



Glen. 23.

4450121





Digitized by the Internet Archive  
in 2010 with funding from  
National Library of Scotland

<http://www.archive.org/details/choristerbeingch00davi>





THE GLEN COLLECTION  
OF SCOTTISH MUSIC

Presented by Lady Dorothea Ruggles-  
Brise to the National Library of Scotland,  
in memory of her brother, Major Lord  
George Stewart Murray, Black Watch,  
killed in action in France in 1914.

*23th January 1927.*

THE UNIVERSITY OF CHICAGO  
LIBRARY  
1100 EAST 58TH STREET  
CHICAGO, ILL. 60637  
TEL: 773-936-3000  
WWW.CHICAGO.EDU

THE  
CHORISTER,

Bring a Choice Collection of the  
most Admired

PSALM AND HYMN TUNES,

Efficient and Modern.

ARRANGED

in Four Parts under their respective Metres & Keys,

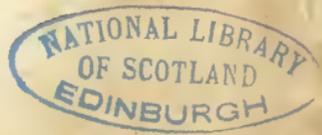
to which is Prefixed

A Compendious Introduction  
TO THE ART OF  
SINGING,

Comprising the most useful Scales & Examples.

The whole Carefully Adapted by

JAMES DAVIE.



Price 4/.

Ent. at Stat. Hall.

Aberdeen Printed & Sold by J. Davie at his Musical Repository, & to be had of all Music & Booksellers in the Principal Towns.



Music is the art of combining sounds in a manner agreeable to the ear, and has for its object, one of the greatest pleasures of which our senses are susceptible.

Music is divided into Melody and Harmony; the former being a succession of sounds regulated in such a manner, as to produce pleasing airs, the latter consists in uniting to each of these sounds, in a regular succession, two or more different sounds, which, simultaneously striking the ear, soothe it by their concurrence. If properly combined and adapted to suitable sentiments, it is impossible to find means more efficacious, for impressing on the mind of man the principles of morals, and inspiring the love of virtue. It ought therefore to be the Performer's first and chief care, in the choice of tunes, to pay particular regard to the subject of the Psalm or Hymn, as different airs in Music are suited to different sentiments and passions. Although good taste will enable us to make a nicer discrimination than words can readily suggest, yet the following Rule is of principal importance; viz: That tunes in the Sharp Key or Series are naturally expressive of cheerfulness and joy, and should therefore be adapted to Psalms or Hymns of praise and thanksgiving; and that tunes in the Flat Key or Series are naturally expressive of Humility, Sorrow, and the Tender Affections, and should therefore be adapted to Psalms of Prayer and Penitence, or Subjects mournful and pathetic.

This Rule is but too commonly violated, and with the most unhappy effect; for thereby the Sentiments and Tunes are at variance with each other, and aim at

contrary passions; the consequence is, that either the Music must be without expression, or oppose the end to which it ought to be subservient; whereas when the Tune and the Sentiments properly accord, they must mutually assist and animate each other — The Music acquires superior energy and expression, and adds vigour and delight to the sacred exercises of devotion.

The principal direction that can be given to Singers is, that they attend both to just time and tune. This is a Rule of greater extent and importance than may at first appear; few suspect themselves liable to err in either of these essential points, yet there are but few, who do not offend in one or both of them. Defects, often attributed to other causes, proceed most commonly from the neglect of time or tune, and there is nothing which more distinguishes the Proficient in Music, or is the source of greater beauty, than accuracy in both these points. To them therefore should the Learner direct his first and principal attention.

Graceful singing is best learned by imitation and the Instructions of a Master, but it may not be amiss to mention some of the most notorious instances in which it is violated; these are, vulgar, inarticulate and muttering explosions

of sound: On the other hand the tone should be clear, smooth, distinct and spirited. Some have so little idea of propriety, as to exert their full stretch of voice in singing, with no other intermission, than what is necessary to supply them with breath: This is not only inconsistent with grace and beauty, but is intolerably shocking and disgusting. A voice thus strained is necessarily harsh and disagreeable, and rendered incapable of that varied expression, which is the true character of Music; it bawls and screams, but can hardly be said to sing. With respect to the more difficult ornaments, such as the Apoggiatura, and the Trill or Shake, they had better be omitted than performed in an awkward and imperfect manner. The Introduction of other graces than what occur in the Music, should not be totally discouraged, but it is attended with much hazard, and often counteracts the meaning of the Author: in full harmony this liberty should never be allowed, for it cannot produce a good effect, and most probably will have a bad one.

It is of importance to chuse that part in Singing, which best agrees with the tone and compass of the voice, and to consider the particular expression which it requires. To Bass belongs a bold and majestic accent. — To the Tenor, a firm and manly style.—The Contra should be soft and insinuating.

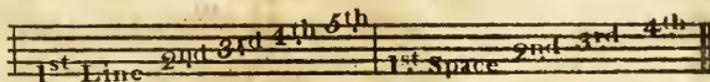
and the Treble peculiarly sweet and delicate. The higher notes of the Bass, (and indeed of all the other parts in some degree) should be sung softer than the lower ones.

The parts are not placed in the most classical order, as the Air or Melody should be uppermost, the Alto, Tenor, and Bass following in succession: thinking however, that it would be more convenient, I have placed the Air next to the Bass.

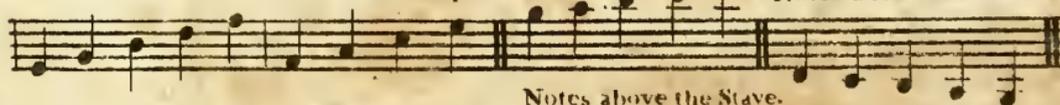
It will be observed that I have inserted one or two of our beautiful Scottish Melodies, which will be found to answer admirably with the words to which they are adapted. Altho' many of them are used as Psalm and Hymn tunes in places of worship in England, yet were they so used in Scotland where they are so well known, they would have a very bad effect. Their practice however will be found very pleasant, and in my humble opinion, they are equal to any thing in the collection.

## ELEMENTS OF MUSIC.

Musical sounds are expressed by Characters called notes. There are in Music seven sounds, to which the first seven letters of the Alphabet A, B, C, D, E, F, G, are now applied. When a passage extends to eight, nine, or more notes, the foregoing letters are repeated over again in the same order. The notes are placed on, and between parallel lines, five of which, with their intermediate spaces, form the staff. The lines and spaces of the staff are counted from the bottom upwards. When notes go higher or lower than the staff, additional lines are added, called ledger lines or over and under lines, and the notes are placed on or between them as follows.



Notes on the Lines. Notes on the Spaces.



Notes above the Staff.

Treble.

E F G A B C D E F G A B C D E F G A B C D E F G A B C

Bass.

After the pupil has got the Gamut perfectly, it is indispensably necessary, in order to be able to read Music correctly, to learn the figures, duration, and relative value of the notes, which may be done by studying the following

### TABLE OF TIME.

1 Semibreve. ○. is equal in length to

2 Minims ○. which are equal to

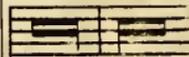
4 Crotchets ○. which are equal to

8 Quavers ○. which are equal to

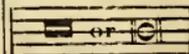
16 Semi-quavers. ○. which are equal to

32 Demi-semiquavers. ○. in length.

Notes in the Ancient style seldom or never used.



A large. A long.



A breve.

There is another note sometimes made use of, called a Quadruple Quaver, (thus ) which is half as long as a Demisemiquaver. The stems of the notes may be turned either upwards , or downwards , or grouped together thus ; yet their value remains the same. A dot placed after any note, increases its duration half as long again; for example  is equal to  or  is equal to . When two dots are placed after any note, they increase its duration three quarters long; for example  is equal to . When the figure 3 is placed over or under any three notes, it signifies that they are to be sung in the time of two notes of the same denomination, and are called Triplets. When the figure 6 is placed over or under any six notes, it signifies that they are to be sung in the time of four notes of the same denomination.

ON RESTS.

Rests are characters which denote silence. When a Rest occurs you must remain silent, equal to the time you would require to sing the note it represents; as in the following example.

1 Bar.	$\frac{1}{2}$ D <sup>o</sup>	$\frac{1}{4}$ D <sup>o</sup>	$\frac{1}{8}$ D <sup>o</sup>	$\frac{1}{16}$ D <sup>o</sup>	$\frac{1}{32}$ D <sup>o</sup>									
Semibreve.	Minum.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.	Bar Rests.								
						1	2	3	4	5	6			

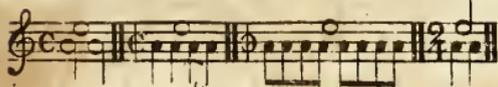


Rest      Rest      Rest      Rest      Rest      Rest

Time is divided by Bars, or single strokes drawn across the staff (thus ) each bar is of equal duration and contains two, three or four equal parts, determined by the signs or characters of time placed at the beginning of an Air or piece immediately before the notes.

There are two sorts of time, viz: Common and Triple; the former consisting of two or four equal parts in each bar, and the latter, three. Each of these is divided into Simple and Compound, as in the following Examples.

## SIMPLE COMMON TIME.



## COMPOUND COMMON TIME.



## SIMPLE TRIPLE TIME.



## COMPOUND TRIPLE TIME.



The three first of Common Time contain a Semibreve or value in every bar, the fourth contains a Minum or value: In the rest, the upper figures denote the number of notes, and the lower, the value of each, with respect to a Semibreve; as for example, a piece of Music in the time of  $\frac{6}{4}$  will have in each bar, the value of six crotchets if in the time of  $\frac{6}{8}$ , each bar will contain six quavers or value and so on.

When any Piece has an introductory note, or part of a bar, before the commencement of the regular time, the same is deducted from the last bar of the part or piece.

Formerly the character C in Common Time signified, that the Movement, to which it was prefixed, was to be performed slow;  $\text{♩}$ , a little quicker and so on. And in Triple Time,  $\frac{3}{2}$  denoted a Slow Movement,  $\frac{3}{4}$  One a little quicker and so on: but words are now used to express the requisite degree of slowness, or quickness with which a Movement is to be performed; such as Grave, Largo, Allegro, Presto, &c. &c. the meanings of which are explained in the Dictionary of this work.

#### OF THE CLEFFS.

A Cleff is a mark representing a Letter placed on a line, at the beginning of the stave, for the purpose of showing what part is to be sung. There are three Cleffs, viz: The Bass or F Cleff, which is placed on the fourth line of the stave, (thus ) The Tenor or C Cleff which, (altho' it has been occasionally placed on either of the lines) is most commonly placed on the 3<sup>d</sup> line, (thus ) and the Treble or G Cleff, which is always placed on the 2<sup>d</sup> line (thus ) . — The reason why they are so named is, that on whatever line the Cleffs are placed, the notes on that line will be named accordingly F, C or G, and the rest of the notes, either ascending or descending, will follow in regular succession. — The Melodies are generally written in the Treble or G Cleff.



S! Ann's Tune set on the two Cleffs, with the Alto and Tenor parts placed in their real situations, not their Octaves.

A musical score for a piece titled 'S! Ann's Tune'. The score is written on four staves. The top staff is labeled 'Air.' and contains a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is labeled 'Alto.' and the third 'Tenor.', both with a treble clef. The bottom staff is labeled 'Bass.' and contains a bass clef. The music consists of a single melodic line in the 'Air' staff, with the other three staves providing a harmonic accompaniment. The piece is divided into four measures by vertical bar lines. The notes are primarily quarter and eighth notes, with some rests. The key signature remains one sharp throughout the piece.

### OF SHARPS, FLATS AND NATURALS.

The sound of each Note may be varied, by adding any of the following signs. viz: A Sharp, (thus #) raises the note, before which it is placed, a Semitone or half a note

A Flat (thus b) lowers the note, before which it is placed, a Semitone or half a note

A Natural (thus ♮) placed before a note, that has been Sharp or Flat, restores the note to its original sound.

A Double Sharp (thus x) raises the note a whole Tone.

A Double Flat (thus bb) lowers the note a whole Tone.

A Sharp or Flat, placed after a Cleff on a line or space, affects all the notes on such line or space, and their Octaves throughout the piece; but, when introduced in the course of the piece, it is called an accidental Flat or Sharp.

## THE ORDER OF SHARPS AND FLATS ON THE STAVE.

	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>		1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>
Sharps ascend by Fifths.								Flats ascend by Fourths.							
	F.	C.	G.	D.	A.	E.	B.		B.	E.	A.	D.	G.	C.	F.

## OF THE SLUR AND OTHER CHARACTERS.

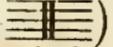
A Slur (thus ) signifies that all such notes encompassed are to be sung to one syllable.

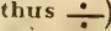
A Pause or Hold (thus ) denotes that the note, rest, or bar is to be lengthened, according to the taste of the Performer.

A Direct (thus ) is placed at the end of the stave, and points out the situation of the first note in the next stave.

A Brace (thus ) serves to connect the different parts of Music which are to be performed at the same time, and is placed at the beginning of the stave.

