

A COLLECTION

OF

PSALM AND HYMN TUNES,

COMPRISING

THE BEST COMPOSITIONS IN GENERAL USE,

AND INCLUDING

MANY BY EMINENT ENGLISH AND FOREIGN MUSICIANS, WHICH ARE NOW,  
FOR THE FIRST TIME, PUBLISHED IN THIS COUNTRY;

*Harmonized for Four Voices,*

WITH

AN ARRANGEMENT FOR THE ORGAN AND PIANOFORTE:

FORMING THE FIRST PART OF

THE PEOPLE'S MUSIC BOOK.

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EDITED

BY JAMES TURLE, ESQ.,

ORGANIST OF WESTMINSTER ABBEY:

AND EDWARD TAYLOR, ESQ.,

GRES. PROF. MUS.

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*From the estate of  
Rev. Charles Hutchins*

**STEREOTYPED AND PRINTED BY JOHN CHILDS AND SON, BUNGAY.**

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## P R E F A C E

TO

# THE PEOPLE'S MUSIC BOOK.

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ON the completion of "The People's Music Book," we wish to add a few words in explanation of the design of the work, and the principle and object which we have pursued in carrying it into effect. The design of the publisher, as stated in his original announcement, was, "to produce a work which should meet the growing demand for music among all classes of the community."

In order to accomplish this, it was necessary to bear in mind not only the wants, but the attainments of those for whom the work was especially designed; that its contents should not only be in themselves good, but suited for general use; that the learner should find help, as well as the proficient gratification; and that associated singers, whether meeting as the choir of a cathedral, in a parish church, or in a dissenting meeting-house;—whether assembling as a class for the purpose of instruction, or for the practice of choral harmony, sacred and secular;—whether madrigal societies or glee clubs;—that all should find music suited to their purpose and within their reach.

This design has not been accomplished by having recourse to the works of inferior composers. A skilful musician, like a good workman, knows the use of his tools. In detail, as well as in design, the practised hand of the artist is visible; whereas, the unskilful composer often interposes needless difficulties in the way of a singer. It is, therefore, very far from being true, that the best music is the most difficult of execution. One design of the present work is to make this fact more generally understood; to show singers of all classes, that the best choral music is within their reach; and by aiding a wider diffusion and a more general knowledge of it, to refine and elevate the popular musical taste.

"The People's Music Book" is further intended to form a brief epitome of vocal composition. It is arranged under three several heads, but each of these again embraces the music of different nations and ages. The student will here be enabled to follow the progress, I. Of English cathedral music, from the period of the Reformation to the present time. He will find the compositions of Tye, Tallis, Farrant, Aldrich, Blow, Purcell, Croft, Weldon, Rogers, Goldwin, King, Greene, Boyce, Battishill, Beckwith, Attwood, and Callcott. II. Of the Italian and German writers for the church of Rome. Beginning with Palestrina, he will trace the changing style of sacred composition in the music of that church, in the successive productions of Casali, Astorga, Jomelli, Marcello, Perez, Hasse, Haydn, Mozart, Salieri, Sarti, Himmel, and Cherubini. The dramatic school of England has been illustrated by the compositions of Purcell, Arne, Storace, Dibdin, and Shield; that

of Germany and Italy, by selections from the Operas of Gluck, Hasse, Handel, Scarlatti, Mozart, and Sacchini. This portion of the work has been the smallest, because all examples derived from music intended for the stage, whether English or Foreign, require accompaniment; and in a work designed for the people's use, it was obviously expedient to include a larger portion of such as needed no such addition. For this reason, Madrigals and Glees will be found to preponderate in the secular department of our work. The former have been gathered from the Italian and English writers who eminently distinguished themselves in this style of composition, including Madrigals by Morley, Wilbye, Bennett, Bateson, Cavendish, Dowland, and Weelkes; Feretti, Converso, Nanino, Pizzoni, Molinaro, and Clari. The latter, being the exclusive product of our own soil, will be found to include the Glees of Webbe, Stevens, Callcott, Danby, Dr. Cooke, Battishill, Shield, Linley, and Stafford Smith.

Such of the works of Handel as are the most popular, already exist in cheap and easily attainable forms, and we have, therefore, rather chosen those which were not to be obtained singly, or had been hitherto unpublished. And this principle, we may add, has been kept in view through the entire work. Selections of music are often little else than reprints of previous selections. This has been especially the case with regard to Madrigals; of which comparatively few, and those in general the same, will be found in most of the collections of English vocal harmony. A desire to extend the knowledge of compositions so eminently adapted for popular use, has induced us to devote to them a large portion of our space; and also to occupy it with many, if not with the greater number of Madrigals which have not been reprinted since the publication of the original editions, nearly three centuries ago. Many of the Glees, also, appear, for the first time, detached from their original form of publication. To the Glees, Madrigals, and Catches, no accompaniment is added, because none is needed. They are designed to be sung by voices alone, and the addition of a Pianoforte is never contemplated in their construction.

In furtherance of our design, every composition in these volumes, whether originally written to Latin, Italian, or German words, has been translated, or adapted to English ones; and a large and valuable quantity of vocal music has thus been rendered available for general use.

In making our Collection of Psalm Tunes, we have borne in mind the design of metrical psalmody in all Protestant churches, that it should be the act of the congregation. This was the aim of Luther and of Calvin; this was the evident design of the Church of England, and of those also who dissented from it. In our National Church, the music of the cathedral requires a double, or antiphonal, choir of professional singers; while for the music of the parish church no choir is recognised but the congregation. In one of the earliest collections of Psalm Tunes, that of Thomas Est, printed in 1592, the tunes are "composed into foure parts, and so placed that all may sing that part which is fittest for their voice." This collection, at the period of its publication, was found in every church pew, and was in general use; for the power of reading from notes was then not a rare, but a general acquirement. Among the nonconformists, the same principle was recognised, and the same practice prevailed. Psalm singing was congregational singing.

The Tunes which will be found in our collection are, in accordance with this principle, intended for congregational use. All points of imitation, and needless difficulties in the construction of the harmony, have been avoided, while it has been attempted to render each

part not only easy, but interesting to the singer. Into this portion of our work it would have been easy to have infused much more novelty; indeed, had we been so disposed, the voluntary contributions of our subscribers would have sufficed to supply the entire volume. But it was rather our design to give (according to our best judgment) a *good* manual of metrical psalmody, than one altogether, or even principally, *new*. Perhaps, in fact, some of the oldest contributions to our collection may, to the majority of our subscribers, be the most novel. For these we have had recourse to the rare collection of Est, already mentioned; Playford's "Psalms and Hymns in Solemn Musick, 1667;" the "Supplement to the New Version of the Psalms, 1712," which contains many fine tunes by Purcell, Clark, Blow, and Croft; "The Whole Book of Psalmes, &c., by Thomas Ravenscroft, 1621;" "A Paraphrase upon the Psalmes of David, by G. S., (George Sandys,) set to New Tunes by Henry Lawes, 1637;" "Le Psaumes de David, mis en musique a 4 & 5 parties, par Claudin le Jeune, Geneve, 1627;" the "Vierstimmige Choralgesänge" of John Sebastian Bach, and the Chorals of other eminent composers for the Lutheran Church. These works, we apprehend, will be found to comprise the best extant compositions of their kind. Later productions, if they rival, will scarcely be allowed to surpass them in all the true and proper characteristics of sacred harmony designed for congregational use; and many, if not most of the tunes derived from these sources, will not be found in any other modern English collection.

We have rejected all airs originally written to secular words, deviating, we are well aware, in this respect, from a practice which, though general, we regard as inexpedient, if not indefensible. We have seen a "Stabat Mater" converted into a set of Quadrilles, and Bacchanalian and amorous songs have been changed into Psalm Tunes. The compositions of Haydn, Mozart, Handel, and Beethoven, are shortened in order to fit the words of a hymn, or, for the same purpose, stretched by some addition, standing in unfortunate contrast to the dissevered fragments of a beautiful melody. If there were any scarcity of good Psalm Tunes, we might be driven to some such shifts; but the fact is the very reverse. The supply is abundant. The practice to which we have alluded, is liable to the heavier charge of indecorum. It is much to be regretted that an unadvised remark of John Wesley, should have sanctioned the introduction of airs originally written to profane words into the service of the house of God. Had that extraordinary man possessed any of the musical knowledge and taste for which several members of his family have been so justly celebrated, it had never been made. It has been the means of introducing into the services of devotion, "Glorious Apollo"—"Tell me, babbling Echo, why"—"Thou soft-flowing Avon"—"Rule Britannia"—"Vedrai carino"—"Batti, batti, o bel Masetto"—"Ah perdona il primo affetto," and various invocations to Bacchus, Apollo, and Venus. It may be said that the words and the music of these amatory (sometimes scarcely decent) songs from Italian Operas are known, in their original form, to few only who listen to or join in them in their new connexion, and that unseemly and indecorous associations are, on that account, but rarely engendered. This question, we apprehend, has been settled by the highest authority.\* We are enjoined to "take heed lest by any means this liberty become a stumbling-block to them that are weak." And if the performance of an Opera song shall have the effect of interrupting the devotions of only a single worshipper, if it shall cause only "one brother to offend," better far is it that it be omitted. The reasoning of the apostle is exactly, as it appears to us, to the point in question; and if so, it is conclusive in condemnation of the practice

\* 1 Corinthians viii.

We confess that, in this portion of our work, some tunes occur which are rather inserted at the request of others than from any wish of our own. They have acquired a certain degree of popularity, and it was in deference to the opinion of many subscribers that they have found a place in our volume. We have reason to know, that by some of those who urged their insertion, they are now (when contrasted with its general contents) regarded as the inferior part of the collection, to which, in fact, they bear a very small proportion.

Here, for the present, we close our labours, with the gratifying conviction that they have not been in vain. We have been assured, from every quarter of the kingdom, that "*The People's Music Book*" has accomplished its purpose—that it has diffused far and wide an acquaintance with the classical compositions of every eminent vocal school, and already ministered to the innocent enjoyment of thousands of our fellow-countrymen. Our attention will be still devoted to the same end, but in a different work. "*The People's Music Book*" is, of necessity, a compilation of detached and short pieces, and the first endeavour of its publisher to disseminate, at a cheap rate, music of acknowledged repute, and only partially accessible to the public.

The present work will be succeeded by the **REQUIEM OF MOZART**, printed in a larger form, and adapted to the English version used at the Norwich and Worcester Festivals.

DEC. 1ST, 1844.

JAMES TURLE.

EDWARD TAYLOR.

# PSALM AND HYMN TUNES.

## SHORT METRE.

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\* This Tune has been ascertained to be the composition of Dr. Croft, by satisfactory evidence, since the page in which it is contained was printed.



# PSALM TUNES.

## MANHEIM. C. M.

From the "Grosse Passions-Musik" of J. S. BACH.  
WATTS, Psalm 89, Part 3.

1ST  
SOPRANO.



BLEST are the souls that hear and know The Gospel's joy - ful

2ND  
SOPRANO,  
OR ALTO.



TENOR.



BLEST are the souls that hear and know The Gospel's joy - ful

BASS.



ORGAN OR  
PIANO FORTE.



sound; Peace shall at - tend the path they go, And light their steps sur - round.



sound; Peace shall at - tend the path they go, And light their steps sur - round.



## PSALM TUNES.

Peace shall at - tend the path they go, And light their steps sur - round.

Peace shall at - tend the path they go, And light their steps sur - round.

The image shows two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "Peace shall at - tend the path they go, And light their steps sur - round." The music is in a minor key and 4/4 time.

## ST. PANCRAS. L. M.

JONATHAN BATTISHILL.  
WATTS, Psalm 89, Part 1.

For e - ver shall my song re - cord The truth and

For e - ver shall my song re - cord The truth and

The image shows two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "For e - ver shall my song re - cord The truth and". The music is in a minor key and 3/2 time.

mer - cy of the Lord; Mer - cy and truth for

mer - cy of the Lord; Mer - cy and truth for

The first system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "mer - cy of the Lord; Mer - cy and truth for". The music is in a minor key with a 3/4 time signature. The piano accompaniment features a steady bass line and a more active treble line.

e - ver stand, Like heav'n, e - stablish'd by his hand.

e - ver stand, Like heav'n, e - stablish'd by his hand.

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "e - ver stand, Like heav'n, e - stablish'd by his hand.". The musical notation and accompaniment continue from the first system, maintaining the same key and time signature.

St Michael's OLD 104TH.  
Can 3ae 234

HANDEL.  
Psalm 104, Old Version.

My soul, praise the Lord, speak good of his name; O Lord our great God, how dost thou ap - pear!

My soul, praise the Lord, speak good of his name; O Lord our great God, how dost thou ap - pear!

My soul, praise the Lord, speak good of his name; O Lord our great God, how dost thou ap - pear!

My soul, praise the Lord, speak good of his name; O Lord our great God, how dost thou ap - pear!

My soul, praise the Lord, speak good of his name; O Lord our great God, how dost thou ap - pear!

So passing in glory, that great is thy fame, Honour and ma - jes - ty in thee shine most clear.

So passing in glory, that great is thy fame, Honour and ma - jes - ty in thee shine most clear.

So passing in glory, that great is thy fame, Honour and ma - jes - ty in thee shine most clear.

So passing in glory, that great is thy fame, Honour and ma - jes - ty in thee shine most clear.

So passing in glory, that great is thy fame, Honour and ma - jes - ty in thee shine most clear.

SHIRLAND. S. M.

STANLEY.  
WESLEY'S COLL. Page 289.

Je - sus, my strength, my hope, On thee I cast my care, With

Je - sus, my strength, my hope, On thee I cast my care, With

The first system of the musical score for 'SHIRLAND. S. M.' consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are: 'Je - sus, my strength, my hope, On thee I cast my care, With'.

hum - ble con - fi - dence look up, And know thou hear'st my pray'r.

hum - ble con - fi - dence look up, And know thou hear'st my pray'r.

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics are: 'hum - ble con - fi - dence look up, And know thou hear'st my pray'r.'

## ABRIDGE, C. M.

ISAAC SMITH.  
Psalm XX. WRANGHAM.

The Lord un - to thy pray'r at - tend In trouble's darksome hour:

The Lord un - to thy pray'r at - tend In trouble's darksome hour:

This system contains two vocal parts (Soprano and Alto) and a piano accompaniment. The music is in 3/2 time with a key signature of two flats (B-flat and E-flat). The lyrics are: "The Lord un - to thy pray'r at - tend In trouble's darksome hour:".

The name of Jacob's God de - fend, And shield thee by his pow'r.

The name of Jacob's God de - fend, And shield thee by his pow'r.

This system contains two vocal parts (Soprano and Alto) and a piano accompaniment. The music is in 3/2 time with a key signature of two flats (B-flat and E-flat). The lyrics are: "The name of Jacob's God de - fend, And shield thee by his pow'r.".

SILVER STREET, OR FALCON STREET. S. M.

The words by DR. DONDRIDGE.

Now let our voices join To form one plea - sant song; Ye

Now let our voices join To form one plea - sant song; Ye

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a common time signature. The piano accompaniment is in treble and bass clefs. The lyrics are: "Now let our voices join To form one plea - sant song; Ye".

pilgrims in Je - ho - vah's ways, With mu - sic pass a - long.

pilgrims in Je - ho - vah's ways, With mu - sic pass a - long.

This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a common time signature. The piano accompaniment is in treble and bass clefs. The lyrics are: "pilgrims in Je - ho - vah's ways, With mu - sic pass a - long".

## ELIPHAZ. C. M.

(ON DAYS OF HUMILIATION.)

DR. CROFT.  
Psalm 6.

Lord, in thy wrath reprove me not, Though I de - serve thine ire:

Lord, in thy wrath re - prove me not, Though I de - serve thine ire:

This system contains the first two systems of music. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The piano accompaniment consists of two staves (treble and bass clef) joined by a brace on the left.

Nor yet cor - rect me in thy rage, O Lord, I thee de - sire.

Nor yet cor - rect me in thy rage, O Lord, I thee de - sire.

This system contains the second two systems of music. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The piano accompaniment consists of two staves (treble and bass clef) joined by a brace on the left.

The above tune was written for three voices; a fourth part is now added (expressly for this work) by JAMES TURLE.



LUTHER. P. M.

(Usually called MARTIN LUTHER'S HYMN.)

From "Der Tod Jesu."  
C. H. GRAUN.

Great God, what do I see and hear, The end of things cre -

Great God, what do I see and hear, The end of things cre -

The first system of the musical score consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Great God, what do I see and hear, The end of things cre -".

a - ted! The Judge of mankind doth ap - pear, On clouds of

a - ted! The Judge of mankind doth ap - pear, On clouds of

The second system of the musical score continues the vocal and piano parts. The lyrics are: "a - ted! The Judge of mankind doth ap - pear, On clouds of".

glo - ry seat - ed: The trumpet sounds, the graves restore The

glo - ry seat - ed: The trumpet sounds, the graves restore The

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and common time.

dead which they contain'd be - fore, Pre - pare my soul to meet him.

dead which they contain'd be - fore, Pre - pare my soul to meet him.

The second system also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature.

SOUTHILL. C. M.

DR. HAYES.  
DR. HAYES' COLL. Psalm 121.

Lo, from the hills my help descends, To them I lift mine eyes ;

Lo, from the hills my help descends, To them I lift mine eyes ;

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a 3/2 time signature. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff, both in 3/2 time and featuring chords and moving lines.

My strength on him a - lone de - pends, Who form'd the earth and skies.

My strength on him a - lone de - pends, Who form'd the earth and skies.

This system continues the musical score with two vocal staves and piano accompaniment. The vocal staves are in treble clef. The piano accompaniment includes a right-hand treble staff and a left-hand bass staff, maintaining the 3/2 time signature and harmonic structure.

He e-ver watchful, e-ver nigh, For-bids thy feet to slide;

He e-ver watchful, e-ver nigh, For-bids thy feet to slide;

Nor sleep nor slum-ber seals the eye Of Is-rael's guard and guide.

Nor sleep nor slum-ber seals the eye Of Is-rael's guard and guide.

He at thy hand array'd in might,  
His shield shall o'er thee spread;  
Nor sun by day, nor moon by night,  
Shall hurt thy favour'd head.

Safe shalt thou go, and safe return,  
While He thy feet defends,  
Whose eyes thy every step discern,  
Whose mercy never ends.

MOUNT EPHRAIM. S. M.

B. MILGROVE.  
The words by BEDDOME.

Did Christ o'er sin - ners weep? And shall our cheeks be dry?

Did Christ o'er sin - ners weep? And shall our cheeks be dry?

This system contains the first two vocal staves and the piano accompaniment. The music is in 3/2 time with a key signature of two flats (B-flat and E-flat). The lyrics are: "Did Christ o'er sin - ners weep? And shall our cheeks be dry?"

Let floods of pe - ni - ten - tial grief Burst forth from ev'-ry eye.

Let floods of pe - ni - ten - tial grief Burst forth from ev'-ry eye.

This system contains the second two vocal staves and the piano accompaniment. The lyrics are: "Let floods of pe - ni - ten - tial grief Burst forth from ev'-ry eye."

## LYDIA. C. M.

Watts, Book I. Hymn 62.

Come, let us join our cheerful songs With an - gels  
 Come, let us join our cheerful songs With an - gels

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment is in the same key and time, with the right hand in treble clef and the left hand in bass clef. The lyrics are printed below the vocal staves.

round the throne; Ten thousand thousand are their tongues, But  
 round the throne; Ten thousand thousand are their tongues, But

This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment is in the same key and time, with the right hand in treble clef and the left hand in bass clef. The lyrics are printed below the vocal staves.

all their joys are one, But all their joys are one.

all their joys are one, But all their joys are one.

This musical score consists of five staves. The first two staves are vocal lines in treble clef with lyrics. The third staff is a vocal line in bass clef with lyrics. The fourth and fifth staves are a piano accompaniment in grand staff (treble and bass clefs).

BRUNSWICK. C. M.

HANDEL.  
Psalm xxxix. 4-7.

Lord, let me know my term of days, How soon my life will end;

Lord, let me know my term of days, How soon my life will end;

This musical score consists of six staves. The first two staves are vocal lines in treble clef with lyrics. The third staff is a vocal line in bass clef with lyrics. The fourth and fifth staves are a piano accompaniment in grand staff (treble and bass clefs).

The num'rous train of ills disclose, Which this frail state at-tend.

The num'rous train of ills disclose, Which this frail state at-tend.

This system contains two vocal parts and piano accompaniment. The vocal parts are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "The num'rous train of ills disclose, Which this frail state at-tend."

The num'rous train of ills disclose, Which this frail state at-tend.

The num'rous train of ills disclose, Which this frail state at-tend.

This system contains two vocal parts and piano accompaniment. The vocal parts are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "The num'rous train of ills disclose, Which this frail state at-tend."



STEPHENS. C. M.

REV. W. JONES.  
Psalm 90.

O Lord, the Sa - viour and de - fence Of us thy chosen race,

O Lord, the Sa - viour and de - fence Of us thy chosen race,

From age to age thou still hast been Our sure a - bid - ing place.

From age to age thou still hast been Our sure a - bid - ing place.

## THE HUNDREDTH PSALM. L. M.

J. DOWLAND, Bac. of Musick.

[Scored from the first English Collection of Psalm Tunes, published in 1592, in which the melody is, throughout, assigned to the Tenor voice.]

The first system of the musical score consists of four staves. The top staff is a treble clef with a common time signature (C). The second staff is a treble clef with a common time signature (C). The third staff is an alto clef with a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The lyrics are: "All peo - ple that on earth do dwell, Sing to the

The second system of the musical score consists of four staves. The top staff is a treble clef with a common time signature (C). The second staff is a treble clef with a common time signature (C). The third staff is an alto clef with a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The lyrics are: "Lord with cheer - ful voice; Him serve with fear, his praise forth

The third system of the musical score consists of four staves. The top staff is a treble clef with a common time signature (C). The second staff is a treble clef with a common time signature (C). The third staff is an alto clef with a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The lyrics are: "tell, Come ye be - fore him and re - joice.

CHRIST CHURCH. D. C. M.

DR. HAYES, Prof. Mus. Oxon.  
The words by the REV. JAMES MERRICK.

A - rise, ye peo-ple, clap the hand, Ex - ult - ing strike the chord,

A - rise, ye peo-ple, clap the hand, Ex - ult - ing strike the chord,

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in the same key and time, with the right hand in treble clef and the left hand in bass clef. The lyrics are printed below each vocal staff.

Let ev' - ry isle and ev' - ry land Con - fess th'Al - mighty Lord.

Let ev' - ry isle and ev' - ry land Con - fess th'Al - mighty Lord.

The second system follows the same format as the first, with two vocal staves and a piano accompaniment. The lyrics are printed below each vocal staff. The musical notation continues with the same key signature and time signature.

How aw - ful his mys - terious name, How high advanc'd his seat,

How aw - ful his mys - terious name, How high advanc'd his seat,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 4/4 time, with the right hand in treble clef and the left hand in bass clef. The lyrics are: "How aw - ful his mys - terious name, How high advanc'd his seat,". A triplet of eighth notes is marked with a '3' above it in the first vocal staff.

Who bids the na - tions own our claim, And casts them at our feet.

Who bids the na - tions own our claim, And casts them at our feet.

The second system of the musical score continues with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 4/4 time, with the right hand in treble clef and the left hand in bass clef. The lyrics are: "Who bids the na - tions own our claim, And casts them at our feet,".

FRANKFORT. P. M.

WINTER.  
The words by C. WESLEY.



Happy soul! thy days are end - ed, All thy mourning days be - low.



