes a bass staff and a separate continuo staff with a basso continuo bassoon part.

Nº 55. CANTATE.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are in soprano, alto, tenor, and bass clef. The piano part is in soprano clef. The score includes dynamic markings like "Unis" and various numbers below the bass staff indicating harmonic progressions.

Nº 56.

CANTATE.

187

157

Musical score for four voices in G major, featuring soprano, alto, tenor, and bass parts. The score consists of four staves. The soprano and alto parts are in treble clef, while the tenor and bass parts are in bass clef. The key signature is one sharp, indicating G major. The music is divided into measures by vertical bar lines. The vocal parts sing eighth notes, and there are several rests throughout the piece. The tenor and bass parts begin with a single note, while the soprano and alto parts start later. The score is presented on a white background with black musical notation.

Nº 57:

CANTATE.

Crotch.

Musical score for three voices:

- Treble:** The first staff begins with a whole note followed by a repeat sign. It continues with a half note, a whole note, another half note, and a series of eighth notes.
- Alto:** The second staff begins with a half note, followed by a whole note, a half note, and a whole note. The word "Unis" is written below the staff.
- Bass:** The third staff begins with a half note, followed by a whole note, a half note, and a whole note. Below the staff, the time signature changes to $\frac{6}{4}$, $\frac{5}{3}$, and $\frac{2}{1}$.

Nº 58. CANTATE. *Chard.*

Unis *Unis*

6 7

Nº 59: CANTATE. *Chard.*

6 7

6 4

6 5

6 7

6 4

6 6

6 4

6 3

6 3

6 1

6 5

6 7

6 4

6 3

6 7

6 4

6 3

6 7

Nº 60.

CANTATE.

Mütlow.

189

Musical score for two voices and piano, page 10, measures 11-12. The vocal parts are in G minor, 2/4 time. The piano part shows harmonic changes with Roman numerals and figured bass notation (6, 6, 6, 4, 3). The vocal entries are labeled "Unis".

Nº 61. CANTATE.

Nº 61. CANTATE.

Soprano

Alto

Tenor/Bass

Basso continuo

Cello

Unis

1 2 3 4 5 6 7 8 9 10

Houldsworth.

Musical score for Nunc Dimitis, featuring two staves. The top staff is in treble clef, G major, common time, and the bottom staff is in bass clef, C major, common time. Both staves begin with a whole note followed by a half note. The music consists of a series of eighth and sixteenth notes.

Lord now lettest thou thy servant de....part in peace
 Which thou hast prepared
 Glory be to the Father and to the Son

Continuation of the musical score for Nunc Dimitis, featuring two staves. The top staff is in treble clef, G major, common time, and the bottom staff is in bass clef, C major, common time. The music continues with a series of eighth and sixteenth notes.

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

PITTIVIC DZ J.

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 salvation
 And to be the glory of thy people Israel
 World without end Amen.

Nº 64. NUNC DIMITTIS. Stopford.

Nº 65. NUNC DIMITTIS. Vander Meulen.

Nº 66.

NUNC DIMITTIS.

Dr Randall.

193

Musical score for Nunc Dimittis, No. 66, Dr. Randall. The score consists of three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is two flats. The time signature changes throughout the piece, indicated by numbers below the staff. The first section starts with a 6/7 time signature, followed by 6/4, 4/4, 6/4, 6/3, 5, and 6/4/3/7. The second section starts with a 6/6 time signature, followed by 6/6, 6/4/2, 6/4/3, and 7.

Nº 67.

NUNC DIMITTIS.

Dr Hayes.

Musical score for Nunc Dimittis, No. 67, Dr. Hayes. The score consists of three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is one flat. The time signature changes throughout the piece, indicated by numbers below the staff. The first section starts with a 6/6 time signature, followed by 6/6, 6/5/6, 6/5, 6/6, 6/6, 6/4/3, and 7. The second section starts with a 6/6 time signature, followed by 6/6, 6/4/2, 6/4/3, and 7.

Nº 68.

NUNC DIMITTIS.

Russell.

Musical score for Nunc Dimittis, No. 68, Russell. The score consists of three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is one flat. The time signature changes throughout the piece, indicated by numbers below the staff. The first section starts with a 7/3 time signature, followed by 6/6, 6/6, 6/4/2, 6/6, 6/6, 6/4/2, 6/6, 6/6, 6/4/3, and 6/5. The second section starts with a 6/6 time signature, followed by 6/6, 6/4/2, 6/6, 6/6, 6/4/2, 6/6, 6/6, 6/4/3, and 6/5.