A Bar is a perpendicular line drawn across the stave. (thus ) The bars divide the notes into equal portions, according to the time marked at the beginning of the Music.

A Double Bar (thus ) shews where the one part ends, and where the other begins; and when marked with dots (thus ) or ) the music on both sides is to be repeated: If the dots are on one side, that part only is to be repeated.

A Character (thus ) directs the Performer, whose part has made a fugue or other digression from the leading words, to resume them again where it is placed.

A Repeat (thus  $\text{||:}$  or  $\text{||\&}$ ) directs that part of any Air or Tune to be sung again, from the note over which the Repeat is placed. There is another Repeat sometimes used and marked (thus  $\text{||:}$ ) which denotes a repetition of the Words only.

Staccatos (thus  $\text{||\&}$  or  $\text{||\&}$ ) signify that the notes, over which they are placed, should be short and distinct (thus  $\text{||\&}$   $\text{||\&}$   $\text{||\&}$   $\text{||\&}$ ).

A Crescendo (thus  $\text{||\&}$ ) means a gradual increase of strength.

A Diminuendo (thus  $\text{||\&}$ ) means a gradual decrease of strength.

A Swell (thus  $\text{||\&}$ ) directs the singer to begin softly, gradually increasing in power to the middle of the swell, then to decrease, in the same manner, to the end.

### OF INTERVALS.

An Interval is the distance between one note and another. The least Interval is a Semitone, of which there are thirteen in the Octave. In Musical calculation, both notes of the Intervals are included, such as from C to E, although only two notes, yet the interval is called a third; and every other distance is calculated in the same manner.

Example of the Intervals in the Diatonic Scale of C Major.



In the above Scale, the first Semitone is from E to F, the second from B, to C. The remainder of the notes are a full tone distant from each other.

## SCALE OF INTERVALS WITH THE DISTANCES

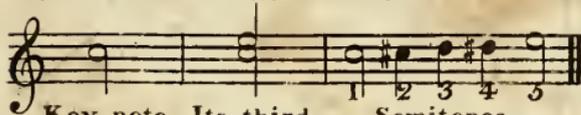


## OF THE MAJOR AND MINOR KEYS.

The fundamental note of a Composition is called the Key note or Tonic. Every piece of Music is written in a particular Key, to which all others, introduced by modulation, must be related. A Key may be either in the Major or Minor Mode. This may be ascertained by the first third of the last note of a regular Composition, which always ends on the Key note. If there are five semitones in the third inclusively, the piece is in the Major Mode or Sharp Key; if but four Semitones, the piece is in the Minor Mode or Flat Key.

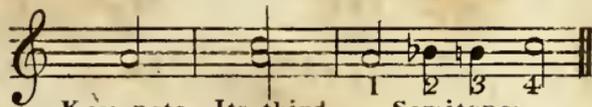
## EXAMPLES OF THE MAJOR AND MINOR KEYS.

## C. MAJOR.



Key note. Its third. Semitones.

## C. MINOR.



Key note. Its third. Semitones.

The essential difference between the Major and Minor Keys is a Semitone more or less. The Learner should observe that, by the word Key, we often understand the relation which the Intervals, contained in the Octave, bear to the Key note; and on which depends the characteristic Air of a Tune. In this sense, we have only two Keys, Major and Minor, or the Sharp and Flat. At other times we mean, by the Key, merely the Letter or name of the Key note.

SCALES of all the different MAJOR KEYS, With their relative MINORS.

In ascending in MINOR KEYS the 6<sup>th</sup> & 7<sup>th</sup> are to be Sharp but omitted in descending.

C Major.

E Major.

A Minor.

C# Minor.

G Major.

B Major.

E Minor.

G# Minor.

D Major.

F# Major.

B Minor.

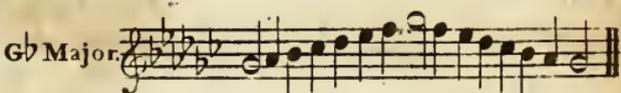
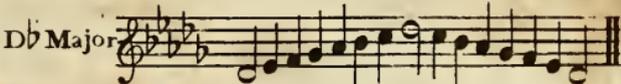
D# Minor.

A Major.

C# Major.

F# Minor.

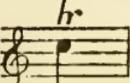
A# Minor.

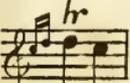
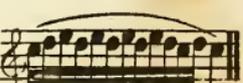


## ORNAMENTS OF EXPRESSION.

A Shake.  Sung thus 

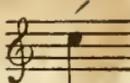
A Turn.  Sung thus 

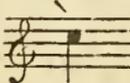
A Turned Shake.  Sung thus 

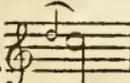
A Prepared Shake.  Sung thus 

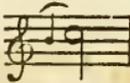
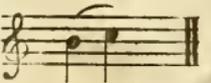
A Turn on the Dot.  Sung thus 

A Beat:  Sung thus 

A Forefall.  Sung 

A Backfall.  Sung 

An Apoggiatura.  Sung 

Or.  Sung 

Graces  Sung 

Graces  Sung 

The art of singing depends on keeping the voice steady, gradually swelling the notes ascending and descending Legato, and taking breath in proper places; in opening the mouth wide enough to produce the sounds free, without their being impeded by the Teeth; yet not so wide, as to appear ridiculous, but in a smiling form: above all things take particular care to articulate the words distinctly.

On practising the first lesson, I would recommend each note to be sung soft, at the beginning, and encreasing in power, as loud as possible without straining; then decrease in power, to the end of the note. All the lessons should also be sung with the monosyllables Do, Re, Mi, Fa, Sol, La, and Si; and before singing, always take breath well.

## LESSONS.

1<sup>st</sup> Lesson in Gamut.

do re mi fa sol la si do re mi  
fa mi re do si la sol fa mi re do

2<sup>d</sup> Lesson in thirds.

do mi re fa mi sol fa la sol si la do si re do mi do re si do la si sol la fa sol mi fa re mi do re do

3<sup>d</sup> Lesson in fourths.

do fa re sol mi la fa si sol do la re si mi do mi si re la do sol si fa la mi sol re fa do re do

4<sup>th</sup> Lesson in fifths.

do sol re la mi si fa do sol re la mi do mi la re sol do fa si mi

5<sup>th</sup> Lesson in sixths.

do la re si mi do fa re sol mi do mi sol re fa do mi si re la do re do

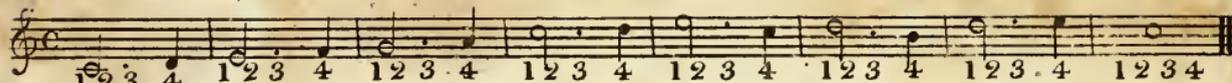
6<sup>th</sup> Lesson in sevenths.

do si re do mi re fa mi sol fa la sol do sol la fa sol mi fa re mi do re si do re do

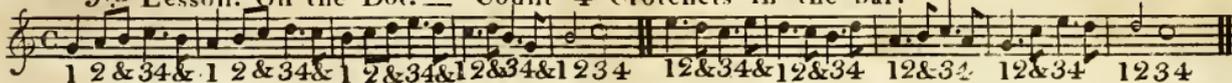
7<sup>th</sup> Lesson in eights.

do re mi fa sol do sol fa mi re do re do

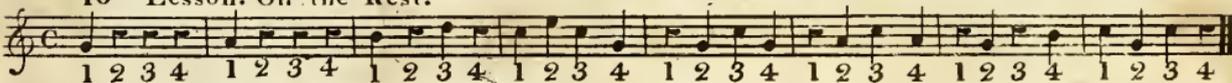
8<sup>th</sup> Lesson. On the Dot. — Count 4 Crotchets in the bar.



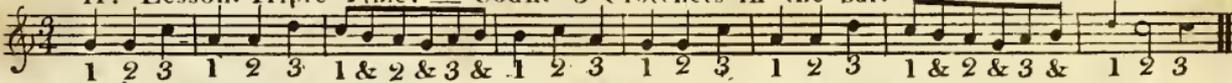
9<sup>th</sup> Lesson. On the Dot. — Count 4 Crotchets in the bar.



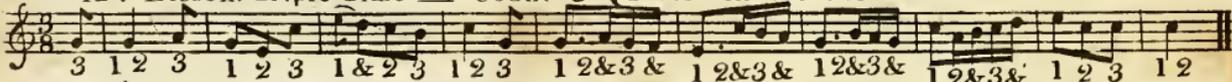
10<sup>th</sup> Lesson. On the Rest.



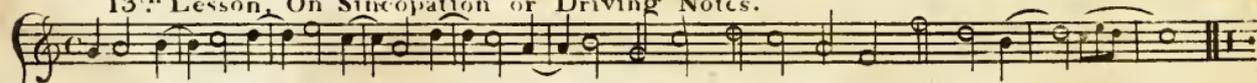
11<sup>th</sup> Lesson. Triple Time. — Count 3 Crotchets in the bar.



12<sup>th</sup> Lesson. Triple Time — Count 3 Quavers in the bar.



13<sup>th</sup> Lesson. On Sincopation or Driving Notes.



The Effect.



14<sup>th</sup> Lesson. On the Shake.



Maelzel's Metronome

ALL SAINTS or S<sup>t</sup> BRIDES. S. M.

Alto. 9 50.

Slow.

Tenor.

Air.

Base.

This musical score is for the piece 'ALL SAINTS or S<sup>t</sup> BRIDES. S. M.' It features four vocal parts: Alto, Tenor, Air, and Base. The tempo is marked 'Slow.' and the metronome setting is 9 50. The music is written in common time (C) and consists of four staves. Each staff begins with a treble clef (except for the Base part which uses a bass clef). The Alto part starts with a quarter rest followed by a series of quarter notes. The Tenor part follows a similar pattern. The Air part has a more melodic line with some eighth notes. The Base part provides a steady accompaniment with quarter notes.

9 50.

DISSOLUTION. S. M.

A

Slow.

T

Air.

B.

This musical score is for the piece 'DISSOLUTION. S. M.' It features four vocal parts: A, T, Air, and B. The tempo is marked 'Slow.' and the metronome setting is 9 50. The music is written in 3/4 time and consists of four staves. Each staff begins with a treble clef (except for the B part which uses a bass clef). The A part starts with a quarter rest followed by a series of quarter notes. The T part follows a similar pattern. The Air part has a more melodic line with some eighth notes. The B part provides a steady accompaniment with quarter notes.

9 50.

## EGYPT. S. M.

Leach.

A.  
Slow & Solemn.  
T.  
Air.  
B.

63.

## FORGIVENESS. S. M.

A.  
Slow & Plaintive.  
T.  
Air.  
B.

80.

## MOUNT EPHRAIM. S. M.

A. *Moderate.*

T.

Air.

B.

This musical score is for the hymn 'MOUNT EPHRAIM. S. M.' and is marked with the number 80. It consists of four staves: A (Soprano), T (Tenor), Air (Alto), and B (Bass). The tempo is 'Moderate'. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is written in a four-part setting with various melodic lines and rests.

66.

## SHIRLAND. S. M.

A. *With Energy*

T.

Air.

B.

P. F.

This musical score is for the hymn 'SHIRLAND. S. M.' and is marked with the number 66. It consists of four staves: A (Soprano), T (Tenor), Air (Alto), and B (Bass). The tempo is 'With Energy'. The key signature has two sharps (F# and C#), and the time signature is C (Common time). The music is written in a four-part setting with various melodic lines and rests. There are dynamic markings 'P.' and 'F.' in the Air and B parts.

9 54.

## SUDBURY. S. M.

A. *Moderate.*

T.

Air. P. *rep! F.*

B.

63.

## WIRKSWORTH. S. M.

A. *Rather Slow.*

T.

Air.

B.

84.

## ABINGDON. C. M.

**A.**  
Spirited

**T.**

**Air**

**B.**

Detailed description: This musical score is for the hymn 'Abingdon, C. M.' It consists of four staves. The top staff is labeled 'A.' and 'Spirited', featuring a treble clef and a key signature of one sharp (F#). The second staff is labeled 'T.', the third 'Air', and the fourth 'B.'. The music is written in 3/4 time and includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests. The score is divided into measures by vertical bar lines.

9 63.

## BEDFORD. C. M.

**A.**  
Rather Slow & Bold.

**T.**

**Air.**

**B.**

Detailed description: This musical score is for the hymn 'Bedford, C. M.' It consists of four staves. The top staff is labeled 'A.' and 'Rather Slow & Bold.', featuring a treble clef and a key signature of two flats (Bb). The second staff is labeled 'T.', the third 'Air', and the fourth 'B.'. The music is written in 3/4 time and includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests. The score is divided into measures by vertical bar lines.

p 72.

## BELLEFIELD C. M. Major.

A. *Slow & Expressive.*

T.

Air. P. F.

B.

p 80.

## BROOMSGROVE. C. M.

A. *Energetic.*

T.

Air. P. F.

B.

72.

## DEVIZES. C. M. Major.

With Energy.

A.

T.

Air.

B.

P.

F.

