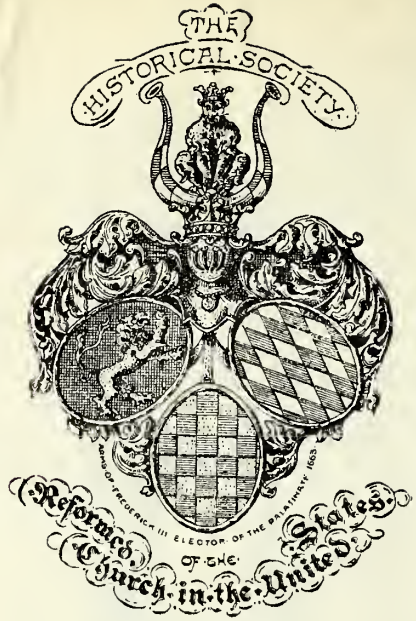

THE
SERAPH;
A NEW SELECTION
Psalm-Tunes, Hymns and Anthems
BY JOHN COLE.



LANCASTER PENNA

FRANKLIN & MARSHALL
COLLEGE


To
Mr. C. MEINECKE,
Professor of Music,
and Organist of St. Paul's Church—Baltimore;
this work is respectfully inscribed,
as a token of esteem,
BY THE EDITOR.

RECOMMENDATIONS.

Dear Sir,

I have examined your "Seraph" with much pleasure, and am convinced that it requires no recommendation from me, as it speaks for itself in a language that cannot be misunderstood, wherever this language is known.—It is decidedly the best work of the kind which I have seen in this country.

GEORGE SCHMINKE,
Organist of the First Presbyterian Church in Baltimore.

Sir,

It affords me much pleasure to be able to speak in commendation of your new work. It contains many beauties, and is certainly the best collection which I have seen in this country.

FREDERICK DAMISH,
Organist of Christ Church, Baltimore.

Sir,

We have examined your new work entitled the Seraph, and do not hesitate to say, that it is the most pleasing selection of Church Music which has ever come under our notice; and we cannot but entertain an opinion that it will become a great favorite wherever there is a taste for chaste melody and correct harmony.

JOHN MASON, *Precentor and Leader of the Choir First Presbyterian Church.*
SAMUEL COLE, *do. do. do. Christ Church.*
WILLIAM NORRIS, Jr, *do. do. do. St. Peter's Church.*

Copy of a Letter from an old and much esteemed acquaintance, whose name is withheld from motives of delicacy.

Dear Sir,

The perusal of the "Seraph," has afforded me much satisfaction; it appears to me admirably calculated to carry on the work in which you have been so long and so successfully engaged. When I look back to the time you first bore your testimony against the prevailing taste and trash of the day, and contemplate the wonderful change which has taken place, notwithstanding the mass of prejudice and ignorance with which you had to contend, I almost envy you the pleasure you must enjoy in the reflection, that you were chiefly instrumental in accomplishing so great a work. Much still remains to be done, and the mode recommended by you cannot fail of accomplishing much if persevered in—this *we* know from experience.

I have no doubt your "Seraph" will be well received and highly approved of. That it may meet with a rapid and extensive sale, and thereby in some measure remunerate you for your various labours, is the earnest wish of

Your sincere friend.

——.

THE

SERAPH;

A NEW SELECTION OF

PSALM TUNES, HYMNS, AND ANTHEMS,

From Favorite and Celebrated Authors;

CONTAINING

MANY WHICH HAVE NEVER BEFORE BEEN PUBLISHED IN THIS COUNTRY,

AND SEVERAL ENTIRELY NEW COMPOSED FOR THIS WORK:

INCLUDING ALSO,

THE RUDIMENTS OF MUSIC IN A CONCISE AND COMPREHENSIVE MANNER, FOR THE USE OF SCHOOLS OR PRIVATE INSTRUCTION;

AND THE

CHANTS AND DOXOLOGIES,

AS PERFORMED BY THE CHOIR OF ST. PAUL'S CHURCH, BALTIMORE.

BY JOHN COLE.

BALTIMORE—PUBLISHED BY FRANCIS M. WILLS, AND SOLD BY E. J. COALE, JOSEPH ROBINSON, AND CUSHING & JEWETT—G. E. BLAKE, PHILADELPHIA—T. & J. SWORDS, NEW-YORK—W. WILLIAMS, UTICA, N. Y.—MUNROE & FRANCIS, BOSTON—S. G. GOODRICH, HARTFORD, CONNECTICUT—AND C. HALL, NORFOLK, VIRGINIA.

J. ROBINSON, PRINTER.

PREFACE.

IT has long been matter of just and general complaint, among persons capable of judging of the matter, that Psalmody, instead of producing according to its original intention, the effect of a sublime and solemn act of praise to the Supreme Being, has in too many Churches so degenerated, or is so little attended to, as to become contemptible, and even ridiculous.

The truth is, that what we too generally hear is unworthy of the name of Music; many of the compositions in use, and favourite ones too, are in themselves entirely devoid of energy or expression; and from the manner in which they are performed completely fail in touching the heart, or of exciting any sensations but those of disgust and pity. It is true, there are many exceptions, and a laudable ambition to improve and excel is in many places manifest: but still where better things might be expected, a barbarous style pervades the sanctuary of the Most High.—Tunes of comparatively modern date, put together by the village authors of the last century, have taken place of the fine solemn tunes of Ravenscroft and his cotemporaries—others still more modern and more exceptionable, are preferred by some to the finest compositions of the present day. Tunes in the Minor Key, are preferred by many on all occasions; insomuch so, that in some communities who are "mindful of the times and seasons," the same description of Music is frequently used for their Hosanna at Christmas, as for their humiliation in Lent; and the joyful Chorus that should ascend on high at the celebration of Easter, is too often expressed in strains that would suit the desponding accents of the disciples, when their hopes expired with the Crucifixion of their Lord, rather than their songs of triumph at his Resurrection.

Is it not matter of astonishment, that while such unparalleled exertions are making for the spread of the Gospel in foreign lands, so little attention should be paid to the display of one of its peculiar beauties at home—and that cases may be found of persons all alive to the promotion of the former object, who, with a puritanical frown better suited to the gloomy days of Oliver Cromwell, endeavour to nip in the bud every attempt at refinement.*

* As all admit that Music should constitute a part of Public Service, "the dispute concerning that which is most fit for such solemnities, is reduced to one short question, viz: If Music be admitted into the service of the Church, is that species of it which the most polished, and best informed part of mankind regard as *good*, or that which they regard as *bad*, the most deserving of such an honour?" DR. BURNEY.

If a *tenth part* of that laudable zeal which is displayed in the promotion of Bible, Missionary and Tract Societies could be drawn into another channel and exerted for the promotion of Psalmody, we should not so often be annoyed with "such singing as adds neither ornament nor dignity to the Psalms and Hymns which are drawled out, and bawled with that unmusical and unmeaning vehemence which the satirist has described—

'——— so swells each windpipe—
Such as from lab'ring lungs enthusiastic flows
High sound, attemper'd to the vocal nose.' "

These things ought not to be—and if a society were established in each congregation for the purpose of promoting improvement, patronized by the clergyman and some of the respectable and pious members, and the superintendance given to a person of correct taste and mature judgment, we should soon witness a pleasing result.

In such institutions particular attention should be paid to the rising generation; if they were *well instructed and fully grounded* in the Rules of Music, it would contribute more than any other circumstance to the advancement and perfection of this pleasing act of adoration. The love for it thus early implanted, would grow up with them and continually increase, and not only enable them to contribute their part in the performance, but incline them to be constant in their attendance at Public Worship.

The instances in the Old Testament are innumerable, which shew the attention that was paid to this part of divine worship. At a very early period, we read of "Jubal, who was the father of all such as handle the harp and organ," (Genesis 4, 21.) To celebrate the miraculous deliverance of the children of Israel in the Red Sea, "Miriam, the prophetess, the sister of Aaron took a timbrel in her hand; and all the women went out after her, with timbrels," (Exodus 15, 21.) Deborah and Barack sang a triumphant hymn of praise after the defeat of Sisera, (Judges 5.) The most inattentive reader of the Bible cannot but notice the exquisite poetry of the royal Psalmist, which made a part of the ritual of the national church established in Israel. "The trumpet was blown in the new moon on the solemn feast-day; such was the statute for Israel, and the law of the God of Jacob." Psalm 81, 3 and 4.) The removal of the ark was always accompanied with singing, with the sound the

cornet, and the trumpet, and the cymbal, and the harp. With such admirable skill was Psalmody conducted by Solomon, that "it came even to pass, as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord, and when they lifted up their voice with the musical instruments and praised the Lord, saying, "For he is good, for his mercy endureth for ever;" that then the glory of the Lord, a body of light above the brightness of the sun, descended from heaven, and filled the house of God." (2 Chron. 5. 13, 14.) From the reign of Solomon to the accession of Hezekiah, Psalmody and the pure worship of the true God were either profaned or neglected. Sunk and degraded amid the gloom of ignorance, irreligion, and idolatry, that devout reverence which influenced their general conduct, in the time of their forefathers, now no longer animated their piety. It was left for the good and pious Hezekiah "to break down the altars that were erected to Baal;" to reform the accumulated abuses in the service of the sanctuary; and to restore the spiritual worship of Jehovah. The harp, now no longer, as in the days of their captivity, hung upon the trees in melancholy silence by the waters of Babylon; but they "bowed the head and worshipped the God of Israel," praising and magnifying him on consecrated instruments, with Psalms, and Hymns, and Spiritual Songs.

Though the christian less needs the aid of external assistance to excite and invigorate his devotion, yet human nature is not changed, and the power of music is still the same. *We* may therefore "blow the trumpet* on *our* feast-day; *we* may take the psalm, and sing, and make melody in our hearts unto the Lord, even the Lord God of Israel who hath visited and redeemed his people." The birth of the Saviour of the world was ushered in by the songs of a multitude of the heavenly host. On the evening preceding his passion, He and his disciples joined in a hymn of adoration and praise. Paul and Silas, when they were in prison, "prayed and sang praises to God." In the epistles we have several precepts and exhortations to this duty; which, except in times of persecution, has always formed a part of christian worship. And engaged in this delightful service, the church below unites with the church triumphant, with angels and with arch-angels, in singing "the praises of God and of the Lamb."

If Psalmody be so agreeable to the dictates of nature, and so expressive of the strongest and most amiable feelings of the heart; if among the Israelites and primitive christians it was cultivated with so much care, and attended with so much benefit; if moreover it be illustrated by the example of Christ, and enforced by the precepts of his apostles, it cannot surely be necessary to urge every individual in a congregation to pay that attention to this part of the service which it so justly deserves. Praise is no less a duty than prayer. If in distress we bend the knee, and humbly petition for a supply of our necessities, we are surely bound from motives of gratitude and duty to "praise the Lord for his goodness, and declare the wonders that he doeth for the children of men; to exalt him also in the congregation of the people, and to praise him in the seat of the elders." (Psalm 107. 31 and 32.) And since the more general the service, the more impressive will be the effect; it is the duty of *all who are competent*, to unite their voices in these songs of praise, and to "swell the tide of harmony." We shall, by these means, inspire with more confidence those who may be desirous to join, and add to the general devotion by an appearance of a more general interest and participation in the service.

To conduce in some measure to the accomplishment of these desirable objects, this work is presented to the public; should it be instrumental in diffusing a better taste through the country than that which too generally prevails, and thereby be a means of making the "praise of God to be glorious, and his saints glad when they go into the house of the Lord," the chief object of the Editor will be fully accomplished.

* The propriety of using Instruments in the Church, has been a subject of dispute ever since the Reformation; but it is a remarkable fact, that, out of the many *national* Churches which were established after that event, *only one*, (that of Scotland) has rejected them; and that out of the numerous *sects* which have sprung from the national Churches, *only one*, as far as I can learn, has rejected the use of Vocal Music. The arguments used in support of each scheme, are in my humble opinion equally weighty and plausible. We are told by the one, that "the whole congregation cannot be actuated by the same spirit; and therefore, as it respects some, their praise must be mockery;" and by the other, that "the Apostles and primitive Christians never used Instruments; and that, the New Testament is entirely silent on the subject." By the same rule of argument, women should not be admitted to the sacrament of the Lord's Supper, nor infants to the sacrament of Baptism. And with due deference I would ask—Whence the authority for the use of a Church Bell or Clock? For Velvet Cushions and Curtains, and all the parapharnalia of a modern place of worship? We no where find that the Apostles or primitive Christians used them!! But it was not my intention to have entered into an argument; those who wish for correct information on this subject, are referred to Dr. Smith's Primitive Psalmody.

REMARKS.

The Editor would earnestly recommend, that in all choirs, schools or societies where this work may be introduced, the Air or principal melody may be performed by the treble voices. In this arrangement, which prevails in all regular performances in Europe, and is now happily becoming more and more prevalent among us, there is no unmeaning jumble of sounds; for, the acuteness of the treble voices renders the Air predominant, and the music becomes intelligible even to those unacquainted with the nature of Harmony.

The Editors of the Anthology, speaking on this head, observe, that "The principal Air is the soul of the piece—it ought to be more distinctly heard, and its effect should be heightened as much as possible by the auxiliary efforts of the other parts—giving the character to the piece, it ought to be placed in the most conspicuous station, and assigned to those voices which are naturally the most expressive of melody. The voices of women are one eighth higher than those of men; they are more flexible; and, consequently, more capable of the graces of music. Good treble voices exceed, on a moderate calculation, the number of good tenor voices in the proportion of twenty to one. On account, therefore, of the superior delicacy of the female voice, and of the greater number of treble performers, to them ought to be assigned the principal Air of the piece. Owing to the general deficiency in musical science, which characterizes American masters, and to the almost total want of refinement in the public ear, the ancient practice of giving the Air to the tenor, and casting the treble voices into the shade, still prevails. Male performers resist the improvement with a zeal similar to that with which they would resist an invasion of their natural or political rights—but they are contending against nature and against science, and the contest must finally be vain. We find that the violin, the hautboy, the flute, and indeed the greatest proportion of musical instruments strive to imitate the treble. The female voice has been in all ages the favourite of genius. It was designed to be the soul of harmony and to inspire delight. Whoever possesses any refinement of soul, owns its claim to precedence, and delights even in its tyrannical sway."

ERRATA.

Notwithstanding the great care and attention paid to this work, a few errors have crept in—the following are the most material ones that have been discovered, which the reader is requested to correct.

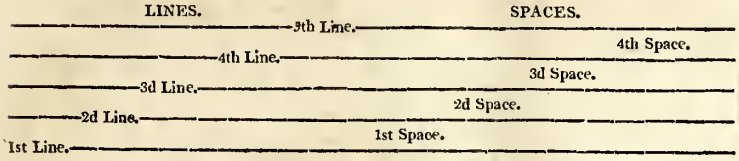
Epiphany—2d Alto line, the last note should be E, fourth space.
Clifford—1st Alto line, the last note but two should be upper G.
Mount Pleasant—the last Bar but two in the Air, the notes should be E, D.
Canterbury New—the third note in the last Alto line should be F.
Fulham—erase the two Crotchets in the Bass and insert a Minim on A, fifth line.
Swanwick—fifth note in the Alto should be G.
Laus Deo—first Tenor line, last note but two should be D, and the Pia should be over the word Thou.
Sanctus, No. 2—mark a Repeat at the close.
Wicklow, page 116—second line of the Air, 3d Bar, last note should be G, second line.
Antwerp—first Tenor line, last note in the 8th Bar should be F, first space.
Furley—erase the Dot in the 6th Bar of the Air.
Ledbury—second line of the Air, the sixth note should be D, fourth line.
Lo my Shepherd—second page, first line, the two last notes in the third Bar should be Semiquavers—last note in the second line should be D, fourth line.
O give thanks—erase the Dots in the 21st Bar.
Lord of all Power—the last note in the sixth line should be D below.
Gloria in Excelsis—second line of words, after "glorify" read "thee"

INDEX OF TUNES ACCORDING TO THEIR MEASURES.

THE RUDIMENTS OF MUSIC.

OF THE STAVE.

Music is printed or written on five lines called a Staff or Stave; every line or space of which, is called a degree: the Staff, therefore, contains nine degrees, viz. five lines and four spaces.



These lines and spaces are always counted from the lowest upwards.

The Notes of Music are placed on the lines or in the spaces of the Staff, and their positions are named from the first seven letters of the alphabet. Every eighth Note, in regular succession, has the same name as the first.

OF THE CLEFS.

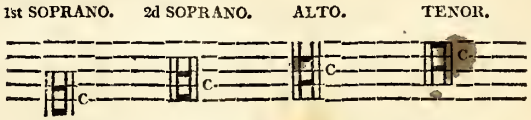
A Clef is a character placed at the beginning of a Staff, to determine the names of the Notes that are in or on the Degrees. There are three of these Clefs, viz.—*Treble*, or G Clef; *Tenor*, or C Clef; and *Bass*, or F Clef.

Form of the *Treble*, or G Clef, Form of the *Tenor*, or C Clef, Form of the *Bass*, or F Clef,

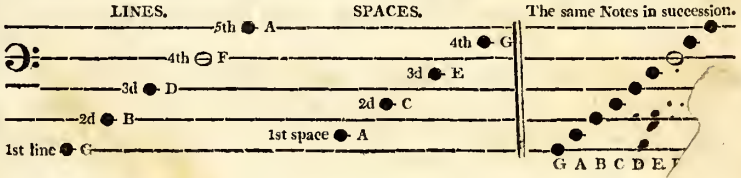
All the Degrees or letters of the Staff, depend upon the Clef for their name.

The Treble, or G Clef, gives the name of G to the *second line* of the Staff; and all the others take their names accordingly—thus:

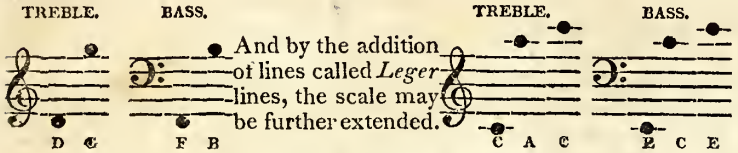
The Tenor, or C Clef, gives the name of C to which ever line passes through its cross-bars:—this Clef, although banished from Modern Psalmody on account of the *supposed* confusion it creates, by changing the position of the letters, is used by all the great masters in their *scores*, and designates the particular part by its place on the Staff, thus:



The Bass, or F Clef, gives the name of F to the *fourth* line of the Staff, and all the others take their names accordingly, thus:

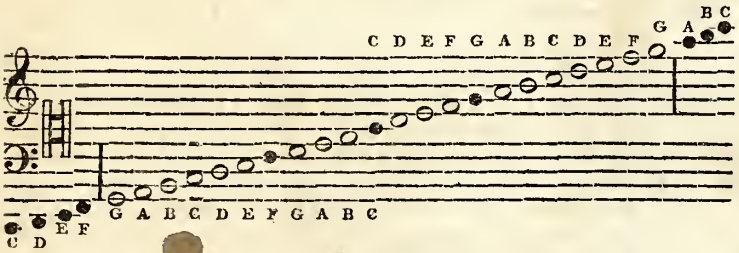


Whenever a greater compass of Notes is required, the spaces above and below the Staff are used, and thus two more Degrees are gained.



And by the addition of lines called *Leger* lines, the scale may be further extended.

THE GAMUT.

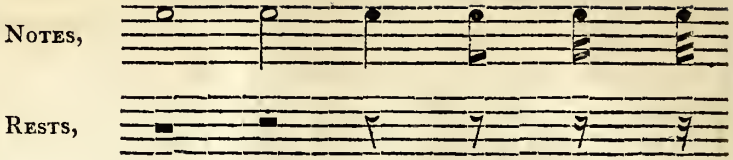


The above Scale exhibits a regular succession of Notes, from *Double* C in the Bass to C *in Alt* in the Treble; and although the Notes at the extreme ends are seldom used in Vocal Music, it is necessary to know them.

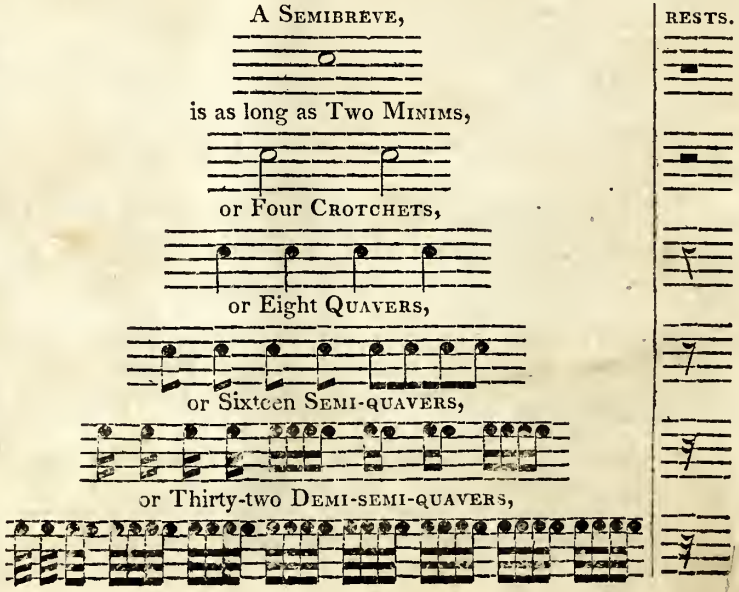
N. B.—The middle line C, is that which always passes through the Tenor Clef, which borrows the other four lines from the Treble and Bass to make up its Staff.

OF THE NOTES AND RESTS.

The length of a Note, with regard to *Time*, is known by its form.—There are six different sorts of *Notes* now in use, with their corresponding *Rests*, or marks of silence, as follows:



The proportions which the above Notes and Rests bear to each other, are shown in the following Table:—

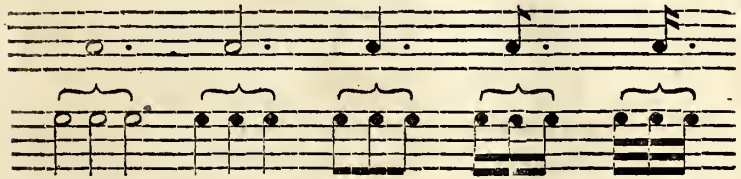


The forms and proportions of these Notes and Rests should be strongly impressed on the mind—and it will be well to recollect that a 4th is another name for a Crotchet, an 8th for a Quaver, a 16th for a Semi-quaver, and a 32d for a Demi-semi-quaver.

OF COMPOUND OR DOTTED NOTES.

A *Dot* placed after any Note or Rest, increases the length of that Note or Rest, just one half; thus a dotted Minim is to be continued as long as three Crotchets, a dotted Crotchet as long as three Quavers, &c.

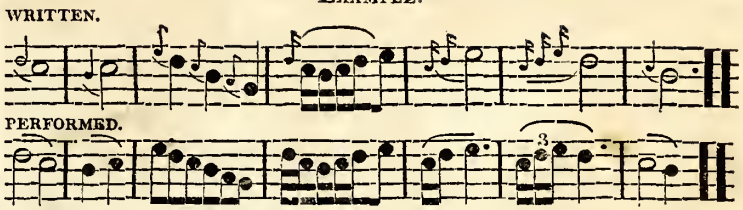
EXAMPLE.



When a second Dot is placed after the first, the second Dot is considered half of the first Dot; therefore a Double-dotted Minim will be equal to a Minim, a Crotchet and a Quaver, or seven Quavers:—The same remark applies also to the Rests.

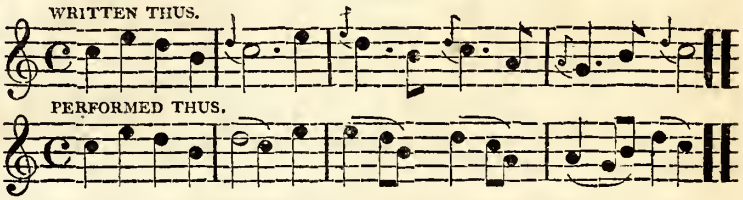
It frequently happens that small Notes are prefixed to these which have been described—they are called APPOGGIATURA, or Grace Notes, and are not reckoned in the Time of the Bar: they borrow their time from the Note following; and in general are half its duration, and written as half its value.

EXAMPLE.

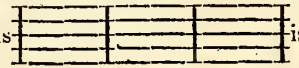


The Appoggiatura, when placed before a Dotted Note, becomes the longest—occupying *two-thirds* of the time—but in Modern Music, is generally written as in the under line:

EXAMPLE.

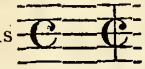


OF TIME AND ITS DIVISIONS.

In all Musical Compositions, lines called *Bars* are drawn across the Staff, for the purpose of dividing the Music into equal divisions; which divisions are likewise called *Bars;* thus any quantity of Music written between two of these marks  is called a *Bar* of Music.

Each Bar of Music contains a certain number of Notes or Rests, the amount of which is specified by a Sign, or Mark of Time, placed at the beginning of every composition, after the Clef.

There are two kinds of Time—COMMON or equal, and TRIPLE or unequal Time.

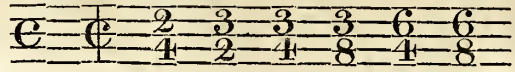
Simple COMMON TIME, marked thus  denotes that every Bar *must* contain a Semibreve or its value in Notes or Rests.

All other marks of Time, are formed by two Figures, placed one over the other at the beginning of the Staff; which Figures have a reference to the Semibreve—the upper Figure shewing how many parts or Notes, are contained in each Bar; and the under Figure explaining how many of such Notes constitute a Semibreve—2 signifying a Minim, 4 a Crotchet, 8 a Quaver, &c.

Example—$\frac{2}{4}$ meaning { Two Crotchets. } When these Figures are placed at the beginning of any piece of Music, they indicate that there is to be the value of Two Crotchets in each Bar, either by one Minim, four Quavers, or other Notes or Rests to the same amount.—This is called *Half Time*, because each Bar contains the *half* of a Bar of Simple Common Time.

The following Table will fully demonstrate the above remarks.

Simple Triple Time.	*Compound Com. Time.*	*Compound Trip. Time.*
Ex. 3d. { 3 Three 4 Crotchets.	Ex. 6th { 6 Six 4 Crotchets.	Ex. 9th { 9 Nine 4 Crotchets.
Ex. 4th { 3 Three 8 Quavers.	Ex. 7th { 6 Six 8 Quavers.	Ex. 10th { 9 Nine 8 Quavers.
Ex. 5th { 3 Three 2 Minims.	Ex. 8th { 12 Twelve 8 Quavers.	Ex. 11th { 9 Nine 16 Semi-qua.

The following six sorts of Time are those most in use in Sacred Music,  : but we frequently find in Handel and other authors $\frac{12}{8}$; and ALLA BREVE Time, containing four Minims in a Bar—a specimen of which may be seen at page 152; this is also occasionally used at the close of Anthems, &c. for the purpose of extending the Time.

OF THE CHARACTERS USED IN MUSIC.

A *Sharp* ♯ placed before a Note, raises that Note half a tone; and when placed at the Clef, shews that all the Notes on that interval, are raised half a tone above their natural sound.

A *Flat* ♭ placed before a Note, lowers it half a tone; and when placed at the Clef, shews that all the Notes on that interval are lowered half a tone below their natural sound.

A *Natural* ♮ displaces either Flat or Sharp, and restores the Note before which it is set, to its natural sound.

A *Pause* 𝄐 placed over a Note or Rest, renders it longer at pleasure.

A *Slur* or *Tye* ⌒ indicates that the Notes over or under it, are to be sung to one syllable, in a smooth and gliding manner.*—When Quavers and Semi-quavers are *united* at the bottom, the Tye is frequently omitted—but this does not alter the mode of performing.

* I must here enter my protest against a contrary practice, which has lately been introduced, of singing Tyed Notes as though they were all marked with a *Staccato*. The effect produced by this new method is truly ridiculous; and such passages as occur in the Easter Hymn, page 169, would convey an idea that the performers were laughing instead of singing. Let the singer rather imitate a fine performer on the Violin, who makes all such passages with one motion of the bow, distinguishing the several Notes only by the removal of his fingers.

A *Figure* 3 set over three Notes, signifies that they are to be sung in the time that two would be, without such distinction.

A *Double Bar* is used at the end of a line, or strain; and at the close of a piece.

A *Repeat* or thus or thus The *first*, directs the performer to Repeat the preceding passage; the *second*, the following passage; and the *third*, directs that both are to be repeated.

The *Double Ending* 1 2 directs, that the first time the Note under figure 1 is to be sung; and the second time the Note under figure 2, omitting the first.

The *Direct* is placed at the end of a Staff, or at the bottom of of a page, to indicate the name of the following Note.

The *Staccato* is seldom used in Vocal Music;—it directs that the Note over which it is placed should be sounded short and emphatic.

OF THE GRACES.

The *Crescendo* or *Cres°:* directs the performer to begin the Note or passage soft, and increase the sound.

The *Diminuendo* or *Dim°:* begin loud, and decrease the sound.

The *Swell* is formed by giving strength to the voice, gradually from *Piano* to *Forte*, and returning to Piano, steadily without shaking or any tremulous motion—this when applied to long Notes, on open vowels, has a fine effect.

WRITTEN THUS. PERFORMED THUS.

The *Turn* ∾,

WRITTEN THUS. PERFORMED THUS.

The *Inverted Turn* ∽,

The *Trill* or *Shake* tr, written thus

performed thus

This is a grace of exquisite beauty, but of difficult attainment; and never fails to please when judiciously introduced and well executed: but it had better be omitted entirely than badly performed.*

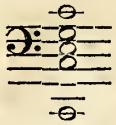
OF THE MODERN DIATONIC & CHROMATIC SCALES.

The *Diatonic Scale* of Modern Music, is a gradual succession by *five tones and two semi-tones* in an octave, or series of eight Notes.

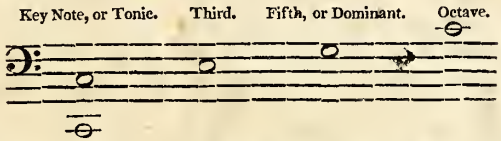
The *Chromatic Scale*, is a gradual succession by *semi-tones* in an octave; produced by dividing the *five whole tones*.

* It was humorously observed, by a lady of fine taste, that Mr ———'s Trill was so close you could not stick a pin into it, and Mr. ———'s was so open that you might drive a coach and six through the intervals—both these extremes must be avoided.

The *Diatonic Scale*, is the Scale of nature, which may be proved by the sound of a single *string* or *tube*, when mathematically divided and subdivided.

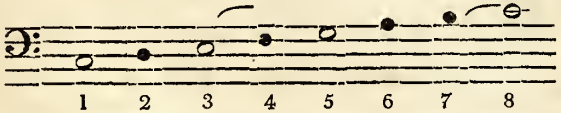
The lowest string of the Violoncello, by a quick touch of the finger, produces the following sounds,  and a nice ear can discover the same sounds, produced by a single string of a Piano Forte, or by the tone of a Church Bell.

These sounds are denominated as follows:



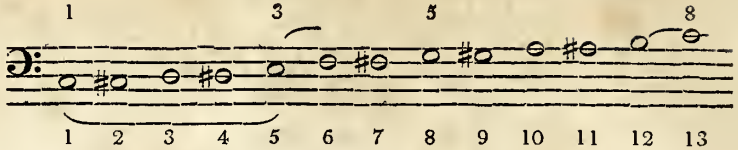
Now by filling up the intervals, we produce a series of Eight Notes, or an Octave; constituting the *Diatonic Scale*.

EXAMPLE—the Black Notes are the Intervals.



Here the *Semi-tones* rest between the *third and fourth*, and between the *seventh and eighth* sounds; and this series of Tones and Semi-tones constitute what is also called the *Major Mode;* because the *first third*, counting from the Tonic or Key Note, contains a *Major third* or *five* Semi-tones—as may be proved by the following

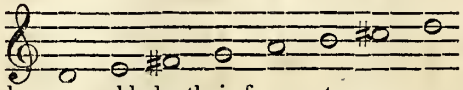
CHROMATIC SCALE.



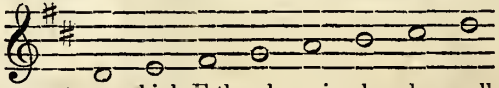
Observe—all the *Tones* of the Diatonic Scale are divided, the Intervals from E to F, and from B to C; which being Semi-tones by nature, cannot be divided.

Each of these *Intervals* may be made the *Tonic* or *Key Note* of a Diatonic Scale, by the use of *Flats* and *Sharps*:—Thus, if we wish to raise a piece of Music, composed in the Key of C, one Tone higher, we make D the Tonic; but in raising to the *third*, we find, that to F natural is only *four* Semi-tones—consequently F must be made sharp to produce the Major Third. In proceeding upwards to complete the Octave or Scale, we shall find, that to produce a Semi-tone between the *seventh* and *eighth*, C must be made sharp.

EXAMPLE IN THE TREBLE STAFF.



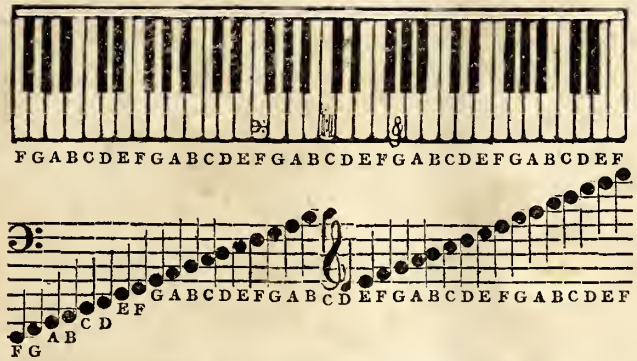
As these sharps would, by their frequent occurrence on the Staff, disfigure the Music, they are placed after the Clef, in their respective Intervals, and are called *the Signature;* thus—



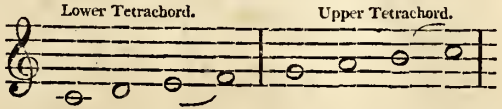
It matters not on which F the sharp is placed, as all the F's are made sharp; but it is customary to place it on the fifth line.

Observe—that Interval which is a *sharp* to the one below it, is also a *flat* to the one above it;—thus C sharp is also D flat, &c.

This will be fully elucidated by an examination of the following Figure, which represents the Keys of a Piano Forte or Organ—the White Keys produce the natural tones of the Diatonic Scale, and the Black Keys the flats and sharps.

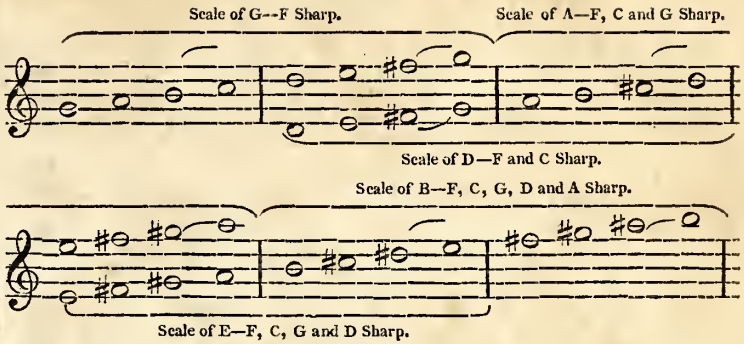


The *Diatonic Scale* may also be divided into two *Tetrachords*, or Intervals; containing two *Tones* and one *Semi-tone*. The Tone between them is called the Tone of disjunction.



Now all the *Scales*, which require *sharps* at the Signature, may be formed, by making the *upper* Tetrachord of one, the *lower* Tetrachord of the next.

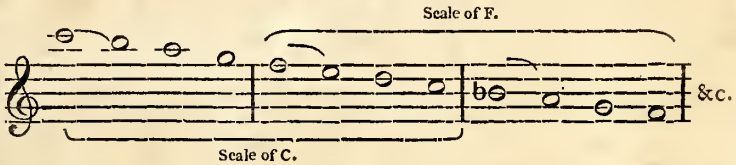
EXAMPLE.



Remember that F is the *first* sharp, and that every succeeding one is a *Fifth higher*, counting by the letters.

Thus *Sharps* are produced;—and the Scales which require Flats at the Signature, are formed by reversing this mode—that is to say, by taking the *lower* Tetrachord of the Natural Scale for the *upper* Tetrachord of the next.—Thus the lower Tetrachord of C is the upper one of F, &c.

EXAMPLE.



Remember also—that B is the *first* Flat, and every succeeding one is a *Fifth lower*, counting by the letters.

An Accidental Sharp, indicates that the *Dominant*, or Fifth *above* the original Key, has become the Key Note, or Tonic, for a time;—and when an Accidental Flat appears, the *Sub-Dominant* or Fifth *below*, is the Key Note for a time.

A Flat restored by a Natural produces the effect of the former; and a Sharp restored by a Natural, the effect of the latter.

A thorough knowledge of these principles, will be of infinite service to all those who wish to acquire the art of singing at sight; and the task is by no means a difficult one, under proper guidance.

OF THE TONIC OR KEY NOTE.

The Tonic is the predominant sound, to which all others in the Scale have a particular reference.

Every Diatonic *Major* Scale has its relative *Minor*, which commences, or has its Tonic, on the Third below the *Major*—thus the relative Minor of C Major is A—of F Major is D, &c. &c. It has the same number of Tones and Semi-tones in the Octave, but they are differently disposed; it also has the same Signature.

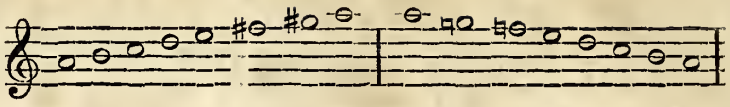
This Scale differs from the *Major*, in that its first third from the Tonic contains but *four* Semi-tones, whereas the Major contains *five*, as was before observed.*—See the Chromatic Scale, or Key Board of the Piano Forte.

The *Minor Third* gives to this Scale a peculiar character, which renders it expressive of the mournful and pathetic passions. It is peculiar in another respect—its ascending Scale differs from the descending Scale—for in ascending it is necessary to make the sixth and seventh sharp,† and in descending to restore them to their natural tones.

* In counting distances, the two extremes are always reckoned.

† The *Seventh* is raised, because every ascending Scale must have a *Leading Note*, or *Sharp Seventh;* and the *Sixth* is raised, that the Interval between the *Sixth* and *Seventh* may not be more than a Tone—for the Diatonic Scale must consist of Tones and Semi-tones. The Minor Scale cannot therefore be considered natural, as it requires the aid of art to perfect it.

EXAMPLE.



OF SOLMIZATION.

In practising Musical Lessons it is customary to apply certain syllables to the Diatonic Intervals. *The end proposed is, that the same Name invariably applied to the same Interval, may naturally suggest its true relation and proper sound.**

The syllables originally used for this purpose were, UT, RE, MI, FA, SOL, LA, SI, UT, and were applied in this order to the ascending Major Scale, SI being the Leading Note. The Italians still retain this mode; but have changed the first syllable to DO, as being better adapted to a rapid articulation. The English have retained only *four* of the syllables: these answer all the purposes desired, and are admirably adapted to represent the *Tetrachords*.†

I shall therefore confine myself to the English system in the following lessons, more especially as it is that which is generally adopted in this country.

The syllables applied to the ascending Diatonic Octave are,

1 2 3 4 5 6 7 8
Fa—sol—la—fa—sol—la—mi—fa.‡

* This system of singing by syllables has its enemies; but let it be recollected that the Cathedral Boys in England are taught in this manner; and from this school has emanated such men as Drs. Boyce, Ayrton, Nares, Arnold, Cook, Crotch—Messrs Parsons, Danby, Taylor of Phila. Jackson of Exeter, his pupil Incledon, and a host of others of equal celebrity.

† The French also use the ancient syllables, but apply them *invariably to the Lines and Spaces*, as we do the letters; from ut to mi, being sometimes a Major and at other times a Minor Third—from mi to fa, sometimes a Tone at other times a Semi-tone—but this is not accomplishing "*the end proposed.*"

‡ Pronounced, Faw, sole, law, me.

MI, which occurs but once in an Octave, is called the Leading Note;* it determines the situation of the other syllables in the following order, viz.—

Above Mi—Fa, sol, la, fa, sol, la, mi, fa.
Below Mi—La, sol, fa, la, sol, fa, mi, la.

To find Mi, observe the following Rule:

If there are no Flats or Sharps at the Clef, *mi* is in B.

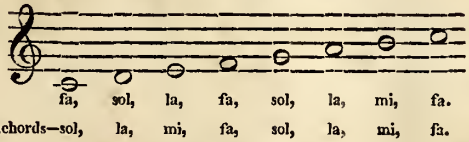
If there be one Flat, *mi* is in E.	If there be one Sharp, *mi* is in G.
If two Flats, ... *mi* is in A.	If two Sharps, ... *mi* is in C.
If three Flats, ... *mi* is in D.	If three Sharps, . . . *mi* is in G.
If four Flats, ... *mi* is in G.	If four Sharps, ... *mi* is in D.
If five Flats, ... *mi* is in C.	If five Sharps, ... *mi* is in A.

The last Note of the Bass, and generally that of the Air, is the Key Note, or Tonic; if it is the Note above *mi*, the Scale is Major—if below *mi*, it is Minor.

It has been previously observed that the *Semi-tones* are between the *third and fourth*, and *seventh and eighth*—consequently, they will always be found between the syllables la, fa, and mi, fa.

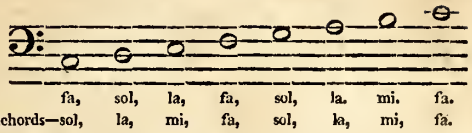
EXAMPLE IN THE TREBLE CLEF.

LESSON I.



* Except in the Minor Scale. The Sharp Seventh is always the Leading Note; and as this, in the Minor, will fall upon the syllable sol, it is usual to call it si, (see) in contradistinction. Lessons in the Minor should not be attempted until the pupil's voice and ear are sufficiently cultivated, to encounter the Sharp Sixth and Seventh of the ascending Scale.

EXAMPLE IN THE BASS CLEF.



The above lesson must be often practised, both ascending and descending; allowing the time of four seconds to each Note, and marking the time by four motions of the hand, viz.—

First—let the ends of the fingers fall.
Second—lower the wrist.
Third—move the hand slightly to the left.
Fourth—return to the first position.

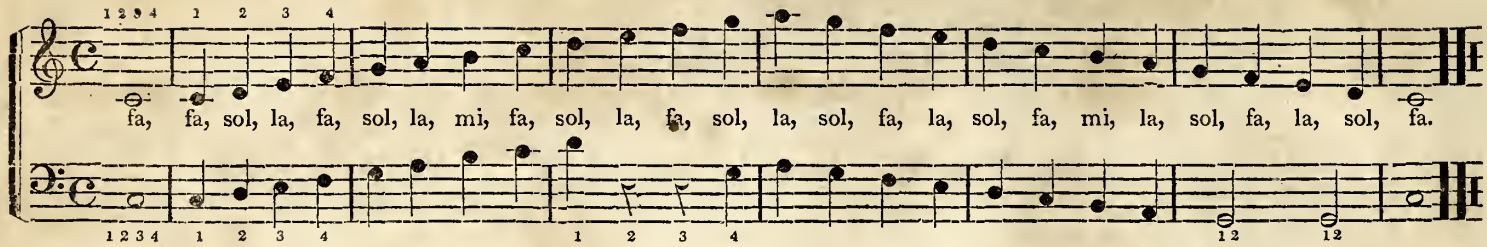
EXPLANATION OF MUSICAL TERMS.

Pianissimo, or pp.—soft as possible.	Grazioso—gracefully.
Piano, or pia.—soft.	Pastorale—in a Pastoral style.
Forte, or for.—loud.	Pomposo—in a bold style.
Mezzo Pia.—rather soft.	Dolce—sweet, tastily.
Mezzo For.—rather loud.	Solo—one voice.
Affettuoso—tenderly.	Chorus or Tutti—all the voices.

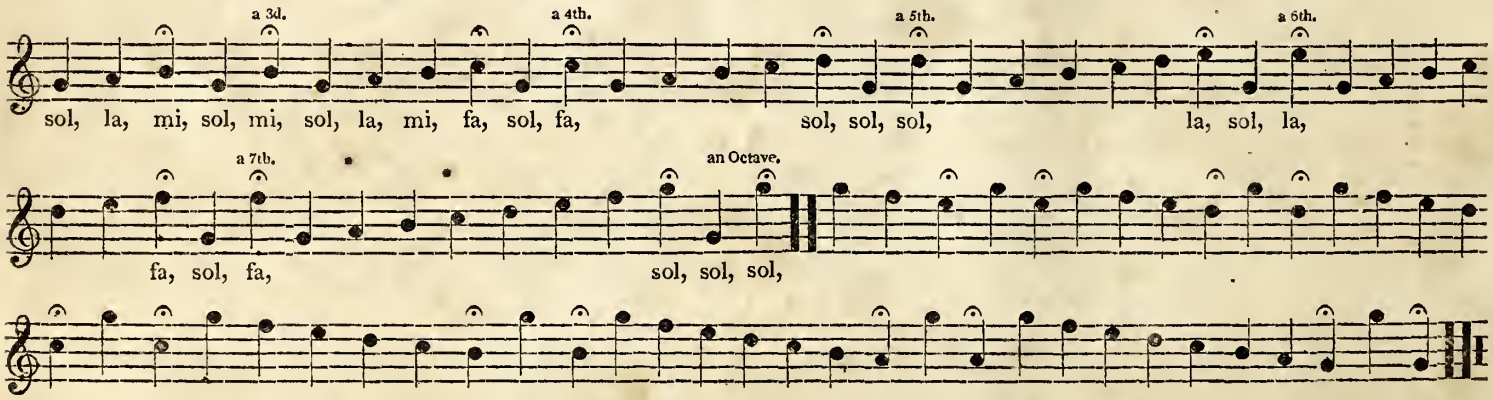
Terms which direct the Time and Style, commencing with the slowest and progressing to the quickest.

Grave.	Andante.	Vivace.
Adagio.	Allegretto.	Con. Spirito.
Largo.	Moderato.	Spiritoso.
Lento.	Maestoso.	Con. Brio.
Larghetto.	Tempo Guisto.	Presto.
Andantino.	Allegro.	Prestisimo.

LESSON II.—THE SCALE EXTENDED.

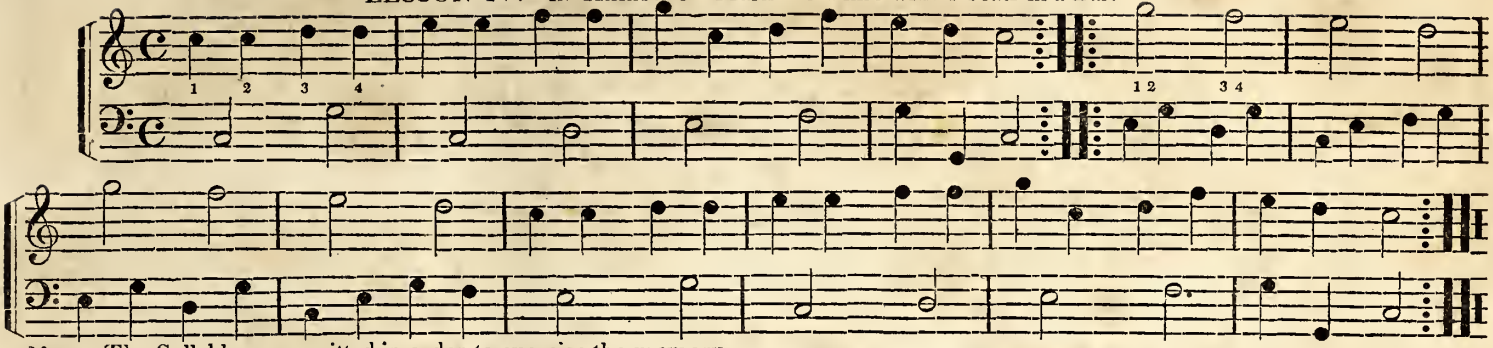


LESSON III.—IN THE NATURAL INTERVALS—Proving the Distances.



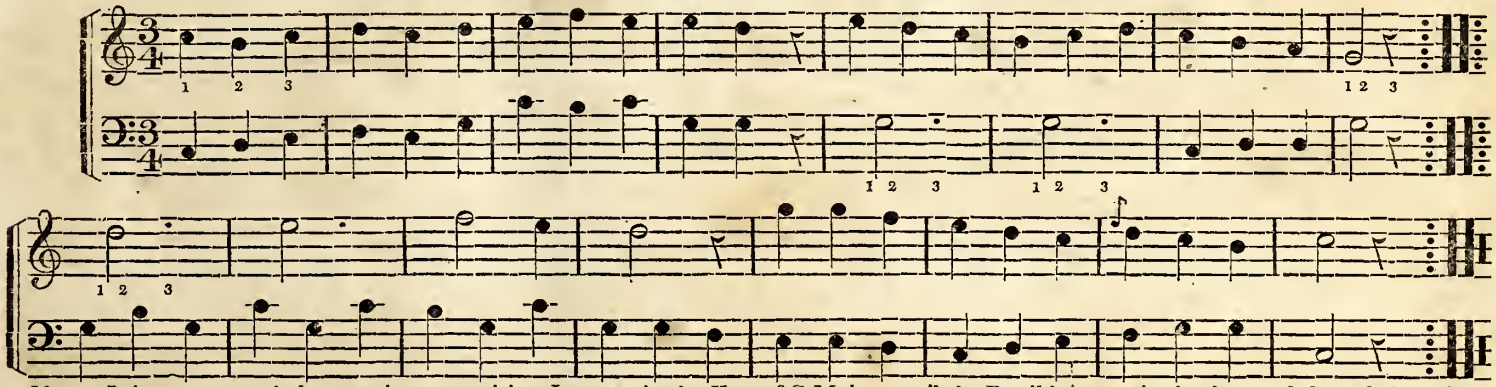
Note.—It is unnecessary to mark the time in practising the above lesson.—Those who are learning the Bass Scale, may exercise themselves on it, by supposing the Signature to be the F Clef, with three Flats or four Sharps; which will give to the Intervals the same names.

LESSON IV.—IN HARMONY—Mark the Time with 4 beats in a Bar.



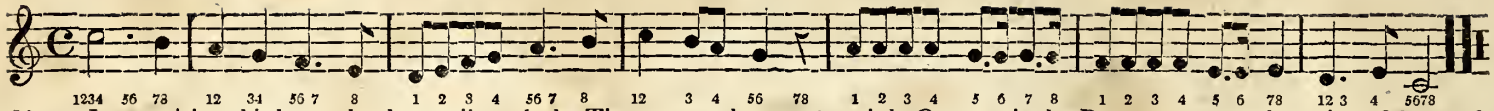
Note.—The Syllables are omitted in order to exercise the memory.

LESSON V.—TRIPLE TIME—Mark the Time with 3 beats in a Bar.



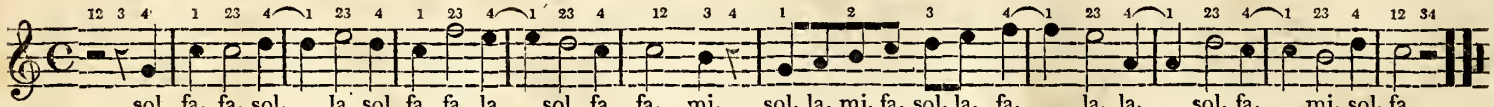
Note.—It is recommended to continue practising Lessons in the Key of C Major, until the Pupil has acquired a thorough knowledge of the various intervals, and can *count and mark* Time well; he will then have nothing to attend to but the change of Keys.

LESSON VI.—in Dotted Notes.

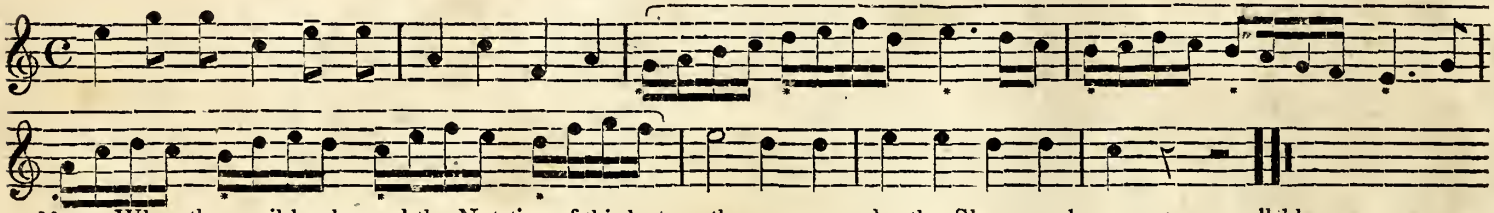


Note.—In practising this lesson let the pupil mark the Time as usual, *counting* eight Quavers in the Bar, or two at each motion of the hand.

LESSON VII.—in Syncope, or Driven Notes.



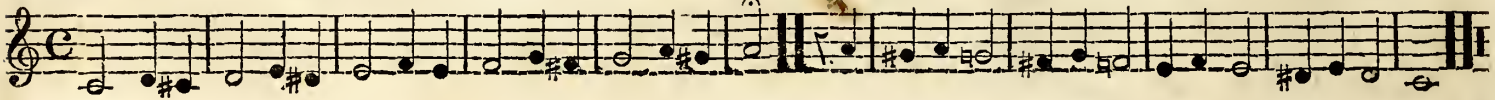
LESSON VIII.—in Divisions.



Note.—When the pupil has learned the Notation of this lesson, the passage under the Slur may be sung to one syllable on an open vowel, laying an emphasis on the Notes marked thus (*).

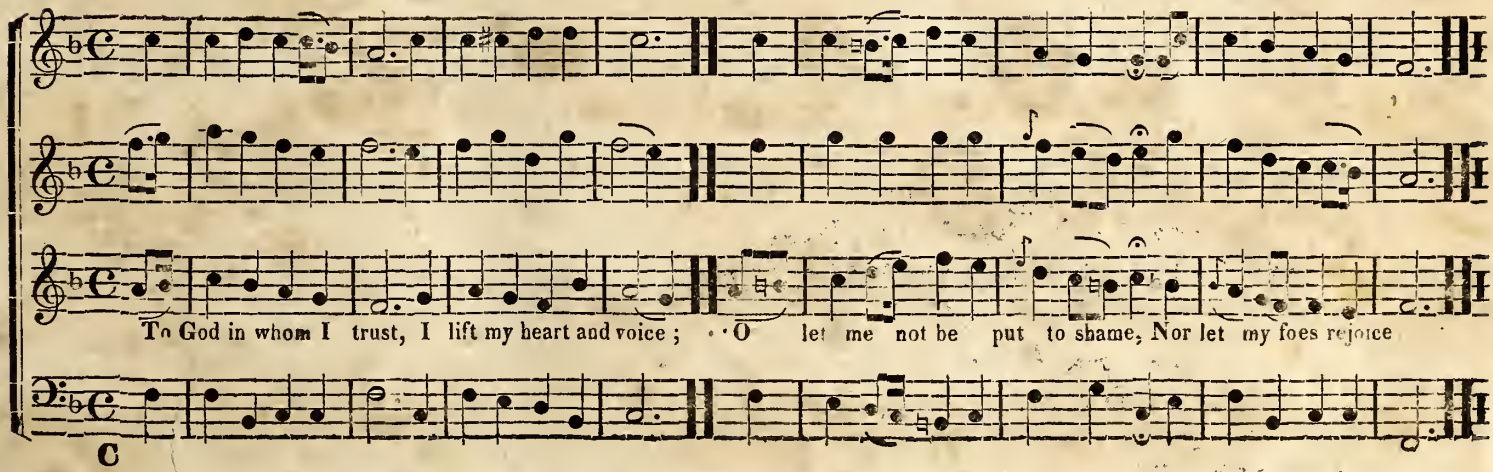
LESSON IX.