194

Nº 69:

NUNC DIMITTIS.

Jackson.

Nº 70:

NUNC DIMITTIS.

Houldsworth.

Unis

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

Nº 71:

NUNC DIMITTIS.

Sudlow.

Musical score for three voices (Soprano, Alto, Bass) in common time, key of C minor. The vocal parts are labeled "Unis".

The score consists of three staves:

- Soprano (Top Staff):** Treble clef, key signature of one flat (B-flat). Notes include open circles, half circles, and quarter circles.
- Alto (Middle Staff):** Treble clef, key signature of one flat (B-flat). Notes include open circles, half circles, and quarter circles.
- Bass (Bottom Staff):** Bass clef, key signature of one flat (B-flat). Notes include open circles, half circles, and quarter circles.

Accompaniment figures are provided below the bass staff, with numerical markings (6, 6, 6, 5, 6, 6, 6, 5) under the bass notes.

Nº 72.

NUNC DIMITTIS.

195
Beckwith.

Musical score for Nunc Dimittis, No. 72, Beckwith. The score consists of three staves. The top staff has a treble clef and a key signature of two flats. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music is in common time. The score includes harmonic analysis below the bass staff, showing chords such as $\frac{6}{4}$, $\frac{5}{3}$, and $\frac{7}{3}$.

Nº 73.

NUNC DIMITTIS.

Dr. Alcock.

Musical score for Nunc Dimittis, No. 73, Dr. Alcock. The score consists of three staves. The top staff has a treble clef and a key signature of two flats. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music is in common time. The score includes harmonic analysis below the bass staff, showing chords such as $\frac{6}{4}$, $\frac{6}{3}$, $\frac{7}{4}$, $\frac{6}{5}$, $\frac{6}{6}$, and $\frac{5}{3}$.

Nº 74.

NUNC DIMITTIS.

Russel.

Musical score for Nunc Dimittis, No. 74, Russel. The score consists of three staves. The top staff has a treble clef and a key signature of two flats. The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music is in common time. The score includes harmonic analysis below the bass staff, showing chords such as $\frac{6}{4}$, $\frac{6}{5}$, $\frac{6}{3}$, $\frac{4}{3}$, $\frac{4}{3}$, $\frac{6}{5}$, $\frac{6}{4}$, and $\frac{5}{3}$.

Musical score for Nunc Dimittis, No. 75, in G major, 2/4 time. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes from G major (no sharps or flats) to F# major (one sharp) at the end of the piece. Measure numbers 1 through 12 are indicated below the staves.

Nº 76. NUNC DIMITTIS.

Musical score for Nunc Dimittis, No. 76, in G major, 2/4 time. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes from G major (no sharps or flats) to F# major (one sharp) at the end of the piece. Measure numbers 1 through 12 are indicated below the staves.

Nº 77.

NUNC DIMITTIS.

Felton. 197

Musical score for Nunc Dimittis, Felton's setting, numbered 77. The score consists of four staves. The top two staves are in G minor (two sharps) and the bottom two are in C major (no sharps or flats). The bass staff includes figured bass notation below the staff.

Nº 78.

NUNC DIMITTIS.

Purcell.

Musical score for Nunc Dimittis, Purcell's setting, numbered 78. The score consists of four staves. The top two staves are in G minor (two sharps) and the bottom two are in C major (no sharps or flats). The bass staff includes figured bass notation below the staff.

Nº 79.

NUNC DIMITTIS.

Dr. Croft.

Musical score for Nunc Dimittis, Dr. Croft's setting, numbered 79. The score consists of four staves. The top two staves are in G major (one sharp) and the bottom two are in C major (no sharps or flats). The bass staff includes figured bass notation below the staff.

Nº 80.

NUNC DIMITTIS.

D'r Blow.

Musical score for Nunc Dimittis, No. 80, by Dr. Blow. The score consists of four staves in common time, treble clef, and G major. The vocal parts are arranged in two upper staves and two lower staves. The music features sustained notes and chords, with a key change to F# major at the end.

Nº 81.

NUNC DIMITTIS.

Purcell.

Musical score for Nunc Dimittis, No. 81, by Purcell. The score consists of four staves in common time, treble clef, and C major. The vocal parts are arranged in two upper staves and two lower staves. The music includes various note values and rests, with a key change to F# major at the end.

Nº 82.

NUNC DIMITTIS.

Houldsworth.