This musical score is for the piece 'DEVIZES. C. M. Major.' It consists of four staves labeled A, T, Air, and B. The music is in C major and common time. The first staff (A) is marked 'With Energy.' and includes a repeat sign. The second staff (T) also includes a repeat sign. The third staff (Air) is marked 'Air.' and includes dynamic markings 'P.' and 'F.'. The fourth staff (B) includes a repeat sign. The piece concludes with a double bar line.

60.

## FRENCH C. M.

Slow & Rather Soft.

A.

T.

Air.

B.

This musical score is for the piece 'FRENCH C. M.' It consists of four staves labeled A, T, Air, and B. The music is in C major and common time. The first staff (A) is marked 'Slow & Rather Soft.' and includes a repeat sign. The second staff (T) also includes a repeat sign. The third staff (Air) is marked 'Air.' and includes a repeat sign. The fourth staff (B) includes a repeat sign. The piece concludes with a double bar line.

## GAINSBOROUGH. C. M. Major.

A. Rather Lively.

T.

Air.

B.

Detailed description: This block contains the first system of a musical score for 'Gainsborough, C. M. Major'. It consists of four staves. The top staff is labeled 'A.' and 'Rather Lively.' and contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff is labeled 'T.' and contains a treble clef, a key signature of one sharp, and a 3/4 time signature. The third staff is labeled 'Air.' and contains a treble clef, a key signature of one sharp, and a 3/4 time signature. The bottom staff is labeled 'B.' and contains a bass clef, a key signature of one sharp, and a 3/4 time signature. The music is written in a style typical of 18th-century manuscript notation, with various note values, rests, and bar lines.

## HAWELS. C. M.

A. Lively.

T.

Air.

B.

Detailed description: This block contains the second system of a musical score for 'Hawels, C. M.'. It consists of four staves. The top staff is labeled 'A.' and 'Lively.' and contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff is labeled 'T.' and contains a treble clef, a key signature of one sharp, and a 3/4 time signature. The third staff is labeled 'Air.' and contains a treble clef, a key signature of one sharp, and a 3/4 time signature. The bottom staff is labeled 'B.' and contains a bass clef, a key signature of one sharp, and a 3/4 time signature. The music is written in a style typical of 18th-century manuscript notation, with various note values, rests, and bar lines.

9 50.

## IRISH. C. M. Major.

A.  
Moderately Slow.

T.

Air.

B.

9 56.

## KIRBY. C. M.

A.  
With Energy.

T.

Air.

B.

♩ 72.

## LANGDON. C. M. Major.

A.  
Rather Slow.

T.

Air.

B.

♩ 88.

## LINCOLN or OXFORD. C. M.

A.  
Cheerful.

T.

Air.

B.

P.

F.

♩ 60.

LONDON NEW. C. M. Major.

A.  
Slow & Softly.

T.

Air.

B.

♩ 50.

MANCHESTER. C. M.

A.  
Slow & Expressive.

T.

Air:

B.

♩ 60.

## MELODY. C. M. Major.

A. *Cheerful.*

T.

Air.

B.

This musical score consists of four staves. The top staff (A) is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It is marked 'Cheerful.' and contains a melody of eighth and sixteenth notes. The second staff (T) is in treble clef with the same key signature and time signature, providing a harmonic accompaniment. The third staff (Air) is in treble clef with the same key signature and time signature, featuring a more melodic line. The bottom staff (B) is in bass clef with the same key signature and time signature, providing a bass line. The piece concludes with a double bar line and repeat dots.

♩ 50.

## MESSIAH. C. M.

A. *Slow & Solemn.*

T.

Air.

B.

This musical score consists of four staves. The top staff (A) is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It is marked 'Slow & Solemn.' and contains a melody of quarter and half notes. The second staff (T) is in treble clef with the same key signature and time signature, providing a harmonic accompaniment. The third staff (Air) is in treble clef with the same key signature and time signature, featuring a more melodic line. The bottom staff (B) is in bass clef with the same key signature and time signature, providing a bass line. The piece concludes with a double bar line and repeat dots.

9 50.

MOUNT PLEASANT. C. M. Major.

Musical score for 'Mount Pleasant' in C Major, Common Time. The score consists of four staves: A (Vocal), T (Tenor), Air (Alto), and B (Bass). The tempo is marked 'With Energy'. The key signature has one sharp (F#). The piece includes a repeat sign with first and second endings. Dynamics include 'hr' (hairpins) and 'P.' (Piano).

9 50.

OLDHAM. C. M.

Musical score for 'Oldham' in C Major, Common Time. The score consists of four staves: A (Vocal), T (Tenor), Air (Alto), and B (Bass). The tempo is marked 'Rather Cheerful'. The key signature has one sharp (F#). The piece includes a repeat sign with first and second endings. Dynamics include 'hr' (hairpins).

♩ 60.

## SCARBOROUGH. C. M. Major.

A  
C  
With Firmness.

T  
C

Air  
C

B  
C

♩ 60.

## SCOTIA. C. M.

A  
3/8  
Rather Cheerful.

T

Air

B

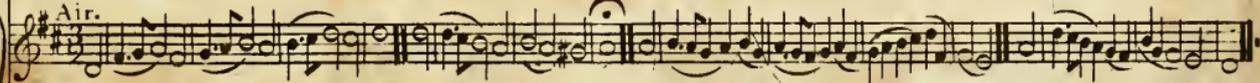
80.

SHEFFIELD or SHELDON. C. M.: Major.

A. 

Cheerful.

T. 

Air. 

B. 

76.

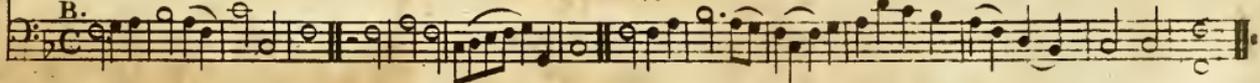
SMYRNA. C. M.

A. 

Moderately Quick.

T. 

Air. 

B. 

## STAUGHTON. C. M. Major.

A.  
Rather Slow & Expressive.

T.

Air.

B.

S<sup>t</sup>. ANN'S. C. M.

A.  
Slow & Soft.

T.

Air.

B.

69.

## S! DAVID'S, C. M. Major.

A.  
With Energy.

T.

Air.

B.

This musical score is for the hymn 'S! DAVID'S, C. M. Major'. It consists of four staves: A (Soprano), T (Tenor), Air (Alto), and B (Bass). The key signature is one sharp (F#) and the time signature is common time (C). The tempo/mood is marked 'With Energy'. The music features a simple, rhythmic melody with repeat signs throughout.

50.

## S! GEORGE'S, C. M.

A.  
Majestic.

T.

Air.

B.

This musical score is for the hymn 'S! GEORGE'S, C. M.'. It consists of four staves: A (Soprano), T (Tenor), Air (Alto), and B (Bass). The key signature is one sharp (F#) and the time signature is common time (C). The tempo/mood is marked 'Majestic'. The music features a more complex, rhythmic melody with repeat signs and some phrasing slurs.

69.

## ST. JAMES' C. M. Major.

A.  
Spirited.

T.

Air.

B.

9 58.

## ST. MATTHEW'S. C. M.

A.  
Rather Slow & Bold.

T.

Air.

B.

## ST MATTHEW'S Continued.

Musical score for St. Matthew's Continued, measures 54-58. The score is written for four staves (Soprano, Alto, Tenor, Bass) in a common time signature (C). The key signature is one sharp (F#). The music consists of a series of quarter and eighth notes, with some rests and dynamic markings.

58.

## ST PAUL'S. C. M.

Musical score for St. Paul's C. M., measures 59-63. The score is written for four staves (Soprano, Alto, Tenor, Bass) in a common time signature (C). The key signature is one sharp (F#). The tempo is marked "Rather Slow." The music consists of a series of quarter and eighth notes, with some rests and dynamic markings.

**A.**  
Rather Slow.

**T.**

**Air.**

**B.**

69.

## ST. STEPHEN'S. C. M. Major.

A.  
C

Slow & Energetic.

T.  
C

Air.  
C

B.  
C

54.

## TRINITY or PEMBROKE. C. M.

A.  
3/4

Rather Slow & Soft.

T.  
3/4

Air.  
3/4

B.  
3/4

P. F. P. F.

54.

WESTON FAVEL or CORNISH. C. M. Major.

Musical score for the first system, consisting of four staves. The top staff is labeled 'A.' and the bottom staff is labeled 'B.'. The tempo is marked 'Moderate.' The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, with some slurs and ties.

Continued.

Musical score for the second system, consisting of four staves. The music continues from the first system. The bottom three staves have a 'P.' (Piano) marking. The system concludes with repeat signs (double bar lines with dots) on the second, third, and fourth staves.

## BANGOR. C. M. Minor.

A.  
Slow & Solemn.

T.

Air.

B.

This musical score is for the piece 'Bangor. C. M. Minor'. It consists of four staves. The top staff is labeled 'A.' and has a tempo marking 'Slow & Solemn.'. The second staff is labeled 'T.'. The third staff is labeled 'Air.'. The bottom staff is labeled 'B.'. The music is written in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

## BLACKBURN. C. M.

A.  
Slow.

T.

Air.

B.

This musical score is for the piece 'Blackburn. C. M.'. It consists of four staves. The top staff is labeled 'A.' and has a tempo marking 'Slow.'. The second staff is labeled 'T.'. The third staff is labeled 'Air.'. The bottom staff is labeled 'B.'. The music is written in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

9. 50.

## CAROLINA. C. M. Minor.

Slow with Expression.

T.

Air.

B.

Detailed description: This musical score is for the hymn 'CAROLINA. C. M. Minor.' It consists of four staves. The top staff is the vocal line, marked 'A.' and 'Slow with Expression.' The second staff is the Tenor line, marked 'T.'. The third staff is the Alto line, marked 'Air.'. The bottom staff is the Bass line, marked 'B.'. The music is in 3/4 time and features a melody with many grace notes and slurs.

• 54.

## DUNDEE. C. M.

Slow.

T.

Air.

B.

Detailed description: This musical score is for the hymn 'DUNDEE. C. M.' It consists of four staves. The top staff is the vocal line, marked 'A.' and 'Slow.'. The second staff is the Tenor line, marked 'T.'. The third staff is the Alto line, marked 'Air.'. The bottom staff is the Bass line, marked 'B.'. The music is in 3/4 time and features a melody with many grace notes and slurs.

## KING'S NORTON. C. M. Minor.

A. *Slow.*

T.

Air.

B.

This musical score consists of four staves. The top staff is labeled 'A.' and 'Slow.' and contains a melodic line with a key signature of one flat and a common time signature. The second staff is labeled 'T.' and contains a tenor line. The third staff is labeled 'Air.' and contains a treble line with a more ornate, flowing melody. The bottom staff is labeled 'B.' and contains a bass line. The music is divided into two measures by a double bar line.

S<sup>t</sup>. MARY'S. C. M.

A. *Slow & Solemn.*

T.

Air.

B.

This musical score consists of four staves. The top staff is labeled 'A.' and 'Slow & Solemn.' and contains a melodic line with a key signature of one flat and a common time signature. The second staff is labeled 'T.' and contains a tenor line. The third staff is labeled 'Air.' and contains a treble line with a more ornate, flowing melody. The bottom staff is labeled 'B.' and contains a bass line. The music is divided into two measures by a double bar line.

952.

SHIELDS, C. M. Minor.

A.  
Rather Slow & Energetic.

T.

Air.

B.

88.

S<sup>t</sup>. MARK'S. C. M.

A.  
Slow & Bold.

T.

Air.

B.

80.

## ANGEL'S L. M. Major.

Musical score for "ANGEL'S L. M. Major". The score is written for four parts: A. (Alto), T. (Tenor), Air. (Air), and B. (Bass). The tempo is marked "Slow & Expressive." The key signature is one sharp (F#) and the time signature is 3/4. The music consists of a single melodic line with a simple harmonic accompaniment.

9 50.

## BRITAIN. L. M.

Musical score for "BRITAIN. L. M.". The score is written for four parts: A. (Alto), T. (Tenor), Air. (Air), and B. (Bass). The tempo is marked "Bold & Spirited". The key signature is one sharp (F#) and the time signature is common time (C). The music features a more rhythmic and energetic melody with a simple harmonic accompaniment.

60.

EUPHRATES. L. M. Major.

A. Moderately Slow & Soft.

T.

Air.

B.

Detailed description: This musical score is for the hymn 'EUPHRATES'. It consists of four staves. The top staff is labeled 'A.' and includes the tempo instruction 'Moderately Slow & Soft.' The second staff is labeled 'T.' (Tenor). The third staff is labeled 'Air.' and features a melodic line with various note values and rests. The bottom staff is labeled 'B.' (Bass). The music is written in a common time signature (C) and a major key signature (one sharp).

63.

GERMAN HYMN. L. M.

A. Soft & Solemn.

T.

Air.

B.

