THE

# HARTFORD COLLECTION,

OF

## CLASSICAL CHURCH MUSIC.

CONTAINING

A CONCISE INTRODUCTION TO THE FIRST PRINCIPLES OF MUSIC.

A VARIETY OF

## PSALM AND HYMN TUNES,

ADAPTED TO THE METRES USED IN OUR RELIGIOUS ASSEMBLIES: TOGETHER WITH A NUMBER OF

## ANTHEMS AND SET PIECES,

*SELECTED FROM THE MOST CELEBRATED*

## European Authors.

BY ELI ROBERTS.

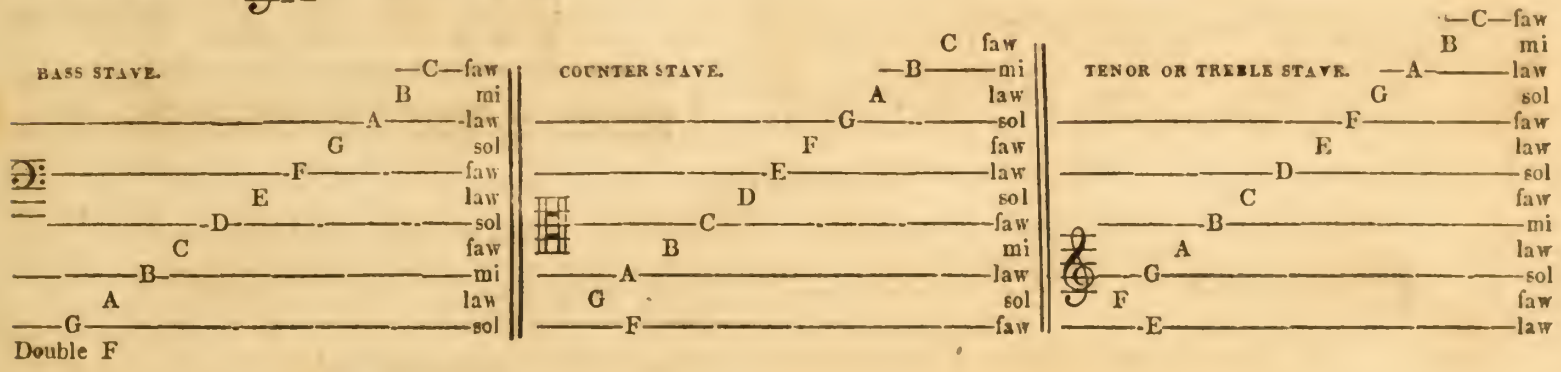
TO WHICH IS ADDED

A SELECTION OF ALL THE TERMS APPLICABLE TO CHURCH MUSIC; FROM THE MUSICAL DICTIONARY OF DR. BUSBY.

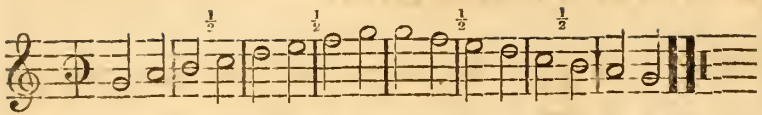
NEW-LONDON:—PRINTED TYPOGRAPHICALLY, BY SAMUEL GREEN, FOR THE COMPILER.—1812.

# A BRIEF INTRODUCTION TO PSALMODY.

THE seven primitive degrees of sound in music are represented by characters called Notes, placed upon five lines and spaces, called a Stave. The Notes being named after the first seven letters of the alphabet, A, B, C, D, E, F, G. The situation of these letters on the stave is governed by certain characters called Cliffs, placed at the beginning of the stave. First is the F or Bass Cliff, always placed upon the fourth line, thus— The C, or Counter Cliff, placed upon the third line. The G, being the Tenor or Treble Cliff, placed upon the second line.



## EIGHT NOTES.



In raising or falling the Eight Notes, from mi to fa, and from la to fa, are semi or half tones.

### OF NAMING THE NOTES.

Above Mi, ascending, is Faw, Sol, Law, Faw, Sol, Law, then comes Mi: descending, Law, Sol, Faw, Law, Sol, Faw, then comes Mi again.

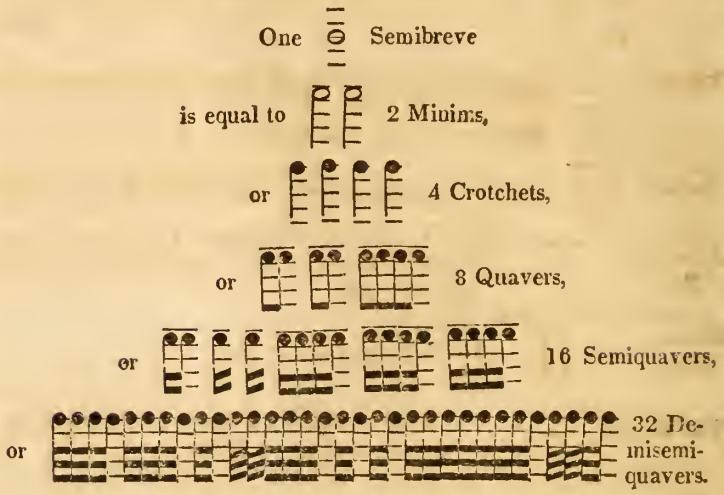
### TRANSPOSITION OF THE MI BY FLATS, (♭♭) AND SHARPS, (♯♯)

If neither Flat nor Sharp be placed at the beginning of a tune, Mi is on B

| | | | |
|---|---|---|---|
| If B be flat, mi is in | E | If F be sharp, mi is in | F |
| If B & E be flat, mi is in | A | If F & C be sharp, mi is in | C |
| If B, E & A be flat, mi is in | D | If F, C & G be sharp, mi is in | G |
| If B, E, A & D be flat, mi is in | G | If F, C, G & D be sharp, mi is in | D |

### NOTES AND THEIR RELATIVE PROPORTIONS.

The Semibreve as a measure note.




## RESTS.


Rests are marks of silence, equal in length of time to the notes of sound whose names they bear.

| CHARACTERS. | | EXPLANATIONS. |
|---|---|---|
| A Brace, | | Shows the number of parts sung together. |
| Stave, | | Comprehends the five lines and spaces on which music is written. |
| Ledger Lines, | | Are those drawn through such notes as exceed the compass of the stave, either above or below. |
| A Single Bar, | | Divides the notes of a composition into equal proportions. |
| Double Bar, | | Marks the end of a strain. |
| The Sharp, | | Set before a note, raises it half a tone higher than its natural tone. |
| A Flat, | | Set before a note sinks it half a tone. |

Sharps or flats placed at the beginning of a tune, affect the letters on which they stand throughout the piece, unless contradicted by a natural, ♮ which replaces them in their original state, for that bar only in which it may occur. But if the natural ♮ is continued through a strain, or any number of bars, it takes off the power of the flat ♭ or sharp ♯, and ought to be performed in its original key. Accidental flats, sharps, or naturals, when set before notes in the course of a piece, affect every note on that line or space in the bar.

| | | |
|---|---|---|
| A Slur, | | Drawn over or under notes, signifies they are to be sung to one syllable. |
| A Hold or Pause, | | Placed over or under a note, shews it is to be held longer than its usual time. |
| The Figure | 3 | Placed over or under three notes, reduces the three to two of the same kind. |
| A Dot, | | Being placed after a note, makes it half as long again. |
| Repeats, :S: | | Denotes the music to be repeated between where they are placed. |

Two Strokes with Dots, :‖: signify a repetition of words.

| | | |
|---|---|---|
| Dots before a Double Bar, | | Require a repetition of the preceding strain |
| Dots after a Double Bar. | | Shew that the following strain is to be repeated. |
| Staccato Marks, | ı ı ı | Shew that notes placed above or below them are to be sung as distinct and emphatic as possible. |

A Direct, Set at the end of a stave, points to the first note in the next stave.

Figures 1 2 Are used when some part of a tune is to be repeated, and show that the note under 1 is sung before the repeat, and that under 2 after; but if slurred together, both are sung after the repeat.

A Close Shows the end of a tune.

## TIME AND ITS DIFFERENT MOODS.

Time is one of the first and most essential properties in music, and therefore ought to be an object of particular attention. Where this essential branch of musical excellence is neglected, order and true harmony are changed into confusion and discord. Musical Time is of two sorts, Common and Triple. Common Time is divided by an even number of beats in each bar, as two or four—Triple Time is divided into odd numbers, as three. These times are indicated by certain signs or figures, placed at the beginning of the stave.

### OF COMMON TIME.

*First Mood.* This mood denotes the slowest movement; each bar including one semibreve for its measure, or other notes or rests in proportion, with four beats, beating two down and two up, in about four seconds of time.

*Second Mood,* Contains one semibreve in each bar, and four beats, two down and two up, unless the movement be very brisk, then once down and once up will be sufficient.

*Third Mood,* Contains one semibreve in each bar, and two beats, one down and one up.

*Fourth Mood,* Contains one minim in each bar, and two beats, one down and one up.

### TRIPLE TIME.

*First Mood,* Contains three minims in each bar, two beats down and one up.

*Second Mood,* Contains three crotchets in a bar, with three beats, two beats down and one up.

*Third Mood,* Contains three quavers in a bar, with three beats, two beats down and one up.

COMPOUND COMMON TIME.

*First Mood,* $\frac{6}{4}$ Contains two pointed minims in each bar, with two beats, one down and one up.

*Second Mood,* $\frac{6}{8}$ Contains two pointed crotchets in each bar, with two beats, one down and one up.

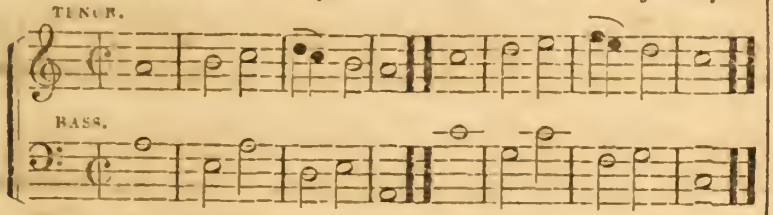
N.B. The hand falls at the beginning of every bar, in all kinds of time.

## KEYS IN MUSIC.

There are but two natural or primitive keys in music, viz.—C the sharp or major, and A the flat or minor key; all the others are called artificial. The last note in the bass is the key note, which is the first note above or below the mi; if above, it is in a major key—if below, it is in a minor key.

AN EXAMPLE OF THE TWO NATURAL KEYS.

A, the Natural Minor Key. C, the Natural Major Key.

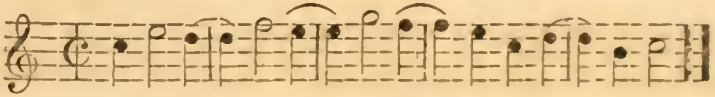



The first is called A, the natural minor key, by reason of having the lesser third, sixth and seventh above its key. The second is called C, the natural major key; it having the greater third, sixth and seventh above its key, which is half a tone sharper in the first third.

## SYNCOPATION, OR DRIVING NOTES,

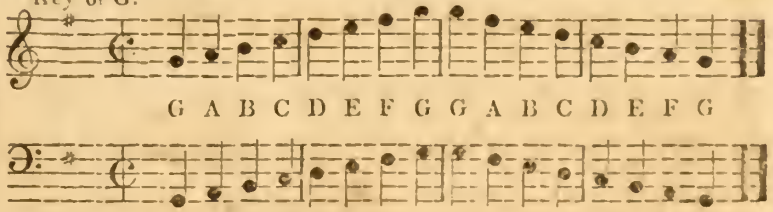
Are those notes which are driven out of their proper order in the bar and require the hand to rise or fall while such notes are sounding.

EXAMPLE.



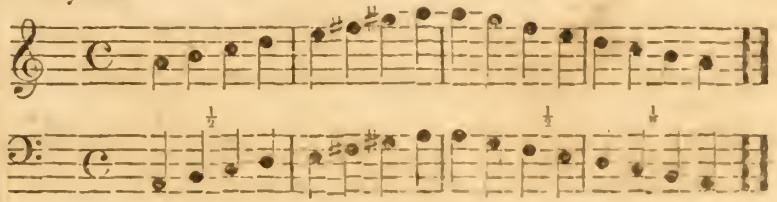
THE OCTAVE ASCENDING AND DESCENDING, IN THE MAJOR MOOD.

Key of G.



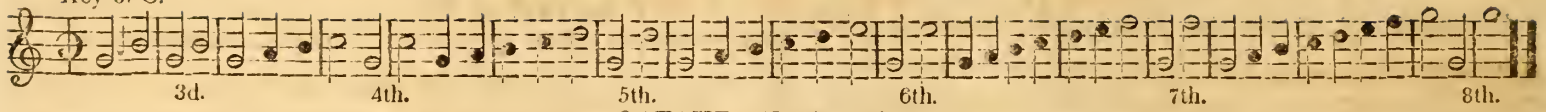

THE MINOR OCTAVE ASCENDING AND DESCENDING.

Key of A.

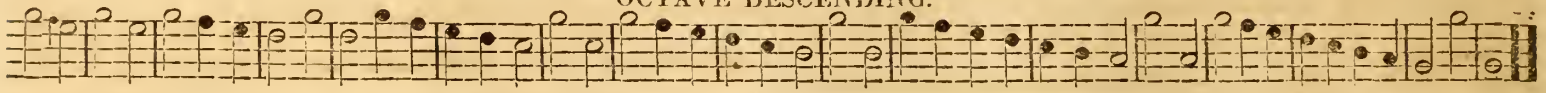


## LESSONS OF INTERVALS.

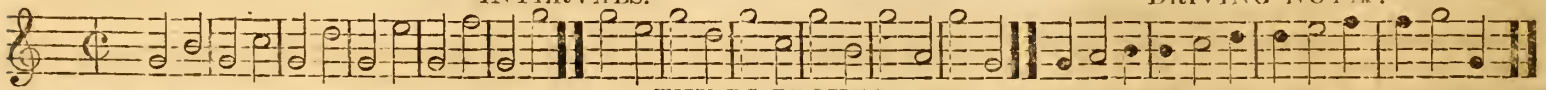
Key of C.



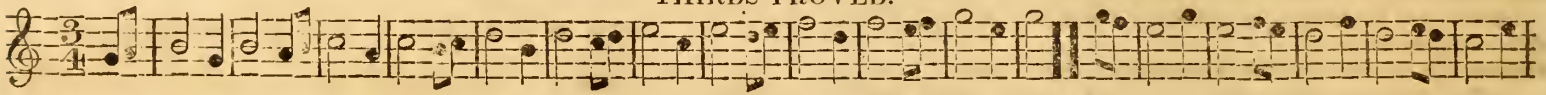

OCTAVE DESCENDING.



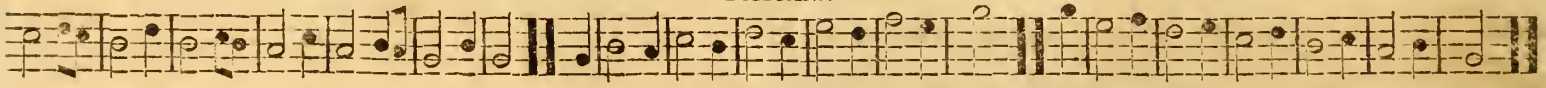
INTERVALS. DRIVING NOTES.



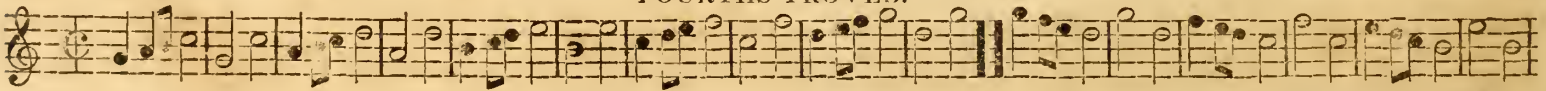
THIRDS PROVED.



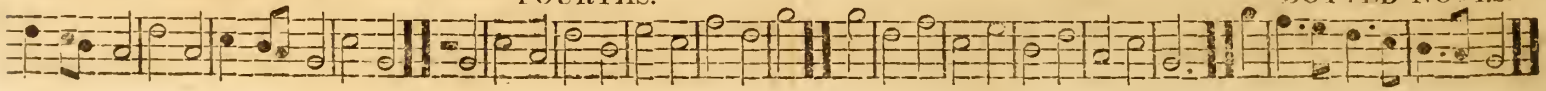
THIRDS.



FOURTHS PROVED.



FOURTHS. DOTTED NOTES.



# MUSICAL TERMS EXPLAINED.

ACCORD. To agree in pitch and tone.

*Adagio.* The slowest movement, with grace and embellishment.

*Ad Libitum.* At pleasure of the performer.

*Affettuoso.* Tender and affecting, requiring a soft and delicate style of performance.

*Agitato.* A broken, interrupted style of performance, calculated to shake and surprise the hearer.

*Alla Breve.* A movement with one breve, or two semibreves in a bar.

*A in Alt.* The second note in Alt, the ninth above the G, or treble cliff note.

*Allegro.* Gay, quick.

*Alt.* A term applied to that part of the great scale of sounds, which lies between F above the treble cliff note, and G in altissimo.

*Alto.* Counter-tenor part.

*Altissimo,* Is applied to all notes situated above F in alt; i. e. those notes which are more than an octave above F on the first line in the G or treble cliff.

*Andante.* Implies a time somewhat slow, and a performance distinct and soothing.

*Antiphone.* The response, which in the Catholic church, one side of the choir makes to the other, in the chant.

*Articulation.* This word is one of the most important in the musician's vocabulary. It applies equally to vocal and to instrumental performance; to words and to notes; and includes that distinctness and accuracy of expression, which gives every syllable and sound with truth and perspicuity, and forms the very foundation of pathos and grace.

*Appoggiatura* A note of embellishment.

*A Tempo.* In time.

*BEAT.* A beat is a transient grace note struck immediately before the note it is intended to ornament.

*Bis.* Those bars over which this term is placed should be performed twice.

*CADENCE.* A pause or suspension at the end of an air, to afford the performer an opportunity of introducing a graceful extempore close.

*Canon.* A vocal composition in two or more parts, so constructed as to form a perpetual fugue.

*Cantabile.* A term applied to movements intended to be performed in a graceful, elegant, and melodious style.

*Canto.* Signifying the melody, or highest vocal part.

*Capricio.* A loose, irregular species of composition, in which the composer without any other restraint than his own imagination, continually digresses from his subject, and runs wild amid the fervor of his fancy.

*Catch.* A humourous vocal composition of English invention, consisting of three or more harmonic parts, in which the melodies are so opposed and interrupted by the contrivance of the composer, that in the performance, the singers catch up each others sentences, and give to the words a different sense from that of the original reading.

*Chromatic.* That species of music which moves by semitones.

*Con Affetto.* Implying a smooth, tender, and affecting style of performance.

*Connoisseur.* One who professes a knowledge in the principles of composition or performance.

*Con Spirito.* With spirit.

*Concord.* An union of two or more sounds, which, by their harmony, produce an agreeable effect upon the ear.

*Counter Tenor.* Applied to the highest male voice.

*Crescendo.* A term signifying that the notes of the passage over which it is placed, are to be gradually swelled.

*DE CAPO.* End with the first strain.

*Del Signo.* From the sign.

*Diatonic.* That species of music in which both tones and semitones are used.

*Diminuendo.* Diminishing the sound.

*Dirge.* A solemn and mournful composition, performed on funeral occasions.

*Divoto.* Solemn.

*Dolce.* Tenderly, or sweetly.

*Duett.* A composition expressly written for two voices or instruments, with or without a bass and accompaniments.

*ELEGIAC.* An epithet given to certain plaintive and affecting melodies.

*Effect.* That impression which a composition makes on the ear and mind in performance. To produce a good effect, real genius, profound science, and a cultivated judgment, are indispensable requisites. So much does the true value of all music depend on its *effect*, that it is to this quality every candidate for fame as a musical author should unceasingly attend. The most general mistake of composers in their pursuit of this great object is, the being more solicitous to load their *scores* with numerous parts and powerful combinations, than to produce originality, purity, and sweetness of melody, and to enrich and enforce their ideas by that happy contrast of instrumental tones, and timely relief of fulness and simplicity, which give light and shade to the whole; and by their picturesque impression delight the ear and interest the feelings.

*Expression.* That quality in a composition or performance from which we receive a kind of sentimental appeal to our feelings, and which constitutes one of the first of musical requisites.

*Expressivo.* Expressively.

*FALSETTO.* That species of voice in a man the compass of which lies above his natural voice, and is produced by artificial constraint.

*Forte.* Loud.

*Fortissimo.* Very loud.

*Fuga or Fugue.* A composition in which a subject is successively repeated or imitated, in two or more parts.

*G GAMMUT.* The first G below the bass cliff note.

*Grave, or Gravement,* Denoting a time of the second degree from slow to quick, slower than Largo, but not so slow as Adagio.

*Gravity,* Is that modification of any sound by which it becomes deep or low, in respect of some other sound.

*Gusto.* With taste.

*Gustoso.* The music before which it is written is to be performed in an elegant style.

*INTERLUDE.* A short musical representation introduced between the acts of any drama, or between the play and after-piece.

*Interval.* The difference in point of gravity or acuteness, between any two sounds.

*Intonation.* A word relating both to the consonance, and to the strength or weakness of sounds. It not only includes the act of tuning, but the giving to the tones of the voice or instrument that occasional impulse, swell, and decrease, on which, in a great measure, all expression depends.

*Irrelatives.* Applied to any two chords which do not contain some sound common to both.

*LARGHETTO.* Not so slow as Largo.
*Largo* A movement one degree quicker than Adagio.

*MAESTOSO.* A word implying that the composition or movement to which it is prefixed, is to be performed with dignity and majesty.
*Mancando.* Decreasing in sound.
*Messa di voce.* A swell of voice upon a holding note.
*Mezza Voce.* A moderate strength of tone, and in a delicate, pleasing manner.
*Mezzo Soprano.* A treble voice of a moderate or somewhat low scale.
*Ma, but as vivace manon troppo presto.* Lively, but not too quick.

*NON.* Generally joined with the word *troppo allegro;* not too quick, not very quick.

*ORATORIO.* A species of musical drama, consisting of airs, recitatives, duetts, trios, choruses, &c.

*P.* Signifies *Piano*, soft.
*Pianissimo.* Very soft, the superlative of *Piano.*
*Piano.* Soft; a word used adverbially in opposition to *Forte*, loud or strong.
*Piu.* More.
*Piano-Piano*, or *Piu-Piano.* More soft, or very soft.
*Pomposo.* In a grand and dignified style.
*Prestissimo.* The most rapid time.
*Primo.* First

*QUARTETTO.* A composition for four voices, or instruments.
*Quintetto.* A composition for five voices.
*RECITATIVE.* A sort of style resembling speaking.

*Resolution.* That modulation or change of harmony, by which the unaccording note of any discord falls to one of the concording notes of the succeeding harmony.
*Responce.* The name of a kind of anthem sung in the Roman church after the morning lesson.
*Rondo, or Rondeau.* A composition, generally consisting of three strains, the first of which closes in the original key, while each of the others are so constructed in point of modulation as to reconduct the ear in an easy and natural manner to the first strain.
*SEGNO.* A sign; as *Al segno*, go back to the sign or mark.
*Simitone.* Half tone.
*Solo.* A composition for a single voice or instrument.
*Staccato.* A word signifying that the notes of the passage over which it is written, are to be performed in a short, pointed and distinct manner.
*Symphony.* A part for instruments.

*THEORIST.* A scientific musician.
*Tutti.* When all join after a solo.
*Thorough Bass*, Is the art by which harmony is superadded to any proposed bass, and includes the fundamental rules of composition.

*UNISON.* Used when parts unite in one sound.

*VELOCE.* Implying that the movement to which it is prefixed is to be sung or played in a rapid manner.
*Vigoroso.* Implying that the movement before which it is placed, is to be performed in a bold energetic style.
*Vite.* A lively and spirited style of performance.
*Vivace.* Implying that the movement to which it is prefixed, is to be sung or played in a brisk and animated style.
*Volti* Turn over.

## DEGREES OF SOUND INCLUDED IN AN OCTAVE, WITH THE NUMBER OF SEMITONES IN EACH.

In the compass of every 8th or Octave, there are 12 several Degrees of Sound, each degree having a proper Name from the lowest Note, which are called greater or lesser Perfect or Imperfect; as appears by this

EXAMPLE.

| | | | |
|---|---|---|---|
| 12. | A Diapason, or 8th or Octave, contains 12 Semitones, | | 8th. |
| 11. | A Semidiapason, or defective 8th.<br>A Sept Major, or greater Seventh, | contains 11 Semitones | 7ths. |
| 10. | A Sept Minor, or lesser Seventh, contains 10 Semitones | | |
| 9. | A Hexachord Major, or Greater Sixth, contains 9 Semitones | | 6ths. |
| 8. | A Hexachord Minor, or Lesser Sixth, contains 8 Semitones | | |
| 7. | A Diapente, or Perfect Fifth, contains 7 Semitones | | 5th. |
| 6. | A Semidiapente, or Imperfect Fifth,<br>A Tritone, or Greater Fourth, | contain 6 Semitones | 4ths. |
| 5. | A Diatessaron, or Perfect Fourth, contains 5 Semitones | | |
| 4. | A Ditone, or Greater Third, contains 4 Semitones | | |
| 3. | A Semiditone, or Lesser Third, contains 3 Semitones | | |
| 2. | A Tone or Greater Second contains 2 Semitones | | |
| 1. | A Semitone, or Lesser Second, contains 1 Semitone | | |
| | A Unison is one Sound. | | |

THE

# HARTFORD COLLECTION

OF

## *CLASSICAL CHURCH MUSIC.*

BEDFORD. Ps. 5th. C.M. W. Wheall.

Alto.

Air. 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.

## BATH. H. 210th. Dr. W. L.M.

A. Williams.

Alto.

Air. Life is the time to serve the Lord, The time t' insure the great reward ; And whilst the lamp holds out to burn, The vilest sinner may return.

## BANGOR. H.89. Dr. W. C.M.

W. Tansur.

O that I knew the secret place, Where I might find my God ! I'd spread my wants before his face, And pour my woes abroad.

## WINDSOR. Ps. 119, 11th part. Dr. W. C.M. G. Kirby.

A o.

Oh that the Lord would guide my ways To keep his statutes still! Oh, that my God would grant me grace To know and do his will.

## LITTLE MARLBOROUGH. Ps. 90. Dr. W. S.M. T. Williams's Coll.

Lord what a feeble piece Is this our mortal frame? Our life, how poor a trifle 'tis, That scarce deserves the name.

# LOUGHTON. Hymn 40. Dwight's Coll. C.M.D. Milgrove.

Treble.

Air.

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

Worthy the Lamb that died they cry, To be exalted thus, Worthy the Lamb our lips reply, For he was slain for us.

## FROOME. H. 25, Dr. W. S.M.

J. Husband.

Second.

Air.

P. F.

Shall wisdom cry aloud, And not her speech be heard ? The voice of God's eternal word, Deserves it no regard ? Deserves, &c.

## SUTTON. Ps. 19, Dr. W. S.M.

A. Williams's Coll.

Air.

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

C

1st Treble. **St. Mary.** Ps. 142, Dr. W. **C.M.** Dr. Croft.

To God I made my sorrows known, From God I sought relief; In long complaints before his throne, I pour'd out all my grief.

Tenor.

**St. Ann's.** H. 10, Dr. W. **C.M.** Dr. Croft.

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

## Old Hundred. Ps. 100. L.M.

M. Luther.

Alto.

Air. Ye nations round the earth, rejoice Before the Lord, your sov'reign King, Serve him with cheerful heart and voice, With all your tongues his glory sing.

## Dalston. Ps. 122. S.P.M.

A. Williams.

How Pleas'd and blest was I, To hear the people cry, Yes, with a cheerful zeal, We haste to Zion's hill,

" Come let us seek our God to-day !" And there our vows and honours pay.