Musical score for Nunc Dimittis, No. 82, by Houldsworth. The score consists of four staves in common time, treble clef, and C major. The vocal parts are arranged in two upper staves and two lower staves. The music features sustained notes and chords, with a key change to F# major at the end.

My soul doth magni-----fy the Lord

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.

And my spirit hath rejoiced in God my Saviour

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.

200 N° 84.

MAGNIFICAT.

Musical score for Magnificat No. 84, featuring four staves in G minor. The first three staves begin with a treble clef, while the bass staff begins with a bass clef. The score consists of two systems of music, separated by a double bar line. The first system ends with a repeat sign and a double bar line. The second system begins with a bass note. Measure numbers 6, 4, 3, and 7 are indicated below the bass staff.

N° 85.

MAGNIFICAT.

Hartley.

Musical score for Magnificat No. 85, featuring four staves in G minor. The first three staves begin with a treble clef, while the bass staff begins with a bass clef. The score consists of two systems of music, separated by a double bar line. The first system ends with a repeat sign and a double bar line. The second system begins with a bass note. Measure numbers 6, 4, 3, and 7 are indicated below the bass staff.

N° 86.

MAGNIFICAT.

Humphries.

Musical score for Magnificat No. 86, featuring four staves in C major. The first three staves begin with a treble clef, while the bass staff begins with a bass clef. The score consists of two systems of music, separated by a double bar line. The first system ends with a repeat sign and a double bar line. The second system begins with a bass note. Measure numbers 6, 6, 5, and 3 are indicated below the bass staff.

Nº 87.

MAGNIFICAT.

201
Hartley.

Musical score for Magnificat No. 87. The score consists of four staves. The top two staves are in common time (indicated by a 'C') and have a key signature of two flats (indicated by two flats). The bottom two staves are also in common time and have a key signature of one flat (indicated by one flat). The music begins with a series of eighth notes followed by sixteenth-note patterns. Measures 3 and 4 feature eighth-note chords. Measure 5 contains a bass note with a 6 below it, followed by a 6 over a 4, then a 6 over a 3, and finally a 7. The score concludes with a final measure ending with a double bar line.

Nº 88.

MAGNIFICAT.

Dr Hayes.

Musical score for Magnificat No. 88. The score consists of four staves. The top two staves are in common time (indicated by a 'C') and have a key signature of one sharp (indicated by one sharp). The bottom two staves are also in common time and have a key signature of one sharp. The music features eighth-note patterns and measures with sustained notes. Measures 3 and 4 contain eighth-note chords. Measures 5 and 6 show a transition with various note values and rests. The score concludes with a final measure ending with a double bar line.

Nº 89.

MAGNIFICAT.

Musical score for Magnificat No. 89. The score consists of four staves. The top two staves are in common time (indicated by a 'C') and have a key signature of one sharp. The bottom two staves are also in common time and have a key signature of one sharp. The music features eighth-note patterns and measures with sustained notes. Measures 3 and 4 contain eighth-note chords. Measures 5 and 6 show a transition with various note values and rests. The score concludes with a final measure ending with a double bar line.

God be merciful unto----- us and bless us
 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

And shew us the light of his countenance & be merci - ful unto us
 Thy saying-----
 Yea let all the-----

For thou shalt judge the folk righteously & govern the
 Yea let all the-----
 And God even our own God
 And all the ends of the-----
 And-----
 And-----

health among all nations
 peo - ple praise thee
 nations up - on earth
 peo ple praise thee
 shall give us his blessing
 world shall fear him
 to the Ho - ly Ghost
 without end A - men.

Nº 91.

DEUS MISEREATUR.

Nº 92.

DEUS MISEREATUR.

Houldsworth

Nº 93.

DEUS MISEREATUR.

Rev'd C. Hoyle

204 N°94.

DEUS MISEREATUR.

Rev. d C. Hoyle.

Musical score for N°94, DEUS MISEREATUR, in common time, key of C major. The score is divided into three systems by double bar lines. The first system ends with a repeat sign. The second system begins with a bass note. The third system ends with a bass note. The Tenor staff includes harmonic numbers below the notes: 6, #, 5, 4, 3, 7.

N°95.

DEUS MISEREATUR.

D^r Green.

Musical score for N°95, DEUS MISEREATUR, in common time, key of C major. The score is divided into three systems by double bar lines. The first system ends with a repeat sign. The second system begins with a bass note. The third system ends with a bass note. The Tenor staff includes harmonic numbers below the notes: 6, #, 5, 4, 3, 7.