Notwithstanding what has been said in defence of syllabic singing, there will be difficulties to contend with in Modern Music, which cannot be met by this system. It will therefore be necessary to practice such lessons as the following, on either of the open vowels.



THE SERAPH.

* BOLTON, S. M. *J. C. Herring.*



SHIRLAND, S. M.

Stanley.

Come, we that love the Lord, And let our joys be known; Join in a song with sweet accord, And thus surround the throne.

CARLISLE, S. M.

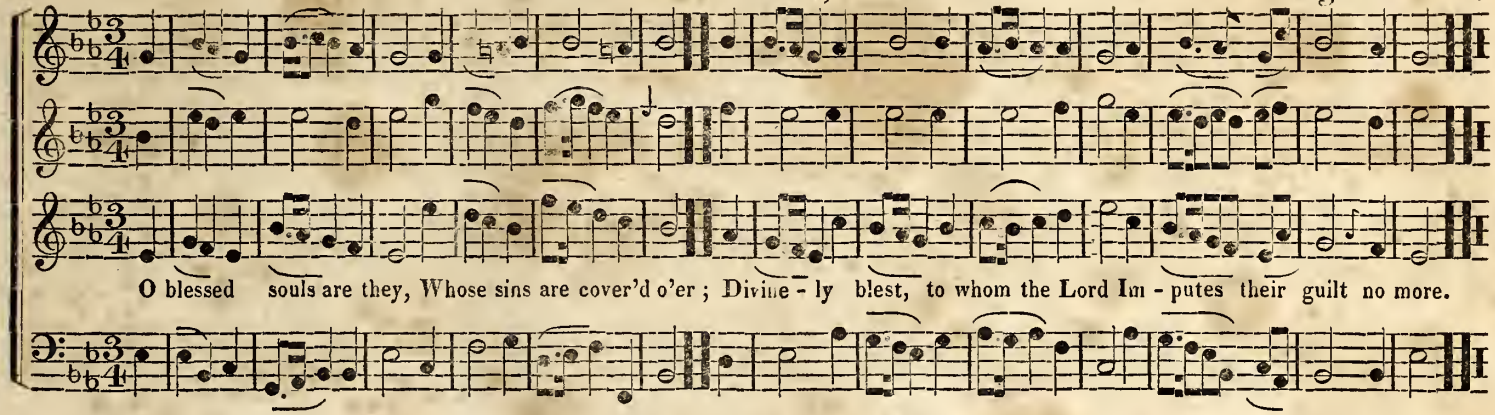
C. Lockhart.

PIA. FOR. PIA. FOR.

Let diff'ring nations join, To ce - le - brate thy fame; Let all the world O Lord combine, To praise thy glorious name.

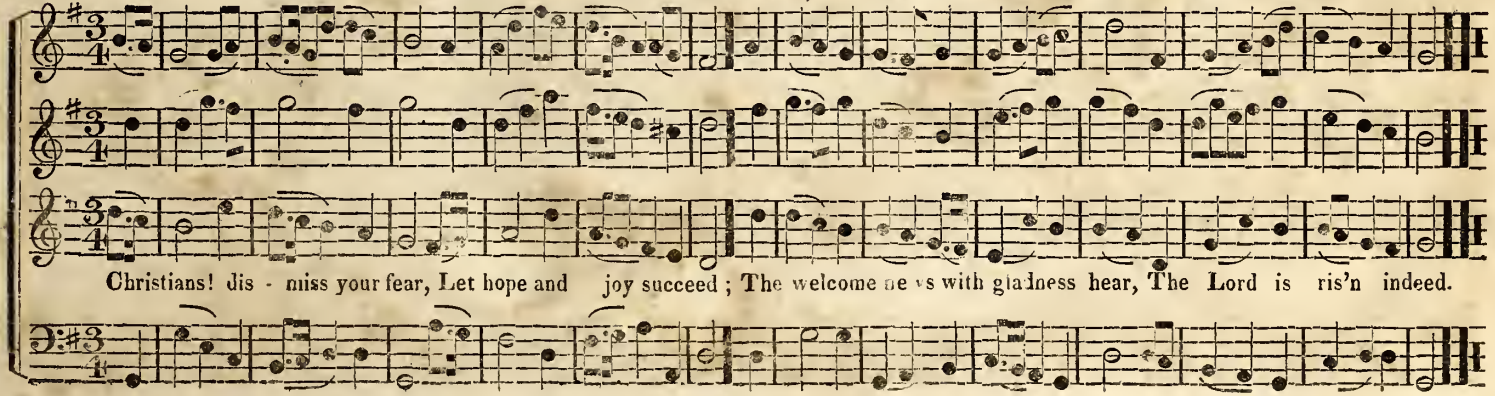
MOUNT EPHRAIM, S. M.

Milgrove.



SHREWSBURY, S. M.

Harwood.



PECKHAM, S. M.

Isaac Smith.

Now let our voices join, To form a plea - sant song; Ye pilgrims in Je - ho - vah's ways. With music pass along.

FARNESWORTH, S. M.

Harwood.

Behold the morning sun, Be gins his glorious way; His beams thro' all the na - tions run. And light and life convey.

BEVERIDGE, S. M.

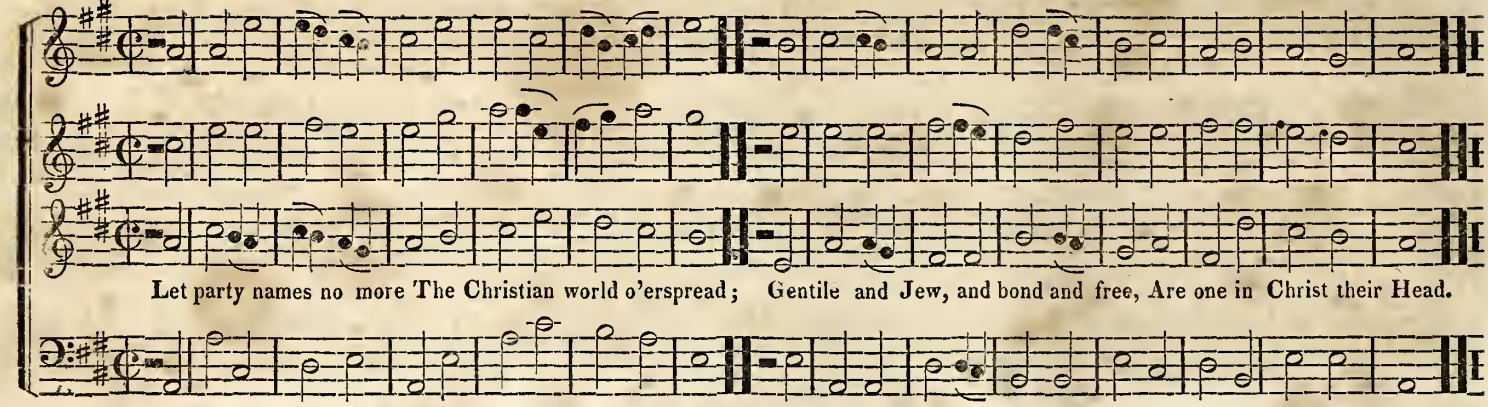
Behold the Prince of Peace, The chosen of the Lord; God's well be - lo - ved Son ful - fils The sure pro - phe - tic word.

RIDLEY, S. M.

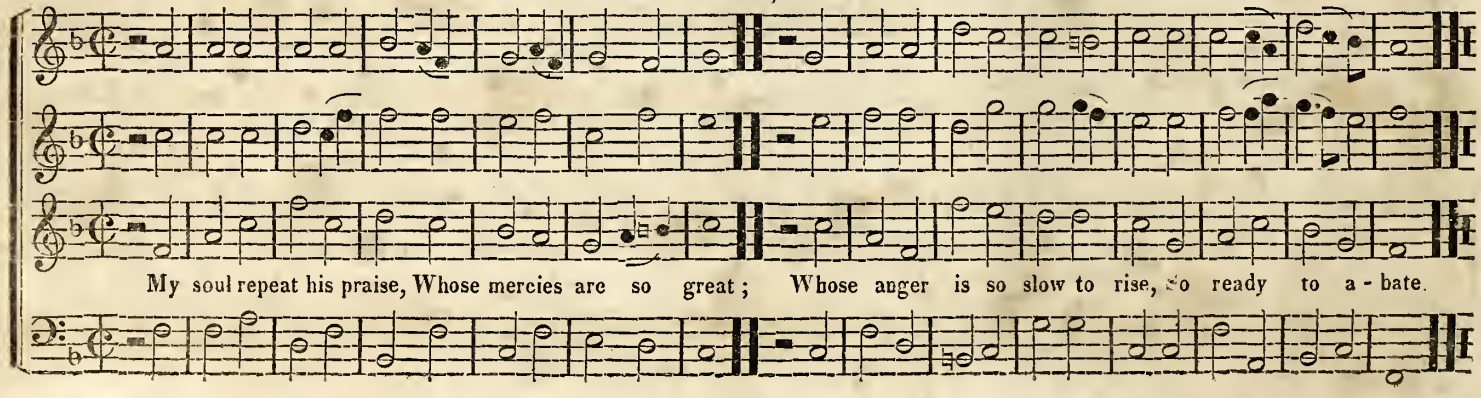
My soul with patience waits For thee the li - ving Lord; My hopes are on thy promise built, Thy never fail - ing word.

CAMBRIDGE, S. M.

Rev. R. Harrison.



LEEDS, S. M.



ORMOND, S. M.

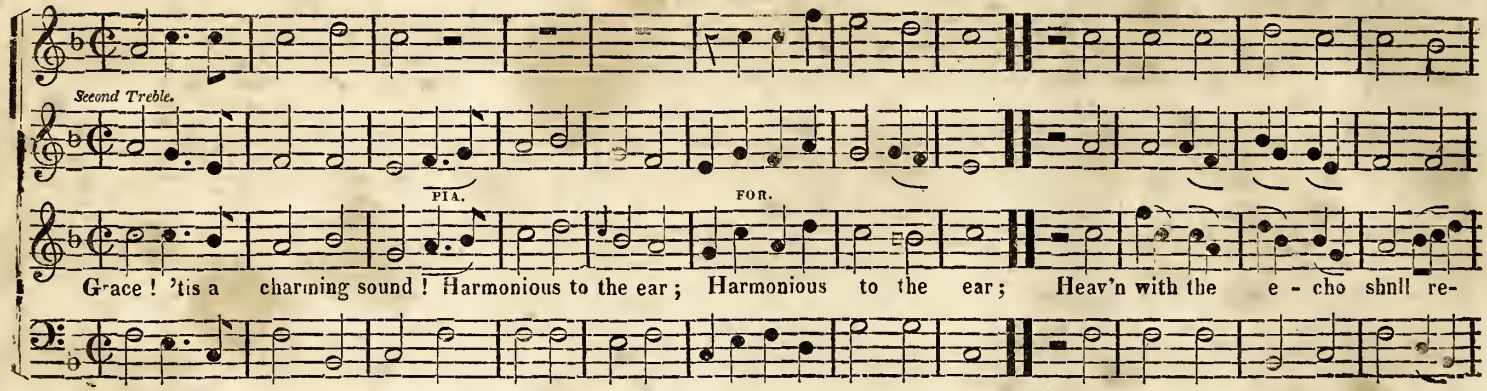
Like sheep we went astray, And broke the fold of God; All lost and wand'ring from the way, The path of sin we trod.

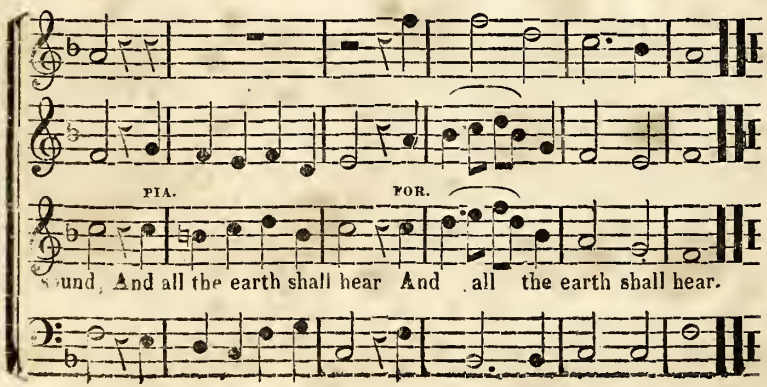
LUCERNE, S. M.

Have mercy Lord on me, As thou wert e - ver kind; Let me opprest with loads of guilt, Thy wonted mer - cy find.

GRACE, S. M.

J. Cole.





Grace first contriv'd a way
To save rebellious man,
And all the steps *that* Grace display,
Which drew the wond'rous plan.

Grace led my roving feet
To tread the heav'nly road ;
And new supplies each hour I meet,
While pressing on to God.

Grace all the work shall crown
Through everlasting days ;
It lays in heaven the topmost stone,
And well deserves the praise.

LOWELL. S. M.

PIA.

PIA.

Let ev' - ry creature join To praise th' eter - nal God; Ye heav'nly hosts the song begin, And sound his

And sound his name a - broad

FOR

name a - broad And sound his name a - broad.

FOR.

name a broad - - - And sound his name abroad

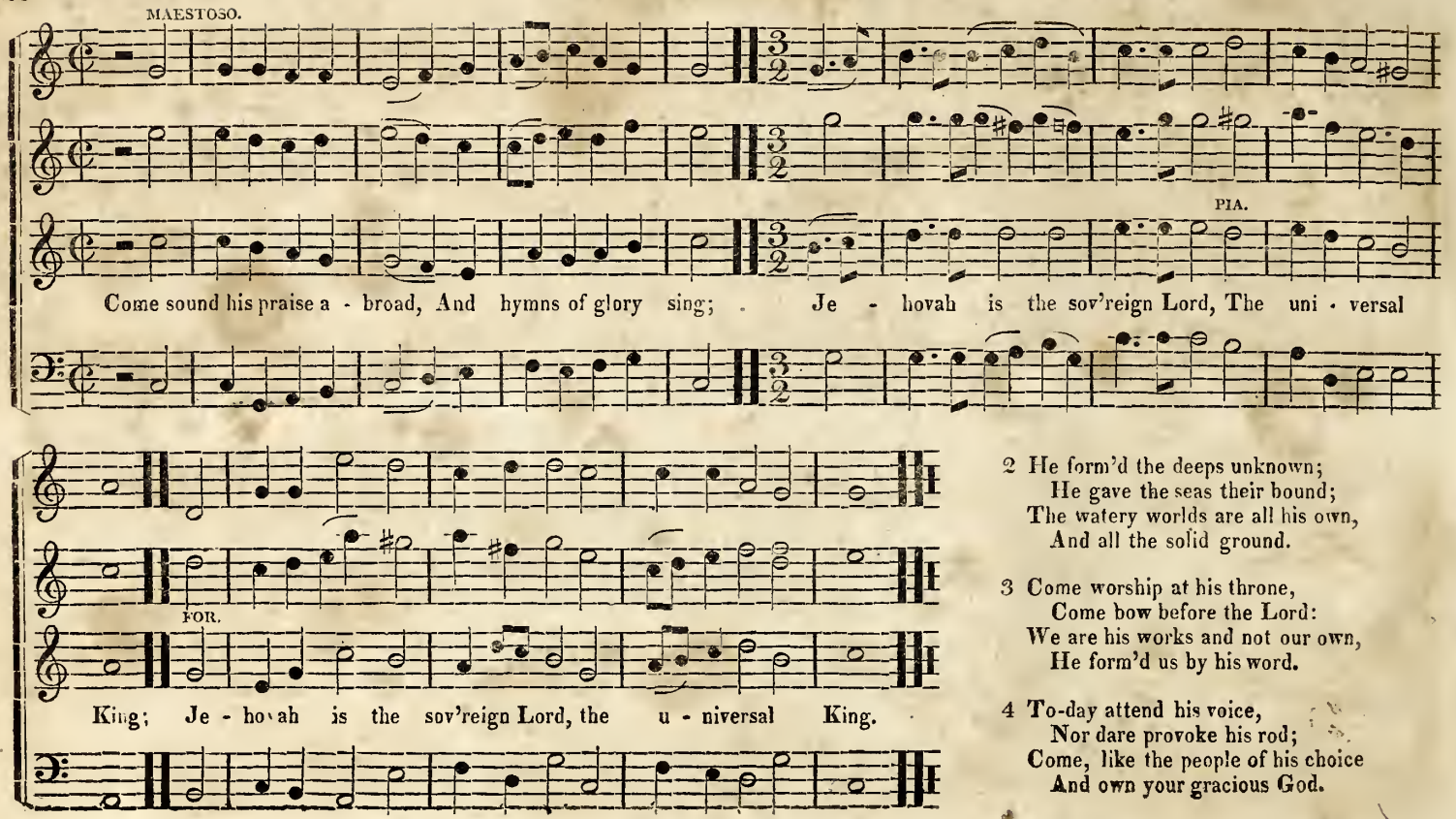
D

2 Thou sun with golden beams,
And moon with paler rays,
Ye starry lights, ye twinkling flames,
Shine to your Maker's praise.

3 He built those worlds above,
And fix'd their wond'rous frame;
By his command they stand or move,
And ever speak his name.

4 By all his works above
His honours be exprest;
But saints, that taste his saving love,
Should sing his praises best.

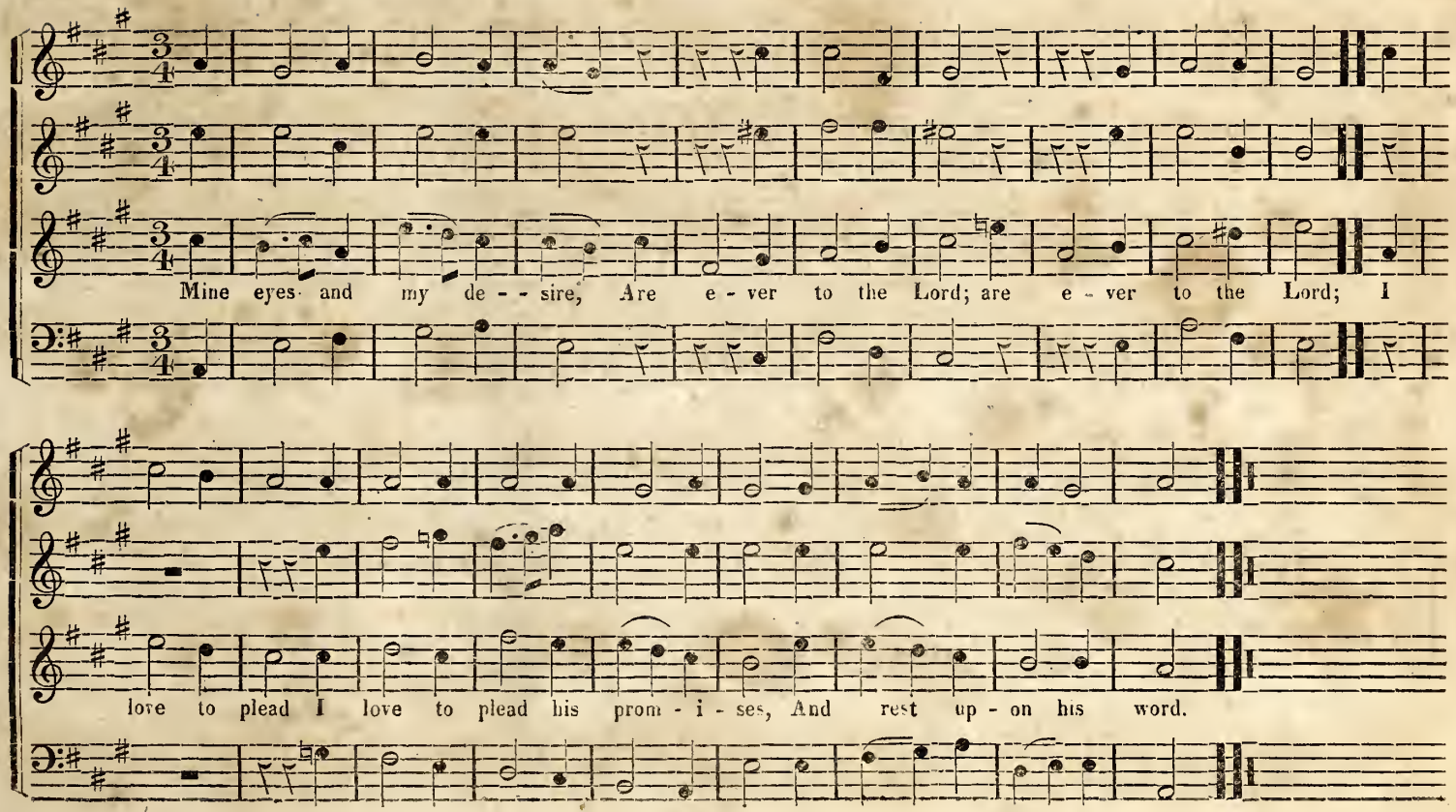
MANSFIELD. S. M.



2 He form'd the deeps unknown;
He gave the seas their bound;
The watery worlds are all his own,
And all the solid ground.

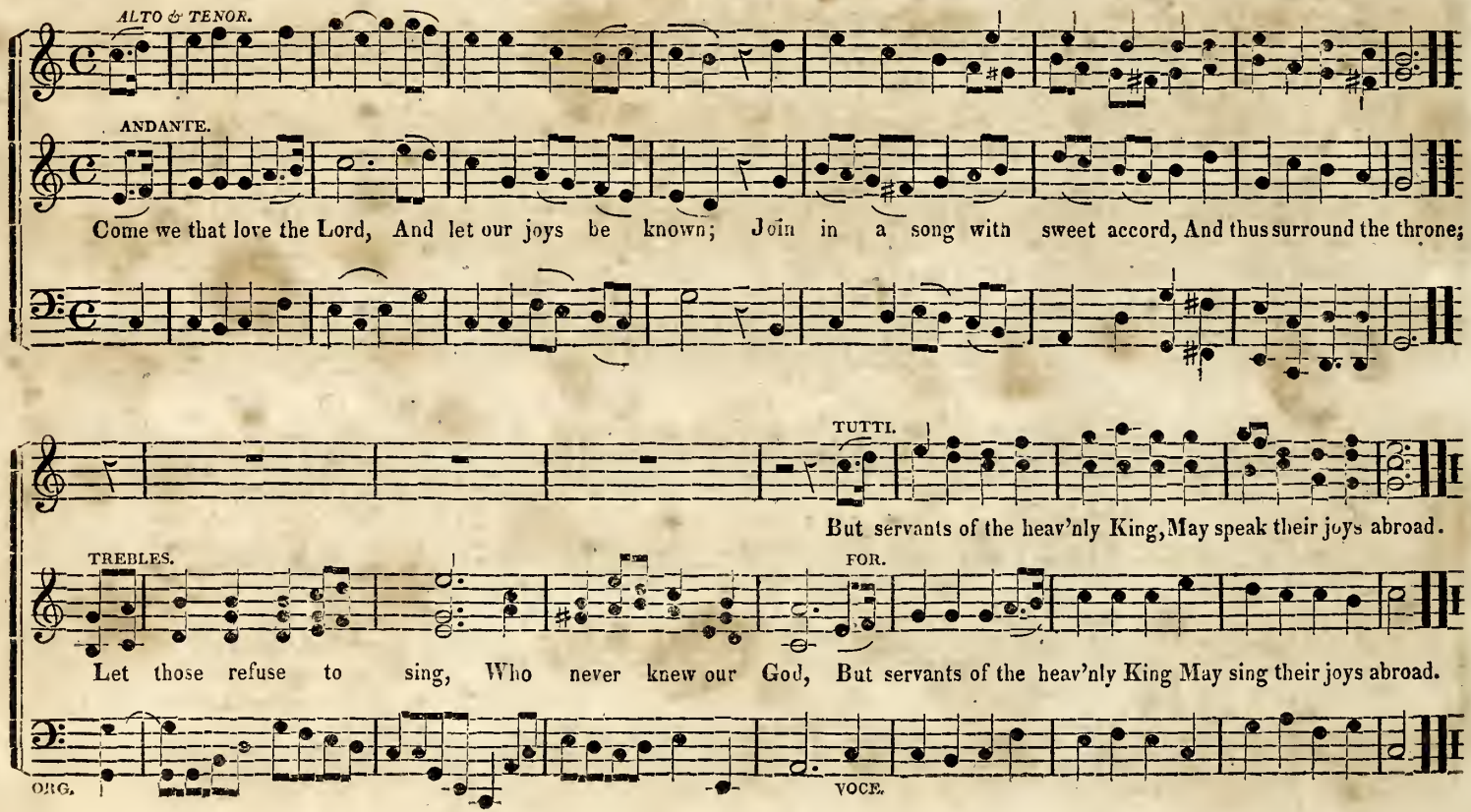
3 Come worship at his throne,
Come bow before the Lord:
We are his works and not our own,
He form'd us by his word.

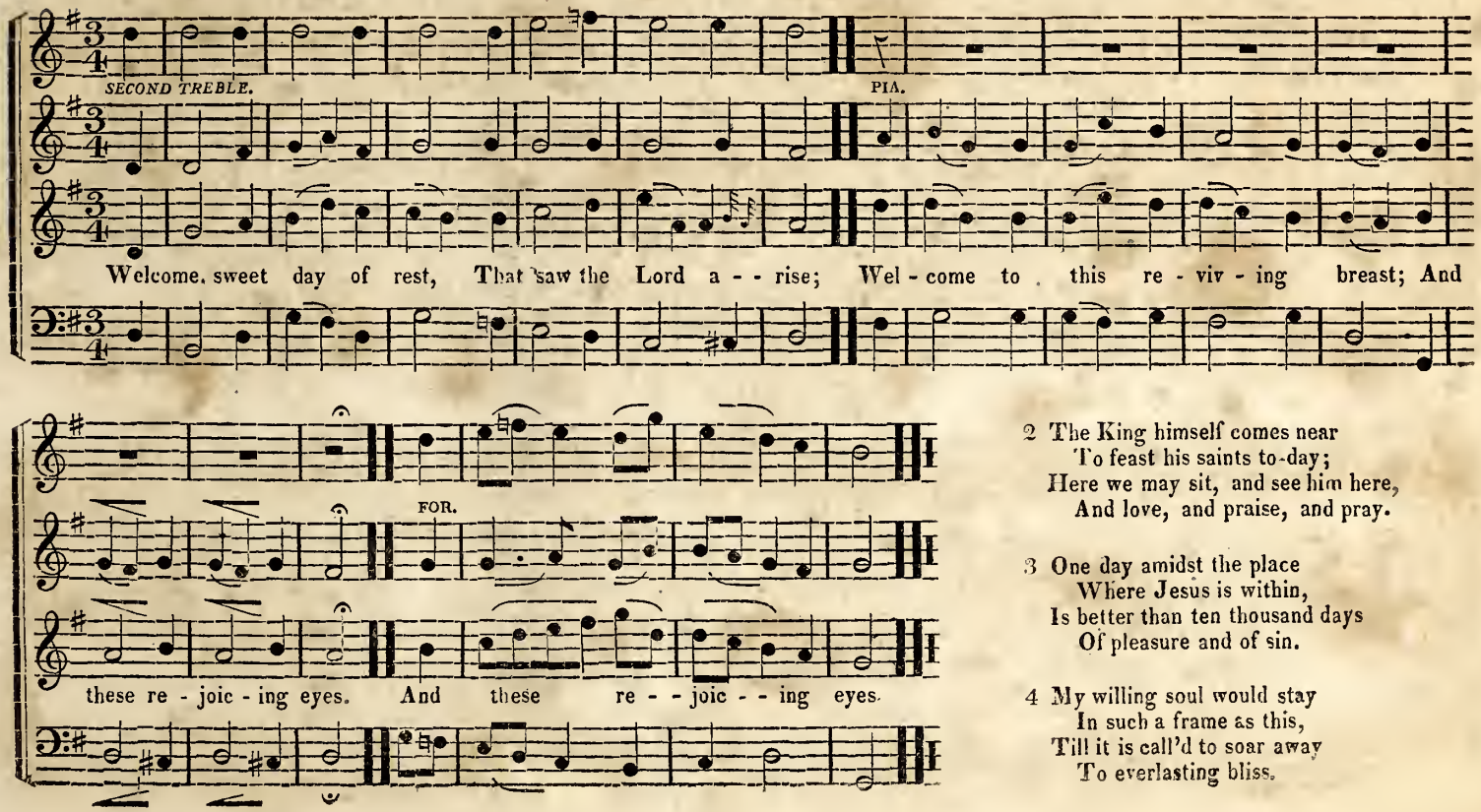
4 To-day attend his voice,
Nor dare provoke his rod;
Come, like the people of his choice
And own your gracious God.


Mine eyes and my de - - sire, Are e - ver to the Lord; are e - ver to the Lord; I
love to plead I love to plead his prom - i - ses, And rest up - on his word.

ST. MARGARET'S. S. M. Double.

P. Knapton.





2 The King himself comes near
To feast his saints to-day;
Here we may sit, and see him here,
And love, and praise, and pray.

3 One day amidst the place
Where Jesus is within,
Is better than ten thousand days
Of pleasure and of sin.

4 My willing soul would stay
In such a frame as this,
Till it is call'd to soar away
To everlasting bliss.

BRANDENBURG. S. M.

German.

His mercy and his truth, The righteous Lord displays; In bringing wand'ring sinners home, And teaching them his ways.

CROYDON. S. M.

German.

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

PIA.

The Lord my Shepherd is, I shall be well supply'd: Since he is mine, and I am

PIA.

Since he is mine, and

his, Since he is mine and I am his, What can I want be - side.

FOR.

I am his, Since he is mine and I am his, What can I want be - side.

2 He leads me to the place
Where heavenly pasture grows;
Where living waters gently pass;
And full salvation flows.

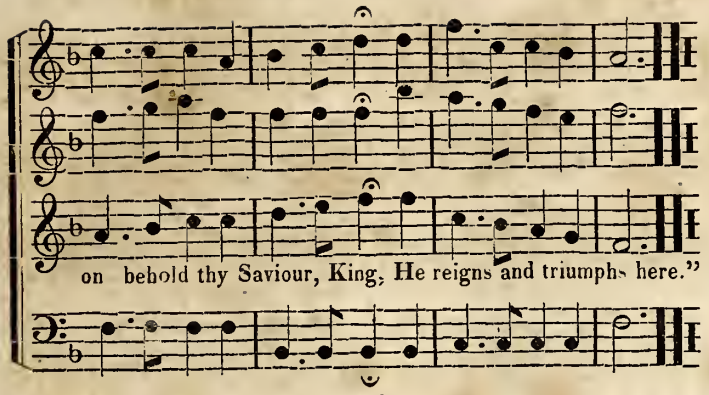
3 If e'er I go astray,
He doth my soul reclaim;
And guides me in his own right way,
For his most holy name.

4 While he affords his aid,
I cannot yield to fear,
Tho' I should walk thro' death's dark shade
My Shepherd's with me there.

* EPIPHANY. S. M. Double. *from Michael Haydn.*

How beauteous are their feet, Who stand on Zion's hill; Who bring sal-va-tion on their tongues & words of peace reveal. How

charming is their voice! How sweet their tidings are! "Zi - on behold thy Saviour, King, He reigns and triumphs here. Zi -



3 How happy are our ears
That hear this joyful sound,
Which kings & prophets waited for,
And sought, but never found!

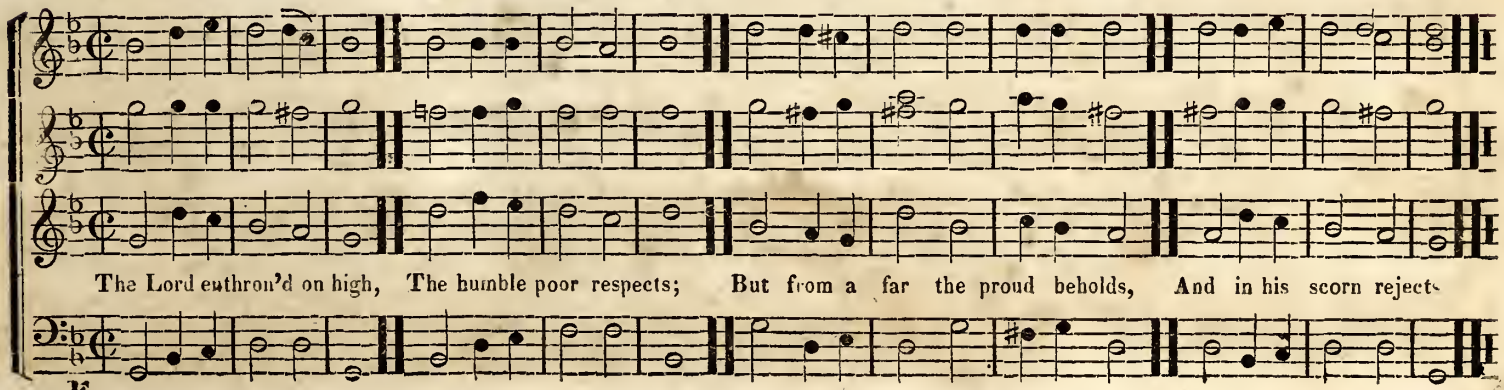
4 How blessed are our eyes
That see this heavenly light!
Prophets and kings desir'd it long,
But died without the sight.

5 The watchmen join their voice,
And tuneful notes employ,
Jerusalem breaks forth in songs
And deserts learn the joy.

6 The Lord makes bare his arm
Through all the earth abroad!
Let every nation now behold
Their Saviour and their God.

AYLESBURY. S. M.

Chetham.



BURFORD. C. M.

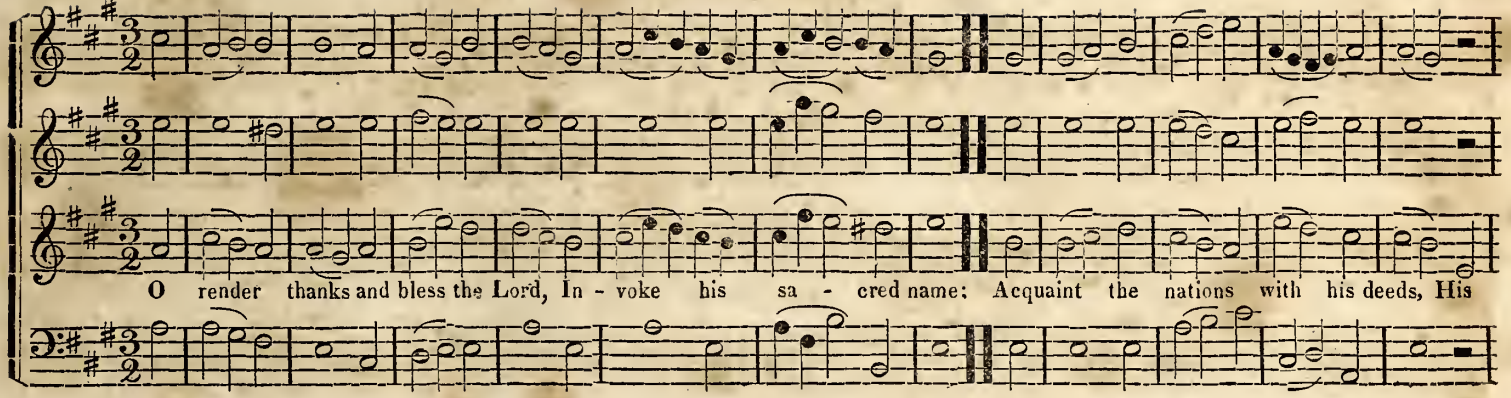
H. Purcell.

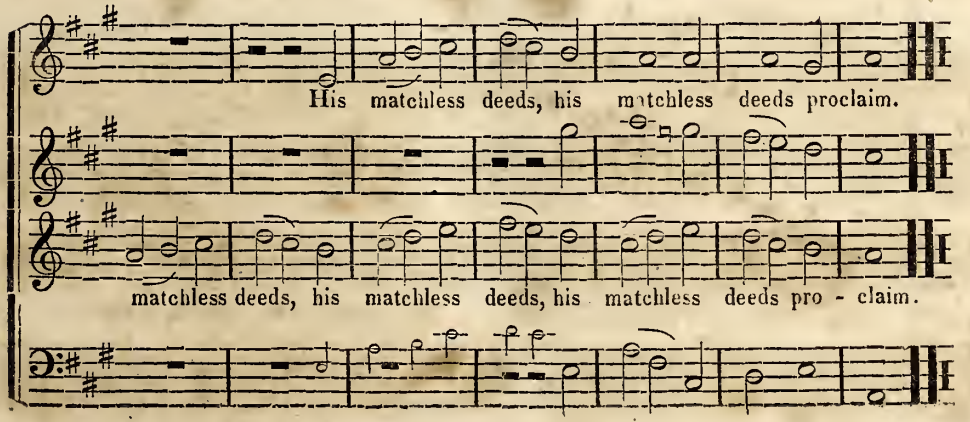
In thee I put my steadfast trust; Defend me Lord from shame, Incline thine ear and save my soul, For righteous is thy name.

WHITBY. C. M.

German.

Alas, what hourly dangers rise! What snares beset my way! To heav'n, O let me lift my eyes, And hourly watch and pray.





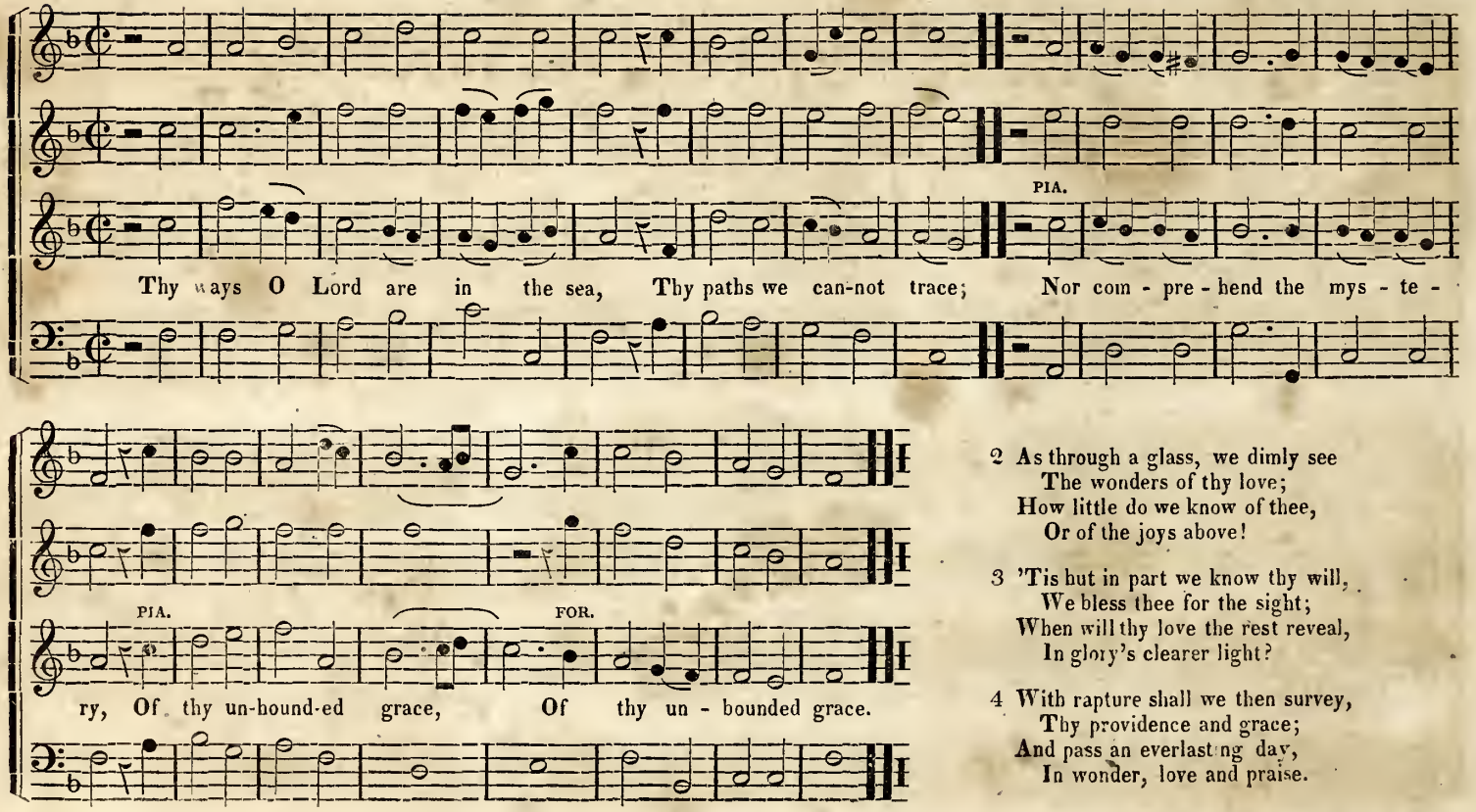
2 Sing to his praise in lofty hymns,
His wond'rous works rehearse;
Make them the theme of your discourse,
And subject of your verse.

3 Rejoice in his Almighty name,
Alone to be ador'd;
And let their hearts o'erflow with joy,
That humbly seek the Lord.

4 Seek ye the Lord, his saving strength
Devoutly still implore;
And where he's ever present, seek
His face for evermore.

ESSEX. C. M.

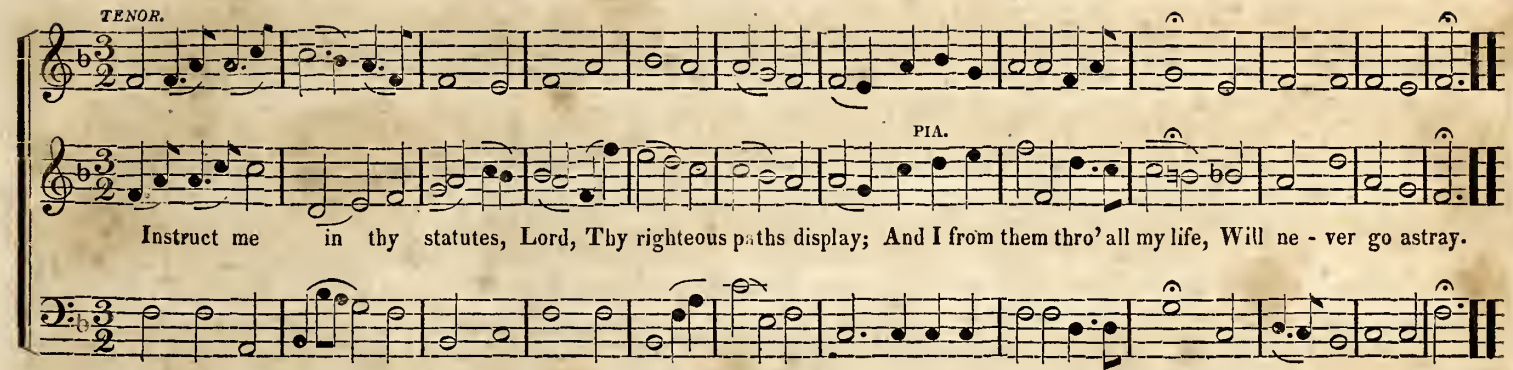
Rev. Mr. Twining.

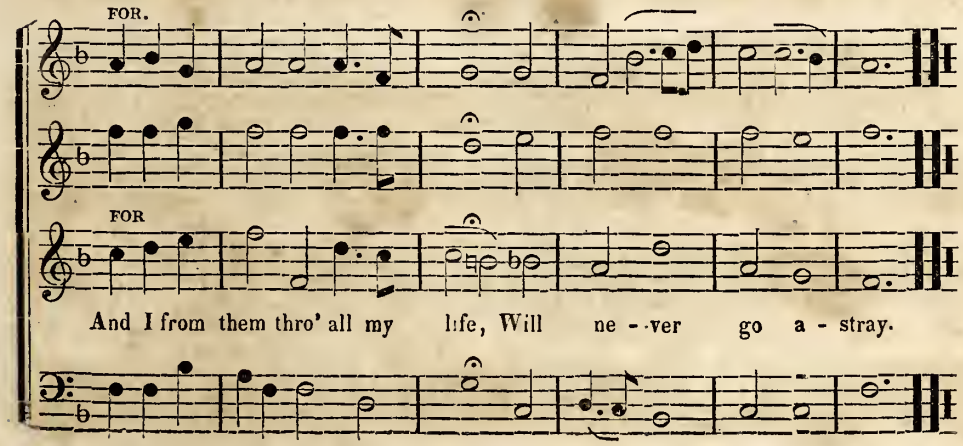


2 As through a glass, we dimly see
The wonders of thy love;
How little do we know of thee,
Or of the joys above!

3 'Tis but in part we know thy will,
We bless thee for the sight;
When will thy love the rest reveal,
In glory's clearer light?

4 With rapture shall we then survey,
Thy providence and grace;
And pass an everlasting day,
In wonder, love and praise.





2 If thou true wisdom from above
Wilt graciously impart,
To keep thy perfect laws I will
Devote my zealous heart.

3 Direct me in the sacred ways
To which thy precepts lead;
Because my chief delight has been
Thy righteous paths to tread.

4 From those vain objects turn my eyes,
Which this false world displays;
But give me lively pow'r and strength
To keep thy righteous ways.

MAYENCE. C. M.

from Haydn.

ANDANTE.

How blest is he who ne'er consents, By ill ad - vice to walk, Nor stands in sinners ways, nor sits Where men pro - fanely talk.

MATHER'S. C. M.

Mather.

Awake my heart, arise my tongue, Prepare a tuneful voice; In God, the life of all my joys, A-loud will I re - joice.

STAMFORD. C. M.

Lord, not to us, we claim no share, But to thy sacred name, Give glory for thy mercy's sake, And truth's e - ter - nal fame.

MALVERN. C. M.

The Lord of glory is my light, And my sal - va - tion too; God is my strength, nor will I fear, What all my foes can do.

CLIFFORD. C. M.

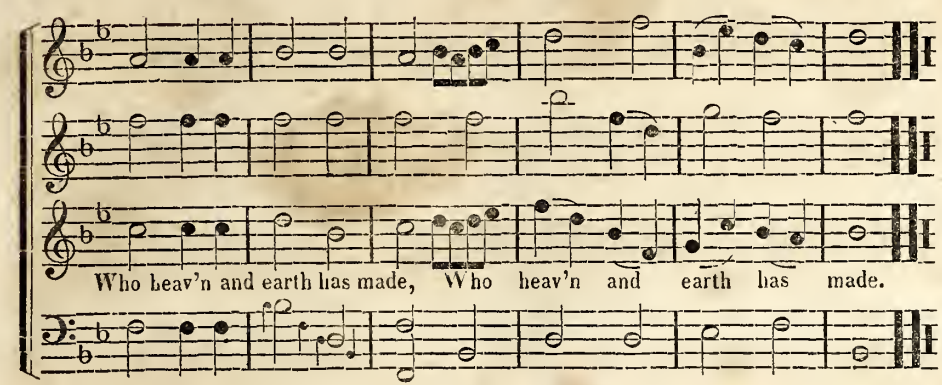
SPIRITOSO.

To Sion's hill I lift mine eyes, From thence ex - pect - ing aid;

SECOND TREBLE.

From Sion's hill and Si - - on's God, From Si - on's hill and Si - - on's God,

ORGAN.



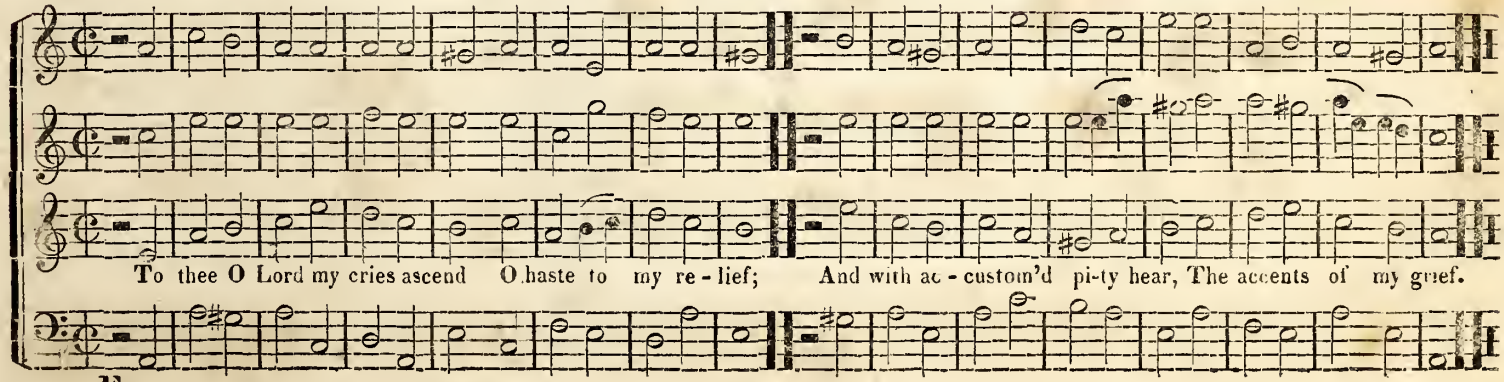
2 Then thou, my soul, in safety rest,
Thy guardian will not sleep;
His watchful care, that Israel guards,
Will Israel's monarch keep.

3 Shelter'd beneath th' Almighty's wings,
Thou shalt securely rest,
Where neither sun nor moon shall thee,
By day or night, molest.

4 At home, abroad, in peace, in war,
Thy God shall thee defend;
Conduct thee, through life's pilgrimage,
Safe to thy journey's end.

ALDENBURG. C. M.

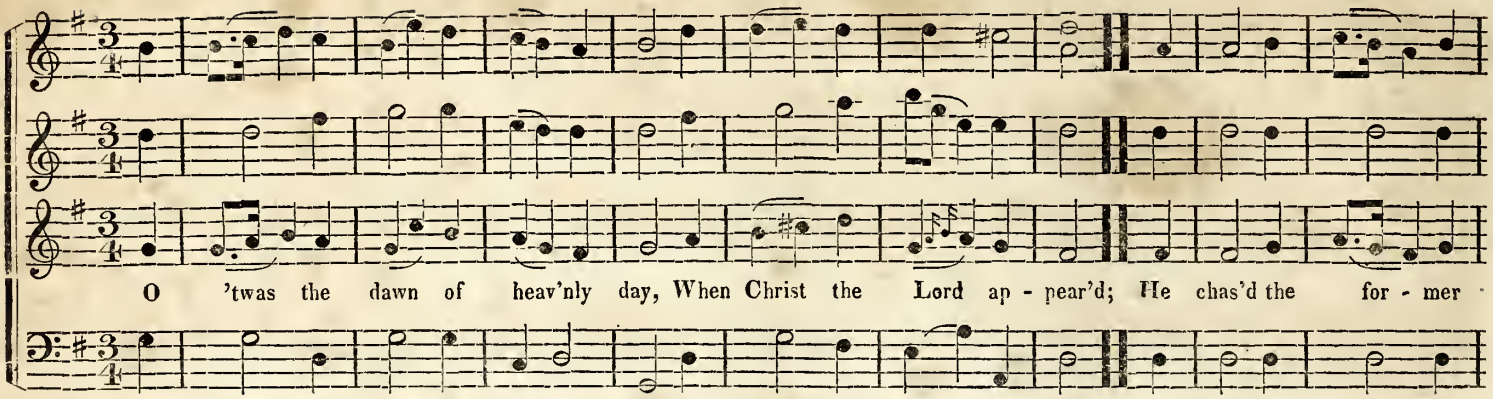
German.

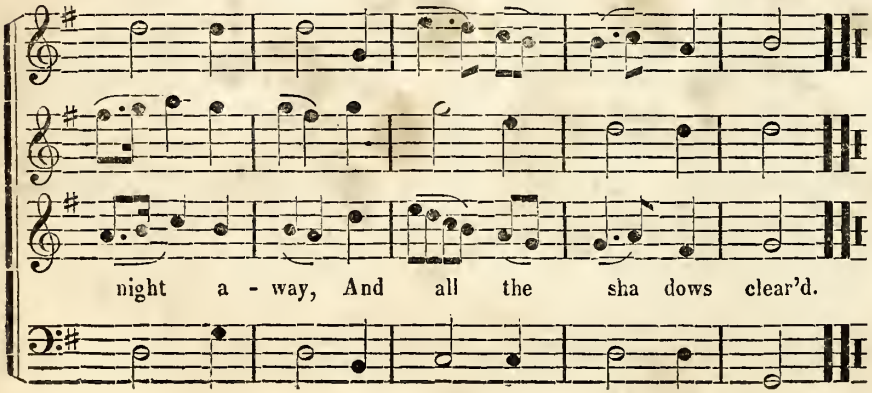


F

BETHLEHEM. C. M.

Rev. Mr. Twining.





2 We who were once wrapt up in night,
Without a glimpse of day;
Now see the source of saving light,
His brightest beams display.

3 The gospel shines and God appears,
Great on his throne of grace;
With pitying eyes, attentive ears,
And with a smiling face.

4 He points the way which we must tread,
To shun eternal pains;
And mount where Christ our living head,
In boundless glory reigns.

Ye hum - ble souls ap - proach your God, With songs of sa - cred praise; For he is good, su - preme-ly

PIA. FOR.

PIA. FOR.

good, And kind are all his ways; And kind are all his ways.

ORGAN. VOICE.

2 All nature owns his guardian care,
In him we live and move;
But nobler benefits declare,
The wonders of his love.

3 He gave his Son, his only Son,
To ransom rebel worms;
'Tis here he makes his goodness known,
In its diviner forms.

4 To this dear refuge, Lord, we come;
'Tis here our hope relies;
A safe defence, a peaceful home,
When storms of trouble rise.

FRENCH. C. M.

T. Ravenscroft. M. B.

Teach me thy way, O Lord, and I From truth shall ne'er depart; In rev'rence to thy sacred name, De-vout-ly fix my heart.

GENEVA. C. M.

