

MARY ANNE MATHER





343



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Melodia Sacra
OR
THE PSALMS OF DAVID,

The Music composed by the most celebrated

Authors Ancient & Modern

Adapted to the Version of the

ONE HUNDRED AND FIFTY PSALMS,

Authorized and sung in the United Churches

of England and Ireland with

HYMNS, ANTHEMS & CHORUSES.



Arranged by
DAVID WEYMAN,

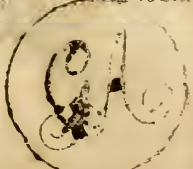
Member of the CATHEDRALS of Christ Church

AND
St. Patrick Dublin,

FOR
ONE, TWO, THREE OR FOUR VOICES,

with a Figured Bass for the

Organ or Piano Forte.

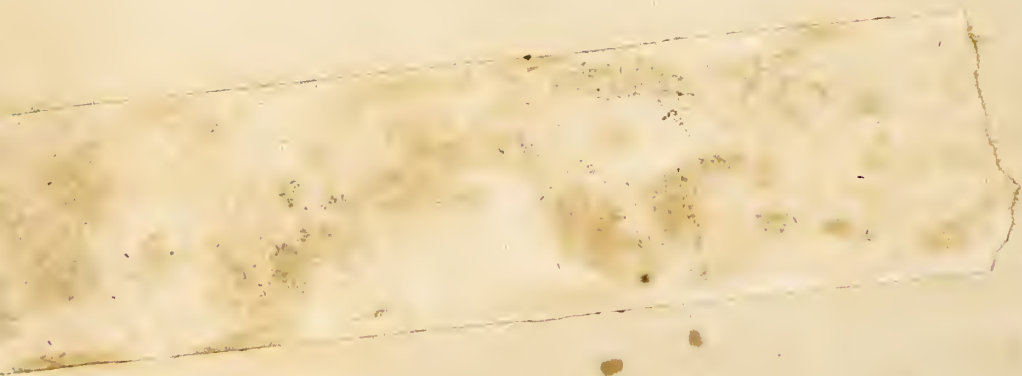


MELODIA SACRA,



This Work is,
With profound Respect, by Permission
DEDICATED TO
M^{rs} Peter La Touche
of Bellevue.

*By her most obliged
And very humble Servant,
Geo. Allen.*



ADDRESS

TO THE PUBLIC.

NO Publication was ever more requisite in this Country, particularly for the Use of the Established Church, than a complete Collection of Psalmody.

The present Work, containing the most approved Tune for *each* of the One hundred and Fifty Psalms, with suitable Selections from the received Version, and the short Introduction to Psalmody which has been prefixed, will, it is presumed, supply the deficiency so long complained of.

The Melodies are carefully selected from the most celebrated Authors, Ancient and Modern; New Music has also been expressly composed for many of the Psalms, &c. &c. by several eminent Professors in Ireland, to whom the PUBLISHER acknowledges himself highly indebted, not only for their valuable Compositions, but their liberal encouragement of the Work.

The Hymns, Anthems and Choruses, which conclude the whole, make it the most valuable and general Collection of Sacred Music ever yet published.

No trouble or expense has been spared.---The correctness, with the manner of execution, will speak for itself.

This Work (it is hoped) will be found particularly useful to Organists and Clerks of Parish Churches;---Dissenting Congregations and private Individuals will likewise find it a most useful and valuable Repository of *Sacred Melody*.

The

The use of Sacred Music in Private Families, particularly on Sabbath Evenings, must have the happiest effects; it exalts the mind of a Christian above the objects of this World, and gives it a foretaste of the joys of an Eternal hereafter.

St. PAUL exhorts us to the practice of “*teaching and admonishing one another in Psalms, and Hymns, and Spiritual Songs, singing with grace in our hearts to the Lord.*”---Col. iii. 16.

The example of Saints and Angels in bliss, is held out for our imitation: they are represented as continually singing Praises “*unto him that sitteth upon the Throne, and unto the Lamb for ever and ever.*” Rev. v. 13.---This delightful and unceasing employment of the Heavenly Host is also beautifully described by MILTON in the following lines:---

* * * * * their golden harps they took,
Harps ever tun'd, that glittering by their side
Like quivers hung, and with preamble sweet
Of charming symphony, they introduce
Their sacred song, and waken raptures high;
No voice exempt, no voice but well could join
Melodious part, such concord is in Heaven.

NOTE.---The Air or Melody throughout the One hundred and Fifty Psalms is placed in large Notes on the stave next to the Bass, at the top of the Piano Forte or Organ Part,---The Hymns, Anthems, &c. &c. in the 4th Number, having additional accompaniments, the *Treble* or *Air* is changed to the first stave in the score.---And, as it may not always be convenient to adapt Voices to each part of the Harmony, the *Treble* or *Air* may (in general) be sung *singly* with the Piano Forte accompaniment.

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A Short Introduction to Psalmody.

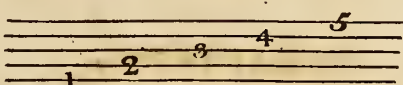
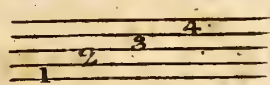
First— The names of the different notes & their proportions.

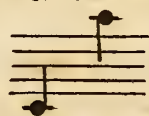
1	- - - - -	o	- - - - -	Semibreve, is equal to
2	- - - - -	o	o	Minims, or
4	- - - - -	o	o	Crotchets, or
8	- - - - -	o	o	Quavers, or
16	- - - - -	o	o	Semiquavers, or
32	- - - - -	o	o	Demisemiquavers.

EXPLANATION.

The Semibreve, which is the longest note in general use, is the standard for all the rest, which are so many proportionate parts of it.

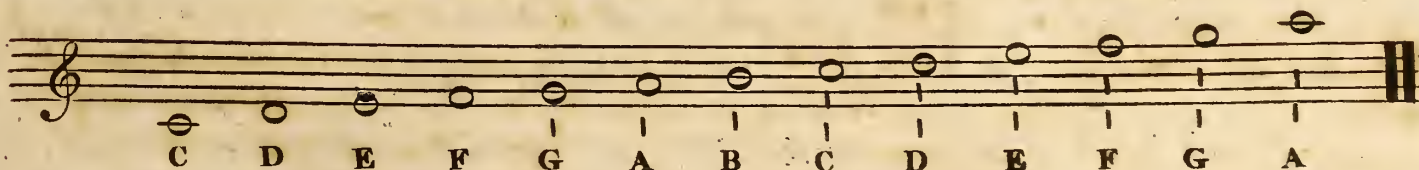
SECOND— The notes in Music are usually written on five lines —

thus  or the spaces between those lines — thus 

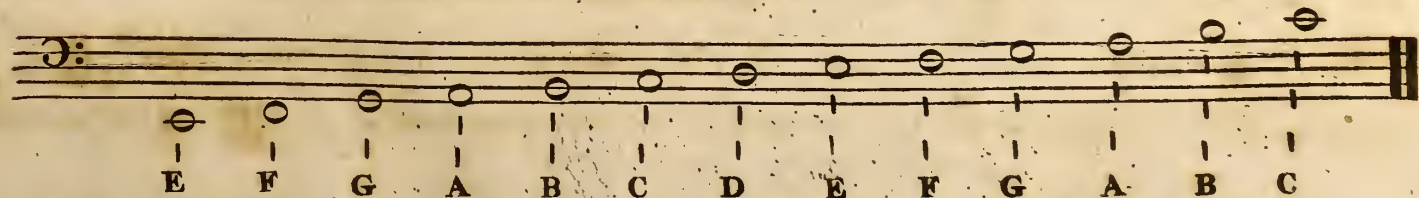
always counting from the bottom, which together is called a **Stave**;— If there be an extraordinary line at the top or bottom thus  it is called a **Ledger Line**.

THIRD— There are in all seven Letters, viz, A, B, C, D, E, F, G.— In writing them in the Treble Cliff, C is placed on the Ledger Line below. D below the first line. E, on the first line; F, on the first space; and so on to the top.

EXAMPLE of LETTERS in the TREBLE CLIFF.



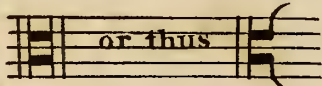

EXAMPLE of LETTERS in the BASS CLIFF.

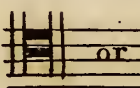



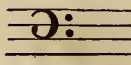
Every note higher than F, on the fifth line in the Treble Cliff, is said to be in Alt; as G, in Alt; A, in Alt; and so on, up to the top.— And every note lower than G on the first line in the Bass, is called double; as double F, double E, and so on down to the bottom.

FOURTH— The Cliffs are three; 1st, the Treble or G, Cliff, which is marked

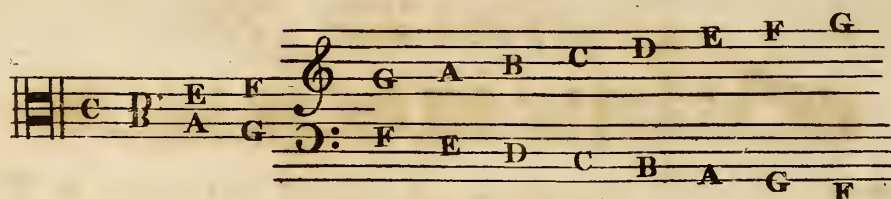
thus,  is always placed on the second line. — 2^d, the Tenor and Contra

Tenor or C Cliff, marked thus  or thus  is placed for the Contra Tenor on the

third line, and for the Tenor on the fourth line; thus,  or thus 

3^d. The Bass or F. Cliff, is always placed on the fourth line, and marked thus 


I shall here give the **GAMUT** or **SCALE** of Music in the different Cliffs.

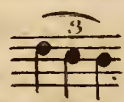



The C. Cliff, is moveable; being sometimes placed on one line, and sometimes on another.— It may not be improper to observe here, that the Treble or G, Cliff is now much used in the Contra Tenor and Tenor Parts, being stationary, and consequently much easier for young practitioners.




FIFTH — EXPLANATION of other **MUSICAL CHARACTERS** .





A Sharp, marked thus, #. prefixed to any note raises it half a tone higher; — A Flat, marked thus, b. prefixed to any note sinks it half a tone lower.— Flats, or Sharps, set on any line or space, at the beginning of any tune or movement, affect all the notes on that line or space throughout the tune or movement, unless a Natural, marked thus, ♮. be prefixed to any note, which note is then reduced to its natural or original sound; But an accidental Sharp, Flat, or Natural, affect only the notes in that Bar.

A Hold, or Pause, marked thus  placed over a Note or Rest, shows that that Note or Rest is to be held somewhat longer than its original measure.

Any three Notes tied thus  with a figure of 3 above or below them, are to be sung in the same time as two.— A Slur  shows that the notes it contains are to be sung to one syllable. — A Trill, is the shaking of two distinct notes easily, upon one syllable, as long as the time allows, and is marked thus, tr. — A Direct, marked thus, W. shows that the first note on the next stave is placed on the same line or space that the Direct is.

A Repeat, marked thus,  shows the notes included are to be sung twice.

A Single Bar marked thus  serves to divide the time. A Double Bar thus  is generally placed at the end of a line or strain, and when dotted thus  shows that each part is to be repeated.

A Dash over a note, thus  shows that that note is to be sung Staccato, or short & bold. The Swell, marked thus  denotes an increase of sound. — The Diminuendo mark'd thus,  denotes a decrease of sound; and when joined together, thus  is begun Piano, gradually increasing to Forte, then diminishing to Piano in the same proportion.

SIXTH — Of DOTTED NOTES & RESTS, OR NOTES OF SILENCE —




A Dot after a Note makes it longer by one half; thus a dotted Semibreve is equal to three Minims, and so on.

EXAMPLE







A Semibreve	— — — —	○	— —	and its Rest	— — — —	—
Minim	— — — —	◐	— — — —		— — — —	—
Crotchet	— — — —	◑	— — — —		— — — —	┌
Quaver	— — — —	◒	— — — —		— — — —	└
Semiquaver	— — — —	◓	— — — —		— — — —	┘
Demisemiquaver	— — — —	◔	— — — —		— — — —	┙

SEVENTH. OF TIME.

There are three sorts of Time, viz. Common Time, Triple Time, and Compound or mixed Time; which are distinguished by certain marks or figures. — Common Time is known by some of these marks    each of which contains four or to the value of four Crotchets in a Bar — The first mark is slow, the second Moderate, & the third Quick, but is now seldom used — The figure 2 or $\frac{2}{4}$ contains two Crotchets or to the value of two Crotchets in a Bar — The marks of Triple Time are $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ containing three Minims three Crotchets or three Quavers in a Bar — The marks of mixed or Compound Time are $\frac{6}{4}$ $\frac{6}{8}$ $\frac{9}{4}$ $\frac{9}{8}$ $\frac{12}{8}$ But they are seldom used in sacred Music.

NOTE. A Semibreve is the Note by which all the others are measured; thus the under figure is always the division of the Semibreve, and the upper figure denotes how many of such notes are contained in a Bar: thus $\frac{3}{2}$ tells you the Bar consists of Minims because a Minim is the half of a Semibreve, and the upper figure of $\frac{3}{2}$ denotes that there are three of those Minims in a Bar — If $\frac{3}{4}$ be marked, the Bar consists of Crotchets, because a Crotchet is the fourth part of a Semibreve, and the upper figure tells you, that there are three Crotchets in a Bar — If the figures $\frac{3}{8}$ or $\frac{6}{8}$ are mark'd the Bar consists of Quavers, because a Quaver is the eighth part of a Semibreve; & so of all the rest. — Thus, as I said before, the under figure is always a division of the Semibreve, and the upper figure denotes the number of those in a Bar

EIGHTH — The Apogiatura, or passing Note, marked thus  or thus 

sung thus  or thus  is sometimes accented, and sometimes not accented.

NOTE. Whenever an accented Apogiatura or passing Note, occurs in this work, it will be written in large Notes tho' seemingly contradicting the figured Bass, as in the

33^d Psalm, Page 45, thus

chear — — ful

6

NINTH. — — — OF KEYS AND TRANSPOSITION .

In all regular movements, the last Note in the Bass is the Key-note, and in general, so is also the last Note of the Treble or Melody: to which Key-note the whole movement is related, and on which it depends; but by Transposition, in case a Tune be a little too high or too low for the voice, it may be brought lower or higher at pleasure, observing always, that if the Tune be set in a Sharp or Major Key it must be transposed into a Sharp or Major Key; and if it be set in a Flat or Minor Key, it must be transposed into a Flat or Minor Key.

I shall here give an Example of the different Keys, Major and Minor, in general use.

Example of Major and Minor Keys, from which, or to which, any Tune may be transposed either higher or lower .

MAJOR KEYS.

C D Eb E F G Ab A Bb

MINOR KEYS.

A B C C# D E F F# G

TENTH — ON SOLMIZATION OR SOLFAING .

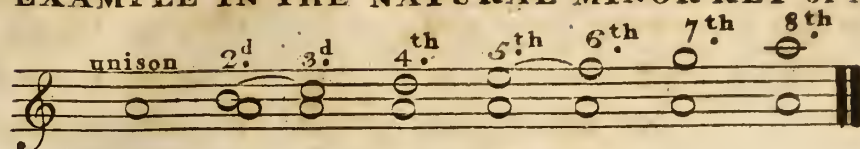
Solmization is the making use of certain Syllables, instead of letters, in singing the notes and expressing their proper intervals. An interval is the distance between any two notes ascending or descending, and the intervals are not all equal; for in the Natural Scale & compass of an Octave ascending, the Notes are composed of whole tones and half tones or Semitones; The Semitones in the Natural Scale are between E, and F; and between B, and C. — viz. between the third & fourth, and between the seventh & eighth of the Key; the rest are all whole tones.