N°96.

DEUS MISEREATUR.

Purcell.

Musical score for N°96, DEUS MISEREATUR, in common time, key of C major. The score is divided into three systems by double bar lines. The first system ends with a repeat sign. The second system begins with a bass note. The third system ends with a bass note. The Tenor staff includes harmonic numbers below the notes: 6, 6, 6, 4, 5, 3.

N^o. 1.

RESPONSE.

To the Commandments.

205

Pilbrow.

Lord have mercy have mercy up - on us and in - cline our hearts to

 keep this law, Lord have mercy have mercy upon us and write all

 these thy laws in our hearts we beseech thee, Glory be to thee O Lord.

Andante *mf*

Lord have mercy have mercy upon us and incline our hearts to

p *6 5* *7 6 6 5* *6 4 2* *6 4 3*

10th

Dim *mf*

keep this law. Lord have mercy have mercy upon us and write all

Dim *mf* *p*

7 *6 5* *7 6 6 5* *Org:*

Largo *Doxology*

f *p* *dim* *f*

these thy laws in our hearts we beseech thee. Glory be to thee O Lord.

f *p* *dim* *f*

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

p Larghetto *mf* *p/p*

Lord have mercy up - on - us and in - cline our hearts to

p *pp* *mf*

keep this law. Lord have mercy up - on - us and write all these in

p *f*

Largo *Doxology*

laws in our hearts we be - seech thee Glory be to thee O Lord.

p

mf

Lord have mercy up-on us and in-cline our hearts to

Treble and Alto

Organ *Voice* 7 6 6

10th

dim *p* *f*

keep this law. Lord have mercy up-on us and write all these thy

Organ *6Voice* 6 6 6

Doxology.

Ral? *Dim?* *f*

laws in our heats we be-seech thee Glory be to thee O Lord.

Organ *6Voice* 6 6 6

Nº 5.

RESPONSE.

Lord have mercy upon us and incline our hearts to keep this law.

Lord have mercy up-on us and write all these thy laws in our

hearts we be- seech thee Glo-ry be to thee O Lord.

Musical score for the first section of the response. The music is in common time, key signature is B-flat major (two flats). It consists of two staves: Treble and Bass. Measure 1 starts with a forte dynamic (mf) followed by a piano dynamic (p). Measure 2 continues with a piano dynamic (p). The bass staff includes harmonic notation below the notes.

Lord have mercy have mercy upon us and incline our hearts to

Musical score for the second section of the response. The music continues in common time, B-flat major. The bass staff has a vocal part labeled "Voice". Measures 3 and 4 show harmonic notation (6/4, 5/3, 6/4, 5/3) under the bass notes. The organ part is indicated as "Org:".

10th

Musical score for the third section of the response. The music continues in common time, B-flat major. Measures 5 and 6 show harmonic notation (6/4, 5/3, 6/4, 5/3) under the bass notes. The organ part is indicated as "Org:".

Largo

Doxology

dim

f

thy laws in our hearts we beseech thee. Glory be to thee O Lord.

Voice dim

f

6 5

RESPONSE
From the Greek Service.

Nº 7.

Musical score for Response No. 7, first section. The music is in common time, key signature of one sharp (F#). It consists of two staves. The top staff has a treble clef and a bass clef below it. The bottom staff has a bass clef. Measure 1 starts with a forte dynamic (F) followed by a half note. Measures 2-3 show eighth-note patterns. Measure 4 begins with a piano dynamic (P) followed by a half note. Measures 5-6 show eighth-note patterns. Measure 7 begins with a mezzo-forte dynamic (mf) followed by a half note. Measures 8-9 show eighth-note patterns. Measure 10 ends with a double bar line and a repeat sign.

Lord have mercy up - on us and incline our hearts to keep this law.

Musical score for Response No. 7, second section. The music continues in common time, key signature of one sharp (F#). It consists of two staves. The top staff has a treble clef and a bass clef below it. The bottom staff has a bass clef. Measure 1 starts with a forte dynamic (F) followed by a half note. Measures 2-3 show eighth-note patterns. Measure 4 begins with a piano dynamic (pp) followed by a half note. Measures 5-6 show eighth-note patterns. Measure 7 begins with a forte dynamic (f) followed by a half note. Measures 8-9 show eighth-note patterns. Measure 10 ends with a double bar line and a repeat sign.

Lord have mercy up - on us and write all these thy laws in our hearts.