# HANOVER. Ps. 149. B. & T. P.M.

G. F. Handel.

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

Loud hal - le - lujahs To the Lord From dis - tant worlds where crea - tures dwell;

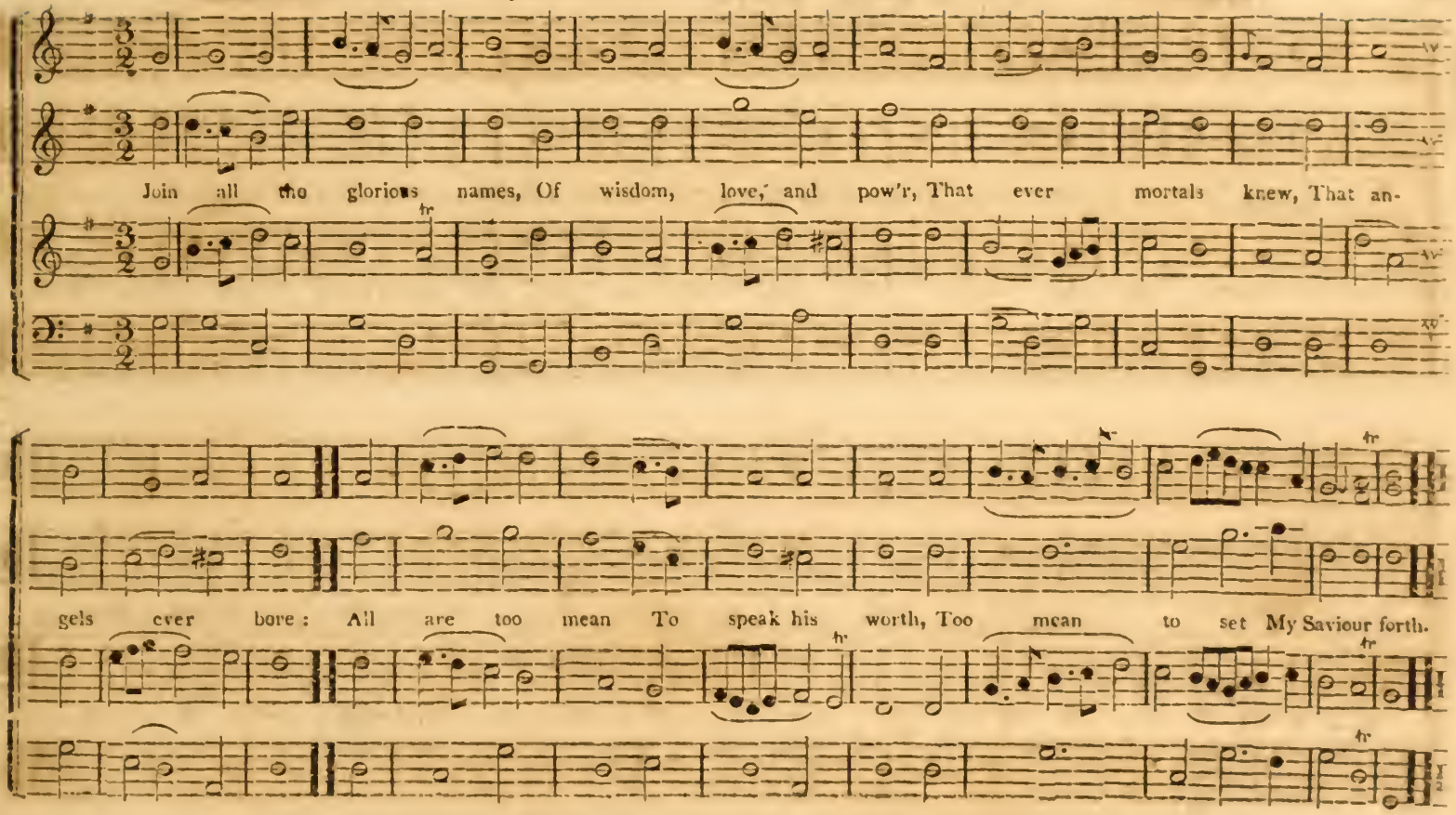
In their great Cre - a - tor Let Israel re - joice, And heirs of sal - va - tion Be glad in their King.

Let heav'n be - - gin the sol - emn word, And sound it dread - ful down to hell.

N.B. *This tune may be used as long metre, by singing the two first beats in each bar to one syllable.*

# Eagle Street. Hymn 23. Dr. W.—As 146th Ps. P.M.

I. Smith.



# LANDAFF. As Old 50th Ps. Dr. W. P.M.

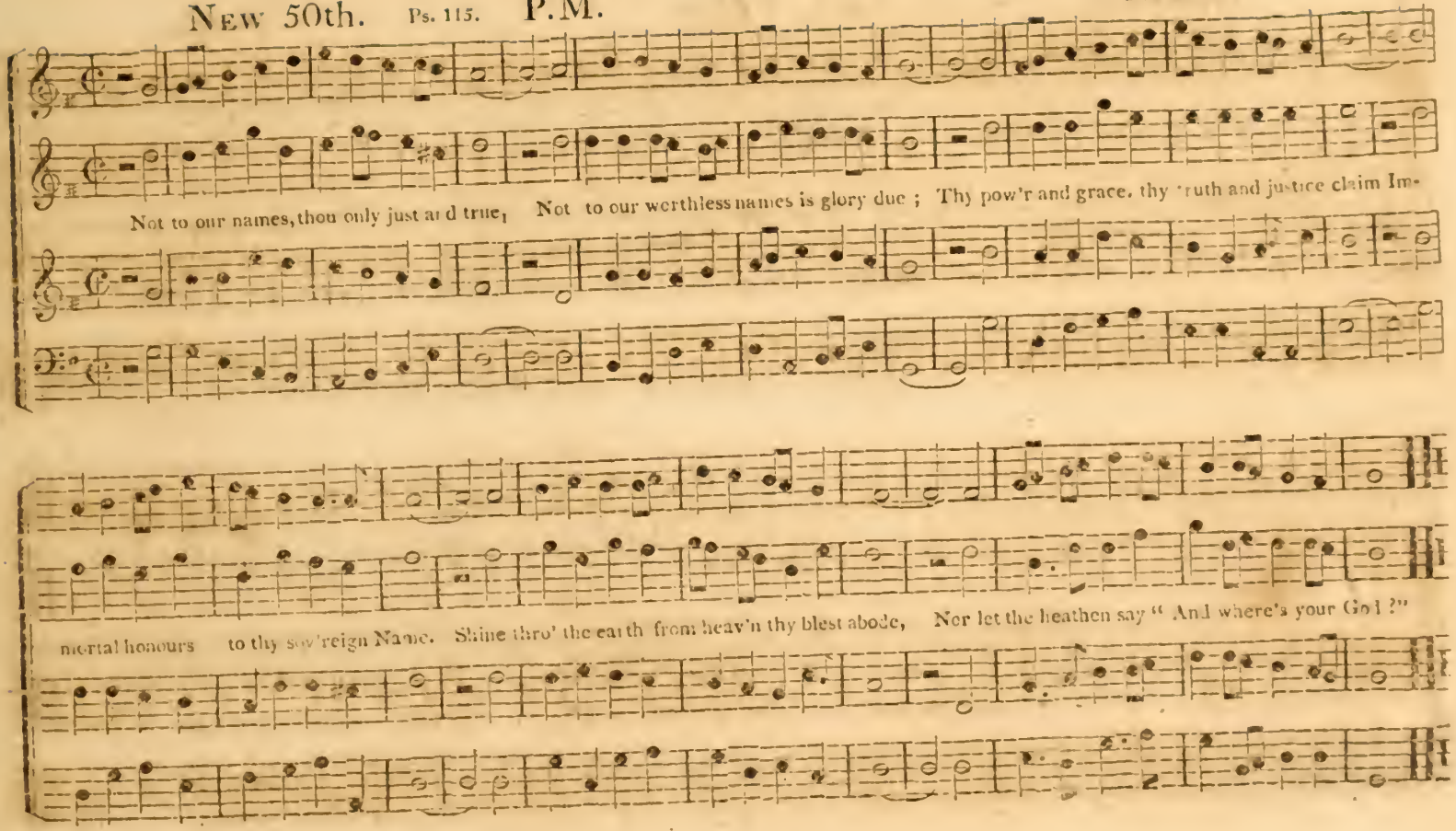
E. Blancks.

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

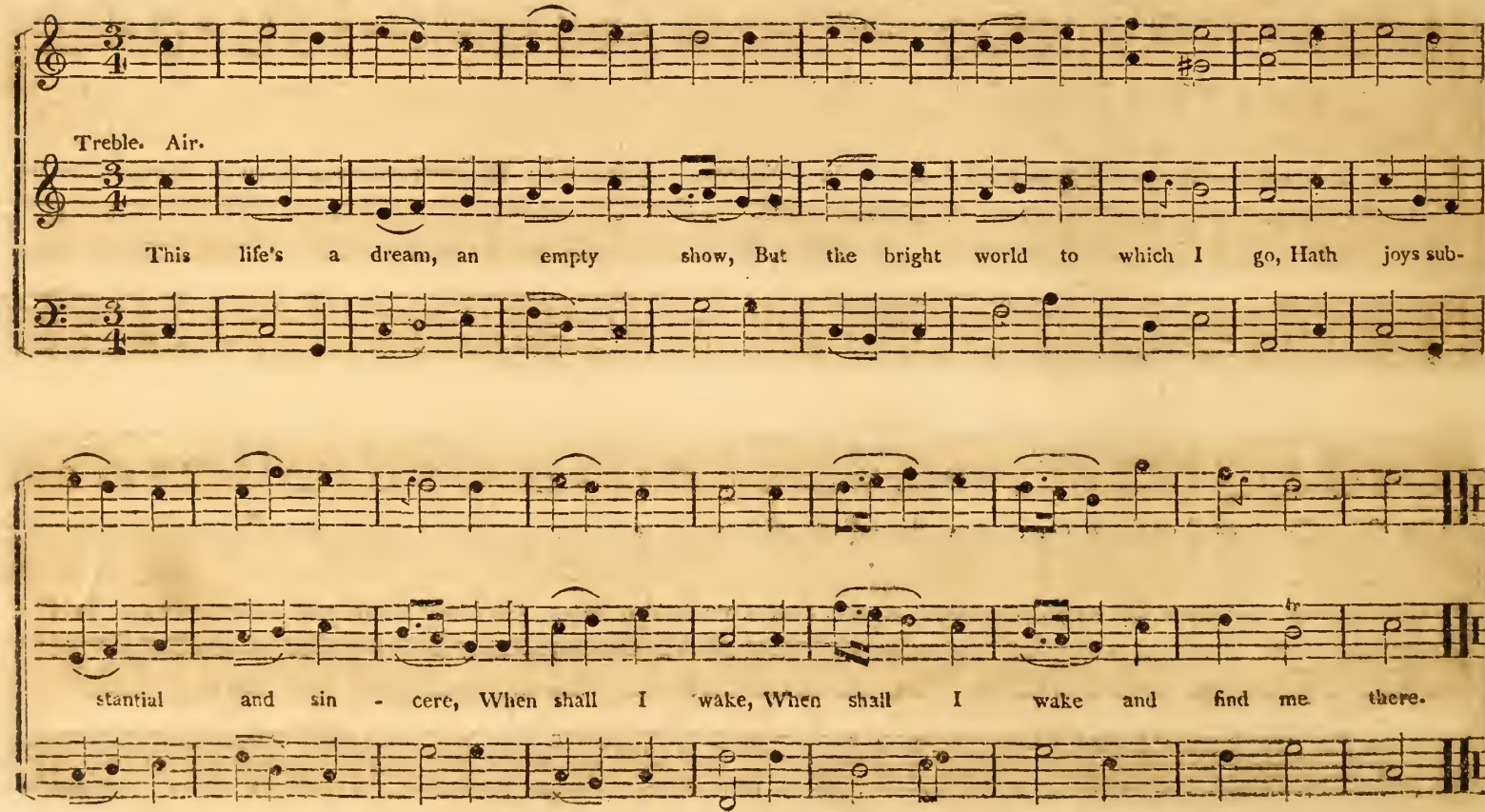
Thro' distant worlds and regions of the dead; The trumpet sounds; hell trembles; heav'n rejoices; Lift up your heads, ye saints with cheerful voices.

# New 50th. Ps. 115. P.M.

Dr. Arne.



# ISLINGTON. Ps. 17, ver. 4. Dr. W. L.M. A. Williams.



# 113th. Ps. 113. P.M.

Dr. Croft.

Tenor.

Ye that de - light to serve the Lord, The honours of his name record, His sacred name forev - er bless: Where'er the circling sun displays, His rising beams, or set - ting rays, Let lands and seas his pow'r confess, Let lands and seas his pow'r confess.

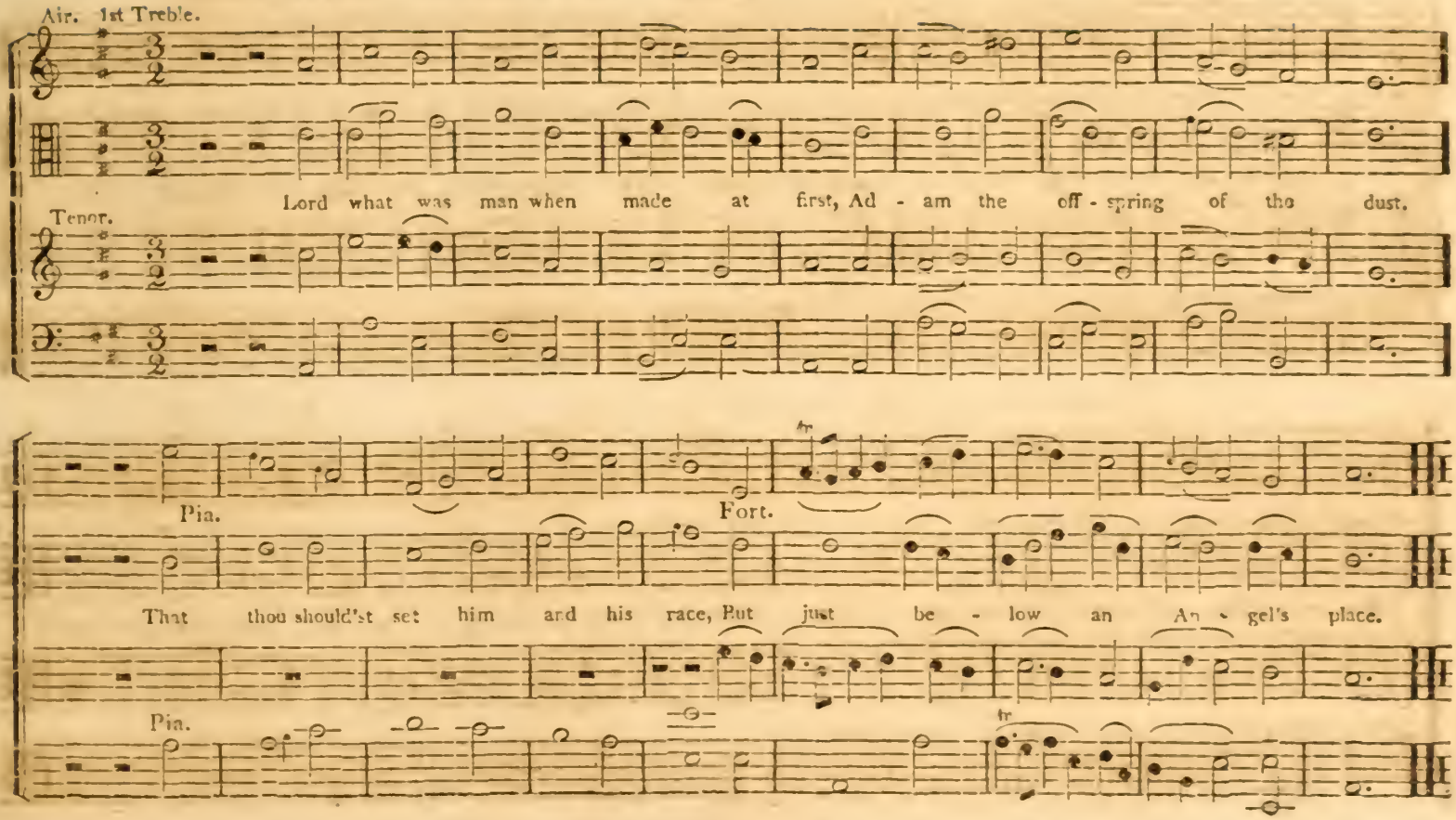
# PUTNEY. Hymn 108. Dwight's Coll. L.M.

A. Williams.

Man has a soul of vast de - sires; He burns with - in with restless fires;

Tost to and fro, his passions fly From van - i - - ty to van - i - ty,

# St. Peter. Ps. 8. Part 2d. Dr. W. L.M. Harwood.



## PLYMOUTH. Ps. 69. Part 2d. C.M. W. Tansur.

Now let our lips, with holy fear, And mournful pleasure sing The suff'rings of our great High Priest, The sorrows of our King.

## ST. GREGORY. C.M. Ps. 37. Part 3d. Dr. W. Dr. Wainwright.

2d Treble.

Air. Treble. My God the steps of pious men, Are order'd by thy will, Though they should fall they rise again, Thy hand supports them still.

## St. Giles's. Ps. 133. S.P.M.

A. Williams.

How pleasant 'tis to see Kindred and friends a - gree, Each in his prop - er sta - tion move,

And each ful - fil his part With sym - pa - - thi - sing heart, In all the cares of life and love.

## BURWAY. Ps. 145. 1st part. C.M.

Handel.

Treble.

Tenor.

Long as I live I'll bless thy name, My King, my God of love ; My work and joy shall be the same, In the bright world above, In the bright, &c.

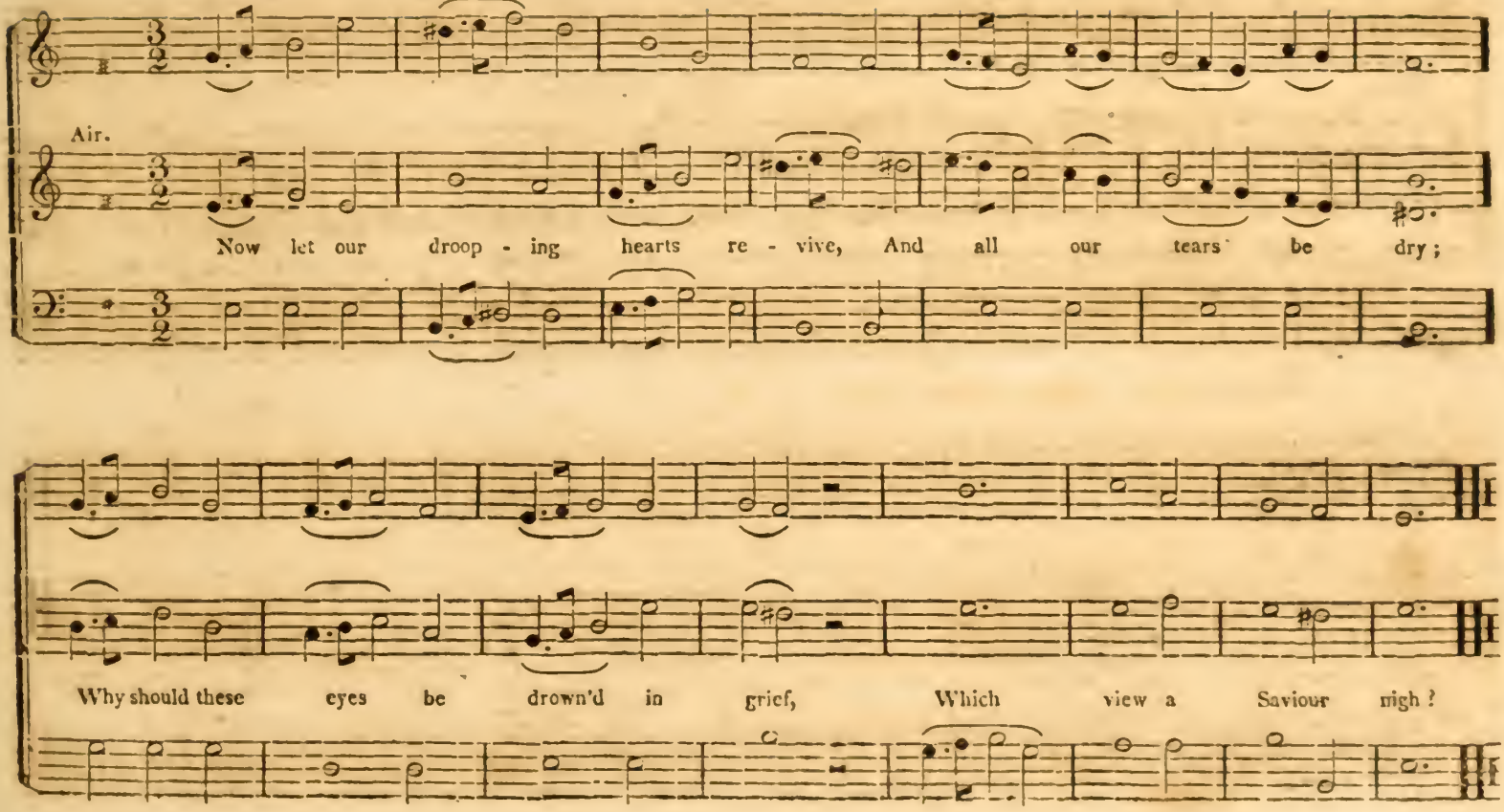
## BLENDON. Hymn 119. Hartford Selec. L.M.

Dr. Madan.

Air.

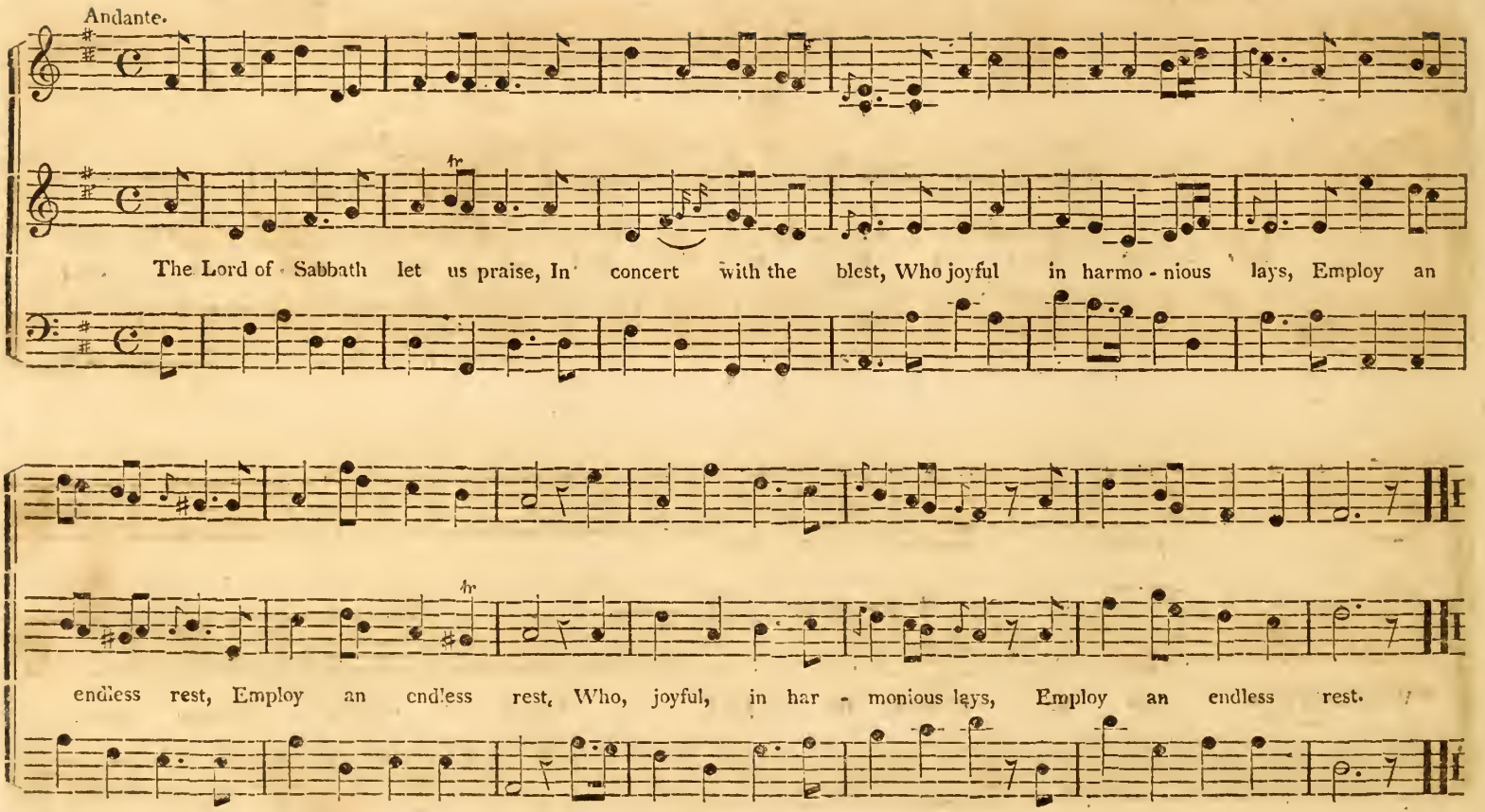
Jesus, my all, to heav'n is gone, He whom I fix my hopes upon : His track I see, and I'll pursue The narrow way till him I view.

# PLYMPTON. Hymn 246. Dwight's Coll. C.M. Dr. Arnold.



# SOUTHWELL. C.M.

Dr. Madan.

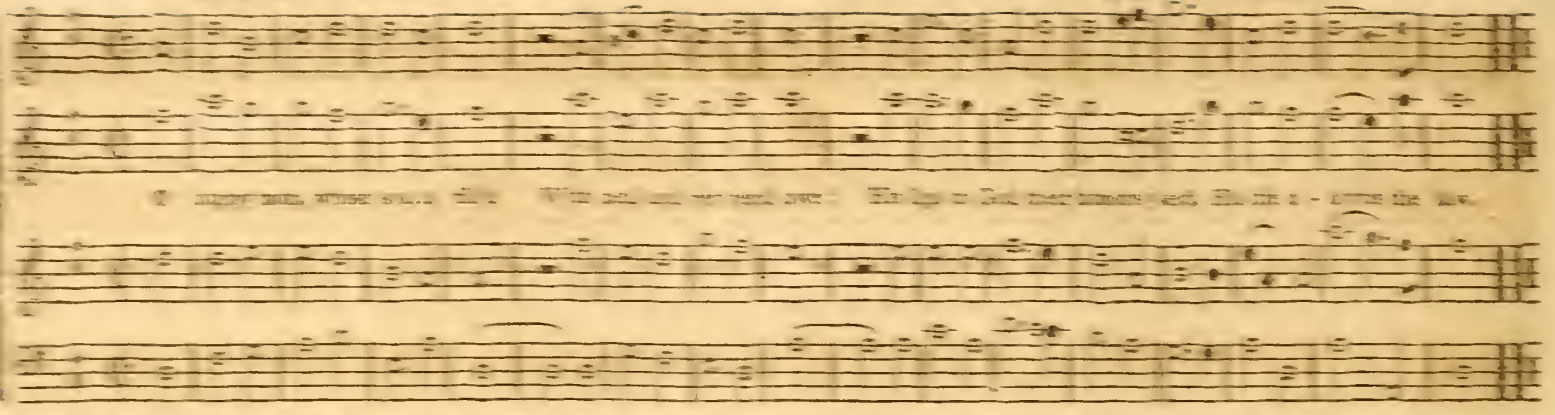


Tenor.

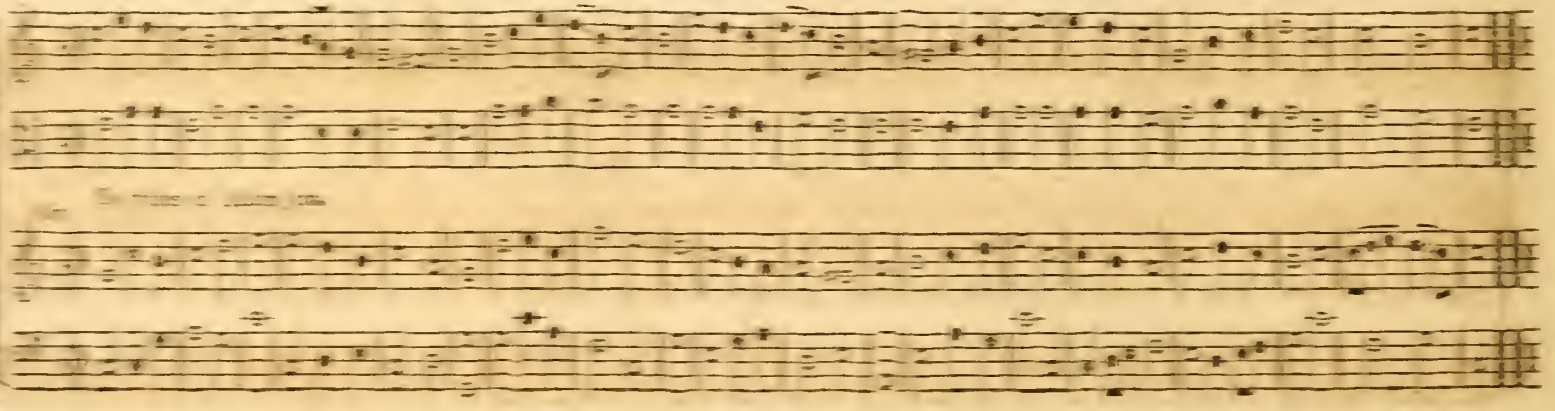
Praise ye the Lord, my heart shall join In work so pleasant, so di - vine; In work so pleasant, so di - vine; New

while the flesh is mine a - bode, And when my soul ascends to God, And when my soul as - cends to God.