EXAMPLE IN THE NATURAL MAJOR KEY of C.

unison 2^d 3^d 4th 5th 6th 7th 8th

* The Curved line shows the situation of the Semitones .

EXAMPLE IN THE NATURAL MINOR KEY of A.



A Tune is said to be in a Sharp or Major Key if the 3^d above (counting from the Key-note) contains five half tones — if from the Key-note to the third above it contains only four half tones, it is said to be a Flat or Minor Key.

EXAMPLE for COUNTING the SEMITONES to the 3^d above in the MAJOR Key of C.

C.	C#.	D.	D#.	E.
1	2	3	4	5

EXAMPLE for Counting the SEMITONES to the 3^d above in the MINOR KEY of A.

A.	A#.	B.	C.
1	2	3	4

I shall here give an example of Sol-faing the eight notes or Octave in the Major Key of C, and the learner must be particularly careful to raise the voice but little, or half the distance from E to F, and from B to C — (E and B, being the two half tones in the Octave) that he does between the whole tones, always having a particular regard to the situation of the Mi, or Master Note.

EXAMPLE of SOL-FAING the NOTES ASCENDING in the MAJOR KEY of C.

LESSON 1st

TREBLE or TENOR.

BASS.

fa Sol La fa Sol La Mi fa

Recollect, that Mi, is called the Master Note, because it directs or governs the situation of the others, and is always found on the seventh of the Key, in all Major Keys, and on the second of the Key in all Minor Keys; in this order, above the Mi, twice fa, sol, la; — below the Mi, twice la, sol, fa.

EXAMPLE of SOL-FAING in the FLAT or MINOR KEY of A.

LESSON 2^d

TREBLE or TENOR.

BASS.

La Mi fa Sol La fa Sol la

Every Minor Key is in itself imperfect; and unless an accidental Sharp is placed before the sixth and seventh ascending, it will be found very unpleasant to the ear, and a Close cannot be made without making the Seventh Sharp.

Having given the aforesaid Scales Major & Minor by Solmization, I have to remark that the difficulty of attaining a perfect knowledge of the Sol-faing System, must be very obvious.

The Mi, or Master Note, being placed on a different line or space in every Key, Major, or Minor, I would therefore recommend those who have not sufficient leisure to bestow on this part of the subject, to lay aside Solmization entirely; after having learned to sing the eight notes ascending and descending, as given in the 1st four Lessons, & substitute for it the method laid down for hitting the distances or intervals, in the 5th Lesson.

LESSON 3^d. The OCTAVE descending in the MAJOR KEY of C.

TREBLE or TENOR.

BASS.

LESSON 4th. The OCTAVE descending in the MINOR KEY of A.

TREBLE or TENOR.

BASS.

Having given the Octave ascending and descending by Solmization, I shall now give the intervals or distances by figures, instead of Solmization, to be sung thus - one, two, three; one, three. one, two, three, four; one, four, and so on to the top.

LESSON 5th INTERVALS ASCENDING.

LESSON 6th INTERVALS DESCENDING.

ELEVENTH — In order to sing a Tune by the Notes, commit these instructions to memory, and learn to sing the different Lessons for the exercise of the voice, which cannot be done without the assistance of a Master, or their being performed perfectly in tune on some Instrument.

EXPLANATION

OF

MUSICAL TERMS, &c. &c.

WHICH OCCUR THROUGHOUT THIS WORK.

- Andante*, Every Note distinct, and in Moderate Time.
Affettuoso, or *Affet.* To be sung in a soft affecting style.
Ad Libitum, or *ad lib.* The Time of that Passage to be left to the Singer's own discretion.
Allegro, Quick—the third degree of Musical rapidity.
Allegretto, Not so quick as Allegro.
Alla Recitative, In the style of Recitative, or Speaking.
A Tempo, In the usual Time, or, as before.
Adagio, Very slow.
Bass, For Men's Voices—the lowest or deepest part.
Coda, The final Close of a Piece of Music.
Crescendo or *Cres.* To swell the Notes gradually.
Chorus, All the Voices together.
Contra Tenor, (As set in this Work) is for Men's Voices : or, if sung an Octave lower, may be used as a second Treble by Boys or Females.
Diminuendo, or *Dim.* Gradually to diminish the Sound.
Duo, or *Duett*, A combination for Two Voices.
Da Capo, To return to, and end with the first Strain.
Doloroso, In a soft, mournful style.
Expressivo, With Expression.
Forte, or *F.* Loud.
Fortissimo, or *FF.* Still louder.
Grave, Slower than Largo, but not so slow as Adagio.
Gratioso, In a graceful flowing style.
Gloria Patri, An address, in Chorus, to the Trinity, sung at the conclusion of the Psalm.
Largo, Slow, but not quite so slow as Grave.
Largo e Piano, Slow and soft.
Larghetto, Rather quicker than Largo.
Larghetto con espressione, Rather slow, and with Expression.
Legati, Smooth and gliding—holding each Note 'till the next is struck.
Moderato, In Moderate Time.
Maestoso, With Majesty and Grandeur.
Mezzo, Half, or Rather—as, rather Piano, or rather Forte.
Piano, or *P.* Soft, the opposite of Forte.
Primo, First Voice, or first Treble.
Plaintive, In a plaintive style.
Quartetto, Four Voices.
Quartetto largo doloroso, The Four Voices slow, soft, and pathetic.
Quartetto Sostenuto, The Four Voices to hold the Notes to the greatest length.
Recitative, In the style of Speaking.
Solo, One Voice.
Sotto Voce, The Voice moderately soft.
Staccato, The Notes short and distinct.
Solemn, To be sung with solemnity.

EXPLANATIONS.

<i>Symphony, or Sym.</i>	Instrumental Music, appropriate to the Vocal Subject, performed when the Voices are silent.
<i>Spiritoso,</i>	With Spirit.
<i>Semi Chorus,</i>	To be sung only by a few of the principal Voices.
<i>Sostenuto,</i>	To hold the Notes to their greatest length.
<i>Tutti,</i>	All together.
<i>Treble, (or Air,)</i>	The subject of the composition and the part suitable for Boys or Female Voices.
<i>Trio,</i>	Three Voices.
<i>Tenor,</i>	The Part (in Composition) next the Bass, for Men's Voices.
<i>Unison,</i>	Same Notes (or in Octaves) in all the Parts.
<i>Volti,</i>	Turn over.
<i>Volti Subito, or V. S.</i>	Turn over quick.
<i>Voce,</i>	Voice.
<i>Vivace,</i>	Brisk, with Animation.

AN

EXPLANATION

OF THE

Measures, or Metres, which relate to the Poetry

IN THIS WORK.

IT being usual in Churches or Dissenting Congregations, to *transfer* the *Tune* of any Psalm or Hymn from the original Words, (particularly if the *Tune* be a favourite,) and occasionally to sing it to the Words of some other Psalm or Hymn.* In order, therefore, to prevent mistakes, which might arise in thus adapting *Tunes* to other Psalms, and to save the trouble of counting each *Syllable* in the *Verse*, the following *Characters* are affixed to the Beginning of every Psalm or Hymn:—

- C. M.*—*Common Measure or Metre*— consists of Four Lines in the Verse; the first Line containing eight *Syllables*, the second Line, six; the third, eight; and the fourth, six—(see the first Psalm.)
- D. C. M.*—*Double Common Measure*—signifies two verses joined to complete the *Tune*; the *Syllables* are the same as *Common Measure*, and the Lines contain eight and six alternately—(see the twentieth Psalm.)
- S. M.*—*Short Measure*—consists of Four Lines in the Verse; the first, second and fourth Lines contain six *Syllables* in each, and the third Line eight—(see the twenty-fifth Psalm.)
- L. M.*—*Long Measure*—also consists of Four Lines in each Verse, but every Line is of equal length, containing eight *Syllables* each—(see the eighteenth Psalm.)
- P. M.*—*Peculiar Measure*—is applied to any Psalm or Hymn where the number of *Syllables* or Lines in the Verse vary in any degree from the above distinctions, such as the thirty-seventh, one hundred and forty-eighth, or one hundred and forty-ninth Psalms, which are all different Measures, and can only be ascertained by counting the Lines and *Syllables*; therefore the *Tunes* are adapted accordingly.

* Hence arises the necessity of ascertaining the Air, or Melody, by some particular Name, such as "*Tune St. David's,*" "*Tune London,*" "*Tune Mount Pleasant,*" &c. &c. which Name must follow the *Tune*, to whatever Words it may be sung—Thus, the Names of Towns or Places (in this sense) are only made use of in order to distinguish the Melody, and to prevent it from being confounded or lost by the frequent change of Words.

The First, Second, and Third Verses of the
FIRST PSALM.

The Music by
T. RAVENSCROFT

Tune
ST. DAVID'S.

In the Repeat, sing the 3^d line of each Verse Piano, & the 4th in Cho^r.

Moderato

C. M. or Common Measure.

Tenor.

Contra Tenor.

AIR, and
PIANO FORTE
OR
ORGAN.

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 ad_vice to walk;

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 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.

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.

2

But makes the perfect law of God
his business and delight;
Devoutly reads therein by day,
and meditates by night.

3

Like some fair tree, which, fed by streams,
with timely fruit does bend,
He still shall flourish, and success
all his designs attend.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
the God whom we adore,
Be Glory; as it was, is now,
and shall be evermore.

C, M

2

The First, Fourth, and Tenth Verses of the
SECOND PSALM.

The Music by
DOCT^r ARNE

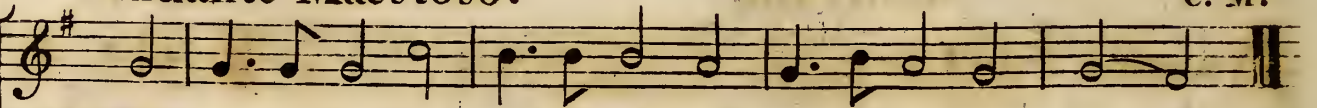
Tune?
ARLINGTON.

In the Repeat, sing the 3^d line of each Verse **Piano**, & the 4th in Cho^s.

Andante Maestoso.

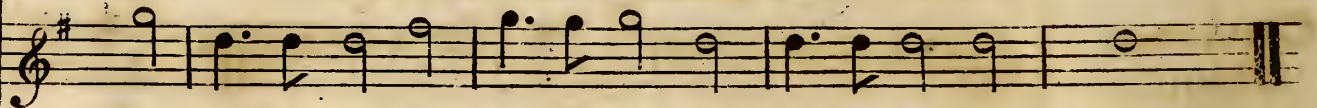
C. M.

Tenor.



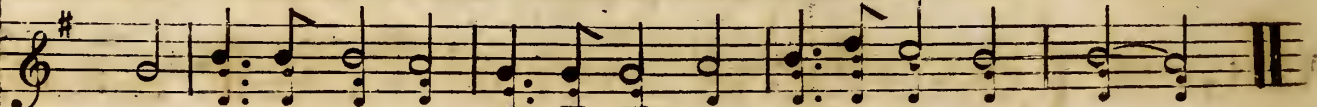
With restless and un-govern'd rage, why do the heathen storm?

Contra
Tenor.



With restless and un-govern'd rage, why do the heathen storm?

AIR, and

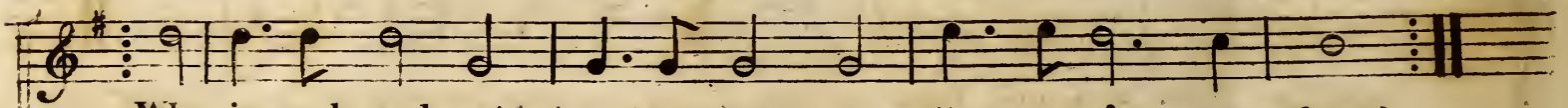


With restless and un-govern'd rage, why do the heathen storm?

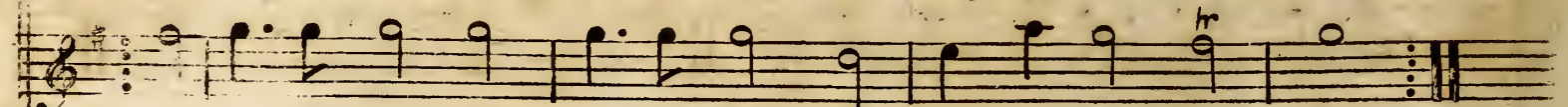
PIANO FORTE
OR
ORGAN.



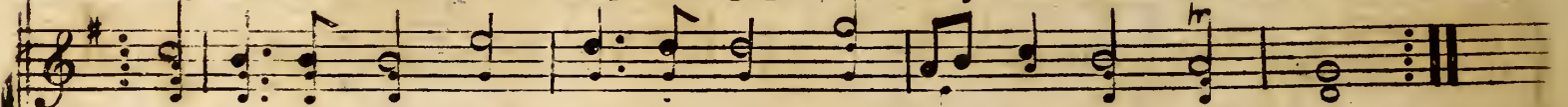
With restless and un-govern'd rage, why do the heathen storm?



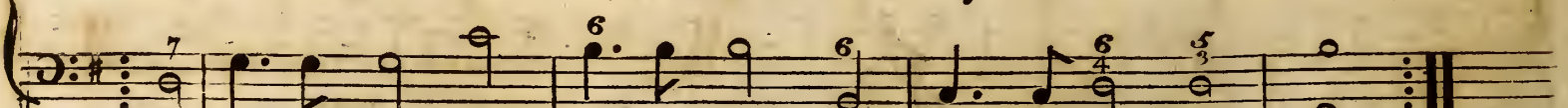
Why in such rash at-tempts en-gage, as they can ne'er per--form?



Why in such rash at-tempts en-gage, as they can ne'er per--form?



Why in such rash at-tempts en-gage, as they can ne'er per--form?



Why in such rash at-tempts en-gage, as they can ne'er per--form?

2

But God, who sits enthron'd on high,
and sees how they combine,
Does their conspiring strength defy,
and mocks their vain design.

3

Learn then, ye Princes, and give ear,
ye judges of the earth;
Worship the Lord with holy fear;
rejoice with awful mirth.

(GLORIA PATRI.)

To Father, Son, & Holy Ghost,
the God whom we adore,
Be Glory; as it was, is now,
and shall be evermore.

The First, Third, and Eighth Verses of the
THIRD PSALM.

The Music by
 DOCT^R CROFT

Tun^d.
 LONDON.

In the Repeat, sing the 3^d line of each Verse Piano, the 4th in Cho^r.

Moderato.

C. M.

Tenor.

How num'rous, Lord, of late are grown the troublers of my peace.

Contra Tenor.

How num'rous, Lord, of late are grown the troublers of my peace.

AIR, and PIANO FORTE

How num'rous, Lord, of late are grown the troublers of my peace.

ORGAN.

How num'rous, Lord, of late are grown the troublers of my peace.

And as their numbers hour-ly rise, so does their rage in-crease.

And as their numbers hour-ly rise, so does their rage in-crease.

And as their numbers hour-ly rise, so does their rage in-crease.

And as their numbers hour-ly rise, so does their rage in-crease.

2

But thou, O Lord, art my defence;
 on thee my hopes rely;
 Thou art my Glory, and shalt yet
 lift up my head on high.

3

Salvation to the Lord belongs,
 he only can defend;
 His blessing he extends to all
 that on his pow'r depend.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be Glory; as it was, is now,
 and shall be evermore.

Melodia Sacra.

Minor.

4

The First, Third, and Fourth Verses of the
FOURTH PSALM.

The Music Composed
in the Year 1592 by
G. KIRBY.

Tune?
WINDSOR.

In the Repeat, sing the 3^d line of each Verse Piano, & the 4th in Chorus.

Solemn.

C. M.

Tenor.

O Lord, thou art my righteous Judge, to my complaint give ear;

Contra
Tenor.