Detailed description: This musical score is for the hymn 'GERMAN HYMN'. It consists of four staves. The top staff is labeled 'A.' and includes the tempo instruction 'Soft & Solemn.' The second staff is labeled 'T.' (Tenor). The third staff is labeled 'Air.' and features a melodic line with various note values and rests. The bottom staff is labeled 'B.' (Bass). The music is written in a common time signature (C) and a major key signature (two sharps).

9 69.

## HASTINGS. L. M. Major.

• Lively & Bold.

#A.

#T.

#Air.

B.

Detailed description: This musical score is for the hymn 'HASTINGS. L. M. Major.' It consists of four staves. The top staff is labeled 'A.' and contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a rhythmic pattern of quarter and eighth notes. The second staff is labeled 'T.' and contains a treble clef, a key signature of one sharp, and a common time signature. The third staff is labeled 'Air.' and contains a treble clef, a key signature of one sharp, and a common time signature. The fourth staff is labeled 'B.' and contains a bass clef, a key signature of one sharp, and a common time signature. The tempo/mood instruction 'Lively & Bold.' is written below the first staff.

9 60.

## ISLINGTON. L. M.

With Spirit.

A.

T.

Air.

B.

Detailed description: This musical score is for the hymn 'ISLINGTON. L. M.' It consists of four staves. The top staff is labeled 'A.' and contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a rhythmic pattern of quarter and eighth notes. The second staff is labeled 'T.' and contains a treble clef, a key signature of one sharp, and a common time signature. The third staff is labeled 'Air.' and contains a treble clef, a key signature of one sharp, and a common time signature. The fourth staff is labeled 'B.' and contains a bass clef, a key signature of one sharp, and a common time signature. The tempo/mood instruction 'With Spirit.' is written below the first staff. Repeat signs (double bar lines with dots) are present at the end of each staff.

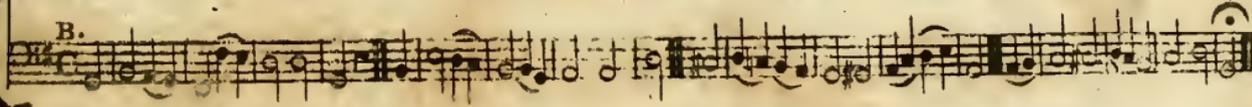
50.

## KENT or WILTON. L. M. Major.



84.

## LAMBETH. L. M.



## LUTHER'S TUNE. L. M. Major.

A. *Rather Slow & Energetic.*  
 T.  
 Air. *P* *F*  
 B.

## MARINERS' HYMN. L. M.

A. *Rather Soft & Expressive.*  
 T.  
 Air.  
 B.

50.

PORTUGAL. L. M. Major.

Musical score for 'PORTUGAL. L. M. Major.' in G major, 2/4 time. The score consists of four staves: A (Alto), T (Tenor), Air (Air), and B (Bass). The tempo/mood is 'With Firmness.' The Air part includes a triplet of eighth notes and a dynamic marking 'P' (piano).

72.

PORTUGAL NEW. L. M.

Musical score for 'PORTUGAL NEW. L. M.' in G major, 2/4 time. The score consists of four staves: A (Alto), T (Tenor), Air (Air), and B (Bass). The tempo/mood is 'With Energy.' The Air part includes dynamic markings 'P' (piano) and 'F' (forte).

## ROCKINGHAM. L. M. Major.

A. *Slow and Soft.*

T.

Air.

B.

Detailed description: This block contains the musical score for the hymn 'Rockingham' (L.M. Major), measures 80 through 89. It is arranged for four parts: Alto (A.), Tenor (T.), Air, and Bass (B.). The tempo and dynamics are marked 'Slow and Soft.' The key signature is one flat (B-flat major), and the time signature is 3/4. The notation includes treble clefs for the vocal parts and a bass clef for the bass part. The Air part is written in a more melodic style with some slurs and ornaments. The score concludes with a double bar line and repeat dots.

## ST. OLAVE'S L. M.

A. *With Energy & Spirit.*

T.

Air.

B.

Detailed description: This block contains the musical score for the hymn 'St. Olave's' (L.M.), measures 92 through 101. It is arranged for four parts: Alto (A.), Tenor (T.), Air, and Bass (B.). The tempo and dynamics are marked 'With Energy & Spirit.' The key signature is one flat (B-flat major), and the time signature is 3/4. The notation includes treble clefs for the vocal parts and a bass clef for the bass part. The Air part is written in a more melodic style with some slurs and ornaments. The score concludes with a double bar line and repeat dots.

84.

SUFFOLK. L. M. Major.

**A.**  
Spirited.

**T.**

**Air.**

**B.**

80.

100. PSALM. L. M.

**A.**  
Slow & Bold.

**T.**

**Air.**

**B.**

♩ 50.

## KING'S BRIDGE. L. M. Minor.

A.  
Slow.

T.

Air.

B.

♩ 50.

S<sup>T</sup>. NICHOLAS? L. M.

A.  
Slow & Expressive.

T.

Air.

B.

69.

## GROVE or 148 PSALM TUNE. P. M. Major.

Cheerful.

This musical score is for the tune 'GROVE or 148 PSALM TUNE. P. M. Major.' It is marked 'Cheerful.' and is written in a major key with a common time signature (C). The score consists of four staves: a vocal line and three instrumental parts (treble and bass clefs). The music features a simple, rhythmic melody with a mix of quarter and eighth notes, and rests. The piece concludes with a double bar line and repeat dots.

9 50.

## LOCKHART'S 148 PSALM TUNE. P. M.

Moderately Quick.

This musical score is for the tune 'LOCKHART'S 148 PSALM TUNE. P. M.' It is marked 'Moderately Quick.' and is written in a major key with a common time signature (C). The score consists of four staves: a vocal line and three instrumental parts (treble and bass clefs). The melody is more active than the previous piece, featuring many sixteenth and thirty-second notes, often beamed together. The piece concludes with a double bar line and repeat dots.

76.

Cheerful.

This musical score is for piece 76, titled 'Cheerful'. It is written for a four-part setting (Soprano, Alto, Tenor, Bass) in treble clefs. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music is characterized by a lively, rhythmic melody with many eighth and sixteenth notes. There are repeat signs at the end of each line. A double bar line with repeat dots is placed between the second and third staves.

88.

149<sup>th</sup> PSALM TUNE. P. M.

Spirited.

This musical score is for piece 88, titled '149th Psalm Tune'. It is written for a four-part setting (Soprano, Alto, Tenor, Bass) in treble clefs. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music is characterized by a more rhythmic and 'spirited' melody, featuring many eighth and sixteenth notes. There are repeat signs at the end of each line. A double bar line with repeat dots is placed between the second and third staves.

• 50. ABERDEEN or QUEENBOROUGH. P. M. 8 & 7 D.

A.  
Cheerful.

T.  
Come thou fount of ev'ry blessing Time my heart to sing thy grace, Streams of mercy never ceasing

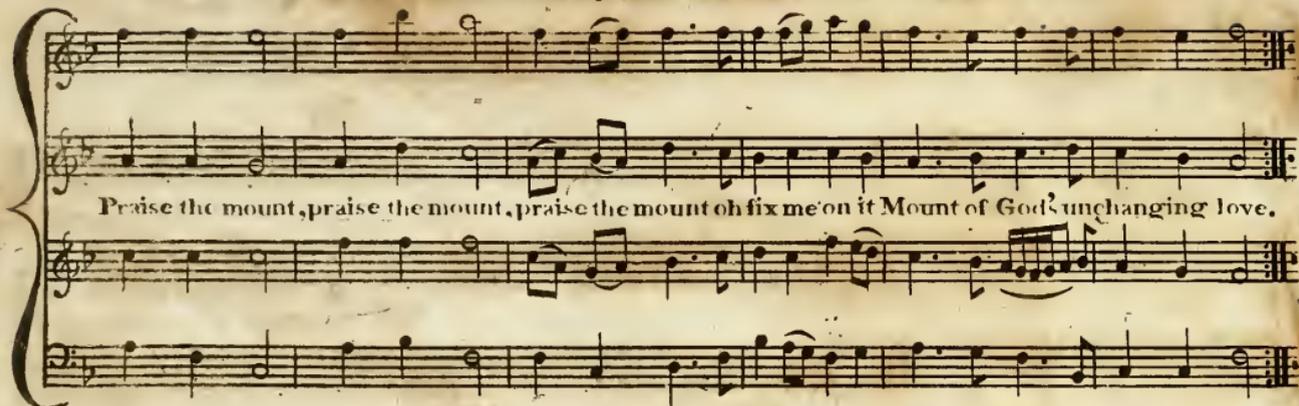
Air.

B.

Continued.

Call for songs of loudest praise. Teach me some melodious sonnet Sung by flaming tongues a boye

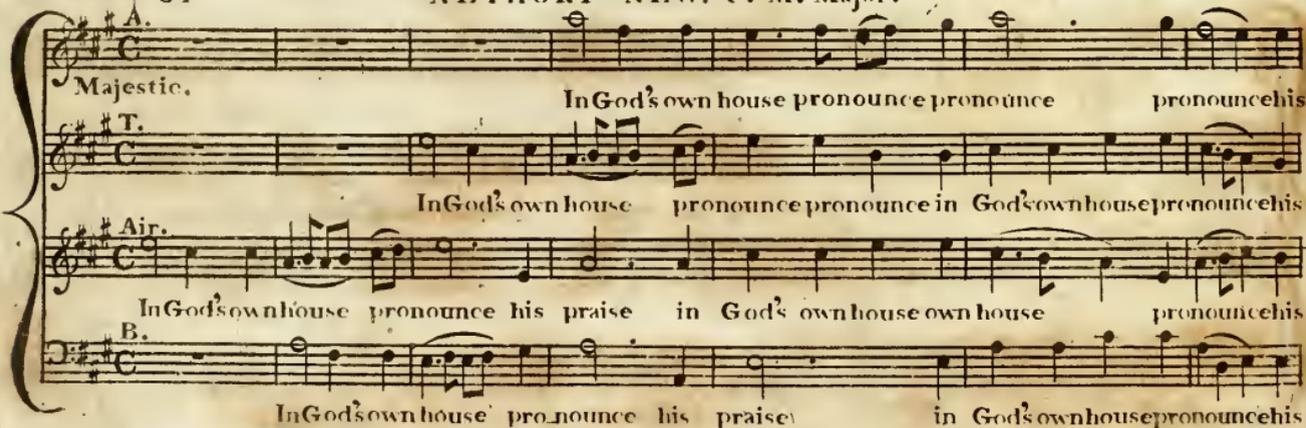
## ABERDEEN or QUEENBOROUGH Continued.



Praise the mount, praise the mount, praise the mount oh fix me on it Mount of God's unchanging love.

84

## ALTHORP NEW. C. M. Major.



Majestic. In God's own house pronounce pronounce pronounce his  
 In God's own house pronounce pronounce in God's own house pronounce his  
 In God's own house pronounce his praise in God's own house own house pronounce his  
 In God's own house pronounce his praise in God's own house pronounce his

## ALTHORP NEW Continued.

praise :— To heav'n your joy and won — — —

praise His grace he there reveals to heav'n your joy &

praise :— To heav'n your joy and won — der raise to heav'n your joy &

praise :— To heav'n your joy and won — der raise to heav'n your joy and won — — —

Continued.

— — — der raise For there his glo — ry dwells for there his glory there his glory dwells.

wonder raise For there his glo — ry dwells For there his glory there his glory glory dwells.

wonder raise For there his glory there his glory glory dwells.

— — — der raise For there his glory dwells for there his glo — — — ry dwells.

A. *Lively.* and

T. *Air.* and

Oh for a shout of sacred joy To God the sov'reign king: Let ev'ry land their tongues employ

B.

The first system of the musical score consists of four staves. The top staff is labeled 'A.' and 'Lively.' with a treble clef and a common time signature. The second staff is labeled 'T.' and 'Air.' with a treble clef and a common time signature. The third staff is labeled 'Air.' with a treble clef and a common time signature. The bottom staff is labeled 'B.' with a bass clef and a common time signature. The music is written in a key signature of one flat (B-flat major or D minor). The lyrics 'Oh for a shout of sacred joy To God the sov'reign king: Let ev'ry land their tongues employ' are placed between the second and third staves. The word 'and' appears at the end of the first and third staves.

Continued.

Hymns of triumph sing sing sing ÷

And Hymns of triumphsing And hymns of triumphsing And Hymns of triumph sing.

Hymns of triumph sing sing And hymns of triumphsing

The second system of the musical score consists of four staves. The top staff has the lyrics 'Hymns of triumph sing sing sing ÷'. The second staff has the lyrics 'And Hymns of triumphsing And hymns of triumphsing And Hymns of triumph sing.'. The bottom staff has the lyrics 'Hymns of triumph sing sing And hymns of triumphsing'. The music continues with a treble clef and a common time signature, maintaining the one-flat key signature. The word 'Continued.' is centered above the first staff of this system.

**A.**

Moderately Quick.

