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THE CANADIAN
CHURCH HARMONIST:

A COLLECTION OF SACRED MUSIC,

CONSISTING OF A CHOICE SELECTION OF

PSALM AND HYMN TUNES, ANTHEMS, INTROITS, SENTENCES, &c.,

FROM THE WORKS OF

Handel, Bach, Mozart, Purcell, Teach, Clark, Jackson, Mason, and other Celebrated Composers.

CAREFULLY SELECTED AND COMPILED

BY A COMMITTEE.

"Venite exultemus Domino."—Psalm xcv.

Toronto
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P R E F A C E .

THE "Sacred Harmony," with its admirable Supplement, has done good service to the Churches of Canada ; but, for obvious reasons, has been found inadequate fully to meet the wants of the Church and the public generally. Desirous of supplying this want, and furnishing a complete Sacred Music Book, to be used by all the Church choirs and congregations under its care, the late Conference appointed a Committee, consisting of the Rev. Dr. GREEN, *President*, Rev. Dr. WOOD, *Ex-President*, and Rev. Dr. JEFFERS, *Editor*, with full power to employ competent persons to compile such a work. The Committee, after adding several good and popular musicians to their number, applied to the principal choirs in the Province to aid them in selecting such tunes, from approved authors, as they might wish to have incorporated in the new book. In responding to this call, several parties have rendered valuable assistance, to whom the Committee would tender their grateful acknowledgements.

The labor of compiling has principally devolved upon the Rev. J. A. WILLIAMS, Rev. N. BURWASH, B.A., and J. B. BOUSTEAD, R. H. SAVAGE and C. W. COATES, Esqrs., who have been, from their youth, engaged in singing our Church Psalmody ; and who, by their ability and persevering industry in bringing the work to maturity, have laid the Committee under lasting obligations, and they hereby tender to these gentlemen their cordial and sincere thanks.

The Committee have now the pleasure of presenting to the Church and public, a collection of Sacred Tunes and Anthems which, it is believed, will be found second to none now in use, either for purity of style or richness of harmony.

It has not been so much their purpose to present new music to the public as to give anew to the world many pieces hallowed by long use in the sanctuaries of the family and the Church, and endeared to myriads by their power to please, and warm the heart to praise.

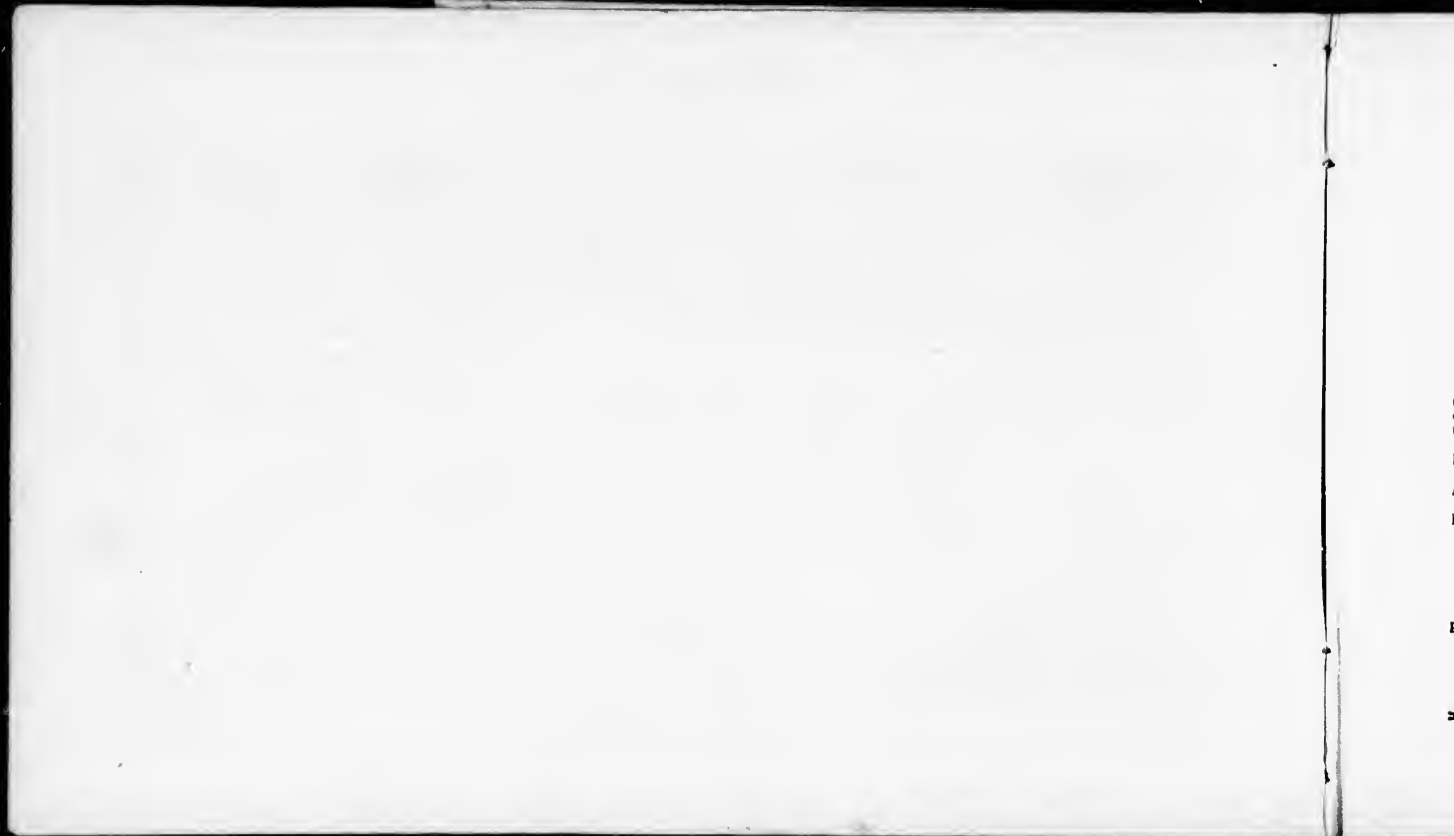
Some of the pieces will, doubtless, be considered difficult, and will require a little more than ordinary perseverance to master them ; but they are worth the trouble. Try them ; and persevere until they are learned. They will bear singing. They are not of the wear-out kind. Many of them have been devoutly and harmoniously sung by our forefathers.

An effort has been made to correct an evil (loudly and justly complained of), namely, the *alteration*, by musical meddlers, of many of our old, well-known tunes ; in consequence of which the majority of worshippers in the congregation are compelled to be silent, while they have as good a right as the choir to sing the praises of God.

Much that is called "Church Music," at the present day, is distinguished by the regularity of its cadences and the elime of its simple harmony ; but it possesses no power to lay hold of our moral nature, or to inspire us to "sing with the spirit and the understanding also." An attempt has been made to exclude everything of a tame, monotonous, imbecile character ; and to embody grave, touching, and enrapturing tunes, to enkindle devotion, and cause the spirit of the Christian to glow with piety.

Toronto, January, 1864.

"Let the people praise thee, O God ;
Let all the people praise thee."—PSALM lxvii: 3.



INTRODUCTION TO THE SCIENCE OF MUSIC.

CHAPTER I.

GENERAL DIVISION.

§ 1. There are three distinctions made in musical sounds; or musical sounds differ from one another in three respects, namely:

- § 2. (1) They may be *long* or *short*,
(2) They may be *high* or *low*,
(3) They may be *soft* or *loud*.

§ 3. From the fact that these three distinctions exist in the nature of musical sounds, arises the necessity of three principal divisions of the subject, or of three different departments, one department being founded on each of the above distinctions.

§ 4. (1) That department which is founded on the first distinction is called **RHYTHM**, and relates to the *length* of sounds.

(2) That department which is founded on the second distinction is called **MELODY**, and relates to the *pitch* of sounds.

(3) That department which is founded on the third distinction is called **DYNAMICS**, and relates to the *strength* or *force* of sounds.

§ 5. General view

<i>Distinctions.</i>	<i>Departments.</i>	<i>Subjects.</i>
LONG OR SHORT.	RHYTHM.	LENGTH.
HIGH OR LOW.	MELODY.	PITCH.
SOFT OR LOUD.	DYNAMICS.	STRENGTH OR FORCE.

§ 6. Each of these departments requires particular exercises, and should be pursued separately, until one department can no longer dispense with the others.

QUESTIONS.

- How many distinctions are there in musical sounds?
What is the first distinction? Second? Third?
How many separate departments are there in the elementary principles of music?
What is the first department called? Second? Third?
On what distinction in the nature of musical sounds is **RHYTHM** founded?
Melody? Dynamics?

To what in the nature of musical sounds does **RHYTHM** relate?
Melody? Dynamics?

CHAPTER II.

PART I. RHYTHM: or

DIVISION OF TIME AND LENGTH OF SOUNDS.

§ 7. During the performance of a piece of music, *time* passes away. This must be regularly divided into equal portions.

[For illustrations of this subject, see Mason's Manual of Instruction in the Elements of Vocal Music, p. 35.]

§ 8. Those portions of time into which music is divided are called **MEASURES**.

§ 9. Measures are again divided in **PARTS OF MEASURES**.

§ 10. A measure with two parts is called **DOUBLE MEASURE**;

"	"	THREE	"	TRIPLE MEASURE;
"	"	FOUR	"	QUADRUPLE MEASURE;
"	"	SIX	"	SEXTUPLE MEASURE.

§ 11. The parts of measures are marked by a motion of the hand. This is called **BEATING TIME**.

§ 12. Double time has two motions or beats, namely: Downward beat and Upward beat.

§ 13. Triple time has three beats, namely: Downward beat, Hither beat, and Upward beat.

§ 14. Quadruple time has four beats, namely: Downward beat, Hither beat, Thither beat, and Upward beat.

§ 15. Sextuple time has six beats, namely: Downward beat, Downward beat, Hither beat, Thither beat, Upward beat, Upward beat.

§ 16. The character used for separating the measures is called a **bar**, and is made thus:

ACCENT.

§ 17. Double time is accented on the *first* part of the measure.
Triple time is accented on the *first* part of the measure

INTRODUCTION TO THE SCIENCE OF MUSIC.

Quadruple time is accented on the *first* and *third* parts of a measure.
Sextuple time is accented on the *first* and *fourth* parts of the measure.

QUESTIONS.

What is that fact in the nature of musical sounds, from which arises the necessity of a regular division and marking of the time? What is the most important requisite in all good performances? *Ans.* Correct time.

What is that which is more difficult to acquire than anything else in music? *Ans.* Correct time.

What is that in which singers are usually most deficient? *Ans.* Time.

What is that to which those who are learning to sing are usually unwilling to attend? *Ans.* Time.

What are those portions of time called into which music is divided? § 8.

What are those portions of time, smaller than measures, called? § 9.

How many parts has double measure? Triple? Quadruple? Sextuple?

How do we mark the different parts of measures in music? What is that motion of the hand called?

How many motions or beats has double measure, or double time? Triple? Quadruple? Sextuple?

What is that character called which is used for separating measures?

NOTE. Observs the difference between a *bar* and a *measure*. Do not call a *measure* a *bar*.

On which part of the measure is double time accented? Triple? Quadruple? Sextuple?

CHAPTER III

SINGING IN CONNECTION WITH BEATING TIME AND ACCENT.

§ 18. The teacher gives out a sound to the syllable *la* (as in father or in far) at a suitable pitch, say, E or F—first line or space, Treble clef, (disregarding the octave between male and female voices,) and after repeating it frequently, calling the attention of the school to it in various ways, requires those who feel *certain* that they can make the sound right, to imitate him; afterward he requires those who think it *probable* that they can make it right, to imitate; and, finally, the whole.

§ 19. The pupils are now required to beat and sing one *la* to each beat in different kinds of measure. Mind the accent.

§ 20. Beat Quadruple time, and sing one *la* to each beat.

After this has been done, the teacher may write on the black board as follows:—



He then points and says,—

The characters I have written represent the sounds we have sung; they are called notes. Notes represent the length of sounds. Made in this form, they are called Quarter notes, or Quarters (Crotchets.)

NOTE. The names Crotchets, Minims, &c., are given here, although it is strangely recommended to adhere to the more significant terms, Quarters, Halves, &c.

§ 21. A sound that continues as long as five quarters, is a whole sound. Exercise. The note representing a whole sound is made thus, *O* and is called a whole note. (Semibreve.)

§ 22. A sound that continues as long as two quarters is called a half sound Exercise.

The note representing a half sound is made thus, *p* and is called a half note. (Minim.)

§ 23. A sound that continues as long as three quarters is called Three-quarters. Exercise. The note representing this sound is a dotted half, thus: *p.*

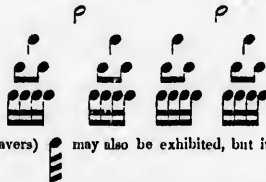
NOTE. Dotted a note adds one half to its length.

§ 24. Beat, and sing to each part of the measure, or to each beat, two sounds. Exercise

We now sing *eighths*; the note representing an *eighth* sound is made thus, *p* and is called an Eighth note. (Quaver.)

§ 25. Beat, and sing to each part of the measure, four sounds. Exercise. We now sing *sixteenths*; the note representing a *sixteenth* is made thus, *p* and is called a Sixteenth. (Semiquaver.)

§ 26. The teacher may now exhibit all the notes at one view, showing their relative length, thus:



§ 27. Thirtyseconds (Demisemiquavers) may also be exhibited, but it is not necessary to exercise on them.

§ 28. Sometimes three notes are sung to one part of a measure, or in the usual time of two notes of the same kind. When this is done the figure 3 is placed over or under them thus, *3* or *3* and they are called Triplets Exercise on Triplets.

QUESTIONS.

By what characters do we represent the length of sounds?

How many kinds of notes are there in common use? *Ans.* Five.

What kind of a note is this *p*? (writing the note on the board)

INTRODUCTION TO THE SCIENCE OF MUSIC.

What kind of a note is this this this this this (64)

The teacher will question, &c., as to the comparative length of notes.

When three notes are sung to one part of the measure, what are they called? How marked?

CHAPTER IV.

VARIETIES OF MEASURE.

§ 29. There are different varieties of Double, Triple, Quadruple, and Sextuple time, obtained by the use of different notes on each part of the measure. Each variety of time is designated by figures, expressive of the contents of a measure, placed at the beginning of a piece of music.

§ 30. If the parts of quadruple measure are expressed by *quarters*, the measure is called *four-four* measure, and is thus marked:



NOTE. The characters and are often used to denote quadruple and double measure. It is, however, recommended to discard the use of them, and substitute numerals in all cases.

§ 31. If the parts of quadruple measure are expressed by *halves*, the measure is called *four-two* measure, and is thus marked:

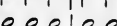


§ 32. In the same manner let the teacher illustrate all the varieties of measure in common use, as in the following examples:

Double Measure.



Triple Measure.



Sextuple Measure.



EXAMPLES.



§ 33. Different kinds of notes may also occur in the same measure, as in the following examples:



QUESTIONS.

How are different varieties of measure obtained? § 29.

By what do we designate the different varieties of measure? *Ans.* By figures. What do the figures placed at the beginning of a piece of music express? *Ans.* The contents of each measure.

CHAPTER V.

RESTS.

§ 34. We are often required in music to count or beat certain parts of a measure, or a whole measure, or any number of measures, in silence. This is called *resting*, and the sign for it is called a *rest*.

§ 35. Each note has its corresponding rest, which is of equal length with the note it represents.

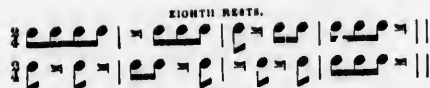
§ 36. EXAMPLE. Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest.

The teacher exhibits the rests upon the board.

§ 37. Rhythmical exercises with rests.

QUARTER RESTS.





QUESTIONS.

What is beating in silence called? What is that character called which requires us to beat in silence? How many kinds of rests are there in common use? Are those notes which are succeeded by rests to be sung shorter or longer than in other circumstances?

CHAPTER VI.

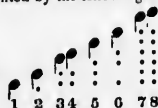
PART II. MELODY.

THE SCALE.

§ 38. Musical sounds may be *high* or *low*. Hence the necessity of that department in music called *MELODY*, which treats of the pitch of sounds.

§ 39. At the foundation of Melody lies a certain series of eight sounds, which is called the *SCALE*.

§ 40. The scale may be represented by the following notes; thus,



The teacher should write the above on the board.

§ 41. The sounds of the scale are known, or designated, by numerals; thus we speak of the musical sound, one, two, three, &c.

The teacher should point to the written scale by way of illustration.

§ 42. The teacher says, Listen to a sound which I will give you, and which we will consider as *one*.

§ 43. The teacher now sings one, two, to the syllable *la*, and requires the pupils to do the same.

QUESTIONS.

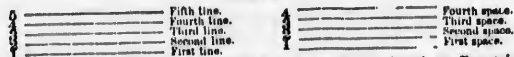
What is the second distinction made in musical sounds? What is that department called which is founded upon this distinction? Of what does Melody treat? What is that series of sounds called which lies at the foundation of Melody? How many sounds are there in the scale? How do we designate or speak of the sounds of the scale? *Ans.* By numerals.

CHAPTER VII.

STAFF, SYLLABLES, CLIPS, LETTERS, INTERVALS

§ 44. The scale is written on horizontal lines, and on the spaces between those lines. Five lines are commonly used for this purpose, which, together with the spaces, are called a *STAFF*.

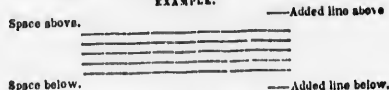
EXAMPLE.



§ 45. Each line and space of the staff is called a *degree*; thus the staff contains nine degrees, five lines and four spaces.

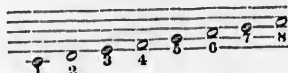
§ 46. If more than nine degrees are wanted, the spaces below or above the staff are used; also additional lines, called *ADDED LINKS*.

EXAMPLE.



§ 47. The sound one we will now write upon the first added line below the staff, two upon the space below, three upon the first line, and so on.

EXAMPLE.



§ 48. In singing, certain syllables are applied to each of the different sounds of the scale. To *one* is applied the syllable *do*, (pronounced doe); to *two*, *re*, (ray); to *three*, *mi*, (mee); to *four*, *fa*, (fab, a as in father); to *five*, *sol*, (sole); to *six*, *la*, (lah, a as in father); to *seven*, *si*, (seo); and to *eight*, *do*, again.

The scale is now sung ascending and descending with *la*, and also with the appropriate syllables.

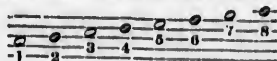
NOTE. Those teachers who use seven syllables in solmization will omit section 49, and pass to section 50.

§ 49. In singing we apply certain syllables to the sounds of the scale, as follows:—To *one* we apply the syllable *fa*, (pronounced fab, a as in father); to *two*, *sol*, (sole); to *three*, *la*, (a as in father); to *four*, *fa*; to *five*, *sol*; to *six*, *la*; to *seven*, *mi*, (mee); and to *eight*, *fa*, again.

The scale is now sung both up and down with *la*, and also with the appropriate syllables.

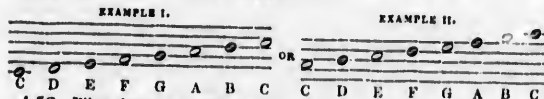
INTRODUCTION TO THE SCIENCE OF MUSIC

§ 80. We have written the sound *one* upon the added line below, but it is often placed upon the second space. The whole scale is then written thus:—



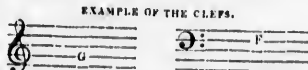
Practise as before

§ 51. The sounds of the scale are also named from the first seven letters of the alphabet, namely: A, B, C, D, E, F, and G.



§ 52. When the scale is written as in the first example above, a character called the Treble Clef is used at the beginning of the staff. This is also called the G Clef, and fixes G upon the second line of the staff.

When the scale is written as in the second example above, a character called the **Base Clef** is used at the beginning of the staff. This is also called the **F Clef**, and fixes **F** upon the fourth line of the staff.



§ 53. The distance or step from any one sound in the scale to another is called an **INTERVAL**.

§ 84. In the regular ascending and descending scales there are two kinds of intervals, namely: WHOLE TONES and HALF TONES.

§ 55. From one to two, and from two to three, are whole tones; from three to four is a half tone; from four to five, from five to six, and from six to seven, are whole tones, and from seven to eight is a half tone. Thus there are five whole tones and two semitones in the scale.

Note. It is very important that the pupils should become thoroughly acquainted with the scale, its numerals, letters, syllables, and intervals, before proceeding any further.

QUESTIONS.

What are those lines and spaces called on which the scale is written? The teacher points and asks, Which line is this? Which space is this? &c. What is each line and space of the staff called? How many degrees does the staff contain? When more than nine degrees are wanted, what is used?

The teacher should now write the scale upon the board both in the Treble and in the Bass Clef, and point as he asks the following or similar questions:—To which sound of the scale do I now point? The answer should be given by numerals. What syllable is applied to one? to two? &c. What letter is one? two? &c. What syllable is C? D? &c. What numeral is Do? Re? &c. What numeral is C? D? &c. What is the distance from any one sound of the scale to another called? *Ana.* An interval. How many kinds of intervals are there in the scale? What are they called? How many whole tones? How many half tones? What is the interval from 1 to 2? from 2 to 3? from 3 to 4? &c.

CHAPTER VIII.

OF THE DIFFERENT SOUNDS OF THE SCALE.

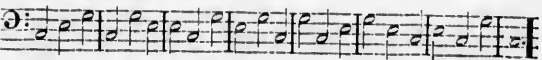
§ 56. Having become familiar with the scale in its regular progression, we must now learn to strike each sound separately, or in connection with any other sound. In order to do this, we must pay attention to each particular sound. We commence with THREE in connection with ONE.

§ 57. **TUNEK.** The pupils sing by syllables 1, 2, 3, and repeat **TUNEK** several times. After which the teacher should write lessons like the following, and require the whole to sing them.



♫ 58. FIVE. The pupils sing 1, 2, 3, 4, 5—repeat 5. Sing 1 3 5, 1 5 3, 3 1 5, 3 5 1, 5 1 3, 5 3 1, &c. The teacher sings similar successions to the syllable *la*; the pupils determine what they are, and answer by numerals.

The teacher writes lessons like the following:—



§ 59. **Flout.** Sing the scale and prolong 8. Sing 1, 3, 5, 8. Sing these four sounds in the following order:—

1358	3158	5133	8135
1385	3185	5183	8133
1538	3518	5318	8315
1583	3581	5881	8251
1835	3815	5813	8513
1853	3851	5831	8531

The teacher writes examples with 1 3 5 6 in one and two parts.

INTRODUCTION TO THE SCIENCE OF MUSIC

EXAMPLE IN TWO PARTS.

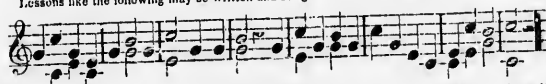


In singing the above and similar lessons, let the male and female voices be formed into separate classes, and sing each of the parts alternately.

§ 60. SEVEN. Sing the scale and prolong 7. Seven naturally leads to 8, or after 7 we naturally expect to hear 8. It is perfectly easy to sing 7 in connection with 8, or immediately succeeding to 8. In order, therefore, to strike 7 correctly, and separately, we must think of 8. This will serve as a guide to 7.

§ 61. The teacher gives out similar lessons to the following: 5 8 7 8, 3 8 7 8, 1 8 7 8, 1 8 8 7, 1 5 8 7, 1 8 7, 3 8 7, 5 3 7, &c. Also, 1 7, 3 7, 5 7, &c.

Lessons like the following may be written and sung in one or two parts.



§ 62. FOUR. Sing the scale and dwell on 4. Four naturally leads to 3, as 7 does to 2. Three, therefore, is the guide to 4.

§ 63. The teacher gives out, 1 3 4, 5 3 4, 8 3 4, &c., also 1 4, 5 4, 8 4, &c.

EXAMPLE.



§ 64. TWO. One or three will either of them guide to two.

EXAMPLE.



§ 65. SIX. Sing the scale and prolong 6. Five will guide to 6.

EXAMPLE.



NOTE. The teacher will spend more or less time upon the foregoing chapter, according to circumstances. It is however quite important; and if sufficient time be spent upon these exercises, the easier will all that follows be acquired.

QUESTIONS.

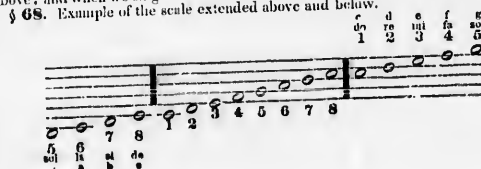
When we have learned the scale in its regular progression, and when we desire to learn each sound separately, with what do we commence in connection with one? *Ans.* Three. Sing one. Sing three. What sound do we take after one and three? *Ans.* Five. Sing one. Sing three. Sing five. What sound do we take next? *Ans.* Eight. (Sing as before.) What sound do we take after eight? *Ans.* Seven. What is the distance from seven to eight? To what does seven naturally lead—or what does the ear naturally expect after seven? *Ans.* Eight. If we would strike seven correctly, what must we think of as a guide to it? *Ans.* Eight. (Practise.) After one, three, five, eight, and seven, what sound do we take? *Ans.* Four. To what does four naturally lead? *Ans.* Three. What is the distance from three to four? What is the guide to four? (Practise.) After four what sound do we take? *Ans.* Two. (Question and practise.) After two what sound, &c. *Ans.* Six. (Question and practise.)

CHAPTER IX.

EXTENSION OF THE SCALE AND CLASSIFICATION OF THE DIFFERENT KINDS OF VOICE.

§ 66. We have thus far become acquainted with the scale of eight sounds; but, generally, every one has a greater compass of voice than is required to sing the scale, and can extend it upward above eight; or downward, below one.

§ 67. When we sing above eight, we consider eight as one of a new scale above; and when we sing below one, we consider one as eight of a new scale, below.



INTRODUCTION TO THE SCIENCE OF MUSIC

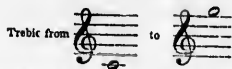
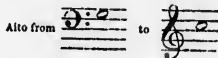
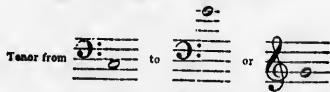
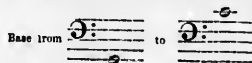
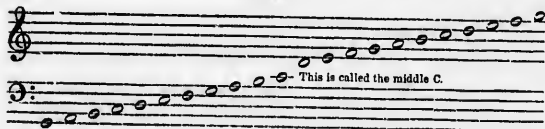
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QUESTIONS.

When we sing higher than the scale, what do we consider eight? When we sing lower than the scale, what do we consider one? What letter is applied to one of the upper scale? To two? &c. What syllable? So also question with respect to the lower scale.

§ 69. The human voice is naturally divided into four classes, namely, lowest male voices, or **BASE**; highest male voices, or **TENOR**; lowest female voices, or **ALTO**; highest female voices, or **TREBLE**. Boys, before their voices change, also sing the **ALTO**.

EXAMPLE.



§ 70. Practise the foregoing example as follows. The Base commence with G, the lowest sound; at they are joined by the Tenor, and both proceed to

gether to Here the Alto unite, and the three parts sing together

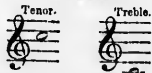
to On this note the Base stops and the Treble begins. The Treble,

Alto, and Tenor go on to when the Tenor stops; the Treble and Alto go

on Here the Alto stops, and the Treble goes on alone. In descending, let the several parts unite on that note on which they stopped in ascending, and stop on that note on which they commenced in ascending.

§ 71. The Treble or G Clef is commonly used for Tenor and Alto; but when used for Tenor it always denotes G an octave, or eight notes lower than when used for Treble.

EXAMPLE.



The same sound, or unison, namely: middle C is here represented by the Tenor Clef on the third space, and by the Treble Clef on the first added line below.

§ 72. The teacher should here explain the difference between the male and female voices, showing that the latter naturally sing an octave higher than the former. In order to prove this, let him give out the middle C as a pitch,

namely, and require the female voices to imitate him. They will, in

almost all cases, sing an octave higher, namely, unless they have been

already taught to distinguish between the two. To make it evident to them that they do sing an octave higher, the teacher should require them to dwell upon the

sound while he, beginning with , sings the whole scale, ascending

INTRODUCTION TO THE SCIENCE OF MUSIC.

When he has done this, they will perceive that he now sings the same sound with them, or that his voice is in unison with theirs. It is important that this distinction should be clearly and practically understood.

See "Manual" Appendix for the Teacher. chap. 37.

QUESTIONS.

Into how many classes is the human voice naturally divided? What are the lowest male voices called? Highest? What are the lowest female voices called? Highest? What part do boys sing? Which Clef is used for Tenor and Alto? When the Treble Clef is used for Tenor, does it signify G an octave higher or lower than when used for Treble? What is the natural difference, or interval, between male and female voices?

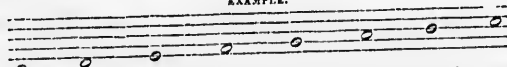
CHAPTER X.

CHROMATIC SCALE.

§ 73. Let the teacher write the scale on the board, and review what was said in chap. vii, by asking questions similar to those found at the end of that chapter.

In writing the scale, leave room between the whole tone intervals for inserting the semitones.

EXAMPLE.

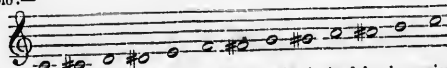


§ 74. Between any two sounds, a tone distant from each other, as from one to two, &c., another sound may be sung. Thus all the whole tones may be divided, and a scale be formed of semitones only, called the CHROMATIC SCALE.

§ 75. The semitone between any two sounds, a whole tone distant, may be obtained either by elevating the lower of the two, or by depressing the upper.

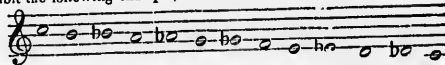
§ 76. In ascending, the semitones are usually obtained by elevation. The sign of elevation is made thus #, and is called a *sharp*. A note thus elevated is said to be *sharped*.

The teacher may now introduce the sharped notes, so as to present the following example:—



§ 77. In descending, the semitones are usually obtained by depression. The sign of depression is made thus b, and is called a *flat*. A note thus depressed is said to be *flatted*.

Exhibit the following example, in connection with the other.



§ 78. In speaking of the altered notes (sharped or flatted) by numerals, we always say, sharp one, sharp four, flat six, flat seven, &c.; but in speaking of them by letters, we say, C sharp, D sharp, E flat, F flat, B flat, &c.

§ 79. A sharped note naturally leads upward, or after a sharped note the ear naturally expects the next note above it; hence, the note above is always the guide to a sharped note.

§ 80. A flatted note naturally leads downward; hence the note below is always the guide to a flatted note.

§ 81. When a note is sharped, the syllable appropriated to it in solmization terminates in the vowel sound *e*—(as Do becomes when sharped, De; Rae becomes Re; Fa, Fe, &c.

§ 82. When a note is flatted, the syllable appropriated to it terminates in the vowel sound *a* (as in *fa*)—thus, Do becomes Da; Si Sa; La (lah) Lay, &c.

§ 83. When a sharped or flatted note is to be restored to its natural sound, the following character *n*, called a natural, is placed before it. A natural takes away the force of a flat or sharp.

QUESTIONS.

Which of the intervals of the natural scale (Diatonic) may be divided? *Ans.* The whole tones. What is that scale called which is formed wholly of semitones? In how many ways may the semitones be obtained? In ascending, how do we obtain the semitones? What is the sign of elevation called? In descending, how are the semitones obtained? What is the sign of depression called? Does a sharped note lead upward or downward? What note is the guide to a sharped note? What is the guide to sharp four? sharp two? &c. Does a flatted note lead upward or downward? What note is the guide to a flatted note? What is the guide to flat six? flat three? &c. When a note is sharped, with what vowel sound does the syllable applied to it terminate? What syllable is applied to sharp four? sharp six? &c. When a note is flatted, with what vowel sound does the syllable appropriated to it terminate? What syllable is applied to flat three? flat seven? &c. When a sharped or flatted note is to be restored, what character is used? What is the use of a natural?

CHAPTER XI

TRANSPOSITION OF THE SCALE.

§ 84. In all our exercises, hitherto, we have taken C as one of the scale, or as the key note, or tonic. When C is thus taken for one, the scale is said to be in its

INTRODUCTION TO THE SCIENCE OF MUSIC.

111

natural position, the natural key being that of C. But any other letter may be taken as one of the scale; and when this is done, the scale is said to be transposed. Thus, if D be taken as one, the scale is said to be transposed to D, or to be in the key of D; if E be taken as one, the scale is said to be in E, &c.

§ 85. In the transposition of the scale, care must be taken to preserve the relative order of the tones and semitones; that is, from three to four, and from seven to eight, must always be semitones, and the rest whole tones, whatever may be the key.

KEY OF G; FIRST TRANSPOSITION BY SHARPS.

The teacher writes the scale in C, on the upper staff, on the board, and says:—

§ 86. We will now transpose the scale to G, or take five of the C scale as one of a new scale.

He writes the scale, beginning with G, on the lower staff, directly under the C scale, and then says:—

§ 87. We will now proceed to examine the G scale, and see if the semitones are right.

NOTE. In order to find out the proper interval from one sound to another, in the scale in any key, we must examine it by numerals: thus, from one to two must be a whole tone; from two to three a whole tone; from three to four a half tone, &c.; but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters: thus, from B to D is a whole tone, &c.

EXAMINATION.

Ques. What must be the interval from one to two? Ans. A tone.

Ques. What is the interval from G to A? Ans. A tone.

Pointing at the same time to the letters on the C scale.

Thus we see the first interval is right.

Ques. What must the interval be from two to three? Ans. A tone.

Ques. What is the interval from A to B? Ans. A tone.

Pointing as before.

Ques. What must the interval be from three to four? Ans. A semitone.

Ques. What is the interval from B to C? Ans. A semitone.

Ques. What must the interval be from four to five? Ans. A tone.

Ques. What is the interval from C to D? Ans. A tone.

Ques. What must the interval be from five to six? Ans. A tone.

Ques. What is the interval from D to E? Ans. A tone.

Ques. What must the interval be from six to seven? Ans. A tone.

Ques. What is the interval from E to F? Ans. A semitone.

The teacher now observes,—Since the interval from six to seven must be a tone, and since from E to F the interval is but half a tone, we must sharp F, in order to preserve the proper order of the intervals in the scale of G. He writes a sharp before F, and pointing asks,—

Ques. What letter is seven now? Ans. F sharp.

Never allow the pupil to say F for F sharp or C for C sharp, &c. He proceeds.

Ques. What must be the interval from seven to eight? Ans. A semitone.

Ques. What is the interval from F# to G? Ans. A semitone.

§ 88. The teacher observes, In transposing the scale to G, we have found one sharp necessary, namely, before F. Instead of writing this sharp before every F which may occur in a piece of music in this key, it is placed once for all, at the commencement of the piece, on the letter altered. It is then called the SIGNATURE of the key. Thus one sharp, or F# is the signature of the key of G. When there is neither flat nor sharp in the signature, it is said to be natural: it is then the signature to the key of C.

§ 89. A sharp or flat in the signature affects all the notes on the letter on which it is placed; not only those which are written on the same degree of the staff, but also those which are written an octave higher or lower.

§ 90. The scale being now transposed, the numerals and syllables applied to it have all changed their places; but the letters remain as before, with the exception that F# is substituted for F.

§ 91. In the transposition of the scale from C to G, it is carried a fifth higher or a fourth lower. Thus, a fifth above is the same thing as a fourth below.

Explain and illustrate

QUESTIONS.

When the scale is in its natural position, what letter is one?

Where any other letter than C is taken as one, what is said of the scale? Ans. It is transposed.

In transposing the scale, of what must we be particularly careful? Ans. The order of the intervals.

In transposing the scale to G, what sound is it necessary to alter? Ans. Four. What must we do to it? Ans. Sharp it. What does the sharp fourth become in the new key? Ans. Seven.