O Lord, thou art my righteous Judge, to my complaint give ear;

AIR, and

O Lord, thou art my righteous Judge, to my complaint give ear;

PIANO FORTE
OR
ORGAN.

O Lord, thou art my righteous Judge, to my complaint give ear;

Thou still redeem'st me from dis - tress; have mer - cy, Lord, and hear.

Thou still redeem'st me from dis - tress; have mer - cy, Lord, and hear.

Thou still redeem'st me from dis - tress; have mer - cy, Lord, and hear.

Thou still redeem'st me from dis - tress; have mer - cy, Lord, and hear.

2

Consider, that the righteous man
is God's peculiar choice;
And, when to him I make my pray'r,
he always hears my voice.

3

Then stand in awe of his commands,
flee ev'ry thing that's ill,
Commune in private with your hearts,
and bend them to his will.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
the God whom we adore,
Be Glory; as it was, is now,
and shall be evermore.

Melodia Sacra.

The First, Third, and Seventh Verses of the
FIFTH PSALM.

The Music by
M^{rs} CUTHBERT

Tune?
HOWARD'S.

In the Repeat, sing the 3^d line Piano, the Tenor being silent until the 4th line, which is in Cho^r.
Plaintive and Slow. C. M.

Tenor.

Contra
Tenor.

AIR, and

PIANO FORTE
or
ORGAN.

To thee a - lone, my King, my God, will I for help re - - pair.

To thee a - lone, my King, my God, will I for help re - - pair.

To thee a - lone, my King, my God, will I for help re - - pair.

To thee a - lone, my King, my God, will I for help re - - pair.

Thou in the morn my voice shalt hear;
and with the dawning day
To thee devoutly I'll look up,
to thee devoutly pray.

But when thy boundless grace shall me
to thy lov'd courts restore,
On thee I'll fix my longing eyes,
and humbly there adore.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
the God whom we adore,
Be Glory; as it was, is now,
and shall be evermore.

The First, Fourth, and Eighth Verses of the
SIXTH PSALM.

The Music by
PURCELL.

Tune by
BURFORD.

In the Repeat, the under notes in the Piano Forte Part may be sung by a 2. Treble; the Tenor being silent until the last line, which is in Cho.^s

Moderato.

C. M.

Tenor.

Thy dreadful an_ger, Lord, re_strain, and spare a wretch for _ lorn;

Contra Tenor.

Thy dreadful an_ger, Lord, re_strain, and spare a wretch for _ lorn;

AIR, and

Thy dreadful an_ger, Lord, re_strain, and spare a wretch for _ lorn;

PIANO FORTE
OR
ORGAN.

Thy dreadful an_ger, Lord, re_strain, and spare a wretch for _ lorn;

Cor_rect me not in thy fierce wrath, too hea_vy to be borne.

Cor_rect me not in thy fierce wrath, too hea_vy to be borne.

Cor_rect me not in thy fierce wrath, too hea_vy to be borne.

Cor_rect me not in thy fierce wrath, too hea_vy to be borne.

2

Thy wonted goodness, Lord, repeat,
and ease my troubled soul;
Lord, for thy wondrous mercy's sake,
vouchsafe to make me whole.

3

Depart, ye wicked; in my wrongs
ye shall no more rejoice;
For God, I find, accepts my tears,
and listens to my voice.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
the God whom we adore,
Be Glory; as it was, is now,
and shall be evermore.

The First, Tenth, and Seventeenth Verses of the
SEVENTH PSALM.

The Music by
ISAAC SMITH

Tune?
ABBIDGE.

In the Repeat, sing the 3^d line of each Verse Piano, the Contra Tenor being silent until the last line, which is in Chorus.

Moderato.

C. M.

Tenor.

Contra Tenor.

AIR, and

PIANO FORTE

OR

ORGAN.

O Lord, my God, since I have plac'd my trust a_lone in thee,

O Lord, my God, since I have plac'd my trust a_lone in thee,

O Lord, my God, since I have plac'd my trust a_lone in thee,

O Lord, my God, since I have plac'd my trust a_lone in thee,

From all my per-se--cu-tor's rage do thou de--li-ver me.

From all my per-se--cu-tor's rage do thou de--li-ver me.

From all my per-se--cu-tor's rage do thou de--li-ver me.

From all my per-se--cu-tor's rage do thou de--li-ver me.

2
God me protects, not only me,
but all of upright heart;
And daily lays up wrath for those
who from his laws depart.

3
Therefore will I the righteous way
of Providence proclaim;
I'll sing the praise of God most high,
and celebrate his Name.

(GLORIA PATRI.)
To Father, Son, and Holy Ghost,
the God whom we adore,
Be Glory; as it was, is now,
and shall be evermore.

C. M.

The First, Third, Fourth, and Fifth Verses of the

EIGHTH PSALM.

The Music by
DOCT. HAYES

Tune:
OTFORD.

Largo and Piano.

C. M.

Tenor.

Contra
Tenor.

AIR, and
PIANO FORTE
OF
ORGAN.

O thou, to whom all crea-tures bow with-in this

O thou, to whom all crea-tures bow with-in this

O thou, to whom all crea-tures bow with-in this

O thou, to whom all crea-tures bow with-in this

earth--ly frame, Thro' all the world how

earth--ly frame, **VIVACE.** Thro'

earth--ly frame, Thro' all the world how great art thou! thro

earth--ly frame, Thro' all the world how great art thou! thro all.... the

great how great art thou! how glorious is thy Name!

all the world how great art thou! how glorious is thy Name!

all the world how great art thou! how glorious is thy Name!

world how great art thou! how glorious is thy Name!

When heav'n, thy beauteous work on high,
employs my wond'ring sight;
The moon, that nightly rules the sky,
with stars of feebler light;

What's man (says I) that, Lord, thou lov'st
to keep him in thy mind?
Or what his offspring, that thou prov'st
to them so wond'rous kind.

Melodia Sacra.

Him next in pow'r thou did'st create,
to thy celestial train;
Ordain'd with dignity and state,
o'er all thy works to reign.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
the God whom we adore,
Be Glory; as it was, is now,
and shall be evermore.

The First, Second, and Eleventh Verses of the
NINTH PSALM.

The Music by
Isaac Smith

Tune
BEXLEY.

In the Repeat, sing the 3^d line of each Verse Piano, & the 4th Cho^s.

Lively.

C. M.

Tenor.

To ce-le-brate thy praise, O Lord, I will my heart pre-pare;

Contra
Tenor.

To ce-le-brate thy praise, O Lord, I will my heart pre-pare;

AIR, and

To ce-le-brate thy praise, O Lord, I will my heart pre-pare;

PIANO FORTE

OR

ORGAN.

To ce-le-brate thy praise, O Lord, I will my heart pre-pare;

To all the list'ning world thy works, thy wond'rous works de--clare.

To all the list'ning world thy works, thy wond'rous works de--clare.

To all the list'ning world thy works, thy wond'rous works de--clare.

To all the list'ning world thy works, thy wond'rous works de--clare.

2

The thought of them shall to my soul
exalted pleasures bring:
Whilst to thy Name, O thou Most high,
triumphant praise I sing.

3

Sing praises, therefore, to the Lord,
from Sion, his abode;
Proclaim his deeds, till all the world
confess no other God.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
the God whom we adore,
Be Glory; as it was, is now,
and shall be evermore.

Walsal C. M.

The First, Twelfth, and Seventeenth Verses of the
TENTH PSALM.

The Music by
H. PURCELL

Tune?
WALSAL.

In the Repeat, sing the 3^d line of each Verse Piano, & the 4th in Cho^s.

Moderato, and not too loud.

C. M.

Tenor.

Thy presence why withdraw'st thou, Lord? Why hid'st thou now thy face?

**Contra
 Tenor.**

Thy presence why withdraw'st thou, Lord? Why hid'st thou now thy face?

AIR, and

**PIANO FORTE
 OR
 ORGAN.**

Thy presence why withdraw'st thou, Lord? Why hid'st thou now thy face?

When dis-mal times of deep dis-tress call for thy wont-ed grace?

When dis-mal times of deep dis-tress call for thy wont-ed grace?

When dis-mal times of deep dis-tres call for thy wont-ed grace?

When dis-mal times of deep dis-tress call for thy wont-ed grace?

2

But thou, O Lord, at length arise;
 stretch forth thy mighty arm;
 And, by the greatness of thy pow'r,
 defend the poor from harm.

3

Thou hear'st the humble supplicants
 that to thy throne repair;
 Thou first prepar'st their hearts to pray,
 and then accept'st their pray'r.

GLORIA PATRI.

To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be Glory; as it was, is now,
 and shall be evermore.

The First and Second Verses of the
ELEVENTH PSALM.

The Music by
HANDEL.

Trans.
ARMACH.

Andante.

C. M. 2 Verses.

Tenor.

**Contra
Tenor.**

**AIR, and
PIANO FORTE
or
ORGAN.**

Since I have plac'd my trust, my trust in
 Since I have plac'd my trust in
 Since I have plac'd my trust, in
 Since I have plac'd my trust, my trust in

God, a re -- fuge al -- ways nigh, Why should I,
 God, a re -- fuge al -- ways nigh, Why should I,
 God, a re -- fuge al -- ways nigh, Why should I,
 God, a re -- fuge al -- ways nigh, Why should I,

like... a tim' -- rous bird, like a tim' --
 like a tim' -- rous bird, like a tim' -- rous
 like... a tim' -- rous bird, Organ.....
 like a tim' -- rous bird, to distant moun_tains fly.....

--- rous bird, like a bird,..... like.... a tim' - rous

bird, to dis - - tant mountains fly?

..... like a tim' - rous bird, like a tim' - rous

Treble.

..... to distant mountains fly?..... like a tim' - rous

bird,.... to distant mountains fly?.....

to distant mountains.... fly? to..... dis - - tant...

bird, to distant mountains fly? to dis - - - - tant

bird, to distant mountains fly?.....

..... mountains..... fly? to..... distant mountains

moun - - - tains fly? to dis - - - - tant moun - - tains

moun - - - tains fly? to dis - - - - tant moun - - tains

----- to distant mountains fly? Be - hold, be - -

fly. to distant moun_tains fly?

dis - - - - - tant mountains fly? Be - hold, be - -

.... to distant moun - tains fly? Be - hold, be - -

- hold, be - hold, be - hold, the wicked bend their

be - hold, be - - hold, the wicked bend their bow,

- hold, Organ. be - hold, be - - hold, Organ. the wicked bend their

- hold, be - hold, the wicked bend their bow,

bow, the wicked bend their bow,

the wicked bend their bow, the wicked bend their

bow, Organ. the wicked bend their bow, Organ.

the wicked bend their bow, the wicked bend their

the wicked bend their bow, and rea_dy fix their
 bow, the wicked bend their bow,
 Organ.....
 the wicked bend their bow, and rea_dy fix their
 bow, the wicked bend their bow,

dart, and rea_dy fix, and
 and rea_dy fix their dart, rea_dy fix their dart, and
 Organ..... Organ.....
 dart, and rea_dy fix their dart, and
 and rea_dy fix their dart, fix their dart, and

rea_dy fix their dart; Lurking in
 rea_dy fix their dart; Lurking in am - - - -
 rea_dy fix their dart; Lurking in
 rea_dy fix their dart; Lurking in

am - - - bush, lurk - ing in am - - -

- - - - - bush, in am - - - - -

am - - - bush, lurk - ing in am - - - bush, lurk - - - - -

am - - - bush, lurk - ing in am - - - bush, lurk - ing in

- - - bush, in ambush to de - - stroy the man of up - - right

- - - - - bush to..... de - stroy the man..... of up - - right

- - - ing to de - - - stroy the man..... of up - - right

am - bush, in ambush to de - - stroy the man of up - - right

heart, the man of up - right heart.

heart, the man..... of up - right heart.

heart, the man of up - right heart.

heart, the man of up - right heart.

The First, Fifth, and Seventh Verses of the

TWELFTH PSALM.

The Music by
J. LEACH.

Tune,
FALLSWORTH

In the Repeat, sing the 3^d line of each Verse Piano, and the 4th in Cho^s.

Moderato.

C. M.

Tenor.

Contra
Tenor.

AIR, and

PIANO FORTE
OR
ORGAN.

Since god - ly men de - cay, O Lord, do thou my cause de - fend;

Since god - ly men de - cay, O Lord, do thou my cause de - fend;

Since god - ly men de - cay, O Lord, do thou my cause de - fend;

Since god - ly men de - cay, O Lord, do thou my cause de - fend;

For scarce these wretch - ed times af - ford one just and faith - ful friend.

For scarce these wretch - ed times af - ford one just and faith - ful friend.

For scarce these wretch - ed times af - ford one just and faith - ful friend.

For scarce these wretch - ed times af - ford one just and faith - ful friend.

2

For God, who hears the suffering poor,
and their oppression knows,
Will soon arise and give them rest,
in spite of all their foes.

3

The promise of his aiding grace
shall reach its purpos'd end;
His servants from this faithless race
he ever shall defend.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
the God whom we adore,
Be Glory; as it was, is now,
and shall be evermore.

The First, Third, and Sixth Verses of the
THIRTEENTH PSALM

The Music
 Composed Expressly
 for this Work

Tuned
 MARLAY.

BY DAVID WEYMAN.

Plaintive, and not too loud.

C.M.

Tenor.
 Contra
 Tenor.
 AIR, and
 PIANO FORTE
 OR
 ORGAN.

tutti.

p 2^d Treble. *mezzo* *Tenor.*
p *Organ.* *mezzo* *voice.*

2
 O hear, and to my longing eyes
 restore thy wonted light;
 And suddenly, or I shall sleep
 in everlasting night.

3
 Then shall my song, with praise inspir'd
 to thee, my God, ascend;
 Who to thy servant in distress,
 such bounty didst extend.

(GLORIA PATRI.)
 To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be Glory; as it was, is now,
 and shall be evermore.

The First, and Fifth Verses of the
FOURTEENTH PSALM.

The Music by

Tune!
 ISLINGTON.

Andante.

L. M. or Long Measure.

Tenor.

Contra
 Tenor.

AIR, and

PIANO FORTE
 OR
 ORGAN.

Sure wicked fools must needs sup-pose that God is nothing but a name:

Sure wicked fools must needs sup-pose that God is nothing but a name:

Sure wicked fools must needs sup-pose that God is nothing but a name:

Sure wicked fools must needs sup-pose that God is nothing but a name:

Cor-rupt and lewd their practice grows, no breast is warm'd, no breast is warm'd with ho-ly flame.

Cor-rupt and lewd their practice grows, no breast is warm'd, with ho-ly flame.

Cor-rupt and lewd their practice grows, no breast is warm'd, no breast is warm'd with ho-ly flame.

Cor-rupt and lewd their practice grows, no breast is warm'd, no breast is warm'd with ho-ly flame.

2

How will they tremble then for fear,
 when his just wrath shall them o'er-take;
 For, to the righteous, God is near,
 and never will their cause forsake.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
 the God whom earth and heav'n adore,
 Be Glory; as it was of old,
 is now, and shall be evermore.

The First, Second, and Seventh Verses of the
FIFTEENTH PSALM.

The Music by
MR COOMBS

Tune?
OXFORD

In the Repeat, sing the 3^d line of each Verse Piano, and the 4th in Cho^s.

Lively.

C. M.

Tenor.

Contra Tenor.

AIR, and
PIANO FORTE
OR
ORGAN.

Lord, who's the hap-py man that may to thy blest courts re-pair.

Lord, who's the hap-py man that may to thy blest courts re-pair.

Lord, who's the hap-py man that may to thy blest courts re-pair.

Lord, who's the hap-py man that may to thy blest courts re-pair.

Not, stran-ger like, to vi-- sit them, but to in-- ha-bit there.

but to in-- ha-bit there.