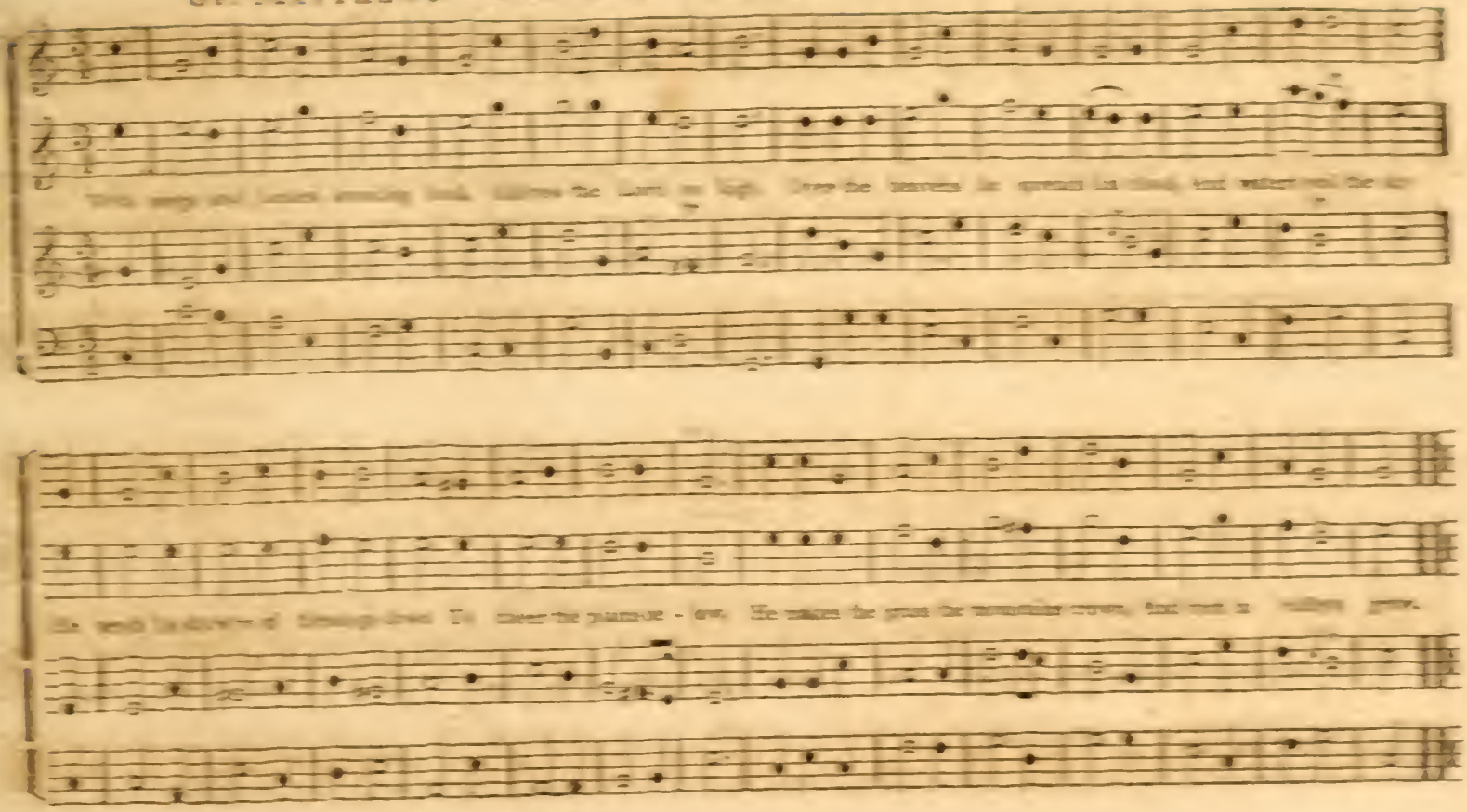
## C.M.



## P.M.

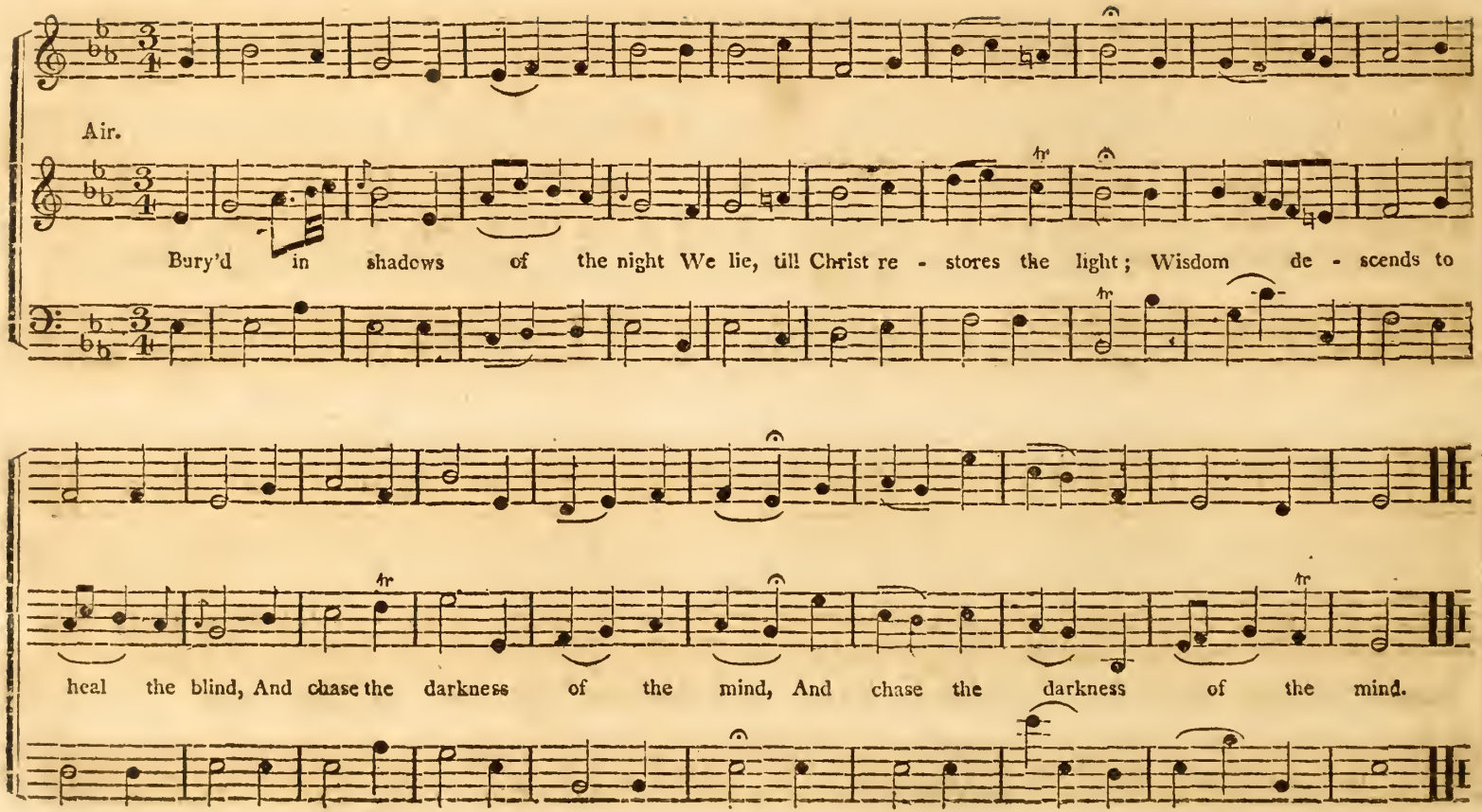


## St. Matthews. C.M.D.



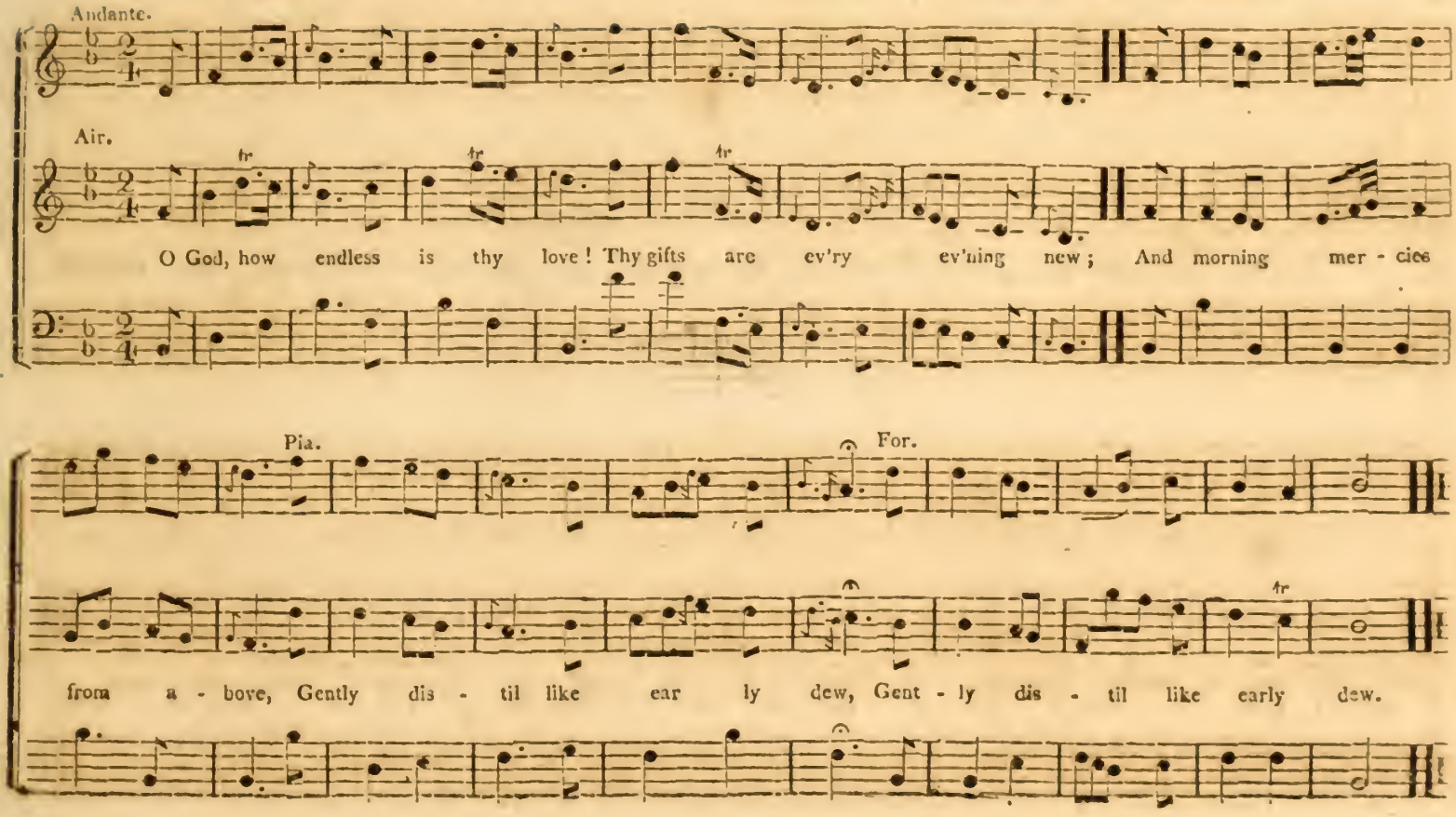
# Beckwith. L.M.

Dr. Madan.



# NANTWICH. L.M.

Dr. Madan.



# DUNSTAN. Ps. 72. 2d part. L.M.

Dr. Madan.

Andante.

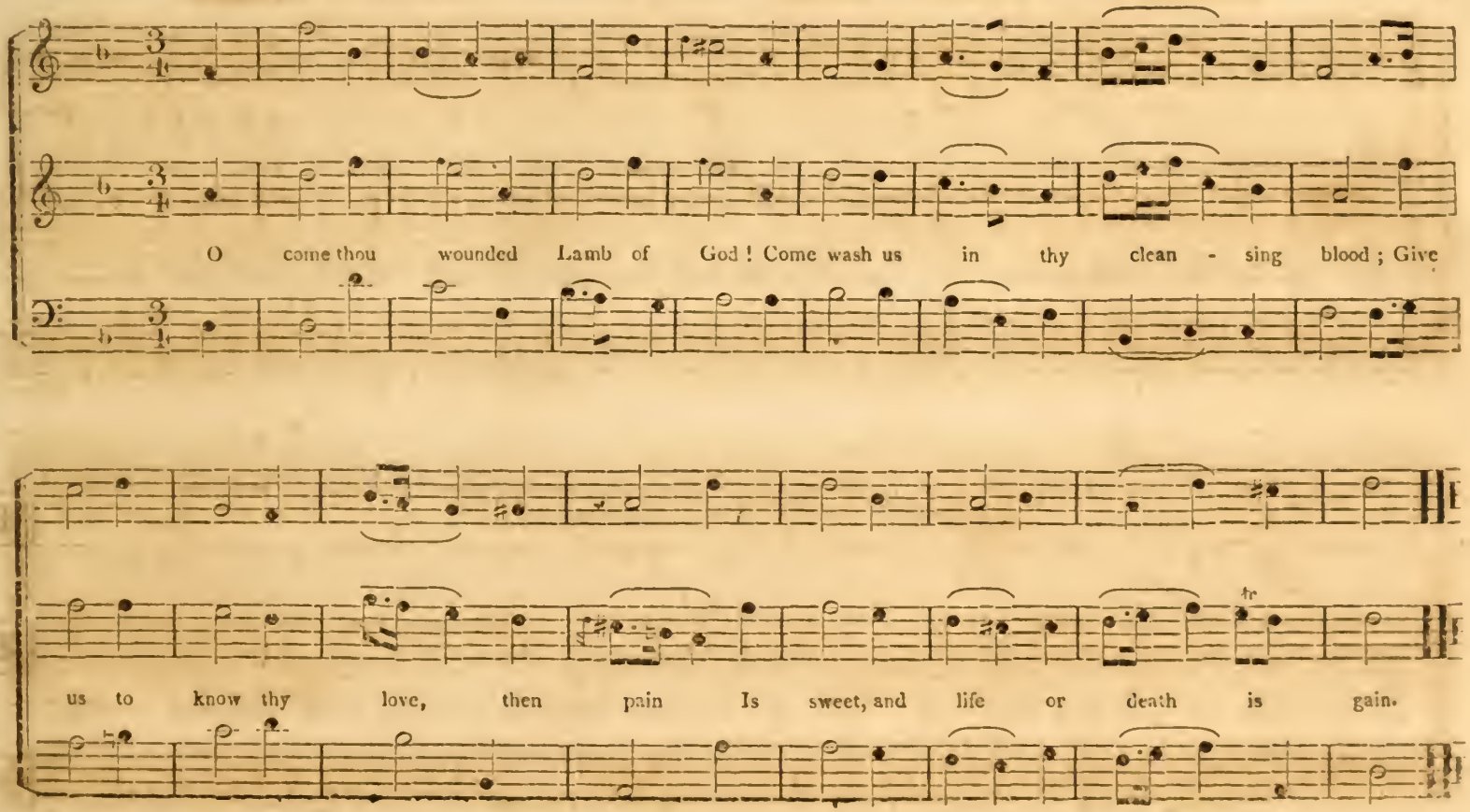
Pia.

Air.

Je - sus shall reign, where'er the sun Does his suc - ces - sive jour - nies run: His king - doms stretch from

For.

shore to shore, 'Till moons shall wax and wane no more, 'Till moons shall wax and wane no more.


O come thou wounded Lamb of God! Come wash us in thy clean - sing blood; Give
us to know thy love, then pain Is sweet, and life or death is gain.

## STEEPHILL. P.M. As Old 50th Ps. verse 5th. Dr. W. Webbe, jun.

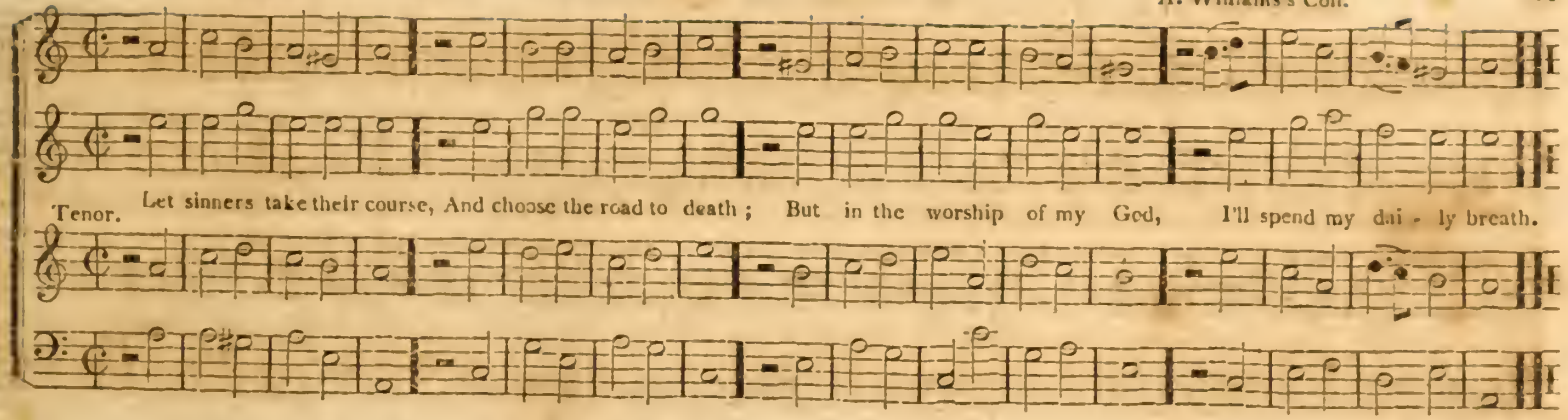
Here saith the Lord, ye Angels spread their thrones, And near me seat my fav'rites and my sons ; Come my redeem'd, possess the joys prepar'd,

When Christ returns wake ev'ry cheerful passion,

E'er time began, 'tis your divine reward. And shout ye saints, he comes for your salvation.

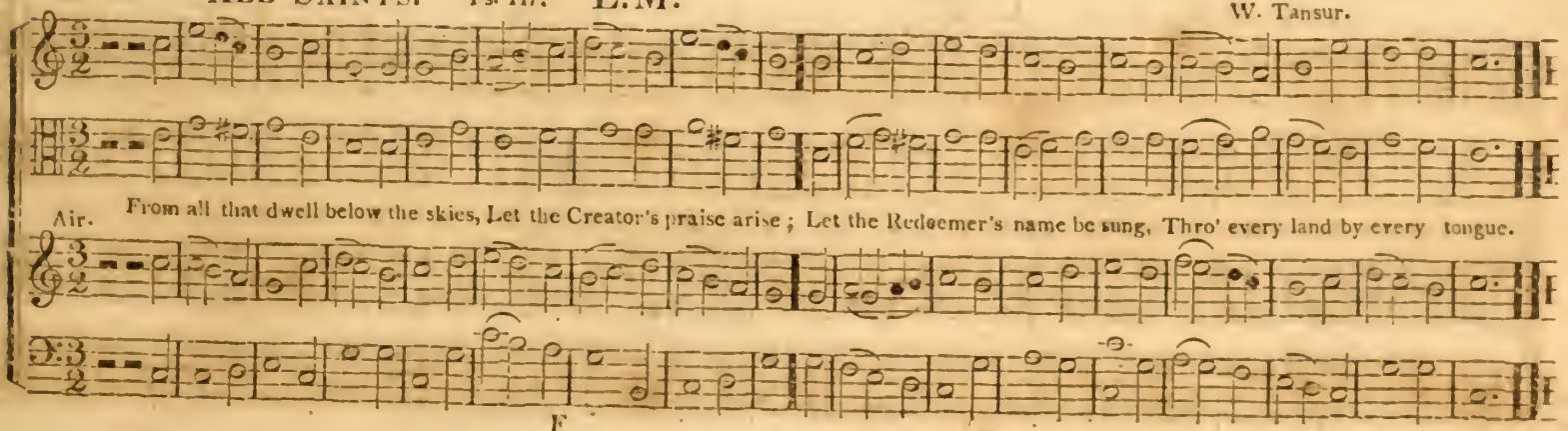
## ORANGE. Ps. 55. S.M.

A. Williams's Coll.




## ALL SAINTS. Ps. 117. L.M.

W. Tansur.



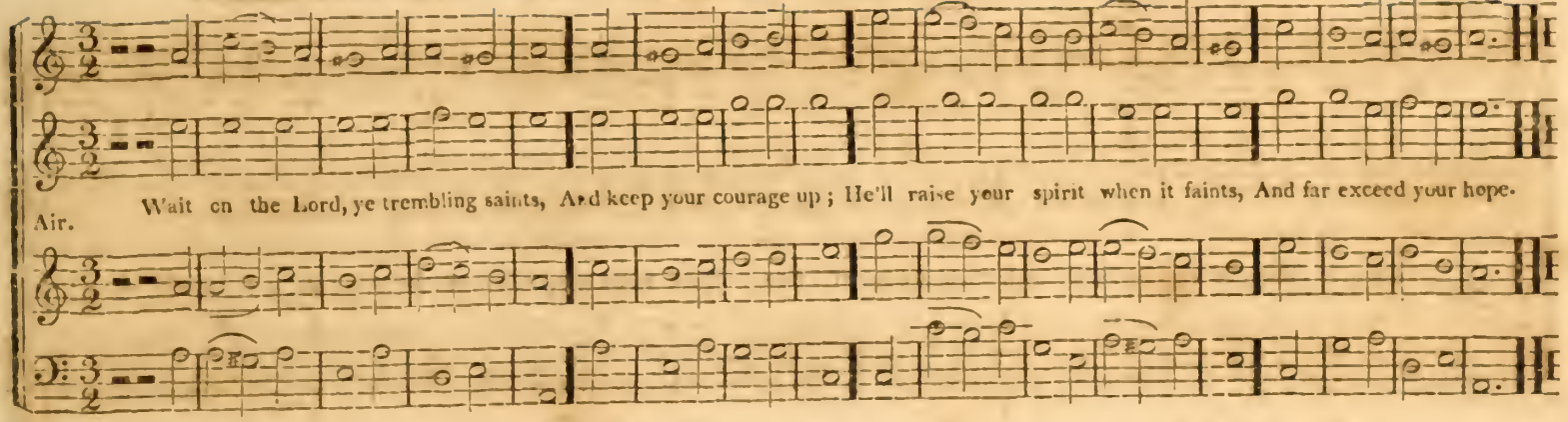
## Isle of Wight. Hymn 232. Dwight's Coll. C.M.

Tenor. Hark ! from the tombs a- doleful sound ; Mine ears - attend the cry ; " Ye living men come view the ground, Where you must shortly lie.

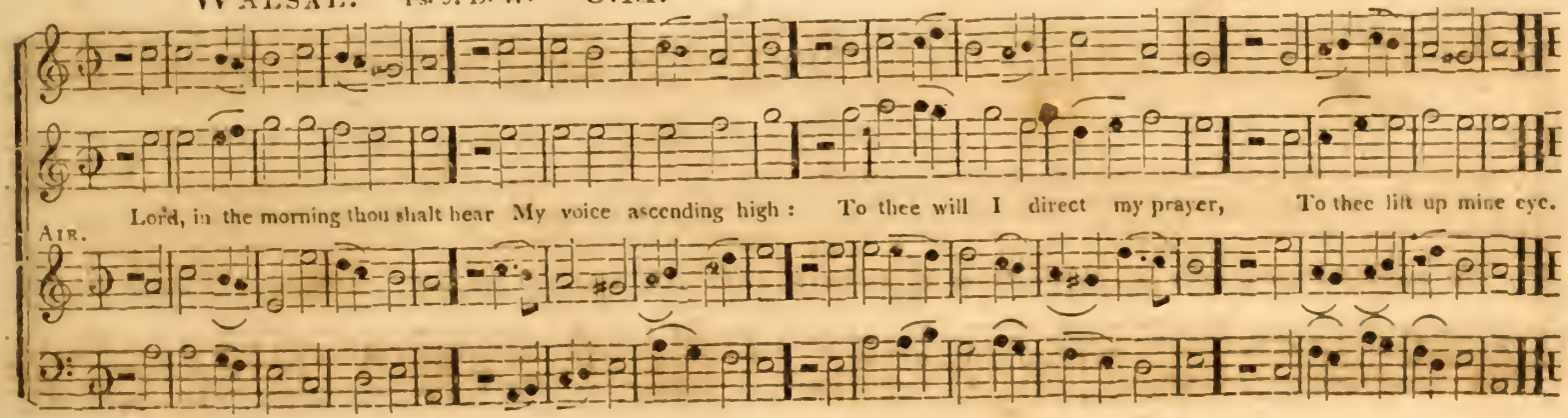
## Standish. Ps. 77. C.M.

To God I cry'd with mournful voice, I sought his gracious ear, In the sad day when troub'es rose, And fill'd the night with fear.

## WALLINGSFORD. Ps. 27. Part 2d. verse 5. C.M. A. Williams' Coll.

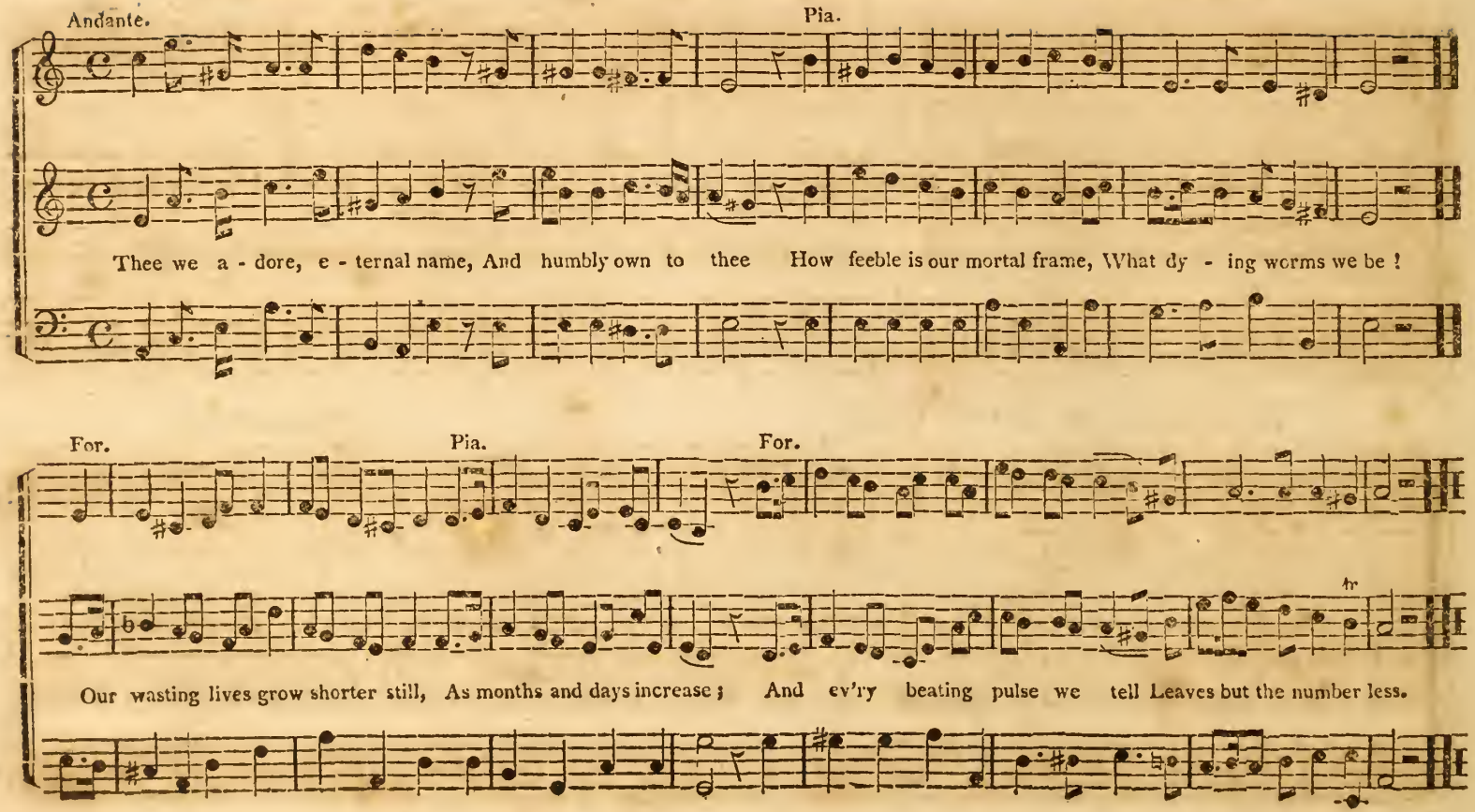


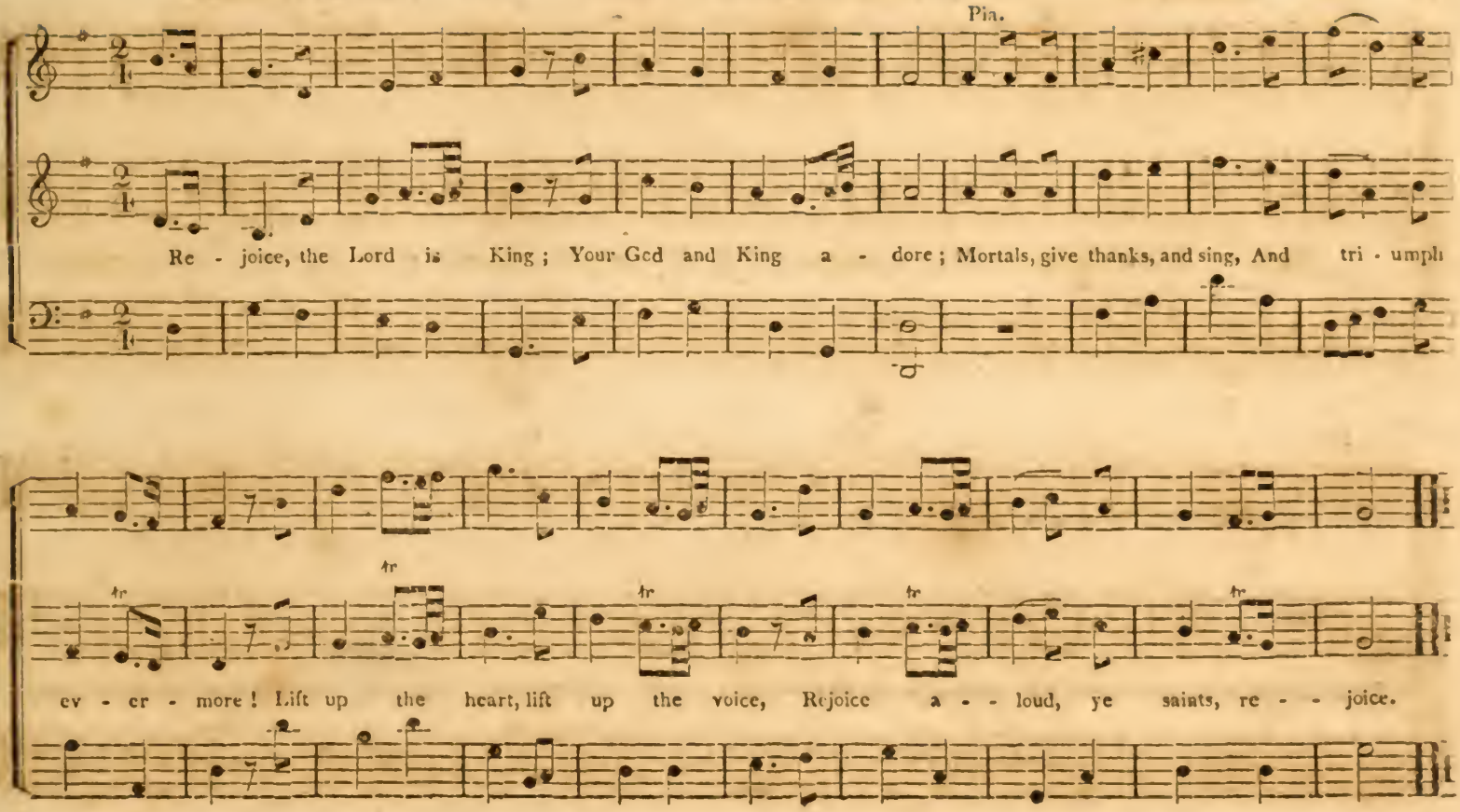

## WALSAL. Ps. 5. D. W. C.M. A. Williams' Coll.



# BRAMSHOT. Hymn 217. Dwight's Coll. C.M.D.

C. Lockhart.




Pia.
Re - joice, the Lord is King; Your God and King a - dore; Mortals, give thanks, and sing, And tri - umph
ev - er - more! Lift up the heart, lift up the voice, Rejoice a - - loud, ye saints, re - - joice.