What is the signature to the key of G? Ans. F#. Why is F# necessary in the key of G? Ans. To preserve the relative order of the intervals.

What is the signature to the key of C? Ans. Natural.

How much higher is the key of G than that of C? How much lower is the key of G than that of C?

NOTE. Tunes in the key of G, whose rhythmical construction is not too difficult, may now be introduced and practised.

KEY OF D; SECOND TRANSPOSITION BY SHARPS.

§ 92. The key of D is examined in connection with that of G, in the same manner as was G with that of C. A new sharp will be found necessary, namely, on C, which having been found as before, the teacher removes it to the signature, and then presents to the school the key of D with two sharps.

QUESTIONS.

In transposing the scale from G to D, what sound must we alter? Ans. Four. What must we do with it? Ans. Sharp it. What does the sharp fourth become

INTRODUCTION TO THE SCIENCE OF MUSIC.

in the new key? *Ans.* Seven. What is the signature to the key of D? *Ans.* Two sharps. What letters are sharped? *Ans.* F and C. Why are these sharps necessary in the key of D? *Ans.* To preserve the proper order of tones and semitones in the scale. How much higher is the key of D than that of G? How much lower? *Ans.* Tunes in the key of D may now be introduced.

KEY OF A; THIRD TRANSPOSITION BY SHARPS.

§ 93. Examine the key of A with that of D; and investigate the scale by the same process as before.

Questions after the same manner as at § 92.

§ 94. It will be perceived, that if the fifth of any key, natural, or with sharps introduced, tunes in A.

§ 94. It will be perceived, that if the fifth of any key, natural, or with sharps introduced, tunes in A.

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KEY OF E; FOURTH TRANSPOSITION BY SHARPS.

§ 95. Examine the key of E in connection with that of A, and proceed as before.

Questions after the same manner as at § 92.—Sing tones in E.

§ 96. It is not necessary to proceed further in the transposition of the scale by sharps, as others very seldom occur.

CHAPTER XII.

KEY OF F; FIRST TRANSPOSITION BY FLATS.

§ 97. In the transposition of the scale, we have hitherto always taken five as one of a new key; we will now take four as such.

§ 98. The teacher writes the C scale on the upper staff, and the F scale (without the signature) below it, and investigates as before. It will be found that from three to four is a whole tone; and a flat must be introduced on seven, of the C scale on B, in order to preserve the relative order of tones and semitones in the new key of F.

§ 99. The teacher may explain in relation to this transposition after the same manner as at § 88.

§ 100. In the transposition of the scale from C to F, it is carried a fourth higher, or a fifth lower; thus a fourth above is the same as a fifth below.

QUESTIONS.

In transposing the scale from C to F, what sound must we alter? *Ans.* Seven. What must we do with seven? *Ans.* Flat it. What does the flat seventh become in the new key? *Ans.* Four. What letter is seven in the key of C? *Ans.* B. What letter is four in the key of F? *Ans.* Bb. What is the signature to the key of F? *Ans.* One flat. What letter is flatted? *Ans.* B. Why is Bb necessary in

the key of F? How much higher is the key of F than that of C? How much lower? *Ans.* Tunes in F may be introduced.

KEY OF Bb; SECOND TRANSPOSITION BY FLATS.

§ 101. The fourth from F (Bb) is taken as one; and the scale investigated as before. They will find that E, the seventh in the key of F, must be flatted. Questions as at § 100.—Sing tones in Bb.

KEY OF Eb; THIRD TRANSPOSITION BY FLATS.

§ 102. In examining the scale in Eb, it will be found necessary to flat A. Questions after the same manner as at § 100.

§ 103. If the fourth of any key (natural, or with flats in the signature) be taken as one of a new key, a new flat must be introduced, namely, on the seventh; which flat seventh becomes four in the new key. Introduce tunes in Eb.

KEY OF Ab; FOURTH TRANSPOSITION BY FLATS.

§ 104. In examining the scale in Ab, it will be found necessary to flat D. Questions after the same manner as at § 100.—Sing in Ab.

§ 105. Further transposition by flats is unnecessary. Others, however, may be exhibited and explained, if the teacher thinks proper. For further remarks and illustrations, see "Manual."

CHAPTER XIII.

MODULATION INTO RELATIVE KEYS.

§ 106. Preparatory exercises.

1. The scholars sing the C scale; then assume two as one of another scale, which they also sing through; then three; then four, and so on. A scale is formed upon each, as far as the voice extends.
2. They take eight, seven, six, &c., as five, and complete the scale, ascending and descending.
3. Similar exercises should be practised, until the scholars can immediately take any sound which is given them, and consider it as any other sound, and from that form the scale, upward or downward.

§ 107. When, in a piece of music, the scale is transposed, such change is called MODULATION.

FIRST MODULATION, OR FROM ONE TO FIVE.

From C to G.

§ 108. What is the signature to the key of C? What is the signature to the key of G?

INTRODUCTION TO THE SCIENCE OF MUSIC

27

What is F in the G scale? *Ans.* Seven.

To what does F# lead? *Ans.* To G.

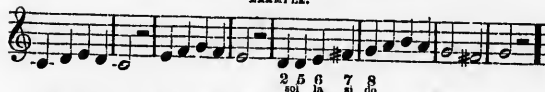
§ 109. F# is the NOTE OF MODULATION from the key of C to that of G. The sharp fourth is always the note of modulation from any key to its fifth.

QUESTIONS. What is the note of modulation from C to G? From D to A? From A to E? From F to C? &c.

§ 110. When modulation occurs, the melodic relations of the sounds, and often the syllables, applied in solmization, must be changed according to the new key.

§ 111. When a modulation occurs from C to G, C appears no longer as one; but, according to the G scale, as four; A as two; D as five, &c.

EXAMPLE.



§ 112. RULE 1. If several notes, on the same degree, occur before the note of modulation, the change is most conveniently made on the last.

See the above example, where the second note on D is changed to five.

§ 113. RULE 2. If no two notes, on the same degree, precede the note of modulation, the change should be made on a note somewhat longer than the rest.

EXAMPLE.



§ 114. RULE 3. If long notes are not to be found on which the change can be made, we must quickly regard the second or third note, before the note of modulation, as belonging to the coming key.

EXAMPLE.



NOTE. The teacher will be able to point out numerous examples, as they occur in almost every piece of music.

A

SECOND MODULATION, OR FROM C to F.

§ 115. What is the signature to the key of C?

What is the signature to the key of F?

What is Bb in the F scale? *Ans.* Four

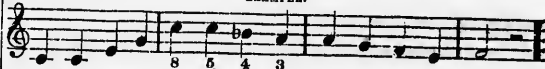
§ 116. Bb is the NOTE OF MODULATION, from the key of C to that of F. The flat seventh is always the note of modulation from any key to its fourth.

QUESTIONS. What is the note of modulation from C to F? From F to Bb? From G to C? &c.

§ 117. See § 110.

§ 118. When a modulation occurs from C to F, C appears no longer as one; but, according to the F scale, as five, D as six, &c.

EXAMPLE.



§ 119. Rules the same as at § 112, 113, 114.

§ 120. These two modulations are the most common. It is not thought necessary to speak of others in this place. Further remarks may be found in the "Manual."

§ 121. In such changes as usually occur in Psalmody, extending only to one or two measures, it is not advisable to make any change of syllables, but merely to alter the termination of the note of modulation; but in longer pieces, or where the change is continued for some time, not only that part which has the note of modulation, but also the other parts, should adopt the solmization of the new key.

QUESTIONS.

When the scale is transposed, what is such change called? What is the most common modulation? *Ans.* From one to five. What the next? *Ans.* From one to four.

When modulations occur, what must be done with the syllables? *Ans.* Changed according to the new key.

CHAPTER XIV.

MINOR SCALE

§ 122. Hitherto we have sung *semitones* between three and four, and between seven and eight, and this is the order in which they must always occur in the natural scale. But there is another scale, not natural, but artificial, in which the *semitones* are differently placed.

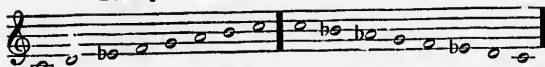
INTRODUCTION TO THE SCIENCE OF MUSIC.

EXAMPLE.

Minor Scale.

Ascending.

Descending.



§ 123. The teacher should sing the Minor scale slowly, carefully, and repeatedly, until the pupils can tell him what sound he flats in ascending, and what sounds he flats in descending; and where the semitones occur.

§ 124. In ascending (Minor scale) the *third* is flatted; in descending, the *seventh, sixth, and third* are flatted.

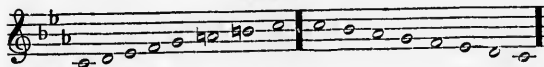
§ 125. In ascending (Minor scale) the semitones occur between two and three, and seven and eight; in descending, between six and five, and three and two.

§ 126. This scale is called the *MINOR SCALE* or *MODE*, (by the Germans *moll*, soft,) because it moves on more softly and gently than the other which we have hitherto practised, and which is called the *MAJOR SCALE*, or *MODE*, (by the Germans, *dur*, hard.)

See "Manual," § 449.

§ 127. Instead of marking the flatted sounds of the Minor C scale, one by one, with flats, as in the above example, we mark them in the signature.

EXAMPLE.



§ 128. As six and seven are not flatted in ascending, we are now obliged to alter these two sounds from the signature, by the sign of elevation; in this case a natural.

§ 129. It will be perceived that Eb Major has the same signature as C Minor, namely, three flats.

§ 130. Every Minor scale has the same signature as the Major scale, which is based on its third. Hence these two are said to be related. C Minor is the *relative Minor* of Eb Major; and Eb Major is the *relative Major* of C Minor.

§ 131. The letters and syllables are the same in the relative modes, but the numerals are changed. Thus, the syllable Do is applied to Eb in both cases, although it is *one* in the Major, and *three* in the Minor mode.

§ 132. If the signature is three flats, the music may be either in Eb Major, or C Minor. In which of the two it is, however, can only be known by an examina-

tion of the scale or chords, or by the ear, which, when practised, immediately distinguishes the one from the other.

§ 133. If the Minor scale is practically understood in C, it will be easy to transpose it to any of the other letters. Some of the most common Minor modes should be written up on the board, examined, and practised.

QUESTIONS.

In the ascending Minor scale, what sound is flatted?

In descending?

In the ascending Minor scale, where is the first semitone?

Ans. Between two and three. Where the second?

In descending, where is the first semitone found?

Ans. Between six and five. Where the second?

What two sounds of the ascending Minor scale must be altered from the signature? *Ans.* Six and seven. What must be done to them? *Ans.* They must each be raised a semitone.

What is the relative Major scale to C Minor? To D? To E? &c.

What is the relative Minor scale to C Major? To G? To D? &c.

What syllable is applied to one in the Major mode? In the Minor? &c.

Which mode is the most common, Major or Minor? *Ans.* Major.

Which is the most brilliant or lively? Which is the most mournful? Which best expresses joy or praise? Which best expresses sorrow, grief, penitence?

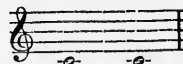
CHAPTER XV.

INTERVALS.

§ 134. We have hitherto spoken of the intervals of a tone and semitone, but there are also other intervals, namely, seconds, thirds, fourths, fifths, &c.

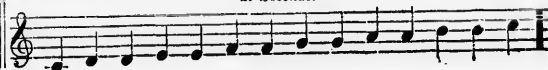
EXAMPLES.

1. Unison.



NOTE. Although the unison is not strictly an interval, yet, in the theory of music, it is spoken of and treated as one.

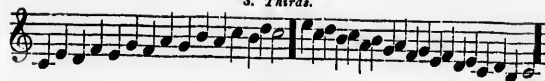
2. Seconds.



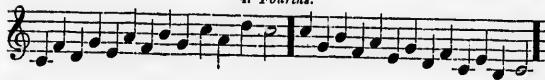
INTRODUCTION TO THE SCIENCE OF MUSIC.

xvii

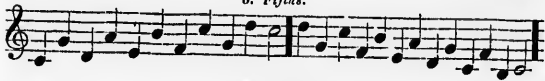
3. Thirds.



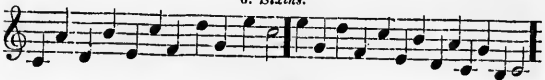
4. Fourths.



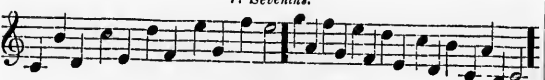
5. Fifths.



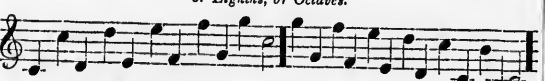
6. Sixths.



7. Sevenths.



8. Eighths, or Octaves.



N. B. Practise all the above.

QUESTIONS. What is the interval from one to two called? From two to three? &c. From one to three? &c. From one to four? &c., &c.

§ 135. Major and Minor intervals.

SECONDS. A second, including a *semitone*, is called a *MINOR second*; a second, including a whole *tone*, is called a *MAJOR second*.

NOTE. The teacher writes the scale on the board, points, and questions.

What is the second from C to D? *Ans. Major.* From D to E? *Ans. Major.* From E to F? *Ans. Minor, &c.*

THIRDS. An interval, including a *tone* and a *semitone*, is called a *MINOR third*; one including *two tones* is called a *MAJOR third*. Questions as before.

FOURTHS. An interval, including *two tones* and a *semitone*, is called a *PERFECT fourth*; one including *three tones*, a *SHARP fourth*. Questions as before.

FIFTHS. An interval, including *two tones* and *two semitones*, is called a *FLAT fifth*; one including *three tones* and a *semitone*, a *PERFECT fifth*. Illustrations and questions.

SIXTHS. An interval of *three tones* and *two semitones* is called a *MINOR sixth*; one of *four tones* and a *semitone*, a *MAJOR sixth*. Questions, &c.

SEVENTHS. An interval of *four tones* and *two semitones* is called a *FLAT or MINOR seventh*; one of *five tones* and a *semitone*, a *SHARP or MAJOR seventh*. Questions.

OCTAVES. All the octaves are equal, including *five tones* and *two semitones*.

§ 136. If the lower note of any *Minor* interval be depressed, or the upper one elevated, the interval becomes *Major*.

§ 137. If the lower note of any *Major* interval be elevated, or the upper one depressed, the interval becomes *Minor*.

§ 138. If the lower note of any *Major* interval be depressed, or the upper note elevated, there arises a *SUPERFLUOUS or EXTREME SHARP* interval.

§ 139. If the lower note of any *Minor* interval be elevated, or the upper note depressed, there arises a *DIMINISHED, or EXTREME FLAT* interval.

For further examples and illustrations, see "Manual"

CHAPTER XVI.

PASSING AND SYNCOPATED NOTES, AND MISCELLANEOUS CHARACTERS.

§ 140. *Passing notes.* When notes are introduced which do not properly belong to the harmony or chord, they are called *PASSING NOTES*.

§ 141. When passing notes *follow* the essential notes, they are called *AFTER NOTES*.

§ 142. When passing notes *precede* the essential notes, they are called *APPROPRIATIONS*.

EXAMPLE.

	After notes.	Appoggiatures
Written		
Performed.		

§ 143. *Syncopated notes.* When a note commences on an unaccented, and is continued on an accented part of a measure, it is called a *syncopated note*.

§ 144. *Pause.* When a note is to be prolonged beyond its usual time, a character called a *PAUSE* is placed over or under it. Example: 

§ 145. *Staccato.* When singing is performed in a short, pointed, and articulate manner, it is said to be *staccato*.



§ 146. *Legato.* When singing is performed in a smooth, gliding manner, it is said to be *legato*.

NOTE. The distinction between *Staccato* and *Legato* is very important, and should be well and practically understood.

§ 147. *Tie.* A character called a *TIE* is used to show how many notes are to be sung to one syllable. The same character is often used to denote *Legato* style. Example: 

§ 148. *Repeat.* Dots across the staff require the repetition of certain parts of the piece.

EXAMPLE.



Question on this chapter.

CHAPTER XVII

PART III. DYNAMICS.

§ 149. Musical sounds may be either soft or loud. From this fact, in the nature of musical sounds, arises the necessity of the third department in the elements of music, called *DYNAMICS*, which treats of the *force* or *strength* of sounds.

§ 150. A sound, be it loud or soft, must still be of a good quality. It must never be so soft, or so loud, as to injure the quality of tone.

DYNAMIC DEGREES.

§ 151. *Mezzo.* A sound produced by the ordinary exertion of the organs is a *medium* or *middle* sound: it is called *mezzo*, and is marked *Mf*.

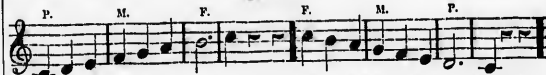
§ 152. *Piano.* A sound produced by some restraint of the organs is a soft sound; it is called *piano*, (pronounced *peano*), and is marked *P*.

§ 153. *FORTE.* A sound produced by a strong or full exertion of the organs is a loud sound; it is called *forte*, and is marked *F*.

§ 154. *Mezzo, Piano, and Forte* are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

§ 155. Applications of the three principal Dynamic degrees to the scale.

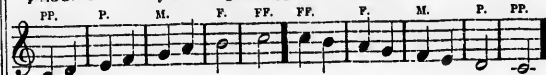
EXAMPLE.



§ 156. *PIANISSIMO.* If a sound is produced by a very small, but careful exertion of the organs, softer than *piano*, yet so loud as to be a good audible tone, it is called *PIANISSIMO*, (pronounced *peanissimo*), and is marked *PP*.

§ 157. *FORTISSIMO.* If a sound is delivered with a still greater exertion of the organs than is required for *Forte*, but not so loud as to degenerate into a scream, it is called *FORTISSIMO*, and is marked *FF*.

§ 158. The five Dynamic degrees, applied to the scale:



See further exercises, &c., in "Manual."

CHAPTER XVIII

DYNAMIC TONES.

§ 159. *ORGAN TONE.* A tone which is commenced, continued, and ended with an equal degree of force, is called an *ORGAN TONE*.

NOTE. The organ tone should be exclusively practised in the first stages of a musical education. It is difficult to acquire a firm, steady, equal tone. Until this is acquired the pupil should not attempt any other Dynamic tone.

§ 160. *CRESCENDO.* A tone commencing soft and increasing to loud is called a *CRESCENDO* TONE; and is marked *cres.* or .

§ 161. *DIMINUENDO.* A tone commencing loud and gradually diminishing to soft is called a *DIMINUENDO* TONE; and is marked *dim.* or .

§ 162. *SWELL.* A tone consisting of a union of *Crescendo* and *Diminuendo* is called a *SWELLING* TONE, or a *SWELL*. It is marked .

§ 163. *Crescendo, Diminuendo, and Swell*, are not only applied to individual tones, but also to passages in music.

Sing the scale in *Crescendo, Diminuendo, and Swelling tones*.

INTRODUCTION TO THE SCIENCE OF MUSIC

111

§ 164. **PRESSURE TONE.** If a single short sound is sung with a very sudden, forcible *Crescendo*, or *Swell*, there arises the **PRESSURE TONE**—marked < or >>. It is often applied to syncopated passages.

§ 165. **EXPLOSIVE TONE.** A single short sound which is struck suddenly, with very great force, and instantly diminished, is called an **EXPLOSIVE TONE**. It is marked >, or *fx.* (*forzando*), or *sf.* (*sforzando*).

Practise the explosive tone to the syllable *Hah*, as in the following example.



The practice of this tone is calculated to give great power and strength to the voice.

§ 166. **EXPRESSION.** The proper application of Dynamics to music constitutes essentially that which is usually called **EXPRESSION**. Dynamics should be much practised; no other exercises have such a powerful tendency to bring out, strengthen, and improve the voice.

See "Manual," for more particular instructions.

CHAPTER XIX.

EXPRESSION OF WORDS, IN CONNECTION WITH SOUNDS, AND MISCELLANEOUS DIRECTIONS.

§ 167. Besides the Dynamic designations of the last chapter, vocal expression depends essentially on Articulation, Accent, Pause, and Emphasis.

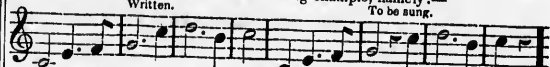
§ 168. **VOWEL SOUNDS.** The vowel sounds only should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immovably fixed from the beginning to the end of a sound; not the least change should be allowed in the position of the lips, teeth, tongue, or throat; nor indeed of the head or body.

§ 169. **CONSONANTS.** Articulation is almost entirely dependant on the consonants. These should, therefore, receive very particular attention, and be delivered or articulated very quickly, smartly, forcibly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants is a principal cause of indistinctness in singing.

§ 170. **ACCENT.** Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it.

§ 171. **PAUSE.** Pauses, both grammatical and rhetorical, are also essential to good singing. In general, when necessary, they must be obtained, not by a pause

in the time, the computation of which should be regularly carried on, but by shortening the preceding note; as in the following example, namely:—



Joy to the world—the Lord is come! Joy to the world—the Lord is come!

§ 172. **EMPHASIS.** Emphatic words should be given with a greater or less degree of the explosive tone, (*sf.*) without reference to rhythmical accent. In common psalmody its application is often very difficult, from a want of a proper adaptation of the poetry to the music, or appropriateness of one to the other. The effect of Emphasis may often be increased by a momentary pause.

§ 173. **OPENING OF THE MOUTH.** The mouth should, in general, be so far opened as to admit the end of the fore finger freely between the teeth. Singers do not usually open their mouths sufficiently wide to give a free and full passage to the sound.

§ 174. **TAKING BREATH.** (1) In taking breath make as little noise as possible.

(2) Let it be done quickly, and without any change in the position of the mouth.

(3) Never breathe between the different syllables of the same word.

(4) When several notes come together, to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.

(5) Words which are intimately connected in sense, as the article and its noun, or the preposition and its noun, should not be separated by taking breath.

(6) The practice of breathing at a particular part of the measure, or of rhythmical breathing, should be avoided.

(7) Take breath no more frequently than is necessary.

(8) Exercises on the explosive tone (*fx.*) will greatly assist in acquiring the art of taking breath.

§ 175. **QUALITY OF TONE.** The most essential qualities of a good tone are purity, fulness, firmness, and certainty.

(1) A tone is **PURE**, or clear, when no extraneous sound mixes with it; **IMPURE**, when something like a hissing, screaming, or huskiness is heard. Impurity is usually produced by an improper position of the mouth.

(2) A tone is **FULL**, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is **FAINT**, when it is produced by a careless or negligent use of the organs.

(3 and 4) A tone is **FIRM** and **CERTAIN**, which, being correctly given, is held steadily, without change; and which seems to be perfectly under the control of the performer. Hence the following are faults, namely:—

(1) Striking below the proper sound and sliding up to it, as from *five* to *eight*, &c.

(2) A wavering, or trembling of the voice.

(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position until the sound ceases.

EXPLANATION OF MUSICAL TERMS

Adagio (or *Ado.*) signifies the slowest time.

Al libitum, at pleasure.

Affettuoso, in a style of execution adapted to express affection, tenderness, supplication, and deep emotion.

Allegro, a brisk and sprightly movement.

Allegretto, less quick than *Allegro*.

Alto, Counter, or high Tenor.

Amoroso, in a soft and delicate style.

Andante, with distinctness. As a mark of time, it implies a medium between the *Adagio* and *Allegro* movements.

Andantino, quicker than *Andante*.

Anthem, a musical composition set to sacred prose.

A tempo, in time.

Bass, the lowest part in harmony.

Bis, this term denotes a repetition of a passage in music.

Cantabile, elegant, graceful, melodious.

Canto, song; or, in choral compositions, the leading melody.

Chorus, a composition or passage designed for a full choir.

Chromatic, a term given to accidental semitones.

Con furia, with boldness.

Crescendo, *Cres.*, or < , with an increasing sound.

Con spirito, with spirit.

Da Capo, or *D. C.*, close with the first strain.

Diminuendo, *Dim.*, or > , with a decreasing sound.

Dirge, a piece composed for funeral occasions.

Divoto, in a solemn and devout manner.

Duetto, or *Duet*, music consisting of two parts.

Dolce, sweetness, softness, gentleness, &c.

Espressivo, with expression.

Forte, strong and full.

Fortissimo, very loud.

Fugue, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time

Forzando, [or *sf.*] the notes over which it is placed are to be boldly struck with strong emphasis.

Giusto, in an equal, steady, and just time.

Grave, *Gravemente*, deep emotion.

Grazioso, graceful; a smooth and gentle style of execution, approaching to piano.

Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.

Interlude, an instrumental passage introduced between two vocal passages.

Interval, the distance between any two sounds.

Largo, somewhat quicker than *Grave*.

Larghetto, not so slow as *Largo*.

Legato, signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.

Lento, *Lentamente*, slow.

Melody, an agreeable succession of sounds.

Mezza voce, with a medium fulness of tone.

Mezza, half, middle, mean.

Moderato, between *Andante* and *Allegro*.

Oratorio, a species of musical drama, consisting of airs, recitatives, duets, trios, choruses, &c.

Overture, in dramatic music, is an instrumental strain, which serves as an introduction.

Orchestra, the place or band of musical performances.

Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothingly tender, and delicate.

Piano, or *Pia.*, soft.

Pianissimo, *Pianiss.*, or *PP.*, very soft.

Pomposo, grand, dignified.

Presto, quick.

Prestissimo, very quick.

Quartetto, a composition consisting of parts, each of which occasionally takes the leading melody.

Quintetto, music composed in five parts, each of which occasionally takes the leading melody.

Recitative, a sort of style resembling speaking.

Ripieno, full.

Sempre, throughout; as *sempre piano*, soft throughout.

Soprano, the treble or higher voice part.

Sostenuto, sustaining the sounds to the utmost of their nominal length.

Staccato, the opposite to *Legato*; requiring a short, articulate, and distinct style of performance.

Stiliano, a composition written in measure of 6-4 or 6-8, to be performed in a slow and graceful manner.

Soave, agreeable, pleasing

Soto Voce Dolee, with a sweetness of tone.

Spirituoso, with spirit.

Solo, a composition designed for a single voice or instrument.

Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.

Subito, quick.

Symphony, a passage to be executed by instruments, while the vocal performers are silent.

Tempo, turn.

Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.

Trio, a composition for three voices.

Tutti, all, all together.

Veloce, quick.

Vigoroso, with energy.

Vers., one voice to a part.

Vivace, in a brisk and lively manner.

Volte, turn over.

THE CANADIAN CHURCH HARMONIST.

HYMN 540.

Old Hundred. L. M.

LUTHER.

Musical score for the hymn "Old Hundred" (L. M.). The score is written for four voices: Tenor, Alto, Soprano, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Be-fore Je-ho-vah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God a-lone, He can cre-ate, and he destroy."

TENOR.

ALTO

SOPRANO.

BASS.

Daisy Hill. L. M.

FAWCETT.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the organ accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staves.

Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise: His na - ture and his

The second system of the musical score also consists of four staves. It continues the vocal and organ parts from the first system. Dynamics markings include *p* (piano) and *f* (forte). The lyrics continue below the vocal staves.

works in - vite To make this du - ty our de - light, To make this du - - ty our de - light.

Organ. Voice

Mamre. L. M.

HANDEL.

23

and his

de - light.

1 Come, Sa - viour, Je - sus, from a - - bove! As - sist me with thy heav'n - ly grace;

Emp - ty my heart of earth - ly love, And for thy - self pre - pare the place.

Hannathon. L. M.



1 Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise :

His na - ture and his works in - vite. To make this dn - - ty our de - light.

Melcombe. L. M.

WEBBE.

25

1 Thou Lamb of God, thou Prince of Peace, For thee my thirst - y soul doth pine ;

This system contains the first four staves of the hymn. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat and a common time signature. The third staff is a treble clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The lyrics are written below the staves, with a small '1' at the beginning of the first line.

My long - ing heart im - plores thy grace ; O make me in thy like - ness shine !

This system contains the next four staves of the hymn. The first staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a treble clef with a key signature of one flat and a common time signature. The third staff is a treble clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The lyrics are written below the staves.

Wareham. L. M.

W. KNAFF, 1750.

O Thou dear suffer - ing Son of God, How doth thy heart to sin - ners move!

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the second and third staves.

Help me to catch thy pre - cious blood; Help me to taste thy dy - ing love.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the second and third staves.

Alfreton. L. M.

BEASTELL.

27

Glo - ry to God, whose sove - reign grace Hath an - i - ma - ted sense - less stones ;

Calld us to stand be - fore his face, And raised us in - - to A - braham's sons !

Atlantic. L. M.

GEORGE OATES.

How do thy mer - cies close me round ! For ev - er be thy name a - dored ;

I blush in all things to a - bound : The ser - vant is a - bove his Lord !

Duke Street. L. M.

J. HATTON.

29

a - dored ;

his Lord !

God of my life, through all my days, My grate - ful powers shall sound thy praise ;

My song shall wake with ope - ning light, And cheer the dark and si - lent night

Rothwell. L. M.*

1 E - ter - nal depth of love di - vine, In Je - sus, God with us, dis - play'd ; How bright thy beam - ing

glo - ries shine ! How wide thy heal - ing streams are spread ! How wide thy heal - ing streams are spread !

* The first four notes of this tune may be sung in unison.

thy beam-ing

are spread!

The great Arch-an-gel's trump shall sound, While twice ten thou-sand thun-ders roar, Tear up the

graves, and cleave the ground, And make the gree-dy,* And make the gree-dy sea re-store.

* When two syllables are appropriated to this bar, as above, it should be sung with two minims. When it has but one syllable, as in all the other verses of this hymn, except the last, it should be sung as one semibreve.

Rockingham. L. M.

Dr. E. MILLER, 1780.

The morn - ing flowers dis - play their sweets, And gay their silk - en leaves un - fold,

This system contains the first four staves of the hymn. The first staff is the treble clef melody. The second staff is the vocal line with lyrics. The third staff is the alto clef melody. The fourth staff is the bass clef accompaniment. The key signature has one flat (B-flat) and the time signature is 3/2.

As care - less of the noon - tide heats, As fear - less of the even - ing cold.

This system contains the next four staves of the hymn. The first staff is the treble clef melody. The second staff is the vocal line with lyrics. The third staff is the alto clef melody. The fourth staff is the bass clef accompaniment. The key signature has one flat (B-flat) and the time signature is 3/2.

Daniel. L. M.

33

God of my life, through all my days, My grate-ful powers shall sound thy praise; My song shall wake with

p

Organ.

Detailed description: This block contains the first system of a musical score. It features four staves: a vocal line (soprano) and three accompaniment staves (alto, tenor, and bass). The key signature is one flat (B-flat) and the time signature is 2/2. The lyrics are written below the vocal line. A piano (*p*) dynamic marking is placed above the final measure of the system. The label 'Organ.' is positioned below the bottom staff.

ope - ring light, And cheer the dark and si - lent night, And cheer the dark and si - lent night.

f

Voice.

Detailed description: This block contains the second system of the musical score. It continues with the same four-staff format. The lyrics continue across the vocal line. A forte (*f*) dynamic marking is placed above the first measure of the system. The label 'Voice.' is positioned below the bottom staff.

First system of the hymn. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the organ. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Come, Sa - viour, Je - sus, from a - bove! As - sist me with thy heaven - ly grace; Emp - ty..... my". The organ part features a melodic line in the right hand and a supporting bass line in the left hand.

Come, Sa - viour, Je - sus, from a - bove! As - sist me with thy heaven - ly grace; Emp - ty..... my

Organ.

Second system of the hymn. It also consists of four staves. The lyrics are: "heart of earth - - ly love, And for..... thy - self..... pre - pare the place." The organ part continues with a melodic line in the right hand and a supporting bass line in the left hand. The word "Voice." is written below the organ part.

heart of earth - - ly love, And for..... thy - self..... pre - pare the place.

Voice.

Wilton. L. M.

STANLEY.

35

ty..... my

The morn - ing flow'rs dis - play their sweets, And gay their sil - ken leaves un - fold,

place.

As care - less of the noon - tide heats, As fear - less of the eve - ning cold.

Portugal. L. M.

THORNLEY.

Au - thor of faith, e - ter - nal Word, Whose Spi - rit breathes the ac - tive flame ;

Faith, like its Fin - ish - er and Lord, To - day as yes - ter - day the same.

Justification. L. M.

tive flame ;

he same.

When, gra-cious Lord, when shall it be, That I shall find my all in thee? The ful-ness of thy prom-ise prove;

p *f*

The seal of thine e-ter-nal love, The seal of thine e-ter-nal love.

p *f*

Melbourne. L. M.

Rev. D. E. FORD.

Thou Man of griefs, re-mem-ber me, Who nev-er canst thy-self for-get, Thy last mys-
terious a-go-ny, Thy faint-ing pangs, and blood-y sweat, Thy faint-ing pangs, and blood-y sweat:

last mys -

ood - y sweat:

E - ter - nal Source of eve - ry joy, Well may thy praise our lips em - ploy,

While in thy tem - ple we ap - pear, Whose good - ness crowns the cir - cling year.

Morning Hymn. L. M.

F. BARTHELEMON.

A - wake, my soul, and with the sun Thy dai - ly stage of du - ty run :

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The melody is written on the top staff, with the lyrics 'A - wake, my soul, and with the sun Thy dai - ly stage of du - ty run :' written below it. The bass staff provides a harmonic accompaniment.

Shake of dull sloth, and ear - ly rise, To pay thy morn - ing sa - - cri - fice.

The second system of the musical score also consists of four staves in the same key and time signature as the first. The melody continues on the top staff with the lyrics 'Shake of dull sloth, and ear - ly rise, To pay thy morn - ing sa - - cri - fice.' The bass staff continues the accompaniment.

Evening Hymn. L. M.

TALLIS.

41

Glo - ry to thee, my God, this night, For all the bless - ings of the light :

Keep me, oh keep me, King of kings, Be - neath thine own ai - - nigh - ty wings !

Daventry. L. M.

LAMPFORD.

God of my life, thro' all my days, My grate - ful pow'rs shall sound thy praise ;

p *f*
My song shall wake with open - ing light, And cheer the dark, And cheer the dark and si - lent night.

Angel's Song. L. M.

DR. ORLANDO GIBBONS

43

The Saints who die of Christ pos - sest, En - ter in - to im me - diate rest;

This musical system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the second and third staves.

For them no fur - ther test re - mains, Of purg - ing fires, and tor - turing pains.

This musical system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the second and third staves.

Wakefield. M.

J. STANLEY.

Where - with, O God, shall I draw near, And bow my - self be - fore thy face?

How in thy pur - er eyes ap - pear? What shall I bring to gain thy grace?

New Haven. L. M.

Rev. G. BURDER.

45

thy face?

thy grace?

My soul, thro' my Re - deem - er's care, Saved from the sec - ond death I feel,

My eyes from tears of dark de - spair, My feet from fall - - ing in . to hell.

Nottaway. L. M.

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise: Let the Re - deer - er's

name be sung, Thro' eve - ry land, by eve - ry tongue, Thro' eve - ry land by eve - ry tongue.

Stonefield. L. M.

STANLEY.

47

Re - deern-er's

I thirst, thou wound - ed Lamb of God, To wash me in . . . thy cleans - ing blood ;

ry tongue.

To dwell . . . with - in thy wounds: then pain Is sweet, and life or death is gain.

p *f* *p* *f*

c

Glo - ry to thee, my God, this night, for all the bless - ings of the light: Keep me, O keep me, King of kings,

CHORUS. Vivace. Pie. For.

Be - neath thine own al - migh - ty wing, Keep me, O keep me, King of kings, Beneath thine own Almighty wings, Beneath thine own, &c.

King of kings,

h thine own, &c.

HYMN 11.

Derby. L. M.

49

Hap - py the man that finds the grace, The bles-sing of God's cho - sen race, The wis-dom

com - ing from a - bove, The faith that sweetly works by love, The faith that sweetly works by love.

The faith that sweetly works by love

Loughborough. L. M.