Not, stran-ger like, to vi-- sit them, but to in-- ha-bit there.

Not, stran-ger like, to vi-- sit them, but to in-- ha-bit there.

2
'Tis he, whose ev'ry thought and deed
by rules of virtue moves;
Whose gen'rous tongue disdains to speak
the thing his heart disproves.

3
The man, who by his steady course
has happiness ensur'd,
When earth's foundation shakes, shall stand,
by Providence secur'd.

(GLORIA PATRI.)
To Father, Son, and Holy Ghost,
the God whom we adore,
Be Glory; as it was, is now,
and shall be evermore.

The First, Ninth, and Eleventh Verses of the
SIXTEENTH PSALM.

The Music by
 J. LEACH.

Tuned
 BETHEL.

In the Repeat, sing the 3^d line of each Verse Piano, and the 4th in Cho^s.

Lively.

C.M.

Tenor.

Pro-tect me from my cruel foes, and shield me, Lord, from harm;

Contra
 Tenor.

Pro-tect me from my cruel foes, and shield me, Lord, from harm;

AIR, and

Pro-tect me from my cruel foes, and shield me, Lord, from harm;

PIANO FORTE

OR
 ORGAN.

Pro-tect me from my cruel foes, and shield me, Lord, from harm;

Be-cause my trust I still re-pose on thy Al-mighty arm.

Be-cause my trust I still re-pose on thy Al-mighty arm.

Be-cause my trust I still re-pose on thy Al-mighty arm.

Be-cause my trust I still re-pose on thy Al-mighty arm.

2

Therefore my heart all grief defies,
 my glory does rejoice;
 My flesh shall rest, in hope to rise,
 wak'd by his powerful voice.

3

Thou shalt the paths of life display,
 which to thy presence lead;
 Where pleasures dwell without allay,
 and joys that never fade.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be Glory; as it was, is now,
 and shall be evermore.

The First, Fifth and Sixth Verses of the
SEVENTEENTH PSALM.

The Music by
D. HOWARD

Tune,
BETTER.

In the Repeat sing the 3^d line of each Verse Piano, and the 4th in Cho.^s

Plaintive

C. M.

Tenor.

To my just plea and sad complaint at_tend, O righteous Lord,

Contra
Tenor.

To my just plea and sad complaint at_tend, O righteous Lord,

AIR, and

To my just plea and sad complaint at_tend, O righteous Lord,

PIANO FORTE

OR
ORGAN.

To my just plea and sad complaint at_tend, O righteous Lord,

And to my pray'r, as 'tis un_feign'd, a gracious ear af_ford.

And to my pray'r, as 'tis un_feign'd, a gracious ear af_ford.

And to my pray'r, as 'tis un_feign'd, a gracious ear af_ford.

And to my pray'r, as 'tis un_feign'd, a gracious ear af_ford.

2

That I may still, in spite of wrongs,
my innocence secure,
O! guide me in thy righteous ways,
and make my footsteps sure.

3

Since heretofore I ne'er in vain
to thee my pray'r address'd;
O! now, my God, incline thine ear
to this my just request.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
the God whom we adore,
Be Glory; as it was, is now,
and shall be evermore.

Melodia Sacra.

The First, Forty Sixth and Forty Ninth Verses of the EIGHTEENTH PSALM.

The Music
Composed Expressly
for this Work

BY DAVID WEYMAN.

Tune,
DELGANY.

Moderato.

L. M.

Tenor.

Contra
Tenor.

AIR, and

PIANO FORTE

or
ORGAN.

No change of times shall e - - - - ver

No change of times shall e - - - - ver

No change of times shall e - - - - ver

No change of times shall e - - - - ver

shock my firm af - - - - fec - - - - tion, Lord, to thee;

shock my firm af - - - - fec - - - - tion, Lord, to thee; my

shock my firm af - - - - fec - - - - tion, Lord, to thee; my

shock my firm.... af - - - - fec - - - - tion, Lord, to thee;

firm af - - - - fec - - - - tion, Lord, to thee;

firm af - - - - fec - - - - tion, Lord, to thee;

firm af - - - - fec - - - - tion, Lord, to thee;

firm af - - - - fec - - - - tion, Lord, to thee;

2^d Treble. Tenor silent.

for thou hast al- - - ways

1st Treble.

For thou hast al- - ways been a rock, for thou hast al- - - ways

Tenor.

been a rock, a rock, a for- tress and defence to me.

a rock, a for- tress and defence to me.

been a rock, a rock, a for- tress and defence to me.

a rock,..... a for- tress and defence to me.

2

Let the eternal Lord be prais'd,
 the rock on whose defence I rest:
 To highest heav'ns his Name be rais'd,
 who me with his salvation bless'd!

3

Therefore to celebrate his fame,
 my grateful voice to heav'n I'll raise:
 And nations, strangers to his Name,
 shall thus be taught to sing his praise.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
 the God whom earth and heav'n adore,
 Be Glory; as it was of old,
 Is now, and shall be evermore.

The First, Second and Third Verses of the
NINETEENTH PSALM.

The Music by
D^r ARNOLD.

Tune.
POWERSCOURT.

Moderato.

C.M. 3 Verses.

Treble
Solo.

The heav'ns de- - - - clare thy Glo- - - - ry,

Organ.

Lord, which that a- - - lone can fill; The

Organ.

Contra Tenor Solo

fir- - ma- - - ment and stars ex- - - - press their

Organ.

great Cre- - a- - - tor's skill. The dawn of each re- -

Organ.

Tenor Solo.

- turn - ing day, fresh beams of knowledge brings: And

Organ.

Bass Solo.

from the dark re- turns of night di- vine in- - struction - springs.

Organ.

Chor. N.B. Repeat the Music of this Chorus to the Gloria Patri C. M.

f Their pow'r-ful lan-guage to no realm, or

f Their pow'r-ful lan-guage to no realm, or

f Their pow'r-ful lan-guage to no realm, or

f Their pow'r-ful lan-guage to no realm, or

re-gion is con- - - - fin'd, 'Tis na- - - ture's

re-gion is con- - - - fin'd, 'Tis na- - - ture's

re-gion is con- - - - fin'd, 'Tis na- - - ture's

re-gion is con- - - - fin'd, 'Tis na- - - ture's

voice, and un-der- - - stood a - - - like by all man - - - kind.

voice, and un-der- - - stood a - - - like by all man - - - kind.

voice, and un-der- - - stood a - - - like by all man - - - kind.

voice, and un-der- - - stood a - - - like by all man - - - kind.

The First, Second and Ninth Verses of the
TWENTIETH PSALM.

The Music by
D. CROFT.

Tune,
ST. MATTHEW'S

Moderato.

Double C. M.

Tenor.

Contra
Tenor.

AIR, and

PIANO FORTE
OR
ORGAN.

The Lord to thy re-quest at-tend, and
The Lord to thy re-quest at-tend, and
The Lord to thy re-quest at-tend, and
The Lord to thy re-quest at-tend, and

hear thee in dis-tress: The name of Ja-cob's God de-fend,
hear thee in dis-tress: The name of Ja-cob's God de-fend,
hear thee in dis-tress: The name of Ja-cob's God de-fend,
hear thee in dis-tress: The name of Ja-cob's God de-fend,

and grant thy arms suc-cess. To aid thee from on high re-pair,
and grant thy arms suc-cess. To aid thee from on high re-pair,
and grant thy arms suc-cess. To aid thee from on high re-pair,
and grant thy arms suc-cess. To aid thee from on high re-pair,

and strength from Si--on give; Re--mem--ber all thy

and strength from Si--on give; Re--mem--ber all thy

and strength from Si--on give; Re--mem--ber all thy

and strength from Si--on give; Re--mem--ber all thy

off--rings there, thy sa--cri--fice re--ceive.

off--rings there, thy sa--cri--fice re--ceive.

off--rings there, thy sa--cri--fice re--ceive.

off--rings there, thy sa--cri--fice re--ceive.

2

Still save us, Lord, and still proceed
 our rightful cause to bless:
 Hear, King of heav'n, in times of need,
 the pray'rs that we address.
 To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be Glory; as it was, is now,
 and shall be evermore.

The First, Sixth and Thirteenth Verses of the
TWENTY FIRST PSALM.

The Music by
J. LEACH.

Tune,
MT. PLEASANT

Lively.

C. M.

Tenor

Contra Tenor

AIR, and
 PIANO FORTE
 OR
 ORGAN

The King, O Lord, with songs of praise, shall in thy strength rejoice; With
 The King, O Lord, with songs of praise, shall in thy strength rejoice; With
 The King, O Lord, with songs of praise, shall in thy strength rejoice; With
 The King, O Lord, with songs of praise, shall in thy strength rejoice; With

2^d Treble, Tenor silent. Tenor. 2^d Treble col Primo.

thy sal - vation crown'd, shall raise to heav'n his chearful voice, *ff* to heav'n his chearful voice.

thy sal - vation crown'd, shall raise *ff* tutti. to heav'n his chearful voice.

thy sal - vation crown'd, shall raise to heav'n his chearful voice, to heav'n his chearful voice. *ff* tutti.

thy sal - vation crown'd, shall raise Organ *p*ia. Bass voice silent. *ff* tutti. to heav'n his chearful voice.

2

3

Eternal blessings thou bestow'st,
 and mak'st his joys increase,
 Whilst thou to him unclouded show'st
 the brightness of thy face.

Thus, Lord, thy wondrous strength disclose,
 and thus exalt thy fame:
 Whilst we glad songs of praise compose
 to thy Almighty Name.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be Glory; as it was, is now,
 and shall be evermore.

The First, Second and Third Verses of the TWENTYSECOND PSALM.

The Music by
R. TAYLOR

FOR GOOD FRIDAY.

Tune.
CRUCIFIXION

Largo Affettuoso.

C. M.

Tenor.

My God, my God, why leav'st thou me, when I with an-guish faint.

Contra-
Tenor.

My God, my God, why leav'st thou me, when I with an-guish faint.

AIR, and

PIANO FORTE

OR

ORGAN.

My God, my God, why leav'st thou me, when I with an-guish faint.

My God, my God, why leav'st thou me, when I with an-guish faint.

2^d Treble.

O why so far from me re-mov'd, and from my loud complaint.

Contra Tenor.

O why so far from me re-mov'd, & from my loud complaint.

Tenor.

O why so far from me re-mov'd, and from my loud, my loud complaint.

O why so far from me re-mov'd, & from my loud complaint.

Organ *pia*.....*f*

2

All day, but all the day unheard,
to thee do I complain:
With cries implore relief all night,
but cry all night in vain.

3

Yet thou art still the righteous Judge
of innocence oppress'd;
And therefore Israel's praises are
of right to thee address'd.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
the God whom we adore,
Be Glory; as it was, is now,
and shall be evermore.

The First, Second and Sixth Verses of the TWENTYTHIRD PSALM

The Music
Composed Expressly
for this Work

BY DAVID WEYMAN.

Tune,
BELLEVUE.

Lively.

C.M.

Tenor.

Contra
Tenor.

AIR, and
PIANO FORTE
OR
ORGAN.

The migh-ty Lord, vouch -
The migh-ty Lord, vouch -
The Lord him--self, the migh- - - ty Lord, vouch -
The migh-ty Lord, vouch -

safes to be my guide, vouch - safes to be my guide;
safes to be my guide, vouch - safes to be my guide;
safes to be my guide, vouch - safes to be my guide;
safes to be my guide, vouch - safes to be my guide;

The Shepherd, by whose con - - stant care.....
The Shep - herd, by whose con - - stant care.....
The Shep - herd, by whose con - - stant care.....

* The Hallelujah is not to be sung until after the Gloria Patri (or at the end of the last verse) in this or any other Psalm.

my wants are all sup--ply'd.

ff

Duett, Treble and Bass. my wants are all sup--ply'd.

Organ. *ff*

My wants are all sup--ply'd, my wants are all sup--ply'd.

My wants are all su--ply'd, my wants are all sup--ply'd.

2^d Treble, Tenor silent.

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

LIVELY.

Treble Prima. Hal--le--lu--jah,

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

LIVELY.

Organ *pia*.....

Tenor. *ff*

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

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

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

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

2^d Treble. *ff* 2^d Treble.

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

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

p Hal - - le - - lu - - jah, *ff* Halle - - lu - - jah, Hal - le - - lu - jah,

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

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

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

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

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

2
In tender grass he makes me feed,
and gently there repose;
Then leads me to cool shades, and where
refreshing water flows.

3
Since God doth thus his wondrous love
through all my life extend;
That life to him I will devote,
and in his Temple spend.

(GLORIA PATRI.)
To Father, Son, and Holy Ghost,
the God whom we adore,
Be Glory; as it was, is now,
and shall be evermore.
Hallelujah, Amen.

The First, Eighth, Ninth, and Tenth Verses of the
TWENTY FOURTH PSALM.

The Music by
D. WALN WRIGHT

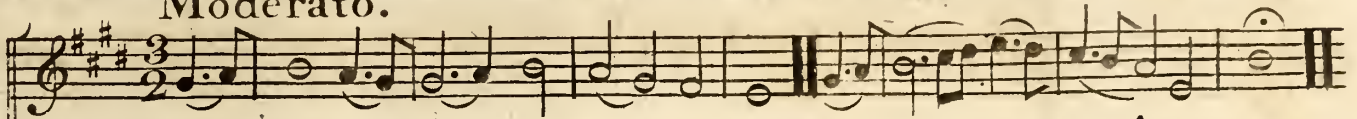
Tune,
MANCHESTER

In the Repeat, sing the 3^d line of each Verse Piano, and the 4th in Chorus.

Moderato.

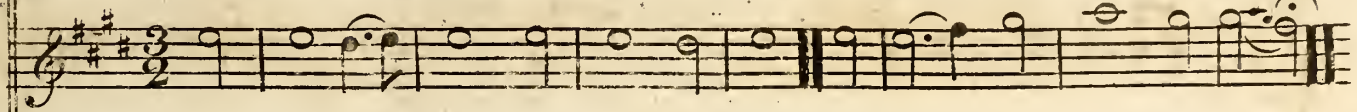
C. M.

Tenor.



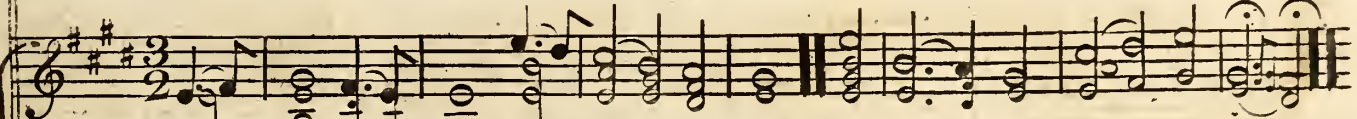
This spacious earth is all the Lords, the Lord her fulness is;

Contra
Tenor.



This spacious earth is all the Lords, the Lord her fulness is;

AIR and

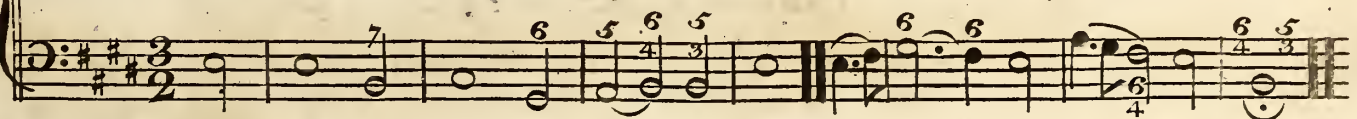


This spacious earth is all the Lords, the Lord her fulness is;

PIANO FORTE

OR

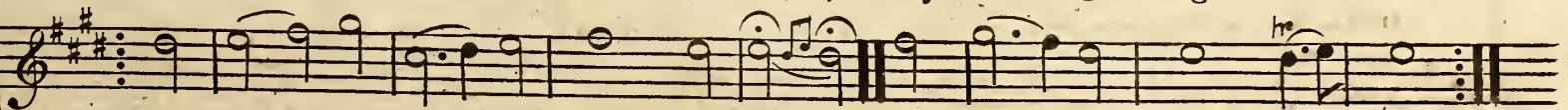
ORGAN.