**T.**

Yesaints & servants of the Lord, The triumphs of his name record; His sacred name for ever bless, Where'er the

**Air.**

**B.**

Continued.

circling sun displays, his rising beams or setting rays, Due praise to his great name address Due praise &c.

**A.**  
Energetic. Bring forth your songs & sweetly sing.

**T.**  
Come all ye saints and praise your king Bring forth your songs & sweetly sing. Come Oye

**Air.**

**B.**  
Bring forth your songs & sweetly sing.

Continued.

An\_gels Come Oye Angels come & join, Our songs of praise in notes divine Our songs of praise in notes divine.

Come Oye Angels ye Angels come & join, ÷

76.

## AUBURN. C. M. Major.

A.  
Rather Slow & Expressive.

T.  
Happy the heart where graces reign Where love inspires the breast where love inspires the breast. Love is the

Air.

B.

Continued.

brightest of the train & strengthens all the rest & strengthens all the rest & strengthens all the rest.

A. Spirited. *P*

T. F. *P*

Air. *P*

B. F. *P*

Glory to God on high Let earth and skys reply Praise ychis name, His love and grace adore who all our sorrow shore

Continued.

F

F

sing aloud evermore worthy the Lamb worthy the Lamb worthy the Lamb sing aloud evermore worthy the Lamb.

p 80

## BERWICK, L. M.

A.  
Slow & Solemn.

T. P

Sweet is the work my God & King To praise thy name give thanks & sing To shew thy love by morning light

Air.

B. P

The first system of the musical score consists of four staves. The top staff is the vocal line, marked 'A.' and 'Slow & Solemn.', with a treble clef and a key signature of one sharp (F#). The second staff is the Tenor part, marked 'T. P', with a treble clef and a key signature of one sharp. The third staff is the Alto part, marked 'Air.', with a treble clef and a key signature of one sharp. The bottom staff is the Bass part, marked 'B. P', with a bass clef and a key signature of one sharp. The lyrics are written below the Tenor and Alto staves.

Continued.

The second system of the musical score continues the piece. It consists of four staves. The top staff is the vocal line, with a treble clef and a key signature of one sharp. The second staff is the Tenor part, with a treble clef and a key signature of one sharp. The third staff is the Alto part, with a treble clef and a key signature of one sharp. The bottom staff is the Bass part, with a bass clef and a key signature of one sharp. The lyrics are written below the Tenor and Alto staves.

And talk of all thy truth at night, To shew thy love by morning light And talk of all thy truth at night.

## BIRMINGHAM. C. M.

**A.**  
 Cheerful. This is the day the day the ÷

**T.**  
 This is the day This is the day the Lord hath made the Lord hath made the

**Air.**  
 This is the day the ÷

**B.**  
 This is the day This is the day the day the ÷

Continued.

The first system of the musical score consists of four staves. The top staff is labeled 'A.' and 'Cheerful.' and contains the melody with lyrics 'This is the day the day the ÷'. The second staff is labeled 'T.' and contains a tenor part with lyrics 'This is the day This is the day the Lord hath made the Lord hath made the'. The third staff is labeled 'Air.' and contains an air part with lyrics 'This is the day the ÷'. The fourth staff is labeled 'B.' and contains a bass part with lyrics 'This is the day This is the day the day the ÷'. The music is in common time (C) and features a variety of note values including eighth and sixteenth notes, as well as rests.

Lord hath made he calls the hours his own. Let heav'n rejoice let earth be glad

let heav'n re -

The second system of the musical score consists of four staves. The top staff continues the melody with lyrics 'Lord hath made he calls the hours his own. Let heav'n rejoice let earth be glad'. The second staff continues the tenor part with lyrics 'let heav'n re -'. The third and fourth staves continue the air and bass parts respectively. The music is in common time (C) and features a variety of note values including eighth and sixteenth notes, as well as rests.

BIRMINGHAM Continued.

and praise sur-  
 let heav'n rejoice let earth be glad And praise surround the throne  
 joyce let earth be glad ÷

This system consists of four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. A repeat sign is present at the beginning of the second staff.

Continued.

round the throne and praise surround the throne and praise sur\_ round . . . the throne.  
 and praise surround the throne the throne and praise surround the throne.  
 and ÷ the throne and praise surround the throne.  
 and praise surround the throne and praise sur\_ round . . . the throne.

This system continues the musical piece with four staves. It includes vocal lines with lyrics and piano accompaniment. The lyrics are repeated and extended across the staves.

50.

**A.**  
Cheerful & Bold.

**T.**  
To God the mighty Lord your joyful thanks repeat To him due praise afford as good as he is great. For

**Air.**

**B.**

Continued.

God does prove our constant friend for God does prove our constant friend.

For God does prove our constant friend our constant friend his love his boundless loves shine everend.

God does prove our constant friend for God does prove our constant friend.

For God does prove our constant friend our constant friend.

A. *Rather Slow.*

T. *Air.*

B.

Continued.

P. MF.

P. MF.

Shakes the earth and veils the sky, It is finish'd, It is finish'd Hear the dy-ing Saviour cry.

**A.**  
With Energy.

**T.**

Sing to the Lord a new made song Who wond'rous things has done With his right hand and

**Air.**

**B.**

Continued.

**F.** **P.** **F.**

ho-ly arm, The conquest he has won, the conquest he has won, the conquest he has won.

**F.** **P.** **F.**

wo - - - n the ÷

A.  
Spirited.

T. F.

Air.

B. F.

Shepherds rejoice rejoice rejoice rejoice rejoice and send your fears a-way and send your

rejoice . . . . . and  
Continued.

P.

P.

fears a-way. News from the sky News from the sky News from the sky A Saviour's born today.

Air. Duett. P.

Rather Slow.

Je\_sus the God comes down to dwell with you To day he comes but not as mon\_archs

B.

do To day he comes but not as mon\_archs do No gold no purple royal shining things A

pur\_ple

man\_ger stands and holds the King of Kings a man\_ger stands and holds the King of Kings.

CHRISTMAS Continued.

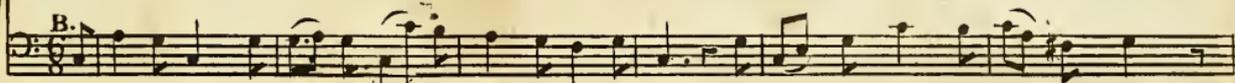
76.  
Air. Trio.



Thus Gabrielsung thus Gabrielsung the Heav'ny Angels thron'g they tune . . . . . their harps they

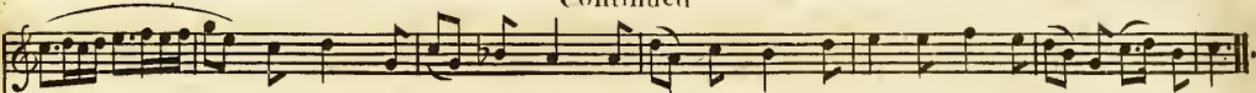


B.



they tune their harps they tune their harps

Continued



tune . . . . . their harps they tune their harps they tune their harps they tune their harps & thus conclude the song.



they tune . . . their ÷



they tune their ÷

66.  
Chorus.

CHRISTMAS Continued.

Glory to God who ÷

Glory to God Glory to God Glory to God Glo - - - - - ry to God who reigns enthron'd a -

Glory to God who ÷

Continued.

who reigns enthron'd who reigns enthron'd a\_bove ÷ MP.

bove who reigns who reigns enthron'd a\_bove good will to men good will to

who reigns enthron'd enthron'd who reigns enthron'd a\_bove ÷ MP.

who reigns enthron'd a\_bove

CHRISTMAS Continued.

and pea - - - - ce and -

men and pea... ce and peace and endless love good will to men and peace and peace and

and peace peace and -

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The lyrics are: "and pea - - - - ce and -", "men and pea... ce and peace and endless love good will to men and peace and peace and", and "and peace peace and -".

Continued.

peace pea - - - - ce and

peace and end-less love good will to men and peace peace and

pea - - - - ce and

peace peace peace peace peace and

Detailed description: This system continues the musical score with four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The lyrics are: "peace pea - - - - ce and", "peace and end-less love good will to men and peace peace and", "pea - - - - ce and", and "peace peace peace peace peace and".

## CHRISTMAS Continued.

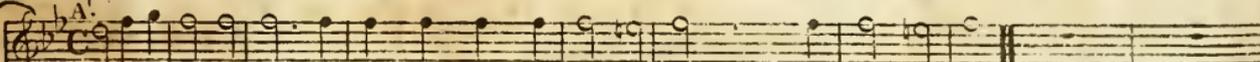
Musical score for the first system, consisting of four staves. The top staff is the vocal line. The second and third staves are the right and left hands of a piano accompaniment. The bottom staff is the bass line. The lyrics are:

end\_les love and peace and peace and end\_les love good will to men and peace and  
 and  
 and peace and  
 Continued.

Musical score for the second system, consisting of four staves. The top staff is the vocal line. The second and third staves are the right and left hands of a piano accompaniment. The bottom staff is the bass line. The lyrics are:

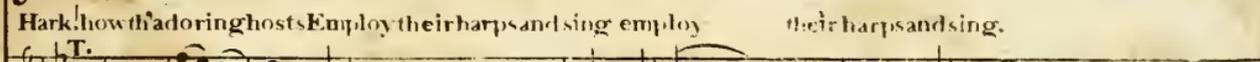
pea - - - ce and end\_les love and peace peace and end\_les love,  
 and peace.

**A.**

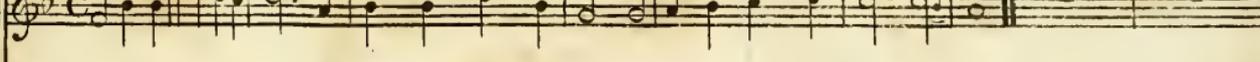


Hark! how th'adoring hosts Employ their harps and sing employ their harps and sing.

**T.**

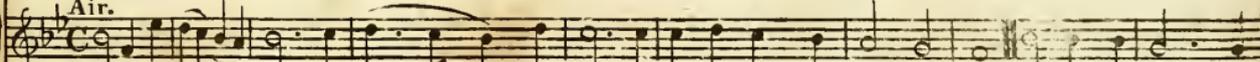


**Air.**



Hark! how th'adoring hosts Employ their harps & sing employ their harps and sing. Hark how the notes of

**B.**

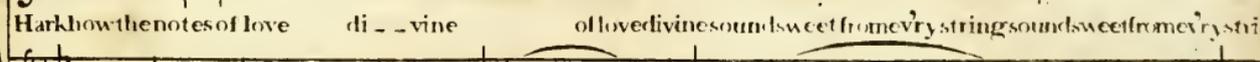


Continued.

Hark how the



Hark how the notes of love di - vine of lovedivinesoundsweet fromev'rystring soundsweet fromev'rystring



Hark how the notes of love divinesoundsweet fromev'rystring



lovedi - vine Hark how the notes of love - divinesoundsweet fromev'rystring



notes of love di - vine Hark how the notes of lovedivinesoundsweet fromev'rystring soundsweet fromev'rystring

## CRANBROOK. S. M.

A. *Let all to thee O thou most high* *let all to*

T. *Awake the sacred song To our exalted king* *Let all to thee O thou most high to*

Air. *Let all to thee O thou most high* *let all to*

B. *Let all to thee O thou most high* *let all to*

Continued.

*Triumphant praises sing* *Triumphant praises sing* *Triumphant praises sing.*

*thee O thou most high*

*Triumphant praises sing* *Triumphant praises sing* *Triumph - aut* *praises sing.*

DERBY. L. M.

**A.**  
**Bold.**

**T.**  
 Coming sing the wonders of that love Which Angels play on ev'ry string. Let all be low and all a  
**Air.**

**B.**

bove                      With hal-le-lu-jahs praise their King With hal-le-lu-jahs praise their King.

With hal-le-lu-jah's praise their King ÷

DESERT, C. M.

*p* 88

Moderately Quick.

O God, thy heart is fully bent To magnify thy name to magnify thy name, My tongue with cheerful

*Air.*

*B.*

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a dynamic marking of *p* and a tempo marking of *Moderately Quick.* The second staff is the right-hand piano accompaniment, also in treble clef. The third staff is the left-hand piano accompaniment, in bass clef. The fourth staff is a basso continuo line, also in bass clef. The lyrics 'O God, thy heart is fully bent To magnify thy name to magnify thy name, My tongue with cheerful' are written below the vocal staff. The system concludes with a double bar line.

Continued.

shall celebrate thy fame shall celebrate thy fame shall ce\_ lebrate thy fame.

songs of praises shall celebrate thy fame shall celebrate thy fame shall ce\_ \_ \_ lebrate thy fame.

shall celebrate thy fame shall celebrate thy fame shall ce\_ lebrate thy fame.

shall celebrate thy fame shall celebrate thy fame shall ce\_ \_ \_ lebrate thy fame.