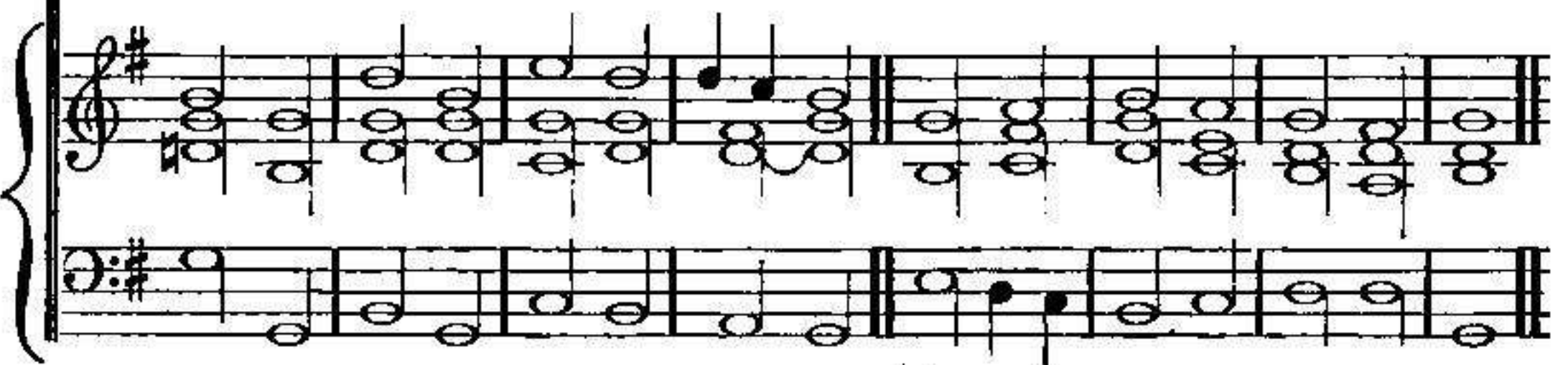
Happy soul! thy days are end - ed, All thy mourning days be - low.



Go, by an - gel guards at - tend - ed; To the throne of Je - sus go.



Go, by an - gel guards at - tend - ed; To the throne of Je - sus go.



3

How aw - ful his mys - terious name, How high advanc'd his seat,

How aw - ful his mys - terious name, How high advanc'd his seat,

The first system consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "How aw - ful his mys - terious name, How high advanc'd his seat,". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. A fermata is placed over the final note of the vocal line.

Who bids the na - tions own our claim, And casts them at our feet.

Who bids the na - tions own our claim, And casts them at our feet.

The second system continues the musical score with a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Who bids the na - tions own our claim, And casts them at our feet." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. A fermata is placed over the final note of the vocal line.

FRANKFORT. P. M.

WINTER.  
The words by C. WESLEY.



Happy soul! thy days are end - ed, All thy mourning days be - low.



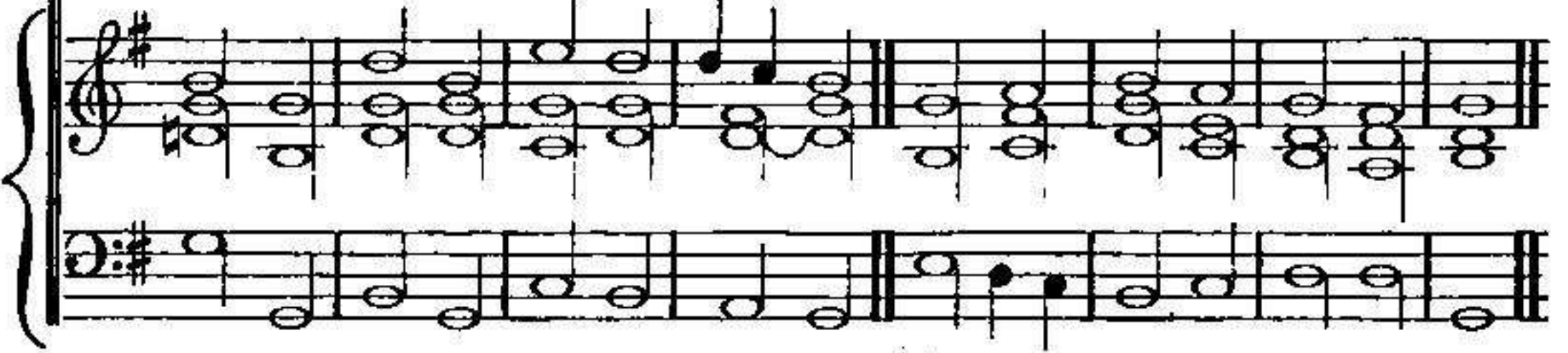
Happy soul! thy days are end - ed, All thy mourning days be - low.



Go, by an - gel guards at - tend - ed; To the throne of Je - sus go.



Go, by an - gel guards at - tend - ed; To the throne of Je - sus go.



## IRISH. C. M.

The words by NEWTON.

For mercies count - less as the sands, Which dai - ly I re - ceive

For mercies count - less as the sands, Which dai - ly I re - ceive

This system contains the first two systems of music. The first system features a vocal line in treble clef with a 3/4 time signature and a piano accompaniment in bass clef. The second system is identical to the first, providing a second vocal part.

From Je - sus, my Re - deem - er's hands, My soul, what canst thou give?

From Je - sus, my Re - deem - er's hands, My soul, what canst thou give?

This system contains the second two systems of music. The third system features a vocal line in treble clef with a 3/4 time signature and a piano accompaniment in bass clef. The fourth system is identical to the third, providing a second vocal part.



VIENNA. C. M. D.

MICHAEL HAYDN.  
Psalm 1.

How blest is he who ne'er consents By ill ad - vice to walk ;

How blest is he who ne'er consents By ill ad - vice to walk ;

Nor stands in sinners' ways, nor sits Where men pro - fane - ly talk.

Nor stands in sinners' ways, nor sits Where men pro - fane - ly talk.

But makes the perfect law of God His bus'ness and de - light ;

But makes the perfect law of God His bus'ness and de - light ;

The first system consists of three vocal staves and a piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are printed below the vocal staves.

*p* De - vout - ly reads therein by day And me - di - tates by night.

*p* De - vout - ly reads therein by day And me - di - tates by night.

The second system follows the same layout as the first, with three vocal staves and piano accompaniment. It begins with a piano (*p*) dynamic marking. The lyrics are printed below the vocal staves.

De - vout - ly reads therein by day And me - di - tates by night.

De - vout - ly reads therein by day And me - di - tates by night.

OXFORD, OR COOMBS. C. M.

The words by CORROU.

This is the day the Lord of life As - cend - ed

This is the day the Lord of life As - cend - ed

to the skies; My thoughts, pur - sue the

to the skies; My thoughts pur - sue the

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second staff is another vocal line in treble clef. The third staff is a vocal line in bass clef. The fourth and fifth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a common time signature and features a key signature of one sharp (F#).

lof - ty theme, And to the heav'ns a - rise.

lof - ty theme, And to the heav'ns a - rise.

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second staff is another vocal line in treble clef. The third staff is a vocal line in bass clef. The fourth and fifth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music continues in the same common time signature and key signature as the first system.

HELMSLEY. P. M.

MADAN.  
From the LOCK COLLECTION.

Lo, he comes, from heav'n de - scending, Sent to judge both

Lo, he comes, from heav'n de - scending, Sent to judge both

The first system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The bottom two staves are piano accompaniment (Right and Left Hand). The key signature has one flat (B-flat), and the time signature is common time (C).

quick and dead, Midst ten thou - sand saints and an - gels,

quick and dead, Midst ten thou - sand saints and an - gels,

The second system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The bottom two staves are piano accompaniment (Right and Left Hand). The key signature has one flat (B-flat), and the time signature is common time (C).

See our great ex - alt - ed head. Hal - le - lu - jah, hal - le-

See our great ex - alt - ed head. Hal - le - lu - jah, hal - le-

The first system consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part without lyrics. The bottom two staves are piano accompaniment, with a brace on the left side.

lu - jah, hal - le - lu - jah, Wel - come, welcome, Son of God.

lu - jah, hal - le - lu jah, Wel - come, welcome, Son of God.

The second system also consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part without lyrics. The bottom two staves are piano accompaniment, with a brace on the left side.

PECKHAM. S. M.

ISAAC SMITH.  
The words by Dr. DODDRIDGE.

Ye serv - ants of the Lord, Each in his

Ye serv - ants of the Lord, Each in his

Detailed description: This system contains the first two stanzas of the hymn. Each stanza consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The music is in the key of D major (two sharps) and 3/2 time. The first stanza has lyrics 'Ye serv - ants of the Lord, Each in his'. The second stanza has lyrics 'Ye serv - ants of the Lord, Each in his'. The piano accompaniment features a steady bass line and chords that support the vocal melody.

of - fice wait, Ob - serv - ant of his

of - fice wait, Ob - serv - ant of his

Detailed description: This system contains the second two stanzas of the hymn. Each stanza consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The music continues in the key of D major and 3/2 time. The third stanza has lyrics 'of - fice wait, Ob - serv - ant of his'. The fourth stanza has lyrics 'of - fice wait, Ob - serv - ant of his'. The piano accompaniment continues with a consistent harmonic structure.

heav'n - ly word, And watch - ful at his gate.

heav'n - ly word, And watch - ful at his gate.

The musical score consists of two vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "heav'n - ly word, And watch - ful at his gate." The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

## WARWICK. C. M.

The words by ADDISON.

How are thy ser - vants blest, O Lord; How

How are thy ser - vants blest, O Lord; How

The musical score is for the tune "WARWICK. C. M." with lyrics by Addison. It features two vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "How are thy ser - vants blest, O Lord; How". The piano accompaniment provides a steady harmonic accompaniment with chords and moving lines in both hands.



sure is their de - fence! E - ter - nal Wis - dom

sure is their de - fence! E - ter - nal Wis - dom

The first system consists of six staves. The top two staves are vocal parts with lyrics. The next two staves are vocal parts without lyrics. The bottom two staves are piano accompaniment, with a brace on the left side.

is their guide, Their help Om - ni - po - tence.

is their guide, Their help Om - ni - po - tence.

The second system consists of six staves. The top two staves are vocal parts with lyrics. The next two staves are vocal parts without lyrics. The bottom two staves are piano accompaniment, with a brace on the left side.

## ST. MATTHEWS. C. M. D.

DR. CROFT.  
Psalm 18, Old Version.

The Lord de - scend - ed from a - bove, And bow'd the

The Lord de - scend - ed from a - bove, And bow'd the

This system contains the first two vocal parts (Soprano and Alto) and the piano accompaniment (Right and Left Hand). The music is in 3/2 time and D major. The lyrics are: "The Lord de - scend - ed from a - bove, And bow'd the".

heav'ns most high, And un - der - neath his feet he cast

heav'ns most high, And un - der - neath his feet he cast

This system contains the second two vocal parts (Tenor and Bass) and the piano accompaniment (Right and Left Hand). The music continues from the first system. The lyrics are: "heav'ns most high, And un - der - neath his feet he cast".

The dark - ness of the sky: On che - rub and on

The dark - ness of the sky: On che - rub and on

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. Dynamics include *p* (piano) and *f* (forte).

che - ru - bim Full roy - al - ly he rode, And on the

che - ru - bim Full roy - al - ly he rode, And on the

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. Dynamics include *f* (forte).

wings of mighty winds Came fly - ing all a - broad.

wings of mighty winds Came fly - ing all a - broad.

This musical score consists of four staves. The first two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a piano accompaniment in treble clef, and the fourth staff is a piano accompaniment in bass clef. The music is in a major key with a 3/2 time signature.

CASSEL. P. M.

SPORR.  
The words by BISHOP MANT.

This musical score consists of two staves, both in piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music is in a major key with a common time signature.



Praise the Lord, ye heav'ns, a - dore him; Praise him, angels, in the



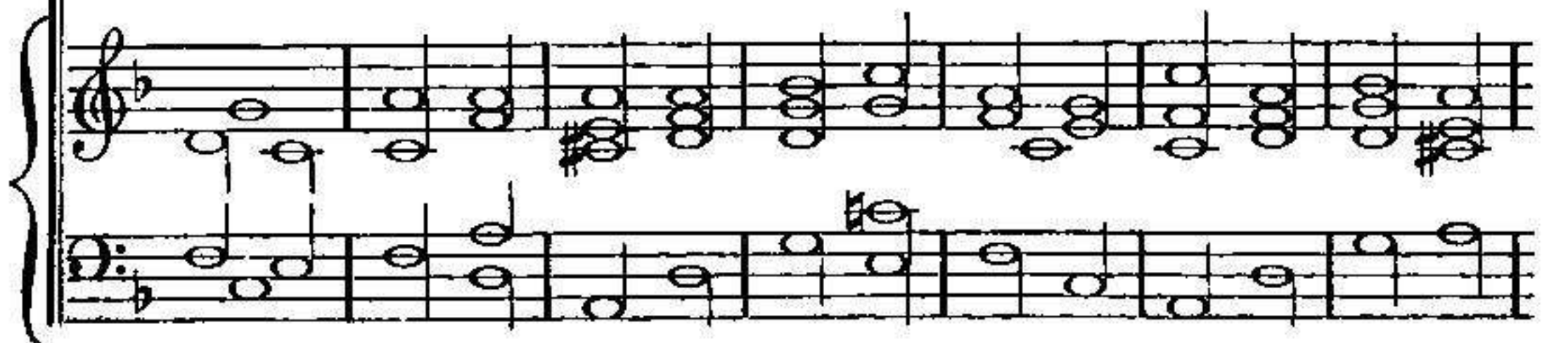
Praise the Lord, ye heav'ns, a - dore him; Praise him, angels, in the



height; Sun and moon, re - joice be - fore him; Praise him, all ye



height; Sun and moon, re - joice be - fore him; Praise him, all ye



stars of light; Heav'n and earth, with loud ac - claim, Praise and

stars of light; Heav'n and earth, with loud ac - claim, Praise and

The first system consists of five staves. The top two staves are vocal parts in treble clef with a key signature of one flat. The third staff is a vocal part in alto clef. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "stars of light; Heav'n and earth, with loud ac - claim, Praise and".

mag - ni - fy his name.

mag - ni - fy his name.

The second system consists of five staves. The top two staves are vocal parts in treble clef with a key signature of one flat. The third staff is a vocal part in alto clef. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "mag - ni - fy his name.".

MORNINGTON. S. M.

The EARL OF MORNINGTON.  
The words by MRS. STEELE.

While my Re - deemer's near, My Shep - herd and my guide,

While my Re - deemer's near, My Shep - herd and my guide,

*p*

This system contains the first two vocal parts and the piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal staves. A piano dynamic marking (*p*) is placed above the second vocal staff.

I bid fare - well to anxious fear, My wants are all sup - plied.

I bid fare - well to anxious fear, My wants are all sup - plied.

This system contains the second two vocal parts and the piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal staves.

## STONEFIELD, L. M.

S. STANLEY.  
The words by BISHOP PATRICK.

All ye his works that sub - ject are, In ev' - ry  
 All ye his works that sub - ject are, In ev - ry

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, with lyrics underneath. The second staff is a vocal line in treble clef. The third staff is a vocal line in bass clef. The fourth staff is a piano accompaniment in grand staff (treble and bass clefs).

place, to his control, Bless ye the Lord: and  
 place, to his control, Bless ye the Lord: and

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef, with lyrics underneath. The second staff is a vocal line in treble clef. The third staff is a vocal line in bass clef. The fourth staff is a piano accompaniment in grand staff (treble and bass clefs).



thou with them Join in his praises, O my soul.

thou with them Join in his praises, O my soul.

The first piece consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff with treble and bass clefs, also in one flat. The lyrics are: "thou with them Join in his praises, O my soul." The music is in a common time signature.

MELCOMBE. L. M.

S. WEBBER.

Psalm xix. paraphrased by SANDYS.

God's glo - ry the vast heav'ns pro - claim, The fir - ma -

God's glo - ry the vast heav'ns pro - claim, The fir - ma -

The second piece, titled "MELCOMBE. L. M." by S. WEBBER, is a paraphrase of Psalm 19 by SANDYS. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff with treble and bass clefs, also in one flat. The lyrics are: "God's glo - ry the vast heav'ns pro - claim, The fir - ma -". The music is in a common time signature.

ment his migh - ty frame: Day un - to day, and

ment his migh - ty frame: Day un - to day, and

Detailed description: This system contains two vocal parts and a piano accompaniment. The first vocal staff (soprano) has a melody of quarter and eighth notes. The second vocal staff (alto) has a similar melody. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The lyrics are 'ment his migh - ty frame: Day un - to day, and'.

night to night, The won - ders of his works re - cite.

night to night, The won - ders of his works re - cite.

Detailed description: This system continues the musical score with two vocal parts and a piano accompaniment. The first vocal staff (soprano) has a melody of quarter and eighth notes. The second vocal staff (alto) has a similar melody. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The lyrics are 'night to night, The won - ders of his works re - cite.'.

SHEFFIELD. P. M.

S. STANLEY.  
The words by the REV. ROBERT ROBINSON.

Come, thou Fount of ev' - ry bless - ing, Tune my heart to

Come, thou Fount of ev' - ry bless - ing, Tune my heart to

This system contains the first two vocal staves and the piano accompaniment. The music is in the key of D major (two sharps) and common time. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Come, thou Fount of ev' - ry bless - ing, Tune my heart to".

sing thy grace; Streams of mer - cy ne - ver ceas - ing,

sing thy grace, Streams of mer - cy ne - ver ceas - ing,

This system contains the second two vocal staves and the piano accompaniment. The lyrics are: "sing thy grace; Streams of mer - cy ne - ver ceas - ing,". The musical notation continues with the same key signature and time signature as the first system.

Call for songs of loud - est praise. Teach me some me-

Call for songs of loud - est praise. Teach me some me-

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The lyrics are: "Call for songs of loud - est praise. Teach me some me-".

lo - dious son - net, Sung by flam - ing tongues a - bove;

lo - dious son - net, Sung by flam - ing tongues a - bove;

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The lyrics are: "lo - dious son - net, Sung by flam - ing tongues a - bove;".

Praise the mount, O fix me on it, Mount of God's un-

Praise the mount, O fix me on it, Mount of God's un-

The first system consists of a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, a piano accompaniment in bass clef, and a grand piano accompaniment in treble and bass clefs. The key signature is two sharps (F# and C#).

chang - ing love, Mount of God's un - chang - ing love.

Mount of God's un - chang - ing love.

chang - ing love,

The second system continues the musical score with the same vocal and piano parts. It includes the lyrics: "chang - ing love, Mount of God's un - chang - ing love." and "Mount of God's un - chang - ing love." followed by "chang - ing love,". The key signature remains two sharps.

## BROOMSGROVE. C. M.

COLLINS.  
The words by DR. WATTS

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef, 2/4 time, with a key signature of one flat (B-flat). The lyrics are: "Blest be the e - ver - last - ing God, The Fa - ther". The second staff is a vocal line in treble clef, 2/4 time, with the same lyrics. The third staff is a vocal line in bass clef, 2/4 time, with the same lyrics. The fourth and fifth staves are a piano accompaniment in treble and bass clefs, 2/4 time, with the same key signature. The piano part features a simple harmonic accompaniment with chords and moving lines.

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef, 2/4 time, with a key signature of one flat. The lyrics are: "of our Lord; Be his a - bound - ing mer - cy prais'd, His". The second staff is a vocal line in treble clef, 2/4 time, with the same lyrics. The third staff is a vocal line in bass clef, 2/4 time, with the same lyrics. The fourth and fifth staves are a piano accompaniment in treble and bass clefs, 2/4 time, with the same key signature. The piano part continues the harmonic accompaniment from the first system, ending with a double bar line.

ma - jes - ty a - dor'd, His ma - jes - ty a - dor'd.

ma - jes - ty a - dor'd, His ma - jes - ty a - dor'd.

The musical score consists of two vocal staves and a piano accompaniment. The first vocal staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The second vocal staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is written for the right and left hands, with the right hand in treble clef and the left hand in bass clef, both with a key signature of two flats and a common time signature.

MONTGOMERY. L. M.

REV. R. HARRISON.  
The words by DR. BLACKLOCK.

Ye sons of men, in sa - cred lays, At - tempt your

Ye sons of men, in sa - cred lays, At - tempt your

The musical score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It includes two vocal staves and a piano accompaniment. The first vocal staff is in treble clef, and the second is in bass clef. The piano accompaniment is written for the right and left hands, with the right hand in treble clef and the left hand in bass clef.

great Cre - a - tor's praise; But oh what tongue can

great Cre - a - tor's praise; But oh what tongue can

The first system consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef. The third staff is a vocal line in bass clef with lyrics. The fourth staff is a piano accompaniment in grand staff (treble and bass clefs).

speak his fame, What mor - tal verse can reach the theme?

speak his fame, What mor - tal verse can reach the theme?

The second system consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef. The third staff is a vocal line in bass clef with lyrics. The fourth staff is a piano accompaniment in grand staff (treble and bass clefs).



CANON. L. M.

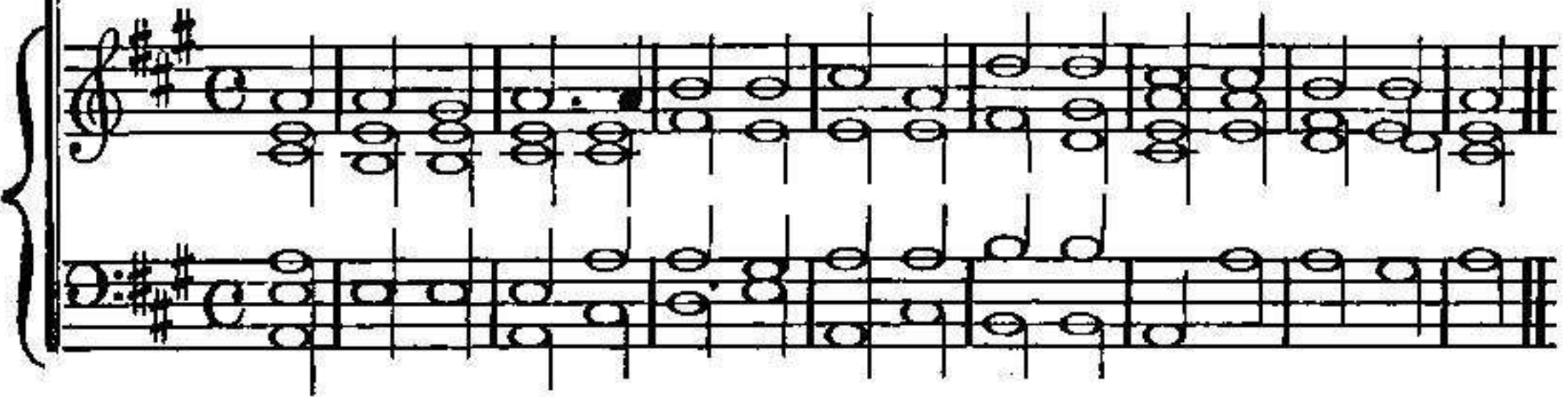
THOMAS TALLIS.  
Psalm 47, ver. 5, New Version.



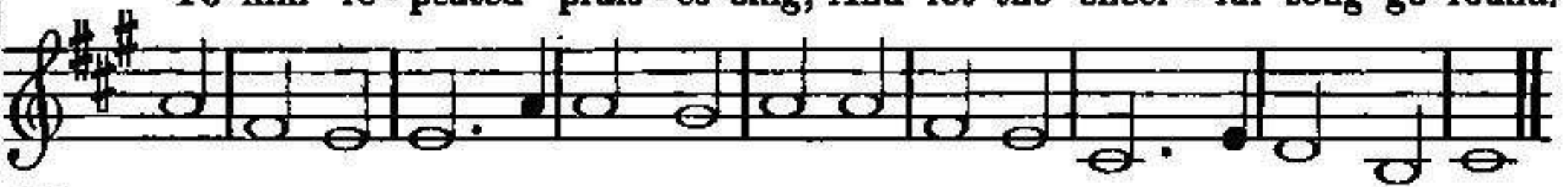
God is gone up, our Lord and King, With shouts of joy and trumpets' sound;



God is gone up, our Lord and King, With shouts of joy and trumpets' sound;



To him re - peated prais - es sing, And let the cheer - ful song go round.



To him re - peated prais - es sing, And let the cheer - ful song go round.



## MATTHIAS. S. M.

S. STANLEY.  
Psalm 67, New Version.

To bless thy chos - en race, In mer - cy, Lord, in-

To bless thy chos - en race, In mer - cy, Lord, in-

The first system of the musical score consists of five staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a vocal part (Tenor/Bass) with lyrics. The bottom two staves are a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

cline; And cause the bright - ness of thy face On

cline; And cause the bright - ness of thy face

On

The second system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The bottom two staves are a piano accompaniment. The key signature and time signature are consistent with the first system.

all thy saints to shine, On all thy saints to shine.

On all thy saints to shine.

all thy saints to shine,

Detailed description: This musical score consists of six staves. The first two staves are vocal lines in treble clef, with lyrics 'all thy saints to shine, On all thy saints to shine.' The third staff is a vocal line in bass clef with the lyrics 'On all thy saints to shine.' The fourth staff is a vocal line in bass clef with the lyrics 'all thy saints to shine,'. The fifth and sixth staves are piano accompaniment in treble and bass clefs, respectively, with a brace on the left side.

ANGELS' HYMN. L. M.

Psalm 80, ver. 14.