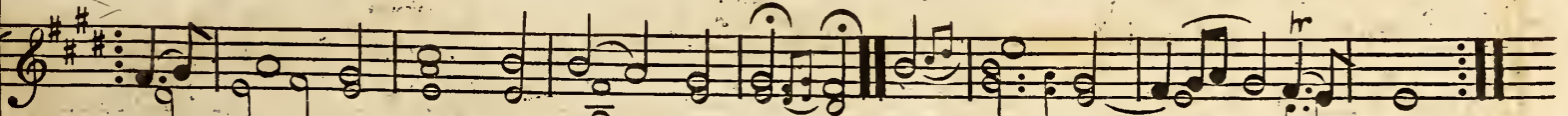
This spacious earth is all the Lords, the Lord her fulness is;



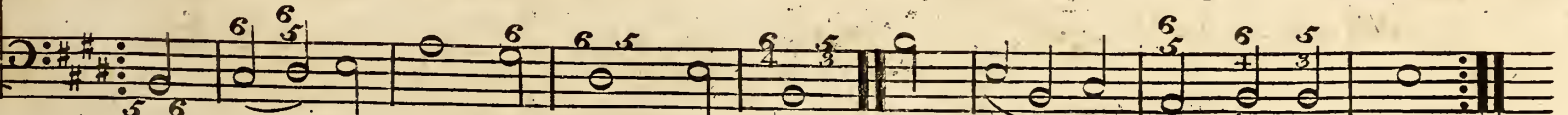
The world, and they that dwell there in, by sov'reign right are his.



The world, and they that dwell there in, by sov'reign right are his.



The world, and they that dwell there in, by sov'reign right are his.



The world, and they that dwell there in, by sov'reign right are his.

2
Who is the King of Glory. Who.
the Lord for strength renown'd;
In battle mighty; o'er his foes
eternal Victor crown'd.

4
Who is the King of Glory. Who.
the Lord of Hosts renown'd:
Of Glory he alone is King,
who is with Glory crown'd.

3
Erect your heads, ye gates, unfold
in state to entertain
The King of Glory; see, he comes
with all his shining train.

(GLORIA PATRI.)
To Father, Son, and Holy Ghost,
the God whom we adore,
Be Glory; as it was, is now,
and shall be evermore.

The First, Eighth, Tenth and Eleventh Verses of the
TWENTYFIFTH PSALM.

The Music by
ISAAC SMITH.

Tune,
PECKHAM.

In the Repeat, sing the 3^d line of each Verse Piano, and the 4th in Cho.

Moderato.

S.M. or Short Measure.

Tenor.
 Contra
 Tenor.
 AIR, and
 PIANO FORTE
 OR
 ORGAN.

To God, in whom I trust, I lift my heart and voice;
 To God, in whom I trust, I lift my heart and voice;
 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 re-joice.
 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.
 O let me not be put to shame, nor let my foes re-joice.

2

4

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

Since mercy is the grace
 that most exalts thy fame,
 Forgive my num'rous sins, O Lord,
 and still advance thy Name.

3

(GLORIA PATRI.)

Thro' all the ways of God
 both truth and mercy shine;
 To such as with religious hearts
 to his blest will incline.

To God, the Father, Son,
 and Spirit, Glory be;
 As 'twas, and is, and shall be so,
 to all eternity.

The First, Sixth and Seventh Verses of the
TWENTY SIXTH PSALM.

The Music by

Tunel.
SUNDAY.

In the Repeat, sing the 3^d line of each Verse Piano, and the 4th in Chorus.

Moderato.

C. M.

Tenor.

Judge me, O Lord, for I the paths of righteous - ness have trod;

Contra
 Tenor.

Judge me, O Lord, for I the paths of righteous - ness have trod;

AIR and

Judge me, O Lord, for I the paths of righteous - ness have trod;

PIANO FORTE

OR
 ORGAN.

Judge me, O Lord, for I the paths of righteous - ness have trod;

Judge me, O Lord, for I the paths of righteous - ness have trod;

2^d Treble, Tenor silent.

Tenor.

I can - not fail, who all my trust re - pose on thee, my God.

I can - not fail, who all my trust re - pose on thee, my God.

re - pose on thee, my God.

re - pose on thee, my God.

I can - not fail, who all my trust re - pose on thee, my God.

I can - not fail, who all my trust re - pose on thee, my God.

I can - not fail, who all my trust re - pose on thee, my God.

I can - not fail, who all my trust re - pose on thee, my God.

2
 I'll wash my hands in innocence,
 and bring a heart so pure,
 That, when thy Altar I approach,
 my welcome shall secure.

3
 My thanks I'll publish there, & tell,
 how thy renown excels;
 That seat affords me most delight
 in which thy honour dwells.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be Glory; as it was, is now,
 and shall be evermore.

Melodia Sacra.

The First, Fourth, Fifth and Ninth Verses of the
TWENTY SEVENTH PSALM.

The Music by
DR CROFT.

Tune.
ST. MARY'S.

In the Repeat, sing the 3^d line of each Verse Piano, and the 4th in Chorus.

Moderato.

C. M.

Tenor.

Whom should I fear, since God to me is sa-ving health and light.

Contra
 Tenor.

Whom should I fear, since God to me is sa-ving health and light.

AIR, and

Whom should I fear, since God to me is sa-ving health and light.

PIANO FORTE

OR
 ORGAN.

Whom should I fear, since God to me is sa-ving health and light.

Since strongly he my life sup - ports, what can my soul af - - fright.

Since strongly he my life sup - ports, what can my soul af - - fright.

Since strongly he my life sup - ports, what can my soul af - - fright.

Since strongly he my life sup - ports, what can my soul af - - fright.

2

Henceforth within his house to dwell
 I earnestly desire,
 His wondrous beauty there to view,
 and of his will inquire.

3

For there I may with comfort rest,
 in times of deep distress:
 And safe, as on a rock, abide
 in that secure recess.

4

Then hide not thou thy face, O Lord,
 nor me in wrath reject;
 My God and Saviour, leave not him
 thou didst so oft protect.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be Glory; as it was, is now,
 and shall be evermore.

NB. The small Notes at the top of the Bass Part, are for the Organ, the lower Notes for the Bass Voice.

The First, Second and Seventh Verses of the
TWENTY EIGHTH PSALM.

The Music by
HANDEL.

Tune,
SUPPLICATION

In the Repeat, sing the 3^d line of each Verse Piano, and the 4th in Chorus.

Moderato.

C. M.

Tenor.

O Lord, my rock, to thee I cry, in sighs con-sume my breath;

Contra
 Tenor.

O Lord, my rock, to thee I cry, in sighs con-sume my breath;

AIR, and

PIANO FORTE

O Lord, my rock, to thee I cry, in sighs con-sume my breath;

or
 ORGAN.

O Lord, my rock, to thee I cry, in sighs con-sume my breath;

O an-swer, or I shall be-come like those that sleep in death.

O an-swer, or I shall be-come like those that sleep in death.

O an-swer, or I shall be-come like those that sleep in death.

O an-swer, or I shall be-come like those that sleep in death.

2

Regard my supplication, Lord,
 the cries that I repeat,
 With weeping eyes and lifted hands,
 before thy mercy-seat.

3

As he has made my joys compleat,
 'tis just that I should raise
 The cheerful tribute of my thanks,
 and thus resound his praise.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be Glory; as it was, is now,
 and shall be evermore.

The First, Second and Tenth Verses of the
TWENTYNINTHP S A L M.

The Music by
J. LEACH.

Tunel.
PERU.

Lively. L. M.

Tenor.
 Ye Princes that in might ex-- cel, your grateful

**Contra
 Tenor.**
 Ye Princes that in might ex-- cel, your grateful

**AIR, and
 PIANO FORTE
 OR
 ORGAN.**
 Ye Princes, that in might ex-- cel, your grateful.

sa-- cri-- fice pre-- pare; God's glorious ac-- tions loud-- ly tell,

sa-- cri-- fice pre-- pare; God's glorious ac-- tions loud-- ly tell,

sa-- cri-- fice pre-- pare; God's glorious ac-- tions loud-- ly tell,

sa-- cri-- fice pre-- pare; God's glorious ac-- tions loud-- ly tell,

ff tutti.
 His wond'rous pow'r to all de-- clare.

ff tutti.
 His wond'rous pow'r to all de-- clare.

Duett, Treble and Bass.
 His wond'rous pow'r to all de-- clare, His wond'rous pow'r to all de-- clare.

ff tutti.
 His wond'rous pow'r to all de-- clare, His wond'rous pow'r to all de-- clare.

2
 To his great Name fresh altars raise,
 devoutly due respect afford;
 Him in his holy temple praise,
 where he's with solemn state ador'd.

3
 God rules the angry floods on high;
 his boundless sway shall never cease;
 His saints with strength he will supply,
 and bless his own with constant peace.

(GLORIA PATRI.)
 To Father, Son, and Holy Ghost,
 the God whom earth and heav'n adore,
 Be Glory; as it was of old,
 is now, and shall be evermore.

The First, Second and Third Verses of the
THIRTIETH PSALM

The Music by

Tune.
BOSTON.

Moderato.

D. C. M.

Tenor.

Contra
Tenor.

AIR, and

PIANO FORTE

OR
ORGAN.

I'll ce - - le - - brate thy prai - - ses, Lord, who

I'll ce - - le - - brate thy prai - - ses, Lord, who

I'll ce - - le - - brate thy prai - - ses, Lord, who

I'll ce - - le - - brate thy prai - - ses, Lord, who

did'st thy pow'r... em - - ploy To raise my droop - - ing

did'st thy pow'r... em - - ploy Treble Primo.

did'st thy pow'r... em - - ploy To raise my droop - - ing

did'st thy pow'r... em - - ploy To raise my droop - - ing

head, and check... my foes... in - - sult - - - ing joy.

my foes in - - sult - - - ing joy.

head, and check... my foes... in - - sult - - - ing joy.

head, and check... my foes in - - sult - - - ing joy.

tutti.
f In my dis--tress I cry'd to thee, who
tutti.
f In my dis--tress I cry'd to thee, who
f In my dis--tress I cry'd to thee, who kind--
tutti.
f In my dis--tress I cry'd to thee, who kind--

kind---ly didst re--lieve; *p* And from the grave's ex--
 kind---ly didst re--lieve; *p* And from the grave's ex--
 ---ly didst re--lieve; *p* And from the grave's ex--
 ---ly didst re--lieve; *p* And from the grave's ex--

---pect---ing jaws my hope--less life... re--trieve.
 ---pect---ing jaws my hope--less life re--trieve.
 ---pect---ing jaws my hope--less life... re--trieve.
 ---pect---ing jaws my hope--less life re--trieve.

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

Halle - lu - jah, Hal - le -
 Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
 Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
 Hal - le - lu - jah, Duo, Treble and Contra Tenor. Organ *p*: Hal - le -

tutti. - lu - jah, *ff* Hal - le - lu - jah, Hal - le - lu - jah.
tutti. - lu - jah, *ff* Hal - le - lu - jah, Hal - le - lu - jah.
tutti. - lu - jah, *ff* Hal - le - lu - jah, Hal - le - lu - jah.
tutti. - lu - jah, *ff* Hal - le - lu - jah, Hal - le - lu - jah.

2
 Thus to his courts, ye saints of his,
 with songs of praise repair;
 With me commemorate his truth,
 and providential care.
 To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be Glory; as it was, is now,
 and shall be evermore.
 Hallelujah.

The First, Second, Third and Fourth Verses of the
THIRTYFIRST PSALM.

The Music by
D. CALLCOTT

Tune,
KILLALLA.
S. M.

Moderato.

Tenor.

Contra
Tenor.

AIR, and

PIANO FORTE
OF
ORGAN.

De--- fend, de--- fend me, Lord, from shame,
De--- fend, de--- fend me, Lord, from shame, Treble.
De--- fend, de--- fend me, Lord, from shame, for
De--- fend, de--- fend me, Lord, from shame,

tutti.
for still I trust in thee;
for still I trust, I trust in thee;
still I trust, for still I trust in thee;
tutti.
for still I trust in thee;

tutti.
As just and righteous is thy
Treble. As just and righ--teous is thy name,
As just and righ--teous is thy name, as just and righteous is thy
As just and righ--teous is thy

name, from dan-ger set me free, from dan-ger set me
 from dan-ger set me free, from danger set me
 name, Organ *pia*.....
 name,

free, *ff* tutti. from danger set me free.
 free, *ff* tutti. from dan-ger set me free.
 Treble. from dan-ger....., from danger set me free.
p *ff* tutti. from dan-ger set me free, from danger set me free.

2

Bow down thy gracious ear,
 and speedy succour send;
 Do thou my stedfast rock appear,
 to shelter and defend.

3

Since thou, when foes oppress,
 my rock and fortress art,
 To guide me forth from this distress,
 thy wonted help impart.

4

Release me from the snare
 which they have closely laid;
 Since I, O God, my strength, repair
 to thee alone for aid.

(GLORIA PATRI)

To God, the Father, Son,
 and Spirit, Glory be;
 As 'twas, and is, and shall be so
 to all Eternity.

The First, Fifth and Eleventh Verses of the
THIRTY SECOND PSALM

The Music by
 Isaac Smith

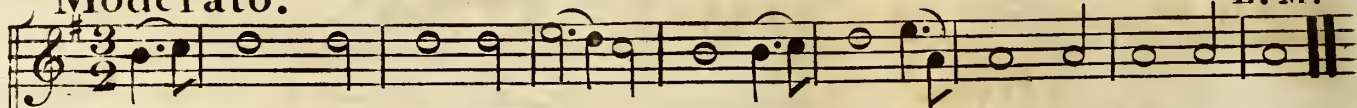
Tune
 ANGEL'S SONG

In the Repeat, sing the 3^d line of each Verse Piano, and the 4th in Chorus.

Moderato.

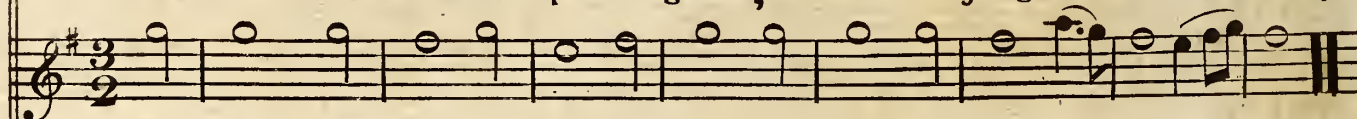
L. M.

Tenor.



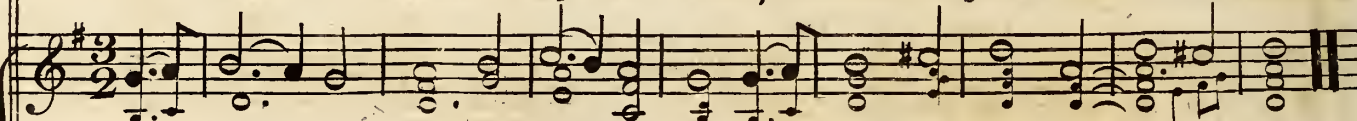
He's bless'd whose sins have pardon gain'd, no more in judgment to ap-pear;

Contra
 Tenor.