# PELHAM. Ps. 103. 2d part. S.M.D.

F. Giardini.

My soul repeat his praise, Whose mercies are so great ; Whose anger is so slow to rise, So rea - dy to a - bate.

Pia. Tutti. Pia. Tutti.

High as the heav'ns are rais'd Above the ground we tread, So far the riches of his grace, Our highest thoughts exceed, Our highest thoughts exceed.

# LEEDS. L.M.

Dr. Madan.

Andante.

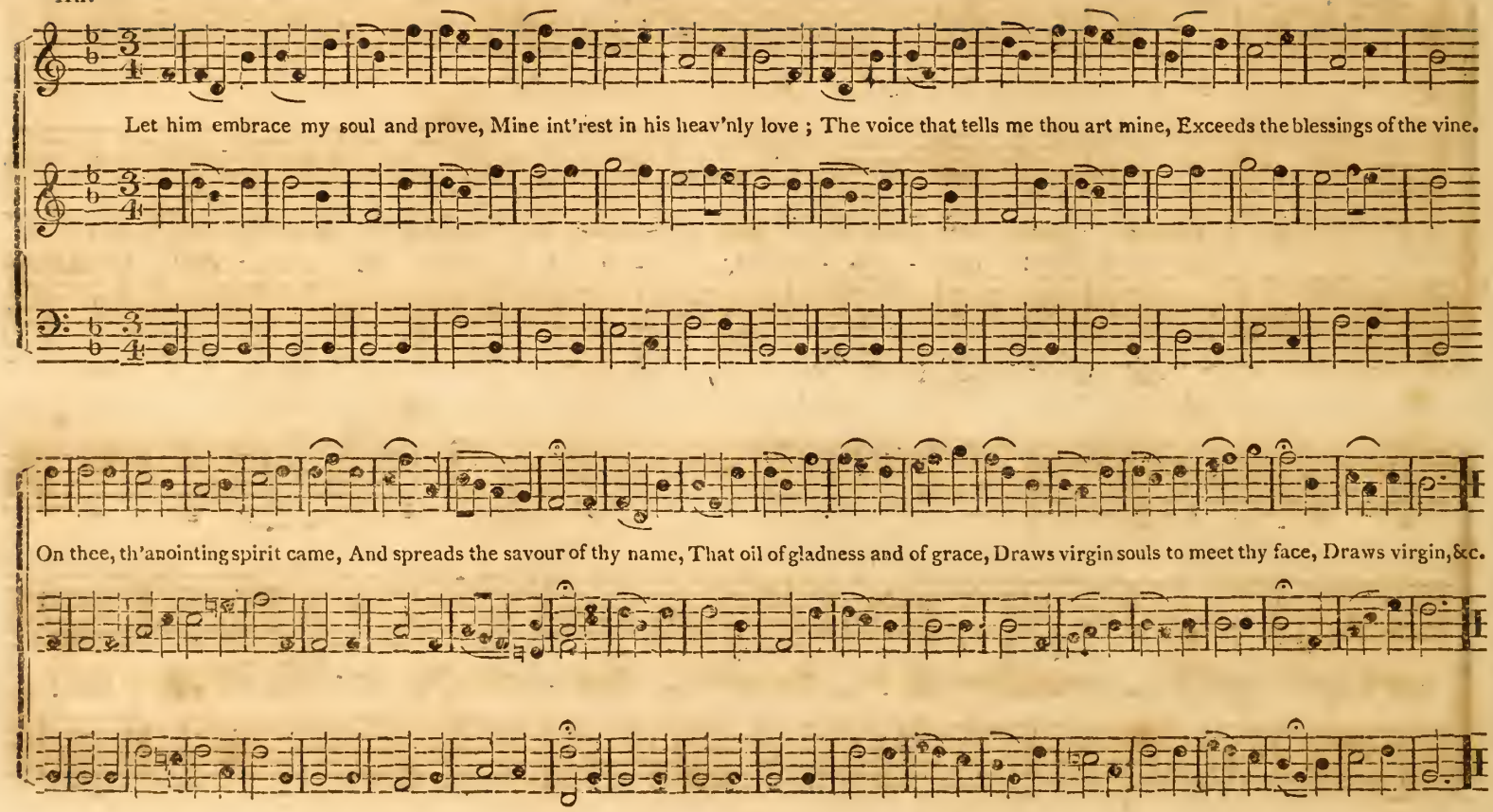
Je - sus thy blood and right - cous - ness My beau - ty are, my glo - rious dress! Midst

flam - ing worlds, in these ar - ray'd, With joy shall I lift up my head!

# ITALY. Hymn 66. Dr. W. L.M.D.

Sacchini.

Air.



## HALLAM. Ps. 142. T. & B. S.M.

Handel.

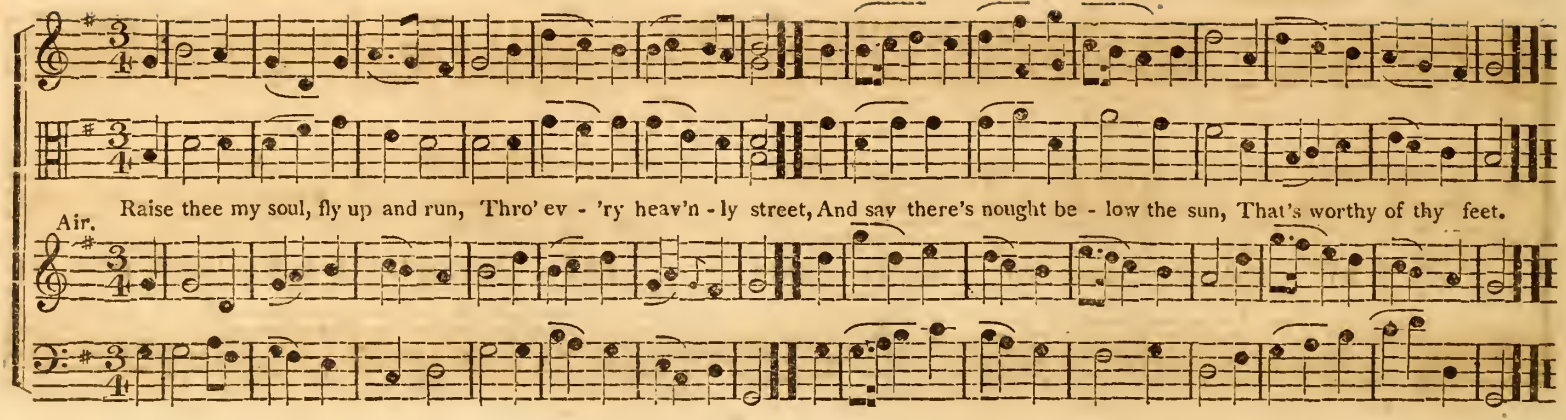
To God with mourn - ful voice, In deep dis - - tress I pray'd, In deep dis - tress I pray'd, In

deep dis - tress, I pray'd, Made him the um - pire of my cause, My woes be - fore him laid.

G

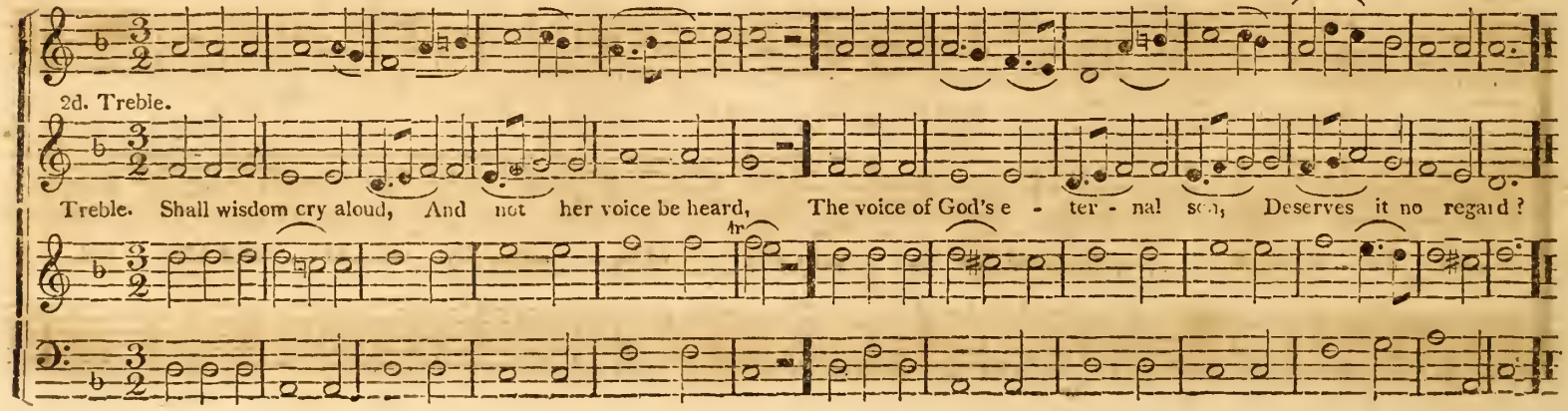
## IRISH. Hy. 33. B. 2. Dr. W. C. M.

Rippon's Coll.




## DUNBAR. Hymn 25th, Dr. Watts. L. M.

Signor Correlli.



Treble. Largo. **MUSIC.** Ps. 57 v. 7. T. & B. **L.M.** Dr. Arne.

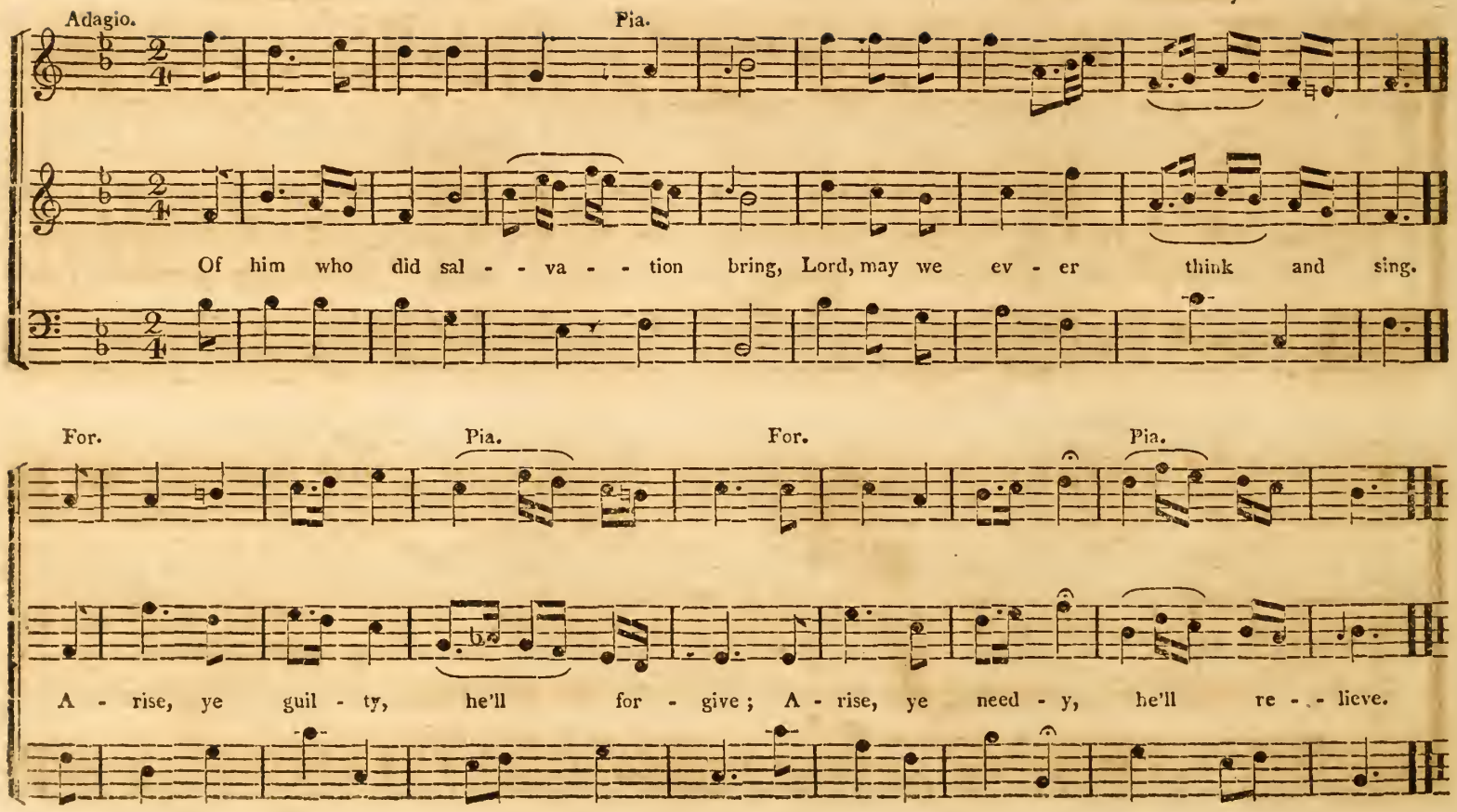
Counter.

O God, my heart is fix'd, 'tis bent, Its thankful tribute to present; And with my voice my heart I'll

raise, To thee, my God in songs of praise, And with my heart my voice I'll raise, To thee my God, in songs of praise.

# MILBANK. L.M.

C. Burney.



Andante Allegro.

Ye saints and servants of the Lord, The triumphs of his name re - cord, His sacred name for - ever bless; Where-

e'er the circling sun displays, His rising beams or - set - ting rays, Due praise to his great name address.

# MORDEN. P.M.

Dr. Madan.

Andante.

Jesus we hang up - - on the word Our faith - ful souls have heard of thee; Be mindful of thy prom - ise Lord,

Thy promise made to all, and me, Thy foll'wers, who thy steps pursue, And dare be - lieve that God is true.

## WHITCHURCH. Ps. 84. as 148th. P.M.

C. Lockhart.

Lord of the worlds a - bove, How p'easant and how fair The dwellings of thy love, Thine

earth - ly temples are! To thine a - bode, My heart aspires, With warm de - sires, To see my God.

1st Treble. **GRAFTON.** Ps. 65. ver. 11. T & B. **L.M.** G. F. Handel.

2d & Tenor.

Thy good - ness does the cir - - cling year, With fresh re - turns of plen - ty crown;

And when thy glo- - rious paths ap - - pear, The fruit - ful clouds drop fat - ness down.

YARMOUTH. Hymn 143. Dwight's Coll. S.M.D. I. Worgan.

For.

Air. Pia. For.

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

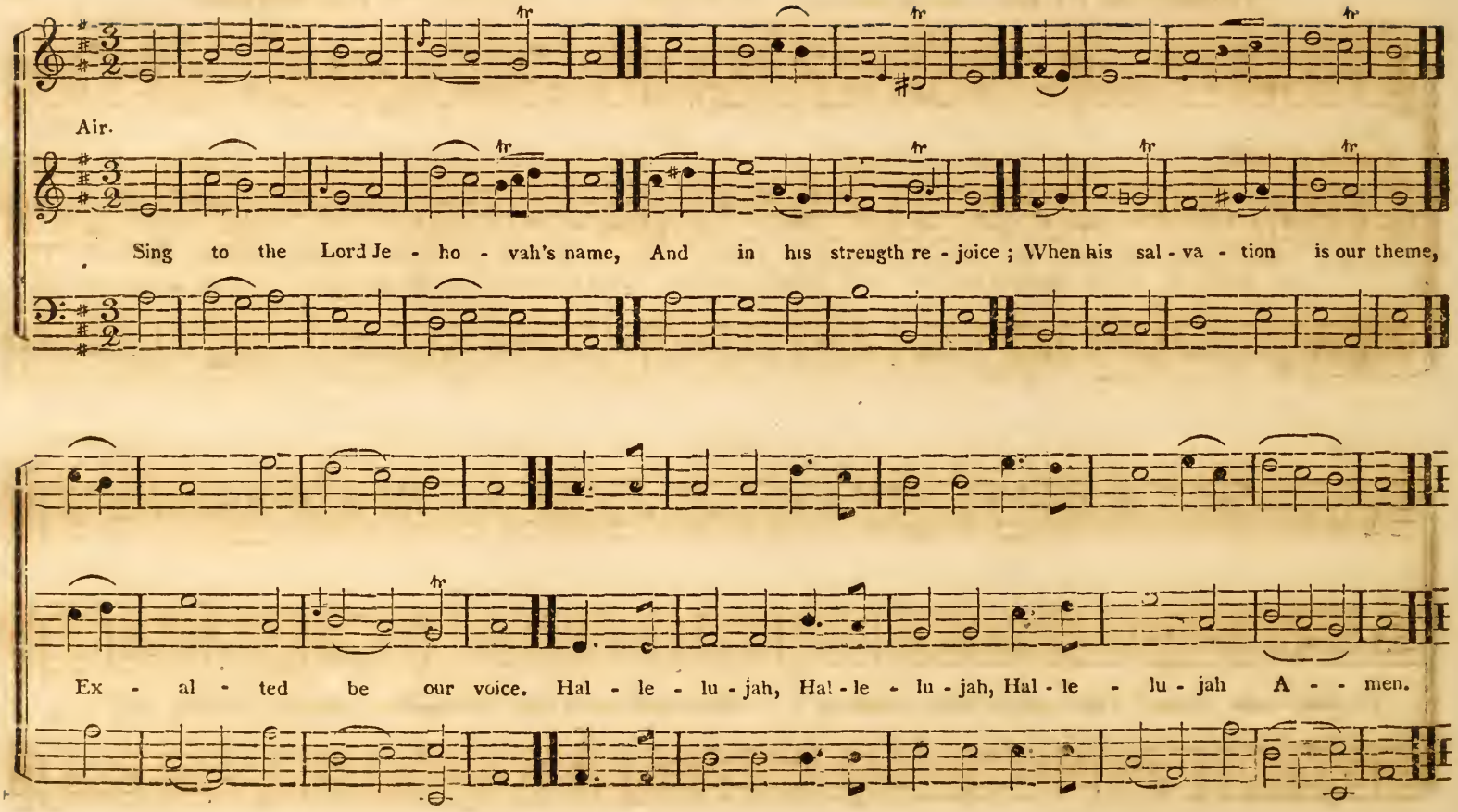
For.

Pia. Repeat Forte.

sorrows of the mind, Be banish'd from the place; Re - ligion never was design'd To make our pleasures less.

# STADE. Ps. 95. C.M.

I. Burney.



# LUSS. C.M.D. Scotch Air.

S. Webbe, jun. Coll.

Air.

Tenor & 2d Treble.

O God of mercy hear my call, My load of guilt remove; Break down this sepa - ra - ting wall, That bars me from thy love.

Give me the presence of thy grace, Then my rejoicing tongue Shall speak aloud thy righteousness, And ma ( thy praise my song.

# CLAPHAM. P.M.

C. Lockhart.

Maestoso.

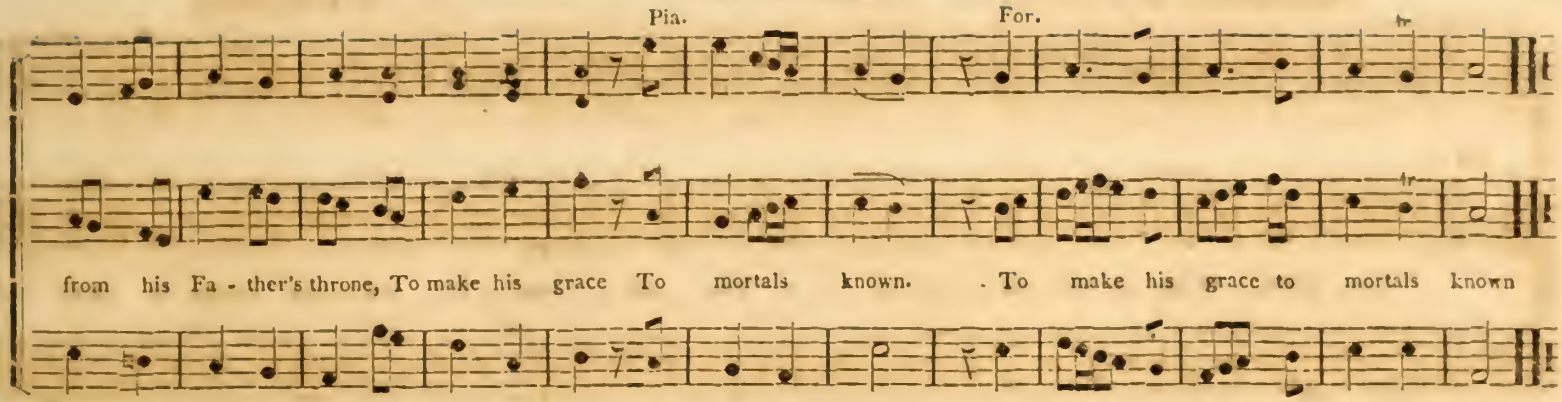
Air.

Array-d in mortal flesh, Christ, like an angel stands. And holds the prom - is - es, And par - dons in his hands, And

Pia.

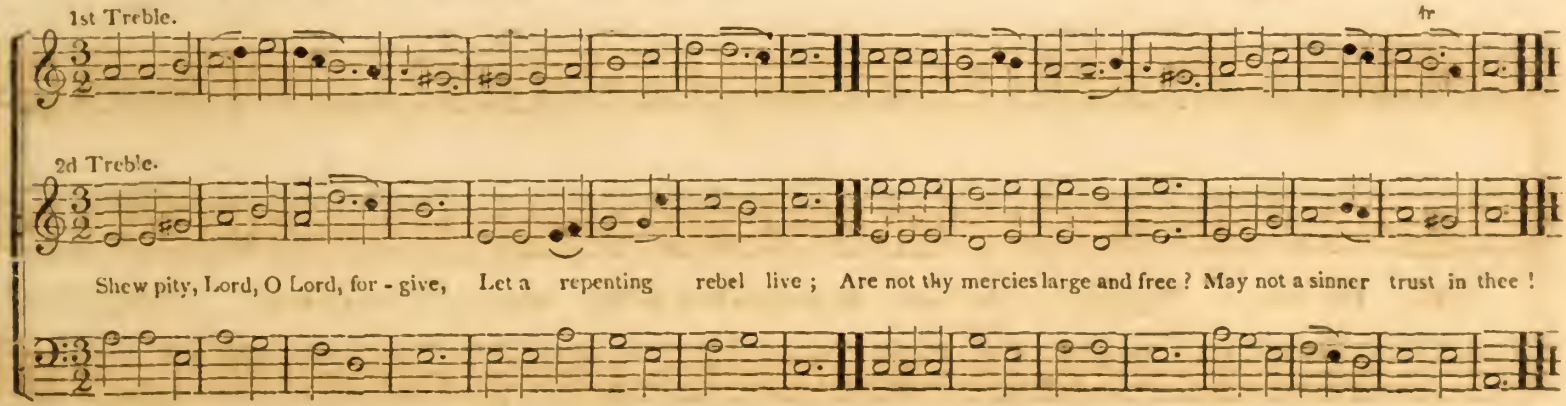
For.

pardons in his hands. Commission'd from his Fa - ther's throne, To make his grace to mortals known. Com - mission'd



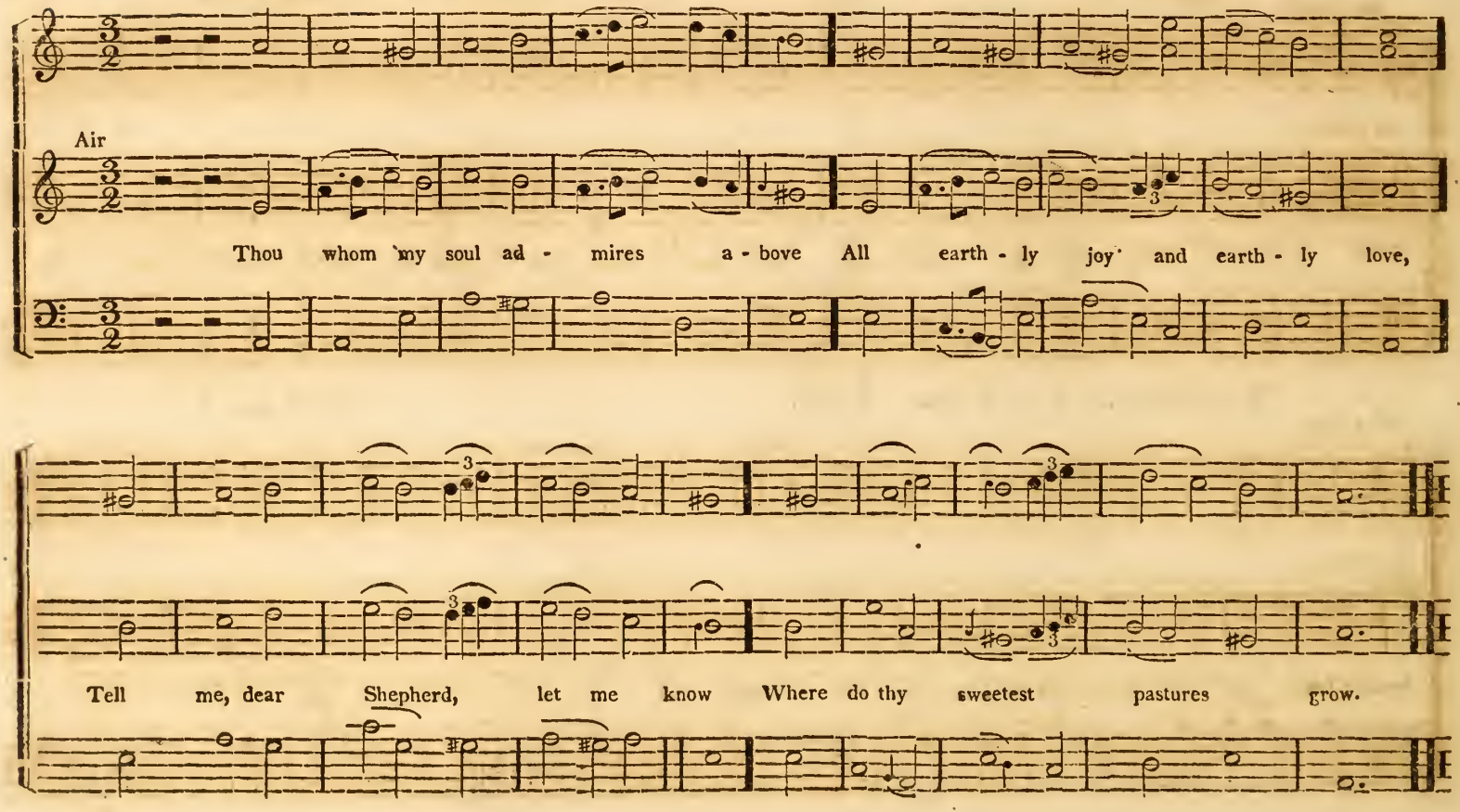

## BAMPTON. Ps. 51, 1st part. L.M.

Dr. Rogers.