To thee, O God of hosts, we pray; Thy wont-ed goodness

To thee, O God of hosts, we pray; Thy wont-ed goodness

Detailed description: This musical score consists of six staves. The first two staves are vocal lines in treble clef, with lyrics 'To thee, O God of hosts, we pray; Thy wont-ed goodness'. The third staff is a vocal line in bass clef with the lyrics 'To thee, O God of hosts, we pray; Thy wont-ed goodness'. The fourth and fifth staves are piano accompaniment in treble and bass clefs, respectively, with a brace on the left side. The sixth staff is a piano accompaniment in bass clef, also with a brace on the left side.

Lord, re - new : From heav'n, thy throne, this vine sur -

Lord, re - new : From heav'n, thy throne, this vine sur -

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Lord, re - new : From heav'n, thy throne, this vine sur -".

vey, And her sad state with pi - ty view.

vey, And her sad state with pi - ty view.

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "vey, And her sad state with pi - ty view.".

✓ Alorich

PSALM TUNES.

Do not find this anywhere else.

PAKEFIELD: S. M.

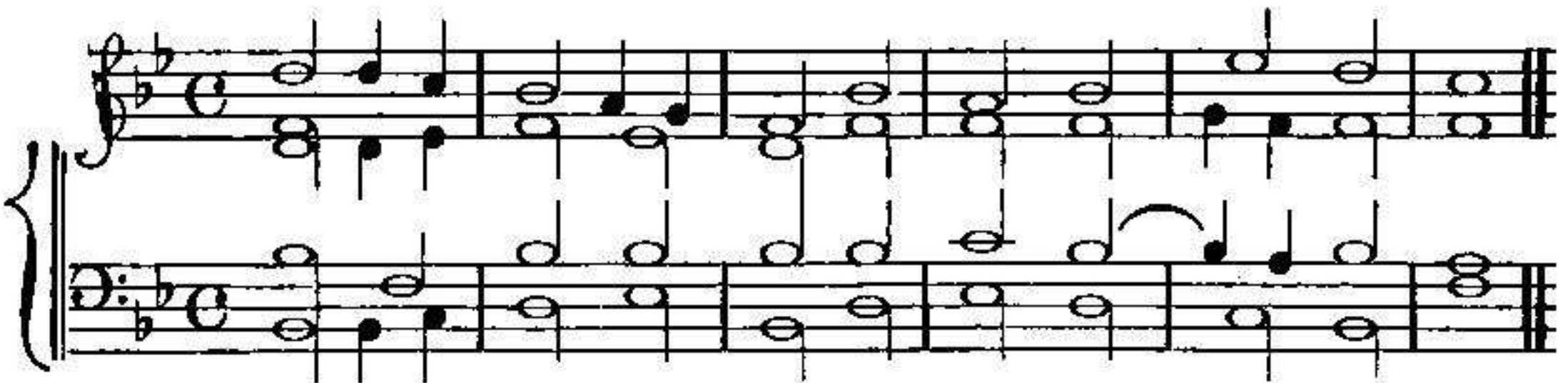
JONES.  
The words by DR. WATTS.



Welcome, sweet day of rest, That saw the Lord a - rise;



Welcome, sweet day of rest, That saw the Lord a - rise;



Welcome to this re - viv - ing breast, And these re - joi - cing eyes.



Welcome to this re - viv - ing breast, And these re - joi - cing eyes.



## LUDLOW. L. M.

From "SANDYS'S Paraphrase upon the  
Psalms, with the Music by HENRY LAWRENCE."

Lord, plead my cause against my foes, With such as fight against me, fight:

Lord, plead my cause against my foes, With such as fight against me, fight:

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a common time signature. The piano accompaniment is in treble and bass clefs. The lyrics are printed below the vocal staves.

Arise, thy ample shield oppose, And with thy sword defend my right.

Arise, thy ample shield oppose, And with thy sword defend my right.

The second system of the musical score continues the piece. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a common time signature. The piano accompaniment is in treble and bass clefs. The lyrics are printed below the vocal staves.

PASTON. C. M.

*Handwritten:* The melody was published by E. BLANCKE, 1592. Psalm 8, Old Version.

O God our Lord, how won - der - ful Are thy works ev' - ry where,

O God our Lord, how won - der - ful Are thy works ev' - ry where.

Whose fame surmounts in dig - ni - ty A - bove the heavens clear.

Whose fame surmounts in dig - ni - ty A - bove the heavens clear.

BERN. L. M.

From the "Chants Chorals" of the Genevan Church.  
The words by BISHOP MANT. Psalm 89.

The mer - cies of th'e - ter - nal King, Per - pe - tual

The mer - cies of th'e - ter - nal King, Per - pe - tual

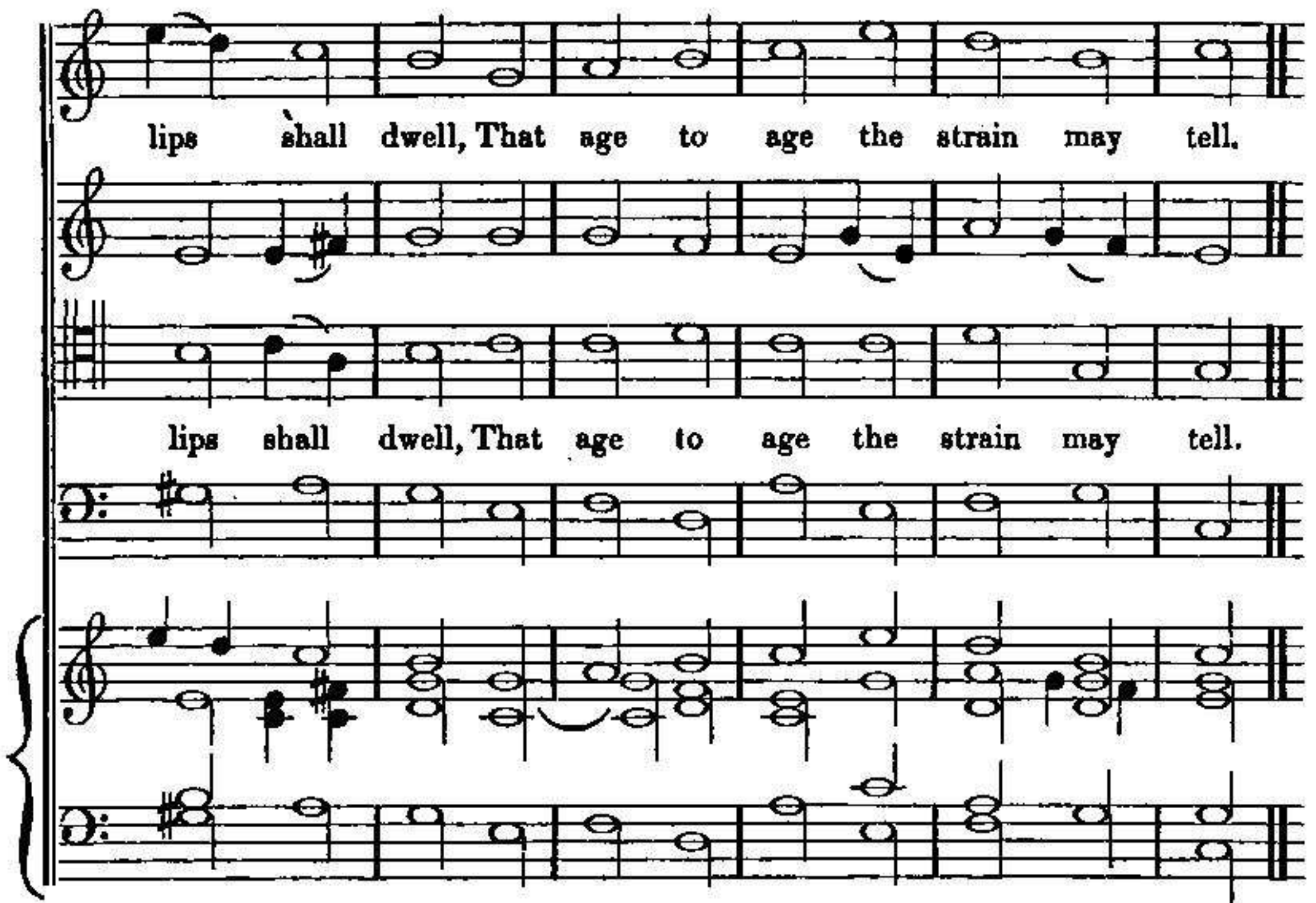
Detailed description: This system contains the first two vocal parts and the piano accompaniment. The vocal staves are in G major (one sharp) and common time. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are: "The mer - cies of th'e - ter - nal King, Per - pe - tual".

as him - self, I sing; And on his truth my

as him - self, I sing; And on his truth my

Detailed description: This system contains the second two vocal parts and the piano accompaniment. The vocal staves continue the melody from the first system. The piano accompaniment continues with chords and bass lines. The lyrics are: "as him - self, I sing; And on his truth my".





lips shall dwell, That age to age the strain may tell.

lips shall dwell, That age to age the strain may tell.

DEVIZES. C. M.

TUCKER.  
WESLEY'S COLL. Hymn 543.



Be - ing of be - ings, God of love, To thee our hearts we

Be - ing of be - ings, God of love, To thee our hearts we

raise : Thine all sus - tain - ing pow'r we prove, And

raise : Thine all sus - tain - ing pow'r we prove, And

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are: "raise : Thine all sus - tain - ing pow'r we prove, And".

glad - ly sing thy praise, And glad - ly sing thy praise.

glad - ly sing thy praise, And glad - ly sing thy praise.

The second system continues the musical score with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff. The lyrics are: "glad - ly sing thy praise, And glad - ly sing thy praise."

*Im*

*Norman Paley*  
*Major Sae 61*

PSALM TUNES.

ST. CATHERINE'S.\*

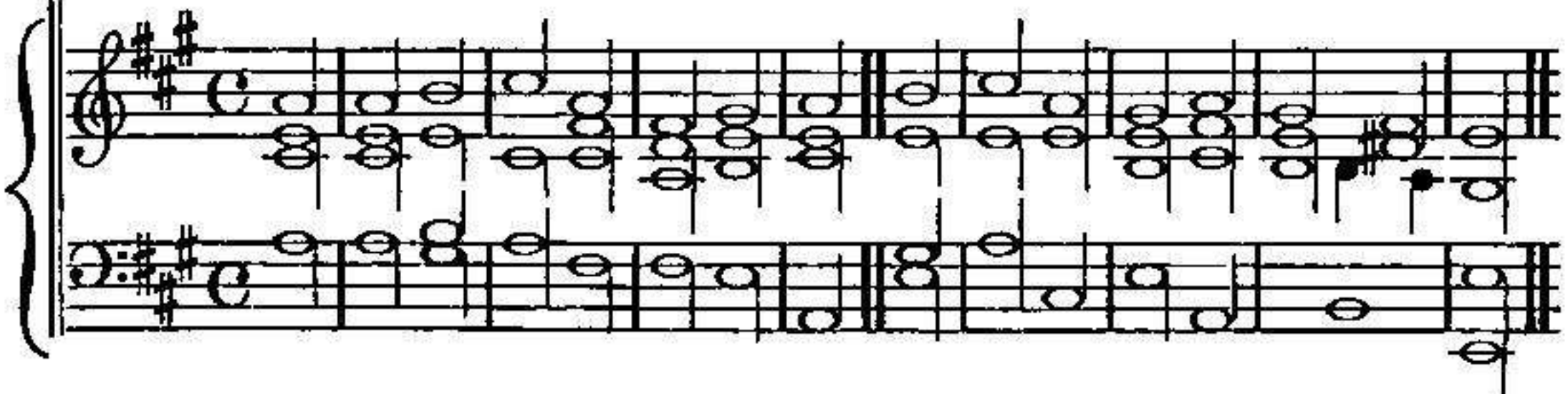
T. TURTON, D. D., Dean of Westminster.  
Psalm 100, New Version.



With one consent let all the earth To God their cheerful voi - ces raise ;



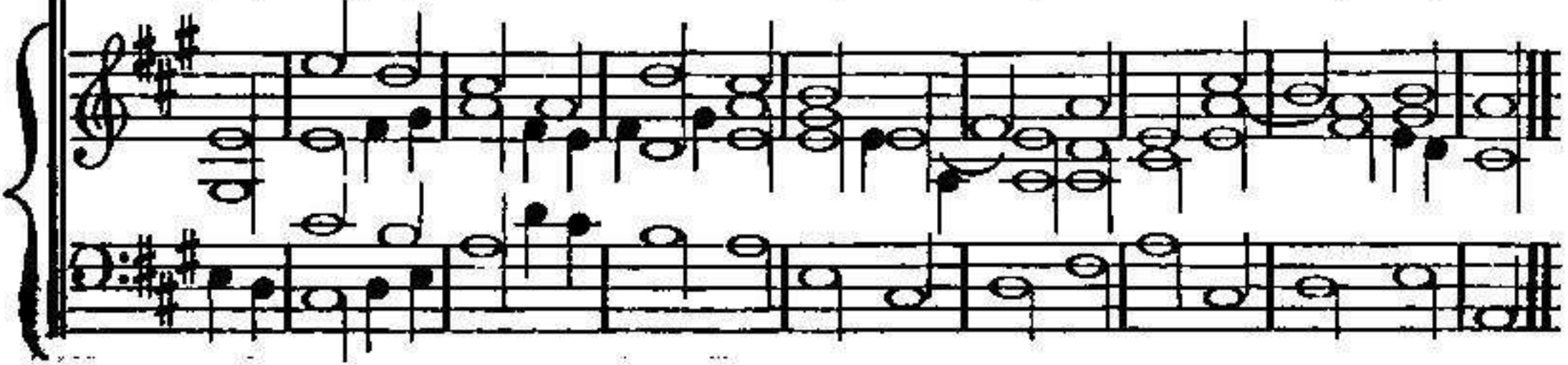
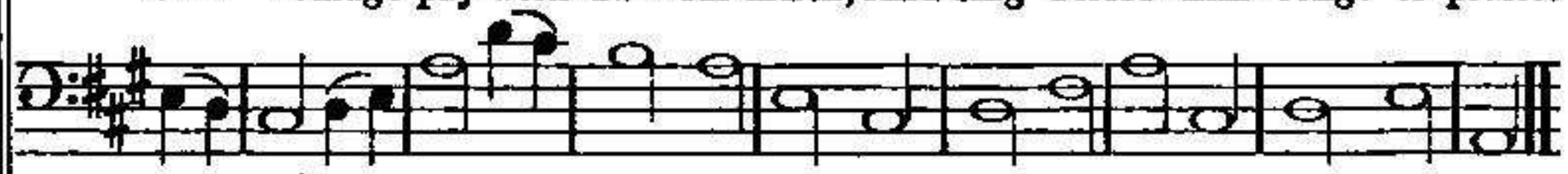
With one consent let all the earth To God their cheerful voi - ces raise ;



Glad homage pay with aw - ful mirth, And sing before him songs of praise.



Glad homage pay with aw - ful mirth, And sing before him songs of praise.



## JUDGMENT. P. M.

E. TAYLOR, Gres. Prof. Mus.  
WEALBY'S COLL. Hymn 54.

Hearken to the solemn voice, The aw - ful midnight cry;

Hearken to the solemn voice, The aw - ful midnight cry;

The first system of the musical score consists of two vocal parts and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are printed below the vocal staves.

Waiting souls, re - joice, re - joice, And see the Bride - groom nigh:

Waiting souls, re - joice, rejoice, And see the Bride - groom nigh:

The second system of the musical score continues the composition. It features two vocal parts and a piano accompaniment, maintaining the same musical notation and key signature as the first system. The lyrics are printed below the vocal staves.



Lo, he comes, to keep his word, Light and joy his looks im - part,



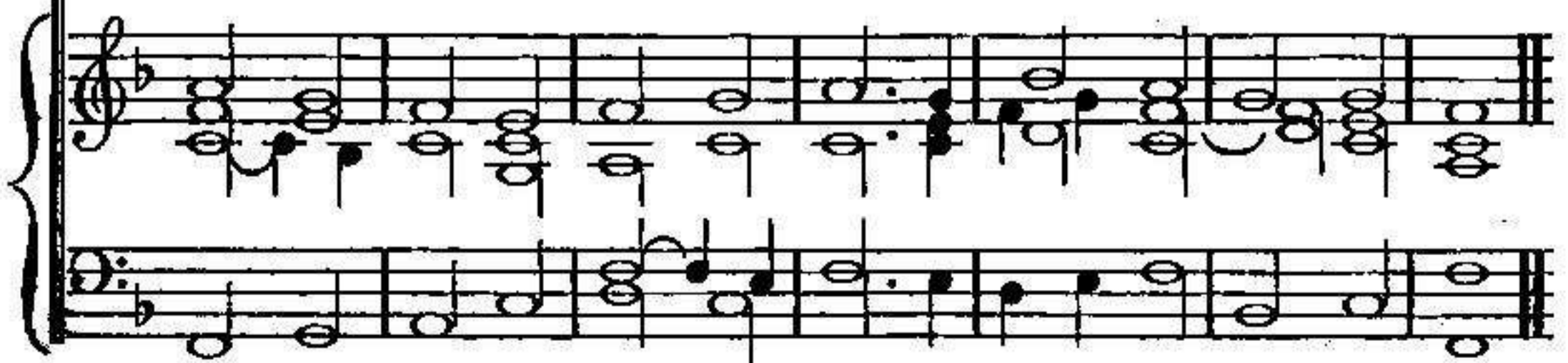
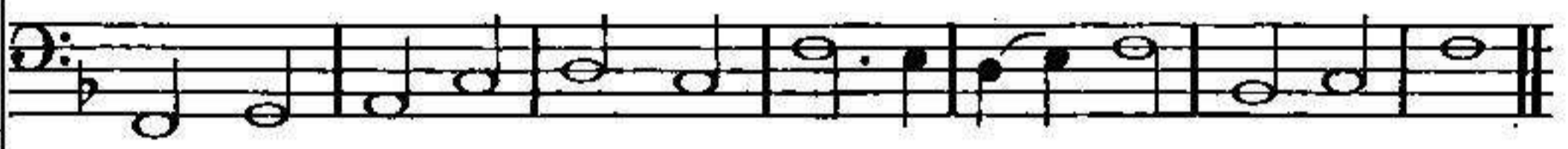
Lo, he comes, to keep his word, Light and joy his looks im - part,



Go ye forth to meet your Lord, And meet him in your heart.



Go ye forth to meet your Lord, And meet him in your heart.



## LIVERPOOL. C. M.

WAINWRIGHT.  
The words by MRS. STELL.

Those hap - py realms of joy and peace, Fain would my

Those hap - py realms of joy and peace, Fain would my

Detailed description: This system contains the first two stanzas of the hymn. It features a vocal line in treble clef with a 3/2 time signature and a piano accompaniment in bass clef. The lyrics are: 'Those hap - py realms of joy and peace, Fain would my'.

heart ex - plore, Where grief and pain for

heart ex - plore, Where grief and pain for

Detailed description: This system contains the second two stanzas of the hymn. The vocal line continues in treble clef, and the piano accompaniment continues in bass clef. The lyrics are: 'heart ex - plore, Where grief and pain for'.

e - ver cease, And sin shall be no more.

e - ver cease, And sin shall be no more.

The first system consists of two vocal staves in treble clef with a common time signature. The lyrics are "e - ver cease, And sin shall be no more." The second system is identical. Below the vocal staves is a piano accompaniment consisting of two staves in treble and bass clefs, also in common time.

CARDINGTON. L. M.

JAMES TURLER.  
Psalm 89, New Version.

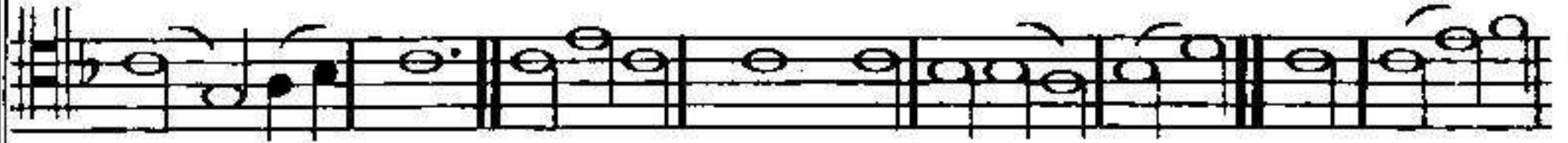
Thy mer - cies, Lord, shall be my song, My song on them shall

Thy mer - cies, Lord, shall be my song, My song on them shall

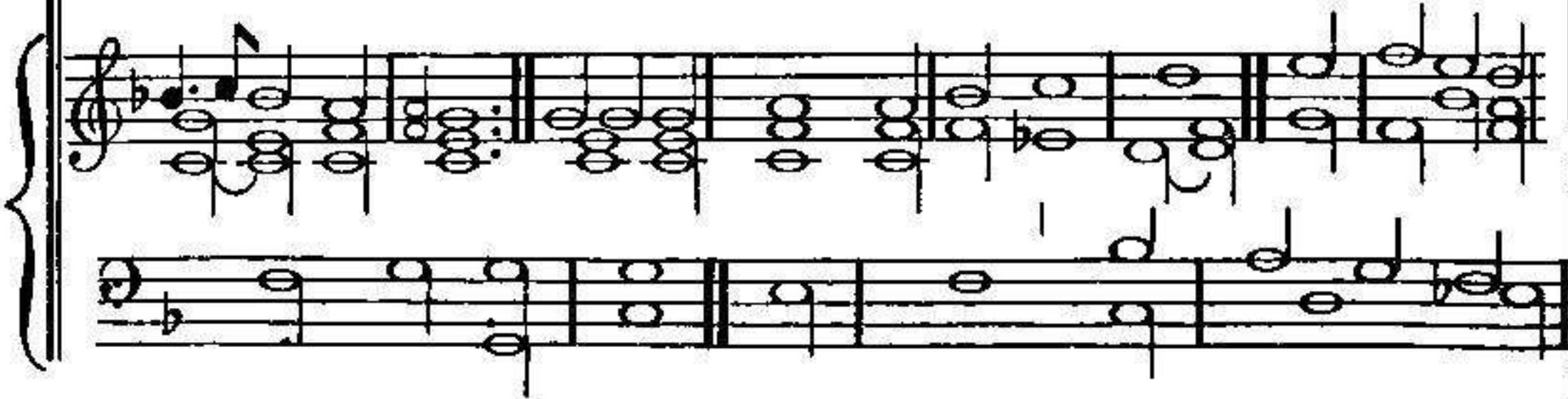
The second system consists of two vocal staves in treble clef with a 3/2 time signature. The lyrics are "Thy mer - cies, Lord, shall be my song, My song on them shall". The third system is identical. Below the vocal staves is a piano accompaniment consisting of two staves in treble and bass clefs, also in 3/2 time.



e - ver dwell; To a - ges yet un - born my tongue Thy ne - ver



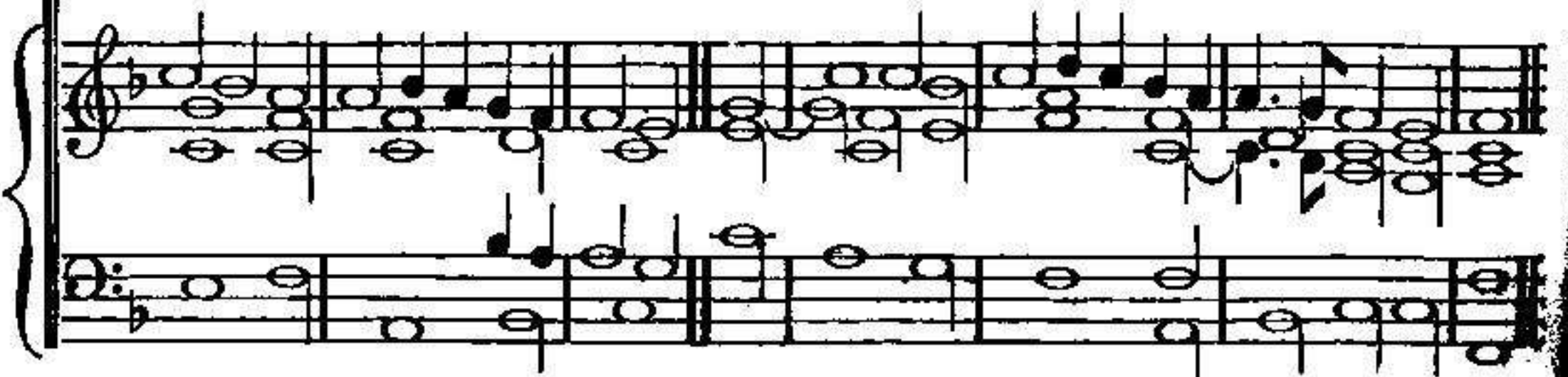
e - ver dwell; To a - ges yet unborn my tongue Thy ne - ver



fail - ing truth shall tell, Thy ne - ver fail - ing truth shall tell.



fail - ing truth shall tell, Thy ne - ver fail - ing truth shall tell.