First system of the hymn. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "E - ter - nal depth of love di - vine, In Je - sus, God with us, dis - play'd; How bright thy

Second system of the hymn. It continues with four staves. The lyrics are: "beam - ing glo - ries shine! How wide thy heal - ing streams are spread! How wide thy heal - ing streams are spread!". The system includes dynamic markings: *p* (piano) above the first staff and *f* (forte) above the second staff. The music concludes with a double bar line.

Adoration. L. M.

51

Great God, at - tend, while Si - on sings The joy that from thy presence springs, The joy that from thy presence springs:

The first system of the hymn consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The melody is written on the top staff, with the lyrics 'Great God, at - tend, while Si - on sings The joy that from thy presence springs, The joy that from thy presence springs:' written below it. The accompaniment is written on the bottom two staves.

To spend one day with thee on earth, Ex-ceeds a thou-sand days of mirth, Exceeds a thou - sand days of mirth.

The second system of the hymn consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The melody is written on the top staff, with the lyrics 'To spend one day with thee on earth, Ex-ceeds a thou-sand days of mirth, Exceeds a thou - sand days of mirth.' written below it. The accompaniment is written on the bottom two staves.

The Lord is King, and earth sub-mits, How-e'er in - pa - - tient, to... his sway ; Between the Cher - u -

bin he sits, And makes his rest-less foes... o - - bey, And makes his rest-less foes.. o - bey.

Organ.

Admiration. L. M.

FAWOETT.

53

the Cher - u -

Let ev - er - last - ing glo - ries crown Thy head, my Sa - viour and my Lord; Thy hands have brought salvation down, And

Organ.

f Thy hands, &c.

writ the bless - ing in thy word. Thy hands have brought sal - va - tion down, And writ the bless - ing in thy word.

Voice.

o - bey.

Wondrous Cross. L. M.

my rich - est

When I sur - vey the won - drous cross On which the Prince of glo - ry died, My rich - est gain,

my rich - est

My rich - est gain, &c. And pour con - tempt. And pour, &c.

My rich - est gain I count but loss, And pour contempt, And pour con - tempt on all my pride.

My rich - est gain, &c. And pour con - tempt, And pour, &c.

Tranquility. L. M.

W. MATTHEWS.

55

God is the ref - uge of his saints, When storms of sharp dis - tress in - vade; Ere we can

The first system of the hymn, marked with a piano (p) dynamic. It consists of four staves: a vocal melody in the upper staff, a vocal harmony in the second staff, a piano accompaniment in the third staff, and a bass line in the fourth staff. The lyrics are written below the vocal staves.

of - fer our com-plaints, Be - hold him pres - ent with his aid! Be-hold him pres-ent with his aid!

The second system of the hymn, continuing the melody and accompaniment from the first system. It also consists of four staves with the same vocal and instrumental parts. The lyrics continue below the vocal staves.

Canada. L. M.

T. CLARK.

Maestoso.

Fa - ther, if just - ly still we claim To us and ours the pro - mise made, To us be gra - cious -

The first system of the musical score for 'Canada' consists of four staves. The top staff is a vocal line in G major (one sharp) and 3/4 time, marked 'Maestoso'. It begins with a half note G, followed by quarter notes A, B, and C, then a half note D, and continues with a series of eighth and quarter notes. The second staff is a vocal line in the same key and time, with lyrics 'Fa - ther, if just - ly still we claim To us and ours the pro - mise made, To us be gra - cious -'. The third staff is a vocal line, and the fourth staff is a bass line. The system concludes with a double bar line.

ly the same, And crown with liv - ing fire our head, And crown with liv - ing fire our head.

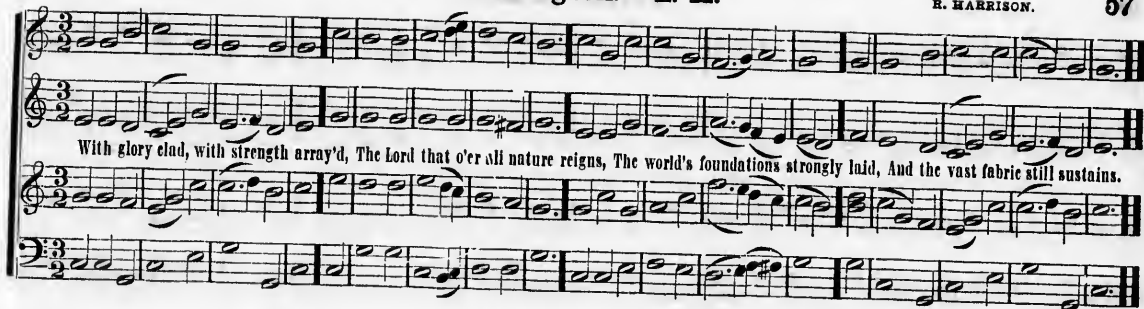
The second system of the musical score continues the melody. It also consists of four staves. The vocal lines (staves 1 and 2) have lyrics 'ly the same, And crown with liv - ing fire our head, And crown with liv - ing fire our head.' The music features dynamic markings: a piano (*p*) marking at the start of the second staff and a forte (*f*) marking at the start of the third staff. The system concludes with a double bar line.

HYMN 571.

Warrington. L. M.

R. HARRISON.

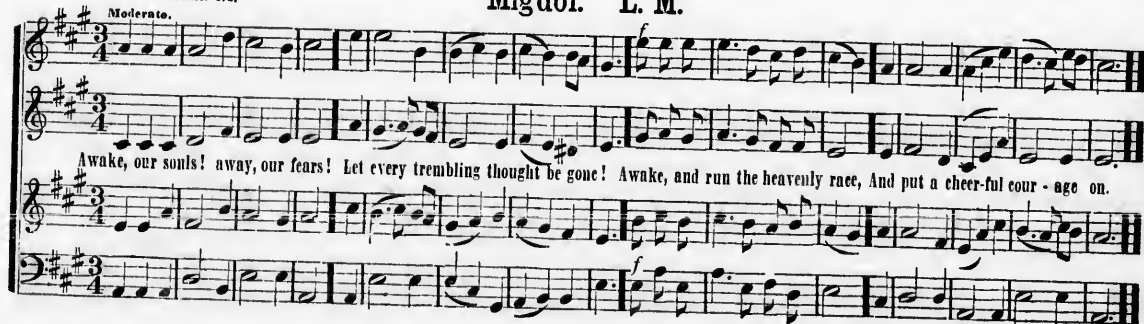
57



With glory clad, with strength array'd, The Lord that o'er all nature reigns, The world's foundations strongly laid, And the vast fabric still sustains.

HYMN 672.

Migdol. L. M.

Moderato.


Awake, our souls! away, our fears! Let every trembling thought be gone! Awake, and run the heavenly race, And put a cheer-ful cour - age on.

Great God, at-tend, while Si - on sings The joy that from thy pres - ence springs: To spend one day with

thee on earth Ex - ceeds a thous-and days of mirth, Ex - ceeds a thous - and days of mirth.

Winchester. L. M.

DR. CROFT.

59

When I sur-vey the wond-rous cross On which the Prince of glo - ry died, My rich- est gain I count bnt loss, And pour con-tempt on all my pride.

Hebron. L. M.

Je-sus, the Sinner's Friend, to thee, Lost and undone, for aid I flee, Wen-ry of earth, my - self, and sin; O - pen thine arms and take me in.

Effingham. L. M.

E - ter - nal, spot - less Lamb of God, Be - fore the world's found - a - tion slain!

Sprin - kle us ev - er with thy blood; O cleanse, and keep us e - - er clean!

Port Hope. L. M.

CLARKE.

61

Je - sus, thy Blood and Right-eous - ness My beau - ty are, my glo - rious dress: 'Midst flam - ing worlds, in

This system contains the first four staves of the hymn. The first two staves are for the vocal parts (Soprano and Alto), and the next two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 2/2. The lyrics are written below the vocal staves.

these ar - rayed, With joy shall I lift up my head, With joy shall I lift up my head, With joy shall I lift up my head.

This system contains the next four staves of the hymn. The first two staves are for the vocal parts, and the next two are for the piano accompaniment. The lyrics continue below the vocal staves. A forte (f) dynamic marking is present at the beginning of the piano part in the second staff of this system.

Allegretto.

E - ter - nal Source of ev - 'ry joy, Well may thy praise our lips em - ploy, While in thy tem - ple we ap -

pear, Whose good - ness crowns the cir - cle year. While in thy tem - ple we.. ap-pear, Whose good - ness crowns the cir - cle year.

HYMN 337.

Hamburg. L. M.

From a Gregorian Chant by
Dr. LOWELL MASON.

63

ple we ap -

E - ter-nal Beam of Light Di - vine, Foun-tain of un - ex - haust - ed love, In whom the Father's glo-ries shine, Thro' earth beneath, and heaven above :

HYMN 678.
Legato Piano.

Ward. L. M.

the cir-cle-ing year.

There is a stream, whose gentle flow Supplies the ci - ty of our God ! Life, love, and joy still gliding thro', And wat'ring our di-vine a - bode.

Federal Street. L. M.

H. K. OLIVER.

He dies! the Friend of sinners dies! Lo! Salem's daughters weep around! A solemn darkness veils the skies; A sudden trembling shakes the ground:

Birmingham. L. M.

HALL.

On all the earth thy Spir-it show'r; The earth in right-eousness re - new; Thy kingdom come, and hell's o'erpow'r, And to thy keep-tre all sub- due.

Unison

Perseverance. L. M.

65

Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise; His na - ture and his works in - vite To

Organo.

His nature and his works in - vite, To make, &c.

make this du - ty our de - light, His na - ture and his works in - vite, To make this du - ty our de - light.

His nature and his works in - vite, To make, &c.

Manchester. L. M.

God of my life, whose gra - cious power Thro' va - ried deaths my soul hath led,

The first system of the hymn consists of four staves. The top staff is a treble clef melody. The second staff is a vocal line with lyrics. The third staff is an alto line. The fourth staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The music is in a hymn style with a steady rhythm.

p
Or turn'd a - side the fa - - - tal hour, Or lift - ed up my sink - ing head,

The second system of the hymn consists of four staves. The top staff is a treble clef melody. The second staff is a vocal line with lyrics. The third staff is an alto line. The fourth staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The music is in a hymn style with a steady rhythm. The first staff of this system begins with a piano (*p*) dynamic marking.

Manchester. L. M. (Concluded.)

67

f

f

Or turned a - side the fa - - - tal hour, Or lift - ed up my sink - ing head.

This musical score is for the hymn 'Manchester. L. M. (Concluded.)'. It is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The key signature is B-flat major (two flats). The tempo is marked 'Moderato'. The score begins with a forte dynamic (*f*). The lyrics are: 'Or turned a - side the fa - - - tal hour, Or lift - ed up my sink - ing head.' The music concludes with a final cadence on the piano accompaniment.

Moderato. HYMN 161.

Windham. L. M.

READ.

Stay, thou in-sult - ed Spirit, stay, Tho' I have done thee such despite; Nor cast the sin-ner quite a - way, Nor take thine ev - er - last - ing flight.

This musical score is for the hymn 'Windham. L. M.'. It is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The key signature is B-flat major (two flats). The tempo is marked 'Moderato'. The score begins with a 'READ.' instruction. The lyrics are: 'Stay, thou in-sult - ed Spirit, stay, Tho' I have done thee such despite; Nor cast the sin-ner quite a - way, Nor take thine ev - er - last - ing flight.' The music concludes with a final cadence on the piano accompaniment.

Judgment. L. M.

He comes! he comes! the Judge.... se - vere! The se - venth train - pet speaks him near,

The first system of the hymn is in 3/2 time. It consists of four staves: two for the vocal melody and two for the piano accompaniment. The key signature has one flat (B-flat). The lyrics are written below the vocal staves.

His lightnings flash; his thun - ders roll: How wel - come to, the faith - ful soul!

The second system of the hymn is in 4/4 time. It also consists of four staves: two for the vocal melody and two for the piano accompaniment. The key signature remains one flat (B-flat). The lyrics are written below the vocal staves.

Judgment. L. M. Concluded.

69

His lightnings flash;..... his thun - ders roll;..... How wel - come to the faith - ful soul !

His lightnings flash; his thun - ders roll; How wel - come to... the faith - - ful soul !

Sandbach. L. M.

Je - sus,.... the Sin - ner's Friend, to thee, Lost and..... un - done, for aid I flee,

Wea - ry..... of earth,.... my - self, and sin; O - - pen thine arms, and take me in!

Coronation. L. M.

71

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in 2/2 time and G major. The lyrics are as follows:

Glo - ry to God, whose sovereign grace Hath an - i - ma - ted sense-less stones; Call'd us to stand be - fore his face,

And raised us in - to Abraham's sons! Call'd us to stand be - fore his face, And raised us in - to Abraham's sons!

Triumph. L. M.

Cap - tain

Je - sus, my King, to thee I bow, En - list - ed un - der thy command; Cap - tain of my sal - va - tion, thou

Cap - tain, &c.

This system contains the first four staves of the hymn. The first staff is a vocal melody in treble clef, 2/4 time. The second staff is a vocal melody in treble clef, 2/4 time, with the lyrics 'Je - sus, my King, to thee I bow, En - list - ed un - der thy command; Cap - tain of my sal - va - tion, thou'. The third staff is a vocal melody in treble clef, 2/4 time. The fourth staff is a bass line in bass clef, 2/4 time, with the lyrics 'Cap - tain, &c.'.

Cap - tain of my

Shalt lead me to the promised land, Cap - tain of my sal - va - tion, thou Shalt lead me to the promised land.

Cap - tain of my

This system contains the next four staves of the hymn. The first staff is a vocal melody in treble clef, 2/4 time, with the lyrics 'Cap - tain of my'. The second staff is a vocal melody in treble clef, 2/4 time, with the lyrics 'Shalt lead me to the promised land, Cap - tain of my sal - va - tion, thou Shalt lead me to the promised land.' The third staff is a vocal melody in treble clef, 2/4 time. The fourth staff is a bass line in bass clef, 2/4 time, with the lyrics 'Cap - tain of my'.

Devotion. L. M.

FAWCETT.

73

Cap - tain
va - tion, thou
Cap - tain, &c.

Fa - ther of all, whose power - ful voice Called forth this u - ni - ver - sal frame! Whose mer - cies

o - ver all re-joyce, Thro' end - less a - ges still the same, Thro' end - less a - ges still the same.

For.
Pla.
Pla.

Newington Greene. L. M.

Pass a few swiftly - fleeting years, And all that now in bo - dies live Shall quit, like me, the vale of tears, Their righteous sentence to receive.

This musical score is for the hymn 'Newington Greene' in Long Meter (L. M.). It is written in G major (one sharp) and 2/2 time. The score consists of four staves: two for the vocal melody and two for the piano accompaniment. The lyrics are printed below the vocal staves.

Gethsemane. L. M.

GRAUN.

O thou that hear'st when sinners cry, Though all my crimes before thee lie, Behold me not with an-gry look, But blot their memory from thy book.

This musical score is for the hymn 'Gethsemane' in Long Meter (L. M.), composed by George Frideric Handel. It is written in G major (one sharp) and 2/2 time. The score consists of four staves: two for the vocal melody and two for the piano accompaniment. The lyrics are printed below the vocal staves.

Complaint. L. M.

LEACH.

75

Shrink - ing from the cold hand of death, I too shall gath - er up my feet;

Shall soon re - sign this fleet - ing breath, And die, my fa - ther's God to meet.

Munich. L. M.

German Choral.

Canst thou re-ject our dy-ing prayer, Or cast us out who come to thee? Our sins, ah, wherefore didst thou bear? Jesus, remember Cal - va - ry.

The musical score for Hymn 760 is written in 3/2 time. It consists of four staves. The first staff is a treble clef melody. The second staff is a treble clef melody with the lyrics written below it. The third staff is a treble clef melody. The fourth staff is a bass clef accompaniment. The key signature has one sharp (F#).

Uffingham. L. M.

JER. CLARK.

Ye that pass by, be-hold the Man! The Man of Griefs condemned for you! The Lamb of God, for sinners slain, Weep-ing to Cal - va - ry pur-sue.

The musical score for Hymn 24 is written in 3/2 time. It consists of four staves. The first staff is a treble clef melody. The second staff is a treble clef melody with the lyrics written below it. The third staff is a treble clef melody. The fourth staff is a bass clef accompaniment. The key signature has two flats (Bb, Eb).

HYMN 676.

Wexford. L. M.

FAWCETT.

77

Bless'd are the hum - ble souls that see Their emp - ti - ness and pov - er - ty : Treasures of

This system contains the first four staves of the hymn. The melody is in the soprano part, with accompaniment in the alto, tenor, and bass parts. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the tenor staff.

grace to them are given, And crowns of joy laid up . . . in heav'n, And crowns of joy . . . laid up in heav'n.

This system contains the next four staves of the hymn. The melody continues in the soprano part. The lyrics are written below the tenor staff.

Devizes. C. M.

TUCKER.

Je - sus, my life! thy - self ap - ply, Thy Ho - ly Spir - it breathe; My vile af - fee - tions

cru - ci - fy,..... *p* Con - form me to thy death, *f* Con - form me to thy death.

Dundee. C. M.

79

God is in this and eve - ry place; But, O, how dark and void To me! 'tis one great wil - der - ness, This earth with - out my God.

This block contains the musical score for Hymn 117, 'Dundee'. It is written in C major, common time (C. M.), and 2/2 time. The score consists of four staves: a vocal melody in the first staff, a vocal harmony in the second staff, and two piano accompaniment staves (treble and bass) in the third and fourth staves. The lyrics are printed below the vocal staves.

Irish. C. M.

While dead in tres - pas - ses I lie, Thy quickning Spir - it give: Call me, thou Son of God, that I May hear thy voice and live.

This block contains the musical score for Hymn 136, 'Irish'. It is written in C major, common time (C. M.), and 2/2 time. The score consists of four staves: a vocal melody in the first staff, a vocal harmony in the second staff, and two piano accompaniment staves (treble and bass) in the third and fourth staves. The lyrics are printed below the vocal staves.

Barby. C. M.

Try us, O God, and search the ground Of eve-ry sin-ful heart: What'er of sin in us is found, O bid it all de-part.

This musical score is for hymn 503, 'Barby. C. M.'. It is written for four voices (Soprano, Alto, Tenor, and Bass) in a 3/2 time signature. The key signature has two sharps (F# and C#). The lyrics are: 'Try us, O God, and search the ground Of eve-ry sin-ful heart: What'er of sin in us is found, O bid it all de-part.'

Abridge. C. M.

ISAAC SMITH.

When all thy mer-cies, O my God. My ris-ing soul surveys, Transport-ed with the view, I'm lost In won-der, love, and praise.

This musical score is for hymn 502, 'Abridge. C. M.' by Isaac Smith. It is written for four voices (Soprano, Alto, Tenor, and Bass) in a 3/2 time signature. The key signature has two flats (Bb and Eb). The lyrics are: 'When all thy mer-cies, O my God. My ris-ing soul surveys, Transport-ed with the view, I'm lost In won-der, love, and praise.'

Hensbury. C. M. ✕

81

First system of the hymn. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Come, let us, who in Christ be - lieve, Our com - mon Sa - viour praise; To him with joy - ful". Dynamics include a forte (f) marking in the first vocal staff.

Come, let us, who in Christ be - lieve, Our com - mon Sa - viour praise; To him with joy - ful

Second system of the hymn. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "voic - es give The glo - - ry of his grace, The glo - ry of his grace." Dynamics include piano (p) and forte (f) markings. The piano part is labeled "Organ." and the vocal part is labeled "Voice".

voic - es give The glo - - ry of his grace, The glo - ry of his grace.

Organ. Voice

Sprowston. C. M.

WHITE.

See, Je - sus, thy dis - ci - ples see, The prom - ised bless - ing give! Met in thy name, we

look to thee, Ex - peet - ing to re - ceive, Ex - peet - ing to re - ceive, Ex - peet - ing to re - ceive.



I ask the gift of righteous - ness, The sin - sub - du - ing power, Power to be-lieve, and go in peace,

And nev - er grieve..... thee more. Power to be-lieve, and go in peace, And nev - er grieve thee more.

The Lord of Sab - bath let us praise, In con - cert with the blest, Who, joy - ful, in har -

mo - nious lays Em - ploy an end - less rest. Thus, Lord while we re - mem - ber Thee,

St. Matthews. C. M. Concluded.

85

Four staves of music in G major (one sharp). The melody is in the soprano staff, with accompaniment in the alto, tenor, and bass staves. The lyrics are: "We blest and pi - ous grow; By hymns of praise we learn to be Tri - umph - ant here be - low."

HYMN 728.

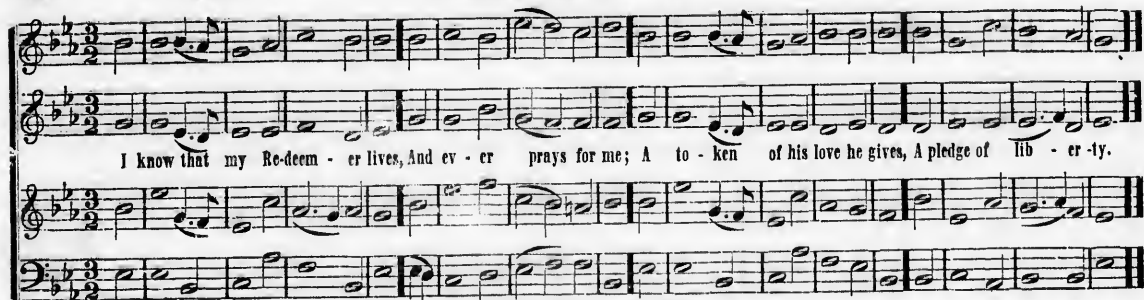
York. C. M.

JOHN MILTON.
(Father of the Poet)

Four staves of music in G major (one sharp). The melody is in the soprano staff, with accompaniment in the alto, tenor, and bass staves. The lyrics are: "There is a land of pure delight, Where saints immortal reign: In - fi - nite day excludes the night, And pleasures banish pain."

Messiah. C. M.

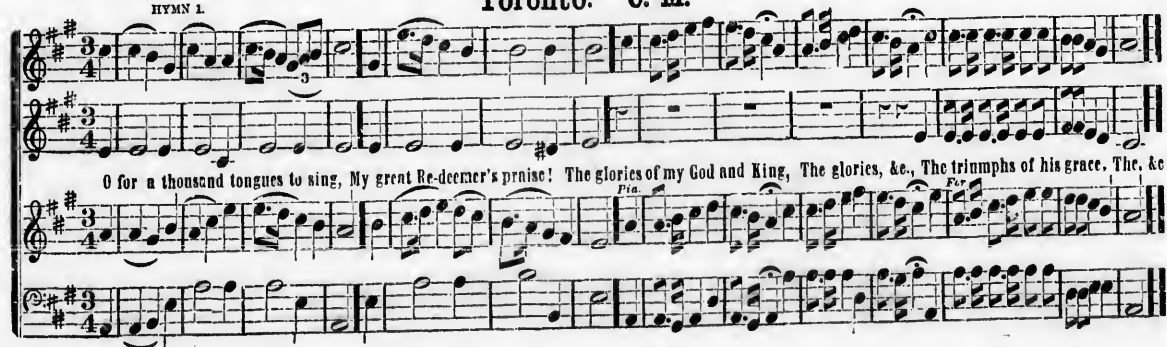
Adapted from HANDEL'S Messiah.



I know that my Re-deem - er lives, And ev - er prays for me; A to - ken of his love he gives, A pledge of lib - er - ty.

HYMN 1.

Toronto. C. M.



O for a thousand tongues to sing, My great Re-deemer's praise! The glories of my God and King, The glories, &c., The triumphs of his grace. The, &c.

While dead in tres - pass - es I lie, Thy quick-ning Spir - it give; Call me, thou Son of God, that

The first system of the hymn is written in common time (C) with a key signature of one flat (B-flat). It consists of four staves. The vocal melody is on the first staff, and the piano accompaniment is on the second, third, and fourth staves. The lyrics are written below the vocal staff. A piano (p) dynamic marking is placed above the vocal staff at the beginning of the second line.

I May hear thy voice, and live, Call me, thou Son of God, that I May hear thy voice and live.

The second system of the hymn continues the melody and accompaniment. It also consists of four staves. The lyrics are written below the vocal staff. A forte (f) dynamic marking is placed below the piano accompaniment at the beginning of the second line.

Bisphorpe. C. M.

JER. CLARK,

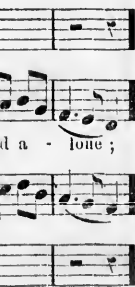
Je - sus, great Shepherd of the sheep, To thee for help we fly; Thy lit - tle flock in safe - ty keep;

HYMN 415.

Piety. C. M. .

For, O! the wolf is uigh. Je - sus hath died that I might live, Might live to God a - lone;

LARK,



Piety. Concluded.

89

HYMN 599.

Wilts. C. M.

Sir G. SMART.

Charmouth. C. M.

DR. WAINWRIGHT.

For ev - er here my rest shall be, Close to thy bleed - ing side: This all my hope, and all my plea, For me the Sa - viour died!

The musical score for 'Charmouth' is written in 3/2 time with a key signature of two flats (B-flat and E-flat). It consists of four staves. The first staff is the treble clef melody, the second is the vocal line with lyrics, the third is the alto clef, and the fourth is the bass clef. The lyrics are: 'For ev - er here my rest shall be, Close to thy bleed - ing side: This all my hope, and all my plea, For me the Sa - viour died!'.

Trinity. C. M.

I know that my Re - deem - er lives, And ev - er prays for me; A to - ken of . . . his love he gives, A pledge of lib - - er - ty.

The musical score for 'Trinity' is written in 3/2 time with a key signature of two flats (B-flat and E-flat). It consists of four staves. The first staff is the treble clef melody, the second is the vocal line with lyrics, the third is the alto clef, and the fourth is the bass clef. The lyrics are: 'I know that my Re - deem - er lives, And ev - er prays for me; A to - ken of . . . his love he gives, A pledge of lib - - er - ty.'.

Lanesboro. C. M.

91

Lord, I believe a rest remains, To all thy people known, A rest where pure enjoyment reigns, A rest where pure enjoyment reigns, And thou art loved alone.

Liverpool. C. M.

WAINWRIGHT.

While dead in tres - pass - es I lie, Thy quickening spl - rit give: Call me, thou Son of God, that I May hear thy voice and live.

Antioch. C. M.

Arranged from
HANDEL.*Allegretto Risoluto.*

Come, let us join our cheerful songs With an-gels round the throne ; Ten thou - sand thou - sand are their tongues,

The first system of the musical score for 'Antioch. C. M.' consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo/mood is marked 'Allegretto Risoluto.' The lyrics are written below the vocal staves.

But all their joys, &c.

But all their joys are one. :::

But all... their joys are one.

But all their joys, &c.

The second system of the musical score continues the piece. It also consists of four staves. The lyrics 'But all their joys, &c.' are written above the first staff. The lyrics 'But all their joys are one. :::' are written below the first staff. The lyrics 'But all... their joys are one.' are written below the second staff. The lyrics 'But all their joys, &c.' are written below the fourth staff. The musical notation includes various notes, rests, and a repeat sign with a double bar line and two dots.

re their tongues,

ys are one.

HYMN 716.

Revelation. C. M.

DR. MILLER.

93

p

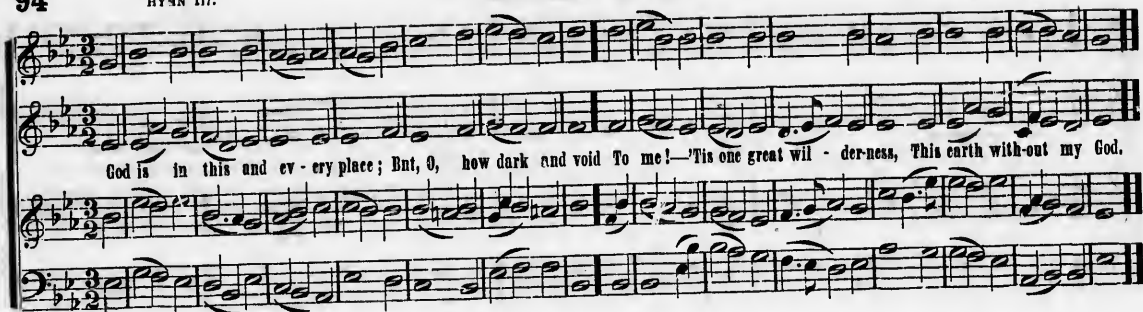
Hear what the voice from heav'n proclaims For all the pi-ous dead, For all the pi-ous dead; Sweet is the sa-vour

of their names, And soft their dy-ing bed, And soft, And soft, And soft their dy-ing bed.

And soft their dy-ing bed, And soft their dy-ing bed.

Havana. C. M.

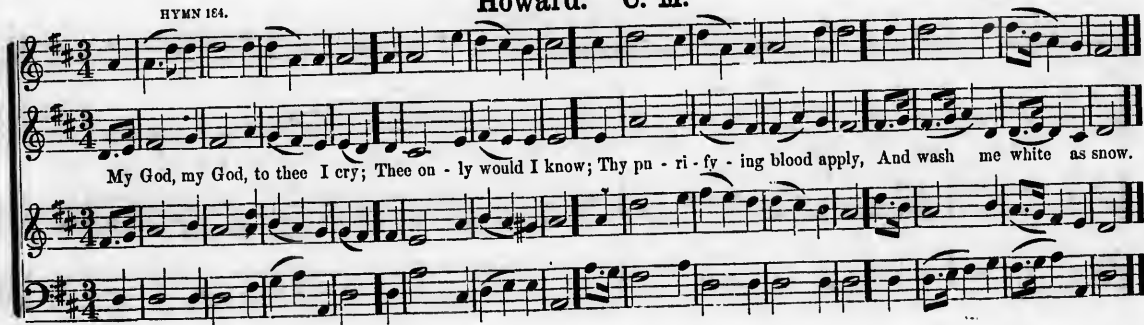
DR. HARRINGTON.



God is in this and ev - ery place; But, O, how dark and void To me!—'Tis one great wil - der-ness, This earth with-out my God.

HYMN 164.

Howard. C. M.



My God, my God, to thee I cry; Thee on - ly would I know; Thy pu - ri - fy - ing blood apply, And wash me white as snow.



HYMN 42.

China. C. M.

SWAN.

95

Thee we a - dore, e - ter - nal Name! And hum - bly own to thee How fee - ble is our mor - tal frame—What dying worms we be!

HYMN 22.

Prescott. C. M.

Andantino.

Be - hold the Sav-iour of man-kind, Nailed to the shameful tree! How vast the love that him inclined To bleed and die for thee!

London. C. M.

DR. CROFT.

Join, all ye ransom'd sons of grace, The ho - ly joy pro - long, And shout to the Re-deem-er's praise A sol - emn mid-night song.

HYMN 734.

Gainsborough. C. M.

TANSUR.

And let this fee - ble bod - y fail, And let it droop and die; My soul shall quit the mournful vale, And soar to worlds on high.

ORFT.



n mid-night song.

SUR.



to worlds on high.

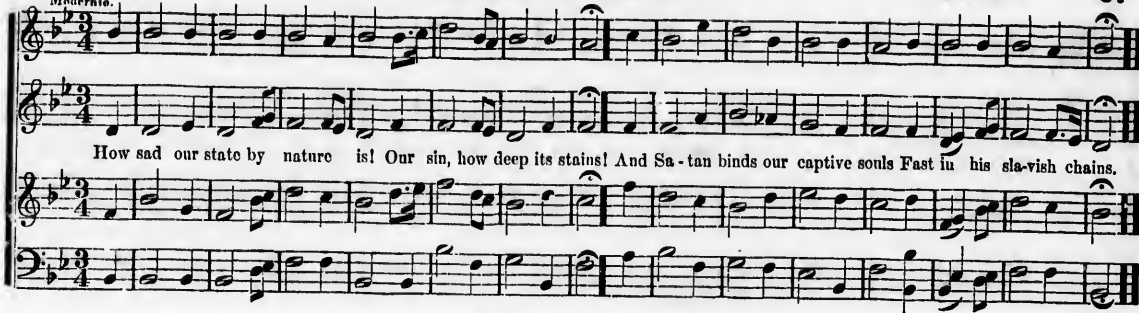
HYMN 660.

Martyrdom. C. M.

H. WILSON.

97

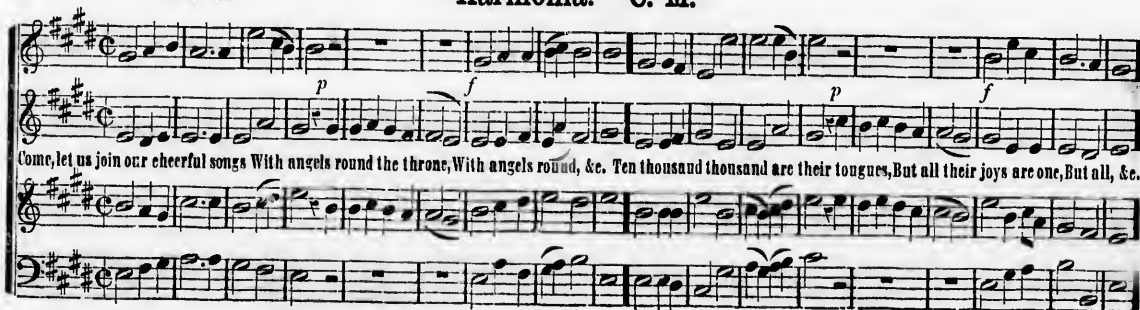
Moderato.



How sad our state by nature is! Our sin, how deep its stains! And Sa-tan binds our captive souls Fast in his sla-vish chains.

HYMN 640.

Harmonia. C. M.



Come, let us join our cheerful songs With angels round the throne, With angels round, &c. Ten thousand thousand are their tongues, But all their joys are one, But all, &c.

Bristol. C. M.

D^r. HODGES.

Je-sus, if still thou art to-day As yes-ter-day the same, Pre-sent to heal, In me dis-play The vir-tue of thy Name.

The musical score for 'Bristol' is written in 2/2 time with a key signature of one flat (B-flat). It consists of four staves. The first staff is the melody, followed by three staves of accompaniment. The lyrics are written below the first staff.

HYMN 679

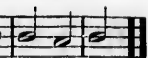
St. Stephens: C. M.

Rev. W. JONES

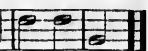
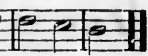
My Shepherd will sup-ply my need, Je-ho-vah is his name; In pas-tures fresh he makes me feed, Be-side the liv-ing stream.

The musical score for 'St. Stephens' is written in 2/2 time with a key signature of one flat (B-flat). It consists of four staves. The first staff is the melody, followed by three staves of accompaniment. The lyrics are written below the first staff.

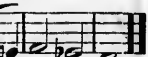
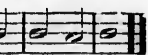
HODGES.



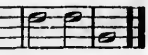
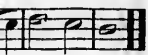
of thy Name.



JONES



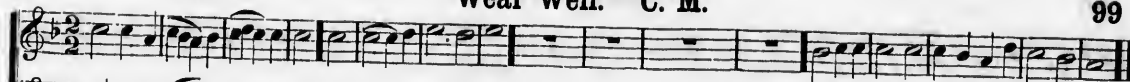
liv - ing stream.



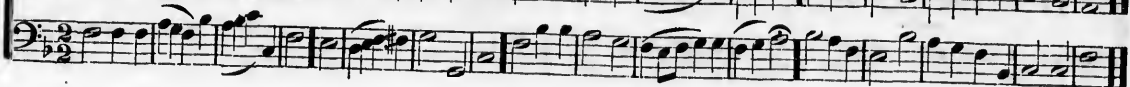
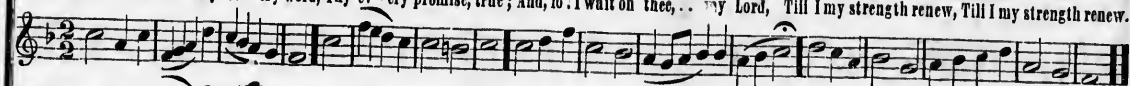
HYMN 356.