# ARMLEY. H. 67, B. 1. Dr. W. L. M.

T. Williams' Coll.



## CANTON. Ps. 103. 1st part. Dwight. L.M. Callcott.

1st. Treble.

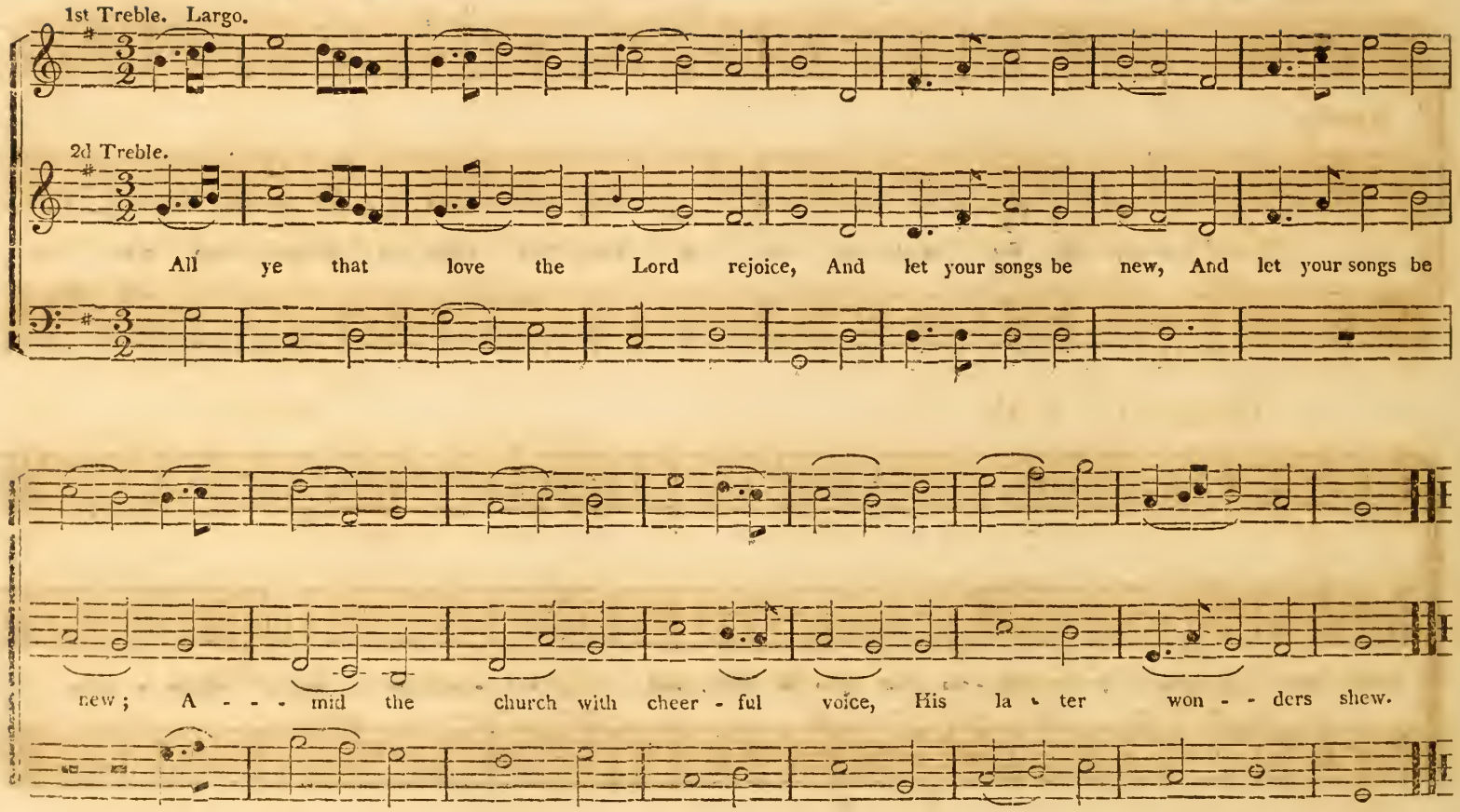
2d Treble.

Bless, O my soul, the liv - ing God ; Call home thy thoughts which rove a-

broad ; Let all the pow'rs with - in me join In work and wor - - ship so di - - vine.

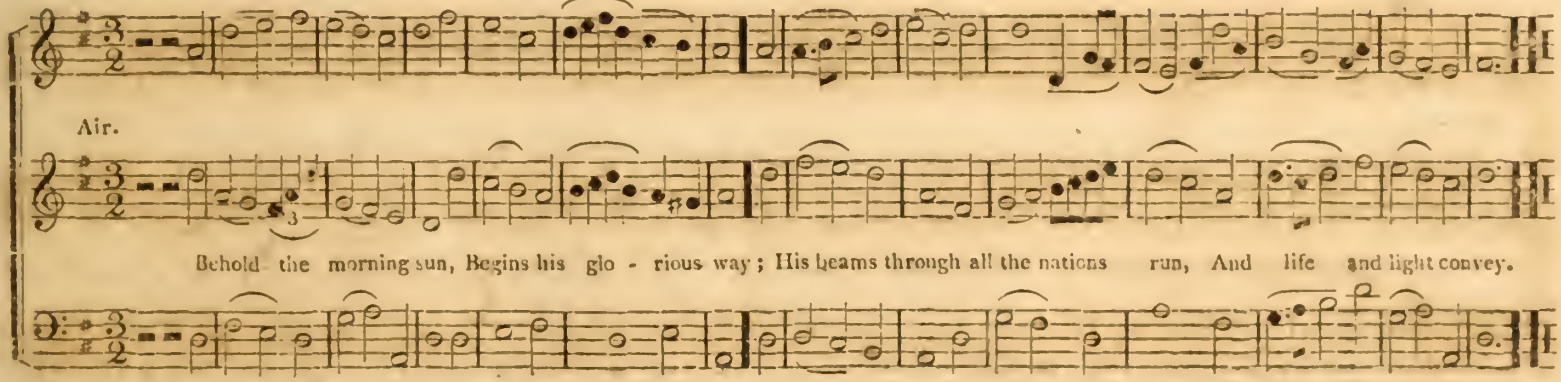
# TAMWORTH. Ps. 149. C.M.

Callcott.



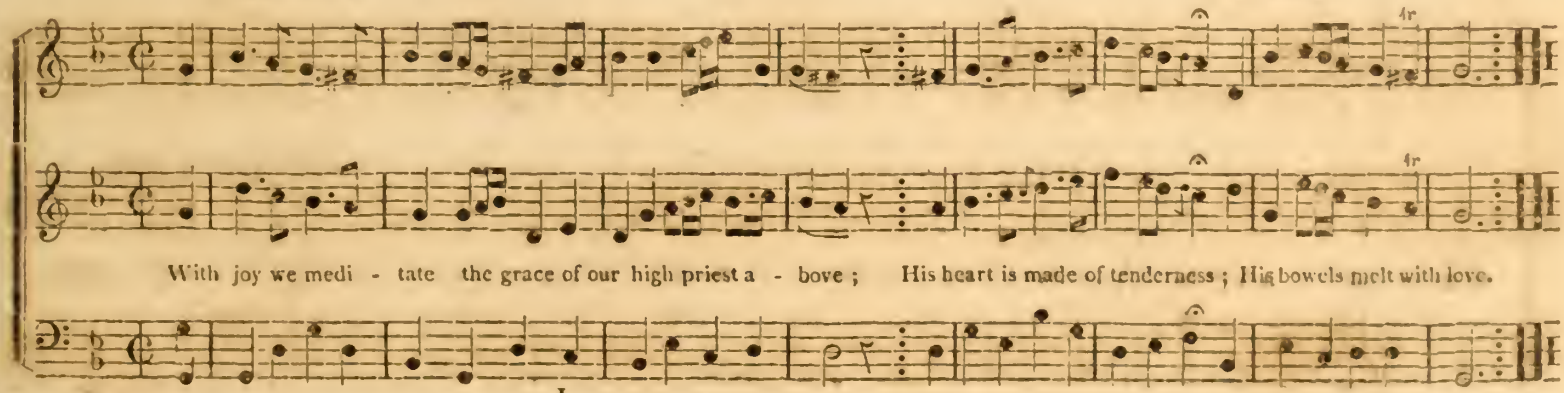
## PECKHAM. Ps. 19. 2d part. S.M.

L. Smith.



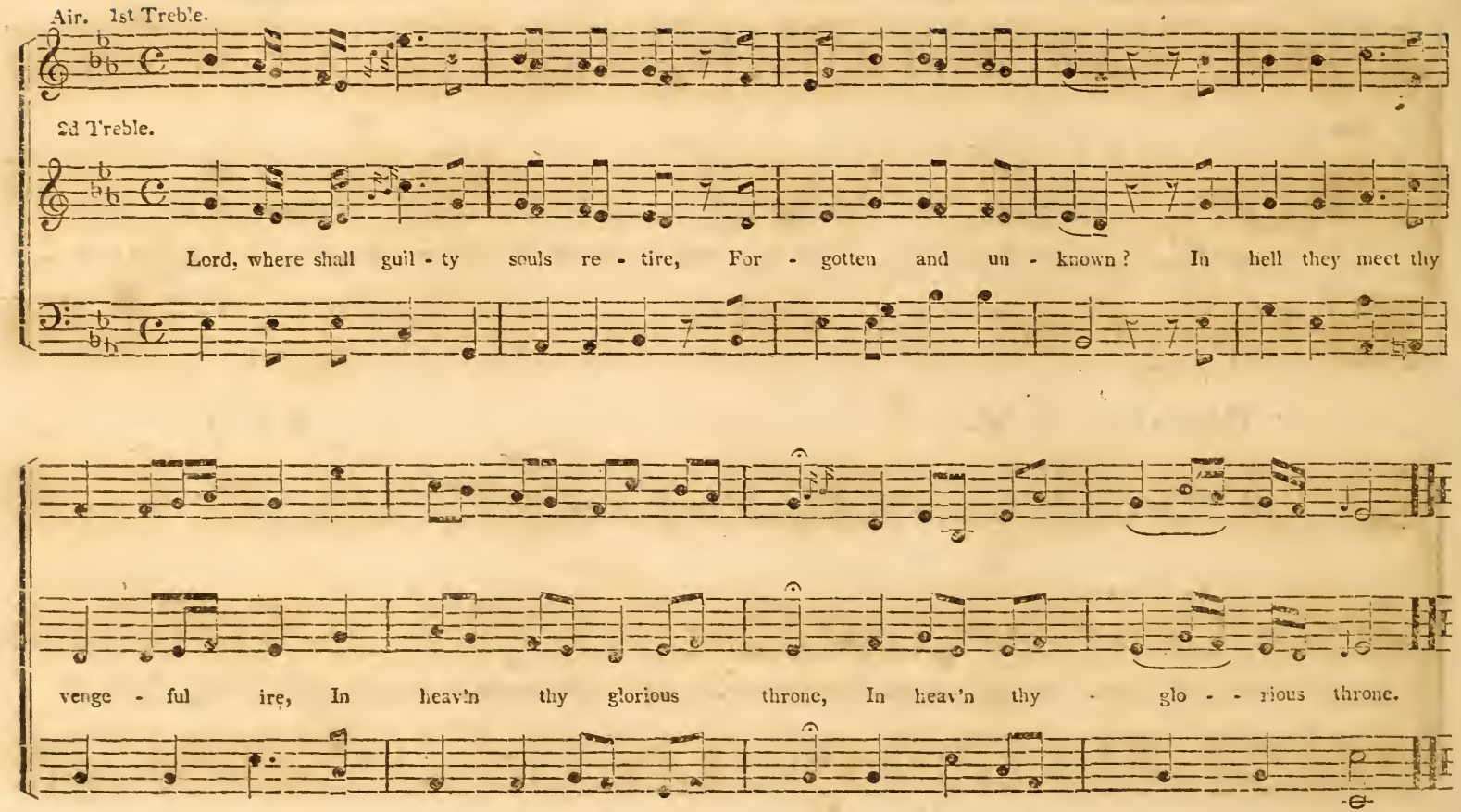

## CHELSEA. C.M.

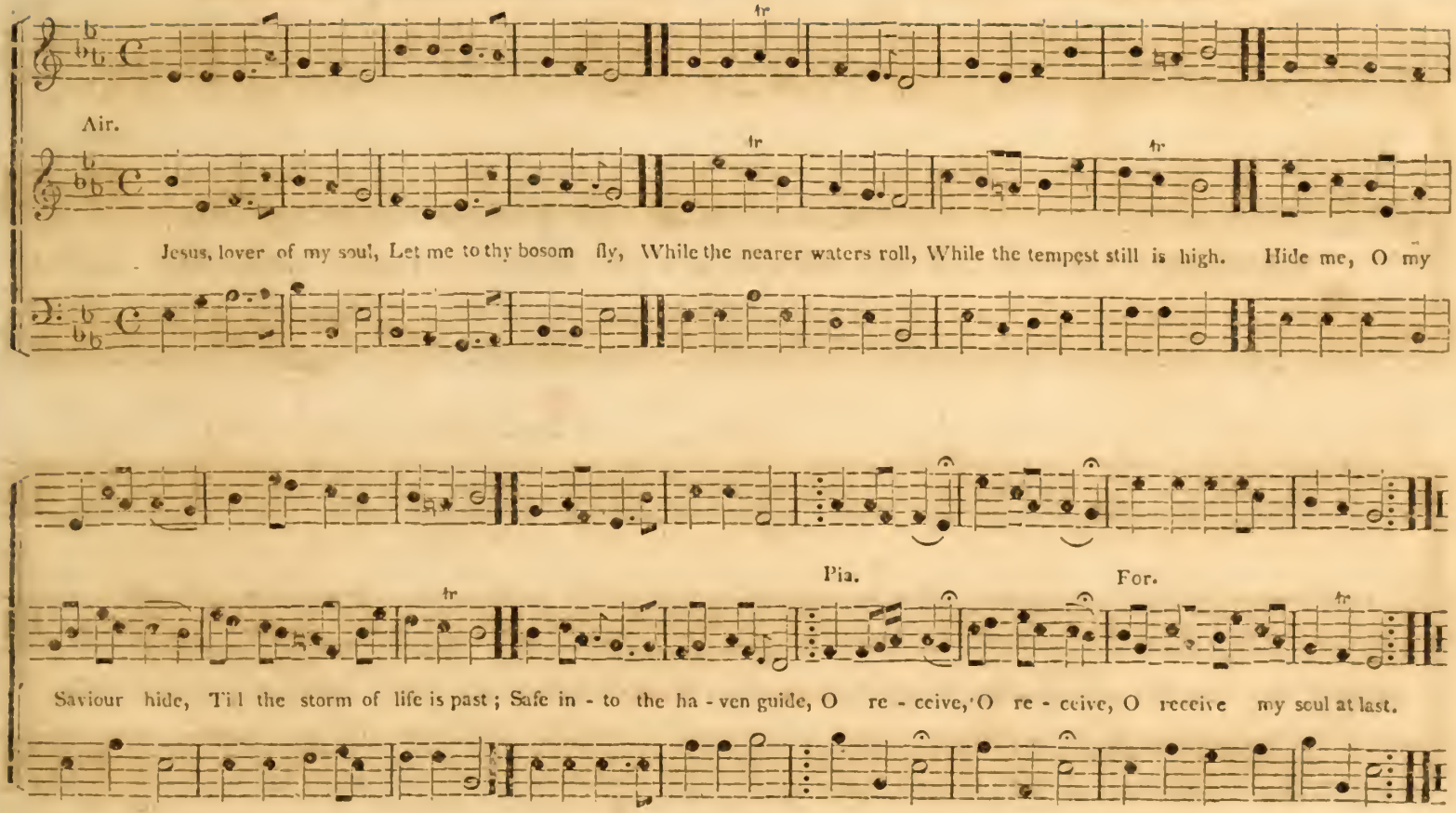
W. Burney.



# WAYBRIDGE. C.M.

Dr. Madan.




Air.
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
Pia.
For.
Saviour hide, Til the storm of life is past; Safe in - to the ha - ven guide, O re - ceive, O re - ceive, O receive my soul at last.

# PENTONVILLE. L.M.

C. Lockhart.

1st Treble. Pia. For. Pia.

2d Treble.

Blest be the Father and his love, To whose ce - lestial source we owe Rivers of endless joys a - bove, And

Forte.

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

# Martin's Lane. L.M.

E. Lee.

Air. 1st Treble.

2d Treble.

Jehovah reigns, his throne is high, His robes are light and ma - jes - ty, His robes are light and majesty.

His glo - ry shines with beams so bright, No mor - tal can sustain the sight. No mor - tal can sus - tain the sight.

*This tune may be sung in the words of the 146th Psalm, P.M. without repeating.*

# CORNWALL. Hymn 10. Dwight. C.M.

G.F. Handel.

Largo.

Air.

My God, my por - tion, and my love, My ever - last - ing all; I've none but thee in heav'n a - bove. Or

Pia. For.

on this earth - - ly ball, Or on this earth - ly ball, Or on this earthly ball.

## WILTON. Ps. 145. 2d part. C M.

F. Giardini.

Andante.

Air.

Sweet is the mem'ry of thy grace, My God, my heav'nly king, Let age to age thy righteousness, In sounds of glory sing, In sounds, in sounds of glory sing.

## DURHAM. Ps. 48. 1st part. S. M.

Williams' Coll.

Allegro Moderato.

Air.

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

## AYLESBURY. Ps. 23. Dr. W. C.M.

Alto.

The Lord my shepherd is, I shall be well supply'd; Since he is mine and I am his, What can I want be - side?

## MEAR. Ps. 149. C.M.

Treble.

Alto.

All ye that love the Lord rejoice, And let your songs be new; Amid the church with cheerful voice, His later wonders shew.

## FARNWORTH. Ps 148. S.M.

Harwood.

Let ev'ry creature join To praise th'e - ternal God; Ye heav'nly hosts the song be - gin, And sound his name abroad.

## PETERBOROUGH. Hymn 200 Dwight's Coll. C.M.

1st Treble.

2d Treble

Once more, my soul, the rising sun, Salutes thy waking eyes; Once more, my voice, thy tribute pay To him that rules the skies.

# LUBEC. L.M.D.

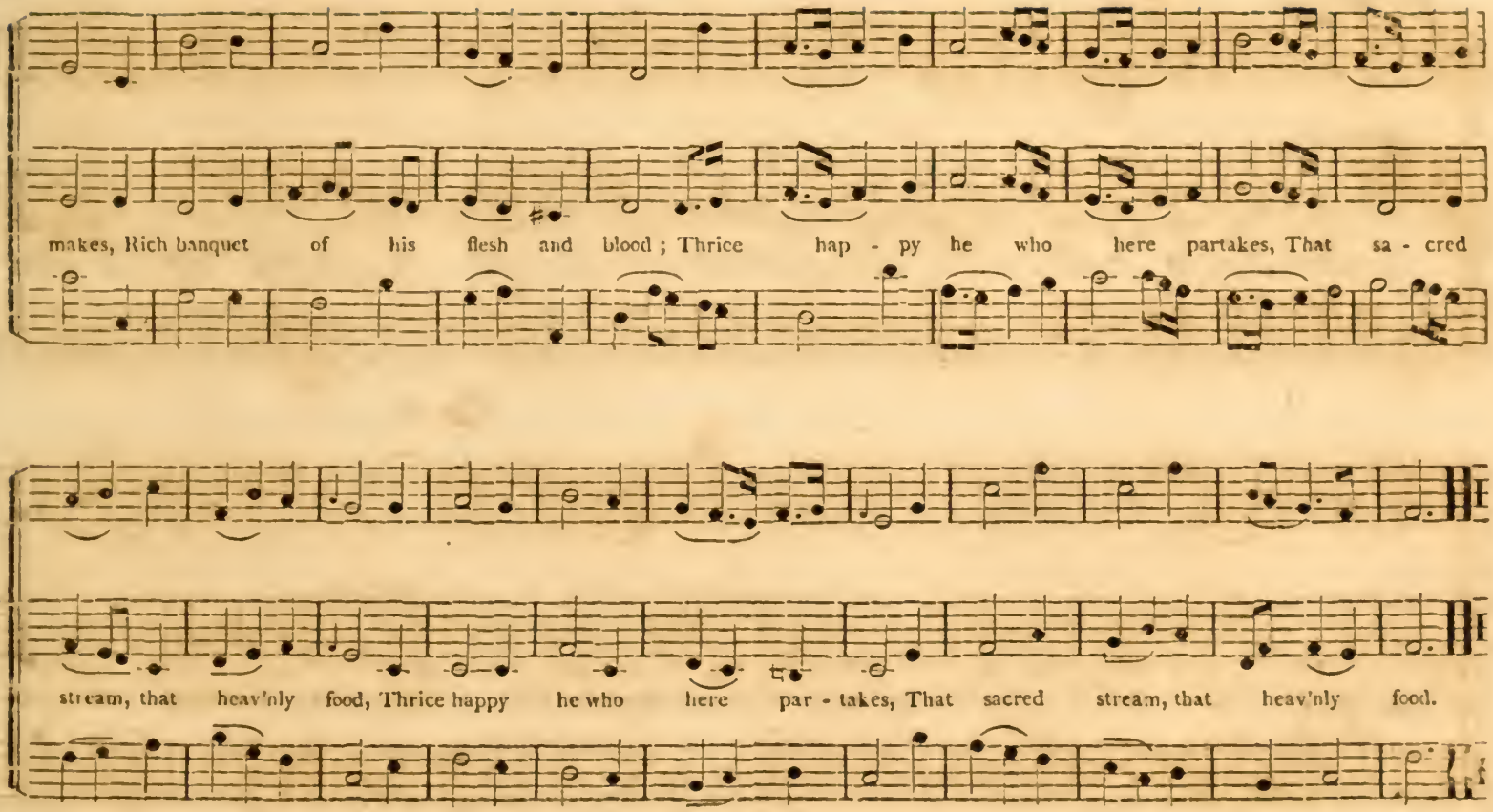
G. F. Handel.

1st Treble.

2d Treble.

My God, and is thy ta - ble spread? And doth thy cup with love o'er - flow? Thither be

all thy chil - - dren led, And let them all thy sweet - ness know. Hail sacred feast which Je - sus


makes, Rich banquet of his flesh and blood ; Thrice hap - py he who here partakes, That sa - cred
stream, that heav'nly food, Thrice happy he who here par - takes, That sacred stream, that heav'nly food.

# HAMBURGH. Ps. 86. T.& B. C.M.D.

J.W. Callcott.

Air. 1st Treble.

2d Treble.

Teach me thy way, O Lord, and I From truth shall ne'er de - part; In rev'rence to thy sa - cred

name De - vout - ly fix'd my heart. Thee will I praise, O Lord my God, Praise thee with heart sin-

## CONCLUDED.

Soft. Loud.

cere, And to thy ever - lasting name, Eternal trophies, Eternal trophies, E - ternal trophies rear.

Air. **PLEYEL'S HYMN. L.M.** Pleyel.

The spacious firmament on high, With all the blue etherial sky, And spangled heav'ns, a shining flame, Their great original proclaim.

# Triumph. P.M.

C. Lockhart.

Con Spirito.

Pia.

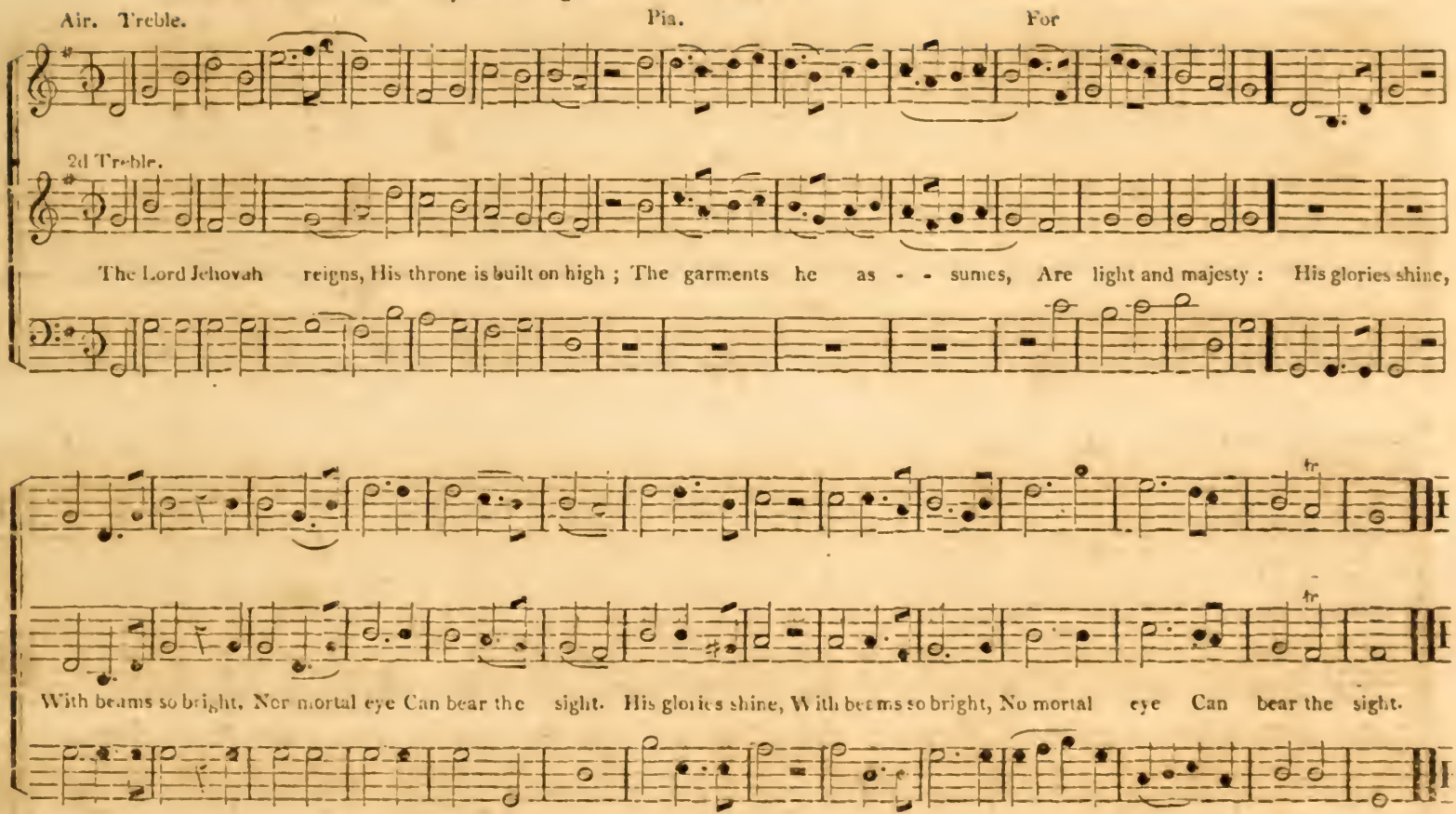
Air.

Re - joice, the Lord is King; Your Lord and King a - dore; Mor - tals give thanks and sing, and tri - umph

For.

