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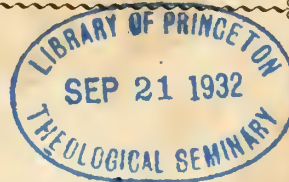
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Brookline, Mass., Oct. 1, 1919.



✓  
TEMPLI CARMINA.



—  
SONGS OF THE TEMPLE,

OR

✓  
BRIDGEWATER COLLECTION OF SACRED MUSIC.

—  
“Καὶ ὕμνησαντες ἐξῆλθον εἰς τὸ ὄρος τῶν ἐλαιῶν.” Mark, xiv. 26.

—  
Twentieth Edition.

=====  
BOSTON :

PUBLISHED BY RICHARDSON, LORD AND HOLBROOK, NO. 133, WASHINGTON STREET.

1830.

DISTRICT OF MASSACHUSETTS—TO WIT:

DISTRICT CLERK'S OFFICE.

BE it remembered, that on the twenty-third day of October, in the year of our Lord one thousand eight hundred and thirty, in the fifty-fifth year of the Independence of the United States of America, MELVIN LORD and JOHN C. HOLBROOK, of the said District, have deposited in this Office, the title of a book, the right whereof they claim as proprietors, in the words following, to wit:

"*Templi Carmina.* Songs of the Temple, or Bridgewater Collection of Sacred Music.  
'Καὶ ὑμνησαντες ἐξῆλθον εἰς τὸ ὄρος τῶν ἑλαιῶν.' Mark, xiv. 26. Twentieth edition.

In conformity to the act of the Congress of the United States, entitled, "An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the times therein mentioned:" and also to an act, entitled, "An act, supplementary to an act, entitled, an act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies during the times therein mentioned; and extending the benefits thereof to the arts of designing, engraving and etching historical, and other prints."

JOHN W. DAVIS,  
Clerk of the District of Massachusetts.



## ADVERTISEMENT.

PUBLIC opinion in favour of this work has been fully evinced by the rapid sale of the former editions ; and the still great and increasing demand for it, has induced the proprietors to offer to the public another edition.

Utility has always been the leading object in this work ; and the music, it is believed, will be suited to every sober, sacred and religious purpose, and adapted to the use of public worship among all societies and denominations. In selecting the music, simple and easy, but chaste, compositions, have been preferred to the more artificial and difficult, from a desire to present to the public a work, which may prove useful and practicable. Besides a competent and enlarged number of short and concise tunes, in all the variety of measures, for usual Sunday service, it contains a number of Anthems and longer Hymn tunes for particular occasions, among which will be found several popular and much esteemed compositions. This will render it more suitable and convenient for the practice and improvement of common school and church choirs.

Most of the tunes in each metre, intended for common use, are arranged alphabetically, or nearly so, which will save the inconvenience of recurring to the index so often, as would otherwise be necessary. The Rudiments are divided into seven Lessons, and a number of questions are added at the end of each, calculated to assist the master in calling the attention of the scholar to the important parts of the Lesson, and will be useful also in pointing out to the scholar the particular information, which the lesson is intended to convey. This has been found very advantageous in other school books, and it is thought will be peculiarly so in a school book of this kind.

The desire of preserving uniformity, and a reluctance at introducing unnecessary changes, have induced us to present to the public this edition without any important alterations. A very few corrections are made, and in such cases only as were thought to be absolutely necessary. There are also a few Tunes omitted to make room for others believed to be more pleasing and useful, and several new Anthems and Hymn Tunes are added. The great body of the work is however unaltered, and the tunes will generally be found in the same pages, which they occupied in the preceding editions, so that this edition may be used with them without any great inconvenience.

## A DICTIONARY OF MUSICAL CHARACTERS.

*ADAGIO*, (or *Ado.*) slow.

*Ad Lib*, or *Ad Libitum*, allows the performer to sing at his pleasure, without a strict regard to what is written, or to the time.

*Affettuoso*, or *Con Affetto*, tenderly.

*Alla Breve*, an Italian term for church music of four minims in a bar, to be performed quick; it is usual, however, at the present day, to insert a bar after every semibreve or two minims, and the movement is denoted by a bar drawn through the Adagio character.

*Allegretto*, a little brisk.

*Allegro*, (or *Allo.*) brisk.

*Allegro, ma non troppo*, brisk, but not too fast.

*Alto*, or *Altus*, the contra tenor.

*Amoroso*, see *Affettuoso*.

*Andante*, a little slow, or by gentle steps, as in walking.

*Andantino*, a light sort of *Andante*.

*Anthem*, a portion of Scripture set to music.

*Assai*, more, as *Allegro assai*, more quick than *Allegro*.

*Bis*, signifies a repeat.

*Brillante*, in a brilliant manner.

*Brio*, *Con Brio*, with life, or lively.

*Cadences*, are closes in music, similar in effect, to stops in reading.

*Canon*, a regular and exact fugue, in either the unison, fifth, or eighth. In these pieces one singer begins alone, and when he comes either to the end of his part, or to a repeat, if written on one staff, a second begins, and then a third in like manner, and so of the rest.

*Cantabile*, in a graceful and melodious style; an extreme cadence made by the principal performer while the rest stop.

*Canto*, or *Cantus*, the Treble or Air.

*Capella*, a chapel, or church, as *Alla Capella*, in church style.

*Chorus*, full, all the voices.

*Coda*, a small number of bars added to the final close of a composition.

*Con*, as *Con Spirito*, with spirit. *Con Brio*, with life.

*Con Lamento*, in a melancholy style.

*Creseendo*, or *Cres.* to swell the sound.

*Da Capo*, or *D. C.* to repeat and conclude with the first strain.

*Decani and Cantoris*, the two sides of a choir.

*Del segno*, or *D. S.* from the sign.

*Diminuendo*, to diminish the sound.

*Dolce*, sweet and soft.

*Duo*, *Ducto*, for two voices or instruments.

*E*, and, as *Moderato e Maestoso*, moderate and majestic.

*Fagotto*, the Bassoon part.

*Fine*, the end of a piece or book.

*Forte*, or *For.* or *F.* loud.

*Fortissimo*, or *Fortis* or *F. F.* very loud.

*Forzando*, *Rinforzando*, or *ff.* with force, or forcibly.

*Fuga*, or *Fuge*, a piece in which one or more parts lead, and the rest follow in regular intervals.

*Grazioso*, gracefully with taste.

*Grave*, the slowest time.

*Larghetto*, pretty slow.

*Largo*, } very slow.

*Lentement*, }

*Lento*, slow.

*Ligature*, a slur.

*Maestoso*, slow, firm and bold.

*Mezzo*, moderately, rather, as,

*Mezzo Forte*, moderately loud.

*Mezzo Piano*, rather soft.

*Moderato*, moderately.

*Motetto*, a kind of Latin Anthem.

*Organo*, the organ part.

*Pastorale*, in a rural and pastoral style.

*Piano*, or *Pia.* or *P.* soft.

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

*Piu*, prefixed to another word increases its force.

*Poco*, the contrary of *Piu*. Little.

*Pomposo*, in a grand and pompous style.

*Presto*, quick. *Prestissimo*, very quick.

*Primo*, the first part.

*Recitative*, kind of musical recitation, between speaking and singing.

*Ritornello*, see symphony.

*Secundo*, the second part.

*Semi Chorus*, half the voices.

*Sempre*, always, throughout the piece.

*Siciliano*, a slow graceful movement in compound time.

*Soli*, a single voice on each part.

*Solo*, for a single voice or instrument.

*Soprano*, the Treble or upper part.

*Sotto Voce*, middling strength of voice.

*Spiritoso*, or *Con Spirito*, with spirit.

*Staccato*, very distinct and pointed.

*Symphony*, a passage for instruments.

*Tasto Solo*, or *T. S.* no chords.

*Tempo*, time; as *A Tempo*, or *Tempo Giusto*, in true time.

*Tempo di Marcia*, martial time.

*Thorough Base*, the instrumental Base, with figures for the organ.

*Trio*, a piece in three parts.

*Tutti*, when all join after a solo.

*Verse*, one voice in a part.

*Vivace*, with life and spirit.

*Volti Subito*, turn over quick.

# RUDIMENTS OF MUSIC.

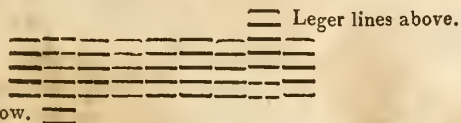
## LESSON I.

### OF THE STAFF AND CLEFS.

A *Staff* consists of five parallel lines, which, with the four intermediate spaces, make nine places or *degrees* for the notes, rests, and other musical characters. These degrees are counted upwards: Ex.

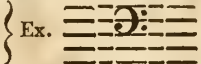


When more degrees are necessary, the spaces below or above the *Staff* are employed, and also short additional lines are used, called *Leger* lines, and thus the number of degrees may be increased at pleasure: Ex.



A *Clef* is a character prefixed to each *Staff* to designate the parts; which are *Base*, *Treble*, *Counter* or *Alto*, and *Tenor*.

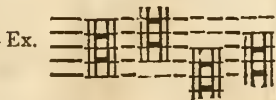
There are but two *Clefs* used in this work, which are the *Base* and *Treble Clefs*. The *first* is confined to the *Base*, and is placed on the fourth line. In old church music it was sometimes placed on the middle line, and called the *Baratono Clef*.



The *Treble Clef* is used in the upper parts and is placed on the second line.



Another *Clef*, of one and the same form, was formerly used, for the *Tenor* and *Counter Tenor* parts, and sometimes for all the upper parts, and was moveable at pleasure to any line in the *Staff*.



The *Counter* or *Alto Clef* was placed on the middle line. The *Tenor Clef* was placed on the upper line but one, or fourth line. When placed on the lower line it was called the *Soprano* or *Canto Clef*. When placed on the second line it was called the *Mezzo Soprano Clef*.

When either the *Treble* or *Counter Clef*, is occasionally placed on the base staff, it is generally to bring down one of the upper parts to the view of the organist, and is intended only for him; it occurs sometimes also where the *Base* would otherwise run too high for the staff.

The *Counter*, or *Alto Clef*, on the middle line, has heretofore been generally used, but the *Tenor Clef* on the upper line but one has not been much used, and the others not at all with us. Latterly they have all been laid aside as useless. As it is convenient, and even necessary, for every singer to be acquainted in some measure with all the parts, and as the different clefs require a different application and use of the staff, it necessarily follows that the more *Clefs* there are used, or the more they are varied, the more the difficulty is increased to the learner.

The *Base*, which is the foundation of all harmony, should be sung by the lowest voices of men.

The *Tenor*, is designed for the higher voices of men.

The *Counter*, or *Alto*, is designed for boys, or the lowest female voices, or the highest voices of men.

The *Treble Soprano*, or *Canto*, which is the principal Tune or Air, should be always sung by females, whose voices are naturally an octave higher than those of men.

This is the natural order in which the parts should stand, but it has been found convenient to place the *Treble* next to the *Base* to accommodate organists and other performers on keyed instruments, and the *Tenor* takes its place at the top. This is the order in this work.

If more parts than four are used, they are specially designated as *2d Treble*, *2d Tenor*, &c.

When the arrangement of the parts is thus understood, more than two clefs are certainly unnecessary and inconvenient.

## QUESTIONS TO LESSON I.

1. What is a *Staff*?
2. How many places for the *notes*, or *degrees* does it contain?
3. How are they *counted* or reckoned?
4. What is to be done when *more degrees* are wanted?
5. What are *Leger lines*? 6. What is a *Clef*?
7. How many *Clefs* are there, and what are their *names*?
8. How many *Clefs* are used in this work, and what are they called?
9. What are the respective *voices*, best suited to each *part*?
10. When there are *more* than four parts, how are they designated?



## LESSON II.

## OF NOTES AND RESTS.

*Notes* are marks or characters designed to represent sounds, and are six in number.

*Rests* are marks of silence, and are six in number, and take their names from their corresponding notes: Ex.

	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Notes.						
Rests.						

A *Semibreve* is a round open note; and its rest is an oblong square, placed under a line, and is called a *Semibreve Rest*; but it is also used to fill a bar or measure in every mode of time, and is therefore called also the *Bar Rest*.

A *Minim* is formed like the semibreve with the addition of a stem. Its *Rest* is like the semibreve rest, but is placed above the line, and called a *Minim Rest*.

A *Crotchet* is formed like the minim, being only somewhat smaller, and its head black or opaque. Its *Rest* is a stem leaning to the left, with a hook at the top, turning to the right, and is called a *Crotchet Rest*.

A *Quaver* is formed like the crotchet, with a hook at the stem, generally turning to the right. Its *Rest* is a stem leaning to the right, with a hook at the top turning to the left, and is called a *Quaver Rest*.

A *Semiquaver* is like the quaver, but has two similar hooks. Its *Rest* also has two hooks; and is called the *Semiquaver Rest*.

A *Demisemiquaver* is like a semiquaver, but has three similar hooks. Its *Rest* has also three hooks: and is called the *Demisemiquaver Rest*.

The following is the proportion these notes bear to each other.

One Semibreve is		equal to	
2 Minims			
4 Crotchets			
8 Quavers			
16 Semiquavers			
32 Demi-semi-quavers.			

It will be here seen that a minim is equal to two crotchets. A crotchet equal to two quavers, &c. The rests are equal to their corresponding notes. When the semibreve rest fills the space and unites two lines, it is called the *Brevé Rest*, or *Two bar Rest*. When it fills two spaces, and connects three lines, it is called a *Four bar Rest*. Ex.

## QUESTIONS TO LESSON II.

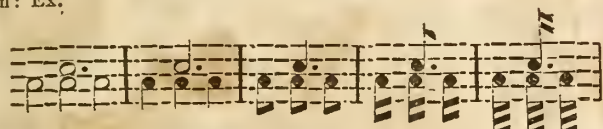
1. What are *Notes* in music, and how many are there?
2. Will you name them? 3. What are *Rests*, and how many are there?
4. Will you describe a *Semibreve* and its *Rest*? 5. A *Minim* and its *Rest*?
6. A *Crotchet* and its *Rest*? 7. A *Quaver* and its *Rest*?
8. A *Semiquaver* and its *Rest*? 9. A *Demisemiquaver* and its *Rest*?
10. How many *Minims* or other *shorter notes* are there in a *Semibreve*?
11. How many *Crotchets*, &c. in a *Minim*?
12. How many *Quavers*, &c. in a *Crotchet*?

13. How many *Semiquavers*, &c. in a *Quaver*?  
 14. How many *Demisemiquavers*, &c. in a *Semiquaver*?  
 15. Is a *Semibreve Rest* ever used to fill more than one measure, and how?

LESSON III.

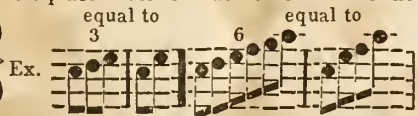
EXPLANATION OF MUSICAL CHARACTERS.

A *Point of Addition*, is a dot after a note, and adds one third to its length or duration: Ex.

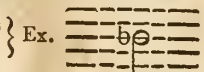


Thus a *pointed Semibreve* is as long as three minims; a *pointed Minim* as long as three crotchets; a *pointed Crotchet* as long as three quavers; a *pointed Quaver* as long as three semiquavers; and a *pointed Semiquaver* as long as three demisemiquavers.

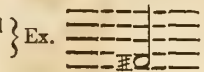
A *Figure of Diminution*, is a figure 3 placed over or under three notes of the same kind, or a figure 6 over 6 notes; and takes away one third of their length, so that three thus marked are equal to two without the figure, or six equal only to four.



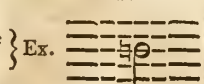
A *Flat* is the letter b placed before a note; and lowers it half a tone.



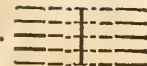
A *Sharp*, is a double cross placed before a note; and raises it half a tone.



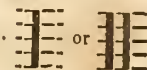
A *Natural* is a character placed before a note, to restore it to its natural sound.



A *Bar* is a perpendicular line or score, drawn through the staff to divide the music into equal measures. Ex.



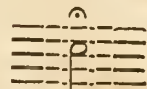
A *Double Bar* is one, or two, large perpendicular lines drawn through the staff to denote the end of a strain, or line of poetry. Ex.



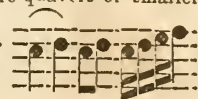
A *Brace* is a connecting line at the beginning of a piece to show how many parts move together, or compose the score. Ex.



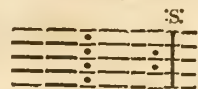
A *Hold*, or *Pause*, is a point covered by a curve line, placed over a note, and denotes that its sound may be continued at pleasure. Ex.



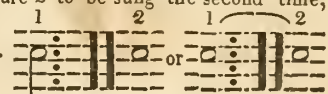
A *Slur*, or *Tie*, is a curve line drawn over or under several notes, and shews that they are to be sung to one syllable.—If the notes are quavers or smaller notes, they are tied at the bottom or top of their stems by their hooks, and need no slur, or other tie, and are called *Groupes*. Ex.



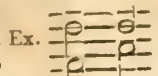
A *Repeat*, consists of dots or points placed at the end of a strain, or dots with a dotted S over them, and denotes that the strain is to be sung again. Ex.



A *Double ending* consists of dots at the end of a strain, with a double bar and a figure 1 over the preceding note and a figure 2 over the succeeding note, and signifies that the strain is to be repeated, and the note under figure 1 is to be sung the first time, and the note under figure 2 to be sung the second time, omitting that under figure 1, unless they are connected by a slur, in which case they are both to be sung the second time. Ex.



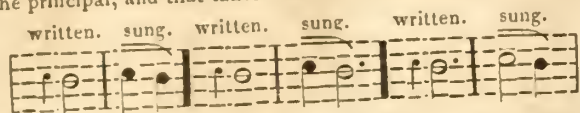
*Choice Notes* are notes placed on different degrees in the staff and in the same part of the measure, and may both be sung together, and each singer may choose which he pleases.



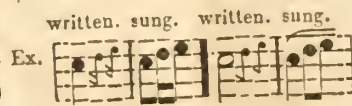
A *Trill*, or *tr.* is placed over a note, and shews that it should be shaken.



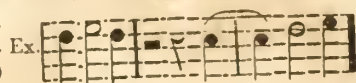
An *Appoggiatura* is a small note placed before the principal note, on an accented part of the measure, and takes a portion of its time, according to its comparative length; except the principal be a pointed note, in which case it takes the whole time of the principal, and that takes the time of the point.



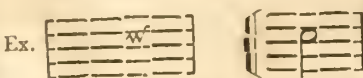
*After Notes*, are small notes following the principal note, on unaccented parts of the measure, and take one half of its time.



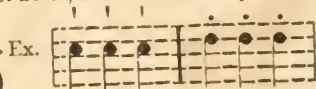
*Syncopation*, or *Driving Note*, is when a note begins on the weak, and ends on the strong part of the measure:



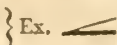
A *Direct*, is a character at the end of a staff, and shews that the first note of the next staff is on the degree where the direct stands:



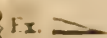
*Staccato Marks* are dots or marks placed over notes, and shew that they should be performed short and distinct, and are the opposite of *Legato*, which implies that the notes are to be performed in a smooth and gliding manner, at full length:



A *Crescendo* is a mark placed over the staff, to signify a gradual increase of sound:



A *Diminuendo* is a mark to signify a gradual diminution of sound:

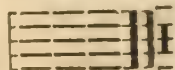


A *Swell* is a character combining the crescendo and diminuendo, and signifies a gradual increase to the middle, and then a gradual diminution to the end:



A *Signature* is the number of sharps or flats set at the beginning of a tune, which affect all the degrees on which they are placed throughout the tune, unless counteracted by naturals or otherwise. If there be no flats or sharps it is called the *Signature* of the natural key.

A *Close* denotes the end or conclusion:



QUESTIONS TO LESSON III.

1. What is a *Point of Addition*, and what are its uses?
2. What is a *Figure of Diminution*, and what are its uses?
3. A *Flat*?
4. A *Sharp*?
5. A *Natural*?
6. A *Bar*?
7. A *Double Bar*?
8. A *Brace*?
9. A *Hold or Pause*?
10. A *Stur or Tie*?
11. A *Repeat*?
12. A *Double Ending*?
13. *Choice Notes*?
14. A *Trill*?
15. An *Appoggiatura*?
16. *After Notes*?
17. *Syncopation or Driving Note*?
18. A *Direct*?
19. *Staccato Marks*?
20. A *Crescendo*?
21. A *Diminuendo*?
22. A *Swell*?
23. A *Signature*?
24. A *Close*?

LESSON IV.

OF THE SCALE, SOLMIZATION, AND GAMUT.

The *Scale* consists of seven original sounds, which are named from the first seven letters of the Alphabet, viz. A, B, C, D, E, F, G.

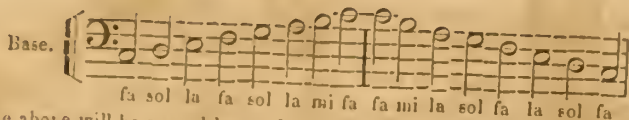
*Solmization*, or *Solfeggio*, is the application of certain syllables to the notes which represent these sounds: which are four in number, viz. Fa, Sol, La, Mi. Some nations use seven syllables, as

ut, re, mi, fa, sol, la, si.  
 or, do, re, mi, fa, sol, la, si.  
 or, da, me, ni, po, tu, la, be.

These syllables are used by students instead of words, only while they are practising, and until they become well acquainted with the scale and the various intervals it contains.

NOTE.—a in *fa* and *la* has the sound of that letter in *far*, and *i* in *mi*, has the sound of *e*.





The above will be a good lesson for trying the voices of the students, and familiarizing them to the seven sounds of the natural scale both rising and falling. It will be perceived that fa, sol, la, being repeated, with the addition of mi, complete the seven sounds, and the eighth comes to fa again, and constitutes what is called the octave; so that, after the seven sounds have been performed, a new series commences precisely like the first, only an octave higher, or more acute, and if the series should be repeated ever so often, they are considered as one and the same.

In the foregoing examples, which are founded upon what is termed the natural key, it will be seen that the mi, which is considered as the guiding or leading note, is on B: but it may be removed by flats or sharps at the beginning of a tune, or changed in the course of modulation, to any other place or degree in the staff. It is important therefore, in solmization, first to ascertain where the mi is, and for that purpose the following rules should be perfectly familiar, and committed to memory.

RULE.

The natural place for mi is in B; but

If B be flat mi is in	E	If F be sharp mi is in	F
If B and E be flat mi is in	A	If F and C be sharp mi is in	C
If B, E and A be flat mi is in	D	If F, C and G be sharp mi is in	G
If B, E, A and D be flat mi is in	G	If F, C, G and D be sharp mi is in	D

Having thus found the place of mi, by the application of this rule to the signature, the natural order ascending from it will be fa, sol, la, fa, sol, la, and descending will be, of course, la, sol, fa, la, sol, fa, and then mi returns again either way. Of these seven original sounds two are only half tones. They are found between mi and fa and la and fa ascending. It is from these two semitones, that the necessity of modulation arises, and its principles depend upon them.

Modulation is a partial and temporary change of the key or Tonic occurring in the course of a tune, by the introduction of incidental flats, sharps, or naturals: and these affect all the subsequent notes on the same bar or measure, and sometimes the first note, or more, in the next measure, standing on the same degree, provided the last note in the other measure stood on the degree thus affected.

QUESTIONS TO LESSON IV.

1. What is the *Scale* of Music?
2. What is *Solmization*, and what are the names of the syllables used?
3. What is the *Gamut*?
4. How are the seven *Letters* applied to the *Treble Staff*?
5. How are they applied to the *Base Staff*?
6. What are the *Syllables* which other nations use in Solmization?
7. Do the *Letters* change their places on the Staff?
8. Do the *Syllables* change their places?
9. What *Letter* does the *Treble Clef* represent?
10. What *Letter* does the *Base Clef* represent?
11. What *Letter* does the other *Clef*, which is now obsolete, represent?
12. How do *fa, sol, la, mi*, represent the seven sounds, considering they are but four in number? 13. How is the *Octave* composed?
14. What is the name of the *leading note*?
15. What is the *natural* place of *mi*?
16. When, by flats or sharps at the beginning of a tune, the *mi* is changed to another place, by what *Rule* is its place ascertained?
17. What is the *order* of the syllables, in solmization, above and below *mi*?
18. How many *half tones* are there in the *Octave*, and where do they fall?
19. What is *Modulation*?

LESSON V.

OF MODES, TONIC OR KEY, AND INTERVALS.

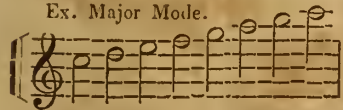
There are two modes, the *Major* and *Minor*.

The *Tonic* or *Key note*, is either the first note above Mi, or the first note below it, according to the mode. In the *Major Mode* it is the first note above Mi, and is called Fa, as we have already seen. In the *Minor Mode* it is the first note below Mi, and is called La. In the *Major Mode* the semitones are always found between the third and fourth sounds and the seventh and eighth sounds ascending, that is, between La and Fa, and Mi and Fa, as was before stated. From the Tonic fa, therefore, in the *Major Mode*, we gradually ascend to the third note by two whole tones, so that the third is a Major third, which gives it the name of the *Major Mode*: as Fa, Sol, La, as may be seen in the foregoing examples. In the *Minor Mode* we ascend from the Tonic to the third by one whole tone and one half tone or semitone, so that the third is a minor third, which gives it the name of *Minor Mode*: as La, Mi, Fa, and the two semitones in the Minor Octave will therefore be found between the second and third sounds, and fifth

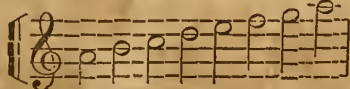


and sixth sounds ascending, that is, between Mi and Fa, and La, Fa; which are the same intervals and the same tones as in the *Major Mode*: Ex.

Ex. Major Mode.



Ex. Minor Mode.



The last note of the Base at every final close is either the first note above, or the first note below mi, that is, either Fa, or La, and thus determines the mode.

The *Minor Scale*, however, in modern music, is altered from its natural state, by sharpening the 6th and 7th from the tonic in ascending, which renders it in some measure an artificial scale: Ex.

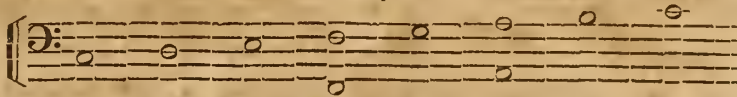


In ascending it is necessary that the seventh, as a proper leading note to the Octave or Tonic, should be sharpened, leaving an interval only of a semitone between them. Having sharpened the 7th, it becomes necessary also to sharp the 6th, otherwise there would be a tone and a half between them, which would not preserve the scale, as it ought to be, a regular series of tones and semitones. In descending the 6th and 7th are not to be sharpened, but preserve their natural sounds, as the above example shows. The occurrence of these sharps on the 6th and 7th in this manner, does not change the key, but is called the *sign* of the Minor mode.

The seven sounds in the Octave, the eighth being the same as the first, have distinct names, from their situation and effect in the scale. The *Key Note* is called the *Tonic*, from its being the principal *Tone* or pitch of the Tune. The next note above, or its second, is called the *Supertonic*, from its being the next note above the *Tonic*. The next note above, or its third, is called the *Mediant*, from its being in the *middle* way between the Tonic and Dominant. The next above, or its fourth, is called the *Subdominant*, from its being the fifth below, as the

*Dominant* is the fifth above the Tonic. The next above, or its fifth, is called the *Dominant*, from its requiring the Tonic generally to be heard after it, especially at a close, and is therefore said to *govern* it. The next above, or its sixth, is called the *Submediant*, from its being in the *middle* way between the Tonic and its fifth below. The next above or its seventh, is called the *Leading* or *Sensible* note, from its *leading* naturally to the Tonic, and is the sharp seventh of the scale, and therefore, as has been said, is in the minor mode, necessarily sharpened in ascending. The last, or eighth, is the *Octave* to the first note, and considered the same in effect.

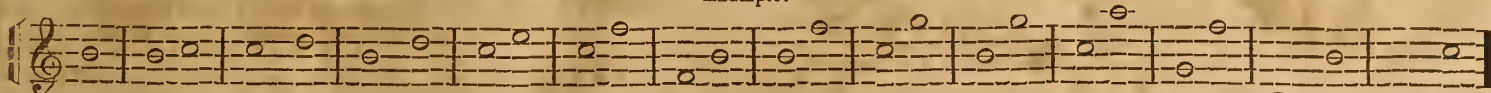
Example.



Tonic. Supertonic. Mediant. Subdominant. Dominant. Submediant. Leading Note. Octave.

An *Interval* is the distance of one note from another. There are fourteen intervals bearing distinct names, viz. The *Unison*, which is one and the same sound; as mi. 2d. The *Minor second*, which is a semitone, as from mi to fa. 3d. A *Major second*, which is a tone, as from fa to sol. 4th. A *Minor third*, consisting of a tone and a semitone, as from mi to sol. 5th. A *Major third*, consisting of two tones, as from fa to la. 6th. A *Perfect fourth*, consisting of two tones and a semitone, as from fa to fa. 7th. A *Sharp fourth*, consisting of three tones, as from fa below to mi. 8th. A *flat fifth*, consisting of two tones and two semitones, as from mi to the second fa above. 9th. A *Perfect fifth*, consisting of three tones and a semitone, as from fa to the second sol above. 10. A *Minor sixth*, consisting of three tones and two semitones, as from mi to the second sol above. 11th. A *Major sixth*, consisting of four tones and a semitone, as from fa to the second la above. 12th. A *Minor seventh*, consisting of four tones and two semitones, as from sol below to the second fa above. 13th. A *Major seventh*, consisting of five tones and one semitone, as from fa, the tonic, to mi above. 14th. An *Octave*, consisting of five tones and two semitones, as from fa, the tonic below, to fa, the tonic above. The Octave, fifth fourth, third, and sixth, are in harmony, called consonant; the second, sharp fourth, and seventh, dissonant.