Wear Well. C. M.

99

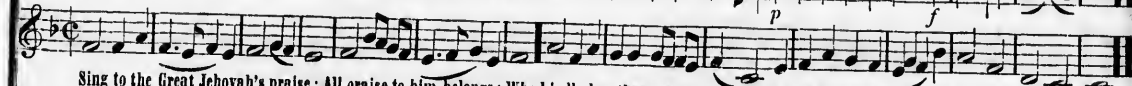
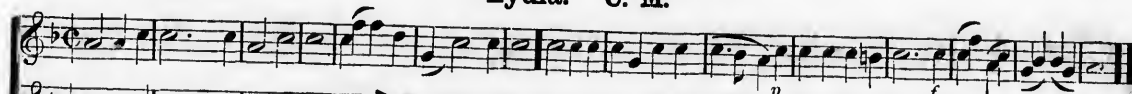


Lord, I be-lieve thy ev - ery word, Thy ev - ery promise, true; And, lo! I wait on thee, . . . my Lord, Till I my strength renew, Till I my strength renew.

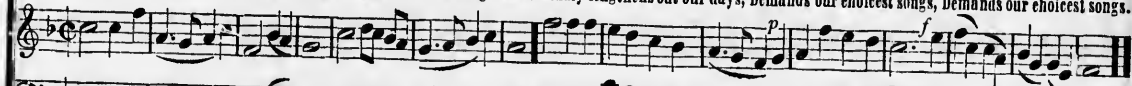


HYMN 712.

Lydia. C. M.



Sing to the Great Jehovah's praise; All praise to him belongs: Who kindly lengthens out our days, Demands our choicest songs, Demands our choicest songs.



There is a land of pure delight, Where saints immortal reign, Where saints immortal reign; In - fi - nite day ex - cludes the

night,
And pleasures banish pain, And pleasures banish pain, And pleas - ures ban - ish pain.
And pleasures ban - ish pain, And pleasures ban - ish pain, And pleas - ures, pleas - ures ban - ish pain.

ex-cludes the

-ish pain.

-ish pain.

Je - sus, to thee I now can fly, On whom my help is laid: On whom my help is laid: Oppress'd by -

The first system of the musical score for 'Nehemiah' 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 staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves.

sins, I lift my eye, And see the shadows fade, And see the shadows fade, And see the sha-dows fade.

The second system of the musical score for 'Nehemiah' 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 staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves. Dynamics markings 'p' and 'f' are present above the staves.

Delight. C. M.

First system of the hymn. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the second staff.

All praise to our re - deem - ing Lord, Who joins us by his grace, Who joins us by his grace ;

Second system of the hymn. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the second staff. Dynamics *p* and *f* are marked above the top staff.

And bids us, each to each re - stored, To - geth - er seek his face. - To - geth - er seek his face.

y his grace ;
 God moves in a mys - te - rious way, His won - ders to per - form; He plants his foot-steps in the sea,
 plants his footsteps in the sea, And rides up - on the storm.
 And rides upon the storm, And rides upon the storm, And rides up - on the storm.

The musical score is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is simple and hymn-like, with a clear cadence at the end of each line. The lyrics are printed below the vocal staves, with some words appearing on the piano staves as well.

Kendall. C. M.

CLARK.

My God, the spring of all my joys, The life of my delights, The glo - ry of my bright - est days,

This musical score is for the hymn 'Kendall. C. M.' by Clark. It is in 3/2 time and B-flat major. The score consists of four staves. The first staff is the vocal melody, followed by three staves of piano accompaniment. The lyrics are: 'My God, the spring of all my joys, The life of my delights, The glo - ry of my bright - est days,'.

HYMN 128.

Rose Lane. C. M.

CLARK.

And com - fort of my nights. With glo - rious clouds en - com - passed round, Whom an - gels dim - ly see,

This musical score is for the hymn 'Rose Lane. C. M.' by Clark. It is in 3/2 time and B-flat major. The score is divided into two systems, each with four staves. The first system contains the vocal melody and piano accompaniment for the first line of lyrics: 'And com - fort of my nights.' The second system contains the vocal melody and piano accompaniment for the second line of lyrics: 'With glo - rious clouds en - com - passed round, Whom an - gels dim - ly see,'.

Rose Lane. C. M. Concluded.

105

Will the Unsearch - a - ble be found, Or God ap - pear to me? Or God ap - pear to me?

Organ. Voice.

HYMN 129.

Condescension. C. M.

ISAAC TUCKER

Je - su! Redeemer, Saviour, Lord, The wea - ry sinner's friend; Come to my help, pronounce the word, And bid my troubles end.

Peterborough. C. M.

Four staves of music in 3/2 time, key of D major. The melody is on the first staff, with accompaniment on the second, third, and fourth staves. The lyrics are written below the second staff.

Come, let us, who in Christ believe, Our common Saviour praise; To him with joyful voi - ces give The glo - ry of his grace.

HYMN 15.

Oldham. C. M.

LEACH.

Four staves of music in 3/2 time, key of D major. The melody is on the first staff, with accompaniment on the second, third, and fourth staves. The lyrics are written below the second staff.

Happy the souls to Jesus join'd, And saved by grace alone: Walking in all his ways, they find Their heaven on earth begun, Their heaven, &c.

Be - gin, my soul, some heavenly theme, A-wake, my voice, and sing, A - wake, my voice, and sing The mighty works or might-tier

This system contains the first four staves of the hymn. The melody is in the first staff, with accompaniment in the second, third, and fourth staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are written below the staves.

name, The mighty works or mightier name, Of our e - ter - nal King, Of our..... e - ter - nal King.

This system contains the next four staves of the hymn. The melody continues in the first staff, with accompaniment in the second, third, and fourth staves. The lyrics are written below the staves.

Spruce Street. C. M.

Allegretto.

Hap-py the heart where gra-ces reign, Where love in-spires the breast: Love is the brightest of the train And per-feets all the rest.

HYMN 214.

Broomsgrove. C. M.

Talk with us, Lord, th yself reveal, While here e earth we rove; Speak to our hearts, and let us feel The kind-ling of thy love, The kindling of thy love.

HYMN 733.

Coronation. C. M.

O. ROLDEN.

109

How happy every child of grace, Who knows his sins forgiven! This earth, he cries, is not my place, I seek my place in heaven; This earth, he cries, is not, &c.

Taste.

HYMN 592.

Carr's Lane. C. M.

S. STANLEY.

When all thy mercies, O my God, My ris-ing soul sur-veys, Transported with the view, I'm lost in wonder, love, and praise, In wonder, love, and praise.

p f

Oatlands. C. M.

CLARK.

And be in Spir - it

Je - sus hath died that I might live, Might live to God a-lone ; In him e - ter - nal life receive, And be in spir - it one, — And be in

HYMN 403,

Bolton. C. M.

f FAWCETT.

one,.....

spir - it one, And be in spir - it one.

Lord, I be - lieve a rest remains, To all thy peo - ple known, To all thy peo - ple known,

ARK.

be in Spir- it

-And be in

TT.

people known,

Bolton. Concluded.

111

A rest where pure en-joyment reigns, And thou art loved a-lone, And thou art loved a-lone, And thou art loved a-lone.

HYMN 22.

St. Ann's. C. M.

Dr. CROFT.

Be-hold the Savionr of mankind, Nail'd to the shameful tree! How vast the love that him in-clined To bleed and die for thee!

Jehovah's Name. C. M.

Our com - mon Sa - viour praise.

Come, let us, who in Christ be - lieve, Our com - mon Sa - viour praise, Our com - mon Sa - viour praise : To him with joyful

Orgun. Our com - mon Sa - viour praise.

Detailed description: This block contains the first system of a musical score. It features four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is another vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is an organ accompaniment in bass clef. The lyrics are written below the staves, with some words aligned under specific notes. The organ part has the label 'Orgun.' written below it.

The glo - ry of his grace;

voices give The glo - ry of his grace, The glo - ry of his grace: To him, with joy - ful voi - ces give The glo - ry of his grace.

The glo - ry of his grace:

Detailed description: This block contains the second system of the musical score. It continues with four staves. The vocal lines (top three staves) and the organ accompaniment (bottom staff) continue the melody and accompaniment from the first system. The lyrics are written below the staves, with some words aligned under specific notes. The organ part has the label 'The glo - ry of his grace:' written below it.

Talk with us, Lord, thy - self re - veal, While here o'er earth we rove, While here o'er earth we rove; Speak to our hearts, and

This system contains the first four staves of the hymn. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on the first staff, with lyrics underneath. The second staff continues the melody. The third staff is a tenor part, and the fourth staff is a bass part. Dynamics include a forte (f) marking at the beginning of the first staff and a piano (p) marking at the beginning of the third staff.

let us feel The kind-ling of thy love, The kind-ling of thy love, The kind - ling of thy love.

This system contains the next four staves of the hymn. It continues the melody and accompaniment from the first system. Dynamics include a piano (p) marking at the beginning of the second staff and a forte (f) marking at the beginning of the third staff.

Mount Pleasant. C. M.

LEACH.

Je - su, if still thou art to-day As yes-ter-day the same, Pro - sent to heal, in me dis - play The vir-tue of thy

Axbridge. C. M.

T. CLARK.

Name,... The vir-tue of..... thy name. Blest be our ev - er - last - ing Lord, Our Fa - ther, God, and King!

Axbridge. Concluded.

115

The sove - reign good - ness we re - cord, Thy glo - rious power we sing, Thy glo - rious power we sing.

HYMN 250.

Ballerna. C. M.

Thy ceaseless, un-exhausted love, Un-mer-it-ed and free, Delights our e-vil to.... re-move, And help our mis-e-ry.

Camberwell. C. M.

ADAMS.

God moves in a mys - te - rious way, His won - ders to per - form; He plants his foot - steps in the sea,

HYMN 122.

Geneva. C. M.

And rides up - on the storm.

Let the re - deem'd, &c. To

Let the re - deem'd, &c.

Let the re - deem'd give thanks and praise To a for -

Let the re - deem'd, &c.

Geneva. C. M. Concluded.

117

a for-giv-ing God, My fee-ble voice, &c.

Till washed, &c.

giv-ing God! My fee-ble voice I can-not raise, Till wash'd in Je-sus' blood.

My fee-ble voice, &c.

HYMN 169,

Bedford. C. M.

WHEALL.

Je-sus, the all-re-stor-ing Word, My fall-en spir-it's hope, Af-ter thy love-ly like-ness, Lord, Ah, when shall I wake up?

Abingdon. C. M.

DR. HEIGHINGTON.

Be-ing of Beings, God of love! To thee our hearts we raise; Thy all - sus - tain - ing power we prove, And gladly sing thy praise.

The musical score for 'Abingdon' is written in G major (one sharp) and 3/2 time. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves.

Arlington. C. M.

DR. ARNE.

Come, O thou all-victorious Lord, Thy power to us make known: Strike with the hammer of thy word, And break these hearts of stone!

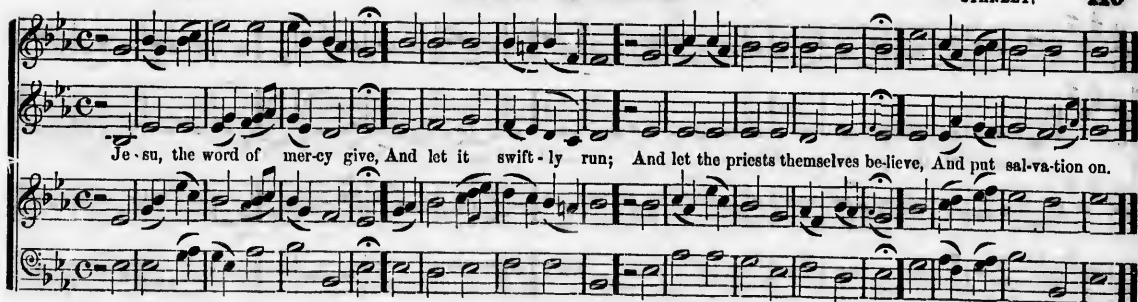
The musical score for 'Arlington' is written in G major (one sharp) and 3/2 time. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves.

HYMN 446.

Warwick. C. M.

STANLEY,

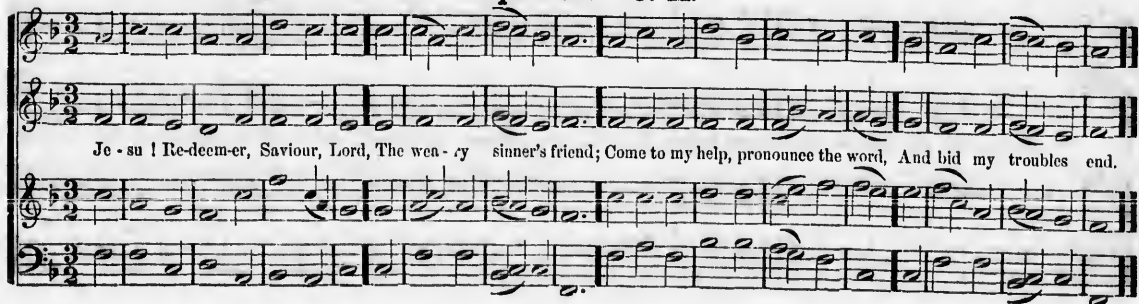
119



Je - su, the word of mer-cy give, And let it swift-ly run; And let the priests themselves be-lieve, And put sal-va-tion on.

HYMN 139.

Ephesus. C. M.



Je - su ! Re-deem-er, Saviour, Lord, The wea-ry sinner's friend; Come to my help, pronounce the word, And bid my troubles end.

Ashley. C. M.

Sal-va-tion! O the joy-ful sound! What pleasure to our ears! A sovereign balm for every wound, A cordial for our fears.

This musical score is for the hymn 'Ashley' in C major and common time. It consists of four staves. The first staff is the melody, followed by three staves of accompaniment. The lyrics are written below the second staff.

The Doxology.

Glory, honor, praise, and power, be unto the Lamb forever: Jesus Christ is our Redeemer, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Praise the Lord.

This musical score is for 'The Doxology' in C major and common time. It consists of four staves. The first staff is the melody, followed by three staves of accompaniment. The lyrics are written below the second staff. The tempo marking 'Slowly.' is at the end of the first staff. Dynamics 'p' and 'f' are marked in the second and third staves.

David's Harp. C. M.

121

When all thy mercies, O my God, My ris - ing soul sur - veys—My ris - ing soul sur - veys, Transport - ed with the

view, I'm lost—Transport - ed with the view, I'm lost - In wonder, love, and praise, In won - - - der, love, and praise.

Sheldon. C. M.

O that thou would'st the hea - vens rent, In ma - jes - ty come down; Stretch out thine arm.... om -

This musical score is for Hymn 138, 'Sheldon. C. M.'. It is written in 3/2 time with a key signature of three sharps (F#, C#, G#). The score consists of four staves: a vocal melody (top), a piano accompaniment (second), a vocal harmony (third), and a piano accompaniment (bottom). The lyrics are: 'O that thou would'st the hea - vens rent, In ma - jes - ty come down; Stretch out thine arm.... om -'.

Gabriel. C. M.

Al - po - tent, And sieze me for thine own! Come, let us, who in Christ believe, Our common Saviour praise, Our common Saviour praise.

This musical score is for Hymn 208, 'Gabriel. C. M.'. It is written in 3/2 time with a key signature of three sharps (F#, C#, G#). The score is divided into two systems, each with four staves (vocal melody, piano accompaniment, vocal harmony, and piano accompaniment). The lyrics are: 'Al - po - tent, And sieze me for thine own! Come, let us, who in Christ believe, Our common Saviour praise, Our common Saviour praise.'.

Gabriel. C. M. Concluded.

123

To him with joy - ful voi-ces give The glo-ry of his grace..... The glo - ry of his grace, The glo - ry of his grace.

HYMN 214.

Attercliffe. C. M.

MATHER.

Talk with us, Lord, thy-self re-veal, While here o'er earth we rove ; Speak to our hearts, and let us feel The kindling of thy love.

Sovereign Balm. C. M.

FAWCETT.

Sal - va - tion! oh the joy - ful sound! What pleasure to our ears, A sovereign balm for eve - ry wound, A cor - dial

The first system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

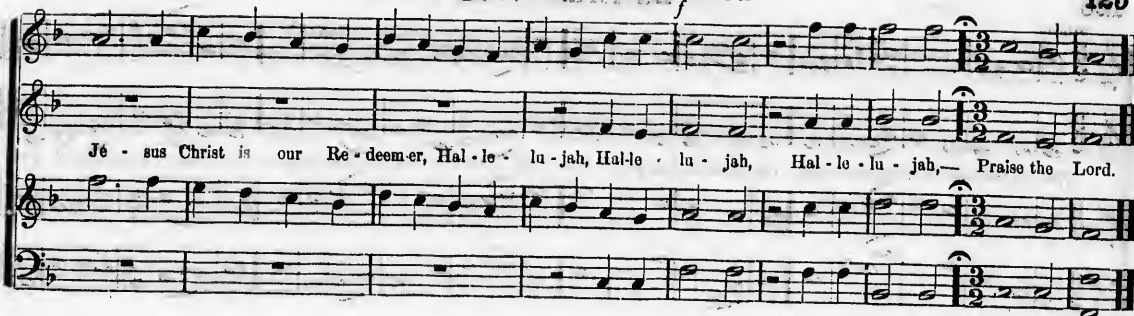
Chorus. *ff*

for our fears, A cor - dial for our fears. *p* Glo - ry, honor, praise, and pow - er, Be un - to the Lamb for ev - er,

The second system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves. The word 'Chorus' is written above the first staff, and 'ff' is written above the second staff. The word 'p' is written above the second staff.

Sovereign Balm. Concluded.

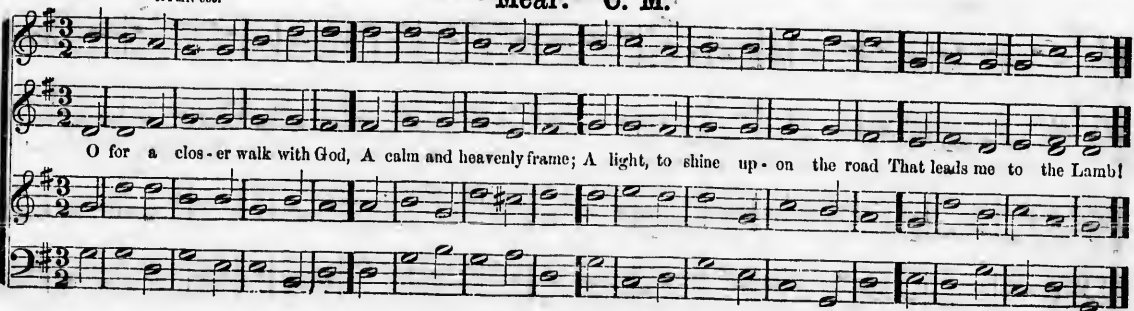
125



Je - sus Christ is our Re - deem-er, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, — Praise the Lord.

HYMN 663.

Mear. C. M.



O for a clos-er walk with God, A calm and heavenly frame; A light, to shine up - on the road That leads me to the Lamb!

Burford. C. M.

PURCELL.

Minore.

Woe to the men on earth who dwell, Nor dread th'Almighty's frown; When God doth all his wrath reveal, And shower his judgments down!

HYMN 42.

St. Mary's. C. M.

RATHIEL.

Thee we a - dore, e - ter - nal Name! And humbly own to thee How fee - ble is our mor - tal frame, What dy - be!

HYMN 80.

Walsal. C. M.

127

Ter-ri-ble thought! shall I a-lone, Who may be saved—shall I— Of all, a-las! whom I have known, Thro' sin, for ev-er die?

HYMN 296.

Cambridge. S. M.

Rev. R. HARRISON.

The pray-ing spir-it breathe, The watch-ing power in-part; From all en-tan-gle-ments beneath Call off my peaceful heart.

Shirland. S. M.

Tenor or Alto ad lib.

S. STANLEY.

Great is the Lord our God, And let his praise be great; He makes his churches his a-bode, His most delight-ful seat.

The musical score for 'Shirland' is written in 2/2 time with a key signature of one sharp (F#). It consists of four staves. The first staff is for the Tenor or Alto ad lib. The second staff is for the Soprano. The third staff is for the Tenor. The fourth staff is for the Bass. The lyrics are written below the second and third staves.

Compassion. S. M.

A. RADIGER.

To God the only wise, Our Saviour and our King, Let all the saints below the skies, Let all the saints below the skies, Their humble praises bring.

The musical score for 'Compassion' is written in 3/4 time with a key signature of one sharp (F#). It consists of four staves. The first staff is for the Soprano. The second staff is for the Tenor. The third staff is for the Tenor. The fourth staff is for the Bass. The lyrics are written below the second and third staves. Dynamics markings include 'p' (piano) and 'f' (forte).

HYMN 581.

Milton Abbey. S. M.

T. CLARK.

129

p

Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, Welcome to this reviving breast, And these rejoicing eyes!

HYMN 685.

Mount Ephraim. S. M.

B. MILGROVE.

To God the on - ly wise, Our Sa-viour and our King, Let all the saints be - low the skies Their hum - ble praises bring.

Bradley Church. S. M.

MORTIMER.

p *f* *p*

Soldiers of Christ, arise, And put your armour on, Soldiers of Christ, arise, And put your armour on, Strong in the strength which God sup-

Organ.

plies, Strong in the strength which God supplies, Thro' his eternal Son.

Voice,

HYMN 318. ✕ Reuben. S. M.

WAKELY.

A charge to keep I have, A God to glo ri - fy; A

Reuben. S. M. Concluded.

131

God to glo - ri - fy, A nev - er dy - ing soul to save, A nev - er dy - ing soul to save, And fit it for the sky.

p *f*

This musical score is for the hymn 'Reuben. S. M. Concluded.' It is written for four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The music is in 2/4 time. The lyrics are: 'God to glo - ri - fy, A nev - er dy - ing soul to save, A nev - er dy - ing soul to save, And fit it for the sky.' There are dynamic markings *p* (piano) and *f* (forte) above the second and third staves respectively.

HYMN 152,

Boylston. S. M.

L. MASON.

Ah! whither should I go, Burdened, and sick, and faint; To whom should I my troubles show, And pour out my complaint?

This musical score is for the hymn 'Boylston. S. M.' by L. Mason. It is written for four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The music is in 3/4 time. The lyrics are: 'Ah! whither should I go, Burdened, and sick, and faint; To whom should I my troubles show, And pour out my complaint?'.

Sarah. S. M.

W. ARNOLD.

And am I born... to die? To lay this bod-y down? And must my trembling spirit fly In-to..... a world unknown?

HYMN 478.

Aynhoe. S. M.

DR. NARES.

And are we yet a-live, And see each oth-er's face? Glo-ry and praise to Jo-sus give For his re-deem-ing grace.

Great is the Lord our God, And let his praise be great; He makes his churches his a-bode, His most de-light-ful seat.

Doxology.

Praise ye the Lord! Hal-le-lu-jah! Praise ye the Lord! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Halle-lu-jah! Praise ye the Lord!

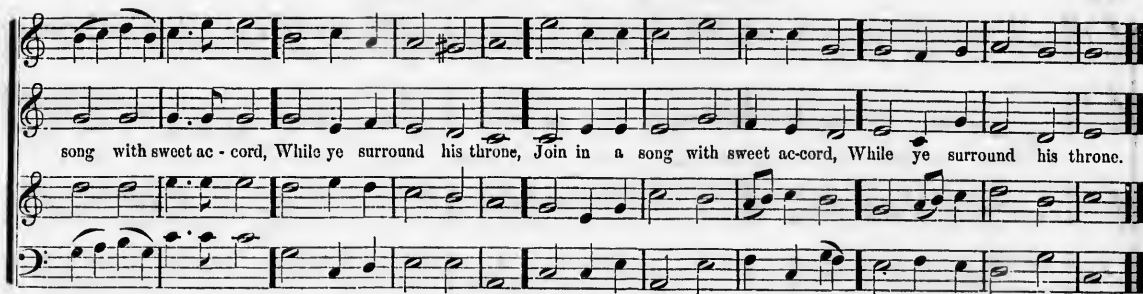
My gra - cious, lov - ing Lord, To thee what shall I say? Well may I trem - ble at thy word, And scarce pre-

sume to pray, And scarce presume to pray.

Come ye that love the Lord, And let your joys be known; Join in a

Mansfield. S. M. Concluded.

135



song with sweet ac - cord, While ye surround his throne, Join in a song with sweet ac-cord, While ye surround his throne.

HYMN 665.

Gerar. S. M.



To God the on - ly wise, Our Sa-viour and our King, Let all the saints be - low the skies, Their humble prais-es bring.

Ipswich. S. M.

Pris - 'ners of hope, a - rise, And see your Lord ap - pear: Lo! on the wings of love he flies,

This musical score is for Hymn 387, 'Ipswich. S. M.'. It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are: 'Pris - 'ners of hope, a - rise, And see your Lord ap - pear: Lo! on the wings of love he flies,'.

Mathias. S. M.

STANLEY.

And brings re - demp - - tion near.

How beau-teous are their feet, Who stand on Si - on's hill;

This musical score is for Hymn 701, 'Mathias. S. M.' by Stanley. It is divided into two systems, each with four staves (two for vocal parts and two for piano accompaniment). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'And brings re - demp - - tion near.' and 'How beau-teous are their feet, Who stand on Si - on's hill;'. The first system ends with a double bar line.

Mathias. S. M. Concluded.

137

Who bring sal - va - tion in their tongues, And words of peace re - veal, And words of peace re - veal.

The musical score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests. Dynamics markings 'p' (piano) and 'f' (forte) are present. The piece concludes with a double bar line.

HYMN 303.

Watchman. S. M.

JAMES LEACH.

Ah, when shall I awake From sin's soft-soothing power, The slum - ber from my spi - rit shake, And rise to fall no more.

The musical score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has three sharps (F#, C#, G#). The time signature is common time (C). The music features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests. The piece concludes with a double bar line.

Dover. S. M.

Great is the Lord, our God, And let his praise be great; He makes his church-es his a - bode, His most de-light - ful seat.

Shrewsbury. S. M.

HARWOOD.

Pris - 'ners of hope a - rise, And see your Lord ap - pear: Lo! on the wings of love he flies, And brings redemption near.

Join in a song with sweet ac -

Come, ye that love the Lord, And let your joys be known; Join in a song with sweet ac - cord,

Join in a song, &c.

cord, in a song, &c.

Join in a song with sweet accord, While ye surround the throne, While ye surround the throne, While ye surround the throne.

While ye surround the throne, While ye, &c.

cord, in a song, &c. While ye surround the throne, While ye, &c.

Bethel. S. M.

p *f* *p* *f*
 Strong in the strength which God supplies Through his e-ter-nal Son.
 Soldiers of Christ, arise, And put your ar-mour on, And put your armour on; Strong in the strength which God supplies Thro' his eternal Son:

Joy. S. M.

Strong in the strength which God supplies Thro' his e-ter-nal Son:
 Fa-ther, in whom we live, In whom we are and move, In whom we are and move.

Joy. S. M. Concluded.

141

p

The glory, pow'r, and praise receive, Of thy creating love, The glory, power, and praise receive Of thy ere-a-ting love.

HYMN 685.

Eastbourne. S. M.

WEBBE.

To God the on - ly wise, Our Sa-v'our and our King, Let all the saints be - low the skies Their humble prais- es bring.

Cornhill. S. M.

T. CLARK.

And gather

Shepherd of Is - ra-el, hear Our suppli - ca - ting cry, Our sup - pli - ca - ting cry; And gather in the souls sin -

Our sup - pli - ca - ting cry, Our sup - pli - ca - ting cry; And gather in the souls sin - cere, And gather

And gather in the souls sin - cere,

in the souls sin - cere That from their brethren fly.

cere, And gather in the souls sincere, That from their brethren fly.

in the souls... sin - cere that from their brethren fly.

And gath - er in the souls sincere That from their brethren fly, That from their brethren fly.

HYMN 12.

Dallas. S. M.

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

Dallas. S. M. Concluded.

143

And gather
souls sin-
- cere,

Join in a song with sweet ac- cord,
Join in a song with sweet accord,
While ye surround his throne, While ye surround his throne.

Join in a song with sweet a- cord,

HYMN 673.

Sacrifice. S. M.

ys be known;

Commit thou all thy griefs And ways in - to His hands, To His sure truth and ten- der care, Who earth and heaven commands.

Falmouth. S. M.

Father, in whom we live, In whom we are, and move, The glo-ry, power, and praise receive, Of thy ere-at-ing love, Of thy ere-

at-ing love, Of thy ere-at-ing love.

HYMN 701.

Christianity. S. M.

W. ARNOLD.

How beauteous are their feet, Who stand on Si-on's hill; Who bring sal-

Christianity. S. M. Concluded.

145

va - tion in their tongues, And words of peace re - veal! And words of peace reveal! And words of peace.....re - veal!

This musical score is for the hymn 'Christianity. S. M. Concluded.' It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the second and third staves.

HYMN 296.

Narenza. S. M.

The praying Spir - it breathe, The watch - ing power im - part; From all en - tan - gle - ments beneath, Call off my peace - ful heart

This musical score is for the hymn 'Narenza. S. M.' It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the second and third staves.

Essex. S. M.

W. MATTHEWS.

Come ye that love the Lord, And let your joys be known And let your joys be known; Join in a song with sweet accord, While ye surround his throne,

HYMN 300.

Zeal. S. M.

FAWCETT.

While ye surround his throne, While ye surround his throne;

Je - sus, . . . I fain would find Thy zeal . . . for God in me,

Zeal. S. M. Concluded.

147

Thy yearn-ing pi-ty for.... man-kind, Thy burn-ing char-i-ty, Thy burn-ing char-i-ty.

The musical score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'p' (piano) at the beginning and 'f' (forte) later in the piece. The lyrics are written below the staves.

HYMN 93.

Thatcher. S. M.

HANDEL.

My gra-cious lov-ing Lord, To thee what shall I say? Well may I trem-ble at thy word, And scarce presume to pray.

The musical score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The lyrics are written below the staves.

Harmony. S. M.

Je - sus the conqueror, &c.

Je - sus, the conqueror, reigns, In glorious strength array'd, In glo - rious strength array'd, His king - dom o - ver

Organ.

This system contains four staves of music. The first staff is a vocal line with lyrics 'Je - sus the conqueror, &c.' and a key signature of one sharp (F#). The second staff continues the vocal line with lyrics 'Je - sus, the conqueror, reigns, In glorious strength array'd, In glo - rious strength array'd, His king - dom o - ver'. The third and fourth staves are instrumental accompaniment, with the fourth staff labeled 'Organ.' at the end. The music is in 4/4 time and features various musical notations including rests, notes, and dynamic markings like 'p'.

all maintains, And bids the earth be glad, And bids the earth be glad, And bids..... the earth be glad.

Voice

This system contains four staves of music. The first staff is a vocal line with lyrics 'all maintains, And bids the earth be glad, And bids the earth be glad, And bids..... the earth be glad.' The second staff continues the vocal line. The third and fourth staves are instrumental accompaniment. The fourth staff is labeled 'Voice' at the beginning. The music is in 4/4 time and features various musical notations including rests, notes, and dynamic markings like 'f'.

HYMN 103.

St. Bride's. S. M.

DR. HOWARD.

149

O that I could re-vere My much-of-fend-ed God! O that I could but stand in fear Of thy af-fiet-ing rod!

HYMN 721.

Egypt. S. M.

LEACH.

And must this bo-dy die? This well-wrought frame decay? And must these active limbs of mine Lie mould'ring in the clay?

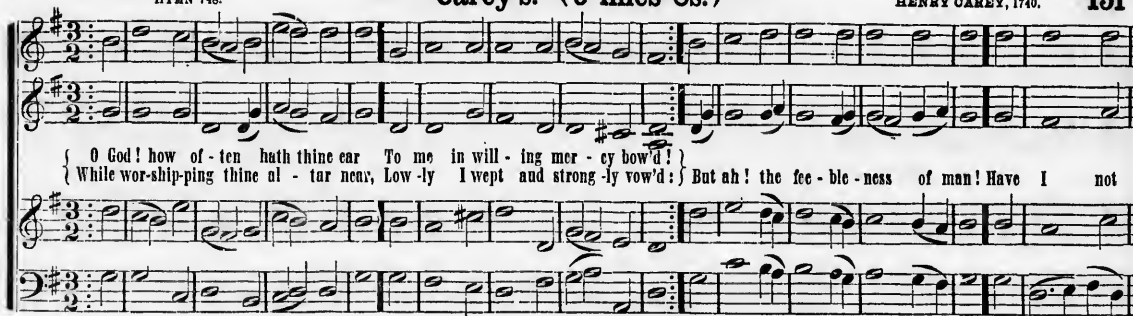
"I the good fight have fought," O, when shall I declare? The victory by my Saviour got, I long with Paul to share.

Lord, if at thy command, The word of life we sow, Wa - ter'd by thy almighty hand, The seed shall surely grow, The seed shall surely grow.

Carey's. (6 lines 8s.)

HENRY CAREY, 1740.

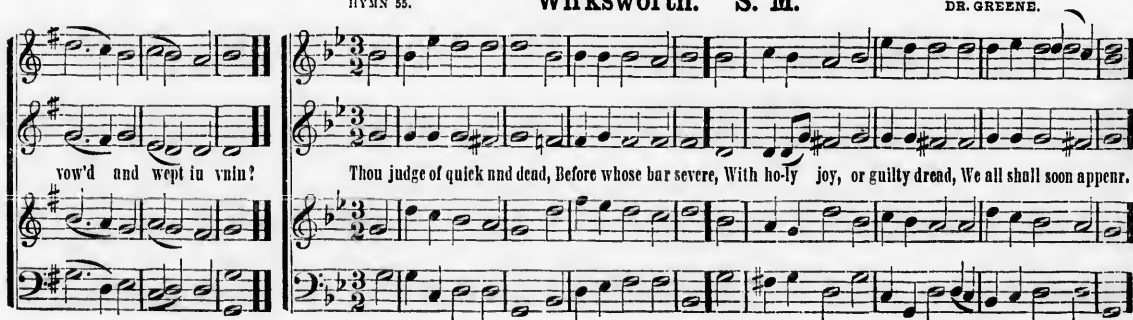
151



{ O God! how of - ten hath thine ear To me in will - ing mer - cy bow'd! }
 { While wor-ship-ping thine al - tar near, Low-ly I wept and strong-ly vow'd: } But ah! the fee - ble - ness of man! Have I not

Wirksworth. S. M.

DR. GREENE.



vow'd and wept in vain? Thou judge of quick and dead, Before whose bar severe, With ho-ly joy, or guilty dread, We all shall soon appear.

Cleft of the Rock. (6 lines 8s.)

FAWCETT.

I call the world's Re-deem - er mine! He lives who died for me, I know; Who bought my soul with blood di -

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 3/2. The melody is written on the top staff, with the lyrics underneath. The bass line is on the bottom staff. The system ends with a double bar line.

vine, Je - sus shall re - ap - pear be - low. Stand in that dread - ful day unknown, And fix on earth his

The second system of the musical score also consists of four staves. It continues the melody and bass line from the first system. The lyrics are written below the top staff. The system ends with a double bar line.

Cleft of the Rock. Concluded.

153

f

heav'n - ly throne. Stand in the dread - ful day un - known, And fix on earth his heav'n - ly throne.

Luther's Hymn. (6 lines 8s.)

M. LUTHER.

Largo. HYMN 494.

Lo! God is here! let us adore, And own how dreadful is this place, }
 Let all within us feel his power, And silent bow before his face; } Who know his pow'r, his grace who prove, Serve him with awe, with reverence love, Serve, &c.