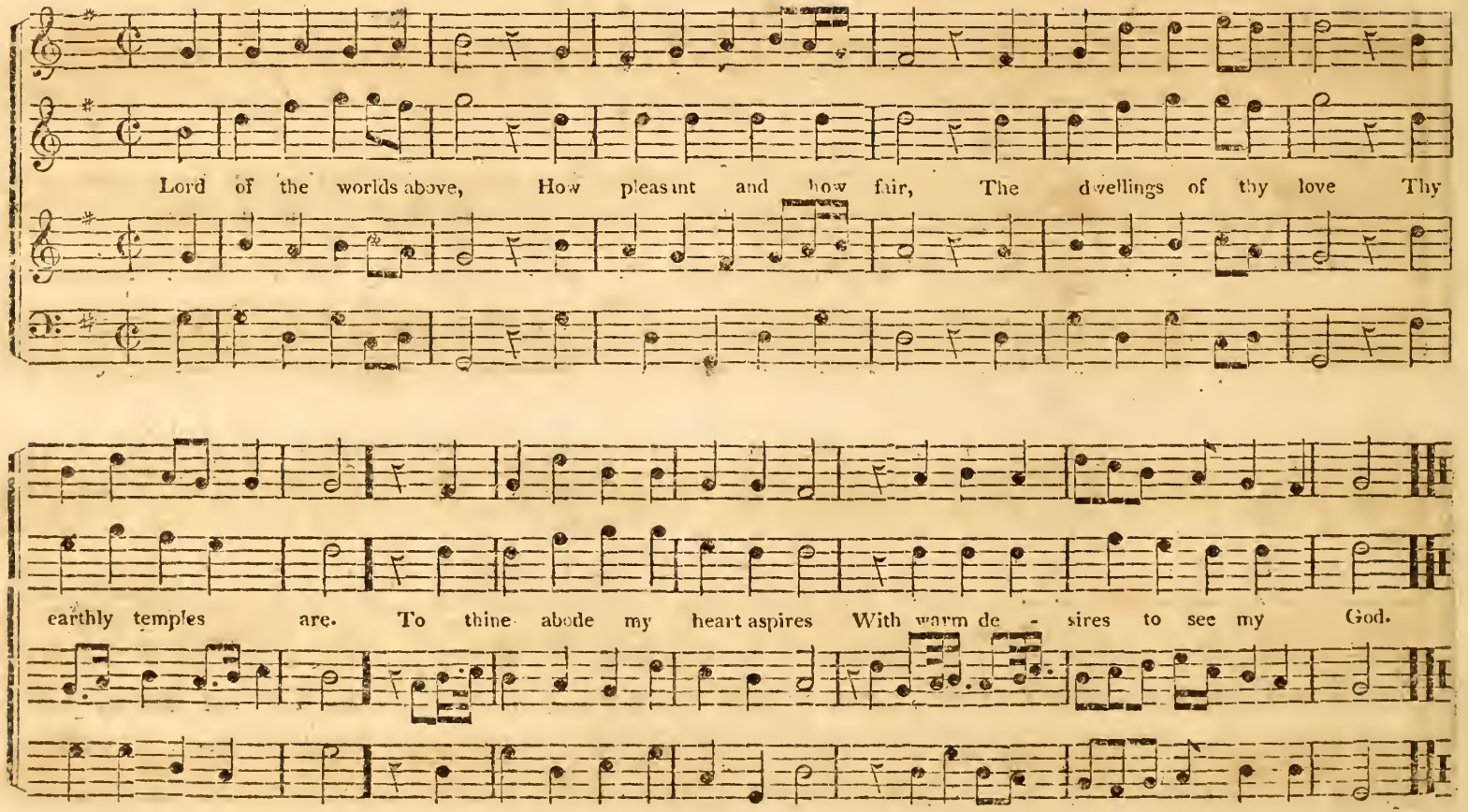
e - - ver more. Lift up your hearts, lift up your voice; Re - - joice, a - - gain - I say, re - - joice.

# WEYMOUTH. Hymn 1. Dwight's Coll. P.M.



# BETHESDA. Ps. 84. Dr. W. P M.

Darwell.



# HOLBORN. Ps. 39. T. & B. C.M.

Dr. Arne.

Treble.

Counter.

Lord let me know my term my term of days, How soon this life will end, The num'rous

Lord let me know my term of days,

That this frail state at - tend.

train of ills dis - - close, That this frail state at - - tend, at - tend, That this frail state at - - tend.

That this frail state at - tend.

# ROME. Hymn 39. C.M.

J. W. Callcott.

2d Treble.

Christ from the dead is rais'd, and made The first fruits of the tomb; For as by man came death, by man Did re - sur - rec - tion come, Did re - sur - - rec - - tion come.

# HALLE. Ps. 137. B. & T. L.M.

G.F. Handel.

Treble.

Tenor. When we our wea - - - ry limbs to rest our weary limbs to rest, Sat down by proud Euphrates'

When we our wea - - - - - - - ry limbs to rest, Sat down by proud Euphrates'

When we out weary limbs to rest, Sat down by proud Euphrates'

stream, We wept, we wept with mournful thoughts op - press'd, And Si - on Si - on was our mournful theme, And

## CONCLUDED.

And Si - on And Si - on was our mournful theme, And Si - on was our mournful mournful theme.

Si - - on, And Si - - on was our mournful theme, And Si - on was our mourn - - ful theme.

Si - - on Si - - on was our mournful theme, And Si - on was our mournful mournful theme.

## WESTMINSTER. Ps. 135. T. & B. C.M.

G. F. Handel.

Air.

O praise the Lord with one consent, with one consent,

with one consent, O praise the Lord with one consent, And magni - fy his

O praise the Lord with one consent, with one consent,

name, Let all the servants of the Lord, His worthy praise pro - - claim, Let all the servants of the Lord,

name, His worthy praise pro - - claim, Let all the

Let all the servants of the Lord, Let all the servants of the Lord, Let all the servants of the Lord,

Let all the ser - vants of the Lord, Let all let all the servants of the Lord,

ser - vants of the Lord, His praise proclaim, Let all the servants of the Lord, His wor - thy praise proclaim.

Let all the servants of the Lord

# ZELL. Ps. 25. 3d part. S.M.

Altered from the German.

1st. Treble.

2d. Treble.

Mine eyes and my de - - - sire Are ev - er to the Lord; I love to plead his

prom - is - es, And rest up - on his word.

## HARBOROUGH. C.M.

Allegro Moderato. Shrubsole.

Air. P. F.

All hail the pow'r of Jesus' name, Let angels prostrate fall ; Bring forth the royal diadem, And crown him :ll: :ll: Crown him Lord of all.

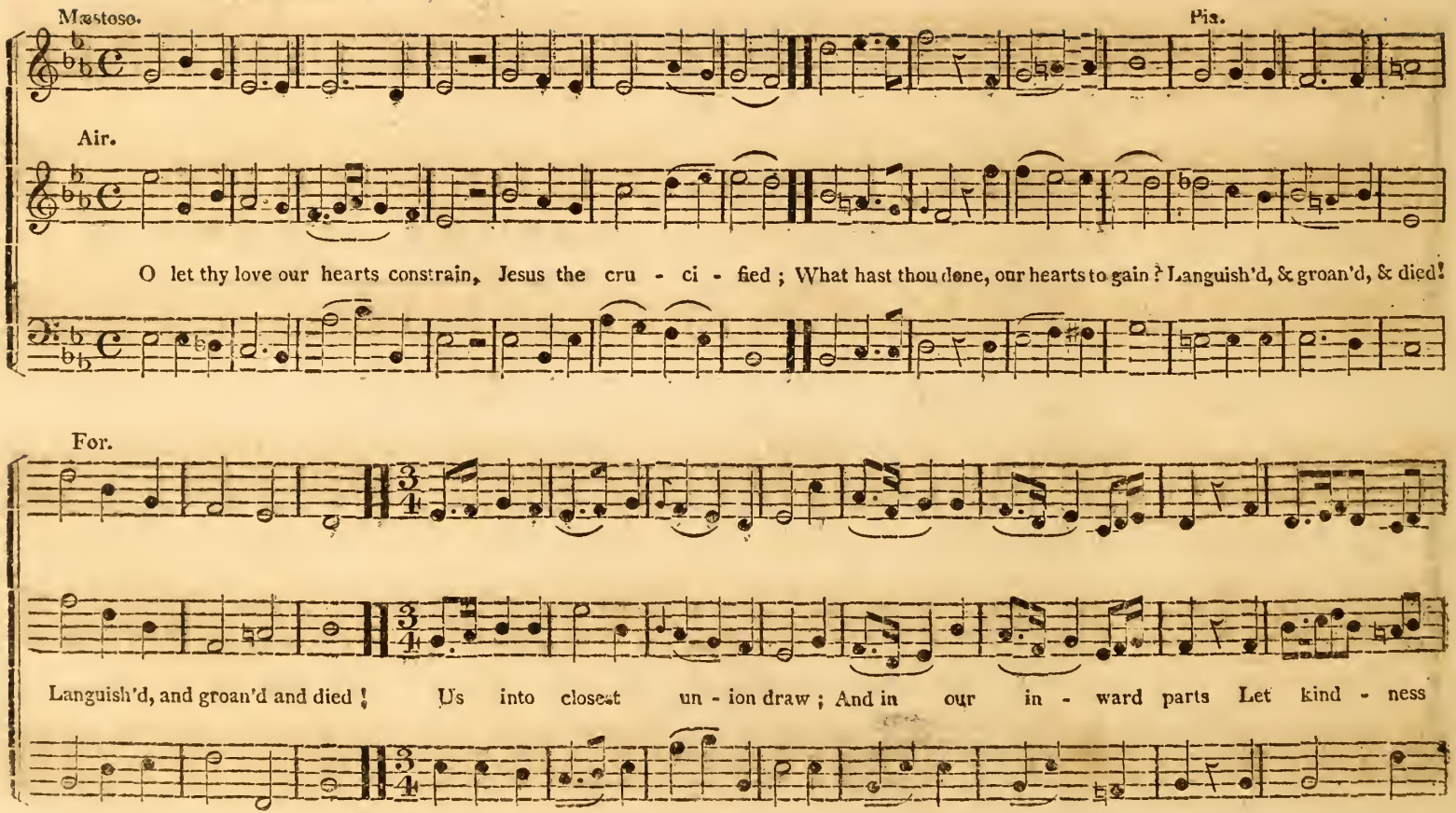
## OSSETT. Ps. 63. S.M.

Air.

My God per - mit my tongue This joy to call thee mine, And let my early cries prevail, To taste thy love divine.

# Kettering. C.M.

C. Lockhart.



For.

sweet - ly write her law ; Let love command our hearts. Us in - to closest union draw ; And in our in - ward

Pia. For.

parts Let kind - ness sweet - ly write her law ; Let love command our hearts - - - Let love command our hearts.

M

# DENMARK. L.M.

Dr. Madan.

Moderato.

Before Jehovah's awful throne, Ye nation's bow with sa - cred joy ; Know that the Lord is God a - lone, He can create and he destroy,

Soft.

He can cre - ate and he destroy. His sov'reign pow'r without our aid, Made us of clay and form'd us men, And

Andante Affettuoso.

when like wand'ring sheep we stray'd, He brought us to his fold again, He brought us to his fold again. * We are his

Cres.

peop'e, We his care, Our souls and all our mortal frame; What lasting honours shall we rear, Almighty Maker, to thy name.

* *This verse may be sung as set here, or to the Duet on the next page.*

## DUET. By W. Dixon.

Treble. Andante. Affettuoso. Cres.

We are his people, we his care, Our souls and all our mor - tal frame, What

Pia.

last - ing last - ing honours Shall we rear, Al - - migh - ty Maker to thy name.

What What

For. Pia. For.

What lasting honours shall we rear, Al - migh - ty Maker, To thy name.

last - ing

Loud. Soft. Loud.

We'll croud thy gates with thankful songs, High as the heav'ns our voices raise And earth, and earth with her ten thousand thousand

Soft. Loud. Soft. Loud

tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill shall fill thy courts with sounding praise.

Wide, Wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love, Firm as a rock thy truth must stand When

Soft. Soft. Loud

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.

# CHRISTMAS. Ps. 98. 2d part. C.M. Madan.

1st. Treble.

Pia. For.

Joy to the world; the Lord is come; Let earth re - ceive her king; Let earth, &c.

Pia. For.

Let ev'ry heart prepare him room, And heav'n and na - ture sing. And heav'n, &c.

Air. Moderato. **HAVERHILL.** Ps. 40. B. & T. **C.M.** Dr. Arnold.

2d Treble.

I wait - ed meek - ly for the Lord, 'Till he vouch - saf'd a kind re -

ply; Who did his gra - cious ear af - - ford, And heard from heav'n my hum - - ble

cry. He took me from the dismal pit, when foun - - der'd deep in mi - - - ry clay;

On sol - id ground he plac'd my feet, And suf - - fer'd not my steps to stray.

# WIGAN. Ps. 122. P.M.

Air.

How pleas'd and blest was I, To hear the peo - ple cry, the peo - ple cry, Come let us seek our God to - day.

Yes

Yes, with a cheerful zeal, We'll haste to Zion's hill, We'll haste to Zion's hill, And there our vows and hon - curs pay.

with a cheerful zeal hill,

## TRINITY. Hymn 366. Hartford Selec. P.M. F. Giardini.

Come thou Almighty King, Help us thy name to sing, Help us to praise ! Father all glorious,

Air.

O'er all victorious, Come and reign over us, Ancient of Days.

## BARNEY. Ps. 73. 2d part. C.M.

Air.

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

Treble. **147th.** Ps. 147. B. & T. Dr. Arnold.

Counter.

Tenor.

To God the Lord a hymn of praise, With grateful voices sing, With

a hymn a hymn of

To songs of tri - - - - - - umph tune the harp, - - - - - And

grateful voices sing,

To songs - - - - of tri - - umph tune - - - - the

To songs of tri - - - umph tune the harp, And

strike - - - - And strike - - - each warbling string, each warbling warb - - - - - ling string, each warbling

harp, And strike, each warbling string, And strike each string, each

strike - - - - And strike each warbling string. And strike each string And

warb - - - - ling string - - - - - - - - - - -

warb - - - - ling string. To God with grateful voices sing, And strike And strike each warbling strike

strike each string. To God, &c.

## DUET. Tenor & Bass.

Tenor or Treble.

He covers heav'n with clouds, And thence refreshing rain bestows. Thro'

He covers heav'n with clouds, And thence refreshing rain bestows.

him on mountain tops, The grass with wondrous plenty grows, The grass with wondrous plenty grows, with plenty grows. He

savage beasts that loosely range, With timely food sup - plies; He feeds the ravens tender brood, And

stops their hungry cries, He feeds the raven's tender brood And stops their hun - gry cries, And stops their hun - gry cries.

1st Treble.

2d Treble.

Tenor. But he to him that fears his name, His tender love ex - tends, to him that on his

boundless grace, With stedfast hope de - pends, But he to him that fears his name, His ten - der

But he to him that fears his name, His

ten - - der love ex - tends, To him that on his boundless grace, With sted - fast love de - pends.

DUET.

Treble.

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

Tenor.

Halelujah, halelujah, halelujah, A - men.

Halle'ujah, halle - lujah, halle - lujah, halle - lujah, halle - lujah, hale-

O

Hallelujah, hallelujah, hallelujah, A - men. Hallelujah, halle - lujah halle - lujah, halle-

lujah, halle - lu - jah A - men.

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

Largo. MANNING. 329th Hymn Hartford Selec. L.M. G. F. Handel.

Air. When I sur - vey the won - drous cross, On which the prince of glory dy'd, On which the Prince of glory dy'd, My rich - est

Pia. For.

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

## WINCHESTER. Ps. 11. L.M.

Rippon's Coll.

Air. My refuge is the God of love ; Why do my foes insult and cry, Fly like a tim'rous trembling dove, To distant woods and mountains fly.

## COLCHESTER. Ps. 145. C.M.

A. Williams.

Air. Long as I live I'll bless thy name, My King, my God of love ; My work and joy shall be the same, In the bright world above.

# RINETON. Ps. 118. C.M.D.

A. Williams.

Air. The Lord appears my helper now, Nor is my faith a - fraid Of what the sons of earth can do, Since heav'n affords me aid.

Pia. For.

'Tis safer, Lord, to hope in thee, And have my God my friend, Than trust in men of high degree, And on their truth depend.

# TAMWORTH. P.M.

By C. Lockhart.

Pomposo. Pia. For.

1. Guide me, O thou great Je - hovah, Pil'grim, through this barren land; I am weak, but thou art

2. O - pen, Lord, the crystal fountain Whence the healing streams do flow; Let the fie - ry cloudy

3. When I tread the verge of Jordan, Bid my anxious fears sub - side; Death of death, and hell's des-

Pia. For.

mighty; Hold me with thy pow'rful hand; Bread of heav'n, Bread of heav'n, Feed me till I want no more.

pillar, Lead me all my journey through: Strong de - liv'rer, Strong de - liv'rer, Be thou still my strength and shield.

truction, Land me safe on Canaan's side: Songs of praises, Songs of praises, I will ever give to thee.

Moderato.

Pra.

Air.

Who shall the Lord's elect condemn? 'Tis God who justifies their souls; And mercy like a mighty stream, O'er all their sins di - vine - ly rolls.

For.

tr

tr

Who shall adjudge the saints to hell? 'Tis Christ, who suffer'd in their stead; And the salvation to fulfil, Behold him rising from the dead.

## Arvington. C.M

Treble.

Tenor.

Why should we mourn departing friends, Or shake at death's alarms? 'Tis but the voice which Jesus sends, To call them to his arms.

## Rockingham. C.M.

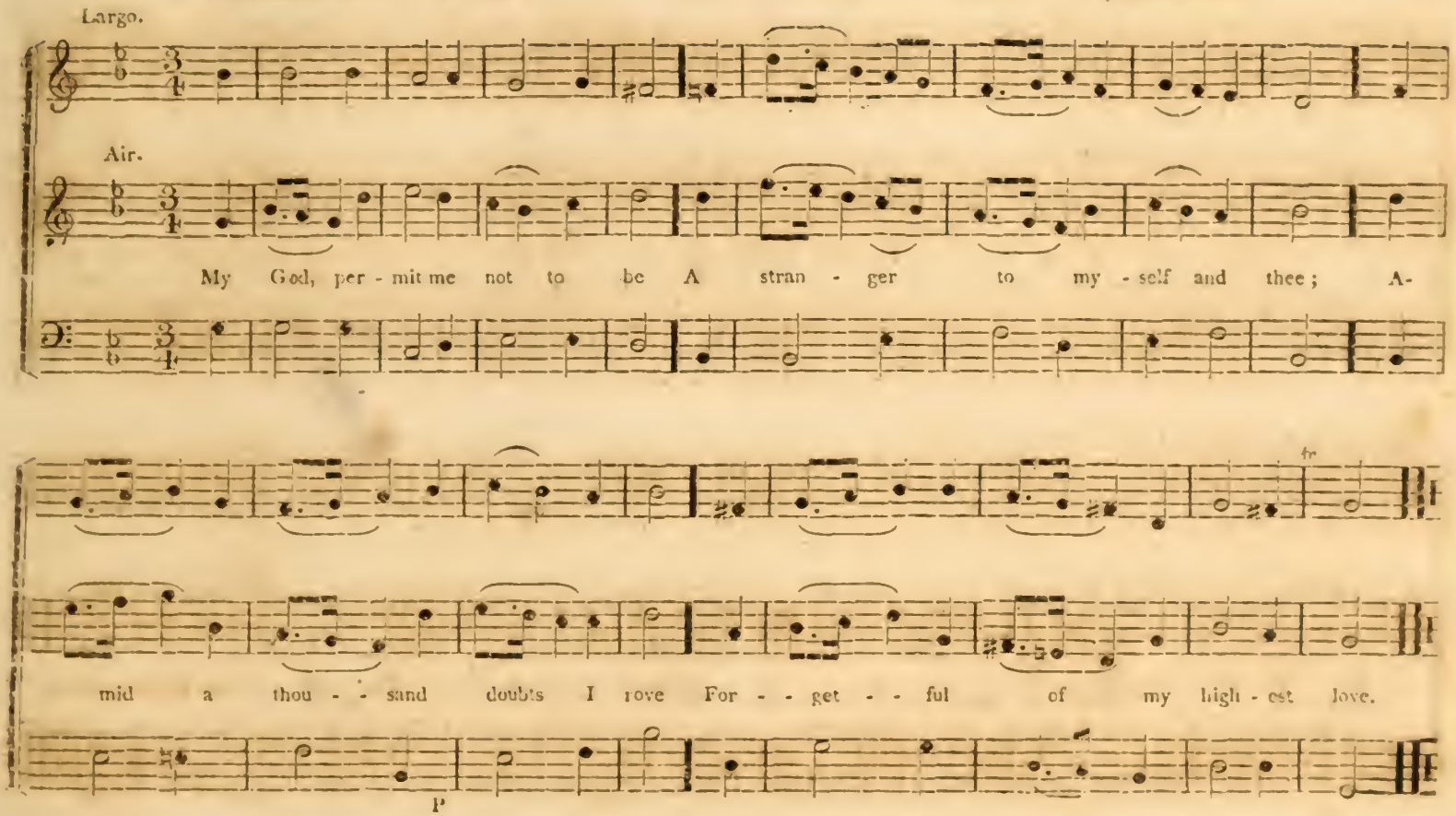
W. Burney.

Air.

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

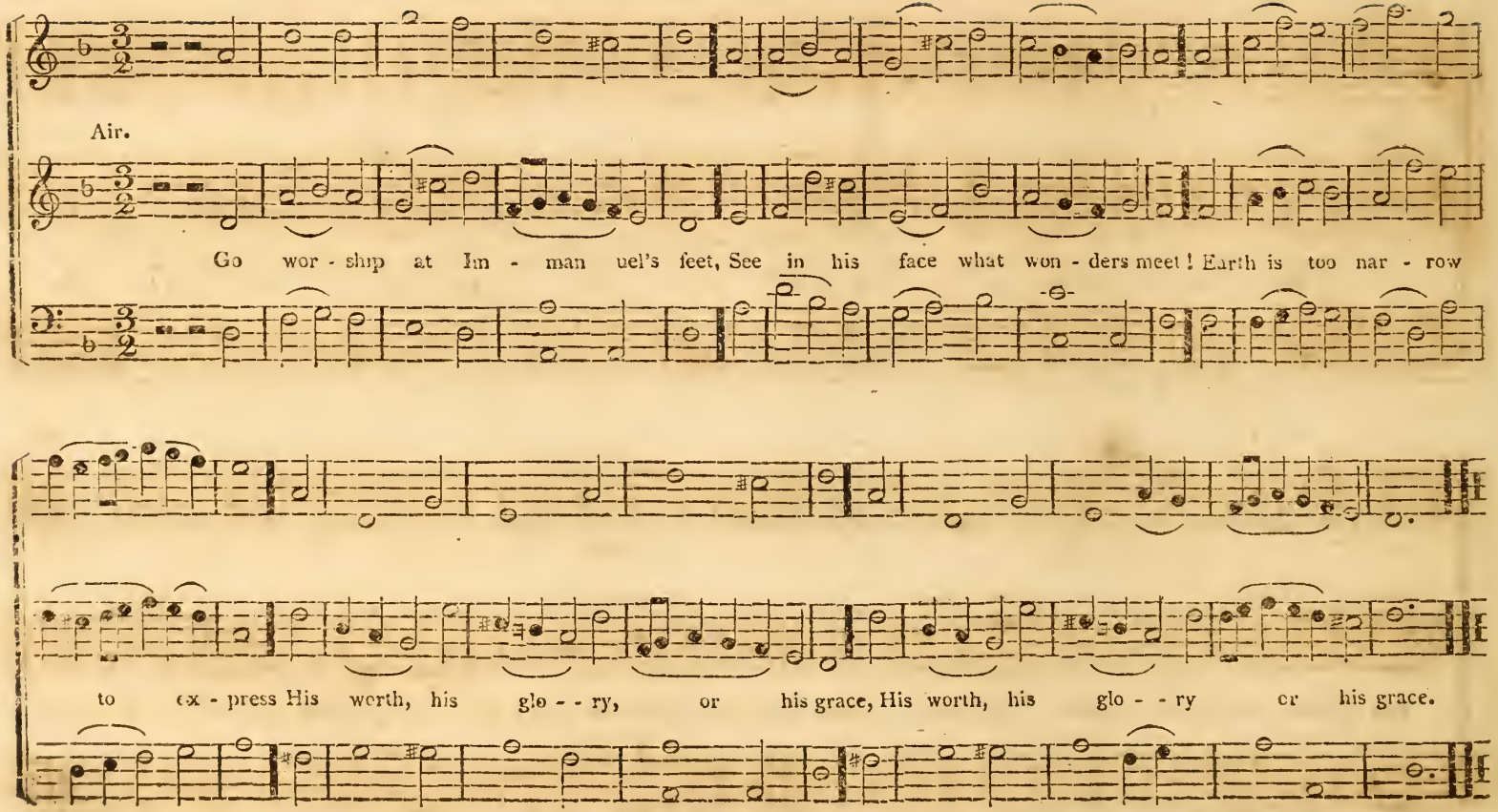
# Sheerness. L.M.

Williams' Coll.



# VIRGINIA. L.M.

Hymn 303. Hartford Selec. Har. Sacra.



# DOVER. Ps. 103. L.M.

Air.

Bless O my soul the liv - - ing God, Call home thy thoughts that rove a - broad;

Let all the pow'rs with - in me join, In work and wor - - ship so di - vine.

# Cheshunt. L.M.

Dr. Arnold.

2d Treble.

Air. 1st Treble.

Our Lord is ris'n from the dead, Our Jesus is gone up on high; The pow'rs of hell are captive led, Dragg'd to the portals of the

Sy. P.

sky, The pow'rs of hell are captive led, Dragg'd to the portals of the sky, Dragg'd to the portals of the sky.

F.

There his triumphal chariot waits, And an - gels chaunt the sol - emn lay, Lift up your heads, ye heav'nly gates, Ye

ev - er - la ting doors give way. Lift up your heads, ye heav'nly gates, Ye ev - er - last - ing doors give way

Sym. Pia.

1st Treble.

Loose all your bars of massy light, And wide un-

fold th'e - the - rial scene; He claims these mansions as his right, Receive the king of glo - ry in. He claims these mansions

Sy. Pia.

as his right, Re - ceive the king of glory in, Receive the king of glory in.

Verse Pia

He claims his right.

Loose all your bars of massy light, And wide unfold th' etherial scene, He claims these mansions as his right, Receive the King of

He claims his right.

Sym.

glo - ry in, He claims these mansions as his right, Receive the King of glory in, Receive the King of glory in.

Forte.

Who is the king of glory? who? who? Who is the king of glory? who? The Lord that all his foes o'ercame, The world, sin,

death and hell o'erthrew, And Jesus is the conqu'ror's name, And Jesus is the conqu'ror's name, And Jesus is the conqu'ror's

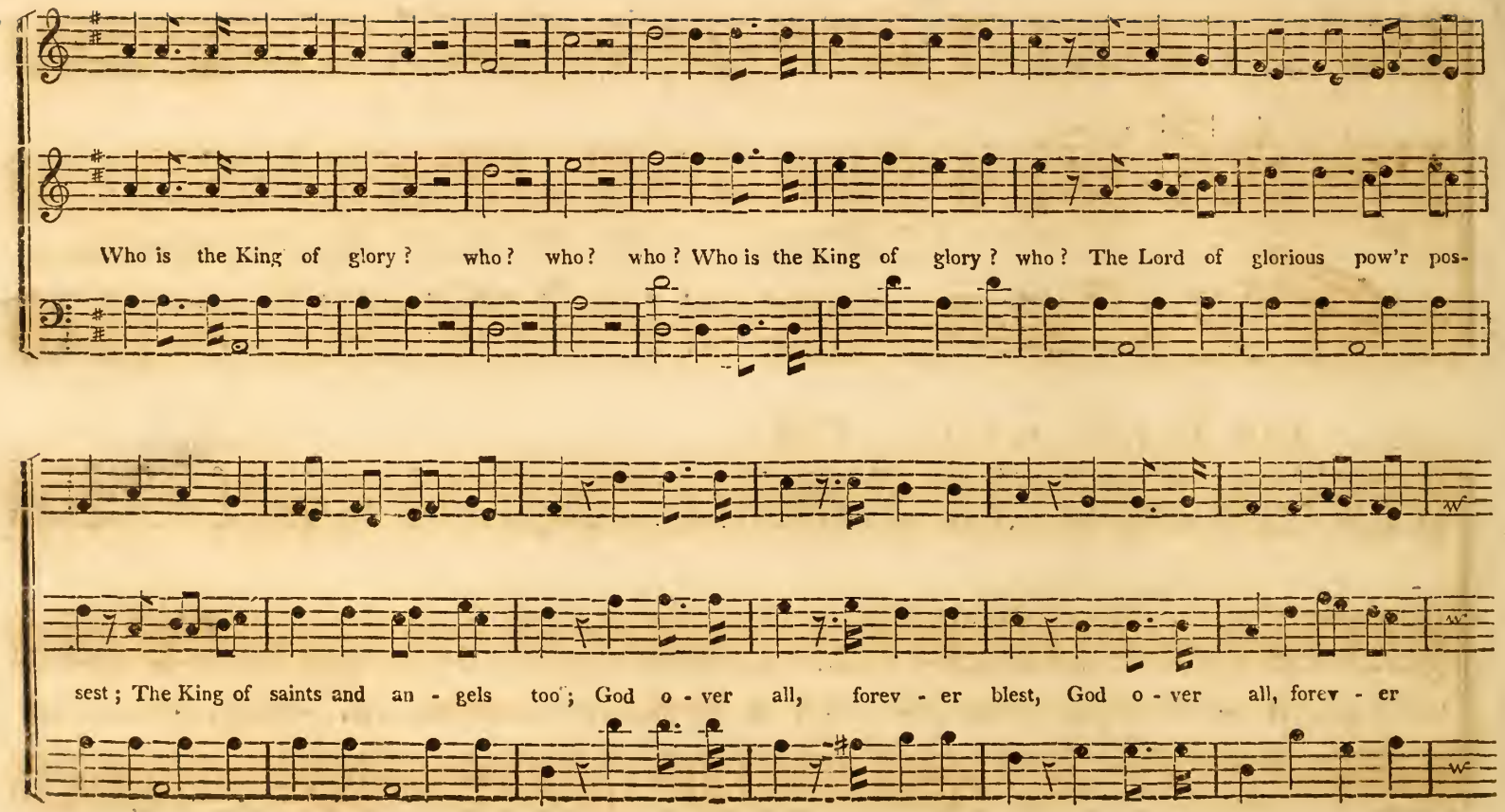
For.