Example.



Unison, Minor second, Major second, Minor third, Major third, Perfect fourth, Sharp fourth, Flat fifth, Perfect fifth, Minor sixth, Major sixth, Minor seventh, Major seventh, Octave.  
mi mi fa fa sol mi sol fa la fa fa fa mi mi fa fa sol mi sol fa la sol fa fa mi fa fa

# RUDIMENTS OF MUSIC.

Hence it appears that the Octave consists of five tones and two semitones, equal to twelve semitones. By including the first and last, there would appear to be 13, but it would be only counting one twice, as the first and last are the same, being Octaves to each other. There are therefore but 12 intervals, because the unison cannot properly be called an interval, and the sharp fourth, and flat fifth, although necessarily distinguished for the purposes of harmony, are

performed on keyed instruments with the same keys, and make but one interval, each containing the same number of semitones.

The *Inversion* of an interval is the placing of the lower note an Octave higher; or the upper note an octave lower, which is the same thing in effect; so that a second becomes a seventh; a third, a sixth; a fourth, a fifth; and *vice versa*.

Inverted. Second. Seventh. Inverted. Third. Sixth. Inverted. Fourth. Fifth. Example. Inverted. Fifth. Fourth. Inverted. Sixth. Third. Inverted. Seventh. Second.

The scale is divided into semitones by the use of flats or sharps, producing an artificial semitonic scale, as follows :

## THE SEMITONIC SCALE.

Ascending by Sharps. Descending by Flats. Ascending by Flats. Descending by Sharps.

C 1 C# 2 D 3 D# 4 E 5 F 6 F# 7 G 8 G# 9 A 10 A# 11 B 12 C (13)

B 1 Bb 2 A 3 Ab 4 G 5 Gb 6 F 7 Fb 8 E 9 Eb 10 D 11 Db 12 C

C B A# A# Bb G# G# F# F# E D# D# C# C#

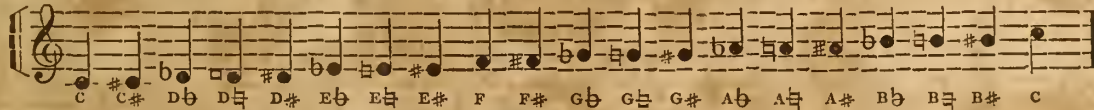
In ascending by flats, or descending by sharps, it is necessary after every flat or sharp to insert a *natural*, otherwise the sharp or flat would continue its effect, and the half tone would not be produced. Two of these are called natural semitones, as between E and F and B and C, and all the other ten are called artificial, as being changed by flats or sharps from their *natural* state. The natural semitones are sometimes called diatonic, and the artificial ones chromatic, in reference to the ancient Grecian scales.

It may be proper to observe that any two of the five whole tones, separated by an interval of one degree only, as from C to D—D to E—E to F—F to G—G to A and A to B will be brought together, to all practical purposes, either when sung or struck on keyed instruments, if the upper note of the interval be flattened, and the lower one sharpened; that is, C# and Db, for instance, are the same in sound, although they stand on different degrees in the scale; and so it is with the other four.

Besides the intervals before mentioned, there are others produced by the Semitonic scale, which are called *extremes*, namely, the *extreme* or *chromatic semitone*, the *extreme sharp* 2d, the *extreme flat* 3d, the *extreme flat* 4th, the *extreme sharp* 2d, the *extreme sharp* 6th, the *extreme flat* 7th, and the *extreme*

*flat* 8th.—These are principally theoretic distinctions, as on keyed instruments the *extreme sharp* second is the same as the minor third; and the *extreme flat* third, the same as a tone containing only two degrees, and the most of the rest correspond to other *natural* intervals.

The Scale may be theoretically subdivided into smaller intervals, called quarter tones, thus :



This is altogether an imaginary division of the scale in Modern music, as the quarter tones cannot be struck on keyed instruments; and it arises from writing one and the same key as the sharp of the key below, or as the flat of the key above, that is, making, for instance, a theoretic difference of *nearly* a quarter tone between G# and Ab, or C# and Db, &c. which, to all practical purposes, are really the same.—This is called in reference to the Grecian scales, the *Enharmonic*, as that by semitones is called, the *Chromatic* division. These names and distinctions, however, have but little use or applicability in modern music.

QUESTIONS TO LESSON V.

1. How many *Modes* of time are there, and what are they called?
2. Which is the *Tonic* or *Key Note*?
3. Which is the *Tonic* or *Key Note* of the *Major Mode*?
4. What is the distinguishing character of the *Major Mode*, and why is it so called?
5. What is the distinguishing character of the *Minor Mode*, and why is it so called?
6. By what rule is it determined whether the mode be *Major* or *Minor*?
7. Is the *Minor Scale* altered from its natural state, and how?
8. Have the seven sounds or notes in the scale *distinct names*, and what are they?
9. What is an *Interval*?
10. How many *Intervals* are there?
11. What are their *names*, and which are *consonant*, and which *dissonant*?
12. How many *Tones* and *Semitones*? and how many *Semitones* are there in an *Octave*?
13. What is the *Inversion* of an interval?
14. How is the *Scale* divided into *Semitones*?
15. How many *natural Semitones* are there in the scale and how many *artificial*?
16. Can the scale be further subdivided into smaller *Intervals*?
17. Is this subdivision a *practical* one, or only a *theoretic* and *imaginary* one?

LESSON VI.

OF THE REMOVAL OF THE KEY NOTE OR TONIC FROM ONE DEGREE TO ANOTHER IN THE SCALE, AND OF SIGNATURES.

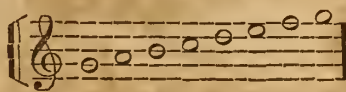
In the scale, as we have seen, we have twelve distinct sounds, each of which may become a new *Tonic*, from which to form the scale in either mode. In order to do this, we must place sharps or flats on such notes as are necessary to bring the two *Semitones* into their proper places in the scale. This will show the utility and necessity of flats and sharps. If, for instance, you would remove your *Mi* from B, its natural place, to F, so as to bring your tonic to G, instead of C, its natural place, you must place a sharp on F: Ex.

Mi in B.

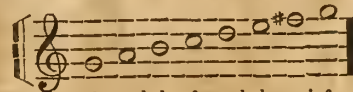
Tonic C.

Mi in F.

Tonic G.

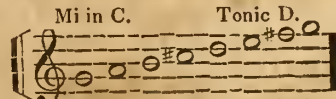


sol la mi fa sol la fa sol



fa sol la fa sol la mi fa

If you would again remove your *Mi* from F to C, and place your *Tonic* on D, you must place an additional sharp on C.



fa sol la mi fa sol la fa

It will be perceived that the syllables change their positions so as to conform to the natural order in which they should stand. And in every change by sharps the fourth above the *Tonic*, that is, its *subdominant*, must be first sharped, and becomes the new leading note or *Mi*, and the *Dominant* becomes a new *Tonic*;

and thus sharps are regularly added by rising fifths, or what is the same thing, by falling fourths.

If you would remove your Tonic by flats, and wish to place it on F, instead of C, its natural place, you must place a flat on B, which will remove the Mi from B, its natural place, to E; and F will of course be the Tonic of the Major Mode.

Example.

Mi in B. Tonic C.

sol la mi fa sol la fa sol

Mi in E. Tonic F.

sol la fa sol la mi fa

The regular changes by flats are made by flattening the Minor leading note, which renders it the subdominant or fourth of the new key in the Major Mode, and carries the Mi to the fourth above: so that flats are regularly added by rising fourths, or, what is the same thing, by falling fifths.

Wherever the Mi is placed, the Music may be either in the Major or Minor Mode. Whenever it is removed by sharps, the *Major Tonic* will be the first note above the last sharp, and the *Minor Tonic*, of course, the first note below it. When it is removed by flats, the *Major Tonic* will be the fourth below, or fifth above the last flat, and the *Minor Tonic* the sixth below, or third above it; which the foregoing examples will show.

By this process it will be perceived, that the two semitones will be made to occupy their proper places in the scale. These flats and sharps are placed on their proper letters in the beginning of the staff, and are called the *Signature*, and operate through the strain or piece, unless changed or removed by naturals, as has been before stated. It is usual to place the flat or sharp, in the signature, on one line or space only, but each line or space designated by the same letter is equally affected by it: Ex.

Mi in E. Mi in A. Mi in D. Mi in G. Mi in F. Mi in C. Mi in G. Mi in D.

When the Mi is placed on G or D by sharps, being themselves sharped, they are a semitone higher than when placed there by flats, which leave them in their natural state; and there is the same difference in their Tonics.

### QUESTIONS TO LESSON VI.

1. How is the *Tonic* removed? 2. How would you remove the *Tonic* from C to G? 3. How would you remove it to D?
4. How is the *Tonic* removed to F? 5. How are removals generally made by Sharps? 6. How are they made by Flats?
7. Where will the *Tonic* be in the *Major Mode*, in relation to the last sharp?
8. Where will it be in the *Minor Mode*? 9. Where will it be in relation to the last flat in the *Major Mode*? 10. Where will it be in the *Minor Mode*?
11. What is the difference in the pitch of Mi, when placed on G or D by sharps, and when placed there by flats?
12. Is there any difference in their *Tonics*?

### LESSON VII.—OF TIME.

*Time* is the manner of regulating and measuring sound with regard to its duration, and is divided only by bars.

A *measure* is what is contained between two bars.

There are three kinds of time, viz: *Common*, *Triple*, and *Compound*.

*Common Time* consists of an even number of parts in each measure, and has three characters, signs or marks.

The *First* is a C, and contains one semibreve, or other notes and rests equivalent, in each measure. It has four beats or *Times* in each measure; and is accented on the first, or first and third parts of the measure: Ex.

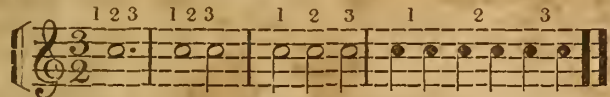
The *Second* is a C with a bar through it, and contains one semibreve also, or its equivalent, in each measure; but has only two beats or *Times* in a measure; and is accented as the other: Ex.

The *Third* is marked by a 2 with a 4 under it, and contains one minim, or its equivalent, in each measure; and has also two beats or *Times*, and is accented as the others. It is sometimes called *half time*: Ex.

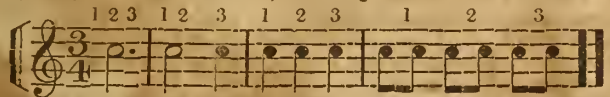


*Triple Time* consists of three parts in each measure, and has three characters, signs or marks.

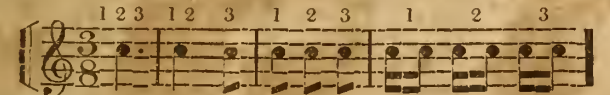
The *First* is a 3 with a 2 under it, and contains three minims in each measure, or their equivalents, and has three beats or *Times*, with the principal accent on the first, and a slight one on the last: Ex.



The *Second* is a 3 with a four under it, and contains three crotchets, or their equivalents, in each measure; and has three beats or *Times* in each measure, with the principal accent on the first, and a slight one on the last: Ex.

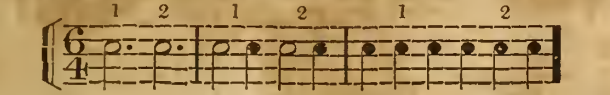


The *Third* is a 3 with an 8 under it, and contains three quavers, or their equivalents, in each measure; and has also three beats or *Times*, with the principal accent on the first, and a slight one on the last: Ex.

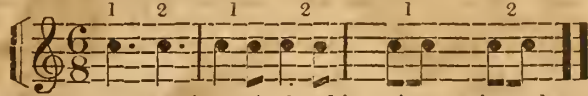


*Compound Time* has even beats or *Times* in each measure, but each time has three notes, and being thus compounded of *Common* and *Triple Time*, it is called *Compound Time*. It has two characters, signs or marks.

The *First* is a 6 with a 4 under it, and contains 6 crotchets, or their equivalents, in each measure; and has two beats or *Times*, with an accent on the first part of each: Ex.



The *Second* is a 6 with an 8 under it, and contains six quavers, or their equivalents, in each measure; and has also two beats or *Times*, with an accent on the first part of each: Ex.



There are other modes of time to be found in ancient music, and particularly in instrumental, as  $\frac{5}{4}$ ,  $\frac{9}{8}$ ,  $\frac{2}{8}$ ,  $\frac{12}{8}$ ,  $\frac{9}{16}$ , &c., but are not much used in modern music, and are unnecessary.

Figures, when used as the marks of time, are the fractional parts of a Semi-breve, the upper one designating the number, and the lower one the kind of notes necessary to fill the measure,  $\frac{3}{2}$  denotes that three halves of a Semi-breve, that is, three *Minims*, fill a measure:  $\frac{3}{4}$  denotes, that three quarters of a Semi-breve, that is, three crotchets, fill the measure, &c.

The following terms are used to denote the different movements, or degrees of time, proceeding regularly from the slowest to the quickest. *Grave*, *Adagio*, *Largo*, *Lento*, *Larghetto*, *Andantino*, *Andante*, *Allegretto*, *Moderato*, *Mesloso*, *Tempo Guisto*, *Allegro*, *Vivace*, *Con Spirito*, *Spiritoso*, *Con Brio*, *Presto*, *Pressissimo*. Without a *Metronome*, however, it will be very difficult to determine the precise movement of each, and it has been thought better, generally, in this work, not to make use of these terms, but to leave it to the discretion of the Master or Leader. The mode of time, and the sentiment and spirit of the words, will generally indicate the proper movement. And Church Tunes, which are to be performed with a great variety of Hymns and Psalms, will require often very different movements, and the general direction, which the mode alone indicates, has been thought to be sufficient. In anthems, and longer pieces, where the authors have given such directions and intimations as to the movement, they have generally been inserted.

The foregoing examples of Time, will be good exercises for beginners, and should be made perfectly familiar to them. The mode of beating, or rather keeping time, will be directed by the Master. It is usually done with the hand, and should be openly done by every scholar, till he becomes perfectly acquainted with each kind of time, so that he can perform in exact time without any motion. The beating of time is only for learners, and for them it is absolutely necessary. No person can become a good singer without an exact knowledge of Solmization and beating of time; and after he has become so, he has no longer any occasion for them, and should lay them aside.

QUESTIONS TO LESSON VII.

- 1. What is *Time* as applied to Music?
- 2. How is it *divided*? 3. What is a *Measure*?
- 4. How many *kinds* of time are there, and how are they denominated?
- 5. What is *Common Time*, and how many characters has it?
- 6. What is the *First*? 7. What is the *Second*? 8. What is the *Third*?

- 9. What is *Triple Time*, and how many characters has it?
- 10. What is the *First*? 11. What is the *Second*? 12. What is the *Third*?
- 13. What is *Compound Time*, and how many characters has it?
- 14. What is the *First*? 15. What is the *Second*?
- 16. Are there other *kinds* of Time, not used in Modern Music?
- 17. What do *Figures* denote, when used as marks of Time?

LESSONS FOR THE EXERCISE OF THE VOICE.

*G Major ascending and descending.*

*G Minor ascending and descending.*

fa, sol, la, fa, sol, la, mi, fa, fa, mi, la, sol, fa, la, sol, fa, la, mi, fa, sol, la, fa, sol, la, la, sol, fa, la, sol, fa, mi, la.

# SONGS OF THE TEMPLE,

OR

## BRIDGEWATER COLLECTION OF SACRED MUSIC.

ABRIDGE. C. M.

Smith.

To meditate thy precepts, Lord, Shall be my sweet employ, My soul shall ne'er forget thy word, Thy word is all my joy.

## ADVENT. C. M.

Dr. Callcott.

Let Zion and her sons rejoice: Behold the promis'd hour: Her God hath heard her mourning voice, And will exalt his pow'r. And will, &c.

Figured Bass:  $\begin{matrix} 6\bar{5} & 6\bar{5} \\ 4\bar{3} & 4\bar{3} \end{matrix}$   $\begin{matrix} 9\bar{6} & 8\bar{7} \\ 7\bar{5} & 6\bar{4} \end{matrix}$   $\begin{matrix} 6\bar{5} & 6 \\ 4\bar{3} & 7 \end{matrix}$   $\begin{matrix} 6\bar{7} & 5 \\ 3 & 6 \end{matrix}$   $\begin{matrix} 6\bar{5} & 4\bar{3} \\ 3 & 2 \end{matrix}$   $\begin{matrix} 6 & 3 \\ 6 & 0 \end{matrix}$   $\begin{matrix} 6 & 7 \\ 4 & 7 \end{matrix}$

## ARCADIA. C. M.

The Lamb shall lead his heav'nly flock, Where living fountains rise; And love divine shall wipe away, The sorrows of their eyes.

Figured Bass:  $\begin{matrix} 5\bar{4} & 6 \\ 3\bar{4} & 6 \end{matrix}$   $\begin{matrix} 6 & 6 \\ 4 & 7 \end{matrix}$   $\begin{matrix} 6 & \#6 \\ 6 & 6 \end{matrix}$   $\begin{matrix} 6 & 6 \\ 4 & 4 \end{matrix}$   $\begin{matrix} 6 & 6 \\ 3 & 6 \end{matrix}$   $\begin{matrix} 6 & 3 \\ 4\bar{3} & 3 \end{matrix}$   $\begin{matrix} 6 & 6 \\ 4 & 7 \end{matrix}$



ARLINGTON. C. M.

Dr. Arne.

Jesus, with all thy <sup>s</sup>aints above, My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.

6 6 6 6 6 6 6 6 6 6 6 7

ARUNDEL. C. M.

All glory be to God on high, And to the earth be peace, God will henceforth from heav'n to men, Begin and never cease.

6 6 5 6 4 7 #6 6 7 6 4 6 4 7



BELMONT. C. M.

Soft.

See Israel's gen - tle Shepherd stands, With all en - gag - ing charms; Hark! how he

6 5 6 5 7  
4 3 4 3

Loud

calls the ten - der lambs, And folds them in his arms. And folds them in his arms.

6 5 6 5 6 5 6 7  
4 3 4 3

Org. 6 Voice. 6 5 6 7

## BEDFORD. C. M.

Wheal.

The heav'ns declare thy glory, Lord, Which that alone can fill: The firmament and stars express Their great Creator's skill.

6 6  $\frac{4}{3}$  6 6 5 4 6 6  $\frac{4}{3}$  6 8 7

## BLANDFORD. C. M.

D. Purcell.

Awake, my soul, arise, my tongue, Prepare a tuneful voice; In God, the life of all my joys, Aboud will I rejoice.

6 6  $\frac{4}{3}$  8 7 6 5 6  $\frac{4}{4}$  7 6 6 8 7 6  $\frac{4}{4}$  7

Soft.

Where'er I turn my gazing eyes, Thy radiant footsteps shine ; Ten thousand pleasing

7 6 5 6 6 6 7

Org.

Loud.

wonders rise, Ten thousand pleasing wonders rise, And speak the hand di - vine.

6 6 5 6

Voice.

# BRATTLE STREET. C. M.

Pleyel.

While thee I seek, protecting pow'r, Be my vain wishes still'd, And may this consecrated hour With better hopes be fill'd.

6 6 5 4 3 6 7 5 6 6 7

Pia.

For.

Thy love the pow'r of the night bestow'd, To thee my thoughts would soar: Thy mercy o'er my life has flow'd, Thy mercy I adore.

6 4 7 5 5 6 4 7 5 6 5 4 3 6 7 5 6 6 7

While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around.

BROOKS. C. M.

M. P. King.

As pants the hart for cooling streams, When heated in the chase, So longs my soul, O God, for thee, And thy refreshing grace.

## BROOMSGROVE. C. M.

Dr. Green.

My God, I cry with ev'ry breath, For some kind pow'r to save, To break the yoke of sin and death, And thus redeem the slave.

6 5 # 6 7 # # 7 6 3 5 6 5 # 7 6 # 6 7 #

## BURFORD. C. M.

H. Purcell.

How shall the young secure their hearts, And guard their lives from sin; Thy word the choicest rules imparts, To keep the conscience clean.

\* 6 # # # 6 6 # # 6 6 5



Musical score for "CAMBRIDGE" in C major, common time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "Come, holy Spirit, heav'nly Dove, With all thy quick'ning pow'rs; Come, shed abroad a Saviour's love, And that shall kindle ours. And that, &c. And that, &c." The piano part includes dynamic markings *P.* and *F.*, and tempo markings *Tasto.* and *F.*. Fingerings are indicated by numbers 4, 6, 7, and 8.

## CANTERBURY. C. M.

Musical score for "CANTERBURY" in C major, common time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "Why do we mourn departing friends, Or shake at death's alarms! 'Tis but the voice that Jesus sends, To call them to his arms." The piano part includes fingerings indicated by numbers 5, 7, 6, 5, 8, 7, 6, 5, 7, and 7.

God of my life, look gently down, Behold the pains I feel; But I am dumb before thy throne, Nor dare dispute thy will.

5 4 3 / 3 2 3, 6 6 #6 / 3, 6 5 / 4 #, 6 6 / 3, 6 7, #, 6 5 / 3, 6 5 / 4 #, 6 #6 / 3, 6 6 / 7 #.

## CHAPEL. C. M.

T. Williams.

See, gracious God, before thy throne, Thy mourning people bend, 'Tis on thy sov'reign grace alone, Our humble hopes depend, Our humble hopes depend.

6 #, 6 #, -, 7 #6 #, 6 7, 6 5 / 4 #, 6 / 4, 5 6 7, 6 5 / #, 6 #6 / 3, 6 5 / #, 6 / 4 #.

## CHARMOUTH. C. M.

Dr. Wainwright.

29

My Saviour, my Al-mighty Friend, When I begin thy praise, Where will the glowing numbers end, The numbers of thy grace.

7 6 6 7 / 6 4 3 / 6 6 5 3 / 6 6 5 / 6 4 3 6 / 6 5 3 / 6 4 3 / 6 7

## CHESTERFIELD. C. M.

Dr. Haweis.

Lord, when my raptur'd thought surveys, Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul rejoice.

6 7 / 6 8 7 / 6 #6 4 3 / 6 7 # / 6 4 3 / 6 6 8 7

## CLIFFORD. C. M.

2d Treble or Tenor.

Pia.

Hark! the glad sound! the Saviour comes! the Saviour promis'd long, Let ev'ry heart pre - pare him

Pia.

6  $\frac{5}{3} \frac{6}{4} \frac{7}{5}$   $\frac{6}{4} \frac{5}{3}$  6 5 6 8 7 Org. or Voice. 5 6 — 7  $\frac{5}{3} \frac{6}{4} \frac{7}{5}$  =

For.

room, Let ev' - ry heart pre - pare him room, And ev'ry voice a song, And ev' - ry voice a song.

$\frac{6}{4} \frac{5}{3}$   $\frac{6}{4} \frac{5}{3} = \frac{5}{3}$   $\frac{6}{4} \frac{5}{3}$  Voice, 6 6 5 6  $\frac{6}{4} \frac{5}{3}$

Hark! the glad sound, the Saviour comes, The Saviour promis'd long; Let ev'ry

6 6 4 3 6 5 4 3 6 6 7 6

heart a throne prepare, And ev'ry voice a song, And ev'ry voice a song.

6 6 5 4 3 6 5 6 7 6 4

Awake, my soul, stretch ev'ry nerve, And press with vigour on; A heav'nly race demands thy zeal, And an immortal crown, And an immortal crown.

## COLCHESTER. C. M.

Lord, in the morning thou shalt hear, My voice ascending high: To thee will I direct my pray'r, To thee lift up mine eye.

The dear delights we here enjoy, And call our own in vain, Are but short favours borrow'd now, To be repaid again.

7 6 6 5 6 6 6 7 6 6 6 5 6 6 6 5 6 6 6 7

DORT. C. M.

In innocence I wash my hands, And so encompass round Thine altar, with the sacred bands Whose tongues thy praises sound,

6 6 6 7 6 5 6 4 6 6 5 6 6 6 6 6 5 6 5 6 6 7

Behold the glories of the Lamb, Amid His Father's throne, Prepare new honours

for his name, And songs be - fore un - known, And songs be - fore un - known.

-5-      6 5      6 7      6      5 6

4 3      4

6 5      6 5      6 7      6 7

4 3      4 3      6 5      4



Let not despair nor fell revenge Be to my bosom known; O give me tears for other's woe, And patience for my own.

#6 #7 8 7 6 6 # 8 7

DURHAM. C. M.

H. Purcell.

Lord, who's the happy man that may To thy blest courts repair, And while he bows before thy throne, Shall find acceptance there.

7 6 # 6 6 7 # #6 6 1 # 6 5 6 # # 6 # # 7 6 #

Soft.

Shepherds, rejoice, lift up your eyes, And send your fears a - way, News from the region of the skies,

4 3 6 6 5 6 5 8 7 6 3 7

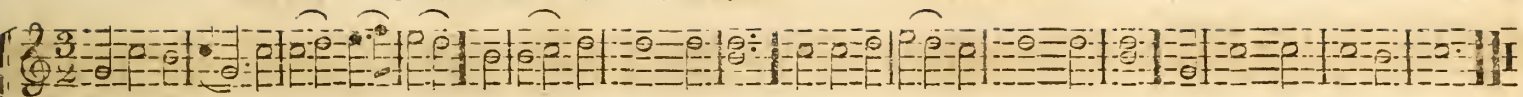
Loud.

Soft.

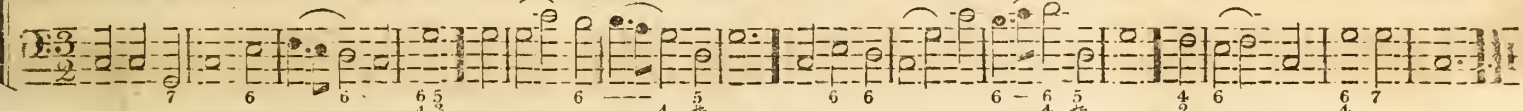
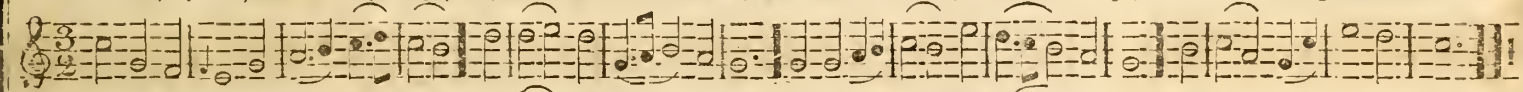
Loud.

Sal - va - tion's born to - day. News from the region of the skies, Sal - va - tion's born to - day.

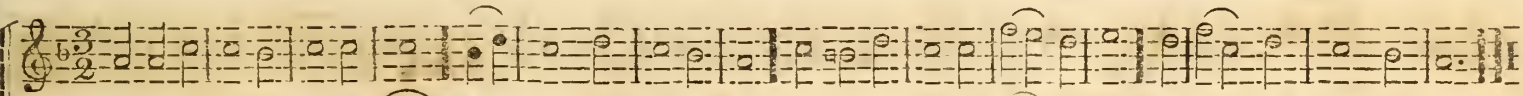
6 6 7 6 3 5 6 7 6 6 5 6 6 6 5 7



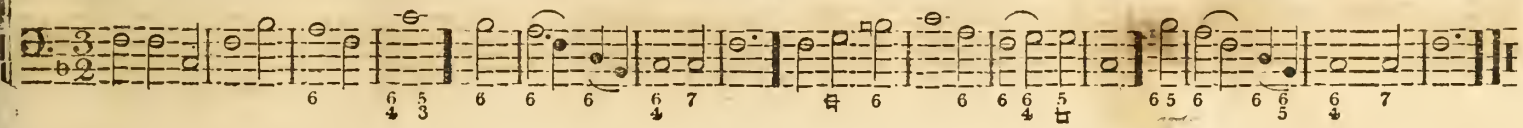
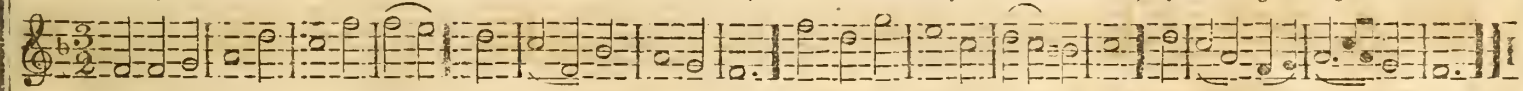
In thee, my God, is all my hope, My comfort all in thee; Whilst here I feel thy mercy nigh, I know thou guardest me.



EDWARDS'. C. M.



The spacious earth is all the Lord's, The Lord's her fulness is; The world and they that dwell therein, By sov'reign might are his.



Hence from my soul, sad thoughts be gone, And leave me to my joys, My tongue shall triumph in my God, And make a joyful noise.

6 6 6 7 6 4 6 5 6 6 6 7

Pia.

Cres.

For.

Pia.

For.

Darkness and doubts have veil'd my mind, And drown'd my head in tears, Till sov'reign grace with shining rays Dispell'd my gloomy fears, Dispell'd my gloomy fears.