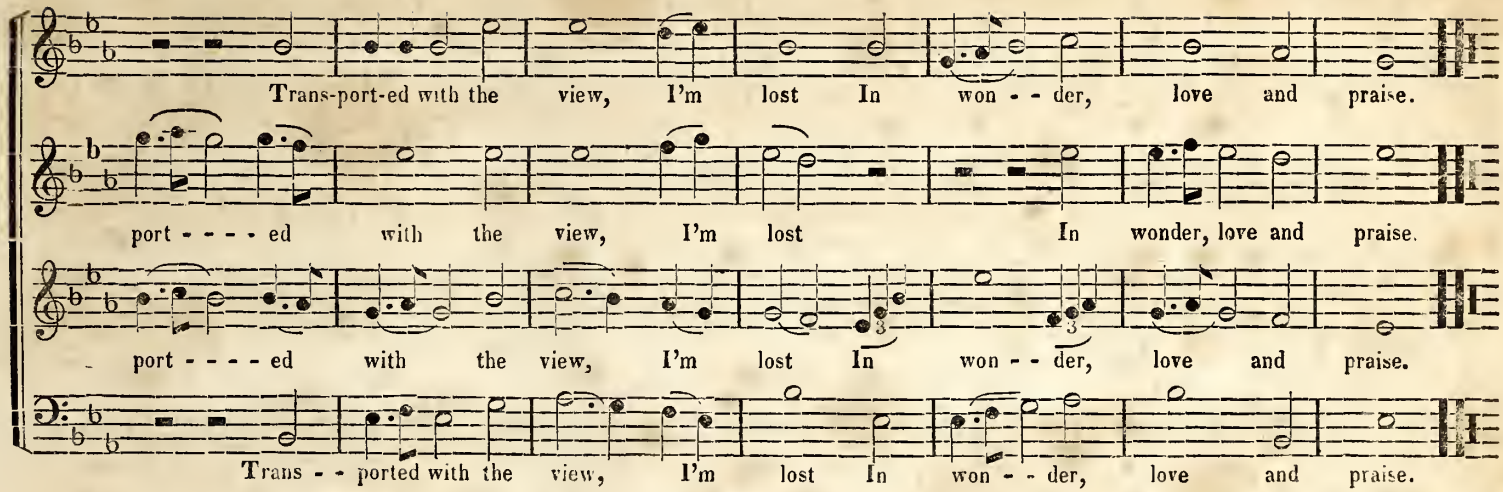
J. Cole. 1800.

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

When all thy mercies O my God, My ris - - ing soul sur - - veys; Trans-

When all thy mer - cies O my God, My ris - - ing soul sur - - veys; Trans-

When all thy mercies O my God, My ris - ing soul sur - - veys;



2 O how shall words with equal warmth
The gratitude declare,
That glows within my ravish'd heart!
But thou can'st read it there.

3 When in the slipp'ry paths of youth
With heedless steps I ran;
Thine arm unseen convey'd me safe,
And led me up to man.

4 Through hidden dangers, toils, and deaths,
It gently clear'd my way;
And through the pleasing snares of vice,
More to be fear'd than they.

5 Through every period of my life
Thy goodness I'll pursue;
And after death, in distant worlds,
The glorious theme renew.

6 When nature fails, and day and night
Divide thy works no more,
My ever grateful heart, O Lord,
Thy mercy shall adore.

7 Through all eternity to thee
A joyful song I'll raise;
For oh! eternity's too short
To utter all thy praise.

KINGSTON. C. M.

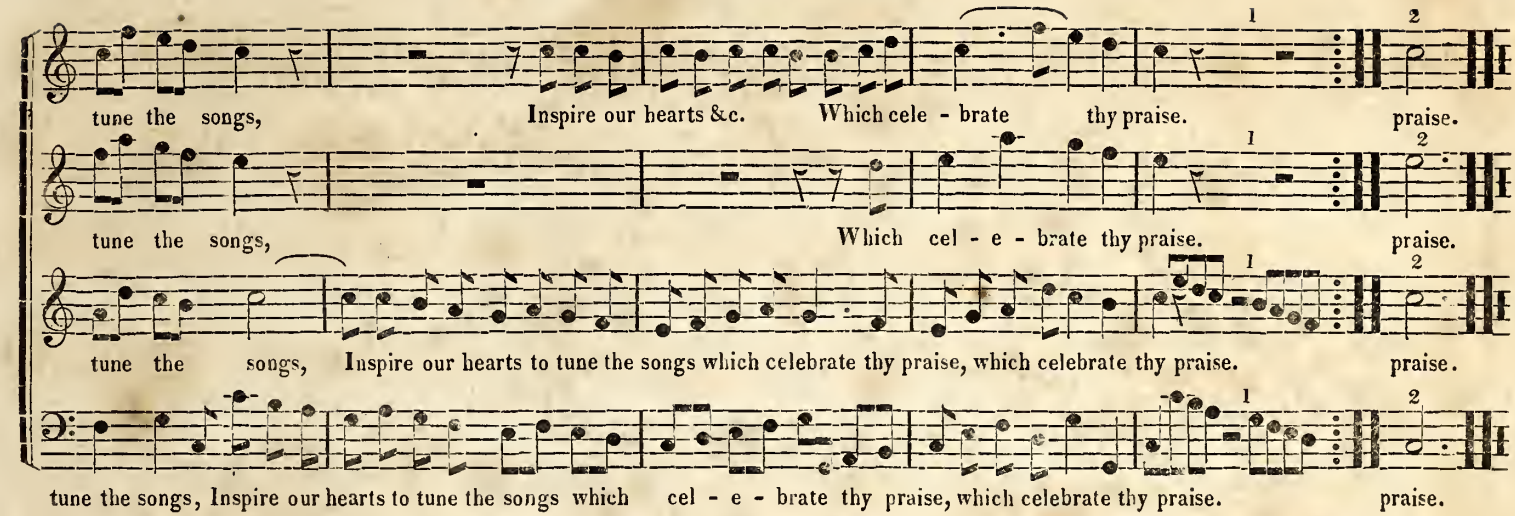
How shall the young preserve their way, From all pol - lu-tion free? By making still their course of life, With thy commands a gree.

* HALVERGATE. C. M.

G. Guest.

Great God, to thee our grateful tongues, United thanks shall raise, U - nit - ed thanks shall raise; Inspire our hearts to

Great God, to thee our grateful tongues. United thanks shall raise, U - nit - ed thanks shall raise; Inspire our hearts to



2 From thine almighty forming hand,
We drew our vital pow'rs;
Our time revolves at thy command,
In all its circling hours.

3 Beneath the shadow of thy wings
How sweet is our repose;
The morning light renews the springs,
From whence our comfort flows.

4 In celebration of thy praise,
We will employ our breath,
And walking steadfast in thy ways
We'll triumph over death.

OTHER VERSES FROM PSALM 105.

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

2 Sing to his praise in lofty hymns;
His wond'rous works rehearse;
Make them the theme of your discourse,
And subject of your verse.

3 Rejoice in his Almighty name,
Alone to be ador'd;
And let their hearts o'erflow with joy
That humbly seek the Lord.

DEVIZES. C. M.

Tucker.

Great God with wonder and with praise, On all thy works I look; But still thy wisdom, pow'r and grace, Shine

brighter in thy book, Shine brighter in thy book.

ORGAN. VOCE.

2 The stars, that in their courses roll,
Have much instruction giv'n;
But thy good word informs my soul
How I may soar to heav'n.

3 The fields provide me food, and show
The goodness of the Lord;
But fruits of life and glory grow,
In thy most holy word.

4 Here are my choisest treasures hid,
Here my best comfort lies;
Here my desires are satisfied,
And here my hopes arise.

How vast must their ad - van - tage be! How great their pleasure prove! Who live like brethren, and con - sent,

In of - fi - ces of love! In of fi - ces of love.

In of - fi - ces of love,

In of - fi - ces of love, In of - fi - ces of love.

In of - fi - ces of love,

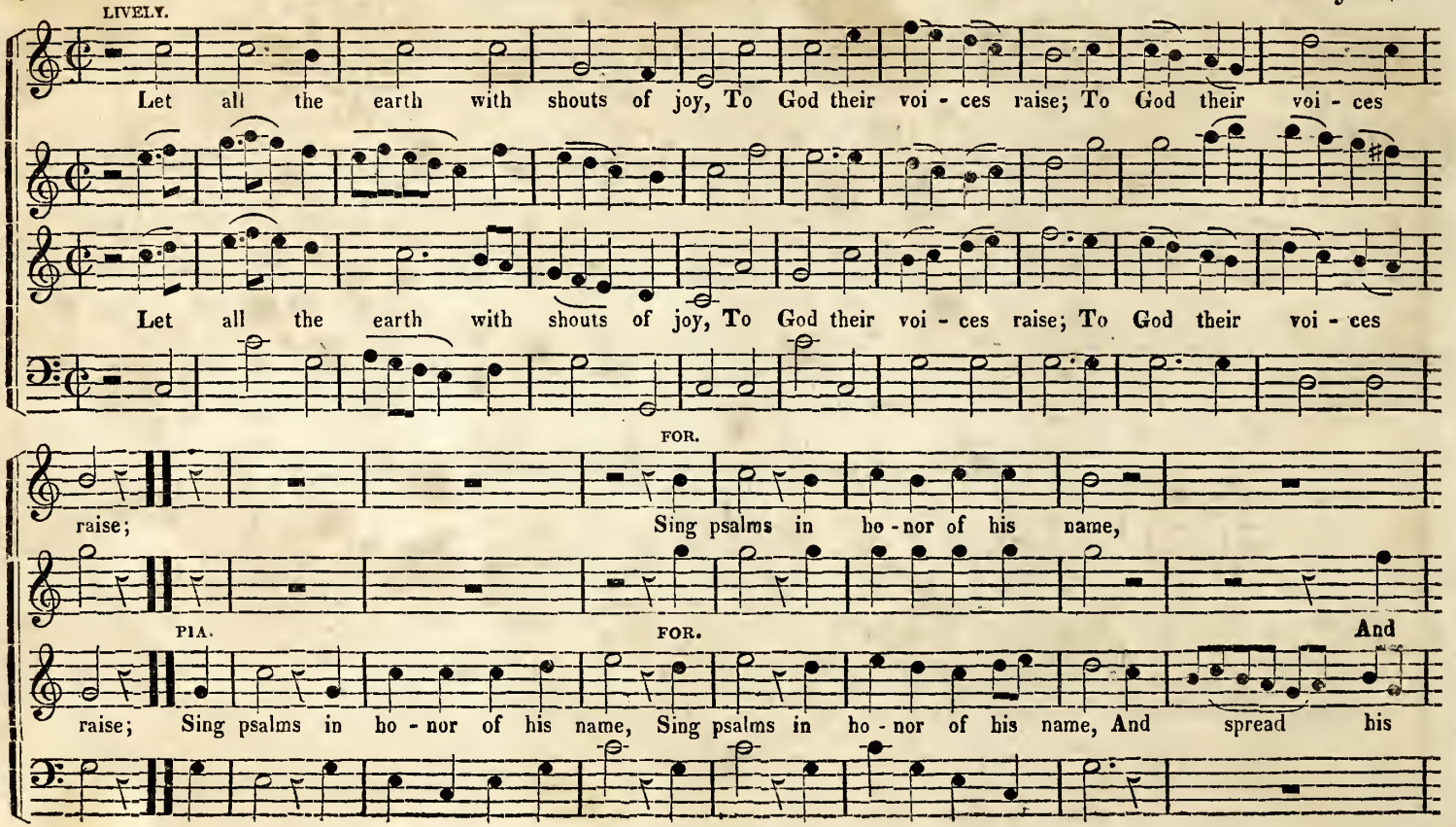
2 True love is like the precious oil,
Which, pour'd on Aaron's head,
Ran down his beard, and o'er his robes
Its costly moisture shed.

3 'Tis like refreshing dew, which does
On Herman's top distil;
Or like the early drops that fall
On Sion's fruitful hill.

4 For Sion is the chosen seat,
Where the Almighty King,
The promis'd blessing has ordain'd,
And life's eternal spring.

HIBERNIA. C. M.

Weyman.



And spread his glo - rious glo-rious praise.

spread his glo - rious praise, And spread his glo-rious praise.

glo - - rious praise, And spread his glo - rious glo-rious praise.

And spread his glo - rious glo-rious praise.

2 Thro' all the earth, the nations round,
Shall thee their God confess;
And with glad hymns their awful dread,
Of thy great name :‖: express.

3 O! come, all ye that fear the Lord;
Attend with heedful care,
Whilst I, what God for me has done,
With grateful :‖: joy declare.

4 He by his pow'r for ever rules;
His eyes the world surveys;
Let no presumptuous man rebel,
Against his sov'reign :‖: sway.

BENEVOLENCE. *Treble Voices.*

SECOND TREBLE. ANDANTINO.

Blest is the man whose soft'ning heart Feels all a - nother's pain; To whom the sup-pli - cat-ing eye, Was ne-ver rais'd in vain.

2 Whose breast expands with generous warmth, A stranger's woes to feel; And bleeds in pity o'er the wound, He wants the power to heal.
3 He spreads his kind supporting arms To every child of grief: His secret bounty largely flows, And brings unask'd relief.

HUNGERFORD. C. M.

The hosts of God encamp around The dwellings of the just; Deliv'rance he affords to all, Who on his succour trust.

CANTERBURY NEW. C. M.

T. Clarke.

O God my heart is fully bent To mag-ni-fy thy name, To mag ni - fy thy name: DUETTO.

O God my heart is ful ly bent, To mag-ni-fy thy name, To mag - - ni - - fy thy name; My tongue with cheerful

To mag-ni - fy thy name, To magni - fy thy name;

My tongue with cheerful songs of praise, Shall cel - - - e brate thy fame.

TUTTI. Shall cel - - - - e-brate thy fame.

songs of praise shall celebrate thy fame. My tongue with cheerful songs of praise, Shall cel - - - - - - - - - - e-brate thy fame.

Shall celebrate thy fame.

2 Awake my lute; nor thou my harp,
Thy warbling notes delay;
Whilst I, with early hymns of joy,
Prevent the dawning day.

3 To all the list'ning tribes, O Lord,
Thy wonders I will tell;
And to those nations sing thy praise,
That round about us dwell.

4 Because thy mercy's boundless height,
The highest heav'n transcends,
And far beyond th' aspiring clouds,
Thy faithful truth extends.

ANNAPOLIS. C. M.

J. Cole.

To man - sions in the skies;

When I can read my ti - tle clear, To mansions in the skies; To mansions in the skies; I'll bid fare - well to

To man - sions in the skies;

PIA. FOR.

ev' - ry fear, I'll bid farewell to ev' - ry fear, And wipe my weeping eyes.

2 Should earth against my soul engage,
And fiery darts be hurl'd;
Then I can smile at Satan's rage,
And face a frowning world.

3 Let cares like a wild deluge come,
And storms of sorrow fall;
May I but safely reach my home,
My God, my heav'n, my all.

4 There shall I bathe my weary soul,
In seas of heavenly rest;
And not a wave of trouble roll,
Across my peaceful breast.

BEDFORD. C. M.

W. Wheal.

How long shall earth's al-lur-ing toys, De - tain our hearts and eyes; Re-gard-less of im - mor-tal joys, And strangers to the skies.

FULHAM. C. M.

J. Baildon.

How oft, a-las! this wretched heartHas wander'd from the Lord; How oft my roving thoughts depart, For - getful of his word.

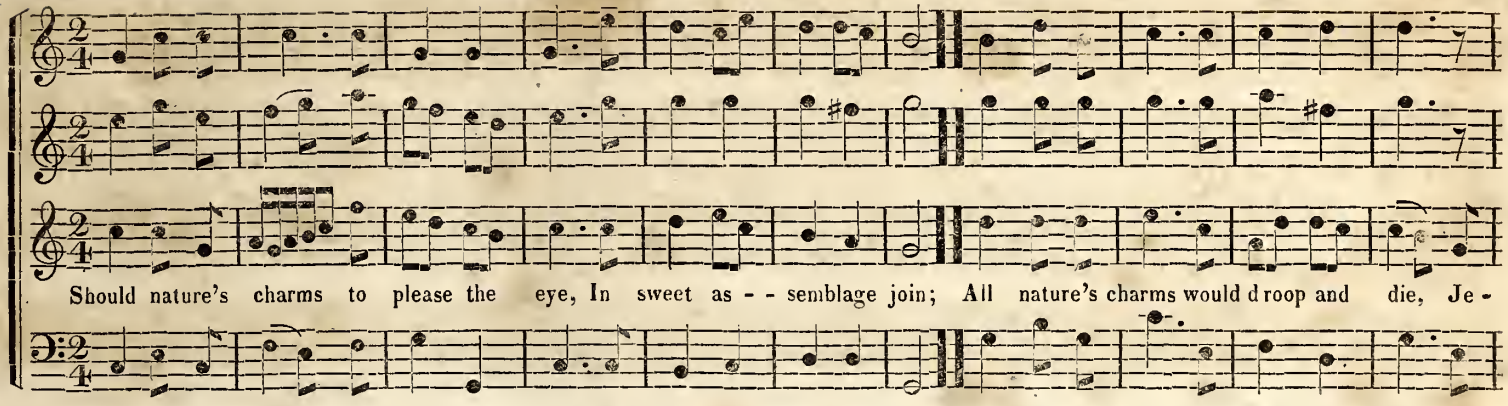
ST. GEORGE'S. C. M. *from the German of N Herman, Obit. 1561.*

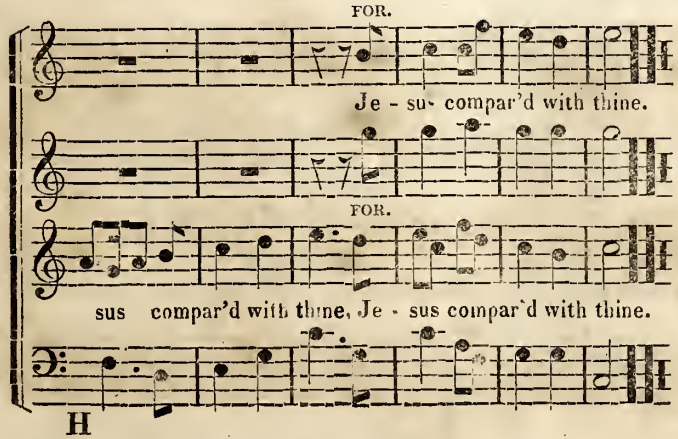
He calls the hours his own; And praise surround the throne.

This is the day the Lord hath made, Let heav'n rejoice let earth be glad, And praise&c. And praise

ALDWINKLE. C. M. *altered from Dr. Hawies.*

My God, my ever - last-ing hope, I live upon thy truth; Thy hands have held my childhood up. And strength'ned all my youth.





2 Vain were her fairest beams display'd,
And vain her blooming store;
Her brightness languishes to shade,
Her beauty is no more.

3 But ah! how far from mortal sight,
The Lord of Glory dwells!
A veil of interposing night,
His radient face conceals.

4 O could my longing spirit rise,
On strong immortal wing,
And reach thy palace in the skies,
My Saviour and my King!

5 There thousands worship at thy feet,
And there (divine employ!)
The triumphs of thy love repeat,
In songs of endless joy.

6 Thy presence beams eternal day,
O'er all the blissful place;
Who would not drop this load of clay,
And die to see thy face.

HAMBURGH. C. M. Double.

Dr. Callcott.

Erect your heads, e - ter - nal gates; Un - fold, to en - ter - tain The king of glo - ry: see he comes, With his ce -

Erect your heads, e - ter - nal gates: Un - fold, to en - ter - tain The king of glo - ry; see he comes, With his ce -

TRIO. CHORUS.

les - - tial train. Who is the king of glo - ry? who? The Lord, for strength renown'd; In bat - tle migh-ty; o'er his

les - - tial train. Who is the king of glo - ry? who? The Lord for strength renown'd; In bat - tle migh ty; o'er his

FOR.

foes E - ter-nal vic - tor E - ter-nal vic - tor E - ter - nal vic - tor crown'd.

foes E - ter-nal vic - tor E - ter-nal vic - tor E - ter - nal vic - tor crown'd.

2 Erect your heads, ye gates; unfold,
In state to entertain
The king of glory: see, he comes,
With all his shining train.
Who is the king of glory? who?
The Lord of hosts renown'd;
Of glory he alone is king,
Who is with glory crown'd.

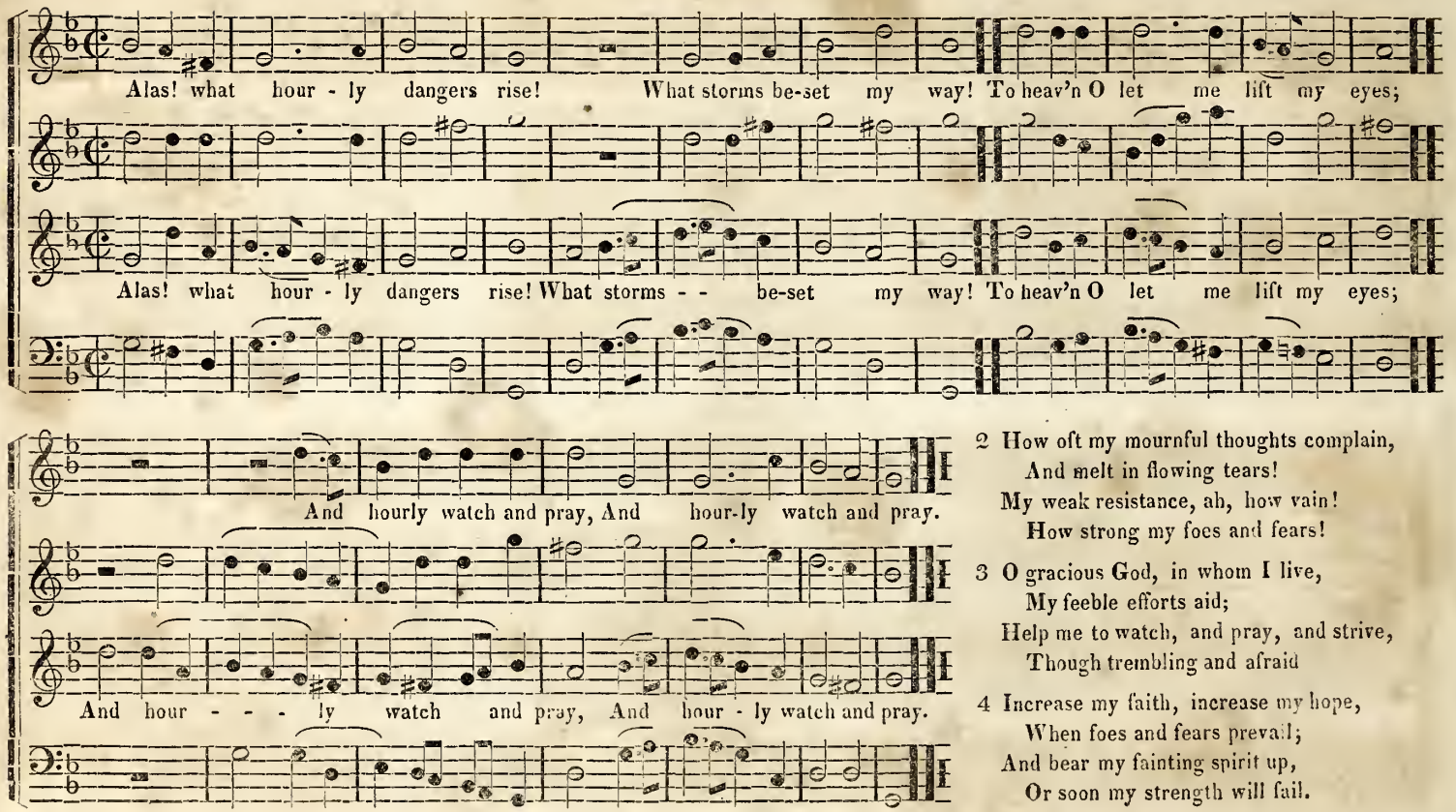
ST. JOHN'S. C. M.

PIA. FOR.

And are we now bro't near to God, Who once at distance stood; And to ef - fect this glo-rious change, Did Jesus shed his blood.

NEWBURY. C. M.

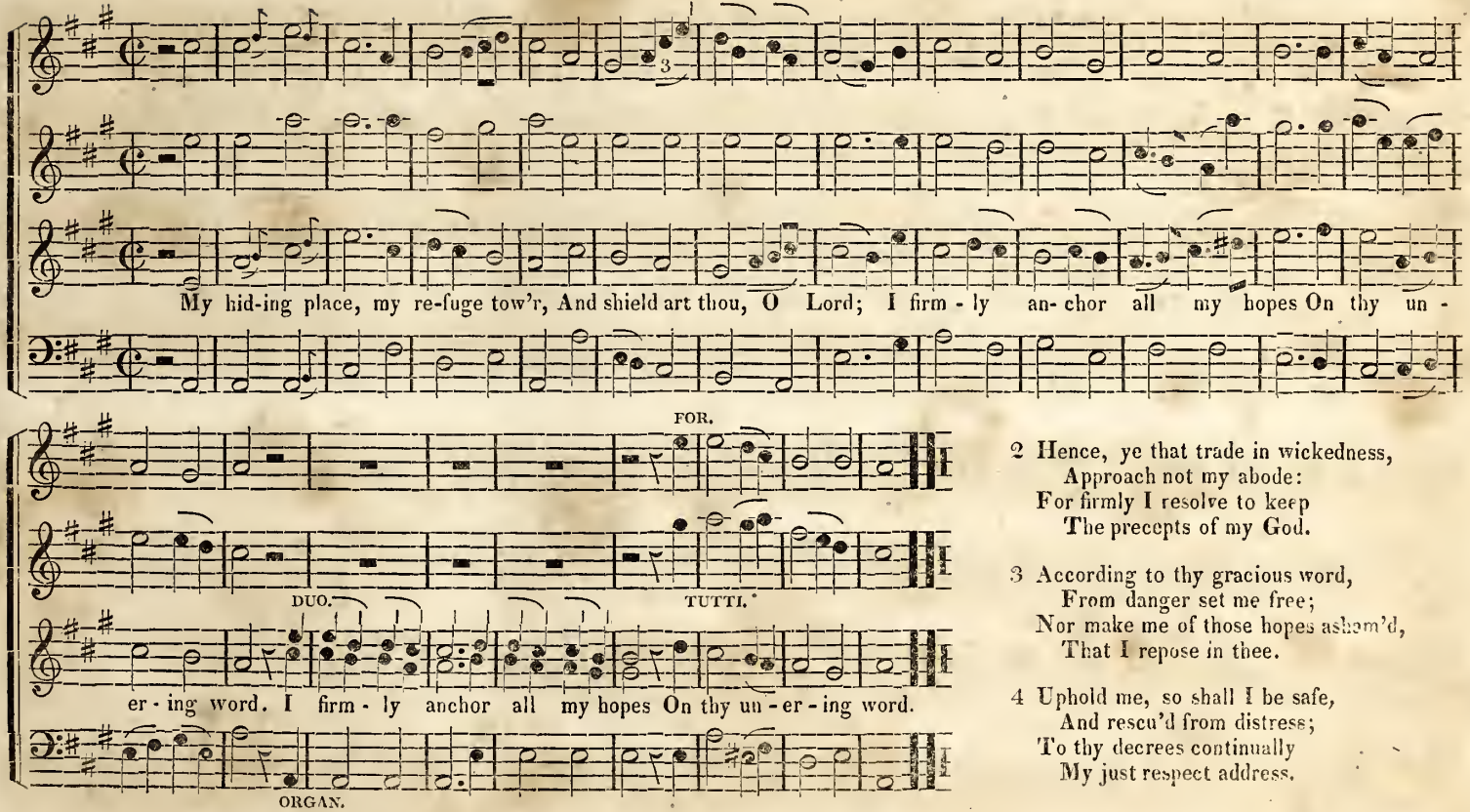
Dr. Green.



2 How oft my mournful thoughts complain,
And melt in flowing tears!
My weak resistance, ah, how vain!
How strong my foes and fears!

3 O gracious God, in whom I live,
My feeble efforts aid;
Help me to watch, and pray, and strive,
Though trembling and afraid

4 Increase my faith, increase my hope,
When foes and fears prevail;
And bear my fainting spirit up,
Or soon my strength will fail.



2 Hence, ye that trade in wickedness,
Approach not my abode:
For firmly I resolve to keep
The precepts of my God.

3 According to thy gracious word,
From danger set me free;
Nor make me of those hopes ashom'd,
That I repose in thee.

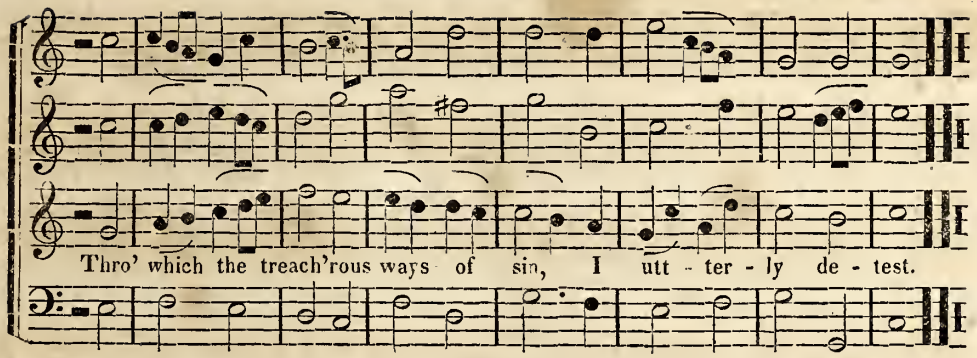
4 Uphold me, so shall I be safe,
And rescu'd from distress;
To thy decrees continually
My just respect address.

OSSORY. C. M. Double.

Weyman.

How sweet are all thy words to me! O what di - vine re - past! How much more grateful to my

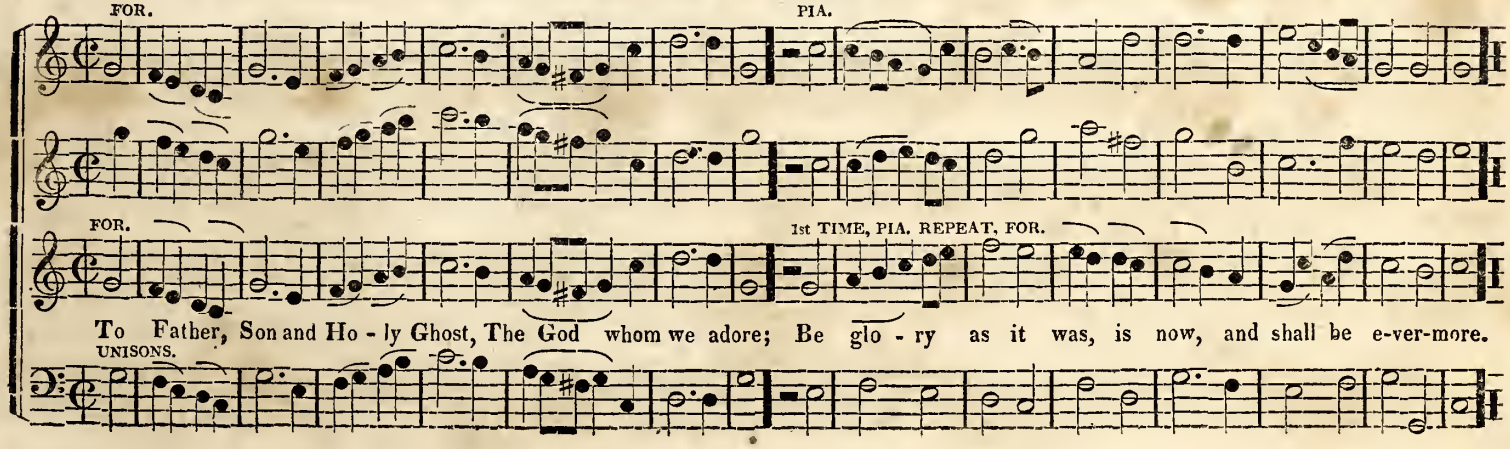
soul, Than ho - ney to my taste! Taught by thy sa - cred precepts, I With heav'n - ly skill am blest,



3 Thy word is to my feet a lamp,
The way of truth to shew;
A watch light, to point out the path
In which I ought to go.

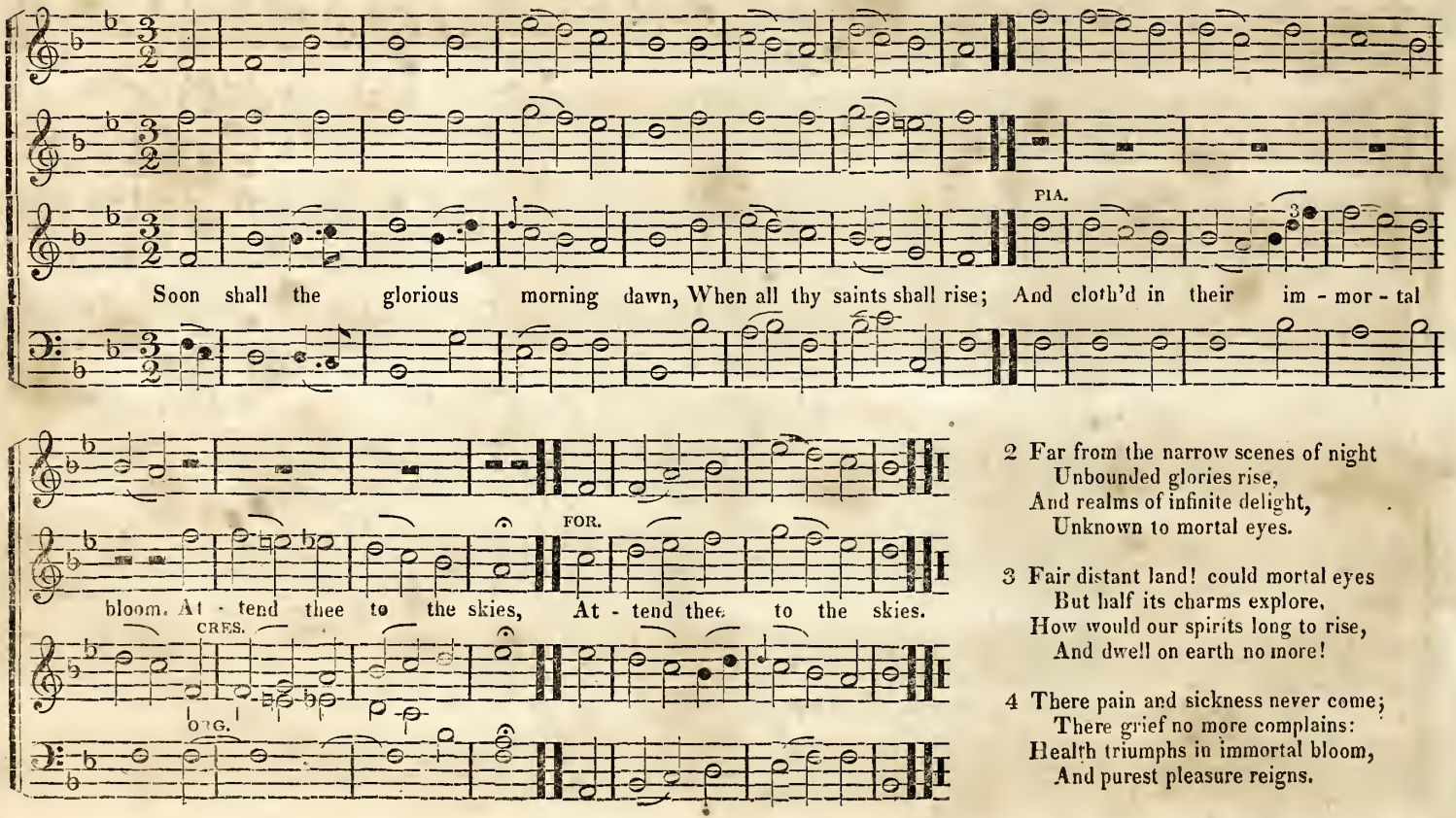
4 Thy testimonies I have made
My heritage and choice;
For they, when other comforts fail,
My drooping heart rejoice.

GLORIA PATRI.



SWANWICK. C. M.

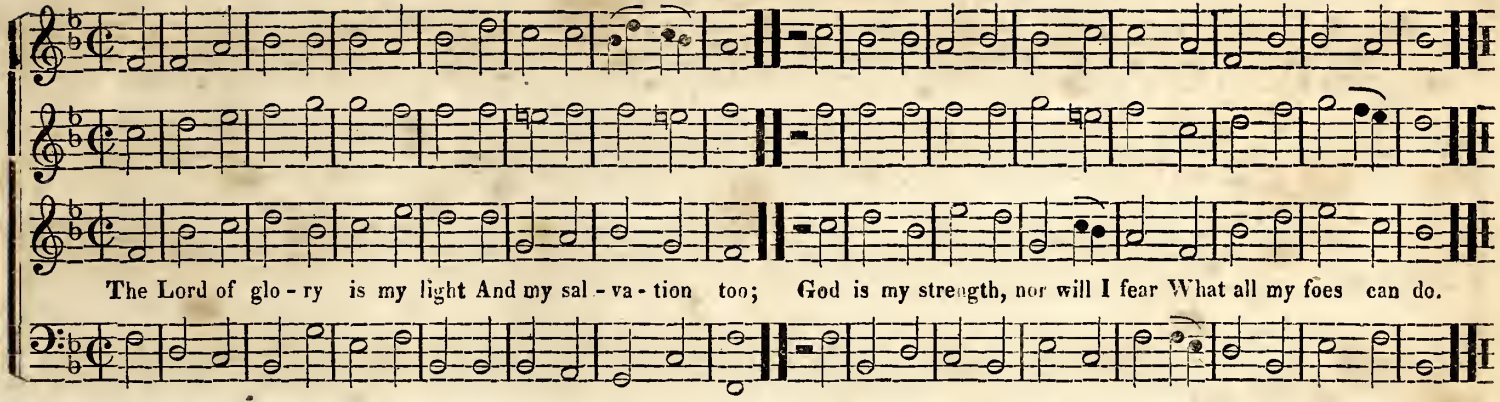
Lucas.—Newly Arranged.



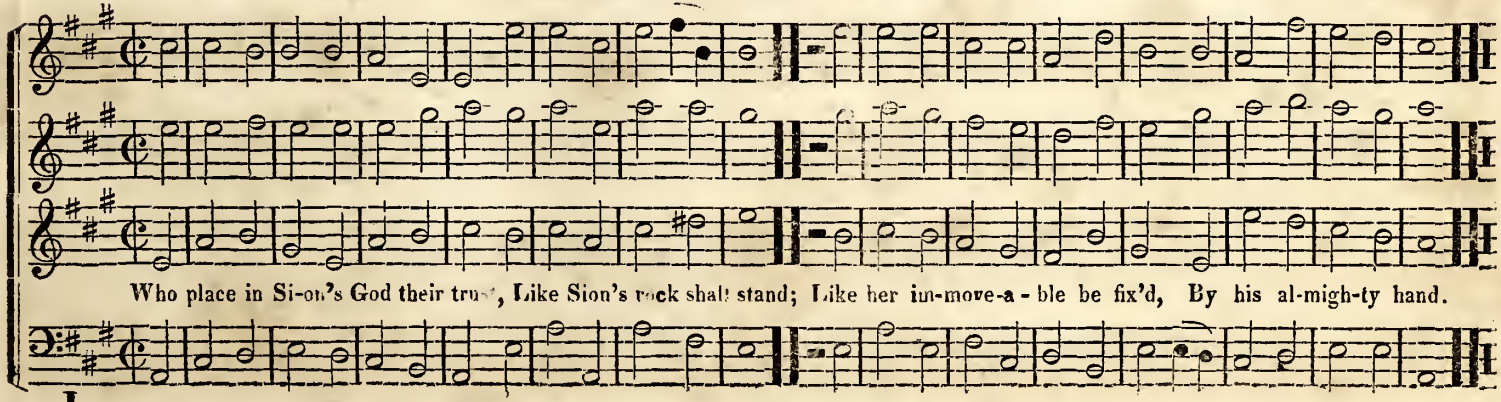
2 Far from the narrow scenes of night
Unbounded glories rise,
And realms of infinite delight,
Unknown to mortal eyes.

3 Fair distant land! could mortal eyes
But half its charms explore,
How would our spirits long to rise,
And dwell on earth no more!

4 There pain and sickness never come;
There grief no more complains:
Health triumphs in immortal bloom,
And purest pleasure reigns.



NOTTINGHAM. C. M. *Jer. Clarke.*



ABINGDON. C. M.

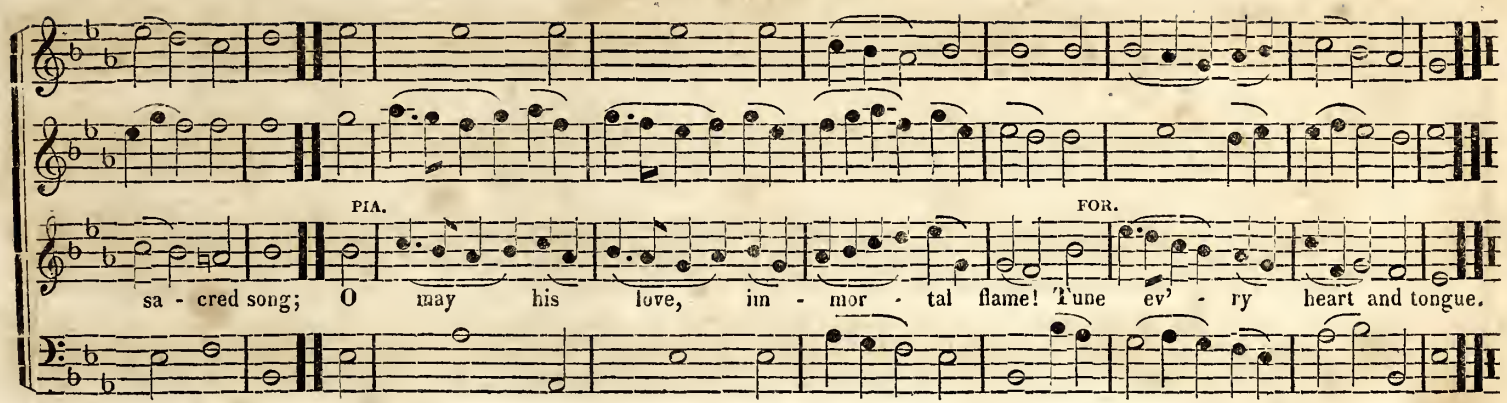
Dr. Heighington.

PIA FOR.

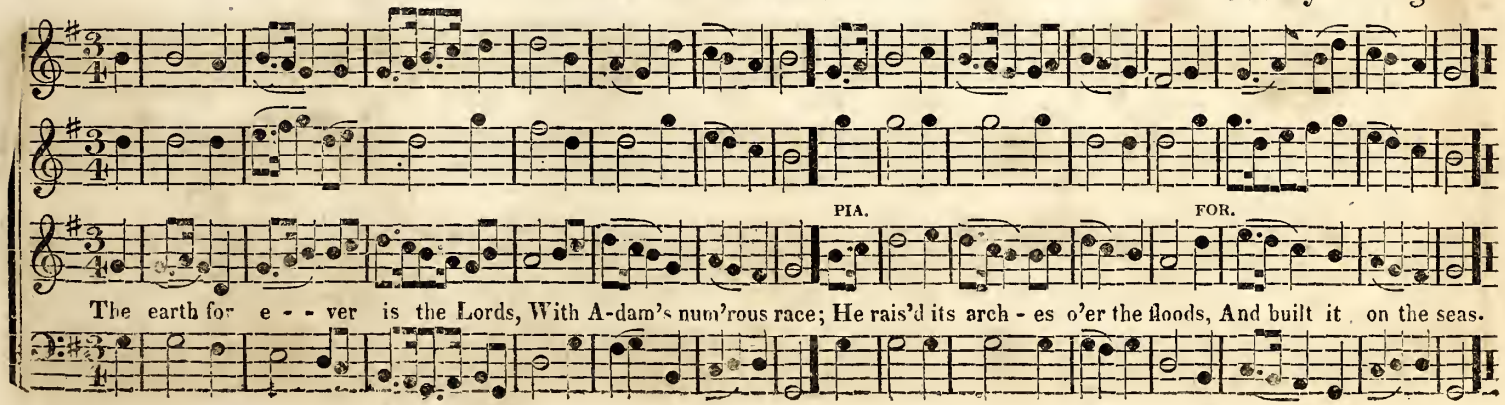
While shep-herds watch'd their flocks by night, All seat - ed on the ground; The an - gel of the Lord came down, And glo - ry shone a - round.

WILTON. C. M.

To our Re - deem - er's glo - rious name, A - wake the



GAINSBOROUGH. C. M. Newly Arranged.



FERNS. C. M.

Lord Mornington.

As pants the Hart for cool - ing streams, When heat-ed in the chase; When heat - ed in the chase;

As pants the Hart for cool - ing streams, When heat-ed in the chase; When hea - - - ted in the c'ase,

When heat - ed in the chase;

PIA. FOR.

So longs my soul, O God for thee, And thy re fresh - ing grace, And thy re - fresh - ing grace.

PIA. FOR.

So longs my soul, O God for thee, And thy re - fresh - ing grace, And thy re - fresh - ing grace.

OLD HUNDRED. L. M.

With one consent let all the earth, To God their cheerful voices raise; Glad homage pay with awful mirth, And sing before him songs of praise.

MEINECKE'S. L. M.

C. Meinecke.

Let all who vi-tal breath enjoy, The breath he doth to them afford; In just returns of praise employ, Let ev'ry creature praise the Lord.

SEABURY. L. M.

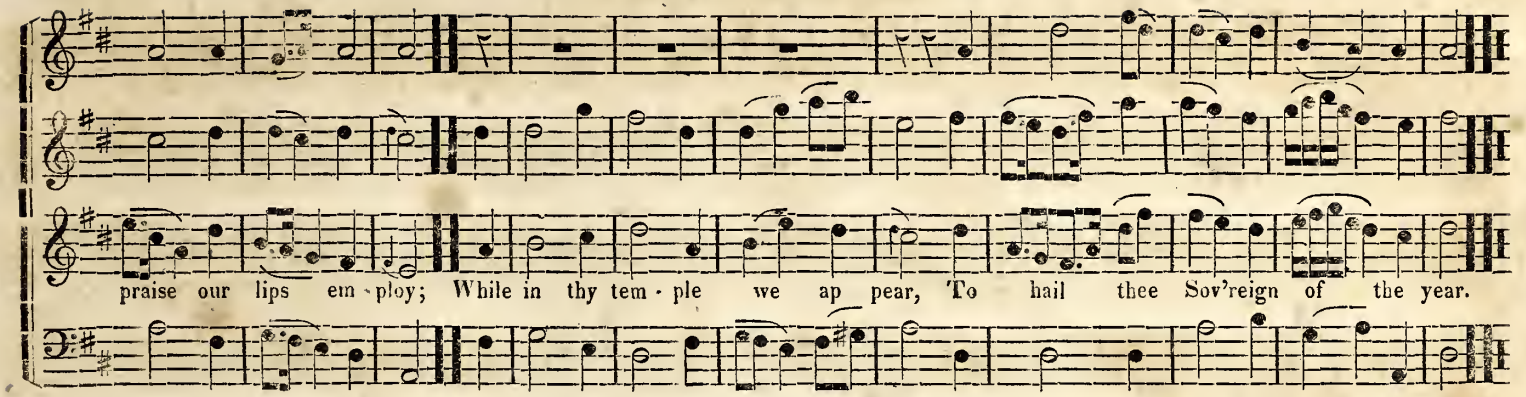
J. Cole.

O thou that hear'st when sin - ners cry, Though all my crimes be - fore thee lie; Be-hold them not with an - gry

look, But blot their mem - ry from thy book.

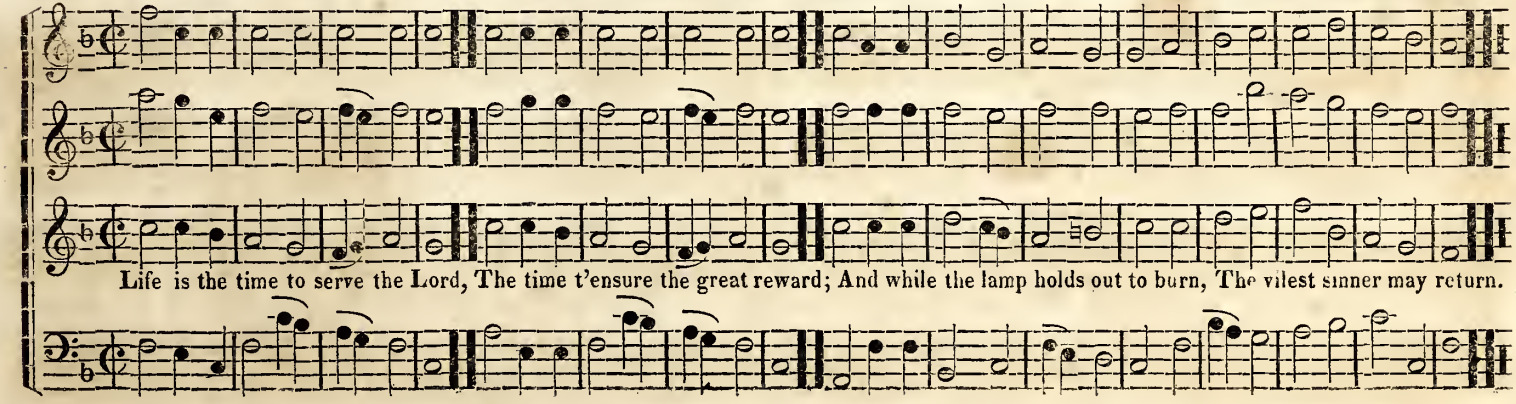
NEW SABBATH. L. M.

E - ter - - nal source of ev' - ry joy, Well may thy



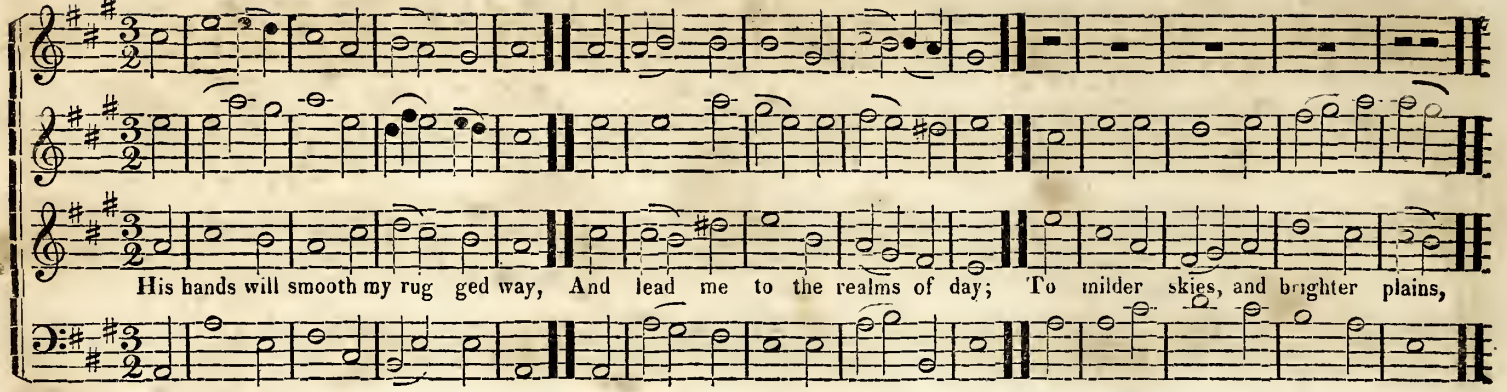
LEIPSIC. L. M.

La Trobe's Collection.



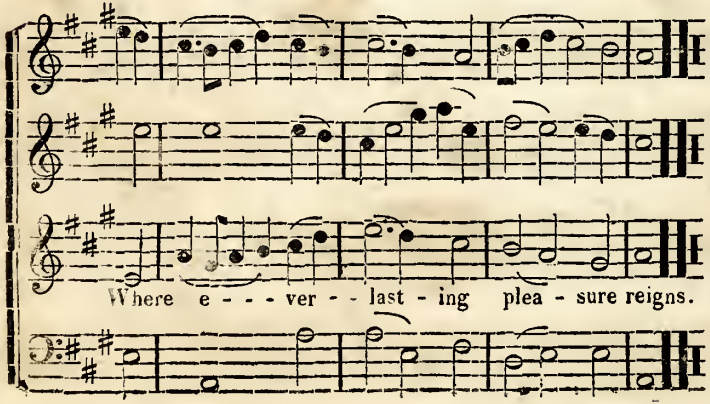
ST. PETER'S. L. M.

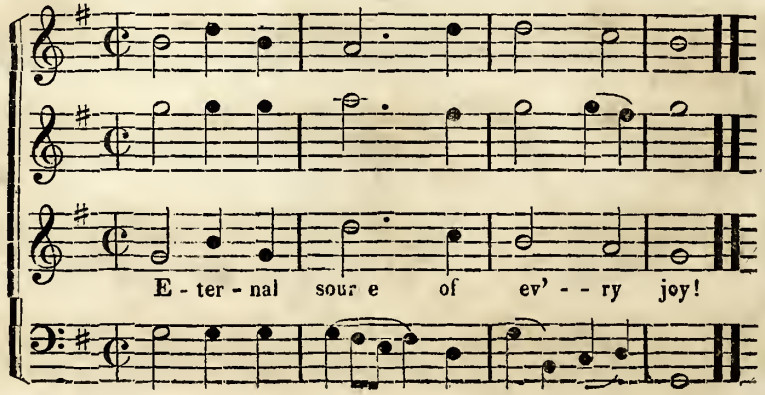
Harwood.

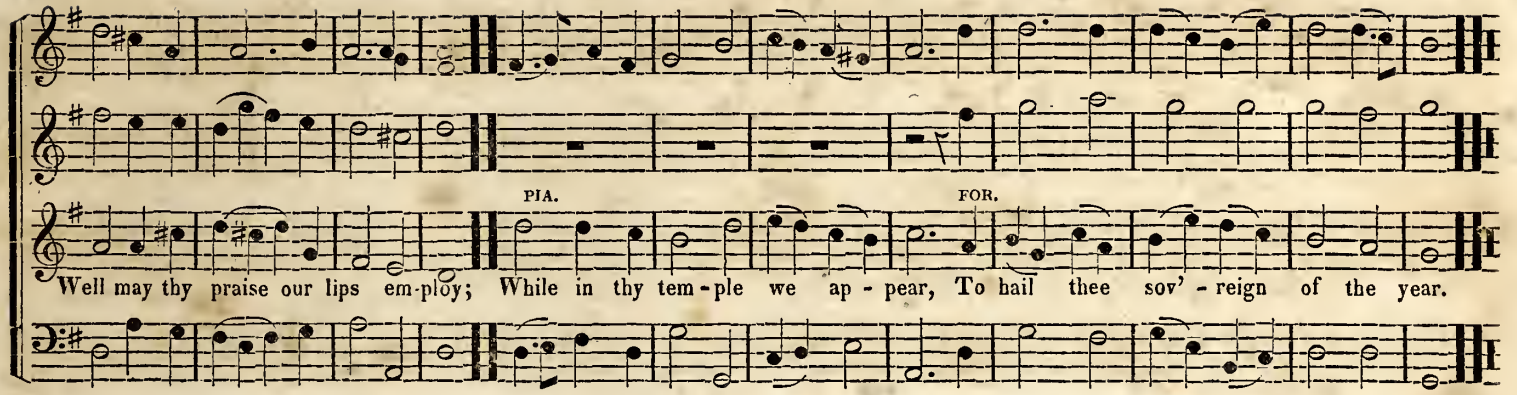


PLYMOUTH. L. M.