Musical score for Doxology. The music is in common time, key signature of one sharp (F#). It consists of two staves. The top staff has a treble clef and a bass clef below it. The bottom staff has a bass clef. Measure 1 starts with a forte dynamic (f) followed by a half note. Measures 2-3 show eighth-note patterns. Measure 4 begins with a forte dynamic (f) followed by a half note. Measures 5-6 show eighth-note patterns. Measure 7 begins with a forte dynamic (f) followed by a half note. Measures 8-9 show eighth-note patterns. Measure 10 ends with a double bar line and a repeat sign.

Doxology

in our hearts we beseech thee. Glory be to thee O Lord.

Musical score for Response No. 8 by Jomelli, measures 1-9. The score consists of three staves: soprano (G clef), alto (C clef), and bass (F clef). The key signature is three flats. Measure 1 starts with a dynamic *mf*. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic *p*. The lyrics "Lord have mercy up - on us and incline our hearts to keep this" are written below the staff. Measures 5-9 continue the musical line, with measure 9 ending on a forte dynamic *f*.

Continuation of the musical score for Response No. 8, measures 10-14. The soprano staff begins with a repeat sign and a dynamic *f*. The alto staff follows with eighth-note patterns. The bass staff continues the harmonic line. The lyrics "law. Lord have mercy up - on us and write all these thy" are written below the staff. Measures 11-14 continue the musical line, ending on a forte dynamic *f*.

Final section of the musical score for Response No. 8, labeled *Largo* and *Doxology*. The soprano staff begins with a dynamic *p*. The alto staff follows with eighth-note patterns. The bass staff continues the harmonic line. The lyrics "laws in our hearts we beseech thee. Glory be to thee O Lord." are written below the staff. Measures 15-19 conclude the piece, ending on a forte dynamic *f*.

Lord have mercy up-on us and in-cline our hearts to
 keep this law Lord have mercy upon us and write all these thy

Largo Doxology
 laws in our hearts we be-seech thee. Glory be to thee O Lord.

p

Lord have mercy up - on us and incline our hearts and incline our

p

Org:

p

hearts to keep this law. Lord have mercy up - on us and write all

f

p

f

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

Largo

Doxology

these thy laws in our hearts we beseech thee. Glory be to thee O Lord.

p

p

dim.

f

Org:

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

Lord have mercy upon us and incline our hearts to keep this

law Lord have mercy upon us and write all these thy laws in our

hearts we be_seechee thee. Glo_ry be to thee O Lord.

Voice

Musical score for the first section of the Response. The music is in common time with a key signature of one sharp. It consists of three staves: soprano, alto, and bass. The soprano and alto staves begin with eighth-note patterns, while the bass staff begins with quarter notes. The lyrics "Lord have mercy up-on us and incline our hearts to" are written below the staves. Measure numbers 7 and 5 are indicated at the bottom of the bass staff.

Musical score for the second section of the Response. The music continues in common time with a key signature of one sharp. The soprano and alto staves feature eighth-note patterns, while the bass staff has quarter notes. The lyrics "keep this law Lord have mercy up-on us and write all these thy" are written below the staves. Measure numbers 6, 5, and 7 are indicated at the bottom of the bass staff. The word "Org:" is written near the end of the bass staff.

Musical score for the Doxology section. The music is in common time with a key signature of one sharp. The soprano and alto staves begin with eighth-note patterns, while the bass staff begins with quarter notes. The lyrics "laws in our hearts we beseech thee Glory be to thee O Lord" are written below the staves. Measure numbers 6, 5, and 7 are indicated at the bottom of the bass staff. The word "T'oice" is written near the end of the bass staff.

incline our
Lord have mercy up-on us and incline our hearts to

incline our

keep this law Lord have mercy up-on us and write all these thy

Largo *Doxology*
laws in our hearts we be-seech thee Glory be to thee O Lord.

p

f

6 6 6 4 3 7

6 6 6 4 3 7

Lord have mer-cy up - on us and in - cline our hearts to
 keep this law. Lord have mercy up - on us and write all these thy
 laws in our hearts we beseech thee. Glory be to thee O Lord.

Lord have mer - cy up - on us and in - cline our hearts to
 keep this law. Lord have mercy upon us and write all these thy
 laws in our hearts we be - seech thee. Glory be to thee O Lord.
 Doxology

Lord have mer - cy up - on us and in - cline our hearts to

keep this law. Lord have mercy up - on us and write all these thy

Largo *Doxology*

laws in our hearts we be - seech thee. Glory be to thee O Lord.