HOPKINS. S. M.

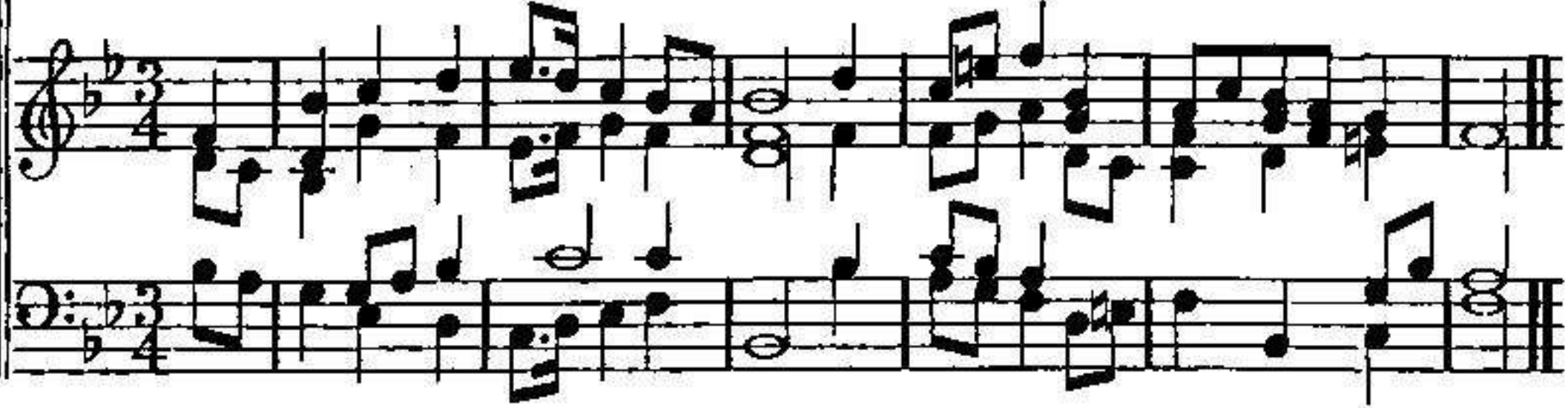
Psalm 25, New Version.



To God in whom I trust, I lift my heart and voice;



To God in whom I trust, I lift my heart and voice;



O let me not be put to shame, Nor let my foes rejoice.



O let me not be put to shame, Nor let my foes rejoice.



## MAINZ. L. M.

JOHN SEB. BACH.  
The words by BISHOP MANT.

How great, Jehovah, sov'reign Lord, Thy name, thro'all thy works ador'd:

How great, Je - hovah, sov'reign Lord, Thy name, thro'all thy works ador'd:

The first system of the musical score for 'Mainz, L. M.' consists of five staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a vocal part (Tenor/Bass) with lyrics. The bottom two staves are a grand staff for piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

Thou who hast set thy glo - ry high, A - bove the vastness of the sky.

Thou who hast set thy glo - ry high, A - bove the vastness of the sky.

The second system of the musical score continues with five staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The bottom two staves are a grand staff for piano accompaniment. The key signature and time signature remain the same as in the first system.

ST. JAMES. C. M.

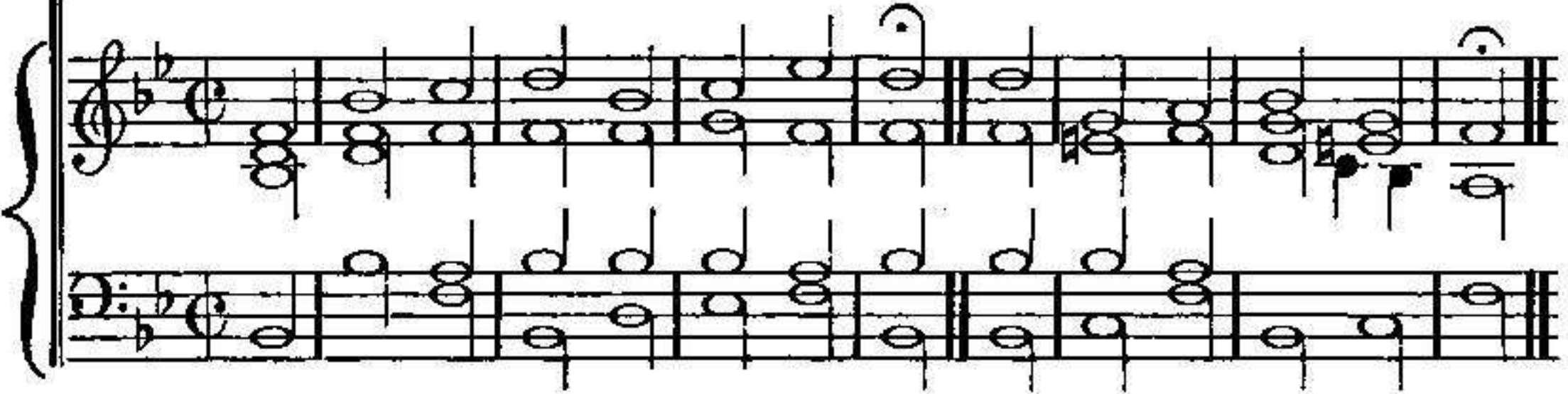
COURTEVILLE.  
Psalm 145, New Version.



Thee I'll ex - tol, my God and King, Thy end - less praise proclaim ;



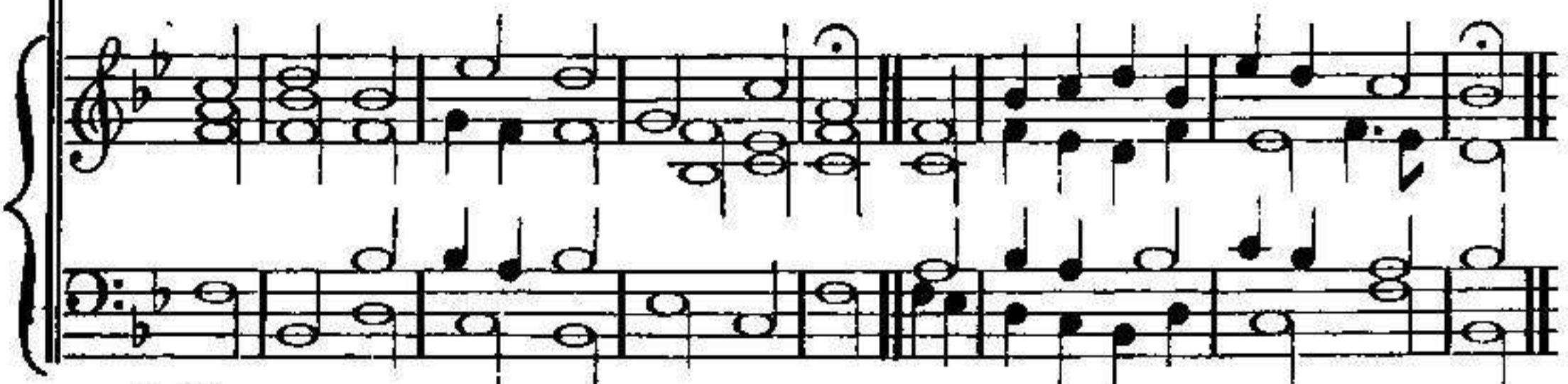
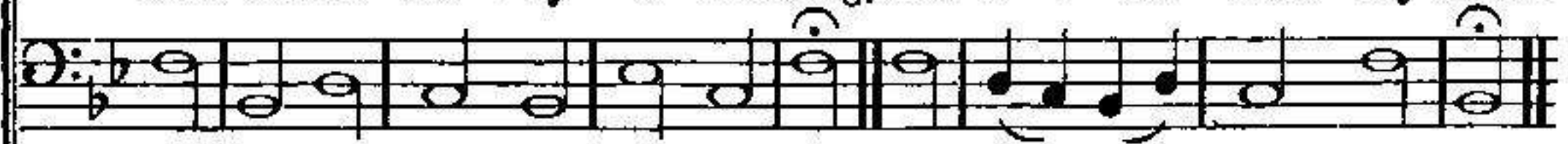
Thee I'll ex - tol, my God and King, Thy end - less praise pro - claim ;



This tribute dai - ly I will bring, And e - ver bless thy name.



This tribute dai - ly I will bring, And e - ver bless thy name.



*Handwritten:* G. S. Linn © 112  
h 76

PSALM TUNES.

SARUM. L. M.

H. LAWES, 1637.  
Psalm 9, Sandys's Paraphrase.

Thee will I praise with heart and voice, Thy wondrous works aloud recount;

Thee will I praise with heart and voice, Thy wondrous works aloud recount;

Thee will I praise with heart and voice, Thy wondrous works aloud recount;

In thee, O Lord, will I re-joice, Thy name with zealous praises crown'd.

In thee, O Lord, will I re-joice, Thy name with zealous praises crown'd.

In thee, O Lord, will I re-joice, Thy name with zealous praises crown'd.

KILSBY. P. M.

JONES.  
Psalm 147, Rev. T. JUDKIN'S Version.

It is a pleasant thing, And wor - thy in its aim;

It is a pleasant thing, And wor - thy in its aim;

The first system of the musical score for 'KILSBY. P. M.' consists of two vocal parts and a piano accompaniment. The vocal parts are written in treble clef with a 3/2 time signature. The piano accompaniment is written in bass clef. The lyrics are: 'It is a pleasant thing, And wor - thy in its aim;'.

The prais - es, Lord, to sing Of thine all - honour'd name.

The prais - es, Lord, to sing Of thine all - honour'd name.

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: 'The prais - es, Lord, to sing Of thine all - honour'd name.'.

76  
See *Savannah* 111  
1274

PSALM TUNES.

ST. ANN'S. C. M.

DR. CROFT.  
The words by the REV. W. ROMAINE. Psalm 98.

Let all the earth un - to the Lord Send forth a joy - ful noise:

Let all the earth un - to the Lord Send forth a joy - ful noise:

Lift up your voice a - loud to him, Sing praises and re - joice.

Lift up your voice a - loud to him, Sing praises and re - joice.

ETON. 6. 8.

WYVILL.  
Psalm 19, REV. T. J. JUDKIN'S VERSION.



The spreading skies, O Lord, declare The glory of thy sov'reign will; The



The spreading skies, O Lord, declare The glory of thy sov'reign will; The



countless stars, so bright and fair, Proclaim abroad thy matchless skill: The



countless stars, so bright and fair, Proclaim abroad thy matchless skill:



day to day, and night to night, New mar - vels of thy pow'r recite.

The day to day,

The day to day, and night to night, New mar - vels of thy pow'r recite.

The score consists of five staves. The first two staves are vocal lines in G major, with lyrics underneath. The third staff is a vocal line in D minor, also with lyrics. The bottom two staves are a piano accompaniment in G major, with a brace on the left side.

## MANSFIELD. S. M.

The words by DR. WATTS, Psalm 95.

Come, sound his praise a - broad, And hymns of glo - ry sing;

Come, sound his praise a - broad, And hymns of glo - ry sing;

The score consists of five staves. The first two staves are vocal lines in C major, with lyrics underneath. The third staff is a vocal line in C major, also with lyrics. The bottom two staves are a piano accompaniment in C major, with a brace on the left side.





Je - ho - vah is the sovereign God, The u - ni - ver - sal King,



Je - ho - vah is the sovereign God, The u - ni - ver - sal King,



Je - ho - vah is the sovereign God, The u - ni - ver - sal King.



Je - ho - vah is the sovereign God, The u - ni - ver - sal King.



## AMBROSE. C. M.

THOMAS TOMKINS.  
Psalm 43, Verse 3, Old Version.

O Lord, send out thy light and truth, And lead me with thy grace;

O Lord, send out thy light and truth, And lead me with thy grace;

The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The music is in G major (one sharp) and common time (C). The lyrics are printed below the vocal staves.

Which may con-duct me to thy hill, And to thy dwelling place.

Which may con-duct me to thy hill, And to thy dwelling place.

The second system of the musical score also consists of four staves, following the same vocal and piano arrangement as the first system. The lyrics are printed below the vocal staves.

Arranged for four voices, expressly for this work, by JAMES TUBLE.

FRIENDSHIP. L. M.

CLIFTON.  
The words by MRS. BARBAULD.

How blest the sa - cred tie that binds, In u - nion

How blest the sa - cred tie that binds, In u - nion

This system contains the first two vocal parts and the piano accompaniment for the first line of the hymn. The music is in the key of D major (two sharps) and 3/4 time. The vocal parts are written in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs).

sweet, ac - cord - ing minds! How swift the heav'n - ly

sweet, ac - cord - ing minds! How swift the heav'n - ly

This system contains the second two vocal parts and the piano accompaniment for the second line of the hymn. The musical notation continues from the first system, maintaining the same key signature and time signature.

course they run, Whose hearts, whose faith, whose hopes are one!

course they run, Whose hearts, whose faith, whose hopes are one!

## STAUGHTON. G. M.

WESLEY'S COLL. Hymn 248

Blest be our e - ver - last - ing Lord, Our Fa - ther

Blest be our e - ver - last - ing Lord, Our Fa - ther

and our King; Thy sov' - reign good - ness

and our King; Thy sov' - reign good - ness

we re - cord, Thy glo - rious power we sing.

we re - cord, Thy glo - rious power we sing.

## SILESIA. P. M.

From the "Choral gesänge" of J. Seb. Bach.  
Psalm 33, BISHOP MANTZ'S VERSION.

Chant, ye just, the great Cre - a - tor, Praises well the up - right suit:

Chant, ye just, the great Cre - a - tor, Praises well the up - right suit:

The first system of the musical score consists of five staves. The top two staves are vocal parts in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are: "Chant, ye just, the great Cre - a - tor, Praises well the up - right suit:". The next two staves are instrumental parts in bass clef with the same key signature and time signature. The bottom staff is a grand staff (treble and bass clefs) with the same key signature and time signature, providing a piano accompaniment.

Joy - ful hymn the God of nature, Strike the harp and ten-string'd lute.

Joy - ful hymn the God of nature, Strike the harp and ten-string'd lute.

The second system of the musical score also consists of five staves. The top two staves are vocal parts in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are: "Joy - ful hymn the God of nature, Strike the harp and ten-string'd lute.". The next two staves are instrumental parts in bass clef with the same key signature and time signature. The bottom staff is a grand staff (treble and bass clefs) with the same key signature and time signature, providing a piano accompaniment.

MARINATAL. C. M.

REV. W. H. HAVERGAL, M. A.  
Psalm 92. New Version.



How good and pleasant must it be To thank the Lord most high ;



How good and pleasant must it be To thank the Lord most high ;



And with re - peat - ed hymns of praise, His name to mag - ni - fy !



And with re - peat - ed hymns of praise, His name to mag - ni - fy !



## DEVONSHIRE. L. M.

Psalm 83, Rev. J. MERRICK'S Version

Thy Ma - ker's name, O earth, re - vere, And let thy

Thy Ma - ker's name, O earth, re - vere, And let thy

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a guitar accompaniment in treble clef. The bottom two staves are a piano accompaniment in bass clef, with a brace on the left side.

sons, with ho - ly fear, To him in low pros-

sons, with ho - ly fear, To him in low pros-

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a guitar accompaniment in treble clef. The bottom two staves are a piano accompaniment in bass clef, with a brace on the left side.



tra - tion bend, And du - teous his de - crees at - tend.

tra - tion bend, And du - teous his de - crees at - tend.

The first system consists of two vocal staves in treble clef with lyrics. The second system consists of two vocal staves in treble clef with lyrics. The third system consists of a piano accompaniment in bass clef. The fourth system consists of a piano accompaniment in treble and bass clefs.

IRELAND. C. M.

Author unknown.  
 Harmonized by JAMES TURLE.  
 Psalm 86, New Version.

To my com - plaint, O Lord my God, Thy

To my com - plaint, O Lord my God, Thy

The first system consists of two vocal staves in treble clef with lyrics. The second system consists of two vocal staves in treble clef with lyrics. The third system consists of a piano accompaniment in bass clef. The fourth system consists of a piano accompaniment in treble and bass clefs.

gra - cious ear in - cline ; Hear me, dis - tress'd, and

gra - cious ear in - cline ; Hear me, dis - tress'd, and

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

des - ti - tute Of all re - lief but thine.

des - ti - tute Of all re - lief but thine.

The second system also consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment (Right and Left Hand). The key signature and time signature are consistent with the first system.

DRAYTON. C. M.

JEREMIAH CLARK.  
Arranged for four voices, by JAMES TURLE.  
Psalm 8, New Version.

O Thou, to whom all crea - tures bow With-

O Thou, to whom all crea - tures bow With-

The first system of the musical score consists of five staves. The top two staves are vocal parts in 3/2 time, with lyrics 'O Thou, to whom all crea - tures bow With-'. The third staff is a vocal part in 2/4 time with the same lyrics. The bottom two staves are piano accompaniment in 3/2 time.

in this earth - ly frame, Through all the world how

in this earth - ly frame, Through all the world how

The second system of the musical score consists of five staves. The top two staves are vocal parts with lyrics 'in this earth - ly frame, Through all the world how'. The third staff is a vocal part with the same lyrics. The bottom two staves are piano accompaniment.

great art thou! How glo - rious is thy name!

great art thou! How glo - rious is thy name!

MILEHAM. P. M.

WEBBE.  
The words from WESLEY'S COLL., Hymn 173

Jesus, I believe thee near, Now my fallen soul re - store,

Je - sus, I believe thee near, Now my fallen soul re - store,

Now my guilty conscience clear, Give me back my peace and power :

Now my guil - ty conscience clear, Give me back my peace and power :

Stone to flesh a - gain convert, Write forgive - ness on my heart.

Stone to flesh a - gain con - vert, Write forgive - ness on my heart.

## WALTHAM. C. M.

HALLENDAL.

The words from the SCOTTISH PARAPHRASES, Isa. xl. 27.

Mere human power shall fast decay, And youthful vigour cease:

Mere human power shall fast decay, And youthful vi - gour cease:

The first system of the musical score for 'Waltham' consists of two vocal parts and a piano accompaniment. The vocal parts are written in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature. The piano accompaniment is written in grand staff (treble and bass clefs). The lyrics are: 'Mere human power shall fast decay, And youthful vigour cease:'. The second vocal part has a slightly different phrasing: 'Mere human power shall fast decay, And youthful vi - gour cease:'.

But they who wait up - on the Lord, In strength shall still in - crease.

But they who wait up - on the Lord, In strength shall still in - crease.

The second system of the musical score continues the piece. It features the same vocal and piano parts. The lyrics are: 'But they who wait up - on the Lord, In strength shall still in - crease.'.

BIRMINGHAM. S. M.

S. STANLEY.  
The words by DR. DODDRIDGE.



Now let our voi - ces join To form one plea - sant song: Ye



Now let our voi - ces join To form one plea - sant song: Ye



pil - grims in Je - ho - vah's ways, With mu - sic pass a - long.



pil - grims in Je - ho - vah's ways, With mu - sic pass a - long.



MORNING HYMN. L. M.

WILLIAM HORSLEY, Mus. Bac. Oxon.  
(Inserted by permission of the composer.)

A - wake, my soul, and with the sun, Thy dai - ly

A - wake, my soul, and with the sun, Thy dai - ly

*See ad lib.*

This system contains the first two vocal parts and the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in the same key and time, with the right hand in treble clef and the left hand in bass clef. The lyrics are printed below the vocal staves.

stage of du - ty run: Shake off dull sloth, and

stage of du - ty run: Shake off dull sloth, and

This system contains the second two vocal parts and the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in the same key and time, with the right hand in treble clef and the left hand in bass clef. The lyrics are printed below the vocal staves.



ear - ly rise, To pay thy morn - ing sa - cri - fice.

ear - ly rise, To pay thy morn - ing sa - cri - fice.

This musical score consists of five staves. The first two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics 'ear - ly rise, To pay thy morn - ing sa - cri - fice.' are written below the first staff. The third staff is a vocal line in bass clef with the same key signature and lyrics. The fourth and fifth staves are a piano accompaniment in treble and bass clefs, respectively, with a key signature of one sharp.

ALVESTON. C. M.

ISAAC ANN.  
Psalm 145, New Version.

The God that does in Si - on dwell, Is

The God that does in Si - on dwell, Is

This musical score consists of six staves. The first two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/2 time signature. The lyrics 'The God that does in Si - on dwell, Is' are written below the first staff. The third staff is a vocal line in bass clef with the same key signature and time signature and lyrics. The fourth and fifth staves are a piano accompaniment in treble and bass clefs, respectively, with the same key signature and time signature.

our e - ter - nal King, From age to age his

our e - ter - nal King, From age to age his

The first system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "our e - ter - nal King, From age to age his".

reign en - dures, Let all his prais - es sing.

reign en - dures, Let all his prais - es sing.

The second system continues the musical score with two vocal staves and a piano accompaniment. The lyrics are: "reign en - dures, Let all his prais - es sing.".

TRURO. L. M.

The words by DR. DODDRIDGE.



Thou, mighty God, art God a - lone, A King of ma - jes - ty unknown, And



Thou, mighty God, art God a - lone, A King of ma - jes - ty unknown, And



all thy dazzling glo - ries rise Beyond the reach of angels' eyes.



all thy dazzling glo - ries rise Be - yond the reach of an - gels' eyes.



## ST. JEROME. S. M.

REV. W. H. HAVERGAL, M. A.  
Psalm 25, New Version.

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics: "To God, in whom I trust, I lift my heart and voice;". The second staff is a vocal line in alto clef with the same lyrics. The third staff is a vocal line in bass clef with the same lyrics. The fourth and fifth staves are a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one flat and a common time signature.

To God, in whom I trust, I lift my heart and voice;

To God, in whom I trust, I lift my heart and voice;

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of two sharps and a common time signature. It contains the lyrics: "O let me not be put to shame, Nor let my foes re-joice.". The second staff is a vocal line in alto clef with the same lyrics. The third staff is a vocal line in bass clef with the same lyrics. The fourth and fifth staves are a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two sharps and a common time signature.

O let me not be put to shame, Nor let my foes re-joice.

O let me not be put to shame, Nor let my foes re-joice.

CANTERBURY. C. M.

From PLAYFORD'S  
 "Psalms and Hymns in solemn Musick," 1671.  
 Psalm, 23 Old Version.

The Lord is on - ly my sup - port, And he that doth me feed;

The Lord is on - ly my sup - port, And he that doth me feed;

This system contains the first two vocal parts and the keyboard accompaniment for the first system. The vocal parts are in treble clef with a key signature of one flat (B-flat) and a common time signature. The keyboard part is in bass clef with the same key signature and time signature. The lyrics are: "The Lord is on - ly my sup - port, And he that doth me feed;"

How can I then lack a - ny thing Whereof I stand in need?

How can I then lack a - ny thing Whereof I stand in need?

This system contains the second two vocal parts and the keyboard accompaniment for the second system. The vocal parts are in treble clef with a key signature of one flat (B-flat) and a common time signature. The keyboard part is in bass clef with the same key signature and time signature. The lyrics are: "How can I then lack a - ny thing Whereof I stand in need?"

WARDEN. P. M.

JAMES TUBLE.  
The words by JOHN TAYLOR.

*mez. pia.*

At the portals of thy house, Lord, we leave our mortal cares;

*mez. pia.*

At the por - tals, of thy house, Lord, we leave our mortal cares;

*mez. pia.*

*mez. pia.*

*cres.*

Nobler thoughts our souls engage, Songs of praise and fer - vent prayers;

*cres.*

Nobler thoughts our souls engage, Songs of praise and fer - vent prayers;

*cres.*

*cres.*

Pure and con - trite hearts a - lone, Find ac - ceptance at thy throne.  
 Pure and con - trite hearts a - lone, Find ac - ceptance at thy throne.

This musical score is for a hymn in G major, 4/4 time. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "Pure and con - trite hearts a - lone, Find ac - ceptance at thy throne." The piano part provides a simple harmonic accompaniment with chords and moving lines in both hands.

CHARMOUTH. C. M.

JEREMIAH CLARK.\*  
Psalm 15, Old Version.