The second system of the musical score continues the piece. It consists of four staves, similar in layout to the first system. The vocal line continues with the lyrics 'shall celebrate thy fame shall celebrate thy fame shall ce\_ lebrate thy fame.' The piano accompaniment continues with the same rhythmic and harmonic patterns. The system concludes with a double bar line.

63.

## DISMISSION.

A.  
Rather Slow.

T.  
Dismissus with thy blessing Lord help us to feed up-on thy word help us to feed upon thy word

Air.

B.

Continued.

P. F.

all that hath been a-miss forgive and let thy truth within us live. and let thy truth within us live.

P. F.

*P.*  
Slow.

*F.*

*S.*

Tho' we are Guilty thou art good wash all our sins in Jes-us' blood. Give ev'ry captive soul re-

*S.*  
*F.*

Continued.

give ev'ry captive soul re-lease and bid us all de-part and

lease give ev'ry captive soul . . . . . re-lease and bid us all de-part and bid us all de-

give ev'ry captive soul re-lease &c.

give ev'ry captive soul . . . . . re-lease and bid us all de-part and

## DISMISSION Continued.

bid us all depart in peace

-- pa - - - - rt in peace and bid us all de-part in peace. peace

bid us all depart in peace

80. DUNKIRK. P. M. 7<sup>s</sup> 6<sup>s</sup> D.

**A.**  
Cheerful.

**T.**  
The time when I shall enter up-on a world un-known my helpless soul I'll venture on

**Air.**

**B.**

## DUNKIRK Continued.

Musical score for the first system of "DUNKIRK Continued." It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are a grand staff (treble and bass clefs). The bottom staff is a bass clef. The lyrics are written below the second staff.

Jes-us' name a-lone then with the saints in Glory the grateful song I'll raise and chaunt my

Continued.

Musical score for the second system of "DUNKIRK Continued." It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are a grand staff (treble and bass clefs). The bottom staff is a bass clef. The lyrics are written below the second staff.

blissful story and chaunt my blissful story and chaunt my blissful story in high seraphic lays.



Major.

Rather quicker.

Hark! Hark! Hark! they whisper Angels say

Hark! Hark! Hark! they whisper Angels say

Hark! they whisper Angels say they whisper Angels say they whisper they whisper Angels say

Hark! Hark! Hark! they whisper Angels say

Continued.

Hark! they whisper Angels say ÷

Hark! they whisper Angels say "Sister spirit come come come a way" "Sis-ter

Hark! they whisper they whisper Angels say ÷

Hark! they whisper Angels say ÷

## DYING CHRISTIAN Continued.

P.

spirit come a way" What is this absorbs me quite steals my senses shuts my sight drowns my

P.

Continued.

Very Slow.

spirits draws my breath? tell me my soul! can this be death tell me my soul! can this be death.

Very Slow.

## DYING CHRISTIAN Continued.

*P.*

Rather Slow & Soft.

The world re\_cedes! it dis\_ap\_pears! Heav'n o\_pens on my eyes my ears with sounds se\_raphic ring

*Andantino.*

*P.*

84. Continued.

Quick & Energetic.

Lend lend your wings! I mount I fly! Ograve where is thy victory? Ograve where isthy victory? O

## DYING CHRISTIAN Continued.

death where is thy sting? O grave where is thy victory? O death where is thy sting? lend thy wings I

mount I

Continued.

mount I

Detailed description: This system contains four staves of music. The top staff is the vocal line, with lyrics underneath. The second staff is a treble clef accompaniment. The third and fourth staves are a bass clef accompaniment. The music is in a common time signature and features a variety of note values including eighth and sixteenth notes, as well as rests. There are fermatas over the final notes of the first and third staves.

fly O grave

mount I fly O grave where is thy vic-to-ry? thy vic-to-ry? O grave where is thy vic-to-ry thy

fly O grave

Detailed description: This system continues the musical piece with four staves. The top staff has the lyrics 'fly O grave' followed by a repeat sign. The second staff is a treble clef accompaniment. The third and fourth staves are a bass clef accompaniment. The music continues with similar rhythmic patterns and includes fermatas over the final notes of the first and third staves.

## DYING CHRISTIAN Continued.

vic\_to\_ry? O death where is thy sting? O death where is thy sting? Lord lend your wings I  
 O death O Continued. I mount I  
 fly O ÷ Very Slow ♩ 69  
 mount I fly O grave where is thy vic\_to\_ry? thy vic\_to\_ry? O death! O death where is thy sting.  
 O ÷ Very Slow

Detailed description of the musical score: The score is written on four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a minor key and 3/4 time. The vocal line begins with the lyrics 'vic\_to\_ry? O death where is thy sting? O death where is thy sting? Lord lend your wings I'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. There are several fermatas and dynamic markings, including 'F.' and 'Very Slow'. The score concludes with a double bar line and repeat signs.

p. 50.

## EYTHORN. C. M.

A.  
 Cheerful. He calls and at his voice come  
 To praise the ever bounteous King my soul wake all thy pow'rs He calls and at his voice come forth He  
 Air. He calls and  
 B.  
 He calls and at his voice come forth ÷ He

The first system of the musical score consists of four staves. The top staff is for voice (A), the second for tenor (T), the third for alto (Air), and the bottom for bass (B). The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are written below the staves, with some words appearing above the notes.

Continued.

forth he calls and at his voice come forth The smiling harvest hours ÷  
 calls he calls and at his voice come forth The smiling harvest hours.  
 at his voice come forth his voice come forth  
 calls he calls and at his voice come forth The smiling harvest hours ÷

The second system of the musical score continues the piece. It also consists of four staves (A, T, Air, B) and continues the melodic and harmonic material from the first system. The lyrics are repeated and slightly varied, ending with a double bar line and a repeat sign (÷).

A.  
Cheerful & Bold.

T.  
Let distinctions join to celebrate thy fame. Let all the world O Lord combine To praise thy glorious name.

Air.

B.

The first system of the musical score consists of four staves. The top staff is labeled 'A.' and contains the vocal melody with the instruction 'Cheerful & Bold.' The second staff is labeled 'T.' and contains the vocal melody with the lyrics 'Let distinctions join to celebrate thy fame. Let all the world O Lord combine To praise thy glorious name.' The third staff is labeled 'Air.' and contains a decorative melodic line. The bottom staff is labeled 'B.' and contains the bass line. The music is in common time (C) and features various rhythmic values including eighth and sixteenth notes, as well as rests.

Continued.

P. F. P. F.

Praise ye the Lord Hallelujah Praise ye the Lord Hallelujah Hallelujah Hallelujah Hallelujah Praise ye the Lord.

P. F. P. F.

The second system of the musical score consists of four staves. The top staff is labeled 'P. F. P. F.' and contains the vocal melody. The second staff contains the lyrics 'Praise ye the Lord Hallelujah Praise ye the Lord Hallelujah Hallelujah Hallelujah Hallelujah Praise ye the Lord.' The third staff is labeled 'P. F. P. F.' and contains the vocal melody. The bottom staff contains the bass line. The music is in common time (C) and features various rhythmic values including eighth and sixteenth notes, as well as rests.

p 52.

## FOUNDLING. L. M.

A. *Rather Slow.* P.

T. Descend from heav'n immortal dove, Stoop down and take us on thy wings: And mount and bear us far a -

Air. P.

B. P.

The first system of the musical score consists of four staves. The top staff is for the Soprano (A.), the second for the Tenor (T.), the third for the Alto (Air.), and the fourth for the Bass (B.). The music is in 4/4 time and begins with a piano (p) dynamic. The lyrics for the Tenor part are: "Descend from heav'n immortal dove, Stoop down and take us on thy wings: And mount and bear us far a -". The system concludes with a double bar line.

Continued.

bove the reach of these in-ferior things And mount and bear us far a-bove The reach of these in-ferior things.

The second system of the musical score continues the piece. It consists of four staves, corresponding to the Soprano, Tenor, Alto, and Bass parts. The lyrics for the Tenor part are: "bove the reach of these in-ferior things And mount and bear us far a-bove The reach of these in-ferior things." The system concludes with a double bar line.

Slow.

P.

Air.

B.

Glo - - ry be to the Fa-ther Glo - - - ry be to the Son Glo - - - ry be to the Holy Ghost.

Quick.

F.

As it was in the be\_gin\_ning is now and ev\_er shall be is now and

F.

As it was in the be\_gin\_ning is now and ev - - er, is now and

1

Air.

2 3 4

F.

As it was in the be\_gin\_ning is

B.1

2 3 4 5

F.

As it was in the be -

## GLORIA PATRI Continued

ev-er shall be as it was in the be-gin-ning is now is  
 ev-er shall be as it was in the be-gin-ning is  
 now and ev-er shall  
 gin-ning is now and ev-er shall be

Continued.

now and ev-er shall be, world with-out end a-men, world without end, A-men A-  
 now and ev-er shall be  
 and ev-er shall be world with-out end a-men world without end A-men A-  
 and ev-er shall be

## GLORIA PATRI Continued.

men world without end A - men world without end A - - men Amen A - - - men world without  
 1 2 3  
 Amen Amen A - - - men  
 men world without end A - men world without end A - - men Amen A - - - men  
 1 2 3  
 Amen Amen A - - - men

Continued.

end A - men world without end A - - men A - men A - - - men A - - - men. Very Slow.  
 Amen A - men A - - - - men. A - - - men.  
 world without end A - - men A - men A - - - - men A - - - men. Very Slow.  
 Amen A - men A - - - - men A - - - - men.

60

## HAMPSHIRE. C. M.

**S.**  
Cheerful & Bold.

**T.**  
Be hold the glo-ries of the Lamb A-midst his Fa-ther's throne Pre- pare new hon'ours

**A.**

**B.**

Continued.

pre- pare, and songs be-fore un-known

pre- pare new hon-ours for his name and

for his name pre- pare new hon-ours for his name and

pre- pare new hon-ours for his name and songs be-fore un-known

## HAMPSHIRE Continued.

pre-pare ÷

songs before un-known pre-pare new honours for his name and songs be-fore un-known.

pre-pare ÷

58.

HANBURY. P. M. 8<sup>s</sup> & 7<sup>s</sup>

A. Rather Slow, with Feeling.

T. Love di-vine all love ex-cel-ling, Joy of heav'n to earth come down Fix in us thy humble

Air.

B.

## HANBURY Continued.

dwelling, All thy faith-ful mercies crown. Je-sus, thou art all com-pass-ion pure un-

This system contains the first four staves of music. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in G major and 4/4 time. The lyrics are: "dwelling, All thy faith-ful mercies crown. Je-sus, thou art all com-pass-ion pure un-".

## Continued.

bounded love thou art, Vi-sit us with thy sal-va-tion, en-ter ev-ry trembling heart.

This system contains the next four staves of music. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music continues in G major and 4/4 time. The lyrics are: "bounded love thou art, Vi-sit us with thy sal-va-tion, en-ter ev-ry trembling heart."

**A.**  
Rather Slow.

**T.**  
All ye that pass by; To Jesus drawnigh, To you is it nothing that Jesus should die. Our ransom & peace, our surety he

**Air.**

**B.**

Continued.

come see come see

is come see if there ever was sorrow like his come see if there ever was sorrow like his.

come see come see

come see come see

**A.**  
Lively & Energetic.

**T.**  
Giveto God our thank ful songs all the earth praise yethelord glorify the king of kings ever be his name ador'd.

**Air.**

**B.**

Continued.

**Pia 1<sup>st</sup> time, Repeat Forte.**

Truth and love are all his ways let his name have endless praise Hallelujah Hallelujah Hallelujah praise yethelord.

## HAYDN Continued.

Bass Solo.

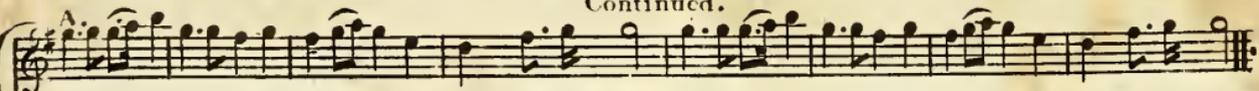


Round his aw-ful star-ry throne bow ye nations to the Lord Know that he is God a-lone



ev-er be his name a-dor'd Truth and love are all his ways Let his name have endless praise.

Continued.



P.

F.

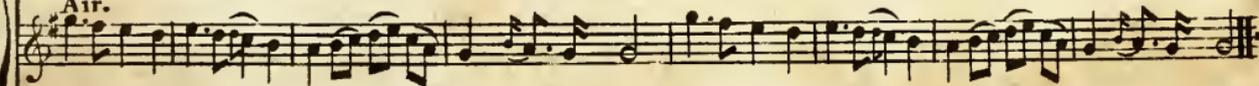


P.

F.

Hallelujah Hallelujah Hallelujah praise ye the Lord Hallelujah Hallelujah Hallelujah praise ye the Lord.

Air.



P.

F.



B.

F.

## HENLEY NEW. C. M.

60.

A.  
Spirited.

T.  
When we shall leave these dreary plains And all our sorrows cease And all our sorrows cease.

Air.

B.

Continued.