J. Cole.

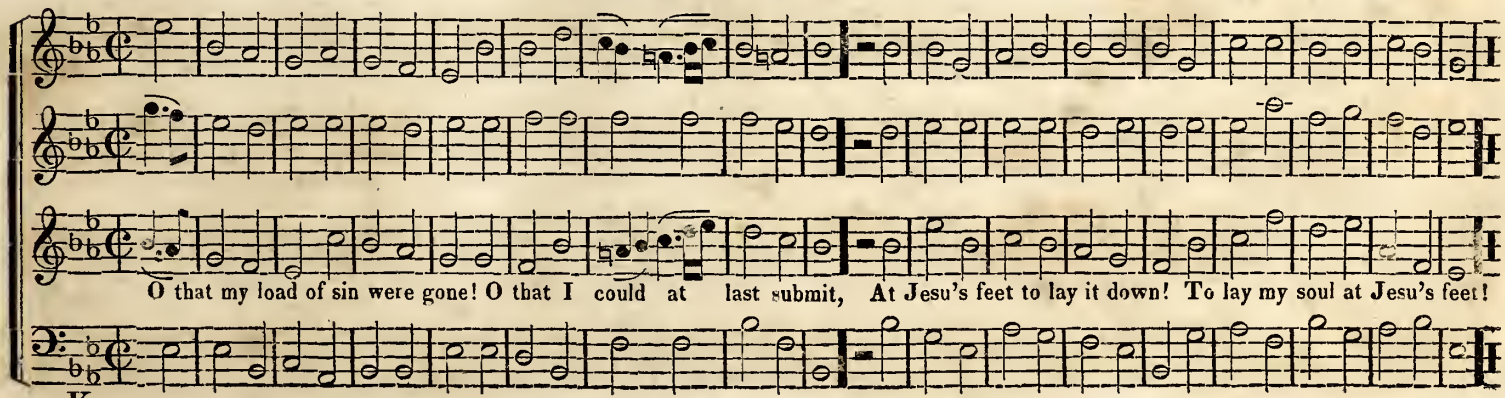






KENT. L. M.

Dr. Green.



REDEMPTION. L. M.

T. Clarke.

All glorious God, what hymns of praise Shall our trans-port-ed voic - es raise! What ar - dent love and zeal are due,

PIA. FOR.

While heav'n stands open, While heav'n stands open to our view.

PIA. FOR.

While heav'n stands open, While heav'n stands open to our view.

ORGAN. VOICE.

2 Once we were fall'n, and O how low!
Just on the brink of endless woe;
When Jesus from the realms above,
Borne on the wings :||: of boundless love,

3 Scatter'd the shades of death and night,
And spread around his heav'nly light!
By him what wond'rous grace is shown
To souls impoverish'd :||: and undone.

4 He shows, beyond these mortal shores,
A bright inheritance as ours;
Where saints in light our coming wait;
To share their holy, :||: happy state!

EBENEZER. L. M.

J. Cole.

Far from my thoughts vain world begone, Let my religious hours alone; From flesh & sense I would be free, And hold communion Lord with thee.

MORNING. L. M.

Gildon.

SECOND TREBLE.

God of the morning at whose voice The cheerful sun makes haste to rise; And like a giant doth rejoice, To run his journey through the skies.

2 From the fair chambers of the East,
The circuit of his race begins;
And without weariness or rest,
Round the whole earth he flies and shines.

3 O like the sun may I fulfil
Th' appointed duties of the day;
With ready mind and active will,
March on and keep my heav'nly way.

HALEY. L. M.

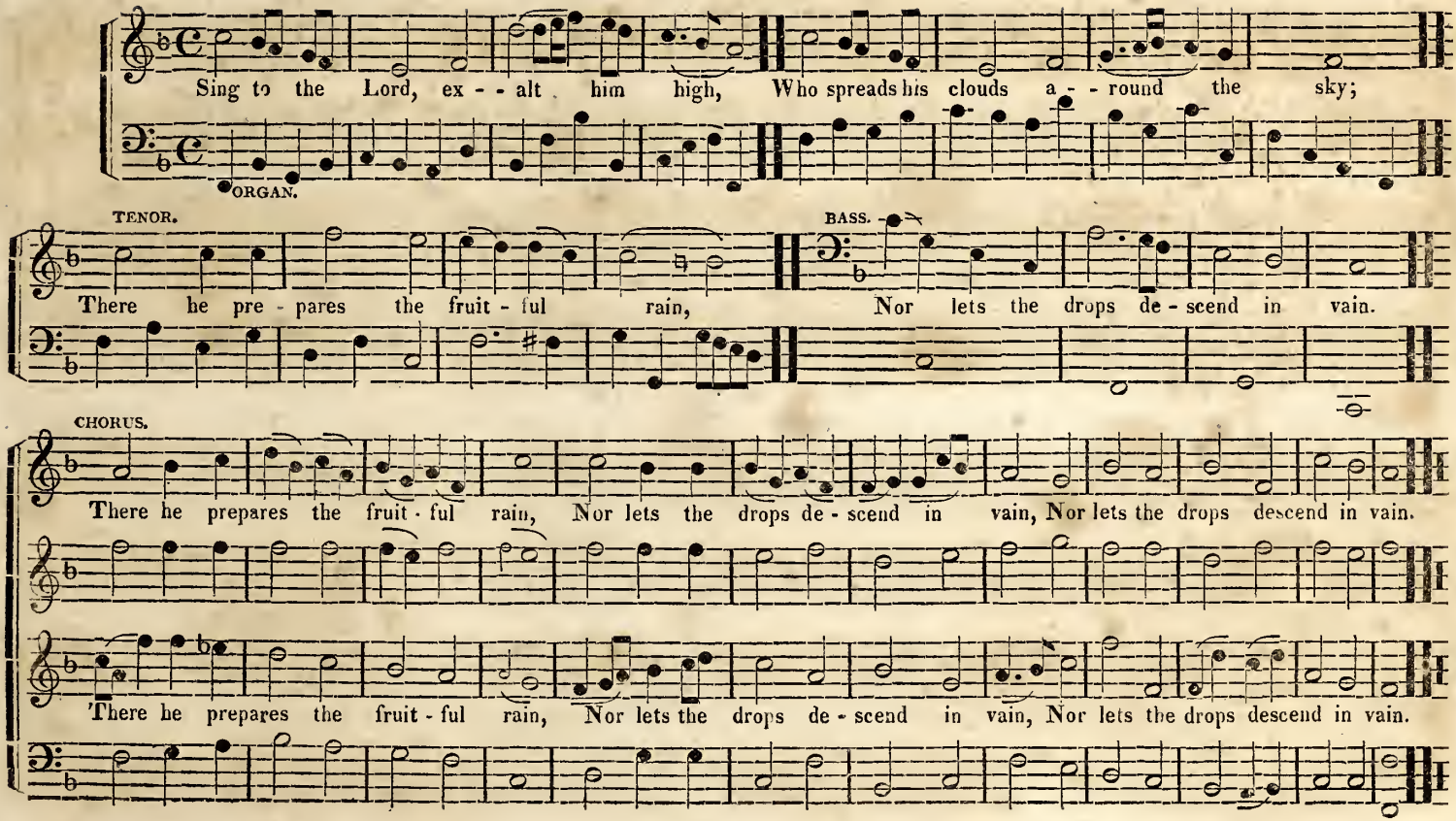
Hobson.

O ren - der thanks to God a - bove, The fountain of e - ter - nal love, Whose mer - cies, firm through a - ges past, Has stood, and shall for - - e - ver last.

2 Who can his mighty deeds express,
Not only vast, but numberless?
What mortal eloquence can raise
His tribute of immortal praise?

3 Happy are they, and only they,
Who from thy judgments never stray:
Who know what's right; not only so,
But always practice what they know.

4 Extend to me that favour, Lord,
Thou to thy chosen dost afford!
When thou return'st to set them free,
Let thy salvation visit me.


Sing to the Lord, ex - - alt him high, Who spreads his clouds a - - round the sky;
ORGAN.
TENOR.
BASS.
There he pre - pares the fruit - ful rain, Nor lets the drops de - scend in vain.
CHORUS.
There he prepares the fruit - ful rain, Nor lets the drops de - scend in vain, Nor lets the drops descend in vain.
There he prepares the fruit - ful rain, Nor lets the drops de - scend in vain, Nor lets the drops descend in vain.

NEWTON. L. M.

T. Clarke.

PIA.

Sinners o - - bey the gospel word, Haste to the sup - per of your Lord; Be wise to know your gracious day, All things are ready

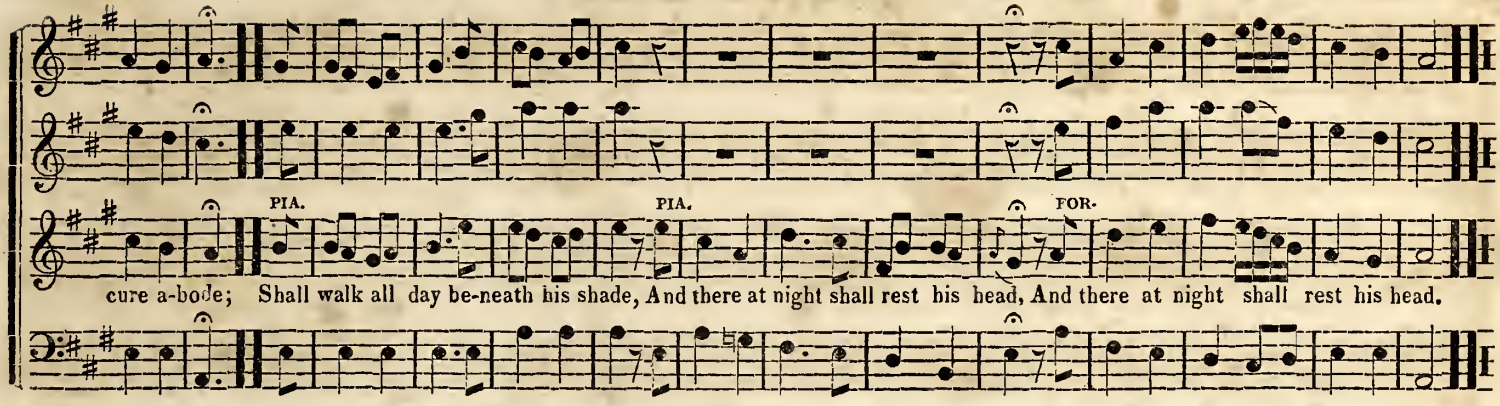
FOR.

come a - way, All things are rea - dy come a-way.

LANGPORT. L. M.

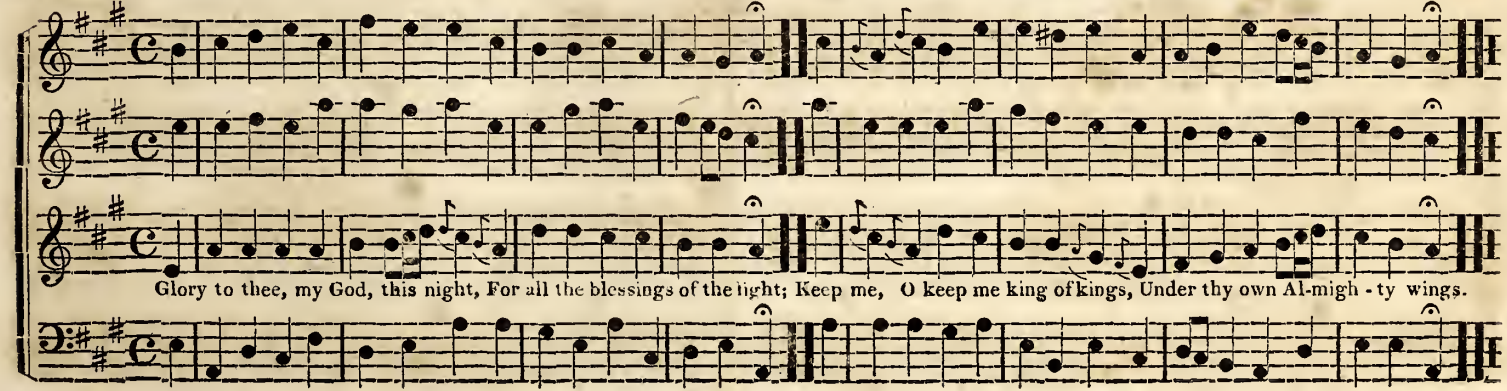
T. Clarke.

He that hath made his refuge God, Shall find a most se-



TALLIS. L. M.

from a Canon by Thomas Tallis.



FOUNTAIN. L. M.

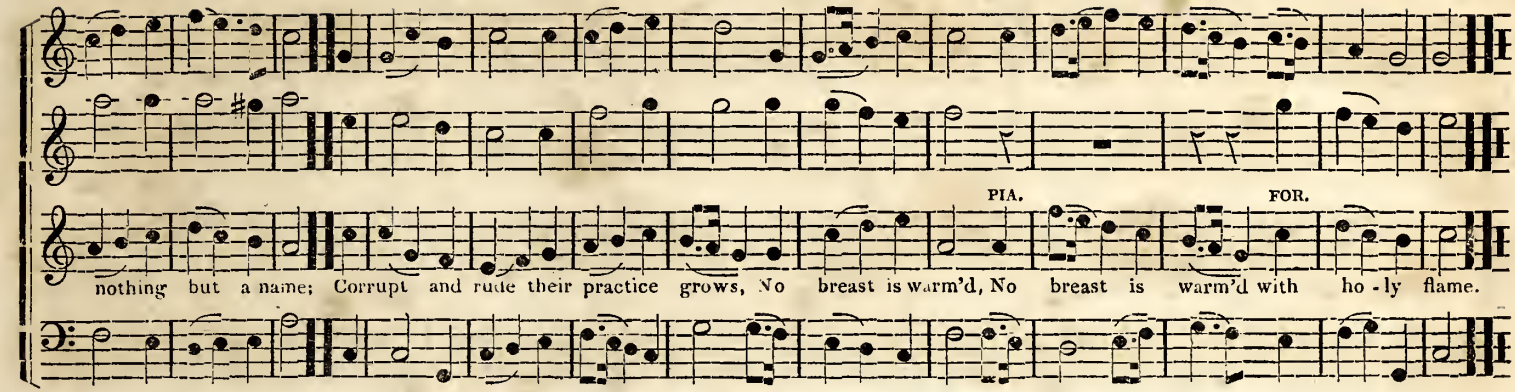
J Leach.

My God, and is thy ta - ble spread? And does thy cup with love o'er-flow; Thi - ther be all thy chil - dren led, And let them thy sweet mer cies know

ISLINGTON. L. M.

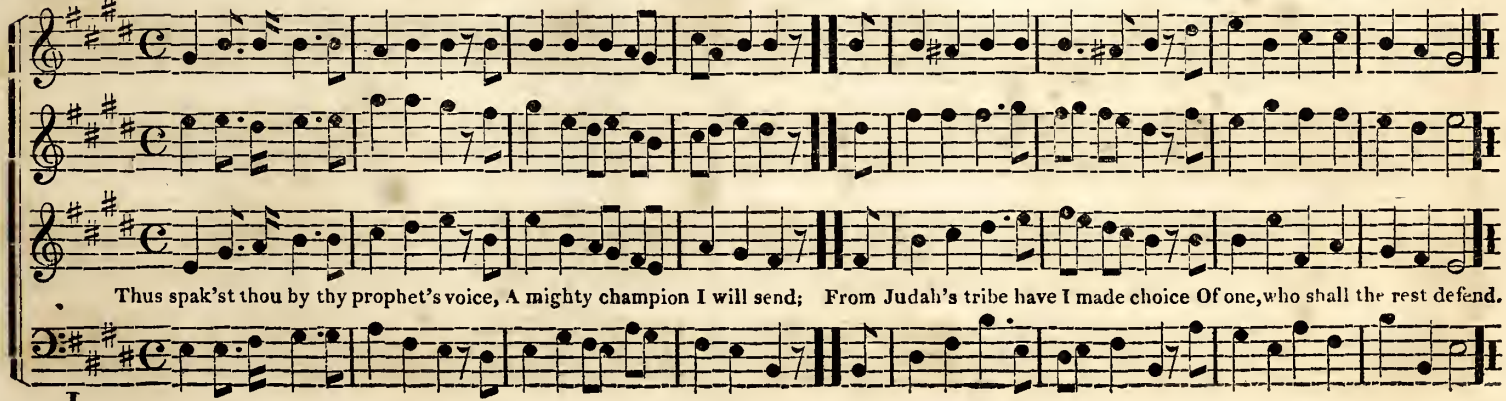
Mel. Sac.

Sure wick- ed fools must needs sup - pose, That God is



TRURO. L. M.

from Handel.



WARTON. L. M.

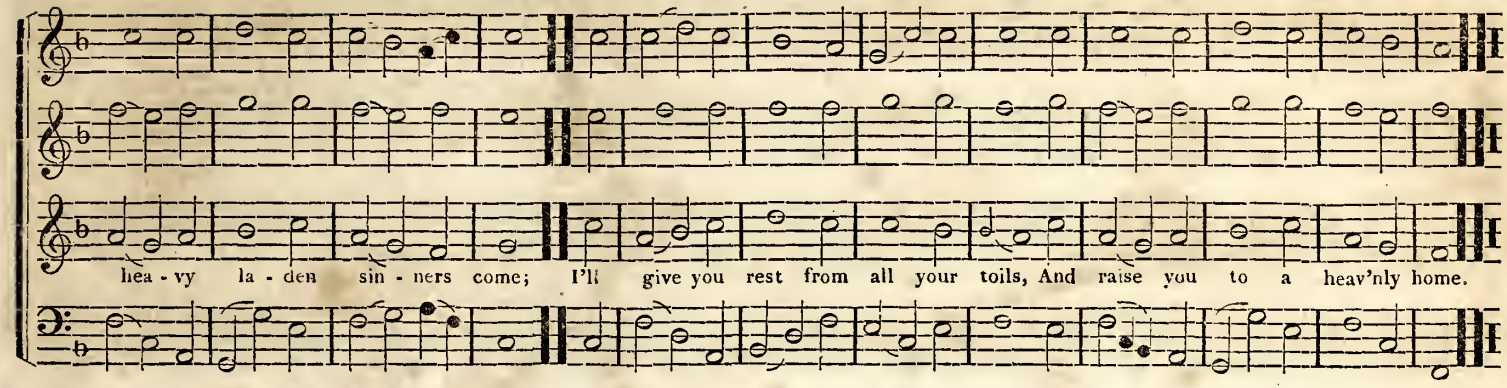
arranged for this work.

He reigns, the Lord Je - - - ho - - vah reigns, Praise him in e - - - van - - ge - lic strains; Let the whole Earth in

songs re - - - joice, And dis - tant isl - ands join their voice.

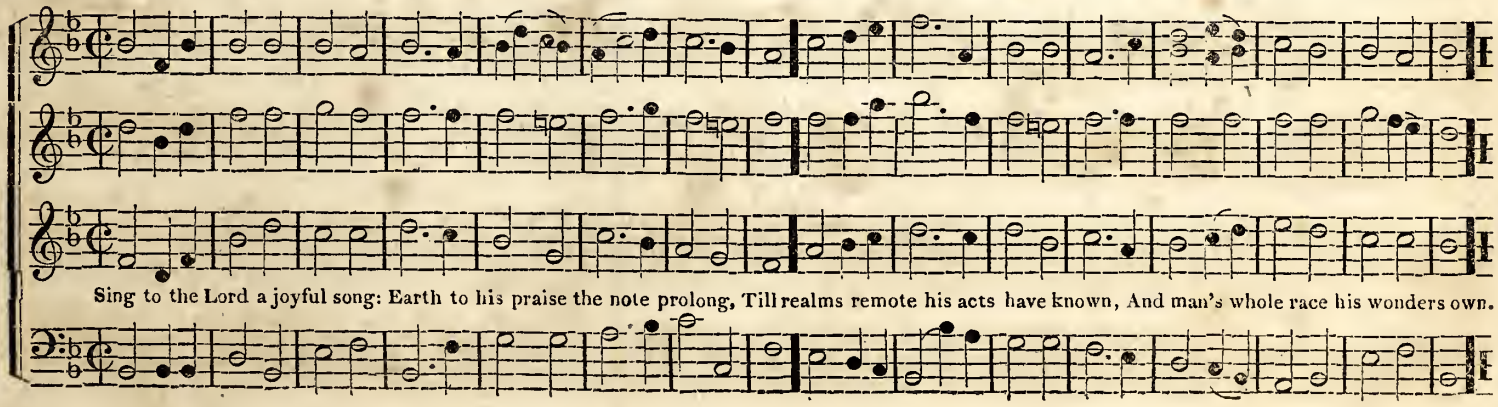
LATROBE. L. M.

Come hi - ther all ye wea - ry souls, Ye



TEWKESBURY. L. M.

J. Cole.



* ORRA MOOR. L. M.

harmonized for this work by Mr. Meinecke.

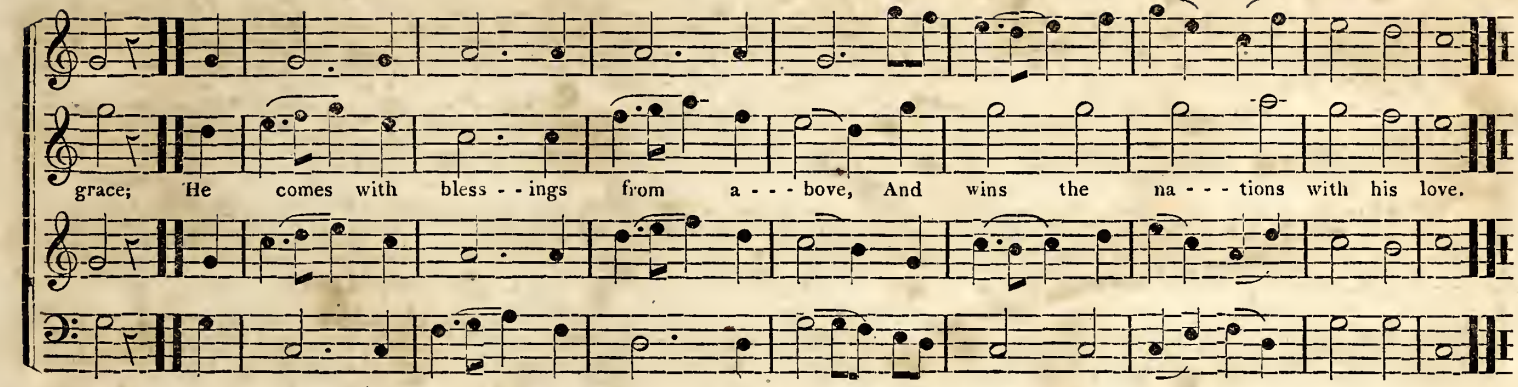
How various, Lord, thy works are found, For which thy wis - dom we a - dore; The earth is with thy treasure crown'd, Till nature's

ANTIGUA. L. M.

newly arranged.

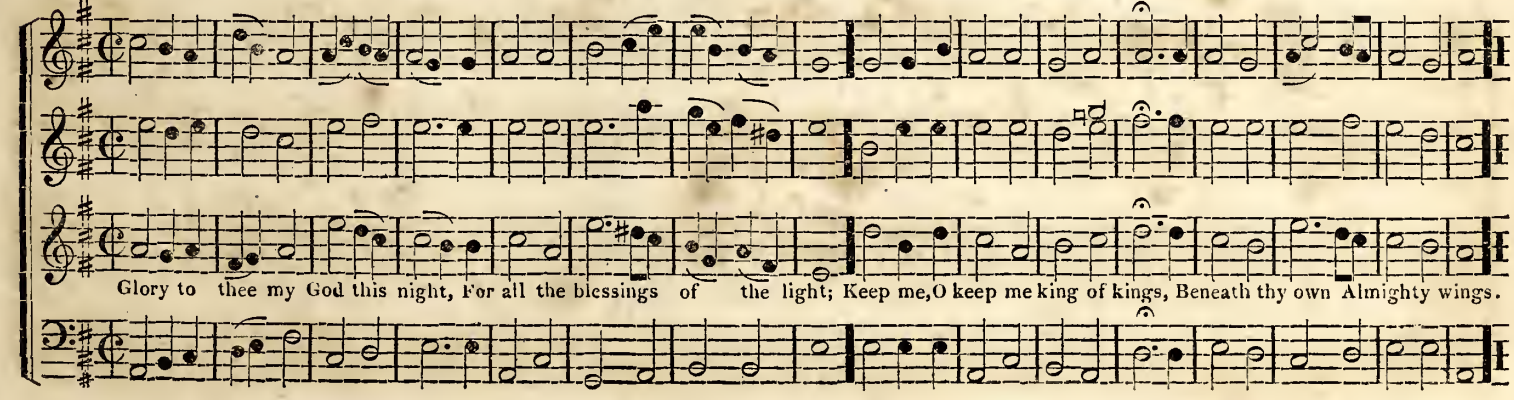
hand can grasp no more.

The King of saints, how fair his face, A - dorn'd with ma - - jes - - - ty and



EVENING. L. M.

B. Jacob.



PERGOLESI. L. M. *arranged for this work from Pergolesi.*

Thou Lord, by strictset search hast known, My rising up and lying down; My

secret thoughts are known to thee; Known long be . . fore con ceiv'd by me.

ANDANTE. FOR. PIA. PIA. FOR. PIA.

At length by certain proofs 'tis plain, That God will to his saints be kind; That all, whose hearts are pure and clean, Shall

FOR.

Shall his pro - tect - ing favour find.

FOR.

his pro- tect - ing fa - - vour find, Shall his pro - tect - - - ing fa - vour find.

2 Till this sustaining truth I knew,
My stagg'ring feet had almost fail'd;
I griev'd the sinner's wealth to view,
And envy'd when the fools prevail'd.

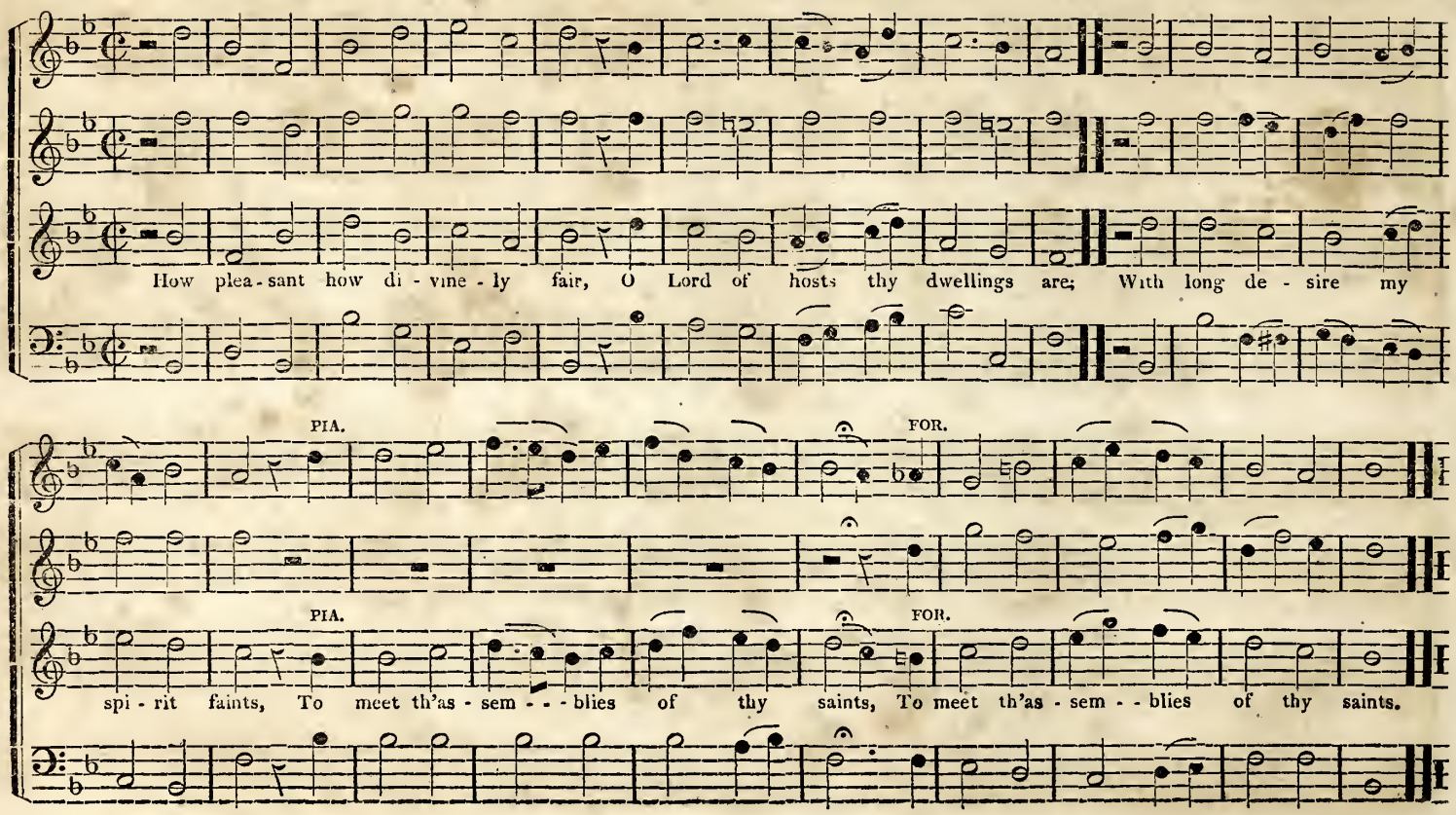
3 They to the grave in peace descend,
And, whilst they live, are hale and strong;
No plagues or troubles them offend,
Which oft to other men belong.

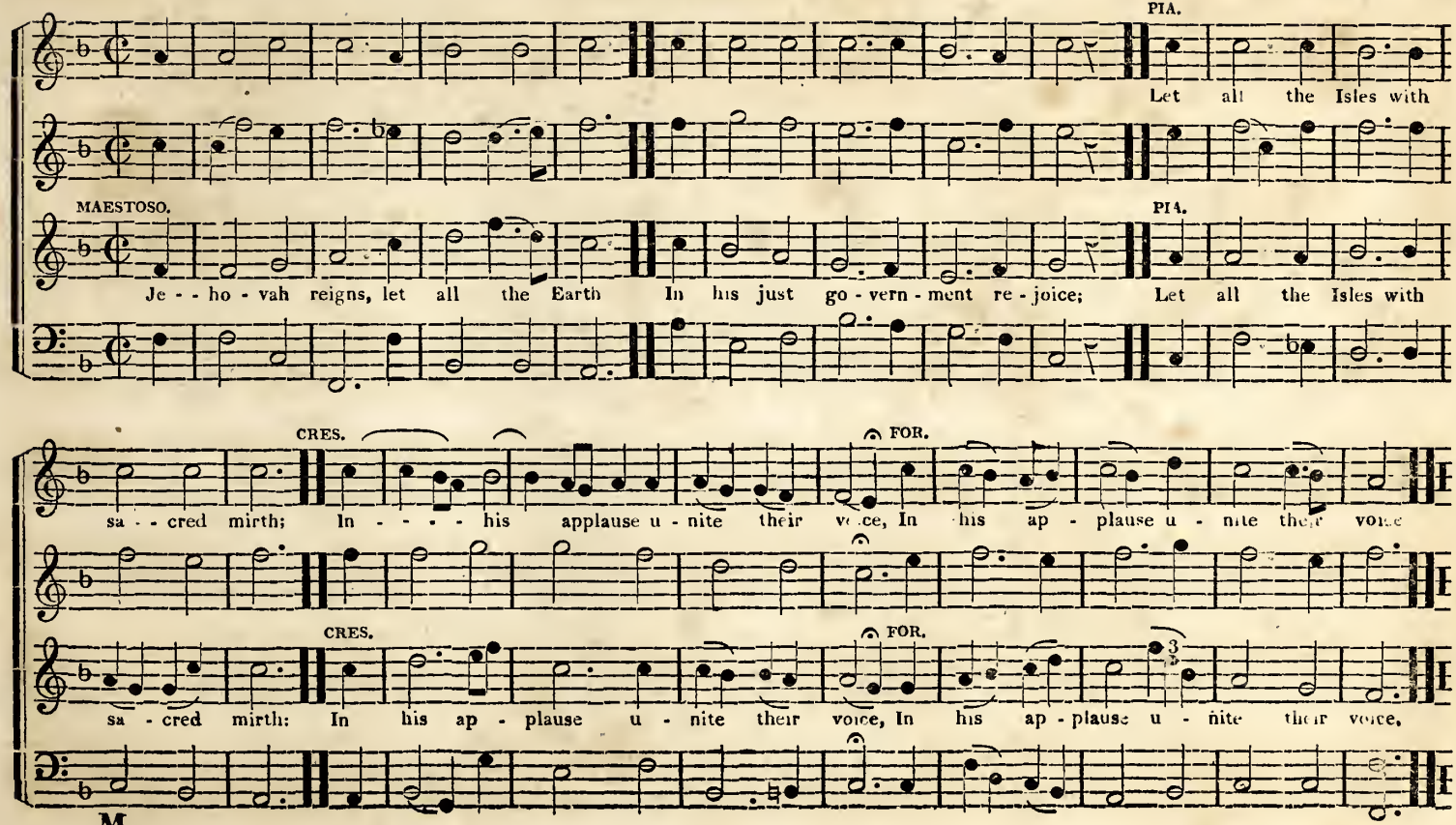
4 To fathom this my thoughts I bent,
But found the case too hard for me;
Till to the house of God I went;
Then I their end did plainly see.

5 How high soe'er advanced, they all
On slipp'ry places loosely stand;
Thence into ruin headlong fall,
Cast down by thy avenging hand.

WINCHESTER. L. M.

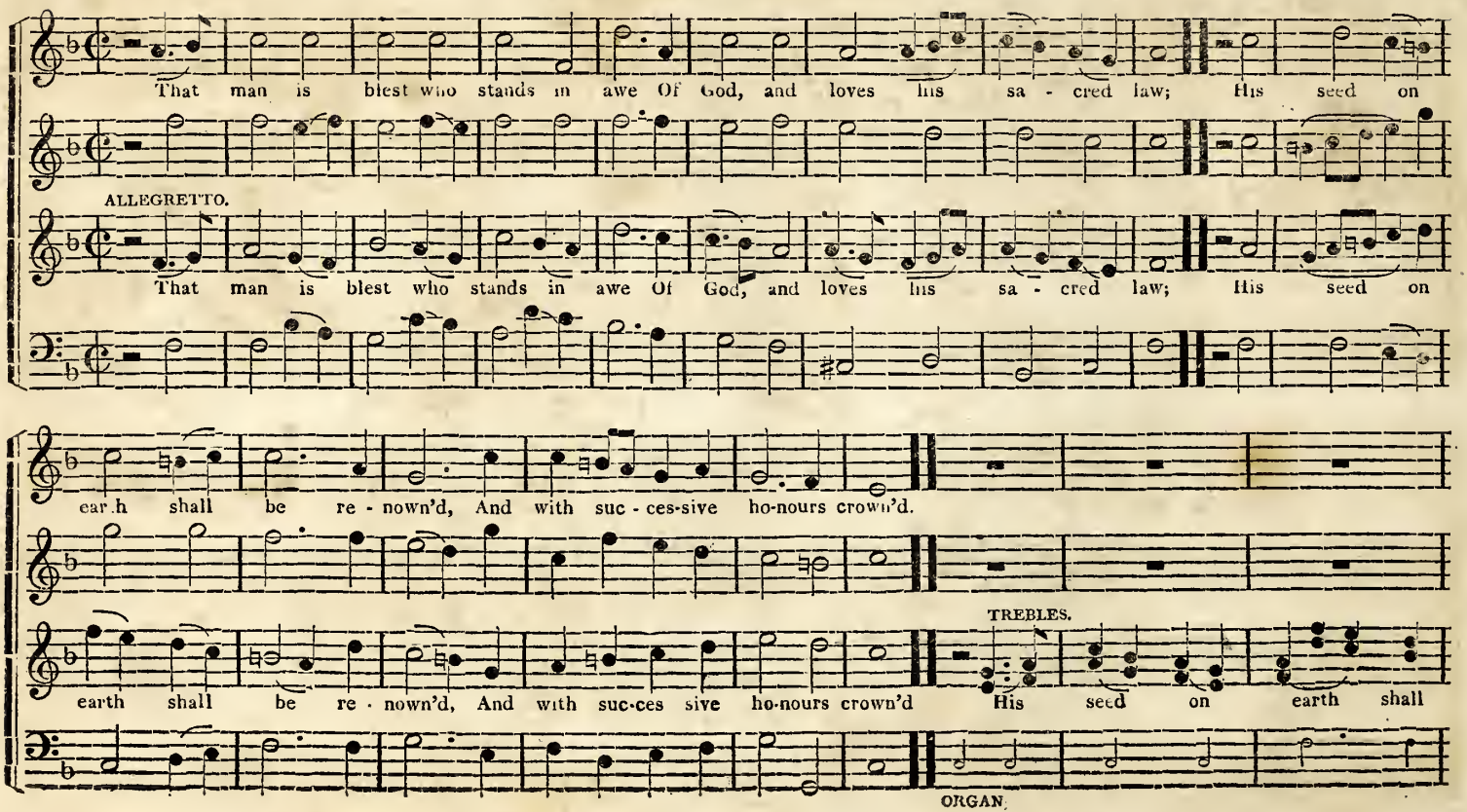
newly arranged.




PIA.
Let all the Isles with
MAESTOSO.
Je - - ho - vah reigns, let all the Earth In his just go - vern - ment re - joice;
PIA.
Let all the Isles with
CRES.
FOR.
sa - - cred mirth; In - - - - his applause u - nite their voice, In his ap - plause u - nite their voice
CRES.
FOR.
sa - cred mirth: In his ap - plause u - nite their voice, In his ap - plause u - nite their voice,

DROMORE. L. M.

D. Weyman.



PIA.

And with suc - ces-sive ho - nours crown'd. Hal - - le - - - lu - - jah, Hal - - le-

FOR. PIA.

be re - nown'd, And with suc - ces - sive ho-nours crown'd. Hal - - le - - lu - - jah, Hal - - le-

FOR

lu - - jah, Hal - - le - lu - jah, Hal - le - - lu - - jah.

FOR.

lu - - jah, Hal - - le - lu - jah, Hal - le - - lu - - jah.

2 The soul that's fill'd with virtue's light
Shines brightest in affliction's night;
To pity the distress'd inclin'd,
As well as just to all mankind.

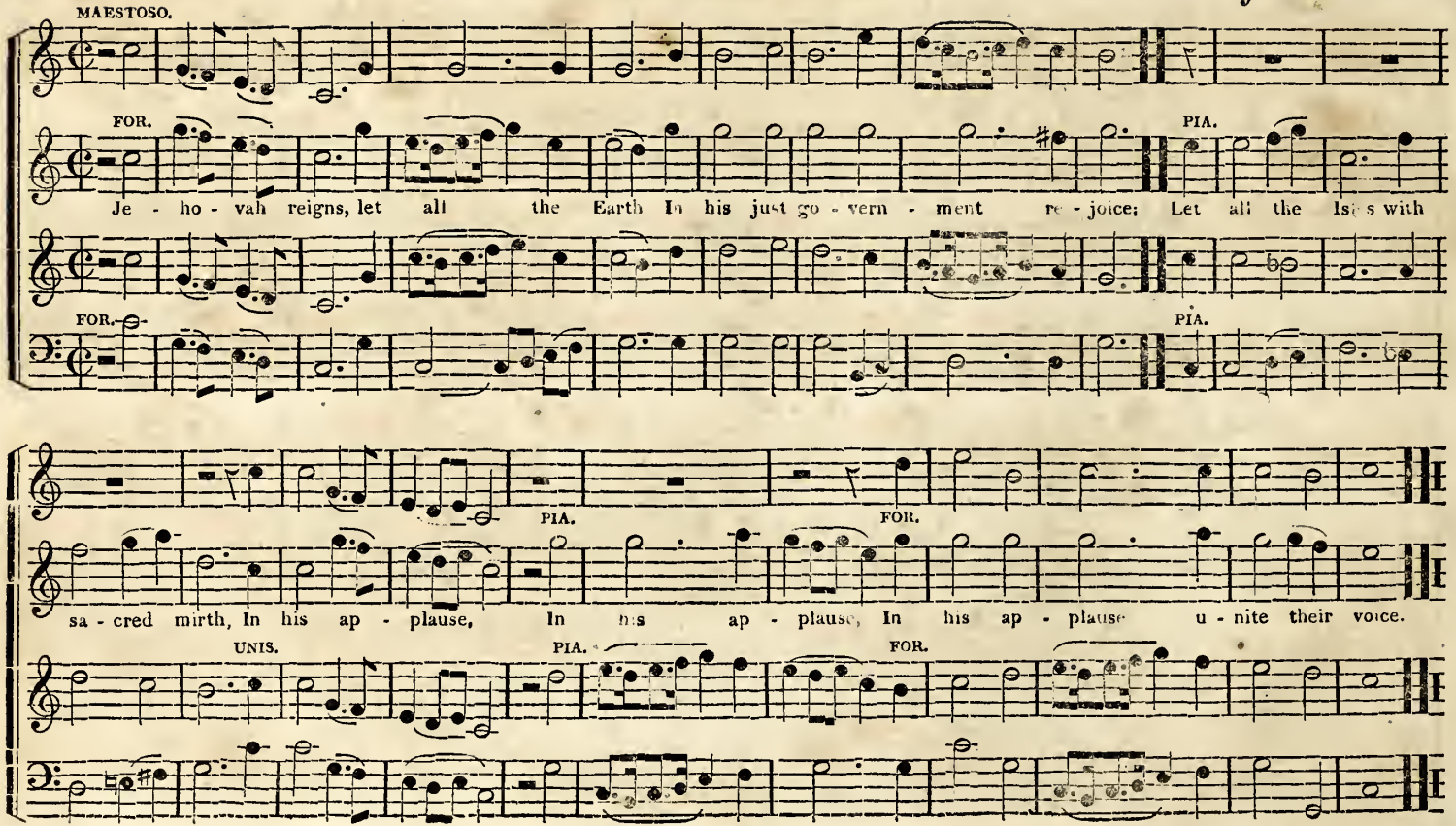
3 His lib'ral favours he extends,
To some he gives, to others lends;
Yet, what his charity impairs,
He saves by prudence in affairs.

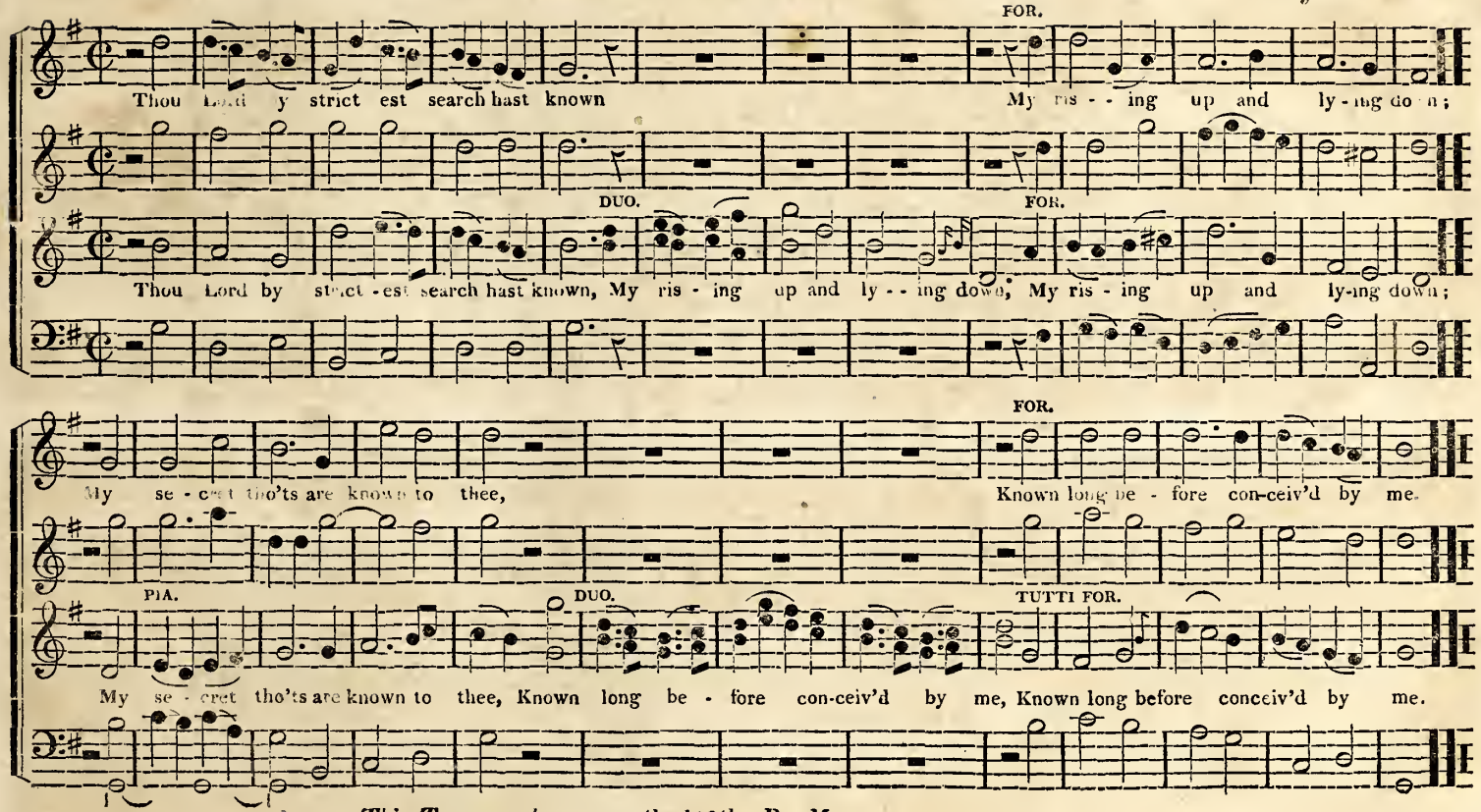
4 Beset with threat'ning dangers round,
Unmov'd shall he maintain his ground:
The sweet remembrance of the just
Shall flourish when he sleeps in dust.

5 Ill tidings never can surprise
His heart, that, fix'd on God relies:
On safety's rock he sits and sees
The shipwreck of his enemies.

KIMBOLTON. L. M.

from Handel.





This Tune may be sung as the 113th, P. M.

DELAMAIN. L. M. Double.

De La Main.

MODERATO.

When we, our wea - ried limbs to rest, Sat down by proud Eu - - phra - - tes' stream, We wept, with dole - ful

When we, our wea - ried limbs to rest, Sat down by proud Eu - - phra - - tes' stream, We wept, with dole - ful

PIA.

thoughts op - prest, And Si - on was our mourn - ful theme. Our harps, that when with

PIA.

thoughts op - prest, And Si - on was our mourn - ful theme. Our harps, that when with

MEZ. FOR. PIA. FOR.

joy we sung, Were wont their tune - ful parts to bear; With si - lent strings, ne - glected, hung On

MEZ. FOR. PIA. FOR.

joy we sung, Wer wont their tune - ful parts to bear; With si - lent strings, ne- glect -ed hung On

wil low trees that with - er'd there.

wil - low trees that with - er'd there.

3 Meanwhile our foes, who all conspir'd
To triumph in our slavish wrongs,
Music and mirth of us required,
"Come sing us one of Sion's songs."

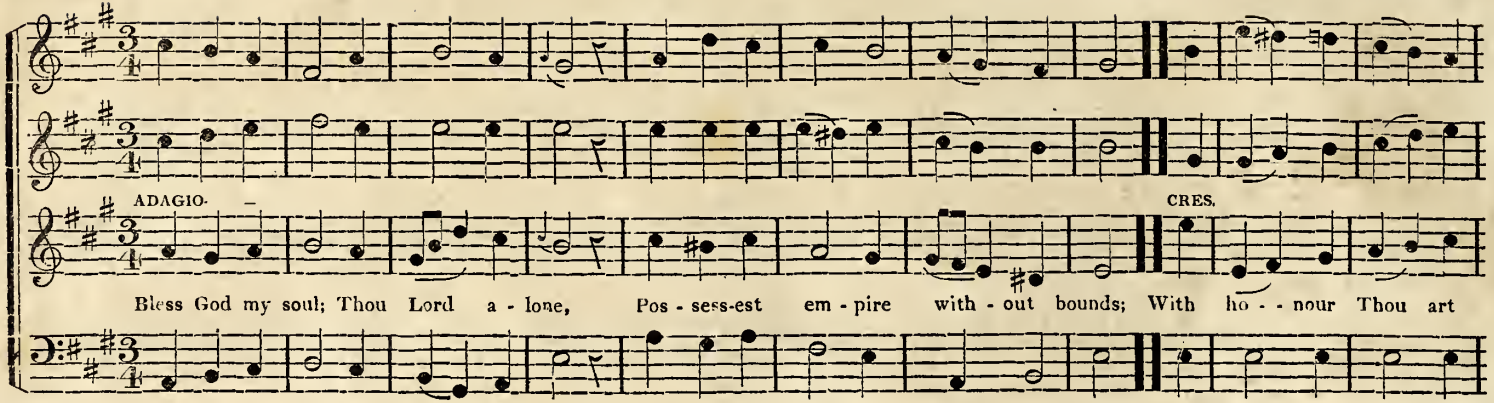
4 How shall we tune our voice to sing,
Or touch our harps with skilful hands!
Shall hymns of joy to God, our King,
Be sung by slaves in foreign lands?

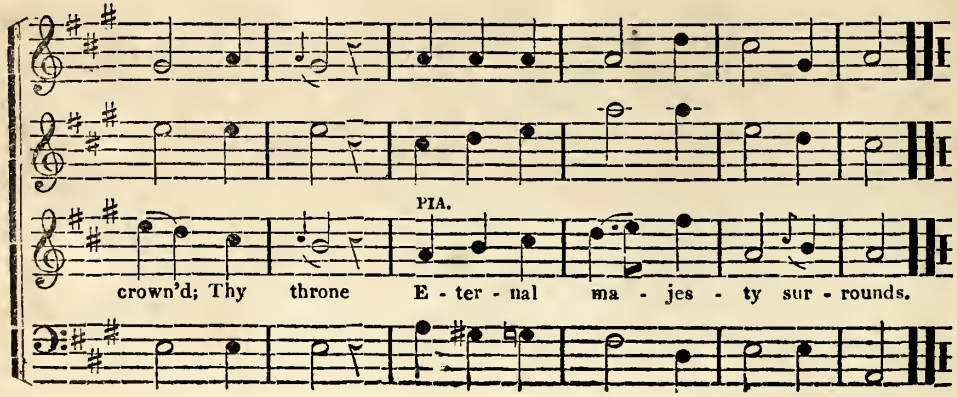
5 O Salem, our once happy seat!
When I of thee forgetful prove,
Let then my trembling hand forget
The speaking strings with art to move!

6 If I to mention thee forbear,
Eternal silence seize my tongue;
Or if I sing one cheerful air,
Till thy deliv'rance is my song.

HAYDN. L. M.

from Haydn.





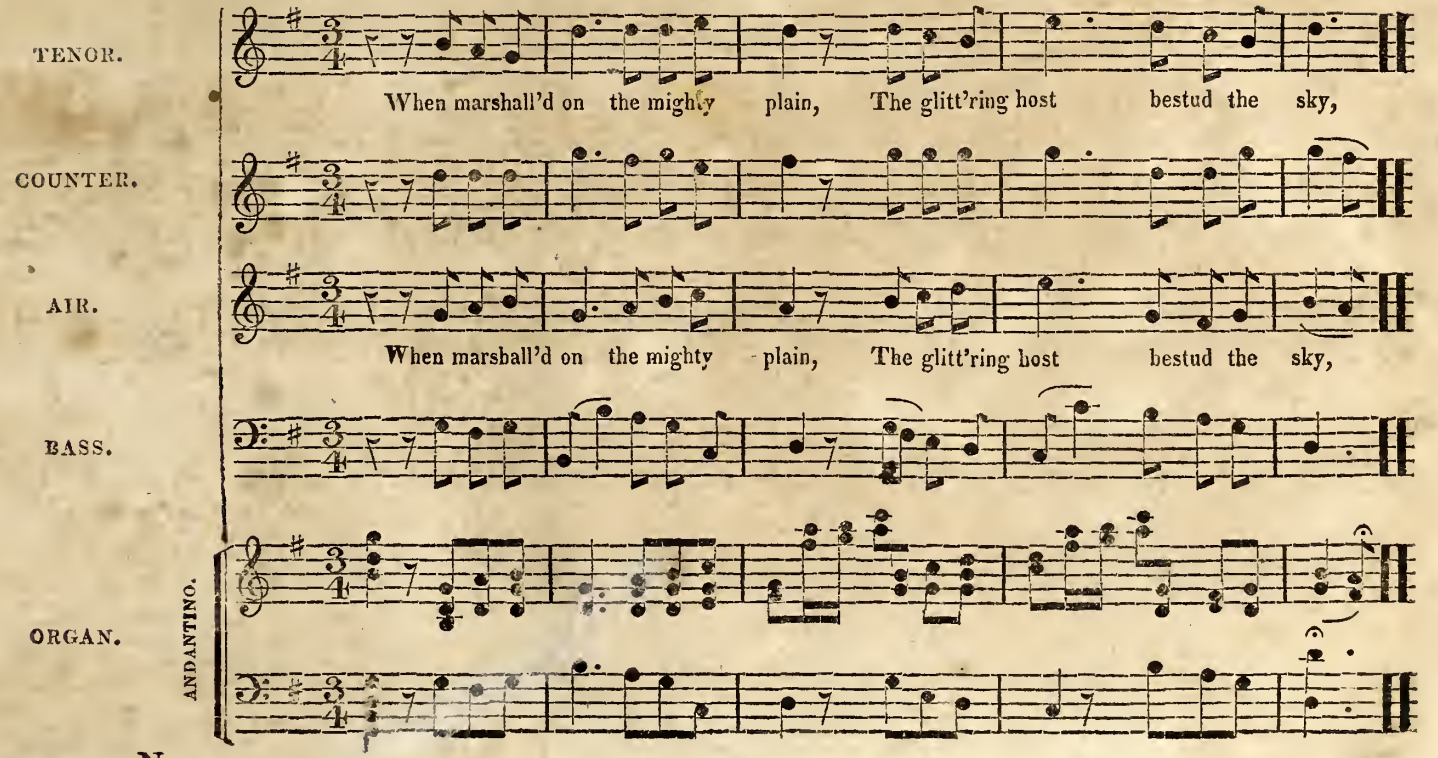
2 With light thou dost thyself enrobe,
And glory for a garment take;
Heav'ns curtains stretch beyond the globe,
Thy canopy of state to make.