6 4 3 3 6 6 6 7 6 6 6 7

O render thanks and bless the Lord; Invoke his ho - ly name: Acquaint the nations

6 6 8 7 6 5 6 5 6 6 8 7 6

For.

with his deeds, His matchless deeds pro - claim. His matchless deeds pro - claim.

5 6 - 6 - 5 6 6 6 6 6 6 6 8 7

## FUNERAL HYMN. C. M.

Dr. Miller.

The righteous souls that take their flight, Far from this world of pain, In God's paternal bosom blest, For - ev - er shall remain.

Figured bass notation: 3, 6, 6, #, 6, 7, 6, #, 6, 5, 6, 7, #, #, 6, 5, #, #, 7

## FUNERAL THOUGHT. C. M.

Smith.

Hark! from the tombs a mournful sound! My ears, attend the cry; Ye living men, come view the ground, Where you must shortly lie.

Figured bass notation: 6, #, 6, #, #, 5, #, #, 6, #, 6, #, #, 6, #

The first system of musical notation for 'GARLAND' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with a 4/4 time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various note values including quarter and eighth notes.

He sends his show'rs of blessings down, To cheer the plains below ; He makes the wood the mountains crown, And corn in vallyes grow.

The second system of musical notation for 'GARLAND' continues the melody and bass line from the first system. It includes a vocal line in the upper staff and an organ accompaniment in the lower staff. The organ part features a bass line with some chromaticism.

GREENWALK. C. M.

The first system of musical notation for 'GREENWALK' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with a 4/4 time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various note values including quarter and eighth notes.

How vain are all things here below ! How false, and yet how fair ! Each pleasure has its poison too, And ev'ry sweet a snare.

The second system of musical notation for 'GREENWALK' continues the melody and bass line from the first system. It includes a vocal line in the upper staff and an organ accompaniment in the lower staff. The organ part features a bass line with some chromaticism.

P. Duet.

*mf*

Give me the wings of faith to rise With - in the veil and see, The saints a - bove, how great their joys,

6 6 5 6 7 6 5 6 4 7

Org.

Chorus.

How bright their glories be. The saints a - bove, how great their joys, How bright their glories be.

Voice.

b7 6 7 6 6 7



My God, my portion, and my love, My ever - lasting all, I've none but thee in heav'n above, Or on this earthly ball.

6 7 6 8 7 6  $\frac{4}{3}$  5  $\frac{4}{3}$  6  $\frac{4}{3}$  6 6 6  $\frac{6}{4}$  7

HILTON. C. M.

*mf* The heav'ns declare thy glory, Lord, Which that a - lone can fill ; *P.* The firmament and stars express, Their great *F.* Creator's skill.

$\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$  6 7 6  $\frac{4}{3}$  6  $\frac{6}{5}$   $\frac{6}{4}$   $\frac{4}{3}$  6  $\frac{4}{2}$  6  $\frac{6}{3}$  5 6  $\frac{4}{2}$  6 7

Blest is the man who shuns the place, Where sinners love to meet; Who fears to tread their wicked ways, And hates the scoffer's seat.

## KENDALL. C. M.

Clark.

Lord, when together here we meet, And taste thy heavenly grace, Thy smiles are so di - vine - ly sweet, We're loth to leave the place.



## LINCOLN. C. M.

Coombs.

Blest be the dear u - nit - ing love, That will not let us part; Our bodies may far off remove; We still are one in heart.

6 5 6 7 6 6 8 7 6 6 6 3 6 3 6 3 6 3 6 6 7

## LONDON. C. M.

Dr. Croft.

O holy, holy, holy Lord, Whom heav'nly hosts obey, The world is with thy glory fill'd, Of thy ma - jestic sway.

6 6 7 6 6 5 7 6 7

MARTYRS. C. M.

The year rolls round and steals away, The breath that first it gave ; Whate'er we do, where'er we be, We're hast'ning to the grave

♯ 6 ♯ 7 ♯ 6 ♯ 6 7

Detailed description: This is a four-staff musical score for the hymn 'Martyrs'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staff. The piano part includes figured bass notation: ♯, 6, ♯, 7, ♯, 6, ♯, 6, 7.

MEAR. C. M.

Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue : His new discover'd grace demands, A new and nobler song.

6 ♯ 87

Detailed description: This is a four-staff musical score for the hymn 'Mear'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F-sharp), and the time signature is common time (C). The lyrics are written below the vocal staff. The piano part includes figured bass notation: 6, ♯, 87.

I know that my Redeemer lives, And ever prays for me; Salvation to his saints he gives, And life and lib - er - ty.

## MATHER'S. C. M.

Mather.

Thy favour, Lord, is all we want, Here would our spirit rest; O seal the rich, the boundless grant, And make us fully blast!

Pia.

Our quicken'd souls a - wake and rise From their long sleep of death; To heav'n - - ly

6 5    6 5 3    9 8 6 4    8 7    6 7    6 6 8 7    Org.

For.

things we turn our eyes, And praise em - ploys our breath, And praise em - ploys our breath.

7 6 3 3 6 6    6 5 3    Voice.    6 6    5 6    5 7    6    6 6 4 7





PEMBROKE. C. M.

Dalmer.

Praise ye the Lord, immortal choir, That fill the realms above, Praise him who form'd you of his fire, Praise him, &c. And feeds you with his love.

T. S.

4 6 7 3 3 3 3 4 5 6 6 7

PENROSE. C. M.

Tucker.

Know that his kingdom is supreme; Your lofty thoughts are vain; He calls you Gods, that awful name, But ye must die like men. But ye must die like men.

7 6 8 7 6 6 5 6 7 6 7 6 5 6 6 6 7



vials full of odours sweet, With vials full of odours sweet, And harps of sweeter sound, And harps of sweeter sound.

4 6 5 3 4 5 3 6 4 5 3 6 4 5 3 6 4 5 3 6 4 5 3 6 4 5 3

PETERBOROUGH. C. M.

Once more, my soul, the rising day, Salutes my waking eyes; Once more, my voice, the tribute pay, To him that rolls the skies.

7 6 5 6 6 8 7

Now let our drooping hearts re - vive, And ev' - - ry tear be dry :

\* 6 # 6 # 5 6 6 5 4 3 5 3 4 3 8 4 3 #

Why should these eyes be drown'd in grief, Which view a Saviour nigh.

5 7 6 5 # 6 6 6 6 6 6 4 5 #





God, my supporter and my hope, My help for - ever near, Thine arm of mercy held me up, When sinking in despair.

6 # 6 6 5 3 6 6 5 8 7

Detailed description: This block contains the musical score for the hymn 'ROCHESTER'. It features four staves of music. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are printed below the vocal staves. At the bottom of the piano part, there are numerical figures: 6, #, 6, 6, 5, 3, 6, 6, 5, 8, 7.

ROCKINGHAM.

C. M.

W. Burney.

He is a God of sov'reign love, That promis'd heav'n to me, And taught my soul to soar above, Where happy, where happy, where happy spirits be.

4 6 6 5 6 6 6 5 # 6 # # 6 # # 6 6 6 5

Detailed description: This block contains the musical score for the hymn 'ROCKINGHAM'. It features three staves of music. The top two staves are for the vocal line, and the bottom one is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are printed below the vocal staves. At the bottom of the piano part, there are numerical figures: 4, 6, 6, 5, 6, 6, 6, 5, #, 6, #, #, 6, #, #, 6, 6, 6, 5.









St. JAMES'. C. M.

Courteville.

To celebrate thy praise, O Lord, I will my heart prepare; To all the list'ning world thy works, Thy wond'rous works declare.

St. MARTIN's. C. M.

Smith.

O thou, to whom all creatures bow, Within this earthly frame, Thro' all the world how great art thou, How glorious is thy name.

Let heav'n arise, let earth appear," Said the Al - mighty Lord, The heav'ns arose, the earth appear'd, At his cre - at - ing word.

6 6 6 5 4 2 6 6 6 6 6 7

Thick darkness brooded o'er the deep; God said, "Let there be light;" The light shone round with smiling ray, And scatter'd ancient night.

# 6 6 5 # # 6 # 6 6 7 # 6 6 6 7

The first two staves of the musical score. 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 an alto clef with the same key signature and time signature. Both staves contain the first two measures of the melody.

The various months thy goodness crowns, How beauteous are thy ways! The bleating

The third and fourth staves of the musical score. The third staff is a treble clef and the fourth is an alto clef, both with a key signature of one sharp and a 3/4 time signature. They contain the next two measures of the melody. Below the fourth staff are the following figured bass notations: 6, #6, 6 5, 6, 6 5, 4 3, 4 3, 6, 6, 6 6, 7, 5 3, 6 4, 7.

And shepherds shout, And shepherds shout thy praise.

The fifth and sixth staves of the musical score. The fifth staff is a treble clef and the sixth is an alto clef, both with a key signature of one sharp and a 3/4 time signature. They contain the next two measures of the melody. The lyrics "And shepherds shout, And shepherds shout thy praise." are written below the staves.

flocks spread o'er the downs, And shepherds shout, And shepherds shout, And shepherds shout thy praise.

The seventh and eighth staves of the musical score. The seventh staff is a treble clef and the eighth is an alto clef, both with a key signature of one sharp and a 3/4 time signature. They contain the final two measures of the melody. The lyrics "flocks spread o'er the downs, And shepherds shout, And shepherds shout, And shepherds shout thy praise." are written below the staves. Below the eighth staff are the following figured bass notations: 6, 6, 6, 6 4, 5 3, 7, 6 6, 6 4, 7.

Three we adore, Eternal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we.

4 6 7 6 4 7 6 4 6 6 4 6 4 6

## SHOREDITCH. C. M.

My flying years time urges on, What's human must decay: My friends, my youth's companions, gone, Can I expect to stay?

5 6 5 4 6 5 6 8 7 6 3 4 5 6 5 4 7

When glimm'ring life re - signs its flame, Thy praise shall tune my breath ; The sweet re-

5 6 6 5 6 5 6 7 6 4 3 6 4 3 6 4 5 6 7

membrance of thy name, The sweet remembrance of thy name, Shall gi - - - - ld the shades of death.

5 7 - 6 6 7 6 6 7 6 4 3 6 4 3 6 4 5 6 7

Shall gild the shades of death, Shall gild, &c.

4 6 4 6 6 7

STEPHEN'S. C. M.

Jones.

Then since myself I cannot keep, Ev'n one short moment thro', Watch me, those eyes that never sleep, Till morning beams anew.

7 6 5 6 6 5 6 4 8 7 6 5 6 5 7 6 6 6 8 7

St. JOHN'S. C. M.

This line may be sung by the Treble and Tenor alone as a duet.

Thy presence, Lord, can cheer my heart, When earthly comforts die; Thy voice can bid my pains depart, And raise my pleasures high.

7 5 6 6 5 6 7 6 5 6 6 6 7 6 5 6 6 6 7 6 5 6 7 6 6 7

Org. or Voice.



Soon shall the glorious morn - ing come, When all thy saints shall rise, And cloth'd in

6 6 7 6 6 6 4 Organ. 8 7 6 6 5 4

their im - mor - tal bloom, At - tend thee to the skies. At - tend thee to the skies.

6 5 6 8 7 6 5 6 5 3 Voice. 6 4 5 4 4 3 6 6 6 6 4 7

With pitying eyes the Prince of grace, Be-held our helpless grief; He saw, and (O a-

6 6 5 6 6 4 8 7 3 # 4 6 # 5 6 6 7 5 5 6

mazing love,) He came to our re-lief. Hal-le-lujah, Hal-le-lujah, Hal-le-lu-jah, A-men.

7 5 6 6 5 6 6 7 6 5 6 6 7 6 6 7

Time, like an ever - rolling stream, Bears all its sons away ; They fly forgot - ten as a dream Dies at the op'ning day.

6 # 6 7 # 7 # 6 # 6 # 8 7 6 7 #

WANTAGE. C. M.

Our days run thoughtlessly along, Without a moment's stay, Just like a story or a song, We pass our lives away.

8 7 6 6 # 8 7 # # 8 7 # 6 # 6 # 7

And let this feeble bo - dy fail, And let it faint or die ; My soul shall

5 1 3 2 6 7 6 4 6 6 6 6 5 3 8 7 6

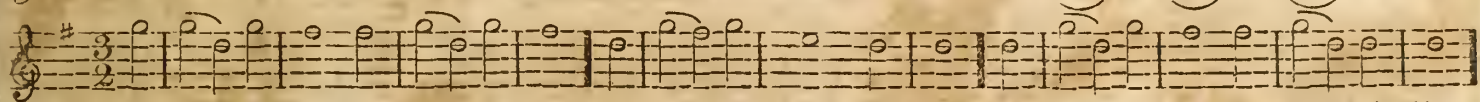
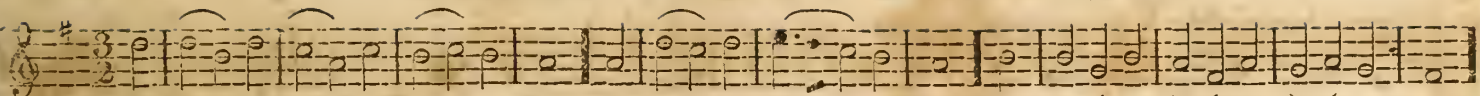
Detailed description: This system contains the first three staves of the musical score. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The middle staff contains the lyrics. The bottom staff is a bass clef with the same key signature and time signature, featuring figured bass notation below the notes.

Soft. Loud.

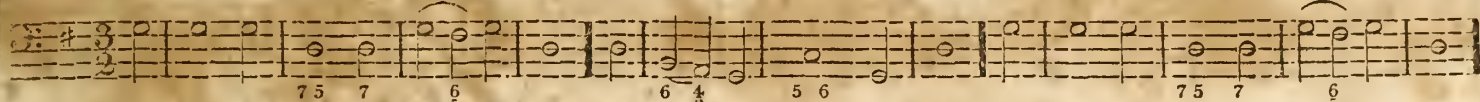
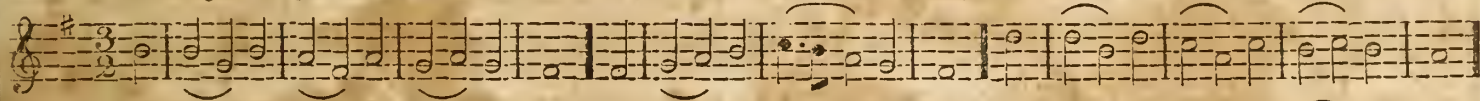
quit the mournful vale, And soar to worlds on high. And soar to worlds on high.

6 6 6 6 5 3 8 7 6 6 6 6 6 6 7

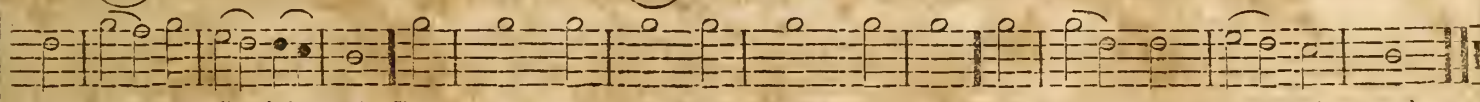
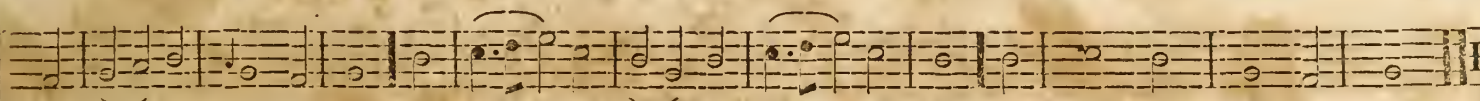
Detailed description: This system contains the next three staves of the musical score. The top staff continues the melody with dynamic markings 'Soft.' and 'Loud.'. The middle staff contains the lyrics. The bottom staff continues the bass line with figured bass notation.



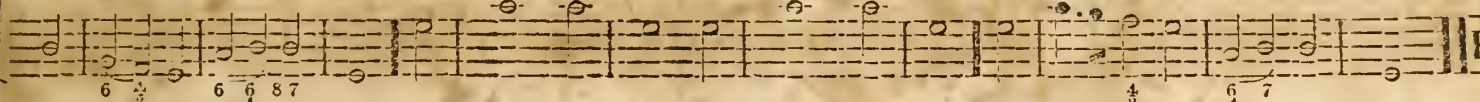
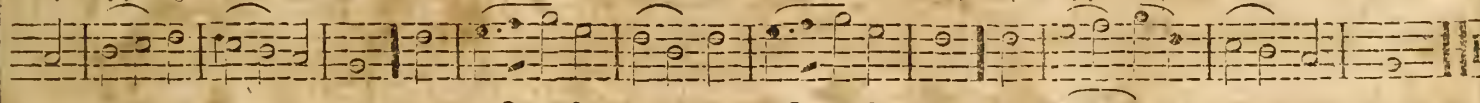
How large the promise, how divine, To Abr'ham and his seed; I'll be a God to thee and thine,



7 5 7 6/5 6 4/3 5 6 7 5 7 6/5



Sup - ply - ing all their need. I'll be a God to thee and thine, Sup - ply - ing all their need.



6 6/5 6 6 8 7 6/5 7

## WELKIN. C. M.

Indulgent Father, how divine, How bright thy glories are! Thro' nature's ample round they shine, Thy goodness to declare

6 6 6 3 6 7 4 7 4 3 6 6 3 6 5 4 6 6 7

Detailed description: This is a four-staff musical score for the hymn 'WELKIN. C. M.'. The top staff is the vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. The second staff is the vocal line in treble clef with a key signature of one flat and a common time signature. The third staff is the vocal line in treble clef with a key signature of one flat and a common time signature. The bottom staff is the bass line in bass clef with a key signature of one flat and a common time signature. The lyrics are written between the second and third staves. The bottom staff contains figured bass notation: 6 6 6 3 6 7 4 7 4 3 6 6 3 6 5 4 6 6 7.

## WINDSOR. C. M.

Kirby.

My God, how many are my fears! How fast my foes increase! Their number, how it multiplies! How fatal to my peace!

6 8 7 8 7

Detailed description: This is a four-staff musical score for the hymn 'WINDSOR. C. M.' by Kirby. The top staff is the vocal line in treble clef with a common time signature. The second staff is the vocal line in treble clef with a common time signature. The third staff is the vocal line in treble clef with a common time signature. The bottom staff is the bass line in bass clef with a common time signature. The lyrics are written between the second and third staves. The bottom staff contains figured bass notation: 6 8 7 8 7.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/2 time signature, and the lower staff is in bass clef with a 2/2 time signature. The music features a series of quarter and eighth notes, with some rests and accidentals.

To calm th: sorrows of the mind, Our heav'nly Friend is nigh, To wipe the anxious tear that starts, And trembles in the eye.

The second system of music continues the piece with two staves. It includes numerical figures (8 7, 6, 6, 8 7, 6, 8 7, 6, 8 7) and sharp symbols (#) placed below the bass staff, likely indicating fingerings or specific notes.

YORK. C. M.

Milton.

The first system of the second piece, 'YORK. C. M.', consists of two staves. The upper staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 2/2 time signature. The music begins with a series of quarter notes.

Jesus, the Friend of sinners, calls, With pity in his eyes; And warns them of the dang'rous foes, That all around them rise.

The second system of music for 'YORK. C. M.' continues with two staves. It includes numerical figures (6, 6, 6, 6, 6, 6, 6, 6, 8 7) and sharp symbols (#) below the bass staff.

## ACTON. L. M.

On wings of faith and strong desire, O may our spirits daily rise, And reach at last the shining choir In the bright mansions of the skies.

6 6 #6 4 6 4 6 6 5 6 5 7 6 - 4 6 6 6 6 6 7

Detailed description: This is a four-part musical score for the hymn 'ACTON. L. M.'. It consists of four staves: two treble clefs (Soprano and Alto) and two bass clefs (Tenor and Bass). The music is in common time (C). The lyrics are written below the staves. Below the bass staff, there are numerical figures for figured bass, including some with accidentals and denominators (e.g., #6 4/3, 4/3, 6 5, 6 5 7, 6, - 4/2, 6, 6, 6, 6, 6 4/4).

## ALDRIDGE. L. M.

God is the refuge of his saints, When storms of sharp distress invade; E'er we can offer our complaints, Behold him present with his aid.

6 6 4 6 6 4 6 7 6 6 6 6 6 5 6 5 4 6 8 7

Detailed description: This is a four-part musical score for the hymn 'ALDRIDGE. L. M.'. It consists of four staves: two treble clefs (Soprano and Alto) and two bass clefs (Tenor and Bass). The music is in common time (C). The lyrics are written below the staves. Below the bass staff, there are numerical figures for figured bass, including some with denominators (e.g., 6, 6 4/3, 6, 6 4/3, 6 7/4, 6 7/4, 6, 6 5, 6, 5 4/3, 6 8 7).



God of the Sabbath, hear our vows, On this thy day, in this thy house ;

7 6 6 6 7 6 7 6 5 6 7

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The lyrics are written between the two staves. The music consists of quarter and eighth notes, with some slurs and ties. Below the bass staff, there are figured bass numbers: 7, 6, 6, 6, 7, 6, 7, 6, 5, 6, 7.

And own, as grateful sacri - fice, The songs that in thy tem - ple rise.

6 6 4 6 6 6 6 5 4 6 6 7

Detailed description: This system contains the second two staves of music. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The lyrics are written between the two staves. The music continues with quarter and eighth notes, including slurs and ties. Below the bass staff, there are figured bass numbers: 6, 6, 4, 6, 6, 6, 6, 5, 4, 6, 6, 7.

The King of saints, how fair his face, A - dorn'd with maj - es - ty and grace!

6 6 7 5 4 2 T. S.

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line in treble clef with a common time signature. The second staff is the alto line in treble clef. The third staff is the tenor line in treble clef. The bottom staff is the bass line in bass clef. The lyrics are written below the vocal line. The system concludes with the initials 'T. S.' and a fermata over the final note.

He comes with blessings from a - bove, And wins the na - tions to his love.

6 5 3 6 5 6 6 7

Detailed description: This system contains the next four staves of the musical score, continuing from the first system. It features the same four-part vocal setting. The lyrics are written below the vocal line. The system concludes with a double bar line and a fermata over the final note.

Thou, whom my soul ad - - mires, a - bove All earth - ly joys, all earth - ly love,

5 6 7 # 6 6 4 #

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef. The lyrics are written between the two staves. The music features various note values, rests, and accidentals. A key signature of one sharp (F#) is indicated. The bottom staff includes figured bass notation: #, 5, 6 7, #, 6, 6 4, #.

Tell me, dear Shep - herd, let me know, Where do thy sweetest pastures grow

5 5 # 6 6 4 #

Detailed description: This system contains the next two staves of music. The top staff is a treble clef and the bottom staff is a bass clef. The lyrics are written between the two staves. The music continues with similar notation to the first system. The bottom staff includes figured bass notation: #, 5, 5, #, 6, 6 4, #.

Now let our mournful songs record, The dying sorrows of our Lord; When he complain'd in tears and blood, As one forsaken of his God.

## BATH L. M.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

BARNSTEAD. L. M.

He guides our feet, di - rects our way, His morning smiles en - liv - en day; And when the

6 6 6 5 8 7 Org. 4/2 7 6 4 5 3 Voice. #

Soft. Loud.

sun with draws the light, His presence cheers the shades of night. His presence cheers the shades of night.

7 5 6 7 6 6 3 Or 6 4/2 7 Voice. 6 5 6 4 7

Shew pity, Lord, O Lord forgive, Let a re - pent - ing rebel live ; Are not thy mercies

6 6 7 6 5 6 7 6 7

Detailed description: This system contains the first four staves of music. The top staff is a treble clef with a 3/4 time signature. The second staff is a treble clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The lyrics are written below the second and third staves. The bottom staff has numerical figures (6, 6, 7, 6, 5, 6, 7, 6, 7) written below it, indicating fingerings for the bass line.

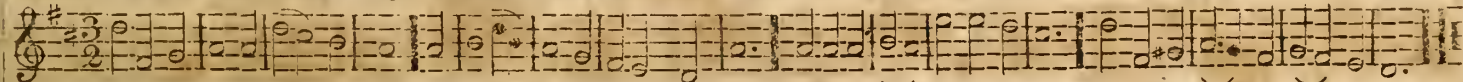
large and free ? May not a sin - ner trust in thee ? May not a sin - ner trust in thee ?

6 6 7 7 6 6 7

Detailed description: This system contains the next four staves of music. The top staff is a treble clef with a 3/4 time signature. The second staff is a treble clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The lyrics are written below the second and third staves. The bottom staff has numerical figures (6, 6, 7, 7, 6, 6, 7) written below it, indicating fingerings for the bass line.

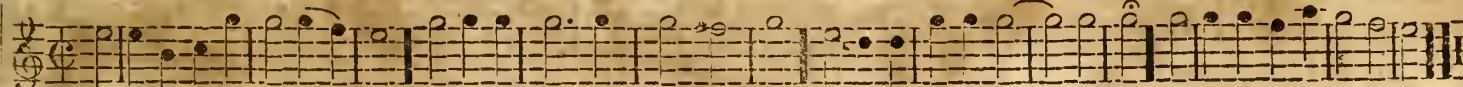
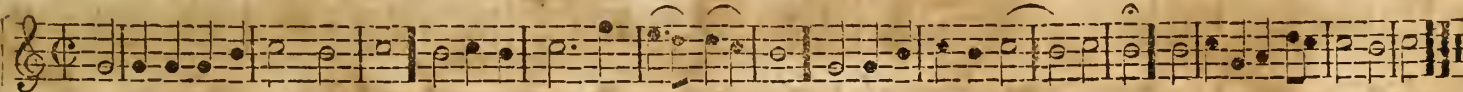


Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that attend thy state.

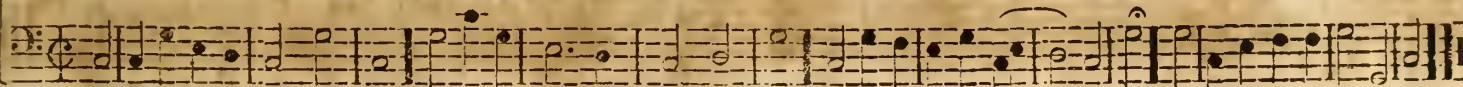
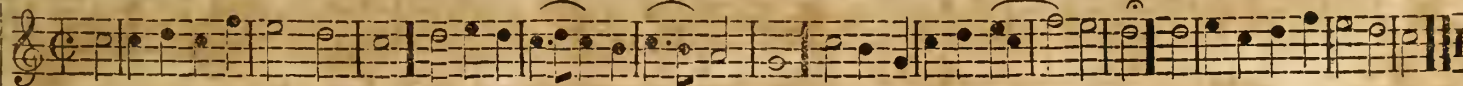


4/3 6 3 3/3 6 6 4/3 6 4/3 6 4/3 9/6 6 7 4/3 8 7 6 7

BRAMCOATE. L. M.



God is the refuge of his saints, When storms of sharp distress invade; Ere we can offer our complaints, Behold him present with his aid.



6 4/3 8 7 6 4/3 4/7 4/2 6 6 4/3 6 6 6 6 4/2

Father of all, omniscient mind, Thy wisdom who can comprehend, Its highest point, what eye can find, Or to its

lowest depths descend! Its highest point, what eye can find, Or to its lowest depths descend!



CASTLE STREET. L. M.

The first system of the musical score consists of four staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are bass clefs with the same key signature and time signature. The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are placed between the staves.

Lord, in thy great, thy glorious name, I place my hope, my on - ly trust: Save me from sorrow,

6 6 7 6

The second system of the musical score consists of four staves, continuing the melody and bass line from the first system. The lyrics are placed between the staves.

guilt and shame, Thou ev - er gracious, ev - er just. Thou ev - er gracious, ev - er just.

6 4/3 6 5 4 3 6 4 3 6 5 4 3 6 6 3 6 6 6 4 8 7

When I sur - vey the wond'rous cross, On which the Prince of glo - ry died,

4 6      6 3  
4 3      6      8 7      6 5  
4 3      4 3      6      4 3      4 3      6      6 4 7

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

8 7      6 5  
4 3      6      5 4      5 7

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

Be earth, with all her scenes withdrawn, Let noise and vanity be gone; In secret silence of the mind, My heav'n and there my God, I find.

The second system of music continues the piece with two staves in treble and bass clefs, maintaining the one-sharp key signature and common time. It includes various musical notations such as slurs, ties, and dynamic markings.

6 6 7 6 6 6 8 7 6 7 7 6 #6 6 7 6 6 6 7

DAWN. L. M.

Whitaker.

The first system of music for 'Dawn' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features quarter and eighth notes, rests, and dynamic markings.

Awake, my soul, and with the sun, Thy daily stage of duty run; Shake off dull sloth, and early rise, To pay thy morning sacrifice.

The second system of music continues the piece with two staves in treble and bass clefs, maintaining the one-sharp key signature and 2/4 time signature. It includes various musical notations such as slurs, ties, and dynamic markings.

5 6 6 5 6 6 8 7 6 6 6 6 7 6 6 6 8 7



Awake, my soul, to hymns of praise, To God the song of triumph raise; Adorn'd with majes-

6 4/3 6 #6 6 5 6 5 4 5 3 6 #

P. F.

ty di - vine, What pomp, what glo - ry, Lord, are thine! What pomp, what glory, Lord, are thine!

6 #6 3 6 5 6 4 8 7

Finis.

Preserve me, Lord, in time of need, For succour to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee. D.C.

## EVENING HYMN. L. M.

Clark.

Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities; Welcome, sweet sleep, that driv'st away, The toils and follies of the day.

Come, gentle patience, smile on pain, Then dying hope revives again, And wipes the tear from sorrow's eye,

7 4 2 6 6 7 #6 6 6 8 7 #

While faith points upwards to the sky. And wipes the tear from sorrow's eye, While faith points upwards to the sky.

6 6 7 6 5 3 6 4 5 4 5 3 6 6 6 7

To whom but thee shall mortals go, To find the true and living way, That leads us

6  $\frac{3}{2}$  7  $\frac{9}{7}$  6  $\frac{8}{7}$   $\frac{5}{4}$  6  $\frac{6}{4}$  7  $\frac{4}{3}$   $\frac{4}{3}$

thro' this world of woe, To the bright realms of endless day. To the bright realms of endless day.

6 6 7  $\frac{8}{7}$  7 6 6  $\frac{6}{4}$  7  $\frac{4}{3}$   $\frac{6}{4}$  7  $\frac{6}{4}$  7



How transient is the life of man! At most, a brief, con-tract-ed span;

6 5 4 2 6 6 5 6 4 3 5 6 4 7

It blooms, it fades, and serves to show, How vain, how frail, are things be-low.

6 5 6 5 6 7 #6 6 5 6 4 6 6 4 7

Thou dost the raging sea control, And change the surface of the deep; Thou mak'st the sleeping billows roll,

7 6 6 6 4 3 6 6 6 4 7 6 5 7 6 5

Detailed description: This system contains the first four staves of the musical score. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in common time (C). The lyrics are written below the second and third staves. The bass line includes figured bass notation: 7 6, 6 6 4 3, 6 6 6 4, 7, 6 5, 7, 6 5.

Thou mak'st the rolling bil - lows sleep. Thou mak'st the sleeping billows roll, Thou mak'st the rolling billows sleep.

6 6 5 8 7 7 6 6 5 4 3 6 5 4 2

Detailed description: This system contains the next four staves of the musical score. The top two staves are treble clefs, and the bottom two are bass clefs. The music continues in common time. The lyrics are written below the second and third staves. The bass line includes figured bass notation: 6, 6 5, 8 7, 7 6, 6 5 4 3, 6 5 4 2.

This system contains the first two staves of the musical score. The top staff is the vocal line in treble clef, and the bottom staff is the piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "This earth and all the heav'nly frame, Their great Cre - a - tor's love pro - claim :

The piano accompaniment includes the following figured bass notation below the staff:  $\frac{6}{4} \ 7 \ 5 \ 6 \ \frac{6}{4} \ \frac{5}{3} \ \frac{6}{4} \ \frac{5}{3} \ 6 \ 5 \ 6 \ 7 \ \frac{6}{5} \ 5 \ 6 \ \frac{6}{4} \ 7$

This system contains the second two staves of the musical score. The top staff is the vocal line in treble clef, and the bottom staff is the piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "He gives the sun his ge - nial pow'r, And sends the soft re - fresh - ing show'r.

The piano accompaniment includes the following figured bass notation below the staff:  $\frac{6}{4} \ 7 \ \frac{6}{4} \ 7 \ \frac{4}{2} \ \frac{3}{3} \ 7 \ 7 \ 6 \ \frac{6}{4} \ \frac{6}{4} \ 7$

Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morning light, And talk of all thy truth at night.

## HALIFAX. L. M.

Dr. Madan.

Come, all ye weary, fainting souls, Ye heavy laden sinners, come, I'll give you rest from all your toils, And lead you to my heav'nly home.

God of our lives! thy constant care With blessings crowns each opening year;

7 6 4 2 6 6 5 6 4 7

P. F.

And wakes, And wakes anew our annual songs.

These lives so frail thy love pro - longs, And wakes a - new our annual songs.

3 4 6 4 6 6 3 6 5 4 3 7

2d Treble.

Un - veil thy bosom, faith - ful tomb, Take this new treasure to thy trust, And give these sacred relics room.

6 7 6 5 7 6 5 8 7 6 5 6 5 7 6 5 6 5 7 6 5 4 3

To slumber in the si - lent dust, And give these sac - red relics room, To slumber in the si - lent dust.

8 7 6 5 8 6 7 6 5 6 6 6 6 6 5 3 6 6 5 3

Andante.

The first system of musical notation for 'IPSWICH' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is an alto clef with a key signature of one flat (B-flat) and a common time signature (C). The music is written in a simple, hymn-like style with quarter and eighth notes.

Lord, how delightful 'tis to see, A whole assembly worship thee; At once they sing, at once they pray, They hear of heav'n and learn the way.

The second system of musical notation for 'IPSWICH' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is an alto clef with a key signature of one flat (B-flat) and a common time signature (C). The music continues with quarter and eighth notes. Below the lower staff, there are several groups of numbers: 6 4/3, 8 7, 6 7, 8 5, 6, 3 2, 5, 6 5, 6 4, 6 6, 6 7.

IREDELL. L. M.

The first system of musical notation for 'IREDELL' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is an alto clef with a key signature of one flat (B-flat) and a common time signature (C). The music is written in a simple, hymn-like style with quarter and eighth notes.

Oft have I turn'd my eyes within, And brought to light some latent sin; But pride, the vice I most detest, Still lurks securely in my breast.

The second system of musical notation for 'IREDELL' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is an alto clef with a key signature of one flat (B-flat) and a common time signature (C). The music continues with quarter and eighth notes. Below the lower staff, there are several groups of numbers: 6, 6 7, 6, 6, 6 4, 6 3, 6 7.

What sinners value I resign, Lord, 'tis enough that thou art mine; This life's a dream, an empty show, But the bright world to  
I shall behold thy blissful face, And stand complete in righteousness.

4 7 6 5 7 5 7 6 5

which I go, Hath joys substantial and sincere, When shall I wake and find me there? When shall I wake and find me there?

7 6 7 6 7 6 6 6 5 6 6 5 6 5 6 4 6 6 5 3 6 6 6 7





Great God, whose u - ni - ver - sal sway, The known and un - known worlds o - bey;

6 6 7 6 5 6 3 6 3 6 4 7 5 3

Ex - tend the king - dom of thy Son, Till ev'ry land his laws shall own.

5 6 5 8 7 6 4 5 6 6 5 6 4 7

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 2/2 time signature. The second staff contains the vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature, containing figured bass notation.

In mem'ry of your dy - ing Friend, Do this, he said, till time shall end;

6 5 # $\frac{4}{3}$  6  $\frac{7}{4}$  # $\frac{6}{3}$  6 6  $\frac{6}{4}$  7 #

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 2/2 time signature. The second staff contains the vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature, containing figured bass notation.

Meet at my ta - ble and re - cord The love of your de - part - ed Lord.

5 6 # # $\frac{4}{3}$  6 6 # # - 6 # $\frac{6}{3}$  6 - 6  $\frac{6}{4}$  7 #

Deep in our hearts let us re - cord, The deeper sorrows of our Lord; Behold the rising

billows roll, To over - whelm his ho - ly soul. To over - whelm his holy soul.

The score consists of two systems of four staves each. The first system contains the first two lines of lyrics, and the second system contains the next two lines. The music is written in a common time signature (C) with a key signature of two flats (B-flat and E-flat). The vocal parts are on the top two staves of each system, and the piano accompaniment is on the bottom two staves. The piano part includes figured bass notation (numbers 1-7) and dynamic markings such as  $\text{ff}$  and  $\text{f}$ . The lyrics are printed below the vocal staves.

O let us to his courts re - pair, And bow with ado - ra - tion there; Down on our knees do-

6 6 6 7 6 6

voutly all Be - fore the Lord our Maker fall. Be - fore the Lord our Maker fall.

6 7 6 #6 6 6 T. S. 6 7

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

6 7      6 5 4 3      6 5 4 3      6 5 4 3      6 5 4 3      6 5 4 3

## MAGDALEN. L. M.

Tallis.

My God, permit me not to be, A stranger to myself and thee. Amidst ten thousand thoughts I rove, Forgetful of my highest love.

7      6 5      5      5      6 5 6 7      5      6 7

The first system of music for 'MALDEN' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truth at night.

The second system of music for 'MALDEN' continues the melody and bass line from the first system. It includes the same two-staff structure with treble and bass clefs, one sharp key signature, and common time.

4 7 6 6 5 6 6 7 5 # 6 5 6 6 8 7 4 # 7 4 3 6 5 6 4 3 2 6 7

MAYHEW. L. M.

The first system of music for 'MAYHEW' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff.

Were I inspir'd to preach and tell, All that is done in heav'n or hell, Or could my faith the world remove, Still I am nothing without love.

The second system of music for 'MAYHEW' continues the melody and bass line from the first system. It includes the same two-staff structure with treble and bass clefs, one flat key signature, and 3/2 time signature.

6 6 6 6 7 6 5 6 5 4 3 6 8 7 6 4 3 6 7

*Pia.*

He that hath made his refuge God, Shall find a most secure abode; Shall walk all day be-

6 6 6 5 6 5 6 7

*For.*

neath his shade, And there at night shall rest his head.

And there at night shall rest his head.

6 6 6 3 6 6 7 6 6 5 3 6 6 6 7





Siciliano.

P.

F.

Blest be the Father and his love, To whose ce - lestial source we owe, To whose ce - lestial source we owe,

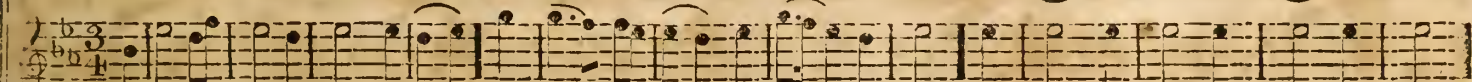
6  $\frac{3}{4}$  6  $\frac{6}{4}$  7 6  $\frac{6}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{6}{4}$  6  $\frac{6}{4}$   $\frac{7}{4}$

2d Treble. Duet.

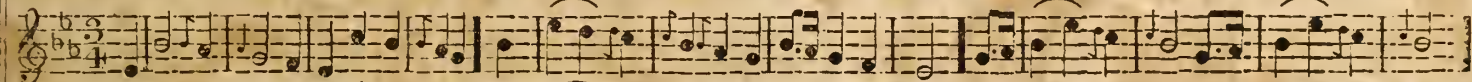
Cho.

Rivers of endless joys a - bove, And rills of comfort here be - low. And rills of comfort here be - low.

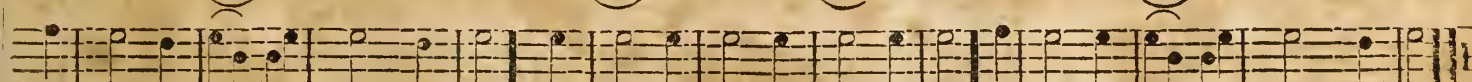
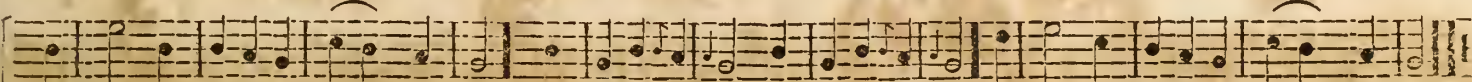
6  $\frac{6}{4}$   $\frac{5}{4}$  Org.  $\frac{6}{4}$   $\frac{5}{4}$  Voice. 6  $\frac{3}{4}$   $\frac{4}{3}$  6 7



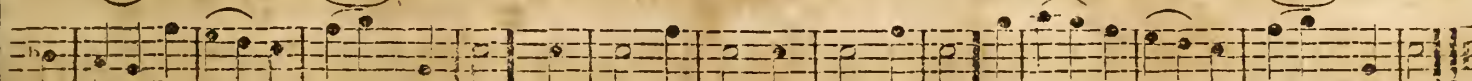
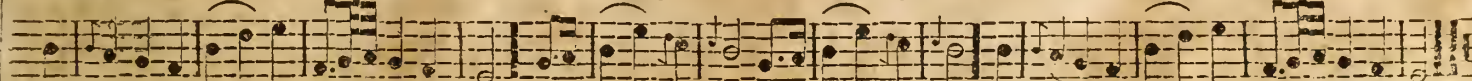
Soon as the morn salutes your eyes, And from sweet sleep refresh'd you rise, Think on the Author of the light,



7      4/3 6      6 4/3      6 5 6 5      6 4/3      9 8 6 7  
7 6 4



And praise him for the glorious sight: His mercy in - fi - nite implore, His goodness in - fi - nite a - dore.



6      6 6 4/2      6 4/3      6 5 4      7      6 6 6 5      6 4/3      6 6 7

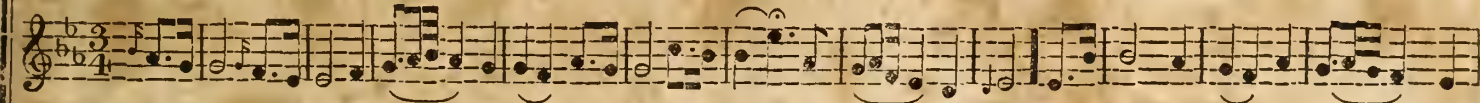
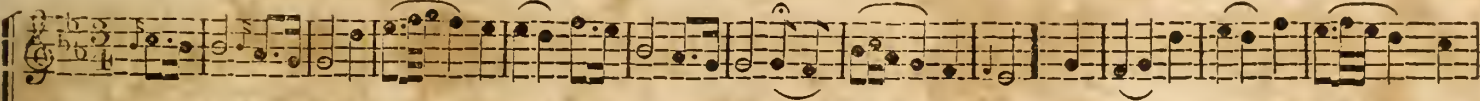
Trust in the Lord, ye sons of men, The Lord, almighty to redeem; Your faith in him shall not be vain, He saves whoever trusts in him.

7 6 6 5 3 3 6 # 7 — 6 6 5 8 7

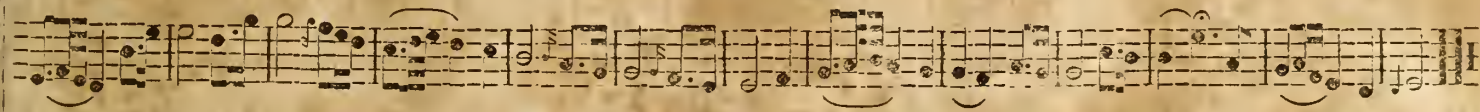
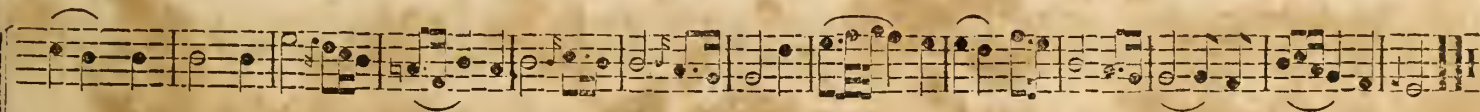
## MUNICH. L. M.

"'Tis finish'd," so the Saviour cry'd, And meekly bow'd his head and died; 'Tis finish'd, yes, the race is run, The battle's fought, the vict'ry won.

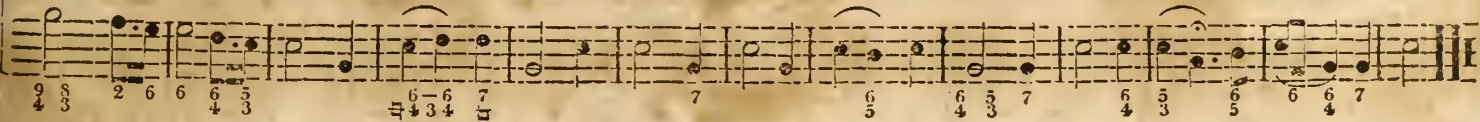
5 # — 6 # 6 6 5 # # 6 6 — # # 6 — # — 6 # 6 6 5 8 7



And didst thou, Lord, for sin - ners bleed? And could the sun be - hold the deed? No, he withdrew his sick'ning



ray, And darkness veil'd the mourn - ing day. No, he withdrew his sick'ning ray, And darkness veil'd the mourning day.



Thus saith the high and lofty One, "I sit up - on my ho - ty throne, My name is God, I

6  $\frac{6}{4}$   $\frac{7}{5}$  T. S.  $\frac{4}{2}$   $\frac{3}{3}$   $\frac{2}{4}$   $\frac{5}{3}$

Detailed description: This system contains the first three staves of the hymn. The top staff is the vocal line in G major (one flat) and 2/4 time. The middle staff is the piano accompaniment. The bottom staff shows figured bass notation. The lyrics are: "Thus saith the high and lofty One, 'I sit up - on my ho - ty throne, My name is God, I".

*Pia.* *For.*

dwell on high, Dwell in my own e - ter - ni - ty. Dwell in my own e - ter - ni - ty."

$\frac{6}{4}$   $\frac{6}{3}$   $\frac{7}{5}$   $\frac{6}{4}$   $\frac{-}{3}$  6  $\frac{6}{7}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{5}{3}$   $\frac{7}{5}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$  6  $\frac{6}{4}$   $\frac{5}{3}$

Detailed description: This system contains the next three staves of the hymn. The top staff is the vocal line, marked *Pia.* and *For.*. The middle staff is the piano accompaniment. The bottom staff shows figured bass notation. The lyrics are: "dwell on high, Dwell in my own e - ter - ni - ty. Dwell in my own e - ter - ni - ty.".

OLD HUNDRED. L. M.

Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.

65 6 65 56 65 87

ORLAND. L. M.

Eternal are thy mercies, Lord, Eternal truth attends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

6 4 6 5 6 7 8 7 6 7 6 5 Till 6 5 4 7

On ev' - ry side I cast mine eye, But find no friend, no help - er nigh,

5 # 6 7 # 6 #

No lenient tongue my grief to cheer, No eye to drop a social tear.

6 # 6 # 6 # 5 6 # 6 7 #



*Pia.*

## PAXTON. L. M.

O Thou! at whose al - mighty word, Fair light at first from dark - ness shone, Teach

6 6 6 5 6 6 7 3 6 6 7 4 3

Detailed description: This system contains the first two staves of the hymn. The top staff is the vocal line in treble clef, and the bottom staff is the piano accompaniment in bass clef. Both are in G major (one sharp) and 3/4 time. The lyrics are written below the vocal staff. The piano accompaniment includes numerical figures (6, 6, 6 5, 6, 6, 7, 3, 6, 6, 7, 4, 3) and some chord symbols (4/3) positioned below the staff.

us to know our glo - rious Lord, And trace the Fa - ther in the Son.

6 6 6 5 4 3 6 6 6 5 6 6 7 4

Detailed description: This system contains the second two staves of the hymn. The top staff is the vocal line in treble clef, and the bottom staff is the piano accompaniment in bass clef. The lyrics continue from the first system. The piano accompaniment includes numerical figures (6, 6, 6 5, 4 3, 6, 6, 6 5, 6 6 7, 4) and some chord symbols (4/3) positioned below the staff.

Is he a star? he breaks the night, Piercing the shades with dawning light; Piercing the shades with dawning light.

6 9 8 6 5 7 7 9 8 7 6 5 4 3 6 6 6 8 7

Pia. For.

I know his glories from a - far, I know the bright, the morning star. I know the bright, the morning star.

6 6 6 4 3 6 5 4 3 8 7 4 5 2 3 6 6 4 5 3 6 7 6 7 4

O could I soar to worlds a - bove, The blest a - bode of peace and love,

6  $\frac{8}{6}$  7 8 7  $\#6$

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written between the two staves. The music features eighth and sixteenth notes, with some triplets indicated by a '3' above the notes. The bass staff includes figured bass notation: 6, 8/6, 7, 8, 7, #6.

How glad - ly would I mount and fly, On angels' wings to joys on high.

6  $\frac{8}{6}$  7 8 7

Detailed description: This system contains the second two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written between the two staves. The music continues with eighth and sixteenth notes, including triplets. The bass staff includes figured bass notation: 6, 8/6, 7, 8, 7.

Darkness and clouds of awful shade, His dazzling glory shroud in state, Justice and truth his guards are made, And fix'd by his pavilion, wait,

QUERCY. L. M.

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.

Slow.

Kingdoms and thrones to God belong, Praise him, ye nations, in your song; He rides and thunders through the sky;

His name, Jehovah, sounds on high, Sing to his name, ye sons of grace, Ye saints, rejoice before his face. Ye saints, rejoice before his face.

The first system of musical notation for 'ROTHWELL' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The bottom staff is in bass clef with a key signature of one flat and a 2/2 time signature. The music features a series of half notes and quarter notes, with some notes beamed together.

Blest be the Father and his love, To whose celestial source we owe, Rivers of endless joys above, And rills of comfort, And rills of comfort here below.

The second system of musical notation for 'ROTHWELL' consists of two staves. The top staff is in treble clef with a key signature of one flat and a 2/2 time signature. The bottom staff is in bass clef with a key signature of one flat and a 2/2 time signature. The music continues with half notes and quarter notes. Below the bottom staff, there are numerical figures: 6, 6 4, 6 6 6 4 7, 6 6 6 3, 6 6 3, 6 5, 6 5 6 7.

St. GEORGE'S. L. M.

Stanley.

The first system of musical notation for 'St. GEORGE'S' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F-sharp) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one sharp and a 4/4 time signature. The music features a series of quarter notes and eighth notes, with some notes beamed together.

God of my life, thro' all its days, My grateful tongue shall sound thy praise ; The song shall wake with dawning light, And warble to the silent night.

The second system of musical notation for 'St. GEORGE'S' consists of two staves. The top staff is in treble clef with a key signature of one sharp and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one sharp and a 4/4 time signature. The music continues with quarter notes and eighth notes. Below the bottom staff, there are numerical figures: 6, 6 4, 6 #6, 6 #6, 6, 6 4 #, 4 3, 6, 4 3, 6 5, 4 2, 6, 6 3, 6 6 7.

Soft.

Lord, when my thoughts de - light - ed rove, Amidst the wonders of thy love, Glad hope re-

6 6 7 5 6 7 4 5 6 4 3 4 5

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is the right-hand piano accompaniment in treble clef. The third staff is the left-hand piano accompaniment in bass clef. The lyrics are written below the vocal staff. The system concludes with a fermata over the final note of the vocal line.

Loud.

vives my drooping heart, And bids in - trud - ing fear de - part, And bids in - trud - ing fear de - part.

6 5 6 6 7

Detailed description: This system contains the next four staves of the musical score. The vocal line continues with the lyrics. The piano accompaniment consists of the right and left hand parts. The system concludes with a double bar line and repeat dots. The bottom staff includes the final fingering numbers: 6, 5, 6, 6, 7.



We bless the Lord, the just, the good, Who fills our mouths with joy and food:

6  $\frac{4}{3}$  7 5  $\frac{3}{4}$  6 7  $\frac{6}{4}$  6  $\frac{6}{4}$  7

Who pours his blessings from the skies, And loads us with his rich sup - plies.

6 6 7 6 5 6 4 3 6 5 6 4 7

His hand will smooth my rug - gol way, And lead me to the realms of day;

8 7                      6                      7 6                      8 7                      6                      6 6                      6 6                      8 7

To milder skies and brighter plains, Where ever - er - last - ing plea - sure reigns.

6                      3 4                      6                      5 6                      6 5                      8 7                      6 6                      8 7

Now shall the trembling mourner come, And bind his sheaves, and bear them home;

6 6 4 7 6 4 3 6 6 8 7

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts in G major (one key flat) and 2/4 time. The bottom two staves are piano accompaniment. The lyrics are written between the second and third staves. The piano part includes figured bass notation: 6, 6 4, 7, 6 4 3, 6, 6 4, 8 7.

The voice, long broke with sighs, shall sing, Till heav'n with hal - le - lu - jahs ring.

6 6 4 7 6 4 3 6 6 8 7

Detailed description: This system contains the next four staves of music. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The lyrics are written between the second and third staves. The piano part includes figured bass notation: 6, 6 4, 7, 6 4 3, 6, 6 4, 8 7.

Soft.

My sad complaints in praises end, And tears of grat - i - tude descend; I throw my sackcloth

0- 6 5 6 6 7 6 7 6 4 3

Loud.

on the ground, And ease and glad - ness gird me round. And ease and gladness gird me round.

7 6- 6 6 5 6 7

No more fatigue, no more distress, Nor sin nor death shall reach the place, No groans shall mingle with the songs,

Which warble from im - mor - tal tongues. Which war - ble from im - mor - tal tongues.

O come, loud anthems let us sing, Loud thanks to our Almighty King; For we our voices high should raise, When our salvation's Rock we praise.

## TIMSBURY. L. M.

John Smith.

Jehovah reigns, his throne is high, His robes are light and majesty; His glory shines with beams so bright, No mortal can sustain the sight.

Now to the Lord, a noble song, Awake, my soul, awake, my tongue; Hosanna to th'Eternal Name, And all his boundless love proclaim.

WATSON'S. L. M.

O Thou, to whose all-searching sight, The darkness shineth as the light, Search, prove my heart, it pants for Thee, O burst these bonds, and set it free,

The heav'ns declare thy glory, Lord, In ev'ry star thy goodness shines; But when our eyes be-

6 5 6 8 7 5 9 6 7 7 6 8 7 5 4 7

3 3 4 6 5 4 7

hold thy word, We read thy name in fair - er lines. We read thy name in fairer lines.

6 7 4 6 4 6 8 7 6 5 5 6 7

3 2 3 4 6 5 4 5 4 4 7







Kind is the speech of Christ our Lord, Af - fection sounds in ev'ry word ;

6 6 6 5 4 7 6 7

"Thou art my chosen one," he cries, "Bound to my heart by various ties."

8 7 6 6 6 6 8 7

Shall we go on to sin, Because thy grace abounds? Or cruci - fy the Lord again, And open all his wounds.

6 5 #7 6 5 7 6 6 5 6 5 # # 6 6 4 7 #

## BINGHAM. S. M.

T. Jackson.

My thirsty fainting soul, Thy mercy does implore, Not travel - lers in desert lands, Can pant for water more.

6 5 6 6 4 7 6 5 5 3 6 5 6 4 7 #

Come, all harmonious tongues, Your noblest music bring, 'Tis Christ, the glorious Son of God, 'Tis Christ, the glorious Son of

5 6 7 6 7 8 7 6 5 4 3 6 4 3 6 5 4 3 7 6 7 6

'Tis God, 'Tis Christ, the glorious Son of God, And Christ the man we sing. And Christ the man we sing. And Christ the man we sing.

'Tis God, 5 6 7 6 7 6 6 7 6 6 5 7

## DOVER. S. M.

Behold, the morning sun Begins his glorious way, His beams thro' all the nations run, And life and light convey.

6 8 7 6 7 5 6 5 4 3 6 7 6 5 4 3 6 7

## FAIRFIELD S. M.

Let differing nations join, To cele - brate thy fame, And all the world, O Lord, combine, To praise thy glorious name.

6 6 8 7 6 5 6 7 6 7 6 7

2d Treble.

On the fair heav'nly hills, The saints are blest a - bove, Where joy like

6 6 7 6 5 6 5 7 6 5 5 6 5 6 3 5 6 5 6 3 4 3

Tenor.

morning dew dis - tils, And all the air is love. And all the air is love.

5 6 5 6 5 6 6 6 5 6 5 8 7 6 7 5 6 5 6 6 6 4 3 7

My soul, with joy at-tend, Wil Je-sus si-lence breaks:

6 7                      6                      6 7                      6 7                      6 7

No an-gel's harp such mu-sic yields, As what my Shep-herd speaks.

6                      4 3                      5 6 4 3                      6 5 3                      6                      6 6 7





For

With looks serene, he said, "Go, vi - sit Christ, your King;" And straight a

6 4 3      6 6 7 6 7      6 5 4 3      6 7      6 5 4 3      6 7

flaming troop appear'd, The shepherds heard them sing - - - The shepherds heard them sing.

6 4 3      6 5 4 3      6 5      6 5 4 3      6 7

Have mercy, Lord, on me, As Thou wert ev - er kind; Let me, oppress'd with

6 7 8 # 4 2 6 3 6 3 6 7 8 7 6

Thy wonted mercy find. Thy wonted mer - cy find.

Thy wonted mercy find. Thy wonted mer - cy find.

6 5 6 5 Thy wonted 5 6 8 7 8 7 6 5

Great is the Lord our God, And let his praise be great; He makes his church his blest abode, His most delightful seat.

4 3 6 4 7 4 5 6 6 7 5 6 6 3 6 3 6 6 7

## NEW YORK. S. M.

Give us the tender heart, That mingles fear with love; And lead us thro' what - ever path True wisdom shall approve.

6 6 8 7 6 6 8 7 4 6 # 6 5 # # 6 4 7

Be - hold the morn - ing sun, Be - gins his glo - - rious way,

6 4 3 6 6 4 7 6 5 6 6 6 7

His beams through all the na - tions run, And life and light con - vey.

6 6 6 4 3 6 5 6 6 5 6 6 6 7

Pia.

My soul, repeat his praise, Whose mercies are so great, Whose anger is so slow to rise, So ready to abate. High as the

6 6 6 4 7 6 4 3 6 3 5 5 3 2 4 3 6 6 4 3 7

heav'n's are rais'd Above the ground we tread, So far the riches of thy grace Our highest thoughts exceed. Our highest thoughts exceed.

For. Pia. For.

7 6 5 6 7 6 5 T. S. 6 6 5 T. S. 6 6 6 7

Let all our songs abound, And all our tears be dry, We're marching thro' Im-

6 6 5 4 3 6 7 6 8 7 # 6 5 4 3 7 6 5 4 3 6

manuel's ground, To fairer worlds on high. To fair - - er worlds on high.