* Admah. (6 lines 8s.)

Je - sus, thou sove - reign Lord of all, The same through one e - ter - nal day, At - tend thy feeblest fol - lowers' call,

And O in - struct us how to pray! Pour out the sup - pli - ca - ting grace, And stir us up to seek thy face!

p

O God, of good th'unfathomed Sea! Who would not give his heart to thee? Who would not love thee with his might,

p

This system contains the first four staves of the hymn. The first staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a vocal line in treble clef with the same key signature and time signature. The third staff is a vocal line in treble clef with the same key signature and time signature. The fourth staff is a bass line in bass clef with the same key signature and time signature. The lyrics are written below the second and third staves. Dynamics include *p* (piano) at the beginning of the second staff and the end of the fourth staff.

f

O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength, to thee u-nite?

f

This system contains the next four staves of the hymn. The first staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a vocal line in treble clef with the same key signature and time signature. The third staff is a vocal line in treble clef with the same key signature and time signature. The fourth staff is a bass line in bass clef with the same key signature and time signature. The lyrics are written below the second and third staves. Dynamics include *f* (forte) at the beginning of the second staff and the end of the fourth staff.

Plymouth Dock. (6 lines 8s.)

See, sin - ners, in the gos - pel glass, The Friend and Sav - iour of mankind! Not one of all th'a - pos - tate race,

The first system of the musical score for 'Plymouth Dock' consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the second and third staves.

But may in him sal - va - tion find! His thoughts, and words, and ac - tions prove, His life and death,—that God is love!

The second system of the musical score for 'Plymouth Dock' consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the second and third staves.

Terah. (6 lines 8s.)

W. ARNOLD.

157

First system of the hymn, consisting of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in common time (C) and G major. The lyrics are written below the vocal staves.

Sa-viour of all, what hast thou done, What hast thou suf - fer'd on the tree? Why didst thou groan thy mo - tal groan.

Second system of the hymn, consisting of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music continues in common time (C) and G major. The lyrics are written below the vocal staves.

O - be - dient un - to death for me? The mys - tery of thy pas - sion show, The end of all thy griefs be - low.

Siloam. (6 lines 8s.)

HAYDN.

Now I have found the ground wherein Sure my soul's an - chor may re - main: The wounds of Je - sus, for my sin

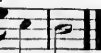
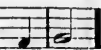
Be - fore the world's found - a - tion slain; Whose mer - cy shall un - sha - ken stay, When heaven and earth are fled a - way.

Organ. Voice.

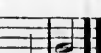
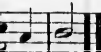
✕ Desire. (6 lines 8s.)



my sin



a - way.



Ex - pand thy wings, ce - les - tial Dove, And, brood - ing o'er my na - ture's night, Call forth the ray of heav'n - ly Love.

Let there in my dark soul be light; And fill th'il - lus - tra - ted a - byss With glorious beams of end-less bliss.

Thou, Lord, on whom I still de-pend, Shalt keep me faith-ful to the end: I trust thy truth, and love, and power,

The first system of the musical score for 'Eaton' consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics are written below the second staff.

Shall save me to the lat-est hour; And, when I lay this bo-dy down, Re-ward with an im-mor-tal crown.

The second system of the musical score also consists of four staves in the same format as the first system. The melody continues from the first system. The lyrics are written below the second staff.

Peck's Trumpet. (6 lines 8s.)

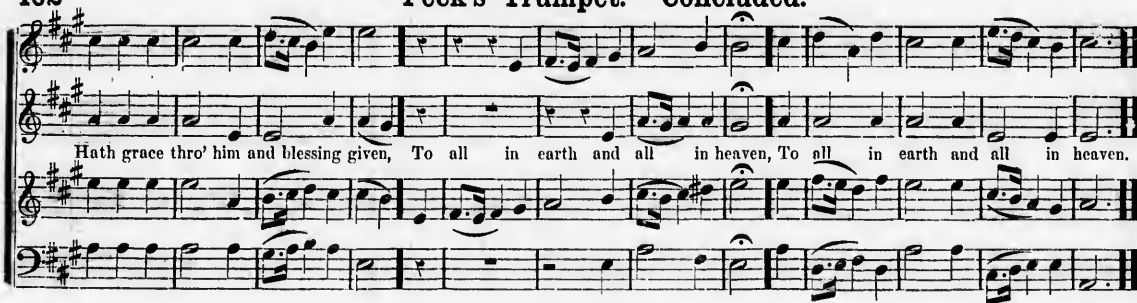
PECK.

161

Sin - ners, rejoice: your peace is made; Your Sa - viour on the cross hath bled; Your God, in Je - sus re - con - cil'd,

On all his works a - gain hath smil'd; Hath grace thro' him and bless - ing given, To all in earth and all in heaven,

Peck's Trumpet. Concluded.

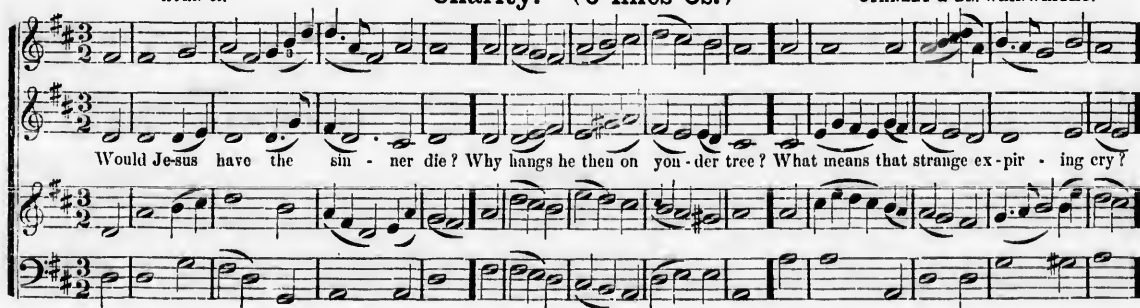


Hath grace thro' him and blessing given, To all in earth and all in heaven, To all in earth and all in heaven.

HYMN 33.

Charity. (6 lines 8s.)

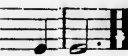
STANLEY & DR. WAINWRIGHT.



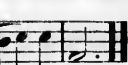
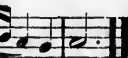
Would Je-sus have the sin - ner die? Why hangs he then on you - der tree? What means that strange ex - pir - ing cry?

Charity, Concluded.

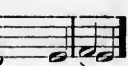
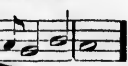
163



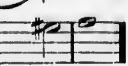
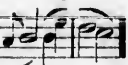
in heaven.



NWRIGHT.



ing cry?



(Sin - ners, he prays for you and me:) "Forgive them, Fa - ther, O for - give, They know not that by

me they live, For - give them, Fa - ther, O for - give, They know not that by me they live."

Ledbury. (6 lines 8s.)

THOMAS CLARK.

Come, Ho-ly Ghost, all - quick'ning fire, Come, and in me de-light to rest ; Drawn by the lure of strong de - sire,

O come, and con - se - crate my breast ! The tem - ple of my soul pre-pare, And fix thy sa - cred pre - sence there !

Je - su, thy bound - less love to me No thought can reach, no tongue de - clare ; O knit my thank - ful heart to thee,

This system contains the first four staves of the hymn. The first staff is the vocal melody in G major, 3/2 time. The second staff is the vocal melody with lyrics. The third staff is the vocal melody. The fourth staff is the bass line.

And reign without a ri - val there ! Thine whol - ly, thine a - lone, I am ; Be thou a - lone my con - stant flame !

This system contains the next four staves of the hymn. The first staff is the vocal melody. The second staff is the vocal melody with lyrics. The third staff is the vocal melody. The fourth staff is the bass line.

Con Spirito.

Would Je - sus have the sinner die? Why hangs he then on yon - der tree? What means that strange ex - pir - ing cry? (Sinners, he

The first system of the musical score is written in 3/2 time with a key signature of two flats (B-flat and E-flat). It consists of four staves. The first staff begins with a treble clef and a 'C' time signature. The second staff begins with a treble clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The music is marked 'Con Spirito.' and 'p' (piano). The lyrics 'Would Je - sus have the sinner die? Why hangs he then on yon - der tree? What means that strange ex - pir - ing cry? (Sinners, he' are written below the staves.

prays for you and me:) "Forgive them, Father, O forgive: They know not that by me they live!" They know not that by me, &c.

The second system of the musical score continues the melody. It consists of four staves. The first staff begins with a treble clef. The second staff begins with a treble clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The music is marked 'f' (forte), 'm' (mezzo-forte), and 'f' (forte). The lyrics 'prays for you and me:) "Forgive them, Father, O forgive: They know not that by me they live!" They know not that by me, &c.' are written below the staves.

Watch'd by the world's ma - lignant eye, Who load us with reproach and shame, As servants of the Lord Most High, As

The first system of the musical score for 'Zalmonah'. It consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The second staff is a treble clef with a key signature of two sharps and a 3/2 time signature. The third staff is a treble clef with a key signature of two sharps and a 3/2 time signature. The fourth staff is a bass clef with a key signature of two sharps and a 3/2 time signature. The lyrics are written below the second and third staves.

zeal-ous for his glo - rious name, We ought in all his paths to move, With ho - ly fear and hum - ble love.

The second system of the musical score for 'Zalmonah'. It consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The second staff is a treble clef with a key signature of two sharps and a 3/2 time signature. The third staff is a treble clef with a key signature of two sharps and a 3/2 time signature. The fourth staff is a bass clef with a key signature of two sharps and a 3/2 time signature. The lyrics are written below the second and third staves.

Sa - viour from sin, I wait to prove That Je - sus is thy heal - ing name; To lose, when per - fect - ed in love,

The first system of the musical score for 'Whitsuntide'. It consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. A dynamic marking 'p' (piano) is placed above the fourth staff.

Whate'er I have, or can, or am: I stay me on thy faith - ful word, "The servant shall be as his Lord."

The second system of the musical score for 'Whitsuntide'. It consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. A dynamic marking 'f' (forte) is placed above the second staff.

Simeon's Joy. (6 lines 8s.)

169

in love,

his Lord."

Mes - si - ah, joy of ev - ery heart, Thou, thou the King of glo - ry art, The Fa - ther's ev - er - last - ing Son,

on thee de - pend,

Thee it de - lights thy Church to own ; For all our hopes on thee de - pend, Whose glo - rious mer - cies nev - er end.

For all our hopes on thee depend,

Love. (6 lines 8s.)

My heart is full of Christ, and longs Its glorious matter to declare! Of him I make my loftier songs, I cannot from his praise forbear;

The first system of the musical score for 'Love' (6 lines 8s.). It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 2/2. The music is in a simple, hymn-like style. The lyrics are written below the vocal staves.

My ready tongue makes haste to sing The glo - ries of my heaven-ly King, The glo - ries of my heavenly King.

The second system of the musical score for 'Love' (6 lines 8s.). It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 2/2. The music continues from the first system. The lyrics are written below the vocal staves.

Sa-viour, on me.... the grace be-stow, To trample on my mor-tal foe, Conqueror of death with thee to rise,

The first system of the musical score for 'Madrid'. It consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a treble clef with a common time signature. The third staff is a treble clef with a common time signature. The fourth staff is a bass clef with a common time signature. The lyrics are written below the second staff.

And claim my sta-tion in theskies, Fix'd as the throne which ne'er can move, A pil-lar in thy church a-bove.

The second system of the musical score for 'Madrid'. It consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a treble clef with a common time signature. The third staff is a treble clef with a common time signature. The fourth staff is a bass clef with a common time signature. The lyrics are written below the second staff.

Zauberflöte. (6 lines 8s.)

MOZART.

Prison-ers of hope, lift up your heads; The day of lib-er-ty draws near; Je-sus, who on the Serpent treads, Shall soon in your be-

half ap-pear; The Lord will to his tem-ple come; Prepare your hearts to make him room, Prepare your hearts to make him room.

O God, of good th'unfathomed Sea! Who would not give his heart to thee? Who would not love thee with his might,

This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The second staff is an alto clef with a key signature of one flat and a 4/4 time signature. The third staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The lyrics are written below the second and third staves.

O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength, to thee u - nite?

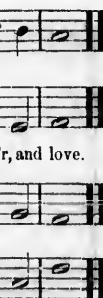
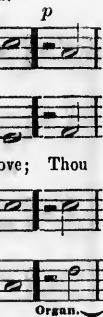
This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The second staff is an alto clef with a key signature of one flat and a 4/4 time signature. The third staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The lyrics are written below the second and third staves.

Father of ev - er - last - ing grace, Thy goodness and thy truth we praise, Thy goodness and thy truth we prove; Thou

Organ.

hast in hon - our of thy Son, The gift un-speak - a - ble sent down, The Spirit of life, and pow'r, and love.

voice.



O God, of good th'un-fath-omed Sea! Who would not give his heart to thee? Who would not love thee with his might,

O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength to thee u - nite?

Voice or Organ. K

Martin's Lane. (6 lines 8s.)

DR. ARNE.

How love - ly are thy tents, O Lord! Where'er thou choos - est to re - cord Thy name, or place thy house of prayer.

My soul out - flies the an - gel choir, And faints, o'erpow'red with strong de - sire, To meet thy spe - cial presence there.

O Je - su, source of calm re-pose, Thy like nor man nor an-gel knows; Fair-est among ten thou - sand fair!

E'en those whom death's sad fetters bound,

E'en those whom death's sad fet - ters . . . bound, Whom thick - est darkness com - pass'd round, Find light and life if thou ap-pear.

E'en those whom death's sad fetters bound, *Organ* *Voice.*

Jackson's Hymn. (6 lines 8s.)

PETTIT.

I'll praise my Maker while I've breath; And when my voice is lost in death, Praise shall employ my nobler pow'rs! My days of praise shall ne'er be past,
While life, and thought, and

being last, Or im - mor - tal - i - ty endures, My days of praise shall ne'er be past, While life, and thought, and being last, Or immortality endures.

Voice Org. Voice. Org. Voice.

Didsbury. (6 lines 8s.)

WEBBE.

179

How love - ly are thy tents, O Lord! Where'er thou chooseth to re - cord Thy name, or place thy house of prayer.

The first system of the hymn consists of four staves. The top staff is a vocal melody in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a vocal melody in treble clef, also with a key signature of one sharp and a 3/4 time signature. The third staff is a vocal melody in treble clef, also with a key signature of one sharp and a 3/4 time signature. The fourth staff is a bass line in bass clef with a key signature of one sharp and a 3/4 time signature. The lyrics are written below the second and third staves.

My soul outflies the an - gel choir, And faints, o'erpow'ed with strong de - sire, To meet thy spe - cial pre - sence there.

The second system of the hymn consists of four staves. The top staff is a vocal melody in treble clef with a key signature of one sharp and a 3/4 time signature. The second staff is a vocal melody in treble clef, also with a key signature of one sharp and a 3/4 time signature. The third staff is a vocal melody in treble clef, also with a key signature of one sharp and a 3/4 time signature. The fourth staff is a bass line in bass clef with a key signature of one sharp and a 3/4 time signature. The lyrics are written below the second and third staves.

Harwood's. (4 8s & 2 6s.)

E. HARWOOD, 1760.

Be it my on - ly wisdom here, To serve the Lord with fil - ial fear, With lov - ing grat - i - tude; Su - pe - rior sense may

HYMN 147.

St. John's. 4 8s & 2 6s. LEACH.

I display, By shunning eve-ry e - vil way, And walking in the good.

O Love Divine, how sweet thou art!

St. John's. Concluded.

181

When shall I find my will-ing heart All ta - - ken up by thee? I thirst, I faint, I die to prove

This musical system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staves.

The greatness of re - deem - ing Love, The love of Christ to me!..... The love of Christ to me!

This musical system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staves.

9 glorious hope of per - feet love! It lifts me up to things above; It bears on eagles' wings; It gives my ravished soul a taste, And

With Jesus' priests and kings

makes me for some moments feast With Jesus' priests and kings, It gives my ravish'd soul a taste, And makes me for some moments feast With, &c.

With Jesus' priests and kings

How hap - py are the lit - tle flock, Who, safe beneath their guardian-rock, In all commotions rest! When war's and

tu - mult's waves run high, Un-mov'd a-bove, Unmov'd above the storm... they lie, They lodge, they lodge in Je - su's breast.

Willowby. (4 8s & 2 6s.)

Lord, I a - dore thy gra - cious will: Thro' ev - 'ry in - stru - ment of ill My Fa - ther's goodness see.

The first system of the hymn consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The second staff is a treble clef with the same key signature and time signature, containing the vocal melody with lyrics. The third staff is a treble clef with the same key signature and time signature, likely for a second vocal part. The fourth staff is a bass clef with the same key signature and time signature, likely for a bass line or organ accompaniment.

Ac - cept the com - pli - ca - ted wrong Of Shi - mei's hand and Shi - mei's tongue, As kind re - bukes from thee!

The second system of the hymn also consists of four staves, following the same musical notation as the first system. It includes a treble clef with two sharps, a common time signature, and a bass clef. The vocal melody with lyrics is on the second staff, and there are additional staves for accompaniment.

Je - sus, thou soul of all our joys, For whom we now lift up our voice, And all our strength ex - ert.

This system contains the first four staves of the hymn. The top staff is the vocal melody in G major (one flat) and 3/4 time. The second staff is the vocal accompaniment. The third and fourth staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef.

Vouchsafe the grace we humbly claim, Compose in-to a thankful frame, And tune thy people's heart, And tune thy peo - ple's heart.

This system contains the next four staves of the hymn, continuing the vocal and piano parts from the first system.

Latrobe. (4 8s & 2 6s.)

REV. C. I. LA TROBE, 1805.

Minore.

O Sa-viour, cast a gra-cious smile! Our gloom-y guilt and sel-fish guile, And shy dis-trust re-move:

The true sim-ply-ci-ty im-part, To fash-ion ev-ery pas-sive heart, And mould it in-to love.

How happy is the pil-grim's lot! How free from ev-ery anx-i-ous thought, From worldly hope and fear! From worldly hope and fear! Confined to nei-ther

court nor cell, His soul disdains on earth to dwell, He on-ly sojourns here, He on-ly sojourns here, He on-ly sojourns here.

Warsaw. (4 6s & 2 8s.)

Join all the glorious names Of wis-dom, love, and power, That ever mor - tals knew, That angels ev - er bore; All are too mean to

The musical score for 'Warsaw' is written in G major (one sharp) and common time. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the first two staves.

Haddam. (4 6s & 2 8s.)

L. MASON.

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

The Lord Jehovah reigns, His throne is built on high; The garments he assumes Are light and majesty:

The musical score for 'Haddam' is written in D major (two sharps) and 2/3 time. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the first two staves.

Haddam. Concluded.

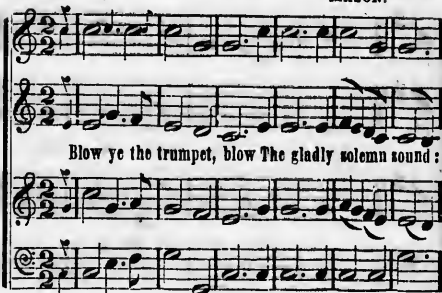
Murray. (4 6s & 2 8s.) 189

HYMN 645.

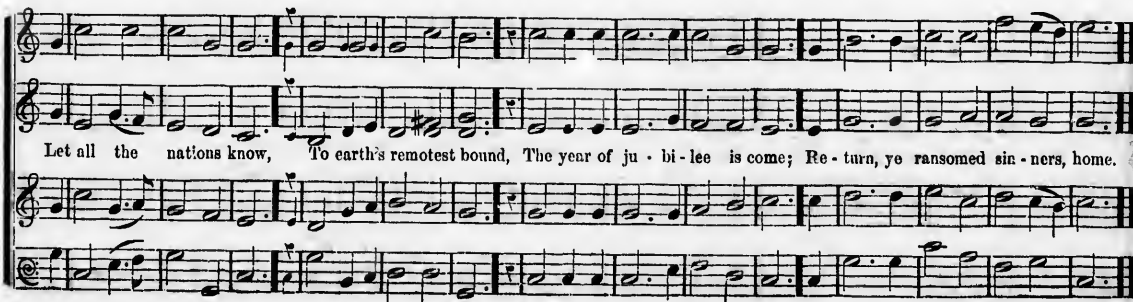
MASON.



His glo - ries shine with beams so bright, No mor - tal eye can bear the sight.



Blow ye the trumpet, blow The gladly solemn sound:



Let all the nations know, To earth's remotest bound, The year of ju - bi - lee is come; Re - turn, ye ransomed sin - ners, home.

Remembrance. (4 6s & 2 8s.)

Lord of the worlds a - bove! How pleas - ant and how fair The dwell - ings of thy love,

p Thy earth - ly tem - ples, are! To thine a - bode My heart as - pires, With warm de - sires To see my God.

f

The musical score is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Remembrance. (4 6s & 2 8s.)'. The lyrics are: 'Lord of the worlds a - bove! How pleas - ant and how fair The dwell - ings of thy love, Thy earth - ly tem - ples, are! To thine a - bode My heart as - pires, With warm de - sires To see my God.' The score includes dynamic markings: *p* (piano) and *f* (forte).

love,
God of my life, to thee My cheer - ful soul I raise! Thy good - ness bade me be, And

The first system of the musical score for 'St. Swithin.' consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The melody is written on the top staff, with the lyrics 'love, God of my life, to thee My cheer - ful soul I raise! Thy good - ness bade me be, And' written below it. The accompaniment is written on the bottom two staves.

my God.
still pro - longs my days; I see my na - tal hour re - turn, And bless the day that I was born.

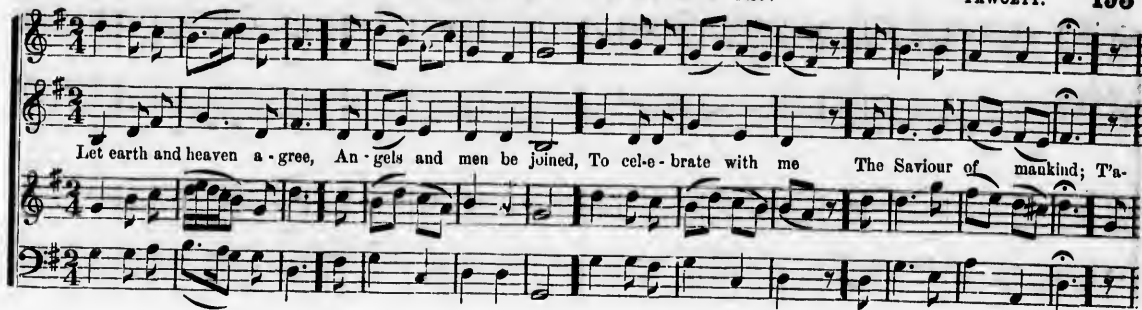
The second system of the musical score continues the melody and accompaniment. It also consists of four staves (two treble, two bass). The lyrics 'my God. still pro - longs my days; I see my na - tal hour re - turn, And bless the day that I was born.' are written below the top staff. The score ends with a double bar line.

Lutman. (4 6s. & 2 8s)

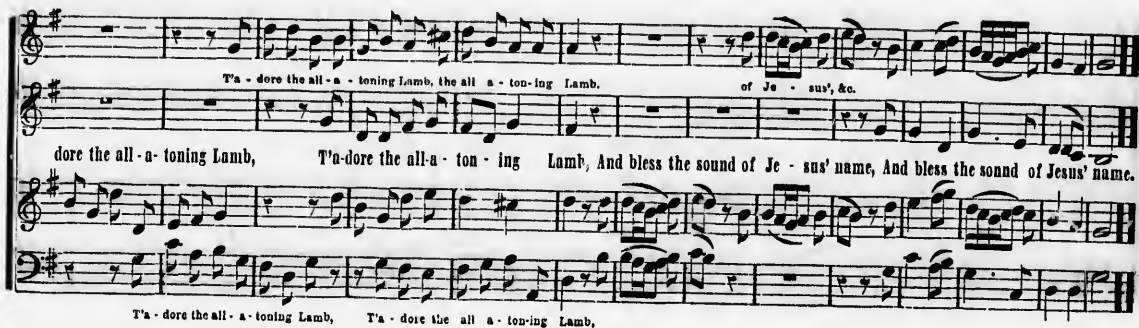
The Lord of earth and sky, The God of a-ges praise; Who reigns enthron'd on high, Ancient of endless days; Who lengthens out our

tri-al here, And spares us yet an-oth-er year. Who lengthens out our tri-al here, And spares us yet an-oth-er year.....

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in the key of D major (two sharps) and 4/4 time. The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The lyrics are written below the vocal staves.



Let earth and heaven a - gree, An - gels and men be joined, To cel - e - brate with me The Saviour of mankind; T'a -



T'a - dore the all - a - toning Lamb, the all - a - ton - ing Lamb. of Je - sus', &c.

dore the all - a - toning Lamb, T'a - dore the all - a - ton - ing Lamb, And bless the sound of Je - sus' name, And bless the sound of Jesus' name.

T'a - dore the all - a - toning Lamb, T'a - dore the all - a - ton - ing Lamb,

Lord, we thy will o-bey, And in thy pleasure rest; We, on-ly we, can say, "Whatev-er is, is best;" Joy-ful to

Organ. Voice.

Joy-ful to meet, &c.

meet, will-ing to part, Joy-ful to meet, will-ing to part, Convinced, convinced we still are one in heart.

Joy-ful to meet, &c.

Reward. (4 6s & 2 8s.)

Lord, we thy will o - bey, And in thy pleas - ure rest; We, on - ly we, can say, "What - ever is, is best;"

The first system of the hymn is written in 3/4 time with a key signature of one flat (B-flat). It consists of four staves: a vocal melody, a piano accompaniment, and two additional staves for the piano part. The lyrics are written below the vocal staff.

Vivace.

Joy - ful to meet, will - ing to part, Con - vinced we still are one in heart, Con - vinced we still are one in heart.

The second system of the hymn is marked 'Vivace' and continues in 3/4 time with one flat. It also consists of four staves. The lyrics are written below the vocal staff.

Lenox. (4 6s & 2 8s.)

EDSON.

A - rise, my soul, a - rise, Shake off thy guilt - ty fears; The bleeding Sac - ri - fice In my be - half ap - pears;

The first system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the second and third staves.

Be - fore the throne my Sure - ty stands, Be - fore the throne my Sure - ty stands; My name is writ - ten on his hands.

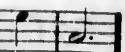
The second system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the second and third staves.

Majesty. (4 6s & 2 8s.)

197



ap - pears ;



his hands.



Oil in your ves - sels

Ye virgin souls, arise, With all the dead awake! Un-to sal - va - tion wise, Oil in your vessels take, Oil in your vessels

take: Upstarting at the midnight cry, Upstarting at the midnight cry, "Behold the heavenly Bridegroom nigh!" "Behold the heavenly, &c.

Waterstock. (4 6s & 2 8s.)

JOHN GOSS.

Let earth and heav'n a - gree, An - gels and men be join'd, To cel - e - brate with me

The Sa - viour of man-kind: T'a - dore the all - a - ton - ing Lamb, And bless the soul of Je - sus' name.

with me

- sus' name.

HYMN 73.

Albion. (8 lines 8s.)

Old English Melody.

199

A way with our sorrow and fear, We soon shall re-cov-er our home, The ci-ty of saints shall appear; The day of e-ter-ni-ty come:

From earth we shall quickly re-move, And mount to our native a-bode; The house of our Father a-bove, The palace of angels and God.

A fountain of Life and of Grace In Christ, our Redeemer, we see: For us, who his offers embrace, For all it is o-pen and free: Je-

hovah himself doth in - vite To drink of his pleasures unknown; The streams of immor-tal de-light, That flow from his heavenly throne.

Arabia. (8 lines 8s.)

J. C. WHITE.

201

0 when shall we sweet-ly remove, 0 when shall we en-ter our rest, Re-turn to the Si-on a-bove, The moth-er of spir-its distress'd!

The first system of the hymn consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are written below the vocal staves.

That ci-ty of God the great King, Where sorrow and death are no more, But saints our Im-man-u-el sing, And che-rub and se-raph a-dore.

The second system of the hymn also consists of four staves, following the same instrumental and vocal arrangement as the first system. The lyrics continue below the vocal staves.

Israel. (8 lines 8s.)

Thou Shepherd of Israel, and mine, The joy and desire of my heart; For closer communion I pine, I long to reside where thou art:

The first system of the musical score for 'Israel' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the second and third staves.

The pasture I languish to find, Where all, who their Shepherd obey, Are fed on thy bosom reclined, And screen'd from the heat of the day.

The second system of the musical score for 'Israel' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the second and third staves.

Mansion. (8 lines 8s.)

where thou art:

heat of the day.

I long to be-hold him ar-ray'd, With glo-ry and light from a-bove, The King in his beau-ty displayed,

The first system of the hymn consists of four staves. The top staff is the vocal melody in treble clef, key of D major (one sharp), and 3/2 time. The second staff is a vocal harmony in treble clef. The third staff is a vocal harmony in treble clef. The fourth staff is the bass line in bass clef. The lyrics are written below the staves.

His beau-ty of ho-li-est love: I lau-guish and sigh to be there, Where Je-sus hath fixed his a-bode;

The second system of the hymn consists of four staves. The top staff is the vocal melody in treble clef, key of D major, and 3/2 time. The second staff is a vocal harmony in treble clef. The third staff is a vocal harmony in treble clef. The fourth staff is the bass line in bass clef. The lyrics are written below the staves. Dynamics markings 'p' (piano) and 'f' (forte) are present above the first and second staves of this system.

Mansion. Concluded.

p *f*

O when shall we meet in the air, And fly to the mount-ain of God! And fly to the mountain of God!

This musical score is for a hymn. It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves.

HYMN 79.

Carnaby. (4 lines 8s.)

A fountain of Life and of Grace In Christ, our Redeemer, we see: For us, who his of-fers em - brace, For all, it is o - pen and free.

This musical score is for a hymn. It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the staves.

Hythe. (4 lines 8s.)

FAWOETT.

205

A Fountain of Life and of Grace In Christ, our Redeemer, we see: For us, who his offers embrace, For all, it is open and free, For all, it is open, and free.

David. (4 lines 8s.)

HANDEL.

The thirsty are called to their Lord, His glorious ap-pear-ing to see; And, drawn by the power of his word, The promise, I know, is for me.

Goshen. (4 lines 8s.)

The Church in her mi - li - tant state Is weary, and cannot forbear; The saints in an a - go - ny wait To see him a - gain in the air.

p

This musical score is for Hymn 77, 'Goshen'. It consists of four staves. The first staff is the vocal melody in G major (one flat) and 3/2 time. The second staff is the vocal melody with the lyrics. The third staff is the vocal melody. The fourth staff is the bass line. Dynamics include *p* (piano) and *f* (forte).

Calcutta. (8s, 7s & 4s.)

T. CLARK.

Lo! He comes with clouds descending, Once for favour'd sin - ners slain; Thousand, thousand saints attending, Swell the tri - umph

This musical score is for Hymn 66, 'Calcutta'. It consists of four staves. The first staff is the vocal melody in G major (one flat) and 4/4 time. The second staff is the vocal melody with the lyrics. The third staff is the vocal melody. The fourth staff is the bass line.

Calcutta. Concluded.

207

of his train: Hal-le-lu-jah! Hal-le-lu-jah! God appears on earth to reign, God appears on earth to reign, God appears on

This musical system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

earth to reign, God appears on earth to reign, God ap-pears on earth to reign, God ap-pears on earth to reign.

earth to reign.

This musical system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

Calvary. (8s, 7s & 4.)

STANLEY.

First system of the hymn. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The melody is written on the top staff, with the lyrics underneath. The accompaniment is written on the other three staves.

Come, thou Conqueror of the na - tions, Now on thy white horse ap - pear; Earthquakes, deaths, and des - o - la - tions

Second system of the hymn. It consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the top staff.

Sig - ni - fy thy king - dom near: True and faith - full! True and faith - full 'Stab - lish thy do - min - ion here.

Church Street. (8s, 7s & 4.)

FAWCETT.

209

- la - tions
 Lift your heads, ye friends of Je - sus, Partners in his sufferings here;
 Christ, to all be-liev - ers precious, Lord of lords, shall soon ap-pear: Mark the tokens, Mark the to - kens Of his heavenly

king - dom near: Mark the to - kens, Mark the to - kens Of his heavenly kingdom near, Of his heavenly kingdom near!

210
HYMN 691.
Helston. (8s, 7s & 4.)

Come, thou Con-q'r'or of the na - tions, Now on thy white horse ap - pear: Earthquakes, deaths, and des-o-la - tions,

Sig - ni - fy thy king - dom here: True and faith - ful! True and faith - ful! 'Stab - lish thy do - min - ion here.

The musical score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The time signature is 4/4. The music is in a common hymn style, with a clear melody and accompaniment. The lyrics are printed below the staves, with the first line of lyrics corresponding to the first two staves and the second line of lyrics corresponding to the last two staves. The score is divided into two systems, each with four staves. The first system contains the first line of lyrics, and the second system contains the second line of lyrics. The music is written in a clear, legible style, with notes and rests clearly visible. The lyrics are printed in a serif font, and the overall layout is clean and professional.

Lol He comes with clouds de - scend - ing, Once for favoured sin - ners slain; Thousand, thousand saints at - tend - ing,

Swell the tri - umph of his train: Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! God ap - pears on earth to reign.

Advent. (8s & 7s.)

WAINWRIGHT.

Light of those whose dreary dwelling, Bor - ders on the shades of death, Come, and by thy love re - vealing. Dis - si - pate the

clouds be - neath, The new heav'n and earth's Creator, In our deep - est dark - ness rise, Scatt'ring all the night of nature,

si - pate the

ht of nature,

HYMN 633.

Jesse. (8s & 7s)

From PURCELL.

213

Pour-ing eyesight on our eyes.

(Repeat this stave to the third and fourth lines of each verse.) 2d time pla.

{ Hail, thou once des - pi - sed Je - sus! Hail, thou Ga - li - le - an King! }
 { Thou didst suf - fer to re - lease us; Thou didst free sal - va - tion bring. } Hail, thou

a - go - nizing Saviour, Bear - er of our sin and shame! By thy merits we find fa - vour; Life is giv - en thro' thy name.

Northampton Chapel. (8s & 7s.)

A. WILLIAMS.

Happy soul, thy days are ended, All thy mourn-ing days be-low: Go, by an-gel guards at-tend-ed, To the sight of

HYMN 385.

Vienna. 8s & 7s.

HAYDN.
Hymn to the Emperor.

Je-sus go, To the sight of Je-sus go. Love Di-vine, all loves ox-cell-ing, Joy of heav'n, to earth come down;

the sight of

DN.
e Emperor.

rth come down;

Vienna. Concluded.

215

Fix in us thy humble dwelling, All thy faith-ful mercies crown: Jesus, thou art all compassion; Pure, un-bounded love thou art;

Vis - it us with thy sal - va - tion; En - ter eve-ry trembling heart; *Visit us with thy sal - vation; En - ter eve-ry trembling heart.

* In short hymns, or when not more than three stanzas are sung, the last two lines may be repeated, as above: the first time *pia*, second time *forte*.

Queenborough. (8s & 7s.)

T. CLARK.

Righteous God! whose vengeful phi - als All our fears and thoughts exceed, Big with woes and fie - ry trials, Hanging, bursting o'er our head;

The first system of the hymn consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left hands). The key signature is one flat (B-flat), and the time signature is common time (C). The music is in a hymn style with a steady, rhythmic flow.

While thou visitest the nations, Thy selected people spare, *f* Arm our caution'd, Arm our caution'd, Arm our caution'd souls with patience, Fill our humble hearts with prayer.