Sy. P.

Lo his triumphal chariot waits, And angels chaunt the solemn lay; Lift up your heads, ye

heav'nly gates, ye ev - er - lasting doors give way. Lift up your heads, ye heav'nly gates, Ye everlasting doors give way.

Q


Who is the King of glory? who? who? who? Who is the King of glory? who? The Lord of glorious pow'r pos-
sest; The King of saints and an - gels too; God o - ver all, forev - er blest, God o - ver all, forev - er

blest. God o - ver all, for - ev - er blest, God o - ver all, for - ev - er blest, forev - er blest.

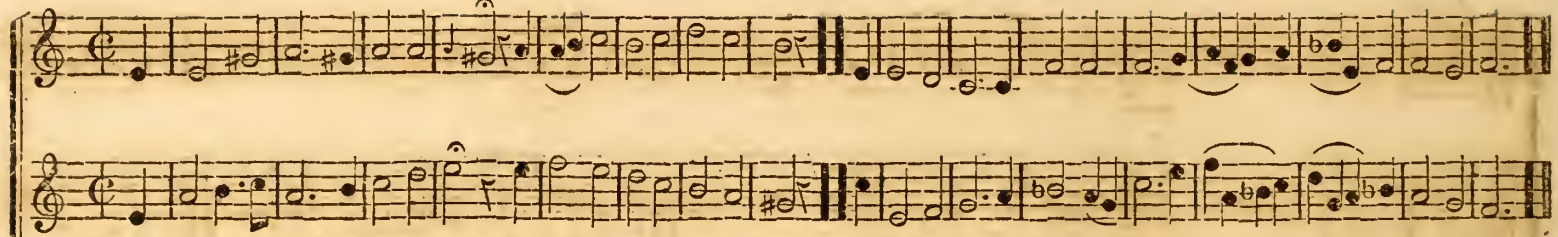
## Low Dutch. Ps. 37. 3d part. C.M.

E. Blancks.

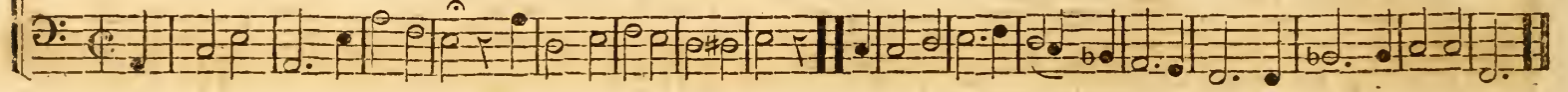
My God, the steps of pious men Are order'd by thy will ? Though they should fall they rise again, Thy hand supports them still.

# LEICESTER. Ps. 92. L.M.

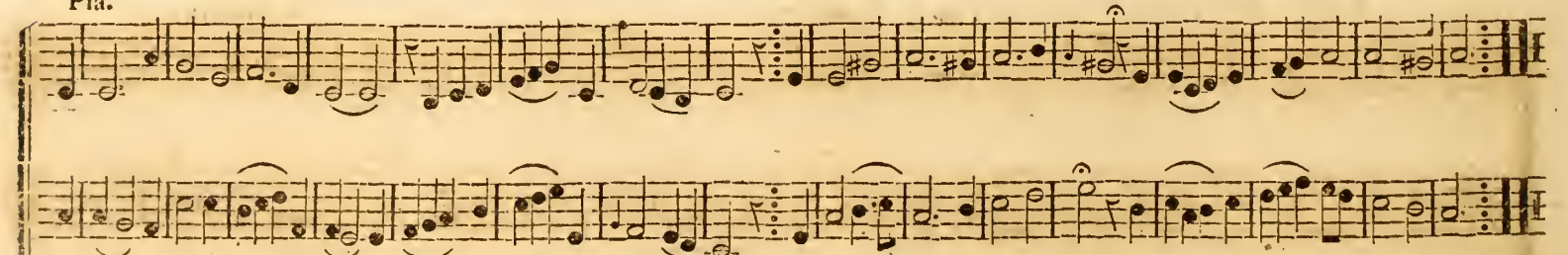
Dr. Madan.



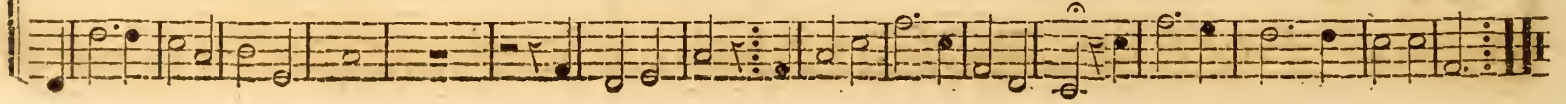
Air. Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To shew thy love by morning light, And talk of all thy truth at night.



Pia.



Sweet is the day of sacred rest; No mortal cares shall seize my breast; O may my heart in tune be found, Like David's harp of solemn sound.



# HARTFORD. C.M.

T. Heighington.

Largo.

The Lord sup - - plies his peo - - ple's need, Je - - ho - - vah is his name; In pas - tures

fresh he makes them feed, Be - side the liv - - ing stream, Be - side the liv - - ing stream.

## Worship or Evening Hymn. Ps. 51st 1st part. L.M.

J. Clark.

Air.

Alto.

Tenor.

Shew pity, Lord, O Lord, for - give, Let a re - penting rebel live ; Are not thy mercies large and free ; May not a sinner trust in thee ?

## Crowle. Ps. 1. C.M.

Dr. Green.

Air. 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

# MANSFIELD. L.M.

C. Burney.

Awake our souls, a - way our fears, Let ev'ry trembling thought be gone, A - wake, and run the

Instrumental Bass.

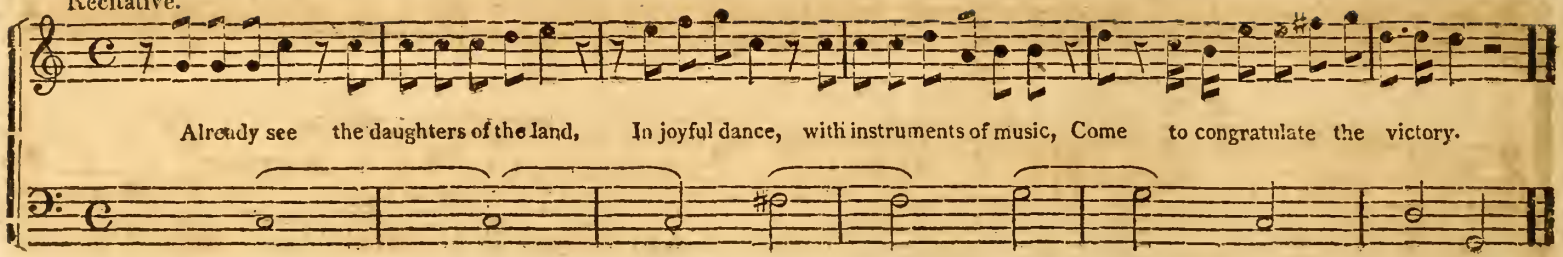
A - wake and

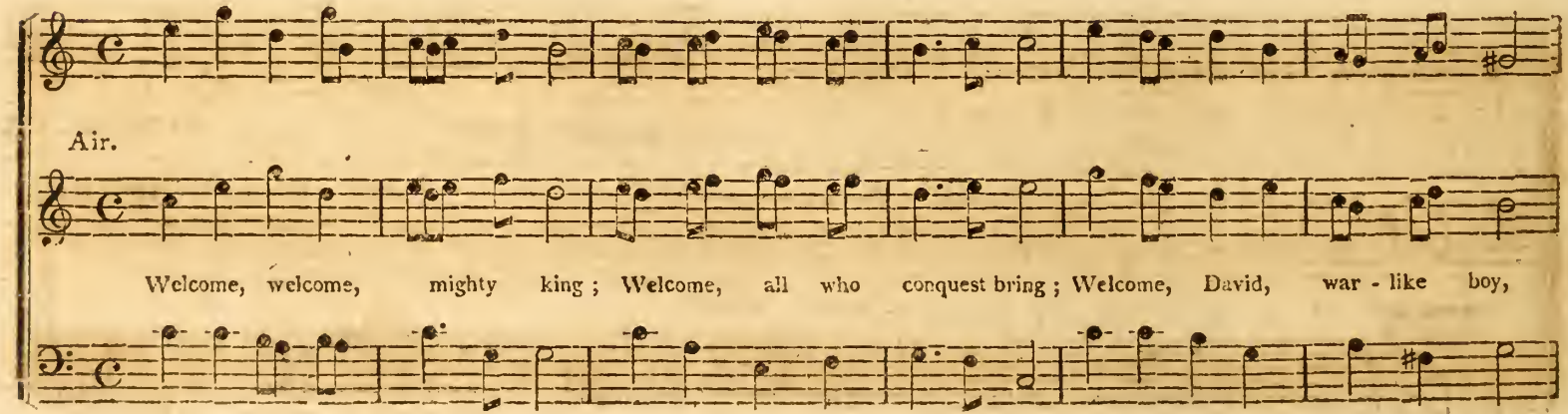
heav'nly race, And put a cheerful cour - age on, And put a cheer - ful cour - age on.

run the heav'n - ly race, And put a cheerful, &c.

# A Song. From Handel's Oratorio of Saul.

Recitative.



Pia. For.

Author of our present joy. Saul, who hast thy thousands slain, Welcome to thy friends again; Da - vid his ten

Slow.

Ten thousand praises are his due.

thousand slew, Ten thousand praises are his due, Ten thousand praises are his due.

R Ten thousand praises are his due.

# St. Helen's. Ps. 146. as the 113th. P.M.

Treble.

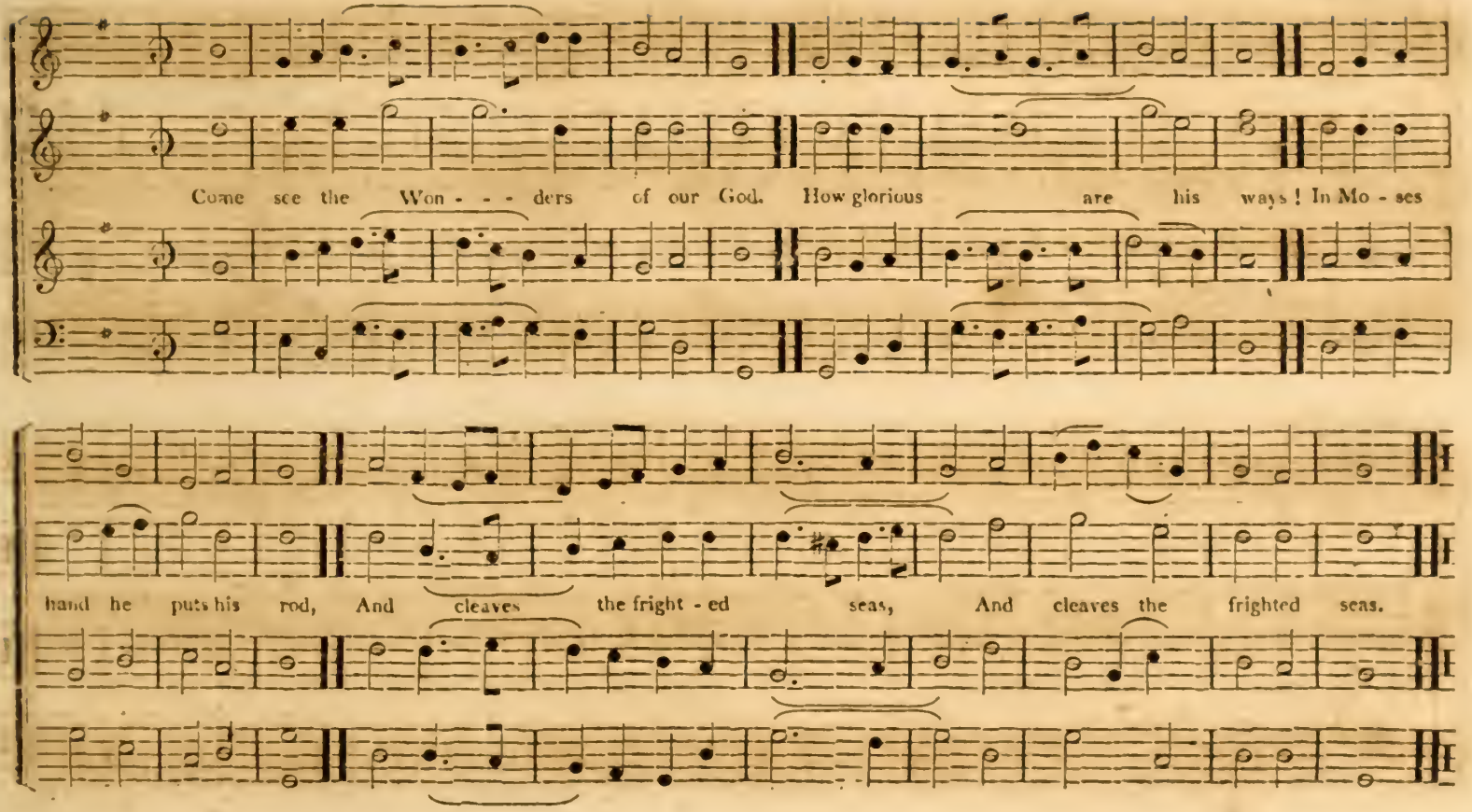
Jennings.

Counter.

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall em - - ploy my nobler

Pow'rs, My days of praise shall ne'er be past, While life, and thought, and be - ing last, Or im - mor - tali - ty en - dures.

## WICKHAM. Ps. 66. C.M.



# The Dying Christian.

A celebrated Ode, by Pope.

Rippon's Coll.

Largo.

Slow. Pia.

Air. Mez. Pia.

Vital spark of heav'nly flame, Quit, O quit this mortal frame, Trembling, hoping, ling'ring, fly - ing, O the pain, the bliss of dying,

Slow. Pia.

Affettuoso.

Hark! Hark! they they

Cease, fond nature, cease thy strife, And let me languish into life. Hark! they whisper, angels say, they whisper angels say,

Hark! they

For. Pia. For.

whisper, angels say,

Hark ! Hark ! they whisper, angels say, Sister spirit, come a - way, Sister spirit, come a - way.

whisper, an - gels say,

Pia. Cres. Pia.

What is this absorbs me quite, steals my sen - ses, shuts my sight, Drowns my spir - it draws my breath, Tell me my

Cres. For Andante. Pia. Cres.

soul, can this be death? Tell me, my soul, can this be death? The world re - cedes, it dis - appears, Heav'n

For. Dim. Cres. Vivace. For.

o - pens on my eyes, My ears with sounds se - - raph - ic ring. Lend, lend your wings, I mount, I fly, O

grave, where is thy vic - to - ry, O grave where is thy vic - to - ry, O death where is thy sting? O grave where is thy vic - to - ry, O

Pia.

death where is thy sting? Lend, lend your wings, I mount I fly O grave where is thy vic - to - ry, thy vic - to - ry, O

grave where is thy vic - to - ry, thy vic - to - ry, O death where is thy sting? O death where is thy sting? Lend, lend your wings, I

Slow.

mount, I fly, O grave where is thy vic - to - ry, thy vic - to - ry, O death, O death, where is thy sting.

Treble. **BRIGHTHELMSTONE.** C.M. B. Milgrove.

Tenor.

O that the sons of men would praise The goodness of the Lord ! And those that see thy wondrous ways, Thy wondrous love record.

**LITCHFIELD.** Ps. 103. L.M. J. Darwell.

Pia. For.

Bless, O my soul, the living God, Call home my thoughts that rove abroad, Let all the powers within me join In work and worship so divine.

# 141st Ps. 141st. T. & B. C.M.

J. W. Callcott.

1st Treble.

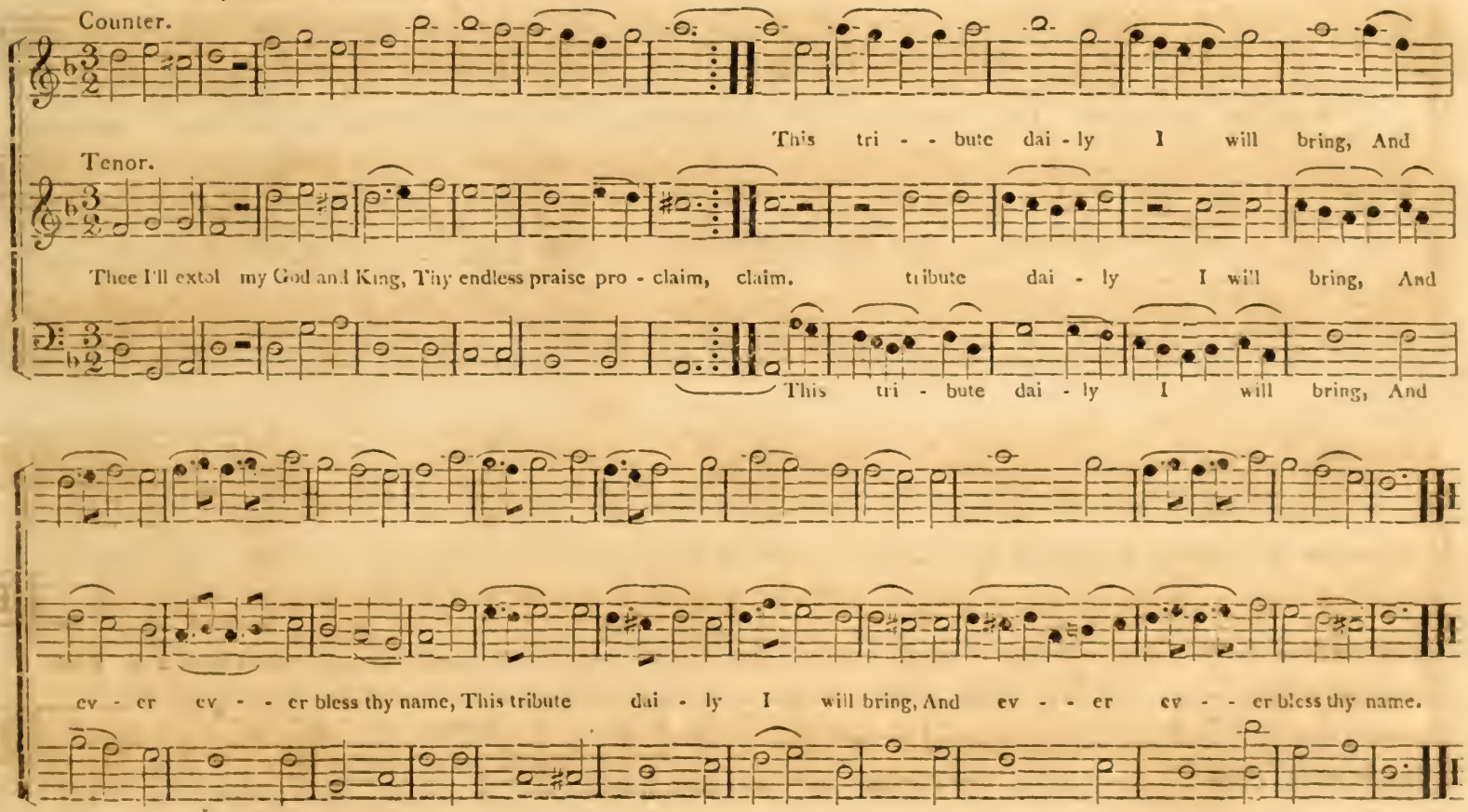
2d Treble.

To thee O Lord my cries as - cend, O haste to my re - lief, O haste to my re - - lief O

O haste to my re - lief, O haste to my relief O

haste to my re - lief And with ac - cus - - tom'd pit - - - - y hear The accents of my grief, The accents of my grief.

haste to my re - lief And with ac - cus - tom'd pit - y


Counter.
This tri - - bute dai - ly I will bring, And
Tenor.
Thee I'll extol my God and King, Thy endless praise pro - claim, claim. tribute dai - ly I will bring, And
This tri - bute dai - ly I will bring, And
ev - er ev - - er bless thy name, This tribute dai - ly I will bring, And ev - - er ev - - er bless thy name.

# Epsom. C.M.

Dr. Madan.

2d Treble

Come let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues, are their

1st Treble.

Come let us join our cheerful songs with angels round the throne; Ten thousand, thousand are their tongues, are their

Pia. For. Adagio.

tongues, But all their joys are one. Ten thousand thousand are their tongues, Ten thousand thousand are their tongues, But all their joys are

tongues, But all their joys are one. Ten thousand thousand are their tongues, Ten thousand thousand are their tongues, But all their joys are

A Tempo. Pia. Andante Mæstoso. Tutti. A Tempo. Pia. For.

one, But all their joys are one Worthy the Lamb, Worthy the Lamb that dy'd they cry, To be exalted thus;

one, But all their joys are one. Worthy the Lamb, Worthy the Lamb that dy'd they cry, To be exalted thus;

Pia. Andante. Org. Solo. Org. Solo.

Worthy the Lamb, our lips reply, For he was slain, was slain for us, was slain for us.

tr tr tr tr tr

Worthy the Lamb, our lips reply, For he was slain, was slain for us, was slain for us.

Andante.

Jesus is worthy to re - ceive Honour and pow'r, pow'r divine; and more than we can

Jesus is worthy to re - ceive Honour and pow'r, pow'r divide; And blessings more than we can

Pia. For. Pia.

give, Be Lord for - - ev - - er, for - - ev - - er thine, for - ev - er thine, for - ev - er thine, for - ev - er thine.

give, Be Lord for - - ev - - er, for - - ev - - er thine, for - ev - er thine, for - ev - er thine, for - - ev - - er thine.

Tutti. Moderato. Pia. For.

The whole cre - a - tion join in one, To bless the sacred name, To bless the sacred name, Of him that sits up-

The whole cre - a - tion join in one, To bless the sacred name, To bless the sacred name Of him that sits up-

Pia.

on the throne, And to adore the Lamb, adore the Lamb, And to a - dore the Lamb. The whole cre - a - tion

on the throne, And to adore the Lamb, adore the Lamb, And to a - dore the Lamb. The whole cre - a - tion

join in one, The whole cre - a - tion join in one, To bless the sacred name, Of him that sits upon the throne,

join in one, The whole cre - a - tion join in one, To bless the sa - cred name Of him that sits upon the throne,

For.

And to a - dore the Lamb, Of him that sits up - on the throne, And to a - dore, a - dore the Lamb.

And to a - dore the Lamb, Of him that sits up - on the throne, And to a - dore, a - dore the Lamb.

## HARVEY. H. and Dwight's Coll. L.M. C. Burney.

What equal honours shall we bring To thee, O Lord our God, the Lamb, When all the notes that angels sing, Are far infe - rior to thy name.

## CAREY. Ps. 145. L.M. H. Carey.

Air. Moderato.

My God, my King, thy various praise shall fill the remnant of my days; Thy grace employ my humble tongue, Till death and glory raise the song.

T

Counter Tenor. **DARTMOUTH.** Ps. 18. T. & B. **L. M.** J. W. Callcott.

He left the beau - - teous realms of light, Whilst heav'n bow'd down its aw - - ful head; Be - neath his

Tenor. Be - neath

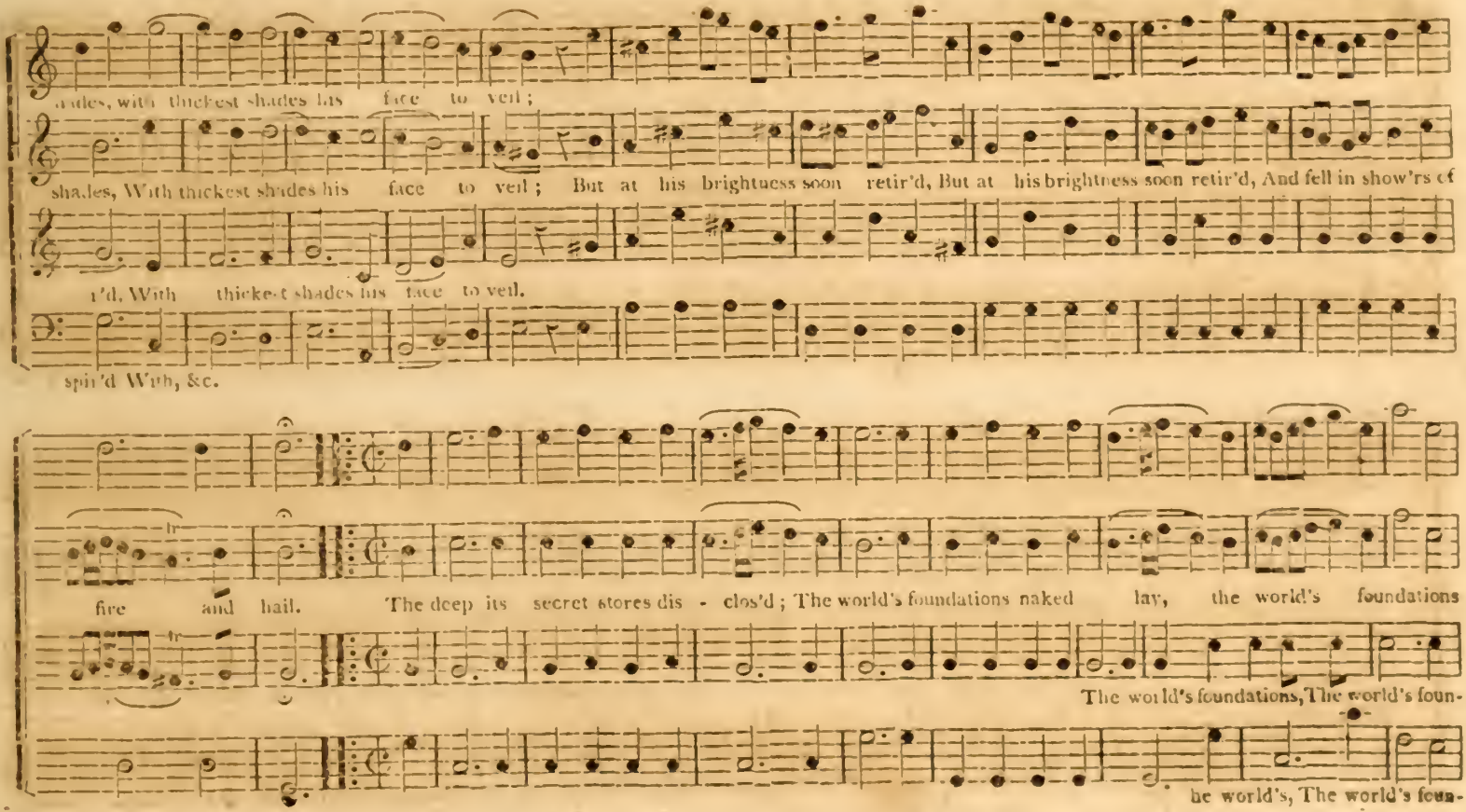
He left the realms of light, Whilst heav'n bow'd down its aw - ful head, Be - neath his feet sub-

He left the beauteous realms of light, Whilst heav'n, &c.

feet sub - stantial night was like a sa - ble carpet spread. Black, watry mists and clouds con - spir'd, with thick - est

stantial night, Was like a sable carpet spread. Black, watry mists and clouds con - - - spi - - -

Black, watry mists and clouds con-


ades, with thickest shades his face to veil;
shades, With thickest shades his face to veil; But at his brightness soon retir'd, But at his brightness soon retir'd, And fell in show'rs of
r'd, With thicke-t shades his face to veil.
spir'd With, &c.
fire and hail. The deep its secret stores dis - clos'd; The world's foundations naked lay, the world's foundations
The world's foundations, The world's foun-
he world's, The world's foun-

By his a - venging wrath ex - pos'd, expos'd.

naked, naked lay, By his a - venging wrath expos'd, By his a - venging wrath expos'd, Which fiercely

dations naked lay.

Which ra - - -

rag'd that dreadful day, Which fiercely rag'd that dreadful dreadful day, That fiercely rag'd that dreadful day.

- - - - - - - - - b'd Which ra - - - - - - - - - - - - - - g'd, that dreadful day, &c.

# Blenheim. Ps. 11. B. & T. C.M.

G. F. Handel.

Count. Tenor.

Since I have plac'd my trust in God, A re - fuge al - ways nigh, Why should I like a tim' - rous

Tenor.