With - in thy ta - ber - na - cle, Lord, Who  
 With - in thy ta - ber - na - cle, Lord, Who

This musical score is for a hymn in B-flat major, 3/2 time. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "With - in thy ta - ber - na - cle, Lord, Who". The piano part provides a simple harmonic accompaniment with chords and moving lines in both hands.

\* Arranged for four voices, expressly for this work, by JAMES TURLER.

shall in - ha - bit still? Or whom wilt thou re-

shall in - ha - bit still? Or whom wilt thou re-

The first system consists of four staves. The top two staves are vocal parts in G major, 4/4 time, with lyrics 'shall in - ha - bit still? Or whom wilt thou re-'. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

ceive to dwell In thy most ho - ly hill?

ceive to dwell In thy most ho - ly hill?

The second system also consists of four staves. The top two staves are vocal parts in G major, 4/4 time, with lyrics 'ceive to dwell In thy most ho - ly hill?'. The bottom two staves are piano accompaniment, continuing the harmonic support for the vocal lines.



BRANDENBURG. L. M.

From the "Choralgesänge" of JOHN SEB. BACH.  
The words from WESLEY'S COLL., Hymn 234.



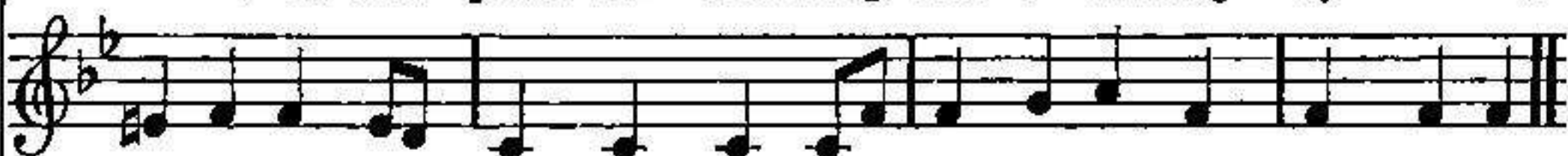
Let all that breathe Jeho - vah praise, Almighty, all - cre - a - ting Lord! Let



Let all that breathe Je - ho - vah praise, Almighty, all - cre - a - ting Lord! Let



earth and heav'n his power con - fess, Brought out of nothing by his word.



earth and heav'n his power con - fess, Brought out of nothing by his word.



UNIVERSITY. C. M.

DR. RANDALL.  
The words by DR. DODDRIDGE.

Shine forth, e - ter - nal Source of light, And make thy glories known,

Shine forth, e - ter - nal Source of light, And make thy glories known,

Fill our en - larg'd a - dor - ing sight With lus - tre all thine own.

Fill our en - larg'd a - dor - ing sight With lus - tre all thine own.

THORNTON. S. M.

JAMES WILLIAMS.  
Psalm 31, New Version.

De - fend me, Lord, from shame, For still I trust in thee; As

De - fend me, Lord, from shame, For still I trust in thee; As

The first system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is in a simple, hymn-like style.

just and righteous is thy Name, From danger set me free.

just and righteous is thy Name, From danger set me free.

The second system of the musical score also consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature and time signature remain the same as in the first system. The piano accompaniment features a steady bass line and chords that support the vocal melody.

## GARRATT. C. M.

Author unknown.\*  
Psalm 85, New Version

Lord, thou hast grant - ed to thy land The

Lord, thou hast grant - ed to thy land The

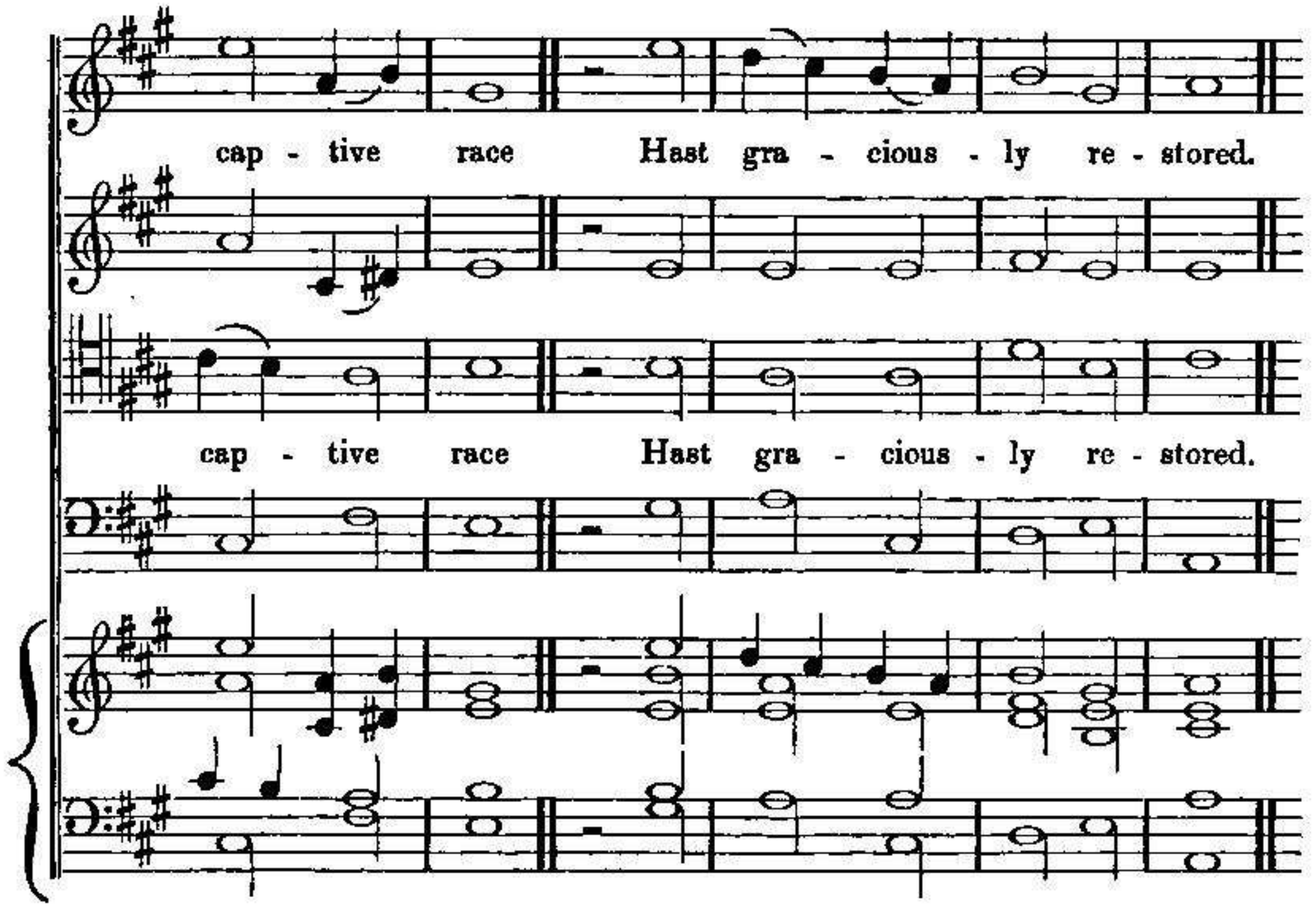
The first system of the musical score for 'Garratt. C. M.' consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part without lyrics. The bottom two staves are a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

fa - vours we im - plored, And faith - ful Ja - cob's

fa - vours we im - plored, And faith - ful Ja - cob's

The second system of the musical score continues the piece. It also consists of five staves, with the top two staves having lyrics. The piano accompaniment continues in the bottom two staves. The key signature and time signature remain the same as in the first system.

\* Arranged for four voices by JAMES TURLE.

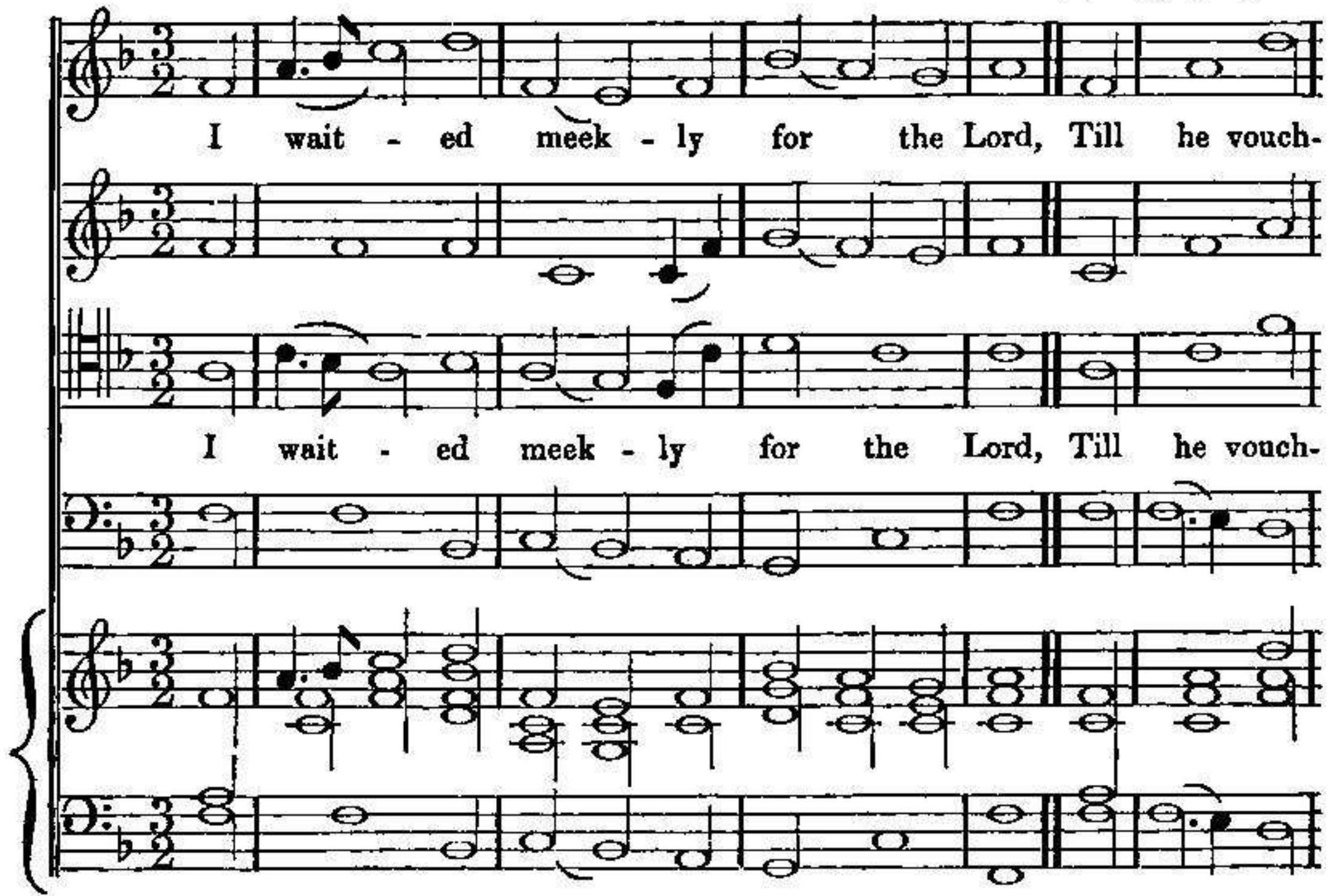


cap - tive race Hast gra - cious - ly re - stored.

cap - tive race Hast gra - cious - ly re - stored.

ST. OLAVE'S. L. M.

Hudson.  
Psalm 40, New Version.



I wait - ed meek - ly for the Lord, Till he vouch-

I wait - ed meek - ly for the Lord, Till he vouch-

said a kind re - ply; Who did his gra - cious ear af -

said a kind re - ply; Who did his gra - cious ear af -

The first system consists of six staves. The top two staves are vocal parts in G major, with lyrics 'said a kind re - ply; Who did his gra - cious ear af -'. The third staff is a tenor vocal part with the same lyrics. The bottom four staves are piano accompaniment, with the right hand on the top two staves and the left hand on the bottom two staves.

ford, And heard from heaven my hum - ble cry.

ford, And heard from heaven my hum - ble cry.

The second system consists of six staves. The top two staves are vocal parts in G major, with lyrics 'ford, And heard from heaven my hum - ble cry.'. The third staff is a tenor vocal part with the same lyrics. The bottom four staves are piano accompaniment, with the right hand on the top two staves and the left hand on the bottom two staves.

ROSCOMMON. P. M.

E. TAYLOR.  
The words by LORD ROSCOMMON.

O a - zure vaults, O crys - tal sky, The world's trans-

O a - zure vaults, O crys - tal sky, The world's trans-

The first system of the musical score consists of two vocal staves and a grand staff. The vocal staves are in treble clef with a common time signature. The grand staff is in bass clef. The lyrics are: "O a - zure vaults, O crys - tal sky, The world's trans-".

pa - rent ca - no - py, Break your long silence, and let mortals know With

pa - rent ca - no - py, Break your long silence, and let mortals know With

The second system of the musical score continues the vocal and grand staff parts. The lyrics are: "pa - rent ca - no - py, Break your long silence, and let mortals know With".

what con - tempt you look on things be - low.

what con - tempt you look on things be - low.

Detailed description: This block contains a musical score for a psalm tune. It features two vocal parts (Soprano and Alto) and a piano accompaniment. The lyrics are "what con - tempt you look on things be - low." The music is written in a common time signature with a key signature of one flat (B-flat). The vocal parts consist of two staves each, with lyrics written below the notes. The piano accompaniment is shown in a grand staff (treble and bass clefs) with a brace on the left side.

POTS DAM. 7s.

From the "Choralgesänge" of JOHN SEB. BACH.  
The words by JOHN MILTON. Psalm 136.

Let us, with a gladsome mind, Praise the Lord, for

Let us, with a glad - some mind, Praise the Lord, for

Detailed description: This block contains a musical score for a piece titled "Potsdam". It features two vocal parts (Soprano and Alto) and a piano accompaniment. The lyrics are "Let us, with a gladsome mind, Praise the Lord, for" and "Let us, with a glad - some mind, Praise the Lord, for". The music is written in a common time signature with a key signature of two flats (B-flat and E-flat). The vocal parts consist of two staves each, with lyrics written below the notes. The piano accompaniment is shown in a grand staff (treble and bass clefs) with a brace on the left side.



he is kind; For his mercies aye en - dure, E - ver

he is kind; For his mercies aye en - dure, E - ver

Detailed description: This system contains the first two vocal parts and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are: "he is kind; For his mercies aye en - dure, E - ver".

faithful, e - ver sure, E - ver faith - ful, e - ver sure.

faith - ful, e - ver sure, E - ver faith - ful, e - ver sure.

Detailed description: This system continues the musical score. It features the same vocal parts and piano accompaniment as the first system. The lyrics are: "faithful, e - ver sure, E - ver faith - ful, e - ver sure." The piano accompaniment includes a grand staff with both treble and bass clefs.

VINCENT. C. M.

DR. ARNOLD.  
Psalm 15, New Version.

Lord, who's the hap - py man that may To thy blest

This system contains the first five staves of the musical score. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The lyrics for this system are: "Lord, who's the hap - py man that may To thy blest".

courts re - pair?

Not, stran - ger like, to vi - sit

This system contains the next five staves of the musical score. It continues the vocal line and piano accompaniment. The lyrics for this system are: "courts re - pair?" and "Not, stran - ger like, to vi - sit".

Not, stran - ger

them, But to in - ha - bit there: Not, stran - ger

Detailed description: This system contains five staves. The top two staves are vocal parts in treble clef with a key signature of three sharps (F#, C#, G#). The third staff is a vocal line in bass clef with the same key signature. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature. The lyrics are placed below the vocal staves.

like, to vi - sit them, But to in - ha - bit there.

like, to vi - sit them, But to in - ha - bit there.

Detailed description: This system contains five staves. The top two staves are vocal parts in treble clef with a key signature of three sharps. The third staff is a vocal line in bass clef with the same key signature. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature. The lyrics are placed below the vocal staves.

## HOTHAM. 7s.

MADAN.  
From the LOCK COLLECTION.  
The words by MR. JOHN TAYLOR.

Lord, what offering shall we bring, At thine altar when we bow?

Lord, what offering shall we bring, At thine altar when we bow?

The first system of the musical score for 'HOTHAM' consists of five staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics 'Lord, what offering shall we bring, At thine altar when we bow?' are written below the notes. The second staff is a vocal line in treble clef with the same lyrics. The third staff is a vocal line in bass clef with the same lyrics. The fourth and fifth staves are a piano accompaniment in treble and bass clefs, respectively, with a brace on the left side.

Hearts, the pure un - sul - lied spring, Whence the kind af - fections flow :

Hearts, the pure un - sul - lied spring, Whence the kind af - fections flow :

The second system of the musical score for 'HOTHAM' also consists of five staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. The lyrics 'Hearts, the pure un - sul - lied spring, Whence the kind af - fections flow :' are written below the notes. The second staff is a vocal line in treble clef with the same lyrics. The third staff is a vocal line in bass clef with the same lyrics. The fourth and fifth staves are a piano accompaniment in treble and bass clefs, respectively, with a brace on the left side.

Soft com - pas - sion's feel - ing soul, By the melt - ing

Soft compas - sion's feel - ing soul, By the melt - ing

This system contains two vocal staves and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with a brace on the left. The vocal lines are in a single system with lyrics underneath. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

eye ex - prest, Sympa - thy, at whose con - trol Sor - row leaves,

eye ex - prest, Sym - pa - thy, at whose con - trol Sor - row leaves,

This system continues the musical score with two vocal staves and piano accompaniment. The piano part consists of two staves (treble and bass clef) with a brace on the left. The vocal lines are in a single system with lyrics underneath. The piano accompaniment continues with a steady eighth-note bass line and a more active treble line.

sor - row leaves, sor - row leaves the wounded breast.

sor - row leaves, sor - row leaves the wounded breast.

The musical score consists of two vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto range, with lyrics printed below each staff. The piano accompaniment is in the lower register, providing harmonic support for the vocal lines. The key signature has two flats, and the time signature is 3/4.

## WARRINGTON. L. M.

REV. R. HARRISON.  
The words by the REV. JAMES MERRICK.

Why thus, my soul, with care opprest, And whence the woes that

Why thus, my soul, with care opprest, And whence the woes that

The musical score for 'Warrington' features two vocal staves and a piano accompaniment. The lyrics are printed below the vocal staves. The piano accompaniment is in the lower register, providing harmonic support. The key signature has two sharps, and the time signature is 3/2.

fill my breast? In all thy cares, in all thy

fill my breast? In all thy cares, in all thy

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in 3/2 time, with a key signature of one sharp (F#). The lyrics are: "fill my breast? In all thy cares, in all thy".

woes, On God thy sted - fast hope re - pose.

woes, On God thy sted - fast hope re - pose.

The second system continues the musical score with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in 3/2 time, with a key signature of one sharp (F#). The lyrics are: "woes, On God thy sted - fast hope re - pose.".

NORWICH. C. M.

JOHN MILTON.  
The Version (Psalm 71) by his Son.\*

Re - turn, O God of hosts, look down From

Re - turn, O God of hosts, look down From

This system contains the first two vocal parts and the piano accompaniment. The vocal parts are in G major and common time. The piano accompaniment is in the same key and time, with a treble and bass clef.

heav'n, thy seat di - vine; Be - hold us, but with-

heav'n, thy seat di - vine; Be - hold us, but with-

This system contains the second two vocal parts and the piano accompaniment. The vocal parts continue the melody from the first system. The piano accompaniment continues with chords and single notes.

\* Altera dona mihi, dedit altera dona parenti,  
Dividuumque Deum, genitorque, puerque tenemus.  
JOHANNES MILTON ad Patrem.



out a frown, And vi - sit this thy vine.

out a frown, And vi - sit this thy vine.

This musical score consists of four systems. The first system has a vocal line with lyrics 'out a frown, And vi - sit this thy vine.' The second system is a piano accompaniment for the first system. The third system has a second vocal line with the same lyrics. The fourth system is a piano accompaniment for the second system. The key signature is one sharp (F#) and the time signature is common time (C).

FARNWORTH. S. M.

HARWOOD.  
The words by MRS. STEELE.

My Ma - ker and my King, To thee my

My Ma - ker and my King, To thee my

This musical score consists of four systems. The first system has a vocal line with lyrics 'My Ma - ker and my King, To thee my'. The second system is a piano accompaniment for the first system. The third system has a second vocal line with the same lyrics. The fourth system is a piano accompaniment for the second system. The key signature is two sharps (F# and C#) and the time signature is 3/2.

all I owe: Thy sov' - reign boun - ty

all I owe: Thy sov' - reign boun - ty

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "all I owe: Thy sov' - reign boun - ty".

is the spring From whence my bless - ings flow.

is the spring From whence my bless - ings flow.

The second system continues the musical score with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff. The lyrics are: "is the spring From whence my bless - ings flow.".

ZURICH. C. M.

From "Chants Chorals, en usage dans les Eglises Protestants."  
Psalm 1, New Version.



How blest is he who ne'er con - sents By ill ad - vice to walk ;



How blest is he who ne'er con - sents By ill advice to walk ;



Nor stands in sinners' ways, nor sits Where men profane - ly talk.



Nor stands in sinners' ways, nor sits Where men profane - ly talk.



NEW COURT. L. M.

The words by the REV. THOMAS SCOTT.

Je - sus, to whose all - see - ing eye, My foes, my fears, my

Je - sus, to whose all - see - ing eye, My foes, my fears, my

This system contains the first two staves of the musical score. The first staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The second staff is a vocal line in bass clef with the same key signature and time signature. The lyrics are written below each staff. The third and fourth staves are a piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature. The piano part features a steady eighth-note accompaniment.

wants are known, My foes, my fears, my wants are known;

wants are known, My foes, my fears, my wants are known;

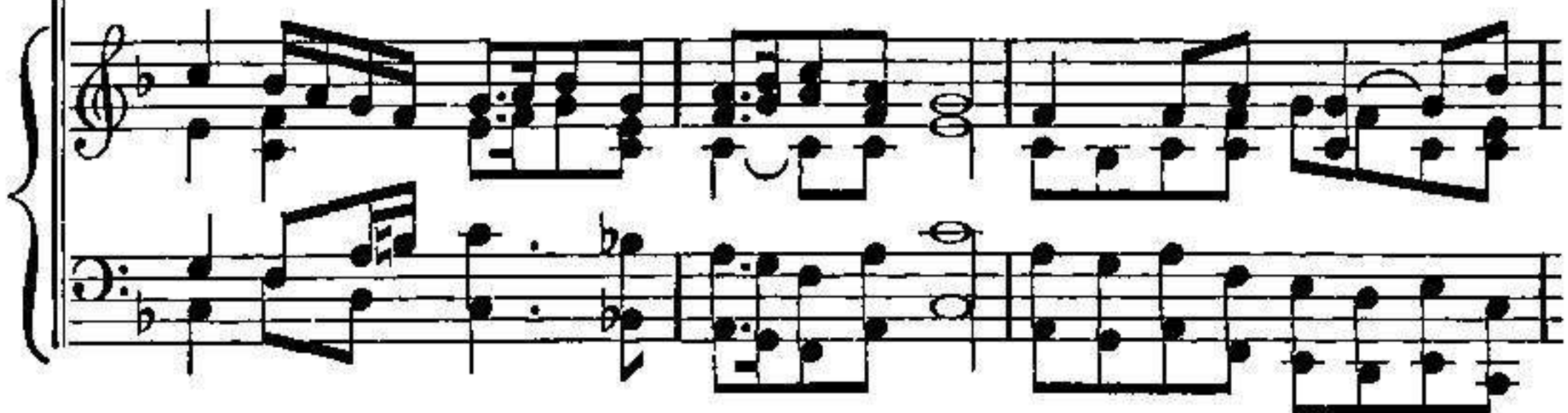
This system contains the second two staves of the musical score. The first staff is a vocal line in treble clef, and the second staff is a vocal line in bass clef. The lyrics are written below each staff. The third and fourth staves are a piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part continues with the same accompaniment as the first system, ending with a double bar line.



In want, in fear, from foes I fly, Seek - ing protec - tion



In want, in fear, from foes I fly, Seek - ing protec - tion



at thy throne, Seek - ing pro - tec - tion at thy throne.



at thy throne, Seek - ing pro - tec - tion at thy throne.



*Mather in Mal Gae  
Can MP 2*

PSALM TUNES.

MATHER. C. M.