The second system also consists of four staves. It begins with a four-measure rest for the vocal parts, followed by the vocal entry. The piano accompaniment continues throughout. The lyrics are placed below the vocal staves, with the instrumental parts having no lyrics. The dynamics *f* (forte) and *p* (piano) are indicated. The system concludes with a double bar line.

First system of the musical score. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The melody is in the Treble staff. Dynamics include *p* (piano) and *f* (forte). The lyrics are: "Lord, dis-miss us with thy blessing! Bid us now de-part in peace; Bid us now depart in peace; Still on heavenly manna feed-ing,"

Second system of the musical score. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The melody is in the Treble staff. Dynamics include *f* (forte) and *p* (piano). The lyrics are: "Let our faith and love increase, Let our faith and love increase. Hal-le-lujah, Halle-lu-jah, Halle-lu-jah, Hal-le-". Below the Tenor staff, the word "CHORUS." is written. The lyrics continue: "Let our faith and love, &c. Let our faith, &c. Hal-le-".

Dismission. Concluded.

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

Adagio.

The musical score consists of four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a bass line. The tempo is marked 'Adagio.' at the end of the piece.

Romanza. (8s & 7s.)

From BEETHOVEN.

Come, thou ev - erlast - ing Spi - rit, Bring to eve - ry thankful mind, All the Saviour's dy - ing merit, All his suff'rings for man-kind!

The musical score consists of four staves. The first staff is a vocal line. The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a bass line.

Earth, re-joice, our Lord is King! Sons of men, his praises sing; Sing ye in triumphant

Je-sus our Mes-si-ah reigns!

strains, Je-sus our Mes-si-ah reigns! Je-sus our Mes-si-ah reigns!

Aaron. (4 lines 7s.)

ARNOLD.

Holy Lamb, who thee receive, Who in thee begin to live, Day and night they cry to thee, As thou art, so let us be! As thou art, so let us be!

Organ. Voice.

Alma. (4 lines 7s.)

WEBBE.

Depth of mercy, can there be Mercy still reserved for me? Can my God his wrath forbear? Me, the chief of sinners, spare?

HYMN 518.

Sicilian Mariners. (4 lines 7s.)

221

Christ, from whom all blessings flow, Perfecting the saints below, Hear us, who thy na - ture share, Who thy mystic ho - dy are.

The musical score for 'Sicilian Mariners' is written in G major (one sharp) and common time (C). It consists of four staves. The first two staves are for the vocal parts, featuring a melody with many eighth and sixteenth notes. The last two staves are for the piano accompaniment, with a steady eighth-note bass line and chords in the right hand.

HYMN 76.

Theodora. (4 lines 7s.)

From HANDEL.

What are these arrayed in white, Brighter than the noonday sun? Foremost of the sons of light, Nearest the e - ter - nal throne?

The musical score for 'Theodora' is written in G major (one sharp) and common time (C). It consists of four staves. The first two staves are for the vocal parts, with a melody that includes some grace notes. The last two staves are for the piano accompaniment, featuring a simple harmonic support with eighth and sixteenth notes.

222

HYMN 257.

Melville. (4 lines 7s.)

ADAM WRIGHT.

Glo-ry be to God on high, God, whose glory fills the sky; Peace on earth to man for-given, Man, the well-be-loved of heaven.

HYMN 514.

Prayer. (4 lines 7s.)

ASAHEL ABBOT.

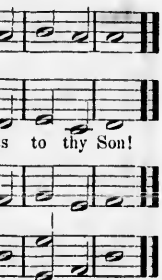
Fa-ther, at thy footstool see Those who now are one in thee: Draw us by thy grace a-lone; Give, O give us to thy Son!

WRIGHT,



be - loved of heaven.

ABBOT.

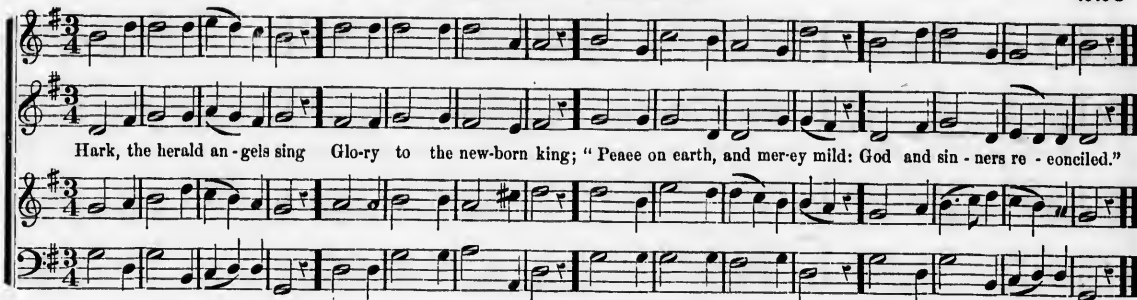


s to thy Son!

HYMN 602.

Pilton. (4 lines 7s.)

223



Hark, the herald an - gels sing Glo - ry to the new-born king; "Peace on earth, and mer - ey mild: God and sin - ners re - conciled."

HYMN 168.

Savona. (4 lines 7s.)

THOS. CLARK.



Depth of mercy, can there be Mercy still reserved for me? Can my God his wrath forbear? Me, the chief of sinners, spare?

Feversham. (4 lines 7s.)

DR. WORGAN.

Je - sus, all a - ton - ing Lamb, Thine, and only thine, I am; Take my bod - y, spir - it, soul; On - ly thou pos - sess the whole,

HYMN 142.

Anxiety. 4 lines 7s.

FAWCETT.

Take my bo - dy, spi - rit, soul, On - ly thou possess the whole.

Droop - ing soul, shake off thy fears; Fearful soul, be strong, be

ORGAN.

s - sess the whole,

FAWOETT.

oul, be strong, be

Anxiety. Concluded.

225

bold; Tar - ry till the Lord ap - pears, Nev - er, nev - er quit thy hold! Nev - er, nev - er quit thy hold!

HYMN 512.

German Hymn. (4 lines 7s.)

PLEYEL.

Lord and God of heavenly powers! Theirs,—yet, O! benignly ours! Glorious King! let earth proclaim, Worms attempt to chant thy name.

226

HYMN 555.

Townhead. (4 lines 7s.)

Come, De - sire of na - tions, come! Has - ten, Lord, the gen - ral doom! Hear the Spi - rit and the Bride; Come, and take,

The musical score for 'Townhead' consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is also in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the first three staves.

HYMN 302.

Mount Hermon. (4 lines 7s.)

LEACH.

Come, and take us to thy side.

Lord, that I may learn of thee, Give me true sim - pli - ci - ty;

The musical score for 'Mount Hermon' consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is also in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the first three staves.

Mount Hermon. Concluded.

227

Musical score for "Mount Hermon. Concluded." in G major (one sharp) and 4/4 time. The score consists of four staves. The first staff is the vocal melody, starting with a treble clef and a key signature of one sharp (F#). It includes dynamic markings *p* (piano) and *f* (forte). The second staff is the vocal accompaniment, also in treble clef. The third staff is the piano accompaniment in treble clef, featuring a melodic line with a *p* marking. The fourth staff is the piano accompaniment in bass clef. The lyrics are: "Wean my soul, and keep it low, Will - ing thee, Will - ing thee, Will - ing thee a - lone to know."

LEACH.

HYMN 267.

Ambleside. 4 lines 7s.

FAWCETT.

Musical score for "Ambleside. 4 lines 7s." in G major (one sharp) and 3/4 time. The score consists of four staves. The first staff is the vocal melody, starting with a treble clef and a key signature of one sharp (F#). The second staff is the vocal accompaniment, also in treble clef. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are: "Om - ni-pres - ent God, whose aid No one ev - er asked in vain, Be this night a - bout my bed, Eve - ry e - vil thought restrain."

Culpinstock. (8 lines 7s.)

BURGESS.

Kindled by a spark,

See how great a flame aspires, Kindled by a spark of grace! Jesus' love the nations fires, Sets the kingdoms on a blaze:

p *f* *p* *f*

To bring fire on earth he came; Kin - dled in some hearts it is; O that all might catch the flame, All partake the glorious bliss!

p *f* *p* *f* *p* *f* *p*

Organ. Voice.

URGESS.

doms on a blaze:

ake the glorious bliss!

HYMN 219.

Seville. (8 lines 7s.)

Spanish Chant.

229

Repeat this stave to the third and fourth lines of each verse.

f

f

All partake the glo - rious bliss!

f

p

{ See how great a flame aspires, Kindled by a spark of grace! }
 { Je - sus' love the na - tions fires, Sets the kingdoms on a blaze: } To bring

p

fire on earth he came; Kindled in some hearts it is: O that all might catch the flame, All partake the glo - rious bliss!

p

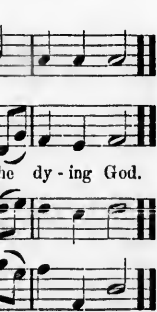
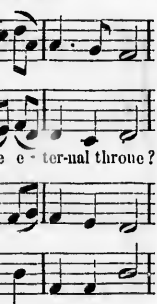
f

What are these array'd in white, Brighter than the noon-day sun? Foremost of the sons of light, Nearest the e - ter - nal throne?

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the second staff.

These are they that bore the cross, No - bly for their Master stood; Sufferers in his righteous cause, Followers of the dy - ing God.

The second system of the musical score also consists of four staves in the same key and time signature as the first. The melody continues across the staves, with the lyrics written below the second staff. The score concludes with a double bar line.



Martyn. (8 lines 7s.)

S. B. MARSH.

Christ, from whom all bless-ing flow. Per-fect-ing the saints be-low, } Join us, in one spir-it join, {
Hear us, who thy na-ture share,— Who thy mys-tic bo-dy are.

Let us still re-ceive of thine: Still for more on thee we call, Thou who fill-est all in all.

Damascus. (6 lines 7s.)

233

join,

Rock of A - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy wounded side which flow'd,

in all.

Be of sin the dou - ble cure, Save from wrath and make me pure, Save from wrath and make me pure.

Safety. (6 lines 7s.)

REV. J. WEST.

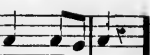
O dis - close thy love - ly face; Quick - en all my droop - ing powers: Gasp my faint - ing soul for grace,

As a thirst - y land for showers: Haste, my Lord, no more de - lay, Come, my Sa - viour, come a - way.

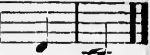
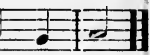
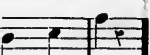
Wellspring. (6 lines 7s.)

235

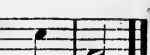
WEST.



soul for grace,



he a - way.



Sav - iour, Prince of Is - rael's race, See me from thy loft - y throne; Give the sweet ro - lent - ing grace,

Sof - ten this ob - du - rate stone! Stone to flesh, O God, con - vert; Cast a look, Cast a look, and break my heart!

Cen - tre of our hopes thou art, End of our en - larged de - sires; Stamp thine im - age on our heart;

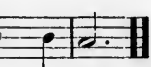
The first system of the hymn consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves.

Fill us now with heav'n - ly fires; Ce - ment - ed by love di - vine, Seal our souls for - ev - er thine!

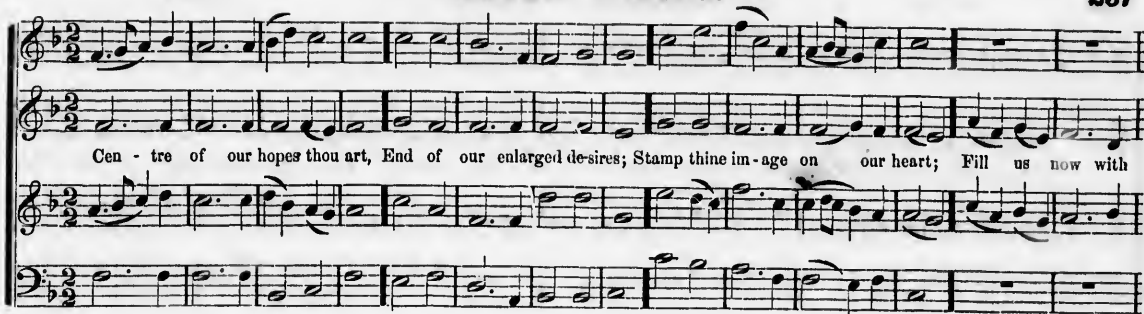
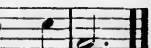
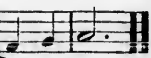
The second system of the hymn also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.



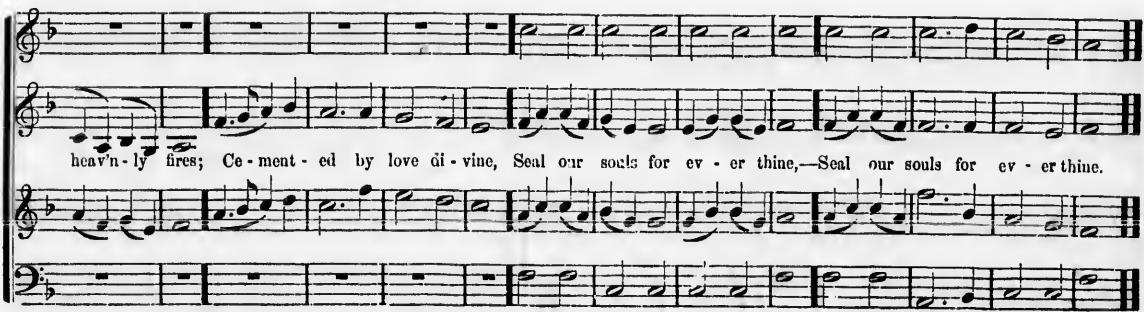
on our heart;



- er thine!



Cen - tre of our hopes thou art, End of our enlarged de-sires; Stamp thine im-age on our heart; Fill us now with



heav'n-ly fires; Ce-ment-ed by love di-vine, Seal our souls for ev-er thine,—Seal our souls for ev-er thine.

Linton Green. (6 lines 7s.)

Musical score for 'Linton Green' in 4/4 time, featuring four staves. The melody is in the first staff, with lyrics underneath. The accompaniment is in the second, third, and fourth staves.

Lamb of God, who bear'st away All the sins of all mankind, Bow a na-tion to thy sway;—While we may acceptance find,

Musical score for 'Linton Green' (continued) in 4/4 time, featuring four staves. The melody is in the first staff, with lyrics underneath. The accompaniment is in the second, third, and fourth staves. Dynamics *p* and *f* are indicated.

Let us thank-ful-ly em-brace The last of-fers of thy grace.

Egton. (6 lines 7s.) MORETON.

Musical score for 'Egton' in 4/4 time, featuring four staves. The melody is in the first staff, with lyrics underneath. The accompaniment is in the second, third, and fourth staves. Dynamics *p* and *f* are indicated.

Why not now, my God, my God? Ready if thou

Eglon. Concluded.

239

may acceptance find,

.) MORETON.

Ready if thou

al - ways art, Read - y if thou al - ways art, Make in me thy mean a - bode, Take pos - ses - sion of my heart:

f

If thou canst so great - ly bow, Friend of sin - ners, why not now? Friend of sin - ners, why not now?

p *p* *f*

O Organ. Voice.

Venice. (6 lines 7s.)

Wear - ry souls, that wan - der wide From the cen - tral point of bliss, Turn to Je - sus cru - ci - fied,

p

Organ.

This system contains the first four staves of the hymn. The first staff is a treble clef with a key signature of two flats and a 2/2 time signature. The second staff is a treble clef with a key signature of two flats and a 2/2 time signature. The third staff is a treble clef with a key signature of two flats and a 2/2 time signature. The fourth staff is a bass clef with a key signature of two flats and a 2/2 time signature. The lyrics are written below the second and third staves. The first staff has a *p* dynamic marking. The fourth staff has an *Organ.* marking.

Fly to those dear wounds of his: Sink in - to the pur - ple flood: Rise in - to the life of God.

f

Voice.

This system contains the next four staves of the hymn. The first staff is a treble clef with a key signature of two flats and a 2/2 time signature. The second staff is a treble clef with a key signature of two flats and a 2/2 time signature. The third staff is a treble clef with a key signature of two flats and a 2/2 time signature. The fourth staff is a bass clef with a key signature of two flats and a 2/2 time signature. The lyrics are written below the second and third staves. The first staff has a *f* dynamic marking. The fourth staff has a *Voice.* marking.

a - ci - fied,

cen - tre of our hopes thou art, End of our en - larged de - sires; Stamp thine im - age on our heart;

life of God.

Fill us now with heaven - ly fires; Ce - ment - ed by love di - vine, Seal our souls for ev - er thine.

242

HYMN 116.

Mount Calvary. (6 lines 7s.)

Saviour, cast a pitying eye, Bid my sins and sorrows end: Whither should a sinner fly? Art not thou the sinner's Friend? Rest in thee I

The musical score for 'Mount Calvary' consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat), and the time signature is 3/2. The melody is written on the first staff, and the bass line is on the fourth staff. The lyrics are written below the first two staves.

HYMN 191.

Birmingham. (2 6s & 4 7s.)

C. J. LATROBE, 1820.

gasp to find, Wretched I, and poor, and blind.

Thee, O my God and King, My Father, thee I sing! Hear, well-pleas'd the joyous sound, Praise from

The musical score for 'Birmingham' consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat), and the time signature is 3/2. The melody is written on the first staff, and the bass line is on the fourth staff. The lyrics are written below the first two staves.



friend? Rest in thee I

C. J. LATROBE, 1820.



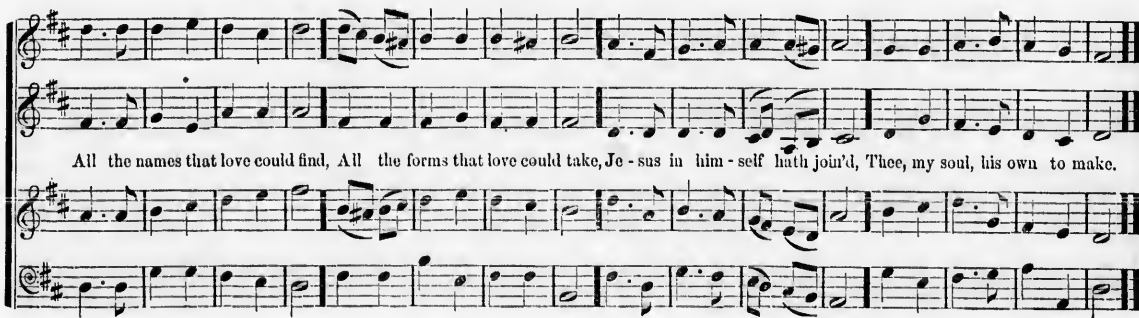
ous sound, Praise from



earth and heav'n receive; Lost—I now in Christ am found, Dead—by faith in Christ I live.



A - rise, my soul, arise, Thy Saviour's sac-ri-fice!



All the names that love could find, All the forms that love could take, Je - sus in him - self hath join'd, Thee, my soul, his own to make.

A - gain we lift our voice, And shout our sol - emn joys; Cause of high - est rap - tures this,

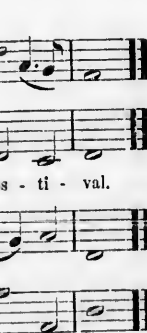
The first system of the musical score for 'Irene' consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 2/2. The melody is written on the first treble staff, with the lyrics 'A - gain we lift our voice, And shout our sol - emn joys; Cause of high - est rap - tures this,' written below the second and third staves. The bass staves provide a harmonic accompaniment.

Rap - tures that shall nev - er fail; See a soul es - caped to bliss, Keep the Chris - tian Fes - ti - val.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves (two treble, two bass) in the same key and time signature. The lyrics 'Rap - tures that shall nev - er fail; See a soul es - caped to bliss, Keep the Chris - tian Fes - ti - val.' are written below the staves. The music concludes with a double bar line.



ures this,



s - ti - val.

How weak the tho'ts, and vain, Of self - de - lu - ding men! Men, who, fix'd to earth a - lone, Think their

Fond - ly call their lands their own,
hon - ses shall en - dure, Fond - ly call their lands their own, To their dis - tant heirs se - cure.
Fond - ly call their lands their own,

Dedication. (2 6s & 4 7s.)

O Fi - lial De - i - ty, Ac - cept, ac - cept my new-born cry; See the tra - vail of my soul,

Sa - vionr, and be sa - tis - fied; Take me, take me, take me now, possess me whole, Who for me, for me hast died.



Je - sus, thou art our King! To me thy sue - cour bring; Christ, the migh - ty One, art thou; Help for all on

thee is laid; This the word; I claim it now; Send me now the pro - mised aid, Send me now the promised aid.

p *f*

p *f*

Organ. Voice.

Wretch - ed, helpless, and distrest, Ah! whith - er shall I fly? Ev - er gasping af - ter rest, I can - not find it nigh:

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second and third staves.

Na - ked, sick, and poor, and blind, Fast bound in sin and wis - e - ry, Friend of sinners, let me find My help, my all, in thee.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second and third staves.

Preparation. (7s & 6s.)

find it night:

my all, in thee.

Hearken to the solemn voice, The awful midnight cry! Waiting souls, rejoice, rejoice, And see the bridegroom nigh:

Lo! he comes to keep his word, Light and joy his looks impart: Go ye forth to meet your Lord, And meet him in your heart.

Asylum. (7s & 6s.)

T. CLARK.

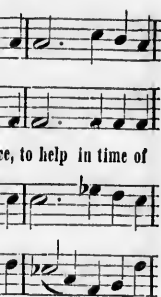
Us, who climb thy holy hill, A gen-'ral blessing make: Let the world our influence feel, Our gospel grace partake: Grace, to help in time of

The first system of the hymn, consisting of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are written between the staves.

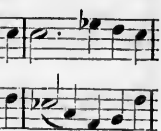
need, Pour out on sinners from above: All thy Spi - rit's fulness shed, All thy Spi - rit's fulness shed, In show'rs of heav'nly love.

The second system of the hymn, also consisting of four staves in the same musical notation as the first system. The lyrics continue between the staves.

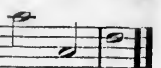
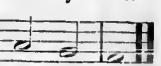
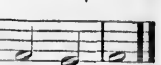
Repeat this stave to the third and fourth lines of each stanza.



ce, to help in time of



heav'nly love.



Oft I in my heart have said, Who shall as - cend on high, }
 { Mount to Christ, my glorious Head, And bring him from the sky ? } Borne on con - tem - pla - tion's wing, Sure - ly I shall

find him there, Where the an - gels, where the an - gels, Where the an - gels praise their King, And gain the morning star.

Jesus, thou hast bid us pray, Pray always, and not faint; With the word a power convey To ut - ter our complaint: Qui - et shalt thou

The first system of the hymn consists of four staves. The top staff is the vocal melody in treble clef, 3/2 time, with a key signature of one flat. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The lyrics are written below the second and third staves.

nev - er know, Till we from sin are fully freed; O avenge us, O avenge us, O avenge us of our foe, And bruise the Serpent's head!

The second system of the hymn consists of four staves. The top staff is the vocal melody in treble clef, 3/2 time, with a key signature of one flat. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The lyrics are written below the second and third staves.

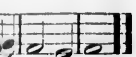
Amaziah. (8 lines 7s & 6s.)

FAWCETT.

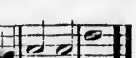
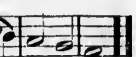
253



i - et shalt thou



e Serpent's head!



Meet and right it is to sing, In every time and place, Glory to our heavenly King, The God of Truth and Grace: Join we then with sweet accord, All in

one thanksgiving join! Holy, ho-ly, ho-ly Lord, Ho-ly, ho-ly, ho-ly Lord, Ho-ly, ho-ly, ho-ly Lord, E-ter-nal praise be thine!

Dependence. (7s & 6s.)

STODART.

Je-sus drinks the bit-ter cup, The wine-press treads alone; Tears the graves and mountains up, By his ex-piring groan; Lo! the pow'rs of

The great Je-ho-vah dies!

heav'n he shakes; Nature in convulsions lies; Earth's profoundest cen-tre quakes, Earth's profoundest quakes: The great Je-ho-vah dies!

The great Je-ho-vah dies!

Je - ho - vah dies !
 Je - ho - vah dies !
 Je - ho - vah dies !

Josiah. (7s & 6s.)

None is like Jeshurun's God, So great, so strong, so high: Lo! he spreads his wings abroad, He rides upon the sky: Israel is his first-born son:

God, th'Almighty God, is thine; See him to thy help come down, The excellence divine. See him to thy help come down, The excellence di-vine.

No Chords

City Road. (7s & 6s.)

Jesu, let thy pitying eye Call back a wand'ring sheep! False to thee, like Peter, I Would fain, like Peter, weep; Let me be by grace re-

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

stored, On me be all long - suff - 'ring shown; Turn, and look up - on me, Lord, And break my heart of stone, Turn, and look up -

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics continue below the vocal staves.

on me, Lord, And break my heart of stone.

My Father, my God, I long for thy love; O shed it a-

broad; Send Christ from above! My heart ev-er fainting, He on-ly can cheer; And all things are wanting, Till Je-sus is here.

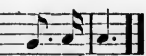
Portuguese Hymn. (10s & 11s.)

Thy faithful - ness, Lord, Each moment we find, So true to thy word, So lov - ing and kind; Thy mer - cy so ten - der To

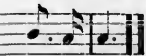
all the lost race, The vil - est of - fend - er, The vil - est of - fend - er, The vil - est of - fend - er May turn and find grace.



so ten - der To



and find grace.



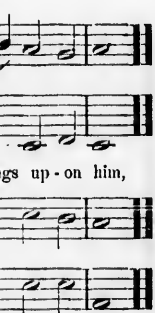
O all that pass by, To Je-sus draw near; He ut-ters a cry, Ye sin-ners, give ear! From hell to retrieve you, He spreads out his hands

Now, now to receive you, He graciously stands; From hell to retrieve you, He spreads out his hands, Now, now to receive you, He graciously stands.

O what shall I do my Saviour to praise, So faith - ful and true, So plenteous in grace, So strong to de - li - ver, So

good to re - deem, The weakest be - liev - er, The weakest be - liev - er, The weakest be - liev - er That hangs up - on him,

King Street. (10s & 11s.)



Ye servants of God, Your Mas - ter proclaim, And publish a - broad His wonderful name; The name all vic-to-rious of Je - sus ex-

tol; His king-dom is glo-rious, And rules o - ver all, His king - dom is glo - rious, And rules o - ver all.

Organ. Voice.

Come, let us a - new Our jour - ney pur - sue, Roll round with the year, Roll round with the year,
 His a - dor - a - ble will Let us glad - ly ful - fill, And our tal - ents im - prove, And our tal - ents im - prove.

And nev - er stand still till— And nev - er stand - still till the Mas - ter ap - pear.
 By the pa - tience of hope, and— By the pa - tience of hope, and the la - bour of love.

NOTE.—In this Metre some lines have an additional short syllable: to bring in which, it is necessary to divide or unite the corresponding notes of the tune. An instance occurs in the second stanza of the 46th Hymn, which, as well as the first stanza is given to illustrate this peculiarity.

th the year,
ts im - prove.

o - pear.
love.

stance occurs in the second

First system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are written below the second treble staff.

Come, let us a - rise, And press to the skies; The sum - mons o - bey, The sum - mons o - bey,

Second system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are written below the second treble staff. Dynamics *p* and *f* are marked above the first and fifth measures of the first treble staff, respectively.

p My friends, my be - lov - ed, *f* My friends, my be - lov - ed, My friends, my be - lov - ed, and has - ten a - way.

Halton. P. M.

First system of the hymn. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody is written on the top staff, with the lyrics 'Come, let us a - new Our jour - ney pur - sue, With vi - gour a - rise, With vi - gour a - rise,' written below it. The bottom staff provides a bass line accompaniment.

Second system of the hymn. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody continues on the top staff, with the lyrics 'And press to our per - ma - nent place in the skies, And press to our per - ma - nent place in the skies.' written below it. The bottom staff provides a bass line accompaniment.

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the organ (Right and Left hands). The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: "All ye that pass by, To Jesus draw nigh: To you is it nothing that Je-sus should die? Your ransom and peace, Your

Second system of the musical score. It continues the four-staff format. The lyrics are: "surety he is; Come, see, Come, see, Come, see, if there ev-er Was sorrow like his; Come, see if there ev-er was sorrow like his."

Below the organ staves, there are labels for the parts: "Organ. Voice. Organ. Voice." corresponding to the four staves.

NOTE.—In this metre some lines have an additional short syllable, to bring in which, it is necessary to divide or untie the corresponding notes of the tune; instances of which occur in the second, third, and fourth lines of the above stanza.

Rapture. P. M.

Tenderly.

My God, I am thine, what a comfort divine, What a blessing to know that my Jesus is mine! In the hea-ven - ly Lamb thrice happy I am,

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

And my heart it doth dance at the sound of his name. Hal-le-lu-jah, A-men, Hal-le-lu-jah, Amen, Hal-le-lu-jah, Hal-le-lu-jah, Amen.

Hal le lu jah, A - men,

My God, I am thine, What a com-fort di-vine, What a blessing to know that my Je-sus is mine!

In the hea-ven-ly Lamb Thrice hap-py I am, And my heart it doth dance at the sound of his name.

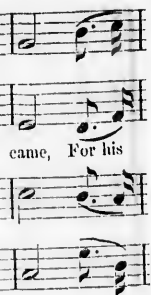
Paradise. P. M.

W. ARNOLD.

A-way with our fears! The glad morning ap - pears, When an heir of sal - va-tion was born! From Je - ho-vah I came, For his

glo - ry I am, And to him I with sing-ing re - turn..... And to him I with sing-ing re - turn.

NOTE.—In this Metre some lines have an additional short syllable, to bring in which, it is necessary to divide or untie the corresponding notes of the tune; instances of which occur in the second, third, and fourth lines of the above stanza.



Come a - way to the skies, My be - lov - ed a - rise, And re - joice in the day thou wast born;

On this fes - ti - val day, Come ex - ult - ing a - way, And with sing - ing to Si - on re - turn.

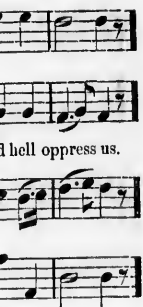
Stephen. P. M.

Wor-ship and thanks, and blessing, And strength ascribe to Je - sus! Je - sus a - lone De-fends his own, When earth and hell oppress us.

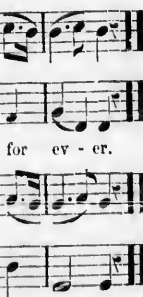
The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is an alto clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Je - sus with joy we witness, Almight - ty to de - liv - er; Our seals set to, That God is true, And reigns a King for ev - er.

The second system of the musical score also consists of four staves, following the same instrumental arrangement as the first system. The lyrics continue across these staves, with hyphens indicating syllables that span across measures.



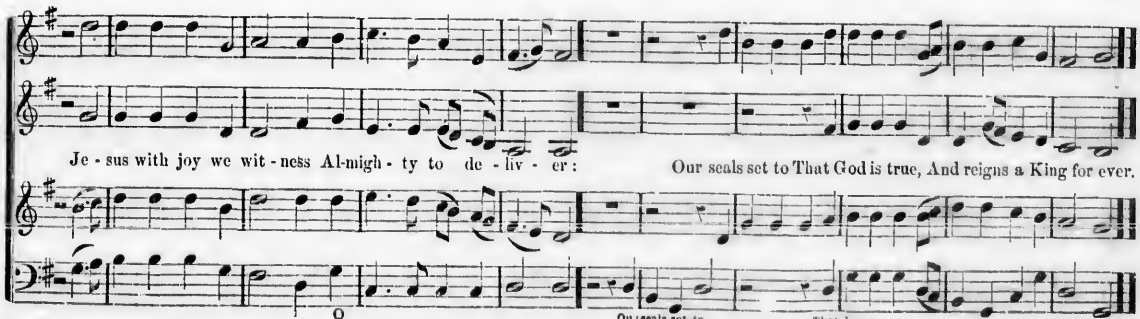
hell oppress us.



for ev - er.



Worship, and thanks, and blessing, And strength ascribe to Je - sus ! Je - sus a-lone Defends his own, When earth and hell oppress us.



Je - sus with joy we wit - ness Al-migh - ty to de - liv - er :

Our seals set to That God is true, And reigns a King for ever.

Q

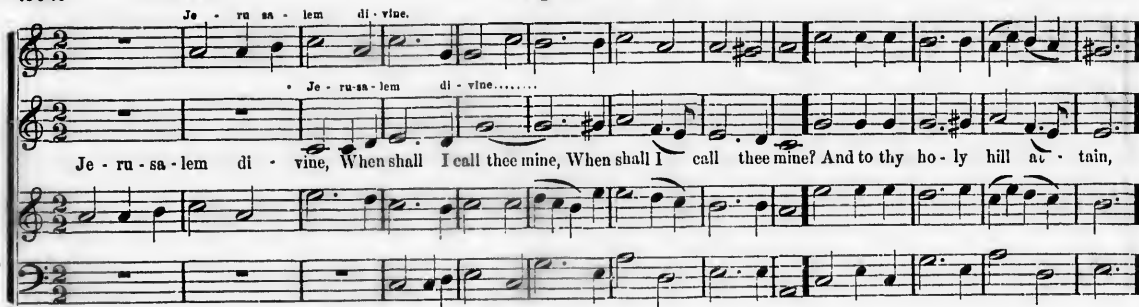
Our seals set to,

That &c.

Je - ru sa - lem di - vine.

• Je - ru - sa - lem di - vine.....

Je - ru - sa - lem di - vine, When shall I call thee mine, When shall I call thee mine? And to thy ho - ly hill at - tain,

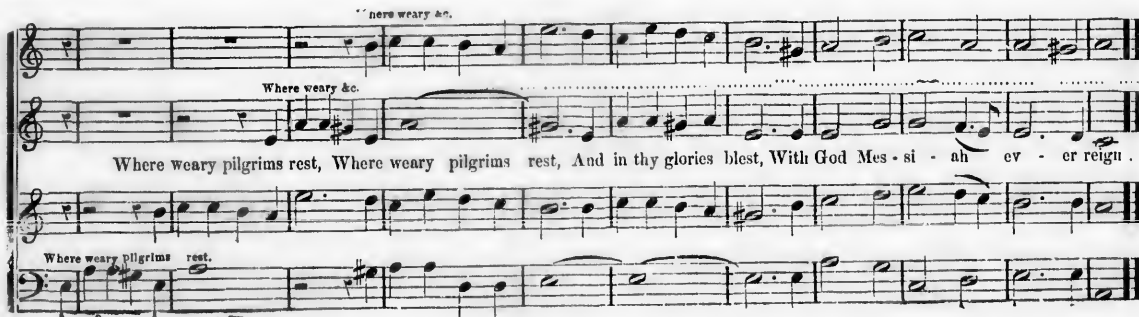


Where weary &c.

Where weary &c.

Where weary pilgrims rest, Where weary pilgrims rest, And in thy glories blest, With God Mes - si - ah ev - er reign.

Where weary pilgrims rest.



My heart and voice I raise, To spread Mes - si - ah's praise; Mes - si - ah's praise let all re - peat;

This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is an alto clef with a key signature of one flat and a 3/4 time signature. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the second and third staves.

The u - ni - ver - sal Lord, By whose al-migh - ty word Cre - a - - tion rose in form com - plete.

This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The second staff is an alto clef with a key signature of one flat and a 3/4 time signature. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the second and third staves.

Repose. P. M.

Je - ru - sa - lem di - vine, When shall I call thee mine? And to thy ho - ly hill at - tain;

The first system of the musical score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody is primarily in the upper staves, with the lower staves providing a harmonic accompaniment. The lyrics are written below the second staff.

Where wea-ry pil - grims rest, And in thy glo - ries blest, With God Mes - si - ah ev - er reign.