Nº 1.

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, & 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 Holy Ghost

6

As it was in the beginning, is now, & ever shall be, world without end Amen.

6 7 7

Nº 3.

GLORIA PATRI.

Houldsworth.

6

As it was in the beginning, is now, & ever shall be, world without end Amen.

7 7

Nº 4.

GLORIA PATRI.

Houldsworth.

Con spirito

p

f

ff

Con spirito

Glory be to the Father, and to the Son, and to the Holy Ghost

Unis

6 4 5
7

p

As it was in the beginning, is now, and ever shall be.

f

World without end A - men A - men Amen

World without end Amen ::: A - men

Tenor Treble

World without end A - men A - men Amen

Glory be to the Father, and to the Son, and to the Holy Ghost As it was in

6 # 6 6— 4 3 6

the beginning, is now, and ever shall be, World without end. //: with.

6 6 7 6 # 6

World without end

out end World without end A----- men.

6 5 4 3

World without end

6 5 4 3 7

Musical score for the first part of 'Gloria Patri'. The music is in common time, key signature of one sharp (F#), and consists of four staves. The voices are: Treble (top), Alto (second from top), Bass (third from top), and Tenor (bottom). The lyrics are: 'Glory be to the Father, and to the Son, And to the'. The music features sustained notes and some rhythmic patterns.

Musical score for the second part of 'Gloria Patri'. The music continues in common time, key signature of one sharp (F#), and consists of four staves. The voices are: Treble (top), Alto (second from top), Bass (third from top), and Tenor (bottom). The lyrics are: 'Ho - ly Ghost, As it was in the beginning, is now, and ever shall be,'. The music includes a repeat sign and a colon.

Musical score for the third part of 'Gloria Patri'. The music continues in common time, key signature of one sharp (F#), and consists of four staves. The voices are: Treble (top), Alto (second from top), Bass (third from top), and Tenor (bottom). The lyrics are: 'World with - out end A-----men.'. The music concludes with a final double bar line.

Glory be to the Fa-ther, and to the Son, and to the Holy Ghost

6 6 6 6 6 6 5 4

2 7 4 7 4 3 4 7

p

As it was in the beginning is now and e-ver shall b-

p

Org:

f

World without end World without end World without end A-----men.

f

6 6 6 5

Musical score for the first section of 'Gloria Patri'. The score consists of four staves. The top two staves are in common time (C) and the bottom two are in common time (C). The key signature is one flat (F#). The vocal parts sing 'Glory be to the Father, and to the Son, and to the Holy Ghost'. The piano accompaniment provides harmonic support. Measure numbers 1 through 12 are indicated below the staves.

Musical score for the second section of 'Gloria Patri'. The score consists of four staves. The top two staves are in common time (C) and the bottom two are in common time (C). The key signature is one flat (F#). The vocal parts sing 'As it was in the beginning, is now, and ever shall be'. The piano accompaniment includes dynamics (p, f) and a forte dynamic (f) in the middle section. The organ part is indicated on the bottom staff. Measure numbers 13 through 18 are indicated below the staves.

Musical score for the final section of 'Gloria Patri'. The score consists of four staves. The top two staves are in common time (C) and the bottom two are in common time (C). The key signature is one flat (F#). The vocal parts sing 'Amen' and 'World without end ::: World without end Amen'. The piano accompaniment includes dynamics (f) and a forte dynamic (f) in the middle section. The organ part is indicated on the bottom staff. Measure numbers 19 through 24 are indicated below the staves.

GLORIA PATRI.

229

Nº 10.

Houldsworth.

Glory be to the Fa... ther, and to the Son, and to the Holy Ghost.

p

As it was in the beginning,

p ^{Tenor}

is now, & ever shall be, ever shall be,

f

As it was in the beginning Org: World without

p

World without

World without end A - men Amen without end A - men world ://

Tenor *Alto* *Treble*

World

end A - men without end A - men A - men

p

p

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

Almighty God Almighty God unto whom all hearts be

open all desires known and from whom no secrets are hid

Almighty God Almighty God unto whom all hearts be open

all desires known and from whom no secrets are hid

Cleanse the thoughts of our hearts cleanse the thoughts of our

hearts by the inspiration of thy ho ly spirit that we may perfectly
Alto and Tenor

Treble

 love thee that we may perfectly love thee and worthily magnify thy

holly name and worthily magnify thy holly name thro'

Christ our Lord A-----men A-----men.

6