S. MATHER.  
Psalm 43, ROMAINE'S VERSION

O Lord, send out thy light and truth, And lead me with thy grace,

O Lord, send out thy light and truth, And lead me with thy grace,

Which may conduct me to thy hill, And to thy dwelling-place.

Which may conduct me to thy hill, And to thy dwelling-place.

HADLEIGH. S. M.

REV. PHOCION HENLEY.  
Psalm 31, New Version.



De - fend me, Lord, from shame, For still I trust in thee;



De - fend me, Lord, from shame, For still I trust in thee;



As just and righteous is thy name, From dan - ger set me free.



As just and righteous is thy name, From dan - ger set me free.



## ISLINGTON. L. M.

The words by DR. WARR.

With all my powers of heart and tongue, I'll

With all my powers of heart and tongue, I'll

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a 3/4 time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The lyrics are printed below the vocal staves.

praise my Ma - ker in my song: An - gels shall

praise my Ma - ker in my song: An - gels shall

This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a 3/4 time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The lyrics are printed below the vocal staves.



hear the notes I raise, Ap - prove the song, Ap -

hear the notes I raise, Ap - prove the song, Ap -

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp. The lyrics are: "hear the notes I raise, Ap - prove the song, Ap -".

prove the song and join the praise.

prove the song and join the praise.

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp. The lyrics are: "prove the song and join the praise." The system concludes with a double bar line.

## STANFIELD. C. M.

J. C. PRING, Mus. Doc. Orig.  
The words by DR. WATTS.



Rise, rise, my soul, and leave the ground, Stretch all thy thoughts a - broad ;



And call forth ev' - ry tune - ful sound, To praise th'e - ternal God.



BOOTHAM. 6. 8.

HOLROYD.  
WESLEY'S COLL. Hymn 99.

Father of lights, from whom proceeds Whate'er thy ev' - ry creature needs, Whose

Father of lights, from whom proceeds Whate'er thy ev' - ry creature needs, Whose

The first system of the musical score for 'Bootham' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: 'Father of lights, from whom proceeds Whate'er thy ev' - ry creature needs, Whose'.

goodness, provi - dent - ly nigh, Feeds the young ra - vens when they cry, To

goodness, provi - dently nigh, Feeds the young ra - vens when they cry, To

The second system of the musical score continues the melody and accompaniment. The lyrics are: 'goodness, provi - dent - ly nigh, Feeds the young ra - vens when they cry, To'.

thee I look, my heart prepare, Suggest, and hearken to my prayer.

thee I look, my heart prepare, Suggest, and hearken to my prayer.

This musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "thee I look, my heart prepare, Suggest, and hearken to my prayer."

ABINGDON. C. M.

DR. HEIGHINGTON.  
The words by DR. DODDIDGE

Our souls with pleas - ing won - der view The

Our souls with pleas - ing won - der view The

This musical score is for the hymn 'Abingdon'. It features two vocal staves and a piano accompaniment. The key signature is two sharps (D major) and the time signature is 3/4. The lyrics are: "Our souls with pleas - ing won - der view The".

boun - ties of thy grace, How much be - stow'd, how

boun - ties of thy grace, How much be - stow'd, how

This system contains the first two systems of music. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#).

much re - serv'd, For those who seek thy face.

much re - serv'd, For those who seek thy face.

This system contains the second two systems of music. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#).

## STUTTGARD. L. M.

JOHN SEB. BACH. From his "Choralgesänge."  
Psalm 76, REV. JAMES MERRICK'S Version.

Ye na - tions, to Je - ho - vah bow, To Him address the faithful vow:

Ye na - tions, to Je - ho - vah bow, To Him address the faithful vow:

Him serve with fear, and duteous bring Your off'ring to the heav'nly King.

Him serve with fear, and duteous bring Your off'ring to the heav'nly King.

The musical score is arranged in two systems. The first system contains the first two vocal parts and the piano accompaniment. The second system contains the next two vocal parts and the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment is written in a grand staff with treble and bass clefs.

WINCHESTER. C. M.

From PLAYFORD'S "Psalms and Hymns." 1671.  
Psalm 84, Old Version.

How pleasant is thy dwelling place, O Lord of hosts, to me!

How pleasant is thy dwelling place, O Lord of hosts, to me!

The ta - ber - na - cles of thy grace, How plea - sant, Lord, they be!

The ta - ber - na - cles of thy grace, How plea - sant, Lord, they be!

*Handwritten note:* ~~Barthelomew~~ in H.A.H.

MOUNT EDGECUMBE. L. M.

BARTHELOMEW.  
The words by MR. HANCOX

How welcome thy re - turn - ing beams, Thou fair - est

How welcome thy re - turn - ing beams, Thou fair - est

This system contains the first two staves of the musical score. The top staff is the vocal line in treble clef, and the bottom staff is the piano accompaniment in bass clef. The music is in the key of D major (two sharps) and 2/4 time. The lyrics are printed below the vocal staff.

morn of all the seven! Those wake to toil and

morn of all the seven! Those wake to toil and

This system contains the second two staves of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are printed below the vocal staff.





earth - ly schemes, Thou to re - pose and thoughts of heav'n.



earth - ly schemes, Thou to re - pose and thoughts of heav'n.

WAPPING CHURCH. C. M.

G. WILSON.  
The words by DR. WATTS.



Sing to the Lord, ye dis - tant lands, Ye tribes of



Sing to the Lord, ye dis - tant lands, Ye tribes of

ev' - ry tongue; His new dis - co - ver'd grace de - mands A

ev' - ry tongue; His new dis - co - ver'd grace de - mands A

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "ev' - ry tongue; His new dis - co - ver'd grace de - mands A".

new and no - bler song, A new and no - bler song.

new and no - bler song, A new and no - bler song.

The second system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "new and no - bler song, A new and no - bler song.".

WESTMINSTER. S. M.

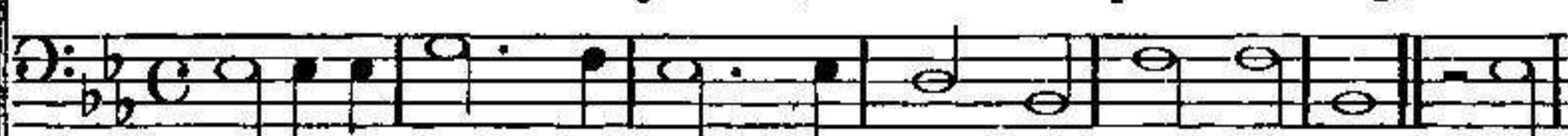
Dr. Boyce.  
The words by Dr. Doddridge.



Now let our voi - ces join To form one plea - sant song; Ye



Now let our voi - ces join To form one plea - sant song; Ye



pilgrims in Je - ho - vah's ways, With mu - sic pass a - long.



pilgrims in Je - ho - vah's ways, With mu - sic pass a - long.



MISSIONARY HYMN, P. M.

Inserted by permission of the Composer.  
The words by BISHOP HANNA.

From Greenland's i - cy mountains, From India's co - ral

From Greenland's i - cy mountains, From India's co - ral

The first system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto), the next two are vocal parts (Tenor and Bass), and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are: "From Greenland's i - cy mountains, From India's co - ral".

strand, Where Afric's sun - ny fountains Roll down their golden sand ;

strand, Where Afric's sun - ny fountains Roll down their golden sand ;

The second system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto), the next two are vocal parts (Tenor and Bass), and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are: "strand, Where Afric's sun - ny fountains Roll down their golden sand ;".



From many an ancient river, From many a palmy plain, They



From many an ancient river, From many a palmy plain, They



call us to de - li - ver Their land from error's chain.



call us to de - li - ver Their land from err - or's chain.



## DUMFERMLINE. C. M.

From the "Discipline" of the Church of Scotland. 1567.  
Psalm 66, the Scottish Paraphrase.

All lands to God, in joy - ful sounds, A - loft your voices raise;

All lands to God, in joy - ful sounds, A - loft your voices raise;

The first system of the musical score for 'DUMFERMLINE. C. M.' consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in common time (C) and G major. The lyrics are: 'All lands to God, in joy - ful sounds, A - loft your voices raise;'. The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

Sing forth the hon - our of his name, And glo - rious make his praise.

Sing forth the hon - our of his name, And glorious make his praise.

The second system of the musical score continues the piece. It also consists of four staves: two vocal staves in treble clef and two piano accompaniment staves in bass clef. The lyrics are: 'Sing forth the hon - our of his name, And glo - rious make his praise.'. The piano accompaniment continues with a similar harmonic style, providing support for the vocal lines.

MORLEY HOUSE. L. M.

The words and music by the  
REV. CHARLES WESLEY.

Where - with, O God, shall I draw near, And bow my-

Where - with, O God, shall I draw near, And bow my-

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "Where - with, O God, shall I draw near, And bow my-".

self be - fore thy face? How in thy pu - rer eyes ap-

self be - fore thy face? How in thy pu - rer eyes ap-

The second system of the musical score continues the vocal and piano parts. The lyrics are: "self be - fore thy face? How in thy pu - rer eyes ap-". The musical notation includes various note values, rests, and bar lines, with repeat signs at the end of each line.

pear, What offering bring to gain thy grace?

pear, What offering bring to gain thy grace?

The first system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The second system consists of two vocal staves (Tenor and Bass) and a piano accompaniment. The piano accompaniment is written in a grand staff with treble and bass clefs.

## ECKINGTON. 6 lines 7s.

From MARTINI'S "Scuola d'Organo."  
The words by MR. KELLY.

Saviour, bless thy word to all, Quick and powerful let it prove;

Saviour, bless thy word to all, Quick and powerful let it prove;

The second system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The third system consists of two vocal staves (Tenor and Bass) and a piano accompaniment. The piano accompaniment is written in a grand staff with treble and bass clefs.





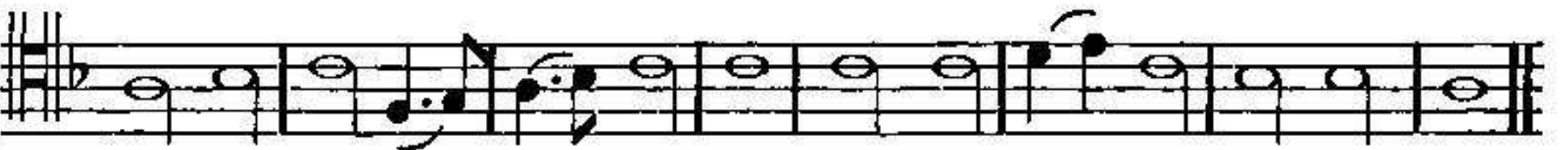
O may sinners hear thy call, Let thy peo - ple grow in love:



O may sinners hear thy call, Let thy peo - ple grow in love:



Let the na - tions hear thy voice: Sa - viour, bid the world re - joice.



Let the na - tions hear thy voice: Sa - viour, bid the world re - joice.



*Handwritten:* ✓  
*Handwritten:* No. 144

*Handwritten:* Hastings this but quite different  
*Handwritten:* (copy) no. 144

DELACOURT. C. M.

STRANA.  
The words by DR. DODDRIDGE.

Shine forth, e - ter - nal Source of light, And make thy

Shine forth, e - ter - nal Source of light, And make thy

The first system of the musical score for 'Delacourt'. It consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Shine forth, e - ter - nal Source of light, And make thy'.

glo - ries known; Fill our en - larg'd, a - dor - ing

glo - ries known; Fill our en - larg'd, a - dor - ing

The second system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'glo - ries known; Fill our en - larg'd, a - dor - ing'.

sight With lus - tre all thine own, With lus - tre all thine own.

sight, With lus - tre all thine own.

The first system consists of a vocal line and a piano accompaniment. The vocal line has two staves, and the piano accompaniment has two staves. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "sight With lus - tre all thine own, With lus - tre all thine own." The second system continues the vocal line with the lyrics: "sight, With lus - tre all thine own." There are some handwritten marks on the right side of the page, including "a. 1st" and a circled "123".

WARSAW. 148th.

*Hallelujah*

The words by DR. WATTS.

Join all the glo - rious names Of wis - dom, love, and power, That

Join all the glo - rious names Of wis - dom, love, and power, That

The second system consists of a vocal line and a piano accompaniment. The vocal line has two staves, and the piano accompaniment has two staves. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The lyrics are: "Join all the glo - rious names Of wis - dom, love, and power, That" and "Join all the glo - rious names Of wis - dom, love, and power, That".



e - ver mor - tals knew, That an - gels e - ver bore: All are too



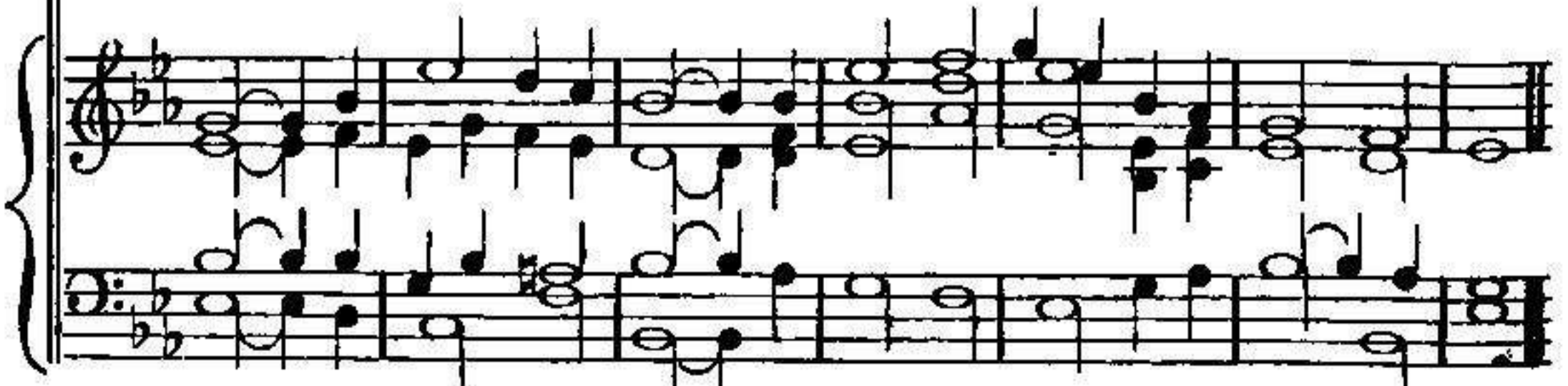
e - ver mor - tals knew, That an - gels e - ver bore: All are too



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



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



PROVIDENCE. C. M.

MAJOR.  
The words by DR. COTTON.

This is the day the Lord of life As - cend - ed to the

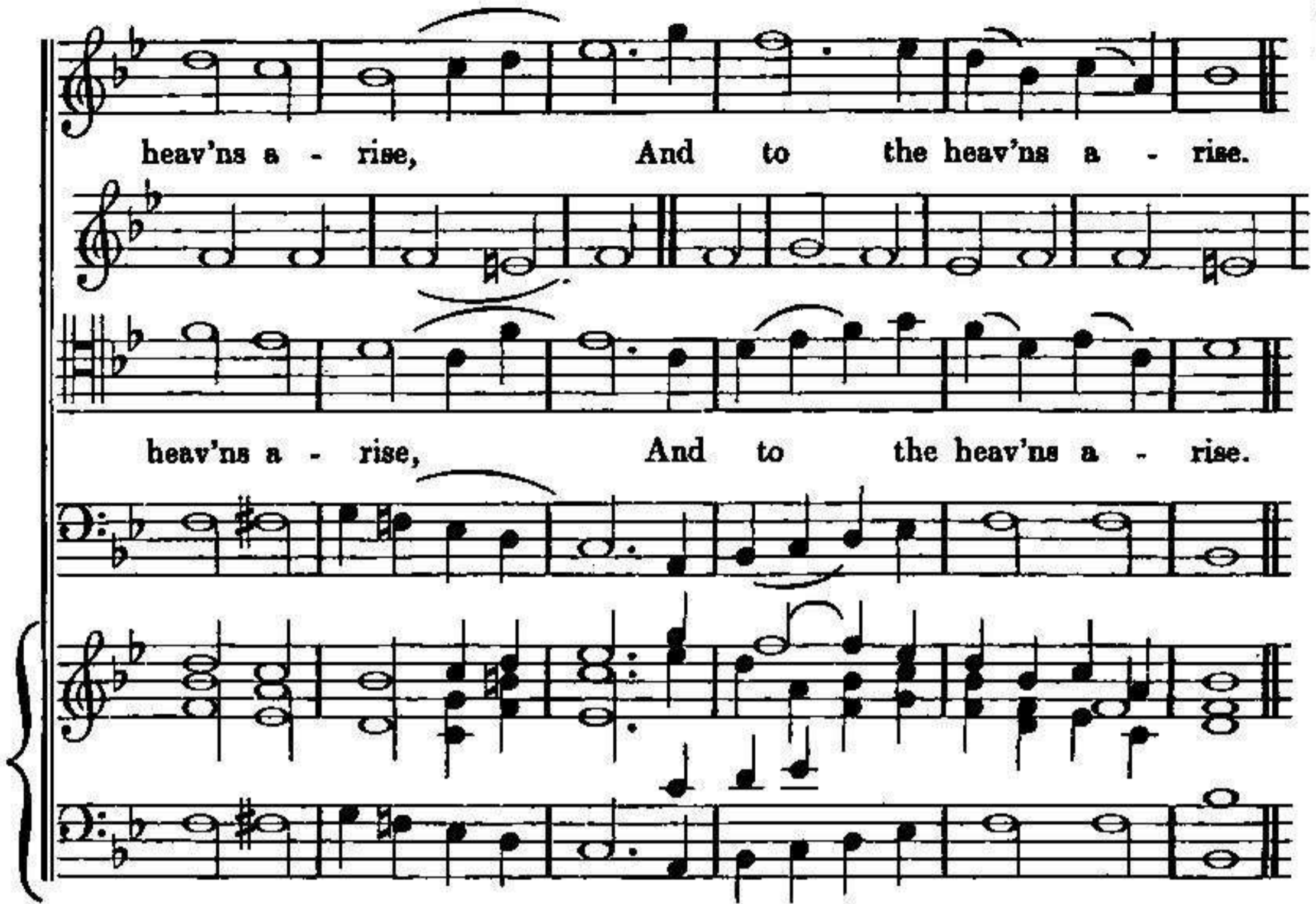
This is the day the Lord of life As - cend - ed to the

The first system of the musical score for 'PROVIDENCE'. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: 'This is the day the Lord of life As - cend - ed to the'. The music is in a major key with a common time signature.

skies: My soul, pur - sue the lof - ty theme, And to the

skies: My soul, pur - sue the lof - ty theme, And to the

The second system of the musical score. It continues the vocal lines and piano accompaniment. The lyrics are: 'skies: My soul, pur - sue the lof - ty theme, And to the'. The music concludes with a final cadence.



heav'ns a - rise, And to the heav'ns a - rise.

heav'ns a - rise, And to the heav'ns a - rise.

BERTRAM. L. M.

*Rev. W. H. Havergal  
died 1870*

REV. W. H. HAVERGAL, M. A.  
Psalm 35. SANDY'S VERSION.



O mag - ni - fy his ho - ly name, Who glo - ries

O mag - ni - fy his ho - ly name, Who glo - ries

in his serv - ants' peace : My tongue his jus - tice shall pro-

in his serv - ants' peace : My tongue his jus - tice shall pro-

claim, Nor e - ver in his prais - es cease.

claim, Nor e - ver in his prais - es cease.

## DITCHLING. C. M.

The words by LOGAN. (Prov. iii. 13.)

O hap - py is the man who hears Instruction's warn - ing voice,

O happy is the man who hears Instruction's warn - ing voice,

The first system of the musical score for 'Ditchling' consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains the lyrics 'O hap - py is the man who hears Instruction's warn - ing voice,'. The second staff is a vocal line in treble clef with the lyrics 'O happy is the man who hears Instruction's warn - ing voice,'. The third and fourth staves are a piano accompaniment in treble and bass clefs, respectively, with a key signature of one flat and a common time signature. The piano part features a simple harmonic accompaniment with chords and moving lines.

And who ce - les - tial wis - dom makes His ear - ly, on - ly choice.

And who ce - les - tial wis - dom makes His ear - ly, on - ly choice.

The second system of the musical score for 'Ditchling' consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics 'And who ce - les - tial wis - dom makes His ear - ly, on - ly choice.'. The second staff is a vocal line in treble clef with the lyrics 'And who ce - les - tial wis - dom makes His ear - ly, on - ly choice.'. The third and fourth staves are a piano accompaniment in treble and bass clefs, respectively, with a key signature of one flat and a common time signature. The piano part continues the harmonic accompaniment from the first system.



MIDDLETON. S. M.

The words by DR. WATTS. (Psalm 19.)

I hear thy word with love, And I would fain o - bey:

I hear thy word with love, And I would fain o - bey:

This system contains the first two vocal parts and the piano accompaniment for the first line of the hymn. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The lyrics are: "I hear thy word with love, And I would fain o - bey:".

Lord, send thy Spi - rit from a - bove, To guide me, lest I stray.

Lord, send thy Spi - rit from a - bove, To guide me, lest I stray.

This system contains the second two vocal parts and the piano accompaniment for the second line of the hymn. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The lyrics are: "Lord, send thy Spi - rit from a - bove, To guide me, lest I stray.".

## RETIREMENT. C. M.

BUNNITT.  
The words by COWPER.

The calm re - treat, the si - lent shade, With

The calm re - treat, the si - lent shade, With

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, 3/2 time, with lyrics 'The calm re - treat, the si - lent shade, With'. The second staff is a piano accompaniment in treble clef. The third staff is a vocal line in alto clef, with the same lyrics. The fourth staff is a piano accompaniment in bass clef. The fifth and sixth staves are a grand staff (treble and bass clefs) for the piano accompaniment.

prayer and praise a - gree, And seem by thy sweet

prayer and praise a - gree, And seem by thy sweet

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef, with lyrics 'prayer and praise a - gree, And seem by thy sweet'. The second staff is a piano accompaniment in treble clef. The third staff is a vocal line in alto clef, with the same lyrics. The fourth staff is a piano accompaniment in bass clef. The fifth and sixth staves are a grand staff (treble and bass clefs) for the piano accompaniment.

boun - ty made, For those who fol - low thee.

boun - ty made, For those who fol - low thee.

This musical score consists of five staves. The first two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a piano accompaniment in bass clef. The fourth and fifth staves are a grand staff (treble and bass clefs) for piano accompaniment. The music is in a 3/4 time signature and a key signature of one flat (B-flat).

WAREHAM. L. M.

*All Saints can see*

KNAPP.  
The words by BISHOP KEN.

All praise to Thee in light array'd, Who light thy dwelling.

All praise to Thee in light array'd, Who light thy dwelling.

This musical score consists of five staves. The first two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a piano accompaniment in bass clef. The fourth and fifth staves are a grand staff (treble and bass clefs) for piano accompaniment. The music is in a 3/4 time signature and a key signature of one flat (B-flat).

place hast made: A bound - less flood of daz - zling

place hast made: A bound - less flood of daz - zling

The first system consists of four staves. The top two staves are vocal parts in G major (one sharp) and 4/4 time, with lyrics 'place hast made: A bound - less flood of daz - zling'. The third staff is a piano accompaniment in the same key and time, featuring a 2/4 meter. The bottom two staves are a grand piano accompaniment in G major, with the right hand playing chords and the left hand playing a simple bass line.

beams From thine all - glo - rious God - head streams.

beams From thine all - glo - rious God - head streams.

The second system consists of four staves. The top two staves are vocal parts in G major (one sharp) and 4/4 time, with lyrics 'beams From thine all - glo - rious God - head streams.'. The third staff is a piano accompaniment in the same key and time, featuring a 2/4 meter. The bottom two staves are a grand piano accompaniment in G major, with the right hand playing chords and the left hand playing a simple bass line.

FERSFIELD. C. M.

JOHN FARMER.

From Est's "Whole Book of Psalms. 1592."  
The words from Psalm 109, Miles Smyth's Version.

Help me, O God, in mer - cy save, And make them un - derstand

Help me, O God, in mer - cy save, And make them un - derstand

This system contains two vocal parts and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are printed below the vocal staves.

That my de - liv'rance is the work Of thine all-power - ful hand.

That my de - liv'rance is the work Of thine all-power - ful hand.

This system continues the musical score with two vocal parts and a piano accompaniment, maintaining the same key signature and time signature as the first system. The lyrics are printed below the vocal staves.

ROYDON. 6. 8.

JONES  
The words from WESLEY'S COLL.