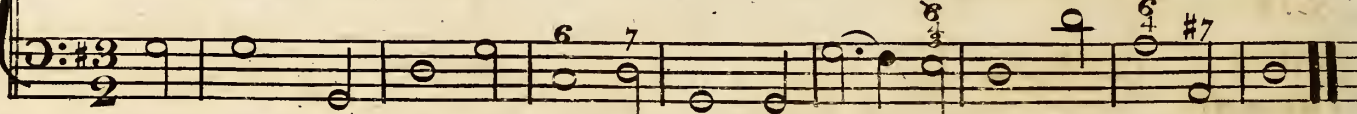
He's bless'd whose sins have pardon gain'd, no more in judgment to ap-pear;

AIR, and



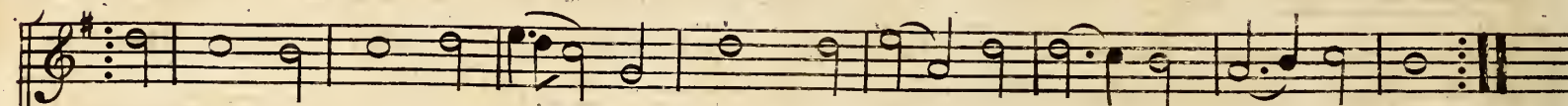
He's bless'd whose sins have pardon gain'd, no more in judgment to ap-pear;

PIANO FORTE

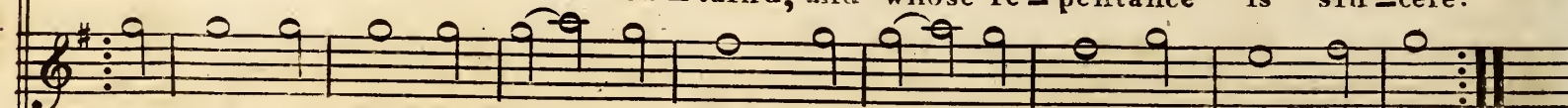


OR
 ORGAN.

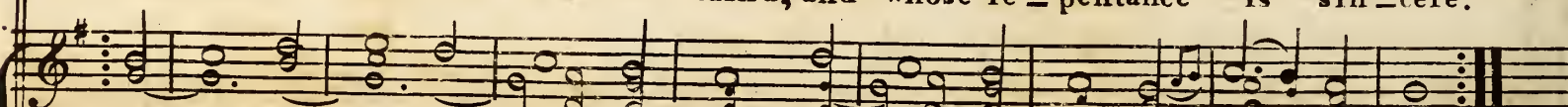
He's bless'd whose sins have pardon gain'd, no more in judgment to ap-pear;



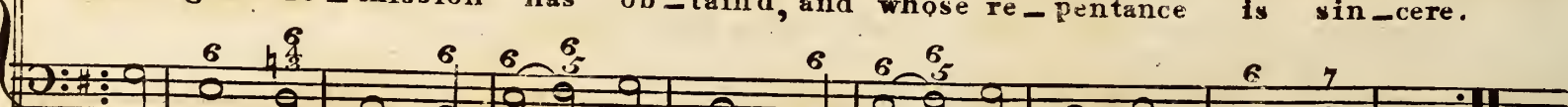
Whose guilt re-mission has ob-tain'd, and whose re-pentance is sin-cere.



Whose guilt re-mission has ob-tain'd, and whose re-pentance is sin-cere.



Whose guilt re-mission has ob-tain'd, and whose re-pentance is sin-cere.



Whose guilt re-mission has ob-tain'd, and whose re-pentance is sin-cere.

2
 No sooner I my wound disclos'd,
 the guilt that tortur'd me within;
 But thy forgiveness interpos'd,
 and mercy's healing balm pour'd in.

3
 His saints, that have perform'd his laws,
 their life in triumph shall employ;
 Let them, (as they alone have cause),
 in grateful raptures shout for joy.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
 the God whom earth and heav'n adore,
 Be Glory; as it was of old,
 is now, and shall be evermore.

The First Second and Third Verses of the
THIRTY THIRD PSALM.

The Music
Composed Expressly
for this Work.

Tune,
LAVALLY.

BY DAVID WEYMAN.

Lively. **C. M.**

Tenor.
Let all the just, to God with joy their cheer-ful

Contra Tenor.
Let all the just, to God with joy their cheer-ful

AIR, and
PIANO FORTE
OR
ORGAN.

Let all the just, to God with joy their cheer-ful

Let all the just, to God with joy their cheer-ful

2^d. Treble, Tenor silent.

voi-ces raise, their cheer-ful voi-ces raise, For well the

voi-ces raise, their cheer-ful voi-ces raise, 1st. Treble.

voi-ces raise, their cheer-ful voi-ces raise, For well the

Organ *p*.

voi-ces raise, their cheer-ful voi-ces raise, Bass Voice silent.....

tutti. *ff* *tr*

righ-teous it be-comes to sing glad songs of praise.

tutti. *ff* *tr*

to sing glad songs of praise.

tutti. *ff* *tr*

righ-teous it be-comes to sing glad songs of praise.

Bass Voice. *ff* *tr*

to sing glad songs of praise.

2^d Treble. Tenor silent.

For well the righteous, well the righteous it be-- comes

1st Treble.

Organ *p*.....

For well the righteous it be-- comes

2^d Treble.

Tenor.

To sing glad songs of praise, to sing glad songs of praise.

To... sing glad songs of praise.

tutti.

To... sing glad songs of praise, to sing glad songs of praise.

To... sing glad songs of praise.

2

Let Harps, and Psalteries, and Lutes,
in joyful consort meet;
And new made songs of loud applause
the harmony compleat.

3

For faithful is the word of God,
his works with truth abound;
He justice loves, and all the earth
is with his goodness crown'd.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
the God whom we adore,
Be Glory; as it was, is now,
and shall be evermore.

The First, Third, Eighth and Ninth Verses of the
THIRTY FOURTH PSALM.

The Music by

Tunel.
 CORNISH.

Lively.

C. M.

Tenor.

Contra
 Tenor.

AIR, and
 PIANO FORTE
 OR
 ORGAN.

Thro' all the chang--ing scenes of life in

Thro' all the chang--ing scenes of life in

Thro' all the chang--ing scenes of life in

Thro' all the chang--ing scenes of life in

trou--ble and in joy, The prais--es of my

trou--ble and in joy, The prais--es of my

trou--ble and in joy, The prais--es of my

trou--ble and in joy, The prais--es of my

God... shall still my heart and tongue em--ploy.

God shall... still my heart and tongue em--ploy.

God.. shall still my heart and tongue em--ploy.

God... shall still my heart and tongue em--ploy.

2^d Treble. Tenor silent.

The prais- - - es of my God shall still my
 The prais- - - es of my God shall still my
 The prais- - - es of my God shall still my
 Organ *p.* *ff* tutti.
 Bass Voice silent my

heart, my heart and tongue em- - - ploy.
 heart, my heart and tongue em- - - ploy.
 heart, my heart and tongue em- - - ploy.
 heart, my heart and tongue em- - - ploy.

2

O magnify the Lord with me,
 with me exalt his Name:
 When in distress to him I call'd,
 he to my rescue came.

3

O make but trial of his love,
 experience will decide
 How blest they are, and only they,
 who in his truth confide.

4

Fear him, ye saints, and you will then
 have nothing else to fear:
 Make you his service your delight,
 your wants shall be his care.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be Glory; as it was, is now,
 and shall be evermore.

The First, Ninth and Twenty Eighth Verses of the
THIRTY FIFTH PSALM.

The Music by
D^r RANDEL.

Tunes
NEW CAMBRIDGE

c. m

Moderato.

C. M.

Tenor.
 Contra
 Tenor.
 AIR, and
 PIANO FORTE
 OR
 ORGAN.

A - gainst all those that strive with me, O Lord, as -

- sert my right; With such as war un - - just - ly wage,
 - sert my right; With such as war un - - just - ly wage,
 - sert my right; With such as war un - - just - ly wage, Bass Voice.
 - sert my right; With such as war un - - just - ly wage, do thou my

soft do thou my bat - - tles fight.
ff do thou my battles fight, do thou my bat - - tles fight.
ff do thou my battles fight, do thou my bat - - tles fight.
 battles fight....., do thou my bat - - tles fight.

2
 Whilst my glad soul shall God's great name
 for this deliv'rance bless;
 And, by his saving health secur'd,
 it's grateful joy express.

3
 So shall my tongue thy judgments sing,
 inspir'd with grateful joy:
 And cheerful hymns in praise of thee
 shall all my days employ.

(GLORIA PATRI.)
 To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be Glory; as it was, is now,
 and shall be evermore.

The First, Fifth and Seventh Verses of the
THIRTY SIXTH PSALM.

The Music by
H. DE LA MAIN.

Tuned,
ST. CATHERINE'S

Moderato.

L. M.

Tenor.

Contra
Tenor.

AIR, and

PIANO FORTE

OR
ORGAN.

My craf - ty foe, with flatt'ring art, his
My craf - ty foe, with flatt'ring art, his
My craf - ty foe, with flatt'ring art, his
My craf - ty foe, with flatt'ring art, his

wick - ed pur - pose would dis - guise;
wick - ed pur - pose would dis - guise; But rea - - son whis - - pers
wick - ed pur - pose would dis - guise; But rea - - son whis - - pers
wick - ed pur - pose would dis - guise; org. But rea - - son whis - - pers

tutti.
he ne'er sets God be - fore his eyes.
to my heart, he ne'er sets God be - - - fore his eyes.
to my heart, he ne'er sets God be - - - fore his eyes.
to my heart, he ne'er sets God be - - - fore his eyes.

2. But, Lord, thy mercy, my sure hope,
above the heav'nly orb ascends:
Thy sacred truth's unmeasur'd scope
beyond the spreading sky extends.

3. Since of thy goodness all partake,
with what assurance should the just
Thy shelt'ring wings their refuge make,
and saints to thy protection trust,

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
the God whom earth and heav'n adore,
Be Glory; as it was of old,
as now, and shall be evermore.

The Twenty Third and Thirty Seventh Verses of the
THIRTY SEVENTH PSALM.

The Music
Composed Expressly
for this Work.

BY DAVID WEYMAN.

Tune,
LEITRIM

Moderato.

P. M. or Peculiar Measure.

Tenor.

Contra
Tenor.

AIR and
PIANO FORTE
OR
ORGAN.

The good man's way is God's de-light,
The good man's way is God's de-light, he or-ders all the
The good man's way is God's de-light, he or-ders all the

he or-ders all the steps a-right of him that
steps a-right, he or-ders all the steps a-right of him that
steps a-right, he or-ders all the steps a-right of him that
steps a-right, he or-ders all the steps a-right of him that

moves by his com-mand; Tho' he some-times may be dis-tress'd,
moves by his com-mand; Tho' he some-times may be dis-tress'd,
moves by his com-mand; Tho' he some-times may be dis-tress'd,
moves by his com-mand; Tho' he some-times may be dis-tress'd,

2^d Treble. Tenor silent.

Yet shall he ne'er be quite op - - press'd, yet shall he

Yet shall he ne'er be quite op - - press'd,

Yet shall he ne'er be quite op - - press'd, yet shall he

Yet shall he ne'er be quite op - - press'd, Bass Voice silent.....

tutti.

ne'er be quite oppress'd, for God up--holds him with his hand.

tutti.

for God up--holds him with his hand.

ne'er be quite oppress'd, for God up--holds him with his hand.

tutti. 6 6 4 3 6 6 4 # 7

for God up--holds him with his hand.

as 113th

6 lines 8th

2

Observe the perfect man with care,
 And mark all such as upright are;
 Their roughest days in peace shall end;
 While on the latter end of those
 Who dare God's sacred will oppose,
 A common ruin shall attend

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
 The God whom Heav'n's triumphant Host
 And suffering Saints on Earth adore,
 Be Glory; as in ages past,
 As now it is, and so shall last,
 When time itself shall be no more.

The First, Seventeenth and Twenty First Verses of the
THIRTY EIGHTH PSALM.

The Music by
D. GREEN.

Tune!
CROWLE.

In the Repeat, sing the 3^d line of each Verse Piano, and the 4th in Chorus.

Plaintive.

C. M.

Tenor.
 Contra
 Tenor.
 AIR, and
 PIANO FORTE
 or
 ORGAN.

Thy chast' - - ning wrath, O Lord, re - - strain,

Thy chast' - - ning wrath, O Lord, re - - strain,

Thy chast' - - ning wrath, O Lord, re - - strain,

Thy chast' - - ning wrath, O Lord, re - - strain,

tho' I de - - serve it all; Nor let at once on

tho' I de - - serve it all; Nor let at once on

tho' I de - - serve it all; Nor let at once on

tho' I de - - serve it all; Nor let at once on

me the storm of thy dis - - plea - - sure fall.

me the storm of thy dis - - plea - - sure fall.

me the storm of thy dis - - plea - - sure fall.

me the storm of thy dis - - plea - - sure fall.

2
 And, with continual grief opprest,
 to sink I now begin:
 To thee, O Lord, I will confess,
 to thee bewail my sin.

3
 Forsake me not, O Lord, my God,
 nor far from me depart;
 Make haste to my relief, O thou,
 who my salvation art.

(GLORIA PATRI.)
 To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be Glory; as it was, is now,
 and shall be evermore.

The First, Third, Fourth, Sixth and Seventh Verses of the
THIRTY NINTH PSALM.

The Music by
H. DE LA MAIN.

Tune
BANDON.

Moderato.

D. C. M.

Tenor.

Re_solv'd to watch o'er all my ways, I kept my

Contra
Tenor.

Re_solv'd to watch o'er all my ways, I kept my

AIR, and

PIANO FORTE
OR
ORGAN.

Re_solv'd to watch o'er all my ways, I kept my

tongue in awe, I curb'd my has_ty words, when I the wick_ed

tongue in awe, I curb'd my has_ty words, when I the wick_ed

tongue in awe, I curb'd my has_ty words, when I the wick_ed

tongue in awe, I curb'd my has_ty words, when I the wick_ed

prosp'_rous saw. My heart did glow with work_ing thoughts, and

prbsp'_rous saw. My heart did glow with work_ing thoughts, and

prosp'_rous saw. My heart did glow with work_ing thoughts, and

prosp'_rous saw. My heart did glow with work_ing thoughts, and

no re -- pose could take, 'Till strong re -- flec - tion fann'd the

no re -- pose could take, 'Till strong re -- flec - tion fann'd the

no re -- pose could take, 'Till strong re -- flec - tion fann'd the

no re -- pose could take, 'Till strong re -- flec - tion fann'd the

fire, and thus at length I spake, till strong re --

fire, and thus at length I spake, till strong re --

fire, and thus at length I spake, till strong re --

fire, and thus at length I spake, till strong re --

- flec - tion fann'd the fire, and thus at length I spake.

- flec - tion fann'd the fire, and thus at length I spake.

- flec - tion fann'd the fire, and thus at length I spake.

- flec - tion fann'd the fire, and thus at length I spake.

2

“Lord, let me know my term of days,
 “how soon my life will end;
 “The num’rous train of ills disclose,
 “which this frail state attend?”
 Man, like a shadow, vainly walks,
 with fruitless cares oppress’d;
 He heaps up wealth, but cannot tell
 by whom ’twill be possess’d.
 Melodia Sacra.

3

Why then should I on worthless toys
 with anxious care attend.
 On thee alone my stedfast hope
 shall ever, Lord, depend.
 To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be Glory; as it was, is now,
 and shall be evermore.

full
 Cho.^s

The First, Third and Fifth Verses of the
FORTIETH PSALM.

The Music
Composed Expressly
for this Work

Tune,
WESTMEATH.

BY SIR J. A. STEVENSON, Mus. Doc.

Moderato.

D. L. M.

Tenor.

Contra
Tenor.

AIR, and
PIANO FORTE
OR
ORGAN.