The second system of the musical score continues the melody and accompaniment from the first system. It is also written for four staves in the same key and time signature. The lyrics are written below the second staff.

at - tain;

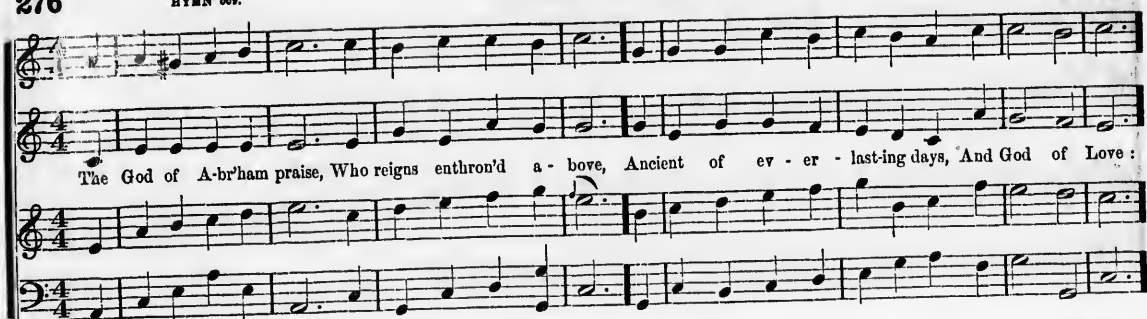
My heart and voice I raise, To spread Mes - si - ah's praise; Mes - si - ah's praise let all re - peat;

er reign.

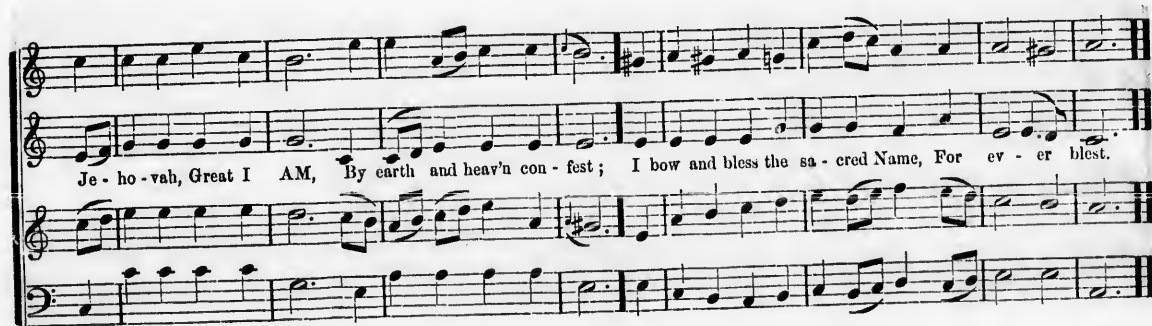
The u - ni - ver - sal, Lord, By whose al - migh - ty word Cre - a - tion rose in form com - plete.

Leoni. P. M.

Ancient Jewish Chant.



The God of A-br'ham praise, Who reigus enthron'd a - bove, Ancient of ev - er - last-ing days, And God of Love :



Je - ho - vah, Great I AM, By earth and heav'n con - fest ; I bow and bless the sa - cred Name, For ev - er blest.

Tho' nature's strength de-cay, And earth and hell withstand, To Canaan's bounds I urge my way, at his command, The wat'ry deep I pass,

This system contains the first four staves of the hymn. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the soprano and alto staves, with the lyrics placed below the notes. The bass staff provides a harmonic accompaniment.

With Jesus in my view; And thro' the howling wilderness, And thro' the howling wilderness, And thro' the howling wilderness, My way pursue.

No Chords.

This system contains the second four staves of the hymn. It begins with a piano (*p*) dynamic marking and a forte (*f*) dynamic marking. The lyrics are placed below the notes. The bass staff continues the accompaniment. The text 'No Chords.' is written below the first staff of this system.

The God of Abraham praise, Who reigns enthron'd a-bove : Ancient of ev - er - last-ing days, And God of love :

This musical system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody is primarily in the upper staves, with the lower staves providing harmonic support.

Je - ho - vah, Great I AM ! By earth and heaven con - fest ; I bow and bless the sa-cred Name, For ev - er blest.

This musical system also consists of four staves in the same key and time signature as the first system. It continues the melody and accompaniment, ending with a double bar line. The lyrics are printed below the staves, with hyphens indicating syllables that span across measures.

SENTENCE. I will arise.

OCCIL.

279

Larghetto *p* *Cres.* *mf*

I will a - rise, will a - rise &c.

I will a - rise, I will a - rise, will a - rise, And go to my Fa-ther; and will say un - to him, Fa - ther, Father, I have sinned, have sinned, I have

pp *mf* *Rail, p*

sinned against heav'n and before thee, be - fore thee, and am no more worthy to be called thy son, and am no more worthy to be called thy son.

sinned against heav'n and before thee, be - fore thee, and am no more worthy to be called thy son, and am no more worthy to be called thy son.

COLLECT. Lord of all power and might.

WILLIAM MASON.

Moderate.

SOLI.

Lord of all power and might, Lord of all power and might; Thou that art the author, Thou that art the author, Thou that art the author of

CHORUS.

f *p* *m* *f*

all good things; Graft in our hearts the love of thy name, the love of thy name; Increase in us true re - li-gion, Lord of all power and might,

f *p* *m* *f*

the author of

r and might,

CHORUS.

281

SOLO.

SOLO.

nourish us in all goodness, Lord of all power and might ; And of thy great mercy, And of thy great mercy, Keep us

SOLO.

CHORUS.

SOLO.

CHORUS.

Keep us, Keep us in the same, through Je-sus Christ our Lord, through Je - sus Christ our Lord. A - men.

MOTET. One thing have I desired of the Lord.

W. B. B.

Moderate.

One thing have I de-sired of the Lord; that will I seek af-ter: that I may dwell in the house of the Lord all the days of my life;

Steady time.

One thing I have desired of the Lord; that will I seek after: that I may dwell in the house of the Lord all the days of my life; To be-

1st and 2d Buses

of my life;

steady time.

life; To be-

283

cres. *dim.* *p*

hold the beauty of the Lord, To be - hold the beauty of the Lord,

hold the beauty of the Lord, to be - hold the beauty of the Lord, and to in-quire in his temple. For in the time of

cres *f* *p* *lento.* *f* *tempo primo.*

trouble he shall hide me in his pa - vil - ion; in the se - cret of his tab - er - na - cle he shall hide me: he shall set me up, up-

f *staccato. con spirito.*

on a rock, he shall set me up, up - on a rock. And now shall my head be lifted up above mine enemies round about me: therefore will I

offer in his tab-er-na-cle sac - ri - fi-ces of joy, therefore will I offer in his tab-er-na-cle sac - ri - fi-ces of joy; I will sing, I will

I will sing....

I will sing....

I will sing..... I will sing

sing, sing praises unto the Lord, I will sing, I will sing, sing praises unto the Lord. A - men, A - men.

.....I will sing. I will sing.....I will sing.

Psalm 117.

Thanksgiving Anthem. (Brevis.)

Allegro.

O praise the Lord, all ye nations, Praise him all ye people, Praise him, praise him all ye people, Praise him, praise him all ye

For his mer-ci-ful kindness, ac.
people, people, For his mer-ci-ful kindness is great toward us, is great..... And the truth of the

For his mer-ci-ful kindness, ac.

Lord en-du-reth for ev-er, And the truth of the Lord en-du-reth for ev-er, ev-er, Praise ye the Lord.

Gloria Patri.

287

Allargo. f

Glory, glory, be to the Father, and to the Son, and to the Ho-ly Ghost, Glory, glo-ry, be to the Fa-ther, and to the Son, and to the

mp *cres.*

As it was in the be - ginning, is now, As it was in the be - ginning, is now, and ev - er

Ho-ly Ghost. As it was in the be-ginning, as it was in the beginning, is now, *mp*

mp

As it was in the be - ginning, is R now, As it was in the be - gin - ning, is now, and ev-er

shall be, and ev-er shall be, world without end, end.....

and ev-er shall be, and ev-er shall be,* world without end, world without end, world without end, as it
cres. *f* *mf*

shall be, and ev-er shall be, world without end, end.....

was in the be-gin-ning, is now, and ov-er shall be, world without end, A - men, A - men, A - men, A - men.

SENTENCE. Holy! Lord God of Sabaoth.

289

Muscle.

Ho - ly! Ho - ly! Ho - ly! Lord God of Sa - ba - oth! Heaven and earth are full of the majesty of thy glo - ry: Heaven and earth are full of the

dim. p f slow.

Glo - ry be to thee— Glo - ry be to thee— to thee—
 majesty of thy great glo - ry— Glory be to thee— Glory be to thee— Glory be to thee—to thee, O Lord most high.
 Glo - ry be to thee— Glo - ry be to thee— to thee—

SANCTUS. Holy, Lord God of Sabaoth.

SWAFFIELD.

mf *Andante Maestoso.* *p* *f*

Ho-ly, ho-ly, ho-ly Lord God of Sa-ba-oth, Heav'n and earth, Heav'n and earth, Heav'n and earth are full of the

Allegro.

ma-jes-ty of thy glo-ry. Glo-ry be to thee, Glo-ry to thee, Glo-ry be to thee, O Lord, most high. A-men.

Happy Land.

291

1 There is a hap-py land, Fast by the throne, Where, with a sinless band, God reig-as a-lone; Where, a-mild Eden's bloom, full of the

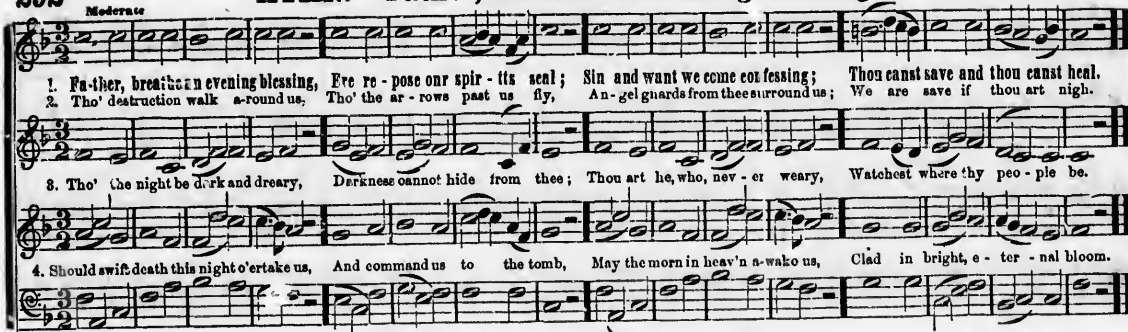
2 There is a hap-py clime, Christ is the sun; Light from whose orb sublime, Shines ev-er on: A-dien the earth for aye; Flowers gathered from the tomb, Breathe fragrance to perfume, Bow'rs, g'lo-ry's own. A-men. Spir-it burst thy bond of clay, Haste thith-er, haste a-way To endless day.

3.
Earth's charms shall ne'er decoy
Thee back again;
For earth hath not a joy Without its pain;
Bliss is a thing that seems;
Hopes are only fleeting dreams,
Till death in Christ redeems, All, all is vain.

4.
On to thy happy home,
No more to sigh;
Where sin nor sorrow come, Where none
may die;
On to that happy clime;
Oh, break forth, thou all sublime,
Angels, I bide my time To soar on high.

HYMN. Father, breathe an evening blessing.

Moderate



1. Fa-ther, breathe an evening blessing, Ere re - pose our spir - its seal; Sin and want we come con fessing; Thou canst save and thou canst heal.
 2. Tho' the ar - rows walk a-round us, Tho' the ar - rows past us fly, An - gel guards from thee surround us; We are save if thou art nigh.

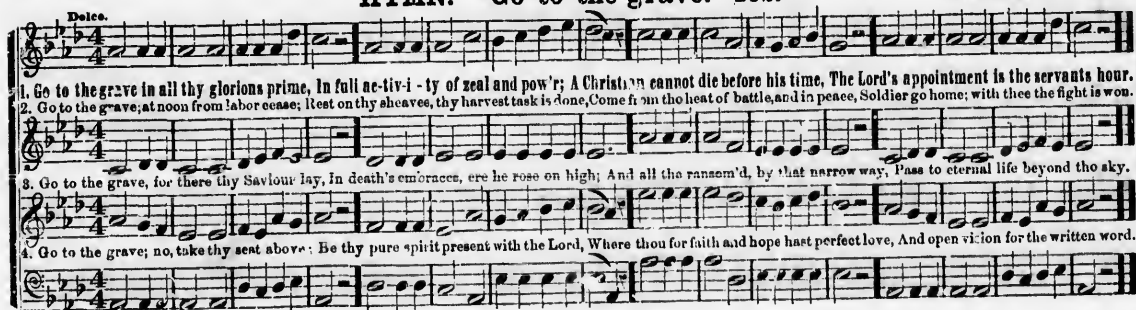
3. Tho' the night be dark and dreary, Darkness cannot hide from thee; Thou art he, who, nev - er weary, Watchest where thy peo - ple be.

4. Should swift death this night o'ertake us, And command us to the tomb, May the morn in heav'n a-wake us, Clad in bright, e - ter - nal bloom.

HYMN. Go to the grave. 103.

T. B. WHITE.

Dolce.



1. Go to the grave in all thy glorious prime, In full ac-tiv-i - ty of zeal and pow'r; A Christian cannot die before his time, The Lord's appointment is the servants hour.
 2. Go to the grave; at noon from labor cease; Rest on thy sheaves, thy harvest task is done, Come from the heat of battle, and in peace, Soldier go home; with thee the fight is won.

3. Go to the grave, for there thy Saviour lay, In death's embrace, ere he rose on high; And all the ransom'd, by that narrow way, Pass to eternal life beyond the sky.

4. Go to the grave; no, take thy seat above: Be thy pure spirit present with the Lord, Where thou for faith and hope hast perfect love, And open vision for the written word.

Psalm 95.

ANTHEM. O come, let us sing unto the Lord.

SAMUEL CHAPPEL. 293

Allegro.

O come, &c. Let us hear-ti-ly rejoice,

O come, &c. O come, &c. Let us

O come, let us sing unto the Lord, O come, let us sing unto the Lord, Let us hear-ti-ly rejoice,

O come, &c. Let us, &c.

Let us hear-ti-ly re-joyce,

hear-ti-ly re-joyce..... Let us hearti-ly re-

Let us hearti-ly rejoice in the strength of our sal-vu-tion, Let us hearti-ly rejoice.....

Let us hear-ti-ly re-joyce

joyce..... in the strength of our salvation. **DUET—Treble and Bass.**
Andantino

Let us hear-ti-ly re-joyce in the strength of our salvation, Let us come before his presence, Let us come before his presence with thanks-

giv-ing, with thanksgiving, come be-fore his presence, Let us come be-fore his presence with thanksgiving, *Sym*

And show our - selves glad, And show our - selves glad, And show our - selves glad,.....
 And show our - selves glad, And show our - selves glad, And show our - selves

Sym.

in him with psalms.

glad

f CHORUS—Largo.

For the Lord is a great God, the Lord is a great God, and a great King a-bove all gods, a great King above all gods.

Recitative—Bass.

In his hands are all the corners of the earth, And the strength of the hills is his al-so: The sea is his, and he made it, And his

DUET—Trebles
Allegro

hand pre-par-ed the dry land. O come, let us worship, O come, let us worship, and fall down and kneel before the Lord, the Lord our maker.

CHORUS.

O come, let us worship, O come, let us worship, and fall down and kneel before the Lord, the Lord our maker. For he is the Lord, the DUETT.

Lord our God, And we are the peo-ple, we are the people, we are the peo-ple of his pas-ture, and the sheep of his hand.

CHORUS.

TUTTI.

Adagio.

SOLO.

SOLO.

For he is the Lord, the Lord our God, And we are the people, we are the people, we are the people of his pasture, And the sheep of his hand.

HYMN. Vital spark of heavenly flame.

HARWOOD.

Adagio.

Vi-tal spark of heavenly flame! Quit, oh! quit this mor-tal frame: Trembling, hoping, lingering, fly-ing—Oh! the pain, the bliss of dying!

Allegro.

Cease, fond na-ture, cease thy strife, And let me lan-guish in-to life! Hark! they whis-per, an-gels say, Hark! they whis-per,

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains measures 1 through 8, with a fermata over the eighth measure. The second staff is a piano accompaniment line with a treble clef, also in one flat. It contains measures 1 through 8. The third staff is a vocal line with a treble clef, containing measures 1 through 8. The fourth staff is a piano accompaniment line with a bass clef, containing measures 1 through 8. The lyrics are written below the third staff.

an-gels say, "Sis-ter spir-it, come a-way:" "Sis-ter spir-it, come a-way:" What is this ab-sorbs me quite? Steals my sen-ses,

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains measures 9 through 16. The second staff is a piano accompaniment line with a treble clef, also in one flat. It contains measures 9 through 16. The third staff is a vocal line with a treble clef, containing measures 9 through 16. The fourth staff is a piano accompaniment line with a bass clef, containing measures 9 through 16. The lyrics are written below the third staff.

shuts my sight—Drowns my spir - it— draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death?

Andante.

The world re - cedes—it dis - ap - pears, Heaven o - pens on my eyes! my ears With sounds se - raph - ic ring!

Lend, lend your wings! I mount! I fly! O grave! where is thy vic-to-ry! O death! where is thy sting! O grave! where is thy vic-to-ry! O

This system contains the first eight measures of the piece. It is written for four staves: two treble and two bass. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is primarily in the upper staves, with accompaniment in the lower staves.

I mount! I fly!

death! where is thy sting! Lend, lend your wings! I mount! I fly! O grave! where is thy vic-to-ry! thy vic-to-ry! O

I mount! I fly!

I mount! I fly!

This system contains measures 9 through 16. It continues the musical themes established in the first system, with the vocal melody and piano accompaniment. The lyrics are repeated and varied across the measures.

grave! where is thy vic-to-ry! thy vic-to-ry! O death! where is thy sting! O death! where is thy sting! Lend, lend your wings! I mount! I fly!

O death!

mount, fly! O grave! where is thy vic-to-ry! thy vic-to-ry! O death! O death! where is thy sting!

mount, fly,

Adagio.

HYMN ANTHEM. Unvail thy bosom, faithful tomb.

Newly arranged from
HANDEL'S Dead March in Saul.

mp *Adagio.* *m* *cres.* *dim.*

1. Un-vail thy bo som, faith - ful tomb; Take this new treasure to thy trust, And give these sae red re lies room, To slumber in the si - lent dust,

p *cres. mf* *p* *cres. dim.*

2. Nor pain, nor grief, nor anxious fear In-vade thy bounds, no mortal woes Can reach the peaceful sleeper here, While angels watch the soft repose.

from
h in Saul.

at dust,

— v —

— v —

303

p *mf* *dim.* *pp* *cres. f* *dim.* *f*

So Jesus slept; God's dying Son Pass'd thro' the grave, and blest the bed. Rose here, blest saint, till from his throne The morning break, and pierce the shade.

4. Break from his throne, il-

dim. *mp* *cres.* *f* *dim.*

lus - trious morn! Attend, O earth, his sov' - reign word; Re-store thy trust, a glo - rious form Shall then arise to meet the Lord.

Blessed are the Dead which die in the Lord.

FAWCETT.

1. Hear, heav', hear what the voice from heav'n pro-claims, for all the pi-ous dead, for all.... the

pi-ous dead, Sweet, sweet, sweet is the sa-vour of their names, And soft their sleep-ing

bed,..... and soft their sleep - ing bed. **DUETT.**
 bed, and soft, and soft their sleep - ing bed. They die in Je - sus, They die in Je - sus
 bed,..... and soft their sleep - ing bed.
 bed, soft their sleep - ing bed, and soft, and soft their sleep - ing bed.

1st Treble

and are bless'd; How kind..... their slum - bers are, How kind their slum - bers are From suff - rings
 and from sins re - leas'd, And freed from ev - ry snare, And freed from ev - ery snare.

CHORUS. *Con spirito.*

Far from this world of toil and strife, They're pre-sent with the Lord, They're present with the Lord, The la-bours of their mor-tal

This block contains the first system of the musical score. It consists of four staves (Soprano, Alto, Tenor, and Bass) in 4/4 time, key of B-flat major. The melody is written in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The lyrics are written below the staves.

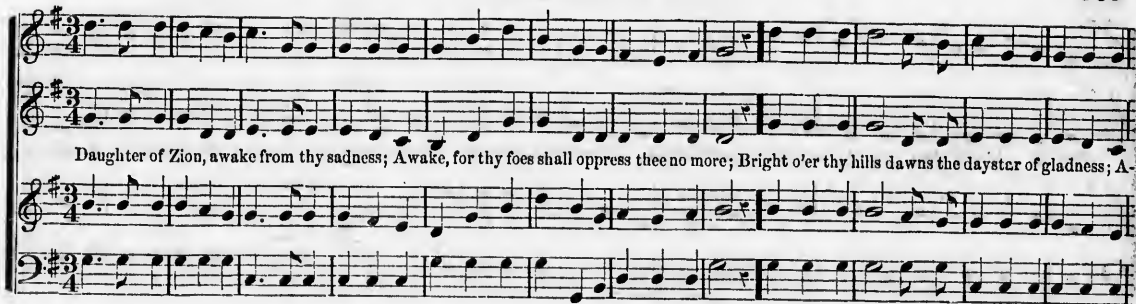
life, End in a large reward, a large re-ward, a large re-ward, The labours of their mortal life, End in a large re-ward.

a large re-ward, The

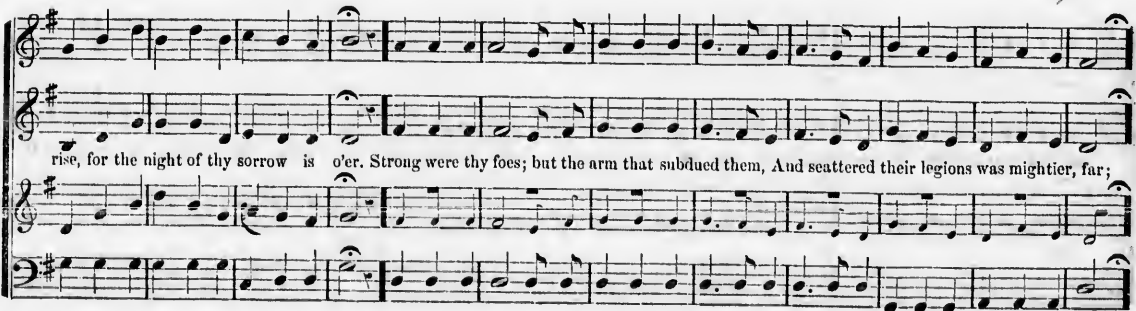
This block contains the second system of the musical score. It consists of four staves (Soprano, Alto, Tenor, and Bass) in 4/4 time, key of B-flat major. The tempo is marked 'Adagio'. The melody continues from the first system. The lyrics are written below the staves.

Daughter of Zion.

307



Daughter of Zion, awake from thy sadness; Awake, for thy foes shall oppress thee no more; Bright o'er thy hills dawns the daystar of gladness; A



rise, for the night of thy sorrow is o'er. Strong were thy foes; but the arm that subdued them, And scattered their legions was mightier, far;

They fled like the chaff, from the scourge that pursued them ; Vain were their steeds, and their chariots of war, Vain were their steeds, and their chariots of

war, and their chariots of war. Daughter of Zion, the power that hath saved thee, Extolled with the harp and the timbrel should be ; Shout, for the

free, Zi-on is free,
foe is destroyed that enslaved thee, Th'oppress-or is vanquished, and Zi-on is free, Th'op-press-or is vanquished, and Zi-on is free.

Isaiah 62.

ANTHEM. Awake, awake, put on thy strength.

A - wake, awake, put on thy strength, O Zi - on, awake, awake, put on thy strength, a - wake, awake, put on thy strength, a - wake, awake, put on thy strength.

strength, O Zi-on, put on thy beau-ti-ful garments, O Je - ru - sa - lem. Loose thy - self from thy bands, the bands of thy neck, Loose

SOLO.

.... thyself from thy bands, the bands of thy neck, O captive daughter of Zi - on. Shake thyself from the dust, Shake thyself from the dust, O Je-

CHORUS.

- rn-sa-lem, thou ho-ly, ho-ly ci - ty. *How beau-ti-ful up-on the monntains, How beautiful upon the monntains are the feet of him*
DUETT—Affettuoso.

CHORUS—Vigorous.

that brings glad tidings, of peace and salvation, that saith un-to Zi-on, thy God reigneth. Sing, O heav'ns, sing, O heav'ns sing, O heav'ns, and be

First system of a musical score for 'Hallelujah'. It consists of four staves. The top staff is a vocal line with lyrics 'sing, O heav'ns.....'. The second staff continues the vocal line with lyrics 'joyful, O earth, Sing, O heav'ns, Sing, O heav'ns, and be joyful, O earth. Break forth in - to joy, Hallelujah, Break forth into joy, Halle-'. The third and fourth staves are instrumental accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

sing, O heav'ns.....

joyful, O earth, Sing, O heav'ns, Sing, O heav'ns, and be joyful, O earth. Break forth in - to joy, Hallelujah, Break forth into joy, Halle-

Second system of the musical score. It also consists of four staves. The top staff continues the vocal line with lyrics 'lu-jah, Sing to - geth-er, Sing to - gether, ye waste places of Je - ru-sa-lem, Hal - le - lu-jah, Sing to-geth-er, Sing together, ye waste places'. The second staff continues the vocal line. The third and fourth staves are instrumental accompaniment. The key signature and time signature remain the same as the first system.

lu-jah, Sing to - geth-er, Sing to - gether, ye waste places of Je - ru-sa-lem, Hal - le - lu-jah, Sing to-geth-er, Sing together, ye waste places

of Je - ru - sa - lem Halle - lu - jah! for the Lord hath comfort - ed his peo - ple; Halle - lu - jah! and all the world, and all the

world shall see the sal - va - tion of our God: And all the world shall see the sal - va - tion of our God.

HYMM ANTHEM. Jerusalem, my glorious home.

L. MASON.

Allegretto, mf

Je-ru-salem! my glorious home! Name ever dear to me! When! When shall my labours have an end, In joy.... In joy and peace, In

In joy and peace, 2. Oh, when shall I thy courts, thy courts as -
 joy,.... In joy..... and peace with thee. 2. Oh, when, thou city of my God, S: " i thy courts as - cend:
 In joy and peace, 2. Oh, when shall I thy courts, thy courts as -

end: Oh, when shall I thy courts, thy courts ascend? 3. There happier bowers, than Eden's bloom,
 Where congregations ne'er break up, And Sab - baths have no end? 3. There happier bowers, than E - den's bloom, No sin nor
 end: Oh, when shall I thy courts, thy courts ascend? 3. There happier bowers, than Eden's bloom,

nor sorrow know: Blest seats! thro' rude and stormy scenes I onward press to you, I onward press to you
 sor - row know: Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, I onward press to you. Je-
 nor sorrow know: Blest seats! thro' rude and stormy scenes I onward press to you, I onward press to you

ru-salem! Je - ru - sa - lem! Name ev - er dear to me.... 4. Why should I shrink at pain and woe, Or feel at death dis -

may? I've Ca-naan's good - ly land in view, And realms of end - - less day. 5. Je - ru-salem! My glorious home! My soul still pants, My

I've Ca - naan's good - ly land in view, And realms of endless day.....

thee; Then, When I thy joys, thy joys shall see,
 soul still pants for thee; Then, Then shall my labors have an end, When I... thy joys,.... When I..... thy

thee; Then, When I thy joys, thy joys shall see,

thy joys.....
 joys shall see, thy joys shall see. Je - ru - salem! Je - ru - sa - lem! Name ev - er dear to me! Name ev - er dear to me!

For behold the day cometh.

W. B. D.

With deep solemnity

For behold the day cometh that shall burn as an oven, and all the proud, yea, and all that do wickedly shall be as stubble, and the

And the day that day..... that cometh shall burn them up, saith the Lord of hosts, that it shall leave them neither root nor branch. branch.

1st time 2d time

And the day that

With animation

But unto you that fear my name, shall the Sun of righteousness arise, shall the Sun of righteousness arise, with healing in his

wings; but un-to you that fear my name, shall the Sun of righteousness a-rise, with heal-ing in his wings; but un-to

ritard.

you that fear my name, shall the Sun of righteousness a - rise, with heal - ing in his wings, with heal - ing in his wings.

his wings

EASTER ANTHEM. Lift your glad voices.

MOZART.

Allegro, mf

1 Lift your glad voices in tri-umph ou high, For Je-sus hath risen, and man shall not die; Vain were the terrors that gather around him, And

2 Glo - ry to God in full anthems of joy: The be - ing he gave us death cannot destroy; Sad were the life we may part with to-morrow, If

short the do-min-ion of death and the grave : He burst from the fet-ters of dark-ness that bound him, Resplen-dent in
 wings.
 He burst from the fet-ters of dark-ness that
 But Je-sus hath cheer'd the dark val-ley of
 tears were our birthright and darkness our end ; But Je-sus hath cheer'd the dark val-ley of sor-row, And bade us im-

ff *ritard.*
 glo-ry, to live and to save ; Loud was the chorus of an-gels on high, The Saviour hath ri-sen and man shall not die.
 mor-tal to hea-ven as-cend ; Lift then your voices in triumph on high, For Je-sus hath ri-sen and man shall not die.

Heavenly Father.

From the "INTERCESSION."

TENOR SOLO

CHORUS

m

Heav'nly Father, Heav'nly Father, Father we thy blessing seek, Heav'nly Fa-ther, Heav'nly Father, Father we thy blessing seek.

Organ Voice

DUETT.

m CHORUS

Suppliant, Lo! thy children bend, O Fa-ther, Fa-ther for thy blessing now, Heav'nly Fa-ther, Heav'nly Fa-ther,

TENOR SOLO **TRIO** *f* **CHORUS** **SOLO**

Father we thy blessing seek; For thy blessing suppliant, Lo! thy children bend. Lord thou canst teach us, guide, defend. Father, Father, we are weak, al-

Organ

Voice

Organ

f **CHORUS.**

migh-ty thou, al-migh-ty thou. Heav'nly Fa-ther, Heav'nly Fa-ther, we are weak, al-migh-ty thou, are weak, al-migh-ty thou.

Voice

CHRISTMAS ANTHEM. Angels from the realms of glory.

Angels from the realms of glo - ry, Wing your flight o'er all the earth, Ye who sang Cre - a - tion's sto - ry, Now proclaim Mes - si - ah's birth.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The melody is written on the top staff, with the lyrics 'Angels from the realms of glo - ry, Wing your flight o'er all the earth, Ye who sang Cre - a - tion's sto - ry, Now proclaim Mes - si - ah's birth.' written below the staves.

Come and worship, Come and worship, Worship Christ the newborn King, Worship Christ the newborn King. Angels from the realms of glo - ry,

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The melody is written on the top staff, with the lyrics 'Come and worship, Come and worship, Worship Christ the newborn King, Worship Christ the newborn King. Angels from the realms of glo - ry,' written below the staves. The system ends with a double bar line and a 4/4 time signature change.

p *f*

An - gels from the realms of glo - ry, Wing your flight o'er all the earth. Ye who sang cre - a - tion's sto - ry, Now proclaim Mes-

p *f*

si - ah's birth, Now proclaim Mes - si - ah's birth. Ye who sang cre - a - tion's sto - ry, Now pro - claim Mes - si - ah's birth.

Come and wor - ship, Come and worship, Worship Christ the newborn King, Worship Christ the newborn King, Worship Christ the newborn King.

Salvation, O the joyful sound.

Sal - va - tion, sal - va - tion, O the joyful sound, What plea - sure to our ears; A sovereign balm for ev - 'ry wound, A cordial

A sovereign balm

A sovereign balm

A cor - dial, A cordial, A cor-dial for our fears. Glo - ry, hon - our, Glo - ry, hon - our, Glo - ry, hon - our,

be un-to the Lamb, be un - to the Lamb, be un - to the Lamb.....
 be un - to the Lamb, be un - to the Lamb, be un - to the Lamb.....
 praise and pow-er be un - to the Lamb, be unto the Lamb, be un - to the Lamb, be un-to the Lamb.....
 be un to the Lamb, be un-to the Lamb, be un - to the Lamb, for

for ev - er, Je - sus Christ is our Redeem - er, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le - lu - jah,

for ev - er,

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a vocal part. The fourth staff is a bass line. The key signature has one sharp (F#).

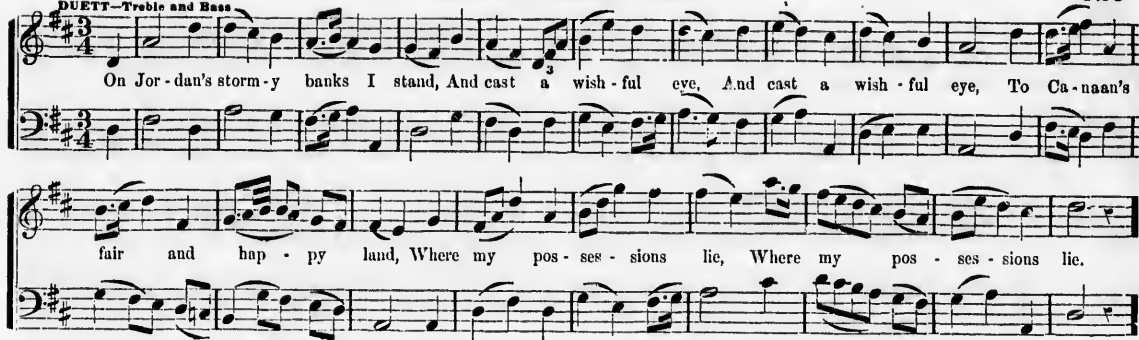
Praise the Lord, Hal-le - lu - jah, Praise the Lord, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Praise the Lord.

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a vocal part. The fourth staff is a bass line. The key signature has one sharp (F#).

The Promised Land.

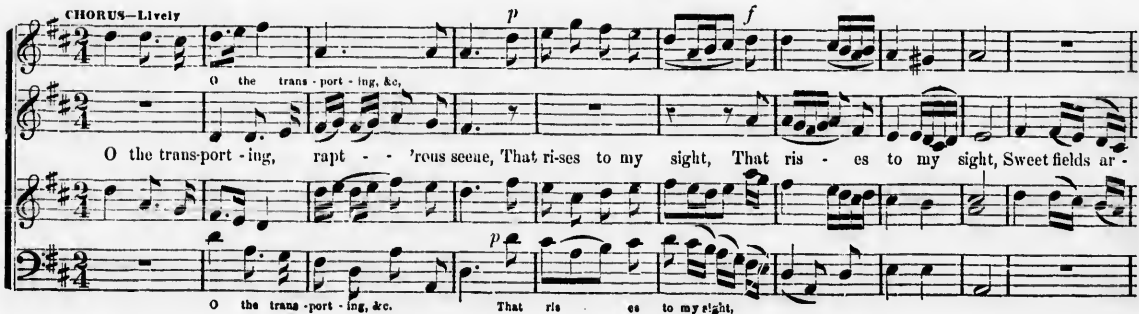
329

DUETT—Treble and Bass



On Jor - dan's storm - y banks I stand, And cast a wish - ful eye, And cast a wish - ful eye, To Ca - naan's
fair and hap - py land, Where my pos - ses - sions lie, Where my pos - ses - sions lie.

CHORUS—Lively



O the trans - port - ing, &c.,
O the trans - port - ing, rapt - - 'rous scene, That rises to my sight, That ris - es to my sight, Sweet fields ar -
O the trans - port - ing, &c. That ris es to my sight,

Sweet fields arrayed in living green,
 And riv-ers of de-light,
 And riv-ers of
 - rayed in liv - ing green, And riv - ers of delight, Sweet fields arrayed in liv - ing green, And riv - ers of de -
 Sweet fields arrayed in living green, And riv-ers
 And riv-ers of de-

- light.
 There gen'rous fruit that nev-er fails, On trees im - mor - tal grow, On trees im - mor - tal grow;
 Cho.
 Sym.