9 8 6 5 6 7 6 5 6 4 7





Exalt the Lord our God, And worship at his feet, His nature is all holiness, And mercy is his seat.

6 7 #6 8 7      6      #6 3 4      6 6 5      6 6 6 3      8 7 8 7

WATCHMAN. S. M.

Leach.

Ah when shall I awake, From sin's soft soothing pow'r; The slumber from my spirit shake, And rise to fall no more.

6      8 7      6 8 7      6 5      6 3 4      6 6 6      6 6 6 6      6 7



First system of musical notation for 'Silver Street'. It consists of four staves: two treble clefs and two bass clefs. The melody is written in the first treble staff, and the bass line is in the second bass staff. The lyrics are: 'Come, sound his praise abroad, And hymns of glo - ry sing; Jehovah is the sov'reign God, The u - ni - versal King.' Below the bass staff, there are numerical figures: 7, 6, 5 6, 6 7 / 4 #, 6 4 / 3, 6, 5 6 / 3 4, 6, 5 / 4, 6 7.

Second system of musical notation for 'Silver Street'. It consists of four staves: two treble clefs and two bass clefs. The melody is in the first treble staff, and the bass line is in the second bass staff. The lyrics are: 'Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord.' An 'Ad. 5.' marking is present above the first treble staff. Below the bass staff, there are numerical figures: T. S., T. S., 6, 6, 6, 4 / 3, 7.

## St. THOMAS. S. M.

Handel.

Hark! it is wisdom's voice, That spreads itself around; Come hither, all ye sons of death, And listen to the sound.

6 6 #6 6 4 3 3 6 6 6 6 7

## SUTTON. S. M.

Maker and sov'reign Lord Of heav'n and earth and seas, Thy providence confirms thy word, And answers thy decrees.

6 6 7 3 6 5 4 3 6 5 4 3 6 7

Sing to the Lord a - loud, And make a joyful noise ; God is our strength, our Saviour God, Let Israel hear his voice.

7 6 6 7 6 3 6 4 3 4 3 7#6 6 6 6 7

USTICK. S. M.

W. Cole.

O lead me to the rock That's high above my head, And make the covert of thy wings, My shelter and my shade.

6 4 6 5 6 4 7# 6 6 6 4 7 6 5 6 6 6 4 6 7# 6 6 6 4 7

O may the church below Re - semble that a - bove, Where springs of purest pleasure flow,

6 7 6 7 6 6 5 4 3

And ev'ry heart is love. Where springs of purest pleasure flow, And ev'ry heart is love.

6 4 3 6 6 3 3 4 3 6 5 4 3 6 6 6 6 4 7

Behold the lofty sky, Declares its Maker, God, And all the starry works on high, Proclaim his pow'r abroad.

7 # 6 8 7 6 6 5 3 6 4 3 6 4 7

Detailed description: This block contains the musical score for the hymn 'WARTON'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves. The piano part includes figured bass notation below the notes.

Far as thy name is known, The world declares thy praise, Thy saints, O Lord, be - fore thy throne, Their songs of honour raise.

7 6 4 3 8 7 4 3 6 6 5 3 6 6 6 4 7

Detailed description: This block contains the musical score for the hymn 'WINTHROP'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is common time (C). The lyrics are written below the vocal staves. The piano part includes figured bass notation below the notes.

## WOODBRIDGE. S. M.

T. Jackson.

How sweet that dawn of day, Which weary sinners find! When mercy, with re-viv-ing ray, Beams o'er the fainting mind.

6 6 6 6 5 # 6 6 7

## YARMOUTH. S. M.

Wainwright.

Thou centre of my rest, Look down with pitying eye; While with protracted pain oppress'd, I breathe the plaintive sigh.

6 6 6 7 6 6 7 6 5 4 3 6 6 6 7 6 6 7 6 6 7 6 6 7 6 6 7 6 7



Slow and soft throughout.

I love my Shepherd's voice : His watchful eye shall keep My wand'ring soul, among The thousands of his sheep.

7 6 7 6 6 4 5

He feeds, he feeds his flock, He calls, he calls their names ; His bosom, his bosom bears The tender, the tender lambs.

7 6 7 4 6 7 6 7

Musical score for the first system of the hymn. It consists of four staves: a vocal line (treble clef, C major), a piano accompaniment line (treble clef, C major), a vocal line (treble clef, C major), and a piano accompaniment line (bass clef, C major). The lyrics are: "Forth in the flowery spring We see thy beauty move; The birds on branches sing, Thy ten-der-

6 3/4 6 6 3/4 8 7 6 4 6 6 3/4

Musical score for the second system of the hymn. It consists of four staves: a vocal line (treble clef, C major), a piano accompaniment line (treble clef, C major), a vocal line (treble clef, C major), and a piano accompaniment line (bass clef, C major). The lyrics are: "ness and love. Wide flush the hills, The air is baln; De - vo - tion's calm The bosom fills.

6 7 6 6 3/4 6 5 6 4/3 7 6 6 4 8 7

Maestoso.

The Lord Je - ho - vah reigns, His throne is built on high; The garments he assumes Are light and

majes - ty. His glories shine with beams so bright, No mor - tal eye can bear the sight,

5 4 6 5 8 7 7 6 - 6 6 8 7 3 6 6 4 7

Musical score for the first system, consisting 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 contains the lyrics: "To God I lift my eyes, From whom is all my aid, The God, who built the skies, And". The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). Fingerings are indicated by numbers 1-5 below the notes. The lyrics are aligned with the notes in the second staff.

To God I lift my eyes, From whom is all my aid, The God, who built the skies, And

Musical score for the second system, consisting 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 contains the lyrics: "earth's founda-tions laid, God is the tow'r to which I fly; His grace is nigh in ev'ry hour." The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). Fingerings are indicated by numbers 1-5 below the notes. The lyrics are aligned with the notes in the second staff.

earth's founda-tions laid, God is the tow'r to which I fly; His grace is nigh in ev'ry hour.

Ye tribes of Adam, join, With heav'n and earth, and seas, And offer notes divine, To your Cre-

7 5 6 4 6 #6 # 6 6

a - tor's praise. Ye ho - ly throng Of angels bright, In worlds of light, Be - gin the song.

6 7 5 6 7 6 4 6 4 6 6 7

Let all the nations fear The God who rules a - bove ; He brings his people near, And makes them

7 6 6 6 7 6 7 7 4

taste his love : While earth and sky at - tempt his praise, His saints shall raise his honours high.

6 7 6 6 6 6 7 6 7



Andante e scappri piano.

The sparrow for her young, With pleasure seeks a nest, And wand'ring swallows long To find their wonted rest.

6 4 5 7 6 4 5 4 7

My spirit faints, With equal zeal, To rise and dwell, To rise and dwell A - mong the saints.

My spirit, spirit With equal, equal

6 7 6 6 5 6 4 6 5 4 3 6 4 6 5 4 3 4 8 7



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

6 6 4 6 6 5 6 6 4 6 6 6 4 8 7

As good as he is great, For God does prove our constant friend; His boundless love shall never end.

4 6 6 7 4 6 7 6 4 6 6 7 6 4 6 7

Array'd in beauteous green, The hills and vallies shine, And man and beast are fed By Prov - i-

6 4/3 4/3 6 5 6 4/3 6 4 6 6 6 5 6 8 7

dence di - vine. The har - vest bows its gol - den ears, The copious seed of future years.

6 6 7 6 4/3 6 4/3 6 5 3 6 6 6 6 4 7

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 6/4. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and half notes. Below the bass staves, there are numerical figures: 6/9, 6/4, 7, 6/5, 6, 7, 6, 6/4, 7.

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It maintains the same 6/4 time signature and one-flat key signature. The notation includes various note values and rests, with some notes beamed together. Below the bass staves, there are numerical figures: 6, 6, 7, 6, 5, 6, 7.

My days of praise shall ne'er be past, While life and thought, and being last, Or im-mor-tal-i-ty endures.

Great God, the heav'n's well order'd frame, Declares the glories of thy name, There thy rich works of wonder shine.

6 6 5 4 3 6 6 5 4 3 6 7 6 5 4 3 6 9 8 7 6 5 4 3 6 6 6 6 4 8 7

A thousand starry beauties there, A thousand radiant marks appear, Of boundless pow'r and skill divine.

7 6 6 5 6 7 6 6 5 5 6 6 6 6 6 6 7

O God, my gracious God, to Thee, My morning pray'rs shall offer'd be; For Thee my thirsty soul does pant.

6 5 6 5 9 8 8 7 6 5 6 4 4 6 6 5 7

My fainting flesh implores thy grace, Within this dry and barren place, Where I re - fresh - ing waters want.

7 6 4 5 6 6 7

Yet a few years, or days, perhaps, Or moments pass, in silent lapse, And time, to me, shall be no more; No more the sun these

6 6 6 6 6 6 5 6 6 6 5 6 7

eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's de-lu-sive dream be o'er.

b 7 6 6 6 7 7 6 6 7 6 6 7 6 6 7

For - ev - er blessed be the Lord, Who gives his saints a long reward, For all their toil, re - proach and pain.

6 6 5 7 4 7

Let all be - low and all a - bove, Join to proclaim his wond'rous love, And earth re - peat the loud A - men.

6 6 6 5 6 4 7 6 8 7

22

Begin, my soul, th'exalted lay, Let each en - raptur'd thought o - bey, And praise th'Almighty's name:

6 6 6 6 8 7

Lo, heav'n and earth, and seas and skies, In one melodious concert rise, To swell th'inspiring theme.

6 6 6 8 7



Encircled by th'e - the - real space, And fix'd by thee on firmest base, The earth's vast orb ap - pears.

6 4/3 6 6/4 7 6 6 5/3 4/2 6 6 - 6 7/4

From earliest age, great God, thy throne, A - loft in heav'n prepar'd has shown, Nor numbers time thy years.

6 7 6/4 5/3 6 6 7

Andante.

Lord, we are blind, we mortals, blind, We can't behold thy bright abode; O 'tis beyond a creature's mind, To glance a thought half way to God.

5 6 6 6 6 6 7 6 5 6 6 6 7 6 6 6 6 6 6 5

## STODHART. S. M.

Lento.

Like Israel, Lord, am I, My soul is at a stand; A sea before, an host behind, And rocks on either hand.

6 7 6 6 5 6 6 6 5 6 6 6 6 6 6 6 6 6 6 6 7 6 6 7

Bold.

Thou God, who reign'st a - lone, O'er earth, and sea and sky, Let man with praises own, And sound thy praises high.

Let earth and heav'n a - gree, Angels and men be join'd, To cel - e - brate with me, The Saviour of mankind.

6 6 4 6 # 6 6 6 5 7 6 7

The first part of this Tune may be sung to all 6's. metre.

T'adore the all a - ton - ing Lamb, And bless the sound of Jesus' name, And bless the sound of Jesus' name.

6 6 4 7 6 6 7

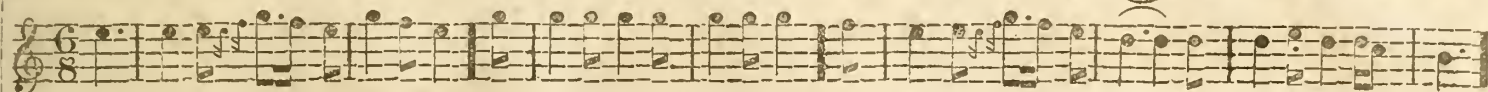
My God, thy boundless love we praise, How bright on high his glories blaze, How sweetly bloom below!

6 5 6 7 6 5 6 6 7 6 5 4 3

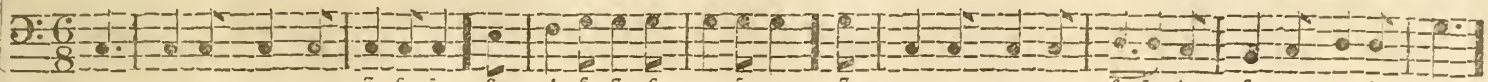
It streams from thy e - ter - nal throne; Thro' heav'n its joys for - ev - er run, And o'er the earth they flow.

6 6 6 6 6 5 4 3 6 6 5 4 3 6 7

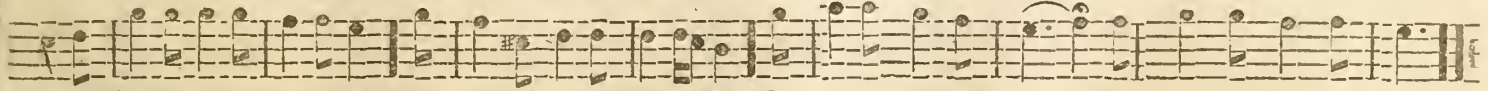
Slow and expressive.



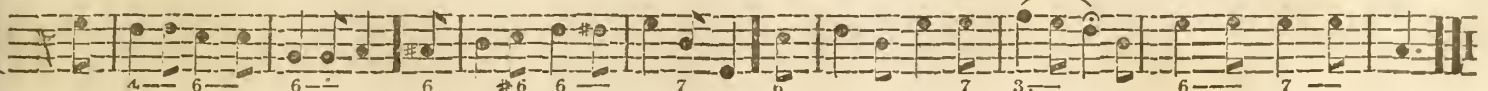
How happy is the pilgrim's lot, How free from ev'ry anxious thought, From worldly hope and fear! From worldly hope and fear!



7 6 5 6 4 2 6 7 6 5 7 6 5 4 6 6 7



Confin'd to neither court nor cell, His soul disdains on earth to dwell, He only sojourns here. He only sojourns here.



4 6 6 6 6 7 6 7 3 6 6 7



How pleas'd and hlest was I, To hear the people cry, "Come, let us seek our God to-day!" Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honours pay.

6 6 7 5#7 6 5 6 7 4

## GREENWOOD. S. P. M.

Moderato.

The Lord Jehovah reigns, And royal state maintains, His head with awful glories crown'd. Array'd in robes of light, Begirt with sov'reign might, And rays of majesty around.

6 6 6 5 4 3 6 6 5 6 6

LONSDALE. S. P. M.

Radiger.

How pleasant 'tis to see, Kindred and friends agree, Each in their proper sta - tion move.

T. C.

6  
5 # 4  
12

6

6 7 6 7  
4 # 4 #

And each fulfil their part, With sym - pa - thiz - ing heart, In all the cares of life and love.

7

12 4

6

6

6  
4

7



Upheld by thy commands, The world securely stands, And skies and stars obey thy word. Thy throne was fix'd on high, Before the starry sky; Eternal is thy kingdom, Lord.

6 4/3 6 4/3 6 5/4 3 6 7 6 8 7 6 6 4/3 6 6 5 6 7 - 6 6 7

DISMISSION. P. M. 8. 7. 5.

Haweis.

Largo. Pia. 2d time.

For.

Some sweet savour of thy favour Shed abroad in ev'ry heart. Heav'nward as to thee we go, Leaving all our guilt below; Blessing, praising without ceasing, Bid us, Lord, depart.

6 6 6 9 8 6 5 6 6 6 6 4 3 6 6 6 T. S. 6 7 4 3 6 6 7

CHESHUNT.

P. M. 5 and 6.

A. Williams.

Companions, attend, And make no delay, Glad news from a friend I bring you to-day. Glad news of Salvation, Come now and receive, There's no condemnation To them that believe

6 4/3 6 6 7 6 4/3 6 5 6 7 4/2 6 6 7 4/2 6 7

St. ANDREW'S.

P. M. 6. 6's.

With heart I do accord, To serve and praise the Lord, In presence of the just. For great his works are found, To search them such are bound, As do him love and trust

4 7 6 6 7 4 6 5 6 7 6 4/3 5 6 4 5 7

How blest the sacred tie that binds In union sweet ac - cord - ing minds!

6 6 6 5 8 7

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major (one flat) and common time. The second line is a piano accompaniment. The lyrics are written below the vocal line. The piano part includes a bass line with figured bass notation (6, 6, 6, 5, 8, 7) under the final measures.

How swift the heav'nly course they run, Whose hearts, and faith, and hopes are one!

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in G major and common time. The second line is a piano accompaniment. The lyrics are written below the vocal line. The piano part includes a bass line with figured bass notation (6, 6, 6, 5, 8, 7) under the final measures.



O praise ye the Lord, Prepare your glad voice, His praise in the great As - sem - bly to sing.

In their great Cre - a - tor Let all men re - joice, And heirs of sal - va - tion Be glad in their King.

Ye servants of God, Your Master proclaim, And publish abroad His won - der - ful name, The name all vic-

6 # 2 6 4 # 6 5 #

torious Of Jesus extol; His kingdom is glorious, And rules over all. His kingdom is glorious, And rules over all.

6 6 7 6 5 6 # # 6 # 6 6 # 6 6 6 8 7

When the vale of death appears, Faint and cold this mor - tal clay, Kind Forerunner, sooth my fears; Light me through the darksome way.

7 5 7 3 7

Light me through the darksome way; Break the shadows, break the shadows, Usher in e - ter - nal day.

6 6 6 4/3 6 4/3 6 7 6 8 7

Hark! the voice of love and mercy, Sounds a - loud from Calva - ry! See! it rends the rocks a - sunder,

8 7 8 7 6 5 6 #6 6 8 7 7 6 5 #7 8 6

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in common time (C). The lyrics are written below the vocal staves. Below the piano staves, there are numerical figures for the left hand: 8 7, 8 7 6 5, 6 #6, 6, 8 7, 7 6 5 #7 8, and 6.

Shakes the earth and veils the sky. "It is finish'd! it is finish'd!" Hear the dying Saviour cry!

S: w. in time.

6 #6 6 6 7 4 3 6 3 3 4 2 6 6 8 7

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in common time (C). The lyrics are written below the vocal staves. Above the first staff, there are markings "S: w." and "in time.". Below the piano staves, there are numerical figures for the left hand: 6 #6 6, 6, 7, 4 3, 6 3 3, 4 2, 6, 6, and 8 7.



Lovely is the face of nature, Deck'd with spring's unfold - ing flowers; Birds with songs the time be - guiling,  
 While the sun shows every feature, Smiling through descending showers.

6 7 6 5 7 6 7 6 5 7 6 4 5 3 4 2

Chant their little notes of glee; But to see a Saviour smiling, Is more soft and sweet to me.

6 7 # - 6 5 6 4 5 6 6 7

Lo! he comes, with clouds de - scend - ing, Once for favour'd sinners slain, Thousand,

Hal - le -


6 5 4 3 6 8 7 6 5 4 3 6 5 4 3 5 6

Repeat with the Hallelujahs, &amp;c.

thousand saints at - tend - ing, Swell the triumph, Swell the triumph, of his train.

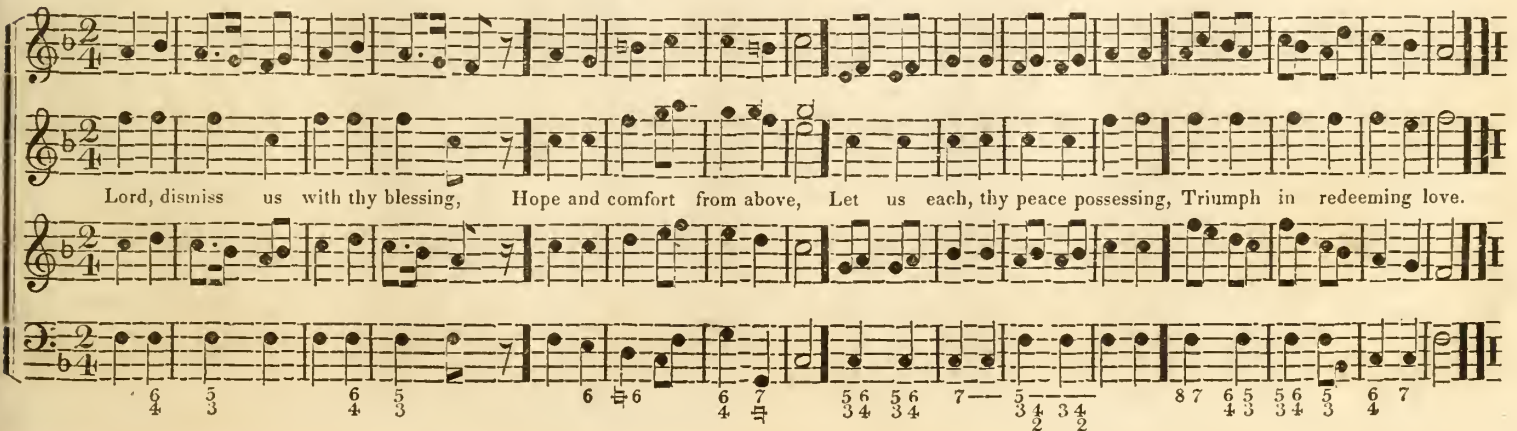
lujah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - - - men.

7 5 6 4 5 3 7 6 4 3 6 4 7 6 4 7



Lord of nature! source of light! in Pity view thy world below; Guide our erring footsteps rightly, Thro' these scenes of guilt and wo.

SICILIAN HYMN. P. M. 8 and 7.



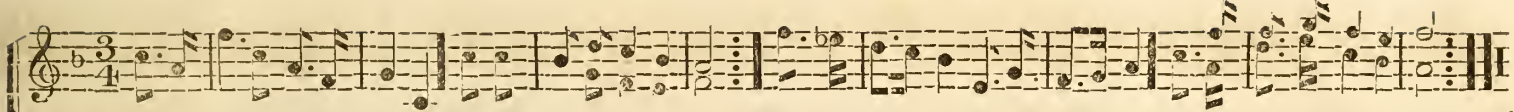
Lord, dismiss us with thy blessing, Hope and comfort from above, Let us each, thy peace possessing, Triumph in redeeming love.

Jesus, full of all compassion, Hear a suppliant's humble cry; Let us know thy great salvation: See, I languish, faint and die.

Figured bass notation: 2, 6 4/3, 6 5, 7 4/3, 4/3 6, 6 5 4/3, 5 6 4/2, 6 6- 4/5, 6 5 4/5, 6 7, 6, 6 6 4, 7

Guilty, but with heart relenting, Overwhelm'd with helpless grief: Prostrate at thy feet repenting; Send, O send me. Send, O send me quick relief.

Figured bass notation: 6 4, 5 3, 6 6 6 5 4 3, 6 4 3, 6 5 4 3, 6 6, 4 3, 6 4, 6 4, 6- 6 6 4 7



Guide me, O thou great Jehovah, Pilgrim thro' this barren land; Bread of heaven, Bread of heaven, Feed me till I want no more.

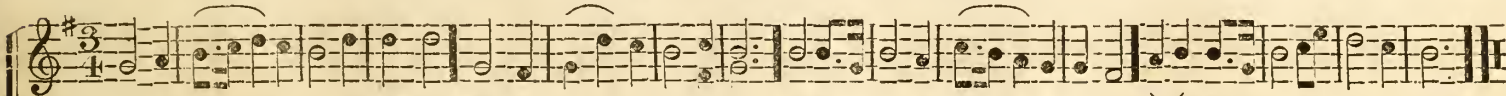


I am weak, but thou art mighty, Hold me with thy pow'rful hand. Halle - lu - jah, Halle - lu - jah, Hold me with thy pow'rful hand.

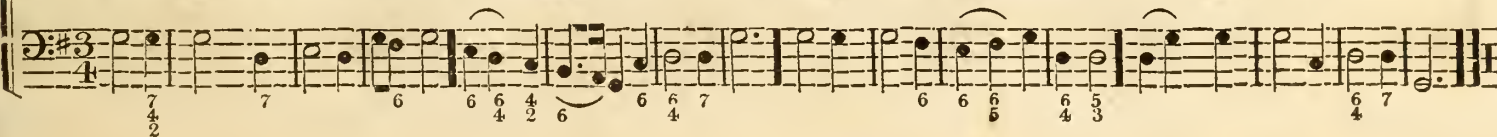
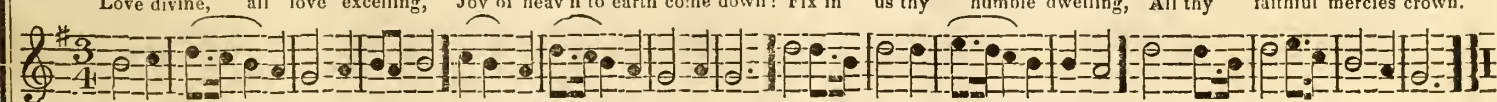
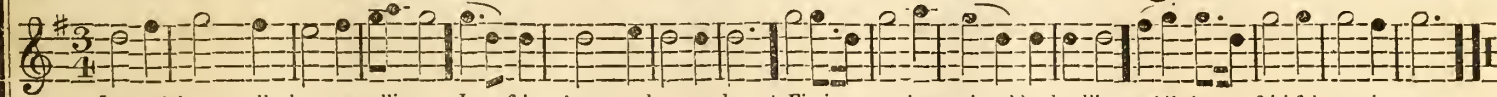


T. S.

WELCH. P. M. 8 and 7.



Love divine, all love excelling, Joy of heav'n to earth come down! Fix in us thy humble dwelling, All thy faithful mercies crown.



When the morning paints the skies, When the stars of evening rise, We thy praises will record, Sov'reign Ruler, mighty Lord.

6  $\frac{4}{3}$  7 6 6  $\frac{4}{3}$  6  $\frac{6}{4}$  5 6 6 8 7  $\frac{8}{6}$   $\frac{6}{4}$  5 6 4 7

## CONDOLENCE. P. M. 7's.

Fleyel.

See, the lovely blooming flow'r, Fades and withers in an hour; So our transient comforts fly, Pleasure only blooms to die.

6 6 7 8 6 6 7 8 8 7 6 6 7 8 8 7 6 6 7 8 8 7

Andantino.

While with ceaseless course the sun Hasted round the former year, Many souls their race have run, Never more to meet us here.

7 6 5 6 4 6 4 6 4 3 7

Fix'd in an e - ter - nal state, They have done with all below; We a little longer wait, But how little none can know.

7 6 5 6 4 6 4 6 4 3 7

Christ, the Lord, is ris'n to-day, Sons of men and angels say; Raise your joys and triumphs high, Sing, ye heav'ns, and earth reply.

6 7 6 6 5 7 6 # 5 6 7 # 6 7 6 5 7

## SAVANNAH. P. M. 7's.

Jesus comes with all his grace, Comes to save a fallen race; Object of our glorious hope, Jesus comes to lift us up.

6 7 6 6 5 6 6 6 7 6 6 7 6 6 6 7 6 6 7



The first system of the musical score 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 common time (C). The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are: "Glo - ry be to God on high, God, whose glo - ry fills the sky; Peace on earth to man for - giv'n;"

Below the bass staff, there are figured bass notations: 5 4 2, 6, 6 5 6, 6, 6 4, 5 3.

The second system of the musical score continues the piece. It consists of four staves with the same key signature and time signature as the first system. The lyrics are: "Man, the well - be - - lov'd of heav'n; Glory be to God on high, God, whose glo - ry fills the sky."

Below the bass staff, there are figured bass notations: 6, 6, 6 4, 7 #, 6, 6, 6 4 3, 6, 6, 6 7.

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high. Hide me, O my

6 5 - 4 7 4 2 6 6 7 5 6 4 6 6 4 7 6 5 7

2d Treble. Tenor.

Saviour, hide, Till the storm of life is past; Safe in - to thy haven guide; O receive, O receive, O receive my soul at last.

6 5 3 6 5 6 6 7 6 5 4 3 6 - 6 6 6 7

Now be - gin the heav'nly theme, Sing a - loud in Jesus' name, Sing a - loud in Jesus' name:

5 6 7 - 6 5 6 7 6 5 6 5 6 6 5 7

Ye, who Jesus' kindness prove, Triumph in re - deem - ing love. Triumph in re - deem - ing love.

6 5 6 7 6 5 T. S. 6 7 6 5 6 6 6 7

2d Treble.

Musical score for the first system, featuring a vocal line and a piano accompaniment. The key signature is B-flat major (one flat) and the time signature is 4/4. The tempo/mood is marked "Pia.". The lyrics are: "Lo, the eastern Magi rise, At a signal in the skies, Brighter than the brightest gem,". The piano accompaniment includes fingering numbers: 6 6, 6 5, 6 5, 8 7, 6 5.

Musical score for the second system, continuing the vocal line and piano accompaniment. The tempo/mood is marked "For.". The lyrics are: "Shines the Star of Beth - le - hem. Brighter than the brightest gem, Shines the Star of Beth - le - hem." The piano accompaniment includes fingering numbers: 6, 6, 6, 6, 5.

Son of God, thy blessing grant, Still supply our ev'ry want, Tree of life, thine influence shed,

6 4 7 5 6 4 5 3 7 6 7 4 3 6 4 5 3 6 6 7 4 5

With thy sap our spirits feed. Here we sup - pli - cate thy throne, Here thou mak'st thy glories known.

6 4 = 7 6 4 7 6 4 5 3 6 6 6 4 7 6 5 6 6 6 4 7

Incompass'd with clouds of distress, Just ready all hope to re-sign, I pant for the light of thy face, And fear it will never be mine.

6- 6 7      6      6-      6 5 4 3      6- 6 7      6- 6 7

Dishearten'd at waiting so long, I sink at thy feet with the load; All plaintive I pour out my song, And stretch forth my hands unto God.

6- 6- 6 6 6 6      6 5 4 3      6- 6 7      6 5 4 6      6 6 7

Come, thou Almighty King, Help us thy name to sing, Help up to praise. Father, all glorious, O'er all victorious, Come and reign over us, Ancient of days.

HIGHGATE. P. M. 5. 5. 6. 5.