1 2 3 then shall we sing in ÷

1 2 3 Then shall we sing joyful strains In you sweet realms of peace.

1 2 3

Then shall we sing in joyful strains then shall we sing in ÷

**A**  
Spirited & Loud  
And make a joy-ful noise.

**T**  
Sing to the Lord a-loud And make a joy-ful noise and make a joyful noise, God is our  
Air  
And make a joy-ful noise.

**B**  
and make a joy-ful noise.

Continued.

let Isr'el hear his voice let Is-r'el hear his voice.

strength our Saviour God, let Is-r'el hear his voice.

let Isr'el hear his voice let Isr'el hear his voice let Is-r'el hear his voice.

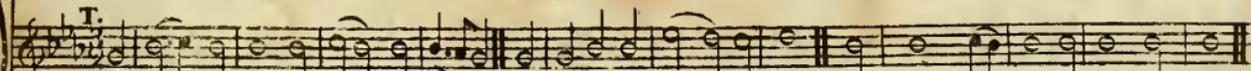
let Isr'el hear his voice let Is-r'el hear his voice.

963.

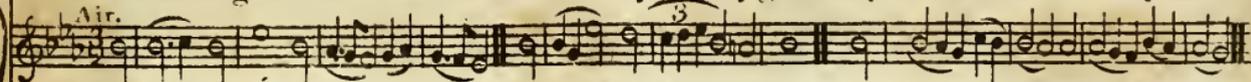
## KENDAL. C. M.



Rather Slow &amp; Expressive.



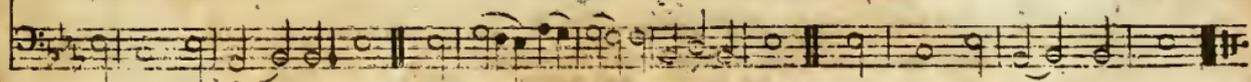
Lord when together here we meet And taste thy heavenly grace, Thy smiles are so di\_vinely sweet



Continued.



We're loth to leave the place, Thy smiles are so di\_vinely sweet We're loth to leave the place.



A.  
Slow & Soft.

T.  
How long wilt thou for-get me Lord must I must I for-ev-er mourn how long wilt thou with-

Air.

B.

Continued.

÷ P. F.

draw from me O nev-er O nev-er to re-turn nev-er nev-er O nev-er to re-turn.

P. F.

÷

p 84.

## LONSDALE. S. M. D.

Lively & Bold. Then

T.

The hill of Sion yields, a thousand sacred sweets, Before we reach the heav'nly field or walk the golden streets

Air.

B. Then

Continued.

let our songs abound and ev'ry tear bedry ÷

Then let our songs abound, and ev'ry tear bedry we're marching thro' Immanuel ground to fairer world on high.

let our songs abound and ev'ry tear bedry ÷

Then let our songs abound and ev'ry tear bedry we're ÷

A.  
C

Rather Quick.

T.  
C

Shine mighty God on Britain shine, with beams of Heav'nly grace,

Air.  
C

B.  
C

Continued.

Reveal thy pow'r through all our

re-veal thy pow'r through all our coast, re-veal thy pow'r through all our coast, & shew thy smiling face.

coa - - - - - st,

**A.**  
**Slow & Devout.**

**T.**  
 My God permit me not to be a stranger to my self and thee A midst a thou sand thoughts I

**Air.**

**B.**

**Continued.**

rove forgetful of my highest love, Why should my pas sion mix with earth and thus de base my

## MEDITATION Continued.

Heav'n - ly birth And let my God my Sa - viour go.

Why should I cleave to things be - low ÷

63. PIETY P. M. 7?

A.  
Slow & Soft.

T.  
Let us with a pious mind Praise the Lord for he is kind For his mercies shall endure ever faithful ever sure.

Air.

B.



## PRAISE Continued.

from whom all comforts flow from whom all comforts flow from whom all comforts flow.

whom all comforts flow

76.

POWEL P. M. 8<sup>o</sup> Single.

Moderate & Soft.

How cheerful the field and the mead How gay does all nature appear the flocks as they care-less-ly

Air.

B.

POWEL Continued.

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). The second staff is the first piano accompaniment, also in treble clef. The third staff is the second piano accompaniment, in treble clef. The bottom staff is the bass line, in bass clef. The music is in 4/4 time. The lyrics are: "feed, rejoice in the spring of the year. The God who such won\_ders can-raise his name be for". Dynamic markings include a piano (P.) marking above the second staff and a mezzo-forte (MF.) marking above the third staff. There are also some hairpins and accents in the vocal line.

Continued.

The second system of the musical score continues from the first system. It consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps. The second staff is the first piano accompaniment, in treble clef. The third staff is the second piano accompaniment, in treble clef. The bottom staff is the bass line, in bass clef. The music is in 4/4 time. The lyrics are: "ev\_er a\_dor'd Our lips shall in-cessantly praise our hearts shall rejoice in the Lord." Dynamic markings include a piano (P.) marking above the second staff and a mezzo-forte (MF.) marking above the third staff. There are also some hairpins and accents in the vocal line. The system ends with a double bar line.

A.  
C

Energetic & rather quick.

T.  
C

How did my heart re-joice to hear my friends de-vout-ly say. In

Air.

B.  
C

In Zi-on

Continued.

In Zi-on let us all - - - ap-pear ÷

Zi-on let us all ap-pear let us all ap-pear and keep the so-lemn day.

In Zi-on let us all ap-pear ÷

let us all ap-pear.

80.

## SALISBURY. P. M. 7:

A.

Majestic.

T.

Jesus Christ is ris'n to day Hal - - le - lu - jah Our tri - umphant ho - li - day Hal - - le - lu - jah.

Air.

B.

Continued

P.

F.

Who did once up - on the cross Hal - - le - lu - jah Suffer to re - deem our loss Hal - - le - lu - jah.

P.

F.

## SALVATION. C. M.

80.

With Spirit.

Sal-va-tion O the joyful sound, 'Tis pleasure to our ears, A sov'reign balm forev'ry wound A

The first system of the musical score consists of four staves. The top staff is labeled 'A.' and contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). Below it is the instruction 'With Spirit.' The second staff is labeled 'T.' and contains a treble clef, a key signature of one sharp, and a common time signature. The third staff is labeled 'Air' and contains a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is labeled 'B.' and contains a bass clef, a key signature of one sharp, and a common time signature. The lyrics 'Sal-va-tion O the joyful sound, 'Tis pleasure to our ears, A sov'reign balm forev'ry wound A' are written below the staves.

Continued.

MF. P. MF. P. F.

cordial for our fears. Sal-va-tion let the e-cho e-cho e-cho e-cho fly the spacious earth a-

MF. P. MF. P. F.

The second system of the musical score consists of four staves. The top staff continues the melody from the first system. Below it are the dynamic markings 'MF. P. MF. P. F.'. The second staff contains the lyrics 'cordial for our fears. Sal-va-tion let the e-cho e-cho e-cho e-cho fly the spacious earth a-'. The third staff continues the accompaniment. Below it are the dynamic markings 'MF. P. MF. P. F.'. The bottom staff continues the bass line.

SALVATION Continued.

round while all the armies of the sky while all the armies of the sky con-spire to raise the

Continued.

*f* 50.

1 2

1 2

sound while all the armies of the sky con-spire to raise to raise the sound.

Largo.

Largo.

A.  
C

Cheerful.

T.  
C

Hark how the saints in lofty strains With songs the throne surround with songs the throne surround;

Air  
C

B.  
C

With songs the throne surround with

The first system of the musical score consists of four staves. The top staff is labeled 'A.' and 'C' (C major). The second staff is labeled 'T.' and 'C'. The third staff is labeled 'Air' and 'C'. The bottom staff is labeled 'B.' and 'C'. The music is in common time (C). The lyrics are: 'Hark how the saints in lofty strains With songs the throne surround with songs the throne surround;'. There are repeat signs (double bars with dots) at the end of the first and third staves.

Continued.

The second system of the musical score consists of four staves. The top staff is in G major (one sharp). The second staff is in G major. The third staff is in G major. The bottom staff is in G major. The lyrics are: 'Hark how they charm the starry plains Hark how they charm the starry plains With an Immortal sound.'. There are repeat signs at the end of the first and third staves.

Hark how they charm the starry plains Hark how they charm the starry plains With an Immortal sound.

p 50.

## TRUST.

**A.**  
Very Slow.

in thee a\_lone in thee in thee a\_lone &c.

**T. P.**  
O Lord we trust a\_lone in thee in thee a\_lone a\_lone in

**Air.**

**B. P.**  
in thee a\_lone in thee a\_lone  
in thee a\_lone in

Continued.

thee we trust in thee O Lord in thee O Lord O Lord we trust a\_lone in thee.

## TUNBRIDGE. C. M.

**A.**  
Cheerful. let

**T.**  
Come let us all unite to praise And grateful tribute bring and grateful tribute bring. let Angels hear the notes ye

**Air**

**B.** let

The first system of the musical score consists of four staves. The top staff is labeled 'A.' and 'Cheerful.' and contains a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is labeled 'T.' and contains a treble clef with the same key signature and time signature. The third staff is labeled 'Air' and contains a treble clef with the same key signature and time signature. The bottom staff is labeled 'B.' and contains a bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals, with various note values and rests.

Continued.

Angels hear the notes ye raise let Angels

raise And strike their harps & sing let Angels hear the notes ye raise & strike their harps & sing.

Angels hear the notes ye raise

The second system of the musical score continues from the first. It consists of four staves. The top staff continues the melody from the first system. The second staff has a treble clef and contains the lyrics 'raise' and 'And strike their harps & sing let Angels hear the notes ye raise & strike their harps & sing.' The third staff has a treble clef and continues the melody. The bottom staff has a bass clef and continues the accompaniment. The system concludes with a double bar line and repeat dots.

58.

## UNION CHAPEL OF EASE. C.M.

Thomson.

**A.**  
Energetic & Cheerful.

**T.** MF.  
When all thy mercies O my God my rising soul surveys my ris-ing soul sur-veys.

**Air.** MF.

**B.**

Continued.

**P.** **F.**

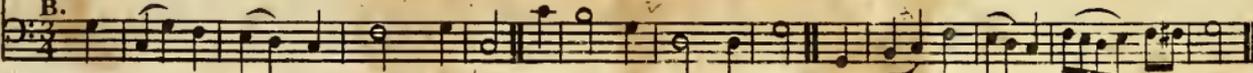
Transport-ed with the view I'm lost in wonder love and praise in wonder love and praise.

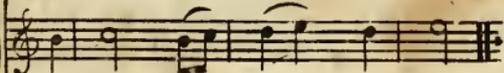
**P.** **F.**

A.  Rather Lively

T.  Through all the changing scenes of life, In trouble and in joy; The praises of my God, shall still

Air. 

B. 

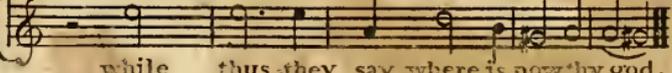
My heart and tongue em-ploy.



## CANON

1.  2.  
Tears are my dai - - -ly food

2.  3.  
Tears are my dai - ly food my dai - ly food.

3.  1.  
while thus they say where is now thy god.

WILTSHIRE. C. M. D.

8.

A.  
C. 

Cheerful.

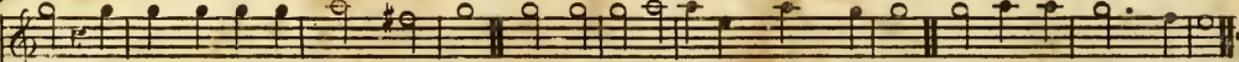
T.  
C. 

Thro' all the changing scenes of life, In trouble and in joy, The praises of my King shall

Air.  
C. 

B.  
C. 

Continued:



still, The praises of my King shall still, My heart and tongue employ, My heart & tongue employ.







## WORCESTER. C. M.

A. *Moderate.* P. While mortals gladly sing with you

T. P. While mortals gladly sing with you

Air. P. Ye glorious hosts a-bove your sweetest Anthems raise P. in

B. P. Ye glorious hosts a-bove your sweetest Anthems raise P. in

Continued.

F. While mortals glad-ly sing with you in joy-ful songs of praise.

joyful songs of praise

F. While mortals glad-ly sing with you in joy-ful songs of praise.

WORCESTER Continued.

How charming charming ÷

How charming thus to sing How sweet how sweet the heav'nly theme

How charming charming ÷

How charming ÷

how sweet the heav'nly theme we will repeat it

**ME.**

Continued.

**ME.** we will repeat it mighty King well praisethy glorious name well

**ME.** we will repeat it mighty King well praisethy glo-rious name we will repeat it mighty

**ME.** we will repeat it mighty King well praise thy glorious

migh-ty King well praise thy glo-rious name we will re-peat it mighty King

## WORCESTER Continued.

praise thy ÷ F Slow.

king glorious name we will repeat it mighty King we'll praise thy glorious name.

name we'll praise thy ÷ F Slow.