Fa - ther of faith - ful A - brah'm, hear Our earn - est suit for

Fa - ther of faith - ful A - brah'm, hear Our earn - est suit for

Abrah'm's seed: Just - ly they claim the soft - est prayer From

Abrah'm's seed: Just - ly they claim the soft - est prayer From

us, a - dopt - ed in their stead: Who mercy through their

us, a - dopt - ed in their stead: Who mercy through their

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in treble and bass clefs. The lyrics are: "us, a - dopt - ed in their stead: Who mercy through their".

fall ob - tain, And Christ by their re - jec - tion gain.

fall ob - tain, And Christ by their re - jec - tion gain.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in treble and bass clefs. The lyrics are: "fall ob - tain, And Christ by their re - jec - tion gain."

## MEEKNESS. S. M.

J. BOOTHBY.  
The words from WESLEY'S COLL. Hymn 20

O may I learn the art, With meekness to re - prove;

O may I learn the art, With meekness to re - prove;

This system contains the first two systems of music. The first system has a vocal line in treble clef with a 3/4 time signature and a piano accompaniment in bass clef. The second system has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "O may I learn the art, With meekness to re - prove;"

To hate the sin with all my heart, But still the sinner love.

To hate the sin with all my heart, But still the sinner love.

This system contains the second two systems of music. The third system has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "To hate the sin with all my heart, But still the sinner love." The fourth system has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "To hate the sin with all my heart, But still the sinner love."



EVERSLEY. C. M.

Psalm 54, New Version.

Lord, save me, for thy glo - rious name, And

Lord, save me, for thy glo - rious name, And

This system contains the first two vocal parts and the piano accompaniment for the first phrase of the hymn. It consists of five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and Grand Staff). The music is in 3/2 time and B-flat major.

in thy strength ap - pear, To judge my cause; ac-

in thy strength ap - pear, To judge my cause; ac-

This system contains the second two vocal parts and the piano accompaniment for the second phrase of the hymn. It consists of five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and Grand Staff). The music continues in 3/2 time and B-flat major.

cept my prayer, And to my words give ear.

cept my prayer, And to my words give ear.

The first system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "cept my prayer, And to my words give ear." The second system repeats the same musical notation and lyrics.

FROOME. L. M.

HALLENDAL.  
The words by DR. WATTS.

Be thou ex - alt - ed, O my God, A - bove the

Be thou ex - alt - ed, O my God, A - bove the

The second system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "Be thou ex - alt - ed, O my God, A - bove the". The second system repeats the same musical notation and lyrics.

heav'ns where an - gels dwell: Thy pow'r on earth be known a -

heav'ns where an - gels dwell: Thy pow'r on earth be known a -

The first system consists of four staves. The top two staves are vocal parts in treble clef, with lyrics underneath. The third staff is a vocal part in alto clef. The bottom two staves are piano accompaniment in treble and bass clefs, bracketed together.

broad, And land to land thy won - ders tell.

broad, And land to land thy won - ders tell.

The second system consists of four staves. The top two staves are vocal parts in treble clef, with lyrics underneath. The third staff is a vocal part in alto clef. The bottom two staves are piano accompaniment in treble and bass clefs, bracketed together.

## STEVENTON. C. M.

Psalm 43, REV. W. ROMAINE'S Version.

O Lord, send forth thy light and truth, And

O Lord, send forth thy light and truth, And

The first system of the musical score for 'Steventon' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The piano accompaniment is in the same key and time signature, with the right hand in treble clef and the left hand in bass clef. The lyrics are 'O Lord, send forth thy light and truth, And'.

lead me with thy grace, Which may con - duct me

lead me with thy grace, Which may con - duct me

The second system of the musical score continues the melody and accompaniment. The vocal staves and piano accompaniment are in the same key and time signature as the first system. The lyrics are 'lead me with thy grace, Which may con - duct me'.

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

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

CAREY'S. 6. 8.

H. CAREY.  
The words by ADDISON.

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

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

with a shep - herd's care: His pre - sence shall my

with a shep - herd's care: His pre - sence shall my

The first system consists of four staves. The top two staves are vocal parts in treble clef with a key signature of two sharps (F# and C#). The lyrics are "with a shep - herd's care: His pre - sence shall my". The bottom two staves are piano accompaniment in treble and bass clefs. A piano dynamic marking (*p*) is placed above the first vocal staff and below the piano accompaniment staves.

wants sup - ply, And guard me with a watch - ful

wants sup - ply, And guard me with a watch - ful

The second system consists of four staves. The top two staves are vocal parts in treble clef with a key signature of two sharps. The lyrics are "wants sup - ply, And guard me with a watch - ful". The bottom two staves are piano accompaniment in treble and bass clefs.

eye: My noon - day walks he shall at -

eye: My noon - day walks he shall at -

The first system consists of two vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "eye: My noon - day walks he shall at -".

tend, And all my mid - night hours de - fend.

tend, And all my mid - night hours de - fend.

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "tend, And all my mid - night hours de - fend.".

## COED-DU.\* C. M.

Pan ball - o nodd - ed pawb a'u hedd, Duw, o'i dru-  
 Pan ball - o nodd - ed pawb a'u hedd, Duw, o'i dru-

The first system consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The bottom two staves are a grand staff (treble and bass clefs) for piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

gar - edd od - iaeth, Yn Dad, yn Frawd, yn  
 gar - edd od - iaeth, Yn Dad, yn Frawd, yn

The second system consists of five staves, similar in layout to the first system. It continues the vocal and piano parts. The lyrics are: "gar - edd od - iaeth, Yn Dad, yn Frawd, yn".

\* This and the following Tune are written for the Welsh Common Metre, at the request of some of our subscribers in the Principality.



Ffrynd a fydd Ar gy - fyng ddydd mar - wol - aeth.

Ffrynd a fydd Ar gy - fyng ddydd mar - wol - aeth.

The score consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in Welsh: "Ffrynd a fydd Ar gy - fyng ddydd mar - wol - aeth."

CAMBRIA.

J. A. LLOYD.  
Psalm cxxii.

I dy 'r Ar - glwydd, pan dd'wedent "Awn," I'm lla - wen

I dy 'r Ar - glwydd, pan dd'wedent "Awn," I'm lla - wen

The score consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature has two sharps (D major), and the time signature is common time (C). The lyrics are in Welsh: "I dy 'r Ar - glwydd, pan dd'wedent "Awn," I'm lla - wen"

iawn oedd gwran-do; Sai'n traed o fewn Caer - sa - lem  
 iawn oedd gwran-do; Sai'n traed o fewn Caer - sa - lem

The first system consists of five staves. The top two staves are vocal parts in treble clef with a key signature of two sharps (F# and C#). The third staff is a vocal part in bass clef with the same key signature. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both with the two-sharp key signature.

byrth, Yr un ni syrth oddi - y - no.  
 byrth, Yr un ni syrth oddi - y - no.

The second system also consists of five staves, following the same layout as the first system. It features two vocal staves (treble and bass clef) and piano accompaniment (treble and bass clef) in the two-sharp key signature.

CAMBRIDGE. S. M.

REV. R. HARRISON.  
The words by the REV. DR. DWIGHT.

O praise the Lord most high, Let ev' - ry land a - dore;

O praise the Lord most high, Let ev' - ry land a - dore;

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are printed below the vocal staves.

With grateful heart and voice make known His goodness and his power.

With grateful heart and voice make known His goodness and his power.

This system continues the musical score with two vocal staves and a piano accompaniment, following the same notation and key signature as the first system. The lyrics are printed below the vocal staves.

## MANCHESTER, C. M.

DR. WAINWRIGHT.  
The words from WHITEFIELD'S COLL.

How sweet the name of Je - sus sounds In a be-

How sweet the name of Je - sus sounds In a be-

The first system of the musical score for 'Manchester, C. M.' consists of five staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a vocal part (Tenor/Bass) with lyrics. The bottom two staves are a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/2. The music features a simple, hymn-like melody with a piano accompaniment of chords and moving lines.

liev - er's ear! It soothes his sor - rows,

liev - er's ear! It soothes his sor - rows,

The second system of the musical score continues the piece. It consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The bottom two staves are a piano accompaniment. The key signature and time signature remain the same as in the first system. The lyrics are: 'liev - er's ear! It soothes his sor - rows,'.

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

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

TURIN. 7s.

GIARDINI.  
The words by MRS. BARBAULD.

"Come," said Je - sus' sa - cred voice, "Come, and make my

"Come," said Je - sus' sa - cred voice, "Come, and make my

paths your choice; I will guide you to your home, Wea - ry

paths your choice; I will guide you to your home, Wea - ry

The first system consists of four staves. The top two staves are vocal parts in G major (one sharp) and 4/4 time. The bottom two staves are piano accompaniment. The lyrics are: "paths your choice; I will guide you to your home, Wea - ry".

pilgrim, hi - ther come, Wea - ry pil - grim, hi - ther come."

pilgrim, hi - ther come, Wea - ry pil - grim, hi - ther come."

The second system consists of four staves. The top two staves are vocal parts in G major (one sharp) and 4/4 time. The bottom two staves are piano accompaniment. The lyrics are: "pilgrim, hi - ther come, Wea - ry pil - grim, hi - ther come.".

CARLETON. C. M.

JOHN DOWLAND.  
Psalm 64, Old Version.

Let all the just in God re - jice, Still trusting in his might ;

Let all the just in God re - jice, Still trusting in his might ;

The first system of the musical score for 'Carleton' consists of five staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains the lyrics 'Let all the just in God re - jice, Still trusting in his might ;'. The second staff is another vocal line in treble clef with the same lyrics. The third staff is a vocal line in bass clef with the same lyrics. The fourth and fifth staves are a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two flats and a common time signature.

For they shall joy with heart and voice, Whose heart is pure and right.

For they shall joy with heart and voice, Whose heart is pure and right.

The second system of the musical score for 'Carleton' consists of five staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics 'For they shall joy with heart and voice, Whose heart is pure and right.'. The second staff is another vocal line in treble clef with the same lyrics. The third staff is a vocal line in bass clef with the same lyrics. The fourth and fifth staves are a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two flats and a common time signature.

ERPINGHAM. 8. 7. 4.

The words by MR. JOHN TAYLOR.

Lord, thy pro - mise stands se - cure - ly, And Mes - si - ah's

Lord, thy pro - mise stands se - cure - ly, And Mes - si - ah's

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are printed below the vocal staves.

reign shall spread; Not in vain his glo - rious conquest,

reign shall spread; Not in vain his glo - rious conquest,

This system continues the musical score with two vocal staves and a piano accompaniment, maintaining the same key signature and time signature as the first system. The lyrics are printed below the vocal staves.



Not in vain the Sa - viour bled: Chief im - mortal,

Not in vain the Sa - viour bled: Chief im - mortal,

The first system consists of two vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The key signature has two sharps (F# and C#). The lyrics are: "Not in vain the Sa - viour bled: Chief im - mortal,".

Chief im - mortal! God's own hand hath crown'd thy head.

Chief im - mortal! God's own hand hath crown'd thy head.

The second system continues the musical score with two vocal staves and a piano accompaniment. The lyrics are: "Chief im - mortal! God's own hand hath crown'd thy head.".

## ST. CYPRIAN. C. M.

Psalm 47, REV. J. MERRICK'S VERSION.

A - rise, ye peo - ple, clap the hand, Ex - ult - ing

A - rise, ye peo - ple, clap the hand, Ex - ult - ing

The first system consists of five staves. The top staff is a vocal line in G major (one flat) and common time, with lyrics 'A - rise, ye peo - ple, clap the hand, Ex - ult - ing'. The second staff is a vocal line in 2/4 time, with lyrics 'A - rise, ye peo - ple, clap the hand, Ex - ult - ing'. The third staff is a vocal line in G major and common time, with lyrics 'A - rise, ye peo - ple, clap the hand, Ex - ult - ing'. The fourth and fifth staves are a piano accompaniment in 2/4 time, with a treble and bass clef.

strike the chord; Let ev' - ry isle and ev' - ry land Con -

strike the chord; Let ev' - ry isle and ev' - ry land Con -

The second system consists of five staves. The top staff is a vocal line in 2/4 time, with lyrics 'strike the chord; Let ev' - ry isle and ev' - ry land Con -'. The second staff is a vocal line in G major and common time, with lyrics 'strike the chord; Let ev' - ry isle and ev' - ry land Con -'. The third staff is a vocal line in G major and common time, with lyrics 'strike the chord; Let ev' - ry isle and ev' - ry land Con -'. The fourth and fifth staves are a piano accompaniment in 2/4 time, with a treble and bass clef.

fess th'al - migh - ty Lord, Con - fess th'al - mighty Lord.

fess th'al - migh - ty Lord, Con - fess th'al - mighty Lord.

This musical score consists of four systems. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system shows the piano accompaniment for the second system. The fourth system shows the piano accompaniment for the first system. The key signature has two sharps (F# and C#) and the time signature is 3/2.

SOUTHGATE. S. M.

Psalm 67, New Version.

To bless thy chos - en race, In mer - cy,

To bless thy chos - en race, In mer - cy,

This musical score consists of five systems. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system shows the piano accompaniment for the second system. The fourth system shows the piano accompaniment for the first system. The fifth system shows the piano accompaniment for the first system. The key signature has two sharps (F# and C#) and the time signature is 3/2.

Lord, in - cline, And cause the bright - ness

Lord, in - cline, And cause the bright - ness

This system contains the first two systems of music. The first system has a vocal line in treble clef with lyrics 'Lord, in - cline, And cause the bright - ness' and a piano accompaniment in treble and bass clefs. The second system has a vocal line in treble clef with lyrics 'Lord, in - cline, And cause the bright - ness' and a piano accompaniment in treble and bass clefs.

of thy face On all thy saints to shine.

of thy face On all thy saints to shine.

This system contains the second two systems of music. The third system has a vocal line in treble clef with lyrics 'of thy face On all thy saints to shine.' and a piano accompaniment in treble and bass clefs. The fourth system has a vocal line in treble clef with lyrics 'of thy face On all thy saints to shine.' and a piano accompaniment in treble and bass clefs.

BEACHAMWELL. 148th.

H. LAWES. 1637.

The words from SANDYS'S "Paraphrase upon the Psalms." Psalm 117.

Ye nations of the earth, Our great Pre - serv - er praise; All

Ye nations of the earth, Our great Pre - serv - er praise; All

This system contains the first two vocal parts and the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are printed below the vocal staves.

you of hu - man birth, To heav'n his glo - ry raise, Whose

you of hu - man birth, To heav'n his glo - ry raise, Whose

This system contains the second two vocal parts and the piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are printed below the vocal staves.

mer - cy hath no end nor bound, His promise crown'd with constant faith.

mer - cy hath no end nor bound, His promise crown'd with constant faith.

This musical score consists of five staves. The first two staves are vocal parts in treble clef, with lyrics underneath. The third staff is a piano accompaniment in bass clef. The fourth and fifth staves are a grand piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature is one sharp (F#) and the time signature is common time (C).

CLAPTON. C. M.

M. J. FOSTER.  
Psalm 17, Old Version.

O Lord, give ear to my just cause, At-

O Lord, give ear to my just cause, At-

This musical score consists of five staves. The first two staves are vocal parts in treble clef, with lyrics underneath. The third staff is a piano accompaniment in bass clef. The fourth and fifth staves are a grand piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature is one sharp (F#) and the time signature is 3/2.

tend un - to my cry, And hear the prayer I

tend un - to my cry, And hear the prayer I

Detailed description: This system contains the first two systems of a musical score. The first system has a vocal line in treble clef with lyrics 'tend un - to my cry, And hear the prayer I' and a piano accompaniment in treble and bass clefs. The second system is identical to the first.

of - fer up To thee un - feign - ed - ly.

of - fer up To thee un - feign - ed - ly.

Detailed description: This system contains the second two systems of a musical score. The first system has a vocal line in treble clef with lyrics 'of - fer up To thee un - feign - ed - ly.' and a piano accompaniment in treble and bass clefs. The second system is identical to the first.

NEW PROPER TUNE. 8. 8. 6.

HARWOOD.  
Psalm 148. The Version by MR. OGILVIE.

Be - gin, my soul, th'ex - alt - ed lay, Let each en-

Be - gin, my soul, th'ex - alt - ed lay, Let each en-

Detailed description: This system contains the first two vocal parts and the piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are split across the vocal staves.

rap - tur'd thought o - bey, And praise th'Al - migh - ty's name:

rap - tur'd thought o - bey, And praise th'Al - migh - ty's name:

Detailed description: This system contains the second two vocal parts and the piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are split across the vocal staves.





Let heaven and earth, and seas and skies, In one me -



Let heaven and earth, and seas and skies, In one me -



lo - dious con - cert rise, To swell th'in - spir - ing theme.



lo - dious con - cert rise, To swell th'in - spir - ing theme.



## FAIRFIELD. C. M.

The words by H. K. WHITE.

The Lord our God is cloth'd with might, The

The Lord our God is cloth'd with might, The

This system contains the first two systems of the musical score. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "The Lord our God is cloth'd with might, The".

winds o - bey his will; He speaks, and in his

winds o - bey his will; He speaks, and in his

This system contains the second two systems of the musical score. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "winds o - bey his will; He speaks, and in his".

heav'n - ly height The roll - ing sun stands still.

heav'n - ly height The roll - ing sun stands still.

This musical score is for a hymn in G major (one sharp) and 3/4 time. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "heav'n - ly height The roll - ing sun stands still." The piano part consists of a simple harmonic accompaniment with a steady bass line.

MORPETH. S. M.

JAMES WILLIAMS.  
Psalm 95, DR. WATTS'S Version.

Come sound his praise a - broad, And hymns of

Come sound his praise a - broad, And hymns of

This musical score is for a hymn in G major (one sharp) and 3/4 time. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "Come sound his praise a - broad, And hymns of". The piano part features a more active accompaniment with chords and moving lines in both hands.

glo - ry sing, Je - ho - vah is the sov'reign

glo - ry sing, Je - ho - vah is the sov - 'reign

This block contains the first system of a musical score. It features four staves: two vocal staves (Soprano and Alto) and a piano accompaniment consisting of two staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are "glo - ry sing, Je - ho - vah is the sov'reign" for the first two staves.

Lord, The u - ni - ver - sal King.

Lord, The u - ni - ver - sal King.

This block contains the second system of the musical score. It features four staves: two vocal staves (Soprano and Alto) and a piano accompaniment consisting of two staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are "Lord, The u - ni - ver - sal King." for the first two staves.

LEWES. 8. 7.

DR. RANDALL.  
The words from the REV. ROWLAND HILL'S COLL.

Come, descend, O heav'nly Spirit, Fan each spark in - to a flame:

Come, descend, O heav'nly Spirit, Fan each spark in - to a flame:

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in the same key and time, with the right hand in treble clef and the left hand in bass clef. The lyrics are printed below the vocal staves.

Bless - ings let us now in - he - rit, Blessings that we cannot name.

Blessings let us now in - he - rit, Blessings that we cannot name.

The second system of the musical score continues with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in the same key and time, with the right hand in treble clef and the left hand in bass clef. The lyrics are printed below the vocal staves.

## WATERFORD. 7. 6.

MILGROVE.

The words by the REV. C. WEALEY.

Praise the Lord who reigns a - bove, And keeps his courts be - low ;

Praise the Lord who reigns a - bove, And keeps his courts be - low ;

This system contains the first two vocal parts and the piano accompaniment for the first line of the hymn. The vocal parts are in treble clef, and the piano accompaniment is in treble and bass clefs. The time signature is 2/4.

Praise the ho - ly God of love, And all his greatness show :

Praise the ho - ly God of love, And all his greatness show :

This system contains the second two vocal parts and the piano accompaniment for the second line of the hymn. The vocal parts are in treble clef, and the piano accompaniment is in treble and bass clefs. The time signature is 2/4.



Praise him for his no - ble deeds, Praise him for his matchless power ;



Praise him for his no - ble deeds, Praise him for his matchless power ;



Him from whom all good proceeds, Let earth and heav'n a - dore.



Him from whom all good proceeds, Let earth and heav'n a - dore.



GLOUCESTER. C. M.

R. PALMER.  
From "The Supplement to the New Version of Psalms," 1712.  
Psalm 9, New Version.



To ce - le - brate thy praise, O Lord, I will my heart prepare;



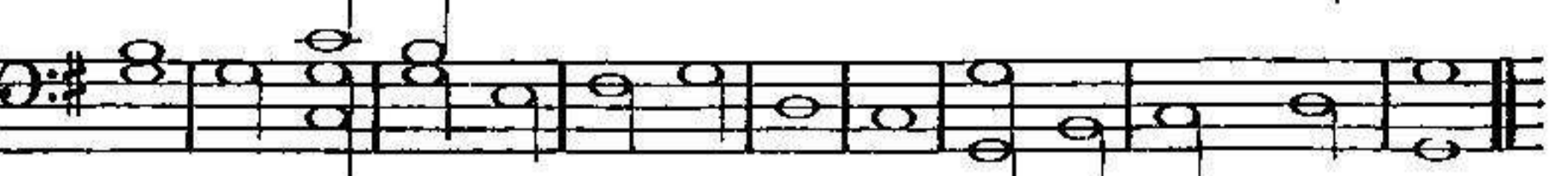
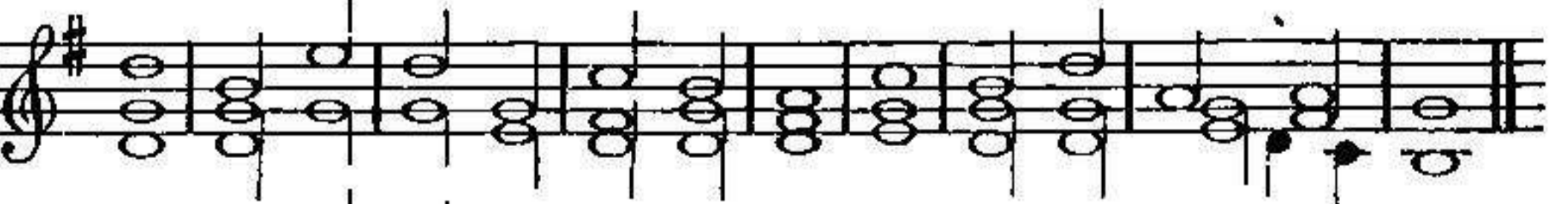
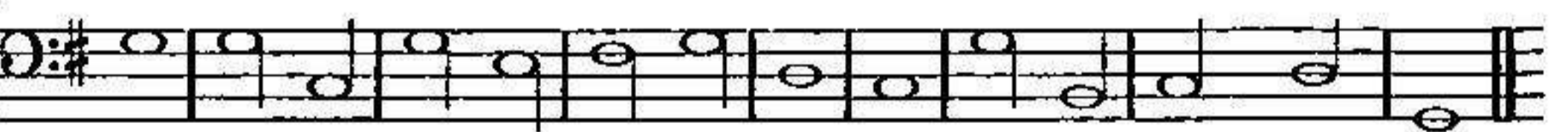
To ce - le - brate thy praise, O Lord, I will my heart prepare;



To all the list'ning world thy works, Thy wondrous works, de - clare.



To all the list'ning world thy works, Thy wondrous works, de - clare.





GOSFORD. 8. 7.

From the "Hymn Tunes of the United Brethren."  
The words by the REV. J. NEWTON.



May the grace of Christ our Saviour, And the Father's boundless love, With the Holy



May the grace of Christ our Saviour, And the Father's boundless love, With the Holy



Spirit's favour, Rest up - on us from a - bove, Rest up - on us from a - bove.



Spirit's favour, Rest up - on us from a - bove, Rest up - on us from a - bove.



## EVENING HYMN. L. M.

JEREMIAH CLARK.  
The words by MRS. ROGERS.

Why should I mur - mur or re - pine, At what may

Why should I mur - mur or re - pine, At what may

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, with lyrics underneath. The third staff is a bass line in bass clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music is in 3/2 time and D major.

be my Father's will? Wisdom, and pow'r, and love are

be my Father's will? Wisdom, and pow'r, and love are

The second system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, with lyrics underneath. The third staff is a bass line in bass clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music continues in 3/2 time and D major.

thine, Thy grace is all - suf - fi - cient still.

thine, Thy grace is all - suf - fi - cient still.

The score consists of two vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "thine, Thy grace is all - suf - fi - cient still."

NORTHAMPTON. C. M.

DR. CROFT.  
Isaiah xlix. 13. Scottish Paraphrase.