Come, let us a - rise, And aim at the prize, The hope of our calling on this side the skies.

Glory to God on high, Let earth and skies reply, Praise ye his name! His love and grace adore, Who all our sorrows bere, Sing aloud

T. s.

6 6 7 6 6 6 6 6 5 6

ever - more, Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Sing aloud ever - more, Worthy the Lamb.

6 5 6 6 7 6 6 6 6 5 6 6 7



The God of glory sends his summons forth, Calls the south nations and awakes the north, From east to west his sov'reign orders spread,

6 5 # 6 6 4 5 # 6 5 6 5 6 5 7 6 #

Through distant worlds and regions of the dead; The trumpet sounds, hell trembles, heav'n rejoices; Lift up your heads, ye saints, with cheerful voices.

7 6 5 # 5 # 6 6 # 6 6 # 6 5 #

Behold the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heav'n, earth and hell, draw near, let all things come,

4/3 6 7 6 6 4/3 6 6 7 6 4/3 6 5 6 7 #

To hear his justice and the sinner's doom. But gather first my saints, the Judge commands, Pring them, ye angels, from their distant lands.

# # # 6 6 7 6 7 6 4/3 6 #6 6 6 6 6 6 7

Rise, my soul, and stretch thy wings, Thy better portion trace; Rise from tran . si - tory things Tow' rds heav' n, thy native place.

6  
5

3  
4

6

6

4  
3

6

5

6

5 6

6

4  
3

Sun and moon, and stars decay; Time shall soon this earth remove; Rise, my soul, and haste away, To seats prepar'd above.

6

5

6

3 6

3 5

6 6

7

6

6

4

6

5 6 5 6

6 -

6

4

7

For.

Pia.

No war nor battle's sound Was heard, the world around, No hostile chiefs to furious combat ran, But peaceful was the

6 6 7 6 6- 6 5 4 3 4 5 6 5 4 3

Cres.

For.

night, In which the Prince of light His reign of peace upon the earth be - gan. His reign of peace upon the earth began.

6 5 4 3 7 5 7 6 4 3 6 5 6 4 5 7

Lift up your heads in joyful hope, Sa - lute the happy morn, Salute the happy morn :

6 6 7 6 6 7 6 6 6 7 6 6 6 6 3

Pia.

For.

Each heavenly pow'r Proclaims the glad hour, Lo, Jesus the Saviour is born. Lo, Jesus the Saviour is born.

6 - 7 7 9 8 6 5 9 8 6 7 7 6 4 3 7 8 6 4

Come, and let us ascend, My companion and friend, To a taste of the banquet above, If thine heart be as

*Pia.* *For.*

mine, If for Jesus it pine, Come up into the chariot of love. Come up into the chariot of love.

First system of musical notation. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "In ev'ry joy that crowns my days, In ev'ry pain I bear, My heart shall find delight in praise, Or seek relief in pray'r My".

6 5 8 7 6 8 7 6 5 4 2 6 4 6 7 6 6 5 3 4 6 7 6 6 5

Second system of musical notation. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "heart shall find delight in praise, Or seek relief - - in pray'r. My heart shall find delight in praise, Or seek, Or seek relief in pray'r.".

4 3 6 6 7 6 5 6 6 5 6 6 7





Pia.

Cres.

For.

Pia.

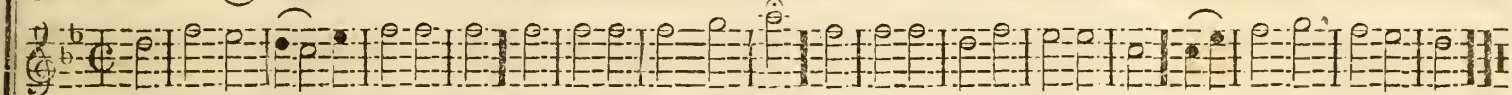
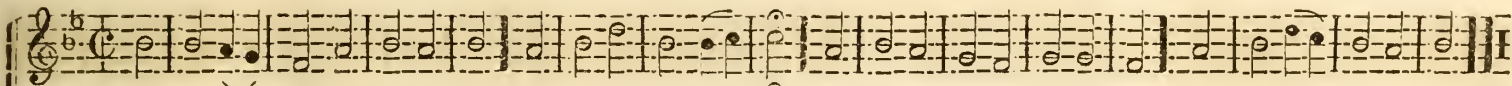
Musical score for 'WARREN. S. M.' consisting of four staves. The first staff is the vocal line with lyrics: "Jesus, thou light of men! Thy doctrine life imparts; O may we feel its quick'ning pow'r, To warm and glad our hearts." The second staff is the piano accompaniment. The third and fourth staves show the bass line with figured bass notation: 6 4/3, 6, 6, 6, 6, 6 4/7, 6, 6 6/7.

SAVOY. C. M.

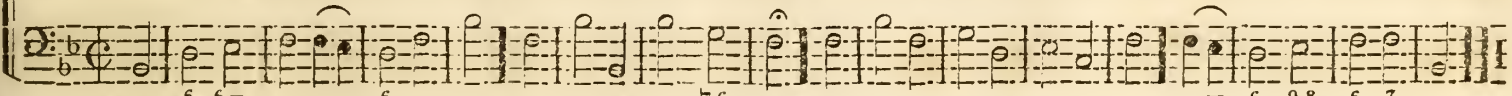
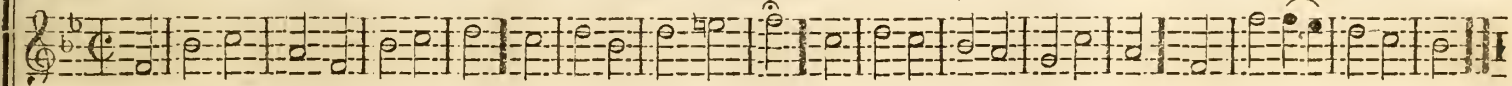
Moderato e staccato.

Musical score for 'SAVOY. C. M.' consisting of four staves. The first staff is the vocal line with lyrics: "Who is the King of glory? who? The Lord, for strength renown'd: In battle mighty; o'er his foes E - ternal victor crown'd." The second staff is the piano accompaniment. The third and fourth staves show the bass line with figured bass notation: 6, 6, 9/8 6, 6 5/4#, 6 #, 4 2, 6, 6, 8 7, 6 4, 7.





Sing to the Lord, Jehovah's name, And in his strength rejoice; When his salvation is our theme, Ex - alt - ed be our voice.



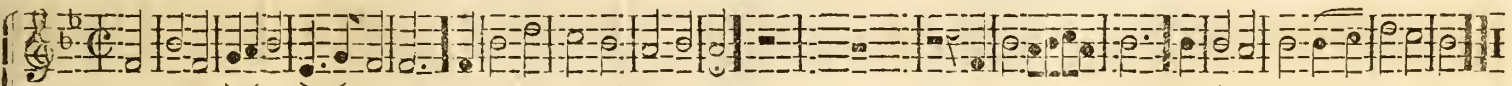
6 6 4 3

6

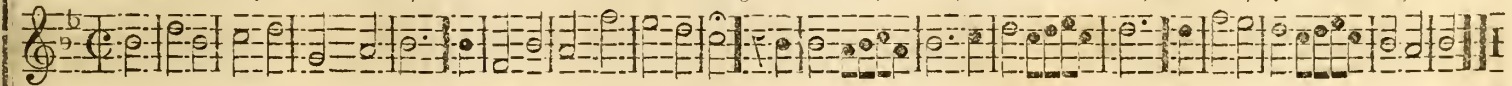
6

6 7 8 8 6 4 7

BENSON. L. M.



"I know that my Redeemer lives," What comfort this sweet sentence gives! He lives, he lives, who once was dead, He lives, my ever - living head.



6 5 6

8 7

6

6

6

6 6 4

5 6

6 7

First are the sails whist'led high, Around thy throne above the sky; Thy brightest glories shine above, And all their work is praise and love.

6 6 6 3 6 6 4 6 6 4 6 5 4 7

## BFFINGHAM. I. M.

Pia.

For.

At anchor laid, remote from home, I toiling cry, sweet spirit, come; Celestial breeze, no longer stay, But swell my sails and speed my way.

6 4 6 4 6 4 6 3 6 3 6 4 6 4 6 4 6 6 7 6 3 6 4 3 6 6 4 7

Org. or Voice.

Musical score for 'GRANBY' in G major, 4/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: 'Awake, my soul, and with the sun, Thy daily stage of duty run; Shake off dull sloth, and early rise, To pay thy morning sacrifice.' The piano part includes figured bass notation below the bottom staff.

Awake, my soul, and with the sun, Thy daily stage of duty run; Shake off dull sloth, and early rise, To pay thy morning sacrifice.

Figured bass notation: 6 8 7 6 5 3 6 6 6 6 4 4 2 6 6 6 6 6 4 6 7

KINSALE. L. M. 2d Treble.

Musical score for 'KINSALE' in G major, 4/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: 'While some in folly's pleasures roll, And seek the joys which hurt the soul, Be mine the silent calm repast, A peaceful conscience to the last.' The piano part includes figured bass notation below the bottom staff.

While some in folly's pleasures roll, And seek the joys which hurt the soul, Be mine the silent calm repast, A peaceful conscience to the last.

Figured bass notation: 6 7 3 6 6 6 6 7 5 4 3 2 7 6 5 4 3 6 7

O ren - der thanks to God a - lone, The fountain of e - ter - nal love;

6 3 6 3 6 3 6 5 6 5 6 7

Trebles.

Tenor.

Whose mer - cy firm through a - ges past, Has stood, And shall for - ev - er last.

Org. Voice. 6 3 6 6 7

Great source of wisdom! Teach our hearts 'To know the price of ev'ry hour, That time may lead us on to joys, Beyond its measure and its pow'r.

6 7 5 6 6 4 7 6 4 7 4 3 6 - 5 6 7 6 5 4 3 - 6 6 4 6 7 6 4 7

PILESGROVE. L. M.

Awake, my soul, to hymns of praise, To God the song of triumph raise; Adorn'd with majesty divine, What pomp, what glory, Lord, are thine!

6 6 5 3 8 7 6 5 6 4 6 3 6 5 6 7

P. Treble.

O, all ye people, clap your hands, And with triumphant voices sing; No force the mighty pow'r withstands,

*fz*  $\frac{3}{4}$  6  $\frac{6}{4}$  7  $\sharp 6$  6  $\frac{6}{4}$   $\frac{8}{4}$   $\sharp 7$  Orig.

*fz* Chorus. T. S.

Of God the u - ni - ver - sal King. Of God the u - ni - versal King. Of God the u - ni - versal King.

Voice.  $\frac{6}{5}$  5 6 6 6  $\frac{9}{4}$  5 7



Blest is the man, whose ten - der care,  
 Blest is the man, whose tender care, Re - lieves the poor in their distress;  
 Blest is the man, whose ten - der care,  
 Blest is the man, whose tender care,

6 #6 4/2 6 4/3 6 6 6 6 4/3 7

Whose pi - ty wipes the wi - dow's tear,  
 Whose pi - ty wipes the widow's tear, Whose hand sup - ports the fa - therless.  
 Whose pi - ty wipes the

6 7 6 6 6 6 5/4 3 6 7 6/5 6 5/4 3 6 6 6/4 7

Duet. Two Trebles.

This tune may be sung to two verses.

CHORUS.

Call me a - way from flesh and sense, Thy sov'reign word can draw me thence;  
Call me a - way from

Duet.

flesh and sense, Thy sov'reign word can draw me thence;  
I would o - bey the voice di - vine, And all in-

7 6 6 5 6 7

## CHORUS.

I would o - bey the voice di - vine, And all in - fe - rior joys re - sign.

fe - rior joys re - sign.

6 5 6 8 7 6 5 6 5 6 7

4 3 4 6 5 4 3 6 5 4 7

Detailed description: This block contains the musical notation for the chorus. It consists of four staves. The first two staves are vocal lines with lyrics. The third staff continues the vocal line. The fourth staff is a basso continuo line with figured bass notation. The lyrics are: "I would o - bey the voice di - vine, And all in - fe - rior joys re - sign." and "fe - rior joys re - sign." The figured bass notation is: 6 5 6 8 7 6 5 6 5 6 7 and 4 3 4 6 5 4 3 6 5 4 7.

## PLAINFIELD. L. M.

Who from the shades of gloomy night, When the last tear of hope is shed, Can bid the soul return to light, And break the slumber of the dead?

6 # 6 5 6 5 6 # 6 # 7 6 6 8 7 6 5 4 3 6 4

Detailed description: This block contains the musical notation for the hymn 'Plainfield'. It consists of four staves. The first two staves are vocal lines. The third staff is a vocal line. The fourth staff is a basso continuo line with figured bass notation. The lyrics are: "Who from the shades of gloomy night, When the last tear of hope is shed, Can bid the soul return to light, And break the slumber of the dead?" The figured bass notation is: 6 # 6 5 6 5 6 # 6 # 7 6 6 8 7 6 5 4 3 6 4.

How blest the sight, the joy how sweet, When brothers join'd with brothers meet, In bands of mutual love;

6 5 6 5 6 5 3 7 6 5 #6 - 6 6 7 4 4

Less sweet the liquid fragrance shed, On Aaron's con-se-crat-ed head, Ran trickling from a-bove.

5 6 4 3 6 - 4 3 5 6 5 3 6 7 4 5 6 4 6 6 6 4 7

O God, my gracious God, to thee My morning pray'rs shall offer'd be, For thee my thirsty soul does pant;

6/5 6/5 4/3 6/4 5/3 6/4 6 6 5/4 6 6 4/3 6 6/5 6/4 5

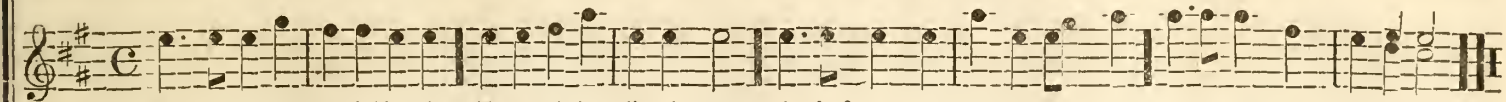
Trio. Trebles and Base.

Tenor.

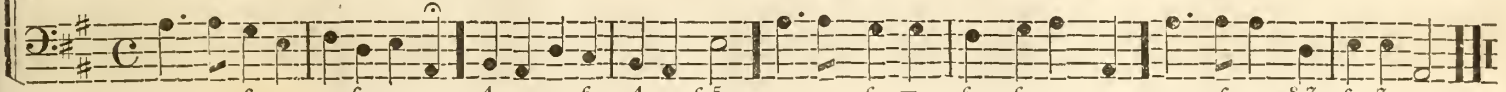
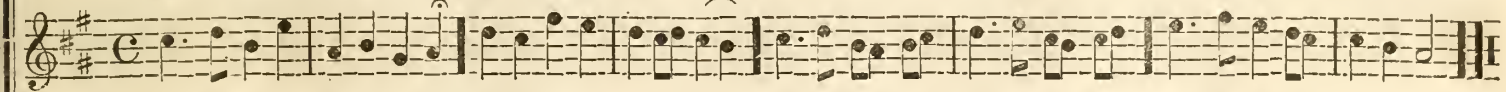
My fainting flesh implores thy grace, Within this dry and barren place, Where I re-fresh-ing waters want.

5/3 7/2 5/3 6/5 4/3 7/5 - 8/6 7/4 6/5 6/7 6/7 6 6 7



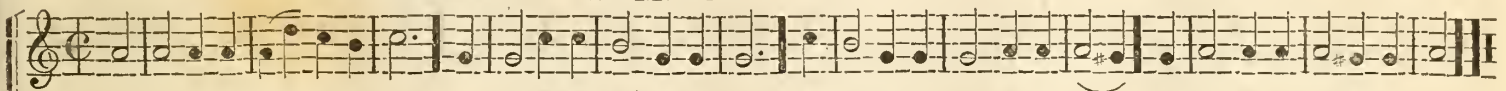


Mighty God, while angels bless thee, May an infant lisp thy name? Lord of men as well as an - gels, Thou art ev'ry creature's theme.

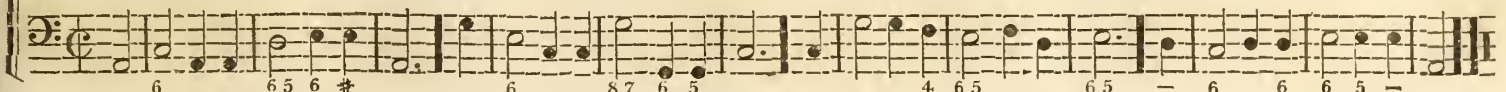
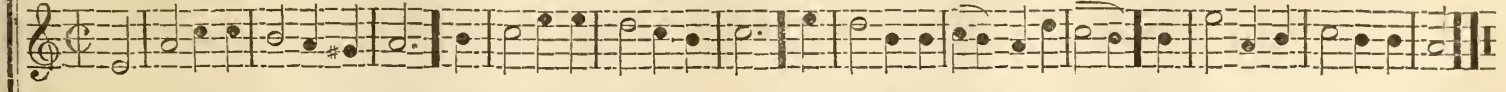


6 6 4/3 6 4/3 6/5 4/3 6 - 6 6 6 8/4 7/5 6/4 7

SPRING. P. M. 8's.



How sweetly along the gay mead, The daisies and cowslips are seen; The flocks as they carelessly feed, Rejoice in the beautiful green.



6 6/5 6/4 # 29 6 8/7 6/4 5/3 4/2 6/5 6/5 # = 6 6 6/4 5/3 =

The heav'ns de - clare thy glory, Lord, In every star thy wisdom shines; But when our eyes be-

6 6 6 5 4 3 6 6 6 6 6 5 4 3 6 6 5 4 3 6

2d Treble.

hold thy word, We read thy name in fair - er lines. The rolling sun, the changing light, And nights and

6 6 6 6 5 4 3 4 6 4 6 6 6 5 4 3 6 6 6 5 4 3



Tenor.

Musical score for Tenor part of 'Newham'. The score consists of four staves. The first staff contains the melody with lyrics: "days thy pow'r con - fess; But the blest volume thou hast writ, Re - veals thy jus - tice and thy grace." The second staff is a blank staff. The third staff contains the melody. The fourth staff contains the bass line with figured bass notation:  $\frac{4}{2}$  6 6  $\frac{6}{4}$  6 6 6  $\frac{4}{3}$  6  $\frac{6}{4}$   $\frac{7}{3}$ .

NEWHAM.

L. M.

Pia.

For.

Musical score for 'Newham'. The score consists of four staves. The first two staves contain the melody with lyrics: "My trembling flesh and aching heart, May often fail to succour me; But God shall inward strength impart, And my eternal portion be." The third staff contains the melody. The fourth staff contains the bass line with figured bass notation: 7 6  $\frac{4}{3}$  6 6  $\frac{6}{4}$   $\frac{5}{\square}$  5 6  $\frac{6}{4}$   $\frac{7}{\square}$  6 6  $\frac{6}{4}$   $\frac{3}{3}$  6 6 7 7  $\frac{6}{4}$  7.



MONTEITH. 6 lines L. M.

Slow.

Duet. Treble and Base.

When in the sultry glebe I faint, Or on the thirs - ty moun - tain pant, To fair - er vales and dewy

6 # 5 6 6 5 # 7 6 5 6 # 6 4 5 #

meads, My weary, wand'ring steps he leads Where peaceful rivers soft and slow, A - mid the verdant landscape flow.

# 6 6 5 6 5 # 7 6 5 6 5 6 6 4 5 #

Duet. Trebles.

O God of hosts, the mighty Lord, How lovely is the place, Where Thou, enthron'd in glory, show'st

5 4 2, 6 4 7, 6 5 6 6 4 7, Org.

For.

The brightness of thy face. Where Thou, enthron'd in glory, show'st The brightness of thy face.

7 5 6 5 4 3, 8 7 6 5, 6 5 4 3, Voice. - 6 - 8 7 - 6 - 7 6 4 7

Oh! praise ye the Lord, prepare a new song! And let all his saints in full concert join!

6 5 5 6 4 6 6 6 6 4

With voices u - nit - ed the anthem prolong, And show forth his praises in mu - sic di - vine.

7 5 7 6 5 6 7 4 6 6 6 7

Con Spirito. 1st time, Soli. Pia. 2d time, Tutti. For

The instrumental parts of this piece are in the Old Colony Collection.

1st V. Sound the loud timbrel o'er Egypt's dark sea; Je - hovah has triumph'd; his people are free. Sing for the pride of the

2d V. Praise to the Conqueror; praise to the Lord; His word was our arrow; his breath was our sword. Who shall return to tell

Figured Bass: 6 4, 6 3, 6 4, 6 3, 6 4, 7, 6 4, 5 3, 6 4, 5 3, 6 4, 5 3, 6 4, 7, 5 4 2, 6, 6 5

tyrant is broken; His chariots, his horsemen all splendid and brave; How vain was their boasting, the Lord hath but spoken, And

Egypt the story Of those she sent forth in the hour of her pride? The Lord hath look'd out from his pillar of glory, And

Figured Bass: 5 4, 6, 6 4, 6 5, 6, 6 4 3, 6, 6 7, 7 4, 6 7

For.

1st time, Soli. Pia. 2d time, Tutti, For.

chariots and horsemen are sunk in the wave, Sound the loud timbrel o'er Egypt's dark sea ; Je-  
 all her brave thousands are dash'd in the tide. Praise to the Conqueror ; praise to the Lord ; His

6 # 6 6 4 5 7 6 5 6 4 5 3 6 4 7 6 4

1st time.

2d time.

Coda Fortis.

hovah has triumph'd, his people are free, people are free. His people are free, his people are free.  
 word was our arrow ; his breath was our sword, breath was our sword. His breath was our sword, his breath was our sword.

5 6 3 6 3 6 4 3 6 4 7 6 4 7 6 5 7 6 5 7 8 7

## Pastorale.

1. Ye verdant hills, ye smiling fields, thou earth, whose breast spontaneous yields To man a rich supply ; To man a rich supply ;

2. Attend the reapers' joyful lays, And hear the tribute of their praise, To nature's bounteous King ; To nature's bounteous King.

3. And now his hand hath crown'd our toil, We joy, like those who share the spoil, The harvest home to bear, The harvest home to bear.

7 7 5 7 6 6 6 7 6 6 6 5

1. Where echo's mimic notes prolong The melting strains, and bear along, O'er distant glades and caves among, The

2. Whose voice, loud sounding from the pole, In thunder oft is heard to roll, and oft has melted down the soul, When

3. With shouts the laughing pastures ring, With grateful hearts, ye reapers, sing, The praise of heav'n's e - ter - nal King, Thro'

6 6 5 6 4 6 5 6 6 5 6 4 3





*P.*

Holy, holy, Lord God of Hosts, Holy, holy, holy, holy, holy, Lord God of Hosts,

Holy,

*Duet. 2d Treble.*

Ho - - ly, ho - ly, holy, Lord God of Hosts. Heav'n and earth are full of thy glory, Heav'n and earth are

1st Treble.

full of thy glo - ry, Heav'n and earth are full of thy glory, Heav'n and earth are full of thy glory.

6 4      4 2      6 4

## CHORUS.

Glory be to thee, O Lord, glory be to thee, O Lord, most high, most high. Amen, Amen, A - men.

P.      P.P.

T. S.      6      4 3      6      4 6      6      6      6 4 3

Moderato.

Soli.

Ju - bi - la - te. A - men. A - men.

1st V. Hark! the Vesper Hymn is stealing, O'er the waters soft and clear. Nearer yet and nearer pealing, Now it bursts up - on the ear.

2d V. Now like moon-light waves retreating, To the shore it dies along. Now like angry surges meeting, breaks the mingled tide of song.

Ju - bi - la - te. A - men. A - men.

Tutti.

Soli. P. P.

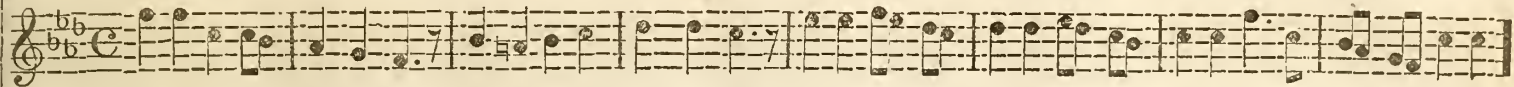
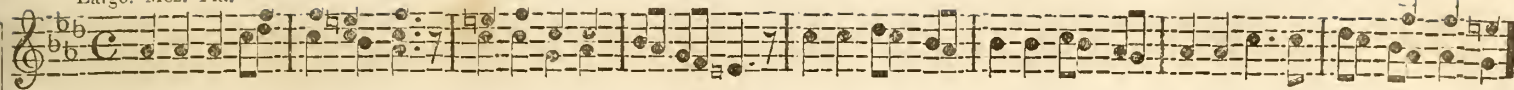
Ju - bi - la - te. A - men. A - men.

Ju - bi - la - te. Ju - bi - la - te. Ju - bi - la - te. A - men. Further now, now further stealing, Soft it fades up - on the ear.

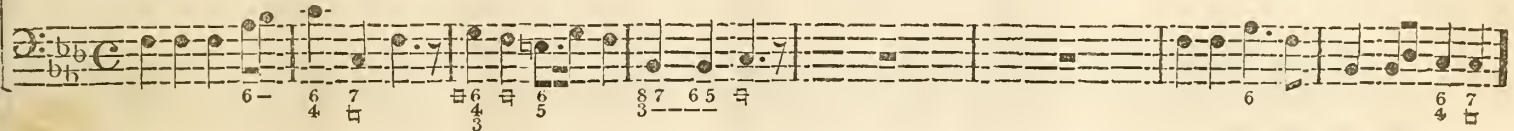
Ju - bi - la - te. Ju - bi - la - te. Ju - bi - la - te. A - men. Hush, again, like waves retreating, To the shore it dies along.

Ju - bi - la - te. A - men. A - men.

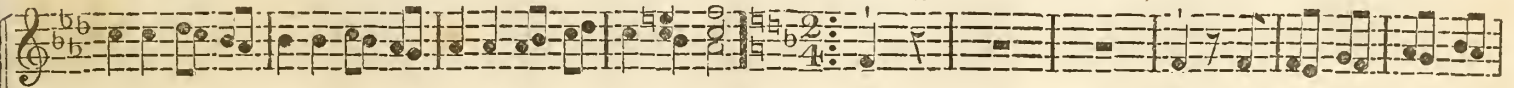
Largo. Mez. Pia.



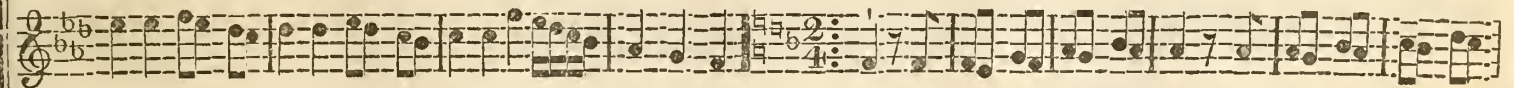
Vital spark of heav'nly flame, Quit, O quit this mortal frame. Trembling, hoping, ling'ring, flying, O the pain, the bliss of dying.



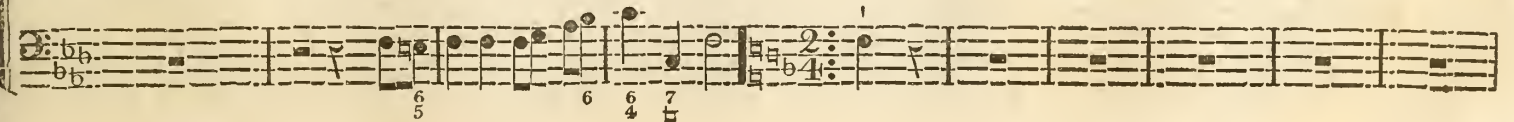
Affettuoso.



Hark, Hark, they whisper, angels



Cease, fond nature, cease thy strife, And let me languish into life. Hark, they whisper, angels say, they whisper, angels



For. Pia. For.

say, they whisper, angels say, Hark,

say, Hark, Hark, they whisper, angels say, Sister spirit, come a - way, Sister spirit, come away.

Hark, they whisper, angels say, Hark,

3 2 4 3 5 4 6 5  
7 2 3 2 4 3

$\frac{6}{4}$  6 6 6 5

Pia. Crea. Pia. Crea.

What is this, absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me, my soul, can

6 4 3 5 3 6 5 4 5 5 4 5 6 5 6 4 3 6 5 4 3 6 5 4 3 6 5 4 3

5 4 3 2 3 3 2 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3

For. Pia. Pia. Andante.

this be death? Tell me, my soul, can this be death? The world re - cedes, it

5 4 3 2 -3 6 5 4 3 3 6 4 6 6 6 6 4 3 6 6 4 3 6

Cres. For. Dim. Cres.

dis - ap - pears, Heav'n opens on my eyes; My ears with sounds se - raph - ic ring.

6 6 4 7 7 8 6 6 -5 6 5 3 6 6 4 5 6

Vivace. For.

Lend, lend your wings, I mount, I fly, O grave, where is thy victory, O grave, where is thy victory, O death, where is thy sting? O

Figured bass notation: 7 4 2, 6 4 3, 6 4 3, T.S.

Pia.

grave, where is thy victory, O death, where is thy sting? Lend, lend your wings, I mount, I fly, O grave, where is thy

Figured bass notation: 6 4 3, T.S., 7 4 2, 6 4 3, 5, 6



victory, thy victory, O grave, where is thy victory, thy victory, O death, where is thy sting? O death, where is thy sting?