With milk and hon-ey flow, With milk, &c.

With milk and hon - ey flow, With milk..... and hon-ey flow.

There rocks and hills, and brooks and vales With milk and hon - ey flow, With milk and hon - ey flow.

With milk and hon - ey flow.

DUETT—Treble and Bass

All o'er those wide ex - tend - ed plains Shines one e - ter - nal day, Shines one e - ter - nal day; There God the

Son for ev - er reigns, And seat - - ters night a - way, And seat - ters night a - way.

332

Sym.



TRIO—2 Trebles and Bass

2d

1st

No chill - ing winds nor pois - 'nous breath, Can reach that health - ful shore, Can reach that health - ful shore;

sick - ness and sor - row, pain and death, Are felt and fear'd no more, Are felt and fear'd no more.

CHORUS—Allegro

333

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

Hal-le-lu-jah, A-men, Amen, Hal-le-lu-jah, A-men, Amen, Hal-le-lujah, Hal-le-lu-jah, Hal-le-lu-jah, Amen, Hal-le-lujah, Amen,

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

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

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

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

In Jewry God is known.

J. O. WHITFIELD.

CHORUS—Lively

CHORUS

f

In Jew-ry is God known, his name is great in Is-ra-el In Jew-ry is God known, his name is great in Is-ra-el, his

VERSO

f name is great, his name is great, his name is great in Is-ra-el, his name is great, his name is great, his name is great in Is-ra-el.

VERSE. FIVE VOICES Moderate.

335

At Sa - lem is his, &c.

At Sa - lem is his ta - ber na - cle, is his ta - ber na - cle, and his dwell - ing in

1st TREBLE

2d TREBLE

At Sa - lem is his, &c.

At Sa - lem is his, &c.

Si - on and his dwell - ing, in Si - on, at Sa - lem is his ta - ber na - cle, is his ta - ber na - cle, and his

U

At Sa - lem is his, &c.

his dwell - ing. his
dwelling in Si - on, At Sa - lem, at Sa - lem is his ta - - ber na - cle, and his dwell

na - cle, his dwell - ing. his
dwell - ing, his dwell - ing in Si - on, his dwell - ing, his dwell - ing, his dwell - ing in Si - on.

CHORUS—Lively

337

There brake he the ar - rows of the bow, the shield, the sword,

There brake he the ar - rows of the bow, the shield, the sword, the sword and the

There brake he the ar - rows of the bow, the shield, the sword,

bat - tle, There brake he the ar - rows of the bow, the ar - rows of the bow ; The shield, the sword, the sword and the

bat - tle ; There brake he the

bat - tle . There brake he the ar - rows of the bow, the

bat - tle, the shield, the sword, the sword and the bat - tle, the shield, the sword, the sword and the bat - tle.

Ascension.

FAWCETT.

p

O for a shout of sa - cred joy,

O for a shout of sa - cred joy, to God, to God the sov' - reign King, to God the sov'reign King;

3

O for a shout of sa - cred joy,

Let ev' - ry land their tongues em - ploy, and hymns of tri - umph sing, and hymns of tri - umph sing; Je - sus our God,

DUETT. 1st TREBLE

Je - sus our God as - cends on high; His heav'n - ly guards a - round, His heav'n - ly guards a-round, At -

2d TREBLE

tend him ris - ing through the sky, With trum-pets joy - ful sound, with trum-pets joy - ful sound.

CHORUS—Lively

Let mor-tals learn their strains, learn their strains, Let all the earth his honours

While angels shout and praise their king, Let mortals learn their strains, Let mor-tals learn their strains, Let all the earth his honours

Let mor-tals learn their strains, ... Let mortals learn their strains, Let all the earth his honours

Adagio

sing, O'er all the earth he reigns, the earth he reigns,

sing, O'er all the earth he reigns, o'er all the earth he reigns, o'er all... the earth he reigns, the earth he reigns, O'er all the earth he reigns.

O'er all... the earth he reigns.

sing, O'er all the earth he reigns, o'er all the earth he reigns, o'er all the earth he reigns, the

Sacred Peace, celestial treasure.

A. BAUMBAUGH.

341

p *pp*

Sa - cred peace, ce - les - tial trea - sure, Here be - stow thy smiles a - gain, Care and grief have made us wea - ry,

p

Sa - cred peace.....Sa - cred peace.....Here be -
Care and grief have made us wea - ry, Come, O come, and soothe our pain, Celestial treasure, Celestial treasure,

Here be - stow thy smiles a - gain, Sa - cred peace, Here bestow thy smiles a - gain, Celestial treasure, Here be - stow thy smiles a - gain.

Now, Lord, we part in thy great Name.

FAWCETT.

Now, Lord, we part in thy great name, In which we here to - geth - er came, In which we here to - geth - er came:

In which we here to - geth - er came, In which we here to - geth - er came,

Help us our few re-main-ing days to live un-to Je-hovah's praise, To live un-to Je-ho-vah's praise.

DUETT—1st and 2d Trebles.
Not too quick.

Help us in life and death to bless The Lord our strength and righteousness, The Lord our strength and righteousness.

And bring us all to meet a-bove, Then shall we bet-ter sing thy love, Then shall we bet-ter sing thy love.

CHORUS—Moderato.

And bring us all to meet a -

Help us in life and death to bless The Lord our strength and righteous - ness, And bring us all to meet a -

And bring us all to meet a -

Then shall we bet - ter sing thy love, Then shall we, &c. Then shall we bet - ter sing thy love.

bove, Then shall we bet - ter sing thy love, Then shall we bet - - ter sing thy love.

bove, Then shall we bet - ter sing thy love, Then shall we bet - ter sing thy love.

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

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

Aaron
 Abingdon
 Abridge
 Admah
 Admiration
 Adoration
 Advent
 Albion
 Alfreton
 Alma
 Amasiah
 Ambleside
 Angel's Son
 Antioch
 Anxiety
 Arabia
 Ariel
 Arlington
 Ashley
 Assylum
 Atlantic
 Attercliffe
 Auburn
 Axbridge
 Aynhoe
 Balerna
 Barby
 Barrett
 Beaumont
 Bedford
 Bethel
 Birmingham
 Birmingham

ALPHABETICAL INDEX TO THE TUNES.

	PAGE.
Aaron	4-7's 220
Abingdon	C M 118
Abridge	C M 80
Admah	6-8's 154
Admiration	L M 53
Adoration	L M 51
Advent	8's & 7's 212
Albion	8-8's 199
Alfreton	L M 27
Alma	4-7's 220
Amaziah	7's & 6's 253
Ambleside	4-7's 227
Angel's Song	L M 43
Antioch	C M 92
Anxiety	4-7's 224
Arabia	8-8's 201
Ariel	4-8's & 2-6's 185
Arlington	C M 118
Ashley	C M 120
Assyrum	7's & 6's 250
Atlantic	L M 28
Attocliffe	C M 123
Auburn	C M 113
Axbridge	C M 114
Aynhoe	S M 132
Balerna	C M 115
Barby	C M 80
Barrett	6-8's 166
Beaumont	P M Cl. VI 278
Bedford	C M 117
Bethel	S M 140
Birmingham	L M 64
Birmingham	2-6's & 4-7's 242

	PAGE.
Bishopsthorpe	C M 88
Bolton	C M 110
Boylston	S M 131
Bradley Church	S M 130
Brighton	6-8's 173
Bristol	C M 98
Broomsgrove	C M 108
Burford	C M 126
Burnham	4-6's & 2-8's 194
Calcutta	8-7's & 4's 206
Calvary	8-7's & 4's 208
Cambridge	C M 116
Cambridge	S M 127
Canada	L M 56
Carey's	6-8's 151
Carnaby	4-8's 204
Carr's Lane	C M 109
Castleton	6-8's 165
Charley	6-8's 162
Charmouth	C M 90
China	C M 95
Christianity	S M 144
Church Street	8-7's & 4's 209
City Road	7's & 6's 250
Clark's	7's & 6's 248
Cleft of the Rock	6-8's 152
Compassion	S M 128
Complaint	L M 75
Condescension	C M 105
Cornhill	S M 142
Coronation	L M 71
Coronation	C M 109
Cranbrook	S M 159

	PAGE.
Culpiustock	8-7's 228
Daisy Hill	L M 22
Dallas	S M 142
Dalston	P M Cl. V 275
Damascus	6-7's 233
Daniel	L M 33
Deventry	L M 42
David	4-8's 205
David's Harp	C M 121
Dedication	2-6's & 4-7's 246
Delight	C M 102
Dependence	7's & 6's 254
Derbe	P M Cl. I 262
Deritend	C M 103
Dosira	6-8's 159
Devizes	C M 78
Devotion	L M 73
Disbury	6-8's, 2nd 179
Dismissal	8's & 7's 217
Dover	S M 138
Dresden	L M 39
Duko Street	L M 29
Dundee	C M 79
Dunstable	4-6's & 2-8's 193
Eastbourne	S M 141
Easton	8-7's 230
Eaton	6-8's 160
Ecclcs	2-6's & 4-7's 247
Effingham	L M 60
Egton	6-7's 238
Egypt	S M 149
Ephesus	C M 119

	PAGE.
Essex	S M 146
Evening	L M 49
Evening Hymn	L M 41
Falcon Street	S M 133
Falmouth	S M 144
Federal Street	L M 64
Fevcrsham	4-7's 224
Gabriel	C M 122
Gainsborough	C M 96
Galilee	P M Cl. V 273
Gay's	6-8's, 2nd 177
Genova	C M 110
Gerar	S M 135
German Hymn	4-7's 225
Gethsemane	L M 74
Glastonbury	L M 34
Goshcn	4-8's 206
Haddam	4-6's & 2-8's 188
Hamburg	L M 63
Hannathon	L M 24
Hanover	10's & 11's 257
Harmonia	C M 97
Harmony	S M 148
Harmony	10's & 11's 260
Harwich	P M Cl. II 265
Harwoods	4-8's & 2-6's 180
Havanna	C M 94
Haydn	L M 62
Hebron	L M 59
Helmesley	8-7's & 4's 211
Helston	8-7's & 4's 210

ALPHABETICAL INDEX TO THE TUNES.

	PAGE.		PAGE.		PAGE.		PAGE.
Hensbury	C M 81	Luther's	6-8's 153	Northampton Chapel	8's & 7's 214	Rose Lane	C M 104
Halton	P M Cl. I 264	Lutman	4-6's & 2-8's 192	Norton	10's & 11's 259	Rothwell	L M 30
Homerton	6-8's 155	Lydia	C M 99	Nottaway	L M 46	Sacrifice	S M 143
Hotham	8-7's 231	Madrid	6-8's 171	Oldland's	C M 110	Safety	6-7's 234
Howard	C M 94	Majesty	4-6's & 2-8's 197	Old German	P M Cl. II 267	Sandbach	L M 70
Howell	2-6's & 4-7's 245	Mamre	L M 23	Oldham	C M 106	Sandforth	S M 150
Hythe	4-8's 205	Manchester	L M 66	Old Hundred	L M 21	Sarah	S M 132
Ipswich	S M 136	Mansfield	S M 134	Paradise	P M Cl. III 268	Savona	4-7's 223
Irene	2-6's & 4-7's 244	Mansion	8-8's 203	Peck's Trumpet	6-8's 161	Seville	8-7's 229
Irish	C M 79	Marsden	6-7's 237	Perseverance	L M 65	Sheldon	C M 122
Isaiah	C M 134	Martin's Lane	6-8's, 2nd 176	Peru	L M 58	Shirland	S M 128
Israel	8-8's 202	Martyn	8-7's 232	Peterborough	C M 106	Shrewsbury	S M 138
Jackson's Hymn	6-8's, 2nd 178	Martyrdom	C M 97	Piety	C M 89	Sicilian Mariners	4-7's 221
Jesse	8's & 7's 213	Mathias	S M 136	Pilton	4-7's 223	Siloam	6-8's 158
Job	L M 31	Mear	C M 125	Plymouth Dock	6-8's 156	Simeon's Joy	3-8's 169
Josiah	7's & 6's 255	Melbourne	L M 88	Port Hope	L M 61	Slateford	2-6's & 4-7's 243
Joy	S M 147	Melcombe	L M 25	Portugal	L M 36	Sovereign Balm	C M 124
Judea	P M Cl. VI 242	Melville	4-7's 222	Portuguese	10's & 11's 258	Spilsby	S M 150
Judgment	L M 68	Nessiah	C M 86	Pralse	4-8's & 2-6's 181	Sprouton	C M 82
Justification	L M 37	Migdol	L M 57	Prayer	4-7's 222	Spruce Street	C M 108
Kellah	C M 112	Milton Abbey	8 M 129	Preparation	7's & 6's 249	St. Ann's	C M 111
Kendal	C M 104	Monmouth	6-8's, 2nd 174	Prescott	C M 95	St. Bride's	S M 149
King Street	10's & 11's 201	Morning Hymn	L M 40	Prescott	8-8's 200	St. John's	4-8's & 2-6's 180
Kingswood	7's & 6's 251	Mount Calvary	6-7's 242	Queenborough	8's & 7's 216	St. Mary's	C M 126
Lanesborough	C M 91	Mount Ephraim	S M 129	Ramsey	6-7's 236	St. Matthew's	C M 84
Latrobe	4-8's & 2-6's 186	Mount Hermon	4-7's 226	Rapture	P M Cl. II 266	St. Paul's	C M 107
Ledbury	6-8's 104	Mount Pleasant	C M 114	Remembrance	4-6's & 2-8's 190	St. Stephen	C M 88
Lennox	4-6's & 2-8's 190	Munich	L M 70	Repose	P M Cl. V 274	St. Swithin	4-6's & 2-8's 191
Leon	P M Cl. VI 276	Murray	4-6's & 2-8's 189	Reuben	S M 130	Stephen	P M Cl. IV 270
Liberia	P M Cl. III 269	Narcissus	4-7's 219	Revelation	C M 93	Stonfield	L M 47
Linton Green	6-7's 238	Narenza	8 M 145	Reward	4-6's & 2-8's 195	Suffolk	C M 83
Liverpool	C M 91	Nehemiah	C M 101	Rochdale	4-8's & 2-6's 183	Terah	6-8's 157
London	C M 96	Newcastle	L M 52	Rockingham	L M 82	Thatcher	S M 147
Loughborough	L M 50	New Court	6-8's, 2nd 175	Romanza	8's & 7's 218	Theodora	4-7's 221
LOVE	6-8's 170	Newhaven	L M 45	Rose Hill	C M 87	Toronto	C M 86
		Newington Green	L M 74			Townhead	4-7's 226
		New Street	4-6's & 2-6's 187			Tranquility	L M 55

Triumph ...
Trinity ...
Troas ...

Uffingham ...

Venice ...

Vienna ...

Wakefield ...

Angels from ...
Ascension ...
Awake, awake ...
Blessed are the ...
Christmas An ...
Daughter of ...
Doxology ...
Go to the gra ...
Happy Land ...
Heavenly Fat ...
Holy! Lord G ...
Holy! Lord G ...

ALPHABETICAL INDEX TO THE TUNES.

CM	PAGE.		PAGE.		PAGE.		PAGE.
LM	104	Triumph	LM 72	Walsal	CM 127	Wednesbury	PM Cl. IV 271
LM	30	Trinity	CM 90	Ward	LM 63	Wellspring	6-7's 235
SM	143	Troas	PM Cl. I 263	Wareham	LM 26	West's	CM 100
6-7's	234	Uffingham	LM 76	Warrington	LM 57	Wexford	LM 77
LM	70	Venice	6-7's 240	Warsaw	4-6's & 2-8's 188	Whitsuntide	6-8's 168
SM	150	Vienna	8-7's 214	Warwick	CM 119	Wigan	PM Cl. V 272
SM	132	Wakefield	LM 44	Watchman	SM 137	Willowby	4-8's & 2-6's 184
4-7's	223			Waterstock	4-6's & 2-8's 198	Wilton	LM 35
8-7's	229			Watson	6-7's 241	Wilts	CM 89
CM	122			Wearwell	CM 99	Winchester	LM 59
SM	128						
SM	138						
4-7's	221						
6-8's	158						
6-8's	189						
7's & 4-7's	243						
CM	124						
SM	150						
CM	82						
CM	108						
CM	111						
SM	149						
7's & 2-6's	180						
CM	126						
CM	84						
CM	107						
CM	88						
7's & 2-8's	191						
PM Cl. IV	270						
LM	47						
CM	83						
6-8's	157						
SM	147						
4-7's	221						
CM	86						
4-7's	226						
LM	55						

ANTHEMS, &c.

	PAGE.		PAGE.
Angels from the realms of glory. (Christmas Anthem).....	324	I will arise.....	PAGE.
Ascension	338	In Jewry Is God known	279
Awake, awake, put on thy strength	338	Jerusalem, my glorious home	334
Blessed are the dead which die in the Lord	305	Lift your glad voices. (Easter Anthem)	314
Christmas Anthem. (Angels from the realms of glory).....	324	Lord of all power and might	320
Daughter of Zion	307	Now Lord we part in thy great name	280
Doxology	347	O come, let us sing unto the Lord	342
Easter Anthem (Lift your glad voices)	329	O praise the Lord all ye nations. (Thanksgiving Anthem).....	293
Father, breathe an evening blessing	292	One thing have I desired of the Lord	285
For behold the day cometh	318	Sacred Peace, celestial treasure	282
Gloria Patri	287	Salvation, O the joyful sound	341
Go to the grave	292	Thanksgiving Anthem. (O praise the Lord all ye nations).....	329
Happy Land	291	The Promised Land	285
Heavenly Father	322	Unveil thy bosom, faithful tomb	329
Holy! Lord God of Sabaoth	289	Vital spark of heavenly flame	302
Holy! Lord God of Sabaoth	290		297

Dldsl
 Gays
 Jack
 Mart
 Monn
 New
 4
 Ariel
 Harw
 Latro
 New
 Prale
 Roch
 St. Jo
 WILH
 4 L
 Burnh
 Dunst
 Hadd
 Lenn

4 2 3

—8's.	
t Metre.	
.....	154
.....	166
.....	173
.....	151
.....	165
.....	162
e Rock... ..	152
.....	159
.....	160
.....	155
.....	164
.....	170
ymn.	153
.....	171
mpet.	161
Dock.....	156
.....	158
oy... ..	169
.....	157
le.	168
.....	167
.....	167
.....	173

4 LINES 8's & 2—6's.	
Arcl.	185
Harwood's	180
Larobe	186
New Street	187
Praisc.	182
Rochdale	183
St. John's	180
Wilhowby	184
4 LINES 6's & 2—8's.	
Burnham	194
Dunstable	193
Haddam	188
Lennox	196

NIGHTS.	
Albion	189
Arabia	201
Carnaby	204
David	205
Goshen	206
Hythe	205
Israel	202
Mansion	213
Prescott	200
8—7 & 4's.	
Calcutta	206
Calvary	208
Church Street	209
Helmsey	211
Helston	210

4 LINES 7's.	
Aaron	220
Alma	220
Ambleside	227
Anxlety	227
Foxersham	224
Fevversham	224
German Hymn	225
Mount Herman	222
Narcissus	226
Narcissus	219
Pilton	223
Prayer	222
Savona	223
Sicilian Mariners	221
Theodora	221
Townhead	226

6 LINES 7's.	
Damascus.....	233
Eglon.....	238
Linton Green.....	238
Marsden.....	237
Mount Calvary.....	242
Ramsay.....	236
Safety.....	224
Venice.....	240
Watson.....	241
Wellspring.....	235
2-6 & 4-7's.	
Birmingham.....	242
Dedestlation.....	246
Eccles.....	247
Howell.....	245
Irene.....	244
Slateford.....	243

10's & 11's.	
Hanover	257
Harmony.....	260
Klbg Street.	261
Norton.....	259
Portuguese Hymn...	258

P. M. CLASS III.	
Liberia	269
Paradise	268

P. M. CLASS IV.

Stephen	270
Wednesbury	271

P. M. CLASS V.	
Dalston	275
Gaillee	279
Repose	274
Wigan	272

Derbe	262
Halton	264
Tross	263

P. M. CLASS VI.	
Beaumont.....	248
Judea.....	277
Leoni.....	276

158

91
91
9293
94
95
96

00
97
9-
99

100
101
102

103
214
106
214

106
117
104
109

110
111
112113
114
115116
117
118
119

119
120
121
122

23	
24	
25	

26
7
25

20	1
50	1
11	2
3	1

1	1
2	1
3	1
4	1
5	1

6 1:
7 1:
8 1:

10
11
12

GENERAL INDEX TO THE HYMNS AND TUNES.

Page	First Lines	Meters	Names of Suitable Tunes.	Page	First Lines	Meters	Names of Suitable Tunes.
90	Thus with this Lord.	L. M.	Wareham	142	Drooping soul	8-7's.	Griman Hymn
91	Long have I seen'd.	C. M.	David's Harp	143	Jesu, Lover of my	8-7's.	Nottingham
92	Still for thy loving.	C. M.	Chirmouth	144	Thou, Jesu, thro'	4-6's & 2-6's.	St. John's
93	My gracious loving.	S. M.	Isalah	145	O Jesus, let me	8-8's & 2-6's.	Harwood
94	Thou who who slight.	C. M.	Bedford	146	Still, Lord, I long	8-8's & 2-6's.	Rockdale
95	Author of faith, eter-	S. V.	Falmouth	147	O Love Divine, how	4-6's & 2-6's.	St. John's
96	How can a sinner.	4-6's & 2-6's.	Harwood	148	Father of Jesus	8-7's.	Harwood
97	Thou great mystic.	7's & 6's.	Clark's	149	Finis with the Lord	L. M.	St. Andrew's
98	Upright, both in	7's & 6's.	Clark's	150	Thou hidden God	8-7's.	Wareham
99	Patron of the	L. M.	Stonfield	151	Out of the deep I	4-6's & 4-7's.	Ecceles
100	Jesum, my Advocate.	6-8's.	Luther's Hymn	152	Al! whether should	S. M.	Boston
101	Saviour, Prince of	6-7's.	Egdon	153	Thine would I be	S. M.	Shirland
102	O that I could rep.	S. M.	Sarah	154	In thy hand I	S. M.	Silham
103	O that I could rep.	S. M.	St. Bride's	155	God of my life, what	L. M.	Justification
104	O for that tenderness	C. M.	York	156	O disclose thy	6-7's.	Linton Green
105	O that I con d rep.	S. M.	Mount Ephraim	157	My sufferings all	8-7's.	Daventry
106	Jesu, let thy	7's & 6's.	Kingswood	158	O my God, what	6-8's.	Hoatham
107	The Spirit of the	L. M.	Morning Hymn	159	Lay to thy hand	6-8's.	Desire
108	Exalted to sense	C. M.	Irish	160	O Jesus, my hope	P. M. Cl. II	Rapture
109	Witch d, help	7's & 6's.	Clark's	161	Thou hast led	L. M.	Widham
110	Jesu, Friend of	L. M.	Adoration	162	O my offended God	S. M.	Monk Ephraim
111	Thus with the Lord	7's & 6's.	Clark's	163	When, gracious	L. M.	City Road
112	Who is me I want	6-8's.	Silham	164	Come, hark, celestial	8-9's.	Alison
113	O thou, whom I	6-8's.	Clark's	165	Jesu, take my	7's & 6's.	Assyrian
114	Jesu, in whom	6-8's.	Mount Calvary	166	Depth of mercy	7's & 6's.	City Road
115	O that I would	4-6's & 2-6's.	Dunelm	167	Jeans, the all re	C. M.	Bedford
116	Saviour, exalt a city	C. M.	Warwick	168	O the enough, my	6-8's.	Terah
117	God is in this end	6-8's.	Admeh	169	O God, if thou art	6-8's.	Creary's
118	Author of faith, to	6-8's.	Silham	170	O meekness	6-8's.	Gospen
119	Patron of Jesus	C. M.	Desire	171	Jesu, I believe	6-8's.	Ecceles
120	Confort to mine	6-8's.	Rockdale	172	How shall I lost	7's & 6's.	Homerton
121	Expend thy wings	6-8's.	St. John's	173	God of my salvation	6-8's.	Widham
122	O thou who hast	6-8's.	Sprowston	174	O Lord, thy right	6-8's.	Widham
123	Let the Redeem'd	C. M.	O of Handred	175	Jesu, thou know'st	6-8's.	Admeh
124	O that I, first of	4-6's & 2-6's.	Wexford	176	Yea, from this in	6-8's.	Admeh
125	O that I could my	L. M.	Wexford	177	Father, if thou	7's & 6's.	Clark's
126	O that I could my	L. M.	Wexford	178	Thou man of grief	L. M.	Weeham
127	Whence, O God	L. M.	Wexford	179	Thou man of grief	L. M.	Weeham
128	With glorious	C. M.	Rose Lane	180	Thou man of grief	L. M.	Weeham
129	Adm. des noel	6-8's.	Alfreton	181	Thou man of grief	L. M.	Weeham
130	Thou God unsearch	L. M.	Alfreton	182	Thou man of grief	L. M.	Weeham
131	Lord, I desire	L. M.	Alfreton	183	Thou man of grief	L. M.	Weeham
132	Jesu, the slain	L. M.	Alfreton	184	Thou man of grief	L. M.	Weeham
133	Jesu, whose glory's	L. M.	Alfreton	185	Thou man of grief	L. M.	Weeham
134	Jesu, if still the	L. M.	Alfreton	186	Thou man of grief	L. M.	Weeham
135	Jesu, if still the	L. M.	Alfreton	187	Thou man of grief	L. M.	Weeham
136	While dead in trea	C. M.	Alfreton	188	Thou man of grief	L. M.	Weeham
137	When shall thy	S. M.	Alfreton	189	Thou man of grief	L. M.	Weeham
138	O that they would	C. M.	Alfreton	190	Thou man of grief	L. M.	Weeham
139	Jesu I Redeemer	C. M.	Alfreton	191	Thou man of grief	L. M.	Weeham
140	O thou who	C. M.	Alfreton	192	Thou man of grief	L. M.	Weeham
141	Yield to me now	6-8's.	Alfreton	193	Thou man of grief	L. M.	Weeham

GENERAL INDEX TO THE HYMNS AND TUNES.

194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000
First Lines.		Meters.	Names of Suitable Tunes.		First Lines.	Meters.	Names of Suitable Tunes.																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																															
Arise, my soul, arise,	3-8's & 4-7's	Howell	Feet	St. Ford.	My soul through	L. M.	Newhaven	Nottaway	Part Hope																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
High above every	2-6's & 4-7's	Irene	Dedication	St. Ford.	"Olive thou, O	L. M.	Killingham	Wareham	Ve-combe																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
Int thy g. a. d. s.	L. M.	Rockingham	Job	Winechester	Ecce's	C. M.	Xbridge	Unicorn	Derider																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
Happy soul, who	8-7's	Towhead	Seville	Culinstock	Great G. O. to n. e.	C. M.	Gainsborough	Gainsborough	Derider																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
O what shall I do	10's & 11's	Norton	Immony	Norton	Thy comes's, ur-	C. M.	Unicorn	Unicorn	Unicorn																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
O heavenly King	10's & 11's	Porriugene II. mn.	King Street	Harriet	Father of m. and	C. M.	Piercy	Devonia	Duncombe																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
My Father, my God	10's & 11's	Harvey	Harriet	Harriet	God, Father, S. n. d.	L. M.	O dham	Rose Hill	Irish																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
And can it be that	6-8's	Clift of the Rock	Brighton	Harriet	Conc, Father, S. n. d.	C. M.	Falmouth	Joy	Narman																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
Alone, my soul	4-8's & 3-8's	Leane	Imjivy	Wilton	Father, S. n. d.	S. M.	Angel's Song	St. Paul	Newcastle																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
Glory in God, whose	L. M.	Alfreton	Wilton	Wilton	Father, S. n. d.	C-8's	Desi	St. Paul	Newcastle																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
Jesus, thou son of	4-8's & 4-7's	Ariel	Harward	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
My God, I am thine	P. M. Cl. II	Harwich	Raptnro	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
Jesus is our com	6-8's	Stilian Mariera	Eaten	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
Come let us, who	6-7's	Gabriel	Henry	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
Thou hidden Saviour	6-8's	Barrett	Simoun's Joy	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
Thou wilt I love, my	6-8's	Harvey	Clarity	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
Let all men rejoice	10's & 11's	Harvey	King Street	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
My brethren below	10's & 11's	Harvey	King Street	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
My God, the spring	10's & 11's	Harvey	King Street	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
Talk with us, Lord	6-8's	Harvey	King Street	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
Glorious Saviour of	7's & 8's	Harvey	King Street	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
Indefinite, unexhaust	C. M.	Harvey	King Street	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
Jesus, to thee I	C. M.	Harvey	King Street	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
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I'll praise my Maker	4-8's & 3-8's	Harvey	King Street	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
Praise ye the Lord	L. M.	Harvey	King Street	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
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Flow of thy meries	C. M.	Harvey	King Street	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
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God of my life, to	4-8's & 3-8's	Harvey	King Street	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
Fountain of life	P. M. Cl. III	Harvey	King Street	St. John's	Thy comes's, ur-	C. M.	Almopon	Trinity	L. Ann's																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
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GENERAL INDEX TO THE HYMNS AND TUNES.

By.	Page.	First Lines.	Meter.	Names of Suitable Tunes.	By.	Page.	First Lines.	Meter.	Names of Suitable Tunes.
714	646	God of my life, thro-	L. M.	Daniel	742	689	Lord of all, with...	6-7's.	Wellingburg
715	647	Jesus, was ever love.	6-8's.	Siloam	743	670	See Israel's gentle...	C. M.	Venice
716	648	Hear what the voice.	C. M.	Revelation	744	671	The Saviour, when...	L. M.	St. Stephen's
717	649	Tremendous God...	L. M.	Old Hundred	745	672	Father, live by all...	4-7's.	Joh
718	650	Call the world's...	6-8's.	Gift of the Rock...	746	673	Father of mercies...	C. M.	German Hymn...
719	651	May not a creature...	7's & 8's.	Assyrium	747	674	Jesus, thy servants...	S. M.	Irish
720	652	Why do we mourn...	C. M.	Dundee	748	675	O God I how often...	6-8's.	Mensfield
721	653	And must this body...	S. M.	Egypt	749	676	O how shall I sin...	8-9's.	Aynhoe
722	654	Almighty Maker of...	L. M.	Old Hundred	750	677	O happy day that...	C. M.	Luther
723	655	Happy who in Jesus...	7's & 8's.	Clark's	751	678	The promise of my...	2-6's & 4-7's.	Israel
724	656	Happy soul, thy...	8's & 7's.	Vienna	752	679	From Jesus' sacri...	S. M.	Dresden
725	657	O when shall we...	6-8's.	Dresden	753	680	Let all who truly...	6-8's.	Hannation
726	658	There is a land of...	C. M.	West's	754	681	Prostrate, with eyes...	4-6's & 2-6's.	York
727	659	Lift your heads, ye...	8's, 7's, & 4's.	Calvary	755	682	Brethren in Christ...	L. M.	Bethel
728	660	Where shall true...	7's & 8's.	St. Stephen's	756	683	Awake, my soul, and...	L. M.	Irene
729	661	The saints who di...	L. M.	Preparation	757	684	Ging to thee, my...	L. M.	Sarah
730	662	How happy every...	C. M.	Angel's Song	758	685	O thou that hang...	L. M.	Gay's
731	663	And let this feeble...	C. M.	Coronation	759	686	Cast thou reject...	L. M.	Lairobe
732	664	Come, let us join...	L. M.	Gainsborough	760	687	Lord of the wide...	L. M.	Rockingham
733	665	Great God, thy wa...	7's & 8's.	Dependence	761	688	Indefinite God, thy...	L. M.	Duke Street
734	666	Thou, who hast in...	L. M.	Wilton	762	689	Lord, whom winds...	4-7's.	Evans Hymn...
735	667	How pleasant, how...	L. M.	Morning Hymn...	763	690	How are thy sar...	C. M.	Old Hundred
736	668	Father of all, thy...	6-8's.	Chadwy	764	691	Out of the depth of...	6-8's.	Munkh
737	669	How large the pro...	C. M.	Arlington	765	692	Give immortal...	C. M.	Walton
738	670				766	693		4-6's & 2-6's.	Peris
739	671				767	694			German Hymn...
740	672				768	695			Anna's
741	673				769	696			Arles
742	674				770	697			Adrian
743	675				771	698			London
744	676				772	699			Abridge
745	677				773	700			Rose Lane
746	678				774	701			Watercock
747	679				775	702			Remembrance...
748	680				776	703			Waraw
749	681				777	704			
750	682				778	705			
751	683				779	706			
752	684				780	707			
753	685				781	708			
754	686				782	709			
755	687				783	710			
756	688				784	711			
757	689				785	712			
758	690				786	713			
759	691				787	714			
760	692				788	715			
761	693				789	716			
762	694				790	717			
763	695				791	718			
764	696				792	719			
765	697				793	720			
766	698				794	721			
767	699				795	722			
768	700				796	723			
769	701				797	724			
770	702				798	725			
771	703				799	726			
772	704				800	727			
773	705				801	728			
774	706				802	729			
775	707				803	730			
776	708				804	731			
777	709				805	732			
778	710				806	733			
779	711				807	734			
780	712				808	735			
781	713				809	736			
782	714				810	737			
783	715				811	738			
784	716				812	739			
785	717				813	740			
786	718				814	741			
787	719				815	742			
788	720				816	743			
789	721				817	744			
790	722				818	745			
791	723				819	746			
792	724				820	747			
793	725				821	748			
794	726				822	749			
795	727				823	750			
796	728				824	751			
797	729				825	752			
798	730				826	753			
799	731				827	754			
800	732				828	755			
801	733				829	756			
802	734				830	757			
803	735				831	758			
804	736				832	759			
805	737				833	760			
806	738				834	761			
807	739				835	762			
808	740				836	763			
809	741				837	764			
810	742				838	765			
811	743				839	766			
812	744				840	767			
813	745				841	768			
814	746				842	769			
815	747				843	770			
816	748				844	771			
817	749				845	772			
818	750				846	773			
819	751				847	774			
820	752				848	775			
821	753				849	776			
822	754				850	777			
823	755				851	778			
824	756				852	779			
825	757				853	780			
826	758				854	781			
827	759				855	782			
828	760				856	783			
829	761				857	784			
830	762				858	785			
831	763				859	786			
832	764				860	787			
833	765				861	788			
834	766				862	789			
835	767				863	790			
836	768				864	791			
837	769				865	792			
838	770				866	793			
839	771				867	794			
840	772				868	795			
841	773				869	796			
842	774				870	797			
843	775				871	798			
844	776				872	799			
845	777				873	800			
846	778				874	801			
847	779				875	802			
848	780				876	803			
849	781				877	804			
850	782				878	805			
851	783				879	806			
852	784				880	807			
853	785				881	808			
854	786				882	809			
855	787				883	810			
856	788				884	811			
857	789				885	812			
858	790				886	813			
859	791				887	814			
860	792				888	815			
861	793				889	816			
862	794				890	817			
863	795				891	818			
864	796				892	819			
865	797				893	820			
866	798				894	821			
867	799				895	822			
868	800				896	823			
869	801				897	824			
870	802				898	825			
871	803				899	826			
872	804				900	827			
873	805				901	828			
874	806				902	829			
875	807				903	830			
876	808				904	831			
877	809				905	832			
878	810				906	833			
879	811				907	834			
880	812				908	835			
881	813				909	836			
882	814				910	837			
883	815				911	838			
884	816				912	839			
885	817				913	840			
886	818				914	841			
887	819				915	842			
888	820				916	843			
889	821				917	844			
890	822				918	845			
891	823				919	846			
892	824				920	847			
893	825				921	848			
894	826				922	849			
895	827				923	850			
896	828				924	851			
897	829				925	852			
898	830				926	853			
899	831		</						