I wait-ed meek-ly for the Lord, 'till

I wait-ed meek-ly for the Lord, 'till

I wait-ed meek-ly for the Lord, 'till

I wait-ed meek-ly for the Lord, 'till

he vouch-saf'd a kind re-ply, Who did his gra-cious

he vouch-saf'd a kind re-ply, Who did his gra-cious

he vouch-saf'd a kind re-ply, Who did his gra-cious

he vouch-saf'd a kind re-ply, Who did his gra-cious

ear af-ford, and heard from heav'n my hum-ble

ear af-ford, and heard from heav'n my hum-ble

ear af-ford, and heard from heav'n my hum-ble

ear af-ford, and heard from heav'n my hum-ble

cry. The won - ders he for me has wrought shall fill my
 cry. The won - ders he for me has wrought shall fill my
 cry. The won - ders he for me has wrought shall fill my
 cry. The won - ders he for me has wrought shall fill my

mouth with songs of praise; And o - thers to his wor - ship
 mouth with songs of praise; And o - thers to his wor - ship
 mouth with songs of praise; And o - thers to his wor - ship
 mouth with songs of praise; And o - thers to his wor - ship

brought, to hopes of like de - - - liv' - - - rance raise.
 brought, to hopes of like de - - - liv' - - - rance raise.
 brought, to hopes of like de - - - liv' - - - rance raise.
 brought, to hopes of like de - - - liv' - - - rance raise.

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

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

Bass Solo.

Organ p..... ff

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

To be sung *Pia.* } Who can the wond'rous works recount,
 which thou, O God, for us hast wrought.
 The treasures of thy love surmount,
 the pow'r of numbers, speech and thought.
 Full Chorus. } To Father, Son, and Holy Ghost,
 the God whom earth and heav'n adore,
 Be Glory; as it was of old,
 is now, and shall be evermore.
 Hallelujah.

The First, Second and Third Verses of the
FORTY FIRST PSALM.
for Charity Sermons.

The Music
Composed Expressly
for this Work

Tune,
WICKLOW.

BY DAVID WEYMAN.

Largo Pia. TRIO, two Trebles & a Bass.

C. M. 3 Verses.

2^d

AIR, and
PIANO FORTE
OR
ORGAN.

Happy the man whose ten-der care re -

Happy the man whose ten-der care re -

Happy the man whose ten-der care re -

- lieves the poor dis-tress'd; When trou-bles com-pass

- lieves the poor dis-tress'd; When trou-bles com-pass

- lieves the poor dis-tress'd; When trou-bles com-pass

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

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

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

The Lord shall give.... him rest.

cres. Lord, The Lord shall give.... him rest.

cres. Lord, The Lord shall give him rest.

CHORUS.

Allegro.

Tenor.

Contra
Tenor.

AIR, and

PIANO FORTE
OF
ORGAN.

The Lord his life, with blessings crown'd, in safe-ty shall pro-

The Lord his life, with blessings crown'd, in safe-ty shall pro-

The Lord his life, with blessings crown'd, in safe-ty shall pro-

The Lord his life, with blessings crown'd, in safe-ty shall pro-

long; And disappoint the will of those, of those that

long; And disappoint the will, dis-ap-point the will of those that

long; And disappoint the will, dis-ap-point the will of those that

long; And disappoint the will, dis-ap-point the will of those that

tutti.

seek to do him wrong, That seek to do him wrong.

tutti.

seek to do him wrong, Trebles. That seek to do him wrong.

tutti.

seek to do him wrong, That seek..... to do him wrong.

tutti.

seek to do him wrong, That seek to do him wrong.

TRIO, Two Trebles & a Bass.

Largo Pia.

2^d

AIR, and
PIANO FORTE.
BASS.

If he in lan - - guish - - ing.... es -

If he in lan - - guish - - ing.... es -

If he in lan - - guish - - ing.... es -

- tate op - - press'd with sick - - ness lie; The Lord will

- tate op - - press'd with sick - - ness lie; The Lord will

- tate op - - press'd with sick - - ness lie; The Lord will

ea - - sy make his bed, and in - ward strength sup -

ea - - sy make his bed, and in - ward strength sup -

ea - - sy make his bed, and in - ward strength sup -

- ply, and in - - ward, in - - ward strength sup - - ply.

- ply, and in - - ward, in - - ward strength sup - - ply.

- ply, and in - - ward, in - - ward strength sup - - ply.

Cho^s Allegro. Gloria Patri.

Tenor.

Contra
Tenor.

AIR, and

PIANO FORTE
OF
ORGAN.

To Father, Son, and Ho-ly Ghost, the God whom we a- - dore,

To Father, Son, and Ho-ly Ghost, the God whom we a- - dore,

To Father, Son, and Ho-ly Ghost, the God whom we a- - dore,

To Father, Son, and Ho-ly Ghost, the God whom we a- - dore,

Be Glory, as it was, is now, and shall be, shall be

Be Glory, as it was, as it was, is now, and shall be, shall be

Be Glory, as it was, as it was, is now, and shall be, shall be

Be Glory, as it was, as it was, is now, and shall be, shall be

tutti. f

e - ver more, and shall be e - - - ver - - - more.

tutti. f

e - ver more, and shall be e - - - ver - - - more.

tutti. f

e - ver more, and shall be e - - - ver - - - more.

tutti. f

e - ver more, and shall be e - - - ver - - - more.

Moderato.

Tenor.

2^d Treble.

Hall - lu - jah, Halle - lu - jah,

Contra Tenor.

Halle - lu - jah, Halle - lu - jah,

AIR, and

2^d Treble. *tutti.*

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, Halle - lu - jah,

PIANO FORTE OR ORGAN.

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, Halle - lu - jah,

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah,

tutti.

2^d Treble.

f Tenor.

tutti.

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

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

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

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

Adagio.

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

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

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

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

The First, Second and Fifth Verses of the
FORTY SECOND PSALM.

The Music
Composed by

Tune,
FERN'S.
C. M.

LORD MORNINGTON.
Moderato. *Duke of Wellington's Lullaby*

Tenor.
Contra
Tenor.
AIR, and
PIANO FORTE
or
ORGAN.

As pants the hart for cooling streams, when heat-ed in the

As pants the hart for cooling streams, when heat-ed in the

As pants the hart for cooling streams, when heat-ed in the

As pants the hart for cooling streams, when heat-ed in the

chace, when heat-ed in the chace, So longs my soul, O God, for

chace, when heat-ed in the chace, So longs my soul, O God, for

chace, when heat-ed in the chace, So longs my soul, O God, for

chace, when heat-ed in the chace, So longs my soul, O God, for

tutti.

thee, and thy re-freshing grace, and thy re-freshing grace.

thee, and thy refresh-ing grace, and thy re-freshing grace.

thee, and thy re-freshing grace, and thy re-freshing grace.

thee, and thy re-freshing grace, and thy re-freshing grace.

2
For thee, my God, the living God,
my thirsty soul doth pine;
O when shall I behold thy face,
thou Majesty divine!

3
Why restless, why cast down, my soul,
trust God, who will employ
His aid for thee, and change these sighs
to thankful hymns of joy.

(GLORIA PATRI.)
To Father, Son, and Holy Ghost,
the God whom we adore,
Be Glory; as it was, is now,
and shall be evermore.

The First, Third and Fourth Verses of the FORTY THIRD PSALM.

The Music by

Tuned BRENTFORD

Andante.

L. M.

Tenor.
Contra Tenor.
AIR, and PIANO FORTE OR ORGAN.

Just Judge of Heav'n, a--gainst my foes do thou as--

Just Judge of Heav'n, a--gainst my foes do thou as--
2^d Treble, Tenor silent.

-sert my in--jur'd right: *p* O set me free, my

-sert my in--jur'd right: Treble Primo.

-sert my in--jur'd right: *p* O set me free, my

-sert my in--jur'd right: *p* O set me free, my

Tenor.

God, from those that in de--ceit and wrong de--light.

that in de--ceit and wrong de--light.

God, from those that in de--ceit and wrong de--light.

God, from those that in de--ceit and wrong de--light.

Let me with light and truth be bless'd,
be these my guides to lead the way;
'Till on thy holy hill I rest,
and in thy sacred temple pray.

Then will I there fresh altars raise
to God, who is my only joy;
And well tun'd harps, with songs of praise,
shall all my grateful hours employ.

(GLORIA PATRI.)
To Father, Son, and Holy Ghost,
the God whom earth & heav'n adore,
Be Glory; as it was of old,
is now, and shall be evermore.

Melodia Sacra.

The First, Fourth and Eighth Verses of the
FORTY FOURTH PSALM.

The Music
 Composed Expressly
 for this Work

BY I. BLEWITT.

Tune,
 ST. ANDREW'S

In the Repeat, sing the 3^d line of each Verse Piano, and the 4th in Cho^s.

Andante.

C. M.

Tenor.

Contra
 Tenor.

AIR, and

PIANOFORTE
 OR
 ORGAN.

O Lord, our fa-thers oft have told, in our at-ten-tive ears,

O Lord, our fa-thers oft have told, in our at-ten-tive ears,

O Lord, our fa-thers oft have told, in our at-ten-tive ears,

O Lord, our fa-thers oft have told, in our at-ten-tive ears,

Thy won-ders in their days perform'd, and el-der times than theirs.

Thy wonders in their days perform'd, and el-der times than theirs.

Thy won-ders in their days perform'd, and el-der times than theirs.

Thy wonders in their days perform'd, and el-der times than theirs.

2

3

As thee their God our fathers own'd,
 thou art our Sov'reign King;
 O therefore, as thou didst to them,
 to us deliv'rance bring.

To thee the triumph we ascribe,
 from whom the conquest came;
 In God we will rejoice all day,
 and ever bless his name.

(GLORIA PATRI.)

To Father, Son, and Holy Ghost,
 the God whom we adore,
 Be Glory; as it was, is now,
 and shall be evermore.

The First, Second, Third, Fourth, Sixth & Seventeenth Verses of the
FORTY FIFTH PSALM.

The Music
Composed by

GIORDANI.

Quinc
CAMBRIDGE

Largo.

And^{te} Maestoso. C.M. 6 Verses.

TENOR.

While I While I the king's loud praise re.

Contra
TENOR.

While I While I

AIR, and

Piano Forte

or

ORGAN.

While I While I the king's loud praise re.

While I While I the king's loud praise re.

While I While I the king's loud praise re.

- hearse in - di - ted by my heart, - My tongue is like the

in - di - ted by my heart, My tongue is like the

- hearse in - di - ted by my heart, My tongue is like the

- hearse in - di - ted by my heart, My tongue is like the

- hearse in - di - ted by my heart, My tongue is like the

pen of him that writes with ready art. How match - less

pen of him that writes with ready art. How match - less

pen of him that writes with ready art. How match - less

pen of him that writes with ready art. How match - less

pen of him that writes with ready art. How match - less

Melodia Sacra.

Volti Subito.

is thy form, O King, O King, thy mouth with grace o'er - flows;

is thy form, O King, O King, thy mouth with grace o'er - flows;

is thy form, O King, thy mouth with grace o'er - flows;

is thy form, O King, thy mouth with grace o'er - flows;

Second time Forte.

be - cause fresh bless - ings God on thee e - ter - nal - ly be - stows.

be - cause fresh bless - ings God on thee e - ter - nal - ly be - stows.

be - cause fresh bless - ings God on thee e - ter - nal - ly be - stows.

be - cause fresh bless - ings God on thee e - ter - nal - ly be - stows.

TRIO, TWO TREBLES and a BASS.

2^d Treble, Andante.

2^d Gird on thy Sword, most migh - ty Prince, and clad in

AIR, and Primo. Gird on thy Sword, most migh - ty Prince, and clad in

Piano Forte or Mez: p Gird on thy Sword, most migh - ty Prince, and clad in

ORGAN. Gird on thy Sword, most migh - ty Prince, and clad in

rich ar---ray, With glorious or--na--ments of pow'r, ma-

rich ar---ray, With glorious or--na--ments of pow'r, ma-

rich ar---ray, With glorious or--na--ments of pow'r, ma-

-jes--tic pomp dis---play: Ride on in state, and

-jes--tic pomp dis---play: Ride on in state, and

-jes--tic pomp dis---play: Ride on in state, and

still pro--tect the meek, the just, and true; Whilst thy right

still pro--tect the meek, the just, and true; Whilst thy right

still pro--tect the meek, the just, and true; Whilst thy right

hand with swift re--venge does all thy foes pur--sue.

hand with swift re--venge does all thy foes pur--sue.

hand with swift re--venge does all thy foes pur--sue.

Full Chorus, Maestoso.

Tenor.

But thy firm throne, O God, is fix'd for

Contra Tenor.

But thy firm throne, O, God is fix'd for

AIR, and

PIANOFORTE
OR
ORGAN.

But thy firm throne, O God, is fix'd for

But thy firm throne, O God, is fix'd for

e-ver to en-dure; Thy scepter's sway shall al-ways last, by

e-ver to en-dure; Thy scepter's sway shall al-ways last, by

e-ver to en-dure; Thy scepter's sway shall al-ways last, by

e-ver to en-dure; Thy scepter's sway shall al-ways last, by

e-ver to en-dure; Thy scepter's sway shall al-ways last, by

righteous laws se-cure. Whilst this my song to fu-ture

righteous laws se-cure. Whilst this my song to fu-ture

righteous laws se-cure. Whilst this my song to fu-ture

righteous laws se-cure. Whilst this my song to fu-ture

righteous laws se-cure. Whilst this my song to fu-ture

p

times trans - mits thy glorious Name: And makes the world, with one con -

times trans - mits thy glorious Name:

p

times trans - mits thy glorious Name: And makes the world, with one con -

p

times tran - - mits thy glorious Name: And makes the world, with one con -

p *ff*

- sent, thy last - ing praise pro - claim, and makes the world, with one con -

p *ff*

thy last - ing praise pro - claim, and makes the world, with one con -

p *ff*

- sent, thy last - ing praise pro - claim, and makes the world, with one con -

p *ff*

- sent, thy last - ing praise pro - claim, and makes the world, with one con -

- sent, thy lasting praise pro - - claim.

- sent, thy lasting, lasting praise pro - - claim.

- sent, thy lasting praise pro - - claim.

- sent, thy lasting praise pro - - claim.

The First, and Second Verses of the
FORTYSIXTH PSALM

The Music
Composed Expressly
for this Work

Tune,
ELLERTON

BY DAVID WEYMAN.

Allegro Moderato. *f*

P.M.

Tenor.

Contra
Tenor.

AIR, and

PIANO FORTE
or
ORGAN.

God is our re-fuge in dis-tress,

God is our re-fuge..... in dis-tress,

God is our re-fuge in dis-tress, our re-fuge in dis-tress, A

God is our re-fuge in dis-tress, A

A present help when dan-gers press; a present help when dan-gers press;

A pre-sent help when dan-gers press; In

pre-sent help when dan-gers press; a pre-sent help when dan-gers press; Org.

pre-sent help when dan-gers press; a pre-sent help when dan-gers press; In

In him un-daunt-ed we'll con-fide:

him un-daunt-ed un-daunt-ed we'll con-fide: Tho' earth were from her centre

... In him un-daunt-ed we'll con-fide: Tho' earth were from her cen-tre

him un-daunt-ed un-daunt-ed we'll con-fide:

2^d Treble. Tenor.

Tho' earth were from her cen-tre
 tost, And mountains in the o-cean lost, from her cen-tre.

tost, And mountains in the o-cean lost, Tho' earth were from her cen-tre

And mountains in the o-cean lost, Tho' earth were from her cen-tre

2^d Treble. Tenor.

tost, And mountains in the o-cean lost, Torn piece-meal by the roar-ing
 tost, in the o-cean lost, Torn piece-meal by the roar-ing

tost, And mountains in the o-cean lost, Torn piece-meal by the roar-ing

tost, And mountains in the o-cean lost, Torn piece-meal by the roar-ing

tide, torn piece-meal by the roar-ing tide, by the roar-ing tide.
 tide, torn piece-meal by the roar-ing tide, by the roar-ing tide.

tide, torn piece-meal by the roar-ing tide, by the roar-ing tide.

tide, torn piece-meal by the roar-ing tide, by the roar-ing tide.