6 6 6

Adagio.

Lend, lend your wings, I mount, I fly, O grave, where is thy victory, thy victory? O death, O death, where is thy sting?

7 6 5 6 6 6 6 7

P. Treble and Base. Duet, Largo.

O God, the strength of all them that put their trust in thee, O God, the strength of all them that put their trust in thee, mercifully accept our pray'rs,

mercifully accept our pray'rs, and because thro' the weakness of our mortal nature we can do no good thing, we can do no good thing without thee.

## CHORUS.

O God, the strength of all them them that put their trust in thee, O God the strength of all them that put their trust in thee,

4 6 6 6 7 7 9 8 6 6 6 - 4 6 5 6 5

Trio. P.

mer - ci - ful - ly ac - cept our pray'rs, mer - ci - ful - ly ac - cept our pray'rs, and because thro' the weakness of our

6 6 6 7 6 6 7 6 6 7 6 5 6 5 6

4 4 6 5 4 6 7 4 6 7 4 3 4 3 6

mor - tal na - ture we can do no good thing, we can do no good thing with - out thee.

b 7 5 4 7 4 7 4 6 7 6 6 7 6 5

5 4 3 4 3 4 4 6 7 6 6 4 6 5

## CHORUS.

Grant us the help, the help of thy grace, the help of thy grace, that in keeping thy commandments, in keeping thy com-

mandments we may please thee, please thee, please thee both in will and deed. Grant us the help, the help of thy grace, the help of thy

Grant us the help, &c.



Brisk.

O praise the Lord with one consent, O praise the Lord with one consent, And mag - ni - fy his name, Praise the Lord with one con-

His worthy praise, His worthy, worthy praise proclaim.  
 sent, and mag - ni - fy his name. Let all the servants of the Lord His worthy praise, his worthy praise proclaim.  
 His worth / praise, his worthy praise proclaim.  
 His worthy praise, His worthy, worthy praise proclaim.

## CHORUS. Brisk.

O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye

6 7 6 7 6 7  $\frac{4}{3}$  6 - 6 6 6 6 7 6 7

lands, O be joyful in God, all ye lands, Make his praise glorious; O be joyful in God, all ye lands, in God, all ye

6  $\frac{4}{4}$   $\frac{4}{4}$  6  $\frac{4}{4}$  6  $\frac{5}{4}$   $\frac{4}{4}$





Slow.

Quicker.

Tutti. Fortissimo.

Jesus Christ is our Re - deemer, Hallelujah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

7 6 5 6 7 6 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1

Slow.

Hal - le - lu - jah, Hal - le - lu - jah, Praise ye the Lord. Hal - le - lu - jah. Praise ye the Lord.

6 6 6 6 6 6 5 6 6 7

## ANTHEM. Almighty God, give us grace.

P. Du. t. Treble and Base.

Almighty God, Almighty God, give us grace, give us grace that we may cast away the works of darkness, and put upon us the armour of light,

now in the time of this mortal life, in which thy Son Jesus Christ came to visit us in great humil-i-ty.

now in the time of this mortal life, in which

## CHORUS, F.

Almighty God, Almighty God, give us grace, give us grace that we may cast away the works of darkness, and put up-

6 7 6 6 5 6 4 3 4 6 6 5 6 5 4 3 2 1 2 3 4 5

P.

on us the armour of light. Now in the time of this mortal life, in which thy Son Jesus Christ

6 6 6 5 6 6 6 6 6 6 5 6 4 3

F.

came to visit us in great hu - mil - i - ty. That in the last day when he shall come a - gain in his glorious

6 4 3 4 2 6 6 4 5 4 3 Unison.

majesty, to judge both the quick and dead, we may rise to the life im - mor - tal, thro' him, who liveth and

6 - 6 7 6 - 4 3 6 6 5 4 3 6

reigneth, who liveth and reigneth, who liveth and reigneth with thee and the Holy Ghost, now and ever,

6 - 6 6 - 6 5 6 6

P.

F. F. F. P. P.

now and ever, and ever, who liveth and reigneth now and ever. A - men. A - men.

6 6 6 5 3 6 6 6 7 7

ANTHEM. To be sung at the conclusion of Divine Service.

The grace of our Lord Je - sus Christ, and the love of God, and the fel - low - ship

4 2 6 4 7 6 4 4 2 3 6 - 7 4 6 4 2 6 6 4

Trebles.

of the Holy Ghost be with us all, be with us all, be with us all, ever - more, be with us all, ever -

6 6 7 4 3 6 7

Slow.

more, A - men, A - men, be with us all, ev - er - more, A - men, A - men.

7 6 4 6 4 7 7

# RESPONSE to the Commandments.

Slow.

Pia.

For.

2d Treble.

Lord have mercy up - on us, And in - cline our hearts to keep this law. Lord have mer - cy

5 4  
3 2

6 -  
4 7

6 6 7  
4

6 - 6 5  
4 3

5 4  
3 2

6 7  
4 4

Pia.

For.

up - on us, And write all these thy laws in our hearts, in our hearts, we beseech thee.

6 6 7  
4

6 6 5  
4

6 - 6 7  
4

Recitative.

Sweet as the shepherd's tuneful reed, From Sion's mount I heard the sound; *Sym. Larghetto.* Gay sprang the flow'rets of the

6 6 7 4 2

mead, And gladden'd nature smil'd a - round, *Sym.* The voice of peace salutes mine ear, Christ's lovely

5 6 6 # 4 4 6

voice perfumes the air. *Andante.*



The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The music is highly rhythmic, featuring many sixteenth and thirty-second notes, along with various accidentals and slurs. The tempo or mood is indicated as 'Allegro' at the beginning.

The second system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata and is marked 'Solo.' The lyrics are: "Peace, troubled soul, whose plaintive moan, Hath taught these rocks the". The piano accompaniment includes a prominent bass line with notes marked with the numbers 5, 6, 6, 5, and 6.

The third system continues the vocal and piano parts. The vocal line lyrics are: "note of woe, Cease thy complaints, suppress thy groan, And let - thy tears for - get to flow, Be-". The piano accompaniment continues with a similar rhythmic pattern, including notes marked with the numbers 6 and 5.

## CHORUS. Tenor.

Behold the precious balm is found, Which

hold the precious balm is found, Which lulls thy pain, which heals thy wound,

Behold, &c. 7

6 6 6 6 8 4 3 8 7 6 5 6 5 7

lulls thy pain, which heals thy wound.

Solo.

Come, freely come, by sin opprest, Unburden here the weighty load; Here

6 8 7 6 5 6 5 4 3 5 6 6 6 6 6 6 6 5 4 3

find thy refuge and thy rest, Safe in - the bosom of thy God; Thy blessed Saviour's glorious word, That

## CHORUS.

Thy blessed Saviour's glorious word That sheathes th'avenger's sword.

sheathes th'a - ven - ger's glitt'ring sword, Thy blessed Saviour's glorious word, That sheathes th'avenger's glitt'ring sword.

Thy blessed Saviour's glorious word, That sheathes th'avenger's sword.

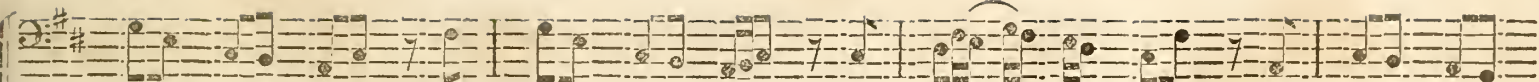
Solo.

As spring the winter, day the night, Peace, sorrow's gloom shall chace a - way, And

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics: "As spring the winter, day the night, Peace, sorrow's gloom shall chace a - way, And". The middle and bottom staves are piano accompaniment staves, also in treble clef with a key signature of one sharp and a common time signature. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are some markings above the notes, such as "4r" and "7", which likely indicate fingerings or specific rhythmic patterns.

smil - ing joy, a se - raph bright, Shall tend - thy steps and near thee stay, Whilst

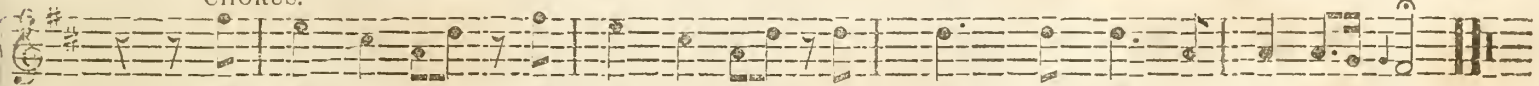
The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It contains the lyrics: "smil - ing joy, a se - raph bright, Shall tend - thy steps and near thee stay, Whilst". The middle and bottom staves are piano accompaniment staves, also in treble clef with a key signature of one sharp and a common time signature. The music continues with similar rhythmic patterns and includes markings like "7" above notes.



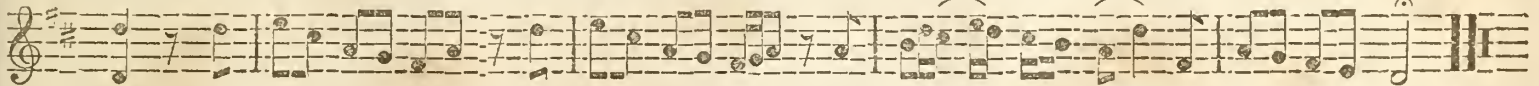
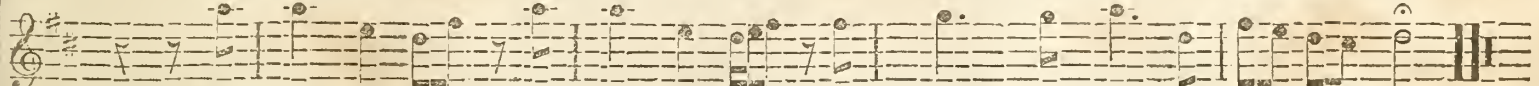
glo - - ry weaves th'im - mor - - tal crown, And waits - to claim thee for her



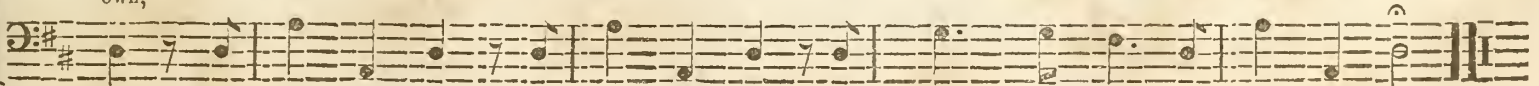
CHORUS.



Whilst glo - ry weaves th'im - mor - tal crown, And waits to claim thee for her own.



own,



8 7

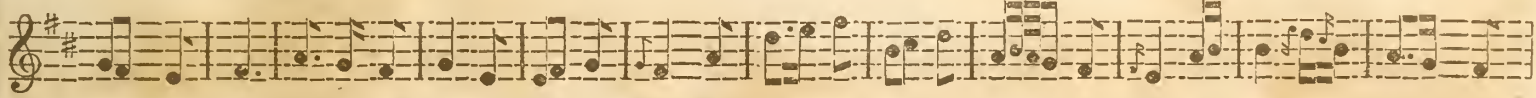
8 7

6

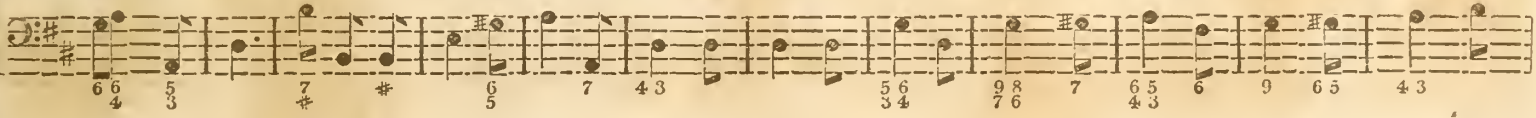
8 7  
6 5

6 7  
4

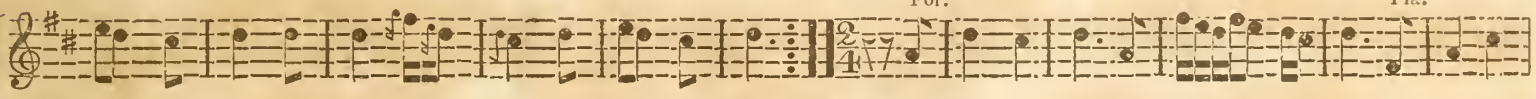




out our aid, Made us of clay, and form'd us men; And when, like wand'ring sheep, we stray'd, He brought us to his



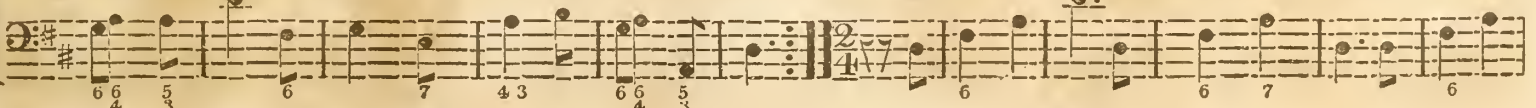
6 6 5 7 # 6 7 4 3 5 6 9 8 7 6 5 6 9 6 5 4 3



For. Pia.



fold a - gain; He brought us to his fold a - gain. We'll crowd thy gates with thank - ful songs, High as the



6 6 5 6 7 4 3 6 6 5 6 6 7 6

For. Pia. For. Pia.

heav'n's our voices raise, And earth, And earth, with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall

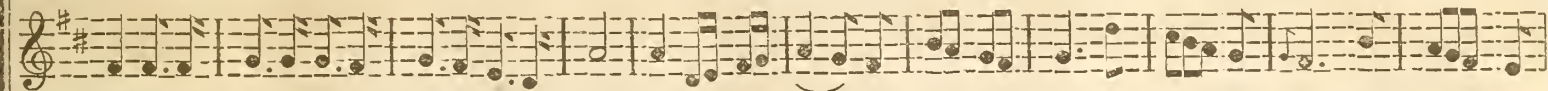
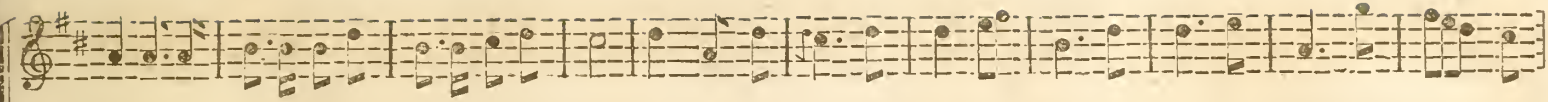
6 7 T. S. 6 7 T. S.

For.

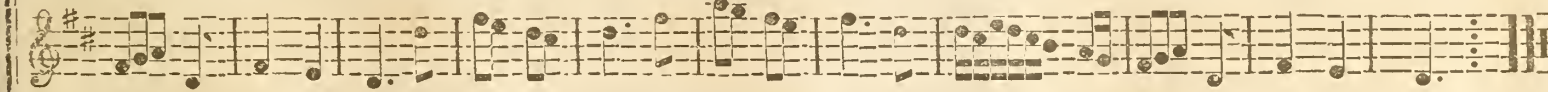
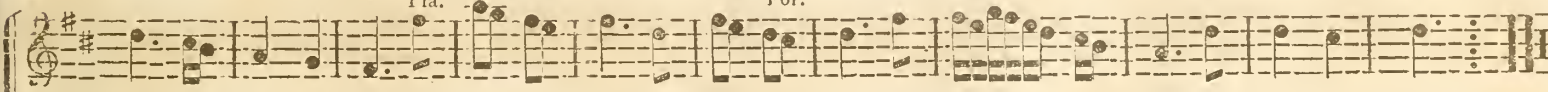
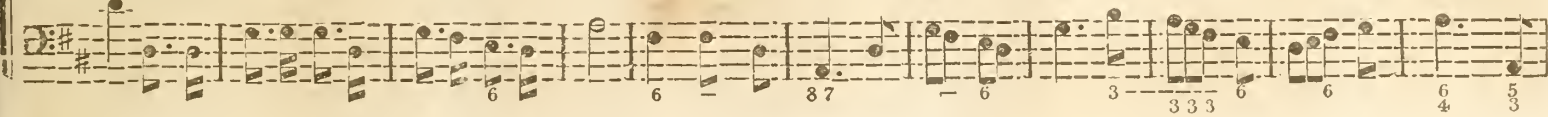
fill thy courts with sounding praise, Shall fill, shall fill thy courts with sounding praise. Wide, wide as the world is thy command,

T. S. 5 6 6- 6 4 3 6 6 5 3 1 2 7 T. S.

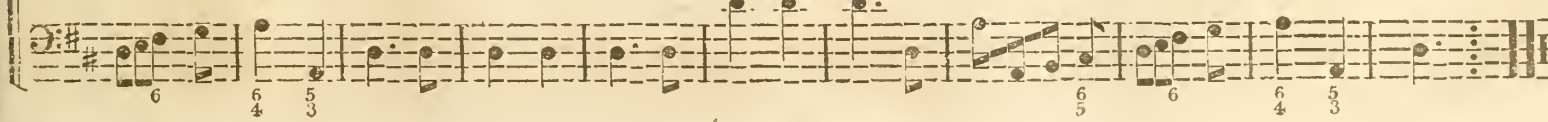




Vast as e - ternity, e - ternity thy love ; Firm as a rock thy truth must stand, When rolling years shall cease to



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



## STRIKE THE CYMBAL.

Pucitta.

Allegro. For.

The instrumental parts to this piece will be found in the Old Colony Collection.

CHORUS.

Musical score for the first system, featuring four staves. The top two staves are for vocal parts, and the bottom two are for instrumental accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Strike the cymbal, roll the tymbal, Let the tramp of triumph sound." The instrumental parts include a piano introduction and a solo section. The word "Solo." is written above the second staff. The word "Powerful slinging," is written above the third staff. The lyrics "Strike the cymbal, roll the tymbal, Let the tramp of triumph sound." are written below the third staff. The instrumental parts include a piano introduction and a solo section. The word "Solo." is written above the second staff. The word "Powerful slinging," is written above the third staff. The lyrics "Strike the cymbal, roll the tymbal, Let the tramp of triumph sound." are written below the third staff. The instrumental parts include a piano introduction and a solo section. The word "Solo." is written above the second staff. The word "Powerful slinging," is written above the third staff. The lyrics "Strike the cymbal, roll the tymbal, Let the tramp of triumph sound." are written below the third staff.

Musical score for the second system, featuring four staves. The top two staves are for vocal parts, and the bottom two are for instrumental accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "headlong bringing, Proud Go-li-ah to the ground, Solo. From the river, re-ject-ing quiver, Judah's". The instrumental parts include a piano introduction and a solo section. The word "Solo." is written above the second staff. The lyrics "headlong bringing, Proud Go-li-ah to the ground, Solo. From the river, re-ject-ing quiver, Judah's" are written below the third staff. The instrumental parts include a piano introduction and a solo section. The word "Solo." is written above the second staff. The lyrics "headlong bringing, Proud Go-li-ah to the ground, Solo. From the river, re-ject-ing quiver, Judah's" are written below the third staff. The instrumental parts include a piano introduction and a solo section. The word "Solo." is written above the second staff. The lyrics "headlong bringing, Proud Go-li-ah to the ground, Solo. From the river, re-ject-ing quiver, Judah's" are written below the third staff.

## CHORUS.

Spread your banners, shout ho - sannas, Battle is the Lord's alone.  
 he - ro takes the stone.

6 7 5 4 2 6 7

## SOLO.

All the band of Israel's daughters, Catch the sound, ye hills and waters,  
 Solo.  
 See, advances, with songs and dances,

6 6 6 7 6 6 7 #

## CHORUS.

Soli. Low.

Spread your banners, shout ho - san - nas, Battle is the Lord's a - lone. God of thunder, rend a-

6 7 6 6 7 6 7 4 2

## CHORUS.

sunder, all the pow'r Phi - lis - tia boasts! What are nations? What their stations? Israel's God is Lord of hosts.

4 2 4 2 6 - 6 6 7 5 4 6 7 5 4 2

CHORUS.

Soft. Slower.

Faster.

To the dust Jehovah brings. Praise him,

What are haughty monarchs now? Low before Jehovah bow. Pride of princes, strength of kings,

Praise him, exulting nations, praise, Praise him, Praise him, exulting nations, praise, Ho-san-na, Ho-san-na, Ho-san-na.

## SANCTUS.

*p.* *f.*

Holy, holy, holy Lord God of hosts. Holy, holy Lord God of Sa - - ba - oth,

6 5 4 3 6 7 3 4 5

*P.* Duct. 2 Trebles.

Heav'n and earth are full of thy glory, full of thy glory. Heav'n and earth are full of thy glo - ry.

*p.*

Heav'n and earth are full of thy glory, full of thy glory. Heav'n and earth are full of thy glory, full of thy glo - ry.

Org. 6 4 5 8 7 6 5 4 6 4 5 b 7 6 5 4 3

F. Tenor.

Heav'n and earth are full of thy glory,

Glory be to thee, to thee, Most High.

Heav'n and earth are full, are full of thy glo - ry.

Voice.

F. F.

P.

P. P.

Glory be to thee, to thee, Most High. A - men. A - men. A - - men.

5

35

6

6

6

6

2/4

6

6

8

7

Sym.

Duet. Treble and Base.

I'll wash my hands in innocence, I'll wash my hands in

innocence, O Lord, O Lord, and so will I go, so will I go, and so will I go to thine altar.

## CHORUS.

I'll wash my hands in in - no - cence, I'll wash my hands in in - no - cence, O Lord,

$\frac{3}{4}$  6  $\frac{3}{4}$  6  $\frac{4}{3}$   $\frac{1}{2}$  6  $\frac{1}{2}$  6 6 6  $\frac{6}{7}$  6



O Lord, and so will I go, so will I go, and so will I go to thine al-tar.

Sym. 6 6 3 6 3 6 6 3 4 6 7

Sym. Treble Solo. Sym.

That I may show the voice of thanksgiving,

Sym.

That I may show the voice of thanksgiving, And tell of all,

tell of all, and tell of all thy wond'rous works, and tell of all, tell of all, and tell of all thy

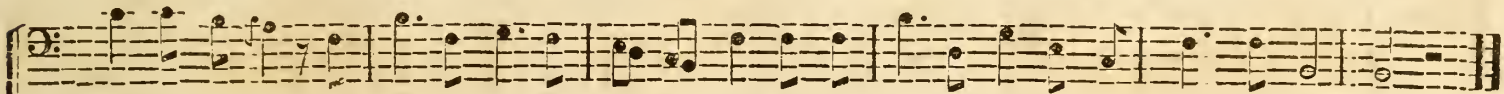
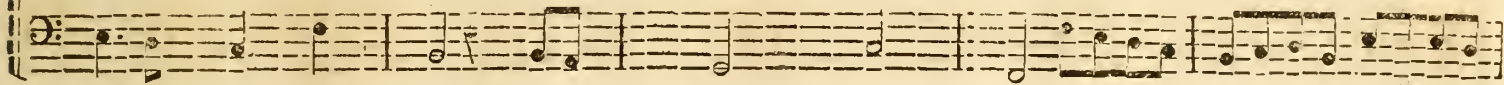
wond'rous works, and tell of all, tell of all, and tell of all thy wond'rous works.

Sym. Pase Solo.

Lord, Lord, Lord, I have lov'd the



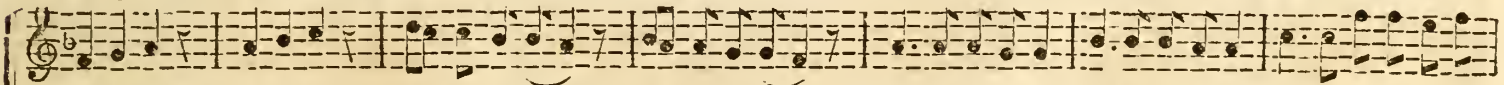
hab - i - ta - tion of thy house, and the place where thine honour dwelleth. Lord, I have lov'd,



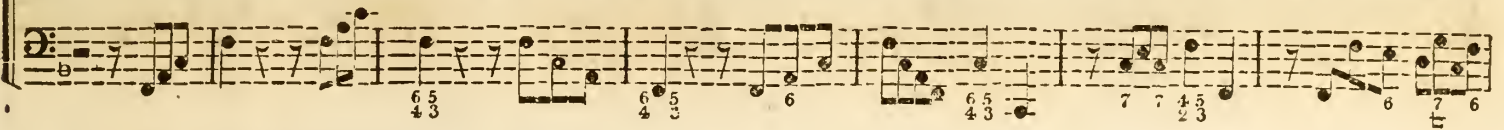
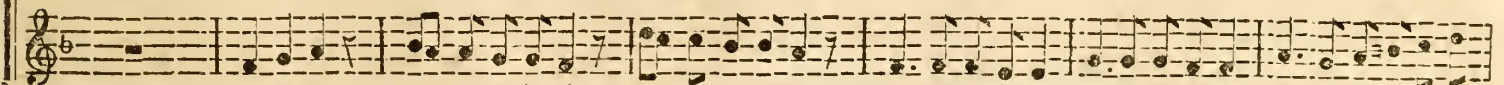
Lord, I have lov'd the hab - i - ta - tion of thy house, and the place, the place where thine honour dwelleth.



Duet. Trebles.



I will walk, I will walk in - no - cently, in - no - cently, O de - liver me, O de - liver me, And be merciful un-



to me. O be merciful, O be merciful, O be merciful un to me. Syr.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the notes. The lower staff is a piano accompaniment line in bass clef, featuring figured bass notation (numbers 1-7) and some accidentals. The music is divided into measures by vertical bar lines.

## CHORUS

I will praise the Lord, praise the Lord, praise the Lord in the congre - ga - tion, praise the Lord, praise the Lord in the congre -

The chorus section consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The lyrics are written below the notes. The lower staff is a piano accompaniment line in bass clef, featuring figured bass notation and some accidentals. The music is divided into measures by vertical bar lines.

ga - tion, I will praise the Lord, I will praise the Lord in the congre - gation, praise the Lord, praise the Lord

6 7  
4 4

6  $\frac{4}{3}$

6  $\frac{4}{3}$  =

Slow.

in the congre - ga - tion, praise the Lord, praise the Lord in the congre - ga - tion. Praise the Lord.

6 6 6 7

6  $\frac{4}{3}$  =

6 6  $\frac{6}{4}$  7

Lord of all pow'r and might, Lord of all pow'r and might,  
 Thou that art the author, Thou that art the

6 6 3 3 6 6 4 5

Thou that art the giver of all good things, graft in our hearts the love of thy name, the  
 author,

love of thy name, in - crease in us true re - li - gion, Lord of all pow'r and night,

6 6 6 6 3

nourish us in all good - ness, Lord of all pow'r and might, and of thy great mercy, and

5 # 6 6 5 8 7 4 3 6 6 6 4 5





# ANTHEM. Lord, we pray thee.

P. DUET. Two Trebles,

Lord, we pray thee, Lord, we

Org. 4

Detailed description: This section contains the first part of the anthem. It consists of three staves. The top two staves are for two treble voices, and the bottom staff is for organ accompaniment. The music is in G major (one sharp) and 4/4 time. The organ part features a steady bass line with chords and some melodic movement. The lyrics 'Lord, we pray thee, Lord, we' are written below the organ staff.

## CHORUS.

pray thee, we pray, we pray thee, Lord, we pray thee, Lord, we pray thee that thy grace may

Detailed description: This section contains the chorus of the anthem. It consists of three staves. The top two staves are for two treble voices, and the bottom staff is for organ accompaniment. The music continues in G major and 4/4 time. The lyrics 'pray thee, we pray, we pray thee, Lord, we pray thee, Lord, we pray thee that thy grace may' are written below the organ staff. The organ part provides harmonic support with chords and some melodic lines.

always pre - vent and follow us, may always pre - vent and follow us.

Sym.

Treble.

3 4 5 6 4 2 6 4 5

And make us con - tinually, And make us con - tin - ually to be giv'n to all good works. We pray that thy grace may pre - vent and

Tenor.

We pray that thy grace may always 2 6

follow us, and make us con - tinually to be giv'n con - tinually to be giv'n to all good works, and make us con - tinually.

Tenor.

6 5 2 6 - 4 6 4

Quartet.

CHORUS.

Duet.

P.

Trio.

And make us con - tinually, con - tinually, con - tinually to be giv'n to all good works, Thro' Je - sus Christ, Thro' Je - sus

6 - 4 3 6 5 4 3 6 4 3

CHORUS.

P.

F.

P.P.

Christ our Lord, thro' Je - sus Christ, Thro' Je - sus Christ our Lord. A - men. A - men. A - men.

Thro' 4 6 5 6 6 5 4 4 3 5 6 6 7 6 4 7 6 4

1.  
How beautiful, how beautiful, how beautiful upon the mountains are the feet of him that bringeth good

2.  
That bringeth good tidings of good, of good, How beautiful, how beautiful, how beautiful upon the

3.  
How beautiful, good tidings, how beautiful, how beautiful upon the

tidings, are the feet of him that pub - lish - eth peace, that saith un - to Zi - on, thy God reigneth.

mountains are the feet of him that pub - lish - eth peace, that saith un - to Zi - on, thy God reigneth.

mountains are the feet of him that publisheth sal - vation, that saith un - to Zi - on, thy God reigneth.

*Pia.* *For.* *2.* *3.* *1.*

My God, my King, thy various ways Shall fill the remnant of my days; Thy grace employ my

6 6 6 3 7 6 6

humble tongue, Till death and glo - ry raise the song. Till death and glo - ry raise the song.