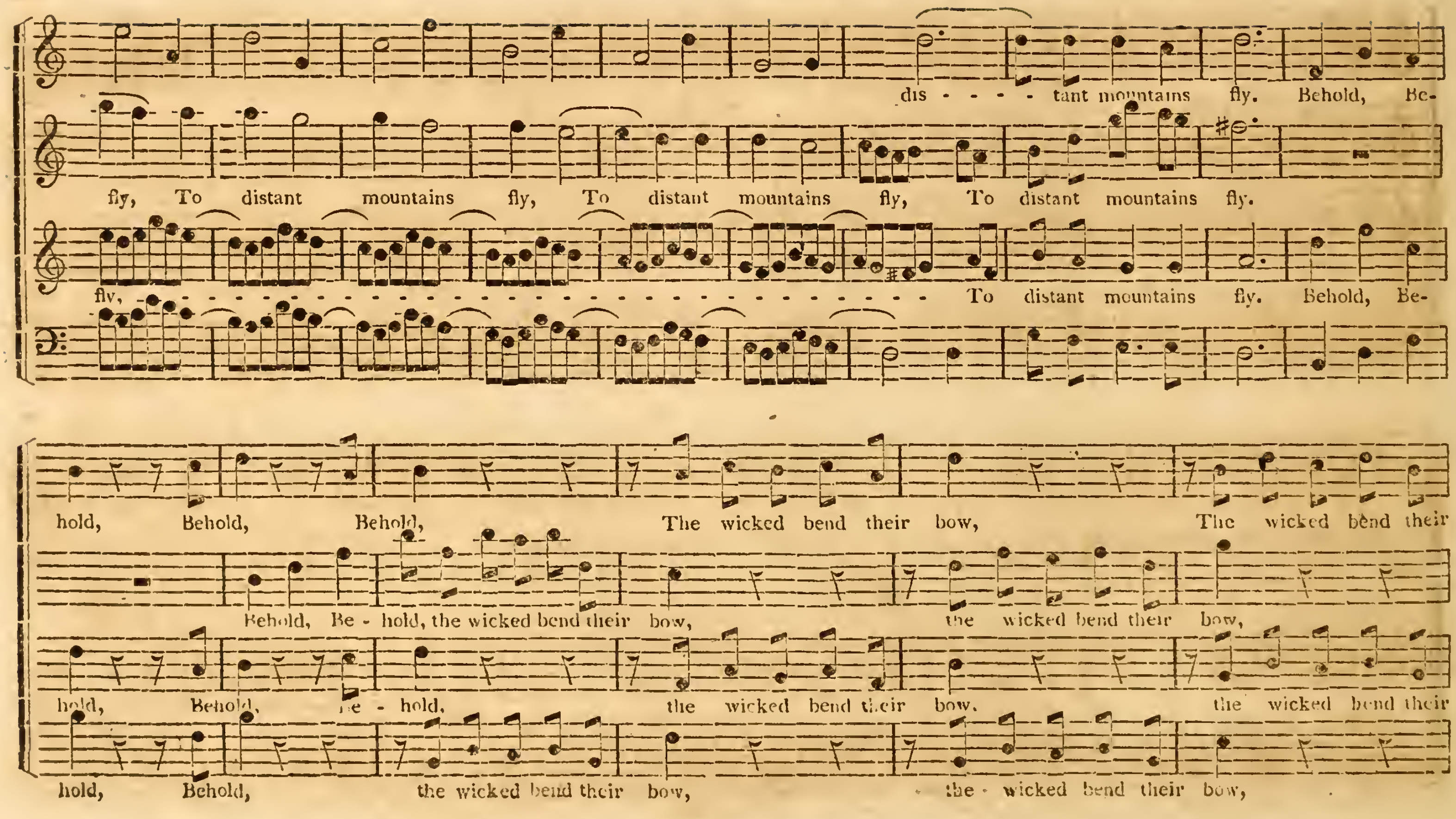
Since I have plac'd my trust my trust in God, A refuge always nigh, Why should I like a tim' - rous

bird, like a tim' - rous bird, like a tim' - rous bird, To distant mountains

bird, like a tim' - - rous bird, To dis - tant mountains fly, To distant mountains

bird, like a tim' - - rous bird, like a bird, like a tim' - rous bird, To distant mountains

bird, To distant mountains fly, - - - - To distant mountains fly, should I like a tim' - rous bird, To distant mountains


dis - - - - tant mountains fly. Behold, Be-
fly, To distant mountains fly, To distant mountains fly, To distant mountains fly.
fly, - - - - - - - - - - - - - - - - - - - - - - - - - - - To distant mountains fly. Behold, Be-
hold, Behold, Behold, The wicked bend their bow, The wicked bend their
Behold, Be - hold, the wicked bend their bow, the wicked bend their bow,
hold, Behold, Be - hold, the wicked bend their bow, the wicked bend their
hold, Behold, the wicked bend their bow, the wicked bend their bow,

bow, the wicked bend their bow, And ready fix their dart,

the wicked bend their bow, the wicked bend their bow, And ready fix their

bow, the wicked bend their bow, And ready fix their dart,

the wicked bend their bow, the wicked bend their bow, And ready fix their

And ready fix their dart, And ready fix their dart, Lurking in ambush Lurking in

dart, ready fix their dart, And ready fix their dart, Lurking in am - - - - - - - bush

And ready fix and ready fix their dart, Lurking in am - - - - - - - - - -

dart, fix their dart, And ready fix their dart, Lurking in am - - - - - - - - -

am - - - - - - bush to des - - troy the man of upright heart, The man of upright heart.

in am - - bush to des - troy The man of upright heart, The man of upright heart.

- - - - - - - - - bush, in ambush to destroy, The man of upright heart, The man of upright heart.

bush, Lurking in ambush to des - troy, The man, &c.

2d Treble. **BARTON.** Hy. 236. Dwight's Coll. **S.M.** B. Cuzens.

1st Treble.

And must this bo - dy die! This mortal frame decay; And must these active limbs of mine Lie mould'ring in the clay.

Treble. **150th. L. M.** Ps. 150. B. & T. Dr. Arnold.

Counter. O praise the Lord in that blest place, From whence his goodness

O praise - - - - - - - - - - - - - - - - - - - - - - - - the Lord - - - - in that blest place, From whence his goodness

O praise - - - - - - - - - - - - - - - - - - O praise the Lord in that blest place, From whence his goodness

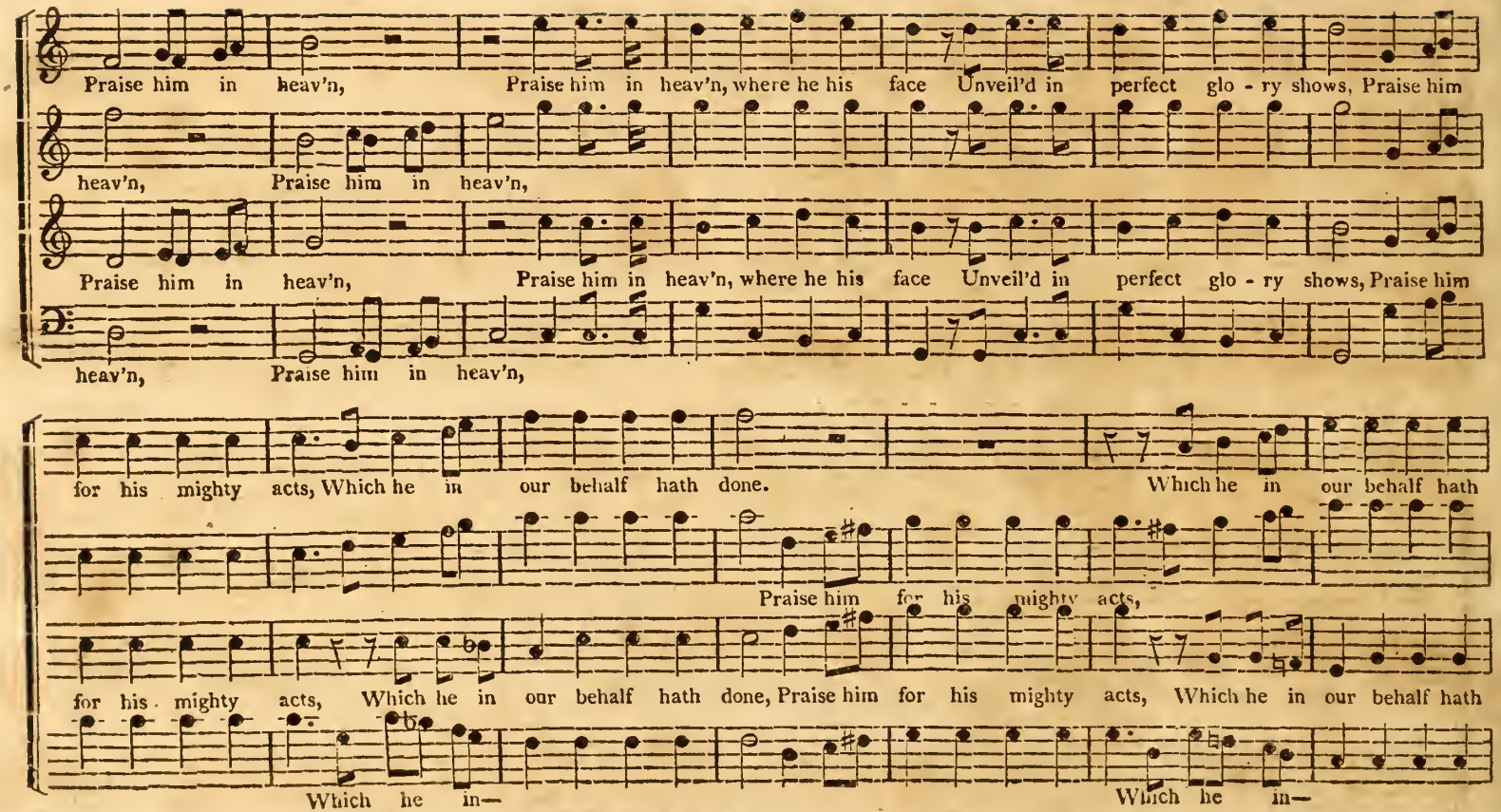
O praise - - - - - - - - - - - - O praise—

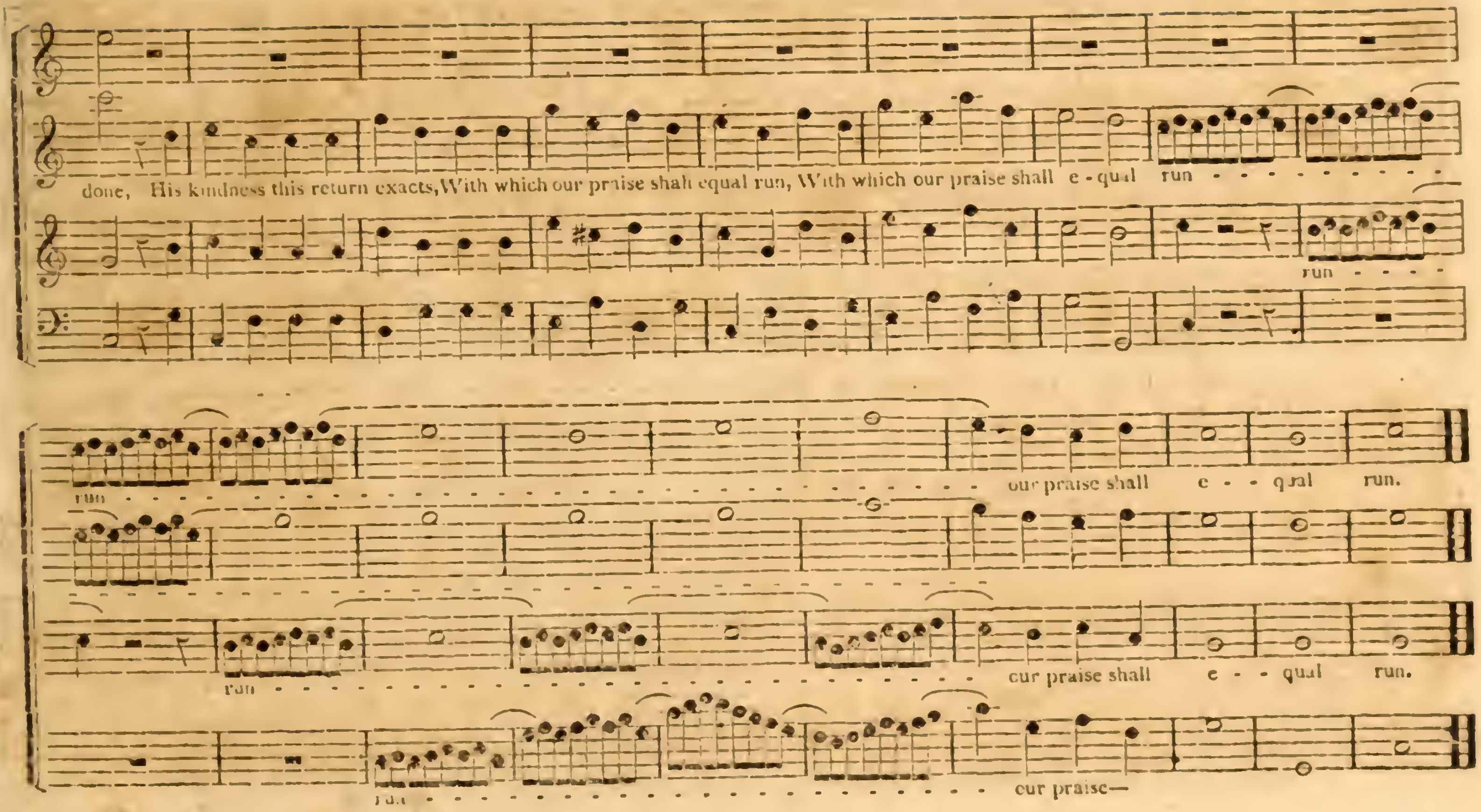
Praise him in heav'n, Praise him in heav'n

largely flows, largely flows. Praise him in heav'n, Praise him in heav'n, Praise him in

Praise him in heav'n. Praise him in heav'n, Praise him in heav'n,

Praise him in heav'n, Praise him in heav'n, Praise him in


Praise him in heav'n, Praise him in heav'n, where he his face Unveil'd in perfect glo - ry shows, Praise him
heav'n, Praise him in heav'n,
Praise him in heav'n, Praise him in heav'n, where he his face Unveil'd in perfect glo - ry shows, Praise him
heav'n, Praise him in heav'n,
for his mighty acts, Which he in our behalf hath done. Which he in our behalf hath
Praise him for his mighty acts,
for his mighty acts, Which he in our behalf hath done, Praise him for his mighty acts, Which he in our behalf hath
Which he in— Which he in—


done, His kindness this return exacts, With which our praise shall equal run, With which our praise shall e - qual run - - - - - - - - - -
run - - - -
run - - - - - - - - - - - - - - - - - - - - - - - - - - - - - our praise shall e - - qual run.
run - - - - - - - - - - - - - - - - - - - - - - - - - - - - - our praise shall e - - qual run.
run - - - - - - - - - - - - - - - - - - - - - - - - - our praise—

Treble or Tenor.

Let the shrill trumpet's warlike voice, Let the shrill trumpet's warlike voice, Make the rocks and hills his praise rebound, Make the

rocks and hills his praise rebound; Praise him with harp's melo - - di - - - - ous noise, me - - lo - dious noise, And

Praise him with harp's me - lodious noise, with harp's me - lodious noise.

gen - - tle psal - - t'ry's sil - - ver sound, And gen - - tle psal - t'ry's silver sound,

And gen - tle psalt'ry's sil - - ver sound.

Pia.

silver sound, And gen - tle psal - t'ry's sil - ver sound, And gen - tle psalt'ry's silver sound, silver sound.

And gentle psalt'ry's sil - ver

1st Treble.

Let virgin troops soft timbrels bring, And some with graceful motion dance ; Let instruments of various strings, With organs join'd, his praise ad-

2d Treble.

vance. Let virgin troops soft timbrels bring, And some with graceful measure dance ; Let instruments of various strings, With organs join'd, his praise advance.

End with the first part, " O praise the Lord in that blest place."

# 148th Ps. 148th. L.M.

G. F. Handel.

Second.

Loud hallelujahs to the Lord, From dis - tant worlds where crea - tures dwell, Let heav'n begin the solemn word, And sound it dread - ful down to hell, Let heav'n be - gin the solemn word, And sound it dread - ful down to hell.

Con Spirito.

The Lord how absolute he reigns, Let ev'ry angel bend the knee, Sing of his love in heav'nly strains, And speak how fierce his ter - rors be-

High on a throne his glories dwell, An awful throne of shining bliss, Fly thro' the world O sun and te l, How dark thy beams compar'd to his.

# ANTHEM, From Ps. 66 and 134, with a chorus. G. F. Handel.

Treble.

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-

Counter.

Tenor. 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-

sent, and mag - - ni fy his name. Let all the servants of the Lord, His worthy praise his worthy praise pro - claim.

Let all the servants of the Lord His worthy praise his worthy praise pro - claim.

Let all the servants of the Lord His worthy praise his worthy praise proclaim.

Let all the servants of the Lord, His worthy praise, His worthy worthy praise proclaim.

CHORUS. With two Tenors.

Treble. 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

Counter.

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

1st Tenor.

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

2d Tenor.

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

lands, O be joyful in God, all ye lands, Make his praise glo - rious, O be joyful in God, all ye lands, in God, all ye

lands, O be joyful in God, all ye lands, Make his praise glo - rious, O be joyful in God, all ye Lands, in God, all ye

lands, O be joyful in God, all ye lands, Make his praise glo - rious, O be joyful in God, all ye lands, in God, all ye

lands, O be joyful in God, all ye lands, Make his praise glo - rious, O be joyful in God, all ye lands, in God, all ye

lands, O be joyful in God all ye lands, in God, all ye lands, O be joyful in God, all ye lands, Make his praise glo - rious.

lands, - - in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands, Make his praise glo - rious.

lands, - - in God, all ye lands, In God, all ye lands, O be joyful in God, all ye lands, Make his praise glo - rious.

lands, - - in God all ye lands, - - - - - - O be joyful in God all ye lands, Make his praise glo - rious.

O be joyful in God, all ye lands - - - - - - -

# ANTHEM. From Psalm 104.

J. Green.

Treble.

Praise the Lord, Praise the Lord O my soul, Praise the Lord O my soul ; O Lord my God, thou art become ex - ceeding glo - ri - ous.

Counter.

Praise the Lord, Praise the Lord O my soul, Praise the Lord O my soul ; O Lord, my God, thou art become ex - ceeding glo - rious. O

Thou art become exceeding glo - rious, Thou art become exceeding glo - rious.

Lord my God, Thou art become exceeding glorious, Thou art become exceeding glo - rious, Thou art become exceeding glo - rious.

Counter.

Thou art cloathed with majesty, art cloathed with majesty and hon - our. Thou art cloathed with majesty, art

Tenor.

Thou art cloathed with majesty, and honour,

Thou art cloathed with majesty, art cloathed with majesty and honour. Thou art

cloathed with majesty, art cloathed with majesty and honour. Thou deckest thyself with light, with light as it were with a

art cloathed with majesty and hon - our.

cloathed with majesty, Thou deckest thyself with light, with light as it were with a

garment. Thou deckest thyself with light, and spread - - - - - - - - - - - - - - - - - - est out the heav'ns like a curtain, like a

garment. Thou deckest thyself with light, and spread - - - - - - - - - - - - - - - - - - est out the heav'ns like a curtain, like a

Treble. Repeat soft.

cur - tain, and spread - - - - - - - - - - est out the heav'ns like a curtain, like a cur - tain.

Counter.

cur - tain, and spread - - - - - - - - - - - - est out the heav'ns like a curtain, like a cur - tain.

Counter & Bass.

O Lord, how manifold, how manifold are thy works, how manifold, how manif ld

O Lord, how manifold, how manifold are thy works.

are thy works, in wisdom hast thou made them all; the earth, the earth is full of thy goodness, the earth is full, is full of thy goodness.

Treble. Brisk.

CHORUS.

ou ter. I will sing, will sing unto the Lord, will sing unto the Lord as long as I live. I will

Tenor.

I will sing, will sing unto the

I will sing will sing unto the

sing, will sing, will sing unto the Lord, will sing unto the Lord, will sing as

I will sing unto the Lord, will sing - - - unto the Lord as

I will sing, will sing unto the Lord, I will sing, will sing unto the Lord, I will s[illegible] will sing as

Lord, I will sing unto the Lord as

long as I live, I will sing, will sing unto the Lord, as long as I live.

long as I live. I will sing unto the Lord. as long as I live will I

long as I live. as long as I live will I praise, will I

I will sing, will sing unto the Lord as long as I live, as long as I live will I

as long as I live will I praise my God. Halle - lujah, :||:

praise my God.

praise my God, as long as I live will I praise my God. Hallelujah, :||: :||:

Hallelujah, :||: :||: :||: :||: :||: :||: :||:

Hal - le - lu - jah,

Hallelujah, Hallelujah, :||: Hallelujah, :||: :||: :||: :||:

Hallelujah, Hallelujah,

# ANTHEM. Ps. 55.

Hear my pray'r O God, and hide not thyself, and hide not thyself, thyself from my petition.

and hide not thyself, not thyself,

Hear my pray'r, O God, and hide not thyself, not thy - self, and hide not thyself, and hide not thyself, thyself from my petition.

and hide not thyself, and—

Take heed unto me, and hear me, how I mourn in my pray'r, how I mourn in my pray'r & am vexed, how I mourn in my pray'r, how I

Take heed unto me, and hear me, how I mourn in my pray'r, how I mourn in my pray'r & am vexed, how I mourn in my pray'r, how I

My heart is disquiet - ed with - in me. And the fear of

mourn in my pray'r, how I mourn in my pray'r, and am vexed.

mourn in my pray'r, how I mourn in my pray'r, and am vexed. My heart is disqui - et - ed within me. And the fear of

how I mourn.

death is fall'n up - on me, and the fear of death is fall'n up - on me.

Then I said, then I said, O that I had wings like a

death is fall'n up - on me, and the fear of death is fall'n up - on me. Then I said, then I said, O that I had wings like a

dove then would I flee away, and be at rest, then would I flee away, then would I flee away, then would I flee away, and be at rest.

dove, then would I flee away, then would I flee away, then would I flee away, then would I flee away, and be, and be at rest.

Then would I flee away, then would I flee away, then would I flee, then would I

Then I said, then I said, O that I had wings

then would I flee away, and be at rest.

then would I flee a - way, and be at rest, and be at rest. Then I said, then I said, O that I had wings

then would I flee away, then would I flee away, and be at rest.

like a dove. Then would I flee a - way, and be at rest, a - - way, and be at rest, then would I

then would I flee a - way, and

like a dove. Then would I flee a - way, and be at rest, and be at rest, be at

Then would I flee a - way, then would I

flee a - way, and be at rest. Then would I flee a - way, then would I flee away and be at rest. rest.

be at rest, and be at rest, then would I flee a - way, and be at rest.

rest. Then would I flee a - way, away and be at rest. rest.

flee away, and be at rest. Then would I flee a - way, and be be at rest. rest.

Allegro. **ANTHEM.** For Christmas Day. From several scriptures. A. Williams.

A - rise, arise, arise, shine, shine, shine, O Zi - on ! for thy light is come, and the glory of the

for thy light

A - rise a - rise, shine, shine, shine, O Zi - on ! for thy light is come, and the glory of the

for thy light

Lord is ris'n up - on thee, and the glo - - - - - - - - - - - - - - - ry of the Lord is ris'n up - on thee.

Lord is ris'n up - on thee, the glo - ry of the Lord is ris'n up - on thee,

Andante. Vivace, Verse Treble and Bass.

and the glo - - - - - - - - ry of the Lord, is ris'n up - on thee.

And the Gentiles shall come to thy light, and kings, and

and the glo - - - - - - - - - - - ry of the Lord is ris'n upon thee.

kings to the bright - ness of thy rising. And the Gentiles shall come to thy light, and kings, and kings to the brightness of thy rising.

Allegro.

Sing, sing, sing O heav'ns, and be joyful, O earth, for behold, I bring you glad tidings, behold, glad tidings, glad

I b ing you glad tidings, glad -

Sing, sing, sing, O heav'ns, and be joyful, O earth, behold. glad tidings glad

for behold,

tidings, glad tidings, glad tidings, glad - - - - tidings glad tidings, glad - - - - tidings of great joy, which shall be to

- - - tidings, glad tidings, glad tidings, glad—

tidings, glad tidings, glad - - tidings, glad tidings of great joy, glad - - tidings, glad tidings of great joy, which shall be to

glad - tidings, glad— glad tidings, glad - - - - tidings—

glad tidings of great joy. glad - - - - - - tidings, glad - - tidings, glad tidings, glad tidings of great

all people, glad tidings, glad tidings, glad - - tidings, glad tidings of great joy, glad tidings, glad - - - - - - tidings, glad

glad - - - - tidings, glad - - - - tidings, glad tidings, glad tidings, glad tidings, glad tidings of great

all people, glad tidings, glad tidings, glad - - - - tidings, glad tidings, glad - - - - - tidings, glad tidings, glad tidings, glad

joy,

tidings, glad - - - - tidings of great joy, which shall be to all people, to all, all, all, people. For unto

joy,

tidings,

you is born this day, in the City of David, a Saviour, a Saviour, a Saviour, who is Christ - - - - - - - - - - - - - the Lord.

Moderato. Chorus.

Vivace.

and on earth peace,& on earth peace. For unto us a child is

Glory, glory, glory be to God on high, and on earth peace, peace, peace, good will towards men.

peace,& on earth peace,& on earth peace.

peace, peace, peace, peace.

born, For

For unto us a Child is born, unto us a Son is giv'n; and his name shall be called Wonderful, Counsellor, the mighty God the everlasting

For

Father, the Prince of Peace. Peace. Amen, Hallelujah. Amen. Hallelujah. Amen, a - - - - men, ámen, a - - - - men, amen.

# LONDON. Ps. 148. B. & T. P.M.

G.F. Handel.

Treble.

Ye boundless realms of joy, Exalt your ma - ker's fame, Exalt your ma - ker's fame, your maker's fame, Ye boundless realms of joy Exalt your ma - ker's fame, His praise your songs employ, Above the Ex - alt your ma - ker's fame, His praise your songs em - ploy, A - bove the star - ry frame His praise your songs employ, Above the

Counter.

Ye boundless realms of joy, Exalt your ma - ker's fame, Ye boundless realms of joy Exalt your ma - ker's fame, His praise your songs employ, Above the

Tenor.

Ye boundless realms of joy, Exalt your ma - ker's fame,

Slower.

star - ry frame, - - A - bove, above the star - ry frame. Your voi - ces raise, Ye Cherubim,

star - ry frame, His praise your song employ, Above the star - ry frame. Your voices raise Ye Cherubim, And

Above the star - ry frame, Above the star - ry frame. Your voices raise,

star - ry frame, His praise your song employ, Above the star - ry frame. Your voices raise, Ye Cherubim, And

And Ser - a - phim To sing his praise, Ye Cheru - bim, And Ser - aphim, To sing his praise.

Seraphim, To sing, To sing his praise, Ye Cher - u bim, To sing, To sing his praise.

Ye Cheru - bim, And Ser - a - phim, To sing his praise. Ye Cheru - bim, And Ser - a - phim, To sing his praise.

Seraphim, Ye Cherubim, &c.

# Grand Hallelujah Chorus.

G.F.Handel.

Hallelujah, hallelujah, :||: :||: :||: :||: :||: :||: :||: Hal-

le - lu - jah, For the Lord God omnipotent reigneth. Hallelujah, :||: :||: :||: For the Lord God omnipotent reigneth. Halle-

For the Lord God omnip - o - tent reigneth. Hal - le-

lujah, :‖: :‖: :‖: Hal le - lujah, :‖: :‖:

Hallelujah, :‖: :‖: :‖: :‖:

Hal - le - lujah.

lujah, :‖: :‖: :‖: :‖: :‖: :‖: :‖: :‖: :‖:

Hallelujah, :‖: :‖: :‖: :‖: :‖: For the Lord God omnip-

For the Lord God omnip - otent reigneth, Hallelujah, :‖: :‖:

Hal - le - lujah, :‖: :‖: :‖:

Hallelujah, :||: :||:

o - tent reigneth, Hallelujah, :||: The kingdom of this world is become the kingdom of our Lord, and of his

Hal - - le - lu - jah

:||: :||: :||: :||:

And

Christ, & of his Christ. And he shall reign forever and ev - er, forever

And he shall reign forev - er and ev - er. And he shall reign, forever and ev - er.

And he shall reign forever & ever, forever, and ever, & he shall reign, & he shall reign forever, forever, and ever for-

he shall reign for - ever and ev - er, King of Kings - - - - - - - and Lord of Lords, - - - -

and ever, for - ev - er and ever, King of Kings, - - - - - -

And he shall reign forever, and ever, forever and ever, Hallelujah, :||: forever and ever, Hallelujah, :||:

ever, and ever, for - ever, forever.

King of Kings, - - - - - - - - - - - - - - and Lord of Lords, - - - - - - - - - - - - - - King of

forever and ever, Hallelujah, :||: forever and ever, Hallelujah, :||:

King - - - - - - - - - - - - - - - - an d Lord of Lords, and Lord of Lords. An d he shall reign. And

forever and ever, Hallelujah, :||: - - King of Kings & Lord of Lords. And he shall reign, and he shall

And he shall reign forev - er.

And he shall reign forever and ev - er.

he shall reign for - ever and ev - er. And he shall reign forever, for-

reign, for - ev - er and ev - er, King of Kings, forever, and ever, Hallelujah, :||: :||: And he shall reign for-

And he shall reign forever and ev - er, King of Kings, - - and Lord of Lords - - - And he shall reign forever, for-

And he shall reign forever and ever, King of Kings, forever and ever. Hallelujah, :||: :||:

King of

ever and ever, King of Kings, and Lord of Lords, King of Kings, & Lord of Lords. And he shall reign forever and ever, forever, and

And he shall reign, forever, forever and ever.

Kings, and Lord of Lords.

ever, forever and ever, Hallelujah, :||: :||: :||: :||:

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