Ye heav'ns, send forth your song of praise; Earth, raise your

Ye heav'ns, send forth your song of praise; Earth, raise your

The score consists of two vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "Ye heav'ns, send forth your song of praise; Earth, raise your"

voice be - low : Let hills and moun - tains join the

voice be - low : Let hills and moun - tains join the

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "voice be - low : Let hills and moun - tains join the".

hymn, And joy through na - ture flow.

hymn, And joy through na - ture flow.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "hymn, And joy through na - ture flow.".

GERMAN HYMN. 7s.

PLEYEL.  
The words by MR. JOHN TAYLOR.

God of mer - cy, God of grace, Hear our sad, re - pentant song :

God of mer - cy, God of grace, Hear our sad, re - pentant song :

The first system of the musical score consists of two vocal staves and a piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are: "God of mer - cy, God of grace, Hear our sad, re - pentant song :". The piano part features a simple harmonic accompaniment with a prominent bass line.

Sor - row dwells on ev' - ry face, Pe - ni - tence on ev' - ry tongue.

Sor - row dwells on ev' - ry face, Pe - ni - tence on ev' - ry tongue.

The second system of the musical score continues the hymn. It features two vocal staves and a piano accompaniment. The key signature remains D major and the time signature is common time. The lyrics are: "Sor - row dwells on ev' - ry face, Pe - ni - tence on ev' - ry tongue.". The piano part continues with a consistent harmonic accompaniment.

## BEDFORD. C. M.

WHEALL.  
Psalm 92, New Version.

How good and pleasant must it be To thank the

How good and pleasant must it be To thank the

Detailed description: This system contains the first two stanzas of the hymn. It features a vocal line with two parts (Soprano and Alto) and a piano accompaniment. The music is in 3/2 time and B-flat major. The lyrics are: 'How good and pleasant must it be To thank the'.

Lord most high; And with re - peat - ed

Lord most high; And with re - peat - ed

Detailed description: This system contains the second two stanzas of the hymn. It features a vocal line with two parts (Soprano and Alto) and a piano accompaniment. The music is in 3/2 time and B-flat major. The lyrics are: 'Lord most high; And with re - peat - ed'.

hymns of praise His name to mag - ni - fy!

hymns of praise His name to mag - ni - fy!

This musical score is for a hymn in 3/2 time, key of B-flat major. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "hymns of praise His name to magnify!". The score consists of two systems, each with a vocal line and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

SEATON CAREW. S. M.

R. W. DIXON.  
The words by the REV. JOHN NEWTON.

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

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

This musical score is for the hymn "Seaton Carew" in common time, key of D major. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "Let hearts and tongues unite, And loud thanks -". The score consists of two systems, each with a vocal line and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

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

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

The first system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The music is in the key of D major (one sharp) and 4/4 time. The lyrics are: "giv - ings raise; 'Tis du - ty min - gled with de -". The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

light, To sing the Sa - viour's praise.

light, To sing the Sa - viour's praise.

The second system continues the psalm tune with two vocal staves and piano accompaniment. The lyrics are: "light, To sing the Sa - viour's praise." The musical notation includes various note values, rests, and bar lines, with repeat signs at the end of the system. The piano accompaniment provides a steady harmonic foundation for the vocal lines.



*Flawies in Clarke p 95*

PSALM TUNES.

199

*This is Christ in his soul 114*  
HAWEIS. C. M. *Gowett*  
*dir*

The words by the Rev. JOHN NEWTON.

How sweet the name of Je - sus sounds In a be - liev - er's ear!

How sweet the name of Je - sus sounds In a be - liev - er's ear!

The first system of the musical score consists of five staves. The top staff is the vocal line, with the lyrics "How sweet the name of Je - sus sounds In a be - liev - er's ear!". The second staff is a vocal line, with a handwritten "alto" written to its left. The third staff is the tenor line. The fourth and fifth staves are the piano accompaniment, with the right and left hands respectively. The key signature is two sharps (D major) and the time signature is 3/4.

It soothes his sor - rows, heals his wounds, And drives a - way his fear.

It soothes his sor - rows, heals his wounds, And drives a - way his fear.

The second system of the musical score consists of five staves. The top staff is the vocal line, with the lyrics "It soothes his sor - rows, heals his wounds, And drives a - way his fear.". The second staff is a vocal line. The third staff is the tenor line. The fourth and fifth staves are the piano accompaniment, with the right and left hands respectively. The key signature is two sharps (D major) and the time signature is 3/4.

## HAMBURGH. 7s.

TELEMANN.\*  
The words by the REV. JOHN NEWTON.

Lord, pre - pare us by thy grace, Soon we must re -

Lord, pre - pare us by thy grace, Soon we must re -

The first system of the musical score consists of five staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The bottom staff is a grand staff for piano accompaniment, consisting of a treble and bass clef.

sign our breath, And our souls be call'd to pass

sign our breath, And our souls be call'd to pass

The second system of the musical score consists of five staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The bottom staff is a grand staff for piano accompaniment, consisting of a treble and bass clef.

\* Telemann was music-director at Hamburg, during Handel's three years' residence there. Although a voluminous composer, his works are little known in England. The above Psalm Tune is copied from a MS. Sacred Cantata, in the possession of one of the Editors.



Through the i - ron gates of death: Let us now our day im-



Through the i - ron gates of death: Let us now our day im-



prove, Lis - ten to the gos - pel voice, Seek the things that



prove, Lis - ten to the gos - pel voice, Seek the things that



EUSTACE STREET. P. M.

REV. PHILIP TAYLOR.  
The words by DR. DODDRIDGE.

House of our God, with cheer - ful an - thems ring, While

House of our God, with cheer - ful an - thems ring, While

Detailed description: This system contains the first two vocal parts and the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piano accompaniment is in the same key and time, with a grand staff (treble and bass clefs) and a brace on the left. The lyrics are printed below the vocal staves.

all our lips and hearts his good - ness sing: The op' - ning

all our lips and hearts his good - ness sing: The op' - ning

Detailed description: This system contains the second two vocal parts and the piano accompaniment. The notation is consistent with the first system, including the key signature, time signature, and grand staff for the piano. The lyrics are printed below the vocal staves.



year his boun - ty shall pro - claim, And all its days be



year his boun - ty shall pro - claim, And all its days be



vo - cal with his name. The Lord is good, his mercies never



vo - cal with his name. The Lord is good, his mercies never



end - ing, His blessings in per - pe - tual showers de - scend - ing.

end - ing, His blessings in per - pe - tual showers de - scend - ing.

This musical score consists of six staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth and fifth staves are a grand staff (treble and bass clefs) for piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

*P. Martin*

GAINSBOROUGH. C. M.

The words by Dr. DODDRIDGE.

Je - ho - vah, 'tis a glo - rious name, Still

Je - ho - vah, 'tis a glo - rious name, Still

This musical score consists of six staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth and fifth staves are a grand staff (treble and bass clefs) for piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/2.

preg - nant with de - light, It scat - ters round a

preg - nant with de - light, It scat - ters round a

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

cheer - ful beam, To gild the dark - est night.

cheer - ful beam, To gild the dark - est night.

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

COBLENZ. 8. 8. 6.

From the "Choralgesänge" of J. S. BACH.  
The words from the REV. R. HILL's Collection.

A - rise, ye saints, and join to praise The ten - der love and matchless grace Of

A - rise, ye saints, and join to praise The ten - der love and matchless grace Of

our redeem - ing Lord: A - rise to bless the sa - cred name, To

our redeem - ing Lord: A - rise to bless the sa - cred name, To



day as yes - ter - day the same, In end - less worlds a - dor'd.

day as yes - ter - day the same, In end - less worlds a - dor'd.

The score consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/2. The lyrics are: "day as yes - ter - day the same, In end - less worlds a - dor'd."

ST. PETER'S NEW. L. M.

HARWOOD.  
The words by SIR J. E. SMITH.

Praise waits in Zi - on, Lord, for thee, Thy saints a -

Praise waits in Zi - on, Lord, for thee, Thy saints, a -

The score consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature has two sharps (D major), and the time signature is 3/2. The lyrics are: "Praise waits in Zi - on, Lord, for thee, Thy saints a -" and "Praise waits in Zi - on, Lord, for thee, Thy saints, a -"

dore thy ho - ly name: Thy crea - tures bend the sup - pliant

dore thy ho - ly name: Thy crea - tures bend the sup - pliant

knee, And hum - bly thy pro - tec - tion claim.

knee, And hum - bly thy pro - tec - tion claim.

KNUTSFORD. C. M.

HARWOOD.  
The words by Mrs. ROWE.

Be - gin, my soul, the lof - ty strain, In so - lemn ac - cents sing

Be - gin, my soul, the lof - ty strain, In so - lemn ac - cents sing

The first system of the musical score for 'KNUTSFORD. C. M.' consists of five staves. The top two staves are vocal parts in treble clef, 2/4 time, with lyrics 'Be - gin, my soul, the lof - ty strain, In so - lemn ac - cents sing'. The third staff is a vocal part in bass clef with the same lyrics. The bottom two staves are a piano accompaniment in treble and bass clefs, 2/4 time.

A sacred hymn of grateful praise, To heav'n's al - mighty King.

A sacred hymn of grateful praise, To heav'n's al - migh - ty King.

The second system of the musical score continues the piece. It also consists of five staves. The top two staves are vocal parts in treble clef, 2/4 time, with lyrics 'A sacred hymn of grateful praise, To heav'n's al - mighty King.'. The third staff is a vocal part in bass clef with the same lyrics. The bottom two staves are a piano accompaniment in treble and bass clefs, 2/4 time.

*Portuguese Hymn*

CHRISTMAS HYMN. P. M.\*

Ex - ult - ing, re - joic - ing, hail the hap - py morn - ing, The

Ex - ult - ing, re - joic - ing, hail the hap - py morn - ing, The

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment (Right and Left Hand). The key signature is D major (two sharps) and the time signature is common time (C).

morn of the day when our Christ was born; An - gels of mer - cy

morn of the day when our Christ was born; An - gels of mer - cy

The second system also consists of four staves, following the same layout as the first system. The lyrics continue across the vocal staves. The piano accompaniment continues with chords and melodic lines.

\* This Hymn is the same metre as the original "Adeste fideles, læti triumphantes."

who his birth at - tend - ed, O bear our loud hosan - nas, O bear our loud ho-

who his birth at - tend - ed, O bear our loud ho - san - nas, O bear our loud ho-

san - nas, O bear our loud ho - san - nas through the sky.

san - nas, O bear our loud ho - san - nas through the sky.

Salvation proclaiming to the guilty nations,  
 He comes in the glory and power of God :  
 Angels of mercy, who his steps attended,  
 O bear our loud hosannas through the sky.  
 Devoted, submissive, on the cross expiring,  
 He bows to the will of his Father, God :

Angels of pity, who his death attended,  
 O bear our loud hosannas through the sky.

All-conquering, triumphant, from the tomb arising,  
 He opens the gates of immortal bliss :  
 Angels attending your ascending Saviour,  
 O bear our loud hosannas to the sky.

## CHORAL. P. M.\*

JOHN BRB. BACH.

Sleep no more, the hour ap - proach - eth; A-

Sleep no more, the hour ap - proach - eth; A-

Sleep no more, the hour approach - eth;

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

wake, a - rise! the Bride - groom is at hand: Then

wake, a - rise! the Bride - groom is at hand: Then

The second system also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature changes to three sharps (F#, C#, G#), and the time signature remains common time (C).

\* This CHORAL appears in Mendelssohn's Oratorio "ST. PAUL."

go ye forth to meet him: Let all your  
go ye forth to meet him: Let all your

This system contains the first two staves of the musical score. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics "go ye forth to meet him: Let all your". The second staff is a piano accompaniment in the same key and time, featuring a simple harmonic accompaniment. The system concludes with a double bar line.

lamps be bright, And trim the gold - en flame;  
lamps be bright, And trim the gold - en flame;

This system contains the next two staves of the musical score. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics "lamps be bright, And trim the gold - en flame;". The second staff is a piano accompaniment in the same key and time, continuing the harmonic accompaniment. The system concludes with a double bar line.

This system contains the final two staves of the musical score. The top staff is a piano accompaniment in G major (one sharp) and 4/4 time, continuing the harmonic accompaniment. The bottom staff is a piano accompaniment in the same key and time, providing a bass line. The system concludes with a double bar line.



Ho - san - nas sing with loud ac - claim, Ye saints, u -



Ho - san - nas sing with loud ac - claim, Ye saints, u -



nite In songs of joy to greet him.



nite In songs of joy to greet him.





ST. DAVID'S. C. M.

RAVENSCHOF.  
The words by COWPER.

A glo - ry gilds the sa - cred page, Ma - jes - tic like the sun;

A glo - ry gilds the sa - cred page, Ma - jes - tic like the sun;

The first system of the musical score for 'St. David's' consists of four staves. The top two staves are for the vocal line, with the lyrics 'A glo - ry gilds the sa - cred page, Ma - jes - tic like the sun;' written below them. The bottom two staves are for the piano accompaniment, with the same lyrics written below them. The music is in common time (C) and the key signature has one flat (B-flat).

It gives a light to ev' - ry age, It gives, but bor - rows none.

It gives a light to ev' - ry age, It gives, but bor - rows none.

The second system of the musical score continues the piece. It also consists of four staves: two for the vocal line and two for the piano accompaniment. The lyrics 'It gives a light to ev' - ry age, It gives, but bor - rows none.' are written below the vocal staves. The musical notation continues in the same style as the first system.

OSWESTRY. L. M.

S. STANLEY.  
The words by COWPER.

Friend of the friendless and the faint, Where should I lodge my

Friend of the friendless and the faint, Where should I lodge my

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef. The third staff is a vocal line in bass clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs).

deep com - plaint? Where but with thee, whose o - pen

deep com - plaint? Where but with thee, whose o - pen

This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef. The third staff is a vocal line in bass clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs).

door, In - vites the help - less and the poor.

door, In - vites the help - less and the poor.

The musical score consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "door, In - vites the help - less and the poor." The piano part features a simple harmonic accompaniment with a bass line and a treble line.

SARAH. S. M.

The words by the Rev. C. Wesley.

Ye sons of men, re - jice In Je - sus'

Ye sons of men, re - jice In Je - sus'

The musical score is for the hymn "Sarah, S. M." in 3/2 time, with a key signature of one flat (B-flat). It features two vocal staves and a piano accompaniment. The lyrics are: "Ye sons of men, re - jice In Je - sus'". The piano part includes a bass line and a treble line with chords and moving lines.

migh - ty love, Lift up your heart, lift up your

migh - ty love, Lift up your heart, lift up your

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The lyrics are: "migh - ty love, Lift up your heart, lift up your".

voice, To Him who rules a - bove.

voice, To Him who rules a - bove.

This system contains the second two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The lyrics are: "voice, To Him who rules a - bove."

TIVERTON, C. M.

GRIGG.  
The words by DR. WATTS.

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

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

The first system of the musical score for 'Tiverton, C. M.' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a common time signature. The piano accompaniment is in treble and bass clefs. The lyrics are: 'There is a land of pure de-light, Where saints im - mor - tal reign,'.

In - fi - nite day ex - cludes the night, And plea - sures ban - ish pain.

In - fi - nite day ex - cludes the night, And plea - sures ban - ish pain.

The second system of the musical score continues the piece. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a common time signature. The piano accompaniment is in treble and bass clefs. The lyrics are: 'In - fi - nite day ex - cludes the night, And plea - sures ban - ish pain.'

## BRIDGENORTH. 7s.

JAMES WILLIAMS.  
The words by the REV. JOHN NEWTON.

While with ceaseless course the sun      Hasted through the for - mer year,

While with ceaseless course the sun      Hasted through the for - mer year,

The first system of the musical score for 'BRIDGENORTH. 7s.' consists of two vocal parts and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: 'While with ceaseless course the sun Hasted through the for - mer year,'.

Ma - ny souls their race have run, Ne - ver more to meet us here.

Ma - ny souls their race have run, Ne - ver more to meet us here.

The second system of the musical score continues the piece. It features the same vocal and piano parts as the first system. The lyrics are: 'Ma - ny souls their race have run, Ne - ver more to meet us here.'

Fix'd in an e - ter - nal state, They have done with all be - low :

Fix'd in an e - ter - nal state, They have done with all be - low :

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major, with the right hand in treble clef and the left hand in bass clef. The lyrics are: "Fix'd in an e - ter - nal state, They have done with all be - low :".

We a lit - tle long - er wait, But how lit - tle none can know.

We a lit - tle long - er wait, But how lit - tle none can know.

The second system also consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major, with the right hand in treble clef and the left hand in bass clef. The lyrics are: "We a lit - tle long - er wait, But how lit - tle none can know.".

## HARRINGTON. C. M.

DR. HARRINGTON.  
The words by DR. DRENNAN.

The heaven of heavens will not contain The

The heaven of heavens will not contain The

This system contains the first two vocal parts (Soprano and Alto) and the piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The lyrics are: "The heaven of heavens will not contain The".

u - ni - ver - sal Lord; Yet he in hum - ble

u - ni - ver - sal Lord; Yet he in hum - ble

This system contains the second two vocal parts (Tenor and Bass) and the piano accompaniment. The lyrics are: "u - ni - ver - sal Lord; Yet he in hum - ble".



hearts will deign To dwell and be a - dor'd.

hearts will deign To dwell and be a - dor'd.

The musical score consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are: "hearts will deign To dwell and be a - dor'd."

ST. MARK'S. L. M.

The words by Mr. Roscoe.

Let one loud song of praise a - rise To God, whose

Let one loud song of praise a - rise To God, whose

The musical score consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are: "Let one loud song of praise a - rise To God, whose"

good - ness cease - less flows ; Who dwells enthron'd be - yond the

good - ness cease - less flows ; Who dwells enthron'd be - yond the

The first system consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef, with a brace on the left side.

skies, And life and breath on all be - stows.

skies, And life and breath on all be - stows.

The second system also consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef, with a brace on the left side.

ARLINGTON. C. M.

DR. ARNE.  
The words by DR. DODDRIDGE.

A - wake, my soul, stretch every nerve, And press with vi - gour on,

A - wake, my soul, stretch every nerve, And press with vi - gour on,

This system contains the first two vocal parts and the piano accompaniment. The music is in 3/2 time with a key signature of one sharp (F#). The lyrics are: "A - wake, my soul, stretch every nerve, And press with vi - gour on,". The piano accompaniment features a steady bass line and chords in the right hand.

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

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

This system contains the second two vocal parts and the piano accompaniment. The lyrics are: "A heavenly race de - mands thy zeal, And an im - mor - tal crown." The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a '3' and a slur.

## HART'S. 7s.

MILGROVE.  
Words from REV. ROWLAND HILL'S Collection.

Children of the heavenly King, As ye journey sweetly sing;

Children of the heavenly King, As ye journey sweet - ly sing;

This system contains two vocal parts and a piano accompaniment. The key signature is two sharps (D major) and the time signature is 2/4. The first vocal part is in the soprano clef, and the second is in the alto clef. The piano accompaniment is in the grand staff (treble and bass clefs).

Sing your Saviour's worthy praise, Glorious in his works and ways.

Sing your Saviour's worthy praise, Glorious in his works and ways.

This system continues the musical score with two vocal parts and a piano accompaniment. The key signature and time signature remain the same as in the first system.

KNARESBOROUGH. L. M.

G. F. HANDEL.\*  
Words by REV. C. WESLEY.

Sinners, o - bey the gospel word, Haste to the supper of my Lord; Be

Sinners, o - bey the gospel word, Haste to the sup - per of my Lord; Be

The first system of the musical score for 'Knareborough'. It consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: 'Sinners, o - bey the gospel word, Haste to the supper of my Lord; Be'.

wise to know your gracious day, All things are rea - dy, come a - way.

wise to know your gracious day, All things are rea - dy, come a - way.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'wise to know your gracious day, All things are rea - dy, come a - way.'.

\* From a Manuscript in the Fitzwilliam Library, Cambridge. Harmonized by JAMES TUBLE.

## ROCKINGHAM. L. M.

The words by BISHOP KEN.

New grace, O Lord, new life im - part,

New grace, O Lord, new life im - part,

The first system of the musical score for 'Rockingham' consists of six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The music is in a simple, hymn-like style with a clear melody and accompaniment.

Fresh ar - dours kin - dle in my heart;

Fresh ar - dours kin - dle in my heart;

The second system of the musical score for 'Rockingham' consists of six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music continues the melody and accompaniment from the first system.

One ray of thine all - quick - 'ning light,

One ray of thine all - quick - 'ning light,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal staves contain the lyrics "One ray of thine all - quick - 'ning light,". The piano accompaniment is written in treble and bass clefs, with a brace on the left side.

Dis - pels the sloth and clouds of night.

Dis - pels the sloth and clouds of night.

The second system of the musical score continues with two vocal staves and a piano accompaniment. The key signature remains three sharps (F#, C#, G#) and the time signature is 2/4. The vocal staves contain the lyrics "Dis - pels the sloth and clouds of night." The piano accompaniment continues in treble and bass clefs, with a brace on the left side.

## CLONMELL. C. M.

REV. P. TAYLOR.  
The words by DR. WATTS.

Hear what the voice from heaven proclaims, For all the pi - ous dead;

Hear what the voice from heaven proclaims, For all the pi - ous dead;

This system contains the first two systems of the musical score. Each system includes a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The lyrics are: "Hear what the voice from heaven proclaims, For all the pi - ous dead;"

Sweet is the sa - vour of their names, And soft their sleeping bed.

Sweet is the sa - vour of their names, And soft their sleeping bed.

This system contains the second two systems of the musical score. Each system includes a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The lyrics are: "Sweet is the sa - vour of their names, And soft their sleeping bed."



See *key in*  
*the introduction - much alike*

MALSBURG. L. M.

J. SEB. BACH.  
From his "Vierstimmige Choralgesänge."  
Psalm 8. BISHOP MANT'S VERSION.

*Tutti*

How great, Je - hovah, sov'reign Lord, Thy name, thro'all thy works a - dor'd,

How great, Je - hovah, sov'reign Lord, Thy name, thro'all thy works a - dor'd,

Thou who hast set thy glo - ry high A - bove the vastness of the sky.

Thou who hast set thy glo - ry high A - bove the vastness of the sky.

## LONG SUTTON. C. M.

DR. CALLCOTT.  
 FROM ARNOLD and CALLCOTT'S "Psalms of David."  
 Psalm 84, New Version.

O God of hosts, the might - ty Lord, How lovely is the place,

O God of hosts, the might - ty Lord, How lovely is the place,

This system contains the first two systems of music. The first system has a vocal line in treble clef and a piano accompaniment in bass clef. The second system has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "O God of hosts, the might - ty Lord, How lovely is the place,".

Where thou, en - thron'd in glo - ry, show'st The brightness of thy face!

Where thou, en - thron'd in glo - ry, show'st The brightness of thy face!

This system contains the second two systems of music. The third system has a vocal line in treble clef and a piano accompaniment in bass clef. The fourth system has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "Where thou, en - thron'd in glo - ry, show'st The brightness of thy face!". The piano accompaniment in the fourth system changes to a key signature of three sharps (F#, C#, G#).

CRIPPLEGATE. L. M.

H. LAWES.  
Psalm 89, SANDYS'S Version.

Our grateful songs, e - ternal King, Shall of thy boundless mercies sing,

Our grateful songs, e - ternal King, Shall of thy boundless mercies sing,

The first system of the musical score for 'CRIPPLEGATE' consists of four staves. The top two staves are vocal parts in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music is in a simple, hymn-like style with a steady rhythm.

And thy unchanging truth rehearse To lat - est times in liv - ing verse.

And thy unchanging truth rehearse To lat - est times in liv - ing verse.

The second system of the musical score continues the piece. It also consists of four staves: two vocal staves in treble clef with lyrics, and two piano accompaniment staves in bass clef. The key signature remains one flat, and the time signature is common time. The piano accompaniment features a more active melodic line in the right hand, while the left hand provides a steady harmonic support.

## SION. C. M.

H. PURCELL.  
From the "Supplement to the New Version." 1712.  
Psalm 74, New Version.

Why hast thou cast us off, O God? Wilt thou no more re - turn?

Why hast thou cast us off, O God? Wilt thou no more re - turn?

The first system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The bottom two staves are a piano accompaniment. The music is in 3/2 time and G major.

O why a - gainst thy chos - en flock Does thy fierce an - ger burn?

O why a - gainst thy chos - en flock Does thy fierce an - ger burn?

The second system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The bottom two staves are a piano accompaniment. The music is in 3/2 time and G major.

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TO

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## A SUPPLEMENTARY PUBLICATION,

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