7 6 6 5 4 7

Full.

O Lord, with angels and arch - angels, and with all the company, with all the company of heav'n, we laud and magnify, we laud and

6 4 6 3 2 6 4 6 6 6 7 4 5 6 6

Slow.

magni - fy thy glorious name, evermore, evermore, prais - ing thee and saying, Holy, ho - ly, holy,

6 4 3 6 6 6 6 6 6 6 6 6

Tempo.

Pia.

Lord God of Hosts, Heaven and earth are full of thy glory, Heaven and earth are full of thy glory.

6 6 #6 # 7 6 4 3 6 6 4 6 6 4 7

Full.

Glory be to thee, O Lord, Most High, Amen, Hal - le - lu - jah, A - men, A - men.

5 6 6 7 4

Solo. F. Maestoso.

Tutti. F.

Go forth to the mount, bring the olive branch home, and rejoice for the day of our freedom is come,

6 - 7 -

Finis.

olive branch home, and re-joice for the day of our freedom is come.

Sym.

6 6 5 7 7 8 6 7 6 7 6 5 4 3 9-3 9-3 6 7



Solo.

From that time when the moon up - on Ajalon's vale, Looking motionless down saw the kings of the earth, In the presence of God's mighty Champion grow pale, Oh never had

6

Da Capo. Sym. Conclude with this Sym. and omit the first, after D. C.

Judah an hour of such mirth! Oh never had Judah an hour of such mirth!

6 1 6 1 5 5 6 7 5 6 5 1 6 6 5







Cres. For. P.P. Sym.

strength and my defence, my strength and  
 defence, my strength and my Redeemer, my Redeemer, O Lord, O Lord, my saviour and my God.  
 Lord is my defence my strength and

7 = 7 4 3 6 3 3 7 5 2 6 6 5 3 6

Tenor. First time Trio without the Tenor, Pia. Second time Tutti, For.

O send out thy light, thy light and thy truth, thy light and truth that they may  
 O send thy light, thy

6 4 6 5 4 7 6 6 #6 6 4 #



*Allegro. F.*

Second Treble.

Praise the Lord, O all ye sons of  
 Praise the Lord, O all ye sons of men, in holy songs of joy! in holy songs of  
 Praise the Lord, O all ye sons of men, in ho - ly songs of joy! in holy songs of joy! in holy songs of joy!

men, in ho - ly songs of joy! in ho - ly songs of joy! in ho - ly songs of joy! in ho - ly songs of  
 joy! in holy songs, in songs of joy! . Praise the Lord, O all ye sons of men, in  
 Praise the Lord, O all ye sons of men, in holy songs of joy! in  
 Praise the Lord, O all ye sons of men, in ho - ly songs of joy! in ho - ly songs of

*F.*

8 7 6 7 6 6 5

joy! in songs of joy! Praise the Lord, O all ye sons of men, Praise the Lord in songs of joy! in holy  
 holy songs of joy! Praise the Lord, praise the Lord in ho - - ly songs of joy!  
 holy songs of joy! Praise the Lord in holy songs, in songs of joy! in holy

joy! in songs of joy! Praise the Lord, O all ye sons of men, in ho - - ly songs, - in ho - - ly songs of joy! in holy

6 8 9 9 9 6 6 6 7 6  
 5 3 3 3 - - 6 6 3 6 6

songs of joy! Praise the Lord, O all ye sons of men, Praise the Lord, in holy songs of  
 Praise the Lord, O all ye sons of men, the Lord, O all ye sons of men, in holy songs, in holy  
 songs of joy! Praise the Lord, O all ye sons of men, in holy songs of

songs of joy! Praise the Lord, O all ye sons of men, in holy

7 6 4 6 5  
 2 0 6 6 5



joy! Praise - - - praise tho Lord, in ho - ly, holy songs of joy! Worlds un-

joy! Praise the Lord, in ho - ly, holy songs of joy!

joy! Praise - - - the Lord, in ho - ly, holy songs of joy!

songs! - - - - Praise the Lord, in holy, holy, holy, songs of joy! Worlds unborn shall sing his glory,

#4 2 7 6 7 7 5 #7 8 7

born shall sing his glory, the ex - alt - ed, the ex - alt - ed, the ex - alt - ed Son of -

Worlds unborn shall sing his glory, the ex - alt - ed, the ex - alt - ed, the ex -

Worlds unborn shall sing his glo - ry, the ex - alt - ed, the ex - alt - ed, the ex -

sing his 4 glory, sing his glory, the ex - alt - ed, the ex - alt - ed, the ex - alt - ed Son of

Cres. F. F.

God! the alt - ed Son of God! the Son of God! Praise

alt - ed

God! the  $\frac{6}{5}$   $\frac{6}{5}$  Praise - - - - - the Lord in songs of joy, in songs of joy! Praise -

F. P.

- - - - - the Lord, the Lord! Praise, praise - - - - - the Lord in songs of joy! in songs of joy!

Praise - - - - - the Lord in songs, in songs of joy!

Praise - - - - - the Lord in songs, in songs of joy!

$\frac{6}{5}$   $\frac{6}{5}$   $\frac{6}{5}$   $\flat 5$   $\frac{6}{5}$   $\frac{6}{5}$   $\frac{7}{6}$   $\frac{7}{6}$   $\frac{6}{5}$   $\frac{6}{5}$   $\frac{6}{5}$

- - - - - the Lord, the Lord! Praise - - - - - the Lord in songs of joy! in songs of joy! Worlds un-



## Piu Allegro.

Praise the Lord! Praise the Lord, Praise the Lord . . . in songs of joy! in songs of joy! in songs of joy! Praise the Lord! Praise the Lord!

T. S. . . . . 5  
4

P. P. Cres. F.

Praise the Lord . . . in songs of joy, in songs of joy, in songs of joy! Praise the Lord in holy songs, in holy songs! Praise the Lord in

T. S. . . . . 5 4 4 6 6  
4 2 2 4 4

songs of joy! Praise the Lord! Praise the Lord in holy songs of joy, in holy songs of joy!

5 4 3 6 4 Unison.

### FUNERAL ANTHEM. Death is swallowed up in victory.

Verse, ad libitum.

Death is swallow - ed up in vic - to - ry, Death is swallow - ed up in vic - to - ry, in vic - to - ry.

6 6 7 # 6 5 6

TRIO. Slow.

Very Slow.

O death, O death, where is thy sting! O grave, O grave, where is thy victory, thy victory, thy victory, O

6 5 4 = 3 2 6 6 5 6 6 6 6

Ad libitum.

SOLO. Ad lib.

grave, O grave, where is thy victory.

The sting of death is sin, The sting of death is sin, And the

strength, And the strength, And the strength of sin is the law.

6 5 6

CHORUS.

P.

F.

who giveth us the vic-to-ry, who  
 But thanks be to God, who giveth us the vic-to-ry, who  
 who giveth us the vic-to-ry, who giveth us the vic-to-ry, -

6 #6 7 #

Thanks be to God, to God,  
 giveth us the vic-to-ry, who giveth us the vic-to-ry, thanks be to God, who giveth us the vic-to-ry, thanks be to  
 the victory, thanks be to God, -

6 7 6 6 8 3 3 3 6 7 -

Adagio.

thanks be to God,  
 God, to God, who giveth us the vic-to-ry, the vic-to-ry, the vic-to-ry, Through our Lord Jesus Christ,  
 God,

6      6      7      7      6      7      7

## HYMN OF PRAISE.

Arise ye people.

*Allo.* French Air, arranged by Whitaker.

Tenor. Arise, ye people, clap your hands, Ex - ult - ing strike the

AIR. *Animato.*

Sing to the God in loudest strains, Perpetual praises

5      6      7



chord, Let ev'ry isle and ev' - ry land, Confess th'Almighty Lord, Confess th'Almighty Lord, How awful his mysterious  
sing, O'er earth's wide bounds extends his reign, O praise our God and King, O praise our God and King. His sway the sons of human

5 4 2      6 5      6 5      7      6      4 5      T. S.      6 - # 6      7

name, How high advanc'd his seat, Who bids the nations own his claim, who bids the nations own his claim, And casts them at his feet! And  
kind, With humblest homage own, And sanctity with pow'r combin'd, And sanctity with pow'r combin'd, Supports his lasting throne, Sup-

6      6 - 4      6 5      7      6 5      4 3      T. S.      6      6 5

casts them at his feet. He to our lot a land assign'd, His favour'd people's boast, And blest with gifts of various

*Pia.* *For.* *Pia.*

ports his lasting throne. For he whose hand amid the skies, Th'e - ter - nal sceptre wields, To earth's whole race his care ap-

T. S. 6 6 6 6 5 3 4 6 4 5 6 6

kind, Her health en - cir - cled coast.

*For.* **SYM.**

plies, And o'er them spreads the shield.

5 4 6 4 5

# HYMN. Angels ever bright and fair.

Handel.

309

Tenor. Moderato. Verse.

Alto. ever bright and fair. Angels ever bright and fair, Take, O

Treble. Sym. Take, O

Base. Angels ev - er bright and fair, Take, O

ever bright and fair, Org.

Sym. Sym.  $\frac{4}{3}$   $\frac{6}{6}$

Take me, Take, O take me, Take, O take me, Take, O take me,

Take me, Take, O take me,

Take me, Take, O take me to your care - - - - - take me

Take, O take me to your care, Org. Take, O take me, Org. Take, O take me,

## CHORUS.

## Verse.

Angels, ever bright and fair, Take, O take me to your care, Take, O take me to your care; *Sym.* Speed to your own

*Org.*

4 5 6 5 6-6 6 5 7 5 6 - 4 3 6 7 6

courts my flight, Clad in robes of virgin white, Clad in robes of vir- gin white, Clad in robes of virgin white, Take me,

*Org.*

6 5 6 6 6 6 6 # 6 6 6 6 5 6 6 # 6 6 6 6 6 # 6

ever bright and fair, Take, O take me, Sym. Take, O take me, Take, O take me, take me,  
 Take, O take me to your care, Take, O take me,  
 Angels ever bright and fair, Take, O take me to your care.  
 Take, O take me, *Org.* Take, O take me, *Org.* take me,

## CHORUS.

Take, O take me, Sym. Angels ever bright and fair, Take, O take me to your care, Take, O take me to your care.  
*Org.* Take,  
 6 6 6 5 6 6 6 5 5 6 4 6 7

An tante.

Treble Solo.

V. 1. My God the spring of

V. 3. The op'ning heav'ns a-

Detailed description: This system contains the first two staves of the musical score. The top staff is a treble clef with a 'C' time signature and a key signature of one sharp (F#). It is labeled 'Treble Solo.' and contains a series of whole notes. The second staff is a vocal line with lyrics 'V. 1. My God the spring of' and 'V. 3. The op'ning heav'ns a-'. Below these are two more staves, likely for piano accompaniment, showing a more complex melodic line with many notes and rests.

CHORUS.

all my joys, The life of my delights, The glory of my brightest days, And com - fort of my nights. My God the spring of

round me shine, With beams of sacred bliss, While Jesus shows his heart is mine, And whis - pers I am his. The op'ning heav'ns a-

Detailed description: This system contains the chorus of the hymn. It features four staves. The top two staves are vocal lines with lyrics: 'all my joys, The life of my delights, The glory of my brightest days, And com - fort of my nights. My God the spring of' and 'round me shine, With beams of sacred bliss, While Jesus shows his heart is mine, And whis - pers I am his. The op'ning heav'ns a-'. The bottom two staves are piano accompaniment. The music continues with a similar melodic structure to the first system, ending with a final cadence.

all my joys, The life of my de - lights, The glory of my brightest days, And comfort of my nights.

round me shine With beams of sa - cred bliss, While Jesus shows his heart is mine, And whispers, I am his.

FINIS.

6 - 4/3 6 6 5 4 3 4 6 6 - 4/3 6 4 7

V. 2. In darkest shades, if he appear, My dawning is be - gun, He is my soul's bright morning star, And he my rising sun. In darkest shades if

he appear, my dawning is be - gun, He is my soul's bright morning star, And he my ris - ing sun.

ANTHEM. Holy, holy, holy, Lord.

CHORUS, Largo.

Verse.

Holy, holy, holy, Lord God of hosts, Will God in very deed dwell with men on the earth, Will God in very



CHORUS.

heav'n of heav'ns cannot contain thee, cannot con-  
 deed dwell with men on the earth? Behold, behold heav'n, and the heav'n of heav'ns cannot contain thee, cannot contain, con-  
 con - tain thee, cannot con-  
 heav'ns cannot contain thee, cannot contain, con-

# 6 6 6 6 7 6 # 6 6 4 6 6 5 6 6 6

Verse.

CHORUS. Adagio.

Duet.

tain thee, the heav'n of heav'ns cannot contain thee, how much less, how much less this house! Have respect, Have respect

6 7 6 6 6 6 5 6 6 3 6 4 3 Organ. 7

therefore to the pray'r which thy servants pray be - fore thee, that thine eyes may be open up - on this house, up - on this house day and night.

## CHORUS.

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come in, Lift up your heads, O ye gates, and



Solo. CHORUS. *Virace.*

Who is this King, this King of glory?

ev - er - last - ing doors, and the King of glory shall come in. the Lord of hosts!

Organ. 6 7 7 4 6 2 Voice.

*Adagio.*

he is the he is the King, the

he is the King of glory, the Lord of hosts, he is the King, he is the King of glo - ry.

he is the King, the

he is the King of glory, the he is the King, the

he is the King, the

Joy to the world, Joy to the world, the Lord is come, Let earth receive her King, Let earth receive her King, Let earth receive her King,

6 - - - 6 4 7 7 # 6 6 8 7

Verse. -

CHORUS.

Let ev'ry heart prepare him room, Let ev'ry heart prepare him room, And heav'n and nature sing, And heav'n and nature sing.

#6 6 6 6 6 8 7 6 7 6 4 7

## DUET. Trebles.

No more let sins and sorrows grow, Nor thorns in - fest the ground, He comes to make his blessings flow, He

*Org.* 6 6 6 6 7 5 4 5 6 5 4 5 6 6 7 6 4

comes to make his blessings flow, Far as the curse is found, Far as the curse is found.

6 #6 6 5 6 6 5 3



For.

fields and floods, rocks hills and plains, While fields and floods, rocks hills and plains, Repeat the sounding joy,

6 7 6 6 Repeat the sounding joy, Re-

Repeat the sounding

joy, While fields and floods rocks hills and plains, Repeat the sounding joy, Repeat, Repeat, Repeat the sounding joy.

Repeat the sounding joy, - - - While fields and floods rocks hills and plains, Repeat the sounding joy.

peat the sounding joy, While fields and floods rocks hills and plains, Repeat the sounding joy, Repeat, Repeat the sounding joy.

peat, Re - peat, Re - peat the sounding joy, Repeat 6 6 6 6 5 6 6 6 6 4 3 7 6 8 7 4

Adagio.



Lord and God of heav'nly pow'rs, Their's, yet, O be-nign-ly, our's, Their's, yet, O be-nign-ly, our's.

Thee to laud in songs di-vine, Angels and arch-an-gels join, Angels and arch-an-gels join;

7 6 4 3 6 5 6 5 6 5 4 3 6 6 6 5 #

Worms at-tempt to praise thy name, Worms at-tempt to praise thy name.

Glorious King let earth pro-claim, Worms at-tempt to praise thy name.

We with them our voices raise, Echoing thy e-ter-nal praise, Echoing thy e-ter-nal praise.

6 6 #6 8 6 6 6 5 6 6 5 6 6 7

by heav'n and

Ho - ly, ho - ly, ho - ly Lord, Live, Live, by heav'n and earth, and earth a - dor'd, by

by heav'n and

6 6 5 - by heav'n and earth 7 6 7 6 a - dor'd, by

earth, by heav'n and earth a - dor'd, Full of thee - - they ever cry, Glory be to

heav'n and earth, and earth a - dor'd, Full of thee, they ev - - er cry, Glory be to

earth, by heav'n and earth a - dor'd, Full of thee they ever cry, ev - er cry, Glory be to

9 9 9 6 5 Full, Full of 6 6 5 they 6

God, Glo - ry be to God most high,

God most high, - - - - - Glory be to God, Glory be to God most

God, Glo - ry be to God most high, Glo - ry be to God, Glo - ry  $\frac{5}{4}$  -

$\frac{6}{4}$   $\frac{7}{4}$   $\frac{7}{4}$   $\frac{5}{4}$

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line with figured bass notation. The lyrics are: "God, Glo - ry be to God most high," followed by "God most high, - - - - - Glory be to God, Glory be to God most", and finally "God, Glo - ry be to God most high, Glo - ry be to God, Glo - ry" with a fermata and a 5/4 time signature change.

high, - - - - - Glo - ry be to God most high, Glo - ry be to God most high.

God most high,

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line with figured bass notation. The lyrics are: "high, - - - - - Glo - ry be to God most high, Glo - ry be to God most high." followed by "God most high,". The system concludes with a double bar line. Figured bass notation includes a 6/4 and a 3/4.

ANTHEM.

O Lord our Governor.

Sir J. Stevenson.

Andante Larghetto.

Verse.

Pia.

2d Tenor. O Lord our Governor, how excellent

Syn. Quintet. Two Trebles. O Lord our Governor, how

O Lord our Governor, how

O Lord our Governor, how excellent

how excellent is thy name, how excellent, how excellent is thy name, thy

excellent, how excellent.

excellent, how excellent is thy name, how excellent,

how excellent is thy name, how excellent, how excellent is thy name, thy

name in all the world. how excellent is thy name, O Lord, thy name in all the world. O Lord, how thy name in all the world, O Lord, thy name how thy name in all the world, O Lord, thy name how name in all the world, how excellent is thy name, thy name, O Lord, thy name in all the world. Org.

6- 6 6 6 7

excellent, how excellent thy name, thy name, O Lord, in all the world, how excellent thy name, thy name, O Lord, in all the world.

7 7 7 6 6 7 2 6 2 6 7 6 5 4 7

CHORUS. *Spirito.*

Alto. How excellent is thy name, O Lord, thy name in all - - - in all the world.

How excellent is thy name, O Lord, how excellent in - - all the world, O Lord, how excellent,

How excellent is thy name, O Lord, thy name in all the world, O Lord, how

How excellent is thy name, O Lord, O Lord, how excellent thy name in all the world, O Lord, how excellent,

6 7 6 5 3 6 9 6 7 6

*For.*

O Lord, how excellent, How excellent is thy name, thy name, O Lord, thy name, in all the

*Pia.*

excellent, O Lord, how excellent, how excellent is thy name, thy name, O Lord, thy name in all the

O Lord, how excellent, how excellent is thy name, thy name, in all the

6 6 5 6

world, O Lord, thy name, thy name, O Lord, thy name how excellent, O Lord, in all the world. Thy name, O Lord, O Lord, thy

Thy name, O Lord, thy

world, O Lord, thy name, thy name how excellent O Lord, in all the world. Thy name, O Lord, thy

world, O Lord, thy name, thy name, how excellent thy name, O Lord, thy name in all the world. Thy name,

6 6 6 2 6 6 4 7 6 5 4 3

Thy name, 6 5

Adagio, last time.

name, how excellent thy name in all the world, O Lord, thy name thy name how excellent, thy name how excellent, O Lord, in all the world.

8 7 5 3 6 6 6 7 6 5 6 3 6 5 4 5 6 7

6 5 4 3 6 6 6 7 6 5 6 3 6 5 4 5 6 7

Sym. Andantino. Pia. For.

Thou child divine Im - ma - nu - el, Welcome un -

Org.

CHORUS. Solo.

to thy hum - ble man - ger, With heartfelt

Thou child di - vine Im - ma - nu - el, Welcome un - to thy humble man - ger,

Voice. 6  $\frac{65}{43}$  7  $\frac{75}{43}$  4 6  $\frac{42}{4}$   $\frac{64}{4}$  7



## CHORUS.

joy thy birth we hail, And greet with songs the heav'nly stran - ger,

With heartfelt joy thy birth we hail, And greet with

Voice. 6 7 6 5 7 6 5 5 6 6  
6 4 3 2 4 3 2 4 6

## FINIS. Solo.

## Duet.

Are turn'd to joy and gladness, Good will to man and peace on

songs the heav'n-ly stran-ger,

Our doubts and fears and sadness, Are turn'd to joy and gladness, Good will to man and peace on

6 - - 6 7 Org. # -



# HYMN. Child of Mortality.

Words by Mrs. Rowson. Music by the late Mr. John Bray.

Andante. *Pia.* Cres. For. *Pia.* For.

The first system of the musical score consists of two staves: a treble staff and a bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo and dynamics are marked as 'Andante. Pia.' at the beginning. The score includes dynamic markings such as 'Cres.' (Crescendo), 'For.' (Forcissimo), and 'Pia.' (Piano). The music is written in a style typical of 19th-century hymnals, with a focus on melodic lines and harmonic support.

Treble Solo. *Pia.* Tenor. Duet. Treble Solo. Base Solo.

Child, child of mor - tal - i - ty. Child, child of mor - tal - i - ty, whence dost thou come? From the dark womb of earth, I

The second system of the musical score is divided into four parts: Treble Solo, Tenor Duet, Treble Solo, and Base Solo. The lyrics are: "Child, child of mor - tal - i - ty. Child, child of mor - tal - i - ty, whence dost thou come? From the dark womb of earth, I". The Treble Solo part is marked 'Pia.' (Piano). The Tenor Duet part is marked 'Treble.' below the staff. The Base Solo part is marked 'Base Solo.' below the staff. The piano accompaniment is shown in the bottom two staves, with a treble and bass staff. The key signature remains two flats, and the time signature is common time.

N. B.—The instrumental accompaniments to this piece may be found in the 2d vol. of the Old Colony Collection.

## Tenor. CHORUS.

first deriv'd my birth, And when the word goes forth, that is my home.

Alto.

From the dark womb of earth, I first deriv'd my birth. And

6 6 6 6 6 6 6

## Sym. Tenor Solo.

Child of a transient day, There shalt thou rest, there, there,

when the word goes forth, That, that is my home.

6 6 6 4 = 3 7 -

Treble Solo.

there shalt thou rest. No, when this dream is o'er, Then the free'd soul will soar, To where sorrow comes no more, Realms of the blest.

This section contains four staves of music. The top staff is the vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are written below the notes. The second and third staves are piano accompaniment in treble clef, and the fourth staff is piano accompaniment in bass clef. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

CHORUS.

Sym.

No, when this dream is o'er, Then the free'd soul will soar, To where sorrow comes no more, realms of the blest.

This section contains four staves of music. The top staff is the vocal line in treble clef with a key signature of two flats. The lyrics are written below the notes. The second and third staves are piano accompaniment in treble clef, and the fourth staff is piano accompaniment in bass clef. The bottom staff includes figured bass notation below the notes. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

Base Solo.

Treble Solo. For.

Heir, heir of e - ter - ni - ty, Heir, heir of e - ter - ni - ty teach me the road. Trust a Redeemer's love, Faith by o -

CHORUS.

bedience prove, And share in courts above, Christ's own abode. Trust a Redeemer's love, Faith by obedience prove, And share in courts above,

- 4 2      6 5      7 -      4 6      6 4 2      6 4 2

## Sym. Duet vivace.

## CHORUS.

Christ's own abode. There, there in th'e-the - real plains, Join, join the an - gel - ic strains, Join, join the angelic strains.

5 6 Org. Voice. 6

Bis. Duet.

glory, glory, glory, glory. There in th'o-

Jesus for - ever reigns, Jesus for ever reigns, glory, glory, glory to God.

There in th'ethereal plains, Join the angelic strains, glory,

Org. Voice. 6 - 6 5 4 - 4 3 Org.

CHORUS. Duet.

thereal plains, Join the an - gelic strains,

Jesus for - ever reigns, glory to God. Jesus for - ever reigns, glory to God. Therein the ethereal plains

glory, glory, glory,

Trio. CHORUS. Allegro.

Join the an - gelic strains. Glory, glory, glory to God, glory glory, glory to God, glory to God, glory to God, glory to God.

6 4 4 6 6 4 7 6 7 7 4 3 7 6 5 7



CHORUS.

Now elevate the sign of Judah.

Haydn.

Sym. Allegretto spirito.

Sym.

Now elevate the sign of Judah, Now elevate the banner, Now elevate the banner, Call it forth in Zion, Call it

T. S.

Sym. Pia.

T. S.

Verse. Soli. Pia.

Org.

Call it, Call it forth in Zion. O desert us not, not, O Lord,

T. S.

Org.

3

4

5

6

5

4

5

thou art alway gracious, gracious to thy ser- vants, thou art alway, alway gracious to thy servants,  
 Thou, thou art

7 #6 #3 6 #7 5 6 6 5 # 7 #6 #3 6 #7 5 4 #

CHORUS. For. Pia. For.

thou art our God, O Lord of Hosts, O Lord of Hosts, So will we  
 So will we praise

4 = 5 6 = 5 T. S. 7 = =

praise - - thee, so will we praise thee, so will we praise thee, O God and Lord of Hosts; so will we praise thee,

thee, so will we praise thee,

praise - - thee,  $\frac{6}{4}$  *Org.*  $\frac{6}{4}$  6 6  $\frac{6}{4}$  8 7  $\frac{6}{4}$

so will we praise - - - thee, O God and Lord of Hosts, O God and Lord of Hosts, Amen, Amen, Amen, Amen.

$\frac{6}{4}$  6 6  $\frac{6}{4}$  8 7 6  $\frac{6}{4}$   $\frac{6}{5}$   $\frac{6}{4}$

ANTHOLOGY ANTHEM.

Tune we our voices.

For Thanksgiving.

Allegretto. Women. Pia.

Alto. Men. For.

Women. Pia.

21 Treble. 22 Tenor.

Tune we our voices. Let us our hearts. Take we the Umbrel. Bring we the cymbal. Strike we the psaltery. Touch we the

Org. 6 Voice. 6 Org. 6 6 5 4 3

Men. For.

ARPEG. Voice. 7 7

merry, merry lute and harp. - Come we with anthems and with psalms, and hymns and spiritual songs.

Pia.

Tenor. Tutti. CHORUS.

Musical staff for Tenor, Tutti, Chorus. The staff contains a series of notes with stems pointing down, typical of a tenor part. The notes are mostly quarter and eighth notes.

2d Treble and Boys.

Musical staff for 2d Treble and Boys. The staff contains a series of notes with stems pointing up. The notes are mostly quarter and eighth notes.

praise we God, praise we God,

All together praise we God, All together praise we God, praise we God,  
Trebble.

singing with a cheerful voice, making melody, making

Musical staff for Treble. The staff contains a series of notes with stems pointing up. The notes are mostly quarter and eighth notes.

praise we God, praise we God.

Musical staff for Bass. The staff contains a series of notes with stems pointing down. The notes are mostly quarter and eighth notes.

5 - 6 T. S. . . . 7 6 5 4 3 7

For.

Musical staff for For. The staff contains a series of notes with stems pointing up. The notes are mostly quarter and eighth notes.

Syn.

Musical staff for Syn. The staff contains a series of notes with stems pointing up. The notes are mostly quarter and eighth notes.

melo - dy - - in our hearts to the Lord, melody, melody, in our hearts to the Lord.

Musical staff for Treble. The staff contains a series of notes with stems pointing up. The notes are mostly quarter and eighth notes.

Musical staff for Bass. The staff contains a series of notes with stems pointing down. The notes are mostly quarter and eighth notes.

6 6 6 7 7 7 6 5 6 5 4 3 4 5 4 7 6 6 4 7

## 1st Treble. Solo.

## 2d Treble. Solo.

I would not forget, would not forget, I would not forget his loving kindness. I will remember all, I will remember,

I will remember, re-mem-ber all his tender mercies. I will speak of his care over all his works, giving

food, giving food unto all that have life. But that love, O his love to the sons of men— his great love to the children of men.

Tenor. Tutti. CHORUS.

2d Treble and Boys.

Therefore sing we all with grateful notes, with grateful notes unto our Father on high— to our Redeem - er in heav'n,

1st Treble.

Women.

Men.

Who hath fill'd our cup with joy - - - fill'd our cup with joy, And crown'd the year, and crown'd the year with plenteousness, with plenteousness of

Org.

CHORUS. Tutti.

Pia.

all good things, plenty, plenty, plenteousness of all good things. Sing we then to God all together, with thanksgiving, with thanksgiving, raising his name and

plenty, 6 6 7 T. S. 4/2 6 4/2 6 6 5 6 -

Per.

Pia.

giving him glory, giving him glory and honour, and pow'r. Give we to him praise, songs, give we to him songs of praise,

7 - 7 - 7 6 - 4 5 #6 6 5 # 6 #6 6 4 7



For. F. F. Pia.

songs of thanksgiving, songs of praise and thanksgiving, songs of praise and thanksgiving, songs of praise, thanks-

T. S.

For. Moderato e affetuoso.

and thanksgiving, thanksgiving. Sing we praise and thanksgiving. Remember we all his great goodness. Forget we not his tender mercies.

giving,

4 3 #6 6 5 b7 6 6 6 b b4 3 b - b 6 5 b 4 5

Tempo giusto e spirito.

Cres.

joyce we in the Lord,  
 Rejoice we in the Lord our God. Thanksgiving, thanksgiving, Thanksgiving and praise  
 Re - joice we in the Lord - - 6 8 7 6 - - 6 7 6 5 3

be unto our God, thanksgiving and praise, thanksgiving and praise be unto the Lord our God for - ev - er.  
 7 5 7 6 5 6 6 7 6 5



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Handwritten text in the top left corner, possibly a date or reference number, including the year 1870.