## CHAUNTS.

## VENITE EXULTEMUS.

## BENEDICTUS.

## JUBILATE DEO.

VENITE EXULTEMUS.

BENEDICTUS.

JUBILATE DEO.

## TE DEUM

Musical score for 'TE DEUM' consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and repeat signs.

MAGNIFICATE or CANTATE.

NUNC DIMITTIS.

DEUS MISEREATUR.

Musical score for three sections: 'MAGNIFICATE or CANTATE.', 'NUNC DIMITTIS.', and 'DEUS MISEREATUR.'. Each section consists of four staves (two in treble clef, two in bass clef). The key signature has two sharps (F# and C#) for the first section, and one flat (Bb) for the last two sections. The time signature is common time (C). The music includes various note values and rests.

## NON NOBIS DOMINE.

Slow & Soft.

Not un-to us O Lord not un-to us but unto thy name be the Glo--

Not un-to us O Lord not un-to us but unto thy name be the

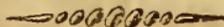
Not un-to us O Lord not un-to us but unto thy

Continued.

ry but unto thy name be the glo--ry not un-to us O Lord.

Glo--ry but unto thy name be the glo--ry not un-to us.

name be the glo--ry but unto thy name be the glo--ry not.



*ADAGIO*, very slow  
*Ad libitum*, at pleasure  
*Affettuosa*, soft and delicate  
*Agitato*, agitated with passion  
*Allegretto*, quicker than *Andante*  
*Allegro*, gay, quick, lively  
*Al Segno*, to the mark or sign  
*Amoroso*, in a soft and delicate style  
*Andante*, moderately slow  
*Andantino*, a little slower than *Andante*  
*Animato*, with spirit  
*A Tempo*, in time  
*A Tempo Guisto*, in equal time  
*Beneplacito*, at pleasure  
*Brillante*, a gay and showy style  
*Bis*, repeat the passage  
*Cadencé*, or *Cadenza*, a graceful extempore passage, sometimes introduced at a pause

*Calando*, gradually slower  
*Cannon*, perpetual Fugue  
*Cantabile*, graceful, elegant, and melodious  
*Cantate*, a mixture of air and recitative  
*Canto*, highest vocal part  
*Canzonet*, a short song in one, two, or three parts  
*Chacone*, an air with a ground bass, of three crotchets in the bar  
*Chant*, a style between air and recitative  
*Coda*, final close  
*Con Affetto*, with affection  
*Con Brio*, with spirit  
*Con Spirito*, with briskness  
*Crescendo*, or *Cress*, gradually swelled  
*D. C.* or *Da Capo*, begin with the first part, and finish with it

*Diminuendo*, the opposite to *Crescendo*  
*Di Molto*, very slow (endo)  
*Dolce*, or *Dol*, soft and sweet  
*Doloroso*, a soft and pathetic style  
*Echo*, to resemble an Echo  
*Espressione*, with expression  
*Falsetto*, that species of voice in a man, the compass of which lies above his natural voice, and is produced by artificial constraint  
*Finale*, the last composition of an Opera or Concert  
*Fine*, the end  
*Forzando*, or *Fz*, to be forced  
*Fugue*, a composition in which one part leads off some determined succession of notes, called the *Subject*, which, after being answered in the *fifth* and *eighth* by the other parts, is introduced

through the movement, and distributed amid all the parts in a desultory manner, at the pleasure of the composer

*Furioso*, with vehemence, or Fury

*Grave*, slower than *Largo*, but not so slow as *Adagio*

*Gravioso*, graceful

*Harmony*, the agreement of two or more united sounds

*Innocent*, in an artless simplicity

*Lamentatione*, doleful, or melancholy

*Larghetto*, not so slow as *Largo*

*Largo*, one degree quicker than *grave*

*Legato*, the opposite of *Staccato*

*Lento*, to increase in slowness

*Lento*, slow

*Maestoso*, bold and majestic

*Mancando*, same as *Diminuendo*

*Melody*, a succession of simple sounds

*Mezza Voce*, moderate strength

*Mezza Forte*, not so loud as *Forte*

*Mezza Piano*, not so soft as *Piano*

*Moderato*, moderately quick

*Molto*, very much

*Morendo*, gradually softened

*Non troppo allegro*, not very quick

*Obligato*, indispensable

*Pastorale*, soft and rural

*Pianissimo*, very soft

*Piano*, soft

*Pomposa*, grand and dignified

*Prestissimo*, very quick

*Presto*, quick

*Primo*, first

*Quartetto*, in four parts

*Ralantando*, same as *Calando*

*Rinforzando*, same as *Forzando*

*Rondo*, an air which ends with the first strain

*Round*, a kind of fugue in the uni-

son, where the performers follow one another through the parts in a circulatory motion

*Scherzando*, playful

*Segno*, a sign, as *Al Segno*, go back to the sign, or mark

*Segue*, it follows, as *Segue Coro*, the chorus follows

*Senza a replica*, without repeat

*Service*, Church composition

*S. Forzando*, same as *Forzando*

*Siciliano*, simple and pastoral

*Solo*, for a single voice or instrument

*Spiritoso*, with spirit

*Staccato*, pointed, and distinct

*Tacit*, silent

*Tempo Guisto*, just time

*Tutti*, all together

*Vivace*, lively and animated

*Volti subito*, turn quickly

# ARRANGED INDEX.

INTRODUCTION and Lessons, 1 to 20

SHORT METRE.

All Saints, .....	21
Dissolution, .....	<i>ib.</i>
Egypt, .....	22
Forgiveness, .....	<i>ib.</i>
Mount Ephraim, .....	23
Shirland, .....	<i>ib.</i>
Sudbury, .....	24
Wirksworth, .....	<i>ib.</i>

COMMON METRE, Major.

Abingdon, .....	25
Bedford, .....	<i>ib.</i>
Bellefield, .....	26
Broomsgrove, .....	<i>ib.</i>
Devises, .....	27
French, .....	<i>ib.</i>
Gainsborough, .....	28
Hawis, .....	<i>ib.</i>
Irish, .....	29
Kirby, .....	<i>ib.</i>
Langdon, .....	30

Lincoln, .....	30
London New, .....	31
Manchester, .....	<i>ib.</i>
Melody, .....	32
Messiah, .....	<i>ib.</i>
Mount Pleasant, .....	33
Oldham, .....	<i>ib.</i>
Scarborough, .....	34
Scotia, .....	<i>ib.</i>
Sheffield, .....	35
Smyrna, .....	<i>ib.</i>
Staughton, .....	36
St. Ann's, .....	<i>ib.</i>
St. David's, .....	37
St. George's, .....	<i>ib.</i>
St. James', .....	38
St. Matthew's, .....	<i>ib.</i>
St. Paul's, .....	39
St. Stephen's, .....	40
Trinity Chapel, .....	<i>ib.</i>
Weston Favel, .....	41

COMMON METRE, Minor.

Bangor, .....	42
Blackburn, .....	<i>ib.</i>
Carolina, .....	43
Dundee, .....	<i>ib.</i>
King's Norton, .....	44
St. Mary's, .....	<i>ib.</i>
Shields, .....	45
St. Marks, .....	<i>ib.</i>

LONG METRE, Major.

Angel's, .....	46
Britain, .....	<i>ib.</i>
Euphrates, .....	47
German Hymn, .....	<i>ib.</i>
Hastings, .....	48
Islington, .....	<i>ib.</i>
Kent, .....	49
Lambeth, .....	<i>ib.</i>
Luther's, .....	50
Mariners, .....	<i>ib.</i>
Portugal, .....	51
..... New, .....	<i>ib.</i>

## ARRANGED INDEX.

Rockingham, .....	52	Birmingham, .....	66	Kendel, .....	105 <sup>b</sup>
St. Olaves, .....	<i>ib.</i>	Burnham, .....	68	Labin, .....	106 <sup>c</sup>
Suffolk, .....	53	Calvary, .....	69	Lonsdale, .....	107
100 Psalm, .....	<i>ib.</i>	Cambridge, .....	70	Missionary, .....	108 <sup>c</sup>
<hr/>					
LONG METRE, <i>Minor.</i>					
Kingsbridge, .....	54	Christmas, .....	71	Meditation, .....	109
St. Nicholas, .....	<i>ib.</i>	Cornhill, .....	77	Piety, .....	110
<hr/>					
PARTICULAR METRE.					
Grove, or 148 Psalm Tune, ...	55	Cranbrook, .....	78	Praise, .....	111
Lochart's do. ...	<i>ib.</i>	Derby, .....	79	Powel, .....	112
New Port, .....	56	Desert, .....	80	Rainham, .....	114
149 Psalm Tune, .....	<i>ib.</i>	Dismission, .....	81	Salisbury, .....	115
<hr/>					
TUNES WITH WORDS.					
Aberdeen, or Queenborough, ...	57	Dunkirk, .....	83	Salvation, .....	116
Althorpe New, .....	58	Dying Christian, .....	85	Shrewsbury, .....	118
America, .....	60	Eythorn, .....	91	Trust, .....	119
Anniversary, .....	61	Falconstreet, .....	92	Tunbridge, .....	120
Arnsby, .....	62	Foundling, .....	93	Union Chapel of Ease, .....	121
Auburn, .....	63	Gloria Patri, .....	94	Verona, or St. Cecilia, .....	122
Bermondsy, .....	64	Hampshire, .....	97	Cannon, .....	<i>ib.</i>
Berwick, .....	65	Hanbury, .....	98	Wiltshire, .....	123
		Harwich, .....	100	Worcester, .....	124
		Haydn, .....	101	Chants, .....	126 & 127
		Henly New, .....	103	Non-Nobis Domini, .....	128
		Howden, .....	104	Dictionary, .....	129 & 130

# ALPHABETICA INDEX.

133

Aberdeen, .....	57	Cannon, .....	122	French, .....	27
Abingdon, .....	25	Carolina, .....	43	Gainsborough, .....	28
All Saints, .....	21	Chants, .....	126 & 127	German Hymn, .....	47
Althorpe New, .....	58	Christmas, .....	71	Grove, .....	55
America, .....	60	Cornhill, .....	77	Gloria Patri, .....	94
Angels, .....	46	Cranbrook, .....	78	Hampshire, .....	97
Anniversary, .....	61	Derby, .....	79	Hanbury, .....	98
Arnsby, .....	62	Desert, .....	80	Harwich, .....	100
Auburn, .....	63	Devises, .....	27	Hastings, .....	48
Bangor, .....	42	Dictionary, .....	129 & 130	Hawis, .....	28
Bedford, .....	25	Dismission, .....	81	Haydn, .....	101
Bellefield, .....	26	Dissolution, .....	21	Henly New, .....	103
Bermondsy, .....	64	Dundee, .....	43	Howden, .....	104
Berwick, .....	65	Dunkirk, .....	83	Introduction, .....	1 to 20
Birmingham, .....	66	Dying Christian, .....	85	Irish, .....	29
Blackburn, .....	42	Egypt, .....	22	Islington, .....	48
Britain, .....	46	Euphrates, .....	47	Kendel, .....	105
Broomsgrove, .....	26	Eythorn, .....	91	Kent, .....	49
Burnham, .....	68	Falconstreet, .....	92	Kirby, .....	<i>ib.</i>
Calvary, .....	69	Forgiveness, .....	22	Kingsbridge, .....	54
Cambridge, .....	70	Foundling, .....	93	King's Norton, .....	44

## ALPHABETICAL INDEX.

Labin, .....	106	Portugal, .....	51	St. George's, .....	37
Lambeth, .....	49	..... New, .....	51	... James', .....	38
Langdon, .....	30	Powel, .....	112	... Matthew's, .....	38
Lincoln, .....	30	Praise, .....	111	... Mark's, .....	45
Lochart's .....	55	Rainham, .....	114	... Mary's, .....	44
London New, .....	31	Rockingham, .....	52	... Nicholas, .....	54
Lonsdale, .....	107	Salisbury, .....	115	... Olave's, .....	52
Luther's, .....	50	Salvation, .....	116	... Paul's, .....	39
Manchester, .....	31	Scarborough, .....	34	... Stephen's, .....	40
Mariners, .....	50	Scotia, .....	34	Trinity Chapel, .....	40
Meditation, .....	109	Sheffield, .....	35	Trust, .....	119
Melody, .....	32	Shields, .....	45	Tunbridge, .....	120
Messiah, .....	32	Shirland, .....	23	Union Chapel of Ease, .....	121
Missionary, .....	108	Shrewsbury, .....	118	Verona, .....	122
Mount Ephraim, .....	23	Smyrna, .....	35	Weston Favel, .....	41
Mount Pleasant, .....	33	Staughton, .....	36	Wiltshire, .....	123
New Port, .....	56	Sudbury, .....	24	Wirksworth, .....	24
Non Nobis Domini, .....	128	Suffolk, .....	53	Worcester, .....	124
Oldham, .....	33	St. Ann's, .....	36	100 Psalm, .....	53
Piety, .....	110	... David's, .....	37	149 Psalm .....	56