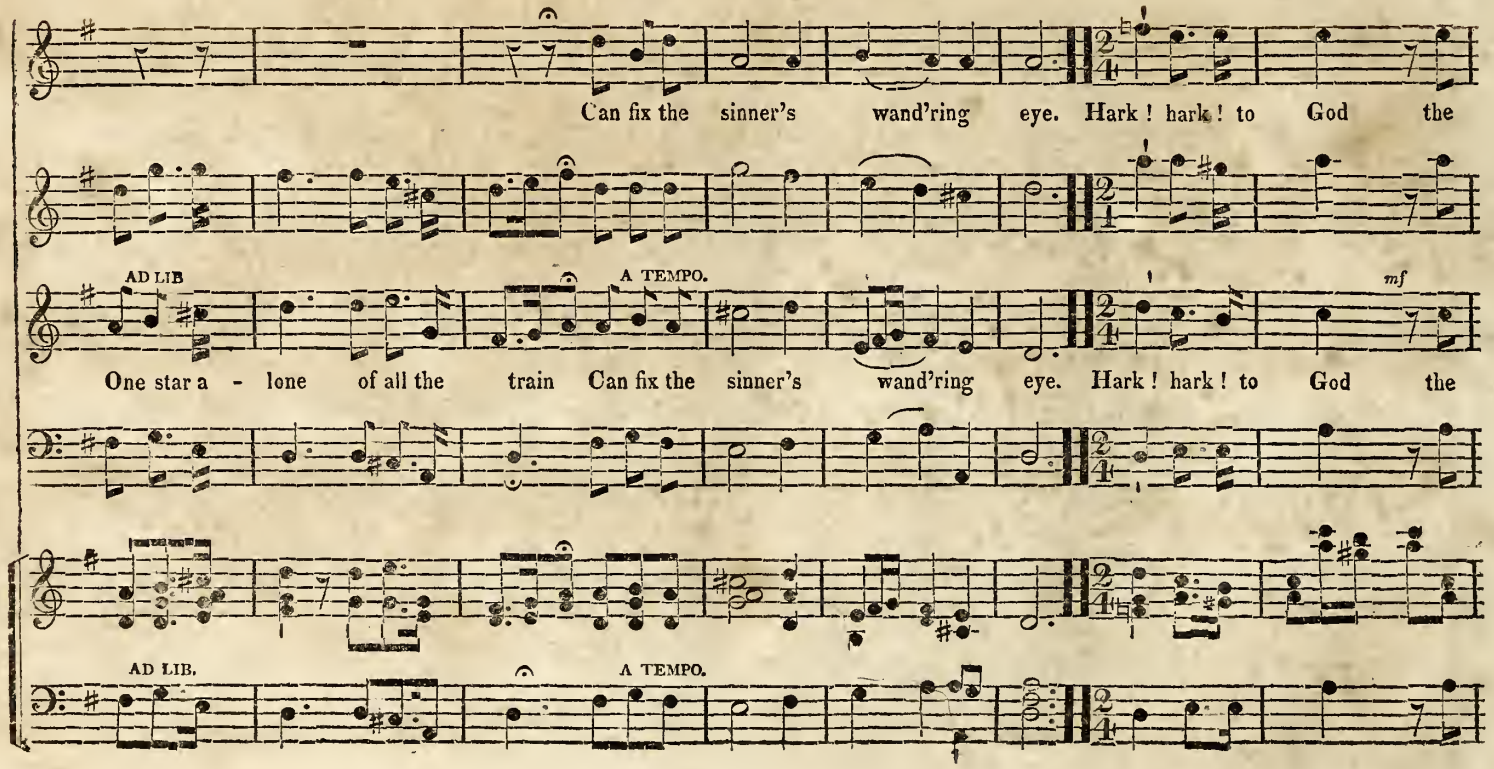
3 God builds on liquid air, and forms
His palace chambers in the skies;
The clouds his chariots are, and storms
The swift wing'd steeds with which he flies.

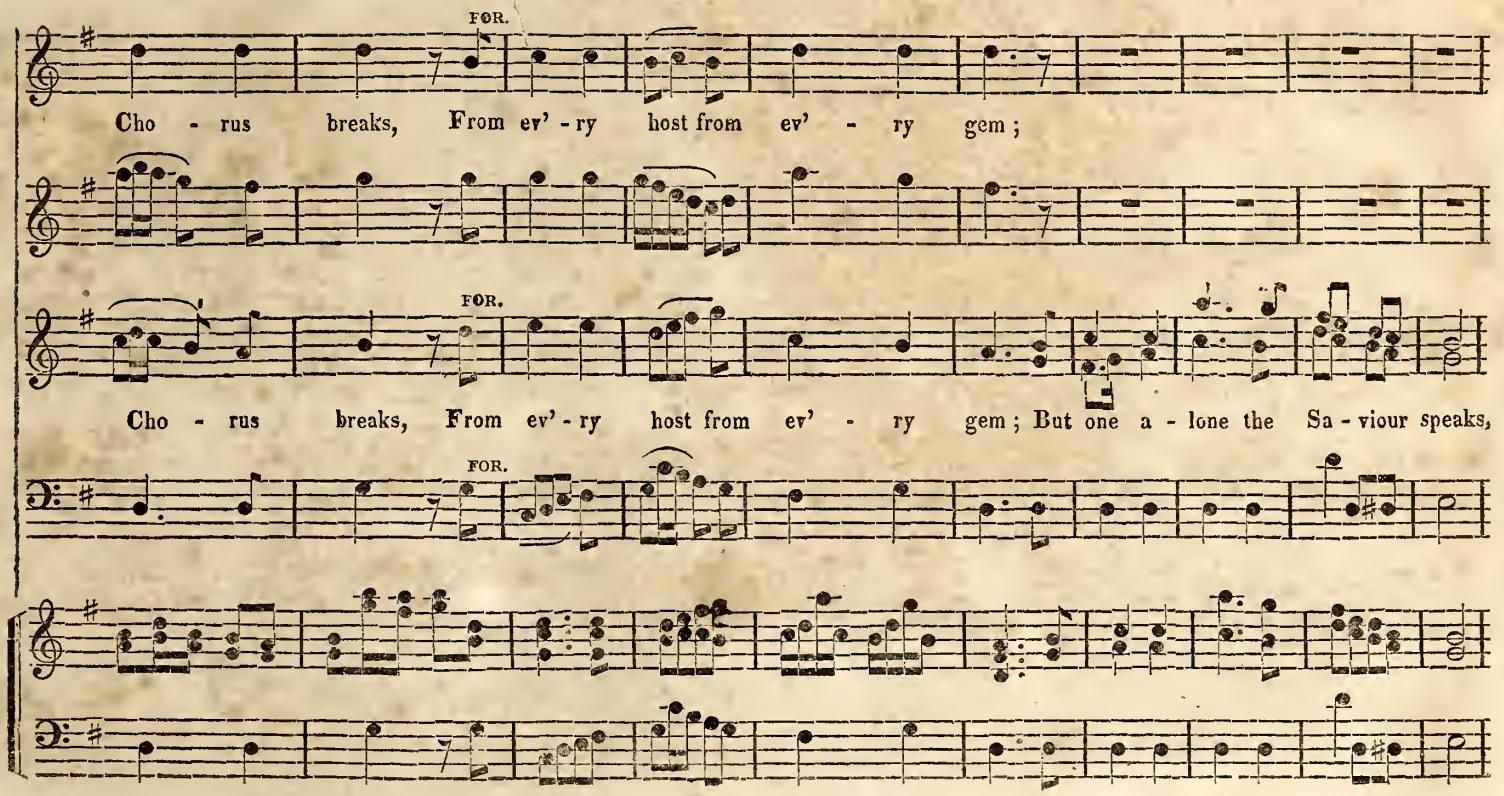
4 As bright as flame, as swift as wind,
His ministers heav'n's palace fill,
To have their sundry tasks assign'd,
All proud to serve their Sov'reign's will.

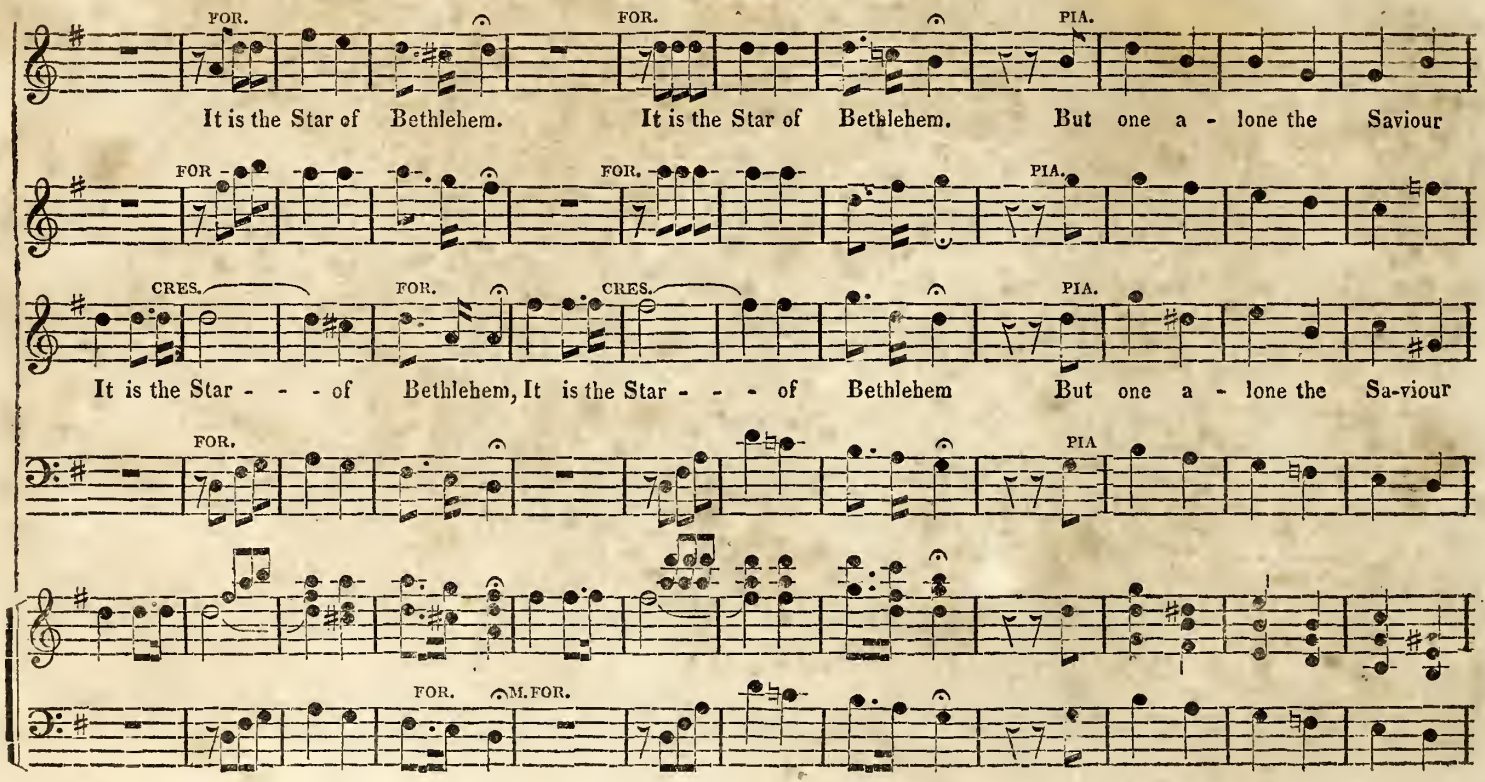
5 In praising God, while he prolongs
My breath, I will that breath employ;
And join devotion to my songs,
Sincere, as in him is my joy.

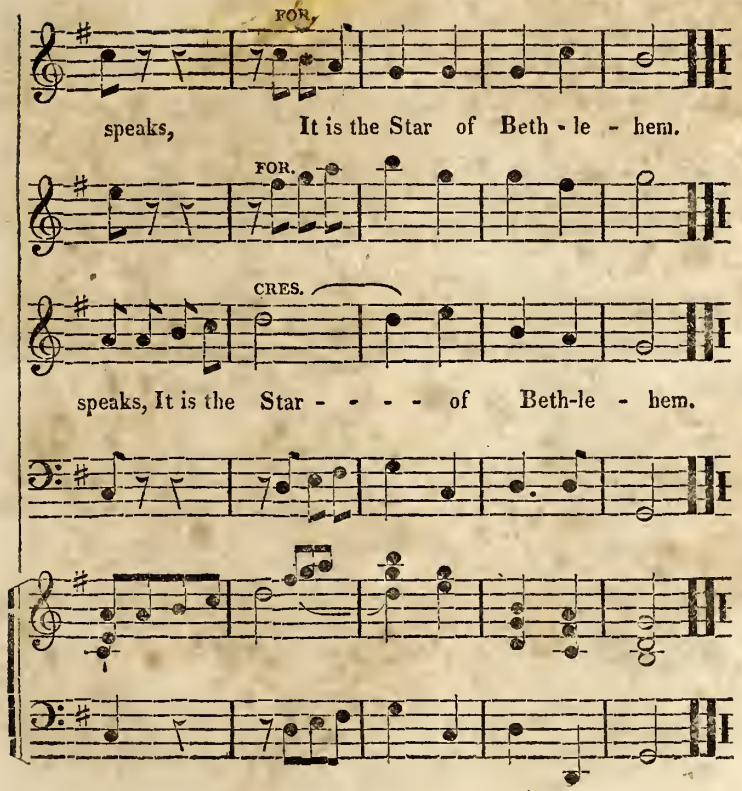
A Hymn, by Henry Kirke White. The Music by Richard Taylor, of Chester.




Can fix the sinner's wand'ring eye. Hark! hark! to God the
AD LIB
A TEMPO.
mf
One star a - lone of all the train Can fix the sinner's wand'ring eye. Hark! hark! to God the
AD LIB.
A TEMPO.


FOR.
Cho - rus breaks, From ev' - ry host from ev' - ry gem;
FOR.
Cho - rus breaks, From ev' - ry host from ev' - ry gem; But one a - lone the Sa - viour speaks,
FOR.


FOR.
FOR.
PIA.
It is the Star of Bethlehem. It is the Star of Bethlehem. But one a - lone the Saviour
FOR
FOR.
PIA.
CRES.
FOR.
CRES.
PIA.
It is the Star - - - of Bethlehem, It is the Star - - - of Bethlehem But one a - lone the Sa-viour
FOR.
PIA
FOR.
M. FOR.



Once on the raging seas I rode,
The storm was loud—the night was dark,
The ocean yawn'd—and rudely blow'd
The wind that toss'd my found'ring bark;
Deep horror then my vitals froze,
Death-struck I ceas'd the tide to stem;
When suddenly a Star arose—
It was the Star of Bethlehem.

It was my guide, my light, my all—
It bade my dark forebodings cease;
And thro' the storm, and danger's thrall,
It led me to the port of peace.
Now safely moor'd, my perils o'er—
I'll sing, first in night's diadem,
For ever and for ever more,
I'll sing the Star of Bethlehem

FATHER OF MERCIES.

Adapted from Wranitzky.

ANDANTE.

Father of mer - cies, Fountain of good - ness; Lord we a - dore thee, and worship thy name.
Prophets and mar - tyrs, Sing Hal - le - lu jah; Heav'ns arches e - cho the praises of God.

CHORUS.

Praise him all ye Angels, Praise him with the Cymbals, For he is Lord alone, O praise the Holy One.
Lord we would a - dore thee, Hearts and voices joining, For thou art Thou art

SECOND TREBLE. Lute and harp resounding, Lofty notes rebounding;
Come with thanks before thee, Sweetest notes combining;

Praise him all ye Angels, Praise him with the Cymbals, For he is Lord alone. O praise the Holy One.
Lord we would a - dore thee, Hearts and voices joining. For thou art Thou art

SPIRITOSO. CHORUS.

And made his righteous acts appear In all the hea-then's

SECOND TREBLE. ALTO.

The Lord has thro' th'astonish'd world, Display'd his saving - might : And made his righteous acts appear In all the heathens

ORGAN. VOCE.

sight.

sight. And made his righteous acts appear In all the heathen's sight

Let therefore earth's inhabitants,
Their cheerful voices raise ;
And all with universal joy
Resound their Maker's praise.

With harp and hymn's soft melody
Into the concert bring ;
The trumpet and shrill cornet's sound,
Before th'Almighty King.

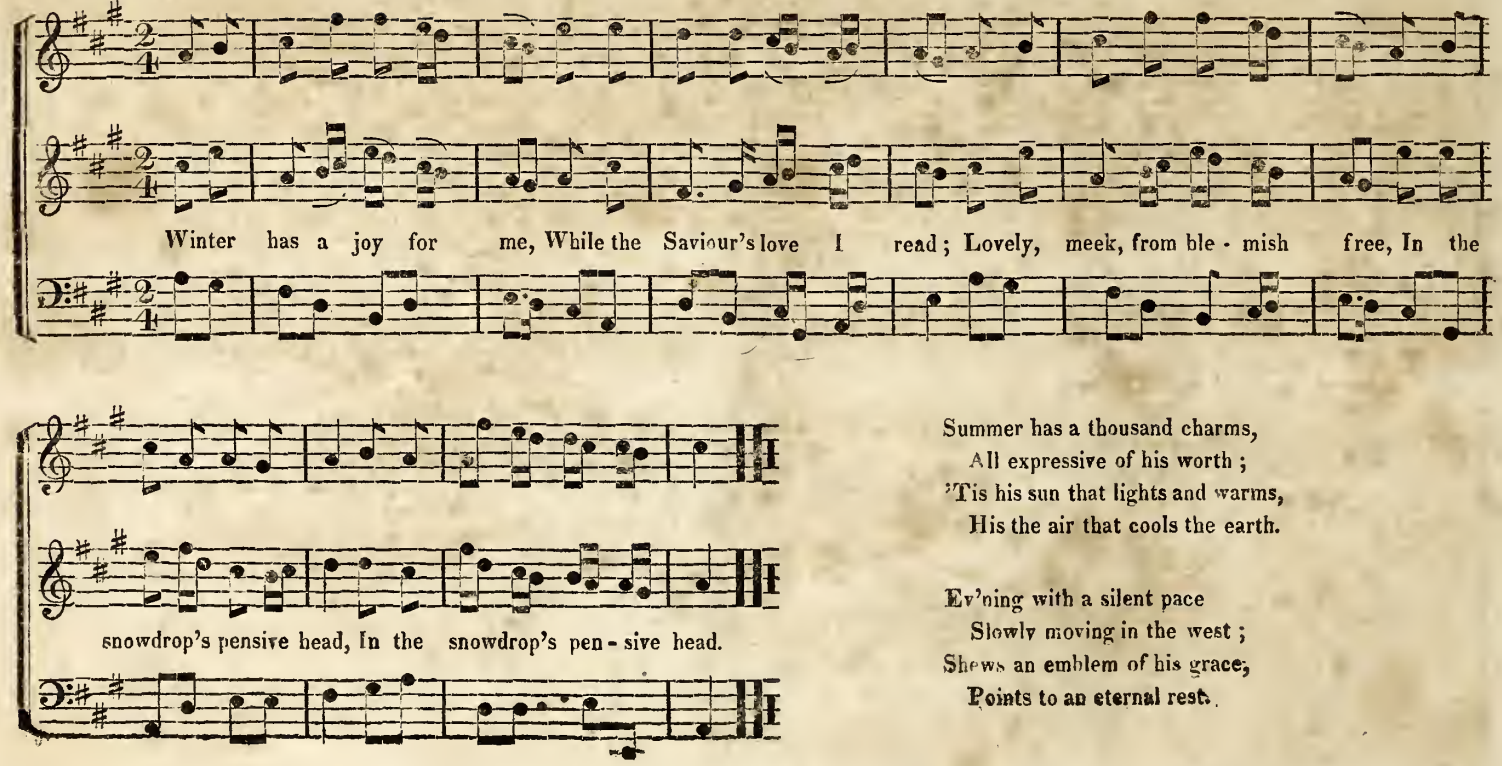
Let the loud ocean roar her joy,
With all the seas contain ;
The earth and her inhabitants,
Join concert with the main.

Sing also Verses 8 and 9

SEASONS. 4 lines 7s.

Mozart.

ANDANTINO.



Summer has a thousand charms,
All expressive of his worth;
'Tis his sun that lights and warms,
His the air that cools the earth.

Ev'ning with a silent pace
Slowly moving in the west;
Shews an emblem of his grace,
Points to an eternal rest.

* HALLELUJAH. 8. 7. 4.

ALLEGRO.

Praise the Lord, ye heav'ns adore him ; Praise him angels in the height ; Sun and moon rejoice before him, Praise him all ye stars of light.

PIA. FOR.

FOR. PIA. FOR.

Halle - lu jah, Halle - lu jah, Halle - lujah, Halle - lujah, Praise him all ye stars of light.

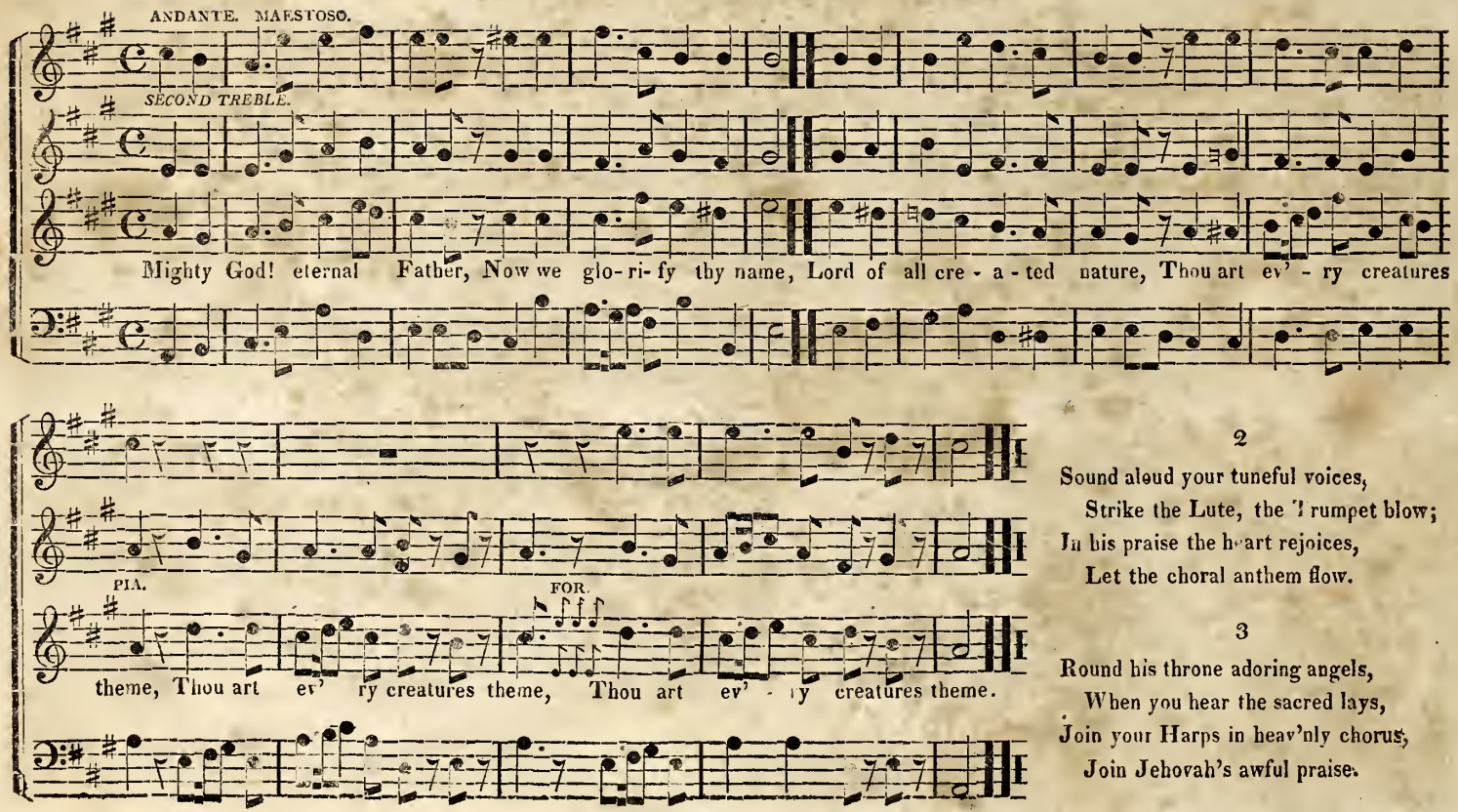
O

Praise the Lord, for he hath spoken,
Worlds his mighty voice obey'd ;
Laws which never can be broken,
For their guidance he hath made.
Hallelujah !
For their guidance he hath made.

Praise the Lord, for he is glorious,
Never shall his promise fail ;
God hath made his saints victorious,
Sin and Death shall not prevail.
Halle'ujah !
Sin and Death shall not prevail.

LAUS DEO, 4 lines 8 & 7.

from Beethoven.



2

Sound aloud your tuneful voices,
Strike the Lute, the Trumpet blow;
In his praise the heart rejoices,
Let the choral anthem flow.

3

Round his throne adoring angels,
When you hear the sacred lays,
Join your Harps in heav'nly chorus,
Join Jehovah's awful praise.

ADAGIO.

Ho - ly! Holy! Lord Al - mighty! Hear us. O hear us, Hear us, O Lord

Ho - ly! Holy! L d Al - mighty! Hear us, O hear us, Hear us. O Lord

Thy face from us O Lord, Shine up - on us,

PIA.

Hide not O hide not thy face from us O Lord, But let thy mer - cy shine up on us,

ORGAN. Thy face ORGAN. VOICE.

HOLY LORD—Continued.

M. FOR. PIA.

Ho - ly! ho - ly! Lord Al - mighty, Hear us, O hear us, hear us, O Lord.

M. FOR. PIA.

Ho - ly ho - ly! Lord Al - mighty, Hear us, O hear us, hear us, O Lord.

* SANCTUS, No. 1.

Webbe.

PRIMO. ANDANTE. CON. MOTO.

Ho - ly Ho - ly Ho - ly Lord God of Sabaoth. Heav'n and earth are full of thy glory. Ho-

SECONDO.

Ho - ly Ho - ly Ho - ly Lord God of Sabaoth. Heav'n and earth are full of thy glo- -

glo- -

SOLI.

sanna in the high - - - - est. Blessed is he that cometh he that cometh in the name of the

SYM. SOLI.

- ry. Ho - sanna in the high - - est. Blessed is he that cometh in the name of the

SOLI.

- - - ry. Ho-san-na in the highest. Blessed is he that cometh in the name of the

TUTTI.

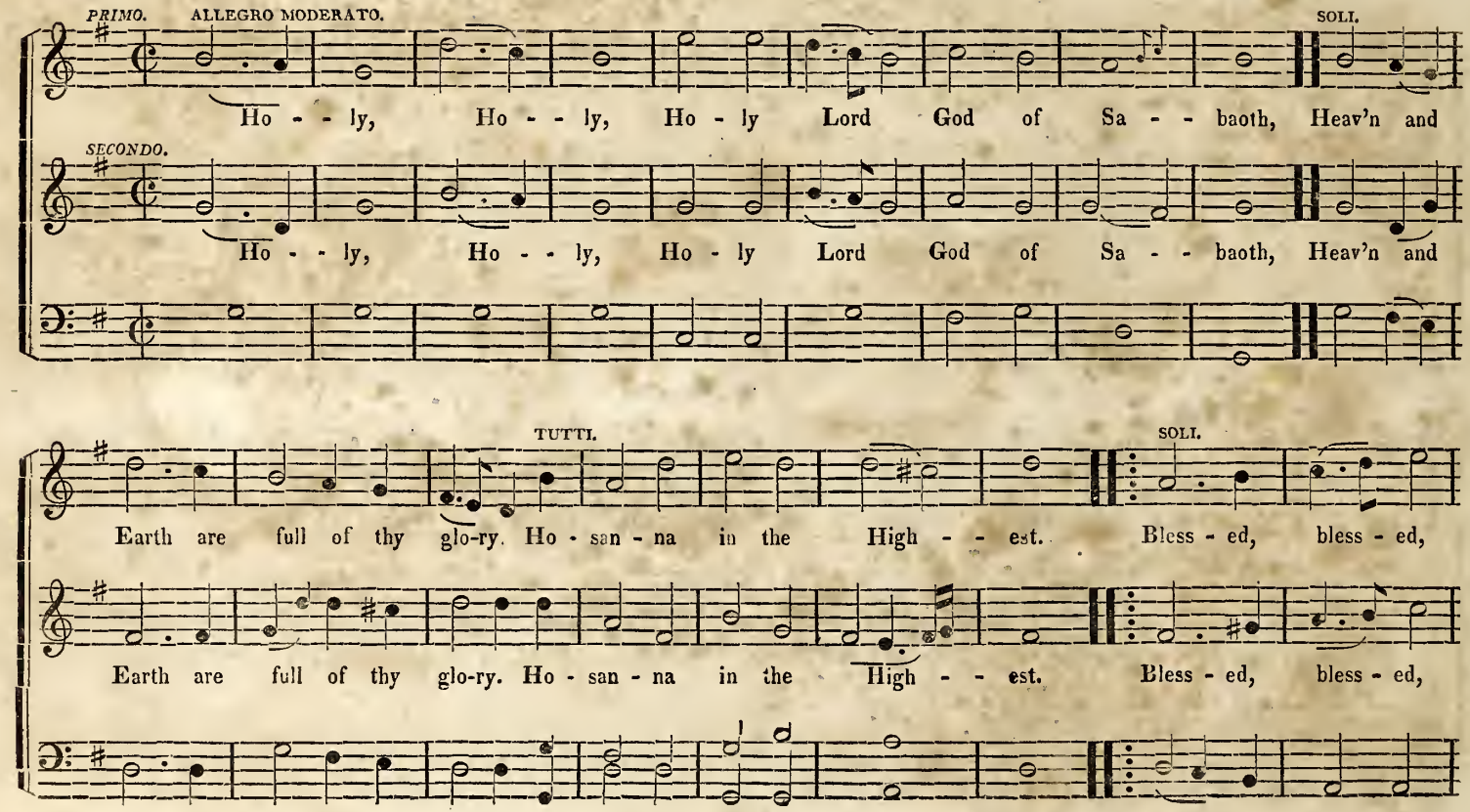
Lord. Ho - sanna in the high - - - est, in the highest in the high - est.

TUTTI.

Lord. Ho - sanna in the high - - est. Hosanna in the highest, Ho-sanna in the highest in the high - est.

TUTTI.

Lord. Hosanna in the High - - - est. Hosanna in the highest, Hosanna in the highest, in the high - est.


PRIMO.
ALLEGRO MODERATO.
SOLI.
Ho - - ly, Ho - - ly, Ho - ly Lord God of Sa - - baoth, Heav'n and
SECONDO.
Ho - - ly, Ho - - ly, Ho - ly Lord God of Sa - - baoth, Heav'n and
TUTTI.
SOLI.
Earth are full of thy glo-ry. Ho - san - na in the High - - est. Bless - ed, bless - ed,
Earth are full of thy glo-ry. Ho - san - na in the High - - est. Bless - ed, bless - ed,

TUTTI.

bless - ed bless - ed is he that cometh in the name of the Lord. Ho - - san - - - - - - - -

bless - ed bless - ed is he that cometh in the name of the Lord. Ho - san - na in the

TUTTI.

Ho - san - na in the

- - - - - - - na, Ho - san - na in the highest, in the highest, Ho - sanna in the

highest, in the highest. Ho - sanna in the highest, in the highest, Ho - sanna in the

FOR.

highest, in the highest, Ho - - - san - - - - - - - - - - - - - - - na, Ho - sanna in the

high - est. Ho - san - - na, Ho - san - - na, in the high - est.

high - est. Ho - san - - na, Ho - san - - na, in the high - est.

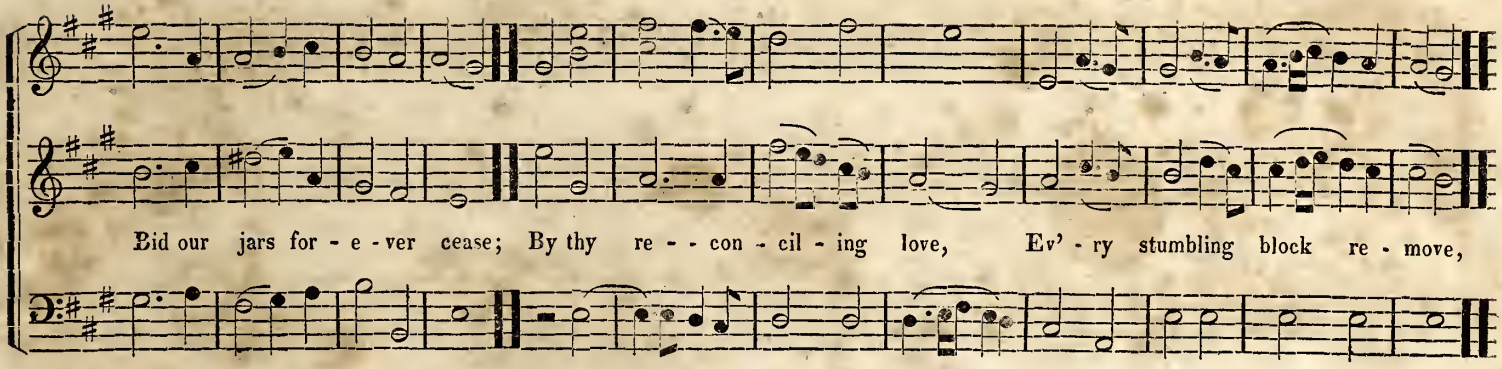
high - est.

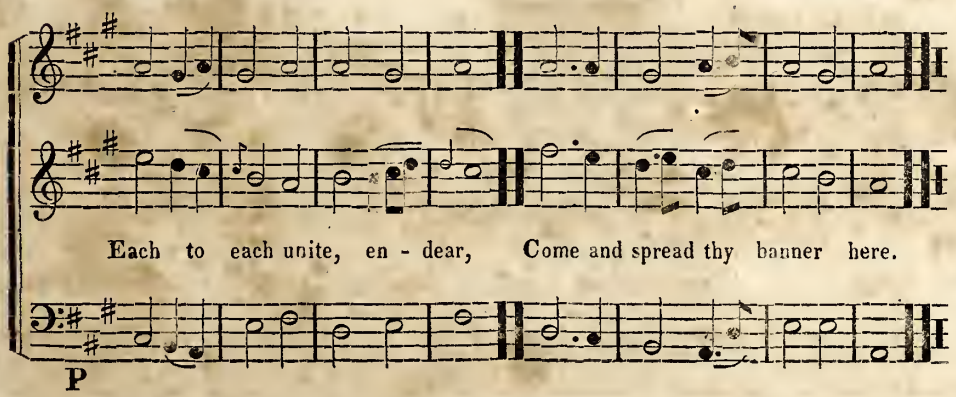
AMITY. 8 lines 7s.

J. Batishill.

MODERATO.

Je - sus Lord we look to thee, Let us in thy name a - - gree; Shew thy - self the Prince of peace,





Make us of one heart and mind,
Courteous, pitiful, and kind,
Lowly. meek in thought and word,
Altogether like our Lord.
Let us each for other care,
Each his brother's burthen bear;
To thy church the pattern give,
Shew how true believers live.

TRIO.

2d.

Happy the man, whose ten - der care re - lieves the poor dis - trest, When trou - bles compass

AIR.

Happy the man, whose ten - der care re - lieves the poor dis - trest; When trou - bles compass

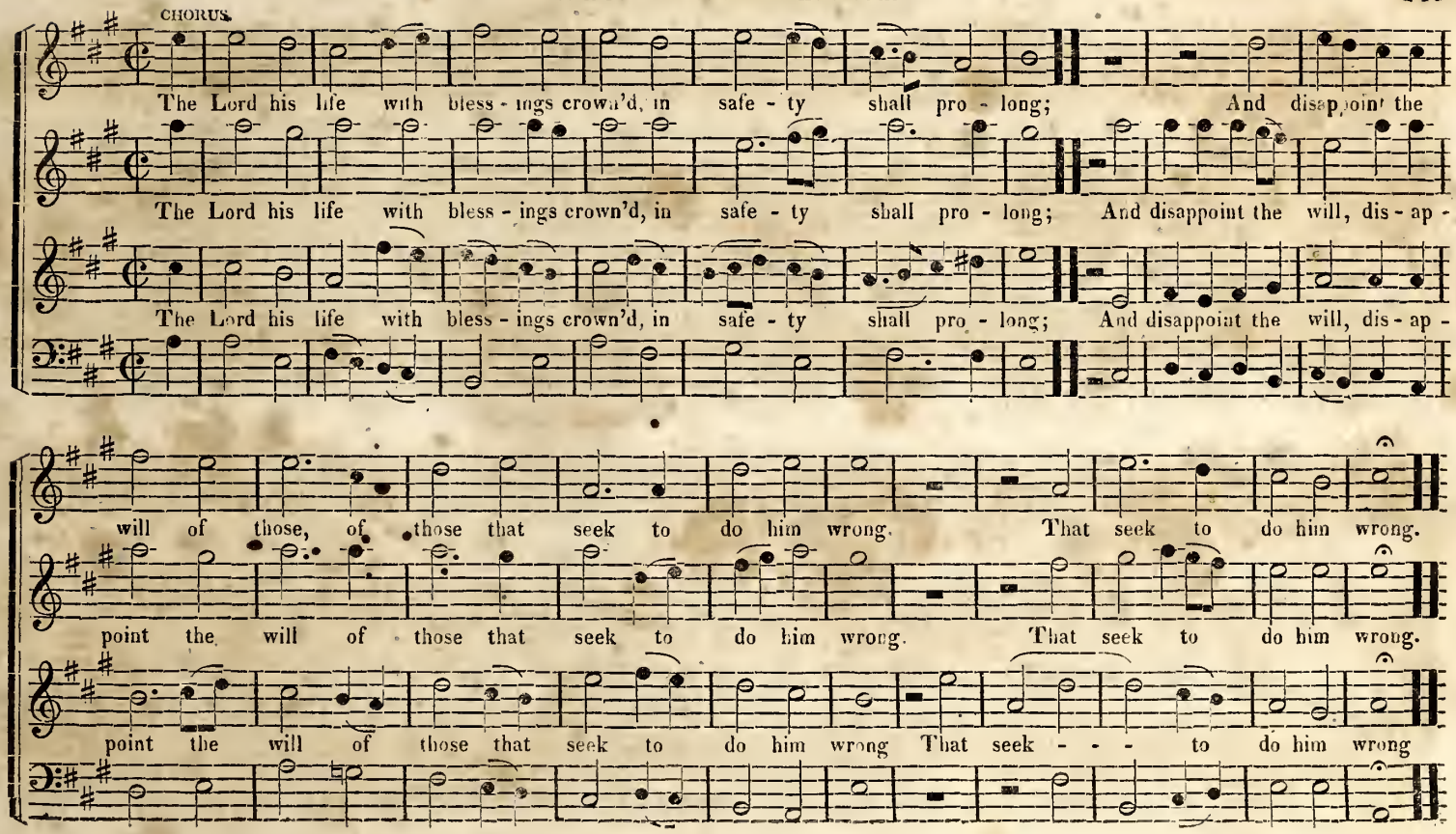
BASS.

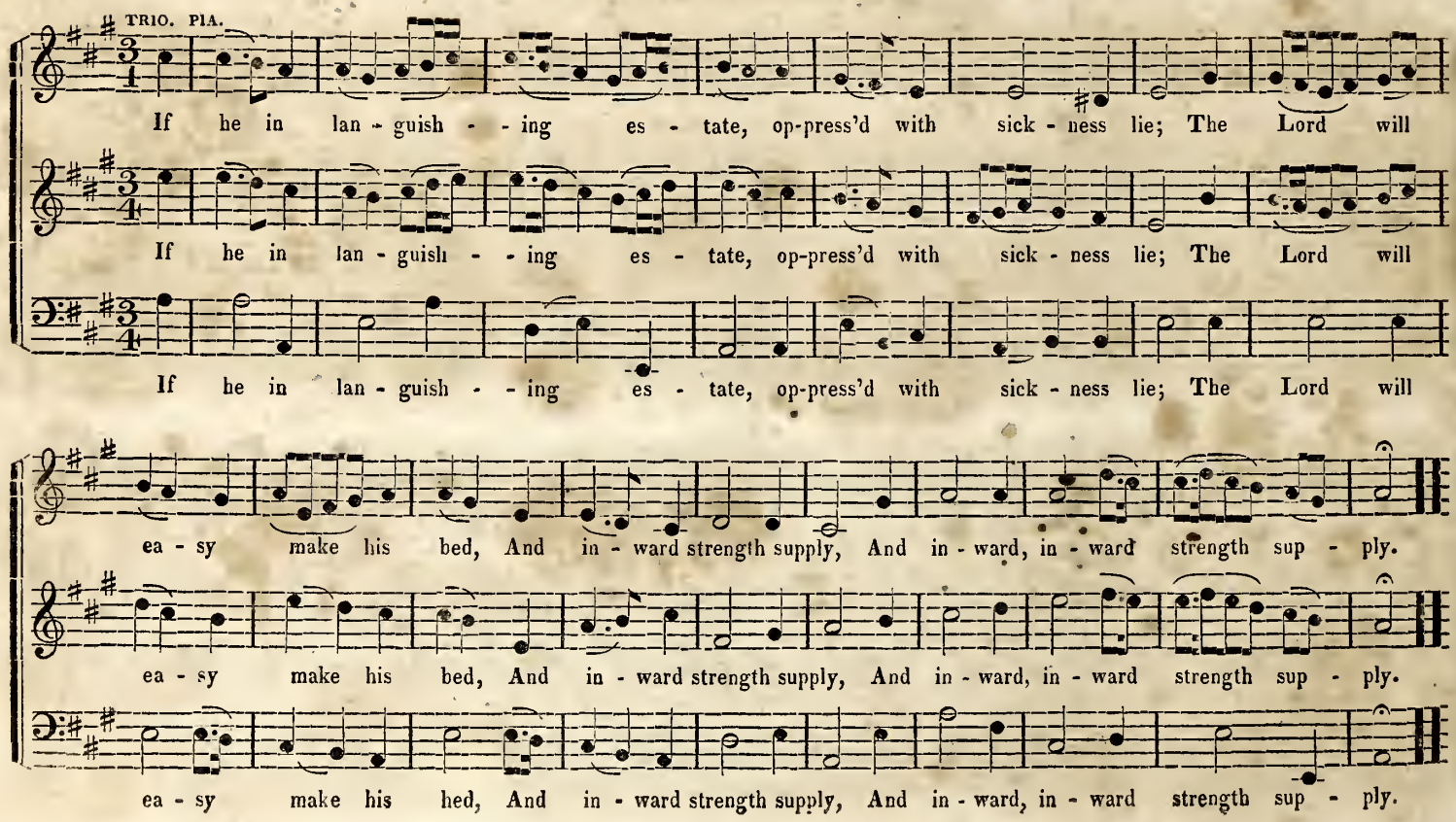
Happy the man, whose ten - der care re - lieves the poor dis - trest; When trou - bles compass

him a - round, The Lord shall give him rest. The Lord shall give him rest.

him a - round, The Lord shall give him rest. The Lord, The Lord shall give him rest.

him a - round, The Lord shall give him rest. The Lord, The Lord shall give him rest.


CHORUS.
The Lord his life with bless - ings crown'd, in safe - ty shall pro - long; And disappoint the
The Lord his life with bless - ings crown'd, in safe - ty shall pro - long; And disappoint the will, dis - ap -
The Lord his life with bless - ings crown'd, in safe - ty shall pro - long; And disappoint the will, dis - ap -
will of those, of those that seek to do him wrong. That seek to do him wrong.
point the will of those that seek to do him wrong. That seek to do him wrong.
point the will of those that seek to do him wrong That seek - - - to do him wrong


TRIO. PIA.
If he in lan - guish - - ing es - tate, op-press'd with sick - ness lie; The Lord will
If he in lan - guish - - ing es - tate, op-press'd with sick - ness lie; The Lord will
If he in lan - guish - - ing es - tate, op-press'd with sick - ness lie; The Lord will
ea - sy make his bed, And in - ward strength supply, And in - ward, in - ward strength sup - ply.
ea - sy make his bed, And in - ward strength supply, And in - ward, in - ward strength sup - ply.
ea - sy make his bed, And in - ward strength supply, And in - ward, in - ward strength sup - ply.

MODERATO.

Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

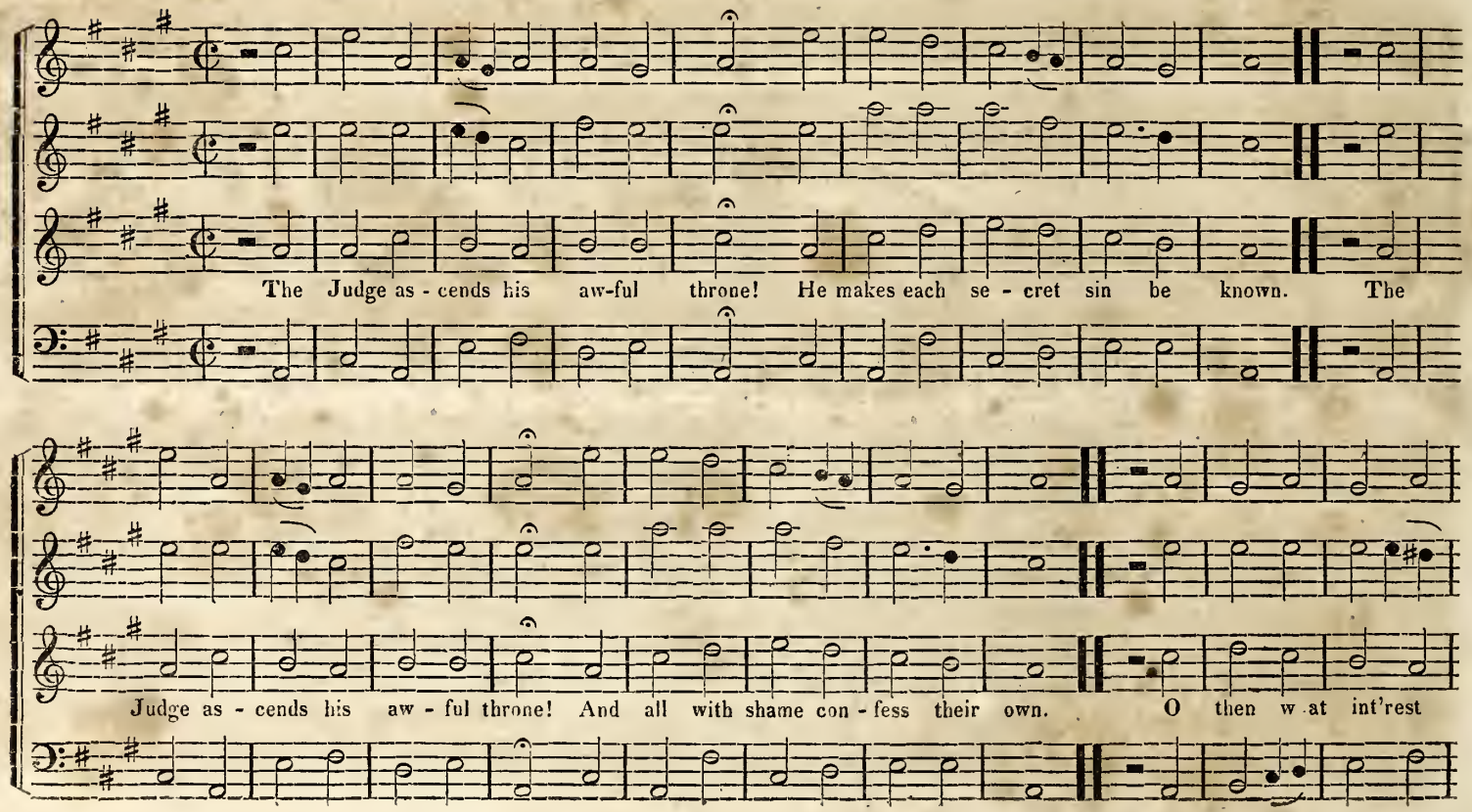
Hal - le - lu - jah. Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah, Hal - le - lu - jah, Hal-le -

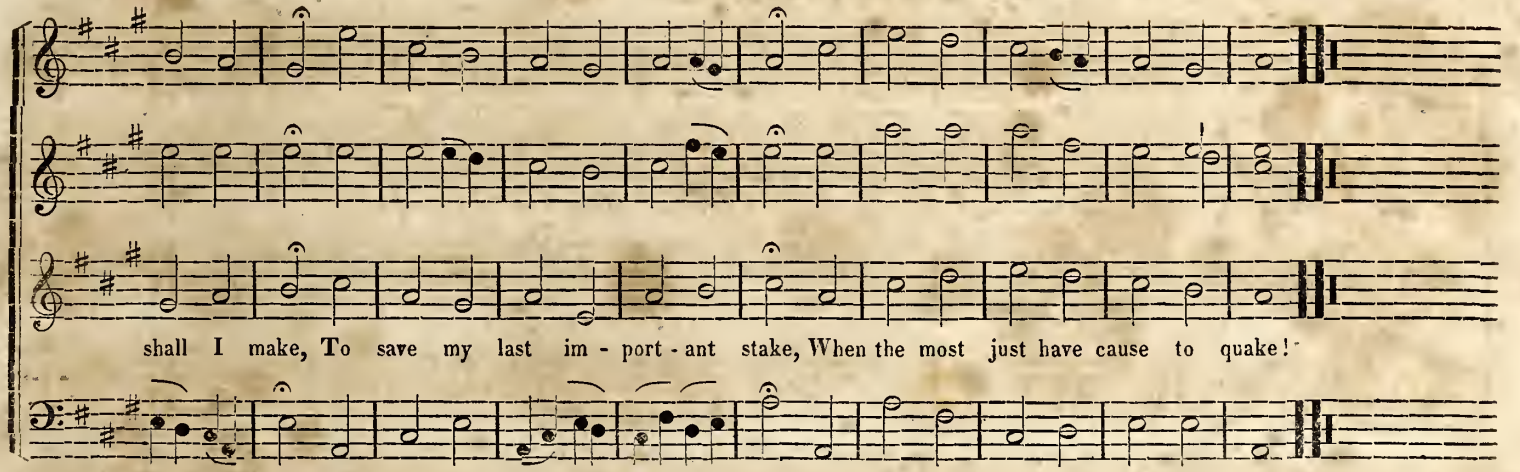
Hal - le - lu - jah, Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

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

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

Halle - lu - jah, Halle - - lu - jah, Halle - lu - jah, A - men. A - men.


The Judge as - cends his aw-ful throne! He makes each se - cret sin be known. The
Judge as - cends his aw - ful throne! And all with shame con - fess their own. O then w at int'rest



2 Thou, who for me didst feel such pain,
Whose precious blood the cross did stain;
Thou, who for me didst feel such pain,
Let not those agonies be vain:
Thou, who avenging pow'rs obey,
Cancel my debt too great to pay,
Before the sad accounting day.

3 Give my exalted soul a place,
Among the happy, right-hand race;
Give my exalted soul a place,
With God and all the heirs of grace:
Prostrate my contrite heart I rend,
My God, my Father and my Friend,
Do not forsake me in the end.

N. B.—This tune may be used as Long Metre, by commencing at the first double bar, and repeating the last line of each verse.

* NASHVILLE. 6 lines, 8. 7.

Meinecke.

ANDANTE.

Let us praise and join the cho-rus Of the saints, en-thron'd on high; Here they trusted him be - - - fore us,

PIA.

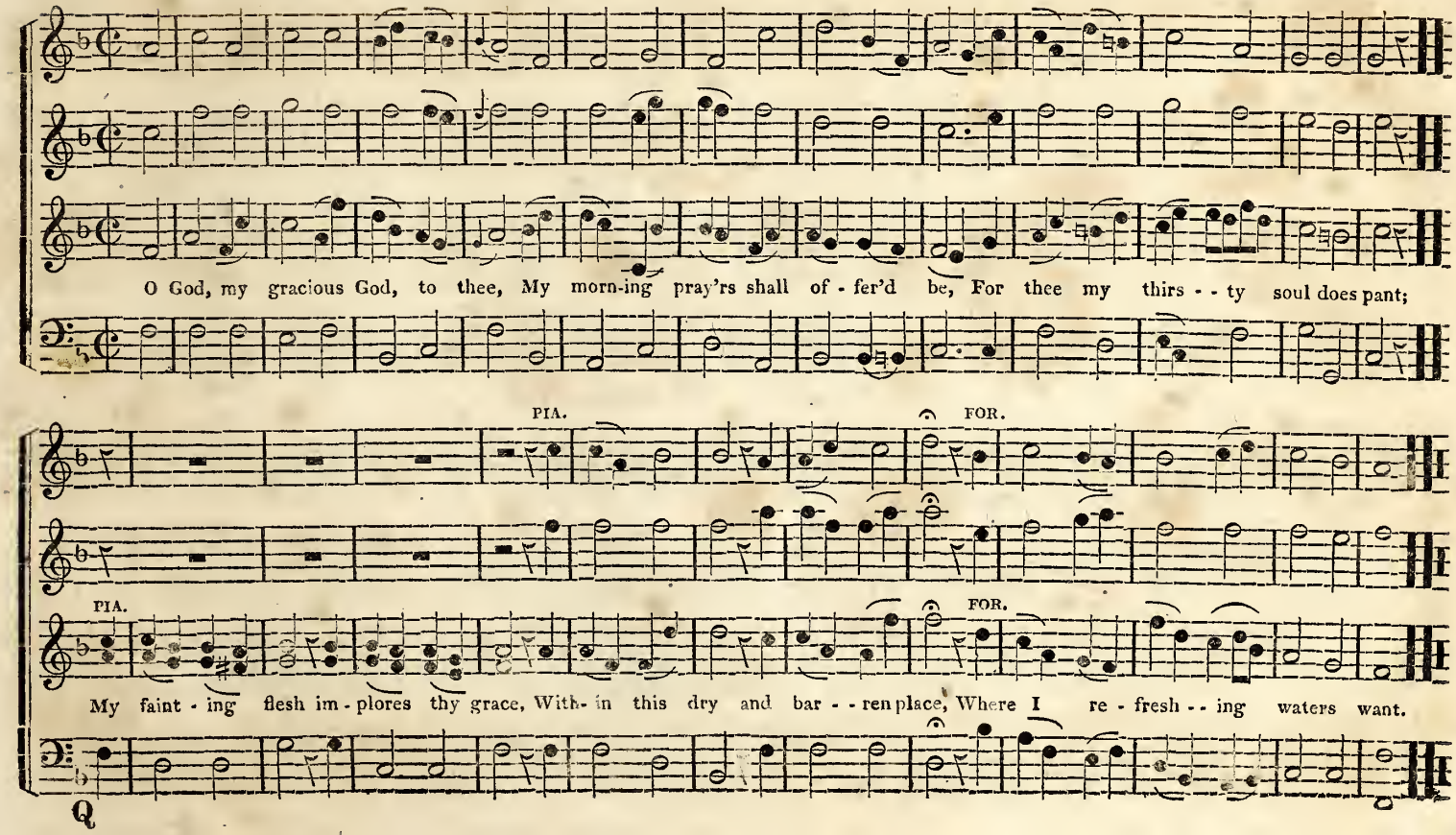
REP. FOR.

Now their prais-es fill the sky: "Thou hast wash'd us with thy blood, Thou art wor - thy, Lamb of God."