DUETT, Two Trebles.

Espressivo.

2d

AIR, and

PIANO FORTE
OF
ORGAN.

A gent - - ler stream with glad - - ness

A gent - - ler stream with glad - - ness

5 6 7 3 7
4 4 4 4 4
2 2

still The Ci - - - ty of our Lord shall fill, The

still The Ci - - - ty of our Lord shall fill, The

5 7 6 5

Roy - - al Seat of God most high, the

Roy - - al Seat of God most high, the

5 6 7 3 8

Roy - - - al Seat of God most high.

Roy - - - al Seat of God most high.

7 7

God dwells in Si - - on, whose fair tow'rs shall
 God dwells in Si - on, in Si - - on, whose fair tow'rs, shall

mock, shall mock th'as - - saults of earth - - ly pow'rs, shall
 mock, shall mock th'as - - saults of earth - - ly pow'rs, shall

express.
 mock th'assaults of earthly pow'rs, While his al - - migh - ty aid is
 mock th'assaults of earthly pow'rs, While his al - - migh - ty aid is

nigh, while his..... al - - migh - - ty aid is nigh.
 nigh, while his..... al - - migh - - ty aid is nigh.

FULL CHORUS.

Allegro.

Tenor.

Contra
Tenor.

AIR, and

PIANO FORTE
OR
ORGAN.

To Father, Son, and Ho-ly Ghost,
To Father, Son, and Ho-ly Ghost,
To Father, Son, and Ho-ly Ghost, and Ho-ly Ghost, the
To Father, Son, and Ho-ly Ghost, the

whom heav'ns tri-umphant host, and suff'ring saints on
and suff'ring saints on
God whom heav'ns tri-umphant host, and suff'ring saints on
God whom heav'ns tri-umphant host, and suff'ring saints on

earth a-dore, Be Glo-ry; as in a-ges past,
earth a-dore, Be Glory; as in a-ges in a-ges past, As now it
earth a-dore, Be Glo-ry; as in a-ges past, As now it
earth a-dore, Be Glory; as in a-ges, in a-ges past,

be Glo-ry; as in a-ges
 is, and so shall last, as now it is, and so shall last, as in a-ges
 is, and so shall last, as now it is, and so shall last, be Glo-ry; as in a-ges
 as now it is, and so shall last, be Glo-ry; as in a-ges

past, as now it is, and so shall last, when time it -- self shall be no.
 past, and so shall last, when time it -- self shall be no
 past, as now it is, and so shall last, when time it -- self shall be no
 past, as now it is, and so shall last, when time it -- self shall be no

more, when time it self shall be no more, shall be no more.
 more, when time it self shall be no more, shall be no more.
 more, when time it self shall be no more, shall be no more.
 more, when time it self shall be no more, shall be no more.

FORTY SEVENTH PSALM.

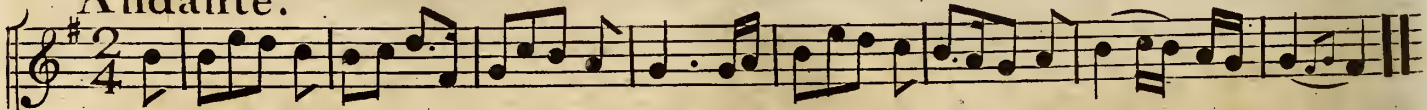
The Music by
R^P TAYLOR

Tune,
SABAOth.

In the Repeat, sing the 3^d line of each Verse Piano, & the 4th in Cho^s.

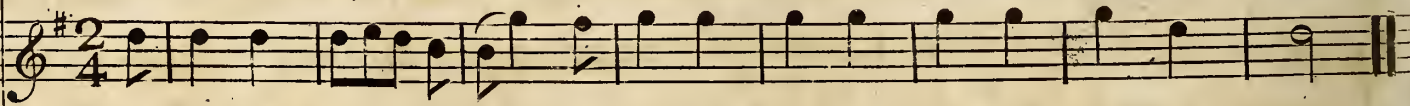
Andante.

Tenor.



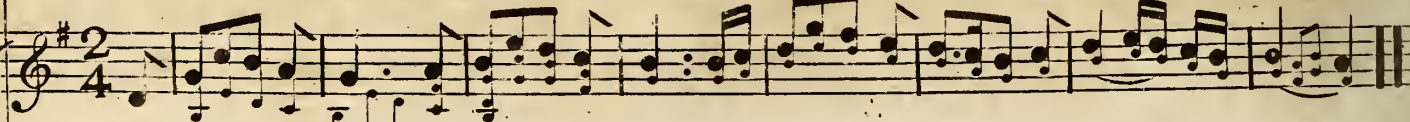
O all ye peo-ple, clap your hands, and with triumphant voi - ces sing;

Contra
Tenor.



O all ye peo-ple, clap your hands, and with triumphant voi - ces sing;

AIR, and



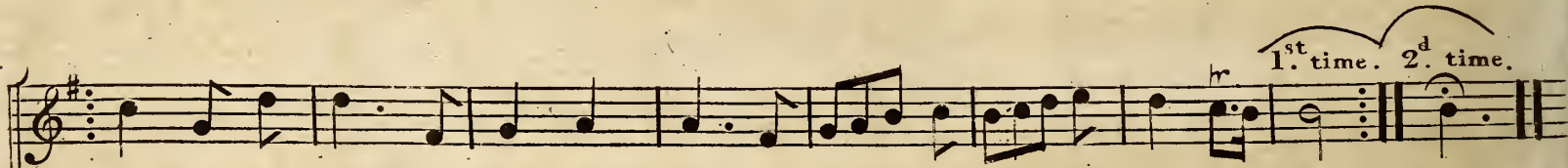
O all ye peo-ple, clap your hands, and with triumphant voi - ces sing;

Piano Forte

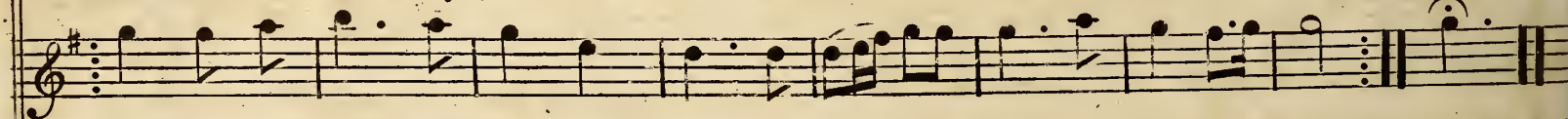
OR
ORGAN.



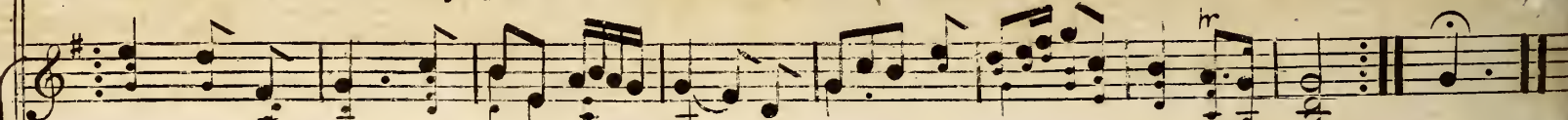
O all ye peo-ple, clap your hands, and with triumphant voi - ces sing;



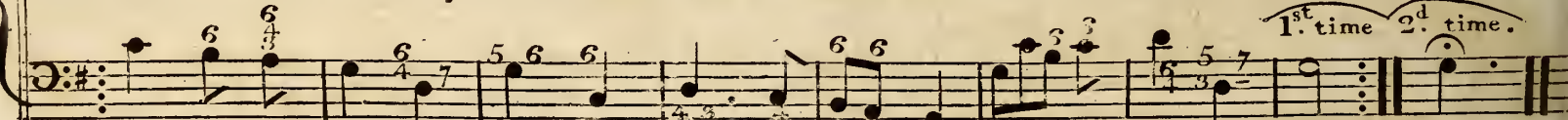
No force the migh-ty pow'r withstands of God the u - ni - ver - sal King, King.



No force the migh-ty pow'r withstands of God the u - ni - ver - sal King, King.



No force the migh-ty pow'r withstands of God the u - ni - ver - sal King, King.



No force the mighty pow'r withstands of God the u - ni - ver - sal King, King.

2

God is gone up, our Lord and King,
with shouts of joy and trumpets' sound;
To him repeated praises sing,
and let the cheerful song rebound.

3

Your utmost skill in praise be shewn,
for him, who all the world commands;
Who sits upon his righteous throne,
and spreads his sway o'er heathen lands.

GLORIA PATRI.

4-8, *thy*

To Father, Son, and Holy Ghost,
the God whom earth and heav'n adore,
Be Glory; as it was of old,
is now, and shall be evermore.

The First, Eighth, Eleventh, and Fourteenth Verses of the
FORTYEIGHTH PSALM

The Music
Proposed Expressly
for this Work.

Tune!
KILDARE.

BY JAMES ALLEN CLARKE.

Moderato

C. M. 4 Verses.

Tenor.

Contra
Tenor.

AIR, and

PIANO FORTE

OR
ORGAN.

The Lord, the on-ly God, is great, and great-ly to be

The Lord, the on-ly God, is great, and great-ly to be

The Lord, the on-ly God, is great, and great-ly to be

The Lord, the on-ly God, is great, and great-ly to be

prais'd In Si-on, on whose hap-py mount his sa-cred throne is rais'd.

prais'd In Si-on, on whose hap-py mount his sa-cred throne is rais'd.

prais'd In Si-on, on whose hap-py mount his sa-cred throne is rais'd.

prais'd In Si-on, on whose hap-py mount his sa-cred throne is rais'd.

LARGO e Sestenuato.

In Si-on we have seen per--form'd a work that was fore-

a work that was fore-

In Si-on we have seen per--form'd a work that was fore-

In Si-on we have seen per--form'd a work that was fore-

told, In pledge that God, for times to come, his Ci - ty will up--hold.

told, In pledge that God, for times to come, his Ci - ty will up--hold.

told, In pledge that God, for times to come, his Ci - ty will up--hold.

told, In pledge that God, for times to come, his Ci - ty will up--hold.

CHORUS.

Moderato.

Let Sion's mount with joy re-- sound, her

Let Sion's mount with joy re-- sound, her

Let Sion's mount with joy re-- sound, her daugh - ters

Let Sion's mount with joy re-- sound, her

daugh - ters all be taught, In songs his judg - ments to ex -

daugh - ters all be taught,

all be taught, In songs his judg - ments to ex -

daugh - ters all be taught, In songs his judg - ments to ex -

-tol, who this de--liv'rance wrought. This God is ours, and will be

who this de--liv'rance wrought. This God is ours, and will be

-tol, who this de--liv'rance wrought. This God is ours, and will be

-tol, who this de--liv'rance wrought. This God is ours, and will be

ours, whilst we in him in him con-fide; Who, as he has pre-serv'd us

ours, whilst we in him in him con-fide; Who, as he has pre-serv'd us

ours, whilst we in him in him con-fide; Who, as he has pre-serv'd us

ours, whilst we in him in him con-fide; Who, as he has pre-serv'd us

ADAGIO.

now, till death will be our guide. A--men. A---men.

now, till death will be our guide. A--men. A---men.

now, till death will be our guide. A--men. A---men.

now, till death will be our guide. A--men. A---men.

The First, Fifth and Fifteenth Verses of the
FORTY NINTH PSALM.

The Music by
D^r GREEN.

Tune by
MILNERS.

Tenor.
Contra Tenor.
AIR, and PIANO FORTE OR ORGAN.

Andante. C. M.

Let all the list'ning world at-tend, and

Let all the list'ning world at-tend, and

Let all the list'ning world at-tend, and

Let all the list'ning world at-tend, and

my in- struc- tions hear, Let high and low, and rich and

my in- struc- tions hear, Let high and low, and rich and

my in- struc- tions hear, Let high and low, and rich and

my in- struc- tions hear, Let high and low, and rich and

2^d Treble. *f*

with joint con- sent give ear.

poor, give ear give ear.

poor, with joint con- sent give ear.

poor, with joint con- sent give ear, give ear.

poor, with joint con- sent give ear.

Why should my courage fail in times
of danger and of doubt,
When sinners that would me supplant
have compass'd me about.

But God will yet redeem my soul,
and from the greedy grave
His greater pow'r shall set me free,
and to himself receive.

(GLORIA PATRI.)
To Father, Son, and Holy Ghost,
the God whom we adore,
Be Glory; as it was, is now,
and shall be evermore.

The First, Fifteenth and Twenty Second Verses of the
FIFTIETH PSALM.

The Music by
D. ARNOLD.

Tune,
CASHEL.

Andante Maestoso.

P. M.

Tenor.

**Contra
Tenor.**

**AIR, and
PIANO FORTE
OR
ORGAN.**

The Lord hath spoke, the mighty God hath sent his summons

The Lord hath spoke, the mighty God hath sent his summons

The Lord hath spoke, the mighty God hath sent his summons

The Lord hath spoke, the mighty God hath sent his summons

2^d. Treble, Tenor silent.

tutti

all a -- broad: From dawn-ing light, 'till day de -- clines, from dawn-ing

all a -- broad: from dawn-ing

all a -- broad: From dawn-ing light, 'till day de -- clines, from dawn-ing

all a -- broad: from dawn-ing

Treble.

Org. p Duet, Tenor and Bass.

light 'till day de -- clines, The list - 'ning earth his voice hath

light 'till day de -- clines,

light 'till day de -- clines,

light 'till day de -- clines, The list - 'ning earth his voice hath

heard, and he from Si-on hath ap-peared, Where beau-ty
 heard, and he from Si-on hath ap-peared, Where beau-ty
 heard, and he from Si-on hath ap-peared, Where beau-ty
 heard, and he from Si-on hath ap-peared, Where beau-ty

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

2

In time of trouble call on me,
 And I will set thee safe and free;
 And thou returns of praise shall make:
 But to the wicked thus saith God,
 How dar'st thou teach my laws abroad,
 Or in thy mouth my cov'nant take?

3

Mark this, ye wicked fools, lest I
 Let all my bolts of vengeance fly,
 Whilst none shall dare your cause to own.
 Who praises me, due honour gives,
 And to the man that justly lives,
 My strong salvation shall be shown.

GLORIA PATRI.

To Father, Son, and Holy Ghost,
 The God, whom heav'ns triumphant host,
 and suff'ring saints on earth adore,
 Be Glory; as in ages past,
 As now it is, and so shall last,
 when time itself shall be no more.

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TO THE

FIRST NUMBER.



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3	How num'rous, Lord, of late are grown	<i>London,</i>	Doctor Croft,	3
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5	Lord, hear the voice of my complaint,	<i>Howard's,</i>	Mrs. Cuthbert,	5
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7	O Lord, my God, since I have plac'd	<i>Abridge,</i>	Isaac Smith,	7
8	O thou, to whom all creatures bow	<i>Oxford,</i>	Dr. Hayes,	8
9	To celebrate thy praise, O Lord,	<i>Bexley,</i>	_____	9
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11	Since I have plac'd my trust in God,	<i>Armagh,</i>	Handel,	11
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15	Lord, who's the happy man that may	<i>Oxford,</i>	H. Coombs	19
16	Protect me from my cruel foes,	<i>Bethel,</i>	J. Leach,	20
17	To my just plea, and sad complaint,	<i>Bether,</i>	Doctor Howard,	21
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