Yes, we praise thee, gracious Saviour,
Wonder, love, and bless thy name;

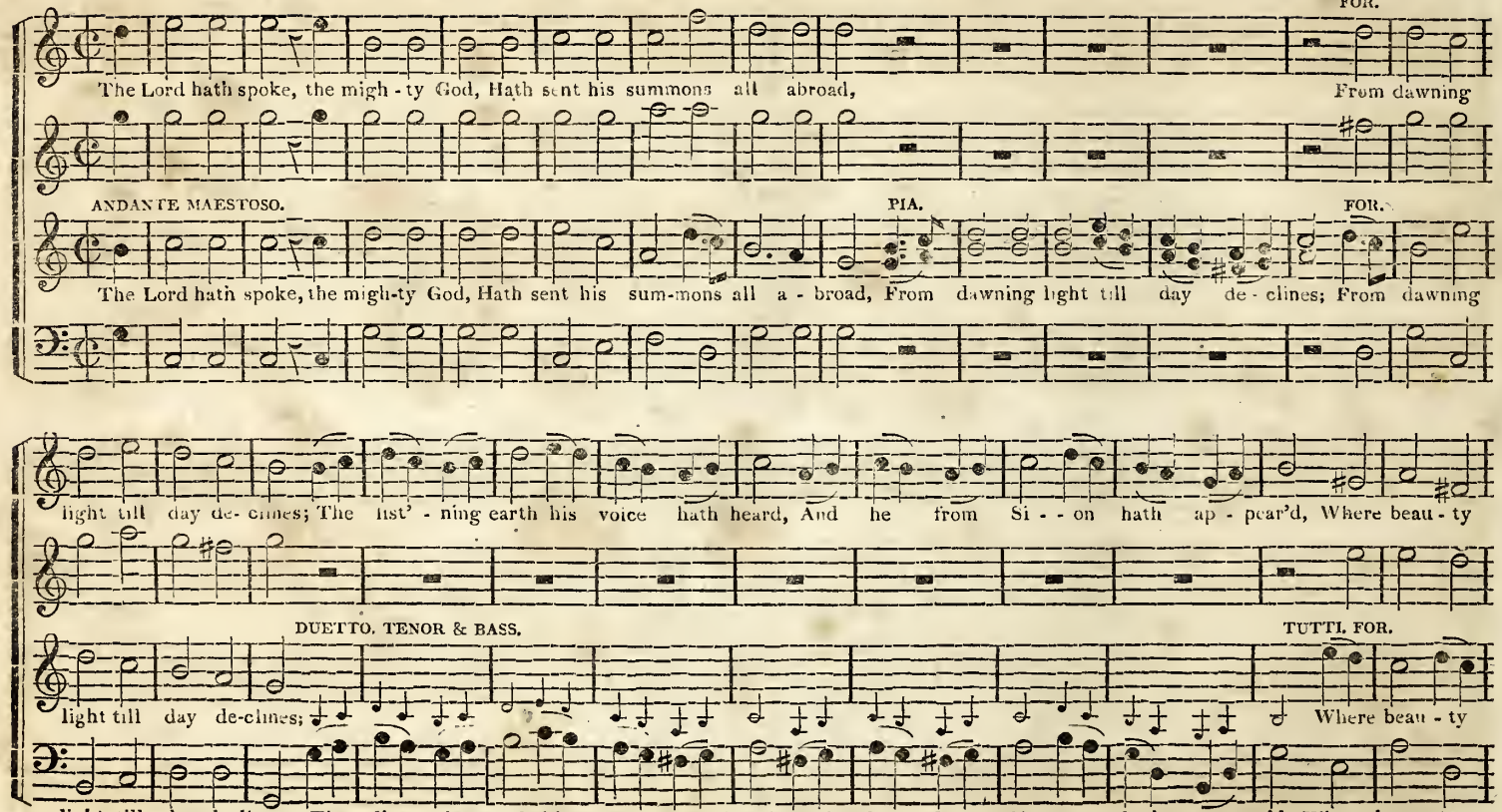
Pardon, Lord, our poor endeavour,
Pity, for thou know'st our frame:

Purify us with thy blood,
For through thee we come to God.


O God, my gracious God, to thee, My morn-ing pray'rs shall of - fer'd be, For thee my thirs - - ty soul does pant;
PIA.
FOR.
PIA.
FOR.
My faint - ing flesh im - plores thy grace, With- in this dry and bar - - ren place, Where I re - fresh - - ing waters want.

CASHEL. 113th Metre.

Dr. Arnold.



F.F.

in per - - fec - tion shines, Where beau - ty in per - - - - fec - tion shines.

F.F.

in per - - fec - - tion shines, Where beau - ty in per - - fec - tion shines.

2 Our God shall come, and keep no more
Misconstru'd silence, as before;
But wasting flames before him send;
Around shall tempests fiercely rage,
Whilst he does heav'n and earth engage
His just tribunal to attend.

3 Assemble all my saints to me,
(Thus runs the great divine decree)
That in my lasting cov'nant live;
And off'rings bring with constant care,
The heav'ns his justice shall declare,
For God himself shall sentence give.

SANDYS. 4 lines 7's.

Shultz.

TENOR.

Thou who sitt'st enthron'd a-bove! Thou, in whom we live and move! Thou, who art most great, most high! God, from all e - - ter - ni - - ty.

2 O, how sweet, how excellent,
'Tis when tongue and heart consent;
Grateful hearts and joyful tongues,
Hymning thee in tuneful songs!

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

4 Decks the spring with flow'rs the field?
Harvest rich doth autumn yield?
Giver of all good below!
Lord, from thee these blessings flow.

5 Sov'reign ruler! mighty Lord!
We thy praises will record:
Giver of these blessings! we
Pour the grateful song to thee.

FURLEY. 113th Metre. *composed for this work by Mr. Meinecke.*

SICILIANO ANDANTE.

Se - cure and un - - dis-turb'd a - - bide:

PIA. FOR. PIA.

He that has God his guardian made, Shall, under the Almighty's shade, Secure and un - - dis-turb'd a - - bide: Thus to my soul of

ORG. VOCE PIA.

PIA. MEZ. FOR. FOR.

He is my fortress and my stay, My God in whom I will confide, My God in whom I will con - fide.

MEZ. FOR. FOR.

him I'll say, He is my fortress and my stay, My God, in whom I will confide, My God, in whom I will con - fide.

PIA. FOR.

Ye saints and ser - vants of the Lord, The triumphs of his name record; His sa - cred name for e - ver bless,

PIA. FOR.

Ye saints and ser - vants of the Lord, The triumphs of his name record; His sa - - cred name for e - ver bless;

Where'er the cir - cling sun dis - plays, His rising beams or set - - ting rays, Due praise to his great name ad - dress.

PIA. FOR.

Where'er the cir - cling sun displays, His rising beams or set - ting rays, Due praise to his great name ad - dress.

TRUMPET. 148th Metre.

PIA.

Ye boundless realms of joy, Ex alt your Ma - ker's fame; His praise your songs em - - ploy, His

VIVACE.

PIA.

Ye boundless realms of joy, Ex - alt your Ma - ker's fame; His praise your songs em - - - ploy, His

FOR. PIA. FOR.

praise your songs em - - - - ploy A - bove the star - ry frame, A - bove the star - ry frame. Your

FOR. PIA. FOR.

praise your songs em - - ploy, A - bove the star - ry frame, A - bove the star - ry frame. Your

voi - ces raise, Ye Che - ru - bim, And Se - ra - phim to sing his praise.

voi - ces raise, Ye Che - ru - bim, And Se - ra - phim to sing his praise; PIA. Your voi - ces raise, Ye

FOR. And Se - ra - phim to sing his praise.

FOR. Che - ru - bim, And Se - ra - phim to sing his praise.

2 Thou moon, that rul'st the night,
And sun that guid'st the day,
Ye glitt'ring stars of light,
To him your homage pay:
His praise declare,
Ye heavens above,
And clouds that move
In liquid air.

3 Let them adore the Lord,
And praise his holy name,
By whose Almighty word
They all from nothing came:
And all shall last,
From changes free;
His firm decree
Stands ever fast.

DARWELL'S. 148th Metre.

Rev. J. Darwell.

Ye tribes of A - dam join, With heav'n and earth and sea, And of - fer notes di - vine to your Cre - a - tor's praise;

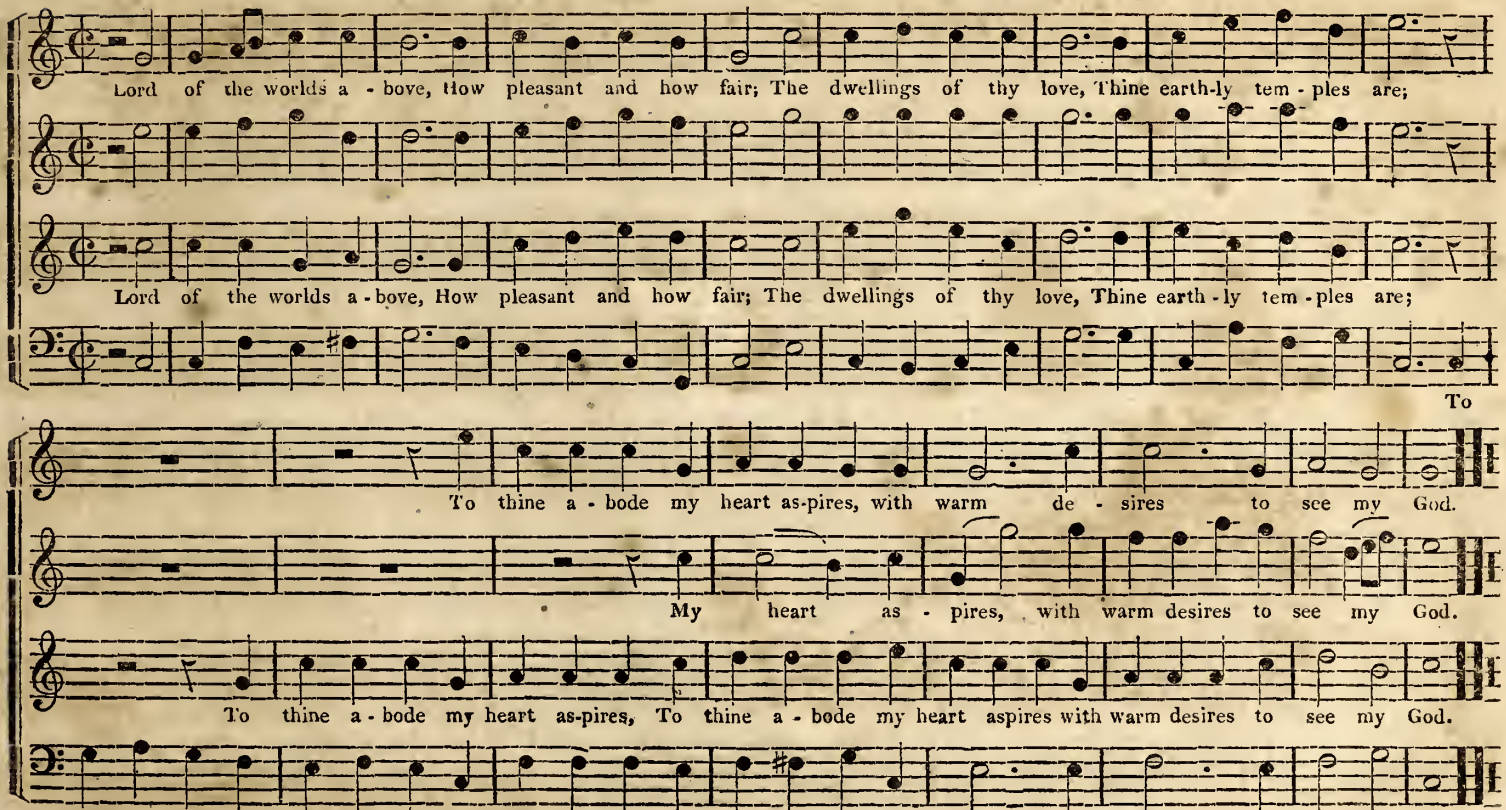
MAESTOSO.

Ye tribes of A - dam join, With heav'n and earth and sea, And of - fer notes di - vine to your Cre - a - tor's praise;

Ye ho - ly throng Of An - gels bright in worlds of light be - - gin the song.

PIA. CRES. FOR.

Ye ho - ly throng Of An - gels bright in worlds of light be - - gin the song.


Lord of the worlds a - bove, How pleasant and how fair; The dwellings of thy love, Thine earth-ly tem - ples are;
Lord of the worlds a - bove, How pleasant and how fair; The dwellings of thy love, Thine earth - ly tem - ples are;
To
To thine a - bode my heart as-pires, with warm de - sires to see my God.
My heart as - pires, with warm desires to see my God.
To thine a - bode my heart as-pires, To thine a - bode my heart aspires with warm desires to see my God.
thine a - bode my heart aspires, To thine a - bode my heart aspires, wih warm de - sires to see my God,

RANELAGH. 148th Metre.

Mrs. Horne.

To God the mighty Lord, Your joy - ful thanks re - peat; As good as

ANDANTE. PIA. FOR.

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

FOR.

he is great. For God does prove our con - stant friend, His

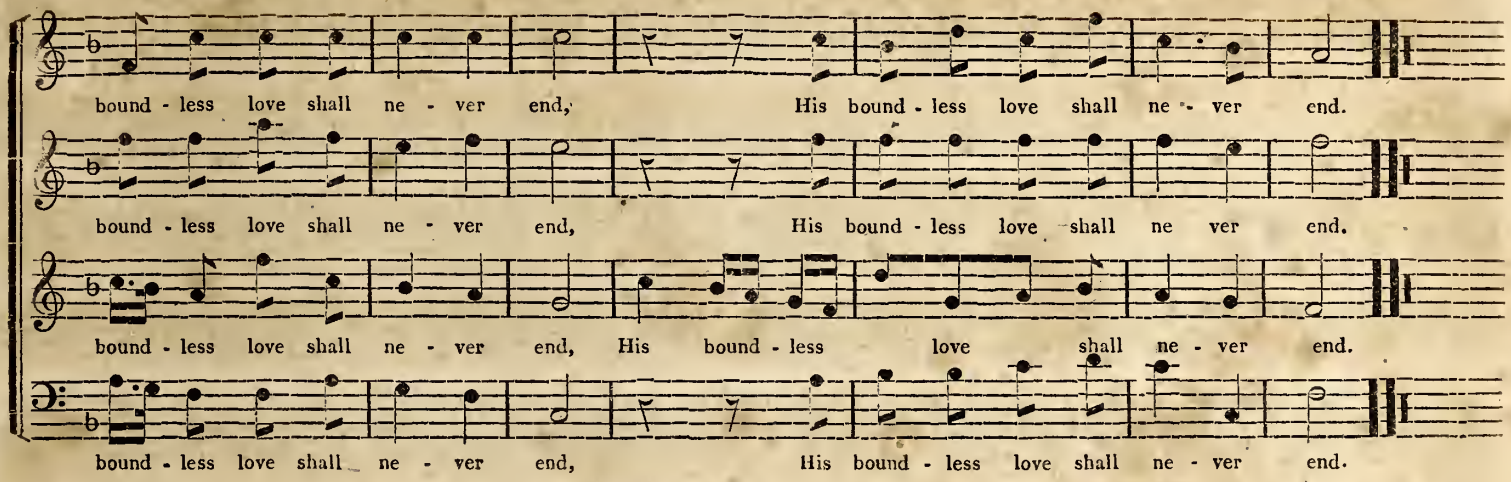
FOR.

For God does prove our con - stant friend, His bound - less love shall nev - er end, His

VIVACE. FOR.

he is great. For God does prove our con - stant friend, His bound - less love shall nev - er end, His

For God does prove our con - stant friend, His



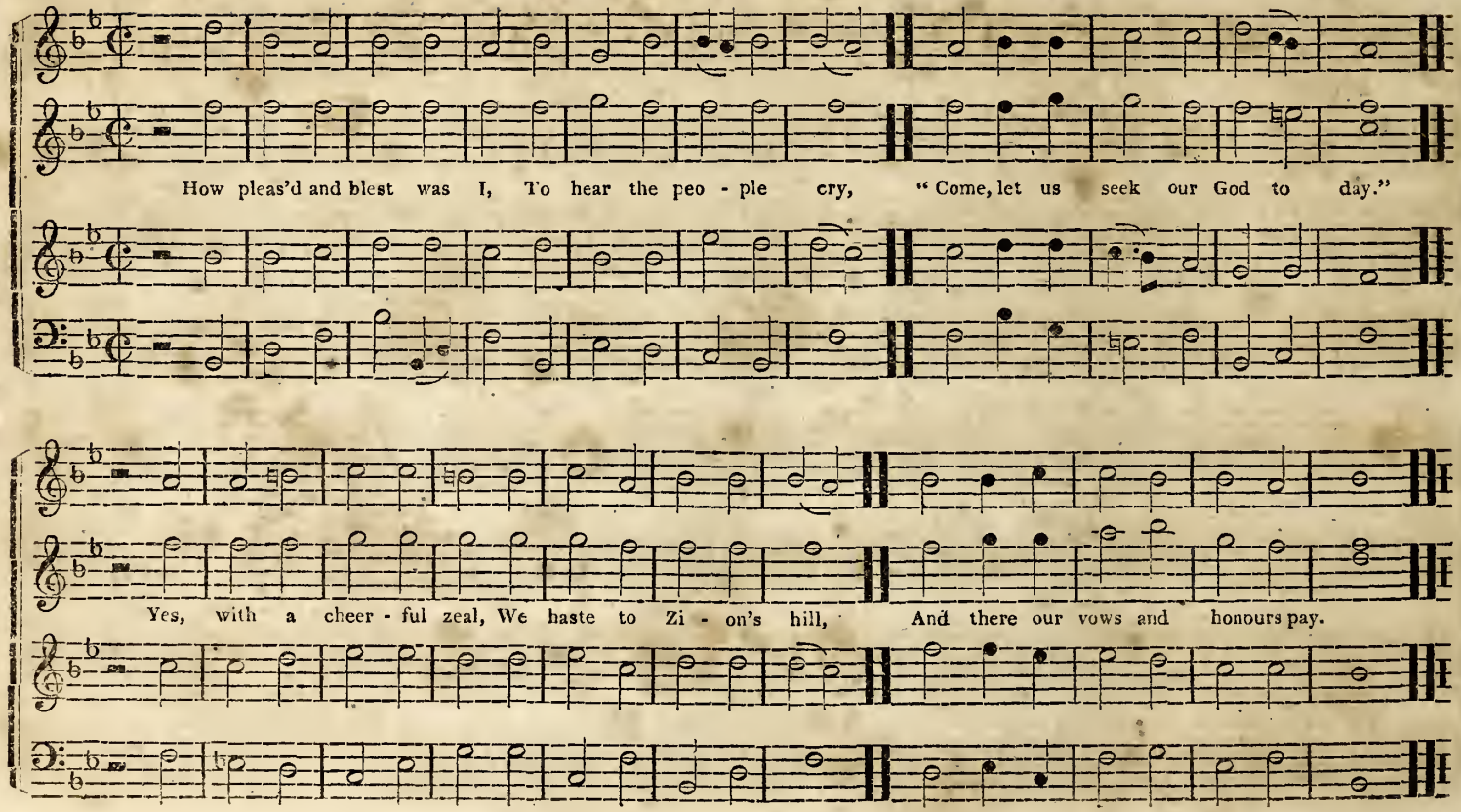
2 He spread the ocean round
About the spacious land;
And made the rising ground
Above the waters stand;
For God does prove
Our constant friend,
His boundless love
Shall never end.

3 Through heav'n he did display
His num'rous hosts of light;
The sun to rule by day,
The moon and stars by night:
For God does prove
Our constant friend,
His boundless love
Shall never end.

4 He does the food supply,
On which all creatures live:
To God, who reigns on high,
Eternal praises give.
For God will prove
Our constant friend,
His boundless love
Shall never end.

TEMPLE. 122d Metre.

J. A. Hiller.



SECOND TREBLE.

His head with awful glories crown'd;

The Lord Je ho vah reigns, And Roy al state maintains, His head with aw - - ful glo - ries crown'd;

His head, &c.

FOR.

And rays of ma-jes - ty a - round.

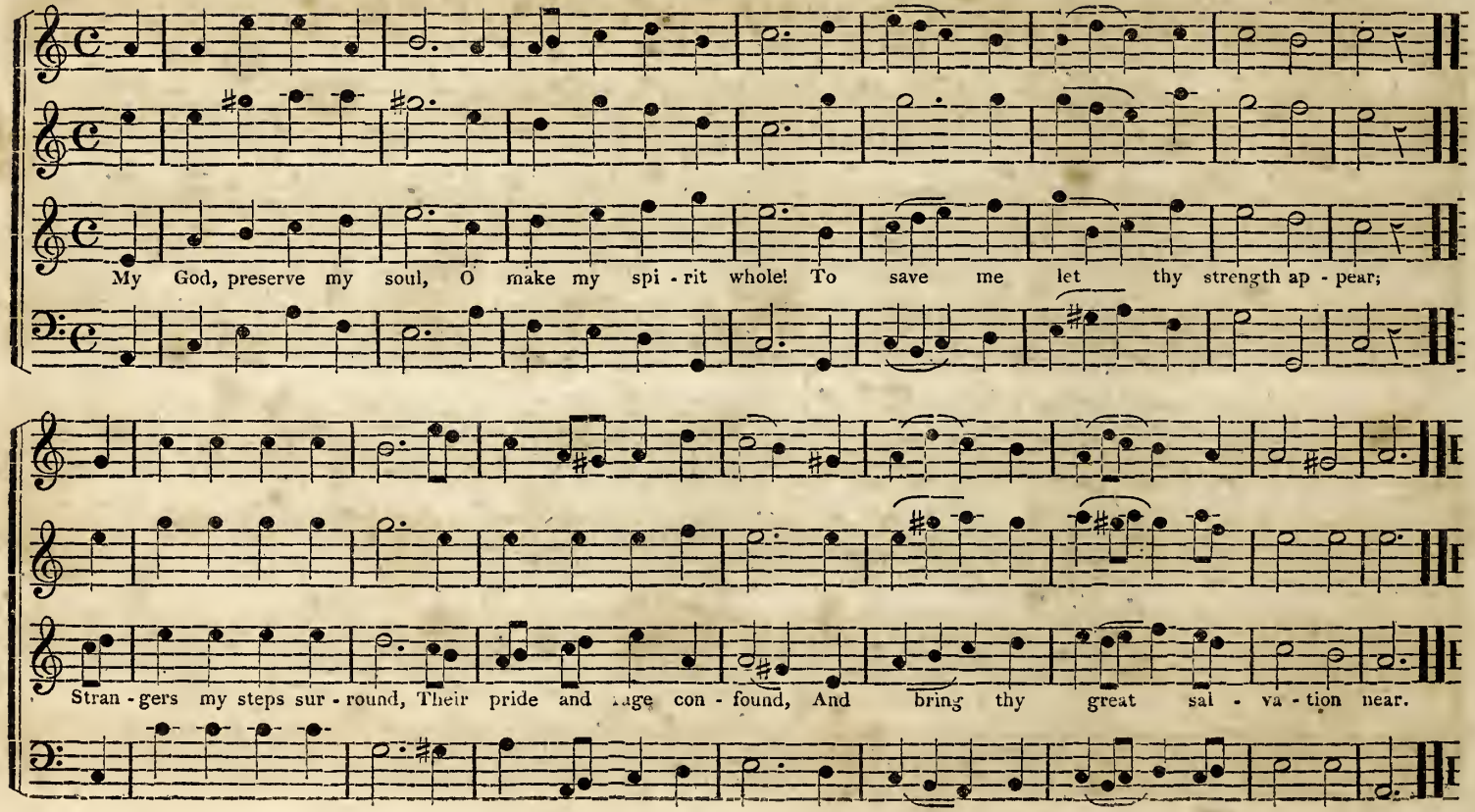
And rays of ma - jes - ty a - - round.

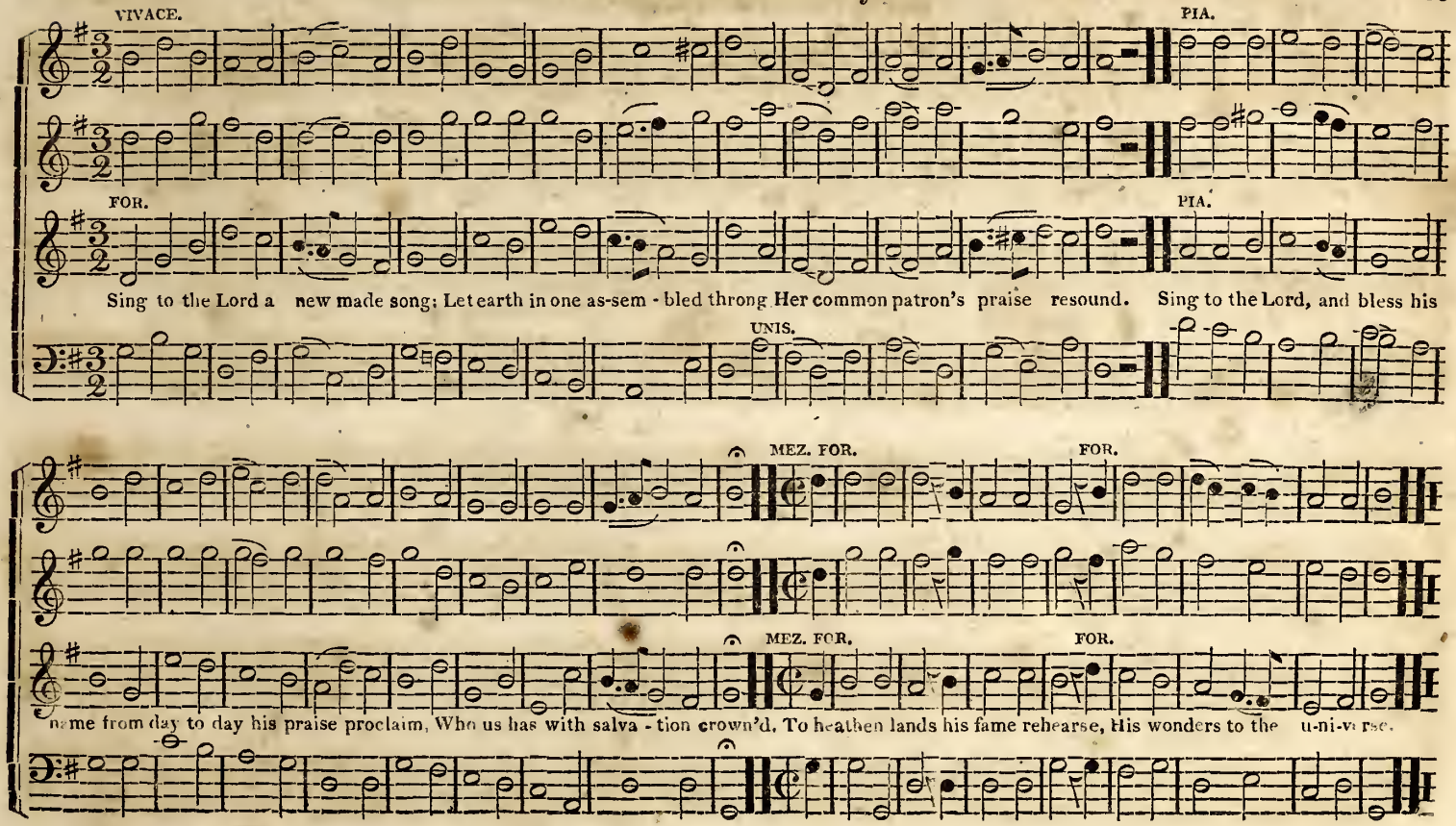
PIA.

FOR.

Ar - ray'd in robes of light, Be - girt with sov'reign might, And rays of ma - - - jes - - ty a - round.

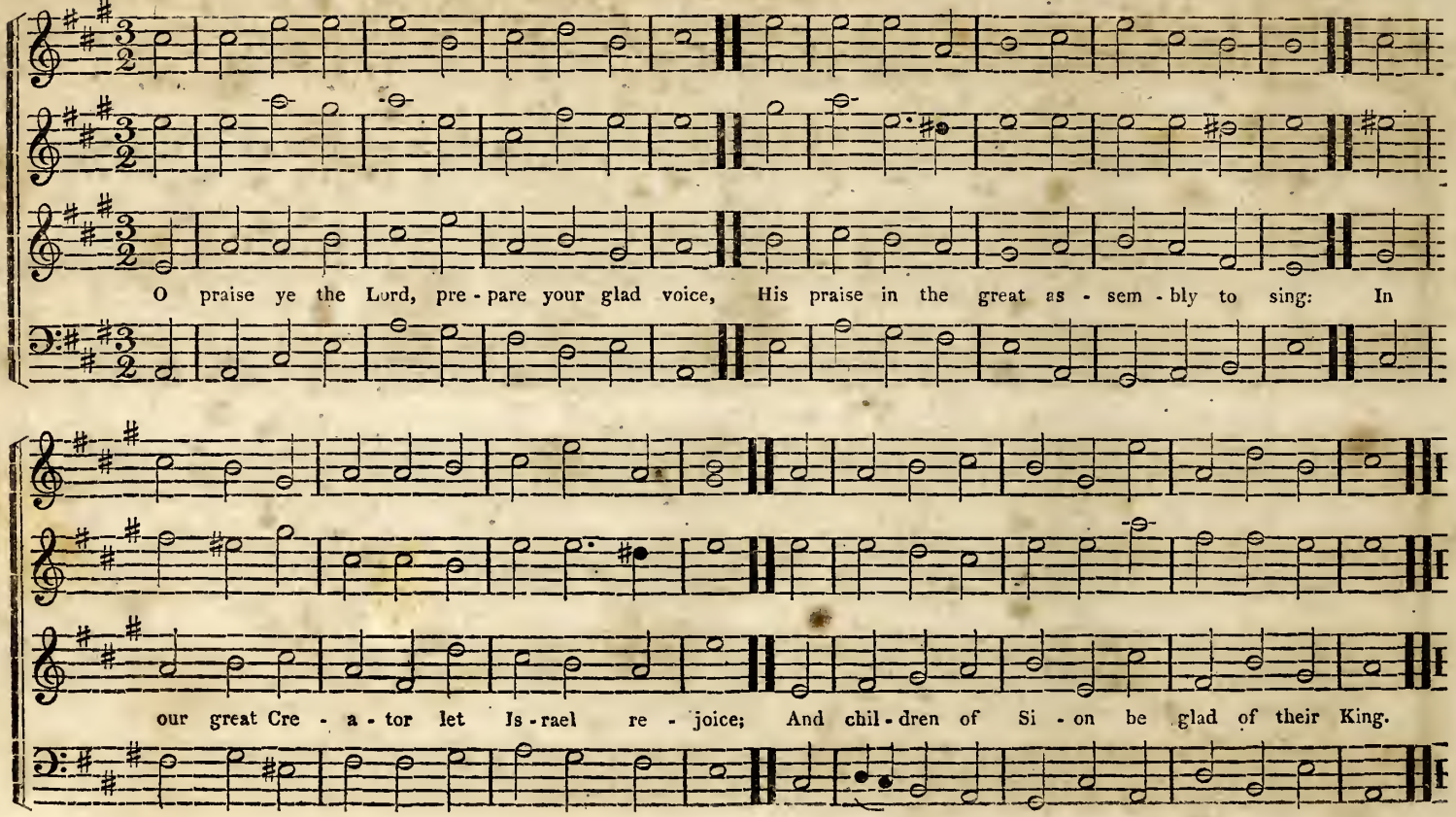
And rays of ma - jes - ty a - round.

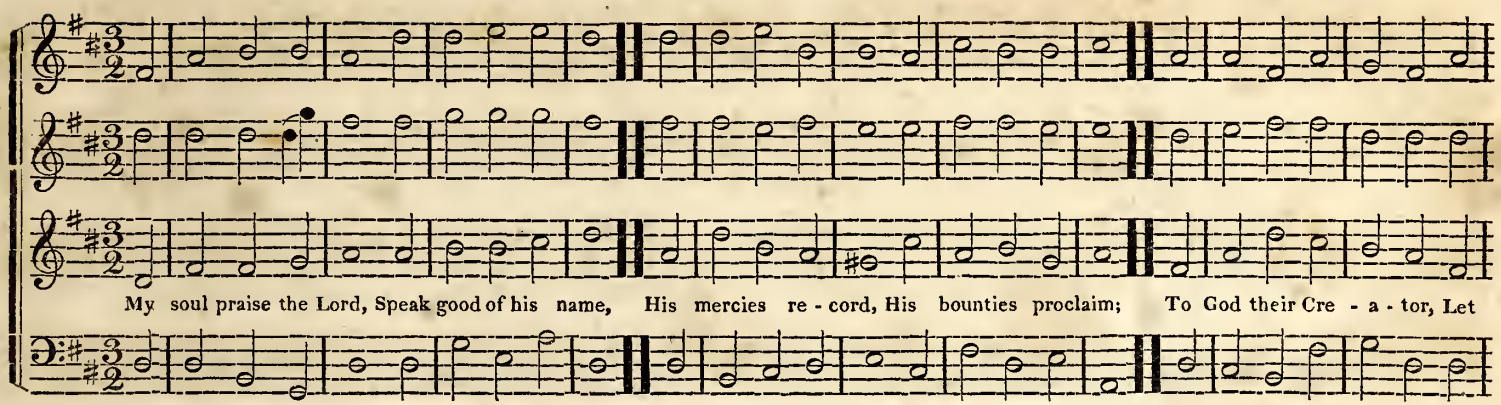

My God, preserve my soul, O make my spi - rit whole! To save me let thy strength ap - pear;
Stran - gers my steps sur - round, Their pride and rage con - found, And bring thy great sal - va - tion near.

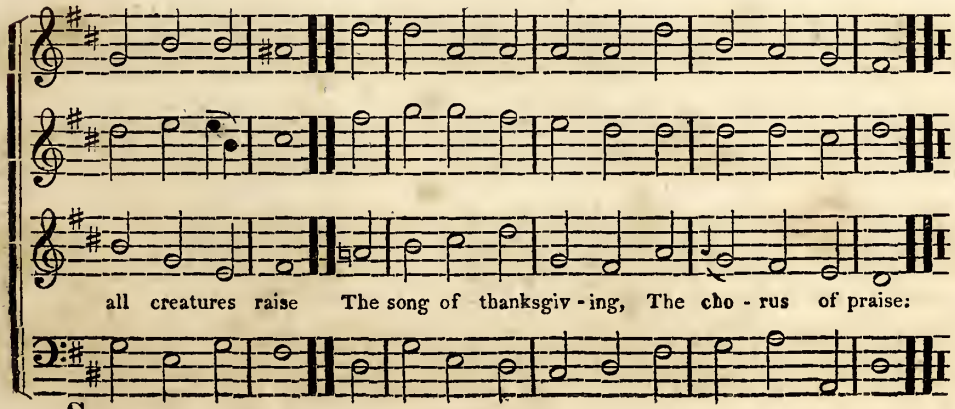

VIVACE.
PIA.
FOR.
PIA.
Sing to the Lord a new made song; Let earth in one as-sem - bled throng Her common patron's praise resound. Sing to the Lord, and bless his
UNIS.
MEZ. FOR.
FOR.
MEZ. FOR.
FOR.
name from day to day his praise proclaim, Who us has with salva - tion crown'd. To heathen lands his fame rehearse, His wonders to the u-ni-verse.

HANOVER. 149th Metre, or 2 10's and 2 11's

Handel.







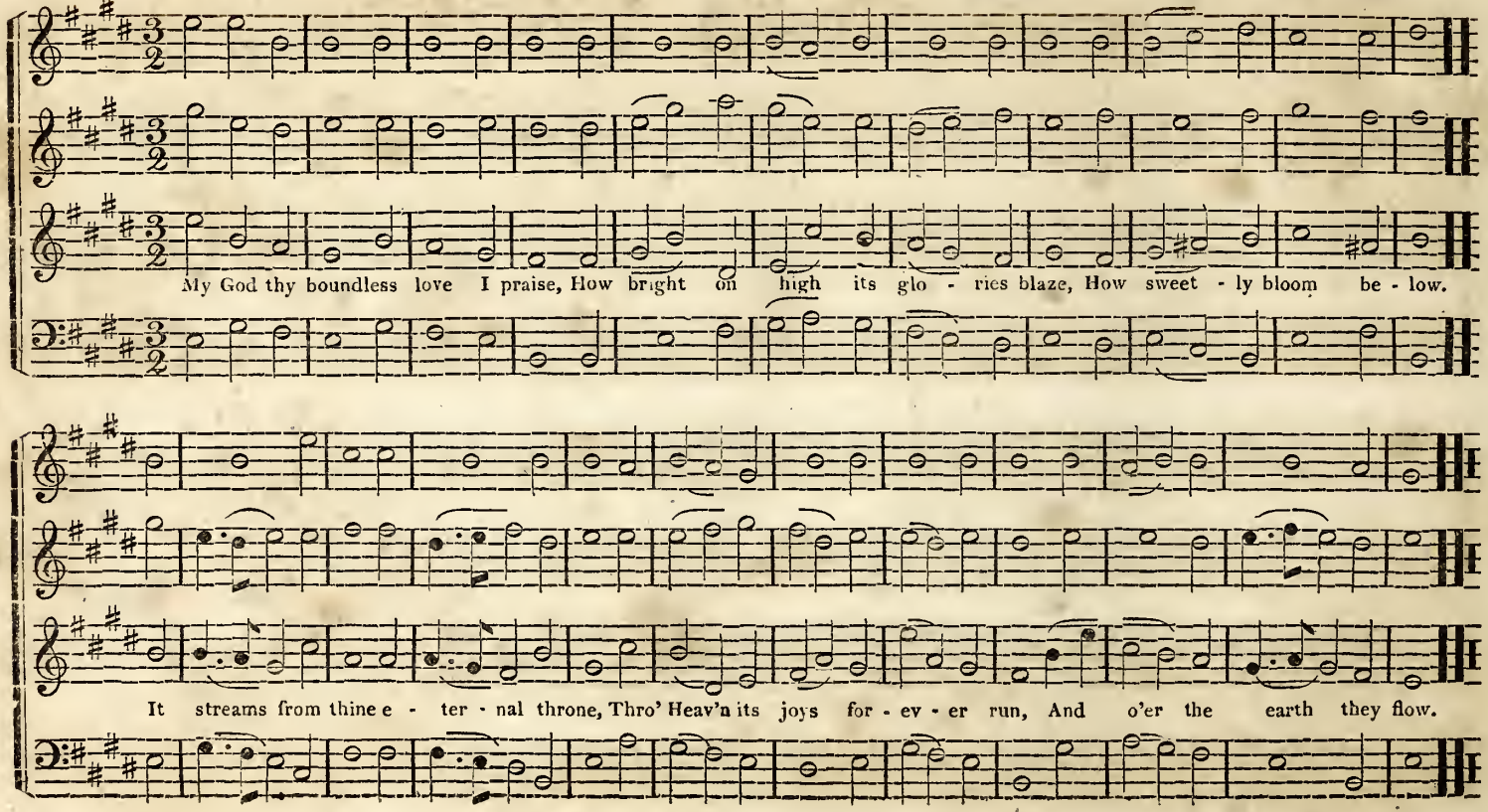
2 Though, hid from man's sight,
God sits on his throne,
Yet here by his works
Their author is known;
The world shines a mirror
Its maker to show,
And heav'n views its image
Reflected below.

3 Those agents of pow'r,
Fire, water, earth, sky,
Attest the dread might
Of God the most high:
Who rides on the whirl-wind
While clouds veil his form;
Who smiles in the sun-beam,
Or frowns in the storm.

S

HALIFAX. 8. 8. 6.

Dr. Randall.



Be - gin my soul th' ex - alted lay, Let each enraptur'd thought obey, and praise th' Almighty name; Let Heav'n and earth and

Be - gin my soul th' ex alt - ed lay, Let each en - rap-tur'd thought obey, and praise th' Almighty name; Let Heav'n and earth and

seas and skies, In one har-mo-nious con - cert rise, To swell the glo-rious theme.

seas and skies In one har - mo - nious con - cert rise, To swell the glo-rious theme.

VOCE.

2. Ye fields of light, celestial plains,
Where gay transporting beauty reigns,
Ye scenes divinely fair,
Your Maker's wond'rous power proclaim;
Tell how he form'd your shining frame,
And breath'd the liquid air.

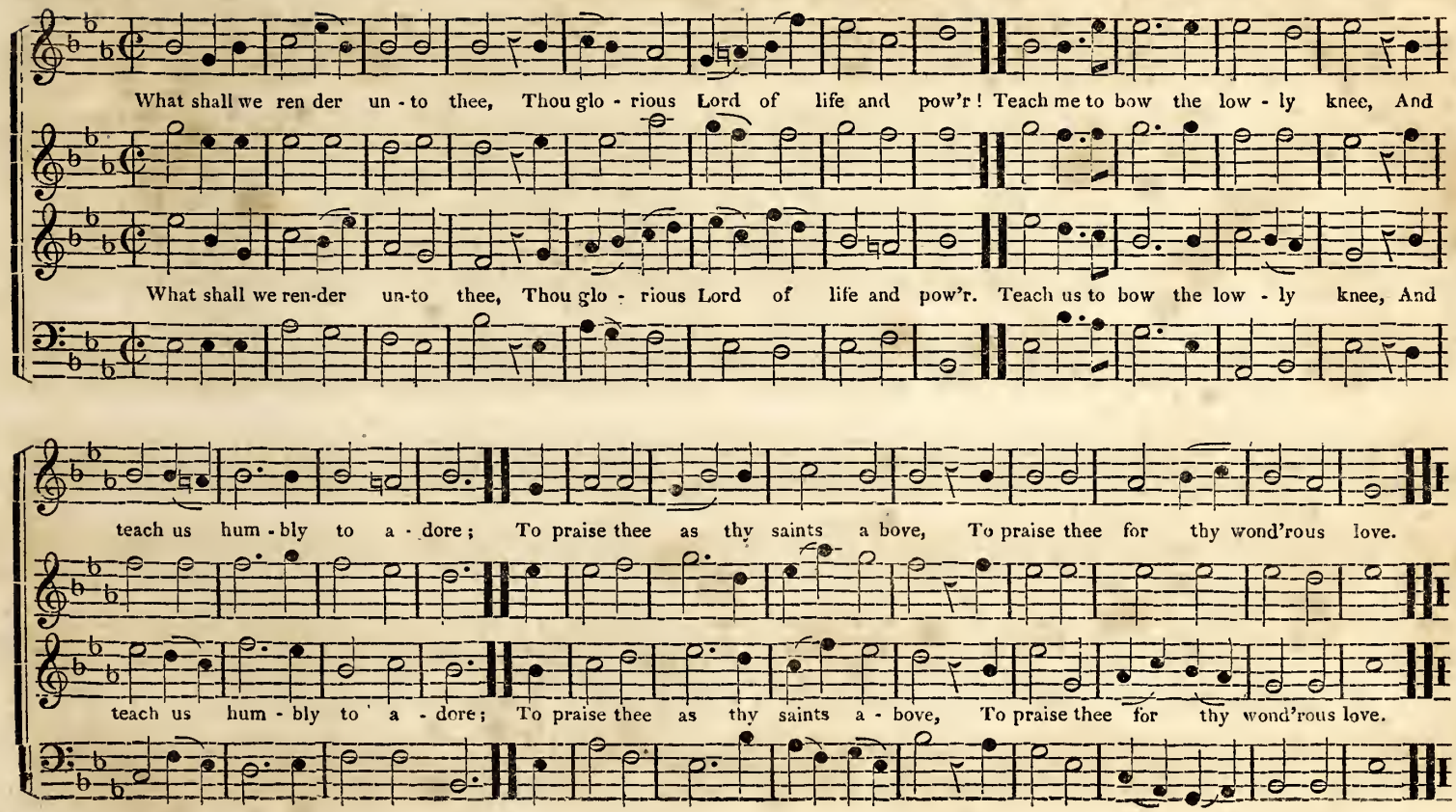
3. Ye angels catch the thrilling sound,
While all th' adoring thrones around
His boundless mercy sing;
Let ev'ry list'ning saint above
Wake all the tuneful soul of love,
And touch the sweetest string.

CAREY'S. 112th Metre. 6 lines, 8.

H. Carey

The Lord my pas - ture shall pre - pare, And feed me with a shep - herd's care;
His pre - sence shall my wants sup - ply, And guard me with a watch - ful eye;

My noon day walks he shall at - - - tend, And all my mid - night hours de - fend.

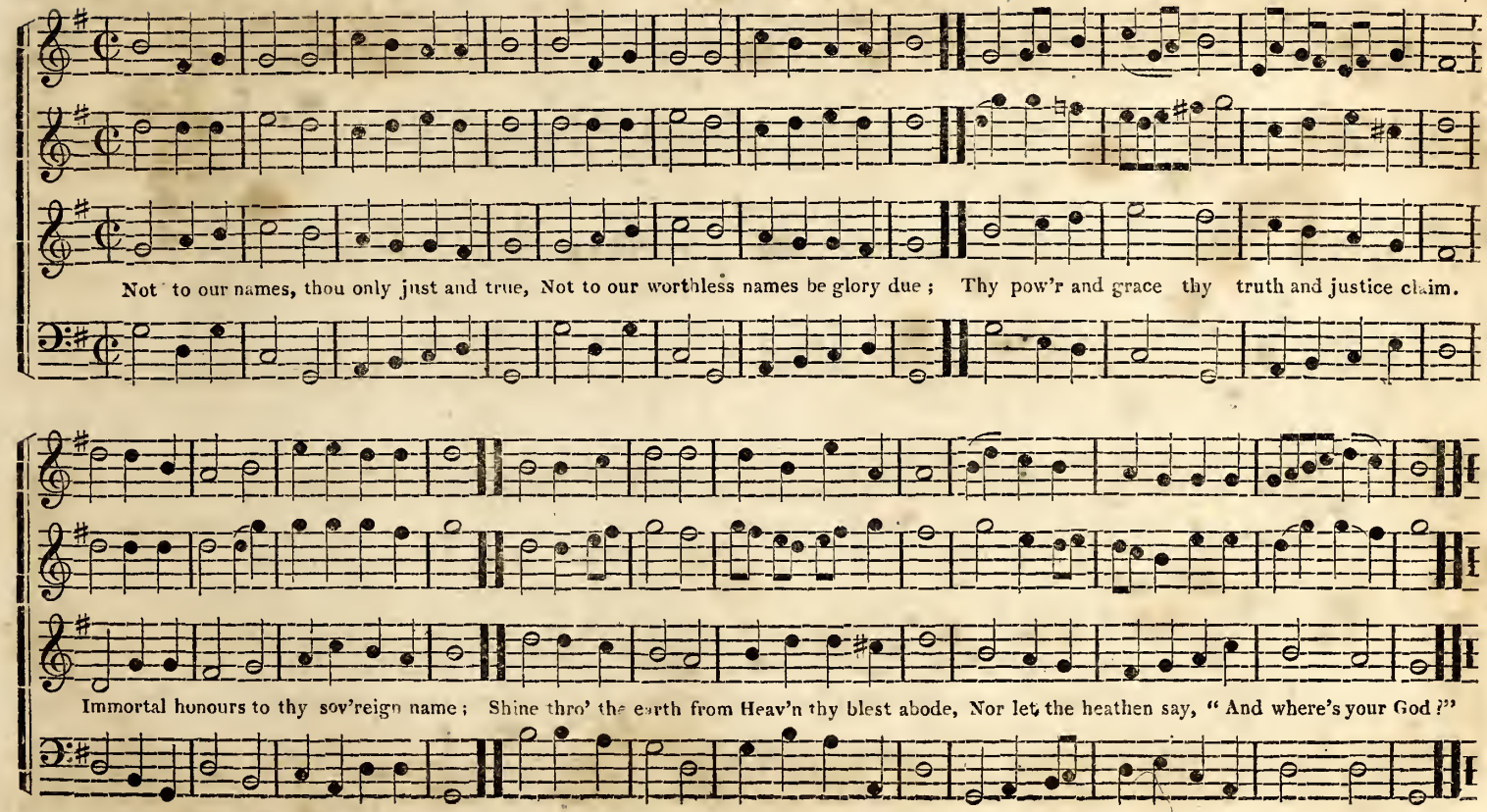

What shall we ren der un - to thee, Thou glo - rious Lord of life and pow'r! Teach me to bow the low - ly knee, And
What shall we ren-der un-to thee, Thou glo - rious Lord of life and pow'r. Teach us to bow the low - ly knee, And
teach us hum - bly to a - dore; To praise thee as thy saints a bove, To praise thee for thy wond'rous love.
teach us hum - bly to a - dore; To praise thee as thy saints a - bove, To praise thee for thy wond'rous love.

ADORATION. Old 50th Metre.

J. Cole.

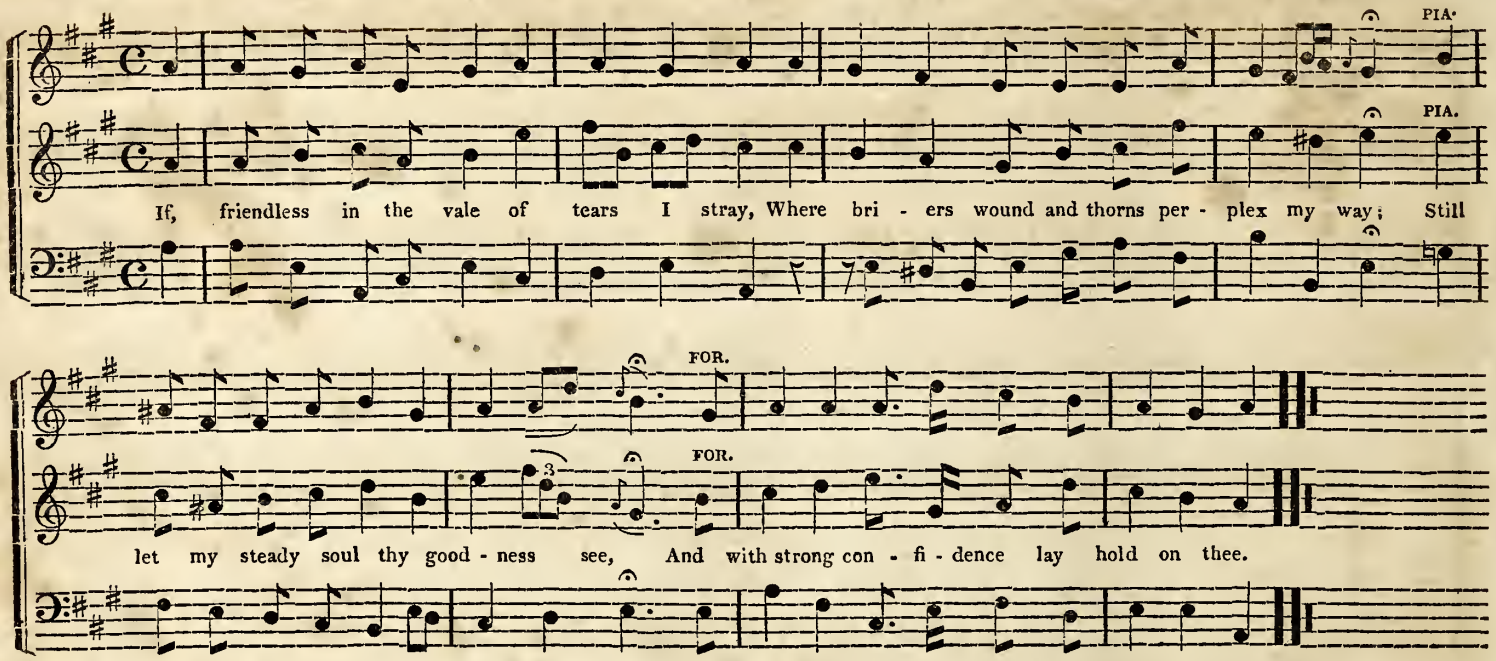
This earthly globe, the creature of a day, Tho' built by God's right hand, must pass away; And long ob - liv - ion creep o'er mortal things, The

The fall of empires and the pride of kings; Eternal night shall veil their proudest story, And drop the curtain o'er all human glo - - ry:


Not to our names, thou only just and true, Not to our worthless names be glory due; Thy pow'r and grace thy truth and justice claim.
Immortal honours to thy sov'reign name; Shine thro' the earth from Heav'n thy blest abode, Nor let the heathen say, "And where's your God?"

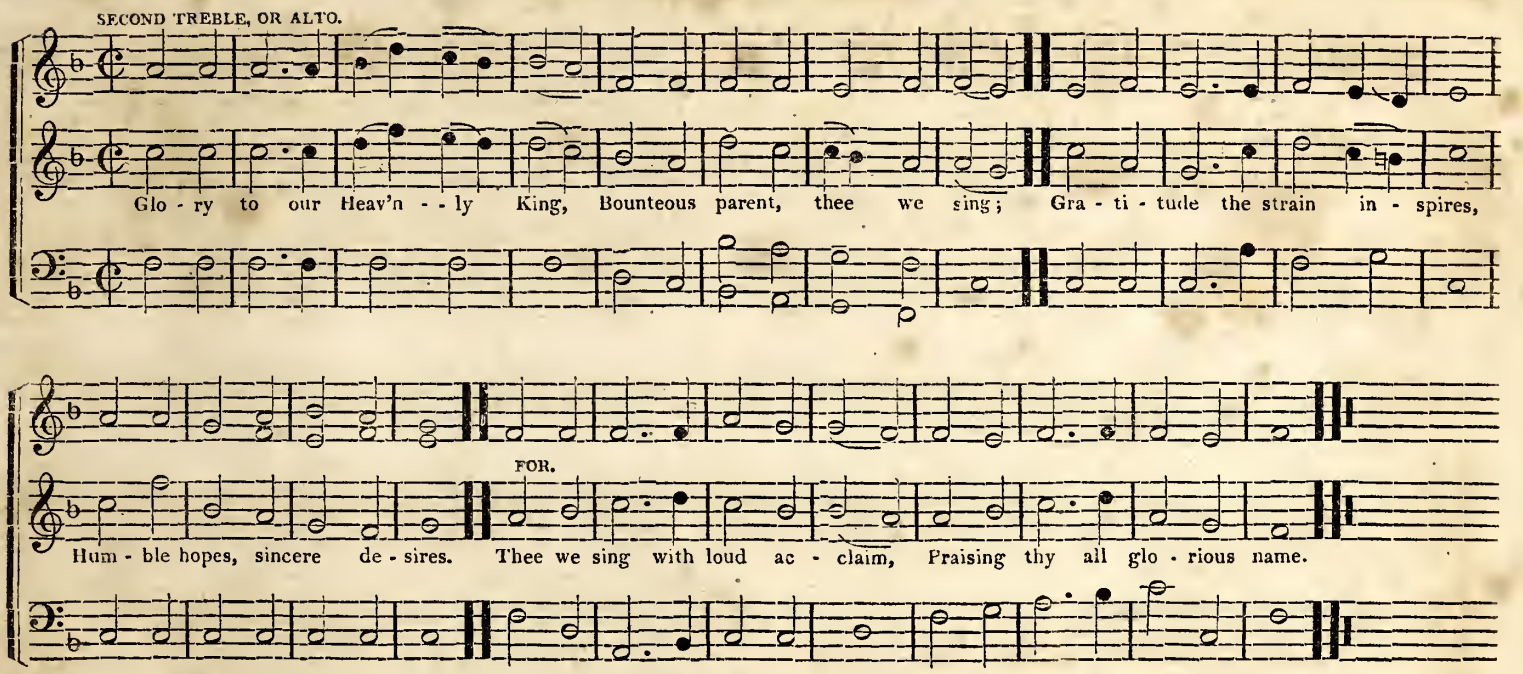
HOCKLEY. 4 lines, 10.

B. Jacob.



2. In every creature, LORD! I own thy pow'r;
In each event thy providence adore:
Thy promises shall cheer my drooping soul,
Thy precepts guide me, and thy fear controul.

3. Then, when at last I quit this transient scene,
Help me to bear it with a heart serene;
Teach me to fix my ardent hopes on high,
And having liv'd to thee, in thee to die.



2. God of glory, God of love!
Lord of all the worlds above!
Thee we praise for daily food,
Thee we bless for ev'ry good.
Thee we sing, &c.

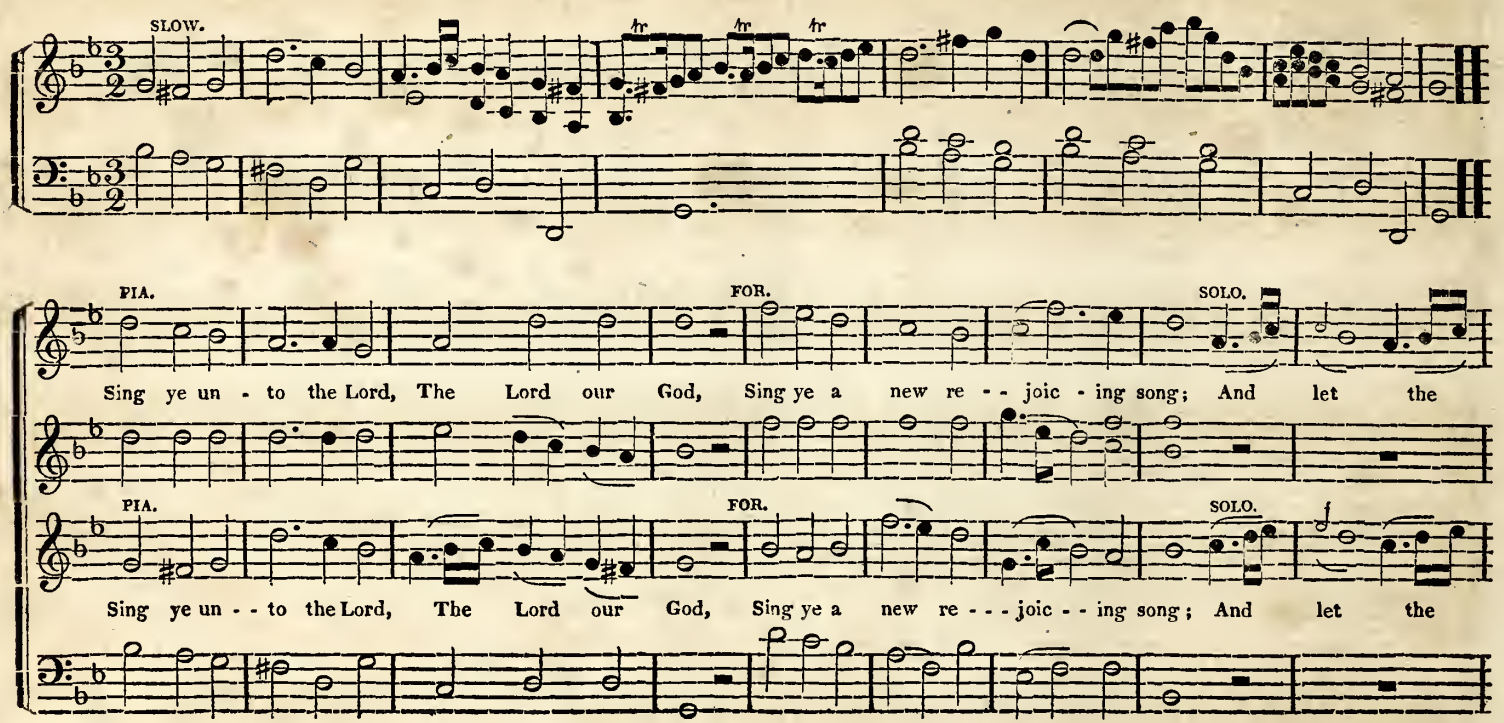
3. More than all, we praise thee, Lord,
For the blessings of thy word,
For the tidings Jesus brought,
For the precepts Jesus taught,
Thee we sing, &c.

4. Gracious Father! Heav'nly King!
Feeble lips presume to sing;
Infant voices humbly raise
Grateful, fervent songs of praise.
Thee we sing, &c.

T

SING YE UNTO THE LORD.

From Psalm 149, Sternhold and Hopkins. *Composed by Dr. John Stephens.*



CHORUS.

praise of him, of him be heard, His ho - ly saints a-mong; And let the praise of

CHORUS. SOLO.

praise of him, of him be heard, His ho - ly saints a-mong; And let the praise of

CHORUS. SOLO.

him, of him be heard, His ho - - ly saints a - mong. Let Is - ra - el re - - joice in God,

CHORUS. SOLO.

him of him be heard, His ho - - ly saints a - mong. Let Is - ra - - el re - - joice in God,

SING YE UNTO THE LORD.—Continued.

CHORUS. SOLO. CHORUS.

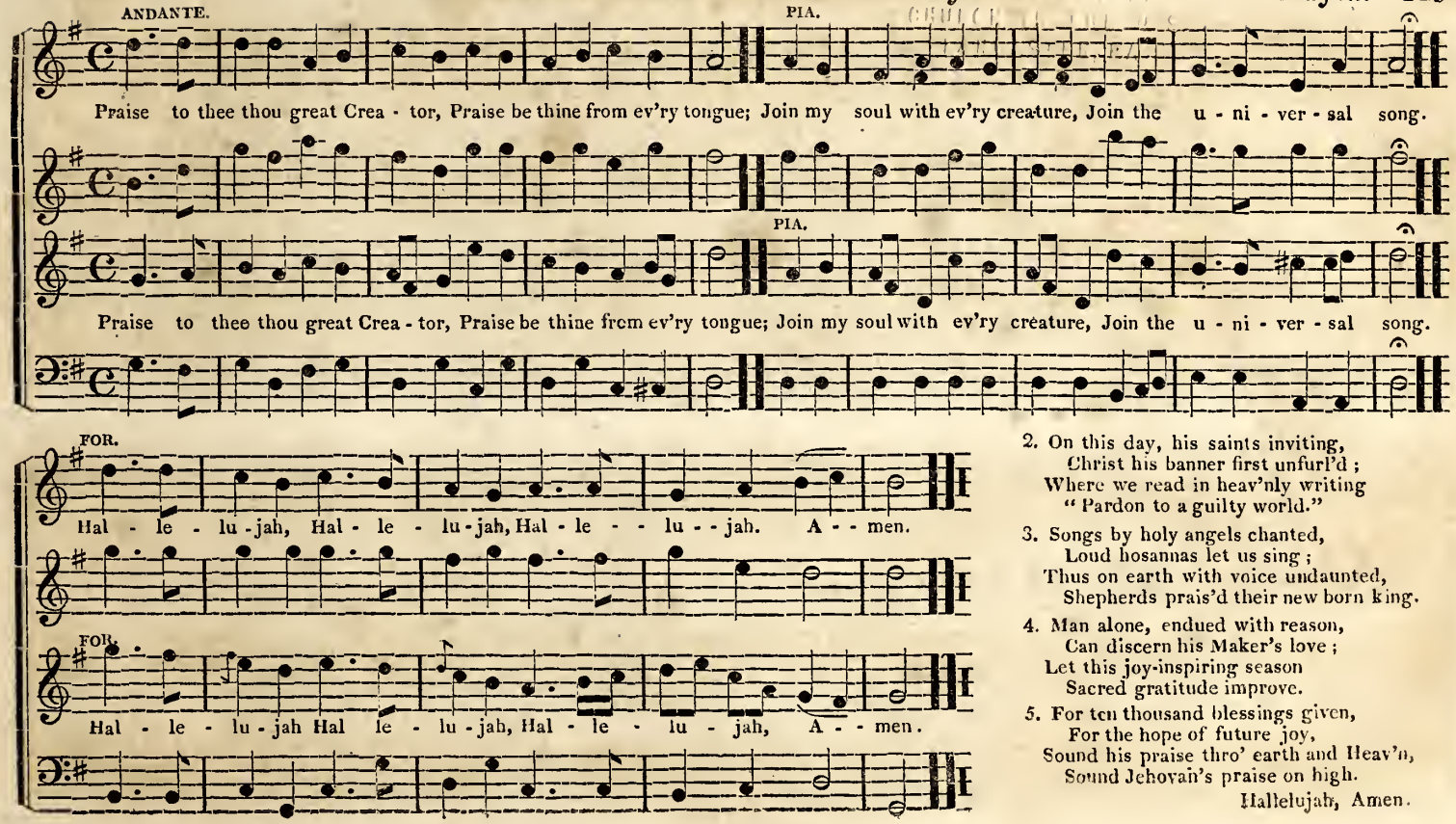
And prais-es and praises prais - es to him sing, And let the sons of Zi - - on be, most joy - - - ful most joy - - - ful

CHORUS. SOLO. CHORUS.

And prais - es and prais-es prais - es to him sing, And let the sons of Zi - - on be, most joy - - ful most joy - - ful

joy - - ful in their King.

joy - - ful in their King.



2. On this day, his saints inviting,
Christ his banner first unfurl'd;
Where we read in heav'nly writing
"Pardon to a guilty world."

3. Songs by holy angels chanted,
Loud hosannas let us sing;
Thus on earth with voice undaunted,
Shepherds prais'd their new born king.

4. Man alone, endued with reason,
Can discern his Maker's love;
Let this joy-inspiring season
Sacred gratitude improve.

5. For ten thousand blessings given,
For the hope of future joy,
Sound his praise thro' earth and Heav'n,
Sound Jehovah's praise on high.
Hallelujah, Amen.

LO! MY SHEPHERD'S HAND DIVINE.

from Mozart.

DUO. PASTORALE.

Lo! my Shepherd's hand di - - vine, Want shall nev - er more be mine; In a pas - ture fair and

Lo! my Shepherd's hand di - - vine; Want shall nev - er more be mine; In a pas - ture fair and

large, He shall feed his hap - - py charge. When I faint with sum - mer's heat;

large, He shall feed his hap - - py charge. When I faint with sum - mer's heat,

He shall lead my wea - ry feet; To the streams that still and slow, Thro' the ver - dant

He shall lead my wea - ry feet; To the streams that still and slow, Thro' the ver - dant

mea - - dows flow, the ver - dant mea-dows flow.

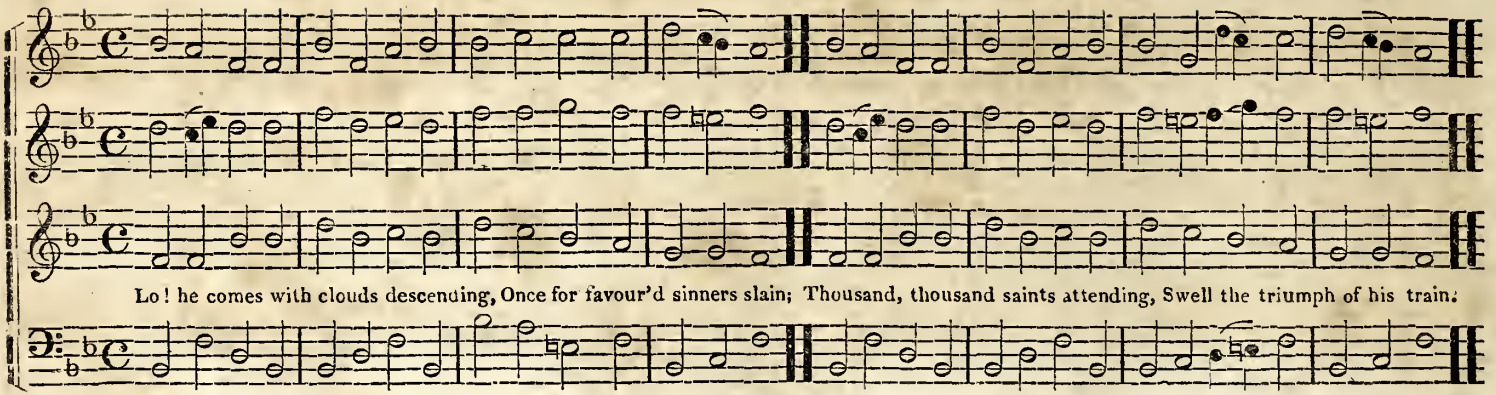
mea - dows flow, the ver - dant mea - dows flow.

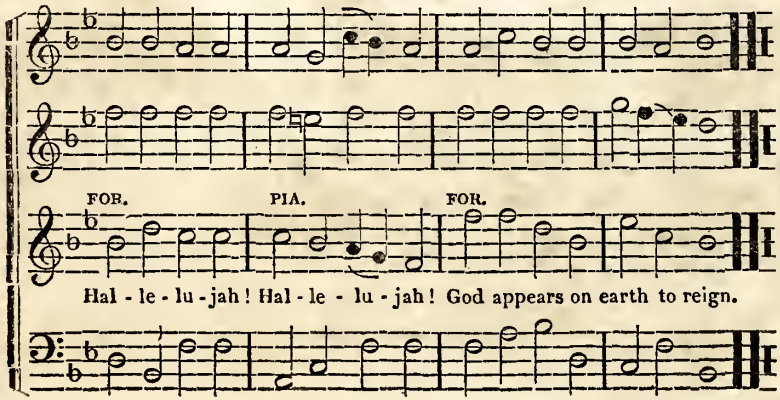
When through devious paths I stray,
He shall teach the better way,
Kindle virtue's dying flame,
And my erring soul reclaim.

Though the dreary vale I tread,
By the shades of death o'erspread,
There I walk from terror free,
While protected, Lord by thee.

SECOND ADVENT. 8. 7. 4.

Rev. Mr. Latrobe.





2. Ev'ry eye shall now behold him,
Rob'd in dreadful majesty;
Those who set at nought and sold him,
Pierc'd and nail'd him to the tree,
Deeply wailing,
Shall the true Messiah see.

3. Ev'ry island, sea and mountain,
Heav'n and earth shall flee away;
All who hate him must, confounded,
Hear the trump proclaim the day;
Come to judgment!
Come to judgment! come away.

4. Now redemption, long expected,
See, in solemn pomp appear!
All his saints, by man rejected,
Now shall meet him in the air:
Hallelujah!
See the Son of God appear.

ALLEGRO MODERATO.

PRIMO.

Try me, Try me, O God, And seek the ground of my heart, Prove me, prove me, and ex - am - ine my thoughts.

SECONDO.

Try me, Try me, O God, And seek the ground of my heart, Prove me, prove me, and ex - am - ine my thoughts.

Try me, try me, O God, and seek the ground of my heart; Prove me, prove me, and ex - am - ine my thoughts.

Try me, try me, O God, and seek the ground of my heart; Prove me, prove me, and ex - am - ine my thoughts.

TRY ME, O GOD.—Continued

TRIO.

Look well if there be any way of wicked - ness in me, and lead me

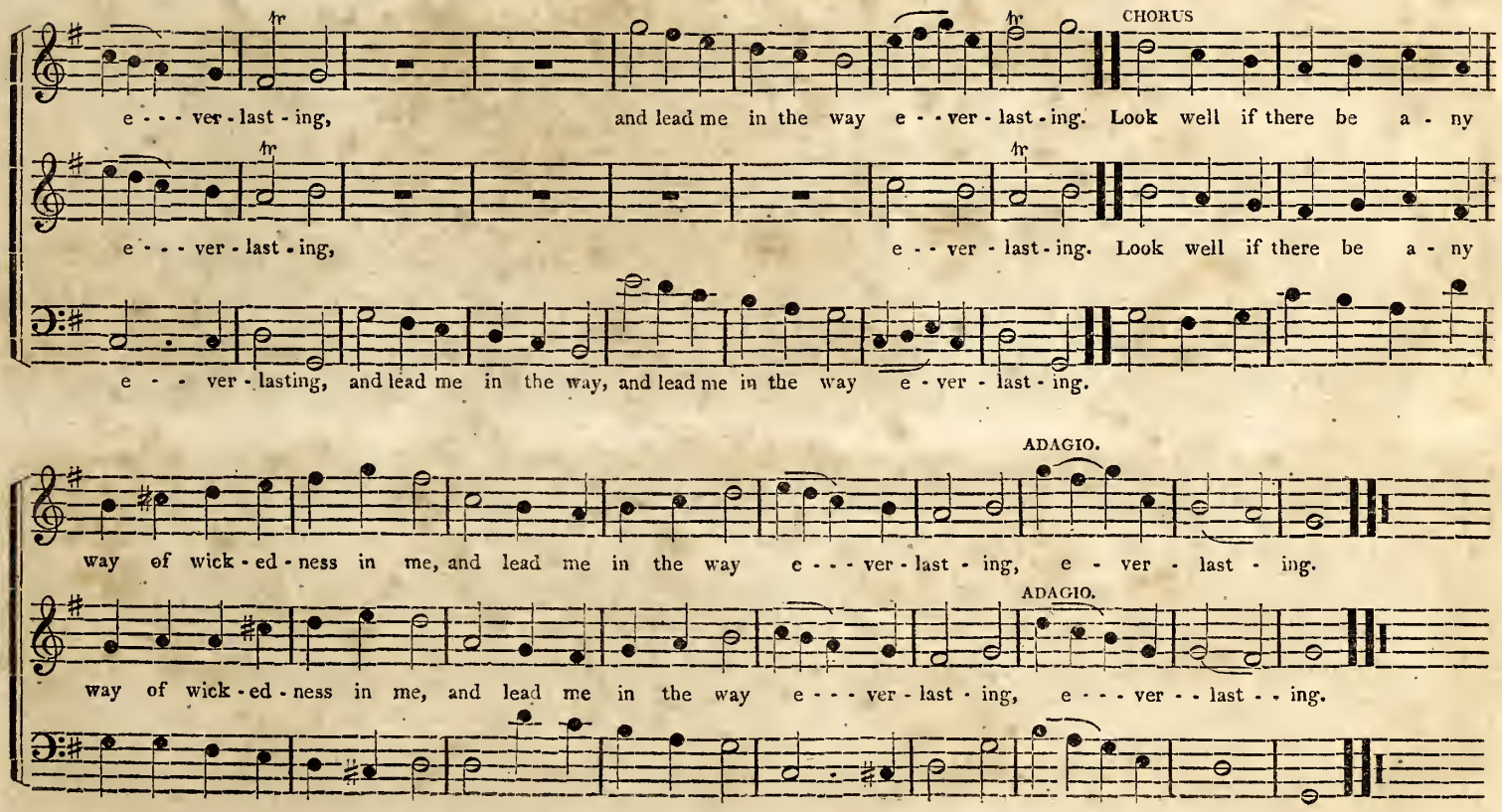
Look well if there be any way of wicked - ness in me. Look well if there be any way of wicked-ness in me, and lead me

and

in the way, and lead me in the way, and lead me in the way e - ver - lasting, and lead me in the way, and lead me in the way

in the way, and lead me in the way, and lead me in the way e - ver - lasting, and lead me in the way

lead me in the way, and lead me in the way, lead me in the way e - ver - lasting.


CHORUS
e - - - ver - last - ing, and lead me in the way e - - ver - last - ing. Look well if there be a - ny
e - - - ver - last - ing, e - - ver - last - ing. Look well if there be a - ny
e - - ver - lasting, and lead me in the way, and lead me in the way e - ver - last - ing.
ADAGIO.
way of wick - ed - ness in me, and lead me in the way e - - - ver - last - ing, e - ver - last - ing.
ADAGIO.
way of wick - ed - ness in me, and lead me in the way e - - - ver - last - ing, e - - - ver - - last - - ing.

BEHOLD! THE LORD IS MY SALVATION.

Rev. J. Chetham.

ALLEGRO.

Be - hold! the Lord is my sal - - va - - tion, In him will I trust, for the Lord is my strength and my song; And

FIRST TIME, TREBLE AND BASS ONLY.

Be - hold! the Lord is my sal - va - tion, In him will I trust, for the Lord is my strength and my song; And

he is be - come my sal - va - tion. Cry a - loud, cry a - loud, cry a - loud, and sing un - to the Lord.

REPEAT IN CHORUS. TREBLE AND BASS, REPEAT IN CHORUS.

he is be - come my sal - va - tion. Cry a - - loud - - cry a - loud, and sing un - to the Lord.

Cry a - - - loud - - and sing un - to the Lord.

For great is the Ho-ly, Ho-ly, Ho - ly, Ho - ly One of Is-ra-el; Hal-le-lu-jah, Hal - le - lu - jah,

CRES. FOR. PIA. FOR.

For great is the Ho-ly, Ho-ly, Ho - ly, Ho - ly One of Is-ra-el; Hal-le-lu-jah, Hal-le-lu-jah

PIA. FOR.

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Amen, Amen.

PIA. FOR.

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Amen. Amen.

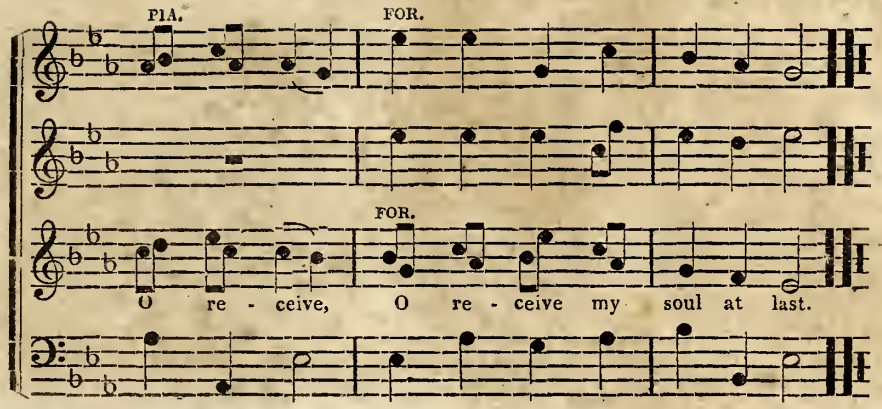
HOTHAM. 8 lines 7's.

LARGO AFFETTUOSO.

Jesus, lov - er of my soul, Let me to thy bosom fly; While the near - er waters roll, While the tempest still is high;

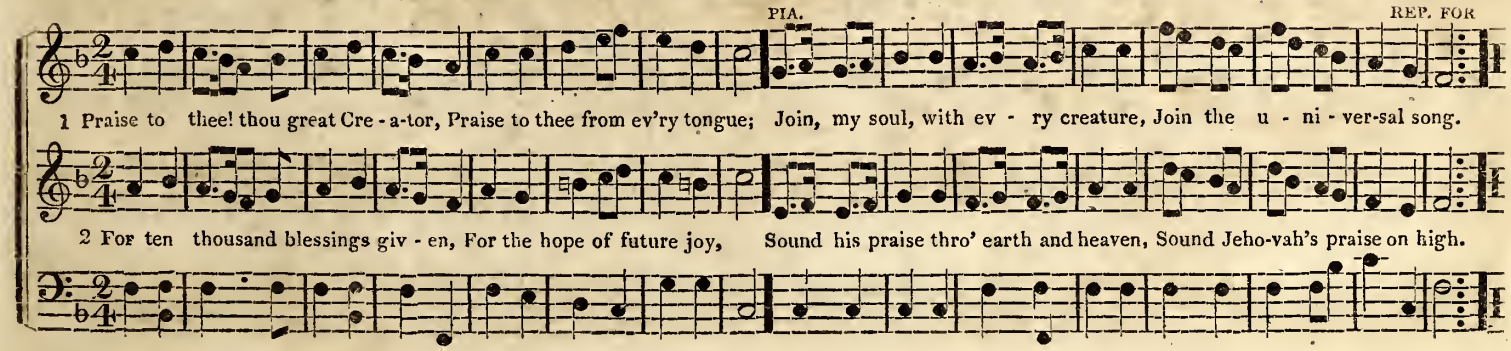
PIA.

Hide me O my Sa - viour hide, Till the storm of life is past; Safe in to the ha - ven guide, O re - ceive



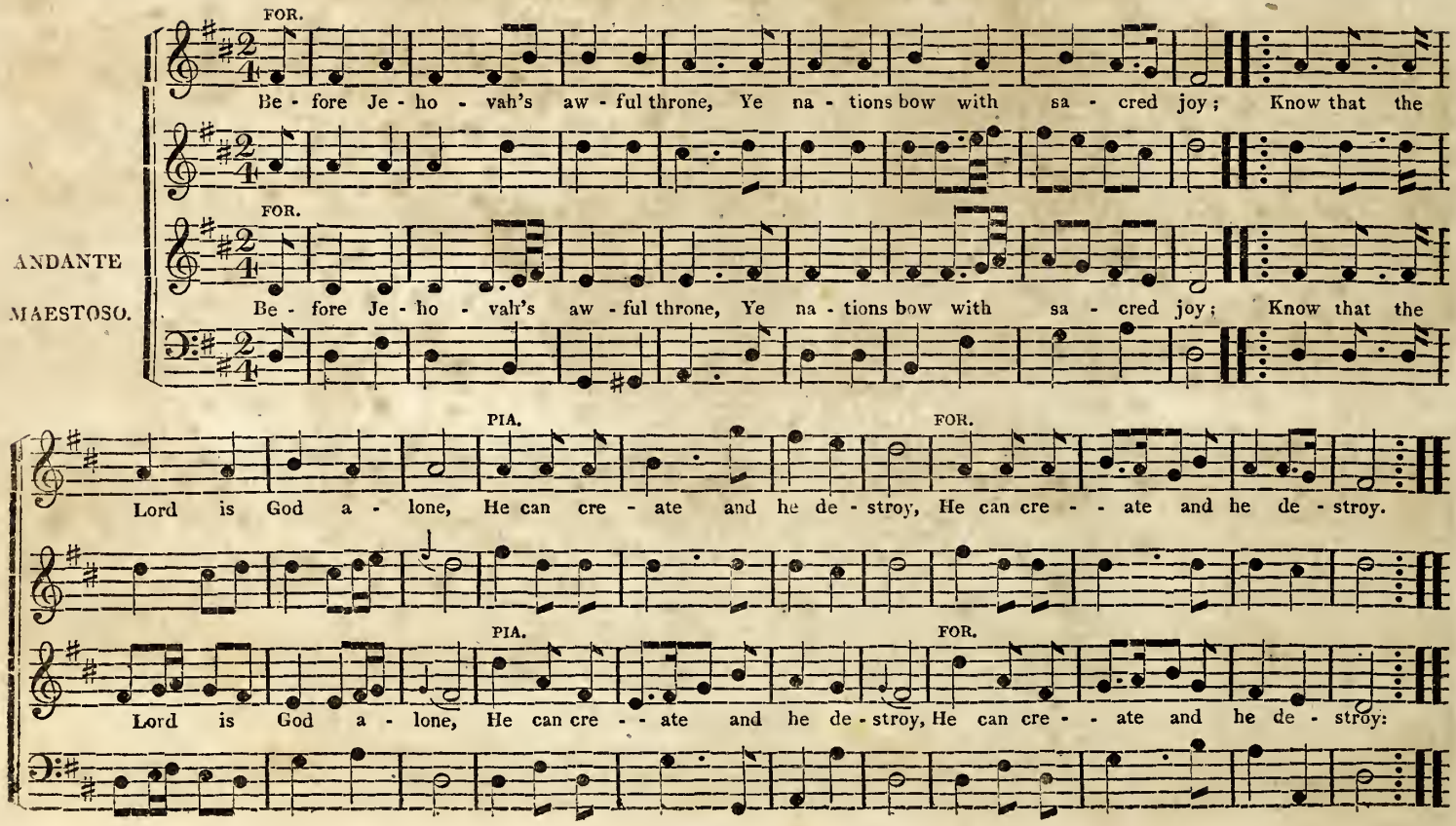
2 Other refuge have I none,
Hangs my helpless soul on thee;
Leave, ah! leave me not alone,
Still support and comfort me:
All my trust on thee is stay'd,
All my help from thee I bring,
Cover my defenceless head
With the shadow of thy wing.

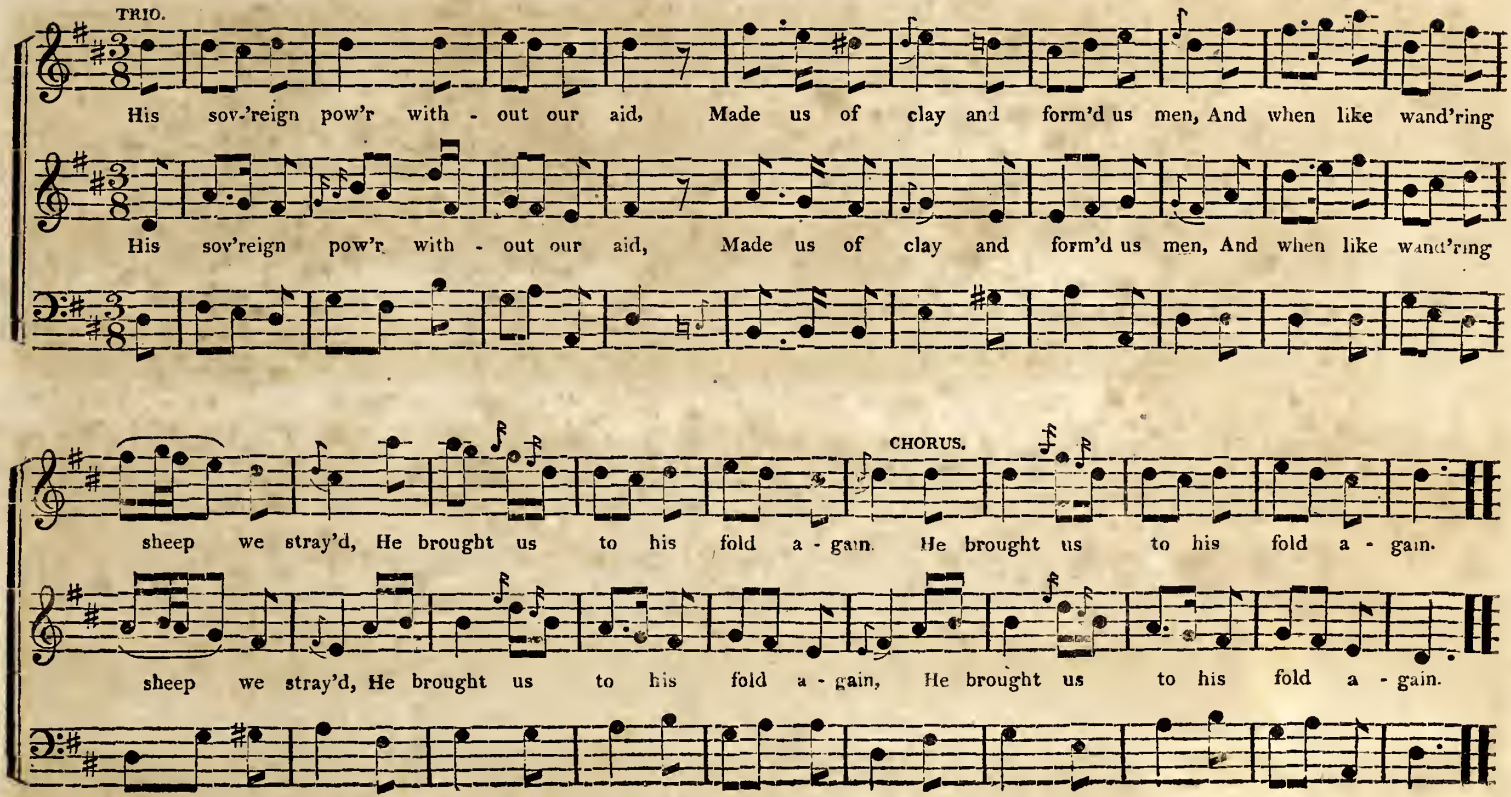
SICILIAN MARINER'S. 4 lines, 8 and 7.

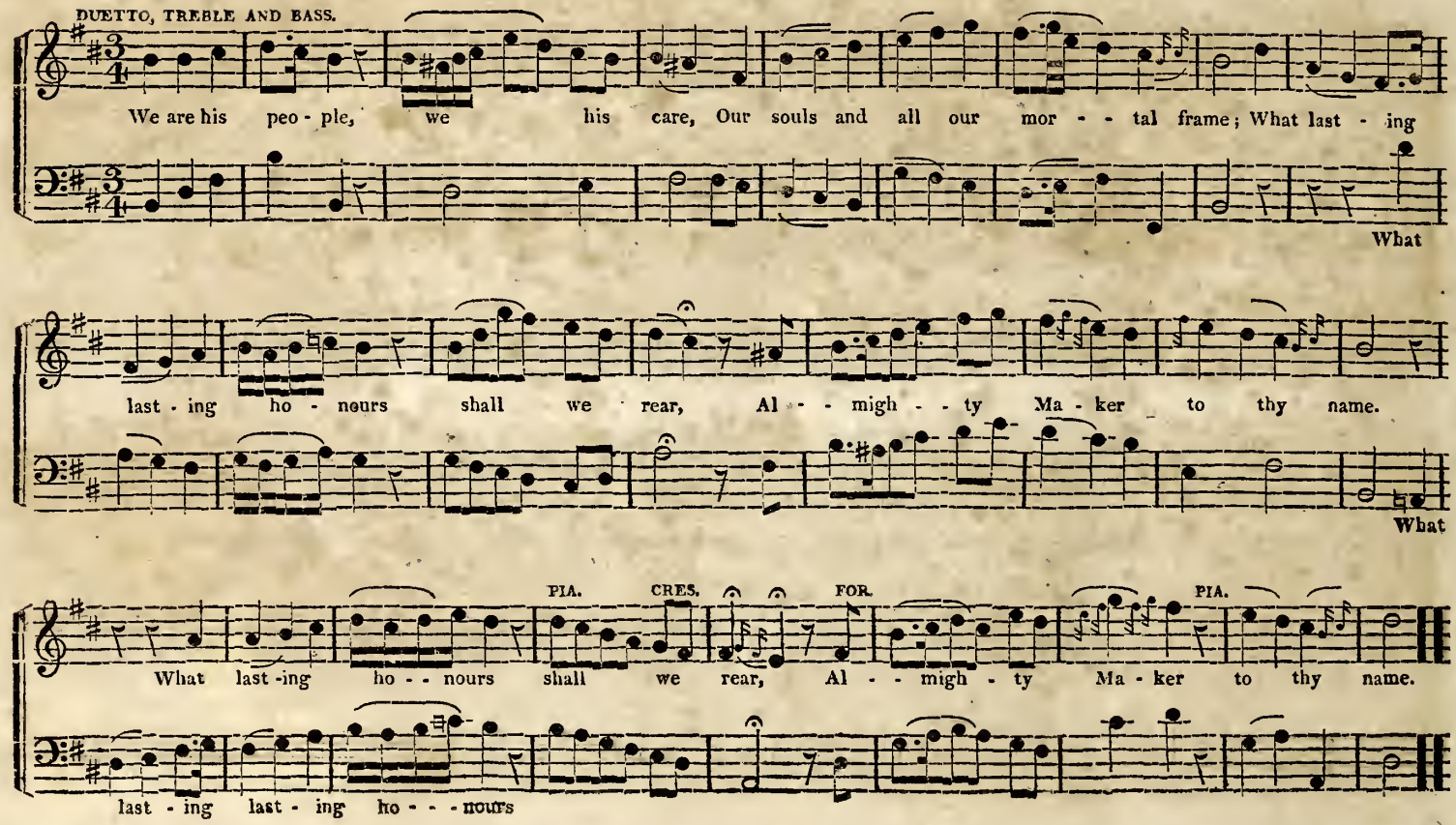


BEFORE JEHOVAH'S AWFUL THRONE.

Dr. Madan.




TRIO.
His sov-'reign pow'r with - out our aid, Made us of clay and form'd us men, And when like wand'ring
His sov'reign pow'r with - out our aid, Made us of clay and form'd us men, And when like wand'ring
CHORUS.
sheep we stray'd, He brought us to his fold a - gain. He brought us to his fold a - gain.
sheep we stray'd, He brought us to his fold a - gain, He brought us to his fold a - gain.


DUETTO, TREBLE AND BASS.
We are his peo - ple, we his care, Our souls and all our mor - - tal frame; What last - ing
What
last - ing ho - nours shall we rear, Al - - migh - - ty Ma - ker to thy name.
What
PIA.
CRES.
FOR.
PIA.
What last -ing ho - - nours shall we rear, Al - - migh - ty Ma - ker to thy name.
last - ing last - ing ho - - - nours

CHORUS—ALLEGRO.

FOR. PIA. FOR.

We'll crowd thy gates with thank - ful songs, High as the heav'ns our voi - ces raise; And earth, and earth, with her ten thousand, thousand

We'll crowd thy gates with thank - ful songs, High as the heav'ns our voi - ces raise; And earth, and earth, with her ten thousand, thousand

PIA. FOR. PIA. FOR. 1 2

tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill, shall fill thy courts with sounding praise, pr

1

tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill, shall fill thy courts with sounding prai

1

MAESTOSO.

Wide, wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth shall stand, When

Wide, wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth shall stand, When

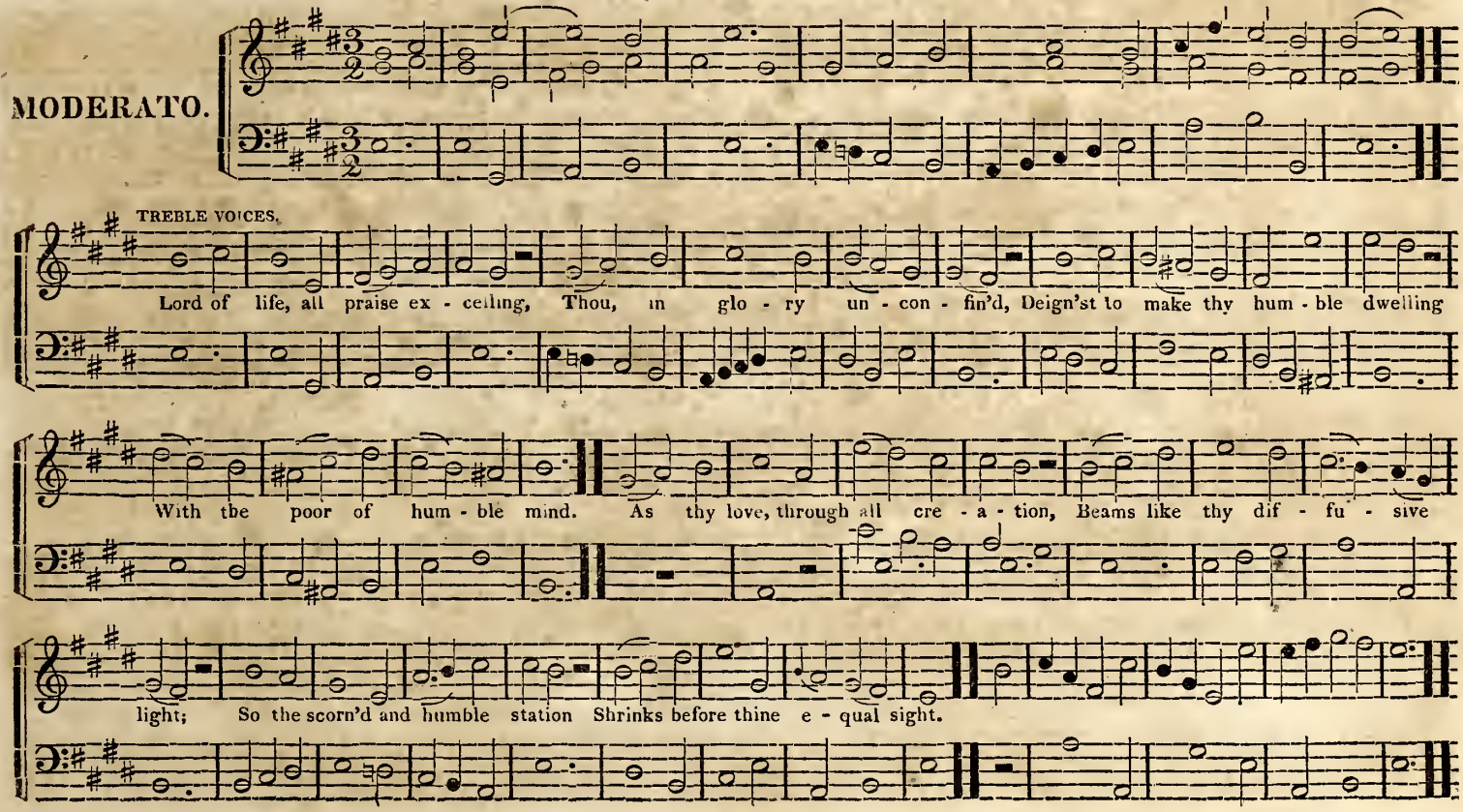
FOR.

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

PIA.

PIA. FOR.

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


MODERATO.
TREBLE VOICES.
Lord of life, all praise ex - ceiling, Thou, in glo - ry un - con - fin'd, Deign'st to make thy hum - ble dwelling
With the poor of hum - ble mind. As thy love, through all cre - a - tion, Beams like thy dif - fu - sive
light; So the scorn'd and humble station Shrinks before thine e - qual sight.

TENOR SOLO—ANDANTE.

Thus thy care, for all providing, Warm'd thy faithful prophet's tongue; Who, the lot of all de - ciding, To thy chosen Israel sung:

TREBLE VOICES.—ALLEGRO MODERATO.

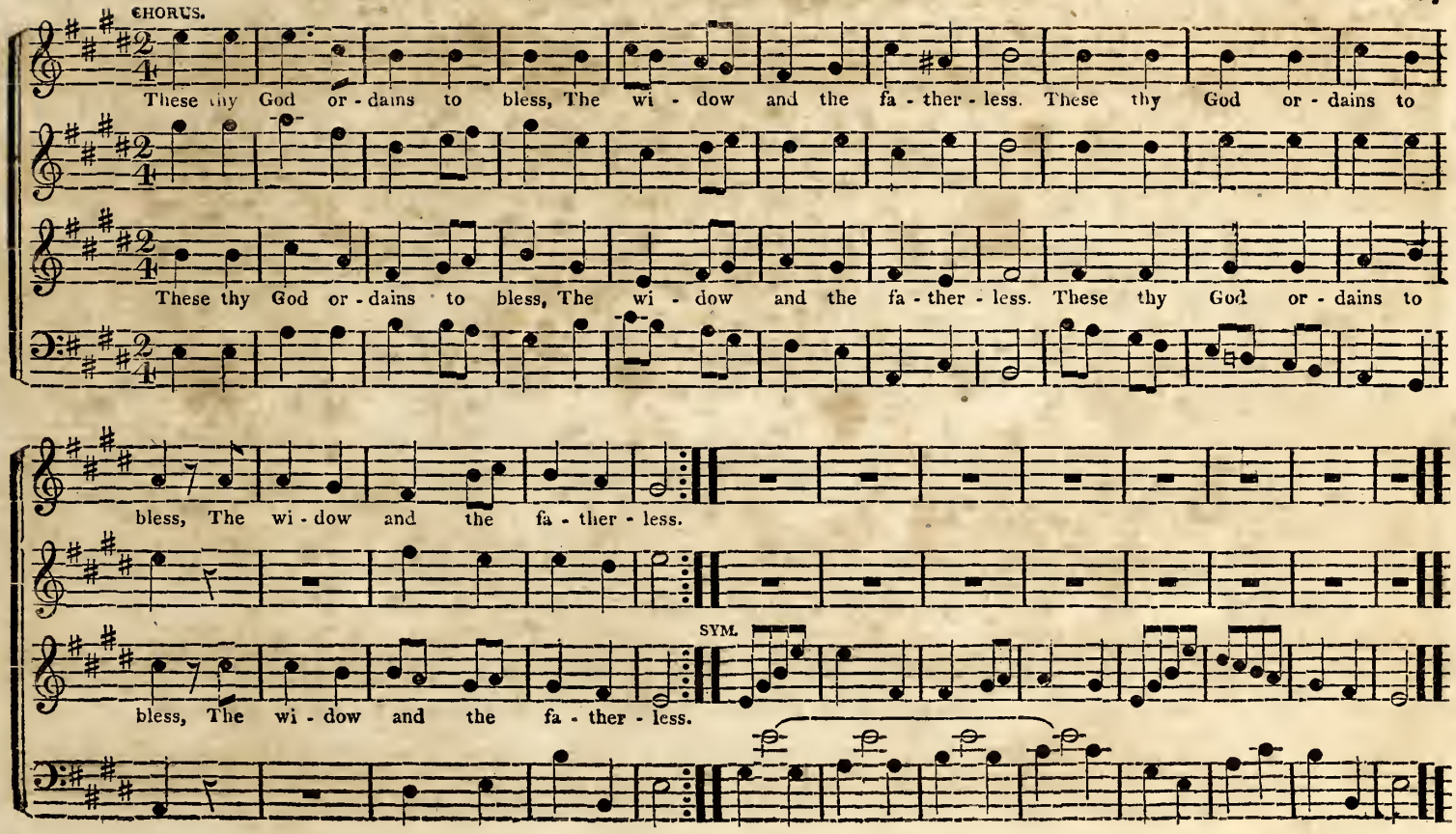
When thine har - vest yields thee pleasure, Thou the golden sheaf shalt bind; To the poor be - longs the treasure of the scat - ter'd ears behind.

2 When thine olive plants increasing,
Pour their plenty o'er thy plain,
Grateful thou shalt take the blessing,
But not search the bough again.

Chorus.—These, &c.

3 When thy favour'd vintage flowing,
Gladdens thy autumnal scene,
Own the bounteous hand bestowing,
But thy vines the poor shall glean.

Chorus.—These, &c.


CHORUS.
These thy God or - dains to bless, The wi - dow and the fa - ther - less. These thy God or - dains to
These thy God or - dains to bless, The wi - dow and the fa - ther - less. These thy God or - dains to
bless, The wi - dow and the fa - ther - less.
SYM.
bless, The wi - dow and the fa - ther - less.

DUETTO—AFFETTUOSO.

Still we read thy word de - clar - ing Mercy, Lord, thine own de - cree; Mercy ev'ry sorrow sharing, Warms the heart resembling thee.

Still the orphan and the stranger, Still the widow owns thy care; Screen'd by thee in ev'ry danger, Heard by thee in ev'ry pray'r.

CHORUS—PIA. FOR. PIA. FOR.

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

PIA. FOR. PIA. FOR.

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

PIA.

Jesus Christ is ris'n to day, Hal - - le - lu - jah. Our triumphant ho - ly day, Hal - - le - lu - jah. Who so lately

FOR.

on the cross, Hal - le - lu - jah. Suffer'd to redeem our loss, Hal - - le - lu - jah.

2 Hymns of praise, then let us sing,
Unto Christ our heav'nly King;
Who endur'd the cross and grave,
Sinners to redeem and save.

3 For the anguish he endur'd,
Our salvation has procur'd;
Now above the sky he's king,
Where the angels ever sing.

4 Praise the Lord, who reigns above,
Fountain of eternal love;
Praise, with all the heav'nly host,
Father, Son and Holy-Ghost.

LORD, GOD, MERCIFUL AND GRACIOUS.

Rev. C. Gregor.

GRAVE.

Lord, Lord God! Lord, Lord God! mer - ci - ful and gra - cious! Long suff'ring and a - bun - dant in goodness and truth!

Lord, Lord God! Lord, Lord God! mer - ci - ful and gra - cious! Long suff'ring, and a - bun - dant in goodness and truth!

Keeping mercy for thou - sands, for - giv - ing in - i - qui - ty and trans-gres-sion and sin! And who will by no means

Keeping mercy for thou - sands, for - giv - ing in - i - qui - ty and trans-gres-sion and sin! And who will by no means

clear the guil - ty; For thou on-ly know'st the hearts, Thou only know'st the hearts, the hearts of the children of men!

clear the guil - ty; For thou on ly know'st the hearts, Thou on-ly know'st the hearts, the hearts of the children of men!

Lord, Lord God! Lord, Lord God! We are the people of thy pasture, the people of thy pasture, the sheep of thy hand, the sheep of thy hand.

Lord, Lord God! Lord, Lord God! We are the people of thy pasture, the people of thy pasture, the sheep of thy hand, the sheep of thy hand

O GIVE THANKS UNTO THE LORD.

G. A. Hasse, Dresden.

ANDANTE.

O give thanks un - to the Lord, give thanks unto the Lord, call up - on his name, make known his deeds a - mong the people.

ANDANTE.

O give thanks un - to the Lord, give thanks unto the Lord, call up - on his name, make known his deeds a - mong the people.

FOR. FOR.

Glo - - ry ye in his ho - ly name. O give thanks un - to the

SOLO. FOR. FOR.

Glo - ry ye in his ho - - ly name, Glo - ry ye in his ho - ly name. O give thanks un - to the

SOLO. TUTTI FOR. FOR.

Glo - ry ye in his ho - - ly name, Glo - ry ye in his ho - ly name. O give thanks un - to the

FOR. FOR

ORGAN. Glo - ry ye in his ho - ly name. O give thanks un - to the

SOLO. TUTTI.

Lord un - to the Lord, For his mercy en - dureth en - dureth for e - ver! Make known his deeds a - mong the

SOLO.

For his mercy en - dureth en - dur - - - - eth for e - ver!

SOLO. TUTTI.

Lord un - to the Lord, For his mer - cy en dur-eth his mer - cy en - dureth for e-ver! Make known his deeds a - mong the

SOLO.

SOLO. TUTTI. PIA.

people. Glo - ry ye in his ho - ly name, Glory ye in his ho - - ly name, in his ho - ly name.

SOLO.

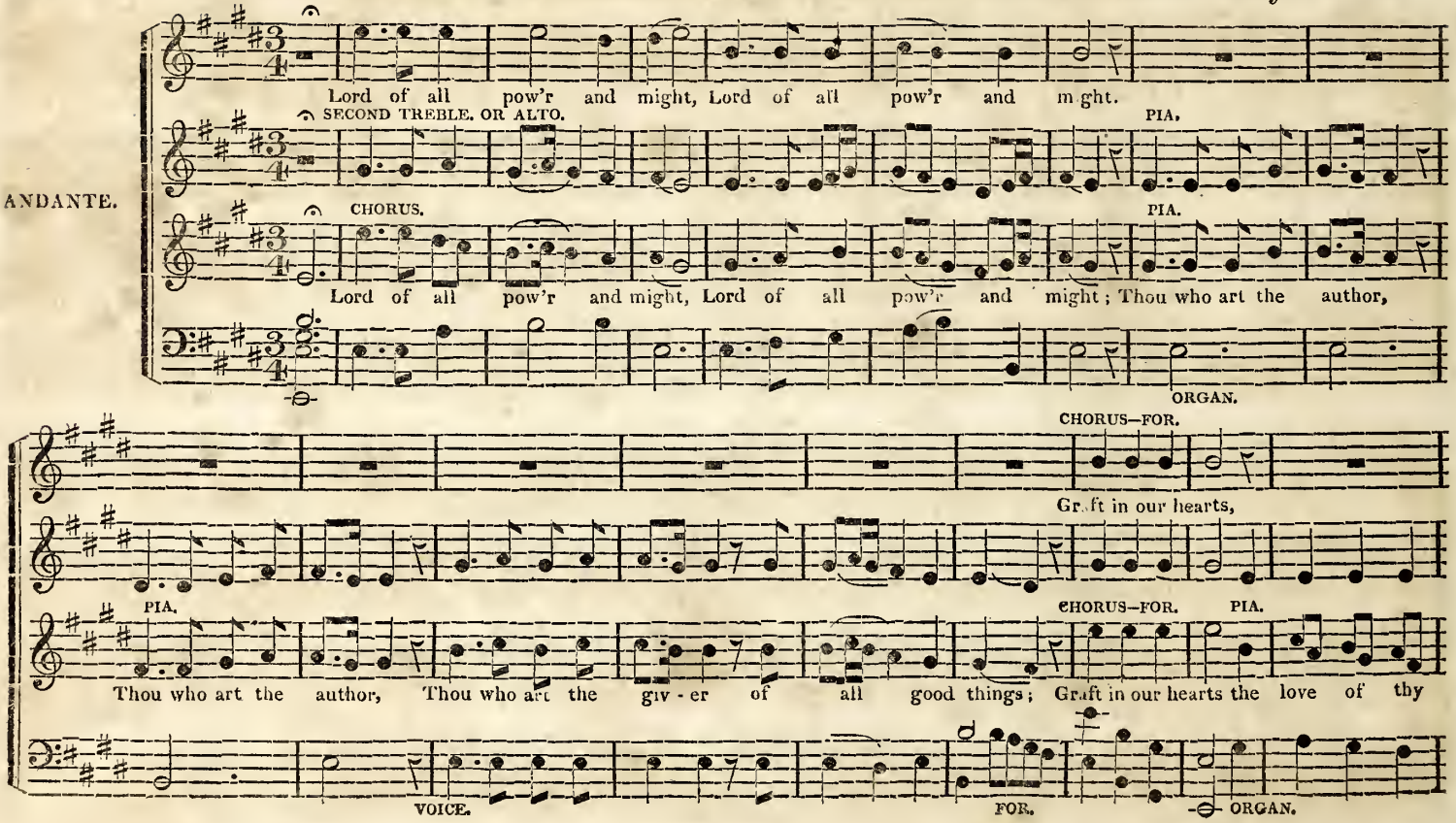
TUTTI. PIA.

people. Glo - ry ye in his ho - ly name in his ho - ly name.

ORGAN—PIA.

LORD OF ALL POWER AND MIGHT.

Rev. Mr. Mason. Weyman's Col.



CHORUS. PIA. CHORUS.

The love of thy name; In-crease in us true re - - li - gion. Lord of all pow'r and might,

CHORUS. PIA. CHORUS.

name, The love of thy name; In-crease in us true re - - li - gion. Lord of all pow'r and might,

VOICE.

PIA. CHORUS.

Nourish us in all good - ness, Lord of all pow'r and might.

PIA. PIA.

Nou - rish us in all good - ness, Lord of all pow'r and might. And of thy great mer - cy. and

ORGAN. VOICE. ORGAN.

LORD OF ALL POWER AND MIGHT.—Continued.

PIA. CHORUS.

Keep us, keep us, keep us in the same.

CHORUS. PIA.

of thy great mer - cy, Keep us, keep us in the same, Through Je - sus Christ our

VOICE. ORGAN.

CHORUS. F.F.

Through Je - - sus Christ our Lord, A - men, A - - - men.

CHORUS. F.F.

Lord, Through Je - - - sus Christ our Lord, A - men, A - - - - men

VOICE.

MOUNT VERNON.

J. Cole.

LARGO E PIANO.

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

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

joys sub - stan - tial and sin - cere; When shall I wake and find me there? When shall I wake and find me there?

joys sub - stan - tial and sin - cere; When shall I wake and find me there? When shall I wake and find me there?

Y

MOUNT VERNON.—Continued.

FOR. PIA.

O glo - rious hope! O blest a - bode! I shall be near and like my God; And flesh and sin no

FOR. PIA.

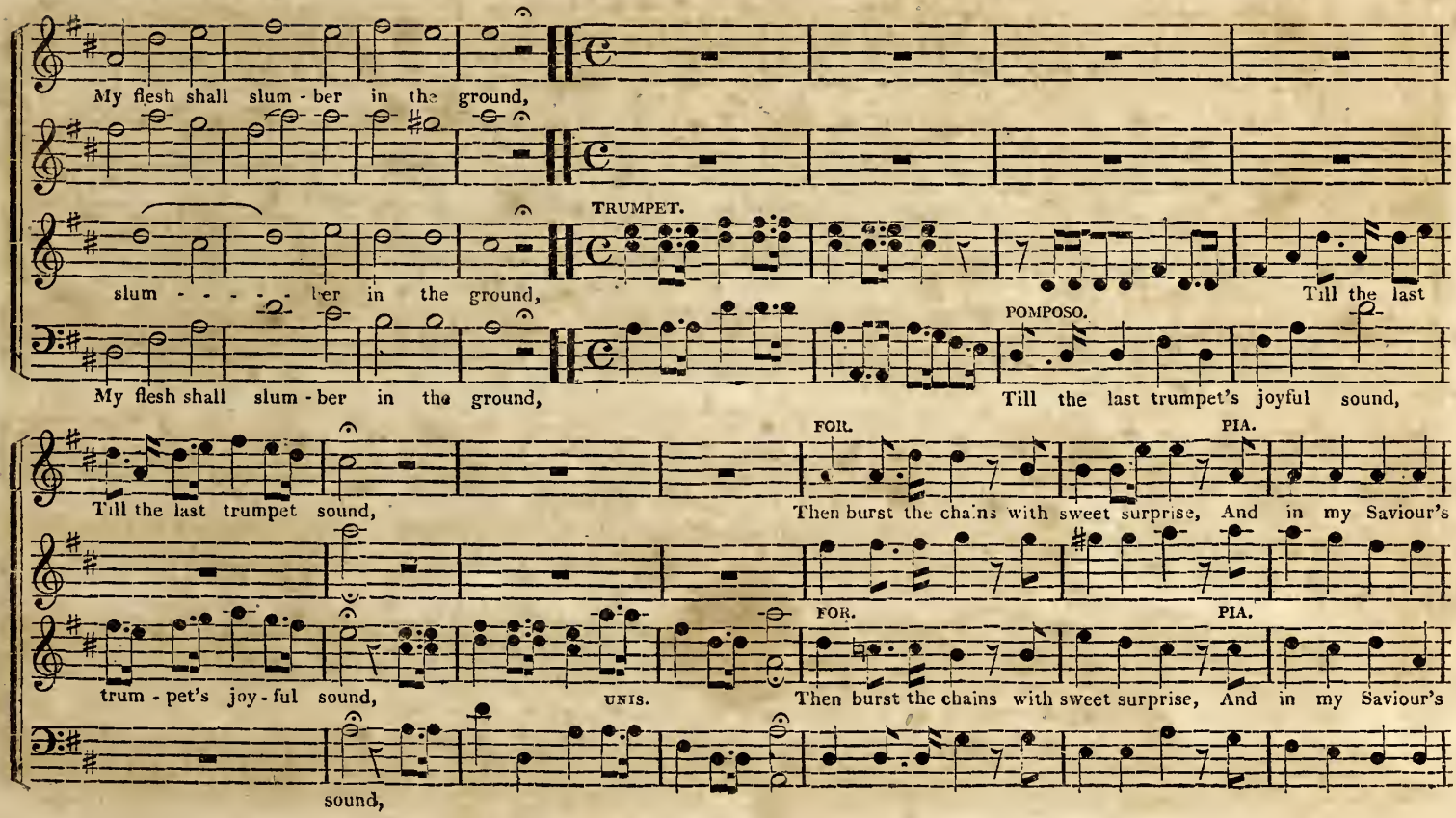
O glo - rious hope! O blest a - bode! I shall be near and like my God; And flesh and sin no

FOR.

more controul, The sa - cred plea - sures of the soul, The sa - cred plea - sures of the soul.

FOR. GRAVE. PIA.

more controul, The sacred plea - sures of the soul, The sa - cred plea - sures of the soul. My flesh shall


My flesh shall slum - ber in the ground,
slum - - - - - ber in the ground,
TRUMPET.
Till the last
My flesh shall slum - ber in the ground,
POMPOSO.
Till the last trumpet's joyful sound,
Till the last trumpet sound,
FOR.
PIA.
Then burst the chains with sweet surprise, And in my Saviour's
trum - pet's joy - ful sound,
UNIS.
FOR.
PIA.
Then burst the chains with sweet surprise, And in my Saviour's
sound,

FOR. PIA. FOR.

i-mage rise, Then burst the chains with sweet surprise, And in my Saviour's i - mage rise. And in my Saviour's i-mage rise.

FOR. PIA. FOR.

i - mage rise, Then burst the chains with sweet surprise, And in my Saviour's i - mage rise. And in my Saviour's i-mage rise.

ALTHO' THE FIG-TREE SHALL NOT BLOSSOM. *composed for this work by Mr. Meinecke.*

TENOR.

SOPRANO. ANDANTE. SOLO.

Al-tho' the Fig - tree shall not blos - som nei - ther shall fruit be on the

BASS.

CHORUS.

Altho' the Fig-tree shall not blossom neither shall fruit be on the vine,

DUO.

vine, Altho' the Fig-tree shall not blossom neither shall fruit be on the vine, The labour of the O - live shall fail, and the fields shall yield no

Altho' the Fig-tree &c.

CHORUS.

The labour of the O - live shall fail and the fields shall yield no meat.

DUO.

meat, The labour of the O - live shall fail and the fields shall yield no meat, The flock shall be cut off from the fold, and there shall

be no herd in the stall, and there shall be no herd, no herd in the stall, no herd in the stall.

CHORUS.

Yet will I re - joice in the Lord, I will joy in the God of my sal - va - tion, in the God of my sal - va - tion, in the

ALLEGRETTO.

Yet will I re - joice in the Lord, I will joy in the God of my sal - va - tion, in the God of my sal - va - tion, in the

FOR.

God of my sal - va - tion, in the God of my sal - va-tion. Yet will I re-joice, will I re-

God of my sal - va- tion, in the God of my sal - va - tion. FOR. Yet will I re-joice, will I re joice, will I re-

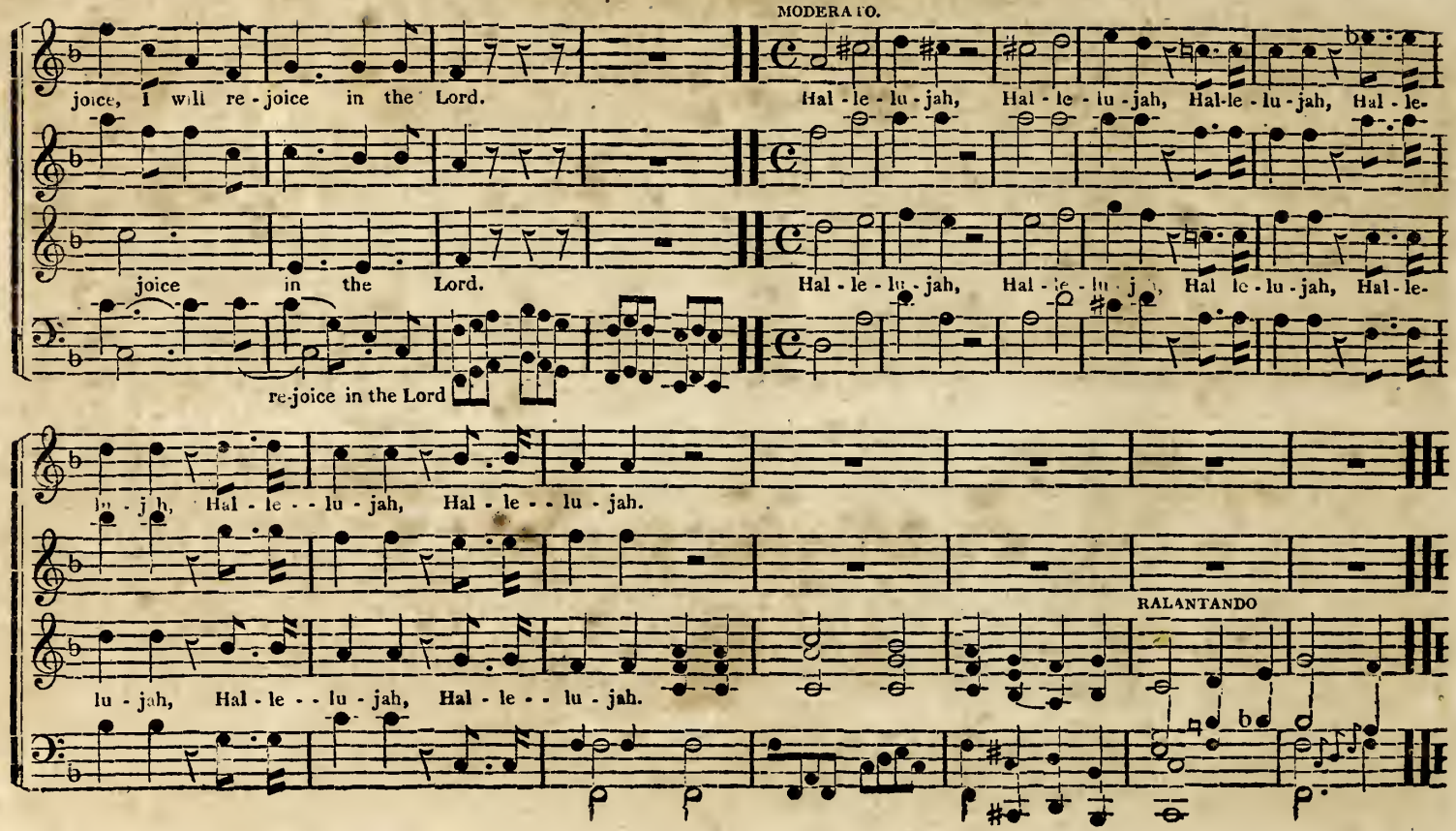
FOR.

Yet will I re - joice in the God of my sal - va-tion will re-

joice in the Lord, I will re - joice, I will re - joice, I will re - joice in the Lord, I will re - joice in the Lord, I will re-

joice in the Lord - - - - - - - - - - - - I will re - joice in the Lord, I will re - joice in the Lord, I will re-

ALTHO' THE FIG-TREE &c.—Continued.



THE

CHANTS AND DOXOLOGIES

OF THE

MORNING AND EVENING PRAYER,

AND

Communion Service;

AS SUNG AT

ST. PAUL'S CHURCH, BALTIMORE.

Z

VENITE EXULTEMUS.

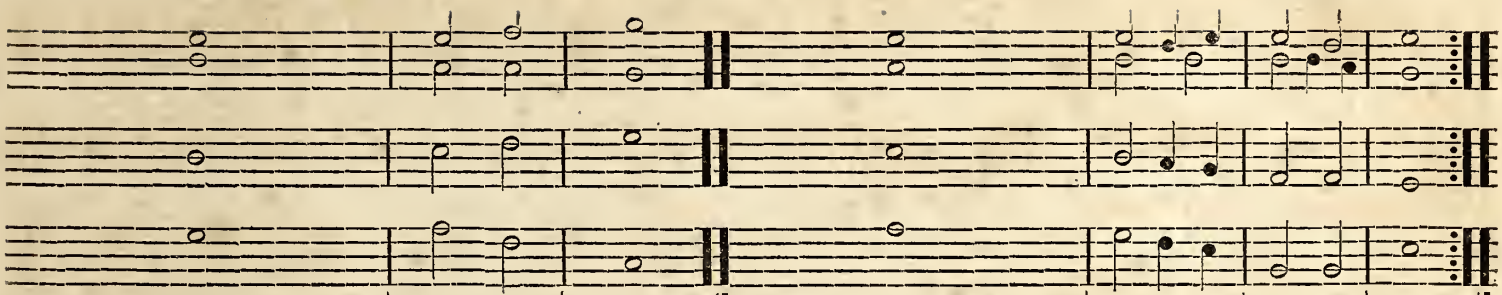
ALTO AND TENORE.

1 O come, let us - - - sing un-to the Lord; let us heartily rejoice in the - strength of our sal- vation.
2 For the Lord is a - - great - - - God; and a great - - - - king a - bove all - - - God's.
3 The sea is - - - - his and he made it; and his hands pre- - - - pared the dry - - - land.
4 For he is the - - - Lord - our God; and we are the people of his - pasture and the sheep of his hand.

MINORE. PIA.

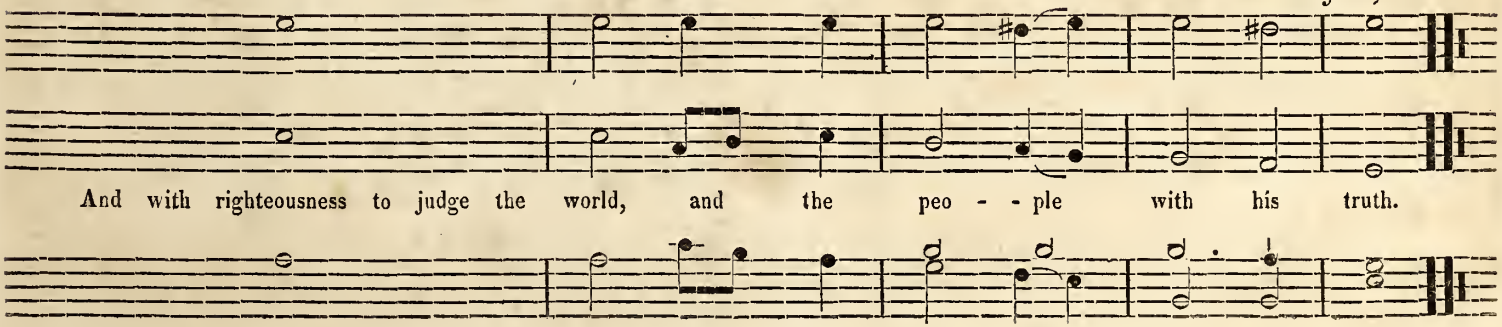
For he com - eth, For he com - eth to judge the Earth.

BASS AND TENORE.



Let us come before his - - presence with thanksgiving, and shew ourselves - - glad in him with psalms.
In his hands are all the - - corners of the earth, - - and the strength of the - - hills is his - - also.
O come let us - - - - worship & fall down, - - and kneel be - - - fore the Lord our Maker.
O worship the Lord in the - - beauty of holiness, - let the whole - - - earth stand in awe of him.

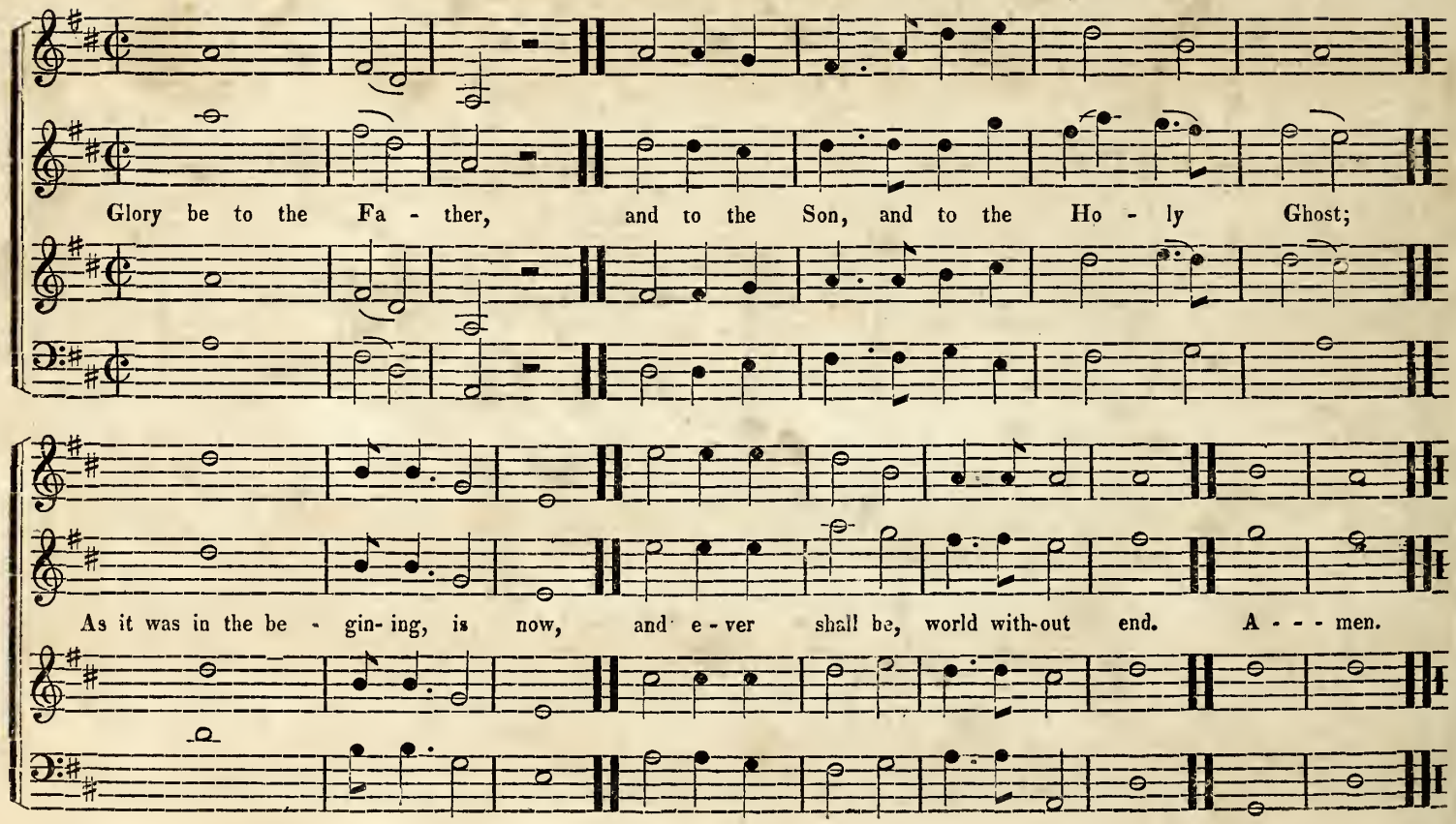
R. Taylor, Phil.



And with righteousness to judge the world, and the peo - - ple with his truth.

GLORIA PATRI. after the *Psalter*, at Morning and Evening Prayer.

Jones.



TREBLE AND ALTO.

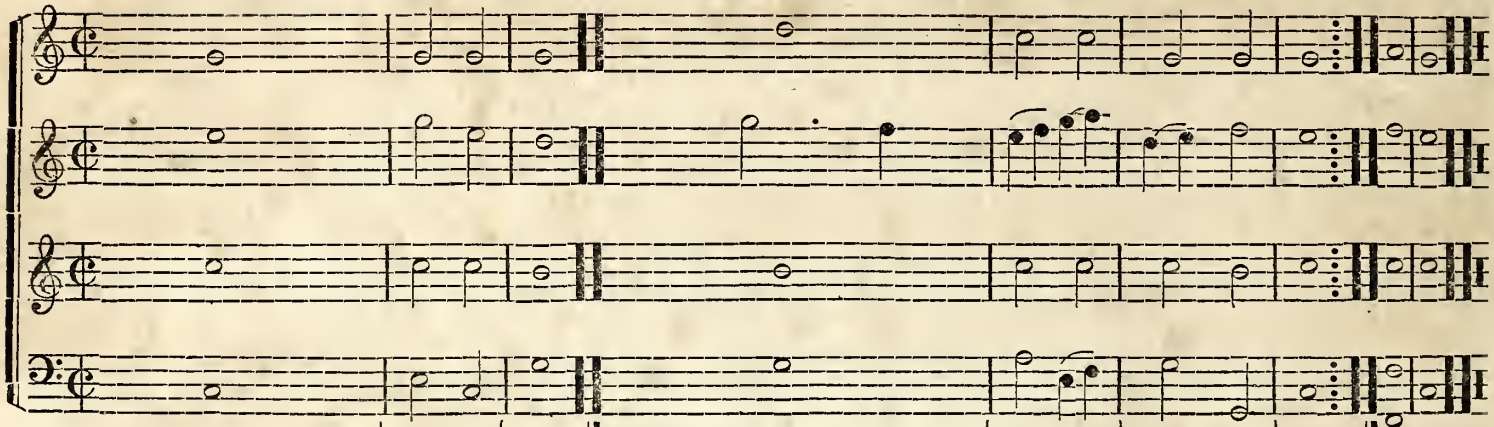
TENORE AND BASS.

1 Glory be to - - - - -	God on	high,	and on Earth - - - - -	peace, good	will t'wards	men.
2 We praise thee, we bless thee, we	wor - ship	thee,	we glorify, we give thanks to thee for	thy great	glo - -	ry.
3 O Lord, God, - - - - -	heav'n - ly	king,	God the - - - - - - -	Fa - ther	All - -	mighty.
4 SEE MINORE.						
10 For thou - - - - - -	only art	holy,	thou - - - - - - - -	on - - ly	art the	Lord
11 Thou only, O Christ, with the -	Ho - ly	Ghost,	art most high in the glory of - -	God the	Fa - - -	ther. A - men.

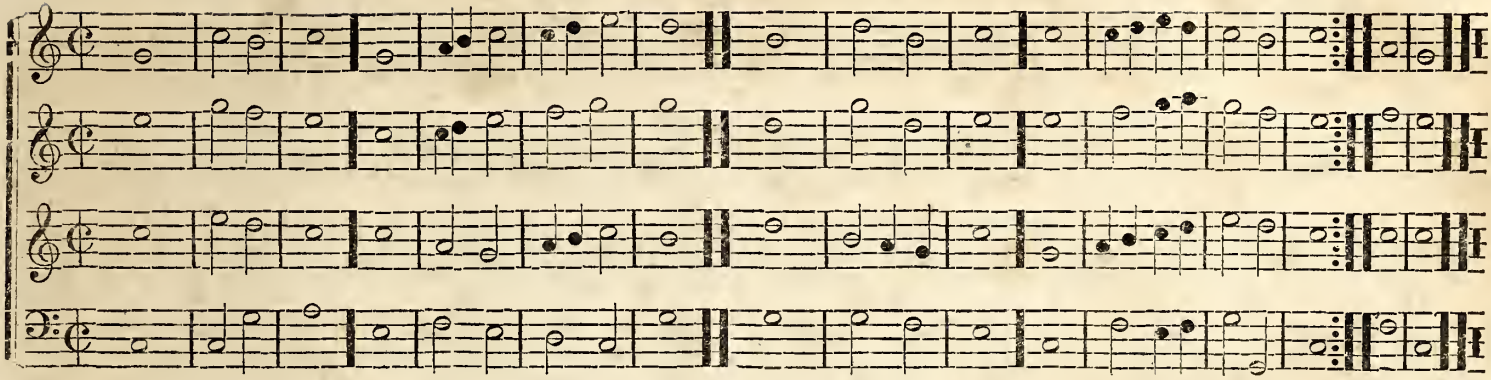
MINORE. PIA. TWICE. FOUR TIMES.

4 O Lord, the only begotton Son,	Je - sus	Christ,	6 that takest away the sins of the world, have -	mer-cy up-	on	us.
			7 Thou that takest away the sins of the world, have	mer-cy up-	on	us.
5 O Lord, God, Lamb of God, -	Son of the	Father,	8 Thou that takest away the sins of the world, re -	ceive - -	our	pray'r.
			9 Thou that sittest at the right hand of God the Father have	mer-cy up-	on	us.

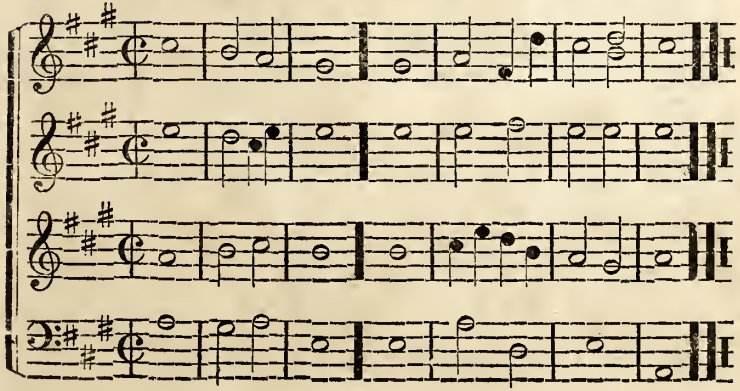
NOS. 10 & 11 MAJORE.



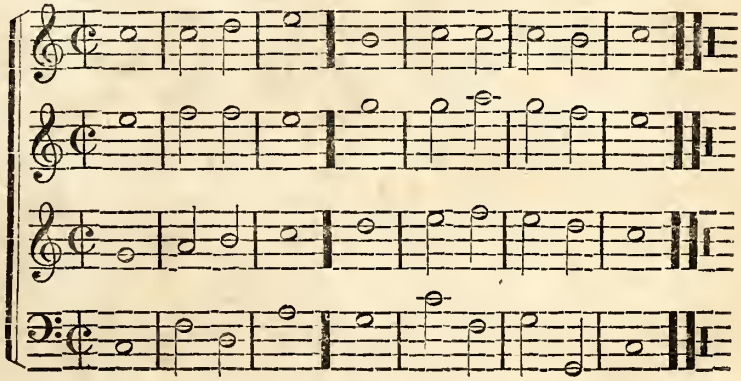
1 O be joyful in the Lord - - -	all ye	lands;	serve the Lord with gladness, and come before his	pre - sence	with a	song.	
2 Be ye sure that the Lord - -	he is	God,	it is he that hath made us, and not we ourselves, we are his	people, & the	sheep of his	pasture.	
3 O go your way into his gates with thanksgiving, and into his	courts with	praise;	be thankful unto him, and - -	speak good	of his	name.	
4 For the Lord is gracious, his mercy is	e - - ver	lasting;	and his truth endureth from gene -	ration to	ge - - ne-	ration.	
5 Glory be to the - - - -	Fa - - -	ther,	and to the - - - - - -	Son, & to the	Ho - - ly	Ghost.	
6 As it was in the be - - - -	ginning is	now,	and ever - - - - - -	shall be	world with- out	end.	A-men.

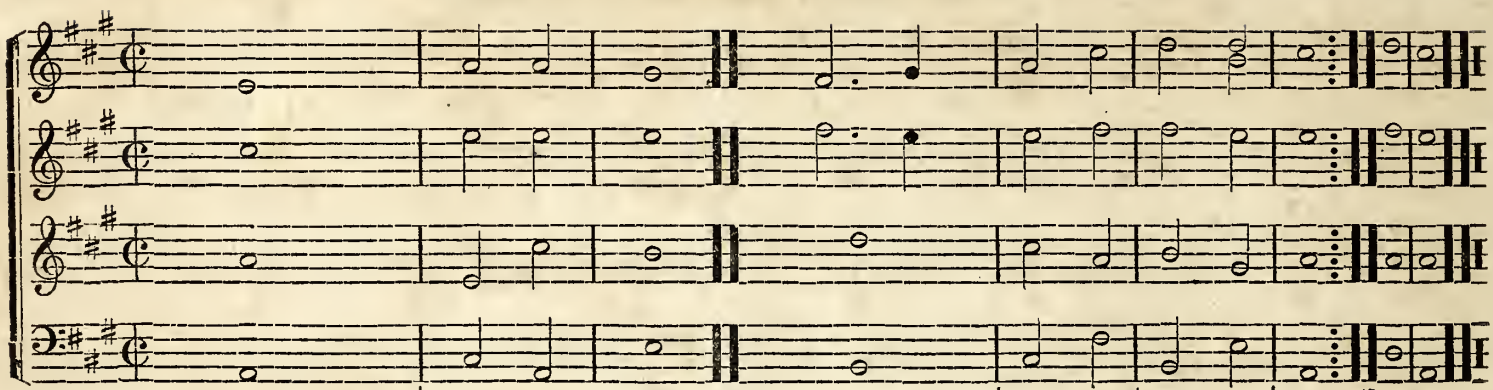


No. 3. Single Chant. *J. Cole.*



No. 4. Single Chant. *Dr. Woodward.*

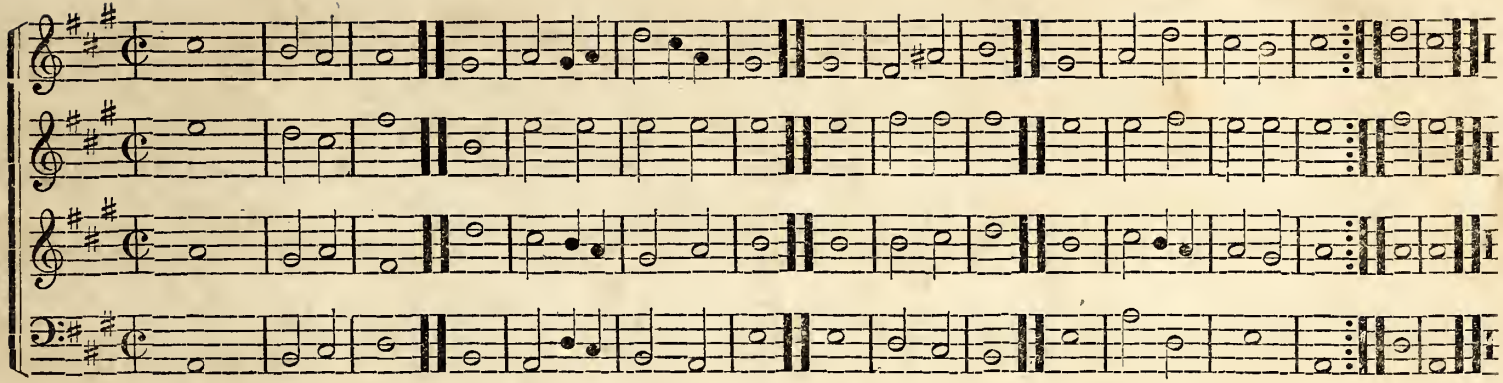




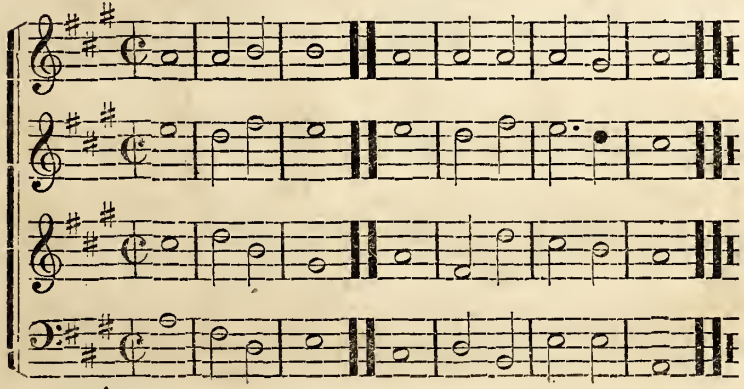
1 Blessed be the Lord - - - -	God of	Israel;	for he hath - - -	visited & re-	deem'd his	people.	
2 And hath raised up a mighty sal - -	vation for	us,	in the - - - -	house of his	ser - - vant	David.	
3 As he spake by the mouth of his - -	ho - - - ly	prophets,	which have - - -	been since the	world be-	gan.	
4 That we should be saved - - -	from our	enemies,	and from the - - -	hand of	all that	hate us.	
5 Glory be to the - - - - -	Fa - - - -	ther,	and to the - - -	Son, & to the	Ho - - ly	Ghost.	
6 As it was in the be - - - - -	ginning is	now,	and ever - - -	shall be	world without	end.	A-men.

ON EASTER SUNDAY, in place of *Venite Exultemus.*

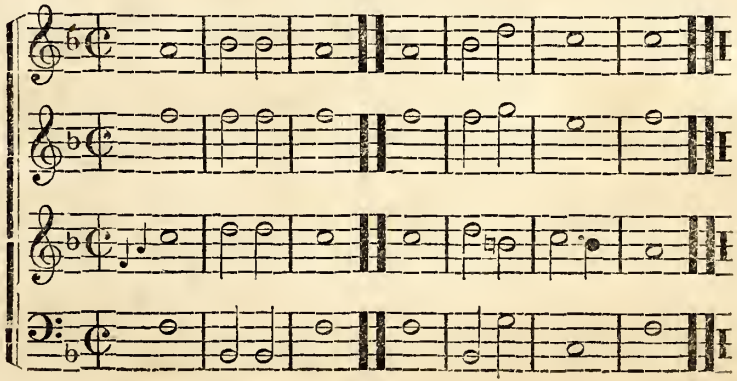
1 Christ our passover is - - - -	sacri - ficed	for us;	therefore - - -	let us	keep the	feast.
2 Not with the old leaven neither with the leaven of	malice and	wickedness;	but with the unleavened	bread of sin-	cerity and	truth.
3 Christ being raised from the dead - -	dieth no	more;	Death hath no more do -	mi - - nion	o - - - ver	him.
4 For in that he died, he - - - -	died unto sin	once;	but in that he liveth, he -	liv - - eth	un - - to	God.
5 Likewise reckon ye yourselves to be -	dead in-deed unto	sin;	but alive unto God through	Je - - sus	Christ our	Lord.
6 Christ is - - - - - - -	ris'n from the	dead;	and become the - -	first fruits of	them that	slept.
7 For since by - - - - - - -	man came	death;	by man came also the resur	rec - - tion	of the	dead.
8 For as in - - - - - - -	Adam all	die;	even so in - - -	Christ shall	all be made a-	live.



No. 3. Single Chant. *Dr. Nares.*



No. 4. Single Chant. *Ancient.*



GLORIA. No. 1. after the *Gospel* is announced. *Meinecke.*

Glo - ry be to thee O Lord, to thee O Lord, O Lord, to thee O Lord.

CON. SPIRITO.

Glo - ry be to thee O Lord, to thee O Lord

Glo- ry be to thee O Lord, to thee O Lord, O Lord to thee, O Lord, O Lord, to thee O Lord.

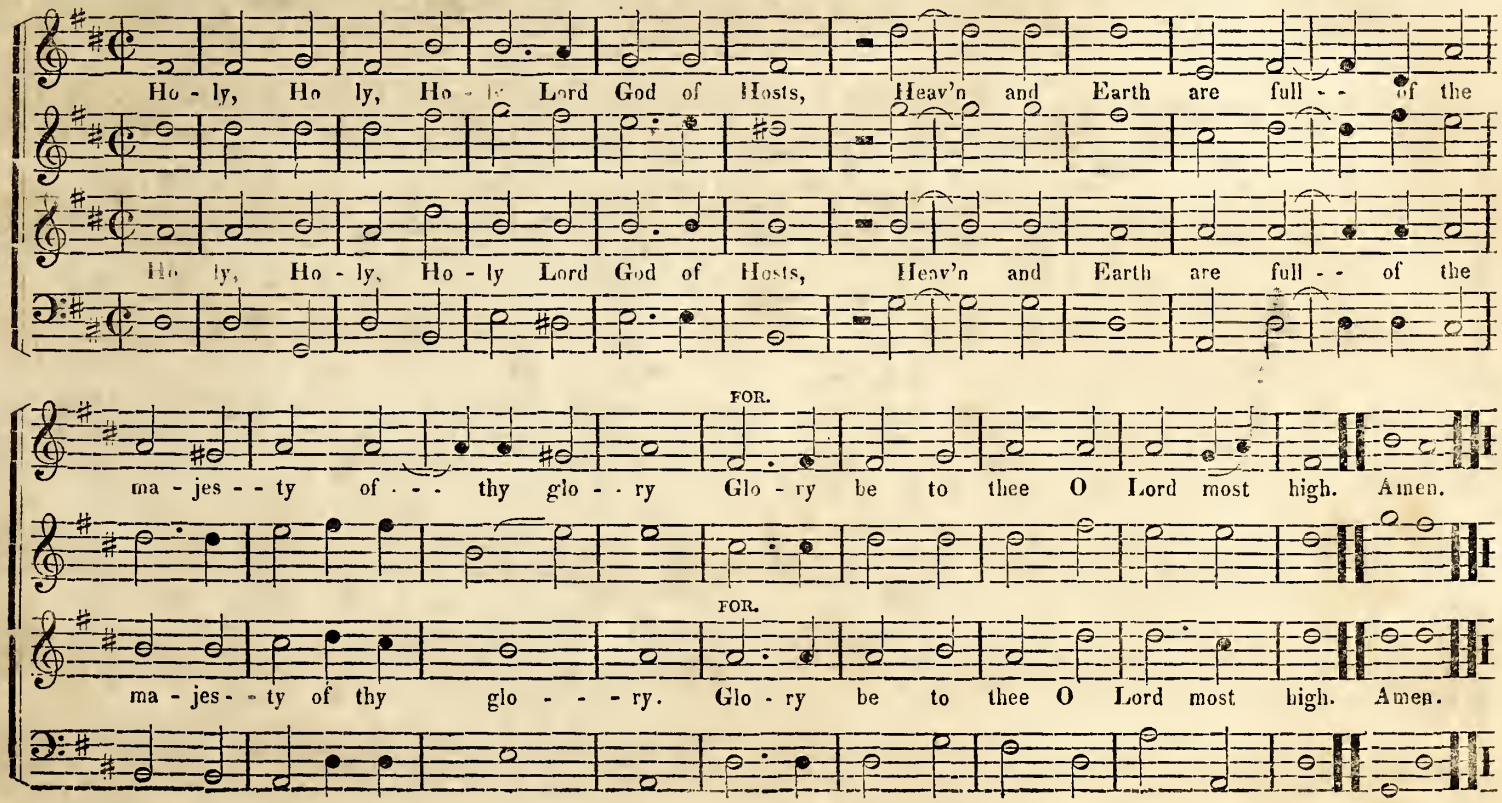
No. 2. *Jacob.*

Glo - ry be to thee O Lord

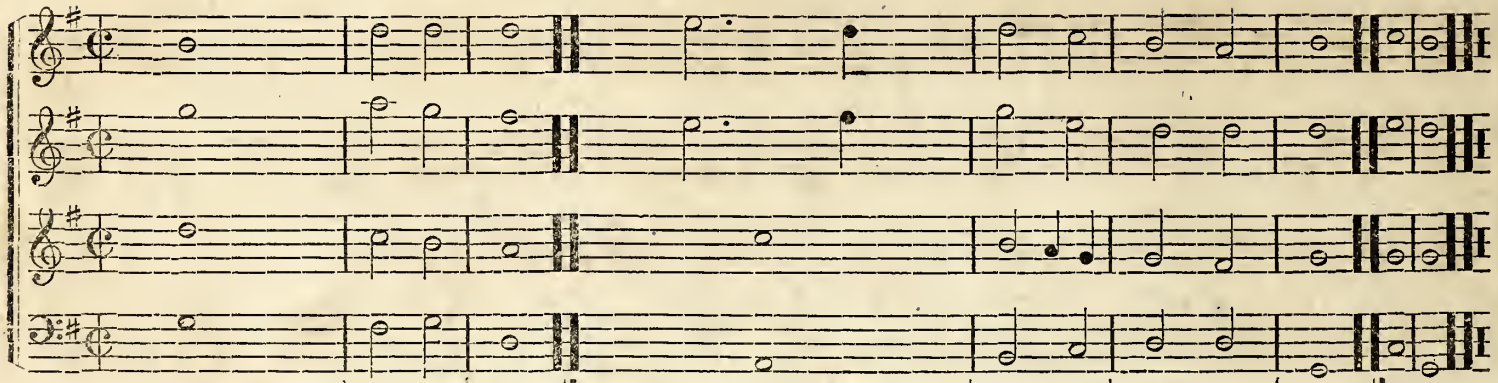
No. 3. *Pleyel.*

Glo ry be to thee O Lord.

Therefore with angels and archangels, and with all the company of Heav'n, we laud and magnify thy Holy name; evermore praising thee and saying,

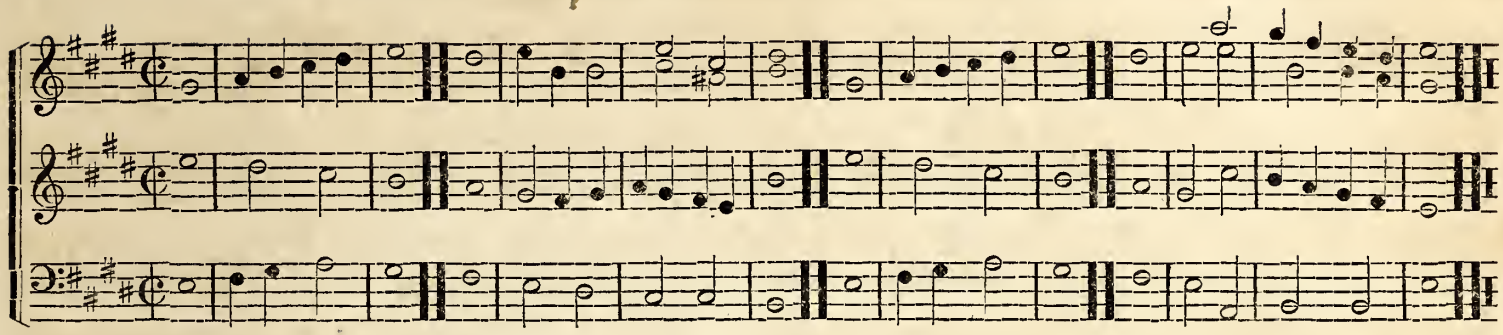


CANTATE DOMINO. No. 1. Single Chant.

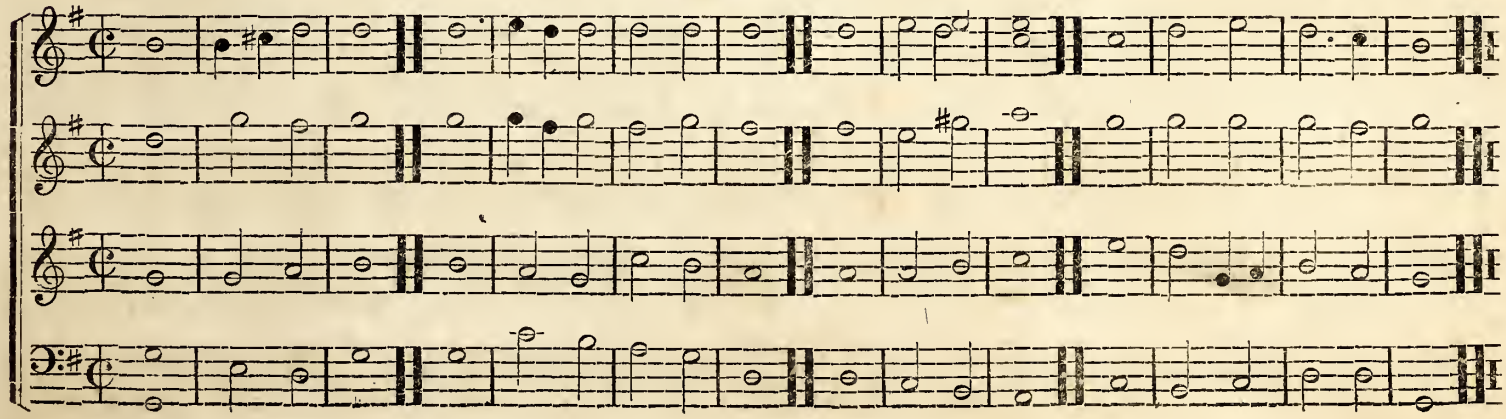


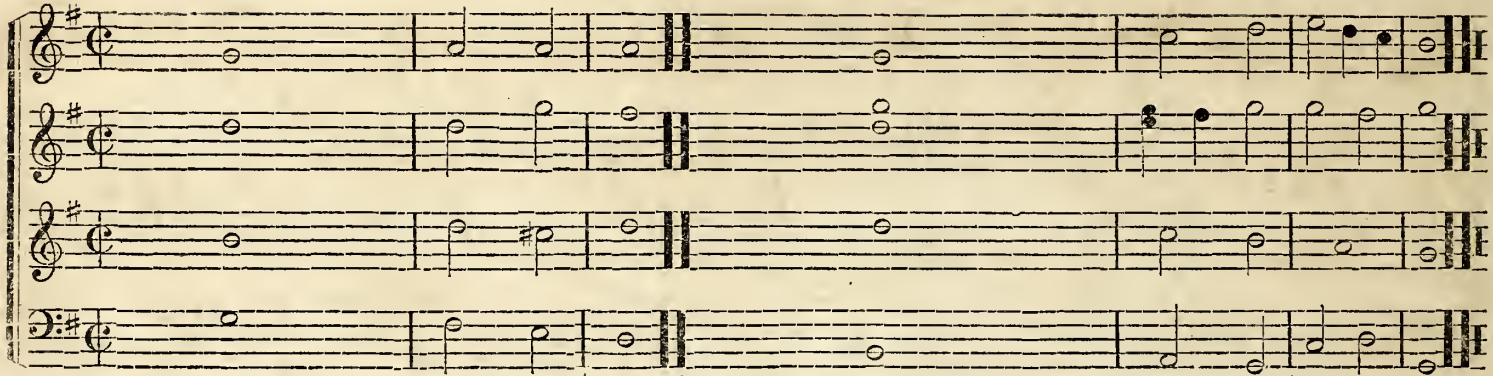
1 O sing unto the - - -	Lord a new	song;	for he hath - - - - - - -	done - - -	marv' - lous	things.	
2 With his own right hand & with his	ho - - ly	arm,	hath he - - - - - - -	gotten him-	self the	victory.	
3 The Lord declared - - -	his sal-	vation;	his righteousness hath he openly - -	showed-in the	sight of the	heathen.	
4 He hath remembered his mercy and truth toward the	house of	Israel;	and all the ends of the world have - -	seen the sal-	vation of our	God.	
5 Show yourselves joyful unto the Lord	all ye	lands;	sing, re - - - - - - -	joice, and	give - - - -	thanks.	
6 Praise the Lord up- - - -	on the	harp;	sing to the - - - - - - -	harp with a	psalm of-thanks-	giving.	
7 With trumpets - - - -	also and	shawms,	O show yourselves joyful be - - -	fore the	Lord - the	King.	
8 Let the sea make a noise and all that	there - in	is,	the round world and - - - -	they that	dwell there-	in.	
9 Let the floods clap their hands & let the hills be joyful together, be	fore the	Lord,	for he - - - - - - - -	cometh to	judge the	earth.	
10 With righteousness shall he -	judge the	world,	and the - - - - - - -	people with	e - - - qui-	ty.	
11 Glory be to the - - - -	Fa - - -	ther,	and to the - - - - - - -	Son,& to the	Ho - - - ly	Ghost.	
12 As it was in the be - - -	ginning, is	now,	and ever - - - - - - -	shall be	world with- out	end.	A-men.

Note.—In all cases where the Gloria Patri *is added, the* Amen *is considered as a separate sentence; and is sung to the ancient close of the Subdominant and Tonic, as above.*



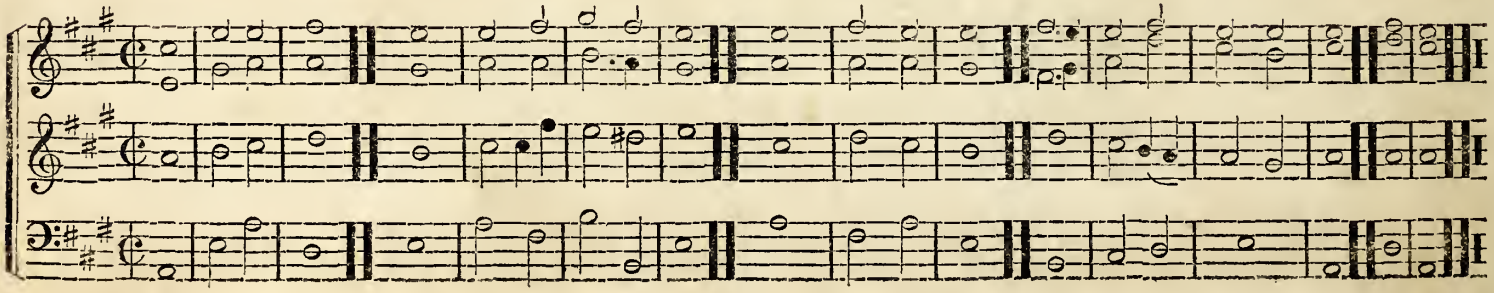
No. 3. Double Chant. *Dr. Boyce.*

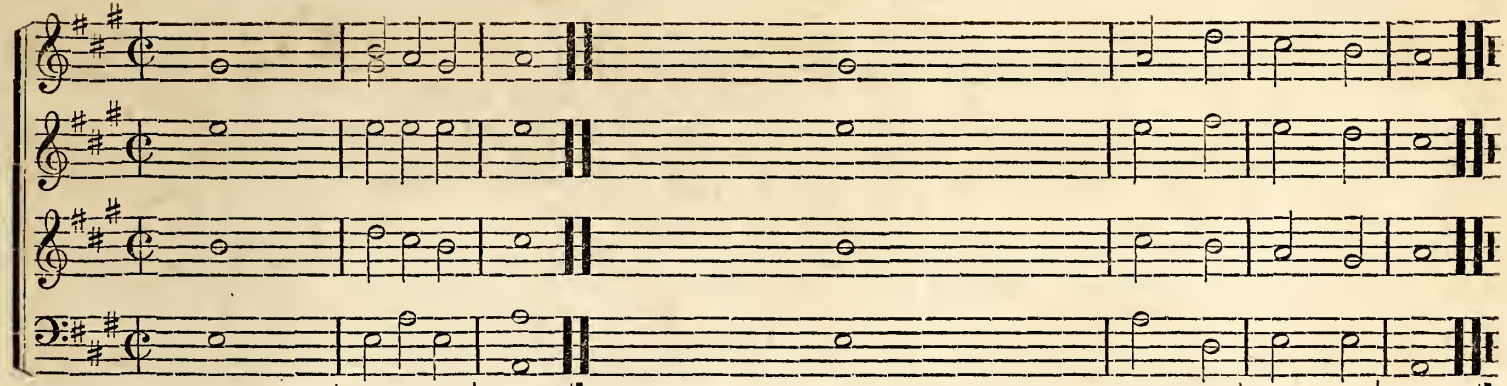




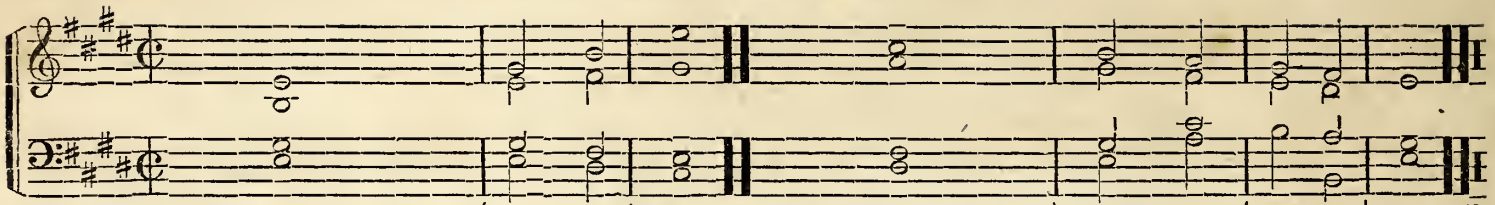
1 It is a good thing to give - - thanks unto the Lord, and to sing praises unto thy - - - name O most - highest.
2 To tell of thy loving kindness - - early in the morning and of thy - - - - - - - - truth in the night - season.
3 Upon an instrument of ten strings and up- on the lute; upon a loud instrument - - - - and up- on the harp.
4 For thou Lord hast made me - - - glad thro' thy works; and I will rejoice in giving praise for the ope- ra - - - tions of thy hands.

No. 2. Double Chant.



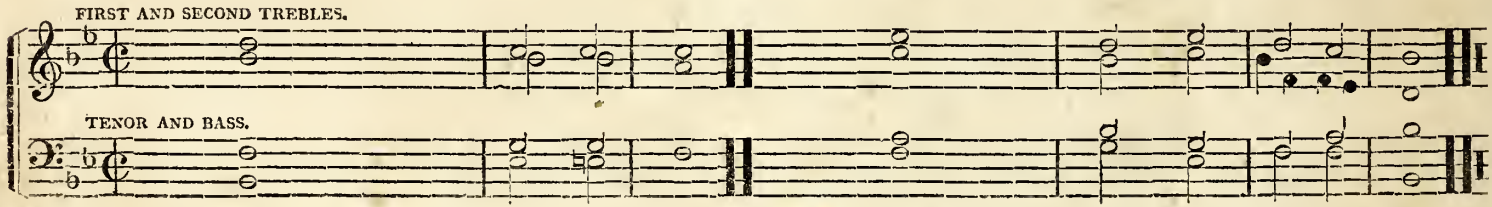


1 God be merciful unto - -	us and bless	us;	and shew us the light of his countenance and be -	merci - ful	un - - to	us.
2 That thy way may be - -	known up- on	Earth;	thy saving - - - - - - - - -	health a-	mong all	nations.
3 Let the people - - -	praise thee O	God;	yea let all the - - - - - - - - -	peo - ple	praise - -	thee.
4 O let the nations re - -	joice and be	glad;	for thou shall judge the folk righteously & govern the	na - tions	up - on	Earth.
5 Let the people - - -	praise thee O	God;	yea let all the - - - - - - - - -	peo - ple	praise - -	thee.
6 Then shall the Earth bring -	forth her in-	creace;	and God, even our own God shall - - - -	give us his	bless - -	ing.
7 God - - - - - -	shall bless	us;	and all the ends of the - - - - - -	world shall	fear - -	him.



1 Praise the Lord, - - - - - - -	O my	soul;	and all that is within me, -	praise his	ho - - ly	name.
2 Praise the Lord, - - - - - - -	O my	soul;	and for - - - - - -	get not	all his	benefits.
3 Who forgiveth - - - - - - -	all thy	sin,	and - - - - - -	healeth all	thine in-	firmities.
4 Who saveth thy - - - - - -	life from des-	truction,	and crowneth thee with - -	mercy and	lov - ing	kindness.
5 O praise the Lord, ye angels of his, ye that ex -	cel in	strength;	ye that fulfil his commandent &	hearken un- to the	voice of-his	word.
6 O praise the Lord all - - - - - -	ye his	hosts;	ye servants of - - - -	his that	do his	pleasure.
7 O speak good of the Lord, all ye works of his, in all places of	his do-	minion;	Praise thou the - - - -	Lord, - - - -	O my	soul.

No. 2.



FINIS.

378

Oh thou who strengthenest the feeble hands, and bindest the bleeding heart of thy frail and suffering creatures, who sayest to the floods of rising agony which visit the soul of man, as to the Mighty Ocean in a storm, hitherto shalt thou go but no farther and here shall thy waves be stayed," Oh do thou speak peace to the awakening tempest in my heart, and go with me on my way